

W. A. Mozart

CONCERTO  
for Viola & Orchestra  
from the Clarinet Concerto  
KV622

Transcribed into G major  
& Edited by Alan Bonds

## ABOUT THIS EDITION

Towards the very end of his life Mozart wrote the Clarinet Concerto K. 622 in 1790/91 for his favourite clarinetist 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 irresistible.

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.

Obviously in a work using the entire range of the instrument, the choice of clefs is an issue. I have a preference for setting whole passages in the same clef rather than jumping between them. In any case, most violists are quite happy with a lot of treble clef.

I have taken the liberty of re-instating a few high notes where the Basset Clarinet possibly couldn't reach.

The Piano Accompaniment, like all Mozart Concerto accompaniments, poses some very awkward passage work if it carries all the parts in the tutti. Therefore the viola soloist must play the leading voice in the tutti as prescribed in the original full score. For this reason, if performing the piece in public, I strongly recommend employing a string quartet or quintet (with Bass). This would allow respite in the tutti, although it's not what Mozart had in mind.

The Concerto lacks a traditional 6/4 cadence point with fermata. I advise against trying to insert one. There are a couple of dom. 7th fermatas which allow for a (tasteful) cadenza flourish. (e.g. I - bar 127).

I hope you enjoy the challenge of a very significant, technically demanding and very long concerto.

Alan Bonds  
Perth, Western Australia, June 2016  
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## Allegro

## I

Tutti

*p*

7

*f*

*p*

13

*f*

*tr*

18

22

*p*

27

*f*

33

*p*

39

*tr*

43

*f*

*tr*

47

*p*

53

*f*

57 *Solo*  
*p*

63

68

73 *tr* *Tutti* *2* *Solo*

81 3 3

86

92 3

97 *Tutti* *Solo*

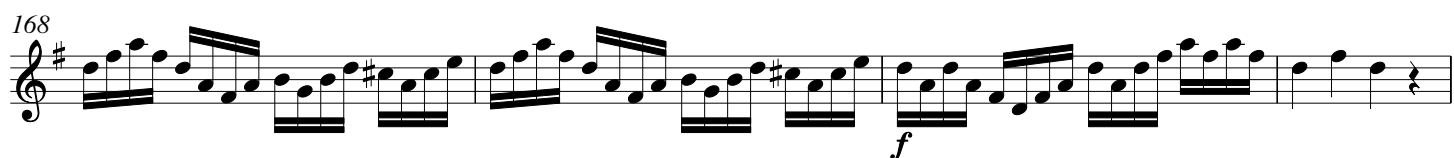
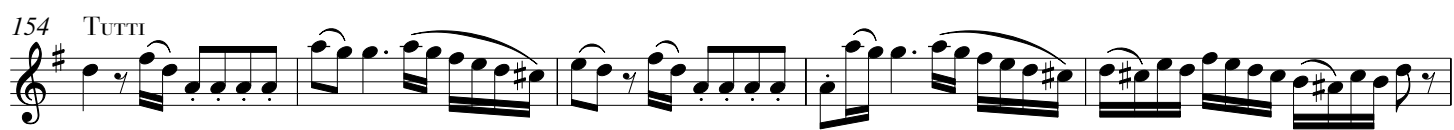
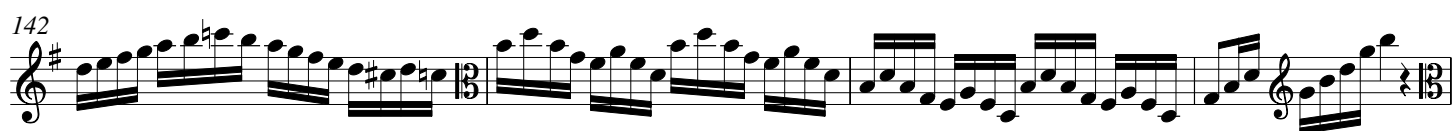
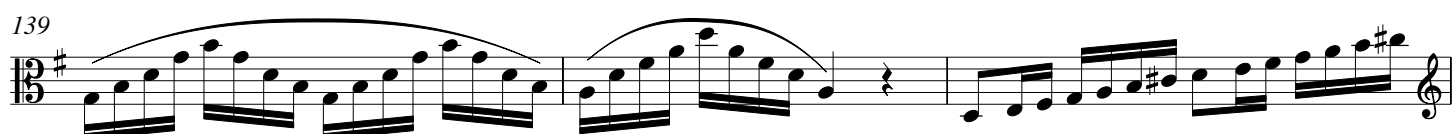
102 3 3

107

111

116

121 3 3 3 3



172 Solo  
*p*

178

182

186

191 Tutti Solo

199

204

210

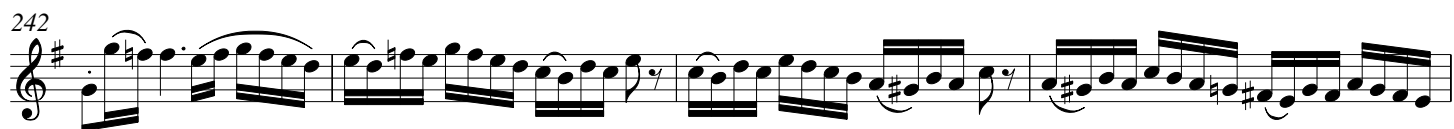
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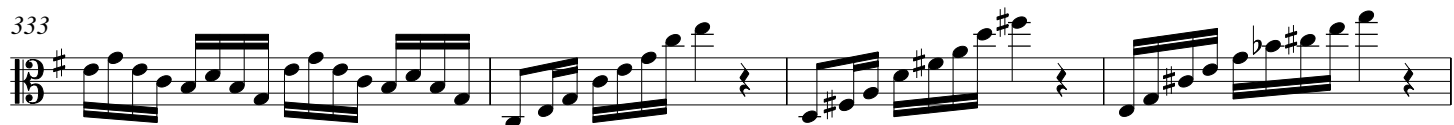
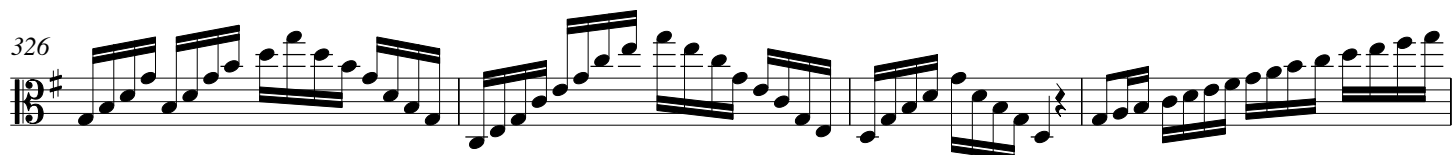
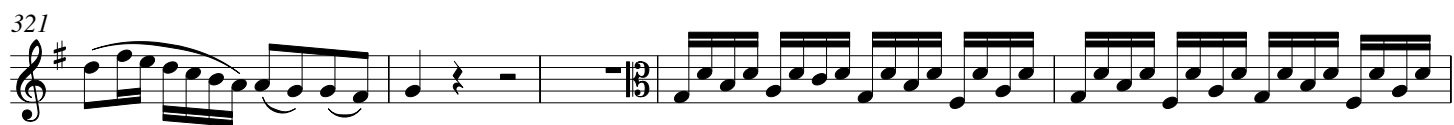
222 *tr tr tr* Tutti  
*f*

228 *p*

233 *f p*

237 *f*









## Adagio

## II

SOLO

8 TUTTI

15 SOLO

22 TUTTI

28 SOLO

34

39

44

49

53 *tr*

58 SOLO

This musical score is for a piece titled "Adagio II". It is written for a single melodic line in 3/4 time. The score consists of ten staves of music, numbered 1 through 60. The tempo is marked "Adagio". The score features alternating sections for "SOLO" and "TUTTI". The "SOLO" sections are marked with a "SOLO" label above the staff, and the "TUTTI" sections are marked with a "TUTTI" label above the staff. The dynamics are marked with "f" (forte) at the beginning of the first "TUTTI" section (measure 8) and the second "TUTTI" section (measure 22). The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 34. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as slurs, ties, and trills. The piece concludes with a "SOLO" section starting at measure 58.

73

Tutti

*f*

80

Solo

85

6

89

tr

3

3

3

3

93

6

3

### III

## Rondo

**Allegro**  
Solo

7

Tutti

7

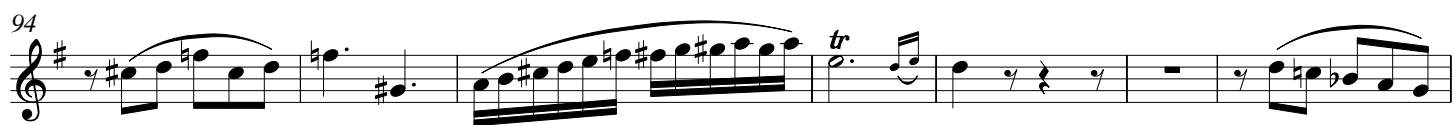
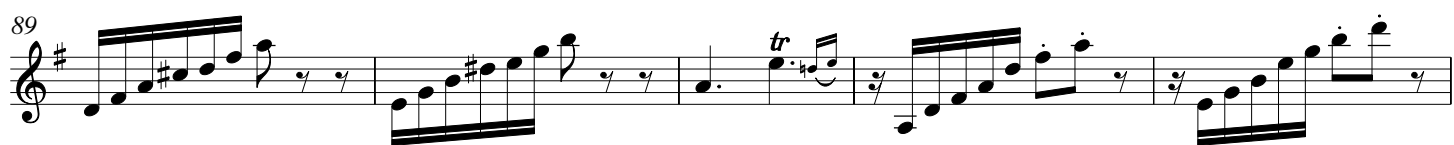
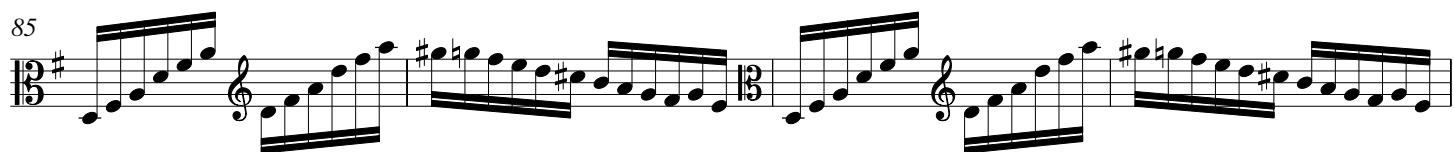
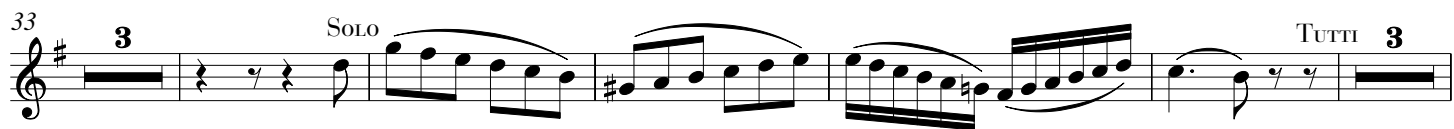
Solo

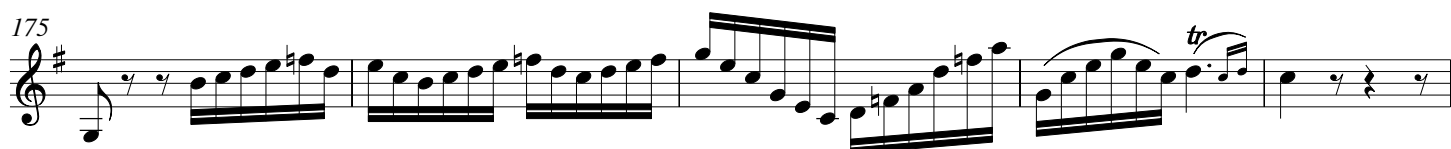
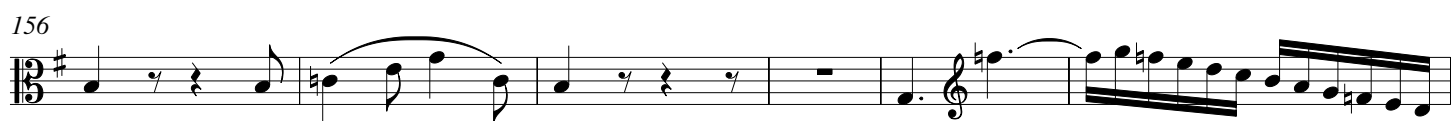
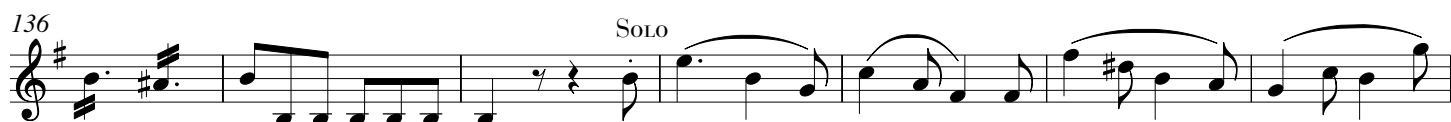
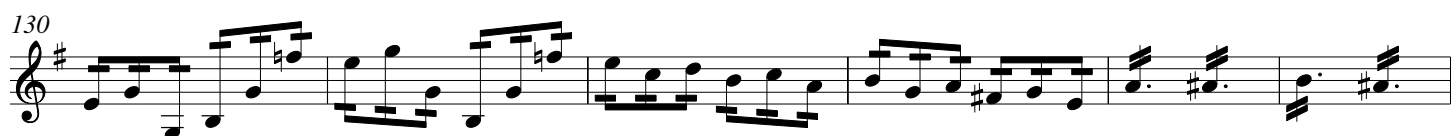
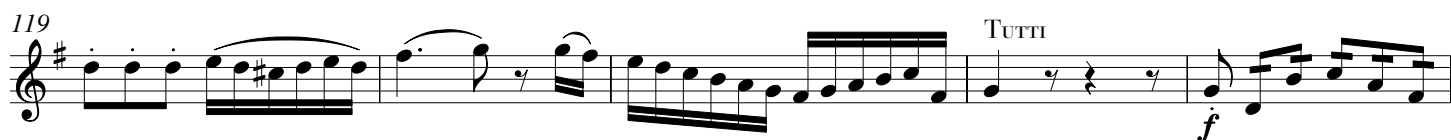
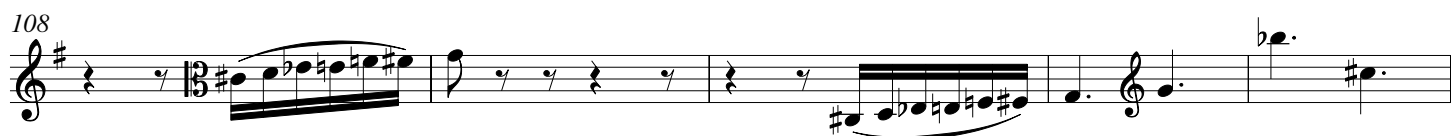
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23

28

Tutti





186

191

195

202

209

213

218

226

230

237

237

237

243



250



255



260



265



269



274



279



290



296



301 *Solo*

305

309

313 *tr*

318 *tr* *tr*

323

329

334

339

344 *tr* *f*

350

The musical score is a single system of music spanning 50 measures, from measure 301 to 350. It is written in 12/8 time and has a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and trills. The piece begins with a 'Solo' instruction. The score is divided into measures by bar lines, with some measures containing multiple beams for sixteenth notes. The piece ends with a double bar line at measure 350.