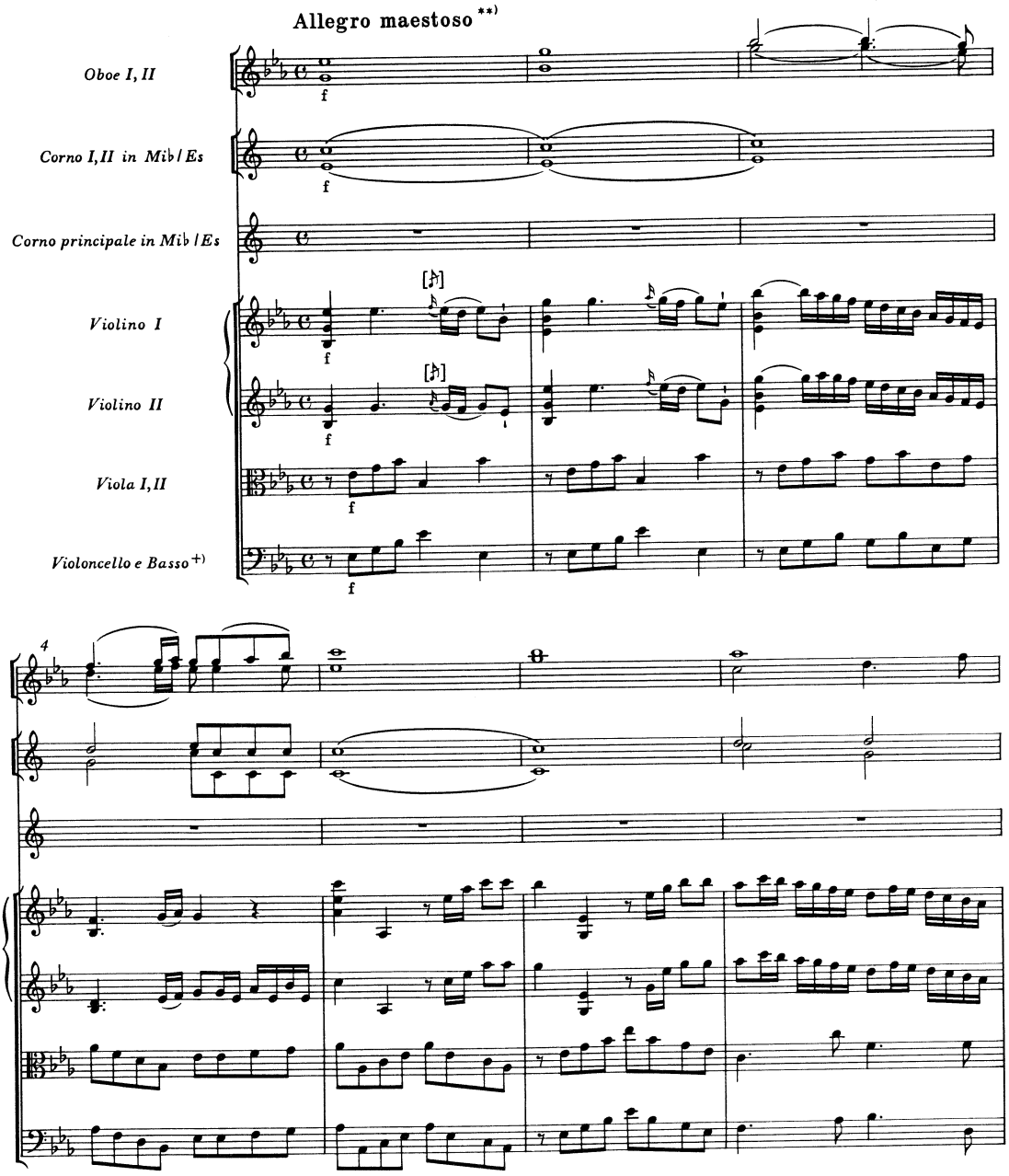
Konzert in Es

KV 495 *)

Datiert: Wien, 26. Juni 1786



*) Zur problematischen Überlieferung dieses Konzerts vgl. Vorwort.
**) Eine andere, kürzere Fassung dieses Satzes ist im Anhang III wiedergegeben (S. 135-148).
+) Fagott ad libitum; vgl. Vorwort.

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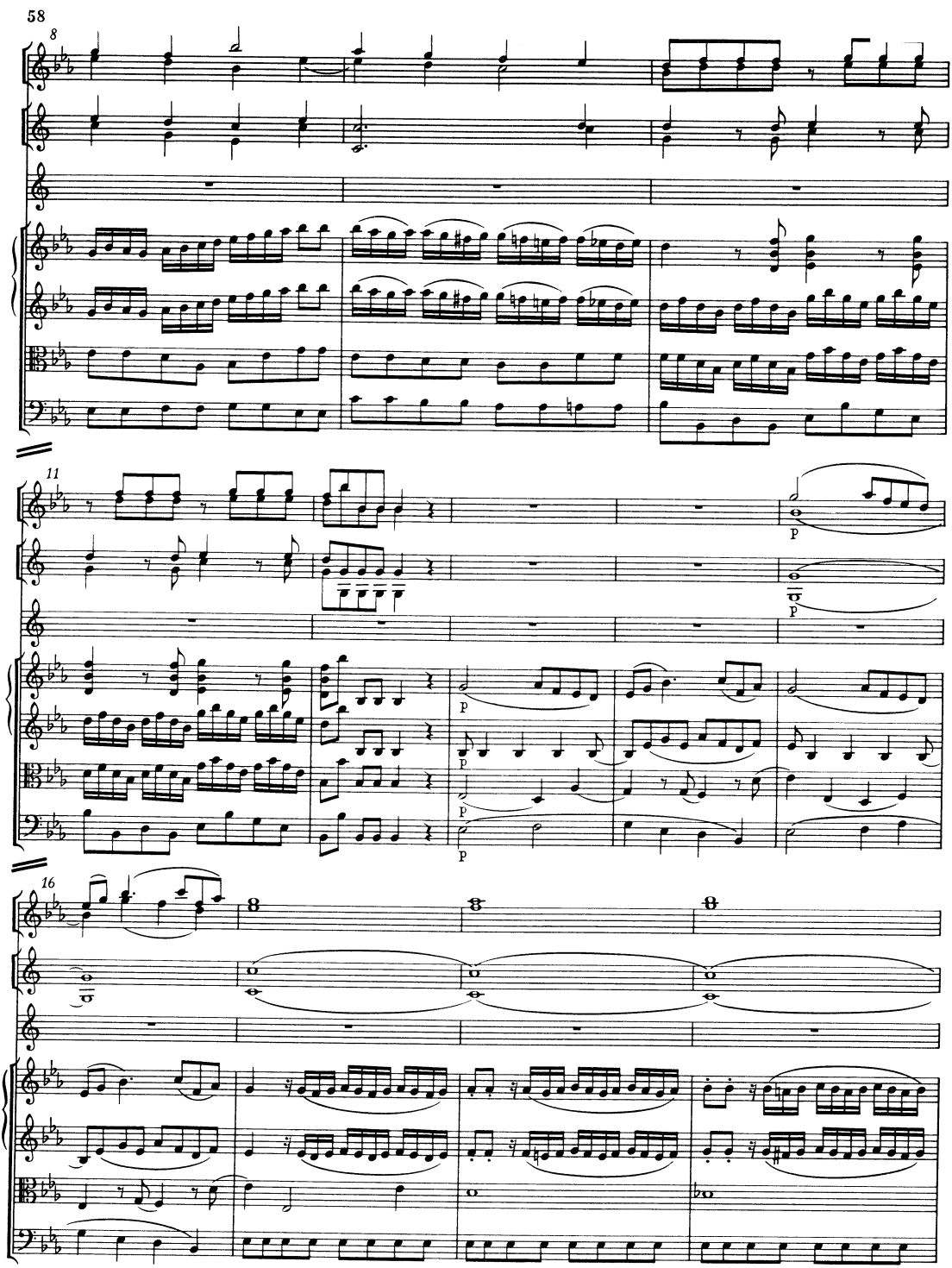
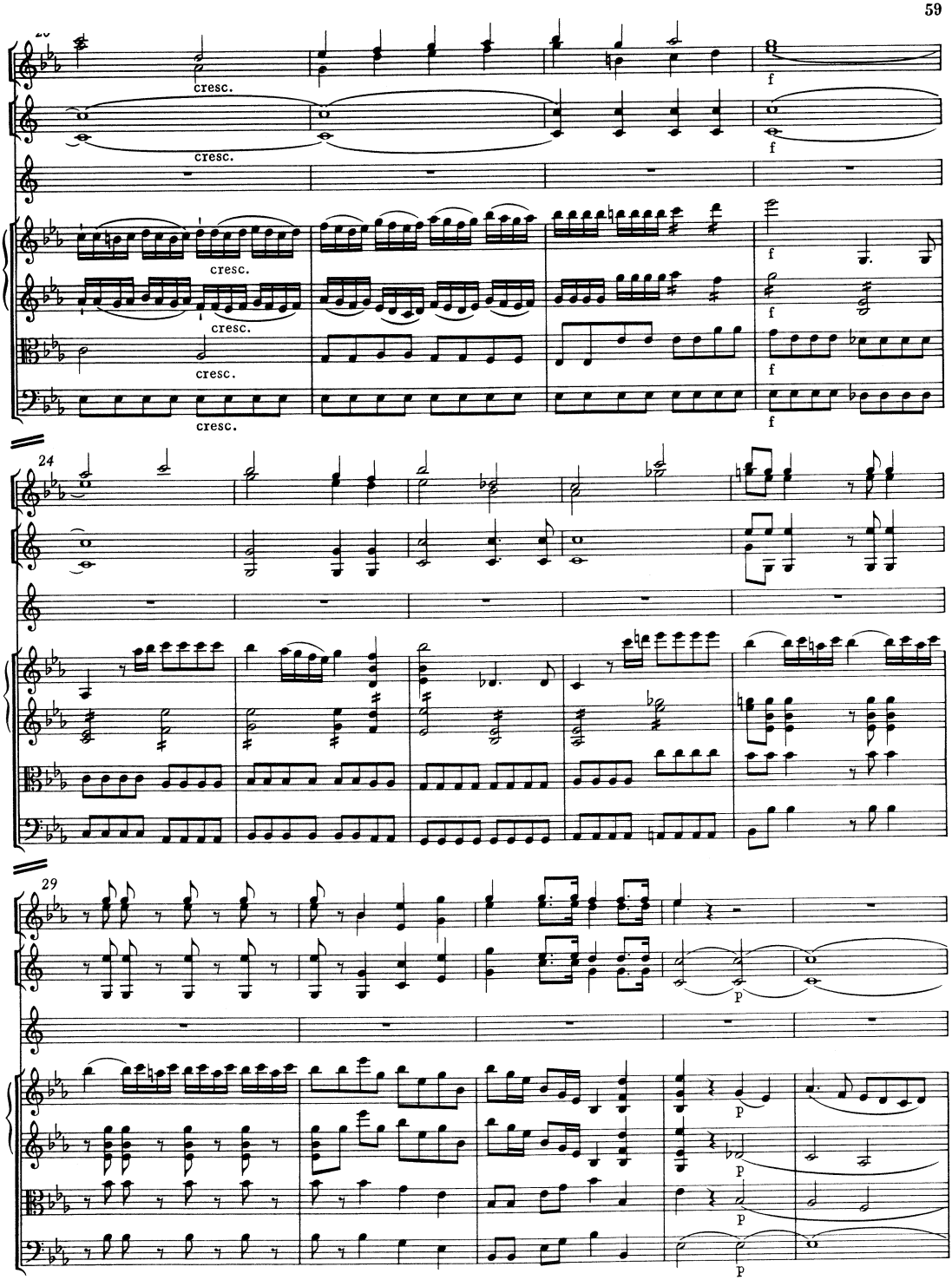
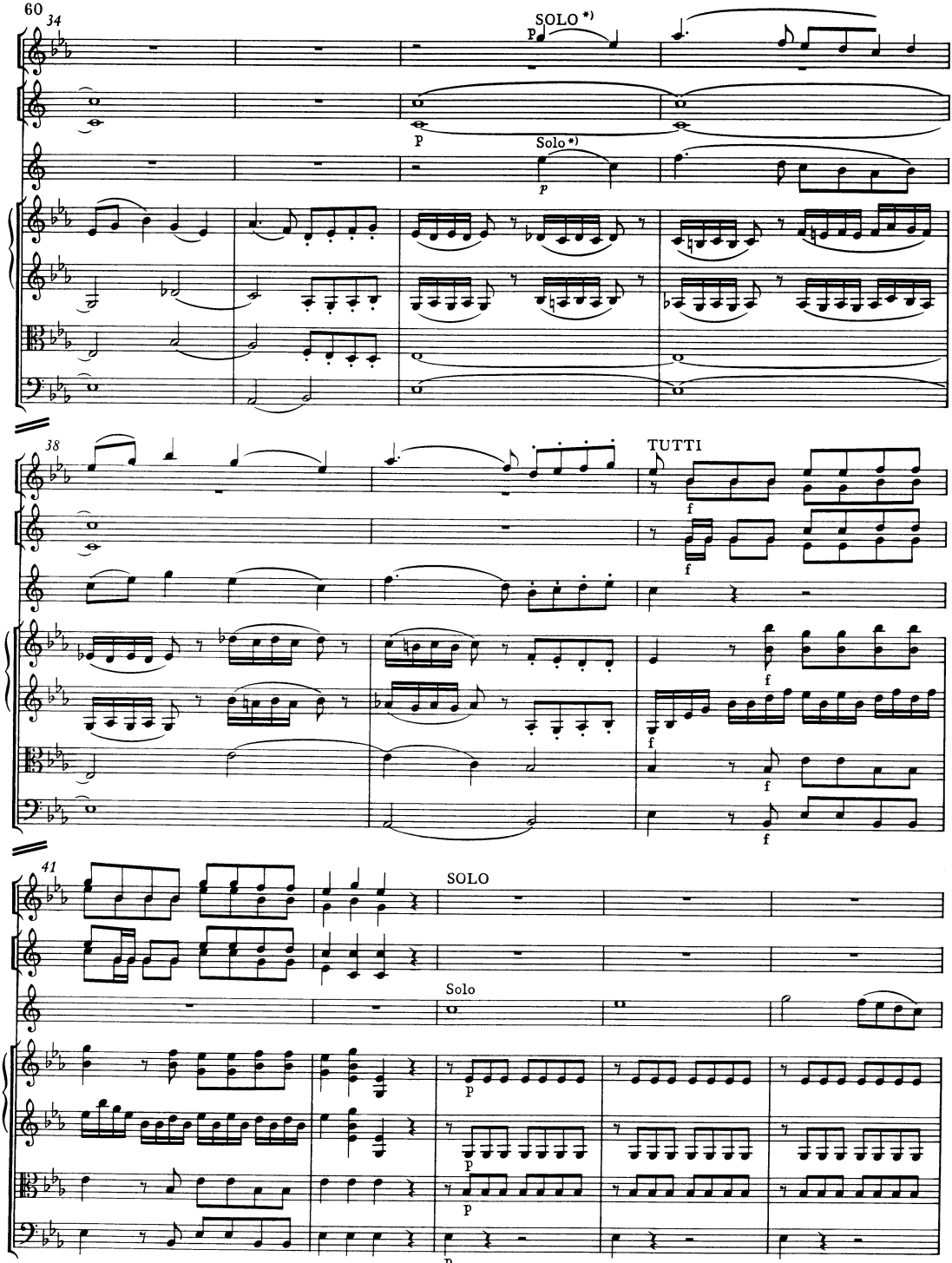
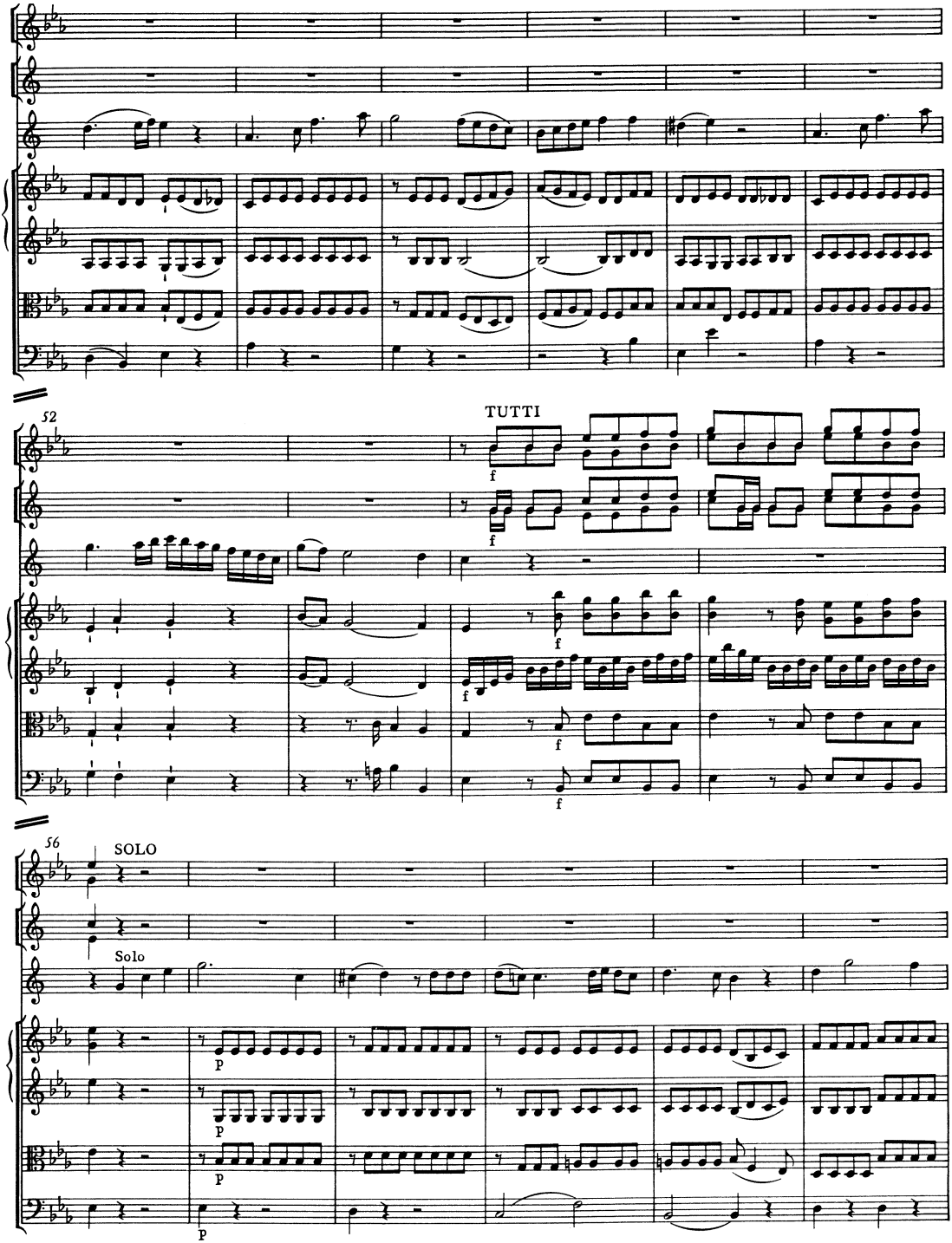
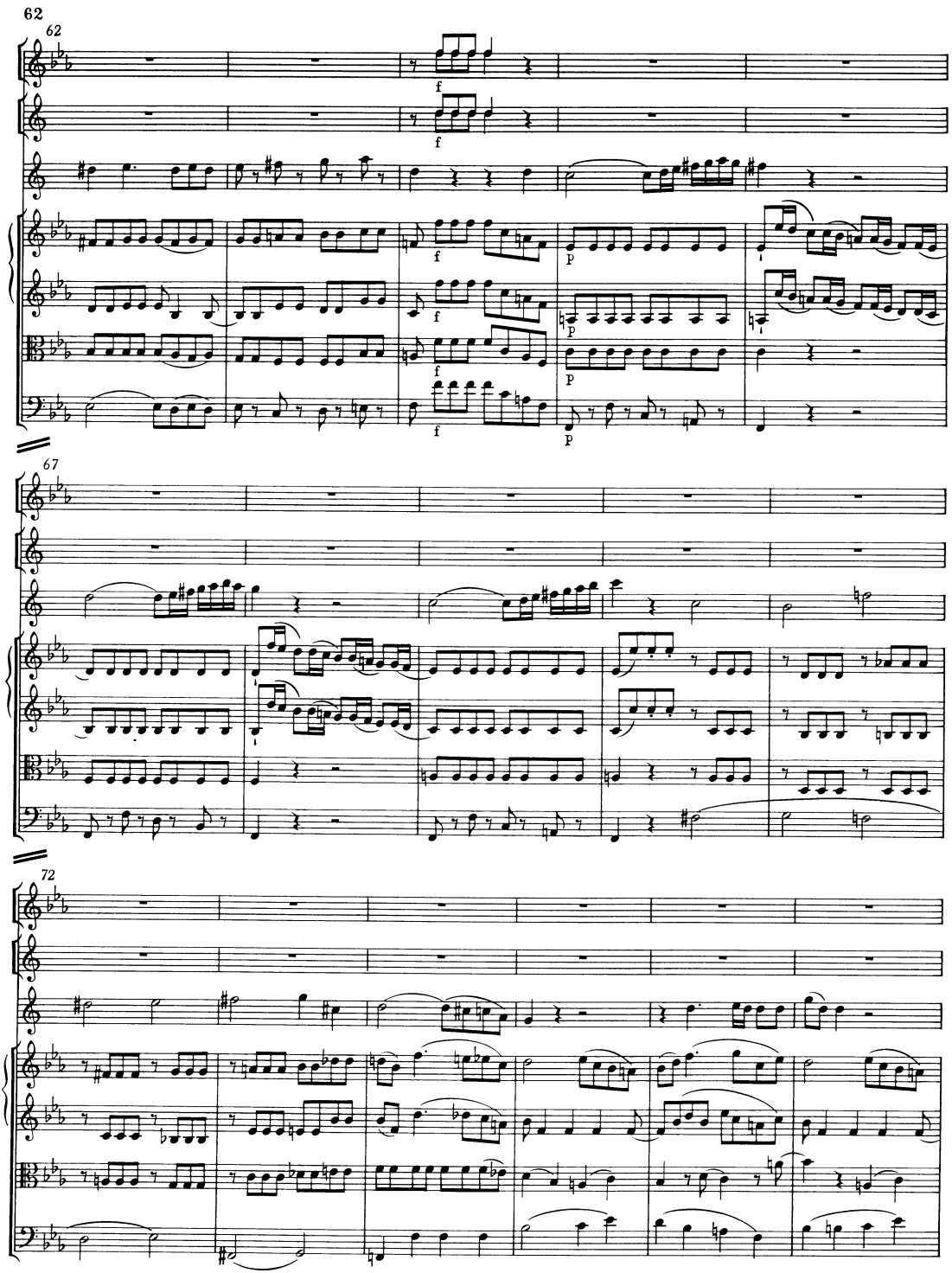

8
11
p
p
p
p
16

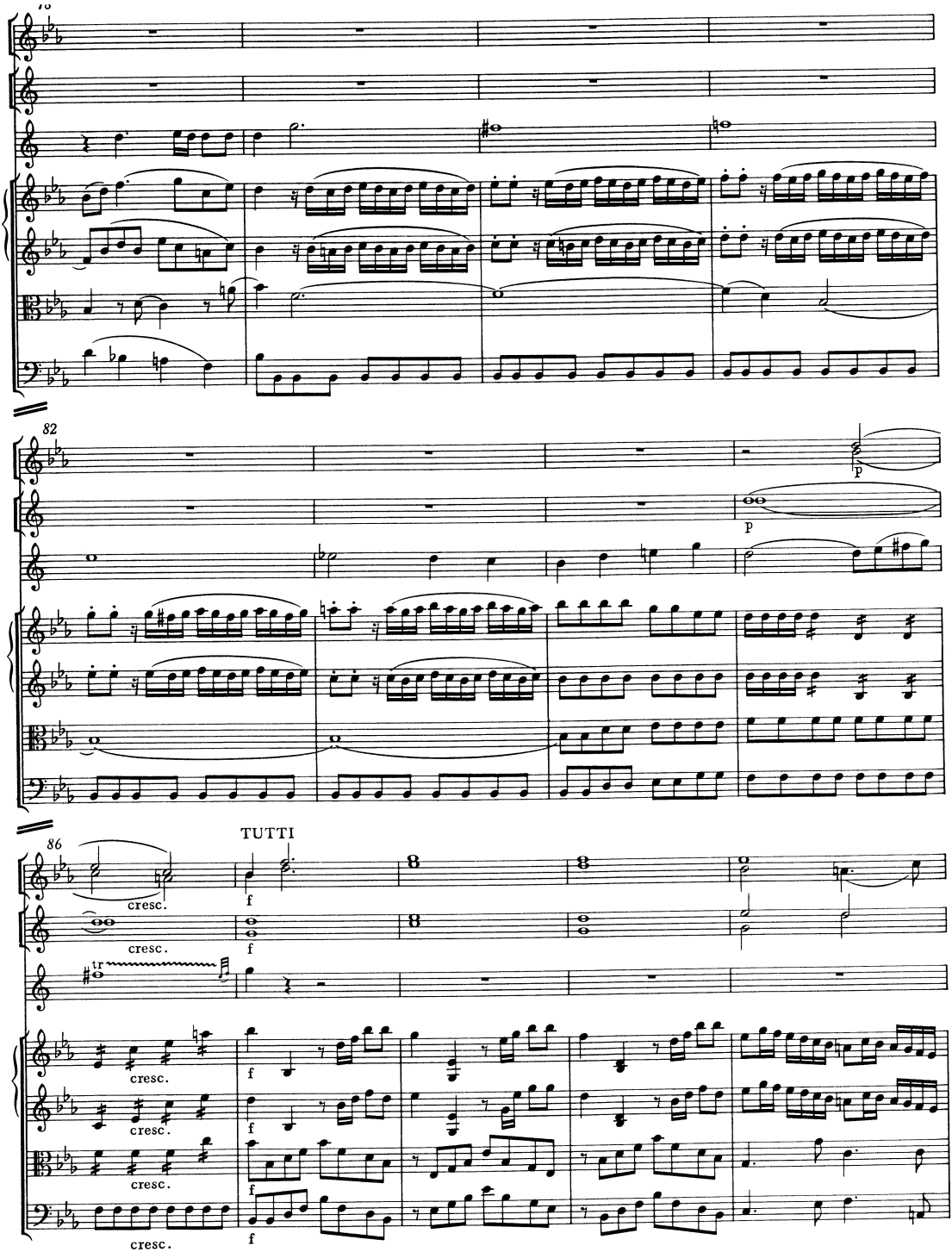

cresc.
cresc.
cresc.
cresc.
cresc.
f
f
f
f
f
24
29
p
p
p
p

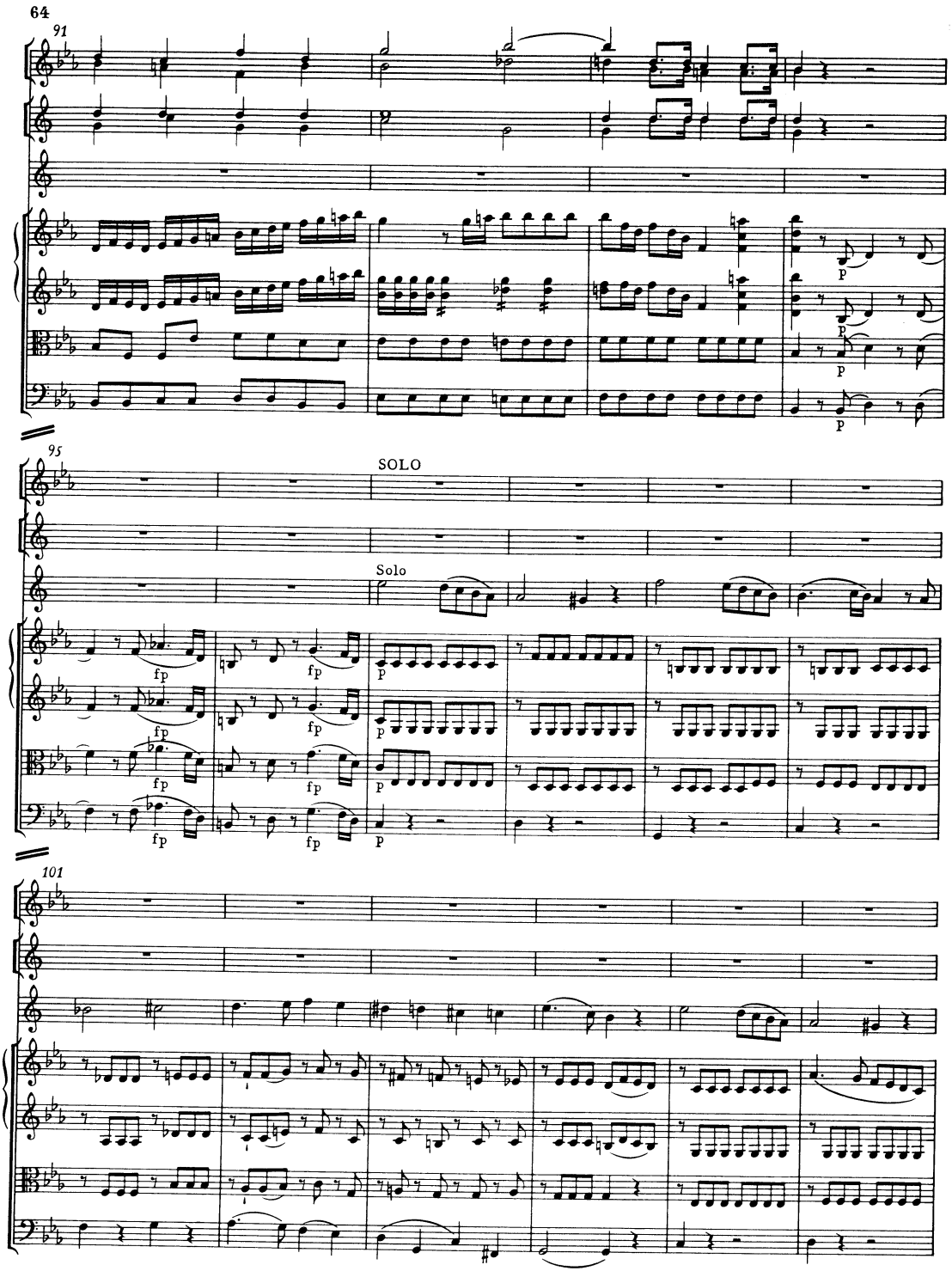


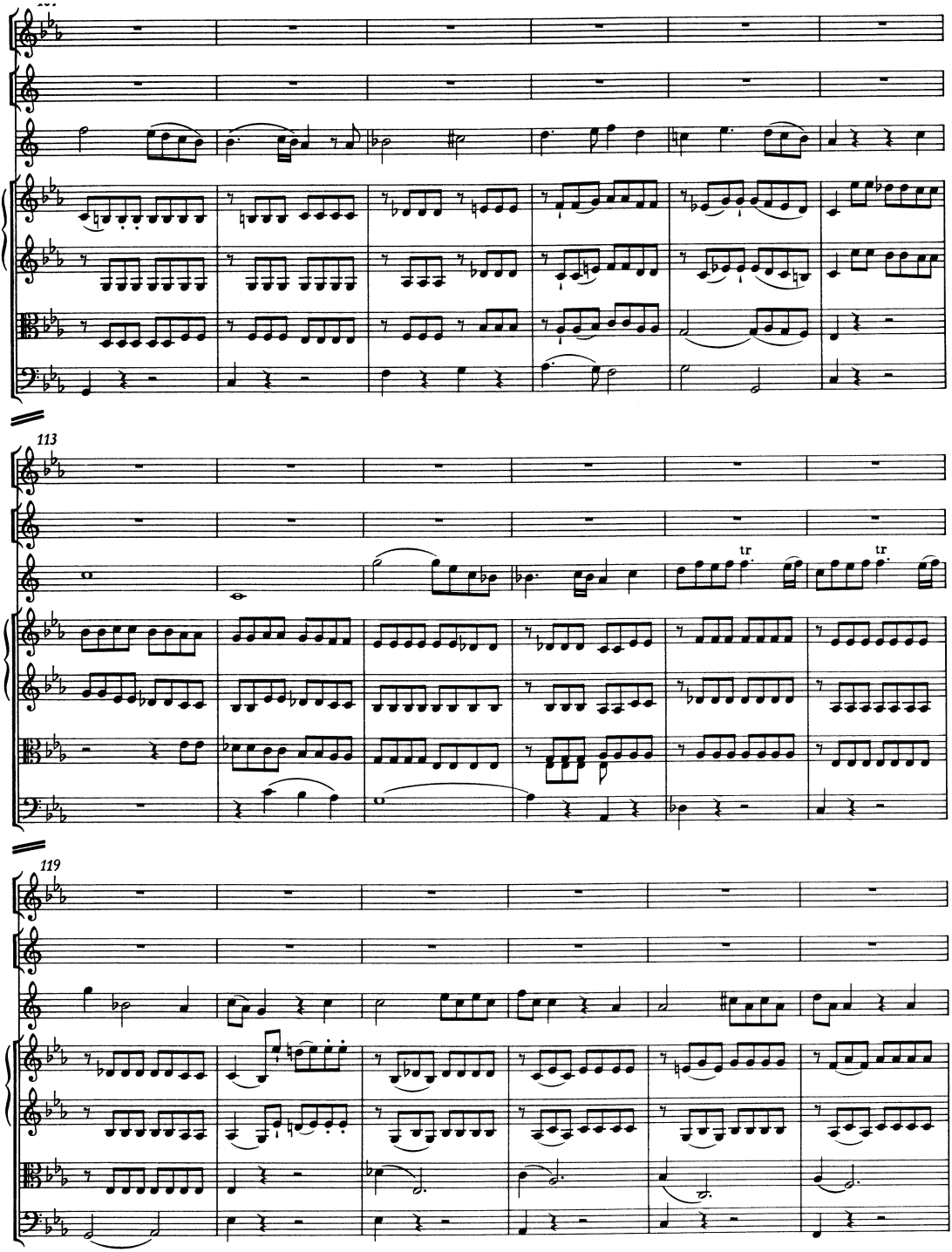
*) Zur Bedeutung von SOLO und TUTTI sowie zur Artikulation in der Solostimme vgl. Vorwort.

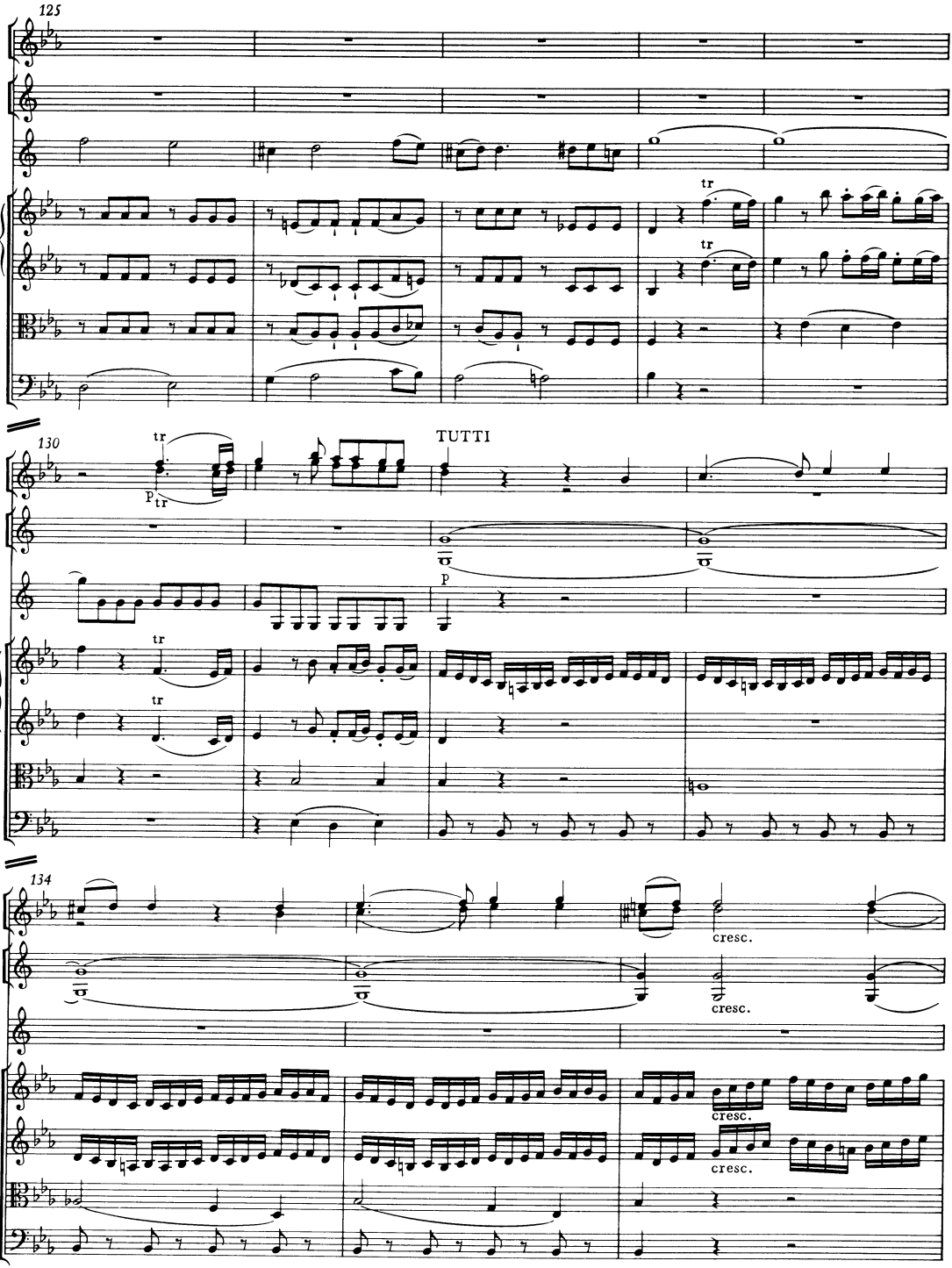

52
TUTTI
f
56
SOLO
Solo
p

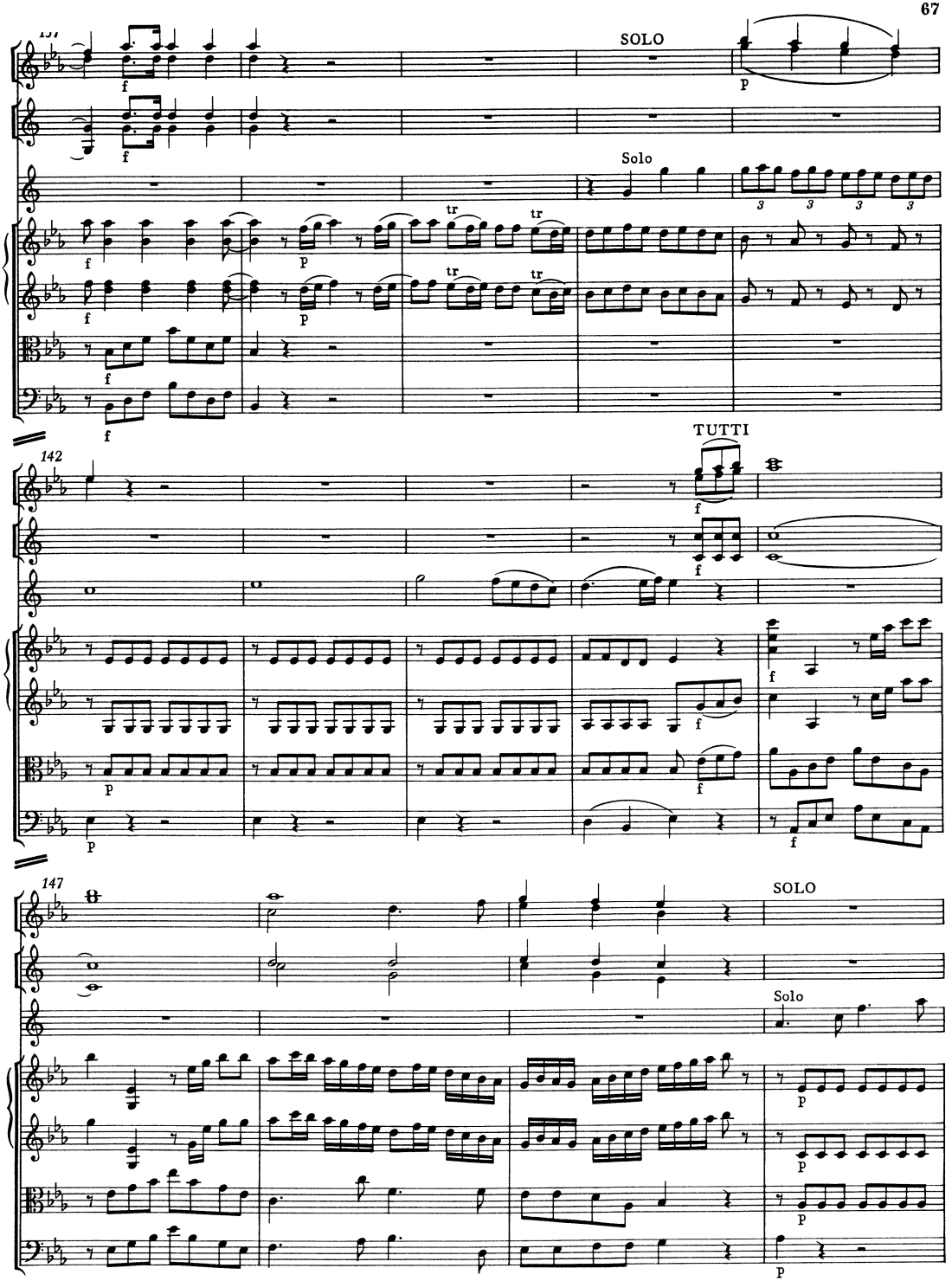

62
f
f
f
f
f
f
p
p
p
p
67
72

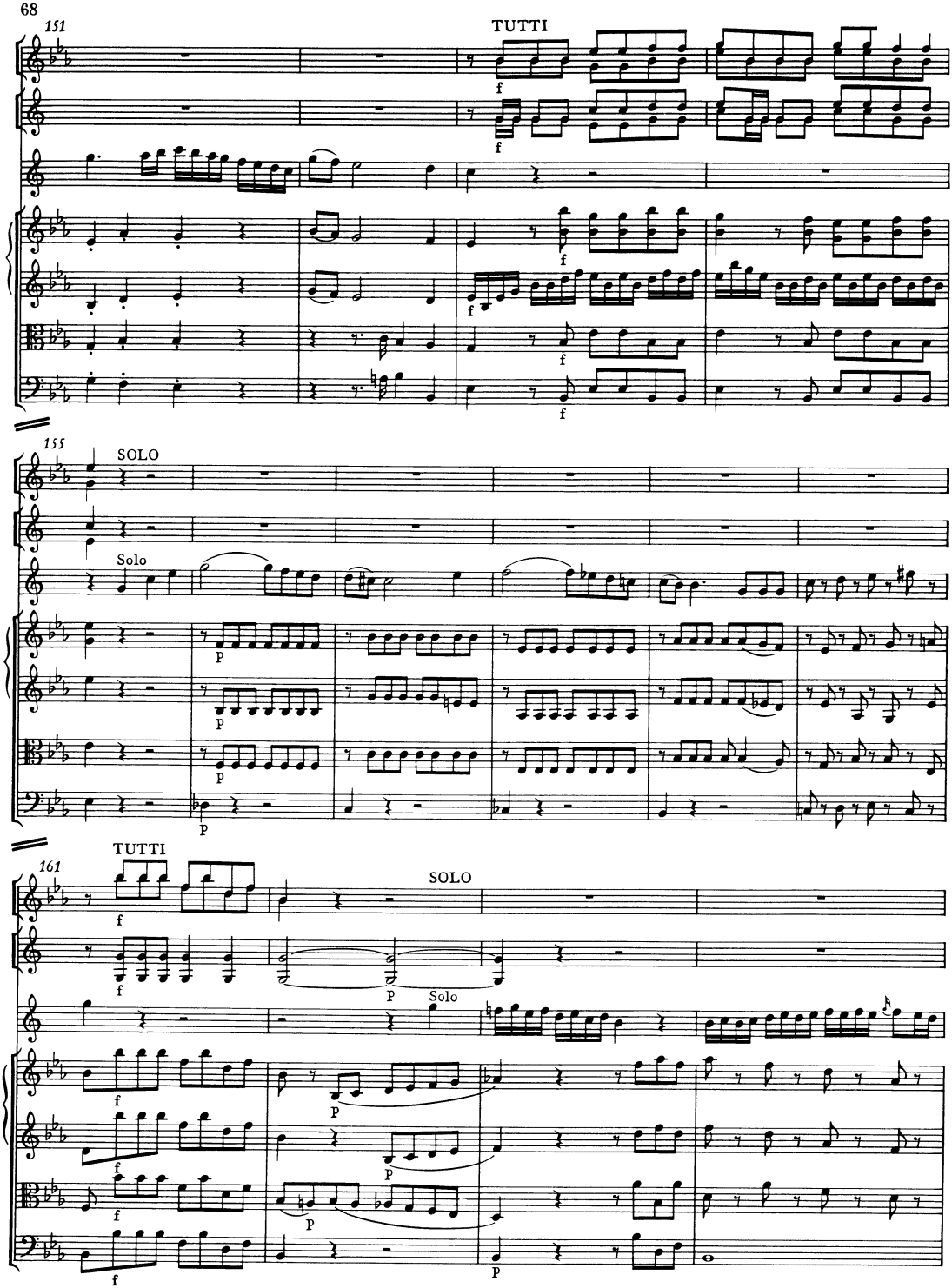

78
82
86
TUTTI
cresc.
tr

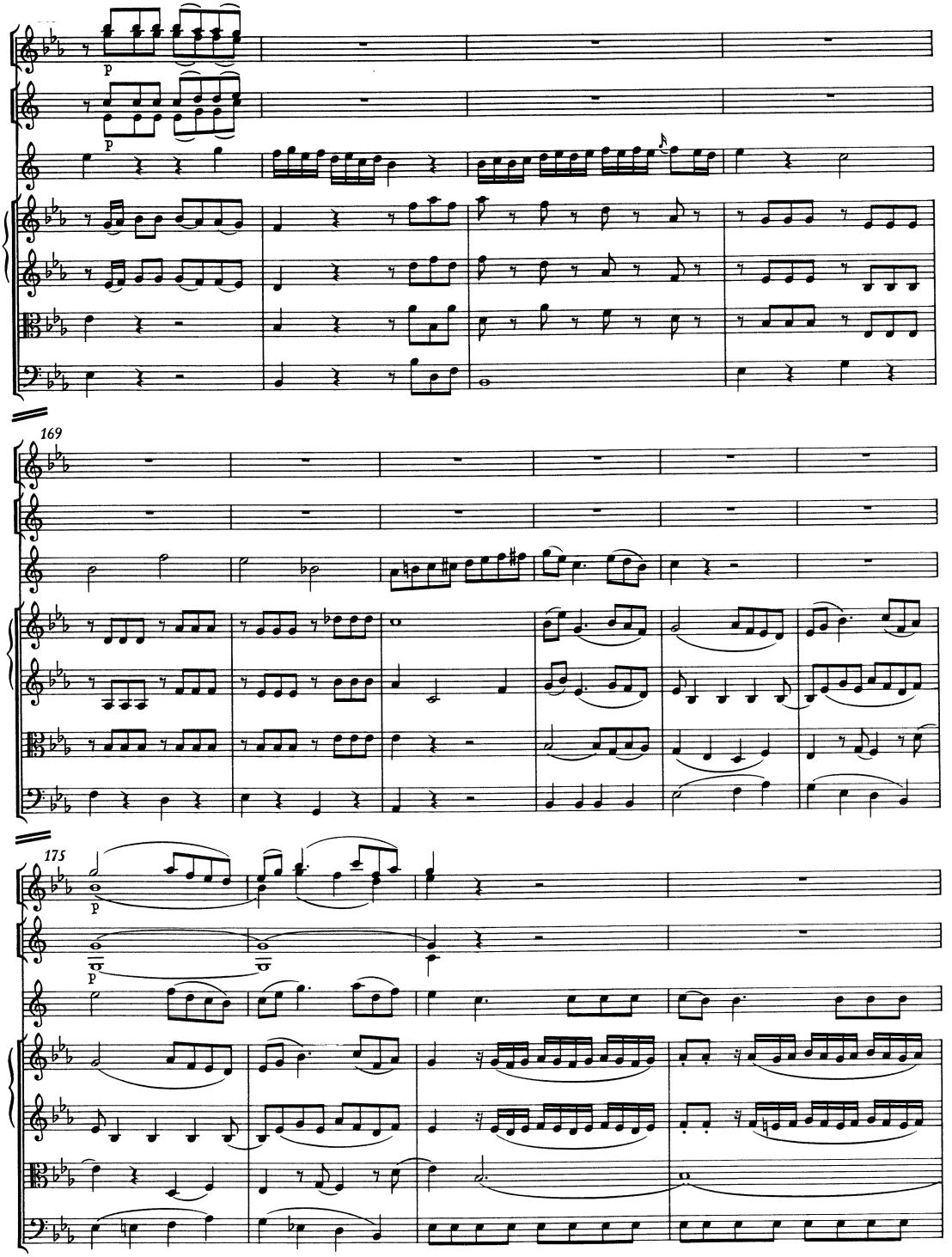

64
91
95
SOLO
Solo
101

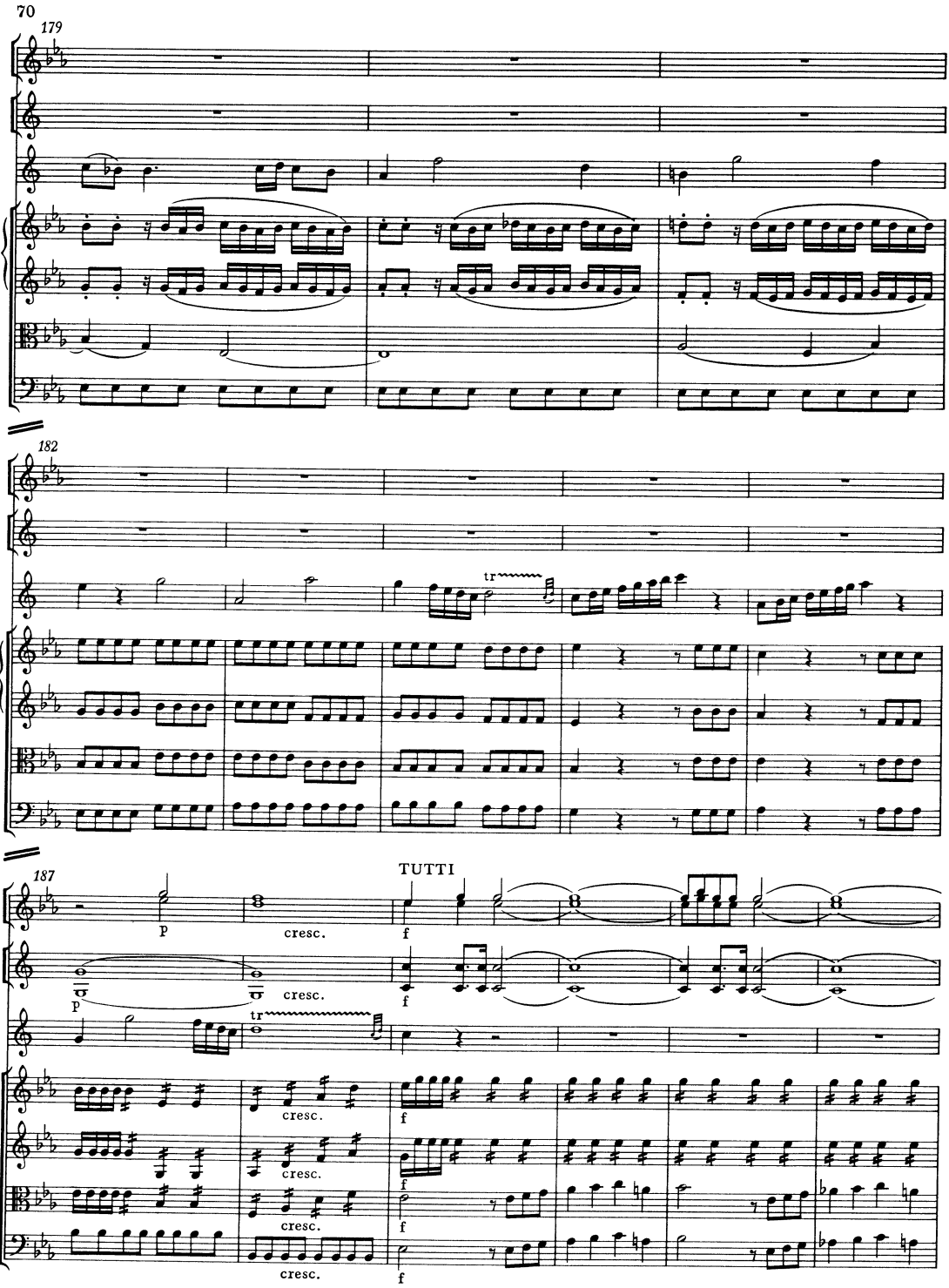

113
tr
tr
119

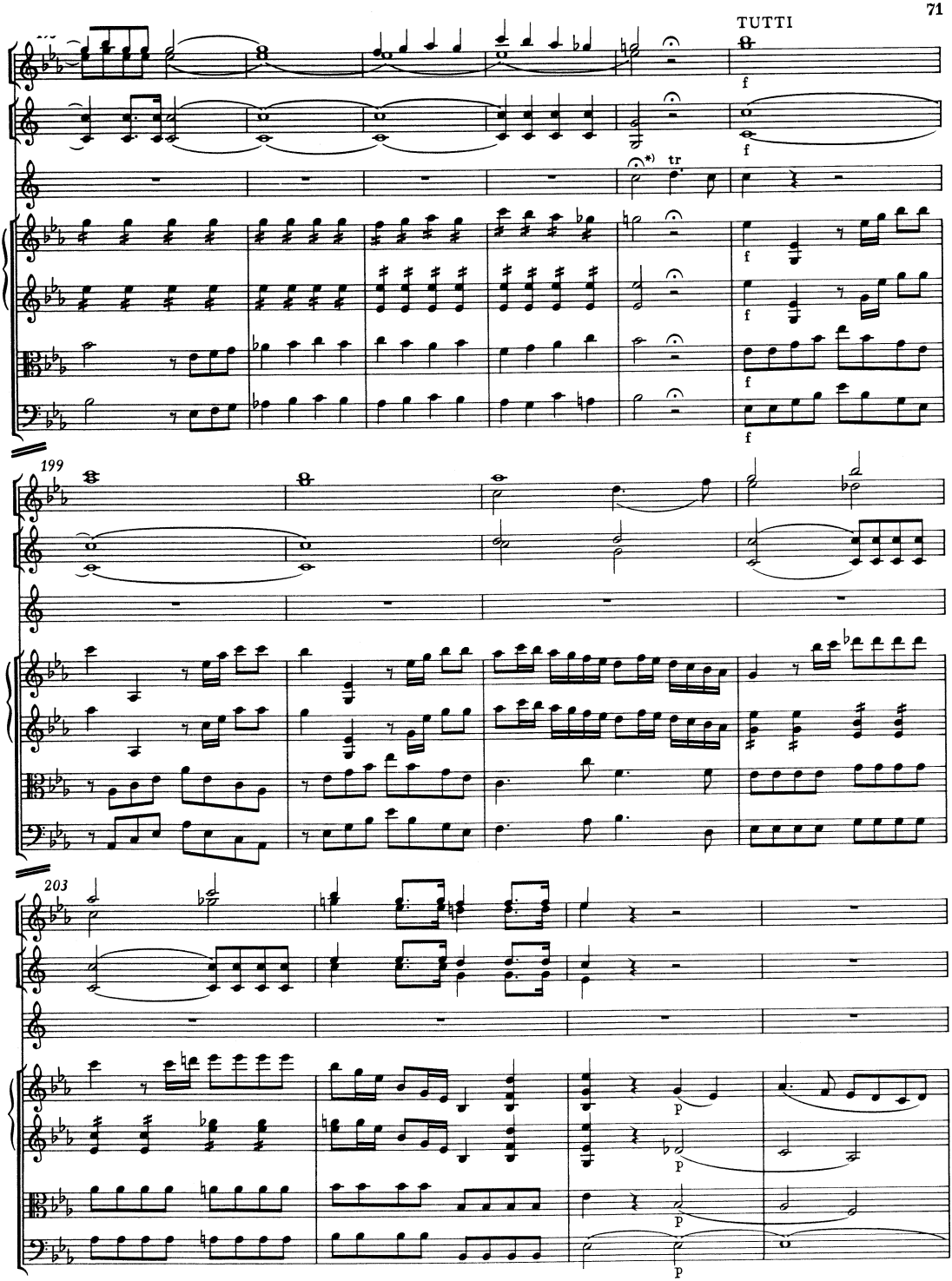

125
tr
tr
130
TUTTI
p
tr
p
tr
tr
134
cresc.
cresc.
cresc.
cresc.


137
SOLO
Solo
142
TUTTI
147
SOLO
Solo

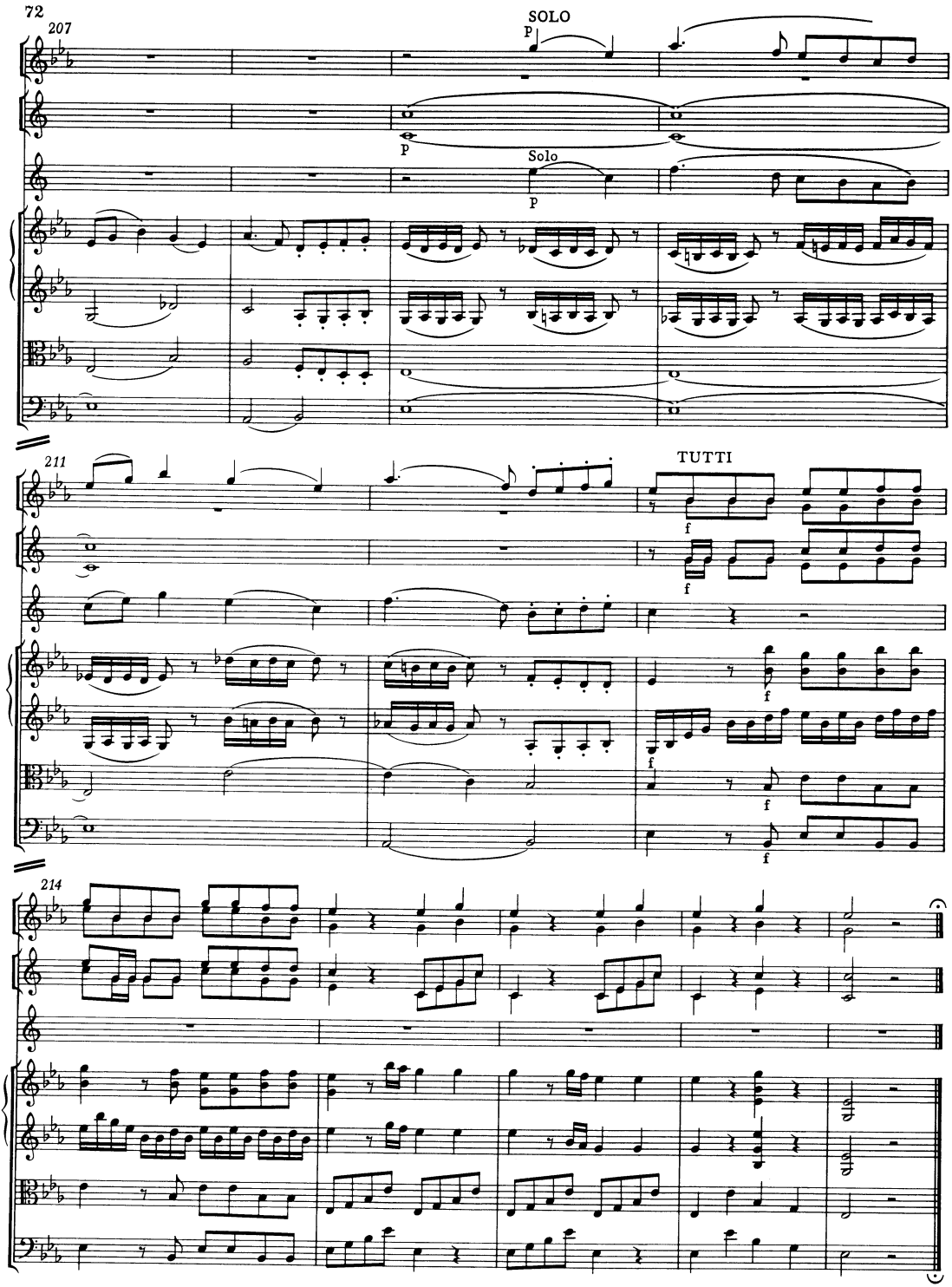

151
TUTTI
155
SOLO
Solo
161
TUTTI
SOLO
Solo


169
175


70
179
182
187
TUTTI
p
cresc.
f
tr

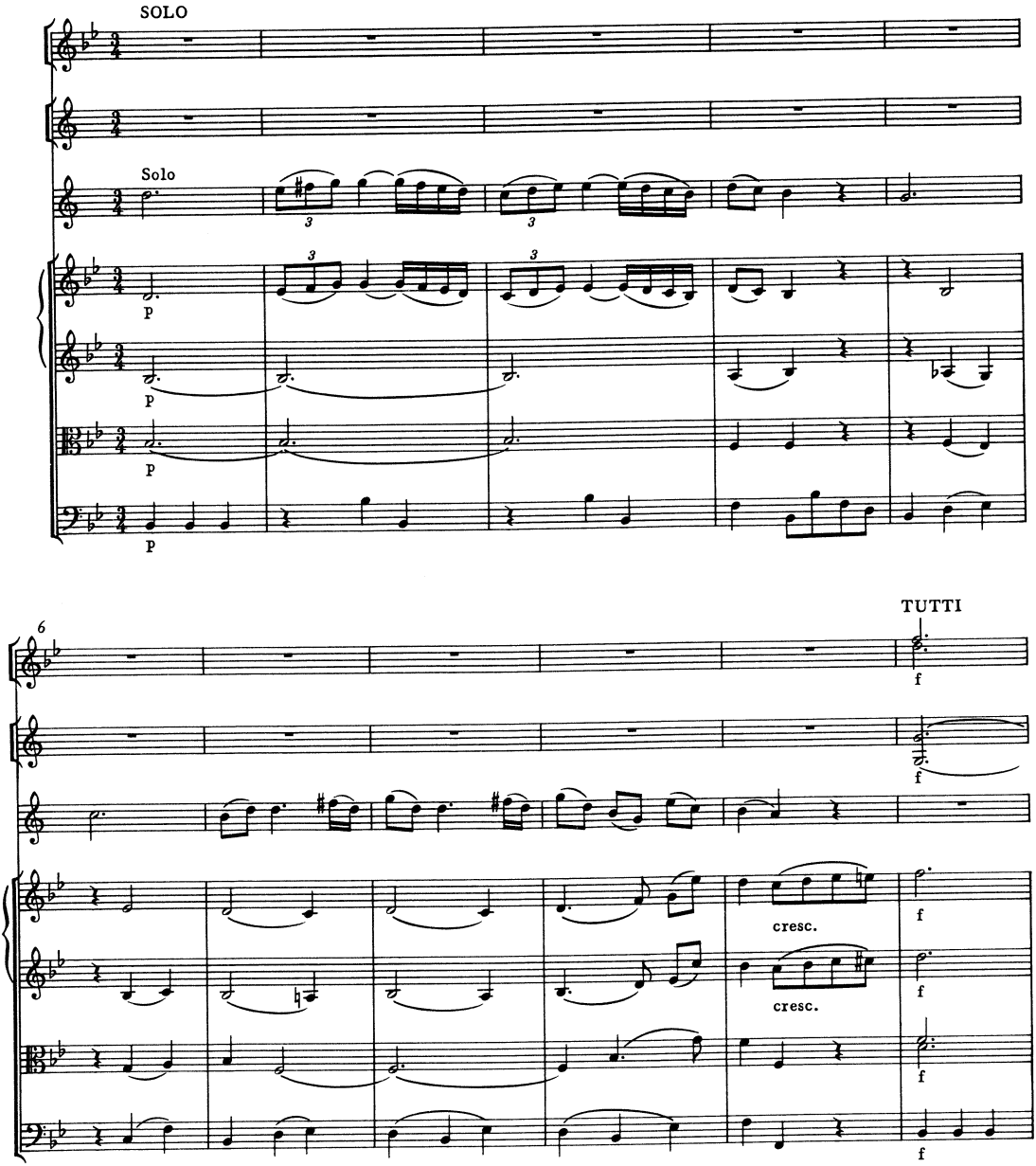


*) T. 197, Corno principale: Hier ist eine Kadenz zu spielen.

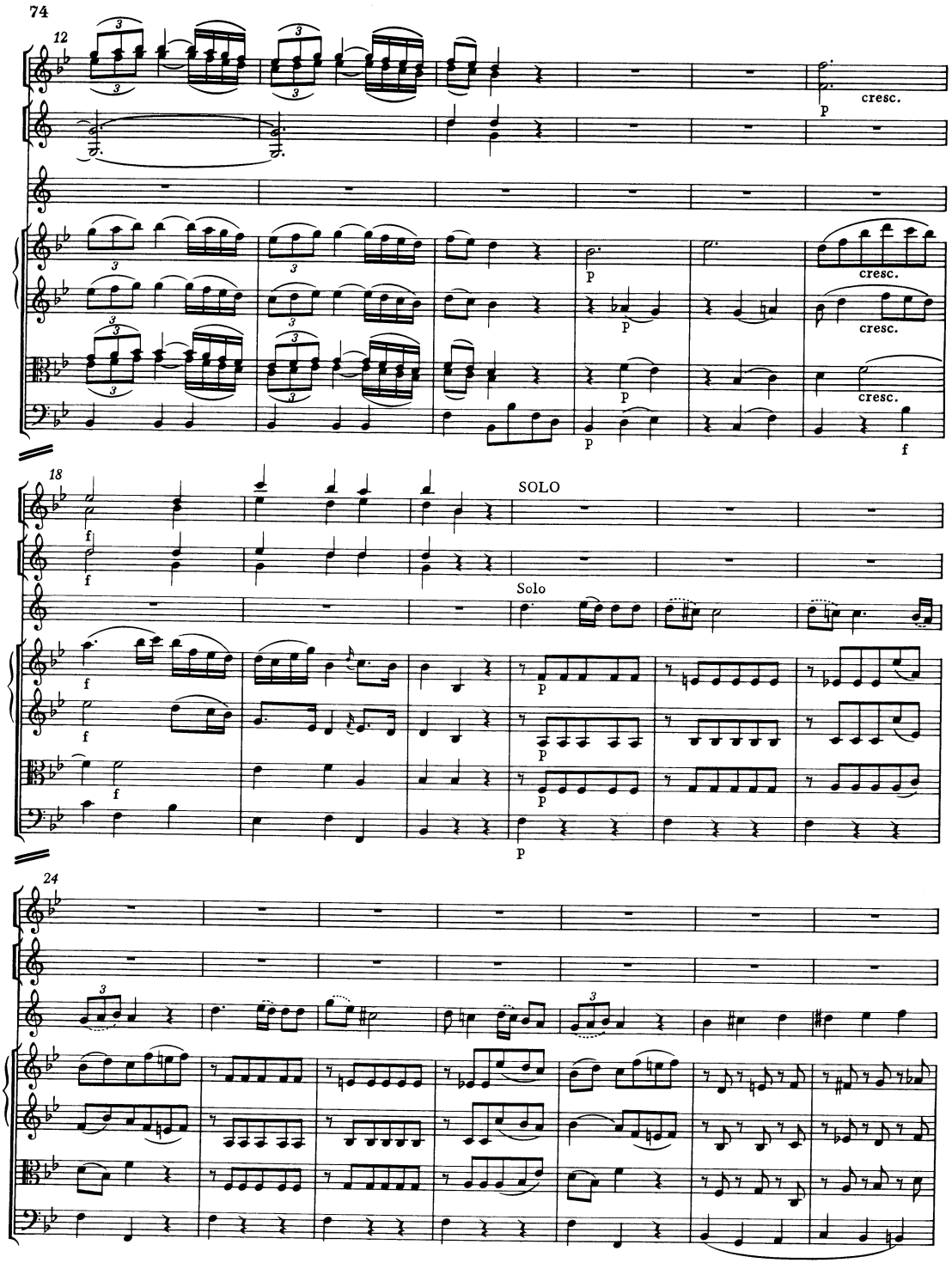

72
207
SOLO
P
Solo
P
211
TUTTI
f
214

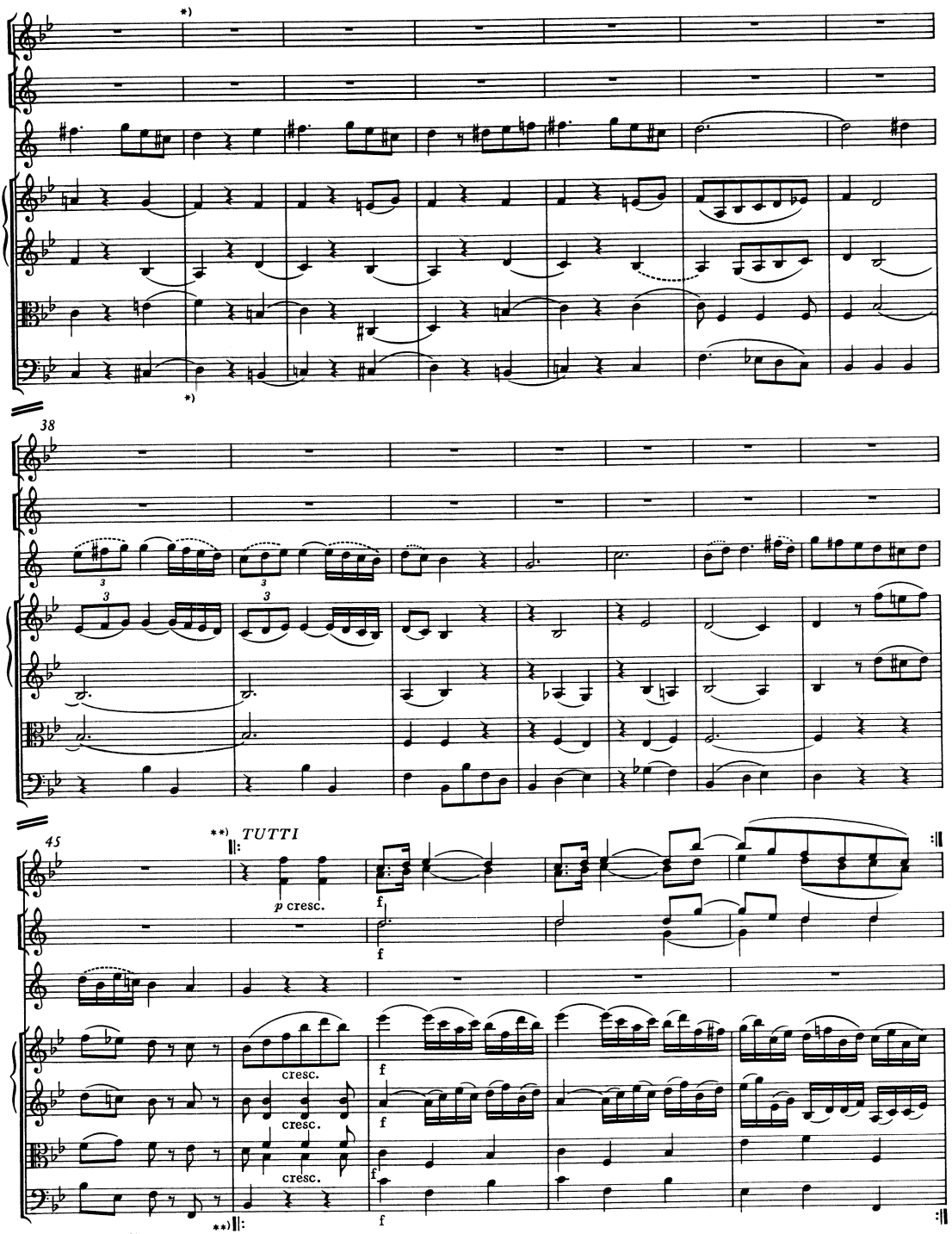
ROMANCE *)

Andante cantabile

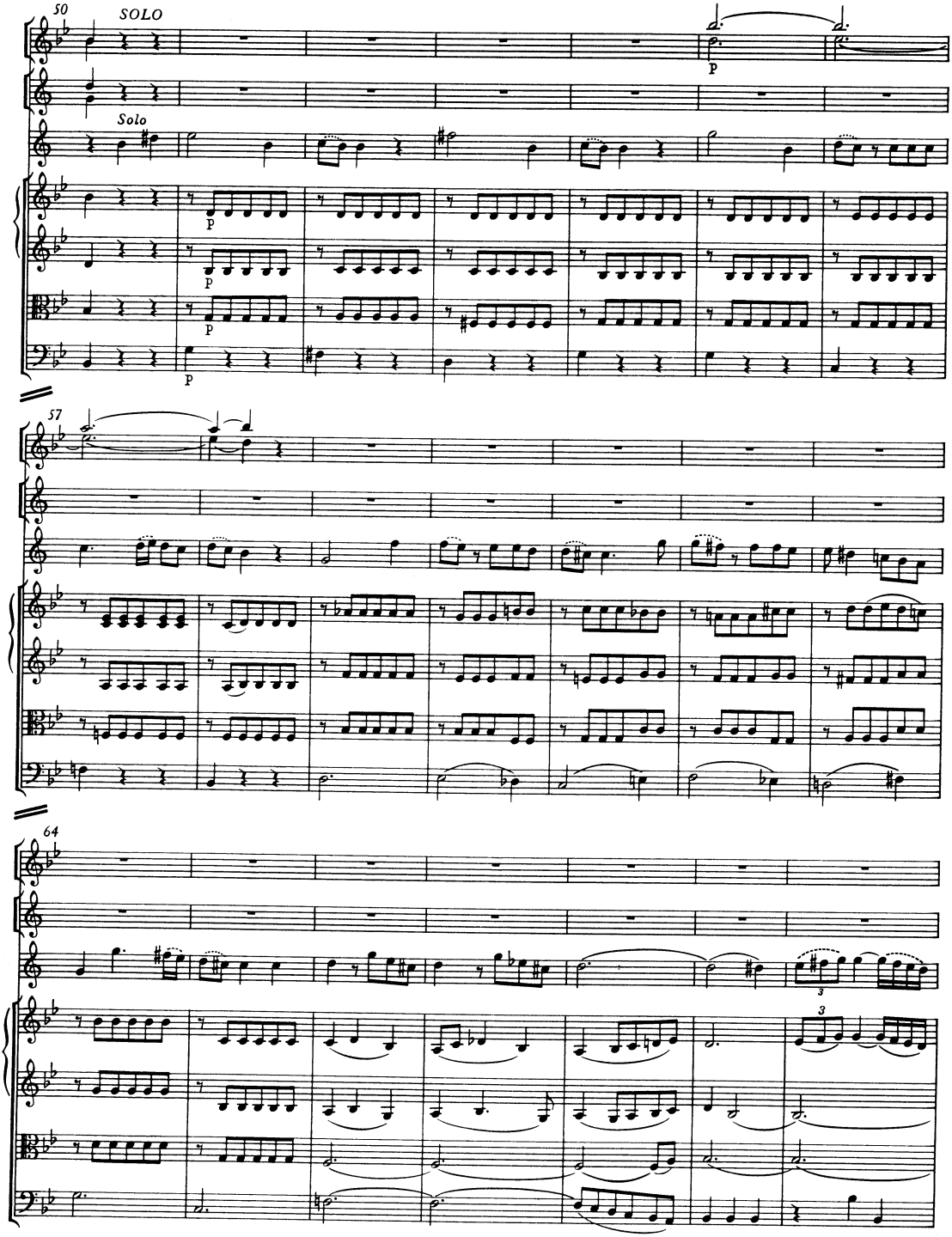


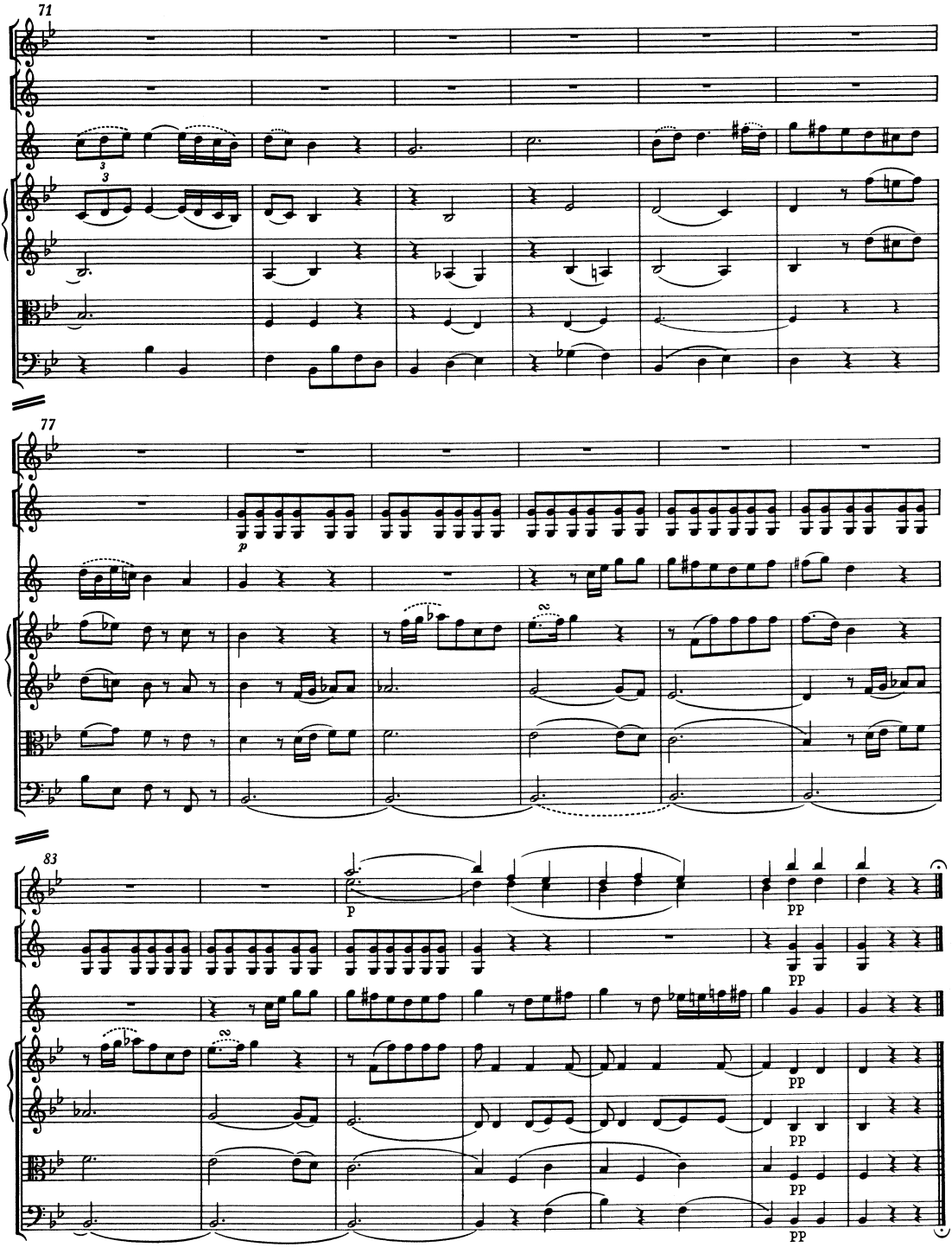
*) Die Takte 1 bis 21 dieses Satzes sind wie der erste Satz nur in Sekundärquellen überliefert. Mit Takt 22 setzt das Autograph ein; vgl. Vorwort und die in Faksimile wiedergegebenen beiden letzten Seiten dieses Satzes.


74
12
cresc.
18
SOLO
Solo
24



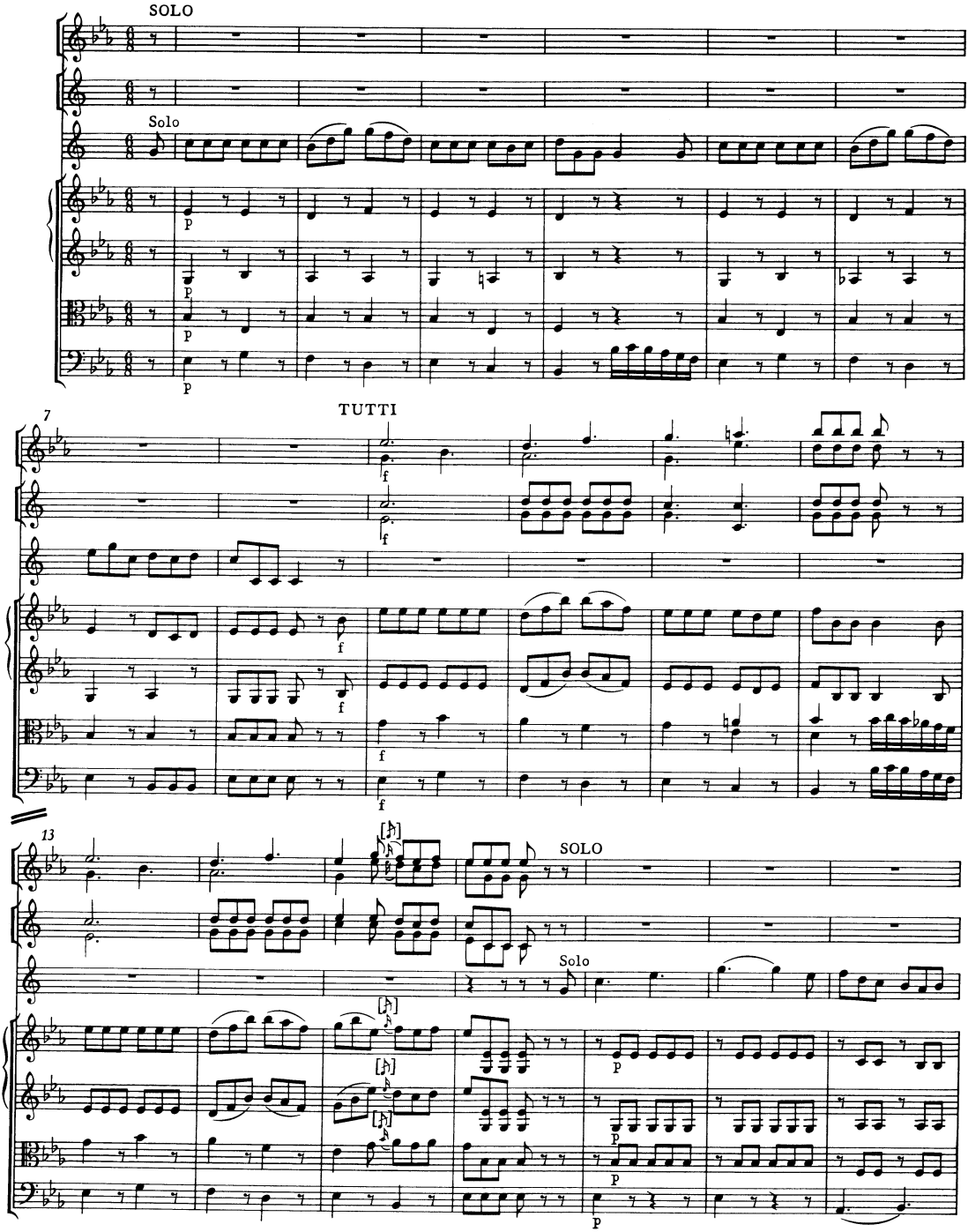
*)Zu T. 32-35 vgl. Vorwort.
**) Zum Repetitionszeichen und damit zur möglichen Wiederholung der Takte 46 bis 49 vgl. Vorwort.


50
SOLO
Solo
p
57
64
3
3

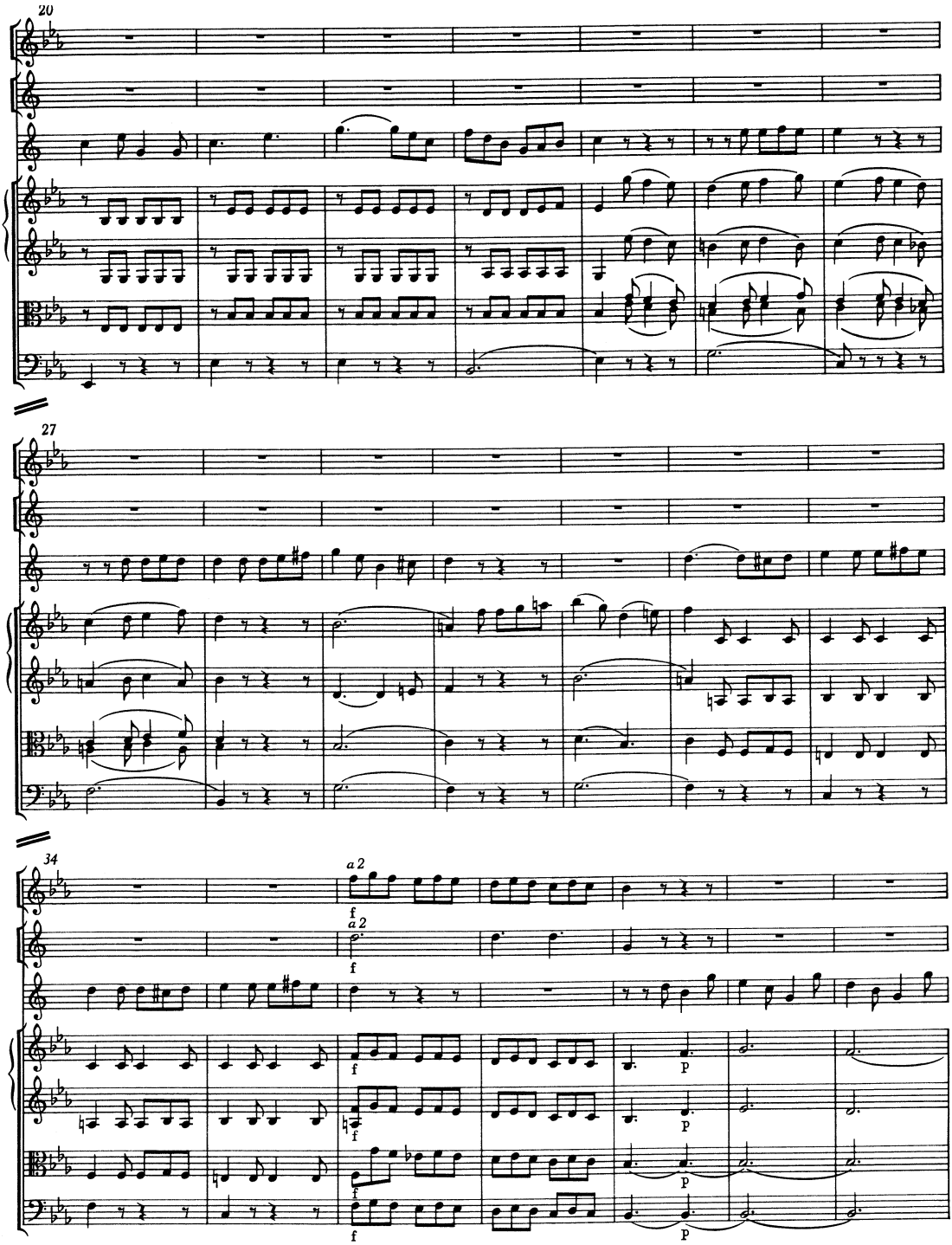

71
3
77
p
83
p
pp
pp
pp
pp
pp

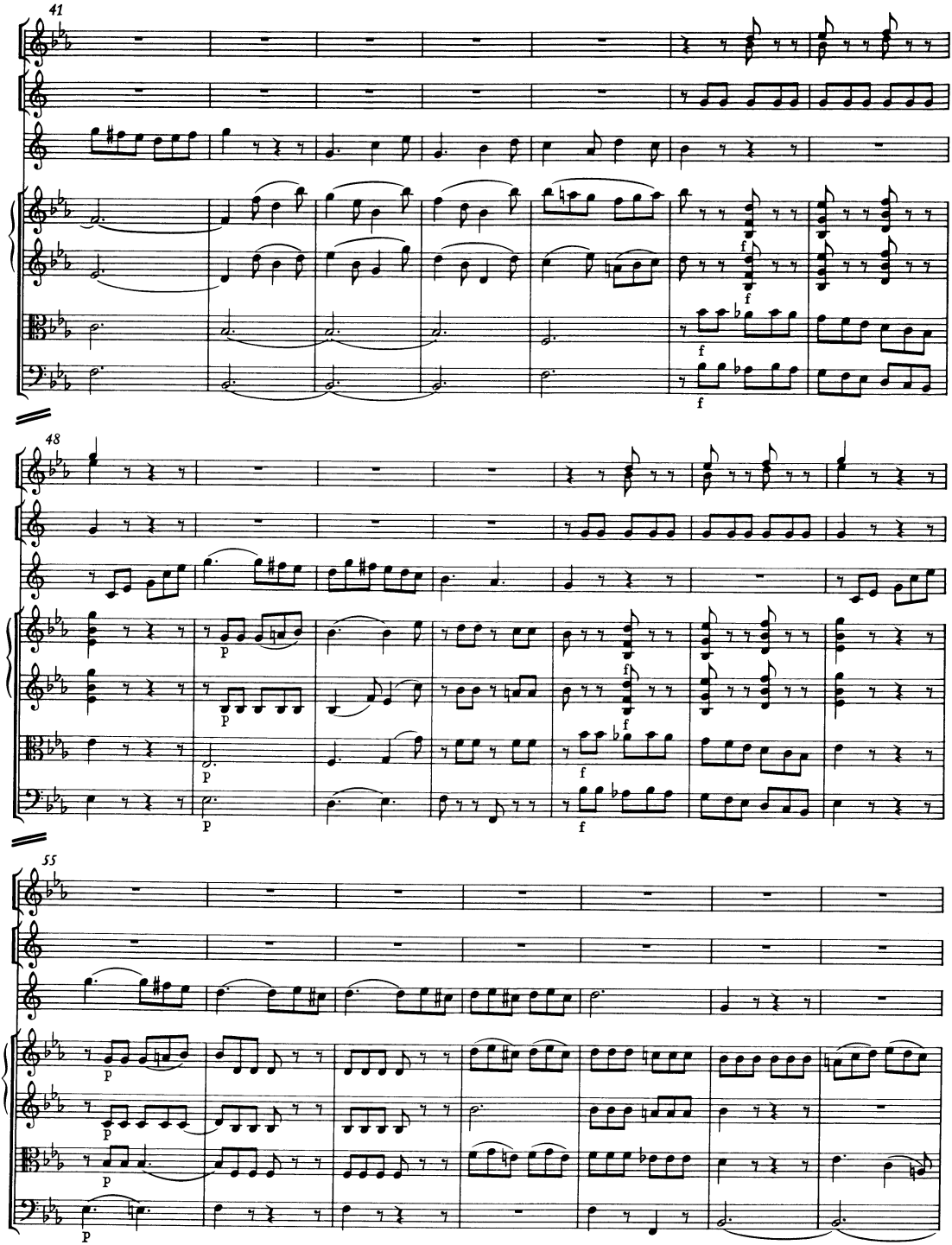
RONDO *)

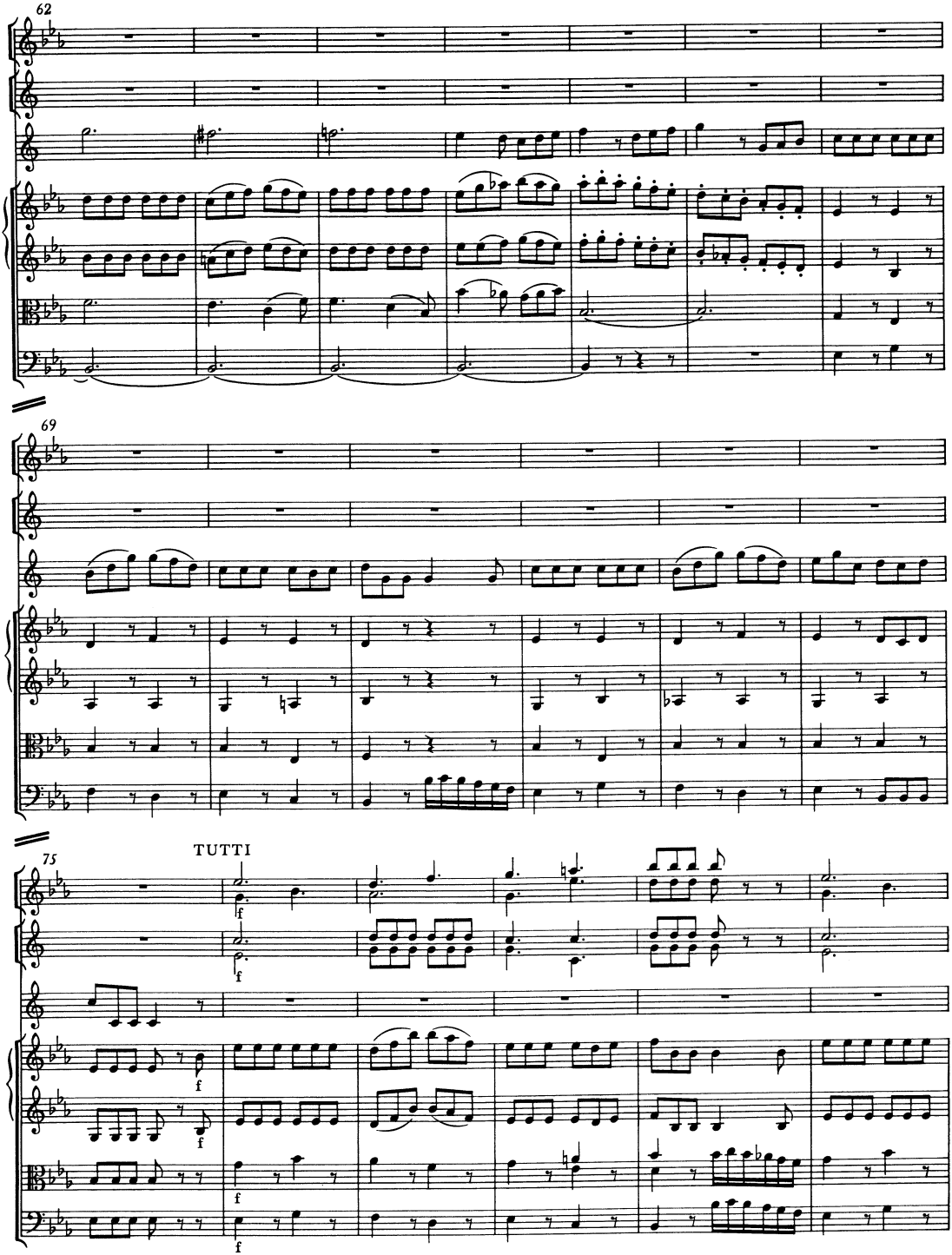
Allegro vivace

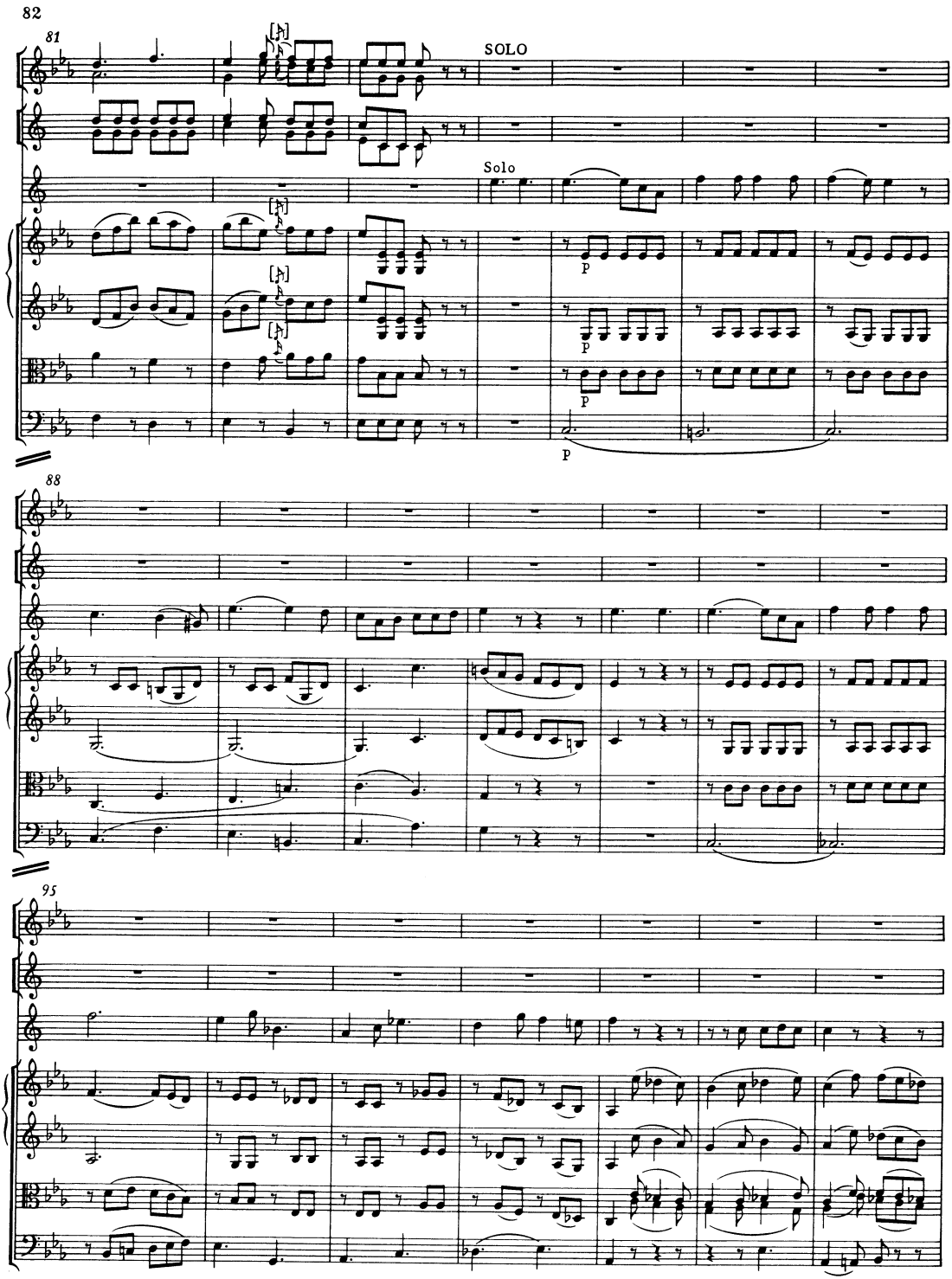


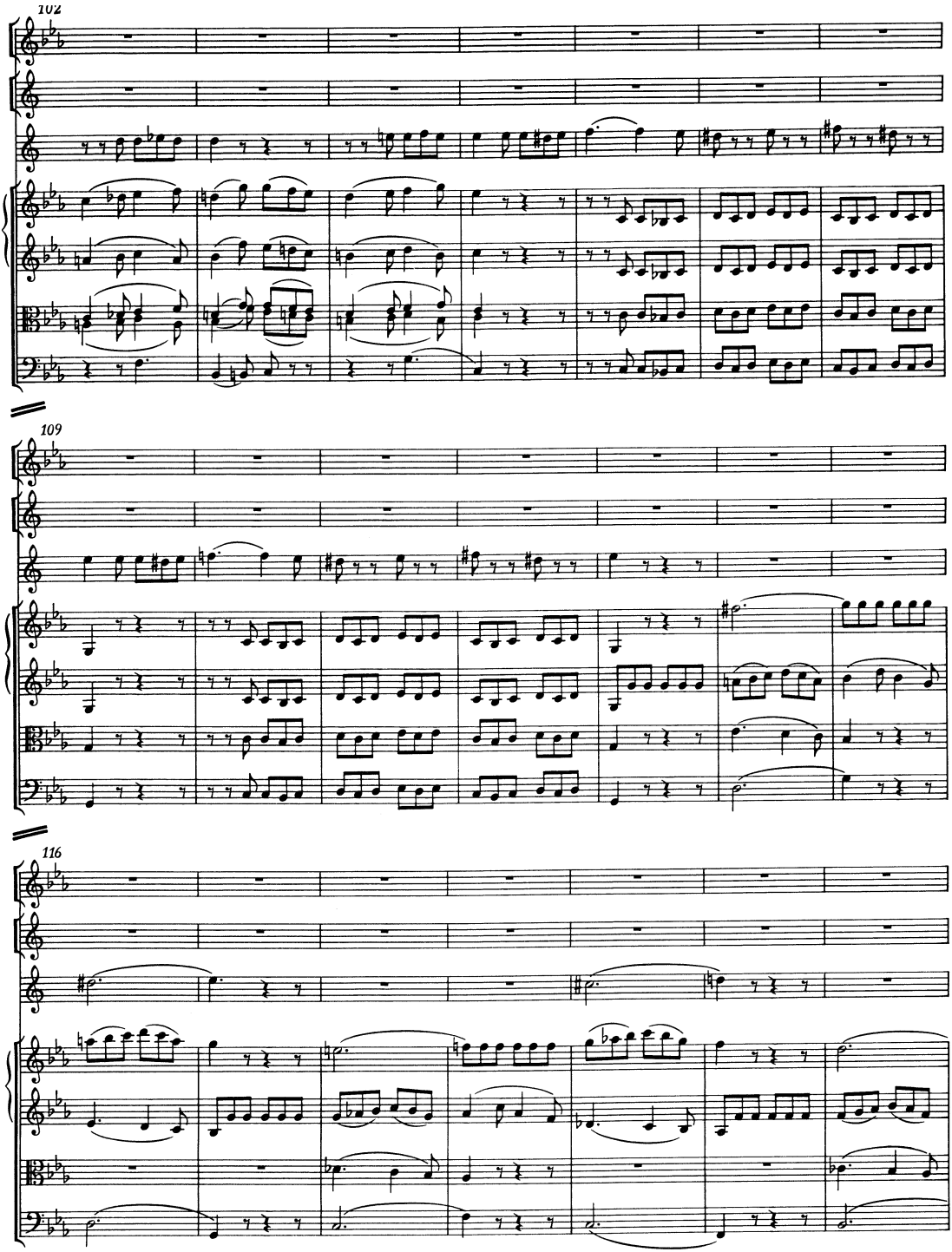
*) Die Takte 1 bis 139 sind ebenfalls nur in Sekundärquellen überliefert. Mit Takt 140 beginnt das Autograph; vgl. Vorwort.

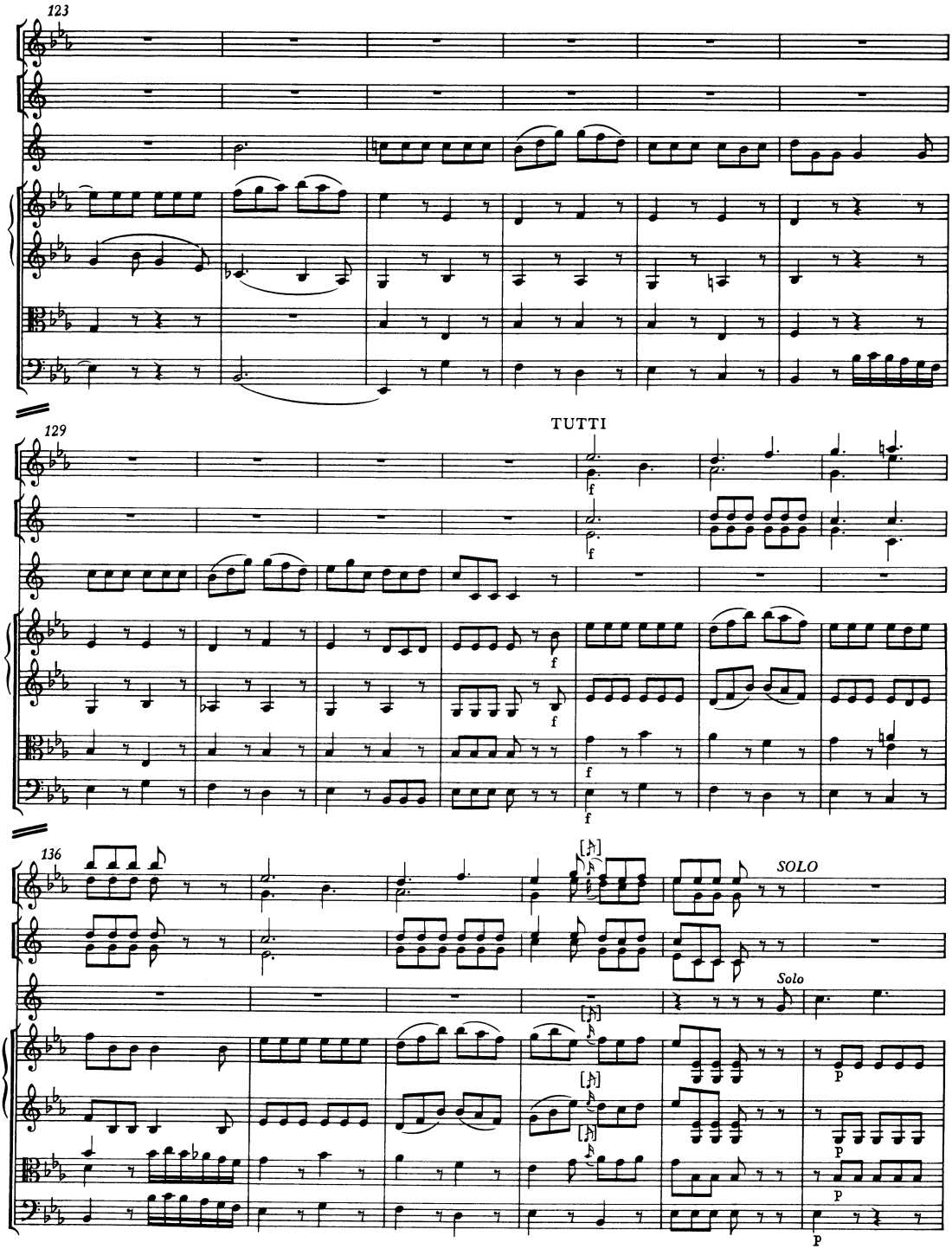

20
27
34
a 2
f
a 2
f
f
f
f
f
p
p
p

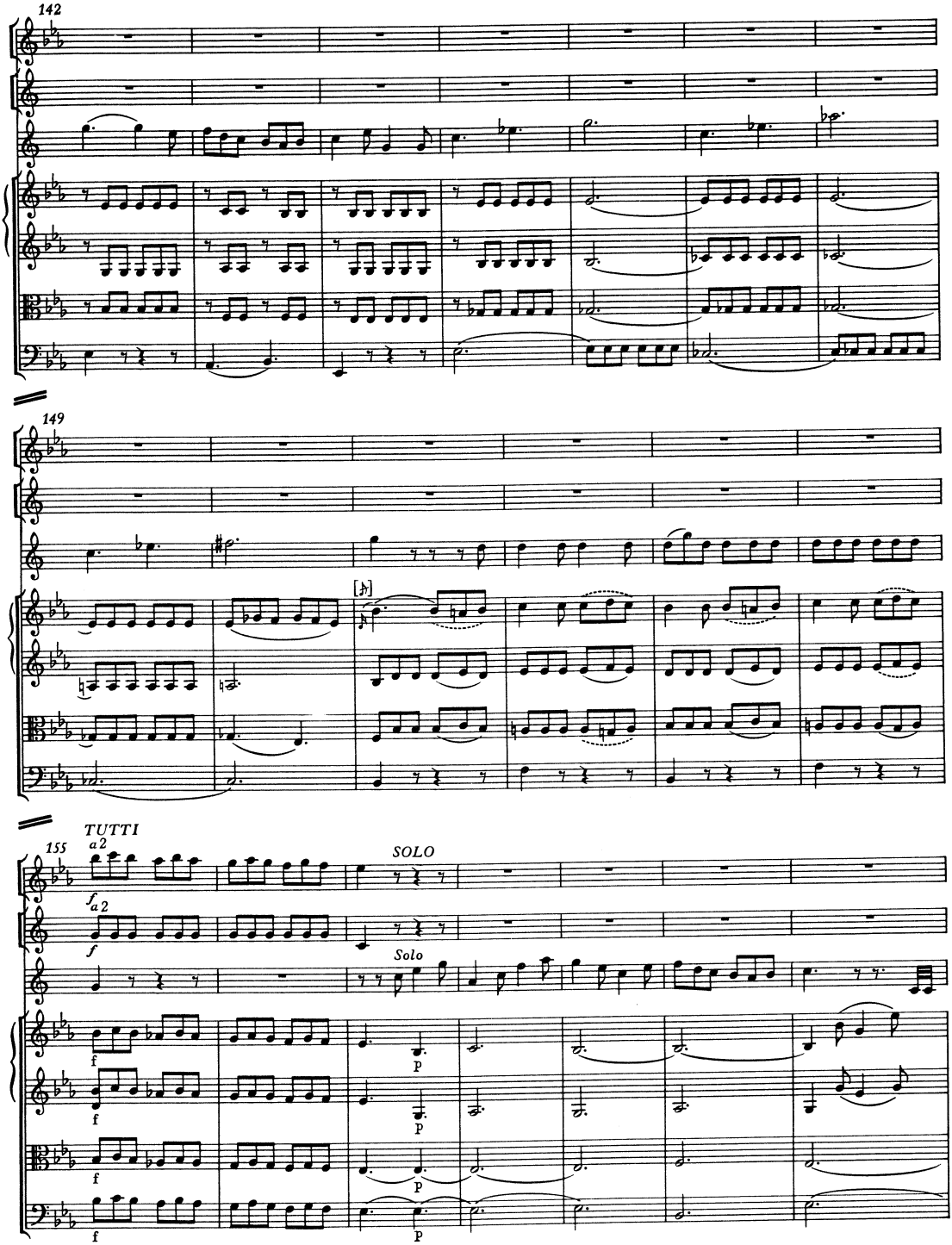

41
48
55

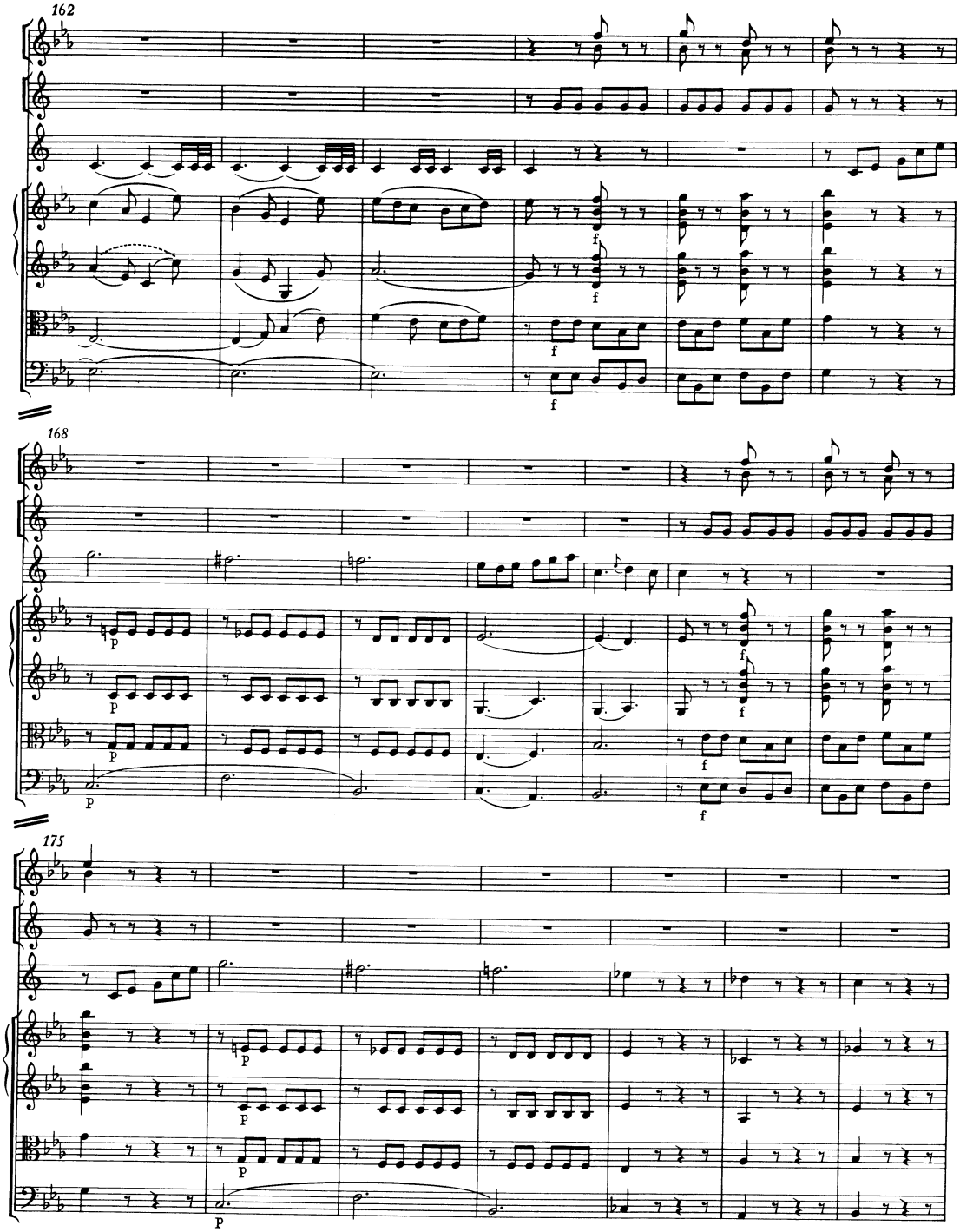

62
69
75
TUTTI
f
f
f
f
f
f

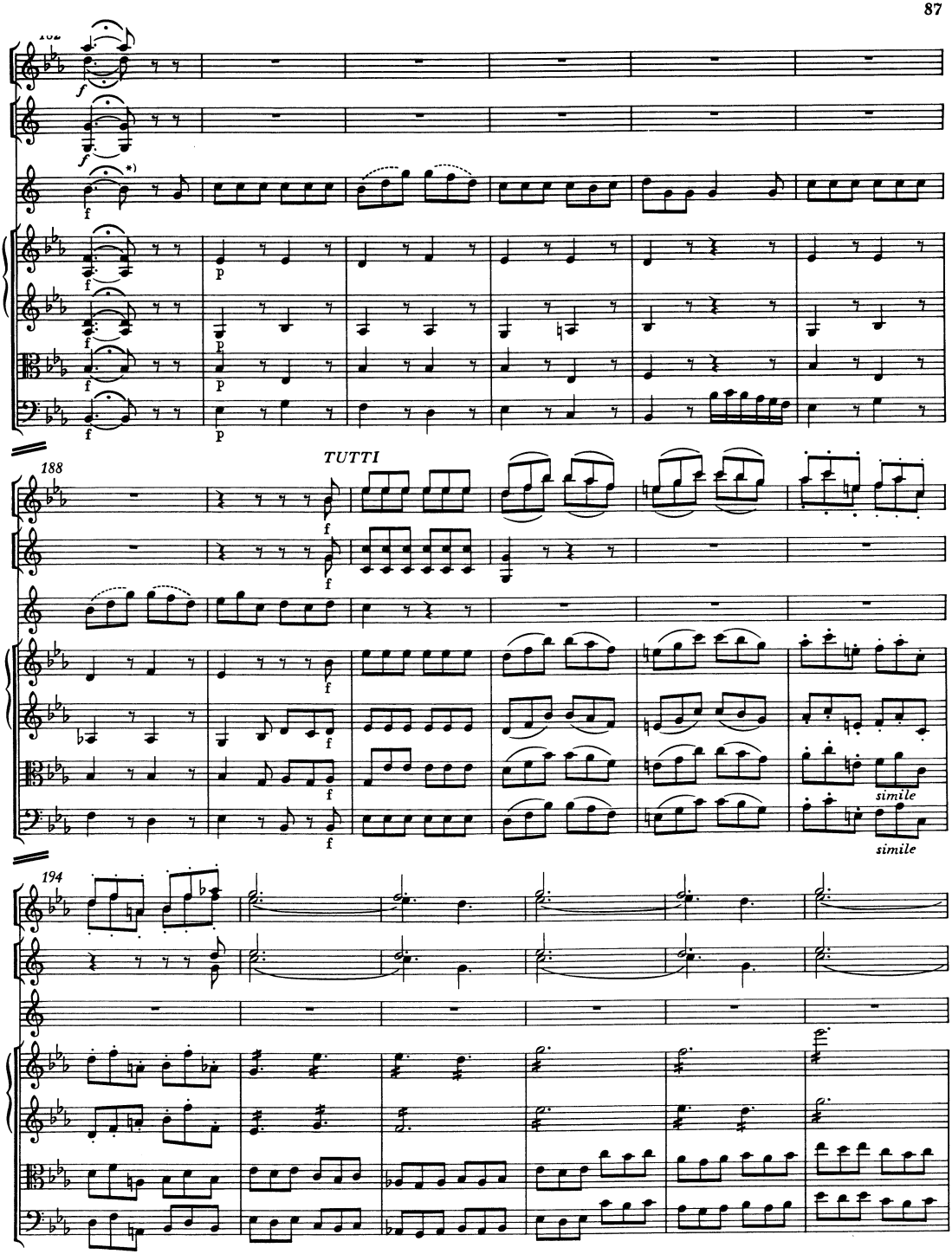

82
81
SOLO
Solo
p
88
95


102
109
116

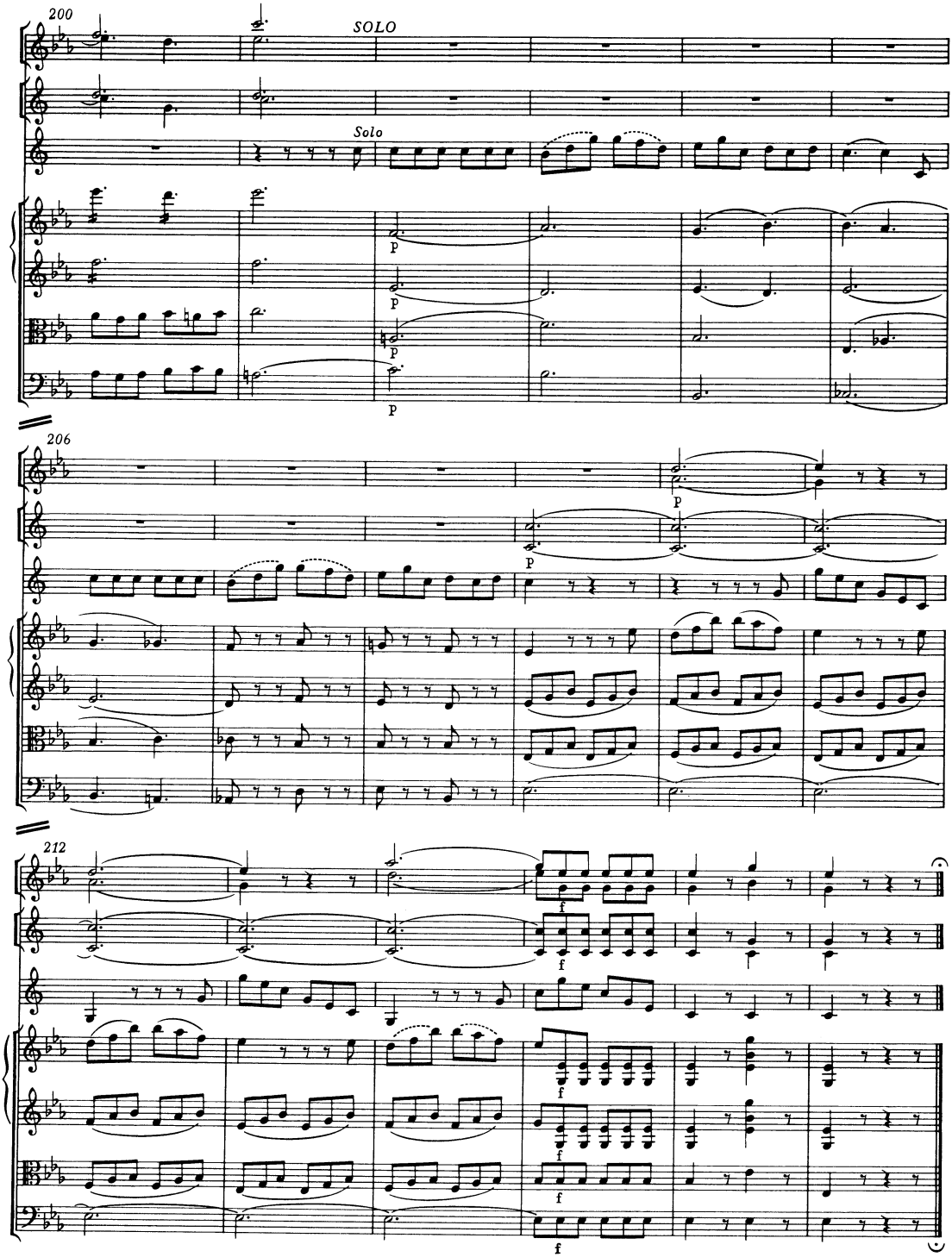

123
129
TUTTI
136
SOLO
Solo


142
149
155
TUTTI
a 2
f
a 2
f
SOLO
Solo
f
p


162
168
175



*) T. 182, Corno principale: Hier kann ein kurzer Eingang gespielt werden.


200
SOLO
Solo
206
212