

WOLFGANG AMADEUS MOZART

KÖCH. 219

CONCERTO V

A DUR • LA MAGGIORE

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ORBIS • PRAHA

CONCERTO V

LA MAGGIORE
KÖCH. 219

W. A. MOZART (1756-1791)
Rev. Jindřich Feld

Allegro aperto (♩ = 132 - 144)

TUTTI

The musical score consists of ten staves of music. The first staff begins with a 'TUTTI' marking and dynamic markings of forte (f) and piano (p). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics fluctuate between f and p throughout. The final staff ends with the word 'attacca'.

SOLO

mf *p* *mf*

p *mf*

leggiere

f *p* *f* *p* *f*

p *mp*

f *f*

p *f espress.*

f *cresc. brillante* *f* *f*

f *TUTTI* *p*

SOLO *f espress.*

Musical score for guitar, page 5. The score consists of 12 staves of music in a key signature of three sharps (F#, C#, G#). The notation includes various dynamics and performance instructions:

- Staff 1:** Starts with a *p* (piano) dynamic. Includes a *V* (vibrato) marking and a *p* dynamic later.
- Staff 2:** Features a **TUTTI** section with a *f* (forte) dynamic, followed by a **SOLO** section with a *p* dynamic.
- Staff 3:** Includes a *cresc.* (crescendo) marking and a *tr* (trill) marking.
- Staff 4:** Starts with a *f* dynamic.
- Staff 5:** Starts with a *p* dynamic and a *legg.* (leggiero) marking, ending with a *f* dynamic.
- Staff 6:** Features a **TUTTI** section with a *f* dynamic.
- Staff 7:** Features a **SOLO** section with a *f* dynamic, a *dim.* (diminuendo) marking, and a *f* dynamic at the end.
- Staff 8:** Includes a *tr* marking and a *||* (double bar line) marking.
- Staff 9:** Includes a *tr* marking.
- Staff 10:** Features a **TUTTI** section with a *f* dynamic, followed by a **SOLO** section with a *p* dynamic.
- Staff 11:** Continues the *f* dynamic.
- Staff 12:** Features a **H TUTTI** section with a *f* dynamic.

This page of musical notation contains 12 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece begins with a *TUTTI* instruction and a *f* dynamic. A *Cadenza* section is marked with a fermata. Dynamics fluctuate between *f* and *p*, with *cresc.* and *decresc.* markings. The notation includes various rhythmic figures, slurs, and articulation marks such as *tr* (trills) and accents. Fingering numbers (1-4) are provided throughout. The piece concludes with a *cresc.* marking.

SOLO **D**

p dolce *mf* *mf* *espressivo*

espress.

crescendo *f > p*

f > p *mf* *p dolce*

TUTTI

f *p*

SOLO **E**

p dolce *mf* *mf* *p*

p *cresc.*

p

p

p espress.

espress. **E**

3 4 1 1 2 3 3

A 1 1 2 G 2 8 8 2 1

fp *fp* *f* *p*

2 4 3 4 1 3

f *p* *f* (3) (4) (2) (3 2)

2 4 2 4 2 2 *tr* TUTTI *f*

f (3 1 1) (4 1) (3)

SOLO Cadenza *f* *p* 1

A - - - 2 3 *tr*

2 2 2 4 3 1 0 3 4

V *f* 4 3 2 1 4 4 1 1 A 4 1 1

pp rit.

a tempo 1 1 2 2 1 2 4 3 1 0 2 0 2 3

p animato *f*

poco rit. *lento* 3 0 2 2 1 4

3 2 2 2 3 1 *p* 2 1 3 1 1

4 *cresc.* *f* 1 4 1 4 0 *v*

molto rit. sul D TUTTI *p* *f* *p* *f*

12 Rondo

Tempo di minuetto (♩ = 112-126)

p amabile sul D -

f TUTTI

f SOLO

p grazioso

pp dolce

sul A - - - -

p grazioso

mf leggiero

P usingando

Cadenza

a tempo

SOLO

f *p* *mf* *f*

G H

This section consists of four staves of music. The first staff begins with a 'SOLO' marking and a forte (*f*) dynamic. It features a series of sixteenth-note runs. The second staff continues with a piano (*p*) dynamic and includes fingerings (1, 2, 3) and a hairpin crescendo. The third and fourth staves show further development of the sixteenth-note patterns with dynamics ranging from piano (*p*) to forte (*f*).

Cadenza

f *mf* *cresc.* *f* *mf* *p dolce*

The Cadenza section spans two staves. It starts with a forte (*f*) dynamic and includes various articulations like accents and slurs. The dynamics fluctuate, including mezzo-forte (*mf*), a crescendo (*cresc.*), and ending with a piano dolce (*p dolce*) dynamic. Fingerings and breath marks (V) are clearly indicated.

I

a tempo

The first staff of the 'I' section is marked 'a tempo'. It features a series of eighth-note patterns with various articulations and dynamics, including a forte (*f*) dynamic.

TUTTI

f

The TUTTI section is marked 'TUTTI' and begins with a forte (*f*) dynamic. It consists of a single staff of music with eighth-note patterns.

SOLO

f *p*

The SOLO section is marked 'SOLO' and features a forte (*f*) dynamic followed by a piano (*p*) dynamic. It includes various articulations and fingerings.

pp

This section is marked 'pp' (pianissimo) and features a single staff of music with eighth-note patterns and various articulations.

K Allegro (♩ = 138-160)

TUTTI

fp *mf*

The TUTTI section of the K Allegro movement is marked 'TUTTI'. It begins with a fortissimo piano (*fp*) dynamic and includes a mezzo-forte (*mf*) dynamic. The music is in 2/4 time and features eighth-note patterns.

fp *mf*

The second staff of the K Allegro movement continues the eighth-note patterns with dynamics ranging from fortissimo piano (*fp*) to mezzo-forte (*mf*).

0
p

2
mf

1
mf

L TUTTI
f

M
p f p f p

SOLO
V²
cresc. f p

4
f

O TUTTI
f P SOLO
p

tr
fp fp fp fp

4
f p

tr
mf p

tr
f

Musical score for guitar, page 16. The score consists of ten staves of music. The first two staves begin with a *mf* dynamic and a *v* (accents) marking. The first staff ends with a first ending bracket labeled '1'. The second staff ends with a *f* dynamic and the marking 'TUTTI'. The third staff begins with a *mf* dynamic and includes a section marked 'Q SOLO'. The fourth staff features a *p* dynamic and includes fingering numbers (0, 3, 2, 1, 3, 2, 0, 1, 0). The fifth staff includes a *p* dynamic, a *cresc.* marking, a *f* dynamic, and a section marked 'TUTTI'. The sixth staff includes a *f* dynamic, a *p* dynamic, a *cresc.* marking, a *f* dynamic, and a section marked 'R SOLO'. The seventh staff includes a *p* dynamic and a section marked 'Sul G - 4 - - -'. The eighth staff includes a *ritard.* marking, a *p* dynamic, and a section marked 'Cadenza'. The ninth staff includes a *f* dynamic, a *p* dynamic, and a section marked 'A 0'. The tenth staff includes a *f* dynamic, a *p* dynamic, and a section marked 'D 0'. The score concludes with a *cresc.* marking and a final *f* dynamic.

S Tempo di minuetto

4 3 0 0 0

leggiere *p*

V 0 V 2

1 1

p

p *f* *dim.* *p*

3 2 tr 3

mf

Cadenza *dimin.* *ritard.* *p* *a tempo*

2 2 2 4 3 4

W *dolce* Sul D

1 2

1 tr 3 3 V 3 3 V

1 3 3 3 *TUTTI* *f*

SOLO *f* 2

pp *SOLO*

Značky a zkratky.

| | |
|---------------------------------------|---|
| ▢ | smyk dolů |
| ∨ | smyk nahoru |
| > | důraz (akcent) |
| —/ | klouznutí (glissando) |
| E A D G | struny |
| I. II. III. atd. | polohy |
| --- | détaché |
| . . . | staccato |
| v v v | spiccato, sautillé |
| <i>spicc.</i> | spiccato |
| <i>saut.</i> | sautillé |
| $\frac{1}{2} \frac{2}{3} \frac{3}{4}$ | možnost dvojího prstokladu |
| $\boxed{1}$ | celým smyčcem |
| $\boxed{1}$ $\boxed{2}$ | dolní (prvá) polovina smyčce |
| $\boxed{2}$ | horní (druhá) polovina smyčce |
| $\boxed{1}$ $\boxed{2}$ $\boxed{3}$ | první, druhá, třetí třetina smyčce |
| ▣ | u žabky |
| ⊙ | středem smyčce |
| —/ | u špičky |
| ○ | prázdňá struna nebo přirozený flageolet |
| $\underline{1}$ | ponechat prst na struně |
| ↵ | odsazení (zvednutí) smyčce |
| // | oddech |
| pizz. | pizzicato pravou rukou |
| + | pizzicato levou rukou |
| ~ | vibrato |
| <i>simile</i> | podobně |
| ♯ | umělý flageolet |
| ◇ | opěrný prst |
| restez | zůstat v poloze |

Explication des signes et abréviations.

| | |
|---------------------------------------|---|
| ▢ | Tirez! |
| ∨ | Poussez! |
| > | L'accent |
| —/ | Glissez! |
| E A D G | Sur la corde Mi, La, Re, Sol |
| I. II. III. etc. | Positions |
| --- | détaché |
| . . . | staccato ou martelé |
| v v v | spiccato (jeté) ou sautillé |
| <i>spicc.</i> | spiccato |
| <i>saut.</i> | sautillé |
| $\frac{1}{2} \frac{2}{3} \frac{3}{4}$ | Double doigté |
| $\boxed{1}$ | Tout l'archet |
| $\boxed{1}$ $\boxed{2}$ | La moitié inférieur (première) de l'archet |
| $\boxed{2}$ | La moitié supérieure (seconde) de l'archet |
| $\boxed{1}$ $\boxed{2}$ $\boxed{3}$ | Le premier, deuxième, troisième tiers de l'archet |
| ▣ | Au talon |
| ⊙ | Au milieu de l'archet |
| —/ | A la pointe |
| ○ | La corde à vide ou le flageolet naturel |
| $\underline{1}$ | Le doigt à la corde |
| ↵ | Reprendre (lever) l'archet |
| // | Le relâche |
| pizz. | Pincer avec la main droite |
| + | Pincer avec la main gauche |
| ~ | Vibrer |
| <i>simile</i> | semblablement |
| ♯ | Le flageolet artificiel |
| ◇ | Le doigt intermédiaire |
| restez | Rester à la même position |