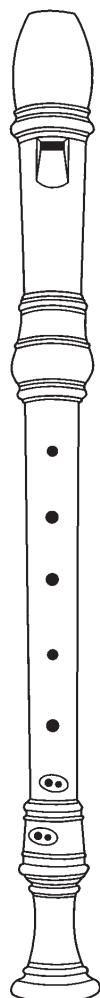


220

4stimmig



ZEITSCHRIFT FÜR SPIELMUSIK

QUARTETT-STÜCKE, I. TEIL

nach Mozarts Duetten für 2 Hörner
für Blockflöten oder andere Instrumente
eingerichtet von EBERHARD WERDIN

PIECES FOR QUARTET, PART I

based on Mozart's Duets for 2 Horns
for Recorders or other Instruments

PIÈCES POUR QUATUOR, 1ère PARTIE

d'après les Duos pour 2 Cors de Mozart
pour Flûtes à bec ou autres Instruments

Die Druckqualität dieser Datei entspricht nicht der Druckausgabe

MOECK

Quartett-Stücke
nach Wolfgang Amadeus Mozarts Duetten für zwei Hörner
gesetzt von Eberhard Werdin / I. Teil

Allegro

Blöckflöten in

1.

(Nr. 1)

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4

Menuetto

2.

(Nr. 2)

Musical score for the first system of Menuetto, 2. The score consists of four staves. The top three staves are in common time (indicated by a '4') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature is one flat. The first staff begins with a dynamic 'f'. The second staff begins with a dynamic 'f'. The third staff begins with a dynamic 'f'. The fourth staff begins with a dynamic 'f'. The music features various note patterns, including eighth and sixteenth notes, and rests. The score concludes with a repeat sign and a double bar line.

Musical score for the second system of Menuetto, 2. The score consists of four staves. The top three staves are in common time (indicated by a '4') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature is one flat. The music continues from the previous system, featuring eighth and sixteenth note patterns and rests. The score concludes with a final double bar line.

f

f

f

f

Trio

1. 2.

mf

(Fine)

(Fine)

(Fine)

(Fine)

6

3.

(Nr. 3)

Andante

dolce

The musical score consists of four measures of music for three staves. The first staff (treble clef) starts with a dotted quarter note followed by an eighth note and a sixteenth-note pattern. The second staff (treble clef with an 8th note) follows with a similar pattern. The third staff (bass clef) begins with a dotted quarter note and a sixteenth-note pattern. Measures 2 and 3 continue in the same manner. Measure 4 concludes with a sixteenth-note pattern followed by a fermata over the bass clef staff.

The musical score continues with four more measures. The first staff begins with a sixteenth-note pattern. The second staff begins with an eighth-note pattern. The third staff begins with a bass note followed by a sixteenth-note pattern.

A musical score for cello and piano. The score is divided into six staves. The top three staves represent the cello part, and the bottom three staves represent the piano part. The music is in common time. The key signature is one flat. The score features various musical elements such as slurs, grace notes, and dynamic markings like 'cres'. The page number '7' is located in the top right corner.

4.

(Nr.4)

Polonaise (grazioso)

The musical score is for a Polonaise in 3/4 time, key signature of one flat. It features four staves: Treble, Alto, Bass, and Cello/Bassoon. The dynamics include *p*, *f*, and *s*. The score is divided into two systems of six measures each. The first system starts with *p* and ends with *f*. The second system starts with *s* and ends with *f*.

A musical score for three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The key signature is one flat. Measure 9 starts with a dotted half note followed by eighth-note pairs. Measure 10 starts with a dotted half note followed by eighth-note pairs. Measure 11 starts with a dotted half note followed by eighth-note pairs.

The score consists of three staves. The top staff has a dynamic marking *mf*. The middle staff has a dynamic marking *mf*. The bottom staff has a dynamic marking *s* and a dynamic marking *mf*.

Das Melodiegerüst dieser Quartettstücke entstammt den „12 Duos für Hörner“ (K. V. 487), die „Wolfgang Amadé Mozart in Wien, den 27. Julius 1786 untern Kegelscheiben“ aufnotierte. Mozart schrieb sie, wie man gemeinhin annimmt, für zwei Bassethörner. Das Bassethorn ist ein zur Klarinettenfamilie gehöriges Holzblasinstrument, für das Mozart eine besondere Vorliebe hatte und das er in vielen seiner Serenaden und Notturnos, auch in Verbindung mit Singstimmen verwandte.

Die sorglose Heiterkeit, in der sich Mozart zu dieser Zeit - es ist das glückliche Jahr, in dem die „Hochzeit des Figaro“ entstand - befand und die sich auch in den Duos widerspiegelt, berechtigt auch dazu, sie nicht nur in ihrer ursprünglichen Gestalt, sondern auch in einem neuen Gewände in einem ähnlich frohgemuteten Kreise erklingen zu lassen. Reizvoll ist hierbei ein Vergleich der ursprünglichen Fassung, etwa mit 2 Streichern, aber auch mit Blockflöten besetzt (Ausgabe von Walter Rein, Mösele Verlag, Wolfenbüttel), mit der hier gebotenen „Transformation“ für Blockflöten-Quartett.

The melodic basis of these quartets is derived from the „12 Duos for Horns“ (K. 487) which were noted down by „Wolfgang Amadé Mozart in Vienna on July 27, 1786 whilst playing skittles“.

It is usually assumed that Mozart wrote them for two bassoon. The bassoon is a woodwind instrument belonging to the clarinet family of which Mozart was especially fond and which he used in many of his serenades and nocturnes, also in combination with voices.

The carefree serenity with which Mozart's life was filled at this period - it was the happy year in which he wrote the „Marriage of Figaro“ - and which is also reflected in the Duos, justifies a happy group of players performing them not only in their original form but also in this new garb.

It is delightful to compare the original version, as played by 2 stringed instruments or recorders (see Walter Rein's edition published by Mösele Verlag, Wolfenbüttel) with the „transformation“ for recorder quartet offered in this new edition.

La matière mélodique de ces quatuors est fournie par les „12 Duos pour cors“ (K.V. 487), écrits par „Wolfgang Amadé Mozart, à Vienne, le 27 juillet 1786, au jeu de quilles“.

Mozart destinait ces duos au cor de basset, - c'est du moins ce que l'on pense communément aujourd'hui. Le cor de basset est un instrument de la famille des clarinettes pour lequel Mozart avait une préférence particulière et qu'il utilise dans de nombreuses sérenades et nocturnes, quelquefois aussi en association avec des voix.

La joie insouciante qui était celle de Mozart en cette année heureuse où il composait les Noces de Figaro, se reflète dans ces duos. Cette caractéristique nous a paru autoriser à revêtir ces pièces d'un autre vêtement que celui auquel le compositeur pensait; nous les destinons à ceux qui, dans un cercle amical, voudront les utiliser sous cette nouvelle forme. La comparaison de la version originale avec celle que nous donnons ne manque pas d'intérêt! Qu'on veuille bien jouer ces duos dans leur forme première, par ex. avec deux instruments à cordes, ou également avec deux flûtes à bec, d'après l'édition qu'en a donnée W. Rein.

Eberhard Werdin