

LA ORQUESTA DE
flautas dulces

L'ORCHESTRA
DEI
flauti dolci

HET
blokfluit L'ORCHESTRE
ORKEST flûtes à bec DES

リコーダー オーケストラ

木
笛
樂
團

THE
recorder
ORCHESTRA

S^{ino} AATBBBSb

Edition Moeck 3329

DAS
blockflöten
ORCHESTER

Leopold Mozart
(1719 – 1787)

**Das vor Kälte zitternde
und schnatternde
Frauenzimmer**
from *Die musikalische
Schlittenfahrt*

for recorder orchestra
adapted by Irmhild Beutler

MOECK

LEOPOLD MOZART
(1719 – 1787)

**Das vor Kälte zitternde und
schnatternde Frauenzimmer**
from Die musikalische Schlittenfahrt

for recorder orchestra

adapted by
IRMHILD BEÜTLER

score and 8 parts

Edition Moeck Nr. 3329

MOECK VERLAG CELLE

Vorwort

Leopold Mozarts *Musikalische Schlittenfahrt* wurde am 14. Januar 1756 im Augsburger Gasthaus „Zu den drei Königen“ uraufgeführt, knapp zwei Wochen vor der Geburt seines Sohnes Wolfgang Amadeus. Das Orchesterwerk besteht aus einer losen Folge heiterer, teils humorvoller programmatischer Sätze, darunter Fanfaren, Aufzüge und Tänze. Dass sich die „Schlittenfahrt“ bald nach ihrer Uraufführung auch in der Hausmusik großer Beliebtheit erfreute, bezeugen die Einrichtungen für Violine und Klavier und auch nur für Klavier aus den Jahren 1800 und 1812.

In dem Adagio *Das vor Kälte zitternde und schnatternde Frauenzimmer* stellt Mozart das Frösteln einer Dame im Pferdeschlitten klangmalerisch durch Tonrepetitionen dar. Diese sind zwar in Vierundsechzigstelnoten notiert, haben aber durch das sehr langsame, ggf. in Achteln zu zählende Grundtempo des Satzes eine Geschwindigkeit, die in etwa der von Sechzehntelnoten in Allegro-Sätzen entspricht. Sie können sowohl mit einfacher als auch mit Doppelzunge artikuliert werden – je nachdem, was dem Spieler leichter fällt.

Viel Vergnügen beim „Zittern und Schnattern“ wünscht

Foreword

Leopold Mozart's *Musical Sleigh Ride* was originally performed in the inn "The Three Kings" in Augsburg on January 14th 1756, just two weeks before the birth of his son Wolfgang Amadeus. The work for orchestra is a loose sequence of cheerful and some humorous programmatic pieces, including fanfares, marches and dances. The popularity of *The Sleigh Ride* adopted into the music making in the home shortly after the premiere performance is documented by the versions for violin and piano and also solo piano published in 1800 and 1812 respectively.

In the adagio *Das vor Kälte zitternde und schnatternde Frauenzimmer* (A Lady shivering with cold), Mozart gives an onomatopoeic description of a girl on a horse-drawn sleigh shivering from the cold, by the constant repetition of certain notes. These notes are written as hemidemisemiquavers but due to the very slow basic tempo which can be counted in quavers, their actual tempo is the equivalent of semiquavers as in an allegro. They can be played by simple or double tonguing – whichever is easier for the player.

Have fun "shivering and chattering"!

Translation: A. Meyke

Introduction

La *Promenade musicale en traîneau* composée par Léopold Mozart a été jouée pour la première fois le 14 janvier 1756 à l'auberge «Aux trois Rois Mages» à Augsbourg, soit deux semaines à peine avant la naissance de Wolfgang Amadeus, fils de Léopold. Cette œuvre pour orchestre est constituée d'une suite de mouvements joyeux et même parfois humoristiques, dont des passages de fanfare, des entrées et des danses. Cette *Promenade en traîneau* a, dès sa parution, connu un large succès auprès des musiciens amateurs, succès qui s'est traduit par la parution d'arrangements pour piano et violon, ainsi que pour piano uniquement, au cours des années 1800 et 1812.

Dans la partie adagio intitulée «*La jeune dame grelottant de froid*», Mozart reproduit les frissons qui parcourent une dame assise dans la voiture à cheval par des répétitions de notes. Certes, ces notes sont des quadruples croches, mais en raison du tempo de base très lent du mouvement, elles sont jouées à une vitesse qui correspond grosso modo à celle des doubles croches dans les mouvements allegro. Elles pourront être jouées avec des coups de langue simples ou doubles, un choix que le musicien pourra faire en fonction de ses compétences.

Je vous souhaite beaucoup de plaisir à «grelotter et frissonner»!

Traduction: A. Rabin-Weller

Irmhild Beutler
Berlin, 2012

Das vor Kälte zitternde und schnatternde Frauenzimmer

from *Die musikalische Schitterfahrt*

for recorder orchestra

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Leopold Mozart (1719–1787)

Adagio ♩ = 60

The musical score is arranged in a system of eight staves, each representing a different recorder part. The parts are labeled on the left: Sopranino, Alto 1, Alto 2, Tenor, Bass 1, Bass 2, Bass 3, and Subbass. The music is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Adagio' with a metronome marking of ♩ = 60. The dynamic marking 'sempre p' (piano) is placed below each staff. The score consists of two measures. The first measure contains a melodic line for each part, and the second measure contains a more complex rhythmic pattern with some notes beamed together.

Musical score for the first system, measures 3-8. The score is for a woodwind ensemble and includes parts for Sino (Soprano Saxophone), A1 (Alto Saxophone 1), A2 (Alto Saxophone 2), T (Tenor Saxophone), B1 (Baritone Saxophone 1), B2 (Baritone Saxophone 2), B3 (Baritone Saxophone 3), and Sb (Soprano Bass). The key signature is two flats (B-flat and E-flat), and the time signature is 8/8. The Sino part begins with a triplet of eighth notes marked with a '3' and a '3' above it. The B2 part has a '3' above it. The B3 and Sb parts have an '8' above them. The music consists of eighth-note patterns with some rests and a final measure with a double bar line.

Musical score for the second system, measures 4-8. The score continues from the first system. The Sino part has a '4' above it. The B1 part has an '8' above it. The music features more complex rhythmic patterns, including sixteenth-note runs and rests, with some notes beamed together. The B2 part has a '3' above it. The B3 and Sb parts have an '8' above them. The music concludes with a double bar line.

Musical score for measures 6-8, featuring parts for Sino, A1, A2, T, B1, B2, B3, and Sb. The score is in a key signature of two flats and a 4/4 time signature. Measures 6-8 show a rhythmic pattern of eighth notes with accents, transitioning into a dense sixteenth-note texture in measure 8. Dynamics include *p*, *mf*, and *fp*.

Musical score for measures 8-10, featuring parts for Sino, A1, A2, T, B1, B2, B3, and Sb. The score continues the rhythmic patterns from the previous system. Measures 8-10 show a mix of eighth and sixteenth notes with accents, and a dense sixteenth-note texture in measure 10. Dynamics include *mf*, *p*, and *fp*.

10 8

Sino
A1
A2
T
B1
B2
B3
Sb

This musical score block covers measures 10 and 11. It features eight staves: Sino (Soprano), A1 (Alto 1), A2 (Alto 2), T (Tenor), B1 (Bass 1), B2 (Bass 2), B3 (Bass 3), and Sb (Subbass). The key signature is two flats (B-flat and E-flat), and the time signature is 8/8. Measures 10 and 11 are marked with a repeat sign and a first ending bracket. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs.

12 8

Sino
A1
A2
T
B1
B2
B3
Sb

This musical score block covers measures 12 and 13. It features the same eight staves as the previous block: Sino, A1, A2, T, B1, B2, B3, and Sb. The key signature remains two flats, and the time signature is 8/8. Measures 12 and 13 are marked with a repeat sign and a first ending bracket. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs.

14 8

Sino
A1
A2
T
B1
B2
B3
Sb

This musical score covers measures 14 and 15. It features eight staves: Sino, A1, A2, T, B1, B2, B3, and Sb. The key signature has one flat (B-flat). Measures 14 and 15 are marked with a '14 8' rehearsal mark. The Sino, A1, and A2 parts play a melodic line with eighth notes and rests. The T part has a dense, repetitive eighth-note pattern. The B1 part has a similar dense eighth-note pattern. The B2, B3, and Sb parts play a simple melodic line with eighth notes and rests.

16 8

Sino
A1
A2
T
B1
B2
B3
Sb

This musical score covers measures 16 and 17. It features the same eight staves as the previous system. Measures 16 and 17 are marked with a '16 8' rehearsal mark. The Sino, A1, and T parts have more complex rhythmic patterns, including sixteenth-note runs. The A2 part has a simple melodic line. The B1 and B2 parts have more complex rhythmic patterns, including sixteenth-note runs. The B3 and Sb parts have a simple melodic line with eighth notes and rests.

18 8

Sino *p* *mf*

A1 *p* *mf*

A2 *p* *mf*

T *p* *mf*

B1 *p* *mf*

B2 *p* *mf*

B3 *p* *mf*

Sb *p* *mf*

20 8

Sino *mf*

A1 *mf* *p* *mf* *p* *mf*

A2 *mf* *p* *mf* *p* *mf*

T *mf* *p* *mf* *p* *mf*

B1 *mf* *p* *mf* *p* *mf*

B2 *mf* *p* *mf* *p* *mf*

B3 *fp* *fp*

Sb *fp* *fp*