W. A. Mozart

CONCERTO
for Viola & Orchestra

from the Clarinet Concerto
KV622

Full orchestral score

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 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.

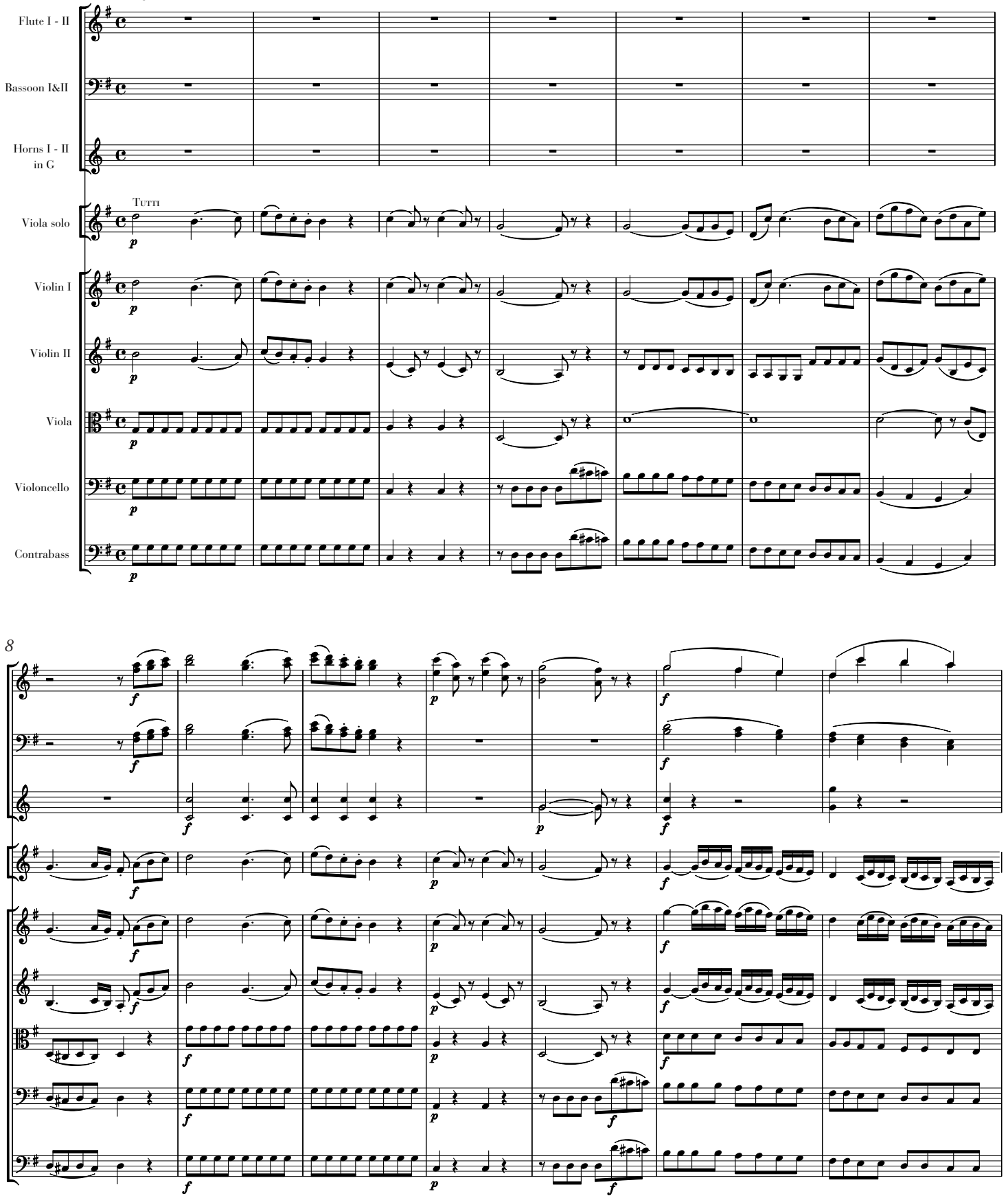
The question of articulations, especially in passage work, is open to individual choice. The violist is encouraged to examine the violin concertos of Mozart and Haydn for idiomatic bowings.

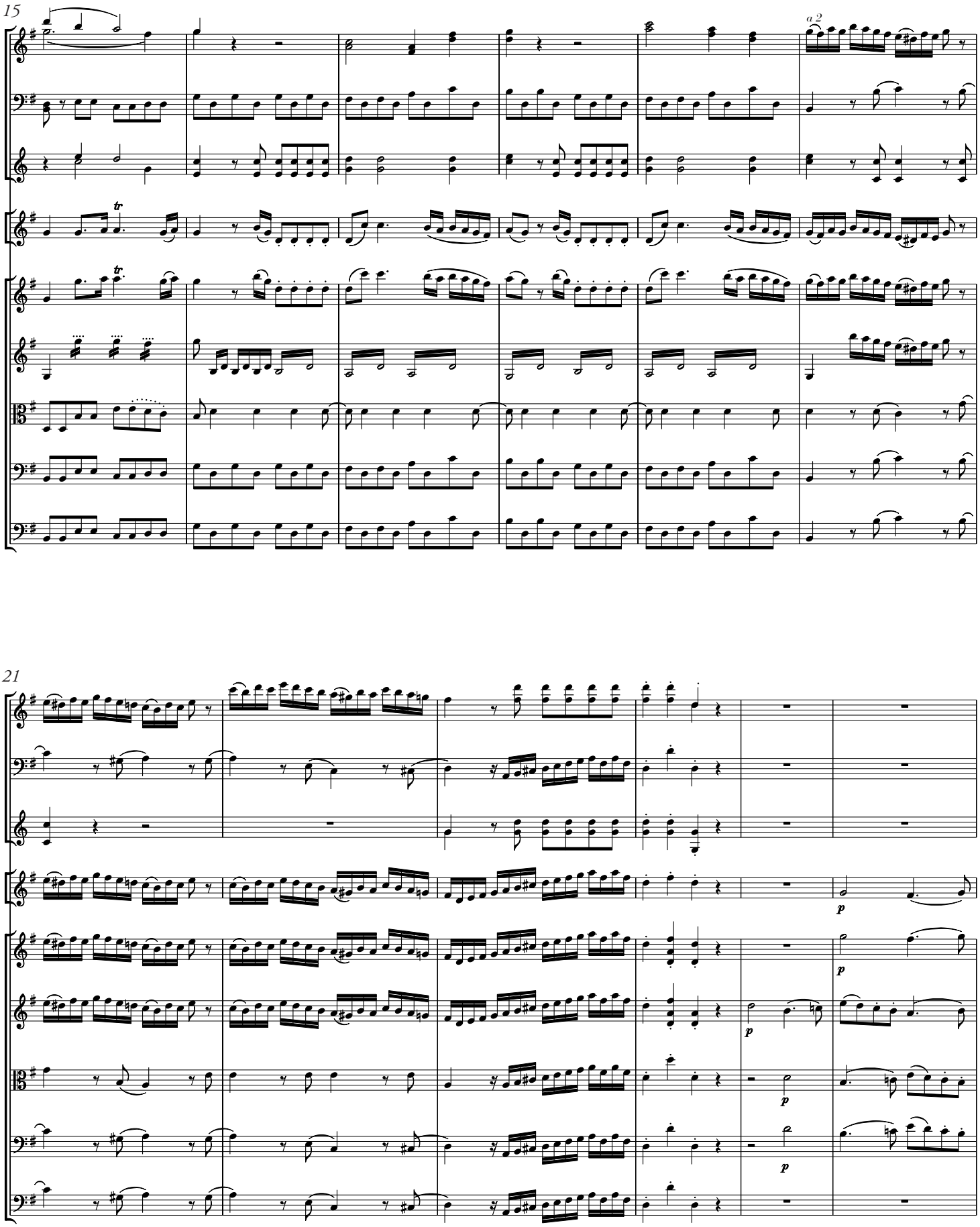
CONCERTO FOR VIOLA

from the Clarinet Concerto K. 622

I

Allegro **W. A. Mozart**

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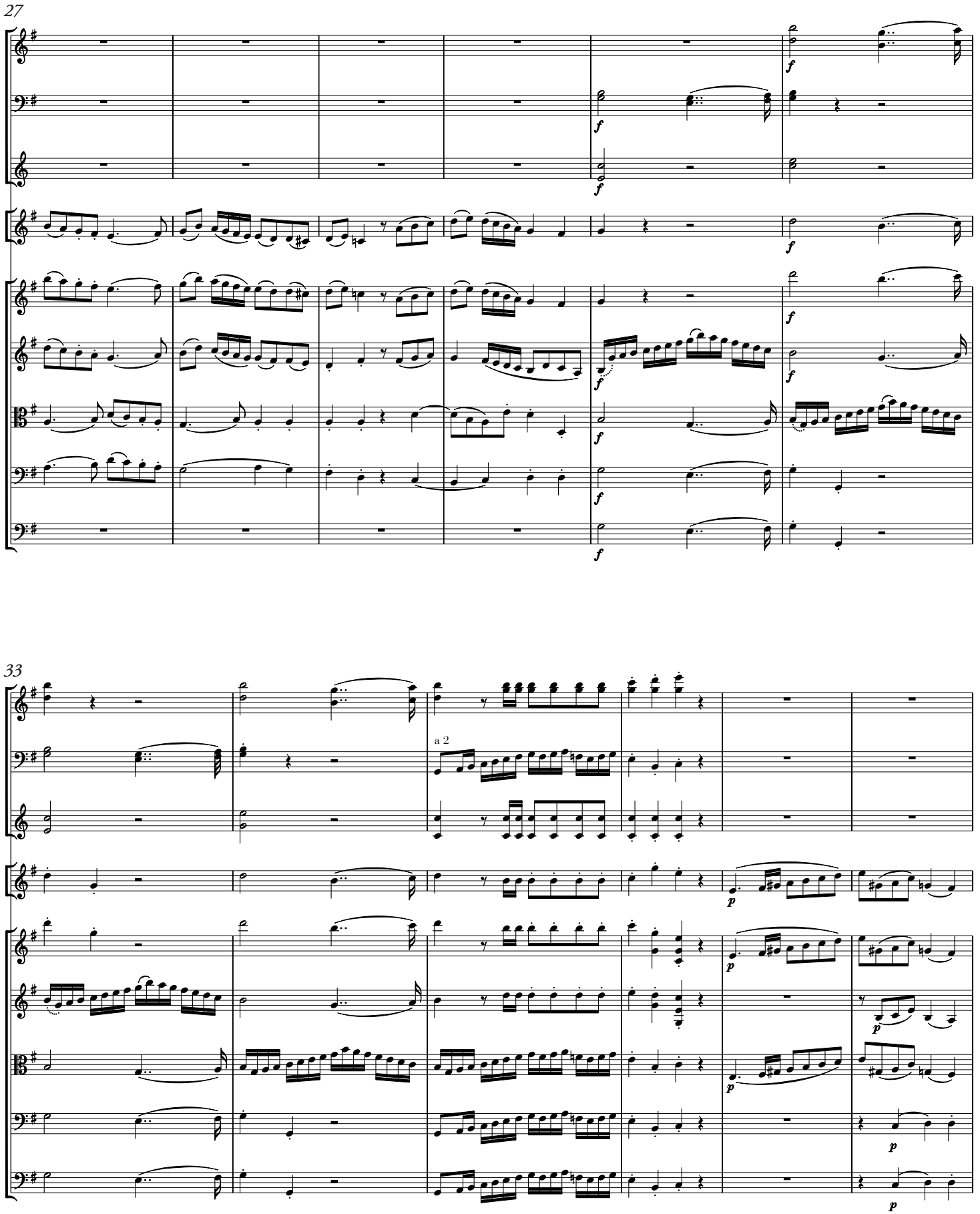
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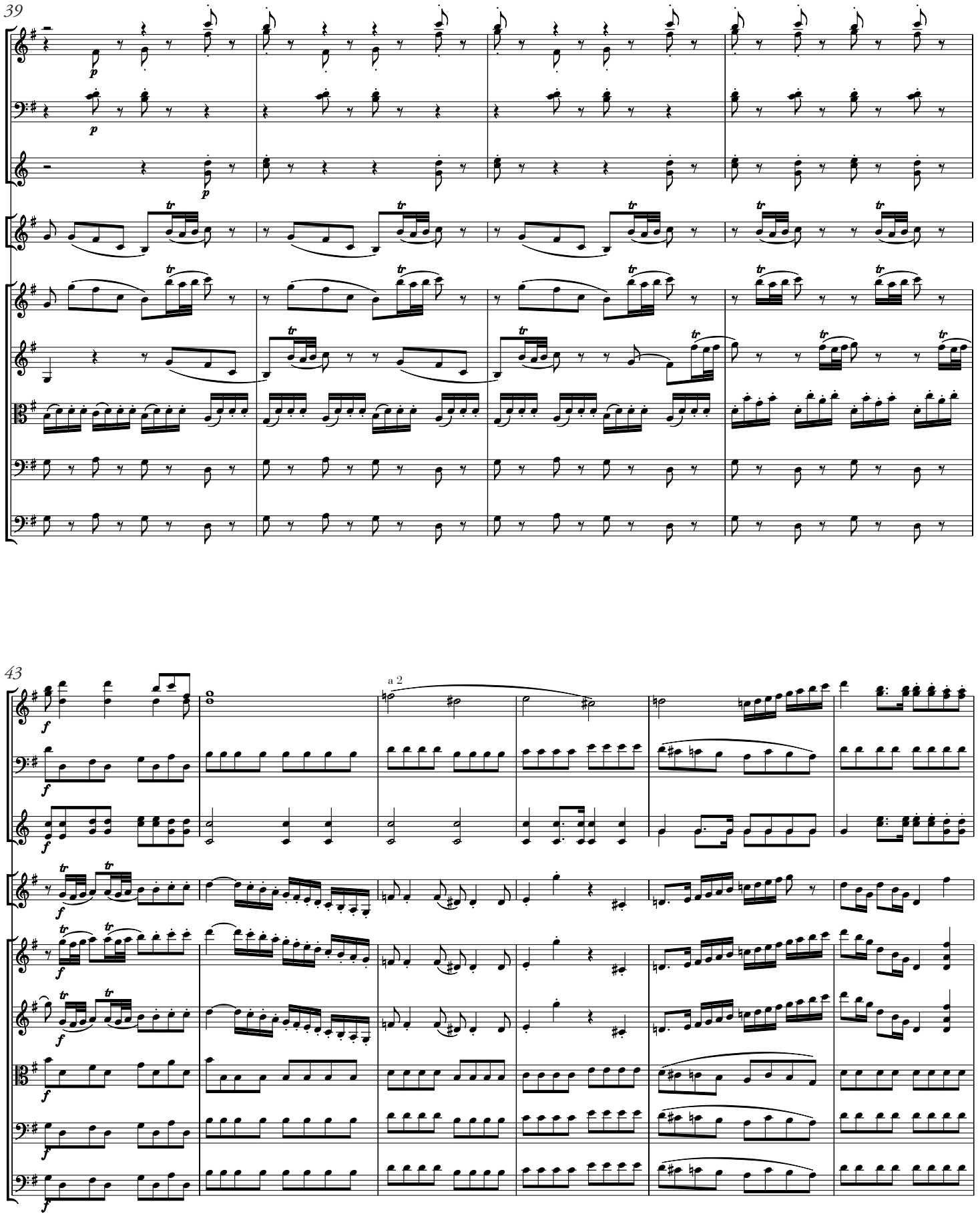
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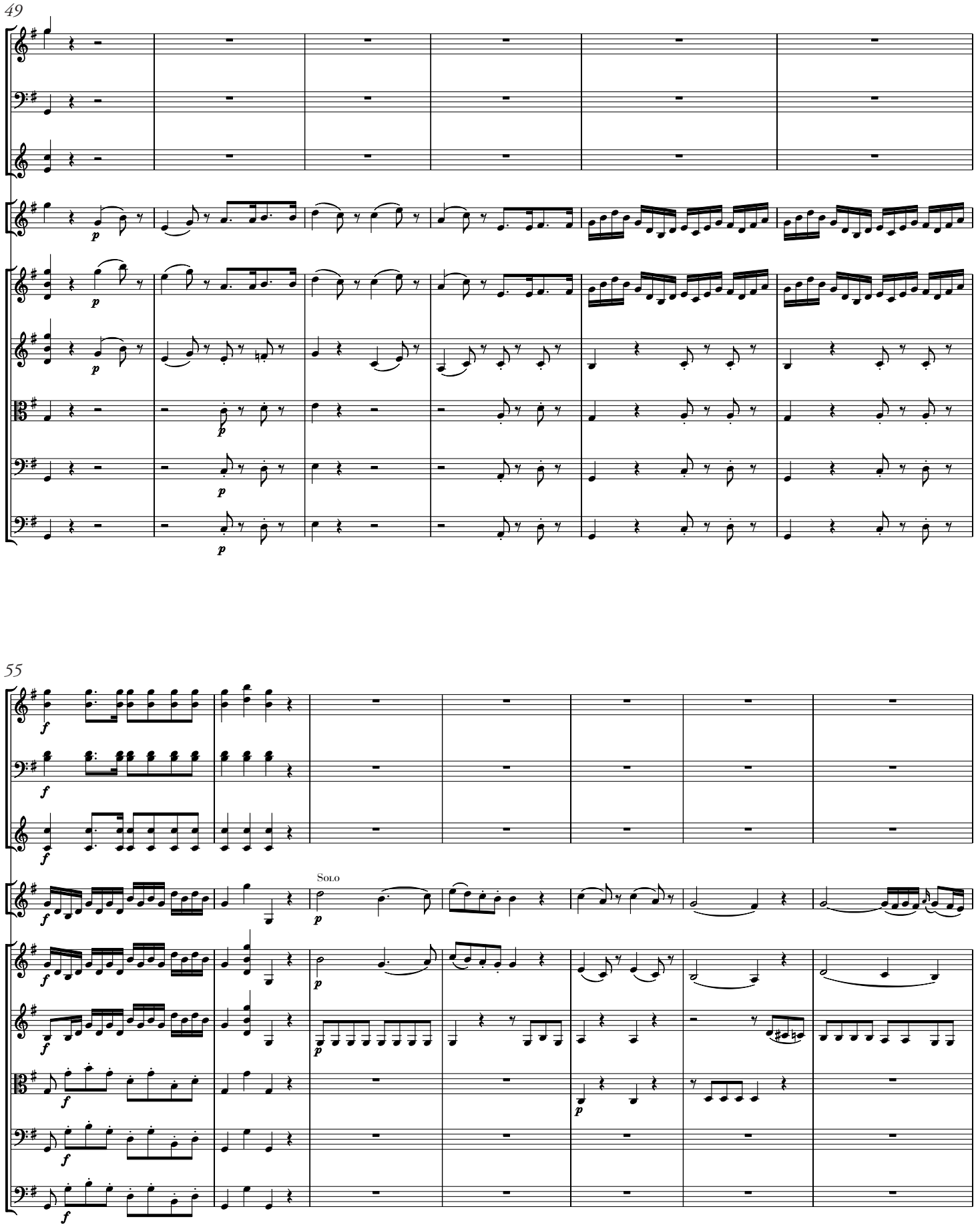
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Solo

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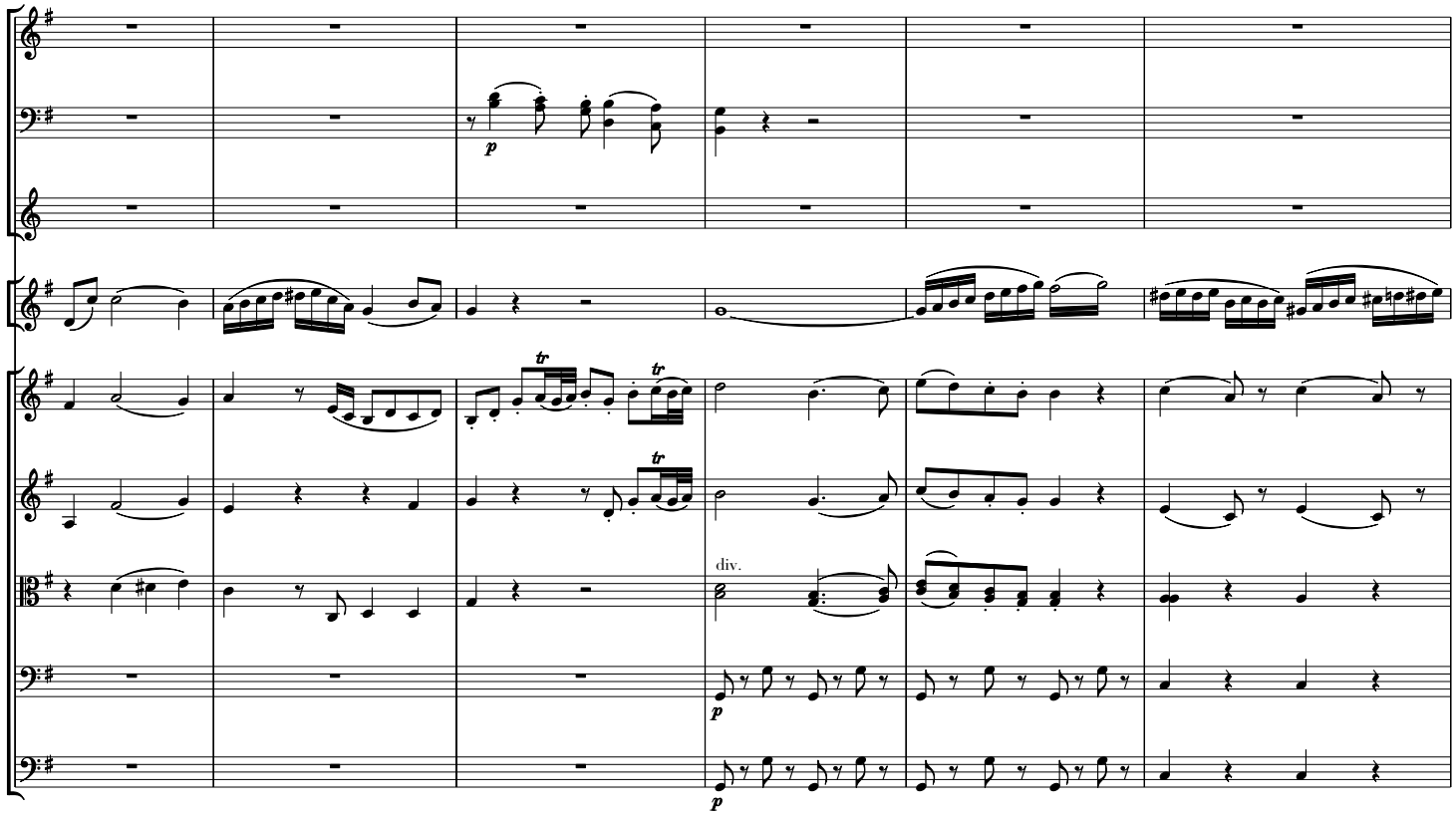

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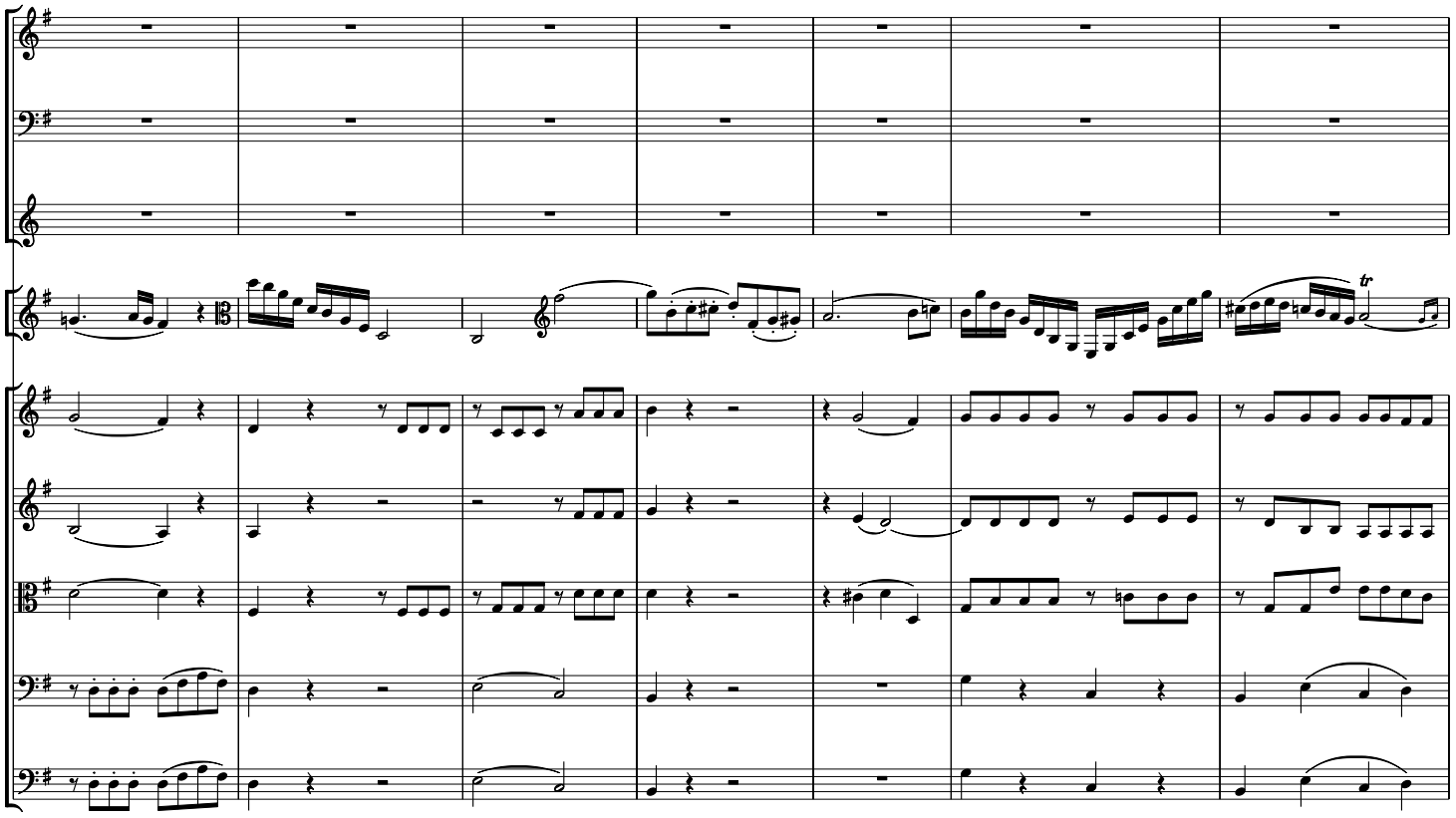

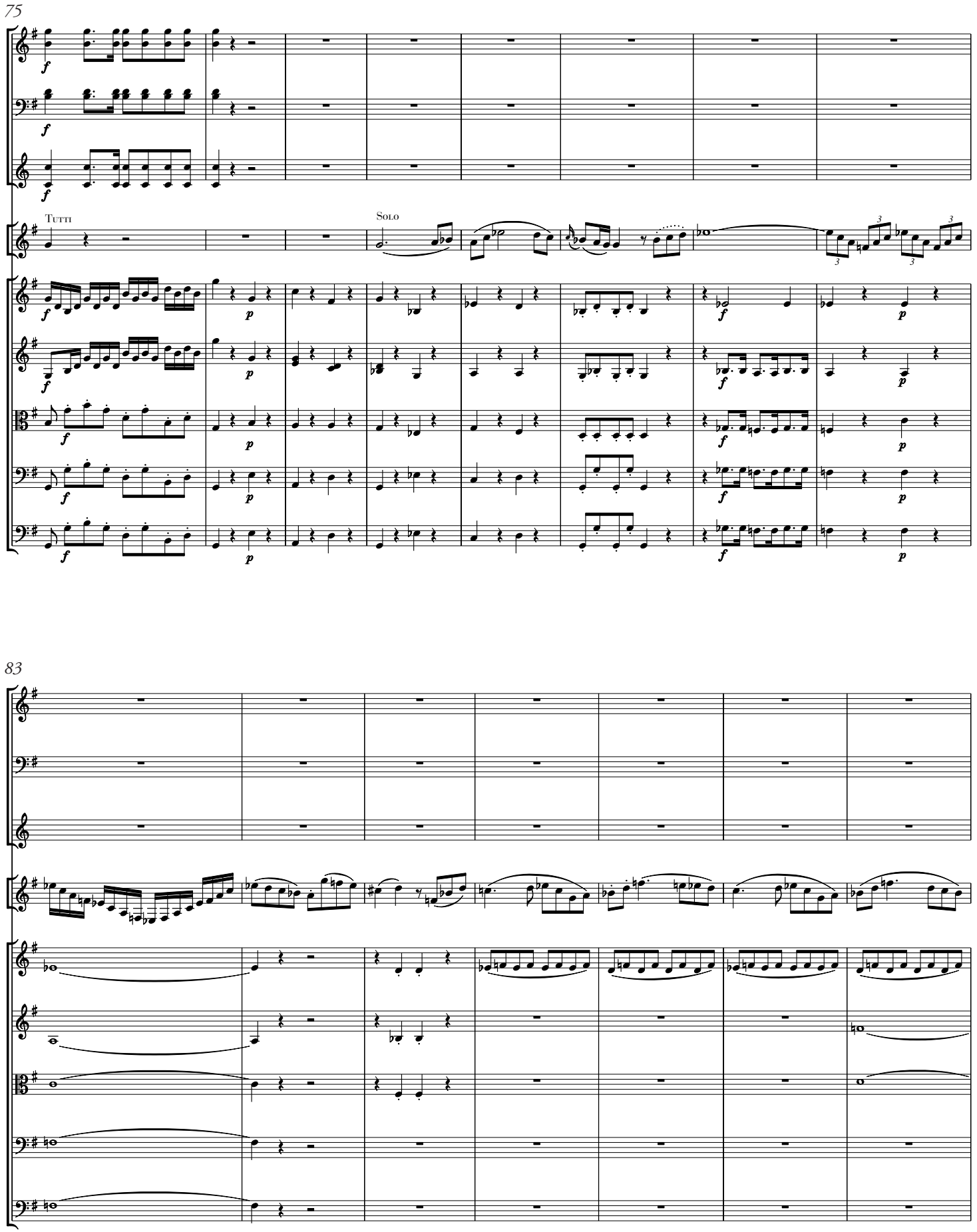
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Solo
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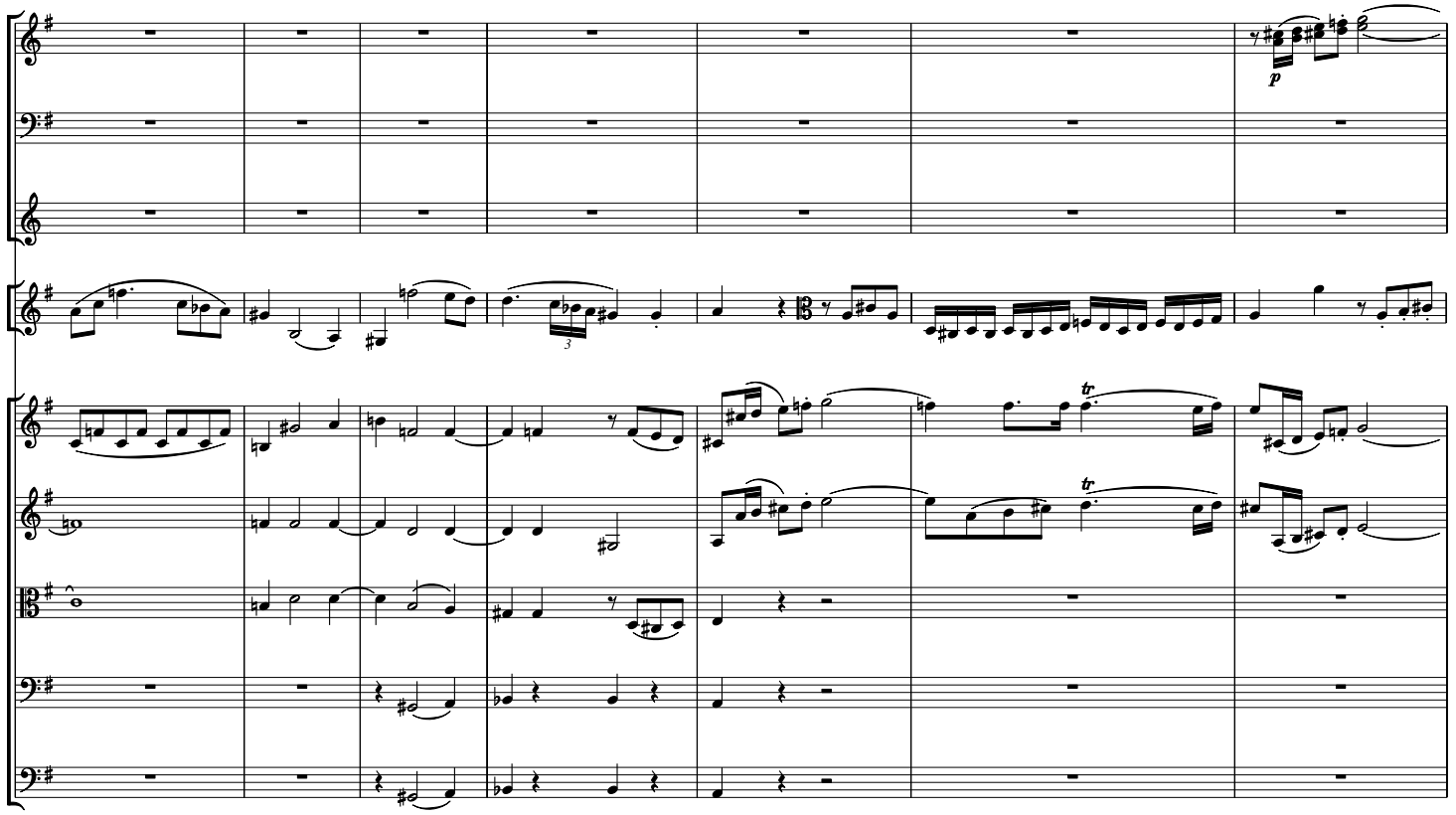

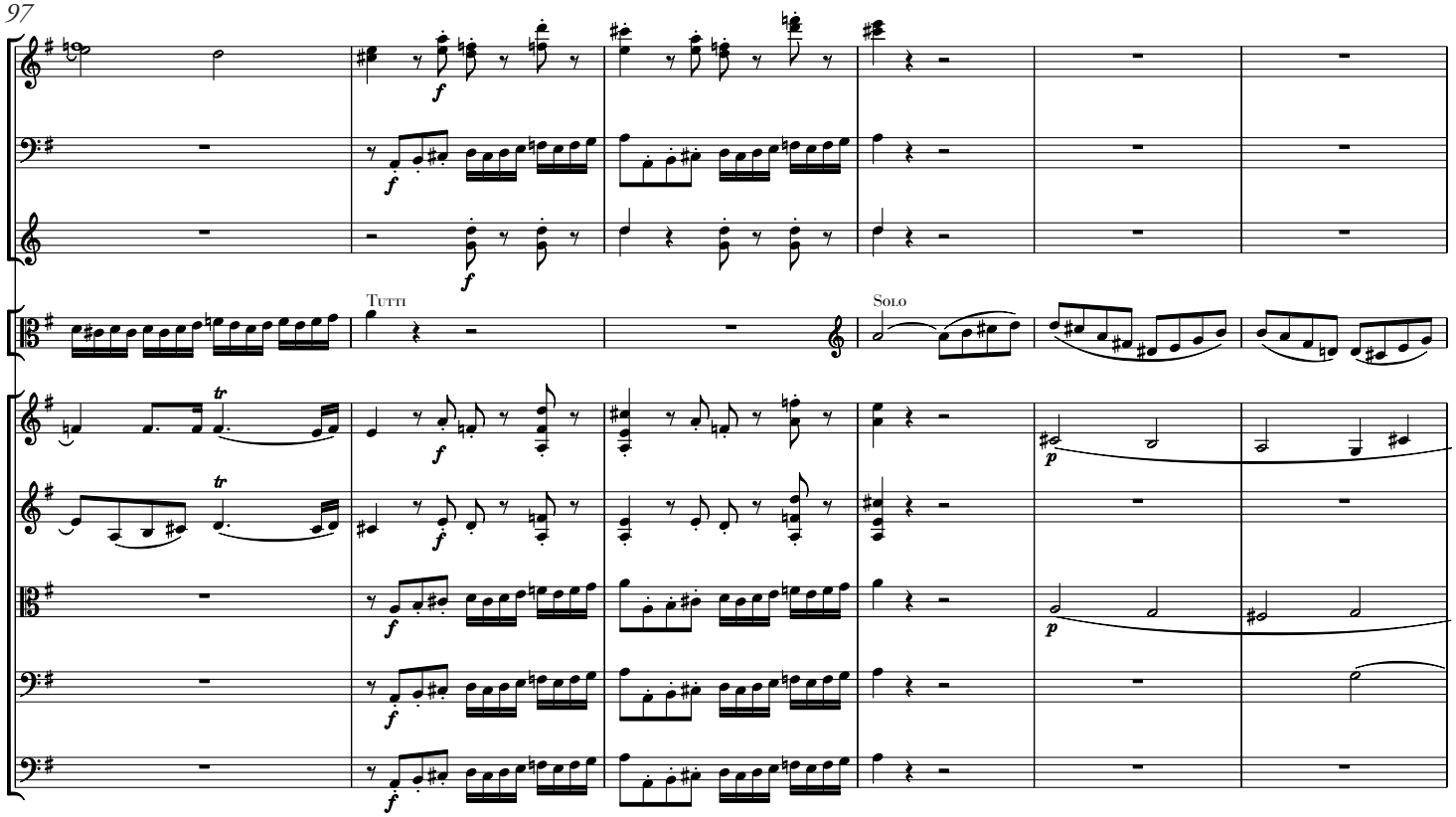
Tutti
Solo

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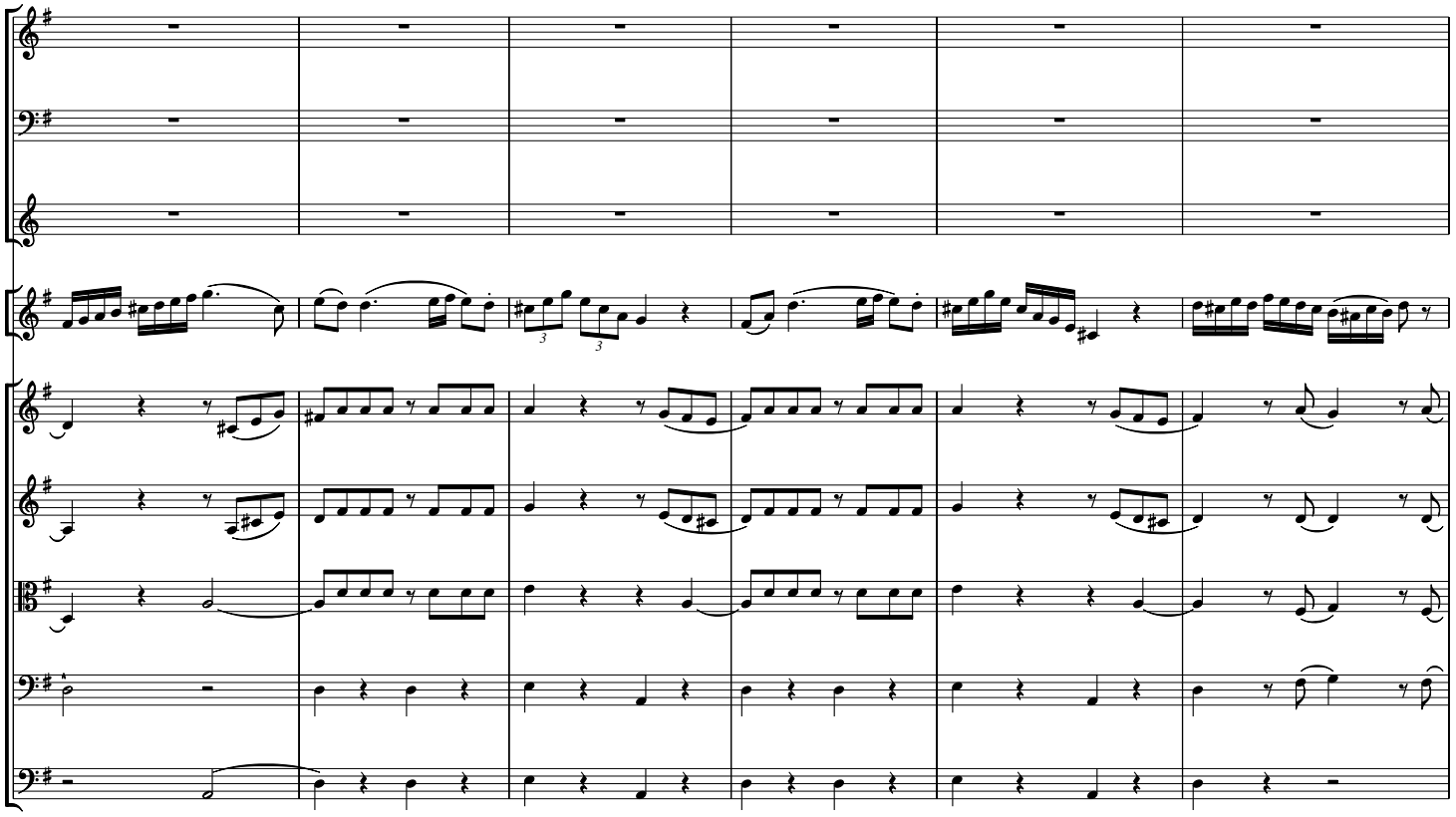

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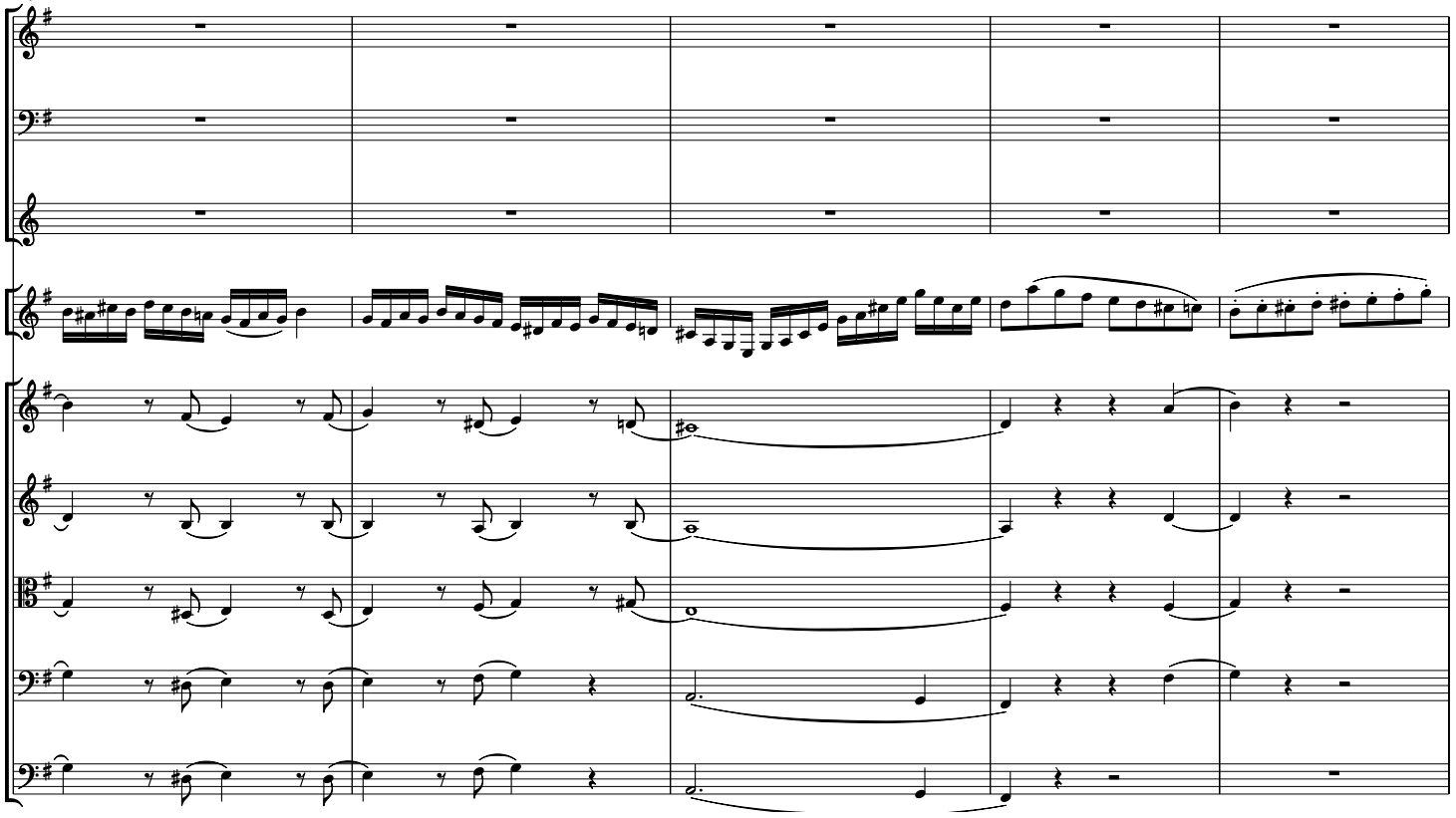

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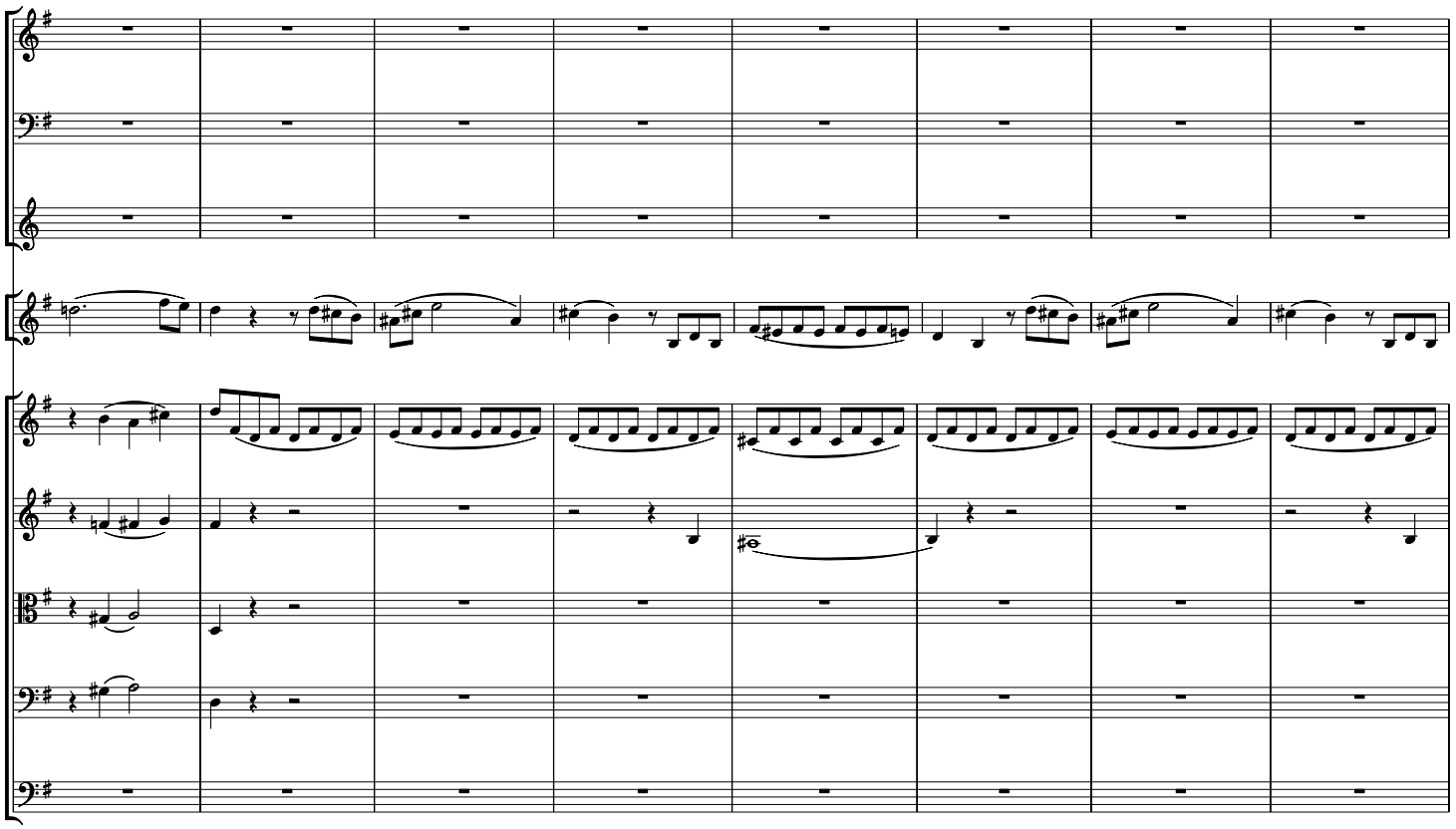

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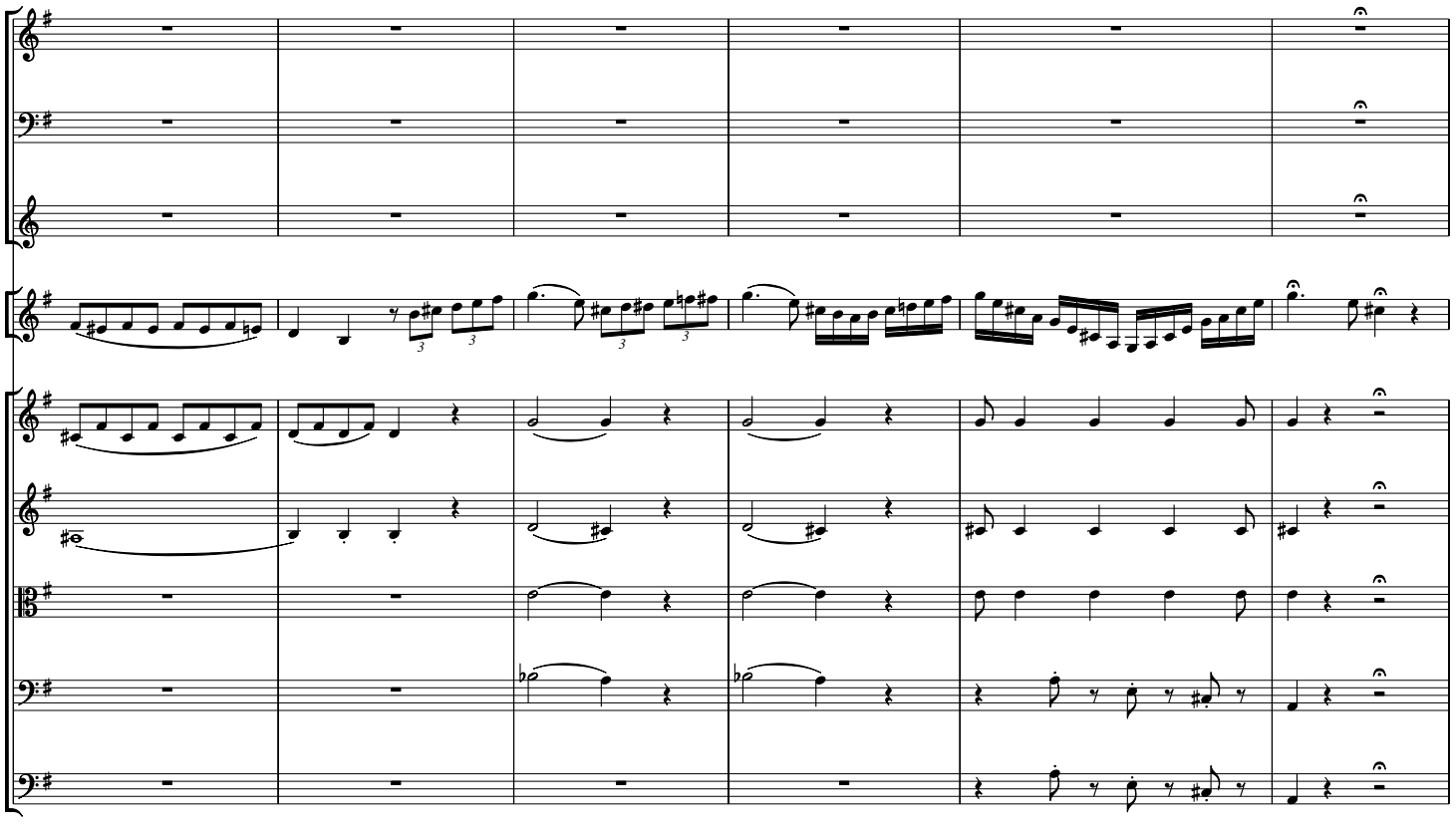

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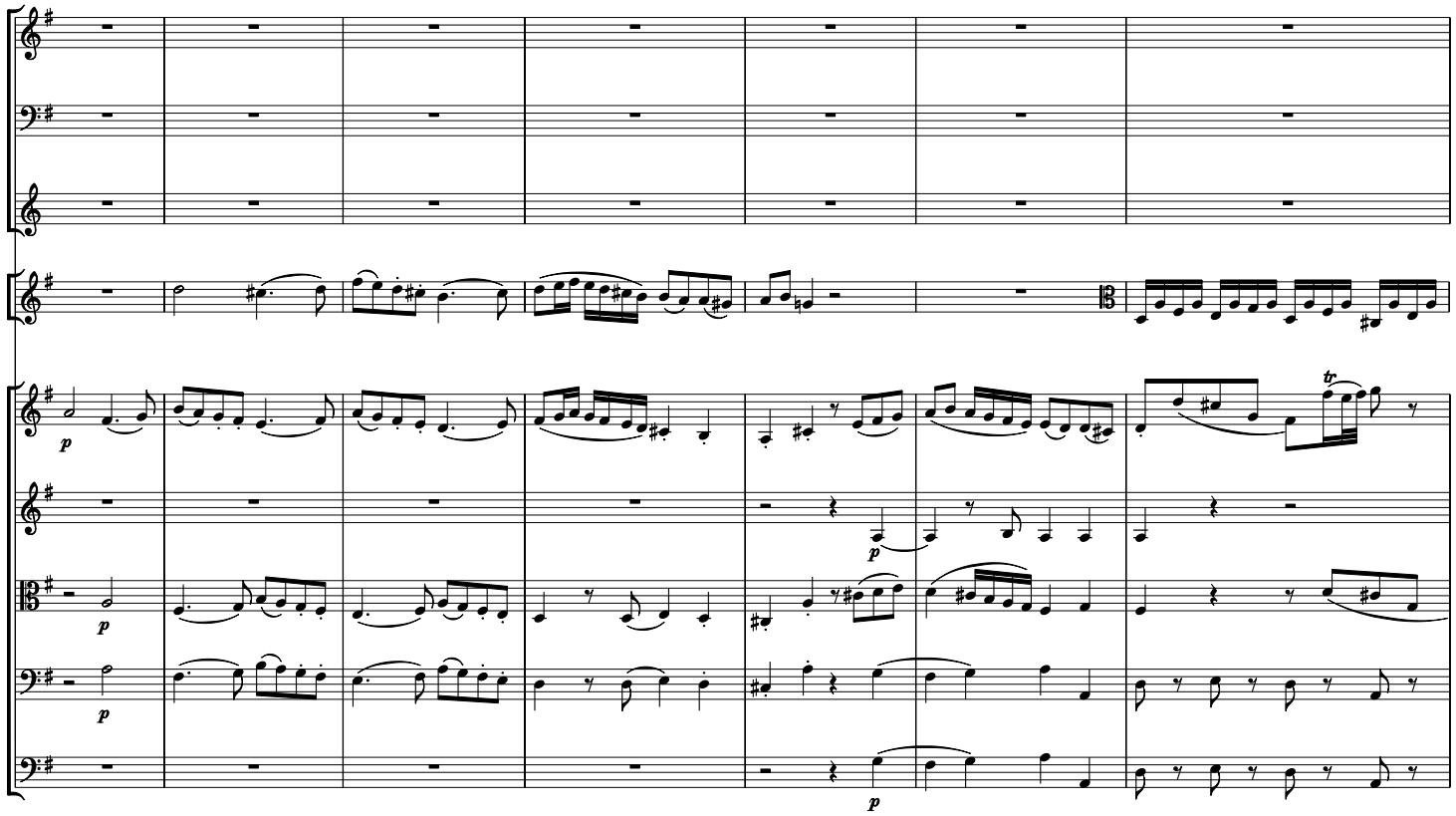

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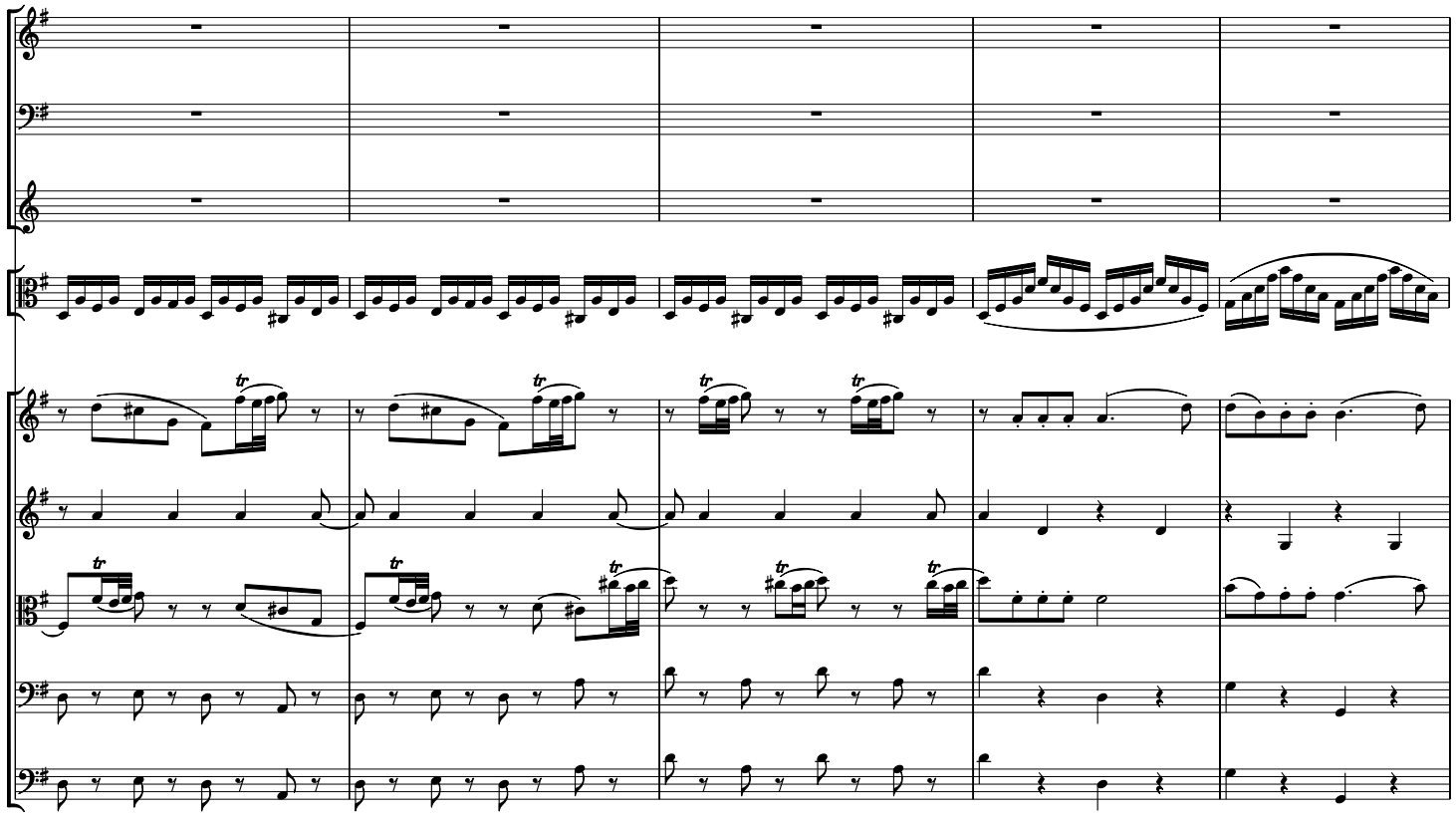

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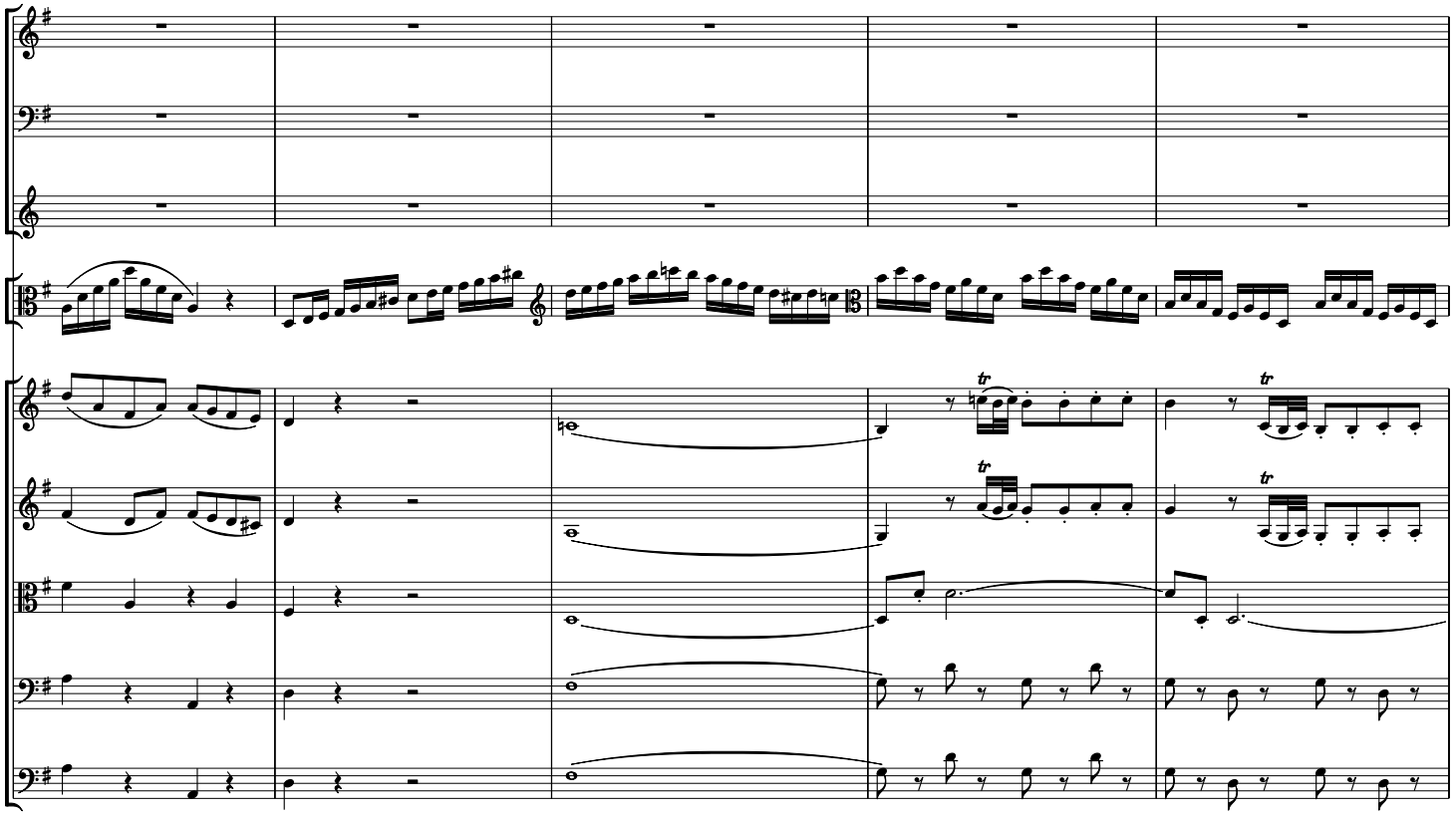

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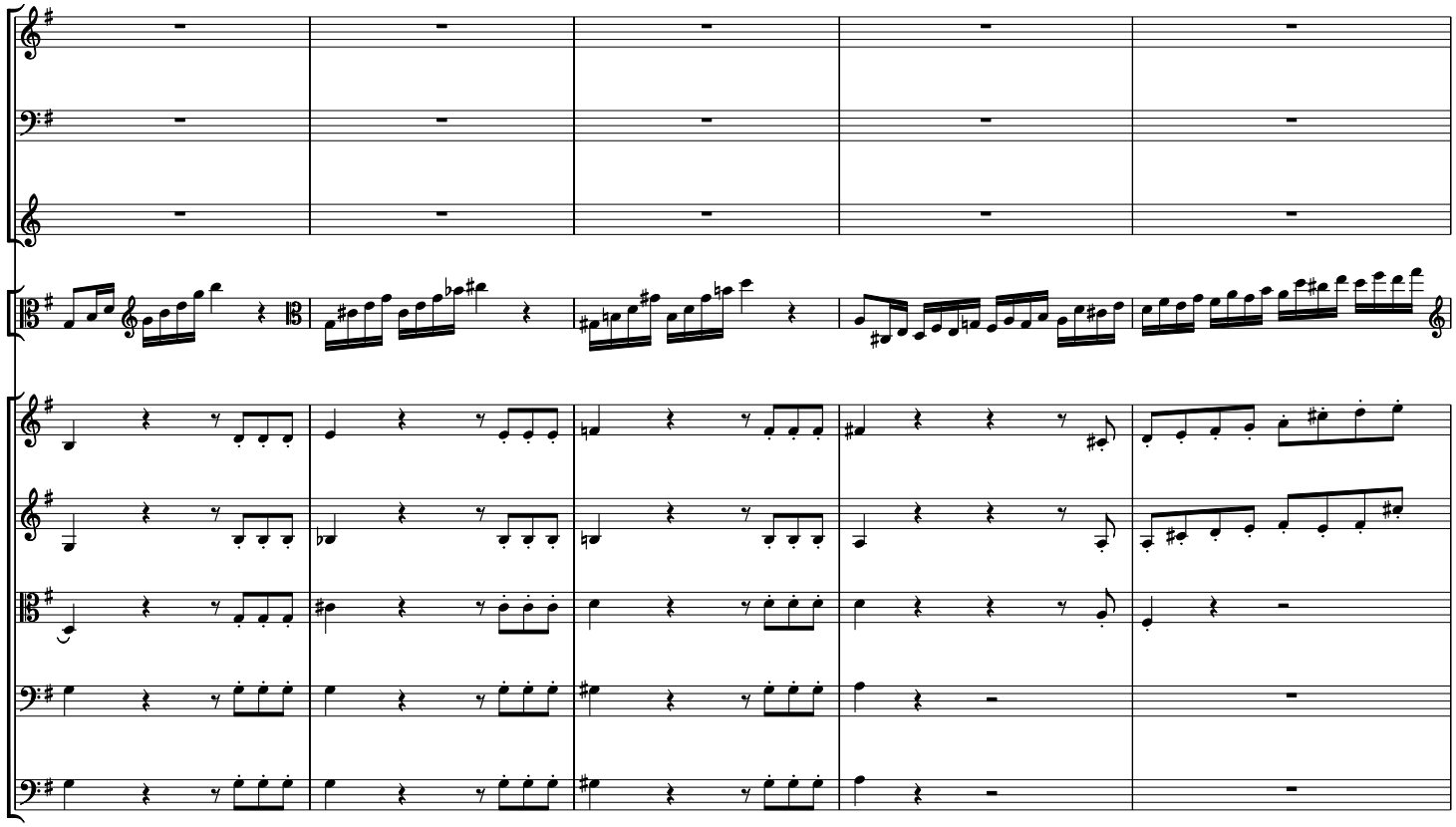

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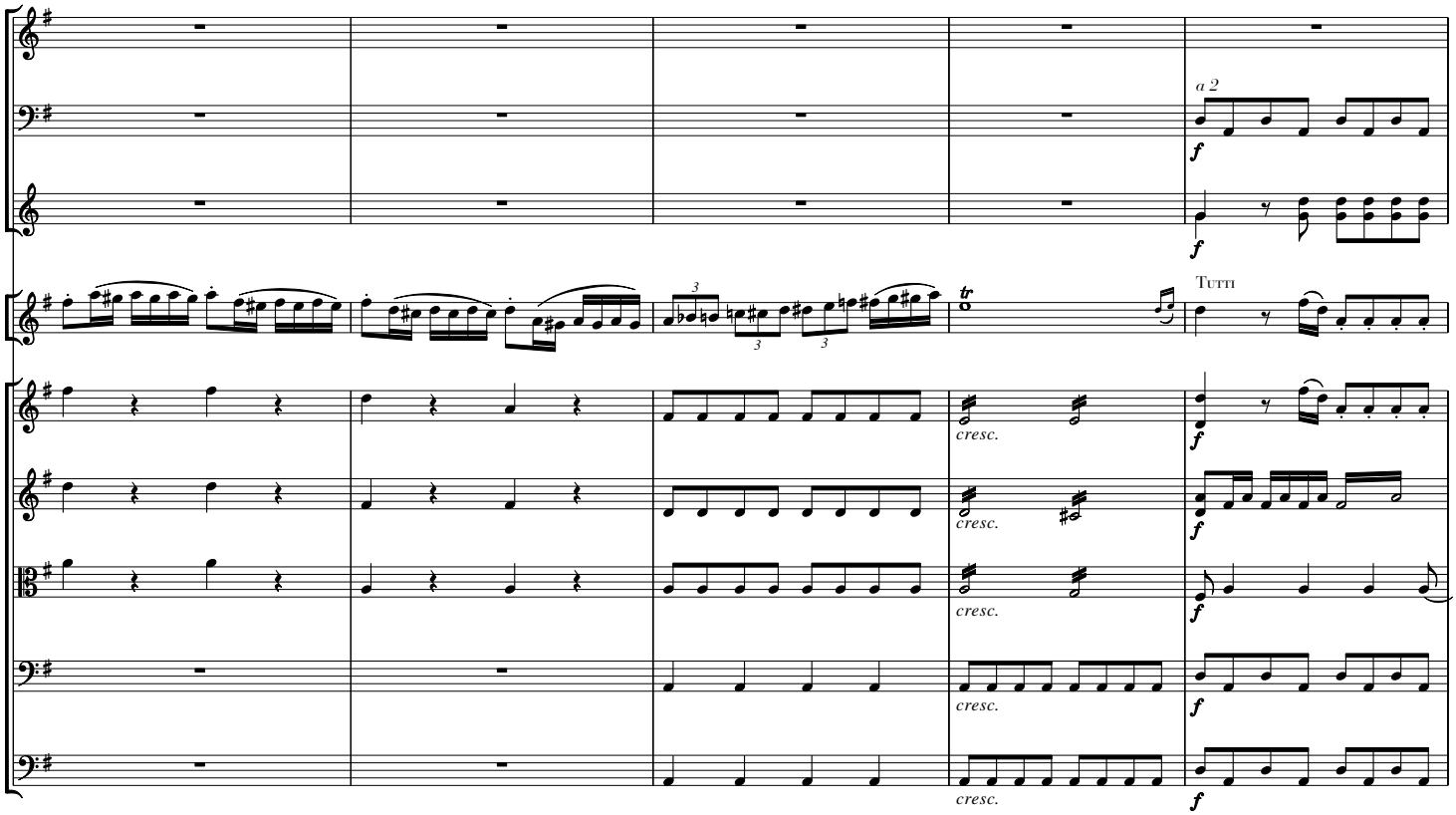

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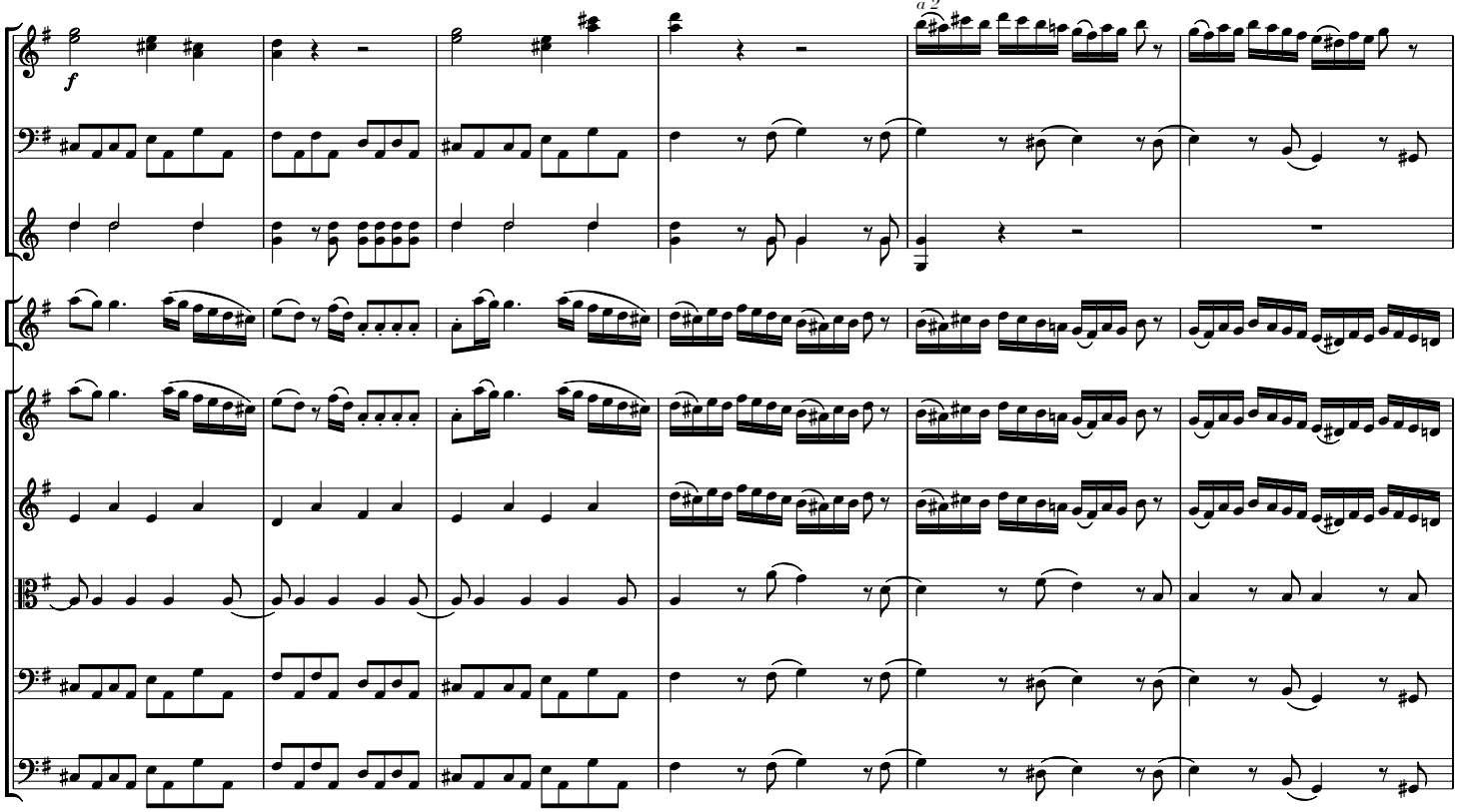

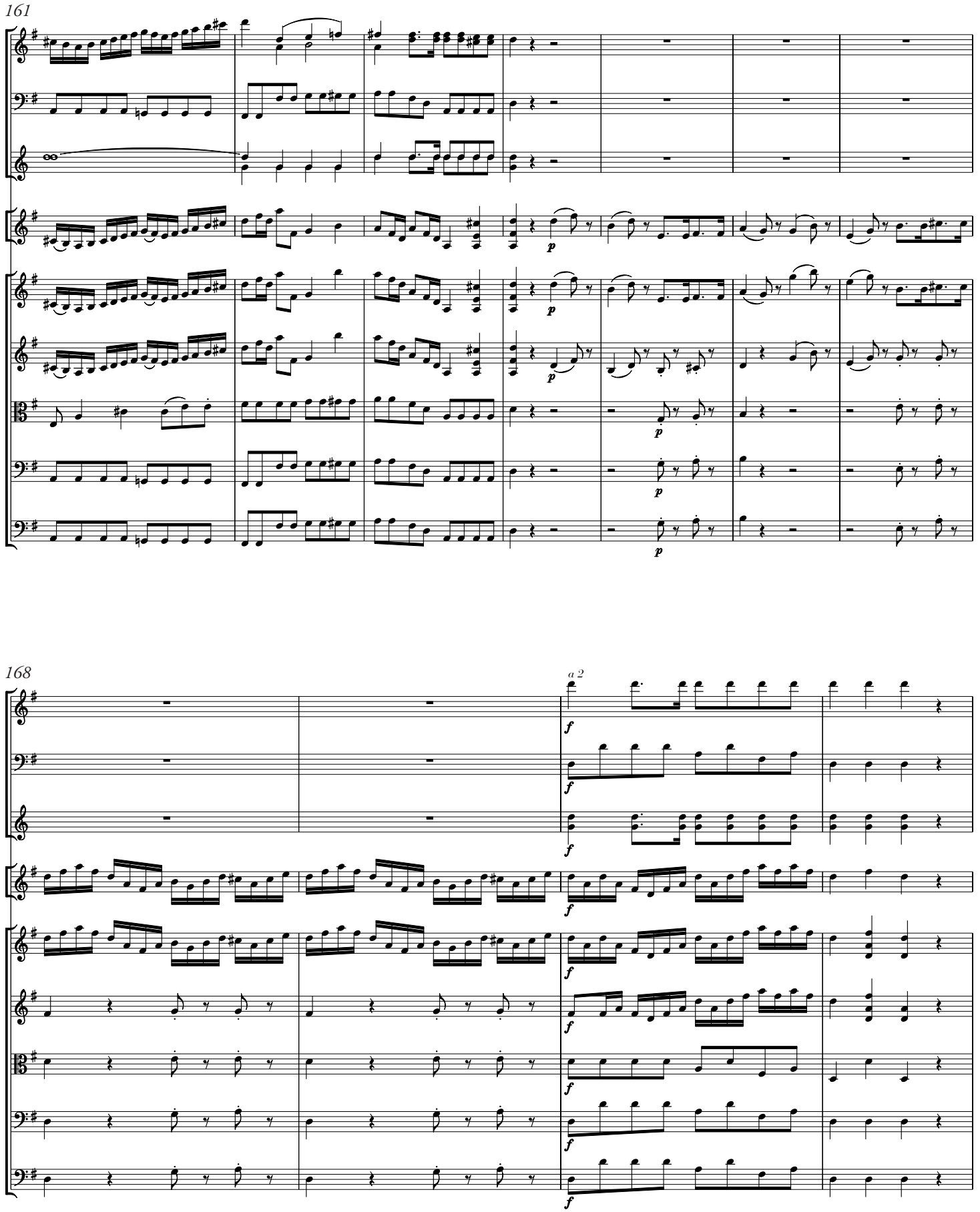
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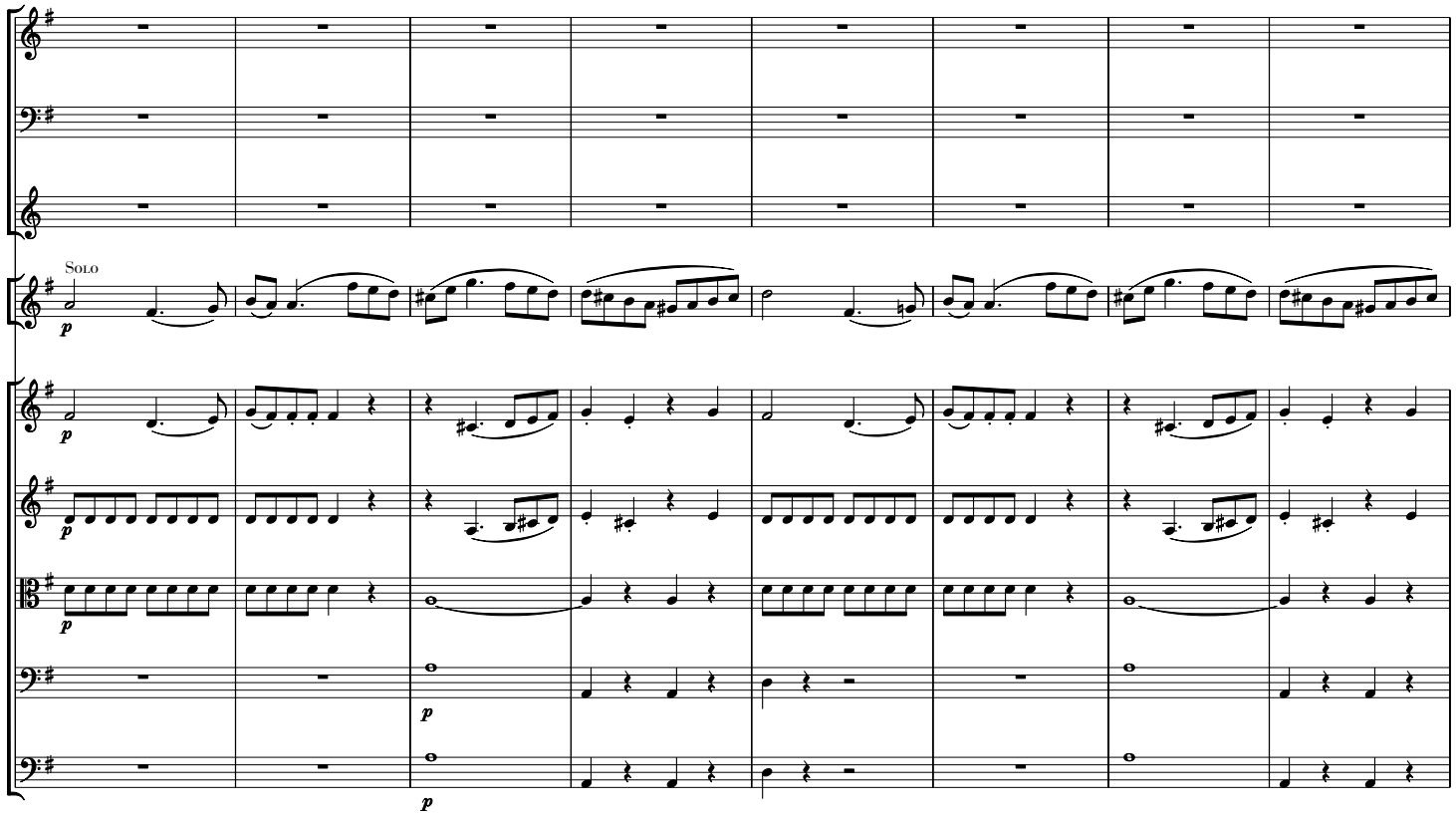

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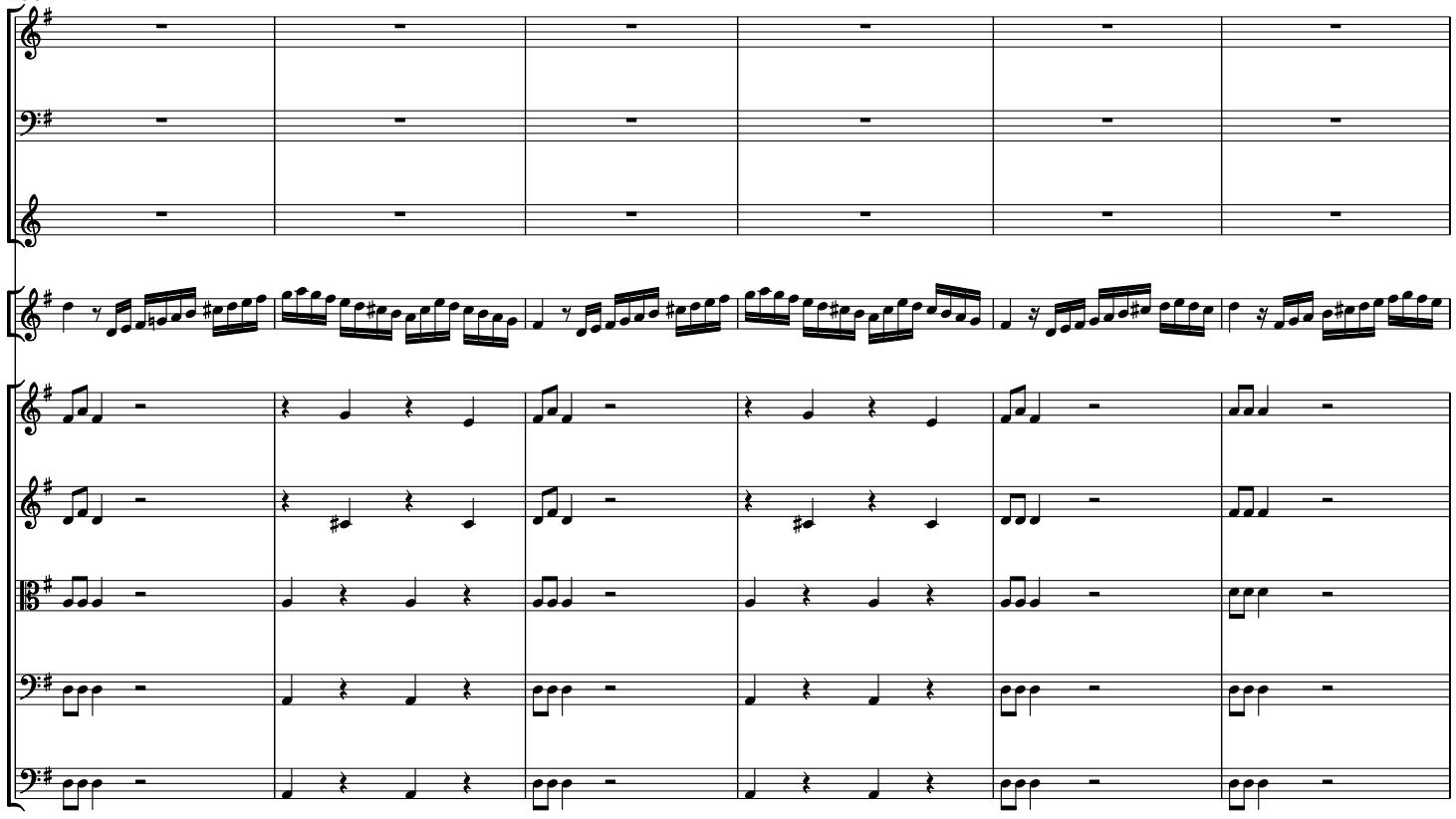

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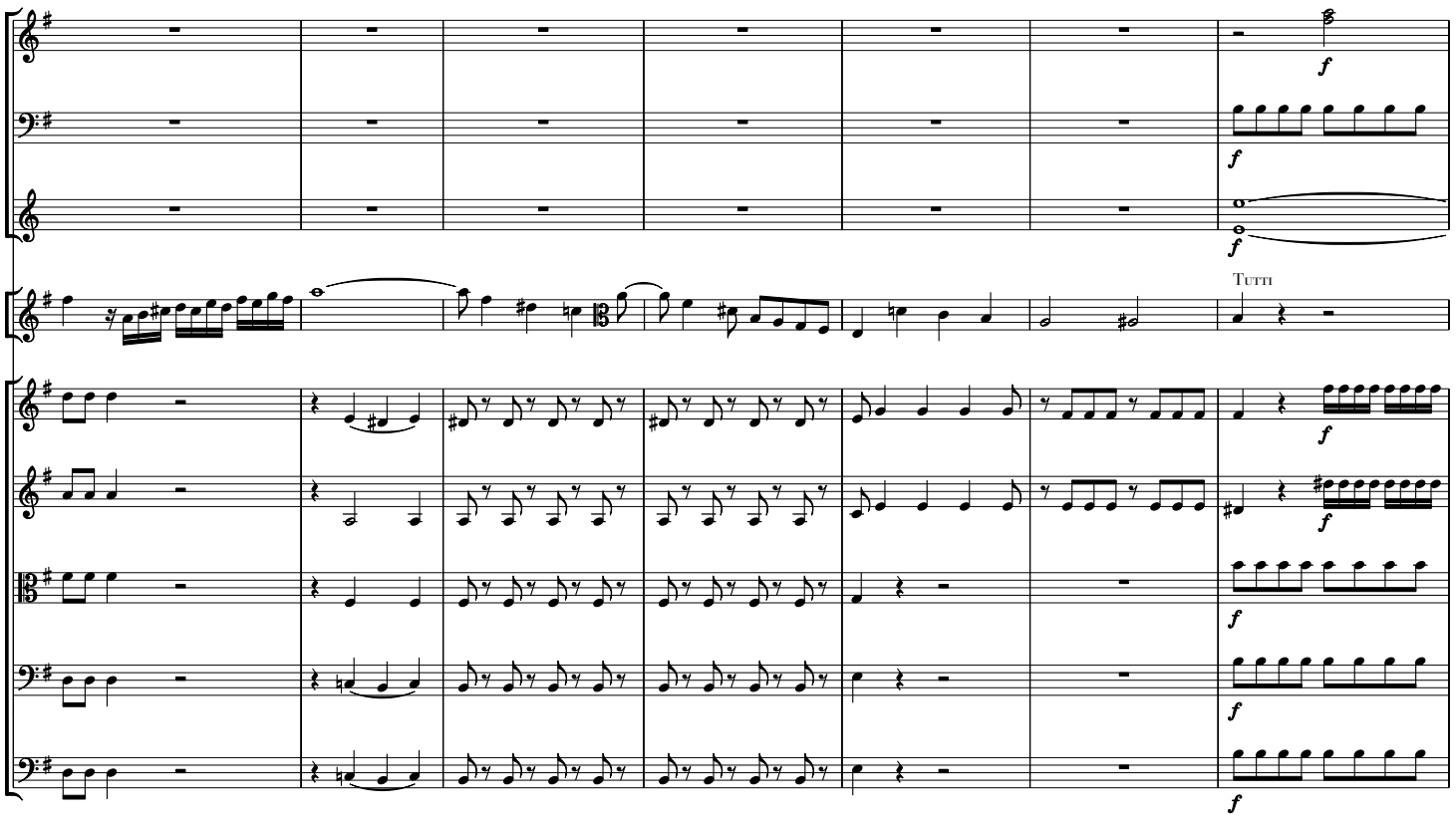

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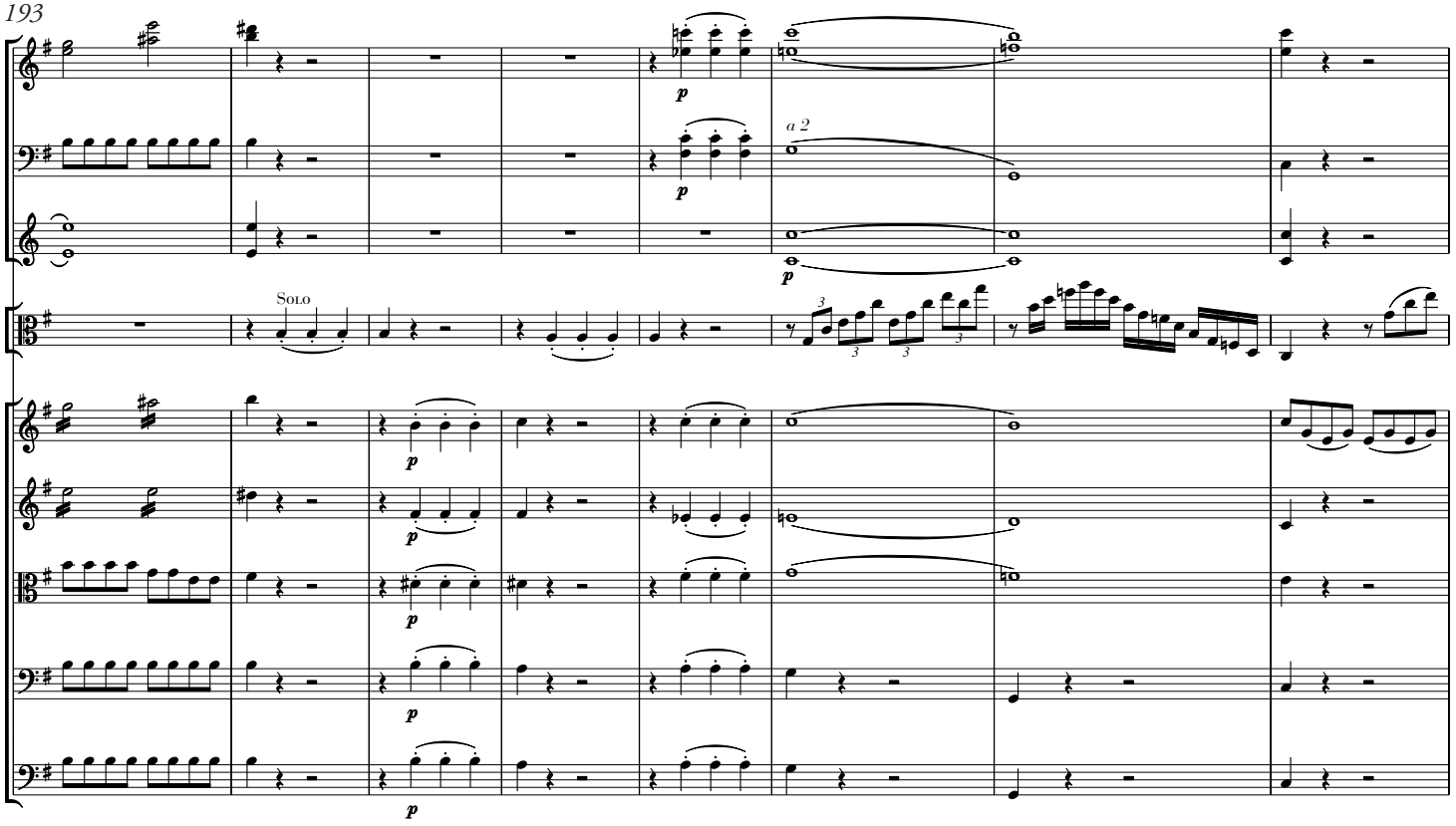

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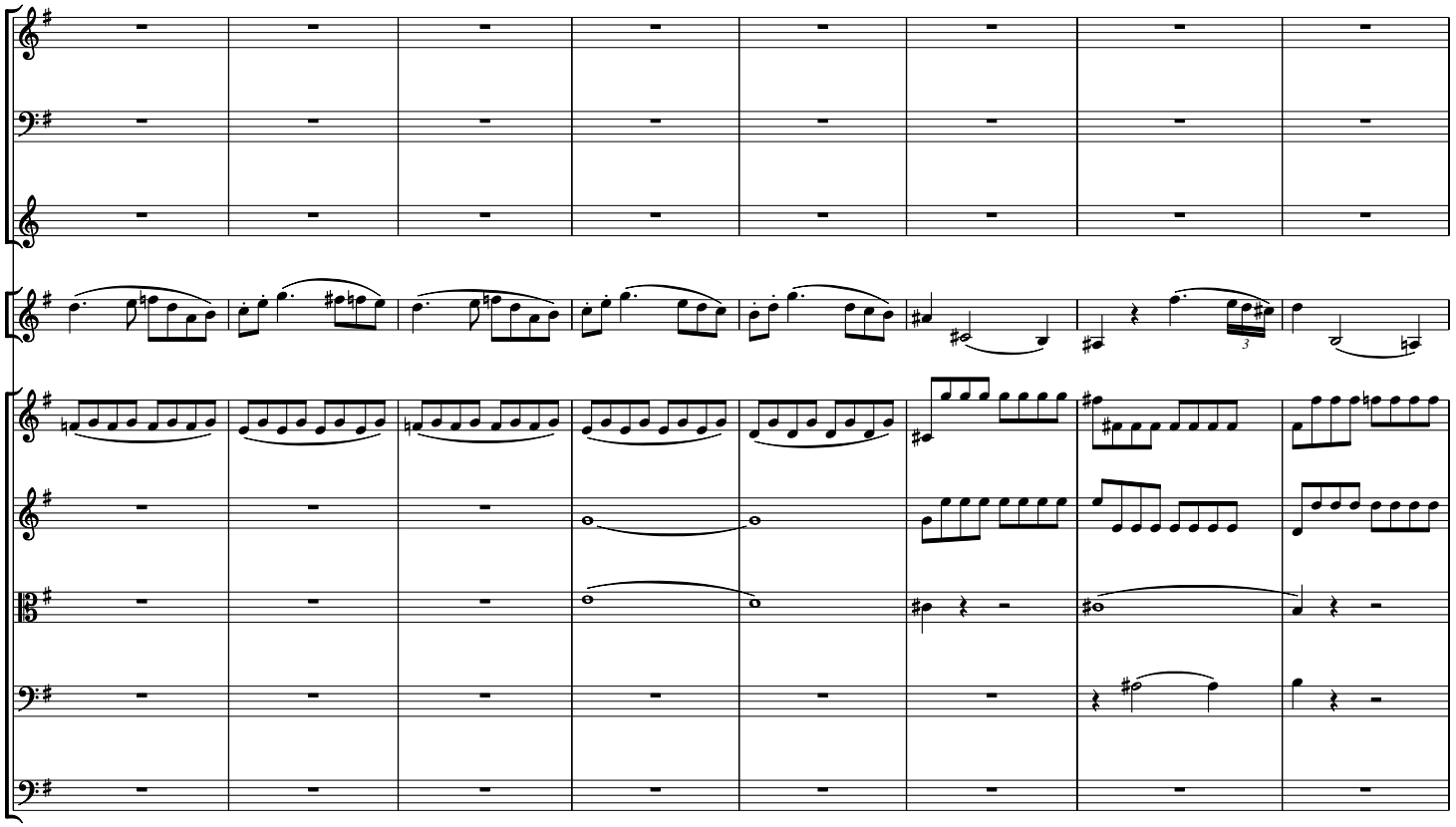

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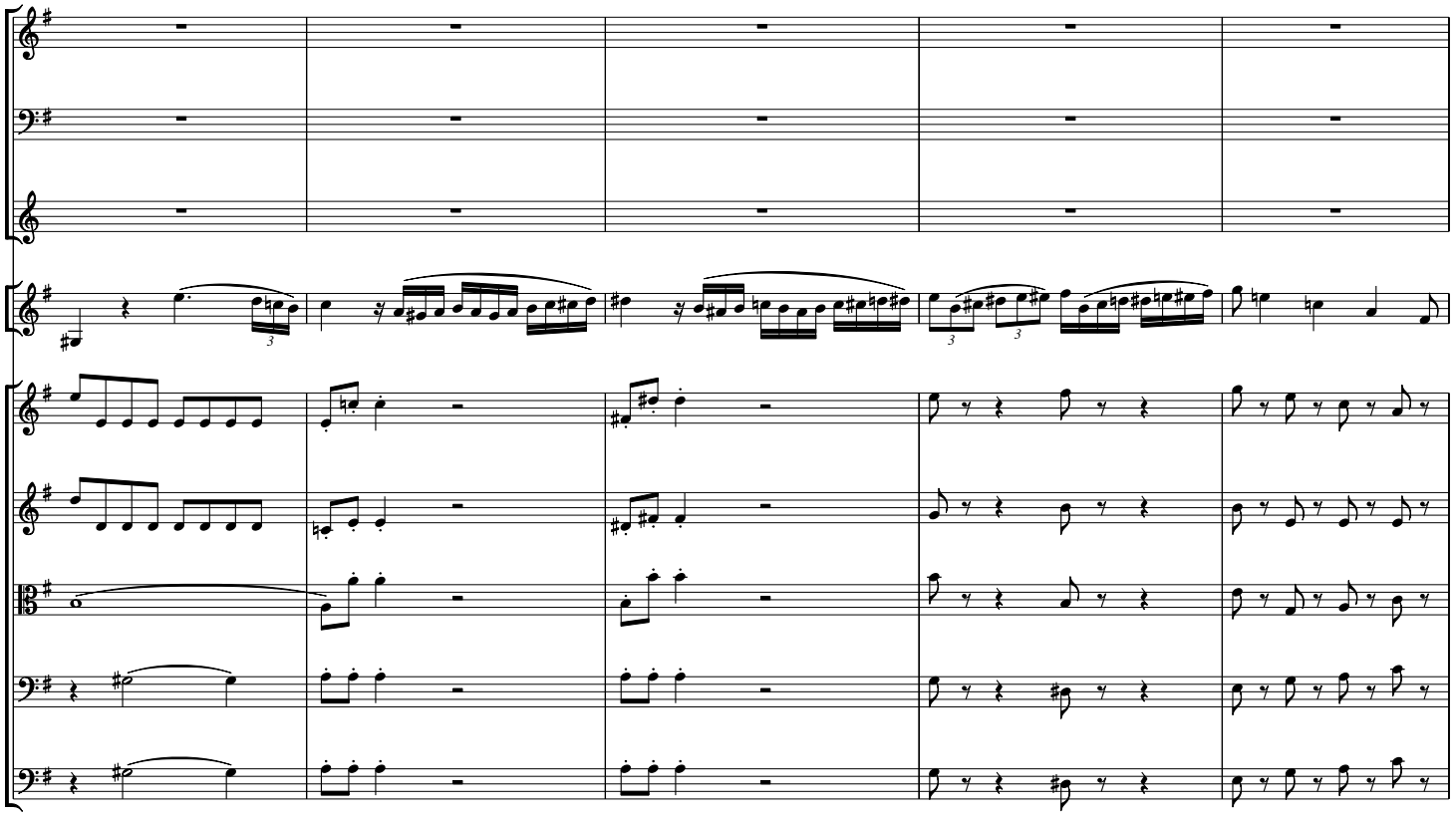

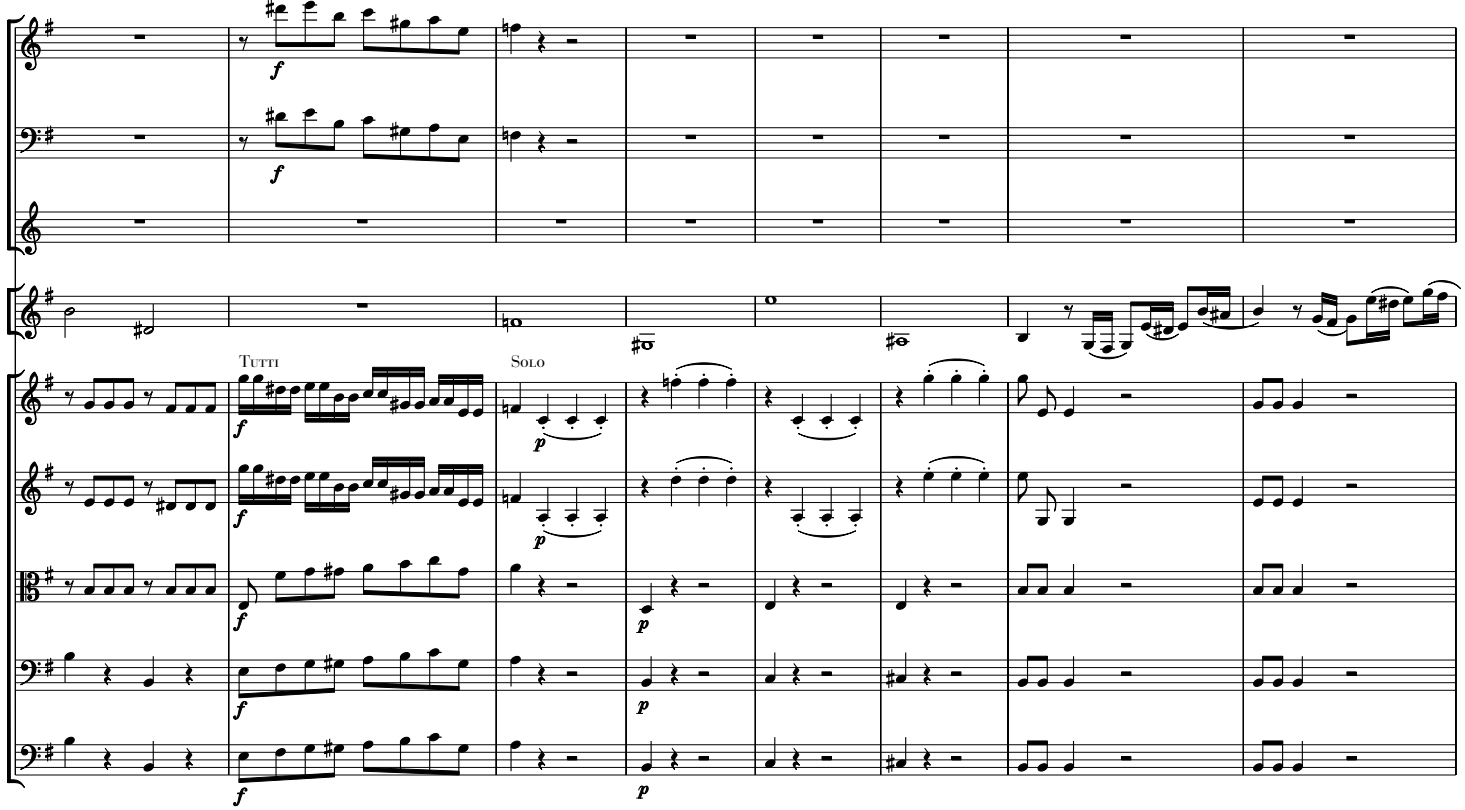
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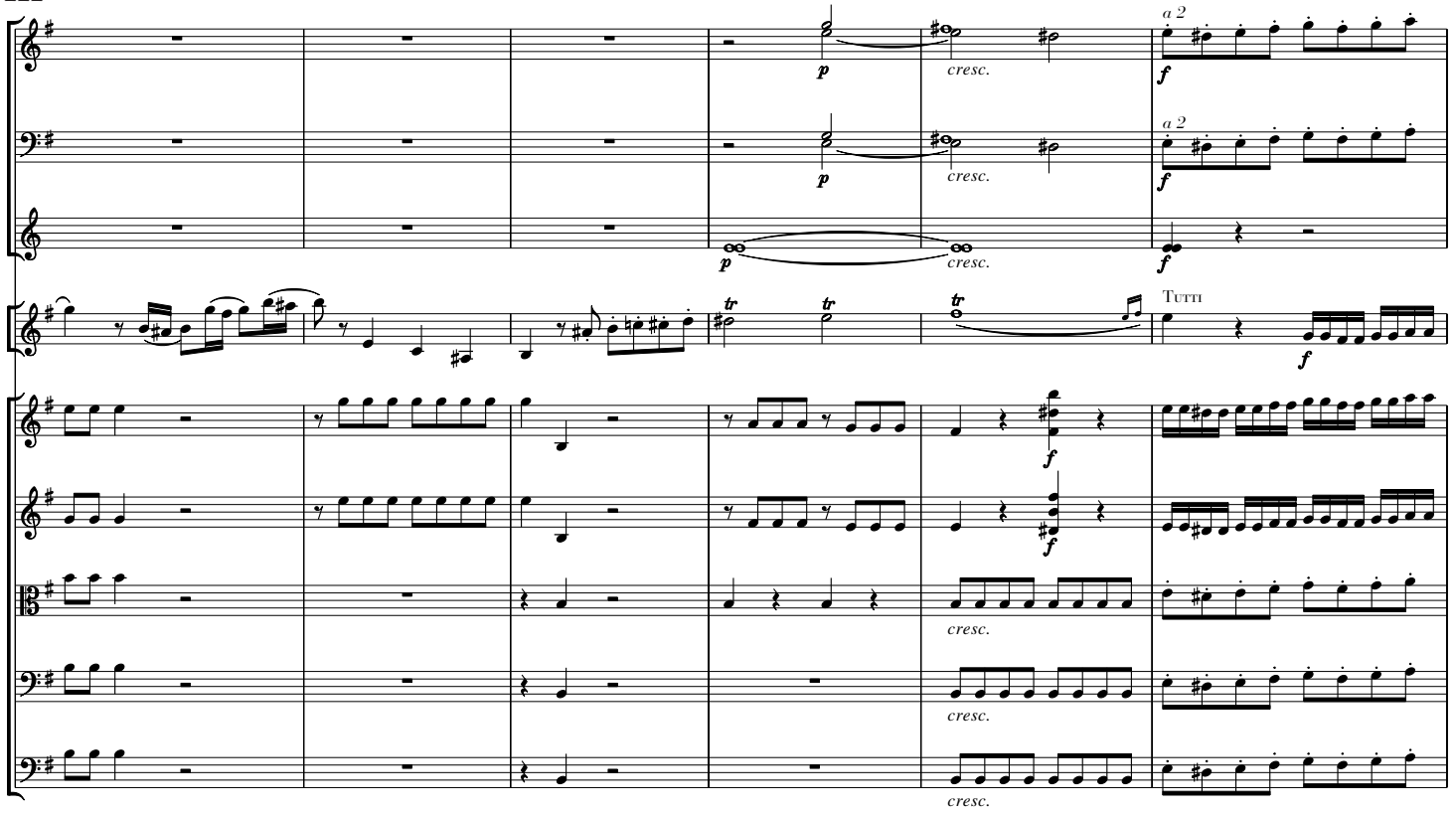
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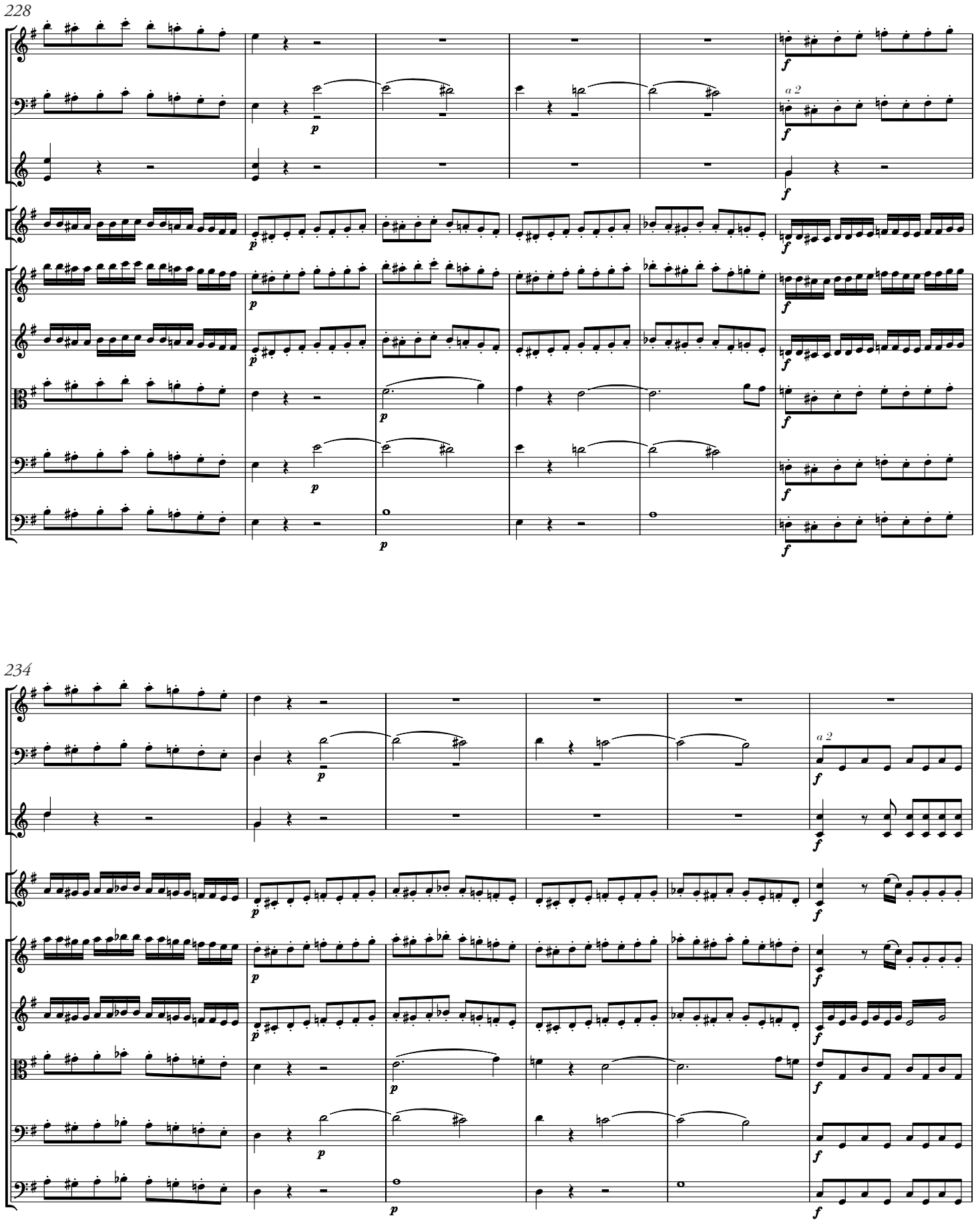
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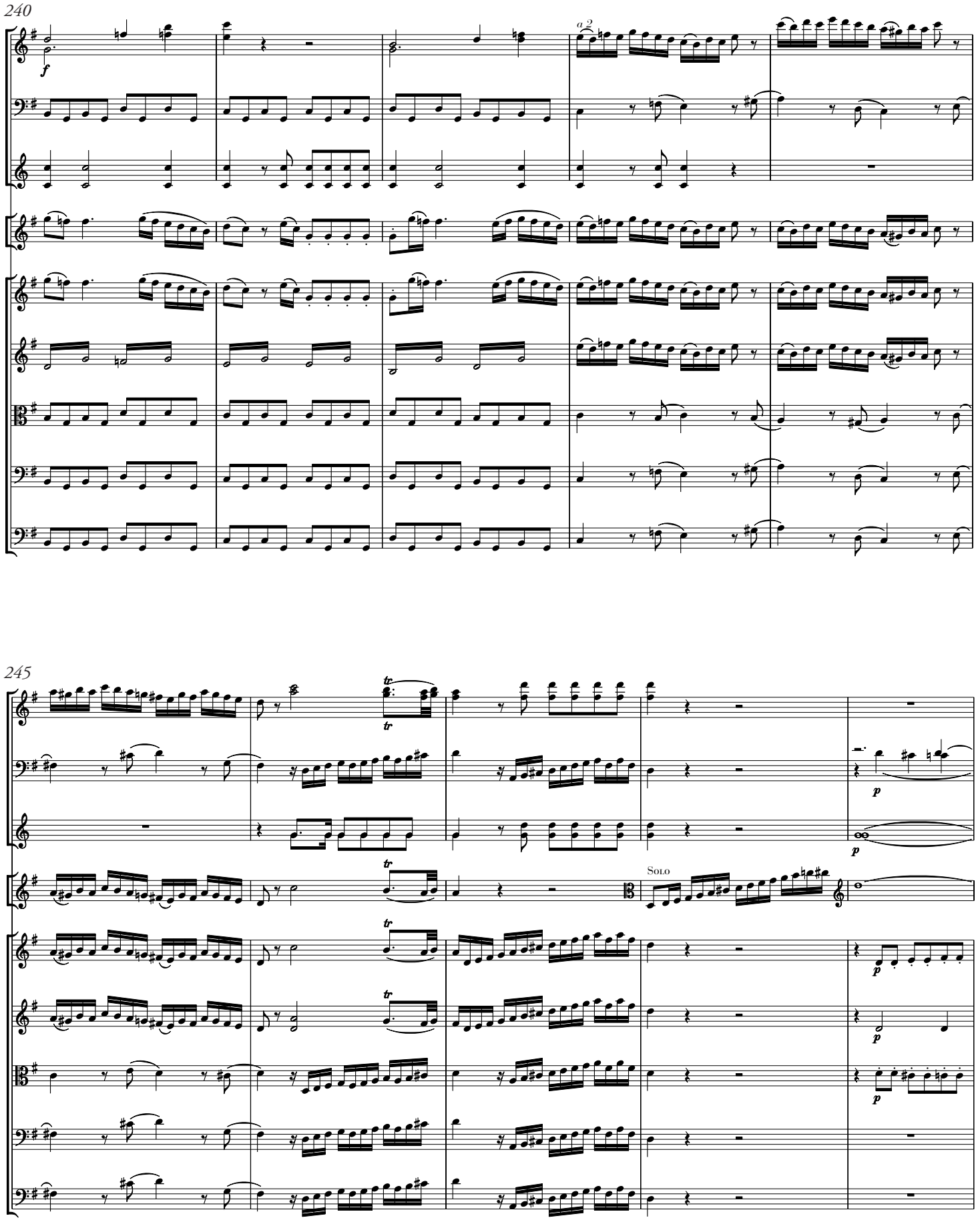
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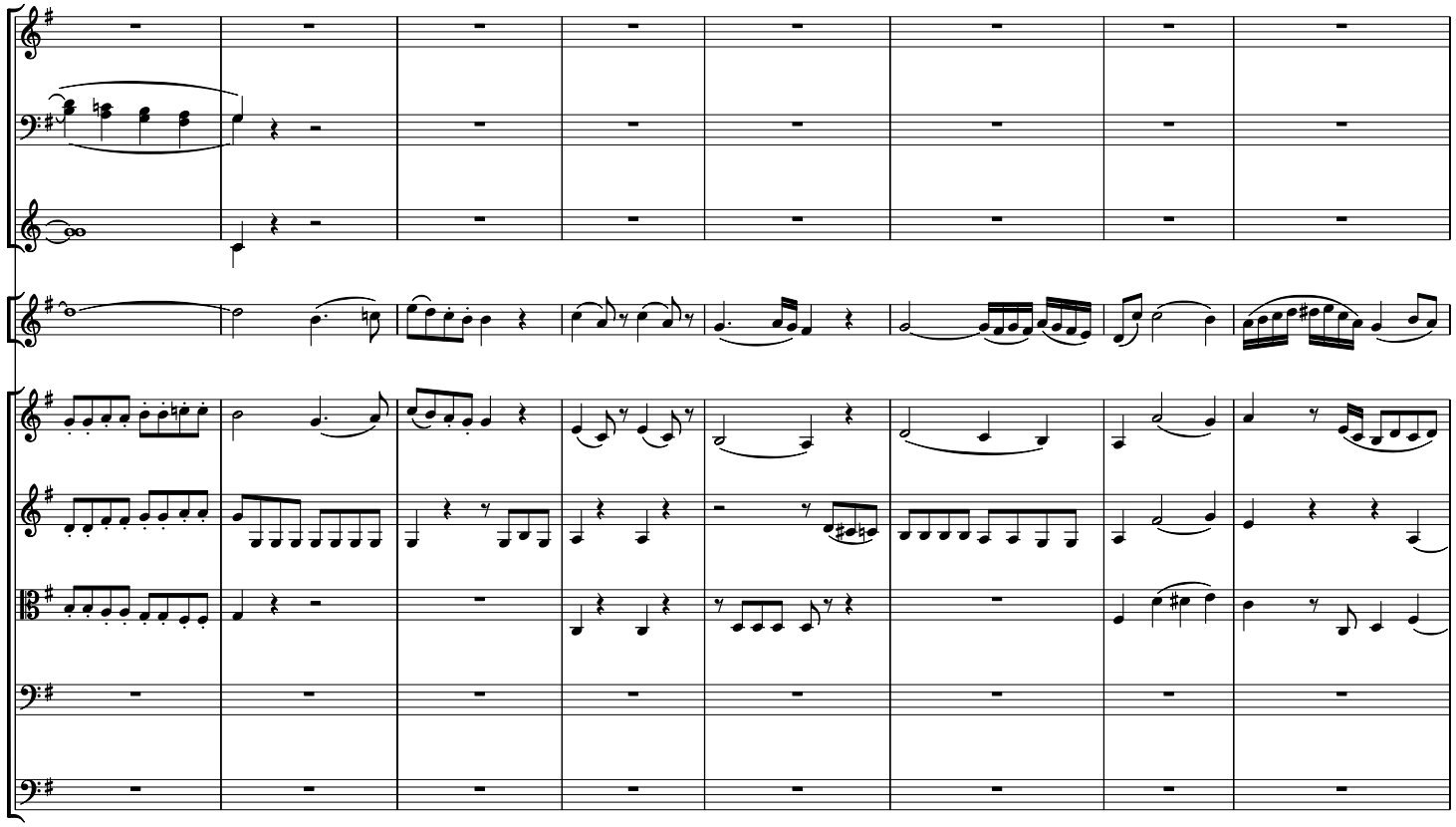

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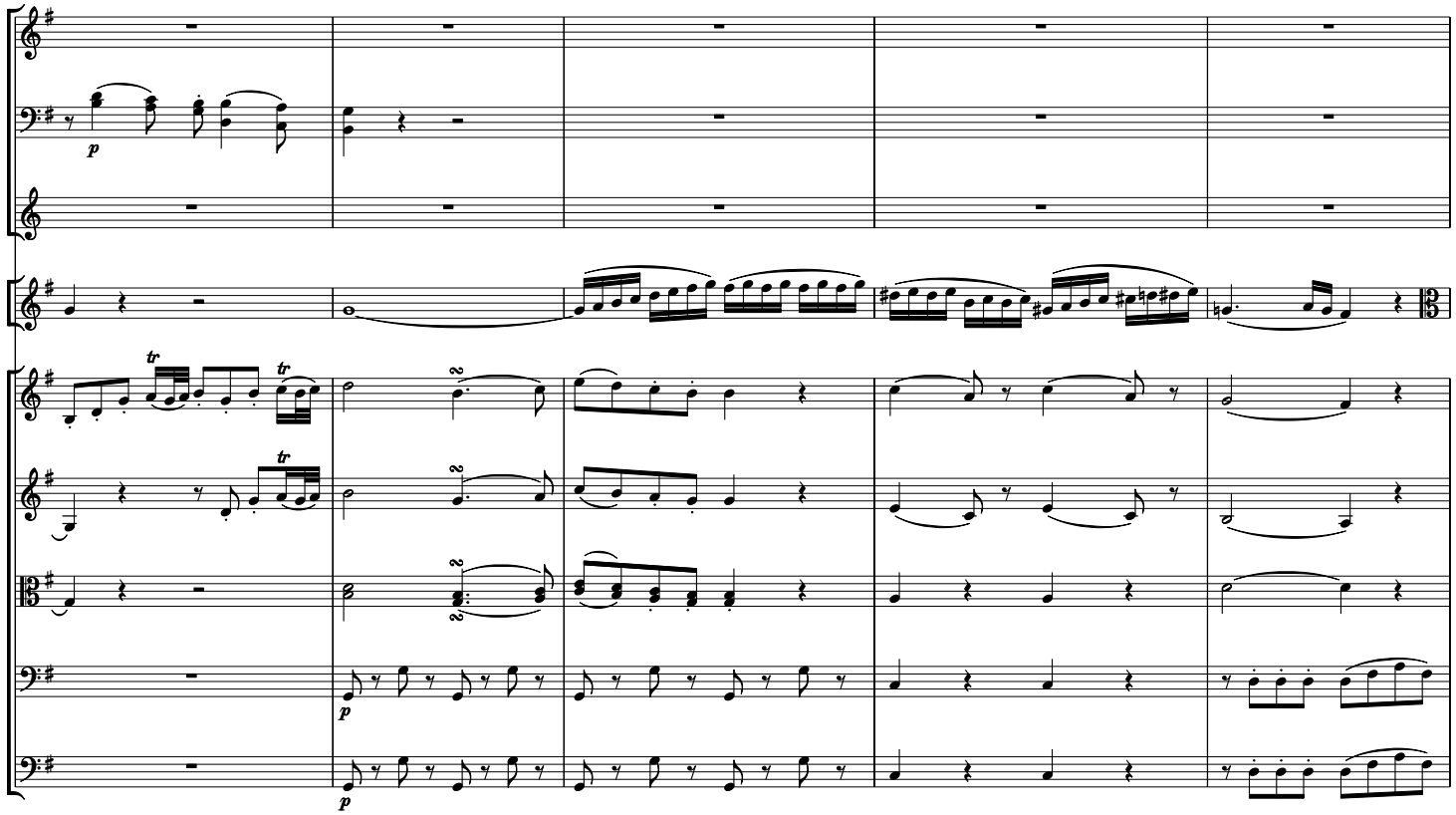

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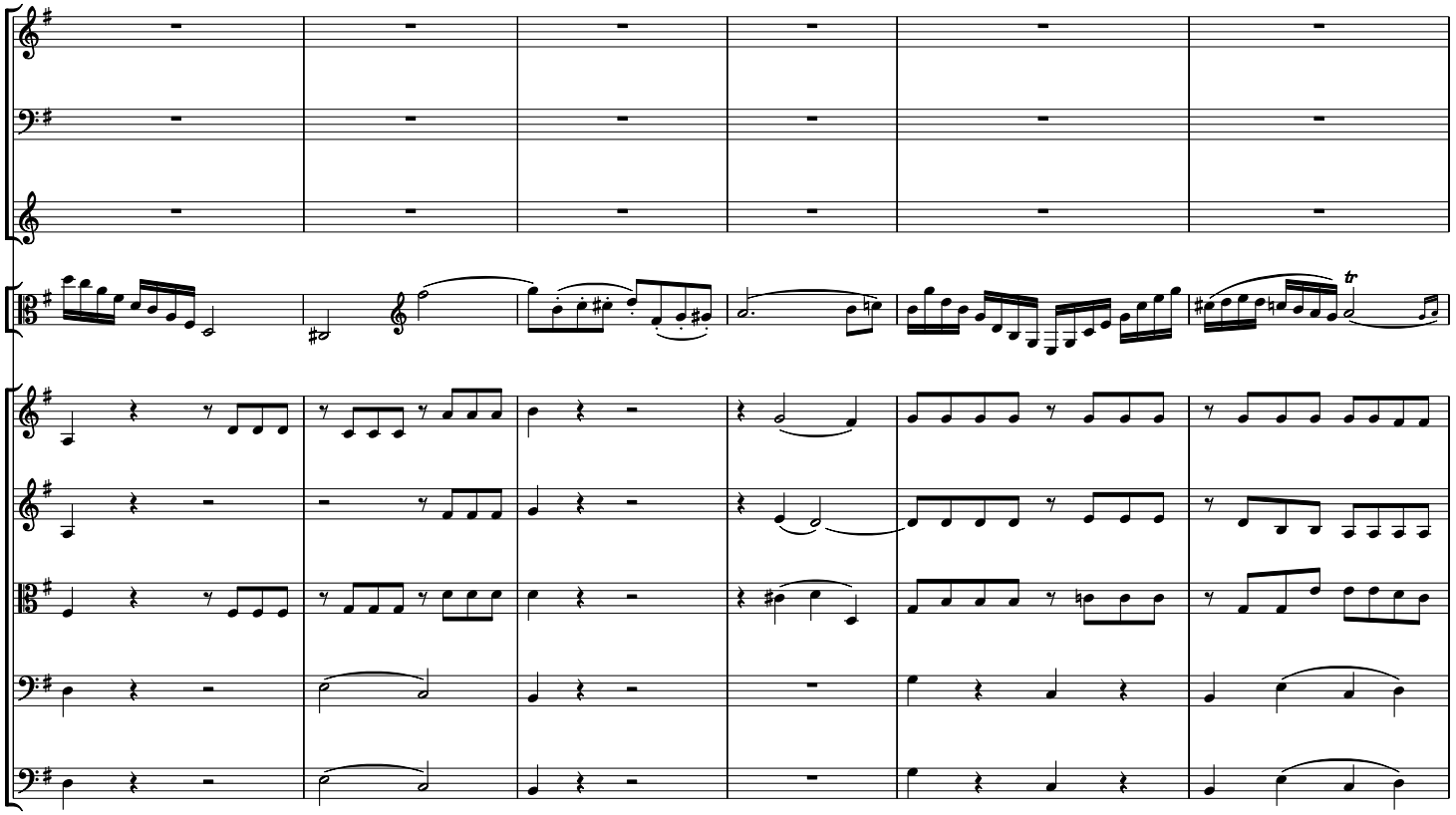

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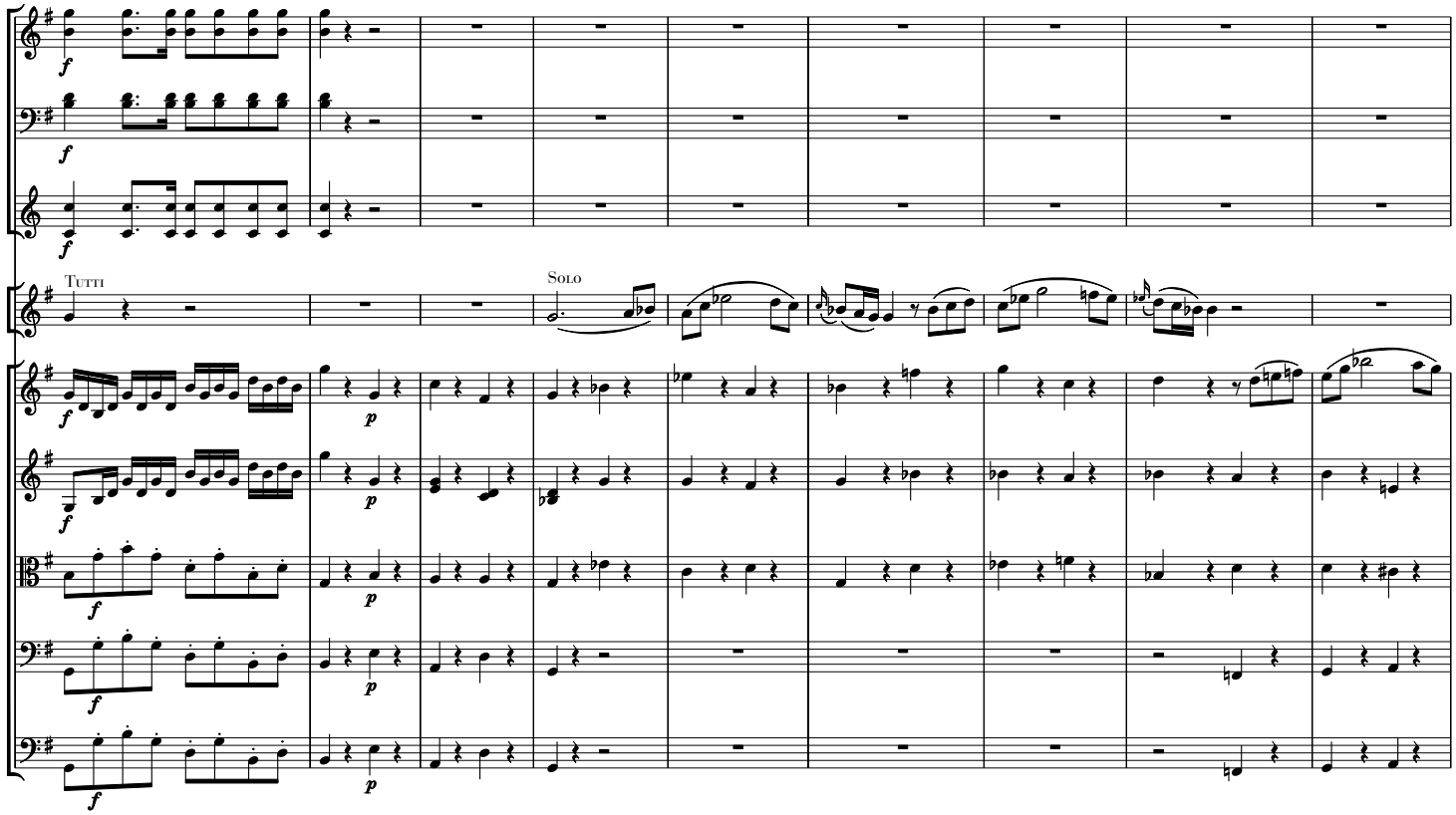

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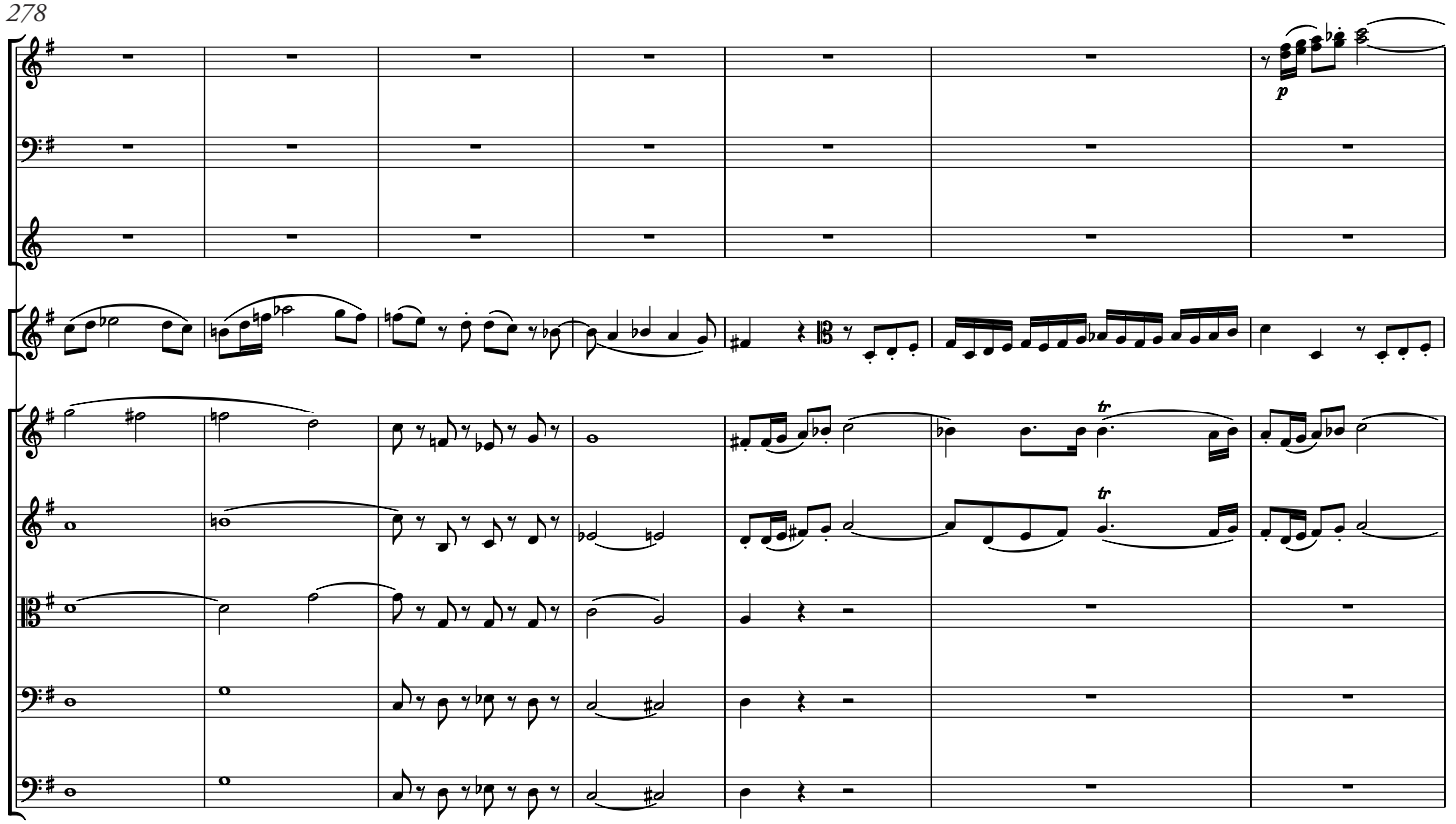

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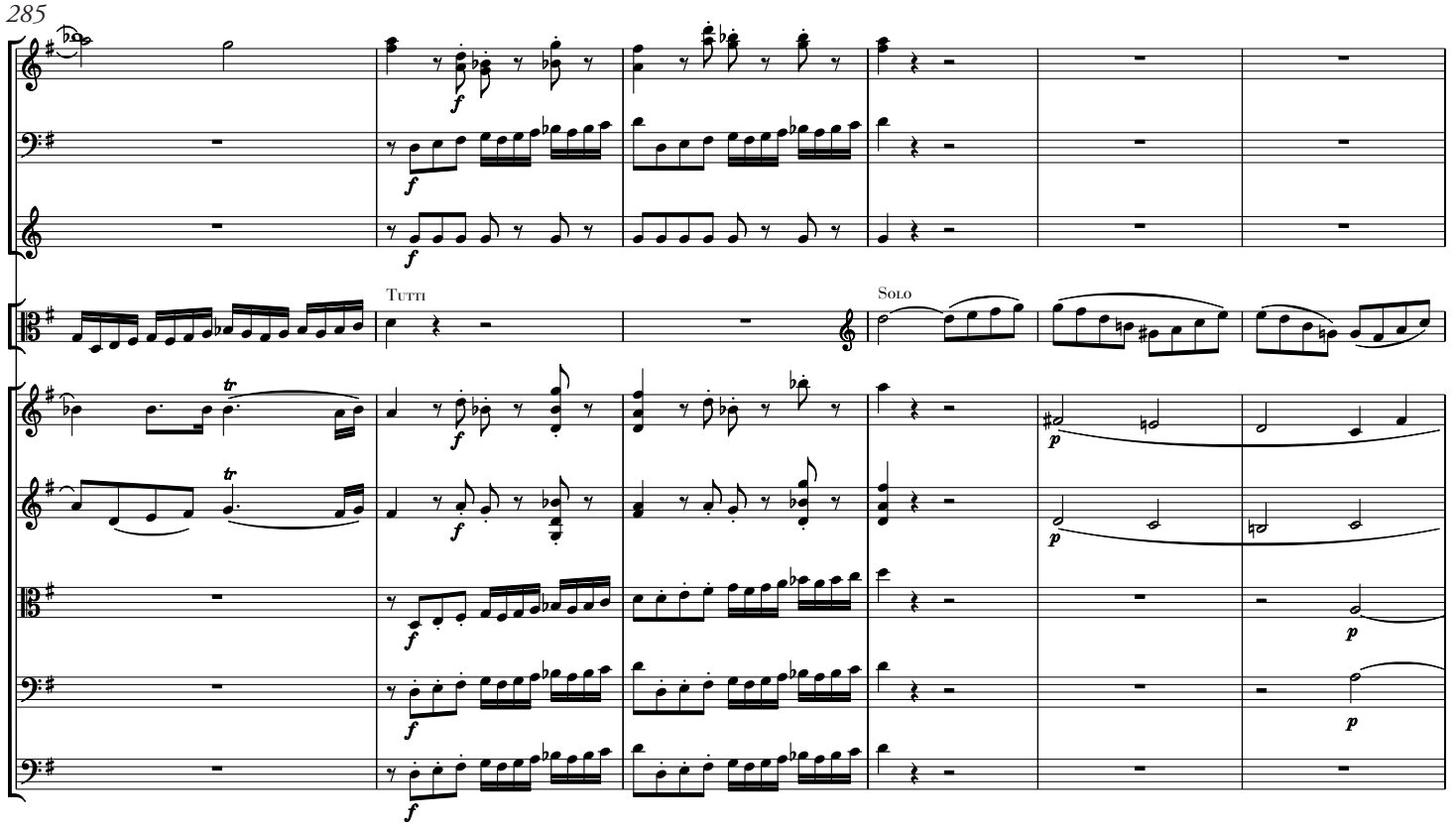

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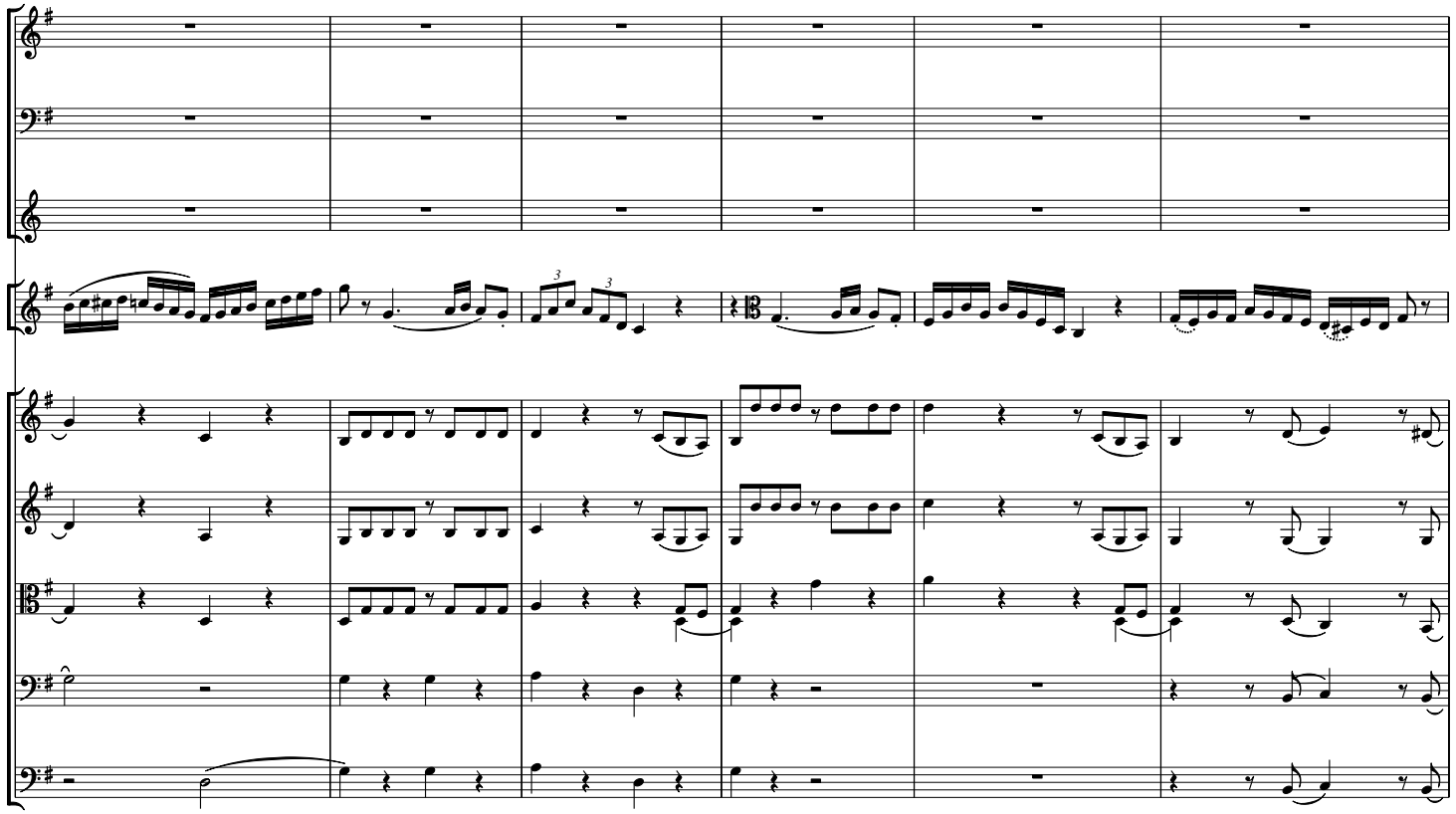

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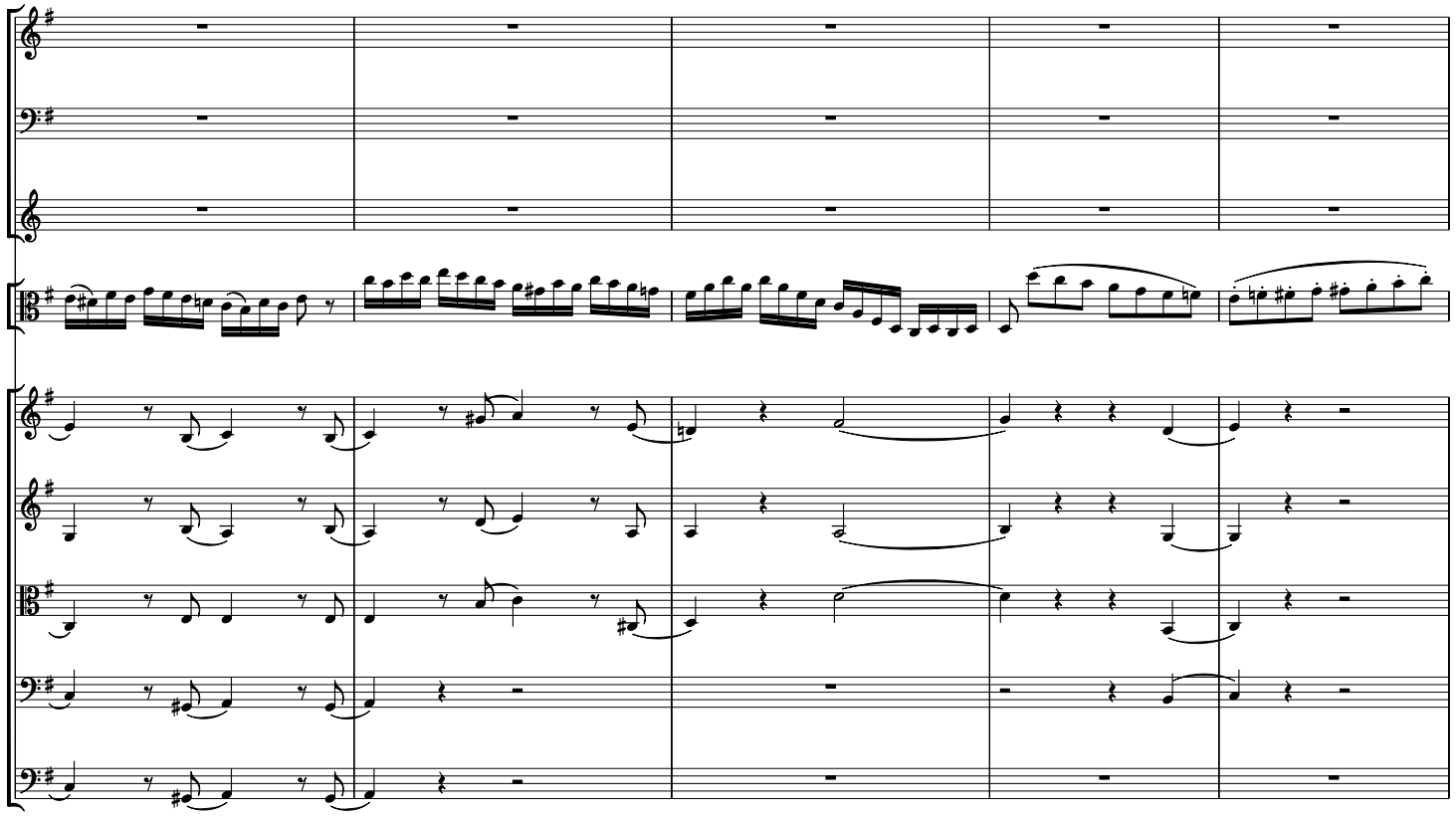

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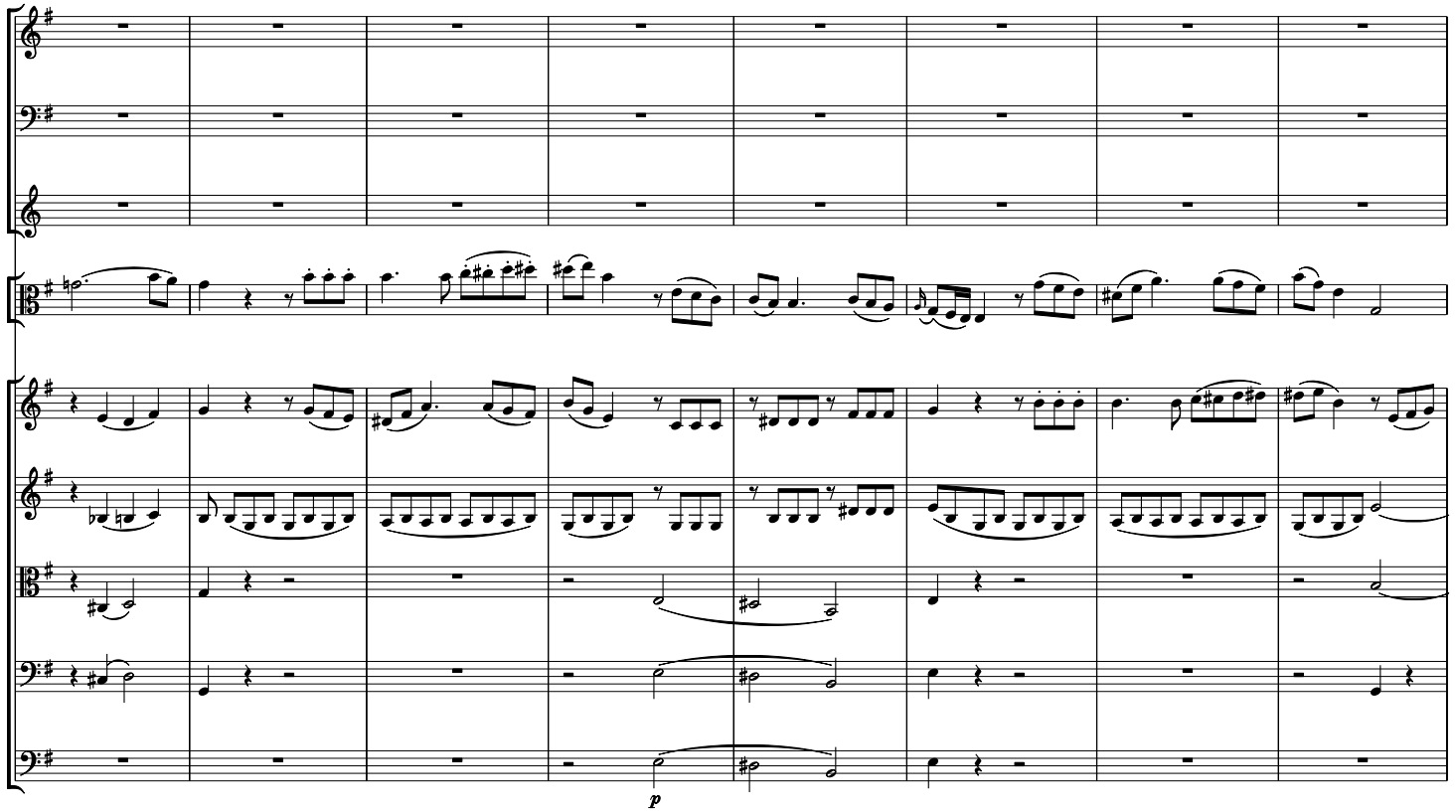

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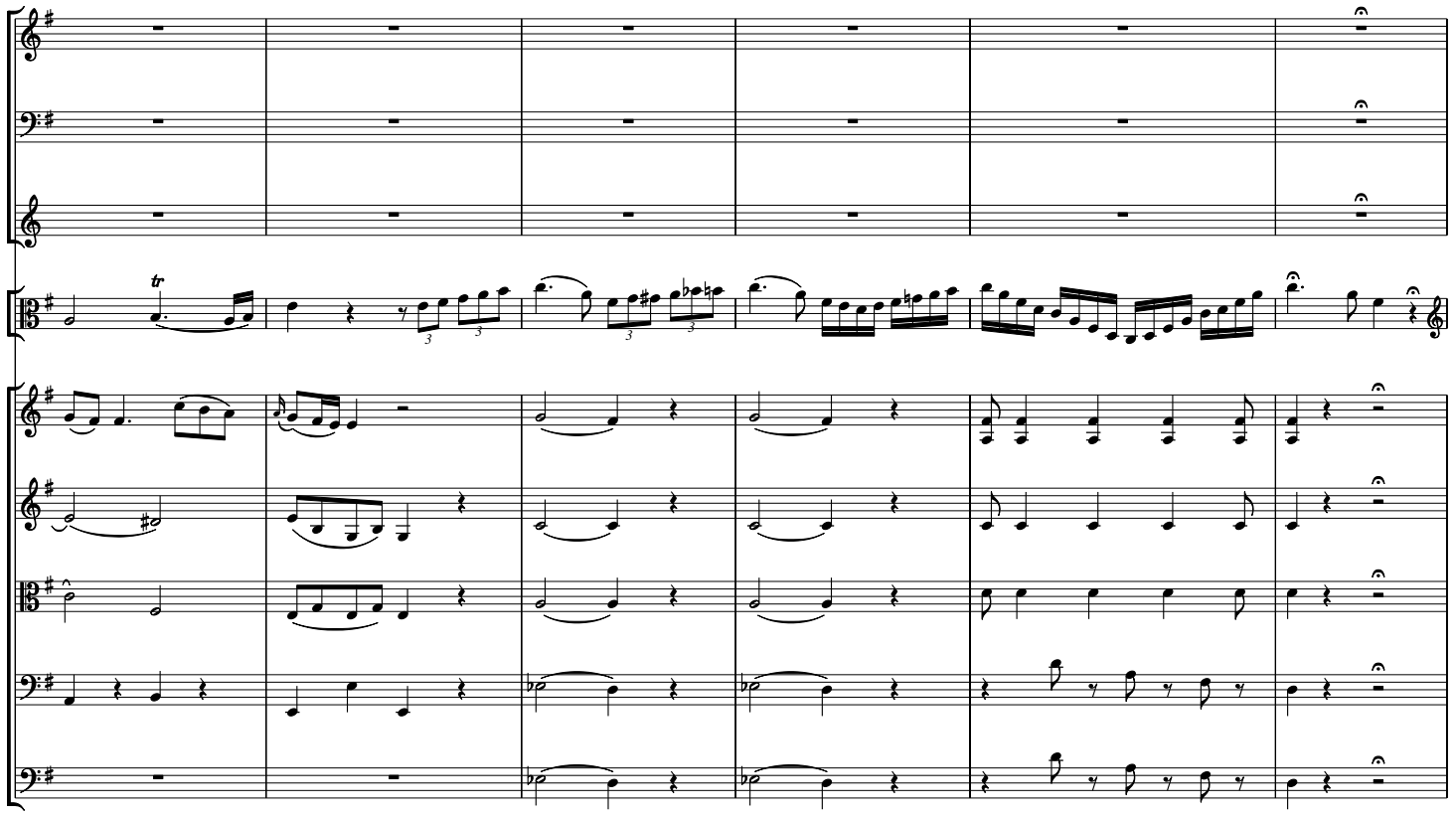

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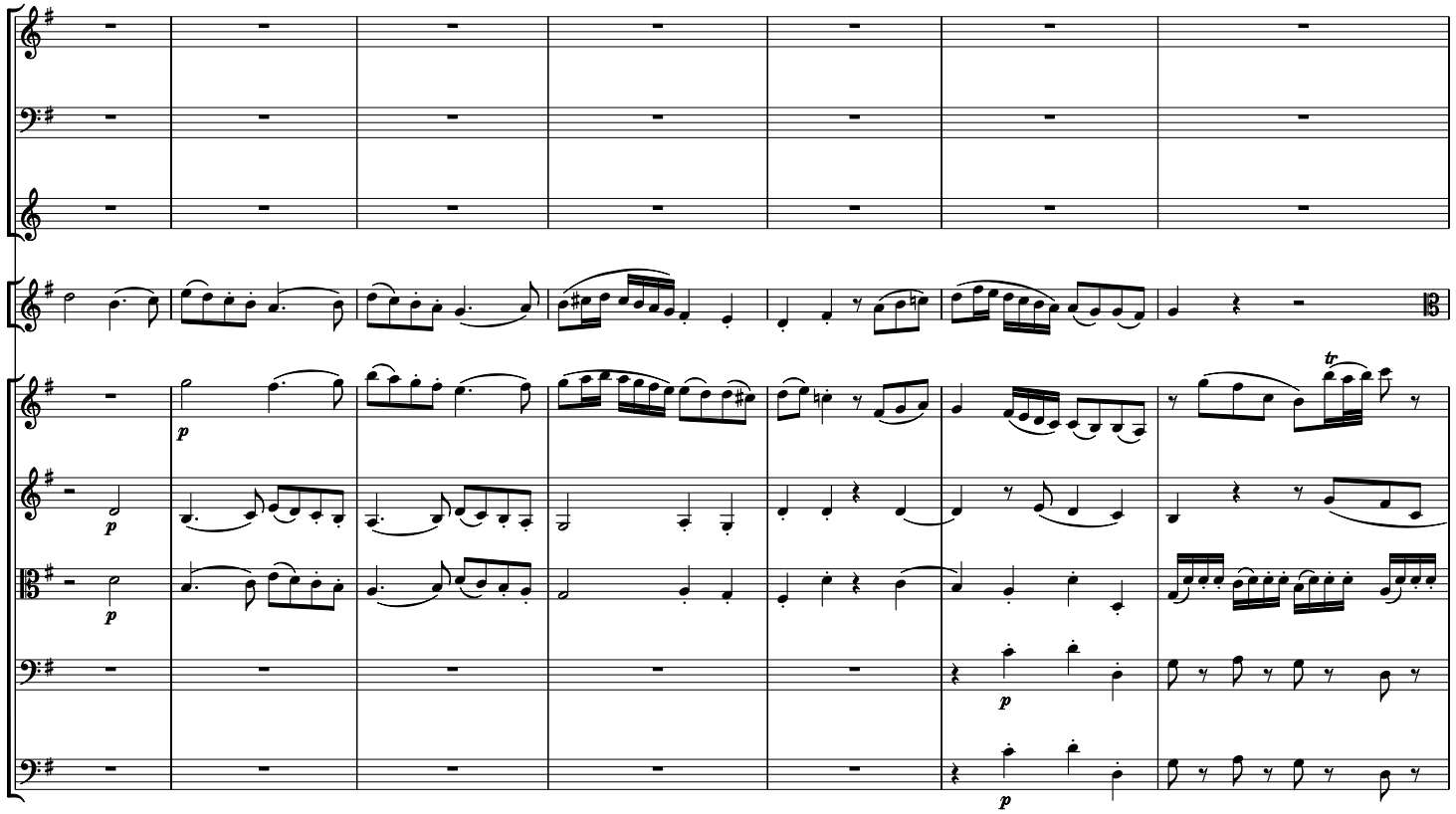

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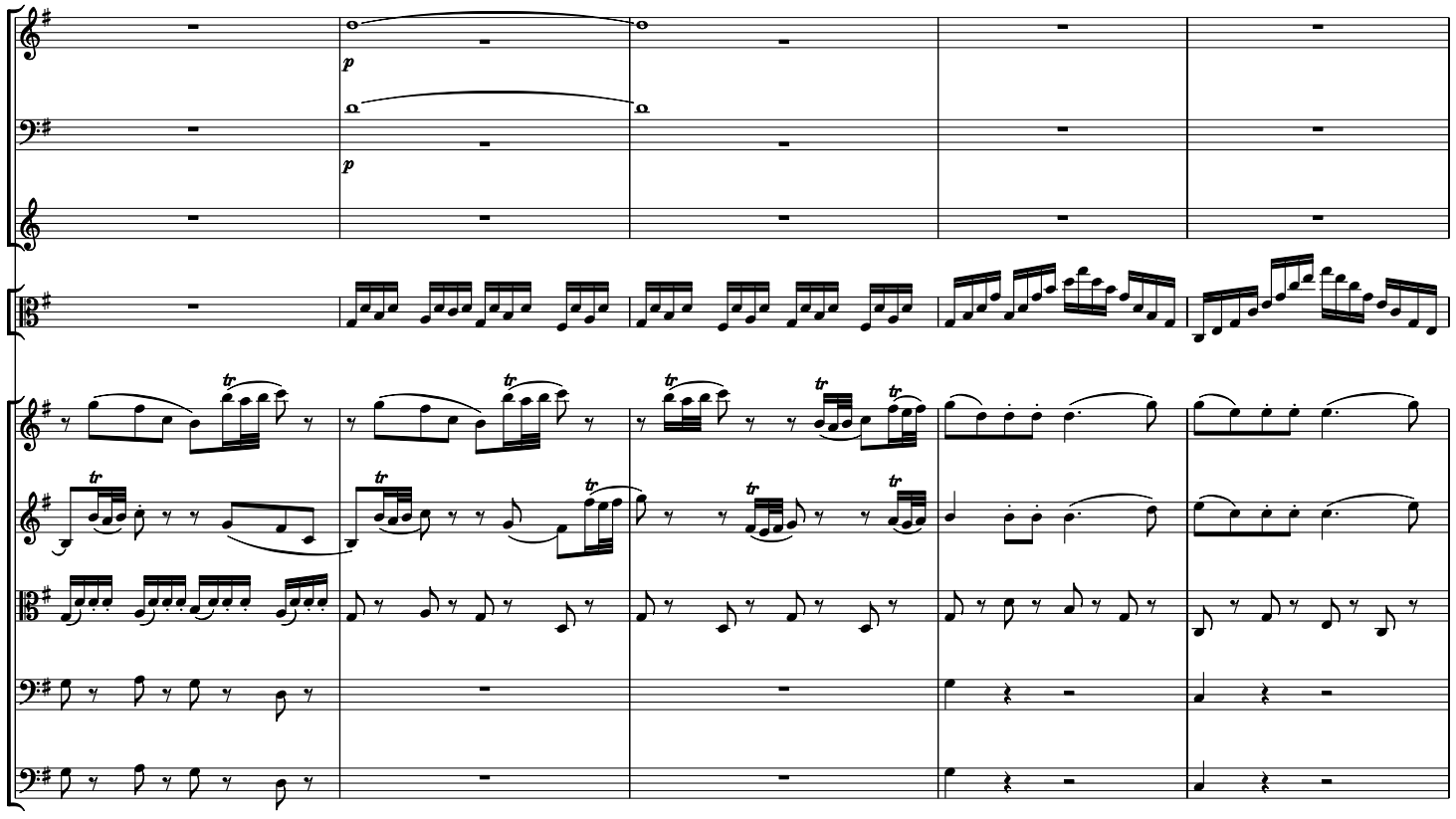

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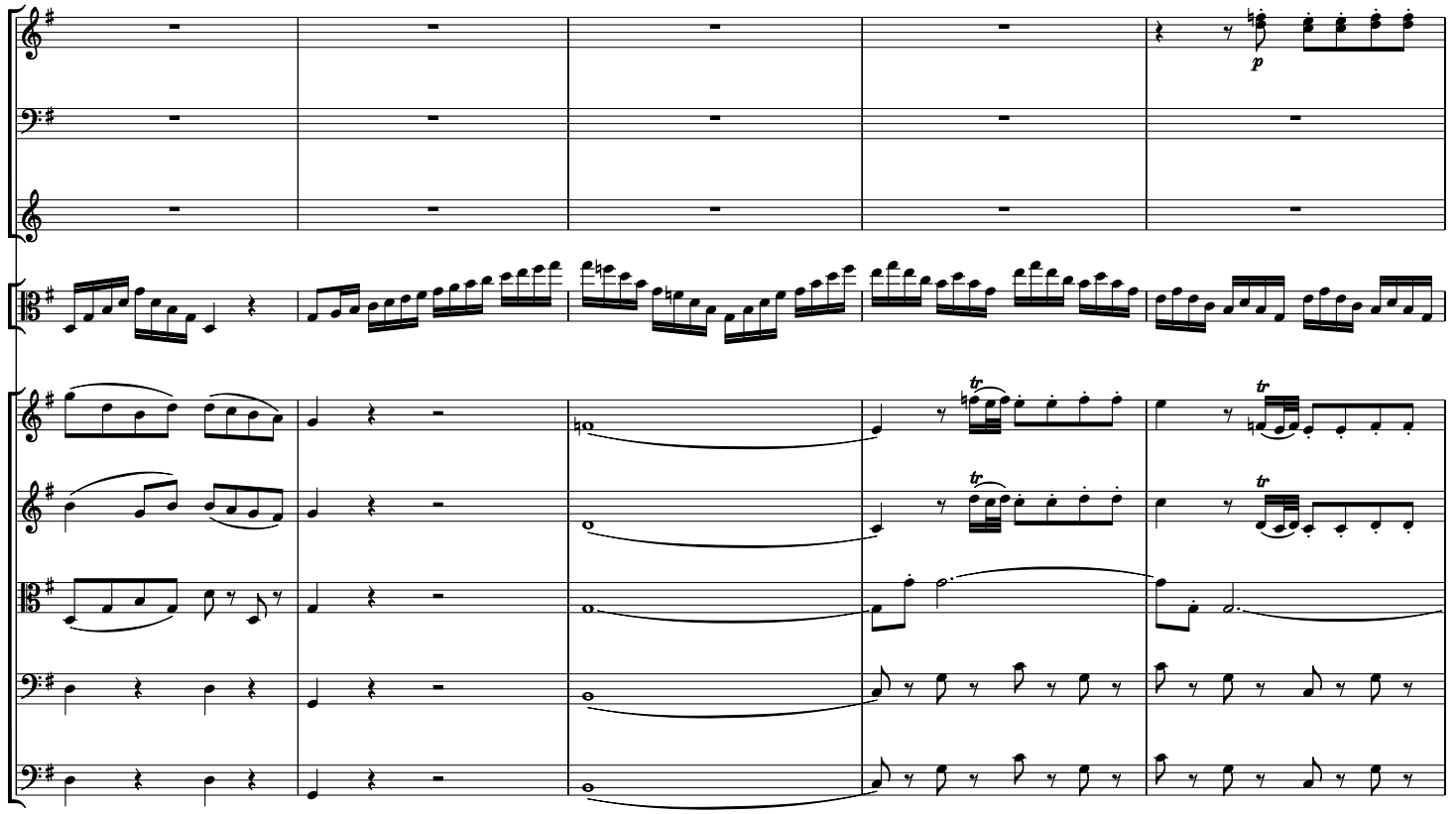

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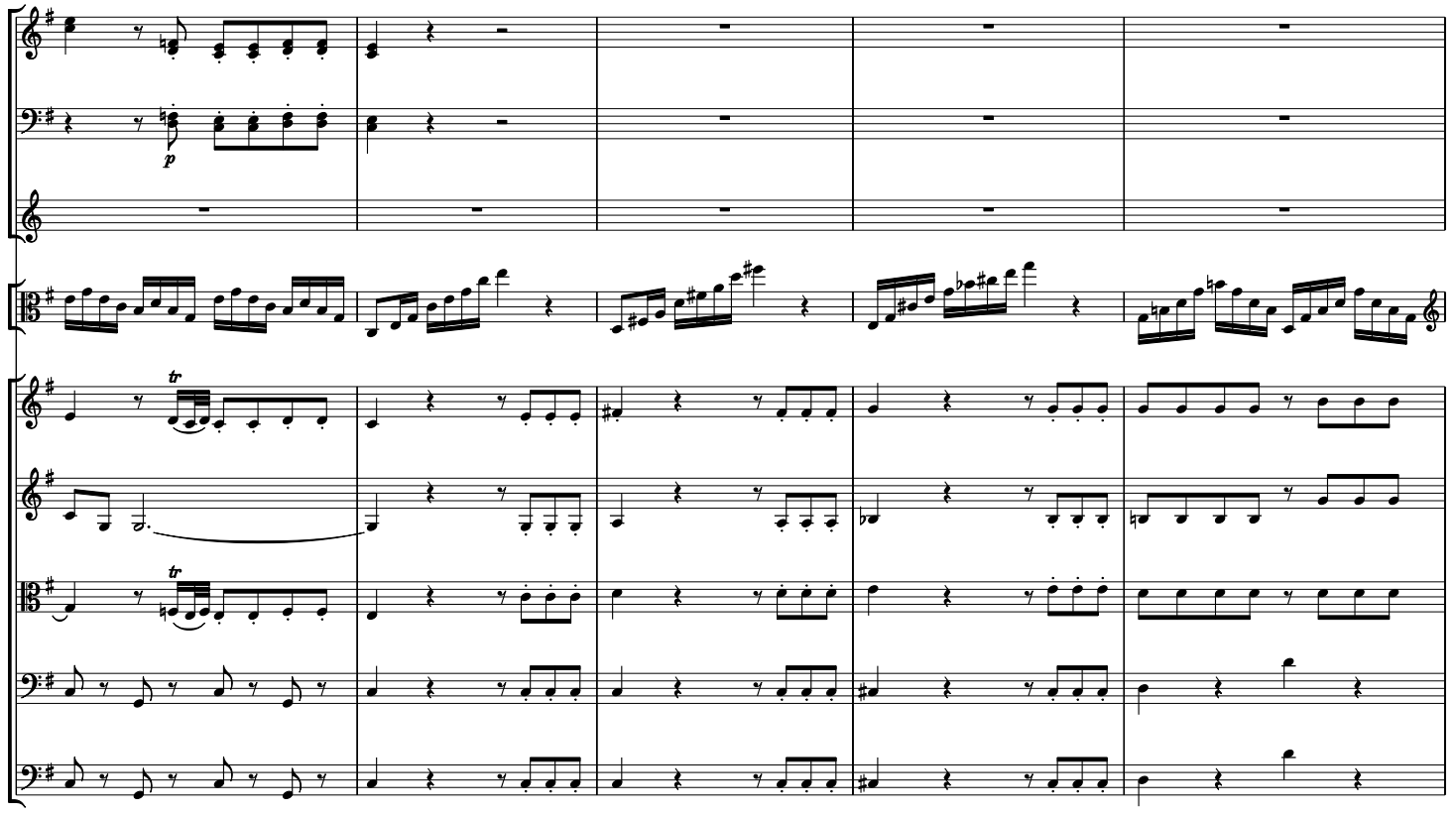

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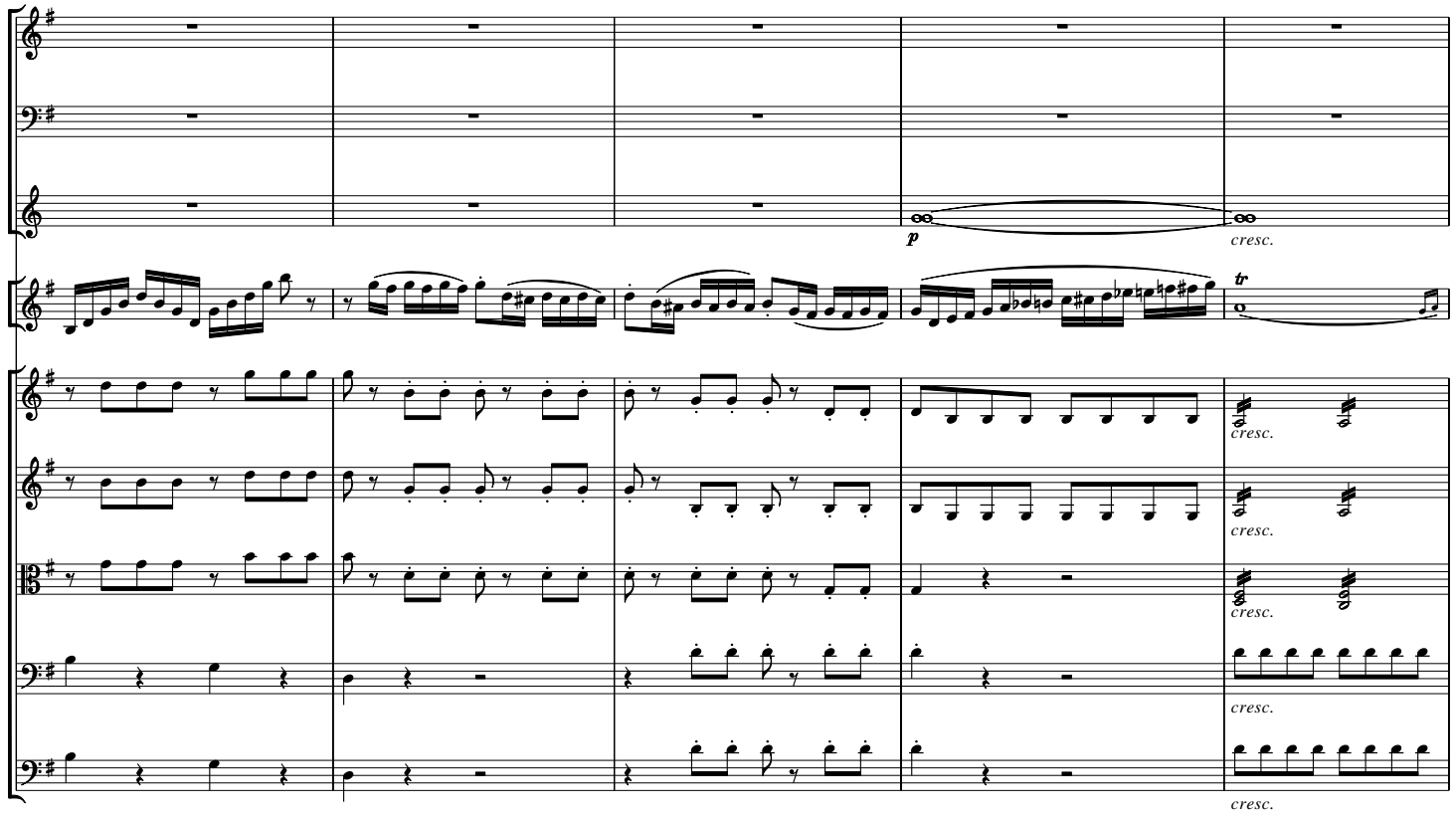
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cresc.

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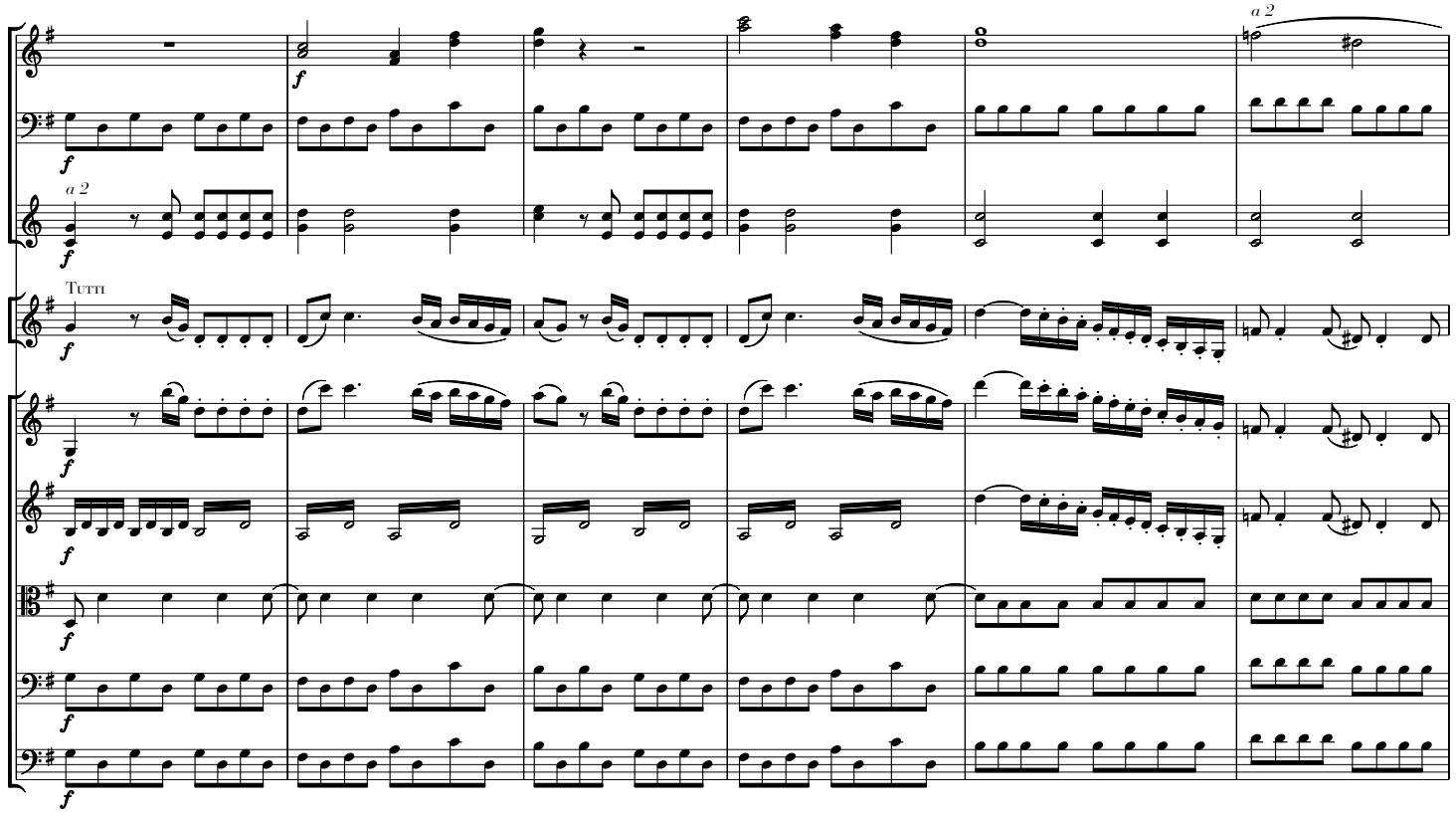
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a 2
Tutti
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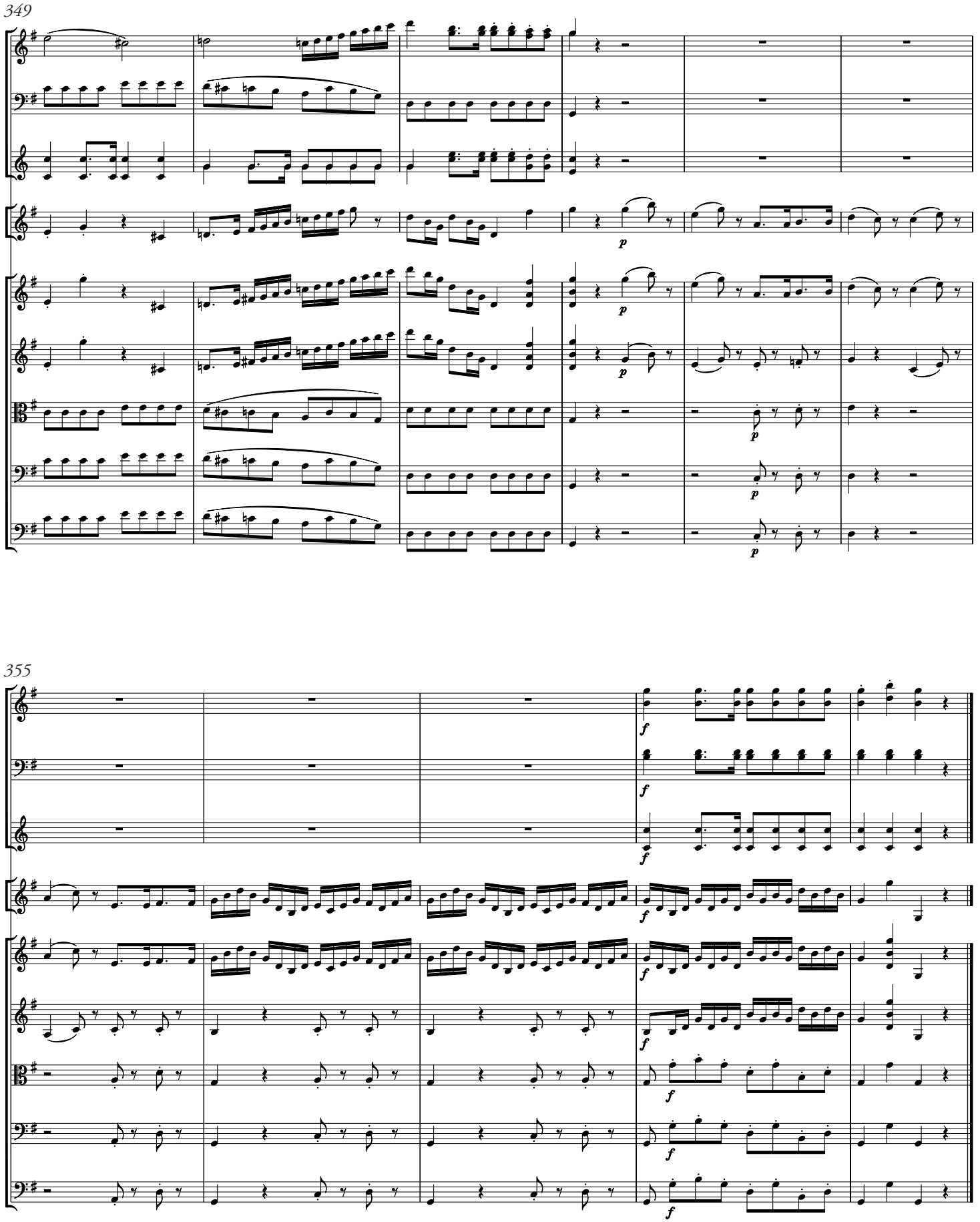
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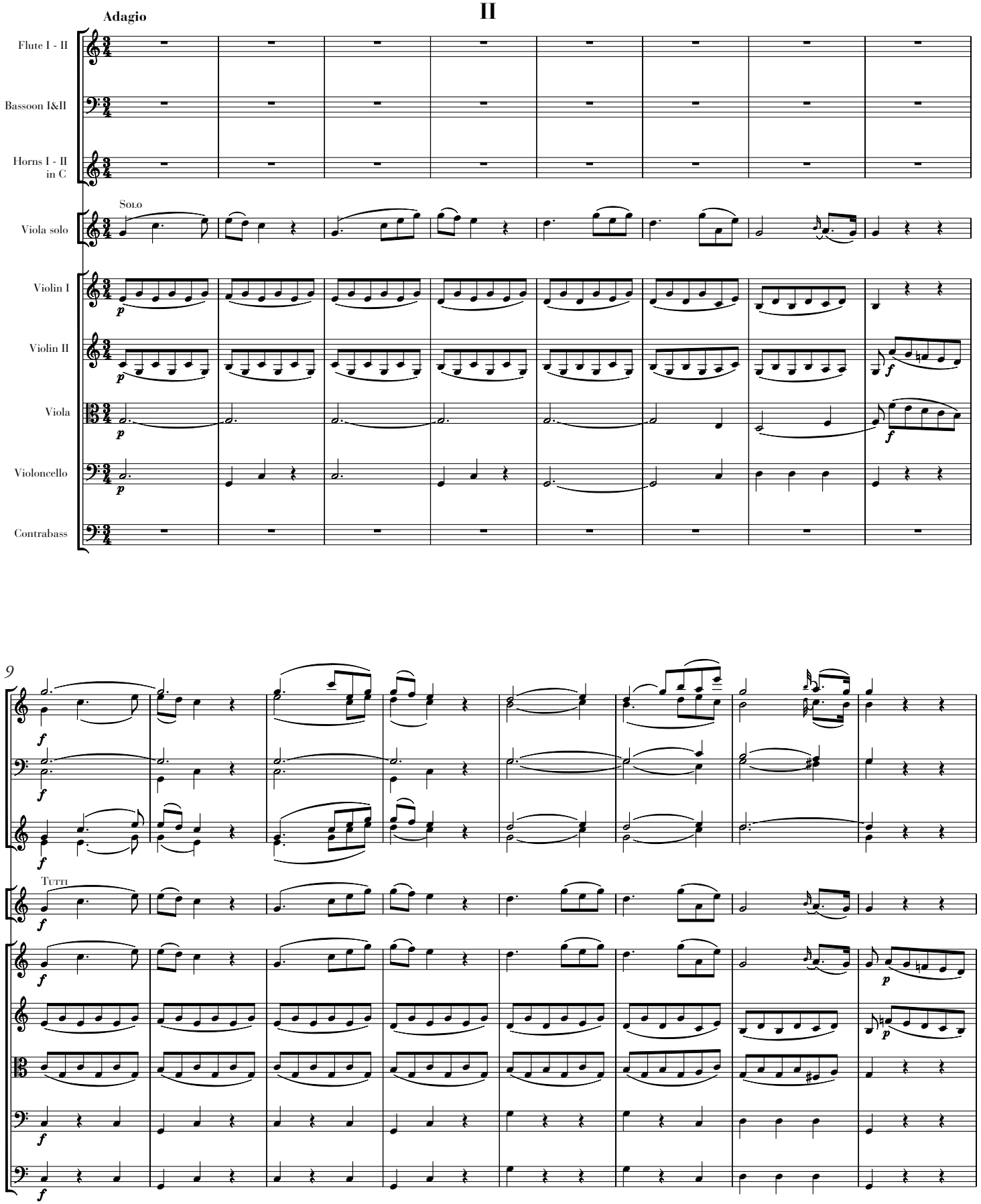
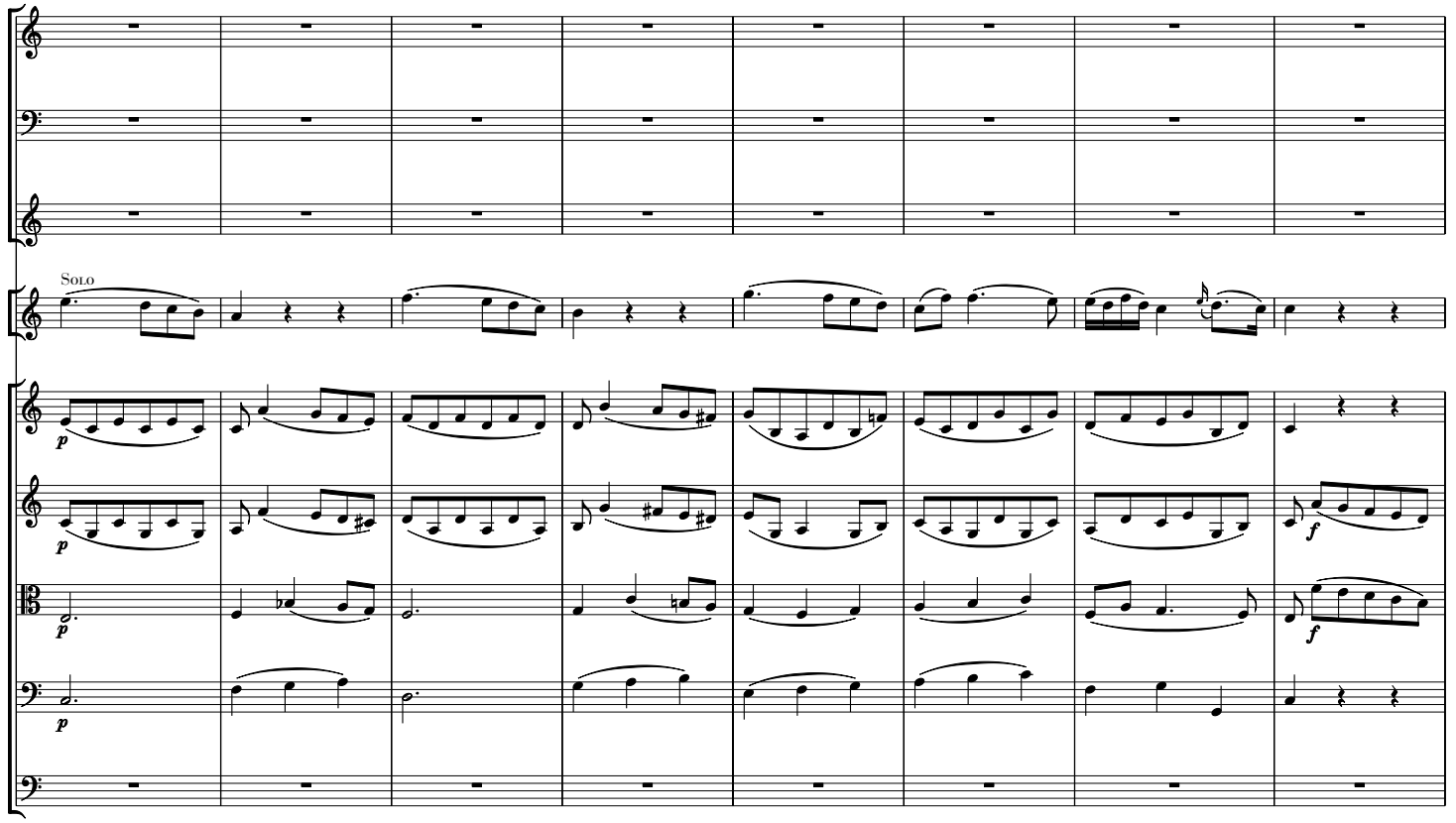

Adagio
Flute I - II
Bassoon I&II
Horns I - II in C
Solo
Viola solo
Violin I
Violin II
Viola
Violoncello
Contrabass
9
Tutti

17



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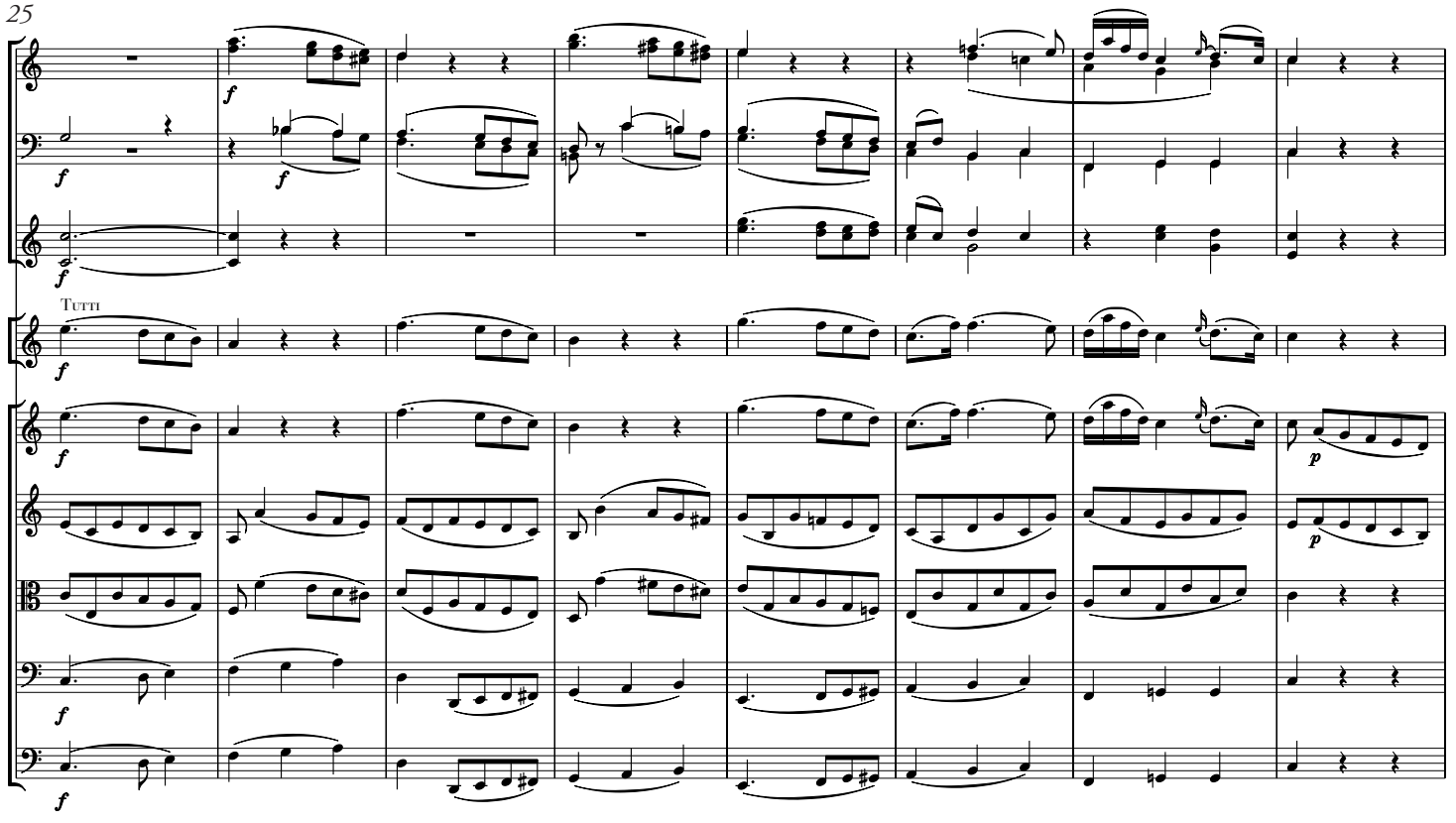

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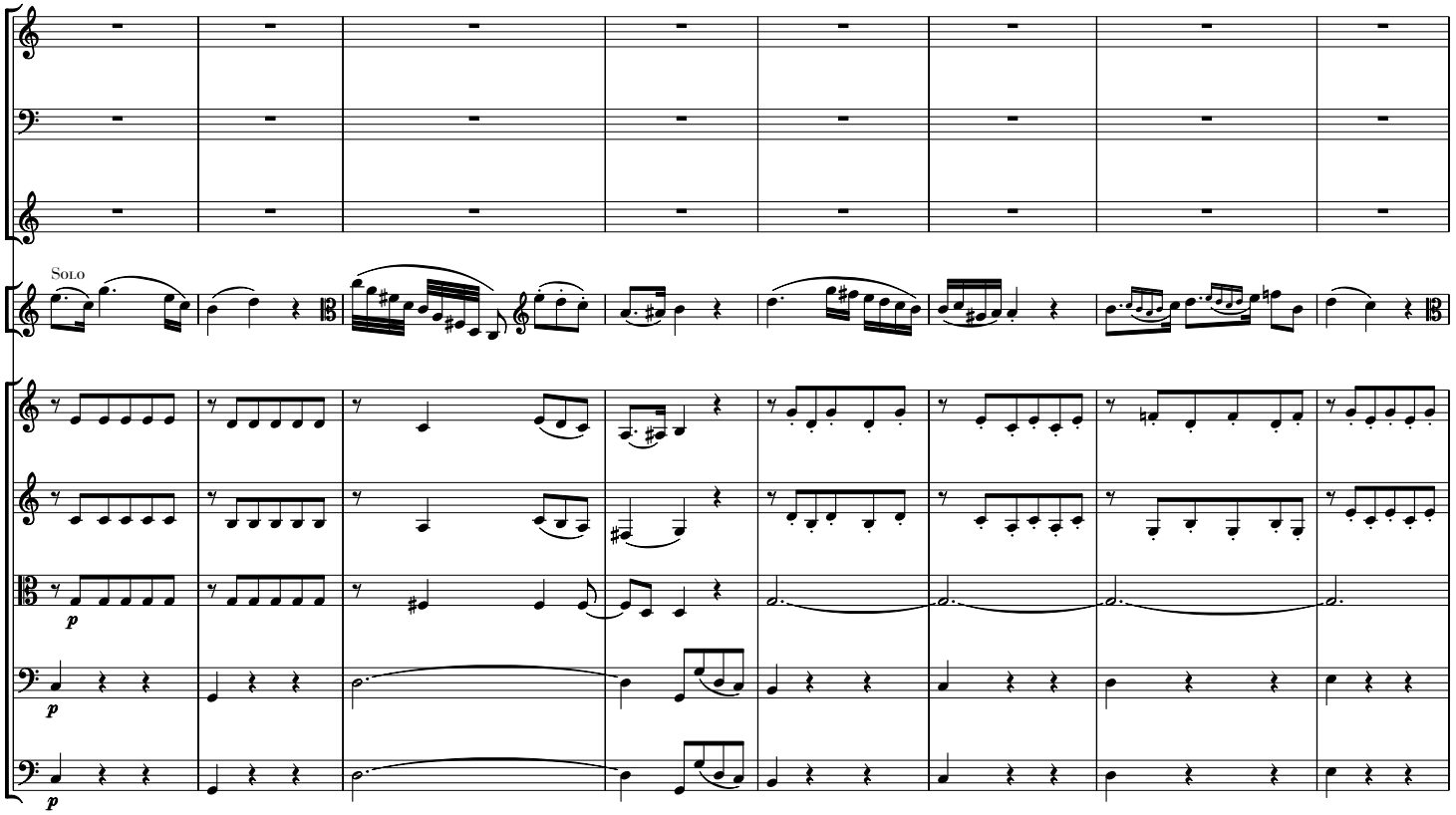

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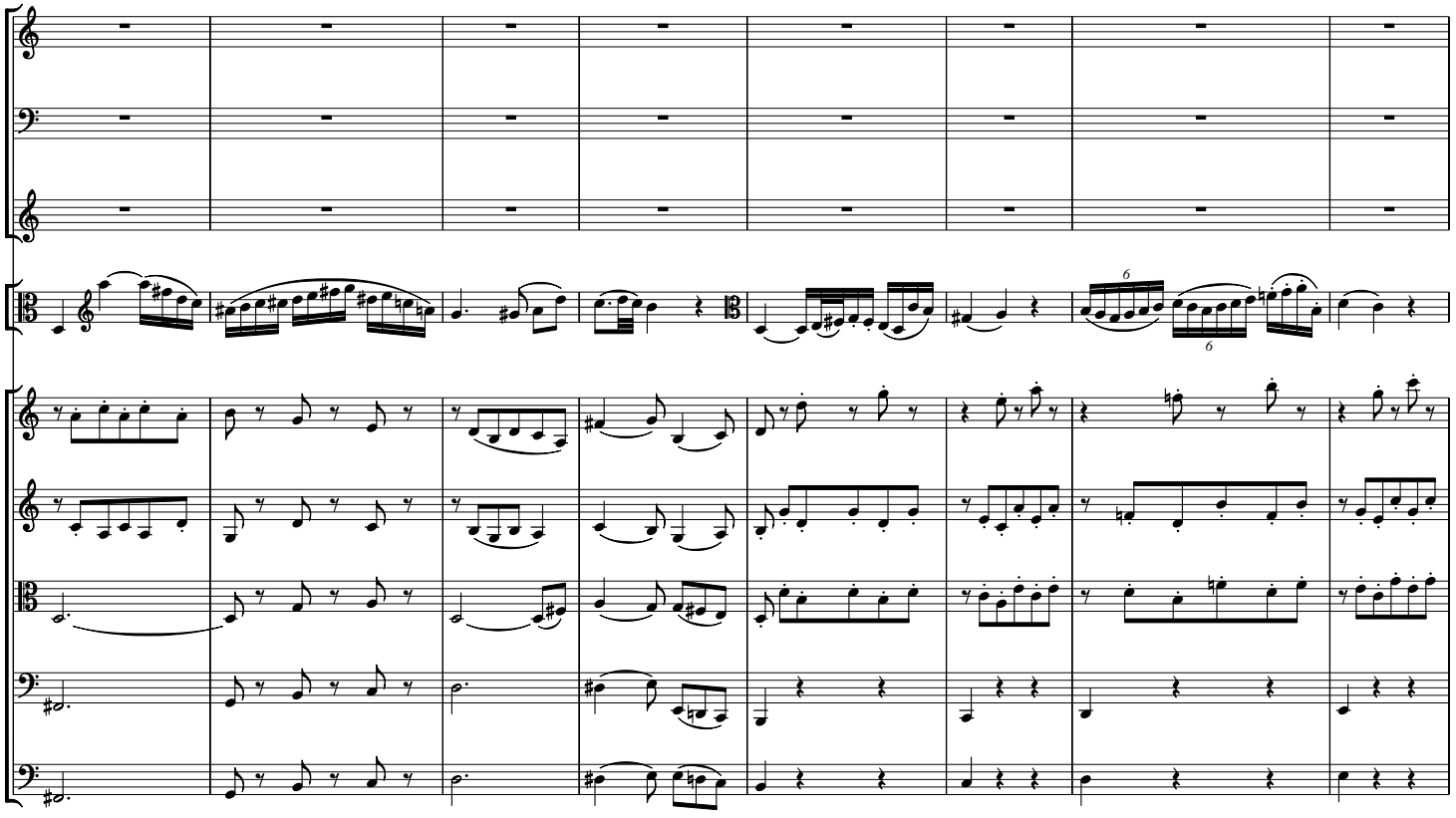

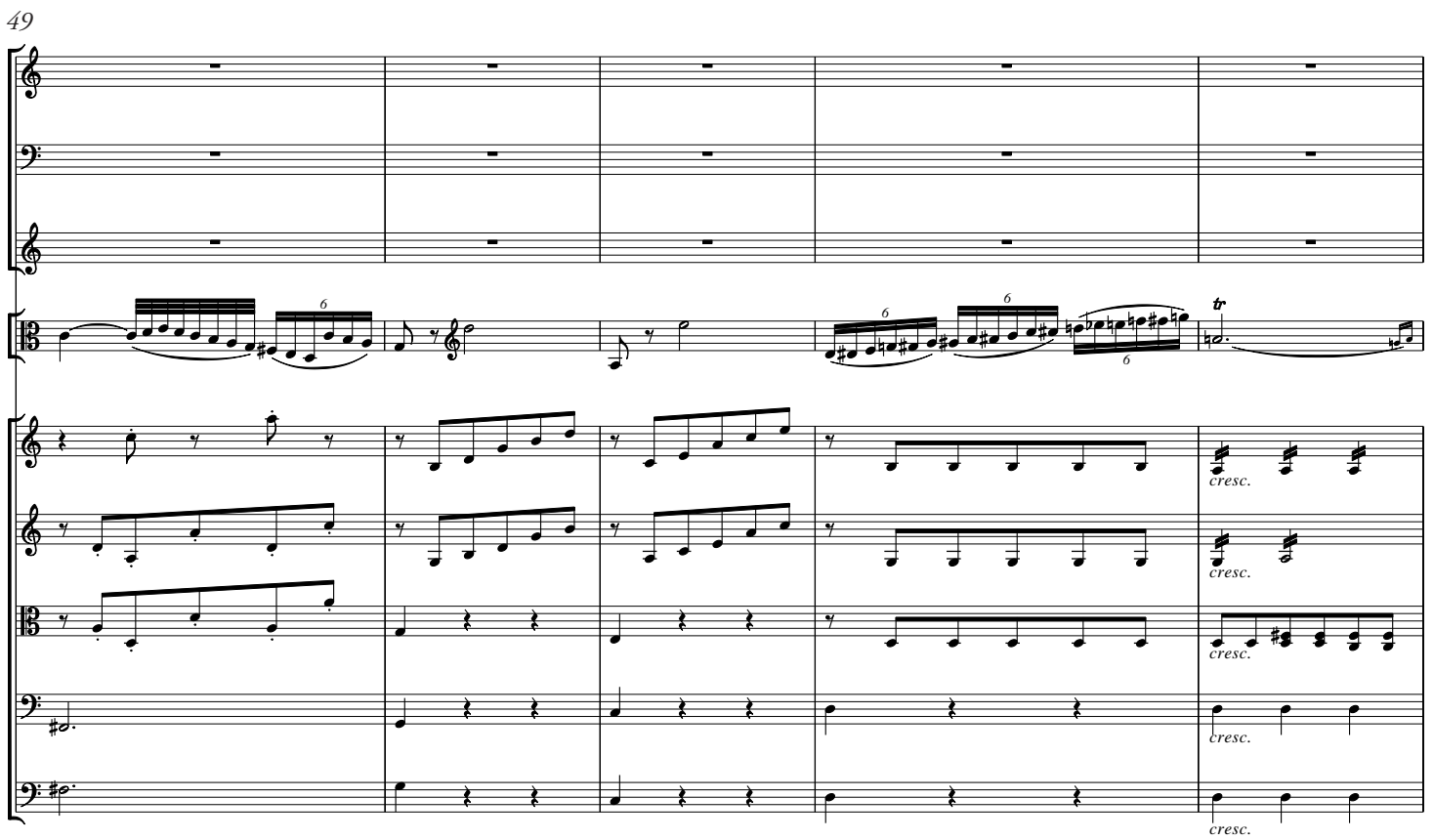
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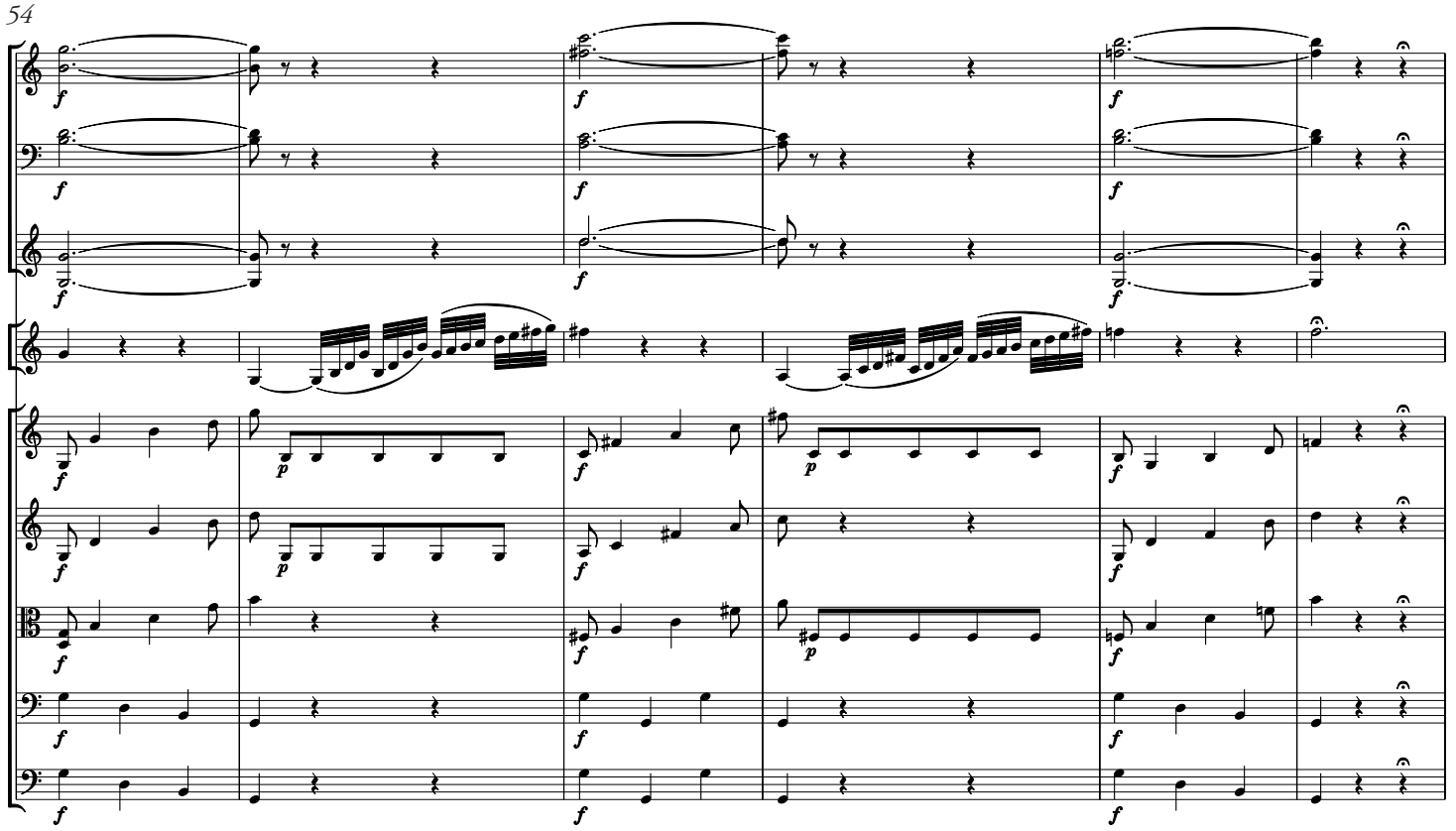
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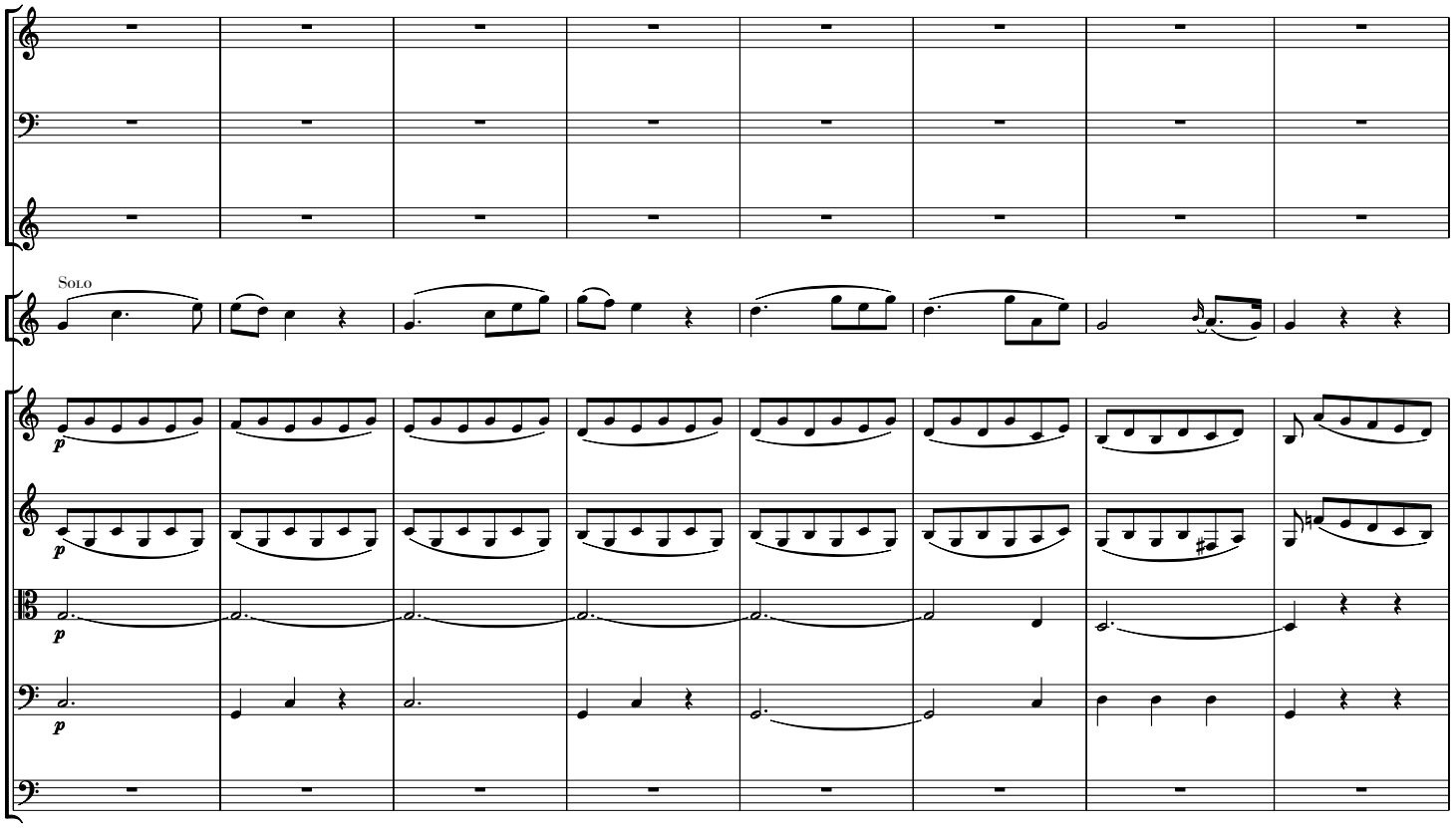

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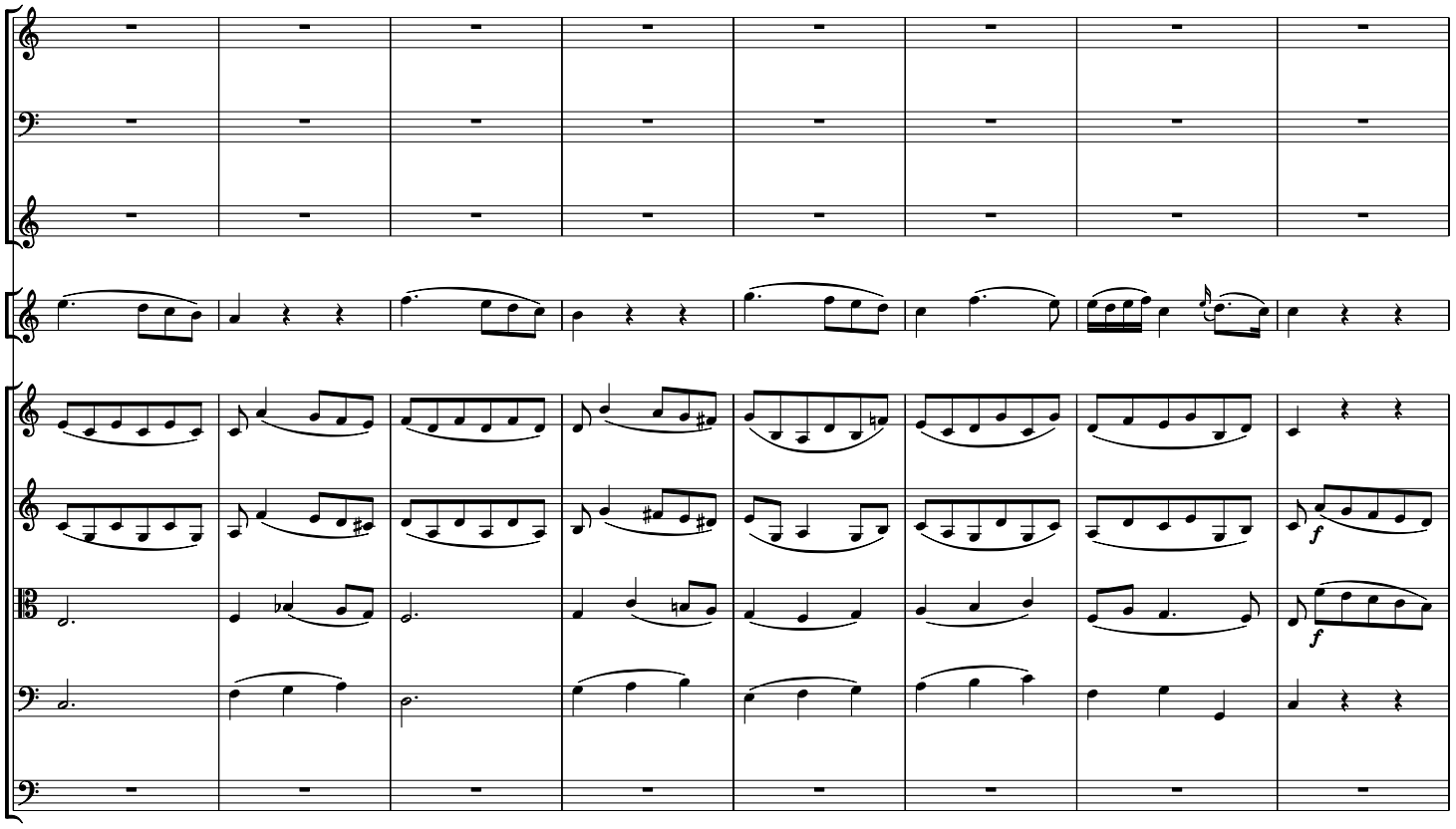

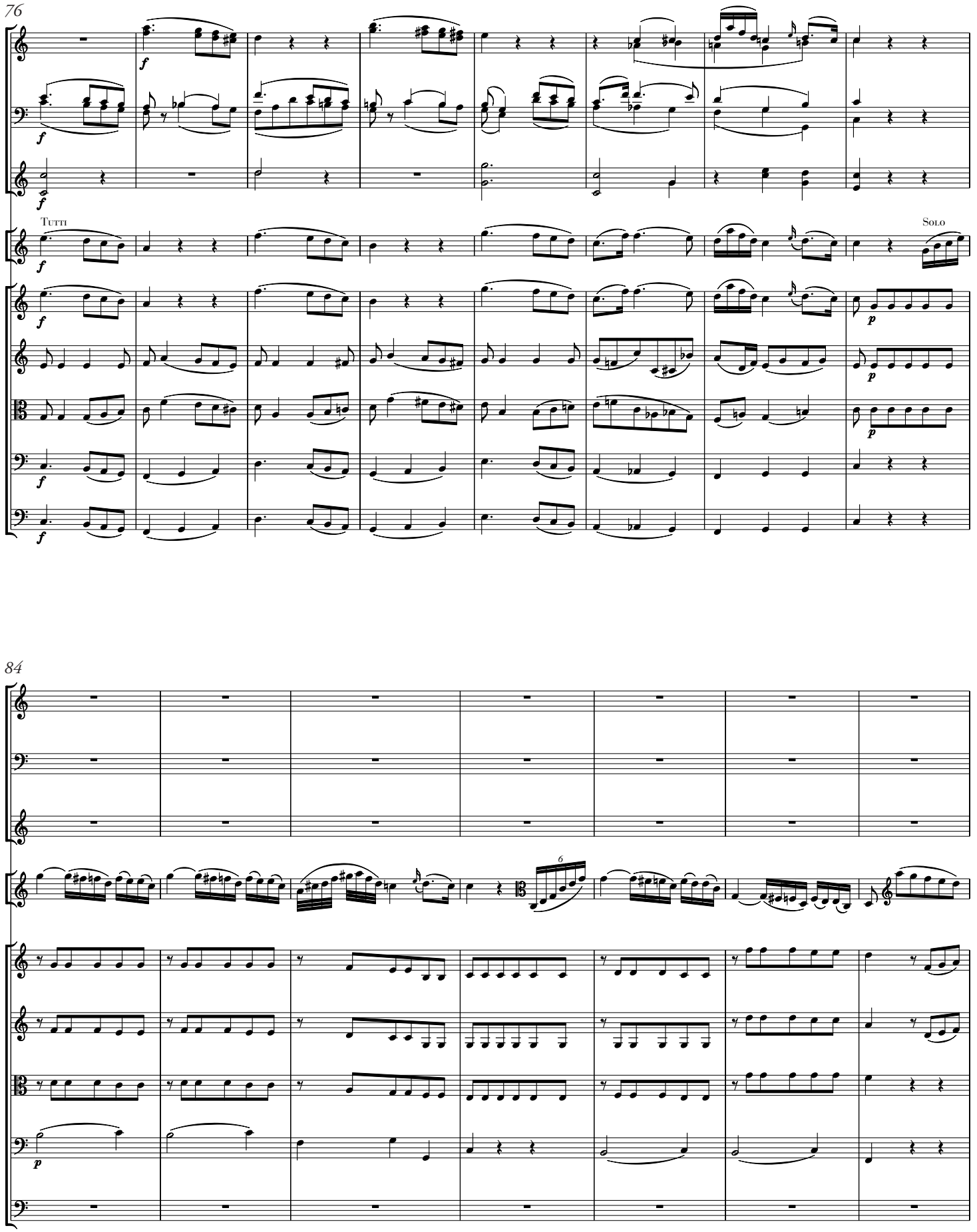
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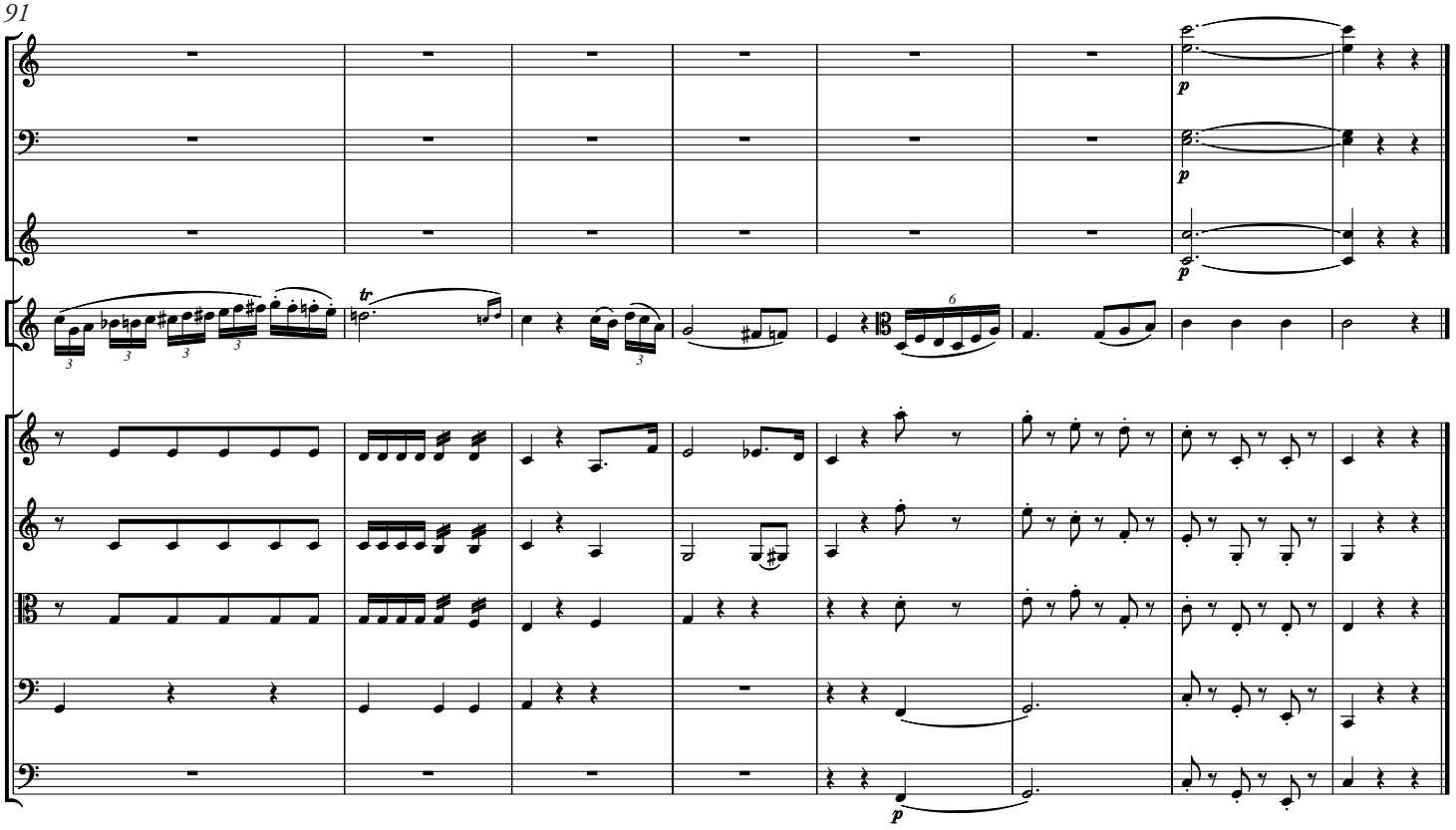
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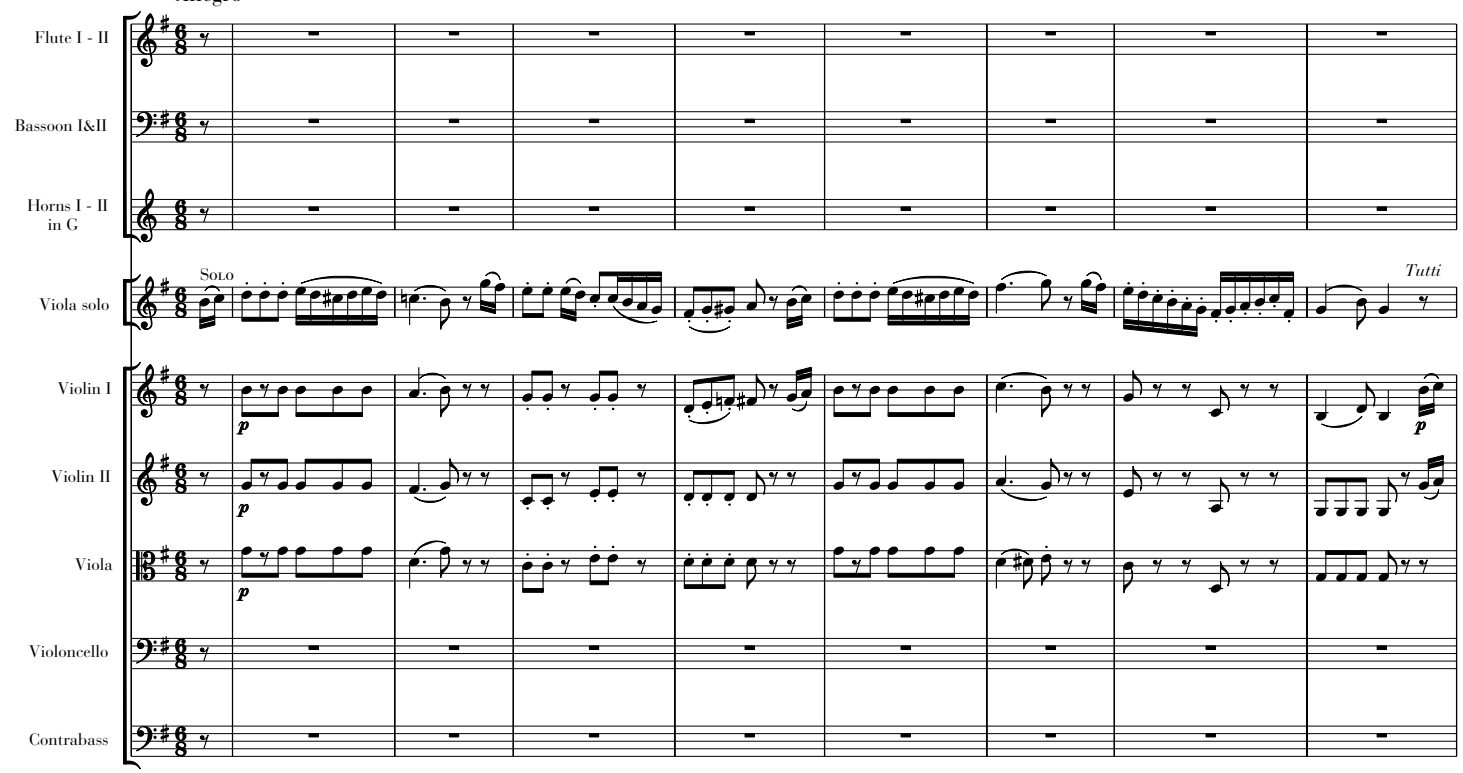
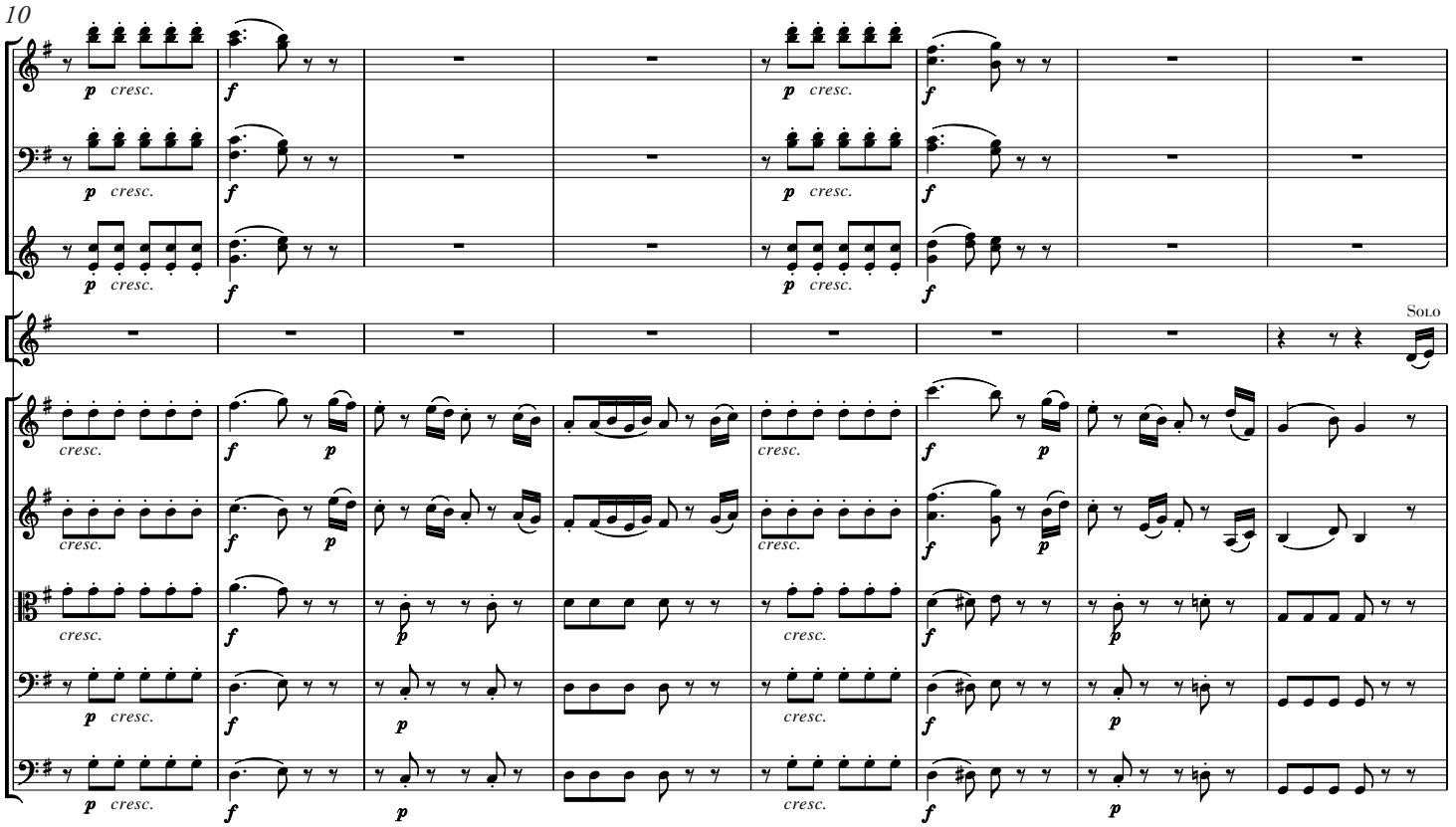
III

Rondo

Allegro





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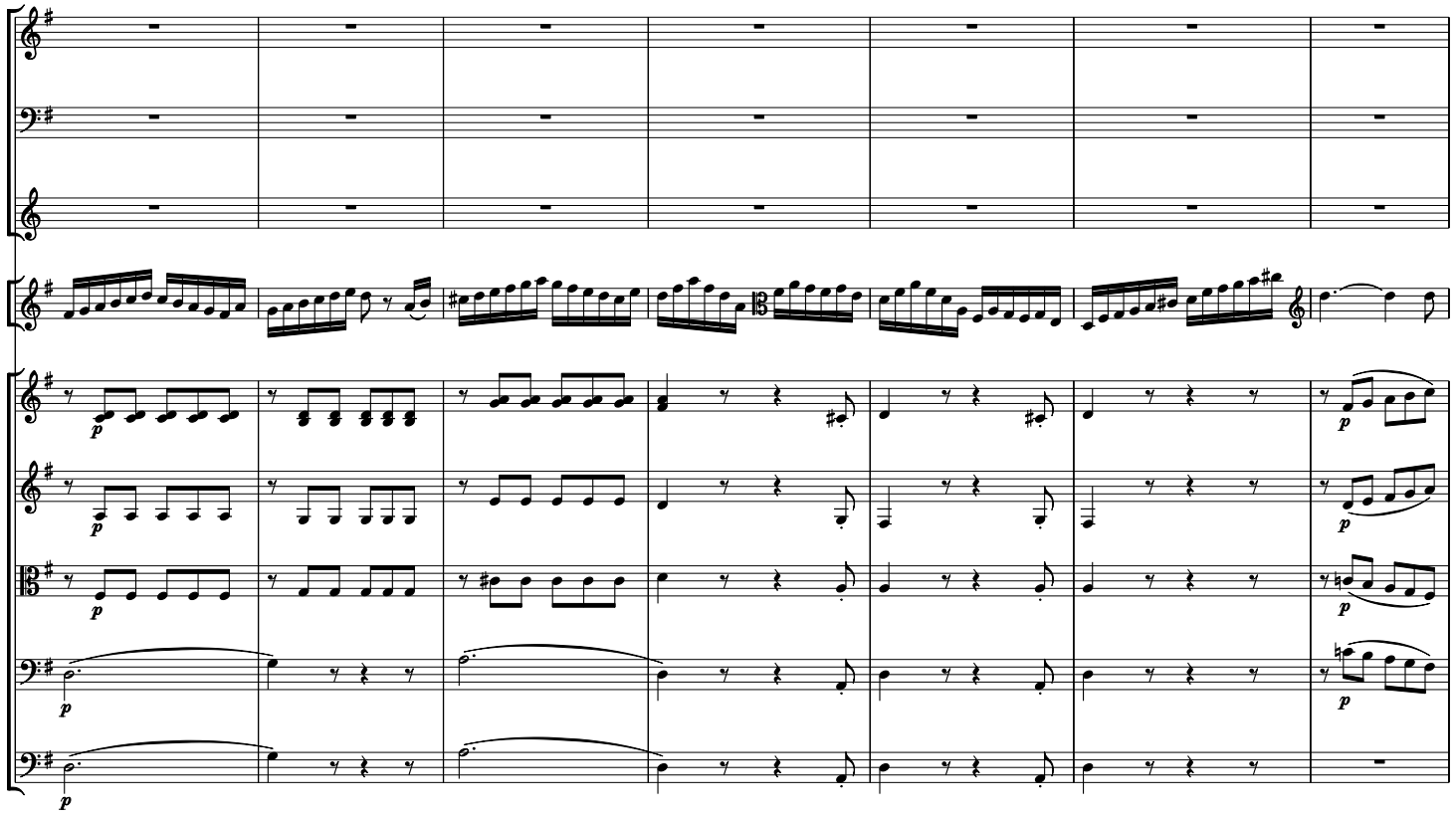

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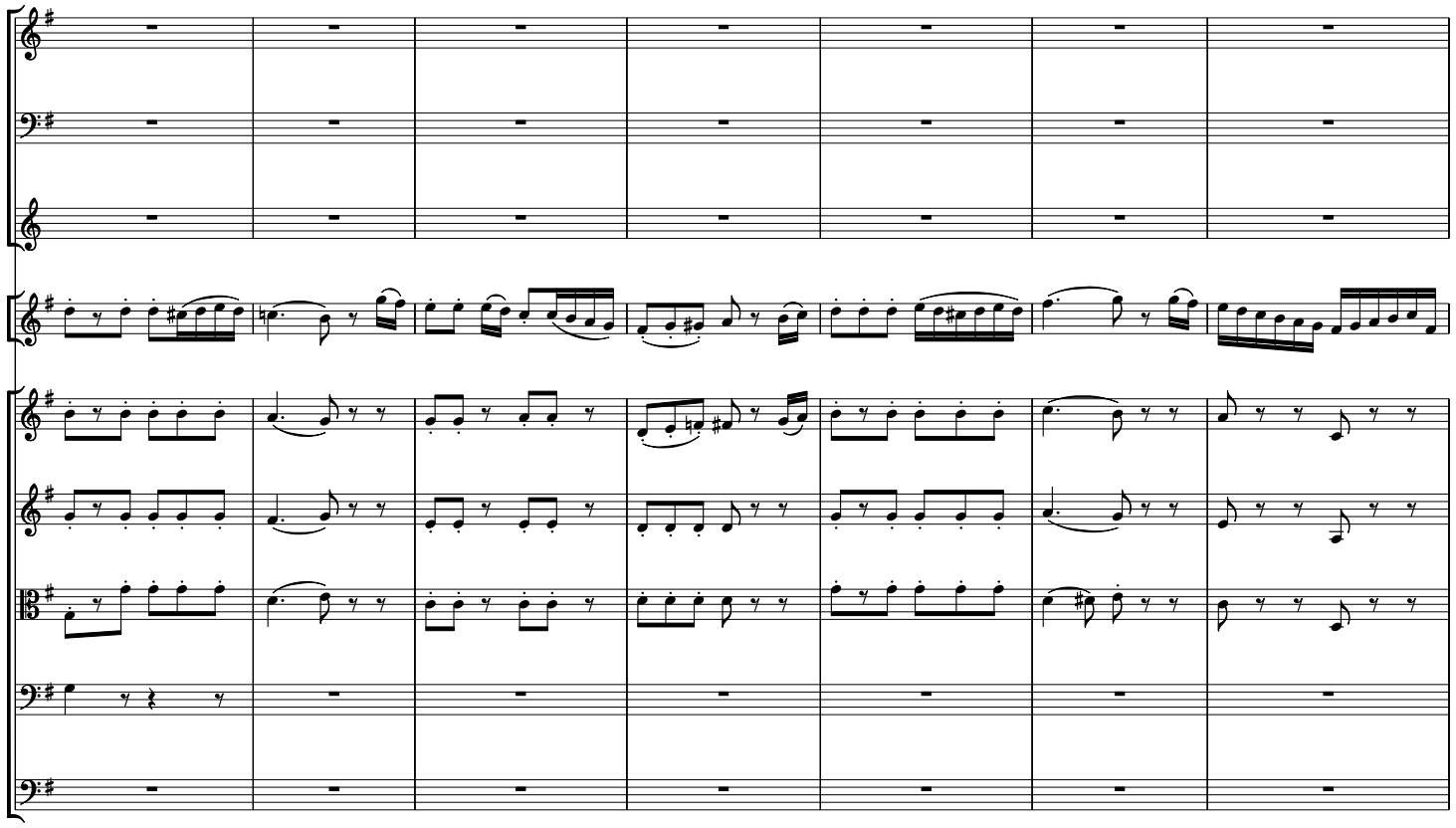

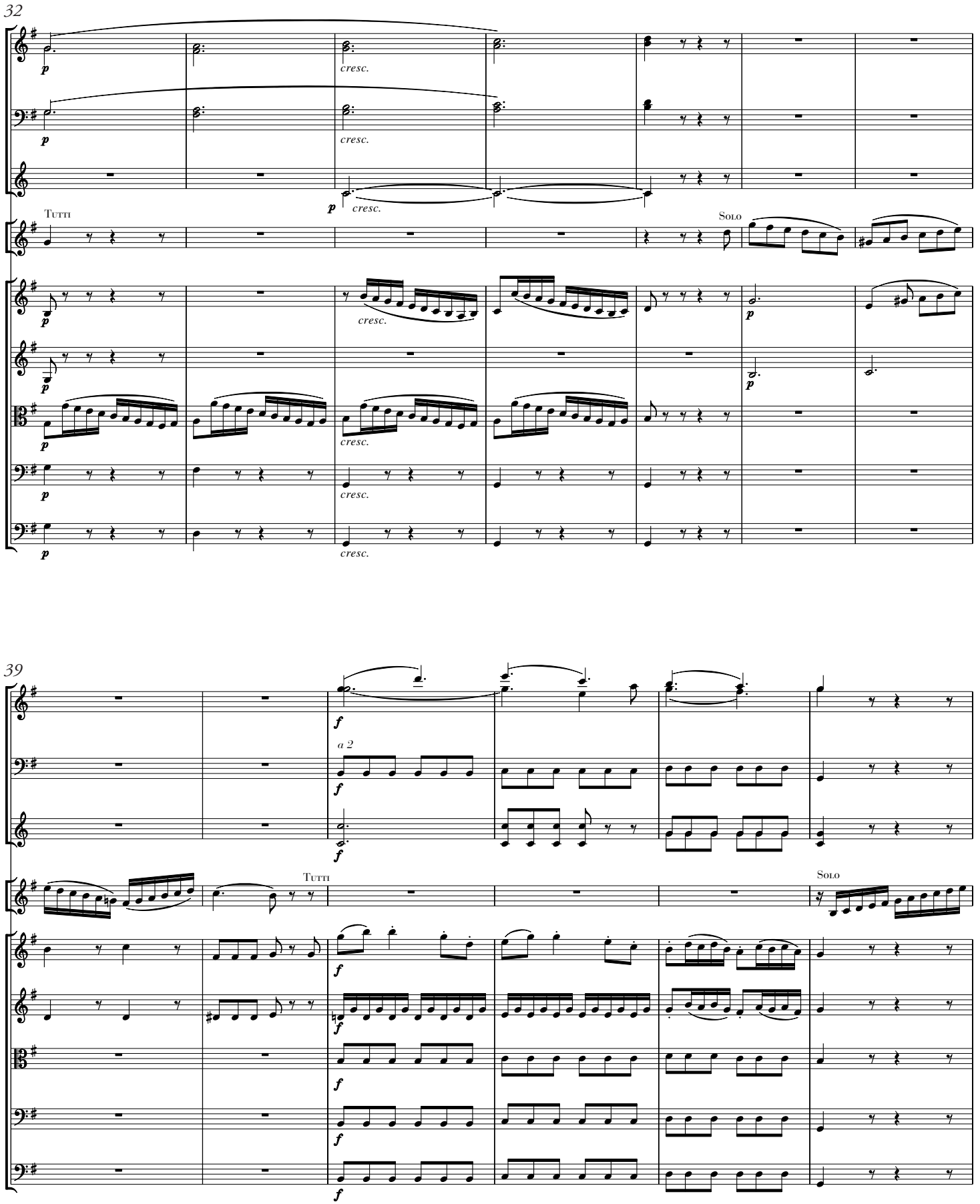
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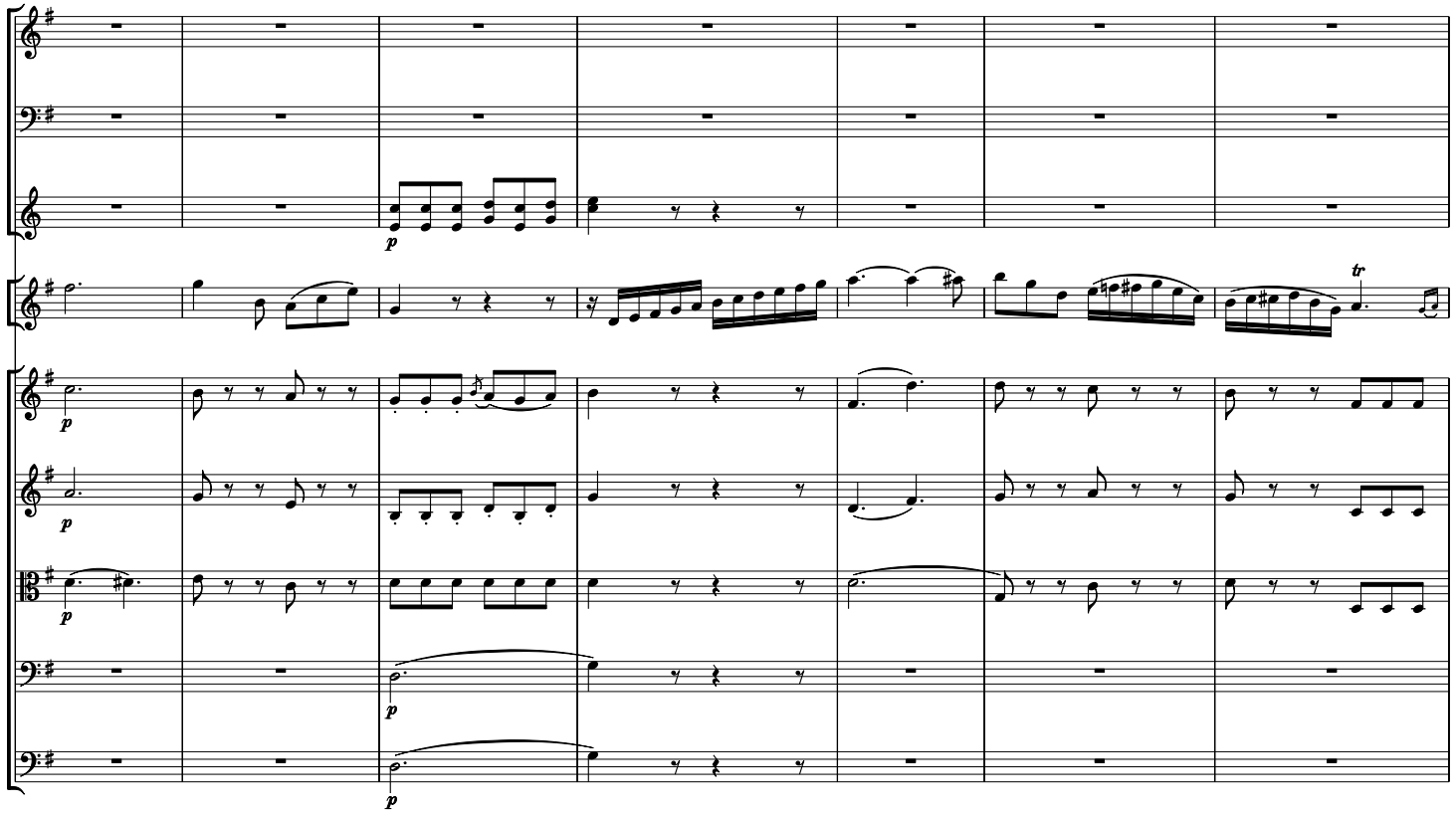

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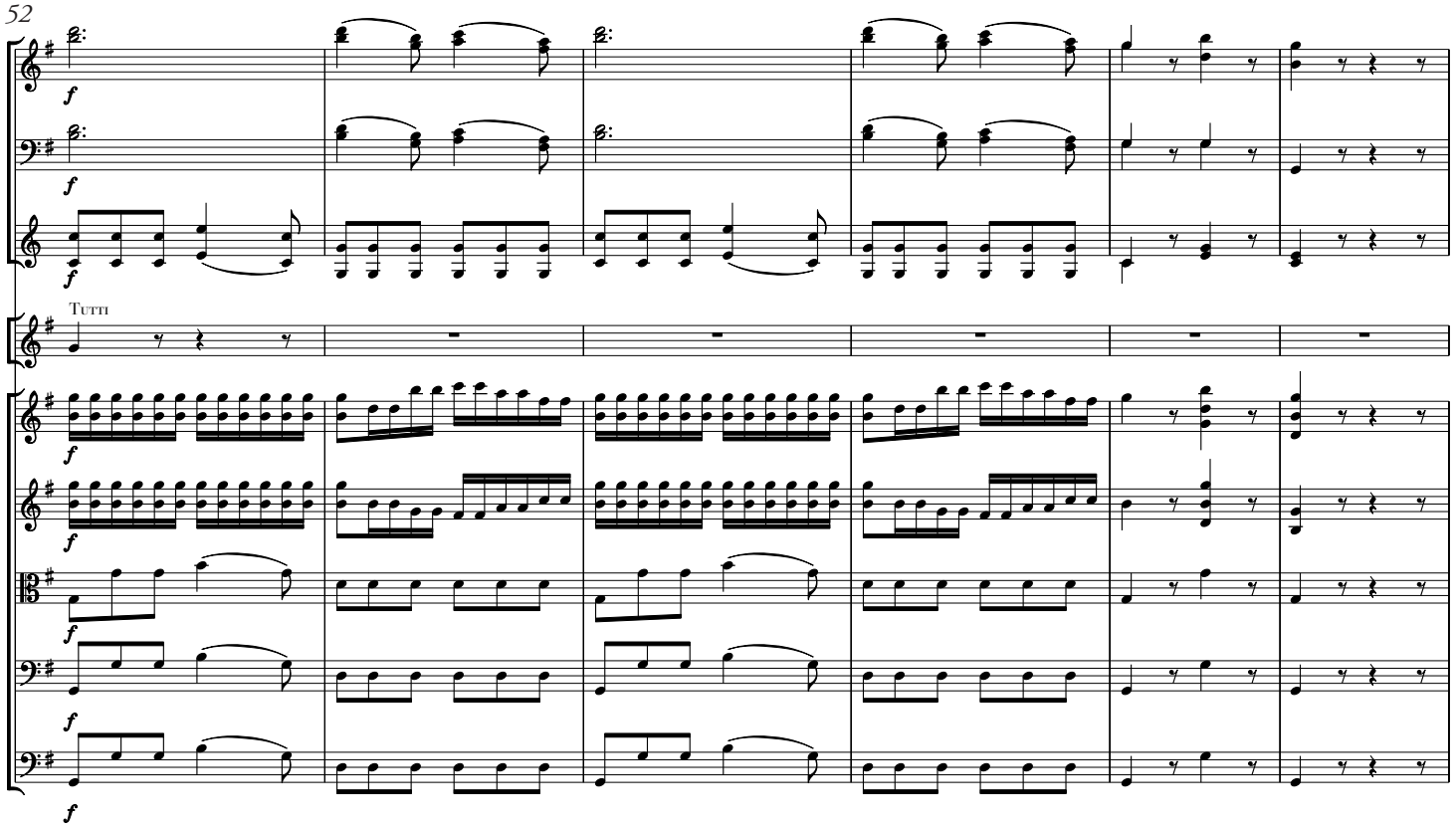

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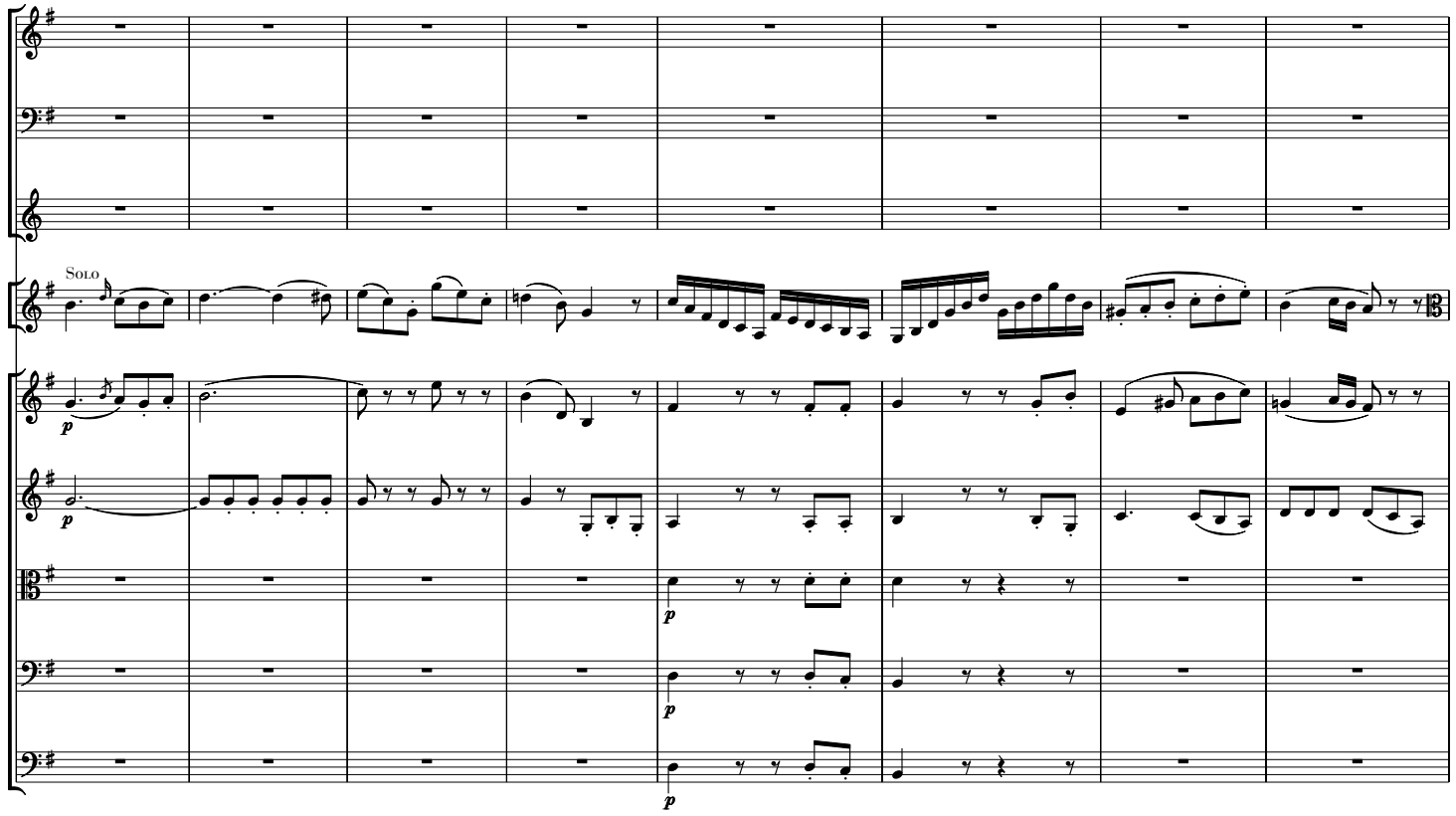

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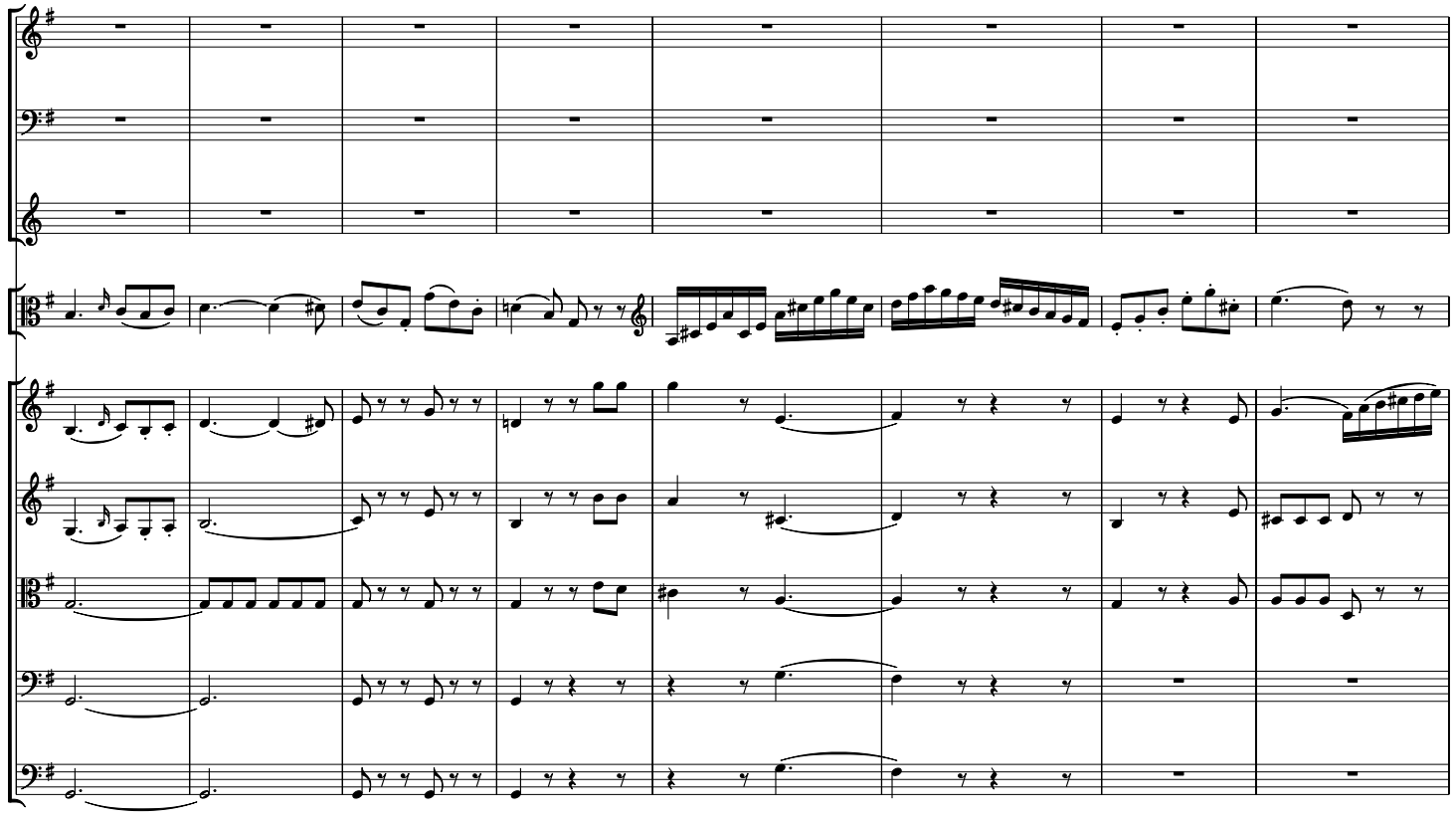

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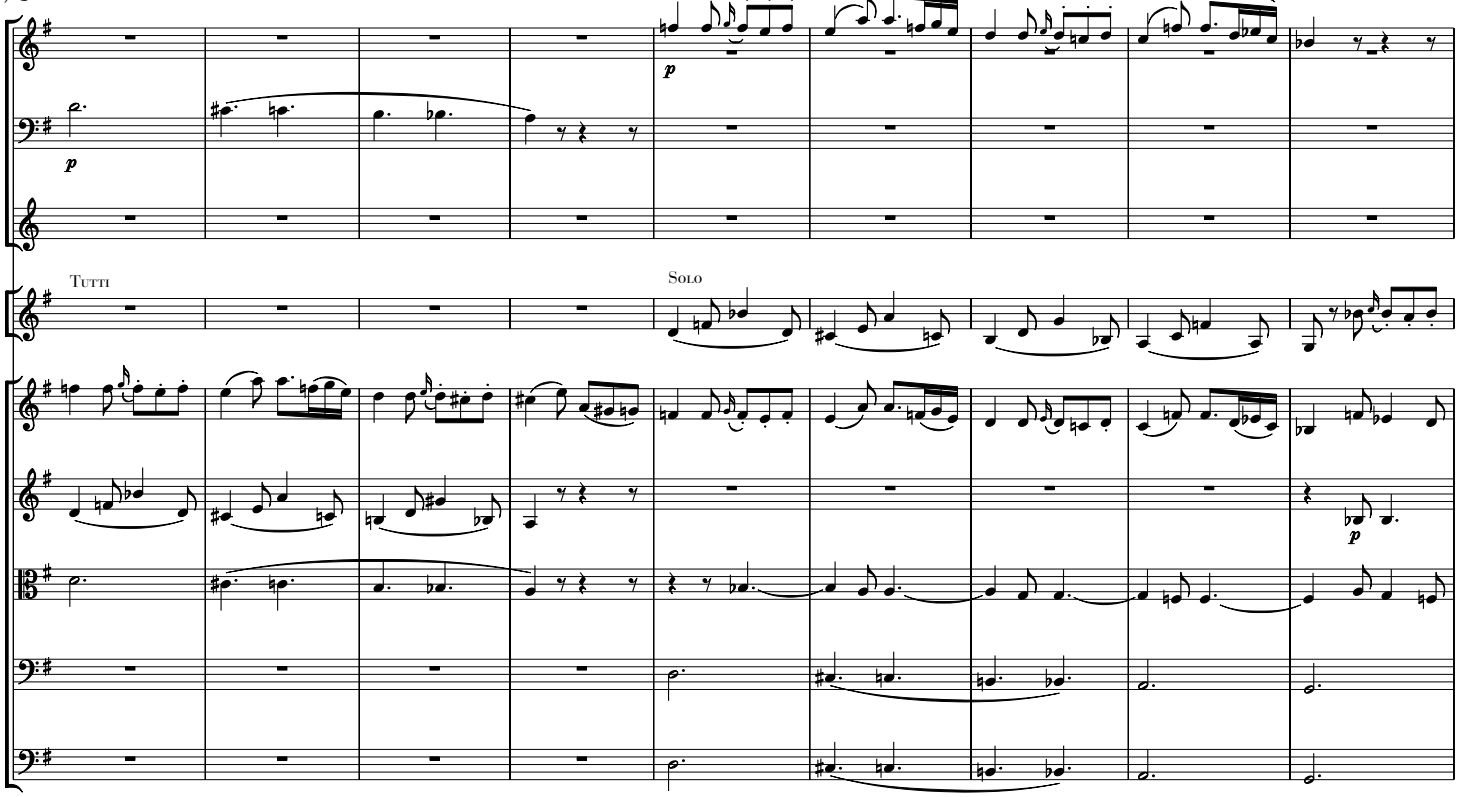

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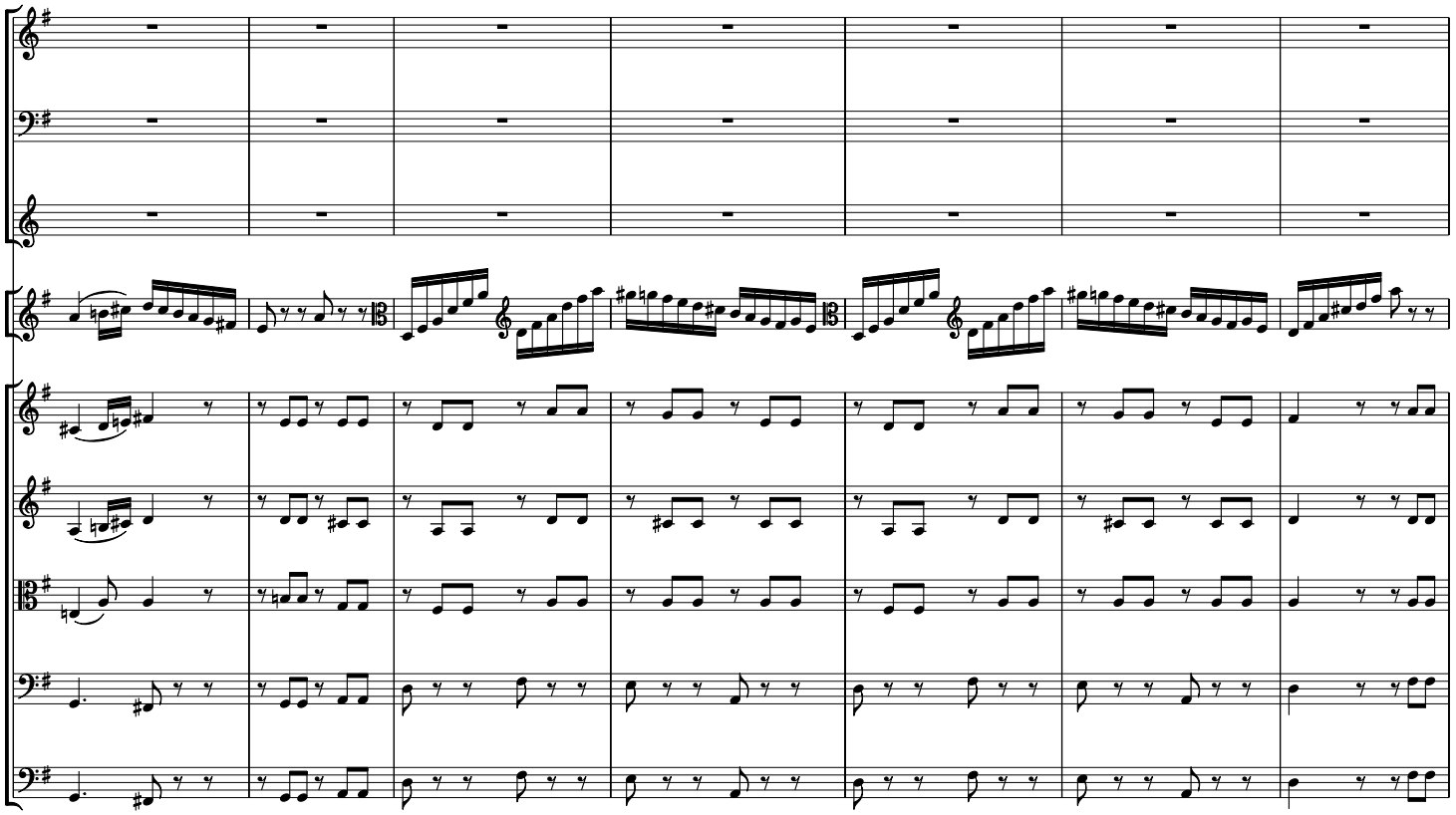

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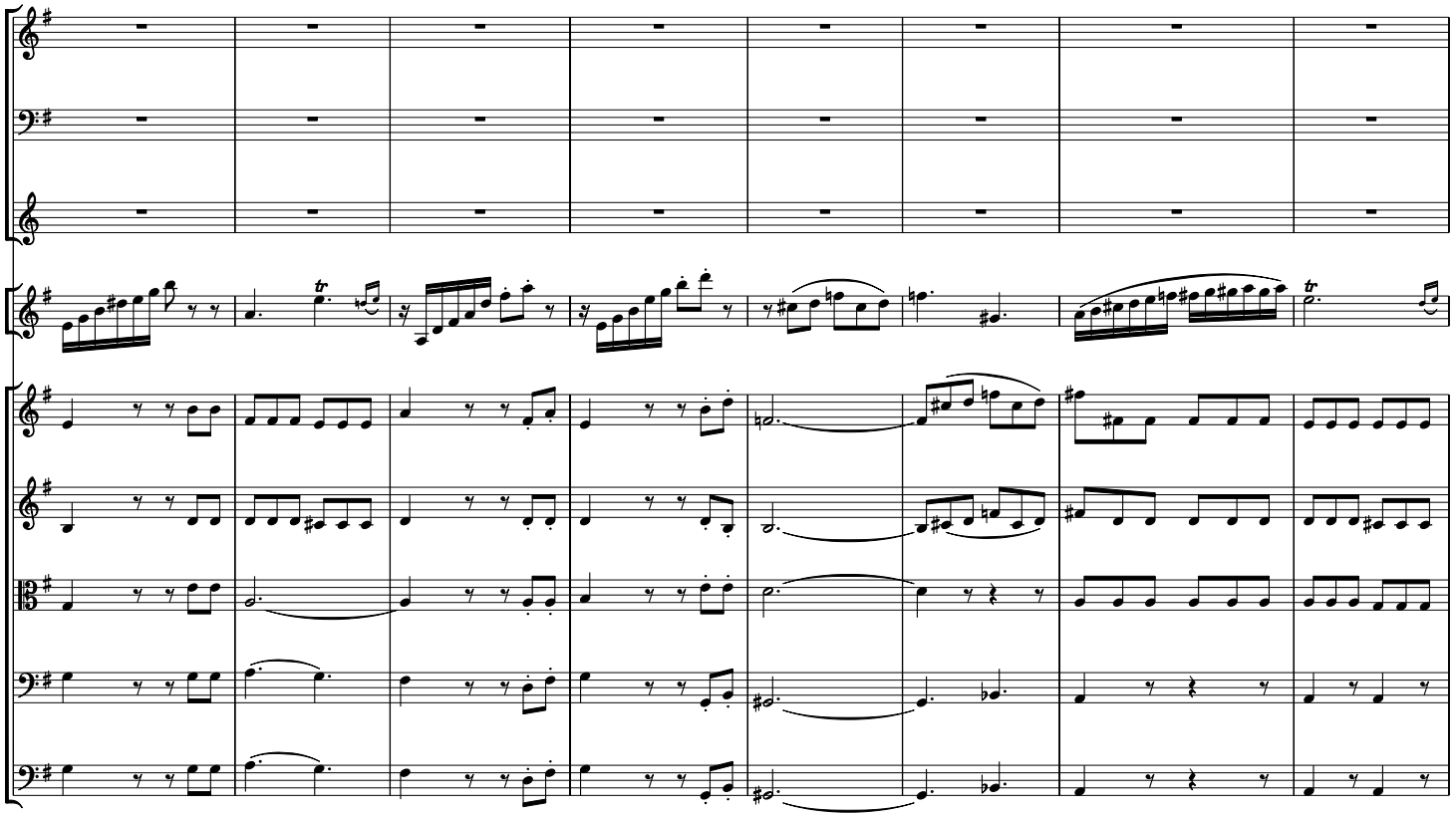

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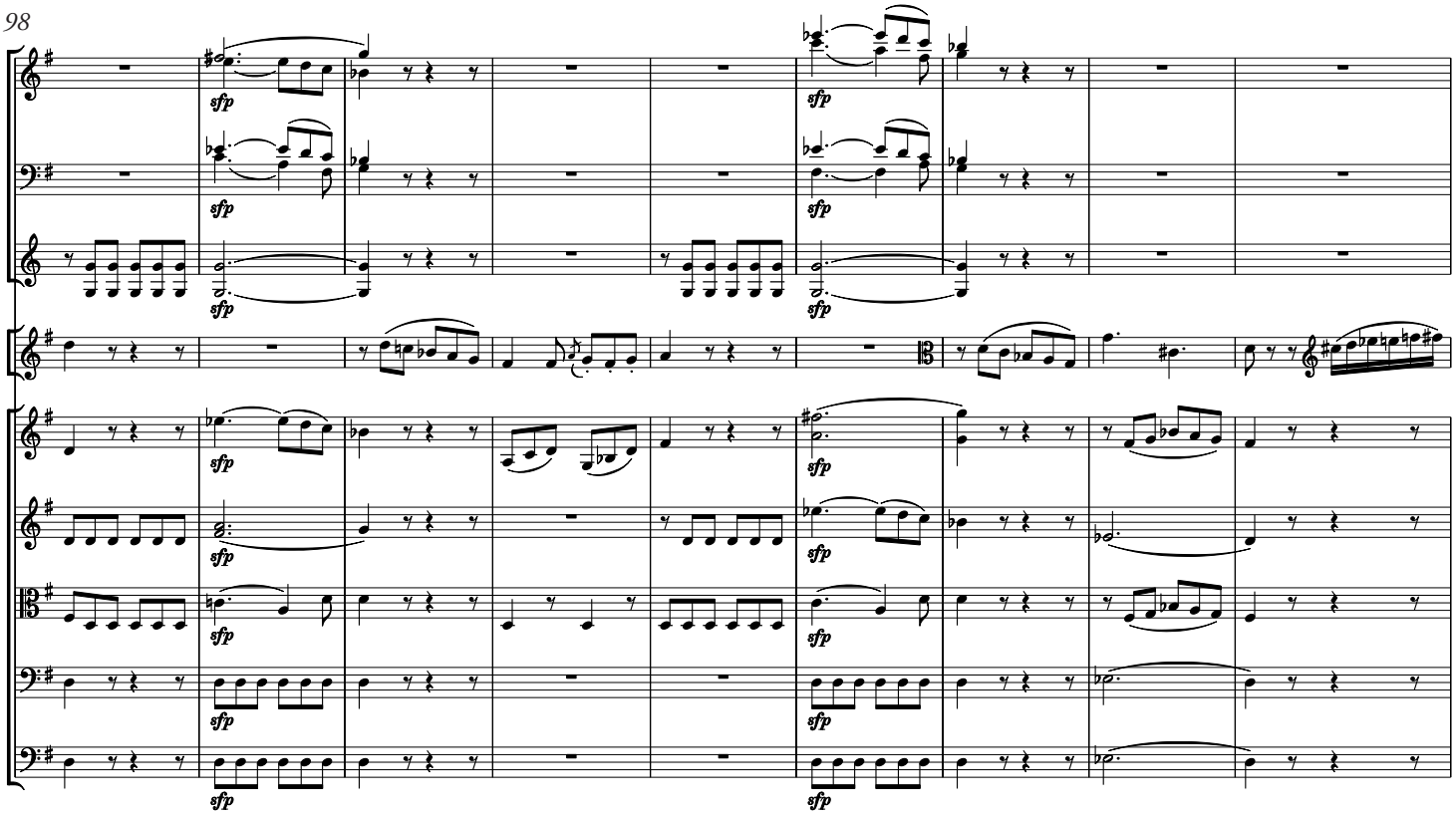

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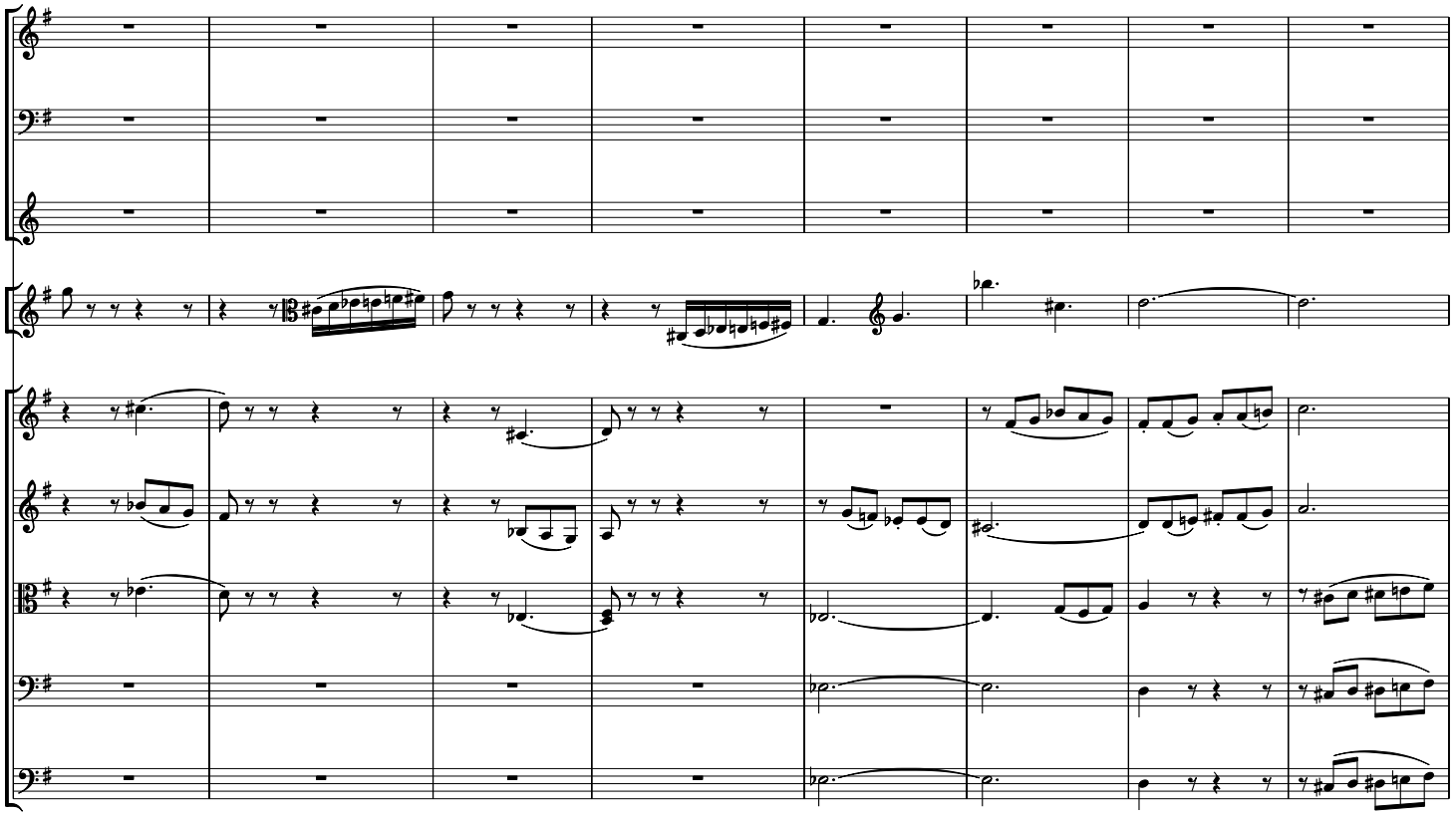

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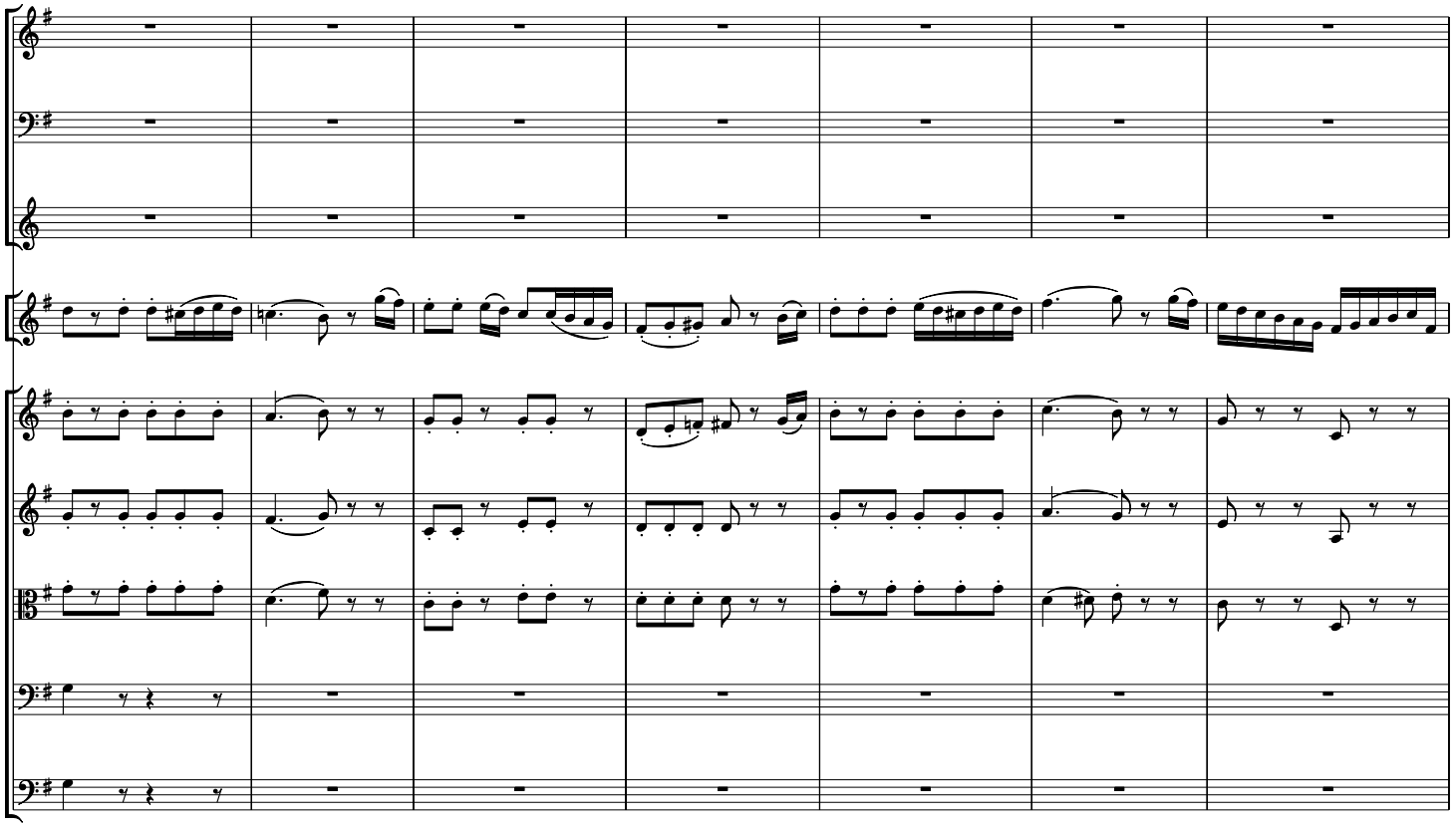

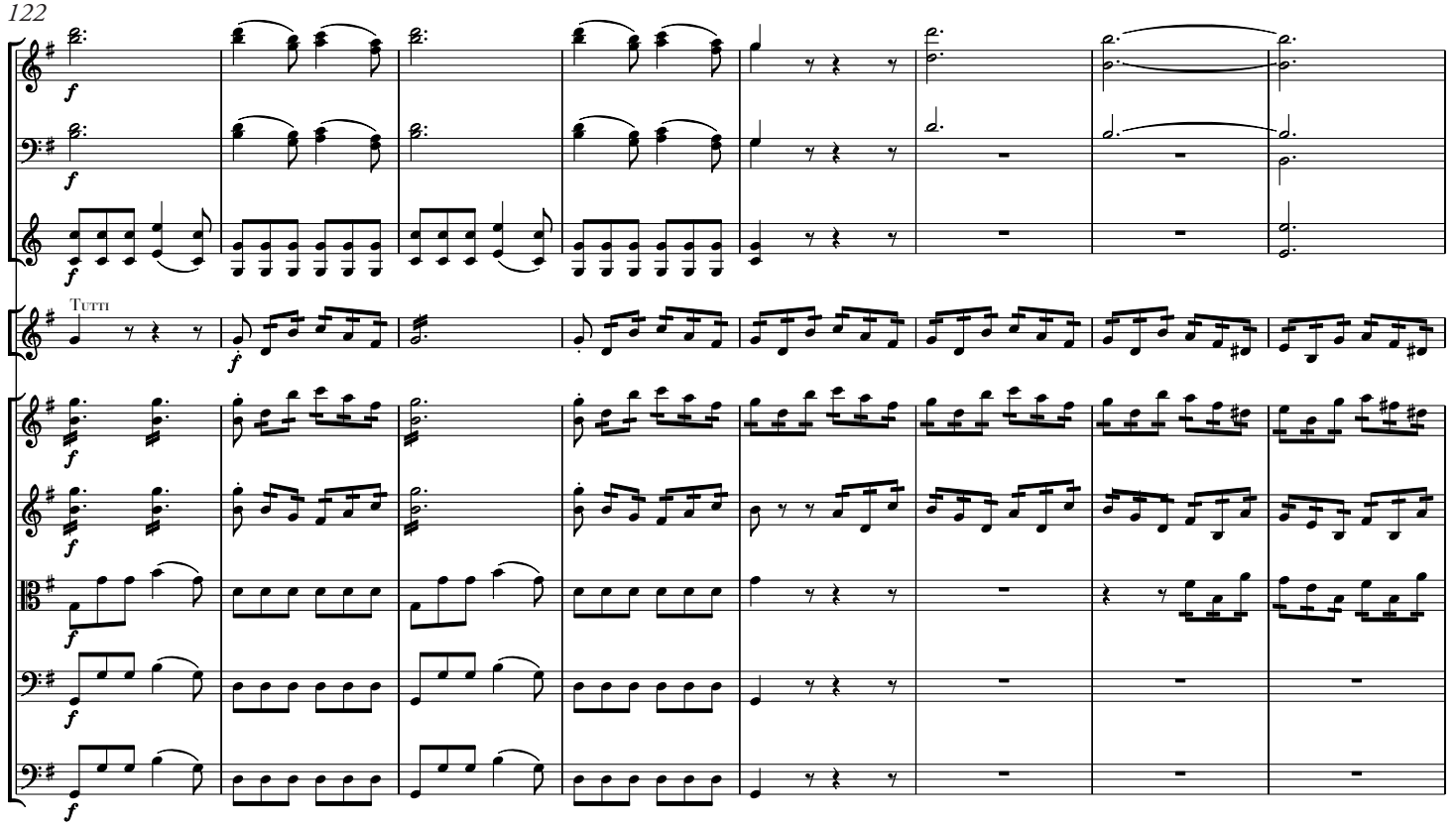
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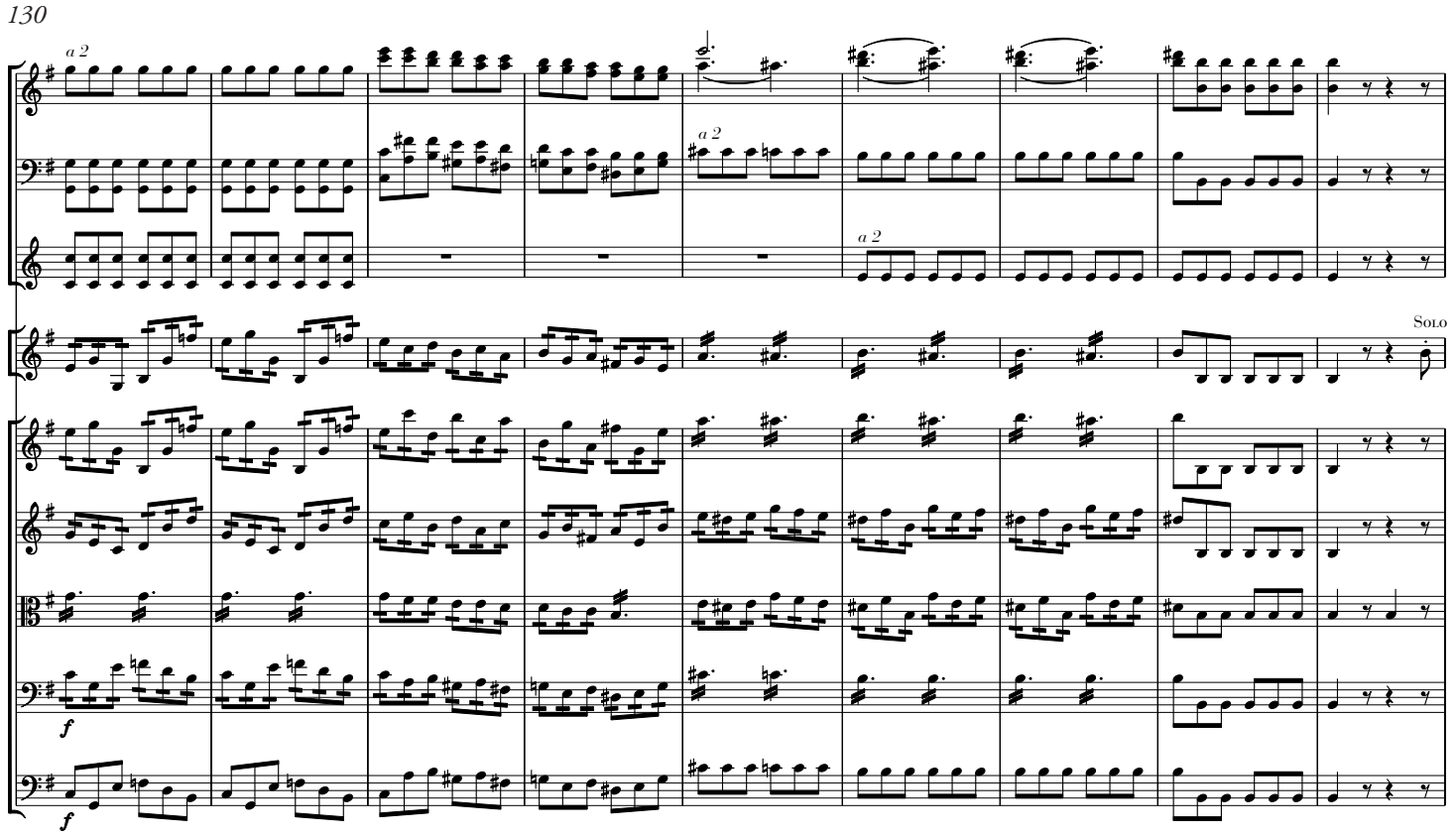
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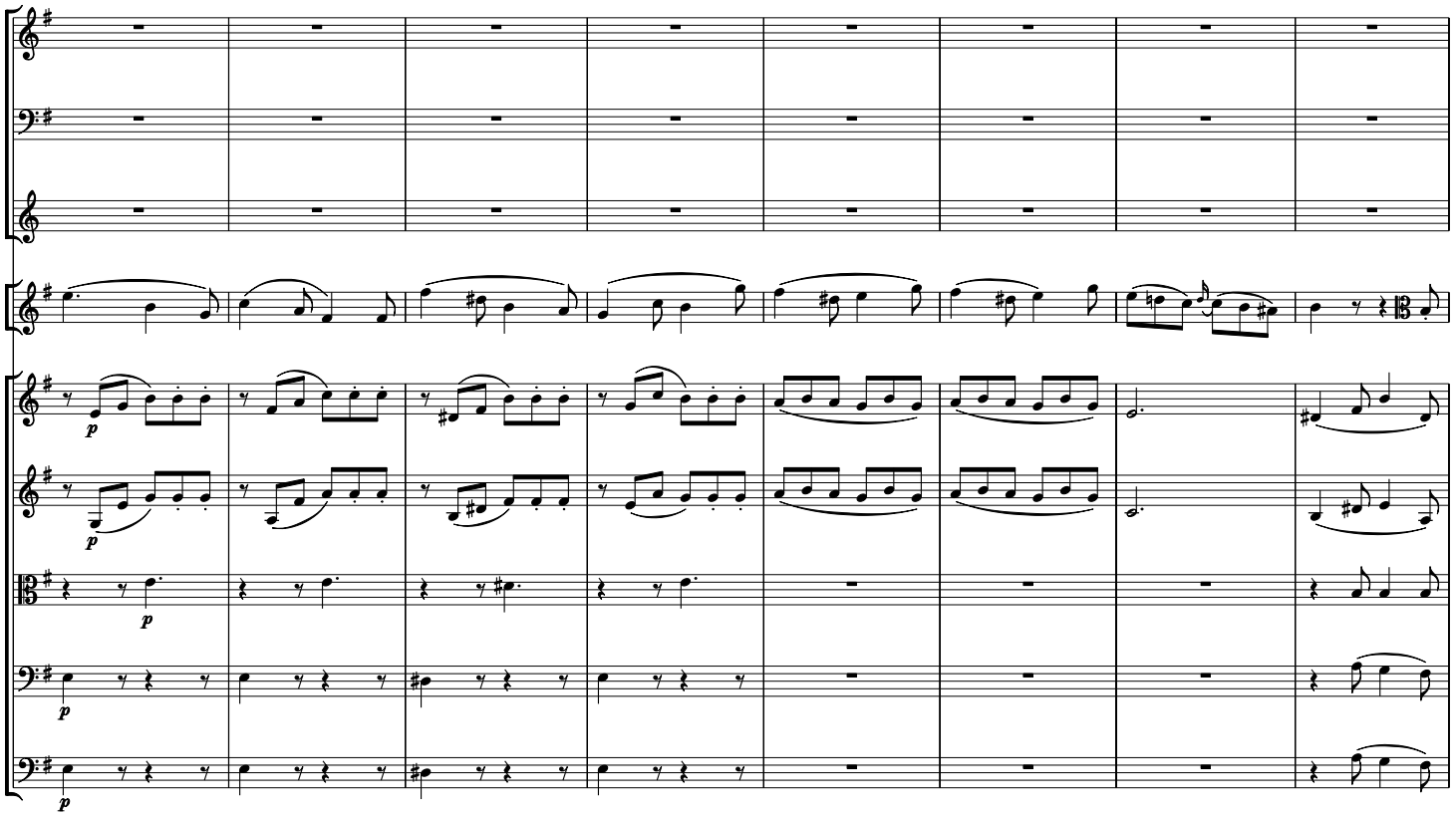

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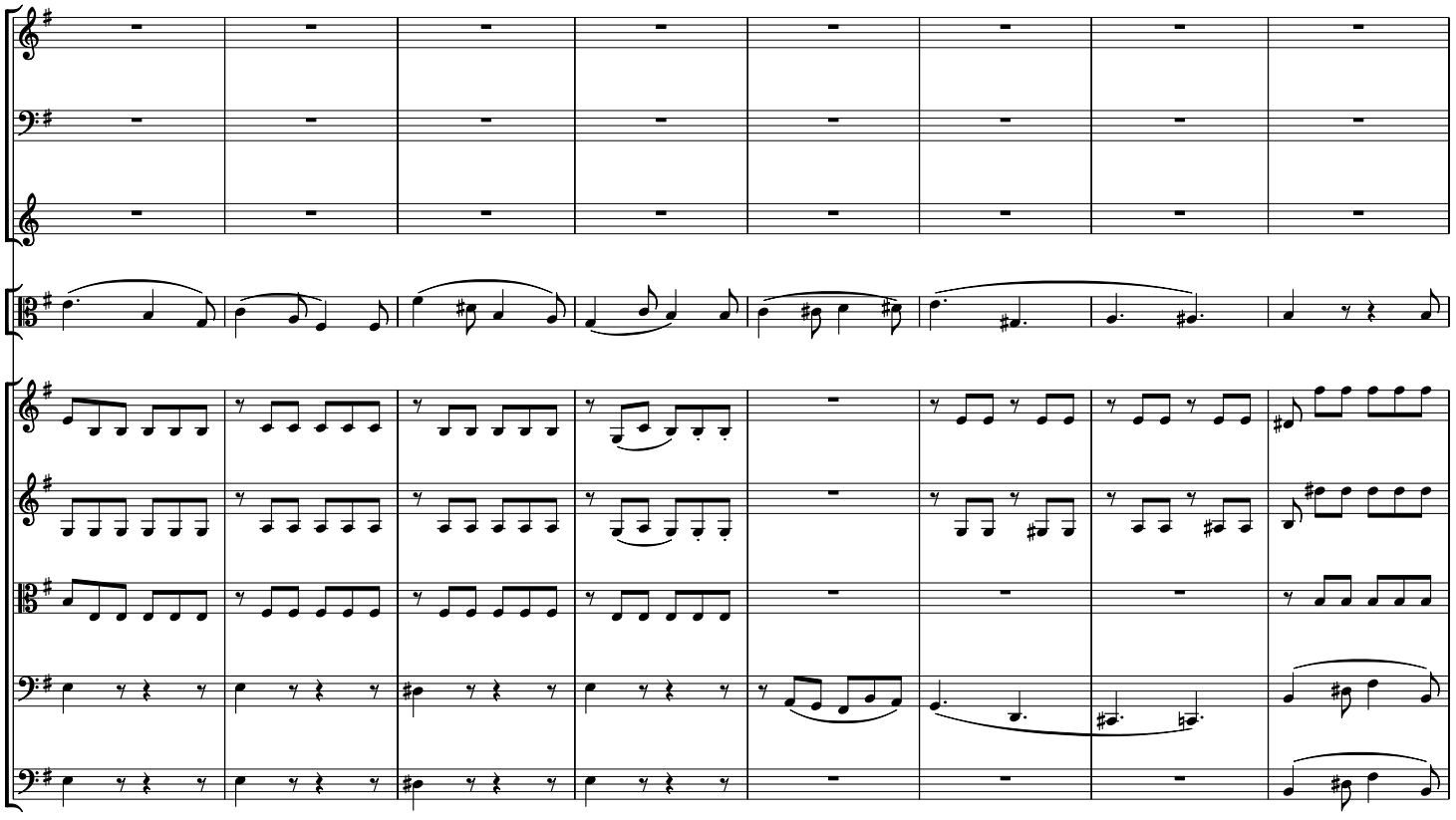

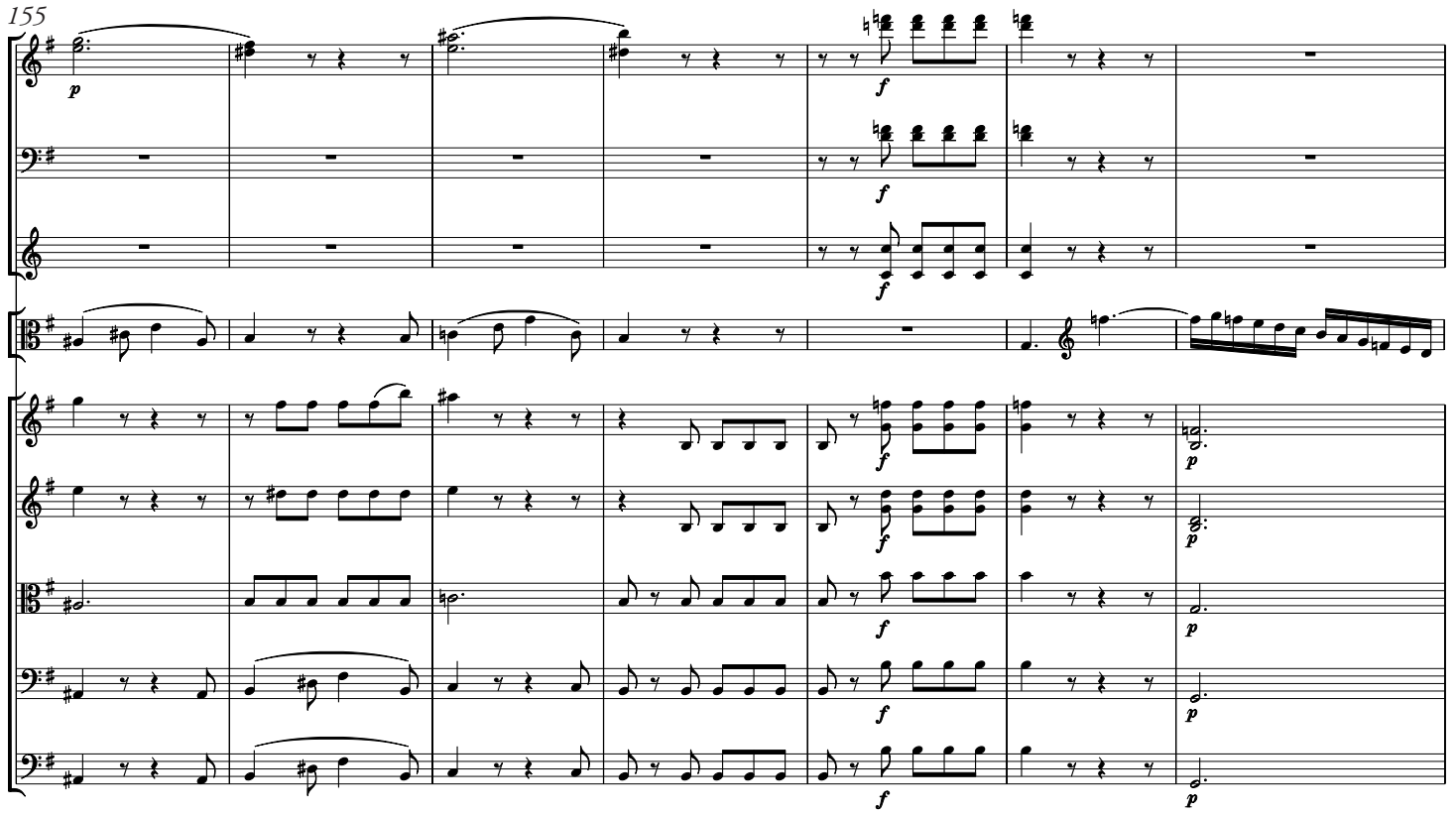
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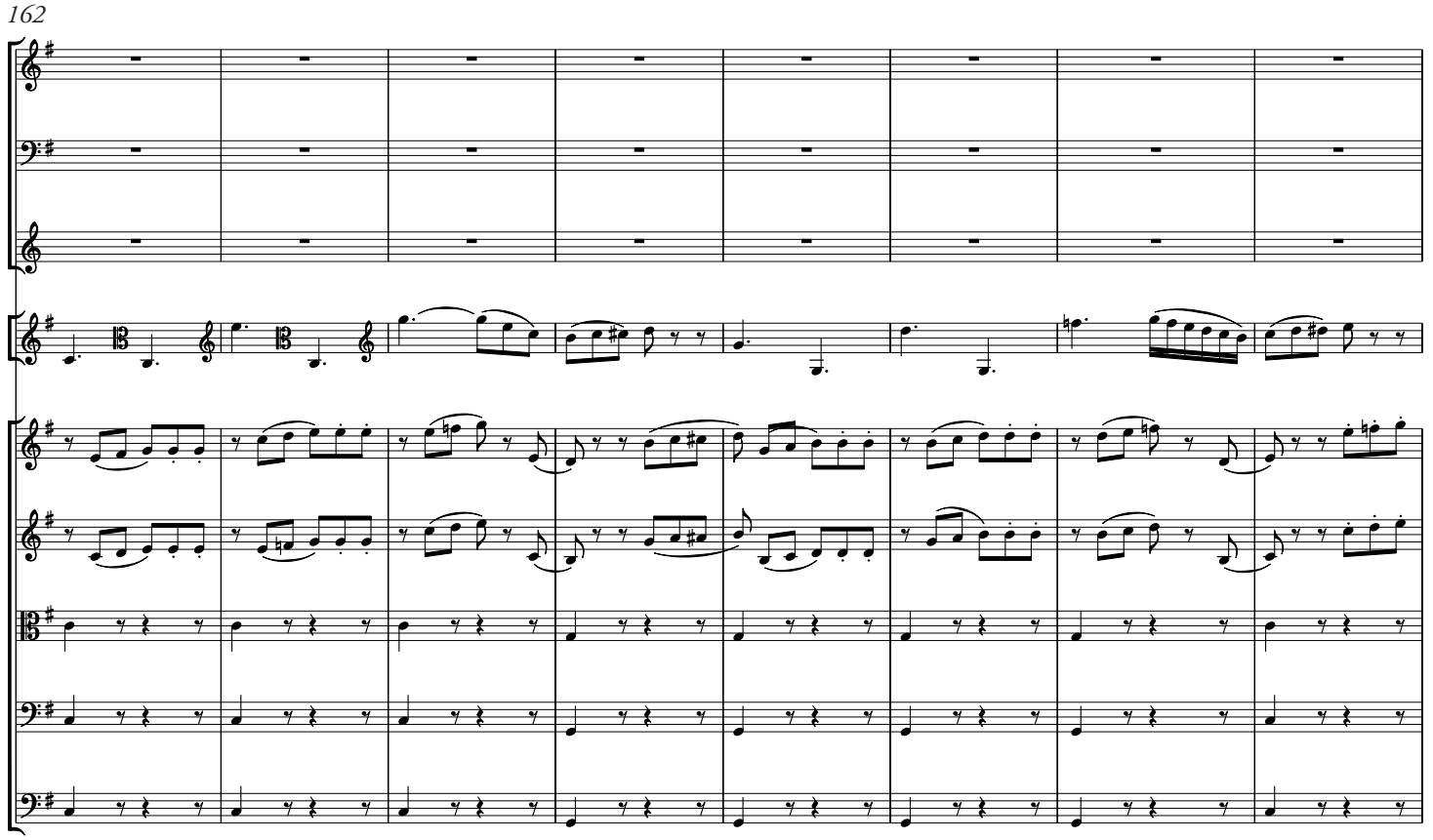
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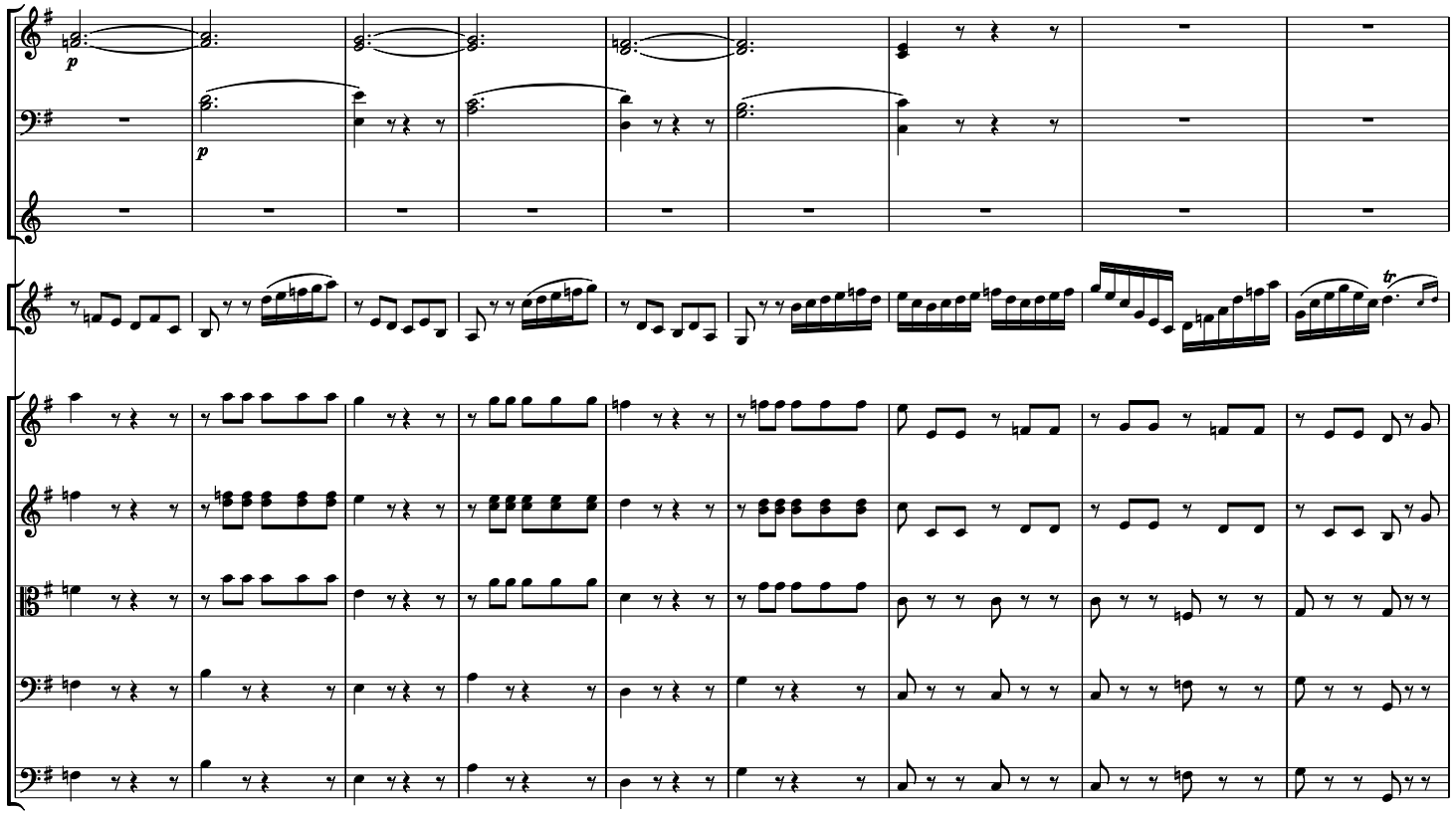

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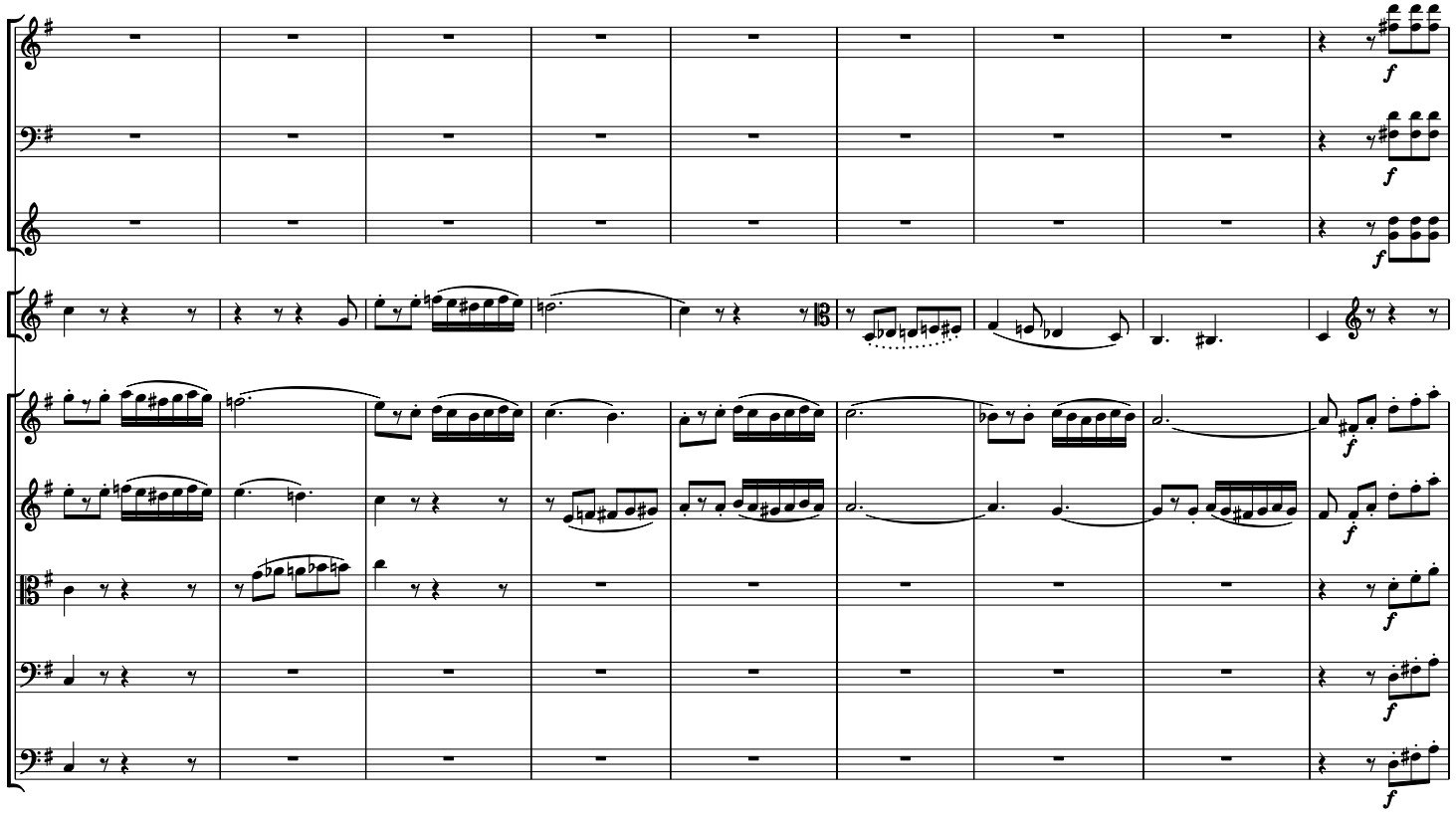

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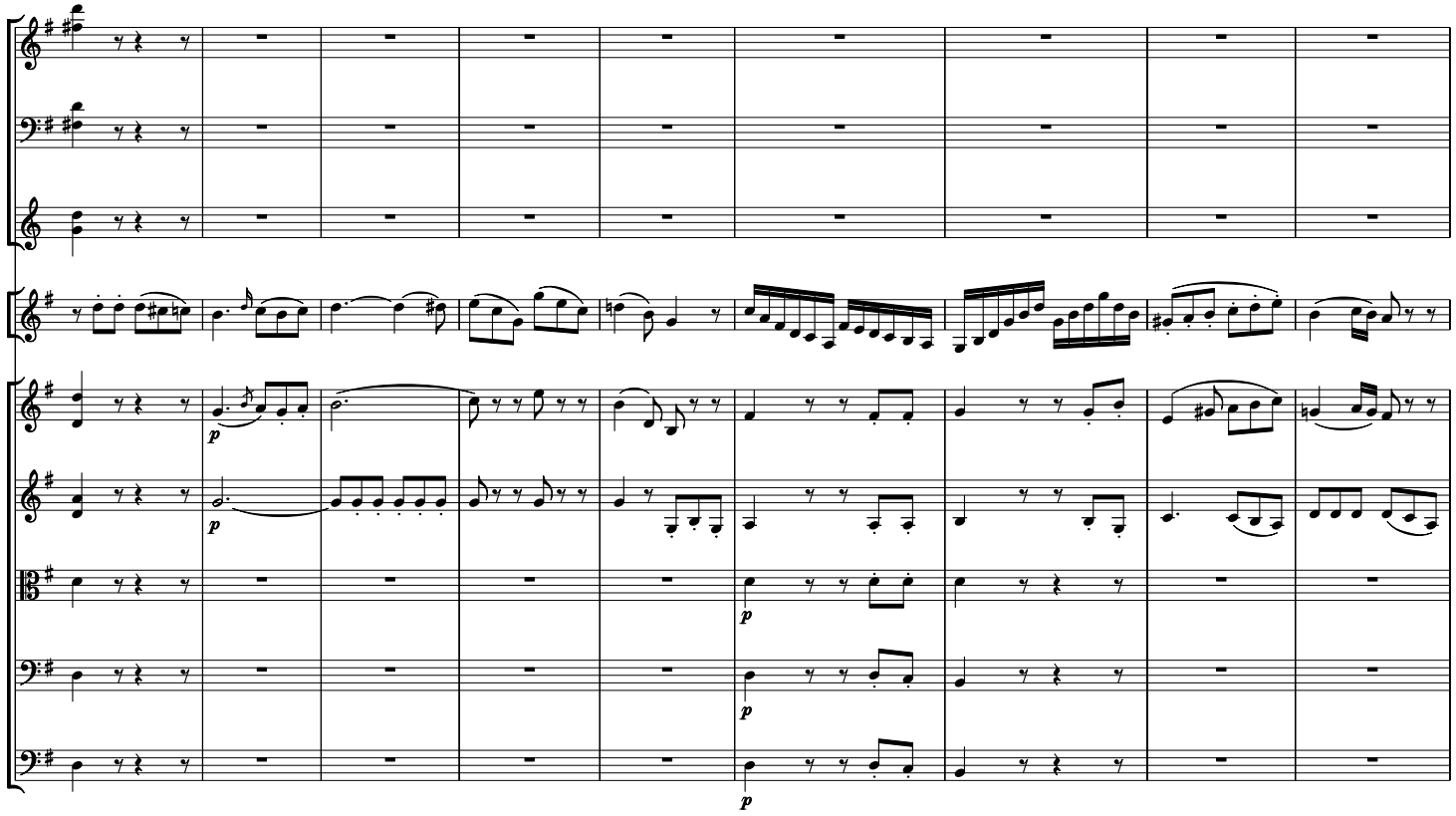

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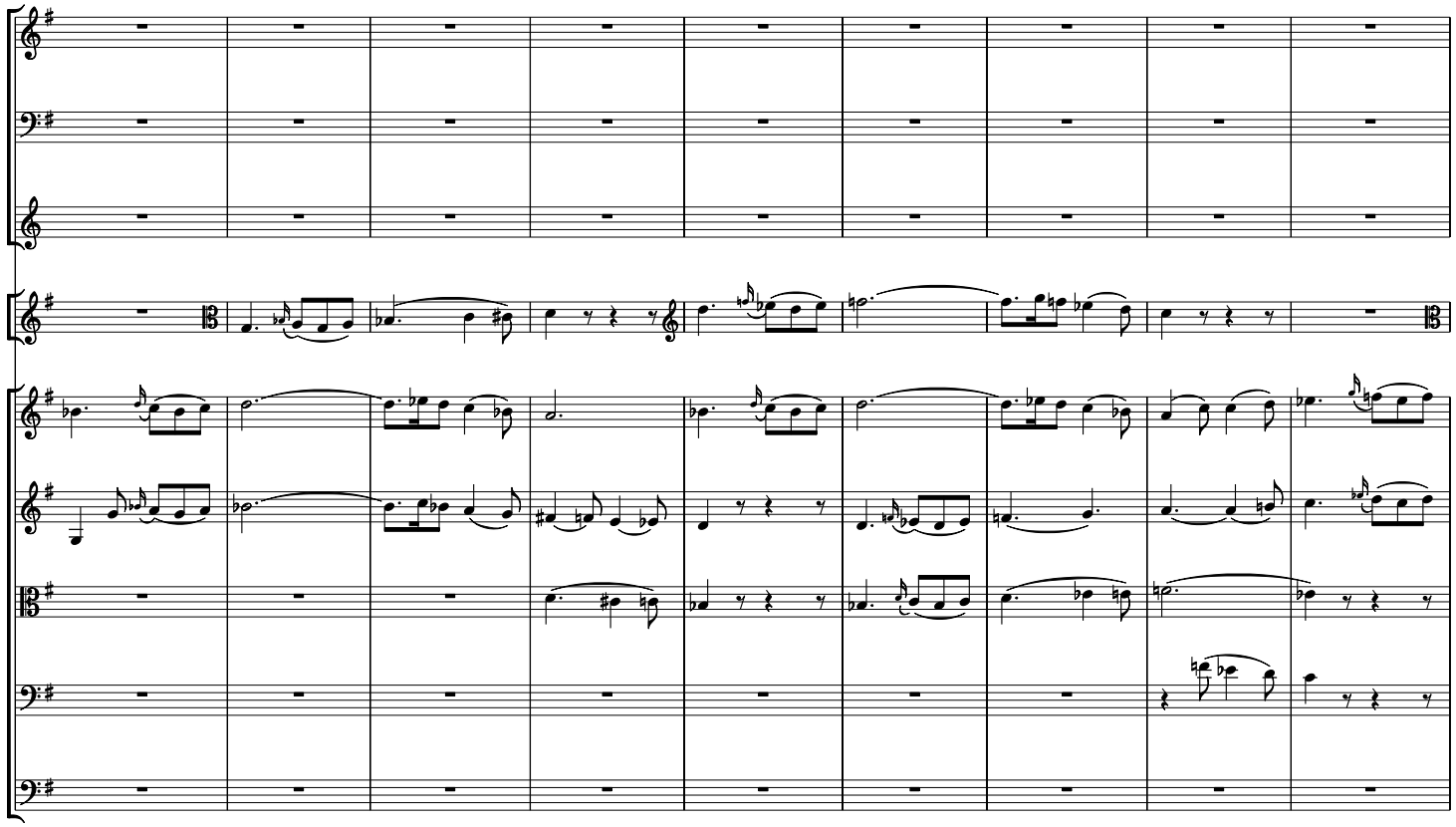

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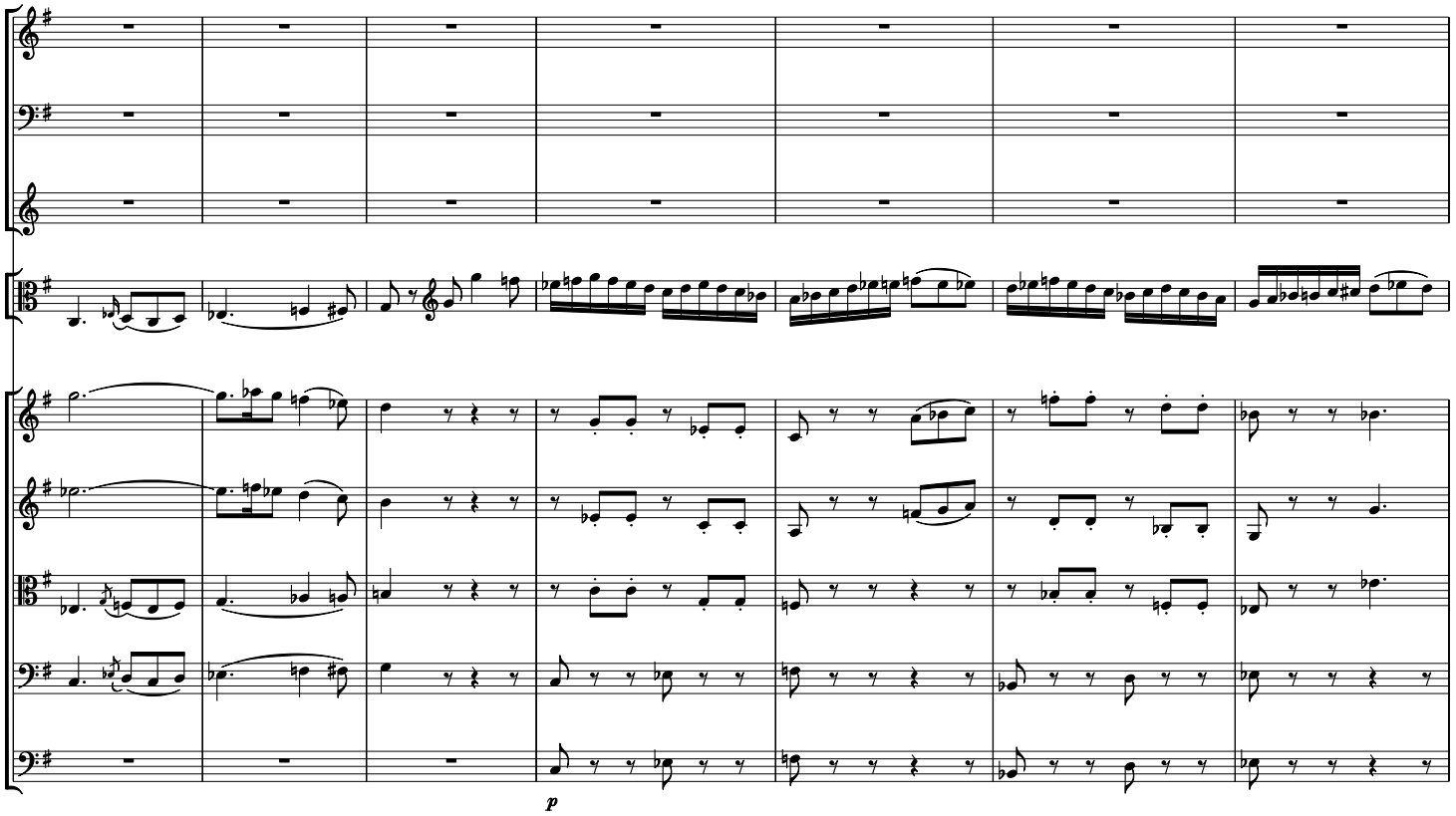

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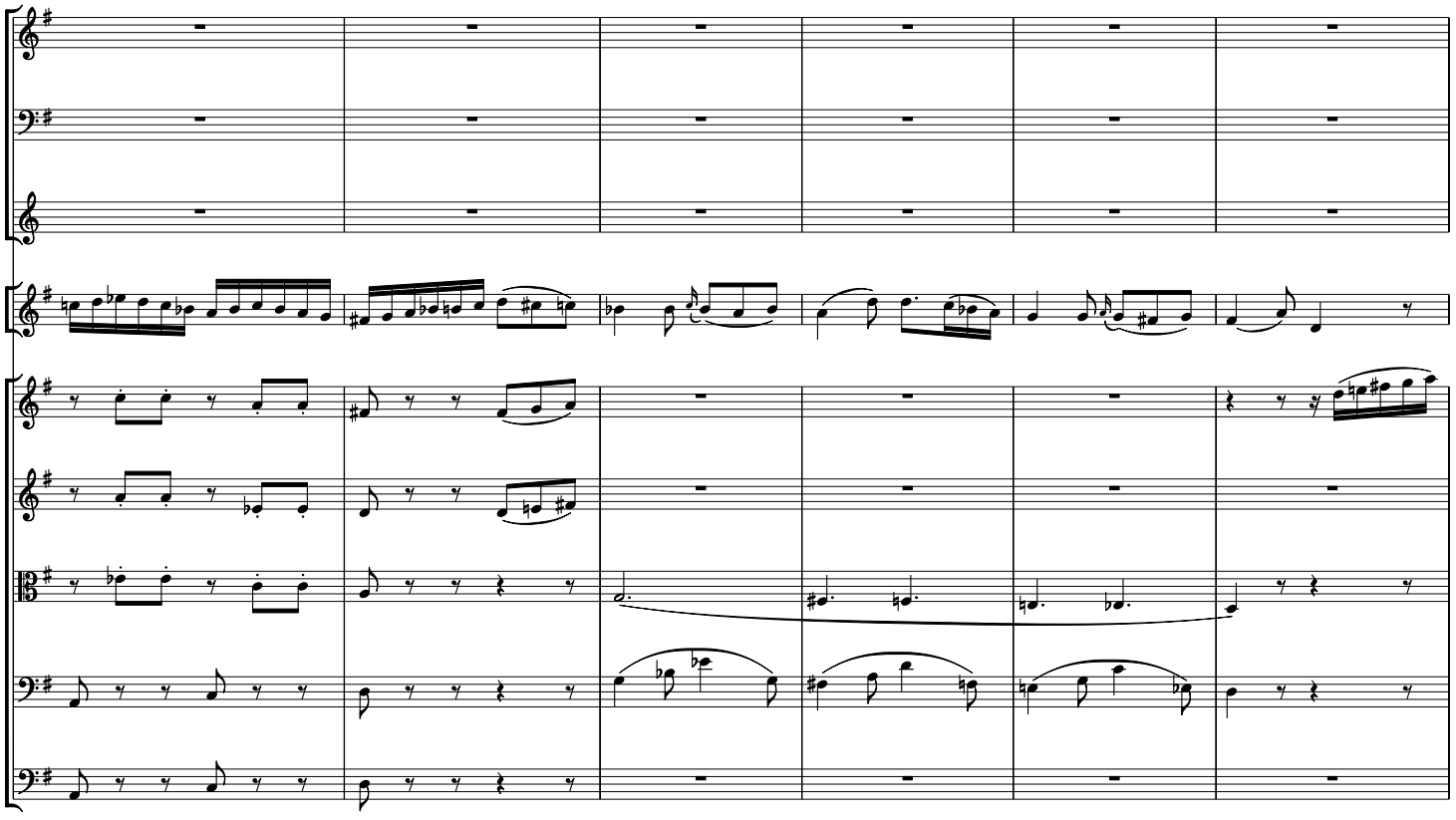

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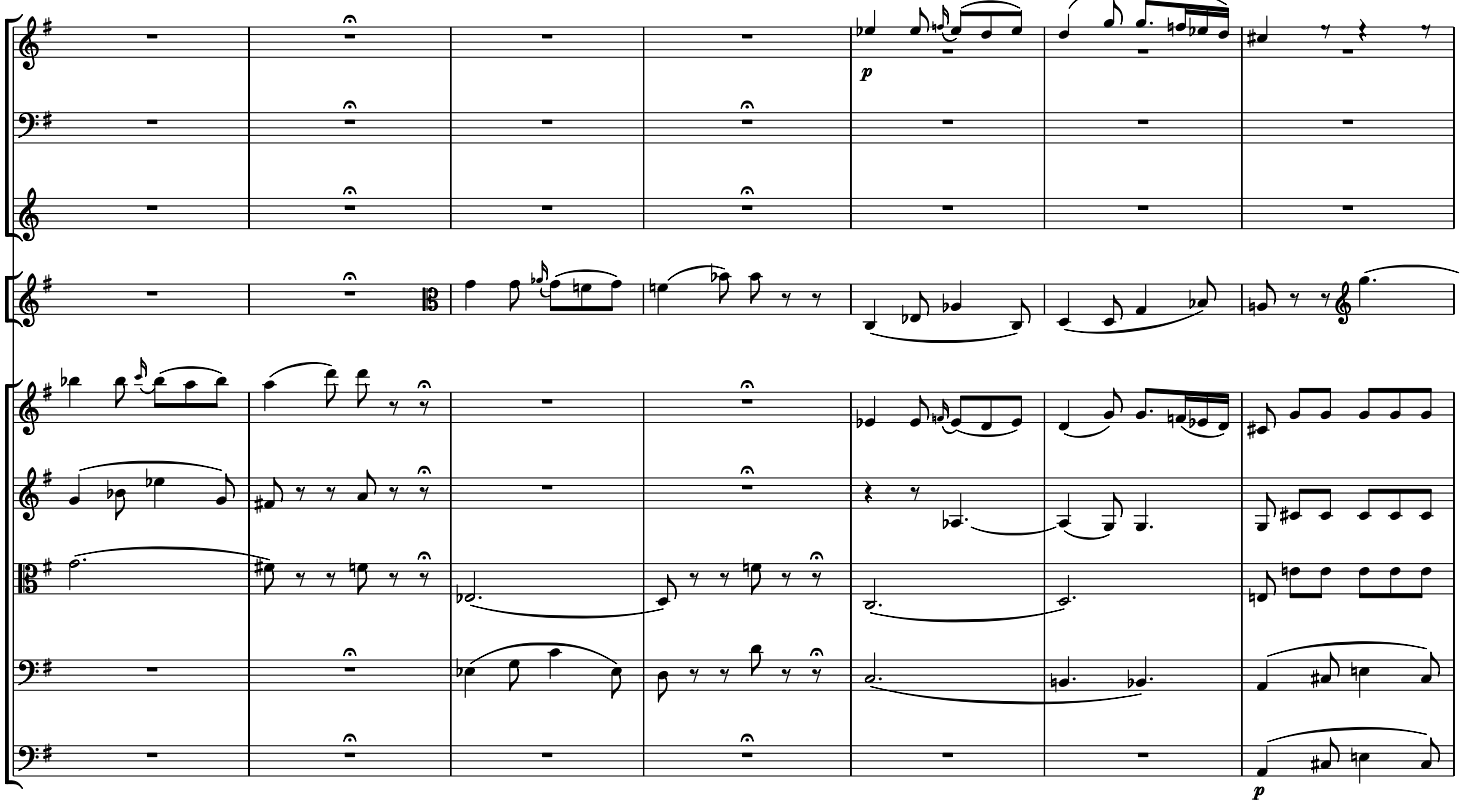

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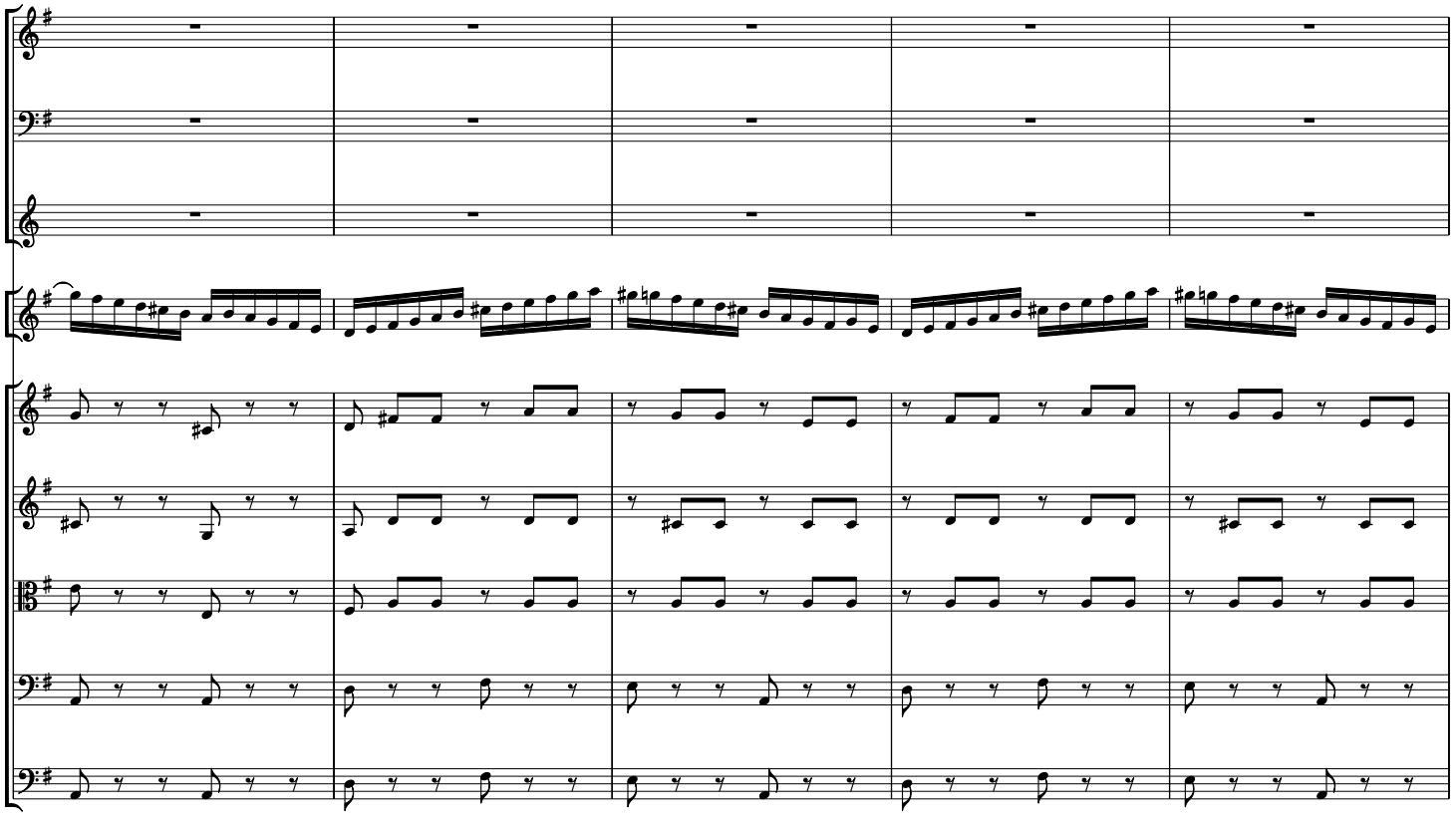

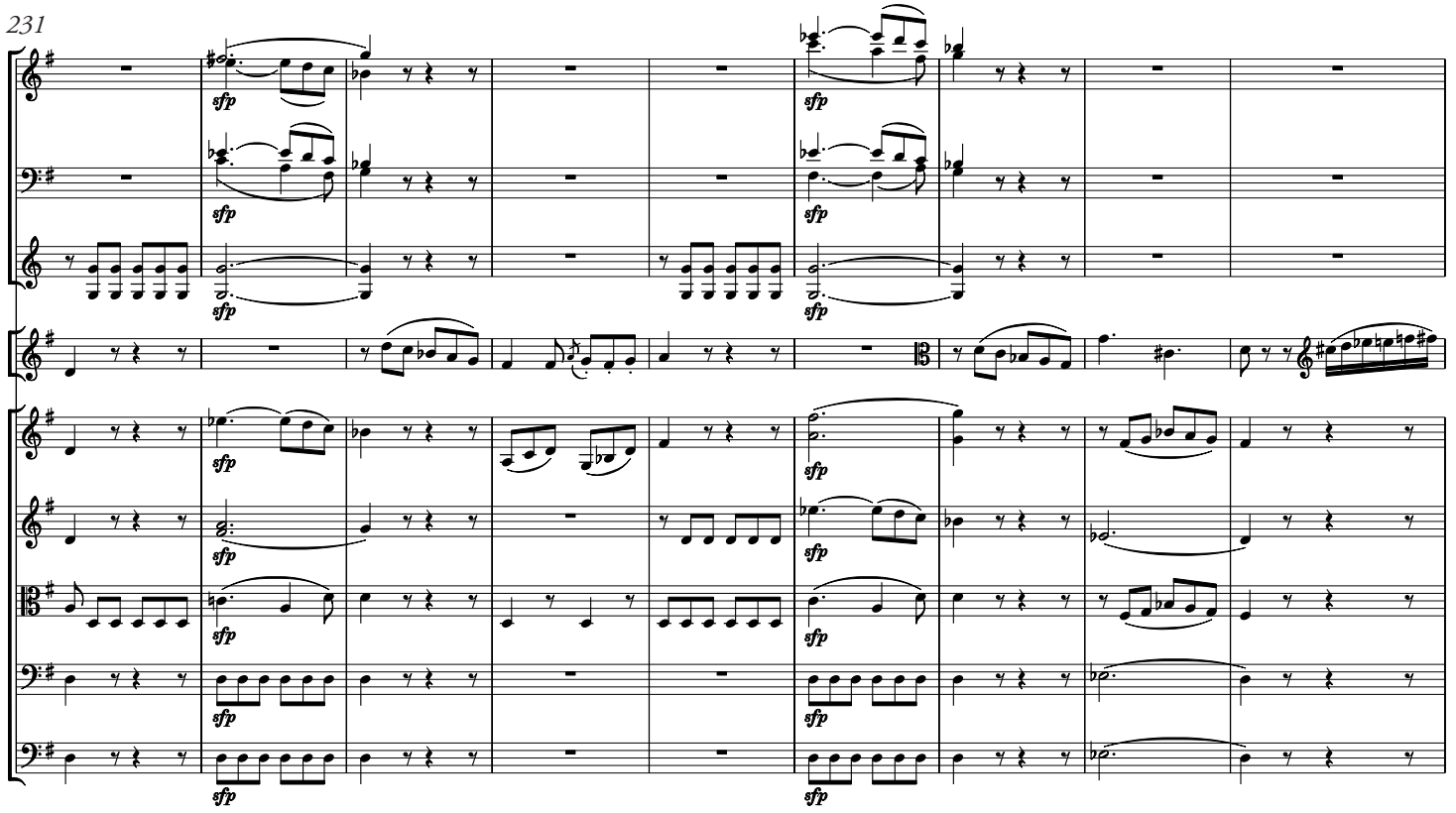
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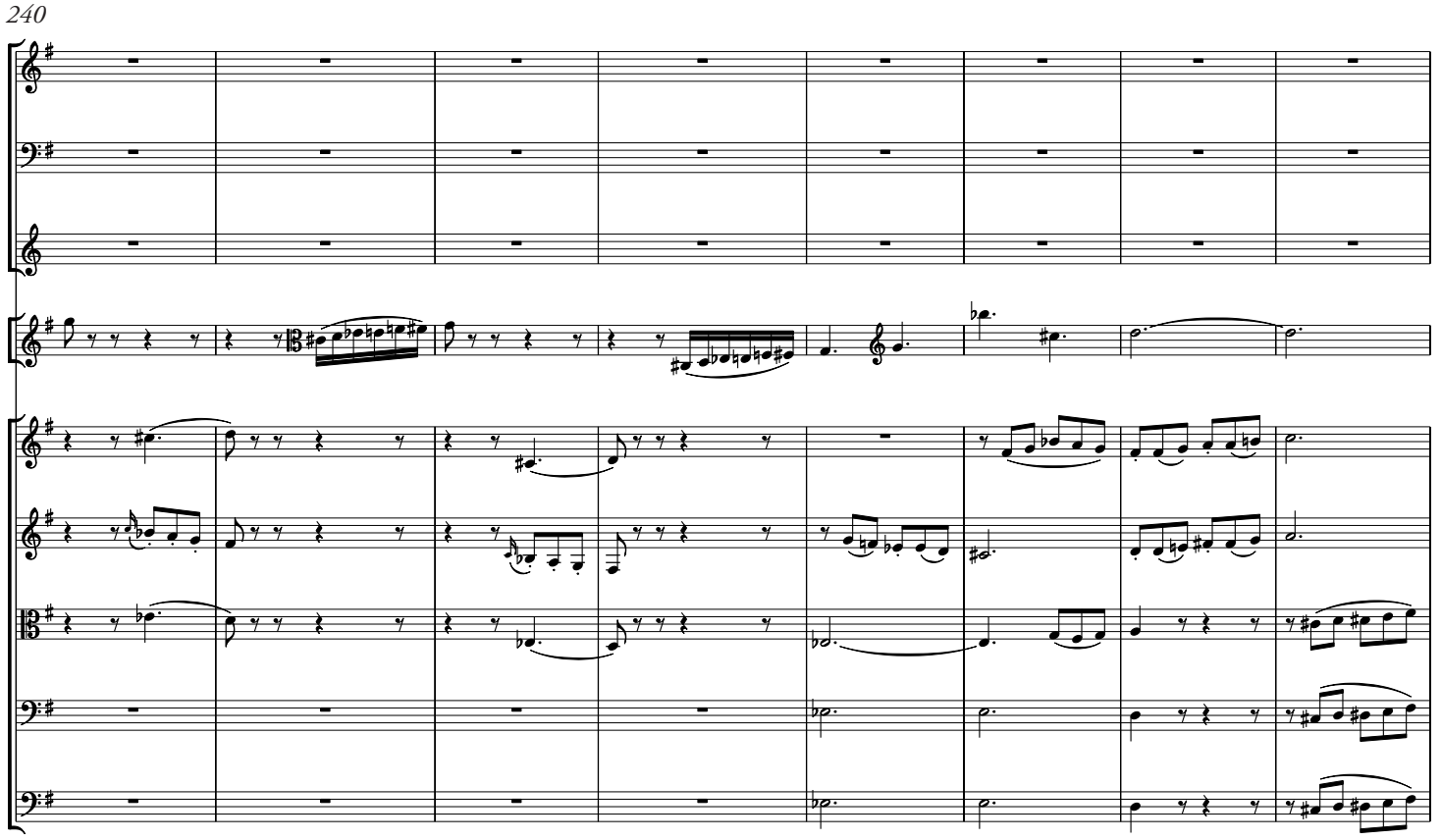
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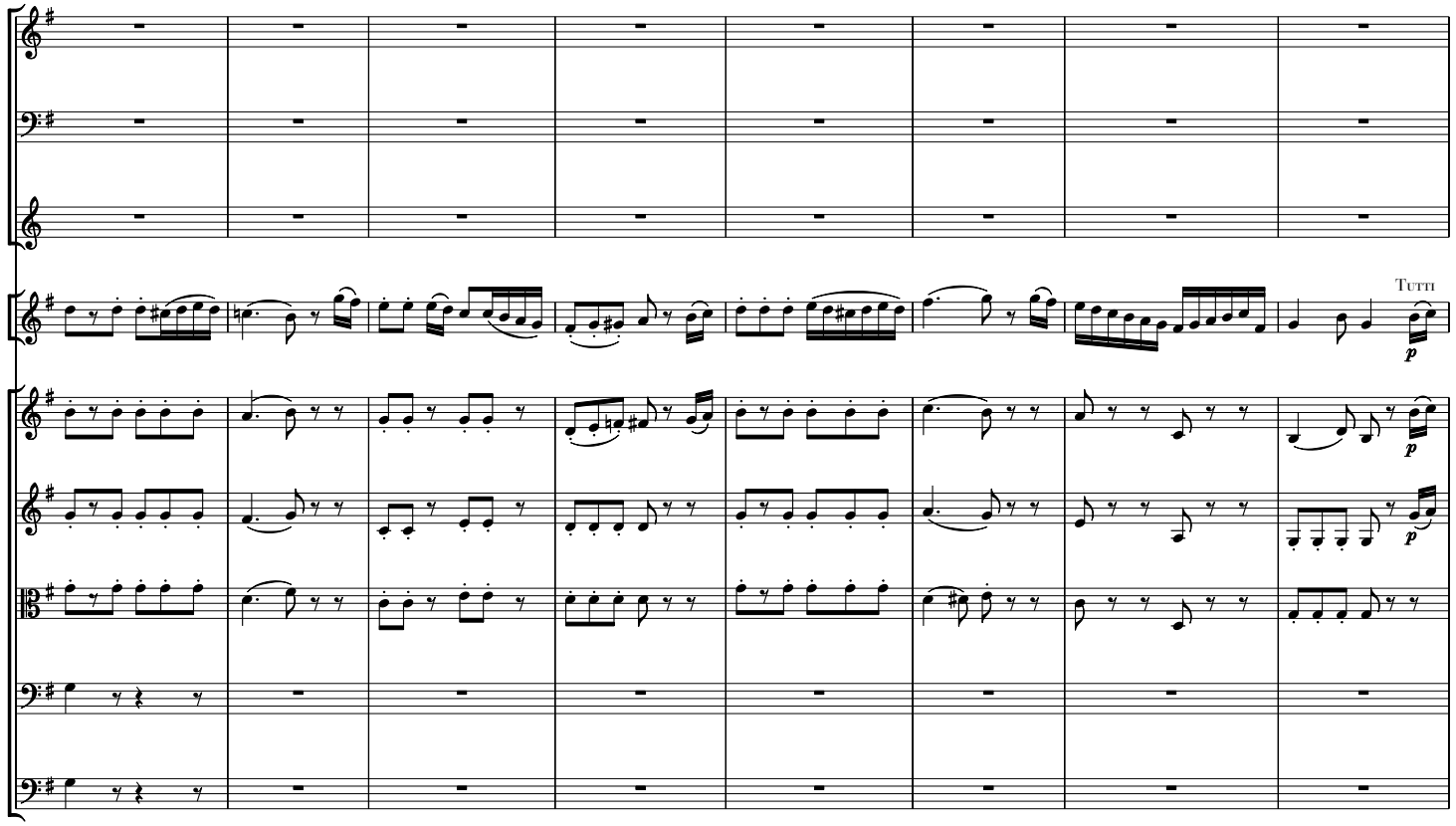

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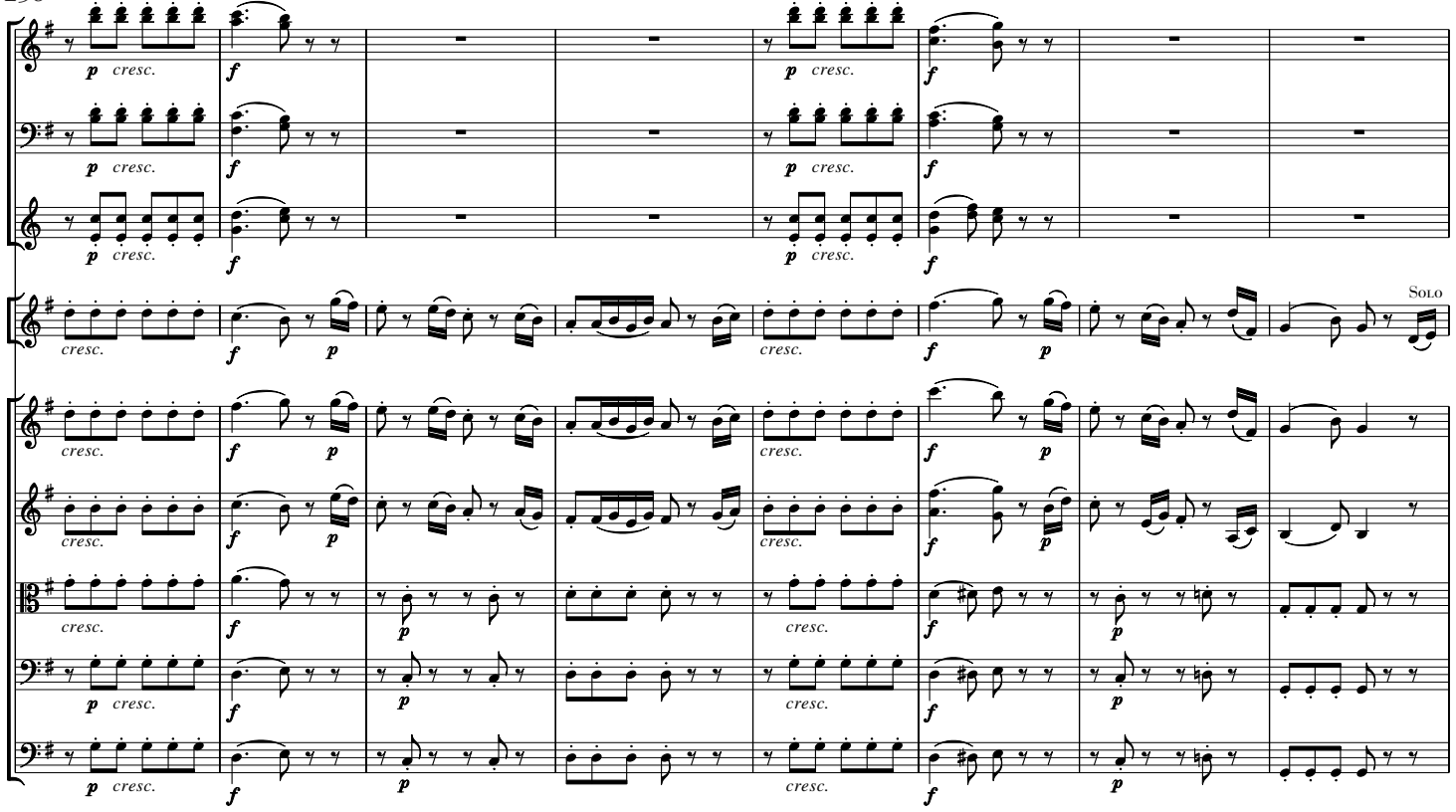

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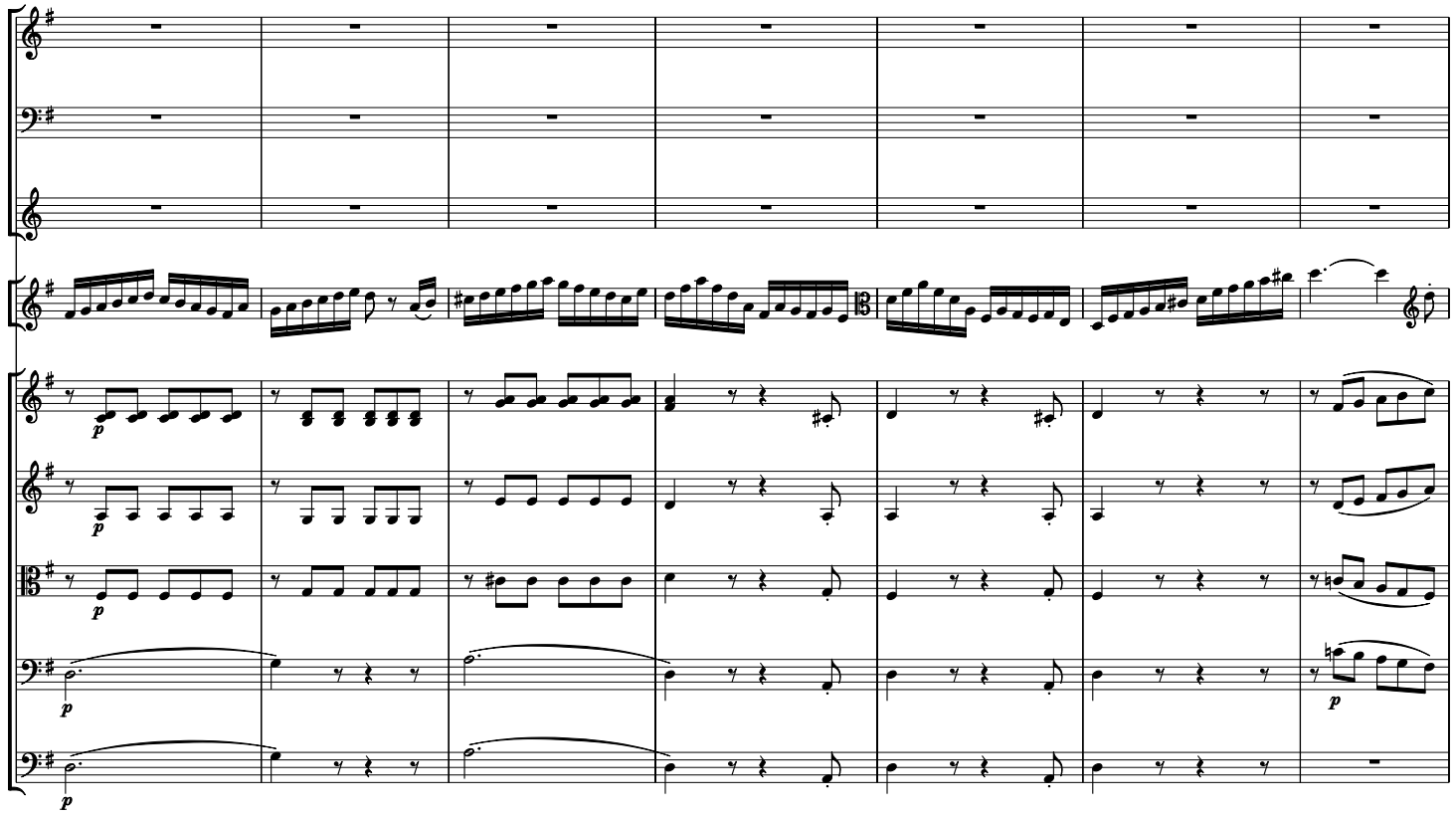

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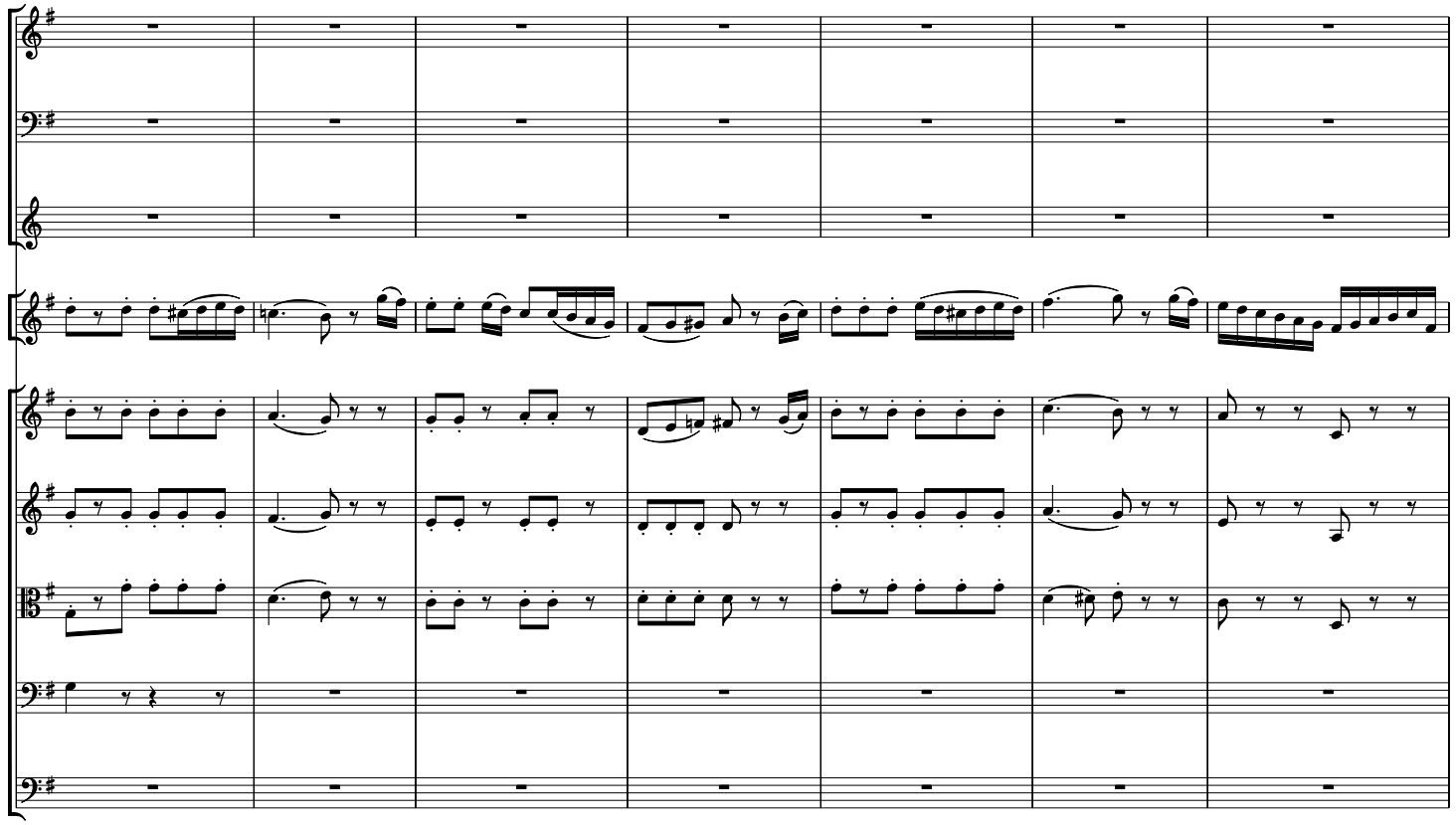

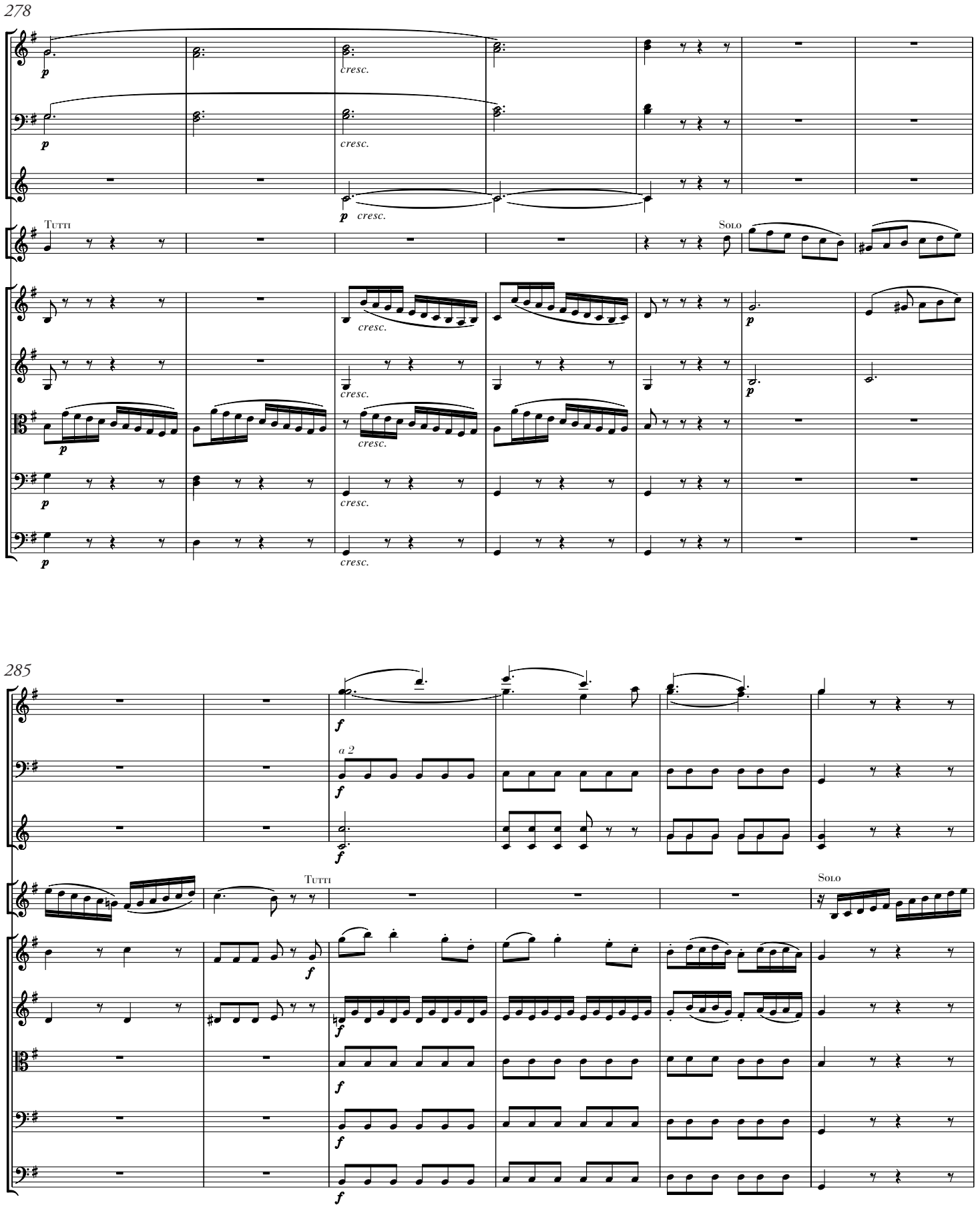
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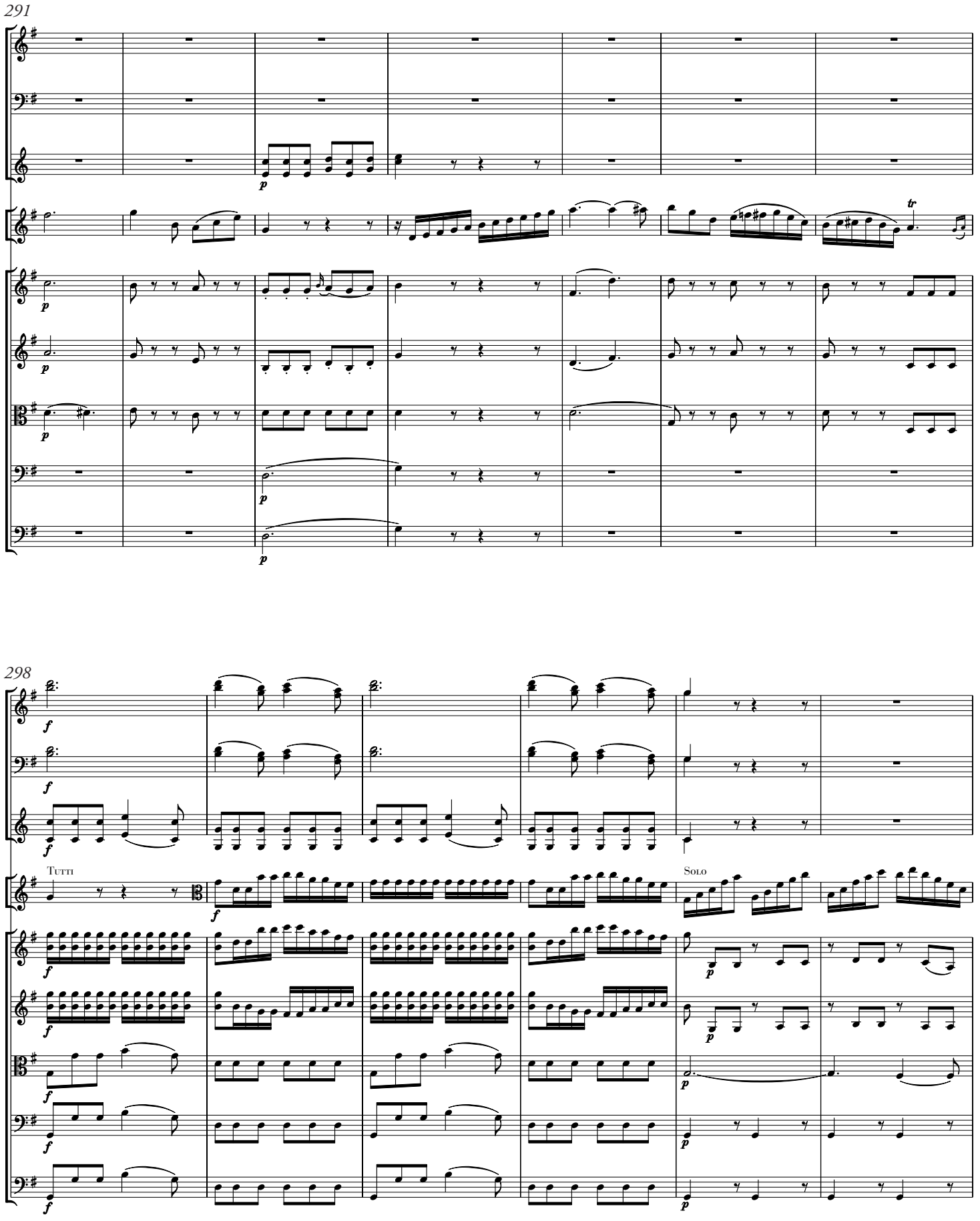
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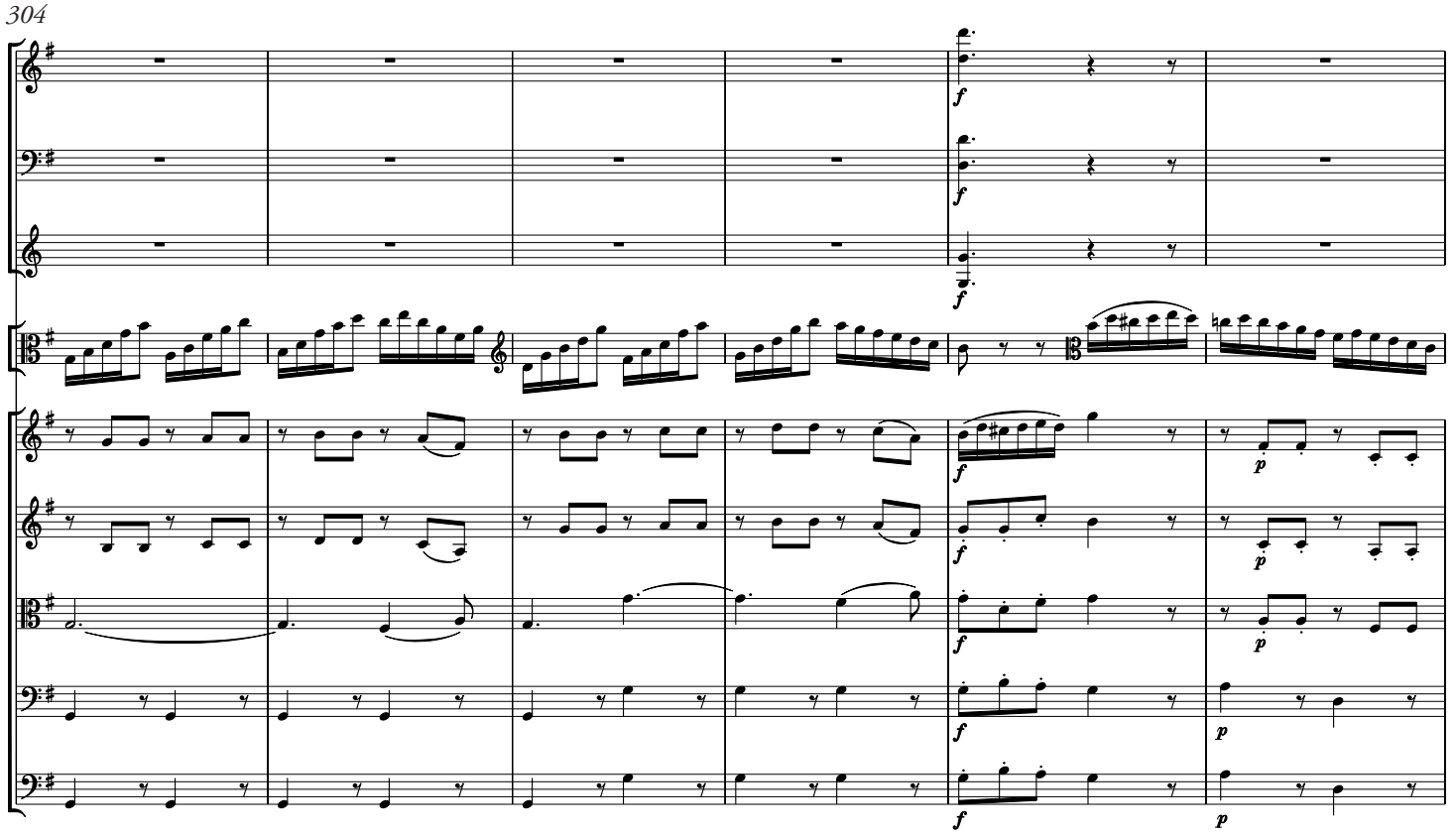

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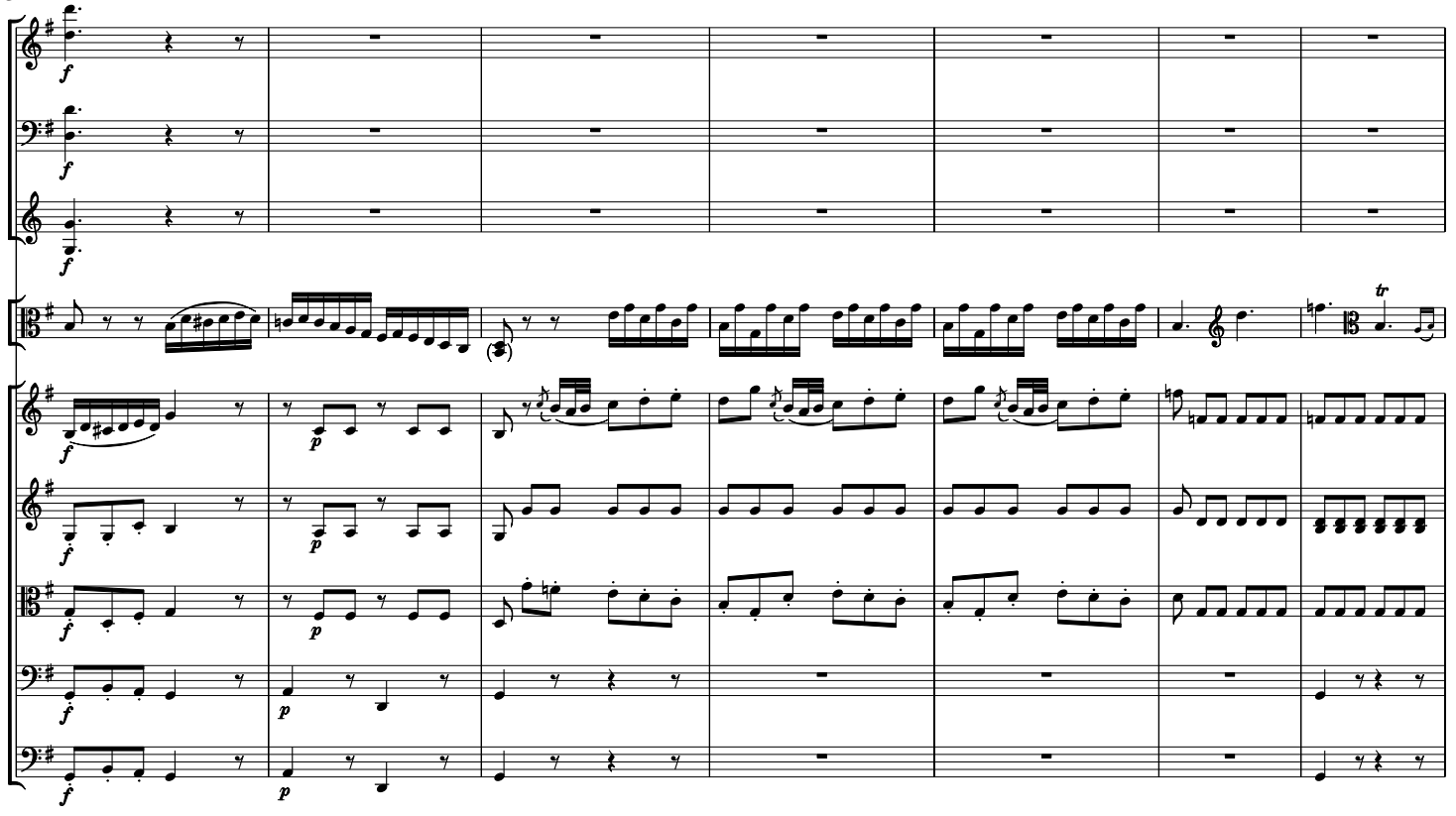

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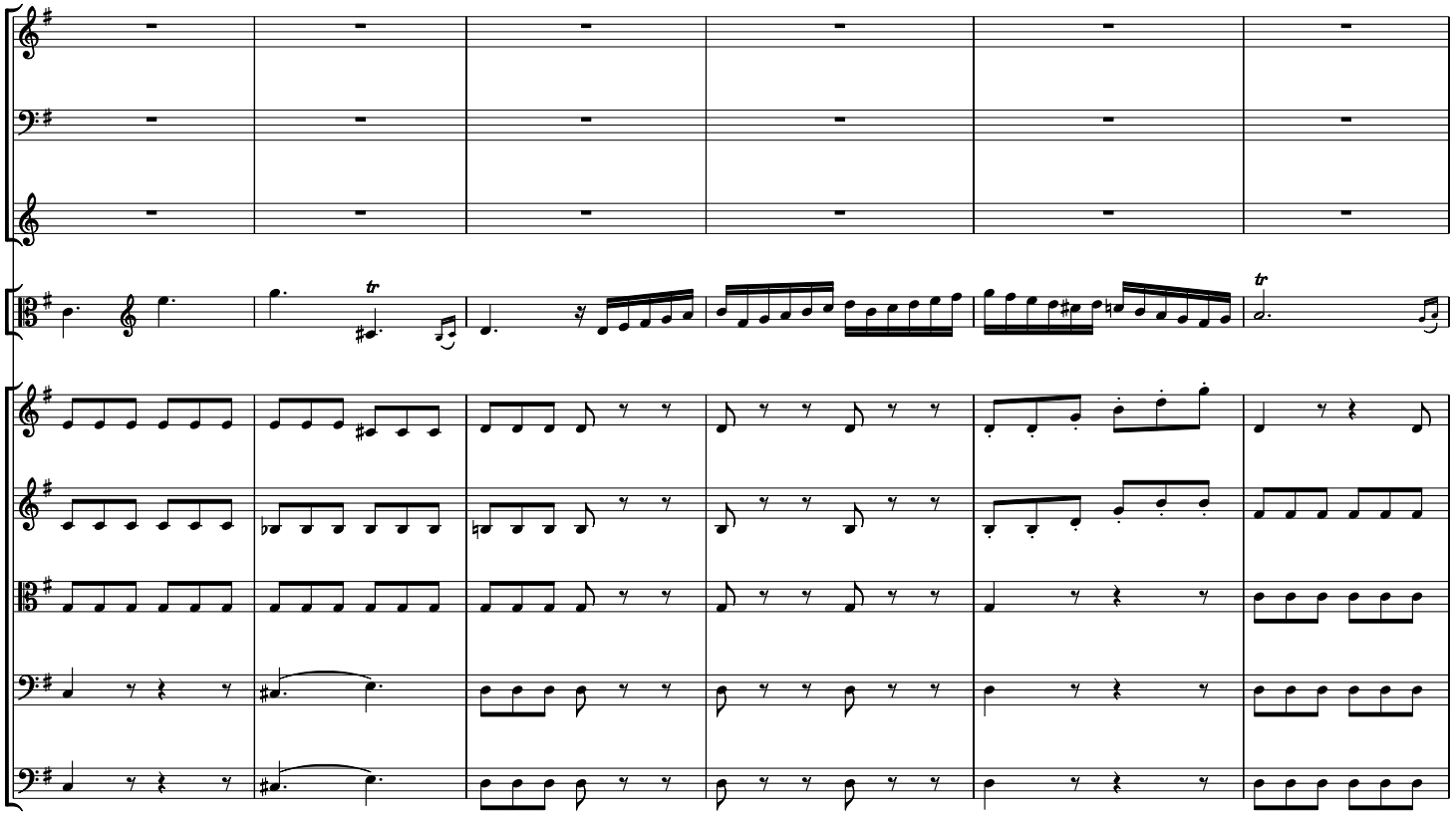

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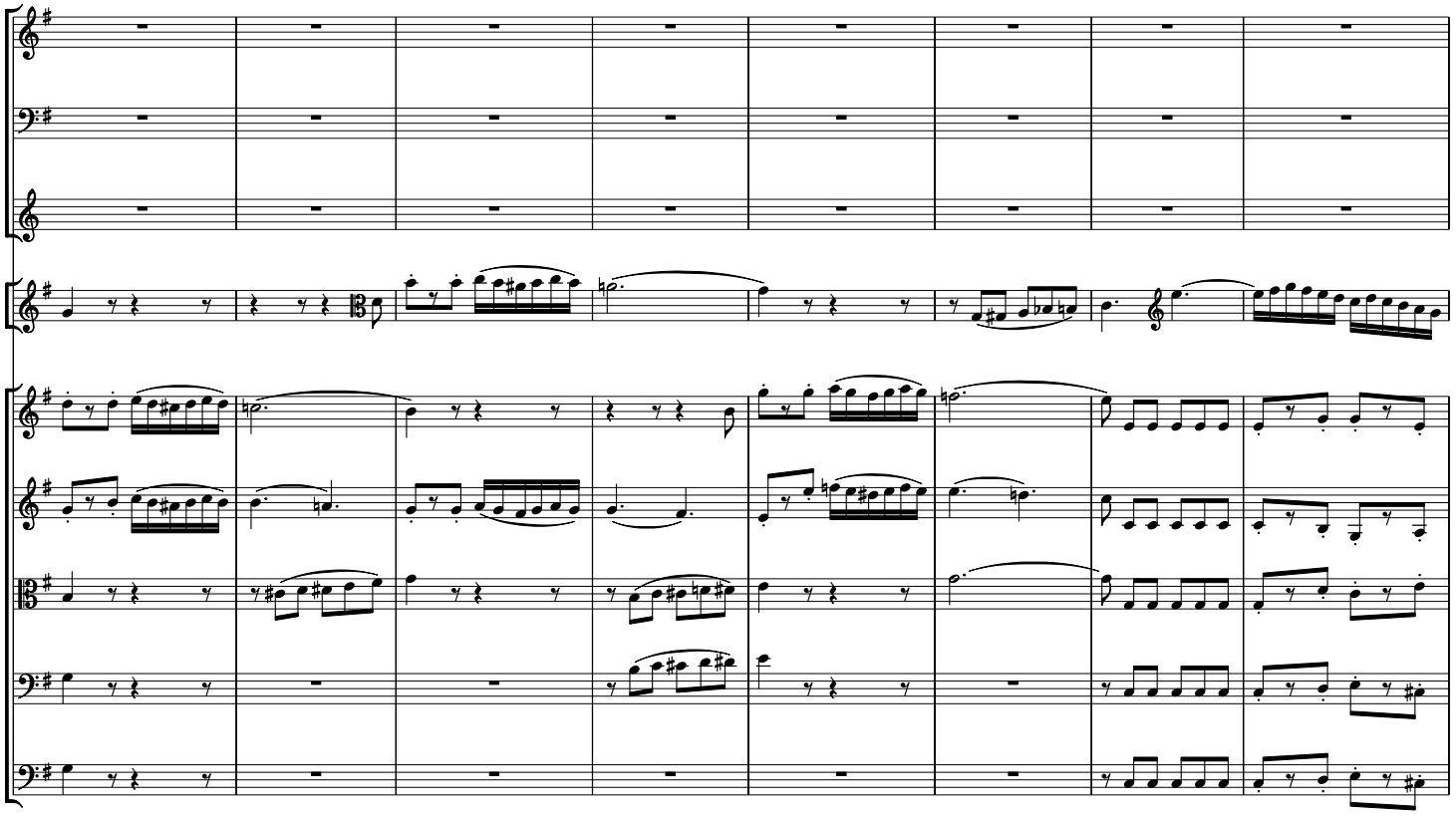

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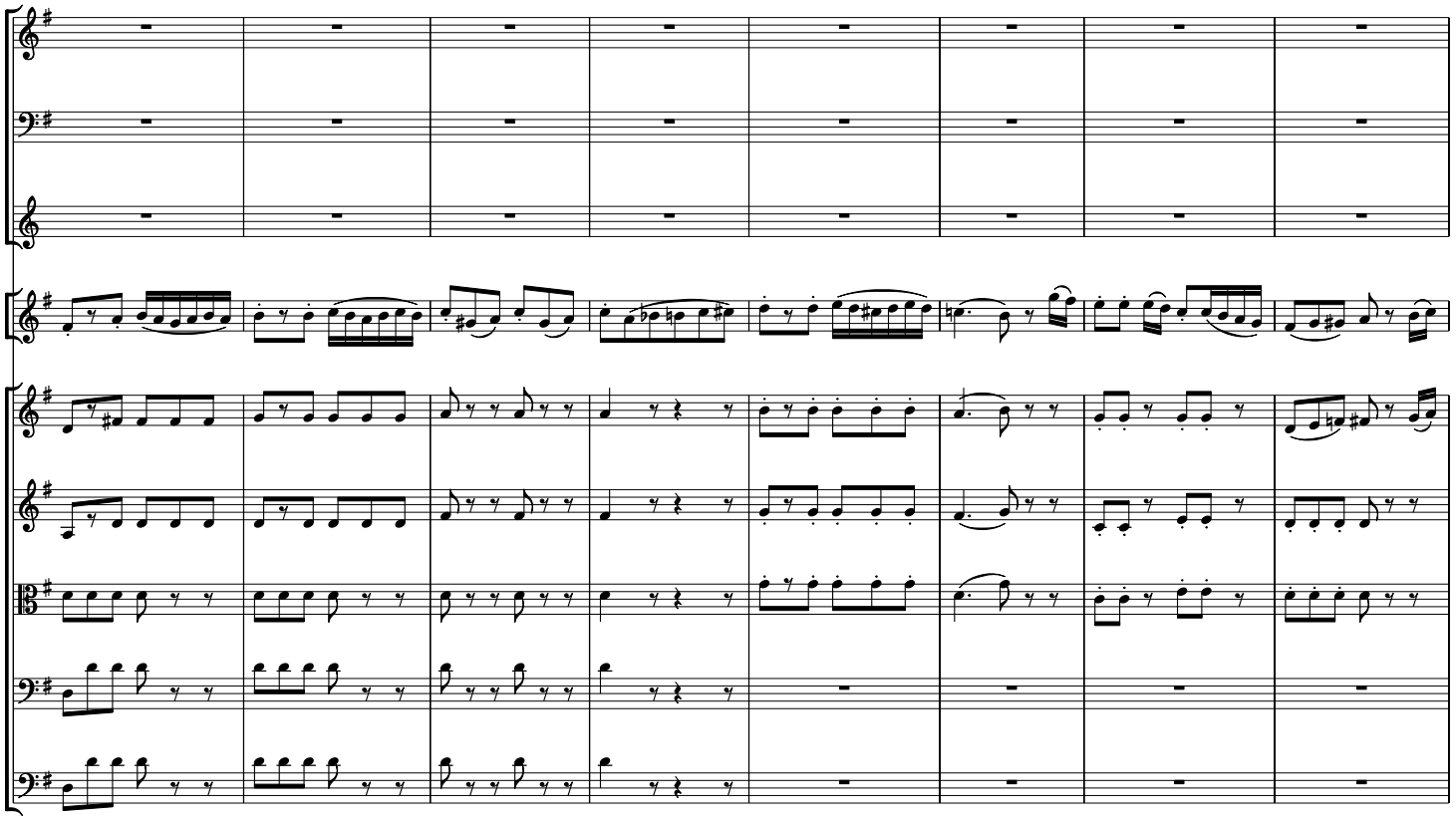

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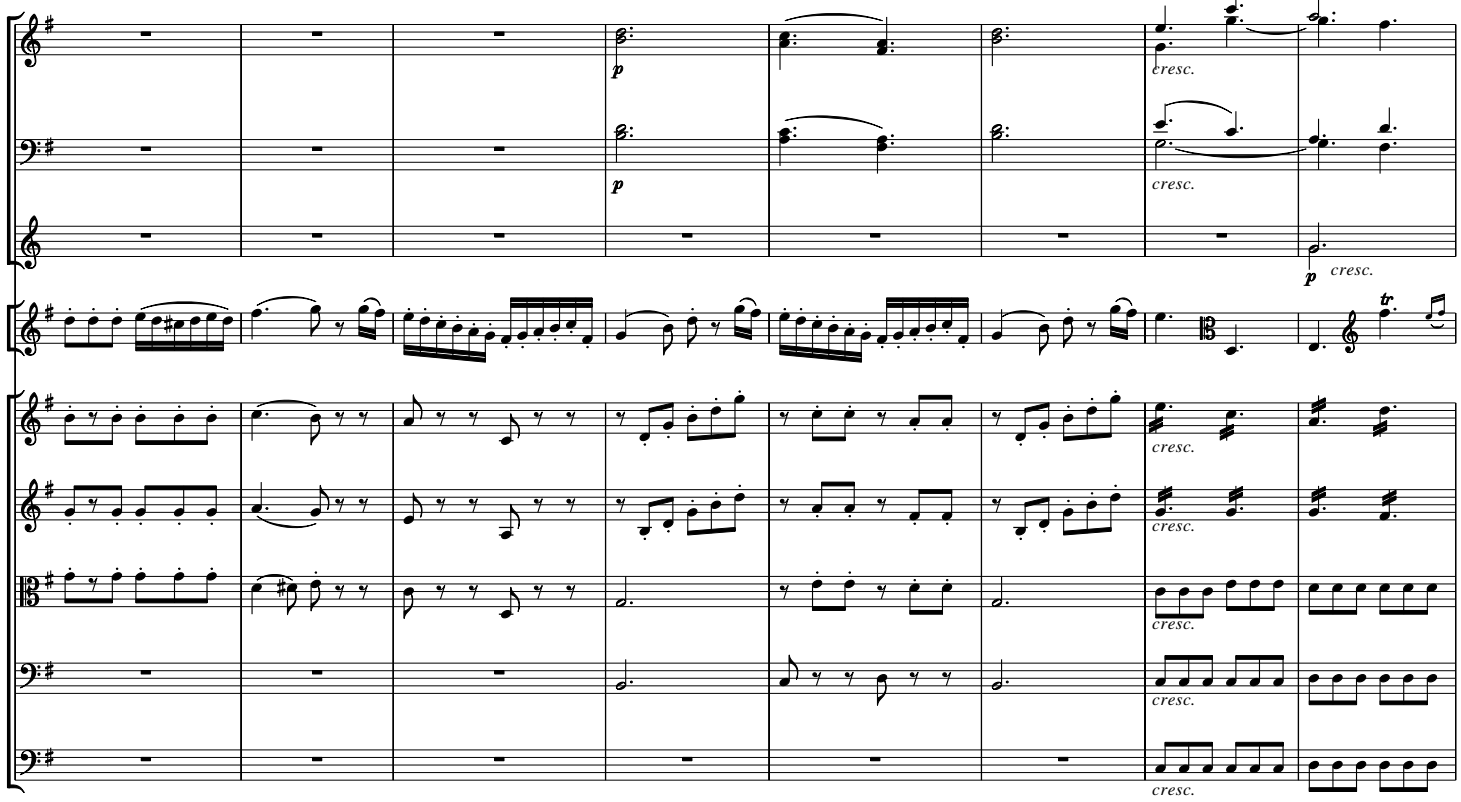

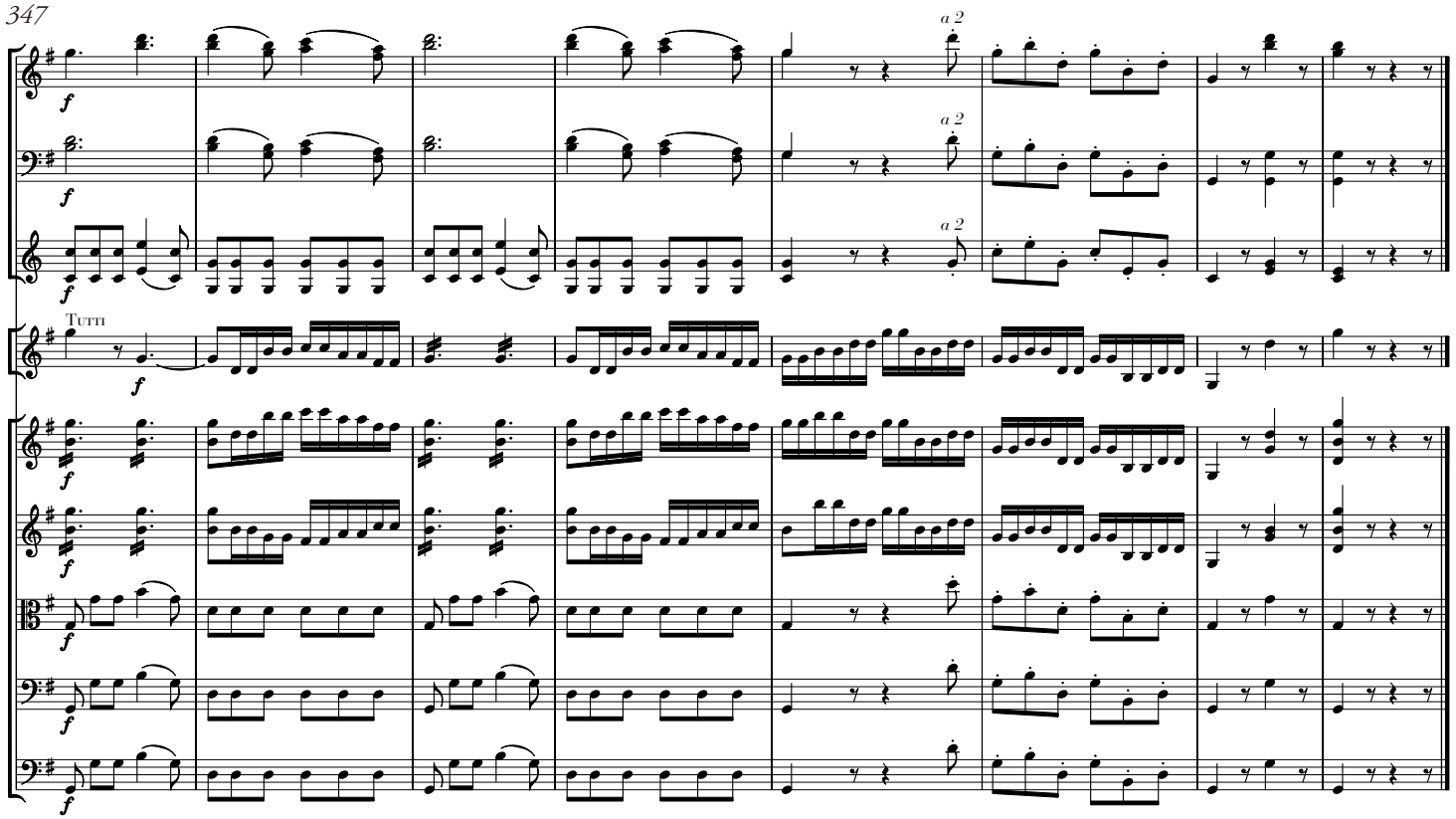
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