

WOLFGANG AMADEUS MOZART

Series V

CONCERTOS

WORK GROUP 14:
CONCERTOS FOR ONE OR SEVERAL STRING, WIND
OR PLUCKED INSTRUMENTS AND ORCHESTRA
VOLUME 5: HORN CONCERTOS

PRESENTED BY FRANZ GIEGLING

1987

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.

CONTENTS

Editorial Principles	VII
Foreword.....	IX
Facsimile: First page of the autograph of KV 417	XX
Facsimile: Page eleven of the autograph of KV 447	XXI
Facsimile: Two pages from the autograph of KV 495	XXII
Concerto in E ^b KV 417	3
Concerto in E ^b KV 447	29
Concerto in E ^b KV 495	57
Concerto in D KV 412 (386 ^b), first movement	89
Appendix	
I: Crossed-out measures from KV 412 (386 ^b), first movement	
a) after m. 84	103
b) after m. 120	103
c) after m. 128	104
II: Fragments	
1. First movement of a concerto in E ^b KV ⁶ 370 ^b	105
2. Rondo in E ^b KV 371	111
3. First movement of a concerto in E KV 494 ^a	121
4. Rondo in D KV 412 (382 ^b), draft	127
III: Concerto in E ^b KV 495. First movement in shorter version (after Andre's printed version of 1802)	
	135
IV: Concerto in D KV 412 + 514 (= KV 386 ^b). Traditional version (Rondo by Franz Xaver Süßmayr)	
	149
V: Rondo KV 514: Facsimile of the Leningrad Manuscript	
	171

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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- VII: Large Solo Instrument Ensembles (17–18)
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- 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 (KV³ or KV^{3a}) are given in brackets; occasional differing numberings in the sixth edition (KV⁶) 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 (3rd 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

Mozart's concertante works were written either for his own use in soirées and subscription concerts or for musician friends. The woodwind players for whom he primarily wrote were Giuseppe Ferlendis, Ferdinand Dejean and Anton Stadler, while, amongst the horn players, it was Joseph Leutgeb above all who inspired Mozart with his playing and who obviously made the master familiar with many of the technical resources on the instrument.

Leutgeb (the Mozarts wrote, reflecting Salzburg pronunciation, Leitgeb) was born on 8 October 1732.¹ Nothing is known about his place of birth, but conjectures centre on Vienna or one of its suburbs.² Leutgeb appeared at an early stage in the Mozart family correspondence as one of those friends they liked to think of while on the major journeys.³ Who his teacher was, and how his training took place, remain unknown. From 1764 to 1773, he was listed in the Salzburg Court Yearbook as "*French Horn Player*",⁴ but also seems to have helped out occasionally as a violinist, a combination of instruments apparently not unusual in those days.⁵ The Mozarts sometimes met with Leutgeb outside Salzburg, for example in Vienna in 1767 and 1773 and also in Milan in 1773. Two public appearances in Vienna

(one in 1752, the other in 1762) are documented,⁶ in 1770 he was mentioned in Paris, where he enjoyed great success in two or three of his own solo concertos in *Concerts spirituels*.⁷ These concertos do not seem to have been preserved, which is very regrettable, since a comparison of the constructional principles of Leutgeb's horn concertos and those of Mozart could have proved very enlightening. In Frankfurt-on-Main, Leutgeb gave concerts with the violinist Holtzbogen on 19 and 22 January and in June 1770.⁸ Seven years later, he turned his back on Salzburg and settled in Vienna, where, as early as 2 November 1760, his presence is documented on the occasion of his marriage. On 1 December 1777, father Leopold informed his son in Mannheim that Leutgeb "*has bought on credit, in a Vienna suburb, a little snail's house with the cheese dairy 'Righteousness'*" and wished to have a concerto from Wolfgang.⁹ Mozart contacted him shortly after his return to Vienna (March 1781). In 1787, Leutgeb was admitted to the Vienna Musicians' Widows' and Orphans' Society as French Horn player to Prince Grassalkovich.¹⁰ It seems that he had acquired his reputation and his earnings principally through his activities, encompassing various countries, as a soloist. Leutgeb died, having attained almost 78½ years of age, in Vienna on 27 February 1811.

¹ 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), with commentary based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc., 1972), register, compiled by Joseph Heinz Eibl (= Eibl VII, Kassel etc., 1975); Eibl V, on No. 63, pp. 76f., and Eibl VII, on No. 63, p. 512.

² Karl Maria Pisarowitz, *Mozarts Schnorrer Leutgeb*, in: *Mitteilungen der Internationalen Stiftung Mozarteum 18* (Salzburg, August 1970), double issue 3/4, pp. 21–26.

³ For example to Frankfurt, 20 August 1763: Bauer-Deutsch I, No. 63, p. 90, line 84.

⁴ Pisarowitz, op. cit., p. 22.

⁵ Horace Fitzpatrick, *The Horn and Horn-Playing*, London, 1970, p. 200, and: Zdeňka Pilková, *Das Waldhorn in böhmischen Quellen des 18. Jahrhunderts*, in: *Die Musikforschung 35* (1982), pp. 262–266; here especially p. 266.

⁶ Pisarowitz, op. cit., p. 21. – Gerhard Croll, *Neue Quellen zu Musik und Theater in Wien 1758–1763*, in: *Festschrift Walter Senn*, Munich-Salzburg, 1975, pp. 8–12; from "*Repertoire / de / tous les Spectacles / [...] / recueilli par Monsieur Philippe Gumpenhuber [...]*": "*1762, Ven[erdi] 2. Juli / Accademie de Musique [...] Concert a Joué / Le S.^r Leitgeb sur le cor de chasse / de la Composition du S.^r Michel / Hayde [sic]*".

⁷ Fitzpatrick, op. cit., p. 164. – Constant Pierre, *Histoire du Concert spirituel 1725–1790*, Paris, 1975, p. 151.

⁸ Ernst Fritz Schmid in the Foreword to: Neue Mozart-Ausgabe (NMA) VIII/19, Section 2: *Quintets with Wind Instruments*, p. VII, Eibl VII (on No. 63, p. 512) and Pisarowitz, op. cit., p. 22.

⁹ Bauer-Deutsch II, No. 382, p. 159, lines 119f.; cf. also Eibl, who informs us (V, pp. 76f.) that Leutgeb had acquired in 1779 the "*House of the Holy Trinity no. 32 in Altlerchenfeld*" in an auction, and Pisarowitz, who opines (op. cit., p. 24) that it may have been a case of a new adaptation of accommodation (The Holy Spirit) inherited from his father-in-law.

¹⁰ Pisarowitz, op. cit., p. 25.

Mozart wrote at least the three complete extant Horn Concertos in E^b major KV 417, 447 and 495, as well as the incompletely orchestrated Rondo in D KV 412 (386^b: outline) for Leutgeb. There is doubt as to whether the Allegro in D KV 412 (386^b: 1st movement), which could be combined with the Rondo just mentioned to form a two-movement concerto, was intended for Leutgeb (see below on this). One can confidently include in this group the Horn Quintet in E^b KV 407 (386^c),¹¹ and possibly also the Piano Quintet KV 452.¹² The fragments KV⁶ 370^b (KV²: Appendix 98^b; KV³: 371, 1st movement), KV 371 and KV 494^a (KV²: Appendix 98^a) were obviously unknown to Leutgeb, as Constanze states in her letter to Johann Anton André on 31 May 1800,¹³ in which she specifies, in the “*Category of items to be completed*”, a series of fragments, amongst them those for horn mentioned above. Leutgeb seems to have been present during the classification of these fragments in Mozart’s estate. Meanwhile, Constanze suspected that the “*widow of the French Horn player in the National Theater here [has] some original scores for the horn*”.¹⁴ This could mean that Mozart had intended these pieces for performance by the horn player in the Vienna Court Music, Jacob Eisen (1756–1796).¹⁵ Almost all pieces composed for Leutgeb contain written directions addressed to the recipient, be it merely, as in the third movement of KV 447, the double occurrence of *Leitgeb* (p. 47, m. 22, and p. 56, m. 196). Although almost 25 years older than Mozart, Leutgeb was the target for Mozart’s friendly and harmless mocking. The capricious remarks, for example, which run all the way through the Rondo outline KV 412 reflect more the general predicament of a horn player in the individual *bravura* passages than any personally intended slight.¹⁶

¹¹ NMA VIII/19, Section 2: *Quintets with Wind Instruments*, (Ernst Fritz Schmid), pp. 1ff.

¹² NMA VIII/22, Section 1: *Quartets and Quintets with Piano and with Glass Harmonica* (Hellmut Federhofer), pp. 107ff.

¹³ Bauer-Deutsch IV, No. 1299, p. 358, lines 195–198.

¹⁴ Bauer-Deutsch IV, No. 1299, p. 358, lines 205–208; cf. also Bauer-Deutsch IV, No. 1326, p. 395, lines 65f.

¹⁵ Ludwig Ritter von Köchel, *Die Kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867*, Vienna, 1869, p. 91 and 95; also Fitzpatrick, op. cit., p. 205.

¹⁶ The complete content of these remarks is reproduced at the relevant points in the music text (cf. pp. 127ff.). – There is a curious interpretation offered by Volkmar

Although Mozart had composed only for Leutgeb and had apparently also intended works for Jacob Eisen, he was at the same in contact with other renowned horn players and was also on friendly terms with some of them. Amongst them were Franz Joseph Haina (Heina or “Henno”; 1729–1790),¹⁷ French Horn player to Prince Conti, who, together with his wife, visited mother and son Mozart almost daily in Paris in 1778 and were also present at the mother’s death-bed; one should further mention Johann Joseph Rudolph (Rodolphe, 1730–1812), likewise French horn player, in the King’s service in Paris, who obtained for Mozart a post as organist at Versailles in Spring 1778. And Jan Václav Stich (1746–1803), who gave himself the Italianate name Punto during his journey around Europe, is one of the soloists for whom Mozart wrote his *Sinfonia concertante* in Paris (KV⁶: 297 B [Appendix 9]). Finally, from Mannheim, later active in Munich, there was the horn player Martin Alexander Lang (1755–1819), married to the actress Marianna Boudet, who often visited the Mozarts in Salzburg and Vienna when on tour as a guest soloist. Leopold Mozart also mentioned, in his travel notes of spring 1766, a “*Mr. Spandau. French Horn player*” in The Hague.¹⁸ And on 16 February 1778 he wrote to his wife and son in Mannheim that “*the chamber servant of Prince Breuner, Martin Grassl, was buried today; Wolfgang will remember that he once wrote a French Horn piece for him*”.¹⁹ Whether the piece had already been written in Salzburg in 1766, as Einstein (KV³: 33^h) conjectures, cannot be ascertained, as it is unfortunately lost. Also lost, apparently, are the “*Pieces for 2 Corni*” mentioned in Leopold Mozart’s “*Verzeichniß alles*

Braunbehrens on page 198 of his book *Mozart in Wien* (Munich, 1986): “*Thus he [Mozart] wrote in one of the horn concertos composed for Leutgeb, with four different colours, a system of footnotes which almost turn this Concerto into a theatrical event.*” And in the relevant footnote 2 (pp. 363f.) he even ventures the following presumptuous opinion: “*Unfortunately, this Concerto [KV 412/514] is never played in the gestural form that Mozart’s stage directions suggest.*”

¹⁷ Cf. François Lesure, *Mozartiana Gallica*, in: *Revue de Musicologie* 38 (Paris, December 1956), pp. 121f.

¹⁸ Bauer-Deutsch I, No. 105, p. 216, line 46. – Charles Burney reported that a certain Spandau (doubtless the same) produced astonishment in the audience in a London concert with his perfect chromatic technique; cf. Fitzpatrick, op. cit., p. 167.

¹⁹ Bauer-Deutsch II, No. 425, p. 285, lines 71f.

desjenigen was dieser 12jährige Knab seit seinem 7^{ten} Jahre componiert, und in originali kann aufgezeigt werden ["*Index of all that this 12-year-old boy has composed since his 7th year, and can be shown in the original*"].²⁰

Besides the works specially composed for Leutgeb, we can assume that Leutgeb also advised Mozart regarding specific solo horn parts in ensemble pieces. Here two works can serve as examples combining striking solo passages with occasional stopped tones, namely the Cassation in D KV 100 (62^a)²¹ and the Divertimento, in the same key, KV 131.²²

Instrument and tone production

When Mozart began to concern himself more closely with the horn, he encountered an instrument that was still in development, the valve-less natural horn, adaptable to different keys by fitting the relevant interchangeable crooks. The technique of tone production was not yet defined: the clarino technique,²³ taken over from the clarino or from the tromba, managed to maintain its position here and there – subject to the availability of outstanding players – for several years beyond the middle of the century, while the stopping technique, combined with a somewhat darker timbre, gradually gained ground. Whether Mozart ever thought of using the clarino technique, associated with Baroque ideals of sonority, on the horn has yet to be investigated in detail. For his horn concertos, at any rate, it was out of the question. Instead, he preferred the stopping technique, of which Leutgeb clearly had a virtuosic command, and which permitted chromatic melodic lines over a wide range and an eminently song-like execution. The invention is

²⁰ Bauer-Deutsch I, No. 144, especially p. 289, line 51.

²¹ NMA IV/12: *Cassations, Serenades and Divertimentos for Orchestra • Volume 1* (Günter Haußwald and Wolfgang Plath), pp. 74f. (Andante), p. 79 (Trio) and pp. 80f. (Allegro).

²² NMA IV/12: *Cassations, Serenades and Divertimentos for Orchestra • Volume 2* (Günter Haußwald), pp. 29f.

²³ On the clarino technique cf. Franz Giegling, *Giuseppe Torelli. Ein Beitrag zur Entwicklungsgeschichte des italienischen Konzerts*, Kassel and Basle, 1949, pp. 43f. – Regarding the clarino technique on the horn cf. Reginald Morley-Pegge, *The French Horn*, London, 1960, pp. 85f.

credited to Anton Joseph Hampel (c. 1710–1771),²⁴ second horn in the Dresden Court Music in the years 1737–1761. The positioning of the hand in the bell, often requiring millimeter accuracy, determined the pitch of tones lying outside the natural harmonic series. In combination with the conical form of the instrument and the cup-like mouthpiece, the constant presence of the hand in the bell results in a slight darkening of the horn sound. Particular skill is needed to obtain a match between the somewhat brighter sound of the natural tones and the darker stopped tones. The range Mozart requires from the solo horn remains within moderate limits and does not substantially exceed that called for in his ensemble works. At the same time, one should bear in mind that the *Corno principale* represents a “cor-mixte” part,²⁵ effectively uniting the horn’s high and low registers. Thus Mozart never exceeds, in his concertos in E^b major, c^{'''} (sounding e^b),²⁶ while requiring a low register generally down to g (B^b) and only once (final note of KV 371) calling for the fundamental C (E^b). There is an interesting limitation of the range in the two Romances: in KV 447, the range extends from c' (e^b) to g'' (b^b), in KV 495 it is even restricted to one octave, from g' to g''. This is no doubt connected with the character of the two movements, where the solo horn, in a sense, replaces the human voice.

On the question of what kind of horn Leutgeb played, only conjectural answers are possible. It is quite conceivable that he owned a Viennese horn by the brothers Michael and Johannes Leichnambschneider,²⁷ probably one in the tuning

²⁴ *Die Musik in Geschichte und Gegenwart* 6, Kassel etc., 1957, article *Horninstrumente*, cols. 747f. – Cf. also *Colloquium des Zentralinstituts für Mozartforschung, I. Blasinstrumente in Mozarts Instrumentalmusik*: Horace Fitzpatrick, *Das Waldhorn der Mozartzeit und seine geschichtliche Grundlage*, in: *Mozart-Jahrbuch 1968/70*, Salzburg, 1970, pp. 21f.; and the same author, op. cit. (see footnote 5), pp. 109f.

²⁵ Morley-Pegge, *The French Horn*, London, 1960, p. 98.

²⁶ Only in the *12 Duos for two Horns* KV 487 (496^a) does he go beyond this on a number of occasions, reaching g^{'''}; see NMA VIII/21: *Duos and Trios for Strings and Wind Instruments* (Dietrich Berke and Marius Flothuis), pp. 49f., as well as the Foreword pp. IXf.; cf. also the Introduction to the edition New York, 1947 by Joseph Marx, pp. 11f.

²⁷ Fitzpatrick, op. cit. (see footnote 5), pp. 26f.

“d#”, as the concertos which Mozart composed for him are in the key of “E^b”. It is possible that he had a suitable crook with slide at his disposal, enabling the instrument to play in D, the key in which Mozart set his Rondo in D KV 412 (386^b: outline), likewise intended for Leutgeb.

For a long time, the natural horn was forgotten because of the more practical, from one point of view, valve horn. Fortunately, efforts are now being made today to revive the beauties of the natural horn again. Copies of original instruments and provision of instruction permit the advantages of the valve-less instruments in music of the 18th century to be demonstrated in practice. The principal advantage is probably the inimitable sound of a horn in the key for which it is built and which is also called for in the piece of music in question. Horn parts played on a natural horn lend e.g. to a symphony a much purer and profounder sense of tonality, a significantly more characteristic colour in each key, than with a valve instrument. And the departure from the tonal centre arising in the course of the harmonic development of a movement can be, with natural horns, a more intensive sonic experience. A further factor is that certain slurs can be better and more smoothly realised than on a valve instrument, where the numerous connecting ferrules necessary in the construction and the tight windings impose limitations.

Editorial technique

The usual editorial practice in the NMA of typographical differentiation was not employed in any situation where secondary sources had to be used instead of an autograph (e.g. in sections of the Concertos KV 417 and KV 495); all details are noted in the *Kritischer Bericht* [*Critical Report*, available in German only].

Restraint was exercised in the assimilation of parallel passages; the same applies in general to editorial additions. In each of the solo parts, however, missing articulation was made up, as a rule on the basis of corresponding orchestral motifs. The wish behind this procedure is that the soloist should choose the articulation himself, depending on his instrument and skill. The parts editions of the time usually provided cue notes in the solo staff during tutti sections; in the horn concertos, the cue notes are taken from the first

horn. This practice, which gives the soloist orientation and, to an extent, is useful for warming up, has not been adopted in the present volume; instead, rests have been set, as was Mozart's procedure in the autograph scores.

The directions “SOLO” and “TUTTI” in majuscules above the staff systems are very seldom present in the autographs, but are almost always present in the printed parts and very often in the score copies. They are to be seen, on one hand, as aids to orientation, namely from the point of view of the soloist and the concert-master, who, according to the performance practice of the time, shared the directing of the ensemble. On the other hand, the *Solo* and *Tutti* directions should also be understood as general guidance on the forces to be employed, as only the first desks of each string section should accompany during solo passages. To what extent present-day musicians will want to make use of this depends on the size both of the string group in total and the concert hall. In his instrumental concertos, however, Mozart normally wrote particularly transparent and subtly orchestrated accompaniments, so that further changes in the forces employed are hardly imperative.

Mozart did not always expressly call for bassoons, but it would be in keeping with the practice of the time to have one or two bassoons reinforcing the bass-line wherever the score includes at least two oboes. Once again, size of orchestra and concert hall will be decisive regarding the use of bassoons.

The pieces in the main corpus

Concerto in E^b KV 417: Mozart wrote his first horn concerto for Joseph Leutgeb quite narrowly squashed onto 12-stave paper, two staff-systems per page; at the beginning of the piece and during the solo sections, the two violins have to find space on one staff, as do the pairs of oboes and of horns. In the top right-hand corner of the first page of music, he dedicated the work to Leutgeb and dated it with the capricious words *Wolfgang Amadé Mozart hat sich über den Leitgeb Esel, Ochs, und Narr, erbarmt / zu Vienna den 27: Mai 1783*. [*Wolfgang Amadé Mozart has taken pity on Leutgeb, donkey, ox and clown / in Vienna, 27 May 1783.*] (cf. the facsimile on p. XX). The autograph is incomplete: the end of the first

movement from measure 177 on and the whole Andante are missing; the third movement is preserved complete. The original is kept in the Biblioteka Jagiellońska Kraków (formerly in the Prussian State Library, Berlin). Mozart's notation is very fluent and, with the exception of a crossed-out measure in the third movement (after measure 125), displays few corrections. More details are given in the *Kritischer Bericht*. The sections missing in the autograph have been made up from a contemporary score copy from the Clementinum (University Library) in Prague. As mentioned above, editorial additions in such sections have not been differentiated typographically. The making-up of articulation in the *Corno principale* part is based on the Prague source. The same source provides the variant of the solo part in measures 179f. of the first movement (p. 16).

Concerto in E^b KV 447: The remark by Carl August André²⁸ that the Romance was (initially) the only movement to be composed is supported above all by the heading: *Larghetto. / Romance. / di Wolfgang Amadeo Mozart mpia [in his own hand]* (cf. the facsimile on p. XXI). Mozart foliated the central movement as folios 1 and 2 and then continued in the Finale with folios 3–6, while the first movement has its own foliation (folios 1–5). The dating of 1783 offered by Ludwig Ritter von Köchel and Johann Anton André will probably not stand up to examination. At an early stage, Georges de Saint-Foix²⁹ concluded from the inner attitude of the work and from the use of clarinets and bassoons that it could not have been written before 1788 or 1789. On the basis of the handwriting, Wolfgang Plath places it in the Don Giovanni year 1787 (private communication), which would be a chronological position after the third Concerto KV 495. Why Mozart did not then enter the Concerto KV 447 in his manuscript thematic catalogue remains an unanswered question. This concerto, preserved uncurtailed in the autograph (British Library London, Stefan Zweig Collection), is once again (like KV 417) written on 12 stave paper with two staff-systems per page. Violins, clarinets and bassoons are notated in each case pair-wise on one staff. The score was completed without any

corrections. H. C. Robbins Landon³⁰ remarks, especially in relation to KV 447, that Mozart had taken the horn concertos of Antonio Rosetti (ca. 1750–1792) as his model. The concertos by both masters do indeed resemble each other in construction, in their proportions, in the distribution of solo and tutti sections and also in the plentiful use of stopped tones in the solo instrument.³¹

Michael Haydn re-composed Mozart's Romance from KV 447 for horn, two violins, viola and violoncello and had it published in Vienna in 1802 in the "Bureau d'Art et d'Industrie". As Haydn's rendering of Mozart's eight-measure horn solo is literal only to a degree, and as he furthermore weaves only a couple of other motifs from his model into the texture, providing for the whole an accompaniment on completely new lines, there is no need to go into this work in any more detail here.³²

Concerto in E^b KV 495: The third concerto is the only work of this genre that Mozart entered in his manuscript thematic catalogue, where it appears under the date 26 June 1786: "A *French Horn Concerto for Leutgeb*". In the autograph, the first movement is completely missing. The Romance has been preserved from measure 22 until the end of the movement and the Rondeau from only measure 140 to the end of the movement. This corresponds to the autograph leaves 13–15 for the second movement and 21–23 for the third movement. All six leaves are today in the Pierpont

³⁰ *The Symphonies of Joseph Haydn*, London, 1955, p. 400, and the same author, in: *The Mozart Companion*, London, 1956, p. 277.

³¹ Here it is relevant to point out a copied set of parts of a horn concerto in E^b ascribed to Mozart (Monastery Stift Melk, Austria, signature: *IV/340*). The scoring with strings and two each of oboes and horns is the same as in KV 417, 495, KV⁶ 370^b and KV 371. This work is a further concerto by Antonio Rosetti, as Hans Pizka (Munich) informs us. The beginning of the first movement is as follows:

Allegro maestoso

#(IMAGE)

³² Mary Rasmussen, *Mozart, Michael Haydn, and the Romance from the Concerto in E-flat Major for Horn and Orchestra, K. 447*, in: *Brass and Woodwind Quarterly* I, Nos. 1 and 2 (New Hampshire, 1966/67), pp. 27–47. – Wolfgang Plath, *Zur Echtheitsfrage bei Mozart*, in: *Mozart-Jahrbuch 1971/72*, Salzburg, 1973, p. 33.

²⁸ KV⁶ p. 478.

²⁹ *Les Concertos pour le cor de Mozart*, in: *Revue de Musicologie* 10 (Paris, November 1929), p. 243.

Morgan Library, New York. From a letter from Carl August André³³ (dated Offenbach a.M., 1 January 1832) to the Viennese opera singer Franz Hauser, then staying in Frankfurt-on-Main, it can be concluded that the complete score of KV 495 was then still available, the leaves 13 and 14 and 21–23 with André, the rest apparently with Aloys Fuchs in Vienna. In the letter in question, André attempts, via Franz Hauser as mediator, to exchange with Aloys Fuchs “a Mozartian manuscript” for the “single leaves, which he [Fuchs] possesses from Mozart’s concerto for *Leutgeb* [here there follows the incipit]”. This exchange seems to have applied only to folio 15, which is marked with “From the collection of / Aloys Fuchs”. Where the remaining leaves went, and are now, is not known to us.

Mozart wrote the score “*in fun*”, as it is always said, in four different colours of ink in alteration, red, green, blue and black (see the two facsimiles in polychrome print on p. XXII and p. XXIII). In fun? On closer examination, this “fun” reveals itself as a sophisticated colour code communicating fine dynamic shadings to the performers in a way that the conventional indications cannot. From this point of view, it is doubly sad that the first movement has not been preserved in Mozart’s original handwriting. A striking feature of this colour code is that the Rondeau is notated only with red and black ink, while the Romance displays all four colours. As a result, the dynamics in the Rondeau are treated substantially more sweepingly than in the Romance, where they are much more finely differentiated. The red ink is used by Mozart to throw one or more thematically important parts into relief, be it in *piano* or *forte*. It is interesting to observe how, with this process, Mozart sometimes wishes to raise the profile of melody and counter-melody (e.g. in the third movement, measures 161 to 165) or to emphasise violin I and violoncello/bass as the fundamental structural elements (third movement, from m. 190). Also interesting from this point of view is the section shared between solo horn and Violin I in the third movement, measures 210–214. The green colour seems to indicate what was understood in those days under *sotto voce*, a reduction of the volume, as it means literally, as if to a *piano*, but still remaining the solo part and sonorously prominent.

In the second movement, it is mainly the *Corno principale* part to which this applies (mm. 25–28, 41–44, 61–66, 73–78 and 84–86). The blue ink can be most easily associated with a very strong echo effect, while this effect in the horn is also associated, in certain cases, with another colour. Typical for this effect are the measures 33–36 and 80–82. The green and blue colouring occasionally applies to the orchestral horns and violoncello/bass where they should take care not to drown out the solo part (mm. 80–81 and 84–86). The black ink can be interpreted as a neutral bed of sound, unless the dynamics as a whole are to be reduced completely during solo passages or the fullness of the tutti sound is to be exploited. The final two measures of the second movement are very significant for the declamation: Mozart demands that measure 87 with the chromatically rising sixteenth-note run in the solo part and the cadential step in the bass complete with the first quarter-note in measure 88 should, as the end of the phrase, be rendered very expressively. The dynamics on the second quarter-note are taken right back (blue ink), the third (black), in the sense of an up-beat, neutral, and the final chord (green) should be *sotto voce* but sonorous as a close to the movement. With this rather laborious procedure, Mozart attempts to communicate how he envisages the fine declamatory and dynamic nuances of his music.

Wherever parts of the autograph of this concerto were missing, the New Mozart Edition (NMA) has consulted the printed set of parts of the “Contore delle Arti e d’Industria”. This appeared in Vienna in 1803 and offers, when checked against the autograph, a quite reliable text, if one disregards the frequent inaccurate settings of marks for both phrasing and dynamics. The congruence with the autograph is so striking that one is tempted to assume that the autograph score served as the basis for the printing of the set of parts. Strangely, however, the measures 32–35 in the second movement, which are present in the autograph, are missing in all the parts. On the other hand, the four measures following measure 46, which in the autograph have repeat signs added in a foreign hand, are written out in all parts – with the exception of violine II, in which repeat signs again occur. These two divergences from the autograph do not, however, carry so much weight when one compares the original, on the whole correct, text, containing only very occasional

³³ In private ownership in the USA.

errors, with the set of parts. Consequently it must be permissible to conclude that the first movement has also been reproduced with acceptable accuracy, particularly as far as its length is concerned. The Concerto KV 495 has in fact been transmitted in not less than three versions, amongst which the different lengths of the first movement, with 218 (Vienna), 175 (André's printed edition) and 229 measures (Prague score copy) constitute the most significant discrepancy. A severely curtailed version, especially in the first movement, was presented by Johann André in 1802 with his parts edition.³⁴ His cuts in the first movement affect only solo sections, which leads to conjecture that they were made at the request of a horn player for whom the solo passages were too strenuous. They were made more or less wherever possible, at times even with single measures, in order to keep the music flowing and to limit tampering with the orchestral composition to the absolutely unavoidable. André also shortened the second movement, this time cutting ten measures from the orchestral tutti from measure 78 on, so that the solo – with small modifications – leads immediately into the two measures in the tonic (autograph version mm. 88/89). In the last movement, the major central solo was shortened at one place by eight and at a second by four measures (at measures 86 and 108 respectively); in both cases, this was achieved without any changes at all. So far, unfortunately, it has not been possible to find the sources from which André prepared his engraving. It is conceivable that Joseph Leutgeb made these cuts in a set of parts belonging to him, be it with or without the knowledge and consent of Mozart. We base this speculation on the fact that, in most cases, André prepared his editions from original manuscripts. Whatever the circumstances, the André edition of the shortened Concerto KV 495 is an instructive example of the simultaneous existence of one and the same concerto in two versions of different length, both of which possess approximately the same degree of authenticity.

An interesting source is provided by the score copy, probably made shortly after 1800, kept in Prague (University Library/Clementinum). It further adds to the uncertainty about the duration of the first movement by adding nine measures of

³⁴ See Appendix III, pp. 135–148. Score copies based on this printed edition have been identified in the collections of Aloys Fuchs and Otto Jahn.

orchestral *tutti*, so far unknown elsewhere, at measure 92; they do not sound at all un-Mozartian, but are, in terms of motif material, foreign to this movement (see *Kritischer Bericht*). From various copying errors, it can be fairly safely concluded that the Prague score was prepared from parts. It is completely unclear, however, where these parts came from. Apart from the nine-measure insertion already mentioned, two measures were made out of one as the result of rhythmic protraction, and a further measure was mistakenly written out twice, so that this Prague version amounts to eleven measures more than the Vienna printed edition. After measure 31 in the second movement, a place at which the autograph is extant, the Prague score presents a variant of five measures where Vienna has six, which again cannot be authentic (see *Kritischer Bericht*). This source is otherwise distinguished by the plenteous addition of phrasing marks in the solo part. The third movement agrees in terms of length with the autograph and with the Vienna printed edition, even if it also displays copious minor errors.

Concerto in D KV 412 (386^b), first movement, and outline of the Rondo (= Appendix II/4): As in the Concerto KV 447, the date of composition offered by André and Köchel for these two concerto movements, 1782, should be corrected to the much later date of 1791, as Wolfgang Plath concludes from calligraphic studies. This late date would also explain why Mozart did not finish the orchestration of the Rondo and why the middle movement is missing altogether. The two movements of KV 412, again as in KV 447, are foliated independently, creating the impression that Mozart reacted to Leutgeb's wishes for compositions one movement at a time. The fact that the two movements obviously never developed into a full concerto explains why Mozart never entered it in his manuscript thematic catalogue.

In the autograph of the Allegro movement KV 412, preserved intact and continuous in the Biblioteka Jagiellońska Kraków, Mozart chose a clearer layout than in the Horn Concertos KV 417 and 447: in the first *tutti* (up to measure 21) he accommodated the violins on one staff each and the violas, oboes and bassoons, all written in pairs, along with the bass-line, on six staves. After the entry of the "Corno solo", he had to notate the

woodwinds, for reasons of space, on a separate leaf. Numerous measures have been crossed out in the score; these are presented in the Appendix, pp. 103f. (more details in the *Kritischer Bericht*). Regarding the Rondo and the characteristics of the paper, see below.

The Fragments in the Appendix

1. *First movement for a Concerto in E^b KV⁶ 370^b*: The autograph of this fragment consists of approximately a dozen parts, distributed over no less than six different locations: State Library Berlin – Prussian Cultural Heritage, Music Department; Prague, National Museum; Salzburg, International Mozart Foundation and the Museum Carolino Augusteum; Paris, Bibliothèque nationale; Seattle (USA), private ownership.³⁵ This fragmentary first movement of a concerto comprises, to guess from the extant parts, eight leaves with probably around 144 measures. In terms of form, it amounts to two *tutti* and two solo sections and continues until the *tutti* entry before the cadenza. The leaves 5 to 8 were given by Carl Mozart (1784–1858), on the occasion of the 100th anniversary of his father’s birth in 1856, to persons closely associated with him and provided with a dedication: folio 5 went to Count Franz Boos von Waldeck (Milan, 17 February); folio 7 to Alexander Wagner in Salzburg (Milan, 26 September). The leaves 6 and 8, as he obviously did not have enough autograph material available, were cut apart. The left upper quarter of folio 6 carries a remark on the reverse side: *Manuscript by W. A. Mozart / and its authenticity / vouched for by his son / Milan, 11 August 1856. / Carl Mozart*. Here the dedication is missing. The left upper quarter of folio 8 was sent to the choir-master Severin Blätterbauer in Taus, Bohemia (Milan, 5 March). In an accompanying letter to Blätterbauer, Carl Mozart writes that he was very happy about the celebration of his father’s 100th birthday and regretted only that he was not able to give a more fitting token of his grateful appreciation than the sending of “*a manuscript [of my father’s] consisting of merely a few notes*”. Apologetically, he added “[...] *that – with the exception of a complete leaf, which I am retaining*

³⁵ Richard Dunn, *Mozarts unvollendete Hornkonzerte*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1961, pp. 156f. – Hans Pizka, *Das Horn bei Mozart (Mozart & the Horn). Facsimile-Collection*, Kirchheim by Munich, 1980.

as a relic, there are now only two, similarly small, fragments left with me”. The manuscript fragment and letter are today in the possession of Eric Offenbacher in Seattle (USA).³⁶ The two small fragments mentioned by Carl Mozart, two quarters of a cut-up leaf, each containing eight or nine measures, are currently still untraceable. As Richard Dunn has already ascertained,³⁷ it is quite possible, and nothing in the manuscript speaks against it, that the fragment KV⁶ 370^b is connected with the full-length sketch, left unorchestrated, of the Rondo KV 371 and therefore probably written in 1781, i.e. before the latter. As demonstrated above, these two movements were amongst the works which Mozart seems to have intended for the second horn player in Vienna, Jacob Eisen.

2. *Rondo in E^b KV 371*: Exactly as in KV⁶ 370^b, Mozart subdivided the score of the Rondeau KV 371 as follows: in total, eight staves bear notation, each of the violins and oboes having a staff of their own, but with the violas and horns notated in pairs. The autograph of eight leaves is preserved in its entirety in the Pierpont Morgan Library in New York. It is dated Vienna, 21 March 1781. Mozart had sketched the Rondeau all the way to the end, but left the orchestration open over long stretches.³⁸ The very strong resemblances in handwriting and outer presentation in the scores of KV⁶ 370^b and KV 371 add weight to the conjecture that both movements were parts of a horn concerto that Mozart planned for the Vienna horn player Jacob Eisen. The low note E^b, required only once, supports this idea, for Eisen was a second horn player and therefore at home in the low register.

3. *First movement for a Concerto in E KV 494^a*: This fragment of a first horn concerto in the unusual key of E major appears, judging by the handwriting, also to date from summer 1786, like Mozart’s E^b major work KV 495. More recently, Alan Tyson (private communication) has voiced reservations regarding this date, since the paper

³⁶ Eric Offenbacher, *Carl Mozarts Brief an Severin Blätterbauer und das Autograph-Fragment seines Vaters*, in: *Mitteilungen der Internationalen Stiftung Mozarteum* 23 (Salzburg, February 1975), double issue 1/2, pp. 42f.

³⁷ Op. cit. (see footnote 35), pp. 157f.

³⁸ Completions by Henri Kling, Leipzig, 1909 (for horn and piano); by Bernhard Paumgartner, Vienna, 1937 (score).

used here by Mozart, he believes, shows that the fragment dates rather from summer or autumn 1785. There is no information regarding the dedicatee of this work; in any case probably not Leutgeb, who, during sorting through Mozart's estate, apparently did not recognise it, according to Constanze's letter to Johann Anton André.³⁹

The work begins with an unusually sweeping orchestral introduction of 65 measures, which, particularly with its lyrical second theme, reflects something of the spirit of the Piano Concerto in A KV 488. Richard Dunn⁴⁰ considers that Mozart could have intended this E major piece for Giovanni Punto, the same player as was envisaged for the solo part in his Sinfonia concertante (KV⁶: 297 B [Appendix 9]) and of whom he said he "*bläst Magnifique*" ["*blows magnificently*"].⁴¹ The Concerto could equally have been intended for Jacob Eisen, for Constanze speaks in the letter quoted above⁴² of "*some original scores for the horn*" still in the possession of Eisen's widow. As far as one can judge from the fragmentary solo part that has come down to us, Mozart seeks to exploit the bright sound of the horn in E by using a predominantly high tessitura in the solo part and a low tessitura for the strings (measures 67f.). The autograph is preserved as four leaves, kept in the Deutsche Staatsbibliothek in Berlin. As the notation breaks off at measure 91 right at the end of folio 4^v, it is quite conceivable that Mozart had continued his sketch of the movement and that the next leaf was afterwards misplaced or lost.

4. Rondo in D KV 412 (386^b), outline (or KV 514):

The Rondo in D has been transmitted in two different forms, namely as an incompletely orchestrated score by Mozart (Appendix II/4: KV 412) and as a new composition (Appendix IV: KV 514) by Franz Xaver Süßmayr (1766–1803). Mozart had sketched the movement to the end as far as the solo instrument is concerned, but the accompaniment in the strings is complete only as far as measure 40 and is from then on only incompletely suggested. Of the woodwinds, probably two each of oboes and bassoons, there is at the moment no trace. It is probable that Mozart had planned, after the completion of the score, to notate separately the missing wind parts for this

movement as well. The hypothesis that both concerto movements belong together is supported by characteristics of the paper and calligraphy. Alan Tyson⁴³ identifies four paper types in the autograph of KV 412: type I, which Mozart hardly used before the beginning of 1786, appears as the leaves foliated by Mozart as 1–4, on which the major part of the music text of the first movement is written; type II, used by Mozart only between March 1791 and his death, bears the end of the first movement as well as a blank leaf; type III, used for the first time in *Così fan tutte*, has the oboe and bassoon parts as well as the beginning (until measure 79) and the last page of the Rondo (from measure 116); finally type IV, on which Mozart wrote only in the years 1790 and 1791, provides folio 3 of the Rondo and contains the measures 80–115. As one must always reckon with Mozart's keeping a certain stock of paper, one can set the limits for the date of composition on the basis of paper type II with "March 1791 until Mozart's death". As Wolfgang Plath informs us, nothing can be said against this from the calligraphic point of view. The two framing movements of the Concerto in D KV 412 seem therefore to have been composed, or sketched, within the time limits mentioned. Mozart obviously never found the time to complete the Concerto with a slow movement. While there is no mention of Leutgeb in the first movement, Mozart provided facetious footnotes, tailored to Leutgeb, throughout the length of the principal part in the outline of the Rondo. The autograph is today in the Biblioteka Jagiellońska Kraków (formerly in the Prussian State Library in Berlin).

The completely orchestrated score KV 514 (see Appendix IV, pp. 161–170) – today recognised as an autograph by Franz Xaver Süßmayr – was long thought to be an autograph of Mozart's. It is kept in the Institute for Theater, Music and Cinematography in Leningrad and consists of five leaves with five closely written pages on 12-stave paper.⁴⁴ On the first page, next to an ink-blot, we see in Süßmayr's hand: *Kremsmünster coat of*

⁴³ Alan Tyson, *Mozart's D-Major Horn Concerto: Questions of Date and of Authenticity*, in: *Studies in Musical Sources and Style: Essays in Honor of Jan LaRue*, ed. Edward H. Roesner and Eugene K. Wolf, Madison, 1987.

⁴⁴ See the facsimile reproduction in Appendix V (pp. 171–175), for which, however, only a poor quality photograph of the original was available.

³⁹ See footnote 13.

⁴⁰ Op. cit. (see footnote 35), p. 162.

⁴¹ Bauer-Deutsch II, No. 440, p. 332, line 96.

⁴² Bauer-Deutsch IV, No. 1299, p. 358, line 206.

arms: this is a wild boar. Between measures 23 and 24 there is a crossed-out measure, in which one can discern in the (blank) staff for the viola parts: *Leutgeb, pray for help.* Süßmayr wrote these words again in finer script under the *Basso* staff. On the last page we read at measure 99, after a group of measures to be inserted: *Look on this again, my wild boar angel! as a sign †.* And on the penultimate page (folio 5^r), at the end of the Rondo by the *Fine*, the date: *Vienna Venerdì Santo [Santo crossed out in a foreign hand] li 6 Aprile 1792 [Vienna, Good Friday, the 6th April, 1792].* This date, under the erroneous presupposition that the score was an autograph of Mozart's, has led to various interpretations. Aloys Fuchs, the previous owner of the score, wrote on the title page "1791", probably because he supposed 1792 to be a pre-dating by Mozart. Köchel read "1797" because Süßmayr's "2" and "7" look almost the same, thought this was a facetious deliberate error on Mozart's part, and placed the Rondo in the year 1787 (KV¹: 514, p. 408); he selected 1787 because Good Friday that year – for the only time, incidentally, during Mozart's lifetime – fell on 6 April. The first movement was dated by André as 1782 (see under KV 412 above). KV¹ accordingly placed it under the number 412, alongside the incompletely instrumentated Rondo, with the remark: "*The score outline for this (Aut. 412) is from the year 1782, the completion therefore followed 5 years later*", which refers to the score today recognised as Süßmayr's work.⁴⁵ Alfred Einstein (KV³ and KV^{3a}) confused the chronological situation by moving, unnecessarily, the first movement along with the incompletely scored Rondo to 386^b and subsuming the completed Rondo KV 514 under this number.

Wolfgang Plath⁴⁶ was the first to discover here "a whole series of characteristic details" of Süßmayr's handwriting and, comparing the score KV 514 with Mozart's incomplete Rondo KV 412, to recognise it as a new composition by

⁴⁵ Cf. Otto Jahn, *W. A. Mozart*, part III, Leipzig, 1858, p. 294, footnote 44: "A Rondo in D major for Horn, composed on 6 April 1791 for Leutgeb". – Dmitri Kolbin, *Ein wiedergefundenes Mozart-Autograph*, in: *Mozart-Jahrbuch* 1967, Salzburg, 1968, pp. 193f. – Wolfgang Plath, *Zur Echtheitsfrage bei Mozart*, in: *Mozart-Jahrbuch* 1971/72, Salzburg, 1973, pp. 26f.
⁴⁶ *Noch ein Requiem-Brief*, in: *Acta Mozartiana* 28, Issue 4 (Augsburg, November 1981), pp. 96f.

Süßmayr. This new composition calls for two oboes. The bassoons envisaged by Mozart for the first movement, and probably also for the Rondo, are not specifically named in the score, but are probably to be understood, as usual, as an *ad libitum* reinforcement of the bass-line.

If one compares the two scores, the two solo parts are found to agree almost literally, while the accompaniment in Süßmayr is formed totally differently. In the further course of the movement, Süßmayr quotes the *Corno principale* part now and again, but moves further and further away from Mozart's formal concept. A particularly characteristic difference is the fourth, consistently imitative *tutti* section from measure 45 on (p. 163), where Mozart (from m. 41, p. 130) envisages an almost permanent sixteenth-note motion. A completely new element in Süßmayr is the quotation from the *Lamentationes Jeremiae Prophetae*, discovered by Padré Engelbert Grau, OFM.⁴⁷ The quotation is hinted at already in measure 63 (p. 165) in the first violin, and is then heard in the horn between measures 67 and 79, an octave lower than in violin I. Following this episode, the common elements in Mozart's and Süßmayr's scores become increasingly rare. Where Mozart places rests, in measure 98 und 99, to give Leutgeb a chance to get his breath back again ("*respira!*"), or in measure 109, with a possible "Eingang" ["improvised bridge passage"], Süßmayr goes on without pause. The question which immediately comes to mind, what source of the Mozart Rondo the latter had in front of him while creating his new composition, cannot be answered with certainty. For the following reasons, however, one can assume that Süßmayr worked from memory: Only in the first measures of the horn part does he get even close to literal quotation, while in the course of the movement he departs ever further from Mozart's conception and almost always quotes the solo part with small rhythmic and melodic discrepancies. Even the words at the crossed-out measure between measures 23 and 24 (cf. *Kritischer Bericht*), "*Leutgeb, pray for help*", to be understood as a bursting sigh, point in this direction. One could of course equally well conjecture that Süßmayr deliberately chose to introduce his own imaginative ideas and, somewhat in the sense of

⁴⁷ *Ein bislang übersehener Instrumentalwitz von W. A. Mozart. Bemerkungen zu KV 412*, in: *Acta Mozartiana* 8, Issue 1 (Augsburg, 1961), pp. 8f.

commemorating Mozart's death, create an independent composition. The next question, for whom did Süßmayr compose the Rondo, has also been asked by Alan Tyson⁴⁸ and hardly permits a convincing answer; the factors involved are too complex for that. When Mozart outlined the Rondo in 1791, Leutgeb was already 59 years old. The remarks which Mozart added to the horn part for his friend are to be understood not simply as a joke, but rather also as an expression of the trouble Leutgeb was having with high notes with increasing age. It is for example striking that the highest note g", which is nothing less than a fourth lower than the highest note in the Concerto in E^b major, occurs almost always on an accented part of the measure, being thus easier to produce because it requires a certain amount of energy, than if it were on an unaccented part of the measure. In the course of the movement – Mozart anticipates – this highest note will become more and more difficult for Leutgeb to produce. As early as measure 25 (p. 128) Mozart writes “*Ahi!*” [“*Alas!*”], above measure 26 then “*ohimè!*” [“*Woe is me!*”], and in measure 61 (p. 131), above the last eighth-note “*ajuto!*” [“*Help!*”]. In the crossed-out measures 104b and 104d (p. 133), one again reads “*ahi!*” and “*ohimè!*”. Finally, he changes the melodic line of the solo horn in measures 121 and 122 (p. 134) to facilitate the ascent to the tone g". The variant in measures 130/131 can be interpreted as reflecting a similar intention. Süßmayr extends the range of the solo part upwards to a^b", not an easy tone to hit at speed with a horn in D, and has g' as the lowest tone, while Mozart, in his Rondo outline, goes an octave deeper, down to g, as he does in all the concertos written for Leutgeb (with the exception of the Romances). Admittedly, Mozart also has g' as the lowest tone in the horn part in the first movement of KV 412; indeed, he cut a number of measures from the first conception of this movement, in which the lower tones c' and e' appeared (cf. *Kritischer Bericht*). These details, which, taken as a whole, indicate an upwards shift of the tessitura, could give rise to the impression that Mozart's movement and Süßmayr's Rondo were intended for some horn player other than Leutgeb. This would be compatible with the

statement in the New Grove that Leutgeb gave up performing in 1792.⁴⁹

On order to meet the needs of practising musicians, this volume presents in Appendix IV the two movements KV 412 + 514 in their traditional form (pp. 149–170).

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Finally, the editor owes thanks 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, but especially to Dr. Wolfgang Plath (Augsburg) for information on calligraphic chronology to Dr. Alan Tyson (London) for information on the paper. Thanks are due also to Professors Dr. Marius Flothuis (Amsterdam) and Karl Heinz Füssl (Vienna) for their help in reading the proofs.

Franz Giegling

Basel, April, 1986

Translation: William Buchanan

⁴⁸ Tyson, op. cit. (see footnote 43).

⁴⁹ *The New Grove Dictionary* 10, article *Leutgeb* (Reginald Morley-Pegge/R), p. 699: “*He apparently retired from playing in 1792*”.

Concerto.

Hilffensdruck! Mozart hat die Idee den Anfang des Hornkonzerts, welches von Mozart nicht für Geydler.
27. März 1782.

147

257

K 417

Facs. 1: Concerto in E^b KV 417: first page of the autograph (Biblioteka Jagiellońska Kraków Biblioteka Jagiellońska Kraków). Cf. pages 3–4, mm. 1–18.

The image shows a page of handwritten musical notation for the beginning of the second movement of Mozart's Horn Concerto in E-flat major, KV 447. The page is marked "Larghetto" and "Romance". It features ten staves of music, including a horn part and a piano accompaniment. The notation is in ink on aged paper, showing various musical symbols such as notes, rests, and clefs. The top right corner is signed "Wolfgang Amadeus Mozart".

Facs. 2: Concerto in E^b KV 447: page eleven of the autograph (British Library London, Stefan Zweig Collection) with the beginning of the second movement. Cf. pages 42–43, measures 1–20.

15

*Fragment aus der Partitur eines Concerts für das Waldhorn.
Gezeichnet für den Geographen Lutzgeb. im J. 1786.*

W. A. Mozarts original Handschrift.

*Auf diese Partitur hat
Alonzo Furlong*

*Concerto unvollständig
München 1870
M. Seidenberg*

Facs. 3: Concerto in E^b KV 495: second-last page from the autograph of the second movement (Pierpont Morgan Library New York). Cf. pages 76–77, measures 70–89, and Foreword.

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