

Concerto Nr. 1

D Major, K. 412

Oboe & Piano

Arr.: Mikhail Nakariakov

Wolfgang Amadeus Mozart

EMR 50213

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Concerto Nr. 1

OBOE

D Major

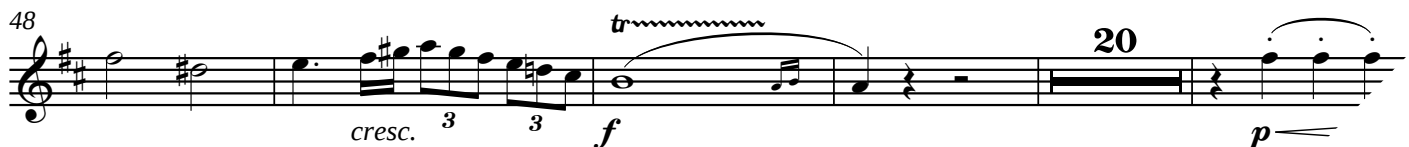
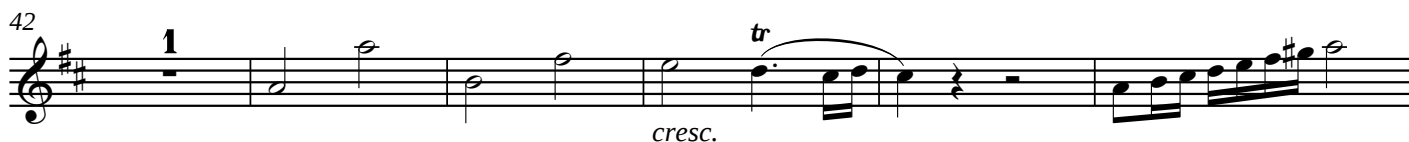
K. 412

Wolfgang Amadeus Mozart

Arr.: Mikhail Nakariakov

Allegro


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Concerto Nr. 1

D Major

K. 412

Wolfgang Amadeus Mozart

Arr.: Mikhail Nakariakov

Allegro

Oboe

Piano

p

con molto espressione

4

8

11

ff

p

f

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16

Measures 16-19 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line is mostly rests, with a few notes in measure 19. The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes in both hands, creating a rapid, flowing pattern. The key signature has two sharps (F# and C#).

20

Measures 20-23 of the musical score. The vocal line begins in measure 20 with a half note, followed by quarter notes. The piano accompaniment continues with a similar rapid texture. Dynamic markings include *p* (piano) in measures 21 and 22. The key signature remains two sharps.

24

Measures 24-27 of the musical score. The vocal line continues with quarter and eighth notes. The piano accompaniment maintains the rapid, beamed-note texture. The key signature remains two sharps.

28

Measures 28-31 of the musical score. The vocal line includes some rests and quarter notes. The piano accompaniment features dynamic markings of *f* (forte) and *p* (piano). There are also accents (>) in measures 30 and 31. The key signature remains two sharps.

32

Measures 32-35 of the musical score. The vocal line includes a *cresc.* (crescendo) marking in measure 32. The piano accompaniment features dynamic markings of *p* (piano) and *f* (forte), as well as trills (*tr*) in measures 33 and 34. The key signature changes to one sharp (F#) in measure 34.

36

36

p

f

p

40

ff

p

44

cresc.

tr

f

p

48

cresc.

tr

f

cresc.

ff

51

ff

54

Measures 54-56 of a musical score in D major (two sharps). The score is written for piano with a grand staff. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

57

Measures 57-59 of the musical score. The right hand continues its melodic line, and the left hand features a more active accompaniment with frequent chord changes and moving bass lines.

60

Measures 60-63 of the musical score. A piano (*p*) dynamic marking is present in measure 61. The right hand has melodic phrases, and the left hand plays dense, sustained chords.

64

Measures 64-67 of the musical score. The right hand features longer melodic lines with ties, and the left hand continues with sustained harmonic support.

68

Measures 68-71 of the musical score. A crescendo (*cresc.*) marking is present in measure 69. The right hand has a more rhythmic, eighth-note pattern, and the left hand plays chords with a rising dynamic.

72

Musical score for measures 72-75. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a half note A4, then a half note B4, and finally a half note C5. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *f* (forte).

76

Musical score for measures 76-79. The system consists of a vocal line and a piano accompaniment. The vocal line features a half note G4, followed by a half note A4, then a half note B4, and finally a half note C5. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. Dynamics include *ff* (fortissimo) and *p* (piano).

80

Musical score for measures 80-83. The system consists of a vocal line and a piano accompaniment. The vocal line features a half note G4, followed by a half note A4, then a half note B4, and finally a half note C5. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. Dynamics include *p* (piano).

84

Musical score for measures 84-87. The system consists of a vocal line and a piano accompaniment. The vocal line features a half note G4, followed by a half note A4, then a half note B4, and finally a half note C5. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte).

88

Musical score for measures 88-91. The system consists of a vocal line and a piano accompaniment. The vocal line features a half note G4, followed by a half note A4, then a half note B4, and finally a half note C5. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

91

Measures 91-93 of a musical score. The system consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The piano part features a rhythmic pattern of eighth and sixteenth notes in both hands.

94

Measures 94-97 of a musical score. The system consists of three staves. Measures 94-95 show the vocal line with rests and the piano accompaniment with chords. Measures 96-97 feature a piano melody in the vocal line and a more active piano accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).

98

Measures 98-101 of a musical score. The system consists of three staves. Measures 98-99 show the vocal line with a melodic line and the piano accompaniment with a steady eighth-note pattern. Measures 100-101 continue this pattern. Dynamics include *pp* (pianissimo).

102

Measures 102-105 of a musical score. The system consists of three staves. Measures 102-103 show the vocal line with a melodic line and the piano accompaniment with a steady eighth-note pattern. Measures 104-105 feature a crescendo in the piano accompaniment, marked with *cresc.* and *f* (forte).

106

Measures 106-109 of a musical score. The system consists of three staves. Measures 106-107 show the vocal line with a melodic line and the piano accompaniment with a steady eighth-note pattern. Measures 108-109 feature a piano melody in the vocal line and a more active piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

110

p *cresc.* *f* *p*

114

117

120

124

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