

MOZART

B Ä R E N R E I T E R U R T E X T

Konzert in B

für Fagott und Orchester

Concerto in B-flat major

for Bassoon and Orchestra

KV 191 (186^e)

Partitur / Score



Bärenreiter

W. A. MOZART

Konzert in B

für Fagott und Orchester

Concerto in B-flat major

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KV 191 (186^e)

Herausgegeben von / Edited by
Franz Giegling

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

Partitur / Score



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ZUR EDITION

Die vorliegende Dirigierpartitur entspricht im Notentext der Edition des Fagottkonzerts KV 191 (186^e) aus Band V/14/3 der *Neuen Mozart-Ausgabe*. Berichtigungen und Ergänzungen des Herausgebers sind im Notentext typographisch gekennzeichnet, und zwar: Buchstaben (Worte, dynamische Zeichen, tr-Zeichen) und Ziffern durch kursive Typen; Hauptnoten, Striche, Punkte, Fermaten, Ornamente und kleinere Pausenwerte (Halbe, Viertel etc.) durch Kleinstich; Bogen durch Strichelung; Vorschlags- und Ziernoten, Schlüssel sowie Akzidenzen vor Haupt-, 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, 32tel 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

The present score accords with the edition of the Bassoon Concerto K. 191 (186^e) in volume V/14/3 of the New Mozart Edition. Editorial corrections and additions are indicated by differences of type in the musical text as follows: letters (words, dynamics, trill signs) and digits by italics; 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 as well as accidentals before main 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, thirtyseconds 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.

Trompas = unisono solo und

Konzert in B
für Fagott und Orchester
KV 191 (186^e)

Q compass

Datiert Salzburg, 4. Juni 1774

Allegro

Oboe I, II

Corno I, II in Si♭ alto/B hoch

Fagotto principale

Violino I

Violino II

Viola I, II

Violoncello e Basso

5

f

f

f

f

f

f

8

f

p

p

=

12

d langsam das

f

f

f

f

f

p

f

p

f

p

f

p

f

p

3

fp

17 a2 tr.

22 *moderato* time

25 time

A page from a musical score featuring six staves of music for orchestra. The top staff uses a treble clef, the second staff a bass clef, and the third staff a bass clef. The fourth staff uses a treble clef, the fifth staff a bass clef, and the bottom staff a bass clef. Measure 28 begins with a dynamic of p . The first staff has a sustained note. The second staff has a sustained note. The third staff has a sustained note. The fourth staff has a sustained note. The fifth staff has a sustained note. The bottom staff has a sustained note. Measures 29-30 show various dynamics and note patterns across the staves. Measures 31-32 show more complex patterns, including sixteenth-note figures and sustained notes.

=

Musical score for orchestra and piano, page 10, measures 32-35. The score consists of six staves. The top two staves are for the piano, with measure 32 starting with a forte dynamic. The third staff is for the first violin, featuring a continuous sixteenth-note pattern. The fourth staff is for the second violin, also with a continuous sixteenth-note pattern. The fifth staff is for the cello, and the bottom staff is for the bassoon. Measure 33 begins with a forte dynamic. Measures 34 and 35 continue the sixteenth-note patterns. Measure 35 concludes with a piano dynamic (p) and a repeat sign.

Vl corchea

5

36

corchea

=

41

f

f

f

f

Plantaciones

Separar tr-

45

p

p

p

p

diminuendo

49

tr

tr

tr

tr

diminuendo

Alma

53

tr

tr

tr

tr

cantabile

simile

57

f p

p

p

p

62

tr

66

tr

69

TUTTI

72

75

Tutte

Tempo

78

p

SOLO

82

Vorsicht!

p

f

p

f

p

f

p

85

p

tr

f

f

f

f

10

88

P, mánica

Musical score page 88. The score consists of five staves. The first two staves are treble clef. The third staff is bass clef. The fourth staff is bass clef. The fifth staff is bass clef. Measure 1 starts with a rest. Measures 2-3 show eighth-note patterns. Measure 4 starts with a forte dynamic (f). Measures 5-6 show sixteenth-note patterns. Measure 7 starts with a forte dynamic (f). Measures 8-9 show eighth-note patterns. Measure 10 starts with a forte dynamic (f).

91

Musical score page 91. The score consists of five staves. The first two staves are treble clef. The third staff is bass clef. The fourth staff is bass clef. The fifth staff is bass clef. Measure 1 starts with a rest. Measures 2-3 show eighth-note patterns. Measure 4 starts with a forte dynamic (f). Measures 5-6 show sixteenth-note patterns. Measure 7 starts with a forte dynamic (f). Measures 8-9 show eighth-note patterns. Measure 10 starts with a forte dynamic (f).

94

Musical score page 94. The score consists of five staves. The first two staves are treble clef. The third staff is bass clef. The fourth staff is bass clef. The fifth staff is bass clef. Measure 1 starts with a rest. Measures 2-3 show eighth-note patterns. Measure 4 starts with a forte dynamic (f). Measures 5-6 show sixteenth-note patterns. Measure 7 starts with a forte dynamic (f). Measures 8-9 show eighth-note patterns. Measure 10 starts with a forte dynamic (f).

98 TUTTI

This section begins with a tutti dynamic (f) in common time. The first two measures feature eighth-note patterns in the upper voices. Measures 3 and 4 show sixteenth-note patterns. Measure 5 starts with a forte dynamic (f), followed by trills in the upper voices. Measure 6 concludes with a piano dynamic (p). The piano part has sustained notes throughout this section.

103

This section begins with a piano dynamic (p). Measures 2 and 3 continue the sixteenth-note patterns. Measures 4 and 5 feature eighth-note patterns. Measures 6 and 7 conclude with sustained notes.

108 TUTTI

This section begins with a piano dynamic (p). Measures 2 and 3 continue the sixteenth-note patterns. Measures 4 and 5 feature eighth-note patterns. Measures 6 and 7 conclude with sustained notes.

112 SOLO

116

120

Musical score for orchestra and piano, featuring three systems of music.

System 1 (Measures 123-125):

- Measures 123-124: Bassoon and Double Bass play eighth-note patterns. The bassoon has trills in measures 123 and 124. The Double Bass has dynamic markings f and ff.
- Measure 125: Bassoon and Double Bass play eighth-note patterns. The bassoon has trills in measures 125 and 126. The Double Bass has dynamic markings f and ff.

System 2 (Measures 126-128):

- Measures 126-127: Bassoon and Double Bass play eighth-note patterns. The bassoon has trills in measures 126 and 127. The Double Bass has dynamic markings p and tr.
- Measure 128: Bassoon and Double Bass play eighth-note patterns. The bassoon has trills in measures 128 and 129. The Double Bass has dynamic markings p and tr.

System 3 (Measures 129-130):

- Measures 129-130: Bassoon and Double Bass play eighth-note patterns. The bassoon has trills in measures 129 and 130. The Double Bass has dynamic markings p and tr.

133

137

141

mordente

Vidines

A musical score page featuring five staves of music. The top staff is a treble clef, the second is a bass clef, the third is a treble clef, the fourth is a bass clef, and the bottom is a bass clef. The key signature is one flat. Measure 145 begins with a rest followed by a dynamic instruction 'tr' over a sixteenth-note pattern. The bass clef staff contains a circled measure where the first two notes are connected by a bracket, indicating a sustained note or a specific performance technique.

Musical score page 148, measures 8-10. The score consists of six staves. Measures 8 and 9 show various dynamics (p, f, ff) and articulations (tr). Measure 10 begins with a dynamic crescendo across all staves.

16

155

explicar como

159

160

161

162

163

Winds

*) T. 160, Fagotto principale: Hier ist eine Kadenz zu spielen. – Bar 160, Fagotto principale: A cadenza should be played here.

168

~~a 4/8~~

Andante ma adagio

Oboe I, II

Corno I, II in Fa/F

Fagotto principale

Violino I

Violino II

Viola I, II

Violoncello e Basso

3

p

6

SOLO

9

11

of other color larges ob

at handbooks

differences

Musical score for orchestra and piano, featuring three systems of music.

System 1 (Measures 14-16): The score consists of six staves. The top two staves are for woodwind instruments (oboes and bassoon). The third staff is for strings. The fourth staff is for brass (trombones). The fifth staff is for strings. The bottom staff is for bassoon. Measure 14 starts with sixteenth-note patterns in the woodwinds and bassoon. Measures 15 and 16 continue with similar patterns, with dynamic markings *p* and *f*.

System 2 (Measures 17-19): The score consists of six staves. The top two staves are for woodwind instruments (oboes and bassoon). The third staff is for strings. The fourth staff is for brass (trombones). The fifth staff is for strings. The bottom staff is for bassoon. Measure 17 begins with eighth-note patterns in the woodwinds and bassoon. Measures 18 and 19 continue with eighth-note patterns, with dynamic markings *p* and *f*.

System 3 (Measures 20-22): The score consists of six staves. The top two staves are for woodwind instruments (oboes and bassoon). The third staff is for strings. The fourth staff is for brass (trombones). The fifth staff is for strings. The bottom staff is for bassoon. Measure 20 starts with quarter notes in the woodwinds and bassoon. Measures 21 and 22 continue with eighth-note patterns, with dynamic markings *p tr*, *f*, *p*, and *p*.

Maiscissimo

23

26

29

32

33

f

f

f

34

p

cresc.

f p

cresc.

f p

p

cresc.

f p

cresc.

f p

p

35

tr

tr

tr

36

37

40

=

43

=

46

TUTTI

49

RONDO

Explica dinamica si reputa

Tempo di Menuetto

Oboe I, II

Corno I, II in Sib alto/B hoch

Fagotto principale

Violino I

Violino II

Viola I, II

Violoncello e Basso

6

p *mentato piano*

matto

*) T. 49, Fagotto principale: Hier ist eine Kadenz zu spielen. – Bar 49, Fagotto principale: A cadenza should be played here.

Vl. bringt char. Melodie

14

=

21 SOLO

=

26

31

36

40

65

45

This section of the score consists of five staves. The top two staves are blank. The third staff (treble clef) begins with a dynamic of p and contains six measures of eighth-note patterns. The fourth staff (bass clef) also begins with p and contains six measures. The fifth staff (bass clef) begins with p and contains six measures.

TUTTI

50

A dynamic instruction "TUTTI" is placed above the first measure of this section. The first measure (treble clef) has a dynamic of f . The second measure (bass clef) has a dynamic of f . The third measure (bass clef) has a dynamic of f . The fourth measure (bass clef) has a dynamic of f .

This section of the score consists of five staves. The first staff (treble clef) begins with a dynamic of f . The second staff (bass clef) begins with a dynamic of f . The third staff (bass clef) begins with a dynamic of f . The fourth staff (bass clef) begins with a dynamic of f . The fifth staff (bass clef) begins with a dynamic of f .

27

58 *SOLO*

Solo

p fp fp fp fp fp fp

=

64

77

TUTTI

f

f

f

f

f

f

SOLO

Solo

p

p

p

p

92

97

103

*) T. 106, Fagotto principale: Hier ist ein Eingang zu spielen. – Bar 106, Fagotto principale: The player should prelude here ("Eingang").

nicht lang

109

=

115

116

121

Musical score page 121. The score consists of six staves. The top two staves are blank. The bottom four staves show musical notation for a string quartet. The notation includes various rhythmic patterns such as eighth-note and sixteenth-note figures, with dynamic markings like forte and trill.

127

Musical score page 127. The score consists of six staves. The top two staves are blank. The bottom four staves show musical notation for a string quartet. The notation includes eighth-note and sixteenth-note figures, with dynamic markings like forte and trill.

131

Musical score page 131. The score consists of six staves. The top two staves are blank. The bottom four staves show musical notation for a string quartet. The notation includes eighth-note and sixteenth-note figures, with dynamic markings like forte and trill.

136

TUTTI

tr.

f

cresc.

cresc.

cresc.

f

143

147

ORCHESTRA

Oboe I, II; Corno I, II; Archi

Aufführungsduer / Duration: ca. 17 min.

Zu vorliegender Ausgabe sind das Aufführungsmaterial (BA 4868),
die Studienpartitur (TP 253) sowie ein Klavierauszug (BA 4868a) erhältlich.

In addition to the present score, the complete performance material (BA 4868),
the study score (TP 253) and a piano reduction (BA 4868a) are available.

Urtextausgabe aus: Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke, in Verbindung mit den Mozartstädten
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Wolfgang Amadeus Mozart

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BA 4868

Mozart, Fagottkonzert in B, KV 191
Bassoon Concerto in B-flat major, K. 191

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