

W. A. Mozart
Symphonie
g-moll

Nr. 40 KV 550

In der Bearbeitung für
Flöte, Violine, Violoncello und Klavier,
von

Johann Nepomuk Hummel

Ediziun Trais Giats Ardez
ETG 040

Johann Nepomuk Hummel *14. November 1778 Pressburg [heute Bratislava] † 17. Oktober 1837 Weimar

Johann Nepomuk Hummels Beziehung zu Mozarts Lebenswerk ist biographisch bedingt. Nach erstem Musikunterricht beim eigenen Vater nahm ihn Mozart als Schüler für zwei Jahre in sein Haus auf. Mit nur 9 Jahren trat er das erste mal unter Mozarts Leitung als Pianist auf. 1788 unternahm der Zehnjährige in Begleitung seines Vaters eine grosse Konzertreise. Vor allem in London - teilweise von Haydn betreut - wurde er gefeiert. Es folgten weitere Studien in Wien, bei Albrechtsberger und Salieri, vorübergehend auch bei Haydn. 1799 wurde er bereits den vorzüglichsten Klavierspielern Wiens zugerechnet. 1804 kam er - auf Haydns Empfehlung - nach Eisenstadt, um die Esterházy'sche Kapelle zu leiten. Wegen häufiger Vernachlässigung des Dienstes wurde ihm am 1811 gekündigt.

Nach fünf Jahren Aufenthalt in Wien als Musiklehrer wurde er als Hofkapellmeister nach Stuttgart berufen. An der Stuttgarter Oper setzte er sich für die Musik von Mozart, Beethoven, Cherubini und Salieri ein. Er fühlte sich von der Intendanz sehr wenig verstanden, weswegen er 1818 die Stelle kündigte. 1819 wurde er nach Weimar eingeladen, um die Stelle des Grossherzoglichen Kapellmeisters zu übernehmen. Dieses Amt bekleidete er bis zu seinem Tode.

Die hier vorgelegten Bearbeitungen der grossen Symphonien Mozarts sind eine hervorragende Reduktion der Originale - in der Instrumentierung durchaus mit Mozarts Kammermusik vergleichbar.

Der Notentext gibt die Erstveröffentlichung wieder (Chappell, ohne Jahreszahl, Anfang 19. Jahrhundert), nur offensichtliche Fehler wurden stillschweigend korrigiert, der Gebrauch der Versetzungszeichen modernisiert, Taktzahlen hinzugefügt, jedoch wurde die alte Notationsweise der Balken, der Legatobögen sowie der Doppelgriffe in den Streicherstimmen unverändert übernommen.

Johann Nepomuk Hummel

born 14th november 1778 in Pressburg [today: Bratislava], died 17th october 1837 in Weimar.

Johann Nepomuk Hummels relation to Mozart's work is of biographic nature. After some first music lessons, Mozart took him as a pupil into his house for two years. At the age of only nine, Hummel gave concerts as a pianist, directed by Mozart in 1788, at the age of ten, he went on a long concert tour with his father. In London, he was guided by Haydn - and he was very successful.

He continued with studying in Vienna, with Albrechtsberger and Salieri, partly also with Haydn.

In 1799, he was already regarded as one of the most excellent pianists in Vienna. In 1804, with Haydn's recommendation, moved to Eisenstadt and became conductor of the Esterházy band, but he was dismissed 1811 because he often neglected his work. After five years of teaching in Vienna, he was engaged in Stuttgart as court director. At the opera of Stuttgart, he promoted the music of Mozart, Beethoven, Cherubini and Salieri. But he felt neglected by the authorities and dismissed 1818. He was invited to be conductor at the grand duke's court in Weimar and did this job for the rest of his life.

These editions of Mozart's great symphonies are a splendid reduction of the originals. The way they are orchestrated is similar to Mozart's own chamber music. The notes show the date of first publication (Chappell, beginning of the 19th century, without precise date), only obvious mistakes were corrected. The accidentals were modernised, the bar numbers added, though the old notation scheme of the beams, the slurs and the chord-notations in the strings were left as they are.

Daniel Bosshard

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bearbeitet für
Flöte, Violine, Violoncello und Klavier
von
Johann Nepomuk Hummel (1778 - 1837)

Wolfgang Amadeus Mozart (1756 - 1791)

Allegro molto $\text{♩} = 108$

Musical score for measures 1-4. The Flöte part is silent. The Violine part plays a continuous eighth-note pattern starting on G4, marked *p* pizz. The Violoncello part plays a continuous eighth-note pattern starting on G2, marked *p*. The Klavier part features a right-hand melody with eighth-note patterns and a left-hand accompaniment of eighth notes, marked *p*.

Musical score for measures 5-8. The Flöte part is silent. The Violine part continues with the eighth-note pattern. The Violoncello part continues with the eighth-note pattern. The Klavier part continues with the right-hand melody and left-hand accompaniment, marked *p*.

9

arco

This system contains measures 9 through 12. It features three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff is mostly silent. The grand staff contains a rhythmic accompaniment of eighth notes in the bass and chords in the treble. A 'arco' instruction is placed above the bass staff in the second measure, with a hairpin indicating a gradual increase in volume.

13

p *sf* *sf*

p *f*

p *sf* *sf* *f*

This system contains measures 13 through 17. It features three staves. The top staff has a melodic line with dynamic markings *p*, *sf*, and *sf*. The grand staff below has a complex accompaniment with dynamic markings *p*, *f*, *p*, *sf*, *sf*, and *f*. Hairpins indicate volume changes throughout the system.

18

sf *f*

p *p*

sf *sf* *sf* *p*

This system contains measures 18 through 22. It features three staves. The top staff has a melodic line with dynamic markings *sf* and *f*. The grand staff below has a complex accompaniment with dynamic markings *p*, *p*, *sf*, *sf*, *sf*, and *p*. Hairpins indicate volume changes throughout the system.

291

f

f

f

f

295

[ff]

[ff]

[ff]

ff

Andante ♩ = 116

p

p

p

[p]

tr

6

Musical score for measures 6-10. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple voices in both hands, including sixteenth-note patterns and chords. Dynamic markings include *p* and *sf*.

11

Musical score for measures 11-14. The system includes a vocal line and a piano accompaniment. The piano part continues with intricate textures, featuring sixteenth-note runs and chords. Dynamic markings include *p* and *sf*.

15

Musical score for measures 15-18. The system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple voices in both hands, including sixteenth-note patterns and chords. Dynamic markings include *p* and *sf*.

Minuetto: Allegro $\text{♩} = 76$

The musical score is presented in three systems, each with three staves. The top staff is the Violin part, the middle two staves are the Piano accompaniment (Right and Left Hand), and the bottom staff is the Cello part. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro' with a quarter note equal to 76 beats per minute. The score includes dynamic markings such as *f* (forte) and *sf* (sforzando), and performance instructions like 'arco' for the violin and 'arco' for the piano. The first system covers measures 1-7, the second system covers measures 8-14, and the third system covers measures 15-21. The piece concludes with a double bar line and repeat dots.

22

Musical score for measures 22-28. The score is in 3/4 time with a key signature of two flats. It features a violin part, a piano part, and a cello/bass part. The violin part starts with a forte (*sf*) dynamic and includes accents. The piano part has several sforzando (*[sf]*) markings. The cello/bass part also features *sf* and *f* dynamics.

29

Musical score for measures 29-35. The violin part continues with a melodic line. The piano part has a complex texture with many notes and some slurs. The cello/bass part provides a steady accompaniment with some chordal textures.

36

Musical score for measures 36-42. The violin part has a *p* dynamic and includes a *pizz.* (pizzicato) instruction. The piano part also has a *p* dynamic and *pizz.* instruction. The cello/bass part features a *p* dynamic and includes a *pizz.* instruction. The section concludes with a double bar line.

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Violine

von
Johann Nepomuk Hummel (1778 - 1837)

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Allegro molto $\text{♩} = 108$

5 *p*

9

13 *p* *f*

18 *p*

25 *f*

33

37 *[f]*

41 *p*

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Violoncello

von
Johann Nepomuk Hummel (1778 - 1837)

Allegro molto $\text{♩} = 108$
pizz.

Wolfgang Amadeus Mozart (1756 - 1791)

