

# Sonata for two pianos: I. Allegro con spirito

K448, arr. solo piano - Concert Etude

Composition: W.A. Mozart (1784)

(hand span: augmented 10th)

Arrangement: Simon A.N. Schmid (2016)

**Allegro con spirito**

The musical score is written for two pianos (left and right hands) in G major (one sharp) and 3/4 time. It consists of five systems of music. The first system (measures 1-5) features a forte (*f*) dynamic and includes trills (*tr*) and triplets (*3*). The second system (measures 6-8) continues the melodic and harmonic development. The third system (measures 9-10) shows a change in the bass line. The fourth system (measures 11-12) features a mezzo-forte (*mf*) dynamic. The fifth system (measures 13-15) includes mezzo-piano (*mp*) dynamics and a melodic line marked with an asterisk (\*).

\* These dynamic indications are not written in the original piece.

They serve to differentiate the primo and secondo part and create a feel of distance like from a second piano.

15 *mf* *mp*

17 *A* *r.H.* *mf*

19

21

23

25

27

29

31

34 **B**

*dolce*

39

*dolce*

43

*tr*

47 *C p*

*tr* r.H. *p*

50

52 *cresc.*

54 *f*

56 *D* *>*

58 *>*

Detailed description of the musical score: The score is for a piano piece in D major (two sharps) and common time. It consists of six systems of two staves each (treble and bass clef).  
 - System 1 (Measures 47-50): Measure 47 has a trill in the right hand (marked 'tr r.H.') and a triplet in the left hand. Measure 48 has a piano ('p') marking. Measures 49-50 continue the melodic lines with various fingerings indicated.  
 - System 2 (Measures 51-54): Measure 51 has a crescendo ('cresc.') marking. Measures 52-54 feature a fortissimo ('f') section with complex melodic patterns and fingerings.  
 - System 3 (Measures 55-58): Measures 55-58 are marked with accents ('>') and a 'D' marking, possibly indicating a specific technique or dynamic. The right hand plays chords with accents, while the left hand plays a steady eighth-note accompaniment.

60

62

64

66

68

70

*r.H.*

*r.H.*

*r.H.*

*l.H.*

*l.H.*

72 *tr* E

*r.H. r.H. r.H. #:* *r.H.*

(8) Ped.

74 Ped.

76 *mp* *mf*

78 *mf* *mp* *mf*

lower octave ad lib. \*

80 *p* *cresc.* *f*

86 *tr*

89  F *ff*

91 

93  *dolce*

96  G

99 

101  (una corda) (tre corde) (una corda)

104

(una corda) *p* *cresc.*

(tre corde) tre corde una corda tre corde

107

r.H. l.H. r.H. *f* *f*

109

*f* *f* *tr.* *tr.* *3*

113

*3*

117

119



121 *mf* *mp*

123 *mf* *mp* *mf* *mp* *cresc.*

125 1 2 1 2

127 I 1(2) 1 \*

129 1(2) 1 \*

131

\* (facilité: ↑8va, 16th notes 2-1 fingering)



152

154

156

158

160

162

164

166

168

170

172

174

2  
5

3  
1

M

r.H.

r.H.

r.H.

(L.H.)

(L.H.)

N

2  
5

1  
3

177

1 3 2 4 1 5 2-1 3

*f*

180

182

*sf*

184

*sf*

186

*sf*

L.H.

188

*sf*

r.H.

L.H.

190

r.H.

192

*mf* *f*

3 1 2

ad lib.\*

\* The D1 does not appear in the original score.

It is however logical given the expanded range of contemporary pianos compared to fortepianos and the comparison with bar 80. (the D1 was likely outside the range of fortepianos Mozart had access to.

Adding it increases the coda's triumphant concluding character. The subtler original is of course a valid option in any case.)