

MOZART

Sinfonia concertante in Es

für Flöte, Oboe, Horn, Fagott und Orchester

(Rekonstruktion auf der Basis der Sinfonia concertante in Es für Oboe, Klarinette, Horn, Fagott und Orchester KV 297b / Anh. C 14.01)

Sinfonia concertante in E-flat major

for Flute, Oboe, Horn, Bassoon and Orchestra

(Reconstruction based on the Sinfonia concertante in E-flat major for Oboe, Clarinet, Horn, Bassoon and Orchestra K. 297b / Anh. C 14.01)

KV Anh. I/9 (297b)

Klavierauszug / Piano Reduction



Bärenreiter

BA 7137a

Wie wir aus Briefen an seinen Vater wissen, hat Mozart 1778 in Paris eine Sinfonia concertante für Flöte, Oboe, Horn, Fagott und Orchester komponiert. Dieses Werk ist bis heute verschollen, doch wurde es immer wieder mit einer anderen Sinfonia concertante (für Oboe, Klarinette, Horn, Fagott und Orchester) in Verbindung gebracht, die als Abschrift im 19. Jahrhundert auftauchte und für ein Werk Mozarts gehalten wurde.

Robert Levin geht davon aus, daß diese Abschrift eine Bearbeitung der ursprünglichen Pariser Komposition darstellt, und versucht, aufgrund seiner intimen Kenntnis von Mozarts Stil und Schreibweise die originale Gestalt zu rekonstruieren.

As we know from Mozart's letters to his father, he wrote during his stay in Paris in 1778 a Sinfonia concertante for flute, oboe, horn, bassoon and orchestra. This composition however has disappeared. In the nineteenth century there appeared, in manuscript copy, another Sinfonia concertante (for oboe, clarinet, horn, bassoon and orchestra) for which Mozart was claimed to be the author. This piece was identified with the Paris Sinfonia concertante.

Robert Levin's reconstruction proceeds on the assumption that this manuscript copy is an arrangement of this original Paris composition and through his intimate knowledge of Mozart's style he has attempted to reconstruct the original.

Bärenreiter

BA 7137a

Wolfgang Amadeus Mozart

Sinfonia concertante in Es

für Flöte, Oboe, Horn, Fagott und Orchester

Rekonstruiert von Robert Levin

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Horn, Fagott und Orchester KV 297b / Anh. C 14.01)

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Clarinet, Horn, Bassoon and Orchestra K. 297b / Anh. C 14.01)

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Klavierauszug von / Piano reduction by
Michael Töpel



Bärenreiter Kassel · Basel · London · New York · BA 7137a

VORWORT

Aus Briefen an seinen Vater wissen wir, daß Mozart während seines Paris-Aufenthaltes 1778 für ein dort ebenfalls anwesendes Quartett von Bläsersolisten eine Sinfonia concertante für Flöte, Oboe, Horn, Fagott und Orchester geschrieben hat – Mozarts Autograph ging verloren, das Werk ist verschollen. Im 19. Jahrhundert ist die Abschrift einer Sinfonia concertante in Es für Oboe, Klarinette, Horn, Fagott und Orchester aufgetaucht, für die Mozarts Autorschaft in Anspruch genommen wurde und die – trotz der abweichenden Besetzung des Bläserquartetts – mit der verschollen geglaubten Sinfonia concertante in Verbindung gebracht worden ist. Das Werk galt lange Zeit als echt, doch werden seit etwa 25 Jahren vehement Zweifel an der Authentizität angemeldet, die sich nicht nur auf die Besetzung des Solistenquartetts, sondern auch auf die Orchesterpartien beziehen.

Robert Levins Rekonstruktion¹ geht von der Voraussetzung aus, daß der Satz der Solostimmen im Kern echt ist und von einem fremden Bearbeiter uminstrumentiert worden ist (Flöte zu Oboe, Oboe zu Klarinette). Die Orchesterteile hält Levin für unecht. In seiner Rekonstruktion hat Levin die in Mozarts Briefen genannte Besetzung des Solistenquartetts mit Flöte, Oboe, Horn und Fagott wieder hergestellt und die Orchesterteile neu geschrieben. Gründliche Analyse des Mozartschen Stils und eine intime Kenntnis von Mozarts Schreibweise haben Levin befähigt, das Wagnis dieser Rekonstruktion einzugehen. Sie ist als Leihmaterial (BA 7137) erhältlich und gehört zum beliebten Repertoire der Solobläser.

¹ Vgl. dazu: Robert D. Levin, Who wrote the Mozart Four-Wind Concertante? New York 1988

PREFACE

From Mozart's letters to his father we know that in 1778, during his sojourn in Paris, he wrote a Sinfonia concertante for flute, oboe, horn, bassoon and orchestra, for a quartet of wind instrumentalists likewise staying in that city. Mozart's autograph manuscript however has disappeared, and with it any trace of the work. In the nineteenth century there appeared, in manuscript copy, a Sinfonia concertante in E-flat major for oboe, clarinet, horn, bassoon and orchestra, for which Mozart was claimed to be the author. Despite the difference in scoring, this piece was identified with the Paris Sinfonia concertante, then believed to be lost. Although it was long thought to be genuine, for the last twenty-five years or so serious doubts have been raised concerning its authenticity, with regard not only to the scoring of the solo parts but also its orchestration.

Robert Levin's reconstruction¹ proceeds on the assumption that the set of solo parts is basically genuine, but was recast for other instruments by an unknown arranger who rewrote the flute part for oboe and the oboe part for clarinet. In Levin's opinion, however, the orchestral parts are spurious. In his reconstruction he has reconstituted the solo quartet mentioned in Mozart's letters (flute, oboe, horn and bassoon) and written new parts for the orchestra. Levin's thorough analysis of Mozart's style and intimate knowledge of his manner of composing have enabled him to risk this reconstruction. It is available on hire (BA 7137) and already figures among the favorite works of solo wind players.

¹ Cf. Robert D. Levin, Who wrote the Mozart Four-Wind Concertante? New York, 1988.

Orchesterbesetzung
2 Oboen; 2 Hörner; Streicher

Aufführungsdauer: ca. 25 Min.

Neben diesem Klavierauszug ist das Aufführungsmaterial (BA 7137) leihweise erhältlich.

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Orchestration
2 Oboes; 2 Horns; Strings

Duration: ca. 25 min.

In addition to the present piano reduction the complete orchestral parts (BA 7137) are also available on hire.

Aufführungsmateriale mit dem Urtext der Neuen Mozart-Ausgabe

Ballettmusik zu Idomeneo KV 367 für 2 Fl, 2 Ob, 2 Klar, 2 Fag, 2 Hn, 2 Trp, Pk und Str. BA 4768

Maurerische Trauermusik in c KV 477 für 2 Ob, 3 Bassethn, Klar, Fag, 2 Hn und Str. BA 4709. Taschenpartitur TP 18

Eine kleine Nachtmusik in G KV 525 für 2 V, Va und Vc/Kb. BA 4701, Taschenpartitur TP 19

Kirchensonaten

- Heft 1: Sonaten KV 67–69, 144, 145, 212, 241, 224, 225 für Org, 2 V und Vc/Kb. BA 4731
- Heft 2: Sonaten KV 244, 245, 274, 328, 336 für Org, 2 V und Vc/Kb. BA 4732
- Heft 3/4: Sonaten KV 278, 329 für Org, 2 Ob, (KV 329: 2 Hn), 2 Trp, Pk, 2 V und Vc/Kb. BA 4733
- Heft 5: Sonate KV 263 für Org, 2 Trp, 2 V und Vc/Kb. BA 4735

Klavierkonzerte

- in D KV 175, Konzert-Rondo in D KV 382. BA 5315, Klavierauszug BA 5315a
- in B KV 238. BA 5316, Klavierauszug BA 5316a
- in F »Lodron-Konzert« KV 242. BA 5389, Klavierauszug BA 5389a (Ausgabe für drei Klav), Studienpartitur TP 240
- in C KV 246. BA 5388, Klavierauszug BA 5388a
- in Es »Jeunehomme-Konzert« KV 271. BA 4790, Klavierauszug BA 4790a, Studienpartitur TP 242
- in Es KV 365. BA 5390, Klavierauszug BA 5390a
- in F KV 413. BA 4874, Klavierauszug BA 4874a
- in A KV 414. BA 4876, Klavierauszug BA 4876a, Studienpartitur TP 244
- in C KV 415. BA 4878, Klavierauszug BA 4878a
- in Es KV 449. BA 5381, Klavierauszug BA 5381a, Studienpartitur TP 247
- in B KV 450. BA 5382, Klavierauszug BA 5382a, Studienpartitur TP 248
- in D KV 451. BA 5383, Klavierauszug BA 5383a, Studienpartitur TP 249
- in G KV 453. BA 5384, Klavierauszug BA 5384a, Studienpartitur TP 156
- in B KV 456. BA 5385, Klavierauszug BA 5385a, Taschenpartitur TP 157
- in F KV 459. BA 5386, Klavierauszug BA 5386a, Taschenpartitur TP 158
- in d KV 466. BA 4873, Klavierauszug BA 4873a, Studienpartitur TP 147
- in C KV 467. BA 5317, Klavierauszug BA 5317a, Studienpartitur TP 148
- in Es KV 482. BA 5387, Klavierauszug BA 5387a, Taschenpartitur TP 149
- in A KV 488. BA 4740, Klavierauszug BA 4740a, Taschenpartitur TP 62
- in c KV 491. BA 4741, Klavierauszug BA 4741a, Studienpartitur TP 63
- in C KV 503. BA 4742, Klavierauszug BA 4742a, Studienpartitur TP 64
- in D »Krönungskonzert« KV 537. BA 5318, Klavierauszug BA 5318a, Taschenpartitur TP 90

- in B KV 595. BA 4872, Klavierauszug BA 4872a, Studienpartitur TP 91

dazu Kammermusikausgaben:

- in A KV 414. Klavierauszug mit Streicherstimmen BA 4877
- in F KV 413. Klavierauszug mit Streicherstimmen BA 4875
- in C KV 415. Klavierauszug mit Streicherstimmen BA 4879
- in Es KV 449. Klavierauszug mit Streicherstimmen BA 4871

Violinkonzerte

- in B KV 207. BA 4863, Klavierauszug BA 4863a (mit Hinweisen zur Interpretation von Igor Ozim), Studienpartitur TP 270
- in D KV 211. BA 4864, Klavierauszug BA 4864a (mit Hinweisen zur Interpretation von Igor Ozim), Studienpartitur TP 271
- in G KV 216. BA 4865, Klavierauszug BA 4865a (mit Hinweisen zur Interpretation von Igor Ozim), Studienpartitur TP 272
- in D KV 218. BA 4866, Klavierauszug BA 4866a, Studienpartitur TP 273
- in A KV 219. BA 4712, Klavierauszug BA 4712a, Studienpartitur TP 20

Einzelsätze für V und Orch KV 261, 269 und 373. BA 5379, Klavierauszug BA 5379a

Sinfonia concertante in Es für V, Va und Orch KV 364. BA 4900, Klavierauszug BA 4900a, Taschenpartitur TP 176

Concertone in C für 2 V und Orch KV 190. BA 5380, Klavierauszug BA 5380a

Flötenkonzerte

- in G KV 313 (285^c) mit Andante C-dur 315 (285^e). BA 4854, Klavierauszug BA 6817, Studienpartitur TP 250
- in D KV 314 (285^d). BA 4855, Klavierauszug BA 6818, Studienpartitur TP 251

Konzert in C für Fl, Hfe und Orch KV 299. BA 4598, Klavierauszug BA 4598a, Studienpartitur TP 286

Oboenkonzert in C KV 314 (285^d). BA 4856, Klavierauszug BA 4856a, Studienpartitur TP 252

Klarinettenkonzert in A KV 622 (traditionelle Fassung und rekonstruierte Fassung der Bassettclarinetten-Stimme). BA 4773, Klavierauszug BA 4773a, Studienpartitur TP 254

Fagottkonzert in B KV 191 (186e). BA 4868, Klavierauszug BA 4868a, Studienpartitur TP 253

Hornkonzerte

- in Es KV 417. BA 5311, Klavierauszug BA 5311a
- in Es KV 447. BA 5312, Klavierauszug BA 5312a
- in Es KV 495. BA 5313, Klavierauszug BA 5313a
- in D KV 514 (412). BA 5314, Klavierauszug BA 5314a

Sinfonia concertante in Es für Fl, Ob, Hn, Fag und Orch KV 297b. Rekonstruktion von Robert D. Levin. BA 7137, Klavierauszug BA 7137a

Informationen über das »Geistliche Vokalwerk« und zu den Sinfonien und Serenaden enthalten unsere Sonderprospekte und Kataloge.



Bärenreiter

Wolfgang Amadeus Mozart

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für Flöte, Oboe, Horn, Fagott und Orchester

Rekonstruiert von Robert Levin

(auf der Basis der Sinfonia concertante in Es für Oboe, Klarinette,
Horn, Fagott und Orchester KV 297b / Anh. C 14.01)

Sinfonia concertante in E-flat major

for Flute, Oboe, Horn, Bassoon and Orchestra

Reconstruction by Robert Levin

(based on the Sinfonia concertante in E-flat major for Oboe,
Clarinet, Horn, Bassoon and Orchestra K. 297b / Anh. C 14.01)

KV Anh. I/9 (297b)

Klavierauszug von / Piano reduction by
Michael Töpel



Bärenreiter Kassel · Basel · London · New York · BA 7137a

Sinfonia concertante in Es/in E-flat major

für Flöte, Oboe, Horn, Fagott und Orchester

for Flute, Oboe, Horn, Bassoon and Orchestra

KV 297b

Wolfgang Amadeus Mozart

Rekonstruiert von Robert D. Levin

Klavierauszug von Michael Töpel

Allegro

The musical score consists of five staves. The top four staves represent woodwind instruments: Flauto principale (soprano), Oboe principale (alto), Corno principale in Mi b/Mes (tenor), and Fagotto principale (bass). The fifth staff represents the Pianoforte. The key signature is one flat (E-flat major). The tempo is Allegro. The dynamic is Tutti. The piano part includes dynamics f (fortissimo) and p (pianissimo).

Solo

The musical score consists of three staves. The top two staves represent woodwind instruments: Flute (soprano) and Oboe (alto). The third staff represents Bassoon. The key signature is one flat (E-flat major). The dynamic is f. The bassoon part includes dynamics f and (p) (pianissimo). The flute and oboe parts include dynamics f and p.

13

18

19

20

21

22

23

Tutti

Tutti



Musical score page 4, measures 33-34. The top staff shows eighth-note pairs followed by quarter notes. The bottom staff shows eighth-note pairs. A dynamic instruction *p.* is present in measure 33. Measures 33 and 34 are connected by a horizontal brace.

Musical score page 4, measures 38-39. The top staff shows eighth-note pairs followed by quarter notes. The bottom staff shows eighth-note pairs. Measures 38 and 39 are connected by a horizontal brace.

Musical score page 4, measures 43-44. The top staff shows eighth-note pairs. The bottom staff shows eighth-note pairs. A dynamic instruction *pp* is in measure 43, and *tr* is in measure 44. Measures 43 and 44 are connected by a horizontal brace.

Musical score page 4, measures 48-49. The top staff shows eighth-note pairs. The bottom staff shows eighth-note pairs. The word *cre* is written under the first measure of the top staff. The word *scen* is written under the second measure of the top staff. The word *do* is written under the third measure of the top staff. The word *tr* is written under the second measure of the bottom staff. Measures 48 and 49 are connected by a horizontal brace.



Musical score page 5, measures 57-60. The dynamic is ff (fortissimo) throughout. Measure 57 has a sustained note. Measures 58-59 show eighth-note patterns. Measure 60 ends with a half note.

Musical score page 5, measures 61-66. The top staff features a 'Solo' section with eighth-note patterns. The bottom staff provides harmonic support with sustained notes. Measures 64-65 show eighth-note patterns. Measure 66 ends with a half note.

66

ossia:

ossia:

p

BA 7137a

Musical score for orchestra and piano, three systems of music.

System 1 (Measures 78-82):

- Measure 78: Treble clef, 2 flats. Violins play eighth-note patterns. Bassoon enters with eighth-note patterns.
- Measure 79: Trombones enter with eighth-note patterns. Dynamics: *f*, *p*, *f*.
- Measure 80: Trombones continue. Dynamics: *f*, *p*, *f*.
- Measure 81: Trombones continue. Dynamics: *p*, *f*.
- Measure 82: Trombones continue. Dynamics: *f*.

System 2 (Measures 83-87):

- Measure 83: Treble clef, 2 flats. Violins play eighth-note patterns. Bassoon enters with eighth-note patterns.
- Measure 84: Trombones enter with eighth-note patterns. Dynamics: *p*.
- Measure 85: Trombones continue. Dynamics: *p*.
- Measure 86: Trombones continue. Dynamics: *p*.
- Measure 87: Trombones continue. Dynamics: *p*.

System 3 (Measures 87-91):

- Measure 87: Treble clef, 2 flats. Violins play eighth-note patterns. Bassoon enters with eighth-note patterns.
- Measure 88: Trombones enter with eighth-note patterns.
- Measure 89: Trombones continue. Dynamics: *p*.
- Measure 90: Trombones continue. Dynamics: *p*.
- Measure 91: Trombones continue. Dynamics: *p*.

Musical score page 8, featuring six staves of music. The key signature is three flats. Measure 91: The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 92: The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 93: The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 94: The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 95: The top staff is labeled "Tutti". The second staff is labeled "Solo". The third staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 96: The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 97: The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 98: The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 99: The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 100: The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The bass staff has eighth-note pairs. Measure 101: The top staff has eighth-note pairs. The second staff has eighth-note pairs. The third staff has eighth-note pairs. The bass staff has eighth-note pairs.

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. Measure 107 begins with a treble clef, followed by an alto clef, and then a bass clef. Measures 112 and 117 show different clefs and key signatures, indicating a change in section or key.

121

(tr)

(tr)

(tr)

125

ossia:

135

Tutti

cresc.

f

tr

140

145

tr

tr

150

Solo

p

Solo

155

161

167