

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

CONCERTO NO. 4

VIOLA

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

Allegro
24

A 12

TUTTI

B

SOLO

II

(espr.)

C

73 **D**
 (mf) *3* *1(2)* *0* *3*

75 (legg.)

78 *(1) 2* *tr* *(p)* *V* *V* *V*

82 *(>)*

84 *V* *tr* **E** (4) *(f)* *p* (espr.) *V* *3*

88 *f* *p* *V* *V* *V* *V* *V* *(3)*

92 *f* *p* *V* *V* *V* *4-4* *3* *V* *(<)*

95 *V* *V* *V*

98 *(brillante)* *(mf)* *tr* *tr* *tr* *3* *V* *2* *4*

102 *(p)* *(3)* *(0 1)* *1*

105 *(Ossia)* *cresc.* *f* *tr* (V) **F**

110 *(mp)*

118 *(espr.)*

122

128 *(f)* *(mf)* *(p)* *(cresc.)* *(f)*

(128) *(mf)* *(p)* *(cresc.)* *(f)* *(mf)*

131 *(p)* *(cresc.)* *(f)* *(mf)* *(p)* *(cresc.)*

(133) *(f)*

137 II IV

140

143 *(f)*

148 *f*

151

155 *(mf)*

159 *(mf)*

162 *(espr.)* *(mf)*

165

(167)

170 *(p)*

174 *(cresc.)*

(178) *(f)*

180 **K**

p (espr.)

184

p

restez

187

p

190

(brillante)
(mf)

194

p

197

p

200 **L**

Ossia

(cresc.)
(mf)
(poco dim.)

203

(mp)
(Ossia)
(mp)

206

cresc.
f

* urtext

Cadenza by Joseph Joachim

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It starts with a forte (*f*) dynamic and includes markings for *dim.* (diminuendo) and *espr.* (espressivo). The second staff continues with a piano (*p*) dynamic and the instruction *delicatamente*. The third staff features a *calando* marking. The fourth staff is marked *in tempo* and *p*. The fifth staff includes *p scherzando*. The sixth staff has a *cresc.* (crescendo) marking. The seventh staff is marked *brillante*. The eighth staff includes a *p* dynamic. The ninth staff has a *cresc.* marking. The final staff concludes with *poco*, *a poco*, and *ed allarg.* (ritardando).

in tempo

f

2 0 1 0 1

V

brillante

3 0 2 0 4 0 4 0 4 0 3 4

IV

p

V

3 4 1 3 2

V

2

V

cresc.

con fuoco

tr

1

V

0 4 1

V

V

V

V

V

tr

V

V

V

-2 -2

-1 -1

213

3

TUTTI

p

V

V

218

f

f

Sul D
(Harmonic)
(a)

Ossia

V

V

V

V

V

0 2

0 2

Andante cantabile

10

15

20

25

30

33

36

40

44

48

52

57

61

65

(mp)

fp

(mf)

(mp) (dolce)

(f)

(4-4)

cresc.

f

p

(ma con suono)

fp

fp

(mf)

(mp) (dolce)

60 *tr* *cresc.* *(4-4)*

Cadenza by Joseph Joachim

73 *f* *(f)* *p*

espr.

tempo *dolce* *f* *mf* *pp* *mf*

ritenuto *cresc.* *tr* *(s)* *in tempo*

poco *string.*

brillante *(1)* *tr* *in tempo* *tr* *V* *V* *G* *TUTTI*

78 *SOLO* *V* *V* *(mp)*

83 *V* *(o)* *V* *(o)* *V* *II* *V* *tr* *(2-)*

86 *(pp)* *V* *(o)* *V* *(o)* *V* *II* *V* *tr* *2* *(attacca)*

Rondeau
Andante grazioso

SOLO

(mp) *f* TUTTI

SOLO

5

(*f*) (*p*) (*mp*)

10

A Allegro ma non troppo

(11) (*mp*)

18

22 *fp*

28 *fp*

B

30 (4) (mf)

34 (*poco dim.*) (*mf*)

38 (*mp*) (*mf*) (*mp*) (*mf*)

42 V (poco cresc.) C 1

47 (*f*) 1

51 *(mf)*

55 *(mf)*

58 *(legg.)*
(mp)

62 *(mf)* *tr*

68 *(dim.)*

Andante grazioso

70 *(mp)* **TUTTI**

75 **SOLO**
(f) *(p)* *(mp)*

80

D Allegro ma non troppo

84 *(mp)*

88

92 *fp* *fp*

96 *(mf)* *(mf)*

100 *mf*

16

156 **H**

Musical staff 156: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Starts with a forte (*f*) dynamic, then changes to mezzo-piano (*mp*) and *legg.* (leggiero). The staff contains a series of eighth and sixteenth notes with various articulations like accents and slurs. A first finger (*1*) is indicated at the end.

Musical staff 158: Bass clef, continues the key signature and time signature. Features a series of eighth notes with slurs and accents. Dynamics include *mp* and *legg.*

Musical staff 161: Bass clef, continues the key signature and time signature. Features a series of eighth notes with slurs and accents. Dynamics include *mp* and *legg.*

Musical staff 165: Treble clef, continues the key signature and time signature. Includes trills (*tr*) and slurs. Dynamics include *mp* and *mf*. A first finger (*1*) is indicated.

Musical staff 171: Treble clef, continues the key signature and time signature. Includes trills (*tr*) and slurs. Dynamics include *f* (forte). A first finger (*1*) is indicated.

Musical staff 175: Bass clef, continues the key signature and time signature. Features a series of eighth notes with slurs and accents. Dynamics include *mp* and *legg.*

Andante grazioso

Musical staff 178: Treble clef, key signature changes to one sharp (F#), 2/4 time signature. Tempo is *Andante grazioso*. Dynamics include *mp*. Features a series of eighth notes with slurs and accents. A first finger (*1*) is indicated.

K Allegro ma non troppo

Musical staff 183: Treble clef, key signature of one sharp (F#), 2/4 time signature. Tempo is *Allegro ma non troppo*. Dynamics include *f*. Features a series of eighth notes with slurs and accents. A first finger (*1*) is indicated.

Musical staff 187: Treble clef, continues the key signature and time signature. Features a series of eighth notes with slurs and accents. Dynamics include *f*. A first finger (*1*) is indicated.

Musical staff 191: Treble clef, continues the key signature and time signature. Features a series of eighth notes with slurs and accents. Dynamics include *mf*. A first finger (*1*) is indicated.

Musical staff 194: Treble clef, continues the key signature and time signature. Features a series of eighth notes with slurs and accents. Dynamics include *mf*. A first finger (*1*) is indicated.

OSSIA

Musical staff 198: Bass clef, continues the key signature and time signature. Features a series of eighth notes with slurs and accents. Dynamics include *mf*. A first finger (*1*) is indicated.

Musical staff 202: Treble clef, continues the key signature and time signature. Includes trills (*tr*) and slurs. Dynamics include *mf*. A first finger (*1*) is indicated.

Cadenza by Joseph Joachim

206 (con suono)

(molto cresc.) *f* *p*

cresc. *p*

mf *p*

poco ritenuto l'istesso tempo *Andante grazioso*

(pp)

p

Allegro ma non troppo

(216) *L* *fp* *fp*

fp *fp*

(pp)

(p)

cresc. *f*

TUTTI
(232) *descresc.*

p *pp*