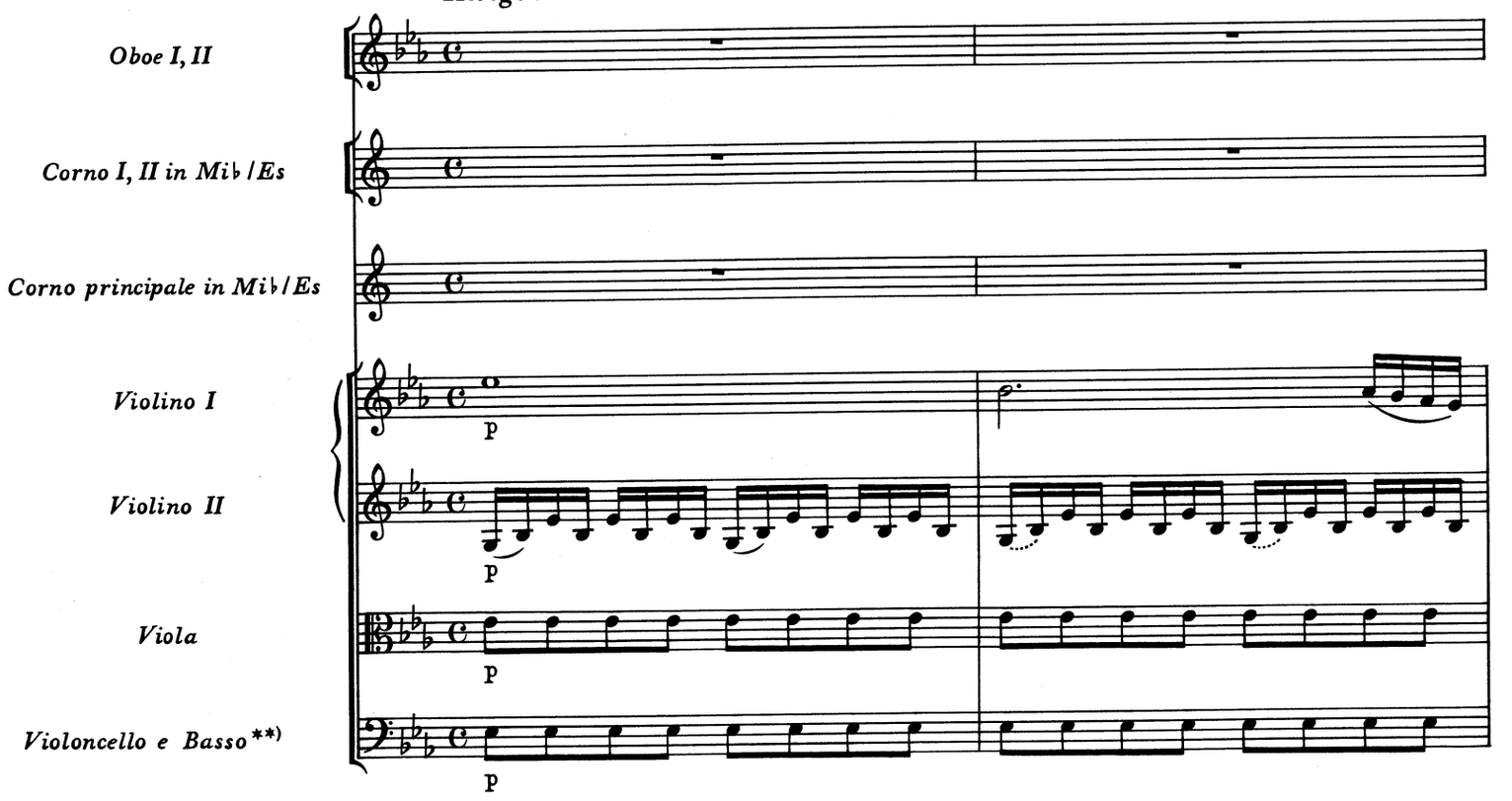
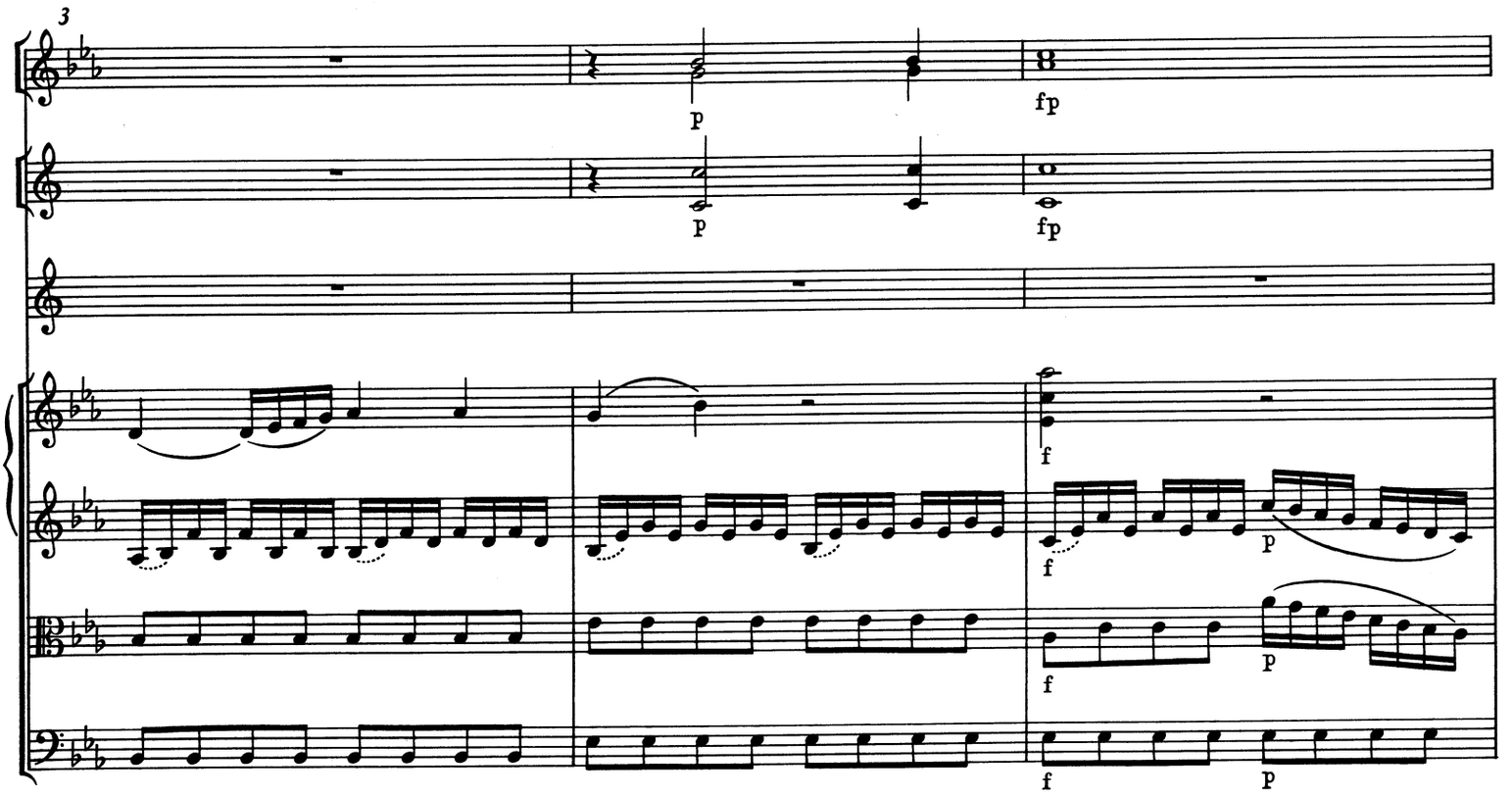
Konzert in Es

KV 417

Datiert: Wien, 27. Mai 1783*)

Allegro





*) Zum Wortlaut des originalen Datierungsvermerks vgl. Vorwort.
**) Fagott ad libitum; vgl. Vorwort.

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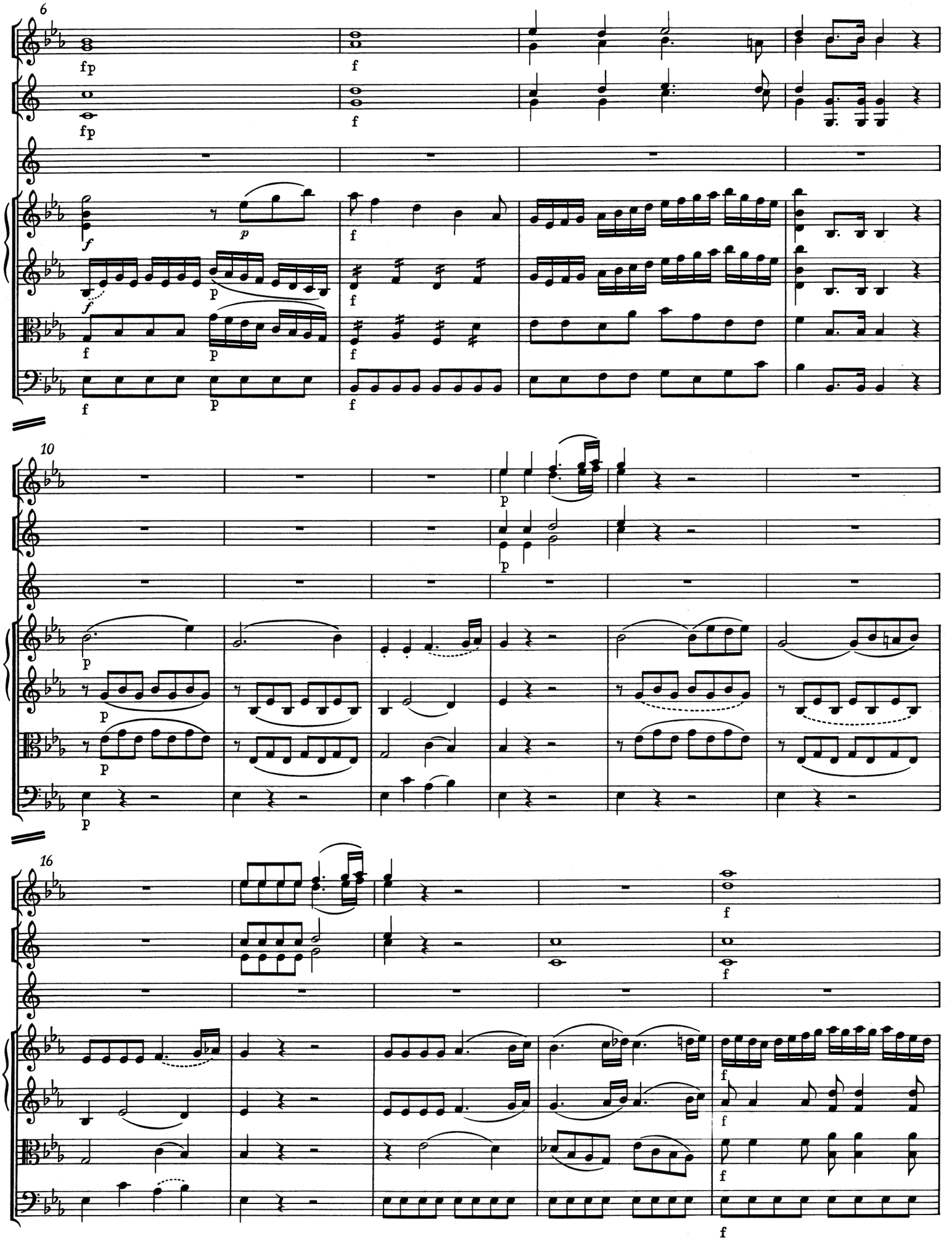
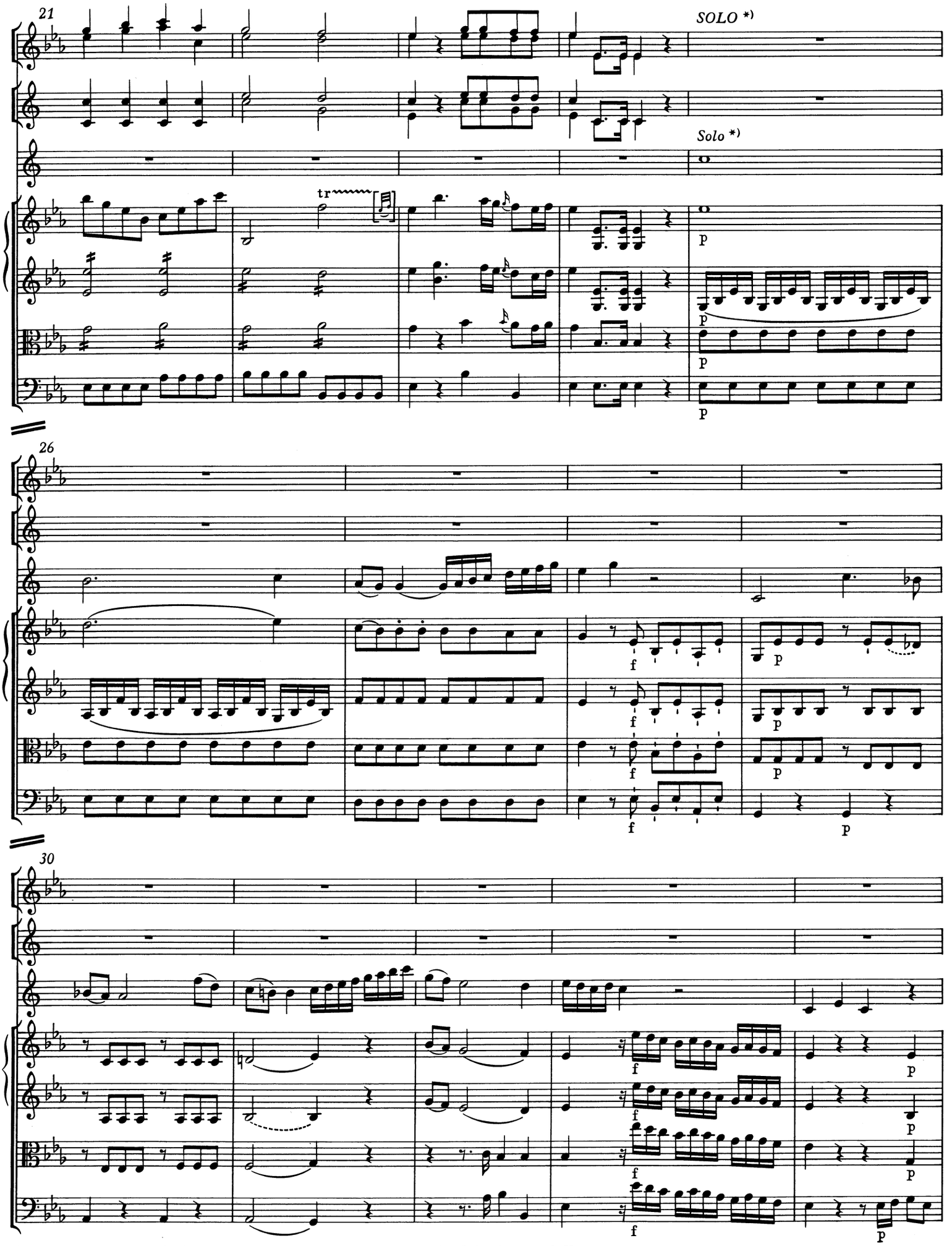
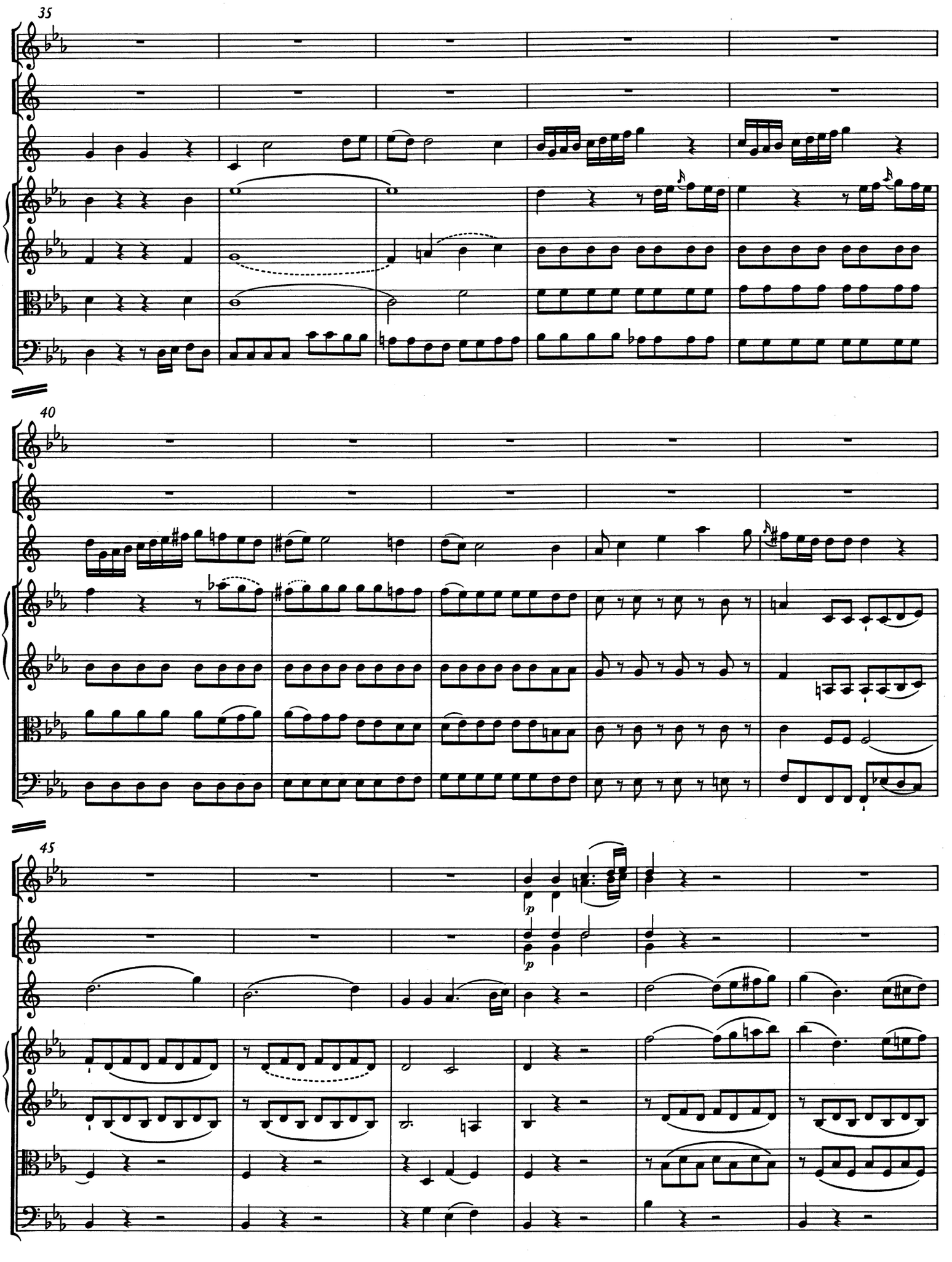
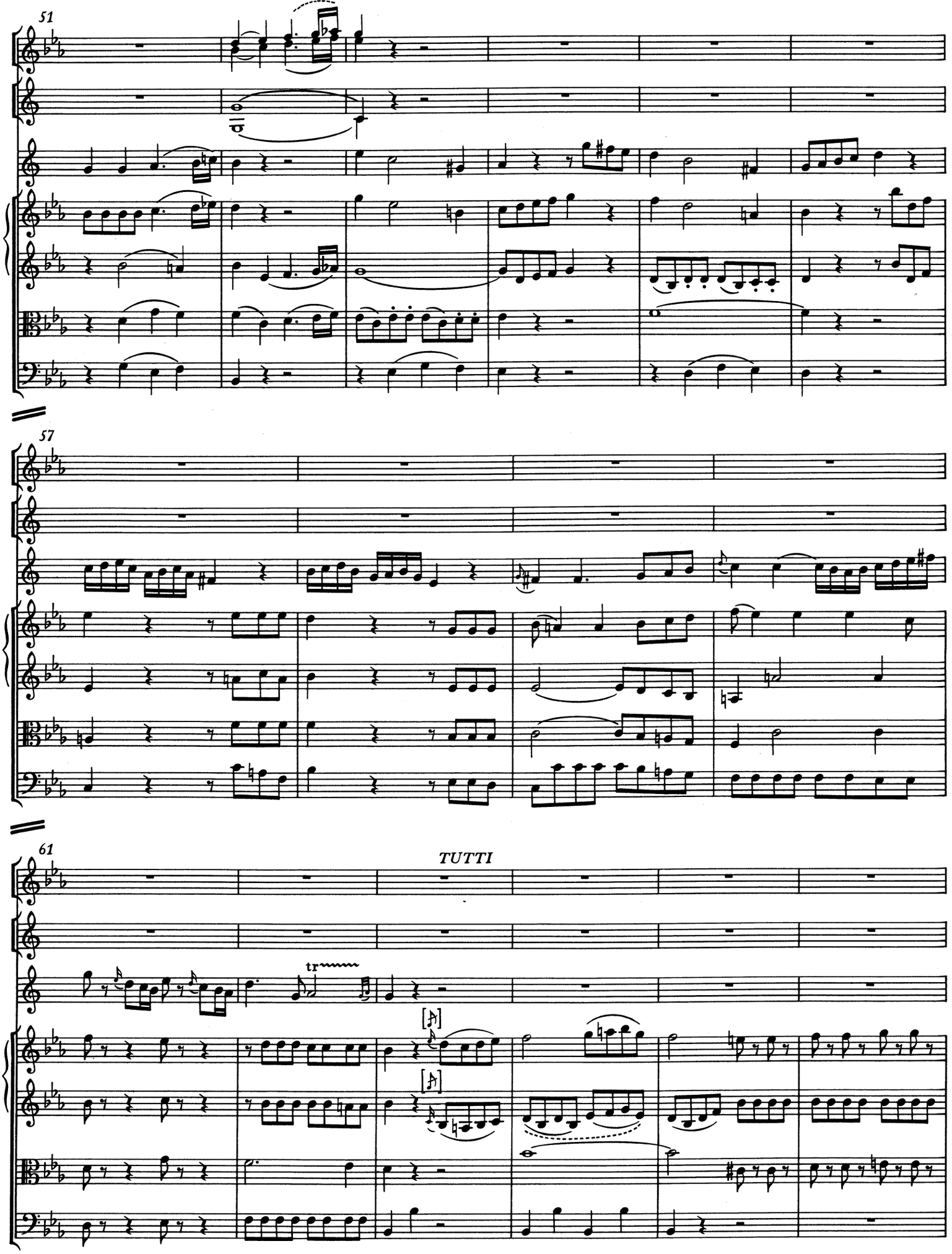
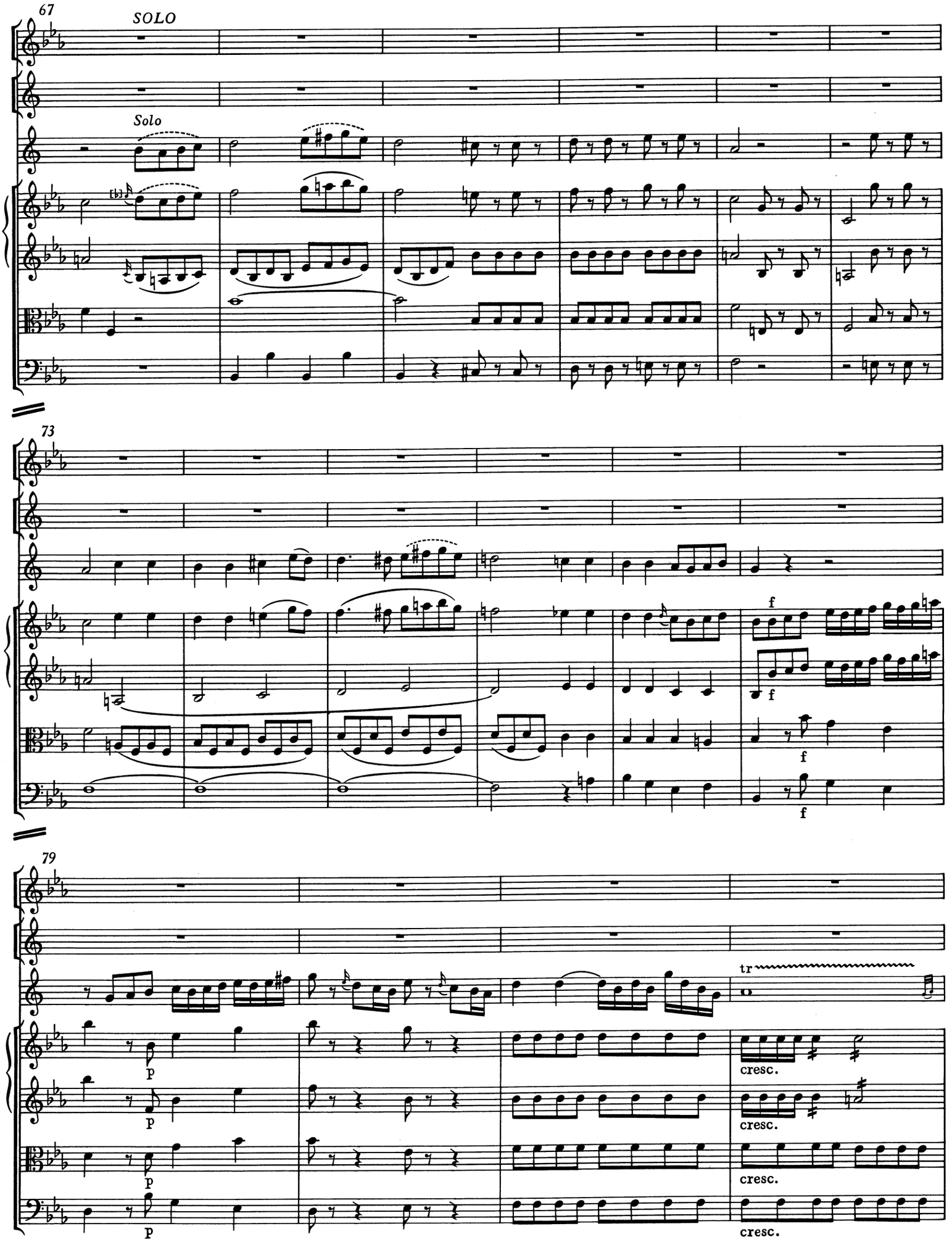

6
10
16

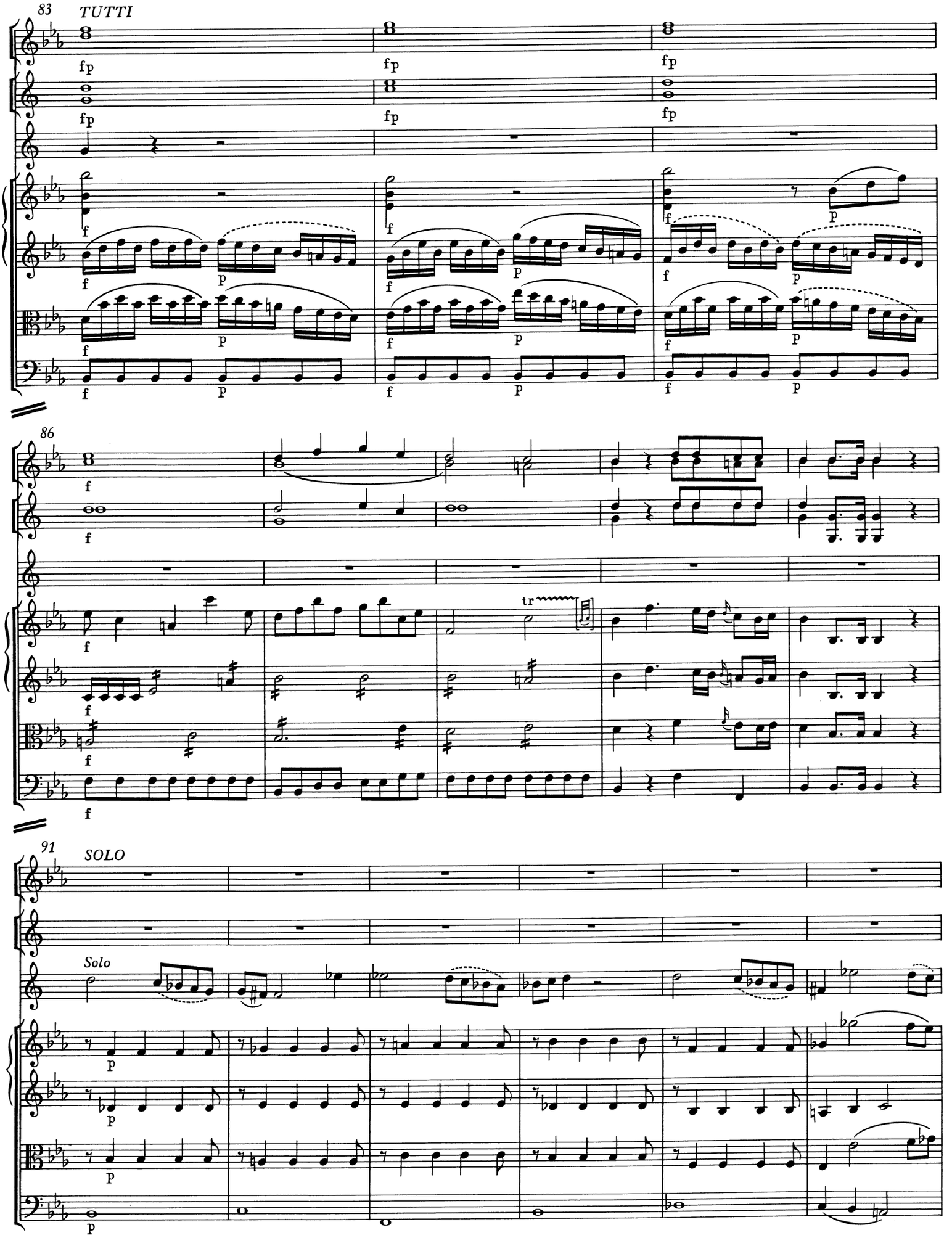


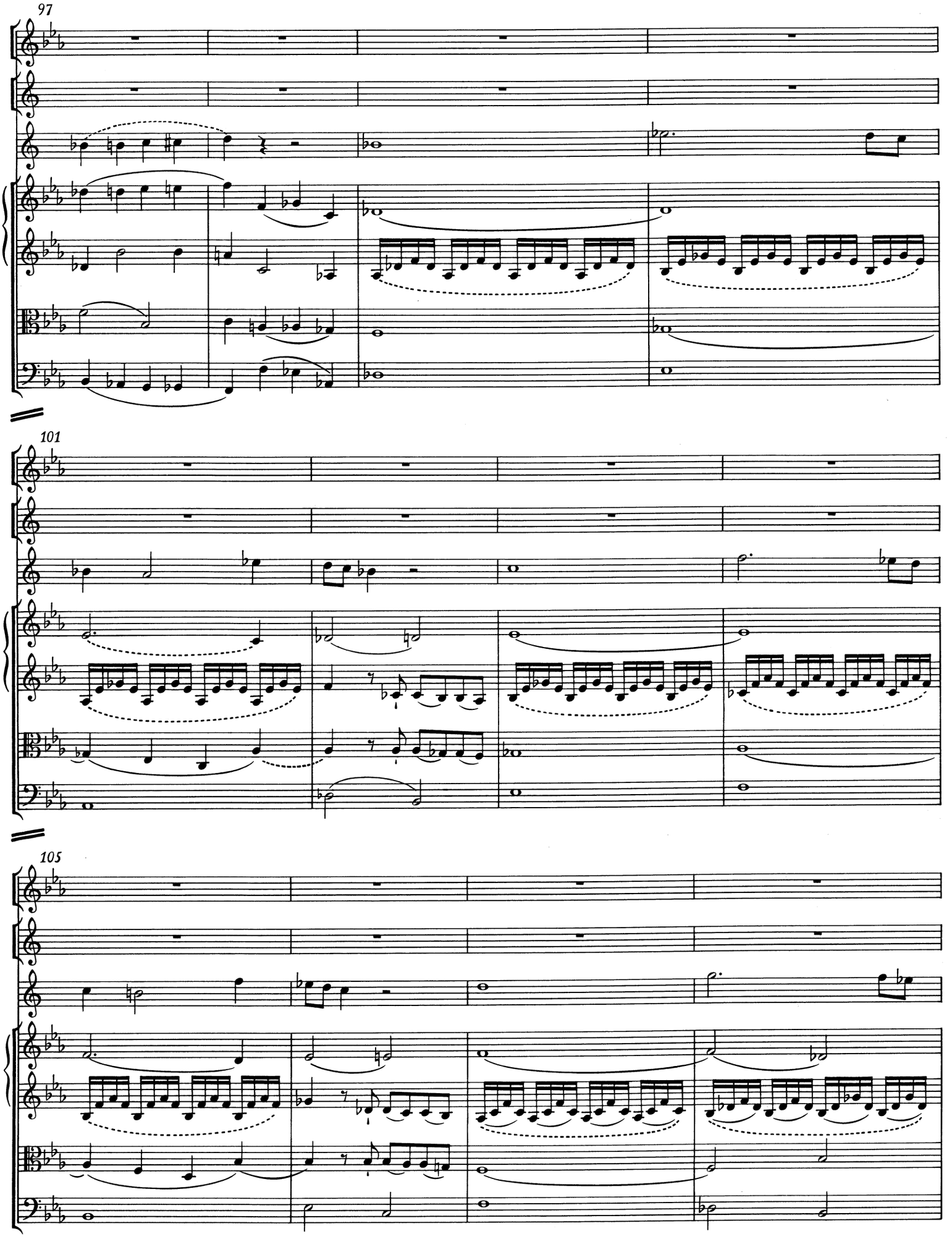
*) Zur Bedeutung von SOLO und TUTTI sowie zur Artikulation in der Solostimme vgl. Vorwort.

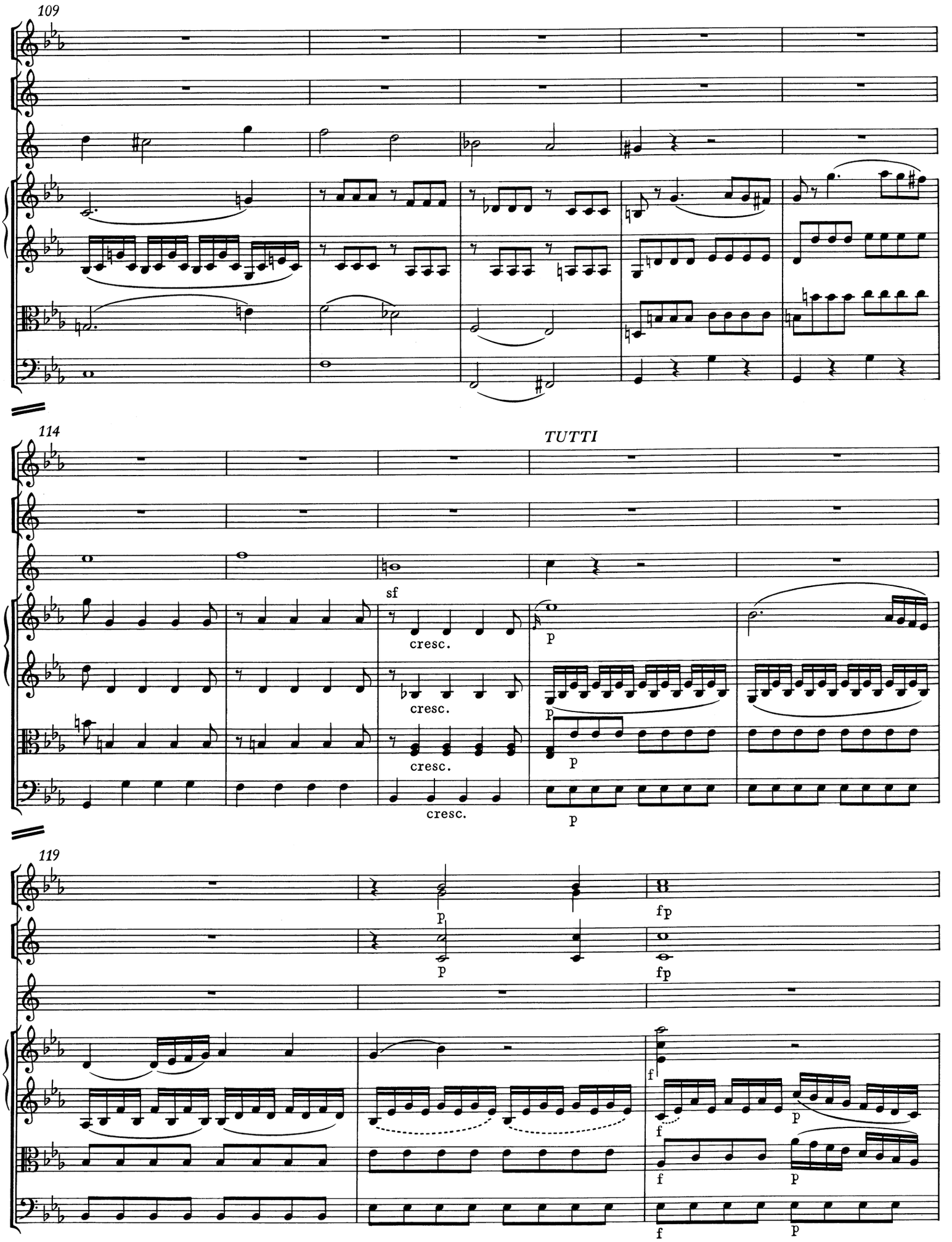

35
40
45
p
p

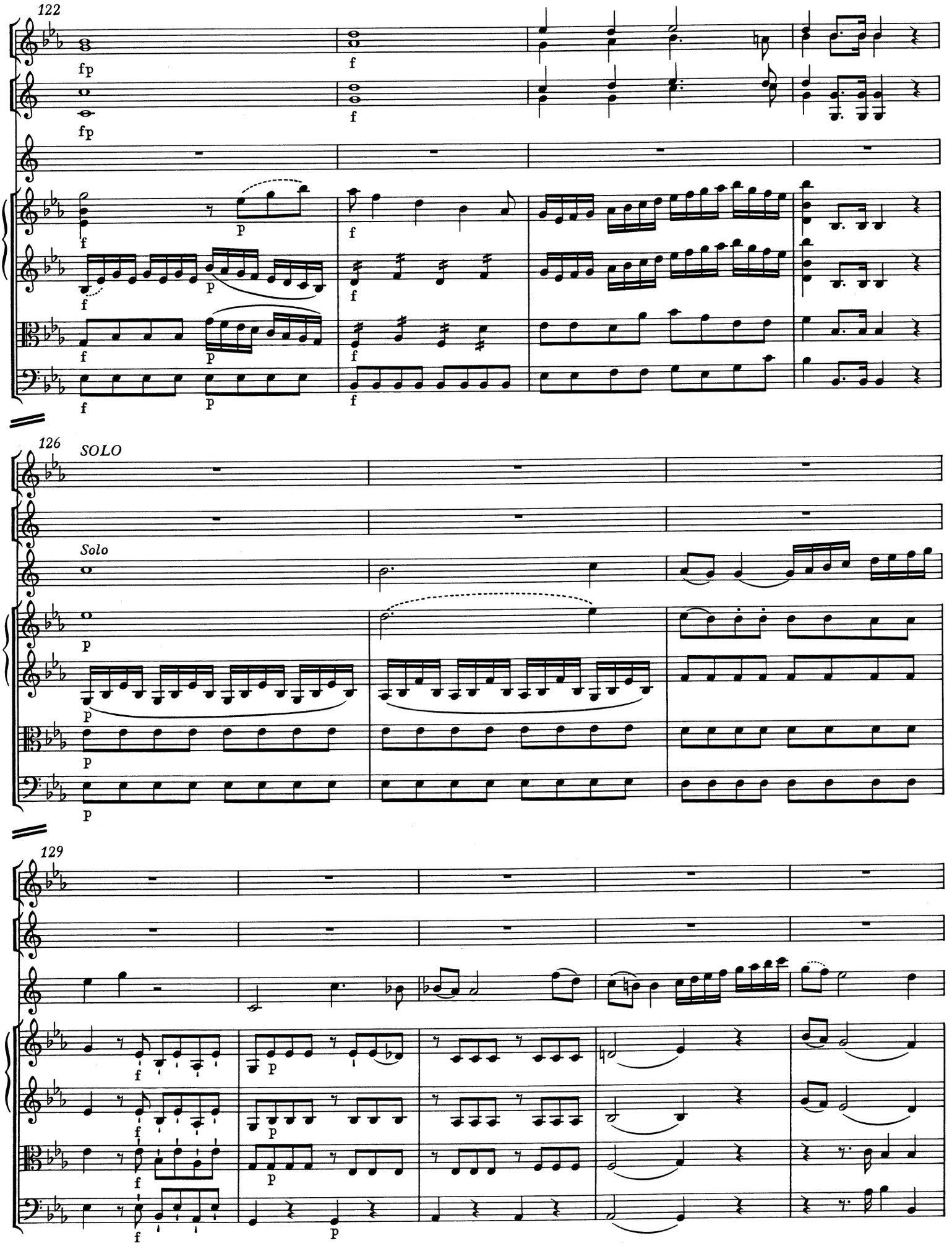

51
57
61
TUTTI
tr

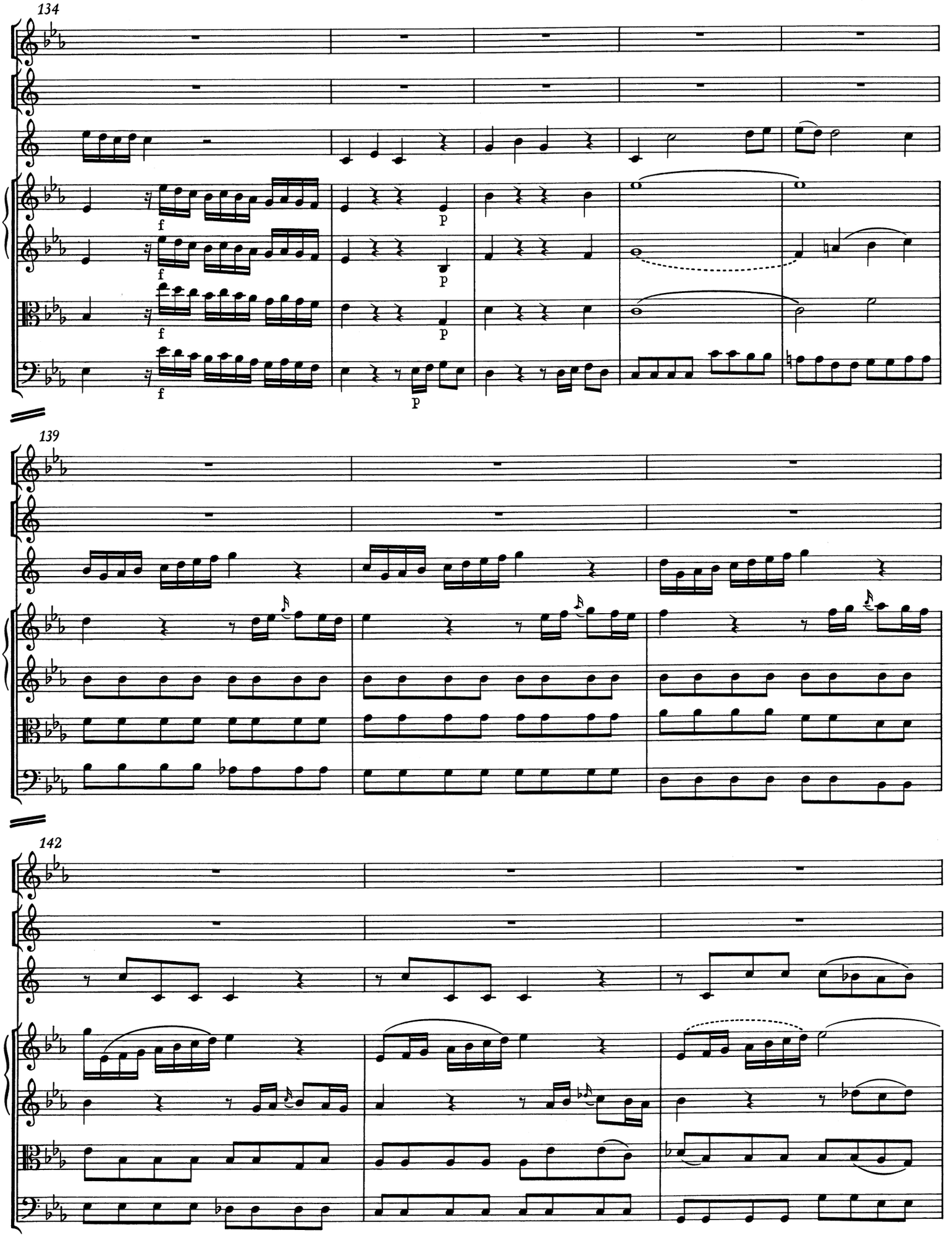

67
SOLO
Solo
73
f
f
f
79
tr
p
p
p
cresc.
cresc.
cresc.
cresc.

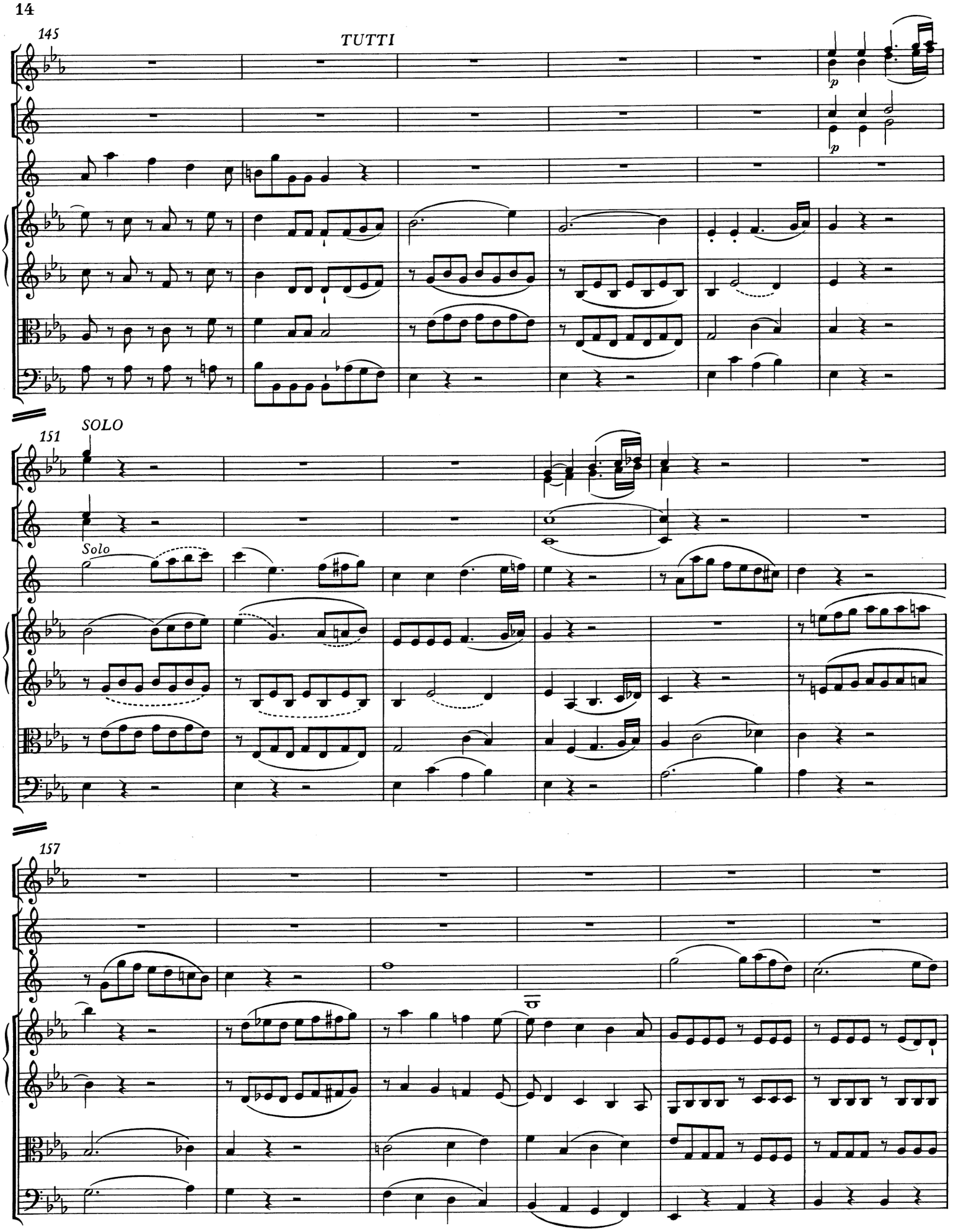

83
TUTTI
86
91
SOLO
Solo

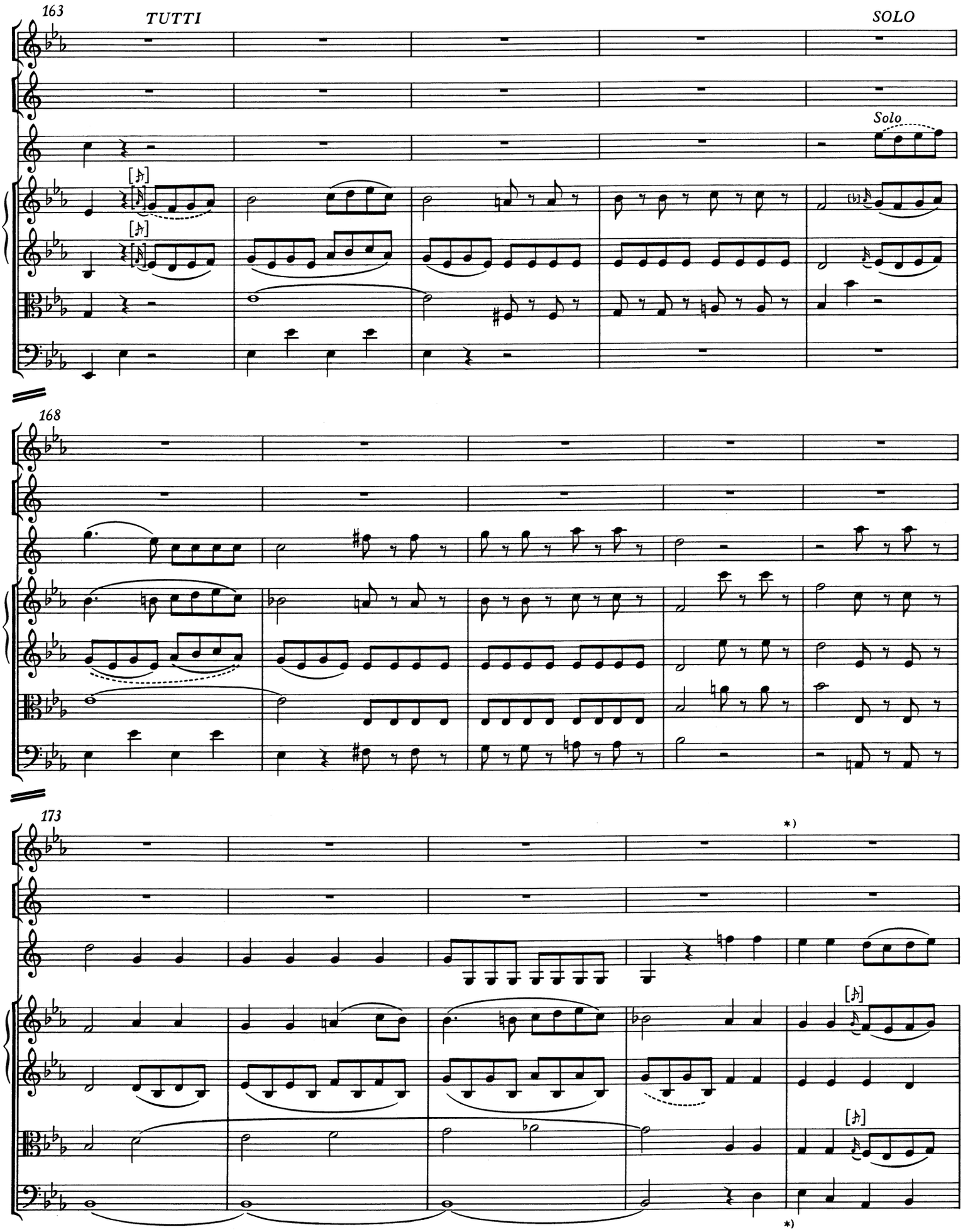

97
101
105


109
114
TUTTI
sf
cresc.
cresc.
cresc.
cresc.
p
p
p
p
p
119
p
p
fp
fp
f
f
p
f
p
f
p


122
fp
f
fp
f
f
p
f
f
p
f
f
p
f
f
p
f
126
SOLO
Solo
p
p
p
p
129
f
p
f
p
f
p
f
p


134
f
p
139
142


145
TUTTI
p
p
151
SOLO
Solo
157



*) Mit T. 176 endet Mozarts Autograph des ersten Satzes, dessen Rest nur in Sekundärquellen überliefert ist; vgl. Vorwort und Krit. Bericht.

178

ossia: *)

tr

cresc.

183

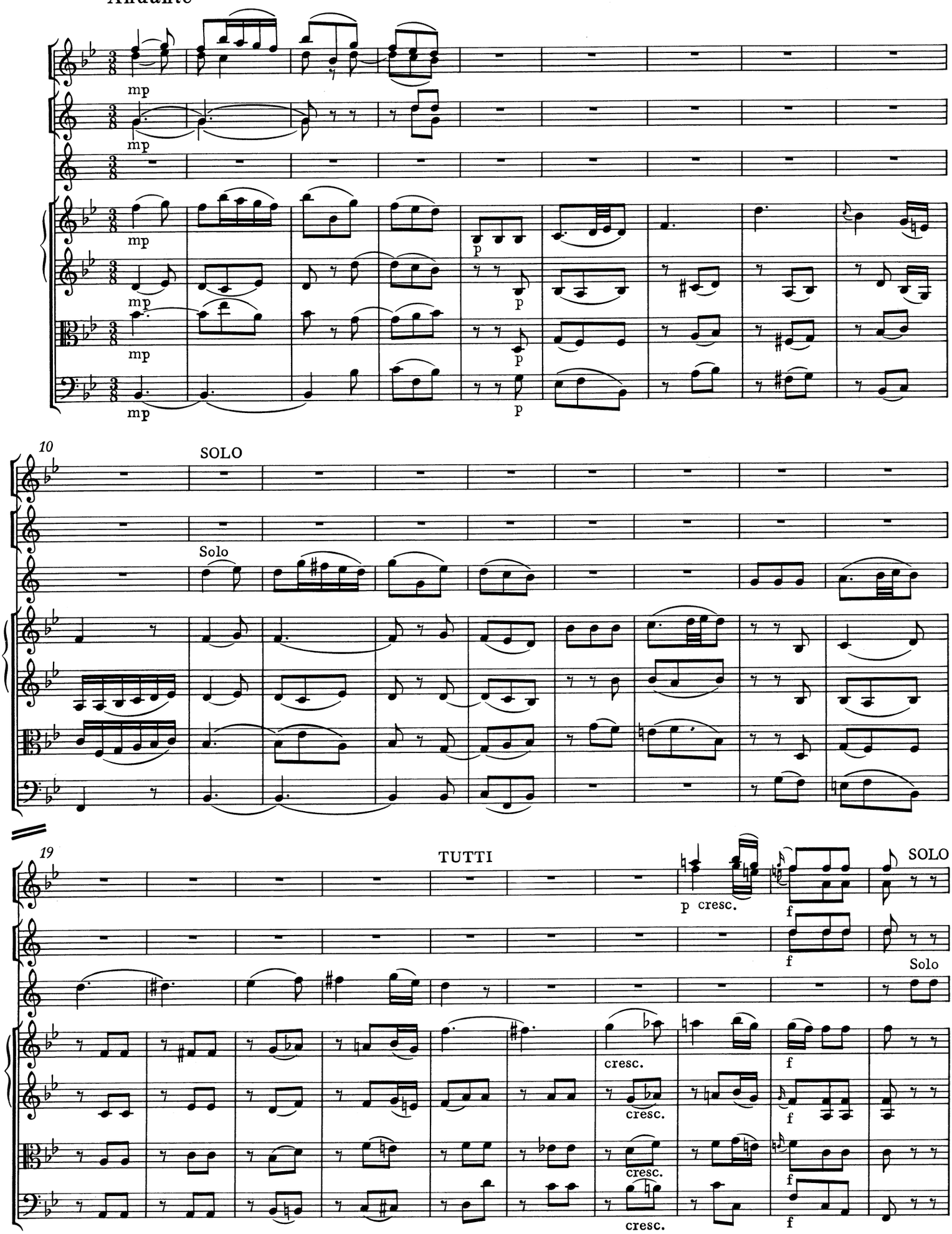
TUTTI

186

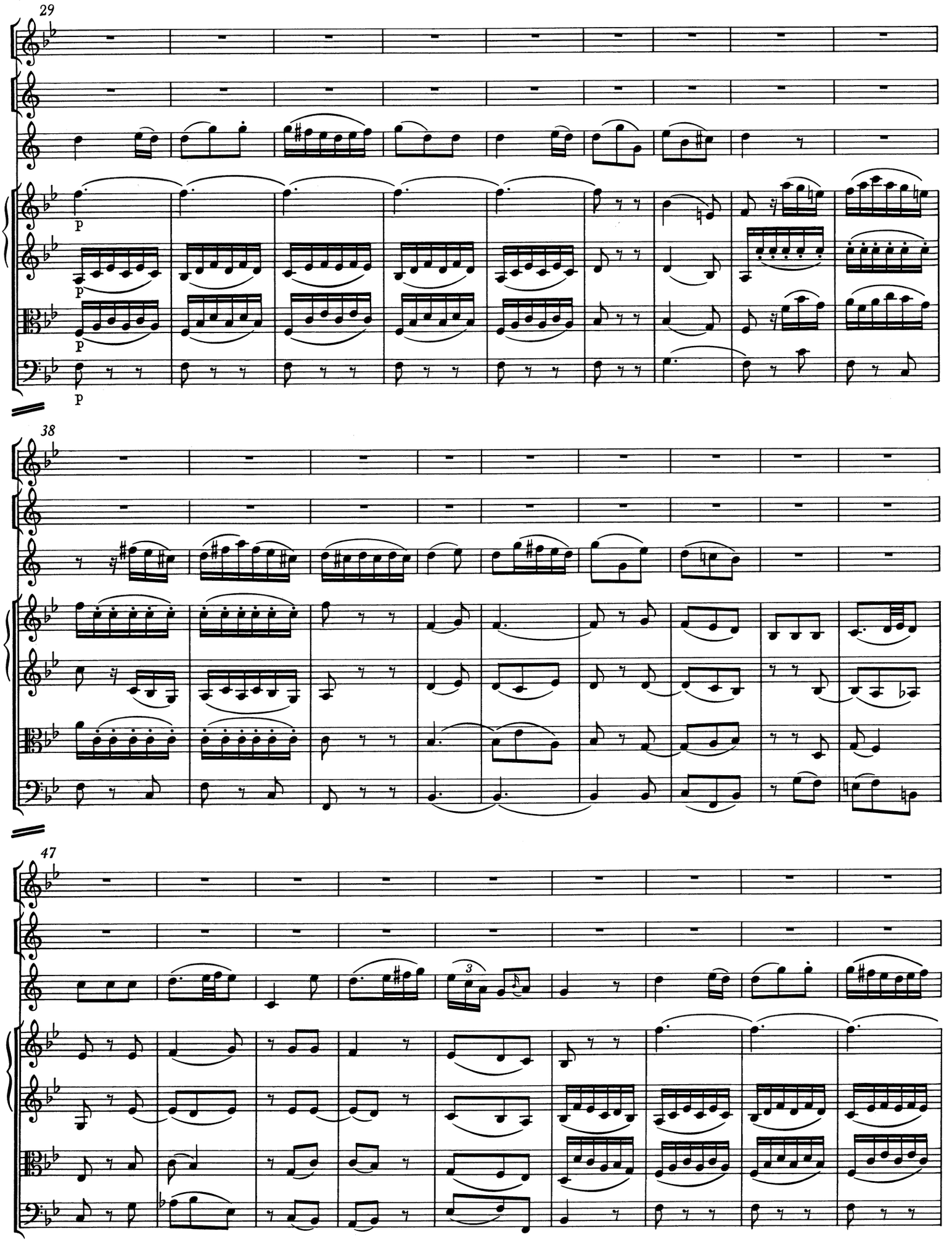
tr

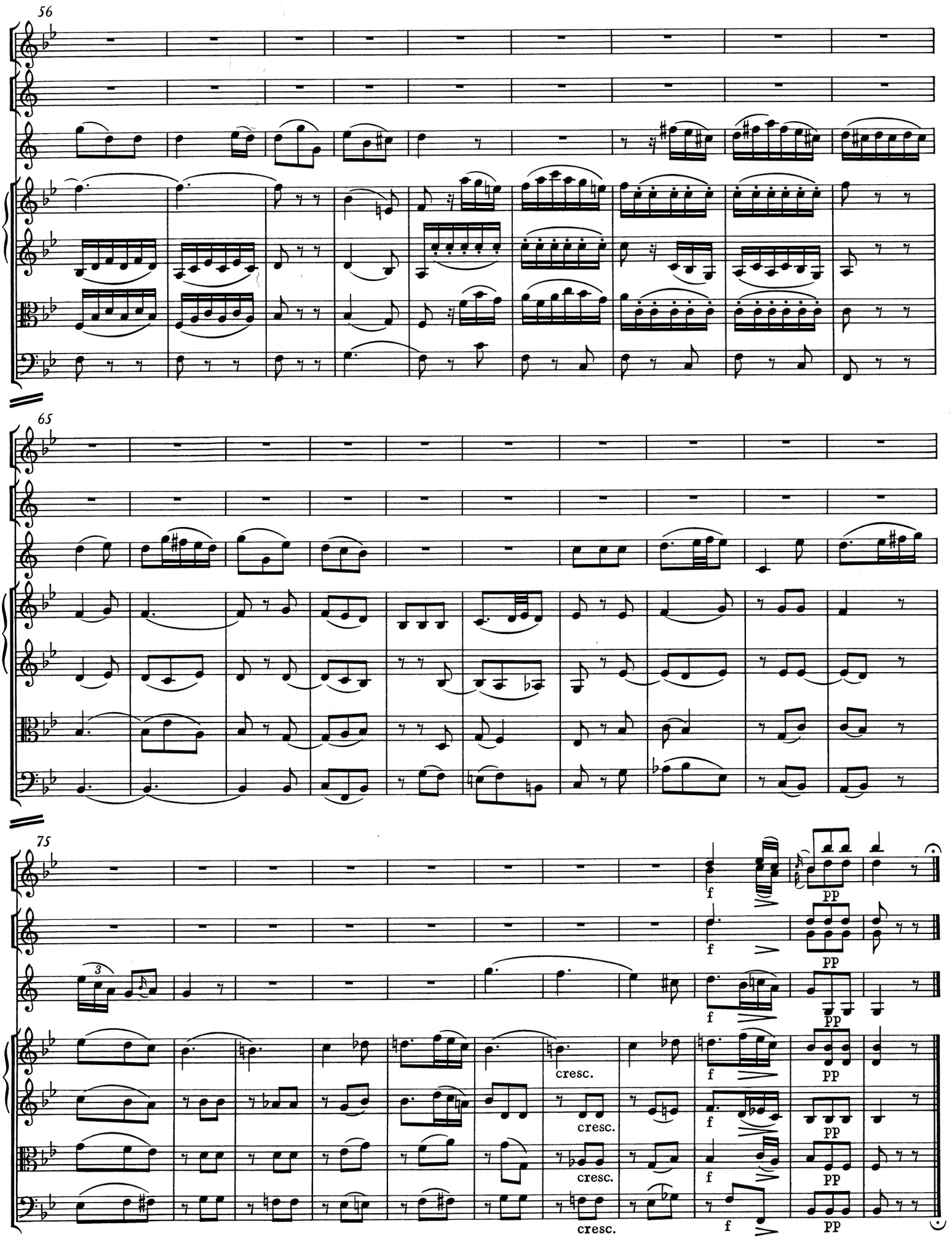
*) Vgl. Vorwort.

Andante*)



*) Das Andante ist nur in Sekundärquellen überliefert; vgl. Vorwort und Krit. Bericht.


29
p
p
p
p
38
47
3


56
65
75
f
pp
cresc.

RONDO *)

Allegro

SOLO *TUTTI*

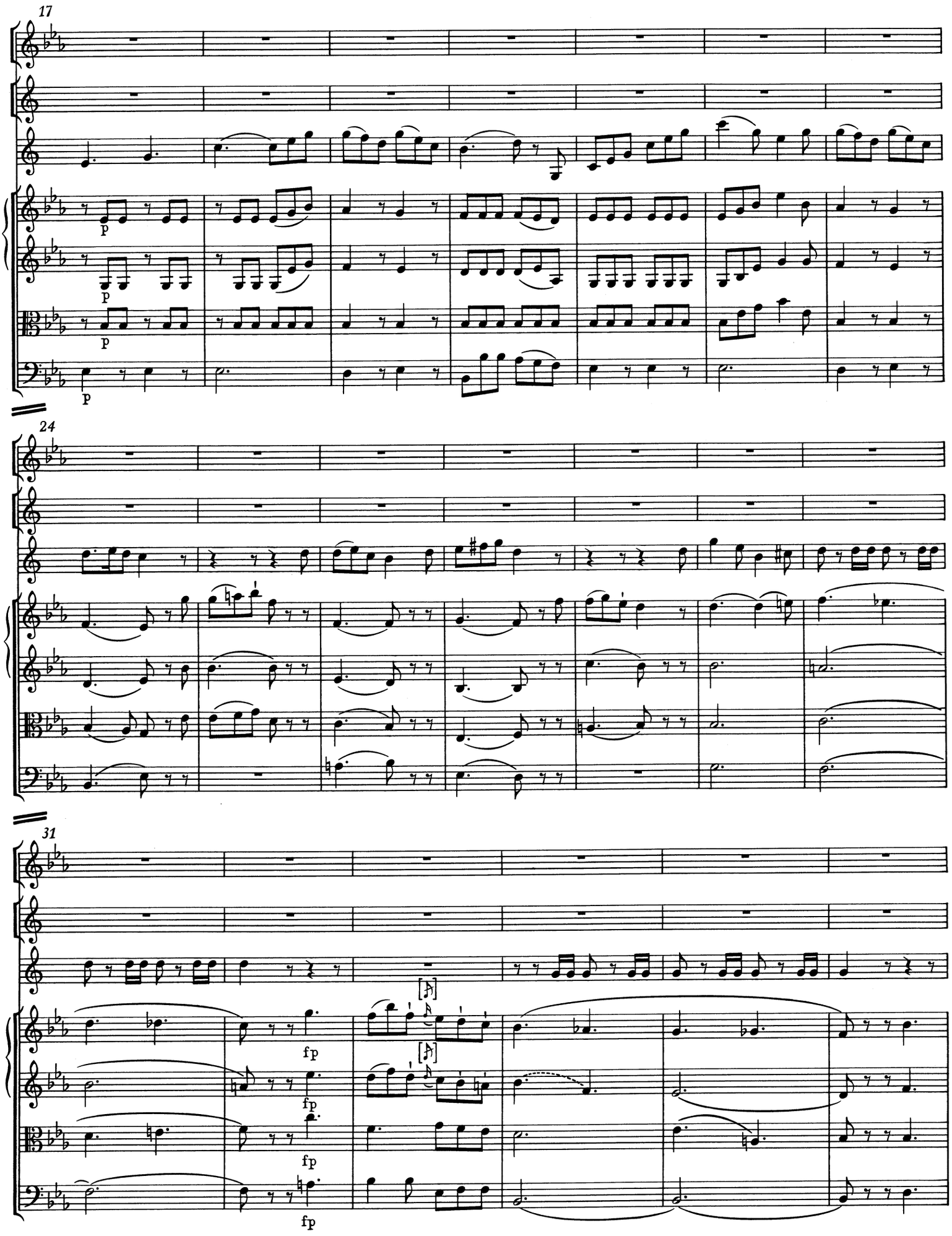
Solo

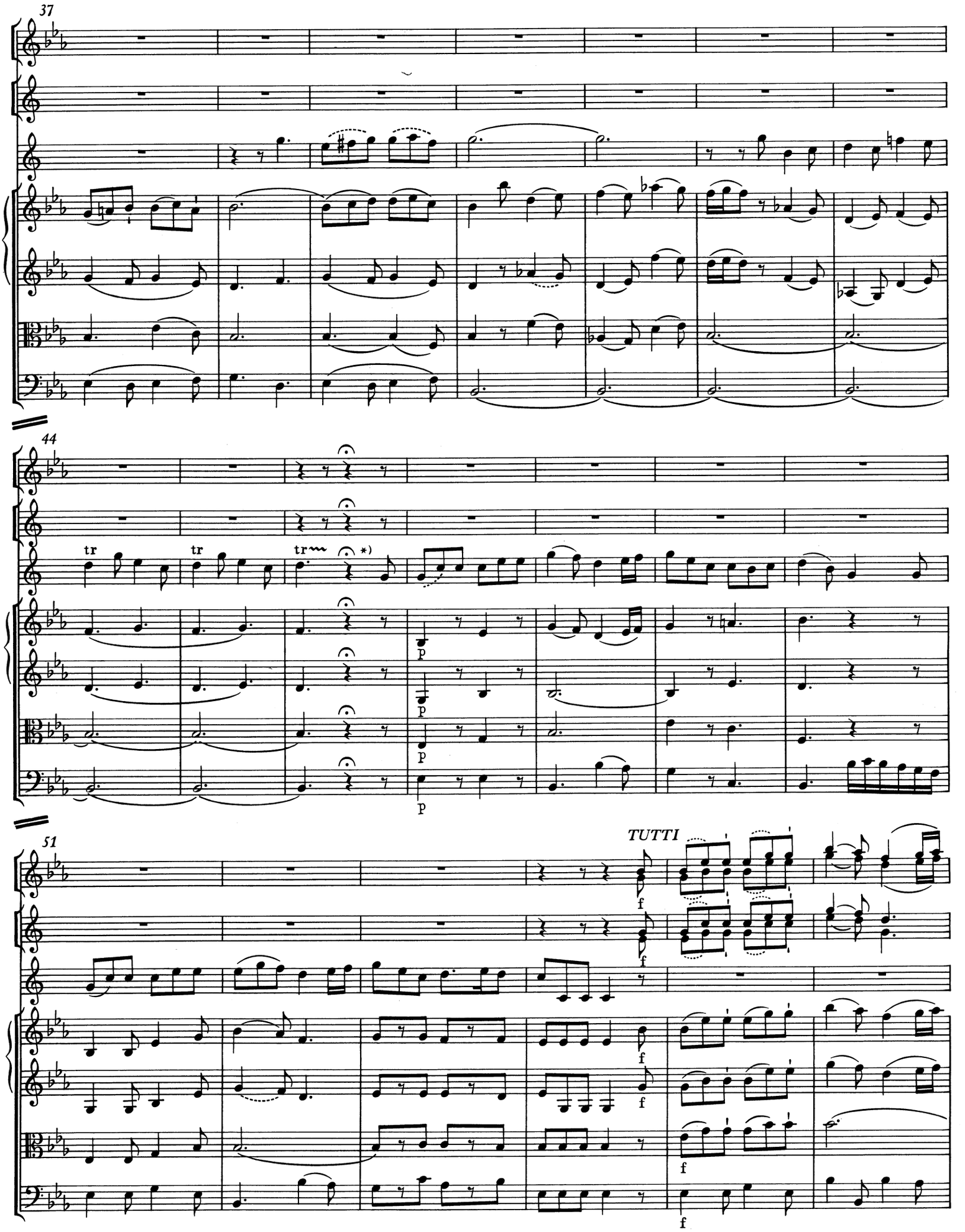
9

SOLO

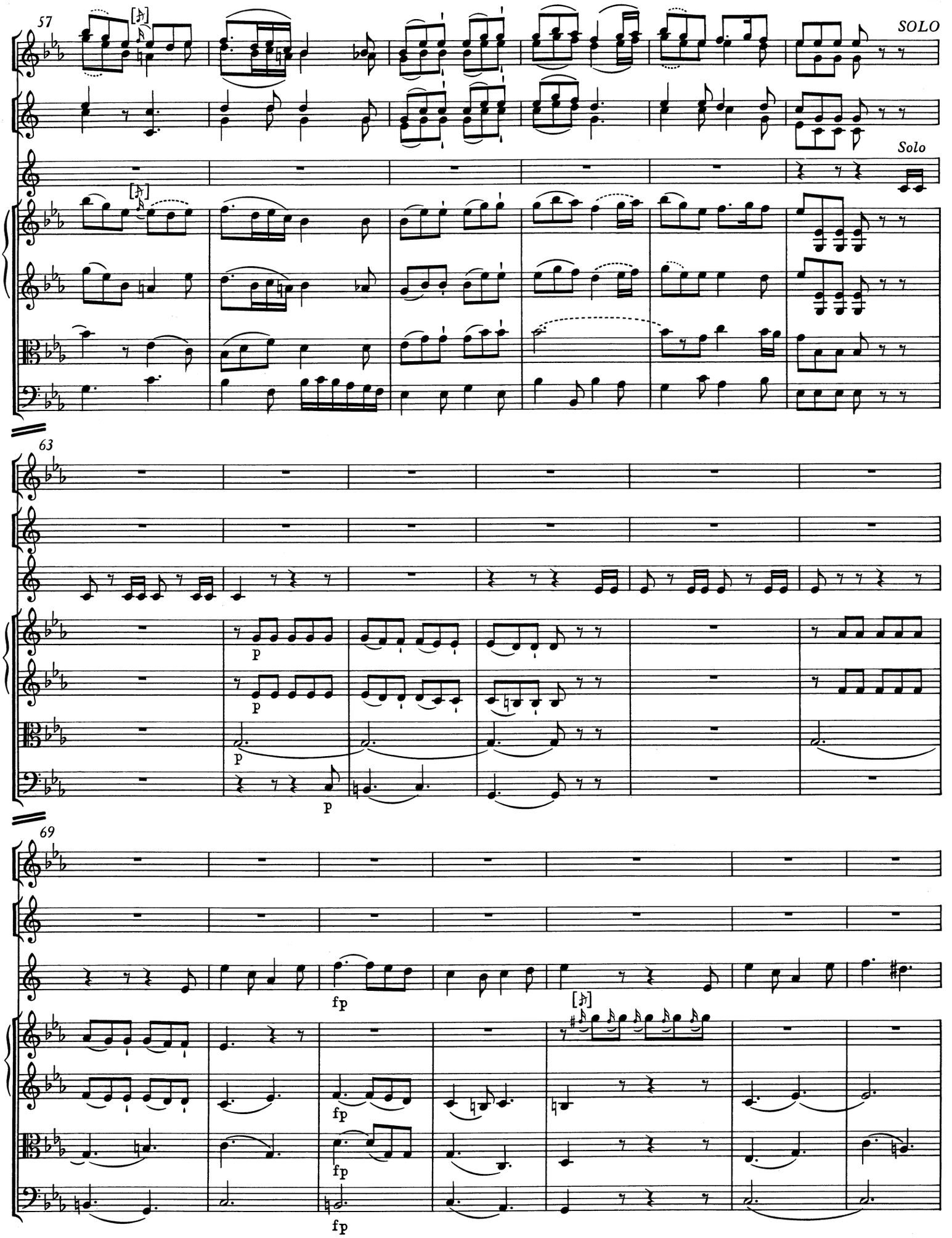
Solo

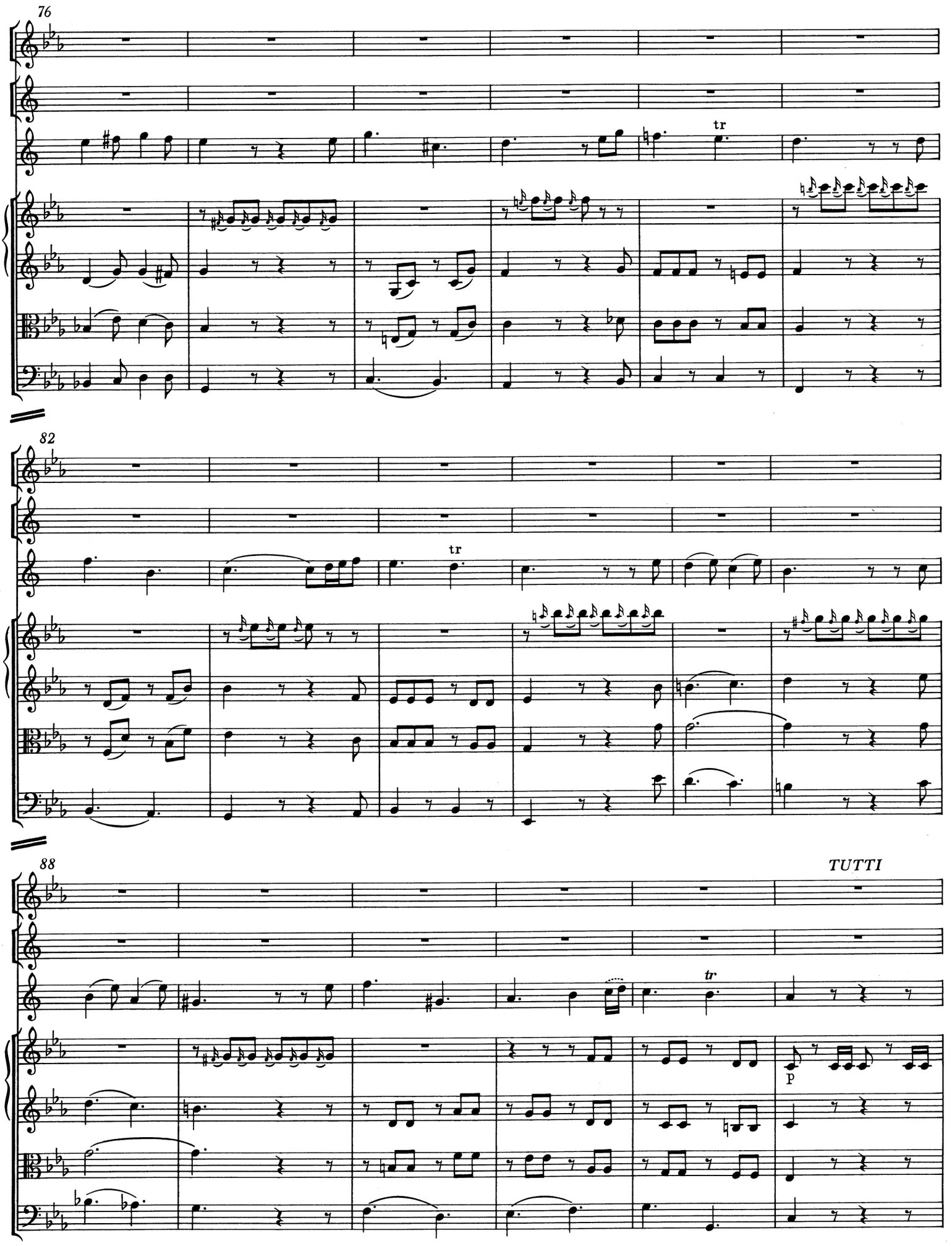
*) Der Schlußsatz ist vollständig im Autograph überliefert.

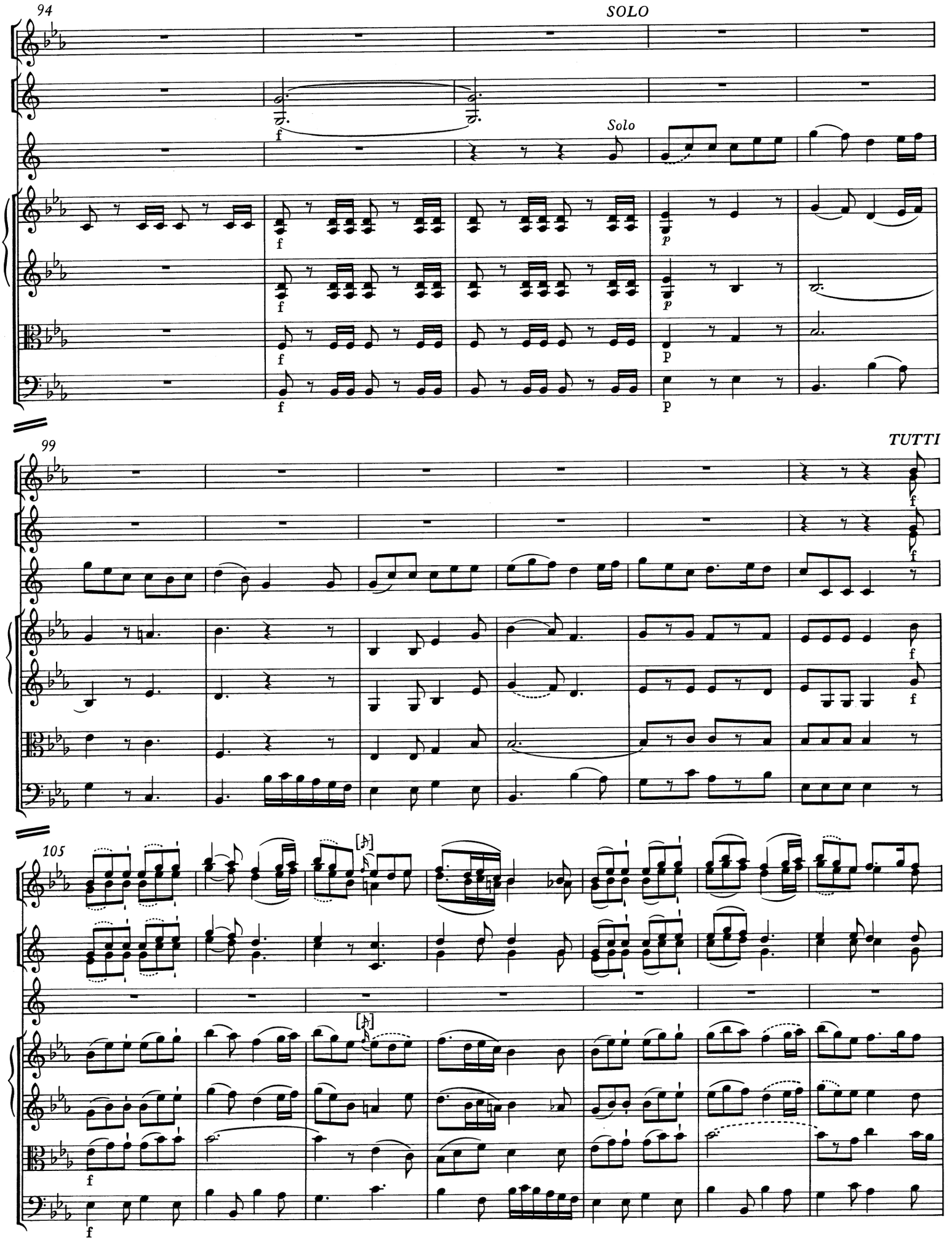

17
p
p
p
p
24
31
fp
fp
fp
fp

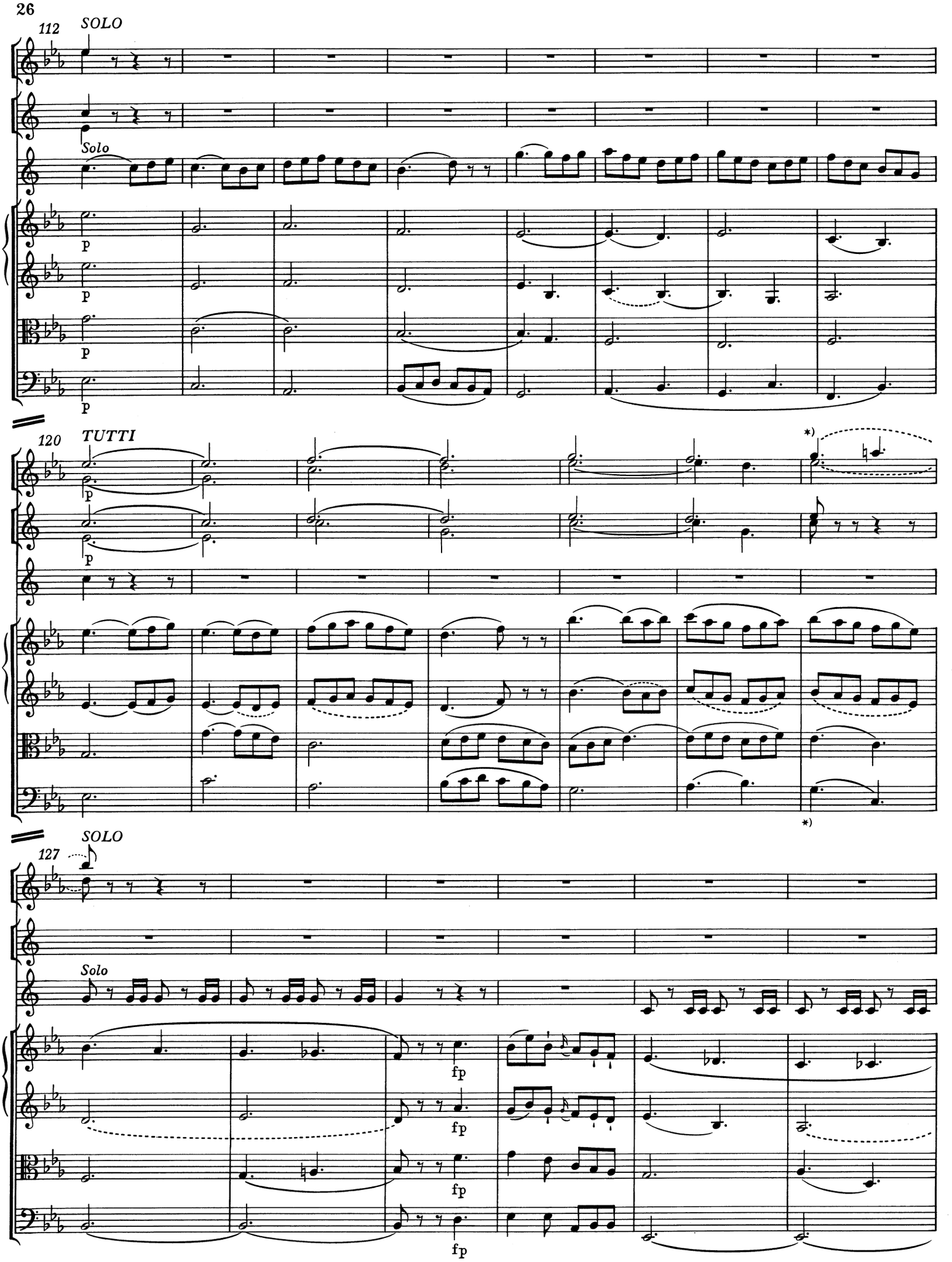


*) T. 46, Corno principale: Hier ist ein Eingang zu spielen.

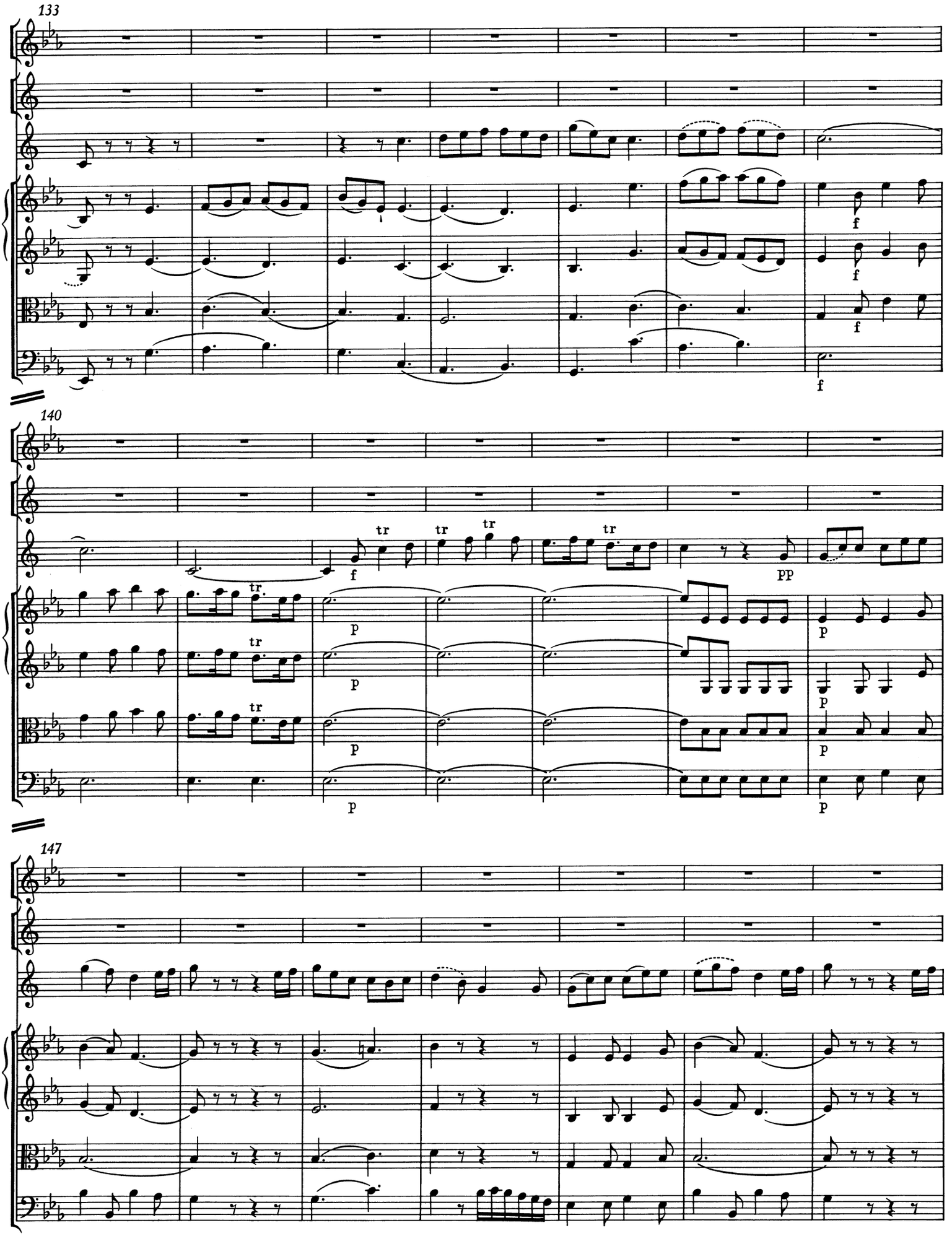

57
SOLO
Solo
63
p
p
p
p
69
fp
fp
fp
fp


76
tr
82
tr
88
TUTTI
tr
p


94
SOLO
Solo
99
TUTTI
105



*) Zu einem im Autograph nach T. 125 gestrichenen Takt vgl. Krit. Bericht.


133
f
f
f
f
140
tr
tr
tr
tr
f
pp
tr
tr
tr
p
p
p
p
p
p
147

154

Più allegro

159

TUTTI

165

*) T. 159, Corno principale, 1. Takthälfte: So im Autograph; vgl. aber T. 4.