

W. A. MOZART

Serenade in c

Serenade in C minor

KV 388 (384^a)

Herausgegeben von / Edited by

Daniel N. Leeson

Neal Zaslaw

Urtext der Neuen Mozart-Ausgabe

Urtext of the New Mozart Edition



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TP00313

ORCHESTRA

Oboe I, II, Clarinetto I, II, Fagotto I, II; Corno I, II

Aufführungsdauer / Duration: ca. 24 min.

Neben der vorliegenden Ausgabe ist das
komplette Aufführungsmaterial (BA05332) erhältlich.

In addition to the present study score
the performance material (BA05332) is also available.

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 VII, Werkgruppe 17:
Divertimenti und Serenaden für Blasinstrumente, Band 2 (BA04579).

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VORWORT

Im April 1782 schrieb Kaiser Joseph II. an den Verantwortlichen des kaiserlichen Theaters, Graf Franz Xaver Orsini von Rosenberg: „Da ich nun entschlossen bin, die ihnen bekannten 8 individuen sowohl für meine blasende Musik als für das orchester vom National Theater aufzunehmen und solchen für die erstere 400 fl. und für das letztere 350 fl. jährlich zu verwilgen; so mache Ich Ihnen solches zu dem Ende bekannt, damit Sie diesfalls Nöthige veranlassen, und ihnen diesen ausgemessenen Gehalt bey der Theatral-Kassa von Ostern an anweisen mögen.“ Den acht hervorragenden Bläsern – Anton und Johann Stadler (Klarinette), Georg Tribensee und Johann Vent (Oboe), Wenzel Kautzner und Ignaz Trobner (Fagott), Jacob Eisen und Martin Rupp (Horn) – wurde ebenso erlaubt, jährlich in der Fahrenzeit in Wohltätigkeitsaufführungen im Theater zu geben, wofür sie ebenfalls wahrscheinlich bestbezahlt wurden. Die Kapellmeisterstelle aus und inner der Wiener Hofoper wurde ebenfalls von mehreren Musikern des Beispiels und gründen. Diese Ereignisse innerhalb der Wiener Hofoper in Mitgliedern des Beispiels, was zu einer Frage nach Werken für diese Kapelle führte: Nicht nur Mozart, sondern auch Haydn, Beethoven und viele Kleinmeister aus dem Wiener Raum haben Originalkompositionen für Bläseroktett geschrieben.

Die gebräuchlichste Besetzung dieser Bläserensembles – und diese Besetzung ist auch gemeint, wenn zu jener Zeit von „Harmonie“ oder „Harmoniemusik“ die Rede ist – bestand aus je zwei Oboen, Klarinetten, Hörnern und Fagotten¹,

wenn auch zumindest ein österreichischer Aristokrat, Fürst Schwarzenberg, eine „Harmonie“ mit Englischhörnern anstelle von Klarinetten unterhielt; daneben sind größere und kleinere Besetzungen solcher „Harmoniemusiken“ bekannt.

Die Beliebtheit der „Harmoniemusiken“ basiert mit auf der Tatsache, dass sie auch Eingang in andere soziale Schichten gefunden haben: So konnten Gasthausbesitzer eine „Harmoniemusik“ zur Unterhaltung bei der Tafel engagieren; man konnte „Harmoniemusiken“ für bestimmte gesellschaftliche Veranstaltungen bestellen, und viele stellunglose Musiker schlossen sich zu solchen Bläsergruppen zusammen und machten Straßenmusik: Sie zogen von einem Platz zum anderen und sammelten von den Passanten.

Außer an Mozarts Salzburger Serenade, die sich durch Vielsätzigkeit auszeichnet, ist die Serenade in c-Moll KV 388 nur durch ein Streichquartett und ein Quintett oder die Symphonie bereits als klassisch sanktionierte Vielsätzigkeit in die Welt eingelegt. Das Werk steht abseits von der üblichen Mozartschen Kompositionen für Bläser und sprengt mit seinem anspruchsvollen Ernst die üblichen Grenzen des Genres. Mozart selbst mag sich der Besonderheit des Werkes bewusst gewesen sein, was seinen Entschluss, es später zum Streichquintett KV 406 (516^b) umzuarbeiten, mitbestimmt haben könnte.

Das Autograph befindet sich in der Musikabteilung der Staatsbibliothek zu Berlin – Preussischer Kulturbesitz. In die rechte obere Ecke der ersten Seite schrieb Mozart: „di Wolfgango Amadeo Mozartmp / 1782“; unmittelbar darunter ist das Datum wiederholt, wahrscheinlich von der Hand Georg Nikolaus Nissens.² Mozarts Datierungsvermerk „1782“ ist zwar eindeutig, doch hat beispielsweise Marius Flothuis bemerkt, dass Teile dieser Serenade mit

1 Daniel N. Leeson und David Whitwell, Mozart's 'Spurious' Wind Octets, in: Music & Letters 53 (1972), S. 379-381. „Harmonie“ bedeutete stets Instrumentenpaare, auch wenn ein Paar dieselbe Stimme zu spielen hatte. Flöten wurden fast nie verwendet. Diese Charakteristika waren in allen Ländern, in denen es Harmoniemusiken gab, bekannt und allgemein gültig.

2 Die Identifikation der verschiedenen Schriftanteile in Autographen von Werken des vorliegenden Bandes stammt von Wolfgang Plath, Augsburg.

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PREFACE

On 24 April 1782 Emperor Joseph II wrote to the man in charge of the Imperial theatres, Count Franz Xaver Orsini von Rosenberg: “Da ich nun entschlossen bin, die ihnen bekannten 8 individuen sowohl für meine blasende Musik als für das orchester vom National Theater aufzunehmen und solchen für die erstere 400 fl. und für das letztere 350 fl. jährlich zu verwilligen; so mache Ich Ihnen solches zu dem Ende bekannt, damit Sie diesfalls Nöthige veranlassen, und ihnen diesen ausgemessenen Gehalt bey der Theatral-Kassa von Ostern an anweisen mögen.” The eight excellent wind players – Anton and Johann Stadler, clarinet, Georg Tribensee and Johann Vent, oboe, Wenzel Kauzner and Ignaz Trobner, bassoon, Jakob Eisen and Marin Rupp, horn – were also allowed to give an annual Lenten benefit concert in the city, making them perhaps the best paid musicians in Vienna. The emperor was a vogue, and within a few years the city’s higher nobility was following a similar trend.

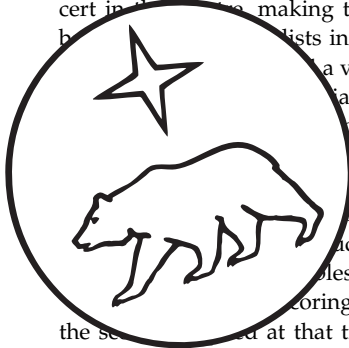
There was a sharp rise in the popularity of wind music, not only Mozart’s but many lesser talents. The original *Harmonie* – scoring for wind octet – the serenade used at that time by the terms *Harmonie* and *Harmoniemusik* – was for two oboes, two clarinets, two horns and two bassoons,¹ although there was at least one Austrian aristocrat (Prince Schwarzenberg) who maintained a *Harmonie* with English horns instead of clarinets. However, *Harmoniemusik* also existed for both larger and smaller forces.

1 Daniel N. Leeson and David Whitwell: “Mozart’s ‘Spurious’ Wind Octets”, in *Music and Letters* 53 (1972), 379–81. *Harmonie* always referred to instruments in pairs, even when a pair had to play the same part. Flutes were practically never used. These characteristics were familiar and generally applicable in all countries where wind-band music was cultivated.

One reason for the popularity of the wind bands was that they also found their way into other strata of society. Innkeepers might employ a *Harmoniemusik* to entertain guests at supper; wind bands could be ordered for particular social events, and many otherwise unemployed musicians could join together in a wind band and perform in the streets, moving from one place to another and collecting money from passers-by.

Unlike Mozart’s Salzburg serenades with their large number of movements, the Serenade in C minor, K. 388, is laid out in the standard four-movement form already established as “classical” by the string quartet, string quintet and symphony. The work stands apart from Mozart’s other works for wind instruments, transcending the customary bounds of the genre with its lofty seriousness of tone. Mozart himself may have been aware of the special nature of his Wind Serenade, and it may have influenced his decision to rework it later into the String Quintet K. 407 (516^b). The autograph manuscript is located today in the music division of the Staatsbibliothek Preussischer Kulturbesitz, Berlin. In the upper right-hand corner of the first page Mozart wrote “di Wolfgang Amadeo Mozartmp / 1782”; directly beneath this inscription the date is repeated, probably in the hand of Georg Nikolaus Nissen.² Although Mozart’s date of “1782” is incontrovertible, Marius Flothuis has pointed out that some parts of the Serenade are closely related in style to Mozart’s later works in C minor. Independently of this observation Alan Tyson, in his studies of the paper and watermarks of Mozart’s autograph manuscripts from the Vienna years, established that the paper used in the autograph of K. 388 (384^a) largely belongs to a single type that is also found in other Mozart autographs dating from 1782.

2 The various hands involved in the autograph manuscripts for the works in our volume have been identified by Wolfgang Plath of Augsburg.



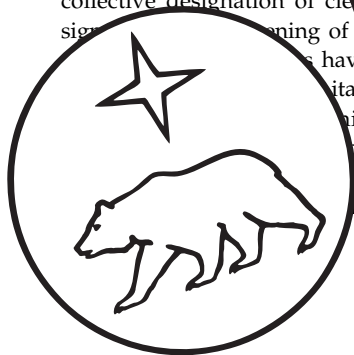
The present edition of K. 388 (384^a) is based on the surviving autograph, of which, however, the final page was detached and lost at an early date and has been replaced by a poor-quality manuscript copy of unknown provenance. This loss affects measures 230 to 252 of the final movement. The copied page reveals disquieting inconsistencies in articulation; moreover, the final chord lacks the third and is oddly distributed among the instruments. This has prompted us to edit these final bars in close accordance with the autograph of the String Quintet version, K. 406 (516^b), now preserved in the British Library, London.

EDITORIAL NOTE

Apart from the title of the work, the date and place of composition, the instruments and the collective designation of clef, key and time signature, the opening of the score, all additions have been indicated in italics for *chambers*, *tr* for *triplets*, *acc.* for *accidentals*, *strokes*, *dots* for *dots*, *rests* for *rests*, *half-note* for *half-note*, *quarter-note* for *quarter-note*, *etc.*; broken lines for *slurs* and *hairpins*; and square brackets for *appoggiaturas* and *grace notes* as well as for *accidentals* associated with *appoggiaturas* and *grace notes*. Digits used to indicate *triplets*, *sextuplets* and so forth form an exception to this rule, being engraved in italics and, if added by the editor, in small type. Whole-measure rests lacking in the source have been added without comment.

The layout of the score has been adapted to conform with modern usage. The original readings of transposing instruments, however, have been retained. Since Mozart always drew a stroke through isolated sixteenth, thirty-second and similar notes (e.g. *♩*, instead of *♩*, *♩*), it is impossible to distinguish between short and long appoggiaturas on the basis of their notation alone. In such cases the *Neue Mozart-Ausgabe* has generally chosen a modern transcription *♩*, *♩*, etc. Appoggiaturas notated in this fashion are to be considered "short" if they have an additional "[♩]" above the note. All slurs lacking between the appoggiatura note(s) and the main note or afterbeats have been added without comment, as have all articulation marks for grace notes. Dynamic markings have been set in the form commonly used today (e.g. *f* and *p* instead of *for:* and *pia:*).

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Serenade in c

KV 388 (384a)

Datiert (Wien), 1782 ^{*)}

Allegro

Oboe I
Oboe II
Clarinetto I in S $\flat$ /B
Clarinetto II in S $\flat$ /B
Corno I, II in M $\flat$ /Es
Fagotto I

Fa

**Bärenreiter
Leseprobe
Sample page**

*) Zur Datierung vgl. Vorwort. / Regarding the date of composition cf. Preface.

**) T. 3, 12, 24 (und entsprechend T. 132, 141, 153, 155, 157), Vorschlag zur Rhythmisierung der Trillerfigur:

Suggested execution for mm. 3, 12, 24, 132, 141, 153, 155, 157:

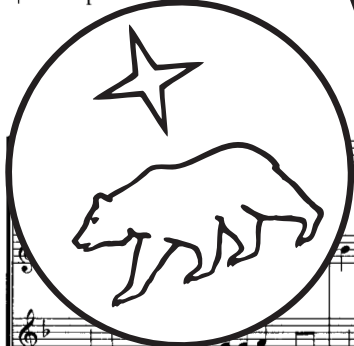
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[illegible]

The image shows a page from a musical score, likely for a symphony. In the top left corner, there is a large circular logo containing a stylized silhouette of a bear, which is the logo for the Berlin Philharmonic. The score itself is written on multiple staves. The top staff is for the first violin, marked with a treble clef and a key signature of one flat (B-flat). It begins with a dynamic marking of 'sf' (sforzando) and a tempo marking of 'Allegro'. The second staff is for the second violin, also marked with a treble clef and a key signature of one flat. The third staff is for the viola, marked with a treble clef and a key signature of one flat. The fourth staff is for the first horn, marked with a treble clef and a key signature of one flat. The fifth staff is for the second horn, marked with a treble clef and a key signature of one flat. The sixth staff is for the first trumpet, marked with a treble clef and a key signature of one flat. The seventh staff is for the second trumpet, marked with a treble clef and a key signature of one flat. The eighth staff is for the first trombone, marked with a bass clef and a key signature of one flat. The ninth staff is for the second trombone, marked with a bass clef and a key signature of one flat. The tenth staff is for the first tuba, marked with a bass clef and a key signature of one flat. The eleventh staff is for the second tuba, marked with a bass clef and a key signature of one flat. The twelfth staff is for the first euphonium, marked with a bass clef and a key signature of one flat. The thirteenth staff is for the second euphonium, marked with a bass clef and a key signature of one flat. The fourteenth staff is for the first baritone, marked with a bass clef and a key signature of one flat. The fifteenth staff is for the second baritone, marked with a bass clef and a key signature of one flat. The sixteenth staff is for the first bass, marked with a bass clef and a key signature of one flat. The seventeenth staff is for the second bass, marked with a bass clef and a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like 'sf' (sforzando) and 'p' (piano). The word 'Sample' is written diagonally across the top right of the page.

44

The image displays a musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for a piano and features a variety of musical notations, including treble and bass staves, clefs, and dynamic markings such as 'p' (piano) and 'Solo'. The music is in a key with two flats and a 4/4 time signature. A large, stylized watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the center of the page. In the lower-left corner, there is a circular logo containing a five-pointed star above a silhouette of a bear walking to the right.

Bärenreiter
Leseprobe
Sample page

56



The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a large ensemble, including strings, woodwinds, and brass. The notation is in a key with two flats (B-flat and E-flat) and a common time signature. The score is divided into two systems. The first system contains measures 56 through 61. The second system contains measures 62 through 67. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the lower-left corner, there is a circular logo featuring a stylized bear walking to the right, with a five-pointed star above it. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte).

Cor. I, II

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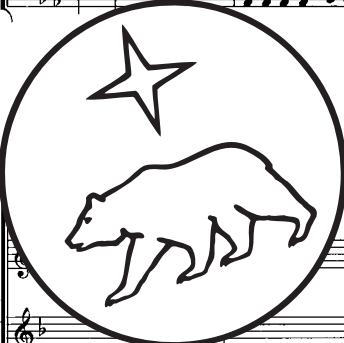
Cor. I

Cor. II

Bärenreiter

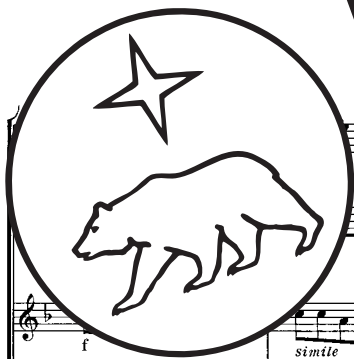
Leseprobe

Sample page



108

f *p*



f *simile*

Cor. I *f* *simile*

Cor. II *f* *simile*

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134

The musical score is written for a piano and features a variety of musical notations. It includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and trills. The score is divided into two systems, with the first system spanning measures 134 to 140 and the second system continuing from measure 141. The key signature is B-flat major, and the time signature is 4/4. A large, stylized watermark is overlaid on the right side of the page, reading 'Bärenreiter Leseprobe Sample page'. In the bottom left corner, there is a circular logo containing a five-pointed star above a silhouette of a bear walking to the right.

Bärenreiter
Leseprobe
Sample page

163

Measures 163-167 of a musical score in B-flat major (two flats). The score consists of six staves. Measures 163 and 164 feature a piano introduction with dynamics *f* and *p*. Measures 165-167 feature a forte section with dynamics *sf*. The music includes various melodic lines and a rhythmic accompaniment in the bass.



Bärenreiter
Leseprobe
Sample page

Measures 168-172 of the musical score. Measures 168-170 are marked with a piano (*p*) dynamic. Measures 171 and 172 continue the musical theme with various melodic and harmonic developments. The score uses standard musical notation with treble and bass clefs, key signatures, and dynamic markings.

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The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a large ensemble, including strings, woodwinds, and brass. The notation is in G major (one sharp) and 4/4 time. The score is divided into two systems. The first system consists of 12 measures, and the second system consists of 12 measures. The score is marked with a "190" at the beginning of the first system. A large, stylized logo is overlaid on the score, featuring a bear walking to the right and a five-pointed star above it, both enclosed in a circle. The text "Bärenreiter Leseprobe" is written in a large, bold, sans-serif font across the middle of the score. The word "Sample page" is written in a large, bold, sans-serif font across the bottom of the score. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte). The bottom of the score is marked with "Cor. I, II" and "f".

Bärenreiter
Leseprobe
Sample page

Cor. I, II

202

Bärenreiter
Leseprobe
Sample page



202

f

f

p

p

p

f

p

f

p

p

214

The image displays a page of musical notation for a piece titled 'Bärenreiter Leseprobe'. The score is written for a piano and features multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). A large, stylized watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the center of the page. In the bottom left corner, there is a circular logo containing a silhouette of a bear and a five-pointed star.

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11

The image displays a musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for a piano and features a variety of musical notations, including treble and bass staves, dynamic markings such as *sfp* (sforzando piano), and articulation marks like *acc* (accents). The music is in a key with two flats (B-flat and E-flat) and a common time signature. A large, stylized watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the center of the page. In the lower-left corner, there is a circular logo containing a five-pointed star above a silhouette of a bear walking to the right.

25

The image displays a musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for a piano and features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation is spread across ten staves, with the first five staves representing the upper register and the last five staves representing the lower register. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'cresc.' (crescendo). A large, stylized watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the center of the page. In the lower-left corner, there is a circular logo containing a five-pointed star above a silhouette of a bear walking to the right.

Bärenreiter
Leseprobe
Sample page

cresc.

f

f

f

f

35

The image displays a musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for a piano and is organized into two systems of staves. The first system consists of six staves, and the second system consists of eight staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). A large, stylized watermark is overlaid on the right side of the page, reading 'Bärenreiter Leseprobe Sample page'. In the bottom left corner, there is a circular logo featuring a five-pointed star above a silhouette of a bear walking to the right.

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[illegible]

81

[B]

a 2

cresc.



Bärenreiter
Leseprobe
Sample page

93

Bärenreiter
Leseprobe
Sample page



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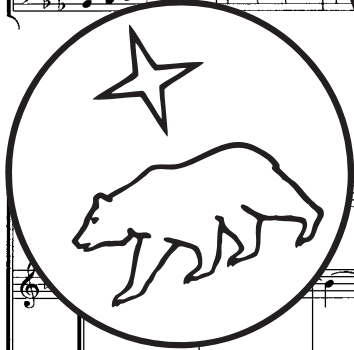


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9

Bärenreiter
Leseprobe
Sample page



p sfp sfp f

26

The image displays a musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for a piano and voice, consisting of 12 staves. The first six staves represent the piano accompaniment, and the last six staves represent the vocal line. The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a treble clef and a key signature of two flats. The first staff has a measure number '26' above it. The music features various musical notations, including eighth notes, quarter notes, and half notes, as well as trills (tr) and slurs. A large, stylized watermark is overlaid on the right side of the page, reading 'Bärenreiter Leseprobe Sample page'. In the bottom left corner, there is a circular logo containing a five-pointed star above a silhouette of a bear walking to the right.

Bärenreiter
Leseprobe
Sample page

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Bärenreiter
Leseprobe
Sample page



The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for a full orchestra, including strings, woodwinds, and brass. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into two systems. The first system starts at measure 27, indicated by a "27" above the first staff. The second system begins with a double bar line and a "p" (piano) dynamic marking. A large, circular logo is overlaid on the left side of the score, featuring a stylized bear walking to the right and a five-pointed star above it. The text "Bärenreiter Leseprobe" is written diagonally across the center of the page, with "Sample page" written below it.

*) T. 32, Fagott I/II, Ausführung: prima volta wie gestochen, seconda volta: 
 M. 32, Bassoon I/II, execution of the prima volta as given, seconda volta:

41

The musical score is written for a piano and features a variety of musical notations. It includes treble and bass staves with notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). A large, stylized watermark is overlaid on the score, and a circular logo is positioned on the left side.

Bärenreiter
Leseprobe
Sample page

A circular logo is located on the left side of the page. It contains a five-pointed star at the top and a stylized bear walking to the right below it.

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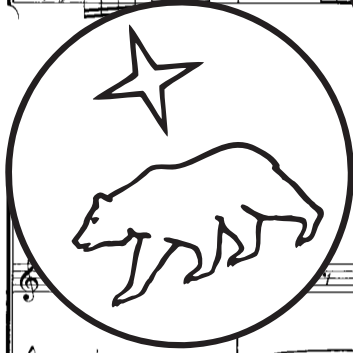
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73

tr.

Bärenreiter
Leseprobe
Sample page



The image shows a page of musical notation for a piece titled "Bärenreiter Leseprobe". The notation is arranged in two systems of staves. The first system (measures 73-78) features a treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. It includes trills (tr.) and slurs. The second system (measures 79-84) features a bass clef staff with the same key signature and common time. The notation includes various rhythmic values, slurs, and accidentals. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the lower-left corner, there is a circular logo containing a stylized bear walking to the right, with a five-pointed star above it.

87

The image displays a musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for a piano and is organized into two systems of staves. The first system consists of seven staves, and the second system consists of six staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical symbols such as treble and bass clefs, notes, rests, and trills (marked 'tr'). A large, stylized watermark is overlaid diagonally across the center of the page, reading 'Bärenreiter Leseprobe Sample page'. In the lower-left corner, there is a circular logo containing a five-pointed star above a silhouette of a bear walking to the right.

Bärenreiter
Leseprobe
Sample page

100

100

The image shows a page of a musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written for a piano and features multiple staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano), 'mf' (mezzo-forte), 'fp' (forzando), and 'sf' (sforzando). A large, stylized watermark 'Bärenreiter Leseprobe' is overlaid diagonally across the center of the page. In the bottom left corner, there is a circular logo containing a five-pointed star above a silhouette of a bear walking to the right.

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137

The image shows a musical score for a piece titled 'Bärenreiter'. The score is written for a piano and features a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation is spread across ten staves. The first staff has a treble clef, while the others have various clefs. The music includes a variety of notes, rests, and dynamic markings. A large, stylized watermark is overlaid on the right side of the page, reading 'Bärenreiter Leseprobe Sample page'. In the bottom left corner, there is a circular logo containing a five-pointed star above a silhouette of a bear walking to the right.

Bärenreiter
Leseprobe
Sample page

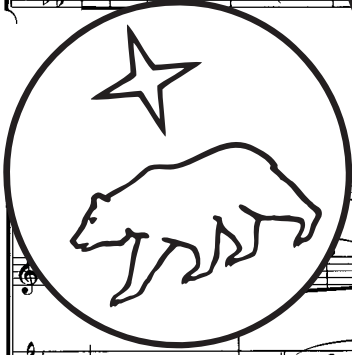
154

The image shows a musical score for a piece titled 'Bärenreiter'. The score is written on ten staves, with the first five staves in the upper system and the last five in the lower system. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. There are also rests and dynamic markings like 'p' (piano). A large, diagonal watermark is overlaid across the center of the page, reading 'Bärenreiter Leseprobe Sample page'. In the lower-left corner, there is a circular logo containing a stylized line drawing of a bear walking to the right, with a five-pointed star above its head.

Bärenreiter
Leseprobe
Sample page

166

Musical score for measures 166-171. The score is written for a piano and features a melody in the right hand and a bass line in the left hand. The key signature is B-flat major (two flats). The melody consists of eighth and quarter notes, often beamed together. The bass line provides a steady accompaniment with eighth and quarter notes. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the middle of the page.



Musical score for measures 172-177. The score continues the melody and bass line from the previous section. Measures 172-174 show a continuation of the eighth-note patterns. Measures 175-177 introduce a new melodic phrase in the right hand, starting with a half note followed by quarter notes. The left hand continues with a steady eighth-note accompaniment. Dynamic markings include *pp* (pianissimo) and *mfp* (mezzo-forte piano) in measures 175, 176, and 177.

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211

Bärenreiter
Leseprobe
Sample page

*) T. 215, Oboe I: Hier kann ein Eingang gespielt werden. / A cadenza-like transition should be played here.

**) Mit T. 229 endet Mozarts Niederschrift: zur Edition der Schlußakte vgl. Vorwort. / Mozart's autograph ends here. Regarding the completion cf. Preface.

231

The musical score is written for a piano and features a variety of musical notations. The first system includes a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody in the treble staff begins with a series of eighth notes, while the bass staff provides a steady accompaniment. A large, stylized watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid diagonally across the center of the page. In the lower-left corner, there is a circular logo containing a five-pointed star above a silhouette of a bear walking to the right. The score continues with several systems, including a section marked 'a 2' and 'a' in the treble staff, and a section marked 'f' and 'tr' in the bass staff. The piece concludes with a final cadence in the bass staff.

Bärenreiter
Leseprobe
Sample page

Star and bear silhouette logo.

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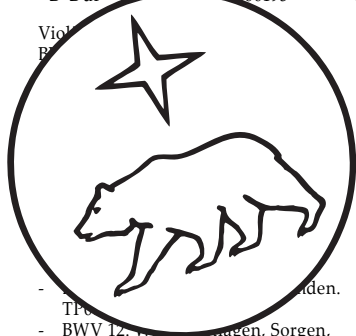
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Violon
Bach



- BWV 12. Ich habe viel Bekümmernis, Sorgen, Zagen. TP01012
- BWV 16. Herr Gott, dich loben wir. TP01016
- BWV 21. Ich hatte viel Bekümmernis. TP01021
- BWV 26. Ach wie flüchtig, ach wie nichtig. TP01026
- BWV 31. Der Himmel lacht! Die Erde jubiliert. TP01031
- BWV 36. Schwingt freudig euch empor. TP01036
- BWV 45. Es ist dir gesagt, Mensch, was gut ist. TP01045
- BWV 51. Jauchzet Gott in allen Landen. TP01051
- BWV 56. Ich will den Kreuzstab gerne tragen. TP01056
- BWV 61. Nun komm, der Heiden Heiland. TP01061

- BWV 62. Nun komm, der Heiden Heiland. TP01062
- BWV 78. Jesu, der du meine Seele. TP01078
- BWV 80. Ein feste Burg ist unser Gott. TP01080
- BWV 91. Gelobet seist du, Jesu Christ. TP01091
- BWV 106. Gottes Zeit ist die allerbeste Zeit (Actus tragicus). TP01106
- BWV 130. Herr Gott, dich loben alle wir. TP01130
- BWV 140. Wachet auf, ruft uns die Stimme. TP01140
- BWV 143. Lobe den Herrn, meine Seele. TP01143
- BWV 147. Herz und Mund und Tat und Leber. TP01147
- BWV 172. Erschallet, ihr Lieder (C-Dur-Fassung). TP01172
- BWV 175. Er ruft seinen Schafen nach Namen. TP01175
- BWV 187. Es wartet alles auf dich. TP01187
- BWV 207. Vereinigte Zwietracht der Widersprechenden. TP01207
- BWV 211. Schweigt stille, plaudert nicht. TP01211
- BWV 212. Mer hahn en ne Oberkeet. TP01212

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- Magnificat in Es-Dur BWV 243a. TP00058
- Johannes-Passion BWV 245. TP00197
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- Nr. 2 D-Dur op. 36. TP00902
- Nr. 3 Es-Dur op. 55 »Eroica«. TP00903
- Nr. 4 B-Dur op. 60. TP00904
- Nr. 5 c-Moll op. 67. TP00905

- Nr. 6 F-Dur op. 68 »Pastorale«. TP00906
- Nr. 7 A-Dur op. 92. TP00907
- Nr. 8 F-Dur op. 93. TP00908
- Nr. 9 d-Moll op. 125. TP00909

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La fille au feu. TP00788

Antonín Dvořák

Symphonien 1-6, 8-9.
TP00501-503, 00505, 00506, 00618, 00619
Symphonie Nr. 7 in d op. 70. TP00617

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Quatuor à cordes. TP00421

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- B-Dur op. 3/2 HWV 313. TP00066
- G-Dur op. 3/3 HWV 314. TP00067
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Wassermusik HWV 348-350. TP00374
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