

W. A. MOZART

Sinfonie in A

»Nr. 29«

Symphony in A major

»No. 29«

KV 201 (186^a)

Herausgegeben von / Edited by
Hermann Beck

Urtext der Neuen Mozart-Ausgabe
Urtext of the New Mozart Edition

Partitur / Score



Bärenreiter Kassel · Basel · London · New York · Praha
BA04722

ORCHESTRA

Oboe I, II; Corno I, II; Archi

Aufführungsdauer / Duration: ca. 27 min.

Zu vorliegendem Werk sind eine Studienpartitur (TP00043)
sowie das Aufführungsmaterial (BA04722) erhältlich.

A study score (TP00043) is available for this work
as well as the complete performance material (BA04722).

Die in Anführungszeichen gesetzte Nummernangabe nach dem Titel bezieht sich auf die erste Kritische Gesamtausgabe der Werke Mozarts. Obwohl diese Nummerierung überholt ist und in der Neuen Mozart-Ausgabe keine Verwendung findet, ist sie dennoch in Katalogen, Konzertprogrammen und bei Publikationen der CD-Industrie in Gebrauch.

The numbering given in quotation marks after the title stems from the first critical edition of Mozart's works. Although this numbering is old and is not used in the New Mozart Edition, it has none the less found its way into catalogs, concert programs and publications of the recording industry.

Urtextausgabe aus: *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke*, in Verbindung mit den Mozartstädten Augsburg, Salzburg und Wien herausgegeben von der Internationalen Stiftung Mozarteum Salzburg,
Serie IV: *Orchesterwerke*, Werkgruppe 11, Band 5 (BA04508-01), vorgelegt von Hermann Beck.

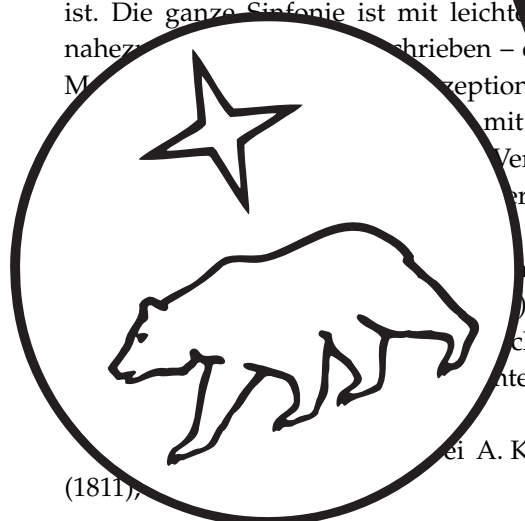
Urtext Edition taken from: *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke*, issued in association with the Mozart cities of Augsburg, Salzburg and Vienna by the *Internationale Stiftung Mozarteum Salzburg*,
Series IV: *Orchesterwerke*, Category 11, Volume 5 (BA04508-01), edited by Hermann Beck.

VORWORT

Von den neun Sinfonien, die Mozart in den Jahren 1773/1774 in Salzburg schrieb, gelten die g-Moll-Sinfonie KV 183 und die A-Dur-Sinfonie KV 201 (186^a) als die reifsten.

Folgende Quellen hat der Herausgeber der vorliegenden Edition berücksichtigt:

A Autograph in Privatbesitz (Dr. K. R., Wien). Die A-Dur-Sinfonie steht auf 79 Seiten eines Handschriftenfaszikels, das außerdem die Sinfonien KV 162, 181 (162^b), 182 (166^c), 183, 184 (166^a), 199 (162^a), 200 (173^e) und 202 (186^b) enthält. Ein thematischer Gesamttitel Leopold Mozarts zu Beginn des Bandes führt die Werke nach Tonart, Besetzung und Incipit auf. Über der ersten Notenzeile von KV 201 steht „Sinfonia“ daneben Mozarts Namenszug und das Datum der Vollendung, „li 6 d’aprile 1774/a Salzburg“, das unter einer Schraffierung von fremder Hand noch lesbar ist. Die ganze Sinfonie ist mit leichtem Schriftzügen nahezu handschriftlich geschrieben – ein Zeugnis für Mozarts Rezeption des Werkes.



(1811),

ZUR EDITION

Divergenzen der Vorlagen verzeichnet der Kritische Bericht zur *Neuen Mozart-Ausgabe* (Serie IV, Werkgruppe 11).

Berichtigungen und Ergänzungen des Herausgebers sind im Notentext typographisch gekennzeichnet, und zwar: Buchstaben (Worte, dynamische Zeichen, tr-Zeichen) und Ziffern durch kursive Typen;

Hauptnoten, Akzidenzien vor Hauptnoten, Striche, Punkte, Fermaten, Ornamente und kleinere Pausenwerte (Halbe, Viertel etc.) durch Kleinstich; Bogen durch Strichelung; Vorschlags- und Ziernoten, Schlüssel sowie Akzidenzien vor Vorschlags- und Ziernoten durch eckige Klammern. Ziffern zur Zusammenfassung von Triolen, Sextolen etc. sind stets kursiv gestochen, die ergänzten in kleinerer Type. In der Vorlage irrtümlich oder aus Schreibbedenkenheit ausgelassene Ganztaktpausen werden einschneidend ergänzt. Mozart notiert einzelne Becher, 32stel etc. stets durch Strich (das heißt ♩ , ♪ statt ♩ , ♪); bei Vorschlägen ist somit eine Unterscheidung hinsichtlich der kürzer oder länger Ausführung nicht möglich. Die vorliegende Ausgabe verwendet in diesen Fällen grundsätzlich die musikalische Umschreibung etc.; soll ein derart wiedergegebener Schlag als „kurz“ gelten, wird dies durch den Zusatz „[♩]“ über dem betreffenden Vorschlag angedeutet. Fehlende Bogen vor Vorschlagsnote bzw. -notengruppe zur Hauptnote sowie zu Nachschlagnoten, ebenso Artikulationszeichen bei Ziernoten werden grundsätzlich ohne Kennzeichnung ergänzt.

Mozart unterscheidet im Autograph der A-Dur-Sinfonie deutlich zwischen Punkten und Strichen (die letzteren sind als Keile wiedergegeben). Dabei meint der Keil nur selten ein verschärftes Staccato. Meist verlangt Mozart damit einen besonderen Nachdruck für eine Note oder ein deutliches Abheben, im allgemeinen mehr Gewicht, stärkere innere Intensität, als sie der Staccatopunkt vorschreibt. Das letzte gilt vor allem für Takt 14ff. des ersten Satzes wie für alle parallelen Stellen.

Für die Überlassung von Quellen, wie für vielfache freundliche Hinweise dankt der Unterzeichnete an dieser Stelle herzlich den Herren Dr. K. R., Wien, Dr. Franz Giegling, Zürich, Dr. Paul Sieber, Zentralbibliothek Zürich, Direktor A. Zanini, Biblioteca Estense, Modena und der Leitung des Stadtarchivs Zittau.

Hermann Beck

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Sinfonie in A

KV 201 (186^a)

Vollendet Salzburg, 6. April 1774

Allegro moderato

Oboi

Corni in La/A

Violino I

Violino II

Viola

Violoncello e Basso

p

7

f

14

20



Musical score for measures 20-26. The score is written for a piano and features a key signature of three sharps (F#, C#, G#). The piano part includes a bass line with eighth-note patterns and a treble part with chords and eighth-note patterns. The upper staves show melodic lines with dynamic markings *f* (forte) and *p* (piano). Measure 21 includes first and second endings marked *I* and *II*.

27



Musical score for measures 27-31. The score continues with the piano part and melodic lines. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the middle of the page. A circular logo is positioned on the left side, containing a stylized bear walking to the right and a five-pointed star above it.

32



Musical score for measures 32-38. The score continues with the piano part and melodic lines. The piano part includes a bass line with eighth-note patterns and a treble part with chords and eighth-note patterns. The upper staves show melodic lines with dynamic markings *p* (piano) and *tr* (trill).

40

Musical score for measures 40-47. The score is written for a piano and features a key signature of three sharps (F#, C#, G#). The piano part includes a melodic line in the right hand and a bass line in the left hand. The right hand features a series of eighth-note patterns, often with slurs and dynamic markings of *f* (forte) and *p* (piano). The left hand provides a steady accompaniment with eighth notes. The score concludes with a final chord in measure 47.

48

Musical score for measures 48-55. The score continues the piano part from the previous system. It features a melodic line in the right hand and a bass line in the left hand. The right hand includes a series of eighth-note patterns, often with slurs and dynamic markings of *p* (piano). The left hand provides a steady accompaniment with eighth notes. The score concludes with a final chord in measure 55.

56

Musical score for measures 56-63. The score continues the piano part from the previous system. It features a melodic line in the right hand and a bass line in the left hand. The right hand includes a series of eighth-note patterns, often with slurs and dynamic markings of *fp* (fortissimo piano) and *f* (forte). The left hand provides a steady accompaniment with eighth notes. The score concludes with a final chord in measure 63.

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85

Musical score for measures 85-92. The score is written for a piano and features a key signature of two sharps (F# and C#). The piano part consists of a right-hand melody and a left-hand accompaniment. The right-hand melody includes a long note in measure 85, followed by a series of eighth and sixteenth notes. The left-hand accompaniment features a steady eighth-note pattern. Dynamics include *p* (piano) in measures 88 and 90.

93

Musical score for measures 93-100. The score continues the piano part from the previous system. The right-hand melody features a long note in measure 93, followed by a series of eighth and sixteenth notes. The left-hand accompaniment features a steady eighth-note pattern. Dynamics include *p* (piano) in measures 94 and 96.

101

Musical score for measures 101-108. The score continues the piano part from the previous system. The right-hand melody features a long note in measure 101, followed by a series of eighth and sixteenth notes. The left-hand accompaniment features a steady eighth-note pattern. Dynamics include *f* (forte) in measures 101, 102, 103, 104, 105, 106, 107, and 108, and *p* (piano) in measures 102, 103, 104, 105, 106, 107, and 108.

Bärenreiter
Leseprobe
Sample page



Musical score for measures 109-116. The score is written for a piano and features a key signature of two sharps (F# and C#). The piano part includes a trill (tr) in measure 115. The vocal part has a melodic line with various note values and rests.

Musical score for measures 117-123. The score is written for a piano and features a key signature of two sharps (F# and C#). The piano part includes a trill (tr) in measure 117. The vocal part has a melodic line with various note values and rests. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score.

Musical score for measures 124-131. The score is written for a piano and features a key signature of two sharps (F# and C#). The piano part includes a trill (tr) in measure 124. The vocal part has a melodic line with various note values and rests. A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score.

131

Musical score for measures 131-136. The score is written for a piano and features a key signature of three sharps (F#, C#, G#). The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *p* (piano) and *f* (forte). The score concludes with a double bar line and repeat signs.

137

Musical score for measures 137-145. The score is written for a piano and features a key signature of three sharps (F#, C#, G#). The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *p* (piano) and *f* (forte). The score concludes with a double bar line and repeat signs.

146

Musical score for measures 146-151. The score is written for a piano and features a key signature of three sharps (F#, C#, G#). The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *f* (forte) and *p* (piano). The score concludes with a double bar line and repeat signs.

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177

Musical score for measures 177-182. The score is written for a piano and voice. The piano part features a complex, rhythmic melody in the right hand and a simpler bass line in the left hand. The voice part consists of a single melodic line with lyrics written below it.

183

Musical score for measures 183-192. The score is written for a piano and voice. The piano part features a complex, rhythmic melody in the right hand and a simpler bass line in the left hand. The voice part consists of a single melodic line with lyrics written below it.

193

Musical score for measures 193-202. The score is written for a piano and voice. The piano part features a complex, rhythmic melody in the right hand and a simpler bass line in the left hand. The voice part consists of a single melodic line with lyrics written below it.

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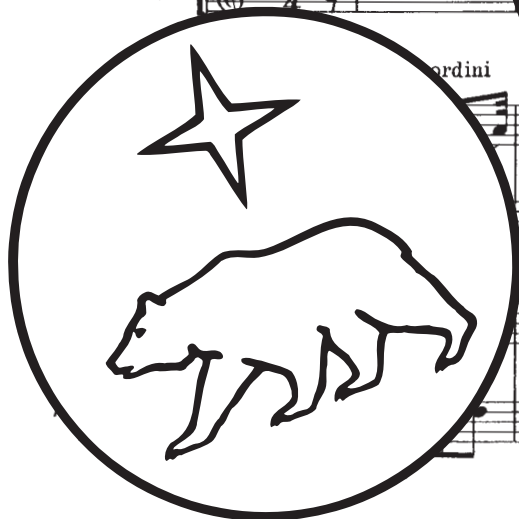
Musical score for piano and strings, measures 1-4. The piano part features a melody in the right hand and a bass line in the left hand. The strings play a rhythmic accompaniment.

Andante

Oboi

Corni in Re/D

Violini



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Sample page

Musical score for piano and strings, measures 5-8. The piano part continues with a melody in the right hand and a bass line in the left hand. The strings play a rhythmic accompaniment.

14

22

29

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50



58



64



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71

tr

p

Computer

The image shows a musical score for a song titled "Bärenlied" (Bear Song). The score is written on five staves. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The number "78" is written in the top left corner. The music consists of a melody in the upper staves and a bass line in the lower staves. A large, bold, black watermark is overlaid diagonally across the center of the page, reading "Bärenlied Leseprobe Sample page". In the bottom left corner, there is a circular logo with a black outline. Inside the circle, there is a stylized black line drawing of a bear walking to the right, and a five-pointed star is positioned above the bear's head.

84

musical score for piano, measures 84-95, key of D major, 3/4 time signature, dynamics p and f.

95



Bärenkraft
Leseprobe
Sample page

fp

*) Letztes Achtel bei Wiederholung als  aufzufassen, ebenso T. 100. / When performing the repeat the last eighth-note should be understood to be , also in m. 100.

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[illegible]

8

Handwritten musical score for 'The Rose Tree'. The score is written on five staves. The first two staves are for the vocal parts (Soprano and Alto), and the last three staves are for the piano accompaniment (Right Hand and Left Hand). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a treble clef and a key signature of three sharps. The first staff has a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of three sharps. The third staff has a treble clef and a key signature of three sharps. The fourth staff has a treble clef and a key signature of three sharps. The fifth staff has a bass clef and a key signature of three sharps. The music is written in a simple, folk-like style. The first staff has a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of three sharps. The third staff has a treble clef and a key signature of three sharps. The fourth staff has a treble clef and a key signature of three sharps. The fifth staff has a bass clef and a key signature of three sharps. The music is written in a simple, folk-like style. The first staff has a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of three sharps. The third staff has a treble clef and a key signature of three sharps. The fourth staff has a treble clef and a key signature of three sharps. The fifth staff has a bass clef and a key signature of three sharps. The music is written in a simple, folk-like style.

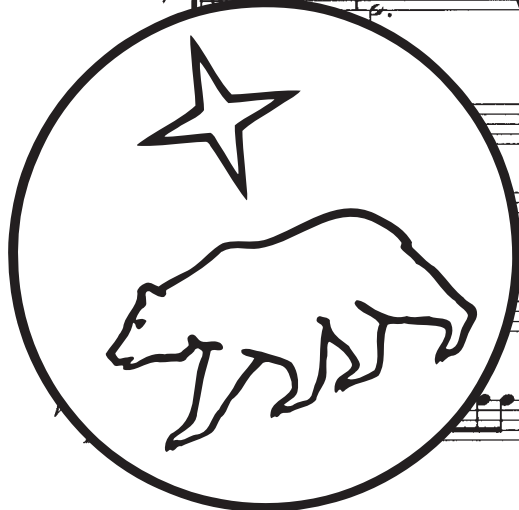
15

Menuetto da capo

Allegro con spirito

Oboi

Corni in La/A



Bärenreiter
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16

p *f*

24

p *f*

33

p

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67

Musical score for measures 67-75. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include forte (f) and piano (p).

76

Musical score for measures 76-83. The score continues the piano introduction. Dynamics include piano (p) and forte (f).

84

Musical score for measures 84-91. The score continues the piano introduction. Dynamics include forte (f) and piano (p).



Bärenreiter
Leseprobe
Sample page

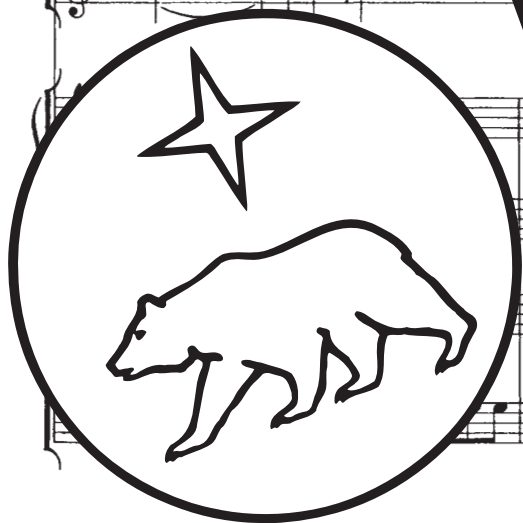
94

Musical score for measures 94-102. The score is written for a piano and features a key signature of two sharps (F# and C#). The music is characterized by a strong, rhythmic pattern in the right hand, with frequent use of the forte (f) dynamic. The left hand provides a steady, rhythmic accompaniment. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

103

a 2

tr



Bärenreiter
Leseprobe
Sample page

111

Musical score for measures 111-119. The score continues the musical theme from the previous section, featuring a key signature of two sharps (F# and C#). The music is characterized by a strong, rhythmic pattern in the right hand, with frequent use of the forte (f) dynamic. The left hand provides a steady, rhythmic accompaniment. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

119

Musical score for measures 119-125. The score is written for a piano with four staves (treble and bass clefs on the left, and two treble clefs on the right). The key signature is two sharps (F# and C#). The music features various dynamics including *p* (piano) and *f* (forte). A large, stylized watermark is overlaid on the right side of the page.

126

Musical score for measures 126-133. The score continues with the same instrumentation and key signature. It includes a large circular logo on the left side, featuring a stylized bear walking to the right with a five-pointed star above its head. The watermark is also present.

134

Musical score for measures 134-140. The score continues with the same instrumentation and key signature. It includes the circular logo on the left and the watermark. The music features various dynamics including *p* (piano).

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163

a 2



171



179



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Allegretto piacevole ♩. = 96

Violino I

Violino II

Viola

Violoncello

Basso

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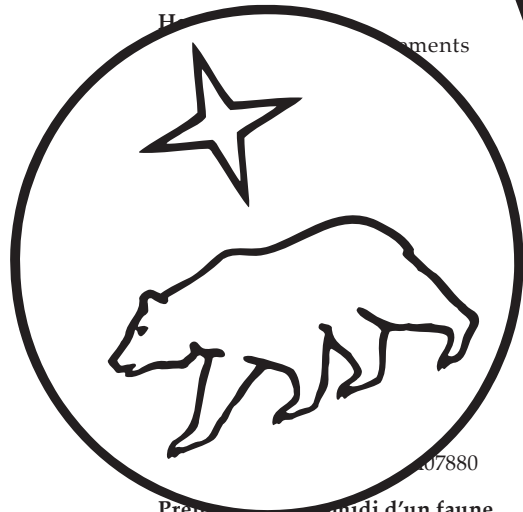
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Wolfgang Amadeus Mozart

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- in D KV 218. BA04866, KIA BA04866-90, TP00273
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Viola und Orchester / for Violin, Viola and
Orchestra** KV 364. BA05390, KIA BA05390-90

Klavierkonzerte / Piano Concertos

- in D KV 175. Konzert-Rondo in D 382. BA05315,
KIA BA05315-90

- in B KV 238. BA05316, KIA BA05316-90
»Ludron-Konzert« KV 242. BA05389,
KIA BA05389-90 (Ausgabe für drei Klaviere)

- in C »Lützow-Konzert« KV 246. BA05388,
KIA BA05388-90

- in E »Johannesbaptist-Konzert« KV 271. BA04790,
KIA BA04790-90, TP00242

- in E KV 355. BA05390, KIA BA05390-90

- in F KV 413. BA04874, KIA BA04874-90, TP00245

- in A KV 414. BA04876, KIA BA04876-90, TP00244

- in C KV 415. BA04878, KIA BA04878-90

- in Es KV 449. BA05381, KIA BA05381-90, TP00247

- in B KV 450. BA05382, KIA BA05382-90, TP00248

- in D KV 451. BA05383, KIA BA05383-90, TP00249

- in G KV 453. BA05384, KIA BA05384-90, TP00156

- in B KV 456. BA05385, KIA BA05385-90

- in F KV 459. BA05386, KIA BA05386-90

- in d KV 466. BA04873, KIA BA04873-90, TP00147

- in C KV 467. BA05317, KIA BA05317-90, TP00148

- in Es KV 482. BA05387, KIA BA05387-90, TP00149

- in A KV 488. BA04740, KIA BA04740-90, TP00062

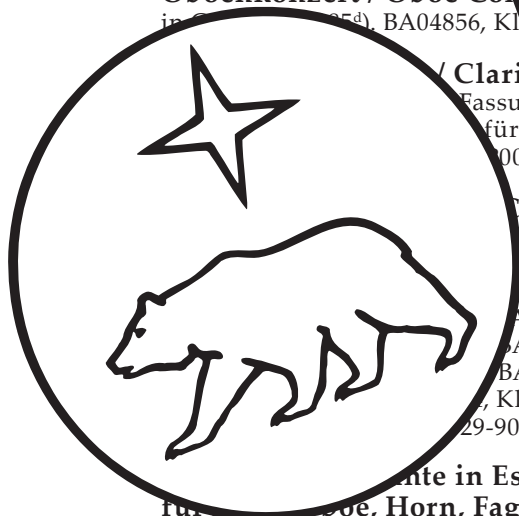
- in c KV 491. BA04741, KIA BA04741-90, TP00063

- in C KV 503. BA04742, KIA BA04742-90, TP00064

- in D »Krönungskonzert« KV 537. BA05318,
KIA BA10495-90, TP00090

- in B KV 595. BA04872, KIA BA04872-90, TP00091

TP = Studienpartitur / Study Score
KIA = Klavierauszug / Piano Reduction



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