

# W. A. MOZART

Sinfonie in G

»Nr. 12«

Symphony in G major

»No. 12«

KV 110 (75<sup>b</sup>)

Herausgegeben von / Edited by  
Gerhard Allroggen





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

Partitur / Score







Bärenreiter Kassel · Basel · London · New York · Praha  
BA 5363

## ZUR EDITION

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 Schreibbequemlichkeit ausgelassene Ganztaktpausen werden stillschweigend ergänzt. Mozart notiert einzeln stehende 16tel, 32stel etc. stets durchstrichen (das heißt  statt ); bei Vorschlägen ist somit eine Unterscheidung hinsichtlich kurzer oder langer Ausführung nicht möglich. Die vorliegende Ausgabe verwendet in all diesen Fällen grundsätzlich die moderne Umschrift  etc.; soll ein derart wiedergegebener Vorschlag als „kurz“ gelten, wird dies durch den Zusatz „[]“ über dem betreffenden Vorschlag angedeutet. Fehlende Bogen von Vorschlagsnote bzw. -notengruppen zur Hauptnote sowie zu Nachschlagsnoten, ebenso Artikulationszeichen bei Ziernoten werden grundsätzlich ohne Kennzeichnung ergänzt.

## EDITORIAL NOTE

Editorial corrections and additions are identified typographically in the musical text as follows: letters (words, dynamics, trill signs) and digits by italics; main notes, accidentals before main notes, dashes, dots, fermatas, ornaments and rests of lesser duration (half-note, quarter-note etc.) by small print; slurs by broken lines; appoggiaturas and grace-notes by square brackets. All digits used to indicate triplets and sextuplets appear in italics, with those added by the editor set in a smaller type. Whole-note rests lacking in the source have been added without comment. Mozart always notated isolated sixteenths, thirty-seconds and so forth with a stroke through the stem, i. e.  instead of . In the case of appoggiaturas, it is thus impossible to determine whether they should be executed short or long. In such cases, the present edition prefers in principle to use the modern equivalents  etc. Where an appoggiatura represented in this manner is meant to be short, “[]” has been added above the note concerned. Slurs missing between the note (or group of notes) of the appoggiatura and the main note have been added without special indication, as have articulation marks on grace notes.

### ORCHESTRA

Oboe I, II; Corno I, II; Archi

Aufführungsdauer / Duration: ca. 14 min.

Neben der vorliegenden Dirigierpartitur ist das Aufführungsmaterial (BA 5363) erhältlich.

In addition to the present score the performance material (BA 5363) is also available.

Die in Anführungszeichen gesetzte Nummernangabe nach dem Titel bezieht sich auf die erste Kritische Gesamtausgabe der Werke Mozarts, die, wenngleich veraltet und darum in der Neuen Mozart-Ausgabe nicht verwendet, in Katalogen und im Handel nach wie vor Anwendung findet.

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, Werkgruppe 11: *Sinfonien*, Band 2 (BA 4597-01), vorgelegt von Gerhard Allroggen.

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, Category 11: *Sinfonien*, Volume 2 (BA 4597.01), edited by Gerhard Allroggen.

# Sinfonie in G

KV 110 (75<sup>b</sup>)

Datiert: Salzburg, Juli 1771

Allegro

Oboe I, II

Corno I, II in Sol/G

Violino I

Violino II

Viola

Violoncello e Basso\*)

6

13

\*) Fagotto ad libitum

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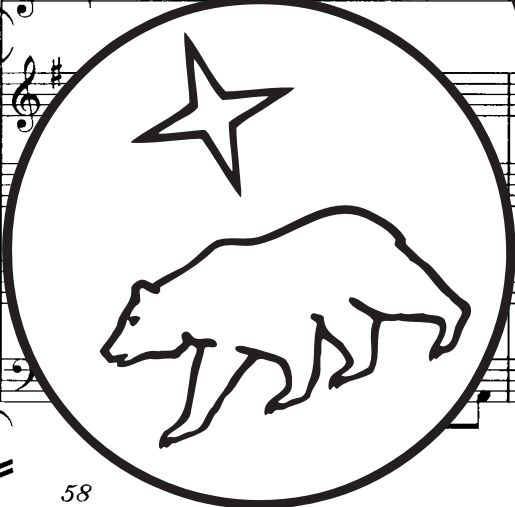
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43

Musical score for measures 43-50. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests. A dynamic marking of *f* (forte) is present in several measures.

51

Musical score for measures 51-57. The score continues for the string quartet. It includes a dynamic marking of *f* and a repeat sign at the beginning of the section.



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**Leseprobe**  
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58

Oboe I

Oboe II

Musical score for measures 58-65. This section is for the Oboe I and Oboe II parts. The key signature is one sharp (F#) and the time signature is 2/4. The music includes trills (marked 'tr') and various rhythmic patterns. The score is written for two oboes and includes a bass line.

Musical score for measures 66-74. The score is for Oboe I and II. It features a treble clef and a key signature of one sharp (F#). The music consists of several staves with various notes, rests, and dynamic markings such as 'p' (piano). There are repeat signs and first/second endings indicated by double bar lines and dots.



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Musical score for measures 85-94. The score is for Oboe I and II. It features a treble clef and a key signature of one sharp (F#). The music consists of several staves with various notes, rests, and dynamic markings such as 'f' (forte). There are repeat signs and first/second endings indicated by double bar lines and dots.

93

100



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107  
 Oboe I  
 Oboe II

\*) T. 110, Corno I: Im Autograph versehentlich d'' (klingend a') statt e'' (klingend h'). / M. 110, Corno I: In the autograph mistakenly d'' (sounding a') instead of e'' (sounding b').

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135

Musical score for measures 135-141. It features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The upper staves show woodwind parts with melodic lines and some rests.

142

Oboe I

Oboe II

Musical score for measures 142-149. This section is primarily for the Oboe I and Oboe II parts, showing melodic lines. The piano accompaniment continues with a similar rhythmic pattern.



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150

Musical score for measures 150-156. This section features a more complex piano accompaniment with chords and moving lines in both hands. The woodwind parts have melodic lines with some rests.

*Andante*

*Flauto I*

*Flauto II*

*Fagotto I*

*Fagotto II*

*Violino I*

*Violino II*

*Viola I, II*

*Violon*



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Musical score for the lower portion of the page, including the Viola I, II part and the Cello/Double Bass part. The score is in 3/4 time and features various dynamics such as *p* (piano) and *f* (forte). The Cello/Double Bass part shows a melodic line with some slurs and accents.

11

Musical notation for the first system, including treble and bass staves with dynamic markings 'f' and 'p'.

Musical notation for the second system, including treble and bass staves with trills and dynamic markings 'f'.

Musical notation for the third system, including treble, bass, and piano staves with trills and dynamic markings 'f' and 'p'.



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Musical notation for the fourth system, including treble and bass staves with dynamic markings 'f'.

Musical notation for the fifth system, including treble, bass, and piano staves with dynamic markings 'f'.

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35

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Logo: A circular emblem containing a stylized bear walking to the left and a five-pointed star above it.

\*) T. 45 und T. 47, Viola I, II, 2. und 3. Viertel: So die eindeutige Notierung des Autographs; anstelle der Lesart  $d'-d'-d'$  wäre in Analogie zu den Takten 15 und 17  $d'-es-d$  zu erwarten. / Mm. 45 and 47, Viola I, II, 2nd and 3rd quarters: As clearly notated in the autograph; instead of  $d'-d'-d'$  one would expect  $d'-es-d$  corresponding with mm. 15 and 17.

48

MENUETTO

A# 3/4



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Violoncello e Basso

Violoncello e Basso part, measures 48-57. The score is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes dynamic markings such as *f* (forte).

7

15

24

33

\*) T. 40, Corno I, II: Volta I wie gestochen, Volta II  $\circ \ddagger$ . / M. 40, Corno I, II: volta I as printed, volta II  $\circ \ddagger$ .

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7

Musical score for measures 7-16. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in G major. It features a variety of rhythmic patterns and melodic lines. There are two rehearsal marks, each marked with a star symbol [☆].

17

Musical score for measures 17-27. The score continues for the string quartet. It includes a double bar line with repeat dots. There are two rehearsal marks, each marked with a star symbol [☆].

28

Oboe I

Oboe II

Musical score for measures 28-37. This section includes parts for Oboe I and Oboe II, as well as the string quartet. The Oboe parts have a dynamic marking of *pp*. The score concludes with a double bar line and repeat dots.

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Leseprobe  
Sample page



Oboe I,II

Musical score for Oboe I, II, and piano accompaniment, measures 38-48. The score is written in G major and 3/4 time. It features a melody for the oboes and a piano accompaniment with chords and moving lines in both hands.



Bärenreiter  
Leseprobe  
Sample page

Musical score for piano, measures 49-59. The score is written in G major and 3/4 time. It features a piano accompaniment with chords and moving lines in both hands. Dynamics markings include *p* and *f*.

Musical score for piano, measures 60-69. The score is written in G major and 3/4 time. It features a piano accompaniment with chords and moving lines in both hands. Dynamics markings include *p*.

71

Musical score for measures 71-81. The score is in 2/4 time and features a piano introduction with dynamics markings of *p* and *f*. It includes staves for vocal line, piano accompaniment, and bass line.

82

Musical score for measures 82-92. The score continues with piano accompaniment and bass line. A circular logo is overlaid on the left side of this section.



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93

Musical score for measures 93-103. The score continues with piano accompaniment and bass line, ending with a double bar line and repeat dots.

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