

Classic Melody: What Are the Little Notes For?

I: Introductory

[1] I have argued (Solie 2006) that the salient feature of melody (or theme, or tune) in Western art music of the common-practice period which a genuine theory of melody must confront is that of the “coherence of the incipit” – the fact that in a well-made theme, virtually any change we might suggest in the first few notes, the first motive or two, is distinctly for the worse. As this opening idea is repeated, elaborated, transposed, and spun out into a fully-organized melody by means of manipulations which it has been the work of generations of writers on music to describe, the requirements of this coherence can be relaxed; but at a melody’s very opening a handful of notes must seem to bind together with an almost molecular force.

It seems clear that any such theory must be repertorial in nature – explicitly derived from and tested against a specific corpus of music generally recognized to be of the same style and to obey the same principles, whatever they may be. Studies of a homogenous musical repertory – “corpus studies” – have recently become more common in the literature,¹ many of them designed for “machine computation, hence as a form of computational musicology” with results intended to “have import for the study of music cognition.” (Gjerdingen 2014, 192) Our main concern in this study, however, will not be with music perception as such: our aim is simply to describe as best we can what occurs in the music at hand, and to suggest some reasons for the patterns we can discover by looking at the repertory as a whole.

[2] That repertory is the music of the Viennese High-Classic style as embodied in the work of its four greatest composers: virtually all of the music, setting aside juvenilia, composed by Haydn, Mozart, Beethoven, or Schubert that has come down to us.² We will be examining, however, only major-mode melodies, and just the incipits – their very openings, the first few notes – of these. We want to ask, why does this theme begin exactly this way, and not otherwise? How difficult is it to explain just why virtually any proposed alternative is unsatisfactory?

As a beginning to this kind of narrow-focus inquiry, we will here consider, out of a total corpus approaching 10,000 items, a specific subset of melodies beginning with one of just four pairs of rhythmic patterns, a sub-repertory of about 4000 Classic themes. And about this repertory we will ask, what are the little notes for? Why and when do these composers write dotted rhythms in the incipit? Why exactly is the opening of the first-movement theme of Mozart’s String Quartet K.157

Fig 2.1



so much better than this hypothetical undotted version?

1. See the two special issues of *Music Perception* Vol. 31, No. 1 (September 2013) and Vol. 31, No. 3 (February 2014), and the review of recent literature by David Temperley and Leigh VanHandel introducing the first of these.

2. In Haydn’s case, that means works from 1759 onwards; for Mozart works from 1770; for Beethoven from 1790, and Schubert from late 1813.

Fig 2.2



Or on the other hand, why is the incipit of the fourth movement of Beethoven's "Spring Sonata" so much better as he wrote it:

Fig 2.3³

rather than with a dotted rhythm?

Fig 2.4



Why is the first full measure of this theme, from the fifth movement of Beethoven's Op 130 String Quartet, dotted?

Fig 2.5



Or why does this theme, from the last movement of Mozart's D-major Violin Concerto, begin with two quarters, rather than a dotted quarter and an eighth-note?

Fig 2.6



And is it always true that there is a clear choice to be made between dotted and undotted versions, or in some, perhaps many, instances would either version be acceptable?

- [3] This discussion will be primarily about contours, durations, and groups, but we need to mention here several other factors that obviously influence the choice between dotted and undotted rhythms, and that for the most part we will neglect going forward. One of these is tempo: other things being equal, faster tempos will generally favor undotted rhythms, although Schubert demonstrates that dotted notes can succeed in quite a quick tempo, at least when uncomplicated by contour considerations:

Fig 3.1



A second factor that we shall also, unfortunately, need to neglect for the most part, is prosody in texted incipits, which may account for the difference in the rhythm between these two incipits:

3. The music in all the examples, in the text and in the hyperlinks, has been transposed to C-major to facilitate comparison.

Fig 3.2



Fig 3.3



although I'm not sure that the word *einem* requires an undotted rhythm. It may be rather that the straightforward undotted version is meant to convey a certain naïve simplicity appropriate to a song about a fish, a reminder of another factor that can influence the choice of dotted or undotted rhythms: themes of a certain specific character (liturgical or hymn-like tunes, fugal subjects or *canti fermi*, folk-like, child-like, or deliberately *semplice* melodies) may choose to set aside the decorative and elegant coherence we usually associate with the Viennese High-Classic style.

In fact, we're going to find that in many cases we're not going to have a good explanation for the choice between dotted and undotted rhythms; it can at times seem virtually arbitrary, perhaps especially in the many dance collections:

Fig 3.4



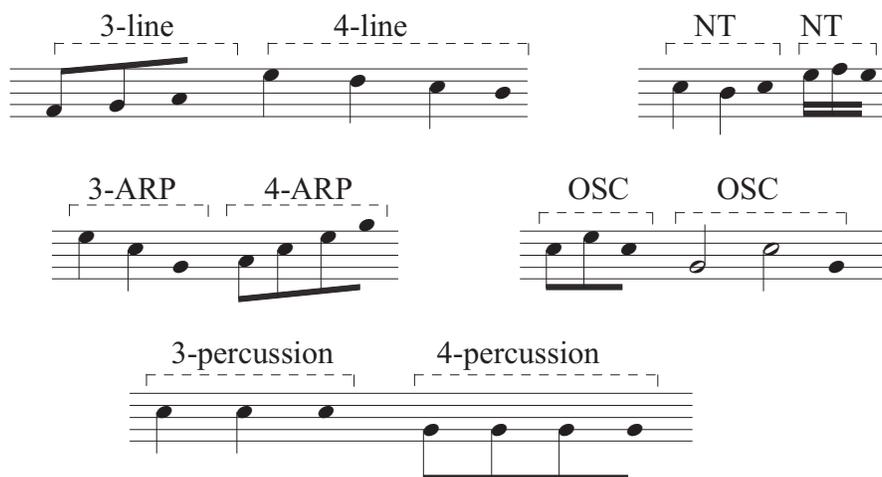
Fig 3.5



It is a remarkable feature of this repertory, however, that almost never does a dotted and an undotted version of the same contour coincide for more than the first 5 or 6 notes; the Schubert themes cited above are virtually the sole example of an extended melodic phrase existing in both a dotted and an undotted version. It is as though for given a contour, and limiting the alternatives to either a dotted and an undotted setting, there's just one right choice.

- [4] However, we are, I repeat, going to set aside most of these explanations, and focus instead on those cases in which contour and its influence on grouping can lead us to anticipate the dotted/undotted choice. The concepts required for this are for the most part familiar: the conjunct line (L, when necessary 3L or 4L for a line of three or four notes); the neighbor-tone figure (NT); the arpeggio (ARP, when necessary, 3ARP or 4ARP); and two more which are ubiquitous in music, but less remarked in the literature: the "oscillation" (OSC) which is, as one can see illustrated below, a kind of inflated NT, just as an arpeggio is a kind of inflated line; and the "repercussion" (RP, when necessary, 2P or 2-percussion, 3P or 3-percussion, etc.). These are considered here only in their equidurational versions (that is, where the "inter-onset intervals" between the first 3 notes – or 4 notes, in the case of the "4-line" and the "4-ARP" – are equal):

Fig 4



- [5] In order to study the whole repertory of Classic melodic incipits, it has been necessary to place each into one of 11 broad rhythmic genera, each subdivided into multiple sub-types⁴. For the purposes of this study, however, we will need just these eight rhythmic categories, to be considered in pairs:

| | |
|---|--|
| <u>zeta-3 (Z3)</u> and its undotted counterpart also $\frac{6}{8}$ and $\frac{6}{8}$ and $\frac{3}{4}$ | <u>kappa (K)</u> (or $\frac{6}{8}$, etc.); also $\frac{3}{4}$ |
| <u>delta-2 (Δ2)</u> and its undotted counterpart | <u>beta-1 (B1)</u> |
| <u>zeta-5 (Z5)</u> and its undotted counterpart also $\frac{6}{8}$ and $\frac{3}{4}$ | <u>alpha-3 (A3)</u> also $\frac{6}{8}$ and a few $\frac{3}{4}$ |
| <u>delta-4 (Δ4)</u> and its undotted counterpart (= $\frac{6}{8}$) | <u>beta-3 (B3)</u> |

We're going to be talking about just the first four to six notes of the theme or melody, counting from the

⁴ The whole array of these rhythmic categories is given at http://www.rsolie.com/database_general_content/rhythmic_genera_for_website.pdf. Cf. also note 6, p.37.

first real downbeat, “downbeat 0” (db^0). We will for the most part ignore upbeats to db^0 , though they can play a crucial role in determining melodic grouping in all sorts of ways. However, themes beginning with an extended upbeat that in fact initiate a gavotte-meter will often be interpreted as beginning on the half-bar before db^0 , or even at times interpreted in both ways:

Fig 5.1 Sym Op 125/ii, 422

The use of grace-notes too can produce multiple rhythmic interpretations of a given incipit. In the Haydn baryton trio below, for example:

Fig 5.2 Bar Trio H.12/i

one would normally interpret the grace notes as sharing half the value of the principle note:

Fig 5.3

sound of this:

Fig 5.4

and so the incipit would be considered a member of the A3 rhythmic category. But just in case the grace-notes are performed so quickly that the opening approaches the

the same incipit is also considered a member of the K (kappa) rhythmic category, on the principle that it's better to cast a net too wide than too narrow when assembling a repertory.

- [6] The fundamental idea being explored here is that Classic melody requires the rhythmic grouping of the incipit to be exceptionally clear, even elegant, and that dotted rhythms are often used in preference to the undotted version when the contour of the incipit is such that an undotted version would be ambiguous and difficult to group. In the case of zeta-3 or a kappa rhythm, for example, the contour 2P+OSC is potentially ambiguous – should we group the second note (counting always from db^0) back with the repercussion, or forward with the OSC-figure?

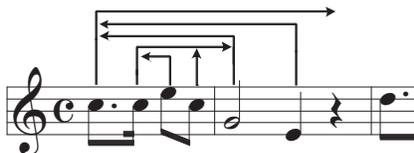
Fig 6.1

Writing the Z3 rhythm clarifies the grouping:

Fig 6.2 Missa in tempore belli, H.9/Kyrie

by placing the second note closer to the third; and the ensuing group then groups back with db^0 via what we might call “iambic reflex”: the tendency of subgroups with a (weak) upbeat to group retrospectively, a consequence of the preference for enclosing weaker beats, especially upbeats, within a larger group, something like this:

Fig 6.3



There are alternative interpretations of the grouping for this motive (for example, the sixth note might be an afterbeat to the fifth, rather than to the whole group), between which I am not sure how to choose, or whether it makes a difference; but it does seem clear that the dotted rhythm has removed the contour-induced ambiguity.

This is a common solution for the small group of incipits with this contour, but it is not the only one: an upbeat can be used instead to pull db⁰ back, letting the OSC-figure form its own subgroup:

Fig 6.4



This use of an upbeat is just one of several means available for use with an undotted rhythm to clarify the grouping, and we shall have occasion, mostly in passing, to mention others: the use of grace-notes or other ornaments, slurs and other articulations, the use of gavotte-meter, etc. For the most part, however, we will be looking only at dotted rhythms in this role.

We'll begin by considering incipits in the contrasting Z3 and K rhythms – that is, those with an opening rhythm of $C \cdot \underline{\underline{\underline{\bullet}}}$ compared to those with the rhythm $C \underline{\underline{\underline{\bullet}}} \bullet$ – starting with those contours in which very few dotted rhythms occur, and proceeding to those contours very much more likely to be written as dotted Z3s. Before going very far with the discussion, we will need to pause (in §§ [9-11]) to try to define the notion “degree of grouping ambiguity” with sufficient precision to be useful.

II: Zeta-3 and Kappa incipits

[7] Z3^K, miscellaneous contours

The first contour we will inspect, the one with the lowest proportion of dotted incipits – the “Z3/[Z3+K]” ratio – is the “miscellaneous” contour category, that in which the first few notes can be considered neither a line (L), an arpeggio (ARP), a neighbor-tone (NT), an oscillation (OSC), nor a repercussion (RP): [EX 7.1](#)

As one can see, kappa-rhythms far outnumber Z3 incipits in this category: 460 K vs. 40 Z3, with $Z3/[K+Z3] = 40/500 = .080$, implying that absent complicating factors, such as the concatenation of a pair of our basic shapes, kappa-rhythms can be considered the default configuration for contours in the Z3^K repertory. Though one can invent *ad-hoc* explanations for some of the few zetas listed here (several of them, for example, seem to be motivated by a gap between notes 2 and 3 that might, in a kappa-rhythm, confuse the grouping), they do not suggest a systematic procedure or pattern, and many indeed may be simply prosody-driven, a matter of tempo, and/or an arbitrary choice.

A note on the examples: all the incipits, both in the main body of the text and in the extended examples, have been transposed to C major, and placed in “contour order” (lowest to highest, starting on C descending, then C ascending, then beginning on D, then E, etc.), for easy comparison between dotted versions on the left, and similar undotted incipits on the right. The dashed brackets above some of the incipits indicate which group of notes determined the placement of the incipit in a particular rhythmic genus or in a particular contour order, in cases (such as long upbeats, grace-notes, etc.) where that might be in doubt.

Works are identified by Hoboken numbers (for Haydn) without the Roman numerals of the larger subdivisions (thus the second movement of the String Quartet H.III/70 is referred to simply as “SQ H.70/ii”); by the traditional (pre-Einstein) Köchel numbers (for Mozart); by opus number, “WoO” number, or Hess number (Beethoven); and by Deutsch catalog number (Schubert). Where not otherwise specified, the melody in question is that at the beginning of the movement; otherwise it is identified by the measure in which it begins. A list of abbreviations used in these examples can be found [here](#).

It is clear, I hope, that the point of extended examples such as this, aiming exhaustively to include every incipit of each contour in the rhythms we have set out to study, is to give the reader every opportunity to evaluate the whole landscape of evidence upon which are based any conclusions set out below.

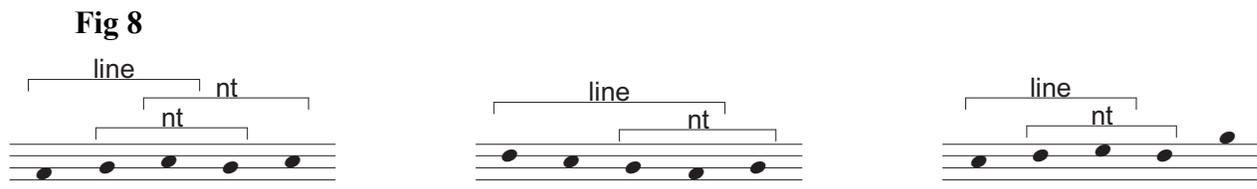
The triple-meter Z3 and K incipits in this “miscellaneous” category skew even more decisively toward the kappa rhythms, due possibly to the presence of many quick-tempo minuets, waltzes, Ländler, Deutscher, etc.: [EX 7.2](#)

[8] Z3^K, 4-linear

Among incipits in the Z3^K repertory which begin with a line of four or more notes, it’s again difficult to specify exactly why any given example is dotted, though speed still favors kappas. They continue to predominate (211 of them, as opposed to 24 Z3s; $Z3/[K+Z3] = .102$) in this category. All the 4-linear kappas and Z3s are listed in [EX 8](#), in contour order.

There is, however, occasion in this group for the conjunction of a pair of the figures we’ve been talking

about. There are just two 4L+ARP concatenations (marked with the “arp” bracket), but no 4L+OSC incipits that I can see. The conjunction of a line with an NT is not amenable to the methods we’re going to develop (below, §§[10-11]), which will depend on figures coinciding on a single note: any L+NT or NT+L conjunction will necessarily result in a two-note overlap, and possibly also three overlapping figures:



But there are quite a number of 4L+RP conjunctions (marked with the “rp” bracket); I find 39 of them, and all of them are undotted kappas. Many of these lines, that is, subject note 4 to immediate repercussion over the barline (or in the triple-meter versions, on beat 3), something that occurs just once among the zetas here. As we’ll see, this is an event – a contour – that effectively tends to separate, rather than to link, groups.

[9] Z3^K, ARP

Kappas continue greatly to predominate (188 of them, vs. 21 Z3s; $Z3/[K+Z3] = 21/209 = .100$) in this contour. Here (EX 9.1), in contour order, are all of the incipits beginning with at least a 3-note arpeggio-figure, except for those beginning with a 3ARP-figure and concluding with a repercussion; those are discussed instead in [23] below.

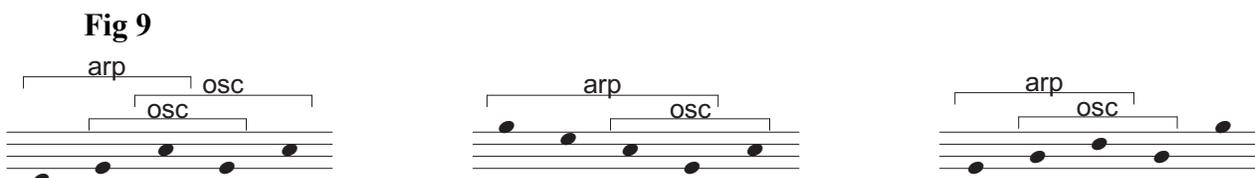
There are a few instances here of the conjunction of several of our contour-figures:

The combination 3ARP+NT occurs four times, three times as a zeta, but there’s just a single kappa instance of the conjunction 4ARP+NT: EX 9.2, p.1

Slightly more common is the contour 3ARP+L, and it seems to be less ambiguous with respect to grouping, to judge by the fact that just one zeta-form version of this contour occurs among nine instances: EX 9.2, p.2. If the line starts with the fourth note on an arpeggio (4ARP+L), then kappa rhythms seem even more unproblematic: all six instances are undotted: EX 9.2, p.3

The figure 3ARP+RP will be taken up below, in [23], since incipits including repercussion-patterns provide some of the most interesting tests for any attempt to explain rhythmic procedures in Classic melodic incipits. There are just three instances, all kappas, of a four-note arpeggio intersecting with a repercussion (4ARP+RP) EX 9.2, p.4.

And finally, we note that the combination ARP+OSC presents the same kind of definition problems as L+NT: the figures cannot conjoin on just a single note:



If these relatively small samples reflect some real principles, the question is then, why is the contour ARP+NT seemingly ambiguous to some degree, and so is more often written as a dotted Z3, but ARP+LINE is evidently less so, since it’s more often written as a kappa-rhythm?

What seems to be going on here is that the note whose grouping is in question, the third note in most of these incipits, is pulled back as the end of a three-note arpeggio to about the same degree as it is pulled forward as the first note of a line beginning on a strong beat, and so in such a case the third note is held, so to speak, securely within the group. But if the third note is instead the first note of an NT-figure, it seems to be bound forward to a lesser extent, and so it approaches some sort of “ambiguity threshold” that begins to favor a clarifying zeta-rhythm. This implies that we need to talk about the degree to which a note is pulled forward or backward by contour considerations (more precisely, the degree to which a listener experienced in the style is encouraged by the contour to group the note in question forwards, backwards, or neither), and, we are forced most reluctantly to conclude, there is no way to do this without applying numbers to notes.

[10] Grouping-angles

We are speaking of the degree of connection between a note and its neighbors, when it is a member of one of the patterns – L, ARP, NT, OSC, RP – we’ve been using, and the degree of grouping ambiguity arising from the conjunction of these figures. We will need to do this in a variety of melodic situations, and without a more precise idea of what these relative “binding-strengths” are, it will be difficult to avoid logical contradictions; claiming, for example, that the bond A between two notes is stronger than connection B, and in another context arguing that B is stronger than C, but in a third case claiming that C is stronger than A. What we require is a kind of bookkeeping system, an arithmetic to help us deal with these notional quantities in a consistent way.

This is, however, about the grouping of single notes on the border of two adjacent figures of different kinds – for example, a note that is the end of a line and simultaneously the beginning of a repercussion. A note in the incipit that is the intersection-point of two separate lines, or two arpeggios, for example, seems to give rise to little grouping ambiguity, and will therefore be disregarded when it comes to discussing when and why dotted forms are used. We are also not talking about the grouping of groups, or anything more elaborate.

Now, consider two representative examples of lower-level grouping analysis:

Fig 10.1

Allegro molto

Cooper and Meyer (1960), 103 (their example 117): Schubert, Symphony D.485/iii

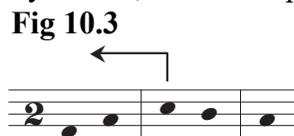
Fig 10.2

Lerdahl and Jackendoff (1983), 37 (their example 3.1): Mozart, Symphony K.550/i

In analyses such as these, a note is either the beginning of a group or subgroup (its left boundary), the end of a group or subgroup (its right boundary), or internal to the group. Cooper and Meyer (1960, 6-7) prefer to use first-order groupings of just two or three notes, with seemingly longer units the result of “pivoted” notes, those that belong simultaneously to both of two adjacent groups. I see no reason to

limit grouping to just two or three units, however; it seems clear that sometimes we understand groups to have just a beginning, an end, and a collection of notes enclosed in the middle. As David Temperley (2001, 63-64) points out, music is full of rhythmic groups with equivocal, ambiguous, or no discernible internal structure.

Useful as these grouping-analyses may be as an interpretation of a listener's musical experience, they don't tell us very much about the relative difficulty or ease for the listener of the grouping so represented, a concept we will require in order to explain what occurs, what does not occur, and what only occasionally occurs, across a repertory. If we represent a single note grouped securely to the left like this:



to the right like so:



and internal to the group like so:



then it is easy to imagine many intermediate situations in which the grouping is far less definite:



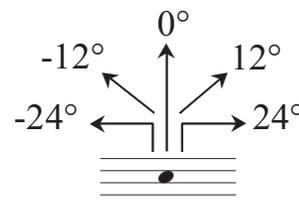
and in this representation, the most ambiguous situations would be depicted by "grouping-angles" of $\pm 45^\circ$:



If, in our bookkeeping system, we assign left- or rightward values to notes in certain situations – a kind of vector – we could evaluate in a consistent way the competing forces, so to speak, on a given note. We might then sum these forces, and determine how far away the resultant "grouping angle" is from the maximum $\pm 45^\circ$ ambiguity.

Rather than deal with 180° of discrimination between grouping left, grouping internally, and grouping right, let us instead divide the hemisphere representing the range of connection into 48 "degrees" – so that grouping completely and unambiguously leftward is equivalent to -24 of these degrees, grouping straight up – a note securely enclosed within the group – would be 0, and grouping completely to the right – emphatically and unequivocally beginning a new group – would be equivalent to a "grouping angle" of +24:

Fig 10.8



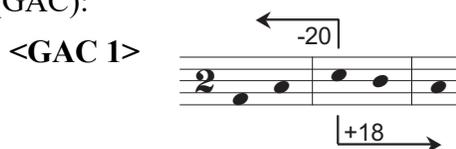
Let us call this summary grouping-angle value "Q".

What we wish to know in a given situation, then, is how far away Q is from 12 or -12 : the midway points, those of maximum ambiguity. Let us refer to the absolute value

of the distance, negative or positive, from Q to ± 12 , as "C", or the "C-value": it's a kind of inverse measurement of ambiguity; a measurement of certainty, or clarity, in the grouping. A high C-value indicates that the grouping-angle value of the note in question is either close to ± 24 , or close to 0; and that a note in this contour situation is thus relatively easy to interpret as either a group boundary, or as a

note securely enclosed within a group.

An example: suppose we assign the grouping-angle of the third note in a duple-meter ARP a value of -20, and to the first note of a line beginning on a strong beat in duple a value of +18. This produces the following “grouping angle calculation” (GAC):



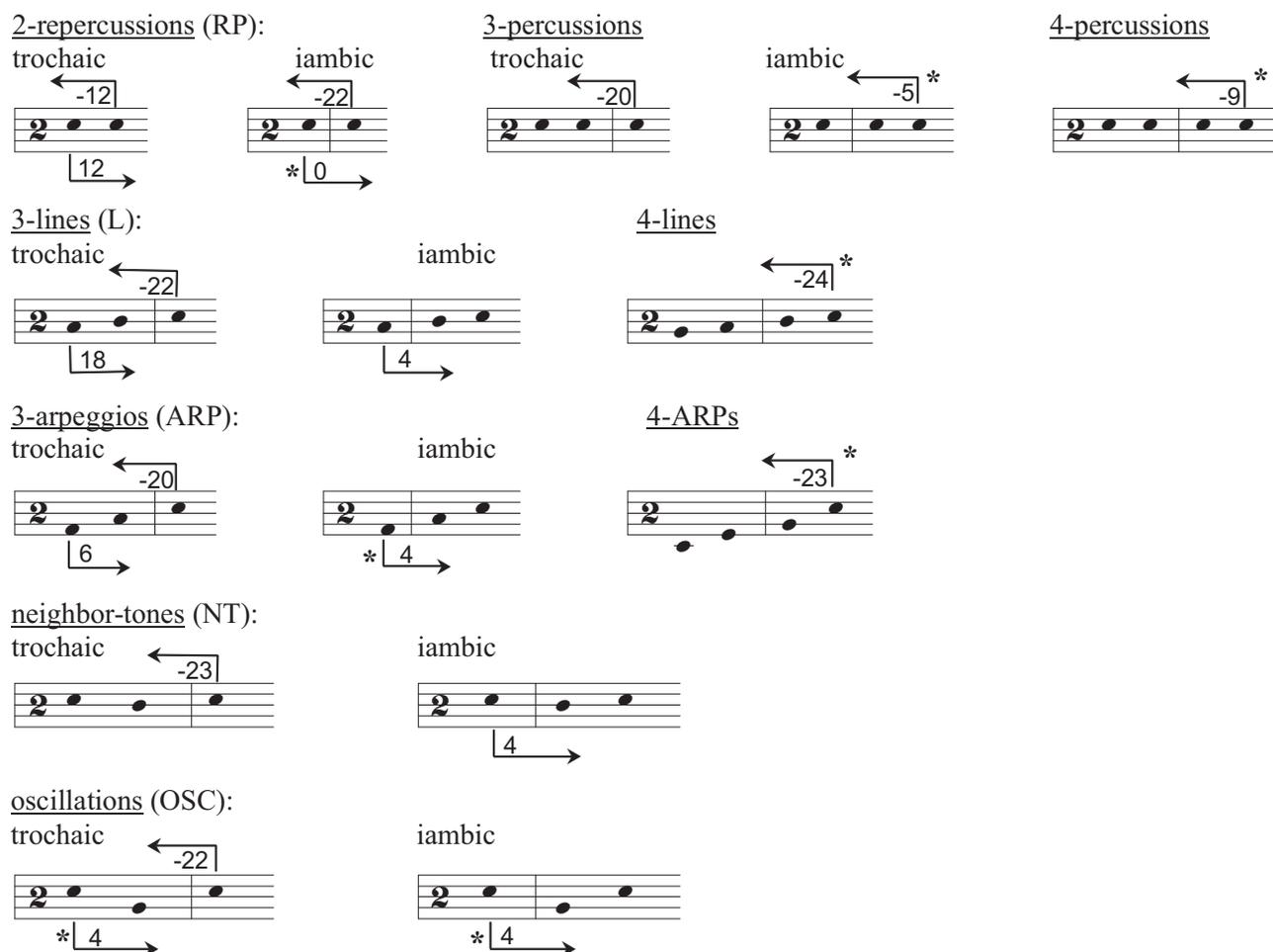
Q thus = $(18-20) = -2$, and $C = 10$. This is a high C -value, meaning (in this case) that the third note in this concatenation of an ARP and a line is quite clearly balanced between leftward and rightward forces, and so is held securely within a group. This in turn implies that the undotted kappa-rhythm presents little grouping ambiguity, and so is quite acceptable for this contour, and thus we should expect to find relatively few dotted zeta-rhythm settings in the repertory. When we look at them, as we did in [9] above, we find just one zeta-rhythm incipit among nine instances of this configuration (EX 9.2, p.2), for a $Z/[Z+K]$ ratio of $1/9 = .111$.

The question then becomes, to what extent can plausible “grouping-angle” values be assigned to notes in various contour/metric situations such that the results of grouping-angle calculations accord with the facts of the repertory?

- [11] The assumption that will be used to evaluate these values and this method will necessarily then be, somewhat unsatisfactorily, a vaguely statistical one: that as the C -value for a given configuration diminishes (and so the grouping-angle Q approaches its point of maximum ambiguity, ± 12), a straightforward kappa-rhythm setting of a given contour becomes progressively more difficult to group, and a dotted zeta-rhythm becomes therefore more likely, until as $C \rightarrow 2, 1, \text{ or } 0$, dotted rhythms become virtually the only viable way in this style to compose an incipit of the given contour – given, that is, just the choice between kappa and zeta-3 rhythms. In the middle values of C , we should expect to find a mix of dotted and undotted settings of the contour in question, and as C approaches 12 (as in the example we just examined) kappa-rhythms should increasingly predominate.
- [12] Let us now look at some of the previous contours we’ve examined to see how this “grouping-angle” method can be applied. We will, somewhat arbitrarily, use these calculations only for contours with five or more representatives in our repertory, letting the more populous groups have the greater voice in determining grouping-angle values; which, in the case of Z3 (dotted) and K (undotted) incipits, have been assigned as follows:

Fig 12

Grouping Angle Values: Duple (for zeta-3 and kappa rhythms)



Before proceeding to grouping-angle calculations, we should pause to consider these values on their own merits: do they display at least some minimum intuitive plausibility?

- 1) It seems appropriate that the beginning of a figure should group forward less strongly than the end of it groups backwards, since we hear music left-to-right; but note that this is violated in the case of the trochaic 2-percussion: repercussions in general behave in surprising ways.
- 2) The beginning of a line may seem to have a suspiciously high value, compared to the beginning of an ARP, or an OSC, but this may reflect the difference between conjunct and disjunct figures. The value of the beginning of a trochaic NT, the other conjunct figure, is not given, since it is not required in the calculations below – there aren't enough incipits that combine an NT with a preceding figure – but see just below in [13], under “From [9]”, for the suggestion that the first note of a strong-beat NT could have a value of ca. +11.
- 3) The values for various repercussive configurations may seem arbitrary, but they do follow a pattern: weak-beat endings group back less strongly than strong-beat endings (-22 vs -12 for 2-percussions, -9 vs -5 for 3-percussions), though this is in itself a surprise if one expects it always to be easier to begin a new group on a strong beat than on a weak one.
5. The “0” right-grouping value for the first note of an iambic 2-percussion may also seem

peculiar, but in fact a pitch repeated across a barline (or across a virtual barline, as between beats 2 and 3 in 4/4) seems to be a potentially disjunctive event. (This value occurs just once in calculations within the Z3^K repertory, but an identical value for triple-meter incipits will be used multiple times in the Δ2^B1 repertory, below in Part III.)

4. Most of these numbers will appear in several calculations, but a few are “singleton values”, used only once, and so can be hand-picked to fit the statistics. These values – which are not, then, subject to test via consistency, and so should be viewed with yet more skepticism than the others – are marked on the chart above with an asterisk. Values have been assigned only to those contour situations for which they’re required in the calculations below.

[13] Turning back now to some of the previous contours we’ve considered, and evaluating those categories with at least five representatives, let’s see how the above values work out in practice:

From **[8]** above: the contour of a four-line overlapping with a repercussion is relatively common; I find 39 incipits with this pattern in **EX 8** (marked with “rp” and a bracket), none of which are zetas. Evidently this configuration is quite stable as a kappa. The calculation using the values given above is:

$$\langle \text{GAC 2} \rangle \quad \text{duple: } 4\text{L+RP} \quad \overleftarrow{-24} \quad Q = -24; C = 12$$


In other words, the repercussion at the barline tends to separate cleanly the four-note line from whatever group succeeds it, and the configuration is stable as a kappa-rhythm ($C = 12$), which agrees with the statistics in this case: $Z/[Z+K] = 0/39 = 0$.

From **[9]**: The combination 3ARP+L occurs nine times **EX 9.2, p.2**, once as a zeta. Here is the calculation:

$$\langle \text{GAC 3} \rangle \quad \text{duple: } 3\text{ARP+L} \quad \overleftarrow{-20} \quad Q = -2; C = 10$$


which is, as we noted above, consonant with the $Z/[Z+K]$ ratio of $1/9 = .111$.

The combination 3ARP+NT occurs just 4 times (3x as a zeta) **EX 9.2, p.1**, so we exclude it from consideration, but we mention in passing that a hypothetical value of +11 for the strong-beat opening of an NT gives values of $Q = -9$ and $C = 3$, consistent with the $Z/[Z+K]$ ratio of .750 for this small sample.

3ARP+RP will be dealt with later, along with other figures of the form $\{--RR\}$. The ARP+OSC concatenation is, as we have noted, not amenable to these methods.

There are just 3 examples of 4ARP+RP, and one of 4ARP+NT. However, there are 6 instances of 4ARP+L **EX 9.2, p.3** all of them kappa rhythms. Evidently this is a readily groupable situation, even though the calculation is:

$$\langle \text{GAC 4} \rangle \quad \text{duple: } 4\text{ARP+L} \quad \overleftarrow{-23} \quad Q = -19; C = 7$$


The C-value here, 7, implies (to judge by calculations we’ll undertake throughout this study) that up to a

third of the instances of this contour should be composed as zeta-rhythms; yet this is not the case, and musically the contour seems perfectly acceptable in its undotted kappa version. So this calculation fails (and it won't be the last time). The value of +4 for the iambic onset of a line is used in one other calculation (where it succeeds), and it is also consistent with the corresponding beginnings of an ARP, NT, or OSC. The value -23 for the end of a 4ARP is a singleton value, but no plausible adjustment gives us the appropriate result, $C = 11$ or 12 , consistent with the dotted ratio here.

One solution might be to take account of turning points, or “pivot points”, as they have been termed, in the melodic line, of which note 4 here is an instance: the suggestion has been made from time to time that these are more prominent (“stressed”, points of “melodic accent”, etc; cf. especially Huron and Royal, 1996), and if it is also true that “stress” (or “phenomenal accent” as it sometimes termed, prominence other than the relative positional prominence embodied in a meter) tends to begin groups (Cooper and Meyer 1960, 20), perhaps the true forward value of note 4 here is more like +15, and the (singleton) backwards value of the end of a 4ARP should be closer to, say, -16, in view of the gap before it and its weak metric position, and in that case $Q = -1$ and $C = 11$. If one considers a 4ARP+L contour in which note 4 is not a turning-point:

<GAC 5>



it certainly seems more difficult to group

than the contour depicted in <GAC 4>.

However, for the most part “turning points” have been not been taken into account in the evaluation of these contours, nor has direction – the difference in coherence which may possibly obtain between, for example, an ascending and a descending line – mostly because even in the current population it's hard enough to find enough examples of certain specific contours, without specializing them further. Instead, we will just live with the current result, on the understanding that there will be going forward several failures of our “grouping-angle calculations” to match the facts of the repertory, especially in the present $Z3^{\wedge}K$ collection, which is populous enough to include small groups of the less-common contour concatenations.

Now we will proceed to the remaining possible contours in their zeta-3 and kappa rhythmic manifestations:

[14] $Z3^{\wedge}K$, OSC

In incipits beginning with an OSC – an “oscillation”-figure – kappas continue to dominate the landscape ($Z3/[K+Z3] = 9/79 = .114$): [EX 14](#)

There are just 3 examples of OSC+NT (marked with brackets). The concatenation OSC+ARP is not susceptible to evaluation by these methods, for the same reasons as ARP+OSC, discussed above. OSC+RP will be dealt with later, in [\[23\]](#) (but there are just three of them). The combination OSC+L, however, occurs six times (marked with brackets), twice as a zeta. Again it's a small sample; here is the grouping-angle calculation:

<GAC 6>

duple: OSC+L ← -22 | Q = -4; C = 8

A musical staff in 2/4 time showing a duple contour with four notes: G4, A4, B4, C5. An arrow labeled '-22' points from the end of the contour back to the first note. An arrow labeled '18' points from the first note to the end of the contour.

The value $C = 8$ is not quite consistent with the $Z/[Z+K]$ ratio here of $2/6 = .333$; more convenient

would be a value of 7; but it's reasonably acceptable for a population of this size.

[15] $Z3^{\wedge}K, \{RRSS\}$

(The notation $\{RRSS\}$ denotes two separate repercussions, "R" and "S"; other repercussion-patterns will use a dash, as in $\{-RR-\}$ below, specifying a repercussion in notes 2 and 3 of a 4-note contour.)

This contour (**EX 15**) continues to favor kappa-rhythms ($Z3/[K+Z3] = 10/85 = .118$), in which the opening notes group readily by default in pairs. Two comments:

- 1) All the notes in kappa-rhythms are equidistant, yet the grouping in this contour falls quite automatically into 2+2. This is in fact grouping by repeated pattern, a phenomenon we're not going to deal with very much in this study, since only a two-note pattern is small enough to fit more than once into a 4- or 5-note incipit, and the other figures (ARP, NT, OSC, line) are defined by at least three notes. But this mode of grouping is of course critical to the construction of Classic themes as a whole, as well as larger formal schemes.
- 2) In spite of the pattern, notice how easy it is, by mere articulation, to group the notes in iambic units across the repetition-pattern. Repercussion-groups, at least 2-percussions, are evidently quite frangible; their ends can be detached with little difficulty.

Since our "grouping-angle" calculations apply only to contours which join figures of two different types, it cannot be used here. We can only note that there seems to be little compulsion to write a dotted rhythm in this contour – one could perhaps imagine a line beginning at note 4 which would muddy the grouping enough to require a zeta, but this situation rarely occurs in the incipits of **EX 15**, and when it does, other clarifying measures are used. All this implies that the choice of dotted rhythm for this contour, when it occurs, is largely arbitrary, and in fact one incipit – that of the Schubert song *Die Forelle* and the same theme used in his "Trout" Quintet D.667, already cited above in **[3]** – occurs in both dotted and undotted forms.

[16] $Z3^{\wedge}K, NT$

Continuing to survey various contours in the direction of the increasing use of dotted zeta-rhythms, we now come to incipits beginning with a neighbor-tone or "auxiliary" figure (NT), in which the $Z3/[K+Z3] = 21/147 = .143$: **EX 16**

The intersection, at note 3, of an NT with an ARP or an OSC (or with a RP, but we defer those until **[23]** below), does not happen very often, and the intersection of an NT with a line is, as we have noted, necessarily an overlap rather than an intersection. More important in this population for the choice of a dotted or undotted rhythm is the nature of the opening NT: in the case of an upper whole-step NT opening, and especially in the case 121° , zeta-rhythms predominate, presumably because they divide and so neutralize the most troublesome (i.e., unlikely) type of NT (Solie 2006, §15): **EX 16, pp 1-2**

In the other NT configurations (upper half-step, lower half-step, lower whole-step) there seems to be little difficulty writing kappa-rhythm incipits, except that of course unmodified 545° incipits will not occur. So in these, zeta-rhythms are much less numerous, and appear to be largely tempo-dependent or arbitrary: **EX 16, pp 3-9**

Likewise in the case of triple-metered K and Z3 incipits in this contour, the relatively few zetas cluster in the upper-whole-step NT configuration: **EX 16, p 10-14**

Across this population, the concatenation of NT+OSC (marked with brackets) occurs just four times, always as a kappa. The combination NT+ARP (likewise marked) occurs nine times, twice in a dotted Z3 rhythm, so for these $Z/[Z+K] = 2/9 = .222$. The grouping-angle calculation for this configuration is:

<GAC 7> duple: NT+ARP \leftarrow -23] Q = -17; C = 5

This does not provide a very satisfactory result: the value $C = 5$ predicts a $Z/[Z+K]$ ratio in the vicinity of .45, meaning we would expect maybe four zeta incipits here, not two. Alternatively, for this distribution a value of $C = 7$ would be more appropriate; but given the use of these numbers in other calculations, we'll just have to abide by the result.

[17] Z3^K, {RRRR}

In an incipit of the form {RRRR} **EX 17.1** there are obviously no contour issues within the first 4 pitches, and the dotted ratio is $Z3/[K+Z3] = 29/159 = .182$

There just one equidurational example of 4P+ARP, and two of 4P+OSC, from which we draw no conclusions; but 4P+NT is slightly more common, occurring 7 times, twice dotted: **EX 17.2, p 1**. If one accepts as plausible the singleton value of -9 for the end of a 4-percussion, the grouping-angle calculation

<GAC 8> duple: 4P+NT \leftarrow -9] Q = -5; C = 7

accords reasonably well with the $Z3/[K+Z3]$ value = $2/7 = .286$

It's worth noting that one kind of 4-percussive contour-rhythmic situation seems to preclude the dotted zeta rhythm, namely, when note 5 is lengthened enough to suppress beats 6 and 7: **EX 17.2, pp 2-3**.

This seems not to be written in dotted form, for reasons that are so far mysterious. (This rhythm does occur with the contour {-RRR}, in several Haydn *Gloria* settings: cf. [19] and **EX 19** below. Likewise in the contour {RRR-} it's possible to find this rhythm, but again it's a composer specialty, this time of Schubert – cf. [20] and **EX 20.1**)

[18] Z3^K, {-RR-}

The proportion of dotted zeta-forms in this category is $Z3/[K+Z3] = 19/100 = .190$: **EX 18.1**

In this contour, the third note is linked to its predecessor by repercussion, but second note is apparently bound forward not at all. It's not difficult for a kappa-rhythm in this contour to group successfully 2+2, across the repercussion, via articulation, especially if (as frequently occurs, and marked with ↓) the 5th note repeats the pitch of the 4th, establishing the crosslinked pattern {-R, RS, S-, ...}.

There are eight instances in which an equidurational line begins with note 3: **EX 18.2, p 1**. The grouping-angle calculation for such a situation is:

<GAC 9> duple: {-RR}+L \leftarrow -22] Q = -4; C = 8

– implying that the third note can be held in balance within a group fairly readily; the C value (= 8)

accords well with fact that just one of these instances is written as a zeta ($Z/[Z+K] = 1/8 = .125$). On the other hand, the contour $\{-RR-\}+ARP$, which occurs six times here (**EX 18.2, p 2**), seems more difficult to group – does note 3 belong back with the repercussion or not? – and the grouping-angle calculation:

<GAC 10> duple: $\{-RR-\}+ARP$ ← -22 | Q = -16; C = 4



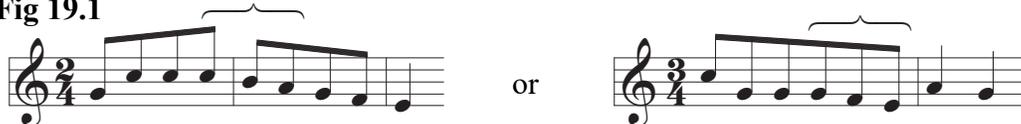
indicates a situation just 4 degrees from ambiguity, matching the $Z/[Z+K]$ ratio here: $Z/[Z+K] = 4/6 = .667$.

(There are just four incipits in this group that begin an NT on note 3 (all kappas), and none that begin an OSC on note 3.)

[19] $Z3^{\wedge}K, \{-RRR\}$

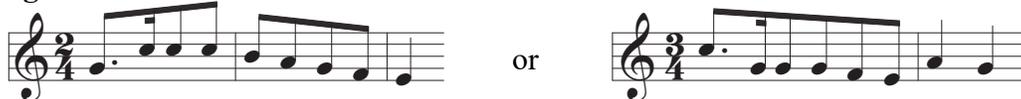
Kappas again predominate in this contour (53 of them, vs. 13 Z3s; $Z/[Z+K] = 13/66 = .197$): **EX 19**. There is no opportunity in these for contour-induced grouping ambiguity before the repercussion; and while one can imagine this contour conjoined at note 4 to a line

Fig 19.1



which would create enough ambiguity in a kappa-rhythm to at times render a dotted rhythm slightly preferable,

Fig 19.2



the configuration $\{-RRR\}+L$ simply does not occur in these incipits. There is just one instance of $\{-RRR\}+ARP$, and just two of $\{-RRR\}+OSC$.

There are six instances of $\{-RRR\}+NT$, all kappas, and the calculation for this configuration would be:

<GAC 11> duple: $\{-RRR\}+NT$ ← -5 | Q = -1; C = 11



– which is consistent with the fact that zeta-rhythms don't seem especially necessary for clarification here (if, again, one can accept the singleton value assigned to the last note of a 3-percussion).

Otherwise, the zetas which do occur in this population evidently represent either a free choice, or one possibly occasioned by the text: fully half of the relatively few dotted incipits in this contour-pattern are from the Gloria movements of Haydn masses, settings of the text *Quoniam tu [solus sanctus,]* – seemingly a personal tradition of the composer.

[20] $Z3^{\wedge}K, \{RRR-\}$

Altogether there are 23 zeta-rhythm incipits out of 90 total in this contour ($Z/[Z+K] = .256$) **EX 20.1**

There are 10 instances in which this opening overlaps with a line, and four of them are written as zetas **EX 20.2, p 1**, so that $Z/[Z+K] = 4/10 = .400$. The grouping-angle calculation, however,

<GAC 12> duple: 3P+L $\overleftarrow{-20}$ Q = -2; C = 10



implies that the kappa-form should be quite stable, with note 3 pivoted; and indeed it seems intuitively to be so. This may be a case where we need to refer to prosody, and/or the personal habits of a single composer, to explain the discrepancy: here are the four Schubert Z3-form incipits in question, and the reader will have to decide whether prosody alone is responsible for Schubert's choice of dotted rhythms here:

Fig 20

Alfonso und Estrella, D.732/#33

Kein Geist, ich bin am Le - ben, steh' auf und sieh' mich an,

Der Graf von Gleichen, D.918/#4, 2

Ein fri - scher Wind trägt's hin, wo uns - re Lie - ben sind,

Offertory, D.963, 63

quo - ni - am ad te or - a - bo Do - mi - ne,

Der zürnenden Diane, D.707, 10

Ja, span - ne dur den Bo - gen mich zu töd - ten,

This particular contour, and the case of NT+ARP discussed above in [16], represent the two most annoying failures of our grouping-angle arithmetic in this entire enterprise.

The combination of 3P+OSC **EX 20.2, p 2** is similarly distributed in this contour: ($Z/[Z+K] = 4/9 = .444$): The C-value given by this calculation, however:

<GAC 13> duple: 3P+OSC $\overleftarrow{-20}$ Q = -16; C = 4



is within acceptable limits, and makes more sense.

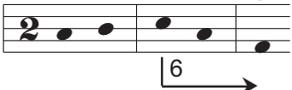
There are just four 3P+ARP incipits, and only one 3P+ (equidurational) NT, all kappas, in this group.

[21] Z3^K, 3-linear

Among the 154 kappa and zeta-3 incipits opening with a line of just three notes, 44 of them use the dotted Z3 rhythm (and so $Z/[Z+K] = .286$).

In the configuration 3L+ARP **EX 21.1** we have 12 instances, 6 of them zetas ($Z/[Z+K] = .500$). The grouping-angle calculation:

<GAC 14> duple: 3L+ARP $\overleftarrow{-22}$ $Q = -16; C = 4$



is consistent with this ratio.

I find just two incipits here with the 3L+OSC contour (marked with brackets on [EX 21.3](#)), and the contour 3L+ RP is considered below in [\[23\]](#).

The contour 3L+NT is, as we've noted, not susceptible to grouping-angle calculation, because the figures overlap on two notes, not just one. One might nevertheless expect that such a contour, in which the first four notes form basically a turn-figure, would be exceptionally coherent in an undotted kappa version; and yet, Z3-form incipits occur in relatively high proportion ($Z/[Z+K] = 21/51 = .418$) among duple-metered themes: [EX 21.2](#) The aspect of this contour that requires these dotted-rhythms, if it does, remains obscure, and whatever it is, it does not obtain among the (usually quicker, dance-movement) triple-meter instances: [EX 21.2, p 6-7](#)

The remainder of the 3-linear incipits can be inspected here: [EX 21.3](#)

[22] Z3^K, {RR--}

As we come to the final two categories of contour in our Z3 vs. K comparison, both of which include a trochaic 2-percussion within the first 4 notes, we find the proportion of dotted zeta-rhythms rises substantially. In this one, {RR--}, [EX 22.1](#), $Z/[Z+K] = 56/97 = 0.577$.

Consider first the contour 2-percussion+line (beginning with note 2): [EX 22.2, p 1-3](#). In these, $Z/[Z+K] = 11/23 = .478$. The grouping-angle calculation

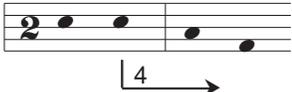
<GAC 15> duple: 2P+L $\overleftarrow{-12}$ $Q = -8; C = 4$



produces a C-value consistent with the .478 ratio. Notice, by the way, that there's a small collection of themes in kappa-rhythm at the pitch-level 3345°, and a group of Z3-rhythm incipits at the 5543° pitch-level. There are few occasions in this study, aside from the case of melodies opening with an NT-figure, to detect modal principles at work, and this particular kind of modal clustering does not seem to be replicated elsewhere in the repertory.

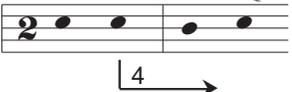
Next we have the contour 2P+ARP ([EX 22.2, p 3-4](#)), with $Z/[Z+K] = 8/12 = .667$. The grouping-angle calculation again produces a value $C = 4$, within the range for such a dotted ratio:

<GAC 16> duple: 2P+ARP $\overleftarrow{-12}$ $Q = -8; C = 4$

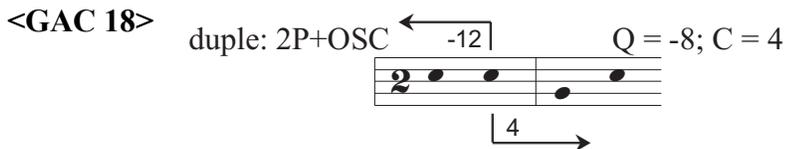


The contour 2P+NT ([EX 22.2, p 4-6](#)), displays the dotted ratio $Z/[Z+K] = 10/18 = .556$. The dotted ratio here is intermediate between the last two, and the grouping-angle calculation is similar:

<GAC 17> duple: 2P+NT $\overleftarrow{-12}$ $Q = -8; C = 4$



Finally, the contour 2P+OSC (**EX 22.2, p 6**), with $Z/[Z+K] = 4/5 = .800$, for which we have another version of the same calculation (given the singleton value of +4 for the opening of an iambic OSC):



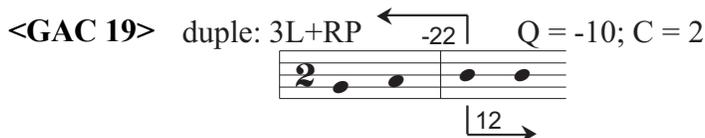
If this result is acceptable, it means assigning a rather wide range of $Z/[Z+K]$ values for $C = 4$, from about .45 to .80.

In the remaining (unclassified) 2P+ contours in **EX 22.1**, the proportion of zeta-rhythms remains high ($Z/[Z+K] = 23/39 = .590$), implying that many other unnamed figures following a 2-percussion give rise to a certain amount of ambiguity about the grouping of the second note.

[23] Z3^K, {--RR}

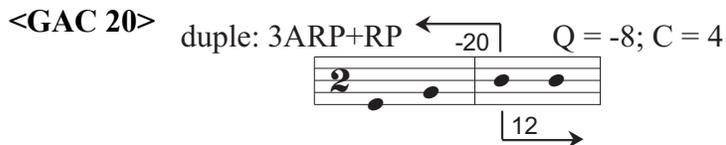
Zetas predominate to a considerable degree in this contour (there are 63 of them, vs. 30 kappas; $Z/[Z+K] = 63/93 = 0.677$): **EX 23**.

The potential ambiguity in this contour is greatest in the situation line+2percussion – does note 2 group back, forward, or neither? The grouping-angle calculation is:



The low C-value here is consistent with the relative predominance of zeta-rhythms: for 3L+RP, $Z/[Z+K] = 43/50 = .860$ (**EX 23, pp 1-5**). The effect of the dotted rhythm is usually to group the repercussion, notes 3 and 4, back as a subgroup, as an afterbeat to db^0 . The few kappas here are almost all either quite slow or quite fast, and use ornamentation and/or gavotte-meter to clarify the grouping.

In the situation ARP+2P (**EX 23, pp 6-8**), the proportion of kappa incipits rises, compared to the zetas, because the third note of an arpeggio is less tightly bound than the third note of a line, and so the grouping of a kappa-rhythm is a little further removed from ambiguity. The grouping-angle calculation



produces a C-value consistent with the distribution of zeta-forms here: $Z/[Z+K] = 13/28 = .464$.

Of the remaining 15 incipits in the {--RR} configuration, 7 are zetas ($Z/[Z+K] = .467$); there are just two instances of the NT+RP configuration, and three of the OSC+RP contour, too few from which to draw conclusions. Here are all the remaining Ks and Z3s in this contour: **EX 23, pp 9-10**.

[24] To see a tabulation of the calculations we have made for all the various combinations of figures in the repertory so far, see **EX 24, Z3^K dotted-ratio table**; in which the proportion $Z/[Z+K]$ is depicted in a bar graph, with the width of the bar proportional to the population of the particular configuration. The contours are arranged in order of their calculated C-value, with the cases in which the calculation gives a C-value inconsistent with the $Z/[Z+K]$ ratio highlighted in yellow (or light yellow for a C-value just

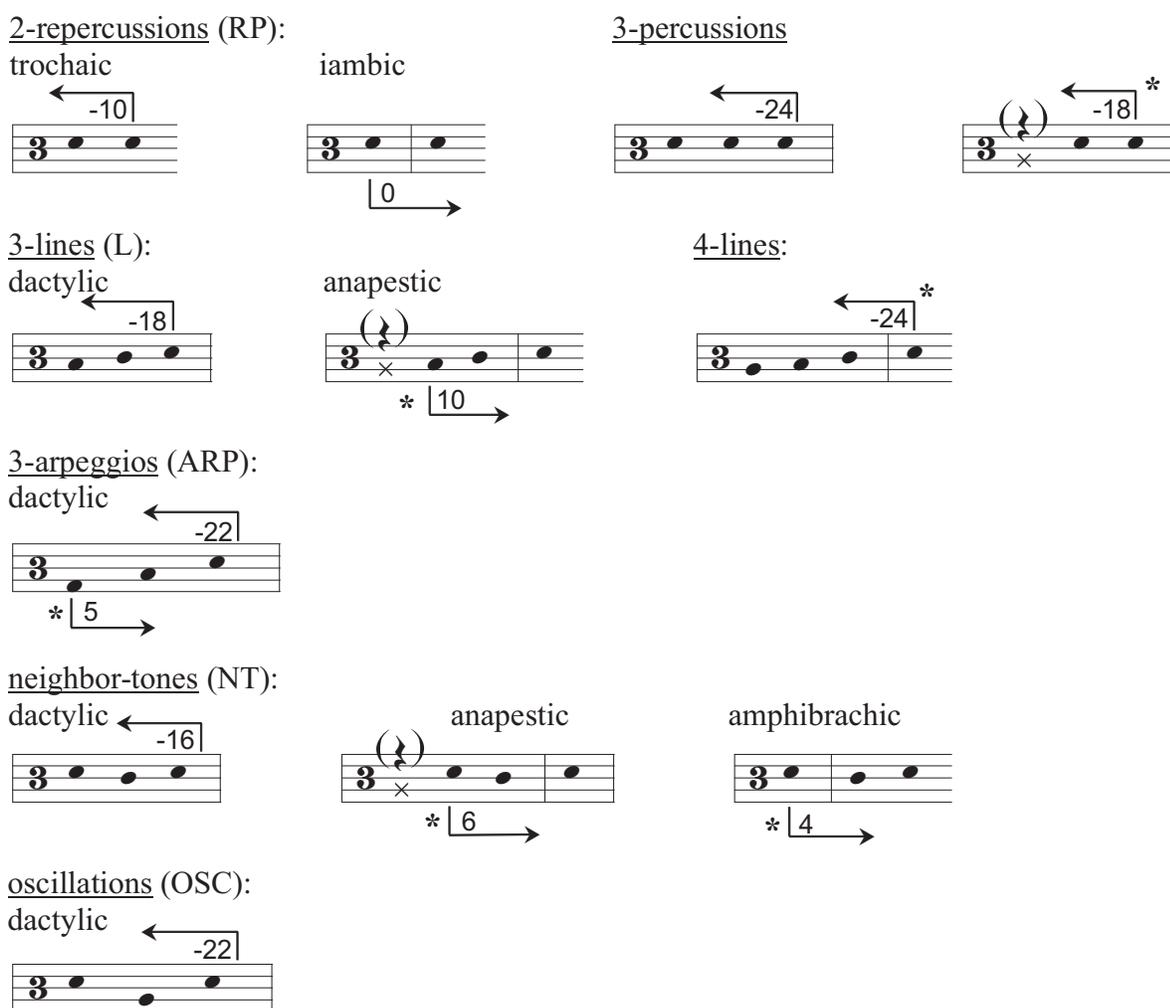
one degree removed from what we should expect). The most egregious violation is the case of 3P+L ([20]), followed closely by NT+ARP ([16]), but any adjustments we might make to the grouping-angle values involved in these configurations would have regrettable consequences for contours yet to be evaluated.

III: Delta-2 and Beta-1 incipits

[25] We will now ask: what happens to the arguments above if we change the meter from duple to triple? Using the same contour categories as before, let us investigate those incipits using (dotted) $\Delta 2$ ($\frac{3}{4}$ ♩. ♩ | ♩.) and (undotted) B1 ($\frac{3}{4}$ ♩ ♩ ♩ | ♩.) rhythms, to see whether the same principles apply.

The grouping angle values for triple-meter contour-figures should be similar, but not necessarily identical, to those for their duple-meter analogs; these seem to fit the data best:

Fig 25.1 Grouping Angle Values: Triple (for delta-2 and beta-1 rhythms)



As before, only values that are actually required for the computations ahead are given, and singleton values are marked with an asterisk. The most noteworthy departures from the corresponding values for duple meter are that the values for the end of a (dactylic) 3-line and NT are reduced, but those of a dactylic ARP or OSC are not. Also, the value for the end of (dactylic) 3-percussion is surprising. But these values are all used in several calculations, yielding appropriate results.

Some general comments about the $\Delta 2^{\wedge}B1$ repertory may be in order. First, the proportion of dotted forms here is lower than that in the $Z3^{\wedge}K$ population we just looked at (.121 for the former vs. .186 for the latter). The primary reason may simply be tempo – a high proportion of these incipits are from dances and dance-form movements, and a quicker tempo is less likely to be dotted.

Another characteristic of this repertory is that fewer incipits represent concatenations of the figures we've been using ARP, RP, etc.), possibly because those that share note 3 would tend to mask the barline;

Fig 25.2



and to the extent that duple metric organization is the default in much of the Western classical repertory (Huron 2006, 195-6), it may be more important in triple meter than in duple to make at least the first barline readily perceptible. This is, however, less the case with concatenations ending with $\{-R|R\}$, $3L+RR$, for example,

Fig 25.3



where a complete NT, ARP, OSC, or line can play out within the measure, and because the R|R repercussion across the barline is a fairly separative event, which apparently does not mask the barline (cf. [38] below).

We will take up the various contour-defined subgroups of the $\Delta 2^{\wedge}B1$ population in the same order as with the $Z3^{\wedge}K$ incipits in Part One. The discussions of each type in this section will be in most cases a little more cursory, in some considerably so: these incipits raise few issues that we haven't already encountered.

[26] $\Delta 2^{\wedge}B1$, miscellaneous contours

This can serve as a baseline for the distribution within the $\Delta 2^{\wedge}B1$ corpus in the absence of any contour complications; the very few dotted $\Delta 2$ s that occur, only about 3% of the total ($\Delta 2/[\Delta 2+B1] = 8/241 = .033$), don't really suggest the presence of any systematic procedure or criteria: **EX 26**.

[27] $\Delta 2^{\wedge}B1$, 4-linear

There is in this group of incipits (**EX 27**; $\Delta 2/[\Delta 2+B1] = 10/109 = .092$) one combination of figures numerous enough to justify our grouping-angle calculus: there are 5 instances of $4L+ARP$. The calculation result

$$\langle \text{GAC } 21 \rangle \text{ triple: } 4L+ARP \xleftarrow{-24} \quad Q = -19; C = 7$$

A musical staff in 3/4 time. The first measure contains three eighth notes. The second measure contains two eighth notes. A bracket above the first two notes of the first measure and a bracket below the last two notes of the first measure and the first note of the second measure are shown.

is consistent with the proportion of deltas ($\Delta 2/[\Delta 2+B1] = 1/5$) in this small sample (**EX 27, p.11**) but only if one accepts the singleton value “+5” for the beginning of a strong-beat arpeggio, rather than “+6” as in its duple counterpart above. (There are no examples of $4L+OSC$; just three of $4L+P$, and as we have noted, $L+NT$ is not well-defined.)

[28] $\Delta 2^{\wedge}B1$, ARP

Again the proportion of dotted versions is extremely low: $\Delta 2/[\Delta 2+B1] = 5/139 = .036$ (**EX 28**). This group includes only a very few instances of an ARP succeeded by one of our other contours (except for

3ARP+RP, which is taken up below in [38] below); so our grouping-angle calculations will not be undertaken.

[29] $\Delta 2^{\wedge} B1$, OSC

In these (EX 29), $\Delta 2/[\Delta 2+B1] = 2/35 = .057$. There are no examples of OSC+NT or OSC+L, the combination OSC+ARP is not well-defined, and OSC+RP will be discussed below in [38].

[30] $\Delta 2^{\wedge} B1$, {RRS|S}

As one might expect, a contour-pattern so at cross-purposes to the meter is rare in this repertory; there are but three examples ($\Delta 2/[\Delta 2+B1] = 0/3 = 0$; EX 30).

[31] $\Delta 2^{\wedge} B1$, NT

There are virtually no conjunctions here of NT+ anything, except for one NT+ARP incipit, and yet incipits beginning with an NT-figure include the largest proportion of dotted delta-2 rhythms in the whole $\Delta 2/B1$ repertory: $\Delta 2/[\Delta 2+B1] = 39/103 = .379$.

This is evidently because, as in the case of the $Z3^{\wedge}K$ repertory, the major consideration in this case is direction: the upper whole-step NTs have the largest proportion of dotted instances ($18/31 = .581$) (EX 31, pp 1-3), presumably to break up the awkward NT; next come the upper half-step NTs ($4/8 = .500$, EX 31, p 4); then come the lower NTs, though oddly enough the lower half-step NTs (EX 31, pp 5-9) have a larger proportion of dotted deltas ($16/54 = .296$) than the lower whole-step instances ($1/10 = .100$; EX 31, p 10) even though one might expect the lower whole-step NTs to be a bit more awkward. (In fact, in the $Z3^{\wedge}K$ repertory as well, the few zetas not in the upper-whole-step category are, somewhat surprisingly, mostly lower half-steps – EX 16, pp 3-9 – rather than lower whole-steps.)

Notice that upper-half-step NTs in this group are successfully written as undotted beta-1 rhythms fully half the time (4 out of 8 instances, all at the 343° pitch-level) – and yet, re-writing Mozart's K.331/i theme



with undotted eighth-notes would be a terrible idea, and a useful reminder, should any be needed, of just how limited is our understanding of melody at this local level. It's not difficult to propose *ad-hoc* reasons why Mozart's theme is far better left just as it is, but generalizing these reasons into principles susceptible to test across a substantial repertory is more of a challenge.

[32] $\Delta 2^{\wedge} B1$, {RRR|R}

Again, there are very few incipits in this contour (EX 32; $\Delta 2/[\Delta 2+B1] = 5/143 = .035$) that use the dotted delta-rhythm, and simultaneously too few incipits that combine the contour-figures we've been using, to make the calculation of grouping-angles useful.

[33] $\Delta 2^{\wedge} B1$, {-RR|-}

The proportion of dotted incipits here ($\Delta 2/[\Delta 2+B1] = 8/34 = .235$; EX 33) is above the background level for the $\Delta 2^{\wedge} B1$ population, but it's difficult to say why, particularly since the quite similar {-RR|R}

pattern (taken up next) shows no such surprising distribution. Again, there too few concatenations ($\{-RR\}+L$, for example) to inform our grouping-angle calculations.

[34] $\Delta 2^{\wedge}B1, \{-RR|R\}$

Here the proportion of dotted rhythms falls back to the (quite low) background level for the $\Delta 2^{\wedge}B1$ group as a whole ($\Delta 2/[\Delta 2+B1] = 3/71 = .042$; **EX 34**). There are once again too few concatenations to evaluate using grouping-angle calculations. The few delta-rhythm incipits are not readily explicable, but, as in the case of K.331/i above, it's more than clear that the Archduke theme, for example (Pf Trio Op 97/ii, trio, 35) would, for reasons perhaps others will discover, lose most of its characteristic force were it to be recomposed in an undotted beta-1 rhythm:

Fig 34  Pf Trio Op 97/ii, trio, 35

[35] $\Delta 2^{\wedge}B1, \{RRR|- \}$

There are just four examples of $\{RRR-\}+ARP$ in this group (**EX 35**; $\Delta 2/[\Delta 2+B1] = 10/102 = .098$), one of $\{RRR-\}+line$, and four of $\{RRR-\}+OSC$. But there are six instances (including one $\Delta 2$) of the combination $\{RRR-\}+NT$, (**EX 35 p 10**) and the grouping-angle calculation:

<GAC 22> triple: 3P+NT $\leftarrow -24$ | $Q = -20; C = 8$



produces a C-value consistent with the distribution of dotted forms ($\Delta 2/[\Delta 2+B1] = 1/6 = .167$) in this small population.

[36] $\Delta 2^{\wedge}B1, 3-linear$

There are two instances here (**EX 36**; $\Delta 2/[\Delta 2+B1] = 14/55 = .255$) of the 3L+ARP combination, but otherwise there are no 3L+ concatenations in this group. The proportion of delta-2 versions here rises once again slightly above the background level for the $\Delta 2^{\wedge}B1$ population, but the reasons for this are obscure.

[37] $\Delta 2^{\wedge}B1, \{RR|- \}$

Unlike in the $Z3^{\wedge}K$ group of similar incipits **[22]**, the proportion of these that are dotted (**EX 37**) is quite low ($\Delta 2/[\Delta 2+B1] = 2/48 = .042$) – it falls back again to background levels for the $\Delta 2^{\wedge}B1$ population as a whole.

Two contour-combinations are numerous enough here to deploy our grouping-angle apparatus, which give results in both cases compatible with the quite small frequency of dotted incipits:

$$2P+L: \Delta 2/[\Delta 2+B1] = 0/12 = 0$$

EX 37, pp 6-7

<GAC 23> triple: 2P+L $\leftarrow -10$ | $Q = 0; C = 12$



$$2P+NT: \Delta 2/[\Delta 2+B1] = 2/11 = .182$$

EX 37, p 8

triple: 2P+NT \leftarrow -10 | $Q = -4; C = 8$

<GAC 24>

There are too few instances of 2P+ARP or 2P+OSC to require similar calculations.

[38] $\Delta 2^{\wedge}B1, \{-R|R\}$

Because repeating a pitch over the second barline is quite common in triple meter – it separates groups effectively, and seems to obscure the meter not at all – we find here (**EX 38**; $\Delta 2/[\Delta 2+B1] = 39/143 = .273$) enough examples to use our grouping-angle values, and a fairly significant use of the dotted delta-2 rhythms, all of which involve concatenated figures. These figures, the dotted/undotted ratios, and the calculations are:

$$3L+RP: \Delta 2/[\Delta 2+B1] = 13/32 = .406$$

EX 38, pp 1-3

triple: 3L+RP \leftarrow -18 | $Q = -18; C = 6$

<GAC 25>

$$ARP+RP: \Delta 2/[\Delta 2+B1] = 1/45 = .022$$

EX 38, pp 4-7

triple: ARP+RP \leftarrow -22 | $Q = -22; C = 10$

<GAC 26>

$$NT+RP: \Delta 2/[\Delta 2+B1] = 25/33 = .758$$

EX 38, pp 8-10

triple: NT+RP \leftarrow -16 | $Q = -16; C = 4$

<GAC 27>

$$OSC+RP: \Delta 2/[\Delta 2+B1] = 0/9 = 0$$

EX 38, p 11

triple: OSC+RP \leftarrow -22 | $Q = -22; C = 10$

<GAC 28>

All of these C-values are appropriate to the $\Delta 2/[\Delta 2+B1]$ ratio in the repertoires in question.

Here are the remaining incipits in the $\{-RR\}$ configuration, all in the undotted B1 pattern:
EX 38, p 12-14.

[39] A tabulation of the grouping-angle calculations we've been able to make for the $\Delta 2^{\wedge}B1$ repertory can be examined here: **EX 39, $\Delta 2^{\wedge}B1$ dotted-ratio table.**

IV: Zeta-5 and Alpha-3 incipits

- [40] What happens if we try to extend our inquiry, and our methods, to incipits with more mixed rhythmic values? For example, we might ask, what influences the choice between an incipit with an alpha-3 rhythmic pattern (♩ ♩ ♩♩) and a similar contour with a zeta-5 pattern (♩ ♩ ♩♩)? Or in their triple-meter analogs, between a beta-3 (♩ ♩ ♩ | ♩) and a delta-4 (♩ ♩ ♩♩ | ♩)?

It appears that in cases like these, dotted rhythms are again often used as a means of avoiding contour-induced grouping ambiguity, but rather than bind the first three notes together via “iambic reflex”, the dotted rhythm instead separates the first note from the group of quick notes which follow, and they in turn typically group back as a whole with db^0 as a subgroup.

The difficulty is that we are not in possession of a satisfactory way to quantify the difference between alternative groupings of various metric/durational patterns, let alone a means to combine this with the rudimentary contour grouping-angle values we’ve been devising. What we will resort to instead is the conceptually-questionable expedient of assigning values greater than 24 to the first of the quick notes, clearly a makeshift arrangement that makes little sense in terms of our original geometric grouping-angle notion, but which will at least help us achieve some basic consistency in evaluating the grouping-tendencies of various contours in these rhythms. Here are the additional values we’ll need:

Fig 40 Additional Grouping Angle Values
for alpha-3, beta-3, zeta-5, and delta-4 incipits:

for alpha-3 and zeta-5 incipits:



for beta-3 and delta-4 incipits:



The first of the quick notes, then, is to be given a forward value depending on whether the first two pitches are repercussions or not. The quicker notes frequently form within themselves a scale or a turn-figure, but we will ignore the internal structure of this part of the incipit, and speak instead of contours such as NT+, L+, ARP+, 3P+, etc. – not NT+ARP, for example. None of the values above are singleton values; all are used in multiple grouping-angle calculations.

[41] Z5^A3, miscellaneous

We begin by noting that the undotted A3 rhythm has a built-in grouping ambiguity: the second note is equidistant from its neighbors, so by preference it should “pivot” – that is, be interpreted as an internal group member, rather than as a group boundary. The third note, however, is closer to its successor note 4, and so tends to group away from note 2. Thus the A3 rhythm is by its nature potentially ambiguous at

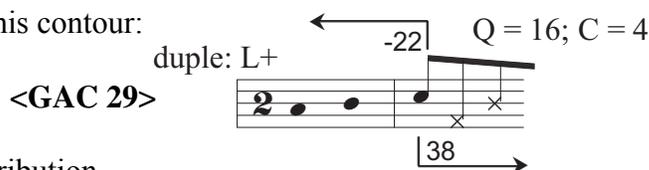
the note 2/3 joint, and so in this $Z5^{\wedge}A3$ population the dotted zeta-forms (which sidestep this ambiguity by attaching note 2 by proximity to the succeeding quick notes) in general predominate, in most contours forming $\frac{1}{2} - \frac{3}{4}$ of the total, as they do in this group of incipits with “miscellaneous”, otherwise unspecified, contours: [EX 41](#); in which $Z5/[Z5+A3] = 75/123 = .610$

In contrast to the $Z3^{\wedge}K$ and $\Delta 2^{\wedge}B1$ repertoires discussed in the previous two sections, tempo has little bearing, seemingly, on the choice of undotted vs. dotted versions in these themes; if anything, a quick tempo may slightly favor the dotted choice.

[42] $Z5^{\wedge}A3$, linear incipits

In the group of incipits opening with a line ([EX 42](#)), the dotted proportion is $Z5/[Z5+A3] = 40/64 = .625$; those incipits in which the opening line continues for four or more notes are given first, then incipits in which the line is exactly three notes long (the proportion of dotted instances is slightly higher in the former, .654 vs .531).

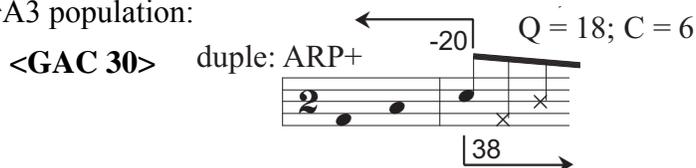
The grouping angle calculation for this contour:



(This section does not include themes which begin with a line, but whose quick notes [from note 3] display initial repercussion; those are discussed in [\[52\]](#) below.)

[43] $Z5^{\wedge}A3$, ARP

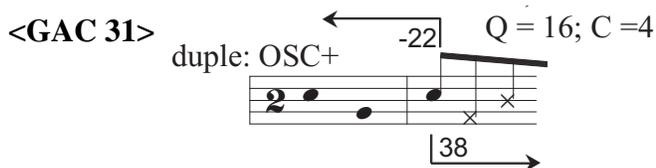
For incipits in the $Z5^{\wedge}A3$ repertory beginning with an arpeggio ([EX 43](#)), the grouping-angle calculation again gives an appropriate C-value for the dotted-value distribution $Z5/[Z5+A3] = 15/34 = .441$, which is rather low compared to the rest of the $Z5^{\wedge}A3$ population:



In other words, the third note of the arpeggio groups back weakly enough to permit quite a number of $A3$ incipits in which the quicker notes group forward relatively unambiguously, especially when note 3 is a turning-point.

[44] $Z5^{\wedge}A3$, OSC

Incipits opening with an OSC, other than those followed by repercussion, are given here: [EX 44](#). The grouping-angle calculation:

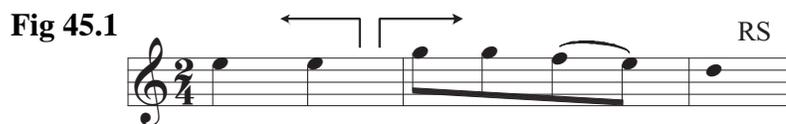


gives a C-value reasonable in light of the distribution ($Z5/[Z5+A3] = 10/15 = .667$) of dotted $Z5$ forms here.

[45] Z5^A3, {SS'RR}

The behavior of this pattern, {SS'RR}, is interesting: **EX 45**. There are no undotted A3 (or in triple meter, B3; see below **[57]**) rhythms with this contour, and musically it's difficult to imagine one.

It might seem at first that in an A3 rhythm in this contour, note 2 would be pulled left by the repercussion, and note 3 pulled right by its repercussion on a different pitch and by durational differences as well, thereby permitting a sufficiently clean articulation into two parts:

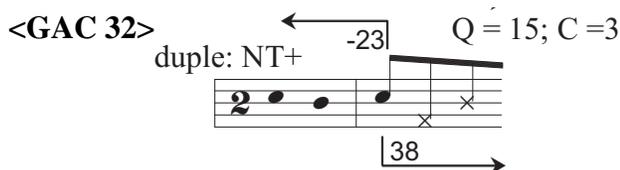


All one can conclude is that the inherent ambiguity of this rhythmic pattern at the note 2/3 boundary is (as in the {RR'RR} pattern discussed below, **[47]**), insufficiently overcome here in an A3 rhythm.

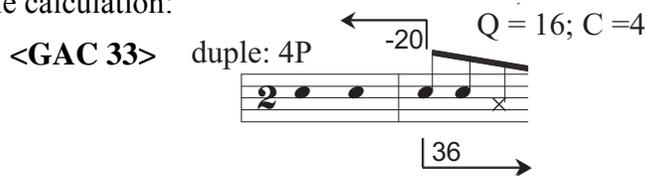
If we tie note 3 yet more closely to its neighbor on the right, is an undotted rhythm more satisfactory? There are no examples of this contour out of 48 incipits in the repertory using an A4 rhythm (♩. ♩. ♩♩♩), but indeed there is one – a *stile ecclesiastico* fugue subject – among the 73 incipits in the A5 (♩. ♩. ♩♩♩♩) rhythmic pattern:

**[46] Z5^A3, NT**

There aren't many A3 and Z5 incipits with NT openings; here are all of them: **EX 46**. The quick notes are most often disposed in a scale-fragment. The grouping-angle calculation agrees reasonably well with the dotted/undotted ratio ($Z5/[Z5+A3] = 21/27 = .778$) here, though a value of $C = 4$ would be more gratifying:

**[47] Z5^A3, {RR'RR}**

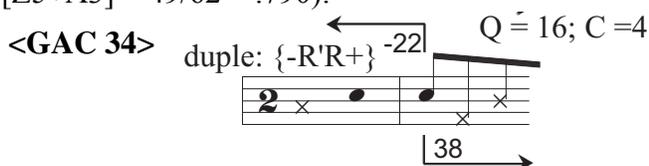
The relative distribution of dotted rhythms in this category (**EX 47**) is $Z5/[Z5+A3] = 5/8 = .625$. It's possible that, in spite of the fact that the grouping-angle machinery is intended to evaluate the concatenation of different figures (rather than, say, two conjoined lines), one can consider the quick repercussion from note 3ff here a distinct event, overlapping with the initial 3-percussion, and so produce the following grouping-angle calculation:



which does, in fact, produce a C-value in keeping with the distribution of dotted zeta-5 forms in this small group: $Z5/[Z5+A3] = 5/8 = .625$.

[48] Z5^A3, {-R'R-}

The grouping-angle calculation for this contour (**EX 48**) gives a C-value consonant with the Z5/[Z5+A3] distribution ($Z5/[Z5+A3] = 49/62 = .790$):

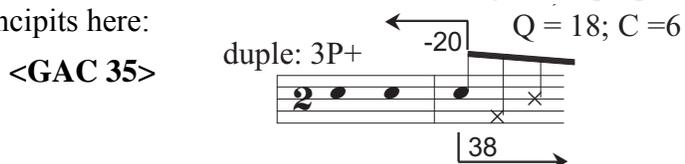
**[49] Z5^A3, {-R'RR}**

There are just four instances of this contour, all dotted ($Z5/[Z5+A3] = 4/4 = 1.000$): **EX 49**

[50] Z5^A3, {RR'R--}

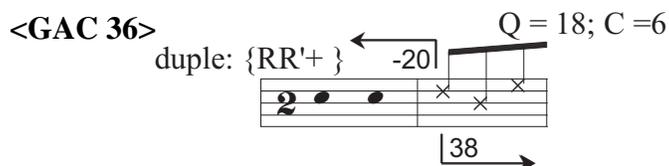
This section and the next (**[51]**, {RR'-}) discuss those contours in this repertory with the lowest proportion of dotted rhythms – that is, those in which the undotted A3 rhythm is apparently the least ambiguous, and the most acceptable. In the {RR'R--} or “3-percussion” pattern (**EX 50**) the quick notes frequently form a turn-figure, a line, an arpeggio, or some other well-organized and coherent unit.

The grouping-angle calculation gives a value of $C = 6$, consistent with the relatively small proportion ($Z5/[Z5+A3] = 17/43 = .395$) of dotted Z5 incipits here:

**[51] Z5^A3, {RR'--}**:

This contour (**EX 51**) – incipits in the Z5^A3 repertory beginning with a “2-percussion” – are, along with the {RR'R}-form openings we just discussed in **[50]**, those most likely to be written in the undotted A3 rhythmic version ($Z5/[Z5+A3] = 32/73 = .438$). This is one of the signal features of this part of the corpus, and it's unfortunate that it can't be readily evaluated with our grouping-angle apparatus: the figures don't overlap on a single note, due to the rhythmic discontinuity at note three. It seems clear that what's happening here is that the initial 2-percussion tends to form its own little group, leaving the succeeding quicker notes – frequently disposed in some internally-coherent contour like a line, a turn-figure, or a “quasi-turn” (4 notes, two of them non-adjacently on the same pitch) – free to separate cleanly.

It may be worth mentioning that if we tried, nevertheless, to adopt our grouping-angle calculus to this situation, we could produce satisfactory arithmetic by assigning a grouping value to the third note in the contour, the one that overlaps with the quick notes, of -20. The calculation would then be:



which is in reasonable agreement with the dotted/undotted ratio here of .438. But the idea that the third note in this contour groups back as strongly as the third note of an arpeggio, or a trochaic 3-percussion, seems absurd, and our difficulty is a consequence of assigning values greater than 24 to the first of the quick notes. The true backwards value of the third note should surely be much lower, but we have no way of interpreting the resulting C-value greater than 12.

[52] Z5^A3, {'--'RR}

Consider first the case here in which notes 1-3 form a line (**EX 52.1 p 1**): a line is the strongest connection, and in this case, it's unclear whether note three groups back directly with notes 1-2, or forward to form a subgroup with notes 3ff, and so there is just one A3 example (the Offertory, D.963, 24, in which the quicker notes after note 3 seem to encourage note 3 to group back to the left: evidently coherent enough for the *stile ecclesiastico*). Otherwise, all the examples of this contour are in the Z5 rhythm (3L+RR: $Z5/[Z5+A3] = 8/9 = .889$), in agreement with the grouping-angle calculus:

<GAC 37> ← -22 | Q = 14; C = 2

duple: 3L+'RR

36 →

If, however, notes 1-3 form an ARP, it becomes more acceptable to write the A3 rhythm: note 3 is held loosely-enough left that it can more easily form a subgroup to its right: **EX 52.1 p 2**: ARP+RR: $Z5/[Z5+A3] = 3/8 = .375$. However, the grouping-angle calculation here give an anomalous result; more appropriate would be C = 6:

<GAC 38> ← -20 | Q = 16; C = 4

duple: ARP+'RR

36 →

Just two of the incipits here begin with an NT, and there are 3 in the OSC+RR pattern: **EX 52.1 p 3**

The remainder of the incipits in the {'--'RR} contour can be seen here: **EX 52.1 p 4-5**. Somewhat mysteriously, the proportion of dotted versions rises dramatically in these ($Z5/[Z5+A3] = 18/20 = .900$) even though one would suspect that the third note would be bound back even more weakly in this case, producing then a larger Q-value and so a larger C-value, which should mean instead a larger proportion of the undotted A3 rhythm, and a smaller number of the dotted Z3 versions. Again, this may be an artifact of the somewhat simple-minded way we have tried to combine contour and durational grouping in a single dimension, so to speak, rather than devising a more sophisticated model of their interaction.

A tabulation of the grouping-angle calculations we've been able to make for the $\Delta 2^{\wedge}B1$ repertory can be examined here: **EX 52.2, Z5^A3 dotted-ratio table**

V: Delta-4 and Beta-3 incipits

Finally, then, let's turn to the triple-meter analogs of the rhythms we've just been discussing – that is, to delta-4 ($\frac{3}{4}$ $\dot{\bullet}$ \bullet \bullet \bullet |) and beta-3 ($\frac{3}{4}$ $\dot{\bullet}$ \bullet \bullet |) rhythms, and see to what extent the methods we've been developing are useful. This group of incipits has the highest proportion of dotted rhythms – in this case $\Delta 4$ s – so far.

[53] $\Delta 4^{\wedge} B3$, miscellaneous contours

As for many of the contours in the $\Delta 4^{\wedge} B3$ population, the proportion of dotted versions with unspecified opening contours (EX 53; $\Delta 4/[\Delta 4+B3] = 59/76 = .776$) is yet higher than it is in the corresponding $Z5^{\wedge} A3$ repertory ([41]), for reasons which are not completely clear. All I have to suggest is a consideration of metric stability, as in [26] above: that if duple meter is the basic default metric organization in this music, triple meters must do more to establish themselves, and that the B3 rhythm suffers from not only potentially ambiguous grouping, but also from insufficient metric clarity – does the second downbeat arrive on note 3 with the quick notes? That is, just as in the example below, where the change of note-values may (along with a default duple presumption) help to mark the second downbeat:

Fig 53.1 Bar Trio H.58/iii

so a passage like this would be easy to hear in duple:

Fig 53.2

had not Haydn added an establishing upbeat:

Fig 53.3 SQ H.41/iii

Haydn's quartet theme is still, of course, deliberately metrically disorienting at first, and many other factors help establish the meter⁴; it's not clear that metric stability alone accounts for high $\Delta 4/[\Delta 4+B3]$ ratio in this repertory.

[54] $\Delta 4^{\wedge} B3$, LINE+

Almost all the incipits beginning with a line in the $\Delta 4/B3$ repertory (EX 54) are in the dotted $\Delta 4$ rhythm ($\Delta 4/[\Delta 4+B3] = 29/30 = .967$), consistent with the grouping-angle calculation:

<GAC 39> triple: L+ $Q = 12; C = 0$

4 Among recent discussions see especially Temperley 2001, Chapter 2, Temperley 2007, Chapter 3, and London 2004, Chapter 2

[55] $\Delta 4^{\wedge} B3$, ARP+

As in most $\Delta 4^{\wedge} B3$ contours, here (**EX 55**) the dotted $\Delta 4$ form predominates ($\Delta 4/[\Delta 4+B3] = 12/14 = .857$), here consistent with the grouping-angle calculation:

<GAC 40> triple: ARP+ -22 | $Q = 8; C = 4$

[56] $\Delta 4^{\wedge} B3$, OSC+

Incipits in the repertory beginning with the OSC figure (**EX 56**) present a picture similar to that of the ARP instances we just discussed: the grouping-angle calculation is again consistent with the distribution of dotted incipits: $\Delta 4/[\Delta 4+B3] = 12/15 = .800$.

<GAC 41> triple: OSC+ -22 | $Q = 8; C = 4$

[57] $\Delta 4^{\wedge} B3$, {RR'SS}

There are just two examples of this in our repertory: **EX 57**

[58] $\Delta 4^{\wedge} B3$, NT+

Once again, we find a contour in this repertory with no undotted B3 examples; they're all dotted $\Delta 4$ s (**EX 58**) with a dotted distribution then of $\Delta 4/[\Delta 4+B3] = 16/16 = 1.000$. The grouping-angle calculus here provides a C-value that is not exactly ideal, but is still relatively close to appropriate for this distribution:

<GAC 42> triple: NT+ -16 | $Q = 14; C = 2$

[59] $\Delta 4^{\wedge} B3$, {RR'RR}

In this contour too (**EX 59**), all the instances are dotted deltas ($\Delta 4/[\Delta 4+B3] = 8/8 = 1.000$); no B3 versions exist, and the grouping-angle calculation:

<GAC 43> triple: 4P -24 | $Q = 10; C = 2$

is relatively consistent with this distribution.

[60] $\Delta 4^{\wedge} B3$, {-R'R-}

There are just four examples of this contour (**EX 60**) in our repertory, three of them in the dotted $\Delta 4$ rhythm.

[61] $\Delta 4^{\wedge} B3$, {-R'RR}

There are not many instances of this contour (**EX 61**) either, but since they cross the 5-instance threshold, we give the grouping-angle calculation (with a result appropriate for the distribution $\Delta 4/[\Delta 4+B3] = 3/5 = .600$):

<GAC 44> triple: {-R'RR} -18 | $Q = 16; C = 4$

[62] $\Delta 4^{\wedge} B 3$, {RR'R-}

Again there are just enough incipits in this contour (**EX 62**) to tabulate, and again the dotted ratio ($\Delta 4 / [\Delta 4 + B 3] = 2/5 = .400$) is consistent with the grouping-angle calculation:

<GAC 45> triple: RR'R $\leftarrow -24$ | $Q = 6; C = 6$

[63] $\Delta 4^{\wedge} B 3$, {RR'--}

As in **[51]** above, this contour (**EX 63**) cannot really be evaluated with our grouping-angle apparatus, since, due to the rhythmic discontinuity at note 3, the figures don't overlap. As we mentioned there, we could in fact produce a calculation by arbitrarily assigning a high negative value to note three, as in the following grouping-angle calculation:

<GAC 46> triple: RR'+ $\leftarrow -14$ | $Q = 16; C = 4$

which gives a value of $C = 4$, appropriate for the distribution of dotted D4 incipits here ($\Delta 4 / [\Delta 4 + B 3] = 23/47 = .489$), but at the cost of accepting an unlikely value for the third note.

[64] $\Delta 4^{\wedge} B 3$, {--R'R}

There are very few examples of this particular contour (**EX 64**) in the $\Delta 4^{\wedge} B 3$ repertory, and not enough instances of concatenations (ARP+RP, for example) to deploy our grouping-angle apparatus.

[65] Here, finally, is a tabulation of all the incipits in this study for which we have made grouping-angle calculations, in order of the C-value obtained, and within that in order of the dotted ratio. The width of each particular bar is in proportion to the number of incipits in that group: **EX 65, dotted-ratio table, complete.**

VI: Concluding

[66] So after all this, what exactly can we claim to have explained about the “little notes” in the incipit of a Classic theme?

It seems fair to say that for incipits whose contour grouping-angle calculation falls within the $C = 0-2$ range, any particular instance uses a dotted version of its contour rather than the analogous undotted one because almost all such contours do: the undotted rhythm would present us with a incipit in which the grouping is simply too unclear; it feels ambiguous, “sticky” somehow. With those incipits whose grouping-angle calculation falls in the $C = 10-12$ range, however, we need another assumption: that if it’s not necessary to use the dotted rhythm, it’s better not to do so. This assumption is not at all obvious, but it certainly does seem that when one examines collections of undotted incipits where the C-value falls in this range – the 4L+ARP themes in [EX 8](#), for example, or the 3ARP+RP instances in [EX 38](#) – and re-imagines them in a dotted rhythm, even the slower ones are noticeably more convincing left just as they were written in the first place.

What the grouping-angle calculation implies for an opening contour for which the C-value is intermediate is a little harder to say: it doesn’t tell you much about an individual melody to know that about half the time such a contour is dotted, and half the time it’s not. One should expect, then, other features of the incipit to favor one version over another, and/or to help clarify the grouping. In [EX 21.1](#), for example, dealing with 3L+ARP contour, speed seems to decide for most of the kappa versions, and the mid-tempo zeta-3s use an upbeat to help keep db^0 grouped backwards, away from the quick note. But Sym D.200/ii is not fast, and yet it’s a kappa (and clearly preferable that way), for reasons unknown. Or consider [EX 22.2, p 4-6](#), in the 2P+NT contour: four of the kappa incipits are in gavotte-meter, which, by giving (or encouraging the performer to give, or encouraging the listener to hear) an extra kick to db^0 , something like a back-beat, urges its interpretation as the beginning of a new group and so effectively splits the NT, greatly diminishing the contour ambiguity: you don’t really hear the NT-figure as a three-note unit. In the Divertimento K.334/i the NT-figure is neutralized by the 16th-notes which detach the end of it, and something similar occurs with the *La fedeltà premiata* incipit.

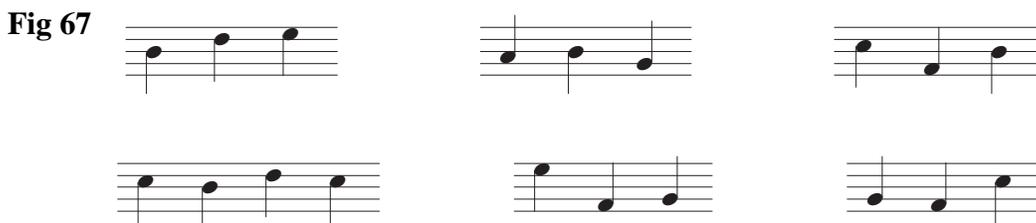
[67] But even if we could give a detailed explanation, deriving from well-confirmed principles, for why each of these incipits with intermediate C-values is dotted or not, we have still dealt with but a fraction of the repertory we set out to examine. What about all those “miscellaneous” contours?

If we perform a grouping-angle calculation on those incipits beginning with a contour other than a line, an NT, an ARP, an OSC, or a RP in the $Z3^K$ repertory ([EX 7.1](#)), but then concatenating this opening contour with a line or another figure (as in misc+NT, misc+ARP, etc) at the third or fourth note, we can in most cases come up with a C-value close to appropriate for the distribution of dotted incipits by assigning a value of -17 to the last note of the “miscellaneous” part of the concatenation. But this still leaves out of consideration those we might label “misc+misc” contours – those in which nowhere within the first 5-7 notes is to be found a line, an ARP, etc; and in the $Z3^K$ repertory there are 417 of these. Further, in the $Z5^A3$ collection of incipits with “miscellaneous” contours ([EX 41](#)), this value (-17) does not succeed in producing an appropriate C-value.

A reasonably satisfactory result can similarly be obtained for the “misc+” contours in the triple-meter $\Delta 2^B1$ repertory ([EX 26](#)) by assigning a value of -14 to the third or fourth note of a “miscellaneous” contour, but again this leaves out 165 “misc+misc” incipits. In the $\Delta 4^B3$ repertory as well, assigning the same (-14) value to the third note of a “miscellaneous contour” ([EX 53](#)) gives an appropriate C-value.

We have moreover encountered many examples in which an incipit beginning with one of our named contour categories has a “miscellaneous” continuation: “NT+misc”, for example, or “3L+misc”, and for those in the Z3^K population we can get fairly appropriate C-values in most cases by assigning a value of +2 to the first note of the concatenated “miscellaneous” contour within the Z3^K repertory, and within the Δ2^B1 by giving this note a value of 0.

But the fact is that many of the other common contour shapes in our experience of this music could just as well be (or have been) identified and named, such as “half-line” or “half-arpeggio”, “near-NT”, “near-OSC, “changing-notes”, and the like, shapes such as:



There's every reason to think that shapes such as these carry their own “grouping-angle values” and their own consequences for grouping. The figures we've been identifying may be somewhat perceptually privileged, as a perfect circle or a straight line in the visual field may be more salient than an irregular polygon or a blurry boundary; but they are not special signs participating in a syntax of some sort. The integrity (or lack of it) we respond to in a design, visual or auditory, is a matter of degree: not the either/or decisions of a grammar or a code, but an evaluation of fluctuating degrees of coherence and articulation by powerful perceptual and interpretive faculties operating in a confined but complex space.

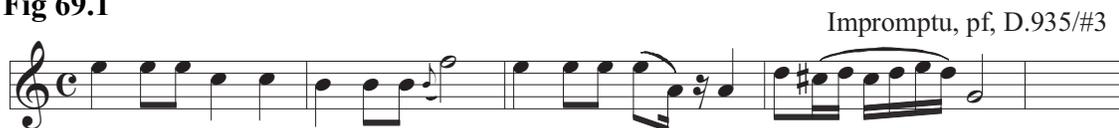
[68] I'd be delighted to have convince the reader that the presence or absence of dotted rhythms in the first few notes of a Classic theme can be explained, up to a point, by appeal to contour-induced (and in the case of the Z5^A3 and Δ4^B3 repertoires, duration-induced) grouping ambiguity. But the more important information here may be simply the shape of the repertory, however we account for it: that by examining virtually the entire corpus of thematic material in the works of Haydn, Mozart, Beethoven, and Schubert, we have found that, within the incipits of major-mode themes:

among Z3^K rhythms the Z3 (dotted) instances are less than 1/5 of the total;
 in the Δ2^B1 population this proportion is even smaller, a little more than 1/9;
 but in the Z5^A3 and Δ4^B3 collections, in contrast, dotted versions constitute 3/5 and 3/4 of the total, respectively.

In both the Z3^K and Δ2^B1 repertoires the generally low proportion of dotted incipits rises noticeably if the opening includes a trochaic 2-percussion of some kind (**[22], [23], [33], [38]**);

whereas in the Z5^A3 and Δ4^B3 collections the normally high proportion of dotted incipits falls in the repercussive {RR'--} and {RR'R-} contours (**[50], [51], [62], [63]**).

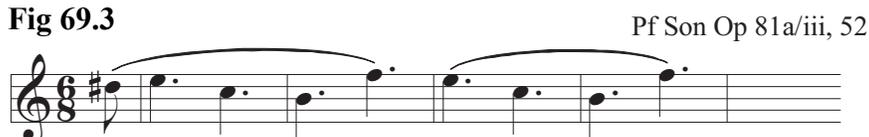
[69] We have asked here just one question about the incipits of themes in just four rhythmic genera. But the repertory could naturally be interrogated on many other matters as well. For example, what causes one theme to begin with an “alpha-2” rhythm (♩ ♩ ♩. ♩ ♩), and another with an alpha-3 (♩ ♩ ♩. ♩ ♩)? Or, further afield, what is the function of repercussions? Why repeat pitches at all? Is there a reason why in Schubert's *Impromptu* notes two and three repeat their pitch:

Fig 69.1

while here, simple pairs of repeated notes suffice:

Fig 69.2

and this theme, a third instance with a very similar pitch-outline, uses no repeated pitches at all?⁶

Fig 69.3

On a more abstract level, can a way be devised to evaluate various alternative rhythmic groupings quantitatively, so we know not only how the notes in various durational/metric patterns group, but how readily they do so; and could we then combine this with contour-grouping considerations in a manner more sophisticated than what we've managed here, to begin more comprehensively to explicate the coherence of the melodic incipit?

Even with the size of the corpus we've considered, it has been difficult to find enough examples of specific contours in specific rhythms (3ARP+NT in the Z3 or K rhythmic configuration, for example, in section [13]) to permit sufficiently reliable conclusions about late-eighteenth-century melody in general. It would be a good idea, then, to expand this kind of repertorial inquiry at least to the works of some of the major contemporaries of the four composers considered here, such as Boccherini, Pleyel, the Bach sons, maybe also the earlier Weber and Rossini, perhaps even emulating the impressive array of composers assembled (for different purposes) in Gjerdingen 1988. And something like these questions, and possibly these methods, might be addressed to music beyond the limits of an art music composed for an aristocratic audience in a single European city, within a 70-year span two centuries and more ago.

Finally, while this study has been primarily about contour and grouping in the incipit, no one could suppose that the coherence of the incipit alone is the whole story when it comes to Classic melody. The exceptionally orderly formal schemes with which these composers worked out their themes; the overall shape and plan of the melody, the obligatory range-defining and space-filling behavior of nearly all tunes, and the happy surprises that may unpredictably occur in the middle or toward the end of a theme: all these features and no doubt others contribute to our perpetual fascination with these auditory objects.

⁶ Those wishing to take up any of these questions, or others about this repertory, are invited to inspect the thematic incipit database assembled at http://www.rsolie.com/Solie_music_theory.html, containing nearly 10,000 major-mode incipits from the works of Haydn, Mozart, Beethoven, and Schubert.

Works Cited

Cooper, Grosvenor, and Leonard B. Meyer. 1960. *The Rhythmic Structure of Music*. Chicago, IL: University of Chicago Press.

Gjerdingen, Robert O. 1988. *A Classic Turn of Phrase: Music and the Psychology of Convention*. Philadelphia: University of Pennsylvania Press.

———. 2014. “‘Historically Informed’ Corpus Studies” *Music Perception* 31, no. 3: 192-204.

Huron, David, and Matthew Royal. 1996. “What Is Melodic Accent? Converging Evidence from Musical Practice.” *Music Perception* 13, no. 4: 489-516.

Huron, David. 2006. *Sweet anticipation: Music and the psychology of expectation*. Cambridge, MA: MIT Press.

Lerdahl, Fred, and Ray Jackendoff. 1983. *A Generative Theory of Tonal Music*. Cambridge, MA: MIT Press

London, Justin. 2004. *Hearing in Time: Psychological Aspects of Musical Meter*. Oxford: Oxford University Press.

Solie, Roger. 2006. [“Modality and the Melodic Foreground.”](#) *STM-Online* 9

Temperley, David. 2001. *The Cognition of Basic Musical Structures*. Cambridge, MA: MIT Press.

———. 2007. *Music and Probability*. Cambridge, MA: MIT Press.

Temperley, David and Leigh VanHandel. 2013. “Introduction to the Special Issues on Corpus Methods” *Music Perception* 31, no. 1: 1-3

abbreviations in the musical examples:

| | | | | | |
|------|------------|-----------|------------------------|------------|--------------------------------------|
| 4-hd | four hands | 4t | quartet | Cosi | <i>Cosi fan tutte</i> |
| Bar | baryton | 5t | quintet | Don G | <i>Don Giovanni</i> |
| Bn | bassoon | Conc | concerto | Entf | <i>Die Entführung aus dem Serail</i> |
| Cl | clarinet | Deutsch | <i>Deutscher Tanz</i> | Fig | <i>Le nozze di Figaro</i> |
| Fl | flute | Div | divertimento | Finta | <i>La finta giardiniera</i> |
| Hn | horn | frag | fragment | Idom | <i>Idomeneo, re di Creta</i> |
| Ob | oboe | Min | minuet | Il Re | <i>Il re pastore</i> |
| Orch | orchestra | MM | <i>Moment Musicale</i> | Schspl | <i>Der Schauspieldirektor</i> |
| Pf | piano | Ov | overture | Tito | <i>La clemenza di Tito</i> |
| Str | string | Ser | serenade | Zbfl | <i>Die Zauberflöte</i> |
| Trp | trumpet | Sinf Conc | sinfonia concertante | Zbhfe | <i>Die Zauberharfe</i> |
| Va | viola | Son | sonata | Augenblick | <i>Der glorreiche Augenblick</i> |
| Vcl | cello | SQ | string quartet | Cons House | <i>Die Weihe des Hauses</i> |
| Vn | violin | Sym | symphony | Ruins | <i>Die Ruinen von Athen</i> |
| WW | woodwind | | | Stephan | <i>König Stephan</i> |

EX 7.1:
Z3^K, miscellaneous contours

Pf Son Op 14#1/iii, 21



A single staff of music in treble clef, common time (C). It features a melodic line starting with a dotted quarter note, followed by eighth notes, and ending with a quarter note. A dashed box highlights the first two notes.

Hn Son Op 17/iii



A single staff of music in treble clef, common time (C). It features a melodic line with a dotted quarter note, followed by eighth notes, and ending with a quarter note. A dashed box highlights the first two notes. There are also some trill-like markings above the notes.

Eccossaise D.816/#1



A single staff of music in treble clef, 2/4 time. It features a rhythmic pattern of eighth notes and quarter notes, ending with a double bar line and repeat sign.

Il ritorno di Tobia, H.XXI:1/#5b, 105



A single staff of music in treble clef, 2/4 time. It features a rhythmic pattern of quarter notes and eighth notes, ending with a double bar line.

Fig K.492/#13, 36



A single staff of music in treble clef, 2/4 time. It features a rhythmic pattern of eighth notes and quarter notes, ending with a double bar line.

Div H.XIV:1/i



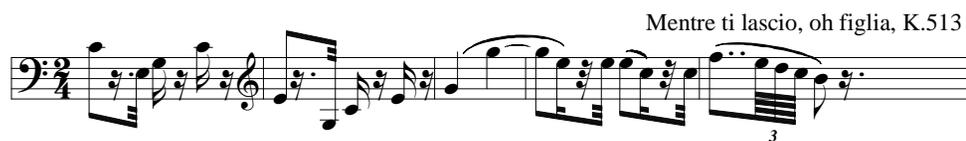
A single staff of music in treble clef, common time (C). It features a melodic line with a dotted quarter note, followed by eighth notes, and ending with a quarter note. A trill (tr) is indicated above the final note.

Harmoniemesse, H.14/Gloria, 249



A single staff of music in treble clef, common time (C). It features a melodic line with a dotted quarter note, followed by eighth notes, and ending with a quarter note.

Mentre ti lascio, oh figlia, K.513



A single staff of music in bass clef, 2/4 time. It features a rhythmic pattern of eighth notes and quarter notes, ending with a triplet of eighth notes marked with a '3' below.

Sym D.485/i



A single staff of music in treble clef, common time (C). It features a melodic line with a dotted quarter note, followed by eighth notes, and ending with a quarter note.

Pf Son D.840/i, 86



A single staff of music in treble clef, common time (C). It features a melodic line with a dotted quarter note, followed by eighth notes, and ending with a quarter note. A triplet of eighth notes is marked with a '3' below.

Pf Son D.850/i, 40

Musical notation for Pf Son D.850/i, 40, featuring a treble clef, common time signature, and a melodic line with various note values and rests.

(fugue)

Bar Trio H.101/iii

Musical notation for Bar Trio H.101/iii, featuring a treble clef, common time signature, and a melodic line with various note values and rests.

King Stephan, Op 117/Ov

Musical notation for King Stephan, Op 117/Ov, featuring a treble clef, 2/4 time signature, and a melodic line with various note values and rests.

Die Freunde von Salamanka, D.326/#7, 110

Musical notation for Die Freunde von Salamanka, D.326/#7, 110, featuring a treble clef, common time signature, and a melodic line with various note values and rests.

Florio, D.857b, 6

Musical notation for Florio, D.857b, 6, featuring a treble clef, common time signature, and a melodic line with various note values and rests.

WW Div K.166/i

Musical notation for WW Div K.166/i, featuring a treble clef, common time signature, and a melodic line with various note values and rests.

Pf Son Op 2#3/i, 47

Musical notation for Pf Son Op 2#3/i, 47, featuring a treble clef, common time signature, and a melodic line with various note values and rests.

tr

Sym H.3/i

Musical notation for Sym H.3/i, featuring a treble clef, 3/4 time signature, and a melodic line with various note values and rests.

Pf Conc K.449/iii

Musical notation for Pf Conc K.449/iii, featuring a treble clef, common time signature, and a melodic line with various note values and rests.

Vn Son Op 12#1/i, 87

Musical notation for Vn Son Op 12#1/i, 87, featuring a treble clef, common time signature, and a melodic line with various note values and rests.

Missa in tempore belli, H.9/Credo, 3

(fugal)

Musical notation for Missa in tempore belli, H.9/Credo, 3, featuring a treble clef, common time signature, and a melodic line with various note values and rests.

Pf Trio Op 70#2/iv

Musical notation for Pf Trio Op 70#2/iv, featuring a treble clef, 3/4 time signature, and a melodic line with various note values and rests.

Ecossaise D.643/#2

Musical notation for Ecossaise D.643/#2, featuring a treble clef, 2/4 time signature, and a melody of eighth and sixteenth notes.

Ecossaise D.529#4

Musical notation for Ecossaise D.529#4, featuring a treble clef, 2/4 time signature, and a melody of eighth and sixteenth notes.

Orpheus, D.474, 7

Musical notation for Orpheus, D.474, 7, featuring a treble clef, common time signature, and a melody of quarter and eighth notes.

Ecossaise D.299/#5

Musical notation for Ecossaise D.299/#5, featuring a treble clef, 2/4 time signature, and a melody of quarter and eighth notes.

SQ H.73/iv

Musical notation for SQ H.73/iv, featuring a treble clef, 2/4 time signature, and a melody of eighth and sixteenth notes.

Prometheus Ov, Op 43, 17

Musical notation for Prometheus Ov, Op 43, 17, featuring a treble clef, common time signature, and a melody of eighth and sixteenth notes.

Pf Son Op 79/iii, 50

Musical notation for Pf Son Op 79/iii, 50, featuring a treble clef, 2/4 time signature, and a melody of eighth and sixteenth notes.

Div H.XIV:4/iii

Musical notation for Div H.XIV:4/iii, featuring a treble clef, 2/4 time signature, and a melody of eighth and sixteenth notes.

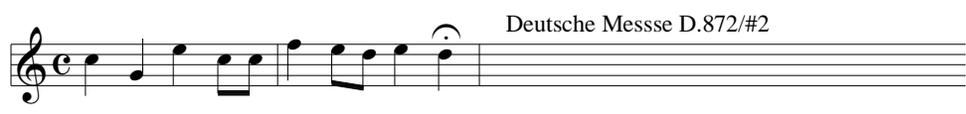
Tremate, empi tremate, Op 116, 2

Musical notation for Tremate, empi tremate, Op 116, 2, featuring a treble clef, common time signature, and a melody of quarter and eighth notes.

Die Zauberharfe, D.644/#4, 118

Musical notation for Die Zauberharfe, D.644/#4, 118, featuring a treble clef, 2/4 time signature, and a melody of quarter and eighth notes.

Deutsche Messe D.872/#2

Musical notation for Deutsche Messe D.872/#2, featuring a treble clef, common time signature, and a melody of quarter and eighth notes.

SQ H.65/iii

Musical notation for SQ H.65/iii, featuring a treble clef, 2/4 time signature, and a melody of eighth and sixteenth notes.

SQ H.2/v

Musical notation for SQ H.2/v, featuring a treble clef, 2/4 time signature, and a melodic line with eighth and quarter notes.

Fig K.492/#26, 5

Musical notation for Fig K.492/#26, 5, featuring a treble clef, common time signature, and a melodic line with quarter and eighth notes.

Die Einsiedelei, D.393, 2

Musical notation for Die Einsiedelei, D.393, 2, featuring a treble clef, common time signature, and a melodic line with quarter notes and a triplet.

Orch Ser K.203/iv

Musical notation for Orch Ser K.203/iv, featuring a treble clef, common time signature, and a melodic line with quarter notes and eighth notes.

Ecossaise D.299/#11

Musical notation for Ecossaise D.299/#11, featuring a treble clef, 2/4 time signature, and a melodic line with eighth notes and quarter notes.

Cosi K.588/#8 (= #31, 290)

Musical notation for Cosi K.588/#8 (= #31, 290), featuring a treble clef, common time signature, and a melodic line with quarter notes and eighth notes.

Cosi K.588/#31, 290 (= #8)

Musical notation for Cosi K.588/#31, 290 (= #8), featuring a treble clef, common time signature, and a melodic line with quarter notes and eighth notes.

Orch Div K.334/iii, trio

Musical notation for Orch Div K.334/iii, trio, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes.

Sym Op 67/iv, 317

Musical notation for Sym Op 67/iv, 317, featuring a bass clef, common time signature, and a melodic line with quarter notes and eighth notes.

Bundeslied Op 122

Musical notation for Bundeslied Op 122, featuring a treble clef, common time signature, and a melodic line with quarter notes.

Lucio Silla K.135/#1, 30

Musical notation for Lucio Silla K.135/#1, 30, featuring a treble clef, common time signature, and a melodic line with quarter notes and eighth notes.

Bar Trio H.119/i

Musical notation for Bar Trio H.119/i, featuring a treble clef, common time signature, and a melodic line with quarter notes and eighth notes.

Pf Bag Op 119/#10



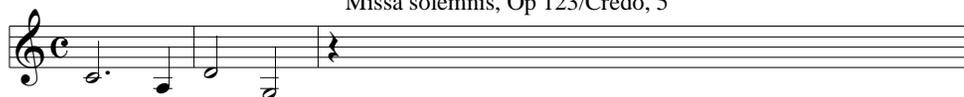
Missa solemnis, Op 123/Agnus, 266



Bar Trio H.85/iii



Missa solemnis, Op 123/Credo, 5



Fierabras, D.796/#23, 165



Arpeggione Son, D.821/i, 39



Sym H.48/i, 44



Pf Son H.37/iii, 60



Mass D.678/Agnus, 55



SQ Op 59#2/ii



Sakuntala, D.701/#7, 270



Alma Dei creatoris, K.277, 39



Stabat mater D.383/#12

(fugue)

Vn Son Op 23/iii, 113

tr

Bar Trio H.17/iii, trio

WW Div K.289/i

Bar Trio H.83/ii, 15

SQ H.26/iv, 26

Mariazellermesse, H.8/Sanctus

SQ H.4/i

Vn Son Op 12#2/iii, 54

Naturgenuss, D.422

Sym K.201/iv, 35

[-----]

Sym H.3/iv

SQ H.72/i, 3



Musical notation for SQ H.72/i, 3, featuring a treble clef, common time signature, and a melodic line with a trill on the final note.

Bar Trio H.41/iii



Musical notation for Bar Trio H.41/iii, featuring a treble clef, common time signature, and a melodic line with a trill on the final note.

An den Schlaf, D.447



Musical notation for An den Schlaf, D.447, featuring a treble clef, common time signature, and a melodic line with a trill on the final note.

Pf Son K.310/i, 22



Musical notation for Pf Son K.310/i, 22, featuring a treble clef, 2/4 time signature, and a melodic line with a trill on the final note.

Mass K.257/Sanctus



Musical notation for Mass K.257/Sanctus, featuring a treble clef, common time signature, and a melodic line with a trill on the final note.

Sym K.551/iv



Musical notation for Sym K.551/iv, featuring a treble clef, common time signature, and a melodic line with a trill on the final note.

Missa brevis, K.192/Kyrie



Musical notation for Missa brevis, K.192/Kyrie, featuring a treble clef, common time signature, and a melodic line with a trill on the final note.

Lira Conc H.5/i



Musical notation for Lira Conc H.5/i, featuring a treble clef, common time signature, and a melodic line with a trill on the final note.

Sym H.13/iv



Musical notation for Sym H.13/iv, featuring a treble clef, 2/4 time signature, and a melodic line with a trill on the final note.

Bar Trio H.60/i



Musical notation for Bar Trio H.60/i, featuring a treble clef, 2/4 time signature, and a melodic line with a trill on the final note.

Auguste jam coelestium, D.488



Musical notation for Auguste jam coelestium, D.488, featuring a treble clef, common time signature, and a melodic line with a trill on the final note.

SQ Op 135/i, 4



Musical notation for SQ Op 135/i, 4, featuring a treble clef, 2/4 time signature, and a melodic line with a trill on the final note. Includes a dynamic marking of *8vb* and a dashed line indicating a trill.

Cl Conc K.622/i, 49

Sym H.68/iii, 34

Pf Son H.23/iii

Pf Trio Op 97/i

Adrast, D.137/#7, 2

Pf Conc K.482/i, 51

Fierabras, D.796/#16, 15

Fig K.492/#23, 61

SQ H.71/ii

SQ K.157/iii

Sym H.42/iv

Var, pf duo, K.501

Ecosaise D.299/#6

Musical notation for Ecosaise D.299/#6, featuring a treble clef, 2/4 time signature, and a melody with eighth and sixteenth notes.

Pf 4t K.493/iii, 35

Musical notation for Pf 4t K.493/iii, 35, featuring a treble clef, common time signature, and a melody with eighth and sixteenth notes.

Sym H.40/ii

Musical notation for Sym H.40/ii, featuring a treble clef, 2/4 time signature, and a melody with eighth and sixteenth notes.

Div H.XIV:12/ii

Musical notation for Div H.XIV:12/ii, featuring a treble clef, 2/4 time signature, and a melody with eighth and sixteenth notes.

Pf Trio WoO 38/i

Musical notation for Pf Trio WoO 38/i, featuring a treble clef, 2/4 time signature, and a melody with eighth and sixteenth notes.

WW Ser K.388/iv, 215

Musical notation for WW Ser K.388/iv, 215, featuring a treble clef, 2/4 time signature, and a melody with eighth and sixteenth notes.

Duo, va-vc, WoO 32/ii

Musical notation for Duo, va-vc, WoO 32/ii, featuring a treble clef, 2/4 time signature, and a melody with eighth and sixteenth notes.

Der Graf von Gleichen, D.918/#11, 213

Musical notation for Der Graf von Gleichen, D.918/#11, 213, featuring a treble clef, common time signature, and a melody with eighth and sixteenth notes.

Sym H.53/i, 69

Musical notation for Sym H.53/i, 69, featuring a treble clef, common time signature, and a melody with eighth and sixteenth notes.

Sinf Conc K.364/iii, 80

Musical notation for Sinf Conc K.364/iii, 80, featuring a treble clef, 2/4 time signature, and a melody with eighth and sixteenth notes.

Vc Son Op 102#2/i

Musical notation for Vc Son Op 102#2/i, featuring a treble clef, common time signature, and a melody with eighth and sixteenth notes.

Pf Son H.19/iii

Musical notation for Pf Son H.19/iii, featuring a treble clef, 2/4 time signature, and a melody with eighth and sixteenth notes.

Orch Div K.251/i



Musical notation for Orch Div K.251/i, featuring a treble clef, common time signature, and a melodic line with trills.

Div H.XIV:3/iii



Musical notation for Div H.XIV:3/iii, featuring a treble clef, 2/4 time signature, and a melodic line with a trill.

Sym H.62/iv, 54



Musical notation for Sym H.62/iv, 54, featuring a treble clef, common time signature, and a melodic line with slurs.

Vn Conc K.219/i, 74



Musical notation for Vn Conc K.219/i, 74, featuring a treble clef, common time signature, and a melodic line with slurs.

Div H.V:18/iii



Musical notation for Div H.V:18/iii, featuring a treble clef, 2/4 time signature, and a melodic line with slurs.

Bar Trio H.8/i



Musical notation for Bar Trio H.8/i, featuring a treble clef, 2/4 time signature, and a melodic line with slurs and a repeat sign.

WW Div K.188/ii



Musical notation for WW Div K.188/ii, featuring a treble clef, 2/4 time signature, and a melodic line with slurs.

Pf Son D.537/i, 28



Musical notation for Pf Son D.537/i, 28, featuring a treble clef, 6/8 time signature, and a melodic line with slurs.

Fugue, WoO 31



Musical notation for Fugue, WoO 31, featuring a treble clef, common time signature, and a melodic line with slurs.

Pf 4t K.493/i



Musical notation for Pf 4t K.493/i, featuring a treble clef, common time signature, and a melodic line with slurs.

Finta K.196/#8, 35



Musical notation for Finta K.196/#8, 35, featuring a treble clef, common time signature, and a melodic line with slurs and a dashed line above.

SQ Op 18#3/ii

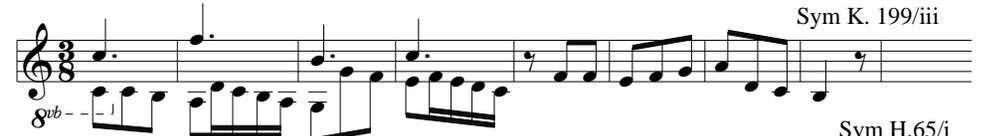


Musical notation for SQ Op 18#3/ii, featuring a treble clef, 2/4 time signature, and a melodic line with slurs.

SQ K.155/iii



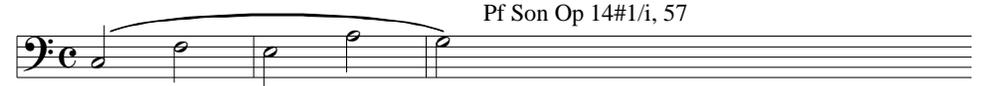
Sym K. 199/iii



Sym H.65/i



Pf Son Op 14#1/i, 57



Sym H.27/i, 28



Egmont Op 84/#5, 64



Mass K.427/Jesu Christe, 7
(fugue)



Regina coeli, K.127/Alleluia



Sym Op 55/iv, 12



SQ H.23/i



SQ Op 127/iv, 5



SQ K.158/ii, 7





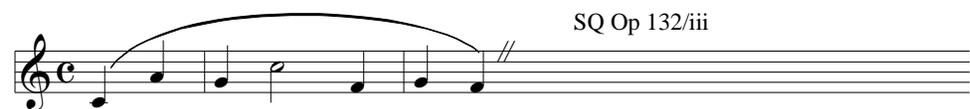
L'Infedeltà delusa, H.5/Ov/i



Des Teufels Lustschloß, D.84/#11, 191
(fugue)



Min in C, pf [Hess supplement ix, 14]



SQ Op 132/iii



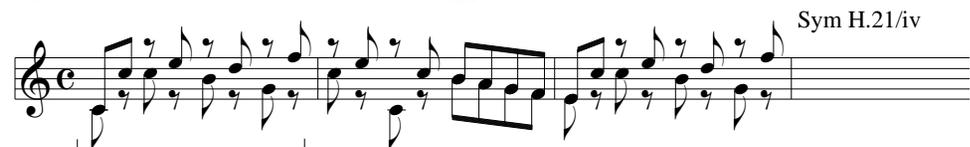
Bar Trio H.69/iii



Sym H.33/iv



Church Son, K.245



Sym H.21/iv



Mass K.167/Agnus, 59
(fugal)



Div H.XIV:7/i



SQ H.28/iv, 25



Pf Son WoO 47#3/i

Pf Son H.G1/i

Sym H.6/iv, 34

Sym H.42/i, 26

Mass K.167/Sanctus, 17

Pf Conc Op 19/iii, 23

Sym H.5/iv

SQ Op 18#4/iv, 72

SQ H.70/i, 4

Sym H.34/ii

Acide, H.1/Sinfonia/iii

Bar Trio H.68/ii

Sym K.201/iv, 35

Vado, ma dove? Oh Dei!, K.583, 8



Alfonso und Estrella, D.732/#13, 20



Il Re K.208/#9, 55



Gute Nacht, D.911/#1, 71



Vn Conc K.218/i, 57



Pf Son frag, K.569a



Finta K.196/Ov/i, 27



Lachen und Weinen, D.777



Ecossoise D.697/#3



Contradance K.609/#5, 16



Sym H.43/iv, 49



Sym H.10/i



Pf Son Op 28/iii

Eccossaise D.511

Eccossaise D.421/#4

Vn Son Op 12#1/iii, 40

Sym Op 125/iii, 3

Die Macht der Liebe, D.308

Pf Trio H.15/iii

Der Graf von Gleichen, D.918/#20c

Die Betende, D.102

SQ Op 59#1/iv, 45

Pf Trio Op 70#1/iii

Lied im Freien, D.572, 64 (fugue)



WW-Str 7t, Op 20/i, 52



Sym H.59/i, 28



Notturmo, K.286/ii



Allegro, 2 vns, WoO 34



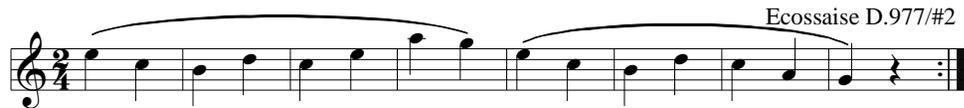
Wellington's Victory Op 91/iv, 7



Vc Son Op 69/iii, 19



Allegro, clock, WoO 33#3, 16



Ecosaise D.977/#2



Pf Son Op 81a/iii, 52



Sym H.53/ivc



Duo, vn-vn, H.6/i



Des Teufels Lustschloß, D.84/#23, 20



La marchesa, H.XXX:1/#7



Orlando paladino, H.11/#11, 45



Vn Son Op 96/ii



SQ H.75/i, 3



Str Trio Op 9#2/i



Bar Trio H.120/iii



L'anima del filosofo, H.XXVIII:13/#45b



Pf Son Op 7/i



Des Kriegers Abschied, WoO 143, 2



Pf Trio H.16/iii



Sym H.72/iv



Overture, D.590, 130



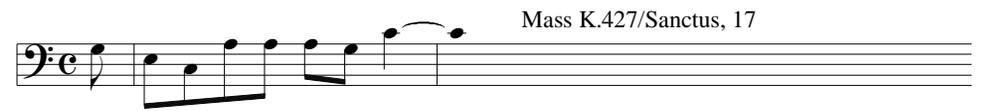
Musical notation for Overture, D.590, 130, featuring a treble clef, common time signature, and a melodic line with a dashed box above the first few notes.

Pf Trio H.18/i



Musical notation for Pf Trio H.18/i, featuring a treble clef, common time signature, and a melodic line with a slur.

Mass K.427/Sanctus, 17



Musical notation for Mass K.427/Sanctus, 17, featuring a bass clef, common time signature, and a melodic line.

Pf Son H.33/i



Musical notation for Pf Son H.33/i, featuring a treble clef, 2/4 time signature, and a melodic line with trills (tr) and a slur.

Str Trio D.581/iv, 39



Musical notation for Str Trio D.581/iv, 39, featuring a treble clef, 2/4 time signature, and a melodic line with a slur and a '6' marking.

Pf Trio D.898/ii, 3



Musical notation for Pf Trio D.898/ii, 3, featuring a treble clef, 6/8 time signature, and a melodic line with a slur.

Vn Son Op 24/iv, 18



Musical notation for Vn Son Op 24/iv, 18, featuring a treble clef, common time signature, and a melodic line with trills (tr) and a slur.

Petits riens K.299b/#12



Musical notation for Petits riens K.299b/#12, featuring a treble clef, common time signature, and a melodic line with a dashed box above the first few notes.

Bar Trio H.60/ii



Musical notation for Bar Trio H.60/ii, featuring a treble clef, common time signature, and a melodic line.

Sym Op 21/i



Musical notation for Sym Op 21/i, featuring a treble clef, common time signature, and a melodic line.

Lucio Silla K.135/#2, 58



Musical notation for Lucio Silla K.135/#2, 58, featuring a treble clef, common time signature, and a melodic line.

Lira Notturmo H.27/i, 42



Musical notation for Lira Notturmo H.27/i, 42, featuring a treble clef, 2/4 time signature, and a melodic line.

Sym H.55/iv, 46

Musical notation for Sym H.55/iv, 46, featuring a treble clef, 2/4 time signature, and a melody with eighth and sixteenth notes.

2-Lira Conc H.26/i, 12

Musical notation for 2-Lira Conc H.26/i, 12, featuring a treble clef, 2/4 time signature, and a melody with quarter and eighth notes.

Lira Notturmo H.27/i, 12

Musical notation for Lira Notturmo H.27/i, 12, featuring a treble clef, 2/4 time signature, and a melody with quarter and eighth notes.

SQ H.78/iv

Musical notation for SQ H.78/iv, featuring a treble clef, common time signature, and a melody with quarter and eighth notes.

Orch Ser K.185/i, 28

Musical notation for Orch Ser K.185/i, 28, featuring a treble clef, common time signature, and a melody with quarter and eighth notes.

Duo, vn-vn, K.423/i, 27

Musical notation for Duo, vn-vn, K.423/i, 27, featuring a treble clef, common time signature, and a melody with quarter and eighth notes.

Sym H.104/ii

Musical notation for Sym H.104/ii, featuring a treble clef, 2/4 time signature, and a melody with quarter and eighth notes.

SQ H.70/iii, trio

Musical notation for SQ H.70/iii, trio, featuring a treble clef, 3/4 time signature, and a melody with quarter and eighth notes.

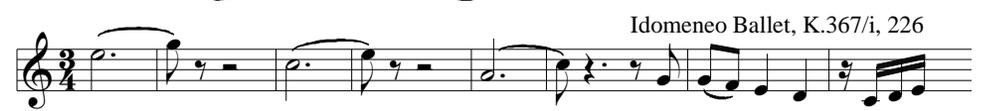
Dances D.145/Ecossaise 7

Musical notation for Dances D.145/Ecossaise 7, featuring a treble clef, 2/4 time signature, and a melody with quarter and eighth notes.

Sym H.90/ii

Musical notation for Sym H.90/ii, featuring a treble clef, 2/4 time signature, and a melody with quarter and eighth notes.

Idomeneo Ballet, K.367/i, 226

Musical notation for Idomeneo Ballet, K.367/i, 226, featuring a treble clef, 3/4 time signature, and a melody with quarter and eighth notes.

Abendständchen, D.265, 8

Musical notation for Abendständchen, D.265, 8, featuring a treble clef, 2/4 time signature, and a melody with quarter and eighth notes.

Die zu späte Ankunft der Mutter, H.12
tr

Cl-Bn Duo WoO 27#2/iii (dubious)

Der Zufriedene, Op 75/#6, 2

Bar Trio H.38/i

Pf Trio K.564/i, 22
tr

Pf Conc K.482/iii, 128

Sym H.60/ii
tr

Div H.II:2/vi

SQ K.159/iii

Ecossaise D.299/#9

Lira Notturmo H.30/ii

Bar Trio H.105/i
tr

Pf Trio H.20/ii

L'anima del filosofo, H.XXVIII:13/#11, 10

SQ H.25/i

Fig K.492/#19

Pf Son WoO 47#3/iii, 22

SQ K.590/iv

Ecossaise D.299/#8

Frühlingsglaube, D.686, 5

Intro & Var, pf duo, D.968a, theme

Pf Son H.49/i, 24

Str 5t K.515/i, 86

Pf Conc K.271/iii, 82

Die Rose, D.745, 4



Musical notation for Die Rose, D.745, 4, featuring a treble clef, 2/4 time signature, and a melody with eighth and quarter notes.

Ecossaise D.816/#2



Musical notation for Ecossaise D.816/#2, featuring a treble clef, 2/4 time signature, and a melody with eighth and quarter notes.

Ecossaise D.781/#4



Musical notation for Ecossaise D.781/#4, featuring a treble clef, 2/4 time signature, and a melody with eighth and quarter notes.

Pf Son Op 13/iii, 79



Musical notation for Pf Son Op 13/iii, 79, featuring a treble clef, common time signature, and a melody with a long slur.

SQ Op 18#5/iv, 36



Musical notation for SQ Op 18#5/iv, 36, featuring a treble clef, common time signature, and a melody with a long slur.

Vn Son D.574/i, 5



Musical notation for Vn Son D.574/i, 5, featuring a treble clef, common time signature, and a melody with eighth and quarter notes.

Ecossaise D.977/#6



Musical notation for Ecossaise D.977/#6, featuring a treble clef, 2/4 time signature, and a melody with eighth and quarter notes.

SQ Op 130/i, 87



Musical notation for SQ Op 130/i, 87, featuring a treble clef, common time signature, and a melody with quarter notes.

Pf Son D.568/ii, 27



Musical notation for Pf Son D.568/ii, 27, featuring a treble clef, 2/4 time signature, and a melody with eighth and quarter notes.

Die Zauberharfe, D.644/#5, 45



Musical notation for Die Zauberharfe, D.644/#5, 45, featuring a treble clef, common time signature, and a melody with quarter notes.

SQ H.23/iv



Musical notation for SQ H.23/iv, featuring a treble clef, 2/4 time signature, and a melody with eighth and quarter notes.

Pf Son Op 106/i, 62



Musical notation for Pf Son Op 106/i, 62, featuring a treble clef, common time signature, and a melody with eighth and quarter notes.

SQ H.23/iv, 42

tr tr tr tr tr tr tr

Musical notation for SQ H.23/iv, 42, featuring a treble clef, 2/4 time signature, and several trills.

Ecosaise D.697/#1

Musical notation for Ecosaise D.697/#1, featuring a treble clef and 2/4 time signature.

Missa solemnis, Op 123/Agnus, 425

Musical notation for Missa solemnis, Op 123/Agnus, 425, featuring a treble clef and 6/8 time signature.

Missa solemnis, Op 123/Agnus, 216

Musical notation for Missa solemnis, Op 123/Agnus, 216, featuring a bass clef and 6/8 time signature.

Vn Son Op 12#2/i, 68

Musical notation for Vn Son Op 12#2/i, 68, featuring a treble clef and 6/8 time signature.

Pf Conc Op 73/i, 99

Musical notation for Pf Conc Op 73/i, 99, featuring a treble clef and common time signature.

Sym H.45/iv, 20

Musical notation for Sym H.45/iv, 20, featuring a treble clef and common time signature.

Pf Trio Op 1#3/ii

Musical notation for Pf Trio Op 1#3/ii, featuring a treble clef and 2/4 time signature.

Pf Son H.42/ii

Musical notation for Pf Son H.42/ii, featuring a treble clef and 2/4 time signature.

Sym H.82/ii

Musical notation for Sym H.82/ii, featuring a treble clef and 2/4 time signature.

Pf Son Op 110/iii, 27

Musical notation for Pf Son Op 110/iii, 27, featuring a treble clef and 6/8 time signature.

Finta K.196/#25, 21

Musical notation for Finta K.196/#25, 21, featuring a treble clef and common time signature.

Sinf Conc, vn, va, vc (frag), K.320e, 127



Vn Conc K.219/ii



SQ H.29/iv



Sym K.162/i, 31



Täglich zu singen, D.533



Sym H.104/i, 100



Pf Son Op 27#1/iv, 35



Pf Son Op 78/i, 4



Pf Son D.157/i, 47



Pf Trio H.29/i



Bar Octet H.4/i



Ecoisaise WoO 23



Im Frühling, D.882, 4
Cl 5t K.581/i

Two staves of musical notation in C major, 4/4 time. The top staff features a melodic line with eighth and sixteenth notes, including a trill. The bottom staff provides a harmonic accompaniment with a steady eighth-note pattern.

Des Teufels Lustschloß, D.84/#18, 71

A single staff of musical notation in C major, 4/4 time, featuring a simple melodic line with quarter and eighth notes.

Hn Conc K.447/i, 51
Pf Conc K.467/i, 128

Two staves of musical notation in C major, 4/4 time. The top staff is for Horn with a melodic line and a fermata. The bottom staff is for Piano with a rhythmic accompaniment of eighth notes.

Der Schatzgräber, D.256, 24

A single staff of musical notation in C major, 4/4 time, featuring a simple melodic line with quarter and eighth notes.

WW Div K.439b#2/v

A single staff of musical notation in 2/4 time, featuring a melodic line with eighth and sixteenth notes.

Das Rosenband, D.280

A single staff of musical notation in C major, 4/4 time, featuring a simple melodic line with quarter and eighth notes.

L'infedeltà delusa, H.5/#22
Sym Op 60/i, 107

Two staves of musical notation in C major, 4/4 time. The top staff is for Horn with a melodic line. The bottom staff is for Piano with a rhythmic accompaniment.

Bar Trio H.12/i

A single staff of musical notation in 2/4 time, featuring a melodic line with eighth and sixteenth notes.

SQ H.48/i

A single staff of musical notation in 2/4 time, featuring a melodic line with eighth and sixteenth notes.

Abendlied, D.276, 3

Musical notation for 'Abendlied, D.276, 3' in treble clef, common time, featuring a melodic line with a dashed box over the first few notes.

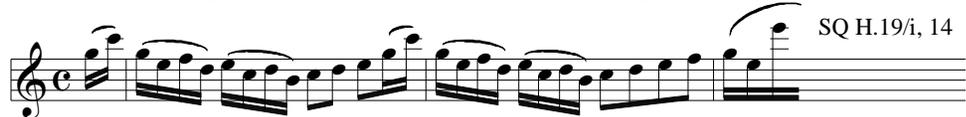
L'incontro improvviso, H.6/#39

Musical notation for 'L'incontro improvviso, H.6/#39' in treble clef, common time, featuring a melodic line with eighth notes.

Bar Octet H.12/iii

Musical notation for 'Bar Octet H.12/iii' in treble clef, 2/4 time, featuring a rhythmic pattern of eighth notes.

SQ H.19/i, 14

Musical notation for 'SQ H.19/i, 14' in treble clef, common time, featuring a complex rhythmic pattern with sixteenth notes.

Pf Trio H.25/iii

Musical notation for 'Pf Trio H.25/iii' in treble clef, 2/4 time, featuring a rhythmic pattern of eighth notes.

Sym H.60/v, 34

Musical notation for 'Sym H.60/v, 34' in treble clef, 2/4 time, featuring a rhythmic pattern of eighth notes.

SQ H.21/iv

Musical notation for 'SQ H.21/iv' in treble clef, 2/4 time, featuring a rhythmic pattern of eighth notes.

Cantata Op 136/iv, 29

Musical notation for 'Cantata Op 136/iv, 29' in treble clef, common time, featuring a melodic line with eighth notes.

SQ H.63/iv
= Clock-piece H.30

Musical notation for 'SQ H.63/iv' in treble clef, 2/4 time, featuring a rhythmic pattern of eighth notes.

Clock-piece H.30
= SQ H.63/iv

Musical notation for 'Clock-piece H.30' in treble clef, 2/4 time, featuring a rhythmic pattern of eighth notes.

2-Lira Notturmo H.25/i

Musical notation for '2-Lira Notturmo H.25/i' in treble clef, common time, featuring a melodic line with eighth notes.

The Seasons, H.3/#4, 8

Musical notation for 'The Seasons, H.3/#4, 8' in treble clef, 2/4 time, featuring a rhythmic pattern of eighth notes.

Pf Trio H.25/i



Das Vielchen, K.476, 7



Sym H.102/iv



Missa in tempore belli, H.9/Sanctus, 3



Vc Son Op 102#2/iii, 43
(fugue subject)



Pf Son Op 26/iv



Pf Conc K.456/i, 54



Rondo, vn-orch, K.373, 95



Contradance K.587, 32



Pf Son WoO 47#3/iii



Litanae Lauretanae, K.195/Kyrie, 22



Am Fenster, D.878, 5



WW Div K.439b#4/v

Musical notation in 2/4 time, featuring a melodic line with eighth and sixteenth notes.

Pf Son K.330/i, 34

Musical notation in 2/4 time, featuring a melodic line with eighth notes and a trill (tr) on the final note.

March K.408/3, 16

Musical notation in common time (C), featuring a melodic line with eighth and sixteenth notes.

La fedeltà premiata, H.10/#43, 348

Musical notation in 2/4 time, featuring a melodic line with eighth notes and a fermata over the final note.

Sym Op 68/i, 67

Musical notation in 2/4 time, featuring a melodic line with eighth notes and a fermata over the final note.

Pf Son H.46/iii

Musical notation in 2/4 time, featuring a melodic line with eighth notes and a fermata over the final note.

Pf Son Op 31#1/iii

Musical notation in common time (C), featuring a melodic line with eighth notes and a fermata over the final note.

Ecosaise D.977/#7

Musical notation in 2/4 time, featuring a melodic line with eighth notes and a fermata over the final note.

Sym H.25/iii

Musical notation in 2/4 time, featuring a melodic line with eighth notes and a fermata over the final note.

SQ H.68/ii

Musical notation in 2/4 time, featuring a melodic line with eighth notes and a fermata over the final note.

Orch Notturmo K.286/ii, 16

Musical notation in 2/4 time, featuring a melodic line with eighth notes and a fermata over the final note.

Church Son K.328, 8

Musical notation in common time (C), featuring a melodic line with eighth notes and a fermata over the final note.

Bar Trio H.80/i



L'anima del filosofo, H.XXVIII:13/#35



L'anima del filosofo, H.XXVIII:13/#37



L'anima del filosofo, H.XXVIII:13/#35, 4



Bar Trio H.92/iii



Church Son K.274, 16



Pf Conc K.238/iii



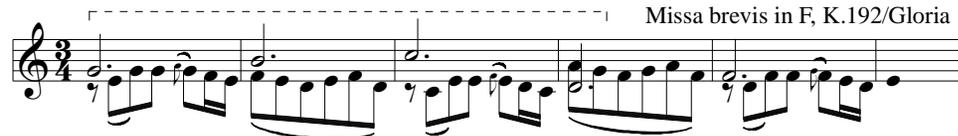
Vn-Pf Conc K.315f, 62



An Laura, D.115, 26



Missa brevis in F, K.192/Gloria



Pf Son Op 14#1/i, 38



Heiligmesse H.10/Benedictus, 13



Petits riens K.299b/#6, 16

An Thyrsis, H.8, 4

Betulia liberata, K.118/#14, 16

Sym H.40/i, 20

Pf Sonatine Anh 5#2/ii (dubious)

Bar Trio H.89/i

Div H.II:G1/v (authentic?)

Vc Son Op 5#1/i, 116

Pf Son Op 14#1/i

Mass D.678/Kyrie, 44

Zbfl K.620/Ov, 64

Bar Trio H.59/ii

London Trio, H.2, 80

Musical notation for London Trio, H.2, 80. The piece is in 2/4 time and features a melody with eighth and sixteenth notes.

Pf Son D.960/iv, 85

Musical notation for Pf Son D.960/iv, 85. The piece is in 2/4 time and features a melody with quarter and eighth notes.

WW Div K.289/i, 13

Musical notation for WW Div K.289/i, 13. The piece is in common time and features a melody with quarter and eighth notes.

Auf dem See, D.543, 50

Musical notation for Auf dem See, D.543, 50. The piece is in 2/4 time and features a melody with quarter and eighth notes.

Ecossaise D.781/#3

Musical notation for Ecossaise D.781/#3. The piece is in 2/4 time and features a melody with eighth notes and a trill. The trill is marked with '8va' and '1'.

Benedictus sit Deus, K.117/Aria

Musical notation for Benedictus sit Deus, K.117/Aria. The piece is in 2/4 time and features a melody with quarter and eighth notes.

Prometheus Op 43/#16, 66 (= Contradance WoO 14#11)

Musical notation for Prometheus Op 43/#16, 66. The piece is in 2/4 time and features a melody with quarter and eighth notes.

Contradance WoO 14/#11 (= Prometheus Op 43/#16, 66)

Musical notation for Contradance WoO 14/#11. The piece is in 2/4 time and features a melody with quarter and eighth notes.

Rosamunde D.797/#7, 19

Musical notation for Rosamunde D.797/#7, 19. The piece is in 2/4 time and features a melody with quarter and eighth notes.

Rosamunde D.797/#7

Musical notation for Rosamunde D.797/#7. The piece is in 2/4 time and features a melody with quarter and eighth notes.

Die Sternewelten, D.307

Musical notation for Die Sternewelten, D.307. The piece is in 2/4 time and features a melody with quarter and eighth notes.

Pf Son D.960/iv, 112

Musical notation for Pf Son D.960/iv, 112. The piece is in 2/4 time and features a melody with quarter and eighth notes.

Mass in Bb, D.324/Gloria, 30

Musical notation for the Gloria section of the Mass in B-flat major, D.324, measure 30. The staff is in treble clef with a common time signature (C). The melody consists of a series of eighth and quarter notes, with a dashed line above the first few notes indicating a breath mark.

Heiligmesse H.10/Benedictus

Musical notation for the Benedictus section of the Heiligmesse, H.10. The staff is in treble clef with a 2/4 time signature. The melody features a mix of eighth and quarter notes.

Bar Trio H.38/iii, 14

Musical notation for the Bar Trio, H.38/iii, measure 14. The staff is in treble clef with a common time signature (C). The melody is composed of quarter and eighth notes.

Bar Trio H.63/ii

Musical notation for the Bar Trio, H.63/ii. The staff is in treble clef with a common time signature (C). The melody consists of quarter and eighth notes.

Klage der Ceres, D.323

Musical notation for the Klage der Ceres, D.323. The staff is in treble clef with a common time signature (C). The melody is a series of quarter and eighth notes.

Ruins Op 113/Ov, 60

Musical notation for Ruins, Op. 113/Overture, measure 60. The staff is in treble clef with a common time signature (C). The melody features a mix of quarter and eighth notes.

Allegro, ww-str (frag), K.580b, 34

Musical notation for Allegro, ww-str (frag), K.580b, measure 34. The staff is in treble clef with a common time signature (C). The melody includes a series of eighth notes and a final quarter note.

Das Wandern, D.795/#1, 4

Musical notation for Das Wandern, D.795/#1, measure 4. The staff is in treble clef with a 2/4 time signature. The melody consists of quarter and eighth notes.

Sakuntala, D.701/#4, 48

Musical notation for Sakuntala, D.701/#4, measure 48. The staff is in treble clef with a 2/4 time signature. The melody is composed of quarter and eighth notes.

Stabat mater, H.XXb/Quis non, 36

Musical notation for Stabat mater, H.XXb/Quis non, measure 36. The staff is in treble clef with a common time signature (C). The melody features a mix of quarter and eighth notes.

Mass in C, Op 86/Agnus, 108

Musical notation for the Agnus Dei section of the Mass in C, Op. 86, measure 108. The staff is in treble clef with a common time signature (C). The melody consists of a few quarter notes followed by a rest.

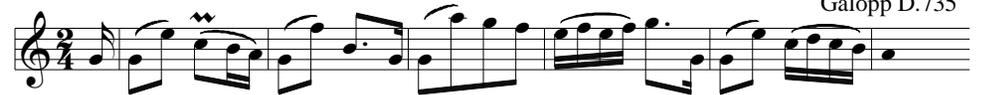
Alfonso und Estrella, D.732/#16, 7

Musical notation for Alfonso und Estrella, D.732/#16, measure 7. The staff is in treble clef with a common time signature (C). The melody is composed of quarter and eighth notes.

Ecosaise D.421/#5



Galopp D.735



Vn Son K.547/iii (= Pf Var K.547b)



Theme (w/ variations), Hess 72



SQ H.59/i, 22



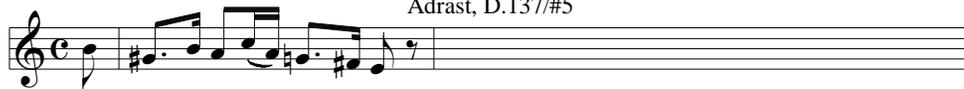
Bar Trio H.104/iii



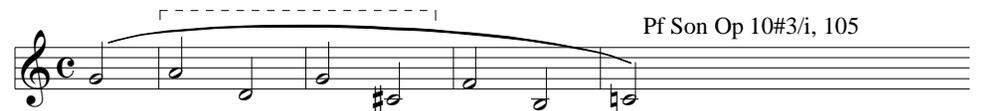
tr Hn Conc H.3/iii, 17



Adrast, D.137/#5



Pf Son Op 10#3/i, 105



Pf Conc K.467/iii, 154



Bar Trio H.67/i



Pf Son Op 10#2/i, 38



Str Trio Op 9#2/iv, 78

Ecossaise D.783/#2

Pf Son K.330/i, 42

Pf Son Op 10#3/i, 93

Sym H.94/iv, 75

WW-Str 7t Op 20/iv

Sym Op 67/iv, 321

Div H.V:17/iii

SQ H.81/iv

SQ H.60/iv

Contradance K.609/#2, 16

Sakuntala, D.701/#3, 101

(sic) (all iterations thus)

SQ H.77/i, 26



A musical staff in treble clef with a common time signature (C). The melody consists of the following notes: quarter note C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4. The piece concludes with a double bar line.

EX 7.2:
Z3^K, miscellaneous contours
(triple-meter)

Deutsch, K.586/#5

Deutsch D.972/#2

Mödlinger Waltz, WoO 17/#10

Deutsch WoO42/#2

Ländler D.366/#16

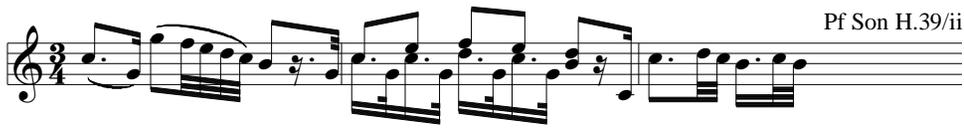
Div H.XIV:3/ii, trio

Ländler, K.606/#5

Ländler WoO 11/#1

Pf Trio H.29/iii

Pf Trio H.29/iii, 58



Pf Son H.39/ii



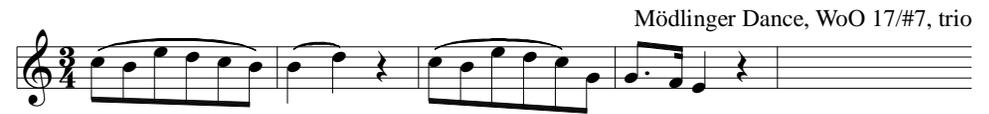
Deutsch D.974/#2



Deutsch WoO 8/#10



Litany K.195/Sancta Maria, 54



Mödlinger Dance, WoO 17/#7, trio



Fantasia, pf, D.605A, 55



36 Originaltänze, D.365/#22



Deutsch D.790/#12



Bar Trio H.46/ii



Sym H.108/ii, trio



Ser K.203/v



Bar Trio H.57/i

Pf Piece, D.459a/iv

Ländler D.980B/#2

Ländler D.734/#4

Str Trio (Div), K.563/iii, trio

Deutsch, K.586/#1

Deutsch D.790/#10

Deutsch D.820/#1

Ländler D.734/#9

36 Originaltänze, D.365/#2

Pf mvt, D.570/ii

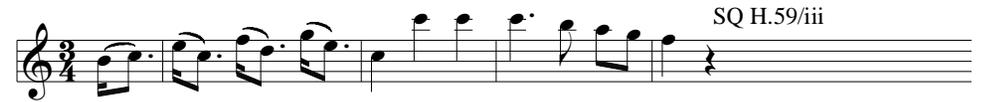
SQ H.69/iii, trio

Deutsch D.790/#9

Bar Trio H.79/ii, trio

Musical notation for Bar Trio H.79/ii, trio. The piece is in 3/4 time and G major. It features a melody with eighth and quarter notes, and a bass line with quarter notes.

SQ H.59/iii

Musical notation for SQ H.59/iii. The piece is in 3/4 time and G major. It features a melody with eighth and quarter notes, and a bass line with quarter notes.

Min K.585/#7, trio

Musical notation for Min K.585/#7, trio. The piece is in 3/4 time and G major. It features a melody with eighth and quarter notes, and a bass line with quarter notes.

Ländler D.681/#6

Musical notation for Ländler D.681/#6. The piece is in 3/4 time and G major. It features a melody with eighth and quarter notes, and a bass line with quarter notes.

Min WoO 10/#2, trio

Musical notation for Min WoO 10/#2, trio. The piece is in 3/4 time and G major. It features a melody with eighth and quarter notes, and a bass line with quarter notes.

34 Valses sentimentales, D.779/#19

Musical notation for 34 Valses sentimentales, D.779/#19. The piece is in 3/4 time and G major. It features a melody with eighth and quarter notes, and a bass line with quarter notes.

Minuet D.600/trio (to Min D.610)

Musical notation for Minuet D.600/trio (to Min D.610). The piece is in 3/4 time and G major. It features a melody with eighth and quarter notes, and a bass line with quarter notes.

Lucio Silla, K.135/Ov/iii

Musical notation for Lucio Silla, K.135/Ov/iii. The piece is in 3/8 time and G major. It features a melody with eighth notes, and a bass line with eighth notes.

Pf Son D.557/i, 19

Musical notation for Pf Son D.557/i, 19. The piece is in 3/4 time and G major. It features a melody with eighth and quarter notes, and a bass line with quarter notes.

Delphine, D.857a, 7

Musical notation for Delphine, D.857a, 7. The piece is in 3/4 time and G major. It features a melody with eighth and quarter notes, and a bass line with quarter notes.

Div K.188/iii

Musical notation for Div K.188/iii. The piece is in 3/4 time and G major. It features a melody with eighth and quarter notes, and a bass line with quarter notes.

Ländler D.354/#4

Musical notation for Ländler D.354/#4. The piece is in 3/4 time and G major. It features a melody with eighth and quarter notes, and a bass line with quarter notes.

Ob 4t K.370/iii, 35

Musical staff for Ob 4t K.370/iii, 35. The staff is in 6/8 time and contains a melodic line with eighth and sixteenth notes.

Ländler D.681/#12

Musical staff for Ländler D.681/#12. The staff is in 3/4 time and contains a melodic line with eighth and sixteenth notes.

Vn Conc K.216/iii, 73

Musical staff for Vn Conc K.216/iii, 73. The staff is in 3/8 time and contains a melodic line with eighth and sixteenth notes.

Ländler D.374/#1

Musical staff for Ländler D.374/#1. The staff is in 3/4 time and contains a melodic line with eighth and sixteenth notes.

Ländler D.378/#1

Musical staff for Ländler D.378/#1. The staff is in 3/4 time and contains a melodic line with eighth and sixteenth notes.

Ländler, K.606/#6

Musical staff for Ländler, K.606/#6. The staff is in 3/4 time and contains a melodic line with eighth and sixteenth notes.

Ländler D.681/#5

Musical staff for Ländler D.681/#5. The staff is in 3/4 time and contains a melodic line with eighth and sixteenth notes.

Deutsch WoO 8/#4

Musical staff for Deutsch WoO 8/#4. The staff is in 3/4 time and contains a melodic line with eighth and sixteenth notes.

36 Originaltänze, D.365/#24

Musical staff for 36 Originaltänze, D.365/#24. The staff is in 3/4 time and contains a melodic line with eighth and sixteenth notes.

Sym H.13/iii, trio

Musical staff for Sym H.13/iii, trio. The staff is in 3/4 time and contains a melodic line with eighth and sixteenth notes.

La vera costanza, H.8/#26, 50

Musical staff for La vera costanza, H.8/#26, 50. The staff is in 3/4 time and contains a melodic line with eighth and sixteenth notes.

Deutsch, K.586/#8, trio

Musical staff for Deutsch, K.586/#8, trio. The staff is in 3/4 time and contains a melodic line with eighth and sixteenth notes.



Ländler D.618/#2



Ländler D.681/#11



Min K.601/#2, trio



Sym H.78/iii, trio



34 Valses sentimentales, D.779/#9



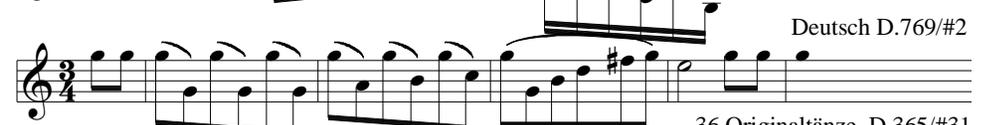
Orch Div K.287/v, trio



Fugue, Str 5t, Op 137



Deutsch D.769/#2



36 Originaltänze, D.365/#31



Deutsch D.783/#3



Bar Trio H.47/iii, trio



Idomeneo Ballet, K.367/iii

Musical notation for Idomeneo Ballet, K.367/iii, featuring a treble clef, 3/8 time signature, and a melodic line with eighth-note patterns and a repeat sign at the end.

Bar Trio H.113/iii, trio

Musical notation for Bar Trio H.113/iii, trio, featuring a treble clef, 3/4 time signature, and a melodic line with eighth-note patterns.

Bar Trio H.21/ii

Musical notation for Bar Trio H.21/ii, featuring a treble clef, 3/4 time signature, and a melodic line with eighth-note patterns.

Sym H.103/iii, trio

Musical notation for Sym H.103/iii, trio, featuring a treble clef, 3/4 time signature, and a melodic line with eighth-note patterns.

Deutsch D.971/#2

Musical notation for Deutsch D.971/#2, featuring a treble clef, 3/4 time signature, and a melodic line with eighth-note patterns.

Pf Son D.537/iii, 31

Musical notation for Pf Son D.537/iii, 31, featuring a treble clef, 3/8 time signature, and a melodic line with eighth-note patterns.

Ländler D.374/#10

Musical notation for Ländler D.374/#10, featuring a treble clef, 3/4 time signature, and a melodic line with eighth-note patterns.

SQ K.589/i, 45

Musical notation for SQ K.589/i, 45, featuring a treble clef, 3/4 time signature, and a melodic line with eighth-note patterns.

3-Pf Conc K.242/iii, 30

Musical notation for 3-Pf Conc K.242/iii, 30, featuring a treble clef, 3/4 time signature, and a melodic line with eighth-note patterns.

Mödlinger Dance, WoO 17/#3, trio

Musical notation for Mödlinger Dance, WoO 17/#3, trio, featuring a treble clef, 3/4 time signature, and a melodic line with eighth-note patterns.

Ländler D.366/#8

Musical notation for Ländler D.366/#8, featuring a treble clef, 3/4 time signature, and a melodic line with eighth-note patterns.

Vn Son K.377/iii, 76

Musical notation for Vn Son K.377/iii, 76, featuring a treble clef, 3/4 time signature, and a melodic line with eighth-note patterns, including trills (tr) and grace notes (w).

Ländler D.374/#11

Deutsch D.820/#2

Waltz WoO 85

Ländler D.366/#15

36 Originaltänze, D.365/#30

Fantasy, pf, D.760/iii

Min H.11/#8

Deutsch D.783/#11

Min H.11/#7, trio

Ländler D.734/#6

36 Originaltänze, D.365/#25

EX 8:
Z3^K, 4-linear

Bar Trio H.6/ii, trio

Pf Trio H.8/i, 32

Sym H.14/iv

Octet D.803/vi, 57

Bar Trio H.62/i

Str Div K.138/i, 31

Sinf Conc K.364/i

Litany K.243/Panis vivus, 36

Der Graf von Gleichen, D.918/#5b, 75

Bar Trio H.73/iii

Mariazellermesse, H.8/Benedictus, 28



(≈Il mondo della luna, H.7/#37, 98)

Vn Son K.526/iii



Pf Son WoO 47#2/iii, 32



Vn Conc K.211/i, 13



Bar Trio H.65/iii



Pf Son K.576/iii, 40



Finta K.196/#7, 41



Auf dem Strom, D.943, 186



Ritterballet WoO 1/#6, trio



Pf Son Op 2#2/iv, 26



Pf 4t WoO 36#3/iii



Cosi K.588/#31, 531



Rondo, pf, WoO 49



Wein und Liebe, D.901, 71



Andante, cl 5t, K.516d (frag)



Deutsches Salve regina, D.379, 2



Pf Son D.557/ii



Missa brevis K.140/Agnus



Sonata, 2 pf, K.448/i, 34



Pf Conc Op 73/i, 75



Il mondo della luna, H.7/#37, 98



(≈ Mariazellermesse, H.8/Benedictus, 28)

Orch Div K.247/vi, 46



Tischerland, D.274, 2



Ov (pf duo) D.675, 107



Schspl K.486/#3, 2



Musical notation for Schspl K.486/#3, 2, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes.

Finta K.196/#4



Musical notation for Finta K.196/#4, featuring a treble clef, 2/4 time signature, and a sequence of eighth and sixteenth notes.

Missa Cellensis, H.5/Credo



Musical notation for Missa Cellensis, H.5/Credo, featuring a treble clef, common time signature, and trills (tr) over eighth notes.

Bar Trio H.90/iii



Musical notation for Bar Trio H.90/iii, featuring a treble clef, 2/4 time signature, and a sequence of quarter and eighth notes.

La vera costanza, H.8/#20, 10



Musical notation for La vera costanza, H.8/#20, 10, featuring a treble clef, 2/4 time signature, and a sequence of eighth notes with a dashed box above.

Sym Op 125/ii, 414



Musical notation for Sym Op 125/ii, 414, featuring a treble clef, common time signature, and a sequence of quarter and eighth notes.

L'anima del filosofo, H.XXVIII:13/#5b, 43



Musical notation for L'anima del filosofo, H.XXVIII:13/#5b, 43, featuring a treble clef, common time signature, and a sequence of quarter and eighth notes.

Sym H.67/ii, 25



Musical notation for Sym H.67/ii, 25, featuring a treble clef, 2/4 time signature, and a sequence of eighth and sixteenth notes.

Pf Son H.12/iii



Musical notation for Pf Son H.12/iii, featuring a treble clef, 3/8 time signature, and a sequence of quarter notes with trills (tr) and a trill (tr) over a quarter note.

Pf Son D.850/iv, 30



Musical notation for Pf Son D.850/iv, 30, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes with triplets (3).

Sym H.92/iv



Musical notation for Sym H.92/iv, featuring a treble clef, 2/4 time signature, and a sequence of quarter and eighth notes.

Vn Son Op 12#2/ii, 33



Musical notation for Vn Son Op 12#2/ii, 33, featuring a treble clef, 2/4 time signature, and a sequence of eighth and sixteenth notes.

Lob des Tokayers, D.248



Church Son K.274



Das Leben, D.269



Als einst mit Weibes Schönheit, H.44, 13



WW Div K.439b#1/v, 16



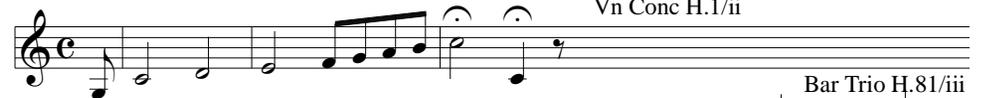
Sym Op 21/iv, 6



Sym Op 125/ii, 422



Vn Conc H.1/ii



Bar Trio H.81/iii



Sym H.6/iv



Pf Son H.5/i (dubious)



Div H.XIV:F2/iii



Contradance WoO 14/#1



Sym K.162/ii



Sym H.103/ii, 26



WW Duo WoO 27#2/i, 28



Contradance K.603/#1, 16



Lo Sposo, K.430/#4, 25

arp

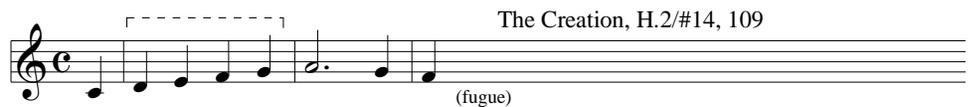


Fig K.492/Ov, 85



The Creation, H.2/#14, 109

(fugue)



Zbfl K.620/#5, 214



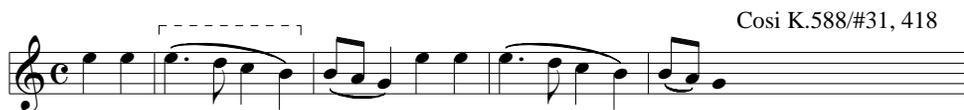
Sym D.944/ii, 93



Pf Son D.279/i, 45



Cosi K.588/#31, 418



Orlando paladino, H.11/#28, 54



Sym H.46/iv, 43



Pf Son D.845/iv, 257



Sym H.102/i, 22



Pf Trio Op 1#2/i, 99



Pf Son K.570/iii



Pf Conc K.450/i



Der Graf von Gleichen, D.918/#20a



Pf Conc K.467/iii



Vc Conc H.2/i, 50



Vn Conc K.218/iii, 128



(= Contradance K.269b/#1)

Contradance K.269b/#1



(= Vn Conc K.218/iii, 128)

Zaide K.344/#15, 104

Musical notation for Zaide K.344/#15, 104. Treble clef, common time signature. The melody consists of eighth and quarter notes with a dashed line above the first measure.

Pf Son D.566/i, 17

Musical notation for Pf Son D.566/i, 17. Treble clef, common time signature. The melody features trills (tr) and a sharp sign (#) on the eighth measure.

SQ H.25/iv, 34

Musical notation for SQ H.25/iv, 34. Treble clef, 2/4 time signature. The melody is a continuous eighth-note pattern.

Sym Op 125/ii, 422

Musical notation for Sym Op 125/ii, 422. Bass clef, common time signature. The melody features a piano (p) dynamic marking and a dashed line below the first measure.

Vn Conc Op 61/i, 43

Musical notation for Vn Conc Op 61/i, 43. Treble clef, common time signature. The melody consists of quarter and eighth notes.

SQ H.25/iv

Musical notation for SQ H.25/iv. Treble clef, 2/4 time signature. The melody features a trill (tr) and a fermata over the eighth measure.

Pf Son Op 10#3/i, 53

Musical notation for Pf Son Op 10#3/i, 53. Treble clef, common time signature. The melody features a dashed line above the first measure.

Bar Trio H.49/ii

Musical notation for Bar Trio H.49/ii. Treble clef, common time signature. The melody features a fermata over the eighth measure.

Orlando paladino, H.11/#46, 3

Musical notation for Orlando paladino, H.11/#46, 3. Treble clef, common time signature. The melody features a fermata over the eighth measure.

Pf Son Op 22/iv

Musical notation for Pf Son Op 22/iv. Treble clef, 2/4 time signature. The melody features a sharp sign (#) on the eighth measure.

Pf Conc K.503/iii, 75

Musical notation for Pf Conc K.503/iii, 75. Treble clef, 2/4 time signature. The melody features a fermata over the eighth measure.

Cosi, K.588/#20

Musical notation for Cosi, K.588/#20. Treble clef, 2/4 time signature. The melody features a fermata over the eighth measure.

Div H.XIV:7/iii

Lucio Silla K.135/#9, 39

Pf Conc K.175/i, 17

Vn Son K.306/iii

Div H.IV:8/iii

Choral Fantasy Op 80, 60

Seufzer, WoO 118, 86

Pf Son K.309/iii

Bar Trio H.92/i

March K.214, 12

Orlando paladino, H.11/#51

Pf Trio H.12/iii

Bar Trio H.25/iii



Bar Trio H.122/i



Pf Son K.533/i



Pf Son H.47/ii



Sym D.944/iv, 36



Dass sie hier gewesen, D.775, 2



Orlando paladino, H.11/#13, 64



Pf Trio H.19/i, 34



SQ H.57/iv, 56



Bar Trio H.75/iii



Contradance K.535b



Sym H.68/iv, 84



Min, WoO 7/#4, trio

SQ H.24/iv

Sym K.200/iv

Stabat mater D.383/#4, 9

Pf Son H.26/i

Ecossaise D.421/#3

Hn Duo K.487/#1

WW Duo, WoO 27#3/i, 36

Tito K.621/#23, 105

Sym K.543/iv

SQ D.353/iv

Don G K.527/#12

Ritter Toggenburg, D.397, 37



WW Div K.253/ii



Der Tod Oscar's, D.375, 67



Pf Son H.31/i



Mass in C, K.317/Credo, 50



Contradance (frag) K.565/#2



Pf-WW 5t Op 16/ii



Sym K.543/iv, 41



Vn Conc K.207/ii, 58



SQ H.47/ii



Ritter Toggenburg, D.397



Vn Conc K.207/i, 99



Mass K.275/Gloria

Pf Conc K.482/i, 72

SQ Op 59#1/i

Pf 4t WoO 36#3/iii, 35

Pf Son D.850/iv, 105

Fl-Hp Conc K.299/i, 23

Der vierjährige Posten, D.190/#2

Sym D.485/iv

Frühlingsgesang D.740, 3

Frühlingsgesang, D.709

SQ K.172/iv

Orlando paladino, H.11/#53

rp

tr

WW Div K.166/iv, 26

SQ H.31/iv

Bar Trio H.21/iii

Pf Son H.26/iii

Pf Son H.48/ii

Cosi K.588/#24

Rondo, cl 5t, K.581a (frag)

Vn Son Op 24/iv

Idomeneo, K.366/#20, 2

Orlando paladino, H.11/Sinfonia, 8

Str Div K.136/ii, 9

Betulia liberata, K.118/#1, 9

Pf Conc K.246/ii



Contradance (frag) K.565/#1



Concertone, 2 vn - orch, K.190/i, 102



Fig K.492/#16, 425



Sym H.63/iv, 28



Allegretto frag, pf, D.346, 2



Div H.V:4/iii



Schsp1 K.486/#1, 19



Adagio, ww, K.410



Church Son K.212, 14



(Z3^K, 4-linear, triple-metered)

Pf Son H.29/iii
Min K.599/#4, trio
34 Valses sentimentales, D.779/#15
SQ H.27/ii
SQ K.171/ii, trio
Pf Conc K.491/i, 147

This block contains six staves of musical notation in 3/4 time. The first staff features three trills (tr) over eighth notes. The second staff has two trills (tr) over eighth notes. The third staff is a simple eighth-note melody. The fourth staff includes a piano (p) dynamic marking and a slur over a group of notes. The fifth staff has two trills (tr) and a piano (p) dynamic marking. The sixth staff features a piano (p) dynamic marking and a slur over a group of notes.

Alfonso und Estrella, D.732/#22, 67

A single staff of musical notation in 3/4 time, showing a sequence of eighth and quarter notes.

Div H.II:16/iv
Vn Son Op 30#3/i
SQ H.81/iii
Impromptu D.935/iv, 87

This block contains four staves of musical notation in 3/4 time. The first staff is a simple eighth-note melody. The second staff is a sixteenth-note pattern. The third staff is a simple eighth-note melody. The fourth staff is a sixteenth-note pattern.

Min K.568/#12, trio



Deutsch D.972/#3



Deutsch WoO 13/#12



Deutsch K.600/#5, trio



Pf Son D.664/iii



Min H.11/#8, trio



SQ Op 59#1/ii, 4



Deutsch WoO42/#6, trio



SQ H.65/iv, 22



Deutsch WoO 8/#9



Suleika's zweiter Gesang, D.717, 131



Alfonso und Estrella, D.732/#5, 26



Str 5t K.614/iii, trio *tr*



Min, pf, H.8/#3 *rp*



Min H.3/#12 *rp*



Div H.II:33/ii



Deutsch WoO 13/#11



Missa in tempore belli, H.9/Credo, 93



Pf Son D.557/iii



Ser K.361/iv, trio 2



SQ H.59/ii



Min WoO 10/#4, trio



Min H.16/#18, trio *arp*



Sym, Op 93/i, 37



Div K.270/iii, trio

Waltz WoO 84

SQ H.71/iii

Bar Trio H.57/ii

Sym H.94/iii, trio

Pf Son H.49/iii, 25

38 Dances, D.145/Ländler 17

Pf Son H.43/ii, trio

SQ H.62/iv

Vc Son Op 102 #2/iii, 4

Min K.585/#12

SQ D.173/iii, trio

EX 9.1:
Z3^K, ARP

Pf Son WoO 51/i

Div H.V:12/ii

Il mondo della luna, H.7/#27

Div H.IV:11/iii

March, K.189

Orch Div K.205/v

Str Trio K.563/i

March K.237

An die Sonne, D.272, 4

Lucio Silla K.135/#17

Schwertlied (partsong), D.170

Claudine von Villa Bella, D.239/#8

Die Ehre Gottes aus der Natur, Op 48/#4, 2

Alfonso und Estrella, D.732/#35, 155

Der Graf von Gleichen, D.918/#17a, 64

Bar Trio H.23 (lost; EK only)

Div H.IV:5/ii

Sym H.96/iv

Contradance K.462/#2

Contradance K.267/#2

Schspl K.486/#4, 26

Das Dörfchen, D.598, 96

Musical notation for 'Das Dörfchen, D.598, 96' in C major, 4/4 time, featuring a simple melody with a final quarter rest.

Der Graf von Gleichen, D.918/#1, 8

Musical notation for 'Der Graf von Gleichen, D.918/#1, 8' in C major, 4/4 time, featuring a melody with eighth and sixteenth notes.

Clock-piece H.15

Musical notation for 'Clock-piece H.15' in 2/4 time, featuring a rhythmic melody with eighth notes.

Polonaise, pf duo, D.824/#4

Musical notation for 'Polonaise, pf duo, D.824/#4' in 3/4 time, featuring a complex melody with sixteenth notes.

Nachthymne, D.687, 4

Musical notation for 'Nachthymne, D.687, 4' in C major, 4/4 time, featuring a melody with eighth and sixteenth notes.

The Creation, H.2/#3

Musical notation for 'The Creation, H.2/#3' in C major, 4/4 time, featuring a melody with eighth notes and a final quarter rest.

Pf Conc K.246/iii, 46

Musical notation for 'Pf Conc K.246/iii, 46' in 3/4 time, featuring a complex melody with sixteenth notes.

Fidelio, Op 72/#4

Musical notation for 'Fidelio, Op 72/#4' in 2/4 time, featuring a bass line with eighth notes and a final quarter rest.

Wiederschein, D.639, 4

Musical notation for 'Wiederschein, D.639, 4' in C major, 4/4 time, featuring a melody with eighth notes and a final quarter rest.

Auf der Bruck, D.853, 10

Musical notation for 'Auf der Bruck, D.853, 10' in C major, 4/4 time, featuring a melody with eighth notes and a final quarter rest.

Orch Div K.247/vi, 16

Musical notation for 'Orch Div K.247/vi, 16' in C major, 4/4 time, featuring a melody with eighth notes and a final quarter rest.

Die Maurerfreude, K.471/ii, 2

Musical notation for 'Die Maurerfreude, K.471/ii, 2' in C major, 4/4 time, featuring a melody with eighth notes and a final quarter rest.

Liebe säuseln die Blätter, D.988
(canon)



Der Frühling, K.597



Str Trio Op 9#1/iv



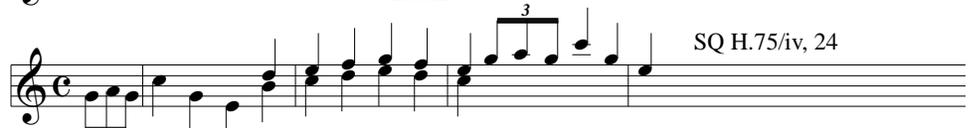
Adrast, D.137/#7, 22



Sym Op 92/i



SQ H.75/iv, 24



Ecossaise D.735/#7



London Trio H.1/i, 28



Bei dem Grabe meines Vaters, D.496



Mass K.262/Agnus *tr*



Regina coeli, K.108/Regina, 22



Il ritorno di Tobia, H.XXI:1/#12b



Pf Son H.27/iii

Sym H.22/i

Bar Trio H.113/ii

Div H.XIV:9/iii

Vn Conc K.219/i, 40

Sym K.162/i

SQ H.79/ii

Lira Notturmo H.29/i

Church Son K.328

Entf K.384/#13

Sym H.61/i, 45

WW Trio Op 87/iv, 108

Regina coeli, K.108/Regina



Musical notation for Regina coeli, K.108/Regina, featuring a treble clef, common time signature, and a melodic line with a trill.

SQ Op 131/v, 112



Musical notation for SQ Op 131/v, 112, featuring a treble clef, common time signature, and a melodic line with a long slur.

Sym D.485/i, 41



Musical notation for Sym D.485/i, 41, featuring a treble clef, common time signature, and a melodic line with a trill.

Pf Son H.1/i



Musical notation for Pf Son H.1/i, featuring a treble clef, common time signature, and a melodic line with a trill.

Pf Son Op 54/ii



Musical notation for Pf Son Op 54/ii, featuring a bass clef, 2/4 time signature, and a melodic line with a trill.

Pf Son Op 2#3/i, 13



Musical notation for Pf Son Op 2#3/i, 13, featuring a treble clef, common time signature, and a melodic line with a trill.

SQ H.12/iii



Musical notation for SQ H.12/iii, featuring a treble clef, 2/4 time signature, and a melodic line with a trill.

Clarice cara mia sposa, K.256



Musical notation for Clarice cara mia sposa, K.256, featuring a treble clef, common time signature, and a melodic line with a trill.

Pf Son Op 2#3/iv 103



Musical notation for Pf Son Op 2#3/iv 103, featuring a treble clef, 6/8 time signature, and a melodic line with a trill.

Orch Ser K.185/vii



Musical notation for Orch Ser K.185/vii, featuring a treble clef, common time signature, and a melodic line with a trill.

Theresienmesse, H.12/Kyrie



Musical notation for Theresienmesse, H.12/Kyrie, featuring a treble clef, common time signature, and a melodic line with a trill.

March WoO 20, trio

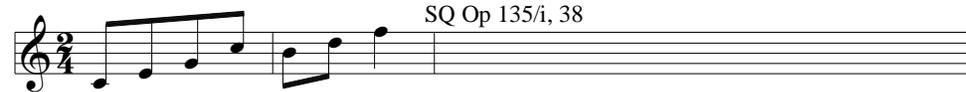


Musical notation for March WoO 20, trio, featuring a treble clef, 2/4 time signature, and a melodic line with a trill.

Prometheus Op 43/#4



SQ Op 135/i, 38



Sym H.27/i



Contradance K.101/#4



Mandoline Son, WoO 44a



SQ K.590/i, 31



Pf Son Op 2#2/iv



SQ K.387/iv



(fugue subject)

Prüfung des Küssens, WoO 89, 13



Prüfung des Küssens, WoO 89, 41



SQ D.87/iv, 36



Bar Trio H.19/i, 12





Offertory K.72



Sym H.10/i, 24



Die Zauberharfe, D.644/#1, 11



Pf Trio H.31/i, 32



Sym Op 60/i, 42



Il Re K.208/#13



Div H.V:13/ii



Der entsühnte Orest, D.699, 15



Div H.II:35/i



SQ H.3/iii



SQ D.887/iv, 92



Pf Trio H.23/i, 20

Fierabras, D.796/#2, 42



Sakuntala, D.701/#9, 70



Pf Son D. 575/i, 15



Alfonso und Estrella, D.732/Ov, 77



Bar Trio H.116/i



Ser, fl-vn-va, Op 25/ii, trio 1



Selige Welt, D.743, 2



Ecoisaise D.781/#6



Div H.II:15/v



Sym H.43/iv



Ecoisaise D.529/#5



Vn Conc K.216/ii



Pf Trio K.495a (frag)

Pf conc frag, K.491a

Pf conc frag, K.488d

SQ H.20/i

Vn Son Op 12#3/i, 29

Sym H.36/iv

Ecossaise D.697/#6

Sym H.41/ii

SQ H.76/i, 13

Pf Son K.309/ii, 33

SQ H.6/v

Pf Conc K.246/ii, 8

Dance D.145/Ecossaise 2



Zbfl K.620/#8, 293



Pf-WW 5t K.452/iii, 16



Ecossaise WoO 83/#2



Pf Son WoO 47#2/i, 18



Opferlied Op 121b



Der Graf von Gleichen, D.918/#9



Rondo, pf duo, D.951



Str Trio Op 9#1/iv, 122



Prometheus Op 43/#1, 16



SQ Op 18#4/i, 70



Vn Conc K.218/iii



Ser, fl-vn-va, Op 25/ii, trio 2



Pf 4t WoO 36#3/i, 23



Orch Div K.247/iv, 8



Sym Op 92/ii, 101



SQ Op 131/v, 3



Sym H.23/ii



Sym H.99/i, 71



Fierabras, D.796/#10



Finta, K.196/#15



Sym Op 68/i, 67



Pf Son K.282/i, 9



Vn Son Op 12#1/ii



Don G. K.527/#21b = K.540c



Laura am Klavier, D.388



Pf-WW 5t K.452/iii



Str Trio D.471, 28



WW 6t Op 71/ii



Pf Son D.784/ii



(Z3^K, ARP, triple-metered)



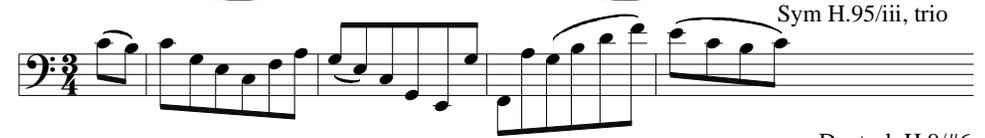
Min K.568/#5

Musical notation for Min K.568/#5, featuring a treble clef, 3/4 time signature, and a trill (tr) over a sixteenth-note triplet.



Sym H.9/iii

Musical notation for Sym H.9/iii, featuring a treble clef and 3/4 time signature.



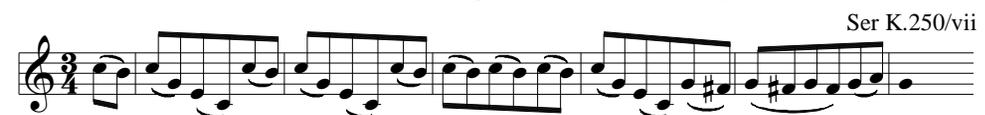
Sym H.95/iii, trio

Musical notation for Sym H.95/iii, trio, featuring a bass clef and 3/4 time signature.



Deutsch H.9/#6

Musical notation for Deutsch H.9/#6, featuring a treble clef and 3/4 time signature.



Ser K.250/vii

Musical notation for Ser K.250/vii, featuring a treble clef and 3/4 time signature.



Deutsch, K.586/#7

Musical notation for Deutsch, K.586/#7, featuring a treble clef and 3/4 time signature.



Deutsch, K.509/#3

Musical notation for Deutsch, K.509/#3, featuring a treble clef and 3/8 time signature.



Die Zauberharfe, D.644/#7, 8

Musical notation for Die Zauberharfe, D.644/#7, 8, featuring a treble clef and 3/4 time signature.



Adagio & Rondo, pf 4t, D.487, 6

Musical notation for Adagio & Rondo, pf 4t, D.487, 6, featuring a treble clef and 3/4 time signature.



Min K.176/#16

Musical notation for Min K.176/#16, featuring a treble clef and 3/4 time signature.

Ländler D.734/#11

Div H.II:37/iv

Sym H.63/iii, trio

Sym H.40/iii

4 Ländler, D.814/#4

SQ H.75/iii, trio

SQ D.804/iii, trio, 3

Pf Son H.46/ii

Ländler, K.606/#4

Pf Fantasie, D.940, 273

Sym H.74/iii, trio

Deutsch K.586/#2

Allemande, WoO 81

Div H.II:36/iv

SQ H.64/ii

Min K.585/#5, trio

Div H.II:G1/iv, trio

Waltz, D.146/#5

Ländler, K.606/#1

Deutsch WoO 13/#3

Ländler WoO 11/#6

Pf Piece, D.459a/iv, trio

Sym Op 36/ii, 82

38 Dances, D.145/Ländler 1

36 Originaltänze, D.365/#3

Deutsch H.9/#1

Min K.585/#6, trio

Pf Son Op 27#1/i, 36

Min (orch), K.409/trio

Ländler D.378/#5

Orch Div K.334/iii

SQ H.12/v

Sym H.14/iii

Min K.176/#12

Deutsch K.600/#4

Alfonso und Estrella, D.732/#21, 5

Str Trio (Div), K.563/iii

SQ H.66/ii, trio

Deutsch K.567/#5

Min H.11/#3, trio

Orch Ser K.320/iii, 32

Deutsch D.420/#12

Pf Son frag, K.590d, 44

Christus am Ölberg, Op 85/iii, 18

Ländler WoO 11/#3

Clock-Piece H.18

Sym H.85/iii, trio

Min K.461/#3, trio

Deutsch WoO 13/#7



Musical notation for Deutsch WoO 13/#7, featuring a treble clef, 3/4 time signature, and a melodic line with eighth and sixteenth notes.

Str 5t K.593/iii, trio



Musical notation for Str 5t K.593/iii, trio, featuring a treble clef, 3/4 time signature, and a melodic line with eighth and sixteenth notes.

Deutsch WoO 8/#7



Musical notation for Deutsch WoO 8/#7, featuring a treble clef, 3/4 time signature, and a melodic line with eighth and sixteenth notes.

EX 9.2:
Z3^K, ARP

Z3^K, 3ARP+NT

Alfonso und Estrella, D.732/#35, 155



Der Graf von Gleichen, D.918/#17a, 64



SQ Op 131/v, 112



Prometheus Op 43/#1, 16



Z3^K, 4ARP+NT

March WoO 20, trio



Z3^K, 3ARP+L

Bar Trio H.23 (lost; EK only)

Musical notation in 2/4 time, featuring a melodic line with eighth notes and a trill.

London Trio H.1/i, 28

Musical notation in common time, featuring a melodic line with eighth notes.

Sym H.61/i, 45

Musical notation in common time, featuring a melodic line with eighth notes, a trill, and a fermata.

Prüfung des Küssens, WoO 89, 13

Ser, fl-vn-va, Op 25/ii, trio 1

Musical notation in 3/4 time, featuring a melodic line with eighth notes.

Selige Welt, D.743, 2

Musical notation in common time, featuring a melodic line with eighth notes and a fermata.

Ecossaise D.781/#6

Musical notation in 2/4 time, featuring a melodic line with eighth notes and an 8va marking.

Don G. K.527/#21b = K.540c

Musical notation in common time, featuring a melodic line with eighth notes and a fermata.

Ländler D.378/#5

Musical notation in 3/4 time, featuring a melodic line with eighth notes.

Z3^K, 4ARP+L

The image displays six staves of musical notation, each with a 'line' annotation above it. The staves are arranged vertically and represent different musical pieces:

- Staff 1: *Pf Son Op 2#3/iv 103* (6/8 time)
- Staff 2: *Pf Son H.46/ii* (3/4 time)
- Staff 3: *Orch Div K.334/iii* (3/4 time)
- Staff 4: *Min K.176/#12* (3/4 time)
- Staff 5: *Min K.461/#3, trio* (3/4 time)
- Staff 6: *Deutsch WoO 8/#7* (3/4 time)

Each staff contains a melodic line with various rhythmic values and articulations. The 'line' annotations are placed above the notes, indicating a specific melodic contour or phrasing. In the third staff, a dashed line is visible below the notes, possibly indicating a different phrasing or a correction.

Z3^K, 4ARP+RP

The image displays three staves of musical notation for piano, each featuring a *rp* (pianissimo) dynamic marking. The first staff is titled "Contradance K.101/#4" and is in common time (C). The second staff is titled "Pf Trio K.495a (frag)" and is also in common time (C). The third staff is titled "Ländler, K.606/#4" and is in 3/4 time. Each staff contains a single melodic line with various rhythmic patterns and articulations.

EX 14:
Z3^K, OSC

Anglaise, pf, Hess 61

Musical notation for 'Anglaise, pf, Hess 61' in 2/4 time, featuring a continuous eighth-note pattern.

Die Bürgschaft, D.246, 253

Musical notation for 'Die Bürgschaft, D.246, 253' in common time, featuring a simple melody with a trill.

SQ K.170/iv

Musical notation for 'SQ K.170/iv' in 2/4 time, featuring a melody with slurs and ties.

Don G K.527/#1, 10

Musical notation for 'Don G K.527/#1, 10' in common time, featuring a simple melody with rests.

Zaide K.344/#1

Musical notation for 'Zaide K.344/#1' in common time, featuring a melody with a trill (*tr*) and a sharp sign.

Pf Son H.9/iii

Musical notation for 'Pf Son H.9/iii' in 2/4 time, featuring a melody with slurs and ties.

Div H.XIV:10/iii

Musical notation for 'Div H.XIV:10/iii' in 2/4 time, featuring a melody with slurs and ties.

Die kleine Spinnerin, K.531, 4

Musical notation for 'Die kleine Spinnerin, K.531, 4' in 2/4 time, featuring a melody with slurs and ties.

Clock-piece H.11

Musical notation for 'Clock-piece H.11' in 2/4 time, featuring a melody with slurs and ties.

Zbfl K.620/#21, 616

Musical notation for 'Zbfl K.620/#21, 616' in common time, featuring a melody with trills (*tr*) and a triplet of eighth notes.

Così K.588/#31, 66

line

Erhebt das Glas, WoO 109, 4

Pf Conc Op 15/i, 86

Pf Conc K.467/i

Die Wehmut, D.404

Vn Son D.574/iii, 48

Prometheus Op 43/#13, 61

WW Ser K.361/i, 74

March H.1

Nachtviolen, D.752, 4

Pf Conc K.459/i, 130

Da quel sembiante appresi, D.688/#3, 4

Alfonso und Estrella, D.732/#17, 228



Prüfung des Küssens, WoO 89



Ecosaise D.735/#5



Sym D.417/iv, 85



Pf Trio Op 1#3/iv, 43



Pause, D.795/#12, 9



Lucio Silla K.135/#8



Acide, H.1/Sinfonia/i



O liebes Mädchen, höre mich, H.15, 8



Church Son K.69



Die Schmetterling, D.633, 7



Der Knabe, D.692, 5



Contradance WoO 14/#9

WW Ser K.361/vii

WW Ser K.375/iii, 26

Die Freunde von Salamanka, D.326/#8

SQ H.39/iv

Contradance K.101/#4, 16

Petits riens, K.299b/#5, 8

Alfonso und Estrella, D.732/#3, 92

Alfonso und Estrella, D.732/#35, 65

Ecossaise WoO 22

Entf K.384/#11, 24

SQ H.6/iii

Pf Son D.840/i



Sinf Conc, vn, va, vc (frag), K.320e, 22



Ecoissaise D.781/#5



Sym D.589/ii



Variations, pf trio, Op 44



Bar Trio H.77/ii



Sym H.69/iv



SQ H.12/i



Auch die sprödeste der Schönen, H.18



Die Zauberharfe, D.644/#2, 10



WW Octet Op 103/iv



(Z3^K, OSC, triple-metered)

Sei mir gegrusst! D.741, 9



Deutsch WoO42/#3, trio



Str Trio (Div), K.563/v, trio 2



Pf Trio H.23/iii



Ser K.320/ii, trio



Pf Son H.11/i



Sym H.86/iii, trio



Deutsch D.139, trio



Min H.16/#15, trio



Ländler, WoO 15/#1



Ländler D.734/#8



Grätzer Waltz D.924/#4



Musical notation for Grätzer Waltz D.924/#4, 3/4 time signature.

Ländler D.370/#8



Musical notation for Ländler D.370/#8, 3/4 time signature.

Ländler WoO 15/#6



Musical notation for Ländler WoO 15/#6, 3/4 time signature.

Div K.439b#1/iv



Musical notation for Div K.439b#1/iv, 3/4 time signature.

Ländler D.374/#6



Musical notation for Ländler D.374/#6, 3/4 time signature.

Bar Trio H.18/[i]



Musical notation for Bar Trio H.18/[i], 3/4 time signature.

36 Originaltänze, D.365/#23



Musical notation for 36 Originaltänze, D.365/#23, 3/4 time signature.

Min H.16/#2, trio



Musical notation for Min H.16/#2, trio, 3/4 time signature.

Pf Son K.330/ii



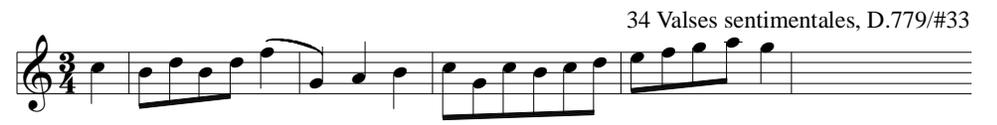
Musical notation for Pf Son K.330/ii, 3/4 time signature, includes a first ending bracket.

Pf Trio H.22/iii



Musical notation for Pf Trio H.22/iii, 3/4 time signature.

34 Valses sentimentales, D.779/#33



Musical notation for 34 Valses sentimentales, D.779/#33, 3/4 time signature.

EX 15:
Z3^K, {RRSS}

The musical score consists of ten staves of music, each with a title and a reference number. The staves are arranged in two columns. The first column contains three staves, and the second column contains seven staves. The titles and reference numbers are: *Cosi*, K.588/#30; *Erntelied*, D.434, 5; *Pf Conc K.503/iii*; *Der Wanderer an den Mond*, D.870, 30; *Im Frühling*, D.882; *Der Graf von Gleichen*, D.918/#5c; *Pf Var K.455, thema (Gluck, Unser dummel Pöbel meint)*; *Die frühe Liebe*, D.430; and *Skolie*, D.306. The time signatures vary, including common time (C), 2/4, and 3/4.

Cosi, K.588/#30

Erntelied, D.434, 5

SQ K.499/i

Pf Conc K.503/iii

Der Wanderer an den Mond, D.870, 30

Im Frühling, D.882

Der Graf von Gleichen, D.918/#5c

Pf Var K.455, thema (Gluck, Unser dummel Pöbel meint)

Die frühe Liebe, D.430

Skolie, D.306

Vn Son K.376/iii



L'incontro improvviso, H.6/#6, 29



WW Div K.213/iv



Pf Conc K.503/i, 58



Il mondo della luna, H.7/#8, 4



The Creation, H.2/#28, 290



Gegenliebe, H.16



Sym H.73/ii



Pf Conc K.414/i, 50



Entf K.384/#12



The Seasons, H.3/#22



Zbfl K.620/#20



L'isola disabitata, H.9/#15, 125

Musical notation for L'isola disabitata, H.9/#15, 125. The piece is in 2/4 time and features a melody with eighth and sixteenth notes, including a trill.

Contradance K.269b/#3

Musical notation for Contradance K.269b/#3. The piece is in 2/4 time and features a melody with eighth and sixteenth notes.

Il mondo della luna, H.7/#55, 8

Musical notation for Il mondo della luna, H.7/#55, 8. The piece is in 2/4 time and features a melody with eighth and sixteenth notes.

Fig K.492/#16, 398

Musical notation for Fig K.492/#16, 398. The piece is in 2/4 time and features a melody with eighth and sixteenth notes, including trills.

Shilric und Vinvela, D.293, 152

Musical notation for Shilric und Vinvela, D.293, 152. The piece is in common time and features a melody with quarter and eighth notes.

Alte Liebe rostet nie, D.477

Musical notation for Alte Liebe rostet nie, D.477. The piece is in 2/4 time and features a melody with eighth and sixteenth notes.

Mass D.324/Sanctus

Musical notation for Mass D.324/Sanctus. The piece is in common time and features a melody with quarter and eighth notes.

Die Forelle, D.550

Musical notation for Die Forelle, D.550. The piece is in 2/4 time and features a melody with eighth and sixteenth notes.

Pf 5t D.667/iv

Musical notation for Pf 5t D.667/iv. The piece is in 2/4 time and features a melody with eighth and sixteenth notes.

Mass D.452/Sanctus

Musical notation for Mass D.452/Sanctus. The piece is in common time and features a melody with quarter and eighth notes.

Der Graf von Gleichen, D.918/#6

Musical notation for Der Graf von Gleichen, D.918/#6. The piece is in common time and features a melody with quarter and eighth notes.

Sym H.94/ii

Musical notation for Sym H.94/ii. The piece is in 2/4 time and features a melody with eighth and sixteenth notes.

Pf Var K.500, thema

Petits riens K.299b/#10

Das Mädchen aus der Fremde, D.252

Orch Ser K.250/i, 88

Litany K.125/Kyrie, 29

Pf Var K.265 ("Ah, vous dirai-je Maman")

Ecossaise D.299/#12

SQ H.66/i, 32

Sakuntala, D.701/#7, 377

Sym H.53/ii

Cosi K.588/#26, 12

Pf 4t K.478/iii, 70

La fedeltà premiata, H.10/#9, 5



Contadance K.587



Pf Conc K.491/iii, 96



Vn Son K.403/i, 13



Der Blumenbrief, D.622, 3



Orlando paladino, H.11/#4, 10



Str trio mvt, Hess 28



Sym H.53/ivc, 41



Die Freunde von Salamanka, D.326/#6, 82



Pf Conc K.414/i, 32



Sym H.81/i, 51



Vn-Va Duo K.423/iii



Die Bürgschaft, D.435/#7, 3

Musical notation for the third measure of the first movement of Die Bürgschaft, D.435. It is in 2/4 time and features a melodic line with eighth and sixteenth notes.

Der Pilgrim, D.794

Musical notation for the first measure of Der Pilgrim, D.794. It is in common time and features a simple melodic line.

Geist der Liebe, D.414

Musical notation for the first measure of Geist der Liebe, D.414. It is in 2/4 time and features a melodic line with eighth notes.

Orch Ser K.250/vi

Musical notation for the first measure of the violin part of the Serenade for Orchestra, K.250. It is in 2/4 time and features a melodic line with eighth notes.

An der Mond, D.259

Musical notation for the first measure of An der Mond, D.259. It is in common time and features a melodic line with eighth notes.

Ballad, D.134, 51

Musical notation for the 51st measure of the Ballade, D.134. It is in common time and features a melodic line with a fermata over the final note.

Der Pilgrim, D.794, 9

Musical notation for the 9th measure of Der Pilgrim, D.794. It is in common time and features a melodic line with eighth notes.

Sym H.12/iii

Musical notation for the third movement of the Symphony in D major, H.12. It is in 2/4 time and features a melodic line with eighth notes.

Liebes Mandel, K.441, 13

Musical notation for the 13th measure of the Liebes Mandel, K.441. It is in common time and features a melodic line with eighth notes.

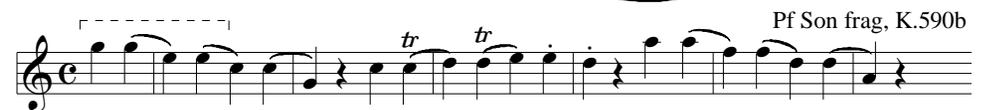
Sinf Conc K.364/iii, 16

Musical notation for the 16th measure of the third movement of the Symphony in C major, K.364. It is in 2/4 time and features a melodic line with eighth notes.

Rondino, ww 8t, WoO 25, 57

Musical notation for the 57th measure of the Rondino, WoO 25. It is in 2/4 time and features a melodic line with eighth notes.

Pf Son frag, K.590b

Musical notation for the first measure of the first movement of the Piano Sonata in G major, K.590b. It is in common time and features a melodic line with eighth notes and trills.

Sym H.88/iv

Musical notation for Sym H.88/iv, featuring a treble clef, 2/4 time signature, and a melodic line with a dashed slur and a question mark above a phrase.

Cl 5t K.581/iv

Musical notation for Cl 5t K.581/iv, featuring a treble clef, common time signature, and a melodic line with a trill (*tr*) marking.

Vn-Va Duo K.424/iii

Musical notation for Vn-Va Duo K.424/iii, featuring a treble clef, common time signature, and a melodic line with a slur.

La moglie quando, H.18, 48

Musical notation for La moglie quando, H.18, 48, featuring a treble clef, common time signature, and a simple melodic line.

Liebes Mandel, K.441, 13

Musical notation for Liebes Mandel, K.441, 13, featuring a treble clef, common time signature, and a melodic line with a dashed slur.

Ecosaise D.977/#4

Musical notation for Ecosaise D.977/#4, featuring a treble clef, 2/4 time signature, and a melodic line with a slur and a sharp sign.

L'incontro improvviso, H.6/#34

Musical notation for L'incontro improvviso, H.6/#34, featuring a treble clef, 2/4 time signature, and a melodic line with a slur.

Daphne am Bach, D.411

Musical notation for Daphne am Bach, D.411, featuring a treble clef, 2/4 time signature, and a melodic line with a slur and a fermata.

La vera costanza, H.8/#22

Musical notation for La vera costanza, H.8/#22, featuring a treble clef, 2/4 time signature, and a melodic line with a slur.

Skolie, D.306

Musical notation for Skolie, D.306, featuring a treble clef, 2/4 time signature, and a melodic line with a slur.

Dance D.145/Ecosaise 1

Musical notation for Dance D.145/Ecosaise 1, featuring a treble clef, 2/4 time signature, and a melodic line with a slur and a repeat sign.

Ecosaise D.299/#1

Musical notation for Ecosaise D.299/#1, featuring a treble clef, 2/4 time signature, and a melodic line with a slur and a repeat sign.

Z³K, {RRSS}, triple-metered

Serenade Op 8/iii, trio



Min K.176/#15, trio



SQ Op 18#1/i, 56



EX 16: Z3^K, NT

Z3^K, upper whole-step NT:

Bar Octet H.2/iii



Orch Ser K.250/vi, 34



Missa in tempore belli, H.9/Kyrie, 11



Pf Trio H.4/iii (Pleyel?)



Vn Son K.296/i, 43



Bsn Conc, K.191/ii, 13



Missa brevis K.140/Gloria



Fischerlied, D.562



Ecossaise D.421/#6



Orch Div K.251/v, 148



Die Täuschung, D.230



March, K.215, 13



Div H.11:1/i



Orch Ser K.250/vi, 53



Sym H.8/ii



Thamos K.345/#2, 29



Das Echo, D.990c, 6



Div H.II:23/i



Z3^K, other NT configurations:

Schöpfungsmesse, H.13/Gloria, 224



arp

Die Freunde von Salamanka, D.326/#8, 56



Über Wildemann, D.884, 26



Vc Son Op 102#1/ii, 140



SQ Op 59#3/i, 99



Fl 4t K.298/iii



Fl 4t K.298/iii, 41



Bar Trio H.84/iii, 30



Sym Op 125/ii, 438



Orlando paladino, H.11/#33, 60



Bar Trio H.25/iii, 32



Tito, K.621/#2, 45



Fig K.492/Ov



March, pf, D.606, trio



Pf Son H.30/i, 21



Fl-Hp Conc K.299/iii, 58



Ombra felice - io ti lascio, K.255, 23



Pf Son H.37/i, 17



Al par del ruscelletto, D.936, 7



Pf Conc Op 15/iii, 57



WW Div K.252/iv



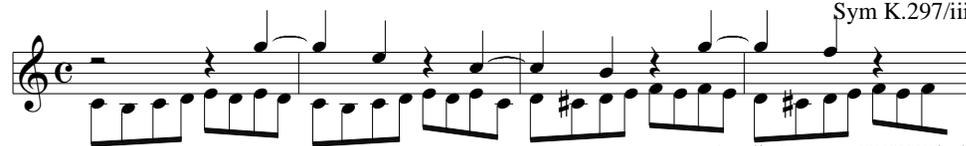
Sym H.29/ii



Eccossaise D.299/#2



Sym K.297/iii



An die Frauen, H.XXVb:4



Pf Son D.960/i



Die Liebesgötter, D.446, 3



Pf Son H.10/i



Fra cento affanni, K.88, 16



Pf Son Op 14#2/ii



Le pescatrici, H.4/#5, 24



March D.819/#4, trio



Pf Son Op 49#2/i, 20



SQ Op 127/iv, 20



Sym Op 60/iv

Polonaise, pf duo, D.599/#3

Die drei Sanger, D.329, 8

Bar Trio H.27/ii

Ecosse D.977/#5

Sym H.2/ii

The Creation, H.2/#19, 76

Arpeggione Son D.821/iii, 41

SQ D.804/iv

Alfonso und Estrella, D.732/#35, 155

Ritter Toggenburg, D.397

Pf Son D.960/i, 19

Pf Conc K.456/ii, 126

March K.408/i, 12

Hn Conc K.417/i, 63

Ecosse D.781/#2

OSC

Leichte Segler in den Höhen, Op 98/#3, 5

Min, SQ, D.89#5, trio 2

Das Zauberglöckchen, D.723/#1, 126

WW Div K.252/iii

Lied der Mignon ("Heiss mich nicht reden"), D.877/ii, 25

Vn Son Op 47/i, 91

tr

Str Trio Op 3/iii, trio

Mass D.678/Benedictus, 5



WW Div K.213/ii



Geheimnis, D.719, 7



Zufriedenheit (2), D.501



WW Div K.439b#3/v



Pf Trio Op 70#2/ii



Pf Conc K.246/i, 19



Vn Conc K.216/i, 64



Pf Conc K.451/ii



Sym H.35/ii



38 Dances/Ecossaise 9



Pf 5t D.667/i, 149



SQ K.159/i, 16
Trio, ww, Op 87/iv
Die Verschworenen, D.787/#3, 166
Petits riens K.299b/#6, 32
Sym H.60/iv, 126
Bar Trio H.9/iii
Son, pf duo, D.812/iv, 4

The image displays seven staves of musical notation for piano. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff is in common time (C) and features a melodic line with a dashed bracket above the first measure. The second staff is in 2/4 time and contains a series of eighth and sixteenth notes. The third staff is in 2/4 time and includes a dashed bracket above the first measure. The fourth staff is in 2/4 time and features a melodic line with a dashed bracket above the first measure. The fifth staff is in 2/4 time and contains a series of eighth and sixteenth notes. The sixth staff is in 2/4 time and includes trills (tr) above the first and eighth measures. The seventh staff is in 2/4 time and includes a trill (tr) above the fifth measure.

Z3^K, NT, triple-metered

Ländler D.374/#9

arp Vn Son Op 30#2/iii, trio

(sic) Sym H.63/i, 44

Il mondo della luna, H.7/Ov, 44

Deutsch, K.586/#12

Sym H.107/iii

Sym H.23/iii

Deutsch D.420/#5

SQ Op 18#1/iv

Min H.11/#9, trio

The image displays ten musical staves, each representing a different piece of music. All staves are in 3/4 time. The first five staves are in treble clef, while the sixth is in alto clef (C-clef on the third line) and the remaining five are in treble clef. The notation includes various rhythmic patterns, slurs, and articulation marks such as 'arp' and '(sic)'. The sixth staff features a triplet of eighth notes. The seventh staff has triplet markings under the eighth notes. The eighth staff includes a sextuplet of eighth notes. The tenth staff has a triplet marking under the eighth notes. Each staff concludes with a double bar line and repeat dots.

Deutsch K.571/#1, trio



Bald wehen uns des Frühlings Lüfte, H.47, 2



SQ Op 18#6/iv, 44



Deutsch, K.586/#2, trio



Min K.176/#1, trio



Deutsch, K.586/#6, trio



Ländler D.370/#5



Waltz, D.146/#11



Div H.II:16/v



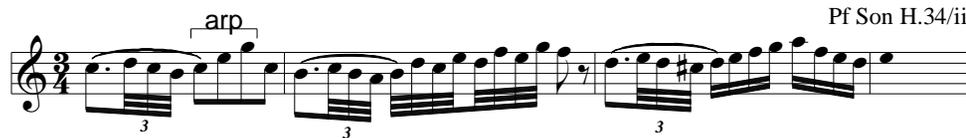
Ländler D.374/#5



Ländler D.378/#7



Pf Son H.34/ii





Pf Son H.4/ii, trio

tr



Deutsch, K.586/#10, trio

tr tr tr tr



Pf Son Op 2#1/iii, trio



Deutsch D.783/#12



SQ Op 18#4/ii, 42



Andante, D.604, 19



Winterreise, D.911/#8, 27



Deutsch, K.586/#3, trio

tr



Deutsch D.769/#1



Min WoO 9/#2, trio



Str Trio Op 3/v



Deutsch WoO 13/#8

Sym H.98/iii, trio



Min, WoO 33/#5, trio



12 Wiener Deutsche, D.128/#8



36 Originaltänze, D.365/#35



Ländler D.374/#2



Ländler D.378/#2



Min H.3/#4, trio



Deutsch WoO 13/#6, trio



Sym H.81/iii, trio



Regina coeli, K.127/Quia, 14



Waltz, D.146/#20, trio



34 Valses sentimentales, D.779/#3



Div H.V:10/i

Pf Conc K.482/ii, 124

Waltz, D.146/#2

SQ D.112/iv, 71

Deutsch H.12/#7

SQ H.78/iii

EX 17.1:
Z3^K, {RRRR}



Sym H.86/iv

Musical notation for Sym H.86/iv, featuring a melodic line with a trill-like figure at the beginning.



Nachtgesang, D.314

Musical notation for Nachtgesang, D.314, showing a simple melodic line.



Der Knabe, D.692, 19

Sym H.59/i

Musical notation for Der Knabe, D.692, 19 and Sym H.59/i, showing two staves of music.



Antiphons, D.696/#1

Musical notation for Antiphons, D.696/#1, showing a simple melodic line.



Sym K.318/iii

Musical notation for Sym K.318/iii, featuring a complex rhythmic pattern.



Orch Ser K.185/iii

Musical notation for Orch Ser K.185/iii, showing a melodic line with a trill.



Missa in angustiis, H.11/Gloria, 171

Musical notation for Missa in angustiis, H.11/Gloria, 171, showing a simple melodic line.



Sym H.1/iii

Musical notation for Sym H.1/iii, featuring a melodic line with a trill and a triplet.



Sym H.77/iv, 71

Musical notation for Sym H.77/iv, 71, showing a complex rhythmic pattern.

Sym H.77/iv



Pf Son K.283/ii



Betulia liberata, K.118/#7



Bar Trio H.14/ii



WW Div K.186/v, 52



Missa cellensis, H.5/Kyrie, 8



Bar Trio H.62/i, 14



Im gegenwärtigen Vergangenes, D.710, 41



Regina coeli, K.127/Regina, 19



Bar Trio H.51/ii



Div H.XIV:9/i



Pf Conc K.175/iii, 23



Sym D.589/iv, 180



Sym K.181/i



Orch Ser K.250/viii, 17



Pf Trio Op 1#2/iv



Eine sehr gewöhnliche Geschichte, H.4, 8



Str 5t K.174/iv



Contradance K.534



Bar Trio H.61/i



Zbfl K.620/Ov, 16



Lira Notturmo H.26/i, 48



La vera costanza, H.8/#2, 176



Acide, H.1/#2



Wandrer's Nachtlied I, D.224



Der blinde Knabe, D.833, 2



SQ Op 127/iv, 55



The Creation, H.2/#3, 96



Duo, vn-vn, H.3/i



Div H.XIV:4/i



Bar Trio H.12/ii



Mass in hon. BVM, H.4/Gloria



Bar Octet H.1/i



WW Ser K.375/v



Zbfl K.620/#21, 584



Schspl K.486/#4, 40



Sym H.70/iv, 162



Musical notation for Sym H.70/iv, 162, featuring a treble clef, common time signature, and a sequence of eighth and quarter notes.

Bar Trio H.31/ii



Musical notation for Bar Trio H.31/ii, featuring a treble clef, 2/4 time signature, and a sequence of eighth and quarter notes.

Wanderers Nachtlied, D.768, 3



Musical notation for Wanderers Nachtlied, D.768, 3, featuring a treble clef, common time signature, and a sequence of eighth and quarter notes.

Ritterballet, WoO 1/#6



Musical notation for Ritterballet, WoO 1/#6, featuring a treble clef, 2/4 time signature, and a sequence of eighth and quarter notes.

Liebhaber in allen Gestalten, D.558, 4



Musical notation for Liebhaber in allen Gestalten, D.558, 4, featuring a treble clef, 2/4 time signature, and a sequence of eighth and quarter notes.

DG K.527/#13, 454 (pt 2, 182)



Musical notation for DG K.527/#13, 454 (pt 2, 182), featuring a treble clef, 3/8 time signature, and a sequence of eighth and quarter notes.

The Seasons, H.3/#36



Musical notation for The Seasons, H.3/#36, featuring a treble clef, common time signature, and a sequence of eighth and quarter notes.

Contradance WoO 14/#3, trio



Musical notation for Contradance WoO 14/#3, trio, featuring a treble clef, 2/4 time signature, and a sequence of eighth and quarter notes.

OSC

Die Freunde von Salamanka, D.326/#11, 12



Musical notation for Die Freunde von Salamanka, D.326/#11, 12, featuring a treble clef, common time signature, and a sequence of eighth and quarter notes. An OSC bracket is present above the first few notes.

Der Gott und der Bajadere, D.254



Musical notation for Der Gott und der Bajadere, D.254, featuring a treble clef, common time signature, and a sequence of eighth and quarter notes.

An die Leier, D.737, 15



Musical notation for An die Leier, D.737, 15, featuring a treble clef, common time signature, and a sequence of eighth and quarter notes.

Missa solemnis, Op 123/Credo, 70



Musical notation for Missa solemnis, Op 123/Credo, 70, featuring a treble clef, common time signature, and a sequence of eighth and quarter notes.

March D.819/#5, trio



Stabat Mater, H.XXb/paradisi



Pf Son K.570/iii, 45



Pf Son Op 13/iii, 43



Petits riens K.299b/#6, 24



Der Graf von Gleichen, D.918/#2, 99



Der Wegweiser, D.911/#20, 21



Alfonso und Estrella, D.732/#9, 147



Kyrie, K.196a



Der Blumen Schmerz, D.731, 46



Hn Son Op 17/i, 30



Pf Trio Op 97/i, 68



Männer suchen stets zu naschen, K.433, 2 (frag)



Contradance K.609/#5, 32



Mass D.950/Agnus, 99



Das Abendrot, D.236



Pf Son H.52/iii



Str Ser K.525/ii, 16



Cosi K.588/#2



SQ K.428/i, 40



Zbfl K.620/#1, 78



Church Son K.278, 32



Adelaide, Op 46, 69



Offertory K.72, 47



Beitrag zur...Salieri, D.407, 5



Im Abendrot, D.799, 5



Die Bürgschaft, D.435/#16, 49



Nachtklänge (sketch), D.873a



Der Sieg, D.805, 4



Meeres Stille, D.216



Alfonso und Estrella, D.732/#35, 2



Pf Trio K.254/ii, 7



Sakuntala, D.701/#10, 12



Contradance WoO 14/#12



Heidenröslein, D.257



Wehmut, D.825/#1, 3



Sym K.543/ii, 53

Musical notation for Sym K.543/ii, 53, featuring a treble clef, 2/4 time signature, and a melody with eighth-note patterns and slurs.

Sym K.183/iv, 16

Musical notation for Sym K.183/iv, 16, featuring a treble clef, common time signature, and a melody with quarter and eighth notes.

Sym D.944/iv, 169

Musical notation for Sym D.944/iv, 169, featuring a treble clef, 2/4 time signature, and a melody with quarter and eighth notes.

Str Ser K.525/iv

Musical notation for Str Ser K.525/iv, featuring a treble clef, common time signature, and a melody with quarter and eighth notes, including a fermata.

La marchesa, H.XXX:1/#2

Musical notation for La marchesa, H.XXX:1/#2, featuring a treble clef, 2/4 time signature, and a melody with quarter and eighth notes.

Das Blümchen Wunderhold, Op 52/#8

Musical notation for Das Blümchen Wunderhold, Op 52/#8, featuring a treble clef, 2/4 time signature, and a melody with quarter and eighth notes.

Sym K.201/i, 32

Musical notation for Sym K.201/i, 32, featuring a treble clef, common time signature, and a melody with quarter and eighth notes, including a trill (*tr*).

Sym K.201/iv, 34

Musical notation for Sym K.201/iv, 34, featuring a treble clef, 6/8 time signature, and a melody with quarter and eighth notes.

WW Div K.186/v

Musical notation for WW Div K.186/v, featuring a treble clef, 2/4 time signature, and a melody with quarter and eighth notes, including trills (*tr*).

Sym H.86/iv, 38

Musical notation for Sym H.86/iv, 38, featuring a treble clef, common time signature, and a melody with quarter and eighth notes.

Wohin, D.795/#2, 2

Musical notation for Wohin, D.795/#2, 2, featuring a treble clef, 2/4 time signature, and a melody with quarter and eighth notes.

Pf Son K.281/i, 17

Musical notation for Pf Son K.281/i, 17, featuring a treble clef, 2/4 time signature, and a melody with quarter and eighth notes, including a trill (*tr*).

March D.733/#1, trio



Pf Trio H.37/ii



Sym Op 21/i, 69



Sym K.200/ii



Zbfl K.620/#14, 24



Finta K.196/#24



Sym H.108/iv



Bar Trio H.126/iii



Sym Op 36/iv, 84



Orch Ser K.203/i, 24



SQ H.49/iv



March K.248, 10



Bar Trio H.70/ii



Tarpeja Triumphal March, WoO 2a



Pf Son H.3/ii



Div H.V:20/i



Lucio Silla K.135/#20



Sinf Conc K.297b/i, 47



Bar Trio H.108/iii



Sym K.318/i, 33 (= K.318/iii, 14)



Mass D.452/Kyrie, 4



Pf Conc K.537/ii



Contradance K.535



An Chloe, K.524, 6



Sym H.99/iv, 67



Musical notation for Sym H.99/iv, 67, featuring a melody in 2/4 time with eighth and sixteenth notes.

Sym H.55/ii



Musical notation for Sym H.55/ii, featuring a melody in 2/4 time with eighth and sixteenth notes.

Mass in hon. BVM, H.4/Agnus, 49
(fugue)



Musical notation for Mass in hon. BVM, H.4/Agnus, 49 (fugue), featuring a melody in 6/8 time with dotted rhythms.

Pf Impromtu D.899/#1, 41



Musical notation for Pf Impromtu D.899/#1, 41, featuring a melody in common time with eighth and sixteenth notes.

Div H.XIV:1/iii



Musical notation for Div H.XIV:1/iii, featuring a melody in 2/4 time with eighth and sixteenth notes.

Rosamunde D.797/#4 (Geisterchor)



Musical notation for Rosamunde D.797/#4 (Geisterchor), featuring a melody in common time with eighth and sixteenth notes.

Die Bürgschaft, D.435/#13



Musical notation for Die Bürgschaft, D.435/#13, featuring a melody in 2/4 time with eighth and sixteenth notes.

Vn Son Op 30#3/iii, 4



Musical notation for Vn Son Op 30#3/iii, 4, featuring a melody in 2/4 time with eighth and sixteenth notes, including trills.

La marchesa, H.XXX:1/#8, 14



Musical notation for La marchesa, H.XXX:1/#8, 14, featuring a melody in 2/4 time with eighth and sixteenth notes.

London Trio H.1/iii



Musical notation for London Trio H.1/iii, featuring a melody in 2/4 time with eighth and sixteenth notes.

Vn-Pf Sonatine D.384/ii



Musical notation for Vn-Pf Sonatine D.384/ii, featuring a melody in 2/4 time with eighth and sixteenth notes.

Fierabras, D.796/#5, 5



Musical notation for Fierabras, D.796/#5, 5, featuring a melody in common time with eighth and sixteenth notes.

Fierabras, D.796/#5



Das grosse Hallelujah, D.442

OSC



Pf Son K.279/iii, 22



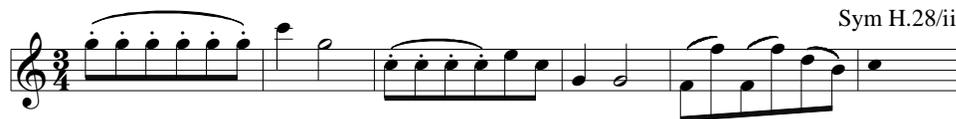
Vn Son K.304/i, 36



Sym H.90/i, 17



Sym H.28/iii



EX 17.2

Z3^K, {RRRR}+ARP:

Missa solemnis, Op 123/Credo, 378

Z3^K, {RRRR}+OSC:

Die Freunde von Salamanka, D.326/#11, 12

Das grosse Hallelujah, D.442

Z3^K, {RRRR}+NT:

Bar Trio H.31/ii

Contradance WoO 14/#3, trio

Im Abendrot, D.799, 5

Sym H.55/ii

Mass in hon. BVM, H.4/Agnus, 49
(fugue)

Div H.XIV:1/iii

Fierabras, D.796/#19, 153

Z3^K, {RRRR}, beats 6-7 suppressed:

WW Div K.186/v, 52

The Creation, H.2/#3, 96

Bar Octet H.1/i

WW Ser K.375/v

Liebhaber in allen Gestalten, D.558, 4

Missa solemnis, Op 123/Credo, 70

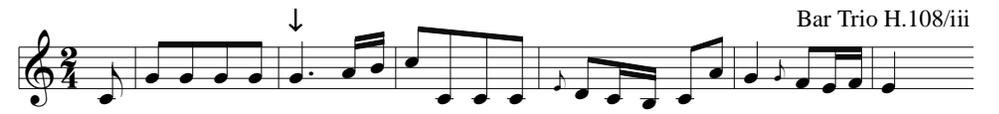
Pf Son Op 13/iii, 43

Hn Son Op 17/i, 30

Zbfl K.620/#1, 78

Pf Trio H.37/ii

Bar Trio H.108/iii



Musical notation for Bar Trio H.108/iii, featuring a treble clef, 2/4 time signature, and a series of eighth and sixteenth notes. A downward arrow is positioned above the third measure.

Sym H.99/iv, 67



Musical notation for Sym H.99/iv, 67, featuring a treble clef, 2/4 time signature, and a series of eighth and sixteenth notes. A downward arrow is positioned above the third measure.

Pf Son K.279/iii, 22



Musical notation for Pf Son K.279/iii, 22, featuring a treble clef, 2/4 time signature, and a series of eighth and sixteenth notes. A downward arrow is positioned above the third measure.

EX 18.1:
Z3^K, {-RR-}

SQ Op 135/v, 53



arp

Gesang an die Harmonie, D.394



Sym Op 93/iv, 4



arp

Pf Bagatelle Op 33/#4



SQ H.40/iv, 36



Sym H.71/iv, 42



SQ D.87/iii



Al desio di chi t'adoro, K.577



line

Litany K.125/Kyrie, 23



Ah se in ciel, benigne stelle, K.538, 107





Morgenlied, D.685, 12

Musical notation for Morgenlied, D.685, 12, featuring a treble clef, common time signature, and a melodic line with a downward arrow above the first measure.



Il mondo della luna, H.7/#53, 81

Musical notation for Il mondo della luna, H.7/#53, 81, featuring a treble clef, 2/4 time signature, and a melodic line with a downward arrow above the second measure.



Pf Son H.2/i

Musical notation for Pf Son H.2/i, featuring a treble clef, 2/4 time signature, and a melodic line with a downward arrow above the second measure and triplet markings.



SQ K.575/i, 32

Musical notation for SQ K.575/i, 32, featuring a treble clef, common time signature, and a melodic line with a downward arrow above the second measure and a dashed line above the first measure.



Sym H.58/ii

Musical notation for Sym H.58/ii, featuring a treble clef, 2/4 time signature, and a melodic line with trill markings (*tr*) above the first and third measures.



SQ Op 95/iii, trio

Musical notation for SQ Op 95/iii, trio, featuring a treble clef, 2/4 time signature, and a melodic line with a slur labeled "line" above the first four measures.



Finta K.196, Ov/i

Musical notation for Finta K.196, Ov/i, featuring a treble clef, common time signature, and a melodic line.



Vn Son K.454/iii

Musical notation for Vn Son K.454/iii, featuring a treble clef, common time signature, and a melodic line with a downward arrow above the second measure and a dashed line above the first measure.



Concertstück, vn & orch, D.345, 26

Musical notation for Concertstück, vn & orch, D.345, 26, featuring a treble clef, 2/4 time signature, and a melodic line with a downward arrow above the second measure.



Sym H.55/iv

Musical notation for Sym H.55/iv, featuring a treble clef, 2/4 time signature, and a melodic line.



Mass D.452/Agnus, 3

Musical notation for Mass D.452/Agnus, 3, featuring a treble clef, common time signature, and a melodic line.



Sym D.944/i, 240

Musical notation for Sym D.944/i, 240, featuring a treble clef, common time signature, and a melodic line.

arp
Der zürnenden Diane, D.707, 75

Musical notation for 'Der zürnenden Diane, D.707, 75'. It features a treble clef, a common time signature (C), and a series of notes with an 'arp' (arpeggiated) bracket over the first few notes.

Die Freunde von Salamanka, D.326/#12, 48

Musical notation for 'Die Freunde von Salamanka, D.326/#12, 48'. It features a treble clef, a 2/4 time signature, and a series of notes with a downward arrow above the first note.

SQ H.83/i

Musical notation for 'SQ H.83/i'. It features a treble clef, a 2/4 time signature, and a series of notes.

Die Freunde von Salamanka, D.326/#4, 60

Musical notation for 'Die Freunde von Salamanka, D.326/#4, 60'. It features a treble clef, a common time signature (C), and a series of notes.

L'infedeltà delusa, H.5/Ov/i, 40

Musical notation for 'L'infedeltà delusa, H.5/Ov/i, 40'. It features a treble clef, a common time signature (C), and a series of notes with a downward arrow above the first note.

Pf Son Op 109/i

Musical notation for 'Pf Son Op 109/i'. It features a treble clef, a 2/4 time signature, and a series of notes.

line
Die Zwillingbrüder, D.647/#2, 3

Musical notation for 'Die Zwillingbrüder, D.647/#2, 3'. It features a treble clef, a 2/4 time signature, and a series of notes with a 'line' bracket over the first few notes.

line
Gesang der Geister, D.538, 94

Musical notation for 'Gesang der Geister, D.538, 94'. It features a treble clef, a common time signature (C), and a series of notes with a 'line' bracket over the first few notes.

Vn Son K.481/iii

Musical notation for 'Vn Son K.481/iii'. It features a treble clef, a 2/4 time signature, and a series of notes.

Ellen's zweiter Gesang, D.838, 8

Musical notation for 'Ellen's zweiter Gesang, D.838, 8'. It features a treble clef, a common time signature (C), and a series of notes with a downward arrow above the first note and a '1' above the second note.

Pf Son Op 106/i

Musical notation for 'Pf Son Op 106/i'. It features a bass clef, a common time signature (C), and a series of notes.

Bar Trio H.93/i

Musical notation for 'Bar Trio H.93/i'. It features a treble clef, a common time signature (C), and a series of notes with a downward arrow above the first note.

Contradance K.603/#2



L'anima del filosofo, H.XXVIII:13/#41b, 59



Zaide K.344/#9, 110



Der Hochzeitsbraten, D.930, 13



La canterina, H.2/#1, 20



Bar Trio H.29/i



Bar Trio H.38/iii



Bar Trio H.121/i



Sym H.12/i, 38



Contradance K.462/#6, 17



Pf Conc K.491/ii, 42



Adagio, glass-harmonica, K.617a



Str Div K.138/i, 22



Die Nachtigall, D.724



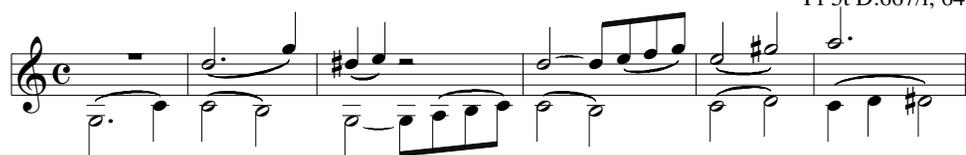
Sinf Conc K.297b/iii



Rondo frag, cl 5t, K.581a, 30



Pf 5t D.667/i, 64



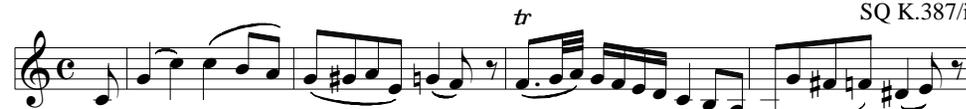
SQ K.172/ii



Bar Trio H.119/iii



SQ K.387/i



Die Fröhlichkeit, D.262



La vera costanza, H.8/#32, 295



tr Missa brevis, K.194/Agnus, 49



Orch Div K.205/i



Bar Trio H.118/i



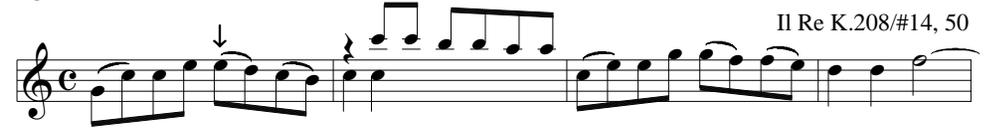
Musical notation for Bar Trio H.118/i, featuring a treble clef, 2/4 time signature, and a melodic line with a downward bow stroke and triplet markings.

Fierabras, D.796/#7, 12



Musical notation for Fierabras, D.796/#7, 12, featuring a treble clef, common time signature, and a melodic line with a downward bow stroke.

Il Re K.208/#14, 50



Musical notation for Il Re K.208/#14, 50, featuring a treble clef, common time signature, and a melodic line with a downward bow stroke and a sixteenth-note run.

Betulia liberata, K.118/#14, 48



Musical notation for Betulia liberata, K.118/#14, 48, featuring a treble clef, common time signature, and a melodic line with a downward bow stroke and a whole rest.

Der Graf von Gleichen, D.918/#16a, 42



Musical notation for Der Graf von Gleichen, D.918/#16a, 42, featuring a treble clef, common time signature, and a melodic line with a downward bow stroke and a flat sign.

Vn Son K.303/i



Musical notation for Vn Son K.303/i, featuring a treble clef, common time signature, and a melodic line with an arpeggio (arp) and trill (tr) markings.

Vn Conc K.219/iii, 31



Musical notation for Vn Conc K.219/iii, 31, featuring a treble clef, 3/4 time signature, and a melodic line with a dashed box indicating a specific phrase.

Son, pf duo, D.812/iv, 4



Musical notation for Son, pf duo, D.812/iv, 4, featuring a treble clef, 2/4 time signature, and a melodic line with a trill (tr) and a dashed box.

(Z3^K, {-RR-}, triple-metered)

36 Originaltänze, D.365/#21

Min H.5/#6

Min WoO 7/#2, trio

Acide, H.1/#3

Min WoO 7/#8

Ländler D.374/#3

Ländler D.378/#3

SQ frag K.589a

Pf Trio H.35/ii

Sym H.72/iii, trio

The image shows a page of musical notation for various pieces. It consists of ten staves of music, each with a title to its right. The notation includes treble and bass clefs, a 3/4 time signature, and various musical symbols such as accents, slurs, and triplets. The titles are: 36 Originaltänze, D.365/#21; Min H.5/#6; Min WoO 7/#2, trio; Acide, H.1/#3; Min WoO 7/#8; Ländler D.374/#3; Ländler D.378/#3; SQ frag K.589a; Pf Trio H.35/ii; and Sym H.72/iii, trio. The page number 7 is at the bottom.

Orch Ser K.204/iv

Div H.II:36/ii, trio

Deutsch WoO 13/#4, trio

Deutsch K.567/#6, trio

Ländler D.370/#1

Waltz, D.146/#15

38 Dances, D.145/Ländler 11

SQ K.421/iii, trio

Deutsch D.90#1, trio 2

Deutsch D.970/#6

Sym H.15/ii, trio

Ländler D.734/#5

Min H.11/#11, trio

Ser K.361/ii, trio 1

Min K.604/#2, trio

Deutsch D.90, coda

34 Valses sentimentales, D.779/#10

34 Valses sentimentales, D.779/#8

Ländler D.734/#14

Min K.568/#2, trio

SQ K.575/iii, trio

Deutsch D.783/#5

Ländler D.366/#6

SQ Op 18#1/i, 84

EX 18.2

Z3^K, {-RR-}+L



Musical notation for Litany K.125/Kyrie, 23. The notation is on a single staff in C major, 4/4 time. It begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. A slur labeled "line" covers the first six notes. The piece ends with a quarter rest.



Musical notation for SQ Op 95/iii, trio. The notation is on a single staff in C major, 3/4 time. It begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a quarter note F4. A slur labeled "line" covers the first five notes. The piece ends with a quarter rest.



Musical notation for Die Zwillingbrüder, D.647/#2, 3. The notation is on a single staff in C major, 2/4 time. It begins with eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter note F4. A slur labeled "line" covers the first five notes. The piece ends with a quarter rest.



Musical notation for Gesang der Geister, D.538, 94. The notation is on a single staff in C major, 4/4 time. It begins with quarter notes G4, A4, B4, C5, B4, A4, G4, and a quarter note F4. A slur labeled "line" covers the first five notes. The piece ends with a quarter rest.



Musical notation for La canterina, H.2/#1, 20. The notation is on a single staff in C major, 2/4 time. It begins with eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter note F4. A slur labeled "line" covers the first five notes. The piece ends with a triplet of eighth notes G4, A4, B4, followed by a quarter rest.



Musical notation for Bar Trio H.29/i. The notation is on a single staff in C major, 2/4 time. It begins with eighth notes G4, A4, B4, C5, B4, A4, G4, and a quarter note F4. A slur labeled "line" covers the first five notes. The piece ends with a triplet of eighth notes G4, A4, B4, followed by a quarter rest.



Musical notation for Bar Trio H.38/iii. The notation is on a single staff in C major, 4/4 time. It begins with quarter notes G4, A4, B4, C5, B4, A4, G4, and a quarter note F4. A slur labeled "line" covers the first five notes. The piece ends with a quarter rest.



Musical notation for Die Fröhlichkeit, D.262. The notation is on a single staff in C major, 4/4 time. It begins with quarter notes G4, A4, B4, C5, B4, A4, G4, and a quarter note F4. A slur labeled "line" covers the first five notes. The piece ends with a quarter rest.

Z3^K, {-RR-}+ARP

Gesang an die Harmonie, D.394

A single staff of music in C major, 4/4 time. It features a melodic line with a slur over the first four notes (G4, A4, B4, C5) labeled 'arp'. The notes are quarter notes. The rest of the staff contains quarter and eighth notes.

Pf Bagatelle Op 33/#4

A single staff of music in C major, 2/4 time. It features a melodic line with a slur over the first four notes (G4, A4, B4, C5) labeled 'arp'. The notes are quarter notes. The rest of the staff contains quarter and eighth notes.

Der zürnenden Diane, D.707, 75

A single staff of music in C major, 4/4 time. It features a melodic line with a slur over the first four notes (G4, A4, B4, C5) labeled 'arp'. The notes are quarter notes. The rest of the staff contains quarter and eighth notes.

Vn Son K.303/i

A single staff of music in C major, 4/4 time. It features a melodic line with a slur over the first four notes (G4, A4, B4, C5) labeled 'arp'. The notes are quarter notes. The rest of the staff contains quarter and eighth notes, ending with a trill (tr) on the final note.

Min WoO 7/#8

A single staff of music in C major, 3/4 time. It features a melodic line with a slur over the first four notes (G4, A4, B4, C5) labeled 'arp'. The notes are quarter notes. The rest of the staff contains quarter and eighth notes.

Deutsch D.970/#6

A single staff of music in C major, 3/4 time. It features a melodic line with a slur over the first four notes (G4, A4, B4, C5) labeled 'arp'. The notes are quarter notes. The rest of the staff contains quarter and eighth notes.

EX 19:
Z3^K, {-RRR}



Ecosaise D.734/#2

Musical notation for Ecosaise D.734/#2, featuring a treble clef, 2/4 time signature, and a melodic line with a slur and 'nt' marking.



La canterina, H.2/#2 (=H.2/#5)

Musical notation for La canterina, H.2/#2 (=H.2/#5), featuring a treble clef, common time signature, and a melodic line with a slur.



Sym H.48/i

Musical notation for Sym H.48/i, featuring a treble clef, common time signature, and a melodic line with a slur.



Pf Son H.37/i

Musical notation for Pf Son H.37/i, featuring a treble clef, common time signature, and a melodic line with a slur and 'nt' marking.



Il mondo della luna, H.7/#51, 36

Musical notation for Il mondo della luna, H.7/#51, 36, featuring a treble clef, common time signature, and a melodic line with a slur.



Nähe des Geliebten, D.162, 2

Musical notation for Nähe des Geliebten, D.162, 2, featuring a treble clef, 12/8 time signature, and a melodic line with a slur.



Pf Son H.6/i

Musical notation for Pf Son H.6/i, featuring a treble clef, common time signature, and a melodic line with a slur and '3' marking.



Der Graf von Gleichen, D.918/#19, 309

Musical notation for Der Graf von Gleichen, D.918/#19, 309, featuring a treble clef, common time signature, and a melodic line with a slur.



Il mondo della luna, H.7/#50, 2

Musical notation for Il mondo della luna, H.7/#50, 2, featuring a treble clef, common time signature, and a melodic line with a slur.



Div H.II:14/i

Musical notation for Div H.II:14/i, featuring a treble clef, 2/4 time signature, and a melodic line with a slur and a double bar line.

Mass in hon. BVM, H.4/Gloria, 219



Bar Trio H.111/iii



OSC

Der Fischer, D.225



Fierabras, D.796/#17, 23



Missa cellensis, H.5/Gloria, 654



Heiligmesse, H.10/Gloria, 219



Mariazellermesse, H.8/Gloria, 233



Entf K.384/#14, 8



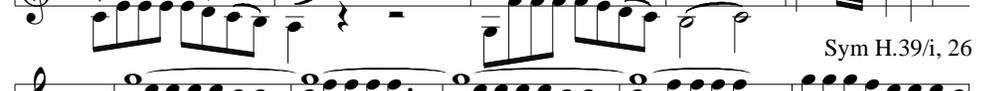
Sym H.63/ii, 21



Sym H.81/iv, 36



Sym H.39/i, 26



Div H.V:7/i



Jeder meint, der Gegenstand, H.13



SQ Op 18#6/ii



Sym H.43/ii



Orch Notturmo K.286/i, 25



Pf Conc Op 19/i, 9



Bar Trio H.16/i



Pf Son D.960/iv, 2



Contradance K.462/#5



Suleika's zweiter Gesang, D.717, 9



Romanze, D.114, 70



Eccossaise D.782



Sym K.551/iv, 115



Pf Son Op 49#1/i, 16

Pf Trio Op 70#1/iii, 55

Bar Trio H.109/ii

Str 5t K.174/iv, 26

Pf Son D.850/i, 40

Vn Son K.305/ii

Missa Sancti Nicolai, H.6/Gloria, 101

Sym D.944/ii, 30

Bar Trio H.122/ii

Uraniens Flucht, D.554, 233

Pf Var Op 76 (= Ruins Op 113/#4)

Ruins, Op 113/#4 (= Pf Var Op 76)

March, pf duo, D.819/#2, trio



Der Gleichsinn, H.6, 5



SQ K.156/ii, 5



Ecossaise D.529/#8



Sym D.200/ii, 37



Sym H.79/ii, 60



Pf Impromptu D.935/#1, 45



Der Einsame, D.800, 5



Orch Ser K.204/i, 29



Pf Conc Op 37/iii, 42



WW Octet Op 103/iv, 32



Sym K.385/i, 48



(Z3^K, {-RRR}, triple-metered)



Missa in tempore belli, H.9/Gloria, 196

arp

A single line of musical notation in 3/4 time. It begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A bracket labeled 'arp' spans the next two eighth notes, D5 and E5. This is followed by a quarter rest, then quarter notes F5, G5, and A5. The piece concludes with a half note G5.



Namensfeier Ov, Op 115, 17

A single line of musical notation in 6/8 time. It starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. This is followed by a quarter rest, then eighth notes D5, E5, and F5. The piece ends with a quarter note G5.



Sym H.69/ii, 33

A single line of musical notation in 3/4 time. It begins with a quarter note G4, followed by eighth notes A4, B4, and C5. This is followed by a quarter note D5, then eighth notes E5, F5, and G5. The piece concludes with a quarter note G5.



Sym H.60/i, 66

A single line of musical notation in 3/4 time. It begins with a quarter note G4, followed by eighth notes A4, B4, and C5. This is followed by a quarter note D5, then eighth notes E5, F5, and G5. The piece concludes with a quarter note G5.



Bar Trio H.33/i

tr

A single line of musical notation in 3/4 time. It begins with a quarter note G4, followed by eighth notes A4, B4, and C5. This is followed by a quarter note D5, then eighth notes E5, F5, and G5. The piece concludes with a quarter note G5.



La finta giardiniera, K.196/#23, 61

A single line of musical notation in 3/8 time. It begins with a quarter note G4, followed by eighth notes A4, B4, and C5. This is followed by a quarter note D5, then eighth notes E5, F5, and G5. The piece concludes with a quarter note G5.



Ländler D.734/#13

A single line of musical notation in 3/4 time. It begins with a quarter note G4, followed by eighth notes A4, B4, and C5. This is followed by a quarter note D5, then eighth notes E5, F5, and G5. The piece concludes with a quarter note G5.



Waltz D.978

A single line of musical notation in 3/4 time. It begins with a quarter note G4, followed by eighth notes A4, B4, and C5. This is followed by a quarter note D5, then eighth notes E5, F5, and G5. The piece concludes with a quarter note G5.

EX 20.1:
Z3^K, {RRR-}

DG K.527/#13, 438 (pt 2, 166)

Musical notation in 2/4 time, treble clef. The melody consists of eighth and sixteenth notes, with a dashed line above the first few notes.

Contradance K.462/#4

Musical notation in 2/4 time, treble clef. The melody features a sequence of eighth notes with an 'OSC' marking above a group of notes.

Pf Son Op 10#2/iii

Musical notation in 2/4 time, bass clef. The melody consists of eighth and sixteenth notes.

Arianna a Naxos, H.2

Musical notation in common time, treble clef. The melody includes a triplet of eighth notes and a dynamic marking of 8^{vb} .

Fantasia, pf, Op 77, 158

Musical notation in 2/4 time, treble clef. The melody features a triplet of eighth notes.

Lo speciale, H.3/#5, 16

Musical notation in common time, treble clef. The melody includes a 'line' marking above a group of notes.

SQ D.173/iv, 48

Musical notation in 2/4 time, treble clef. The melody consists of eighth and sixteenth notes.

Sym H.99/iv

Musical notation in 2/4 time, treble clef. The melody consists of eighth and sixteenth notes.

Das Züenglöcklein, D.871, 5

Musical notation in common time, treble clef. The melody consists of eighth and sixteenth notes.

Vn-Pf Sonatine, D.408/iv, 41

Musical notation in 2/4 time, treble clef. The melody consists of eighth and sixteenth notes.

Sym H.99/iv = Clock-piece H.32



Musical notation in 2/4 time, featuring a series of eighth and sixteenth notes.

line



Pf Son H.43/i, 12

Musical notation in common time, featuring a melodic line with a slur and a trill.

Sym H.60/ii, 22



Musical notation in 2/4 time, featuring a series of eighth notes.

line



Alfonso und Estrella, D.732/#33

Musical notation in common time, featuring a melodic line with a slur.

line



Contradance WoO 14/#10, trio

Musical notation in 2/4 time, featuring a melodic line with a slur.

line



Vn Conc K.216/iii, 264

Musical notation in common time, featuring a melodic line with a slur and a trill (*tr*).

line



Der Graf von Gleichen, D.918/#4, 2

Musical notation in common time, featuring a melodic line with a slur.

Im Walde, D.708, 75



Musical notation in common time, featuring a melodic line.

WW Div K.188/vi



Musical notation in common time, featuring a melodic line with a dashed slur.

OSC



Bar Trio H.107/iii

Musical notation in 2/4 time, featuring a melodic line with a slur and an oscillation (*OSC*).

Div H.II: 17/iv, 26



Musical notation in 2/4 time, featuring a melodic line with a slur.

Bar Trio H.1/i



Musical notation in 2/4 time, featuring a melodic line with a slur.

Lira Conc H.4/iii



Mass, K.257/Kyrie, 13



arp

Bar Trio H.103/iv



Petits riens K.299b/#7



SQ H.40/iv



Quadrille, K.463/#1, 40



Vn Conc K.219/i, 19



Mut!, D.911/#22, 19



Sym H.88/i, 16



OSC

Viola, D.786, 9



Cosi K.588/#6, 2



line

Pf Trio Op 97/i, 51



Vn Son Op 30#2/ii



Pf Son D.894/iv, 245



Rosamunde D.797/Entr'acte I, 30



Mass D.678/Kyrie, 9



Zbfl K.620/#6, 44



Contradance K.296b/#1, 16



Im Freien, D.880, 9



Tantum ergo, D.739



Quadrille K.463/#2, 8



Contradance K.101/#2, 8



Pf Son K.333/iii, 16



Str 5t K.614/iv



Pf Son D.960/i, 99

Musical notation for the first staff of 'Pf Son D.960/i, 99'. It features a treble clef, common time signature, and a triplet of eighth notes. A dashed line above the staff indicates a slur over a group of notes.

Offertory, D.963, 63

Musical notation for the first staff of 'Offertory, D.963, 63'. It features a treble clef, common time signature, and a slur labeled 'line' over a group of notes.

L'infedeltà delusa, H.5/Ov/iii

Musical notation for the first staff of 'L'infedeltà delusa, H.5/Ov/iii'. It features a treble clef, 2/4 time signature, and a slur labeled 'line' over a group of notes.

Pf Trio H.21/ii

Musical notation for the first staff of 'Pf Trio H.21/ii'. It features a treble clef, common time signature, and a trill symbol 'tr' above a note.

Pf Conc K.537/iii

Musical notation for the first staff of 'Pf Conc K.537/iii'. It features a treble clef, 2/4 time signature, and a dashed line above the staff indicating a slur.

Deutsche Messe, D.872/#1

Musical notation for the first staff of 'Deutsche Messe, D.872/#1'. It features a treble clef, common time signature, and a slur labeled 'OSC' over a group of notes.

Sakuntala, D.701/#1, 8

Musical notation for the first staff of 'Sakuntala, D.701/#1, 8'. It features a treble clef, common time signature, and a slur labeled 'OSC' over a group of notes.

Die Einsiedelei, D.563

Musical notation for the first staff of 'Die Einsiedelei, D.563'. It features a treble clef, 2/4 time signature.

Contradance WoO 14/#2

Musical notation for the first staff of 'Contradance WoO 14/#2'. It features a treble clef, 2/4 time signature, and a slur labeled 'arp' over a group of notes.

Il ritorno di Tobia, H.XXI:1/#13c, 80

Musical notation for the first staff of 'Il ritorno di Tobia, H.XXI:1/#13c, 80'. It features a treble clef, common time signature.

Pf Son H.35/i, 45

Musical notation for the first staff of 'Pf Son H.35/i, 45'. It features a treble clef, common time signature, and triplet markings '3' over groups of notes.

Sym H.68/iv

Musical notation for the first staff of 'Sym H.68/iv'. It features a treble clef, 2/4 time signature, and a slur labeled 'arp' over a group of notes.

WW Trio, Op 87/i

Musical notation in treble clef, common time (C). The piece features a melodic line with a trill-like figure and a section marked 'arp' (arpeggiated) indicated by a bracket above the notes.

Don Gayseros, D.93/#3, 44

Musical notation in treble clef, common time (C). The piece features a melodic line with a trill-like figure indicated by a bracket above the notes.

SQ H.76/iv

Musical notation in treble clef, 2/4 time. The piece features a melodic line with a trill-like figure and a section marked with a '2' and a repeat sign.

Vn Son Op 30#1/ii

Musical notation in treble clef, 2/4 time. The piece features a melodic line with a trill-like figure.

Rondo, pf-orch, K.382

Musical notation in treble clef, 2/4 time. The piece features a melodic line with multiple trills marked 'tr'.

Pf Son WoO 47#3/i, 17

Musical notation in treble clef, common time (C). The piece features a melodic line with a trill-like figure.

Mass in C, K.317/Gloria, 57

Musical notation in treble clef, 3/4 time. The piece features a melodic line with a trill-like figure.

Der liebliche Stern, D.861, 4

Musical notation in treble clef, 2/4 time. The piece features a melodic line with a trill-like figure.

SQ H.64/iv

Musical notation in treble clef, 2/4 time. The piece features a melodic line with a trill-like figure.

Fl 4t K.285/i, 53

Musical notation in treble clef, common time (C). The piece features a melodic line with a trill-like figure marked 'nt'.

Alfonso und Estrella, D.732/#4, 69

Musical notation in treble clef, common time (C). The piece features a melodic line with a trill-like figure.

Todtengraberweise, D.869, 21

Musical notation in treble clef, common time (C). The piece features a melodic line with a trill-like figure indicated by a bracket above the notes.

Die Verschworenen, D.787/#5, 20



SQ Op 130/vi, 33



SQ H.4/iii



Pf Trio H.6/i



Pf Trio H.6/i, 26



OSC

Die Erscheinung, D.229



OSC

Pf Son H.43/iii



OSC

Pf Son H.35/i



OSC

Pf Trio K.496/iii



Claudine von Villa Bella, D.239/#7



Der vierjährige Posten, D.190/#8, 122



Pf Conc K.453/iii



SQ H.45/iv

Bar Trio H.5/i

WW Trio, Op 87/i, 17

Largetto & Allegro, pf duo, KV Ø, 36

Pf Trio H.15/i, 2

Der Jüngling und der Tod, D.545, 4

line

Der zürnenden Diane, D.707, 10

(the only triple-meter {RRR-} in the Z3^K repertory:)

Sym H.69/iii, trio

EX 20.2:

Z3^K, {RRR-}+line

Lo speciale, H.3/#5, 16



Musical notation for 'Lo speciale, H.3/#5, 16' in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest.

Pf Son H.43/i, 12



Musical notation for 'Pf Son H.43/i, 12' in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest.

Alfonso und Estrella, D.732/#33



Musical notation for 'Alfonso und Estrella, D.732/#33' in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest.

Contradance WoO 14/#10, trio



Musical notation for 'Contradance WoO 14/#10, trio' in C major, 2/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest.

Vn Conc K.216/iii, 264



Musical notation for 'Vn Conc K.216/iii, 264' in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest. A trill (tr) is indicated above the final note.

Der Graf von Gleichen, D.918/#4, 2



Musical notation for 'Der Graf von Gleichen, D.918/#4, 2' in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest.

Pf Trio Op 97/i, 51



Musical notation for 'Pf Trio Op 97/i, 51' in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest. A dashed line above the first two notes indicates a slur.

Offertory, D.963, 63



Musical notation for 'Offertory, D.963, 63' in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest.

L'infedeltà delusa, H.5/Ov/iii



Musical notation for 'L'infedeltà delusa, H.5/Ov/iii' in C major, 2/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest.

Der zürnenden Diane, D.707, 10



Musical notation for 'Der zürnenden Diane, D.707, 10' in C major, 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest.

Z3^K, {RRR-}+OSC

Contradance K.462/#4



Bar Trio H.107/iii



Viola, D.786, 9



Deutsche Messe, D.872/#1



Sakuntala, D.701/#1, 8



Die Erscheinung, D.229



Pf Son H.43/iii



Pf Son H.35/i



Pf Trio K.496/iii



EX 21.1: Z3^K, 3L+ARP

Der Zufriedene, D.320

1

Musical notation for 'Der Zufriedene, D.320' in 2/4 time, featuring a melodic line with a first ending bracket.

Die Bürgschaft, D.435/#6, 17

Musical notation for 'Die Bürgschaft, D.435/#6, 17' in common time, featuring a melodic line with a first ending bracket.

The Creation, H.2/#19, 24

Musical notation for 'The Creation, H.2/#19, 24' in 2/4 time, featuring a melodic line with a first ending bracket.

Sym D.200/ii

Musical notation for 'Sym D.200/ii' in 2/4 time, featuring a melodic line with a first ending bracket.

Ch'io mi scordi di te? - Non temer, K.505/Rondo, 12

Musical notation for 'Ch'io mi scordi di te? - Non temer, K.505/Rondo, 12' in common time, featuring a melodic line with a first ending bracket.

Vn Son K.296/iii

tr

Musical notation for 'Vn Son K.296/iii' in common time, featuring a melodic line with a trill and a first ending bracket.

Pf Son K.309/i, 35

Musical notation for 'Pf Son K.309/i, 35' in common time, featuring a melodic line with a first ending bracket.

Vn Conc K.207/i, 15

Musical notation for 'Vn Conc K.207/i, 15' in common time, featuring a melodic line with a first ending bracket.

Zufriedenheit (2), D.501

(piano)

(voice)

1

Musical notation for 'Zufriedenheit (2), D.501' in common time, featuring a melodic line with a first ending bracket, a piano dynamic marking, and a 'voice' marking.

(Z3^K, 3L+ARP, triple-metered)

Min K.176/#13



Deutsche Messe, D.872/#4



Sym H.66/iii, trio



EX 21.2:
Z3^K, 3L+NT

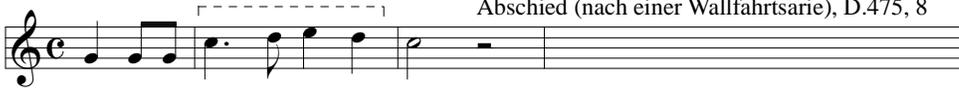
Die Sterne, D. 313



L'incontro improvviso, H.6/#20



Abschied (nach einer Wallfahrtsarie), D.475, 8



Pf Son H.36/i, 12



Die Nacht, D.358



SQ H.77/ii



March, pf duo, D.602/#2



Die Bürgschaft, D.435/#12, 101



2-Pf Son, D.617/ii, 68



Abschiedsgesang, WoO 102

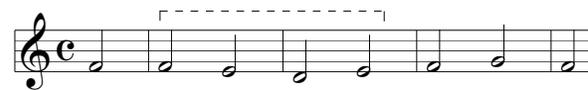
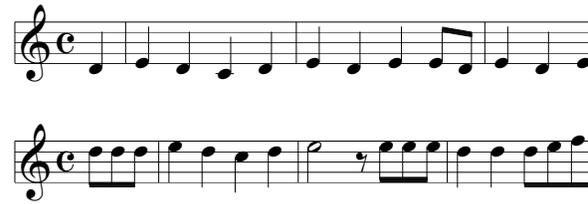


Abschiedsgesang, WoO 121



Ballad, D.134, 26





Bar Trio H.47/ii

Musical score for Bar Trio H.47/ii, featuring five staves of music in common time (C). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr) is marked in the third staff.

L'anima del filosofo, H.13/#3b

Musical score for L'anima del filosofo, H.13/#3b, featuring three staves of music in common time (C). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are marked in the second and third staves.

WW 5t frag, Hess 19/i, 23

Musical score for WW 5t frag, Hess 19/i, 23, featuring one staff of music in common time (C). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Zbfl K.620/#5, 34

Musical score for Zbfl K.620/#5, 34, featuring two staves of music in 2/4 time. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Vn Conc K.207/iii, 114

Musical score for Vn Conc K.207/iii, 114, featuring two staves of music in 2/4 time. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are marked in the second and third staves.

The image displays five staves of musical notation. The first two staves are in common time (C) and use a treble clef. The third staff is in 3/4 time and uses a treble clef. The fourth staff is in common time (C) and uses a treble clef. The fifth staff is in 2/4 time and uses a treble clef. The notation includes various note values, rests, and articulation marks such as slurs and a triplet. A small number '3' is visible at the end of the third staff, indicating a triplet.

(Z3^K, 3L+NT, triple-metered)

Seven Last Words, H.2/#7, 8

A single line of musical notation in 3/4 time, featuring a melody of eighth and quarter notes.

The first system of musical notation, consisting of four staves. The top two staves are in 3/4 time, and the bottom two are in 3/8 time. The notation includes various rhythmic patterns and a dynamic marking of *8^{va}*.

The second system of musical notation, consisting of five staves. The top two staves are in 3/4 time, and the bottom three are in 3/4 time. The notation includes various rhythmic patterns and a dynamic marking of *8^{va}*.

This page of musical notation is written in 3/4 time and consists of ten staves. The music is primarily melodic, featuring various rhythmic patterns and ornaments. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes slurs, ties, and trills (marked with 'tr'). The second staff continues the melodic line with similar phrasing. The third staff features a series of eighth notes with slurs, and a dashed line above it indicates a continuation or a specific performance instruction. The fourth staff shows a sequence of eighth notes with slurs. The fifth staff includes trills (tr) over several notes. The sixth staff continues with eighth notes and slurs. The seventh staff features a mix of eighth and sixteenth notes with slurs. The eighth staff shows a melodic line with slurs and ties. The ninth staff continues with eighth notes and slurs. The tenth staff concludes with eighth notes and slurs, ending with a final note.

EX 21.3:
Z3^K, the rest of the 3-linear

Sym H.49/iv, 21



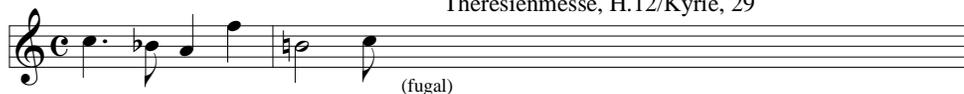
Musical notation for Sym H.49/iv, 21, showing a melodic line in treble clef with a common time signature.

Egmont Op 84/Ov, 307



Musical notation for Egmont Op 84/Ov, 307, featuring a complex rhythmic pattern with a triplet of eighth notes.

Theresienmesse, H.12/Kyrie, 29



Musical notation for Theresienmesse, H.12/Kyrie, 29, with the instruction "(fugal)" below the staff.

Bar Trio H.96/ii, 8



Musical notation for Bar Trio H.96/ii, 8, showing a melodic line with a common time signature.

Bar Trio H.71/iii



Musical notation for Bar Trio H.71/iii, featuring a trill (tr) over a note.

Church Son K.263, 17



Musical notation for Church Son K.263, 17, showing a melodic line with a common time signature.

Cl 5t K.581/i, 42



Musical notation for Cl 5t K.581/i, 42, showing a melodic line with a common time signature.

Pf Trio H.15/i



Musical notation for Pf Trio H.15/i, showing a melodic line with a common time signature.

Così, K.588/#31



Musical notation for Così, K.588/#31, featuring multiple trills (tr) over notes.

Sym H.30/i, 20



Musical notation for Sym H.30/i, 20, featuring trills (tr) over notes.

Sym H.42/iv, 36

Bar Trio H.64/i
tr

Cl-Bn Duo WoO 27#3/i

Lira Notturmo H.31/iii, 39

Entf K.384/#19, 42

Regina coeli, K.108/Alleluia, 45

Claudine von Villa Bella, D.239/Ov, 20

Sakuntala, D.701/#10, 209

Vn Son K.376/i

La vera costanza, H.8/#20, 10

Contradance K.267/#2, 16
tr *OSC* *tr* *tr* *tr*

Pf Son H.41/i, 20

SQ D.87/i, 27



She Never Told Her Love, H.34, 14



Vn Son K.454/iii, 16



Pf Trio D.929/iv



Pf Son Op 7/i, 59



SQ H.75/ii, 33



Hochzeitlied, WoO 105, 10



Contradance WoO 14/#8



Saper vorrei, duet, H.XXVa:2



Grenzen der Menschheit, D.716, 135



Pf Son Op 53/iii, 62



Sym Op 60/i, 141





tr Pf Son H.34/iii, 18



Mass K.275/Agnus, 26



SQ H.34/iv



Contradance WoO 14/#4



Contradance K.267/#3



La fedeltà premiata, H.10/#43, 348



SQ H.72/iii



Missa brevis K.140/Benedictus



Serenade, Str Trio, Op 8/v



SQ Op 131/v, 71 (trio)



Die Einsamkeit, D.620, 107



Sym H.46/iv

Das Weinen, D.926, 4



SQ H.46/ii



SQ H.59/i



Vn Son Op 23/ii, 32



Pf Trio H.20/i



Der Rattenfänger, D.255



Der Tod Oscar's, D.375, 131



Vn Son K.378/i, 47



An die Entfernte, D.765, 3



Orch Div K.251/i, 26



Sym H.80/iv, 72



Sinf Conc, vn, va, vc (frag), K.320e, 22



Pf Son Op 10#3/i

Sym Op 93/ii, 29

SQ H.72/iv, 49

SQ H.72/iv

(Z3^K, 3-linear, triple-metered)

Min H.20/#8, trio

Bar Trio H.27/i, 11

Sym K.318/ii, 35

SQ H.67/i

Pf Conc Op 19/ii, 23

Min K.585/#2, trio

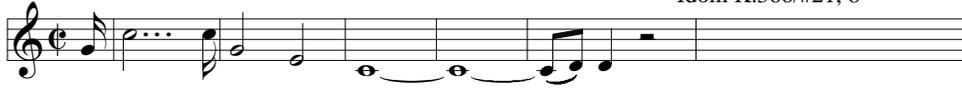
Sym Op 67/iii, trio

Min K.585/#3, trio

Ländler WoO 11/#5

EX 22.1:
Z3^K, {RR--}

Idom K.366/#21, 8



Opferlied, WoO 126



Wiegenlied, D.304



L'anima del filosofo, H.XXVIII:13/#37



Der Hochzeitsbraten, D.930, 334



Mass in C, Op 86/Gloria, 214



Edone, D.445



Sym Op 125/iv, 655



Pflügerlied, D.392



Die Zwillingbrüder, D.647/#4, 8



Str Trio K.563/iv



Sym Op 125/iv, 851



Mass D.167/Sanctus, 9



Prometheus Op 43/#7



Auf dem Strom, D.943, 17



Trauer der Liebe, D.465



Geheimnis, D.491, 3



Antiphons, D.696/#5



Der Graf von Gleichen, D.918/#3, 115



Orch Div K.334/i



An Rosa II, D.316



Hermann und Thusnelda, D.322, 123



Der vierjährige Posten, D.190/#6, 15



Offertory K.72, 90



Das Glück der Freundschaft, Op 88



Mass D.324/Gloria, 127



Sakuntala, D.701/#7, 398



WW Div K.439b#1/v



Der Graf von Gleichen, D.918/#19



Missa in tempore belli, H.9/Kyrie



The Creation, H.2/#24, 11



Litany, K.109/Kyrie



Am Meer, D.957/#12, 2



Mass in C, Op 86/Credo, 240



Pf Son H.13/i



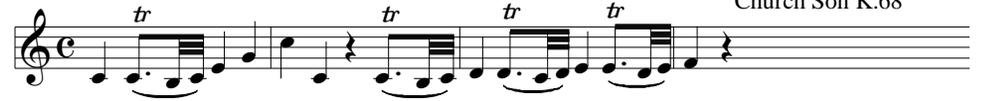
Pf Conc K.414/i



Das Grab, D.643A



Church Son K.68



Lucio Silla K.135/#9



Il ritorno di Tobia, H.1/#9, 72



Schöpfungsmesse, H.13/Benedictus



Finta K.196/#3, 148



Mass D.452/Sanctus, 7



Zbfl K.620/#21, 830



Cantata zur...Salieri, D.441, 6



Osterlied, D.168A



Alfonso und Estrella, D.732/#19, 6



Pf Son K.457/i, 23



Pf Duo K.381/iii, 26



Choral Fantasy Op 80, 60



Seufzer, WoO 118, 86



Das Wirtshaus, D.911/#21, 5



La fedeltà premiata, H.10/#24, 335



Alfonso und Estrella, D.732/#10, 243



Alfonso und Estrella, D.732/#27, 38



Sym Op 125/iv, 241



Septet, Op 20/i, 86



Herbstlied, D.502



Litaney, D.343, 2



Andenken, D.99, 4



Lazarus, D.689/ii, 434



Tantum ergo, D.962, 19



Suleika's zweiter Gesang, D.717, 40



Über Wildemann, D.884, 51



Wonne der Wehmut, Op 83/#1



Die Entzückung an Laura, D.390



Lira Notturmo H.31/iii



Des Teufels Lustschloß, D.84/#23, 20



Requiem, K.626/Kyrie, 27



Scene aus Faust, D.126, 2



Memnon, D.541, 20



Abendlied, WoO 150, 2



Sym K.338/i, 74



Opferlied Op 121b, 22



SQ Op 18#2/ii, 26



Pf Trio H.17/i, 26



WW 5t frag, Hess 19/i, 56



Rastlose Liebe, D.138, 6



Die Zwillingbrüder, D.647/#9, 23



Alfonso und Estrella, D.732/#2, 104



Der vierjährige Posten, D.190/Ov, 100



Pf Son Op 79/i, 24



In questo tomba oscura, WoO 133, 2



Il Re, K.208/#7, 37



Auf dem Strom, D.943, 186



Die Zauberharfe, D.644/#13



Pf Conc K.595/ii, 49



Alfonso und Estrella, D.732/#6, 61



Orlando paladino, H.11/#28, 54



Pf Son Op 7/iv, 36



Mass in Bb, D.324/Gloria, 147



(fugue)

Das Heimweh, D.456



(Z3^K, {RR--}, triple-metered)

SQ Op 59#3/iii, trio



A musical staff in 3/4 time showing a melodic line with eighth and sixteenth notes, and a bass line with quarter and eighth notes.

Str 5t Op 29/ii, 24



A musical staff in 3/4 time featuring a melodic line with trills (tr) and slurs, and a bass line with quarter notes.

Pf 4t WoO 36#3/ii



A musical staff in 3/4 time with a melodic line containing slurs and a bass line with quarter notes.

Pf Son K.576/ii



A musical staff in 3/4 time with a complex melodic line featuring slurs and a bass line with eighth notes.

Sym D.944/iii



A musical staff in 3/4 time showing a simple melodic line with quarter and eighth notes.

EX 22.2

Z3^K, {RR--}+line

Der vierjährige Posten, D.190/#6, 15



Offertory K.72, 90



Das Glück der Freundschaft, Op 88



Mass D.324/Gloria, 127



Sakuntala, D.701/#7, 398



WW Div K.439b#1/v



Zbfl K.620/#21, 830



Cantata zur...Salieri, D.441, 6



Alfonso und Estrella, D.732/#10, 243



Alfonso und Estrella, D.732/#27, 38



Sym Op 125/iv, 241



Septet, Op 20/i, 86



Herbstlied, D.502



Scene aus Faust, D.126, 2



Memnon, D.541, 20



Abendlied, WoO 150, 2



Sym K.338/i, 74



Opferlied Op 121b, 22



SQ Op 18#2/ii, 26



WW 5t frag, Hess 19/i, 56



Alfonso und Estrella, D.732/#2, 104



Der vierjährige Posten, D.190/Ov, 100





Z3^K, {RR--}+ARP

Idom K.366/#21, 8



Opferlied, WoO 126



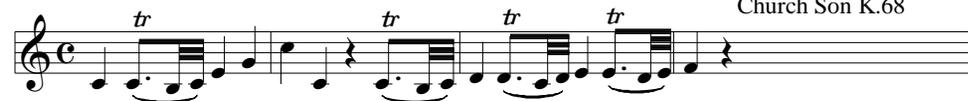
Pf Conc K.414/i



Das Grab, D.643A



Church Son K.68



Lucio Silla K.135/#9



Lira Notturmo H.31/iii



Des Teufels Lustschloß, D.84/#23, 20



Pf Conc K.595/ii, 49



Alfonso und Estrella, D.732/#6, 61



Pf Son Op 7/iv, 36



(Z3^K, {RR--}+ARP, triple-metered)

SQ Op 59#3/iii, trio



Z3^K, {RR--}+NT

Auf dem Strom, D.943, 17



Trauer der Liebe, D.465



Geheimnis, D.491, 3



Orch Div K.334/i



An Rosa II, D.316



Hermann und Thusnelda, D.322, 123



Mass D.452/Sanctus, 7



Osterlied, D.168A



Alfonso und Estrella, D.732/#19, 6



Choral Fantasy Op 80, 60



Seufzer, WoO 118, 86



Das Wirtshaus, D.911/#21, 5



La fedeltà premiata, H.10/#24, 335



Pf Trio H.17/i, 26



Rastlose Liebe, D.138, 6



Die Zwillingbrüder, D.647/#9, 23



(Z3^K, {RR--}+NT, triple-metered)

Pf 4t WoO 36#3/ii



Sym D.944/iii



Z3^K, {RR--}+OSC

Mass in C, Op 86/Gloria, 214



Missa in tempore belli, H.9/Kyrie



The Creation, H.2/#24, 11



Litany, K.109/Kyrie



In questo tomba oscura, WoO 133, 2



EX 23:
Z3^K, {--RR}

Z3^K, 3L+{--RR}

Zbfl K.620/#1, 46



Zaïde, K.344/#8, 45



SQ K.157/i



Pf Conc K.413/ii



3-Pf Conc K.242/i, 27



Il Re, K.208/#2 (sc ii)



Acide, H.1/#1



March, D.819/#1



Vn-Pf Conc K.315f, 99



Fl Conc K.314/iii



Missa solemnis, Op 123/Sanctus, 119



Ich liebe dich, WoO 123



Der Kreuzzug, D.932, 4



La vera costanza, H.8/#2, 132



Pf Son WoO 47#2/ii



Vn Son K.376/i, 48



Cl-Bn Duo WoO 27#2/i (dubious)



Pf Duo K.448/iii, 172



Sinf Conc K.364/i, 38



Armida, H.12/#12b, 183



Sym H.89/i, 43



King Stephan Op 117, 117



Sym H.51/iv

Sym H.50/iv (= Sym H.50/iv, 44)

Pf Trio H.11/i, 60

Vn Son K.547/i

Rondo, pf-orch, K.386, 83

La vera costanza, H.8/#22

Pf Conc K.415/i, 93

SQ Op 132/i, 48

Pf Conc K.537/iii, 237

Pf Son H.31/iii

Church Son, K.278, 32

Pf Son D.960/i, 99

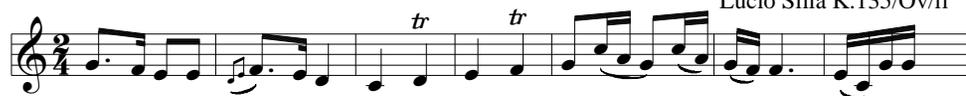
SQ H.73/ii



3-Pf Conc K.242/ii



Lucio Silla K.135/Ov/ii



An dem Mond, D.468



Armida, H.12/#26f, 378



Sym Op 125/iv, 763



SQ H.68/iv, 46



Schspl K.486/#2, 48



SQ K.575/i, 87



(Z3^K, 3ARP+NT, triple-metered)

Orch Ser K.203/ii



Tito K.621/#2



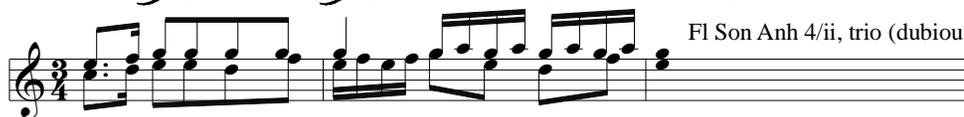
Le pescatrici, H.4/#7, 21



Le Pescatrici, H.4/#7



Fl Son Anh 4/ii, trio (dubious)



Die drei Sanger, D.329, 28



WW Div K.439b#3/iv



Z3^K, ARP+{--RR}

Liebesrauch, D.179



Musical notation for Liebesrauch, D.179, featuring a treble clef, common time signature, and a triplet of eighth notes.

Orch Div K.205/i, 9



Musical notation for Orch Div K.205/i, 9, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes.

SQ K.170/i



Musical notation for SQ K.170/i, featuring a treble clef, 2/4 time signature, and a sequence of eighth and sixteenth notes.

Contradance WoO 14/#6, trio



Musical notation for Contradance WoO 14/#6, trio, featuring a treble clef, 2/4 time signature, and a sequence of eighth notes with a circled triplet.

Sym D.485/i, 5



Musical notation for Sym D.485/i, 5, featuring a treble clef, common time signature, and a sequence of quarter and eighth notes.

Str 5t K.516/i, 63



Musical notation for Str 5t K.516/i, 63, featuring a bass clef, common time signature, and a sequence of eighth and sixteenth notes.

Fugue, Hess 64



Musical notation for Fugue, Hess 64, featuring a treble clef, common time signature, and a sequence of eighth and sixteenth notes.

WW Div K.253/i, var 4



Musical notation for WW Div K.253/i, var 4, featuring a treble clef, 2/4 time signature, and a sequence of eighth and sixteenth notes.

Sym K.182/ii



Musical notation for Sym K.182/ii, featuring a treble clef, 2/4 time signature, and a sequence of eighth and sixteenth notes.

Deutsches Trauermesse, D.621/#9



Musical notation for Deutsches Trauermesse, D.621/#9, featuring a treble clef, common time signature, and a sequence of quarter and eighth notes.

Die Zwillingbrüder, D.647/Ov

Two staves of musical notation. The top staff is in common time (C) and the bottom staff is in 2/4 time. The bottom staff features a complex rhythmic pattern with many sixteenth notes.

Sym K.385/ii, 18

WW Div K.270/i, 33

One staff of musical notation in common time (C). It includes two trills, each marked with 'tr' above the notes.

Pf Conc K.482/i, 36

One staff of musical notation in common time (C). It features a melodic line with a trill at the end.

Pf Son K.333/i, 39

Two staves of musical notation. The top staff is in common time (C) and the bottom staff is in 2/4 time. Both staves show a rhythmic pattern of eighth and sixteenth notes.

Hn Duo K.487/#12

Sinf Conc K.364/iii, 48

One staff of musical notation in 2/4 time. It features a simple melodic line.

La Finta, K.196/#14

One staff of musical notation in 2/4 time. It includes a trill marked with a dashed line above the notes.

Pf Son K.333/iii

One staff of musical notation in common time (C). It features a melodic line with a trill at the end.

Fl 4t K.285/i, 12

One staff of musical notation in common time (C). It includes a trill marked with 'tr' above the notes.

(Z3^K, ARP+{--RR}, triple-metered)



Bar Trio H.17/ii

Musical notation for Bar Trio H.17/ii, 3/4 time signature, treble clef, showing a sequence of eighth and sixteenth notes.



Min K.585/#8

Musical notation for Min K.585/#8, 3/4 time signature, treble clef, featuring a trill (tr) on the eighth note of the second measure.

Pf Son K.310/ii



Musical notation for Pf Son K.310/ii, 3/4 time signature, treble clef, showing a sequence of eighth and sixteenth notes.

SQ D.112/ii, 39



Musical notation for SQ D.112/ii, 39, 3/4 time signature, treble clef, showing a sequence of eighth and sixteenth notes.

Deutsch, K.509/#5



Musical notation for Deutsch, K.509/#5, 3/8 time signature, treble clef, showing a sequence of eighth and sixteenth notes.

Il Re K.208/#7



Musical notation for Il Re K.208/#7, 3/4 time signature, treble clef, showing a sequence of eighth and sixteenth notes.

Bar Trio H.125/i



Musical notation for Bar Trio H.125/i, 3/4 time signature, treble clef, showing a sequence of eighth and sixteenth notes.

Min K.599/#1, trio



Musical notation for Min K.599/#1, trio, 3/4 time signature, treble clef, showing a sequence of eighth and sixteenth notes.

Z3^K, {--RR} - the rest

Il mondo della luna, H.7/#50, 45

OSC
3

Musical notation in 2/4 time, featuring a triplet of eighth notes marked with 'OSC' and '3'.

Sym Op 36/iv, 2

Str 5t K.174/i

OSC

Musical notation in 2/4 time, featuring a triplet of eighth notes marked with 'OSC'.

Lo speciale, H.3/#2, 56

OSC

Musical notation in 2/4 time, featuring a triplet of eighth notes marked with 'OSC'.

Fl 4t K.285b/ii

= WW Ser K.361/vi

tr

Musical notation in 2/4 time, featuring a triplet of eighth notes marked with 'tr'.

Feldparthie H.46/ii (Pleyel?)

nt

Musical notation in 2/4 time, featuring a triplet of eighth notes marked with 'nt'.

Lachen und Weinen, D.777, 9

Musical notation in 2/4 time.

Adelaide, D.95

Musical notation in 2/4 time.

Sym H.101/ii

Musical notation in 2/4 time.

Bar Trio H.30/iii

nt

Musical notation in 2/4 time, featuring a triplet of eighth notes marked with 'nt'.

Hn Conc K.447/ii



Pf Son Op 10#1/iii, 28



(triple-metered instances)

Orlando Paladino, H.11/#24, 227



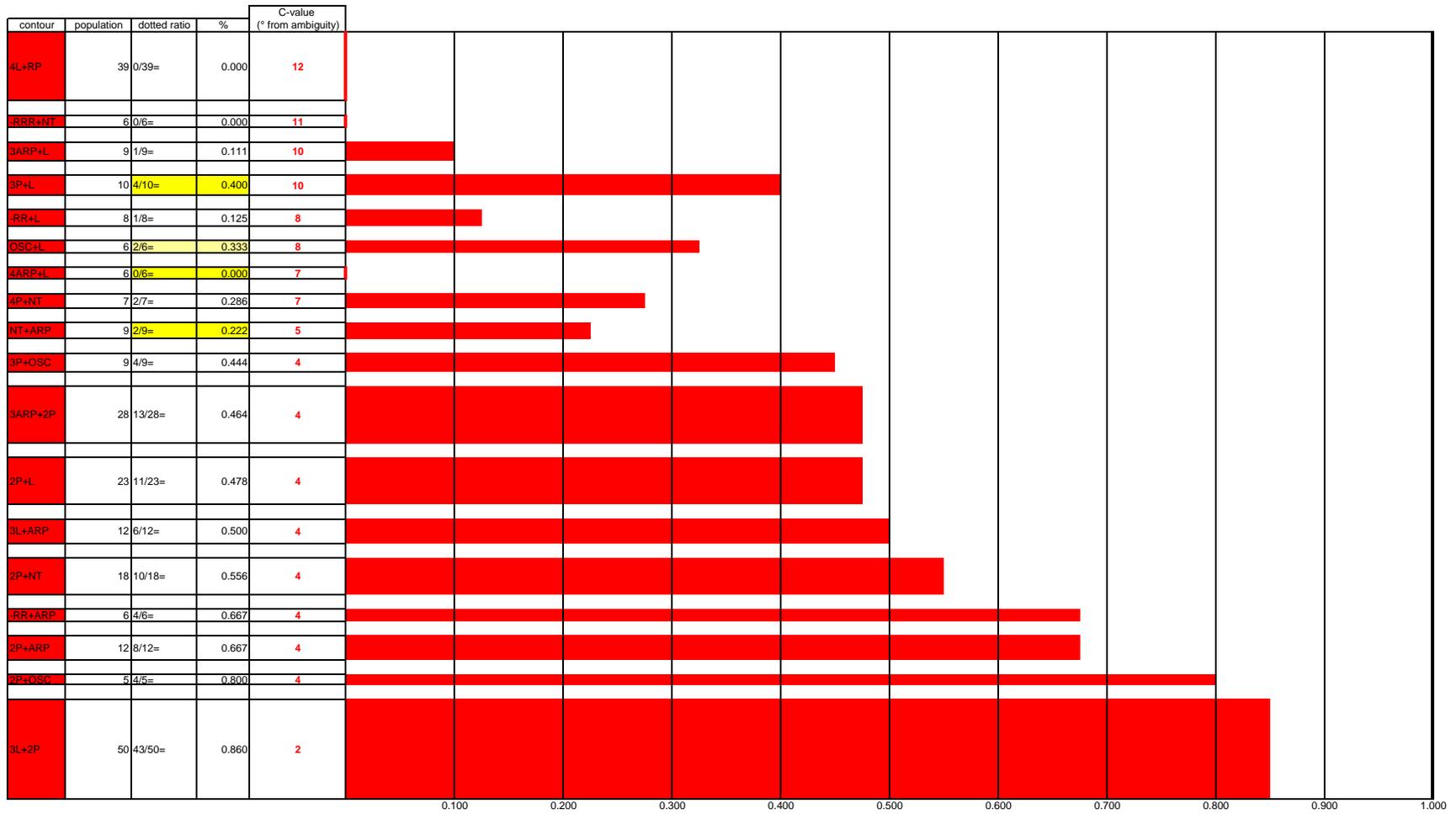
SQ K.171/ii



Deutsch, D.841/#2



Z3^K



EX 26:
 $\Delta 2^{\wedge}B1$, miscellaneous contours

Sym H.91/iii

Church Son K.241

Sym H.41/i

Bar Trio H.112/ii

Min K.604/#2

Mondenschein, D.875

Zaide K.344/#5

Orch Div K.247/iii

Sonatine, vn-pf, D.385/ii, 20

Pf Son H.25/ii

Sym H.33/i

Musical notation for Sym H.33/i, featuring a trill (tr) on the first note.

Sym H.34/iv

Musical notation for Sym H.34/iv, featuring a triplet (3).

Sym Op 68/iii

Musical notation for Sym Op 68/iii.

WW Div K.253/i, var 5

Musical notation for WW Div K.253/i, var 5.

Vn Son Op 30#2/iii

Musical notation for Vn Son Op 30#2/iii.

Fierabras, D.796/#8, 206

Musical notation for Fierabras, D.796/#8, 206.

Sym H.6/i, 7

Musical notation for Sym H.6/i, 7, featuring a trill (tr).

Sym K.425/ii, 13

Musical notation for Sym K.425/ii, 13, featuring triplets (3).

Sym Op 60/iii

Musical notation for Sym Op 60/iii.

Pf Trio H.13/ii

Musical notation for Pf Trio H.13/ii.

Clock-piece H.27

Musical notation for Clock-piece H.27, featuring a trill (tr).

Mass in F, D.105/Credo, 75

Musical notation for Mass in F, D.105/Credo, 75.

Bar Trio H.5/iv, trio



Aria WoO 90



Aria WoO 90, 17



SQ Op 18#3/iv



Sym H.42/ii, 34



Bar Trio H.90/ii, trio



SQ H.82/iv, 23



Deutsch D.139



Div H.II:34/ii



Deutsch WoO 8/#6



Sym H.73/iii, trio



Min K.585/#4



Pf Duo-Allegro K.497a/i (old K.357)



Pf Son H.38/iii



Lied der Liebe, D.109, 2



Vn Son D.574/iv, 33



Sym H.96/iii



Die drei Sanger, D.329, 84



Min H.11/#11



Sym K.504/iii, 120



Schilderung des Madchens, WoO 107



Missa in tempore belli, H.9/Benedictus, 33



Heiligmesse, H.10/Credo, 166



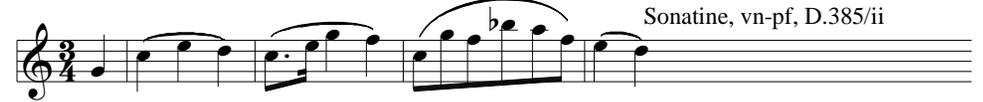
Mandina amabile, K.480



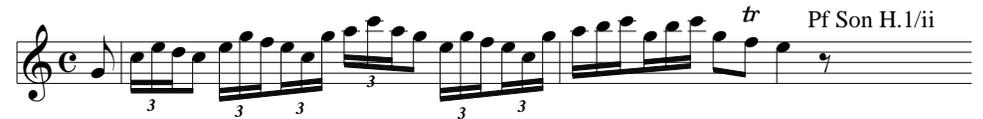
Fierabras, D.796/#4, 225



Sonatine, vn-pf, D.385/ii



Pf Son H.1/ii



Requiem (frag), D.453, 12



WW Div K.289/ii



Bar Trio H.1/iv



Vn Son K.377/iii



Sym H.87/ii, 24



Sym H.87/ii



Bar Trio H.107/ii



Scherzo, WoO 33#2, trio



Pf Bagatelle Op 126/#5



Div H.II:23/iv, trio

Sym K.181/ii

Pf Trio H.41/ii

Div H.II:8/v

Bar Trio H.98/iii

Missa in Angustiis, H.11/Credo, 84

SQ H.6/i

Sym H.73/iii

Div H.V:6/iii

Sym H.7/i, 11

Allegretto, pf, WoO 53, trio

Bar Trio H.63/i

Musical notation for Sym K.543/i, 26, featuring a bass clef and a 3/4 time signature. The melody consists of a series of eighth and quarter notes, with a prominent eighth-note triplet.

Bar Trio H.113/i

Musical notation for Bar Trio H.113/i, featuring a treble clef and a 3/4 time signature. The melody includes eighth and quarter notes with a triplet.

Bar Trio H.56/iii, trio

Musical notation for Bar Trio H.56/iii, trio, featuring a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes.

Mass in C, K.262/Credo, 141

Musical notation for Mass in C, K.262/Credo, 141, featuring a treble clef and a 3/4 time signature. The melody consists of quarter and eighth notes.

Deutsch, K.509/#3, trio

Musical notation for Deutsch, K.509/#3, trio, featuring a treble clef and a 3/8 time signature. The melody consists of eighth and quarter notes.

Bar Trio H.71/ii, trio

Musical notation for Bar Trio H.71/ii, trio, featuring a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes.

SQ H.3/ii, trio

Musical notation for SQ H.3/ii, trio, featuring a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes.

Sym H.31/i

Musical notation for Sym H.31/i, featuring a treble clef and a 3/4 time signature. The melody consists of quarter and eighth notes.

Bar Trio H.64/ii, trio

Musical notation for Bar Trio H.64/ii, trio, featuring a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes.

Bar Trio H.68/i

Musical notation for Bar Trio H.68/i, featuring a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes.

Deutsch (SQ), D.90/#4

Musical notation for Deutsch (SQ), D.90/#4, featuring a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes.

Orch Ser K.320/vi, trio 2

Musical notation for Orch Ser K.320/vi, trio 2, featuring a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes.

Min (SQ), D.89/#5

Pf Son K.281/ii

Deutsch, K.509/#2, trio

SQ Op 132/iii, 47

Waltz D.365/#26

Deutsch D.420/#11

Ländler D.366/#17

Ländler, pf duo, D.814/#1

Min WoO 9/#3, trio

Mass in Ab, D.678/Agnus, 5

Mio ben ricordati, D.688 #4, 13

Bar Trio H.75/ii

Sym K.504/ii, 35

Musical notation for Sym K.504/ii, 35, featuring a treble clef, 6/8 time signature, and a melodic line with eighth and sixteenth notes.

Bar Trio H.8/ii

Musical notation for Bar Trio H.8/ii, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes and a triplet.

La vera costanza, H.8/#32, 42

Musical notation for La vera costanza, H.8/#32, 42, featuring a treble clef, 6/8 time signature, and a melodic line with eighth notes.

Sym H.94/iii

Musical notation for Sym H.94/iii, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes.

WW Div K.270/iv

Musical notation for WW Div K.270/iv, featuring a treble clef, 3/8 time signature, and a melodic line with eighth notes and a trill (tr).

SQ H.30/i

Musical notation for SQ H.30/i, featuring a treble clef, 6/8 time signature, and a melodic line with eighth notes and a trill (tr).

Vn Son K.301/ii

Musical notation for Vn Son K.301/ii, featuring a treble clef, 3/8 time signature, and a melodic line with eighth notes.

Finta K.196/#5

Musical notation for Finta K.196/#5, featuring a treble clef, 6/8 time signature, and a melodic line with eighth notes.

Str 5t K.593/iii

Musical notation for Str 5t K.593/iii, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes.

Waltz D.146/#19

Musical notation for Waltz D.146/#19, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes.

Deutsch H.12/#3

Musical notation for Deutsch H.12/#3, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes.

Waltz D.365/#10

Musical notation for Waltz D.365/#10, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes.

Missa solemnis, Op 123/Credo, 145



Tränenregen, D.795/#10, 4



Min H.20/#5 (authentic?)



Min H.16/#1, trio



Min K.176/#13, trio



Septet Op 20/iii, trio



Sym H.81/ii



Rondo, pf, K.511, 88



Lira Conc H.3/iii



SQ H.40/iii



Div H.II:37/ii



SQ H.63/iii



Sym D.485/ii

Tito K.621/#23

Les petits riens, K.299b/#9

Waltz D.365/#11

Sym H.74/iv

Deutsch D.420/#8

Dances, D.145/Ländler 6

Sym K.550/iii, trio

Waltz D.365/#8

Der Verschweigung, K.518

Pf Impromptu D.899/#2

Ländler D.354/#3

Dances, D.145/Landler 3



Pf Son D.845/iii, trio, 4



Bar Trio H.118/ii, trio



Bar Trio H.120/ii



Bar Trio H.118/ii



Bar Trio H.126/ii, trio



Missa solemnis, Op 123/Sanctus, 52



Grand Duo, D.812/iii



Les petits riens, K.299b/#11



Deutsch K.605/#1, trio



Sym H.101/i, 81



Le Pescatrici, H.4/#5, 54



Bar Trio H.104/ii

Musical notation for Bar Trio H.104/ii, featuring a treble clef, 3/4 time signature, and a melody of eighth and quarter notes.

Sym Op 21/ii, 54

Musical notation for Sym Op 21/ii, 54, featuring a treble clef, 3/8 time signature, and a melody with triplets.

Sym H.64/iii

Musical notation for Sym H.64/iii, featuring a treble clef, 3/4 time signature, and a melody with trills.

Str 5t K.593/iv

Musical notation for Str 5t K.593/iv, featuring a treble clef, 6/8 time signature, and a melody of eighth notes.

Pf Trio H.19/i, 108

Musical notation for Pf Trio H.19/i, 108, featuring a treble clef, 6/8 time signature, and a melody with slurs.

Pf Fant D.760/iii, 187

Musical notation for Pf Fant D.760/iii, 187, featuring a treble clef, 2/4 time signature, and a melody of quarter notes.

Pf Son D.959/iii

Musical notation for Pf Son D.959/iii, featuring a treble clef, 3/4 time signature, and a melody of quarter notes.

Str 5t K.593/i

Musical notation for Str 5t K.593/i, featuring a treble clef, 2/4 time signature, and a melody with slurs.

Min K.585/#3

Musical notation for Min K.585/#3, featuring a treble clef, 3/4 time signature, and a melody with slurs.

SQ H.23/iii

Musical notation for SQ H.23/iii, featuring a treble clef, 2/4 time signature, and a melody with trills and slurs.

Vn Son K.403/ii

Musical notation for Vn Son K.403/ii, featuring a treble clef, 3/4 time signature, and a melody with slurs.

Str Div K.137/iii

Musical notation for Str Div K.137/iii, featuring a treble clef, 3/8 time signature, and a melody of eighth notes.

Sym H.29/i

Missa solemnis, Op 123/Gloria, 83
(fugue subject)

Namensfeier Cantate, D.294, 18

So oder so, WoO 148

Schäfers Klagelied, D.121, 10

Der Wachtelschlag, D.742, 4

Willkommen...Mai, D.244

Bar Trio H.27/iii, trio

Sym H.52/iii, trio

Pf Conc K.450/ii

Str Div K.137/i

Sym H.30/iii

Sinf Conc H.105/ii

Lira Notturmo H.27/iii

Pf Son K.331/ii, trio

Don G K.527/#5

Finta K.196/#23, 235

Str Trio Op 9#1/ii

Die Bürgschaft, D.435/#8, 12

Il Mondo della luna, H.7/#22, 130

Vc Conc H.2/iii, 128

Le Pescatrici, H.4/#25, 16

Bar Trio H.89/iii

Min H.20/#3, trio (authentic?)

SQ K.158/iii

Tito K.621/#21, 3

Vn Conc K.219/iii

Nun, liebes Weibchen, K.625 (authentic?)

Div H.V:12/iii

Sym H.21/i

Zbfl K.620/#20, 20

SQ D.353/iii, trio

Die Nachtigall, D.724, 87

Waltz D.146/#4, trio

Div H.II:2/v

Deutsch K.586/#4

SQ K.499/iv

Pf Son K.283/iii, 41

Pf Conc K.246/iii

Sym D.759/ii, 32

Rondo, vn-orch, K.269

Pf-WW 5t Op 16/i, 87

Pf Trio H.11/ii, 32

Pf Son D.575/iv, 51

Bar Trio H.115/i

SQ H.42/i

Bar Trio H.117/i

Pf Son WoO 47#3/ii

Bar Trio H.66/iii



Impromptu D.899/#4, 72



38 Dances, D.145/Waltz #1



Sym H.75/ii



Pf Trio K.564/ii



Sakuntala, D.701/#9, 8



Bar Trio H.28/iii, 2



Sym H.59/ii, 36



WW Ser K.388/iii, trio



Deutsch D.420/#9



Bar Trio H.61/iii



Fierabras, D.796/#4, 216



3

Bar Trio H.82/i



Musical notation for Bar Trio H.82/i, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with some rests.

Vn Son K.454/ii



Musical notation for Vn Son K.454/ii, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody includes a sixteenth-note triplet.

Pf Son Op 49#1/ii



Musical notation for Pf Son Op 49#1/ii, featuring a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The melody is a continuous eighth-note pattern.

Prometheus Ov Op 43, 5



Musical notation for Prometheus Ov Op 43, 5, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody includes a sixteenth-note triplet.

Waltz D.146/#17



Musical notation for Waltz D.146/#17, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

Sym Op 36/ii



Musical notation for Sym Op 36/ii, featuring a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The melody includes a trill (tr) and a sixteenth-note triplet.

Arpeggione, D.821/ii, 4



Musical notation for Arpeggione, D.821/ii, 4, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody includes a sixteenth-note triplet.

Pf Bagatelle, Op 33/#1



Musical notation for Pf Bagatelle, Op 33/#1, featuring a treble clef, a 6/8 time signature, and a key signature of one sharp (F#). The melody is a simple eighth-note pattern.

WW Div K.439b#4/iii, trio



Musical notation for WW Div K.439b#4/iii, trio, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody includes a sixteenth-note triplet.

Ecossaise D.299/#7



Musical notation for Ecossaise D.299/#7, featuring a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth-note triplets.

Pf Son Op 10#3/iii



Musical notation for Pf Son Op 10#3/iii, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

Bar Trio H.44/ii



Musical notation for Bar Trio H.44/ii, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody includes a sixteenth-note triplet.

Deutsch D.971/#3



Sym H.65/ii



WW Div K.439b#1/iv, trio



Pf Conc Op 37/iii, 407



SQ H.48/iii



SQ Op 127/i, 7



Min H.16/#13



Waltz D.365/#13



Sym H.93/iii



Min H.8/#7, trio



Div H.II:1/iii



Deutsch WoO 8/#7, trio



Sym D.417/iii

SQ H.77/iii

Min WoO 9/#2

tr *tr* *tr*

EX 27:
 $\Delta 2^{\wedge} B1$, 4-linear

Bar Trio H.102/ii

Cl Conc K.622/iii, 35

Min H.19/#8 (dubious)

Sym H.85/i, 12

WW Div K.186/ii, trio

Sym H.35/iii

Deutsch D.972/#1

Sym Op 60/ii, 2

Min K.315a/#3

SQ H.28/ii

Bar Octet H.1/iii



Musical notation for Bar Octet H.1/iii, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with a repeat sign at the end.

Bar Trio H.80/ii



Musical notation for Bar Trio H.80/ii, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with a repeat sign at the end.

Bar Trio H.102/iii



Musical notation for Bar Trio H.102/iii, featuring a treble clef, 6/8 time signature, and a key signature of one sharp (F#). The melody includes a trill (tr) and a repeat sign at the end.

Lucio Silla K.135/Ov/iii, 96



Musical notation for Lucio Silla K.135/Ov/iii, 96, featuring a treble clef, 3/8 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes with triplets (3) and a repeat sign at the end.

Idomeneo K.366/#30a, 56



Musical notation for Idomeneo K.366/#30a, 56, featuring a treble clef, 3/8 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes with a repeat sign at the end.

Bar Trio H.77/iii, trio



Musical notation for Bar Trio H.77/iii, trio, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with a repeat sign at the end.

SQ Op 135/iii, 3



Musical notation for SQ Op 135/iii, 3, featuring a treble clef, 6/8 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes with a repeat sign at the end.

Vc Son Op 102#1/i



Musical notation for Vc Son Op 102#1/i, featuring a treble clef, 6/8 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes with a repeat sign at the end.

Pf Trio H.6/ii



Musical notation for Pf Trio H.6/ii, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody includes a trill (tr) and a repeat sign at the end.

Min K.164/#1



Musical notation for Min K.164/#1, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody includes an arpeggio (arp) and a repeat sign at the end.

Min K.164/#6, trio



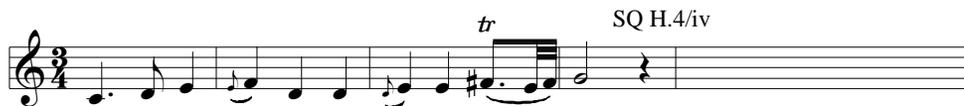
Musical notation for Min K.164/#6, trio, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with a repeat sign at the end.

Min K.176/#14, trio



Musical notation for Min K.176/#14, trio, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with a repeat sign at the end.

tr SQ H.4/iv



Sym H.21/iii



Serenade K.525/iii

tr tr



Mass in C K.258/Credo, 68



Bar Trio H.48/ii, trio



Pf Conc K.449/i, 37

1



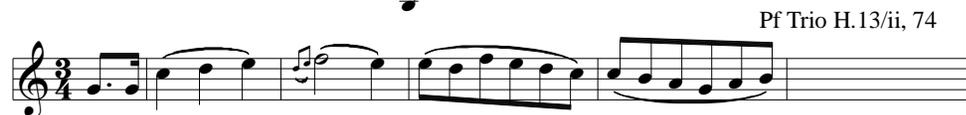
Min WoO 7/#3, trio



Bar Trio H.40/ii, trio



Pf Trio H.13/ii, 74



Harmoniemesse, H.14/Sanctus, 31



Sym K.551/ii, 28



SQ frag, for K.589



Div H.II:33/iv

Min H.11/#4

SQ H.23/ii, trio

Bar Trio H.60/iii, trio

Bar Trio H.44/iii

Min K.164/#2

Presto, pf, WoO 52, trio

Deutsch WoO 13/#3, trio

Zbfl K.620/#21, 94

Str 5t K.614/iii

Min K.461/#5

Pf Trio H.10/ii

SQ Op 59#3/ii, 41

Orch Ser K.250/viii, 130

Clockwork Fantasy, K.608, 75

Min K.315a/#1, trio

Vn Son D.574/ii, trio, 5

SQ frag K.464a, 88

Trio, pf-ww, WoO 37/ii, 40

Sym H.91/i, 21

Orch Div K.287/iii

Str 5t K.515/ii

Bar Trio H.39/iii, trio

Bar Trio H.62/iii

Bar Trio H.106/iii



tr

Pf Son D.840/iv (frag)



Vn Son K.526/i, 54



Sym H.44/ii, trio



Church Son K.225, 20



Bar Trio H.121/iii



WW Div K.252/ii, trio

tr



SQ H.30/ii, trio



Deutsch K.509/#4, trio

rp



Bar Trio H.88/iii, trio

rp



Bar Trio H.105/ii



Min H.11/#1, trio

arp

Vn Son K.526/i



tr Sym H.97/iii



Bar Trio H.86/iii



tr Vn-vn Duo, H.1/iii



tr SQ H.30/ii



WW Div K.186/ii



tr SQ H.39/iii



SQ H.74/iii



Finta K.196/#4, 109



Min K.164/#1, trio



Finta K.196/#18



Lo speciale, H.3/#7



Bar Trio H.82/iii



Pf Son H.21/ii



Min H.20/#17, trio



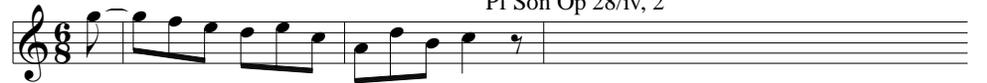
Min WoO 10/#5, trio



Div H.II:22/iv, trio



Pf Son Op 28/iv, 2



Pf Son Op 54/i, 25



Min K.315a/#4, trio



Deutsch WoO 8#8, trio



Concertone, 2 vn + orch, K.190/iii, 85



Bar Trio H.70/i



Lied aus der Ferne, D.107



Andenken, D.423



Musical notation for Andenken, D.423, featuring a treble clef, 6/8 time signature, and an arpeggiated (arp) section.

Nachtmusik, D.848



Musical notation for Nachtmusik, D.848, featuring a treble clef and 6/8 time signature.

Waltz D.146/#1, trio



Musical notation for Waltz D.146/#1, trio, featuring a treble clef and 3/4 time signature.

Bar Trio H.20/ii



Musical notation for Bar Trio H.20/ii, featuring a treble clef and 3/4 time signature.

Pf Trio H.2/ii, trio



Musical notation for Pf Trio H.2/ii, trio, featuring a treble clef and 3/4 time signature with triplets.

Deutsch K.567/#3, trio



Musical notation for Deutsch K.567/#3, trio, featuring a treble clef and 3/4 time signature with triplets.

Sym H.108/ii



Musical notation for Sym H.108/ii, featuring a treble clef and 3/4 time signature.

Pf Trio Op1#2/iii



Musical notation for Pf Trio Op1#2/iii, featuring a bass clef and 3/4 time signature.

Pf Son Op 2#3/iii



Musical notation for Pf Son Op 2#3/iii, featuring a treble clef and 3/4 time signature.

Pf Son D.840/iii (frag)



Musical notation for Pf Son D.840/iii (frag), featuring a treble clef and 3/4 time signature.

Seligkeit, D.433



Musical notation for Seligkeit, D.433, featuring a treble clef and 3/8 time signature.

Sym H.101/i, 23



Musical notation for Sym H.101/i, 23, featuring a treble clef and 6/8 time signature.

Min WoO 7/#11, trio

Sym H.84/iii, trio

Bar Trio H.45/ii

$\Delta 2^{\wedge}B1, 4L+ARP$



Min K.164/#1

Musical notation in 3/4 time, featuring a melodic line with an arpeggiated section marked 'arp'.



SQ frag K.464a, 88

Musical notation in 6/8 time, featuring a melodic line with an arpeggiated section marked 'arp'.



Min H.11/#1, trio

Musical notation in 3/4 time, featuring a melodic line with an arpeggiated section marked 'arp'.



Bar Trio H.70/i

Musical notation in 3/8 time, featuring a melodic line with an arpeggiated section marked 'arp'.



Andenken, D.423

Musical notation in 6/8 time, featuring a melodic line with an arpeggiated section marked 'arp'.

EX 28:
 $\Delta 2^{\wedge}B1$, ARP

Sym H.53/i

Sym H.56/i

Min H.20/#11 (authentic?)

Finta K.196/#1

Min K.599/#3

Min H.19/#6 (dubious)

Min H.20/#1 (authentic?)

WW Ser K.361/iv

Bar Trio H.52/iii

Sym H.58/iii

Fl Conc K.314/ii

Min K.176/#2, trio

Min H.8/#6

Moment musical, D.780/i, 30

Sym H.73/i

Vn Son Op 47/i

Sym H.24/iii, trio

Sym H.64/ii

Sym H.76/i

Min H.19/#12 (dubious)

Sym H.50/iii, trio

Sym H.50/iii

Bar Trio H.97/vi



Div H.IV:9/ii



Bar Trio H.97/iii, trio



The Creation H.2/#22, 11



Bar Trio H.38/ii



Der Graf von Gleichen, D.918/#12, 9



Deutsch WoO 8/#9, trio



Pf Son H.51/ii



Missa in Angustiis, H.11/Sanctus, 11



Stabat mater, H.XXbis/Eja mater, 74



Sym H.1/iii



Contradance, K.462/#3



WW Trio Op 87/iii

Min K.164/#6

Deutsch WoO 8/#2

rp

Min D.380/#3

Str Trio (Div) K.563/ii, 26

Pf Son D.568/i, 88

Sym H.82/i

SQ H.65/ii

Mass in hon. BVM, H.4/Credo, 117

Sym H.19/i

Min H.16/#21

Div H.V:1/iii



Min H.1/#7

Musical notation for Min H.1/#7, featuring a treble clef, 3/4 time signature, and a melodic line with trills (tr) and triplets.



Min H.8/#9

Musical notation for Min H.8/#9, featuring a treble clef, 3/4 time signature, and a melodic line with triplets.



Div H.II:23/v

Musical notation for Div H.II:23/v, featuring a treble clef, 6/8 time signature, and a melodic line.



Missa Cellensis, H.5/Credo, 156

Musical notation for Missa Cellensis, H.5/Credo, 156, featuring a treble clef, 3/4 time signature, and a melodic line.



Div H.II:21/ii, trio

Musical notation for Div H.II:21/ii, trio, featuring a bass clef, 3/4 time signature, and a melodic line with triplets.



Pf Bagatelle Op 33/#5

Musical notation for Pf Bagatelle Op 33/#5, featuring a bass clef, 3/4 time signature, and a melodic line with triplets.



Div H.II:38/iv

Musical notation for Div H.II:38/iv, featuring a treble clef, 3/8 time signature, and a melodic line with first endings (1).



Der Graf von Gleichen, D.918/#20f, 4

Musical notation for Der Graf von Gleichen, D.918/#20f, 4, featuring a treble clef, 6/8 time signature, and a melodic line.



Sym H.86/ii

Musical notation for Sym H.86/ii, featuring a treble clef, 3/4 time signature, and a melodic line.



Div H.II:38/i

Musical notation for Div H.II:38/i, featuring a treble clef, 3/4 time signature, and a melodic line.



Mass in C, K.257/Agnus

Musical notation for Mass in C, K.257/Agnus, featuring a treble clef, 3/4 time signature, and a melodic line with a voice part and a string part (strs).



Pf Son K.280/i, 27

Musical notation for Pf Son K.280/i, 27, featuring a bass clef, 3/4 time signature, and a melodic line.

Modlinger Dance, WoO 17/#8



Musical notation for Modlinger Dance, WoO 17/#8, in 3/8 time, featuring a melodic line with eighth and sixteenth notes.

Sym H.99/iii



Musical notation for Sym H.99/iii, in 2/4 time, featuring a simple melodic line.

SQ H.44/iii, trio



Musical notation for SQ H.44/iii, trio, in 2/4 time, featuring a melodic line with eighth notes.

Rondo, vn-pf, WoO 41, 22



Musical notation for Rondo, vn-pf, WoO 41, 22, in 6/8 time, featuring a melodic line with eighth notes and a trill.

Pf Son Op 78/i, 28



Musical notation for Pf Son Op 78/i, 28, in common time, featuring a melodic line with a triplet of eighth notes.

Min WoO 7/#12



Musical notation for Min WoO 7/#12, in 2/4 time, featuring a melodic line with eighth notes and a triplet.

Bar Trio H.33/ii



Musical notation for Bar Trio H.33/ii, in 2/4 time, featuring a melodic line with eighth notes.

Liebeslauschen, D.698



Musical notation for Liebeslauschen, D.698, in 2/4 time, featuring a melodic line with eighth notes.

Sym K.202/iii, trio



Musical notation for Sym K.202/iii, trio, in 2/4 time, featuring a melodic line with eighth notes and a trill.

Min K.164/#5, trio



Musical notation for Min K.164/#5, trio, in 2/4 time, featuring a melodic line with eighth notes.

Bar Trio H.89/ii



Musical notation for Bar Trio H.89/ii, in 2/4 time, featuring a melodic line with eighth notes.

Bar Trio H.121/ii



Musical notation for Bar Trio H.121/ii, in 2/4 time, featuring a melodic line with eighth notes.

Bar Trio H.54/iii

Deutsch K.509/#1, trio

Bar Trio H.56/iii

SQ H.73/iii

Pf Impromptu D.935/ii, trio

Vn Son D.574/ii

Min WoO 9/#6

Pf Son D.568/i

Str 5t Op 29/iii, trio

SQ H.37/iii

WW Div K.270/iv, 48

Min K.568/#5, trio

Min H.16/#6

Sym D.759/ii, 28

Deutsch K.586/#3

SQ H.45/iii

Des Müllers Blumen D.795/#9, 6

Bar Trio H.5/iv

Min H.20/#3 (authentic?)

Min H.16/#17, trio

WW Div K.439b#2/ii

Pf Son Op 31#1/ii, 36

Die Zufriedenheit, K.349

Mein Gruss an den Mai, D.305, 4

Bar Trio H.99 [i]

Vn Son Op 12#3/i

Bar Trio H.103/i

Pf Trio H.2/ii

Pf Son Op 81a/iii, 11

Pf Conc K.503/i

Pf Conc K.503/ii, 23

Pf Trio H.27/ii

Il Mondo della luna, H.7/#20, 45

Sym H.71/iii, trio

Div H.II:15/ii, trio

Sym H.98/iv

Vn-vn Duo, H.2/iii

An die Geliebte, D.303

Don G K.527/#24, 201

Waltz D.146/#6, trio

Le Pescatrici, H.4/#43,66

Bar Trio H.26/i

Sym H.98/iii

Duo, vn-vn, H.3/ii

SQ K.589/i, 27

Pf Son Op 7/i, 41

Die Jüngling an der Quelle, D.300

SQ H.65/iv, 30

SQ H.70/ii

SQ H.70/ii, 17

Pf conc frag K.459a

Te Deum, K.141, 70

Pf Son H.8/iv

Min H.11/#3

SQ H.70/iii

Sym K.182/iii, 33

Orch Ser K.185/iv, trio

Min (SQ), D.89/#4

Min WoO 7/#5, trio

Pf Son D.279/ii

Min K.315a/#1

Ser Op 25/iii, trio

Sym H.100/iv

Sym H.42/iii, trio

Sym D.200/iii, trio

Str Trio Op 9#3/iii, trio

Bar Trio H.57/iii

Min K.568/#3, trio

Ländler D.681/#10

EX 29:
 $\Delta 2^{\wedge}B1$, OSC

Deutsch K.536/#4

Waltz D.146/#13

Orch Ser K.185/vi

Orch Div K.205/iv, trio

Div H.II:3/v

Pf Son K.576/i

La vera costanza, H.8/#16, 513

Div H.V:6/i

Min K.176/#5

Zaide K.344/#14, 49

Mass in Bb, K.275/Gloria, 27



Jägers Liebeslied, D.909, 5



Die Berge, D.634, 4



Mass in C, K.337/Credo, 159



Pf Son Op 79/i



Betulia liberata, K.118/#13, 12



WW Div K.439b#5/ii



WW Div K.188/v



Div H.V:8/iii



WW Div K.240/iii



Bar Trio H.111/ii



Sym Op 92/iii



Frühlingsgesang, D.740, 106

Mass in C, K.337/Credo, 44

Overture, D.591, 34

Sym H.61/iii

Sym H.54/iii

Pf Trio H.30/iii

SQ Op 130/iv

Ecossaise D.735/#6

= Ecossaise, D.977/#1

Ecossaise, D.977/#1

= Ecossaise D.735/#6

Morgenlied, D.266, 6

Pf Trio K.548/iii

Alfonso und Estrella, D.732/#7, 3

EX 30:
 $\Delta 2^{\wedge}B1, \{RRS|S\}$

Missa brevis K.140/Credo, 32 (doubtful)

Fl 4t K.298/ii

Mass in Bb, K.275/Gloria, 42

EX 31: $\Delta 2^{\wedge}B1$, NT

$\Delta 2^{\wedge}B1$, upper whole-step NT

Erinnerungen, D.98, 19



Pf Trio K.564/iii



Vc Son Op 5#1/i, 7



Sym H.35/iv



Bar Trio H.70/i, 23



Bar Trio H.53/ii, trio



Bar Trio H.5/i/i



Div H.V:2/i



Sym H.47/i, 36



Deutsch WoO 13/#5, trio



Klage an den Mond, D.436, 2



WW Div K.252/i



Sym H.23/iv, 18



Pf Conc K.415/iii



Pf Son K.309/iii, 39



Pf Son K.533/i, 41



Sonatina, vn-pf, D.384/iii, 60



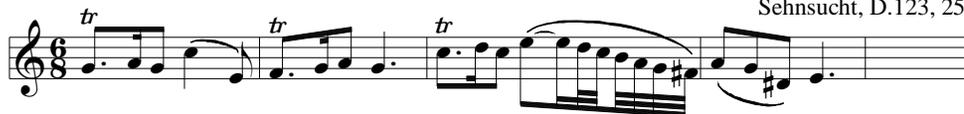
SQ H.78/iii, trio



Sym Op 55/iii



Sehnsucht, D.123, 25



SQ H.10/i



Div H.II:20/ii, trio

Rondo, pf, WoO 49, 60

Div H.II:2/i

Deutsch D.783/#13

Sym K.425/ii

SQ K.173/iii, trio

The Creation H.2/#21, 40

Vn-Va Duo K.424/ii

Frühlingstraum, D.911/#11, 4

Pf Son K.457/iii, 46

$\Delta 2^{\wedge} B1$, upper half-step NT

Die Sterne, D.684, 4



Pf Trio H.25/ii, 19



SQ H.62/iv, 21



Min H.8/#11



Die Verschworenen, D.787/#11, 120



Die vierjährige Posten, D.190/Ov, 4



Pf Son K.331/i



Waltz D.779/#21



$\Delta 2^{\wedge}B1$, lower half-step NT

Gondelfahrer, D.808, 3



Orch Ser K.204/vi



Pf Son K.533/ii



WW Div K.439b#5/ii, trio



Dithyrambe, D.801, 6



Harmoniemesse, H.14/Credo, 211



Min K.164/#3, trio



Pf Son K.533/ii, 23



King Stephan Op 117/#5, 5



Bar Trio H.27/iii



Cosi K.588/#12, 25



Musical notation for Cosi K.588/#12, 25, featuring a treble clef, 6/8 time signature, and a melodic line with a dotted quarter note and an eighth note.

Pf Son D.960/iii



Musical notation for Pf Son D.960/iii, featuring a treble clef, 3/4 time signature, and a melodic line with a slur over the first two measures.

Deutsch D.783/#16



Musical notation for Deutsch D.783/#16, featuring a treble clef, 3/4 time signature, and a melodic line with a dotted quarter note and an eighth note.

Deutsch K.571/#2



Musical notation for Deutsch K.571/#2, featuring a treble clef, 3/4 time signature, and a melodic line with a dotted quarter note and an eighth note.

Pf Duo K.497/i



Musical notation for Pf Duo K.497/i, featuring a treble clef, 3/4 time signature, and a melodic line with a dotted quarter note and an eighth note.

SQ H.43/ii



Musical notation for SQ H.43/ii, featuring a treble clef, 3/4 time signature, and a melodic line with a dotted quarter note and an eighth note.

Die Zwillingbrüder, D.647/#5



Musical notation for Die Zwillingbrüder, D.647/#5, featuring a bass clef, 3/8 time signature, and a melodic line with a dotted quarter note and an eighth note.

SQ H.79/i



Musical notation for SQ H.79/i, featuring a treble clef, 6/8 time signature, and a melodic line with a dotted quarter note and an eighth note.

Div H.II:7/iv



Musical notation for Div H.II:7/iv, featuring a treble clef, 3/4 time signature, and a melodic line with a dotted quarter note and an eighth note.

Bar Trio H.19/ii



Musical notation for Bar Trio H.19/ii, featuring a treble clef, 3/4 time signature, and a melodic line with a dotted quarter note and an eighth note.

Pf Trio H.5/iii



Musical notation for Pf Trio H.5/iii, featuring a treble clef, 3/4 time signature, and a melodic line with a dotted quarter note and an eighth note.

Bar Trio H.34/ii, trio



Musical notation for Bar Trio H.34/ii, trio, featuring a treble clef, 3/4 time signature, and a melodic line with a dotted quarter note and an eighth note.

SQ H.10/iv

Bagatelle WoO 54/i

Ritterballet WoO 1/#7

SQ H.78/ii

Ser fl-vn-vi Op 25/ii

The Creation H.2/#9

SQ H.80/ii

Lo speciale, H.3/#13

Bar Trio H.2/iii

Pf Son Op 2#3/iv

London Trio H.1/ii

Deutsch K.567/#3

SQ H.66/iv

Deutsch H.12/#4, trio

Rondo, pf, K.511, 8

Die Freunde von Salamanka, D.326/#14, 54

Fierabras, D.796/#15, 144

Bar Trio H.69/ii

SQ K.421/iv, 96

Min K.176/#11

Schöpfungsmesse H.13/Credo, 71

Waltz D.365/#36

Polonaise D.824/#2, trio

Sym H.65/iv

WW Div K.439b#1/ii



Min K.461/#5, trio



SQ K.170/ii



An Rosa I, D.315



Bar Trio H.62/ii



Pf conc frag K.488c



Cosi K.588/#12, 25



Pf Trio Op 1#1/iii



$\Delta^2 B1$, lower whole-step NT

Sym Op 36/ii, 16

Musical notation for Sym Op 36/ii, 16, featuring a treble clef, 3/8 time signature, and a melodic line with a sharp sign on the second measure.

Min in C, pf [Hess supplement ix, 14], trio

Musical notation for Min in C, pf [Hess supplement ix, 14], trio, featuring a treble clef, 3/4 time signature, and a melodic line with trills (tr) in the second and fourth measures.

Deutsch WoO 13/#2, trio

Musical notation for Deutsch WoO 13/#2, trio, featuring a treble clef, 3/4 time signature, and a melodic line with a slur over the first four measures.

Deutsch D.820/#4

Musical notation for Deutsch D.820/#4, featuring a treble clef, 3/4 time signature, and a chordal accompaniment with a sharp sign on the second measure.

Der Tod Oscar's, D.375, 212

Musical notation for Der Tod Oscar's, D.375, 212, featuring a treble clef, 3/8 time signature, and a melodic line with a sharp sign on the second measure.

SQ H.70/iv

Musical notation for SQ H.70/iv, featuring a treble clef, 6/8 time signature, and a melodic line with a slur over the first four measures.

Clockpiece H.28

Musical notation for Clockpiece H.28, featuring a treble clef, 6/8 time signature, and a melodic line with a slur over the first four measures.

Vc Conc H.2/iii

Musical notation for Vc Conc H.2/iii, featuring a treble clef, 6/8 time signature, and a melodic line with a slur over the first four measures.

Lenore Prohaska, WoO 96/#2, 5

Musical notation for Lenore Prohaska, WoO 96/#2, 5, featuring a treble clef, 6/8 time signature, and a melodic line with a slur over the first four measures.

Ländler D.734/#3

Musical notation for Ländler D.734/#3, featuring a treble clef, 3/4 time signature, and a melodic line with a slur over the first four measures.

EX 32:
 $\Delta 2^{\wedge}B1, \{RRR|R\}$

SQ K.172/i

Musical staff in 3/4 time signature. The melody consists of quarter notes and eighth notes, with a key signature of one flat.

Sym H.23/iv

Musical staff in 6/8 time signature. The melody consists of eighth notes and quarter notes, with a key signature of one flat.

Min H.16/#7

Musical staff in 3/4 time signature. The melody consists of quarter notes and eighth notes, with a key signature of one sharp.

Sym H.27/iii

Musical staff in 3/8 time signature. The melody consists of eighth notes and quarter notes, with a key signature of one flat.

Sym K.182/iii

Musical staff in 3/8 time signature. The melody consists of quarter notes and eighth notes, with a key signature of one flat.

Deutsche K.567/#4

Musical staff in 3/4 time signature. The melody consists of quarter notes and eighth notes, with a key signature of one sharp. An "OSC" bracket is placed over the first four notes.

Bar Trio H.79/iii

Musical staff in 6/8 time signature. The melody consists of eighth notes and quarter notes, with a key signature of one flat. An "arp" bracket is placed over the first four notes.

Min K.585/#6

Musical staff in 3/4 time signature. The melody consists of eighth notes and quarter notes, with a key signature of one sharp.

SQ K.168/iii, trio

Musical staff in 3/4 time signature. The melody consists of quarter notes and eighth notes, with a key signature of one flat.

Div H.XIV:10/ii

Musical staff in 3/4 time signature. The melody consists of quarter notes and eighth notes, with a key signature of one flat.

Bar Trio H.36/iii



Musical notation for Bar Trio H.36/iii, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, ending with a repeat sign.

Sym D.125/iii, trio



Musical notation for Sym D.125/iii, trio, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes.

Sym H.16/i



Musical notation for Sym H.16/i, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes.

Sym H.70/iii



Musical notation for Sym H.70/iii, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes.

Hn Duo K.487/#6, trio



Musical notation for Hn Duo K.487/#6, trio, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes.

SQ H.1/iv



Musical notation for SQ H.1/iv, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes.

Deutsch K.571/#6



Musical notation for Deutsch K.571/#6, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes.

Min H.7/#10



Musical notation for Min H.7/#10, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes.

Il Mondo della luna, H.7/#50, 181



Musical notation for Il Mondo della luna, H.7/#50, 181, featuring a treble clef, 3/8 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes.

Fig K.492/#3



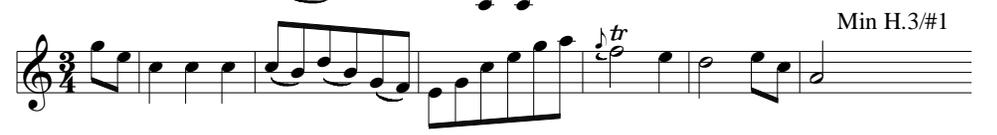
Musical notation for Fig K.492/#3, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes.

Min H.3/#3



Musical notation for Min H.3/#3, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes.

Min H.3/#1



Musical notation for Min H.3/#1, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, ending with a trill (tr) on a note.

SQ H.76/ii, 16



Sym K.550/ii



Bar Trio H.64/ii



Deutsch WoO 13/#12, trio



Min H.5/#4



Sym H.81/iii



Sym H.51/iii



SQ H.64/iii



Hn Conc K.495/iii



Deutsch WoO 8/#11



Sym K.184/iii



Mass in C, K.259/Gloria



Lachen nicht, Mädchen, H.14, 3



Sym H.41/iv



Sym H.57/iv



SQ H.76/iii, trio



Hn Conc K.447/iii



Sym Op 55/iii, 7



Sym K.199/i



Waltz D.146/#1



Deutsch D.128/#9



Sym H.63/iiiB



Mariazellermesse, H.8/Credo



Pf Conc K.413/i



Bar Trio H.63/iii



Musical notation for Bar Trio H.63/iii, featuring a treble clef, 3/4 time signature, and a melody with eighth and quarter notes.

Mass in C, K.337/Credo, 82



Musical notation for Mass in C, K.337/Credo, 82, featuring a treble clef, 3/4 time signature, and a melody with quarter and eighth notes.

Il Re K.208/#5



Musical notation for Il Re K.208/#5, featuring a treble clef, 3/8 time signature, and a melody with eighth notes and triplets.

Le Pescatrici, H.4/#41



Musical notation for Le Pescatrici, H.4/#41, featuring a treble clef, 3/4 time signature, and a melody with quarter notes and a trill (tr).

Orch Ser K.203/v, trio



Musical notation for Orch Ser K.203/v, trio, featuring a treble clef, 3/4 time signature, and a melody with quarter notes and a slur labeled 'line'.

L'Infedeltà delusa, H.5/#8, 27



Musical notation for L'Infedeltà delusa, H.5/#8, 27, featuring a treble clef, 3/4 time signature, and a melody with quarter notes.

Orch Ser K.320/vi, trio 1



Musical notation for Orch Ser K.320/vi, trio 1, featuring a treble clef, 3/4 time signature, and a melody with quarter notes.

Orch Ser K.185/iv



Musical notation for Orch Ser K.185/iv, featuring a treble clef, 3/4 time signature, and a melody with quarter notes and triplets.

Deutsch K.567/#2



Musical notation for Deutsch K.567/#2, featuring a treble clef, 3/4 time signature, and a melody with quarter notes.

Min H.7/#3



Musical notation for Min H.7/#3, featuring a treble clef, 3/4 time signature, and a melody with quarter notes and a trill (tr).

Min H.11/#1



Musical notation for Min H.11/#1, featuring a treble clef, 3/4 time signature, and a melody with quarter notes and triplets.

WW Div K.439b#1/i



Musical notation for WW Div K.439b#1/i, featuring a treble clef, 3/4 time signature, and a melody with quarter notes.

Deutsch K.536/#5



arp

Sym H.48/iii



Orch Ser K.320/vi



Min H.19/#11 (dubious)



Vn-Va Duo, H.6/iii



SQ H.34/i



Sym H.32/iv



Sym K.319/iii



Min H.16/#5, trio



OSC

Min H.3/#5, trio



Waltz D.145/#2



Deutsch D.420/#3





Waltz D.779/#2



Sym H.83/iii, trio



Pf Trio H.4/ii



Stimme der Liebe, D.187



Waltz D.924/#12



Adagio, mandolin-pf, WoO 43b



Sym Op 93/iv



SQ K.575/iii



Pf Trio H. 18/ii



Str Trio (Div) K.563/v, trio 1



Pf Trio H.18/ii, 16



La vera costanza, H.8/#34, 69



Skolie, D.507



Entf K.384/#15, 84



Zbfl K.620/#16



Vn Son K.378/iii, 152



Min WoO 7/#10, trio



Pf Trio H.30/ii



Pf Son D.157/iii, trio



Fl Conc K.313/iii



Aria H.XVII:F1 (from Min H.20)



Il Mondo della luna, H.7/#42c, 109



Pf Conc K.456/iii



Str 5t sketch, K.613a, 57



Sym K.199/iii, 52



Sym H.89/iii



Pf Conc K.413/i, 24



Min WoO 7/#8, trio



Il Mondo della luna, H.7/#41, 42



Bar Trio H.124/ii



Namensfeier Cantate, D.294, 25



WW Div K.188/i



Concertone, 2 vn + orch, K.190/iii, 37



Bar Trio H.100/ii, trio



SQ H.48/iv



SQ H.49/iii, trio



Musical notation for SQ H.49/iii, trio, featuring a treble clef, 3/4 time signature, and a melodic line with eighth and sixteenth notes.

Min K.176/#14



Musical notation for Min K.176/#14, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes and a repeat sign at the end.

Pf Son D.557/iii, 21



Musical notation for Pf Son D.557/iii, 21, featuring a treble clef, 6/8 time signature, and a melodic line with eighth notes and a sharp sign.

Sym H.55/iii, trio



Musical notation for Sym H.55/iii, trio, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes and a trill (tr) marking.

Lira Notturmo H.25/iv



Musical notation for Lira Notturmo H.25/iv, featuring a treble clef, 6/8 time signature, and a melodic line with eighth notes and a repeat sign.

Pf Trio WoO 38/ii



Musical notation for Pf Trio WoO 38/ii, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes.

Div H.IV:8./i



Musical notation for Div H.IV:8./i, featuring a treble clef, 6/8 time signature, and a melodic line with eighth notes and trill (tr) markings.

Div H.V:20/iii



Musical notation for Div H.V:20/iii, featuring a treble clef, 6/8 time signature, and a melodic line with eighth notes and a trill (tr) marking.

Deutsch D.135, trio



Musical notation for Deutsch D.135, trio, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes and a fermata marking.

SQ K.590/iii



Musical notation for SQ K.590/iii, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes and a fermata marking.

Div H.II:15/iv



Musical notation for Div H.II:15/iv, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes.

Pf Trio H.16/ii, 17



Musical notation for Pf Trio H.16/ii, 17, featuring a treble clef, 6/8 time signature, and a melodic line with eighth notes and triplet markings (3).

Church Son K.244, 21



Pf Son K.280/i



Le Pescatrici, H.4/#30, 74



SQ H.24/i



In der Ferne, D.957/#6, 66



Mass in C, D.452/Credo, 17



WW Div K.439b#1/i, 26



Pf Son H.20/ii



Requiem, K.626/Hosties, 3



Bar Trio H.117/iii



Pf Trio D.929/iii



Bar Trio H.107/i



Bar Trio H.116/ii

Vn Son K.378/iii

Orch Notturmo K.286/iii

Sym H.67/i

Deutsch K.536/#1

Pf Son H.13/ii

Deutsch K.571/#3, trio

Min H.8/#12

Sym H.74/iii

Min WoO 9/#4, trio

SQ H.60/iii

Pf Son K.332/i, 71

Waltz D.779/#4



EX 33:
 $\Delta 2^{\wedge} B1, \{-RR|- \}$

SQ H.7/ii

Musical notation for SQ H.7/ii in 3/4 time, featuring a melodic line with a slur and a fermata.

Min H.1/#11

Musical notation for Min H.1/#11 in 3/4 time, featuring a melodic line with a slur and a fermata.

arp La vera costanza, H.8/#16, 160

Musical notation for La vera costanza, H.8/#16, 160 in 3/4 time, featuring an arpeggiated pattern.

line La fedeltà premiata, H.10/#24, 170

Musical notation for La fedeltà premiata, H.10/#24, 170 in 6/8 time, featuring a melodic line with a slur and a fermata.

OSC Mass in C minor, K.427/Credo (inc)

Musical notation for Mass in C minor, K.427/Credo (inc) in 3/4 time, featuring triplets.

OSC Deutsch WoO 8/#11, trio

Musical notation for Deutsch WoO 8/#11, trio in 3/4 time, featuring triplets.

Rosamunde D.797/#8

Musical notation for Rosamunde D.797/#8 in 6/8 time, featuring a melodic line with a slur and a fermata.

Schöpfungsmesse, H.13/Kyrie, 9

Musical notation for Schöpfungsmesse, H.13/Kyrie, 9 in 3/4 time, featuring a melodic line with a slur and a fermata.

tr WW Div K.240/i

Musical notation for WW Div K.240/i in 3/4 time, featuring trills.

Schöpfungsmesse, H.13/Kyrie, 29

Musical notation for Schöpfungsmesse, H.13/Kyrie, 29 in 6/8 time, featuring a melodic line with a slur and a fermata.

Waltz D.924/#5



Deutsch, pf, Hess 67/#1



Bar Trio H.47/iii



Wie sanft, wie ruhig, K.473, 9



Sym H.69/iii



Pf Conc Op 73/iii



Min H.3/#7



Sym H.64/iii, trio



Waltz D.365/#29



Waltz D.969/#4



Rondo, pf-orch, WoO 6



Frühlingsgesang, D.709, 54



Pf Trio H.3/ii, 97 (Pleyel?)



EX 34:
 $\Delta 2^{\wedge}B1, \{-RR|R\}$

Min K.585/#1

Min K.509/#6

Church Son K.244

Sym H.43/i

Min H.16#14, trio

Min WoO 9/#5

Min H.19/#3 (dubious)

Sym H.55/i

Min H.16/#16

Sym H.14/i

The image displays ten staves of musical notation in 3/4 time. Each staff begins with a treble clef and a 3/4 time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. Some staves feature triplets, indicated by a '3' over a group of notes. The final staff includes a trill ornament, marked with 'tr'. The titles for each staff are: Min K.585/#1, Min K.509/#6, Church Son K.244, Sym H.43/i, Min H.16#14, trio, Min WoO 9/#5, Min H.19/#3 (dubious), Sym H.55/i, Min H.16/#16, and Sym H.14/i.

Min H.11/#7

Sym H.5/iii

Orch Div K.334/v

Modlinger Dance, WoO 17/#8, trio

Min H.3/#5

SQ H.47/iii

La fedeltà premiata, H.10/#26, 5

Sym H.23/i

tr

Pf Trio Op 97/ii, trio, 35

arp

Min K.315a/#4

Don G K.527/#12, 60

nt

Das Traumbild, K.530, 2

Div H.II:20/v

arp SQ H.46/iii

SQ H.25/ii

arp tr Orch Ser K.204/vii, 16 tr

SQ H.28/iii tr

Min H.1/#8

Div H.II:3/iv, trio

Bar Trio H.40/ii 3

Sym H.31/iii

Min H.20/#10 (authentic?) tr tr

Bar Trio H.56/i

Waltz D.365/#9

Ob 4t K.370/iii, 51

Musical notation for Ob 4t K.370/iii, 51, featuring a treble clef, 6/8 time signature, and a melodic line with a trill.

Vc Son Op 5#2/i, 120

Musical notation for Vc Son Op 5#2/i, 120, featuring a treble clef, 3/4 time signature, and a melodic line.

SQ D.887/iv, 59

Musical notation for SQ D.887/iv, 59, featuring a treble clef, 6/8 time signature, and a melodic line.

Waltz D.365/#6

Musical notation for Waltz D.365/#6, featuring a treble clef, 3/4 time signature, and a melodic line.

Deutsch D.783/#7

Musical notation for Deutsch D.783/#7, featuring a treble clef, 3/4 time signature, and a melodic line with a bracket labeled "line" above it.

SQ H.38/ii, trio

Musical notation for SQ H.38/ii, trio, featuring a treble clef, 3/4 time signature, and a melodic line.

Sym H.62/ii, 64

Musical notation for Sym H.62/ii, 64, featuring a treble clef, 6/8 time signature, and a melodic line with a trill.

Sym H.99/iii, trio

Musical notation for Sym H.99/iii, trio, featuring a treble clef, 3/4 time signature, and a melodic line.

Recollection H.26, 8

Musical notation for Recollection H.26, 8, featuring a treble clef, 3/4 time signature, and a melodic line.

SQ H.42/iii

Musical notation for SQ H.42/iii, featuring a treble clef, 3/4 time signature, and a melodic line.

Min H.3/#8

Musical notation for Min H.3/#8, featuring a treble clef, 3/4 time signature, and a melodic line.

SQ D.112/iii

Musical notation for SQ D.112/iii, featuring a treble clef, 3/4 time signature, and a melodic line.



Pf Son H.3/iii

Musical notation for Piano Sonata H.3/iii, featuring a treble clef, 3/4 time signature, and a trill (tr) over a note.



Waltz D.365/#16

Musical notation for Waltz D.365/#16, featuring a treble clef, 3/4 time signature, and a fermata over a note.



Zbfl, K.620/#7

Musical notation for Zitherflöte, K.620/#7, featuring a treble clef and 6/8 time signature.



SQ K.458/i

Musical notation for SQ K.458/i, featuring a treble clef and 6/8 time signature.



Waltz D.365/#15

Musical notation for Waltz D.365/#15, featuring a treble clef, 3/4 time signature, and a double bar line with repeat dots.



Sym H.103/iii

Musical notation for Symphony H.103/iii, featuring a treble clef, 3/4 time signature, and rests.



Sym H.79/iii, trio

Musical notation for Symphony H.79/iii, trio, featuring a treble clef, 3/4 time signature, and a double bar line with repeat dots.



Sinf Conc K.297b/iii, 261

Musical notation for Symphony Concerto K.297b/iii, 261, featuring a treble clef and 6/8 time signature.



Hn Conc K.412/ii

Musical notation for Horn Concerto K.412/ii, featuring a treble clef and 6/8 time signature.



Don G. K.527/#16, 4

Musical notation for Don Giovanni K.527/#16, 4, featuring a treble clef and 6/8 time signature.



Don G K.527/#15, 35

Musical notation for Don Giovanni K.527/#15, 35, featuring a treble clef and 6/8 time signature.



Il Ritorno di Tobia, H.XXI:1/Ov, 14

Musical notation for Il Ritorno di Tobia, H.XXI:1/Ov, 14, featuring a treble clef, 3/4 time signature, and a fermata over a note.

Pf Son Op 26/i

Musical notation for Pf Son Op 26/i, featuring a treble clef, a key signature of one flat, and a 3/8 time signature. The melody consists of eighth and sixteenth notes.

Mass in hon. BVM, H.4/Credo

Musical notation for Mass in hon. BVM, H.4/Credo, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a triplet of eighth notes.

Pf Trio Op 70#2/iii

Musical notation for Pf Trio Op 70#2/iii, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody is composed of quarter and eighth notes.

SQ H.58/ii

Musical notation for SQ H.58/ii, featuring a treble clef, a key signature of one flat, and a 6/8 time signature. It includes a triplet of eighth notes.

Bar Trio H.44/i

Musical notation for Bar Trio H.44/i, featuring a treble clef, a key signature of one flat, and a 6/8 time signature. The melody includes eighth and sixteenth notes.

SQ H.46/iii, trio

Musical notation for SQ H.46/iii, trio, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody consists of quarter and eighth notes.

Il Re K.208/#1, 7

Musical notation for Il Re K.208/#1, 7, featuring a treble clef, a key signature of one flat, and a 6/8 time signature. It includes an oscillando (OSC) marking.

Sym H.102/iii

Musical notation for Sym H.102/iii, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody consists of quarter and eighth notes.

Hn Conc K.417/iii

Musical notation for Hn Conc K.417/iii, featuring a treble clef, a key signature of one flat, and a 6/8 time signature. The melody consists of quarter and eighth notes.

Sym H.52/ii, 42

Musical notation for Sym H.52/ii, 42, featuring a treble clef, a key signature of one flat, and a 3/8 time signature. The melody includes sixteenth notes.

Acide, H.1/Sinfonia/iii, 25

Musical notation for Acide, H.1/Sinfonia/iii, 25, featuring a treble clef, a key signature of one flat, and a 3/8 time signature. The melody consists of eighth and sixteenth notes.

Deutsch D.790/#11

Musical notation for Deutsch D.790/#11, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a fermata and a second ending bracket.

Waltz D.365/#1



EX 35:

$\Delta 2^{\wedge}B1, \{RRR|- \}$

Min H.20/#9 (authentic?)

Min H.8/#1

Pf Duo-Son Op 6/i

Missa solemnis, Op 123/Gloria, 176

Min D.335

Lira Notturmo H.30/i

Sym H.36/iii

Div H.II:16/iv, trio

SQ H.59/iii, trio

Pf Son H.33/iii

SQ H.35/iii, 28



Vn-Va Duo, H.5/iii



Sym H.66/iii



Str 5t K.614/i



L'Oca K.422/#3



Orlando paladino, H.11/#30, 39



Il Mondo della luna, H.7/#55, 74



Deutsch K.536/#2



Min H.7/#13



Sym H.43/iii



Min D.380/#1



Selma und Selmer, D.286, 3



Pf Son K.284/iii, var xii



Musical notation for Pf Son K.284/iii, var xii, featuring a treble clef, 3/4 time signature, and a melodic line with eighth and sixteenth notes.

SQ H.6/ii, trio



Musical notation for SQ H.6/ii, trio, featuring a treble clef, 3/4 time signature, and a melodic line with a triplet of eighth notes.

WW 6t Op 71/iii



Musical notation for WW 6t Op 71/iii, featuring a treble clef, 3/4 time signature, and a melodic line with a triplet of eighth notes and a slur over a group of notes.

Pf Son H.50/iii



Musical notation for Pf Son H.50/iii, featuring a treble clef, 3/4 time signature, and a melodic line with eighth and sixteenth notes.

Sym H.67/iii



Musical notation for Sym H.67/iii, featuring a treble clef, 3/4 time signature, and a melodic line with a slur over a group of notes and a sharp sign.

Deutsch K.586/#9



Musical notation for Deutsch K.586/#9, featuring a treble clef, 3/4 time signature, and a melodic line with a slur over a group of notes and a sharp sign.

Min K.315a/#6



Musical notation for Min K.315a/#6, featuring a treble clef, 3/4 time signature, and a melodic line with a sharp sign and a double bar line.

Waltz D.365/#32



Musical notation for Waltz D.365/#32, featuring a treble clef, 3/4 time signature, and a melodic line with eighth and sixteenth notes.

Don G K.527/#18



Musical notation for Don G K.527/#18, featuring a treble clef, 3/8 time signature, and a melodic line with eighth notes.

Pf Son K.280/iii, 38



Musical notation for Pf Son K.280/iii, 38, featuring a treble clef, 3/8 time signature, and a melodic line with eighth notes.

Orch Div K.287/v



Musical notation for Orch Div K.287/v, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes and trills (tr).

Min H.16/#10



Musical notation for Min H.16/#10, featuring a treble clef, 3/4 time signature, and a melodic line with eighth notes and triplets of eighth notes.

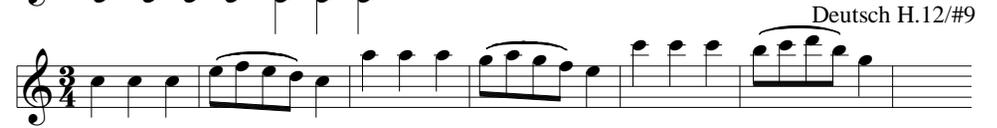
Sym Op 21/ii



Bar Trio H.95/ii, trio



Deutsch H.12/#9



Missa brevis K.192/Gloria, 139



Pf Son K.280/iii



Bar Trio H.11/ii



Magnificat, D.486, 121



Sym H.84/iii



Min H.20/#4 (authentic?)



Cantata H.XXIVa:2/#1b, 27



Sym H.57/i



Fl-Hp Conc K.299/ii



Pf Trio K.442/iii



Sym H.68/ii, trio



Bar Trio H.62/ii, trio



Missa Sancti Nicolai, H.6/Credo, 55



Die Bürgschaft, D.435/#3, 4



Deutsch D.420/#1



Pf Son Op 2#2/ii



Orch Ser K.250/vii, trio 2



Waltz D.779/#20



Deutsch WoO 13/#9



Deutsch WoO 42/#4



Min H.11/#12, trio



Lo speciale, H.3/#20, 68



Alfonso und Estrella, D.732/#3, 12



Pf Son K.332/i, 41



Die Bürgschaft, D.435/#14, 32



Deutsch K.536/#6, trio



Mass in Ab, D.678/Credo, 131



Contradance, K.462/#2, 16



Deutsch K.586/#8



Sym H.79/iii



SQ K.589/iii, trio



Missa solemnis, Op 123/Credo, 309



Rondo, pf, WoO 48



arp Min in F, pf [Hess supplement ix, 12]

Musical notation for Min in F, pf [Hess supplement ix, 12]. The staff is in 3/4 time, starting with a treble clef. It features a melodic line with an arpeggiated figure indicated by a bracket labeled 'arp'.

Sym H.8/i, 51

Musical notation for Sym H.8/i, 51. The staff is in 3/8 time, starting with a treble clef. It features a rhythmic pattern of eighth notes.

Sym H.8/i

Musical notation for Sym H.8/i. The staff is in 3/8 time, starting with a treble clef. It features a rhythmic pattern of eighth notes.

line Min K.568/#3

Musical notation for Min K.568/#3. The staff is in 3/4 time, starting with a treble clef. It features a melodic line with a slur labeled 'line'.

Sym H.65/iii

Musical notation for Sym H.65/iii. The staff is in 3/4 time, starting with a treble clef. It features a melodic line with trills indicated by 'tr'.

Min H.19/#1, trio (dubious)

Musical notation for Min H.19/#1, trio (dubious). The staff is in 3/4 time, starting with a treble clef. It features a melodic line with a sharp sign indicating a key signature change.

Vn Conc K.218/iii, 46

Musical notation for Vn Conc K.218/iii, 46. The staff is in 6/8 time, starting with a treble clef. It features a melodic line with a dashed line above it.

Cosi K.588/#19, 23

Musical notation for Cosi K.588/#19, 23. The staff is in 6/8 time, starting with a treble clef. It features a melodic line with a sharp sign indicating a key signature change.

Sym H.38/iii

Musical notation for Sym H.38/iii. The staff is in 3/4 time, starting with a treble clef. It features a melodic line with a sharp sign indicating a key signature change.

nt Vn Son Op 24/iii

Musical notation for Vn Son Op 24/iii. The staff is in 3/4 time, starting with a treble clef. It features a melodic line with a slur labeled 'nt'.

Cl Conc K.622/iii

Musical notation for Cl Conc K.622/iii. The staff is in 6/8 time, starting with a treble clef. It features a melodic line with a sharp sign indicating a key signature change.

Der Graf von Gleichen, D.918/#19, 240

Musical notation for Der Graf von Gleichen, D.918/#19, 240. The staff is in 6/8 time, starting with a treble clef. It features a melodic line with a sharp sign indicating a key signature change.

Bar Trio H.61/iii, trio



Bar Trio H.94/ii



Min H.7/#5



Alfonso und Estrella, D.732/#30, 8



Sym K.200/i, 33



Sym H.53/iii



Deutsch D.790/#2



Deutsch D.783/#1



OSC

Gloria fragment, K.323a



Bar Octet H.5/i



Orlando paladino, H.11/#2, 15



Waltz D.779/#25



SQ Op 18#4/ii

Musical notation for SQ Op 18#4/ii, featuring a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes.

Fantasy, pf, D.760/iii, 79

Musical notation for Fantasy, pf, D.760/iii, 79, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody includes dotted rhythms and eighth notes.

Cosi K.588/#31, 509

Musical notation for Cosi K.588/#31, 509, featuring a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The melody includes a prominent dotted rhythm.

Missa brevis H.7/Credo, 11

Musical notation for Missa brevis H.7/Credo, 11, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is primarily composed of quarter notes.

Pf Son K.279/ii

Musical notation for Pf Son K.279/ii, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody includes triplet markings over eighth notes.

Ländler D.734/#16

Musical notation for Ländler D.734/#16, featuring a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The melody is a simple, rhythmic folk tune.

Deutsch K.586/#4, trio

Musical notation for Deutsch K.586/#4, trio, featuring a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The melody includes a variety of note values and rests.

Mass in C, K.259/Credo, 27

Musical notation for Mass in C, K.259/Credo, 27, featuring a treble clef, a 3/4 time signature, and a key signature of one flat (Bb). The melody is a simple, rhythmic folk tune.

$\Delta 2^{\wedge}B1, 3P+NT$

The image displays six musical staves, each representing a different piece of music. Each staff includes a key signature and time signature, and is annotated with 'nt' (no trill) or 'tr' (trill) markings. The pieces are:

- Lira Notturmo H.30/i**: Treble clef, 3/4 time signature. The first staff shows a sequence of notes with an 'nt' marking over a group of notes.
- Str 5t K.614/i**: Treble clef, 6/8 time signature. The second staff shows a sequence of notes with 'tr' markings over several notes.
- WW 6t Op 71/iii**: Treble clef, 3/4 time signature. The third staff shows a sequence of notes with an 'nt' marking over a group of notes.
- Deutsch D.420/#1**: Treble clef, 3/4 time signature. The fourth staff shows a sequence of notes with an 'nt' marking over a group of notes.
- Pf Son Op 2#2/ii**: Treble clef, 3/4 time signature. The fifth staff shows a sequence of notes with an 'nt' marking over a group of notes.
- Vn Son Op 24/iii**: Treble clef, 3/4 time signature. The sixth staff shows a sequence of notes with an 'nt' marking over a group of notes.

EX 36:
 $\Delta^2 \wedge B1$, 3-linear

Vn Conc K.218/iii, 46



A single staff of music in 6/8 time, featuring a sequence of eighth and sixteenth notes with various accidentals.

Vn Conc K.218/ii



A single staff of music in 3/4 time, featuring a sequence of quarter and eighth notes with various accidentals.

Vn Conc K.218/iii, 23



A single staff of music in 6/8 time, featuring a sequence of eighth and sixteenth notes with various accidentals.

Sym H.56/iv



A single staff of music in common time, featuring a sequence of eighth notes with triplets and a final eighth-note run.

Die vier Weltalter, D.391



A single staff of music in 6/8 time, featuring a sequence of eighth notes with a bracketed section labeled 'arp'.

Un moto di gioia, aria, K.579, 8



A single staff of music in 3/8 time, featuring a sequence of eighth notes with various accidentals.

Bar Trio H.78/ii



A single staff of music in 3/4 time, featuring a sequence of quarter notes and a final double bar line.

SQ Op 74/iii, trio



A single staff of music in 3/4 time, featuring a sequence of quarter notes.

Min H.16/#6, trio



A single staff of music in 3/4 time, featuring a sequence of quarter notes with various accidentals.

Vn Son K.378/iii, 74



A single staff of music in 3/8 time, featuring a sequence of eighth notes with various accidentals and trills marked 'tr'.

Trp Conc H.1/ii

Div H.II:21/iv

Min K.568/#4

Min H.11/#2

Min H.16/#19

Contradance K.267/#1, 16

Dances, D.145/Landler 10

Waltz D.146/#18

Deutsch D.420/coda

Fig K.492/#26, 42

Ruins of Athens Op 113/#7

Dances, D.145/Landler 5

Die Freunde von Salamanka, D.326/#15, 4



Pf Sonatine Anh 5#1/ii



Missa brevis K.140/Kyrie (doubtful)



Pf Trio WoO 39, 19



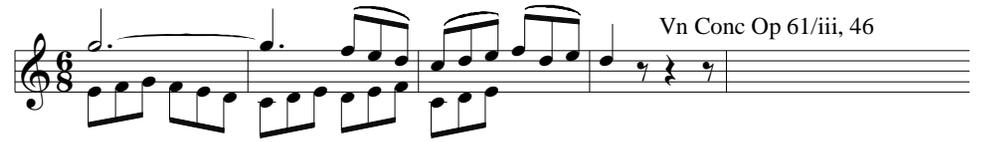
Die Zwillingenbrüder, D.647/#7, 2



Sym K.385/iii, trio



Vn Conc Op 61/iii, 46



SQ H.7/iv



Bar Trio H.123/iii, trio



38 Dances, D.145/Waltz #11



SQ H.37/ii, trio



SQ K.169/iii, trio



Min K.315a/#3, trio



Duo, 2 pf, Op 6/i, 25



Min K.599/#2, trio



Deutsch D.420/#6



Orch Ser K.250/vii, trio 1



Adelwold und Emma, D.211, 278



Min H.23



Bar Trio H.86/i



Min K.164/#4, trio



Min K.176/#6, trio



Deutsche K.567/#4, trio



Idomeneo, K.366/#15



Pf Son H.24/iii



Sym H.67/i, 56



Deutsch K.600/#3, trio



SQ Op 132/ii, 128



Landler D.145/#9



Deutsch K.567/#2, trio



Sym H.43/iii, trio



Bar Trio H.44/iii, trio



Div H.XIV:3/i



EX 37:
 $\Delta 2^{\wedge}B1, \{RR-|- \}$

Min K.164/#5



Musical notation in 3/4 time, featuring a sequence of eighth and quarter notes.

WW Ser K.375/iv



Musical notation in 3/4 time, featuring a sequence of quarter notes.

SQ H.75/iii



Musical notation in 3/4 time, featuring a sequence of quarter notes with some accidentals.

Sym H.101/iii



Musical notation in 3/4 time, featuring a sequence of quarter notes with some accidentals.

Wellington Op 91/pt 2, 64



Musical notation in 3/4 time, featuring a sequence of quarter notes.

Octet D.803/iii



Musical notation in 3/4 time, featuring a sequence of quarter notes with a slur and 'nt' marking.

Song fragment, H.48a, #3



Musical notation in 3/4 time, featuring a sequence of quarter notes with a slur and 'line' marking.

Sym Op 67/ii, 22



Musical notation in 3/8 time, featuring a sequence of eighth notes with a slur and 'line' marking.

Minuet, orch, K.409



Musical notation in 3/4 time, featuring a sequence of quarter notes with slurs and 'tr' markings.

Ruf vom Berge, WoO 147, 5



Musical notation in 3/8 time, featuring a sequence of eighth notes with a slur and 'line' marking.

Bar Trio H.35/iii

Sei mir gegrusst! D.741, 9

SQ H.8/iv

SQ H.44/iii

Deutsch WoO 42/#6

Min K.176/#5, trio

Min WoO 10/#1

Modlinger Dance, WoO 17/#11, trio

Sym H.55/i, 45

Sym H.103/i, 39

March D.968b/#1

Die Bürgschaft, D.246, 112

The image displays a series of ten musical staves for a trumpet instrument. Each staff contains a short melodic or rhythmic fragment. Above the notes, various performance instructions are written in a serif font, including 'line', 'OSC', 'tr', and '3' (triplets). The staves are arranged vertically, with the first staff at the top and the last at the bottom. The key signatures and time signatures vary across the staves, including 3/4, 3/8, 6/8, and 4/4. The fragments are separated by blank space, and some end with double bar lines and repeat dots.

line Bar Trio H.49/iii

line SQ H.61/iv

OSC The Seasons H.3/#28, 88

OSC Waltz D.779/#6

arp Prometheus, Op 43/#15, 38

Vc Son Op 5#1/ii

Fierabras, D.796/#9, 16

line tr WW Div K.213/iii

line Pf Trio WoO 39

Sym H.75/iii, trio

SQ H.12/iv

Div H.II.22/iv

Min K.599/#6, trio

Deutsch WoO 13/#2

$\Delta 2^{\wedge}B1, \{RR-|- \} + \text{line}$

Song fragment, H.48a, #3

Sym Op 67/ii, 22

Minuet, orch, K.409

Ruf vom Berge, WoO 147, 5

Bar Trio H.35/iii

Sym H.55/i, 45

Die Bürgschaft, D.246, 112

Bar Trio H.49/iii

SQ H.61/iv

WW Div K.213/iii

line Pf Trio WoO 39

line Deutsch WoO 13/#2

The image shows two staves of musical notation. The top staff is in 6/8 time and the bottom staff is in 3/4 time. Both staves have a 'line' annotation above the first few notes. The top staff contains a melodic line with eighth and sixteenth notes, while the bottom staff contains a simpler melodic line with quarter and eighth notes.

$\Delta^2 \wedge B1, \{RR-|- \} + NT$

Octet D.803/iii



Sym H.103/i, 39



March D.968b/#1



Song fragment H.48d, #4



Fl Son, Anh 4/iv (authentic?)



Heiligmesse, H.10/Credo, 61



Sym H.104/iii



Waltz D.779/#27



Bar Trio H.70/iii



Bar Trio H.43/ii



Min H.11/#5, trio



EX 38:
 $\Delta 2^{\wedge}B1, \{--R|R\}$

$\Delta 2^{\wedge}B1, 3L+\{--R|R\}$

The image displays eight staves of musical notation, each representing a different source for the rhythmic pattern EX 38. The staves are arranged vertically and include the following titles and details:

- Staff 1:** SQ Op 18#3/iv, 26. The notation is in 6/8 time and features a melodic line with a dashed box and a plus sign above the first two notes.
- Staff 2:** Pf Conc K.482/ii, 64. The notation is in 3/8 time and shows a melodic line with a trill-like figure at the end.
- Staff 3:** Sym H.80/i, 25. The notation is in 3/4 time and features a melodic line with a trill-like figure at the end.
- Staff 4:** Sym Op 93/iii, trio. The notation is in 3/4 time and shows a melodic line with a trill-like figure at the end.
- Staff 5:** Erinnerungen, D.98. The notation is in 6/8 time and features a melodic line with a trill-like figure at the end.
- Staff 6:** Der Alpenjäger, D.524, 2. The notation is in 6/8 time and shows a melodic line with a trill-like figure at the end.
- Staff 7:** Lira Conc H.1/ii. The notation is in 6/8 time and features a melodic line with a trill-like figure at the end.
- Staff 8:** Die Geselligkeit, D.609, 4. The notation is in 6/8 time and shows a melodic line with a trill-like figure at the end.
- Staff 9:** Abendlied der Fürstin, D.495. The notation is in 6/8 time and features a melodic line with a trill-like figure at the end.

Waltz D.146/#8, trio



Vn Son K.306/iii, 62



Sym H.70/iii, trio



Mirjams Siegesgesang, D.942, 82



Div H.IV:5/i



SQ K.156/i, 18



Min, 2 fl, WoO 26/ii



Sym H.56/iv, 25



Sym H.89/ii



Lira Conc H.5/ii



Pf Son Op 31#2/ii, 18



March D.928, trio



SQ frag K.589b



Die Entfernten, D.350



Fierabras, D.796/#2, 8



Pf Conc K.414/ii (J.C. Bach?)



Cosi K.588/#19



Min, pf, WoO 82



Merkenstein, Op 100



La Marchesa, H.XXX:1/#7, 26



Pf Son D.568/iii



Lucio Silla K.135/Ov/iii, 17



SQ H.41/iii, trio



$\Delta 2^{\wedge}B1, 3ARP+\{--R|R\}$

SQ H.45/iii, trio



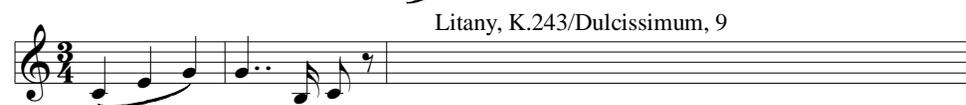
Musical notation for SQ H.45/iii, trio in 3/4 time, featuring a melodic line with eighth and sixteenth notes.

Min H.5/#1, trio



Musical notation for Min H.5/#1, trio in 3/4 time, featuring a melodic line with eighth and sixteenth notes.

Litany, K.243/Dulcissimum, 9



Musical notation for Litany, K.243/Dulcissimum, 9 in 3/4 time, featuring a melodic line with eighth and sixteenth notes.

Div H.XIV:9/ii, trio



Musical notation for Div H.XIV:9/ii, trio in 3/4 time, featuring a melodic line with eighth notes and triplets.

Bar Trio H.109/i



Musical notation for Bar Trio H.109/i in 6/8 time, featuring a melodic line with eighth and sixteenth notes.

Min H.7/#7



Musical notation for Min H.7/#7 in 3/4 time, featuring a melodic line with eighth notes and a repeat sign.

SQ H.36/iii, trio



Musical notation for SQ H.36/iii, trio in 3/4 time, featuring a melodic line with eighth and sixteenth notes.

Div H.II:7/v



Musical notation for Div H.II:7/v in 6/8 time, featuring a melodic line with eighth and sixteenth notes.

Div H.II:17/iii



Musical notation for Div H.II:17/iii in 3/4 time, featuring a melodic line with eighth and sixteenth notes.

SQ H.33/iv



Musical notation for SQ H.33/iv in 3/4 time, featuring a melodic line with eighth notes and a trill (tr).

Bar Trio H.113/iii



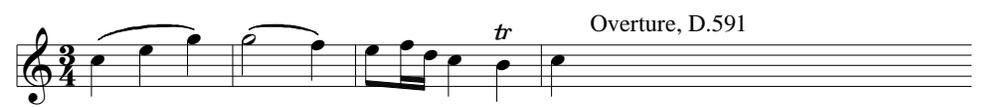
Musical notation for Bar Trio H.113/iii, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody includes a triplet of eighth notes and ends with a double bar line and repeat sign.

SQ H.79/iii



Musical notation for SQ H.79/iii, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of a sequence of eighth and quarter notes.

Overture, D.591



Musical notation for Overture, D.591, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody includes a trill (tr) over a quarter note.

Feuerfarb', Hess 144, 3



Musical notation for Feuerfarb', Hess 144, 3, featuring a treble clef, 6/8 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes.

Feuerfarb' Op 52/#2, 3



Musical notation for Feuerfarb' Op 52/#2, 3, featuring a treble clef, 6/8 time signature, and a key signature of one sharp (F#). The melody includes sixteenth and eighth notes.

Div H.V:11/i



Musical notation for Div H.V:11/i, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody includes a triplet of eighth notes.

Il Ritorno di Tobia, H.XXI:1/#6b



Musical notation for Il Ritorno di Tobia, H.XXI:1/#6b, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody includes a trill (tr) over a quarter note.

Pf-WW 5t Op 16/i, 136



Musical notation for Pf-WW 5t Op 16/i, 136, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes.

Sym H.61/iv, 100



Musical notation for Sym H.61/iv, 100, featuring a treble clef, 6/8 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes.

Sym H.22/iii



Musical notation for Sym H.22/iii, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter notes.

Orch Ser K.185/vi, trio 2



Musical notation for Orch Ser K.185/vi, trio 2, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody includes triplets and trills (tr).

Bar Trio H. 1/iii



Musical notation for Bar Trio H. 1/iii, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth notes.

Div H.II:G1/ii (authentic?)



Bar Octet H.6/iii, 49



L'incontro improvviso H.6/#32, 18



Schöpfungsmesse H.13/Kyrie



Sym H.85/iii



Pf Son H.5/iii



Sym H.5/iii, trio



Pf Trio WoO 38/iii



Sym H.89/iii, trio



Il Mondo della luna, H.7/#44



= Div H.IV:10/iii

Div H.IV:10/iii



= Il Mondo della luna, H.7/#44

Min H.16/#7, trio



Bar Trio H.56/iii



SQ Op 130/ii, trio



SQ Op 18#5/ii, trio



Min H.7/#8



Div H.V:7/ii



Song fragment, H.48a, #1



Sym H.87/iii



Lucio Silla K.135/#21



Theresienmesse, H.12/Agnus, 48



Pf Son D.568/iv



SQ H.2/ii



$\Delta 2^{\wedge}B1, NT+\{--R|R\}$

Modlinger Dance, WoO 17/#5, trio



Deutsch K.509/#1



Deutsch WoO 8/#12



Pf Son K.311/iii



Des Teufels Lustschloß, D.84/#15, 3



Orch Div K.334/vi, 90



Bar Trio H.51/i



SQ H.41/iv



Cosi, K.588/#22, 3



Sym H.31/ii



Bar Octet H.6/ii, 9



Sym H.14/i, 31



Erinnerungen, D.424



WW Ser K.388/ii



SQ H.35/iii



Bar Trio H.35/i



An den Frühling, D.283



Fernando, D.220/#5, 32



Moderato, pf, D.613/ii



Il Mondo della luna, H.7/#6c



Zaide K.344/#8



Sym H.54/iii, trio



SQ frag K.464a



La canterina H.2/#13, 66



Orlando paladino, H.11/#15



Div H.V:13/i



Zaide K.344/#8, 5



Bar Trio H.77/i



Min D.334, trio



Waltz D.146/#7, trio



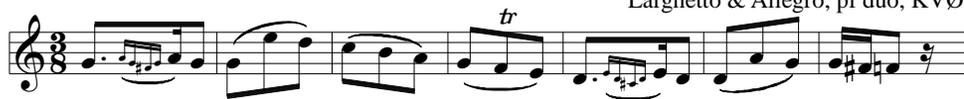
Die Hoffnung, D.637, 4



Le Pescatrici, H.4/#15, 3



Larghetto & Allegro, pf duo, KVØ



$\Delta 2^{\wedge} B1, OSC+ \{ --R|R \}$

Die Landlust, H.10

Deutsch K.600/#6, trio

Pf Son H.3/i

Bar Trio H.37/i

Deutsch WoO 42/#1

Trost, D.671, 10

Modlinger Dance, WoO 17/#6

Rosamunde D.797/#8, 9

Min, SQ, Hess 33

The image displays nine musical staves, each representing a different piece of music. The staves are arranged vertically and contain various musical notations, including notes, rests, and ornaments. The titles of the pieces are written to the right of each staff. The first staff is in 6/8 time and features a melody with eighth and sixteenth notes. The second staff is in 3/4 time and includes a trill. The third staff is in 3/4 time and features a trill. The fourth staff is in 3/4 time and includes a trill and a triplet. The fifth staff is in 3/4 time and features a steady eighth-note rhythm. The sixth staff is in 6/8 time and features a melody with eighth and sixteenth notes. The seventh staff is in 3/8 time and features a melody with eighth and sixteenth notes. The eighth staff is in 6/8 time and features a melody with eighth and sixteenth notes. The ninth staff is in 3/4 time and features a steady eighth-note rhythm.

$\Delta 2^{\wedge} B1$, misc+{--R|R}

Deutsch WoO 13/#6



Cosi K.588/#28



Min K.315a/#5, trio



Min K.176/#12, trio



Bar Trio H.2/ii



SQ H.6/iv



Div H.II:7/ii



Div H.V:13/iii



Bar Trio H.79/ii



Waltz D.779/#17





SQ H.57/iii



Clock-piece H.9



Sym H.88/iii



Pf Trio H.36/i



Bar Octet H.5/iii



Bar Trio H.122/iii



Mass in Eb, D.950/Kyrie, 23



Min H.11/#2, trio



Bar Trio H.55/ii



SQ H.23/ii



Pf Trio H.29/ii



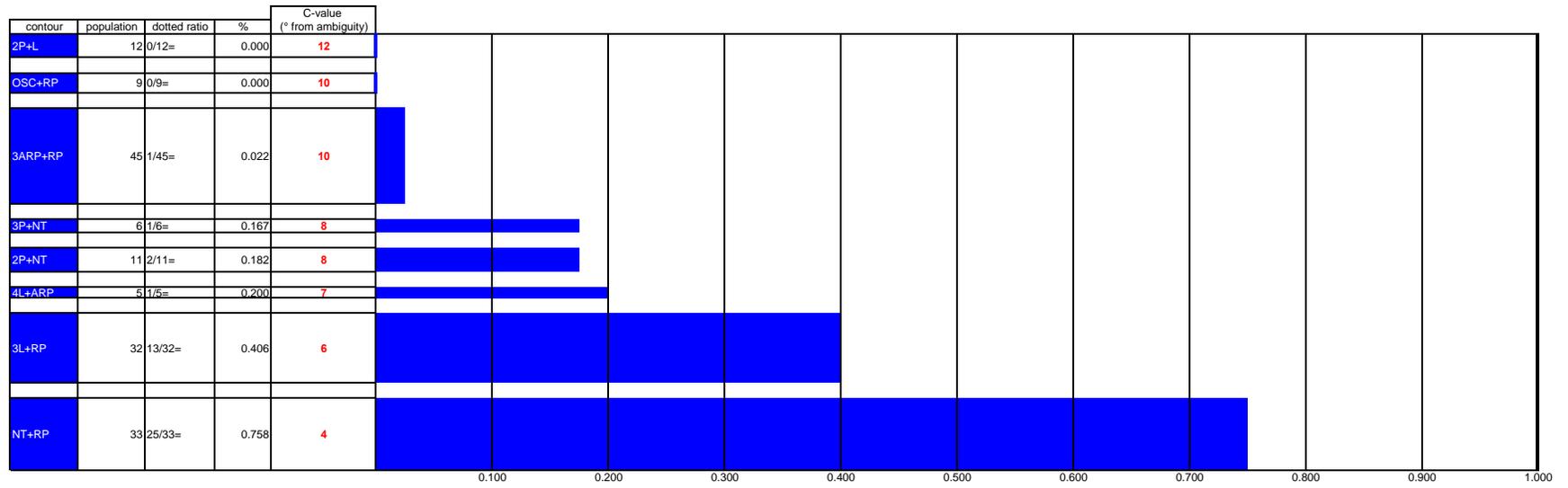
Lo speziale, H.3/#7, 47

Musical notation for 'Lo speziale, H.3/#7, 47'. The staff is in treble clef with a 6/8 time signature. The melody consists of eighth and sixteenth notes, including a triplet of sixteenth notes in the final measure.

SQ Op 132/ii

Musical notation for 'SQ Op 132/ii'. The staff is in treble clef with a 3/4 time signature. The melody consists of quarter and eighth notes, with a sharp sign indicating a key signature change.

Δ2^B1



EX 41: Z5^A3, miscellaneous contours

Sym H.18/ii



Sym H.21/ii



Orch Ser K.250/i, 36



Fierabras, D.796/#23, 27



Die Zwillingenbrüder, D.647/#9, 5



March K.408/ii



Sym H.46/i



Vn Conc K.219/i



Kyrie, K.323, 7



SQ H.78/i, 37



Sym H.51/iv, 17



Sym K.319/iv, 162



Orch Div K.287/ii



La vera costanza, H.8/#10, 64



Orch Div K.247/i



Sym H.7/i



Christus am Ölberge, Op 85/ii, 206

(fugue)



Requiem, K.626/Tuba mirum, 3



Litany K.243/Panis vivus



Christus am Ölberge, Op 85/vi, 35



Tito K.621/#20



Tito K.621/#20, 11



Die Beredsamkeit (partsong), H.4



L'anima del filosofo, H.13/#2b, 105



Pf Son H.35/ii



Sym H.21/ii, 17



Pf Son Op 27#1/iv



Missa solemnis, Op 123/Agnus, 266



SQ Op 95/ii, 34



Marie, D.658, 2



Rondo, vn-orch, K.269, 68



SQ H.64/i



SQ H.64/i, 24



Pf Trio D.898/iv, 52



Str 5t K.174/iv, 49



Die Freunde von Salamanka, D.326/Ov, 61



Fig K.492/Ov, 108



Bar Trio H.48/iii



Sym H.12/i



Die Zwillingbrüder, D.647/Ov, 25



Hn Conc K.412/i



Tito K.621/Ov, 8



Sym H.22/ii



WW Ser K.361/i, 40



WW Ser K.361/i, 15



Pf Conc K.503/iii, 163





Liebeständelei, D.206



(db⁹)
Lebensmelodien, D.395



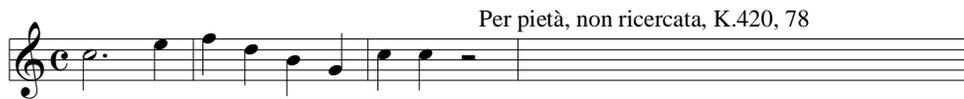
London Trio H.1/i



Alma grande e nobil core, K.578, 96



Five Pf Pieces, D.459/i, 21



Per pietà, non ricercata, K.420, 78



DG K.527/#19, 133



DG K.527/#13 pt 2, 265 [537]



Pf Trio H.22/i, 16



SQ H.31/iii



Il mondo della luna, H.7/#33



Song-fragment, H.48b, #2

Petits riens ballet, K.299b/#13



Bar Trio H.86/ii



Theresienmesse, H.12/Credo, 128



Regina coeli, K.127/Regina, 29



Div H.V:6/ii



Bar Trio H.58/iii



Sym H.24/iv



Liebes-Klage ("T'intendo si, mio cor"), Op 82/#2



Str Trio Op 3/vi, 55



Sakuntala, D.701/#3, 190



Die Zwillingenbrüder, D.647/#10, 2



Sailor's Song, H.31, 12



(fugue subject)

Pf-WW 5t K.452/i, 43

Lazarus, D.689/ii, 94

Hn Conc K.447/i

Pf 4t K.493/iii, 72

SQ H.67/iv, 59

Adagio & Rondo, clock, K.617/Rondo

Contradance K.462/#1

Str 5t K.515/iv, 58

March K.544 (frag)

SQ D.87/i, 74

SQ H.58/iv

Ser, str, K.525/ii



Der Goldschmiedsgesell, D.560, 4



Deutsche Messe, D.872/#6



Abendlied, D.382



SQ D.87/iv, 80



Alfonso und Estrella, D.732/#2, 11



Claudine von Villa Bella, D.239/Ov



Sym H.2/i, 24



SQ Op 130/i, 55



Die Mutter Erde, D.788, 14



SQ H.30/iv



L'incontro improvviso H.6/#41



Ida's Nachtgesang, D.227



L'incontro improvviso, H.6/#14



Sym H.51/iv, 33



Div H.IV:9/i



Egmont Op 84/#2



Fierabras, D.796/#6, 762



Der Greis (partsong), H.5



Als die Geliebte, WoO 132



WW Div K.186/iii



Orlando paladino, H.11/#33, 33



Pf Trio K.502/i



Div H.II:3/iii



Bar Trio H.73/i



SQ H.78/i



Il ritorno di Tobia, H.1/#5b



L'incontro improvviso, H.6/Ov/i, 36



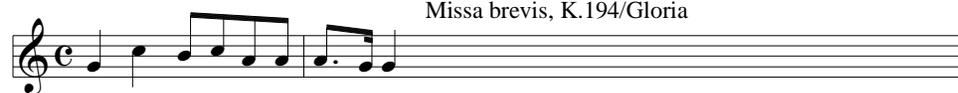
Bar Trio H.102/i



Fl 4t K.285/iii



Missa brevis, K.194/Gloria



Die Zwillingbrüder, D.647/#1, 3



Die Zwillingbrüder, D.647/#1, 8



Sym H.60/v



Vn Son K.403/i, 9



Lucio Silla K.135/#14



Lenore Ov #1, Op 138



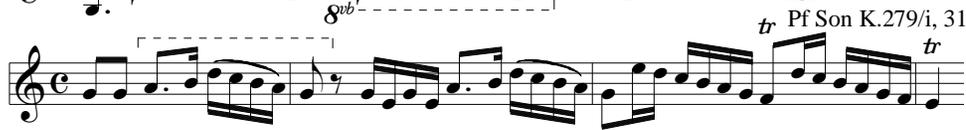
Musical notation for Lenore Ov #1, Op 138, featuring a treble clef, common time signature, and a melodic line with a sharp sign on the final note.

SQ Op 18#4/i, 26



Musical notation for SQ Op 18#4/i, 26, featuring a treble clef, common time signature, and a melodic line with a flat sign and a dashed line indicating a slur.

Pf Son K.279/i, 31



Musical notation for Pf Son K.279/i, 31, featuring a treble clef, common time signature, and a melodic line with a trill sign (*tr*) and a dashed line indicating a slur.

Sym K.425/i, 71



Musical notation for Sym K.425/i, 71, featuring a treble clef, common time signature, and a melodic line with a trill sign (*tr*).

Lambertine, D.301



Musical notation for Lambertine, D.301, featuring a treble clef, 2/4 time signature, and a melodic line with triplets.

EX 42:
Z5^A3, linear

(Z5^A2, 4-linear)

Don G. K.527/#13 pt 2, 237 [509]



Sym Op 67/iv, 64



Sym H.102/iv, 79



SQ K.421/i, 32



Vn Conc K.216/i, 19



Bar Trio H.34/i



Missa brevis, H.7/Credo



Minna, H.23, 8



Orch Ser K.185/i



Sym D.944/ii, 24

Musical notation for Sym D.944/ii, 24, measures 24-25. Treble clef, 2/4 time signature. The melody consists of eighth and sixteenth notes with various articulations.

Finta K.196/#19, 82

Musical notation for Finta K.196/#19, 82, measures 82-83. Treble clef, 2/4 time signature. The melody features a mix of quarter and eighth notes.

Sym H.51/ii

Musical notation for Sym H.51/ii, measures 24-25. Treble clef, 2/4 time signature. The melody includes a prominent sixteenth-note triplet.

Pf Conc K.537/i, 38

Musical notation for Pf Conc K.537/i, 38, measures 38-39. Treble clef, common time signature. The melody is composed of quarter and eighth notes.

2-Pf Conc, K.365/i, 103

Musical notation for 2-Pf Conc, K.365/i, 103, measures 103-104. Treble clef, common time signature. The melody features a triplet of eighth notes.

Allegretto, pf, D.900, 41

Musical notation for Allegretto, pf, D.900, 41, measures 41-42. Treble clef, 2/4 time signature. The melody includes a triplet of eighth notes.

Idom, K.366/#2, 42

Musical notation for Idom, K.366/#2, 42, measures 42-43. Treble clef, common time signature. The melody consists of quarter and eighth notes.

Zbfl K.620/#3, 2

Musical notation for Zbfl K.620/#3, 2, measures 2-3. Treble clef, 2/4 time signature. The melody features eighth and sixteenth notes.

Sym K.202/iv, 33

Musical notation for Sym K.202/iv, 33, measures 33-34. Treble clef, 2/4 time signature. The melody includes a triplet of eighth notes.

SQ H.72/iv, 24

Musical notation for SQ H.72/iv, 24, measures 24-25. Treble clef, 2/4 time signature. The melody consists of quarter and eighth notes.

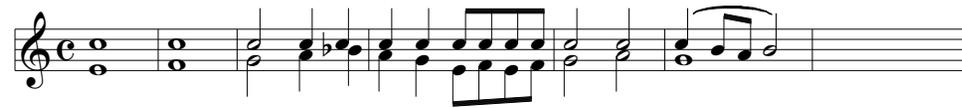
Pf Conc K.246/i, 57

Musical notation for Pf Conc K.246/i, 57, measures 57-58. Treble clef, common time signature. The melody features a complex rhythmic pattern with sixteenth notes.

Bar Trio H.46/iii

Musical notation for Bar Trio H.46/iii, measures 3-4. Treble clef, 2/4 time signature. The melody consists of quarter and eighth notes.

Pf Son D.959/i



Bar Trio H.85/ii



SQ K.499/iv, 44



Don G K.527/Ov, 77



Schiffers Scheidelied, D.910, 46



(b) (but every repetition uses #)

Str Trio Op 3/iv, 35



Ch'io mi scordi di te?, K.505/Rondo, 73



Sym H.101/iv, 62



(Z5^A2, 3-linear)

Antiphon, D.696/#3



Pf Son D.279/i



Tito K.621/#23, 105



SQ H.46/iv



Entf K.384/#13, 7



Die Warnung (partsong), H.6

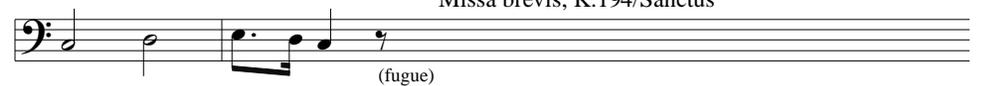


(fugato)

Des Teufels Lustschloß, D.84/#20, 48



Missa brevis, K.194/Sanctus



(fugue)

SQ Op 18#5/iv, 12



Schspl K.486/#4, 6



Bar Trio H.82/ii



Schöpfungsmesse, H.13/Gloria, 3



Musical notation in treble clef, common time, featuring a melodic line with eighth and sixteenth notes.

Pf Trio H.23/i, 20



Musical notation in treble clef, common time, featuring a melodic line with triplets of eighth notes.

Armida, H.12/#22, 20



Musical notation in treble clef, common time, featuring a melodic line with eighth and sixteenth notes.

Pf Son Op 81a/i, 50



Musical notation in treble clef, common time, featuring a melodic line with quarter and eighth notes.

Fig K.492/Ov, 8



Musical notation in treble clef, common time, featuring a melodic line with quarter and eighth notes.

Orch Ser K.203/viii, 33



Musical notation in treble clef, 2/4 time, featuring a melodic line with quarter and eighth notes.

Namensfeier Op 115, 3



Musical notation in treble clef, common time, featuring a melodic line with eighth and sixteenth notes.

Sym Op 92/iv, 26



Musical notation in treble clef, 2/4 time, featuring a melodic line with quarter and eighth notes.

Pf 4t K.493/i, 79



Musical notation in treble clef, common time, featuring a melodic line with quarter and eighth notes.

Vn conc mvt, WoO 5, 164



Musical notation in treble clef, common time, featuring a melodic line with quarter and eighth notes.

Sym H.30/i



Musical notation in treble clef, common time, featuring a melodic line with eighth notes and trills (tr).

SQ D.804/i, 59



Musical notation in treble clef, common time, featuring a melodic line with quarter and eighth notes and a trill (tr). A finger number '5' is written below the first note.



Sym K.425/i, 20



Pf Trio H.17/i, 26



Bar Trio H.21/i



Bar Trio H.90/i



Entf K.384/#8



Bar Trio H.36/i



Sym H.64/i



Zbfl K.620/#1, 67



Vn-Pf Rondo, D.895, 64



WW 6t Op 71/iv, 17



Clar 5t K.581/i, 65



Duo, va-vc, WoO32/i, 35

EX 43:
Z5^A3, ARP

Il ritorno di Tobia, H.1/#2b



Musical notation for Il ritorno di Tobia, H.1/#2b, featuring a treble clef, common time signature, and a melodic line with a fermata over the first measure.

Le Pescatrici, H.4/#19, 10



Musical notation for Le Pescatrici, H.4/#19, 10, featuring a treble clef, common time signature, and a melodic line with a fermata at the end.

Septet Op 20/vi, 33



Musical notation for Septet Op 20/vi, 33, featuring a treble clef, common time signature, and a melodic line with a triplet of eighth notes.

Orlando paladino, H.11/#51, 31



Musical notation for Orlando paladino, H.11/#51, 31, featuring a treble clef, common time signature, and a melodic line with a fermata.

Zaide, K.344/#11



Musical notation for Zaide, K.344/#11, featuring a treble clef, common time signature, and a melodic line with two triplet markings.

Te Deum, K.141



Musical notation for Te Deum, K.141, featuring a treble clef, common time signature, and a melodic line with a fermata and a triplet.

Fl-Hp Conc K.299/i



Musical notation for Fl-Hp Conc K.299/i, featuring a treble clef, common time signature, and a melodic line with a fermata.

Da che penso, H.16, 15



Musical notation for Da che penso, H.16, 15, featuring a treble clef, common time signature, and a melodic line with a first fingering marking.

Ruins, Op 113/#1



Musical notation for Ruins, Op 113/#1, featuring a treble clef, common time signature, and a melodic line with a fermata.

Heiligmesse, H.10/Credo



Musical notation for Heiligmesse, H.10/Credo, featuring a treble clef, common time signature, and a melodic line with a first fingering marking.

March K.408/iii



Mass in C, K.317/Credo, 96



Div H.II:G1/i (authentic?)



Alfonso und Estrella, D.732/#15, 22



Die böse Farbe, D.795/#17, 4



Der Graf von Gleichen, D.918/#7, 4



Alfonso und Estrella, D.732/#28, 45



Sym H.89/i



In te spero, K.440 (sketch)



No, che non sei capace, K.419



L'isola disabitata, H.9/#7, 7



Hn Conc K.495/i, 43



Div H.II:8/iii *tr*

Str 5t K.515/i

Sym H.44/i, 25

WW Div K.166/i, 26

Min, SQ, D.86

Sym H.38/i, 25

Auflösung, D.807, 6

Des Teufels Lustschloß, D.84/#23, 59

Arp Son, D.821/iii, 188

Str 5t K.174/i, 3

Missa brevis, K.194/Kyrie *tr*

Mass in C, Op 86/Agnus, 39

3 (♩ = °)

EX 44: Z5^A3, OSC

Tito, K.621/#5



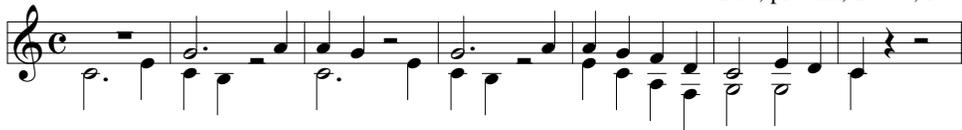
Im Walde, D.834, 65



SQ Op 59#2/iii



Duo, pf 4-hd, D.947, 199



Div H.II:37/i



Dans un bois solitaire, K.308



March K.248



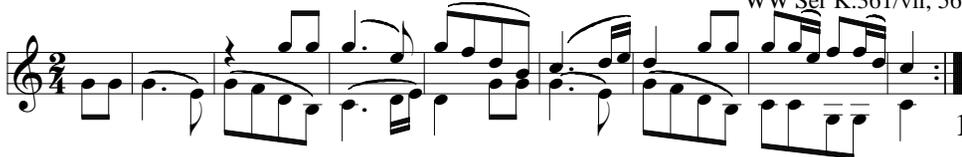
Finta K.196/#20



March, K.335/#2, 18



WW Ser K.361/vii, 56



Man strebt, WoO 120, 6



Bar Trio H.12/i



Vn Son Op 12/#1/i, 43



Theresienmesse, H.12/Benedictus, 27



Bar Octet H.5/ii



Sym H.47/iv



Harmoniemesse, H.14/Benedictus, 17



Fig K.492/#20, 26



Coriolan Ov, Op 62, 52



Deutsche WoO 13/#9, trio



Entf K.384/#4, 5



SQ H.41/i, 48



Vn Conc Op 61/i, 2



Mass, K.259/Kyrie, 9



March H.3, 30



Harmoniemesse, H.14/Agnus, 50



Pf Son K.281/iii



Vn-Pf Conc K.315f, 32



Adelwold und Emma, D.211, 204



Contradance K.269b/#3, 16



Div H.V:16/iii



Der Blumen Schmerz, D.731, 24



EX 47:
Z5^A3, {RR'RR}

Betulia liberata, K.118/#9



Vespers, K.321/Dixit



Entf K.384/#3



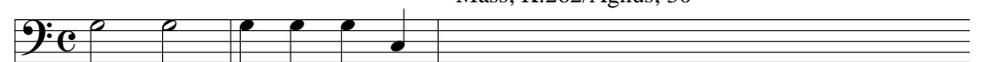
Sym H.87/i



Gesang der Geister, D.538



Mass, K.262/Agnus, 30



Tantum ergo, D.962



Labetrank der Liebe, D.302



EX 48:
Z5^A3, {-R'R-}

Il Re K.208/#2



Fierabras, D.796/#22, 60



An die Sonne, D.270, 5



An die Freude, D.189



Elysium, D.584, 191



Il mondo della luna, H.7/#37, 98



Mariazellermesse, H.8/Benedictus, 28



Hektors Abschied, D.312, 102



Die Bürgschaft, D.435/#1, 53



Don G. K.527/#19, 166



L'incontro improvviso, H.6/#8



Contradance K.609/#3, 16



WW Div K.439b#4/ii



WW Div K.439b#4/v, 48



Bar Trio H.43/iii



Cl-Bn Duo, WoO 27#3/ii (dubious)



Pf Conc H.3/iii



Bar Trio H.3/iii



Bar Trio H.29/iii



Div H.IV:8/iii



Bar Trio H.41/i



Namenstaglied, D.695, 8



Pf Son Op 90/ii, 41



Die Zwillingbrüder, D.647/#8, 127



Overture D.590, 52



Gesang (An Sylvia), D.891, 5



An Laura, D.115



Mirjams Siegesgesang, D.942, 6



Die Mondnacht, D.238



Die vierjährige Posten, D.190/#8



Sym H.82/iv, 65



Il Re K.208/#3, 14



Sym K.504/iii, 66



Entf K.384/#17, 44



Pf Conc K.488/iii, 262



Pf Son K.310/iii, 143



Lucio Silla K.135/#3, 139



Das Liedchen, Op 52/#3



SQ K.155/i, 29



Heiligmesse, H.10/Sanctus



Pf Conc K.466/iii, 139



L'anima del filosofo, H.13/#11, 112



Die Liebe, Op 52/#6



Bar Trio H.55/i



Lied "An die Hoffnung", Op 94, 28



Wiedersehn, D.855, 4



Ritter Toggenburg, D.397



Fig K.492/#1, 9



Sym H.65/i, 37



The Seasons, H.3/#13



L'infedeltà delusa, H.5/#2, 29



Irdisches Glück, D.866d, 17



Exsultate, jubilate, K.165/iii



Bn Conc K.191/ii



Idom K.366/#31, 75



Mass K.275/Kyrie



Fig K.492/#11, 18



WW Div K.289/i, 28



Contradance K.535, 49



Schsp1 K.486/#4, 75



Mass K.337/Agnus, 5



Orch Div K.205/i, 22



EX 49:
Z5^A3, {-R'RR}

Entf K.384/#19, 20



Deutsches Trauermesse, D.621/#5



Des Teufels Lustschloß, D.84/#8, 17



Christus am Ölberge, Op 85/vi, 160



EX 50:
Z5^A3, {RR'R-}

Contredance K.269b/#1, 24



Mass, D.950/Agnus, 127



Mass, K.259/Kyrie, 5



Petits riens ballet, K.299b/#6



Orch Div K.251/v



La fedeltà premiata, H.10/#47b, 73



WW Div K.270/ii



Pf Conc K.414/iii, 108



Pf Trio H.16/iii, 112



Frühlingslied, D.919, 31



Pf Rondo Op 51#1



Sym D. 125/ii



Mass in C, Op 86/Kyrie, 15



Der Jüngling auf dem Hügel, D.702, 21



Alfonso und Estrella, D.732/#32, 46



Der stürmische Morgen, D.911/#18, 9



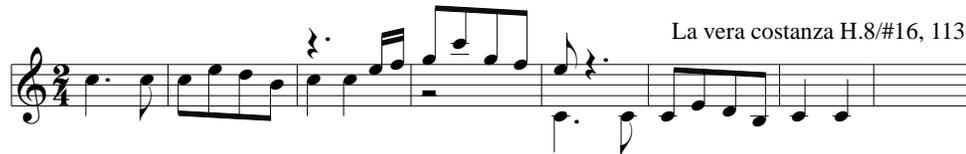
Christus am Ölberge, Op 85/vi, 95



Missa solennis, Op 123/Credo, 194



La vera costanza H.8/#16, 113



Pf Son D.784/i, 61



L'isola disabitata, H.9/#11, 87



Il mondo della luna, H.7/#53



Hn Conc K.412/i, 11



Alfonso und Estrella, D.732/#24, 52



Tito K.621/#19, 54



Il mondo della luna, H.7/#50, 258



Bar Trio H.32/i



Contredance K.267/#4, 17



The Seasons, H.3/#18



Sonatina, vn-pf, D.385/i, 23



Elysium, D.584, 221



Pf Trio H.3/ii (probably Pleyel)



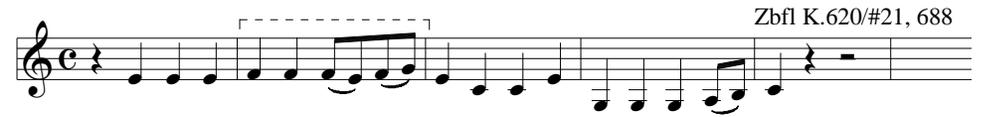
Fidelio Op 72/#9, 36



Pf Conc H.4/iii



Zbfl K.620/#21, 688

Musical notation for Zbfl K.620/#21, 688. The staff is in treble clef with a common time signature (C). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A dashed box highlights a group of notes in the second measure.

SQ H.45/iv, 50

Musical notation for SQ H.45/iv, 50. The staff is in treble clef with a 2/4 time signature. The melody consists of eighth and quarter notes.

L'infedeltà delusa, H.5/#4

Musical notation for L'infedeltà delusa, H.5/#4. The staff is in treble clef with a common time signature (C). The melody features eighth and quarter notes.

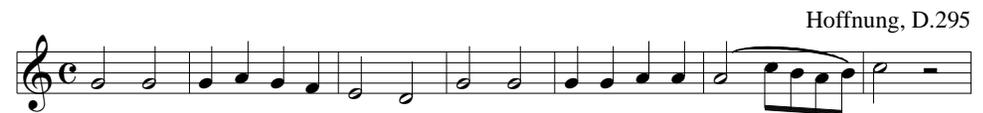
Zbfl K.620/#15

Musical notation for Zbfl K.620/#15. The staff is in treble clef with a 2/4 time signature. The melody consists of eighth and quarter notes.

WW Div K.166/iv, 74

Musical notation for WW Div K.166/iv, 74. The staff is in treble clef with a 2/4 time signature. The melody consists of eighth and quarter notes.

Hoffnung, D.295

Musical notation for Hoffnung, D.295. The staff is in treble clef with a common time signature (C). The melody consists of quarter and eighth notes.

Vergissmeinnicht, D.792, 236

Musical notation for Vergissmeinnicht, D.792, 236. The staff is in treble clef with a common time signature (C). The melody consists of quarter and eighth notes.

Non piú, tutto ascoltai - Non temer K.490, Rondo, 66

Musical notation for Non piú, tutto ascoltai - Non temer K.490, Rondo, 66. The staff is in treble clef with a common time signature (C). The melody features a melisma with a slur over several notes.

Mass in C, K.257/Benedictus

Musical notation for Mass in C, K.257/Benedictus. The staff is in treble clef with a common time signature (C). The melody consists of quarter and eighth notes.

EX 51: Z5^A3, ARP

Sym H.59/i
Tischlied, D.234

Two staves of musical notation in common time. The top staff features a complex rhythmic pattern with eighth and sixteenth notes, while the bottom staff has a simpler melody with quarter and eighth notes.

Die vierjährige Posten, D.190/#5, 57

Two staves of musical notation in 2/4 time. The top staff has a melody with quarter and eighth notes, and the bottom staff has a bass line with quarter notes.

Stabat mater, D.383/#7

Two staves of musical notation in common time. The top staff has a melody with quarter and eighth notes, and the bottom staff has a bass line with quarter notes.

Bar Trio H.108/iii, 47

Two staves of musical notation in 2/4 time. The top staff has a melody with quarter and eighth notes, and the bottom staff has a bass line with quarter notes.

Die vierjährige Posten, D.190/#5, 57

Two staves of musical notation in 2/4 time. The top staff has a melody with quarter and eighth notes, and the bottom staff has a bass line with quarter notes.

Stabat mater, D.383/#7

Two staves of musical notation in common time. The top staff has a melody with quarter and eighth notes, and the bottom staff has a bass line with quarter notes.

Sym H.75/iv

Two staves of musical notation in common time. The top staff has a melody with quarter and eighth notes, and the bottom staff has a bass line with quarter notes.

Die Freunde von Salamanka, D.326/#12, 6

Two staves of musical notation in 2/4 time. The top staff has a melody with quarter and eighth notes, and the bottom staff has a bass line with quarter notes.

Octet D.803/iv

Two staves of musical notation in 2/4 time. The top staff has a melody with quarter and eighth notes, and the bottom staff has a bass line with quarter notes.

Sym Op 60/iv, 37

Two staves of musical notation in 2/4 time. The top staff has a melody with quarter and eighth notes, and the bottom staff has a bass line with quarter notes.

Lied zur Gesellenreise, K.468, 8

Two staves of musical notation in common time. The top staff has a melody with quarter and eighth notes, and the bottom staff has a bass line with quarter notes.

Vaterlandslied, D.287, 2



Sinf Conc H.105/iii, 35



Zbfl K.620/#2



Der...Pudel, H.38



Pf Conc K.175/i



Deutsches Trauermesse, D.621/#7



SQ D.87/i



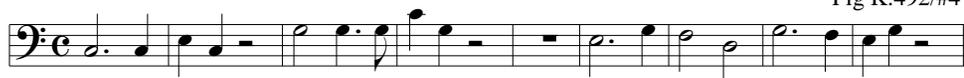
Vn Conc H.1/i, 57



Lo spezialie, H.3/#3, 9



Fig K.492/#4



Der Graf von Gleichen, D.918/#5c, 4



La fedeltà premiata, H.10/#24, 654



Pf Son H.36/ii

La vera costanza, H.8/#6

voice

violins

La vera costanza, H.8/#36

Lira Notturmo H.26/iii

Vn Son K.376/iii

Orch Ser K.204/vii

tr

Alma Dei creatoris, K.277

tr

tr

Pf Trio Op 1#1/i

La Finta, K.196/#14

Jägerlied, D.204

WW Div K.361/vii

Die Weiberfreund, D.271

Ser, fl-vn-va, Op 25/vi

Ruins of Athens, Op 113/#8, 32

Sänger am Felsen, D.482, 7

Sym H.88/iv

Alfonso und Estrella, D.732/#22, 139

Mass in C, Op 86/Sanctus, 49 (Benedictus)

Zbfl K.620/#11

Herrn Josef Spaun (Epistel), D.749, 60

Fernando, D.220/#6, 57

Ah perfido!, Op 65/ii, 90

Der Verschworenen, D.787/#7, 162

Freude der Kinderjahre, D.455

Veni quanto adore, D.510, 58



Die Nonne, D.208



Orch Div K.251/v, 25



Pf Son H.30/i



Pf Trio H.5/ii, 29



Vn Conc K.218/iii, 138



Pf-WW 5t K.452/iii, 16



Str Trio D.581/iv



The Seasons, H.3/#15, 56



Str Trio Op 9#3/ii



Der Graf von Gleichen, D.918/#2, 50



Rosamunde D.797/Ballet I, 139



Pf Trio H.4/iii (Pleyel?)

Musical notation for Pf Trio H.4/iii (Pleyel?). The piece is in 2/4 time, starting with a treble clef. The melody begins with a dotted quarter note, followed by an eighth note, and then a series of eighth notes with various accidentals.

Sym K. 199/ii

Musical notation for Sym K. 199/ii. The piece is in 2/4 time, starting with a treble clef. The melody consists of eighth notes and quarter notes, with a dashed line above the first two measures.

Floria, D.857b, 6

Musical notation for Floria, D.857b, 6. The piece is in common time (C), starting with a treble clef. The melody features eighth notes and quarter notes, with a dashed line above the first two measures.

Trinklied, D.183

Musical notation for Trinklied, D.183. The piece is in common time (C), starting with a treble clef. The melody is a simple sequence of eighth and quarter notes.

Orch Ser K.239/iii

Musical notation for Orch Ser K.239/iii. The piece is in 2/4 time, starting with a treble clef. The melody includes eighth notes, quarter notes, and a sharp sign, ending with a quarter rest.

Pf Trio H.7/iii

Musical notation for Pf Trio H.7/iii. The piece is in 2/4 time, starting with a treble clef. The melody is a continuous stream of eighth notes.

Alfonso und Estrella, D.732/#18, 17

Musical notation for Alfonso und Estrella, D.732/#18, 17. The piece is in common time (C), starting with a treble clef. The melody features eighth notes and quarter notes, ending with two quarter rests.

Orlando paladino, H.11/#53

Musical notation for Orlando paladino, H.11/#53. The piece is in 2/4 time, starting with a treble clef. The melody includes eighth notes, quarter notes, and a trill (tr) over a quarter note, ending with a quarter rest.

Rondo (frag), clar 5t, K.581a

Musical notation for Rondo (frag), clar 5t, K.581a. The piece is in common time (C), starting with a treble clef. The melody is a continuous stream of eighth notes.

Così K.588/#24

Musical notation for Così K.588/#24. The piece is in common time (C), starting with a treble clef. The melody features eighth notes and quarter notes, ending with a quarter rest.

L'anima del filosofo, H.13/#12

Musical notation for L'anima del filosofo, H.13/#12. The piece is in 2/4 time, starting with a treble clef. The melody consists of eighth notes and quarter notes, with a dashed line above the first two measures.

Sym H.79/iv

Musical notation for Sym H.79/iv. The piece is in 2/4 time, starting with a treble clef. The melody consists of eighth notes and quarter notes, with a dashed line above the first two measures.

Der Liedler, D.209, 156



SQ H.57/i



Allegro, clock, WoO 33#3



EX 52.1:
Z5^A3, {--'RR}

Z5^A2, 3L+{--'RR}

Litany K.125/Agnus



Offertory, D.963, 24



SQ H.41/i, 2



Pf Conc K.503/i, 170



Die betrogene Welt, K.474, 4



Bar Trio H.76/i



Don Gayseros D.93/#3, 6



Kyrie, K.89



Orlando paladino, H.11/#33, 13



Z5^A2, ARP+{--'RR}

Des Teufels Lustschloß, D.84/#13



Lira Conc H.3/i



WW-str allegro frag, K.580b



La vera costanza, H.8/#32, 496



Vespers, K.339/Confitebor



WW Ser K.375/v, 16



Idomeneo, K.366/#26



SQ H.73/i, 9



Z5^A2, miscellaneous+{--'RR}

Abschied, D.957#7



Così K.588/#14, 3



Zbfl K.620/#8, 408



Trost, D.523



Ständchen, D.920a, 4



Ständchen, D.920b, 4



Div H.IV:7/iii



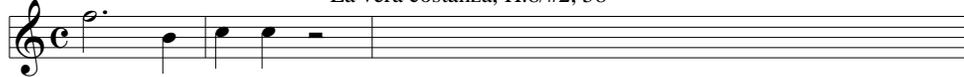
SQ K.458/iv, 48



Die Freunde von Salamanka, D.326/Ov, 121



La vera costanza, H.8/#2, 58



L'anima del filosofo, H.13/#16b



Adelaide, D.95, 8



The Creation, H.2/#30, 9



Pf Trio Op 1#2/iv, 72



Lucio Silla K.135/#5, 26



Betulia liberata, K.118/#8, 30



Sym Op 21/iv, 56



Pf Conc K.451/iii, 51



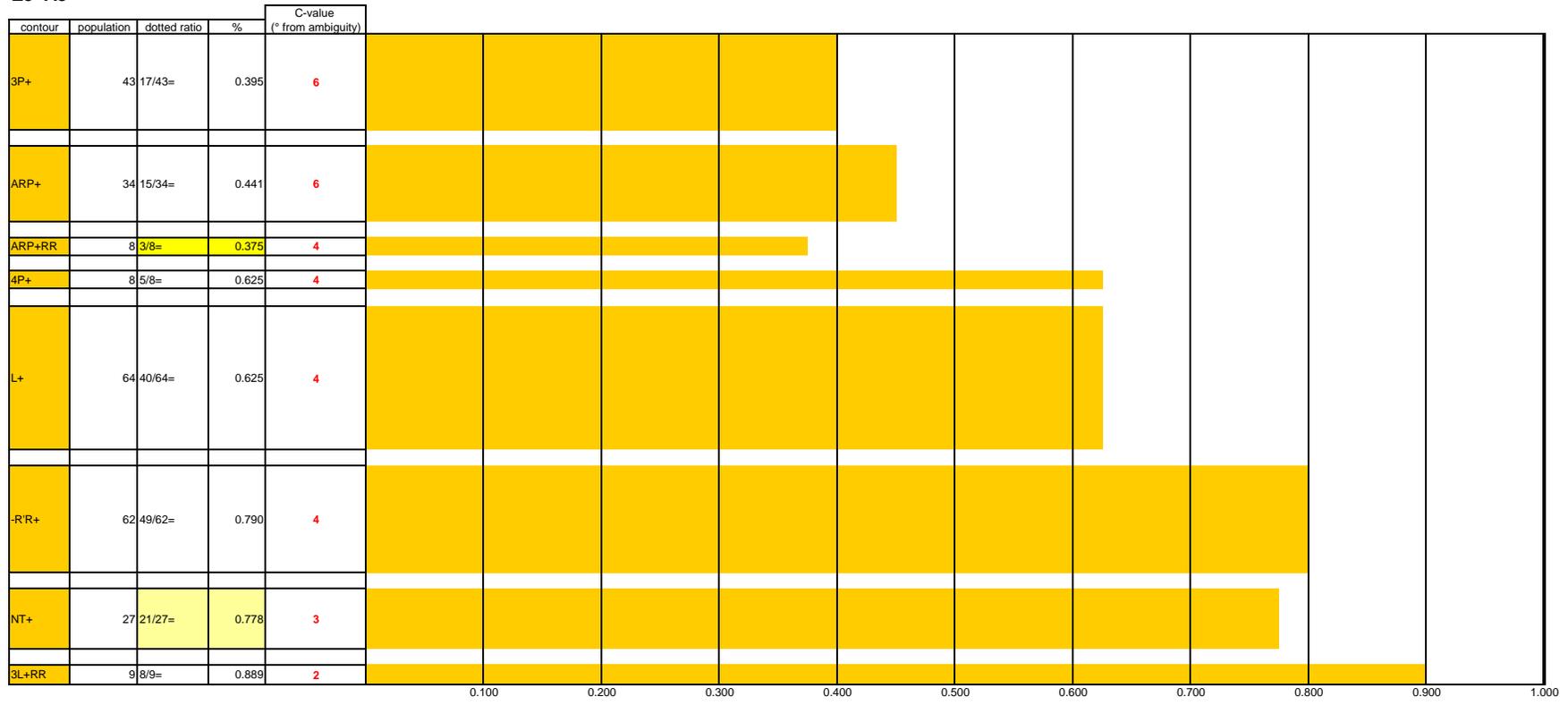
Adelaide, Op 46, 42



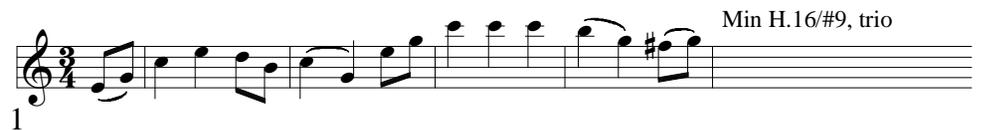
Bar Trio H.114/iii



Z5^A3



EX 53:
 $\Delta 4^A B 3$, miscellaneous



Sym, Op 36/i



L'isola disabitata, H.9/#12



Mass K.220/Gloria, 84



Vergißmeinnicht, H.46, 6



SQ Op 127/iv, 277



Pf Trio H.31/ii



Sym H.35/i, 17



Ritter Toggenburg, D.397, 119



Waltz D.779/#32



Valse sentimentale, D.779/#5



SQ H.61/iii



SQ sketch, K.525a



Fig K.492/#25



Il monda della luna, H.7/#18



Bar Trio H.92/ii



Fernando, D.220/#7



Min H.19/#9, trio



La fedeltà premiata, H.10/#6, 8



Deutsch D.90#2, trio 1



Deutsch K.602/#4



Deutsch K.600/#2



Pf 5t D.667/ii



Sym H.31/iii, trio



Min K.585/#1, trio



Waltz D.779/#23

(in iii)

Pf 5t D.667/iii

Spirit's Song, H.41, 40

tr Mass K.258/Kyrie, 17

Sym K. 199/i, 20

Pf Son H.24/i

Pf Son D.575/iii

Despair (song), H.28, 6

Pf Trio K.254/i, 33

Deutsch K.600/#3

Der Kampf, D.594, 95

Glaube, Hoffnung und Liebe, D.955, 5

SQ H.48/iii

Litany K.125/Panis vivus

SQ frag, K.589a, 40

Sym Op 93/iii, 2

SQ K.464/i

Contradance K.101/#2

SQ Op 59#2/i, 35

Waltz D.779/#11

Bar Trio H.25/i

Deutsch D.90#5, trio 1

Adrast, D.137/#1, 157

Ländler 16, D.145

Pf Trio Op 1#1/ii, 20



Il monda della luna, H.7/#12, 12



Tito K.621/#20, 55



Sym H.41/i, 58



Bar Trio H.115/i



Ländler K.606/#2



Primo amore, aria WoO 92, 44



Fernando, D.220/#6



Pf Son D.850/ii



SQ Op 74/ii, 86



Sym H.92/iii



Morgengruss, D.795/#8, 4



Pf Trio D.898/iii



Min K.568/#4, trio



Ländler 4, D.145



Der Götterrat, H.XXIXa:1a/Sinfonia/i, 13



Sym H.50/i, 50



Deutsch D.820/#5



EX 54:
 $\Delta 4^{\wedge}B3$, linear

Ländler D.618/#3



Pf Son Op 22/ii, 18



Deutsch K.600/#5



Alfonso und Estrella, D.732/#27, 6



Min K.568/#10, trio



DG K.527/#13, 101



Uraniens Flucht, D.554, 30



Uraniens Flucht, D.554, 179



The Seasons, H.3/#8, 188



Min WoO 7/#5



Vn Conc K.211/iii



Abendlied zu Gott (partsong), H.9, 3



SQ Op 130/v



Min K.585/#9, trio



Das war ich, D.174



Sym H.92/i, 21



Pf Duo-Allegro K.497a (K.357), 63



Min, SQ, D.89#5, trio 1



Mass K.427/Domine, 27



Davidde penitente, K.469/#5, 27



Div H.II:21/iv, trio, 2



Bn-Vc Son K.292/ii



Auf die feierliche Johannisloge, K.148



Adagio & Menuetto, 2 vn & bass, K.266/i, 35



Hermann und Thusnelda, D.322, 85



An den Mond (2), D.296, 5



Octet, D.803/v



SQ Op 130/i



Gesänge aus Wilhelm Meister: Lied der Mignon, D.877/#3, 5



Min K.585/#4, trio



EX 55:
 $\Delta 4^{\wedge}B3$, ARP

SQ Op 18#2/ii



Infelice sventurata, H.15



Alles um Liebe, D.241



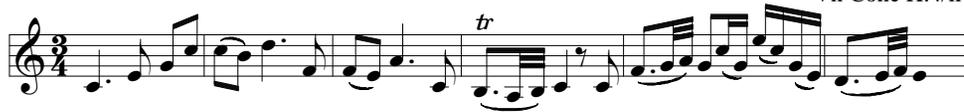
A Pastoral Song, H.27, 8



Ländler D.366/#2



Vn Conc H.4/ii



Deutsch H.12/#12



Trinklied (partsong), D.148, 2



Litany K.195/Sancta Maria, 77



Deutsch D.790/#3



Sym H.91/iii, trio



Cl 5t K.581/ii



Bar Trio H.10/iii



Vn-vn Duo K.424/i, 44



EX 56:
 $\Delta 4^{\wedge}B3$, OSC

Min WoO 7/#1, trio



L'anima del filosofo, H.13/#9



Canon (sketch), D.873



Mass, K.257/Kyrie



Sym H.51/i, 52



Polonaise, D.824/#6, trio



Lied eines Schiffers, D.360, 2



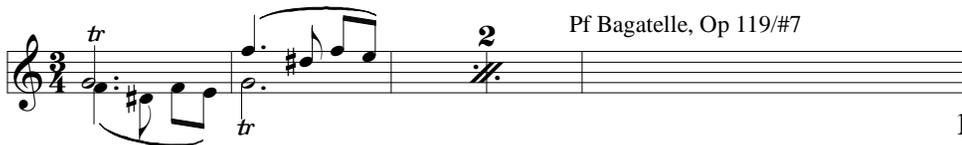
Così K.588/#21, 17



Waltz D.779/#18



Pf Bagatelle, Op 119/#7



Pf Duo K.381/ii

tr

Vn Conc K.207/ii, 65

Mödlinger Dance, WoO 17/#3

Alfonso und Estrella, D.732/#9, 4

3

Valse sentimentale, D.779/#1

EX 57:
 $\Delta 4^{\wedge}B3, \{RR'SS\}$

Stabat mater, D.383/#5, 53



Uraniens Flucht, D.554, 356



EX 58:
 $\Delta 4^{\wedge}B3$, NT

Pf Son K.284/ii, 17



Min WoO 10/#1, trio



Alfonso und Estrella, D.732/#10, 92



Dir, Seele des Weltalls (frag), K.429/ii, 12



Il ritorno di Tobia, H.1/#14b



Ländler WoO 11/#2



Gebet, D.815, 97



Min D.335, trio 1



Mondenschein, D.875, 41



Vergißmeinnicht, D.792, 36



Str Trio Op 3/ii



Fierabras, D.796/#1, 35



Sym Op 36/ii, 47



Die Liebe, D.522, 3



Min, SQ, D.89#3, trio 1



Sonata, pf duo, D.812/ii, 30



EX 60:
 $\Delta 4^{\wedge}B3$, {-R'R-}

Uraniens Flucht, D.554, 56



Ländler D.354/#3



Ecoisaise D.781/#1



Deutsch D.783/#2



EX 61:
 $\Delta 4^{\wedge}B3$, ARP {-R'RR}

Trinklied (partsong), D.847



Deutsch D.128/#12



Sym H.28/i



Der Lindenbaum, D.911/#5, 8



WW Adagio K.411



EX 62:
 $\Delta 4^{\wedge}B3, \{RR'R-\}$



EX 63:
 $\Delta 4^{\wedge}B3$, {RR'--}



Mass K.259/Benedictus, 62



Der Kuss, Op 128



Deutsch K.536/#2, trio



Idom Ballet, K.367/i, 153



Moderato, pf, D.613/i, 78



WW 5t frag, Hess 19/iii



Pf Son D.850/ii, 14



Min H.8/#5



Deutsch H.12/#4



An die Hoffnung, Op 32, 4



Sym H.75/iii, trio



Min H.16/#3, trio



Min H.8/#8

Musical notation for Min H.8/#8, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, ending with a repeat sign.

Orch Ser K.185/ii, 26

Musical notation for Orch Ser K.185/ii, 26, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody includes trills (tr) and slurs.

An Minna (sketch), WoO 115

Musical notation for An Minna (sketch), WoO 115, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

Min H.7/#8, trio

Musical notation for Min H.7/#8, trio, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

Auf dem Hügel sitz ich spähend, Op 98/#1

Musical notation for Auf dem Hügel sitz ich spähend, Op 98/#1, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

Div H.II:34/iv

Musical notation for Div H.II:34/iv, featuring a treble clef, 3/8 time signature, and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes.

Min H.11/#5, trio

Musical notation for Min H.11/#5, trio, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

Tremate, empi tremate, Op 116, 69

Musical notation for Tremate, empi tremate, Op 116, 69, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody includes slurs and a sharp sign at the end.

WW 6t Op 71/i, 10

Musical notation for WW 6t Op 71/i, 10, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody includes a dashed box over a group of notes.

Pf Piece D.946/#3, 74

Musical notation for Pf Piece D.946/#3, 74, featuring a treble clef, 3/8 time signature, and a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

Die Einsamkeit, D.620, 167

Musical notation for Die Einsamkeit, D.620, 167, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

Sym H.68/i, 33

Musical notation for Sym H.68/i, 33, featuring a treble clef, 3/4 time signature, and a key signature of one sharp (F#). The melody includes trills (tr) and slurs.

Min WoO 9/#1, trio

The musical notation is written on two staves. The upper staff uses a treble clef and a key signature of one sharp (F#). The lower staff uses a bass clef. The time signature is 3/4. The music consists of a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The piece concludes with a double bar line and repeat dots.

EX 64:
 $\Delta 4^{\wedge} B3, \{--'RR\}$

Sym H.75/iii



Pf-WW 5t, K.452/ii, 32



Grätzer Waltz, D.924/#2



Il monda della luna, H.7/#46



Div H.IV:7/i



