

Carl Maria von Weber

Romanza siciliana

op. posth. Nr. 2

für Querflöte solo
2 Oboen, 2 Klarinetten in B[♭]
2 Fagotte, 2 Hörner in F
Baßposaune, Pauken
Streichorchester (2)
Violoncello, Kontrabaß

herausgegeben von
Peter Till

Klavierauszug / Vocal score

Vorwort

1. Quelle

Partiturabschrift im Besitz der Sächsischen Landesbibliothek Dresden, Signatur Mus. 4689/0/13. Aufschrift des Titelblatts: *Romanza siciliana | per il Flauto. | Komponiert den 24 dezember 1805 | für Herrn Kaufmann Zahn in Breslau | von C.M.v. Weber.* Beschreibung: 2 geheftete Bogen Querfolio, 12zeilig; Reinschrift eines unbekanntenen Kopisten mit Titelseite und 6 beschriebenen Notenseiten.

Die saubere Einteilung der Partitur läßt vermuten, daß nicht Stimmen (etwa die des Erstdrucks, siehe 2b), sondern eine Partitur die Vorlage gewesen ist. Wahrscheinlich handelt es sich um eine Abschrift des Autographs (siehe 2a), da die Titel fast wörtlich übereinstimmen und im Erstdruck die ausführliche Widmung fehlt.

Die Partiturabschrift liegt unserer Ausgabe als einzige Quelle zugrunde. Der Sächsischen Landesbibliothek sei herzlicher Dank gesagt für die Publikationserlaubnis.

2. Autograph und Erstdruck

a) Autographe Partitur, nach Jähns¹ im Jahre 1867 im Besitz von Heinrich Schlesinger, Berlin. Beschreibung nach Jähns¹: „4 einzelne Blätter, sämtlich an Heftung eingerissen; dünneres, grünliches 10^zeil., langes Querfolio; alle 12 Seiten beschrieben in klaren, schwarzen Schrift. Ueberschrift links: *Siciliana. per il Flauto principale.*«, rechte Seite: *komponiert Breslau für H. Kauffmann Zahn den 24. Dezember. 1805.*«: p. 1 unten am Rand: *Original gegenüber dem Autographen nicht aufgeführt.*»

b) Erstdruck. Nach Jähns¹ in der Originalpartitur bei Schlesinger, Berlin, das dem Herausgeber h. v. d. Hagen, Berlin². Leider konnte

4. Besonderheiten der Solostimme

a) Artikulation: Die Quelle enthält in Takt 44 den einzigen Hinweis auf die Artikulation des Flöten-Themas: Die Holzbläser spielen das Thema unisono im Staccato. Ob das Staccato in den Flötenpart (Takte 2, 4, 10, 44, 46, 52) übernommen werden soll, muß vom Interpreten entschieden werden. Jähns¹ teilt das Thema im Incipit mit Staccatopunkten mit (Takte 2 und 4, 1. Hälfte).

b) Tonumfang der Flötenstimme: V. Zahn spielte offensichtlich eine (keine) H-Fuß, und Weber gab ihm in T. 44 Gelegenheit, diesen vorzuführen. Die Quelle ist die *Romanza siciliana*; das erste Stück gewesen, in dem bis zum tiefen b gefordert wird. Dazu bietet Mozarts Konzert für Flöte, KV 299, das wahrscheinlich in Paris geschrieben wurde. In Guineses' *„ein Instrument mit C-Fuß“* wird es geschätzt zu sein. In der Zeit auf dem Satz des Konzerts präsent.

In Notentext sind durch Kursivschrift, Klammern oder gestrichelte Linien kenntlich gemacht.

Die folgenden Anmerkungen:

akt. Note	Stimme	Bemerkung
12.1-3	Flöte	Staccatopunkte ergänzt nach Takt 54
16.4	Klavierauszug	Rechte Hand: Unterstimme kann auch a ⁰ heißen (Horn 2 hat b ⁰ , Klarinette 2 hat a ⁰)
36-37	Flöte	Oktavierungsvorschlag für Flöten ohne H-Fuß ergänzt
43	Flöte	In der Vorlage 4 mal Zweieunddreißigstel statt Vierundsechzigstelgruppe. Die „7“ bei der 4. Gruppe der Vierundsechzigstelwerte wurde ergänzt.

3 Flöte solo), 2 Oboen, 2 Klarinetten, 2 Hörner in Es, Baßposaune, Trompete, Streichorchester (2 Violinen, 2 Violen, 2 Celli, Kontrabaß).

¹ Carl Jähns, *Carl Maria von Weber in seinen Werken*, Leipzig, S. 60 und 61.

² Briefliche Mitteilung von Herrn Dr. Robert Lienau, Berlin, vom 17.10.1969.

³ Georg Müller, *Die Kunst des Flötenspiels*, Leipzig-Berlin 1954, S. 23.

⁴ Hans-Peter Schmitz, *Querflöte und Querflötenspiel in Deutschland während des Barockzeitalters*, Kassel 1968, S. 20.

Ein anderer Vorschlag
für die Ausführung:



45,47,51 Flöte Statt der zwischen den Zäsurstrichen stehenden Kadenzvorschläge des Herausgebers stehen in der Quelle Achtelpausen mit Fermaten.
50 Flöte Bindebogen nach Parallelstelle T.8 ergänzt

Zu diesem Werk liegt das folgende Aufführungsmaterial vor:
Partitur, Klavierauszug mit Solostimme; Orchesterstimmen:
Oboe 1,2, Klarinette in B 1,2, Fagott 1,2, Horn in Es 1,2,
Baßposaune, Pauken; Violine 1,2, Viola (geteilt), Violoncello,
Kontrabaß.

Bestellnummer: HE 16.015

Aufführungsdauer: 3 1/2 Minuten

Stuttgart, im September 1970 Peter Thalheimer

Preface

1. Source

Copy of score in the Landesbibliothek 4689/0/13. Headline: *per il Flauto.* für Herrn Kauf-ber. Description: 12 lines. The score suggests that a score of parts (perhaps these of the autograph (see 2a) was the title agrees almost word for word. The dedication is lacking in the fit. The score for the present edition was the copy of the score. Grateful thanks are due to the Sächsische Landesbibliothek for permission to publish.

2. Autograph and first print

a) Autograph score, according to Jähns¹ in the possession of Heinrich Schlesinger, Berlin in 1867. Description according to Jähns¹: 4 separate leaves, completely torn from the binding; thin, greenish, long oblong folio with 10 lines; all 12 pages written on, large, clear, black writing. Inscription on left: „Romanza. Siciliana. per il Flauto principale.“, right, „componiert Breslau für H. Kauffmann Zahn den 24^{ten} December. 1805“: p.1 bottom edge witness my hand for the genuineness of W's autograph. The autograph could not be found.

b) First print. According to Jähns¹ the first print was published by Schlesinger, Berlin, o.J. in piano score and orchestral parts but with no score. The only copy known to the editor is an incomplete one in the archives of the Lienau Verlag, Berlin². Unfortunately it could not be examined.

3. Orchestration

Flauto principale (solo flute), 2 oboes, 2 Bb clarinets, 2 bassoons, 2 Eb horns, bass trombone, timpani in G and d, strings (2 violins, 2 violas, violoncello, contra-

45,47,51	Flute	Instead of the suggested ca- denza inserted by the editor between cesuras, the source has quaver rests with fer- mate.
50	Flute	Slurs added in accordance with parallel passage in bar 8.

4. Particulars of the solo part

a) Articulation. The only hint on articulation of the flute theme is in bar 44 of the source: the woodwind players play the theme staccato in unison. The interpreter must decide whether to observe the staccato in the flute part (bars 2,4,10,44,46,52). Jähns¹ gives staccato dots to the theme from the beginning (bars 2 and 4, first half).

b) Range of the flute part. Weber's friend Zahn obviously played a (conical) flute with a B foot and in bar 36 Weber gave him a beautiful opportunity to use it. According to Georg Müller³, the *Romanza siciliana* is „the first piece in solo literature in which the tonal range of the flute demanded a low B”. A parallel to this is Mozart's concerto for flute and harp KV 299, which was probably written in 1778 for the Duke of Guines. The latter appears to have played and particularly treasured „an instrument with a C foot since the c¹ was presented in each movement in a manner remarkable for Mozart and the time”⁴.

Stuttgart, September 1970 Peter Thalheimer
(translated by Laurence Swinyard)

The following material is available for this work.
Score, piano score with solo part; orchestral parts: 1, 2,
Bb clarinets 1, 2, bassoons 1, 2, Eb horns 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Order number: HE 16.015
Duration: 3½ Minutes

- ¹ Friedrich Wilhelm Jähns: *Carl* Berlin 1871, pp. 60-61.
- ² Information by letter from ... t L. ... 1969.
- ³ Georg Müller: *Die Kr...* Leip. 1954, p. 23.
- ⁴ Hans-Peter Schmitz: *...* während des Br... e in Kas. ... Deutschland

5. Editorial report

All additions to the text are indicated by italics, notes, brackets or broken lines.

Bar.	Note	Part	Special remarks
12.	1-3	Flute	Staccato dots in accordance with bar...
16.4		Piano score	Right also
36-37		Flute	...
43		Flute	...es demi- ...ead of he- ...aavers. 7 at 4. ...hemidemisemi- ...added. ... suggestions for perfor- ...ance:



Romanza siciliana

op. posth. Nr. 2

Carl Maria von Weber

1786–1826

Querflöte

Klavierauszug



Musical score system 1, measures 17-21. Treble clef, key signature of two flats. Measure 17 starts with a whole rest. Measure 19 includes a *pp* dynamic marking. Measure 21 features a fermata over a chord.



Musical score system 2, measures 22-24. Treble clef, key signature of two flats. Measure 22 starts with a *pp* dynamic marking. Measure 24 includes a fermata over a chord.



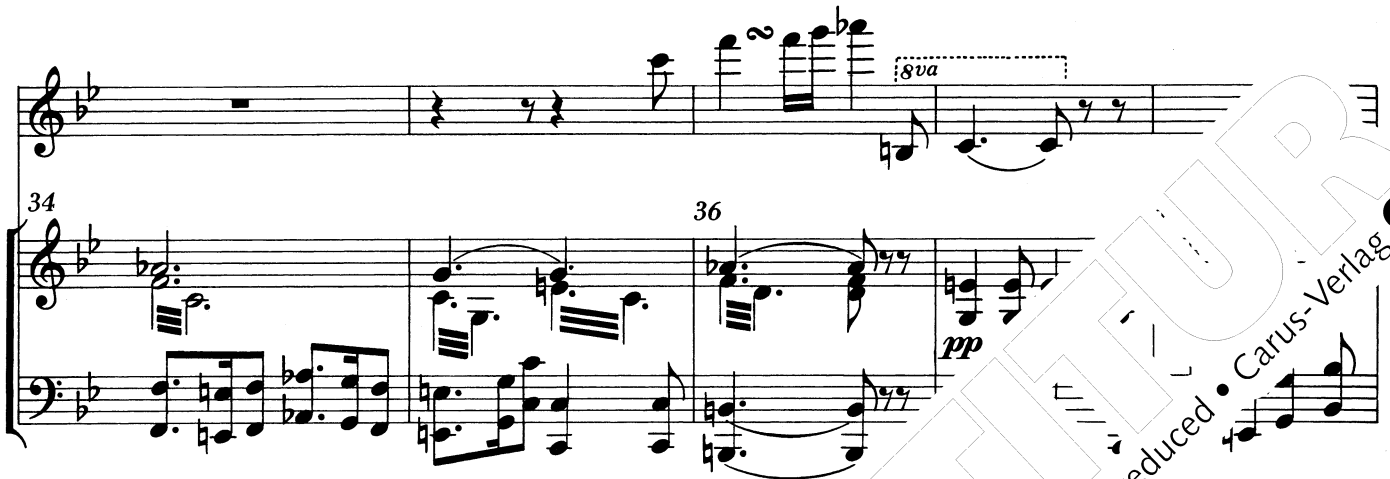
Musical score system 3, measures 25-27. Treble clef, key signature of two flats. Measure 25 includes a *sr* dynamic marking. Measure 27 features a fermata over a chord.



Musical score system 4, measures 28-30. Treble clef, key signature of two flats. Measure 28 includes a *pp* dynamic marking. Measure 30 features a fermata over a chord.



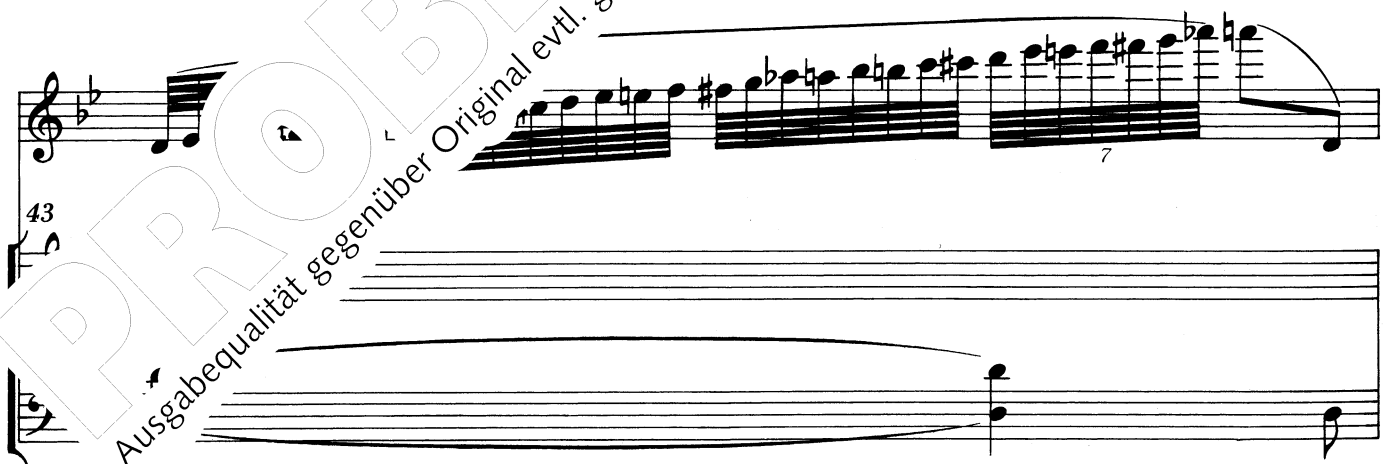
Musical score system 1, measures 31-33. Treble clef, key signature of two flats. Measure 31 starts with a treble clef and a bass clef. Measure 33 features a fortissimo (ff) dynamic marking.



Musical score system 2, measures 34-36. Treble clef, key signature of two flats. Measure 34 starts with a treble clef and a bass clef. Measure 36 features a pianissimo (pp) dynamic marking. A 'rit.' (ritardando) marking is present above measure 35.



Musical score system 3, measures 39-42. Treble clef, key signature of two flats. Measure 39 starts with a treble clef and a bass clef. Measure 39 features a piano (p) dynamic marking. Measure 42 features a fortissimo (ff) dynamic marking.



Musical score system 4, measures 43-44. Treble clef, key signature of two flats. Measure 43 starts with a treble clef and a bass clef. Measure 44 features a fermata over a whole note chord.



Musical score system 1, measures 44-46. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is one flat (B-flat). Measure 44 starts with a treble staff containing eighth notes and a grand staff with chords. Measure 45 continues with similar notation. Measure 46 features a treble staff with a half note and a grand staff with a half note, marked *pp*.



Musical score system 2, measures 48-50. The system consists of three staves. Measure 48 has a treble staff with a half note and a grand staff with chords. Measure 49 continues with a treble staff with a half note and a grand staff with chords. Measure 50 features a treble staff with a half note and a grand staff with chords, marked *f*.



Musical score system 3, measures 51-53. The system consists of three staves. Measure 51 has a treble staff with a half note and a grand staff with chords. Measure 52 continues with a treble staff with a half note and a grand staff with chords. Measure 53 features a treble staff with a half note and a grand staff with chords, marked *f*.



Musical score system 4, measures 54-58. The system consists of three staves. Measure 54 has a treble staff with a half note and a grand staff with chords. Measure 55 continues with a treble staff with a half note and a grand staff with chords. Measure 56 features a treble staff with a half note and a grand staff with chords, marked *pp*. Measure 57 continues with a treble staff with a half note and a grand staff with chords. Measure 58 features a treble staff with a half note and a grand staff with chords, marked *pp*.