

*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<sup>b</sup>/C and E<sup>b</sup>/G); see ‘The six-three chord’ on p 72.\*

Mozart: Sinfonia Concertante, II (KV 297b)

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

86  $E^b$  Ob.  $A^b/C$

VI.1&2  
Vla.  
Vc.&Cb. *simile*

89  $E^b/G$   $A^b$  Hn.  $E^b/G$

92  $Fm$   $B^b7/D$   $E^b$

\* Mozart uses open position in bars 91-94.