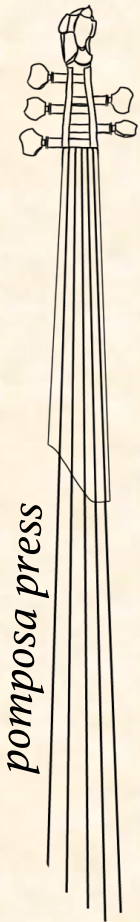


W.A. MOZART

**CLARINET CONCERTO
TRANSCRIPTION FOR
5-STRING VIOLA BY
RUDOLF HAKEN**



SOLO 5-STRING VIOLA

pomposa press

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I. Allegro =120

56

57

62

67

71

76

82

85

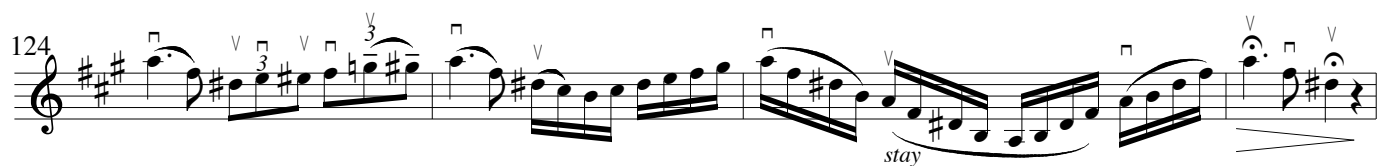
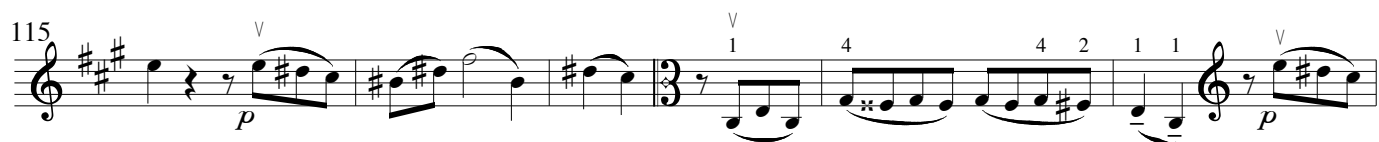
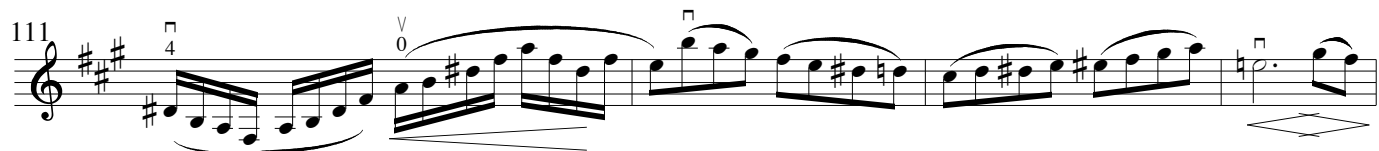
91

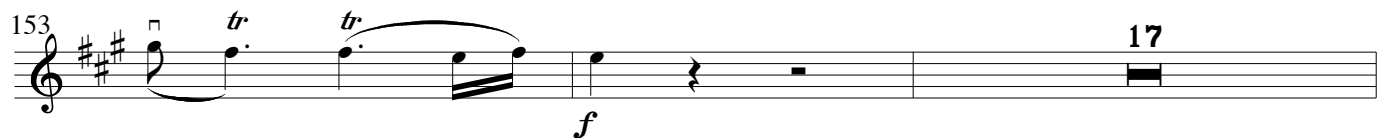
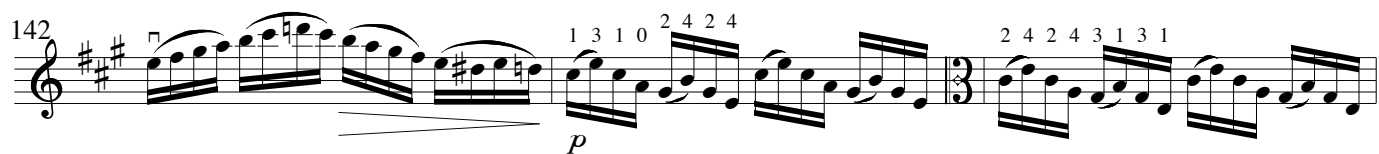
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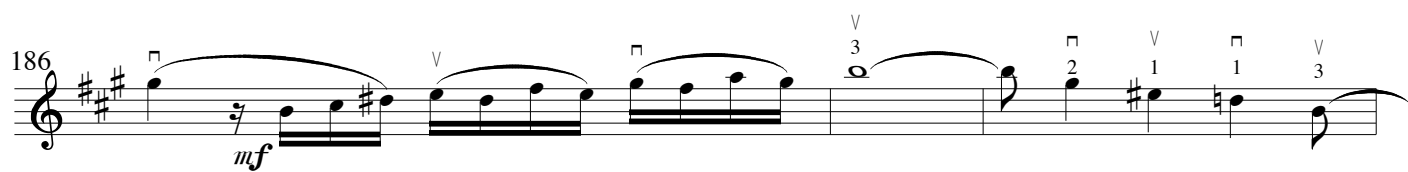
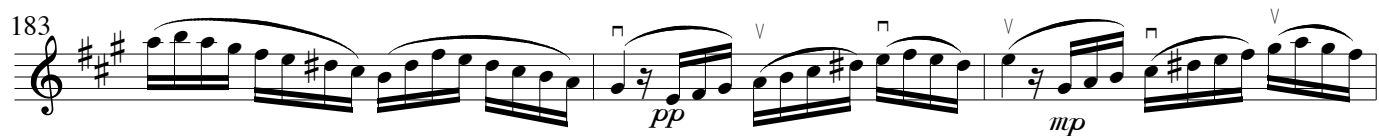
p

tr

half position







194

199

203

208

212

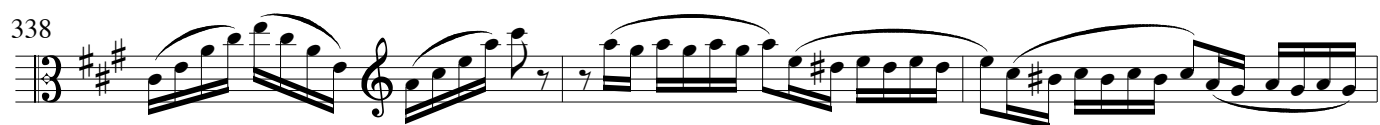
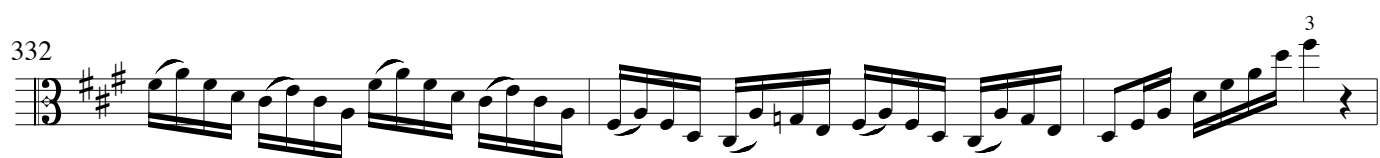
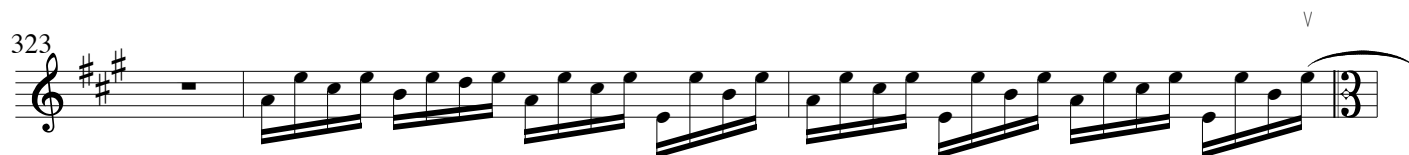
214

221

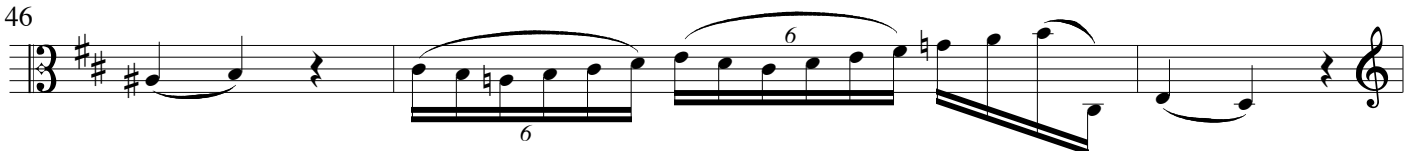
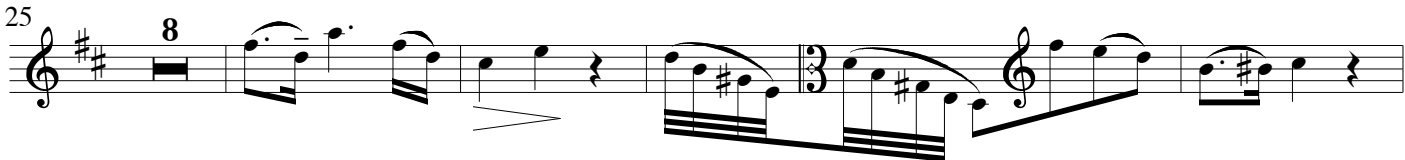
224

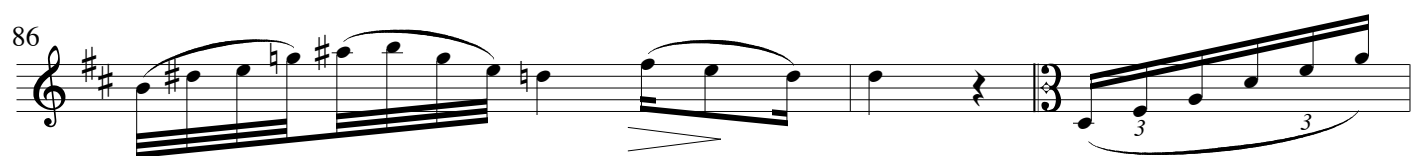






II. Adagio = 92





Rondo - Allegro $\text{♩} = 88$

1 *p*

5

9 7

20 1 3 *V*

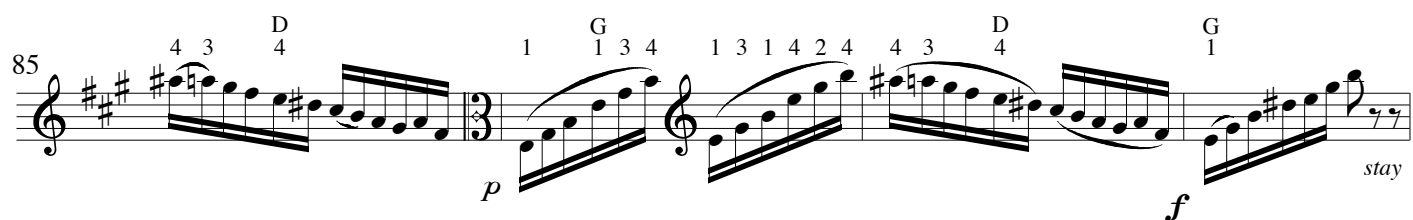
24 3 4 1 *V* 3

29 3 1 *p*

36 3

43 *V* 2 *G* *stay*

48 *f* *tr* 5



89 $\begin{matrix} G \\ 2 \end{matrix}$ 4 2 4 1 3 4 $\begin{matrix} D \\ 1 \end{matrix}$ *tr.* $\begin{matrix} \square \\ C \\ 2 \end{matrix}$ $\begin{matrix} V \\ \square \end{matrix}$ $\begin{matrix} V \\ G \\ 2 \end{matrix}$ $\begin{matrix} \square \\ 4 \\ 4 \end{matrix}$ $\begin{matrix} V \\ 1 \end{matrix}$ $\begin{matrix} \square \end{matrix}$
stay stay p

94 $\begin{matrix} D \\ 1 \end{matrix}$ 1 2 3 $\begin{matrix} \square \\ 3 \end{matrix}$ $\begin{matrix} V \end{matrix}$

99 $\begin{matrix} V \\ 2 \end{matrix}$ $\begin{matrix} \square \\ V \end{matrix}$ $\begin{matrix} V \\ 1 \end{matrix}$
mp

104 $\begin{matrix} V \\ 1 \end{matrix}$ 2 1 2 3 4 4 $\begin{matrix} V \\ D \end{matrix}$ 1 2 1 2 3 4 4
p

109 $\begin{matrix} V \\ 1 \end{matrix}$ 2 3 4 0 1 1 2 3 $\begin{matrix} A \\ 2 \end{matrix}$ 3 $\begin{matrix} V \end{matrix}$ $\begin{matrix} V \\ V \end{matrix}$ $\begin{matrix} \square \end{matrix}$
p

115 $\begin{matrix} V \end{matrix}$ $\begin{matrix} \square \\ 4 \end{matrix}$ $\begin{matrix} V \end{matrix}$ $\begin{matrix} \square \\ D \end{matrix}$ $\begin{matrix} V \\ 4 \end{matrix}$ $\begin{matrix} \square \end{matrix}$ $\begin{matrix} V \\ 1 \end{matrix}$ 2 3 4 $\begin{matrix} \square \\ 1 \end{matrix}$ $\begin{matrix} V \end{matrix}$ $\begin{matrix} \square \\ 3 \end{matrix}$

119 $\begin{matrix} V \\ 3 \end{matrix}$ $\begin{matrix} \square \end{matrix}$ $\begin{matrix} V \end{matrix}$ $\begin{matrix} \square \\ D \end{matrix}$ $\begin{matrix} \square \\ 4 \end{matrix}$ 1 2 3 4 4 1 2 **15**

180

2 3 4 0 1 2 0 3

185

Example 185

190

3 1 2 4 3 1 2 4 2

V

4 3 1 4

A

0 3 1 4 1 3

D

200

The second system of the musical score, starting at measure 200. It continues in treble clef with a key signature of three sharps (F#, C#, G#). The melody features a half note G#4, followed by a quarter note A#4, and then a half note B4. This is followed by a quarter rest, then a half note A#4, and a half note G#4. The system concludes with a double bar line. The first ending bracket spans measures 200-201, and the second ending bracket spans measures 202-203. The piece ends with a final double bar line.

206



210

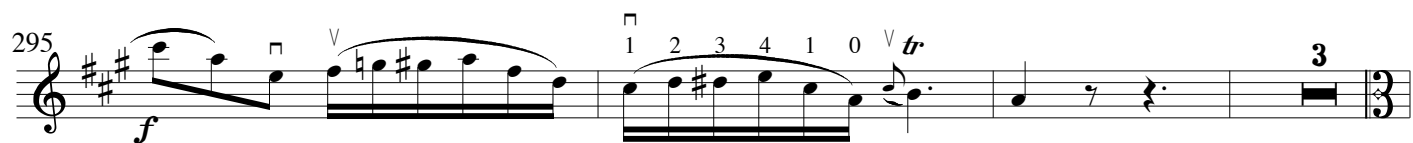
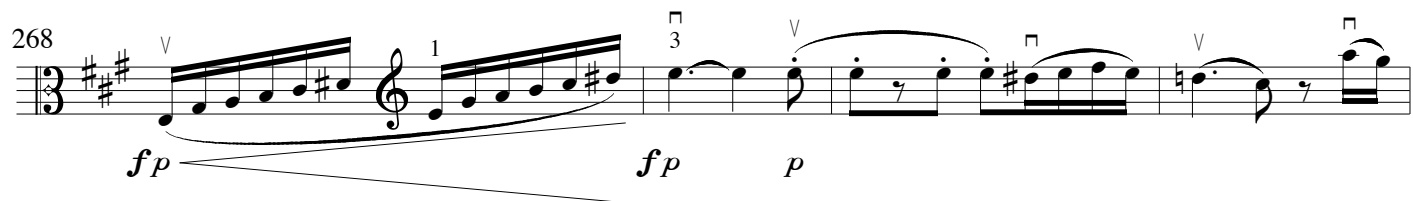
Musical notation for measures 210-215. The key signature is three sharps (F#, C#, G#). The melody is written on a single staff with a treble clef. Measures 210-214 feature a complex, fast-paced melody with many beamed sixteenth and thirty-second notes, often grouped in pairs or groups of four. Measure 215 is a whole note chord consisting of F#, C#, and G#.

214

Measures 214-218 of the piece. Measure 214 starts with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. Measure 215 continues with a quarter note C5, a quarter note B4, and a quarter note A4. Measure 216 features a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 217 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 218 concludes with a quarter note A3, a quarter note G3, and a quarter note F#3. The piece ends with a double bar line and a repeat sign.

Musical score for "The Swan" by Camille Saint-Saëns, measures 220-249. The score is written for a single melodic line in treble clef, key of D major (three sharps), and 3/4 time. The tempo is marked "Allegretto".

The score consists of ten staves of music. The first staff (measures 220-224) begins with a piano (*p*) dynamic. The second staff (measures 225-226) features a forte (*f*) dynamic. The third staff (measures 227-233) returns to piano (*p*). The fourth staff (measures 234-238) is marked mezzo-piano (*mp*). The fifth staff (measures 239-243) includes fingerings (1, 2, 1, 2, 3, 4) and a dynamic of piano (*p*). The sixth staff (measures 244-248) continues with piano (*p*) and includes fingerings (3, 2, 3, 4, 0, 1, 1, 2). The seventh staff (measures 249-253) concludes the passage with piano (*p*) and includes fingerings (1, 2, 3, 4, 0, 1, 1, 2).



301

mp

305

309

313

318

p

322

mp

327

f

f

331

4 1 2 4

pp

335

1 2 3 4 1

339

342

tr 2

347

350

1 1 2 1 A 1 2 4 0