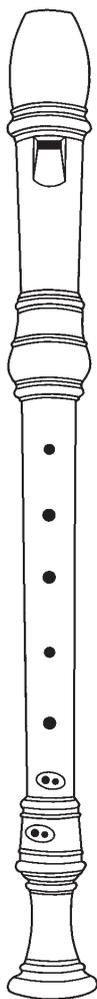


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4stimmig

MOECK



ZEITSCHRIFT FÜR SPIELMUSIK

QUARTETT-STÜCKE, II. TEIL

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

PIECES FOR QUARTET, PART II

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

PIÈCES POUR QUATUOR, 2^{ème} PARTIE

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

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Der ersten Auswahl von 4 Quartettstücken nach Mozarts „Duetten für zwei Hörner“, die wir in Heft 220 der Zeitschrift für Spielmusik veröffentlichten, folgt nun ein zweiter Teil mit 5 weiteren Stücken. Wir kommen damit einem allseitig geäußerten Wunsch nach. Diese Stücke haben sich als besonders instruktiv für das anfangende Spiel im Blockflöten-Quartett erwiesen. 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 Nottornos, 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 Gewande in einem ähnlich frohgemuten 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, Möseler Verlag, Wolfenbüttel), mit der hier gebotenen „Transformation“ für Blockflöten-Quartett.

In response to many requests, the first selection of 4 pieces for quartet based on Mozart's "Duets for Two Horns" which were published in number 220 of the Zeitschrift für Spielmusik, is now followed by a further selection of 5 pieces. These pieces have proved to be especially valuable for beginners in recorder quartet playing. 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 basset horns. The basset horn 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 nottornos, 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 Möseler Verlag, Wolfenbüttel) with the "transformation" for recorder quartet offered in this new edition.

Faisant suite au choix de quatre pièces pour quatuor d'après les Duos pour deux cors de Mozart (parus dans le cahier 220 de la revue: Zeitschrift für Spielmusik) nous publions maintenant cinq nouvelles pièces, ceci pour répondre à un vœu souvent exprimé de divers côtés. Ces pièces se sont en effet révélées extrêmement instructives pour introduire au jeu du quatuor de flûtes à bec. 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 prédilection particulière et qu'il utilise dans de nombreuses sérénades et nocturnes, quelquefois aussi en association avec des voix.

La joie insouciant 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.

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

5.

(Nr. 5)

Larghetto

Blockflöten in

- c'' -
- f' -
- c' -
- f -

p *mf* *p* *mf* *p* *mf* *p* *mf*

p

6.

Allegro (Nr. 8)

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The tempo is marked 'Allegro'. The first measure of each staff is marked with a piano dynamic (*p*). The piece concludes with a double bar line and repeat dots, followed by a *mf* dynamic marking.

The second system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). This system continues the piece and ends with a double bar line and repeat dots.

First system of musical notation, consisting of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The second and third staves are also treble clefs with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features a melodic line in the second staff with dynamic markings of *f* and *mf*. The bass line in the bottom staff also has a dynamic marking of *f*.

Second system of musical notation, consisting of four staves. The top staff is a treble clef with a key signature of one flat. The second and third staves are also treble clefs with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features a melodic line in the second staff with dynamic markings of *f* and *p*. The bass line in the bottom staff has a dynamic marking of *p*.

Third system of musical notation, consisting of four staves. The top staff is a treble clef with a key signature of one flat. The second and third staves are also treble clefs with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features a melodic line in the second staff with a dynamic marking of *f*.

7.

(Nr. 12)

Allegro

The musical score is written for four staves in a 2/4 time signature. The tempo is marked 'Allegro'. The key signature has one flat. The first system begins with a piano (*p*) dynamic. It features first endings for all parts. The second system includes dynamic markings of forte (*f*) and piano (*p*), and performance instructions for 'Solo' and 'Tutti' sections. The piece concludes with a final cadence.

The musical score consists of three systems of four staves each. The first system begins with a *f* dynamic and a *Solo* marking for the first violin. The second system features *f* dynamics for the first and second violins, and *p* dynamics for the viola and cello. The third system starts with a *Tutti* marking and *f* dynamics for the first and second violins, and *p* dynamics for the viola and cello. The score concludes with a *Solo* marking and *(p)* dynamics for the first and second violins.

8.

Menuetto

(Nr. 9)

Musical score for Menuetto (Nr. 9) in 3/4 time, key of B-flat major. It consists of four staves. The first staff is the treble clef with a forte (f) dynamic. The second staff is the treble clef with a forte (f) dynamic. The third staff is the treble clef with a forte (f) dynamic. The fourth staff is the bass clef with a forte (f) dynamic. The piece concludes with a double bar line and repeat dots.

Continuation of the musical score. It consists of four staves. The first staff is the treble clef with a dolce dynamic followed by a forte (f) dynamic. The second staff is the treble clef. The third staff is the treble clef. The fourth staff is the bass clef. The piece concludes with a double bar line and repeat dots.

TRIO

The musical score is written for a Trio in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It is divided into three systems of four staves each. The first system begins with a piano (*p*) dynamic marking. The second system contains repeat signs and first/second endings. The third system concludes with a final melodic phrase in the upper staves.

Andante

dolce

dolce

dolce