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für Klarinette und Orchester

f-Moll - op. 73

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KONZERT Nr. 1

FÜR KLARINETTE UND ORCHESTER

f-Moll

op. 73

Nach dem Autograph herausgegeben von

Günter Haußwald

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VEB BREITKOPF & HÄRTEL MUSIKVERLAG
LEIPZIG

ORCHESTERBESETZUNG

2 Flöten

2 Oboen

2 Fagotte

2 Hörner in F

2 Trompeten in F

· Pauken

Solo-Klarinette in B

Streicher

Aufführungsdauer: 20 Minuten

Erstes Konzert

für Klarinette und Orchester

Carl Maria von Weber, Op. 73
Nach dem Autograph herausgegeben
von Günter Haußwald

Allegro

Flöten I II
Oboen I II
Fagotte I II
Hörner in F I II
Trompeten in F I II
Pauken in C, F
Solo-Klarinette in B

Allegro

Violine I *pp*
Violine II *pp* *tr*
Viola *pp*
Violoncell *pp*
Kontrabaß *pp*

9

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I
Fag. II

Hr. I
(F) II

Trpt. I
(F) II

Pk.

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

ff *a2*

18

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I
Fag. II

Hr. I
(F) II

Trpt. I
(F) II

Pk.

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

(A)

ff *a2*

Viol. I

Viol. II

Viola

Vcll.

K.-B.

(A)

ff *a2*

25

Fl. I
II

Ob. I
II

Fag. I
II

Hr. I
(F) II

Trpt. I
(F) II

Pk.

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

34

(B)

Fl. I
II

Ob. I
II

Fag. I
II

Hr. I
(F) II

Pk.

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

pp

pp

pp

pp

pp

pp

43

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

pp

56

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

65

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

(C)

f *ff*

139

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

tr

MB.

145 (G)

Fl. I II

Ob. I II

Fag. I II

Hr. I (F) II

Trpt. I (F) II

Pk.

ff

a 2

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

ff

(G)

MB. Wenn die Kadenz von Baermann (siehe Anhang Nr. 1) gespielt wird, fallen diese Γ Γ beiden Takte aus.

153

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I
Fag. II

Hr. I
(F) II

Trpt. I
(F) II

Pk.

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll. I

K.-B.

162

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I
Fag. II

Hr. I
(F) II

Trpt. I
(F) II

Pk.

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll. I

K.-B.

170

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

183

Fl. I

Fl. II

Hr. I (F) II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

192 (I)

Fag. I

Fag. II

Hr. I (F) II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

198

Fl. I

Ob. I

Fag. I

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

I Solo

p

I Solo

coll'arco

coll'arco

div. coll'arco

coll'arco

coll'arco

203

Fl. I

Ob. I

Fag. I

Fag. II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

I Solo

p

pp

208

Fl. I

Ob. I

Fag. I
II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

213

Fl. I

Ob. I

Fag. I

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

(K)

(K)

f

f

f

220

Soli

Hr. I (F) II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K. B.

pp

pp

pp

pp

pp

231

(L)

F1. I II

Ob. I II

Fag. I II

Hr. I (F) II

Pk.

Solo-Klar. (B)

Viol. I (L)

Viol. II

Viola

Vcll.

K. B.

pp *crescendo*

pp *crescendo*

pp *crescendo*

pp *crescendo*

pp *crescendo*

pp *crescendo*

241

Musical score for measures 241-245. The score includes parts for Fl. I & II, Ob. I & II, Fag. I & II, Hr. I & (F) II, Pk., Solo-Klar. (B), Viol. I & II, Viola, Vcll., and K-B. The Solo-Klar. (B) part features a prominent melodic line with many accidentals. Dynamics include *f* and *ff*. A double bar line is present at the end of measure 245.

246

Musical score for measures 246-250. The score includes parts for Fl. I & II, Ob. I & II, Fag. I & II, Hr. I & (F) II, Trpt. I & (F) II, Pk., Solo-Klar. (B), Viol. I & II, Viola, Vcll., and K-B. A tempo marking *(M)* is present above the Flute part. Dynamics include *ff*. A double bar line is present at the end of measure 250.

254

Musical score for measures 254-259. The score includes parts for Flute I and II, Oboe I and II, Bassoon I and II, Horn I and II (F), Trumpet I and II (F), Trombone, Solo Clarinet (B), Violin I and II, Viola, Violoncello, and Kontrabaß. The Solo Clarinet part features a prominent melodic line with a forte (*ff*) dynamic and a fermata. The woodwinds and strings provide harmonic support with various dynamics such as *p*, *pp*, and *ppp*. A first ending bracket is present above the Solo Clarinet part.

260

Musical score for measures 260-265. The score includes parts for Horn I and II (F), Trumpet I and II (F), Trombone, Solo Clarinet (B), Violin I and II, Viola, Violoncello, and Kontrabaß. The Solo Clarinet part continues with a melodic line, marked with accents and a *p* dynamic. The woodwinds and strings provide harmonic support with various dynamics such as *p*, *pp*, and *ppp*.

264

(N)

Fl. I II
Ob. I II
Fag. I II
Hr. I (F) II
Trpt. I (F) II
Pk.
Solo-Klar. (B)
Viol. I
Viol. II
Viola
Vcll.
K.-B.

276

ritardando poco a poco

morendo

Fl. I II
Ob. I II
Fag. I II
Hr. I (F) II
Trpt. I (F) II
Pk.
Solo-Klar. (B)
Viol. I
Viol. II
Viola
Vcll.
K.-B.

Adagio ma non troppo

Flöten I II
Oboen I II
Fagotte I II
Hörner in Es, C I II III
Solo-Klarinette in B

Adagio ma non troppo

Violine I
Violine II
Viola
Violoncell
Kontrabaß



7

Fl. I II
Fag. I II
Solo-Klar. (B)
Viol. I
Viol. II
Viola
Vcll.
K. B.

14 (O)

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I
Fag. II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

p

21 (P)

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I
Fag. II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

f

mf

f

p

28

(Q)

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I
Fag. II

Solo-Klar. (B)

Viol. I
Viol. II

Viola

Vcll.

K.-B.

33

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I
Fag. II

Solo-Klar. (B)

Viol. I
Viol. II

Viola

Vcll.

K.-B.

37

Fl. I II

Ob. I II

Fag. I II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll. K-B.

41 (R) Soli

Hr. (Es) I II III

Solo-Klar. (B)

49

Hr. (Es) I II III

Solo-Klar. (B)

60

Hr. (Es) I II III

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

(S) pizz.

a2 muta in C

70

Fl. I II

Ob. I II

Fag. I II

Hr. I II (C)

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K. B.

coll'arco

p

77

Ob. I II

Fag. I II

Hr. I II III (C)

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K. B.

(T)

f (*>*) *p*

p

pp

f

pp

pp

f (*>*) *p*

f

f (*>*) *p*

f

f

f

f

Rondo

Allegretto

Flöten I II
Oboen I II
Fagotte I II
Hörner in F I II
Trompeten in F I II
Pauken in C,F
Solo-Klarinette in B
Violine I
Violine II
Viola
Violoncell
Kontrabaß

Allegretto

p *fp* *fp* *fp*

Detailed description: This system contains the first six staves of the musical score. The woodwind section (Flöten, Oboen, Fagotte, Hörner in F, Trompeten in F, and Pauken in C,F) is mostly silent, indicated by rests. The Solo-Klarinette in B has a melodic line starting with a quarter note G4, followed by eighth notes. The string section (Violine I, Violine II, Viola, Violoncell, and Kontrabaß) provides accompaniment. The Violoncell part starts with a half note G2, marked *fp*. The Viola part starts with a half note G3, marked *p*. The Violine I and II parts start with quarter notes G4 and A4, marked *p*.

Solo-Klar. (B)
Viol. I
Viol. II
Viola
Vcll.
K.-B.

(17)

fp *fp*

Detailed description: This system contains the second six staves of the musical score. The Solo-Klarinette in B continues its melodic line, marked with a breath mark and a slur. The string section continues with accompaniment. The Violoncell part has a half note G2, marked *fp*. The Viola part has a half note G3, marked *p*. The Violine I and II parts have quarter notes G4 and A4, marked *p*. The system ends with a double bar line and repeat signs.

58

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I
Fag. II

Hr. I
(F) II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

f

pizz.

p

(C)

coll' arco

66

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I
Fag. II

Hr. I
(F) II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

f

pp

p

(C)

coll' arco

73

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I

Hr. I
(F) II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

p

pizz.

pizz.

80 (D)

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I

Hr. I
(F) II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

Solo

p

pp

coll'arco

fp

fp

fp

fp

fp

87

Fag. I

Hr. I
(F) II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll. *pizz.* *coll'arco*

K.-B. *coll'arco*

95

F1. I (E) (F)

Ob. I II *ff*

Fag. I II *ff*

Hr. I (F) II *ff*

Trpt. I (F) II *ff*

Pk. *ff*

Solo-Klar. (B)

Viol. I (E) (F) *ff*

Viol. II *ff*

Viola *ff*

Vcll. *ff*

K.-B. *ff*

107

Fl. I II

Ob. I II

Fag. I II

Hr. I (F) II

Trpt. I (F) II

Pk.

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K-B.

118

Fl. I II

Ob. I II

Fag. I II

Hr. I (F) II

Trpt. I (F) II

Pk.

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K-B.

132 (G)

Solo-Klar. (B)

Viol. I *pp*

Viol. II *pp*

Viola *pp pizz.*

Vcll. *pp*

K.-B.

142 151 (H) Soli *pp*

Fag. I

Fag. II

Solo-Klar. (B)

Viol. I 151 (H)

Viol. II

Viola

Vcll. *coll'arco*

K.-B.

156 (I)

Fag. I

Fag. II

Hr. I

Hr. II (F) II

Solo-Klar. (B) *f*

Viol. I (I)

Viol. II

Viola

Vcll.

K.-B.

172

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I
Fag. II

Hr. I
(F) II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

184 (K)

Fl. I
Fl. II

Ob. I
Ob. II

Fag. I
Fag. II

Hr. I
(F) II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

I Solo

Solo

a 2

p

cresc.

cresc.

cresc.

207

Ob. I II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K-B.

I (M)

pizz.

pizz.

pizz.

pizz. p

p

214

Ob. I

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K-B.

b>

220

Ob. I II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K-B.

I

pp

f

226 (N)

Fl. I
II

Ob. I
II

Fag. I
II

Hr. I
(F) II

Trpt. I
(F) II

Pk.

Solo-Klar. (B)

Viol. I
coll' arco

Viol. II
coll' arco

Viola
coll' arco

Vcll.
coll' arco

K.-B.
coll' arco

237

Fag. I
II

Solo-Klar. (B)

Viol. I
pp

Viol. II
pp

Viola
pp

Vcll.
pp

K.-B.
pp

248 (O)

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

254

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

262 (P)

Ob. I

Ob. II

Fag. I

Fag. II

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

270

Fl. I
Fl. II
Ob. I
Ob. II
Fag. I
Fag. II
Hr. I
(F) II
Solo-Klar. (B)
Viol. I
Viol. II
Viola
Vcll.
K.-B.

Detailed description: This system of musical notation covers measures 270 to 275. The woodwinds (Flutes, Oboes, Bassoons, Horns) are mostly silent, indicated by rests. The Solo Clarinet (B) plays a melodic line with eighth and sixteenth notes. The strings (Violins, Viola, Violoncello, Double Bass) play a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat).

276

Fl. I
Fl. II
Ob. I
Ob. II
Fag. I
Fag. II
Hr. I
(F) II
Solo-Klar. (B)
Viol. I
Viol. II
Viola
Vcll.
K.-B.

Detailed description: This system of musical notation covers measures 276 to 281. A dynamic shift occurs at measure 276, marked with a double bar line and a fermata. From measure 276 onwards, the woodwinds and strings play a complex, rhythmic texture. The Solo Clarinet (B) continues with a melodic line. The key signature changes to two flats (B-flat and E-flat) at measure 276. Dynamics include *ff* (fortissimo) and *p* (piano).

284

Fl. I
Fl. II
Ob. I
Ob. II
Fag. I
Fag. II
Hr. I
(F) II
Solo-
Klar.
(B)
Viol. I
Viol. II
Viola
Vcll.
K.-B.

ff *pp*

296

(R)

Ob. I
Ob. II
Fag. I
Fag. II
Hr. I
(F) II
Trpt. I
(F) II
Pk.
Solo-
Klar.
(B)
Viol. I
Viol. II
Viola
Vcll.
K.-B.

ff *p* *pp* *simile*

Soli

pp *simile*

(R)

306

Fag. I

Hr. I (F) II

Trpt. I (F) II

Pk.

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

312 (S)

Fl. I II

Ob. I II

Fag. I II

Hr. I (F) II

Trpt. I (F) II

Pk.

Solo-Klar. (B)

Viol. I

Viol. II

Viola

Vcll.

K.-B.

318

Fl. I
Fl. II
Ob. I
Ob. II
Fag. I
Fag. II
Hr. I
(F) II
Trpt. I
(F) II
Pk.
Solo-
Klar.
(B)
Viol. I
Viol. II
Viola
Vcll.
K-B.

325

Fl. I
Fl. II
Ob. I
Ob. II
Fag. I
Fag. II
Hr. I
(F) II
Trpt. I
(F) II
Pk.
Solo-
Klar.
(B)
Viol. I
Viol. II
Viola
Vcll.
K-B.

334

Fl. I II
Ob. I II
Fag. I II
Hr. I (F) II
Trpt. I (F) II
Pk.
Solo-Klar. (B)
Viol. I
Viol. II
Viola
Vcll.
K:B.

343

Fl. I II
Fag. I II
Hr. I (F) II
Solo-Klar. (B)
Viol. I
Viol. II
Viola
Vcll.
K:B.

350 (U)

Fl. I
Fl. II
Ob. I
Ob. II
Fag. I
Fag. II
Hr. I
(F) II
Solo-
Klar.
(B)
Viol. I
Viol. II
Viola
Vcll.
K.-B.

359

Fl. I
Fl. II
Ob. I
Ob. II
Fag. I
Fag. II
Hr. I
(F) II
Trpt. I
(F) II
Pk.
Solo-
Klar.
(B)
Viol. I
Viol. II
Viola
Vcll.
K.-B.

ANHANG

Nr. 1. Baermanns Kadenz, im 1. Satz nach Takt 142 eingeschoben:

Musical score for Baermann's cadenza in the first movement, measures 142-158. The score is arranged in four systems, each with five staves: Solo-Klar. (B), Viol. I, Viol. II, Viola, and Vcll. u. K.-B. The first system includes dynamics *f*, *p*, *scherzando*, and *pp*. The second system includes *cresc.*, *f*, and *p*. The third system includes *ff*. The fourth system includes *Cad.*, *ruhig*, *accel.*, *p*, *cresc.*, and *rit.*

Nr. 2. Webers Bearbeitung der ersten Hornstelle im 2. Satz, Takt 41 ff.

Musical score for Weber's first horn part in the second movement, measures 41-58. The score is arranged in two systems, each with three staves: Viol. I, Viol. II, and Vcll. The first system starts at measure 41. The second system starts at measure 58.

Nr. 3. Webers Bearbeitung der zweiten Hornstelle im 2. Satz, Takt 79 ff.

Musical score for Weber's second horn part in the second movement, measures 79-84. The score is arranged in three staves: Viol. I, Viola, and Vcll. It starts at measure 79.