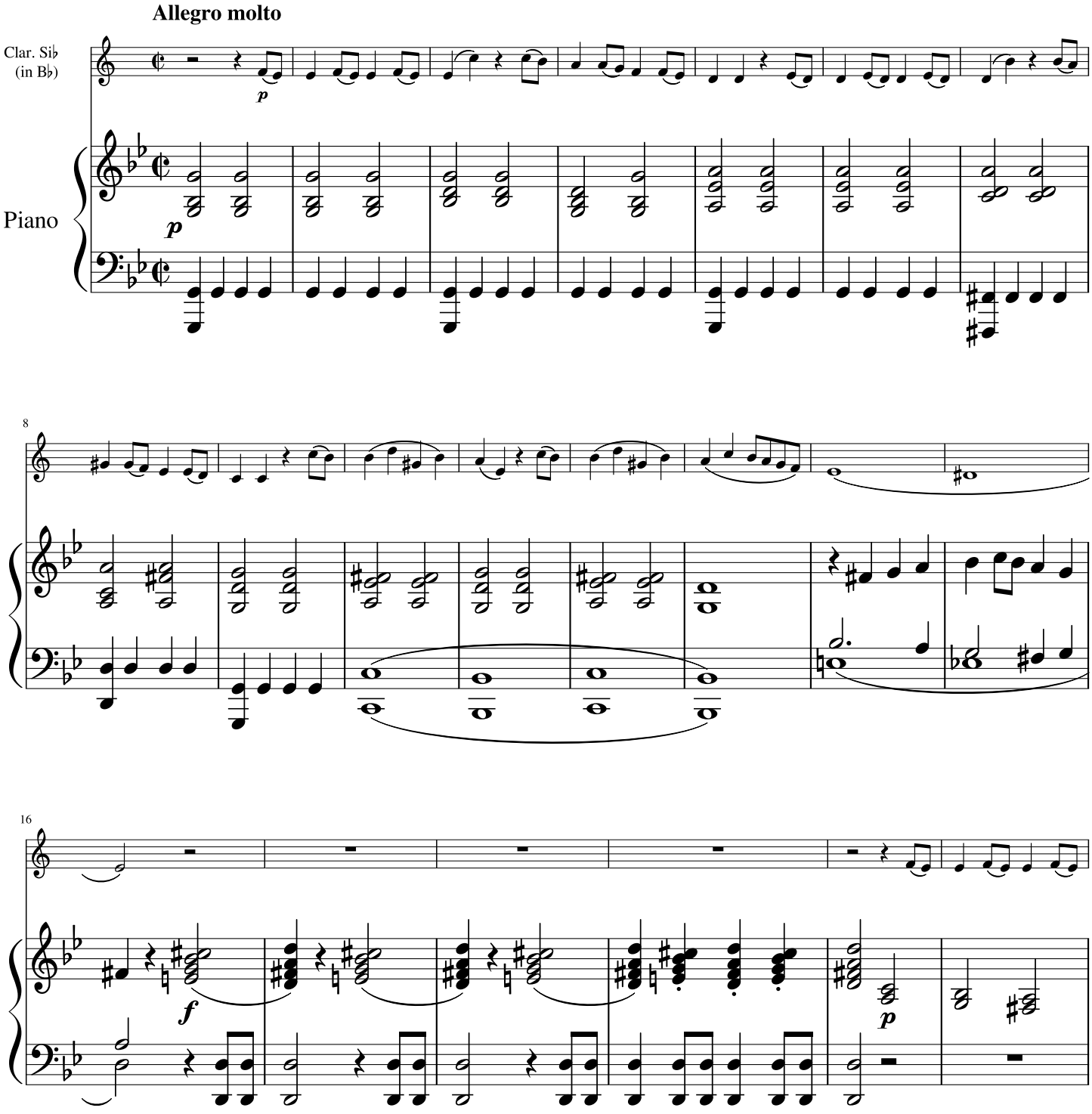
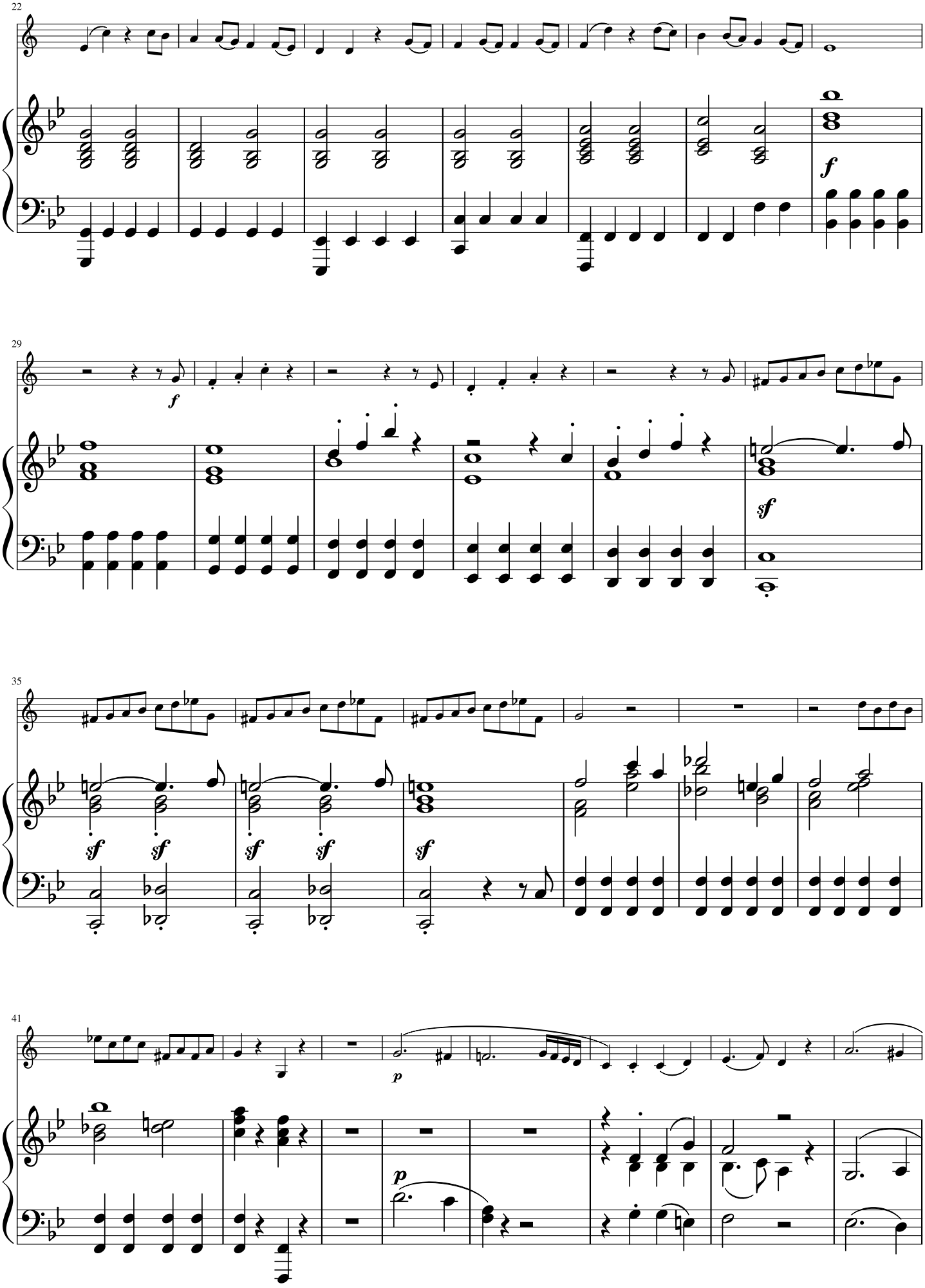
Symphonie n°40 (K.550)
premier mouvement

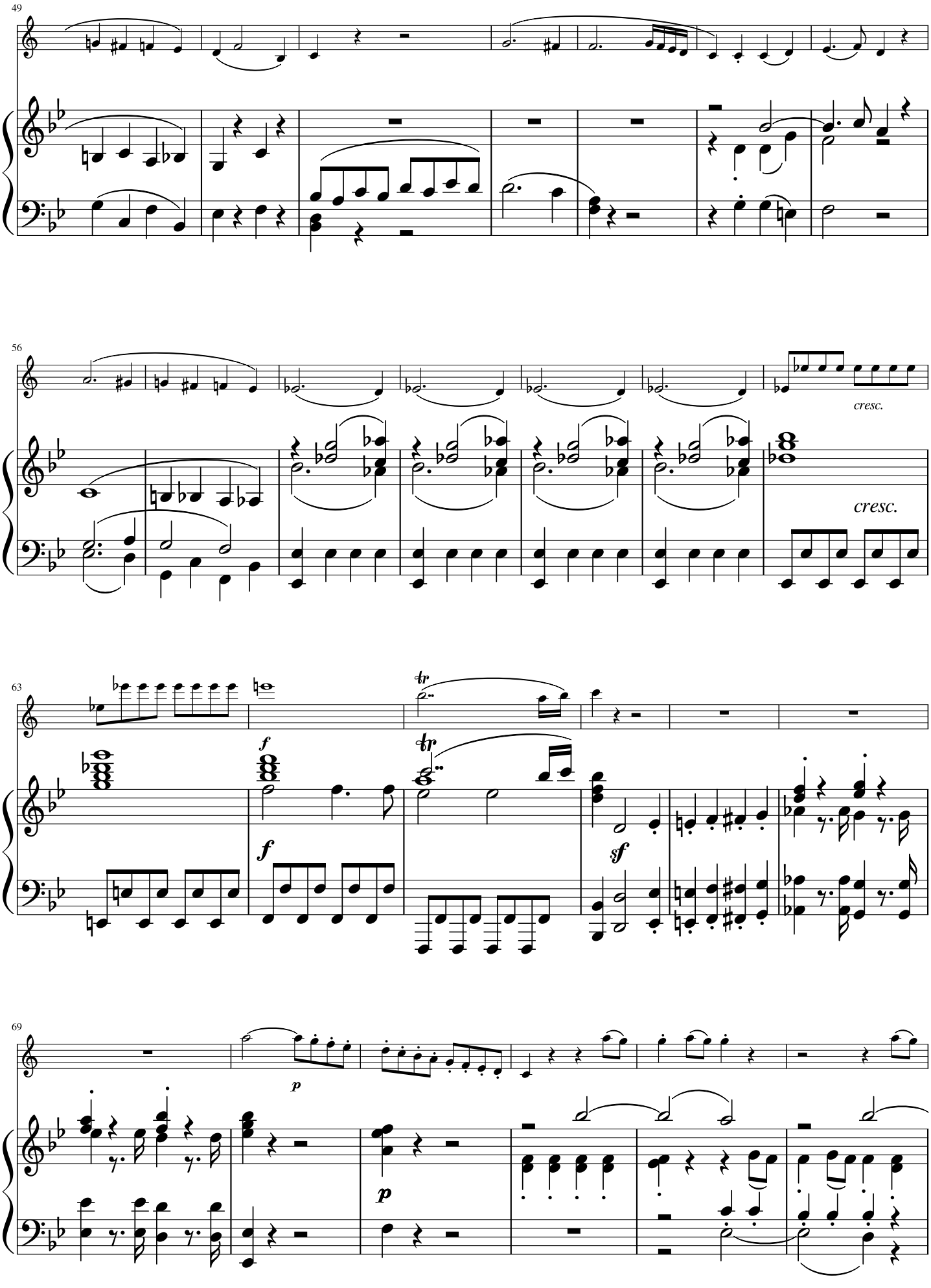
Transcription pour clarinette et piano

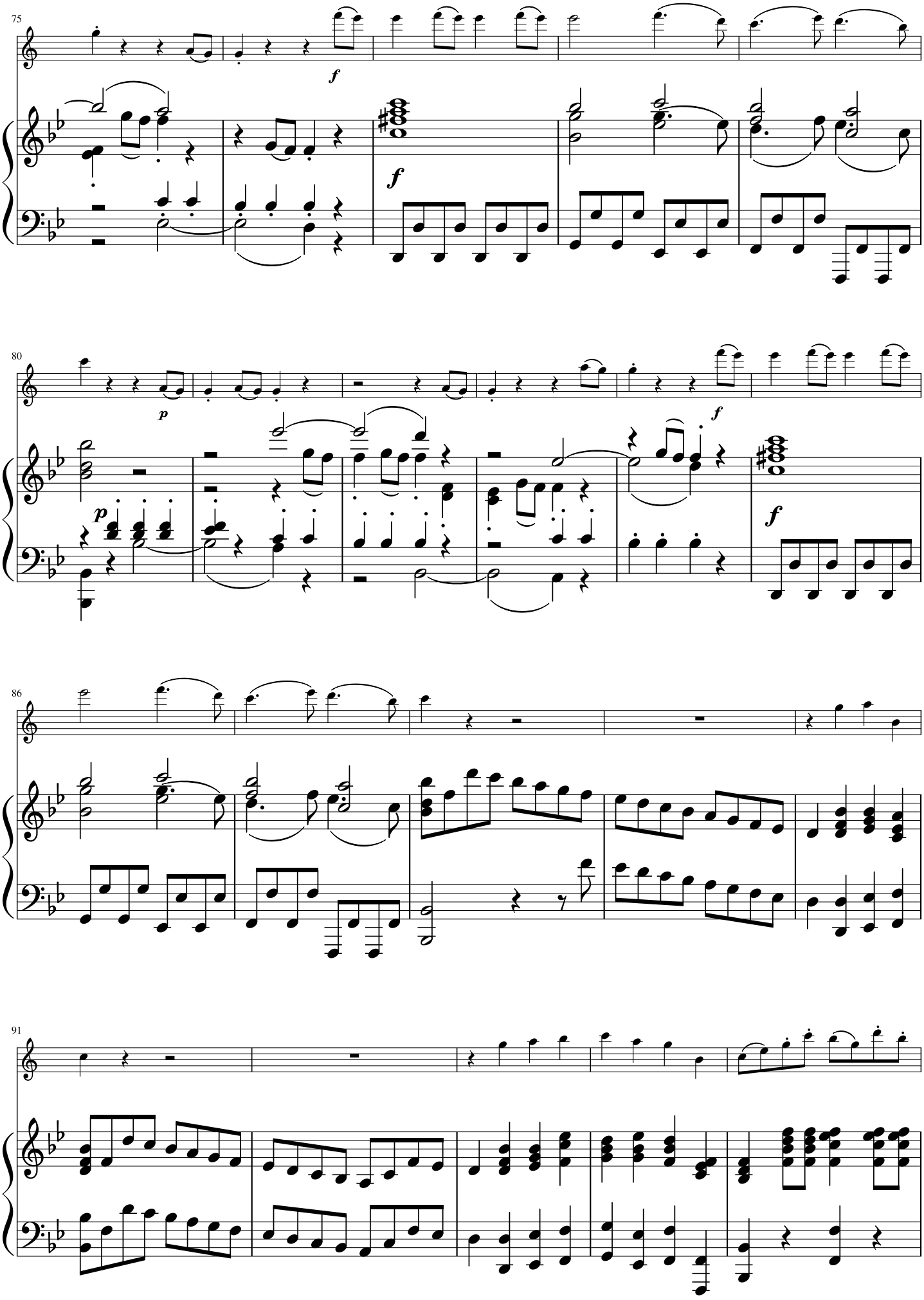
Transcription: Emmanuel Legrand

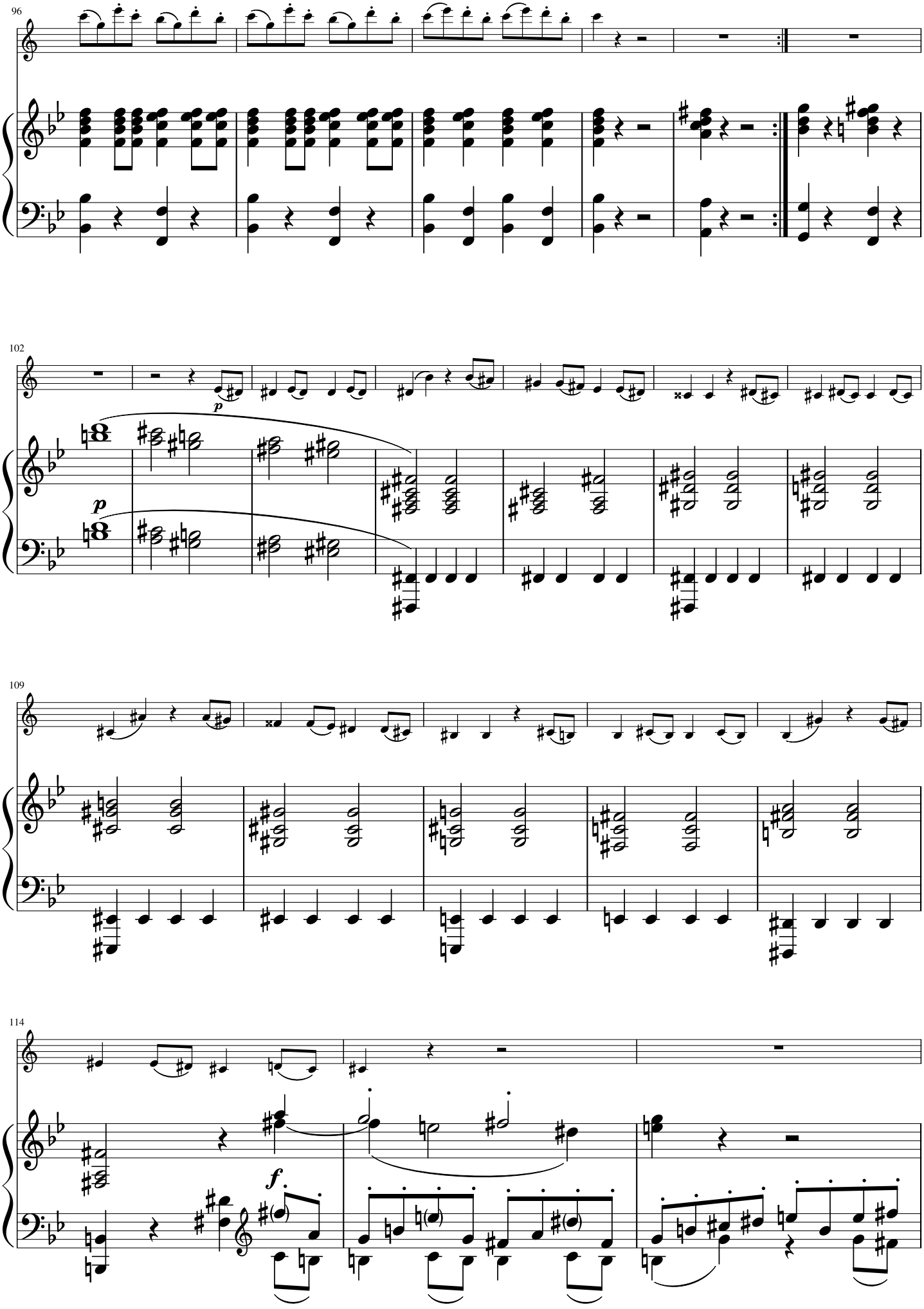
W.A. Mozart (1756-1791)

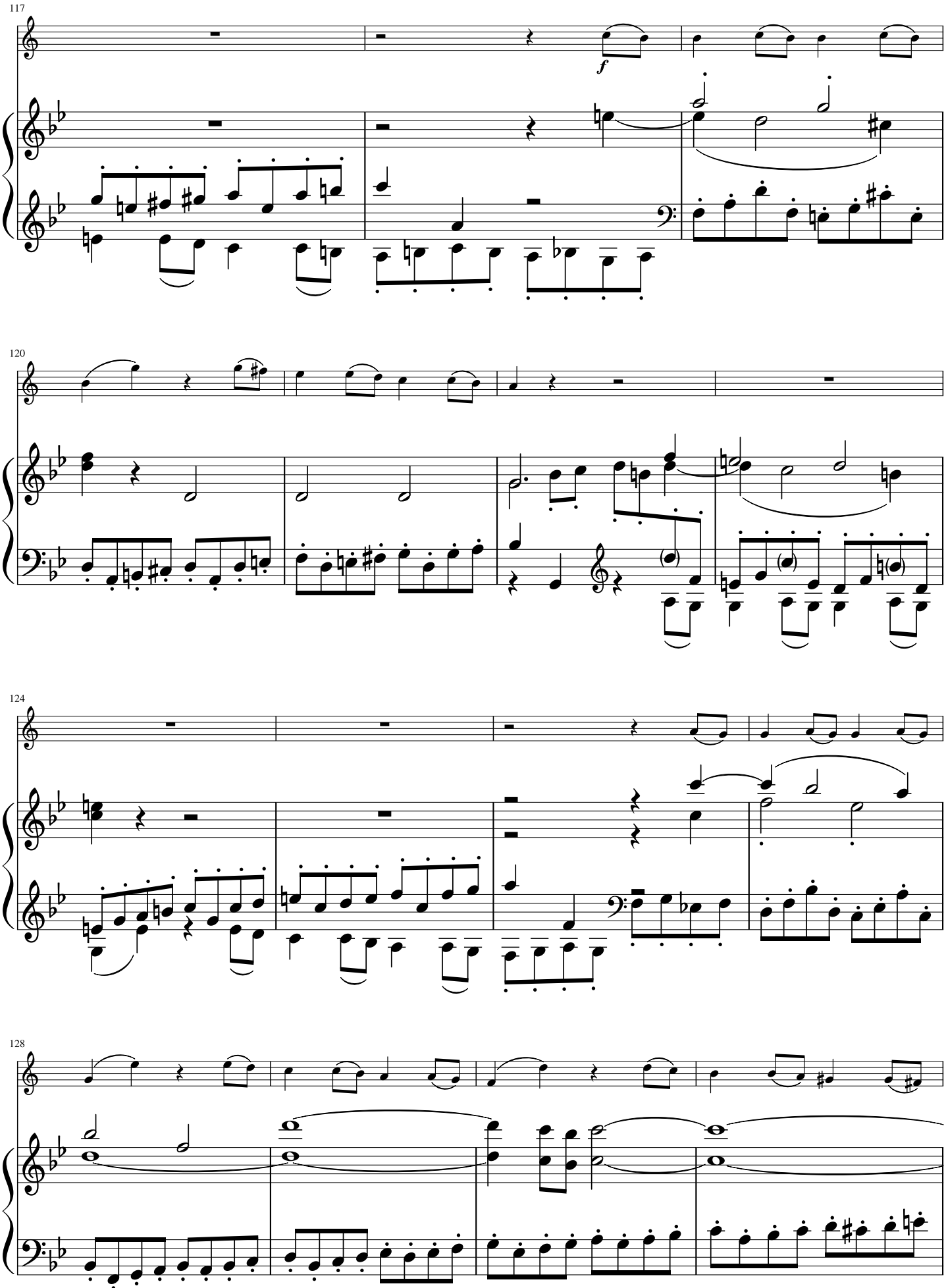


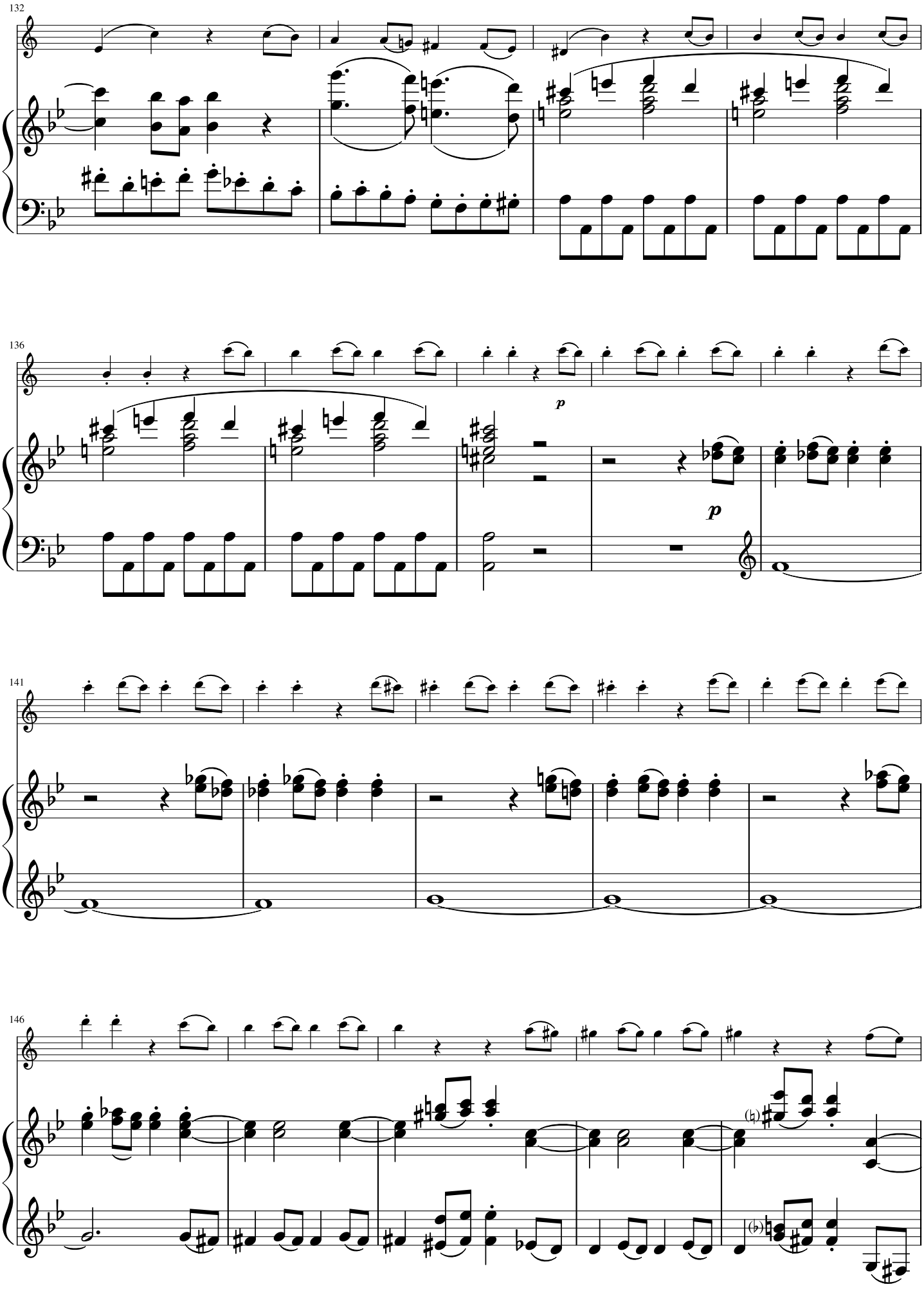

22
f
29
f
sf
35
sf
41
p
p

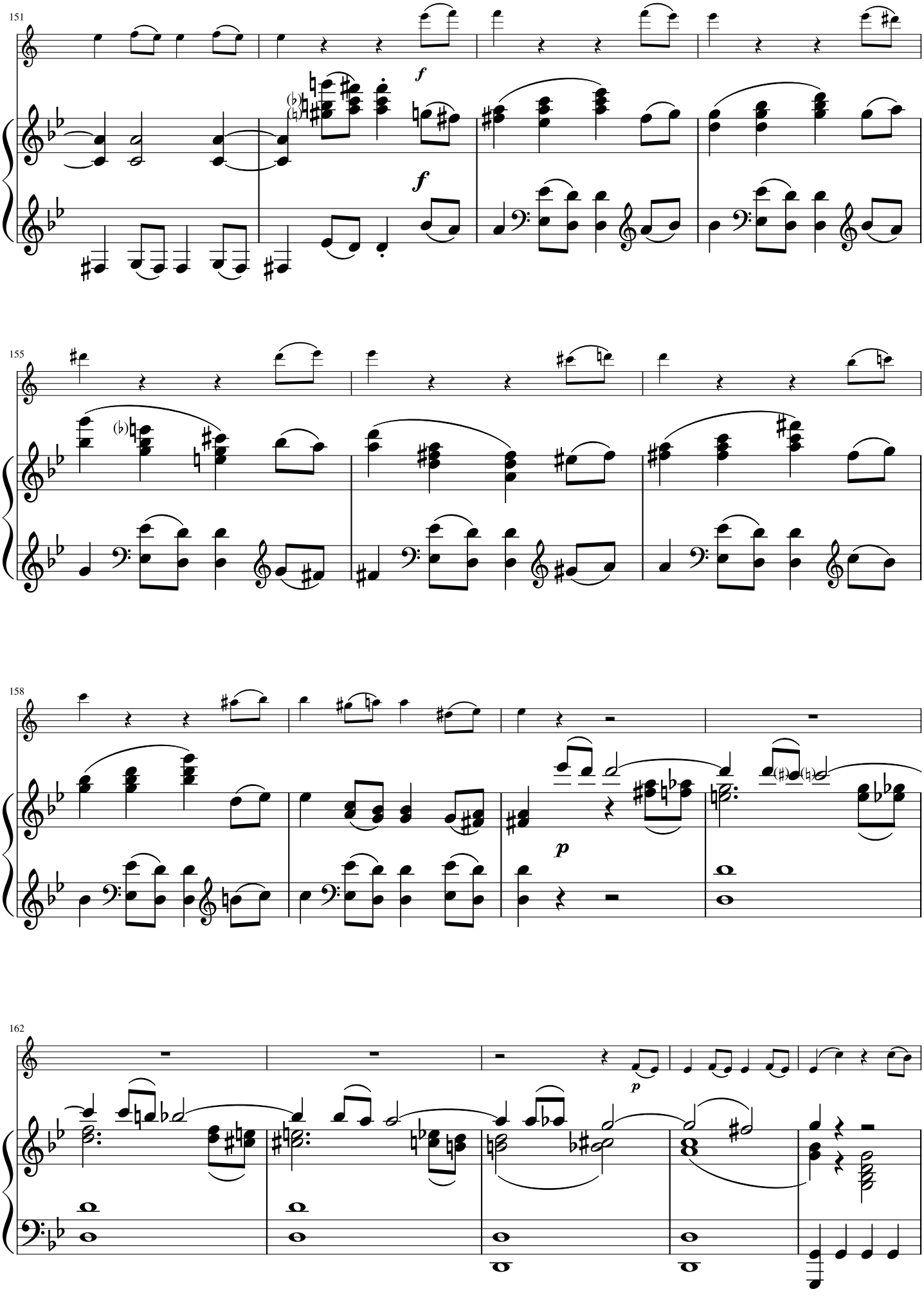

49
56
cresc.
cresc.
63
tr
tr
f
f
f
sf
69
p
p

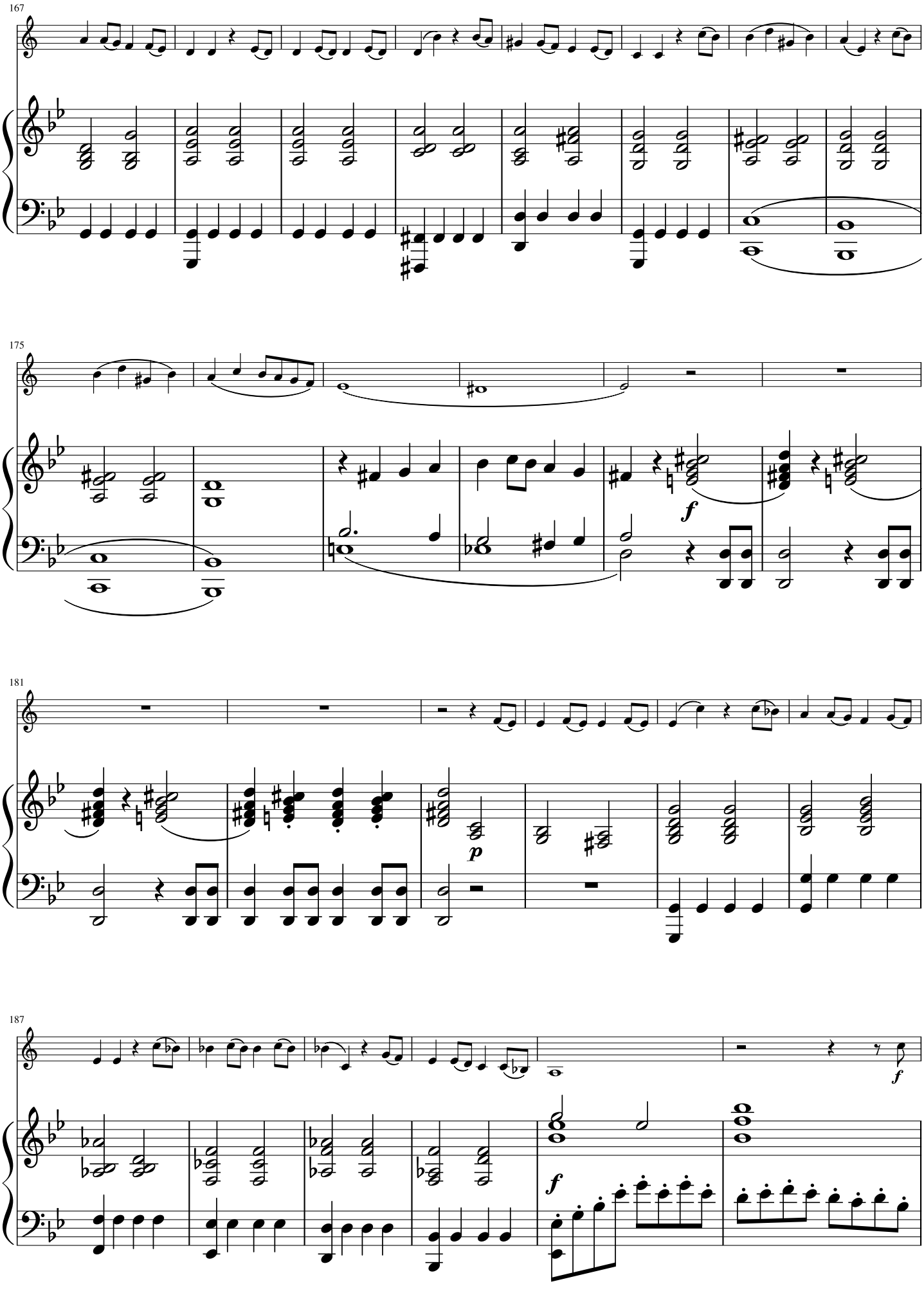

75
f
f
80
p
p
f
f
86
91

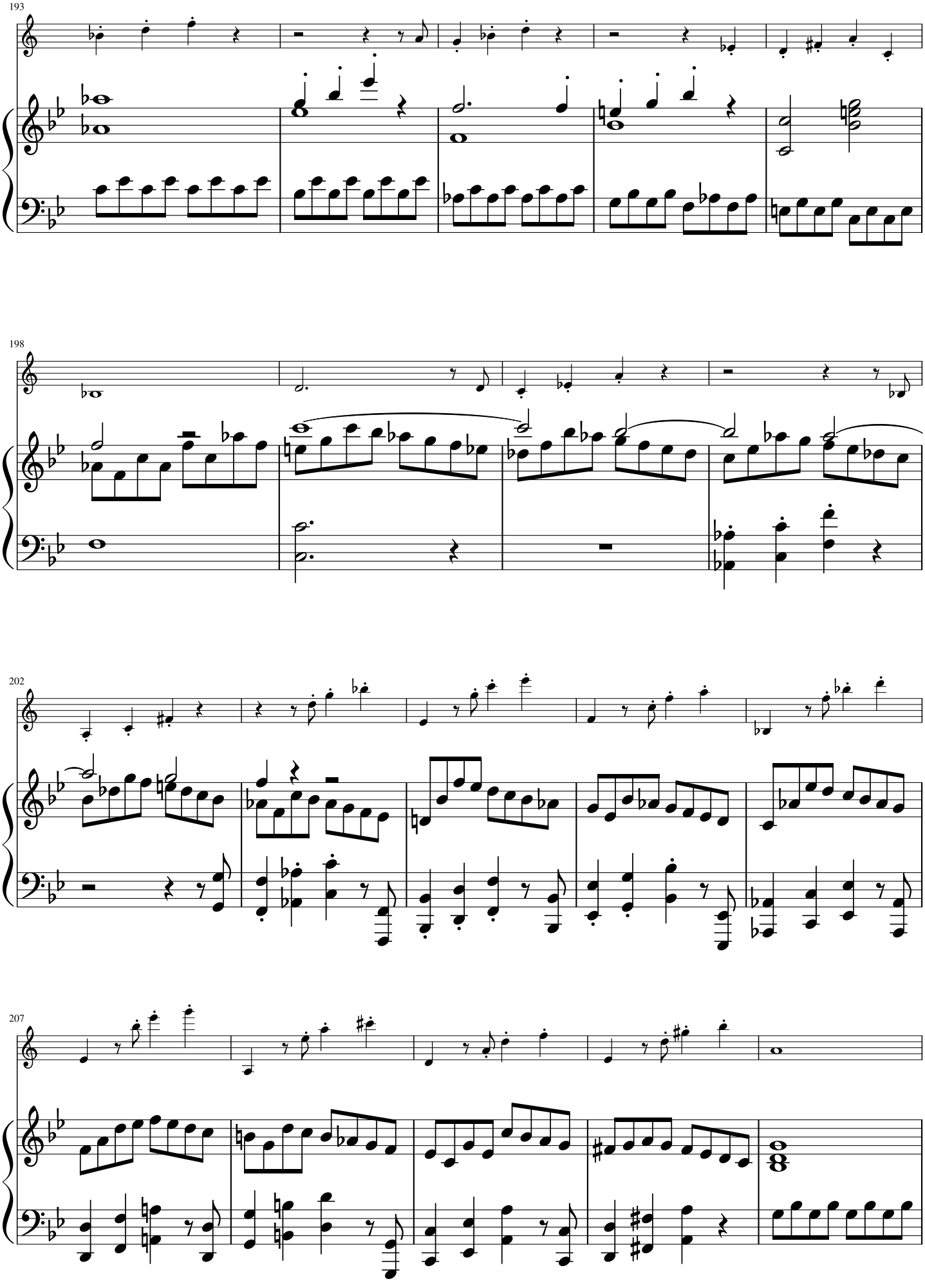

96
102
p
p
109
114
f


117
f
120
124
128


132
136
p
p
141
146


151
f
f
155
158
p
162
p


167
175
181
187
f
p
f
f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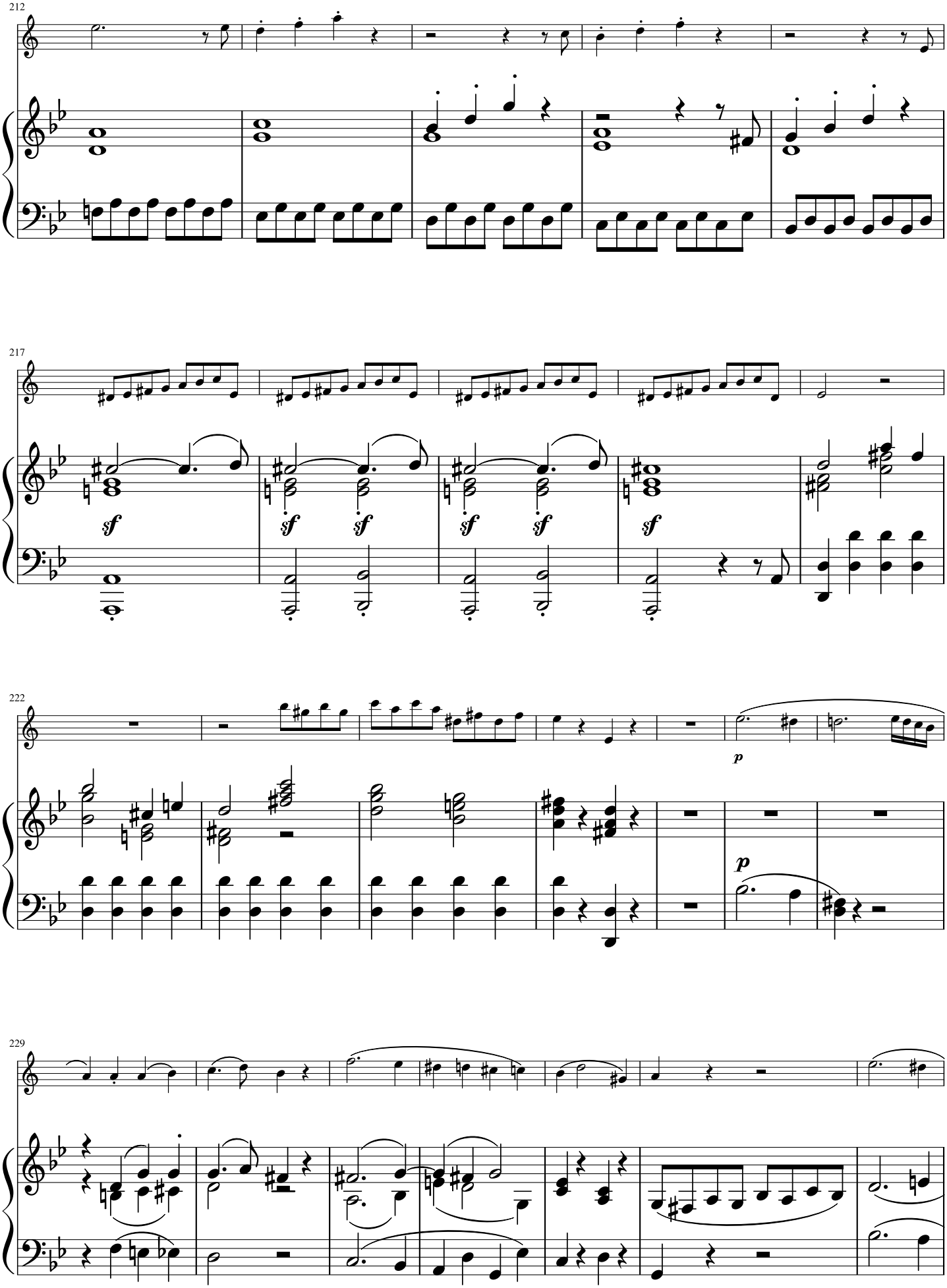
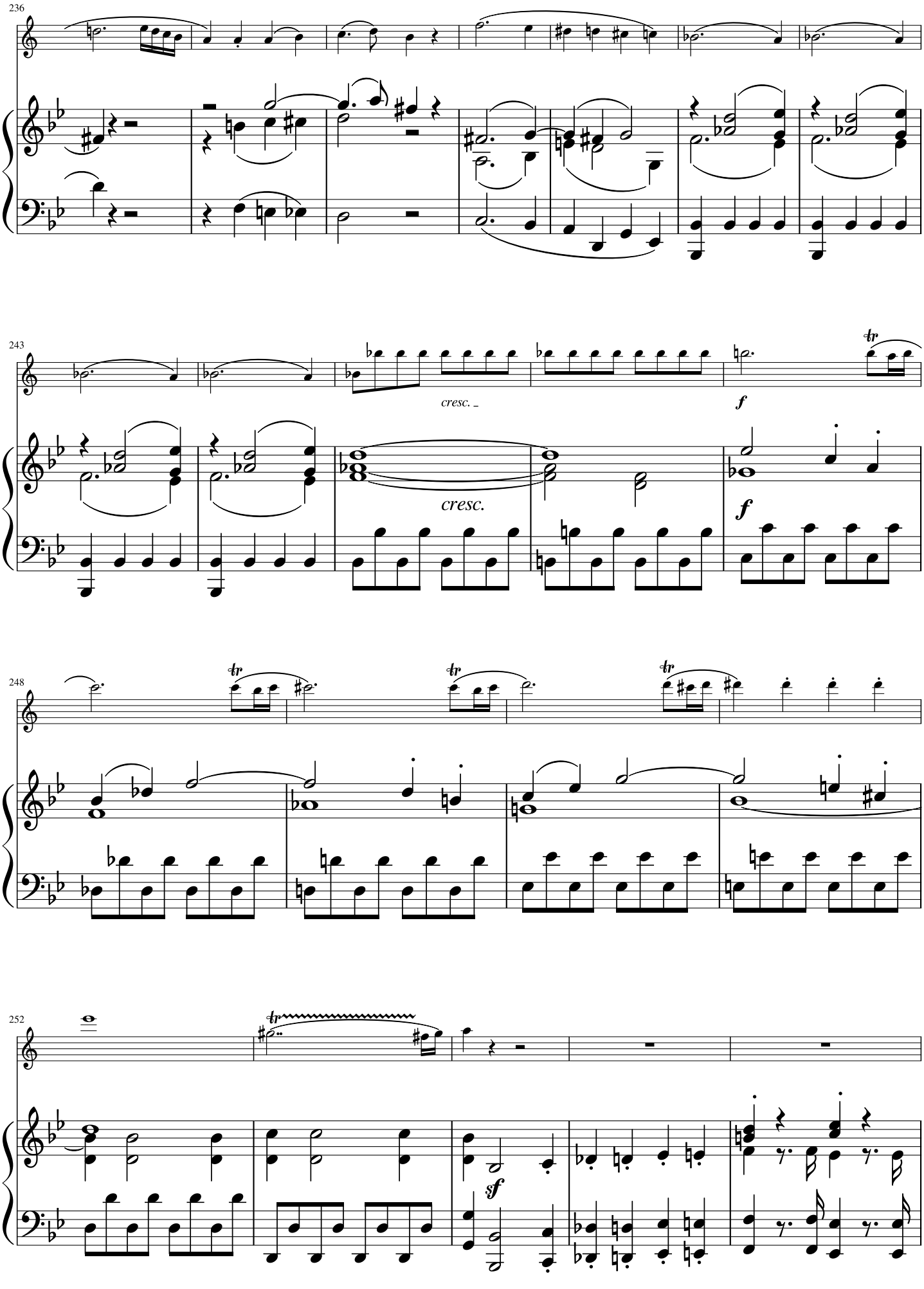
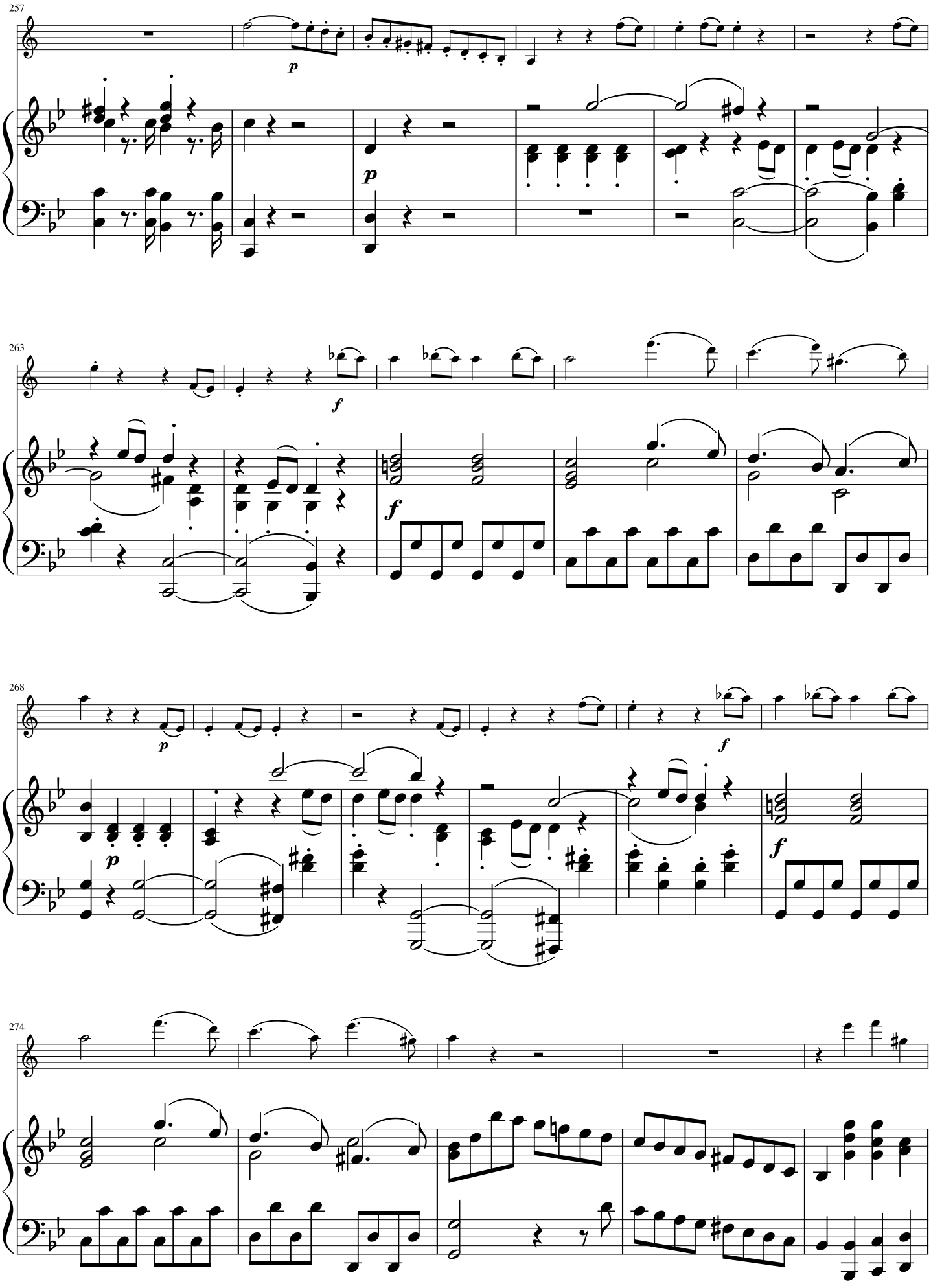
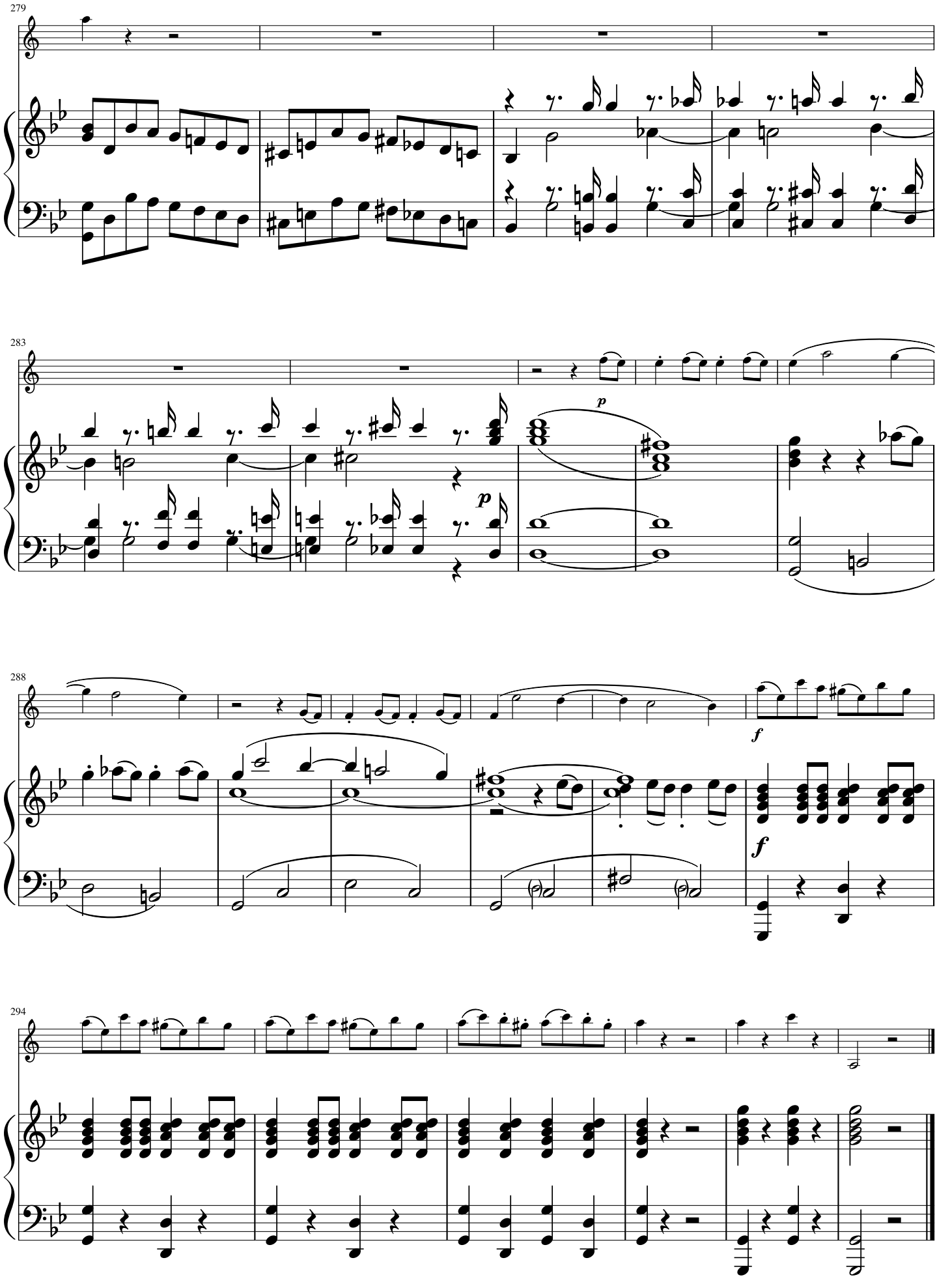
202
207


212
217
sf
222
p
229


236
243
cresc.
cresc.
f
f
248
252
sf


257
p
263
f
268
p
f
274



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Clarinette

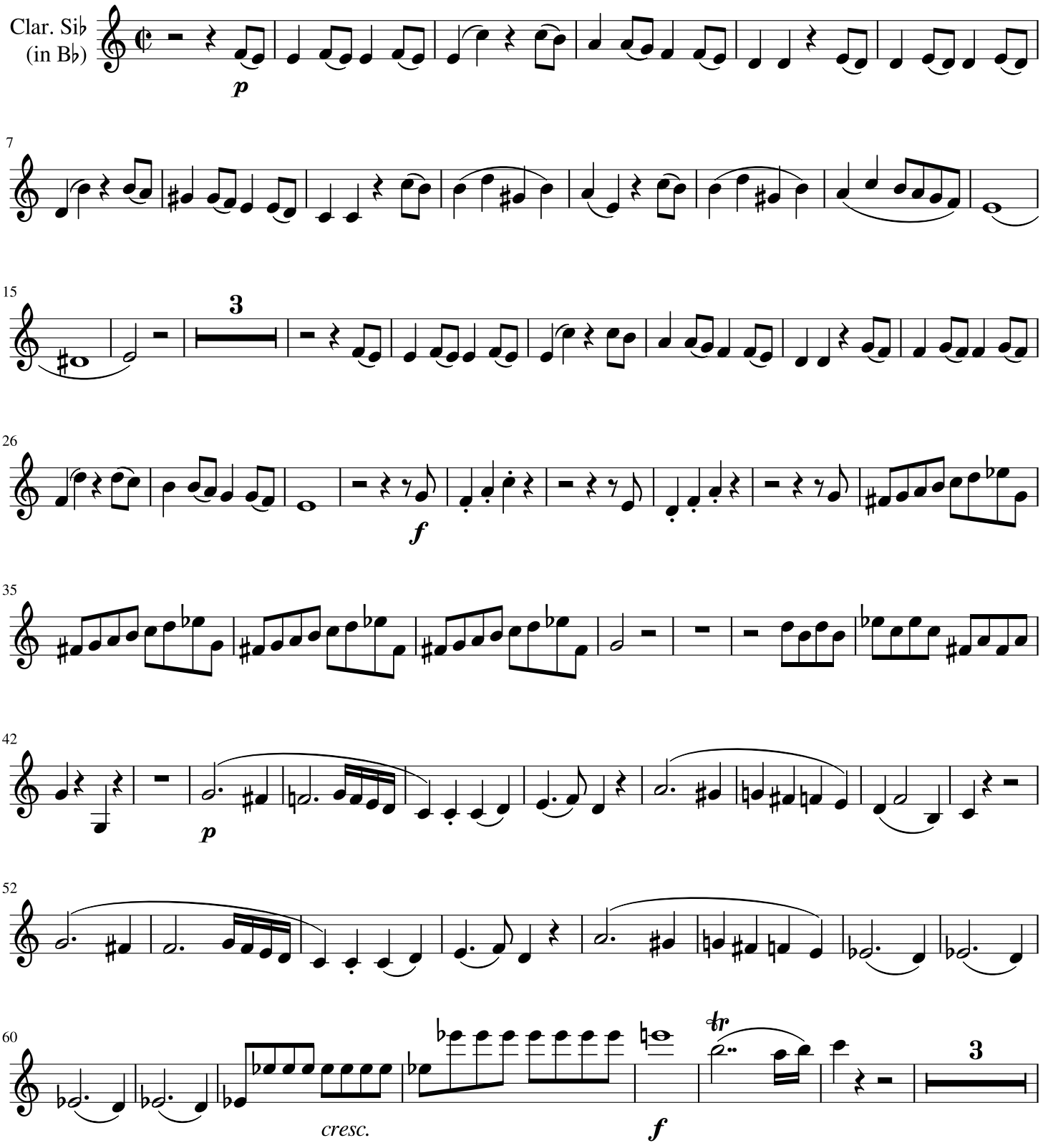
Symphonie n°40 (K.550)
premier mouvement

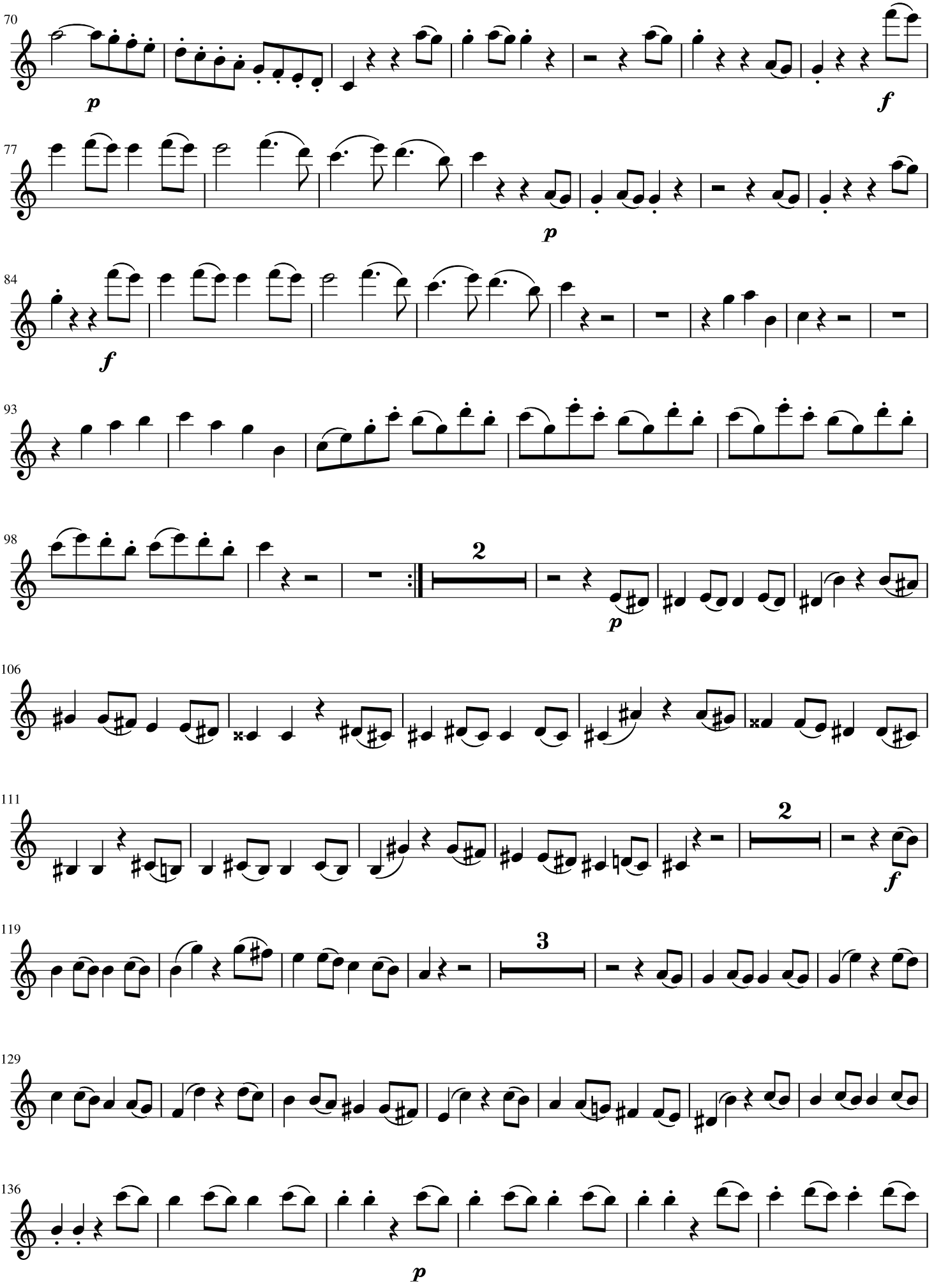
Transcription pour clarinette et piano

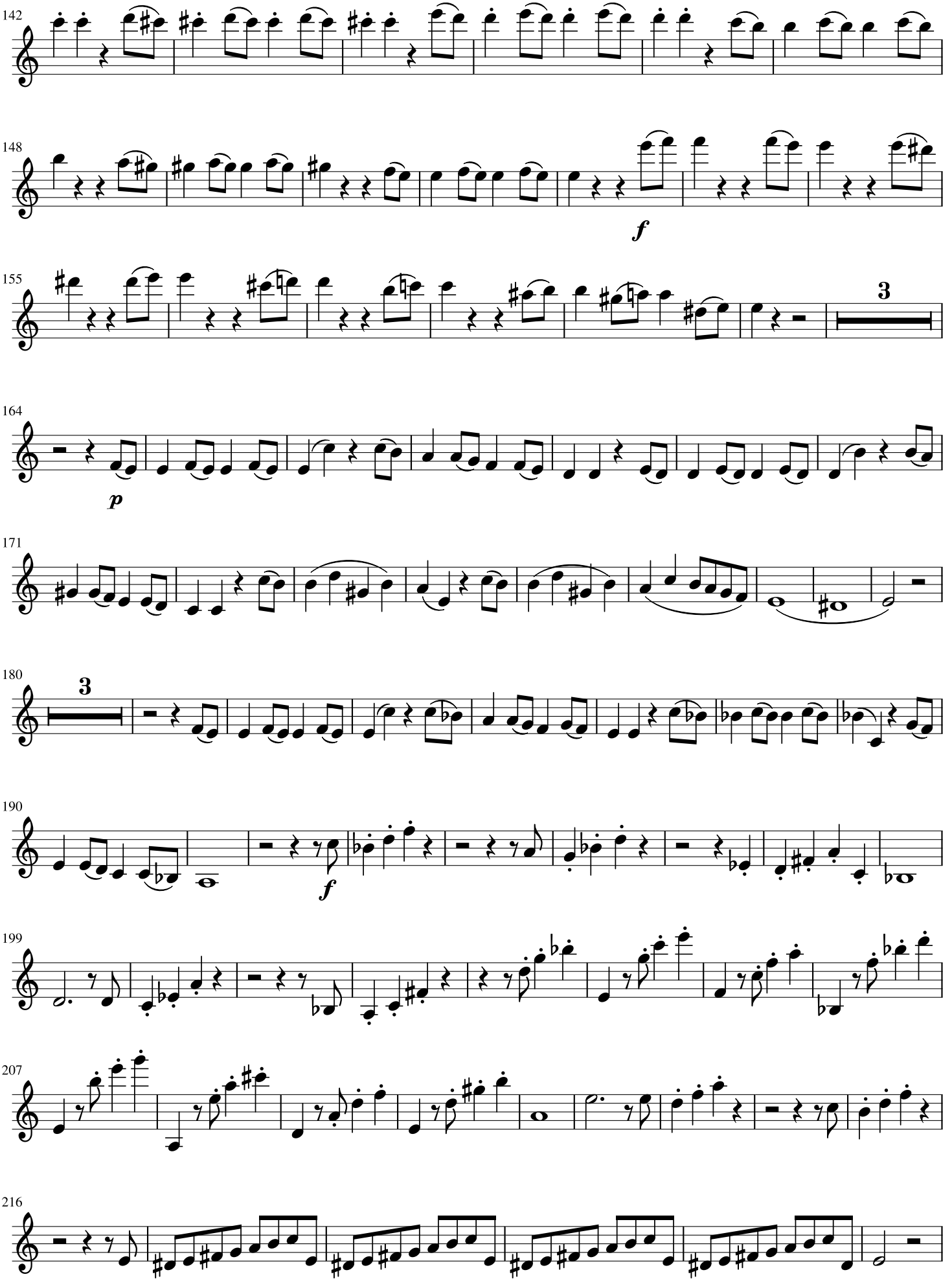
Transcription: Emmanuel Legrand

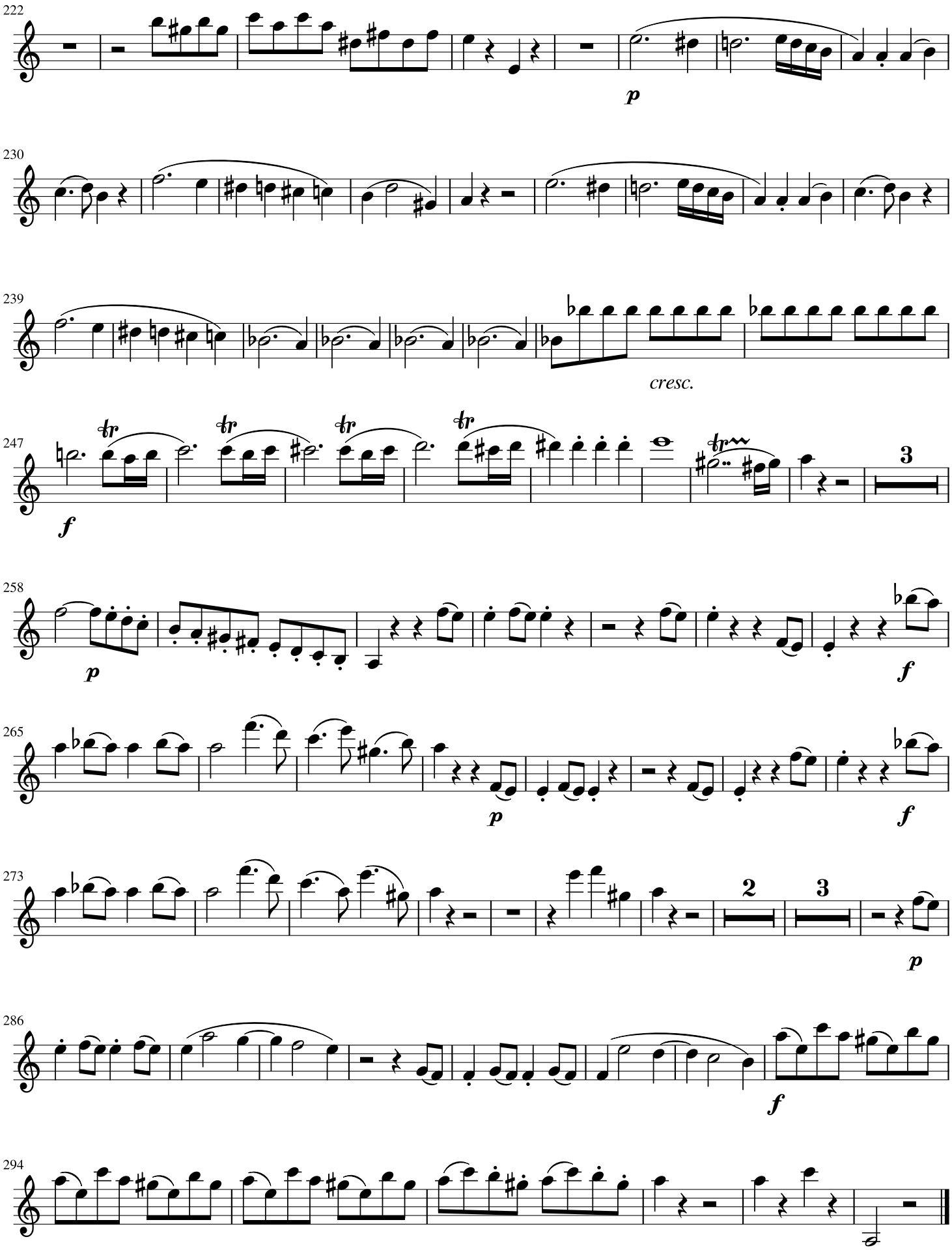
W.A. Mozart (1756-1791)

Allegro molto




70
p
f
77
p
84
f
93
98
2
p
106
111
2
f
119
3
129
136
p


142
148
f
155
3
164
p
171
180
3
190
f
199
207
216



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Notes

Cette transcription est basée sur les partitions du domaine public disponibles sur le site imslp.org, parmi lesquelles principalement l'édition Breitkopf & Härtel de 1880.

A quelques endroits, on peut se demander si la partition d'origine ne contient pas des erreurs, que Mozart n'aurait pas pris le temps de corriger, pris par ses nombreuses compositions de l'année 1788 (voir par ex. http://www.mozartproject.org/compositions/ko_86_91.html).
On ne peut bien sûr avoir aucune certitude. Aussi les « corrections » proposées figurent en petits caractères entre parenthèses. On trouvera les cas correspondants :

- mes. 150 et 152, piano: altérations. A. Schoenberg, dans son cours d'harmonie (Harmonielehre, 1922), pense que les dissonances d'origine sont intentionnelles; l'exécution au piano conduit à douter de cela, s'agissant d'une musique de la fin du XVIII^{e} siècle.
- mes. 155, piano: altération
- mes. 161, piano: altération
- mes. 291-292, piano: note de basse. D'un point de vue harmonique le Ré est plus vraisemblable mes. 292, la phrase incite à jouer la même note mes. 291.

Notes

The transcription is based on the public domain scores available on the imslp.org site, mainly the Breitkopf & Härtel edition of 1880.

At a few specific places, one can wonder if the original score contains errors that Mozart would not have taken time to correct, being so busy with his many compositions of the year 1788 (see e.g. http://www.mozartproject.org/compositions/ko_86_91.html).
There can be of course no certainty at all. The proposed « corrections » are given in small print in parentheses. The corresponding cases are :

- bar 150 and 152, piano: alterations. A. Schoenberg, in his harmony treaty (Harmonielehre, 1922), believes that the original dissonances are intentional; the performance on the piano leads to doubt of this, in the case of a music of the late XVIIIth century.
- bar 155, piano: alteration
- bar 161, piano: alteration
- bar 291-292, piano: bass note. From harmony point of view D is more likely bar 292, the bass phrasing pushes then to play the same note bar 291.