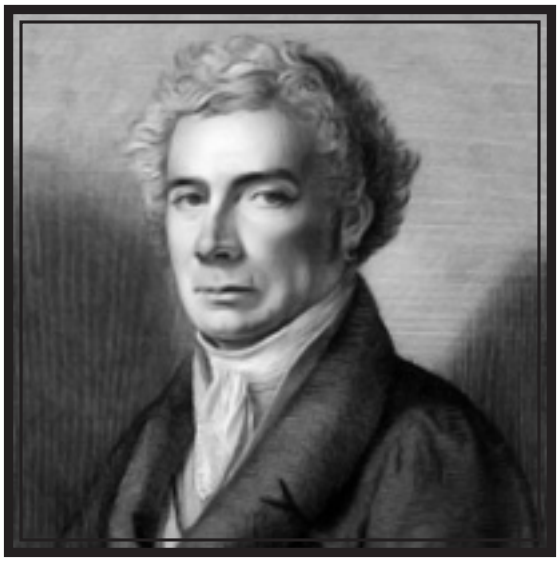
SOLO VIOLA

Joseph Küffner

(1776-1856)



Concerto for Viola & Orchestra

Op. 139

Edited from the original parts
by Alan Bonds

Joseph Küffner (March 31, 1776 - September 9, 1856)

Küffner was a popular German composer who firstly worked as a concert master and conductor in the German & Austrian episcopes (remnants of the Holy Roman Empire).
To begin with he was employed (from 1797) as a chamber musician in Würzburg, and later, after it was absorbed by Bavaria (from 1802), as a conductor of military music.
He composed many operas, symphonies and a great deal of chamber music. As an enthusiastic guitarist a lot of his chamber music contains the guitar (like Paganini). Note that this piece is Opus 139.
His Quintet in B flat, Op. 32, was previously ascribed to Weber. This is probably an indication of his craftsmanship.

This score
This score & parts are taken from the original parts, originally published by Schott in 1825, made available in facsimile at the ISMLP (Petrucci) website, from scans made by the SLUB Dresden project.
It is entitled *Concert pour Alto Viola avec accompagnement de deux Violons, Alto, Violoncelle & Contrebasse, Flûte obligé, deux Hautbois, deux Bassons, deux Cors, deux Trompettes & Timbales* and is dedicated to *Monseigneur Albrecht, Prince regnant de Sayn-Wittgenstein Berlebourg.*
The parts reveal that the oboe parts are interchangeable with clarinet (in C), a fairly common practice in the early 19th century.
Sadly, the full score does not seem to exist and I have had to re-assembled it from the parts. Thankfully the engraving of the parts by Schott is truly beautiful musical calligraphy. mostly clear and accurate. There are one or two tiny mistakes. Because of the limitations of the pre-formed engraving tools used to mark slurs, they are sometimes ambiguous and frequently inconsistent. Having re-assembled the full score I have attempted to rationalize most of them. Curious performers should consult the original parts if you think I have misinterpreted them.
Of particular historical interest to viola players are the fingerings in the solo part which seem to have been engraved, not later interpolated. I have included most of them in the solo part although it is unlikely all of them will be used. They show how much sliding was employed, and especially the use of harmonics.
Also of historical interest is the use of extended 'accent' markings, not confined to just one note but sometimes extending over a whole bar. This is an indication of the subtle difference between accents as nuances and the range of other accentuations like *sf*, *fz* and *fp*. Also of interest is the use of *rinf* over a whole group of notes, not just one. In some of the parts the *rinf* symbol is clearly centred over the whole bar.
It is also historically interesting to note that the *cantabile* passages are clearly marked to be taken a little slower than the opening brisk tempo.
The bowings in the solo part mostly work well, although the ambiguity of the slurs often means making personal decisions.
In some places I have removed redundant accidentals (more than one per bar) to accord with contemporary engraving practice. In some places I had to insert some cautionary accidentals.

My impression of the assembled score is that, despite some innaccuracies by the engravers, it received meticulous attention. The parts are written consistently in accord with the highest theoretical principles. It is the work of a highly educated professional composer who really knew his craft and especially his orchestration. The peculiar problems of accompanying the solo viola are very skillfully addressed.
It may not be as intuitively 'inspired' as Mozart or Beethoven, but rather seems to have been written in the 'popular' style of Rossini, Paganini or Weber. This was the spirit of the times. Remember Beethoven railing against this 'populist' tendency.

However it seems a really enjoyable work, worthy of study by all serious viola students.
I hope you enjoy the edition.

Alan Bonds
Perth, Western Australia
June 2016
abonds@swiftdsl.com.au

CONCERT

pour

Alto Viola

avec accompagnement de

deux Violons, Alto, Violoncelle & Contrebasse,
Flûte obligé, deux Hautbois, deux Bassons, deux Cors,
deux Trompettes & Timbales

composé et respectuesement dédié
à
son altesse Serenissime

MONSEIGNEUR ALBRECHT

Prince regnant de Sayn – Wittgenstein Berlebourg.

PAR

J. KÜFFNER.

N.° 2029. Oeuv: 139. Pr: fl 4. kr 30. fl 10.

Propriété des Editeurs.

chez B. Schott fils Editeurs de Musique de S. A. R. le grand Duc de Hesse.

Mayence

(M 5)

Mus. 4504-0-500

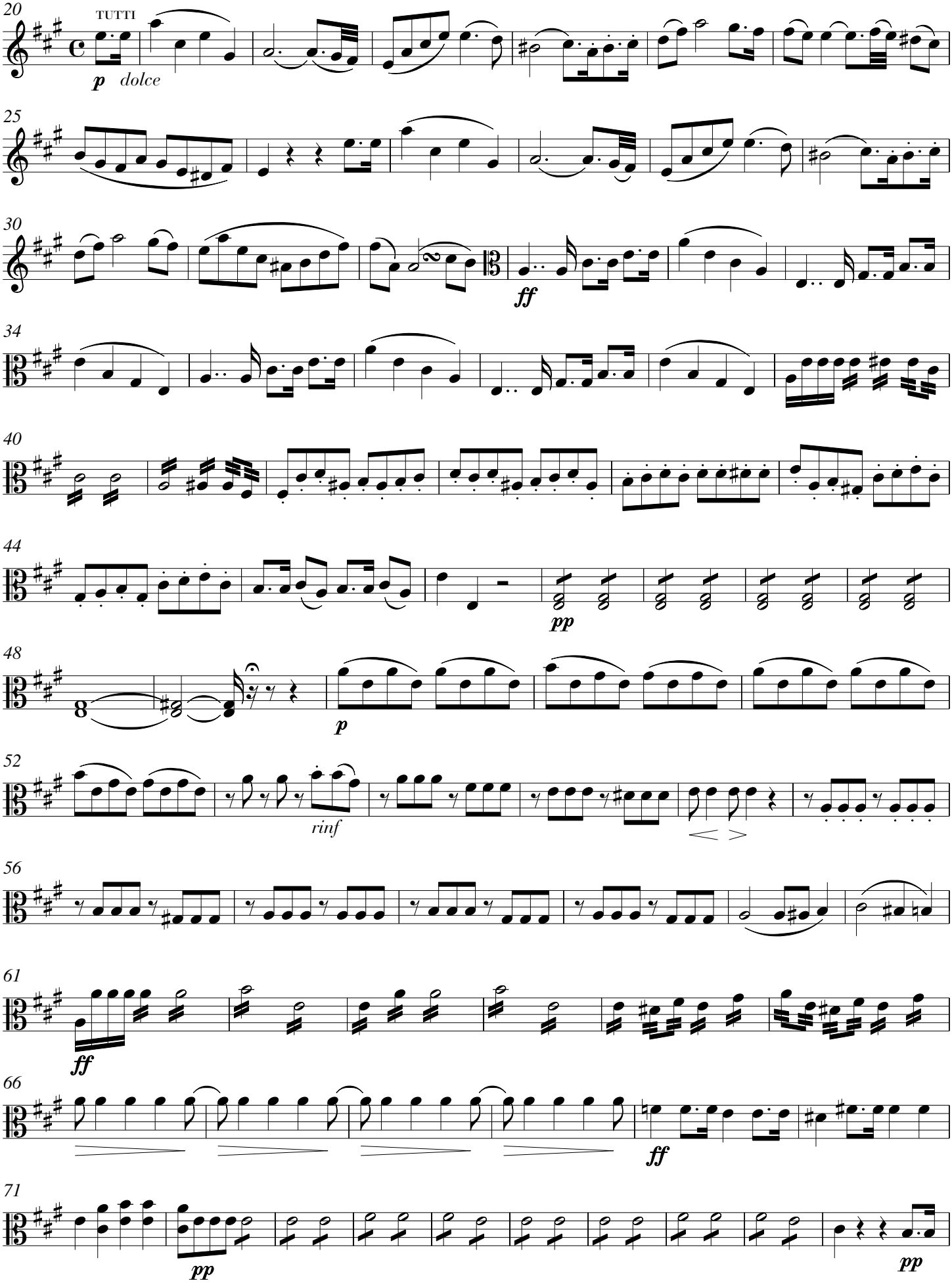
Sächs. Landes-Bibl.

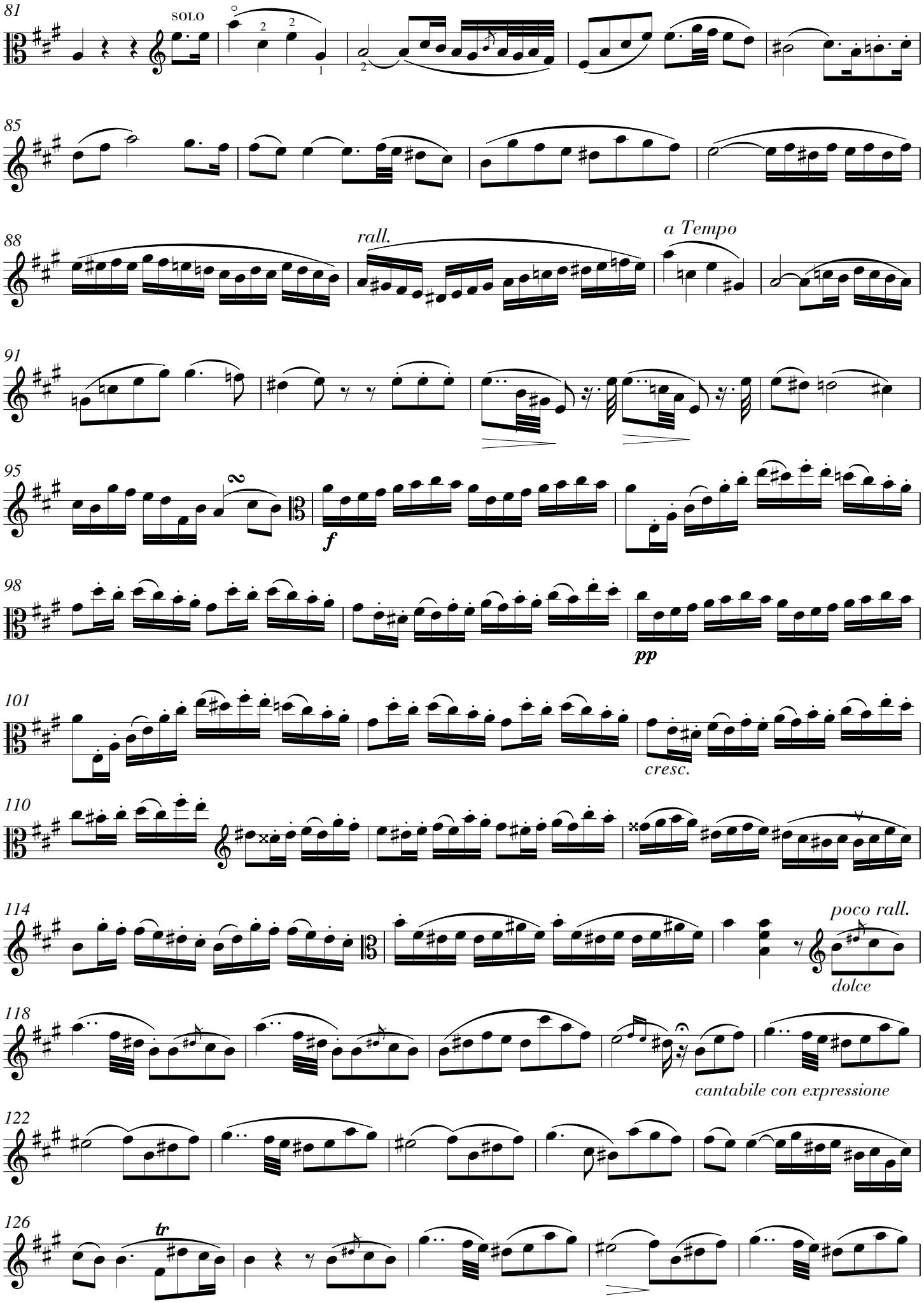
CONCERTO FOR VIOLA

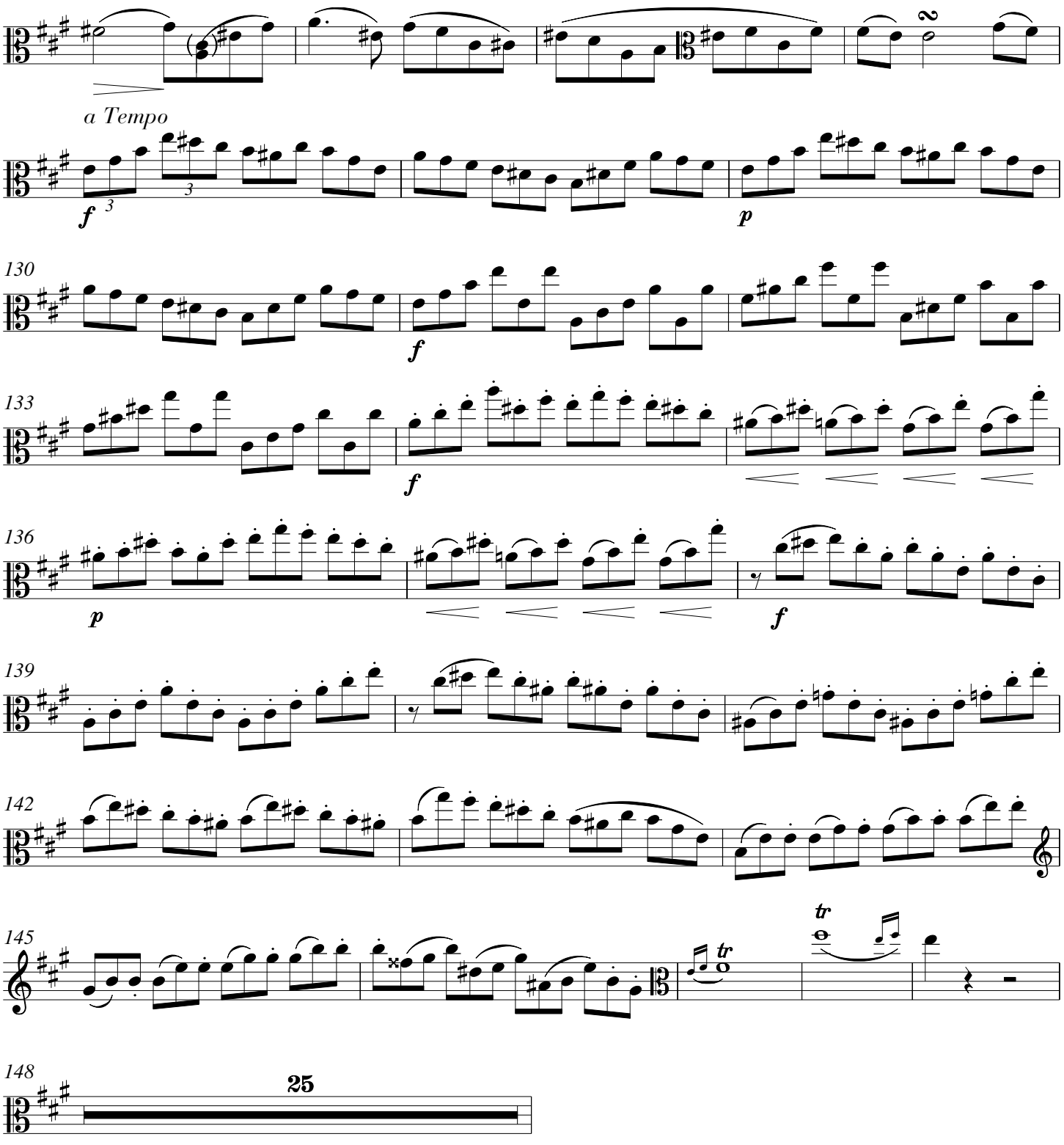
I

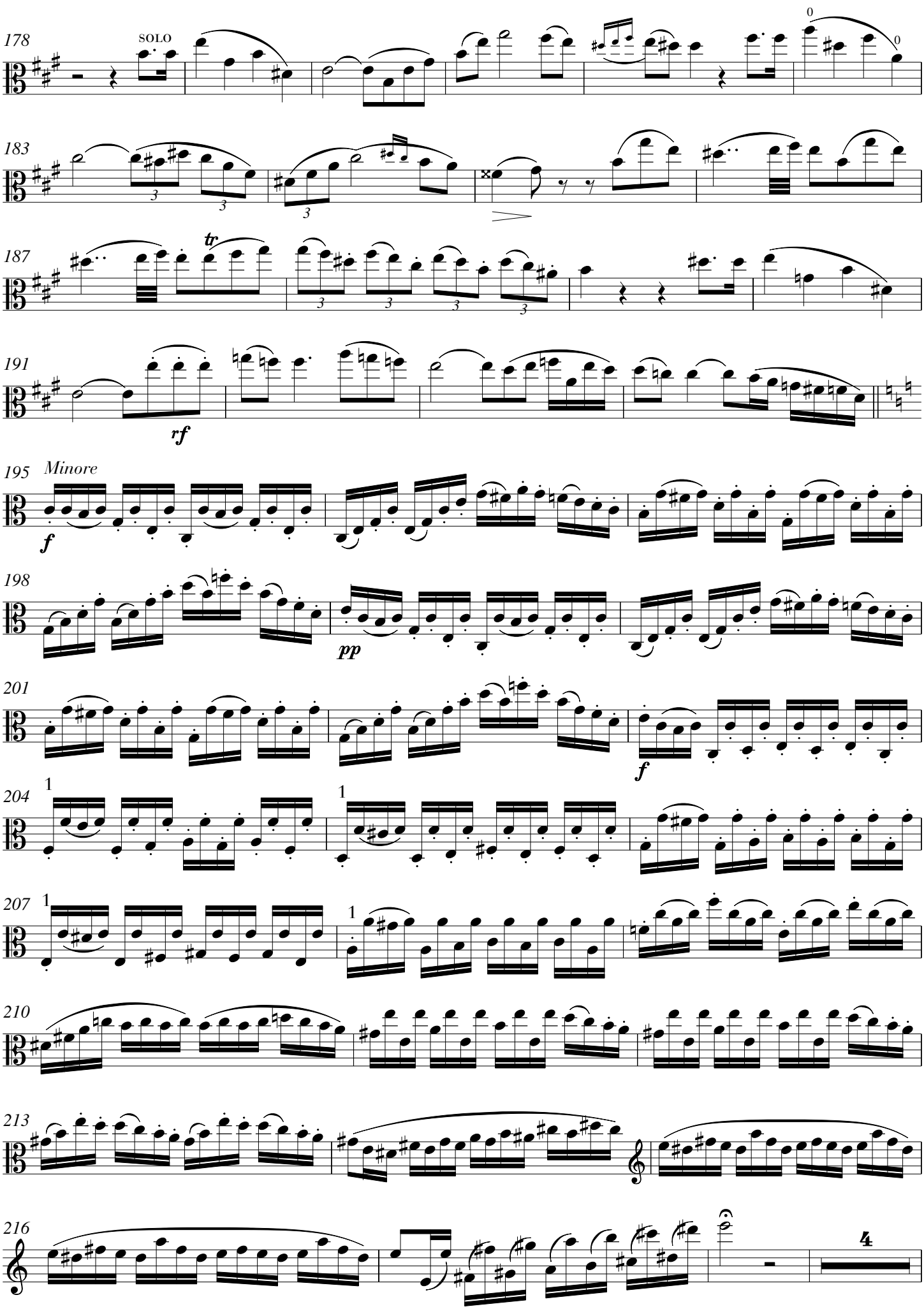
Allegro

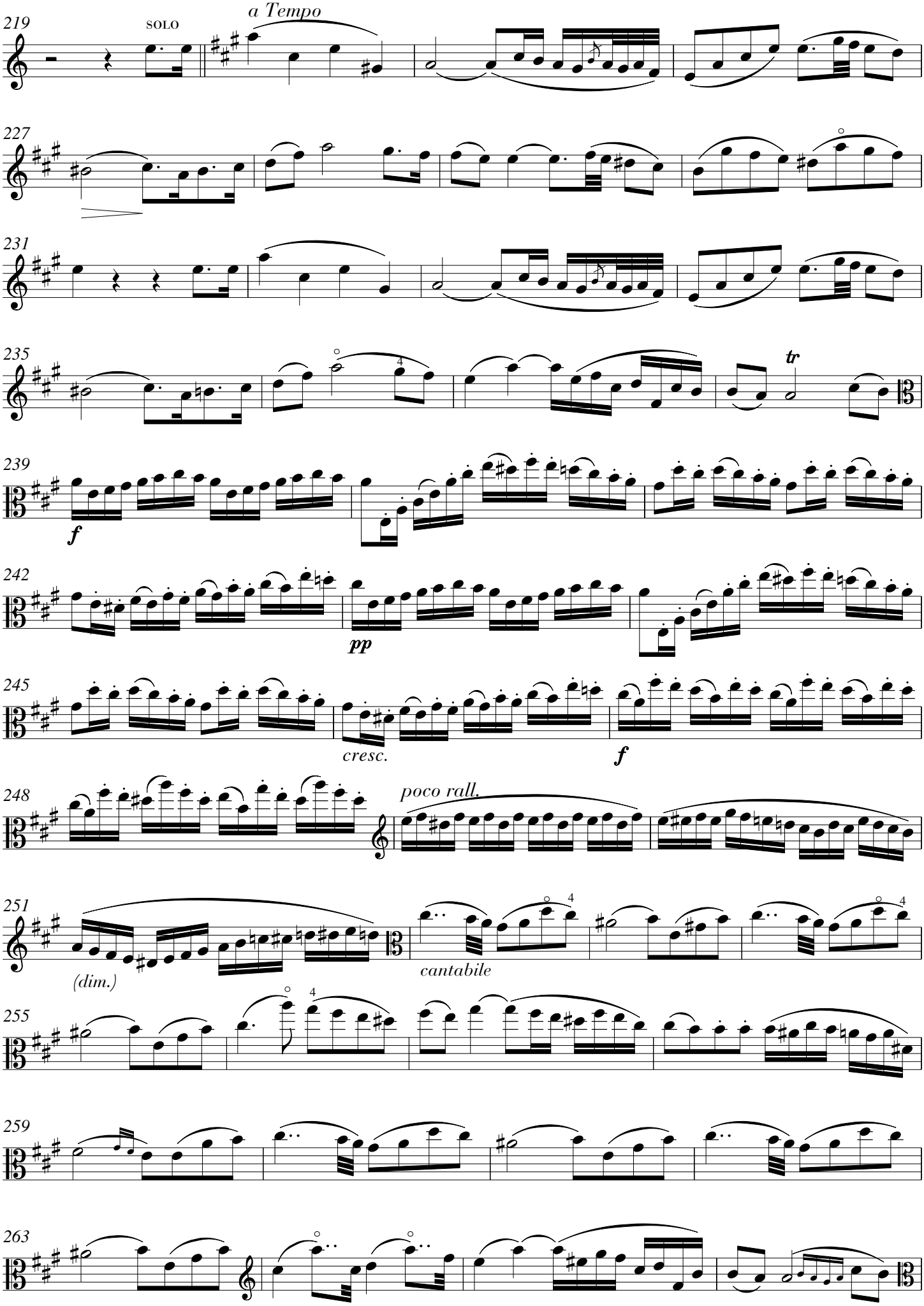
Joseph Küffner (1776-1856)

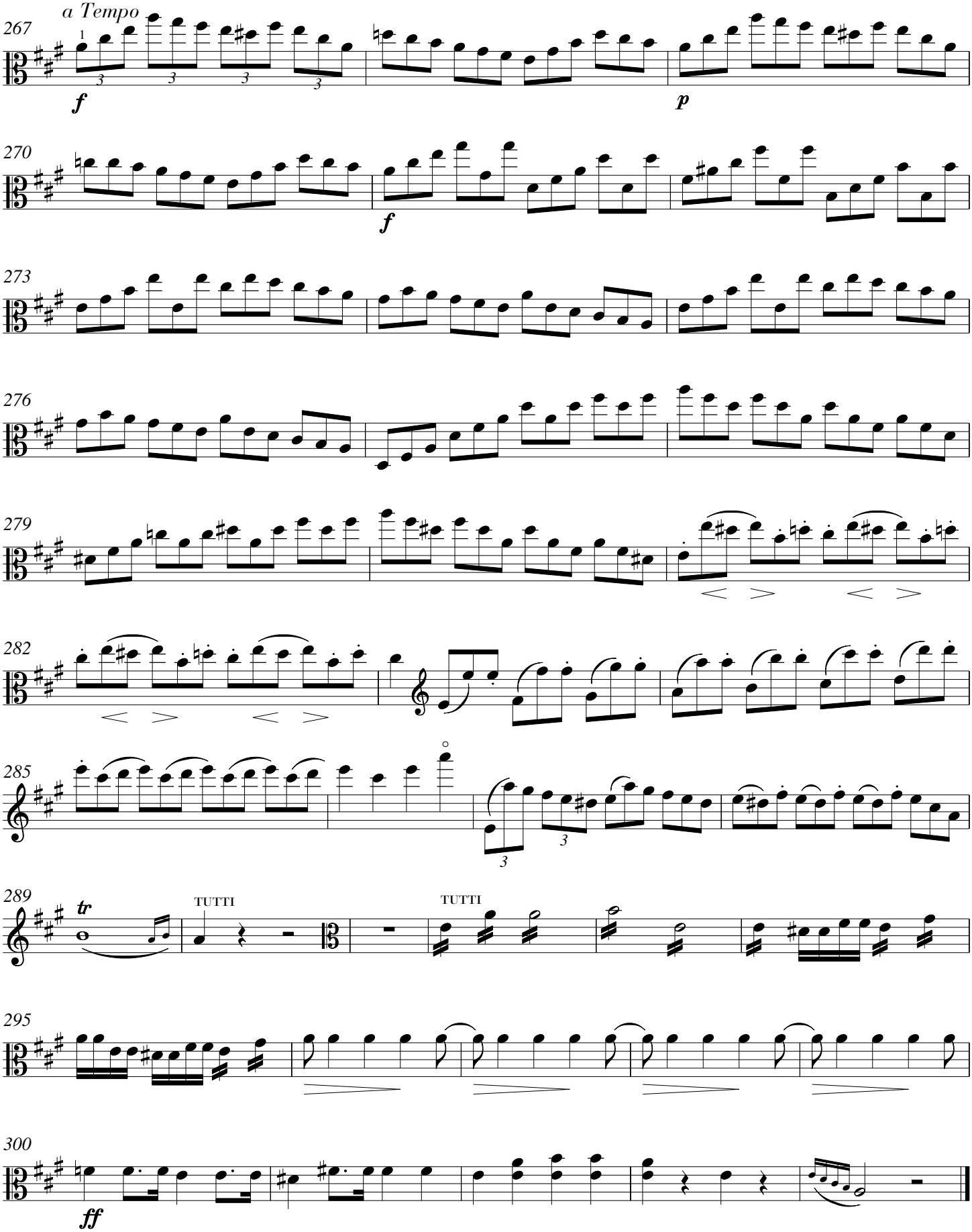



81
SOLO
85
88
rall.
a Tempo
91
95
f
98
pp
101
cresc.
110
114
poco rall.
dolce
118
cantabile con expressione
122
126
tr


a Tempo
130
133
136
139
142
145
148
25


178
SOLO
183
187
tr
191
rf
195
Minore
f
198
pp
201
f
204
1
207
210
213
216
4


219
SOLO
a Tempo
227
231
235
tr
239
f
242
pp
245
cresc.
f
248
poco rall.
251
(dim.)
cantabile
255
259
263


a Tempo
267
f
p
270
f
273
276
279
282
285
289
TUTTI
TUTTI
295
300
ff

II

Adagio

ff

ff

6

f

SOLO

dolce

12

16

20

23

27

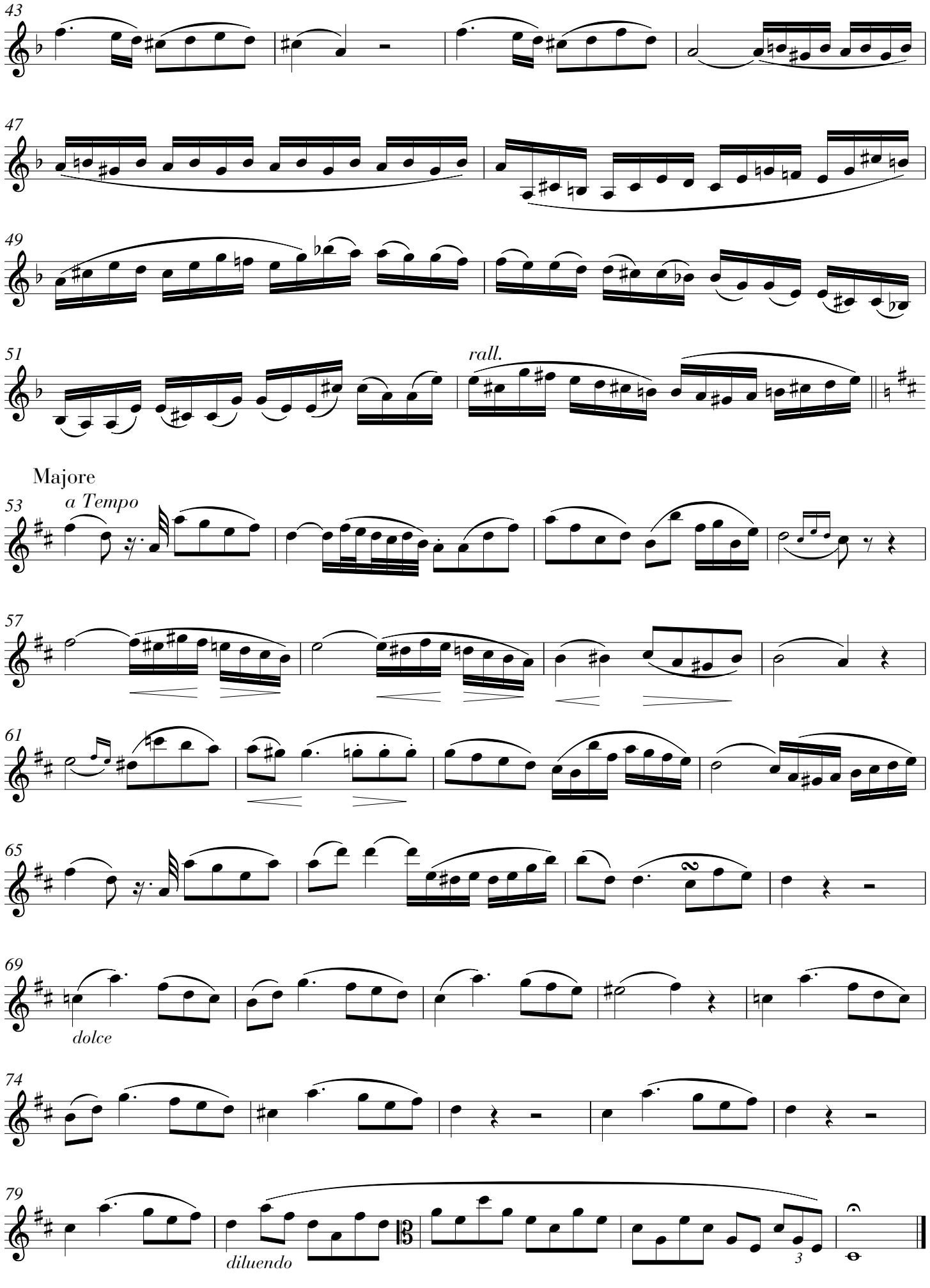
Minore

30

34

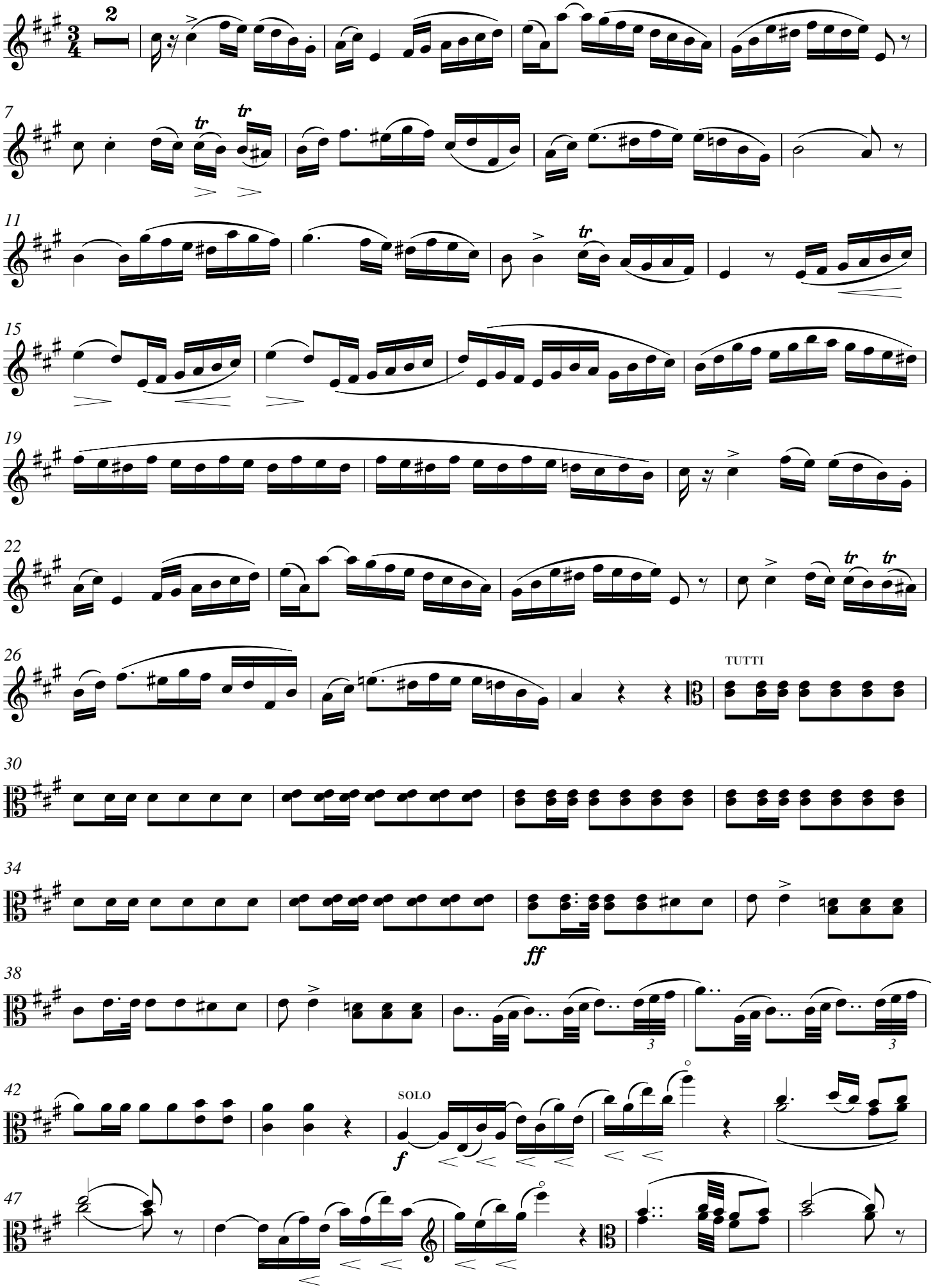
3

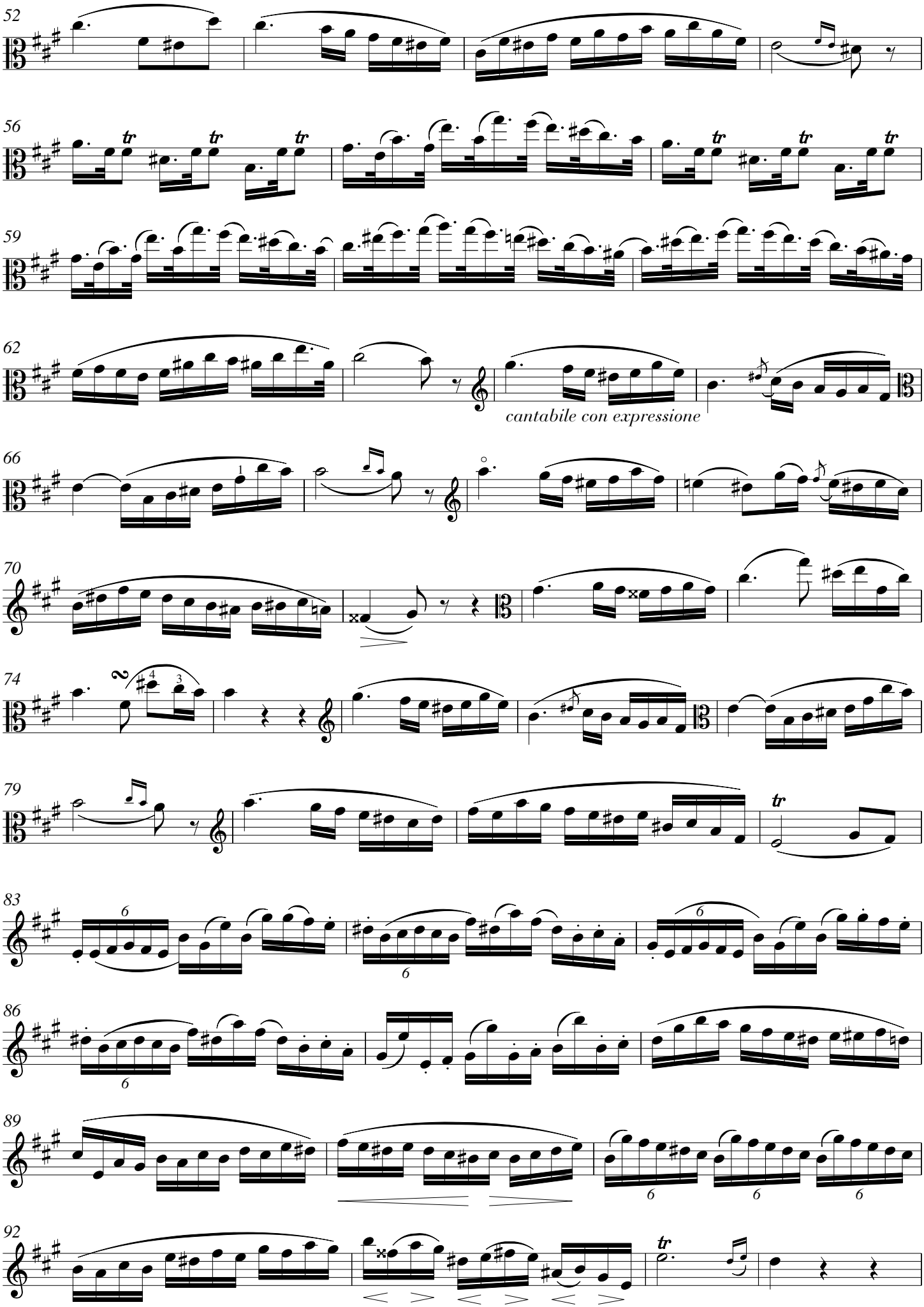
38

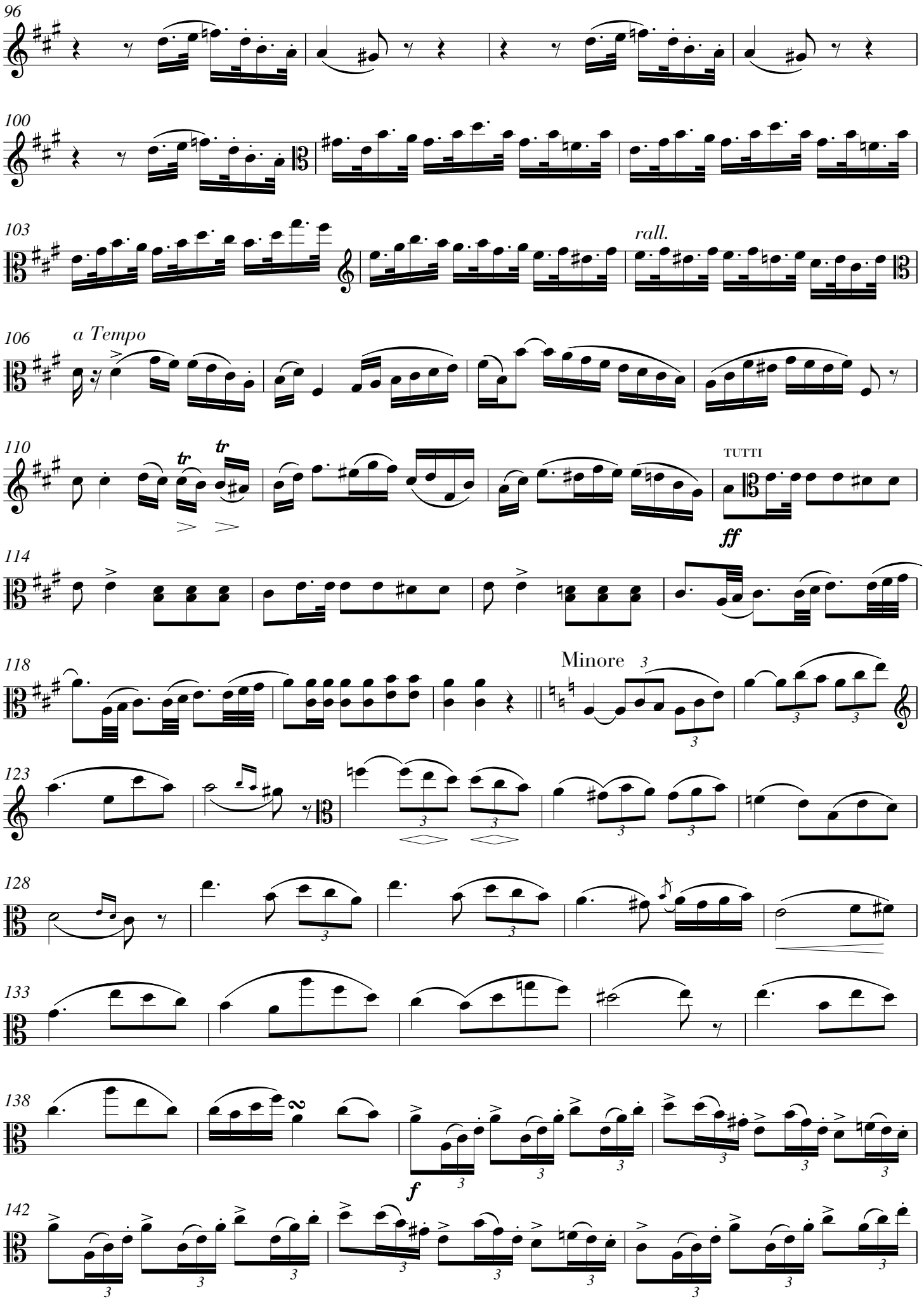

43
47
49
51
rall.
Majore
53
a Tempo
57
61
65
69
dolce
74
79
diluendo
3

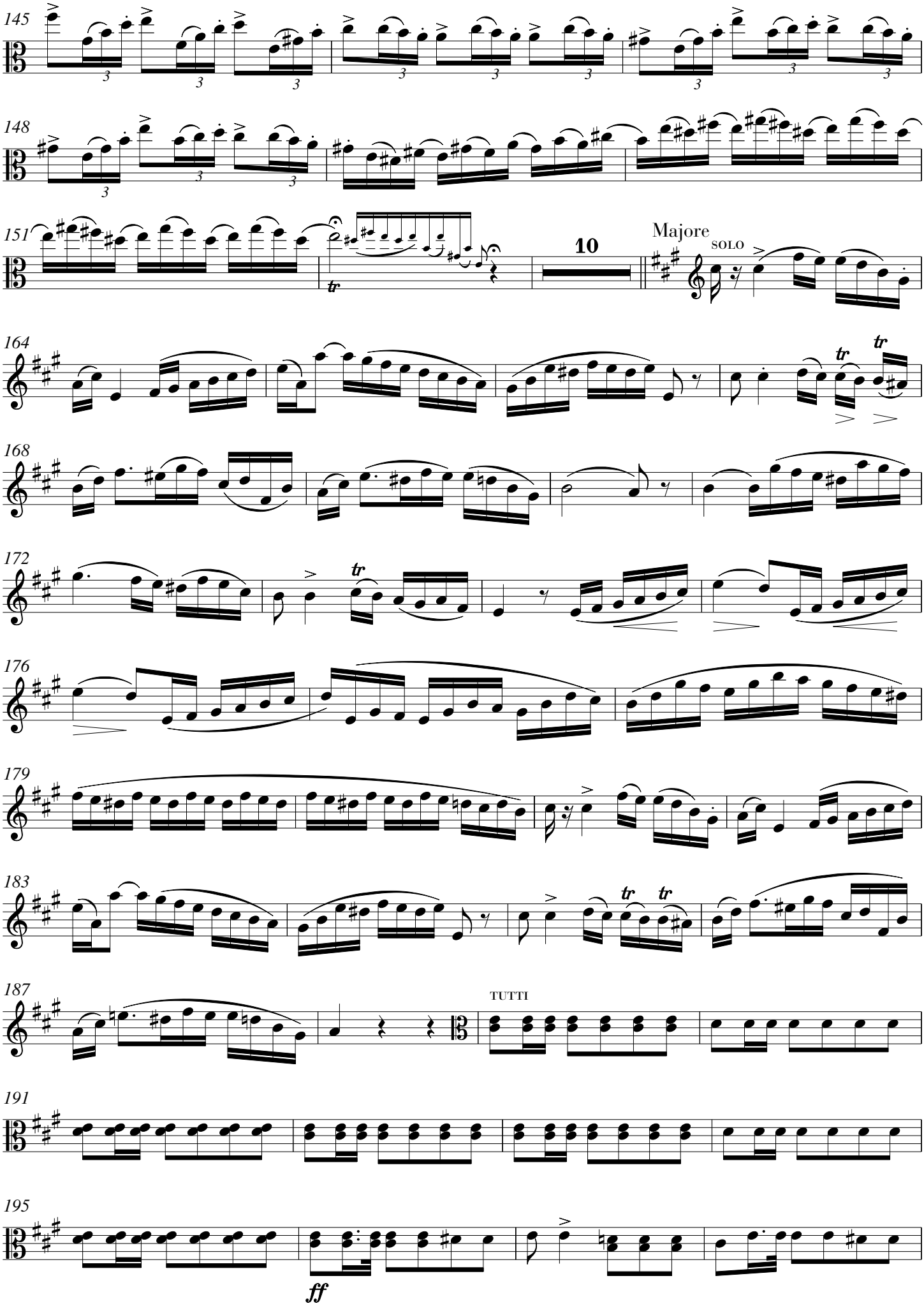
POLONOISE

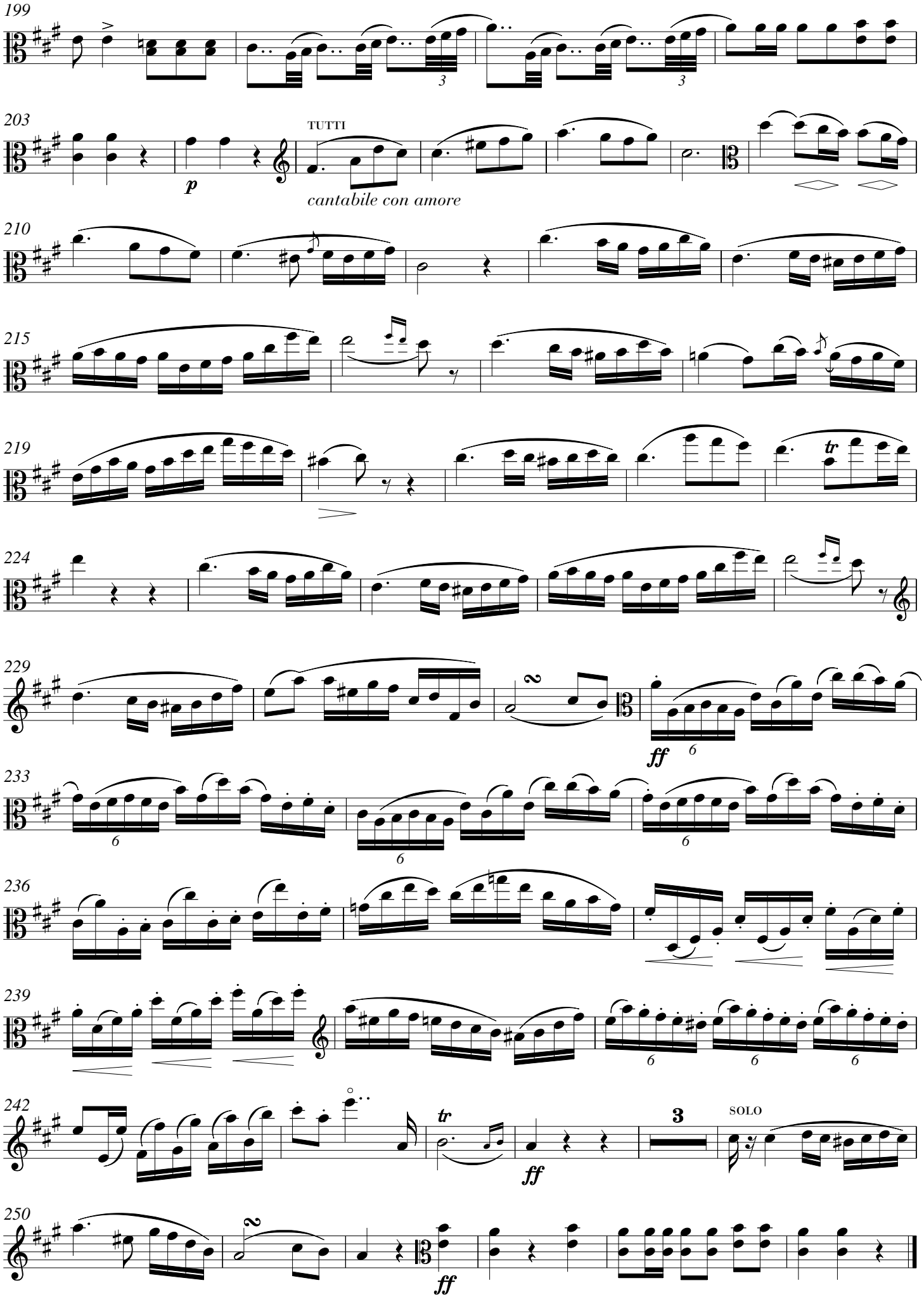
Moderato




52
56
59
62
cantabile con expressione
66
70
74
79
83
86
89
92


96
100
103
rall.
106
a Tempo
110
TUTTI
ff
114
118
Minore
123
128
133
138
f
142


145
148
151
10
Majore
SOLO
164
168
172
176
179
183
187
TUTTI
191
195
ff


199
203
TUTTI
p
cantabile con amore
210
215
219
tr
224
229
ff
233
236
239
242
tr
ff
3
SOLO
250
ff