

Concerto Nr. 3

K447

Alto Saxophone & Piano

Arr.: Ifor James

Wolfgang Amadeus Mozart

EMR 50799

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ALTO
SAXOPHONE

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K447

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: Ifor James

Allegro

I

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10 18 *p*

33 2 1 *mp*

41

47 *tr*

52 3 *mp*

59

64 1 *mf* *cresc.* *tr*

70 15 *mf*

89 1 1 *mf*

96

104 *p*

108

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K447

Wolfgang Amadeus Mozart

(1756-1791)

Arr.: Ifor James

I

Allegro

Alto
Saxophone

Piano

p

4

mf

mf

8

p

12

16

Measures 16-18 of a musical score. The key signature has three flats (B-flat, E-flat, A-flat). The right hand (treble clef) has rests in measures 16 and 17, and begins in measure 18 with a series of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment throughout. A *cresc.* (crescendo) marking is placed above the left hand in measure 17.

19

Measures 19-21 of a musical score. The right hand (treble clef) has rests in measures 19 and 20, and begins in measure 21 with a series of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment throughout. A *f* (forte) marking is placed below the left hand in measure 19.

22

Measures 22-24 of a musical score. The right hand (treble clef) has rests in measures 22 and 23, and begins in measure 24 with a series of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment throughout.

25

Measures 25-28 of a musical score. The right hand (treble clef) has rests in measures 25, 26, and 27, and begins in measure 28 with a single eighth note. The left hand (bass clef) has rests in measures 25 and 26, and begins in measure 27 with a series of eighth notes. A *p* (piano) marking is placed below the left hand in measure 25, and another *p* marking is placed below the right hand in measure 28.

29

Measures 29-32 of a musical score. The right hand (treble clef) plays a series of eighth notes throughout. The left hand (bass clef) has rests in measures 29 and 30, and begins in measure 31 with a series of eighth notes. A *p* (piano) marking is placed below the left hand in measure 29.

33

Musical score for measures 33-37. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a whole note E5. The piano accompaniment features a complex texture with sixteenth and thirty-second notes in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *mp* (mezzo-piano) is present in measure 35.

38

Musical score for measures 38-41. The vocal line has a whole rest in measure 38, followed by a half note G4 in measure 39, and then quarter notes A4, B4, and C5 in measure 40. The piano accompaniment continues with a similar texture, featuring a steady eighth-note bass line and a more active right hand. A dynamic marking of *mp* is present in measure 39.

42

Musical score for measures 42-45. The vocal line consists of quarter notes G4, A4, B4, and C5 in measure 42, followed by a half note D5 in measure 43, and then quarter notes E5, D5, and C5 in measure 44. The piano accompaniment features a steady eighth-note bass line and a right hand with a mix of eighth and sixteenth notes. A dynamic marking of *mp* is present in measure 43.

46

Musical score for measures 46-49. The vocal line starts with a half note G4 in measure 46, followed by a half note A4 in measure 47, and then a half note B4 in measure 48. The piano accompaniment features a complex texture with sixteenth and thirty-second notes in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *mp* is present in measure 47.

50

Musical score for measures 50-53. The vocal line has a whole rest in measure 50, followed by a half note G4 in measure 51, and then quarter notes A4, B4, and C5 in measure 52. The piano accompaniment continues with a similar texture, featuring a steady eighth-note bass line and a more active right hand.

173

Measures 173-175 of a musical score. The right hand has a whole rest in measure 173, followed by a melodic line in measures 174 and 175. The left hand plays a continuous eighth-note accompaniment.

176

Measures 176-179. Measure 176 has a whole rest in the right hand. Measures 177-179 show a melodic line in the right hand and accompaniment in the left hand. A piano (*p*) dynamic marking is present in measure 178.

180

Measures 180-183. Measure 180 has a whole rest in the right hand. Measures 181-183 show a melodic line in the right hand and accompaniment in the left hand. A forte (*f*) dynamic marking is present in measure 181.

II. Romanza

Larghetto

Measures 1-4 of the Romanza section. The right hand has a melodic line starting with a piano (*p*) dynamic. The left hand plays a steady eighth-note accompaniment, also marked piano (*p*).

5

Measures 5-8 of the Romanza section. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment.

9

Measures 9-12 of the musical score. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand plays a melody starting on a whole rest, followed by eighth and quarter notes. The left hand provides a rhythmic accompaniment with eighth notes and chords. A mezzo-forte (*mf*) dynamic marking is present in the first measure.

13

Measures 13-16 of the musical score. The right hand continues the melodic line with eighth and quarter notes. The left hand maintains the accompaniment pattern. A mezzo-forte (*mf*) dynamic marking is present in the first measure.

17

Measures 17-20 of the musical score. The right hand features a more active melody with eighth and sixteenth notes. The left hand continues with the accompaniment. A mezzo-piano (*mp*) dynamic marking is present in the first measure.

21

Measures 21-24 of the musical score. The right hand has a melodic line with eighth and sixteenth notes. The left hand continues with the accompaniment. A mezzo-piano (*mp*) dynamic marking is present in the first measure, and a piano (*p*) dynamic marking is present in the fourth measure.

25

Measures 25-28 of the musical score. The right hand features a melodic line with eighth and sixteenth notes. The left hand continues with the accompaniment. A mezzo-forte (*mf*) dynamic marking is present in the third measure.

Measures 29-32 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line is mostly rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with four flats.

Measures 33-36 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line has a melody starting in measure 33. The piano accompaniment continues with a similar melodic and harmonic structure.

Measures 37-40 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line has a melody starting in measure 37. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with four flats. Dynamics include *p* (piano).

Measures 41-44 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line has a melody starting in measure 41. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with four flats. Dynamics include *mf* (mezzo-forte).

Measures 45-48 of the musical score. The system consists of a vocal line and a piano accompaniment. The vocal line has a melody starting in measure 45. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with four flats.

III

Allegro

12

Measures 12-17 of a musical score. The score is written for a piano with a treble and bass staff. The key signature has two flats (B-flat and E-flat). Measure 12 starts with a piano (*p*) dynamic. Measures 13-14 have a forte (*f*) dynamic. Measures 15-17 return to piano (*p*). The melody in the treble staff is mostly eighth and sixteenth notes, while the bass staff features a steady eighth-note accompaniment.

18

Measures 18-23 of a musical score. The score is written for a piano with a treble and bass staff. The key signature has two flats (B-flat and E-flat). Measure 18 starts with a piano (*p*) dynamic. Measures 19-20 have a forte (*f*) dynamic. Measures 21-23 return to piano (*p*). The melody in the treble staff is mostly eighth and sixteenth notes, while the bass staff features a steady eighth-note accompaniment.

24

Measures 24-29 of a musical score. The score is written for a piano with a treble and bass staff. The key signature has two flats (B-flat and E-flat). Measure 24 starts with a forte (*f*) dynamic. Measures 25-29 continue with a forte (*f*) dynamic. The melody in the treble staff is mostly eighth and sixteenth notes, while the bass staff features a steady eighth-note accompaniment.

30

Measures 30-35 of a musical score. The score is written for a piano with a treble and bass staff. The key signature has two flats (B-flat and E-flat). Measure 30 starts with a piano (*p*) dynamic. Measures 31-35 continue with a piano (*p*) dynamic. The melody in the treble staff is mostly eighth and sixteenth notes, while the bass staff features a steady eighth-note accompaniment.

36

Measures 36-41 of a musical score. The score is written for a piano with a treble and bass staff. The key signature has two flats (B-flat and E-flat). Measure 36 starts with a piano (*p*) dynamic. Measures 37-41 continue with a piano (*p*) dynamic. The melody in the treble staff is mostly eighth and sixteenth notes, while the bass staff features a steady eighth-note accompaniment.

42

System 1 (Measures 42-47): The system begins with a treble clef staff containing a whole rest. The piano accompaniment consists of a right-hand staff with eighth-note chords and a left-hand staff with a steady eighth-note bass line. A slur is placed over the final two measures of this system.

48

System 2 (Measures 48-53): The treble staff continues with eighth-note chords. The piano accompaniment features a right-hand staff with eighth-note chords and a left-hand staff with a steady eighth-note bass line. A slur is placed over the final two measures of this system.

54

System 3 (Measures 54-58): The treble staff continues with eighth-note chords. The piano accompaniment features a right-hand staff with eighth-note chords and a left-hand staff with a steady eighth-note bass line. A slur is placed over the final two measures of this system.

59

System 4 (Measures 59-63): The treble staff continues with eighth-note chords. The piano accompaniment features a right-hand staff with eighth-note chords and a left-hand staff with a steady eighth-note bass line. A slur is placed over the final two measures of this system.

64

System 5 (Measures 64-68): The treble staff continues with eighth-note chords. The piano accompaniment features a right-hand staff with eighth-note chords and a left-hand staff with a steady eighth-note bass line. A slur is placed over the final two measures of this system.

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