



MOZART 莫扎特

Piano Concerto No.23 in A major

K 488

A大调第二十三钢琴协奏曲

K 488



Flauto

Clarinetto (A) 1 2

Fagotto 1 2

Corno (A) 1 2

Pianoforte

Violino 1 II

Viola

Violoncello Contrabbasso



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K 488

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沃尔夫冈·阿玛德乌斯·莫扎特
A 大调第二十三钢琴协奏曲
K488

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Preface

When Mozart completed his Piano Concerto in A major, K488, at the beginning of March 1786, he was at the height of his Viennese popularity. His decision to defy his father, Leopold, leave the service of the Archbishop of Salzburg, then set himself up in Vienna as freelance composer-performer appeared to have paid off. That he was in huge demand at this time can be gauged from the amount of music he produced, almost all of it with immediate performance in mind. The list of works composed in 1786 includes the 'Prague' Symphony (K504), three piano concertos (K488, K491 and K503), a horn concerto (K495), a string quartet (K499), a piano quartet (K493), two piano trios (K496 and K502) and the Clarinet Trio (K498). There was also an opera, *Le nozze di Figaro*, K492, Mozart's first collaboration with the brilliant court poet at the city's Italian Theatre, Lorenzo da Ponte – who recalled in his memoirs that Mozart had set the entire libretto (around three hours of music) within six weeks.

There may have been another, more personal factor influencing this breathtaking explosion of creativity – extraordinary even by Mozart's standards. Mozart's relations with his father had been severely strained since his precipitous departure from the Archbishop's services in 1781, and things were made worse when Mozart married the singer Constanze Weber in August 1782, a union of which Leopold sternly disapproved. Mozart's letters show how deeply he yearned for his father's blessing, and how painful it was for him when this was withheld. In 1785 however Mozart managed to persuade Leopold to visit him in Vienna. Leopold was impressed and deeply stirred by the evidence of Mozart's success, and by the quality of the music he was producing. The day after the triumphant première of the D minor Piano Concerto, K466, Leopold took part with his son in performances of three of Mozart's new string quartets, K458 (the 'Hunt'), K464 and K465 (the 'Dissonance'). The guest of honour was Joseph Haydn, who told Leopold: 'Before God and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste, and, what is more, the most profound knowledge of composition'.

It is very tempting to see the serene and effervescent melodic writing in the outer movements of K488 – and perhaps also the superbly contained emotional intensity of the central slow movement – as direct manifestations of Mozart's freshly invigorated confidence. In which case a word of caution is necessary. The Concerto was actually begun in 1784, before the reconciliation with Leopold, and at a time when Mozart's undeniable professional success must still have seemed relatively precarious. Mozart often began works only to put them to one side, ready to be taken up again when there was a possibility of performance. Interestingly the incomplete first version of K488 has a pair of oboes instead of the familiar clarinets, which lend such a distinctive colouring to the orchestral writing in this concerto. Clarinets were still far from common in orchestras of that time, but Mozart seized any opportunity to write

for them. Interestingly, when he included K488 in a selection of works he sent to Sebastian Winter, then working at the court of Prince Joseph Maria Benedikt von Fürstenberg at Donaueschingen, he recommended that if clarinets were not available the parts should be transposed for solo violin and viola – the much more common oboes were no longer a viable substitute.

While the writing for winds in K488 does not have that rich independence shown in the two neighbouring piano concertos (K482 and K491), both of which also include clarinets, the contribution of the woodwind and horns is still strikingly distinctive in comparison with that of Mozart's first four Viennese piano concertos (K413-5 and K499); in keeping with common practice at the time those earlier concertos were designed to be performable by piano and strings alone. In K488 the immediate repetition and expansion of the first movement's opening theme (bars 1-8) on woodwind and horns, with only two *forte* chords on strings (bars 9-17), establishes the wind band as a presence in its own right almost at the start. The gurgling second clarinet arpeggios in bars 35-6 of the *Adagio* (unplayable on the oboe, and far less effective on the viola, despite Mozart's recommendation to Winter) are another example of woodwind colour being treated as a distinctive and irreplaceable element in the composition.

A comment in a letter from Mozart to Leopold, dated 28th December 1782, is often quoted in connection with the piano concertos. Mozart is talking about the two concertos he is writing for his first series of Vienna subscription concerts (probably K413 and K415): 'these concertos are a happy medium between what's too difficult and too easy – they are Brilliant – pleasing to the ear – Natural without becoming vacuous; – there are passages here and there that only connoisseurs can fully appreciate – yet the common listener will find them satisfying as well, although without knowing why.' Of course one has to bear in mind *why* Mozart might have wanted to say such things to his father so soon after their painful parting of the ways. Mozart was almost certainly eager to prove to his sceptical father that he could be practical in artistic matters: that he could balance his constant desire to enrich his technique and expression with his obvious delight in public applause, and in the process produce work that was saleable as well as musically respectable. It is also clear from articles and reviews of Mozart's time that such an ideal in concerto writing was widely shared – Mozart's is hardly an original or novel point of view.

Nevertheless, there are features in all Mozart's mature piano concertos – K488 very much included – which can be taken to embody the attitude expressed in that letter to Leopold. Almost every general commentary on K488 mentions the fact that the central *Adagio* is in the key of F sharp minor, and that this is the only time in Mozart's entire output where this tonality is chosen for a work or movement of a work. What is far less often noted is that the finale too has an episode in F sharp minor (bars 230-259), introduced by a long and emphatic preparation on the dominant, C sharp (bars 222-229), and beginning with a dramatic spread chord of F sharp minor in both hands, widely spaced (bar 230, repeated bar 246). It is unusual for a Mozart instrumental work to 'refer back' to the key of a previous movement (unless it is the work's home key) in this manner. There are instances in Haydn, and Beethoven invested this practice with new dramatic significance in many of his works: the finale of his C minor Piano Concerto, Op. 37, for instance, magically recalls the distant

E major of its slow movement at bar 261 *et seq.* On the whole though Mozart prefers to pursue a balanced tonal variety in his multi-movement instrumental works. The finale of the previous concerto, K482 in E flat major, barely even touches on the C minor of the previous *Andante*, and contains at its heart a slower section in A flat major, a move not seriously anticipated at any earlier stage in the concerto. This F sharp minor passage in the finale of K488, however, is clearly intended as a kind of tonal and expressive 'flashback' to the *Adagio*. Listeners with good natural or cultivated senses of pitch – the 'connoisseurs' – will no doubt make the connection; yet it is equally possible that those without a musical education or a conscious awareness of pitch will, as Mozart put it, find this 'satisfying... without knowing why'.

K488 embodies another typical feature of Mozart's concerto style that marks him off from most of his contemporaries. The opening orchestral ritornello (bars 1–66) contains no less than seven distinct melodic or motivic ideas. On closer examination these turn out to have subtle interconnections (another feature for the 'connoisseurs'), but the first impression is of lavish motivic generosity as well as strong expressive or gestural contrast. As the fortepianist and Mozart specialist Robert Levin says, this enables Mozart 'to construct movements of elaborate content without sacrificing cogency, thereby avoiding two pitfalls encountered in works by his contemporaries: mechanical formalism and lack of structural tautness.' Again it is a solution very different from that achieved by Beethoven, who used his formidable developmental powers, applied to a very few basic motifs, to achieve strong dramatic contrast while simultaneously reinforcing musical unity. Often Mozart enriches or elaborates his basic themes more by decoration than by Beethovenian development: a simple example would be the falling, laughter-like semiquaver octaves the piano adds to the woodwind line in the first movement's solo exposition at bar 108 *et seq.* Unfortunately, neither the MSS nor the first published editions are able to indicate how much Mozart would have embellished his ideas when performing his own concertos. However, Mozart went to some lengths to make sure that his pupils understood his attitude to decoration. A richly-decorated copy of the piano part of the *Adagio* of K488 survives, made by one of his finest pupils, Barbara ('Babette') Ployer, for whom Mozart wrote his concertos K449 and K453. To modern eyes parts of it look almost shockingly extravagant; but while there is no evidence that this is a literal reflection of how Mozart would have played the movement, it is equally unlikely that Ployer would have ventured far against the spirit of her great mentor in performing his music.

Mozart's career as composer-performer was at its zenith in 1786, the year in which K488 had its premiere, and general evidence suggests that it was well received, despite its more delicate, intimate tone compared with the two neighbouring works, K482 and K491. Things were soon to change however. In 1787 interest in Mozart's subscription concerts dwindled markedly. The sudden change is reflected in Mozart's output of concertos. In 1782–6, the years of hope and eventual success, he wrote 15 piano concertos; in 1787 there were none at all, and only two more were to follow (K537 and K595) in 1788 and 1791 respectively. Other blows and frustrations may have played a part too. In 1787 Leopold Mozart died, to his son's intense grief. In the meantime Constanze's health suffered and Mozart's finances dwindled, his debts mounting steadily. His failure to find a permanent post was a growing problem; then in 1790 the new Emperor of Austria, Leopold II, made it perfectly clear that he had no enthusiasm

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for Mozart or his music. It wasn't until 1791, Mozart's last year, that a new concrete hope appeared on the horizon: on 9th May he was given an official assurance that on the death or retirement of the Kapellmeister of St Stephen's Cathedral, Leopold Hoffman, the post would fall to him. Alas, by the time the post fell vacant, Mozart was dead. The Piano Concerto K488 was therefore one of the last products of what turned out to be the great false dawn in Mozart's Viennese career. Viewed with such hindsight, the juxtaposition of the joyous melodic fertility of the first movement and finale with the nervous poignancy of the *Adagio*, and especially the skeletal fragmentation of its coda (bars 84–91) with its dislocating melodic leaps for the piano, seems hauntingly appropriate.

Stephen Johnson

前言

莫扎特于 1786 年初完成了《A 大调第二十三钢琴协奏曲》K488,当时的他在维也纳可谓家喻户晓。他当初决定违背父亲莱奥波尔德的意愿,不再为萨尔茨堡大主教效力,而是在维也纳当起了自由作曲家兼乐手——这一切现在似乎得到了回报。我们仅从他当时创作的音乐作品之丰就能看出他多么受欢迎,而且几乎在他心中的每首作品都能立刻被演奏。他在 1786 年创作的作品包括《“布拉格”交响曲》K504,三首钢琴协奏曲(K488、K491 和 K503),一首圆号协奏曲(K495),一首弦乐四重奏(K499),一首钢琴四重奏(K493),两首钢琴三重奏(K496 和 K502),以及单簧管三重奏(K498)。这一年完成的还有歌剧《费加罗的婚礼》(K492),这也是莫扎特第一次与维也纳意大利剧院杰出的宫廷诗人洛伦佐·达·蓬特合作——达·蓬特在自己的回忆录中记载,莫扎特给整部歌剧脚本谱曲(约三小时的音乐)用了不到六星期。

这种令人惊叹不已的创作力爆发(即使按莫扎特的标准来衡量也是异乎寻常的)的背后可能还有另一个个人原因。自从 1781 年突然辞职不再为大主教效力以来,莫扎特与父亲的关系受到了严重影响,而莫扎特 1782 年 8 月与康斯坦策·韦伯的婚姻更进一步恶化了父子关系,因为莱奥波尔德坚决不同意这门婚事。莫扎特的书信显示他多么渴望得到父亲的祝福,而当父亲迟迟不愿意给予他们祝福时他又是多么痛苦。不过,莫扎特在 1875 年设法说服莱奥波尔德去维也纳看望他。莫扎特获得成功的种种迹象,以及他音乐的高质量给莱奥波尔德留下了深刻的印象,也深深打动了。在《d 小调钢琴协奏曲》K466 大获成功的首演次日,莱奥波尔德和儿子一起登台演奏莫扎特的三首新弦乐四重奏:K458(《狩猎》)、K464 和 K465(《不协和》)。当天的贵宾是约瑟夫·海顿,他对莱奥波尔德说:“我当着上帝的面坦率地告诉您,您儿子是我所见过或听说过的最伟大的作曲家。他有品位,而且对音乐创作了如指掌。”

我们很容易将 K488 第一乐章和第三乐章中宁静而又活泼的旋律,以及慢乐章中泰然自若的强烈情感表达视作莫扎特重新被唤醒的信心的直接展示。但在这里我们要提醒大家一句,这首协奏曲其实动笔于 1784 年,在莫扎特与莱奥波尔德和解之前,而此时的莫扎

特相对而言还没有取得他后来在作曲方面所取得的毋庸置疑的成功。莫扎特经常会动笔写一些作品,然后将它们放到一旁,等到有可能上演时再将它们重新捡起来。K488 未完成的第一稿中使用了两支双簧管,而不是人们现在所熟悉的单簧管——正是单簧管给这首协奏曲的配器带来了独特的色彩效果。单簧管在当时很少被用在乐队中,但莫扎特绝不放过任何一个能使用单簧管的机会。有趣的是,当他将 K488 夹在一组作品中,送给当时在多瑙希根约瑟夫·玛丽亚·贝内迪克特亲王宫廷任职的塞巴斯蒂安·温特供他挑选时,他建议如果没有单簧管,这两个声部应该转调后由独奏小提琴和中提琴奏出——更为常见的双簧管已不再在替代的考虑范围之内。

虽然 K488 中的管乐声部不如它的前后两部钢琴协奏曲(K482 和 K491)中的管乐声部那样丰富、独立(这两部协奏曲均使用了单簧管),但与莫扎特初到维也纳时所作的四首钢琴协奏曲(K413—415 和 K499)相比,K488 中木管乐器和圆号的贡献仍然有着明显特点;那四部较早的钢琴协奏曲依然沿袭着当时的习惯做法,即钢琴协奏曲只能由钢琴和弦乐器演奏。在 K488 中,第一乐章第一主题(第 1—8 小节)立刻由木管和圆号反复并扩充,弦乐器只奏出两个强和弦(第 9—17 小节),几乎从一开始就为管乐组创立了自己的独立地位。“柔板”乐章第 35、36 小节中第二单簧管奏出的柔美流畅的琶音(双簧管根本无法奏出,而且尽管莫扎特建议温特采用中提琴,效果却要差得多)又是一个例子,足以证明木管色彩被处理成了作品中独特而无法替代的一部分。

人们常常引用莫扎特 1782 年 12 月 28 日致莱奥波尔德的一封信中与这些钢琴协奏曲有关的一段评论。莫扎特所谈的是他为第一系列维也纳募捐音乐会而写的两首钢琴协奏曲(可能是 K413 和 K415):“这些协奏曲是难度适中的快乐载体——它们真是了不起——悦耳动听——自然流畅但又不空泛;其中的一些乐段只有行家才能完全欣赏——不过普通听众也会对它们很满意,只是不懂其中的奥妙。”当然,人们必须牢记一点,莫扎特为什么在他们父子那样痛苦地分别后不久会对他父亲说这样的话。莫扎特一定急于向他那持怀疑态度的父亲证明他在艺术方面可以做到非常现实,他可以在不断追求自己的技巧和表现与追求听众掌声的明显渴望之间找到平衡,并且在这过程中写出既能卖出个好价钱又不失音乐尊严的作品。莫扎特同时代的一些文章和评论也同样清楚地显示,当时许多作曲家都有这种创作协奏曲的理想——因而很难说莫扎特在这一点上是第一人或代表着全新的观点。

尽管如此,莫扎特所有的成熟钢琴协奏曲——当然包括 K488——都有一些独特之处,可以被视作他在致莱奥波尔德的信中所表达的那种态度的体现。几乎所有对 K488 的评论都提到这样一个事实:第二乐章“柔板”采用了升 f 小调,而这是莫扎特所有作品中惟一次为整部作品或某一乐章采用这一调性。很少有人提及的是终曲中也有一个升 f 小调乐句(第 230—259 小节),前面是一段漫长而有力的属调(升 C 大调)引子铺垫(第 222—229 小节),然后以双手奏出充满戏剧性的升 f 小调和弦开始(第 230 小节,第 246 小节反复)。莫扎特的器乐作品以这种方式“返回到”前一个乐章的调性上是非常少见的事(除非是作品的本调)。海顿的作品中有这样的例子,贝多芬则在自己的许多作品中采用这种方式来获得全新的戏剧力量,如他的《c 小调钢琴协奏曲》Op.37 终曲出神入化地回到了慢乐章中第 261 小节开始的遥远的 E 大调上。总的来说,莫扎特更喜欢在自己的多乐章器乐作品中追求平衡的调式多样化。他的前一首钢琴协奏曲《降 E 大调》K482 的末乐章几乎根本没有触及前一个乐章“行板”中的 c 小调,其核心为一个降 A 大调较慢的乐段,这是在这首协奏曲前面任何一个部分中都没有预料到的一个举动。但是,K488 终曲中这个升 f 小调乐句显然是用作对“柔板”的一种调式和富有表情的“闪回”。那些天生具有良好或经过训练的音高感的听者——那些“行家们”——无疑会将它们联系起来,但那些没有受过音乐训练或对音高只有一点感觉的听众同样可能如莫扎特所称对它“感到满意……只是不懂其中的奥妙”。

K488 代表着莫扎特协奏曲风格的另一个典型特点,正是这个特点将他与同时代的大多数作曲家区分开来。乐曲开始处由乐队奏出的反复(第 1—66 小节)至少含有七个鲜明的旋律和动机乐思。对这些进行仔细分析后,我们会发现它们之间有着微妙的相互联系(给“行家们”准备的另一个特点),但人们的第一印象却是华丽的动机堆砌,以及具有强烈表现力或象征性的对比。正如钢琴家兼莫扎特专家罗伯特·莱文所说,这使得莫扎特能够“在不牺牲说服力的情况下构建出具有复杂内涵的乐章,因而避免了与他同时代的其他作曲家在作品中遇到的两个陷阱:机械式的庄重和缺乏结构上的严谨”。这又与贝多芬所取得的解决方案截然不同,贝多芬将他那高超的展开部处理能力应用到几个基本动机上,在加强音乐统一性的同时实现了强烈的戏剧对比。与贝多芬式的展开部处理方式不同,莫扎特经常通过装饰处理来丰富或加深他的基本主题:一个简单的例子便是第一乐章第 108 小节开始的独奏乐器呈示部中钢琴给木管旋律增加的笑声般的下行八度十六分音符。遗憾的是,无论是手稿还是第一版都没有能标明莫扎特在演奏自己的协奏曲时会将自己的乐思装饰处理到什么程度。但是,莫扎特却费了很多心思让他的学生们理解他对待装饰处

理的态度。今天仍然保留着 K488“柔板”乐章的一个进行过华丽装饰处理的钢琴分谱抄稿,抄稿人是他最好的学生之一巴巴拉·普劳耶(即“巴贝特”),莫扎特曾为其写过协奏曲 K449 和 K453。在现代人的眼里,其中的一些部分几乎华丽炫耀到了令人震惊的地步。但是,没有证据表明这真实地反映了莫扎特会如何弹奏这个乐章,普劳耶胆敢在演奏她这位伟大导师的音乐时违背他的精神也同样不可能。

莫扎特作为作曲家兼演奏家的生涯在 1786 年达到了顶峰。K488 在这一年进行了首演,所有证据都显示它受到了热烈欢迎,尽管与它的前后两部作品(K482 和 K491)相比,它的音色更加纤细、更加宜人亲切。然而,这种局面很快将发生变化。1787 年,对于莫扎特的慈善认捐音乐会,人们的兴趣明显减小,我们可以从莫扎特的协奏曲创作中看出这种突然变化。1782—1786 年,即充满希望与最终成功的这些年里,他写了十五首钢琴协奏曲;1787 年,一首也没有,只是到了 1788 年和 1791 年才各有一首钢琴协奏曲问世(K537 和 K595)。其他打击和挫折可能也起到了作用。1787 年,莱奥波尔德去世,莫扎特悲痛欲绝。与此同时,康斯坦策的健康出了问题,莫扎特的经济状况每况愈下,债台高筑。越来越严重的一个问题是,他始终没有能得到一个终身职位。而在 1790 年,奥地利新皇帝利奥波德二世明确表示他对莫扎特本人或莫扎特的音乐缺乏热情。直到莫扎特生命的最后一年,即 1791 年,地平线上才出现一线真正的新希望:5 月 9 日,他正式得到官方承诺,一旦维也纳圣斯蒂芬教堂的乐正莱奥波尔德·霍夫曼去世或退休,莫扎特将成为新的乐正。可惜,等到该职位确实空出来时,莫扎特已经作古。结果,这首钢琴协奏曲 K488 成了莫扎特维也纳生涯中一道虚假曙光所带来的最后几首作品之一。事后回想起来,第一乐章和末乐章中奔泻而出的欢快旋律与“柔板”乐章中紧张不安的痛苦(尤其是结束部[第 84—91 小节]中钢琴声部错位的旋律跳跃所带来的结束部的支离破碎)的并置似乎恰当到了令人缠绵的地步。

斯蒂芬·约翰逊

(路旦俊 译)

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1 Track 1



II. Adagio

33 Track 2



III. Allegro assai

43 Track 3



Concerto

Wolfgang Amadeus Mozart

(1756–1791)

K 488

I. Allegro

Flauto

Clarinetto (A) 1 2

Fagotto 1 2

Corno (A) 1 2

Pianoforte

Violino I

Violino II

Viola

Violoncello

Contrabbasso

8

Fl.

Cl. (A) 1 2

Fg. 1 2

Cor. (A) 1 2

Pf.

VI. I

VI. II

Vla.

Vc.

Cb.

17

Fl.

Cl. (A) $\frac{1}{2}$

Fg. $\frac{1}{2}$

Cor. (A) $\frac{1}{2}$

Pf.

I

VI.

II

Vla.

Vc. Cb.

f

a 2

23

Fl.

Cl. (A) $\frac{1}{2}$

Fg. $\frac{1}{2}$

Cor. (A) $\frac{1}{2}$

Pf.

I

VI.

II

Vla.

Vc. Cb.

28

Fl.

Cl. (A) $\frac{1}{2}$

Fg. $\frac{1}{2}$

Cor. (A) $\frac{1}{2}$

Pf.

I

VI.

II

Vla.

Vc.

Cb.

p

p

p



33

Fl.

Cl. (A) $\frac{1}{2}$

Fg. 1

Cor. (A) $\frac{1}{2}$

Pf.

I

VI.

II

Vla.

Vc.

Cb.

p

p

p

p Vc.

p Vc. e Cb.

40

Fl.

Cl. (A.) 1/2

Fg. 1

Cor. (A.) 1/2

Pf.

I.

II.

Vla.

Vc. Cb.

p

This musical score is for measures 46 through 50 of the ballet 'The Swan' by Pyotr Ilyich Tchaikovsky. The score is arranged for a full orchestra and includes the following parts:

- Flute (Fl.):** Measures 46-48 are marked with a first ending bracket. Measures 49-50 are marked with a second ending bracket.
- Clarinet in A (Cl. (A)):** Measures 46-48 are marked with a first ending bracket. Measures 49-50 are marked with a second ending bracket.
- Bassoon (Fg.):** Measures 46-48 are marked with a first ending bracket. Measures 49-50 are marked with a second ending bracket.
- Cor Anglais (Cor. (A)):** Measures 46-48 are marked with a first ending bracket. Measures 49-50 are marked with a second ending bracket.
- Piano (Pf.):** Measures 46-48 are marked with a first ending bracket. Measures 49-50 are marked with a second ending bracket.
- I (First Violin):** Measures 46-48 are marked with a first ending bracket. Measures 49-50 are marked with a second ending bracket.
- VI (Second Violin):** Measures 46-48 are marked with a first ending bracket. Measures 49-50 are marked with a second ending bracket.
- Vla. (Viola):** Measures 46-48 are marked with a first ending bracket. Measures 49-50 are marked with a second ending bracket.
- Vc. (Violoncello):** Measures 46-48 are marked with a first ending bracket. Measures 49-50 are marked with a second ending bracket.
- Cb. (Double Bass):** Measures 46-48 are marked with a first ending bracket. Measures 49-50 are marked with a second ending bracket.

The score is written in 3/4 time and features a key signature of one sharp (F#). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *p*).