

MOZART

B Ä R E N R E I T E R U R T E X T

莫扎特 A大调钢琴协奏曲

钢琴与管弦乐队
钢琴缩谱

Concerto in A major
for Piano and Orchestra
Piano Reduction

KV 414

《新编莫扎特原作版》
Urtext of the New Mozart Edition



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WOLFGANG AMADEUS MOZART

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Ernst R. Barthel

莫 扎 特

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〔奥〕莫扎特曲

Wolfgang Amadeus Mozart

Allegro

钢琴
Pianoforte I
(Solo)

钢琴
Pianoforte II

5

6 5 6 5

10

7 4 2 8 3

This section of the musical score for 'The Swan' by Maurice Strakosky covers measures 14 through 29. It is written for a piano with two staves, I and II, in the key of D major (two sharps). The time signature is 3/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings including *f* (forte), *p* (piano), and *sf* (sforzando). Fingerings are indicated by numbers 1-5. Measure numbers 14, 18, 22, and 26 are placed at the beginning of their respective systems. The piece concludes with a final chord in measure 29.

30

I *tasto solo*

f

p

II

p

35

I

II

40

I

II

44

I

II

cre

scen

do

cre

scen

do

48

I

f

p

II

f

p

52

I

II

56

I

II

f

60

I

II

tasto solo

64

I

First system of music, measures 64-68. The right hand (RH) features a melodic line with eighth and sixteenth notes, including a trill in measure 67. The left hand (LH) plays a steady eighth-note accompaniment. The key signature is two sharps (F# and C#).

69

I

Second system of music, measures 69-73. The RH continues the melodic line with a trill in measure 71. The LH has a more active accompaniment with eighth notes. The key signature remains two sharps.

II

Second system of music, measures 69-73. The RH is mostly rests, with a short melodic phrase in measure 72 marked with a *p* (piano) dynamic. The LH plays sustained chords in the bass. The key signature remains two sharps.

74

I

Third system of music, measures 74-77. The RH features a trill in measure 74 and a rapid sixteenth-note passage in measure 76. The LH provides a rhythmic accompaniment. The key signature remains two sharps.

II

Third system of music, measures 74-77. The RH has sustained chords, and the LH plays a simple bass line. The key signature remains two sharps.

78

I

Fourth system of music, measures 78-81. The RH includes trills in measures 79 and 80, followed by a sixteenth-note passage in measure 81. The LH has a complex accompaniment with sixteenth-note runs. The key signature remains two sharps.

82

I

f

tasto solo

II

f

7 5 3 8 3 6 4 5 3

86

I

II

91

I

II

p

95

I

tr tr tr tr

II

f

99

I

II

p

Measures 99-101. Part I (Violin I) has a treble clef and key signature of three sharps (F#, C#, G#). It features a continuous eighth-note melody. Part II (Violin II) has a treble clef and the same key signature. It plays a sustained chord in the first measure, then rests, and returns with a sustained chord in the third measure. A piano (*p*) dynamic marking is present in the second measure of Part II.

102

I

II

Measures 102-104. Part I (Violin I) continues with the eighth-note melody. Part II (Violin II) has a treble clef and the same key signature. It plays a sustained chord in the first measure, then rests, and returns with a sustained chord in the third measure.

105

I

II

tr

Measures 105-107. Part I (Violin I) has a treble clef and key signature of three sharps. It features a continuous eighth-note melody. Part II (Violin II) has a treble clef and the same key signature. It plays a sustained chord in the first measure, then rests, and returns with a sustained chord in the third measure. A trill (*tr*) marking is present in the second measure of Part I.

108

I

II

tr

Measures 108-110. Part I (Violin I) has a treble clef and key signature of three sharps. It features a continuous eighth-note melody. Part II (Violin II) has a treble clef and the same key signature. It plays a sustained chord in the first measure, then rests, and returns with a sustained chord in the third measure. A trill (*tr*) marking is present in the second measure of Part I.

123

I

II

128

I

132

I

136

I

II

p

140

I

II

f

143

I

II

p

cresc.

f

tr

146

I

II

149

I

II

tasto solo

153

I

First system of music, measures 153-156. The right hand (treble clef) features a melodic line with eighth-note runs and a triplet in measure 155. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

157

I

Second system of music, measures 157-160. The right hand continues the melodic development with more eighth-note passages. The left hand features a steady eighth-note accompaniment in measures 157-159, followed by a change in texture in measure 160.

161

I

II

p

Third system of music, measures 161-164. The right hand has a melodic line with some rests. The left hand has a more active role, with a piano (*p*) dynamic marking. The system is divided into two parts, I and II, with a brace on the left.

165

I

II

pp

Fourth system of music, measures 165-168. The right hand features a complex melodic line with many sixteenth notes. The left hand has a very soft (*pp*) accompaniment consisting of sustained chords. The system is divided into two parts, I and II, with a brace on the left.

168

I

II

p

mf

p

171

I

II

mf

p

175

I

II

179

I

II

sfp

p

182

I

II

sfp

p

185

I

II

sfp

p

188

I

II

190

I

II

tr

193

I

II

tr

sfp