Wolfgang Amadeus Mozart
Violin Concerto No. 5 in A major, KV 219

in reduced scoring
for solo violin and string quartet

transcribed by Benjamin Shute

for Giang Vo

In 1783, Mozart published three piano concertos (KV 413, 414, 415) with the express indication that they could be accompanied either by a large orchestra with wind instruments or by a string quartet. Private correspondence with his father reveals the same intent for the E-flat major piano concerto KV 449, composed the following year.

Of Mozart's five violin concertos (all written in or, in the case of no. 1, before 1775), the fifth concerto is particularly amenable to this reduced scoring, as the winds are almost entirely ornamental. Three exceptions, in which wind parts contain material I deem essential, all occur while the strings rest; therefore they require only simple transfer to the string parts, not a complex juggling of material. Those three exceptions are the second horn's sustained bass e in I.212-13, the oboes' figure in III.49/311, and the horns' sustained open fifths in III.134-38 (repeating throughout the *minore* section).

Because successfully adapting the ripieno texture for string quartet requires so little alteration of Mozart's original string parts, this edition seeks to be as true to them as possible (relying principally on the autograph manuscript), while adhering to modern notational norms in minor details such as beam direction and the use of double bars to demarcate contrasting sections. Deviations from Mozart's notes are indicated in footnotes on the relevant pages. These include the aforementioned elements transferred from the winds as well as occasional instances in which material has been transposed to a different octave to accommodate the present scoring, primarily the absence of contrabass.

Apparent discrepancies and inconsistencies in the autograph score (mostly pertaining to minor details of articulation) have not been homogenised where doing so is not deemed necessary for clarity and reasonable agreement among parts in reading and performance. In many cases, these inconsistencies amount to insignificant differences in presentation, but it is possible that at other times they may be intentional or at least shed light on Mozart's thought processes and his wishes for performance.

For various reasons, the intentions of the present endeavour extend only to the reduction of the ripieno to string quartet, not to a fresh editing of the solo violin line (as the viability of the concerto with ripieno quartet in no way requires alteration of Mozart's *violino principale*). This edition therefore presents only a set of parts for the ripieno quartet, on the assumption, firstly, that the solo violinist will use a performance edition of their choice, and, secondly, that the ripieno string parts are close enough to Mozart's originals (with deviations duly noted) that Mozart's autograph or other full score will suffice.

Historically informed cadenzas for the first and second movements, should they be of interest, are available on IMSLP separately.

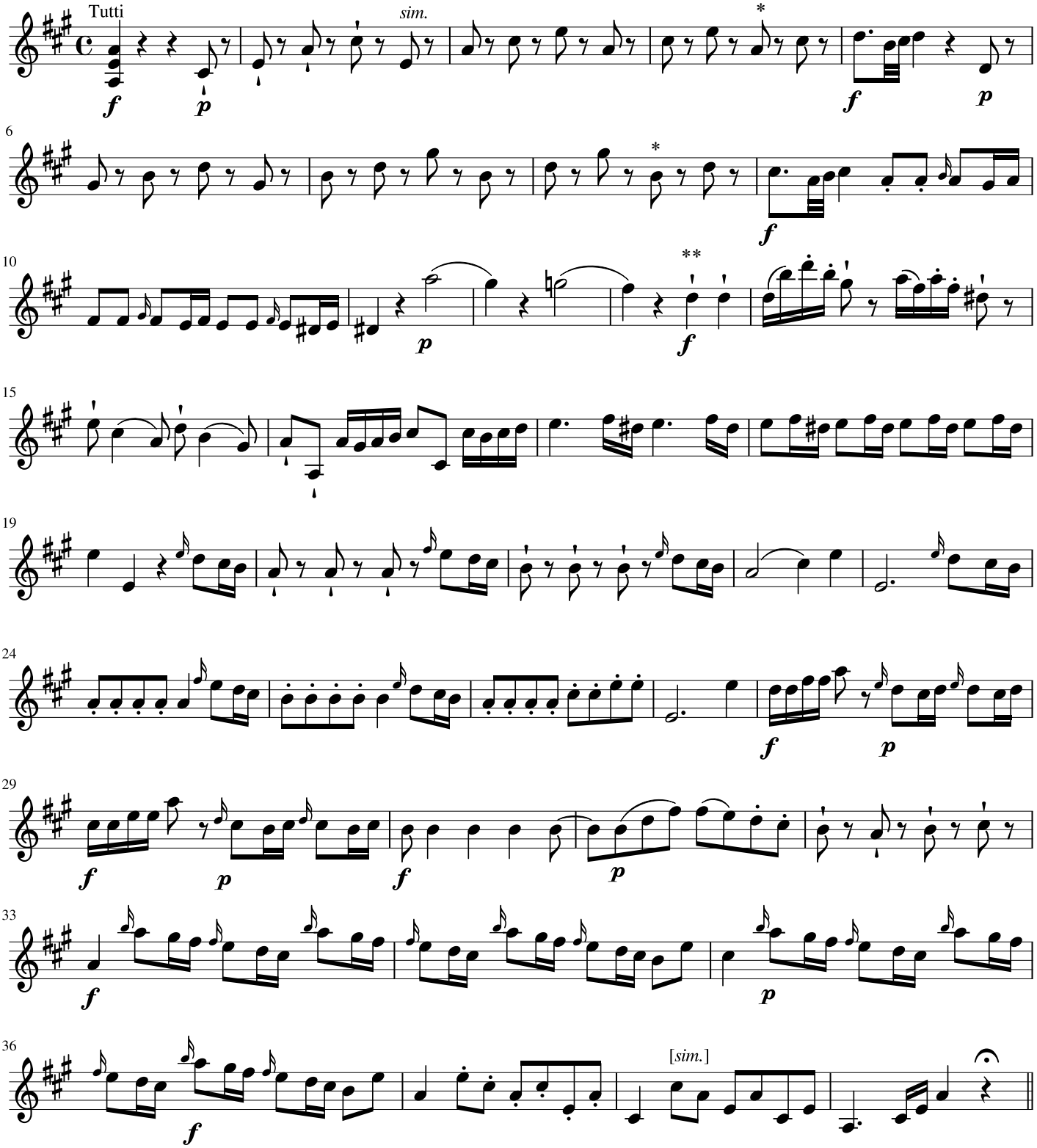
Benjamin Shute
Dunfermline, October 2023

Violin 1 (ripieno)

Violin Concerto No. 5 in A major

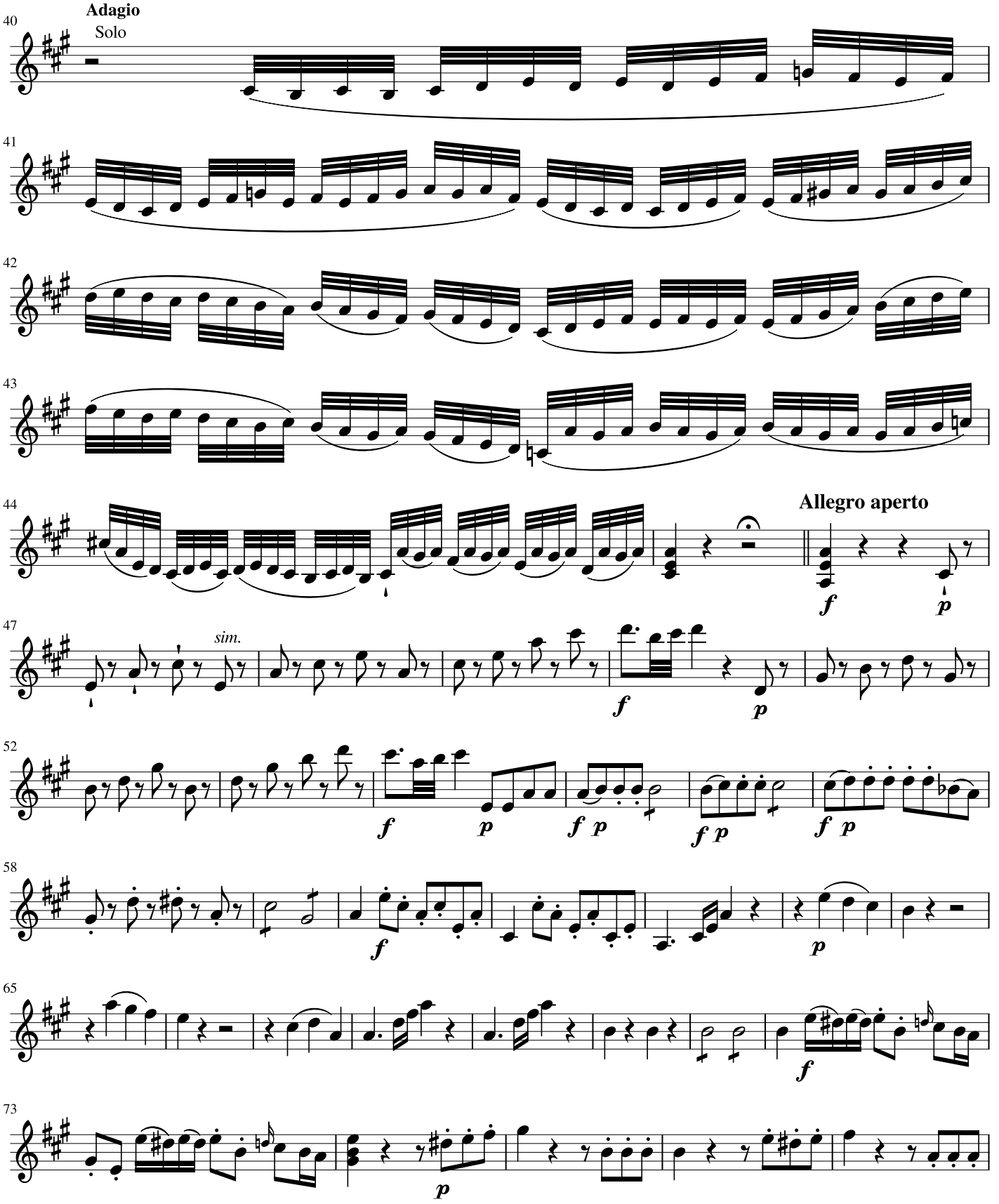
W. A. Mozart
trans. Shute

Allegro aperto

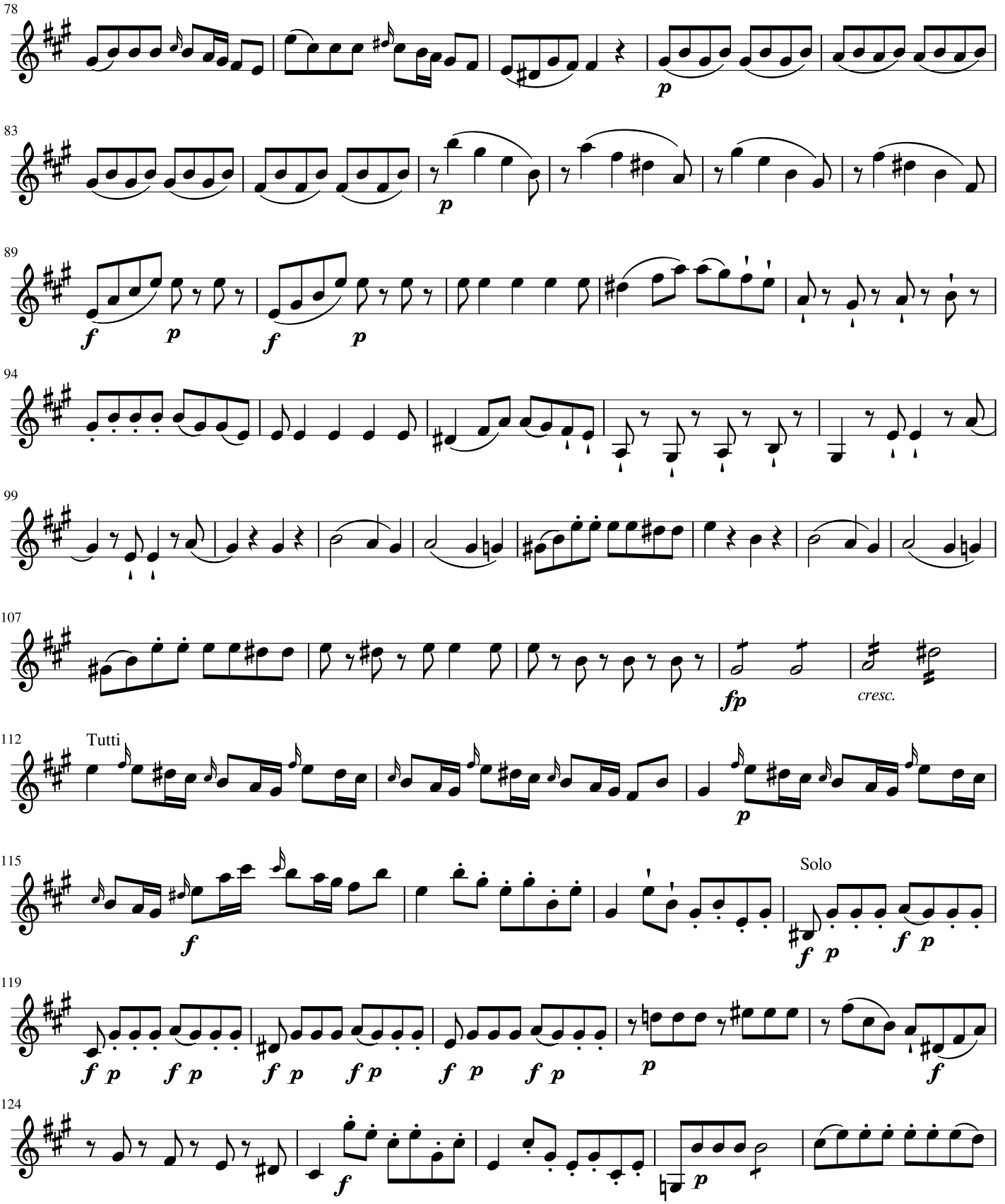


* Next 6 notes transposed 8vb for sound and intonation against the solo violin doubling the tutti. If solo violin rests, these 6 notes should be played 8va (in Mozart's original register).

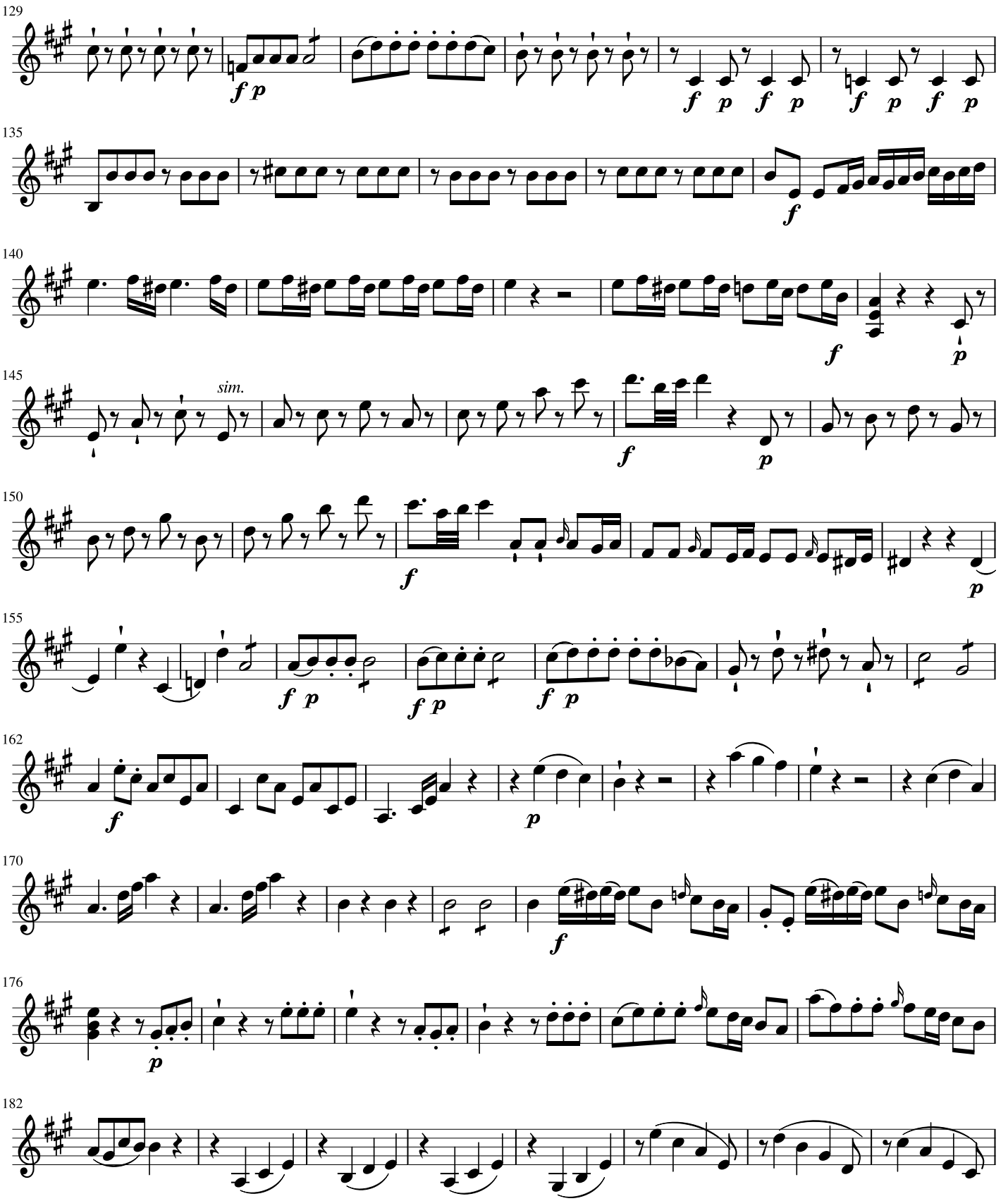
** 3 notes transposed 8vb. In absence of solo violin doubling, play 8va (i.e., 3 x d"')


Adagio
Solo
Allegro aperto
sim.

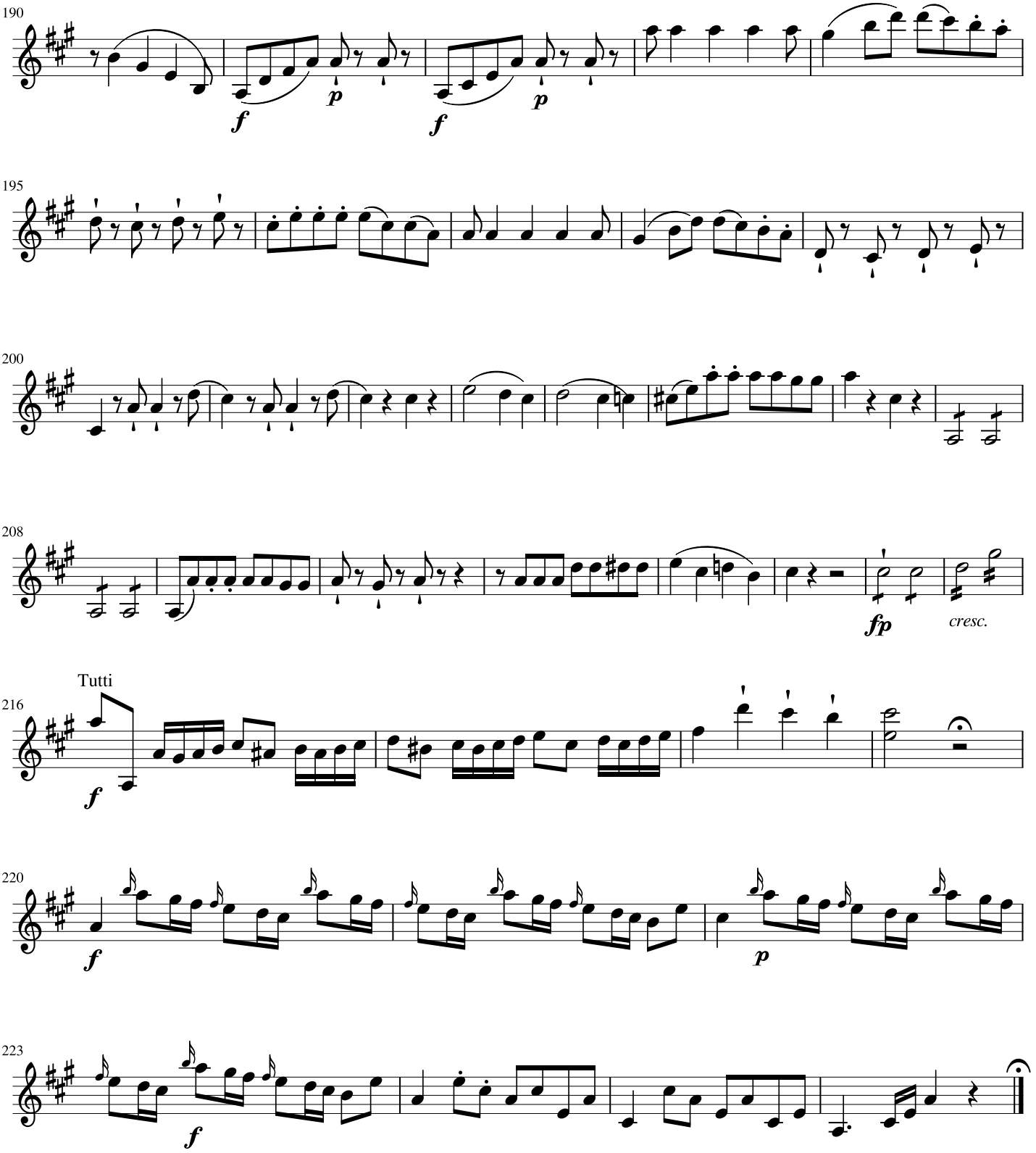
Vn 1



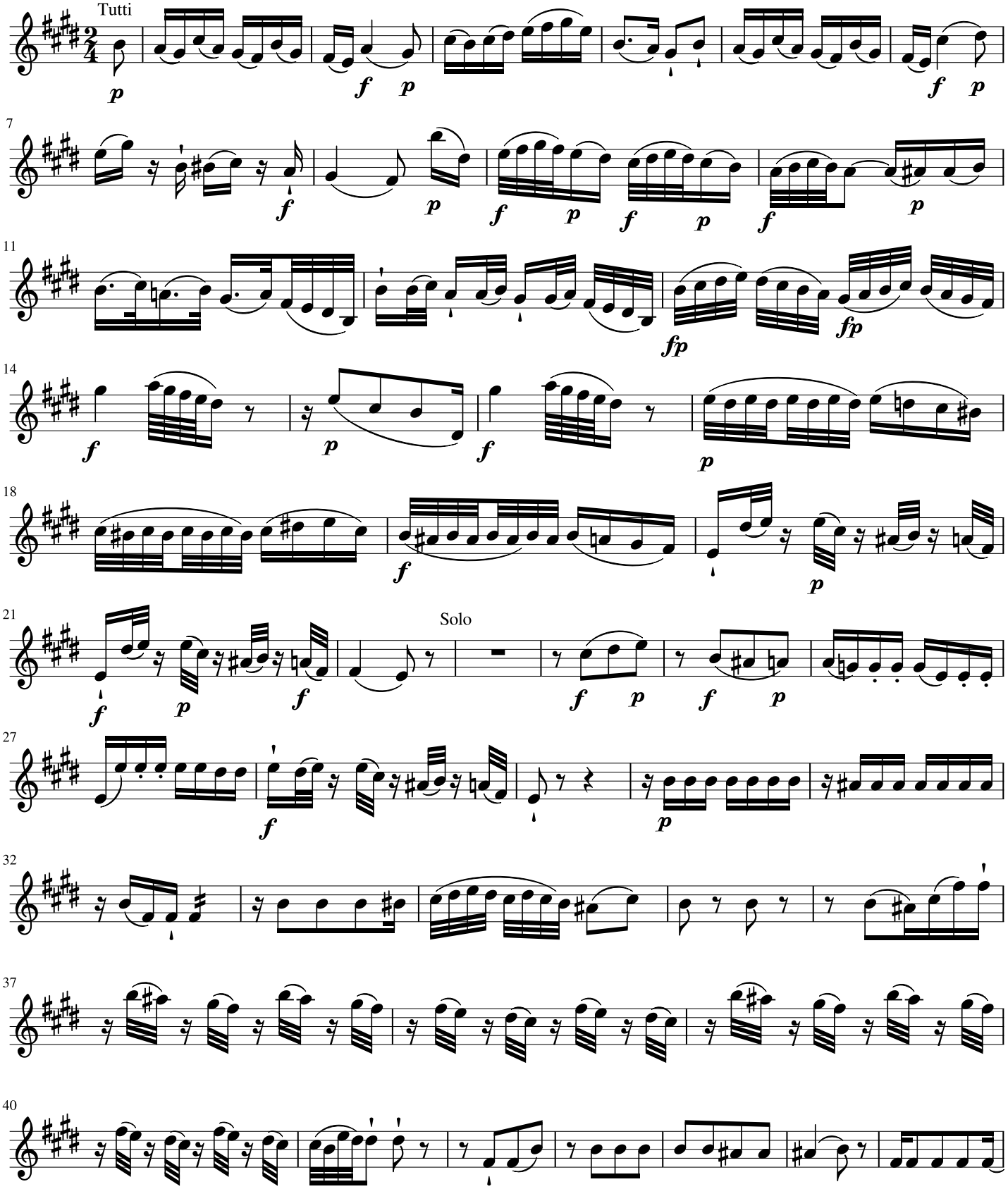
Vn 1

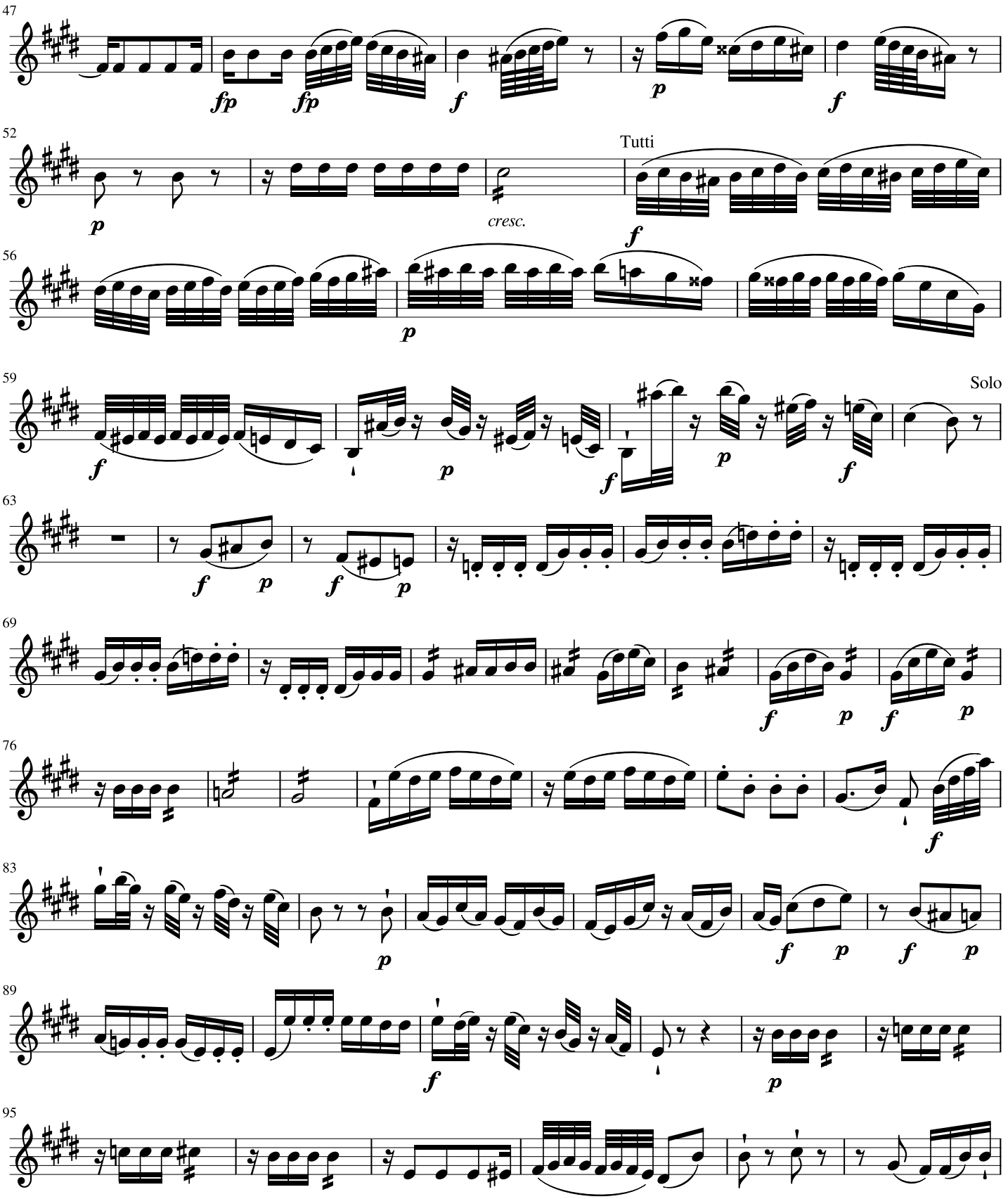


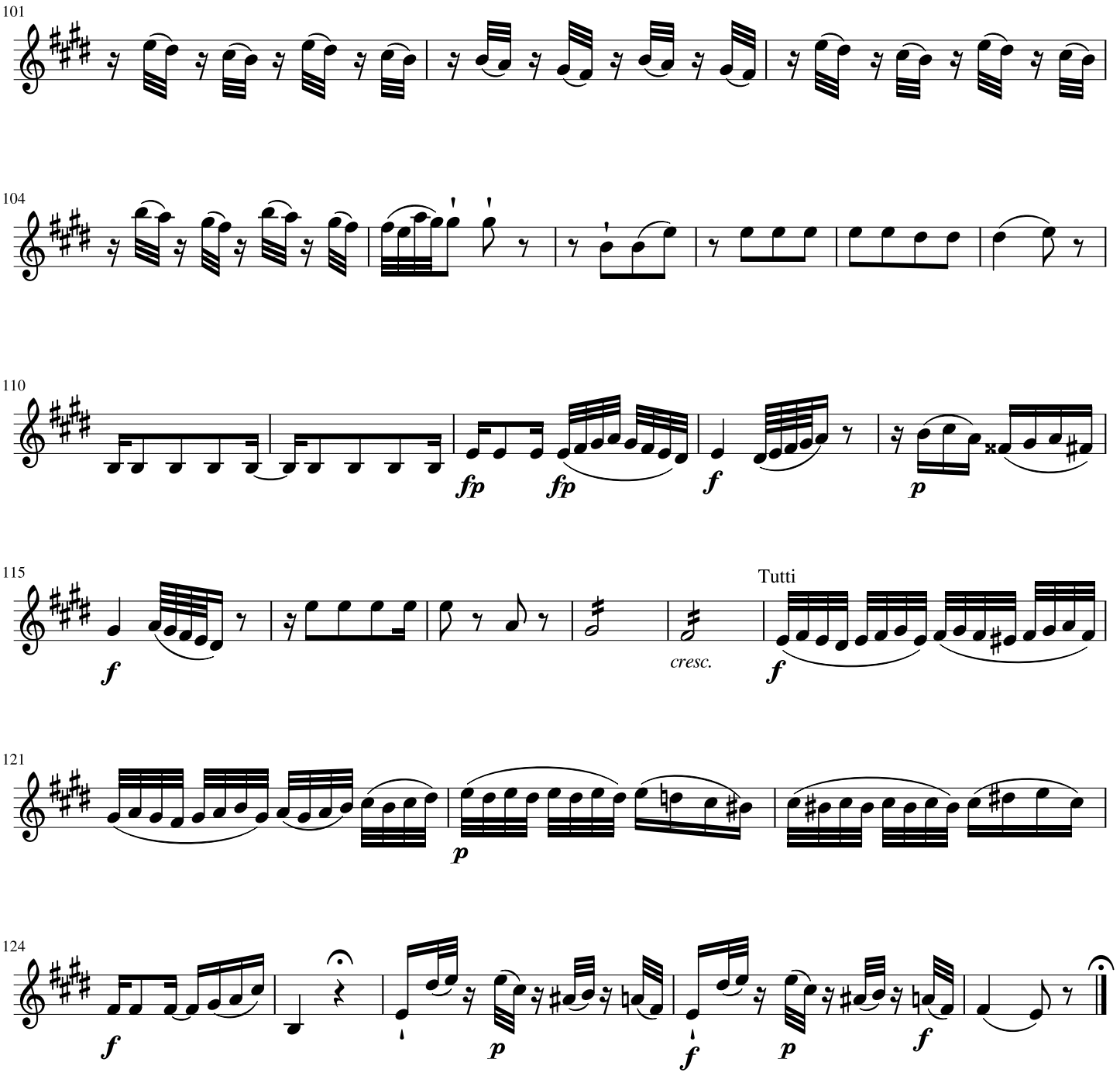
Vn 1



Adagio

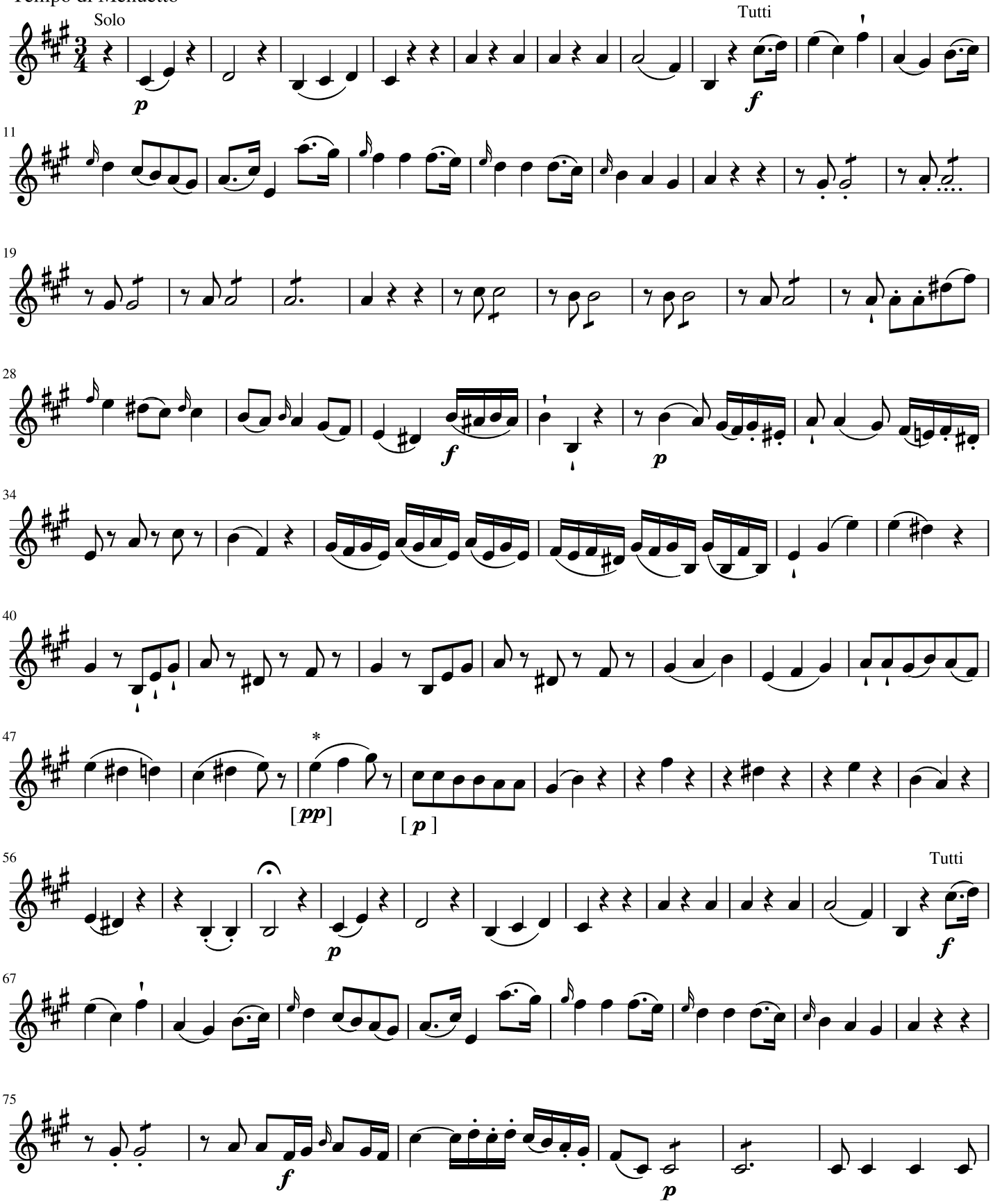



47
fp
fp
f
p
f
52
p
cresc.
Tutti
f
56
p
59
f
p
f
p
f
Solo
63
f
p
f
p
69
f
p
f
p
76
f
83
p
f
p
f
p
89
f
p
95

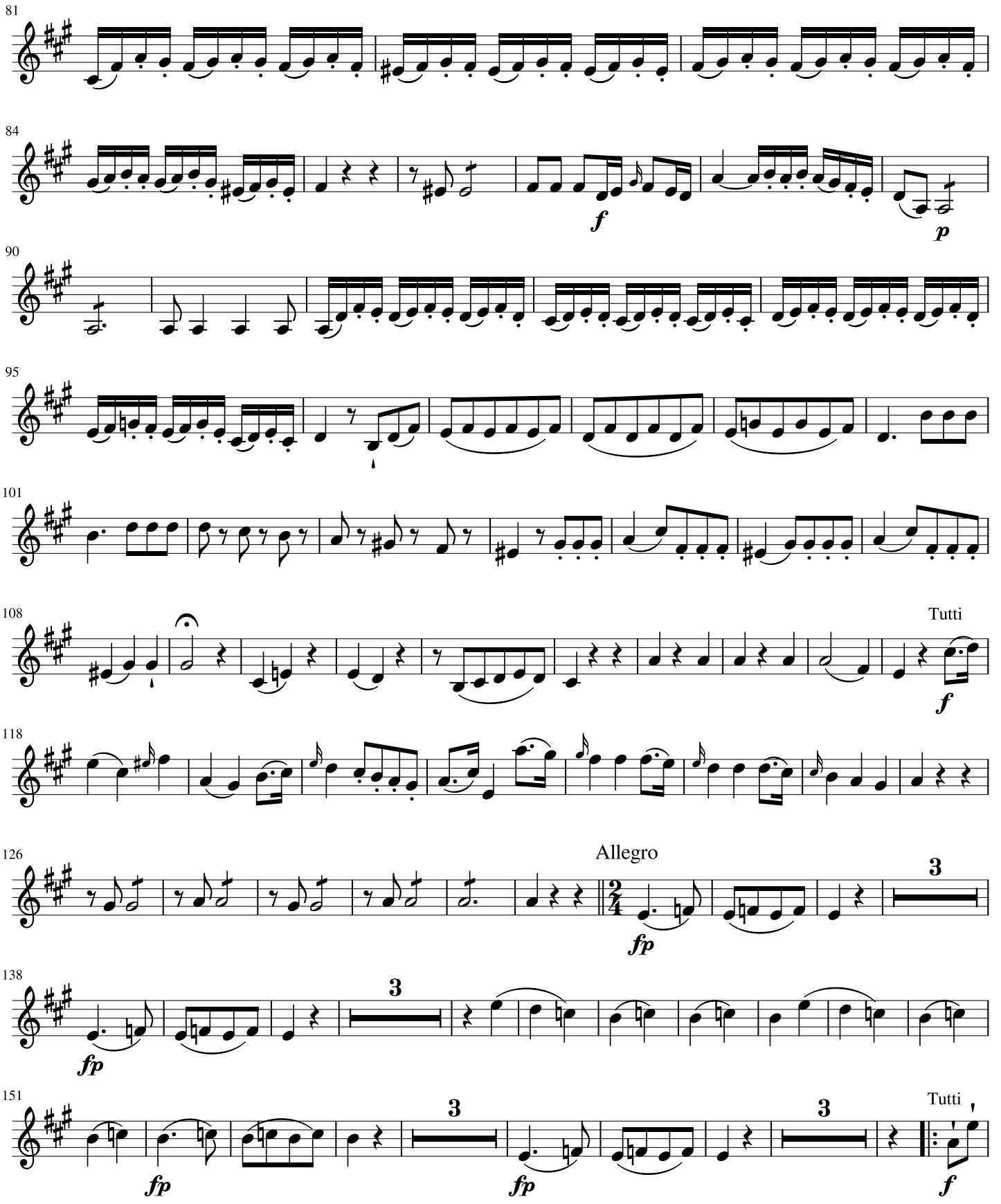

101
104
110
fp
fp
f
p
115
f
cresc.
Tutti
f
121
p
124
f
p
f
p
f

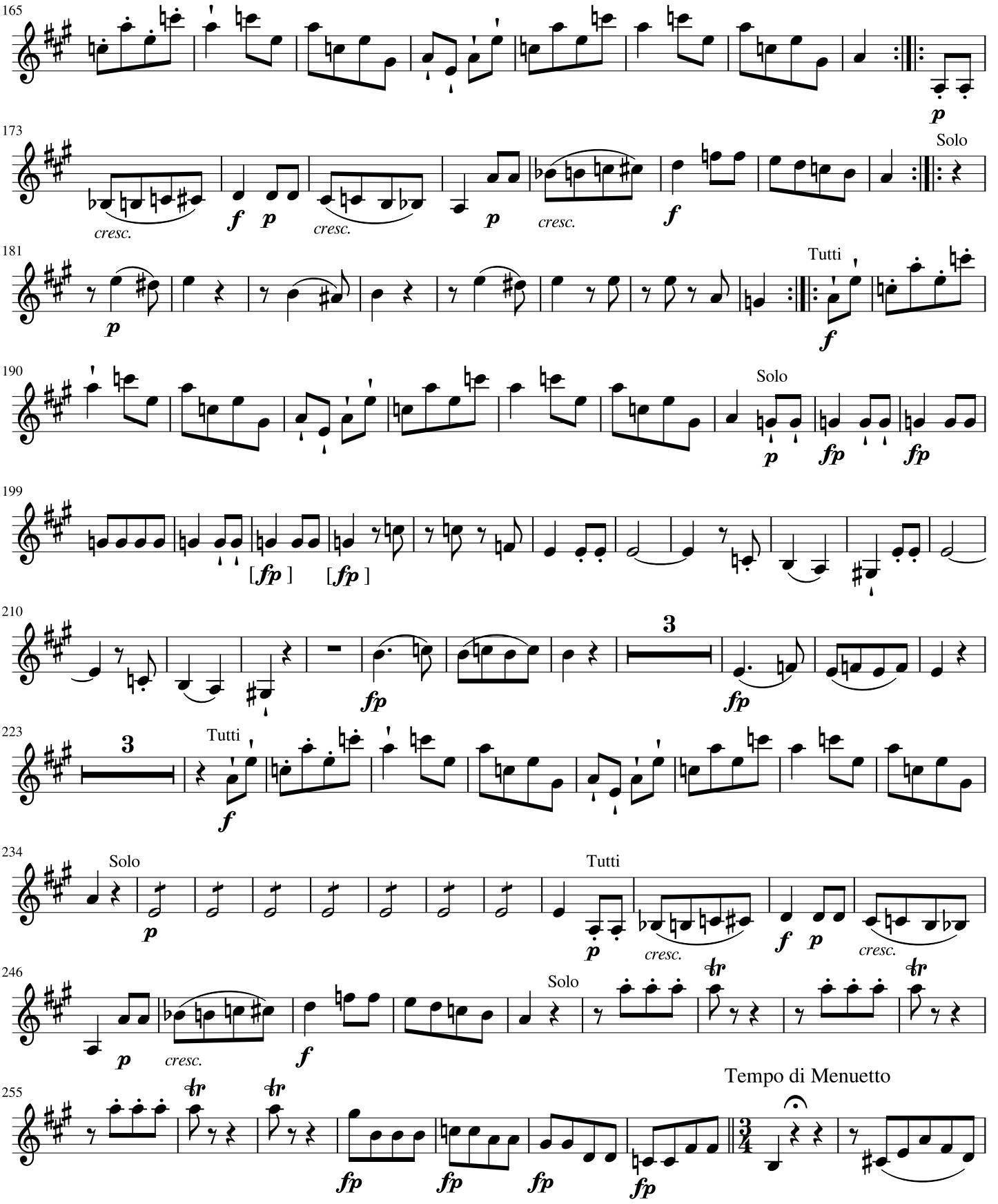
Rondeau

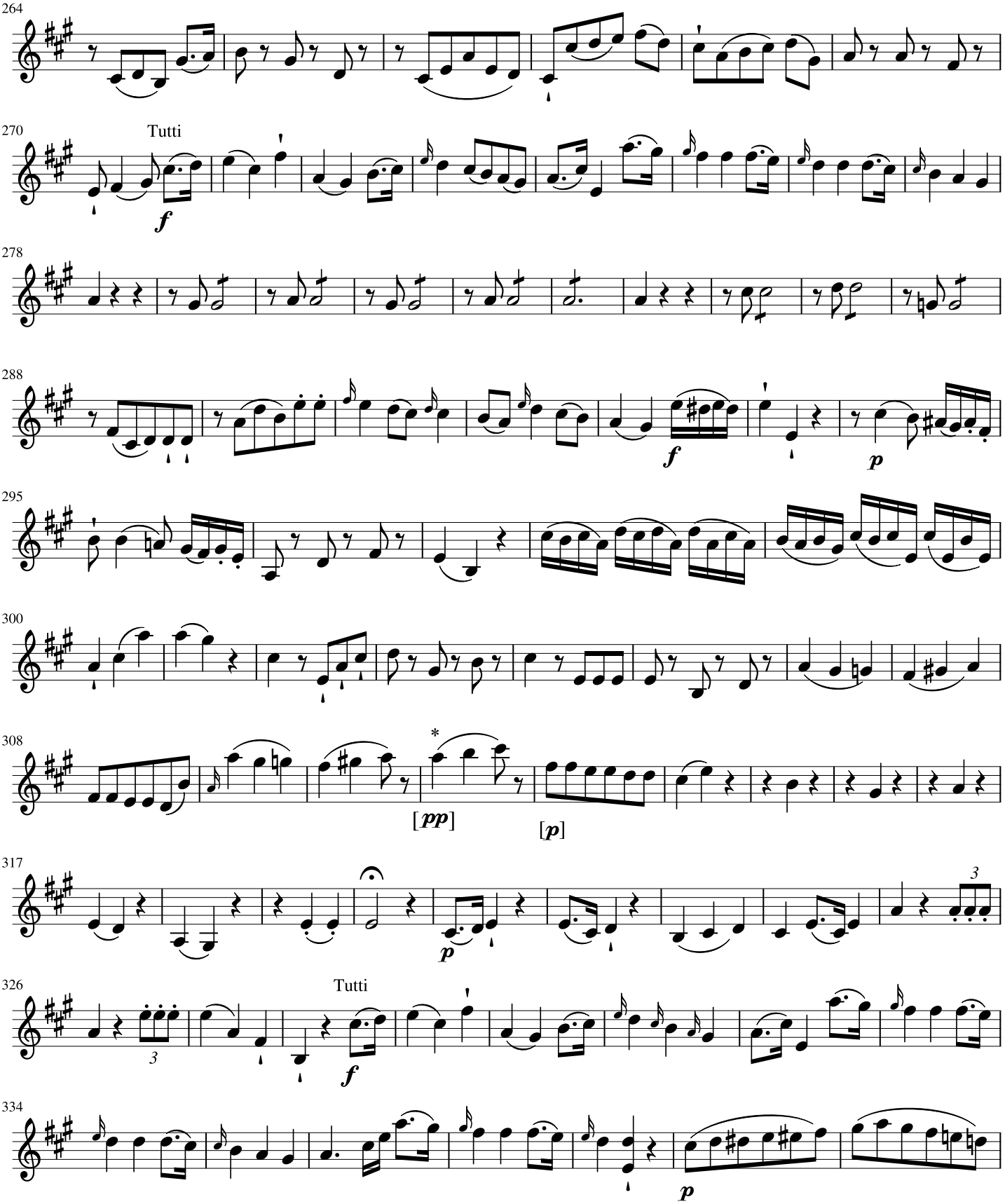
Tempo di Menuetto



* Material in m. 49 originally in oboe 1. See m. 311.

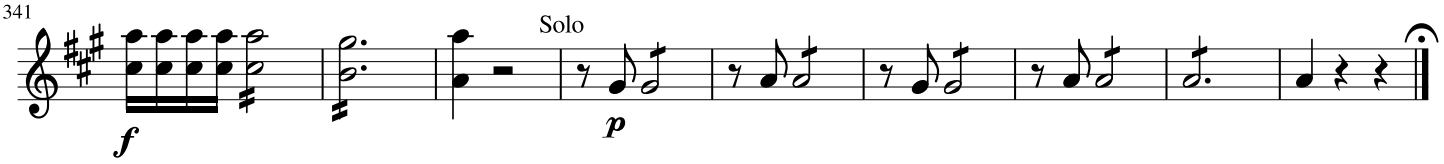

81
84
f
p
90
95
101
108
Tutti
f
118
126
Allegro
fp
3
138
fp
3
151
fp
3
fp
3
Tutti
f


165
p
173
Solo
cresc.
f
p
cresc.
p
cresc.
f
181
Tutti
p
f
190
Solo
p
fp
fp
199
[fp]
[fp]
210
3
fp
fp
223
3
Tutti
f
234
Solo
p
Tutti
p
cresc.
f
p
cresc.
246
p
cresc.
f
Solo
tr
tr
255
tr
tr
fp
fp
fp
fp
Tempo di Menuetto



* Material in m. 311 originally in oboe 1. See m. 49.

Vn 1

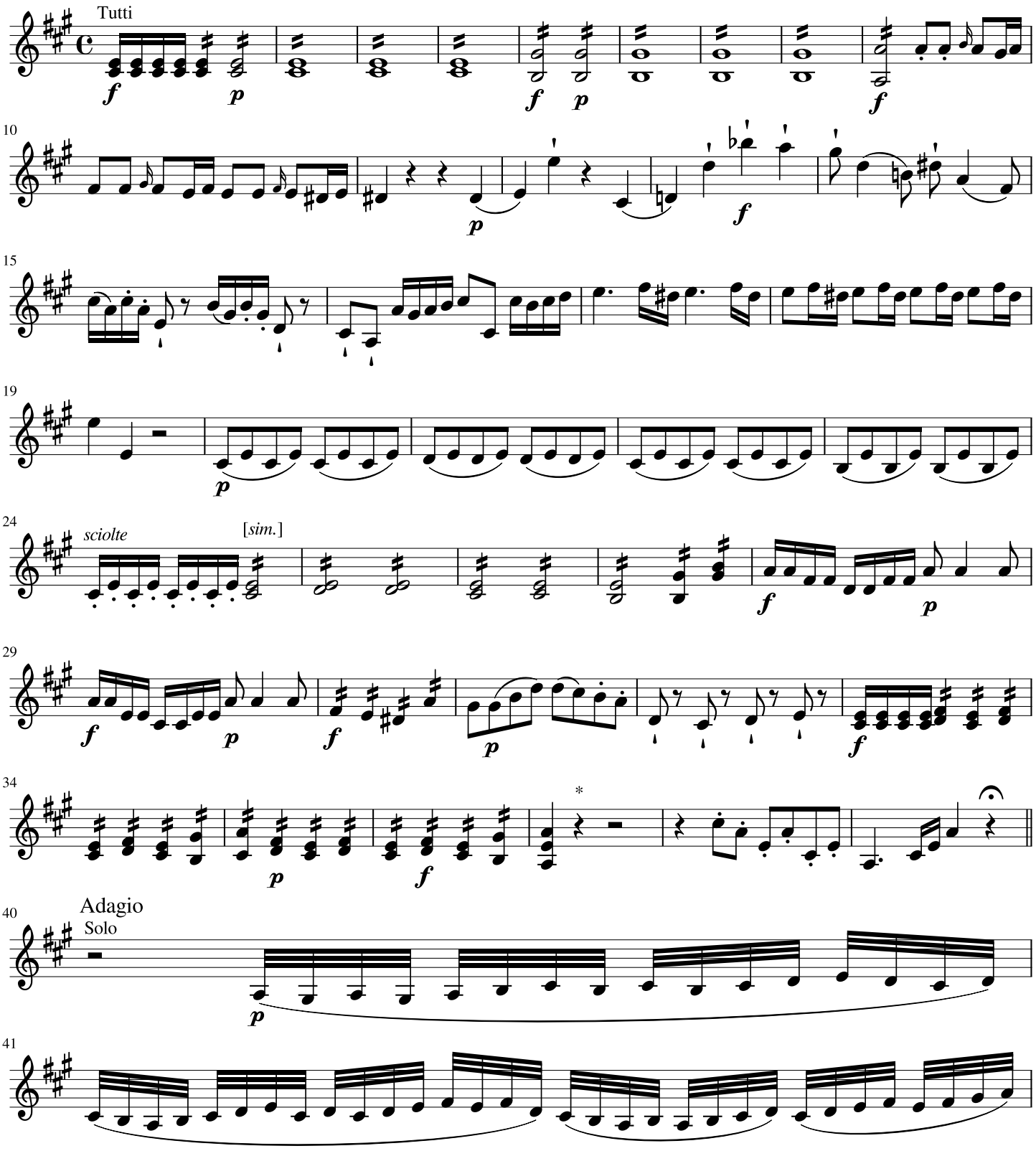


Violin 2 (ripieno)

Violin Concerto No. 5 in A major

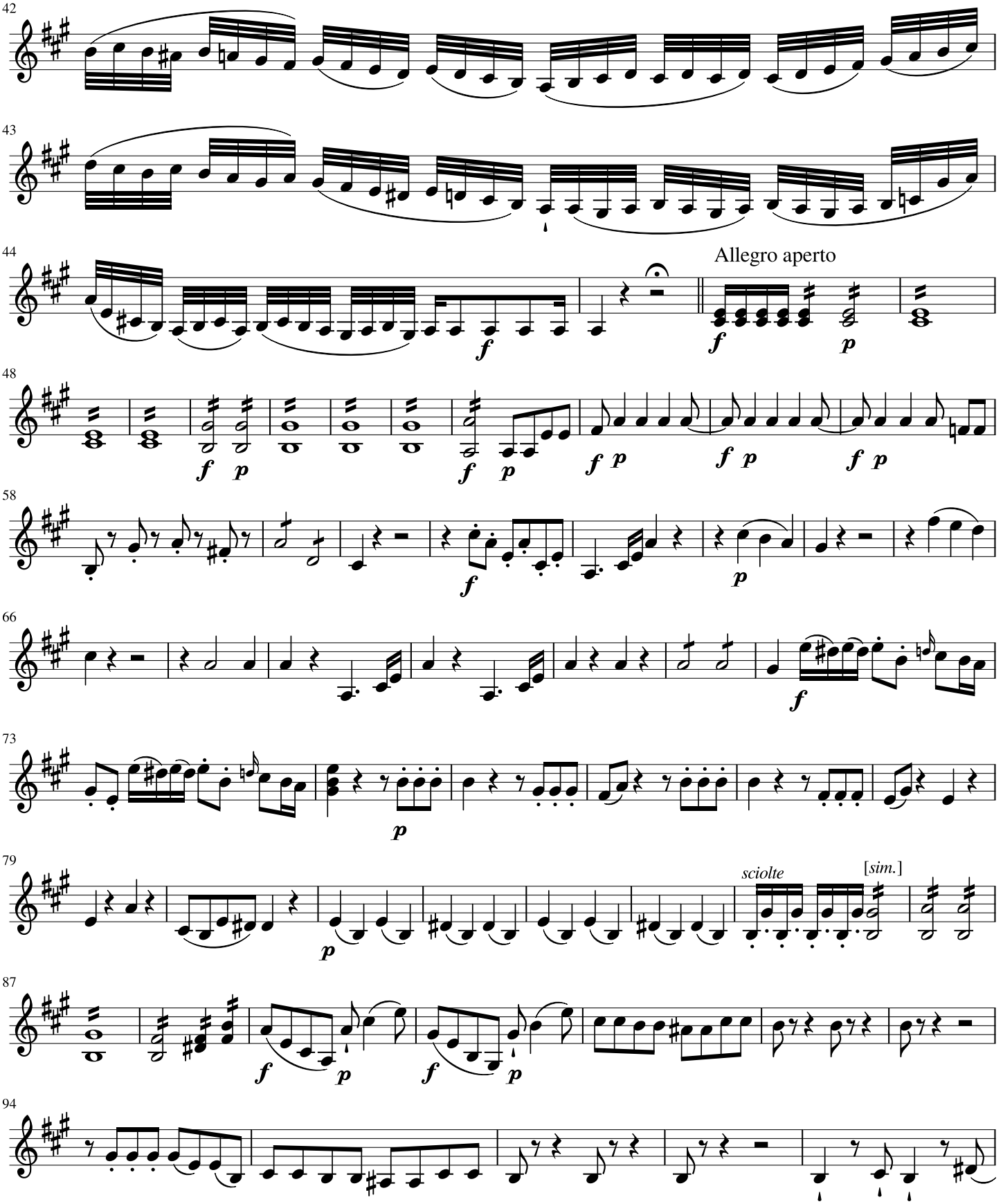
W. A. Mozart
trans. Shute

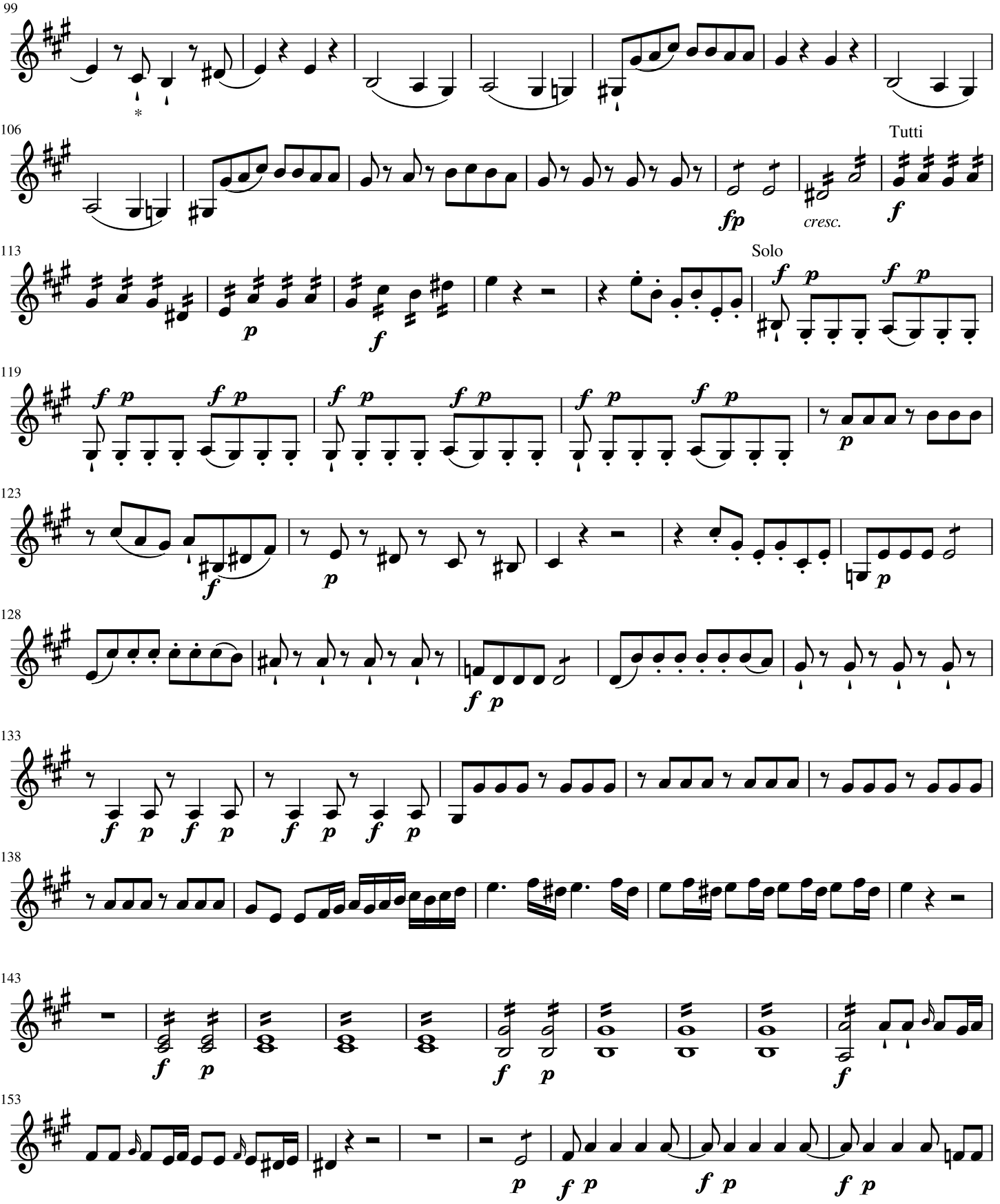
Allegro aperto



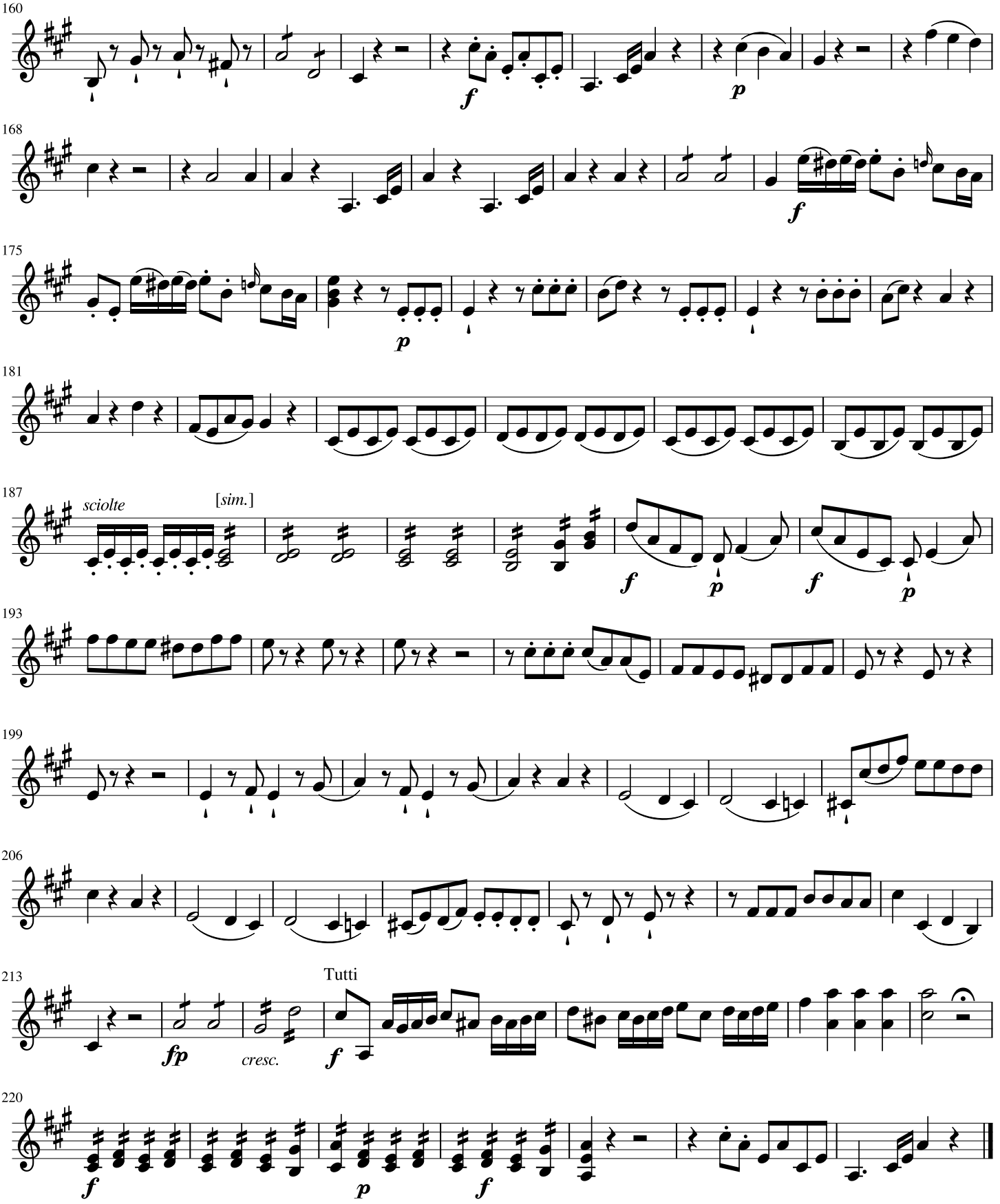
* Originally doubled violin 1 for the following four beats. Also mm. 60-61, 116-17, 125-26, 162-63, and 224-25.

Vn 2

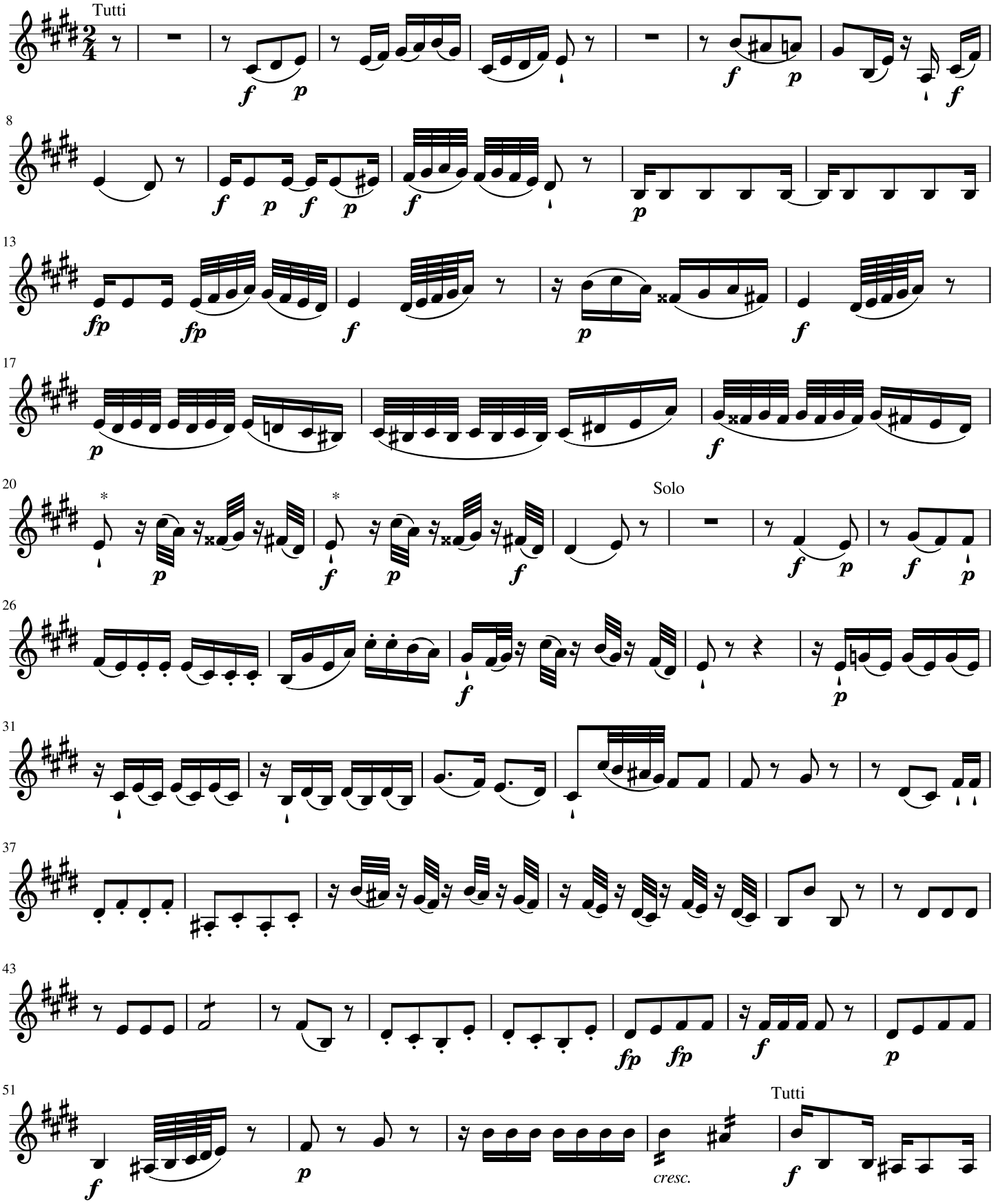




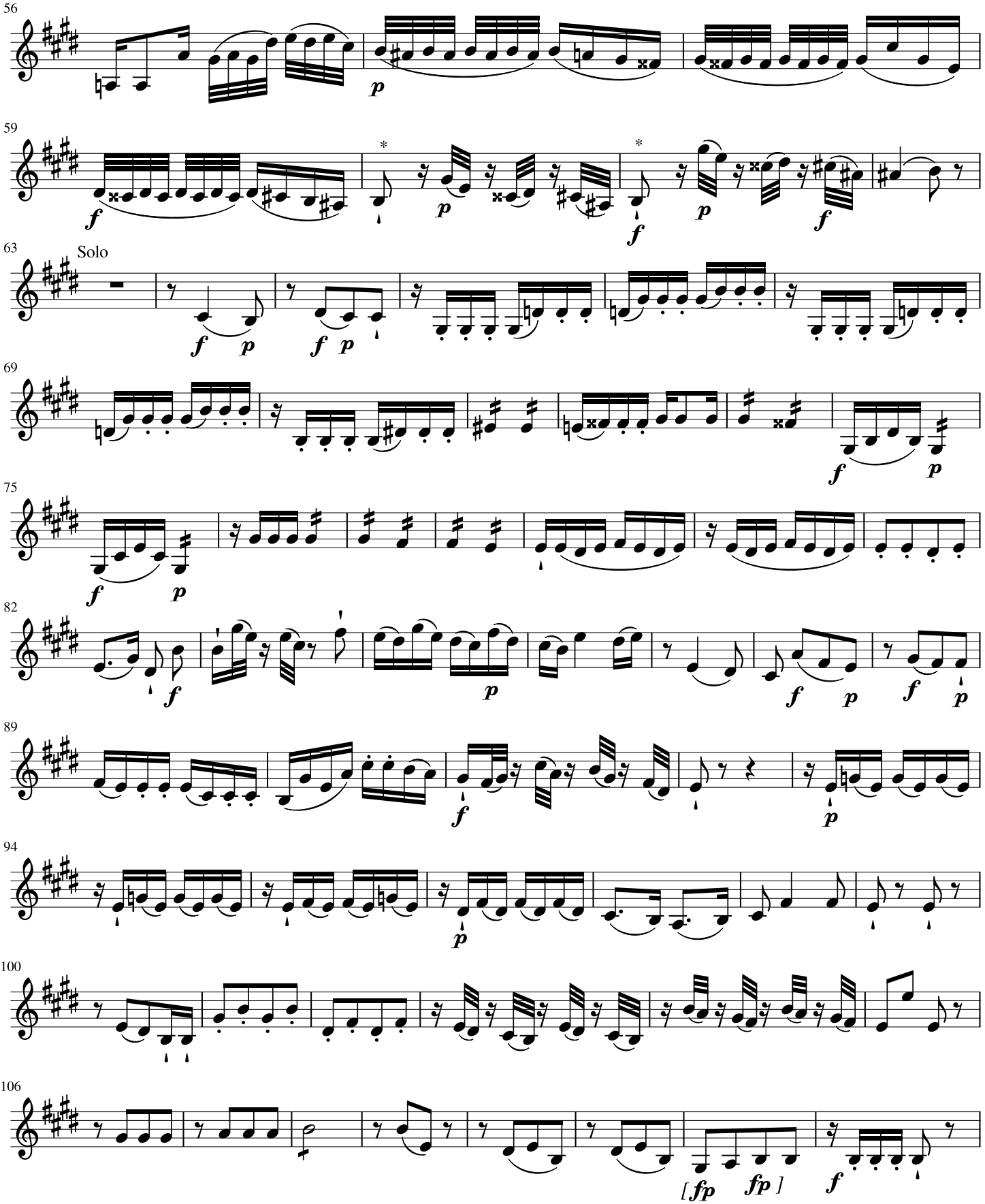
* Autograph score slurs notes 2-3, an apparent typographical error.

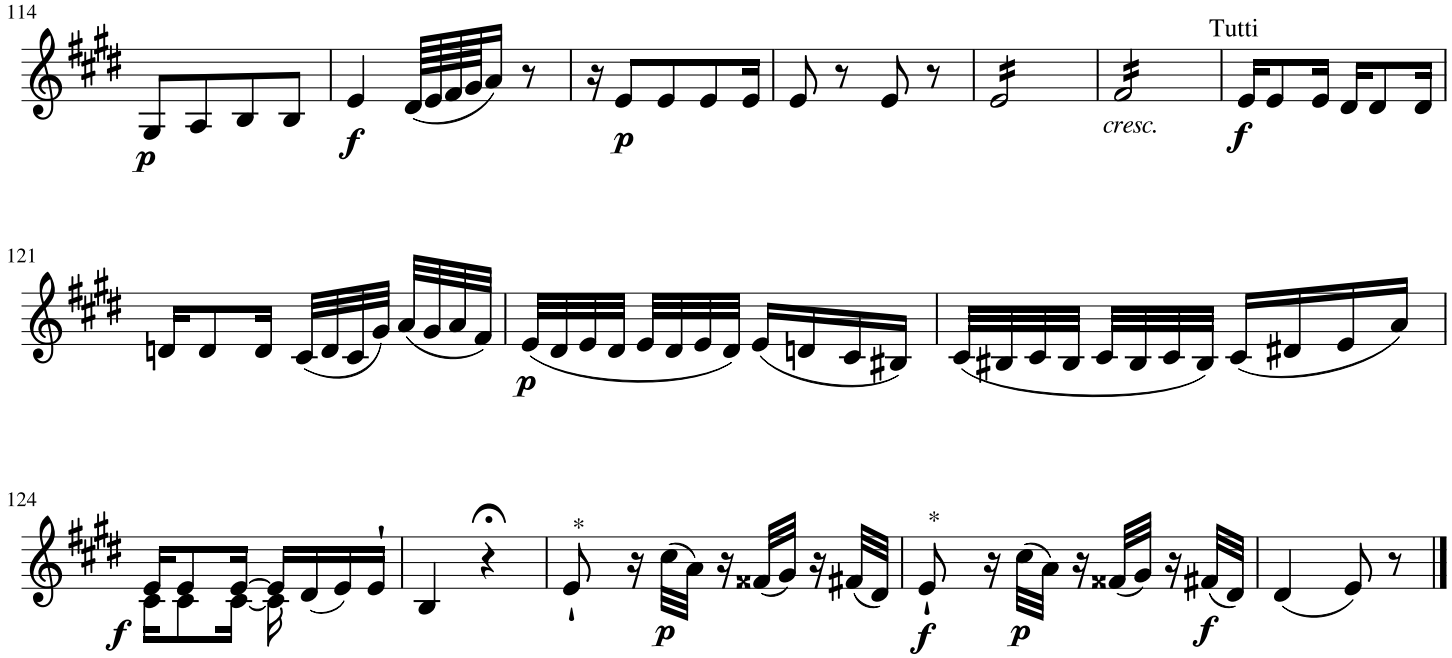

160
168
175
181
187
sciolte
[sim.]
193
199
206
213
Tutti
cresc.
220

Adagio



* Originally doubled violin 1 for the first half of beat 1.

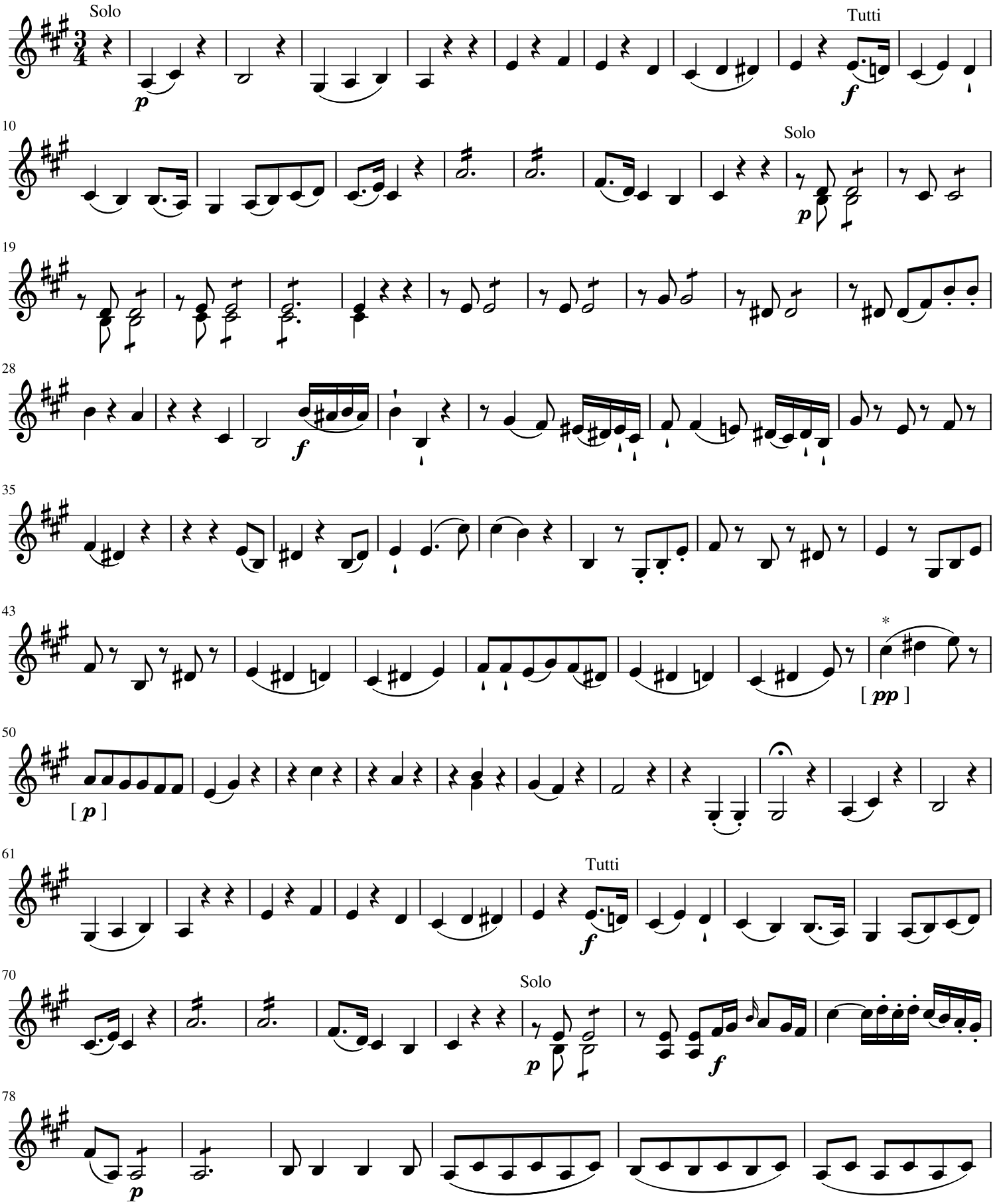

56
59
63
Solo
69
75
82
89
94
100
106
* Originally doubled violin 1 for the first half of beat 1.



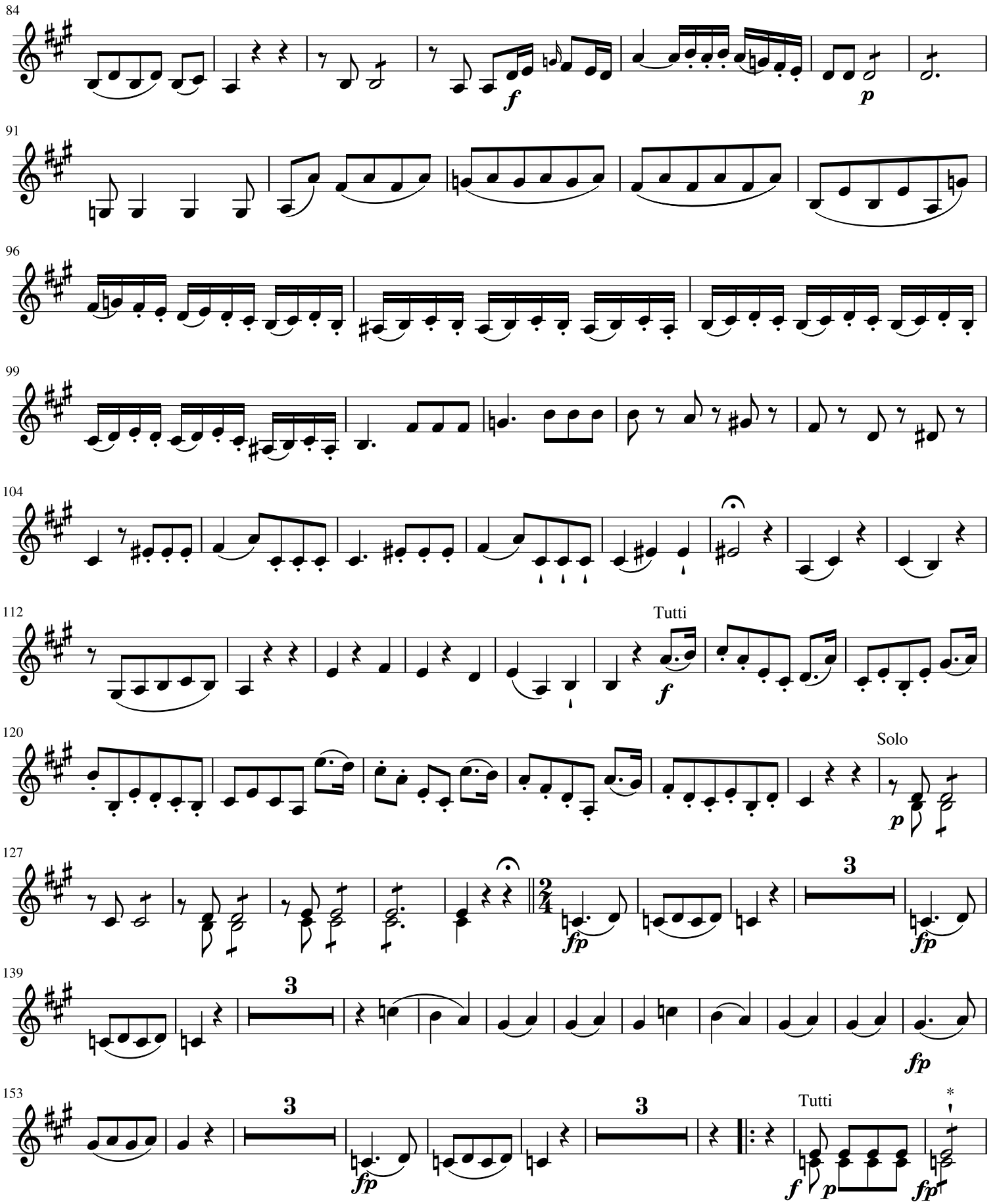
* Originally doubled violin 1 for the first half of beat 1.

Rondeau

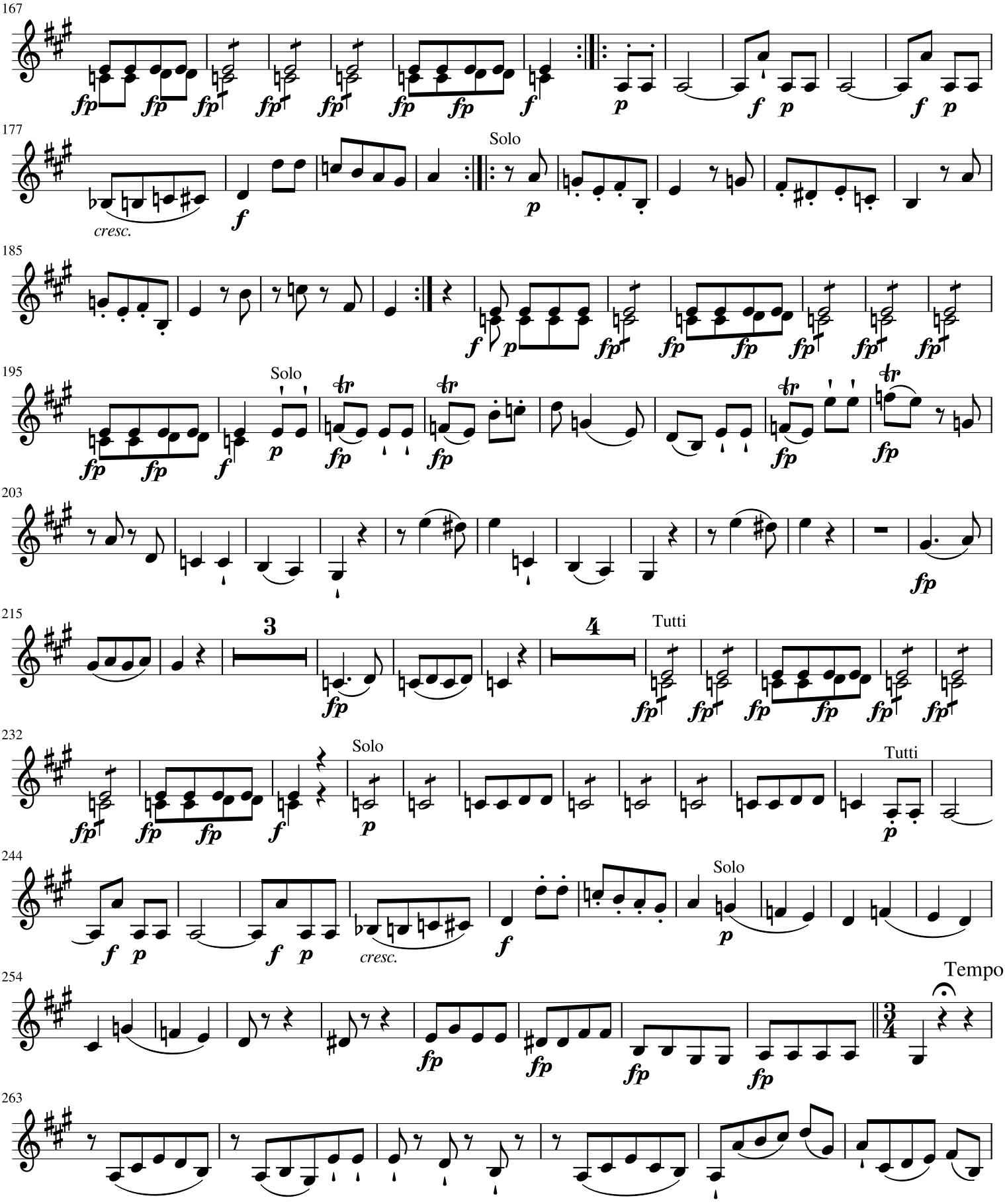
Tempo di Menuetto

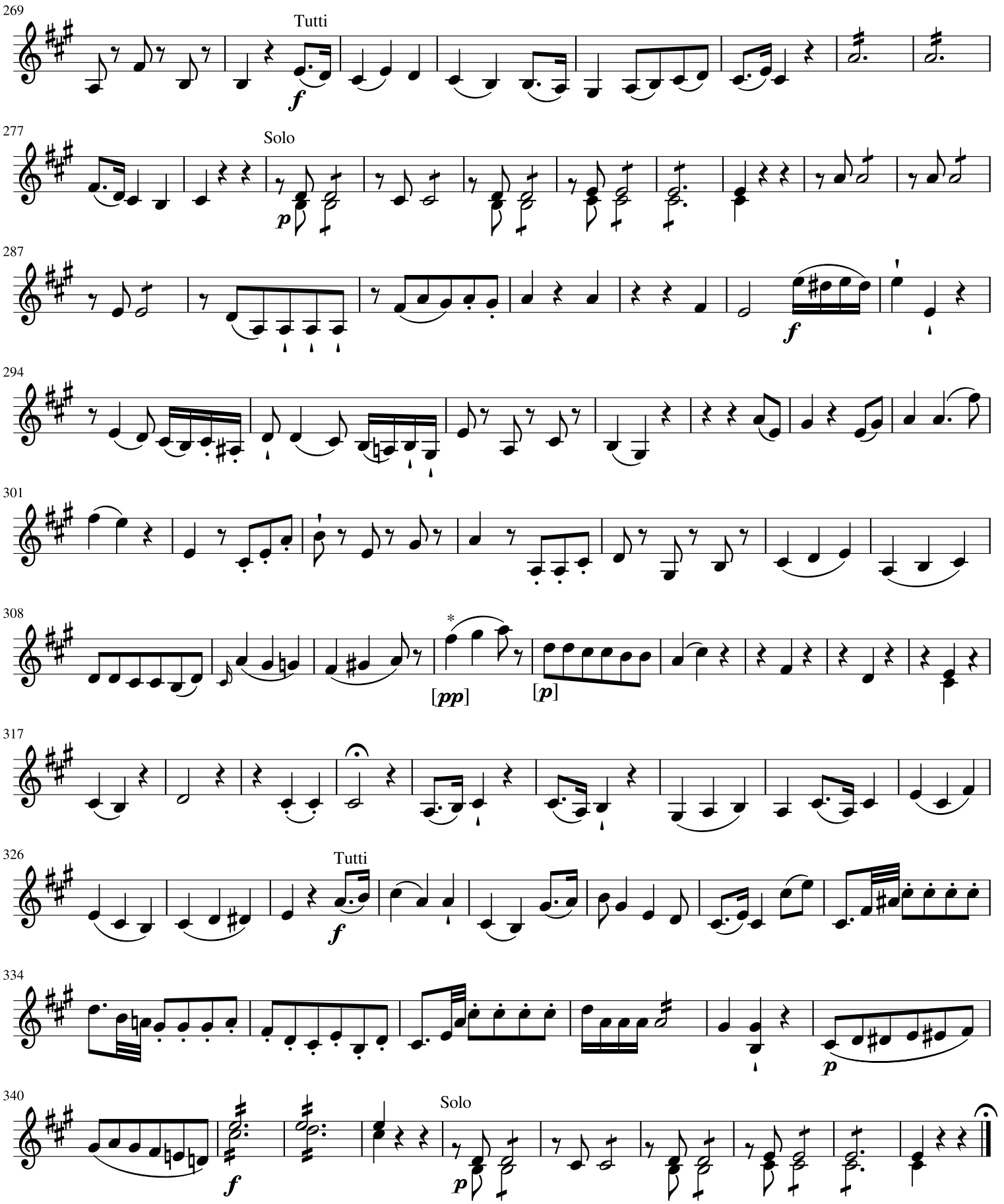


* Material in m. 49 originally in oboe 2. See m. 311.



* This notation (stroke plus fp) is presumably shorthand for what is shown in m. 165.


167
177
Solo
cresc.
185
195
Solo
203
215
3
4
Tutti
232
Solo
Tutti
244
Solo
cresc.
254
Tempo
263

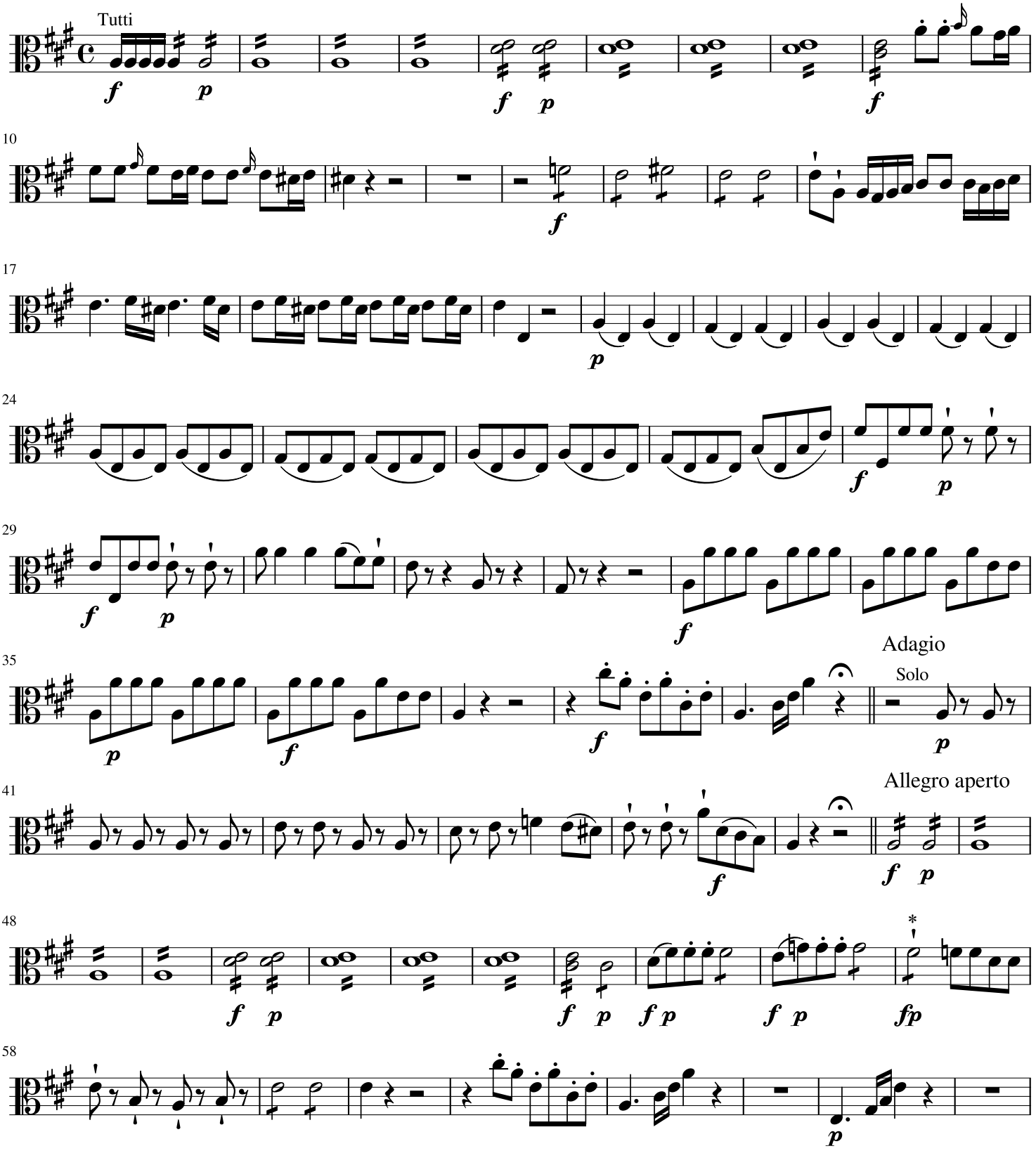


* Material in m. 311 originally in oboe 2. See m. 49.

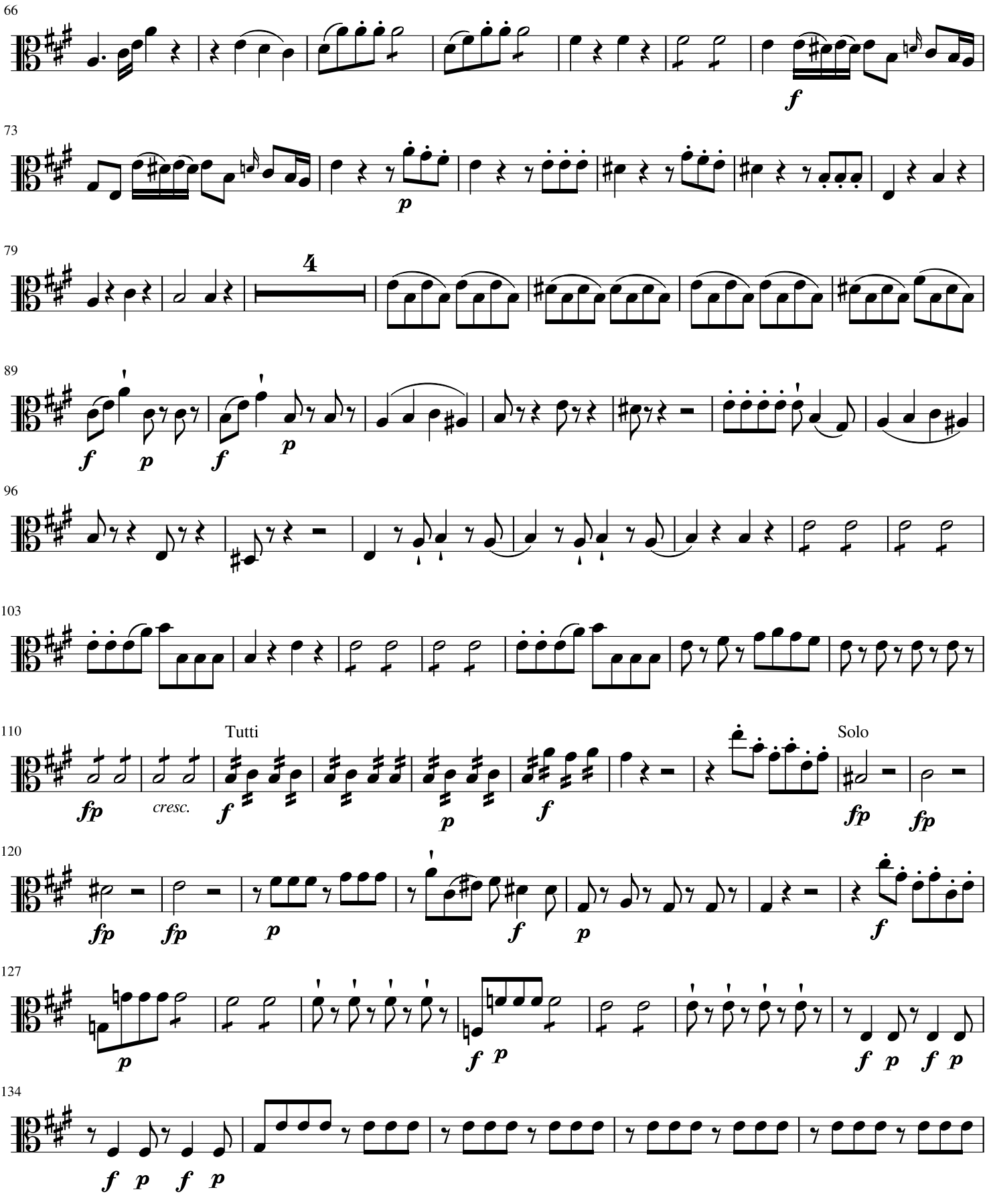
Violin Concerto No. 5 in A major

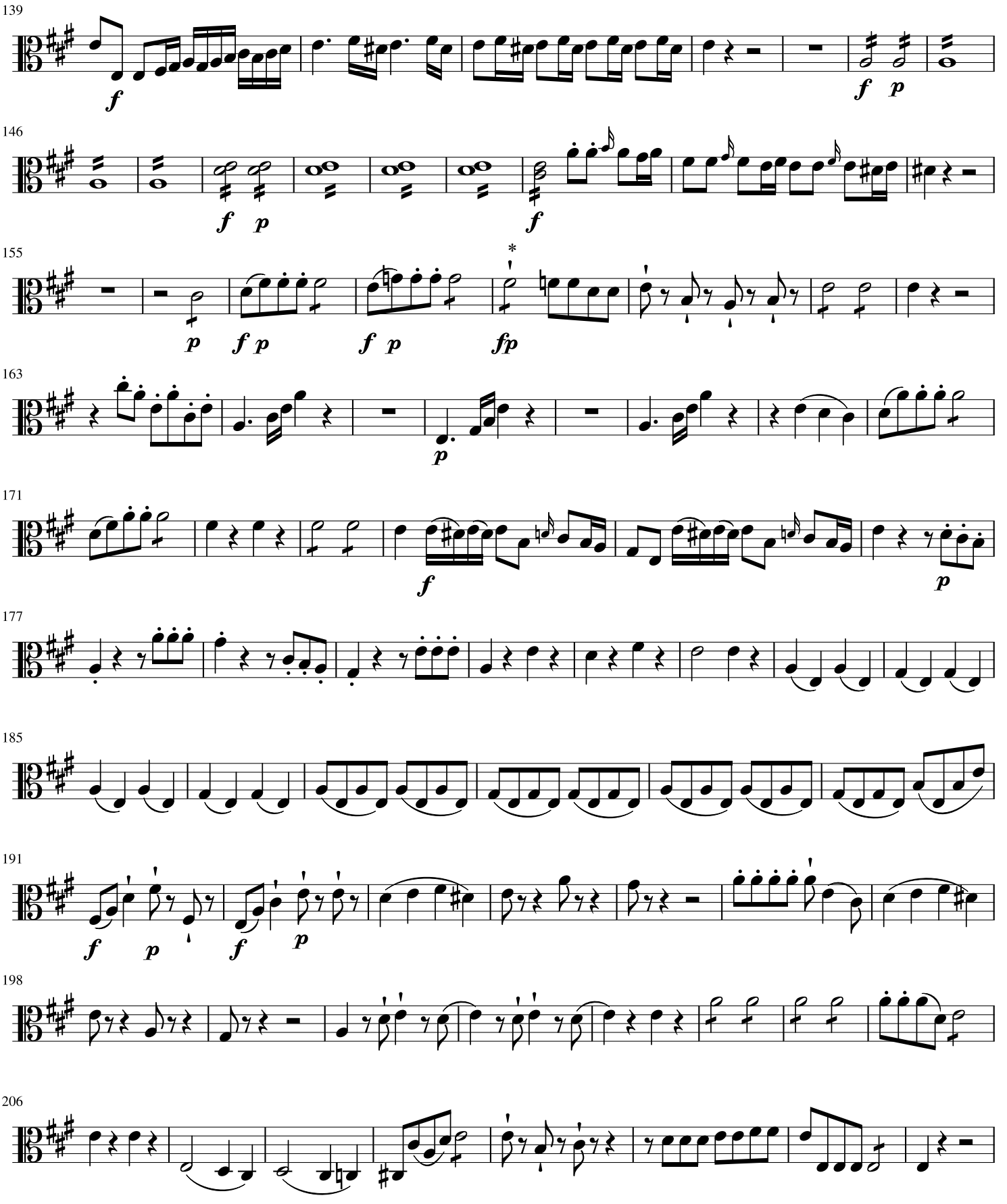
W. A. Mozart
trans. Shute

Allegro aperto

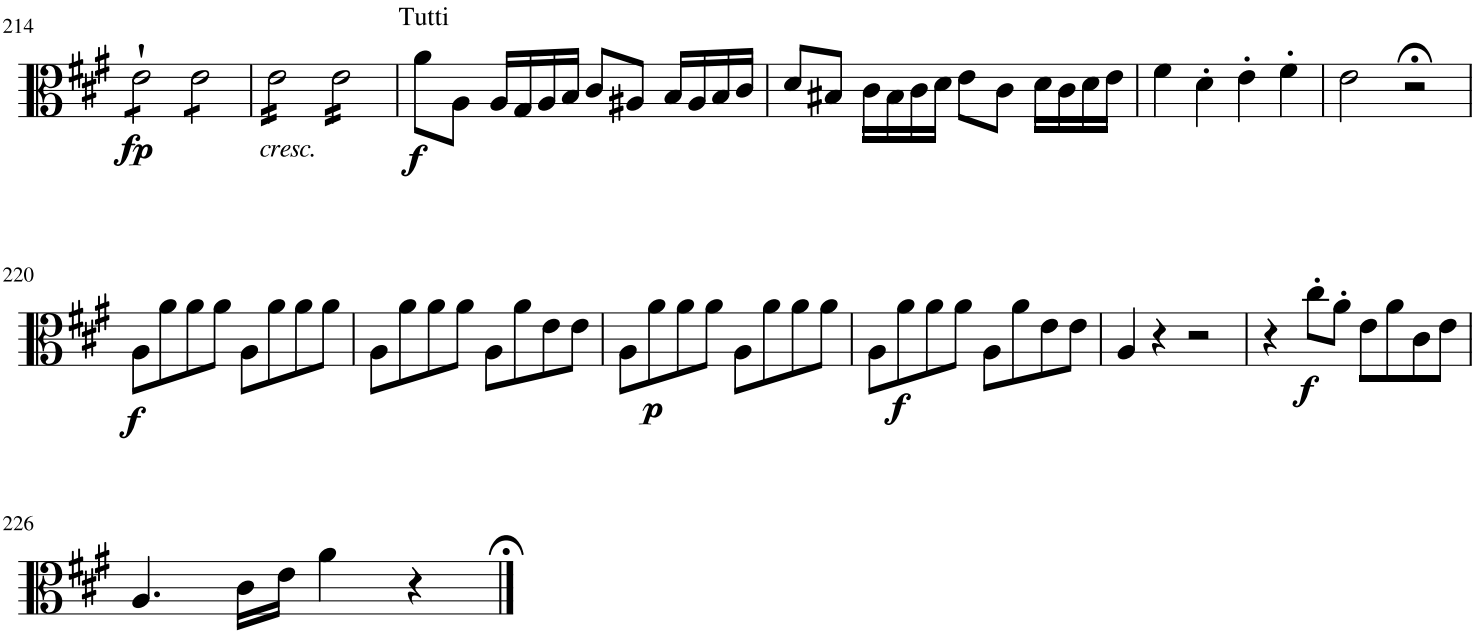


* The stroke here seems to indicate that the first quaver (8th) should be distinct from the others; that is, it is a shorthand to indicate that the previous pattern, with forte on the first quaver and piano on the second, should continue. Also in m. 159.


66
f
73
p
79
4
89
f
p
f
p
96
103
110
Tutti
fp
cresc.
f
p
f
Solo
fp
fp
120
fp
fp
p
f
p
f
127
p
f
p
f
p
f
p
134
f
p
f
p



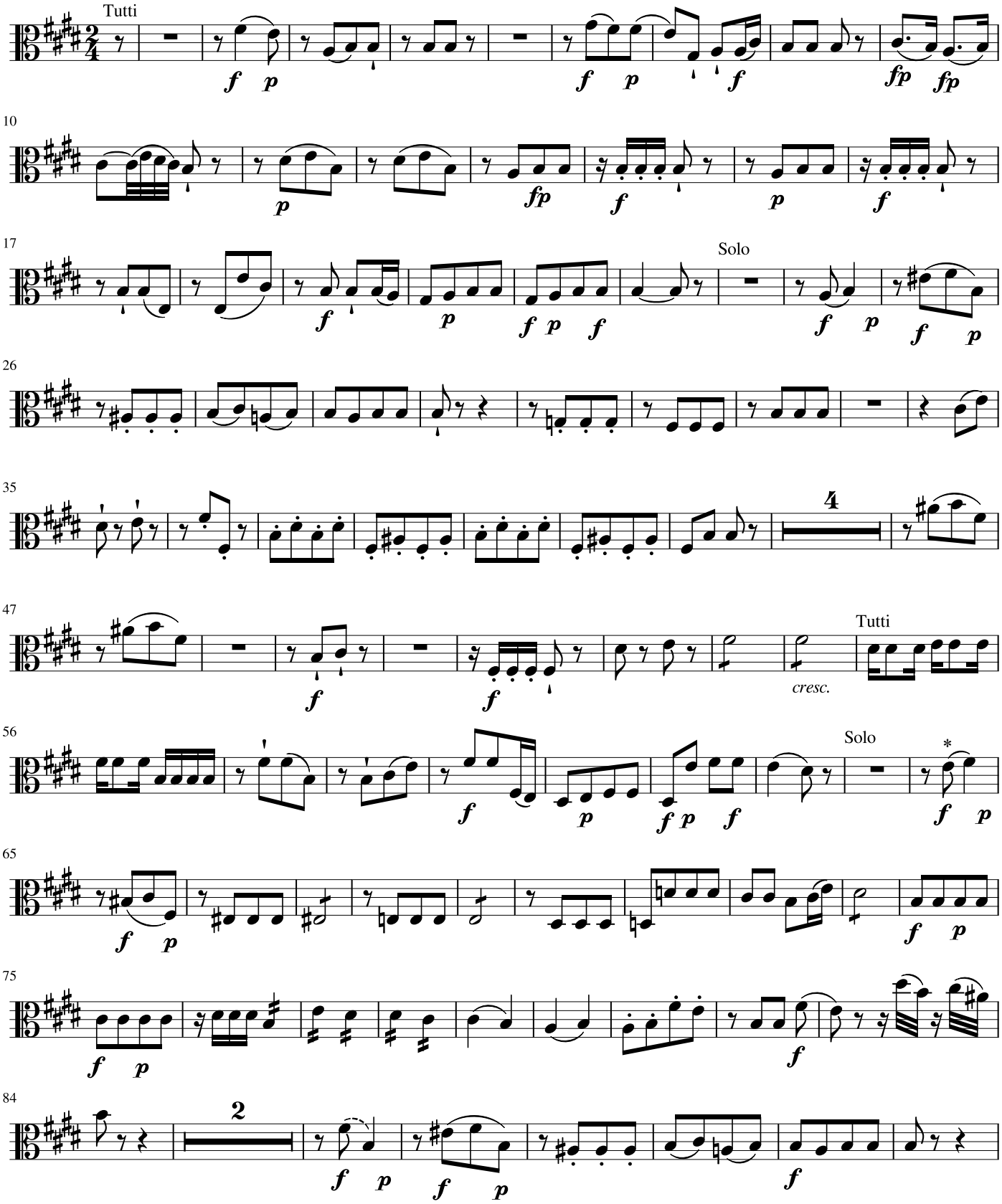
* See note at m. 57.


214
Tutti
fp
cresc.
f

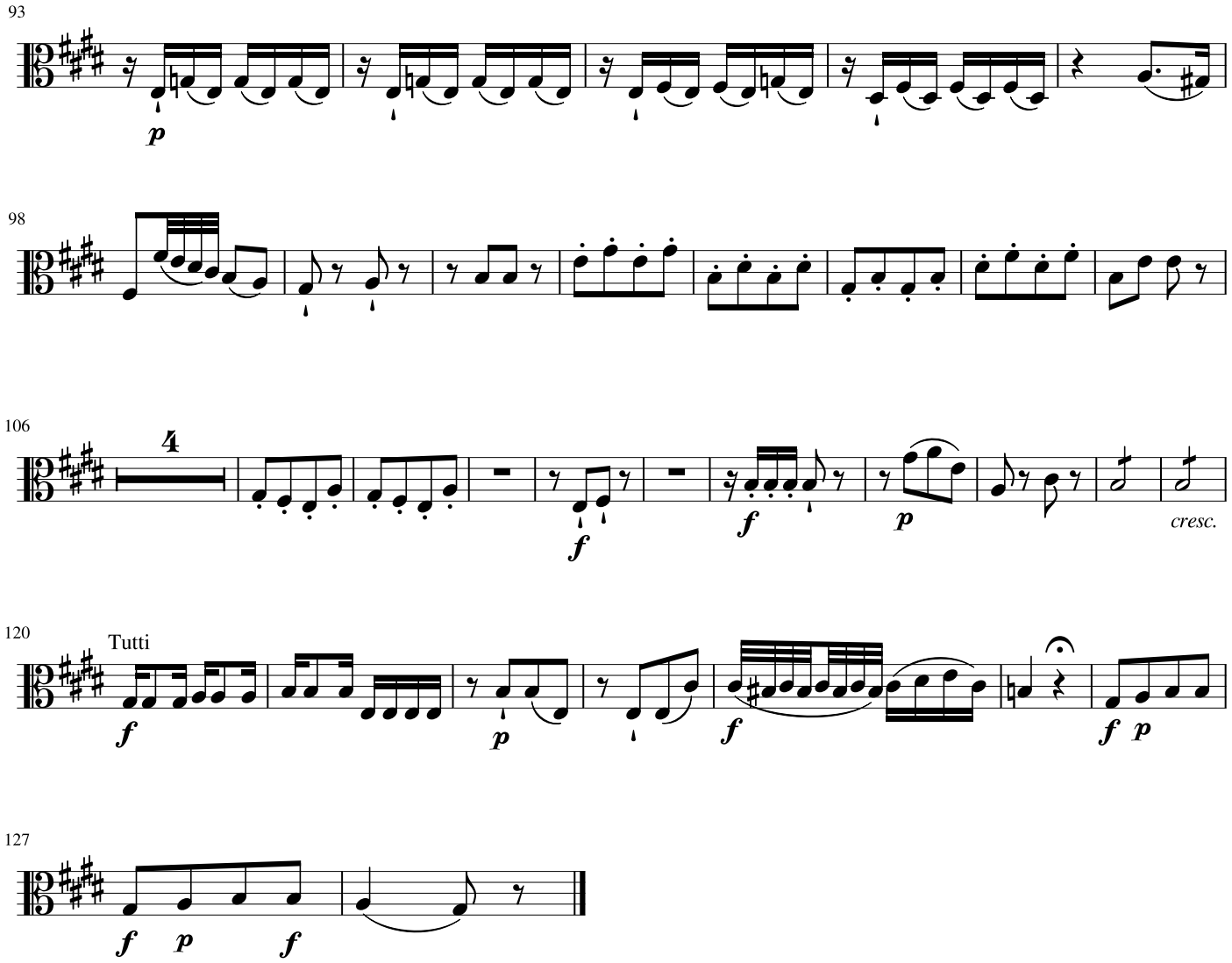
220
f
p
f
f

226

Adagio

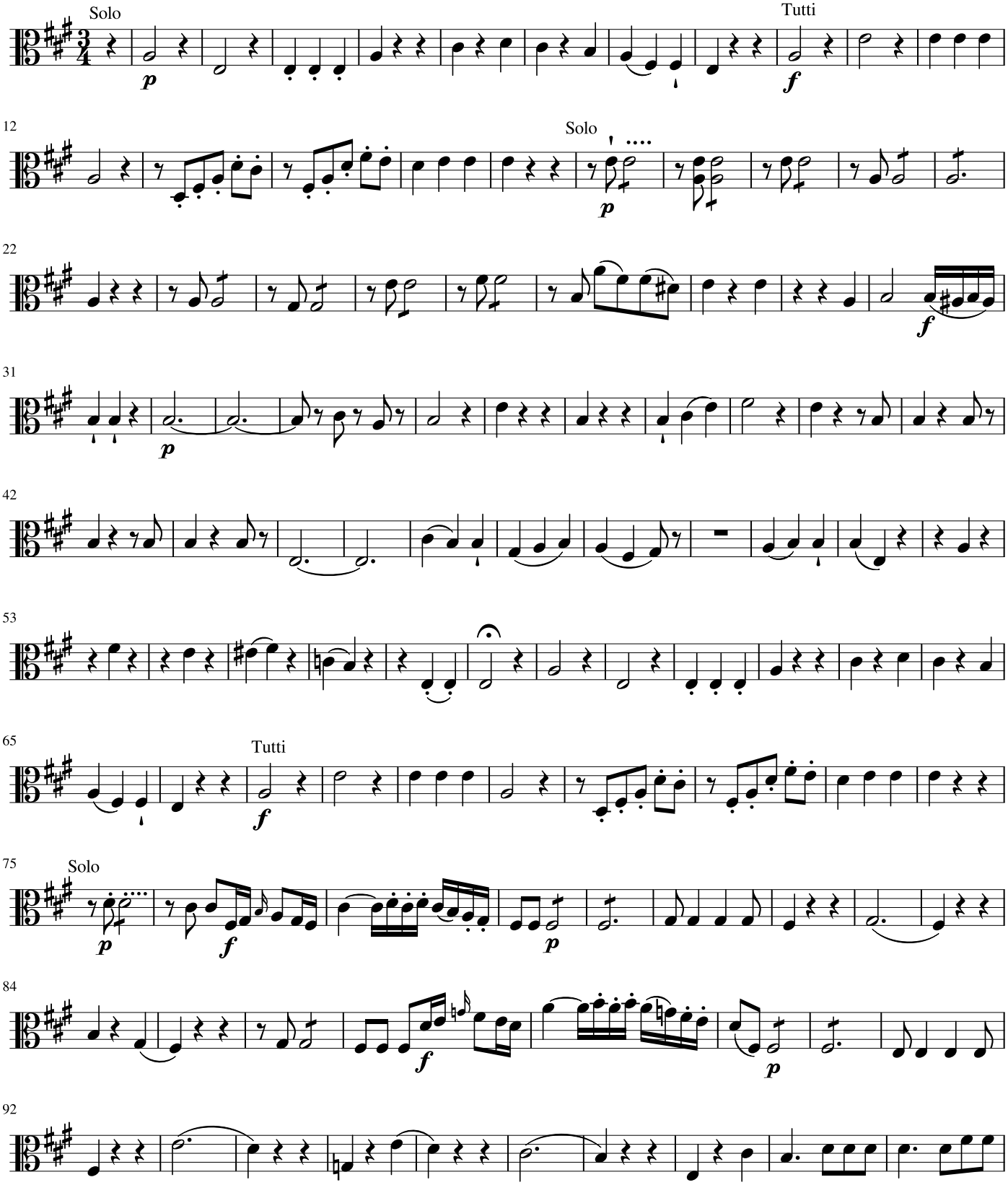


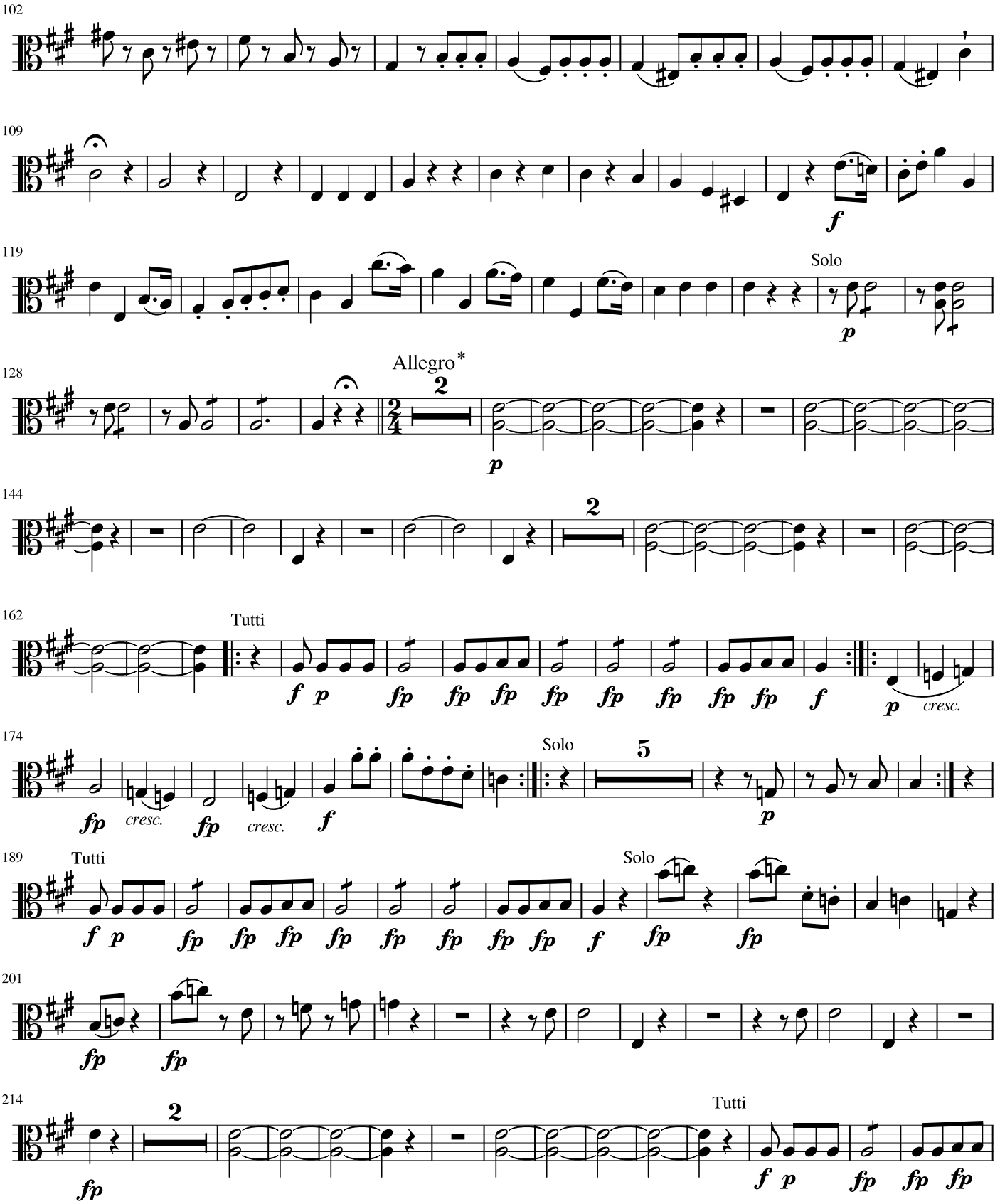
* Measure 64 transposed 8va in absence of contrabass.


93
p
98
106
4
f
f
p
cresc.
120
Tutti
f
p
f
f p
127
f p f

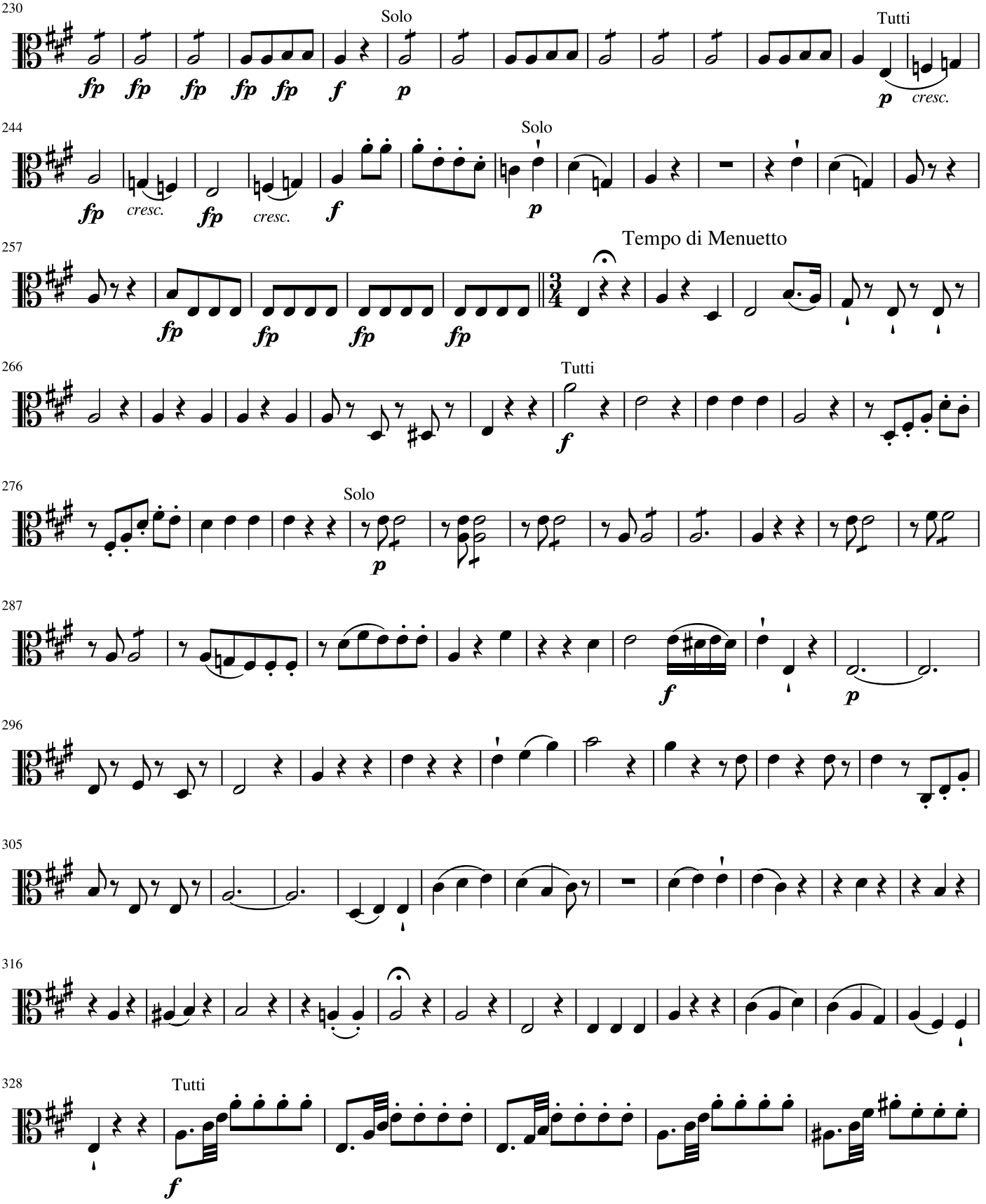
Rondeau

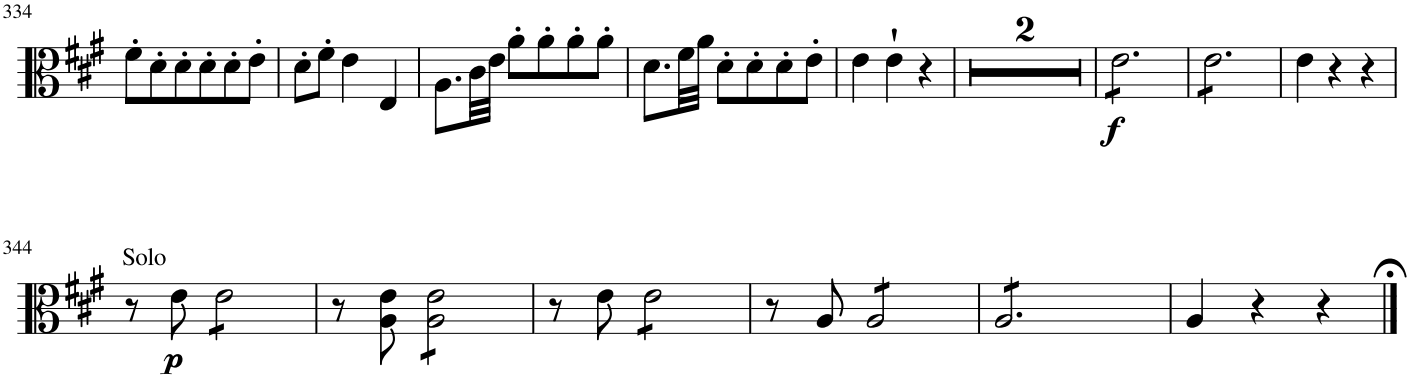
Tempo di Menuetto





* The material in mm. 132-44, 152-64, and 214-26 is taken from Mozart's horn parts.


230
Solo
Tutti
fp fp fp fp fp f p
p cresc.
244
Solo
fp cresc. fp cresc. f p
257
Tempo di Menuetto
fp fp fp fp
266
Tutti
f
276
Solo
p
287
f p
296
305
316
328
Tutti
f


334
2
f
344
Solo
p

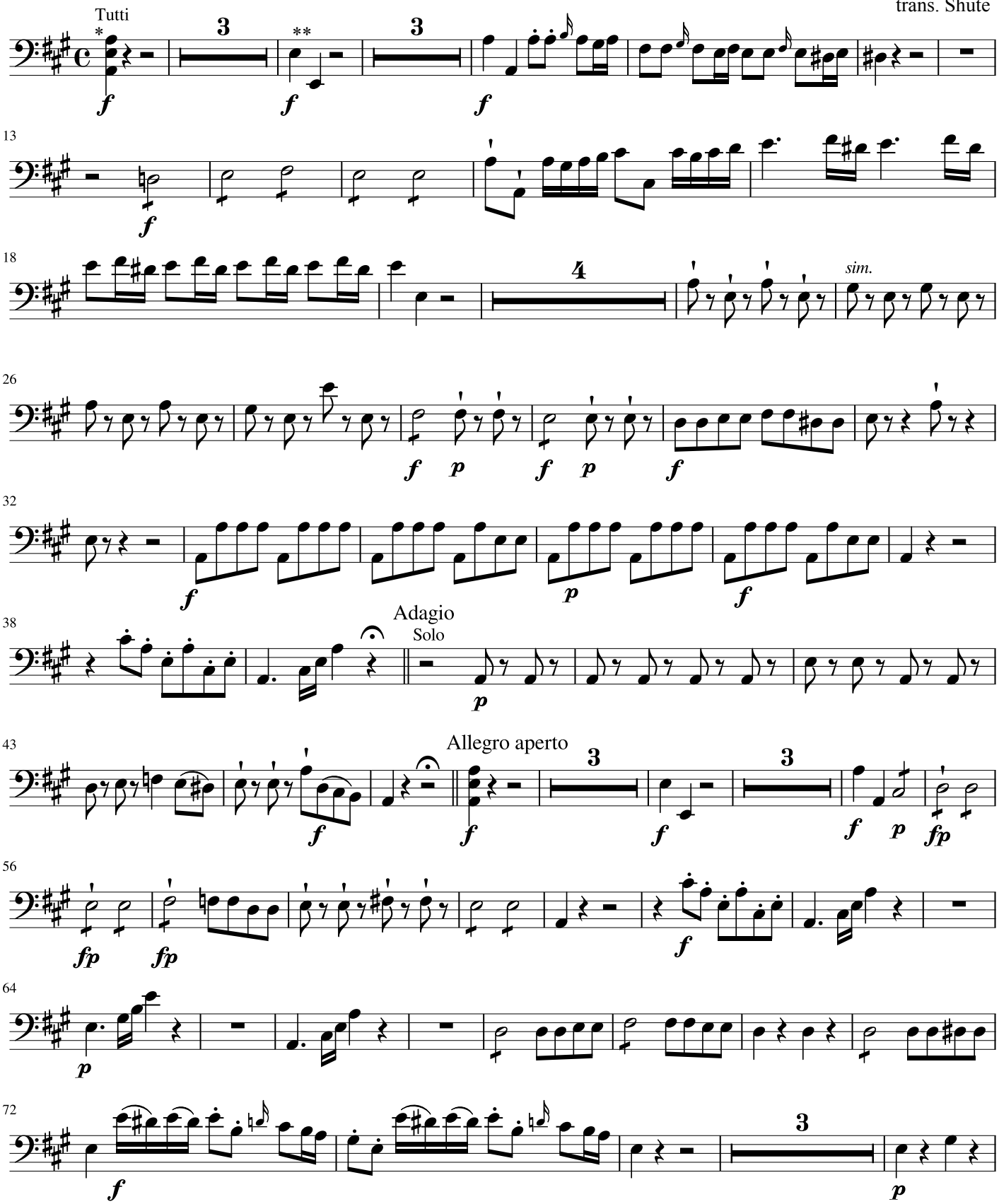
Violoncello

Allegro aperto

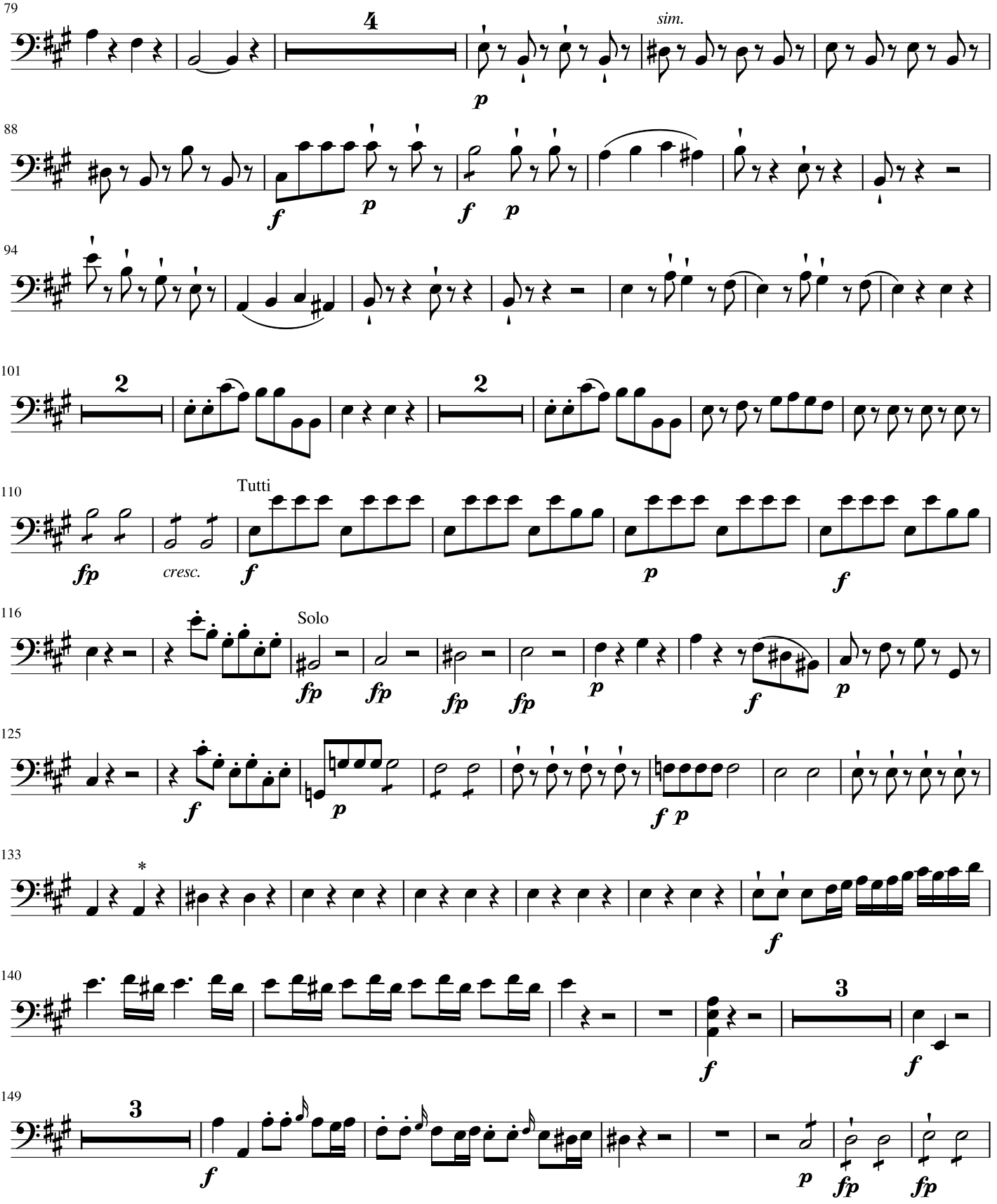
Violin Concerto No. 5 in A major

W. A. Mozart

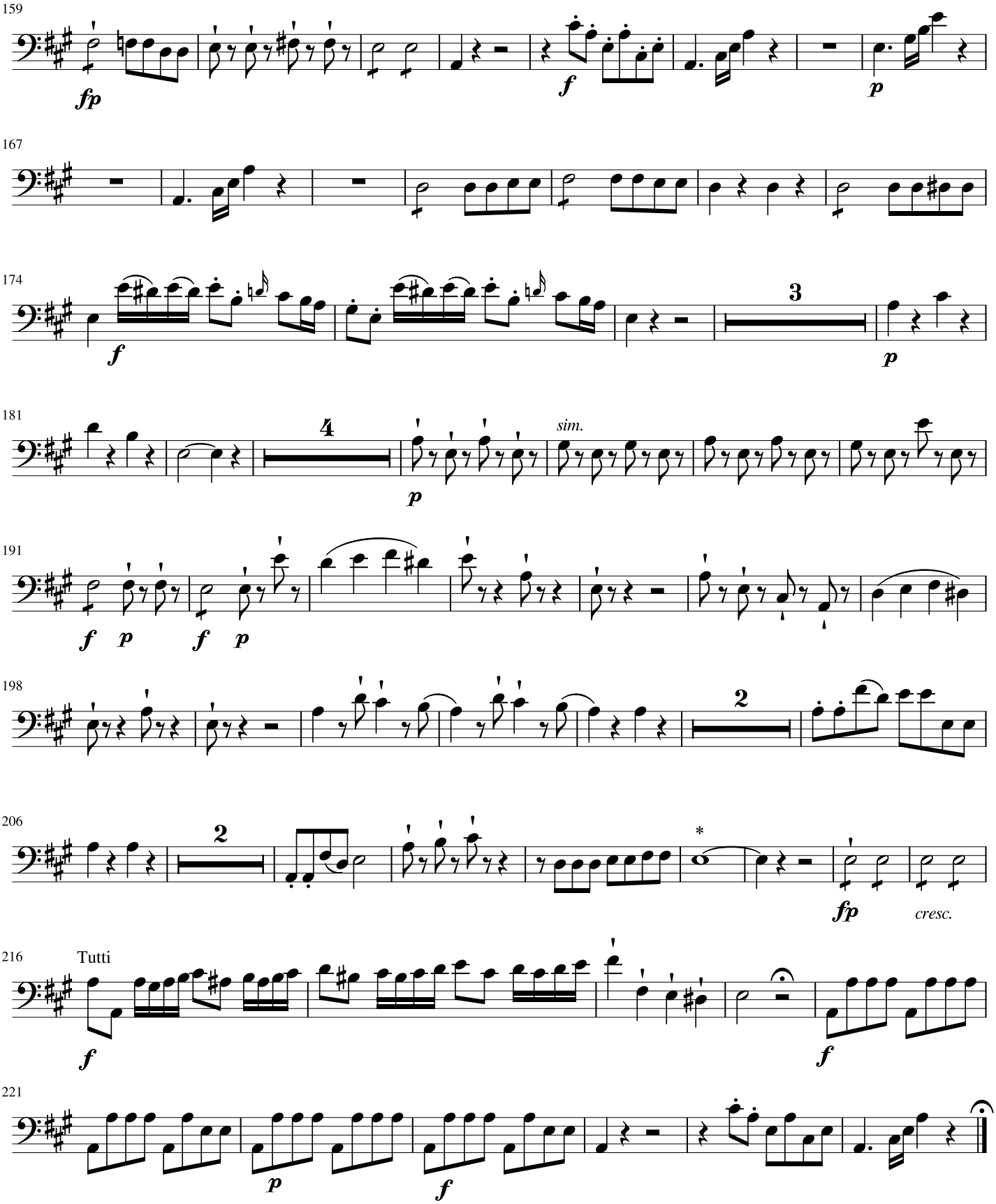
trans. Shute



* First note originally a. Chord (corresponding with violin 1) suggested in chamber scoring to solve problems of register and voicing at its various recurrences. ** Mm. 5, 50, & 148 transposed 8vb for voicing in absence of contrabass.

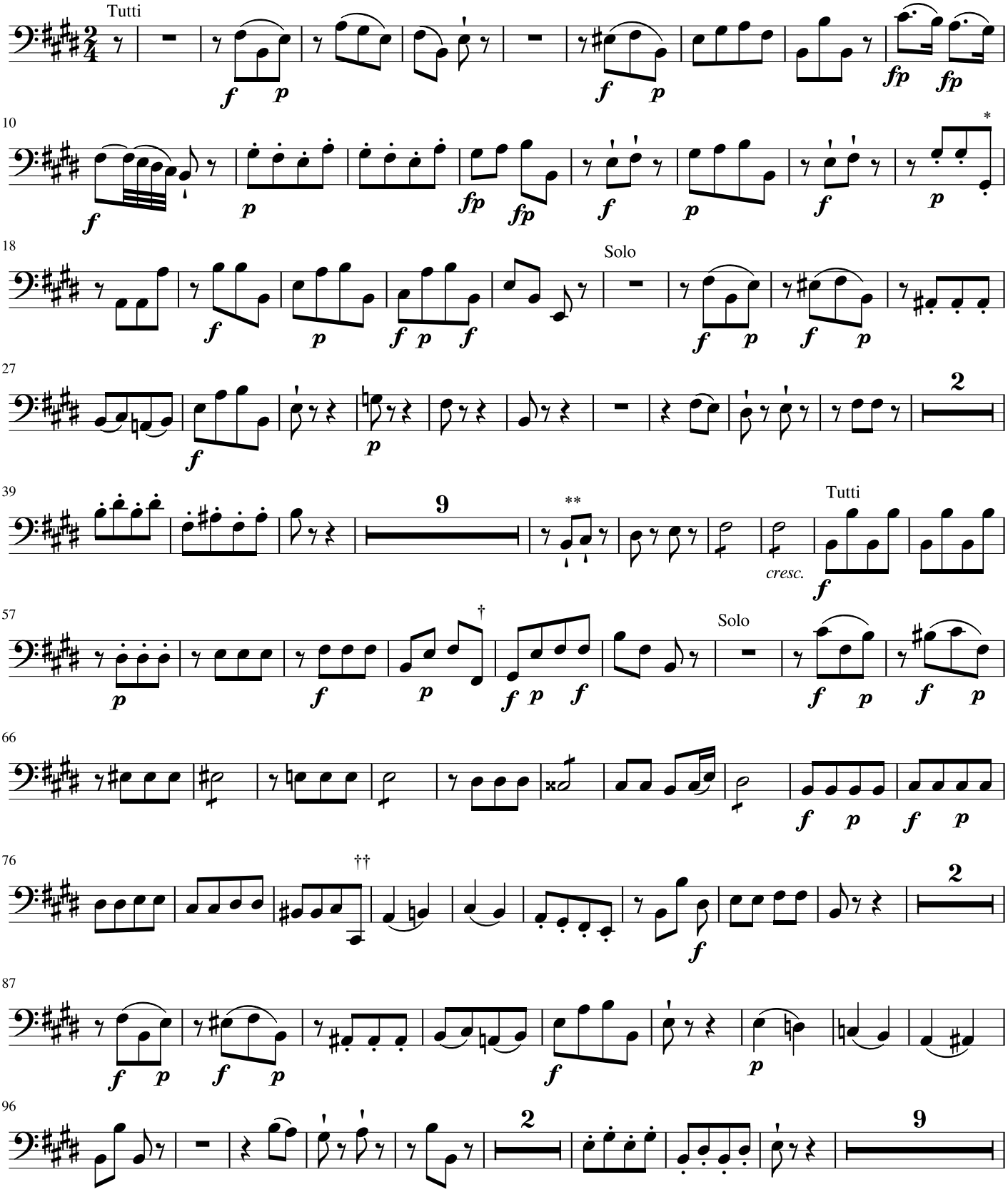


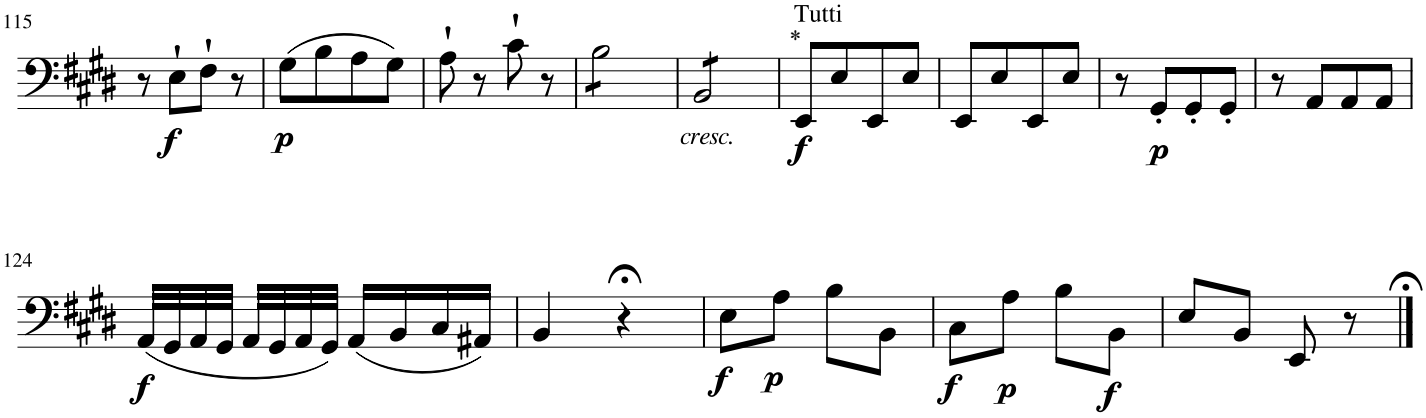
*This note transposed 8vb



* Originally a crotchet (quarter note). The longer note is taken from horn 2.

Adagio

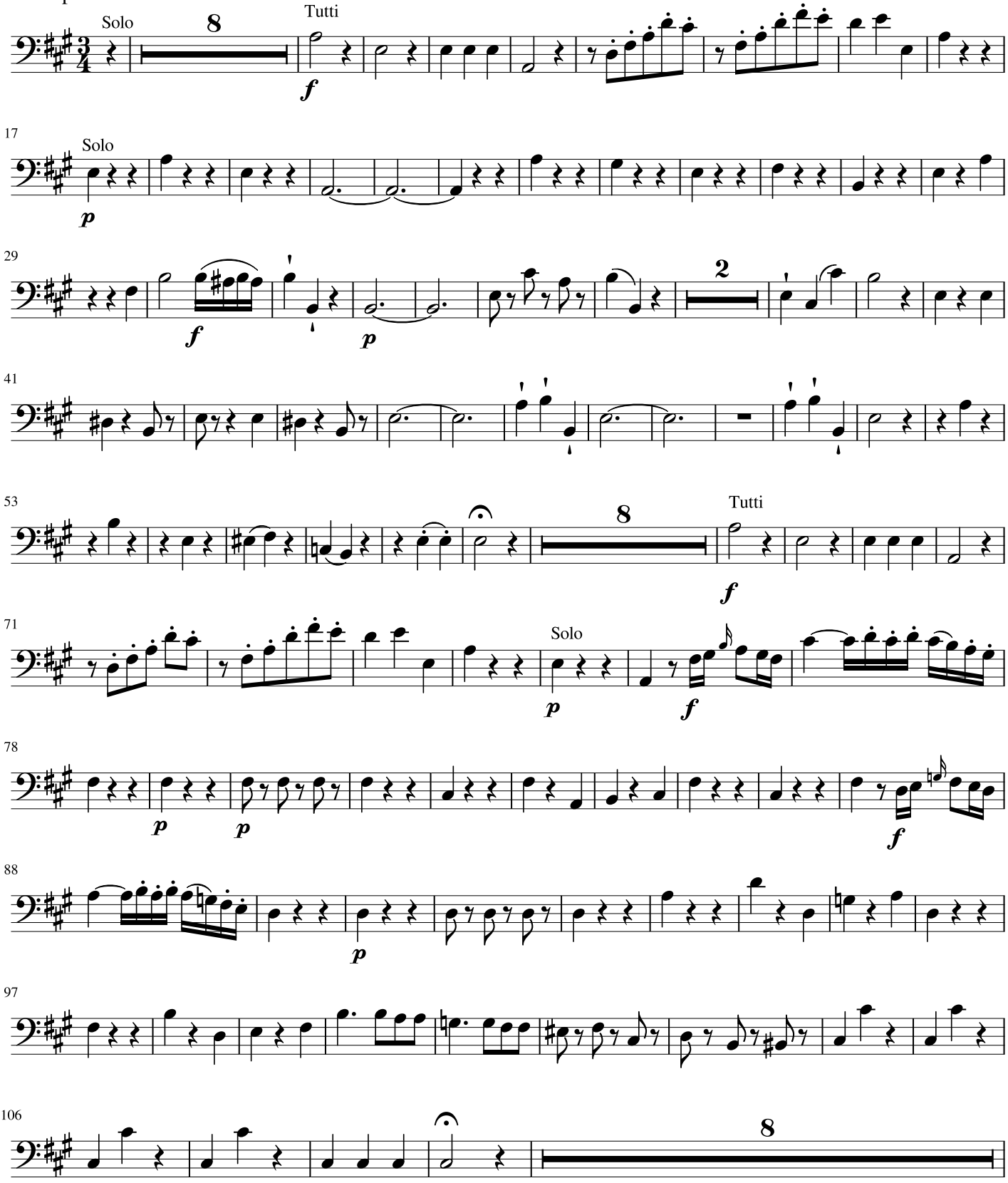

Tutti
Solo
Tutti
Solo
cresc.
* 8vb for 3 notes.
** This measure 8vb.
† 8vb for 2 notes.
†† 8vb through m. 82, note 1. Note 2 of m. 82 8va.

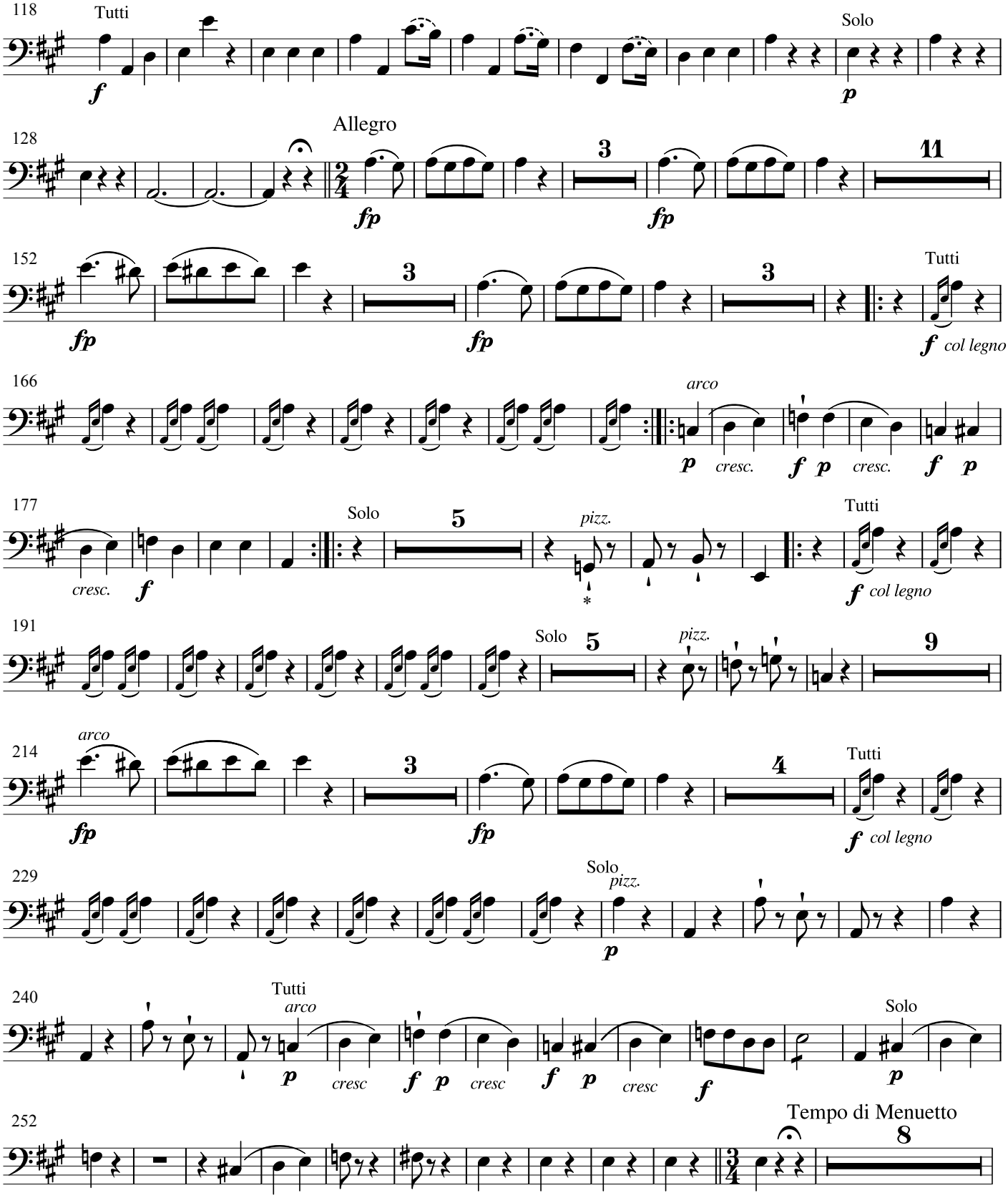


* 8vb through m. 125

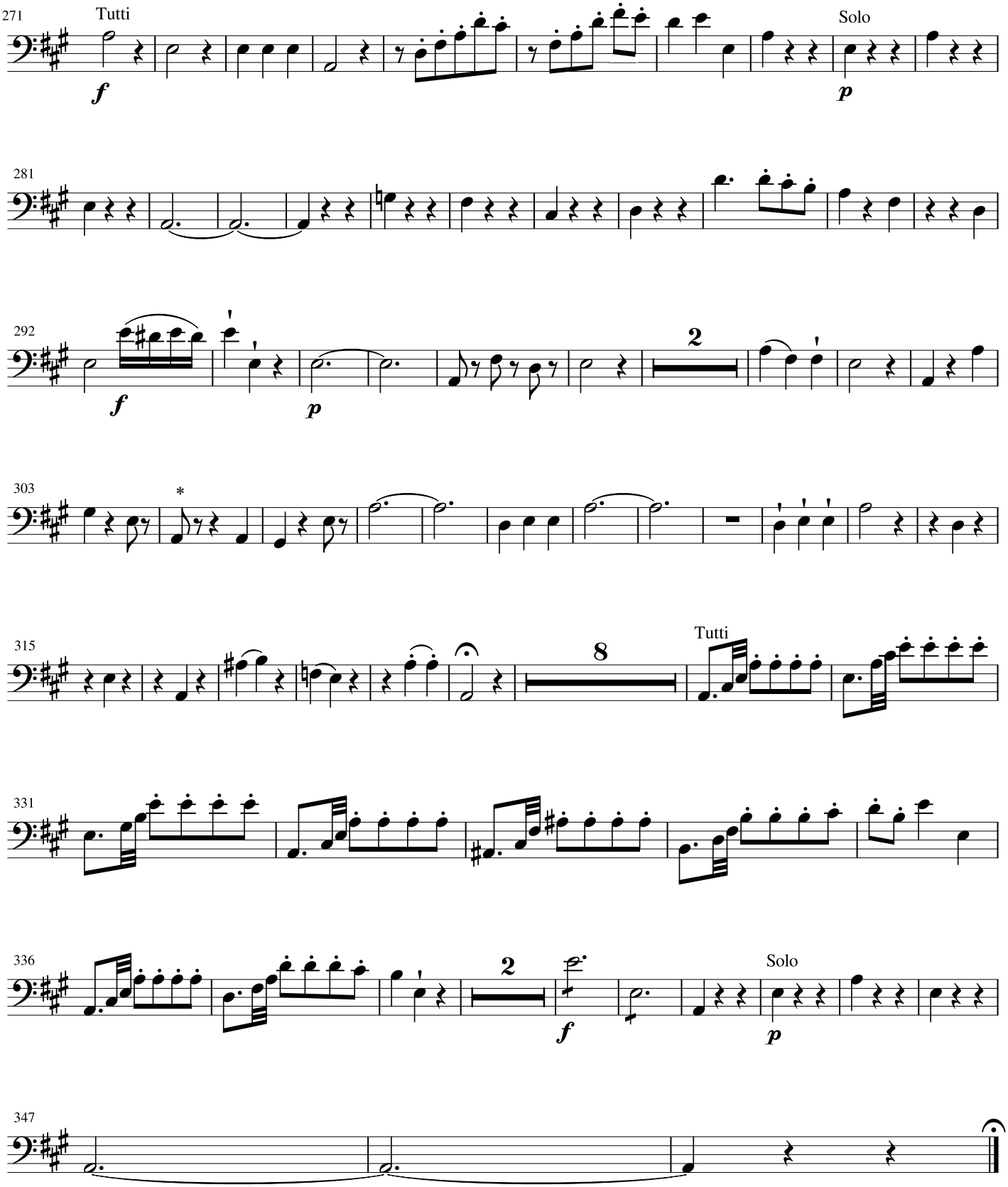
Rondeau

Tempo di Menuetto





*8vb for 4 notes



*8vb for 3 notes