



*Phœbus Apollo Music Publishers'  
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# **BAJURA**

*Incidental Music  
to  
Shakespeare's*

*As You Like It*

Phœbus Apollo Music Publishers  
Pittsburgh, Pennsylvania



*Cantabile*

# Under the Greenwood Tree

Fl.

Flute staff 1: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A large slur covers the first two measures.

Amiens

Amiens staff 1: Treble clef, 2/4 time signature. The staff is mostly empty with rests, followed by a few notes in the second half. Dynamics *p* and *mf* are indicated. The word *Cantabile* is written above the staff.

Un - der the green- wood tree who loves to  
Who doth am - bi - tion shun, and loves to

Fl.

Flute staff 2: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A large slur covers the first two measures.

Amiens

Amiens staff 2: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

lie with me, and turn his mer - ry note un - to the sweet bird's  
live i'th' sun, seek - ing the food he eats and pleased with what he

Fl.

Flute staff 3: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. Trills (*tr*) are marked above three notes. A large slur covers the last two measures.

Amiens

Amiens staff 3: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

throat, come hith - er, come hith - er, come hith - er. Here shall he see no en - e -  
gets, come hith - er, come hith - er, come hith - er. Here shall he see no en - e -

Fl.

Flute staff 4: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A large slur covers the first two measures.

Amiens

Amiens staff 4: Treble clef, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

my but win - ter and rough weath - er  
my but win - ter and rough weath - er

# Wedding Is Great Juno's Crown

*Solemnly*

Fl.   $\frac{12}{8}$

I, II   $\frac{12}{8}$

III   $\frac{12}{8}$

Wed - ding is great Ju - no's crown, O

Fl. 

I, II 

III 

Bles - sed bond of board and bed! 'Tis Hy - men peo - ples eve - ry town; High

Fl.   $\frac{6}{8}$

I, II   $\frac{6}{8}$

III   $\frac{6}{8}$

wed - lock then be hon - or - ed. Hon - or, high hon - or, and re -

# Wedding Is Great Juno's Crown

Fl.

I, II

III

6/8 12/8

noun To Hy - men, god of eve - ry town!

Detailed description: This is a musical score for three parts: Flute (Fl.), I/II, and III. The music is in a key with three flats (B-flat, E-flat, A-flat) and starts in 6/8 time, changing to 12/8 time at the second measure. The Flute part features a melodic line with slurs and ties. The I/II part provides harmonic support with chords and includes the lyrics 'noun To Hy - men, god of eve - ry town!'. The III part plays a rhythmic accompaniment. The score is written on three staves with a brace on the left side.

# Blow, Blow, Thou Winter Wind

Fl. *Lively*

Amiens *Lively*

Blow, Blow, thou win - ter wind, Thou  
Freeze, freeze, thou bit - ter sky that

Fl.

Amiens

art not so un - kind as man's in - grat - i - tude:  
dost not bite so nigh as ben - e - fits for - got:

Fl.

Amiens

Thy tooth is not so keen, Be - cause thou art not seen, Al -  
Though thou the wat - ers warp, Thy sting is not so sharp as

Fl.

Amiens

though thy breath be rude. Heigh - ho, sing heigh - ho, un -  
friend's re - mem - b' red not. Heigh - ho, sing heigh - ho, un -

# Blow, Blow, Thou Winter Wind

l.

niens


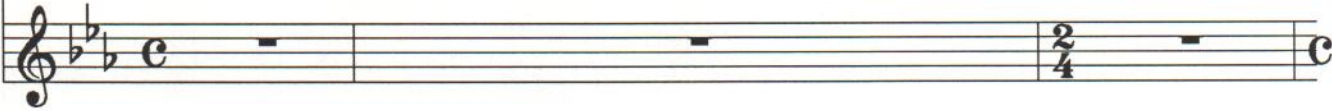
to the green hol-ly. Most friend-ship is fain-ing, most lov-ing mere fol-ly: Then,  
to the green hol-ly. Most friend-ship is fain-ing, most lov-ing mere fol-ly: Then,

niens


Heigh - ho, the hol - ly. This life is most jol - ly.  
Heigh - ho, the hol - ly. This life is most jol - ly.


# What Shall He Have?

*With vigor*

Fl.  

Amiens

Fl. 

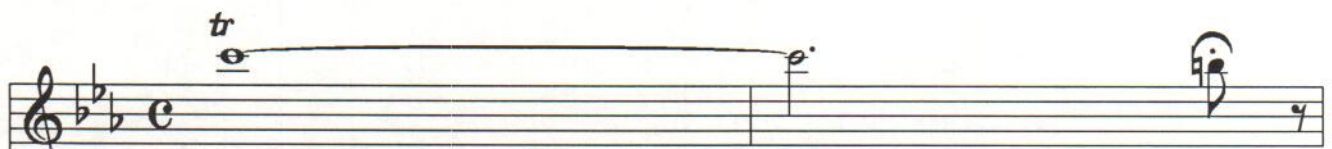
Amiens 


What shall he have that killed the deer? His leath-er skin and horns to wear: Then

Fl. 

Amiens 

sing him home. The rest shall bear this bur - den. Take

Fl.  *tr*

Amiens 

thou no scorn to wear the horn, It was a crest ere thou wast born, Thy

# What Shall He Have?

*Slower*

*A tempo*

Fl.

Musical staff for Flute 1 (Fl.). The staff contains rests for the first two measures, followed by a melodic line starting in the third measure. The tempo marking *A tempo* is positioned above the staff.

Amiens

Musical staff for Amiens. The staff contains a continuous melodic line with lyrics underneath.

fath - er's fath - er wore it, And thy fath - er bore it. The horn, the horn, the lust - y

Fl.

Musical staff for Flute 1 (Fl.). The staff contains a melodic line with a long slur over the first two measures, followed by a few more notes and a final whole note.

Amiens

Musical staff for Amiens. The staff contains a melodic line with lyrics underneath.

horn, Is not a thing to laugh to scorn.



# It Was a Lover

*Gayly*

Fl.

Amiens

It was a lov - er and his  
 Be - tween the a - cres of the  
 This car - ol they be - gan that  
 And there - fore take the pres - ent

niens

lass,  
 rye,  
 hour,  
 time,  
 With a hey, and a ho, and a hey no-ni-no, That o'er the  
 With a hey, and a ho, and a hey no-ni-no, These pret - ty  
 With a hey, and a ho, and a hey no-ni-no, How that a  
 With a hey, and a ho, and a hey no-ni-no, For love is

niens

green corn - field did pass In spring-time, the on - ly pret - ty ring - time, When  
 coun - try folks would lie In spring-time, the on - ly pret - ty ring - time, When  
 life was but a flow'r In spring-time, the on - ly pret - ty ring - time, When  
 crown - ed with the prime In spring-time, the on - ly pret - ty ring - time, When

niens

birds do sing, hey ding a ding, ding. Sweet lov - ers in the spring.  
 birds do sing, hey ding a ding, ding. Sweet lov - ers in the spring.  
 birds do sing, hey ding a ding, ding. Sweet lov - ers in the spring.  
 birds do sing, hey ding a ding, ding. Sweet lov - ers in the spring.

# No.1

*Allegro con brio*

Fl. *Allegro con brio*

Vn.I *ff* *sfz* *sfz* *f* *espress.*

Vn.II *ff* *sfz* *sfz* *f* *espress.*

Vla. *ff* *sfz* *sfz* *mf*

VC. *ff* *sfz* *sfz* *mf*

Vn.I *sfp*

Vn.II *sfp*

Vla. *sfp*

VC. *f* *f* *mf*

Fl. *dolce* *mf*

Vn.I *mf*

Vn.II *mf*

Vla. *mf*

VC. *mf*

# No.1

Fl.

Vn.I

Vn.II

Vla.

VC.

Fl.

Vn.I

Vn.II

Vla.

VC.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*sfz*

*sfz*

*sfz*

*sfz*

*mf*

*mf*

*8va*

Detailed description: This is a page of a musical score for an orchestral piece titled "No.1". The score is arranged in two systems. The first system contains five staves: Flute (Fl.), Violin I (Vn.I), Violin II (Vn.II), Viola (Vla.), and Violoncello (VC.). The Flute part begins with a melodic line of eighth notes. The string parts (Vn.I, Vn.II, Vla., VC.) play a rhythmic pattern of eighth notes, starting with a forte (*ff*) dynamic. The second system continues the music, with the Flute playing a melodic line that includes a trill-like figure and a dynamic marking of *8va*. The string parts continue their rhythmic pattern, with the Viola and Violoncello parts marked *mf*. The score is written in a key signature of two flats and a common time signature.

# No.2

*Allegro furioso*

*freely*

*Andante cantabile*

Fl.

Vn.I

Vn.II

Vla.

VC.

*Allegro furioso*

*ff*

*ff*

*ff*

*mp*

*Andante cantabile*

*mp*

*p*

*p*

*mf*

Fl.

Vn.I

Vn.II

Vla.

VC.

# No.3

*Flourish*

Trpt.

*Flourish* *tr* *ff*

Vn.I *p* *tr*

Vn.II *p* *tr*

Vla. *p* *tr*

Vc. *p*

# No.4

Andante

Fl.

Flute part of the musical score. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'Andante'. The dynamics start at *ff* (fortissimo) and change to *mp* (mezzo-piano) after the first measure. The melody features a series of eighth notes with slurs, a triplet of eighth notes, and a final half note.

Vn.I

Violin I part of the musical score. It begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'Andante'. The dynamics start at *ff* and change to *p* (piano) after the first measure. The part consists of a series of quarter notes and eighth notes with slurs.

Vn.II

Violin II part of the musical score. It begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'Andante'. The dynamics start at *ff* and change to *p* after the first measure. The part consists of a series of quarter notes and eighth notes with slurs.

Vla.

Viola part of the musical score. It begins with an alto clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'Andante'. The dynamics start at *ff* and change to *p* after the first measure. The part consists of a series of quarter notes and eighth notes with slurs.

Vc.

Violoncello part of the musical score. It begins with a bass clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'Andante'. The dynamics start at *ff* and change to *p* after the first measure. The part consists of a series of quarter notes and eighth notes with slurs.

# No.5

*Allegro con brio*

Fl.

Musical notation for the Flute part, featuring a melodic line with slurs and accents in a key signature of three flats and common time.

*mp*  
*Allegro con brio*

Vn.I

Musical notation for Violin I, showing a rhythmic accompaniment of eighth notes.

*p*

Vn.II

Musical notation for Violin II, showing a rhythmic accompaniment of eighth notes.

*p*

Vla.

Musical notation for Viola, showing a rhythmic accompaniment of eighth notes.

*p*

VC.

Musical notation for Violoncello, showing a rhythmic accompaniment of eighth notes.

*pizz.*

*p*

Fl.

An empty musical staff for the Flute part.

Vn.I

An empty musical staff for Violin I.

Vn.II

An empty musical staff for Violin II.

Vla.

An empty musical staff for Viola.

VC.

An empty musical staff for Violoncello.

# No.6

Fl. *Andante cantabile*

Vn.I *Andante cantabile* *p*

Vn.II *p*

Vla. *p*

Vc. *dolce* *mf*

The musical score is written for five instruments: Flute (Fl.), Violin I (Vn.I), Violin II (Vn.II), Viola (Vla.), and Violoncello (Vc.). The time signature is 3/4, and the key signature has two flats. The tempo is marked 'Andante cantabile'. The Flute part begins with a whole note followed by a series of eighth notes. The Violin I and II parts play a melodic line with slurs and accents. The Viola part plays a similar melodic line. The Violoncello part plays a bass line with a 'dolce' marking and a 'mf' dynamic. The score is arranged in a system with five staves.



# No.7

Fl. *Pastorale* *p.*

Vn.I *mp* *Pastorale*

Vn.II *mp*

Vla. *mp* *pizz.*

VC. *mp*

Fl.

Vn.I

Vn.II

Vla.

VC.

# No.8

Pastorale *p.*

Fl.

*mp*  
Pastorale

Vn.I

*mp*

Vn.II

*mp*

Vla.

*mp*  
pizz.

VC.

*mp*

Fl.

Vn.I

*p*  
*mp*

Vn.II

*p*

Vla.

*p*

VC.

*p*

No.8

Fl.

Vn.I

Vn.II

Vla.

Vc.

The first system of the musical score consists of five staves. The Flute staff (Fl.) is in treble clef with a key signature of two flats and a 3/8 time signature. It features a melodic line with eighth and sixteenth notes, including a prominent sixteenth-note triplet. The Violin I (Vn.I) staff is in treble clef and plays a complex, rhythmic pattern of sixteenth-note triplets. The Violin II (Vn.II) staff is in treble clef and plays a more melodic line with dotted rhythms. The Viola (Vla.) staff is in alto clef (C4 on the third line) and plays a melodic line with eighth notes. The Violoncello (Vc.) staff is in bass clef and plays a steady eighth-note accompaniment.

Fl.

Vn.I

Vn.II

Vla.

Vc.

The second system of the musical score continues the five-staff arrangement. The Flute (Fl.) staff continues its melodic line with a sixteenth-note triplet. The Violin I (Vn.I) staff maintains its intricate sixteenth-note triplet pattern. The Violin II (Vn.II) staff plays a melodic line with eighth notes and dotted rhythms. The Viola (Vla.) staff plays a melodic line with eighth notes and some triplet figures. The Violoncello (Vc.) staff continues its eighth-note accompaniment, ending with a double bar line and repeat signs.

# No.9

Fl. *Largo*

Vn.I *p Largo*

Vn.II *p*

Vla. *p*

Vc. *p*

The image shows a page of musical notation for a piece titled "No.9". The score is arranged in five staves, labeled on the left as Fl. (Flute), Vn.I (Violin I), Vn.II (Violin II), Vla. (Viola), and Vc. (Violoncello). The music is written in a key signature of two flats (B-flat major) and a common time signature (C). The tempo is marked "Largo" and the dynamics are marked "p" (piano). The Flute part begins with a melodic line of eighth and quarter notes. The Violin I and II parts provide harmonic support with similar rhythmic patterns. The Viola and Violoncello parts play a more rhythmic, accompanimental role. The notation includes various note values, rests, and phrasing slurs.

# No.10

*Andante tranquillo*

Musical score for No. 10, *Andante tranquillo*, in 2/4 time. The score is arranged for four instruments: Violin I (Vn.I), Violin II (Vn.II), Viola (Vla.), and Violoncello (VC.).

The score begins with a rest for the first four measures. The Violin I and Violin II parts enter in the fifth measure with a melody marked *mp*. The Viola part enters in the third measure with a melody marked *mp*. The Violoncello part enters in the first measure with a pizzicato accompaniment marked *p*.

The score consists of 16 measures. The first four measures are rests for all instruments. The fifth measure marks the beginning of the main musical material. The Violin I and Violin II parts play a melody of eighth notes with slurs. The Viola part plays a melody of eighth notes with slurs. The Violoncello part plays a rhythmic accompaniment of eighth notes.

Dynamic markings include *mp* (mezzo-piano) for the Violin I, Violin II, and Viola parts, and *p* (piano) for the Violoncello part. The tempo is *Andante tranquillo*.

# No.11

*Pastorale*  $\rho$

Fl.

*mp*  
*Pastorale*

Vn.I

*mp*

Vn.II

*mp*

Vla.

*mp*  
*pizz.*

VC.

*mp*

Fl.

Vn.I

Vn.II

Vla.

VC.

Fl.

Vn.I

Vn.II

Vla.

VC.

# No.11

*Andante Cantabile*

Fl.

The flute part in the first system consists of a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It begins with a whole note chord of F3 and B-flat3, followed by a series of eighth notes: F4, G4, A4, B-flat4, C5, B-flat4, A4, G4, F4. The notes are grouped with a slur and a fermata over the final F4.

Vn.I

The Violin I part in the first system consists of a single staff with a treble clef, a key signature of two flats, and a common time signature. It begins with a whole note chord of F3 and B-flat3, followed by a series of eighth notes: F4, G4, A4, B-flat4, C5, B-flat4, A4, G4, F4. The notes are grouped with a slur and a fermata over the final F4.

Vn.II

The Violin II part in the first system consists of a single staff with a treble clef, a key signature of two flats, and a common time signature. It begins with a whole note chord of F3 and B-flat3, followed by a series of eighth notes: F4, G4, A4, B-flat4, C5, B-flat4, A4, G4, F4. The notes are grouped with a slur and a fermata over the final F4.

Vla.

The Viola part in the first system consists of a single staff with an alto clef, a key signature of two flats, and a common time signature. It begins with a whole note chord of F3 and B-flat3, followed by a series of eighth notes: F4, G4, A4, B-flat4, C5, B-flat4, A4, G4, F4. The notes are grouped with a slur and a fermata over the final F4.

VC.

The Violoncello part in the first system consists of a single staff with a bass clef, a key signature of two flats, and a common time signature. It begins with a whole note chord of F3 and B-flat3, followed by a series of eighth notes: F4, G4, A4, B-flat4, C5, B-flat4, A4, G4, F4. The notes are grouped with a slur and a fermata over the final F4.

Fl.

The flute part in the second system consists of a single staff with a treble clef, a key signature of two flats, and a 3/4 time signature. It begins with a whole note chord of F3 and B-flat3, followed by a series of eighth notes: F4, G4, A4, B-flat4, C5, B-flat4, A4, G4, F4. The notes are grouped with a slur and a fermata over the final F4.

Vn.I

The Violin I part in the second system consists of a single staff with a treble clef, a key signature of two flats, and a 3/4 time signature. It begins with a whole note chord of F3 and B-flat3, followed by a series of eighth notes: F4, G4, A4, B-flat4, C5, B-flat4, A4, G4, F4. The notes are grouped with a slur and a fermata over the final F4.

Vn.II

The Violin II part in the second system consists of a single staff with a treble clef, a key signature of two flats, and a 3/4 time signature. It begins with a whole note chord of F3 and B-flat3, followed by a series of eighth notes: F4, G4, A4, B-flat4, C5, B-flat4, A4, G4, F4. The notes are grouped with a slur and a fermata over the final F4.

Vla.

The Viola part in the second system consists of a single staff with an alto clef, a key signature of two flats, and a 3/4 time signature. It begins with a whole note chord of F3 and B-flat3, followed by a series of eighth notes: F4, G4, A4, B-flat4, C5, B-flat4, A4, G4, F4. The notes are grouped with a slur and a fermata over the final F4.

VC.

The Violoncello part in the second system consists of a single staff with a bass clef, a key signature of two flats, and a 3/4 time signature. It begins with a whole note chord of F3 and B-flat3, followed by a series of eighth notes: F4, G4, A4, B-flat4, C5, B-flat4, A4, G4, F4. The notes are grouped with a slur and a fermata over the final F4.

# No. 11

Fl. *mp*

Vn.I *p*

Vn.II *p*

Vla. *p*

VC. *pizz.*

Fl. *Allegro con brio dolce*

Vn.I *Allegro con brio sfp*

Vn.II *sfp*

Vla. *sfp*

VC. *arco* *mf*



# No.11

Pastorale *p.*

Fl.

Musical notation for the Flute part, starting with a half note G4 and a dotted half note G4, followed by a melodic line with eighth notes and slurs. Dynamics include *mp*.

Vn.I

Musical notation for Violin I, starting with a half note G4 and a dotted half note G4, followed by a melodic line with eighth notes and slurs. Dynamics include *mp*.

Vn.II

Musical notation for Violin II, starting with a half note G4 and a dotted half note G4, followed by a melodic line with eighth notes and slurs. Dynamics include *mp*.

Vla.

Musical notation for Viola, starting with a half note G4 and a dotted half note G4, followed by a melodic line with eighth notes and slurs. Dynamics include *mp*.

VC.

Musical notation for Violoncello, starting with a half note G4 and a dotted half note G4, followed by a melodic line with eighth notes and slurs. Dynamics include *mp* and *pizz.*

Fl.

Musical notation for the Flute part, continuing the melodic line with eighth notes and slurs. Dynamics include *mp*.

Vn.I

Musical notation for Violin I, continuing the melodic line with eighth notes and slurs. Dynamics include *mp*.

Vn.II

Musical notation for Violin II, continuing the melodic line with eighth notes and slurs. Dynamics include *mp*.

Vla.

Musical notation for Viola, continuing the melodic line with eighth notes and slurs. Dynamics include *mp*.

VC.

Musical notation for Violoncello, continuing the melodic line with eighth notes and slurs. Dynamics include *mp*.

# No.12

*Allegro con brio*

*flzgt.*

Fl.

Vn.I

Vn.II

Vla.

VC.

*ff*

*sfz*

*sfz*

*tr*

*ff*

*ff*

*ff*

*sfz*

*sfz*

*p*

\* Tune C String to B

Fl.

1.I

1.II

a.

c.

# No.13

*Andante Cantabile*

Vn.I

Vn.II

Vla.

VC.

Vn.I

Vn.II

Vla.

VC.

# No.14

Fl. *Lyric*

Vn.I *Lyric mp*

Vn.II *p*

Vla. *p pizz.*

Vc. *p*

Fl.

Vn.I

Vn.II

Vla.

Vc.

No.15

Lyric

Fl.

Musical staff for Flute (Fl.) in 12/8 time, featuring a melodic line with slurs and a fermata at the end.

Lyric

*mp*

Vn.I

Musical staff for Violin I (Vn.I) in 12/8 time, featuring a melodic line with slurs and a fermata at the end. Dynamic marking *p*.

Vn.II

Musical staff for Violin II (Vn.II) in 12/8 time, featuring a melodic line with slurs and a fermata at the end. Dynamic marking *p*.

Vla.

Musical staff for Viola (Vla.) in 12/8 time, featuring a rhythmic accompaniment with slurs and a fermata at the end. Dynamic marking *p* and *pizz.*

VC.

Musical staff for Violoncello (VC.) in 12/8 time, featuring a melodic line with slurs and a fermata at the end. Dynamic marking *p*.

Fl.

Musical staff for Flute (Fl.) in 12/8 time, featuring a melodic line with slurs and a fermata at the end. Dynamic marking *p*.

Vn.I

Musical staff for Violin I (Vn.I) in 12/8 time, featuring a melodic line with slurs and a fermata at the end.

Vn.II

Musical staff for Violin II (Vn.II) in 12/8 time, featuring a melodic line with slurs and a fermata at the end.

Vla.

Musical staff for Viola (Vla.) in 12/8 time, featuring a rhythmic accompaniment with slurs and a fermata at the end.

VC.

Musical staff for Violoncello (VC.) in 12/8 time, featuring a melodic line with slurs and a fermata at the end.

# No.16

*Adagio*

*p*

*Adagio*

*p*

*p*

*p*

*p*

The image shows a page of musical notation for a piece titled "No. 16". The tempo is marked "Adagio". The score is arranged in five staves, labeled on the left as Fl. (Flute), Vn.I (Violin I), Vn.II (Violin II), Vla. (Viola), and VC. (Violoncello). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The Flute part begins with a piano (*p*) dynamic and features a melodic line with some slurs. The Violin I and II parts also start with a piano (*p*) dynamic and play a similar melodic line. The Viola and Violoncello parts provide harmonic support with a piano (*p*) dynamic. The notation includes various note values, slurs, and dynamic markings.

# No.17

Fl. *Allegro dolce*

Vn.I *Allegro mf*

Vn.II *sfp*

Vla. *sfp*

VC. *mf*

Fl.

Vn.I

Vn.II

Vla.

VC.

# No.18

Fl. *Lighty* *tr*

Vn.I *Lighty* *mf* *tr*

Vn.II *mp* *tr*

Vla. *mp* *p*

Vc. *mf*

Fl. *tr*

Vn.I *tr*

Vn.II *tr*

Vla. *tr*

Vc.



# No.19

Vn.I *pp con sord.*

Vn.II *pp con sord.*

Vla. *pp con sord.*

VC. *pp con sord.*

*pp*

# No.20

## Gavotte

Fl. *mf*  
Gavotte

Vn. I *mf*

Vn. II *mf*

Vla. *mf*

Cello *mf*

Fl. *mp*

Vn. I *p*

Vn. II *p*

Vla. *p*

Cello *arco*, *pizz.*, *arco*, *mf*

Fl. *mp*

Vn. I *p*

Vn. II *p*

Vla. *p*

Cello *mf*

# No.20

Fl.

Vn. I

Vn. II

Vla.

Cello

*pizz.*

The first system of the musical score for No. 20 consists of five staves. From top to bottom, they are: Flute (Fl.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Cello. The Flute part features a melodic line with many slurs and ties. The Violin I and II parts have rhythmic patterns with slurs. The Viola part has a steady eighth-note accompaniment. The Cello part starts with a melodic line and then has a 'pizz.' (pizzicato) marking, indicating a change in playing technique.

Fl.

Vn. I

Vn. II

Vla.

Cello

*arco*

*pizz.*

The second system of the musical score for No. 20 continues the five-staff arrangement. The Flute part continues its melodic line. The Violin I and II parts have more complex rhythmic patterns. The Viola part continues its accompaniment. The Cello part starts with an 'arco' (arco) marking, indicating a return to normal playing, and then has a 'pizz.' (pizzicato) marking later in the system.

# No.21

## Gavotte

Fl. *mf*  
Gavotte

Vn. I *mf*

Vn. II *mf*

Vla. *mf*

Cello *p pizz.*

Fl. *mp*

Vn. I *p*

Vn. II *p*

Vla. *p*

Cello *arco*, *pizz.*, *arco*, *mf*

# No.21

Fl. *mp*

Vn. I *p*

Vn. II *p*

Vla. *p*

Cello *mf*

Fl.

Vn. I

Vn. II

Vla.

Cello *pizz.*

# No.21

*Andante Cantabile*

Fl.

Vn. I

Vn. II

Vla.

Cello

*arco*

*pizz.*

*arco*

*p*

Fl.

Vn. I

Vn. II

Vla.

Cello

*mp*

*mp*

*mp*

# No.21

Fl. *Lyric*

Vn. I *p*

Vn. II *p*

Vla. *p*

Cello *p*

*Lyric mp*

*p pizz.*

Fl.

Vn. I

Vn. II

Vla.

Cello

# No.21

*Allegro con brio*

Fl.

Vn. I

Vn. II

Vla.

Cello

*ff* *sfz* *sfz*

*arco*

Fl.

Vn. I

Vn. II

Vla.

Cello

*espress.* *f* *espress.* *mf* *sf*



# No.21

Fl. *dolce*  
*mf*

Vn. I

Vn. II *sfp*

Vla. *sfp*

Cello *sf* *mf* *mf*

Fl.

Vn. I

Vn. II *ff*

Vla. *ff*

Cello *ff*

# No.21

Musical score for measures 1-5 of No. 21. The score is written for Flute (Fl.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Cello (Cello). The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. The Flute part begins with a rest in measure 1, followed by a melodic line in measures 2-5, including a trill in measure 5. The Violin I and II parts enter in measure 2 with a *sfz.* dynamic. The Viola and Cello parts provide a rhythmic accompaniment, with the Cello part marked *mf* in measure 4. The Flute part ends with a *8va* marking in measure 5.

Musical score for measures 6-8 of No. 21. The score is written for Flute (Fl.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), and Cello (Cello). The key signature is three flats (B-flat major or D-flat minor) and the time signature is 3/4. The Flute part begins with a rest in measure 6, followed by a melodic line in measures 7-8. The Violin I and II parts enter in measure 6 with a *p* dynamic. The Viola and Cello parts provide a rhythmic accompaniment, with the Cello part marked *mf* in measure 7. The Flute part ends with a *8va* marking in measure 8.