

Mozart

Flötenquartett G-Dur
Anonyme Bearbeitung (1801)
des Oboenquartetts KV 370
für Flöte, Violine,
Viola und Violoncello

Partitur und 4 Stimmen

WOLFGANG AMADEUS MOZART

Flötenquartett G-Dur

Anonyme Bearbeitung (1801) des Oboenquartetts KV 370
Herausgegeben von CHRISTIAN SCHNEIDER

Partitur und 4 Stimmen

Edition Moeck Nr. 2410

MOECK VERLAG CELLE

Vorwort

Im Jahre 1801 erschien im Leipziger Bureau de Musique mit der Verlagsnummer 9 eine anonyme Bearbeitung in G-Dur des 1781 entstandenen Oboenquartettes F-Dur von Wolfgang Amadeus Mozart unter dem Titel

Diese Bearbeitung wurde im darauffolgenden Jahr auch von Nikolaus Simrock als

übernommen.

Somit erschien eine Fassung als Flötenquartett schon im Jahr vor der Erstveröffentlichung des Oboenquartettes 1802 bei Johann André in Offenbach.

Hinweise auf den wahrscheinlichen Bearbeiter des Quartettes finden sich im Handbuch der musikalischen Literatur von Carl Friedrich Whistling* unter der Rubrik *Fc. Quartetten für die Flöte*, wo ein *Quatuor, arr. par Hugot. Op. 80, in G. Bonn, Simrock 3 fr 50 cts.* erwähnt ist.

Antoine Hugot, geb. 1761 in Paris, gest. 1803 daselbst, galt als glänzender Flötenvirtuose, dessen Spiel nach Fétis *une belle qualité de son, une grande justesse d'intonation et un coup de langue brillant* auszeichnete. Hugot wurde 1795 als einer von vier Flötenprofessoren an das Pariser Conservatoire berufen. Zu seinen Kompositionen zählen neben sechs Flötenkonzerten eine Reihe kammermusikalisch besetzter Werke, Etüden und eine unvollendet hinterlassene Flötenschule, die von seinem Kollegen Johann Georg Wunderlich (1755-1819) abgeschlossen wurde und die vor allem in Deutschland weite Verbreitung fand.

Tatsächlich läßt die Bearbeitung in vielen Details die Handschrift eines versierten Flötisten erkennen, und insofern wirkt die Angabe Whistlings durchaus glaubhaft. Nicht nur fallen im Vergleich zum Autograph des Oboenquartettes die überaus sorgfältigen Bezeichnungen der Artikulation und Dynamik auf, sondern auch eine Reihe von idiomatischen Veränderungen im Notentext, die einer ausgewogenen Balance zwischen der im Vergleich zur Oboe klangschwächeren Flöte und dem Streichtrio dienen. Hierzu zählen etwa die gelegentliche Verlegung der Streicherstimmen in die tiefere Oktave, die Änderung weitgehend linearer Stimmverläufe der Flöte in prägnantere Akkordbrechungen, aber auch das Ausnutzen des leisen tiefen Registers der Flöte für piano-Schlüssel.

Die einschneidendste Änderung nahm der Bearbeiter im dritten Satz vor: er glättete den rhythmisch reizvollen Abschnitt zwischen Takt 95 und 108, wo in der Originalfassung dem 6/8 der Streicher die Oboe im 4/4 gegenübersteht, in ein einheitliches 6/8 und schob nach Takt 112 vier zusätzliche Takte ein.

Die vorliegende Neuausgabe fußt auf dem Erstdruck von 1801, der im Vergleich zu der weitestgehend tongetreuen Ausgabe von Simrock detailliertere, auch einheitlichere Angaben zu Dynamik und Artikulation enthält.

Von den wenigen Abweichungen zwischen beiden Fassungen erwiesen sich drei als Druckfehler in der Hoffmeister-Ausgabe und wurden vom Herausgeber korrigiert:

Flöte: 1. Satz, Auftakt zu T. 91: e'''
3. Satz, Takt 109 : c'''

Viola: 1. Satz, Takt 142, Schlußnote

Einige Bindebögen wurden vom Herausgeber sinn gemäß ergänzt und durch Strichelung gekennzeichnet.

Foreword

In 1801 there appeared in the Bureau de Musique in Leipzig, catalogue number 9, an anonymous arrangement in G Major of the oboe quartet in F major composed in 1781 by Wolfgang Amadeus Mozart. The title appeared as

QUARTETTO

Per

Flauto traverso, Violino, Alto e Violoncello

composto dal Signore

W.A.MOZART

accommodato dal Sig. F.A.Hoffmeister

This arrangement was taken over by Nikolaus Simrock in the following year as

QUATUOR

pour Flûte Violon Alto et Violoncelle. Composé par W.A.MOZART (op. 80)

Ches N.Simrock à Bonn. No. 168. 3 Fr: 50. Cmes

Thus the version of this work as a flute quartet appeared one year before the first printing of the oboe quartet in 1802 by Johann André in Offenbach.

Clues to the identity of the probable arranger of this quartet can be found in the Handbook of Musical Literature by Carl Friedrich Whistling*. Under the heading *Quartets for Flute, a Quatuor, arr. par Hugot, Op. 80, in G. Bonn, Simrock 3 fr 50 cts.* is mentioned.

Antoine Hugot, born in 1761 in Paris, died there in 1803, was considered a brilliant flute virtuoso whose playing, according to Fétis, was characterized by *une belle qualité de son, une grande justesse d'intonation et un coup de langue brillant*. Hugot was appointed one of the four professors for the flute at the Paris Conservatory in 1795. Among his compositions, aside from six flute concerti, are counted a series of chamber works, etudes, and a school for flute, left incomplete at his death, but which his colleague Johann Georg Wunderlich (1755-1819) brought to completion, and which was particularly popular in Germany.

In fact, many details of the arrangement reveal the hand of an accomplished flutist, and in this sense Whistling's information can be deemed quite plausible. Not only is the thoroughly careful indication of articulation and dynamics noteworthy, when compared to the autograph of the oboe quartet, but in addition there are a series of idiomatic changes in the musical text which serve to produce a more equal balance between the flute, in comparison with the oboe an instrument of more discreet sonority, and the string trio. Among these changes are the occasional transposition of the string voices into a lower octave, the transformation of largely linear voice-leading for the flute into more succinct chordal figures, but also the advantageous use of the soft low register of the flute for piano closings.

The arranger undertook his most drastic revision in the third movement: he smoothed out the rhythmically charming section between bars 95 and 108, where the 6/8 of the strings was originally juxtaposed with the 4/4 of the oboe, into a uniform 6/8, and he added four extra bars after 112.

This present new edition is based on the first printing of 1801 since it contains more detailed and more uniform indications of dynamics and articulation than the textually more faithful Simrock edition.

Among the few discrepancies between the two versions, three have been proven to be printing errors in the Hoffmeister edition and have been corrected by the editor:

Flute: first movement, upbeat to bar 91 — e'''
third movement, bar 109 — c'''

Viola: first movement, bar 142, last note —

Interpolating by analogy, the editor has added several ties; these are indicated by dotted lines.

Translation: R. Maxym

Préface

En 1801, à Leipzig, au Bureau de Musique, une adaptation anonyme avec le numéro d'édition 9 en Sol-majeur du quatuor pour haut-bois en Fa-majeur de Wolfgang Amadeus Mozart fait en 1781 parut sous le titre:

L'année suivante, cette adaptation a été prise par Nikolaus Simrock comme

Ainsi, la publication de la version pour flûte et cordes a eu lieu un an avant la première publication de l'original avec haut-bois, en 1802 chez Johann André à Offenbach.

Des recherches musicologiques ont été faites pour découvrir l'auteur de cette adaptation. Dans le dictionnaire sur la littérature musicale de Carl Friedrich Whistling* sous la rubrique *Fc. quatuors pour flûte* on trouve un: *Quatuor arrangé par Hugot. Op. 80, à G. Bonn, Simrock 3F50.*

Antoine Hugot, né en 1761 à Paris, mort en 1803 au même endroit, était un virtuose brillant de la flûte. D'après Fétis, son jeu était caractérisé par: *une belle qualité de son, une grande justesse d'intonation et un coup de langue brillant*. En 1795, Hugot fut nommé au conservatoire de Paris parmi les quatre professeurs de flûte. Parmi ses œuvres, nous trouvons six concerti pour flûte, quelques pièces de musique de chambre, des études et une méthode de flûte inachevée. Cette méthode a été finie par son collègue Johann Georg Wunderlich (1755-1819). Elle était surtout utilisée en Allemagne.

En effet, dans de nombreux détails appartenant à cette transcription, on reconnaît l'écriture d'un flûtiste confirmé. Les indications de Whistling paraissent donc plausibles. En comparant cette pièce au manuscrit original pour haut-bois, on découvre non seulement des indications très soigneuses pour l'articulation et la dynamique, mais également une série de modifications idiomatiques dans le texte musical. Celles-ci servent de balance entre la flûte moins sonore que le haut-bois et le trio à cordes. Pour la balance, les voix de cordes sont parfois transposées une octave plus basse, la linéarité de la voix de la flûte a été transformée en arpège. Son registre grave et piano est exploité pour les fins en piano.

La plus grande modification a été faite au troisième mouvement. La partie entre la mesure 95 et 108 est constituée originalement en 6/8 pour les cordes et 4/4 pour le haut-bois. Cette partie rythmique a été égalisée en 6/8 unique. Après la mesure 112, quatre mesures ont été rajoutées.

Notre nouvelle édition est basée sur la première édition de 1801. Elle contient des indications plus homogènes et détaillées pour la dynamique et l'articulation que l'édition de Simrock.

Parmi les quelques différences entre les deux versions, trois étaient des erreurs d'impression de l'éditeur Hoffmeister.

Elles ont été corrigées par l'éditeur:

Flûte: premier mouvement, levée de la mesure 91: mi⁵

3^{ème} mouvement, mesure 109: do⁵

Alto: premier mouvement, mesure 142, note finale

Quelques liaisons ont été rajoutées par l'éditeur et sont indiquées en pointillées. Traduction: E. Pirlich

* C.F. Whistling's HANDBUCH der musikalischen Literatur oder allgemeines systematisch-geordnetes VERZEICHNISS der in Deutschland und in den angrenzenden Ländern GEDRUCKTEN MUSIKALIEN ... 3/Leipzig 1845.

* C.F. Whistling's, HANDBOOK of Musical Literature or, A General Systematically Organized INDEX of PRINTED MUSIC in Germany and Neighboring Lands ... 3/ Leipzig 1845).

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Wolfgang Amadeus Mozart
Flötenquartett G-Dur
Anonyme Bearbeitung (1801) des Oboenquartetts KV370
Herausgegeben von Christian Schneider

Allegro

Flauto
Violino
Viola
Violoncello

5

9

14

18

Musical score for measures 18-21. The score is in G major and 3/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 18 starts with a forte (*f*) dynamic. Measure 19 has a fortissimo (*ff*) dynamic. Measure 20 has a piano (*p*) dynamic. Measure 21 is marked *dolce* and features a trill (*tr*) in the Treble 2 staff.

22

Musical score for measures 22-25. The score continues with four staves. Measure 22 has a forte (*f*) dynamic. Measure 23 has a trill (*tr*) in the Bass 1 staff. Measure 24 has a crescendo (*cresc.*) dynamic. Measure 25 has a fortissimo (*ff*) dynamic.

26

Musical score for measures 26-29. The score continues with four staves. Measures 26-29 feature complex melodic lines in the Treble 1 staff, often with slurs and ties, and rhythmic accompaniment in the other staves.

30

Musical score for measures 30-33. The score continues with four staves. Measures 30-33 feature complex melodic lines in the Treble 1 staff, often with slurs and ties, and rhythmic accompaniment in the other staves.

34

Musical score for measures 34-37. The score continues with four staves. Measures 34-37 feature complex melodic lines in the Treble 1 staff, often with slurs and ties, and rhythmic accompaniment in the other staves.

38

dolce

42

fp

46

fp

50

cresc.

f

p

tr

55

f

p

tr

60

Musical score for measures 60-63. The system consists of four staves: Treble, Treble, Alto, and Bass. Measure 60 features a triplet of eighth notes in the top Treble staff. Dynamic markings include *f*, *p*, *f*, *p*, *f*, and *p*. Trills are indicated above notes in measures 61 and 62. The system concludes with a repeat sign.

64

Musical score for measures 64-68. The system consists of four staves: Treble, Treble, Alto, and Bass. Measure 64 begins with a repeat sign. Measure 65 has a *f* dynamic marking. Measure 68 features a rapid sixteenth-note run in the top Treble staff. The system concludes with a repeat sign.

69

Musical score for measures 69-73. The system consists of four staves: Treble, Treble, Alto, and Bass. Measure 69 features a rapid sixteenth-note run in the top Treble staff. The system concludes with a repeat sign.

74

Musical score for measures 74-77. The system consists of four staves: Treble, Treble, Alto, and Bass. Measure 74 features a rapid sixteenth-note run in the top Treble staff. The system concludes with a repeat sign.

78

Musical score for measures 78-81. The system consists of four staves: Treble, Treble, Alto, and Bass. Measure 78 features a rapid sixteenth-note run in the top Treble staff. The system concludes with a repeat sign.

82 *a poco* *cresc.* *p* *cresc.*

87 *fp* *cresc.* *fp* *fp*

92 *f* *p* *f* *p* *f* *p* *f*

97 *mancan.* *p*

102

107

p

112

f

116

ff

120

ff

124

ff

128

Musical score for measures 128-132. It features three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *p*, *cresc.*, *f*, and *p*. The music consists of flowing eighth and sixteenth notes with various articulations.

133

Musical score for measures 133-137. It features three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *f*, *p*, *cresc.*, and *f*. The music includes a triplet in measure 134 and trills in measures 135 and 136.

138

Musical score for measures 138-142. It features three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Dynamics include *f*, *rfzp*, and *f*. The music features a trill in measure 138 and a fermata in measure 141.

Adagio

Musical score for the Adagio section. It features three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Adagio*. Dynamics include *p*. The music is characterized by slow, sustained notes and a simple harmonic structure.

Musical score for the final section. It features three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a sixteenth-note pattern in the treble staff.

11

dolce *cresc.*

p *cresc.*

p *cresc.*

16

fp *f* *p*

fp *fp* *f* *p*

fp *fp* *f* *p*

21

p *cresc.* *f*

f *f*

f

27

p *tr*

p *p*

p

32

p

p

Rondo allegro

The musical score is written for piano in 8/8 time and G major. It consists of four systems of music, each with a treble, alto, and bass clef staff. The tempo is marked 'Rondo allegro'. The score includes various musical notations such as slurs, ties, and dynamic markings.

- System 1 (Measures 1-6):** Starts with a piano (*p*) dynamic. The melody in the treble clef features eighth and quarter notes with slurs. The bass clef provides a steady accompaniment.
- System 2 (Measures 7-11):** Marked with measure number 7. The dynamics shift to forte (*f*), indicated by a hairpin crescendo. The bass clef has a more active accompaniment with sixteenth notes.
- System 3 (Measures 12-17):** Marked with measure number 12. It features a dynamic contrast between piano (*p*) and forte (*f*). The treble clef has a melodic line with slurs, while the bass clef continues with accompaniment.
- System 4 (Measures 18-23):** Marked with measure number 18. The dynamics range from piano (*p*) to fortissimo (*fp*). The treble clef has a melodic line with slurs, and the bass clef provides accompaniment.
- System 5 (Measures 24-25):** Marked with measure number 24. This system shows the beginning of a new section with a piano (*p*) dynamic.

29

dolce
p *f*
p *f*

34

f

39

mancan. *p*
decresc. *p*
decresc. *p*
mancan. p *tr* *p*

43

f

49

f

55

55

cresc.

cresc.

cresc.

56

57

58

59

60

Detailed description: This system contains measures 55 through 60. It features four staves: Treble, Violin, Viola, and Bass. The music is in G major and 4/4 time. Measures 55-57 show a steady increase in volume, indicated by the 'cresc.' marking. Measures 58-60 continue this growth with more complex rhythmic patterns in the upper staves.

61

61

f

mancan.

p

cresc.

f

p

62

63

64

65

Detailed description: This system contains measures 61 through 65. Measures 61-63 are marked with a forte (*f*) dynamic. At measure 64, the music becomes 'mancan.' (fading), and the dynamic changes to piano (*p*). A 'cresc.' marking is present in the bass staff at the beginning of the system. The piece concludes at measure 65 with a final piano (*p*) dynamic.

66

66

67

68

69

70

71

Detailed description: This system contains measures 66 through 71. The music continues with a melodic line in the treble staff and accompaniment in the lower staves. The dynamics remain consistent with the previous system, showing a gradual decrease in volume.

72

72

f

73

74

75

76

Detailed description: This system contains measures 72 through 76. It begins with a forte (*f*) dynamic. The music features a prominent melodic line in the treble staff and a busy accompaniment in the bass staff. The system ends at measure 76.

77

77

p

78

79

Detailed description: This system contains measures 77 through 79. It starts with a piano (*p*) dynamic. The music is more sparse, with a clear melodic line in the treble staff and minimal accompaniment in the lower staves. The piece concludes at measure 79.

83

Musical score system 1 (measures 83-88). It features a vocal line starting with a rest and a *dolce* marking. The piano accompaniment includes dynamic markings *f* and *p* in both the right and left hands.

89

Musical score system 2 (measures 89-94). The vocal line continues with melodic phrases. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

95

Musical score system 3 (measures 95-100). This system includes dynamic markings *f*, *p*, and *rfz* (ritardando) in both vocal and piano parts. The piano accompaniment has a complex rhythmic texture with chords and moving lines.

101

Musical score system 4 (measures 101-105). The vocal line features a trill (*tr.*) and a melodic run. The piano accompaniment includes dynamic markings *f* and *p*.

106

Musical score system 5 (measures 106-110). This system shows the continuation of the piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

111

Measures 111-115. The score is in G major (one sharp) and 4/4 time. It features a complex texture with multiple staves. The right hand has a melodic line with trills and slurs. The left hand has a rhythmic accompaniment with slurs and accents. Dynamics include *f* and *tr*.

116

Measures 116-121. The score continues with similar textures. Dynamics include *f*, *p*, and *f*. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents.

122

Measures 122-127. The score continues with similar textures. Dynamics include *p*. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents.

128

Measures 128-131. The score continues with similar textures. Dynamics include *f*. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents.

132

Measures 132-135. The score continues with similar textures. Dynamics include *f*. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents.

137

f *p* *f* *p* *f* *p*

142

f *f* *p* *f* *p*

147

mancan. *p* *decresc.* *p* *decresc.* *p* *mancan.* *p*

151

f *f* *f*

156

160

164

168

dolce

dolce

dolce

p

173

178