

Mozart's Werke.

CONCERT

für die Clarinette
von
W. A. MOZART.

Serie 12. N^o 20.Köch. Verz. N^o 622.Componirt Anfang October 1791
in Wien.***Allegro.****TUTTI**

Flauti.

Fagotti.

Corni in A.

Clarinetto principale in A.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

8

*Ganz fertig instrumentirt wurde das Concert
frühestens am 7. October 1791.

W. A. M. 622.

Ausgegeben 1881.

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A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. It consists of eight staves. The first four staves are for the piano accompaniment, and the last four are for the voice. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a complex, flowing melody in the right hand and a more rhythmic, supportive line in the left hand. The voice part enters in the fifth measure with a simple melody. The score is marked with a forte 'f' dynamic. The title 'The Rose Tree' is written in a decorative font at the top right. The number '205' is in the top right corner.

This image shows a page of musical notation, likely for a piano piece. The score is written on ten staves, organized into five systems of two staves each. The key signature is D major (two sharps: F# and C#). The notation includes various rhythmic figures, including sixteenth and thirty-second notes, as well as rests and slurs. Dynamic markings such as 'p' (piano) are visible. A specific instruction 'a 2.' is present above one of the staves. The overall style is that of a classical or romantic-era musical manuscript.

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Measures 39-43 of the score. The clarinet part (top staff) features trills and rapid runs. The piano accompaniment includes a dense texture of sixteenth notes in the right hand and a steady eighth-note pattern in the left hand. Dynamics include piano (p) and forte (f).

Measures 43-47 of the score. The clarinet part continues with trills and rapid runs. The piano accompaniment maintains the dense texture of sixteenth notes in the right hand and the steady eighth-note pattern in the left hand. Dynamics include forte (f).

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49

50

51

52

53

54

p

p

p

p

55

55

56

57

58

59

60

SOLO

f

f

f

f

f

f

f

f

p

p

p

p

p

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75

TUTTI

SOLO

75

TUTTI

SOLO

76

77

78

79

80

81

82

83

83

84

85

86

87

88

89

90

Measures 89-90 of the score. The clarinet part features a melodic line with grace notes and slurs. The piano accompaniment includes arpeggiated figures and sustained chords. The woodwinds and strings provide harmonic support.

97

Measures 97-100 of the score. The clarinet part features a melodic line with grace notes and slurs. The piano accompaniment includes arpeggiated figures and sustained chords. The woodwinds and strings provide harmonic support. The section is marked 'TUTTI' and 'SOLO'.

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129

130

131

132

133

134

135

p

135

135

136

137

138

139

140

141

p

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Measures 140-144 of the Mozart Clarinet Concerto K. 622. The score is written for a full orchestra and a solo clarinet. The key signature is D major (two sharps). The tempo is marked 'Allegretto' (not explicitly shown but implied by the context of the concerto). The score features a complex melodic line for the clarinet in the upper staves, with intricate rhythmic patterns and trills. The piano accompaniment in the lower staves provides a steady harmonic foundation with various rhythmic textures, including eighth and sixteenth notes.

145

Measures 145-149 of the Mozart Clarinet Concerto K. 622. The score continues the musical themes established in the previous measures. The clarinet part features a series of rapid sixteenth-note passages and trills, showcasing the instrument's agility. The piano accompaniment maintains a consistent rhythmic pattern, supporting the soloist with harmonic richness. The overall texture is dynamic and engaging, typical of Mozart's late concertos.

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168

The musical score for 'The Rose Tree' is presented in a standard Western musical notation format. It consists of ten staves. The first four staves are for the vocal parts: Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass). The remaining six staves are for the piano accompaniment, arranged in three pairs: Right Hand (RH), Left Hand (LH), and Pedal (Pedal). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The vocal parts enter in measure 1 with the lyrics 'The Rose Tree'. The piano accompaniment begins in measure 1 with a series of chords. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *p*). The word 'SOLO' is written above the Soprano staff in measure 5, indicating a solo section for the Soprano part. The score concludes in measure 8 with a final chord and a double bar line.

W. A. M. 622.

173

181

p

W. A. M. 622.

193

W. A. M. 622.

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First system of the musical score, measures 214-222. The score is in G major and 4/4 time. It features a Clarinet part with a second ending (a 2.) and a Piano accompaniment. The piano part includes a trill in the right hand and a steady eighth-note pattern in the left hand. Dynamics range from forte (f) to piano (p).

222

Second system of the musical score, measures 222-229. The score continues with the Clarinet and Piano parts. The piano part features a trill and a crescendo. The Clarinet part has a second ending (a 2.) and a forte (f) dynamic. The piano part includes a trill and a crescendo. The score ends with a tutti section marked "TUTTI a 2."

W. A. M. 622.

228

229

230

231

232

233

234

p

f

a 2.

235

236

237

238

239

240

241

242

243

244

p

f

a 2.

W. A. M. 622.

240

241

242

243

244

245

245

246

247

248

249

SOLO

p

p

p

p

p

258

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TUTTI

SOLO

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302

310

p

310

p

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323

W. A. M.: 622.

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This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is written for a vocal soloist and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of 10 measures. The vocal line begins in the third measure with a melody that rises and then falls. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The piece concludes with a final chord in the tenth measure.

343

TUTTI

a 2.

f

W. A. M. 622.

349

350

351

352

353

354

p

p

p

p

p

355

355

356

357

358

359

360

f

f

f

f

f

f

W. A. M. 622.