W. A. Mozart

CONCERTO

for Viola & Orchestra

from the Clarinet Concerto

KV622

Piano reduction

Transcribed into G major
& Edited by Alan Bonds

ARCODORO
PUBLICATIONS

ABOUT THIS EDITION

Towards the very end of his life Mozart wrote the Clarinet Concerto K. 622 in 1790/91 for his favourite clarinettist Anton Stadler. It seems from the scant evidence available that Stadler gave some performances of the piece at this time, but the original score and parts went missing.

The first version of the piece was actually for the Basset Horn in G major (K. 621b), of which only 200 bars in Mozart's own hand survive. It is essentially the same piece. The Basset Horn in G was almost as common as the F version, and as the instrument was hard to play in tune and lacked many of the later sophistications in keywork, it was advisable to write in its native key.

Although Stadler was a fine Basset Horn player, the instrument for which it was eventually intended was a sort of hybrid Clarinet in A customized by Stadler usually referred to as a Basset Clarinet, which extended the range coincidentally to the bottom C of the viola. Sadly no actual models of this clarinet survive and we can only rely on documentary evidence.

The first printed versions of the Concerto appeared in 1801 for the standard A Clarinet. However, even at the time of publication by Breitkopf & Härtel, a critic stated that this version had its limitations. Intriguingly a version for solo viola and for solo flute also appeared at the same time. It must have been popular, especially for domestic and salon performances, and lends credence to the idea that this may indeed have been the genesis of the work – a chamber concerto lightly scored for private performances.

In the 1950's scholars engaged in the Neue Mozart Ausgabe (NMA) attempted to reconstruct the original manuscript by referring to several early editions and their research is the basis of most recent versions.

It is not really necessary to justify a version for viola and orchestra. The business of transcribing and transposing masterpieces for different instruments has a long and honourable history in the 18th century, notably in the concertos of J. S. Bach. There are numerous precedents for swapping clarinet music to the viola and the practice survived well into the 19th century. To choose a key most appropriate for a particular instrument was common practice, and in this particular case, having been transposed to A major from the original G major is too much of a coincidence to be ignored. A major is not really a 'native' key for the viola, and the pleasure of using the open C string is irresistable.

The question of articulations, especially in passage work, is open to individual choice. The violist is encouraged to examine the violin concertos and quartets of Mozart and Haydn for idiomatic bowings.

This Piano reduction is a fairly rough & ready transcription of the orchestral parts. It depends on the violist playing in the Tutti's leading the band,(common to most Mozart Concerti), as indicated in the (reconstructed) original score. I have tried to avoid unisons with the solo line. This in turn liberates the keyboard to incorporate more accompanying material, especially the motor rhythms. In a few places I have restored some notes from the 1st violin part to the solo part where, presumably at the limits of the basset clarinet at the time.

CONCERTO FOR VIOLA

from the Clarinet Concerto K. 622

W.A. Mozart
Vienna (Oct. 1791)

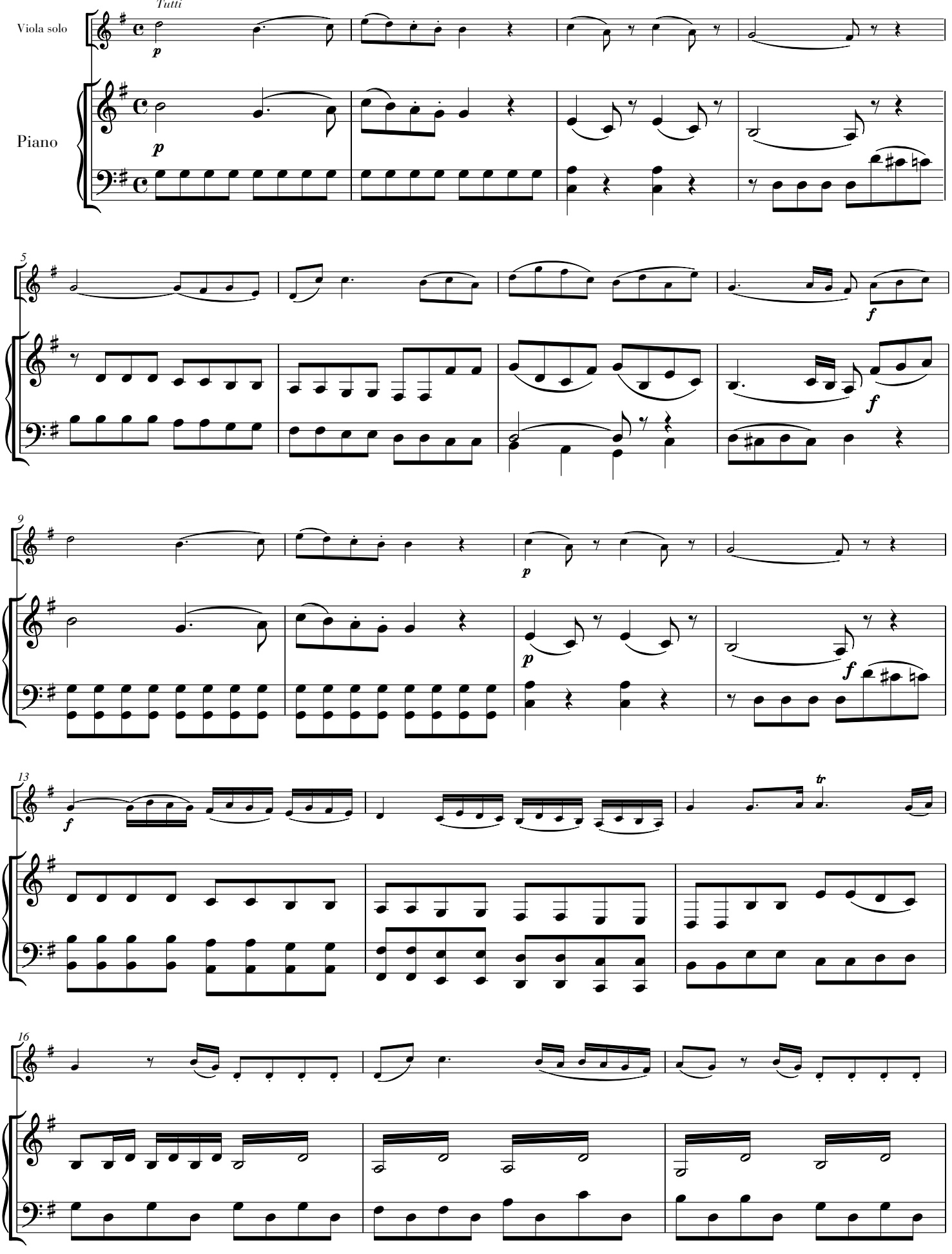
I

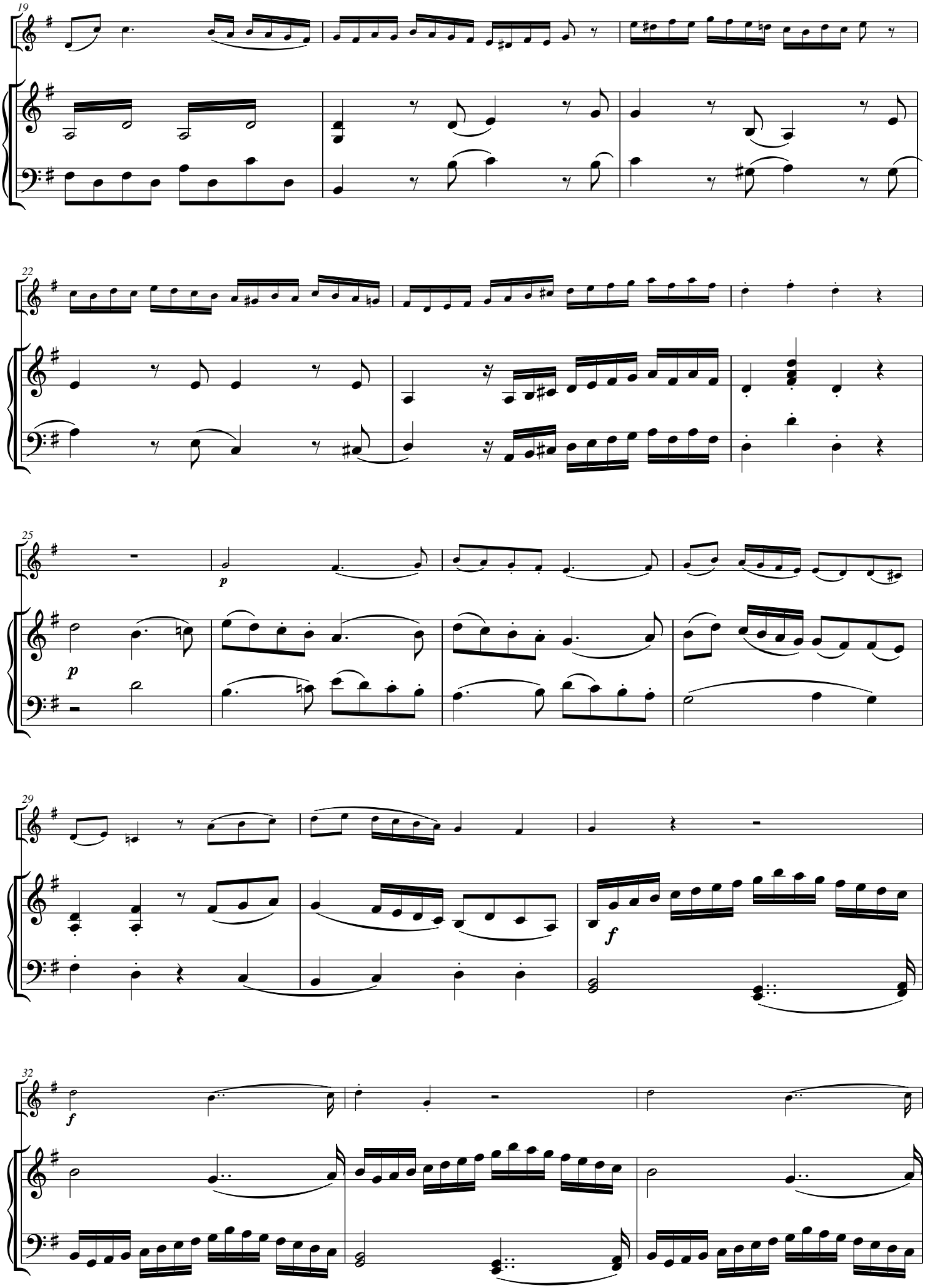
Allegro

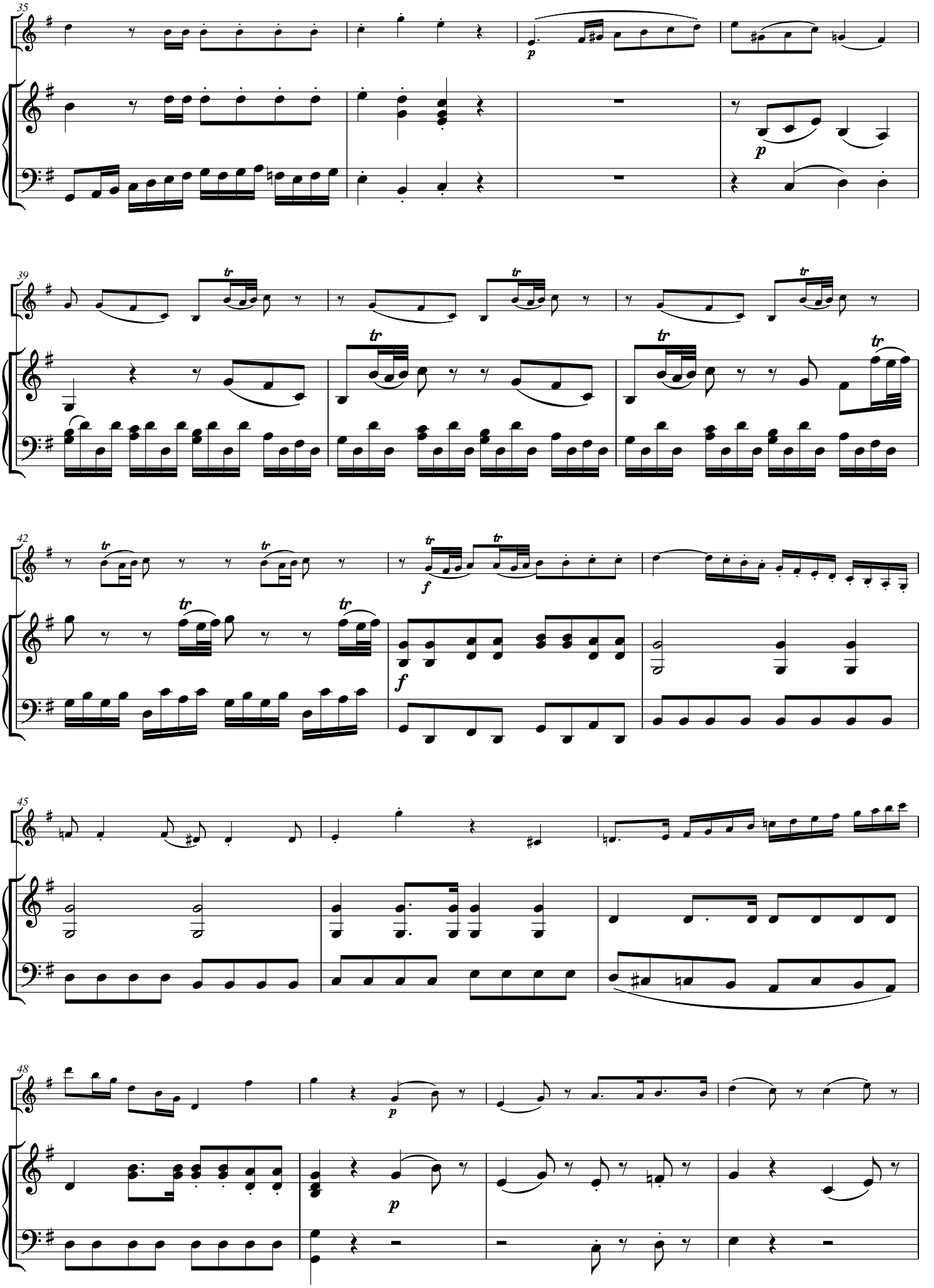
Tutti

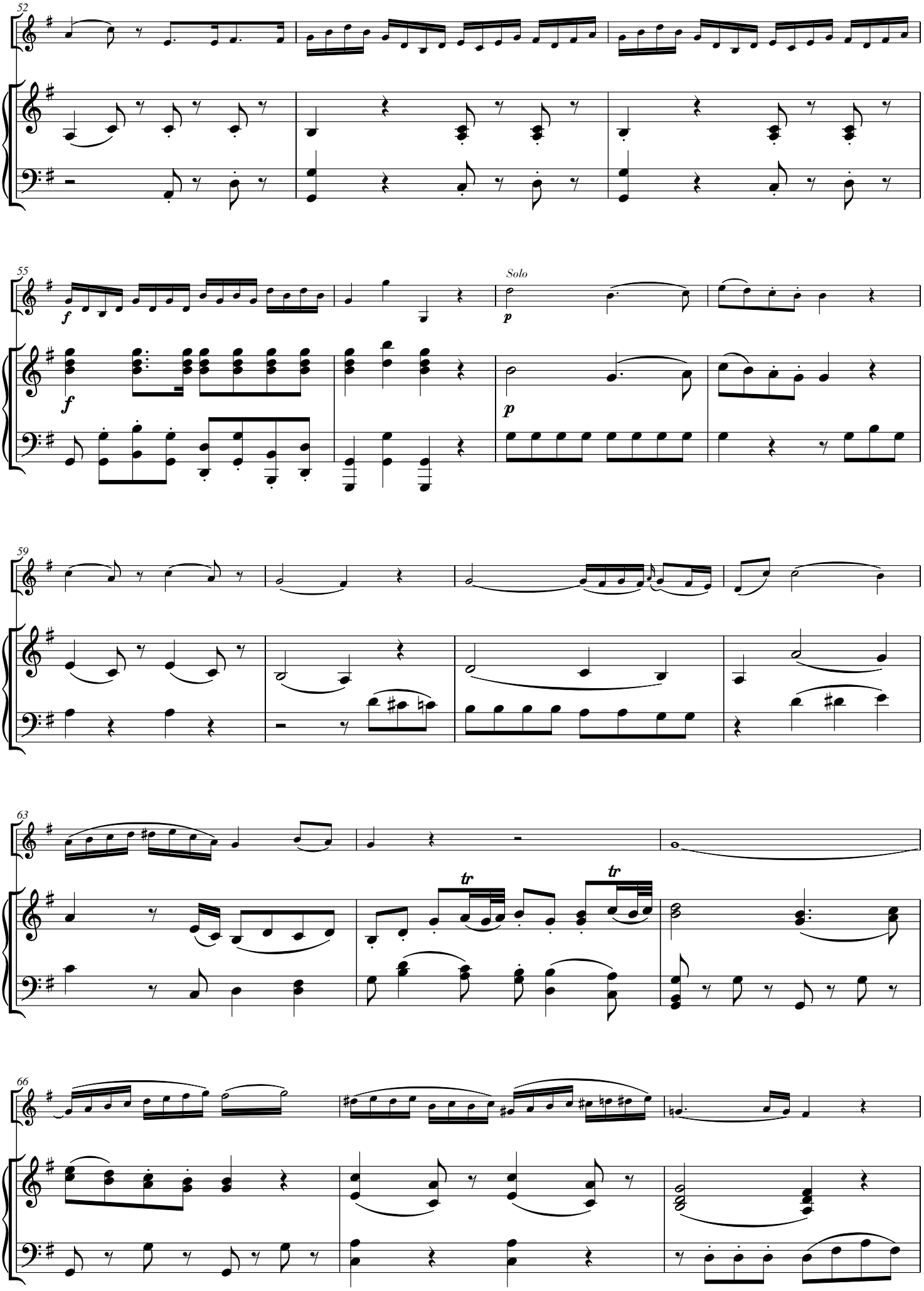
Viola solo

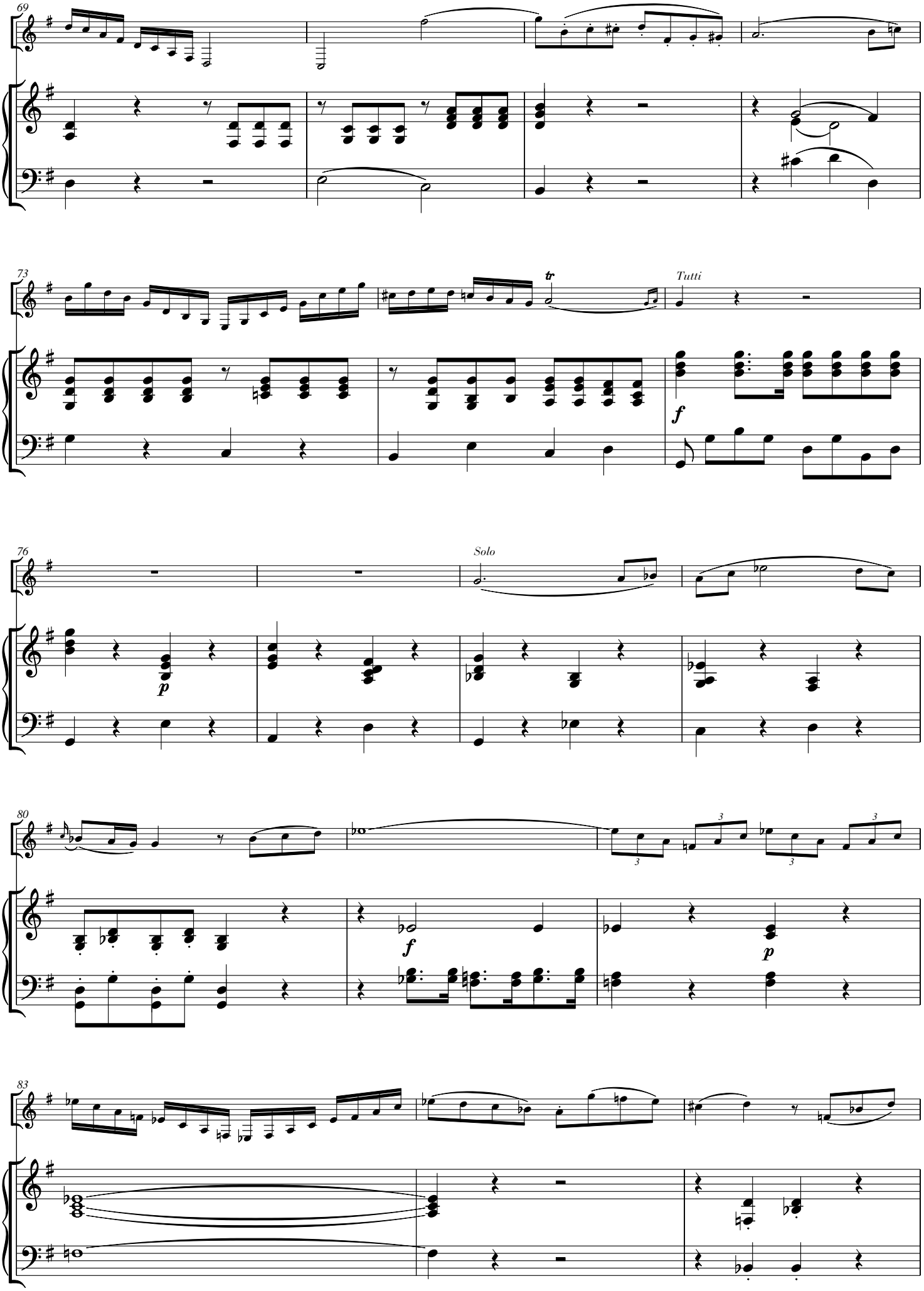
Piano

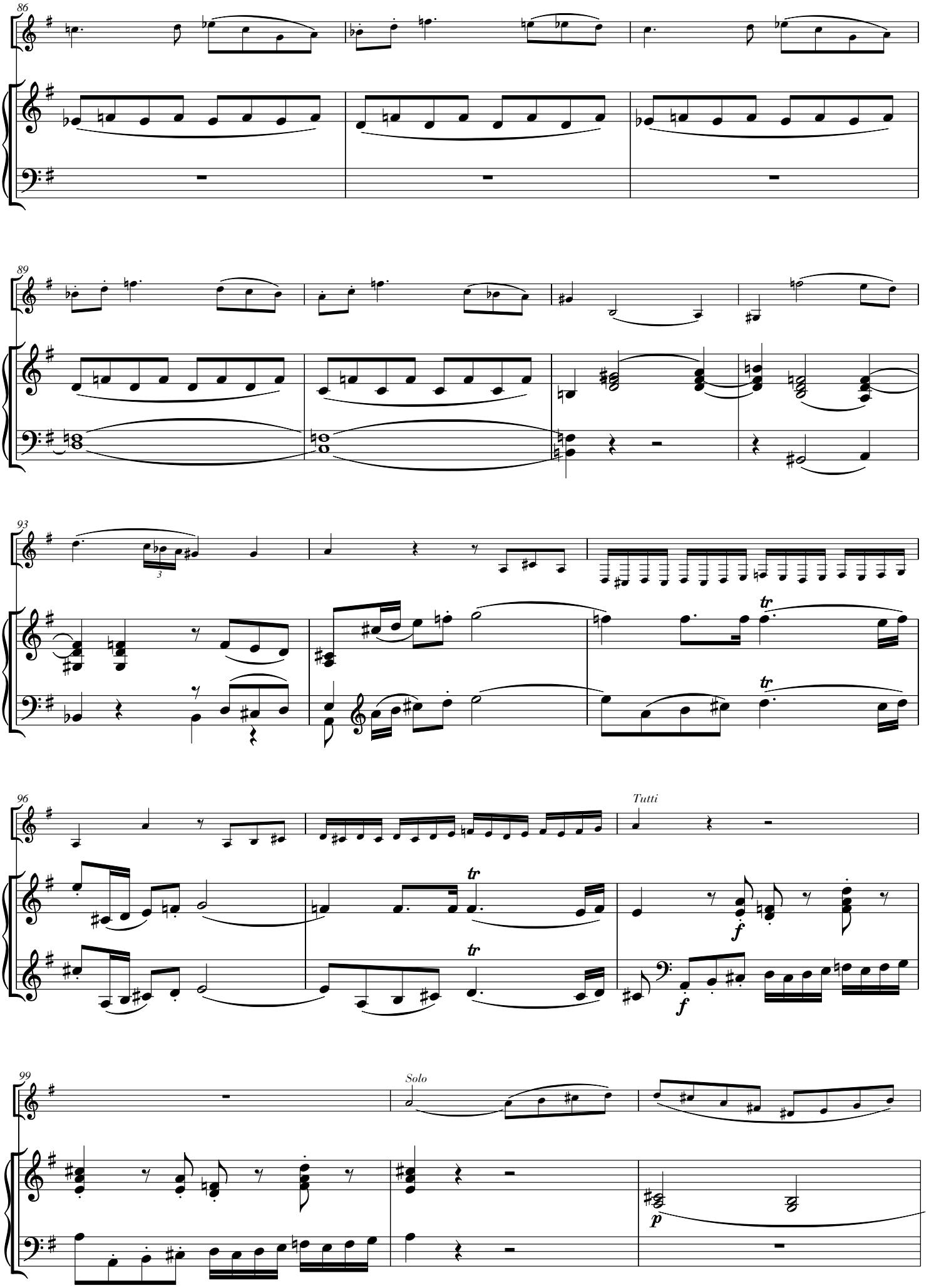


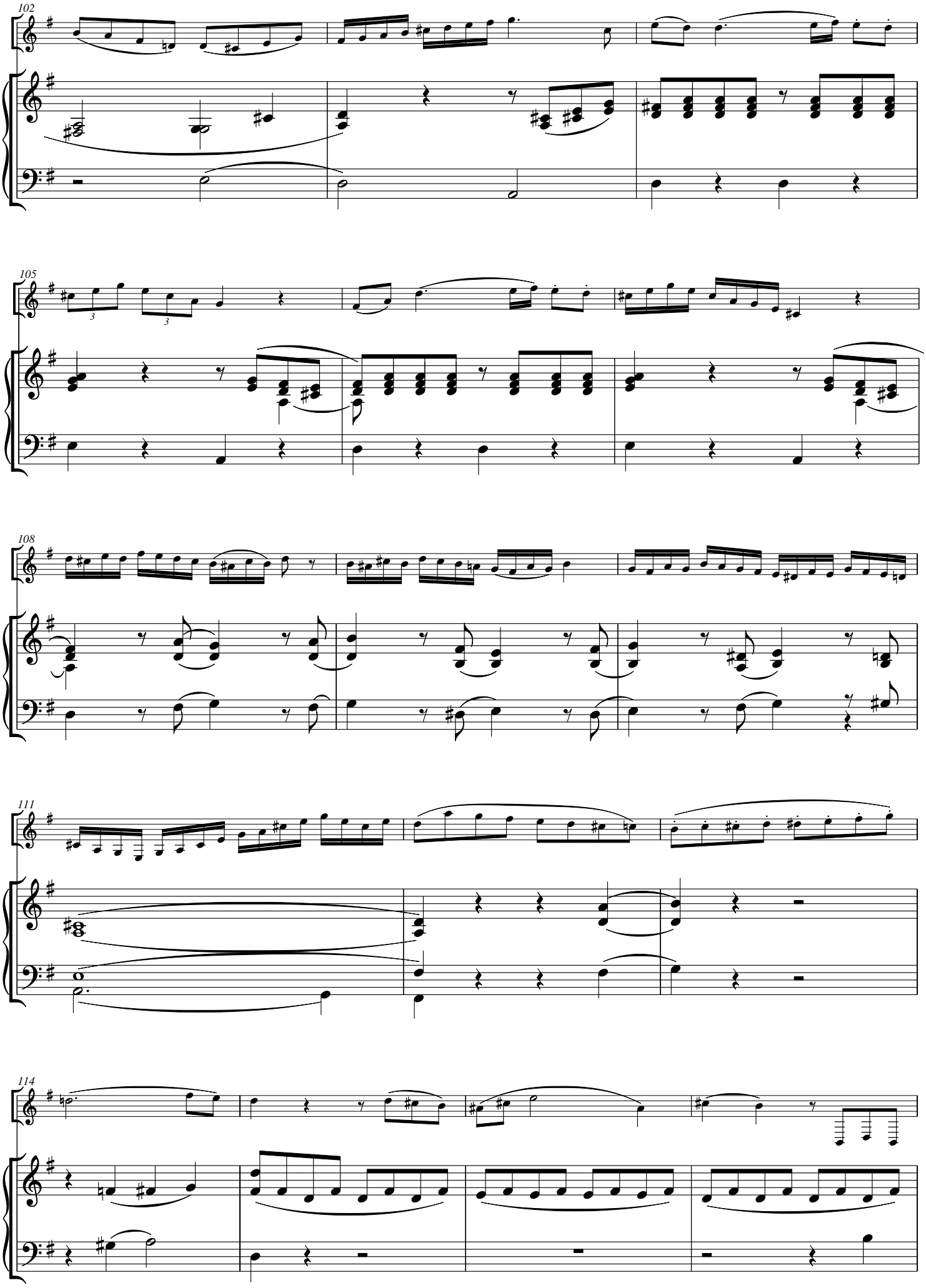

19
22
25
p
p
29
f
32
f


35
p
39
tr
42
tr
f
45
48
p


52
55
Solo
59
63
tr
tr
66


69
73
tr
Tutti
f
76
Solo
p
80
3
3
f
p
83


86
89
93
96
Tutti
99
Solo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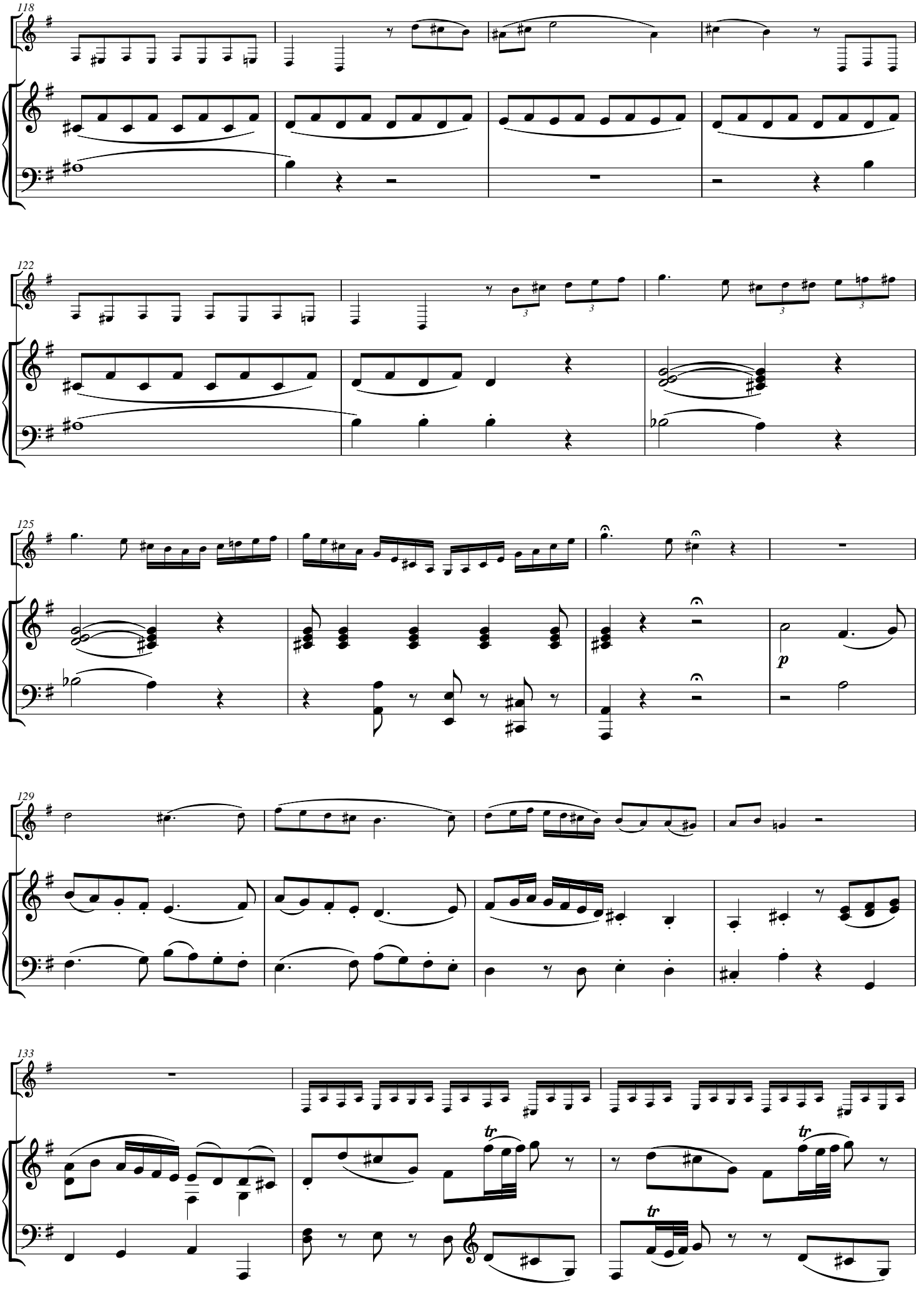
108
111
114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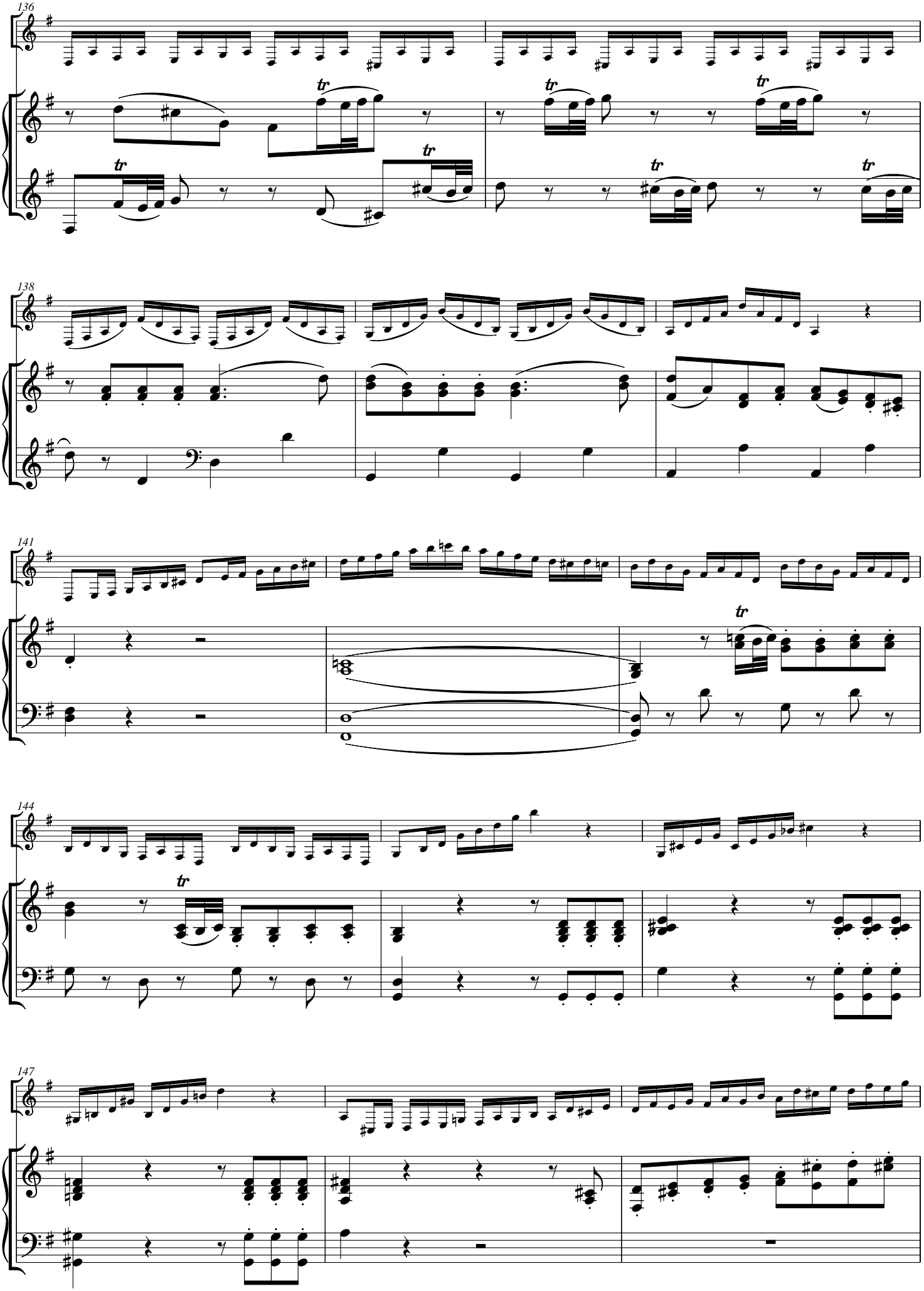
122
125
129
133
p
tr
tr
tr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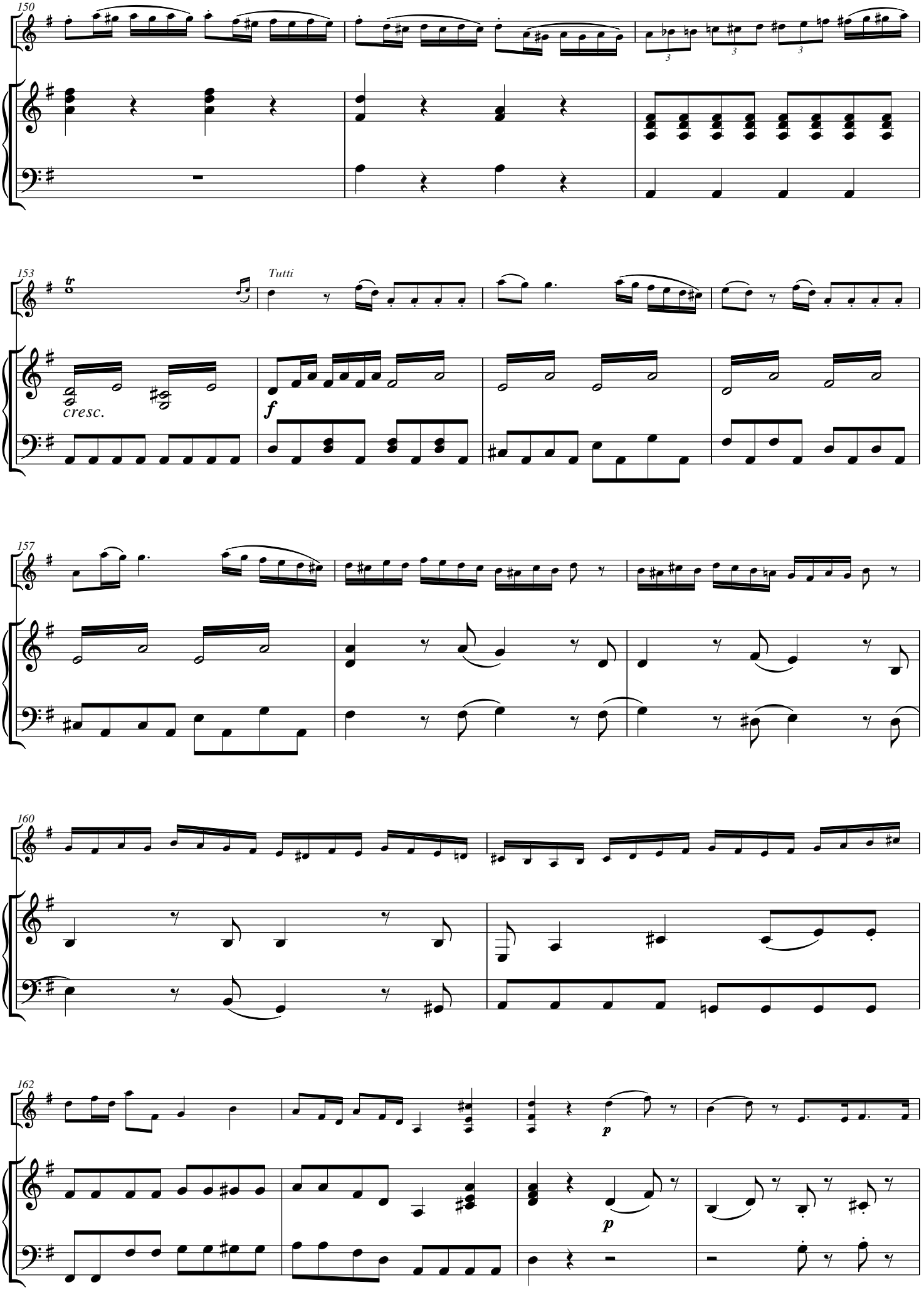
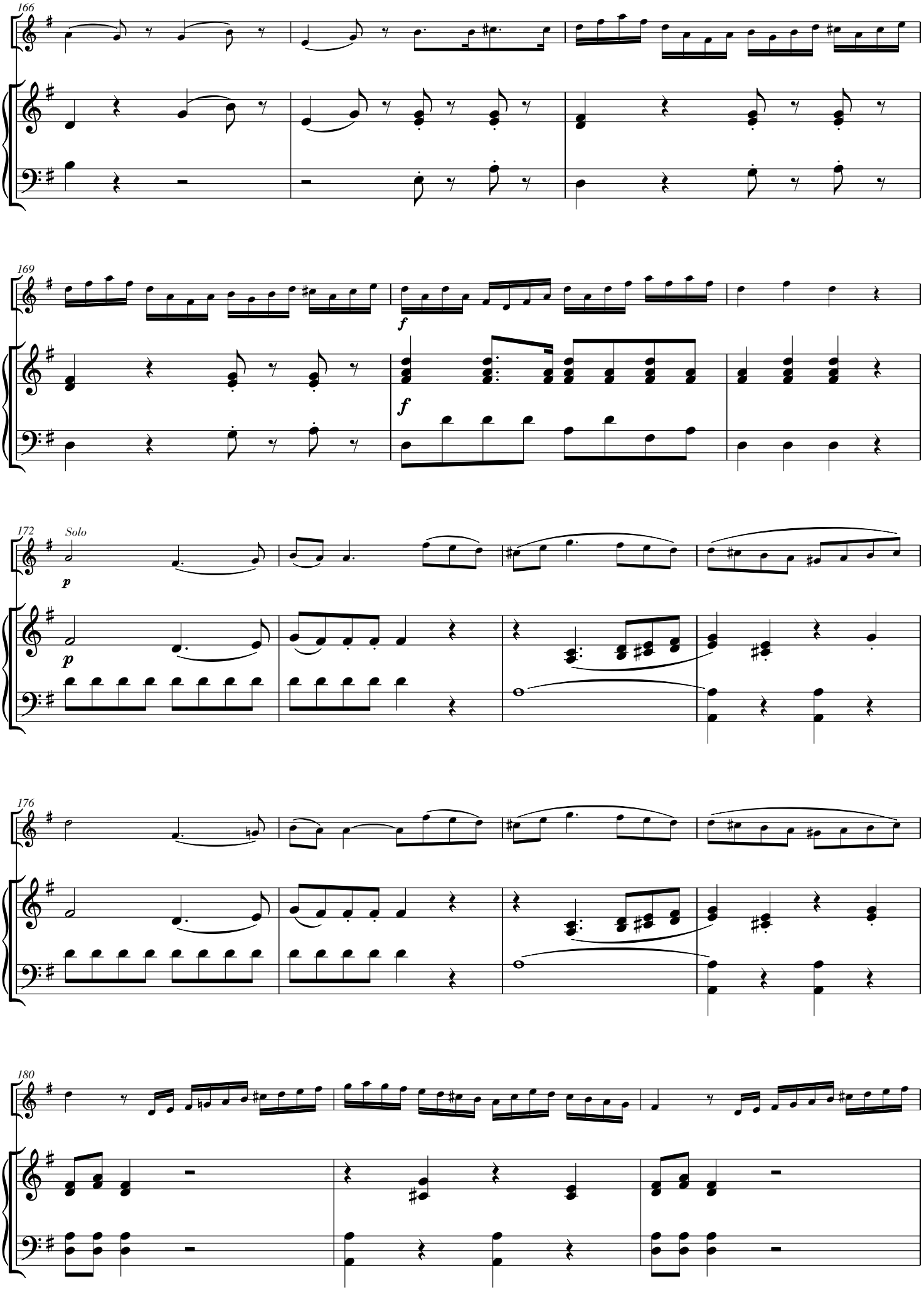
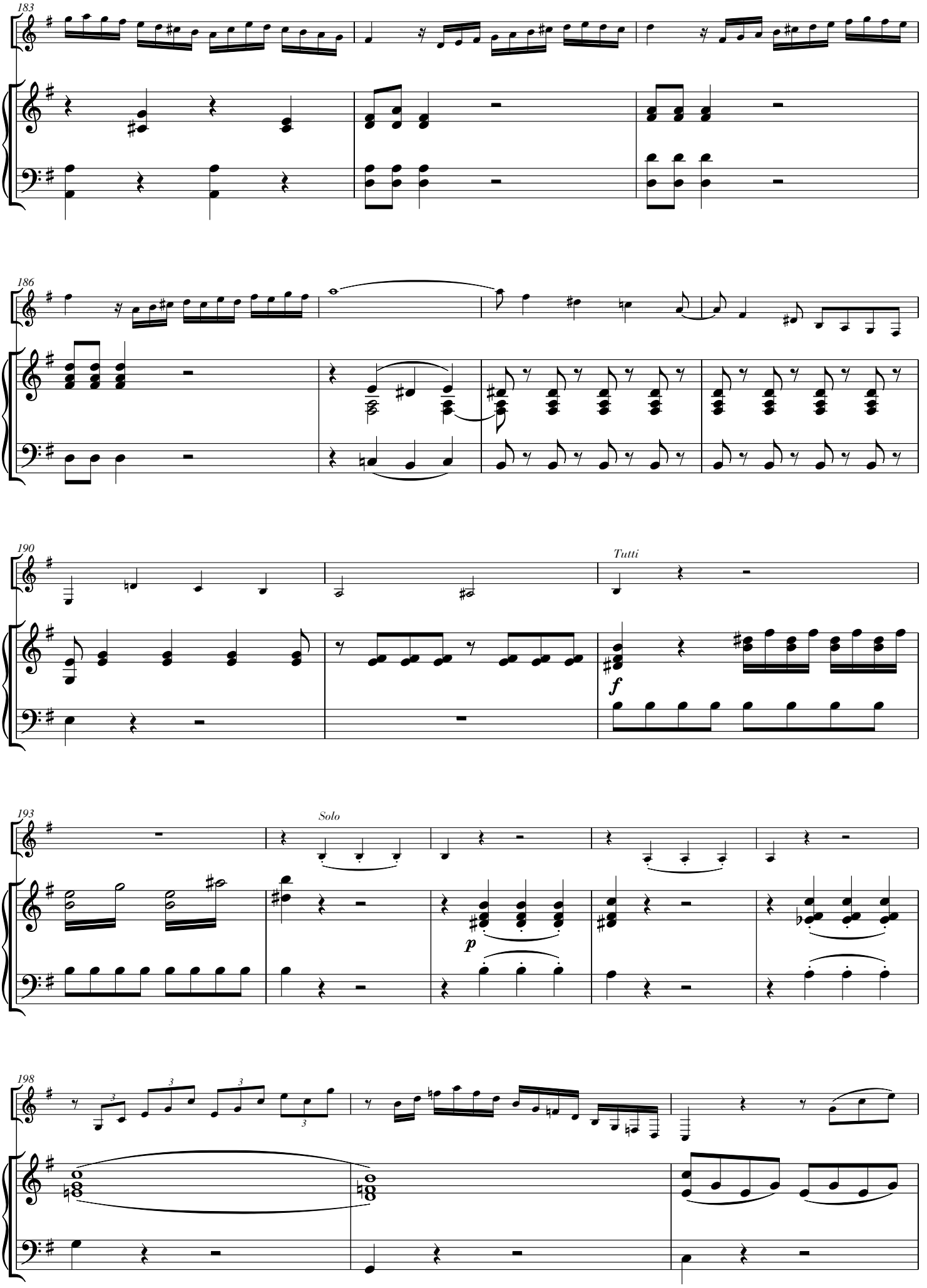

150
153
Tutti
cresc.
f
157
160
162
p
p


166
169
f
f
172
Solo
p
p
176
180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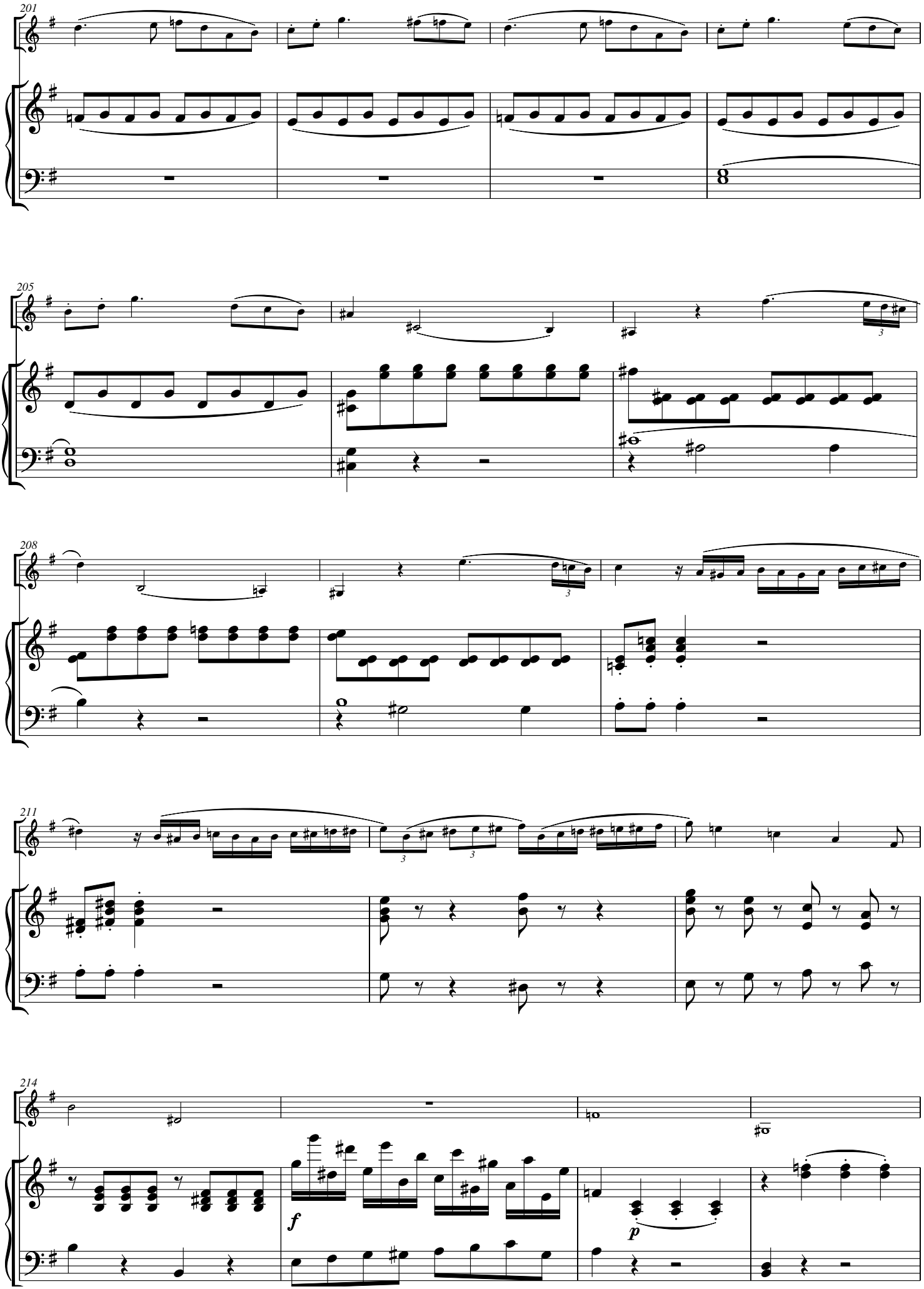
186
190
Tutti
f
193
Solo
p
198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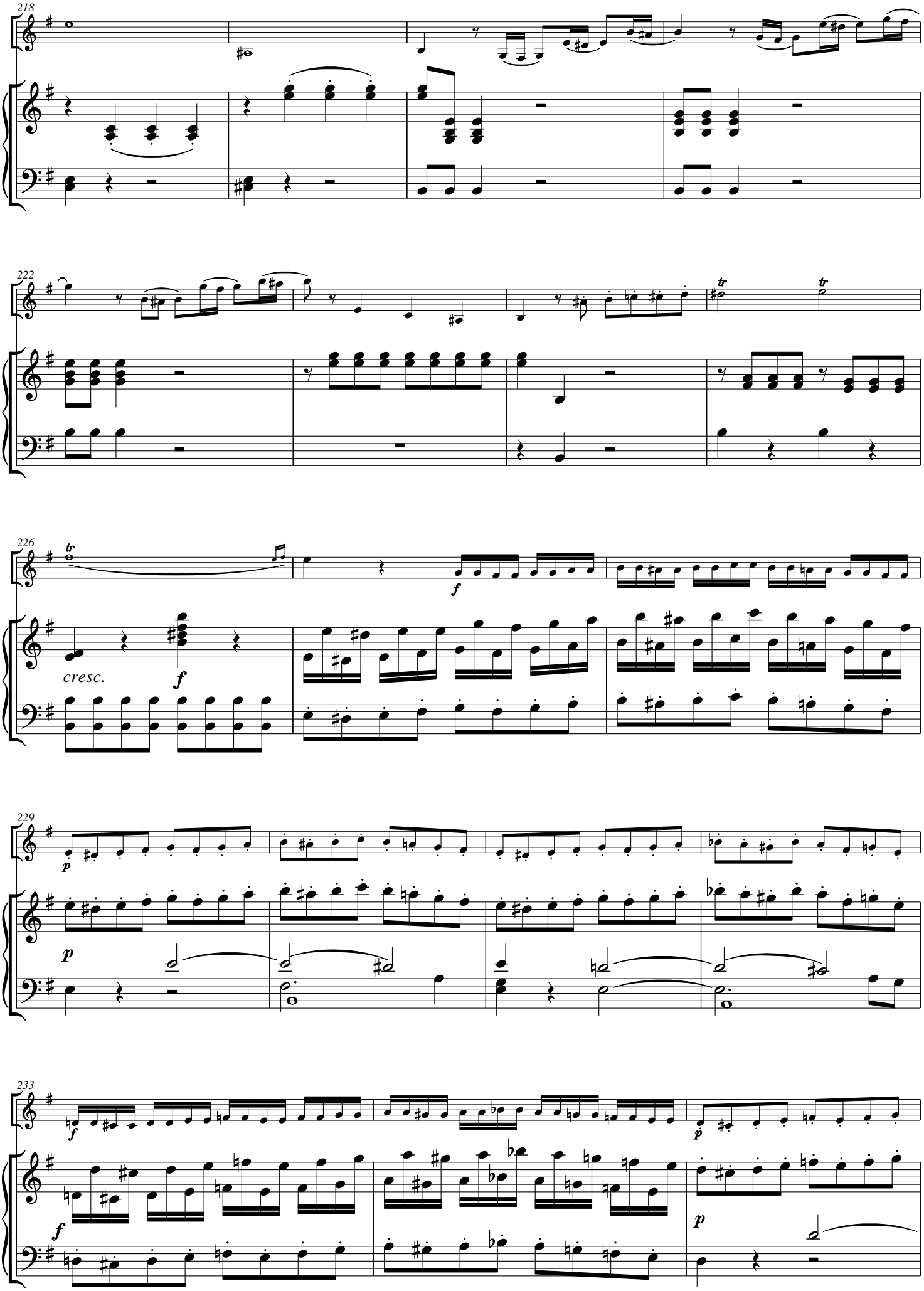
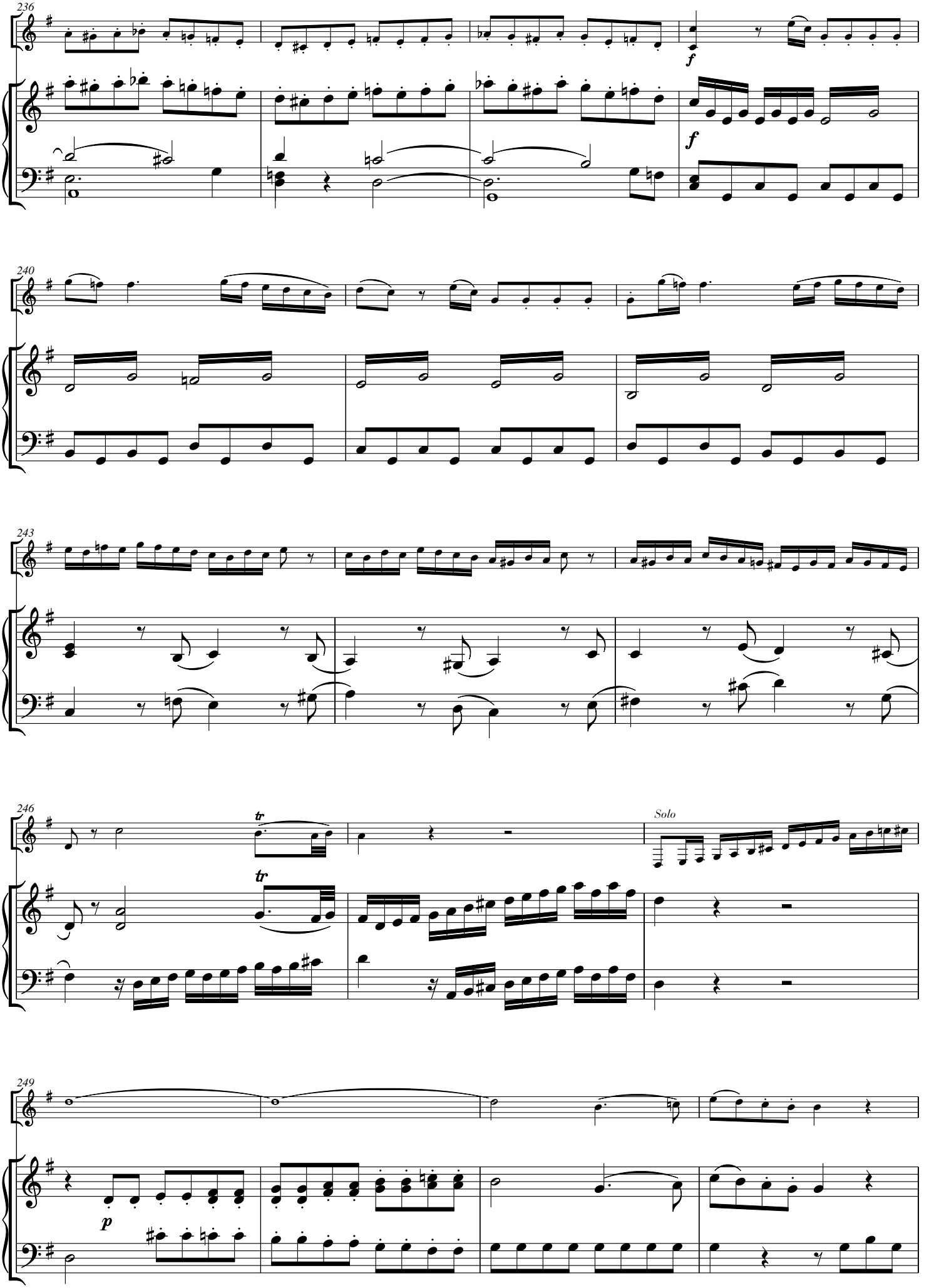
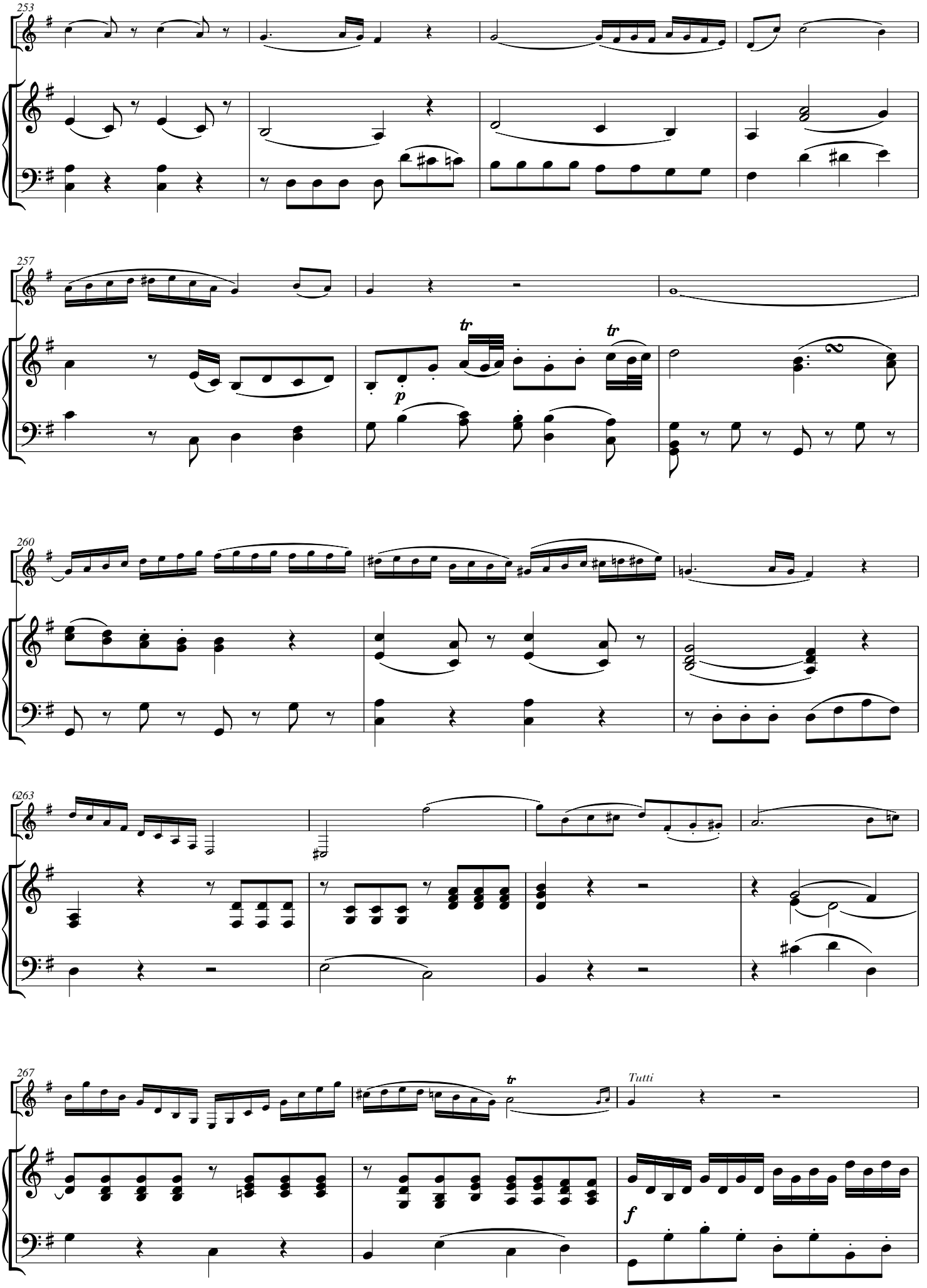
205
208
211
214
f
p


218
222
226
cresc.
229
233


236
f
f
240
243
246
tr
tr
Solo
249
p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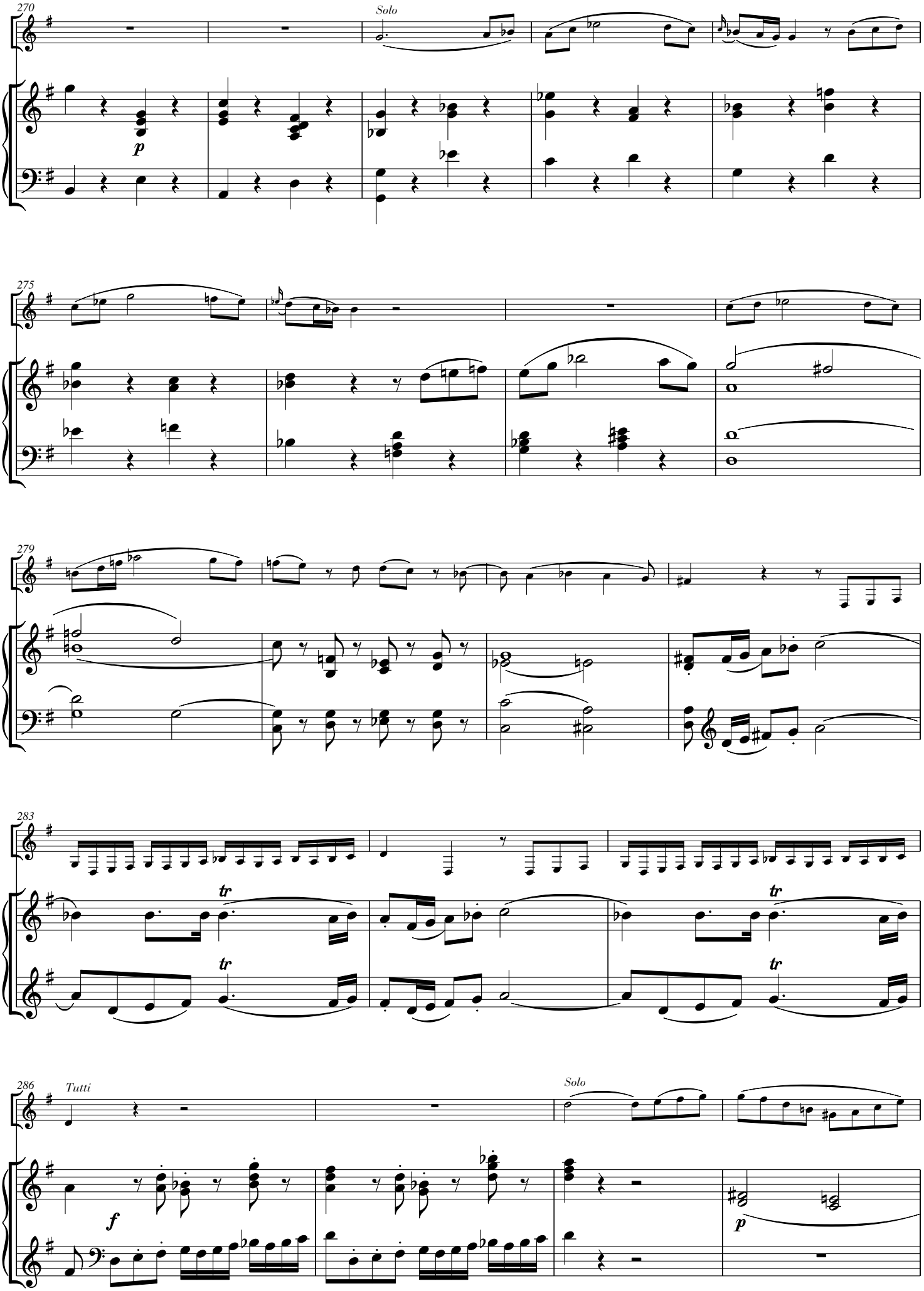
257
tr
p
tr
260
263
267
tr
Tutti
f


270
Solo
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275
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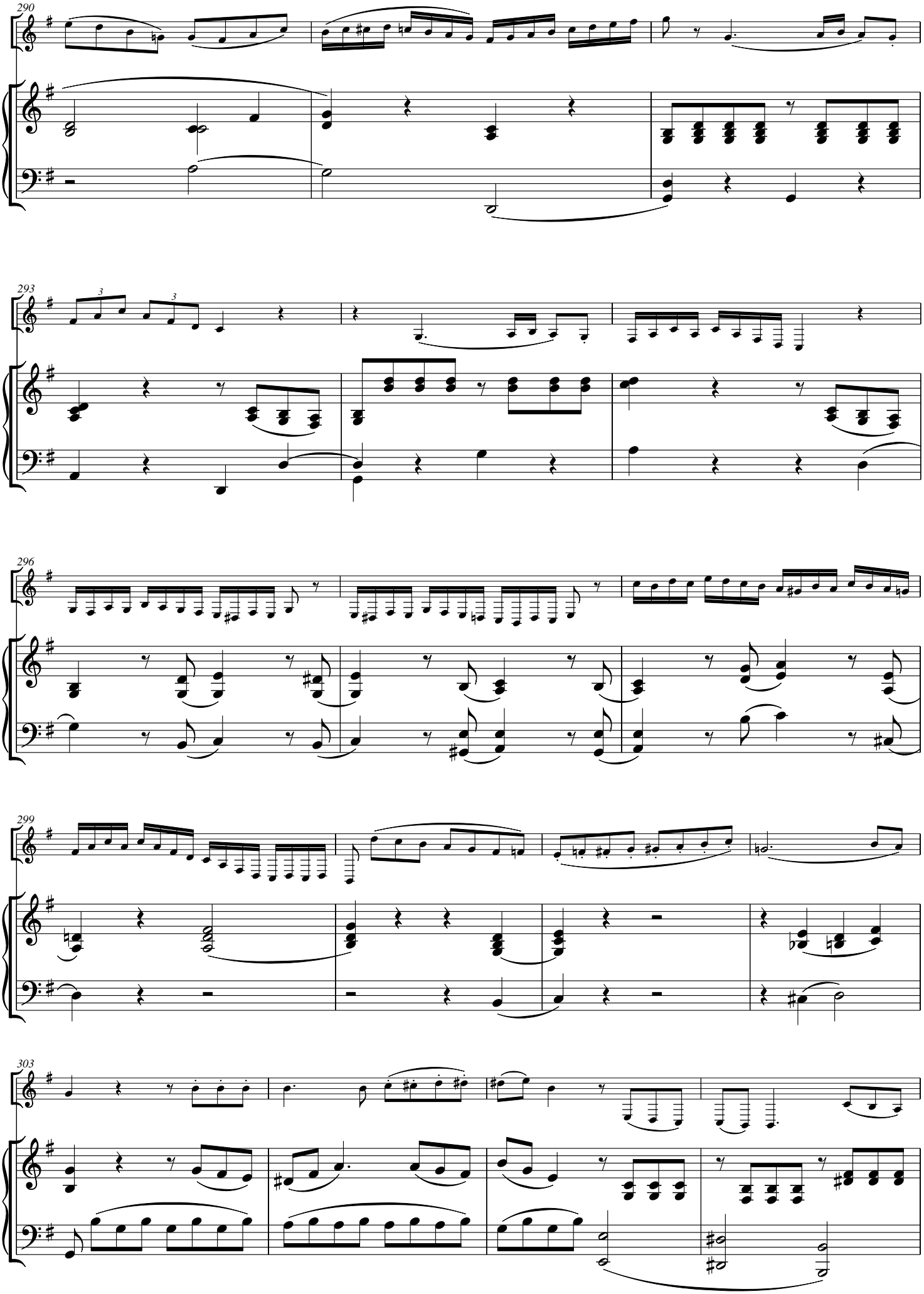
283
tr
tr
tr
tr
286
Tutti
Solo
f
p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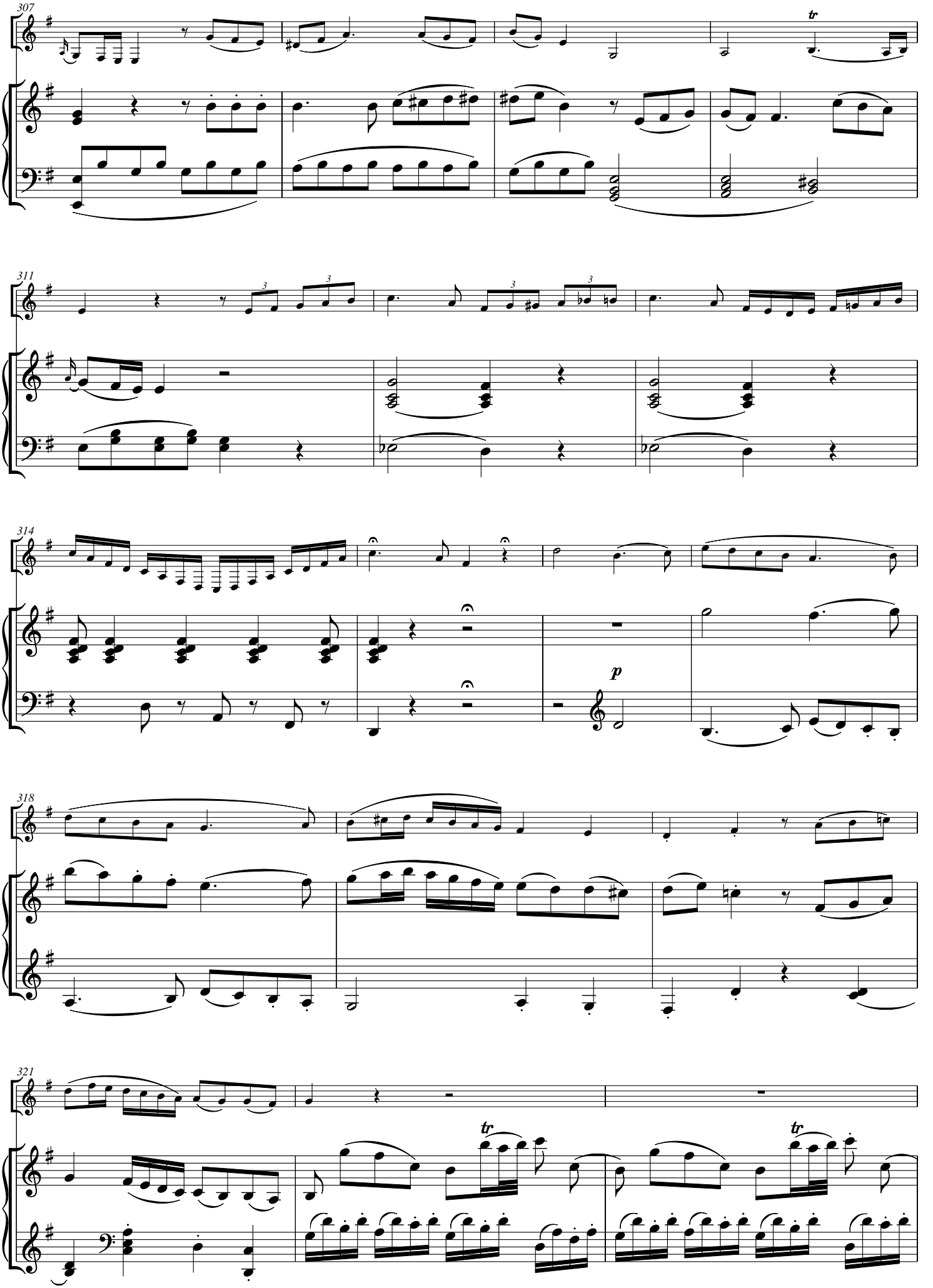
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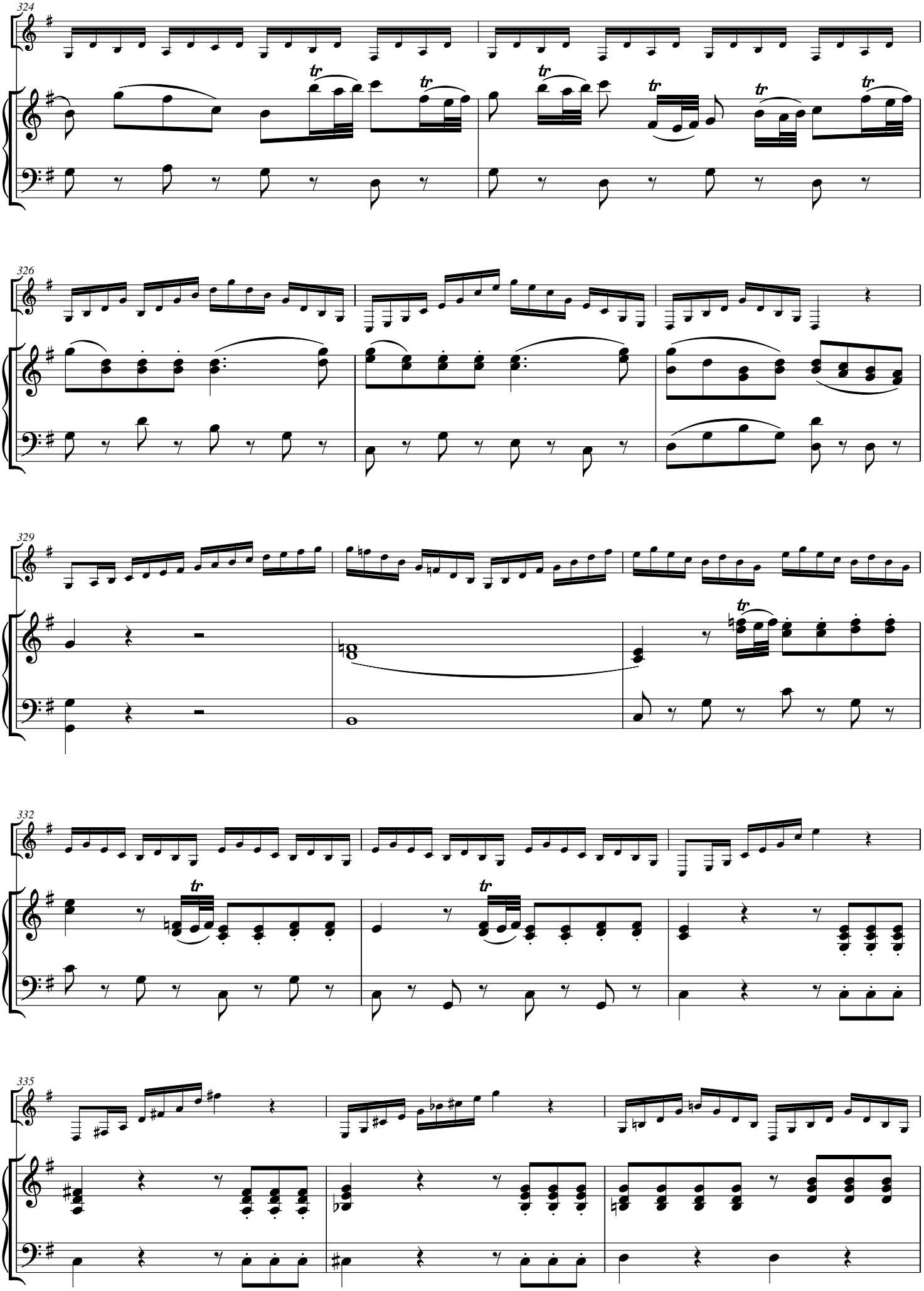
314
318
321
tr
p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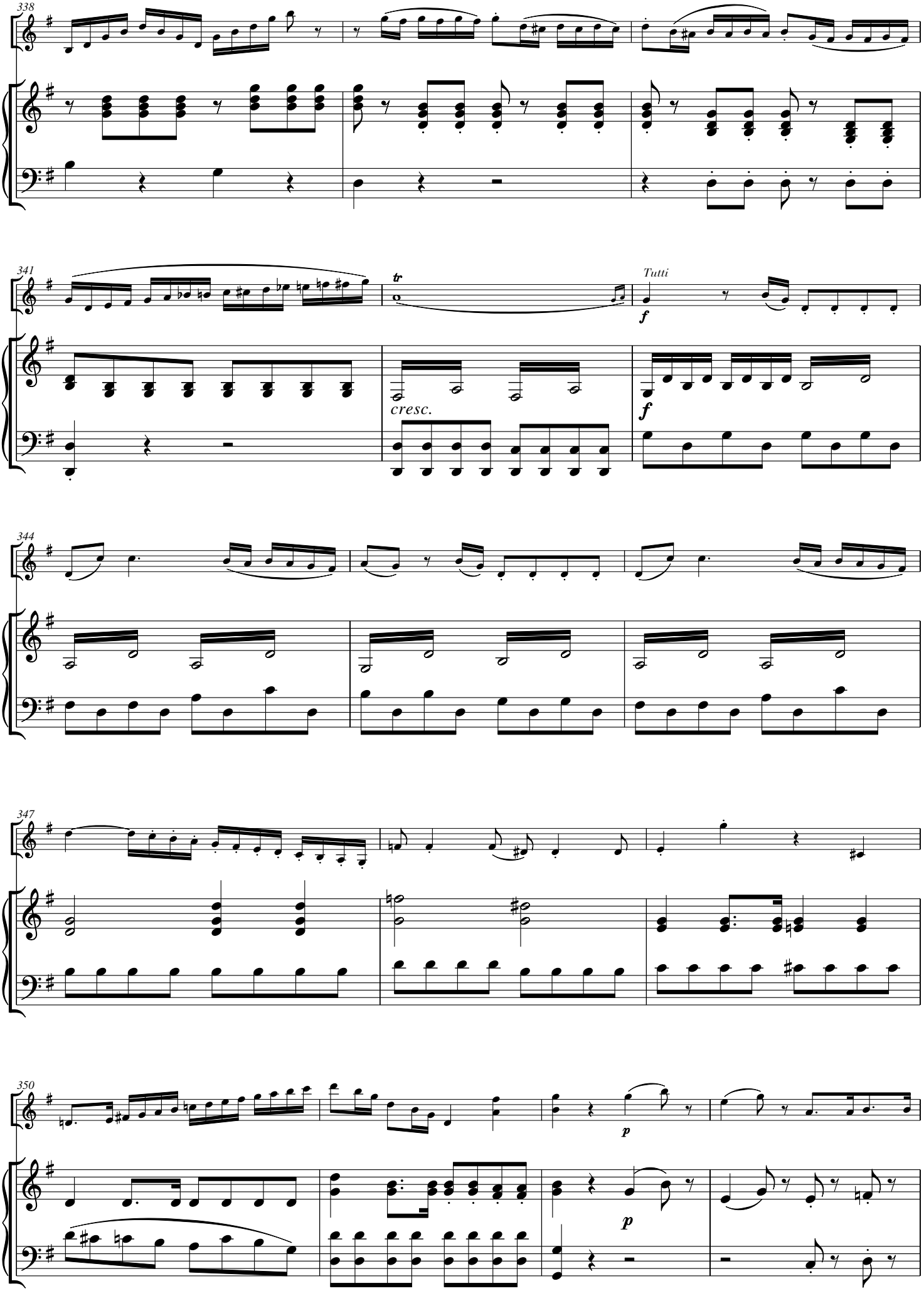
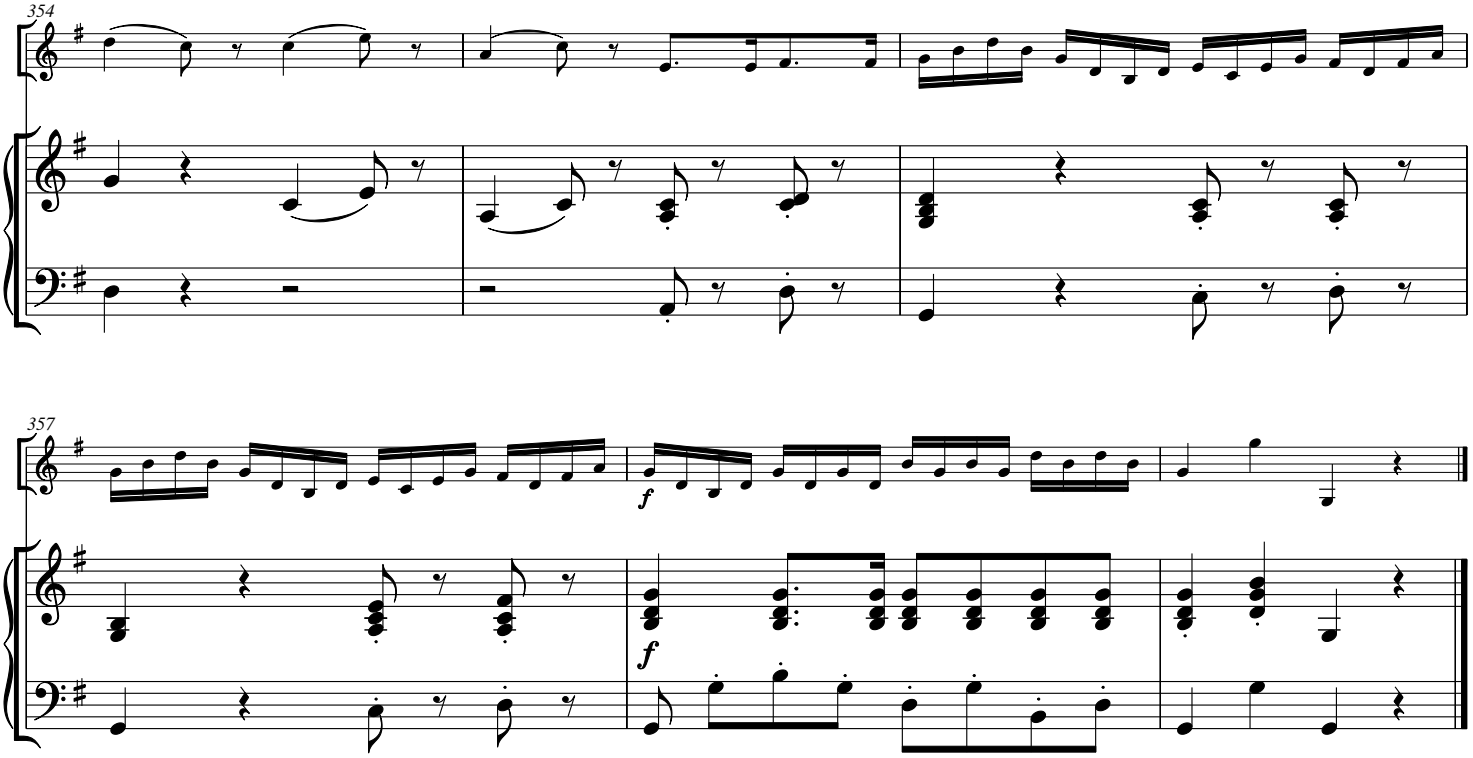

338
341
tr
Tutti
f
cresc.
f
344
347
350
p
p



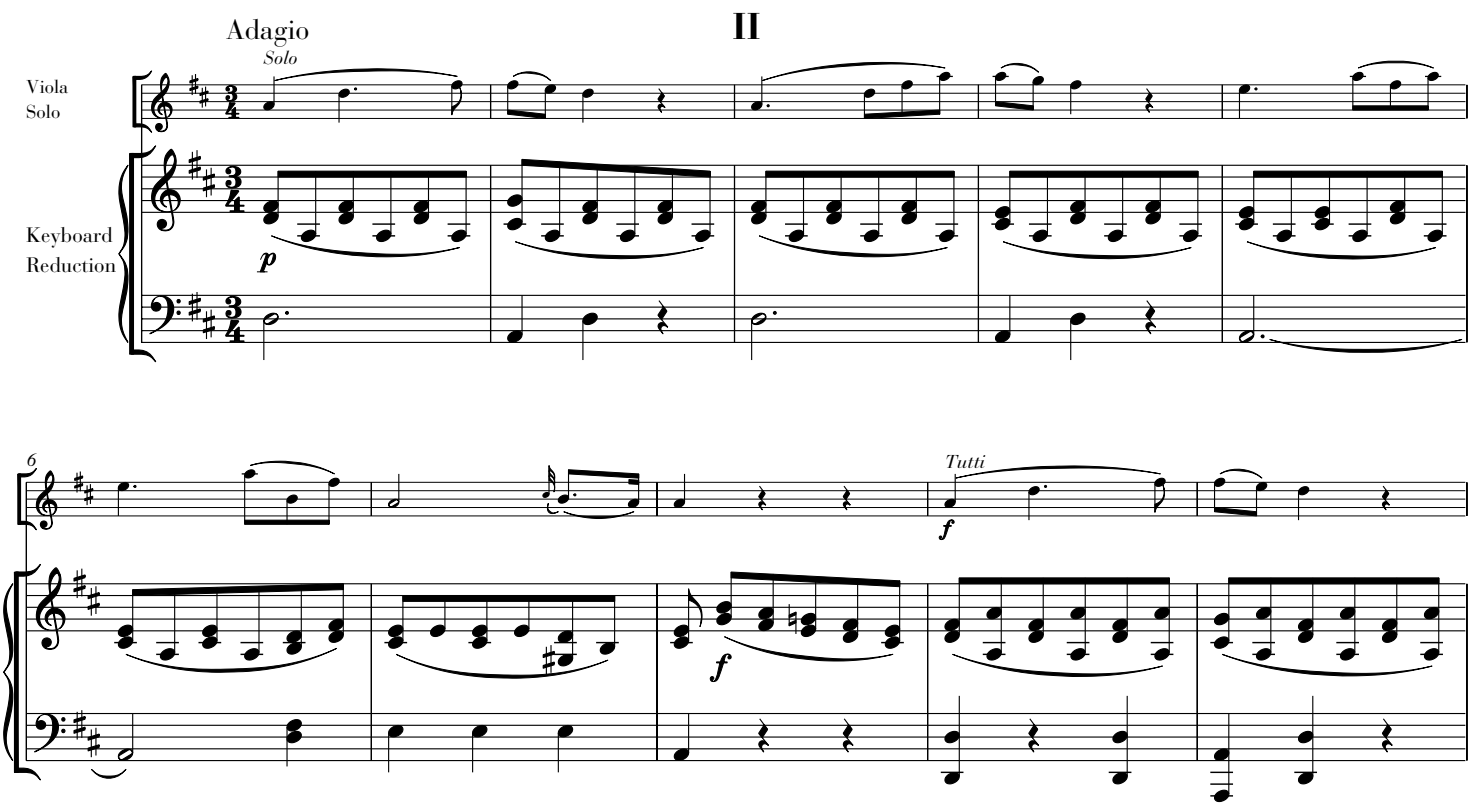
II

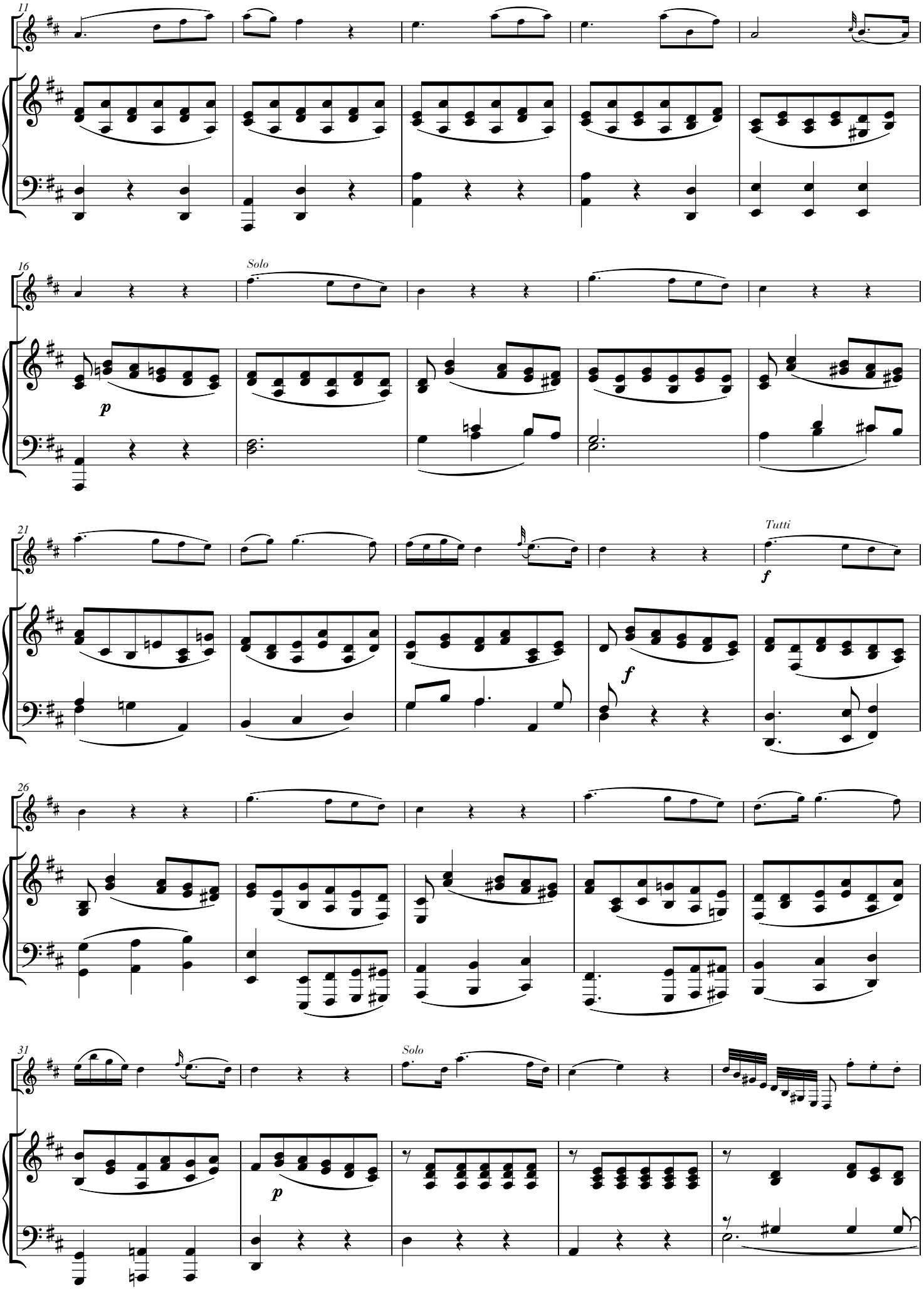
Adagio

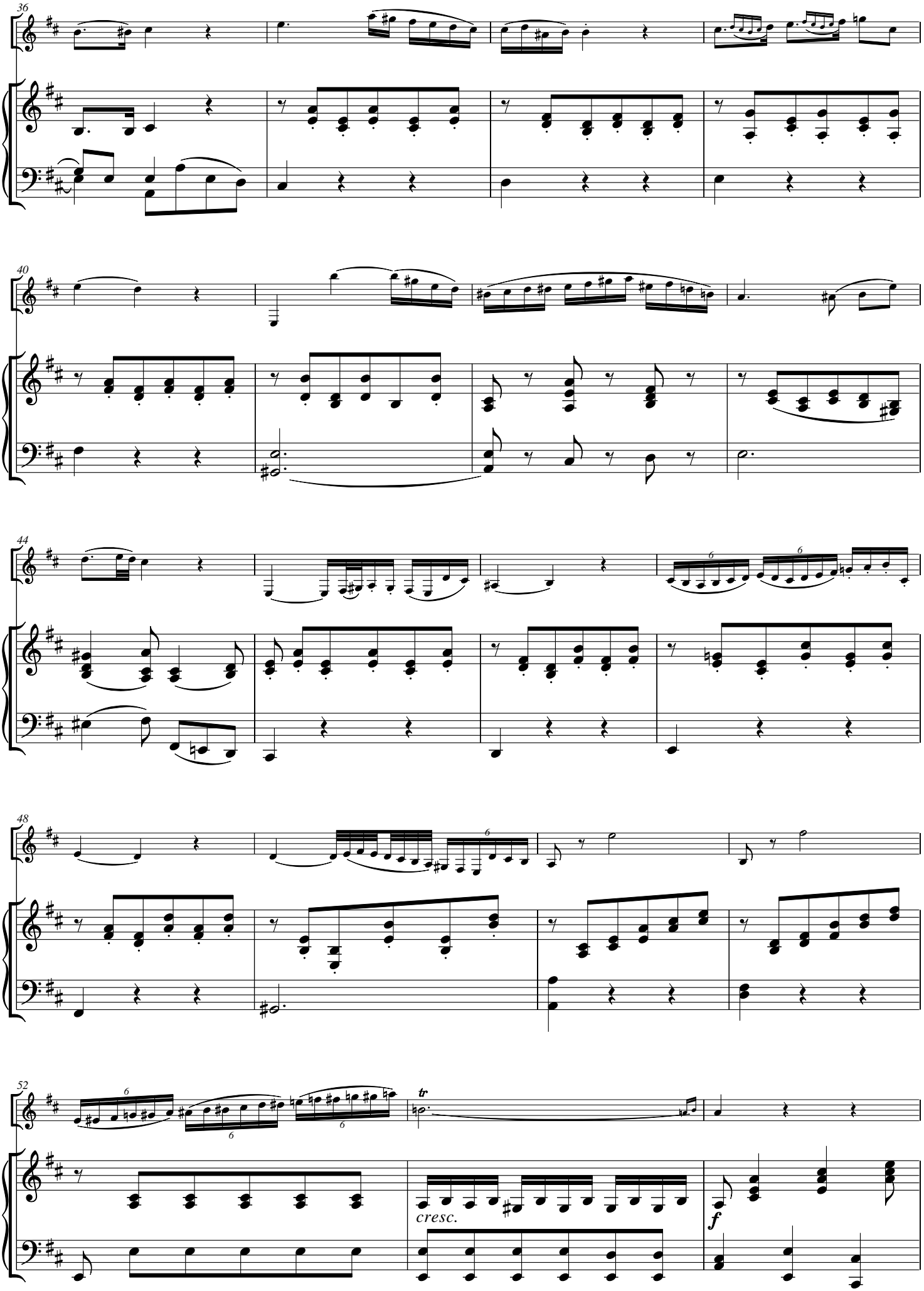
Solo

Viola
Solo

Keyboard
Reduction




11
16
Solo
p
21
Tutti
f
f
26
31
Solo
p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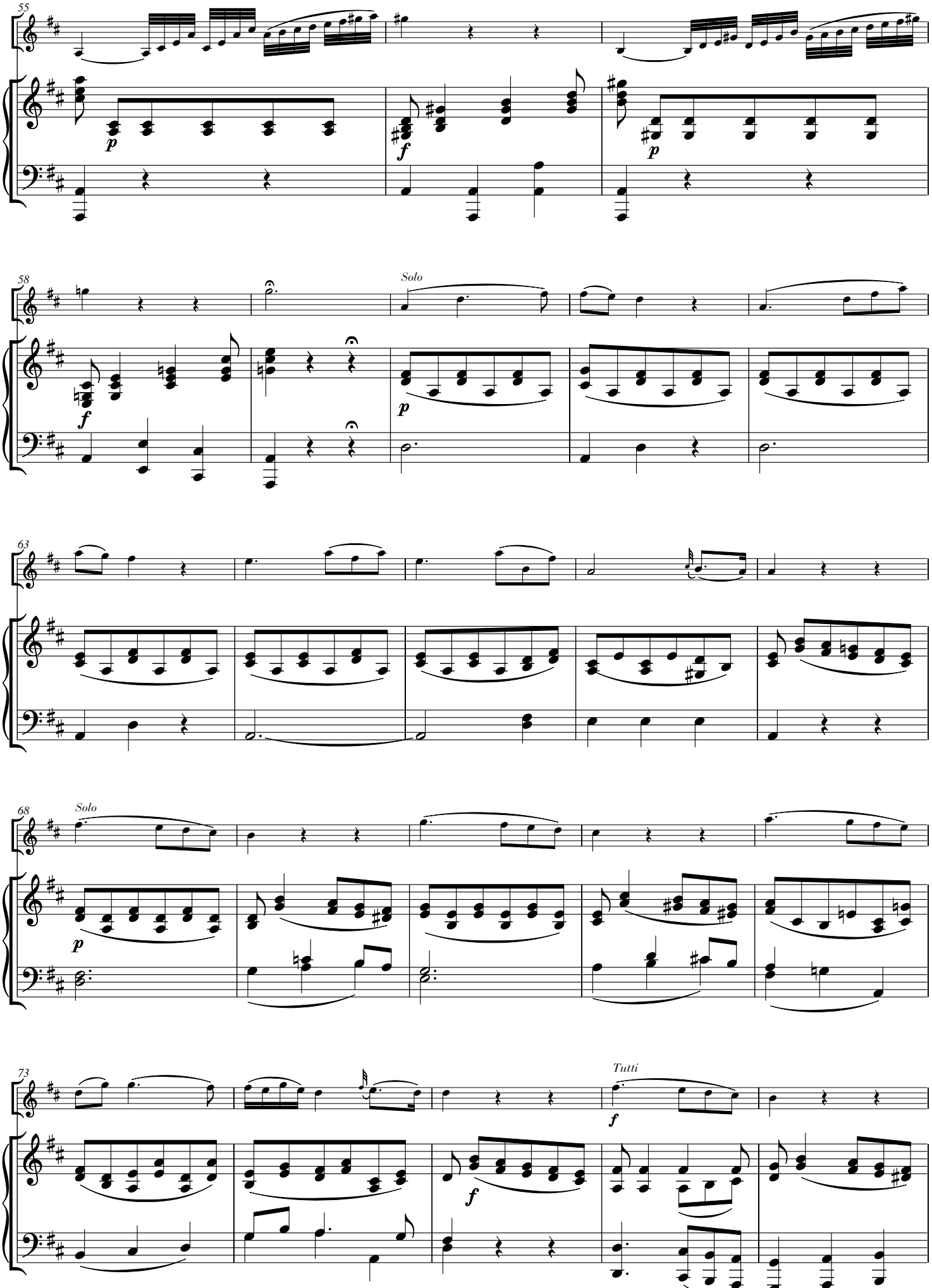
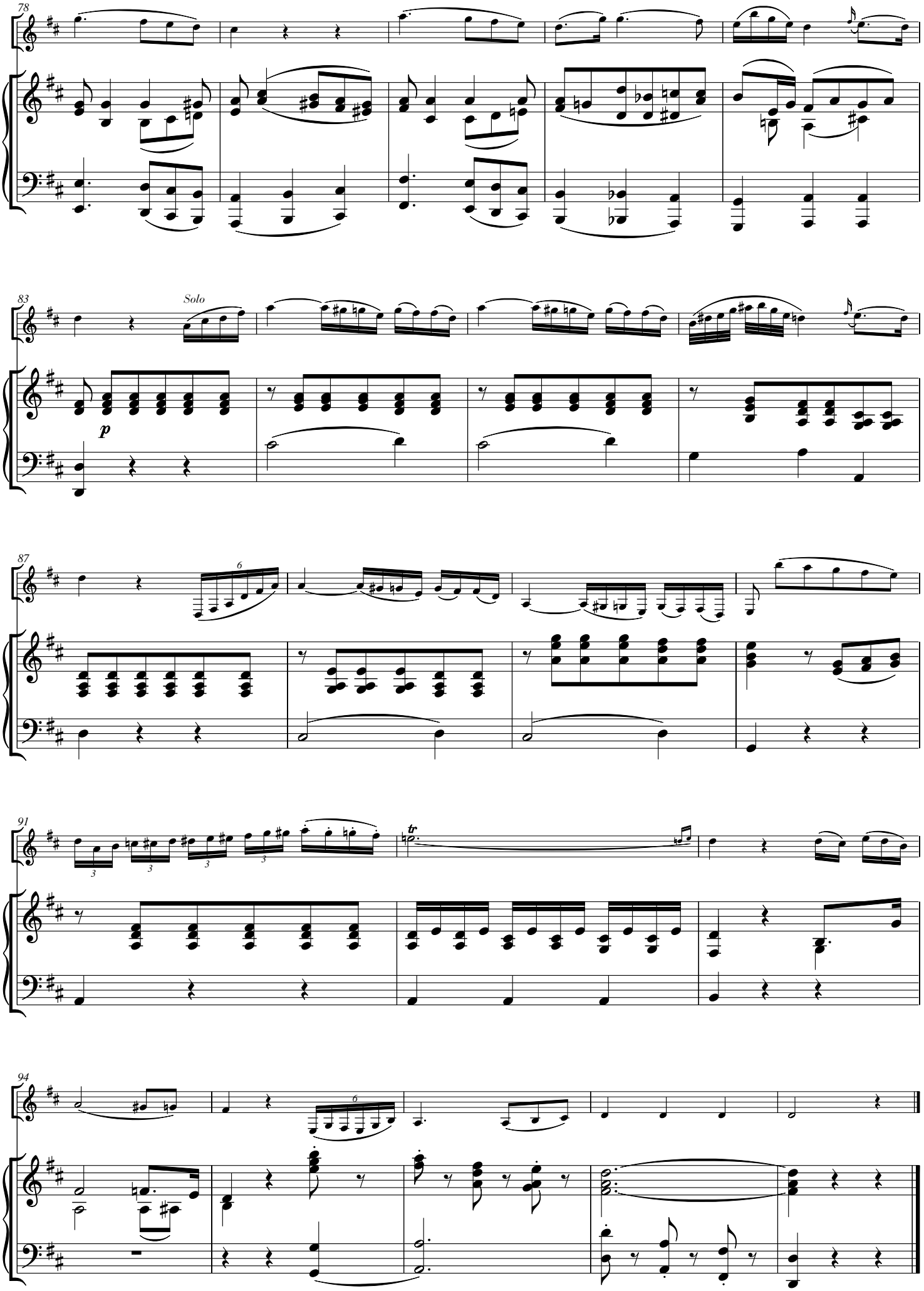
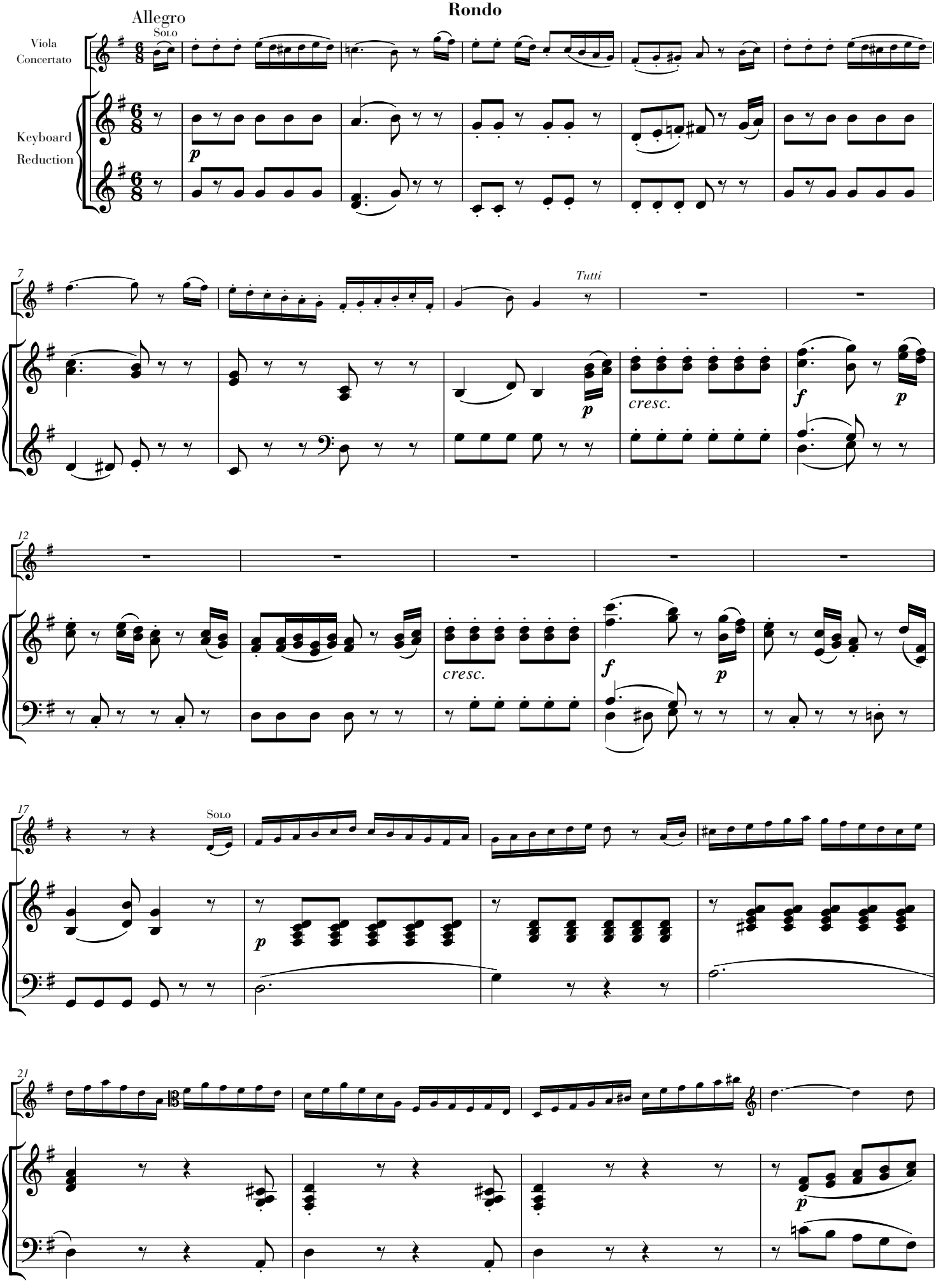
40
44
48
52
tr
cresc.
f

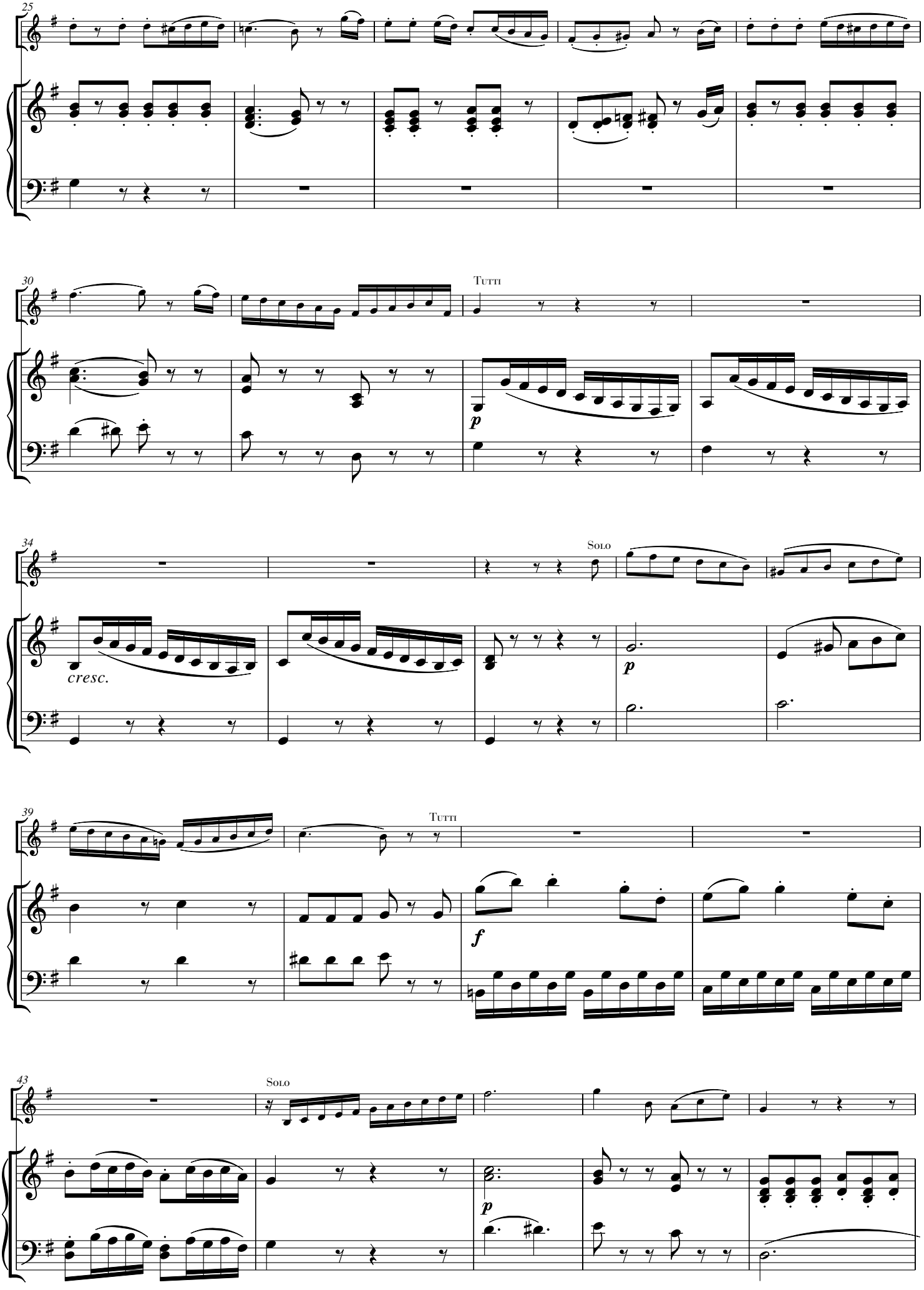

55
58
Solo
63
68
Solo
73
Tutti

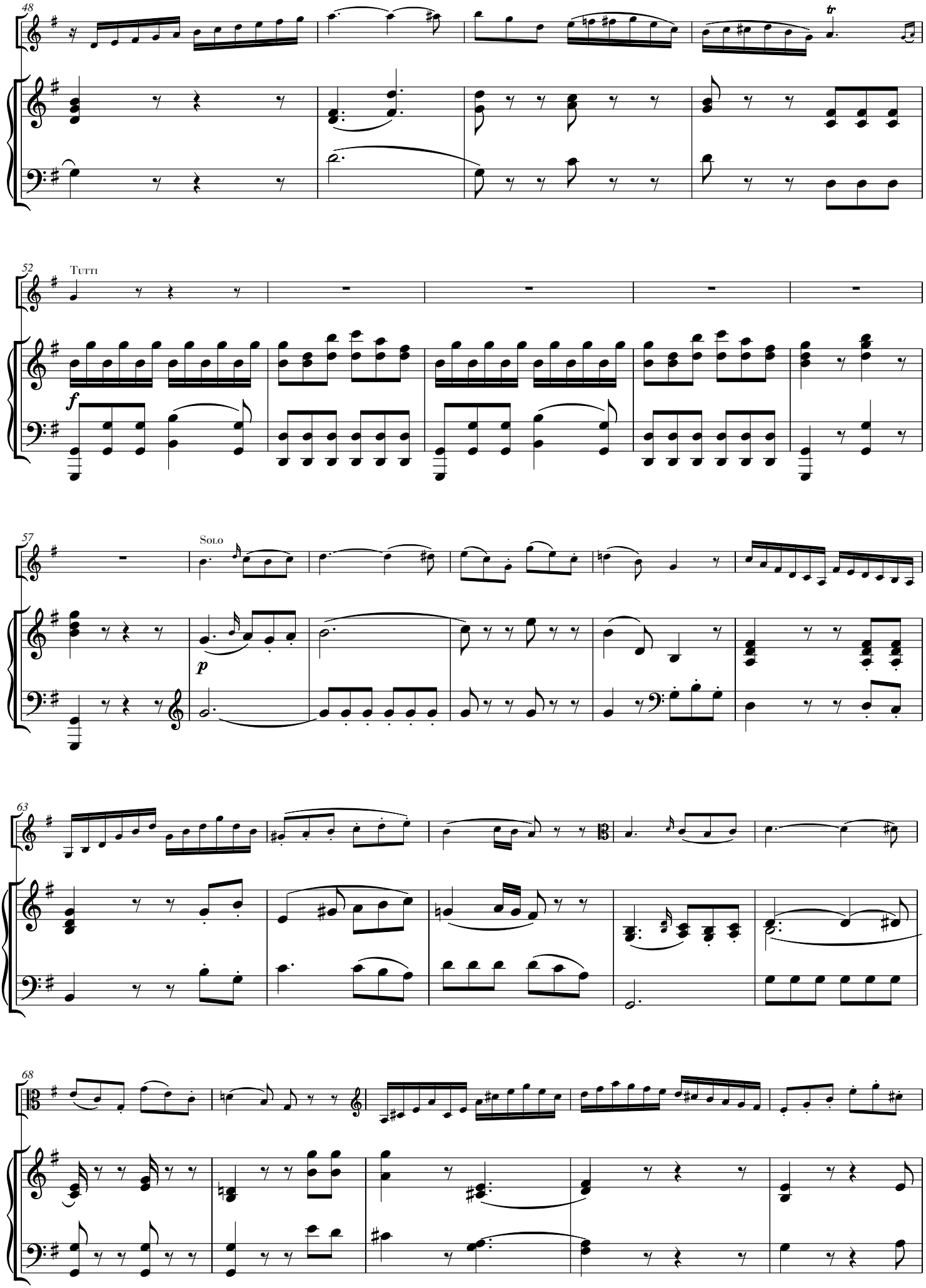

78
83
Solo
p
87
6
91
3
3
3
3
tr
94
6

III

Rondo


Allegro
Solo
Viola Concertato
Keyboard Reduction
p
7
Tutti
cresc.
f
p
12
cresc.
f
p
17
Solo
p
21
p


25
30
Tutti
p
34
Solo
cresc.
p
39
Tutti
f
43
Solo
p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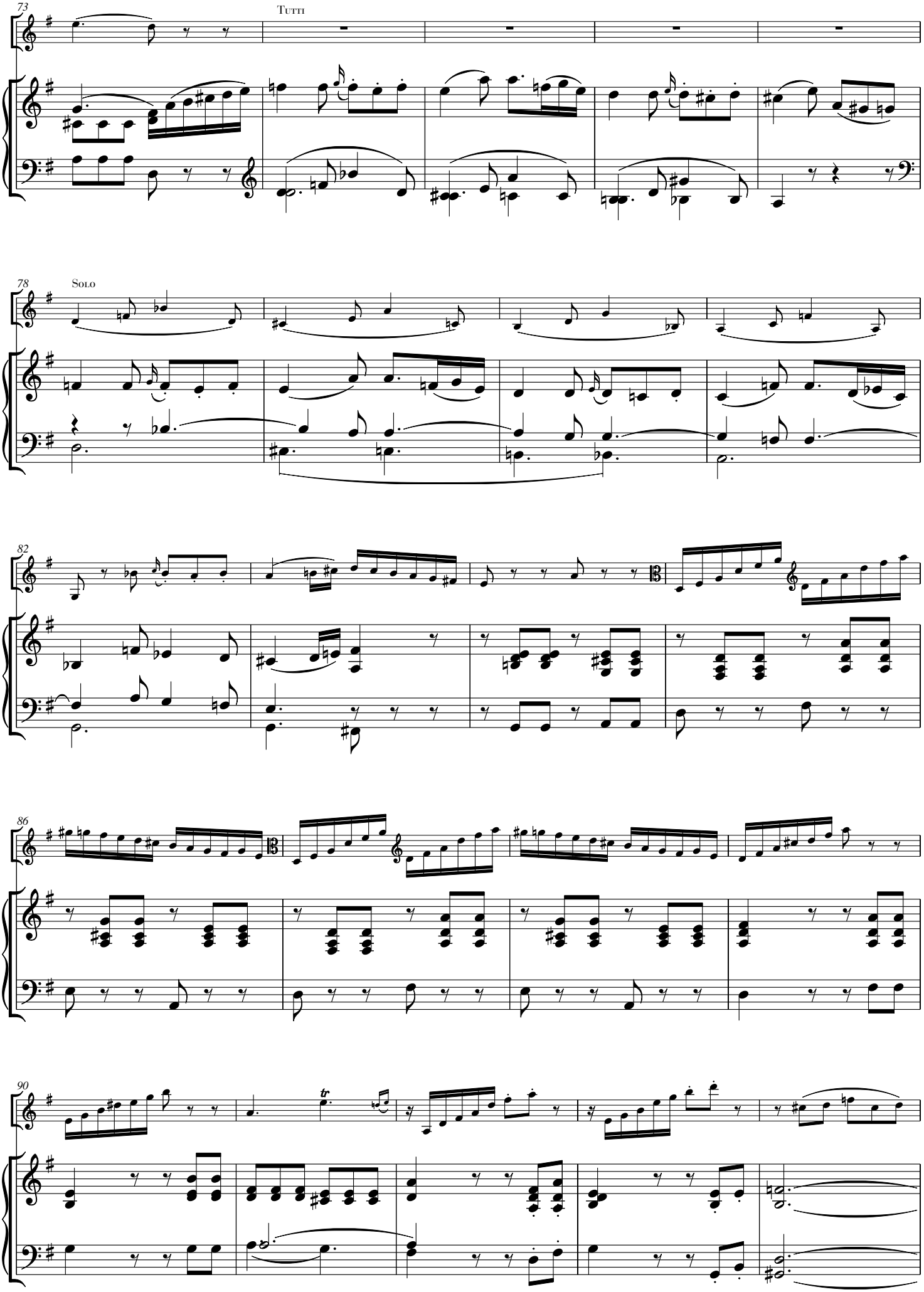
tr
52
Tutti
f
57
Solo
p
63
68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Solo
82
86
90
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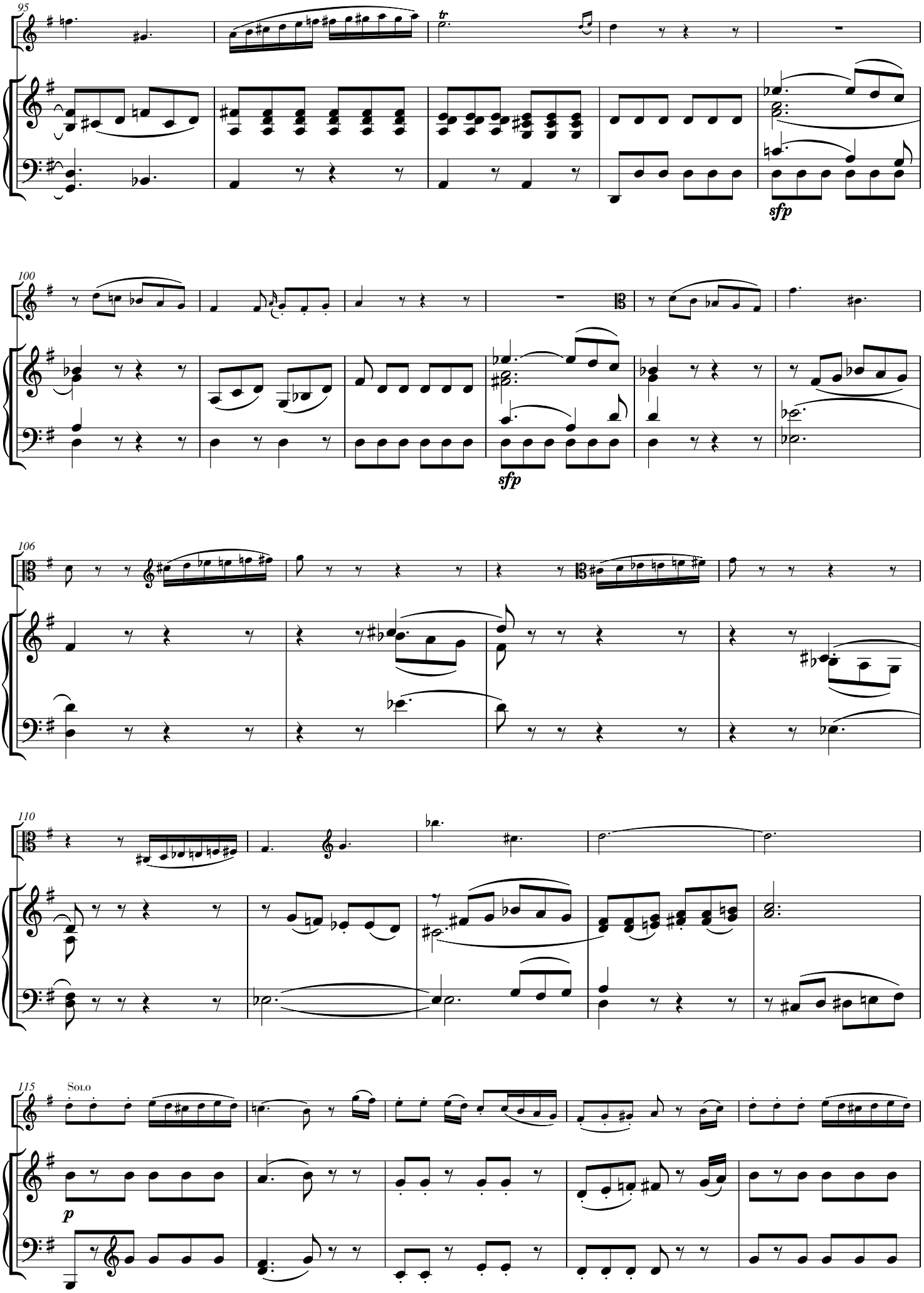
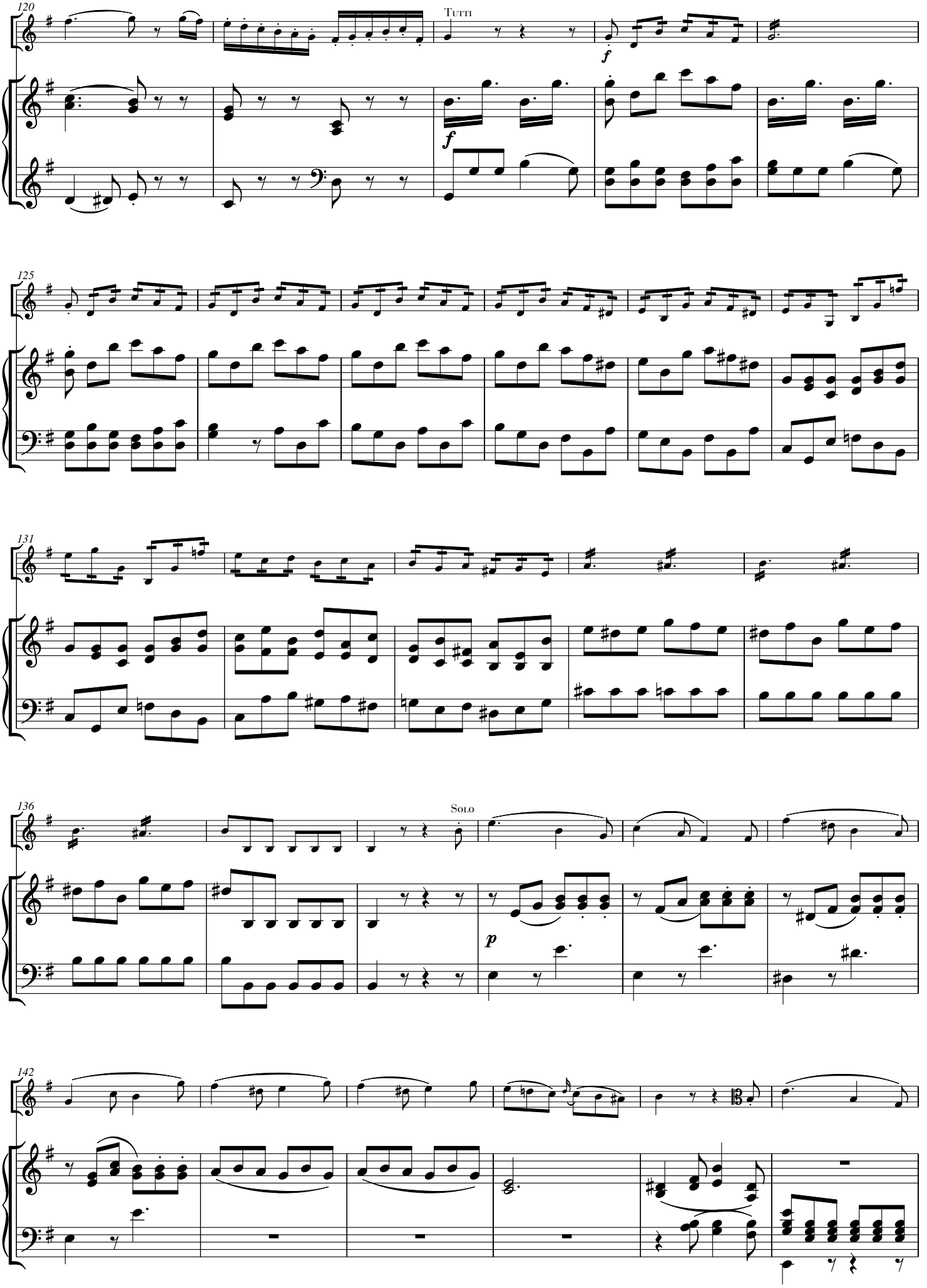
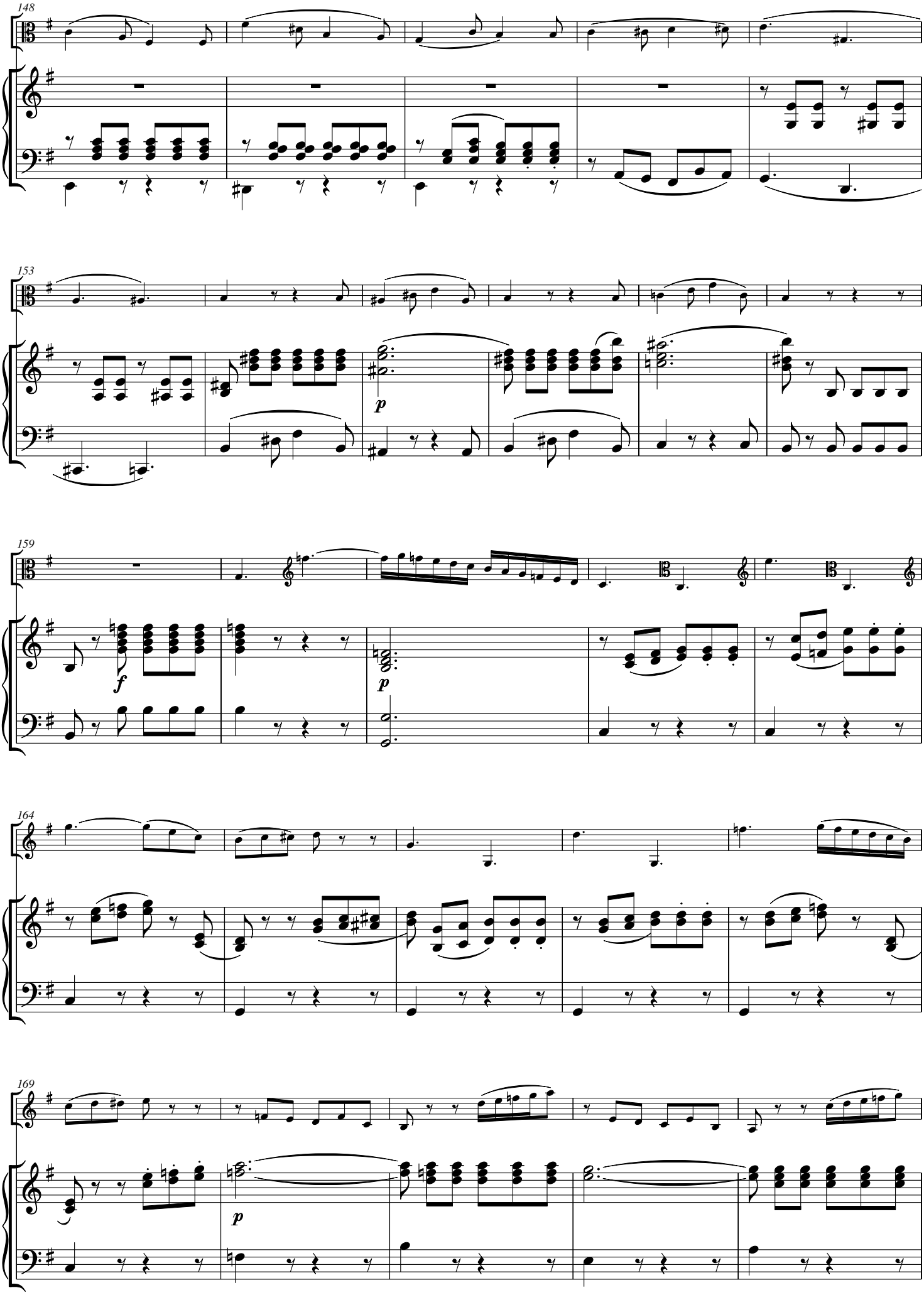

95
tr
sfp
100
sfp
106
110
115
Solo
p


120
Tutti
f
f
125
131
136
Solo
p
142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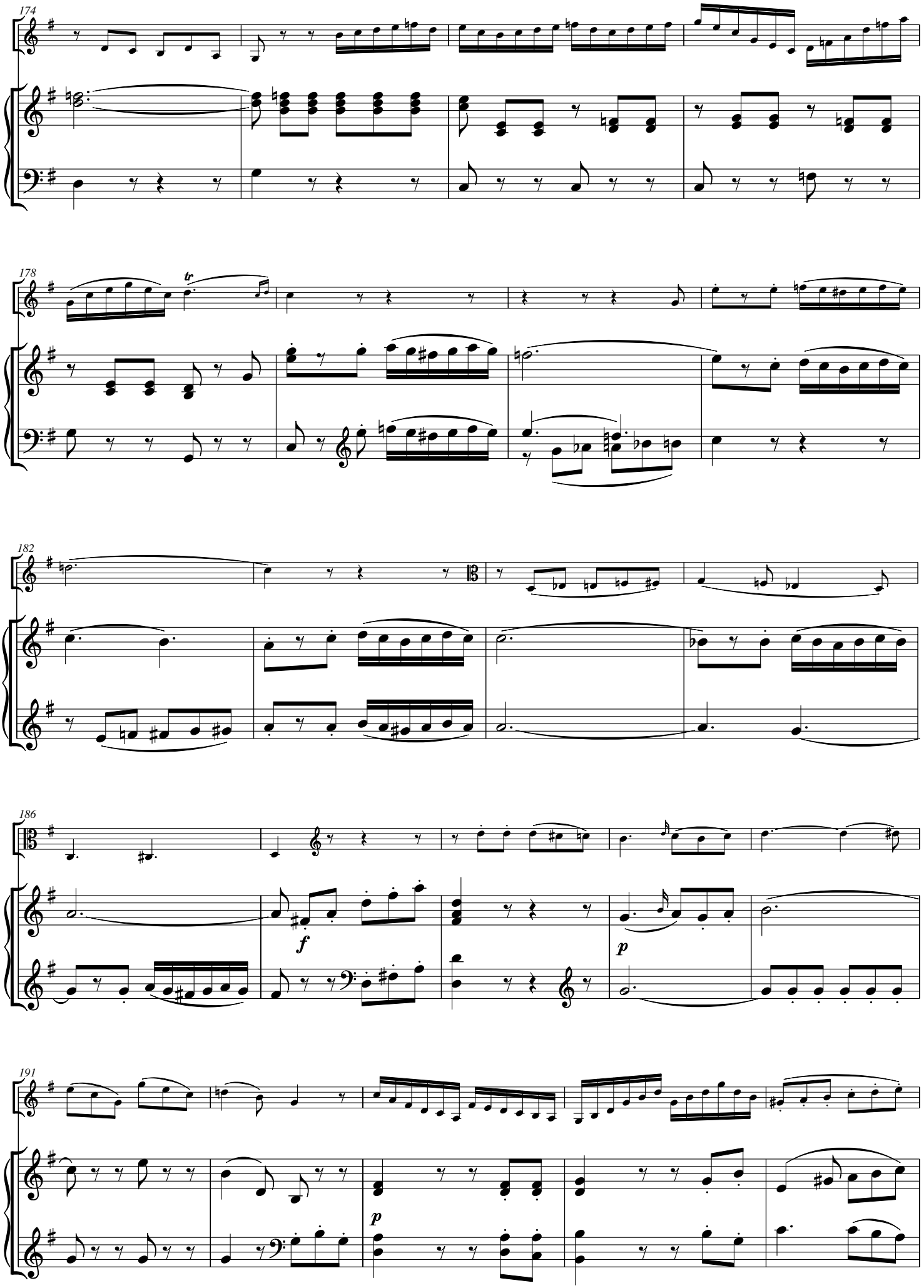
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f
p
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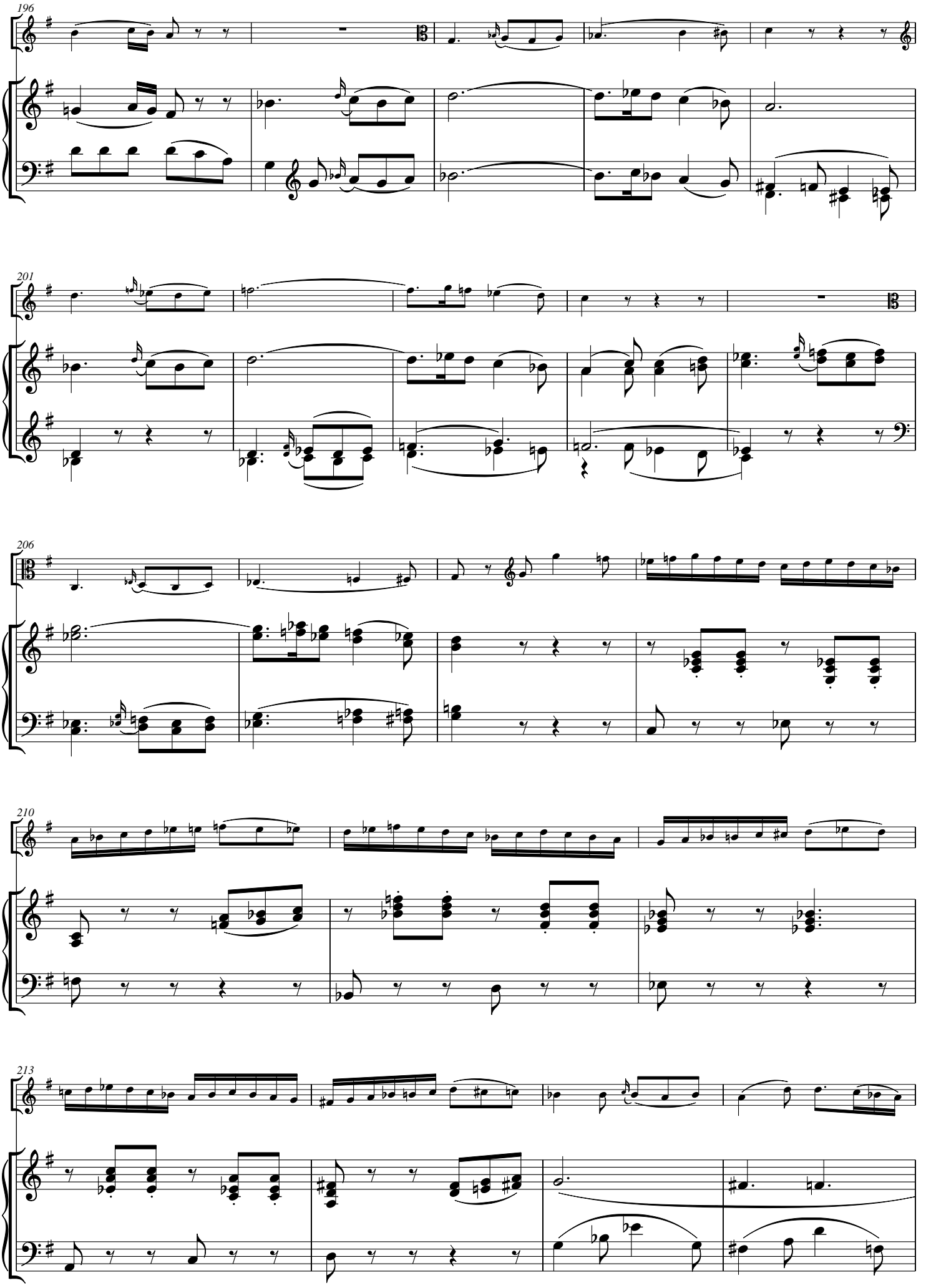
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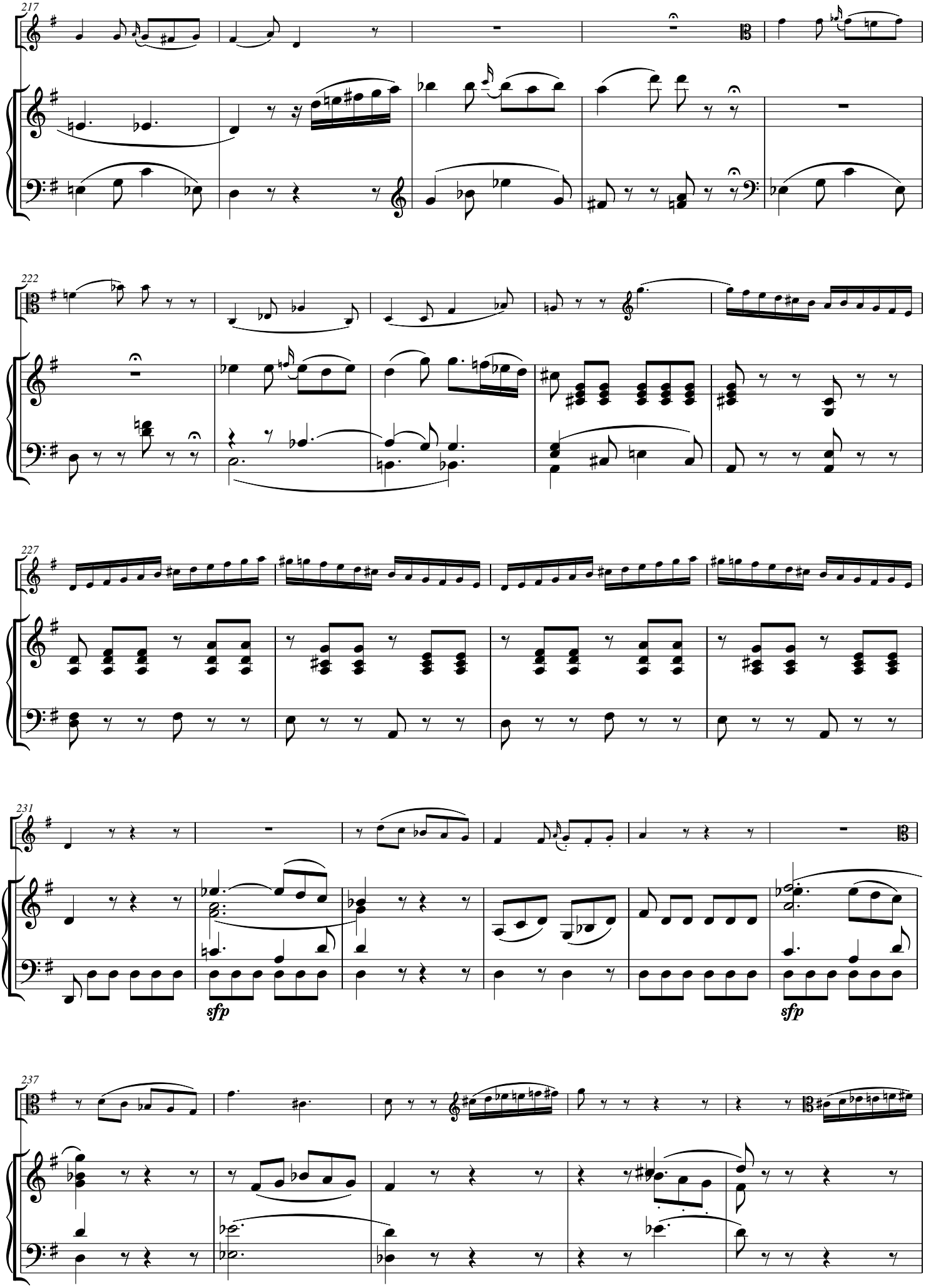
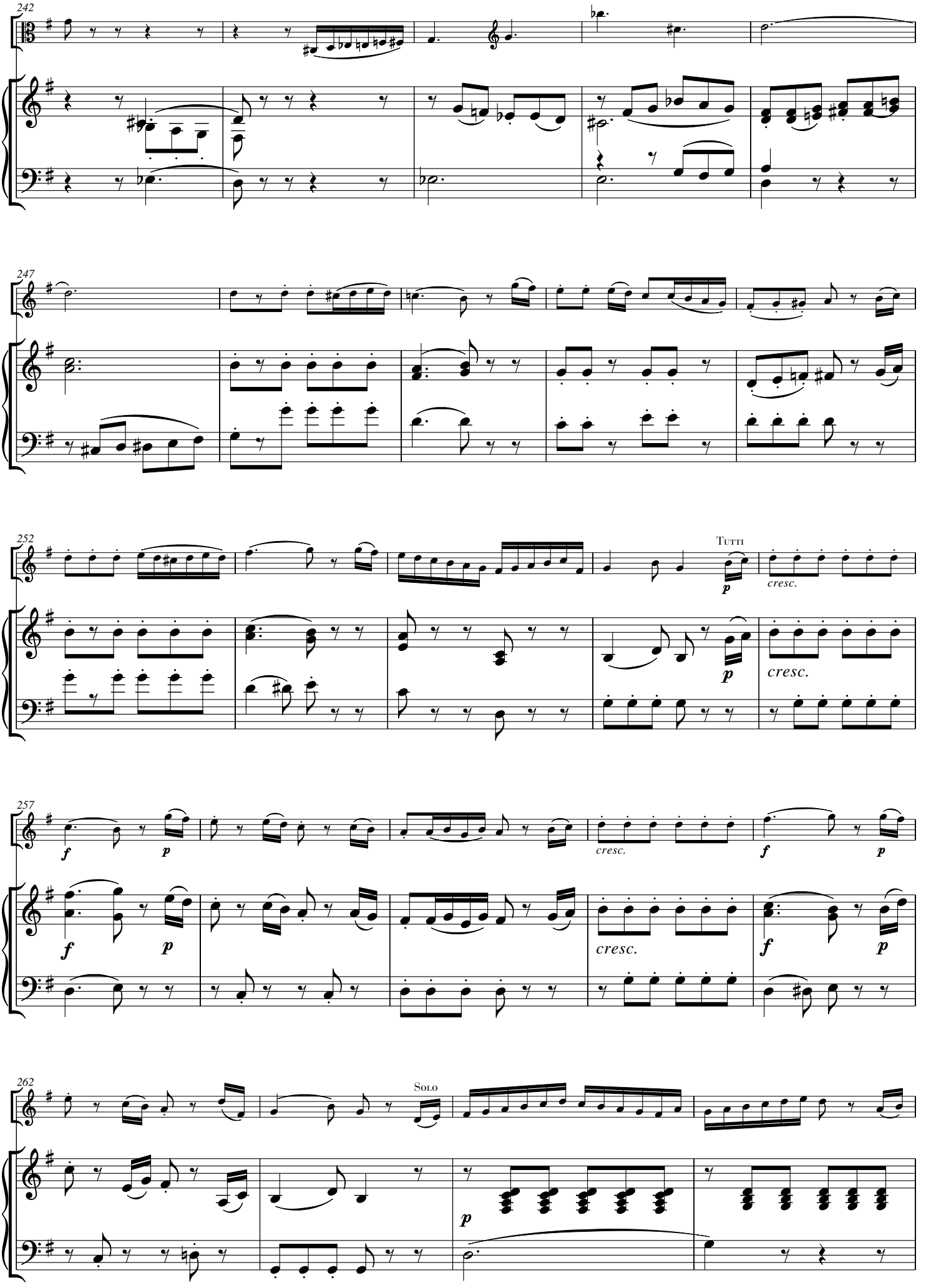
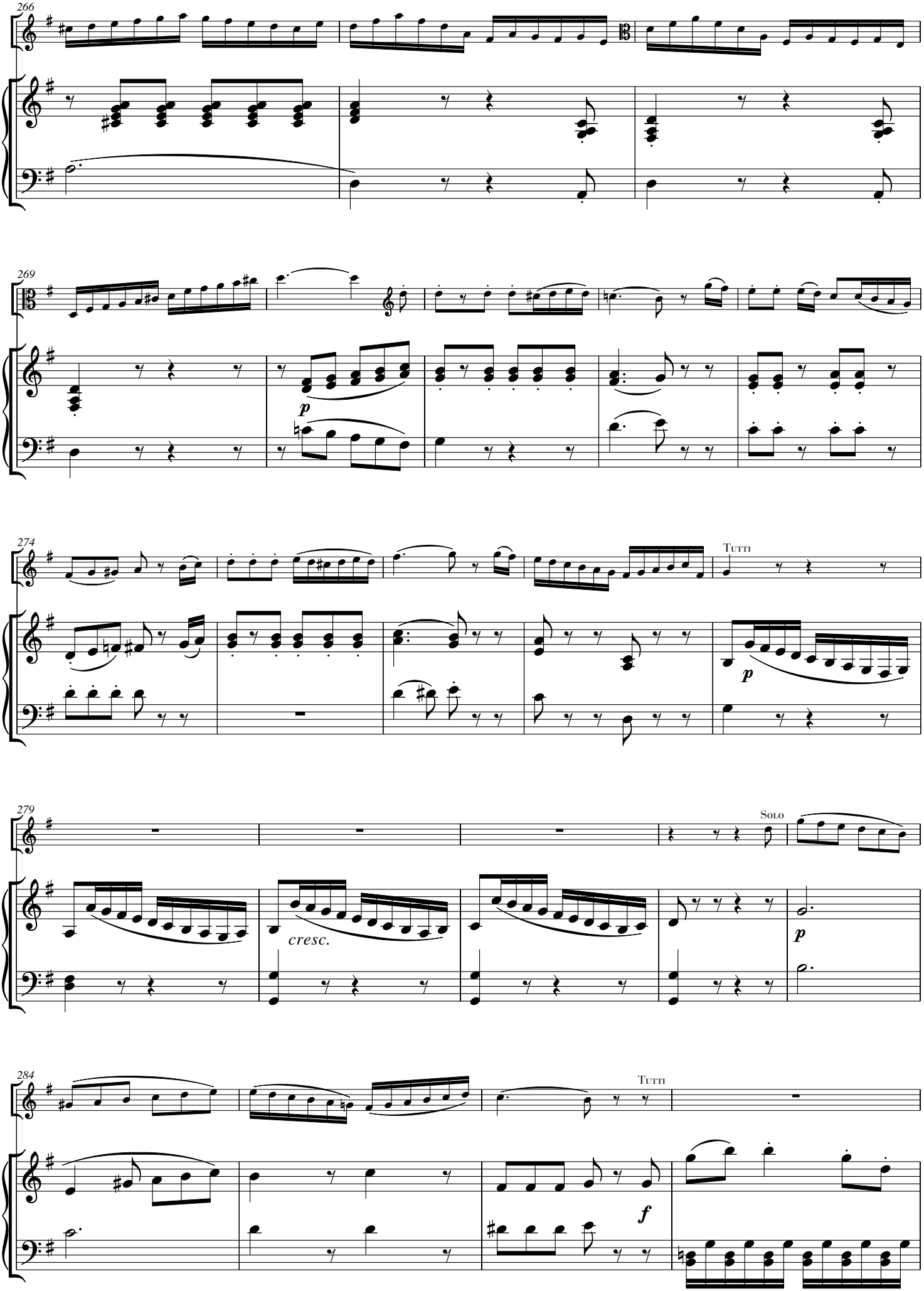
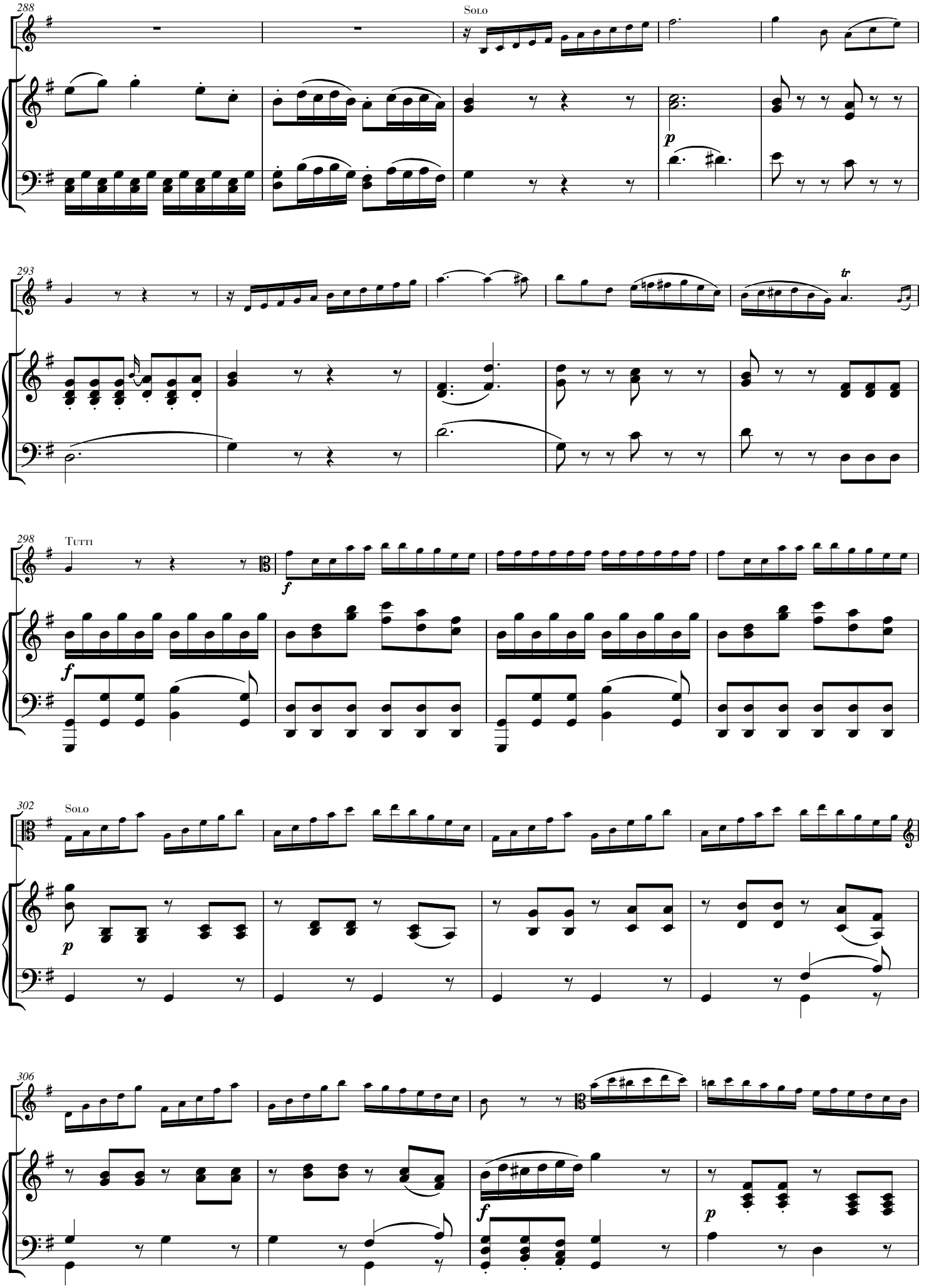
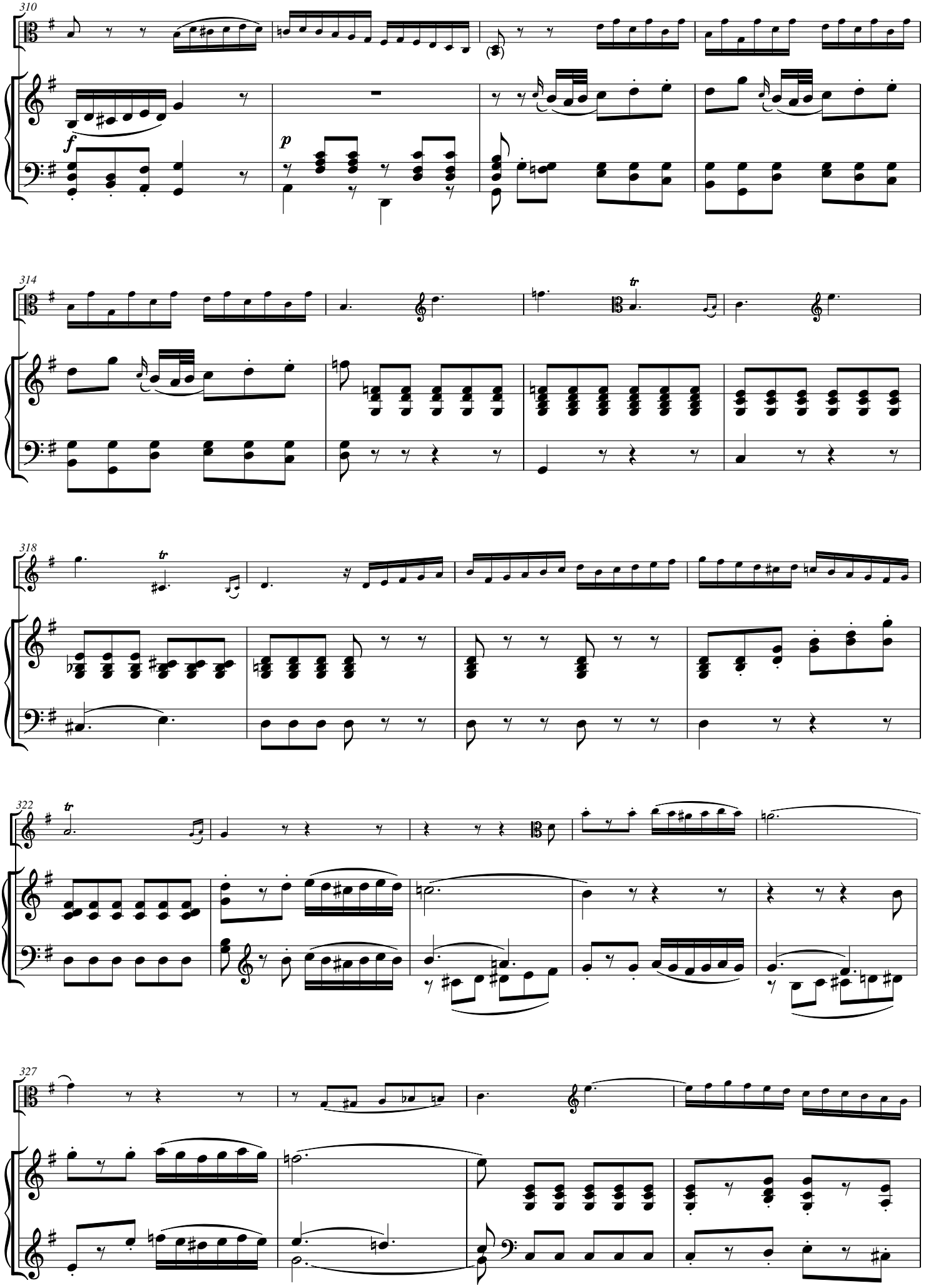

217
222
227
231
sfp
sfp
237


242
247
252
Tutti
cresc.
257
262
Solo


266
269
p
274
Tutti
p
279
Solo
cresc.
p
284
Tutti
f


288
Solo
p
293
tr
298
Tutti
f
f
302
Solo
p
306
f
p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f
p
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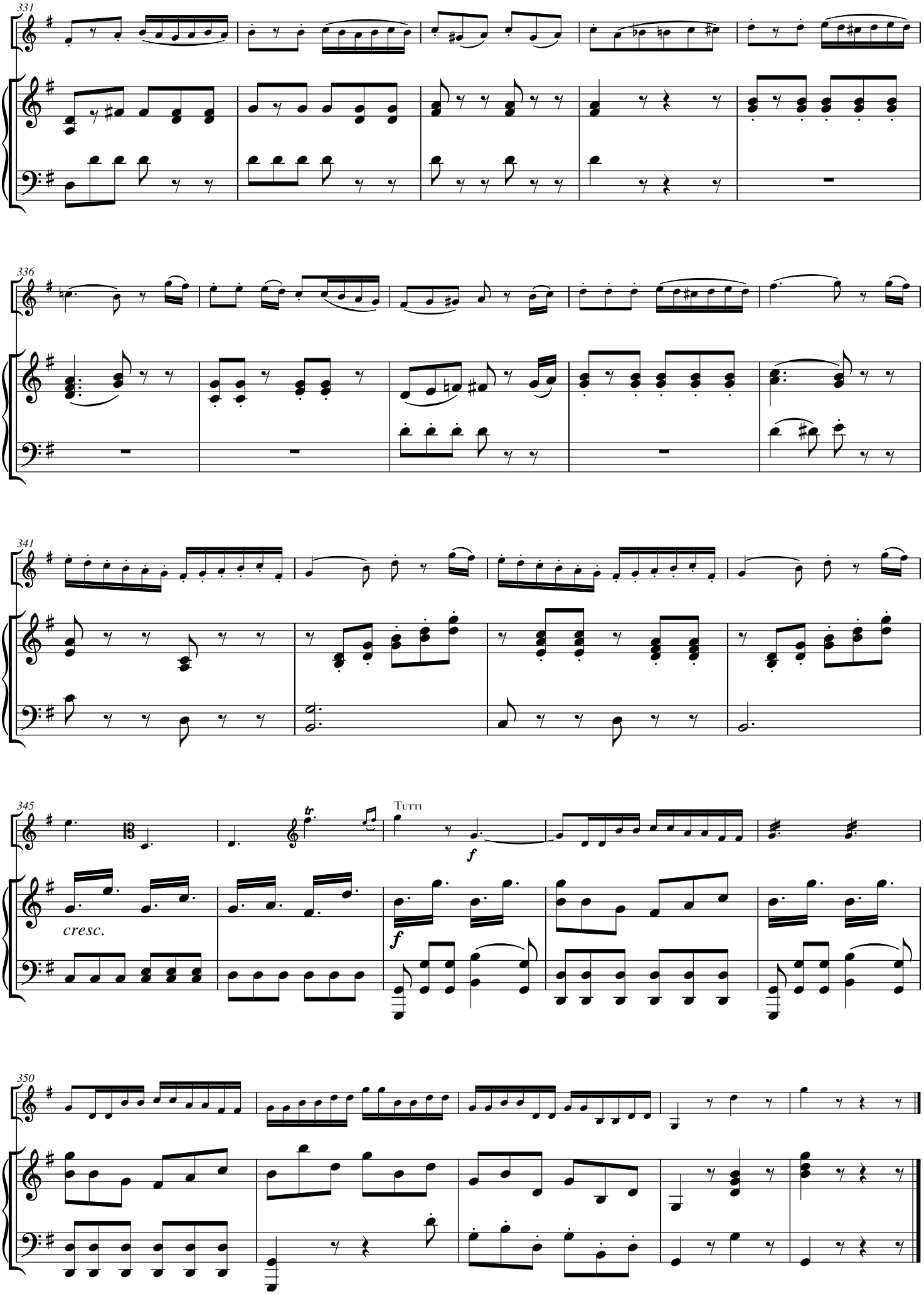
tr
318
tr
322
tr
327


331
336
341
345
Tutti
cresc.
350