

W. A. Mozart

Six Serenades
for Clarinet Trio

Quarter Millennium Edition

*Themes from KVA 229, KV 439b,
“Don Giovanni”, KV 527 and
“The Marriage of Figaro”, KV 492*

Six Serenades for Clarinet Trio

The first five of these six serenades originate in the melodies found in KVA 229 (KV 439b). It is not known when Mozart composed them, nor in what form he intended them to be played. Konstanze Mozart, writing in 1800 to the publisher J. A. André, supposed that Anton Stadler, Wolfgang's lodge brother, still had the autographs, but Stadler, not uncharacteristically, claimed that they had been stolen. The sixth trio contains arrangements of three operatic arias, the first from "Don Giovanni" and the other two from "The Marriage of Figaro" and is assumed to have been written after the death of the composer.

The first complete collection of these trios was published by Nikolaus Simrock between 1806 and 1813, for two clarinets and bassoon, and since then they have appeared repeatedly for many different instrumental combinations. Their beguiling melodies are likely responsible for countless experiences of *déjà vu* in the minds of listeners over the past two centuries..

It is often said that Mozart liked the basset horn; he gave it a prominent place in his operas and orchestral compositions as well as in many chamber works. Basset horns are not often found today in your neighborhood music shop so it is not surprising that Mozart's works for basset horn are more often played on the clarinet. As the Age of Information progresses and pieces find their way to the Internet, both in playable and printable form, the rather large number of works which Mozart composed for the basset horn will become much better known, thereby expanding our appreciation of his true love for the versatility of this instrument. One can only ponder ruefully over the masterpieces which he never composed for jazz clarinet with its ubiquitous tone bending and glissandos. Still, with all the cloning going on, if you own a lock of the master's hair, don't discard it just yet. We may be able to give him a second chance!

At this writing, many works by Mozart for clarinet and basset horn can be found at

<http://www.csudh.edu/oliver/clarmusi/clarmusi.htm>

in .MUS and MIDI formats. The year 2006 will mark the quarter millennium of his birth. As his birthday bash of January 27 approaches, this edition and others which are in preparation will provide an opportunity for musicians everywhere in small ensembles and large symphony orchestras to celebrate his great musical gifts. To that end, the presentation of these trios has been assigned to the public domain. Copying is encouraged!

Happy playing all.
Oliver Seely
Lakewood, California
October 29, 2005

W. A. Mozart

Six Serenades
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*Themes from KVA 229, KV 439b,
“Don Giovanni”, KV 527 and
“The Marriage of Figaro”, KV 492*

Serenade No. 1

for three Clarinets

W. A. Mozart, KVA 229 (KV 439b)

1 Allegro $\text{♩} = 140$

6

13

19

25

32

38

44

50

56

63

f *p* *f* *p* *dolce* *f* *p* *f* *f* *p* *pp* *dim.*

70 *f* *p*

76 *f* *p*

82 *f*

89 *f*

95 *p*

102

108 *p* *f*

114 *f* *p* *subito* *tr*

120 *f*

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute, spanning measures 70 to 120. The music is written in a single system with a treble clef. The key signature has one sharp (F#). The score is divided into measures by bar lines. Measure numbers are placed at the beginning of each line. Dynamics are indicated by *f* (forte) and *p* (piano). Performance instructions include *(poco cresc.)*, *subito*, and *tr* (trill). The piece concludes with a double bar line and repeat dots at the end of measure 120.

124 Allegretto (q=120)

131

137

144

151

159 Trio

165

171

177

184

190

197

204

208 Adagio ♩=65

p

213

222

229 Menuetto ♩=120

235

241

249

255

261

267

273

279

286

293 Rondo $\text{♩} = 100$

293 *f*

299 1. 2.

305 1.

311 2. *p*

317 1. 2. *f*

322 3. *p*

328 1. 2. *f*

333

339 *p*

346

353 1. 2. *f* *p*

359 1. 2. *f*

366 *p*

372

378 *f*

385 *p*

392 *f*

398 *p*

402

406 *f*

Detailed description: This image shows a page of musical notation for a single melodic line, spanning measures 372 to 406. The notation is written on a single staff with a treble clef. The music consists of eighth and sixteenth notes, often beamed together in groups. There are several dynamic markings: *f* (forte) at measures 378, 392, and 406; and *p* (piano) at measures 385 and 398. The piece concludes with a double bar line at the end of measure 406. The page number '9' is centered at the bottom.

Serenade No. 2, KV 439b

for Clarinet Trio

W. A. Mozart

Allegro

Clarinet 1

1 *f*

6

12 *f* *p* *f* *p*

18 *f*

24 *p* *f*

30 *p*

36

Menuetto

37 *f*

43 1. *f* 2.

49 *p*

56 *f*

63

70

1. 2. *p* Trio

76

83

1. 2. *p*

89

96

103

p *f* *p* *cresc.*

110

1. 2. *f*

116

123

130

p

137

f

144

147 *Larghetto*
p *f*

153 *p*

159 *f* *p* *f*

165 *f*

171 *p* *f*

178 *f*

184 *Menuetto*
f *p* *f*

190

196 *p* *cresc.* *f* *p*

203 *f*

209 *p* *f* *p* **Trio**

215 *f* *p* *f* *p*

Rondo (Allegro)

280 *p* *f*

287 *p* *f*

294

301 *p*

308 *f*

315 *p* 1.

322 2. *p*

329 *f* 1. 2. *p*

336 *f* 1. 2. *p*

343 *f*

350 *p*

357 *p* *f*

364 1. 2. *p* *f*

Detailed description: This is a musical score for a Rondo in 2/4 time, marked Allegro. The score consists of 14 staves of music, numbered 280 to 364. The key signature is one sharp (F#). The piece features a variety of dynamics, including piano (*p*) and forte (*f*). The music is characterized by flowing eighth-note patterns, often with slurs and ties. There are several first and second endings marked with '1.' and '2.'. The score concludes with a final cadence in measure 364.

371

378 *p* *f*

385 *p* 1. 2. *p*

392 *f* *p* *f*

399 *p* *f* *p* *f* *p*

406 *f* *p*

413 *f* *p*

420 *f*

427 *p*

434 *f*

441

Detailed description: This is a page of musical notation for a single melodic line, likely for a violin or flute. The score consists of ten staves, each containing a measure or two of music. The measures are numbered 371, 378, 385, 392, 399, 406, 413, 420, 427, and 441. The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and dynamic markings (*p* for piano, *f* for forte). There are several slurs and phrasing marks. A first and second ending bracket is present between measures 385 and 392. The key signature has one flat (B-flat). The piece concludes with a double bar line at measure 441.

Serenade No. 3

for clarinet trio

W. A. Mozart

K.V.A. 229

1 Allegro

Clarinet 1

Measures 1-8: *f*, *p*, *f*

Measures 9-17: *p*, *f*

Measures 18-22: *f*

Measures 23-28: *p*

Measures 29-32: *f*

Measures 33-36: *p*, *f*, *p*

Measures 37-44: *f*, *p*, *f*, *p*

Measures 45-51: *f*

Measures 52-58: *p*

Measures 59-63: *f*

Measures 64-67: *p*, *f*, *p*

Measures 68-72: *p*, *f*, *p*

Menuetto

73 *mf*

87

98

109

116

123

136

143

148

161

174

186

The musical score is written in treble clef with a 3/4 time signature. It begins at measure 73 with a mezzo-forte (*mf*) dynamic. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at measure 109. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes several triplet markings. The score concludes at measure 186 with a final cadence.

192 Adagio
mf p mf p mf p

197
mf p p f

203
p f p f p f p

209
f p mf p mf p f p

213
f p f p

216
p p

221
p

225
f p

228
dim.

230 Menuetto
p

236
f

242
p p mf p

250
f p

256

262 *sfz* *p* *f* *p* *f*

269 Trio *p* *f* *p*

278 *fp* *f* *p*

287 *fp*

296 *sfz p* *p* *p*

305

314

323

329

333

340 *mp* *p* $\frac{2}{4}$

Detailed description: This page of a musical score contains ten staves of music, numbered 256 to 340. The music is written in a single melodic line on a treble clef staff. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 269, and then to three flats (B-flat, E-flat, and A-flat) at measure 305. The time signature is 2/4. The score features various dynamic markings: *sfz* (sforzando), *p* (piano), *f* (forte), *fp* (fortissimo piano), and *mp* (mezzo-piano). There are several slurs and phrasing marks throughout. A triplet of eighth notes is marked with a '3' above it at measures 262 and 333. A 'Trio' section begins at measure 269. The piece concludes at measure 340 with a final double bar line and a 2/4 time signature.

Rondo Allegro assai

344 *f*

351 1. *p* 2.

359 *f* *p* *p* *f*

370

377 1. *f* 2. *p*

386 *f* *p* *f*

396 *p* *f*

405 *p*

414 *f* *p* *f*

422

429 *p* *f* *p*

439 *p*

449 *f*

Detailed description: This page of a musical score for 'Rondo Allegro assai' contains ten staves of music, numbered 344 to 449. The music is written in a single melodic line on a treble clef staff with a 2/4 time signature. The piece features dynamic contrasts between fortissimo (f) and piano (p). The first staff (344) begins with a fortissimo dynamic. The second staff (351) contains a first ending (1.) and a second ending (2.), both marked piano. The third staff (359) shows a crescendo from piano to fortissimo, followed by a decrescendo back to piano. The fourth staff (370) continues with fortissimo dynamics. The fifth staff (377) has a first ending marked fortissimo and a second ending marked piano. The sixth staff (386) starts with fortissimo, moves to piano, and ends with fortissimo. The seventh staff (396) begins with piano, moves to fortissimo, and ends with piano. The eighth staff (405) starts with piano and remains piano. The ninth staff (414) features fortissimo, piano, and fortissimo dynamics. The tenth staff (422) continues with fortissimo dynamics. The eleventh staff (429) has piano, fortissimo, and piano dynamics. The twelfth staff (439) starts with piano and remains piano. The final staff (449) begins with piano and ends with fortissimo. The page number '20' is centered at the bottom.

458 *p* *f* 1. 2.

464

471 *p* *f*

480 *dim.* *p* *f*

490 *p* *f*

498 *p* *f* *p* *f*

507 1. 2. *pp*

516 *f*

524

529 *ff*

Detailed description: This is a musical score for a single melodic line, likely for a piano or violin. The score consists of ten staves of music, numbered 458 to 529. The music is written in a single treble clef. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score features a variety of dynamics, including piano (*p*), forte (*f*), fortissimo (*ff*), and pianissimo (*pp*), as well as a decrescendo (*dim.*). The music includes several slurs, ties, and repeat signs with first and second endings. The first ending is marked with '1.' and the second with '2.'. The piece concludes with a double bar line and a fermata over the final note.

Serenade No. 4

for three clarinets

W. A. Mozart

K.V.A. 229

Clarinet 1

1 Allegro $\text{♩} = 180$

f *p*

8

13 *f* *p*

18 *f* *p*

25 *f* *p* *f*

31 *p* *p*

39 *mf* *f* *p* *f*

44 *p*

51 *f* *p* *f* *p* *f*

58

64 *Larghetto* ♩ = 75

69

73

80

84

87

91

94 Menuetto $\text{♩} = 140$

102

113 Trio

121

127 *tr*

136

144 Reprise

152

161

171 Adagio $\text{♩} = 60$

179

183

Allegretto $\text{♩} = 120$

187 *p* *f* *p* *f* 1. 2. *f*

199 *p* *f* *p* *mf* *p* 1. 2.

209 *f* *tr* 1. 2. *p* *f*

221 *tr(b)* 1. 2. *p* *f* *p*

229 *f* *p*

238 *f* *p* *f* *p*

247 1. 2. *f* *p*

254 *p* 1. 2. *f* *p*

262 *f* *p*

271 *f* *p* *f*

279 *p*

288 *f* *p* *f* *p* *f*

Serenade No. 5

for clarinet trio

W. A. Mozart

Clarinet 1

1 Adagio $\text{♩} = 70$

p

6 *f* *f*

10 *p* *p*

13 *f* *p*

18 *f*

22 *p*

25 Menuetto $\text{♩} = 150$

f *p*

31 *f* *p*

37 *f* *p*

44

51 *f* *p*

58 *f* *p*

64 *Trio* 1. 2. *pp*

70 *pp*

76

82 *f* *p*

88 1. 2. *f* *p* <

95 *f* *p*

101 *f* *p*

108

115 *f* *p*

122 *f* *p* *f* **C**

129 Adagio $\text{♩} = 70$

Musical staff 129-133. Treble clef, common time. Starts with a piano (*p*) dynamic. The melody features a series of eighth notes and quarter notes, with some slurs and accents.

Musical staff 134-137. Treble clef, common time. Continuation of the Adagio piece. Ends with a repeat sign and a fermata.

Musical staff 138-141. Treble clef, common time. Continuation of the Adagio piece. Includes slurs and dynamic markings.

Musical staff 142-145. Treble clef, common time. Continuation of the Adagio piece. Ends with a first and second ending bracket.

146 Polonaise $\text{♩} = 100$

Musical staff 146-148. Treble clef, 3/4 time. Starts with a piano (*p*) dynamic. The melody is a rhythmic eighth-note pattern.

Musical staff 149-151. Treble clef, 3/4 time. Continuation of the Polonaise piece.

Musical staff 152-154. Treble clef, 3/4 time. Continuation of the Polonaise piece.

Musical staff 155-158. Treble clef, 3/4 time. Continuation of the Polonaise piece.

Musical staff 159-162. Treble clef, 3/4 time. Continuation of the Polonaise piece.

Musical staff 163-165. Treble clef, 3/4 time. Continuation of the Polonaise piece. Ends with a repeat sign and a fermata.

164 Romanze - Andante $\text{♩} = 100$

Musical staff 164-168. Treble clef, common time. Starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and returns to piano (*p*). Includes slurs and dynamic markings.

Musical staff 169-172. Treble clef, common time. Continuation of the Romanze piece. Ends with a first and second ending bracket.

175

Musical staff 175: Treble clef, starting with a dotted quarter note, followed by eighth notes and a half note. Dynamics include *p*.

181

Musical staff 181: Treble clef, starting with a quarter rest, followed by eighth notes and a half note. Dynamics include *f* and *p*.

187

Musical staff 187: Treble clef, starting with a quarter rest, followed by eighth notes and a half note. Dynamics include *f* and *p*. Includes first and second endings.

192

Musical staff 192: Treble clef, starting with a quarter rest, followed by eighth notes and a half note. Dynamics include *f* and *p*.

Serenade No. 6
1. Rondo "Al desio di chi t'adora"

W. A. Mozart

Clarinet 1

1 *Larghetto* ♩ = 70

6 *sfz* *p* *sfz* *p*

10 *f* *p* *p*

14 *p*

17 *mf* *sf p* *tr* *sf p* *tr*

21 *f* *p* *cresc.* *f*

24 *p* *p* *sfz* *p*

30 *sfz* *p* *f* *p*

35 *Allegro* ♩ = 120 *f* *p* *mf cresc.* *f*

42 *p* *f* *tr* *mp* *p* *f*

53 *mp* *p*

59 *cresc.* *f*

65 *sfz* *p* *sfz* *p* *f*

2. Arietta "Voi che sapete"

72 Andante $\text{♩} = 80$

80 *mp* *p*

89 *mf*

99 *p* *f*

108 *mf* *p*

118 *f* *mp*

126 *f*

133 *pp* *p*

139 *tr* *tr* *pp*

3. Aria "Non piu andrai, farfallone amoroso"

143 Allegro vivace

$\text{♩} = 120$

Musical staff 1 (measures 143-146). Dynamics: *ff*, *p*.

Musical staff 2 (measures 147-151). Dynamics: *mf*, *p*, *mf*.

Musical staff 3 (measures 152-156). Dynamics: *p*, *f*.

Musical staff 4 (measures 157-160). Dynamics: *p*, *f*.

Musical staff 5 (measures 161-165). Dynamics: *p*, *tr*, *tr*.

Musical staff 6 (measures 166-168). Dynamics: *f*, *p*.

Musical staff 7 (measures 169-173). Dynamics: *f*, *p*.

Musical staff 8 (measures 174-177). Dynamics: *f*, *p*.

Musical staff 9 (measures 178-182). Dynamics: *p*, *mf*, *p*.

Musical staff 10 (measures 183-185). Dynamics: *f*.

Musical staff 11 (measures 186-189). Dynamics: *f*.

191 *p*

200 *f*

206 *f*

209 *f*

211 *p* *f*

213 *p*

215 *f* *p*

218 *mf*

222 *p* *mf* *p*

227 *mf*

231 *mf*

235 *mf*

237 *f* 33