

# WOLFGANG AMADEUS MOZART

Series V

## CONCERTOS

WORK GROUP 14:  
CONCERTOS FOR ONE OR SEVERAL STRING, WIND  
OR PLUCKED INSTRUMENTS AND ORCHESTRA  
VOLUME 3: CONCERTOS FOR FLUTE,  
FOR OBOE AND FOR BASSOON

PRESENTED BY FRANZ GIEGLING

1981

Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

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\* Hereafter referred to as the NMA. The predecessor, the "Alte Mozart-Edition" (Old Mozart Edition) is referred to as the AMA.

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## EDITORIAL PRINCIPLES

The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians. The NMA appears in 10 Series subdivided into 35 Work Groups:

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- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.





Within the volumes and Work Groups the completed works appear in their order of composition. Sketches, draughts and fragments are placed in an Appendix at the end of the relevant volume. Sketches etc. which cannot be assigned to a particular work, but only to a genre or group of works, generally appear in chronological order at the end of the final volume of the relevant Work Group. Where an identification regarding genre is not possible, the sketches etc. are published in Series X, Supplement (Work Group 30: Studies, Sketches, Draughts, Fragments, Various). Lost compositions are mentioned in the relevant Critical Commentary in German. Works of doubtful authenticity appear in Series X (Work Group 29). Works which are almost certainly spurious have not been included.

Of the various versions of a work or part of a work, that version has generally been chosen as the basis for editing which is regarded as final and definitive. Previous or alternative forms are reproduced in the Appendix.

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV<sup>3</sup> or KV<sup>3a</sup>) are given in brackets; occasional differing numberings in the sixth edition (KV<sup>6</sup>) are indicated.

With the exception of work titles, entries in the score margin, dates of composition and the

footnotes, all additions and completions in the music volumes are indicated, for which the following scheme applies: letters (words, dynamic markings, *tr* signs and numbers in italics; principal notes, accidentals before principal notes, dashes, dots, fermatas, ornaments and smaller rests (half notes, quarters, etc.) in small print; slurs and crescendo marks in broken lines; grace and ornamental notes in square brackets. An exception to the rule for numbers is the case of those grouping triplets, sextuplets, etc. together, which are always in italics, those added editorially in smaller print. Whole measure rests missing in the source have been completed tacitly.

The title of each work as well as the specification in italics of the instruments and voices at the beginning of each piece have been normalised, the disposition of the score follows today's practice. The wording of the original titles and score disposition are provided in the Critical Commentary in German. The original notation for transposing instruments has been retained. C-clefs used in the sources have been replaced by modern clefs. Mozart always notated singly occurring sixteenth, thirty-second notes etc. crossed-through, (i.e.  instead of ); the notation therefore does not distinguish between long or short realisations. The NMA generally renders these in the modern notation  etc.; if a grace note of this kind should be interpreted as "short" an additional indication "[]" is given over the relevant grace note. Missing slurs at grace notes or grace note groups as well as articulation signs on ornamental notes have generally been added without comment. Dynamic markings are rendered in the modern form, e.g. *f* and *p* instead of *for:* and *pia:*

The texts of vocal works have been adjusted following modern orthography. The realisation of the bass continuo, in small print, is as a rule only provided for *secco* recitatives. For any editorial departures from these guidelines refer to the relevant Foreword and to the Critical Commentary in German.

A comprehensive representation of the editorial guidelines for the NMA (3<sup>rd</sup> version, 1962) has been published in *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben* [Editorial Guidelines for Musical Heritage and Complete Editions]. Commissioned by the Gesellschaft für Forschung and edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99-129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA. *The Editorial Board*

## FOREWORD

Throughout his life, Mozart had a special relationship with wind instruments. Not only did he develop his own quite individual way of incorporating sections for wind into his orchestral works, so that the style of these sections became characteristic for Mozart – and only for him –, but he also composed works for wind instruments for musician friends. A peculiarity in this is that the flute specifically was for Mozart intolerable as a solo instrument. “*For I am immediately reluctant, as you know, whenever I am meant to write for an instrument |: that I cannot stand :|*”,<sup>1</sup> was Wolfgang’s excuse to his father from Mannheim on 14 February 1778. In the home of the Wendlings, a family of musicians in Mannheim, Mozart had made the acquaintance of a rich Dutchman (“Indian”) by the name of “De Jean”, who was an amateur flautist.<sup>2</sup> For him he was to

“*make 3 small-scale, easy and short little concertos and a couple of quartets for flute*”.<sup>3</sup> Mozart fulfilled this commission only partially: the only flute concertos of his that we have are the Concerto in G for Flute and Orchestra KV 313 (285<sup>c</sup>) with the subsequently composed Andante in C KV 315 (285<sup>e</sup>), as well as the re-working of the Oboe Concerto in C as the Flute Concerto in D KV 314 (285<sup>d</sup>); of the “*quartets for flute*”, only KV 285 could be considered as possibly commissioned by Dejean, as it is the only one of Mozart’s series of flute quartets known with certainty to have been written in 1778. The dating of Mozart’s other three flute quartets, KV 285<sup>a</sup>, Appendix 171 (285<sup>b</sup>) and 298, to 1778 is based on more or less dubious and, to a certain extent, even false hypotheses.<sup>4</sup> This was the reason why Mozart received from Dejean only 96 fl. instead of the promised 200, provoking acerbic reactions in several letters from father Mozart. An investigation of the family correspondence and the structure of the composition indicates fairly securely that the Flute Concerto in D was derived from the Oboe Concerto in C. Mozart had probably already finished the latter in Spring or Summer of 1777, writing for the oboist Giuseppe Ferlendis from Bergamo, who had joined the Salzburg Court Musicians on 1 April 1777. It is therefore probably identical with the “Ferlendis Concerto” listed in the editions 3 to 6 of the Köchel Catalogue (= KV<sup>3–6</sup>) under the number 271<sup>k</sup> and bearing the additional remark “lost?” (on this see p. X below).

A second Oboe Concerto in F was left a fragment. Otto Jahn<sup>5</sup> believed that it was “*composed in 1776 or 1777 for Ferlendis*”, supporting this with quotations from the letters of 4 November 1777 and 14 February 1778.<sup>6</sup> In the first edition of the Köchel Catalogue (= KV<sup>1</sup>), it received a corresponding number 293. In KV<sup>3</sup>, Alfred Einstein was misled by Wolfgang’s hint in the

<sup>1</sup> Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, collected (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, (4 volumes of text = Bauer–Deutsch I–IV, Kassel etc., 1962/63), Bauer–Deutsch II, No. 423, p. 281, lines 56ff

<sup>2</sup> Frank Lequin (Leiden, Holland), with his article *Mozarts '... rarer Mann'*, in: *Mitteilungen der Internationalen Stiftung Mozarteum Salzburg*, February, 1981, pp. 3–19, has cast light on the biography of this client. Drawing on Dutch, English, German and Austrian sources, the author reconstructs the life story of this unusual man and provides evidence of his contacts with Mozart. Ferdinand Dejean (as he wrote his name) was born in Bonn in 1731, was supposedly “regimental physician” in Münster (Westphalia) and sailed, at the age of 27, to Asia on commission as “senior physician” with the Dutch United East India Company; he visited there various bases, finally receiving a contract as City Surgeon in Batavia. After about nine years, he returned to the Netherlands. As he was still without a medical qualification, he studied medicine at the University of Leyden and graduated as doctor there in 1773. Following the death of his wife in the same year, he seems to have gone on frequent journeys throughout the whole of Europe. His stay in Mannheim in 1777 is documented, as is a notarial act of 14 February 1778 connected with the 96 Hfl. which Dejean ordered to be paid to Mozart. In 1779 he moved to The Hague, and in 1781 to Vienna, where he published a number of medical papers. He was befriended with three of Mozart’s physicians, Johann Hunczowsky, Mathias von Sallaba and Thomas Ernst Closett. When Dejean died in Vienna on 23 February 1797, amongst his belongings were found “flute works and musical

items”. So far, no details of this legacy have been discovered.

<sup>3</sup> Bauer–Deutsch II, No. 388, p. 178, lines 49f.

<sup>4</sup> On this cf. Wolfgang Plath, Foreword to NMA X/29/1, p. X, footnote 8.

<sup>5</sup> Otto Jahn, *W. A. Mozart*, Leipzig, 1856, Volume I, p. 715, No. 97.

<sup>6</sup> Bauer–Deutsch II, No. 363, pp. 100f., lines 18ff. and No. 423, p. 282, lines 74–75.

letter from Vienna on 15 February 1783,<sup>7</sup> where he says he might write a new concerto for Esterházy's oboist, to date it to Spring 1783; he accordingly gave it the number 416<sup>f</sup>. Examinations of handwriting and paper, however, contradict Einstein's dating. On the basis of the handwriting, the years 1778/1779 are possible dates of composition.<sup>8</sup> The paper of the autograph sets yet narrower limits, suggesting a dating of autumn 1778, shortly after Mozart's sojourn in Paris. This rather confirms that the chronology proposed by Jahn and Köchel (with KV<sup>1</sup> 293) should be retained.

Thaddäus, Baron von Dürniz († 1803) possessed, according to his catalogue, 74 works by Mozart. Mozart composed the Piano Sonata in D KV 284 (205<sup>b</sup>) for him in Munich in 1775. It is also said that he wrote three bassoon concertos and a bassoon sonata for Dürniz.<sup>9</sup> The Bassoon Concerto in B<sup>b</sup> KV 191 (186<sup>e</sup>) is not one of these three concertos. The dating "*a Salisburgo li 4 di Giugno 1774*" ["*in Salzburg, 4th June, 1774*"] had come down to us from the manuscript André Catalogue.<sup>10</sup> While the Bassoon Concerto in B<sup>b</sup> KV<sup>3</sup> Appendix 230<sup>a</sup> (KV<sup>6</sup>: Appendix C 14.03) is certainly not Mozart's work – Ernst Hess ascribes it to François Devienne<sup>11</sup> –, the Concerto in F KV Appendix 230 (KV<sup>6</sup>: 196<sup>d</sup>) was known to us for a long time only from the incipit in the manuscript Catalogue of Breitkopf & Härtel. The Music Department of the State Library Berlin – Prussian Cultural Heritage possesses a set of parts for this concerto, signature *Mus. ms. 4481/2*, in which the authorship is indicated as *Dzy* (= Danzi). This is reason enough for finally eliminating this bassoon concerto as well from the Mozart oeuvre, especially since stylistic studies do not permit an attribution to Mozart.<sup>12</sup>

<sup>7</sup> Bauer–Deutsch III, No. 728, pp. 256f., lines 11–12.

<sup>8</sup> Communicated in a letter from Dr. Wolfgang Plath, Augsburg.

<sup>9</sup> Cf. August Scharnagl, *Freiherr Thaddäus von Dürniz. Ein Mozart-Verehrer*, in: *Acta Mozartiana*, 21st Year, 1974, pp. 13ff. According to information provided by Prof. Dr. August Scharnagl, Straubing, there are neither three bassoon concertos nor the Bassoon Sonata KV 292 (196<sup>c</sup>) in his colour; cf. also Dietrich Berke, Foreword to NMA VIII/21, pp. VIIIff.

<sup>10</sup> It is peculiar that the dating in the commentary to the Gleissner Colour is the 5th(!) June 1774.

<sup>11</sup> *Mozart-Jahrbuch 1957*, Salzburg, 1958, pp. 223f.

<sup>12</sup> The Canadian bassoonist George Zukerman has drawn up a score of this concerto and performed it several times.

\*

KV<sup>1</sup> speaks of, besides the G major Concerto KV 313 and the Andante KV 315, the "*Concerto for Flute*" in D as having been composed in Mannheim in 1778 (KV 314);<sup>13</sup> there is no reference to a version for oboe. No autograph is known. Aloys Fuchs names an edition (Falter: Munich), which is however untraceable. As far as copies are concerned, KV<sup>1</sup> knew the parts in the archive of the Gesellschaft der Musikfreunde, Vienna.<sup>14</sup> Bernhard Paumgartner, in 1920, found old parts written in C in the library of the International Mozart Foundation, Salzburg, with a solo oboe; these are largely identical with the Flute Concerto.<sup>15</sup> In his article *Zu Mozarts Oboen-Concert C-dur*,<sup>16</sup> he presents the facts, drawn from the Mozart family correspondence and other sources, which support his hypothesis of the priority of the oboe concerto. The oboist Giuseppe Ferlendis (1755–1802) joined the Prince-Bishop's Court Musicians in Salzburg on 1 April 1777. This work in C major must have been written between this date and Wolfgang's departure from Salzburg (22 September 1777), for father Leopold wrote as early as 15 October 1777 to his son in Augsburg: "[...] *if the oboe concerto were written out, it would be of benefit to you in Wallerstein because of Perwein [oboist]*".<sup>17</sup> In Mannheim, Wolfgang made the acquaintance of the oboist Friedrich Ramm (\* 1744) in the home of the musician Cannabich. He reported to his father in Salzburg on 4 November 1777: "[...] *to the oboist, whose name I have forgotten, but who plays really well, and has a fine, splendid tone, I made a present of the oboe concerto. It is being copied in the room at Cannabich's*".<sup>18</sup> And on 3 December: "*Ramm the oboist who plays very beautifully*",<sup>19</sup> "*the oboist Ramm is a very fine, humorous, honest man, aged about 35, who has already travelled much and consequently has a lot of experience*".<sup>20</sup> And finally, on 14 February 1778, he writes to his father about a soirée at

<sup>13</sup> Otto Jahn, *W. A. Mozart*, Leipzig, 1856, Volume II, p. 159, footnote 17, seems not to have known both flute concertos.

<sup>14</sup> Signature VIII 1396.

<sup>15</sup> Edition of the work published by Boosey & Hawkes, London, 1948, ed. Bernhard Paumgartner.

<sup>16</sup> *Mozart-Jahrbuch 1950*, Salzburg, 1951, pp. 24–40.

<sup>17</sup> Bauer–Deutsch II, No. 350, p. 59, lines 87f.

<sup>18</sup> Bauer–Deutsch II, No. 363, pp. 100f., lines 18–21.

<sup>19</sup> Bauer–Deutsch II, No. 383, p. 162, lines 59.

<sup>20</sup> Bauer–Deutsch II, No. 383, p. 162, lines 78–80.

Cannabich's house: "[...] and then Mr. Ramm / for the sake of variety / played my oboe concerto for Ferlendi for the 5th time, which really creates pandemonium here. It is now Mr. Ramm's war-horse".<sup>21</sup>

Thus there is documentation for the existence of an autograph score and obviously a set of parts for the oboe concerto mentioned in the letters. Even before the middle of January 1778, Mozart was thinking of leaving for Paris with his musician colleagues Johann Baptist Wendling and Friedrich Ramm on 15 February.<sup>22</sup> But all at once he dropped this plan: Aloisia Weber had ensnared him, and he set off on a "leave of absence" with her and her father to the Princess von Weilburg in Kirchheimbolanden. From Worms, he sent a high-spirited poem to his mother in Mannheim, speaking suddenly of four quartets and a concerto<sup>23</sup> which he was to compose for the rich Dutchman. The latter will hardly have been happy with all of this. As Dejean in his turn was now to set off for Paris on 15 February, Wolfgang seems to have resolved to complete as much as possible of the promised work before this date. His first step was probably to compose the Concerto in G major and then, when he no longer saw any way of meeting this dead-line, to re-work the oboe concerto written for Ferlendis.

Paumgartner, in the study already referred to,<sup>24</sup> goes into some formal divergences between the two concerto versions and establishes evidence, from a text-critical point of view, that again supports the priority of the oboe version. It is above all striking that in the flute version of KV 314 the violins never go below "a" below middle c, while the solo flute never goes above "e" in the c''' octave. Even where Mozart exploits the greater flexibility of the flute compared to the oboe and uses its overblown tones (e.g. first movement, mm. 44f.), he never crosses this boundary, while he writes in the Concerto in G major KV 313 the notes f''', f#''' and g''', thus coming close to the normal upper limit for the flute at that time. In the second movement, the two ripieno oboes have to be put down an octave, losing the four-foot mixture effect with the violin line. Finally, the oboe version transmits correctly a passage in the third movement which is rendered corruptly in the

old Mozart Edition (AMA); on this cf. p. XII below.

It is essentially on Paumgartner's ideas that the oboist Ingo Goritzki builds in the analytical notes accompanying his recording,<sup>25</sup> but he also introduces the new theory that the oboe part, as it has come down to us, was revised in a foreign hand at a later date and is not Mozart's work. Even if we are not able to concur unreservedly with these thoughts, it is nevertheless now appropriate to point out some problems:

There is a different treatment of the solo instruments playing in the *Tutti* sections in the two versions. On the whole, the flute version is more convincing and musical in this respect than the oboe version, in which many of these passages are transmitted in the source in a form that cannot have been intended by Mozart. The volume editor and the Editorial Board of the New Mozart Edition (NMA) have therefore decided to print the *Tutti* passages for the solo instrument in the oboe version of KV 314 in small print.

A further special problem is presented by the dynamics in the oboe version. Instead of the direction *crescendo* used in the flute version, crescendo hairpins are used here with a frequency that cannot have been Mozart's intention. It is striking that even the solo sections in the part for the principal oboe are provided with dynamic marks, a procedure completely untypical of Mozart. While the volume editor and the Editorial Board could not bring themselves to replace the crescendo hairpins by the verbal directions contained in the flute version, the dynamic marks in the solo passages in the solo instrument part in the oboe version were eliminated (the details of this are reported in the *Kritischer Bericht* [*Critical Report*, available in German only]).

One must agree with Goritzki that the oboe version displays obvious "weaknesses" in the melodic line and figuration of the solo part. All in all, we do indeed consider the oboe version the earlier one, but, having said that, have to admit that many a detail of the transmission of the work in the Salzburg parts material is certainly not

<sup>21</sup> Bauer–Deutsch II, No. 423, p. 282, lines 74–76.

<sup>22</sup> Bauer–Deutsch II, No. 402, p. 221, lines 25 and 31.

<sup>23</sup> Bauer–Deutsch II, No. 412, p. 246, lines 26–29.

<sup>24</sup> *Mozart-Jahrbuch 1950*, Salzburg, 1951, pp. 33f.

<sup>25</sup> CLAVES D 606, Thun, Switzerland, 1976; cf. also Ingo Goritzki, *Mozarts Oboenkonzert unter neuen Aspekten*, in: *TIBIA – Magazin für Freunde alter und neuer Bläsermusik*, 3th and 4th Year, 1978/79, Celle, 1978/79, pp. 302–308.

authentic. Paumgartner's remarks allow us to conclude that Mozart very probably composed the oboe concerto for Ferlendis in Salzburg between 1 April and 22 September 1777, re-working it for flute in Mannheim in January or February of the following year. In the light of these observations, it is now possible to list the oboe version of KV 314 once again under the number Einstein allocated to this work, which he believed lost, the number KV 271<sup>k</sup>.

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With the exception of the Andante KV 315 and the fragment KV 293, whose autographs were available for the present edition, the concertos in this volume are transmitted only in secondary sources. It was the usual practice of both Mozarts to present a completed commission to the client in copies only; the autograph scores, however, remained in their possession. What happened in this regard with the Flute Concerto in G major KV 313 is not known. It is conceivable that Wolfgang was under too much time pressure to have a copy made, and presented the client Dejean with the autograph score. A further factor is that Dejean, before leaving for Paris, supposedly put the work in the wrong travelling case, so that it was left in Mannheim. Mozart writes<sup>26</sup> that he had indeed asked his friend Wendling to send it back to him. Whether he ever received it is not known. Whatever the truth, no manuscript original is known for the first printed edition of 1803 by Breitkopf & Härtel (publisher's number 203).<sup>27</sup> This printed edition served as the main source for our edition.

For both the flute and oboe versions of KV 314, one set of parts each – probably of Viennese provenance – from the 18th century is extant. While the origin of the parts for the flute version<sup>28</sup> cannot be established at the moment, the set of parts for the oboe version in the library of the International Mozart Foundation Salzburg<sup>29</sup> seems to have belonged, according to Paumgartner's account, to the inheritance passed on to Mozart's son.<sup>30</sup> As late as 15 February 1783, Wolfgang

himself asked his father to send him the score of the Ferlendis Concerto;<sup>31</sup> since then, it has not been heard of again. Only an autograph sketch of nine measures, found some years ago, has shown up again.<sup>32</sup> On a "little piece of traveller's note-paper", Mozart captured an idea for the first movement and used it subsequently in mm. 51f. in a slightly altered form. This may be considered a further piece of source material supporting the priority of the oboe version.

The autograph of the Bassoon Concerto KV 191 is lost. André notes the bassoon concerto of 1774 in his "Kastenverzeichnis"<sup>33</sup> ["Box Catalogue"] with the remark "stolen". It can be therefore be concluded that the mention of the work in the later manuscript catalogue was purely a matter of completeness; in all other catalogues, the work remains, reflecting its absence, unmentioned. The only source left to us is therefore André's printed set of parts, Offenbach, c. 1790 (publisher's number 355), or alternatively the 2nd impression of 1805 (publisher's number 2150).

\*

The usual editorial practice of distinguishing editorial additions typographically was not applied to the oboe version of the Concerto KV 314 because it was often difficult to determine an unambiguous reading from the old and much-used Salzburg parts; in some cases the flute version was consulted to help. On this cf. also p. X above (more details in the *Kritischer Bericht*).

The indications "SOLO" and "TUTTI" placed above the staff-system are generally also in the sources. They should be seen on the one hand as an aid for orientation, namely from the point of view of the concert-master and the soloist, who, in line with performance practice of the day, shared the directing of the ensemble; on the other hand, they should also be seen as general directions on employment of forces,<sup>34</sup> since during the solo passages only the first desks of the strings should normally play. To what extent one chooses to apply this principle in performances today

<sup>26</sup> Bauer–Deutsch II, No. 494, p. 492, lines 61ff.

<sup>27</sup> Cf. KV<sup>6</sup>, p. 294.

<sup>28</sup> Vienna, Gesellschaft der Musikfreunde, signature VIII 1396.

<sup>29</sup> Salzburg, Library of the International Mozart Foundation, signature Moz. G 8 10/2985.

<sup>30</sup> *Mozart-Jahrbuch 1950*, Salzburg, 1951, p. 33.

<sup>31</sup> Bauer–Deutsch III, No. 728, p. 256, lines 9–11.

<sup>32</sup> See facsimile and transcription on p. 174.

<sup>33</sup> On this still unpublished colour cf. Wolfgang Plath, *Mozartiana in Fulda und Frankfurt (Neues zu Heinrich Henkel und seinem Nachlaß)*, in: *Mozart-Jahrbuch 1968/70*, Salzburg, 1970, p. 356.

<sup>34</sup> Cf. also NMA V/14/2, Foreword, p. X.



depends on the number of strings available and also on the concert venue.

Mozart does not always specifically call for bassoons, but it is in keeping with the practice of the day to have one or two bassoons supporting the bass-line whenever at least two oboes are playing.<sup>35</sup> Here again the size of the orchestra and the concert venue will determine whether the bassoon is to be employed.

The change from two oboes to two flutes in one and the same work called for by Mozart in the Concerto KV 313 is not an unique case.<sup>36</sup> As opposed to today's musicians, those of Mozart's day and earlier were masters of both instruments, so it was necessary to employ additional wind players.

Concerto KV 314, flute version, second movement, measure 7, Violin II: This passage, obviously notated wrongly by the copyist, has been adjusted to agree with the oboe version. In the oboe version of the Concerto KV 314, third movement, measures 60 to 61, there is an ornament in the solo part beside the half-notes g' and f'', in the same hand and the same ink. This could also be adopted for the flute version. The measures 152–164 in the third movement of KV 314 have been transmitted in corrupt form, and appeared thus in the old Mozart Edition (AMA). This passage has been corrected in the present edition following the oboe version; details are given in the *Kritischer Bericht*.

\*

Finally, my thanks are due to the persons and institutions named in the Foreword and in the *Kritischer Bericht* for making sources available, to the Editorial Board of the New Mozart Edition (NMA) for advice and help, as well as to Professors Dr. Marius Flothuis (Amsterdam) and Karl Heinz Füssl (Vienna) for their help in reading the proofs.

Franz Giegling

Basel, Summer, 1981

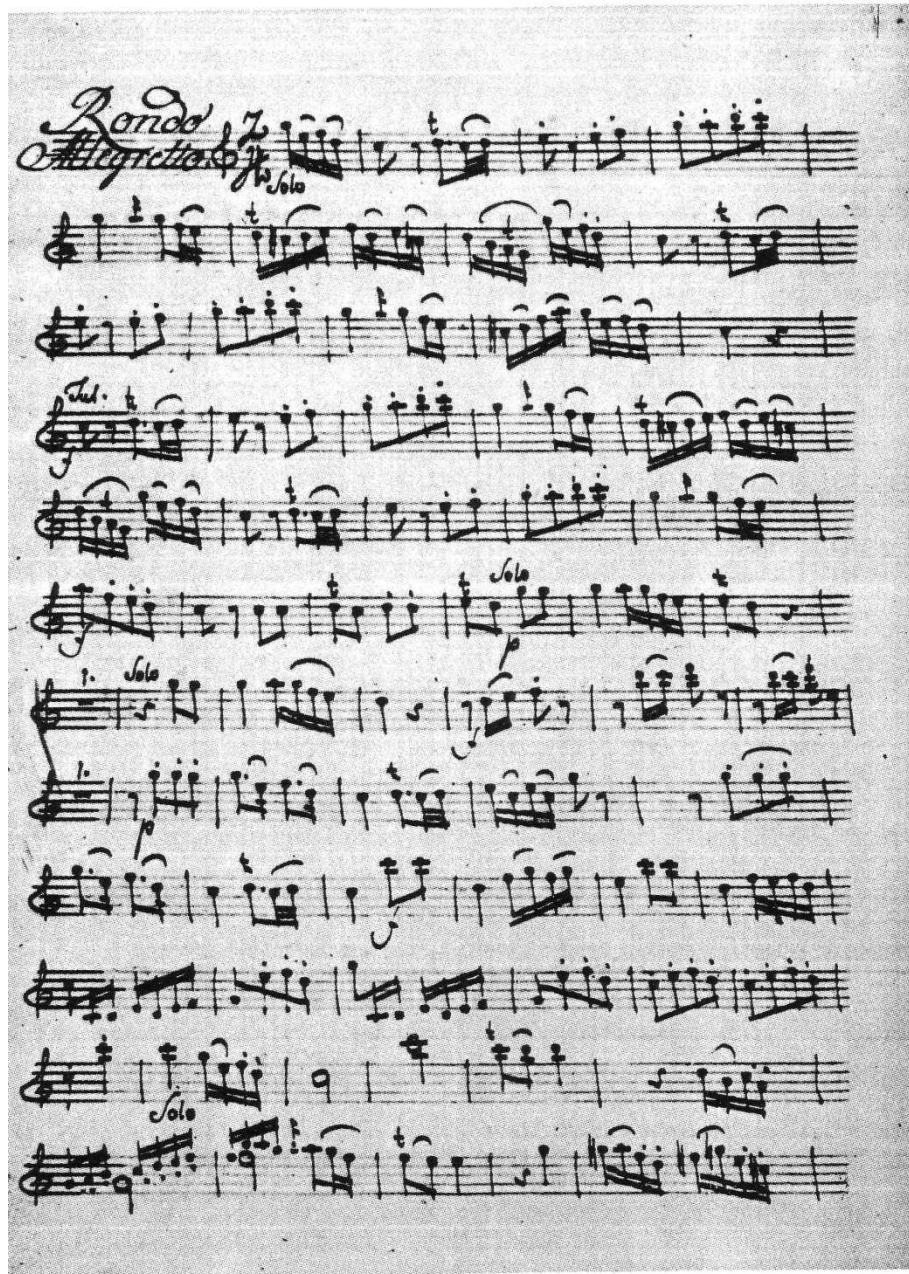
Translation: William Buchanan

<sup>35</sup> Cf. NMA IV/12/4, Foreword, p. XII.

<sup>36</sup> Similarly in the Violin Concerto in G KV 216, the Piano Concerto in B<sup>b</sup> KV 238, the Symphonies in F KV 43, in C KV 73, in D KV 95 (73<sup>n</sup>), in G KV 110 (75<sup>b</sup>), in A KV 114, in B<sup>b</sup> KV 182 (173<sup>d</sup> A), the Serenades KV 100 (62<sup>a</sup>), KV 185 (167<sup>a</sup>), KV 203 (189<sup>b</sup>), KV 204 (213<sup>a</sup>) and KV 250 (248<sup>b</sup>) as well as in the sacred works KV 125, KV 127 and KV 243.

Handwritten musical score for the first page of the autograph of Mozart's *Andante in C for Flute and Orchestra KV 315 (285<sup>c</sup>)*. The score is written on seven staves: Flauto traverso, Violini, Viola, Oboe, 2 Corni, and Bassi. The tempo is marked *Andante* at the beginning and end. The key signature has one flat (B-flat). The score includes various performance instructions such as *Solo*, *Coll'arco*, *pizzic.*, and *pizz.*. The manuscript shows some corrections and erasures, particularly in the violin and viola parts. A handwritten number "1775" is visible in the top right corner, and a small "2" is in the bottom right corner.

Facs. 1: *Andante in C for Flute and Orchestra KV 315 (285<sup>c</sup>)*: first page of the autograph (Bibliothèque nationale Paris, Département de la Musique, formerly Bibliothèque du Conservatoire de Musique). Cf. page 89, measures 1–6.



Facs. 2: Concerto in C for Oboe and Orchestra KV 314 (285<sup>d</sup>): a page (beginning of the third movement) of the *Oboe Principale* part from the Salzburg manuscript parts material (International Mozart Foundation, Salzburg). Cf. Foreword and pages 119–122, measures 1–64.

Handwritten musical score for the first movement of a Concerto in F for Oboe and Orchestra (fragment) KV 293 (416<sup>f</sup>). The page shows the first page of the autograph, featuring ten staves of music. The top staff is the Oboe part, and the remaining staves represent the orchestra. The score is written in C major and common time. The title "Concerto d'Oboe" is written in the top right corner. The manuscript is in ink on aged paper, showing some wear and tear.

Facs. 3: First movement of a Concerto in F for Oboe and Orchestra (fragment) KV 293 (416<sup>f</sup>): first page of the autograph (Fitzwilliam Museum, Cambridge). Cf. pages 167–168, measures 1–11.