

# Andante

*from Piano Concerto No. 23 K. 488*

Wind Band / Concert Band / Harmonie / Blasorchester / Fanfare

Arr.: Tony Cheseaux

## Wolfgang Amadeus Mozart

EMR 92006

1	Score	2	1 <sup>st</sup> Trombone $\text{♩} + \text{♭}$
4	1 <sup>st</sup> Flute	2	2 <sup>nd</sup> Trombone $\text{♩} + \text{♭}$
4	2 <sup>nd</sup> Flute	1	Bass Trombone $\text{♩} + \text{♭}$
1	Oboe	3	Baritone $\text{♩} + \text{♭}$
1	Bassoon	2	E <sup>b</sup> Bass $\text{♩}$
1	E <sup>b</sup> Clarinet ( <i>optional</i> )	2	B <sup>b</sup> Bass $\text{♩}$
5	1 <sup>st</sup> B <sup>b</sup> Clarinet	2	Tuba $\text{♩}$
4	2 <sup>nd</sup> B <sup>b</sup> Clarinet	1	String Bass ( <i>optional</i> )
4	3 <sup>rd</sup> B <sup>b</sup> Clarinet	1	Timpani
1	B <sup>b</sup> Bass Clarinet	1	Glockenspiel / Vibraphone ( <i>optional</i> ) / Triangle
1	B <sup>b</sup> Soprano Saxophone ( <i>optional</i> )		
2	1 <sup>st</sup> E <sup>b</sup> Alto Saxophone		
2	2 <sup>nd</sup> E <sup>b</sup> Alto Saxophone		
2	B <sup>b</sup> Tenor Saxophone		
1	E <sup>b</sup> Baritone Saxophone		
1	E <sup>b</sup> Trumpet / Cornet ( <i>optional</i> )		
3	1 <sup>st</sup> B <sup>b</sup> Trumpet / Cornet		
3	2 <sup>nd</sup> B <sup>b</sup> Trumpet / Cornet		
3	3 <sup>rd</sup> B <sup>b</sup> Trumpet / Cornet		
2	1 <sup>st</sup> F & E <sup>b</sup> Horn		
2	2 <sup>nd</sup> F & E <sup>b</sup> Horn		
2	3 <sup>rd</sup> F & E <sup>b</sup> Horn		

### Special Parts

1	1 <sup>st</sup> B <sup>b</sup> Trombone $\text{♩}$
1	2 <sup>nd</sup> B <sup>b</sup> Trombone $\text{♩}$
1	B <sup>b</sup> Bass Trombone $\text{♩}$
1	B <sup>b</sup> Baritone $\text{♩}$
1	E <sup>b</sup> Tuba $\text{♩}$
1	B <sup>b</sup> Tuba $\text{♩}$

### Fanfare Parts

2	1 <sup>st</sup> Flugelhorn
2	2 <sup>nd</sup> Flugelhorn
2	3 <sup>rd</sup> Flugelhorn

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# Andante

*From Piano Concerto No. 23, K. 488*

Arr.: Tony Cheseaux

## Wolfgang Amadeus Mozart

### *Français:*

*L'Andante du Concerto pour Piano No. 23, K. 488* de Wolfgang Amadeus Mozart arrangé par Tony Cheseaux, est l'un des mouvements les plus émouvants et introspectifs de son répertoire concertant. Cette œuvre, écrite en 1786, se distingue par son lyrisme profond et sa délicate expressivité, offrant une parenthèse de douceur et de mélancolie entre les mouvements vifs et enjoués du concerto.

Dans cet arrangement pour orchestre d'harmonie, l'objectif a été de préserver toute la richesse émotionnelle de l'original tout en adaptant la palette sonore aux couleurs spécifiques des vents et des percussions. L'harmonie subtile et les lignes mélodiques chantantes sont mises en valeur par les bois, tandis que les cuivres apportent une profondeur expressive supplémentaire.

L'orchestre d'harmonie, souvent associé à des répertoires festifs et éclatants, révèle ici une facette plus intime et sensible, permettant aux musiciens de transmettre toute la tendresse et la noblesse de cette musique intemporelle. Cet arrangement vise à offrir aux ensembles de vents l'opportunité d'explorer la poésie mozartienne et de faire résonner cette sublime page musicale dans un écrin sonore renouvelé.

### *Deutsch:*

*Das Andante aus Wolfgang Amadeus Mozarts Klavierkonzert Nr. 23, KV 488*, in der Bearbeitung von Tony Cheseaux ist einer der bewegendsten und introspektivsten Sätze seines Konzertrepertoires. Das 1786 geschriebene Werk zeichnet sich durch tiefe Lyrik und zarte Expressivität aus und bildet ein Zwischenspiel von Zärtlichkeit und Melancholie zwischen den lebhaften und verspielten Sätzen des Konzerts.

Ziel der Bearbeitung für Blesorchester war es, den emotionalen Reichtum des Originals zu erhalten und gleichzeitig die Klangpalette an die spezifischen Farben der Bläser und des Schlagzeugs anzupassen. Die subtile Harmonik und die singenden Melodielinien werden von den Holzbläsern hervorgehoben, während die Blechbläser zusätzliche Ausdruckstiefe hinzufügen.

Das Blesorchester, das oft mit festlichem und strahlendem Repertoire in Verbindung gebracht wird, offenbart hier eine intimere und sensiblere Seite, die es den Musikern ermöglicht, die ganze Zärtlichkeit und Noblesse dieser zeitlosen Musik zu vermitteln. Diese Bearbeitung soll Bläserensembles die Möglichkeit geben, Mozarts Poesie zu erforschen und diese erhabene Seite der Musik in einem neuen Klanggewand erklingen zu lassen.

### *English:*

*The Andante from Wolfgang Amadeus Mozart's Piano Concerto No. 23, K. 488*, arranged by Tony Cheseaux, is one of the most moving and introspective movements in his concerto repertoire. Written in 1786, this work is characterised by its profound lyricism and delicate expressiveness, offering a parenthesis of tenderness and melancholy between the lively, upbeat movements of the concerto.

The aim of this arrangement for wind band was to retain all the emotional richness of the original, while adapting the sonic palette to the specific colours of the winds and percussion. The subtle harmony and lilting melodic lines are enhanced by the woodwind, while the brass add further expressive depth.

The wind band, often associated with a festive and dazzling repertoire, reveals a more intimate and sensitive facet here, allowing the musicians to convey all the tenderness and nobility of this timeless music. This arrangement offers wind ensembles the opportunity to explore Mozart's poetry and to make this sublime musical page resonate in a new sound world.



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# Andante

from Piano Concerto No. 23 K. 488

Wolfgang Amadeus Mozart

Arr.: Tony Cheseaux

2 3 4 5 6 7 8

Andante  $\text{♩} = 100$

1st Flute

2nd Flute

Oboe *Solo Cl. 1* *mf*

Bassoon

1st B♭ Clarinet *Solo* *mf*

2nd B♭ Clarinet *Solo* *mp*

3rd B♭ Clarinet *Solo* *mp*

B♭ Bass Clarinet *Solo* *mp*

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet / Cornet

2nd B♭ Trumpet / Cornet

3rd B♭ Trumpet / Cornet

1st F Horn *Cl. 2* *Solo* *mp*

2nd F Horn *Cl. 3* *Solo* *mp*

3rd F Horn *mp*

1st Trombone

2nd Trombone

Bass Trombone

Baritone *B. Cl.* *Solo* *mp*

Tuba in C

String Bass (optional)

Timpani

Glockenspiel & Vibraphone (optional)  
Triangle

EMR 92006

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Musical score for orchestra and woodwinds, measures 9-16. The score includes parts for Flutes (Fl. 1, 2), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cl. 1, 2, 3), Bass Clarinet (B.Cl.), Alto Saxophones (A.Sax. 1, 2), Tenor Saxophone (T.Sax.), Bass Saxophone (B.Sax.), Trumpets/Cori (Tpt./Cnt. 1, 2, 3), Horns (Hn. 1, 2, 3), Trombones (Tbn. 1, 2), Bass Trombone (B.Tbn.), Baritone (Bar.), Tuba (Tba.), Bass (opt.), and Timpani (Timp.).

Key markings and dynamics include:

- Flutes: *mf*, *f*
- Oboe: *Play*, *mf*, *f*
- Bassoon: *mf*, *f*
- Clarinets: *Tutti*, *mf*, *f*
- Bass Clarinet: *Tutti*, *f*
- Alto Saxophones: *p*, *f*
- Tenor Saxophone: *p*, *f*
- Bass Saxophone: *p*, *f*
- Trumpets/Cori: *f*
- Horn 1: *Play*, *mf*, *f*
- Horn 2: *p*, *f*
- Horn 3: *p*, *f*
- Trombone 1: *p*, *f*
- Trombone 2: *f*
- Bass Trombone: *mp*, *f*
- Baritone: *Play*, *mf*, *f*
- Tuba: *p*, *f*
- Bass: *p*, *f*
- Timpani: *f*
- Glockenspiel: *Glockenspiel*, *mf*, *f*

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B.Cl.

A.Sax. 1

A.Sax. 2

T.Sax.

B.Sax.

Tpt./Cnt. 1

Tpt./Cnt. 2

Tpt./Cnt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B.Tbn.

Bar.

Tba.

Bass (opt.)

Timp.

Glock. (opt.)

*mf*

*p*

*mp*

*Solo*

*Tutti*

*Hm 1*

*Bar.*

*Play*

This page contains the musical score for measures 25 through 32 of a symphony. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flutes 1 and 2 (Fl. 1, Fl. 2)
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinets 1, 2, and 3 (Cl. 1, Cl. 2, Cl. 3)
- Bass Clarinet (B.Cl.)
- Alto Saxophones 1 and 2 (A.Sax. 1, A.Sax. 2)
- Tenor Saxophone (T.Sax.)
- Bass Saxophone (B.Sax.)
- Trumpets and Cornets 1, 2, and 3 (Tpt./Cnt. 1, Tpt./Cnt. 2, Tpt./Cnt. 3)
- Horn 1, 2, and 3 (Hn. 1, Hn. 2, Hn. 3)
- Trombones 1, 2, and Bass Trombone (Tbn. 1, Tbn. 2, B.Tbn.)
- Baritone (Bar.)
- Tuba (Tba.)
- Bass (opt.)
- Timpani (Timp.)
- Glockenspiel (opt.)

The score includes various dynamic markings such as *p*, *f*, *mf*, *pp*, and *fp*, along with performance instructions like "Play" and "To Tri. (obl.)". The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4.

33

34



35

36

37

38

Fl.1 *p* *mp*

Fl.2 *p* *mp*

Ob. *mp*

Bsn. *p* *mp*

Cl.1 Solo *mf* *p* Tutti *mp*

Cl.2 Bar./T. Sax. *mp*

Cl.3 *mp*

B.Cl. *p*

A.Sax.1 *mp*

A.Sax.2 *mp* Play

T.Sax. *p* *p* *mp*

B.Sax. *p*

Tpt./Cnt.1 Solo *mp*

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar. *p*

Tba. *p*

Bass (opt.) *p*

Timp.

Tri. (obl.)

This page contains the musical score for measures 39 through 44. The instruments and their parts are as follows:

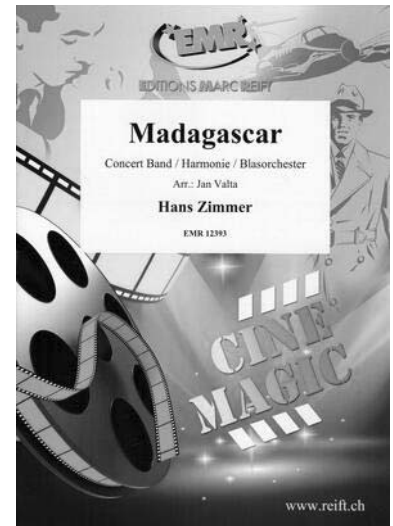
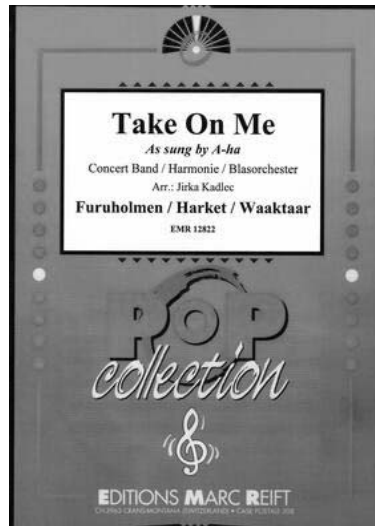
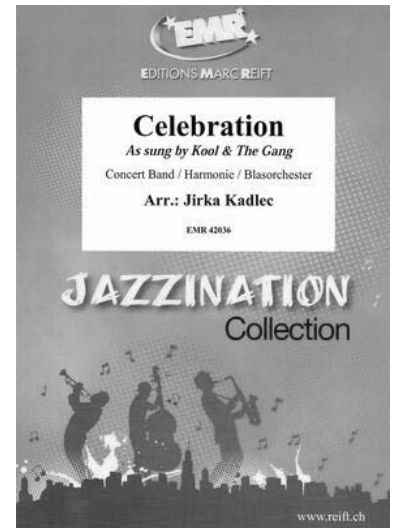
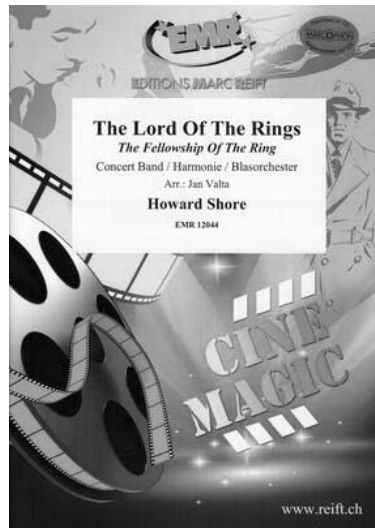
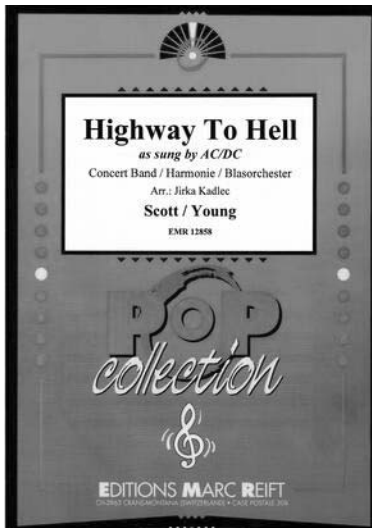
- Fl. 1:** Solo, *mf* (measures 43-44)
- Fl. 2:** Solo, *mf* (measures 43-44)
- Ob.:** *mf* (measures 40-42)
- Bsn.:** *mp* (measures 40-42)
- Cl. 1:** *mf* (measures 40-42), *mp* (measures 43-44)
- Cl. 2:** *mp* (measures 43-44)
- Cl. 3 (Bar./T. Sax.):** *p* (measures 39-42), *mp* (measures 43-44)
- B. Cl.:** *mp* (measures 40-42)
- A. Sax. 1:** *mp* (measures 40-42)
- A. Sax. 2:** *mp* (measures 40-42)
- T. Sax.:** *p* (measures 39-42), *mp* (measures 43-44)
- B. Sax.:** *mp* (measures 40-42)
- Tpt./Cnt. 1:** *mp* (measures 40-42), *mf* (measures 43-44)
- Tpt./Cnt. 2:** Solo, *mp* (measures 39-42), Tutti, *mp* (measures 43-44)
- Tpt./Cnt. 3:** Solo, *p* (measures 39-42), Tutti, *mp* (measures 43-44)
- Hn. 1:** *p* (measures 39-42), *mp* (measures 43-44)
- Hn. 2:** *p* (measures 39-42), *mp* (measures 43-44)
- Hn. 3:** *p* (measures 39-42), *mp* (measures 43-44)
- Tbn. 1:** *p* (measures 39-42), *mp* (measures 43-44)
- Tbn. 2:** *p* (measures 39-42), *mp* (measures 43-44)
- B. Tbn.:** *mp* (measures 40-42)
- Bar.:** *mp* (measures 43-44)
- Tba.:** *mp* (measures 43-44)
- Bass (opt.):** *mp* (measures 40-42)
- Timp.:** def. Triangle, *p* (measures 39-44)
- Tri. (obl.):** *p* (measures 39-44), To Glock. (measures 43-44)



This page contains a musical score for measures 45 through 52. The instruments and parts are as follows:

- Flutes (Fl. 1, 2):** Both parts feature triplet patterns in measures 46 and 47, marked *Tutti* and *mf*. In measure 51, they play a melodic line marked *mf*.
- Oboe (Ob.):** Enters in measure 48 with a melodic line marked *Solo* and *mf*. Re-enters in measure 51 with a melodic line marked *Tutti* and *mf*.
- Bassoon (Bsn.):** Features triplet patterns in measures 46 and 47, marked *mf*. In measure 48, it plays a melodic line marked *Play* and *mp*.
- Clarinets (Cl. 1, 2, 3):** Clarinet 1 has triplet patterns in measures 46 and 47, marked *mf*. In measure 48, it plays a melodic line marked *Play* and *mp*. Clarinets 2 and 3 have similar melodic lines in measure 48, marked *mp*.
- Bass Clarinet (B.Cl.):** Features triplet patterns in measures 46 and 47, marked *mf*. In measure 48, it plays a melodic line marked *Play* and *mp*.
- Woodwinds (A.Sax. 1, 2, T.Sax., B.Sax.):** All woodwinds have melodic lines in measure 48, marked *mp*. The Bass Saxophone part is marked *Play* and *mp*.
- Trumpets (Tpt./Cnt. 1, 2, 3):** Trumpet 1 has a melodic line in measure 45 marked *Play, solo* and *mf*. Trumpets 2 and 3 have melodic lines in measure 47 marked *mp*. In measure 51, all trumpets play a melodic line marked *Tutti* and *mf*.
- Horns (Hn. 1, 2, 3):** Horns 1 and 2 have melodic lines in measure 45 marked *mp*. Horn 3 has a melodic line in measure 47 marked *mp*. In measure 51, all horns play a melodic line marked *mf*.
- Tubas (Tbn. 1, 2, B.Tbn.):** Tubas 1 and 2 have melodic lines in measure 45 marked *mp*. Bass Trombone has a melodic line in measure 47 marked *mp*. In measure 51, all tubas play a melodic line marked *mf*.
- Baritone (Bar.):** Features triplet patterns in measures 46 and 47, marked *mf*.
- Tuba (Tba.):** Features triplet patterns in measures 46 and 47, marked *mf*.
- Bass (Bass (opt.)):** Provides a bass line throughout the measures.
- Timpani (Timp.):** Remains silent throughout the measures.
- Glockenspiel (Glock. (opt.)):** Remains silent throughout the measures.

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