

Wolfgang Amadeus Mozart

Clarinet Concerto in A major, K.622

Piano score (sourced from IMSLP.org)

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KONZERT A-DUR

für Klarinette und Orchester

I

W. A. Mozart (1756-1791)

KV 622

Herausgegeben von Klaus Burmeister

Allegro

Klarinette in A

Klavier

Opening tutti cut to 4 bars of piano solo before clarinet enters in bar 57

13

f *tr* Fl. Hr.

Opening tutti cut to 4 bars of piano solo before clarinet enters in bar 57

VI. I

19

22

25

p

V1. I.

V1. II.

p

Va., Vc.

Opening tutti cut to 4 bars of piano solo before clarinet enters in bar 57

f

+Fg.

+Fl.

f

34

p

Str. *p*

38

p

V1. II.

p

41

43

46

49

Opening tutti cut to 4 bars of piano solo before clarinet enters in bar 57

Piano starts here

53

53

VI. I

f

f tutti

56

56

Solo

(*p*)

VI. I

p

VI. II

Va.

f

61

61

f

tr

(i)

tr

65

65

f

Str.

∞

(i)

69

69

73

73

tr Tutti

f tutti

76

76

Solo

p Str.

81

81

f *p*

85

85

Vl. I

89

89

Vl. II

Va.

Vc., Cb

94

94

Vl. II

tr

98

98

Tutti

Solo

tutti *f*

f

Vl. I/II

p

102

Va., Vc. +Cb.

106

Vc.

110

Va. +Cb. Vc.

115

Vl. I Vl. II

120

124

129

Solo

133

136

Measures 136-138. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 136 features a melodic line in the treble with eighth notes and a trill (tr) in the bass. Measure 137 includes trills in both staves, with the first trill in the bass labeled "VI. II" and the second in the treble labeled "VI. I". Measure 138 continues the melodic development in the treble and a steady eighth-note accompaniment in the bass.

139

Measures 139-141. Measure 139 shows a melodic line in the treble with eighth notes and a trill (tr) in the bass. Measure 140 features a trill in the treble and a steady eighth-note accompaniment in the bass. Measure 141 continues the melodic development in the treble and a steady eighth-note accompaniment in the bass.

142

Measures 142-144. Measure 142 features a melodic line in the treble with eighth notes and a trill (tr) in the bass. Measure 143 includes a trill in the treble and a steady eighth-note accompaniment in the bass. Measure 144 continues the melodic development in the treble and a steady eighth-note accompaniment in the bass.

145

Measures 145-148. Measure 145 features a melodic line in the treble with eighth notes and a trill (tr) in the bass. Measure 146 includes a trill in the treble and a steady eighth-note accompaniment in the bass. Measure 147 continues the melodic development in the treble and a steady eighth-note accompaniment in the bass. Measure 148 features a trill in the treble and a steady eighth-note accompaniment in the bass, with the first trill in the bass labeled "VI. I, II" and the second in the treble labeled "(1)".

149

152

155

These bars of the tutti are cut up to bar 168

158

161

164

Piano skips to here

168

171

176

Measures 176-180. The music is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the upper staff features a series of eighth and sixteenth notes, often beamed together, with some notes tied across measures. The piano accompaniment in the lower staff consists of chords and single notes, with a steady eighth-note bass line in the left hand.

181

Measures 181-184. The melody continues with rapid sixteenth-note passages. The piano accompaniment features chords and single notes, with a steady eighth-note bass line in the left hand.

185

Measures 185-188. The melody includes a long, sweeping note in measure 186. The piano accompaniment features chords and single notes, with a steady eighth-note bass line in the left hand.

189

Measures 189-192. The melody is simpler, with quarter and eighth notes. The piano accompaniment features chords and single notes, with a steady eighth-note bass line in the left hand. The word "Tutti" appears above the staff in measure 190, and "f tutti" appears below the staff in measure 192.

193

Solo

Str. *p*

197

Fl.

+Fg.

+Hr.

VI. I

201

VI. II

Va.

205

Vc.

209

+Cb.

212

215

+Fl.

Str.

f

p

219

223

tr

tr

tr

Va.

cresc.

f

227

Tutti

(stacc.)

f

p

tutti

p

Fg., Vc.

230

(sim.)

Va.

Cb.

233

f

p

stacc.

p

Vc.

236

f

Cb.

Va.

240

f

244

+Fl.

8

248

tr

Solo

tr

8

249

VI. I

p

Hr.

VI. II

Va.

254

VI. II

Va.

258

tr

tr

∞

Fg.

Vc, Cb.

262

266

Tutti

Va.

f tutti

270

Solo

p Str.

Va.

276

Vc., Cb

281

VI. I

tr

VI. II

tr

285

Tutti

Solo

tr

tutti *f*

f

289

VI. I/II

p

Vc.

p

Cb.

294

298

Va.

Vc.

302

Measures 302-305. The score is in G major (one sharp). The top staff is a single melodic line. The piano accompaniment consists of two staves: the right staff has chords and some melodic fragments, while the left staff has a continuous eighth-note bass line. Measure 305 includes the label "Vc., Cb." below the piano part and "Va." above the right-hand piano staff.

306

Measures 306-309. The piano part continues with the eighth-note bass line in the left hand and chords in the right hand. Measure 309 includes the label "Vl. II" above the right-hand piano staff.

310

Measures 310-313. The top staff features a melodic line with a trill (tr) in measure 310 and triplet markings (3) in measures 311, 312, and 313. The piano accompaniment continues with the eighth-note bass line and chords.

314

Measures 314-317. The piano part continues with the eighth-note bass line and chords. Measure 317 includes the label "Vl. I" above the right-hand piano staff and "Vl. II, Va." below the piano part.

318

322

324

326

330

Measures 330-332. The score is in 3/4 time with a key signature of two sharps (F# and C#). The melody in the upper staff features eighth-note patterns. The piano accompaniment in the lower staves includes chords and eighth-note figures, with trills marked 'tr' in measures 331 and 332.

333

Measures 333-335. The melody continues with eighth-note patterns. The piano accompaniment features chords and eighth-note figures, with trills marked 'tr' in measures 334 and 335.

336

Measures 336-338. The melody continues with eighth-note patterns. The piano accompaniment features chords and eighth-note figures.

339

Measures 339-341. The melody continues with eighth-note patterns. The piano accompaniment features chords and eighth-note figures.

342

Measures 342-344. The melody continues with eighth-note patterns. The piano accompaniment features chords and eighth-note figures. The word 'Tutti' is written above the melody in measure 342, and 'cresc.' is written below the piano part in measure 342. The word 'f tutti' is written below the piano part in measure 343.

345

348

351

354

357

3 click-beats at beginning

II

Adagio

Solo

p Str.

Vc.

6 *Tutti* *f*

VI. II

Va. *f*

tutti

+Cb.

11

16 *Solo* *(p)*

VI. I/II *p*

Va.

Vc.

21 *Tutti*
f
 VI. II
f
 Hr. *tutti*
 +Cb.

26
 Fg.

31 *Solo*
(p)
 VI. I/II
p
 Str.

36

41

VI. I.

VI. II, Va.

46

6

50

VI. I/II

cresc.

f tutti

55

VI. I/II

p

f tutti

VI. I/II

p

f tutti

3 click-beats before piano
re-enters in bar 60

60

p Str.
Vc.

66

Vl. I/II
Va.
Vc.

72

Tutti
f
Vl. II, Va.
f
tutti Hr.
Fg.
+ Cb.

78

Solo
(*p*)
Hr.
p Str.

84

Vc.

87

Cb.

91

VI. I
VI. II

94

Str. tutti

RONDO

III

Allegro
Solo

The musical score is for a Rondo in 8/8 time, marked Allegro. It begins with a solo violin part. The piano accompaniment includes strings and woodwinds. The score is divided into measures 1 through 15. Measure 1 starts with two click-beats. The clarinet enters after the second click. The score includes a tutti section starting at measure 6, marked with 'Tutti' and 'cresc.'. The piano part features a 'p' (piano) dynamic at measure 1, a 'f' (forte) dynamic at measure 11, and a 'p' (piano) dynamic at measure 15. The string part is marked 'Str.' and 'p' (piano) at measure 15. The woodwind part includes a 'cresc.' (crescendo) marking at measure 11. The solo violin part is marked 'Solo' at measure 15.

VI. I
VI. II, Va.
p

6 Tutti
cresc.
f *p*
Va.
tutti p
Vc., Cb.
f *p* Str.

11 *tutti cresc.* *f* *p* Str.

15 Solo
p Str.

19

Vc.

24

29

Tutti

VI. I

Va. (I)

p

cresc.

Bläser

34

Solo

VI. I

p

VI. II

f

40 **Tutti** **Solo**

tutti

44

VI. I/II *p* Va. +Hr. VI. I/II Va.

50 **Tutti**

f tutti

55 **Solo**

VI. I *p* VI. II

61

Str.

VI. II

B.

67

Va.

72

Tutti

Solo

VI. II

tr

+Fl.

VI. II

B.

Va., Fg.

78

Va.

83

87

92

97

102

tutti *sfp*

Str.

Va.

107

VI. II

VI. I

+Cb.

112

Va.

117

Tutti

f tutti

122

f

Fg.

127

tutti

5.

+ Hr.

132

137

Solo

p Str.

VI. I/II

143

Measures 143-147. The score features a vocal line (Vc.) and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part includes a bass line with a 'B.' marking and a treble line with a 'Va.' marking. The vocal line has a melodic line with various intervals and rests.

148

Measures 148-151. The score continues with the vocal line (Vc.) and piano accompaniment. The piano part includes a bass line with a 'Vc.' marking and a treble line with a 'Va.' marking. The vocal line has a melodic line with various intervals and rests.

152

Measures 152-155. The score continues with the vocal line (Vc.) and piano accompaniment. The piano part includes a bass line with a 'Vc.' marking and a treble line with a 'Va.' marking. The vocal line has a melodic line with various intervals and rests.

156

Measures 156-159. The score continues with the vocal line (Vc.) and piano accompaniment. The piano part includes a bass line with a 'Vc.' marking and a treble line with a 'Va.' marking. The vocal line has a melodic line with various intervals and rests.

161

Measures 161-165. The music is in 2/4 time with a key signature of two sharps (F# and C#). The melody in the upper staff features a series of eighth and sixteenth notes, including a trill in measure 163. The piano accompaniment in the lower staff consists of a steady eighth-note bass line in the left hand and chords in the right hand.

166

Measures 166-170. The melody continues with a descending line and a trill in measure 167. The piano accompaniment maintains the eighth-note bass line and chordal texture.

171

Measures 171-175. The melody features a trill in measure 172 and a descending eighth-note line. The piano accompaniment continues with the established eighth-note bass line and chords.

176

Measures 176-180. The melody includes a trill in measure 177 and a descending line. The piano accompaniment features a trill in the right hand in measure 178, marked "Va.". The system concludes with a double bar line.

181

Measures 181-184. The score is in G major (one sharp) and 4/4 time. Measure 181 features a melodic line in the upper voice and a piano accompaniment in the lower voice. Measure 182 includes the instruction "VI. II" above the piano part. Measures 183 and 184 continue the melodic and harmonic development.

185

Measures 185-189. Measure 185 includes the instruction "VI. I/II" above the piano part. Measure 186 includes the instruction "f" (forte) and "tutti". Measure 187 includes the instruction "VI. I" above the piano part. Measure 188 includes the instruction "p VI. II" (piano) above the piano part. Measure 189 continues the melodic and harmonic development.

190

Measures 190-194. This system contains five measures of music, continuing the melodic and harmonic development of the piece.

195

Measures 195-199. Measure 199 includes the instruction "Va." (Fine) below the piano part, indicating the end of the section.

201

Vc.

207

+Cb.

212

Vc.

Va.

217

VI. I

VI. II

Vc.

Va.

222

Fl., VI. I
VI. II
Vc.
+Cb.

227

Hr., Va.
sfp tutti

232

VI. I
VI. I/II
Va.
Hr.
sfp tutti

238

Va.
+Cb.

244

250

Tutti
p

Va.
p tutti

255

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

Str. *tutti*

260

f *p* *Solo* *p*

f *p* *Str.* *p*

265

270

276

280

286

Tutti

Solo

Vl. I/II

tutti

Va. *p*

291

+ Hr.

Va. *p*

tr

297

Tutti

f

Solo

f tutti

p Str.

302

Vl. I

f

308

308

p Str. *f* *p*

313

313

p *f* *p*

319

319

p *f* *p*

324

324

VI. II
(1)
+Vc.
Va.
+Vc., Cb.

330

Measures 330-335. The score features a vocal line with a melodic line and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some rests in the final measures.

336

Measures 336-341. The piano accompaniment changes to a more complex pattern. In measure 341, there are instrument markings: "VI, VII" above the right hand, "Va." above the left hand, "Fl., Fg." above the right hand, and "Vc." below the left hand.

342

Measures 342-347. The piano part features a "cresc. tutti" marking in measure 344 and a "f" (forte) marking in measure 346. The vocal line includes a trill ("tr.") in measure 345 and a "Tutti" marking in measure 346.

348

Measures 348-353. The piano part continues with a complex, rhythmic pattern. The vocal line features a melodic line with some rests in the final measures.