W. A. MOZART

GALLIMATHIAS MUSICUM

(QUODLIBET)

K32

Arranged for 5 Recorder Players

In Various Combinations

by

Donald Williams

Scores

Arranged and set by DFW, February 2013

W A Mozart: Gallimathias musicum K32 - Arranged for recorders by Donald Williams - Notes.

1. General The various movements of this delightful mixture (composed when WAM was 10 years old) are mostly rather short. So too should be the pauses between movements. In order to fit the work to 5 players, I have not been able to use the same five recorders in each movement. Players need to have the parts and recorders for the various movements arranged ready to hand, so that the change-over at the end of each movement can be as smooth as possible.
I have not been able to produce a single part for each player, as I can't know how your group is going to handle the changes required.
For most of the cases where the composer (or the modern editor ?) marks 'attaca' I *have* kept the 'orchestration' the same, and produced a single part for the two movements.

2. Tempo All the tempo markings are original. The 'Fuga' (number 17) probably needs a cheerful tempo, (say ♩ = 108 – 120).

3. Keys
Movements are in the original keys, except Nos. 6 and 7. No. 6 was originally in A major; I have changed the chords slightly at the end of No. 5 so that No. 6 can be in the easier key of G. It then seemed logical to lower Nos.6a and 7 from D maj to C maj to match. No 8 returns to the original key sequence.

4. Dynamics
Some of the dynamics are original, but many are editorial (i.e. mine) – especially where the original dynamic is simply ***f*** throughout. I also made some allowance for the original orchestration – I felt, for example, that a recorder representing a single oboe in its lower register should not be as loud as a one playing a horn part – even if both are marked 'forte' in the original. Many of the longer forte passages I have changed to ***mf*** - otherwise players tend to try too hard, which can result in poor intonation.

<u>More detailed remarks:</u>

Nos. 1, 3, 6, 11, 16 – originally ***f*** throughout.
No. 2 The tune which starts in the Desc 2 (and later moves to the Treble) is marked ***f*** while the other parts are ***p***.

No. 4: Dynamics as original

No. 5. Dynamics editorial – original sparse or missing altogether

No. 7. Dynamics similar to original, except some 'solo' forte's have been changed to ***mf***

No. 8. (Originally a four-part chorus !) follows original ***p*** throughout

No. 9 Original has no dynamics at the start, and only sparse ones later. I have added a simple cadenza towards the end where the marking 'capriccio' suggests.

No. 10. As original

No. 12. For solo instruments, but no dynamics other than 'solo'

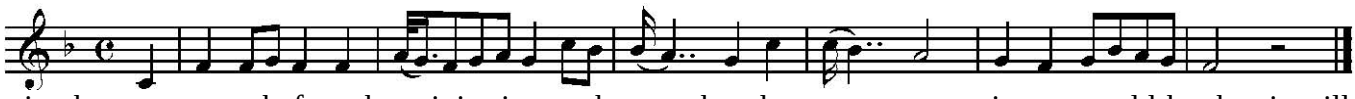
No. 13. Originally a cembalo (harpsichord) solo, so no dynamics in original. [Also has an Alberti bass in semiquavers which I have simplified considerably.] The old and the new Mozart editions have slightly different versions, so I give two versions – play whichever you prefer.

No. 14 Originally ***p*** for the first section and ***f*** for the second

No. 15. As original

No. 17. Originally ***f*** throughout, except for the markings in the bass part towards the end

Grace notes I have changed appoggiatura-quaver into two semiquavers without comment. In the fugue (No. 17) the only recording I have heard (Sir Neville Marinner) suggests that the theme should sound something like this:



That is, the grace note before the minim is not the crotchet that a true appoggiatura would be, but is still longer than the acciaccatura before the quaver. I have not made these changes in my score or parts so that those with other theories can apply them as they wish.

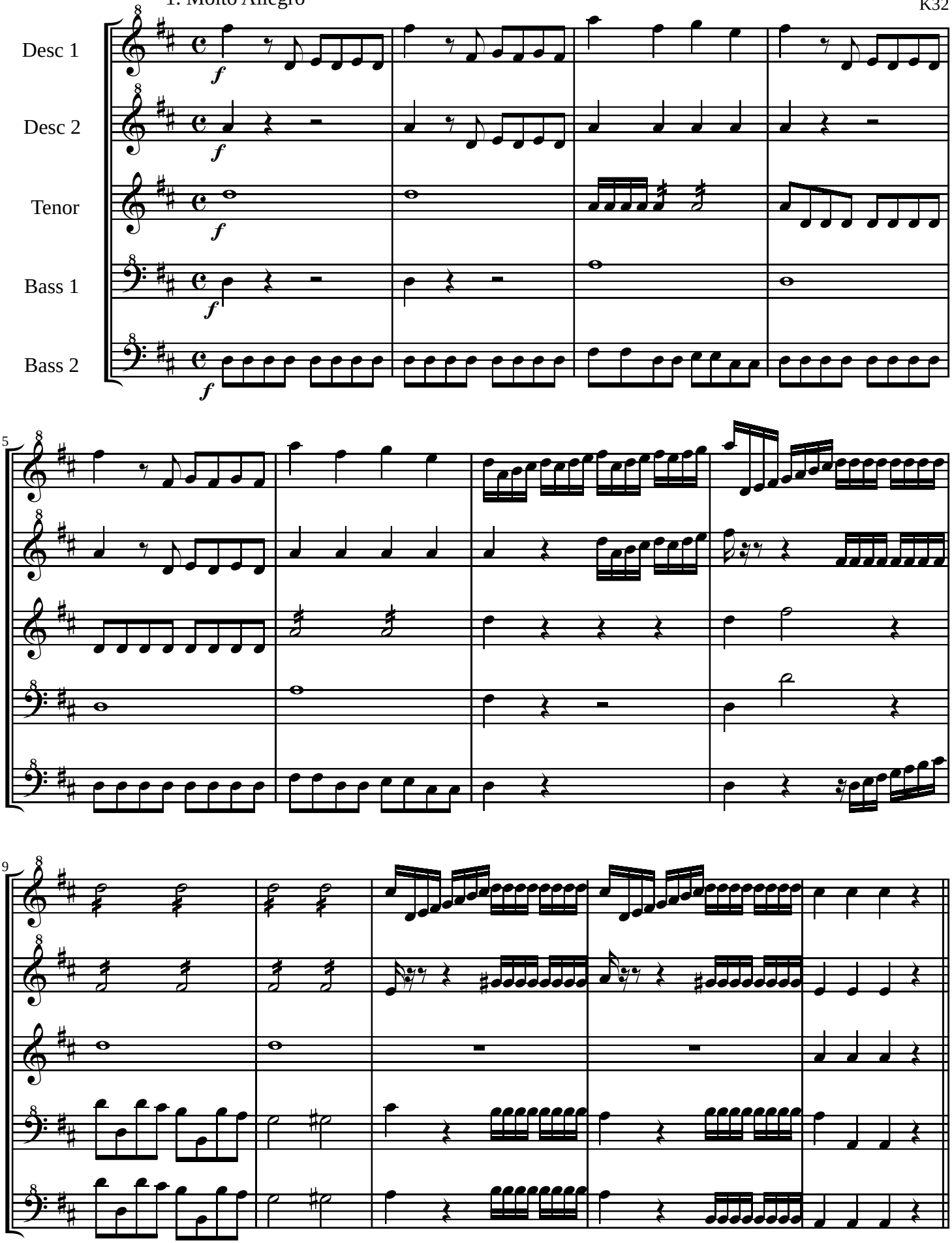
I hope you enjoy playing this arrangement.

Gallimathias musicum

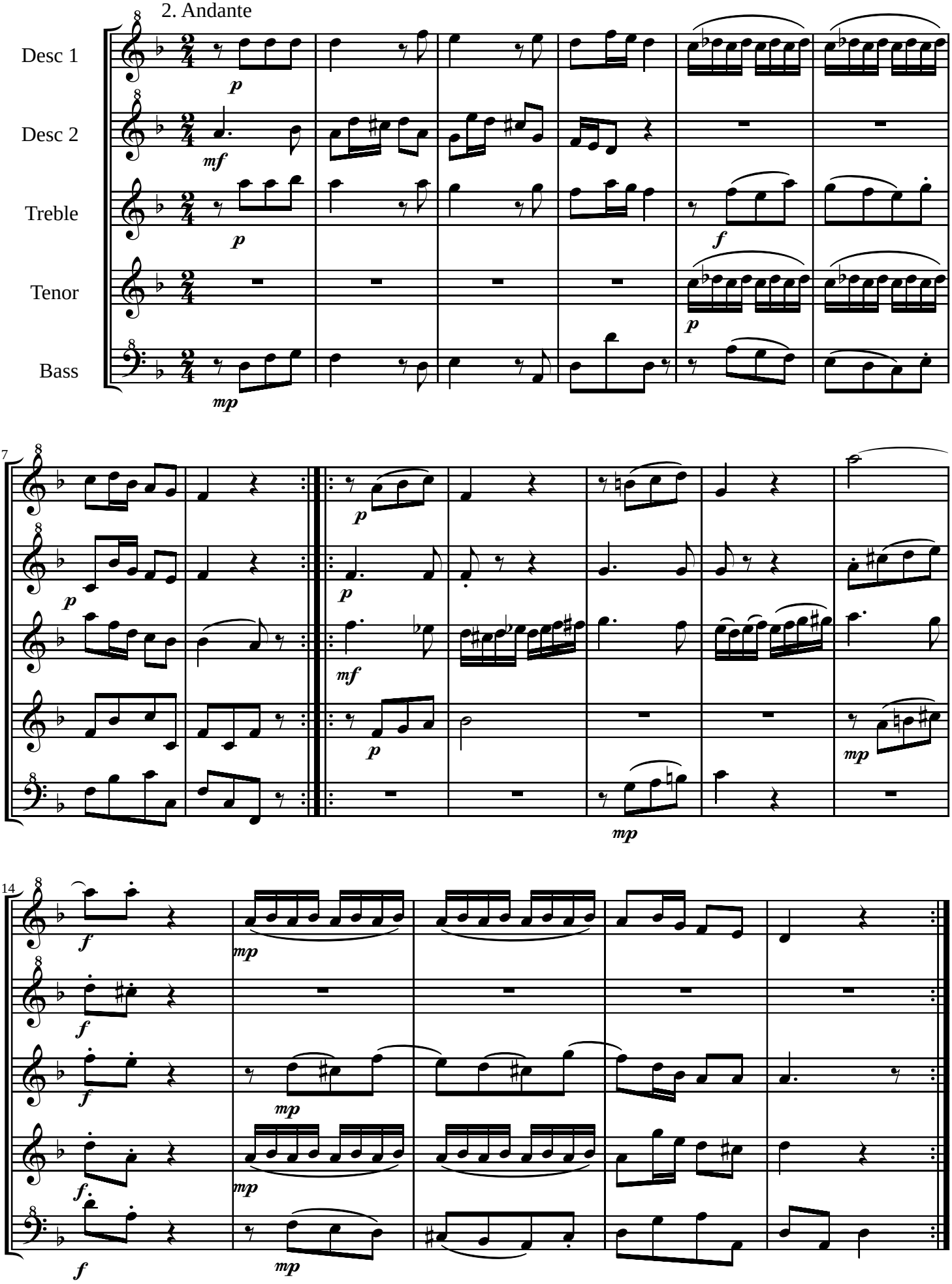
(Quodlibet)

W A Mozart
K32

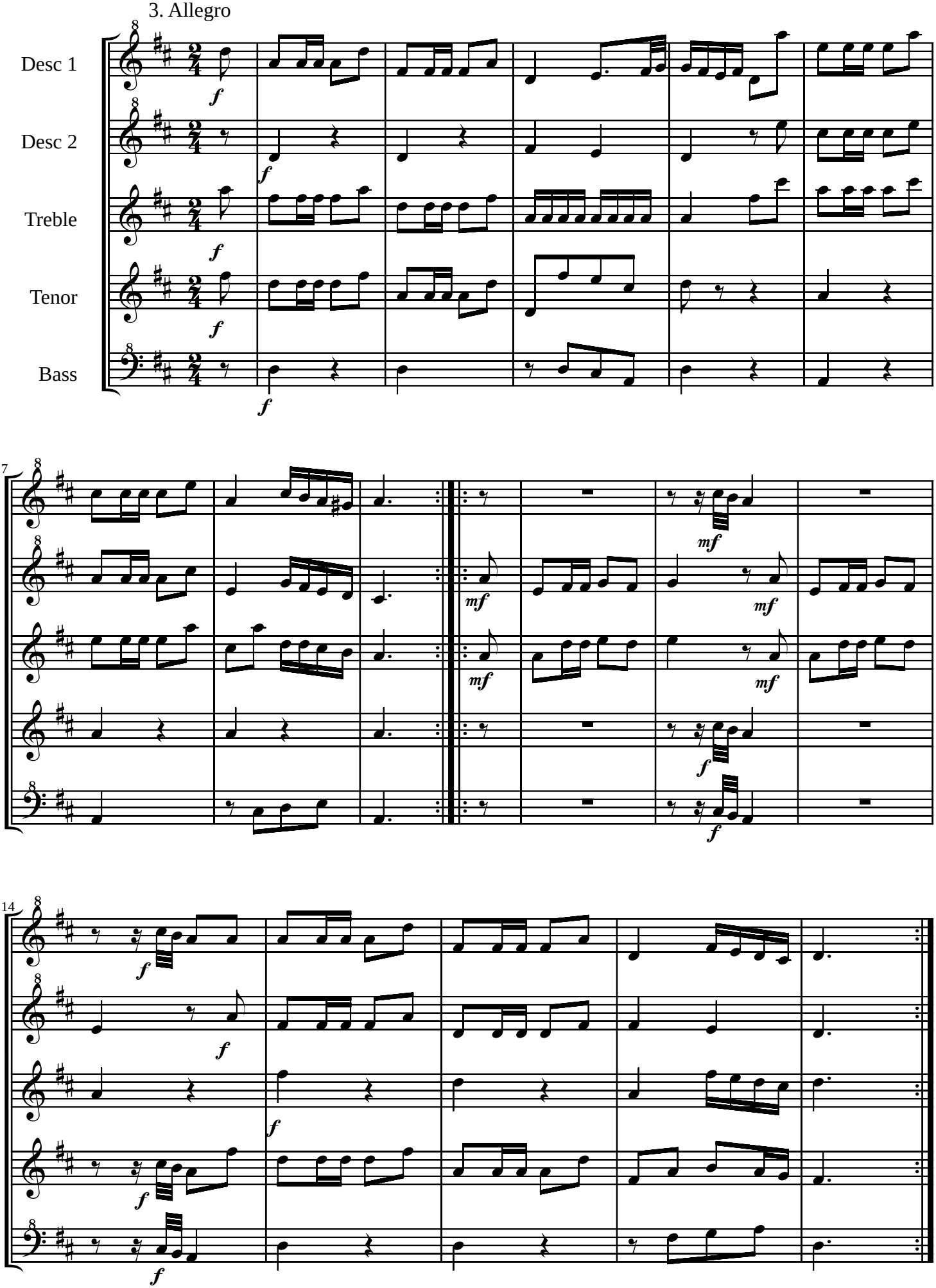
1. Molto Allegro



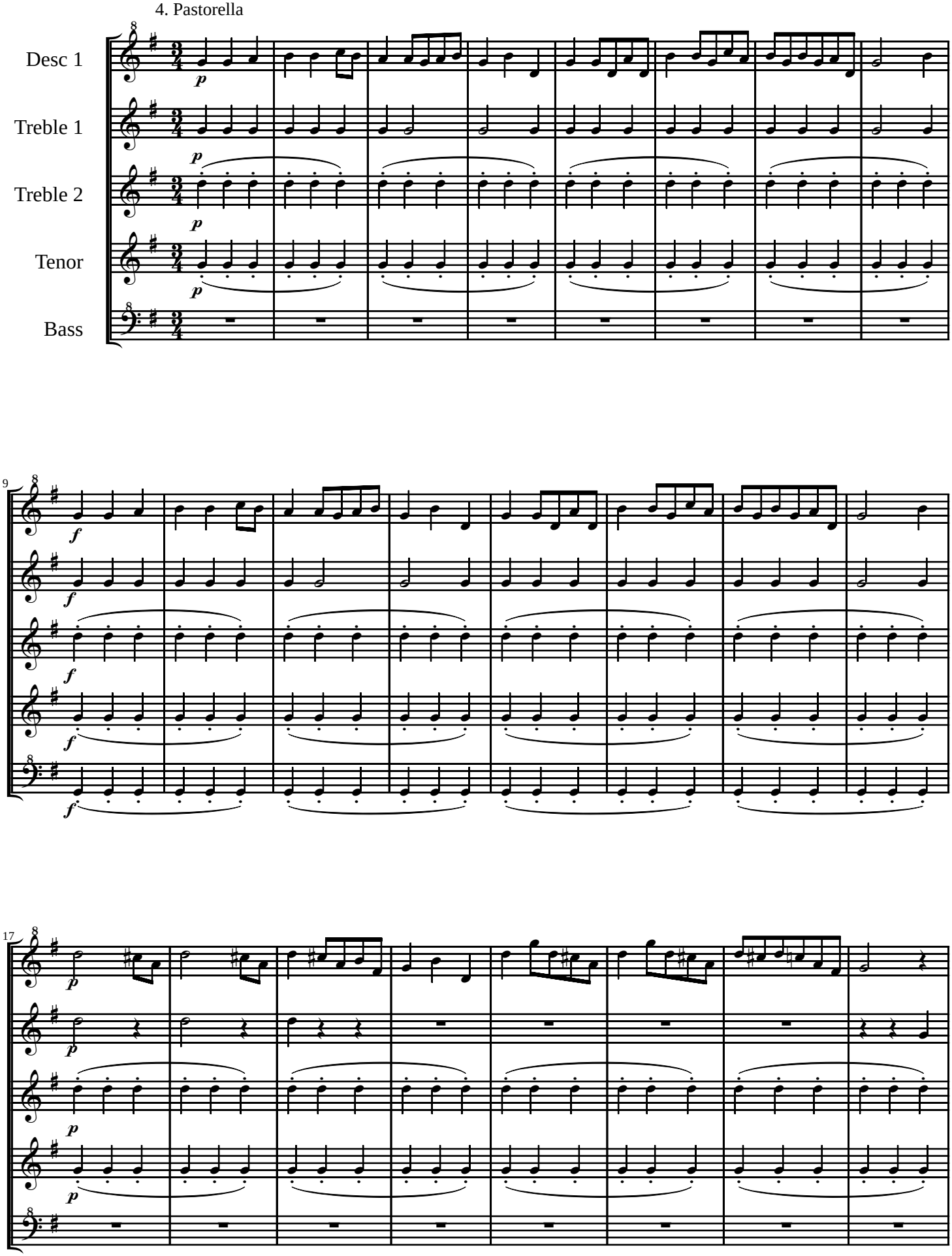
Arranged and set by DFW, February 2013

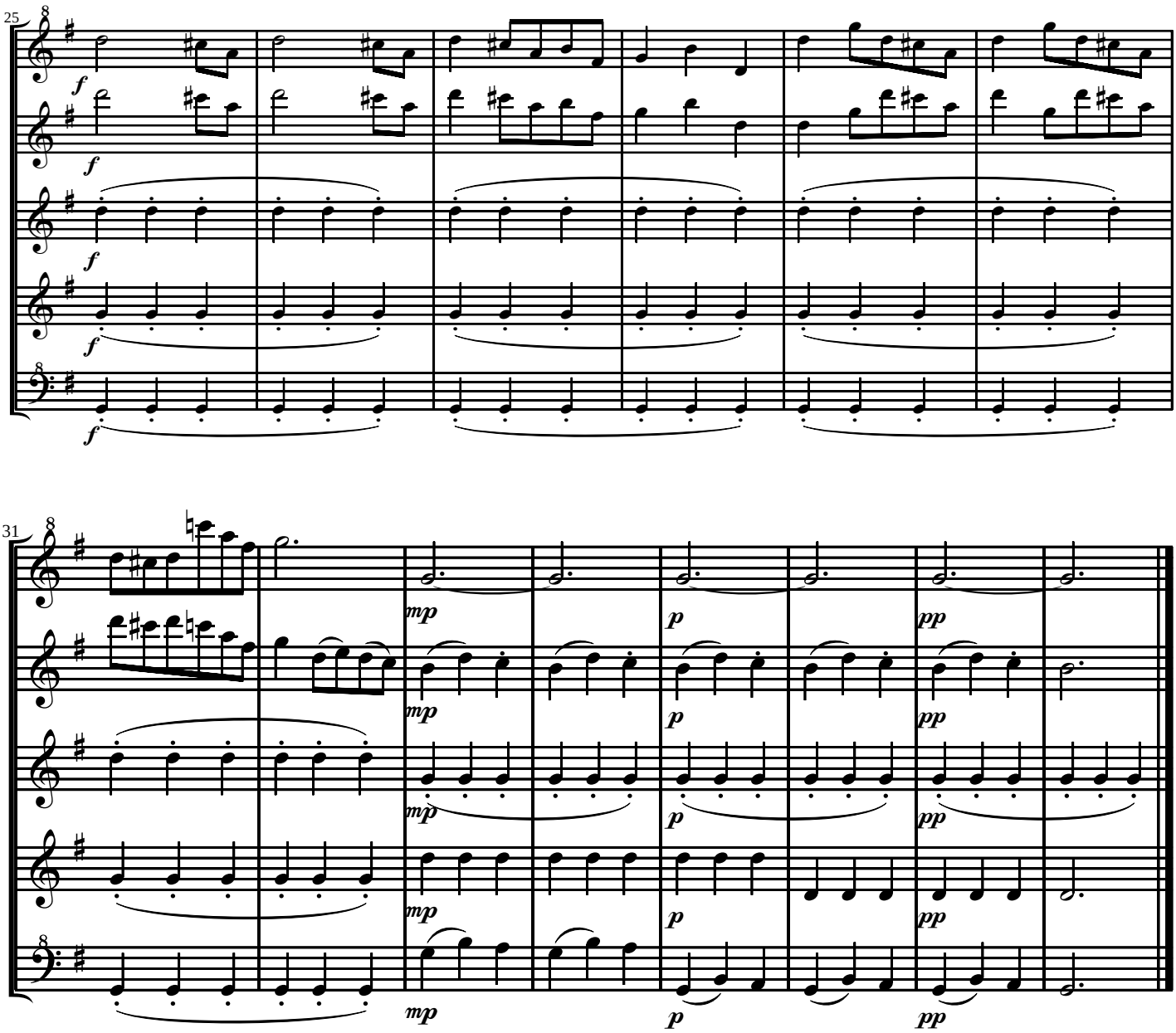

2. Andante
Desc 1
Desc 2
Treble
Tenor
Bass
7
14

3. Allegro

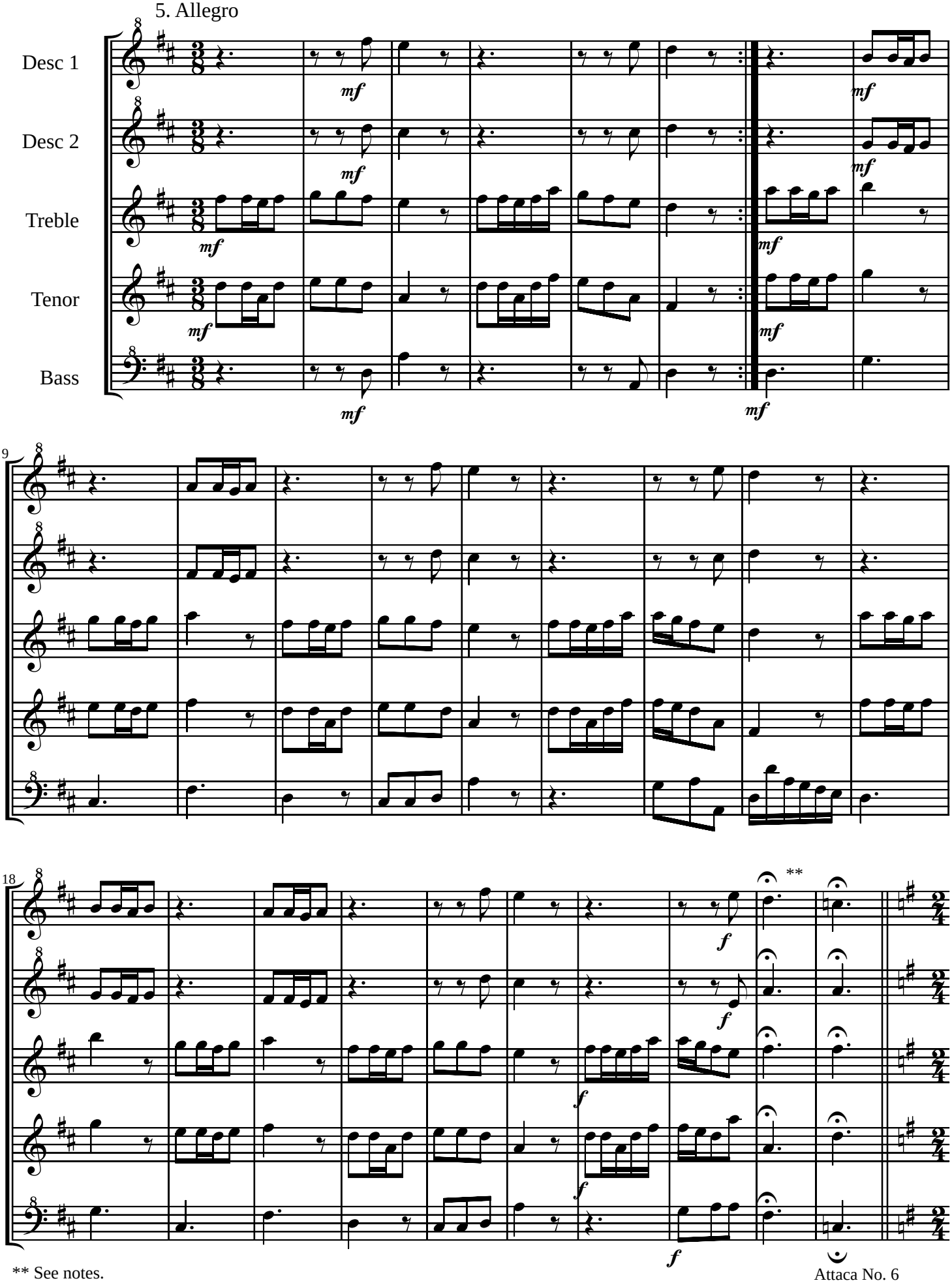


4. Pastorella




25
f
f
f
f
f
31
mp
mp
mp
mp
p
p
p
pp
pp
pp

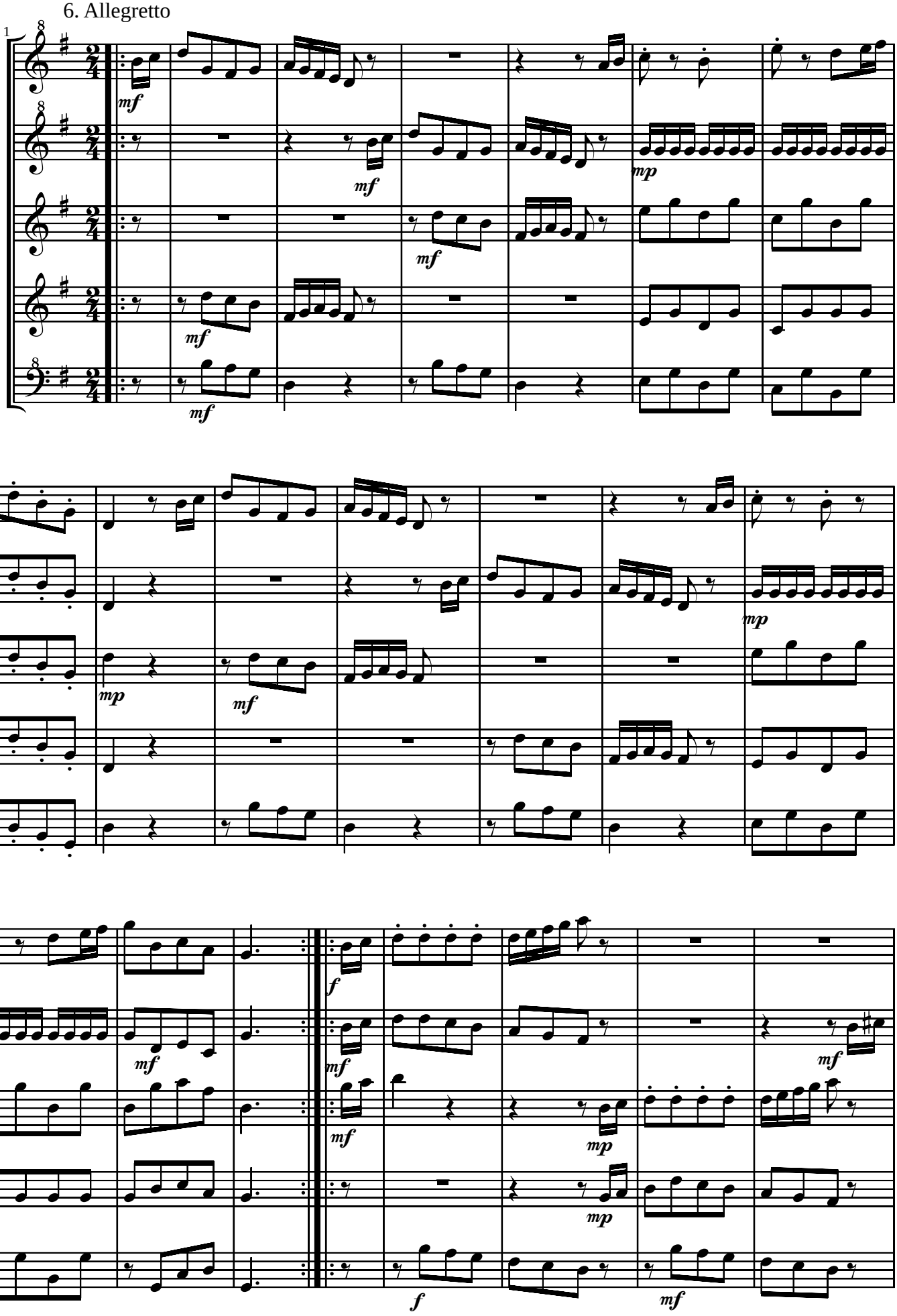
5. Allegro



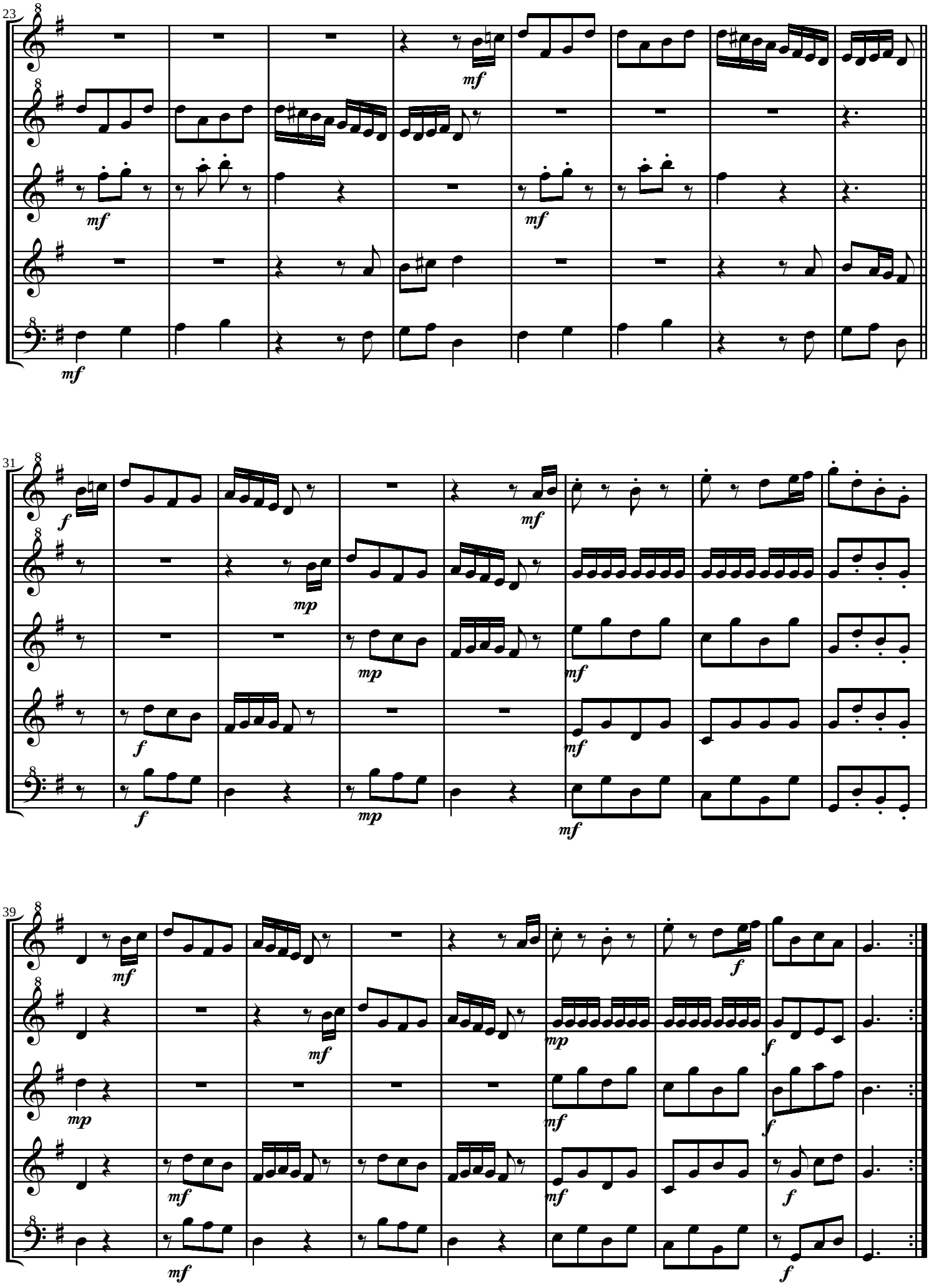
** See notes.

Attaca No. 6

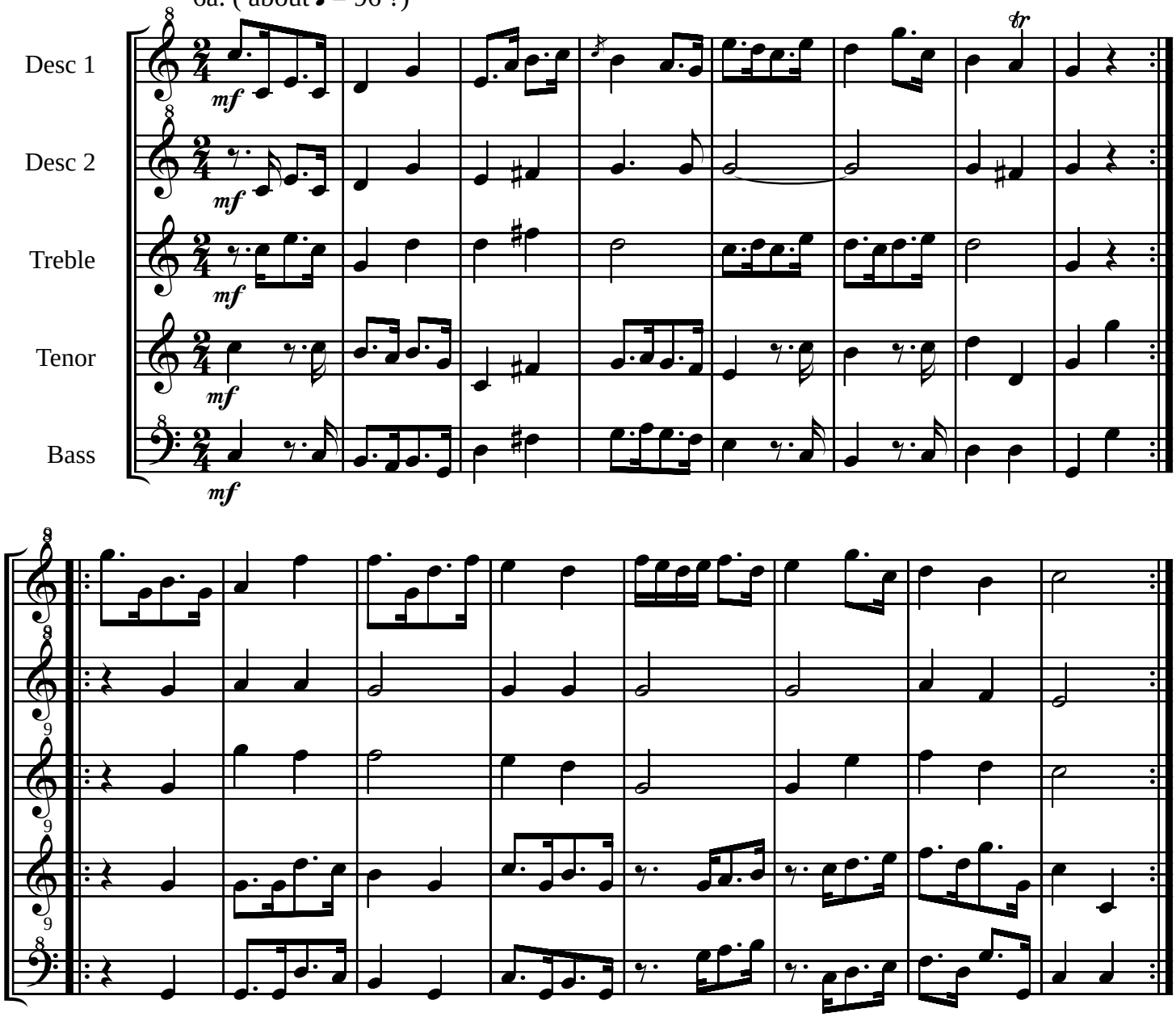
6. Allegretto



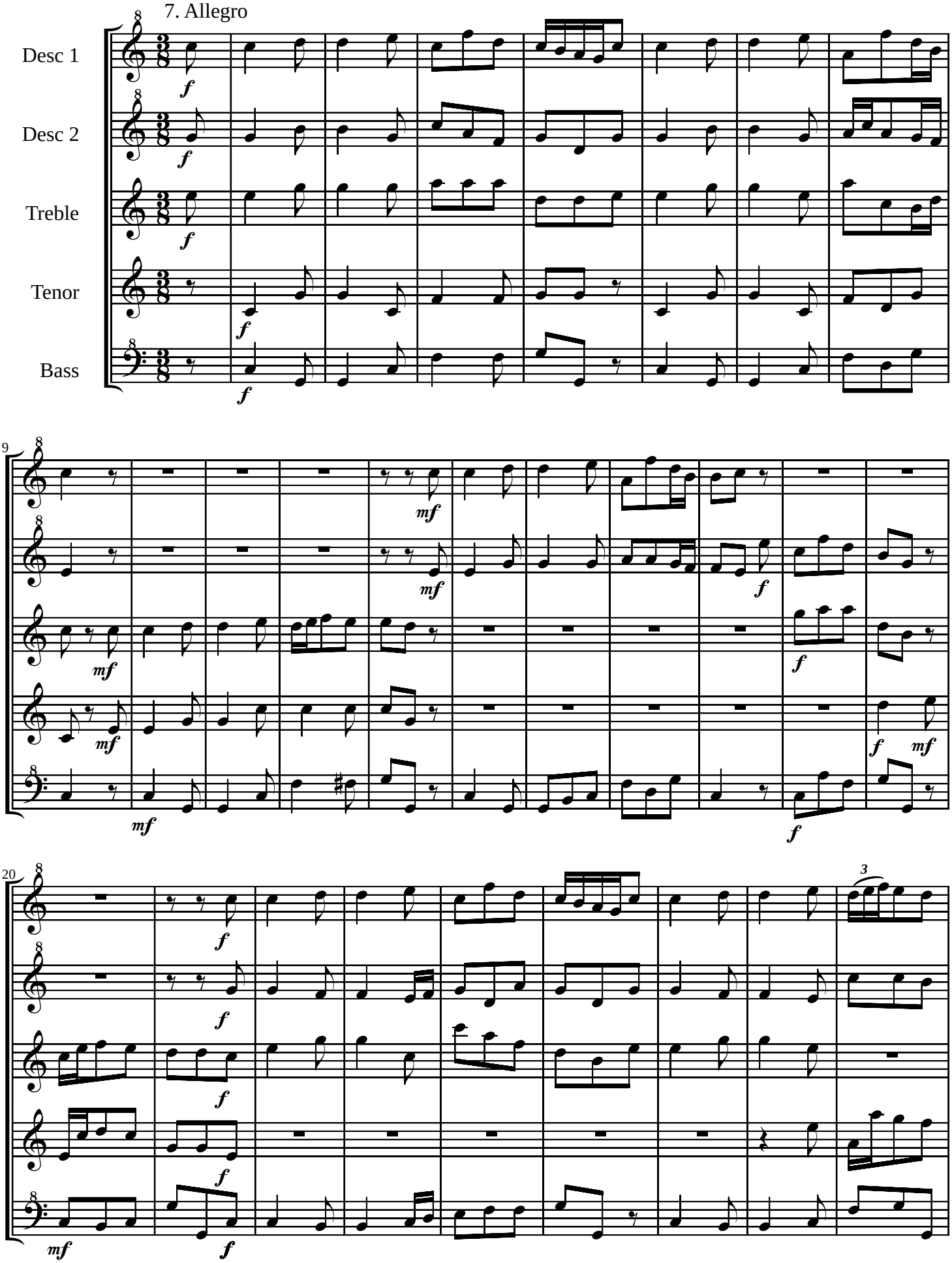
Arranged and set by DFW, February 2013
All dynamics are editorial - originally just 'forte' throught

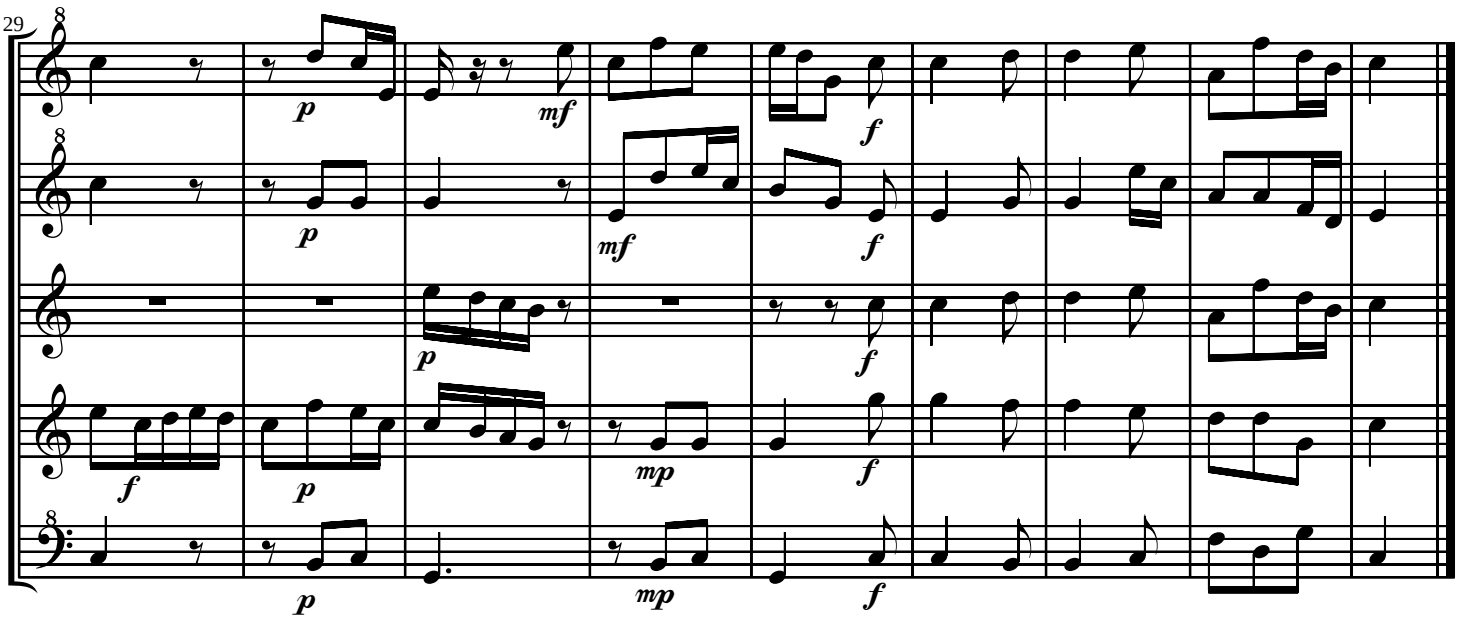

23
31
39

6a. (about ♩ = 96 ?) **

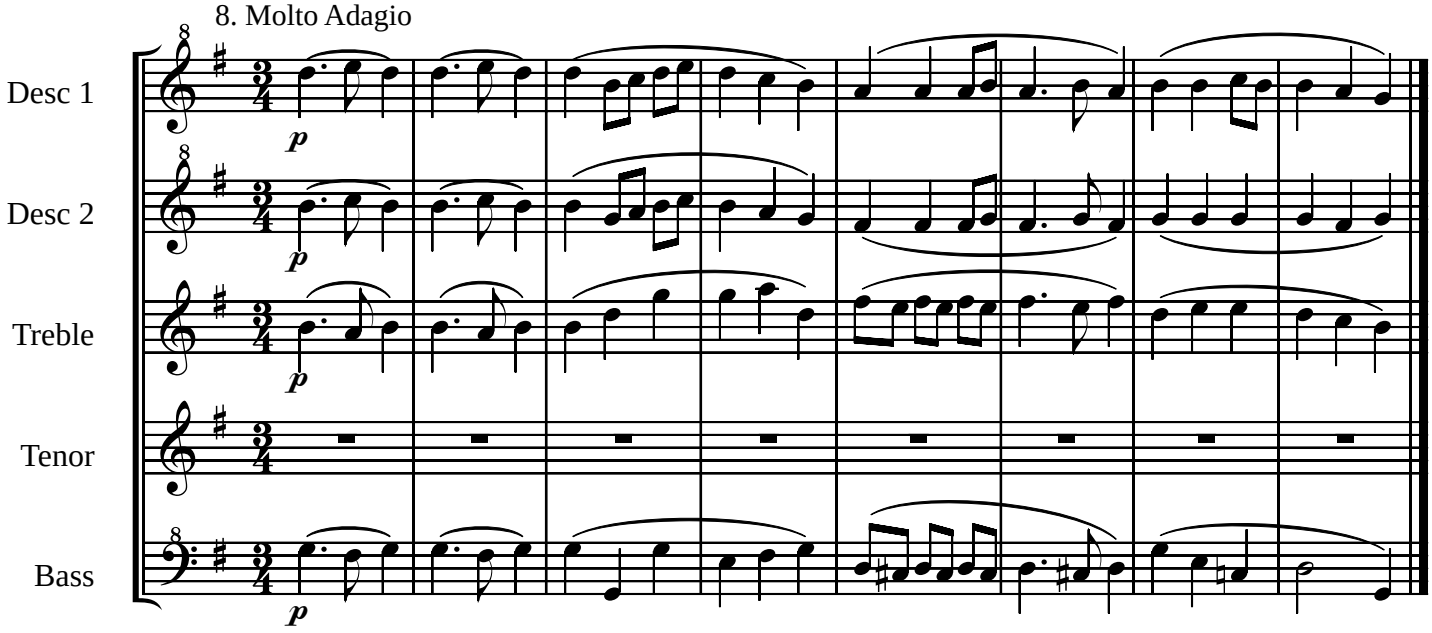


** This piece has no tempo or dynamics in the original

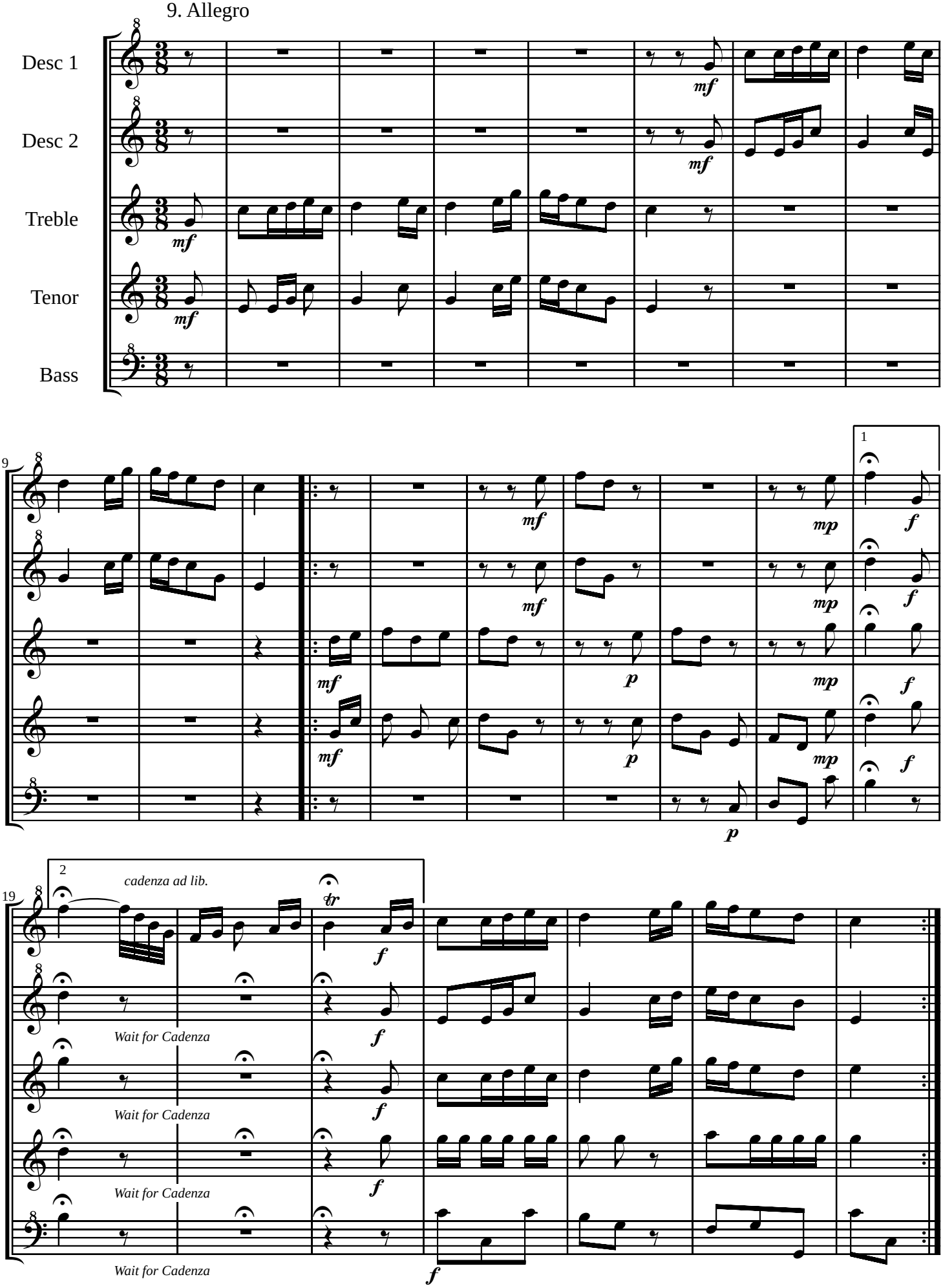

7. Allegro
Desc 1
Desc 2
Treble
Tenor
Bass
9
20


29
8
p
mf
f
8
p
mf
f
p
f
f
p
mp
f
8
p
mp
f

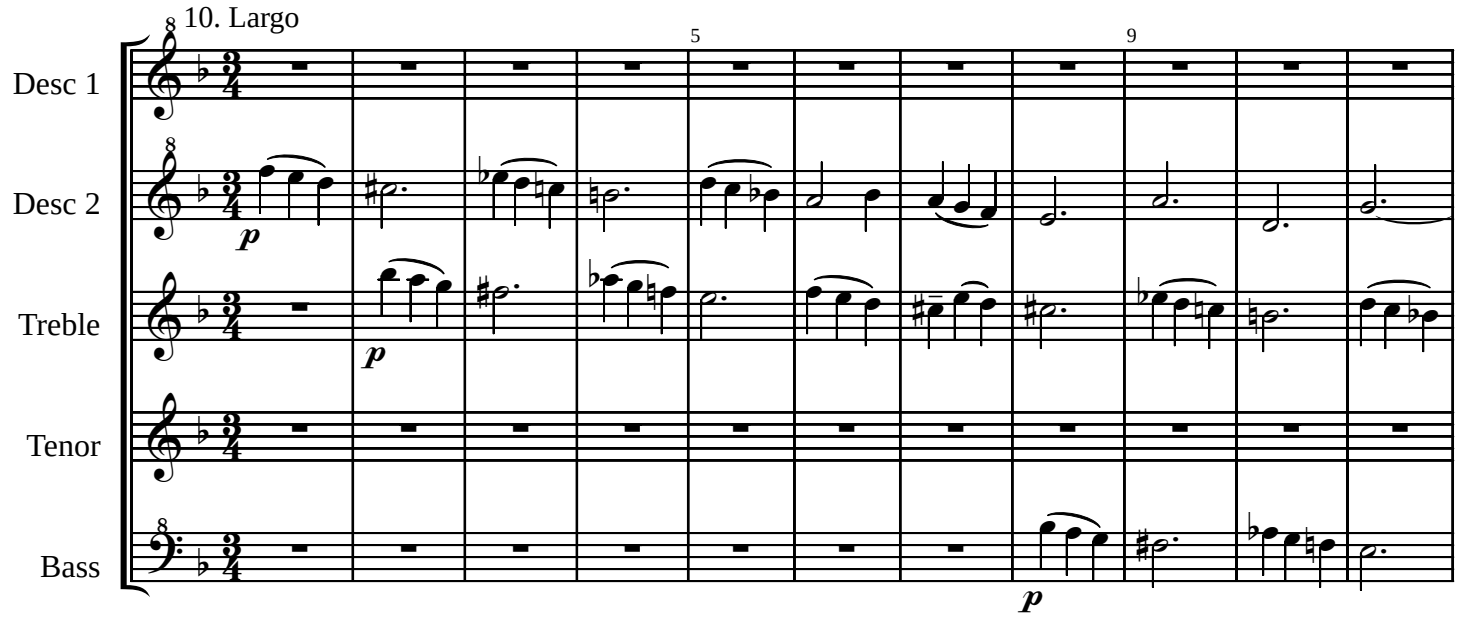
8. Molto Adagio



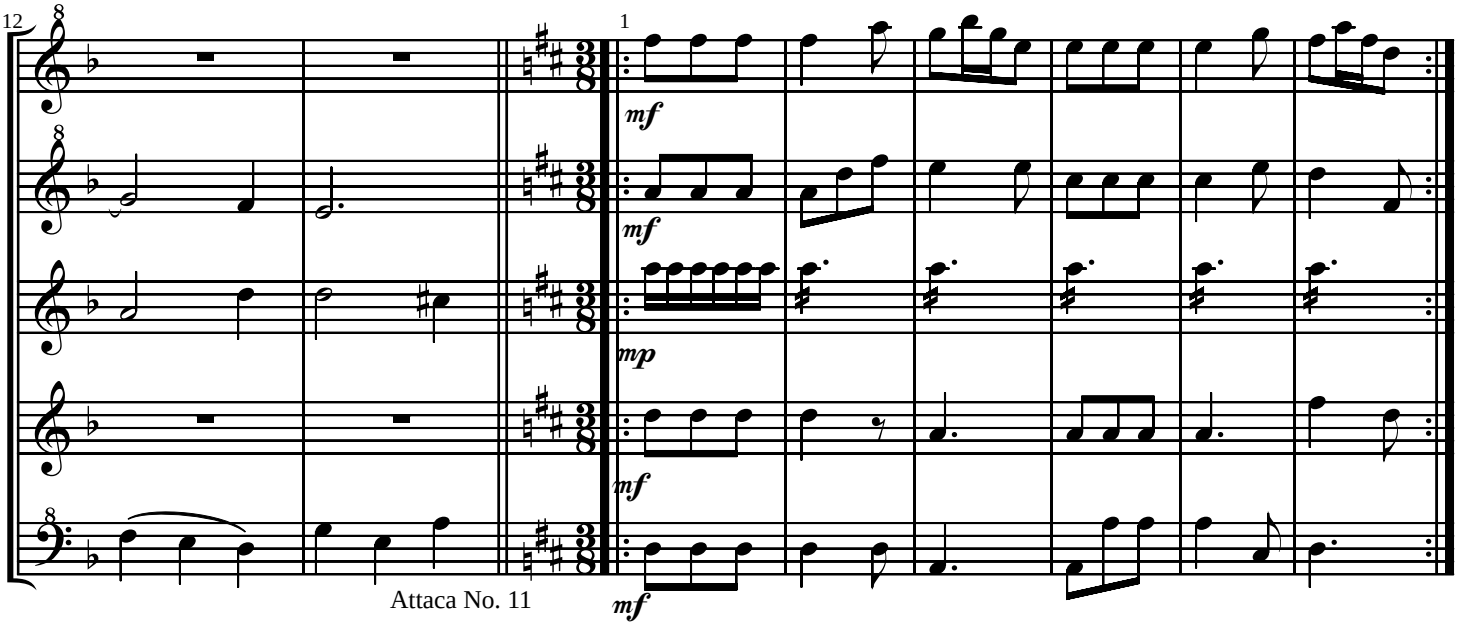
9. Allegro


Desc 1
Desc 2
Treble
Tenor
Bass
mf
mp
p
f
1
2
cadenza ad lib.
tr
Wait for Cadenza
Wait for Cadenza
Wait for Cadenza
Wait for Cadenza

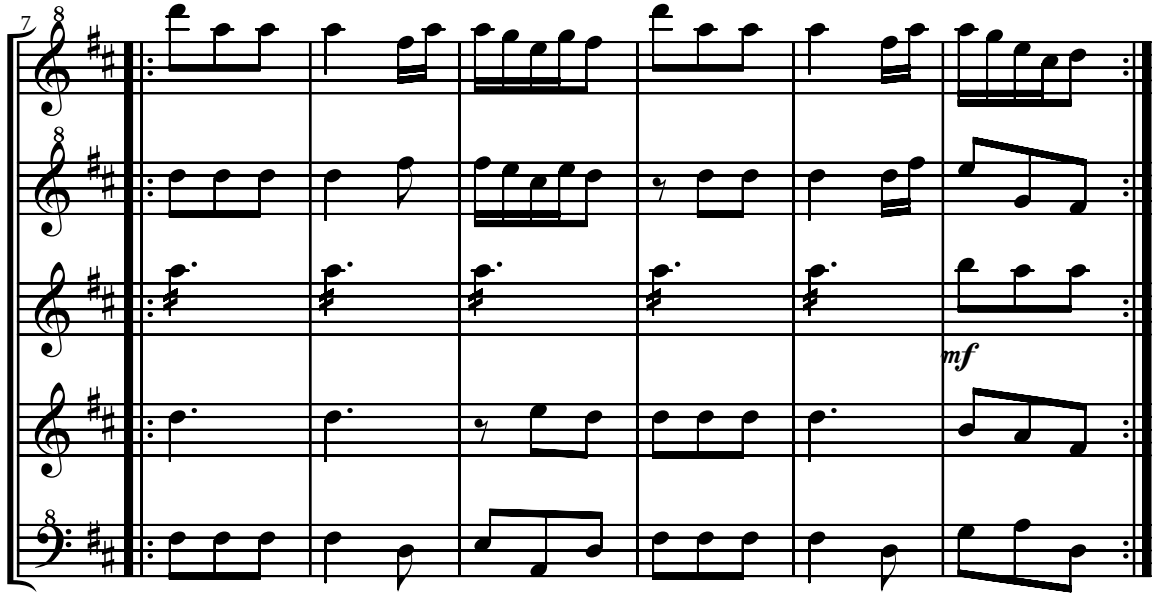
10. Largo



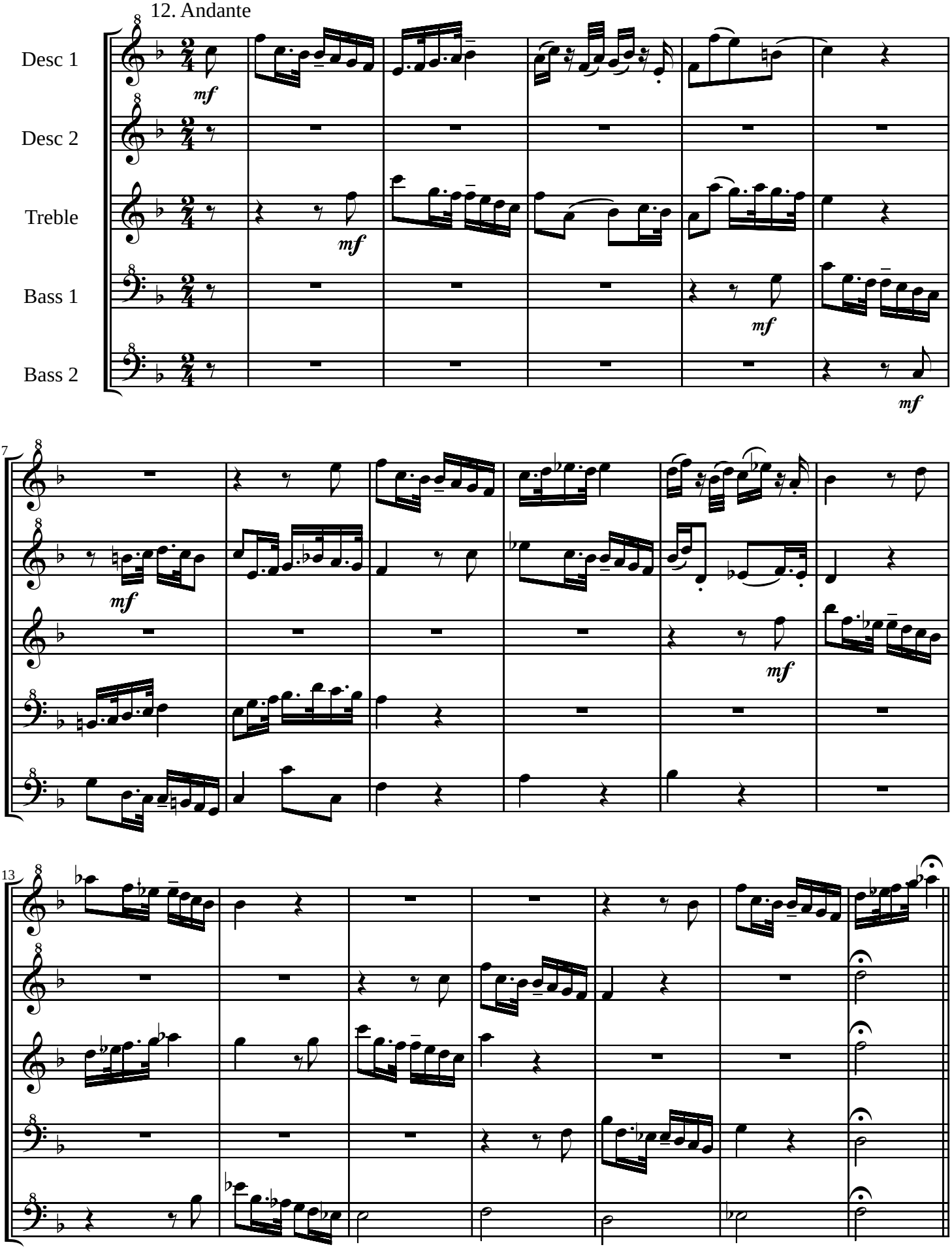
11. Allegro



Attaca No. 11

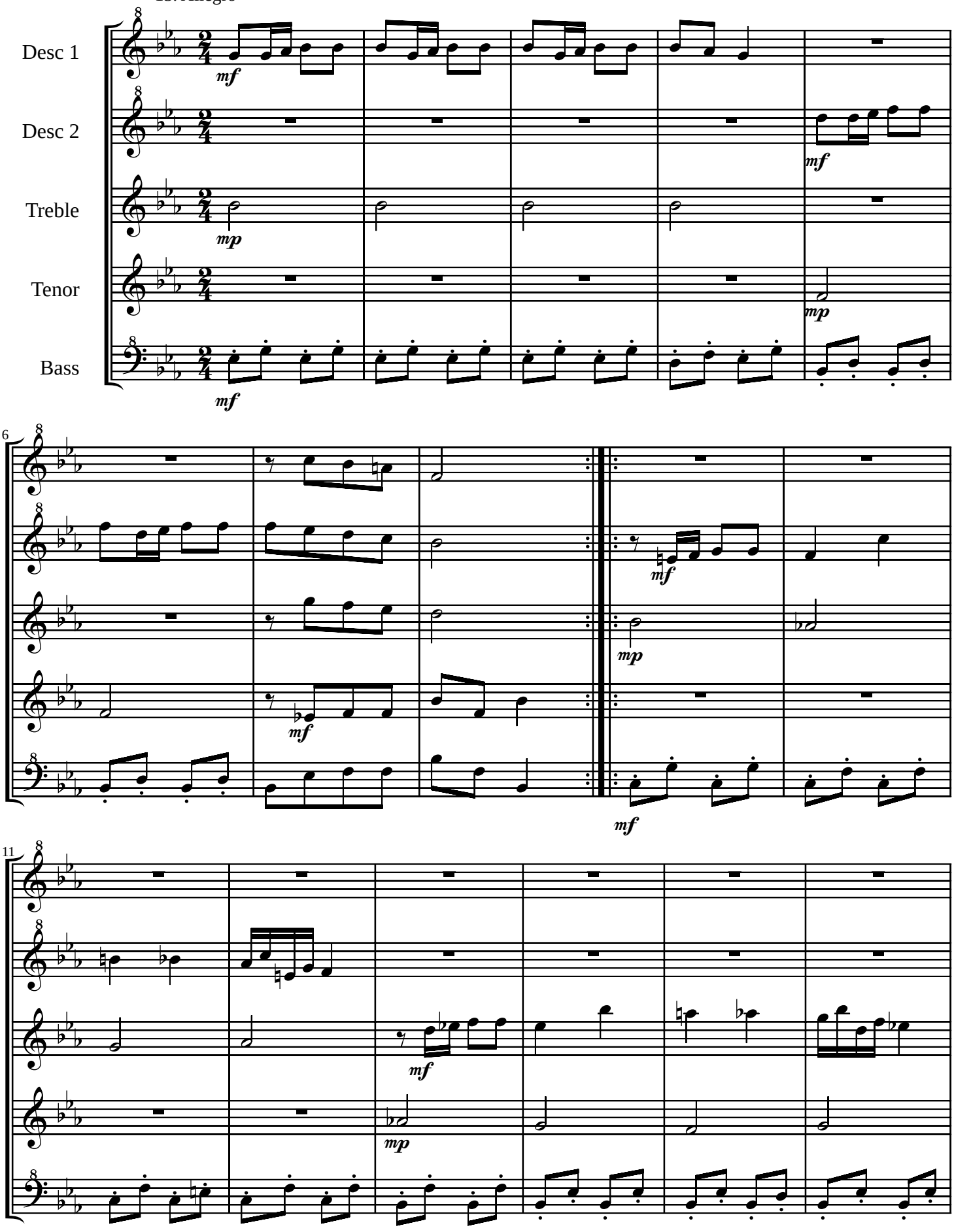


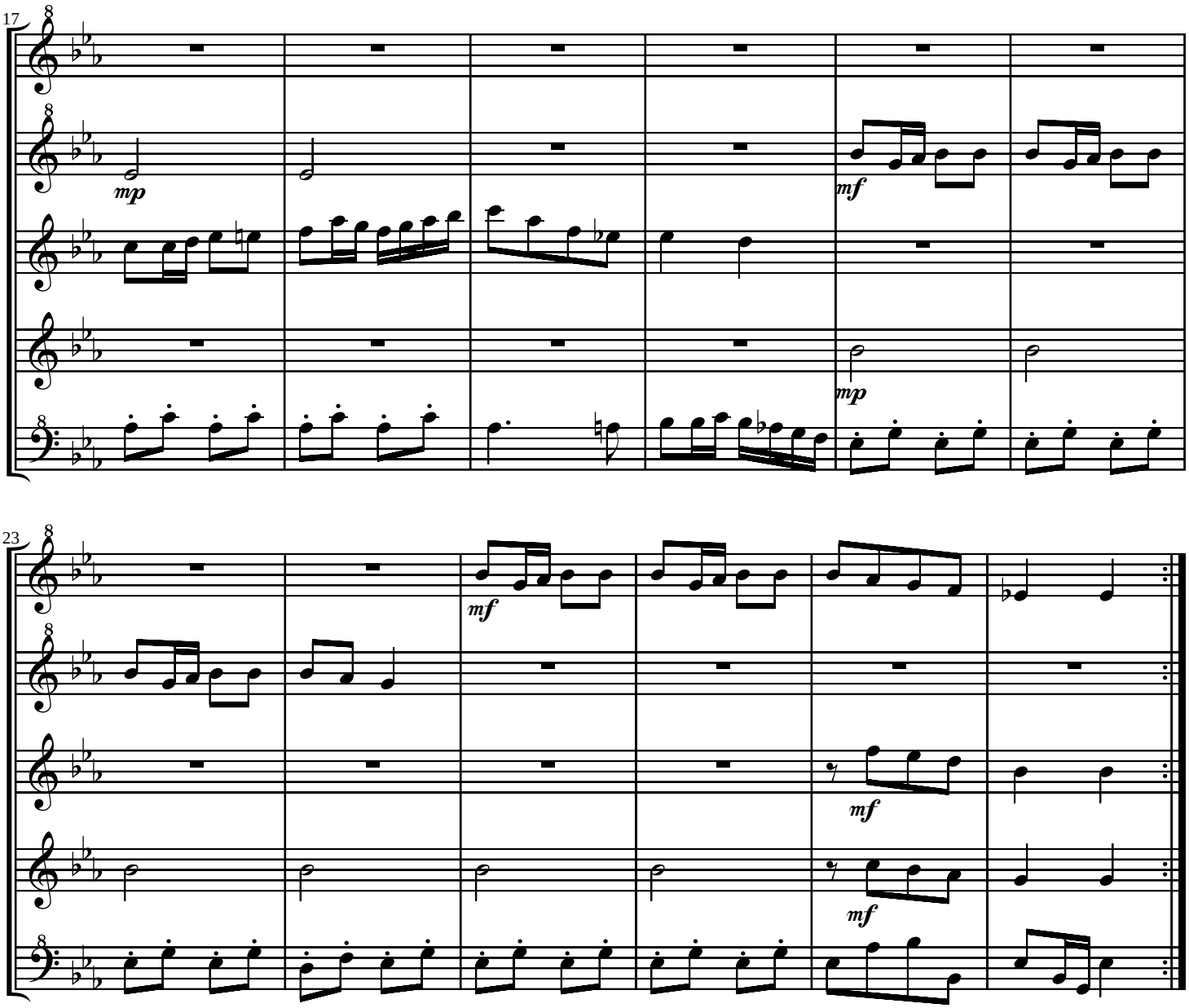
12. Andante



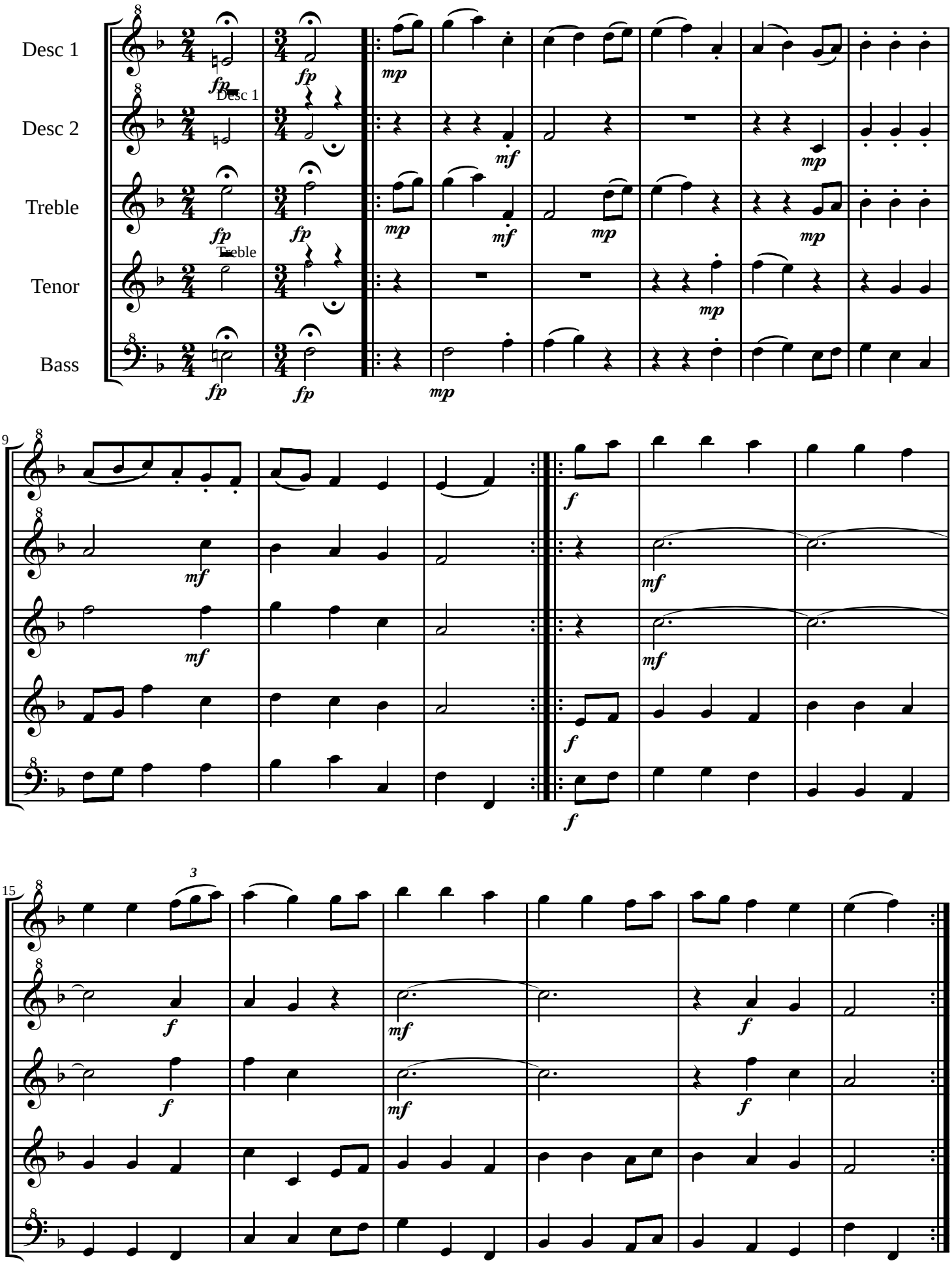
Attaca No. 13

13. Allegro

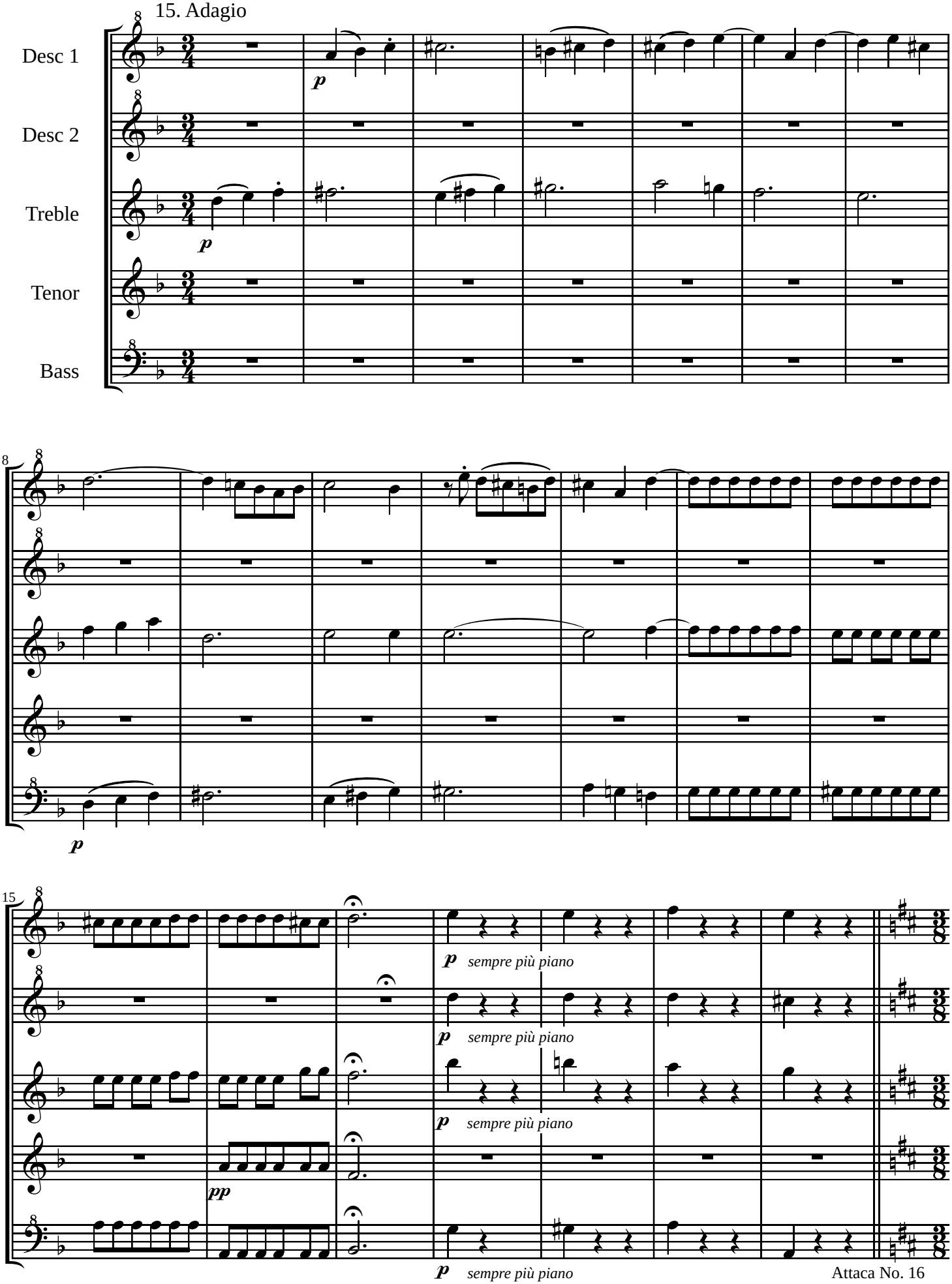



17
mp
mf
mp
23
mf
mf
mf

14. Menuet

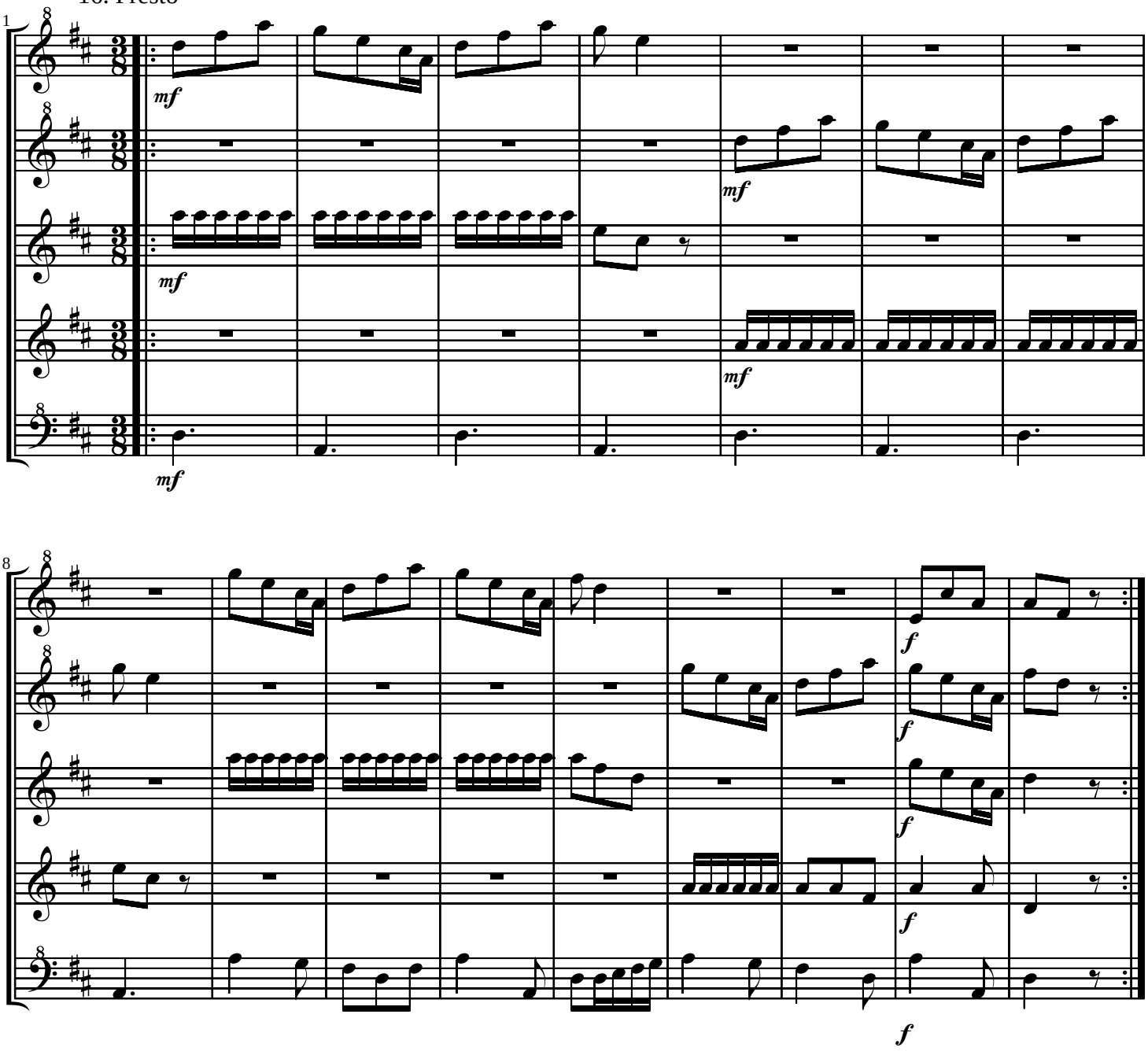


15. Adagio

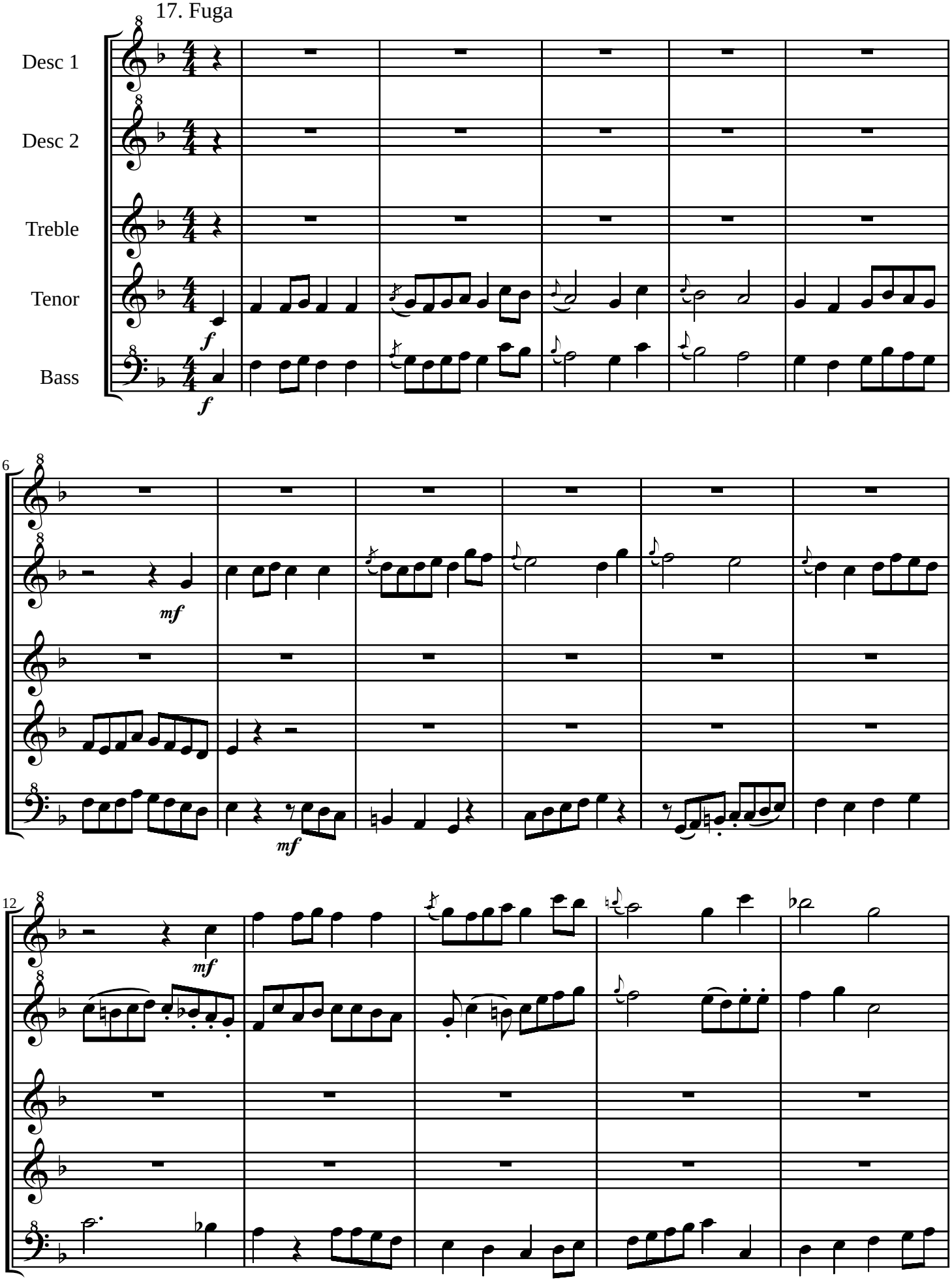


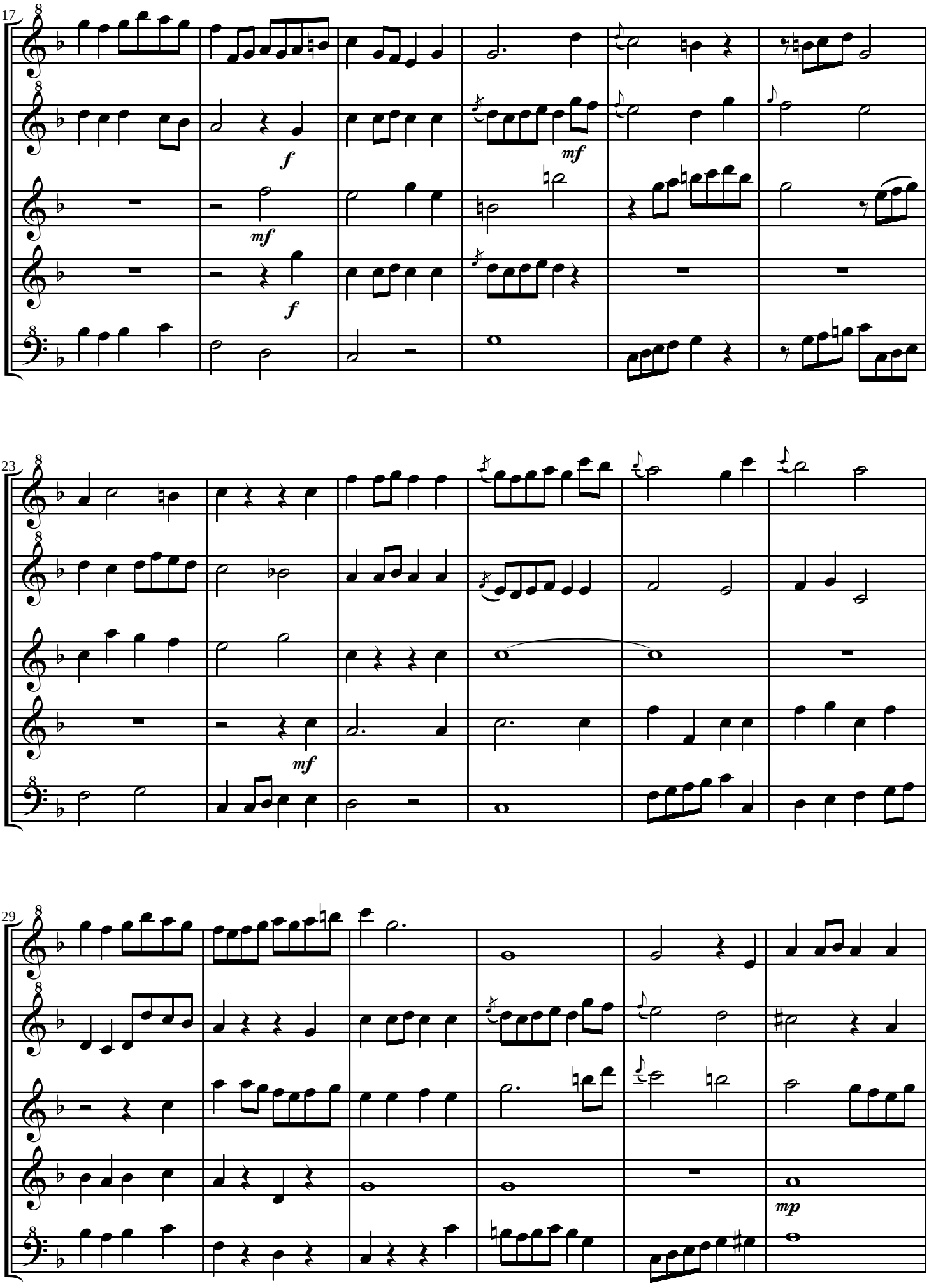
Attaca No. 16

16. Presto



17. Fuga

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f
23
mf
29
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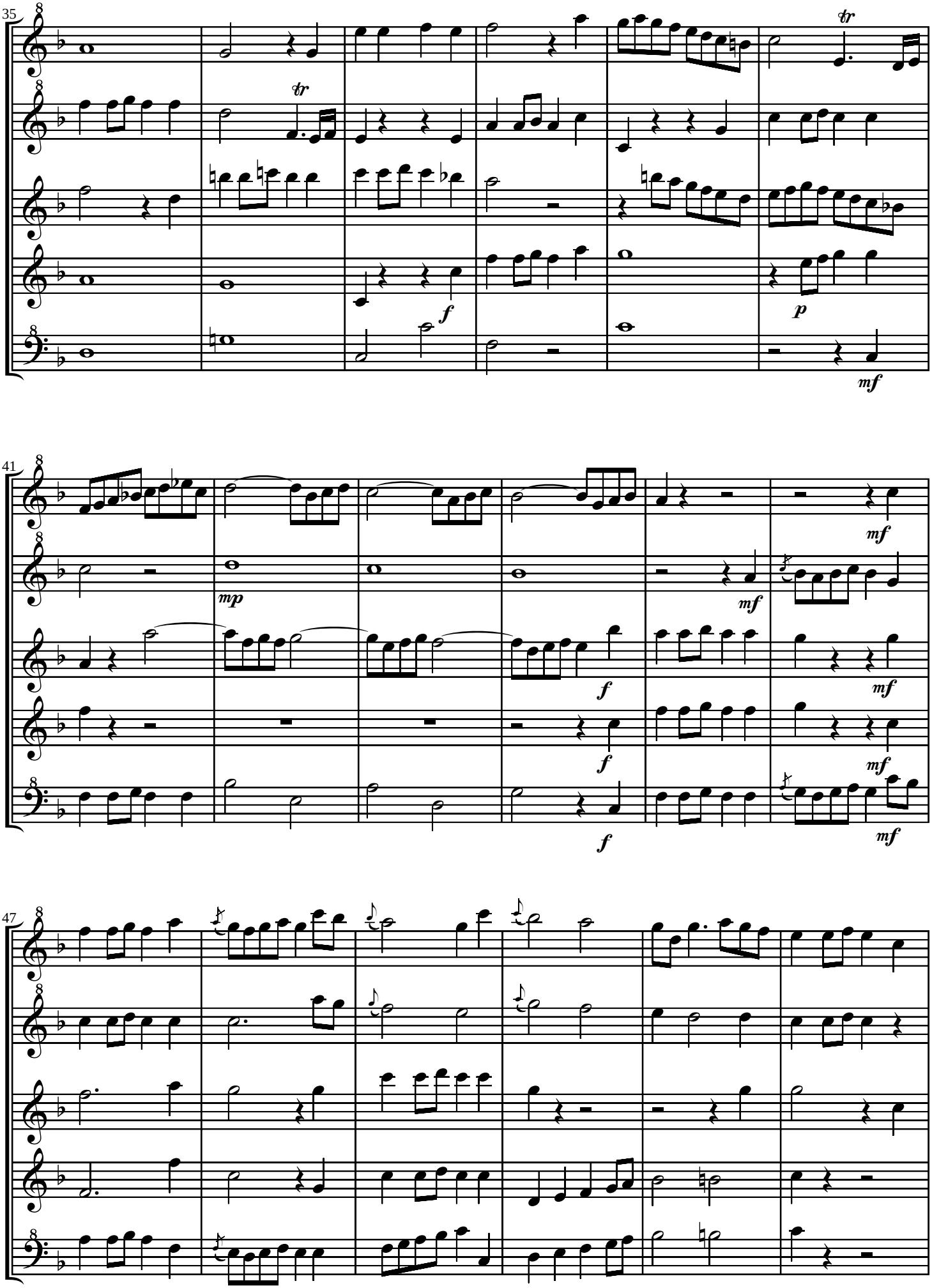
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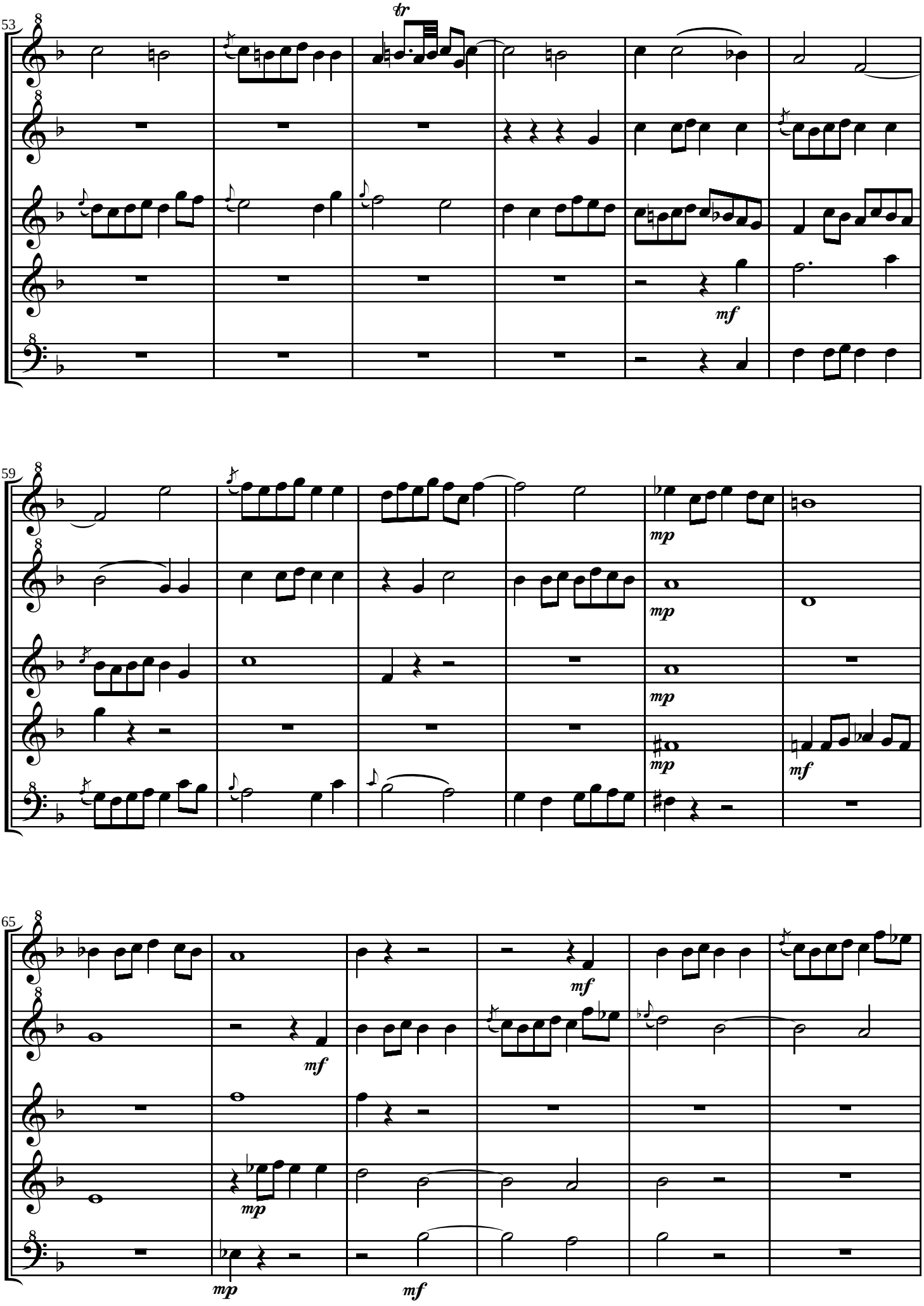
p
mf
41
mf
mp
mf
f
mf
f
mf
f
mf
47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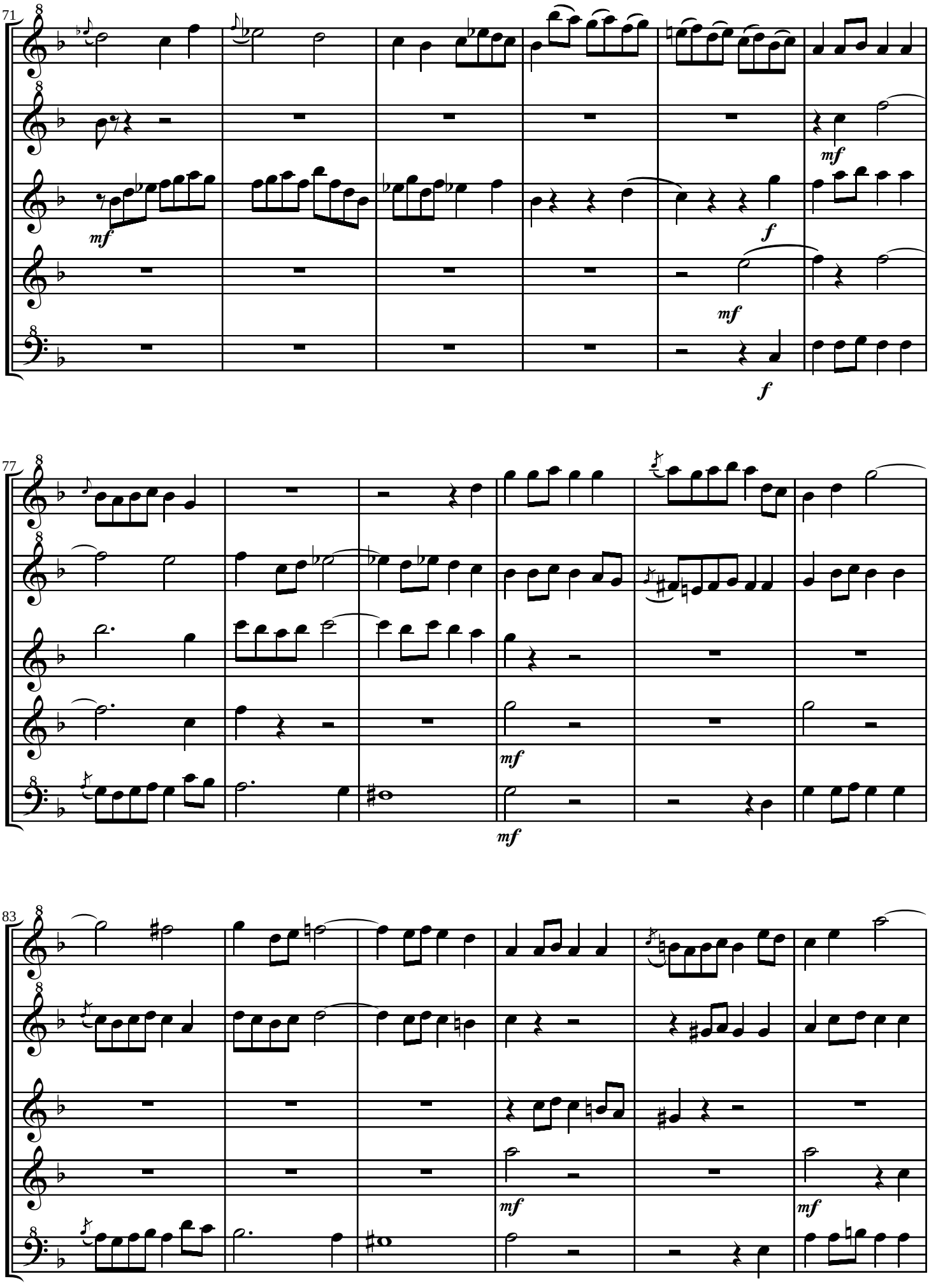
mf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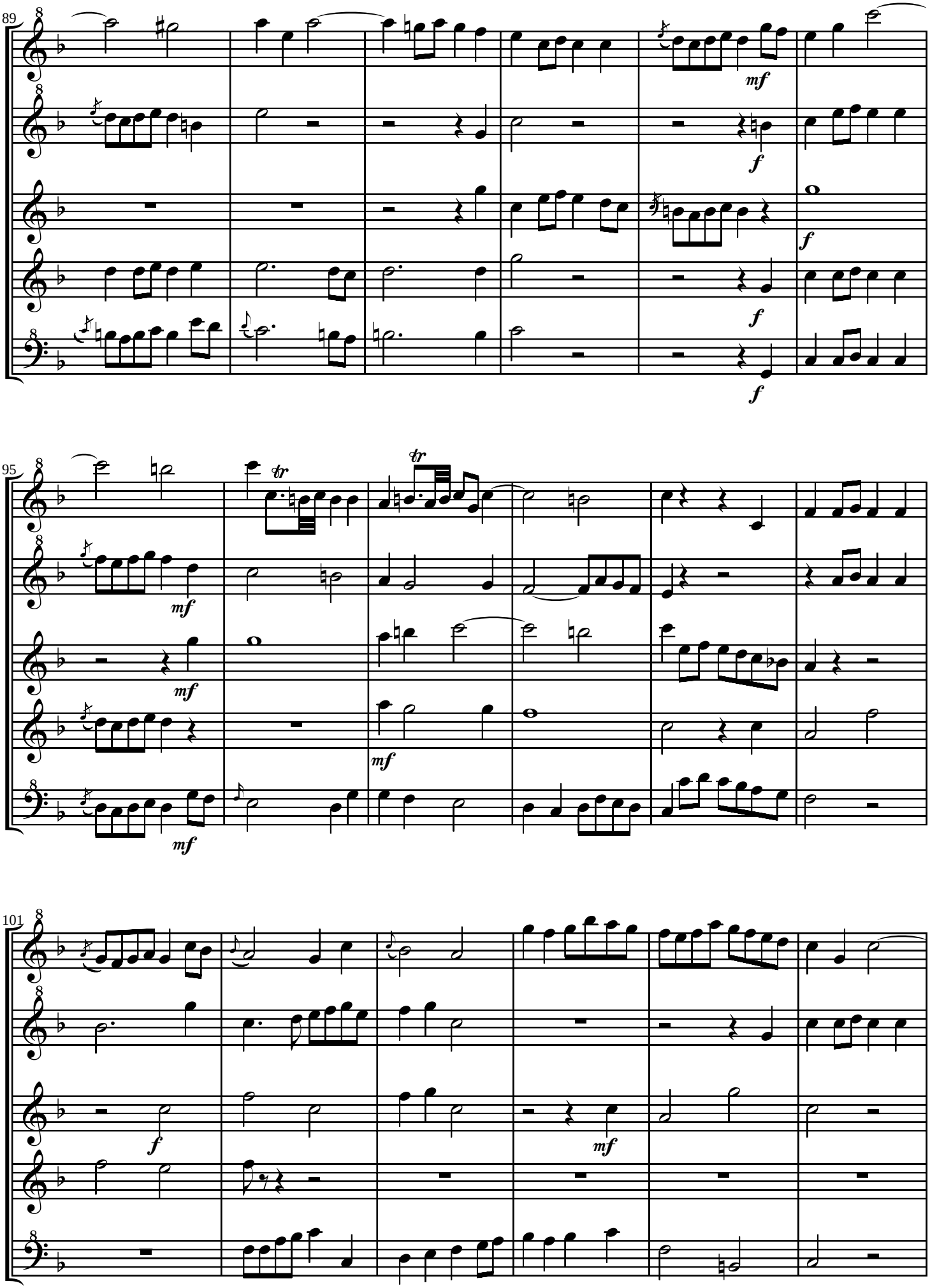
f
mf
f
77
mf
mf
83
mf
mf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mf
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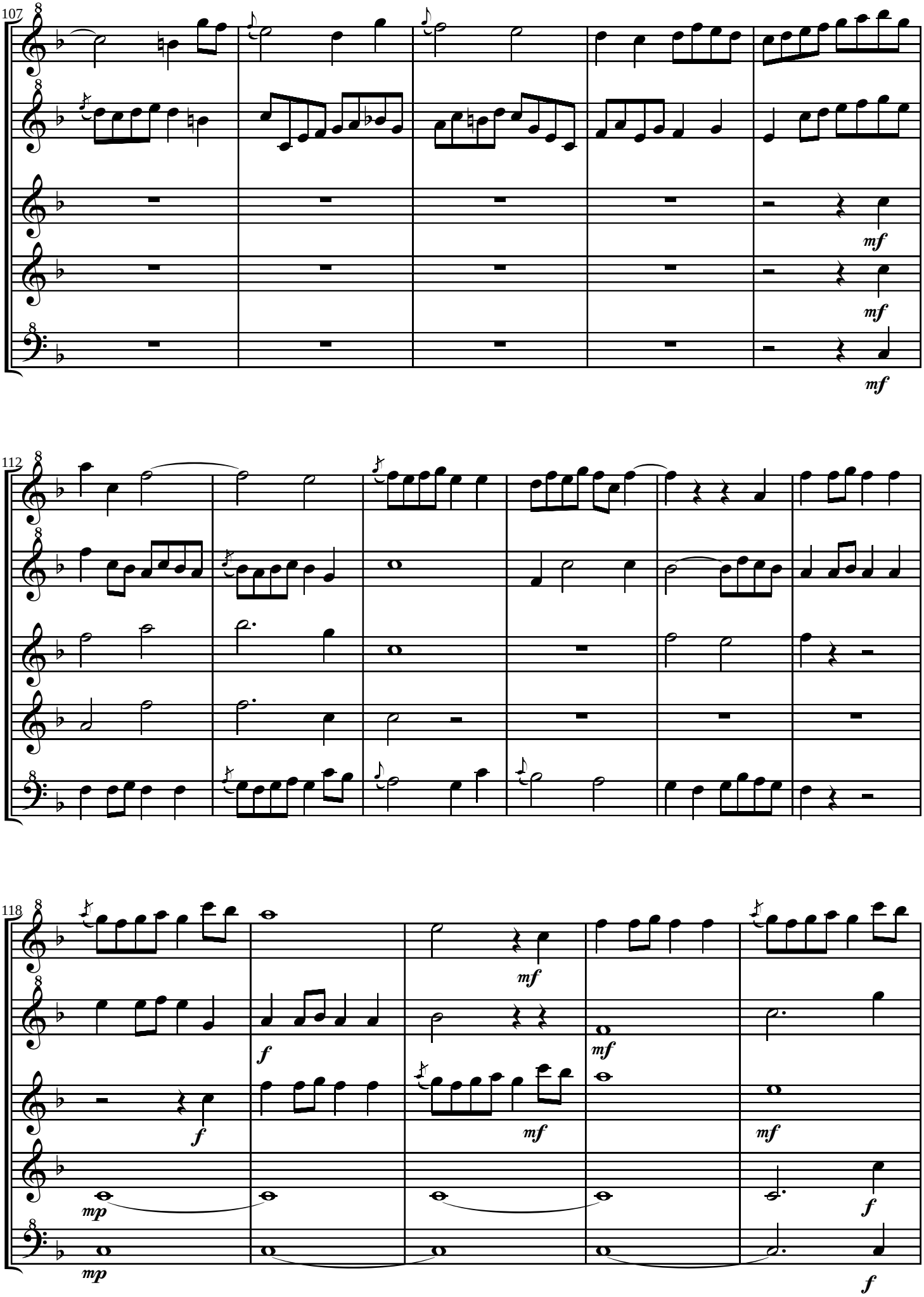
mf
mf
mf
mf
101
f
mf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mp
f
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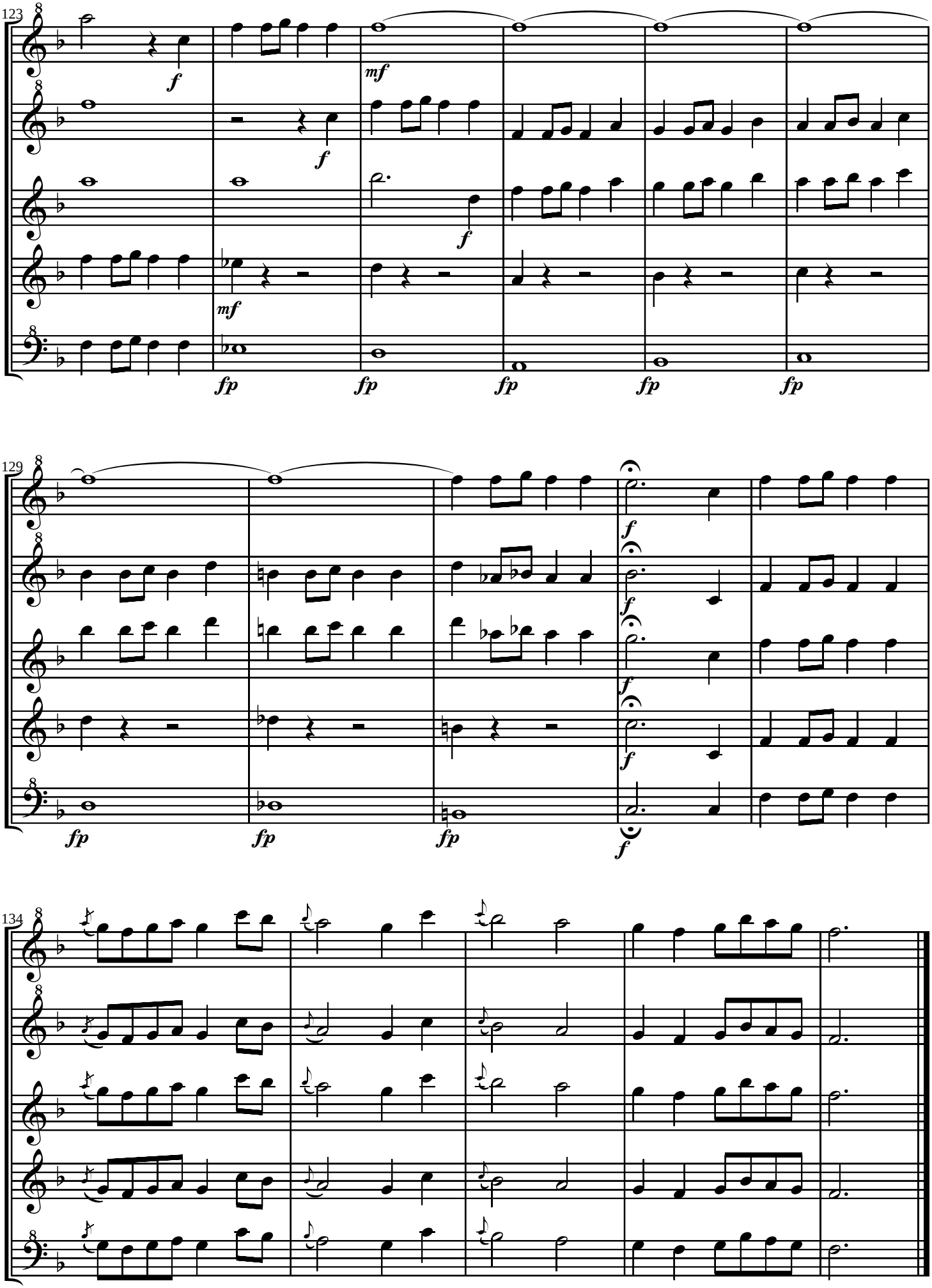
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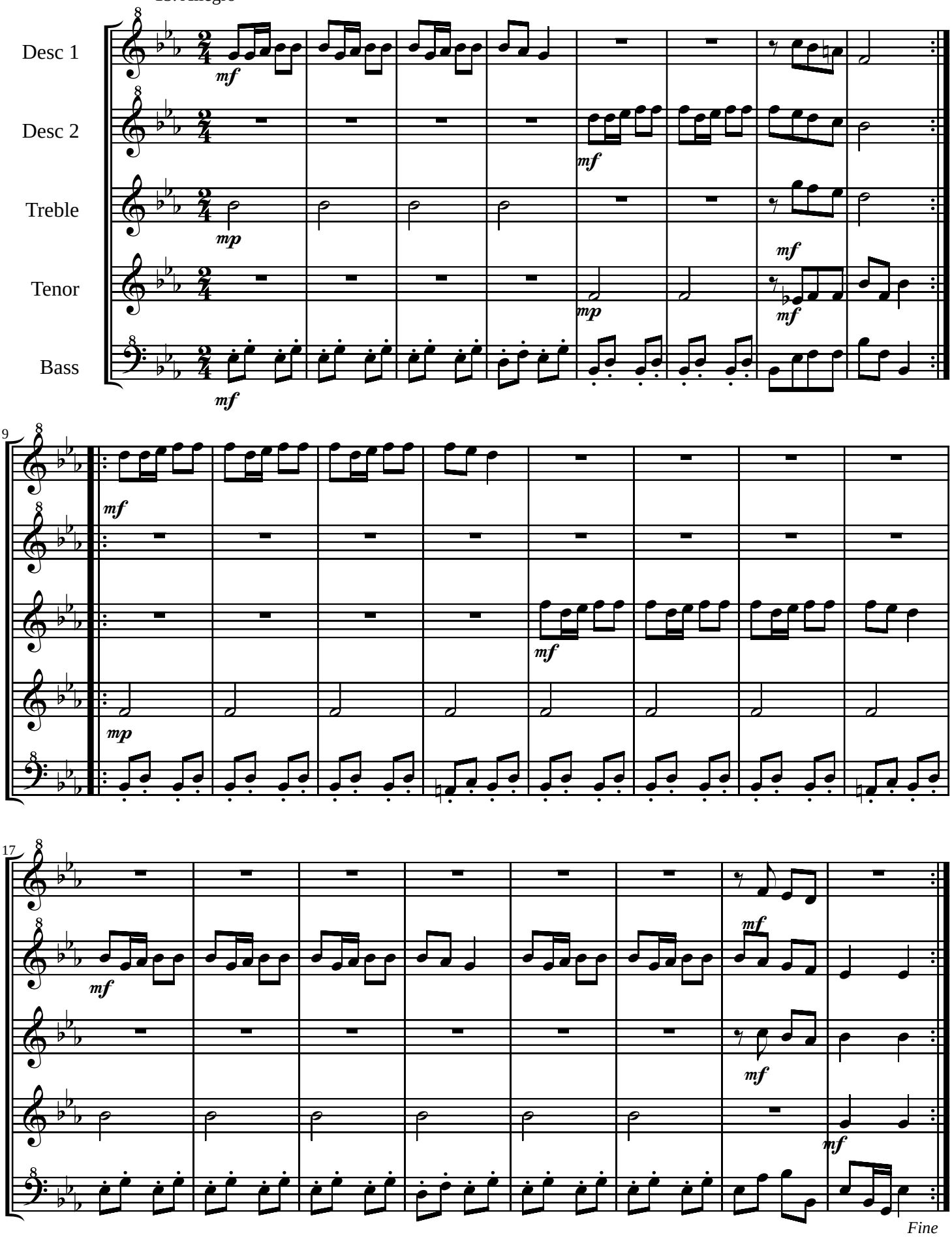
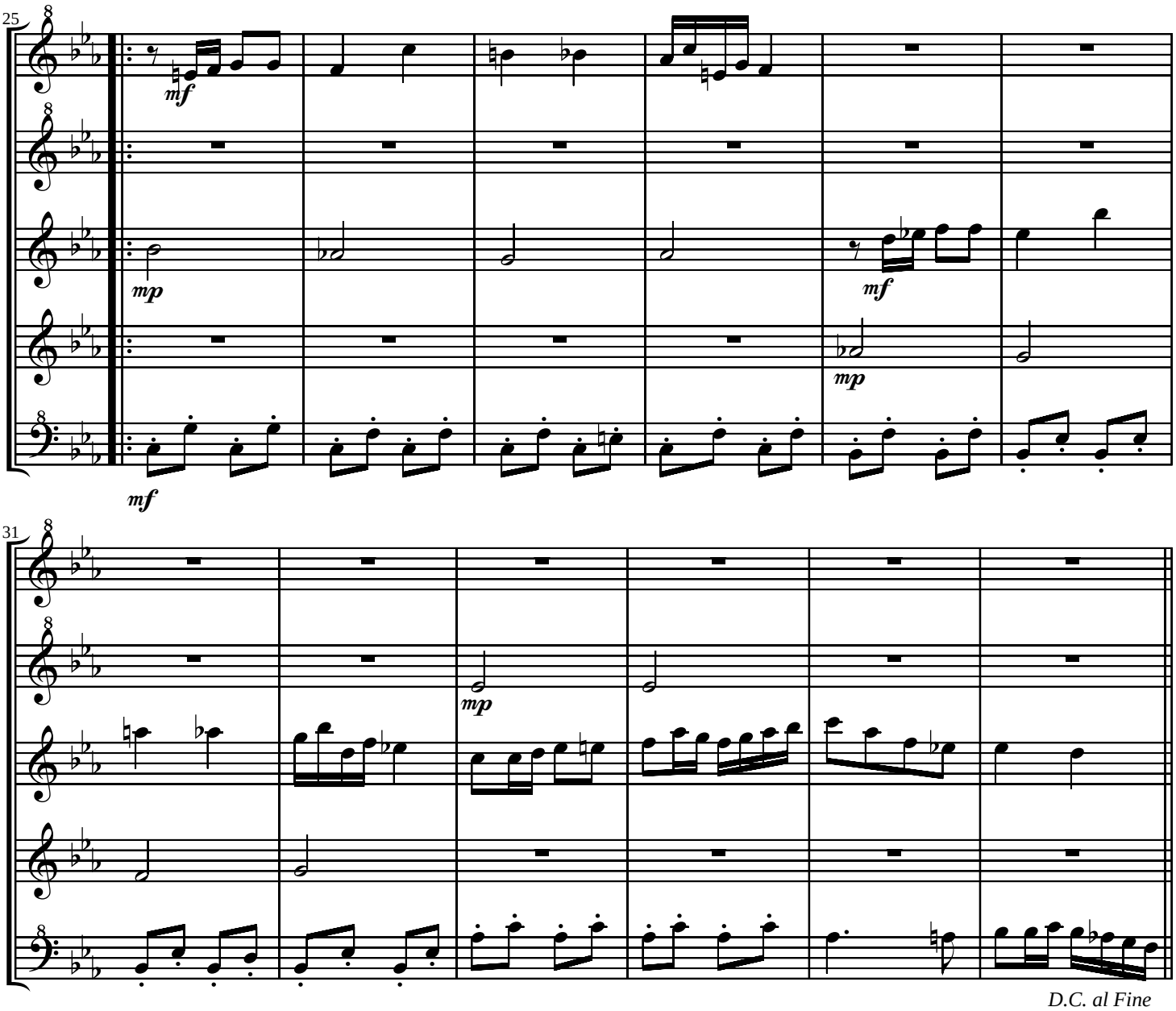
134

13. Allegro




25
mf
mp
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31
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D.C. al Fine