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Comparing Published Editions of Mozart's Clarinet Concerto, K. 622

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Introduction

The Concerto for Clarinet and Orchestra, KV 622, by Wolfgang Amadeus Mozart, is one of the best concertos written for the instrument. Some will argue it is one of the best concertos for any wind instrument. It is played by high school students, college and conservatory students, and the world's most prominent clarinetists in professional performances. Yet when one wishes to purchase a copy of the work, reduced for clarinet and piano, one is faced with the choice of 18 editions currently available. This article will compare the editions and examine the choices.

To understand why there are so many editions, some background is in order. The autograph score, Mozart's final product, has been lost. He finished the work in the fall of 1791, and it is assumed that Anton Stadler, the Viennese clarinetist and basset horn player for whom Mozart wrote the concerto, performed it in Prague in October 1791. After Mozart's death, Stadler took the piece on his concert tour of Europe and Russia. Recent research by Pamela Poulin has discovered the earliest documented performance of the concerto in Riga, Latvia in 1794.¹ In 1801, the work was published by the three firms of André, Sieber, and Breitkopf & Härtel. However, these publications were not identical to the original: An 1802 review of the work stated that it was originally written for a special A clarinet extended to play to low C.² An anonymous hand had arranged and edited the original, changing low register passages so that it would be playable by a normal A clarinet. All that remains from Mozart's hand is 199 bars of an early sketch of the work featuring basset horn in G as the solo instrument. Known as K. 621b, this sketch is reproduced as part of the *Neue Mozart Ausgabe* volume for the clarinet concerto.³ A more detailed account of the concerto's composition and publication may be found in the excellent book, *Mozart: Clarinet Concerto*, by Colin Lawson.⁴

Several editions have been made with the basset clarinet in mind, attempting to restore the missing low register passages. The name "basset clarinet" has been given to a clarinet extended to low C. Modern basset clarinets are currently available from several major instrument manufacturers.

The first publications appeared with few markings for dynamics and articulation. To assist players in their interpretations, most modern editions add dynamic and articulation markings. Many of the editions in this list are based on the interpretations of a notable performer. In some editions, these additions and changes are credited as editorial, but in most editions no identification is given to any editorial additions or changes. This could lead an uninformed clarinetist into thinking that everything on the page came from the composer, when such is not the case.

Because the concerto is used for many different purposes, a single edition may not be suitable for everyone. A professional player or graduate student making a serious study of the piece and considering all aspects of performance practice will be looking for different things than a high school student playing it for the first time. For example, the brackets and parentheses which indicate that certain markings are editorial may be considered vital to the former, but an unnecessary clutter on the page to the latter.

Some editions include historical information about the genesis and circumstances of the concerto, and some include information on performance practice, for a more historically informed approach. In addition to the choice of instrument (basset clarinet or normal range clarinet), a full consideration of performance practice

would include the choice of notes and octave for some passages, degree of tempo flexibility, articulation, unwritten ornamentation and improvisation, performance of the fermati, performance of trills and written ornaments, and solo playing of tutti passages.

Clarinet teachers and players have probably always "customized" their editions by penciling in slurs, different notes, dynamic, and other interpretive marks. Certainly not everyone will have the same taste. However, by choosing an edition closest to his or her own ideas, a teacher may save a lot of writing. The historical and performance information in an edition may take care of the basic explanation of the piece for a student, allowing more lesson time for additional topics. With so many new editions available, it is not necessary for a teacher to pick the edition that he or she first learned.

Whichever edition is chosen, the performer may be advised to work towards a personal approach to the concerto. Eric Simon writes in the preface to the Schirmer edition: "Generally it should be said... that correct phrasing and dynamics in detail will be achieved by adequate study and deep immersion in the work rather than by an abundance of added printed markings which are, after all, only one editor's opinion and, when taken too literally, tend to make the rendition exaggerated and tasteless..."⁵

As mentioned earlier, several editions attempt to reconstruct the low register passages originally conceived for basset clarinet. Some passages have solid justification, while others are more conjectural. Some editions seek to rewrite the assumed original passages in a better way for the normal range A clarinet. The preface to the most recent Breitkopf edition states: "Nonetheless, the soloist on the clarinet in A should keep in mind that he is playing Mozart's work in a version whose definitive form, according to latest research, did not stem from Mozart's hand... If Mozart had adapted his work to the clarinet in A, he certainly would not have been contented with mere octave transpositions. Hence it is all the more justified when the revision of the solo part remains as close as possible to Mozart's authentic, although scant, manuscript notation."⁶

Earlier editions, of course, have not had the benefit of more recent scholarship.

Comparing the Editions

In the following list, measure numbers and notes are based on the edition in the *Neue Mozart Ausgabe (NMA)* and are cited using the formula of movement/measure/note, so that III/333/G means the 6th note of the 333rd measure of the third movement.

A count was made of the total number of dynamic marks, dynamic terms and expression terms in the solo part for each movement. By looking at these figures, one may compare the indications for dynamics and expression. For example, in the first movement the number of markings varies from two in the Burmeister/Peters edition, to 286 in the Wright/Southern edition. This is a substantial difference and demonstrates entirely opposite philosophies in editions.

The musical examples from the *Concerto* (I/145-146, II/55, III/301-302, and III/311-312) were chosen to illustrate the choices editors have made in the areas of octave placement and articulation. While nothing can fully substitute for looking at the entire edition, it is hoped that these examples will give a substantial sample of the editor's ideas.

The term *Eingang* as used here is distinct from the term "cadenza." Evidently both Mozart and Beethoven "...distinguished between 'cadenzas' and shorter fermata embellishments, which they called 'Eingänge'... a distinction not made in earlier periods."⁷ While most cadenzas contain modulation and are placed over a tonic six-four chord, the *Eingang* (or "lead-in") was indicated by a fermata over a dominant seventh chord, usually preceding a new section, for the purpose of avoiding a modulation.

Editions are published in the original key of A major, or in the transposed key of Bb major. For editions published in both, the clarinet part stays the same, and the accompaniment is in different keys. In some cases, editions can be combined. For example, it is possible to use a Bb clarinet to play the solo part from an edition in A with a piano part from an edition in Bb. Watch out for certain cuts and changes as noted.

Prices listed were accurate in the United States in September 1996 and were the lowest found by comparing two major sheet music retailers, Luyben Music, 4318 Main St., Kansas City MO 64111 (816) 753-7111 (800) 2LUYBEN and Sheet Music Service of Portland, 34 N.W. 8th Ave., Portland OR 97209-3591 (503) 222-9607 (800) 452-1133. Their assistance is gratefully acknowledged.

Conclusion

Again we are reminded that different people will have different interests and tastes in choosing an edition. Indeed, many performers will further personalize the chosen edition with changed articulations, pitches, octaves, and so forth. Perhaps the choice of an edition as well as the further changes will be aided by reviewing the choices editors have made as shown in the examples above.

For an overall choice in the key of A, this writer recommends the Hacker/Schott edition as worthy of consideration. The background historical information, the attempt to reconstruct passages in close to their

original octave, and the generous slurs will be helpful for many players. Good points can also be made about the Trio di Clarone/Breitkopf and Giegling/Bärenreiter editions. For a more detailed scholarly investigation, consider the Burmeister/Peters edition. The Giegling/ Bärenreiter edition is also published in the key of Bb.

About the Writer

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Endnotes

1. "The first documented performance of the Mozart Clarinet Concerto or Stadler in Riga" delivered at the 1994 Chicago Clarinet Congress and reported in *The Clarinet*, 22/1 (1994), p. 42.
2. trans. William McColl, "An Early Review of the Mozart Concerto," *The Clarinet*, 9/2 (Winter 1982), p. 17.
3. Franz Giegling, *Neue Ausgabe sämtlicher Werke V/14/4*. Kassel: Bärenreiter, 1977.
4. Cambridge: Cambridge University Press, 1996.
5. Mozart *Concerto for Clarinet*, Ed. Eric Simon, G. Schirmer, 1959.
6. Wolfgang Amadeus Mozart, *Concerto for Clarinet and Orchestra*, KV 622, Edition for Clarinet and Piano by Henri Kling, revised and edited by the Trio di Clarone (Sabine Meyer, Wolfgang Meyer, and Reiner Wehle). Wiesbaden: Breitkopf and Härtel 1987.
7. Eva Badura-Skoda. "Cadenza," in *The New Grove Dictionary of Music and Musicians*, 6th ed. (London: Macmillan. 1980). II. p. 592.

Edition Data	Comments	Total Number of Marks and Terms for Dynamics and Expression in Solo Part
<p>BÄRENREITER</p> <p>Published by Bärenreiter (#BA4773A). Edited by Franz Giegling: suggestions for performance by Hans-Dietrich Klaus, piano reduction by Thomas Bruttger. Key of A, copyright 1977, price \$21.95. Measure numbers are marked. Tutti passages are printed, in large notes, and identified as such. Solo part identical with the <i>Neue Mozart Ausgabe</i>; editorial suggestions for articulation notated with dotted slurs in piano score. Historical and performance information, in German and English, is included in the preface to the piano score, explaining the rationale for the basset clarinet.</p>	<p>The <i>NMA</i> contains two separate versions of this concerto: the reconstructed basset clarinet version and the normal range clarinet version. In this edition the two versions are incorporated by using double staves at times, which may be confusing for the performer. In the normal range clarinet line, no attempt is made to alter the octave of passages for the normal range clarinet. Thus, III/311-313 is found in the throat register and III/333 repeats III/332.</p> <p>Suggestions are made for decorating both fermati in I, and two suggested passages, including the Mozart <i>Quintet</i> passage, are provided for the <i>Eingang</i> in II. Interesting details include I/109/6 printed as F natural (!) (it appears that way in the K621b sketch), and III/220/3 printed as Db, not D natural.</p> <p>The editors have been very conservative in the areas of dynamics and articulation, with only two dynamic markings in the entire solo part and few added slurs. Thus, this edition will serve as a "blank slate" on which the performer can add his/her own interpretation. As noted above, additional suggested slurs may be found in the piano score. Full measures are slurred in I/89 and 90, to match the basset horn sketch.</p> <p>The makers of the Vivace computer accompaniment program have chosen this edition for their version of the piece.</p>	<p>I-2 II-0 III-0 Summary.</p>

<p>GÉRARD BILLAUDOT</p> <p>Published by Gérard Billaudot. Paris. Edited by Guy Dangain, copyright 1994. Key of A (#52405552) and key of Bb (#52405553) both priced at \$20.00. Rehearsal letters are marked. No tutti passages included. Identification of editorial additions or change, is not provided, and no historical or performance information is included</p>	<p>For the <i>Eingang</i> in II, the parallel passage from the Mozart is provided. I/324/13 is written as b, not g. No attempt was made to change the octave of passages to capture more of the original basset clarinet range.</p> <p>Slurs are generously provided for the most part. Some 16th-note passages in the third movement are marked with staccato for the first beat and slurs for the second. Articulation is generally consistent.</p>	<p>I-191 II-47 III-129 Summary.</p>
<p>BOOSEY & HAWKES</p> <p>Published by Boosey & Hawkes Music Publishers. London. Edited by Ernest Roth with the clarinet part revised by Frederick Thurston. Key of A (#WCB0081) priced at \$15.00. Key of Bb (#WCB0082) priced at \$12.00. Copyright 1946, Measure numbers are marked. Most tutti passages printed, with large notes, and identified as such. The separate clarinet part has editorial suggestions and may be compared with the unedited part in the piano score. Brief historical information is supplied with the piano score: no additional performance information is included.</p>	<p>No suggestions are made for the <i>Eingang</i> at II/59. In the second movement, the turns are written out as played. This edition was made before the recent work to reconstruct the original basset clarinet version, so there is no attempt to adjust for the low range. There are editorial slurs added, although not as much as in some editions. The articulations are not always consistent. One interesting phrasing idea is in the passage from III/139-157: Thurston slurs a group of four notes not within the bar lines, as is commonly found, but starting with the last eighth note in the measure. The rondo theme in the third movement slurs the pickup 16th notes into the first eighth note and similar passages.</p>	<p>I-149 II-24 III-84 Summary.</p>
<p>BREITKOPF AND HARTEL (TRIO DI CLARONE)</p> <p>Published by Breitkopf and Hartel (#EB8523), Wiesbaden. Germany. Edited by Henri Kling, revised and edited by the Trio di Clarone, an established clarinet and basset horn trio consisting of Sabine Meyer, Wolfgang Meyer and Reiner Wehle. Key of A, copyright 1987, price \$19.95. Rehearsal letters and measure numbers are marked. Tutti passages are printed, in large notes, and identified as such. Editorial additions and changes are indicated with dashed slurs and parentheses around staccato dots and dynamics. Extensive historical and performance information is printed, in English and German, in the preface to the piano score.</p>	<p>In this edition, some passages are changed to the low register to capture more of the original basset clarinet range, but not as many as in the Hacker edition. For example, I/133 is not written in the lowest octave. For the <i>Eingang</i> in II as well as the two fermati in I, there is a remark that the fermata should be ornamented, but no specific passages are suggested. Trying to match Mozart's original notation, the four notes I/61/6-9 and similar spots are written as grace note, eighth, and two 16ths. While useful to know, seeing this on the page is probably unnecessary and confusing for the performer.</p> <p>Some slurs are added, but not its many as in some editions. For example, I/148-149 are not slurred. Full measures are slurred in I/89 and 90, to match the basset horn sketch.</p>	<p>I-110 II-25 III-67 Summary.</p>
<p>BREITKOPF AND HÄRTEL (KLING)</p> <p>Published by Breitkopf and Härtel (#EB2300), Leipzig, Germany. Edited by Henri Kling, copyright 1907. Key of A. price \$17.50. Rehearsal letters and measure numbers marked. Most tutti passages printed, with large notes, and identified as</p>	<p>No suggestions are made for the <i>Eingang</i> in II. Take note of III/169/4, which is A instead of Bb. A good number of slurs are added, although not as many as in some editions. Some inconsistencies are apparent, such as passages in the recapitulation of the first movement which do not match the corresponding passages</p>	<p>I-134 II-30 III-88 Summary.</p>

<p>such. No editorial additions or changes are indicated. No historical or performance information is included.</p>	<p>in the exposition. There is an unusual slur pattern in I/149-149, in which slurs start off the beat. No attempt was made to change the octave of passages to capture more of the original basset clarinet range.</p>	
<p>J. B. CRAMER</p> <p>Published by J. B. Cramer, distributed in U.S. and Canada by Boosey and Hawkes. Edited by Jack Brymer, copyright 1993. Key of Bb (#WCB0157) and key of A (#WCB0158) both priced at \$11.50. Rehearsal letters are marked. The only tutti passages included are III/350-end. Editorial changes and additions are not identified. Extensive historical information is provided in a foreword to the piano score, and Brymer discusses some of the editorial choices.</p>	<p>In the clarinet part, Brymer makes no suggestion for the second movement <i>Eingang</i>. In the foreword to the piano score he provides the passage from the Mozart <i>Quintet</i>, as well as another suggested passage outlining the C dominant seventh chord. Brymer solves the problem of what register to play the third measure of the pattern at I/333 by simply cutting that measure, leaving a two-measure pattern similar to the exposition.</p> <p>Generous slurring is found throughout, although not always consistent in similar passages. The first measure played by the clarinetist is under one slur. In the third movement rondo theme, the two pickup 16th notes are generally slurred over to the following eighth. Although Brymer acknowledges the historical use of the basset clarinet, little attempt is made to change the octave of passages to capture more of the original basset clarinet range.</p>	<p>I-250 II-55 III-170 Summary.</p>
<p>CUNDY-BETTONEY</p> <p>Published by Cundy-Bettoney Company (#CU734), edited by Harry Bettoney. Key of Bb, copyright 1945, price \$9.95. Rehearsal letters are marked. Most tutti passages printed, with large notes, and identified its such. No editorial additions or changes are indicated. No historical or performance information is included.</p>	<p>For the <i>Eingang</i> in II, there are no suggestions for the fermata. In the text of this edition, the running passage in I/180-181 is lacking its echo; the measures I/182-193 in the NMA are missing. Other errata: I/280 missing flat on A, and III/169/4 is A, should be Bb.</p> <p>Slurs are included, although not as plentiful as in some other editions. There are some inconsistencies. This edition was made before the recent work to reconstruct the original basset clarinet version, so there is no attempt to adjust for the low range.</p>	<p>I-13 II-29 III-87 Summary.</p>
<p>CARL FISCHER</p> <p>Published by Carl Fischer (#W1668), edited by Simeon Bellison. Key of Bb, copyright 1943, price \$8.00. Rehearsal numbers are marked. Most tutti passages printed, with small notes, and identified as such. No editorial additions or changes are indicated. No historical or performance information is included.</p>	<p>For the <i>Eingang</i> in II, the rather long cadenza by Carl Baermann is used, with five phrases and reaching down to low E. In I/70 Bellison adds a trill on the B. Other instances of the unexpected: II/45/9 is G, not F; II/50/1 is E, not C; II/51/1 is F, not D; III/61/6 is G, not D; III/328/2 is C, not A. Many performers will be surprised by the B natural in III/220/5. In the dynamic markings, there are several instances of a sudden drop to piano followed by a crescendo. The articulations are not always consistent, and some seem awkward. In I/58, the second measure of the solo entrance, the four eighth notes are slurred together. This edition was made before the recent work to</p>	<p>I-236 II-64 III-186 Summary.</p>

	reconstruct the original basset clarinet version, so there is no attempt to adjust for the low range.	
<p>INTERNATIONAL MUSIC</p> <p>Published by International Music Company. New York. Edited by Reginald Kell, with piano reduction by H. Kling and newly revised by Karl Heinz Fuesl. Key of Bb (#1878), price \$8.50 and key of A (#1877), price \$9.00. Copyright 1959. Most tutti passages printed, with small notes, and identified as such. Editorial additions and changes are indicated with parentheses. No historical or performance information is included.</p>	A cadenza, credited to Carl Baermann and five phrases long, is provided for the <i>Eingang</i> in II. Many long slurs are supplied, often across the bar lines. The soloist's entrance has an unusual slur, from I/57/2 to I/58/2. The passage in III/311-313 is written in the staff with "8ve lower" marked and the low C, out of the range, left intact. Otherwise, no attempt was made to change the octave of passages to capture more of the original basset clarinet range.	I-152 II-53 III-135 Summary .
<p>KALMUS</p> <p>Published by Kalmus (#K 03776). distributed by CPP Belwin, Miami. Editor not identified. copyright date not specified. Key of A, price \$6.50. Rehearsal letters and measure numbers marked. Most tutti passages printed, with large notes, and identified as such. No editorial additions or changes are indicated. No historical or performance information is included.</p>	This Kalmus Classic Edition appears to be a reproduction of the Breitkopf and Härtel edition #EB2300, edited by Henri Kling. No suggestions are made for the <i>Eingang</i> in II. Take note of III/169/4, which is A instead of Bb. A good number of slurs are added, although not as many as in some editions. Some inconsistencies are apparent, such as passages in the recapitulation of the first movement which do not match the corresponding passages in the exposition. There is an unusual slur pattern in I/149-149, in which slurs start off the beat. No attempt was made to change the octave of passages to capture more of the original basset clarinet range.	I-134 II-30 III-88 Summary .
<p>ALPHONSE LEDUC</p> <p>Published by Alphonse Leduc (#AL20854), Paris. Edited by Ulysses Delecluse, with cadenzas by Jacques Ibert. Key of A, copyright 1951, price \$23.00. Rehearsal letters are marked. Most tutti passages are included and are indicated ad lib. Editorial additions or changes are not identified and no historical or performance information is included. For this study, only the piano score was available to examine.</p>	<p>The cadenzas by Ibert are the most notable feature of this edition. The one provided for the fermata at I/315 is rather long, taking about 1 1/2 minutes to play. Elements of French impressionistic style are evident in the 40 second cadenza at II/59; the performer and audience will likely experience a sudden shift in style from the 18th to the 20th century.</p> <p>Slurs are fairly generous but some inconsistencies in articulation markings are evident. Errata in piano score, clarinet line: I/148/2 sharp missing; III/153/2 eighth note E missing. No attempt was made to change the octave of passages to capture more of the original basset clarinet range.</p>	I-98 II-25 III-85 Summary .
<p>C. F. PETERS</p> <p>Published by C. F. Peters (#9821), edited by Klaus Burmeister. Key of A, copyright 1981, price \$32.50. Measure numbers are marked. Most tutti passages printed with large notes, and identified as such. Identification of editorial additions/changes is provided in a detailed list of specific examples and relation to sources: a few</p>	As in the source editions, Burmeister prints only the fermata with no suggestions for the <i>Eingang</i> in II. Two attempts are made to reproduce Mozart's notation: the use of grace note, eighth note and two 16th notes in I/61/6-9 and similar passages instead of the commonly found four 16th notes, and the use of short vertical slashes, instead of dots, above notes meant to be staccato. Apparently	I-2 II-3 III-0 Summary .

<p>articulation marks and dynamics are indicated in parentheses in the part. For historical and performance information the piano score includes excellent extensive concluding remarks in German and English.</p>	<p>Mozart made a distinction between the slashes and staccato dots, but only the slashes are found here. While this notation may be more authentic, it probably will be more confusing for most performers. Overall, the use of slurs is sparse, with few added editorial slurs. As you may see from the total number of dynamic and expressive markings, very few are notated. No attempt was made to change the octave of passages to capture more of the original basset clarinet range.</p>	
<p>RICORDI</p> <p>Published by Ricordi (#50013330), Milan, Italy. Edited by Alamiro Giampieri, copyright 1994. Key of A, price \$ 14.95. Rehearsal letters are marked. No tutti passages are included. Editorial additions or changes are not identified and no historical or performance information is included.</p>	<p>An original <i>Eingang</i> is provided for II/59, somewhat longer than the <i>Quintet</i> passage and with more turnarounds. Optional parts are included in a number of places such as I/70 and 264 (trills), I/118 and 122 (different contour), I/282/2 through I/284/2 (octave higher), and I/334 and III/169 (different octaves). Despite these options, no real attempt has been made to change the octave of passages to capture more of the original basset clarinet range.</p> <p>There is generous slurring throughout, with occasional bursts of staccato. In III/20-22 there is an awkward pattern of slurring the second and third notes in a group of six. III/77-80 features an interesting slur pattern over the barline, beginning with the last note of the measure.</p>	<p>I-174 II-42 III-112 Summary</p>
<p>G. SCHIRMER</p> <p>Published by G. Schirmer (#50261780), distributed by Hal Leonard Corporation. Edited by Eric Simon, copyright 1959. Key of B, price \$9.95. Rehearsal letters are marked. Tutti passages are not included, except for several measures included as cues. No specific editorial changes or additions are indicated. The preface to the piano core contains some general performance guidelines.</p>	<p>For the <i>Eingang</i> in II, the passage from the Mozart <i>Quintet</i> is suggested. Following Simon's philosophy of personal interpretation rather than slavishly following an editor's markings, the number of dynamic and expressive markings is relatively few. One page turn, III/239-240, is rather quick. Simon includes the following metronome suggestions: I, quarter=112; II, quarter=50; III, dotted quarter=76. Suggestions are indicated for the grace notes and turns in II. The grace note in III/205/2 is printed as A natural, not Ab.</p> <p>Slurs are fairly generous, although not its much as in some editions, and are consistent. No attempt was made to change the octave of passages to capture more of the original basset clarinet range.</p>	<p>I-57 II-11 III-44 Summary</p>
<p>SCHOTT</p> <p>Published by Schott (#ST11149), London. Edited by Alan Hacker, copyright 1974. Key of A, price \$19.95. Measure numbers are marked. Tutti passages not included. Editorial additions and changes are identified only in the preface to the</p>	<p>This edition is labeled "First edition for the original instrument" and provides a reconstructed edition for the basset clarinet player, as well as an edition for the normal range clarinet player. For the latter, Hacker has changed the octave in a number of places to try to capture more of the original basset clarinet range. In a</p>	<p>I-103 II-31 III-99 Summary</p>

<p>miniature orchestral score edited by Hacker and published by Ernst Eulenberg (London, 1971). Extensive historical and performance information, in German and English, is included as a preface to the piano score.</p>	<p>sense, he has rearranged the piece for the normal range clarinet, making different choices than the anonymous editor did in 1902. For example, now I/331-333 makes perfect sense when in. 333 is placed in the bottom octave (with a slight change of contour to avoid the low C). Some of the changes have a documented source, others are editorial. In one daring example, Hacker goes beyond simply changing the octave of a passage to changing actual notes: a downward scale is used instead of an arpeggio in III/61 and 192. Hacker suggests the <i>Quintet</i> passage for the <i>Eingang</i> in II.</p> <p>Generous slurs are provided. Full measures are slurred in I/89 and 90, to match the basset horn sketch. There is an error in the measure numbers from I/341-end.</p>	
<p>SOUTHERN MUSIC (SLOANE/WRIGHT)</p> <p>Published by Southern Music Company (#SU 320), San Antonio, Texas. Edited by Ethan Sloane and Ruth Wright. Key of A, copyright 1996, price \$25.00. Measure numbers are marked. Most tutti passages printed, with small notes, and identified as such. With the exception of occasional footnotes about a certain marking, editorial additions or changes are not identified. No historical information is included, and limited performance information is offered.</p>	<p>This edition, part of the Harold Wright Legacy Series, has been prepared from music in the studio library of the celebrated clarinetist Harold Wright (1927-1993). As you may see from the dynamics count, the music is loaded with suggestions for dynamics and expression. There are some ambiguities, with dashed slurs marked underneath regular slurs for "alternate" phrasing and, at one point, a crescendo graph in parentheses directly under a decrescendo graph. Since this edition was prepared after his death, it may be hard to know what he really meant. Tempo suggestions are I, quarter = 120-126; II, quarter = 54; and III, dotted quarter = 84-88. There is a suggestion to play the appoggiaturas in II on the beat and many trills are indicated to begin on the upper note. In general, slurs are plentiful. Articulation is not always consistent.</p> <p>A cadenza, as performed by Harold Wright, is supplied for the <i>Eingang</i> in II, and short cadenzas to decorate the fermati are notated for I/127 and I/315. Except for the low octave used for the passage in III/311-313, no attempt was made to change the octave of passages to capture more of the original basset clarinet range.</p>	<p>I-286 II-77 III-211 Summary.</p>
<p>SOUTHERN MUSIC (TOURNERIE)</p> <p>Published by Southern Music Company (#55280), San Antonio, Texas, edited by Jean Albert de la Tournerie. Key of Bb, copyright 1941 and 1959. price \$6.95. Rehearsal letters are marked. Most tutti passages printed, with small notes, and identified as such. Editorial additions or</p>	<p>For the <i>Eingang</i> in the second movement, Tournerie provides no less than six suggested cadenzas. They include Mozart's passage from the <i>Quintet</i>, Carl Baermann's cadenza and variants on both of these. Performers familiar with the work may be surprised to see syncopation in the last three notes of I/114 and I/302. Turns are written out in II/39. Optional cuts are marked in the piano part for the</p>	<p>I-236 II-64 III-153 Summary.</p>

<p>changes are not identified and no historical or performance information is included.</p>	<p>beginning and end of I. No attempt was made to change the octave of passages to capture more of the original basset clarinet range.</p> <p>Slurs are generously provided, but not always consistent within the movement. In the theme of the third movement, Tournerie chooses to carry the slur from the two pickup 16th notes into the downbeat eighth.</p>	
<p>UNIVERSAL EDITION</p> <p>Published by Universal Edition (UE 19086), Vienna. Edited by Pamela Weston, based on traditional sources plus a new discovery of a period arrangement of the work for piano and string quartet by Christian Friedrich Gottlieb Schwencke (1767-1822), published some time between 1799 and 1805, Key of A, copyright 1997, price \$19.95. Included in the edition are separate parts for basset clarinet in A and normal clarinet in A. Measure numbers are included. No tutti passages are notated. Specific editorial choices and changes are noted in a Remarks section, but are not indicated in the score itself. Historical background is given in the Preface, in English, French, and German, along with a description of the Schwencke arrangement.</p>	<p>As Ms. Weston describes, the solo line is treated in four ways. Two are notated in the score: 1. basset clarinet. extracted from Schwencke; 2. normal clarinet from 1801/1802 editions. Two more are printed on separate parts: 3. basset clarinet in A, edited from Schwencke, with reference to the K621b sketch, and 4. normal clarinet in A, adapted from 3.</p> <p>The use of the Schwencke arrangement gives this edition a unique perspective. Because this arrangement was based on the original version, great insight can be gained as to the low register passages and articulations. Because of the extensive ornamentation included, insight is also gained into the amount and type of ornamentation which was done at that time. Several passages in the recapitulation of Movement I have been made to more closely follow the corresponding passages in the exposition. The piece comes out sounding quite different at times: for example, II/57 starts on a high F and descends through the measure to a low E in the next bar; I/321 is tacet and the Alberti pattern starts in I/322, which mirrors the exposition.</p> <p>The fermata at II/59 is marked as an <i>Eingang</i> with no suggested passage. The basset clarinet version provides a good deal of low register passagework, but in most of the clarinet version no attempt was made to capture more of the low range notes. Performers wishing to add more of the lower basset clarinet octave on the normal A clarinet will have to merge the two parts. Interestingly, the passage in III/311-313 has a different contour and is able to be played by a normal A clarinet.</p> <p>Overall, slurring is generous, with some exceptions found in III/7, 17, and 19. The articulations in I/220-222 are not consistent and a bit awkward. The Schwencke arrangement provides interesting evidence for the articulation of the Rondo theme in III: the first three notes are consistently slurred together.</p>	<p>I-46; II-11 III-44 Summary.</p>
<p>Summary</p>		

BÄRENREITER

This edition is valuable because of its relation with the *NMA*, the foremost source for Mozart's works. Editorial assistance with dynamics and articulation is limited, leaving the performer to find a personal interpretation. Performers wishing to add more of the lower basset clarinet octave on the normal A clarinet will have to merge the two versions.

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GÉRARD BILLAUDOT

I/145-146:



III/301-302:



II/55:



III/311-312:



There is nothing especially unique about this edition, and it is lacking some helpful aspects found in other editions.

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BOOSEY & HAWKES

I/145-146:



III/301-302:



II/55:



III/311-312:



This edition by the British master Frederick Thurston contains some interesting phrasing ideas, but is essentially similar to other basic editions. It may be preferred by those players who like fewer slurs.

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BREITKOPF AND HARTEL (TRIO DI CLARONE)

I/145-146:**III/301-302:****II/55:****III/311-312:**

Containing valuable commentary, this edition should be considered by those performers wishing to include more of the original basset clarinet low range, but in a more moderate fashion than the Hacker edition.

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BREITKOPF AND HÄRTEL (KLING)**I/145-146:****III/301-302:****II/55:****III/311-312:**

Very popular in years past, this edition is now surpassed by others offering the results of recent research. If this edition is your choice, a less expensive copy is found in the Kalmus edition.

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J. B. CRAMER

The principal reason for choosing these editions would be a specific interest in the interpretive ideas of Jack Brymer; otherwise, they offer nothing new.

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CUNDY-BETTONEY

This is an inexpensive, basic edition in the key of Bb. It is hard to recommend because of the errors in the part.

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CARL FISCHER

I/145-146:



III/301-302:



II/55:



III/311-312:



This is one of the least expensive edition available. Other than Bellison's interpretive markings, it offers nothing unique and teachers may find it it nuisance to correct the passages noted above.

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INTERNATIONAL MUSIC

Here is an inexpensive edition from a famous clarinetist of a previous generation. It doesn't show recent ideas about the basset clarinet. but it does show some unique phrasing ideas.

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KALMUS

I/145-146:



III/301-302:



II/55:



III/311-312:



This inexpensive edition for A clarinet may be suitable for someone whose taste in articulations is similar to the editor. It is a cheaper reproduction of the Breitkopf edition.

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ALPHONSE LEDUC

I/145-146:



III/301-302:



II/55:



III/311-312:



Musical tastes have become more historically sensitive since this edition was published. While Ibert's cadenzas are not compulsory, their presence leaves this edition as a curiosity.

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C. F. PETERS

The editor has taken meticulous care to base everything that is printed on available sources, and therefore this would be a good edition to consult to examine technical matters, despite the high cost. The lack of suggestions for dynamics and the relative lack of slurs may be preferred by those who wish to make their own expressive decisions.

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RICORDI

Performers may be somewhat confused by the optional parts: on what basis are they to choose between them? Giampieri's interpretive ideas would be the primary reason to select this edition.

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G. SCHIRMER

I/145-146:



III/301-302:



II/55:



III/311-312:



Here we have a basic edition in Bb, at a modest price and without a lot of extra markings by the editor.

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SCHOTT

I/145-146:**II/55:****III/301-302:****III/311-312:**

This edition is recommended for trying many passages in the lower octave, more like the original basset clarinet. Not everyone will agree with all of Hacker's choices, but it is important to consider these ideas for the most informed performance practice.

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SOUTHERN MUSIC (SLOANE/WRIGHT)**I/145-146:****II/55:****III/301-302:****III/311-312:**

Despite the occasional ambiguities, this relatively expensive edition is a good opportunity to experience the interpretive ideas of an excellent musician. The performer will not be assisted to add more of the original basset clarinet low range.

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SOUTHERN MUSIC (TOURNERIE)**I/145-146:****II/55:****III/301-302:****III/311-312:**

This is an inexpensive edition for Bb clarinet. The multiple cadenzas may be confusing for a young player without a teacher. There is a great deal of editorial assistance with dynamics and expression.

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UNIVERSAL EDITION

I/145-146:

Musical score for I/145-146, featuring Clarinet (Cl.) and Bassoon (Bassett Cl.). The score shows two staves with complex rhythmic patterns and ornaments. The top staff is for Clarinet (Cl.) and the bottom staff is for Bassoon (Bassett Cl.).

III/301-302:

Musical score for III/301-302, featuring Clarinet (Cl.) and Bassoon (Bassett Cl.). The score shows two staves with complex rhythmic patterns and ornaments. The top staff is for Clarinet (Cl.) and the bottom staff is for Bassoon (Bassett Cl.).

II/55:

Musical score for II/55, featuring Clarinet (Cl.) and Bassoon (Bassett Cl.). The score shows two staves with complex rhythmic patterns and ornaments. The top staff is for Clarinet (Cl.) and the bottom staff is for Bassoon (Bassett Cl.).

III/311-312:

Musical score for III/311-312, featuring Clarinet (Cl.) and Bassoon (Bassett Cl.). The score shows two staves with complex rhythmic patterns and ornaments. The top staff is for Clarinet (Cl.) and the bottom staff is for Bassoon (Bassett Cl.).

Because of its unique perspective and value as a picture of current ornamentation fashion, this edition deserves to be consulted by those with a serious scholarly interest in the work. Because of the many differences from the way the piece is usually heard, this edition probably should not be the first or only edition in a player's library.