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MOZART

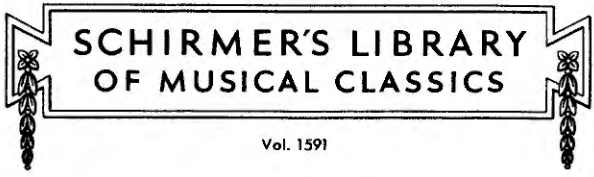
Concerto in D

For the Violoncello

With Piano Accompaniment

(SZELL)

MADE IN ENGLAND



WOLFGANG AMADEUS MOZART

Concerto

In D

For the Violoncello

With Piano Accompaniment

Transcription and Cadenzas by
GEORGE SZELL

Bowing and Fingering by
EMANUEL FEUERMANN

Orchestra score and parts available
on rental from the publishers

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New York

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PREFACE

by ALFRED EINSTEIN

In the literature of the concerto there is scarcely an instrument, from piano and violin to bassoon and horn, with which Mozart did not concern himself with the most delightful results. Only one did he treat in niggardly fashion—the violoncello.

Is it a sacrilege if an enthusiastic admirer of Mozart and a true musician attempts to remedy this unfortunate situation and to enrich the meagre repertory of 'cellists with a work by Mozart?

There may be purists who will answer this question in the affirmative and consider it inadmissible to rewrite for the 'cello a concerto that Mozart composed for the flute. (There is no question of an "arrangement", for there was little to change in the solo and orchestra parts of the first and last movements.) But they should consider that Mozart himself wrote one of his last concertos—that for the clarinet (Köchel 622)—originally for basset-horn; and they should consider that the flute concerto (Köchel 285d, formerly 314) that has here become a concerto for 'cello was itself originally not a concerto for flute but one for oboe. The oboe version was in C major and was written at Salzburg in 1777 for the Italian oboist, Giuseppe Ferlendis; it is often mentioned as the concerto "for Ferlendis" in correspondence between Mozart and his father. In the following year, 1778, at Mannheim, Mozart had to deliver some flute concertos and quartets to a wealthy Dutch amateur flautist, M. de Jean; apparently pressed for time, he rewrote the oboe concerto (the manuscript of which he carried with him on the journey) for flute, transposing it to D major.

Is it, furthermore, a sacrilege that the Andante of this concerto, which, unlike the other two movements, does not lend itself to transcription for the 'cello, is replaced by another slow movement—the Adagio from Mozart's Divertimento of 1772 (Köchel 131)? For this, too, Mozart has supplied an extenuating precedent. He was too rich in invention to take movements from earlier works and use them again in later ones. But, in 1783, he inserted a newly-composed Andante (Köchel 470) in a violin concerto by Viotti, because Viotti's original did not seem adequate to him. He wrote an introductory Adagio for a symphony by Michael Haydn. At all events, the "new" 'cello concerto is pure and unadulterated Mozart.

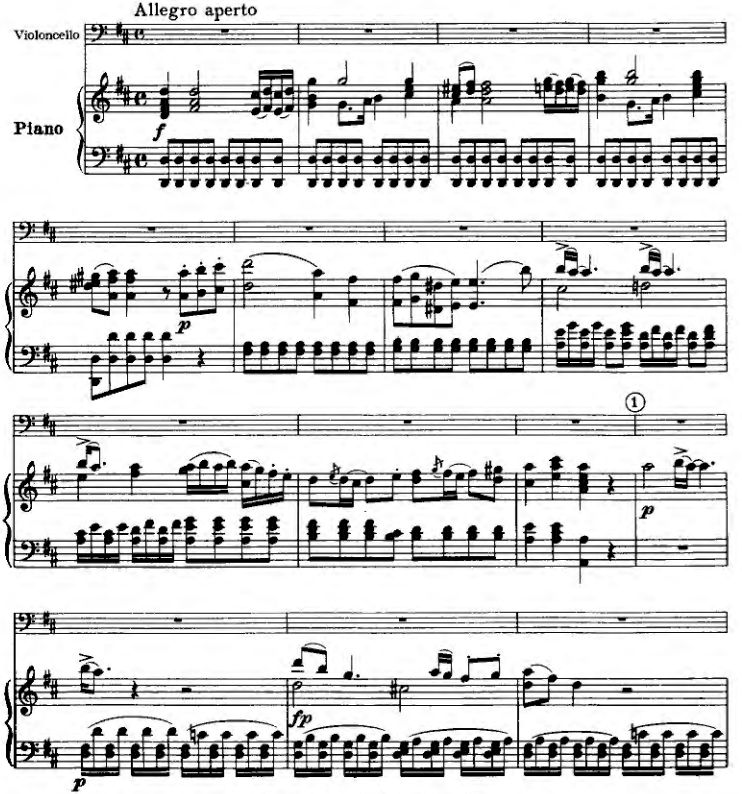
Concerto in D

[K. 285d (formerly 314)]

Bowing and fingering by
Emanuel Feuermann

Wolfgang Amadeus Mozart
Transcription and cadenzas by George Szell

I



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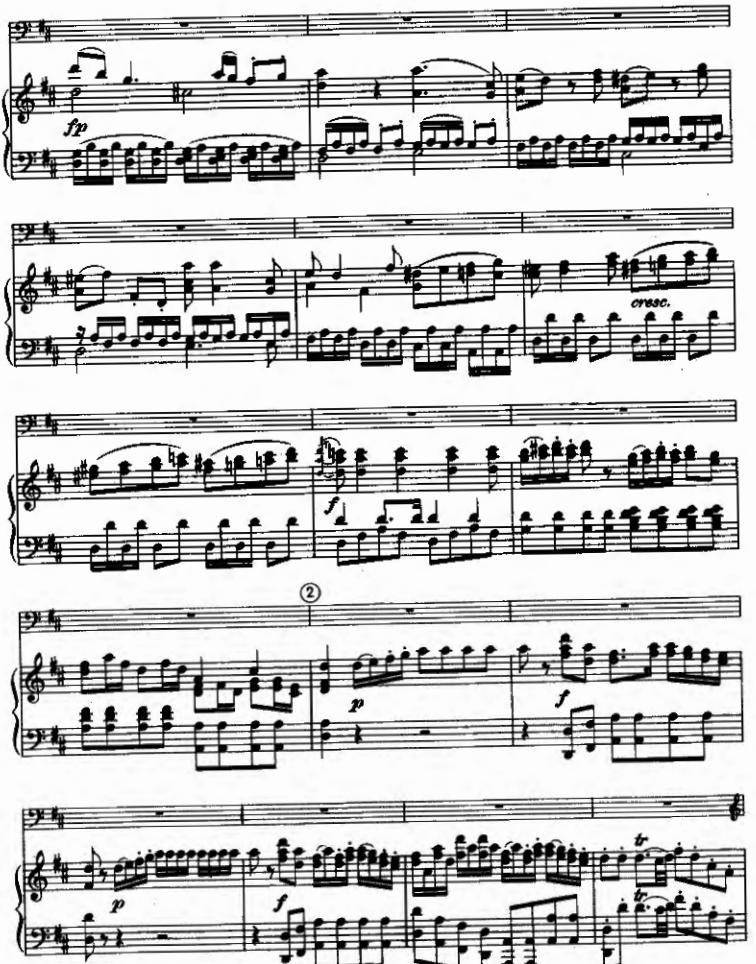
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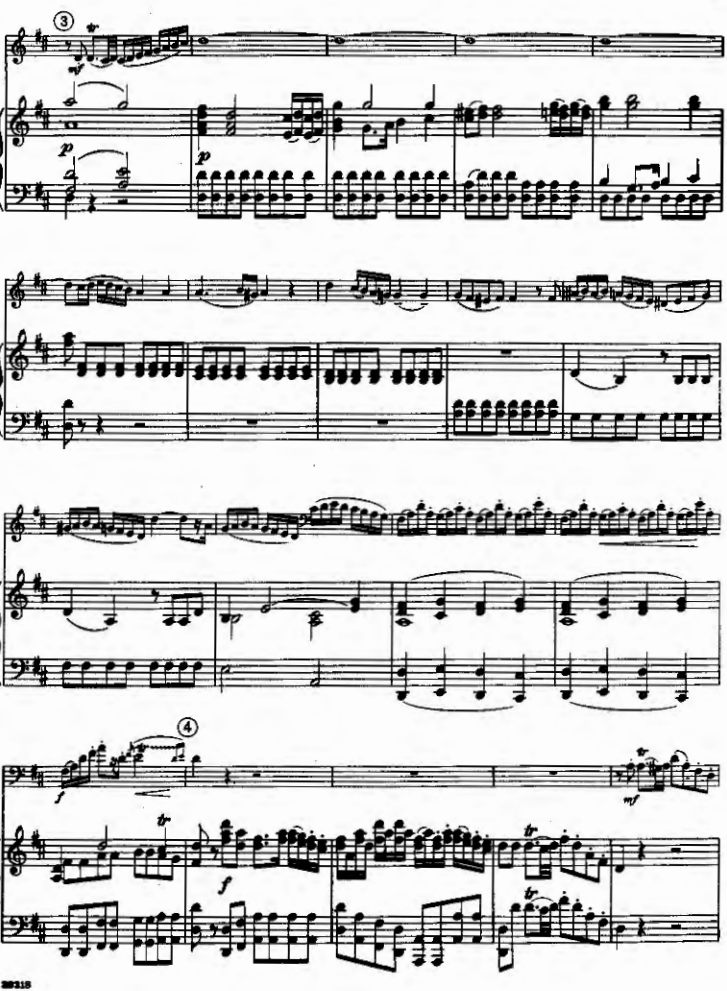
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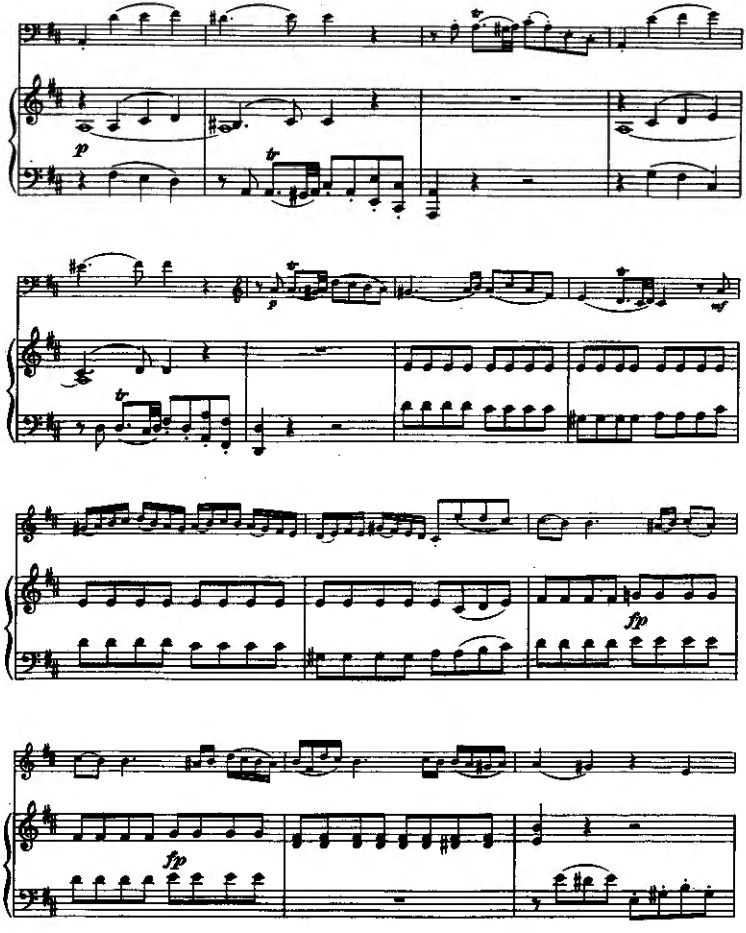
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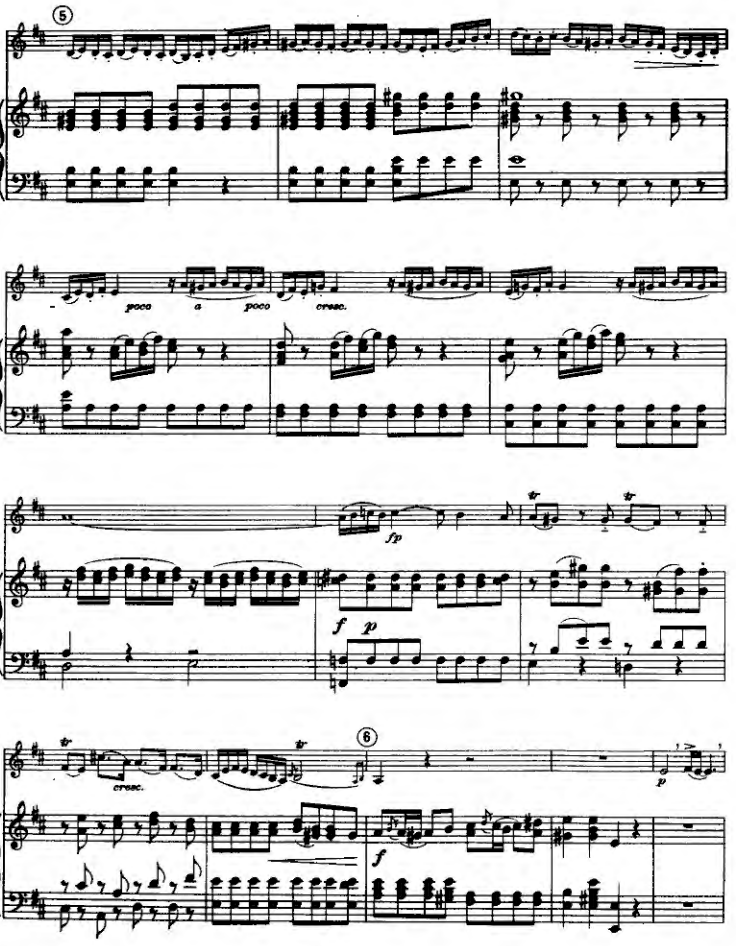
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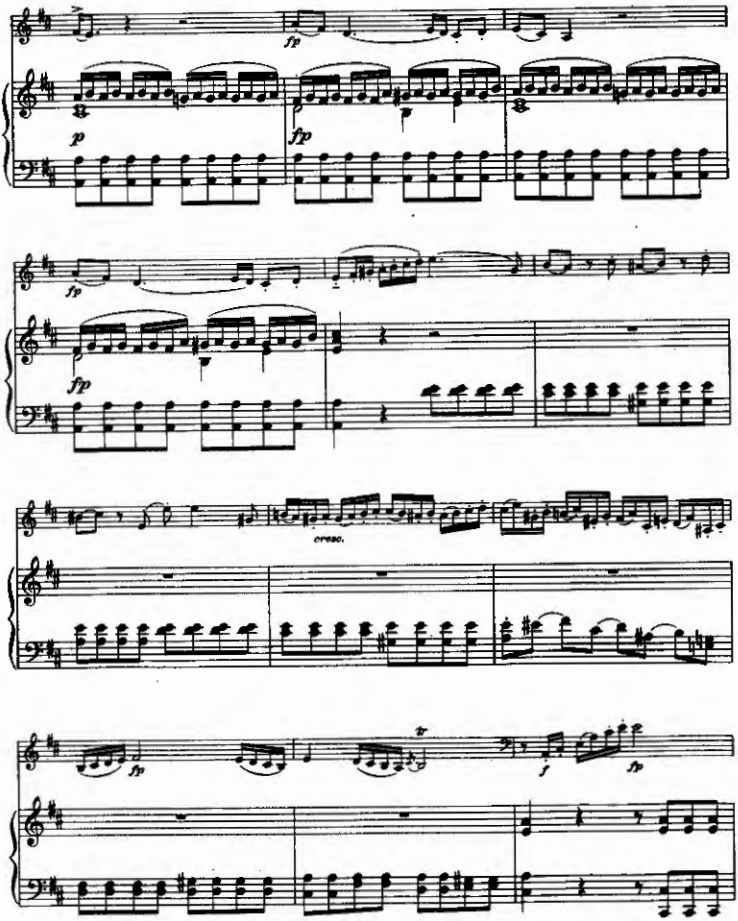
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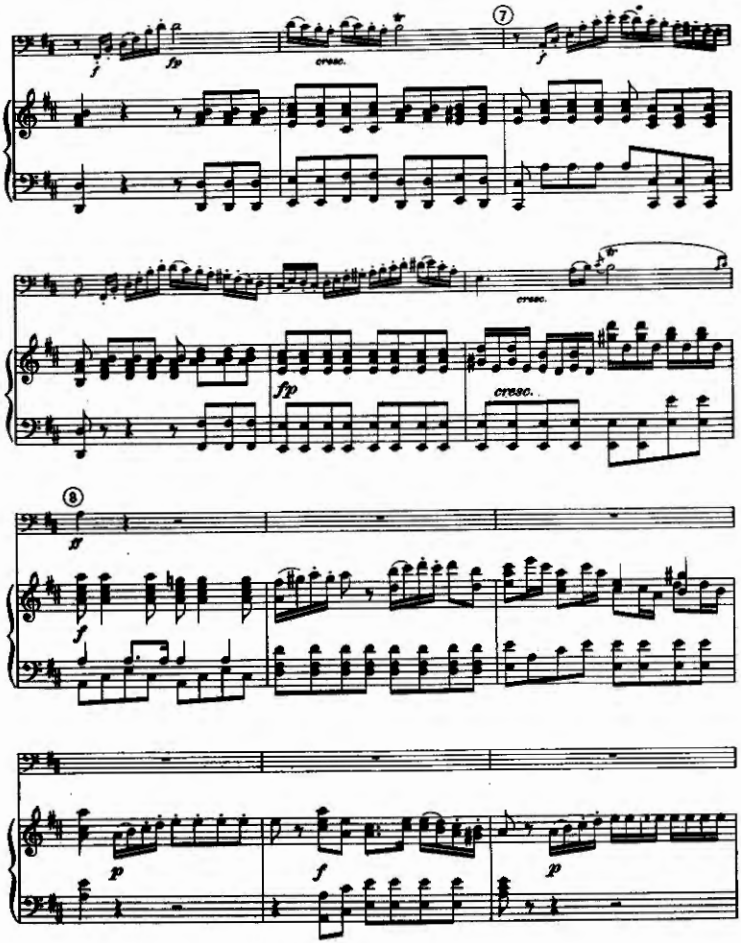
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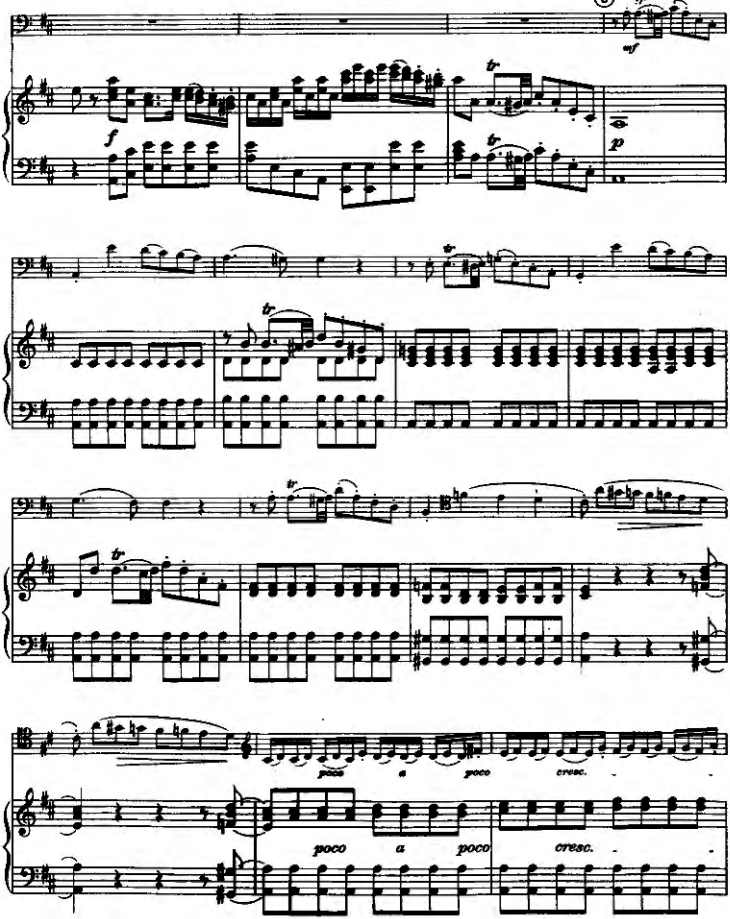
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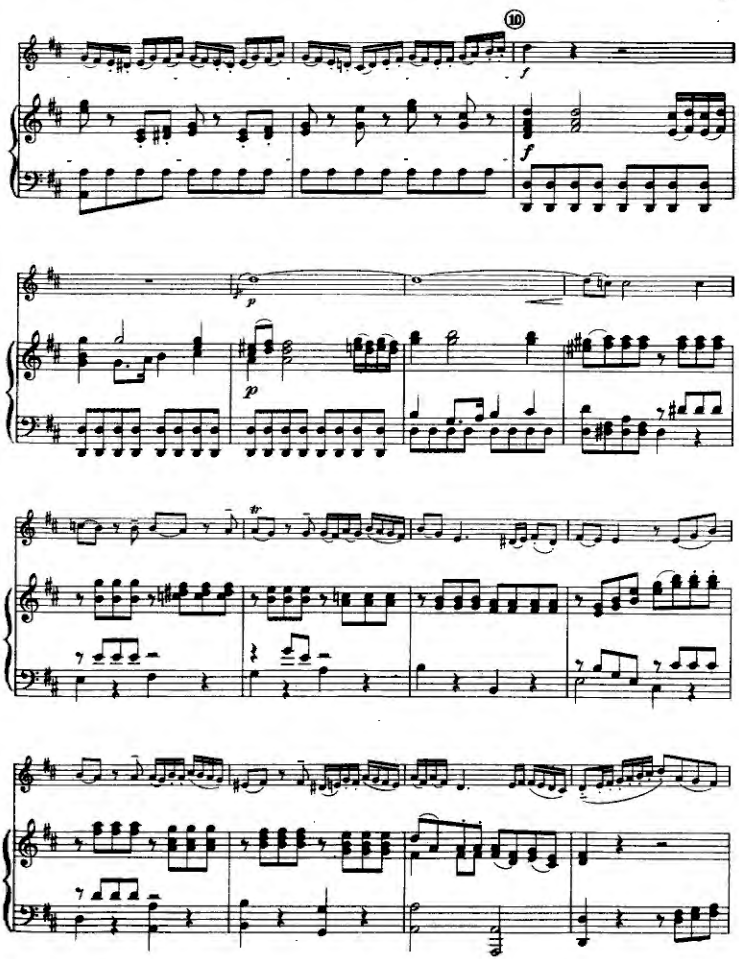
poco a poco cresc.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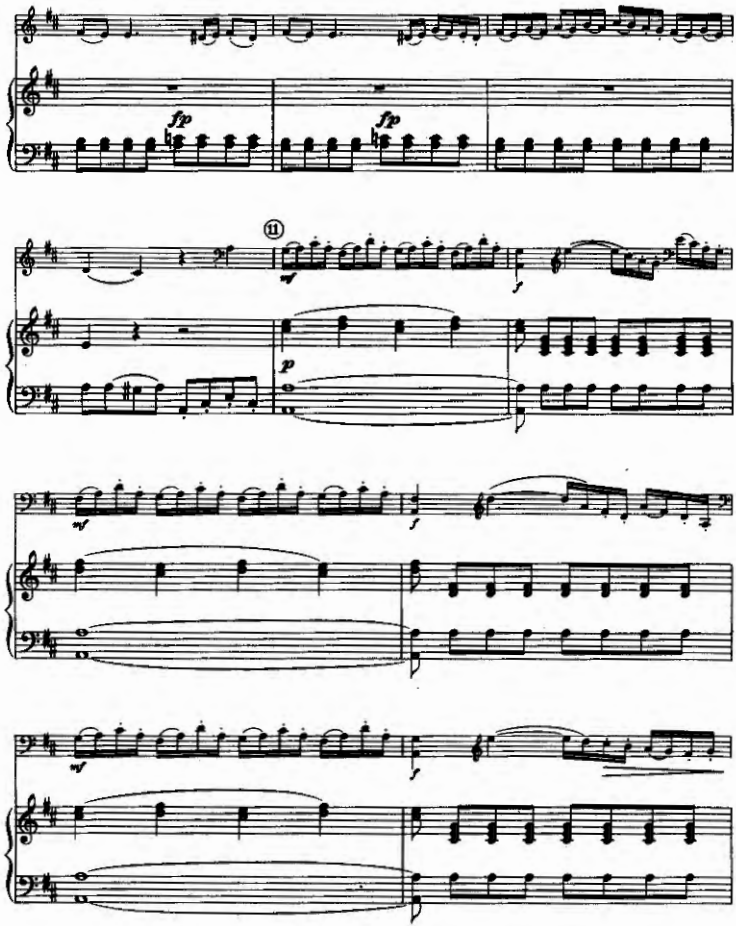
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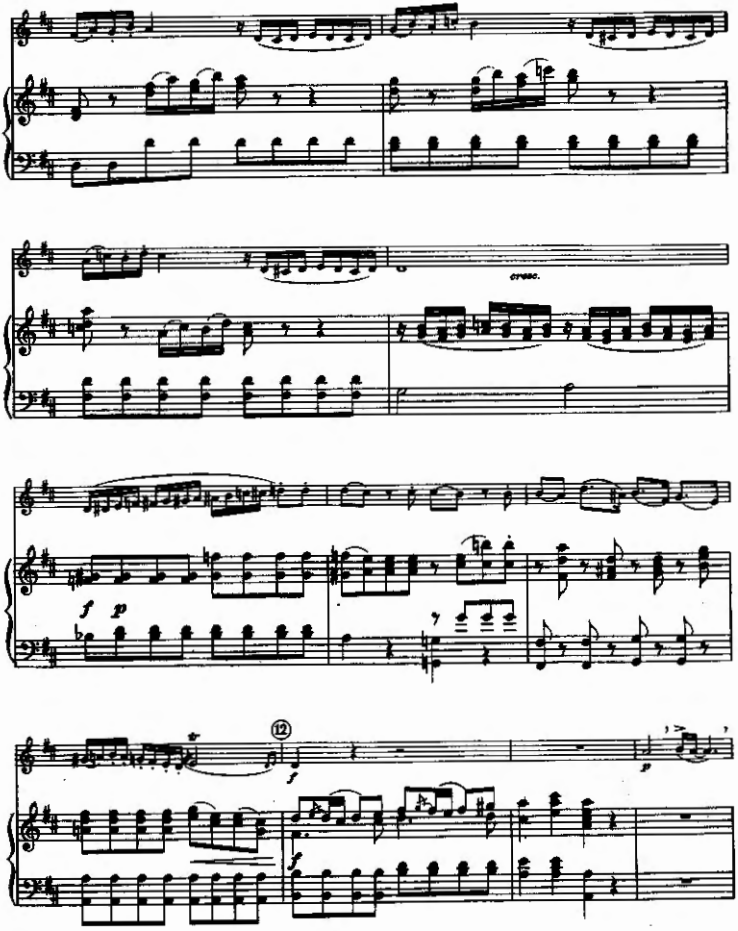
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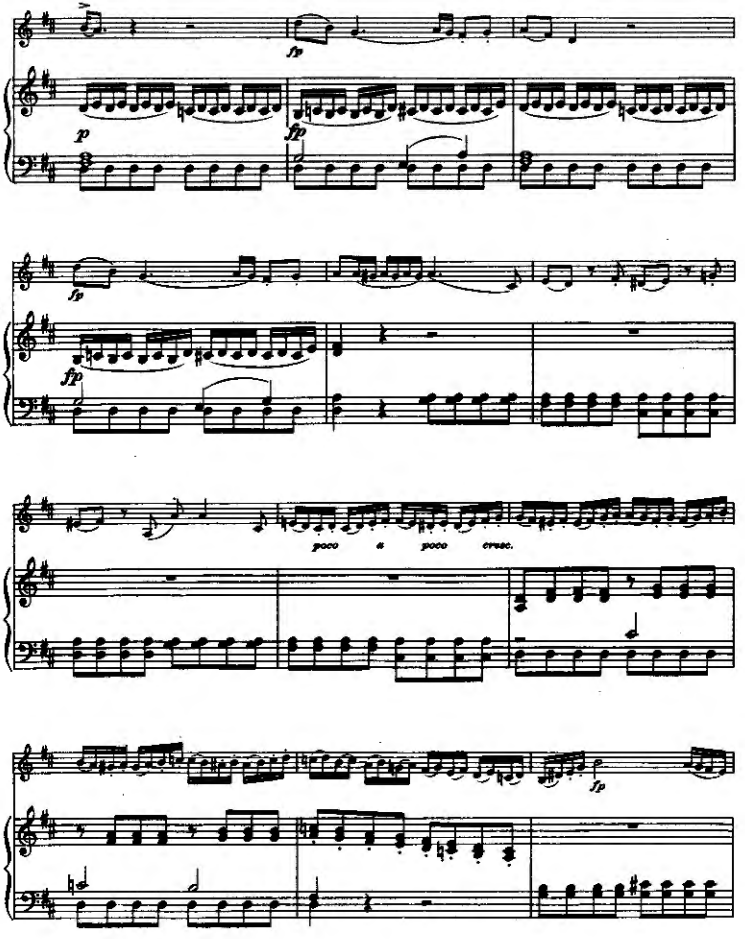
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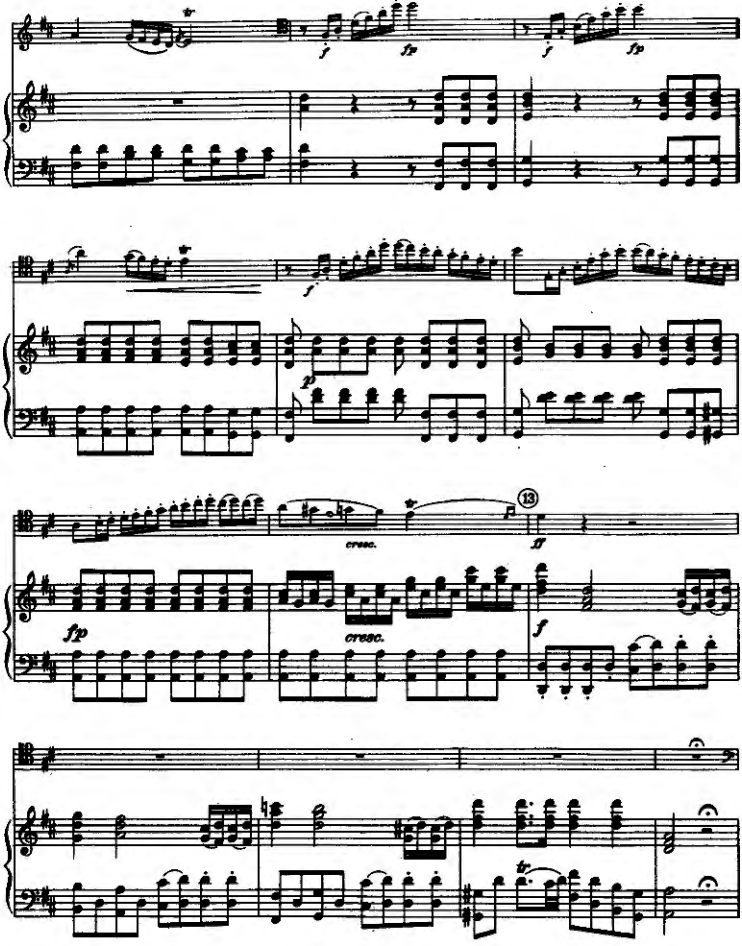
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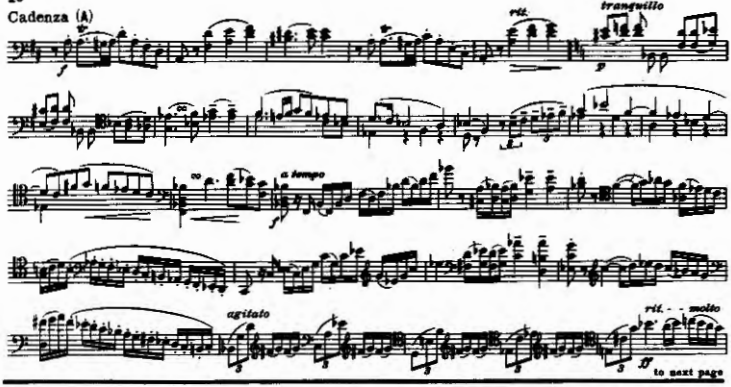
Cadenza (A)



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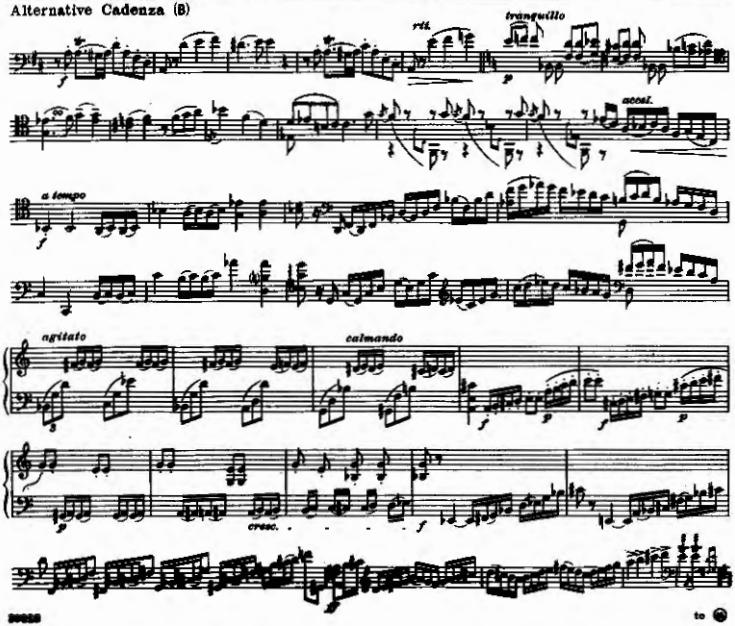
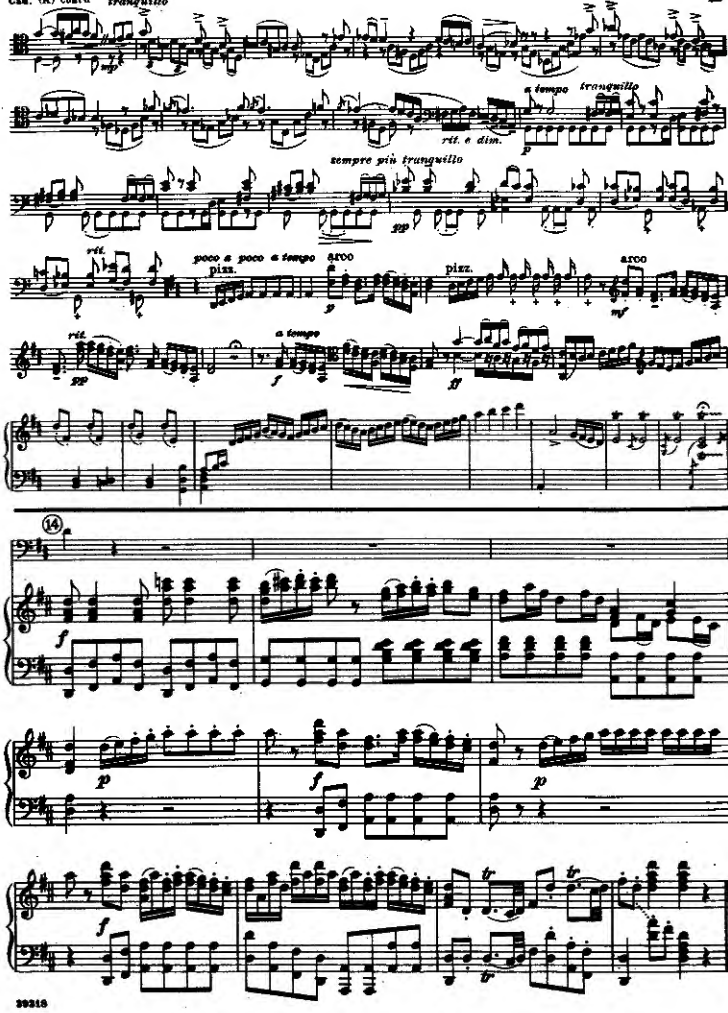
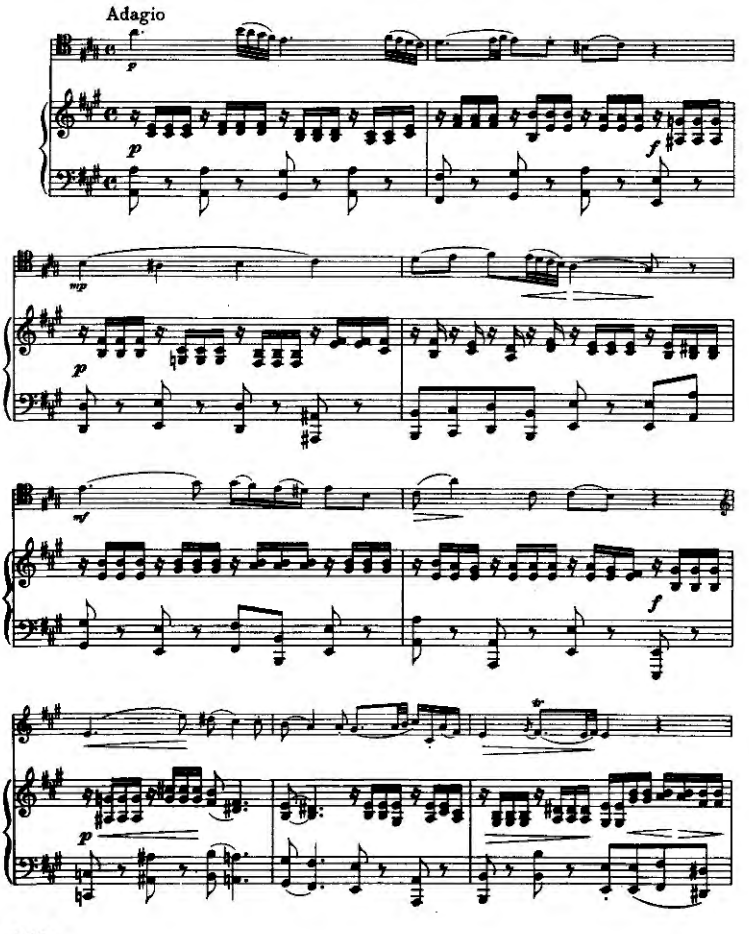
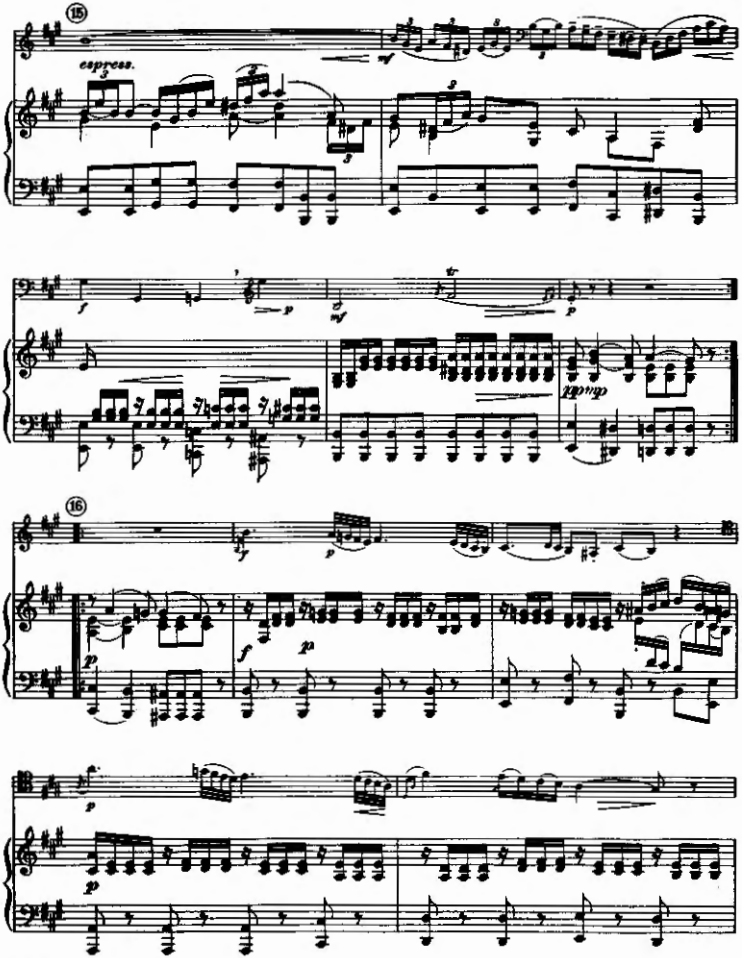



tranquillo
a tempo
tranquillo
rit. e dim.
tempre più tranquillo
rit.
poco a poco a tempo
arco
pizz.
arco
rit.
a tempo
14

II

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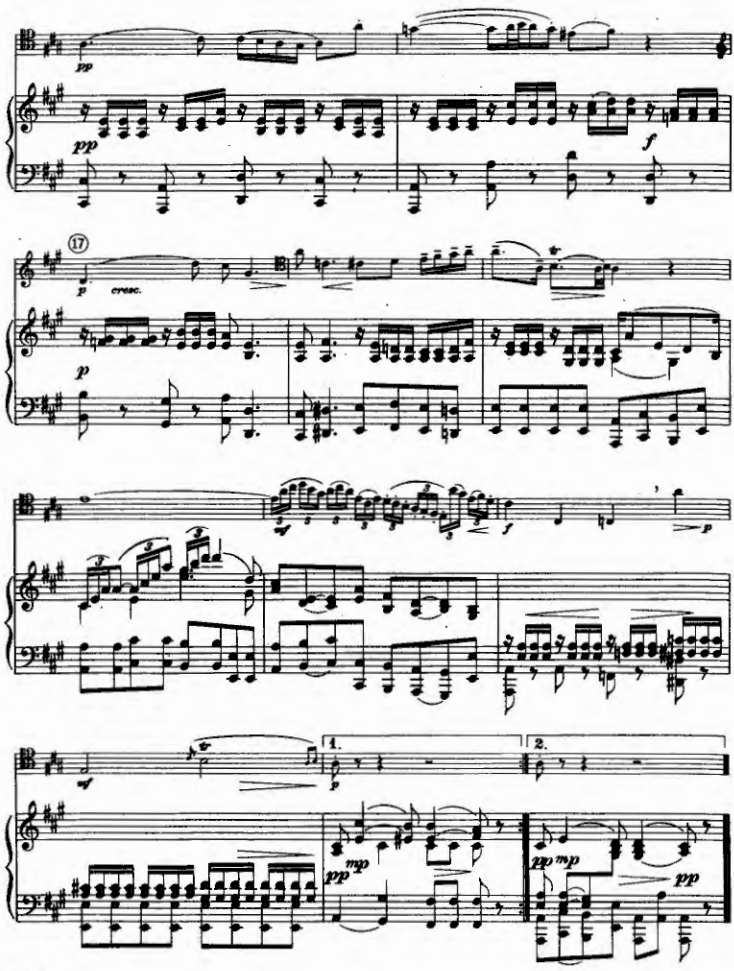
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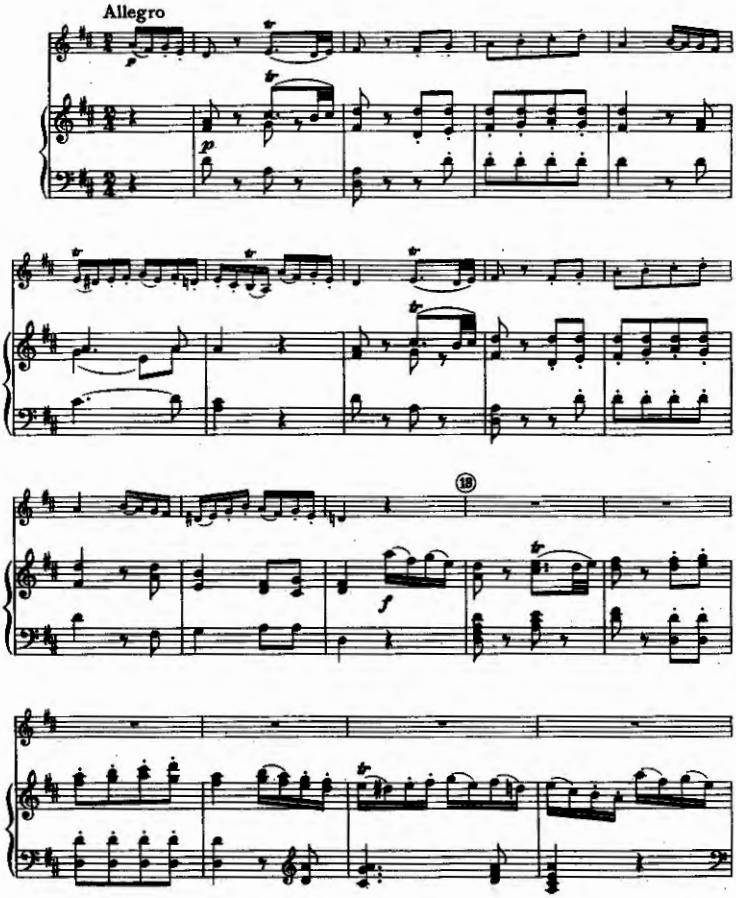

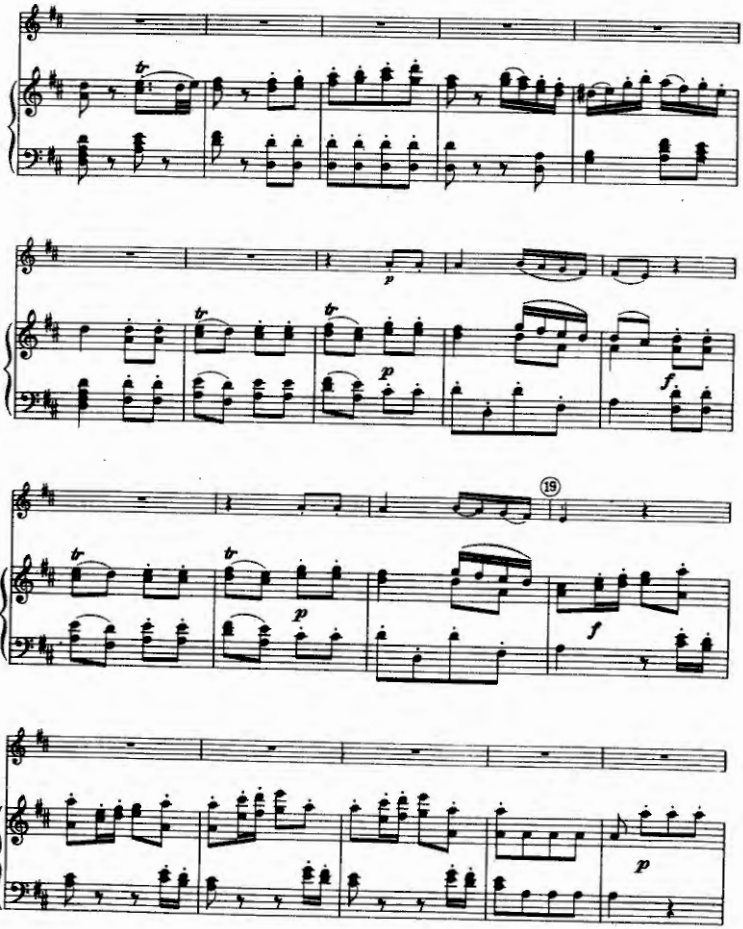
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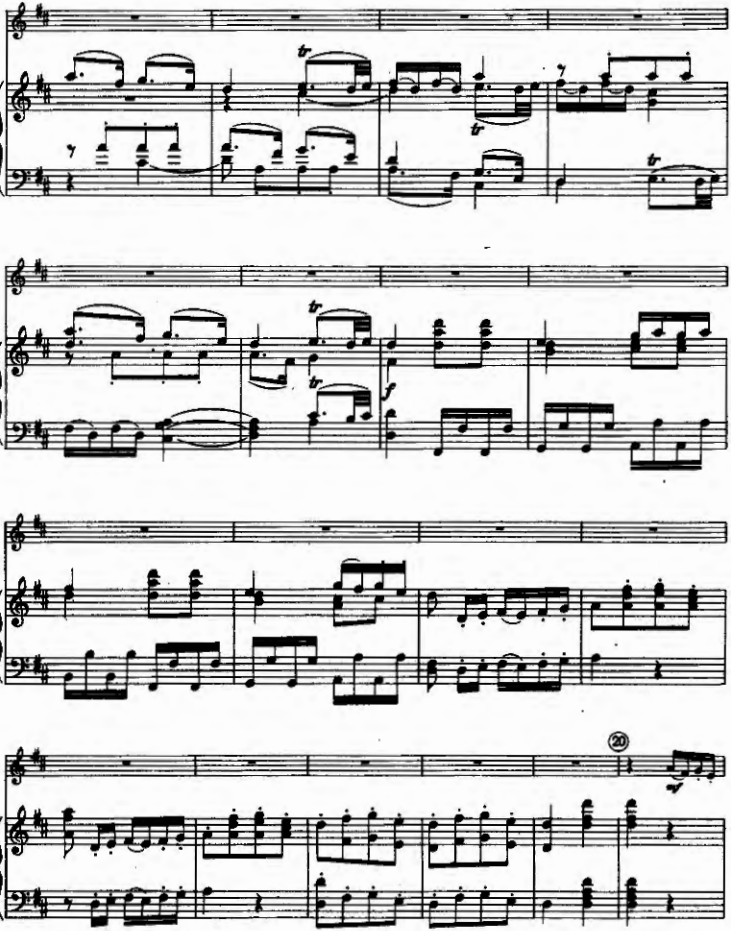
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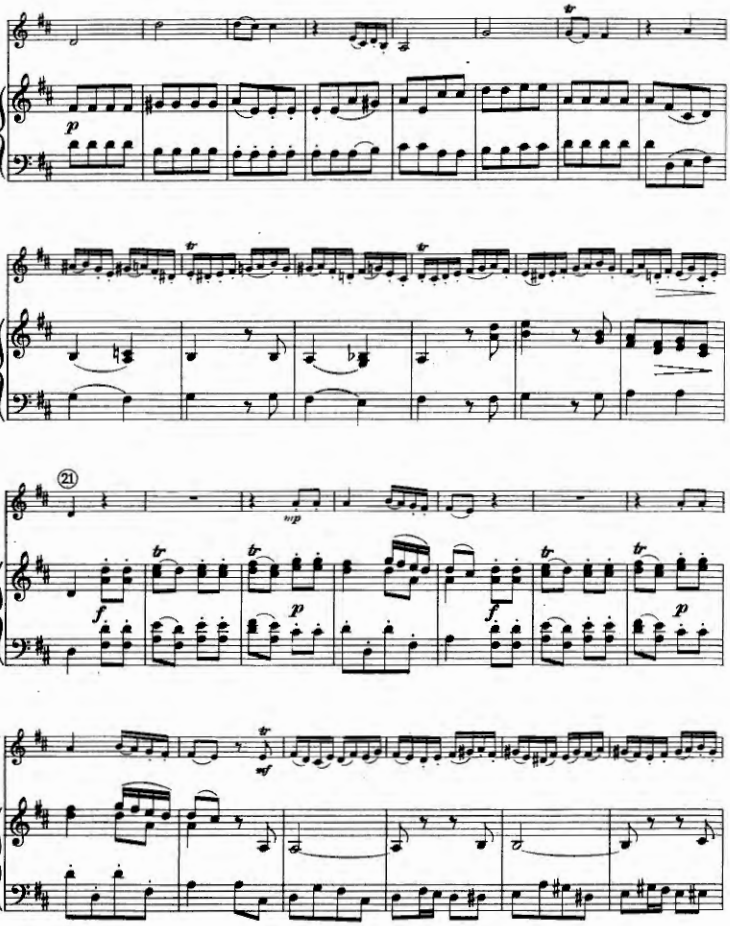
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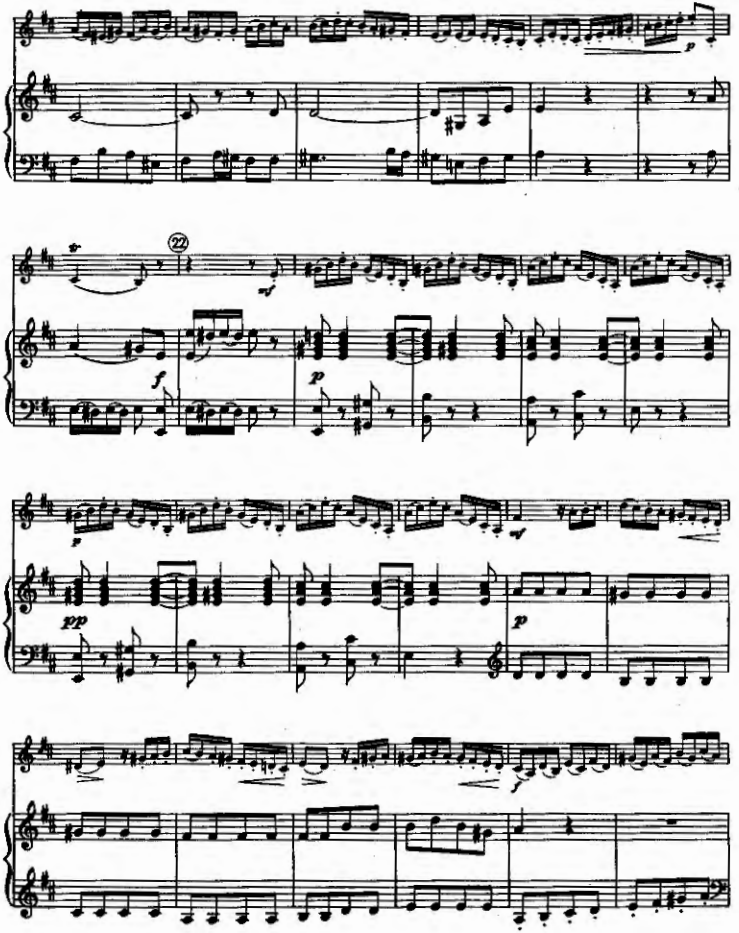
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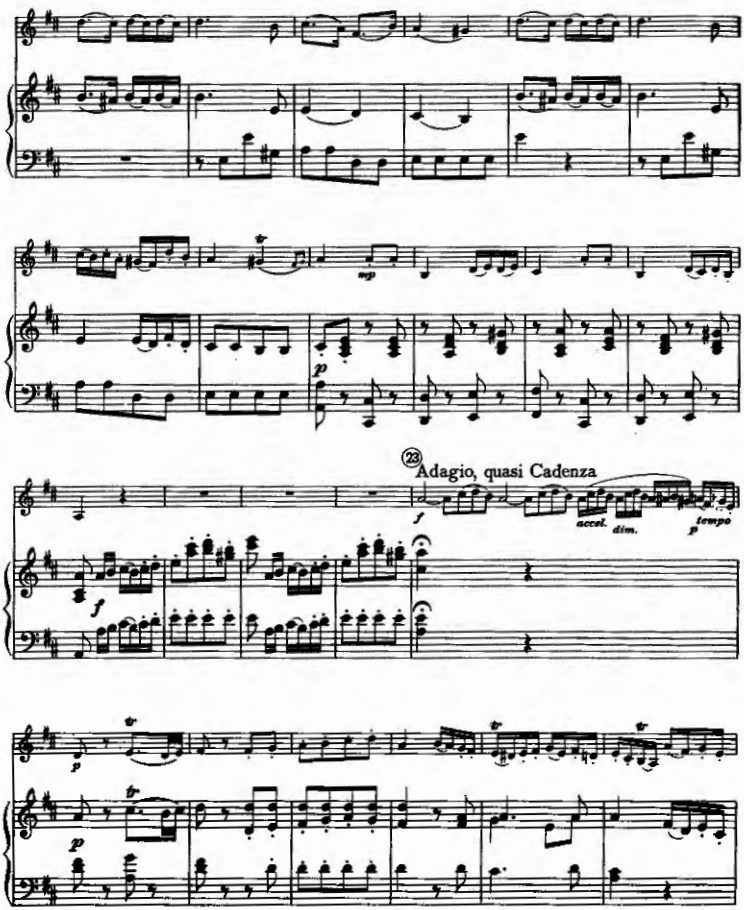
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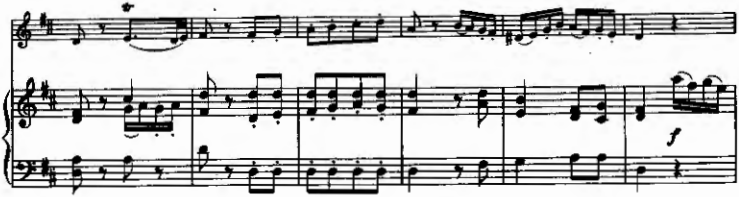
Adagio, quasi Cadenza
accel.
dim.
tempo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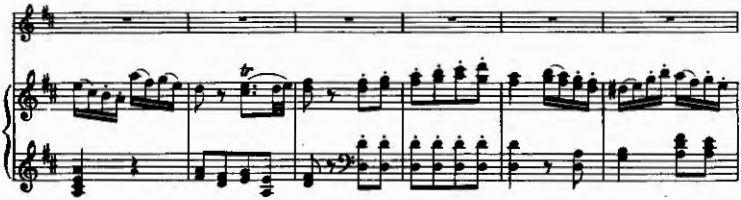

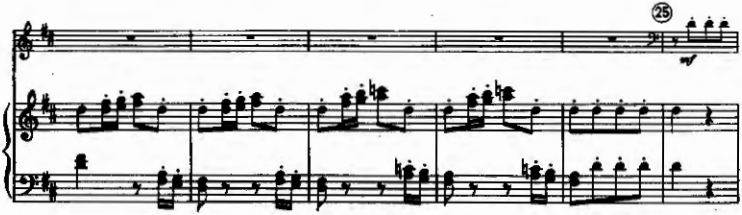
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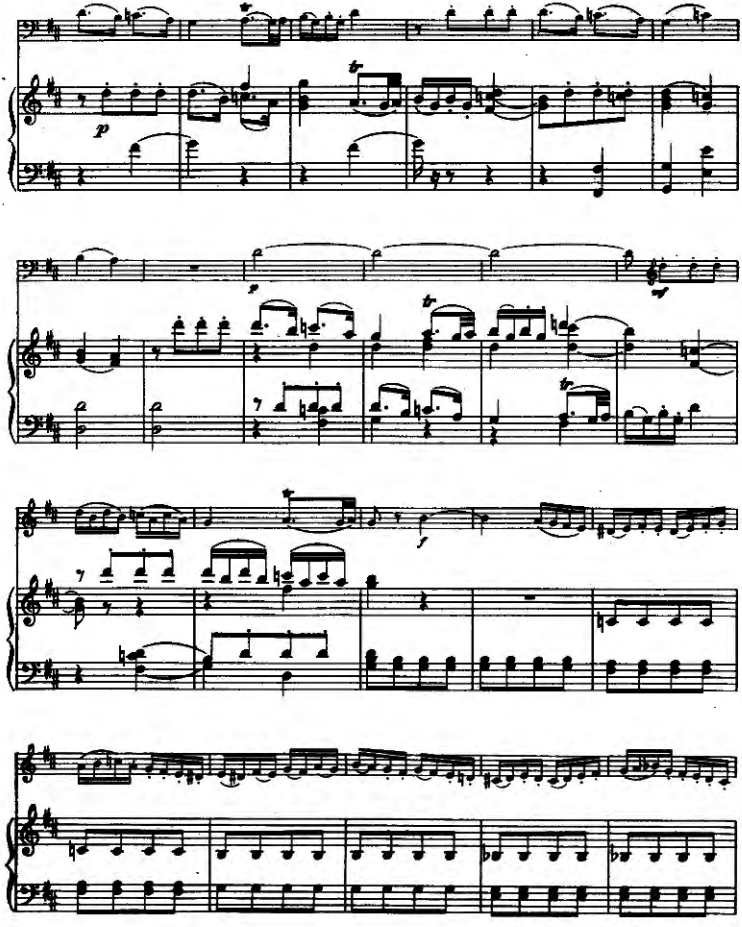

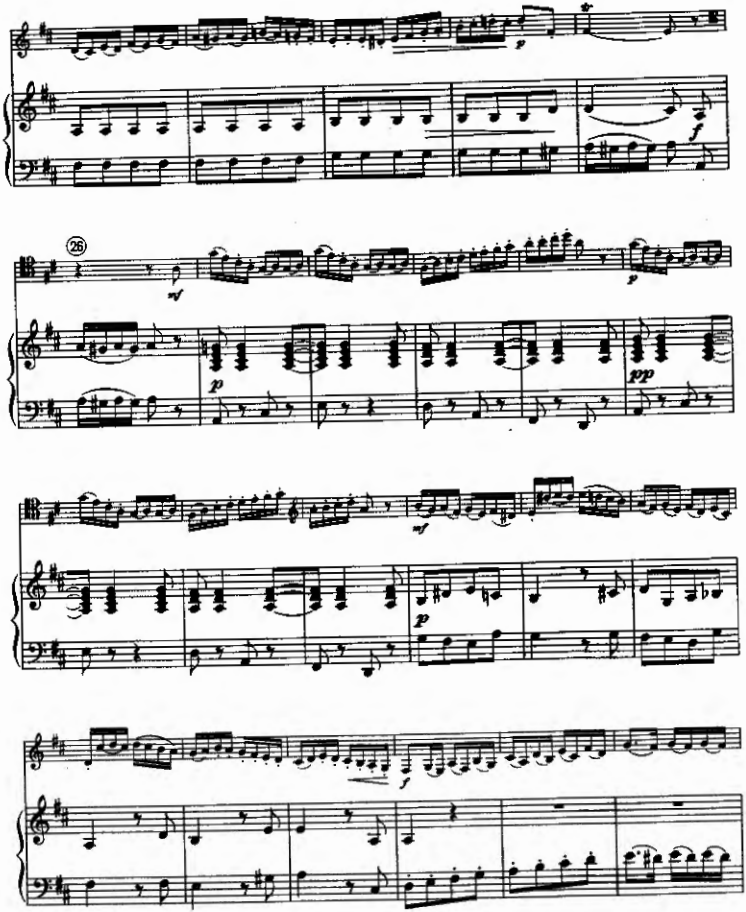
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pp
mf
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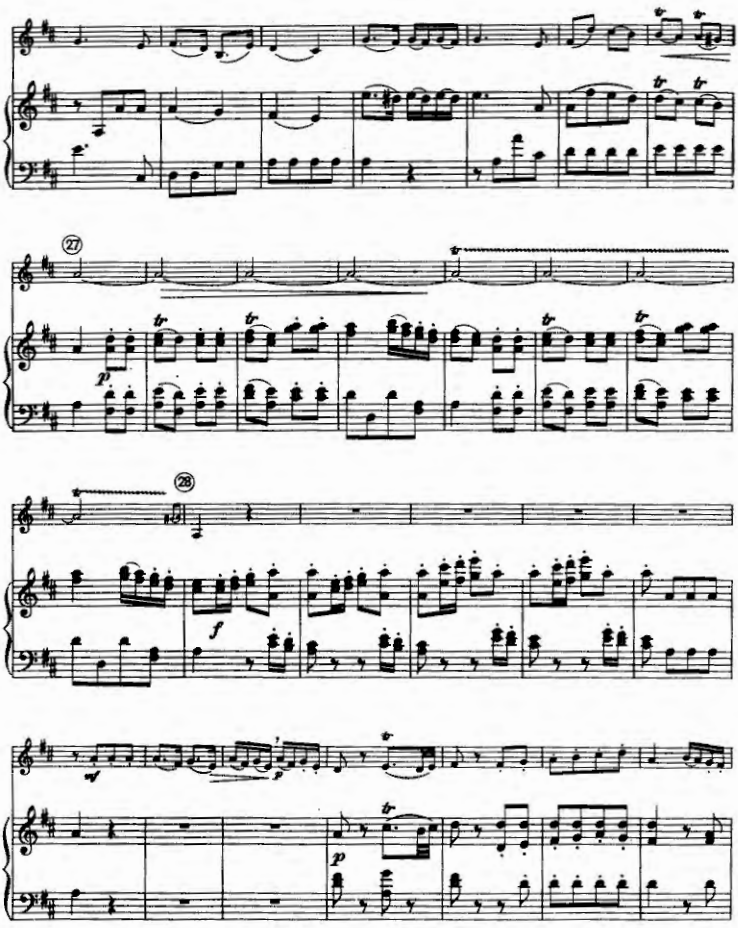
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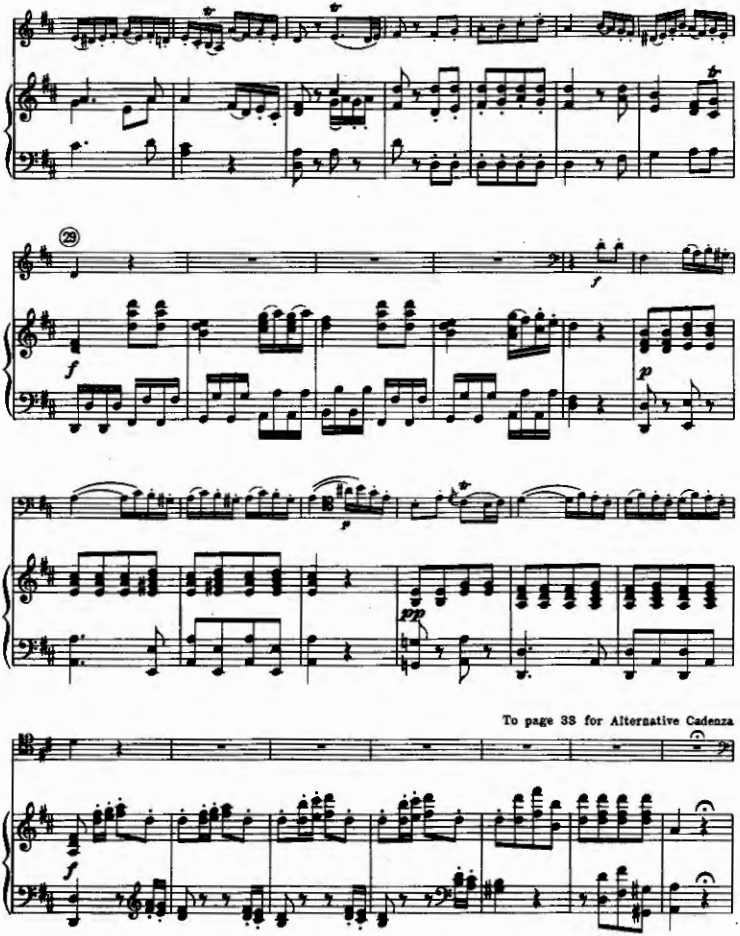
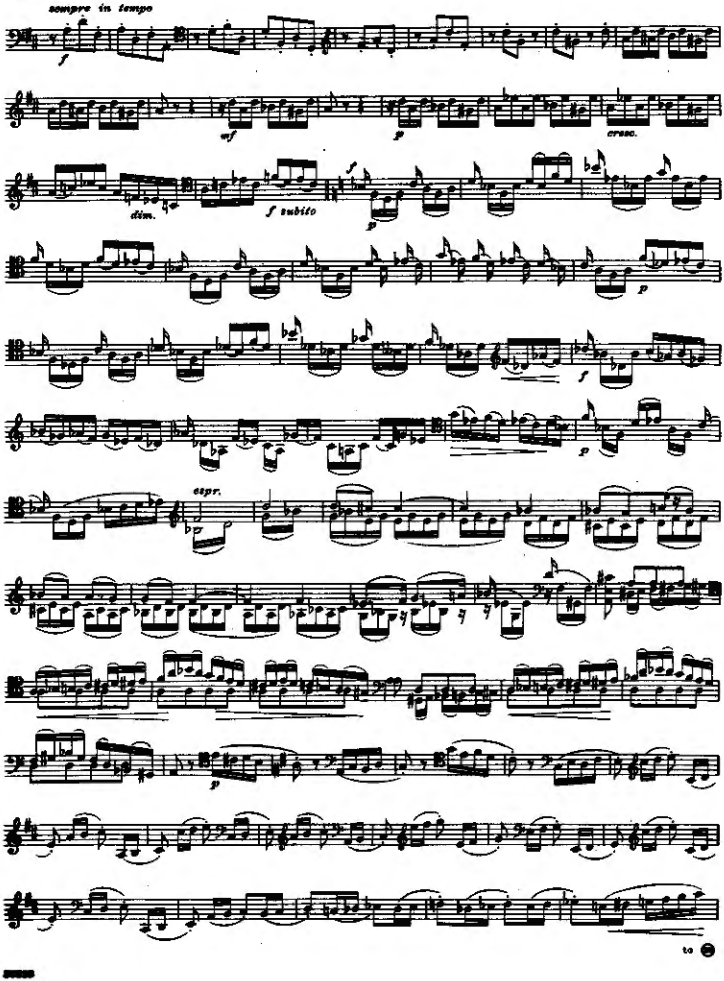


To page 38 for Alternative Cadenza

Cadenza



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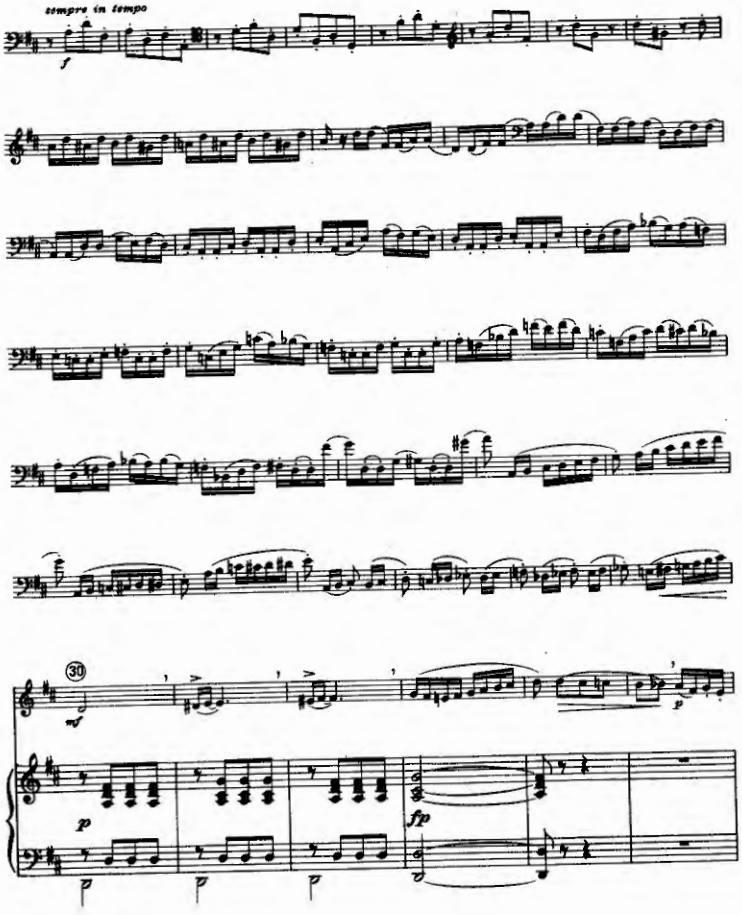

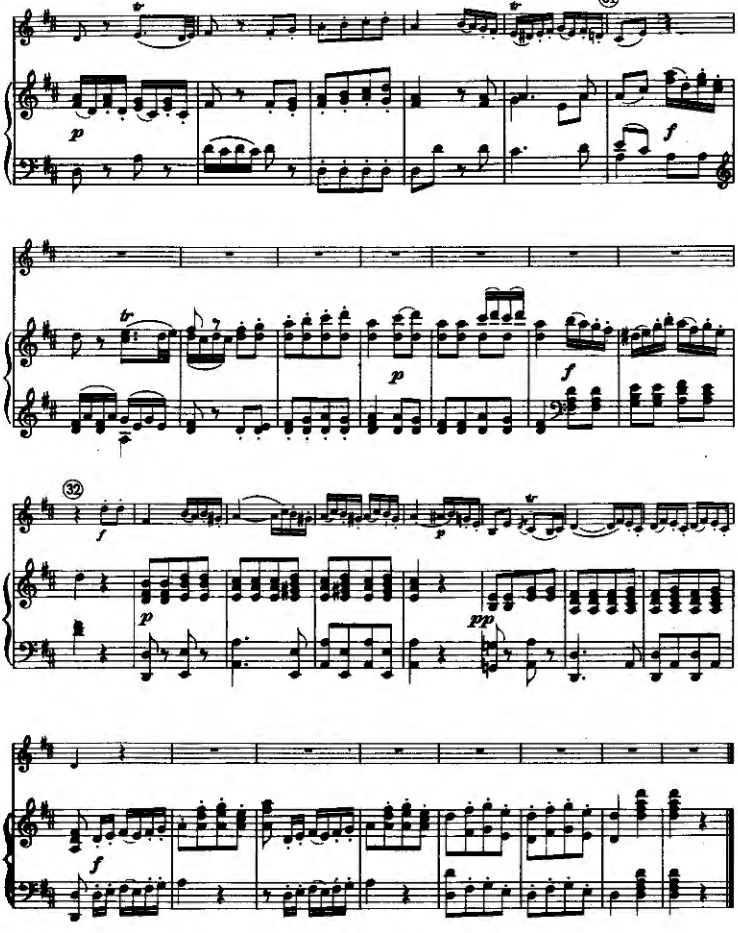

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Violoncello

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Transcribed for Emanuel Feuermann

Concerto in D

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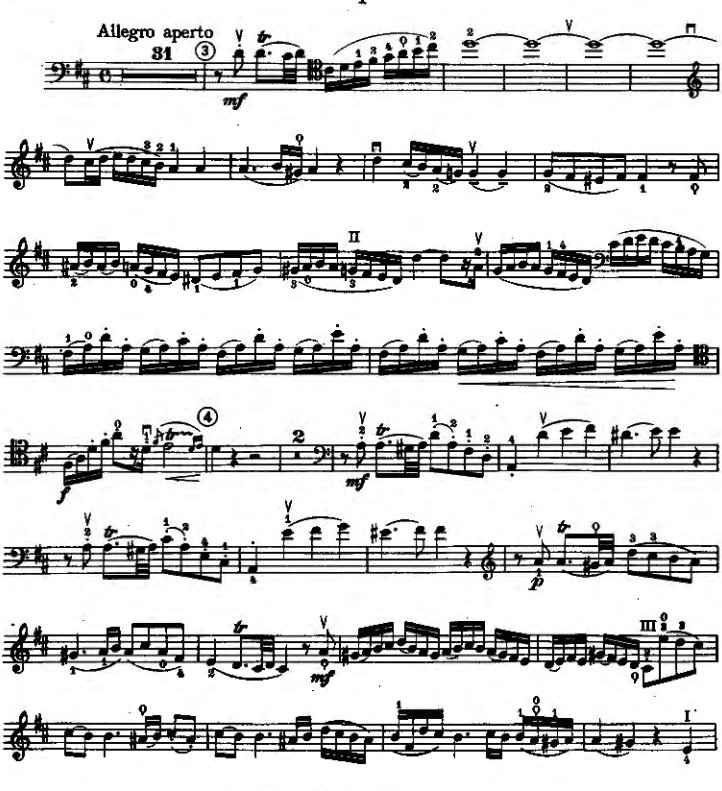
Emanuel Feuermann

Wolfgang Amadeus Mozart
Transcription and cadenzas by George Szell

Violoncello

I



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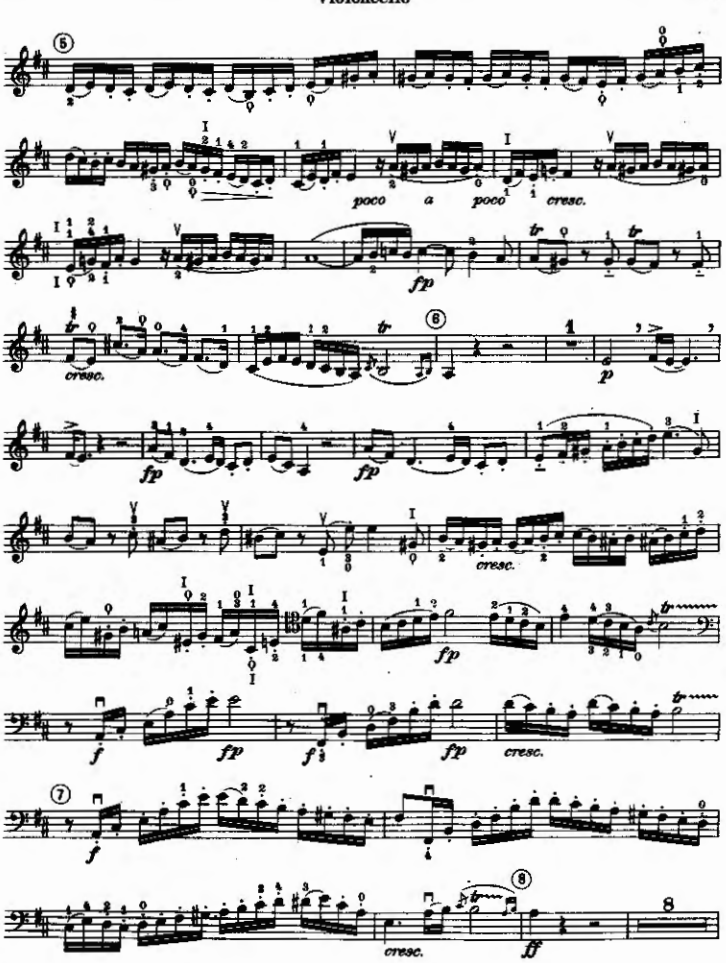
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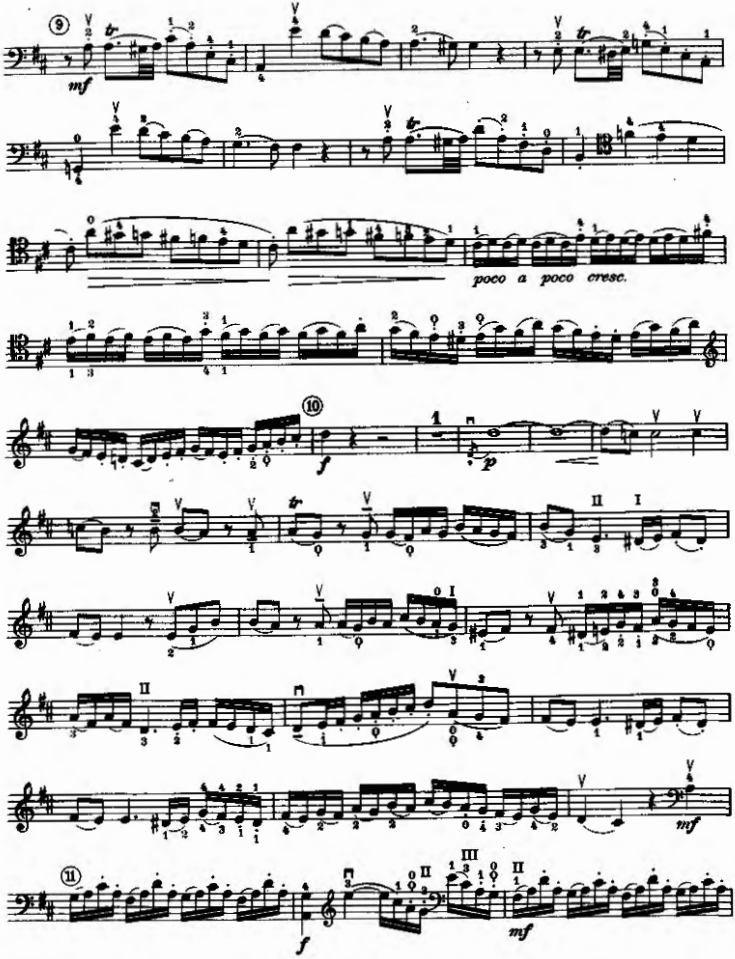
p
fp
fp
cresc.
fp
f
fp
f
fp
cresc.
f
cresc.
ff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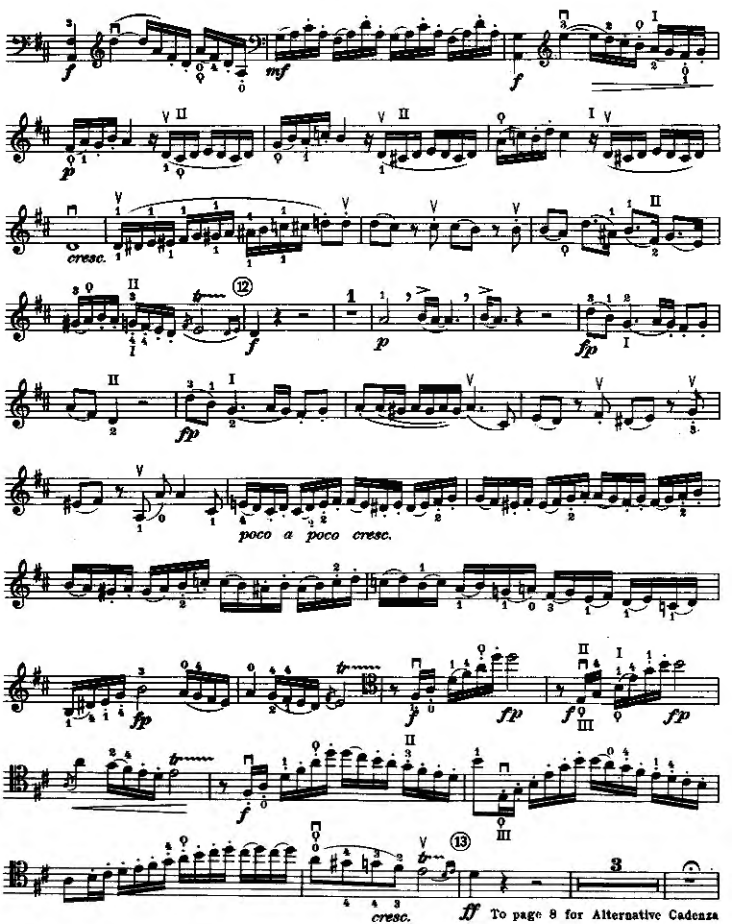
f
p
mf
f
mf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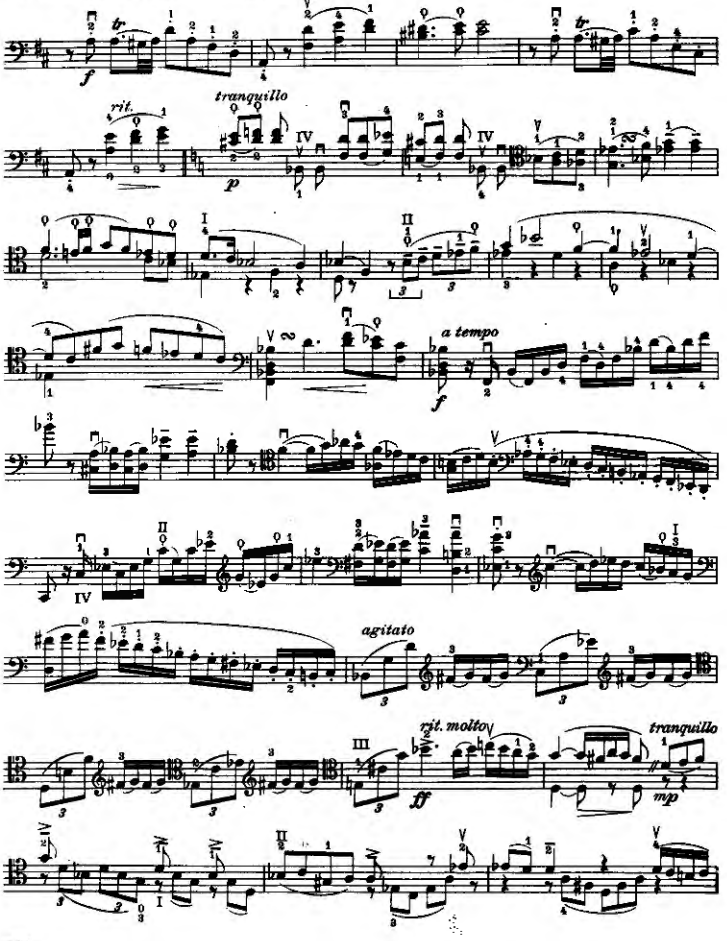
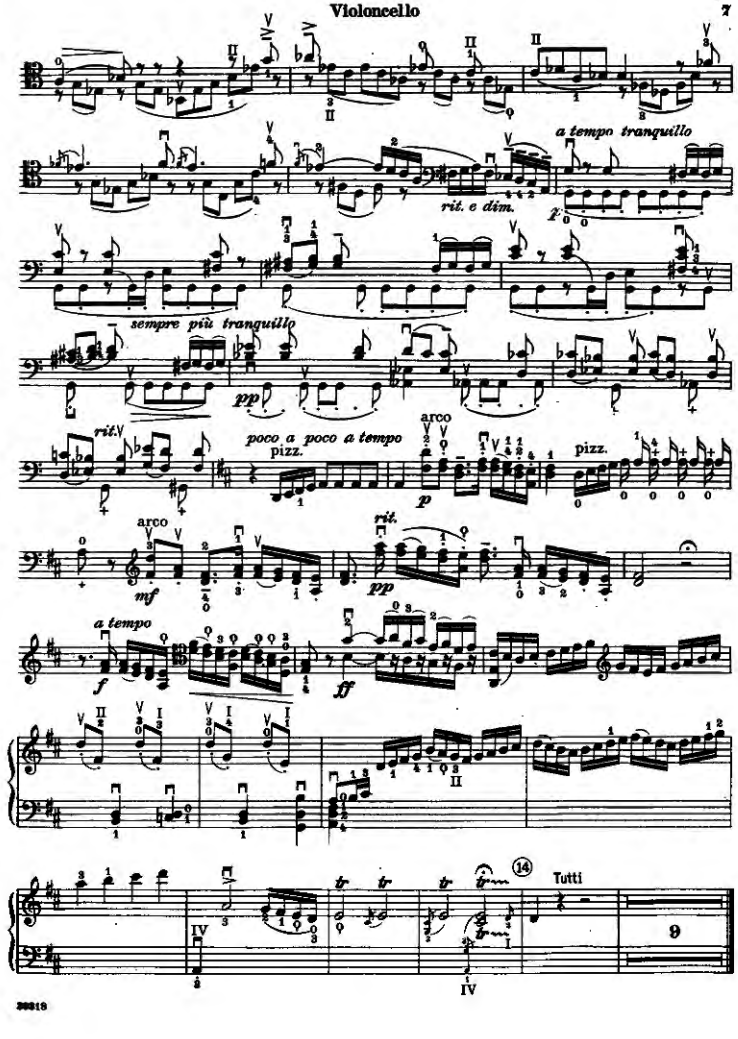
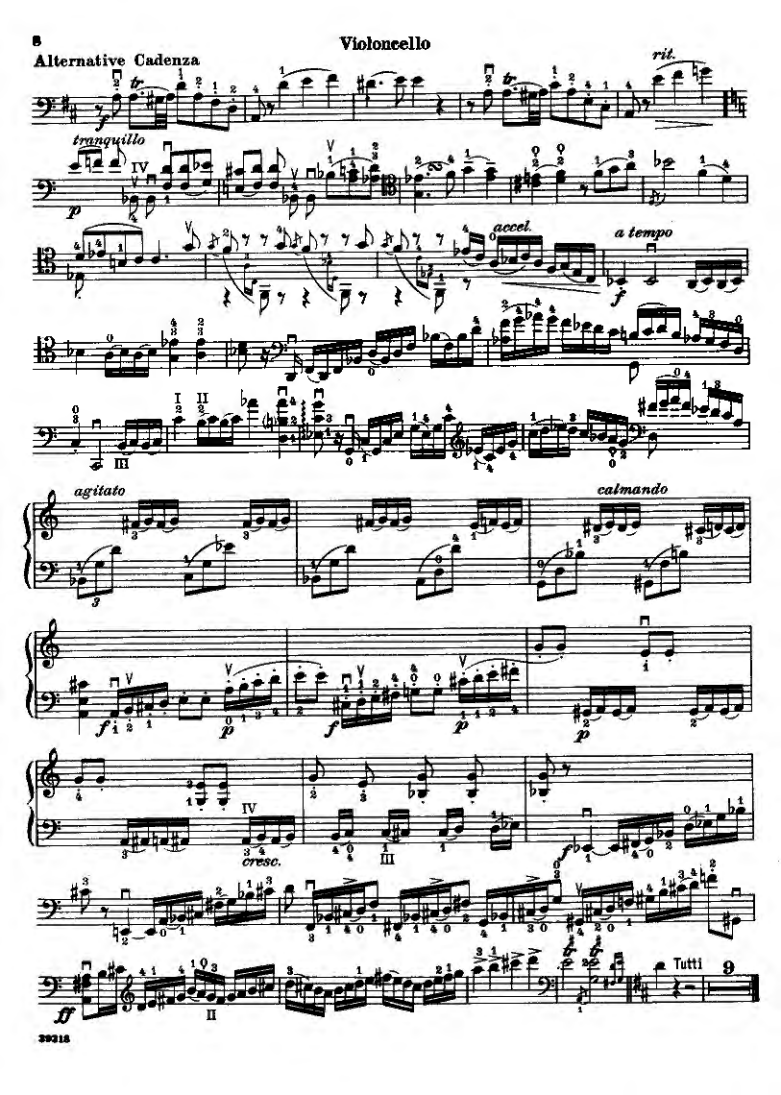
f
p
cresc.
12
f
p
fp
fp
poco a poco cresc.
fp
fp
f
fp
f
13
cresc.
ff
3
To page 8 for Alternative Cadenza

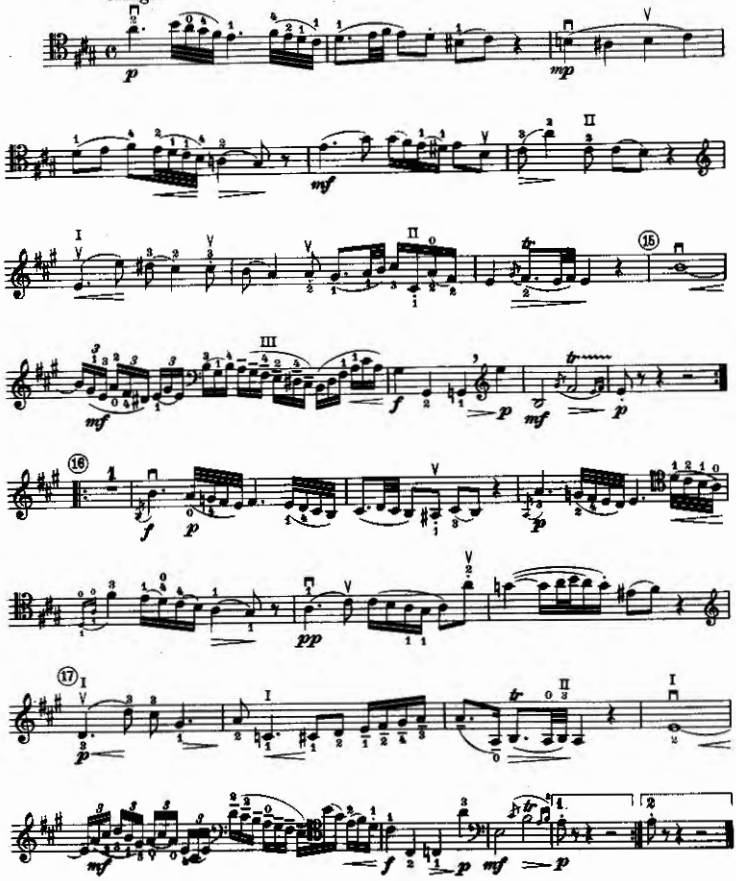
Cadenza (See page 8 for Alternative Cadenza)



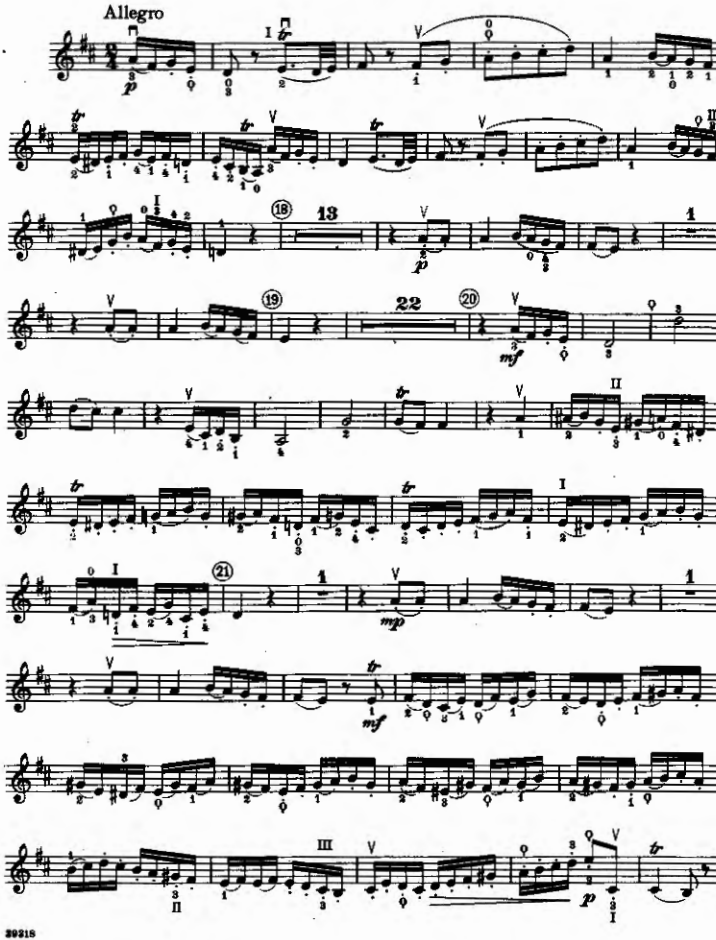

a tempo tranquillo
rit. e dim.
sempre più tranquillo
pp
rit.
poco a poco a tempo
pizz.
arco
p
pizz.
arco
mf
rit.
pp
a tempo
f
ff
14
Tutti
9

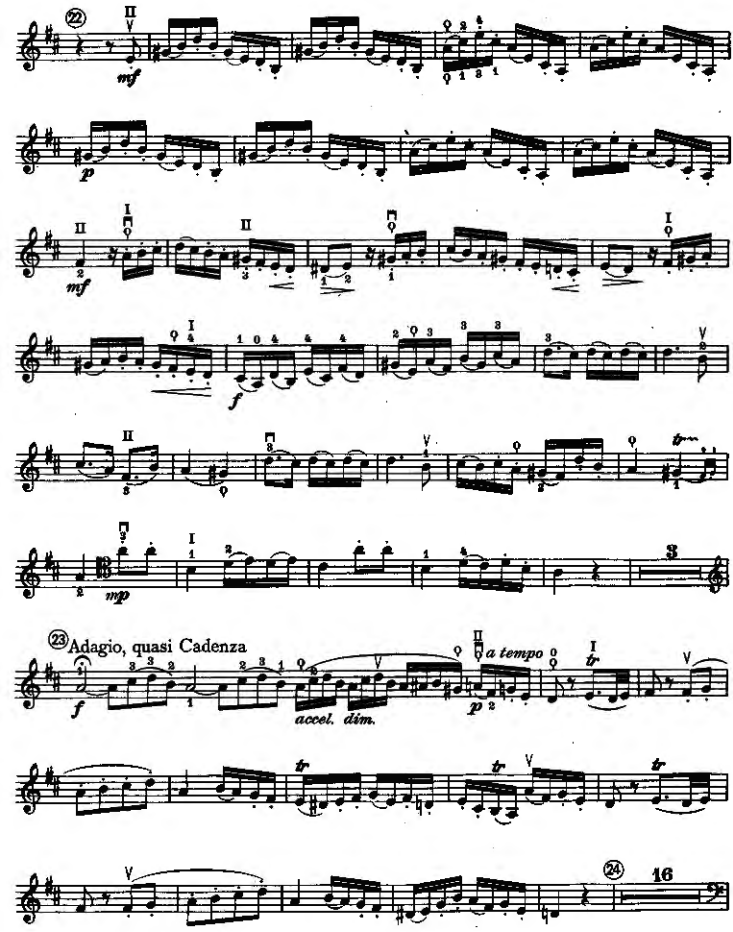

Alternative Cadenza
rit.
tranquillo
accel.
a tempo
agitato
calmando
cresc.
Tutti
9

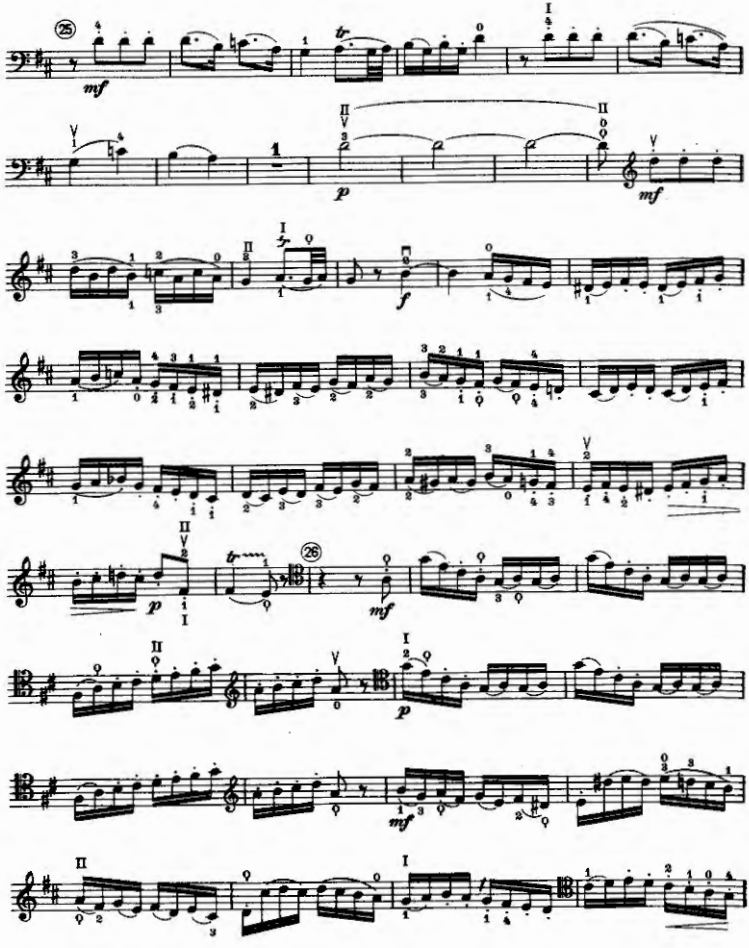
II

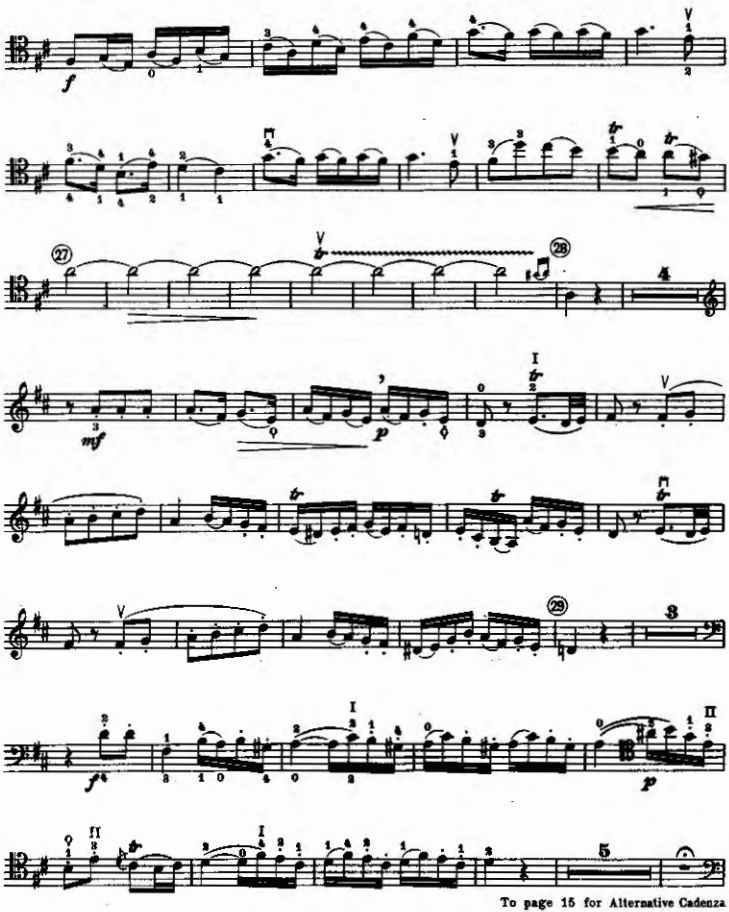


III




22
mf
p
mf
f
mp
23 Adagio, quasi Cadenza
f
accel. dim.
a tempo
p
24
16

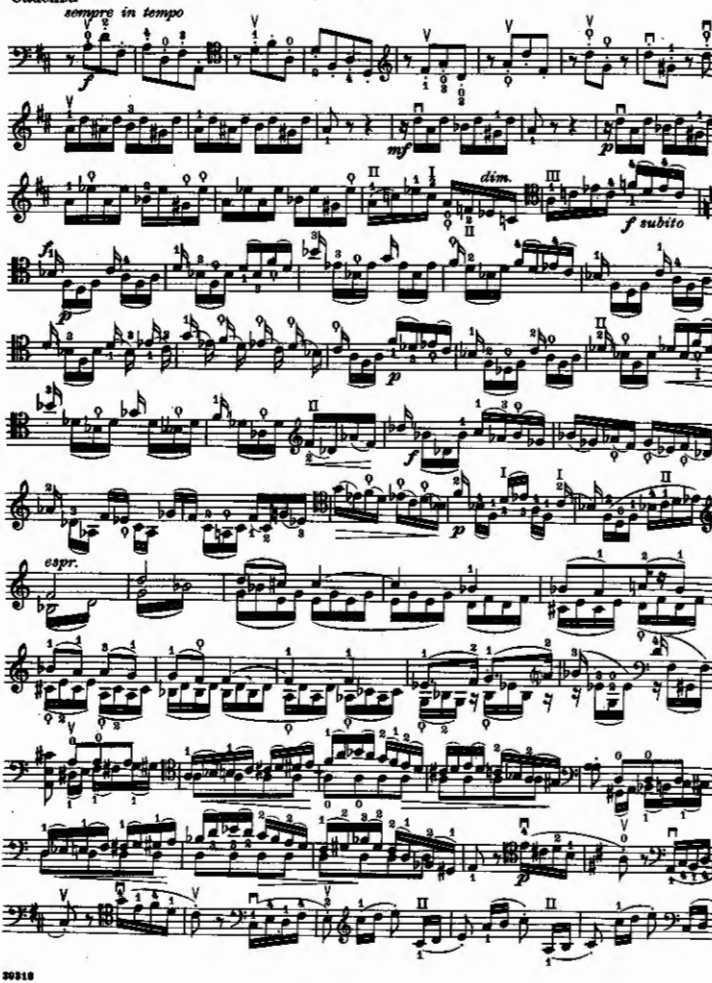


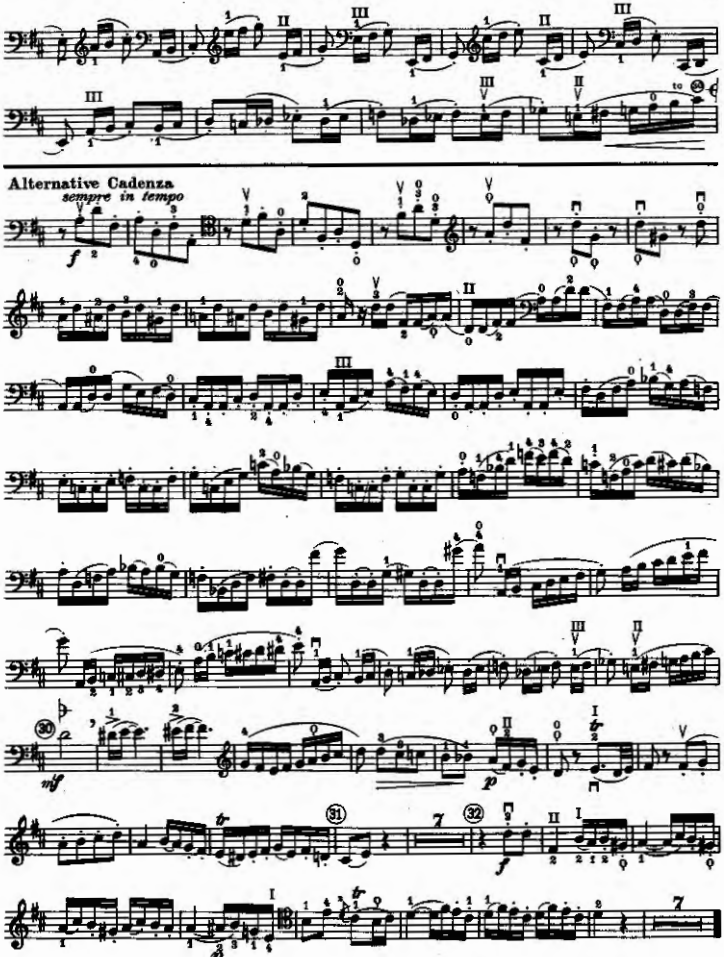


To page 15 for Alternative Cadenza

Cadenza — Violoncello

sempre in tempo





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