

The melodic line in the upper part in an accompaniment

11 Add – independent of the melodic line – three voices to complete the four-part accompaniment for strings to the melody below played by flute/horn.

- Follow the instructions of the section 'Hints' on the next page.
- Let the 1st part ascend by step, reach a climax and then descend; see p 79, Ex 1, b 95 (although in this example the 1st part ascends by leaps).
- Remember that you may occasionally repeat a note when shaping the curved melody line in the 1st part (see 'Hints' on next page, bars 1-2).
- For a full sound in the three voices Mozart uses a complete triad also in the six-three chords (A^b/C and E^b/G); see 'The six-three chord' on p 72.*

use the same figures of accompaniment as in Ex 7 on p 254

Mozart: Sinfonia Concertante, II (KV 297b)

86

89

92

use the same figures of accompaniment as in Ex 7 on p 254

Mozart: Sinfonia Concertante, II (KV 297b)

Flute/Horn: E^b , A^b/C

String Section: VI.1&2, Vla., Vc.&Cb.

Flute/Horn: E^b/G , A^b , E^b/G

String Section: F_m , B^b7/D , E^b

* Mozart uses open position in bars 91-94.