

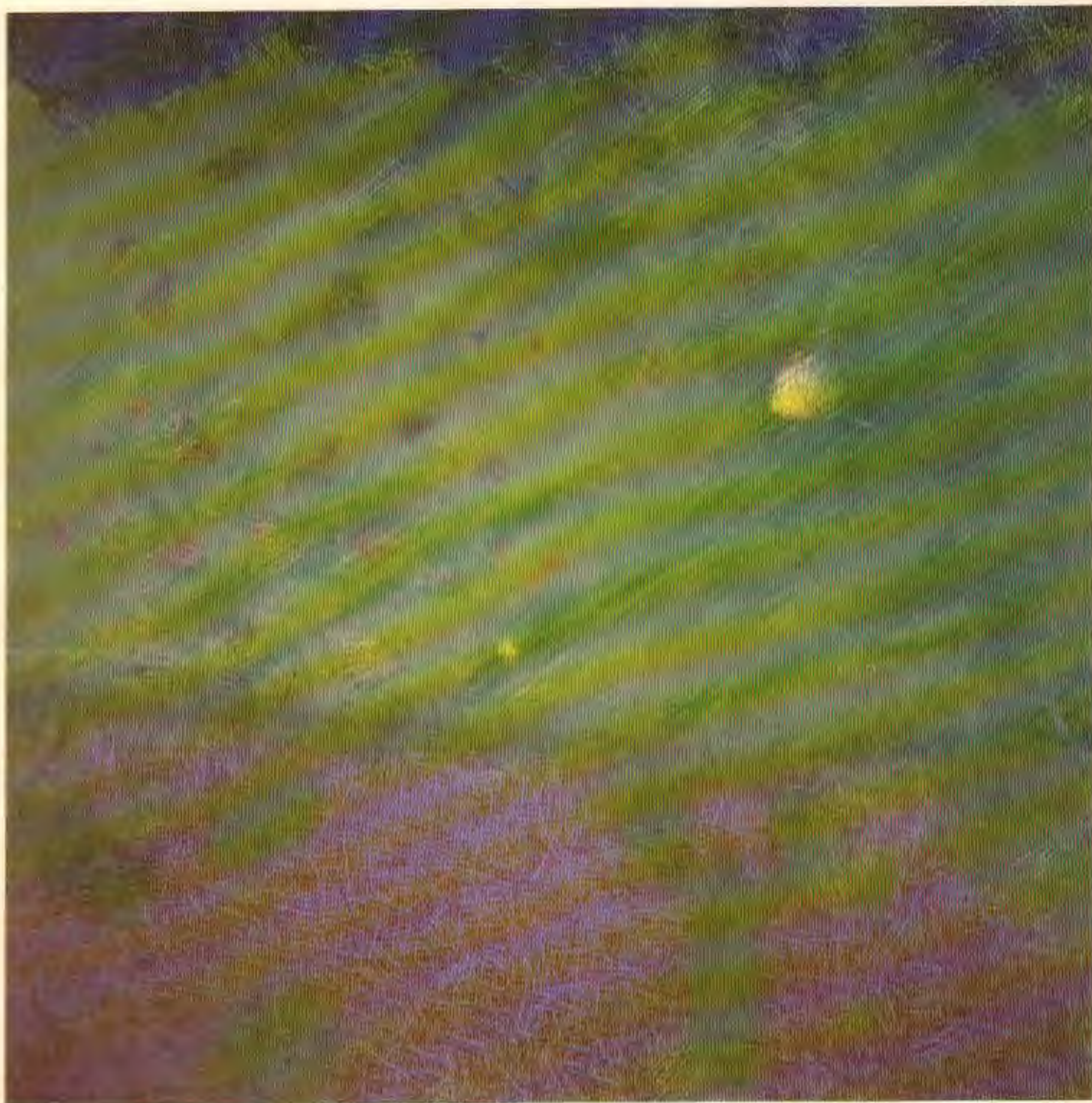
**RICORDI**

# Wolfgang Amadeus Mozart

## *Divertimenti e altro* *Divertimentos and Other Pieces* *Divertimenti und andere Stücke*

*Brani trascritti per chitarra / Pieces Transcribed for Guitar / Stücke - transkribiert für Gitarre*

*da / by / von Eliot Fisk*



**RICORDI**

## INTRODUZIONE

Quando agli inizi degli anni '70 iniziai a realizzare trascrizioni, le composizioni di Mozart furono tra le prime alle quali mi dedicai. In tal senso venni ispirato dalla famosa versione di Julian Bream del Larghetto e dell'Allegro (terzo e primo movimento) del Divertimento K 439b n. 2 (conosciuto anche come Anh. K 229a). Bream dimostrò infatti come una musica come questa, originariamente scritta per tre corni di bassetto – ed oggi frequentemente eseguita da due clarinetti ed un fagotto – potesse essere efficacemente resa anche da una chitarra. Proseguì guardando all'interno della medesima raccolta e trovai il Divertimento K 439b n. 4, la cui realizzazione mi sembrò possibile nella sua completezza.

L'impresa tutt'altro che agevole di articolare tre voci separate – ciascuna delle quali tanto bella da poter essere vantata come linea melodica da un qualunque altro compositore – continua ad affascinarci ora come venti anni fa. Nella perfezione della scrittura mozartiana si percepisce pienamente cosa si intenda per arte della composizione (dall'originale significato latino del "componere", o "mettere insieme"). Proprio per questo nella presente edizione per chitarra ho mantenuto quanto più possibile l'articolazione originale. Trovo questa musica spiccatamente vocale; posso immaginare uno qualunque dei brani che seguono con tutta la ricchezza di significati e di articolazioni che la presenza di un testo – in particolar modo in quel meraviglioso italiano che Mozart fece suo – automaticamente comporterebbe. Il suono puramente fisico delle consonanti in inizio di parola (*b, c, cb, d, f* ecc.) permette una diversa costruzione dell'articolazione della musica vocale; le associazioni di specifiche parole e la ricchezza di emozioni che ne consegue vengono poi, ovviamente, enfatizzate in maniera sublime dalla musica scritta per esse da Mozart. Si aggiunga infine a tutto questo i più ampi parametri di caratterizzazione e di intreccio ed ecco evidenziato un aspetto di ciò che rende così stimolante la musica di questo genio eternamente giovane.

Nell'eseguire sulla chitarra tali trascrizioni è qualche volta opportuno ribattere le note legate (ad esempio a pag. 16, primo pentagramma, battuta 3 e successive), analogamente a quanto, secoli prima, Frescobaldi aveva invitato a fare nel momento in cui i clavicembalisti desideravano eseguire sul loro strumento musiche provenienti dalla tradizione organistica. Un certo numero di unisoni (ad es. pag. 14, quarto pentagramma, quarta battuta) sono inoltre rappresentati sulla chitarra da una nota singola (comunque risonante). In queste e in molte altre circostanze dev'essere l'immaginazione dell'esecutore a cercare di proporre quanto la chitarra non sta realizzando letteralmente.

Consiglierei di impiegare un capotasto per evitare una monotonia di tonalità; questo, posto sul primo tasto, ad esempio, non solo rende più facilmente realizzabili alcuni degli allargamenti più difficili, ma aggiungendo alla chitarra una particolare risonanza, ci colloca in Mi bemolle, tonalità tra le preferite da Mozart.

Tra tutti i compositori, Mozart è quello la cui musica appare meno suscettibile alle piccole modifiche necessarie per una versione chitarristica; queste trascrizioni sono pertanto estremamente fedeli e quindi, a loro volta, piuttosto difficili da eseguire. Tuttavia la musica non dovrebbe mai "suonare" difficile; anche nel momento in cui si ha a che fare con ostacoli di carattere tecnico si dovrebbe sempre tener presente il senso di umorismo mozartiano. Esso traspare in termini tanto musicali (accenti spostati, asimmetrie che suonano come simmetrie, dinamiche a sorpresa, repentini cambi di carattere ecc.) quanto extra-musicali. La Marcia Funebre, ad esempio, venne composta nell'ambito di un album per Barbara Ployer, un'allieva del Maestro. È qui Mozart stesso a essere il "Signor Maestro Contrapunto": una Marcia Funebre, quindi, dedicata a se stesso!

## INTRODUCTION

*When I started making transcriptions in the early 1970's Mozart's was some of the first music I attempted. I was inspired by Julian Bream's famous version of the Larghetto and Allegro (third and first movements) from the Divertimento, K. 439b, Nr. 2 (also known as Anh. K. 229a). Bream indeed showed that this music originally for 3 basset horns and today often performed by two clarinets and bassoon, could be convincingly rendered by one guitar. I looked further in the same collection and found the Divertimento, K. 439b, Nr. 4, which seemed possible in its entirety.*

*The enormous challenge of articulating 3 separate voices, each beautiful enough to be any other composer's top line, fascinates me now as it did 20 years ago. In the perfection of Mozart's writing we hear what is ment by the art of composition (from the Latin meaning "to put together"). Because of this I retain in the guitar edition offered here as much of the original articulation as possible. I find this music intensely vocal, and I can imagine any of the pieces offered here with all the wealth of meaning and articulation provided automatically by a text – especially by the glorious Italian that Mozart made his own! The mere physical sound of consonants at the start of words (b, c, ch, d, f, etc...) offers a built in variety to articulation in vocal music. And, of course, the rich emotional associations of specific words are magnificently enhanced by the music Mozart composed to them. Add to all this the larger parameters of characterization and plot and you have one aspect of what makes the music of this eternally young genius so challenging.*

*In playing these transcriptions on the guitar it is sometimes appropriate to re-sound tied notes (e. g. p. 16, system 1, mm. 3 ff.) just as centuries earlier Frescobaldi had advised harpsichordists when playing pieces born of the organ tradition. In addition, a number of unisons (e. g. p. 14, system 4, m. 4) are represented by one single (but resonant!) note on the guitar. In these and many other cases the imagination of the player must seek to suggest what the guitar is not literally doing!*

*I suggest using a capo to avoid monotony of key. A capo at the first fret, for example, not only makes some of the big stretches easier, it also gives a special resonance to the guitar and puts us in a favorite Mozartian key, Eb.*

*Of all composers Mozart is the one whose music is least susceptible to the slight alterations one has to make in transcribing for the guitar. Thus these transcriptions are as faithful as possible – which in turn makes them rather difficult. Still the music should never sound hard! Even when struggling with technical obstacles we should never forget that Mozart was the very soul of wit. One notes this in purely musical terms – displaced accents, asymmetry sounding like symmetry, surprise dynamics, abrupt changes of mood etc... – but also in extra-musical terms. The Marche Funebre, for example, was written into the album of a Mozart pupil, Barbara Ployer. Here it is Mozart himself who is the "Signor Maestro Contrapunto"!*

Eliot Fisk



## EINFÜHRUNG

Als ich Anfang der 70er Jahre begann, Transkriptionen abzufassen, widmete ich mich zuerst den Mozartkompositionen. Mich hatte damals die berühmte Julian Bream-Version des Larghetto und des Allegro (dritter und erster Satz) des Divertimento K 439b n. 2 (auch als Anh. K 220a bekannt) fasziniert. Bream hatte bewiesen, daß ein Stück wie dieses, das für drei Bassethörner komponiert worden war und heute oft von zwei Klarinetten und einem Fagott ausgeführt wird, auch durch eine Gitarre perfekt zur Geltung kommen kann. Ich durchforschte dieselbe Werkesammlung und fand das Divertimento K 439b n. 4, das mir in seiner Gänze für eine Transkription geeignet schien.

Die wirklich nicht einfache Aufgabe, drei verschiedene Melodieverläufe umzuschreiben, die so wunderschön sind, daß sie auch einzeln als perfekter Melodieverlauf eingesetzt werden könnten, fasziniert mich heute noch wie vor zwanzig Jahren. In der Perfektion des Werkes Mozarts versteht man, was Kompositionskunst bedeutet (aus dem lateinischen "componere" d.h. zusammenstellen). Und deshalb habe ich auch in dieser Gitarrenedition mich möglichst genau an den Originalmelodieverlauf gehalten. Ich finde diese Musik sehr vokal und kann mir gut vorstellen, wie jedes der folgenden Stücke durch einen Text – speziell in Mozarts wunderbarem Italienisch – an Bedeutungen und Nuancen gewinnen würde. Der rein physische Klang der Konsonanten am Beginn des Wortes (*b, c, cb, d, f* etc.) ermöglicht verschiedene Artikulationskonstruktionen in der Vokalmusik. Die Assoziationen spezieller Worte und die Klarheit der Emotionen, die daraus entstehen, werden dann klarerweise durch die von Mozart darauf abgestimmte Musik perfekt unterstützt. Schließlich kommen noch die äußerst weiten Parameter der Charakterisierung und Verflechtung hinzu; all diese Elemente dienen dazu, den Anreiz der Musik dieses ewig jungen Genies aufzuzeigen.

Bezüglich der Ausführung der Gitarrentranskriptionen ist empfehlenswert, die gebundenen Noten (z.B. Seite 16, 1. Zeile, 3. Takt ff.) manchmal nochmals anzuschlagen wie schon Frescobaldi vor Jahrhunderten empfohlen hatte, als die Clavicembalisten für Orgel komponierte Stücke auf ihren Instrumenten ausführen wollten.

Eine gewisse Anzahl von Unisoni (z.B. Seite 14, 4. Zeile, 4. Takt) kommen auf der Gitarre als einziger Ton zum Ausdruck, der allerdings resoniert. An dieser Stelle wie auch an anderen ist es der Phantasie des Solisten überlassen, eine für die Gitarre geeignete Ausdrucksform der Musik zu finden.

Ich empfehle den Einsatz eines Kapodasters, um die Monotonie der Tonart zu vermeiden. Wenn er zum Beispiel am ersten Bund angebracht wird, erleichtert er nicht nur einige der schwierigen Handläufe, sondern erteilt der Gitarre auch eine spezielle Resonanz, indem das Stück in Es transponiert wird, eine der Lieblingstonarten Mozarts.

Es scheint mir, daß die Musik Mozarts im Vergleich zu allen anderen Komponisten weniger den kleinen Veränderungen ausgesetzt werden muß, die für eine Gitarrentranskription notwendig sind. Diese Umschreibungen entsprechen deshalb äußerst genau dem Original und sind schwierig auszuführen. Die Musik sollte allerdings für den Zuhörer nie schwierig "erscheinen". Auch wenn man vor technischen Schwierigkeiten steht, sollte man sich den Humor Mozarts vor Augen halten. Dieser kommt sowohl in musikalischen Elementen zum Ausdruck (versetzte Betonungen, Asymmetrien, die wie Symmetrien klingen, Überraschungseffekte, plötzlicher Stimmungswechsel etc.) als auch in außermusikalischen: der Trauermarsch wurde zum Beispiel im Rahmen eines Albums für Barbara Ployer komponiert, einer Schülerin des Maestros. Und hier ist Mozart selbst der "Maestro Contrapunto": ein Trauermarsch, der ihm selbst gewidmet ist!

## INDICE - CONTENTS - INHALT

Adagio K 617a	1
Andantino K 588b	2
Marcia funebre K 453a	3
Larghetto e Allegro (dal Divertimento K 439b n. 2)	4
Divertimento K. 439b n. 4	8

# ADAGIO K 617 a

Adagio

The musical score consists of ten staves of music in G major, 4/4 time. The tempo is marked 'Adagio'. The score includes various annotations:

- Staff 1:** Starts with a circled 6 = Re. Includes fingering (2, 3, 4, 5, 0, 2, 3, 4), armatura (arm.), and chord markings (\*C VII, C VII).
- Staff 2:** Includes fingering (2, 0, 2, 3, 0), armatura (arm.), and chord markings (C VII, 1 ossia).
- Staff 3:** Includes fingering (3, 4, 0, 3, 1, 0), armatura (arm.), and chord markings (C IX, C VII).
- Staff 4:** Includes fingering (1, 2, 3, 4, 7, 7, 4, 0), armatura (arm.), and chord markings (C VII, CV).
- Staff 5:** Includes fingering (3, 4, 1, 2, 3, 0, 3, 0), armatura (arm.), and chord markings (\*C VII, C VII, C IX, CV, C VII).
- Staff 6:** Includes fingering (2, 3, 0, 2, 1, 2, 4, 0, 1, 2, 0), armatura (arm.), and chord markings (C VII).
- Staff 7:** Includes fingering (3, 1, 2, 1, 3, 2, 1, 4, 0, 4, 0, 3, 3, 0, 2, 4, 0), armatura (arm.), and chord markings (\*C VII, C VII).
- Staff 8:** Includes fingering (2, 4, 0, 2, 0, 2, 3, 0, 0), armatura (arm.), and chord markings (\*C VII, ossia).
- Staff 9:** Includes fingering (0, 3, 4, 0, 2, 0, 3), armatura (arm.), and chord markings (D, C VII).

\*È indispensabile che solo le 4 corde superiori siano barrate, così che la ⑥ rimanga vuota e perciò l'armonico su ⑥ VII vibri "per simpatia" mantenendo il *la*.

*It is vital that only the 4 upper strings be barred so that ⑥ remains open (thus the ⑥ VII harmonic vibrates "sympathetically" sustaining the A).*

Nur 4/6 Barré, damit das natürliche Flageolet (⑥ VII) mitschwingt.

# ANDANTINO K 588 b

Andantino

⑥ = Re

art. arm.

ossia

art. arm.

ossia

C XIV

# MARCIA FUNEBRE K 453 a

"Marcia funebre del Sig. Maestro Contrapunto"

**Lento**

⑥ = Re

③

①

④

*f* *p* *f*

②

*p* *f*

⑤

CIII CI/CH

*p* *f*

⑤ ⑥ ⑤

*ossia*

④ ① ②

*f*

②

*p* *f*

⑤

*ossia* *ossia*

②

*p* *arm.*

④ ⑤ ⑥



# LARGHETTO E ALLEGRO

(dal DIVERTIMENTO K439 b n. 2)

**Larghetto**

⑥ = Re

*P dolce*

C VII

C II

arm.

*f* *fp* *p* *fp*

*p* *fp*

r.h. arm. *p dolce*

C II

ossia *f* *p*

**Allegro**

The musical score is written for guitar and consists of several systems of notation. Each system typically includes a treble clef staff and a bass clef staff. The music is in a key with two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Allegro'. Dynamic markings include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-4 in circles. The score includes various musical notations such as slurs, ties, and accents. Specific sections are labeled 'C VII', 'C V', and 'C II'. There are also 'ossia' sections, which are alternative versions of the music. The piece concludes with a double bar line and repeat dots.









This musical score is written for guitar and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff features a forte (*f*) dynamic marking. The third staff includes a piano (*p*) dynamic marking. The fourth staff contains fingering numbers (1, 2, 3, 4) and first/second ending brackets. The fifth staff has a *sfz* (sforzando) marking. The sixth staff includes *sfz* and *p* markings. The seventh staff starts with a forte (*f*) dynamic. The eighth staff features a *cresc.* (crescendo) marking. The ninth and tenth staves continue the melodic and harmonic development with various slurs and articulations.

Larghetto  
dolce

C VII

⑤ = Sol  
⑥ = Re

*dolce*

*sfz*

*p*

*p*  
*cresc.*  
*p*

ossia

② C II

The musical score is arranged in six systems, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 in circles. Trills are marked with 'tr'. The piece is divided into sections labeled C VI, C II, C VII, and C II. Dynamics include *ossia*, *dolce*, *sfz*, and *p*. The notation includes sixteenth and thirty-second notes, as well as chords and arpeggios.

*ossia*

C VI C II

*dolce*

C VII

*dolce*

*sfz*

*p*

*p*

② C II

*sf* *dolce*

C VII

*dolce*

⑥

*sfz*

*f*

CV

131

*p*

### Minuetto

⑥ = Re *p*

C II *f*

C VII *f* *p* ④

esecuzione

esecuzione

C IX *f* arm. C V ⑥

Fine ③ *p* C V

C V *f* *p*

esecuzione

C V *f* *p*

Musical score for the first system, consisting of five staves. The music is in a key with one sharp (F#) and a common time signature. It features dynamic markings of *f* (forte) and *p* (piano). The notation includes various note values, slurs, and fingering numbers (1-4, 6). A section labeled "esecuzione" with a "3" above it is indicated. The system concludes with a double bar line and the instruction "Minuetto da Capo".

**Adagio** ②

⑥ = Re *p dolce*

arm.

arm.

ossia

arm.

Musical score for the second system, consisting of six staves. It begins with the tempo marking "Adagio" and the dynamic marking "p dolce". The music is in a key with one sharp (F#) and a common time signature. It includes various note values, slurs, and fingering numbers (1-4, 6). The notation includes markings for "arm." (armatura) and "ossia" (alternative). The system concludes with a double bar line.



Rondò  
Allegretto

⑥ = Re

esecuzione

C VI

tr(h)

C VII

*p cresc.*

esecuzione

*f*

This page of a musical score for guitar contains eight staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by intricate rhythmic patterns, often using eighth and sixteenth notes, and includes various dynamic markings such as *p* (piano), *f* (forte), and *fp* (fortissimo piano). Technical markings include *C VII* and *C V*, which likely refer to specific chords or techniques. The score features several measures with complex fingering, including triplets and sixteenth-note runs. The notation includes both treble and bass clefs, with some notes beamed together to indicate rapid passages. The overall style is that of a classical or contemporary guitar piece.



# RICORDI

## PER LA CHITARRA FOR THE GUITAR FÜR DIE GITARRE

### Comitato di redazione

Leo Brouwer

Eliot Fisk

Oscar Ghiglia

Paolo Paolini (direttore)

ELIOT FISK



*"A musical phenomenon, a man, like Paganini, capable of playing beyond physical barriers." (The Philadelphia Bulletin)*

*A transcendental virtuoso, but at the same time a musician with an extremely solid cultural background and an exceptional capacity for introspection and communication. Segovia described him as "one of the most brilliant, intelligent, and gifted artists of our time, not only among guitarists, but among instrumentalists in general".*

*Fisk studied guitar with W. Viola, and completed his training under Oscar Ghiglia and Alirio Diaz. He then graduated from Yale — summa cum laude — with a major in music, where he also had intensive courses in musicology with R. Kirkpatrick and where he founded the guitar department in 1977.*

*Member of the faculty of the Aspen School of Music and professor of guitar at the Hochschule für Musik in Cologne, he is an emerging personality on the international concert circuit.*

*«A musical phenomenon, a man, like Paganini, capable of playing beyond physical barriers.» (The Philadelphia Bulletin)*

*Virtuoso trascendentale, ma allo stesso tempo musicista di solidissima cultura e notevolissima capacità introspettiva e comunicativa: Segovia lo ha definito «uno dei più interessanti, brillanti, intelligenti e dotati artisti del nostro tempo: non solo tra i chitarristi, ma nel campo degli strumentisti in generale».*

*Fisk ha studiato chitarra con W. Viola, perfezionandosi con Oscar Ghiglia e Alirio Diaz. Si è poi laureato in musica — summa cum laude — a Yale dove ha seguito intensi corsi di musicologia con R. Kirkpatrick e dove ha fondato, nel 1977, l'insegnamento della chitarra.*

*Membro della facoltà della Aspen School of Music e docente di chitarra alla Hochschule für Musik di Colonia, è personaggio emergente del concertismo internazionale.*

*»A musical phenomenon, a man, like Paganini, capable of playing beyond physical barriers.« (The Philadelphia Bulletin)*

*Transzendenter Virtuose, jedoch gleichzeitig Musiker mit einer gründlichen Bildung und einer beachtlichen Fähigkeit zur Introspektion und Kommunikation: Segovia hat ihn als »einen der interessantesten, brilliantesten, intelligentesten und begabtesten Künstler unserer Zeit bezeichnet: nicht nur unter den Gitarristen, sondern im Bereich der Instrumentalisten überhaupt«.*

*Fisk nahm Gitarre-Unterricht bei W. Viola und vervollständigte seine Studien mit Oscar Ghiglia und Alirio Diaz. Danach erwarb er das Diplom in Musik — summa cum laude — in Yale, wo er die Intensivkurse in Musikwissenschaft von R. Kirkpatrick besuchte und wo er 1977 das Lehrfach Gitarre einführte.*

*Er ist Mitglied der Fakultät der Aspen School of Music und Dozent für Gitarre an der Hochschule für Musik in Köln.*

*Er ist die aufsteigende Persönlichkeit am Firmament der Internationalen Konzerttätigkeit.*