0759
531

W. A. MOZART

Konzert in Es

für Horn und Orchester

»Nr. 3«

Concerto in E-flat major

for Horn and Orchestra

»No. 3«

KV 447

Herausgegeben von / Edited by
Franz Giegling

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

Partitur / Score

Bärenreiter Kassel · Basel · London · New York · Praha
BA 5312

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

Clarinetto I, II, Fagotto I, II; Archi

Aufführungsdauer / Duration: ca. 15 min.

Neben der vorliegenden Ausgabe sind das Aufführungsmaterial (BA 5312), der Klavierauszug (BA 5312a) sowie eine Studienpartitur (TP 308) erhältlich.

In addition to the present edition the performing material (BA 5312), a piano reduction (BA 5312a) and a study score (TP 308) are 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 V, Werkgruppe 14, Band 5: *Hornkonzerte* (BA 4602), vorgelegt von Franz Giegling.

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 V, Category 14, Volume 5: *Hornkonzerte* (BA 4602), edited by Franz Giegling.

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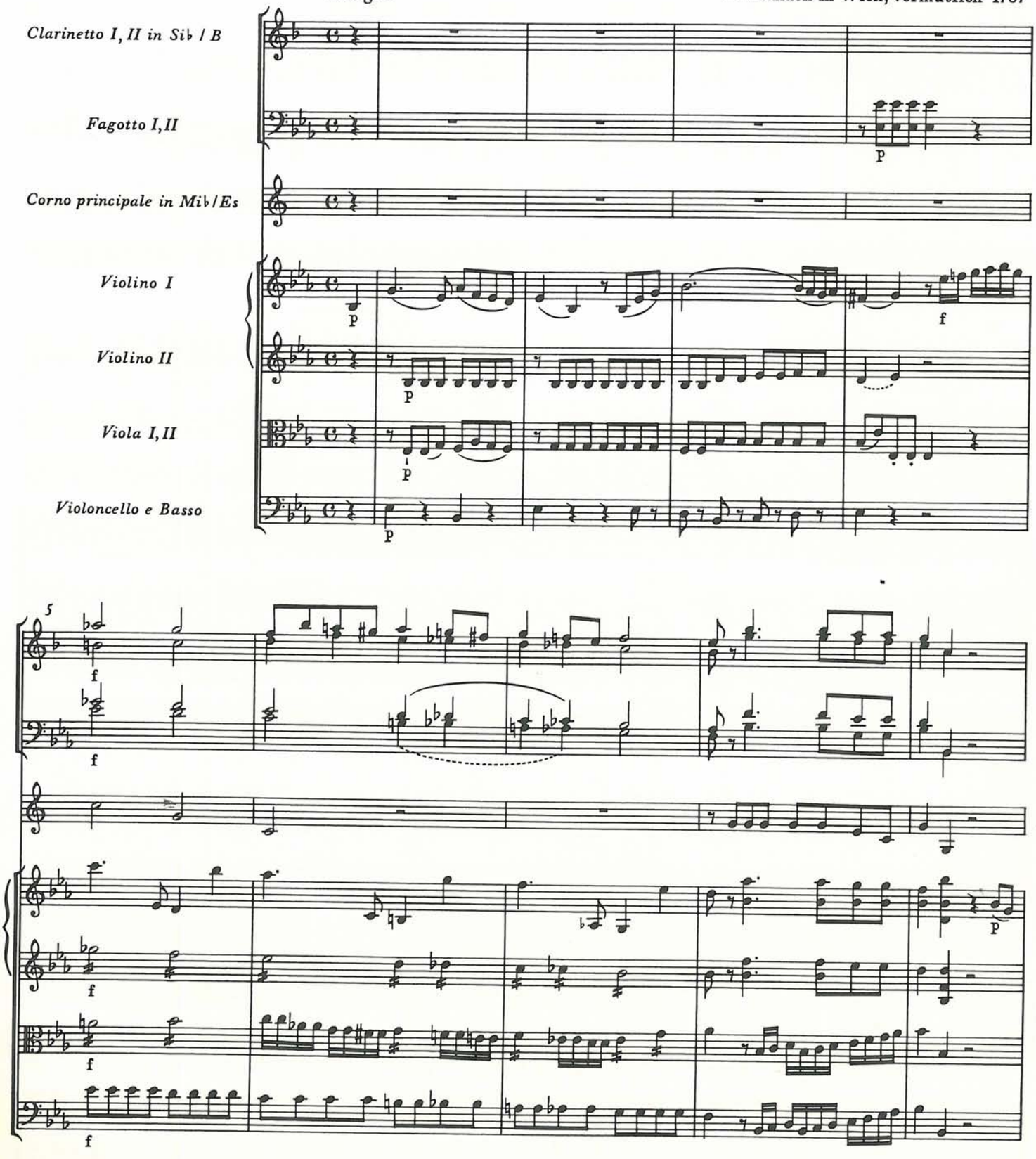
Konzert in Es

KV 447

Allegro

Entstanden in Wien, vermutlich 1787



BA 5312

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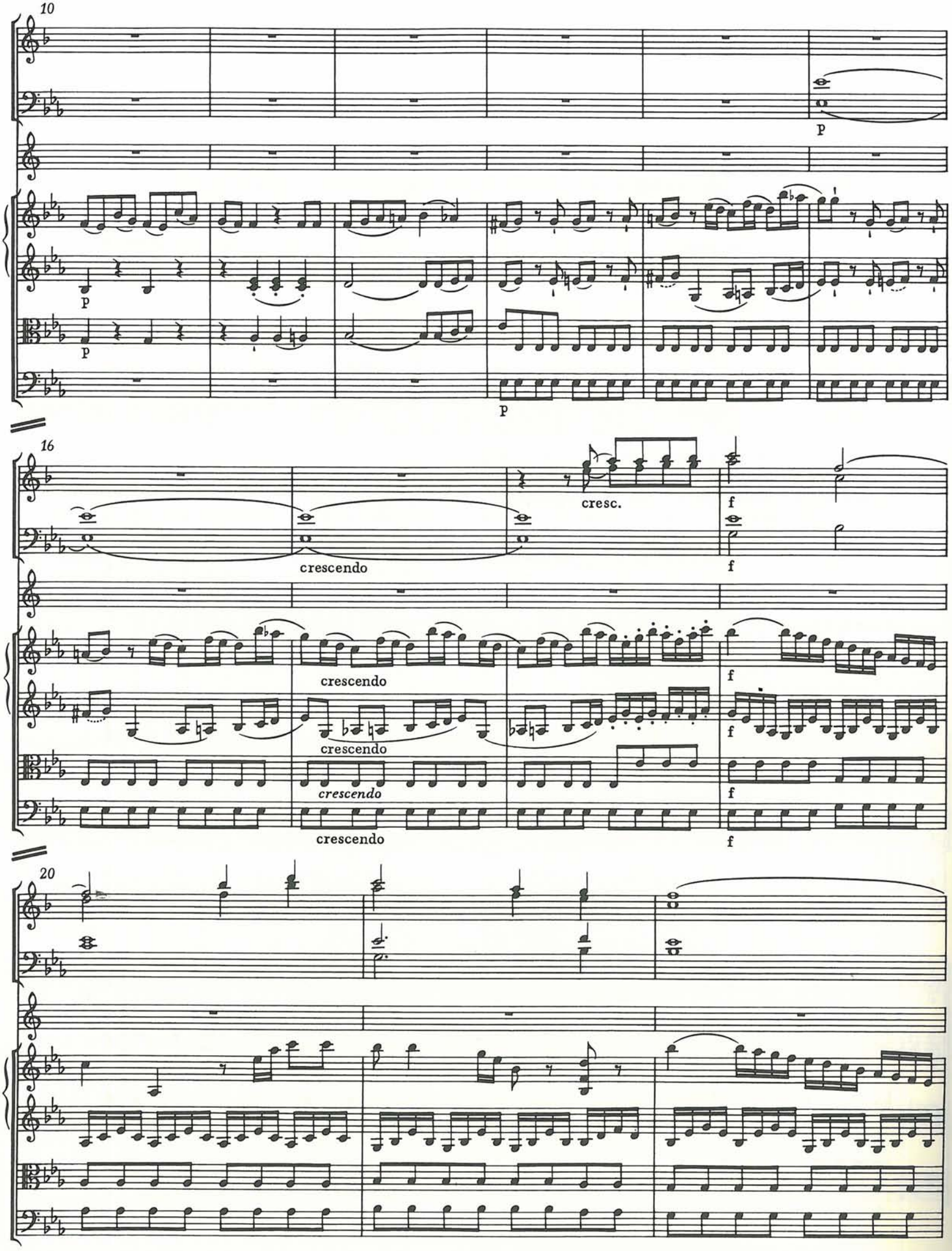
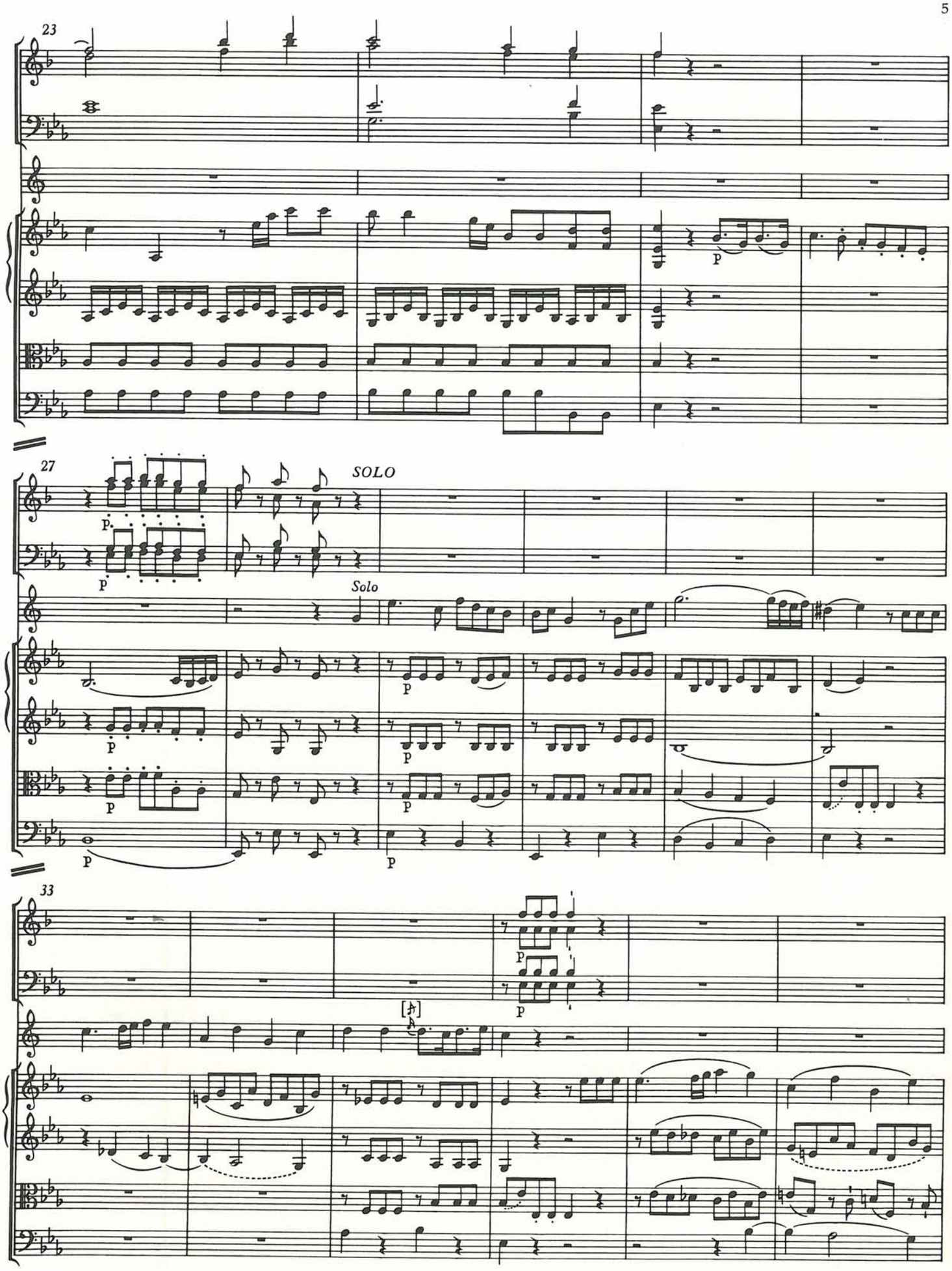
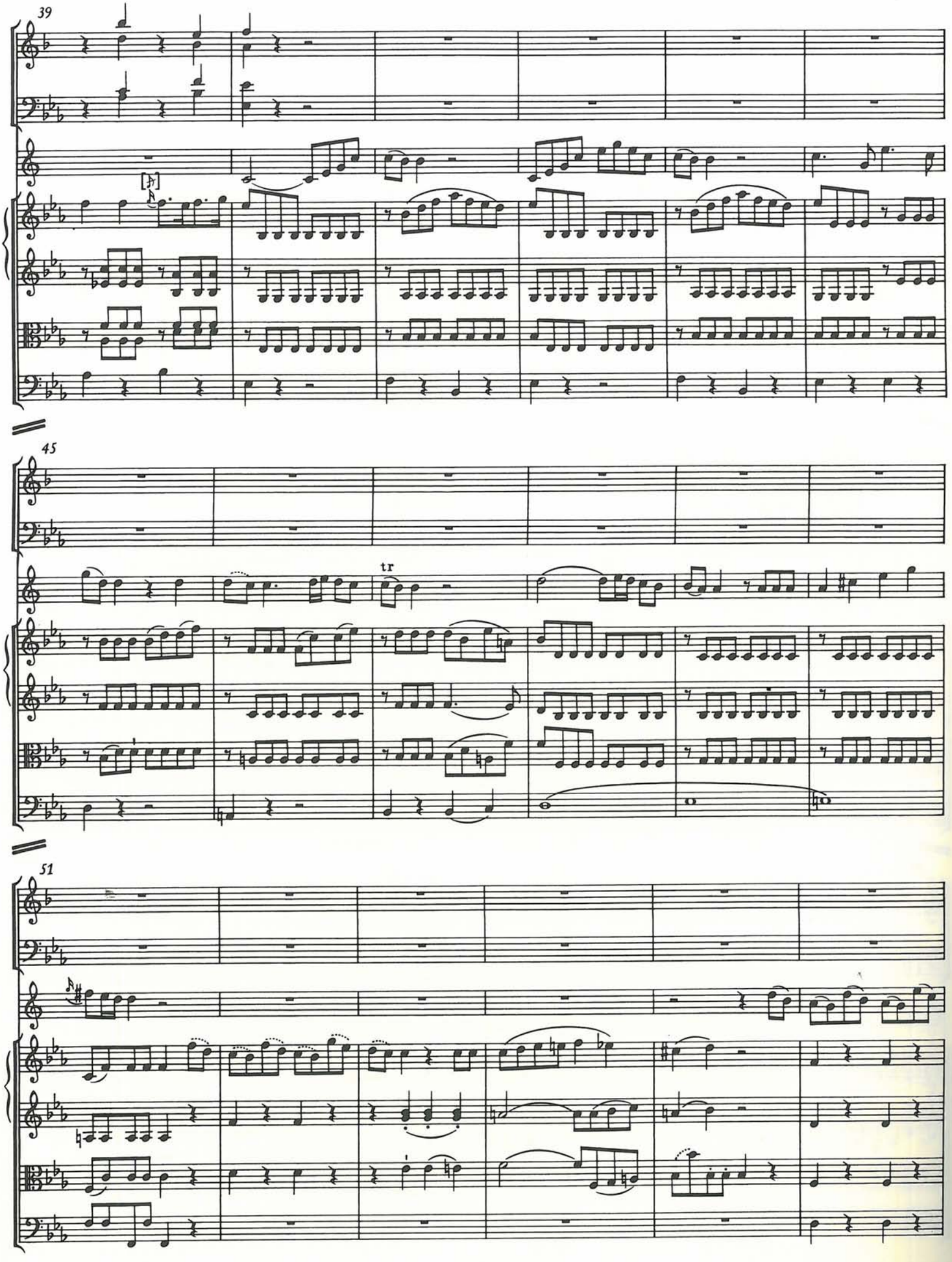
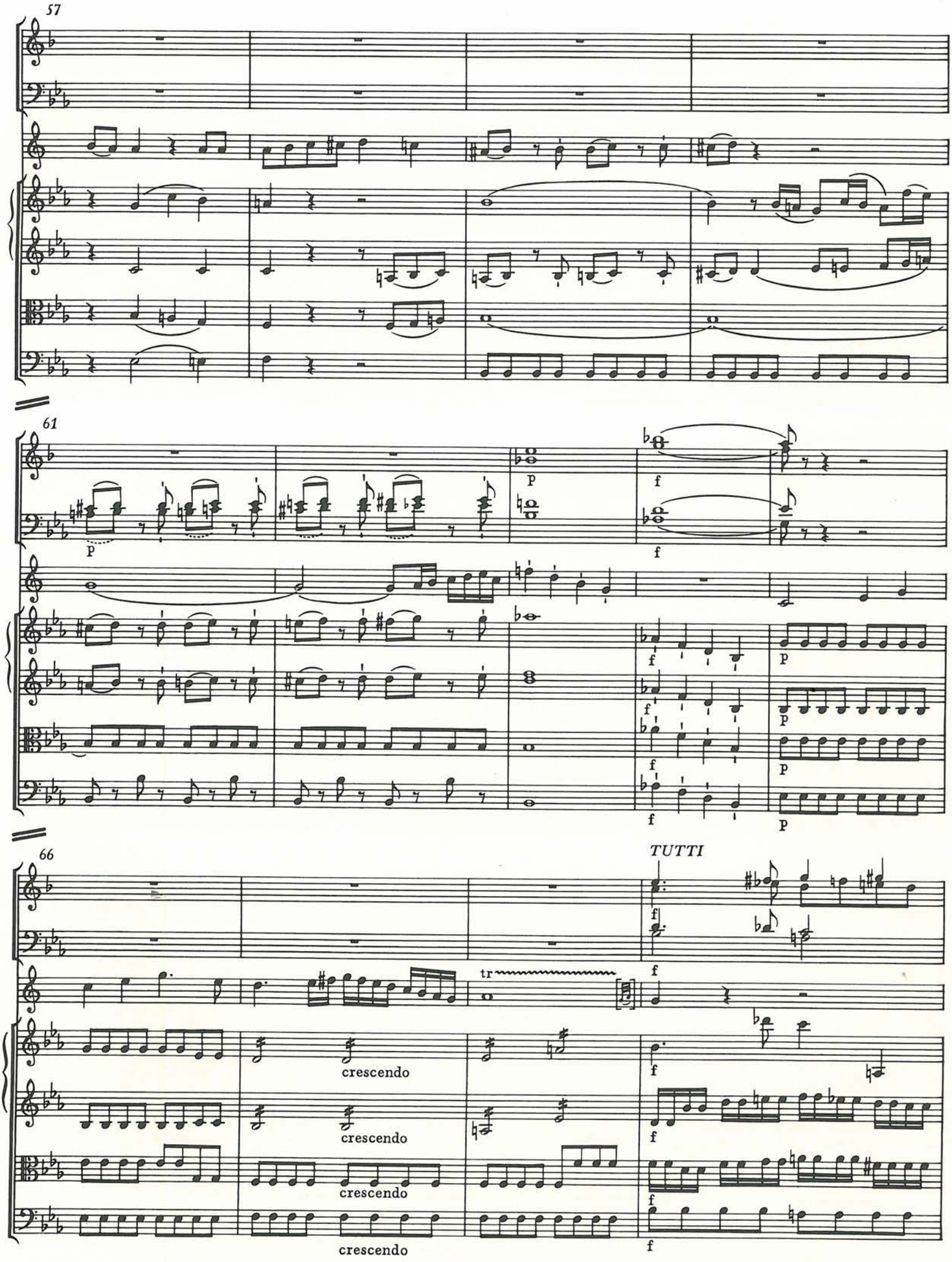
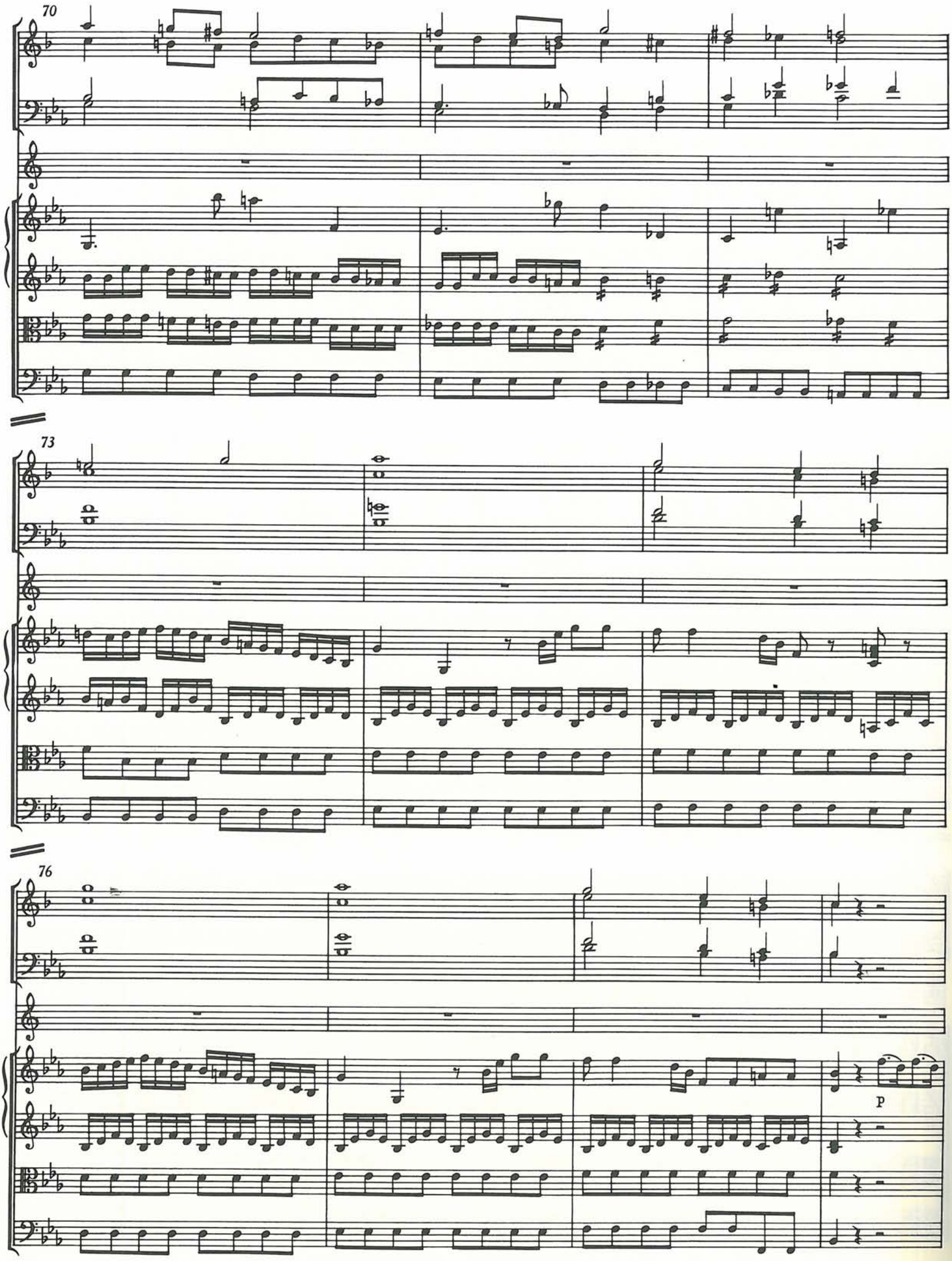
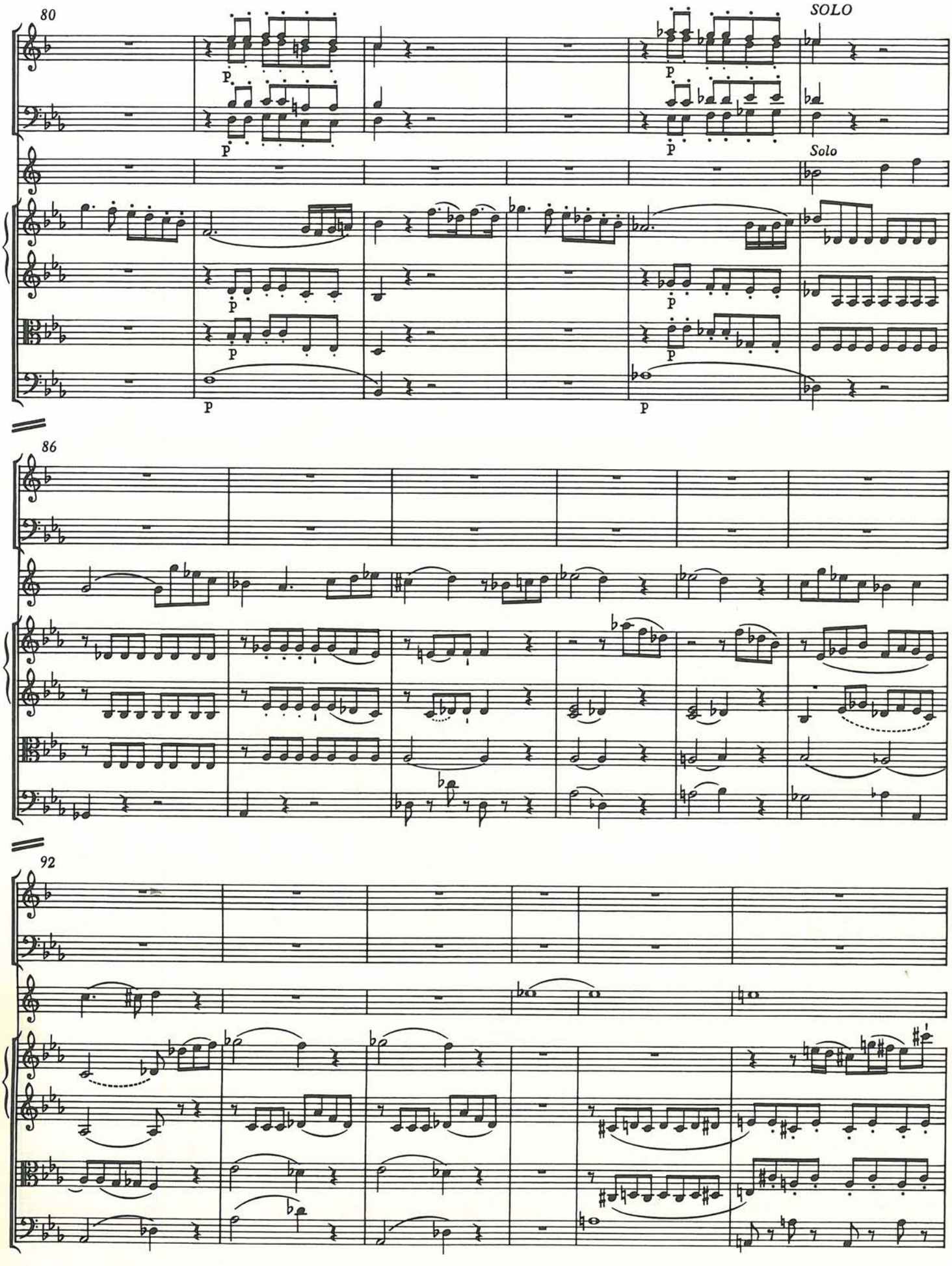

10
p
p
p
p
16
cresc.
f
f
crescendo
crescendo
crescendo
crescendo
crescendo
f
f
f
f
20

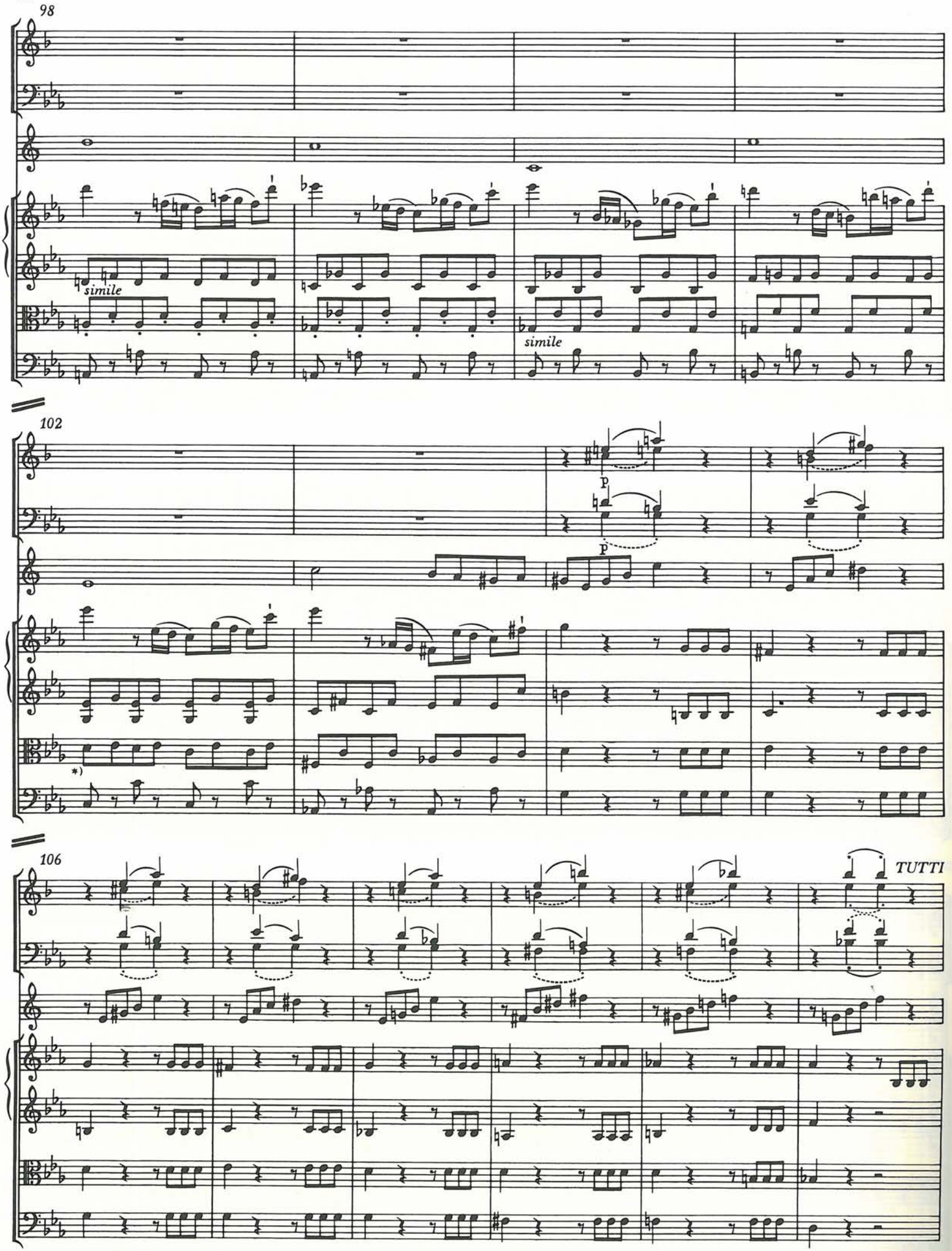

23
p
27
SOLO
Solo
p
33
[A]


39
45
tr
51

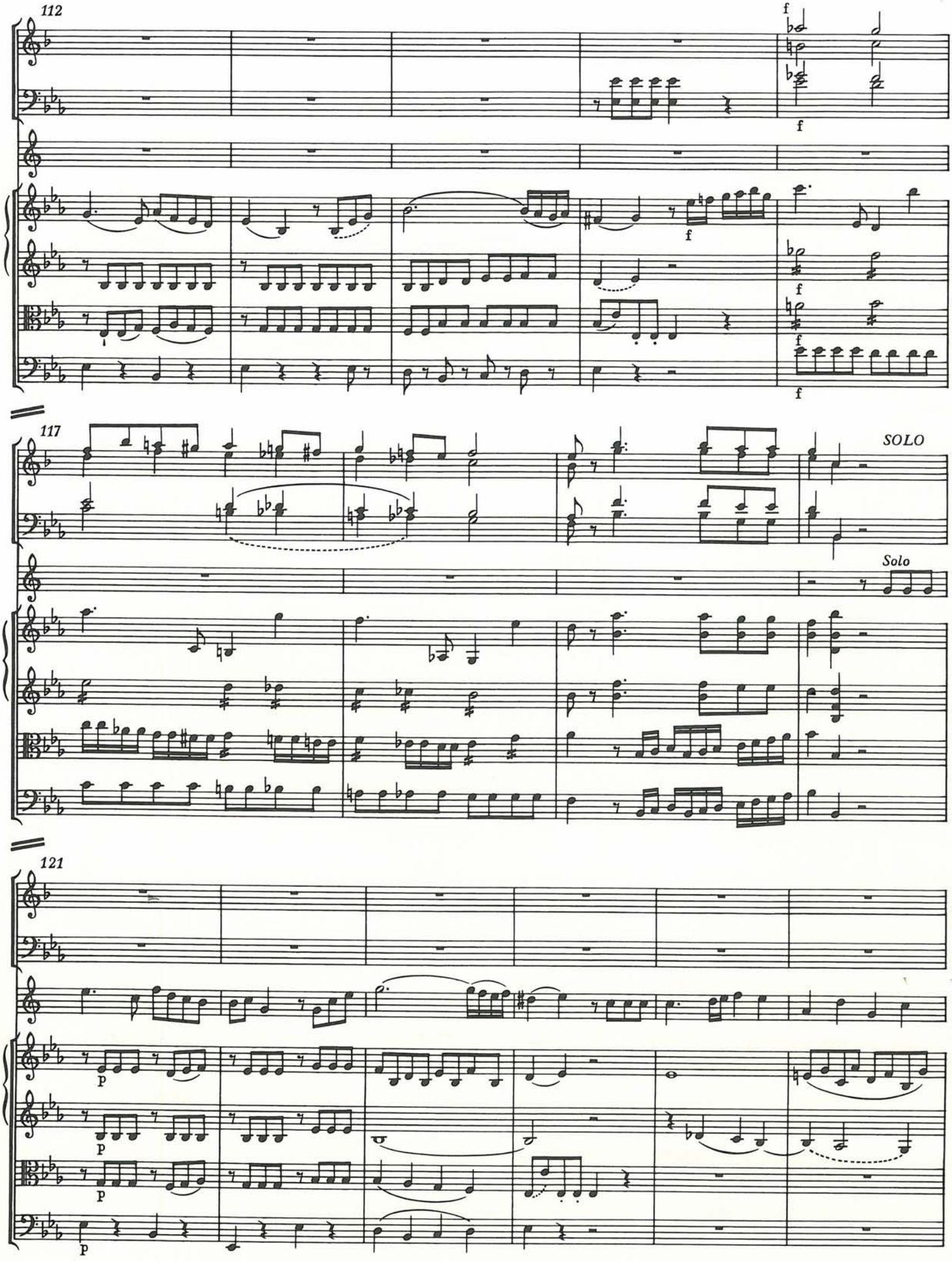

57
61
p
f
66
TUTTI
tr
crescendo
crescendo
crescendo
crescendo

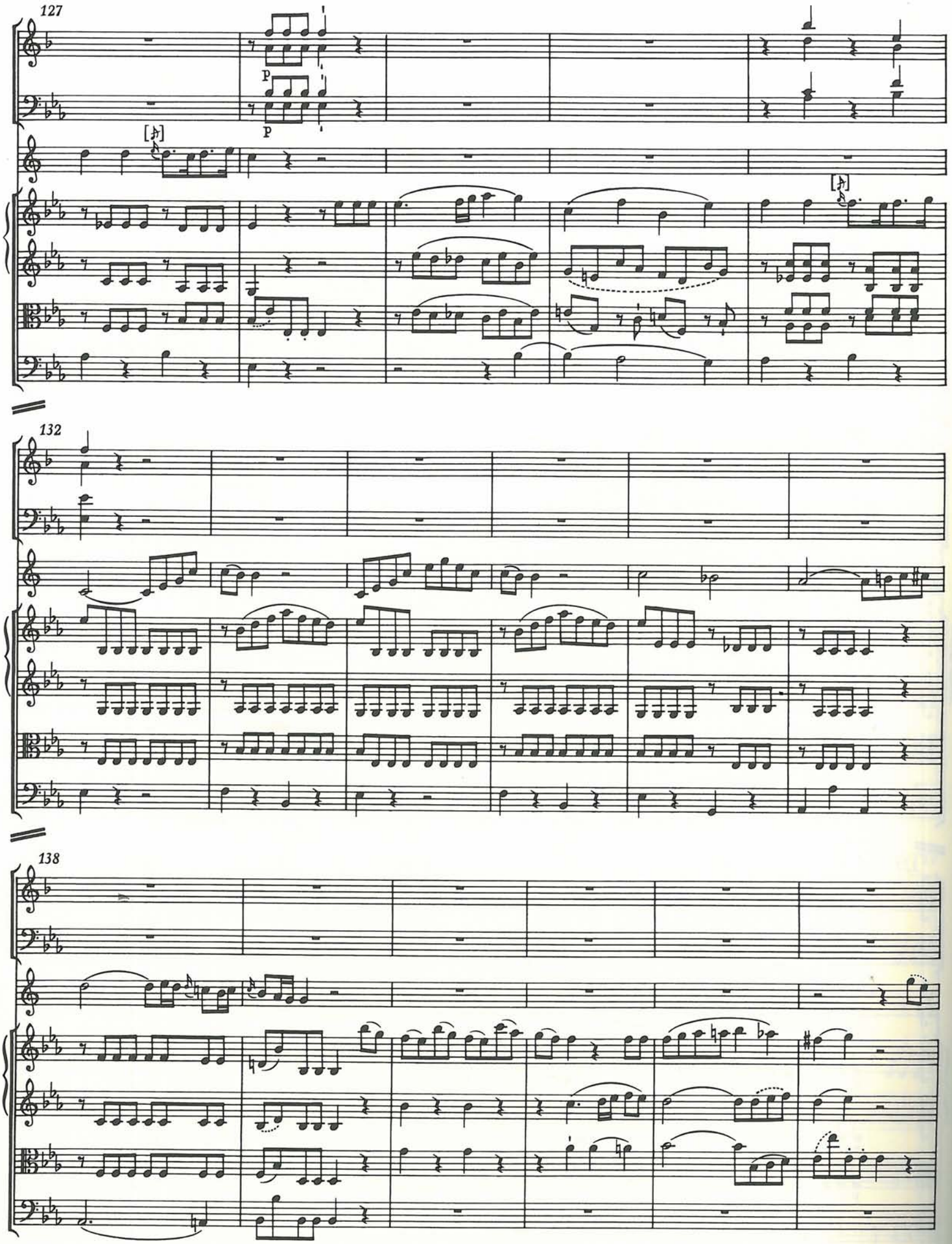

70
73
76
p

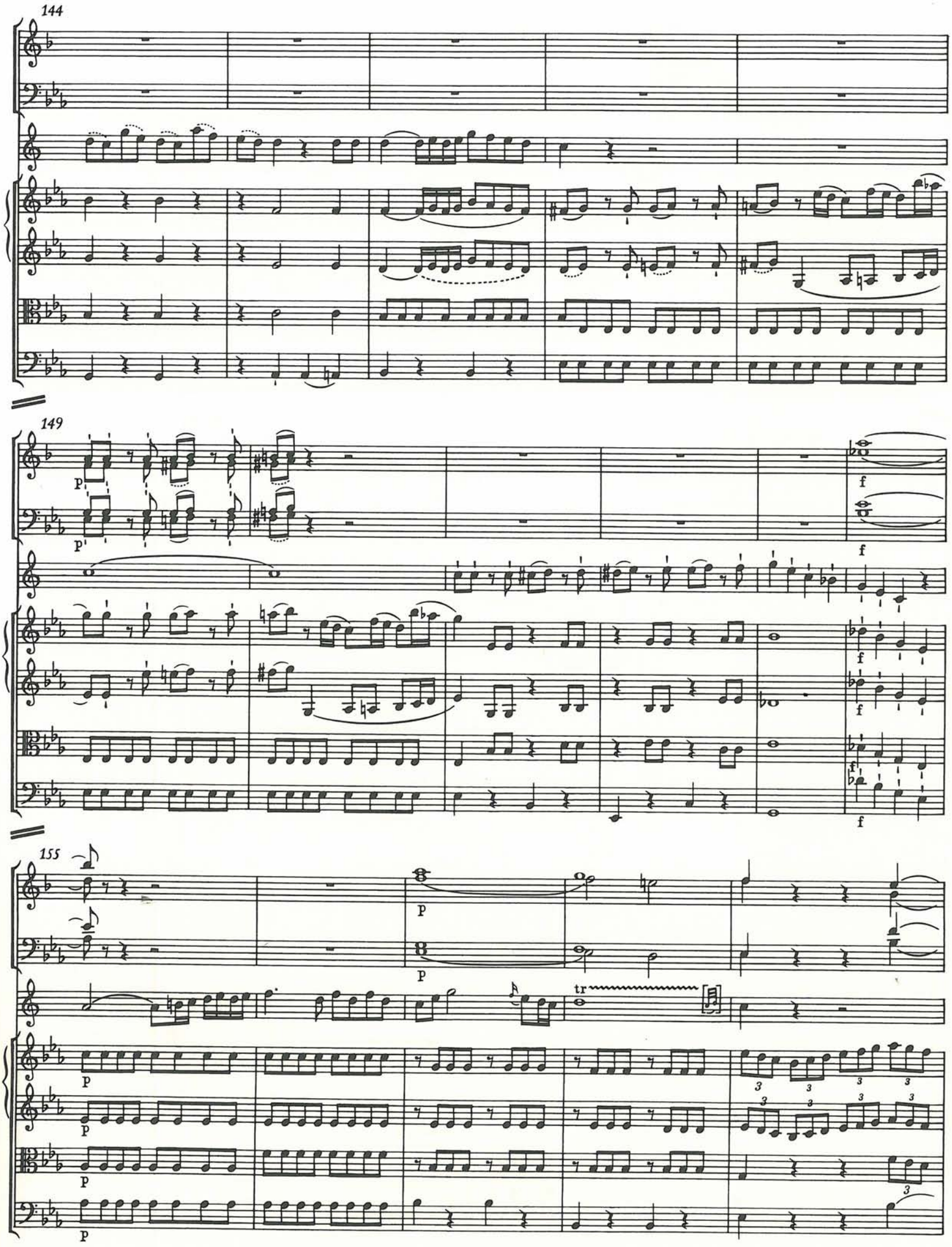

80
SOLO
Solo
86
92

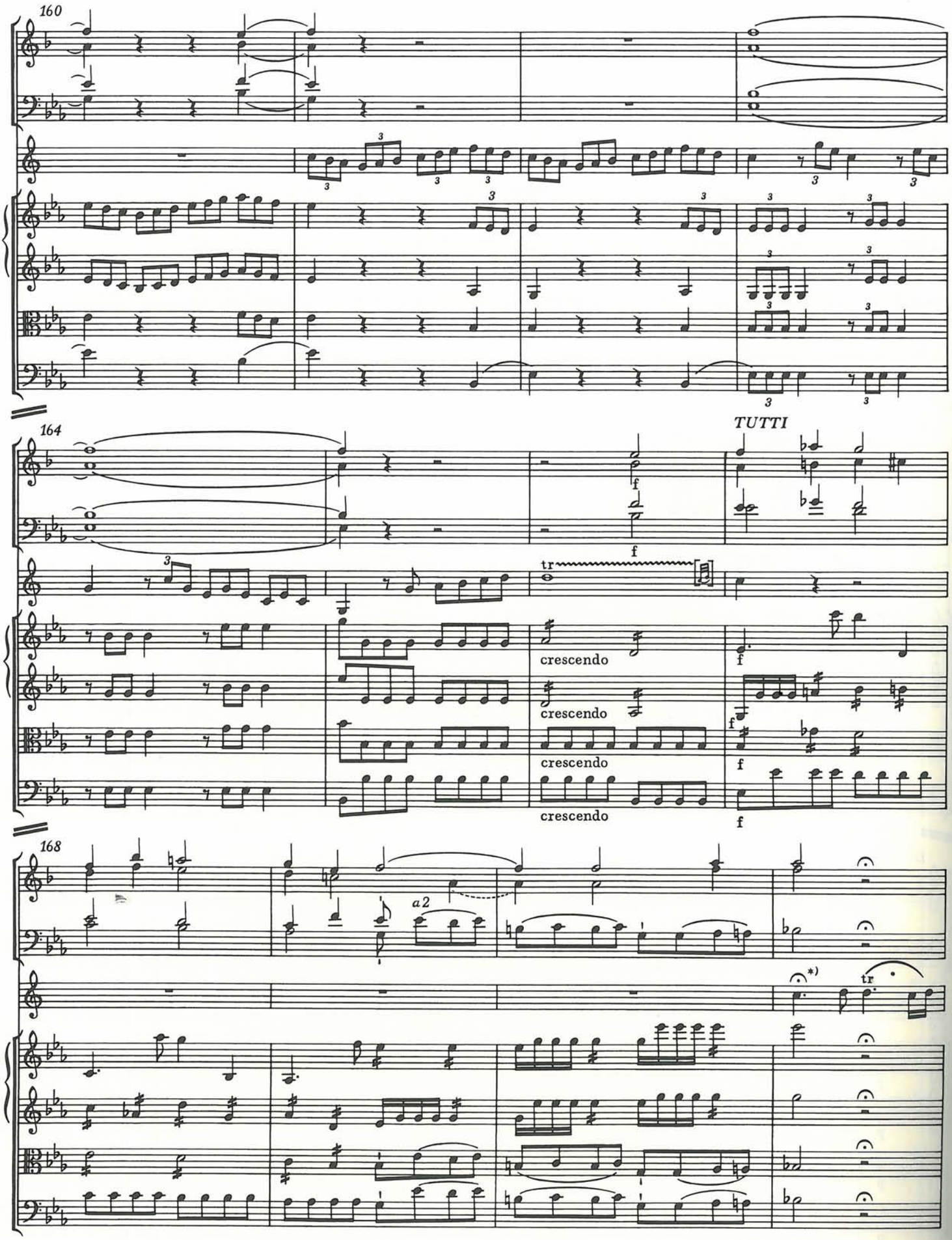


*) T. 102, Viola I/II, 1. und 3. Achtel: So im Autograph, richtiger wäre c'. – Bar 102, Viola I/II, first and third 8th-notes: As given in autograph, c' preferable.

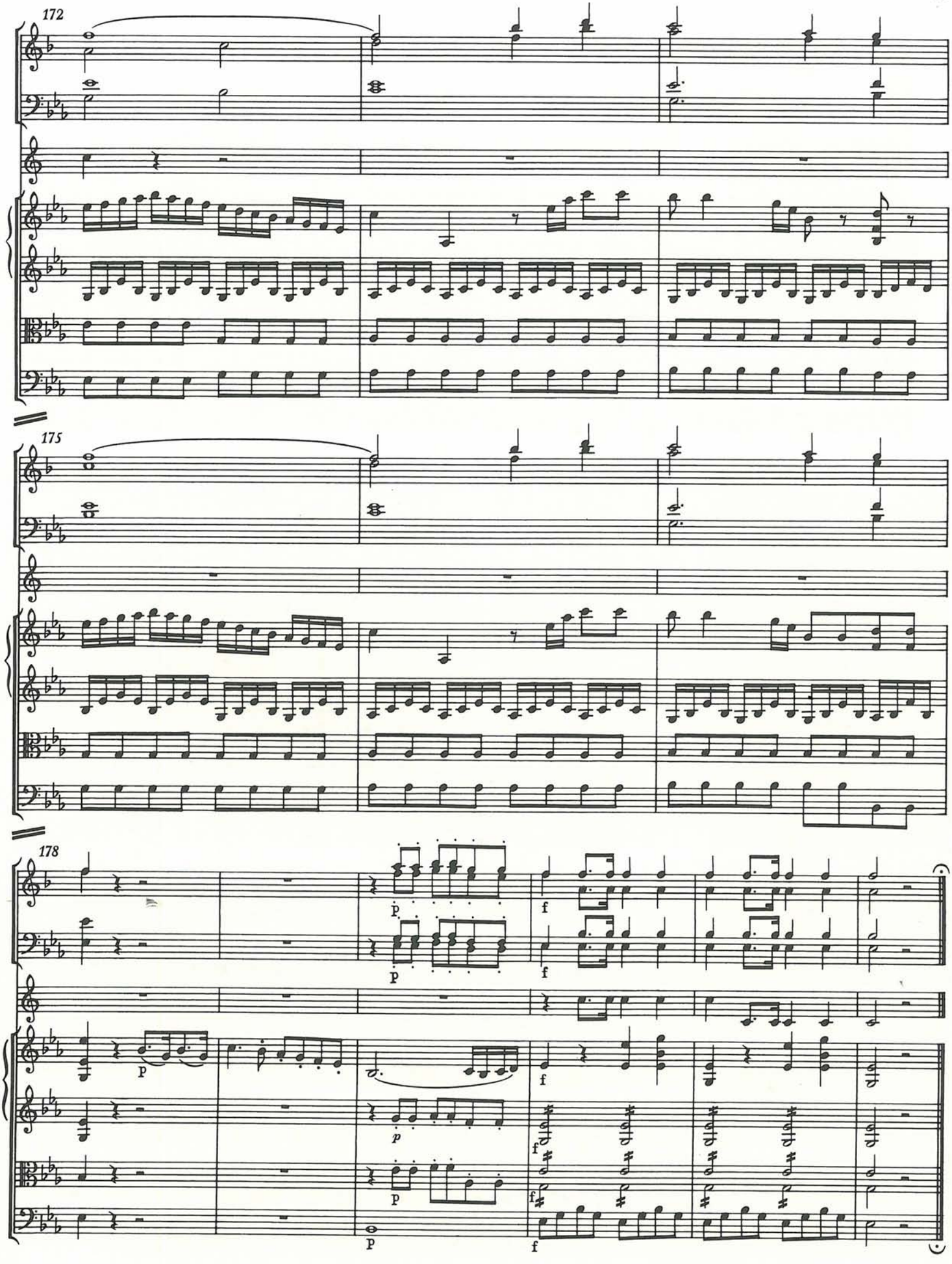

112
f
f
f
f
f
f
117
SOLO
Solo
121
p
p
p
p


127
P
P
132
138


144
149
155
p
f
tr

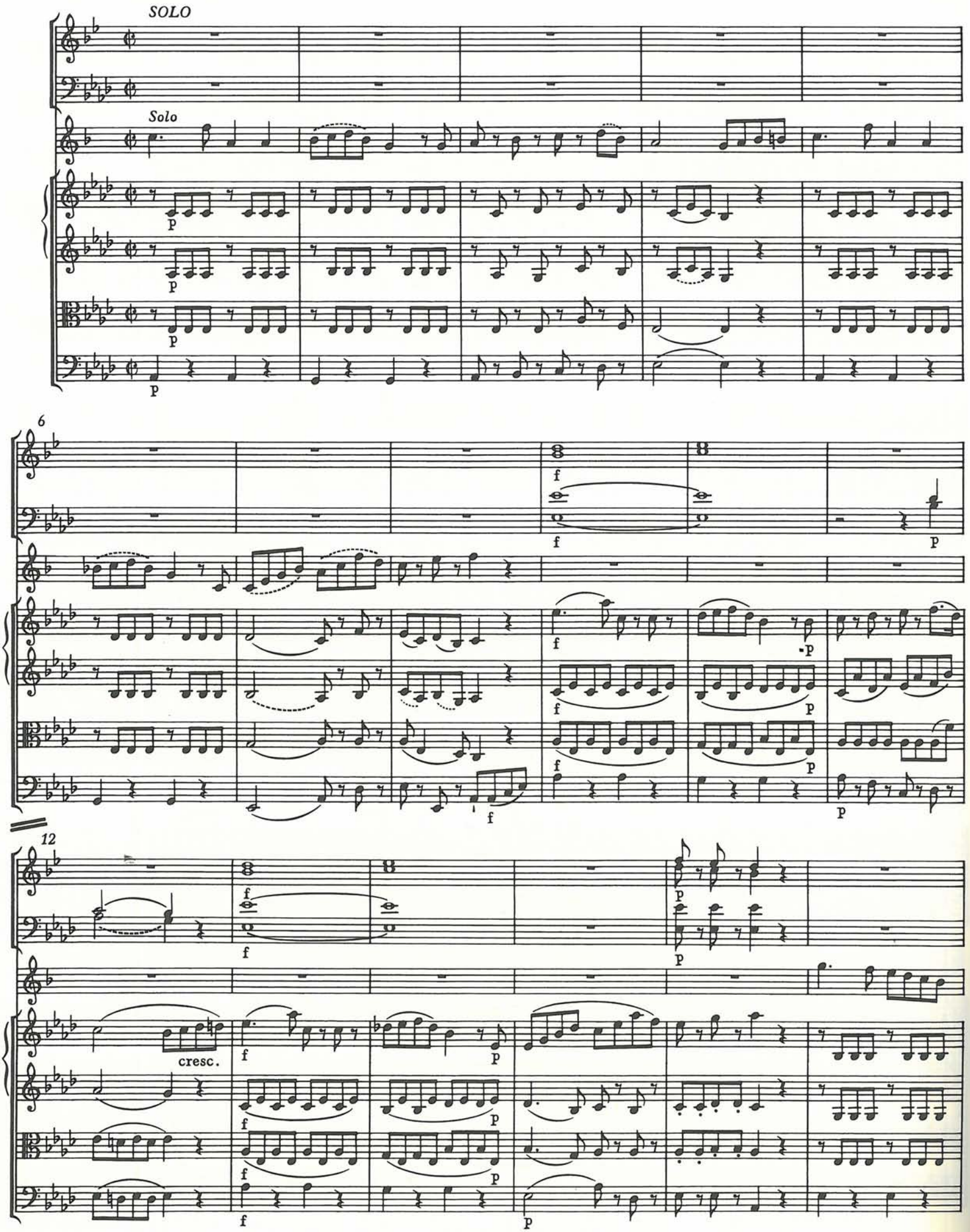


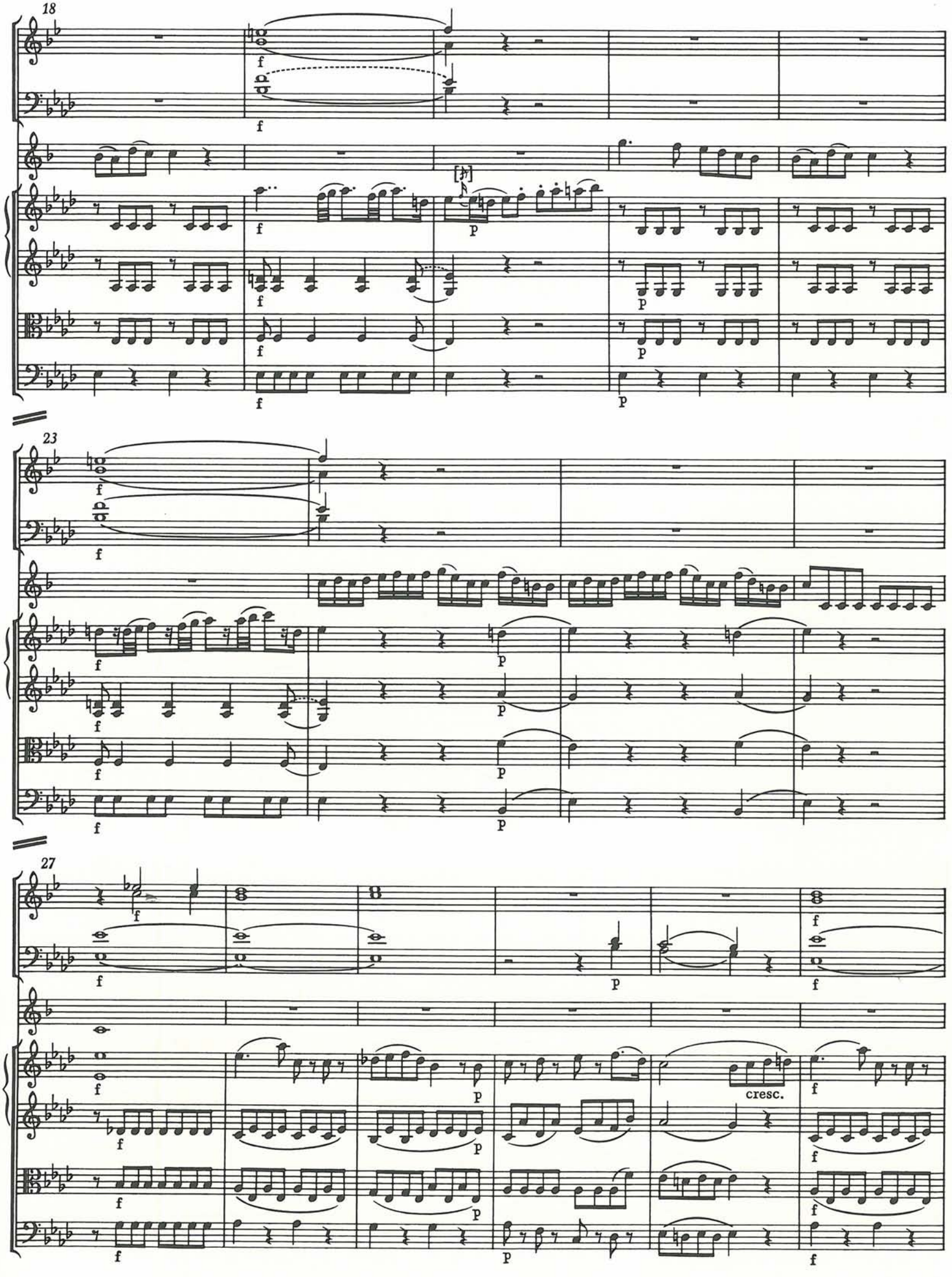
*) T. 171, Corno principale: Hier ist eine Kadenz zu spielen. – Bar 171, Corno principale: A cadenza is to be played here.

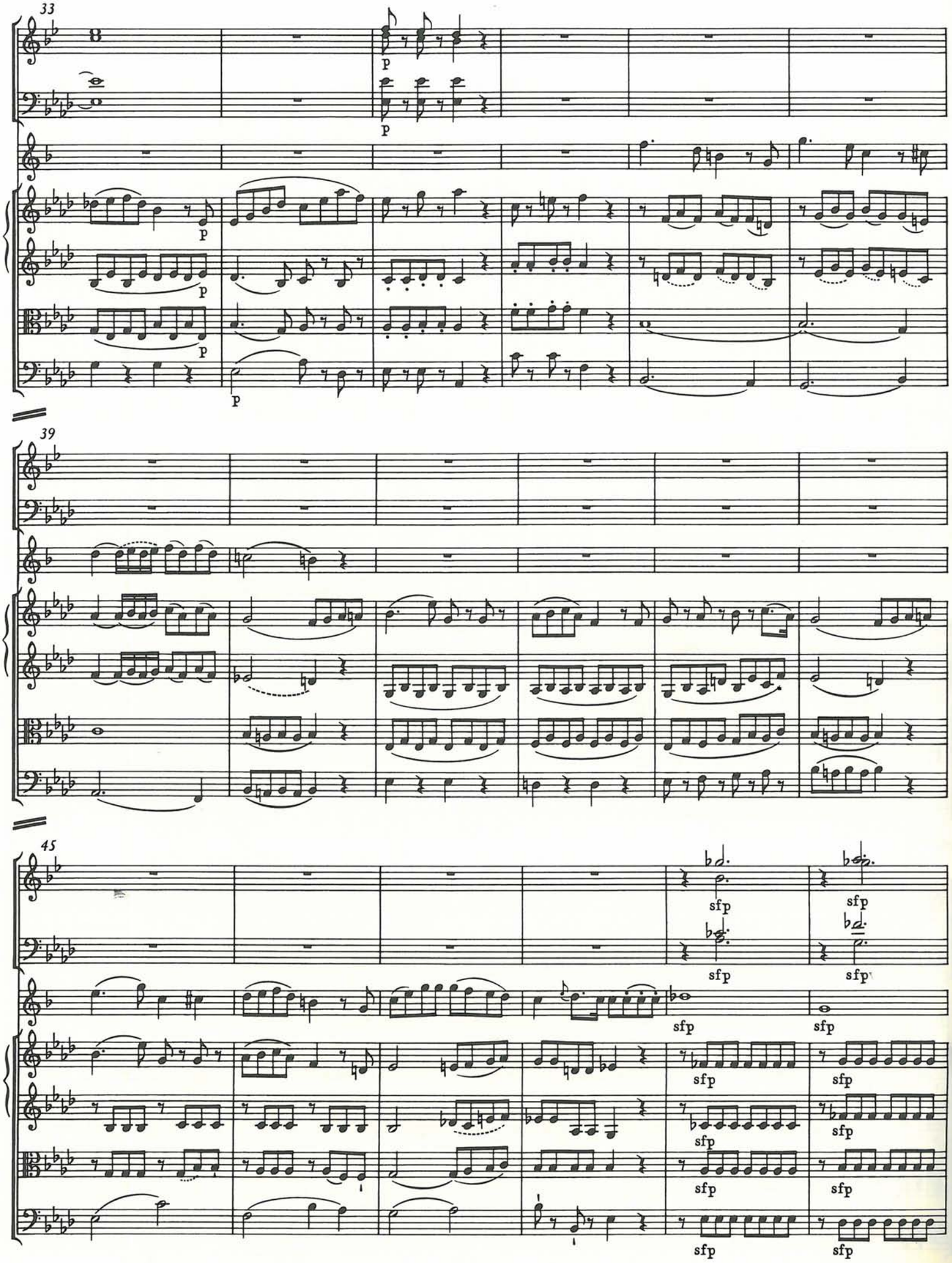

172
175
178
p
f

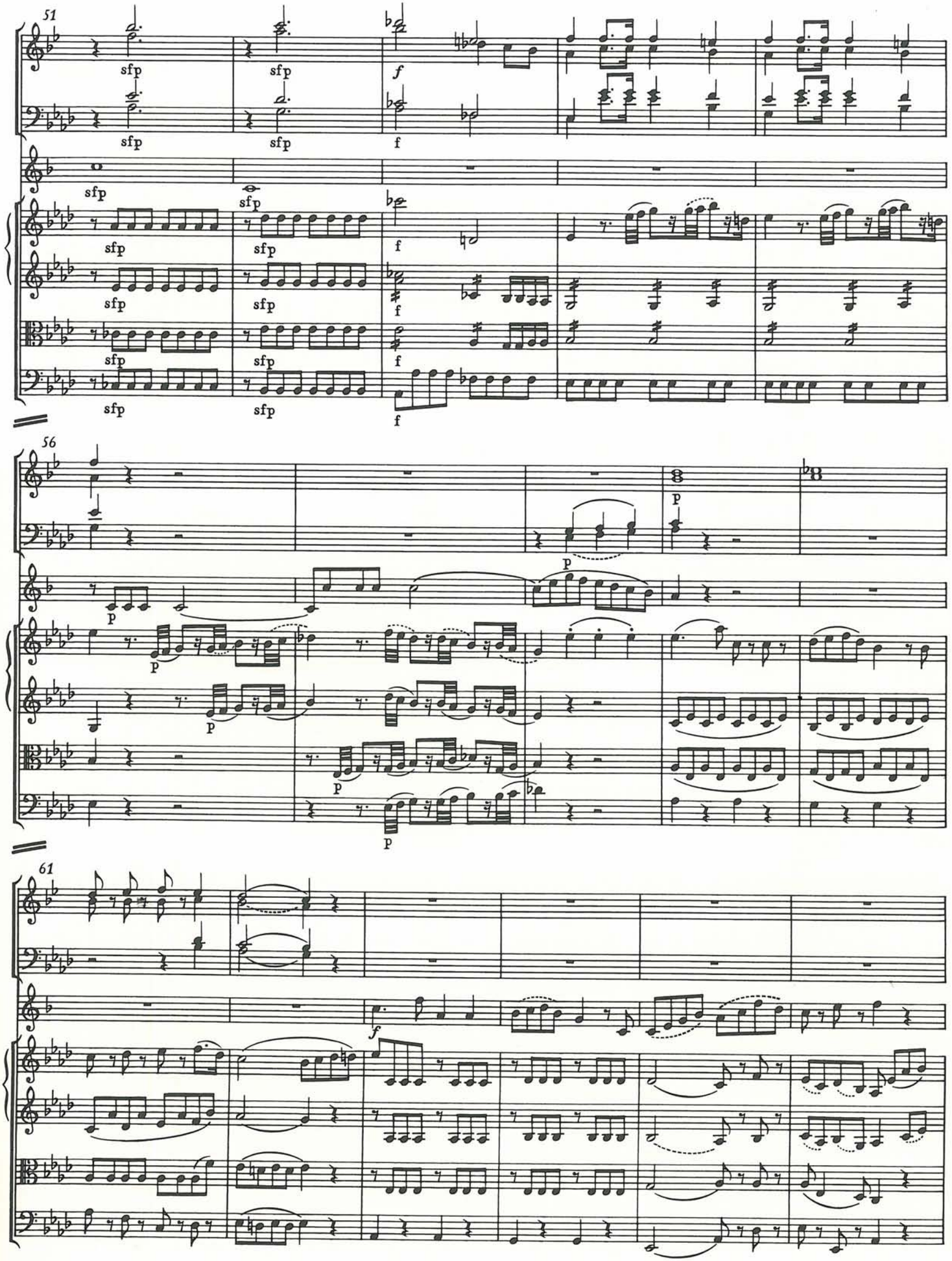
ROMANCE

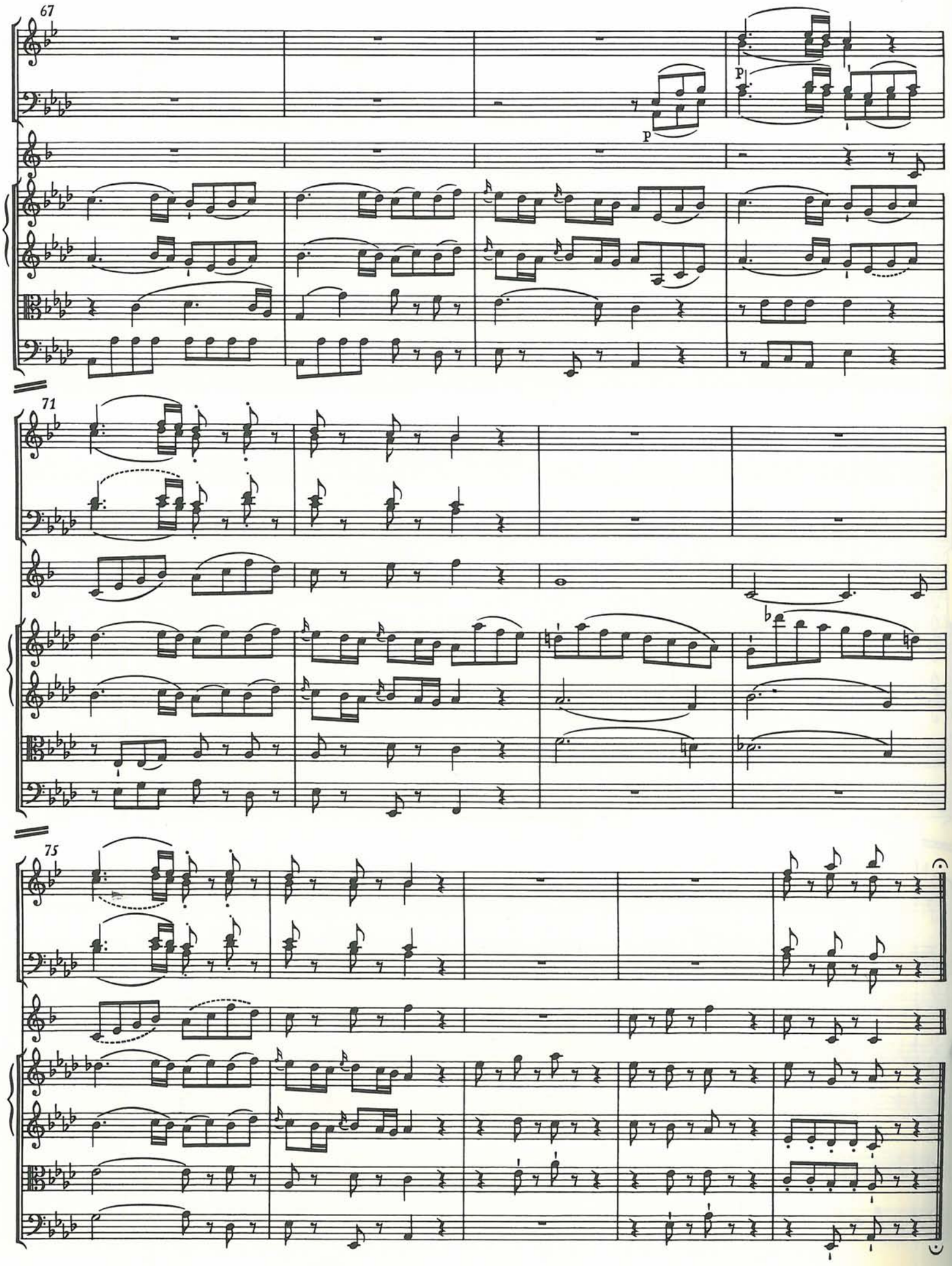
Larghetto



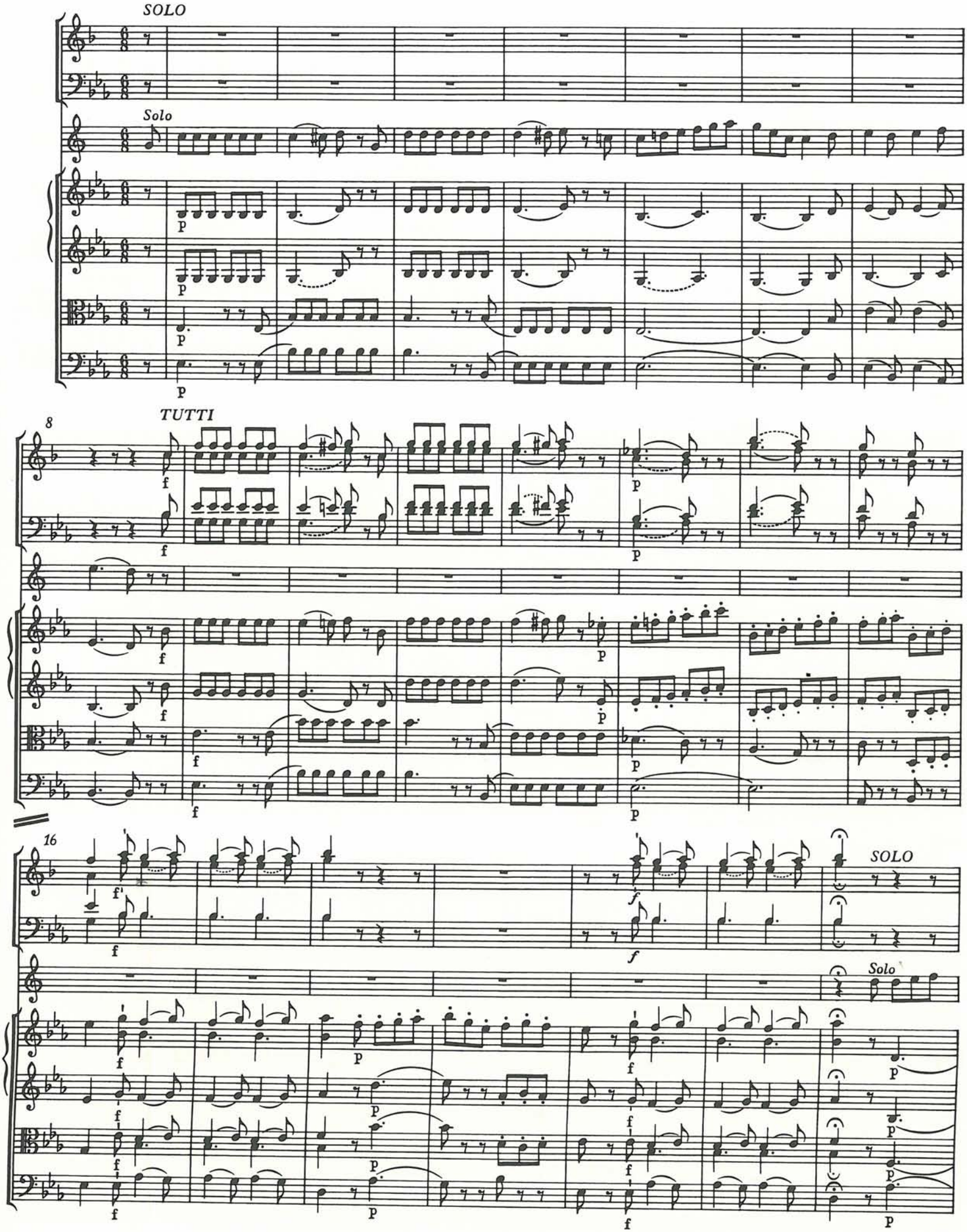

18
23
27
cresc.

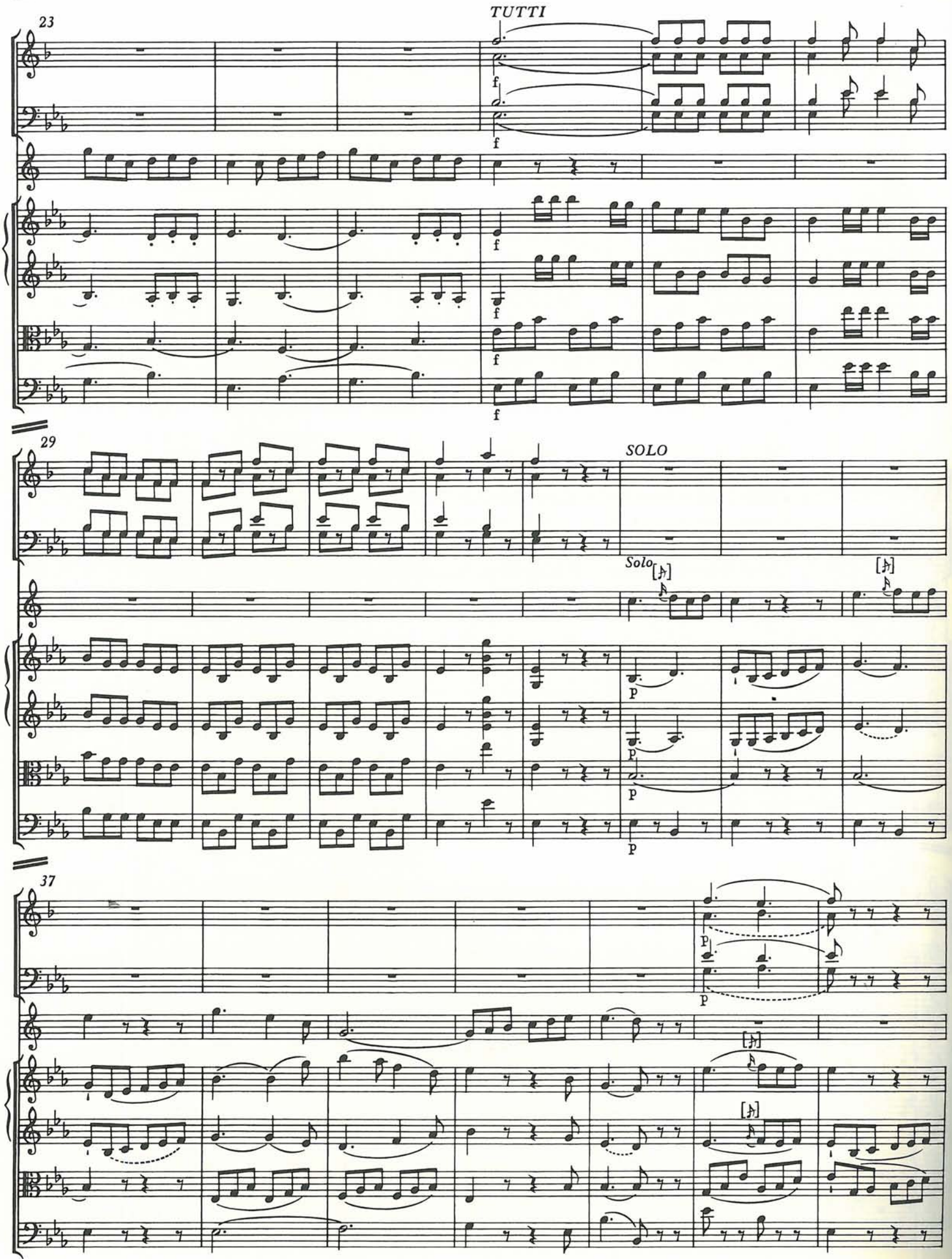

33
p
39
45
sfp

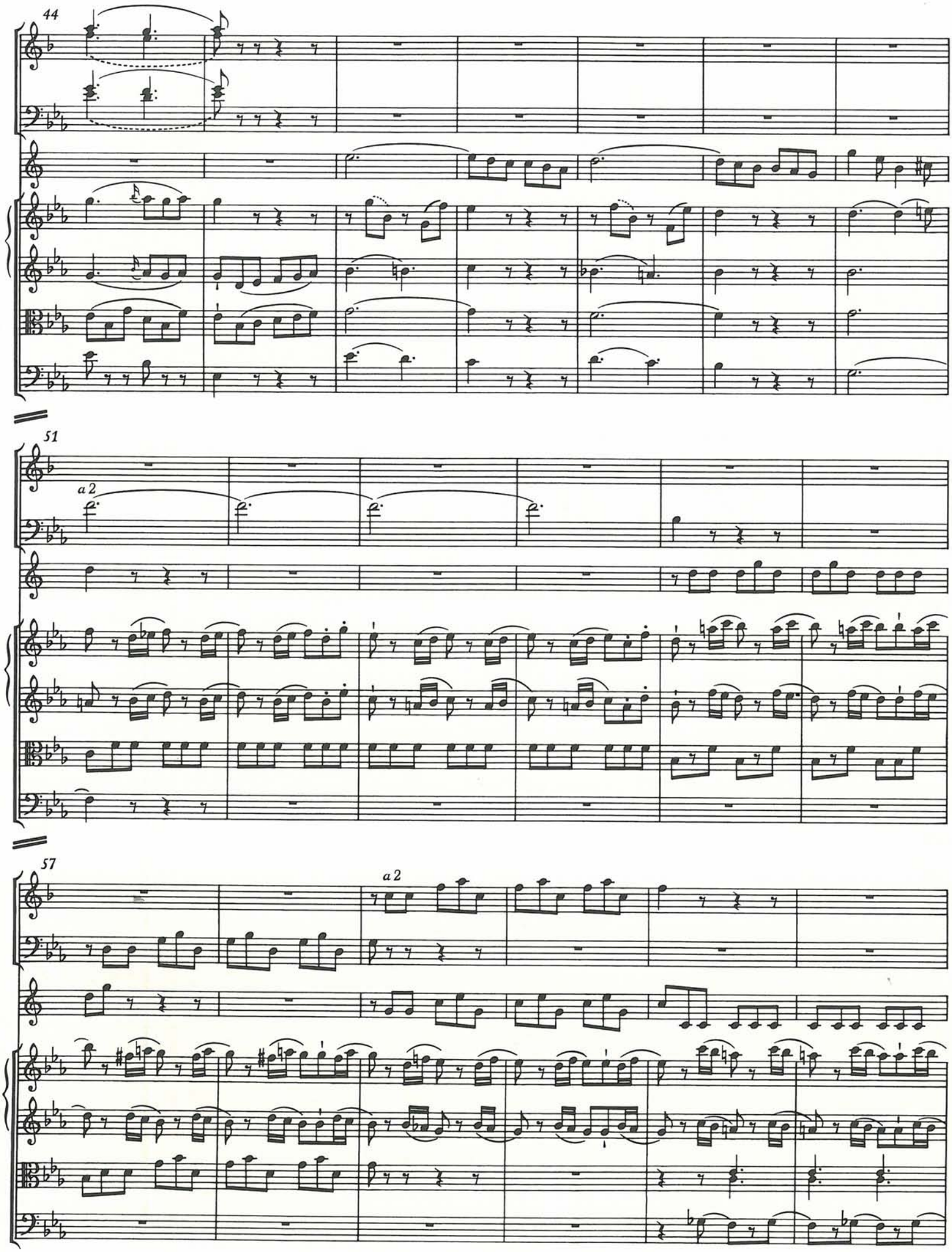

51
56
61

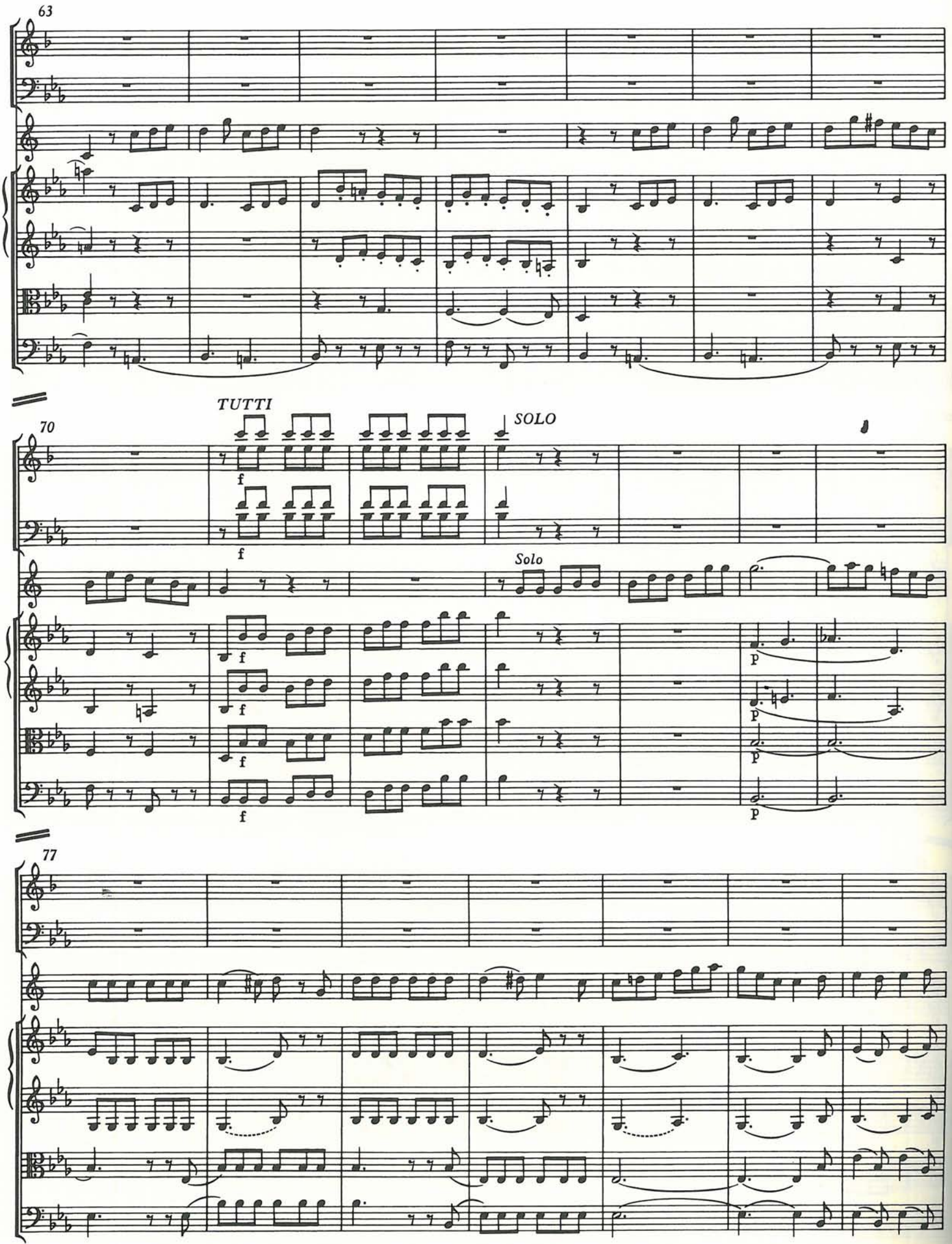

67
P
P
71
75

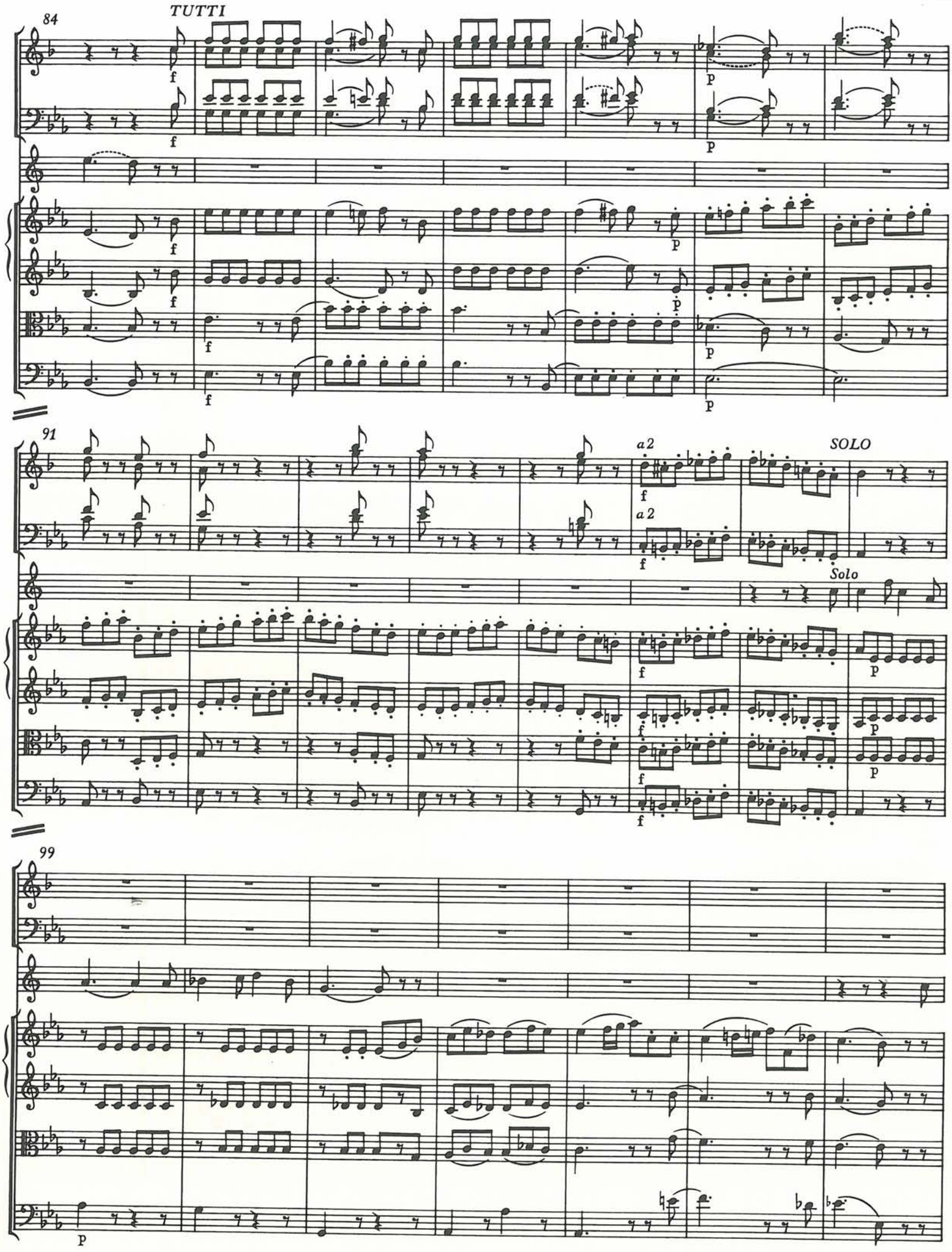
Allegro

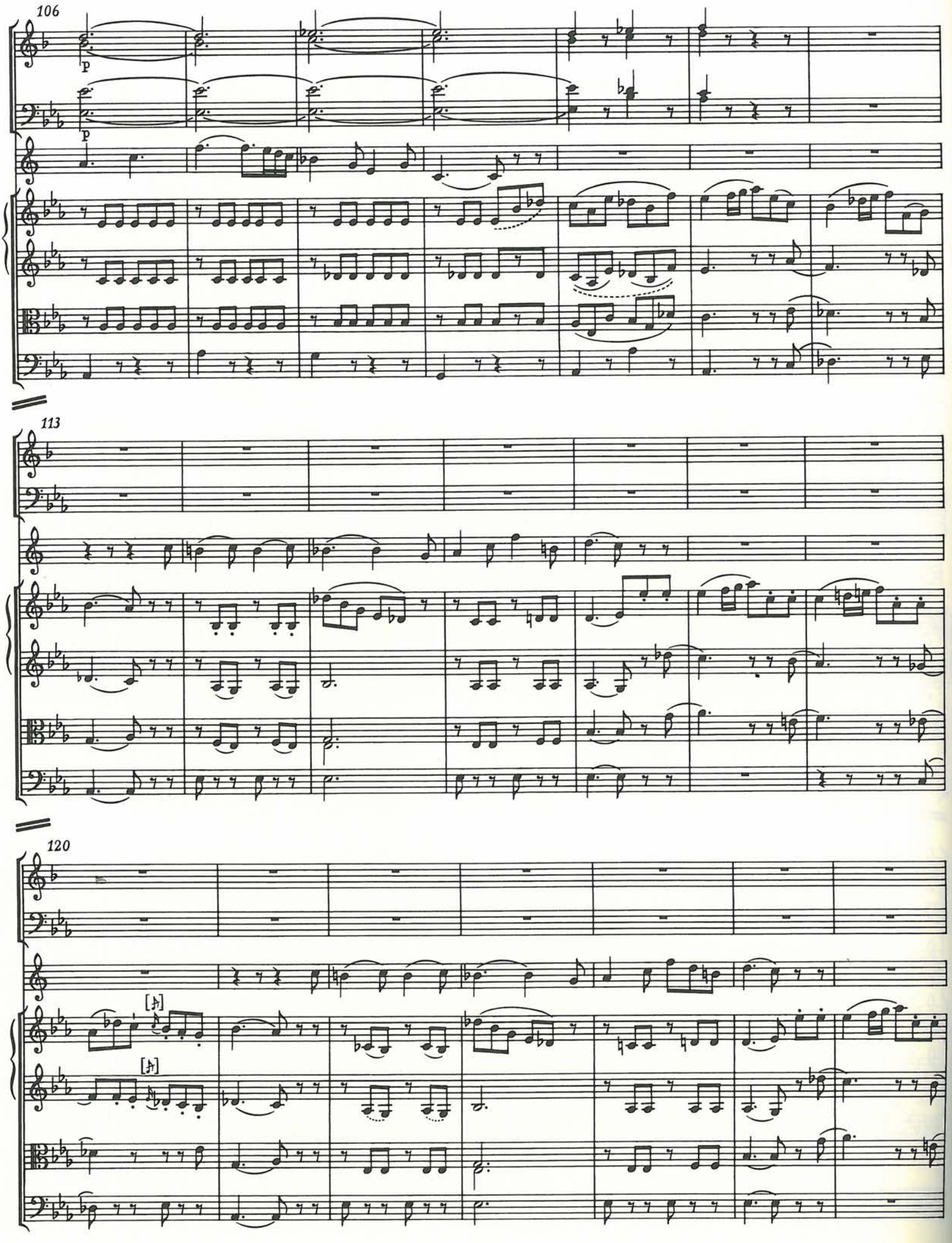


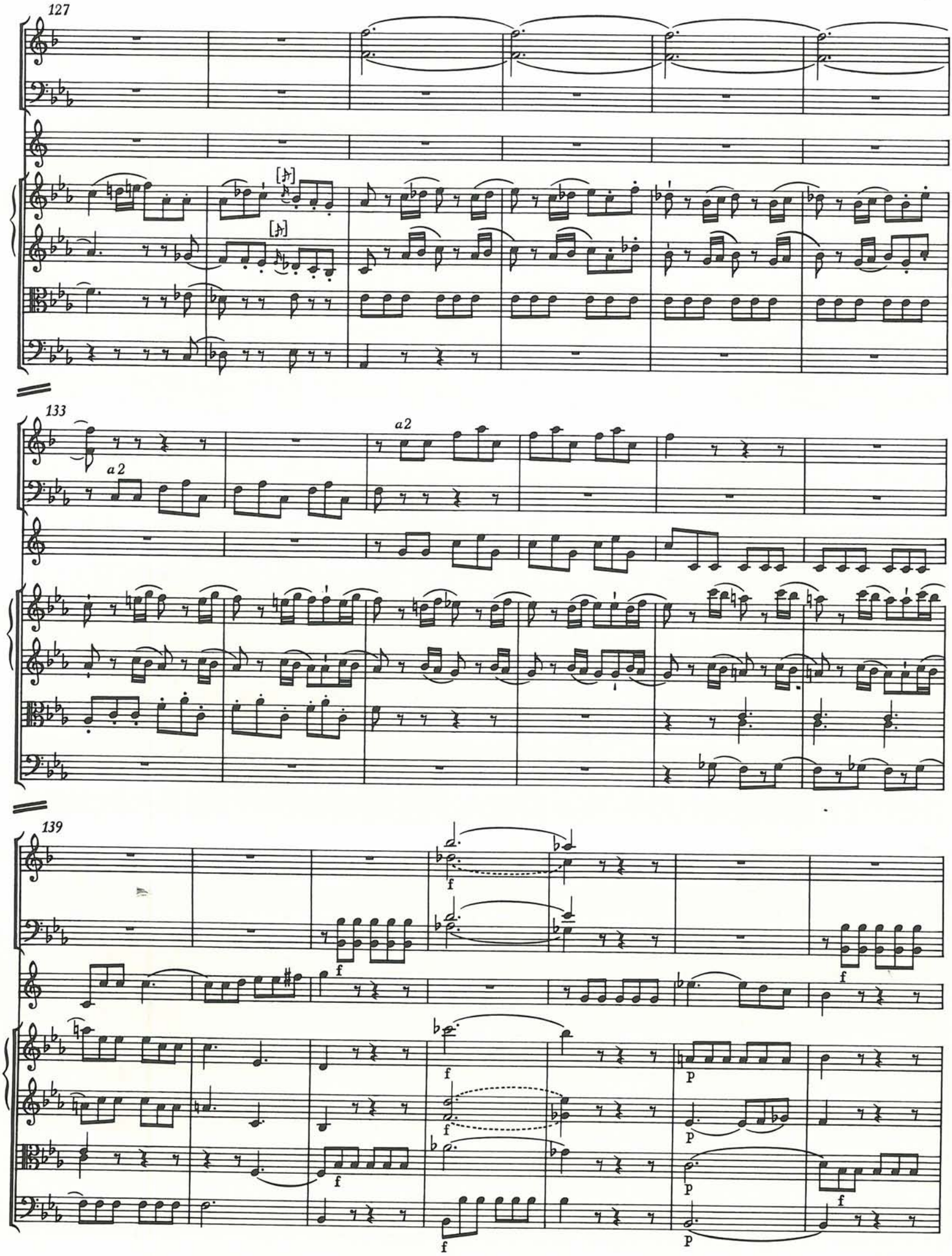

23
TUTTI
f
29
SOLO
Solo
p
37

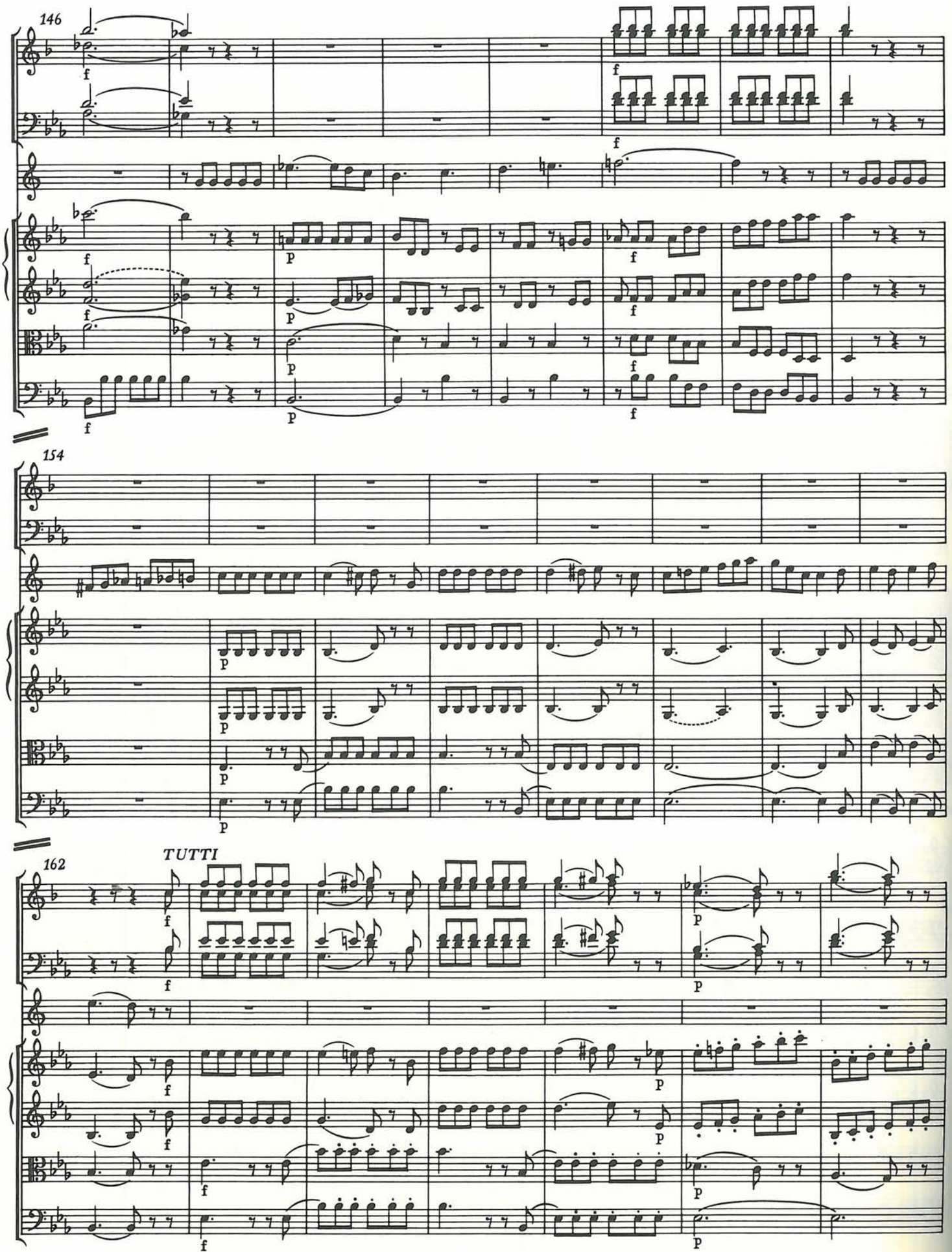

44
51
a 2
57
a 2

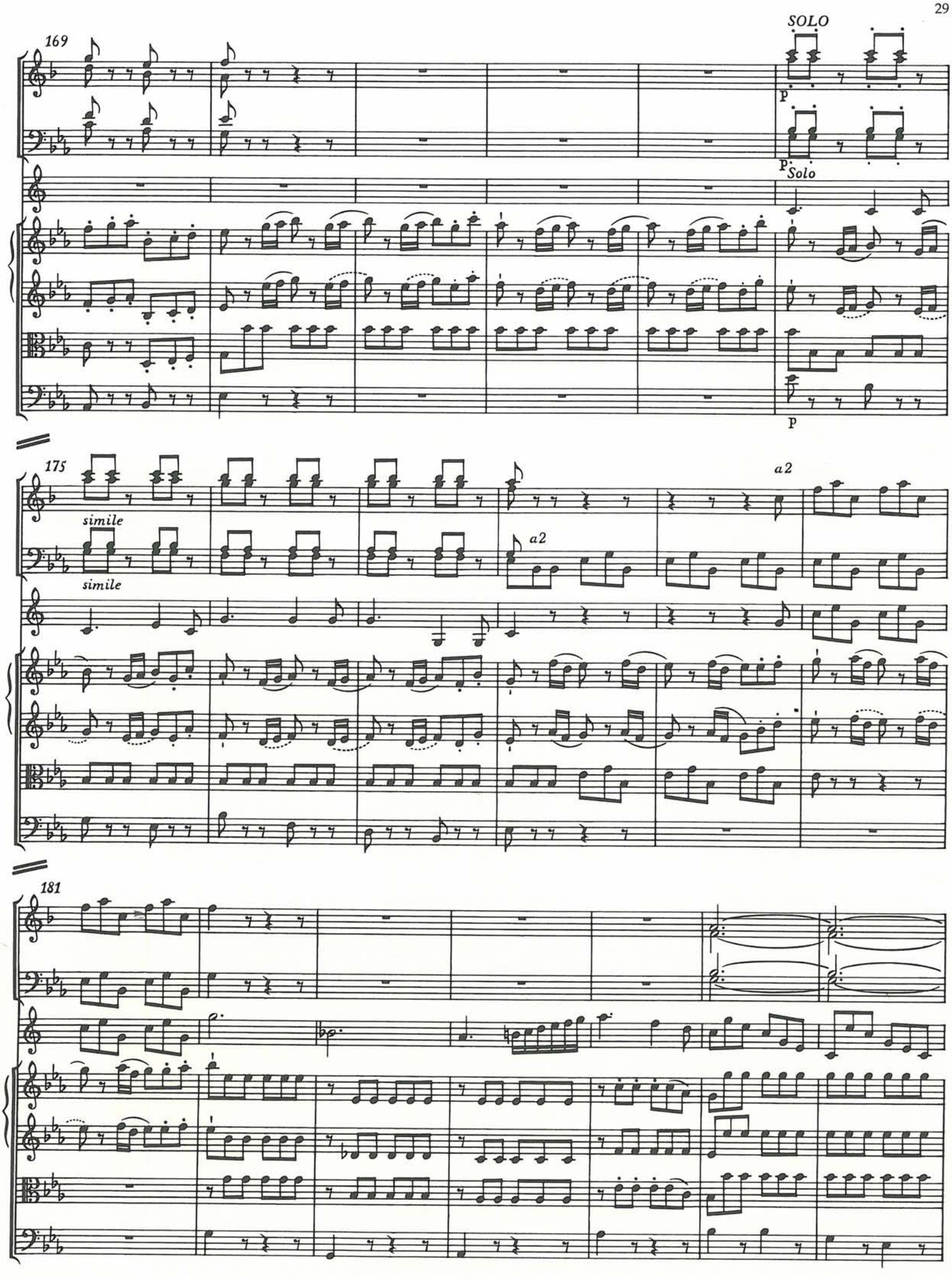

63
TUTTI
SOLO
70
f
Solo
p
77

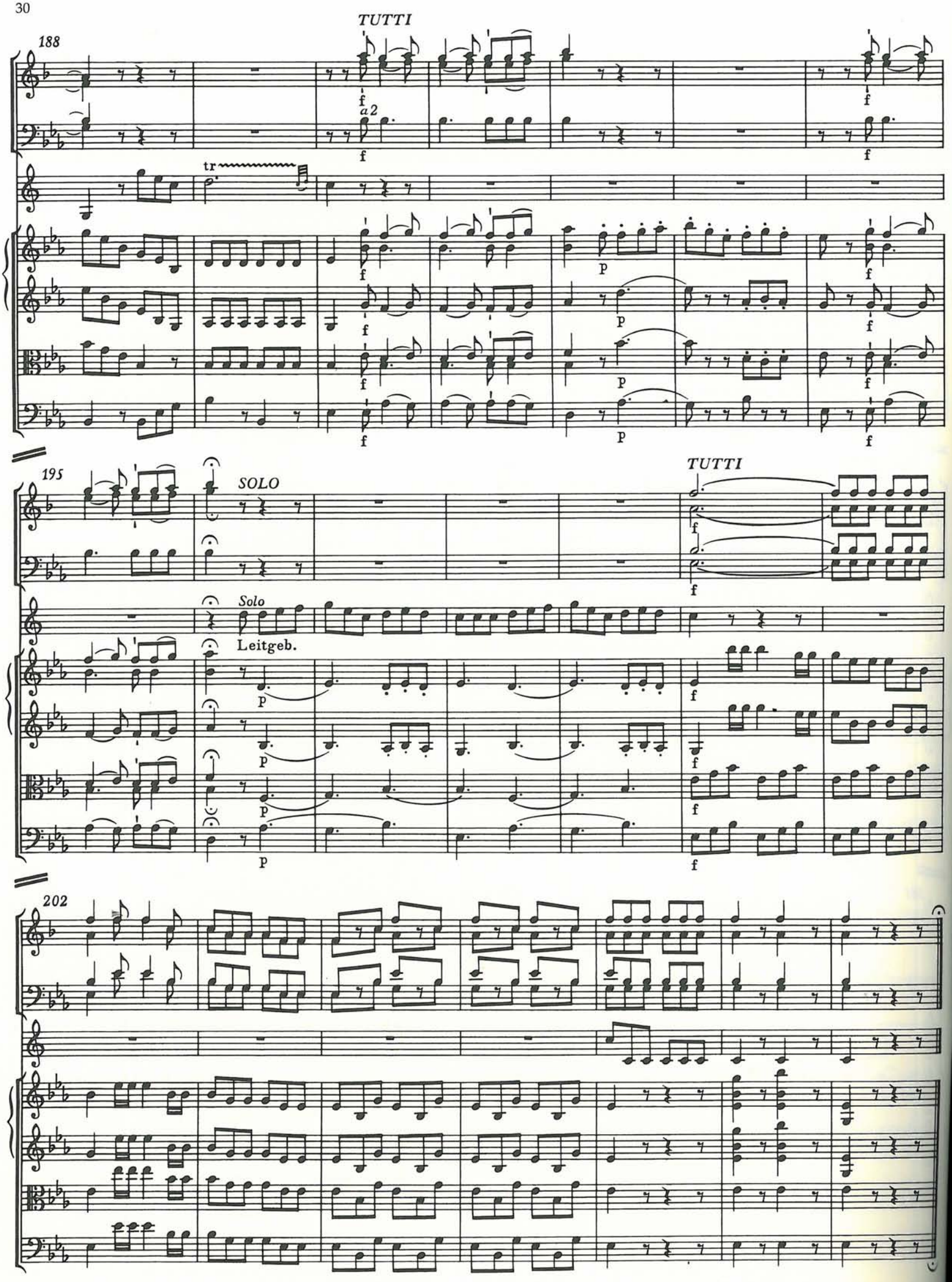

84
TUTTI
91
a 2
SOLO
Solo
99


106
p
p
113
120


127
133
a2
a2
139
f
f
f
f
f
f
f
p
p
p
f


146
154
162
TUTTI


169
SOLO
p
p
Solo
p
175
simile
simile
a2
a2
181


TUTTI
188
a2
tr
195
SOLO
TUTTI
Solo
Leitgeb.
202