

Wolfgang Amadeus Mozart

CLARINET QUINTET KV 581

reconstructed part for basset clarinet

Wolfgang Amadeus Mozart

CLARINET QUINTET KV 581

Preface

Sources:

There are two early prints of the Clarinet Quintet:

Wolfgang Amadeus Mozart, *Quintetto pour clarinette, deux violons, alto et violoncelle, / par W.A. Mozart/a Vienne chez Artaria at Comp. 1536* (Artaria, Vienna, 1802). Not directly consulted.

Wolfgang Amadeus Mozart, *Quintetto pour clarinette, deux violons, alto & violoncelle, / composé par W.A. Mozart / oeuvre 108 / No. 1602 Prix f 1 3/4 / A Offenbach s/M chés André* (J. André, Offenbach am Main, 1802).

Copy consulted: Stockigt Collection, Rare Music, University of Melbourne, L M939 QTC.4.

Editorial remarks:

Articulation follows the André print; slurs adopted from other parts and purely editorial suggestions are shown with dotted slurs. Dynamics adopted from other parts or by analogy are shown in brackets or by the use of dotted lines.

Apart from the reconstruction, the only note corrections occur in bar 3 of Variation IV. Beats 3-4 read *g-b-g-b-g-b-g-b* which is clearly an error. The NMA reports that this is also the reading of the Artaria print. The traditional reading was adopted by the editors of the AMA who probably copied the figure from bar 16. This was retained by the NMA. The correction suggested here is informed by the doubling with the cello on the first of each group of four notes in bars 15-16 and creates a smooth transition between alberti figures. Another variant may also be chosen: *d'-g'-f'-g'*.

Although Mozart undoubtedly used bass clef notation for passages including bass notes, to avoid frequent changes of clef this has not been adopted.

Notation of grace notes, trills and their terminations follow the editorial practice of the NMA.

The Reconstruction:

The reconstruction generally follows the work of Dazeley and Kratochvíl. Three reconstructions which are published in an edition for the first time are briefly discussed here, while a more detailed analysis and literature review by the editor will be found in the list of references.

The scale of the traditional text in bars 40-41 of the first movement is called into question because of the sheer number of accented passing notes in bar 41, which clash with the string parts. In the second half of the bar these are voiced lower than the strings. If the scale is continued downwards as has been adopted with reservation by Breig (Breitkopf & Härtel KM 2289), further accented passing notes are created, while the final note creates an incorrect inversion of the dominant seventh chord.

Comparison with the recapitulation suggests that the string figure is designed to accompany arpeggios, and arguably the scalar figure which circles between $f\sharp''$ and c''' in bar 39 is better resolved by an arpeggio than another scale. The six-beat duration seems to be tailor-made to accommodate a three-octave arpeggio in the exposition. The proposed reconstruction creates difficulties for the period clarinet, hopping or sliding between the $f\sharp$ and e keys for the low d , which may be the reason that Mozart or perhaps Stadler recomposed it. However, the astonishing gestural effect of the reconstruction and the way it prepares the following theme are persuasive. Brief examination shows that the arpeggio cannot be easily recomposed without adding further turning points and that changing the rhythm doesn't help. It could not be replaced by a diatonic scale without changing the rhythm, but this allowed it to retain the same contour, and upper and lower notes. Those players wishing to retain the traditional version, or the extended downward scale can find a replacement page as an appendix.

Following Pamela Poulin's discovery of an engraving depicting Stadler's basset clarinet in 1992, Eric Hoeprich discovered that it is possible to obtain a low B by closing a vent hole with the leg or knee. There is one passage in the quintet where that note may have been employed, and it is given here as an ossia (1st movement, bar 147). While the low B is somewhat unexpected, the threefold oscillation of $f''-d''$ which is found in the traditional version is quite unusual in Mozart's works. Twofold oscillations can be found frequently, for example in the *Rondeaux* from the Trio KV 498 (bars 25 and 27) and at bar 299 in the first movement of the Clarinet Concerto KV 622. It is a distinct possibility that Mozart may have withheld the use of low B in the development section so that he could employ it here to evoke astonishment.

The reconstruction of Variation IV proposed here contrasts wide ranging arpeggios with compact alberti figuration in a similar manner to the passage at bar 324 of the first movement of the Clarinet Concerto KV 622. In both passages the figuration forms an accompaniment to a melody in thirds played by the violins and makes a virtue of simplicity. While the reconstruction of the arpeggio from low c in bar 1 seems obvious, the need for reconstruction of bar 2 has largely escaped notice. In this bar the traditional arpeggio has different notes ascending and descending for the same harmony, which is very unusual in Mozart. (We would expect the last three notes to be $f'-d'-b'$.) The reconstruction of this bar suggested that last three notes of bar 1 had also been adapted. The brief dipping below the cello in the reconstruction does not cause any harmonic problems.

The editor wishes to thank the Archives and Special Collections department at the University of Melbourne for access to the Stockigt collection.

Craig Hill,
January, 2023

References:

Adelson, Robert, 'Reading between the (Ledger) Lines: Performing Mozart's Music for the Basset Clarinet', in *Performance Practice Review*, Vol 10/ No. 2 (Claremont, 1997), pp. 152-191.

Birsak, Kurt, *The Clarinet: A cultural history*, translated by Gail Schamberger, (Buchloe, 1994)

Croll, Gerhard and **Birsak, Kurt**, 'Anton Stadler's „Bassettklarinette“ und das „Stadler-Quintett“ KV 581', *Österreichische Musikzeitschrift*, 24(JG) (1969), pp. 3-11.

Dazeley, George, 'The original text of Mozart's Clarinet Concerto', *The Music Review*, 9 (1948), pp. 166-172.

Hacker, Alan, 'Mozart and the Basset Clarinet', *The Musical Times*, Vol. 110 (1969), pp. 359-62.

Hess, Ernst, 'Die Ursprüngliche Gestalt des Klarinettenkonzertes KV 622', *Mozart Jahrbuch des Zentralinstitutes für Mozartforschung der Internationalen Stiftung Mozarteum Salzburg* 1967, (Salzburg, 1968), pp. 18-30.

Hill, Craig, 'Reconstructing the Basset Clarinet part of Mozart's Clarinet Quintet KV 581', 2022, <https://mozartbassetclarinet.wordpress.com/mozart-clarinet-quintet/>

Hoeprich, Eric, *The Clarinet* (The Yale Musical Instrument Series; New Haven and London, 2008)

Kratochvíl, Jiří, 'Betrachtungen über die Urfassung des Konzerts für Klarinette und des Quintetts für Klarinette und Streicher von W. A. Mozart', in Pavel Eckstein (ed.), *Internationale Konferenz über das Leben und Werk W. A. Mozarts: Praha 27.-31. Mai 1956; Bericht*, (Prague, 1956), pp. 262-271.

Kratochvíl, Jiří, 'Ist die heute gebräuchliche Fassung des Klarinettenkonzerts und des Klarinettenquintetts von Mozart authentisch?', *Beiträge zur Musikwissenschaft*, 1960 2(1), pp. 27-34.

Lawson, Colin, *Mozart Clarinet Concerto*, (Cambridge Music Handbooks, Cambridge, 1996)

Mozart, Wolfgang Amadeus, *Kammermusik Band 19/2*, ed. Ernst Fritz Schmidt (Neue Ausgabe sämtliche Werke, Serie VII, Werkgruppe 19: Abt.2: Quintette mit Bläsern; Kassel, 1958)

Poulin, Pamela, 'An Updated Report On New Information Regarding Stadler's Concert Tour of Europe and Two Early Examples of the Basset Clarinet', *The Clarinet* (February /March 1995), pp. 24-8.

Poulin, Pamela, 'Anton Stadler's Basset Clarinet: Recent Discoveries in Riga', *Journal of the American Musical Instrument Society*, Vol. XXII (1996)

Strebel, Harald, 'Wie authentisch sind die Textfassungen der NMA bei Mozarts Klarinettenkonzert KV 622 und dem Klarinettenquintett KV 581? Neue Lösungsvorschläge zur Rekonstruktion der Mozartschen "Urtexte"', in *Quinto Seminario di Filologia Musicale, Mozart 2006*, ed. G. Fornari, pp 87-113.

Clarinet Quintet KV 581

W. A. MOZART

(1756-1791)

Allegro

6

p

10

5

1

19

23

8

36

40

[*f*]

7

49

p dolce

53

58

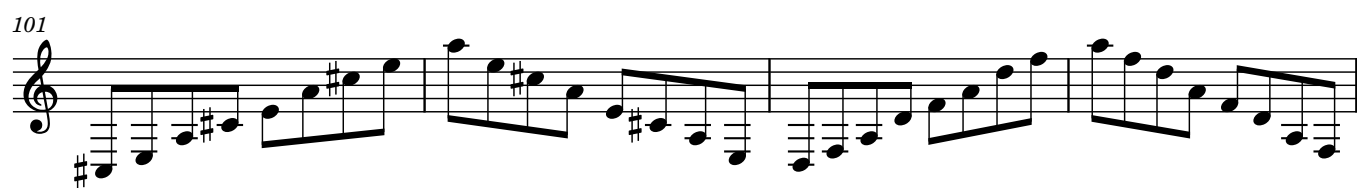
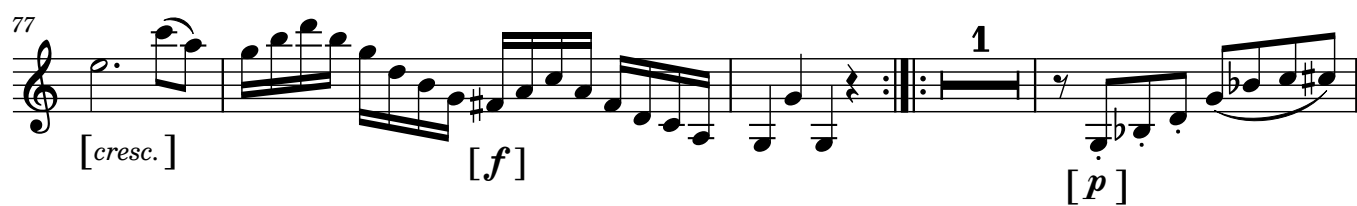
f

62

tr

1

Detailed description: This is a single-staff musical score for a clarinet part. It begins with a treble clef and a common time signature (C). The tempo is marked 'Allegro'. The score consists of nine measures of music, grouped into systems. Measure 1 starts with a finger number '6' above the staff. Measures 2-3 contain a melodic line with slurs and a dynamic marking '*p*'. Measure 4 has a finger number '5' above the staff. Measures 5-6 continue the melodic line with slurs. Measure 7 has a finger number '1' above the staff. Measure 8 has a finger number '19' above the staff. Measure 9 has a finger number '23' above the staff. Measure 10 has a finger number '8' above the staff. Measure 11 has a finger number '36' above the staff. Measure 12 has a finger number '40' above the staff. Measure 13 has a finger number '7' above the staff. Measure 14 has a finger number '49' above the staff. Measure 15 has a finger number '53' above the staff. Measure 16 has a finger number '58' above the staff. Measure 17 has a finger number '62' above the staff. Measure 18 has a finger number '1' above the staff. The score includes various musical notations such as slurs, ties, and articulation marks. Dynamics include '*p*', '*f*', and '*p dolce*'. There is a trill mark '*tr*' in measure 18.



114 *f* *p*

122 *tr* *p* 1

127

131 7 1

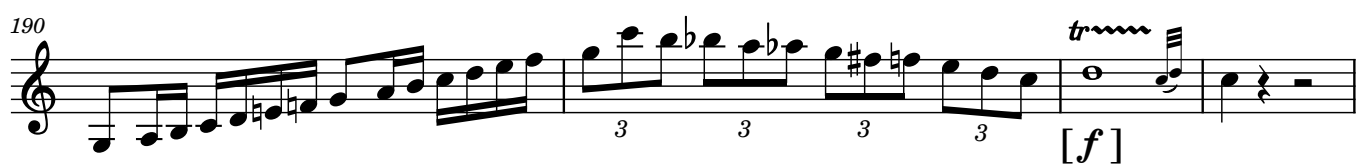
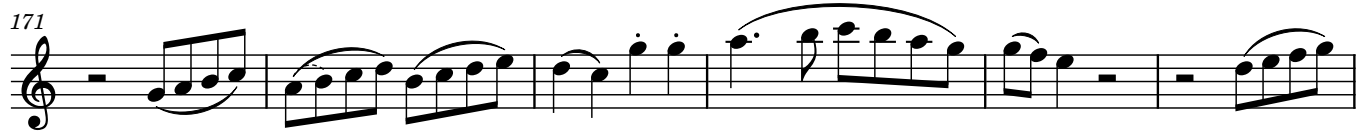
143

146 *f* *f* 7 7

155 *p dolce*

160

165 *sf* 1



Larghetto

p

5

10

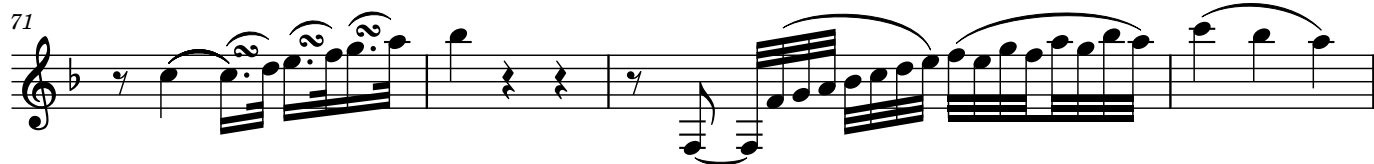
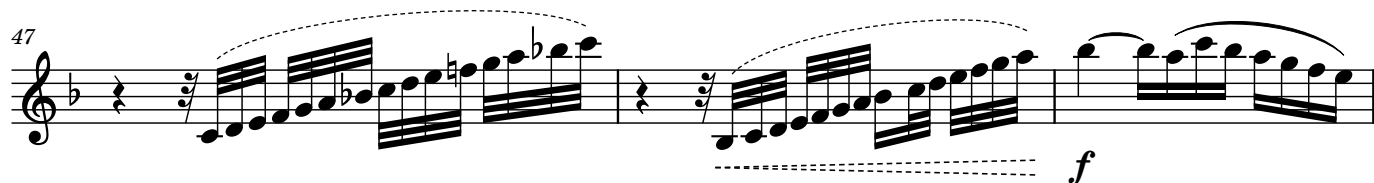
14

18

22

26

32



8 Menuetto

Three staves of musical notation for 'The Swan' by Camille Saint-Saëns. The first staff shows measures 1-8 with dynamics *f*, *p*, *f*. The second staff shows measures 9-16 with a first ending bracket and dynamics *p*. The third staff shows measures 17-24 with dynamics *f*, *p*, *f*. The key signature has one sharp (F#) and the time signature is 3/4.

Trio I - tacet

Menuetto da capo senza replica

Trio II

Menuetto da capo senza replica

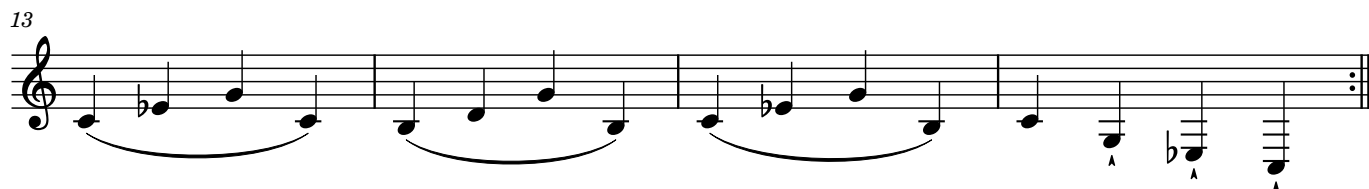
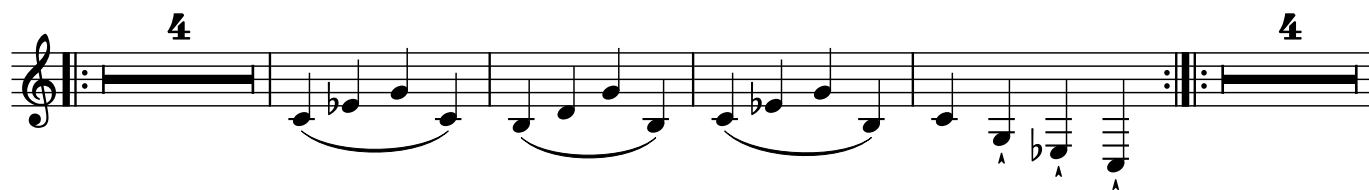
Allegretto con Variazioni

First system of musical notation (measures 1-8). The key signature is one sharp (F#). The time signature is 2/4. The notation includes a piano (*p*) dynamic marking, a fermata over measure 2, and trills (*tr*) in measures 4 and 8. The system ends with a repeat sign.

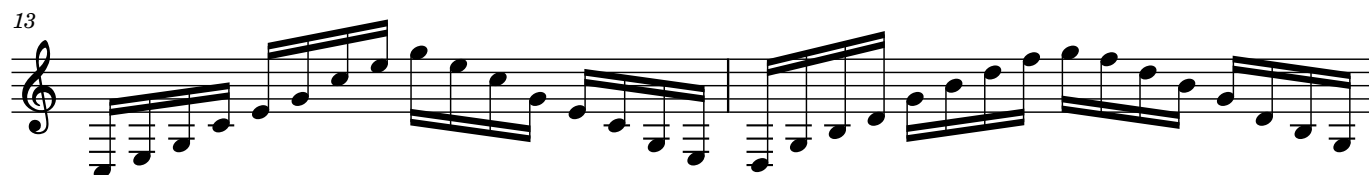
Second system of musical notation (measures 9-15), labeled "Var. I". The notation includes a fermata over measure 9, a sixteenth-note triplet in measure 10, and various slurs and ties. The system ends with a repeat sign.

Third system of musical notation (measures 13-16), labeled "Var. II". The notation includes a piano (*p*) dynamic marking, a fermata over measure 13, a trill (*tr*) in measure 15, and a four-measure rest in measure 16. The system ends with a repeat sign.

Var. III



Var. IV



Adagio

11

Measures 1-6 of the Adagio section. Measure 1 contains a triplet of eighth notes. Measures 2-6 feature various melodic lines with slurs, ties, and a triplet of eighth notes in measure 5. Measure 6 ends with a double bar line and repeat dots.

Measures 7-10 of the Adagio section. Measures 7-8 contain triplet markings. Measures 9-10 feature a melodic line with a slur and a tie, ending with a double bar line and repeat dots.

Measures 11-18 of the Adagio section. Measures 11-12 contain a melodic line with a slur and a tie. Measures 13-14 feature a melodic line with a slur and a tie. Measures 15-16 contain a melodic line with a slur and a tie. Measures 17-18 feature a melodic line with a slur and a tie, ending with a double bar line and repeat dots.

Allegro

Measures 19-21 of the Allegro section. Measure 19 contains a melodic line with a slur and a tie. Measures 20-21 feature a melodic line with a slur and a tie, ending with a double bar line and repeat dots.

Measures 22-26 of the Allegro section. Measures 22-23 contain a melodic line with a slur and a tie. Measures 24-25 feature a melodic line with a slur and a tie. Measures 26-27 contain a melodic line with a slur and a tie, ending with a double bar line and repeat dots.

Measures 28-31 of the Allegro section. Measures 28-29 contain a melodic line with a slur and a tie. Measures 30-31 feature a melodic line with a slur and a tie, ending with a double bar line and repeat dots.

Measures 32-35 of the Allegro section. Measures 32-33 contain a melodic line with a slur and a tie. Measures 34-35 feature a melodic line with a slur and a tie, ending with a double bar line and repeat dots.

Measures 36-40 of the Allegro section. Measures 36-37 contain a melodic line with a slur and a tie. Measures 38-39 feature a melodic line with a slur and a tie. Measure 40 contains a melodic line with a slur and a tie, ending with a double bar line and repeat dots.

Measures 41-44 of the Allegro section. Measures 41-42 contain a melodic line with a slur and a tie. Measures 43-44 feature a melodic line with a slur and a tie, ending with a double bar line and repeat dots.

Appendix:

Two further versions of page 2 are included for players who prefer the traditional version of bars 40-41 or the continued downward scale.

A replacement for page 3 is included for players who wish to reconstruct bars 109-110.

Clarinet Quintet KV 581

W. A. MOZART

(1756-1791)

Allegro

The musical score is written for a single melodic line, likely for the clarinet. It begins with a treble clef and a common time signature (C). The tempo is marked 'Allegro'. The score is divided into measures, with measure numbers 6, 10, 19, 23, 36, 40, 49, 53, 58, and 62 indicated. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. Dynamics include *p* (piano), *[f]* (forte), *p dolce* (piano dolce), and *f* (forte). There are also trills and a final measure with a first ending bracket. The score is presented on a single staff.

Clarinet Quintet KV 581

W. A. MOZART

(1756-1791)

Allegro

6

p

10

5

1

19

23

8

36

40

[*f*]

7

49

p dolce

53

58

f

62

tr

1

Detailed description: This is a musical score for a single melodic line, likely for a clarinet, from the Clarinet Quintet KV 581 by Wolfgang Amadeus Mozart. The tempo is marked 'Allegro'. The score is written in treble clef with a common time signature (C). It consists of nine staves of music. The first staff begins with a measure rest of 6 measures, followed by a series of eighth and sixteenth notes, some with slurs and grace notes. The second staff starts with a measure rest of 5 measures, followed by similar rhythmic patterns, ending with a measure rest of 1 measure. The third staff continues the melodic line with various intervals and slurs. The fourth staff has a measure rest of 8 measures. The fifth staff begins with a measure rest, followed by a series of notes, and ends with a measure rest of 7 measures. The sixth staff starts with a measure rest, followed by notes, and includes the dynamic marking [*f*]. The seventh staff begins with a measure rest, followed by notes, and includes the dynamic marking *p dolce*. The eighth staff continues the melodic line with various intervals and slurs. The ninth staff starts with a measure rest, followed by notes, and includes the dynamic marking *f*. The score concludes with a trill (tr) and a final measure rest of 1 measure.

