

**Fig. 11**

Part a) shows a musical score for a single instrument. It features a treble clef and a key signature of one flat (B-flat). The notation includes various note values and rests. Above the staff, there are markings for fingerings: a bracketed '5' above the first measure, and '(Nbn)' above the first and second measures. Below the staff, there are harmonic markings: 'IV-II-V-I' and 'V'. The text 'Tonalität: Es dur' is written below the staff.

Part b) shows a musical score for a single instrument. It features a treble clef and a key signature of one flat. The notation includes various note values and rests. Above the staff, there are markings for fingerings: a bracketed '5' above the first measure, and '(Nbn)' above the first and second measures. Below the staff, there are harmonic markings: 'IV-II-V-I' and 'V'. The text 'Tonalität: Es dur' is written below the staff.

Part c) shows a musical score for multiple instruments. It features a treble clef and a key signature of one flat. The notation includes various note values and rests. Above the staff, there are markings for fingerings: a bracketed '5' above the first measure, and '(Nbn)' above the first and second measures. Below the staff, there are harmonic markings: 'IV-II-V-I' and 'V'. The text 'Tonalität: Es dur' is written below the staff.

notes that the reaching-over progression comes to rest. In the next reaching-over progressions, bars 198-210, the performance should be organized in two groups, bars 198-202 and 203-10. The second of these should, because of the expansion of the last third-progression (F-Eb-D in the bass), be played in groups of two bars, so that the roots in bars 204, 206 and 208 fall on metrically weak positions. In addition the suspensions of a seventh should be emphasized: second oboe in bar 205, second oboe and horn in Bb in bar 207.

Mozart's prescribed *crecendo* in bars 245-6 is intended to lead the intervals of a

Mozart's Symphony in G minor, K. 550

The score consists of three systems of musical notation. The first system covers measures 63-74, the second covers 77-86, and the third covers 88-108. Roman numerals (I, IV, V, VI, VII) and figured bass notation (e.g., 6, 4, b7, 4, b3, 4, 6, 5, 3, 4, 6) are placed below the notes to indicate harmonic structure. Chordal symbols like (Nbn) and (Nbn) V are also present. A section labeled '(Quintzug)' is marked in the third system. The bottom of the page shows a partial harmonic analysis: V-I, b7, Es dur, IV, V, I, VI II, V, IV, V, I, VI, IV, V, I, V, IV, V, I.

ANDANTE

The Andante does not have a section in which the principal modulation is worked out: the contrasting key of B $\flat$  major, as understood in foreground terms, is arrived at by the simplest route in which the original V becomes the new I. By studying the voice-leading transformations as represented in Fig. 11, one can understand why the group of bars 20-37 must be regarded as a second subject, not a modulatory section. Like the first subject, these bars show the working-out of an ascending and a descending fifth-progression; annexed to these in bars 37-52, for the purpose of affirming the close, are two simple octave descents and a descending fifth-progression. The extra weight thus lies with the pair of fifth-progressions, and so it is sufficient to classify the movement as a four-part