VIOLA

CONCERTO No. 4

D major

K.V.218

Wolfgang Amadeus Mozart-

Charles R. Pikler

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In 1775, Wolfgang Amadeus Mozart composed the opera Il Re Pastore and five violin concerti. These concerti were probably composed so that Antonio Brunetti, the court violinist in Salzburg, might have new works to perform.

In less than 36 years, Mozart produced an incredible amount of music. However, Mozart never had occasion to compose a viola concerto. In fact the only work by Mozart which utilizes a solo viola was the Sinfonia Concertante K.V. 364. Since Mozart himself was both a violist and an arranger, he more than likely would have approved of a transcription such as this one.

This version of the D Major Concerto K.V. 218 is based on Mozart's urtext and includes the traditional cadenzas by Joseph Joachim. Please note that this transcription is in the original key enabling the solo violist to use Mozart's original orchestral accompaniment and/or any standard piano reduction. I have tried to retain as many of Mozart's original markings and phrasings as possible. In certain cases, in order to eliminate ambiguity, I have chosen to write appoggiaturas and grace notes as regular note values.

I am offering many fingering and bowing suggestions in order that violists on all levels can enjoy playing this concerto.

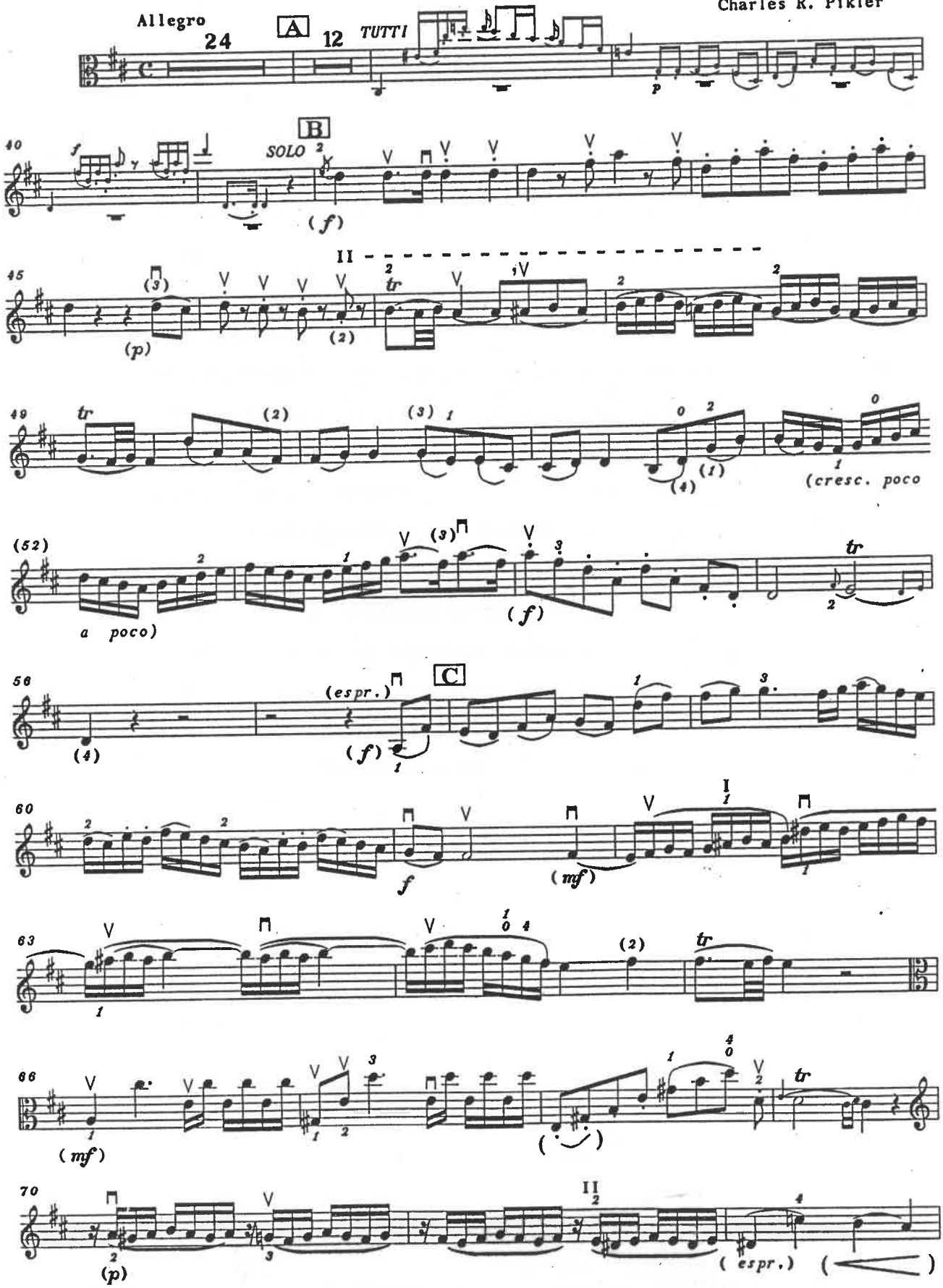
CHARLES R. PIKLER

VIOLA

CONCERTO NO. 4
D MAJOR
K.V. 218

Transcribed for Viola and
Edited by Charles R. Pikler
With Cadenzas by Joseph Joachim

Wolfgang Amadeus Mozart-
Charles R. Pikler



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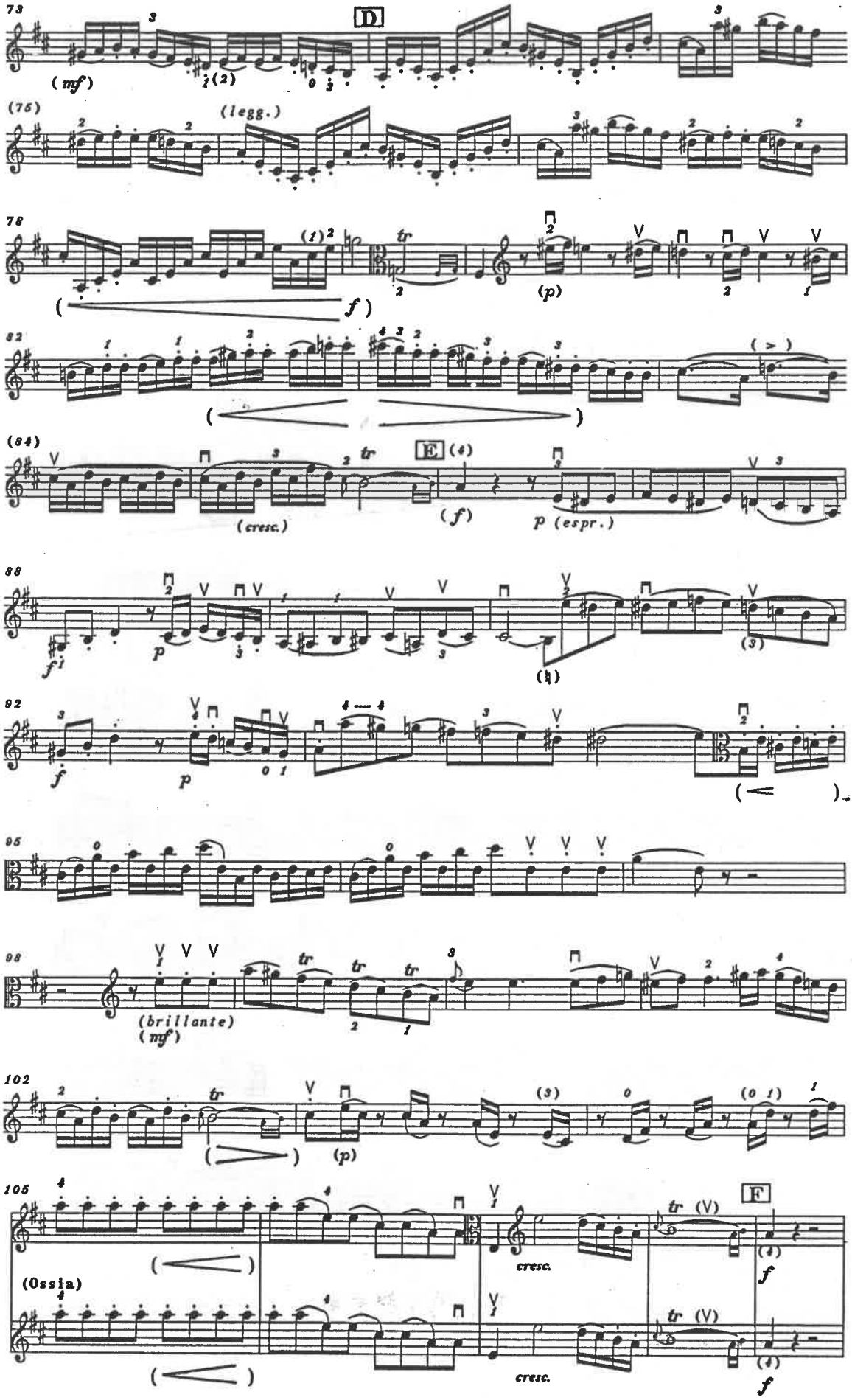
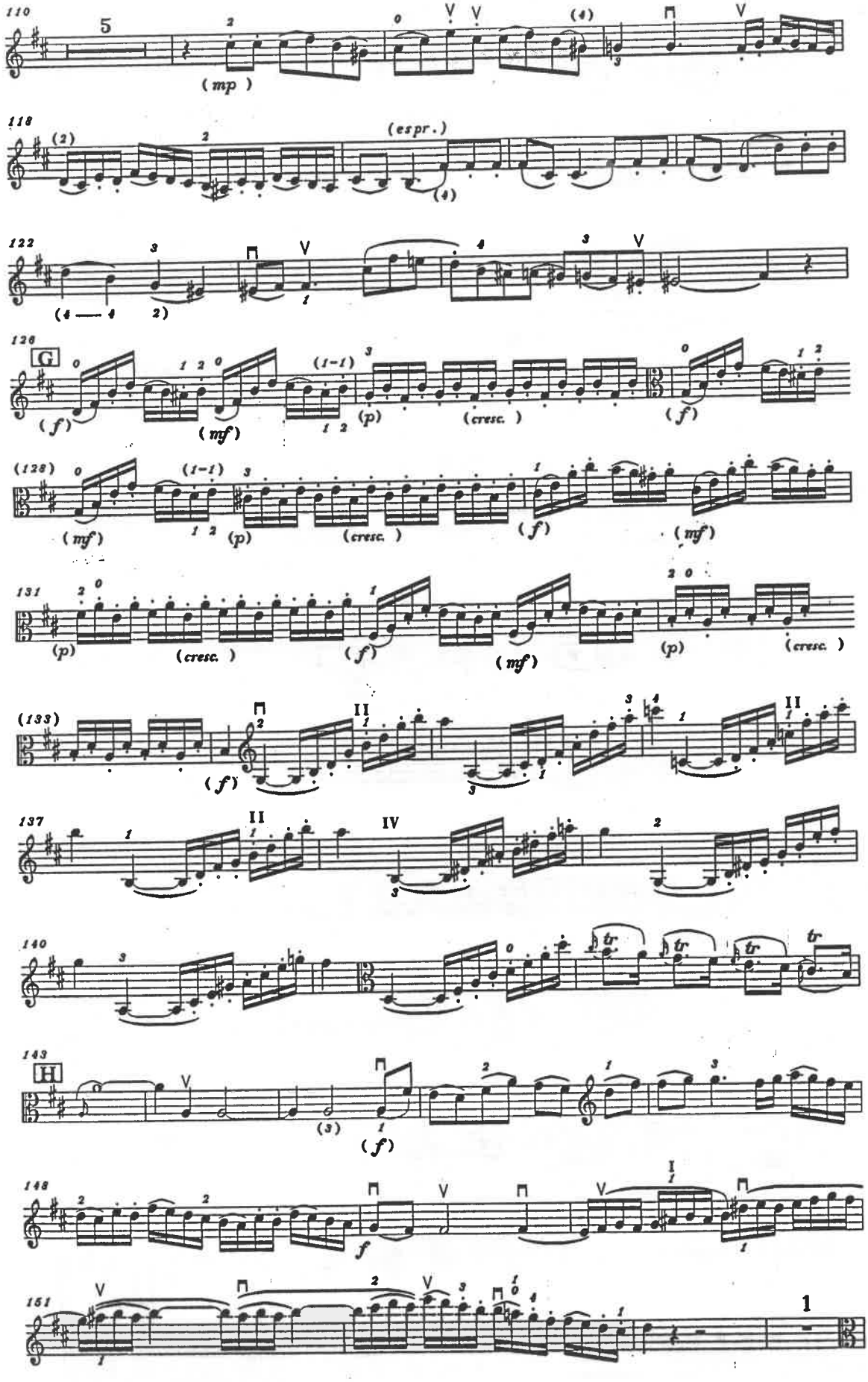
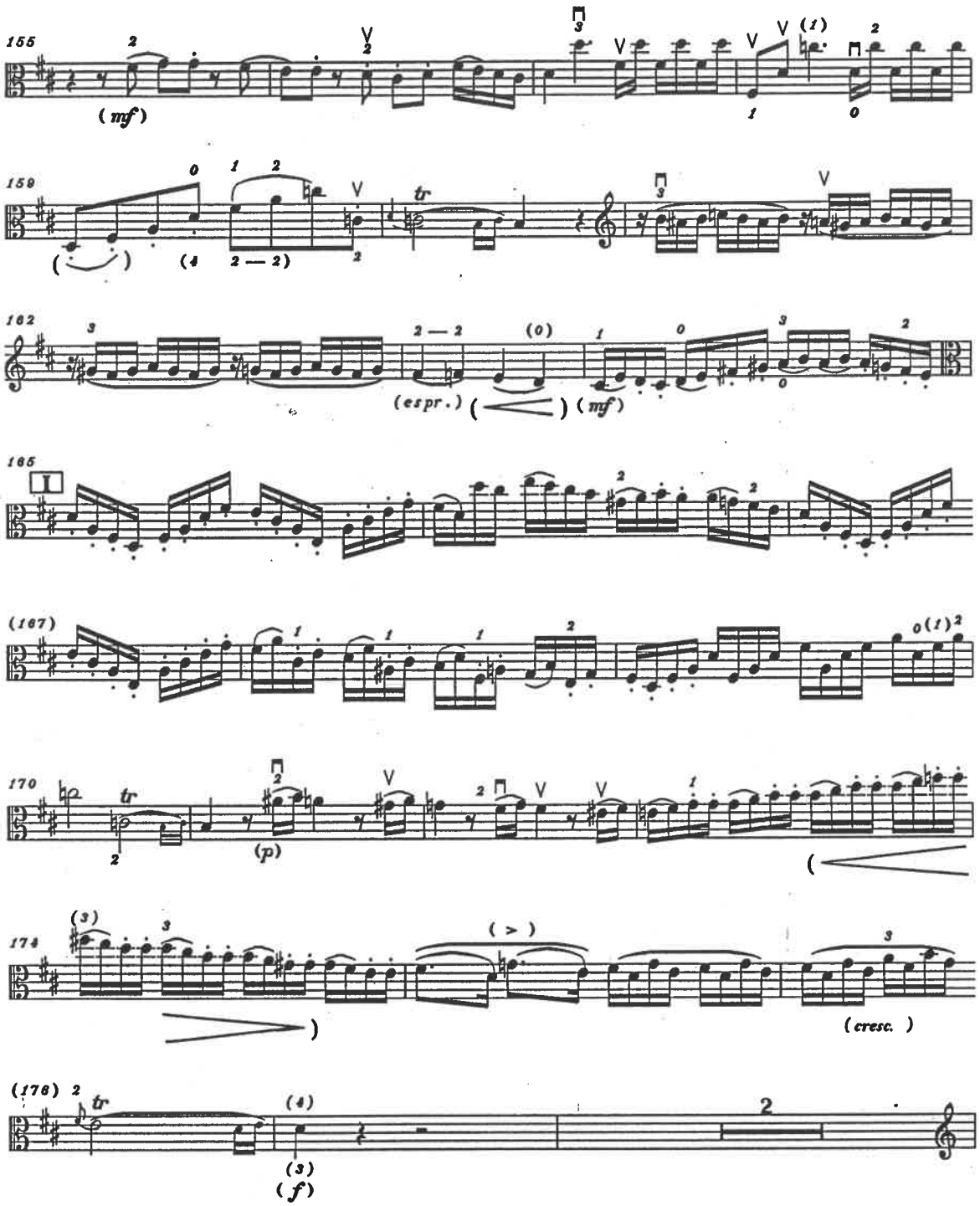
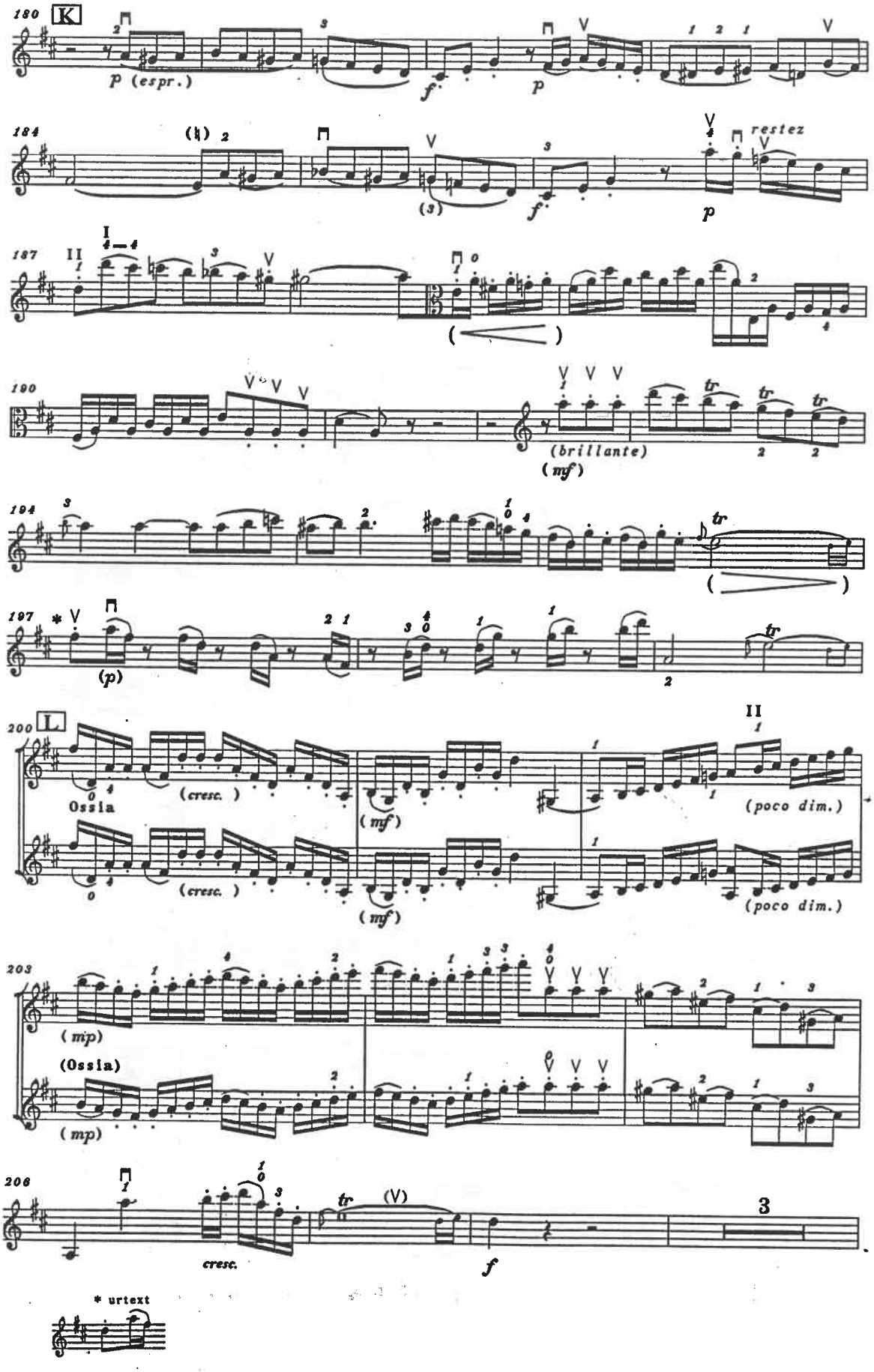
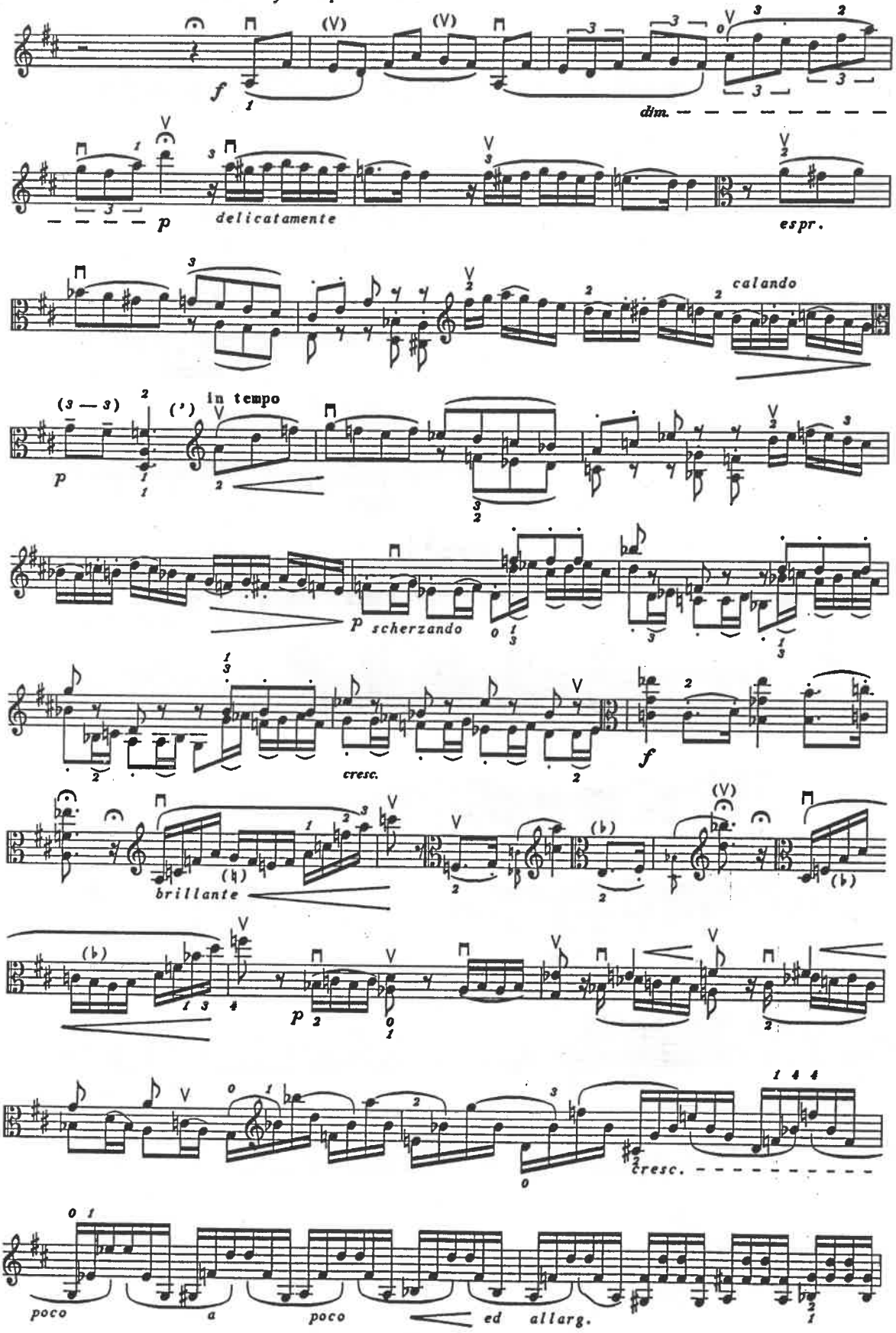

D
(mf)
(legg.)
(p)
E
(cresc.)
(f)
p (espr.)
(brillante)
(mf)
(p)
F
(Ossia)
cresc.
cresc.

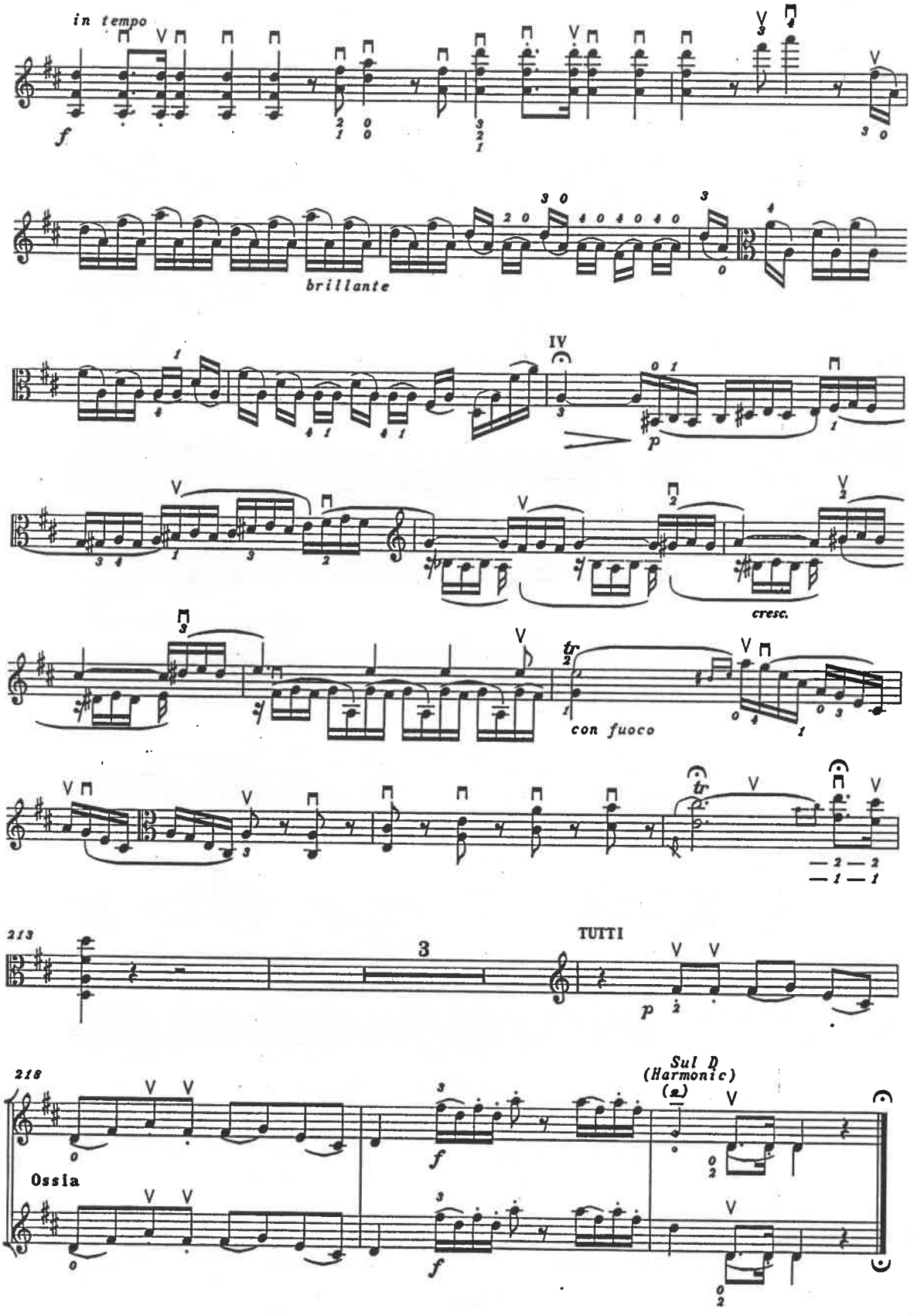

110
5
(mp)
118
(espr.)
122
126
G
(f)
(mf)
(p)
(cresc.)
(f)
(128)
(mf)
(p)
(cresc.)
(f)
(mf)
131
(p)
(cresc.)
(f)
(mf)
(p)
(cresc.)
(133)
(f)
137
140
143
H
(3)
(f)
148
f
151
1

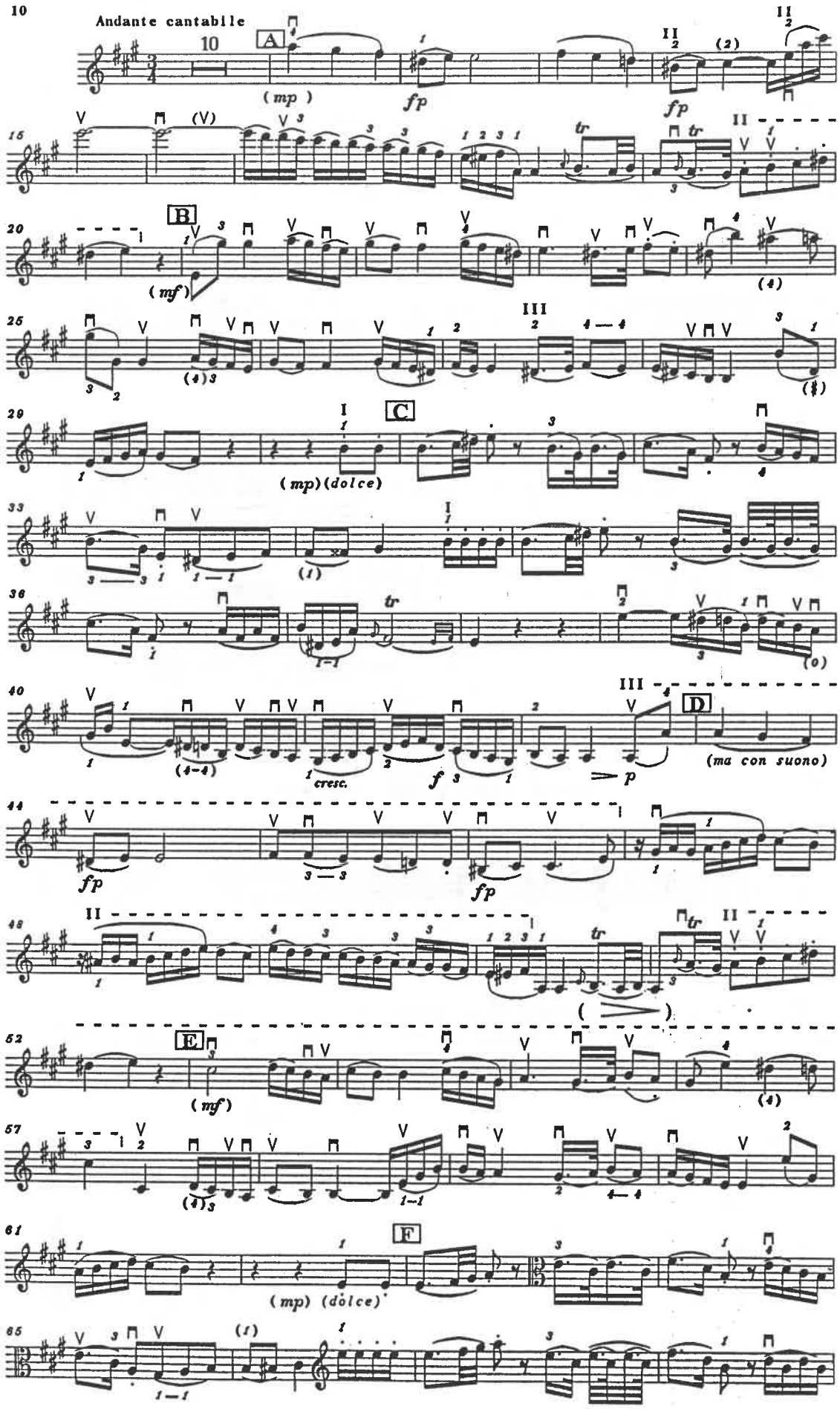

155
(mf)
159
tr
(espr.)
(mf)
165
I
(167)
170
tr
(p)
174
(cresc.)
(176)
tr
(f)

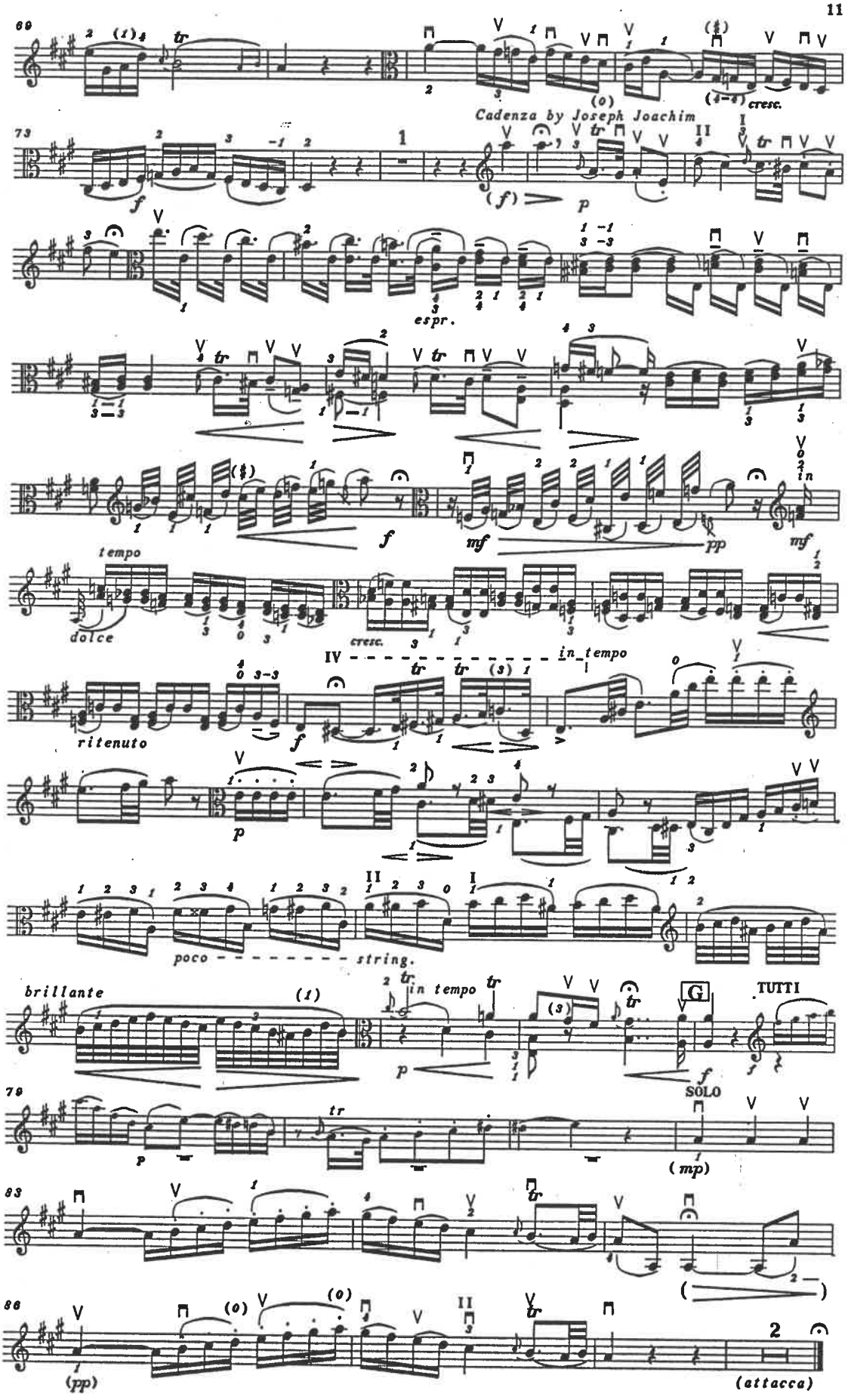

180
K
p (espr.)
f
p
184
(3)
f
p
restez
187
I
II
(mf)
190
(brillante)
(mf)
194
197
(p)
200
L
Ossia
(cresc.)
(mf)
(poco dim.)
203
(mp)
(Ossia)
(mp)
206
cresc.
(V)
f
3
* urtext

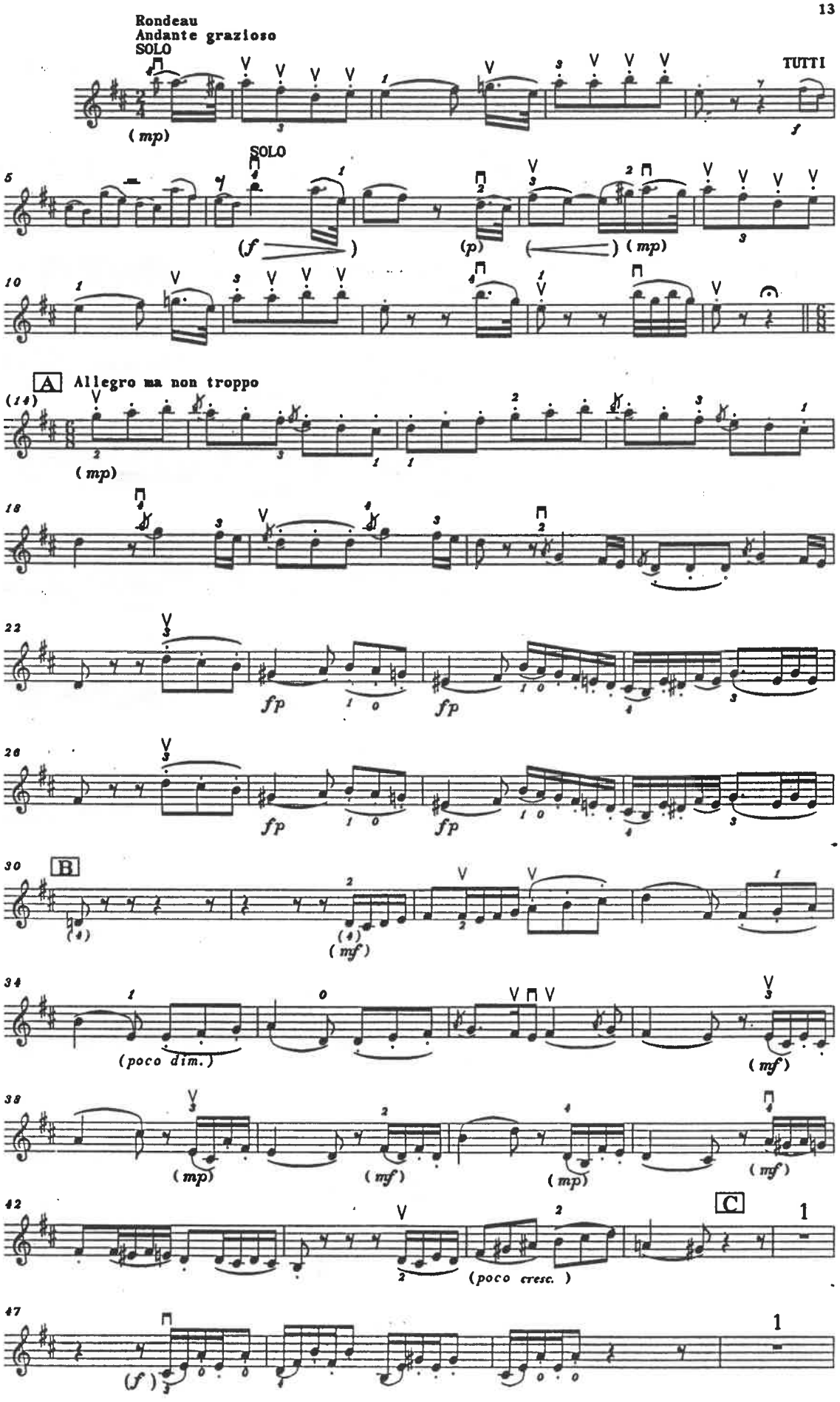
Cadenza by Joseph Joachim

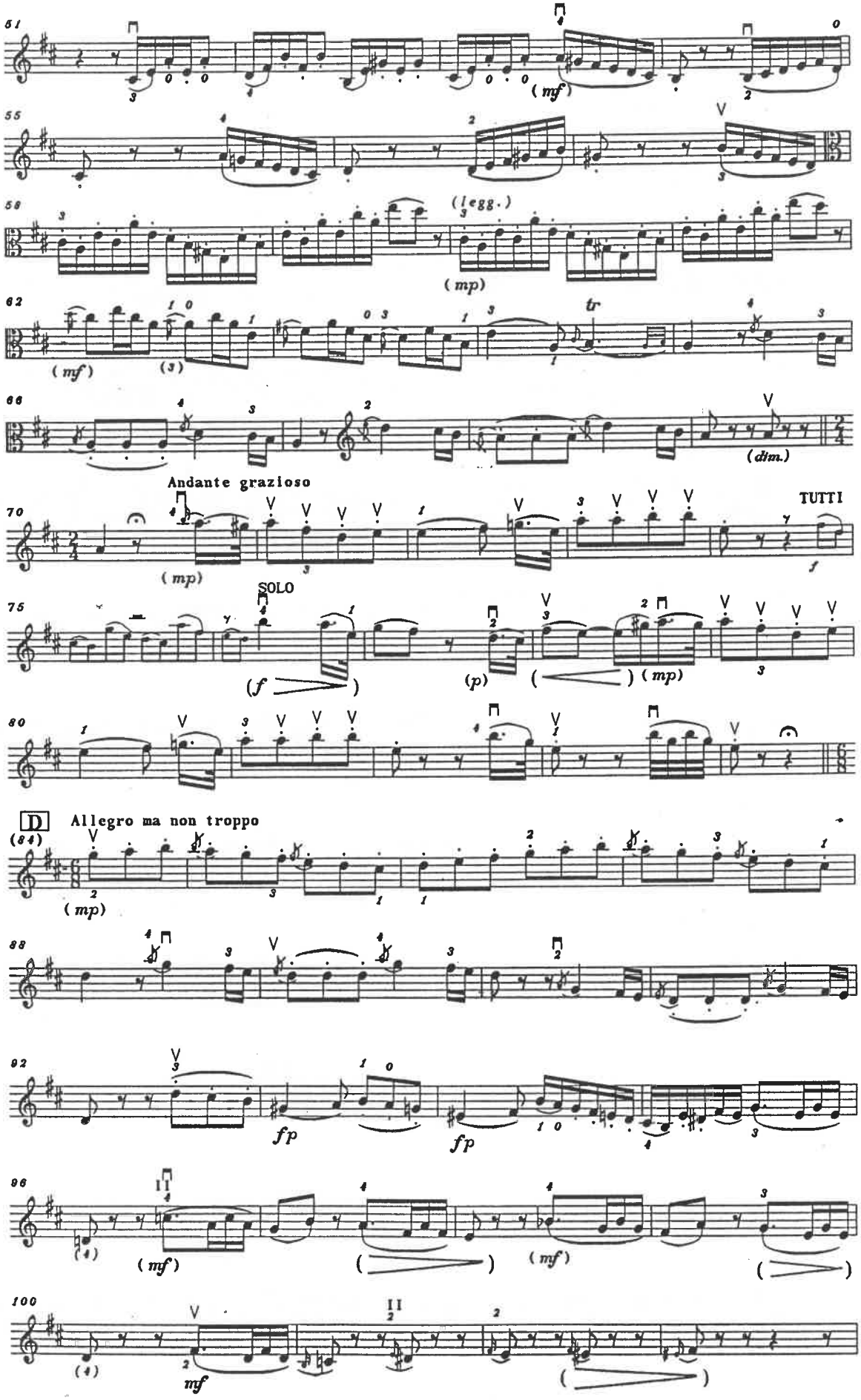


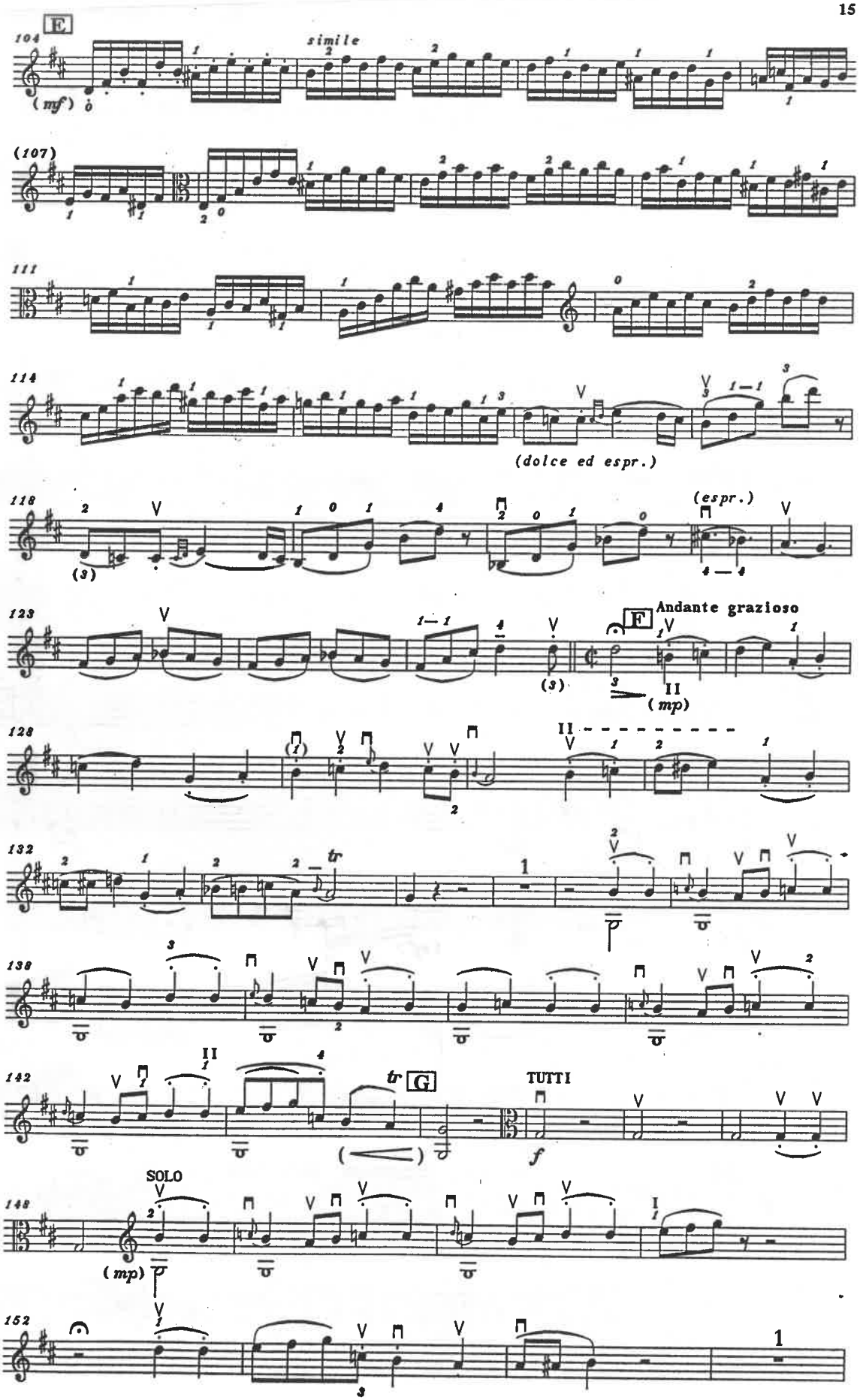

in tempo
f
brillante
IV
p
cresc.
tr
con fuoco
213
3
TUTTI
p
218
Sul D
(Harmonic)
Ossia
f

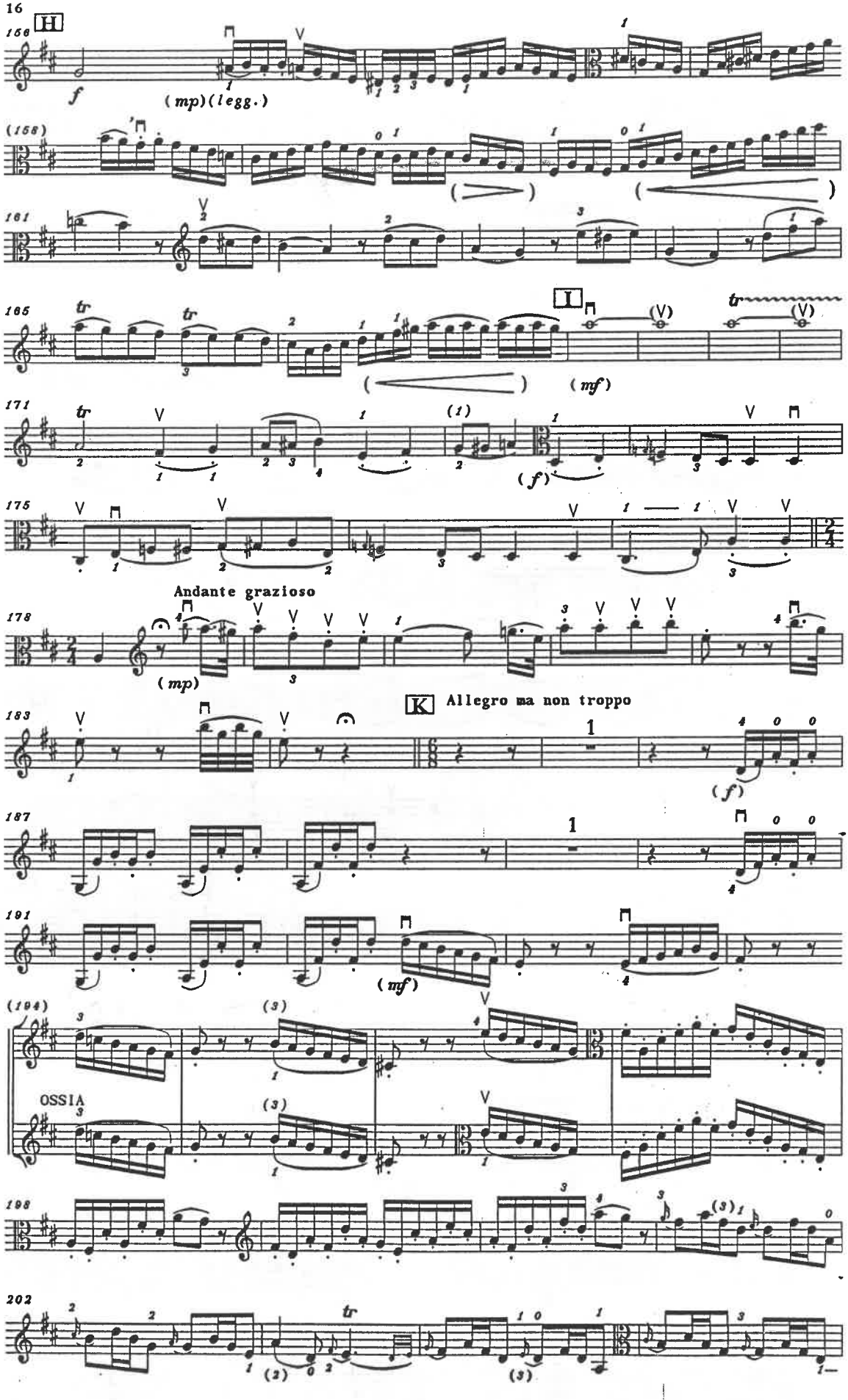

Andante cantabile
A
(mp)
fp
fp
B
(mf)
C
(mp) (dolce)
D
cresc.
f
p
(ma con suono)
fp
fp
E
(mf)
F
(mp) (dolce)

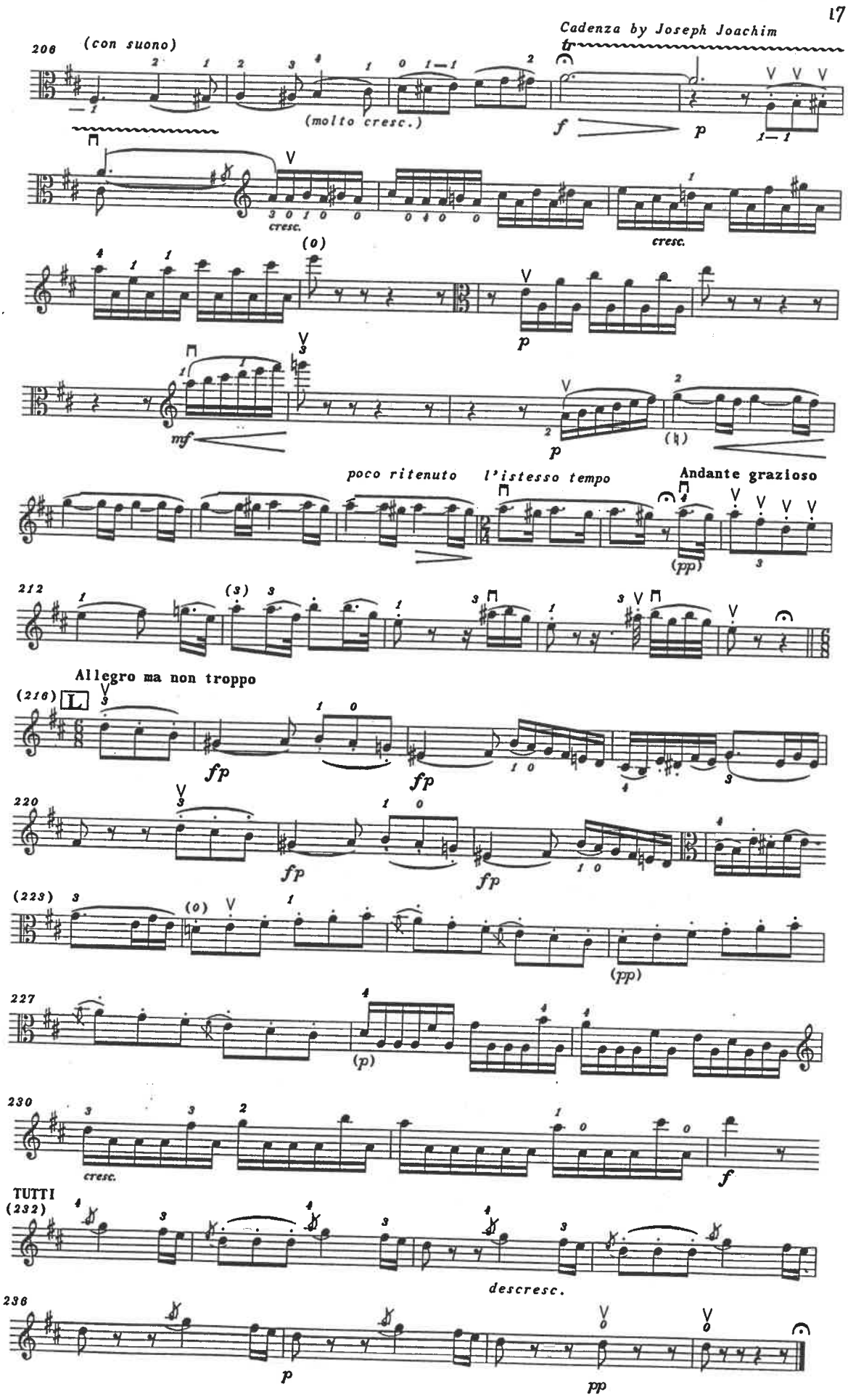

69
cresc.
Cadenza by Joseph Joachim
73
espr.
tempo
dolce
cresc.
in tempo
ritenuto
poco - - - - - - - - string.
brillante
in tempo
G
TUTTI
78
SOLO
(mp)
83
86
(pp)
(attacca)


Rondeau
Andante grazioso
SOLO
TUTTI
(mp)
SOLO
(f)
(p)
(mp)
A
Allegro ma non troppo
(mp)
fp
fp
fp
fp
B
(mf)
(poco dim.)
(mf)
(mp)
(mf)
(mp)
(mf)
C
(poco cresc.)
(f)


51
(mf)
55
(legg.)
58
(mp)
62
(mf)
tr
66
(dim.)
Andante grazioso
70
(mp)
TUTTI
f
75
SOLO
(f)
(p)
(mp)
80
D
Allegro ma non troppo
(84)
(mp)
88
92
fp
fp
96
(mf)
(mf)
100
mf


E
104
simile
(mf)
(107)
111
114
(dolce ed espr.)
118
(espr.)
123
F
Andante grazioso
(mp)
128
132
tr
138
142
G
TUTTI
f
SOLO
(mp)
148
152


H
156
f
(mp)(legg.)
(156)
161
I
165
tr
(V)
(mf)
171
(1)
(f)
175
Andante grazioso
178
(mp)
K
Allegro ma non troppo
183
187
191
(mf)
(194)
OSSIA
198
202
(2)
(3)


Cadenza by Joseph Joachim
206
(con suono)
(molto cresc.)
f
p
cresc.
(0)
cresc.
p
mf
p
poco ritenuto
l'istesso tempo
Andante grazioso
(pp)
212
(3)
Allegro ma non troppo
(216)
L
fp
fp
220
fp
fp
(223)
(0)
(pp)
227
(p)
230
cresc.
f
TUTTI
(232)
descresc.
236
p
pp