



# MOZART 莫扎特

## Clarinet Concerto in A major

K 622

## A大调单簧管协奏曲

K 622



Flauto  $\frac{1}{2}$   $\text{e}$  Tutti

Fagotto  $\frac{1}{2}$   $\text{e}$

Corno (A)  $\frac{1}{2}$   $\text{e}$

Clarinetto principale (A)  $\text{e}$   $p$

Violino I  $\text{e}$   $p$

Violino II  $\text{e}$   $p$

Viola  $\text{e}$   $p$

Violoncello Contrabbasso  $\text{e}$   $p$



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Wolfgang Amadeus Mozart  
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K 622

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A 大调单簧管协奏曲  
K 622

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## Preface

The Clarinet Concerto is the last major work Mozart lived to complete. His next project was the D minor *Requiem*, left unfinished at his death on 5<sup>th</sup> December 1791. In a letter to his wife Constanze, written between 7<sup>th</sup> and 8<sup>th</sup> October of that last year, Mozart mentions that he has just 'orchestrated almost the whole Rondò' of the Concerto, which would suggest that by this stage the work was substantially complete. Many commentators have marvelled at the speed with which Mozart appears to have composed the Concerto: evidence suggests that most of the work was done during the first week of October. However he was not working from scratch. At some stage, possibly a year or two earlier, Mozart had begun a Concerto in G major for basset horn (despite its name, this is actually the tenor instrument of the clarinet family). The detailed draft score extends to 199 bars and is very close in substance to the first movement orchestral and solo expositions plus the beginning of the development of K 622.

It was not unusual for Mozart to sketch out the beginning of a work and then put it to one side, taking it up some time later when an opportunity for performance arose. The Piano Concerto in A major, K 488, for example, was begun 1784, with oboes instead of the now familiar clarinets. Mozart completed it in 1786, adjusting the orchestration to suit the forces available – any opportunity to use clarinets was welcomed by Mozart. In the case of the Clarinet Concerto the stimulus was a request from the great Viennese virtuoso Anton Stadler, who gave the first performance in Prague on 16<sup>th</sup> October, just over a week after the above-quoted letter to Constanze. Stadler was one of the musicians Mozart admired most warmly. The two men had met shortly after Mozart had arrived in Vienna in 1781. Stadler's reputation was already impressive: in that same year the Emperor had publicly described him as 'indispensable'. Stadler's phenomenal technical agility was matched by an expressive musicality which marked him out amongst his peers. A contemporary critic observed that 'one would never have thought that a clarinet could imitate the human voice to such perfection'.

Such playing would have appealed strongly to Mozart. As the fortepianist and Mozart authority Robert Levin aptly remarks, there are marked 'anthropomorphic' qualities to the solo writing in Mozart's concertos, inviting direct comparison with his operatic and concert arias. 'Both domains demonstrate Mozart's genius in character portrayal while reconciling virtuosity with the needs of dramatic expression; both deploy prodigious melodic invention, a fluid rhythmic language and a voluptuous orchestra fabric.'<sup>1</sup> In these respects Stadler's playing probably came closer to Mozart's ideals than anyone else's – except perhaps his own. Stadler took part in the premieres of a number of important Mozart works, in all of which he appears to have given special satisfaction to the composer. In 1784, the two men played together in the first performance of the Quintet for piano and winds, K 452, which the delighted Mozart

<sup>1</sup> 'Concertos' in *The Mozart Compendium*, ed. H.C. Robbins Landon, London, 1990, p263.

then pronounced 'the best thing' he had written. Stadler's performance of the clarinet part may well have influenced that slightly surprising judgement - surprising because by this stage Mozart had already composed his magnificent Mass in C minor, K 427, and the first three of his six great 'Haydn' quartets, K 387 in G major, K 421 in D minor, and K 428 in E flat major, widely counted amongst his finest achievements, and all of them more ambitious technically and in 'character portrayal' than the Quintet.

So it is easy to understand how the chronically overworked Mozart might still have leapt at the opportunity to rework and complete his earlier basset-horn concerto draft for Stadler in October 1791. The result was more or less the Clarinet Concerto as we know it today, though with one significant difference. The instrument Stadler played - and indeed had personally devised - had a slightly deeper range than the modern clarinet in A, taking it down to a written low C (concert A). Though Stadler had great success with the instrument, it soon fell out of favour (no examples of Stadler's deeper A clarinet have survived), to be replaced by the familiar clarinets in A and B flat. The version of the score that has been familiar for the best part of two centuries is a reworking for the modern clarinet in A with some of the deeper bass notes transposed. Almost certainly this arrangement was not made by Mozart himself. In March 1802, a review of the first edition of the parts of the Clarinet Concerto, as published by Breitkopf und Härtel, appeared in the *Allgemeine Musikalische Zeitung*. Here the unnamed critic - while praising the music generally - complains about the new version of the solo part, comparing it unfavourably with what he claims to have heard Stadler play. 'Whereas currently such clarinets descending to low C can still be counted among the rare instruments, one is indebted to the editors, who spared no pains in making these transpositions and alterations for the normal clarinet, although the concerto has not exactly gained thereby. It might have been better to have published it entirely according to the original, and to have rendered the transpositions and alterations at most by small notes'.

Tradition has a way of sanctioning all manner of oddities and anomalies in works of art, so it is perhaps unsurprising that critics in later generations were not inclined to find fault with the reworked clarinet part in the familiar edition of K 622 - until, that is, the rise of the 'period instrument' movement in the 1980s inevitably brought the issue to the fore again. Alas, Mozart's original manuscript had long disappeared, and with it any part material used by Stadler for the 1791 first performance. Constanze Mozart had no doubt at all where the blame lay, accusing Stadler of pawning it - along with several other Mozart manuscripts - for an unimpressive 73 ducats. However, the sketch score for the G major basset-horn concerto has survived, and it gives several crucial clues as to how the original solo part might have differed from the version hallowed by tradition. Take the figure in bars 94-5 of the first movement for example: when one knows that the clarinet Mozart wrote for could reach down to low written C, the awkwardness of the movement from the last three quavers of bar 94 to the semiquaver figures of bar 95 virtually leaps off the page. Even without the evidence of the original basset-horn draft, a simple analogy with bars 96-7 would be enough to indicate what Mozart's original intentions must surely have been. It is hard to believe that Mozart - even under extreme pressure - would have settled for a crude part-transposition like the one perpetuated since the first edition. Another striking example comes at the climax of the Adagio (bars 55 *et seq*). Given an instrument like Stadler's, with an extra major third in the

bass register, there would have been no need to break up the demi-semiquaver arpeggios on the second beats of bar 55 and 57. A continuous upward movement starting on low C is more elegant, and it allows the soloist to demonstrate a far wider range of tone colour at this dramatic high point of the movement.

Since interest in the nature of the original Clarinet Concerto began to re-awaken in recent times, attempts have been made to reconstruct the solo part as Mozart might have intended it, and clarinets have been built with the same extended bass compass as Stadler's instrument. The result has been christened the 'basset clarinet', and has become increasingly popular in both the concert hall and the recording studio: so much so that it now enjoys almost equal popularity with the modern A clarinet. However, there is no sign that the latter instrument is in serious decline in performances of K 622. Indeed the clarinetist Maximiliano Martín has demonstrated in his recording (Linn CKD 273) that, with the benefit of scholarly hindsight, the solo part can easily be adjusted on the modern clarinet to remove some of the crudities present in the old edition.

Rightly or wrongly, the fact that the Clarinet Concerto is Mozart's last completed major work has inevitably affected the way it has been performed and discussed. The scholar H.C. Robbins Landon was clearly not expecting any serious disagreement when he wrote, in the mid 1950s, that 'no other work by Mozart is more imbued with that final, quiet resignation... The concerto is Mozart's farewell to the realms of pure music'<sup>2</sup>. Robbins Landon goes on to state that 'by October [Mozart] must have guessed the extent of his illness', but there is no solid evidence to support that hypothesis, or that he had any serious intuition that he was nearing the end of his life. By the time Robbins Landon returned to the subject three decades later in his important study 1791: *Mozart's Last Year*, he had revised his opinion substantially, arguing instead that Mozart was on the brink of a 'new era'<sup>3</sup>, buoyed up by the recent huge success of his opera *Die Zauberflöte*, K 620, and looking forward eagerly to his promised appointment as Kapellmeister at St Stephen's Cathedral, Vienna, on the death or retirement of the then incumbent, Leopold Hofmann. Certainly there are parts in the Clarinet Concerto – particularly in the central *Adagio* – which show a distinctly melancholy cast of expression. Interestingly, performance on the basset clarinet, with the solo range extended downwards accordingly, does tend to bring a more sombre colouring to other passages. However it would be just as easy to identify a 'final, quiet resignation' in the slow movement and finale introduction of the String Quintet in G minor, K 516, written four years earlier. The emotional colouring of both these works may have more to do with a possible depressive tendency in Mozart's character than with any alleged mystical intuition of approaching death in October 1791.

Nevertheless, the Clarinet Concerto's mythological status as Mozart's 'farewell to the realms of pure music' has proved enduring and influential. Perhaps the quasi-sacred aura associated with the work helps explain the puzzling fact that so few lastingly successful clarinet concer-

<sup>2</sup> 'The Concertos (2)' in *The Mozart Companion*, ed h.c. Robbins Landon & Donald Mitchell, London, 1956, p279.

<sup>3</sup> H.C. Robbins Landon: *Mozart's Last Year*, London 1988, p147

## VIII

tos have been composed since Mozart's death, despite the instrument's eminent suitability as a virtuoso soloist on the large concert stage. Undeniably the modern repertoire is significantly richer in chamber music featuring solo clarinet than in major clarinet concertos. Moreover the most successful works for clarinet and orchestra, from the concertos of Weber and Bernhard Henrik Crusell to Harrison Birtwistle's *Melencolia I*, rarely betray any signs of engaging with the Mozart Concerto as a model. A possible exception is the opening movement of Aaron Copland's Clarinet Concerto (1947–8), whose sweetly nostalgic tone and lyrical use of wide intervallic leaps could be said to show Mozart's influence. A more specific invocation however can be found towards the end of the one-movement Clarinet Concerto by Carl Nielsen (1928), written at a time when its composer was haunted by thoughts of his own mortality. At Fig 41 (*Poco adagio*) in the Nielsen Concerto the clarinet (also in A) plays a melodic idea centred on the same two notes (concert G and C) with which the solo exposition of the Mozart Concerto begins – an idea which could with more justification be said to express 'final, quiet resignation' than anything in K 622. If this is a direct tribute to Mozart's Clarinet Concerto, perhaps its very nature – an offering from one composer nearing death to another – explains why such acts of homage have been relatively rare.

Stephen Johnson

## 前言

这首单簧管协奏曲是莫扎特生前完成的最后一部大型作品，他的下一首作品是d小调《安魂曲》，但莫扎特没有能完成它就于1791年12月5日撒手人寰。莫扎特曾在那年10月7日和8日间给妻子康斯坦策写过一封信，在信中提到他刚刚为协奏曲的“整个回旋曲乐章配完器”，这意味着这首作品此时已经完成了很大一部分。许多评论家都惊叹莫扎特创作这首协奏曲时的神速：有证据显示这首作品的大部分完成于10月的第一个星期。不过，莫扎特并非从零开始，莫扎特曾在某个时间（也许是一两年）开始创作一首《G大调巴塞特单簧管协奏曲》（尽管名字怪异，但巴塞特单簧管其实就是单簧管家族的中音成员）。这首协奏曲详细的草稿有199小节，非常接近K622第一乐章的乐队和独奏呈示部，外加展开部的开始部分。

莫扎特有时会写出一首协奏曲的开始部分，然后将它搁到一旁，等到演出机会出现时再重新将它捡起来。例如，《A大调钢琴协奏曲》K488于1784年动笔，最初选用的是双簧管，而不是人们现在所熟悉的单簧管。莫扎特于1786年完成这首钢琴协奏曲，并调整了配器来应用他所能动用的各种力量——莫扎特绝不放过任何使用单簧管的机会。至于这首单簧管协奏曲，它的创作动机来自维也纳杰出的单簧管大师安东·施泰德勒的请求。施泰德勒在上文引用的致康斯坦策的信之后一个多星期，于10月16日在布拉格首演了这首协奏曲。施泰德勒是莫扎特极其欣赏的音乐家之一，他们在莫扎特于1781年抵达维也纳后不久便相识。施泰德勒当时已经蜚声乐坛，奥地利皇帝在这一年曾公开地说他“不可或缺”。施泰德勒不仅有着出神入化的技巧，而且有着超群的音乐表现力，这些使他在同辈中鹤立鸡群。当时一位评论家曾说：“人们绝对想象不到单簧管居然能如此完美地模仿出人声。”

这样的演奏自然深为莫扎特所推崇。钢琴家兼莫扎特权威罗伯特·莱文曾精辟地指出，莫扎特协奏曲中的独奏声部有着明显的“拟人”特征，并请人们将其与莫扎特的歌剧和音乐会咏叹调进行直接比较，“这两个领域均显示出莫扎特在将技巧与戏剧表现力合二为一的同时充分发挥了其人物刻画的天才，这两个领域均充分运用了奇妙的旋律发明，流畅



的节奏性语言,以及给感官带来快感的乐队织体<sup>①</sup>”。在这些方面,施泰德勒的演奏可能比任何其他人更接近莫扎特心目中的大师——也许除了他本人。施泰德勒参加了莫扎特许多重要作品的首演,而且在所有演出中均让作曲家极为满意。1784年,二人一起参加了《钢琴与管乐五重奏》K452的首演,欣喜万分的莫扎特称那是他所写出的“最好的作品”。施泰德勒演奏单簧管声部时的出色表现可能在很大程度上影响了那略为令人惊讶的评论——之所以令人惊讶,是因为莫扎特此时已经创作出了他那辉煌的《c小调弥撒曲》K427,以及被普遍认为他最大成就之一的六首“海顿”四重奏中的前三首,即《G大调》K387、《d小调》K421和《降E大调》K428,所有这些作品无论是在技巧上,还是在“人物刻画”上都胜于那首五重奏。

因此,我们很容易理解长期超负荷工作的莫扎特何以在1791年10月仍然能欣然抓住机会,为施泰德勒重新修改并完成早年写下的巴塞特单簧管协奏曲草稿,其结果便是我们今天所熟悉的这首《A大调单簧管协奏曲》。不过,我们现在所熟悉的版本与莫扎特的原作有一个重要区别,施泰德勒使用的乐器——的确也是他本人设计的——低音区要比现代的A调单簧管略微宽广一些,可以一直向下奏出低音C(音乐会A)。虽然施泰德勒的演奏使这种乐器名噪一时,但它不久便不再为人们所喜爱(施泰德勒的低音A单簧管没有任何实物保留下来),取而代之的是人们熟悉的A调单簧管和降B调单簧管。近两百年来一直为大家所熟悉的这首协奏曲的曲谱其实是为现代A调单簧管改编的,原谱中的一些超低音已经被移调,而且这种改编肯定不是莫扎特本人所为。1802年,布莱特科普夫和黑泰尔公司出版了这首单簧管协奏曲的第一版分谱,《大众音乐报》上刊登了一篇评论,作者以匿名的方式先是泛泛地称赞了这首协奏曲的音乐,然后批评新版独奏分谱,并将其与他所称听到过的施泰德勒演奏的版本进行了比较:“虽然目前的单簧管能奏出低音C的寥寥无几,人们得感谢那些编辑们,因为他们不辞辛劳地为普通单簧管进行了移调和改动,不过这首协奏曲却并没有因此而增色。最好应该按原谱出版,那些移调和改动最多只能以小音符的形式出现。”

传统自有一套办法允许艺术作品中各种各样稀奇古怪和反常的东西存在,因而后来历代的评论家都不愿意对大家熟悉的K622版本中改编过的单簧管声部挑刺也就不足为奇了。直到20世纪80年代“古乐器”运动兴起,这个问题才不可避免地再次推到显著位

① 见“协奏曲”,《莫扎特大全》,H·C·罗宾斯·兰登主编,伦敦,1990年,第263页。——原注

置上。可是天哪,莫扎特的原稿早已失踪,同样失踪的还有施泰德勒 1791 年首演时使用的  
所有分谱。康斯坦策·莫扎特无疑很清楚这要怪谁,她指责施泰德勒拿它和莫扎特的几份  
其他手稿去做了典当,得到了 73 个金币。不过,《G 大调巴塞特单簧管协奏曲》的草稿却保  
留了下来,为我们了解最初的独奏声部与传统上被奉为神圣的版本之间究竟有多少区别  
提供了几个关键的线索。我们不妨看一看第一乐章第 94—95 小节中的音型:当人们知道  
莫扎特为其所写下的这首协奏曲的单簧管能够奏出低音 C 时,第 94 小节的最后三个八分  
音符到第 95 小节的十六分音符音型的过渡就显得非常别扭、突兀。即使没有巴塞特单簧  
管原始草稿作证,只要简单地比较一下第 96—97 小节就足以显示莫扎特最初的意图是什  
么。我们很难相信莫扎特居然会选用自第一版以来就一直沿用的那种粗糙的部分移调(即  
使在极度压力之下)。另一个明显的例子来自“柔板”乐章的高潮处(第 55 小节起)。考虑到  
施泰德勒所使用的乐器在低声区能多奏出一个大三度,莫扎特根本没有必要中断第 55、57  
小节第二拍中的三十二分音符琶音,从低音 C 开始连续上行会更加优雅,而且能使独奏者  
在该乐章的戏剧高潮点上展示更为宽广的音色范围。

自从人们最近开始重新对这首单簧管协奏曲最初版本的性质产生兴趣以来,人们曾  
尝试按莫扎特可能有过的构思来恢复独奏声部,有人甚至制造出了和施泰德勒所用的乐  
器具有相同低音音域的单簧管。这种乐器被称做“巴塞特单簧管”,无论是在音乐厅还是在  
录音棚都越来越受欢迎,几乎到了与现代 A 调单簧管分庭抗礼的地步。不过,并没有任  
何迹象能显示用现代 A 调单簧管演奏 K622 的次数出现任何严重下降趋势。正如单簧管演  
奏家麦克斯米里安诺·马丁在他的录音(Linn CKD 273)中所展示的那样,在这些学术研究  
成果的帮助之下,独奏声部可以在现代单簧管上进行轻易调整,以此来消除老版本中一些  
粗糙的东西。

无论是对是错,这首单簧管协奏曲是莫扎特完成的最后一部完整的大型作品,这一点  
不可避免地影响了人们演奏和讨论它的方式。学者 H·C·罗宾斯·兰登<sup>①</sup>对此显然没有任何  
异议,他在 20 世纪 50 年代写道:“莫扎特的作品中没有哪一部比这部作品带有更多最终  
的、静静的认命色彩……这首协奏曲是莫扎特对纯音乐王国的最后告别。”<sup>②</sup>罗宾斯·兰登

① H·C·罗宾斯·兰登(1927—):美国音乐学家,1948 年定居维也纳,潜心研究海顿的生平和音乐,为  
世界著名海顿权威,曾参加编辑《莫扎特辞典》。——译者注

② 见“协奏曲(2)”,《莫扎特指南》,罗宾斯·兰登和唐纳德·米切尔编辑,伦敦,1956 年,第 279 页。

继续阐述道：“到 10 月份，[莫扎特]一定已经猜到了自己的病情程度。”但没有任何确凿证据能证明这种假设，而且莫扎特也没有任何直觉知道自己即将走向生命的终点。当罗宾斯·兰登三十年后在他的重要著作《1791：莫扎特生命的最后一年》中重新回到这个话题上时，他已经极大地修订了自己原来的论点，认为莫扎特即将进入一个“新时代”，不久前大获成功的歌剧《魔笛》K620 给他带来了无限的希望，他急切地期盼着自己能在莱奥波尔德·霍夫曼去世或退休后取代他，得到许诺已久的维也纳圣斯蒂芬教堂的乐正一职。这首单簧管协奏曲中的确有一些部分——尤其是第二乐章“柔板”中——带有明显的忧郁阴影。有意思的是，改用了巴塞特单簧管演奏这首乐曲时的确能给其他乐段带来一种更加阴郁的色彩，因为巴塞特单簧管的低音音域更宽广。不过，我们还是能很容易地在这首协奏曲的慢乐章，以及莫扎特四年前创作的《g 小调弦乐五重奏》K516 终曲的引子中听出这种“最终的、静静的认命”。这两首作品的感情色彩处理与其说和所谓的 1791 年 10 月对即将到来的死亡的神秘直觉有关，不如说和莫扎特性格中某种可能存在的压抑倾向有关。

尽管如此，这首单簧管协奏曲作为莫扎特“对纯音乐王国的告别”，其神话般的地位已经跨越了时代，并且产生了巨大的影响。也许这首作品近乎神圣的光环能解释这样一个令人费解的事实：尽管单簧管非常适合以华丽动听的独奏乐器身份出现在大型音乐会舞台上，然而自莫扎特去世后，能经得住时间考验的成功的单簧管协奏曲寥寥无几。毋庸置疑，以单簧管独奏为主的室内乐作品在现代曲目中要远远多于大型单簧管协奏曲，而且，最成功的单簧管协奏曲，无论是韦伯和伯恩哈德·亨利克·克鲁塞尔的协奏曲，还是哈里森·伯特威斯特的《忧郁 I》，很少有模仿莫扎特协奏曲的痕迹，可以算是例外的有阿兰·科普兰的《单簧管协奏曲》(1947—1948)，其甜美怀旧的音调和音程大跳跃的抒情运用可以说显露了莫扎特的影响。不过，我们可以在卡尔·尼尔森的单乐章单簧管协奏曲(1928)接近结尾处听到一个更加具体的莫扎特的影子，尼尔森在写这首协奏曲时也被自己即将离开人世的想法困扰。在尼尔森协奏曲的音型 41(*Poco adagio*)中，单簧管(也是 A 调)奏出一段以两个相同音(音乐会 G 和 C)为核心的旋律乐思，而莫扎特协奏曲的独奏呈示正是以这两个音开始的——这个乐思比 K622 中的任何成分更能被说成是在表达“最终的、静静的认命”。如果说这是在直接向莫扎特的单簧管协奏曲表示敬意，那么它的本质——一位离死神不远的作曲家在敬奉另一位作曲家——解释了为什么这种敬意相对如此稀少。

斯蒂芬·约翰逊

(路旦俊 译)

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# Concerto

Wolfgang Amadeus Mozart  
(1756–1791)  
K 622

## I. Allegro

**Tutti**

Flauto 1 2

Fagotto 1 2

Corno (A) 1 2

Clarineto principale (A)

Violino I

Violino II

Viola

Violoncello

Contrabbasso

*p*

Fl. 1 2

Fg. 1 2

Cor. (A) 1 2

Cl. (A)

VI. I

VI. II

Vla.

Vc.

Cb.

*f*

10

Fl. 1 2

Fig. 1 2

Cor. (A) 1 2

Cl. (A)

VI. I II

Vla.

Vc. Cb.

*p* *f* *a 2*



15

Fl. 1 2

Fig. 1 2

Cor. (A) 1 2

Cl. (A)

VI. I II

Vla.

Vc. Cb.

*a 2* *tr*

18

Fl. 1 2

Fig. 1 2

Cor. (A) 1 2

Cl. (A)

I

VI.

II

Vla.

Vc. Cb.

21

Fl. 1 2

Fig. 1 2

Cor. (A) 1 2

Cl. (A)

I

VI.

II

Vla.

Vc. Cb.



==

31

Fl. 1 2

Fig. 1 2

Cor. (A) 1 2

Cl. (A)

I

VI.

II

Vla.

Vc. Cb.

Tutti Bassi