W. A. MOZART

Andante in C

für Flöte und Orchester

Andante in C major

for Flute and Orchestra

KV 315 (285^{e})

Urtextausgabe mit Kadenzen von
Urtext Edition with Cadenzas by

Rachel Brown, Karl Engel

Klavierauszug
nach dem Urtext der Neuen Mozart-Ausgabe von
Piano Reduction
based on the Urtext of the New Mozart Edition by

Martin Schelhaas

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PREFACE

Throughout his career Mozart had a special feeling for the wind instruments. Not only did he add a distinctive flavor to the wind band in his orchestral music – indeed, his writing for winds became a defining and inimitable feature of his music – he also wrote compositions for wind players in his circle of friends. Oddly, the only wind instrument he couldn't bear in a solo setting was the flute. "Then again, as you know, I get quite put off whenever I have to write for an instrument I can't stand": thus the excuse he sent his father from Mannheim (letter of 14 February 1778), where he was staying at the home of the Wendlings, a family of Mannheim musicians. There Mozart made the acquaintance of a wealthy Dutchman (or, as he called him, an "Indian") named Ferdinand Dejean (1731–1797), who was also an amateur flautist and agreed to give him "three small, easy and brief little concertos and a couple of quattros for the flute." But the co[illegible]ined to remain incomplete: the [illegible]ow from Mozart's pen [illegible]3 (285c), to which he [illegible] K. 315 (285e) and [illegible] in C major into [illegible] (285d). Similarly, [illegible]y as a "quattro" [illegible] one known for [illegible]78. It thus [illegible] of the 200 gulden [illegible]ct acidly remarked up[illegible]etters.

Th[illegible] K. 315, resembles a serenade and se[illegible]pecially well-suited to the limited technical skills of its patron. Mozart may have written it as an alternative to the more demanding slow movement of the Concerto in G major, K. 313.

Most of the "Solo" and "Tutti" marks above the systems are also found in the sources. They should be regarded initially as guides to the first violinist and the soloist, who in those days customarily shared responsibility for conducting the ensemble. But they may also be viewed as general instructions on the scoring, for normally only the first desks of the strings played during the solo sections. Whether or not performers will want to adopt this practice today will depend on the size of the string section and the auditorium involved.

Franz Giegling
(translated by J. Bradford Robinson)

EDITORIAL NOTE

This edition is based on Franz Giegling's edition as found in the New Mozart Edition (NMA V/14/3: *Konzerte für Flöte, für Oboe und für Fagott*, BA 458[illegible]). In the present arrangement for flute and piano, the flute part is unchanged and thus identical with the version in the NMA. Editorial corrections and additions are indicated in the part as follows: letters (words, dynamics, trig signs) and digits by italics; main notes, accidentals before main notes, dashes, dots, formats, 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.

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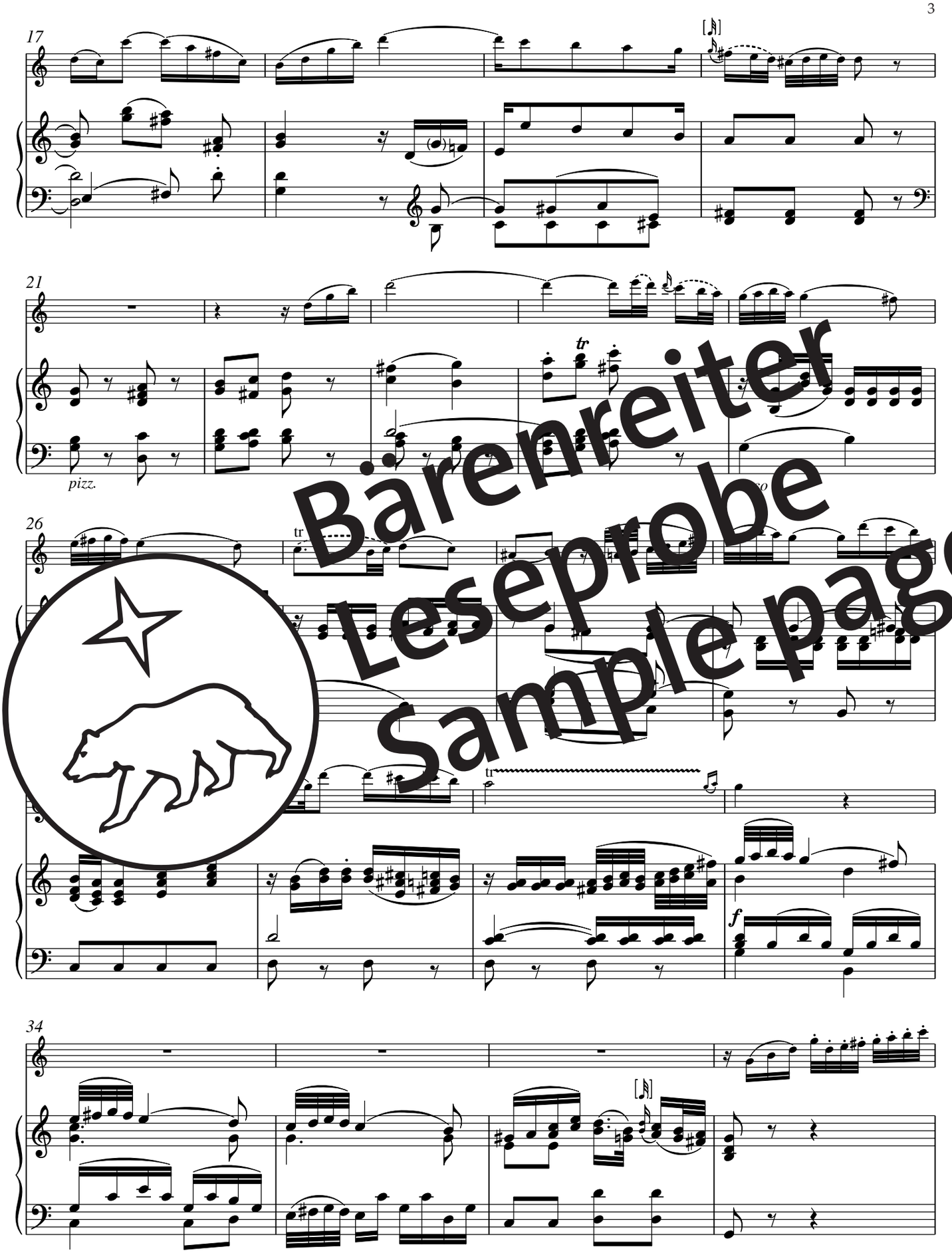

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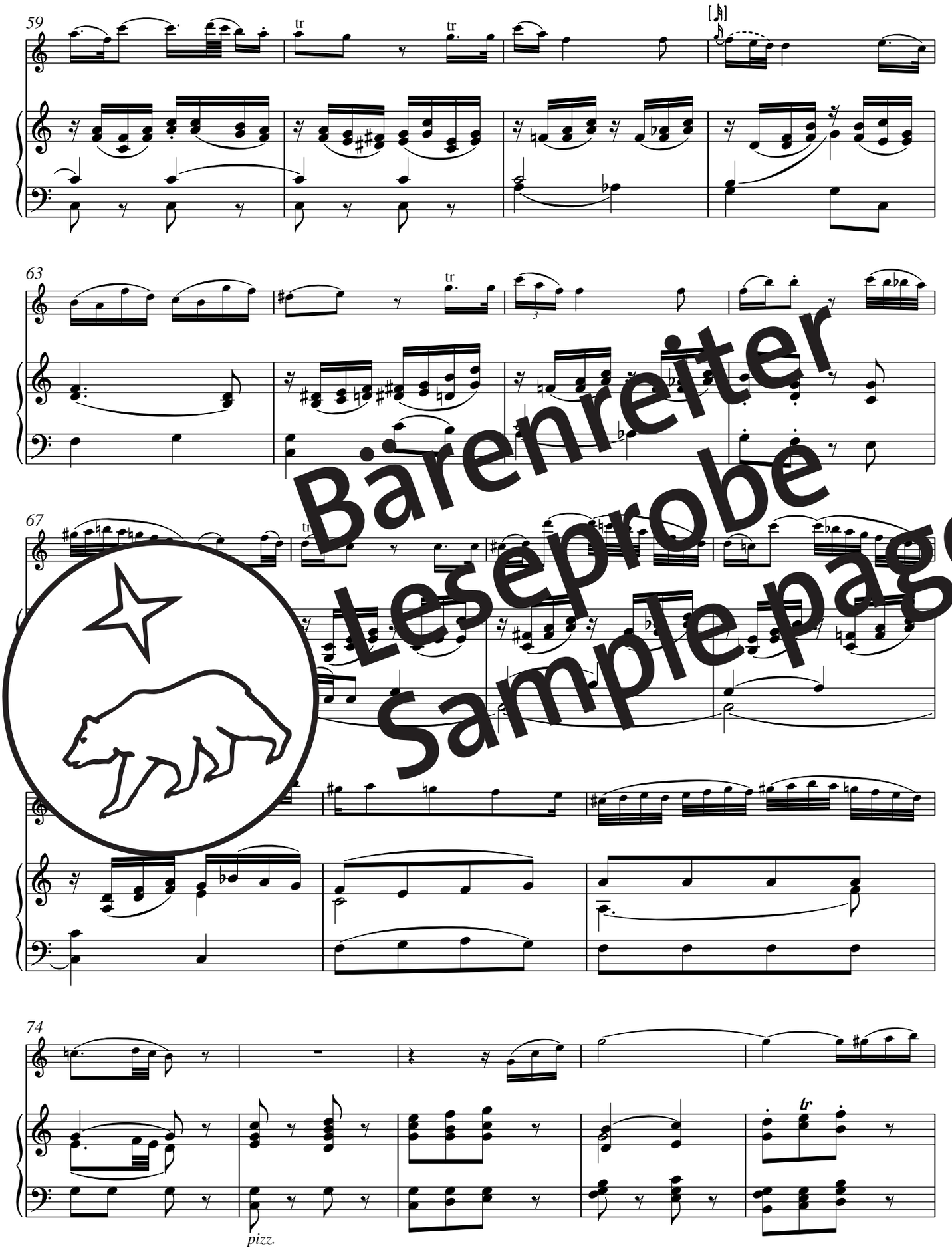

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ORCHESTRA

Oboe I, II, Fagotto ad lib.;
Corno I, II; Archi

Aufführungsdauer / Duration: ca. 6 min.

In der vorliegenden Ausgabe sind eine Dirigierpartitur, Aufführungsmaterial (BA 5748) sowie eine Studienpartitur (TP 323, Die Werke für Flöte und Orchester) erhältlich.

In addition to the present piano reduction, the conducting score and the performing material (BA 5748) as well as a study score (TP 323, The Works for Flute and Orchestra) are also available.

Ergänzende Ausgabe zu: *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke,* in Verbindung mit den Mozartstädten Augsburg, Salzburg und Wien herausgegeben von der Internationalen Stiftung Mozarteum Salzburg, Serie V, Werkgruppe 14, Band 3: *Konzerte für Flöte, für Oboe und für Fagott* (BA 4589-01), vorgelegt von Franz Giegling.

Supplementary edition to: *Wolfang Amadeus Mozart, Neue Ausgabe sämtlicher Werke,* issued by the *Internationale Stiftung Mozarteum* Salzburg in association with the Mozart cities of Augsburg, Salzburg and Vienna, Series V, Category 14, Volume 3: *Konzerte für Flöte, für Oboe und für Fagott* (BA 4589-01), edited by Franz Giegling.

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