

WOLFGANG AMADEUS MOZART

Series V

CONCERTOS

WORK GROUP 15:
CONCERTOS FOR ONE OR MORE PIANOS
AND ORCHESTRA WITH CADENZAS • VOLUME 1

PRESENTED BY MARIUS FLOTHUIS

1972

Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

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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:

- I: Sacred Vocal Works (1–4)
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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

The works in the present and opening volume of Work Group 15 represent Mozart's first three œuvres in the genre Piano Concerto – a genre which he in particular would later bring to the ultimate perfection. Although the three concertos were composed within the relatively short period of little more than two years, December 1773 to February 1776, they display thoroughly different characteristics. Following his early arrangement essays resulting in the piano concertos (Pasticci) based on single movements by various composers, KV 37 and 39–41, and the piano concertos based on piano sonatas of Johann Christian Bach, KV 107 (21^b) / I–III, the Concerto in D KV 175, dated December 1773, is his first independent piano concerto. It is furthermore the only concerto for which Mozart, with a view to a future Vienna performance (3 March 1782), wrote a new finale (KV 382).¹ It is also true that the orchestral scoring for KV 175 (with 2 oboes, 2 horns, 2 trumpets, timpani), occasionally encountered in his early symphonies, is unique in the whole complex of Mozart's concertos. The phrase lengths in the concerto are also unusual, especially in the first movement with its numerous three-measure groups. And, finally, the limited range (A–d''') indicates that this concerto was originally conceived for a particular instrument, for in all other works in the genre Piano Concerto, even in earliest, Mozart exploited the whole range of a five-octave keyboard (F–f''').² In the now lost autograph, the concerto bears the title *Concerto per il Clavicembalo*, but it cannot be ruled out that, following the example set by Joseph and Michael Haydn, Mozart also had a possible performance on the organ in mind.³ Because of the limited range, Mozart avoids in measures 84 and 86 the first movement of KV 175 the e''' which the analogous parallel passages in measures 200 and 202 suggest. The present edition therefore prints e'''–c#''' for the 5th and 6th sixteenth-notes in measures 84 and 86 instead of Mozart's c#'''–a''.

The finale forces further considerations on us. Mozart liked to use flexible Rondo or variation forms. In only two concertos, in the Violin

Concerto KV 207 and in the present Piano Concerto KV 175, is the final movement in sonata form, and it was precisely these two finales that Mozart later replaced by others: in the Violin Concerto by a Rondo (KV 269/261^a), in the Piano Concerto by variations, the Rondo KV 382. This subsequently composed finale has the same scoring as KV 175 but with an added flute. In this context, it is remarkable that the two oboes and the first horn part in the later transmission diverge from the versions in what is probably the oldest extant source (copied set of parts in the music archive of the Archabbey of St. Peter's in Salzburg; signature⁴: *Moz 340. 1–3*), so that two (authentic) versions are available. This is commented on by Paul Badura-Skoda in the foreword to his edition of KV 175 and KV 382 (Edition Eulenburg No. 1270, Zurich, 1969, p. VII): "*The most plausible explanation for this [for the divergence in the transmission] is probably that Mozart revised these parts himself, perhaps on the occasion of the later Vienna performance. The main aim of this revision seems to be more of a technical than a musical nature.*" The latter may be true for the changes in the first horn part, the divergences in the oboe parts – especially in the tendency towards a lower range – point however more towards Mozart's plans for including a flute in the new version. He obviously had ideas for this new version before composing the new finale, for some of the changes apply also to the old finale. These speculations have to remain hypothetical, however, since no flute part for this "second stage" of the concerto has yet been discovered. (In our edition, the earlier version of the two oboes and the first horn part from the parts material in St. Peter's have been rendered in small print along with the second horn part, which is the same in both versions.)

Mozart later played the Concerto KV 175 on several occasions, including in Mannheim on 13 February 1778. From this point of view, it is understandable that the *Scena* (Recitative and

¹ Printed in the present volume following KV 175 (pp. 67–88).

² In the Sonata in D for two pianos KV 448 (375^a), the range even goes up to f#'''.

³ The range in the sonatas for organ and orchestra, however, extends only as far as c#'''.

⁴ Cf. *Die Musikaliensammlung der Erzabtei St. Peter in Salzburg. Katalog. Erster Teil: Leopold und Wolfgang Amadeus Mozart, Joseph und Michael Haydn*. With an introduction to the history of the Collection, presented by Manfred Hermann Schmid, Salzburg, 1970 (= *Schriftenreihe der Internationalen Stiftung Mozarteum*, Volume 3/4, identical with Volume 1 of the *Publikationen des Instituts für Musikwissenschaft der Universität Salzburg*, ed. Gerhard Croll).

Aria) KV 294, dated 24 February 1778 (“*Alcandro, lo confesso*” – “*Non sò d’onde viene*”, written for Aloisia Weber who was incidentally also a gifted pianist) reminds one, in parts, of KV 175. The main theme of the aria quotes the second and third measures from the main theme of the second movement of KV 175; other passages recall the concerto as well (e.g. mm. 37f. or mm. 124f. of the aria recall mm. 35f. or mm. 66f. of the slow movement of the concerto).

While the correspondence of the Mozart family clearly shows that Mozart composed the Concertos KV 242 (for three or alternatively two pianos), KV 246 and KV 271 not primarily for himself but for other performers, no information of this kind is available at all concerning the concertos KV 175 and KV 238. One will however probably not go far wrong in assuming that he initially wrote these concertos for himself or his sister. The Concerto in B^b KV 238 was composed in January 1776 and makes a substantially more mature impression than the Concerto in D KV 175. Between both concertos he wrote the Concertone for two Violins KV 190 (KV⁶: 186 E) and the five Violin Concertos KV 207, 211, 216, 218 and KV 219. The spirit of these concertos leaves its very obvious traces in the Piano Concerto KV 238. The orchestration of the framing movements (with 2 oboes, 2 horns and strings) corresponds to that of the violin concertos. In the central movement, however, Mozart begins to take the path that is to lead to the colourful concertos of the years 1784 to 1791: he replaces the two oboes by flutes and thus achieves the same effects of colour as in the Violin Concerto KV 216; the melodic richness of the central movement of KV 238, which is incidentally closely linked to the *Andante amoroso* of the Piano Sonata KV 281 (189^f), gives us a foretaste of the middle movements of later concertos.

It is apparent that Mozart still valued this movement highly in later years, for he had it with him on his great journey of 1777/78. On 4 October 1777, he played it in Munich, on 22 October in Augsburg.⁵ There is documentation

⁵ 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), 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

concerning a performance by Rose Cannabich in Mannheim on 13 February 1778. Nothing is known of any further performances, and it seems that in Vienna Mozart gave preference to the Concerto in D KV 175.

The Concerto in F KV 242 for three pianos, composed in February 1776, occupies a special place. Mozart wrote it for Countess Antonia Lodron and her daughters Aloisia and Josepha. In the process, he had to take account of the as yet limited abilities of Josepha. This is the reason why, in the original version, the three solo pianos are not treated as equally important, and it is therefore only quite understandable that Mozart later made an arrangement for two pianos, in which he needed to sacrifice very little of the substance.⁶ There is no indication of when Mozart made the arrangement, but it is reasonable to assume that it was around the time when he composed the Concerto for two Pianos KV 365 (316^a), i.e. about 1779. On the whole, KV 242 is perhaps not as rich in invention and originality as the Concerto KV 238, despite all its melodic charm, particularly in the middle movement.

Mozart also took this concerto with him on his great journey. Two performances, in Augsburg on 22 October 1777 and in Mannheim on 12 March 1778, are documented.⁷ In Augsburg, the organist Demmler played the first piano, Mozart the second and the piano maker Andreas Stein the third. In the Mannheim performance, Mozart did not play, leaving the second piano part instead to the singer Aloisia Weber, while Rose Cannabich played the first and Therese Pierron the third part.

*

The source situation for both concertos KV 175 (including KV 382) and KV 242 is today much less favorable than about one hundred years ago: the autographs, with the exception of two pages from the autograph of KV 242 extant as facsimiles, are lost,⁸ so that the editing of the two

Eibl (= Eibl VII, Kassel etc., 1975), vol. II, No. 345, p. 40, lines 43f., and No. 355, p. 84, lines 104.

⁶ Cf. Marius Flothuis, *Mozarts Bearbeitungen eigener und fremder Werke*, Salzburg ²/1969 (= *Schriftenreihe der Internationalen Stiftung Mozarteum*, Volume 2), pp. 19f.

⁷ Cf. Mozart’s letters from Augsburg of 23–25 October 1777 and from Paris on 24 March 1778 (Bauer–Deutsch II, No. 355, p. 84, 101–103, and No. 439, p. 326, lines 29ff.).

⁸ The autograph of KV 175, formerly in the F. A. Graßnick Collection in Berlin, has been missing for a long time; the autographs for KV 382 and KV 242 were

concertos had to be based essentially on copied sets of parts and early printed editions.

The copied set of parts for the Concerto KV 175 from the monastery Stift Melk in Upper Austria (signature: *IV N 294*) contains separate ripieno parts for both violins in which rests are prescribed during the solo sections for piano. This is unambiguous evidence for the practice of reducing the number of strings during the solo sections. The foundation of the edition of KV 175 was the copied set of parts in St. Peter's, Salzburg already referred to (with the earlier version of both oboes and the first horn part). The early printed edition by J. André, Offenbach, 1802, must also be considered an important source for this concerto, as it is the only one currently available in which the solo part is transmitted. Some sources contain a non-obbligato bassoon part which simply doubles the bass-line; not all sources have trumpet and timpani parts.

Autograph cadenzas by Mozart for the first and second movement of the Concerto KV 175 as well as for the subsequently composed Rondo-Finale KV 382 (no cadenza for the original Finale has come down to us) are to be found – along with two autograph *Eingänge* [(usually improvised) bridge passages] for the Piano Concerto KV 271 – in the music archive of the Archabbey of St. Peter's in Salzburg (signature: *Moz 285. I*; on the divergent versions in the three cadenzas printed by Artaria & Comp., Vienna, 1801, and J. André, Offenbach, 1804, cf. *Kritischer Bericht [Critical Report]*, available in German only). The two cadenzas for the first and second movements display irregularities: measure [7] of the cadenza for the first movement contains two quarter-notes too many (or one half-note too many), which extend the measure to $\frac{6}{4}$ or $\frac{3}{2}$ time. Such “stretchings” are not unusual and are also encountered, for example, in Carl Philipp

amongst items belonging to the former Prussian State Library in Berlin and moved out for safe keeping during World War II. – The two pages from the autograph of KV 242 appear in facsimile in: Ludwig Schieder, *Mozarts Handschrift in zeitlich geordneten Nachbildungen*, Bückeburg and Leipzig, 1919, plate 22 (1st movement: mm. 245–253; cf. the facsimile on p. XIV), and Georg Schünemann, *Musiker-Handschriften von Bach bis Schumann*, Berlin and Zurich, 1936, plate 40 (1st movement: close of the cadenza, from ab m. [15]; 2nd movement: crossed-out first draft for the cadenza = 4 measures rendered in the *Kritischer Bericht [Critical Report]*, available in German only).

Emanuel Bach.⁹ The tempo in Mozart's cadenza should obviously be treated very flexibly. Measure [5] of the cadenza for the second movement contains likewise one quarter-note too many and is therefore to be read as a measure of $\frac{4}{4}$ time. Chance obviously played a role here: at the end of one line, Mozart notated the first quarter-note of a measure, then proceeded “absent-mindedly” and wrote out a complete $\frac{3}{4}$ measure (cf. the facsimile on p. XI). The resulting $\frac{4}{4}$ measure fits, by the way, thoroughly organically into the context.

For the editing of the Concerto for three (or two) Pianos KV 242, two copies sets of parts of equal standing were available, one from the Stanford Memorial Library, California, USA, and one from the former Prussian State Library in Berlin, now Berlin State Library – Prussian Cultural Heritage (SPK, signature: *Mus. ms. 15_468*). The Stanford copy contains double copies of all orchestral parts (including the wind parts) and thus provides two sets of material. One of these two sets of parts displays the same errors as the Berlin copy, suggesting either that there is dependence of one source on the other or that both copies were made from the same (unknown) source. Some parts contain autograph entries (cf. the facsimile on p. XV). The Stanford material transmits, beside the orchestral material, the three piano parts for the first version as well as the part for the first piano from the second version; both sets of material thus fortunately supplement each other.

Despite the entries in Mozart's hand, the sources contain numerous careless mistakes (particularly as far as phrasing marks and dynamics are concerned) which confronted the editors with often difficult decisions. It is striking that two of the three sets of parts call for all the strings to play *con sordini* in the *Adagio*, a direction that is rare for the violas in Mozart's orchestral works (it is encountered in the Finale of the Piano Concerto KV 271) and otherwise unknown for the basses. (In our edition we have rendered the “con sordino” indication, which incidentally also occurs in one of the parts containing entries by Mozart, in italics for all the strings.)

In revising the score of KV 242, those readings were generally selected which showed themselves, on the basis of musical context and parallel passages, to be musically most

⁹ Cf. e.g. *Clavier-Sonaten nebst einigen Rondos fürs Fortepiano für Kenner und Liebhaber*, 3rd Collection, Leipzig, 1781, *Andante* in the third Sonata, m. 33.

satisfactory, even if they were found in only one source (full information of the variants is given in the *Kritischer Bericht*, which also goes into detail on the somewhat complicated source situation regarding the original cadenzas and *Eingänge* for both versions of this concerto). How relatively unimportant divergences in the articulation can be is elucidated in the following example: the accompanying figure in the pianos in measures 159–161 of the first movement appears in one case with half-measure phrasing marks, in another with whole measure phrasing marks, and finally with marks over groups of two eighth-notes, while in yet other cases they are absent altogether. No differentiation in the articulation is intended here by Mozart, of course, and, as the musical text here is the same in both versions (pianoforte III from à 3 version rests at this point), the editor has selected, from the various alternatives, the most logical and simple, namely the whole-measure phrasing mark, and has applied it uniformly.

For the editing of the Concerto in B^b KV 238, it was possible to consult the autograph kept in the Library of Congress in Washington, which contains very few unclear passages, careless errors or writing errors.¹⁰ Parts material in the music archive of the Archabbey of St. Peter's in Salzburg (signature: *Moz 230. 1*) makes up, with entries in Mozart's hand, some gaps in the autograph – such as the tempo indication in the second movement or the *pizzicato* and *coll'arco* directions in the same movement (cf. the facsimiles on p. XII f.) – and clarifies various special problems (details on the individual cases are given in the *Kritischer Bericht*). – The three original cadenzas for KV 238 were discovered by Bernhard Paumgartner, shortly after the end of World War II, as copies in the music archive of the Archabbey of St. Peter's in Salzburg (signature: *Moz 290. 1*); they were published for the first time in the pocket score of the Concerto KV 238 (Edition Eulenburg No. 1266, Zurich 1967) edited by Paul Badura-Skoda. Original *Eingänge* [(often improvised) bridge passages] for the fermatas in measures 99 and 168 of the third movement have not come down to us.

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Concerning performance practice, the following should be noted: in all his piano concertos, Mozart expected the use of the piano as a thorough-bass instrument, indicated in the early concertos by the figured bass-line; in the later works, it was

¹⁰ The numerous errors in the score of the old Complete Edition (AMA) are therefore not taken from the autograph; cf. also Eva and Paul Badura-Skoda, *Mozart-Interpretation*, Vienna-Stuttgart, 1957, p. 144.

indicated by the direction *col Basso*. Mozart obviously conducted his piano concertos in performance from the piano. It is therefore possible for the piano continuo, in contrast to the organ continuo in the church music works which provides indispensable harmonic material, to be seen as a technical aid in performance which is not required today. For this reason, a realisation of the piano continuo has not been offered in the *tutti* sections. In the Concerto KV 242 for three (or two) Pianos, figured piano basses, taken from the sources, have been included in all solo parts, even though in practice the harmonies should only be played on one of the pianos.

Comprehensive information on the execution of ornaments is given by Eva and Paul Badura-Skoda in their book *Mozart-Interpretation*.¹¹ It should be observed that trills should as a rule begin with the upper auxiliary note, unless this already immediately precedes it. In extended trills, a closing turn is essential, even if not specifically notated. This applies particularly when the final note is the same as the auxiliary note in the trill. A final word is necessary regarding the solo piano (right hand) in measures 113–116 and 247–250 in the original final movement of the Concerto KV 175: measures 113–116 are playable if the given notation is interpreted “literally”, but the measures 247–250 are not. The editor is of the opinion that in both cases an “abbreviated” notation is being used, in which the held note in each case (a' and d" respectively) is to be struck anew on every quarter-note. For a comparable procedure, see for example Beethoven's String Trio in G major op. 9/1, measures 39–45 and 214–220: the measures 39 and 214 of the cello part present the written-out form, which is then to be applied to the execution of the following measures.

*

The thanks of the editor are extended to Dr. Wolfgang Plath and Dr. Wolfgang Rehm (Editorial Board of the New Mozart Edition [NMA]) and to Dr. Dietrich Berke, Kassel, for their help in the editing of this volume, as well as to all archives and libraries named in the *Kritischer Bericht* as the owners of source material consulted for this edition.

Marius Flothuis

Amsterdam, January, 1972

Translation: William Buchanan

¹¹ Op. cit., pp. 80f. The opinion expressed on p. 126 regarding chains of trills may apply to chromatic chains; in diatonic chains, however, it is our view that each trill should begin with the auxiliary note, since the beginning of each trill is otherwise obscured.

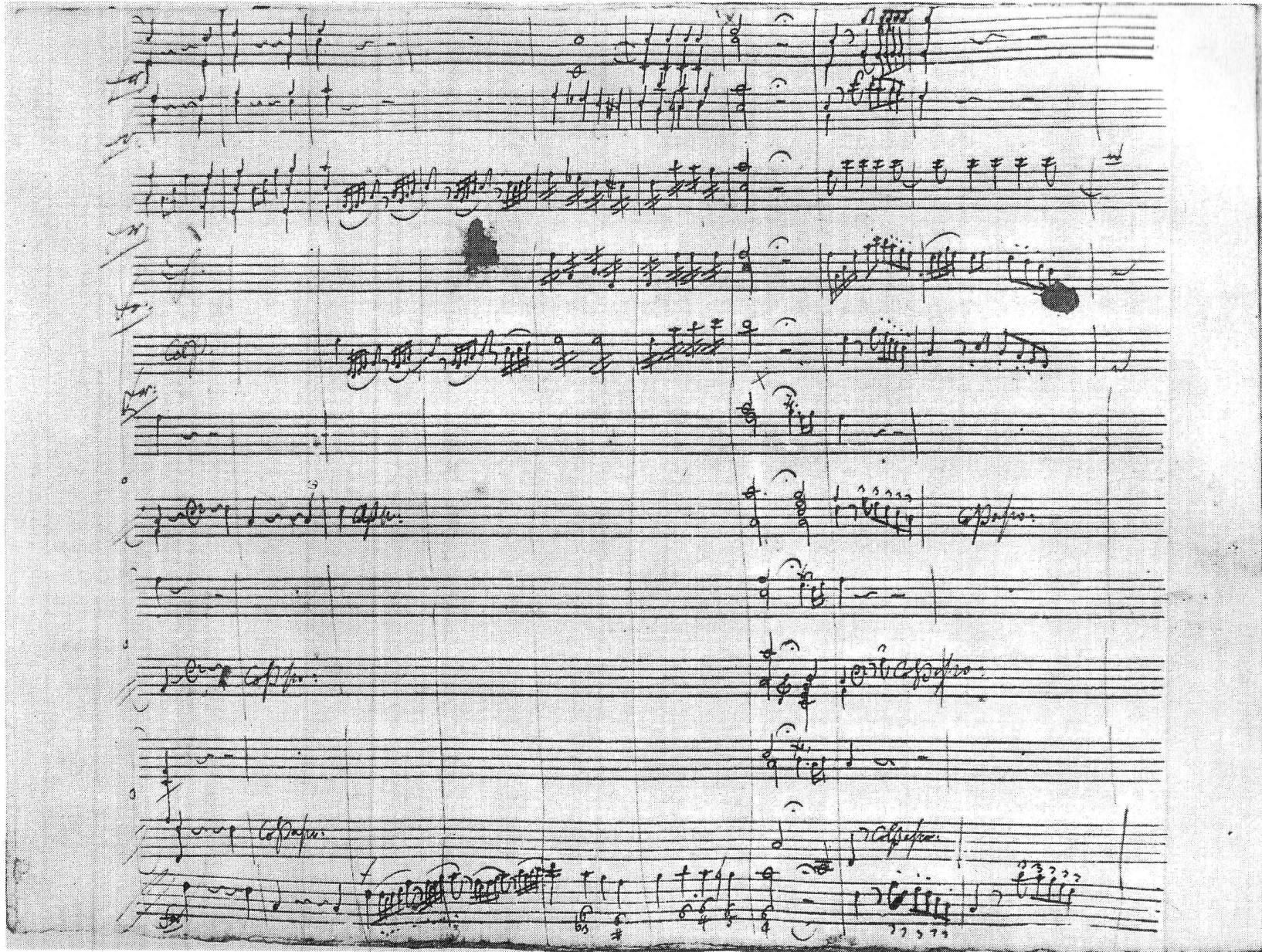


Facs. 1: Concerto in D KV 175 and Rondo in D KV 382: page 2 of the autograph bifolio with original cadenzas (and *Eingänge*) for KV 175, 382 (and KV 271), in the possession of the music archive of the Archabbey of St. Peter's in Salzburg (signature: *Moz 285. I*). Above: cadenza KV 624 (626^a) No. 2a (KV⁶: I No. 4) for the second movement of KV 175; cf. pages 44–45. Below: cadenza KV 624 (626^a) No. 6a (KV⁶: I No. 26) to KV 382; cf. pages 85–86 (up to the beginning of m. [20]).

Handwritten musical score for the beginning of the second movement of Mozart's Concerto in B-flat major, KV 238. The score is on seven staves, with the first two staves for Violin I and Violin II, the third for Viola, the fourth for Cello, the fifth for Double Bass, and the sixth and seventh for Piano. The music is in 4/4 time and begins with a 'Con sordini' marking. The piano part includes fingering numbers (6, 4, 3, 3, 3, 5, 6, 5, 5, 6, 6, 4, 3) and dynamic markings like 'pia:' and 'for:'.

Facs. 2: Concerto in B^b KV 238: folio 17^r of the autograph in the Library of Congress, Washington. Beginning of the second movement: cf. pages 115–116, measures 1–7 (the missing tempo indication was made up by Mozart in one of the sets of parts; cf. the facsimile on the following page, Foreword and *Kritischer Bericht*).

Facs. 3: Concerto in B^b KV 238: page 3 of the *Viola* part from the manuscript parts material in the music archive of the Archabbey of St. Peter's in Salzburg (signature: *Moz 230. 1*) with entries in Mozart's hand (time signature of the second movement, *coll'arco* and *pizzicato* directions from measure 12 onwards in the second movement). Cf. pages 110–115, measures 171–202, and pages 115–122, measures 1–58.



Facs. 4: Concerto in F KV 242 (à 3): a page of the currently untraceable autograph once in the possession of the former Prussian State Library, after Ludwig Schieder, *W. A. Mozarts Handschrift in zeitlich geordneten Nachbildungen*, Bückeburg and Leipzig, 1919, plate 22. Cf. pages 207–208, measures 245–251, and page 211, measures 252–253.

Facs. 5: Concerto in F KV 242 (à 3): page 13 of the *Cembalo Terzo* part from the manuscript parts material in Stanford Memorial Library, California, USA, with entries in Mozart's hand at the end of the second line. Cf. pages 224–231, measures 26–41.