

WOLFGANG AMADEUS MOZART

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AND ORCHESTRA WITH CADENZAS • VOLUME 2

PRESENTED BY CHRISTOPH WOLFF

1976

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WOLFGANG AMADEUS MOZART

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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:

- I: Sacred Vocal Works (1–4)
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- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
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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

The present volume contains Mozart's last three piano concertos from the Salzburg period. They mark clearly the conclusion of a first phase in Mozart's work with the genre piano concerto, a phase that began with concerto arrangements (the four *Pasticcio* arrangements KV 37, 39–41 as well as three piano concertos KV 107/21^b after piano sonatas by Johann Christian Bach) and flowered in the first independent solutions in the concertos KV 175, 238 and 242. Each of the works edited here represents to a certain extent a separate category, the *dilettante* concerto (KV 246), the *virtuoso* concerto (KV 271) and the double concerto (KV 365/316^a). They thus represent, despite a general formal congruence with each other and with the earlier concertos, completely different and highly original examples of their type.

The Concerto in C KV 246, dated April 1776, was written immediately after the concertos KV 238 and KV 242, dated January and February of the same year. Mozart wrote it for the wife of the commander of the fortress Hohensalzburg, Antonia, Countess Lützwow, who was probably a piano pupil of Leopold Mozart.¹ Mozart took this technically not very demanding work with him on the great journey to Mannheim and Paris (1777–1778), no doubt less to be performed by himself (regarding a performance on 4 October 1777 in Munich, see below) than to use it for teaching and in amateur concerts. The latter aim applied for example to his work on it with Therese Pierron, the daughter of his host in Mannheim, who then performed it twice in public. On 22 February 1778, the day before the second performance, Mozart wrote to his father² that “*our house-nymph, Mad.^{sele} Pierron, my most worthy pupil, will, at the regular Monday French soirée,*

stumble through High Countess Lützwow's Concerto.” On the day of the first performance, 14 January 1778, Abbé Vogler forced himself on Mozart and insisted on playing the same concerto at sight (without orchestral accompaniment), an event on which Mozart, in a revealing letter of 17 January 1778, cast a more contemptuous than critical light: “*before eating, he bungled his way through my concerto [...] at sight. The first piece went Prestissimo, the Andante allegro and the Rondeau truly Prestississimo.*”

During Mozart's absence from home, KV 246 was also played in Salzburg,³ for Leopold mentions, in a letter to his wife and son on 11 June 1778, that Mademoiselle Villersi (one of Nannerl's piano pupils) had attempted it: “*Countess Lützwow had Wolfgang's concerto copied for her a long time ago.*” Later, in Vienna, Mozart made use of the concerto once again, probably primarily for his pupils. In the postscript to his letter of 10 April 1782 to his father in Salzburg, he wrote: “*I also wanted to ask you to send at your next convenience |: but the sooner the better :| my concerto for Countess Lützwow. In C.*” It was probably soon afterwards that Mozart wrote two extensive and elaborate cadenzas (cadenzas C in the present volume); it cannot be ruled out that he wrote them for his own concert performance.

Of all Mozart's piano concertos, KV 246 is technically the least demanding, no doubt out of consideration for the abilities of the dedicatee, and thus joins the first version of KV 242 in epitomising most clearly the dilettante concerto. The fact that it was played mainly by Mozart's piano pupils is also the reason for the autograph figured bass realisation throughout, added subsequently to the solo part of a set of parts in the music collection of the Archabbey of St. Peter's in Salzburg (signature: see below), unique amongst the Mozart piano sonatas known to us. The evidence of the source is that this realisation and the two autograph cadenzas contained in the solo part (cadenzas A) originated during the journey to Mannheim and Paris in 1777/78 (cf. the

¹ Concerning the person of Countess Lützwow, cf. Eibl V (see footnote 2), p. 358, on No. 319/37, 39, and Eibl VI, p. 105, on No. 667/57–58.

² All letters are quoted from: *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).

³ The autograph scores, probably for reasons of security, seem to have stayed in Salzburg, while Mozart travelled with the parts. For Leopold wrote to him on 29 January 1778: “*Your sister had to play the piano concerto from the score*” (here the reference could be to KV 175, 238, 246 or 271).

facsimile on p. XVI and footnote 19). Compared to these two cadenzas, which offer hardly more than modest passage-work ornamenting a cadential V–I progression and were obviously intended, along with the realised figured bass, for a dilettante, the pair of cadenzas B provide more musical substance. According to the calligraphy of the autograph, they are from the same time as the concerto (information supplied by Wolfgang Plath) and are therefore older than the pair of cadenzas A (the latter have been placed here before the earlier cadence pair B because our edition is based on the Salzburg set of parts; see below). Neither the A nor the B versions draw on thematic material, whereas the C cadenzas do: compare here the fantasy-like spinning-out of the musical ideas of measures 57ff. or measures 81ff. of the first movement in cadence C, measures [1] ff. and measures [23] ff. (on the sources for the cadenzas see below.)

The Concerto in E^b KV 271, dated January 1777, followed the older concertos at a substantially later date and represents a peak in the creative work of the hardly 21-year-old Mozart. It is an outstanding work in many ways, for this was Mozart's break-through in imposing his individuality on the form of the piano concerto, an achievement which did not fail to leave its mark on his instrumental style generally. The formal proportions of KV 271 are just as unusual as the technical demands. Neither before nor after did Mozart again present the piano so demonstratively at the beginning of a concerto – the idea was only taken up again in Beethoven's G major and E^b major piano concertos, although not in the strict ritornello manner with which Mozart made use of the opening measures throughout the whole of his first movement. The final movement, with its eccentric combination of Rondo and Menuett forms (usually an “either – or”),⁴ provides a special formal element of equal weight counterbalancing the opening movement. Set between two such unusual framing movements is the expressive and recitative-like *Andantino*, whose dark minor tonality gains impressive eloquence through a characterful “*suspiratio*” melos; its gestural vocabulary provides a hint of middle movements to come in the later concertos KV 456, 482 and 488.

⁴ KV 246 had combined Rondo form and Menuett tempo in the *Finale: Rondeau. Tempo di Menuetto*. The last appearance of a Menuett as the concluding movement of a piano concerto was in KV 413 (387^a).

It is not surprising that Mozart exercised all his compositional powers in order to satisfy the expectations of the much-praised French piano virtuoso Jeunehomme, who included Salzburg on her tour at the end of 1776 and beginning of 1777 and to whom the concerto was dedicated, seeking either to win her for his music or to present a challenge for her talents. Unfortunately, Mozart's relationship with this Mademoiselle Jeunehomme remains, as do details of her personal history, completely obscure. Yet it is quite possible that the dedication of this concerto is closely connected with the imminent journey to Paris. It is at least certain that he met “*Mad:me jenomè*” again there.⁵ Mozart himself will surely have played this emphatically bravura frequently, even if only a few performances are expressly documented. One of the first took place in the Munich Inn “*Zum schwarzen Adler*” [“*At the Black Eagle*”]. There he performed not less than three concertos, one after the other, as he wrote in a letter home two days later: “*Then I played the Concertos in C [KV 246], in B^b [KV 238] and E^b [KV 271]*”. Mozart obviously considered these three works as a group, for he offered them as such to the publisher Jean Georges Sieber in Paris, as we gather from a note in the letter to his father from Paris on 11 September 1778: “*I will give 3 concertos, that for jenomy [Jeunehomme], litzau [Lützow] and that in B^b, to the engraver for cash.*” The plan failed, however, and these concertos were never printed during Mozart's lifetime.⁶

Although undocumented, the work performed by Mozart at his first appearance at the Vienna “*Tonkünstler-Societät*” [“*Musicians' Society*”] on 3 April 1781 can be assumed to have been the concerto KV 271. It is possible that a piano concerto was on the program for this soirée,⁷ and it is almost inconceivable that Mozart did not take

⁵ Cf. the letter of 5 April 1778 from Paris.

⁶ It is likely, however, that KV 271 was printed as a single work. Madame Heina, the Paris publisher, advertised at any rate a piano concerto by Mozart in 1779 (Catalogue appended to *Lorenziti, Sei Quartetti Concertante op. VI*). Mozart's reference above to the engraver concerns a Mademoiselle Fleury, who had engraved the piano sonatas KV 309 (284^b), 310 (300^d) and 311 (284^c) published by Heina (see also below).

⁷ *Mozart. Die Dokumente seines Lebens*, collected and elucidated by Otto Erich Deutsch (= *Dokumente*, NMA X/34), Kassel etc., 1961, p. 173. – KV⁶, p. 277, leaves it open whether KV 238 or KV 271 were ever performed.

the opportunity of presenting his most recent and most effective concerto. This would then have been “*the first time altogether that a piano concerto was played in public in Vienna*”.⁸ As settings for a further performance, the soirées in the Spring of 1783 are conceivable.⁹ Mozart must have busied himself again with this work and with the concerto KV 175 and the Rondo KV 382 composed later, for he included with his letter of 15 February 1783 to his sister “*the 3 cadenzas for the concerto in D [KV 175/382] – and the 2 Eingänge [(often improvised) bridge passages] for the concerto in E^b [KV 271]*”. The manuscript referred to with the “*3 cadenzas*” for KV 175 with the subsequently composed KV 382 and also with the “*2 Eingänge*” for KV 271 (third movement) has been preserved (Eingänge C). In addition, two complete sets of original cadenza material have come down to us. The oldest pieces amongst these are the cadenzas A (first and second movement) and the *Eingänge* A (third movement), dating probably from the same time as the composition itself, while cadenzas and *Eingänge* B must certainly be dated to later than 15 February 1783, for the *Eingänge* B are revisions of *Eingänge* C. (On the sources of the cadenzas and *Eingänge* see below.)

The Concerto in E^b KV 365 (316^a) is not dated, but it can be placed with good reason to immediately after the great journey to Mannheim and Paris, that is, the beginning of 1779.¹⁰ It is thus closely connected with two further double concertos, the fragmentary Concerto in D for Violin and Piano KV Appendix 56 (315^f) of November 1778 and the Sinfonia concertante in E^b for Violin and Viola KV 364 (320^d) of Summer 1779. As the only concerto originally conceived for two pianos, it represents the mature counterpart to the Concerto in F for three Pianos KV 242, whose later re-working for two pianos was probably directly connected with KV 365 (316^a) and therefore primarily intended for Mozart and his sister.¹¹ In the treatment of the orchestra,

KV 365 (316^a) goes beyond all previous concertos, not only because of the first ever use of bassoons with independent parts, but also because of the strikingly frequent obbligato passages for oboes and horns in all movements. Moves towards a corresponding handling of the winds are indeed visible as early as KV 271, but the winds in KV 365 (316^a) have become quite indispensable (cf. for example the distribution of the melody over strings and winds right at the beginning of the middle movement).

While we have no exact knowledge of performances of KV 365 (316^a) in Salzburg, two Vienna performances are documented; on both occasions, Josephine von Auernhammer was Mozart’s partner. In summer 1781, he asked his father to send copied parts for the two concertos KV 242 and KV 365 (316^a) kept in Salzburg and sent a reminder again, when the consignment failed to arrive, on 12 September 1781: “*Miss von Auernhammer is tormenting me terribly regarding the double concerto.*” In the letter to his father on 26 September 1781, the final appeal is that “*Miss von Auernhammer and I are awaiting the 2 double concertos with longing.*” The arrival of the performance material is at last confirmed by Mozart on 13 October 1781: “*Thanks, also from Miss von Auernhammer, for the Concertos.*” The cadenzas were apparently only sent later, for in a letter of 3 November 1781 Mozart writes: “*I ask forgiveness that I did not report, on the last post day, the receipt of the cadenzas, for which I most dutifully thank [...] I will write the cadenzas into the 2nd piano part and send them back in this form.*” This mention dates the autograph (two bifolios) of the two cadenzas, with the first piano part in Leopold Mozart’s hand and that of the second piano largely in the composer’s hand (more details on the relative proportions of the handwriting in the *Kritischer Bericht* [Critical Report, available in German only]) precisely. It is today to be found amongst the original Salzburg performance material in the music collection of the Archabbey of St. Peter’ (signature: see below). The first performance in Vienna was on 23 November 1781, at a soirée at the Auernhammers,¹² a second (again with Mozart

⁸ Carl Ferdinand Pohl, *Joseph Haydn*, Volume II, Leipzig, 1882, ²/1928, p. 145.

⁹ The extant documents permit no definite dating of a further performance in the same year.

¹⁰ Cf. Georges de Saint-Foix, *Wolfgang Amadée Mozart. Sa vie musicale et son œuvre*, vol. III, Paris, 1936, pp. 146ff., and Alfred Einstein in KV³, p. 335.

¹¹ KV 242 was performed by brother and sister in Salzburg on 3 September 1780: “*We played the concerto for 2 pianos in F.*” (*Nannerl Mozarts*

Tagebuchblätter, ed. Walter Hummel, Salzburg, 1958, p. 96; also in Bauer–Deutsch III, pp. 9f.)

¹² Of this, Mozart said on 24 November 1781: “*We played the concerto à due and a sonata in two [movements] [KV 448/375^a], which I expressly composed to go with it.*”

and Josephine von Auernhammer) on 26 May of the following year, in the first of twelve concerts in the *Augarten* organised by Philipp Jacob Martin.¹³

A particular problem in connection with this concerto is posed by the existence of additional “*ad libitum*” parts for clarinets, trumpets and timpani in a parts edition of KV 365 (316^a) by Breitkopf & Härtel, Leipzig, published for the first time in 1881 (after 1891 as *Orchester-Bibliothek* 428), thus substantially later than the early Breitkopf printed edition of 1804, in which these additional parts were not included. In the absence of any original sources for these wind parts, great importance accrues to a reference in the manuscript André Catalogue of 1833 (the autograph of KV 365/316^a was in André’s possession at the time). Regarding the double concerto, attention is drawn to one of the accompanying instruments listed: “[...] *and further in particular the added clarinets.*” A. André does not however speak of trumpets and timpani; it also remains unclear on what the Offenbach publisher based his statement regarding the clarinets. Mozart frequently undertook later extensions to the wind parts, as, for example, in some piano concertos (documented for KV 415/387^b, 482 and 537). The additional parts, because of lack of space, were usually not included in the score, but in a separate *particello*, and it is probable that André knew of some such additional or inserted parts. (Otto Jahn refers to an inserted part of this kind; cf. footnote 14.) Our edition has adopted the additional wind parts and rendered them, because of the lack of authenticated source documents, in small print. Their omission would have been too great an intervention in the established transmission. (For further details in connection with the additional wind parts cf. the *Kritischer Bericht*.) The occasion for which the wind section was extended (assuming that the additional parts are authentic) may have been the second Vienna performance on 26 May 1782. For on the program of that soirée in the *Augarten*¹⁴ there was a symphony by Gottfried

van Swieten and one by Mozart (probably the “Paris” Symphony KV 297/300^a),¹⁵ which meant that larger wind forces were available anyway. This would then have been the first use of clarinets in a piano concerto by Mozart, before the Concerto in E^b KV 482.

*

The source situation for the works in the present volume suffers, as do numerous other Mozartiana today, from the loss of autograph scores.¹⁶ This is all the more regrettable as the concertos KV 246, 271 and KV 365 (316^a) have not been revised from the autograph in recent times.¹⁷ The editorial work for the NMA has had to rely essentially on original manuscript parts material and early printed editions known to be dependent on the autographs (details are discussed in the *Kritischer Bericht*). Fortunately, however, the autograph sources for almost all cadenzas are available. This is all the more important as the cadenza material for the works in the present as well as in the following (third) volume of piano concertos in the NMA make up more than fifty percent of the extant original cadenza material for all 23 piano concertos by Mozart.

“Furthermore, it is also true that, while the orchestra originally consisted of, besides the string quartet, 2 oboes, 2 bassoons and 2 horns, there were later 2 clarinets – for the performance in Vienna – added on a separate leaf as well.” The transmission of the clarinet parts therefore stands on firmer ground than the trumpet and timpani parts.

¹⁵ Not, as is generally assumed, the Symphony KV 338; cf. Friedrich Schnapp in: NMA IV/11, *Symphonies • Volume 6*, p. X.

¹⁶ The autographs of KV 246, 271 and 365 (316^a), formerly kept in the Prussian State Library in Berlin, are today untraceable. For a description, see Einstein in KV³.

¹⁷ All three autographs were used for the old Mozart Complete Edition (AMA), but not strictly followed, above all in questions of articulation marks. For the concertos KV 271 and 365 (316^a), Friedrich Blume presented scores revised from the autographs in the 1930s (Edition Eulenburg Nos. 742 and 741), but here the editorial additions were not distinguishable from the original material. The solo part of KV 271 was obviously edited very reliably from the autograph by Kurt Soldan (Edition Peters No. 3309f.). These editions were consulted for the editorial work on the present volume.

¹³ Cf. Mozart’s letter of 25 May 1782.

¹⁴ Cf. *Dokumente*, p. 178. – KV⁶, p. 335, considers it possible that the extended winds had already been used in the first Vienna performance (23 November 1781), in which setting, however, no other orchestral music was played. In this conjecture, KV obviously follows a suggestion by Otto Hahn in the first edition (1862) (*W. A. Mozart*, Part 2, Leipzig, 1856, p. 360):

The editing of KV 246 was based above all on the complete set of parts (solo part and eight orchestral parts), probably copied directly from the autograph, in the music collection of the Archabbey of St. Peter's in Salzburg (signature: *Moz 235.1*).¹⁸ Entries in Mozart's own hand (see above) confirm the importance of this source,¹⁹ which is more exact than the other extant source material, especially in dynamic and articulation markings. This is true generally of many of the parts now kept in St. Peter's in Salzburg and, in their day, copied under the supervision of Leopold Mozart. The figured bass realisation by Mozart for KV 246 is rendered in small print in order to distinguish the solo piano passages clearly from the accompanying passages. In the solo part, the right hand staff originally had rests (as was the general custom) during the tutti sections: the figured bass was to be improvised. For a pupil lacking experience in this practice (possibly Therese Pierron), Mozart later added the chords to the part, apparently in haste, as a series of consecutive fifths and compositional irregularities, left uncorrected in this edition, show. Even if this realisation is therefore not to be regarded as an exemplary realisation, it does provide welcome information about the flexible participation of the piano in the tutti sections (chords, unison, rests, etc.; see below). While the *Eingang* [(usually improvised) bridge passage] in the third movement (measure 193) has probably been adopted in all sources from the score, three different pairs of cadenzas (A, B, C) have come down to us for the first two movements. The A versions were written by Mozart on blank staves in the solo part of the Salzburg set of parts (KV

¹⁸ 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), pp. 60ff.

¹⁹ Paul Badura-Skoda edited KV 246 from this set of parts (Edition Eulenburg No. 1269). – Three pages of the solo part are reproduced in facsimile in: Eusebius Mandyczewski, *Zu den neu aufgefundenen cadenzas von Mozart*, Vienna, 1921 (own publication by the Salzburger Festspielhausgemeinde), namely the first page (with the figured bass realisation written in later by Mozart), a page with the conclusion of the first and beginning of the second movement (with the cadenza A subsequently added to the first movement and realisation) as well as the page reproduced in this volume in facsimile on p. XVI.

624/626^a, Nos. 2b and 2c = KV⁶: 626^a, Part I, Nos. 8 and 11). The B versions are notated on a single autograph leaf (KV 624/626^a, Nos. 2d and 2e = KV⁶: 626^a, Part I, Nos. 9 and 12; British Library London, Cecil B. Oldman Collection; as copies in Leopold Mozart's hand in private ownership). The C cadenzas, *Per L'Allegro* and *Per L'Andante* (KV 624/626^a *deest* = KV⁶: 626^a, Part I, Nos. 10 and 14; Biblioteca del Conservatorio "Giuseppe Verdi", Milan, Fondo Nosedà, signature: *12 259*), are likewise preserved in autograph notation.²⁰

The revision of KV 271, in the past the least adequately edited of all Mozart's piano concertos, is based mainly on a complete set of parts (piano part and eight orchestral parts) from the music collection in the Archabbey of St. Peter's in Salzburg (signature: *Moz 240.1*). The solo part is in the hand of Nannerl Mozart and also contains entries by the father (cf. the facsimile on p. XVIII). As a text for purposes of comparison, a copied set of parts in the archive of Kremsier Castle (signature: *II G 72*) was consulted. Two complete sets of original cadenzas are extant: the B cadenzas (first and second movement) and the B *Eingänge* (third movement) are transmitted on autograph single leaves: *Cadenza per il Primo Allegro, Cadenza per L'Andante, Erster Eingang, 2.^{ter} Eingang [Cadenza for the first Allegro, Cadenza for the Andante, first Eingang, 2nd Eingang]* (KV 624/626^a, Nos. 3, 4, 5 = KV⁶: 626^a, Part I, Nos. 15, 17, 19 and 20; State Library – Prussian Cultural Heritage, Berlin, Music Department: Nos. 15 and 17, and Max Reis, Zurich: Nos. 19 and 20). The earlier cadenza A versions are preserved only in a copy by Leopold Mozart (KV 624/626^a, No. 3a and 4a = KV⁶: 626^a, Part I, No. 16 and 18; music collection of the Archabbey of St. Peter's, Salzburg, signature: *Moz 295.1*), while the corresponding A *Eingänge* (KV *deest*) are entered as a copy by Nannerl Mozart in the solo part named above. The same A *Eingänge* are also in the untraceable autograph

²⁰ The order of the three pairs of cadenzas A, B and C (chronologically B precedes A; see above) in the present volume corresponds to the a)–c) in KV⁶, p. 255, with the following exception: cadenza C for the second movement is marked "d)" in KV⁶, as the *Eingang* to the second movement of the Piano Concerto in C KV 415 (387^b) is erroneously placed there under "c)" as an additional version of the cadenza for the second movement of KV 246 (on this cf. NMA V/15: *Piano Concertos • Volume 3*, p. XII).

score²¹ and are thus the earliest *Eingänge*, dating from the time around the genesis of the concerto. The two *Eingänge* sent to Mozart in February 1783 (see above) have come down to us as single pieces, i.e. the C *Eingänge* in this volume: 1.^{ter} *Eingang*, 2.^{ter} *Eingang* [*1st Eingang*, *2nd Eingang*] (KV 624/626^a, No. 5a = KV⁶: 626^a, Part I, Nos. 21 and 22; music collection of the Archabbey of St. Peter's, Salzburg, signature: *Moz 285.1*, pp. 3 and 4).²²

The editing of KV 365 (316^a) is based essentially on a copied set of parts in the music collection of the Archabbey of St. Peter's, Salzburg (signature: *Moz 245.1*) as well as on a copied set of parts, largely by the same scribe, from the archive in Kremsier Castle (signature: *II G 65*). The Salzburg source contains autograph entries in the bassoon and horn parts, the Kremsier contains an autograph cadenza (Pianoforte I only; described in KV⁶, p. 733, as “*slightly shortened version*”), both of which confirm the authority of the sources. For the additional wind parts (2 clarinets, 2 trumpets and timpani), only the printed parts by Breitkopf & Härtel (after 1891 *Orchester-Bibliothek 428*) were available, but these probably go back to authentic source material (see above). The original sources of the cadenzas for the first and second movements (KV 624/626^a, Nos. 5b and 5c = KV⁶: 626^a, Part I, Nos. 23 and 24) are in the music collection of the Archabbey of St. Peter's, Salzburg (signature: *Moz 300.1–2*). The sources in question are, in one case, two autograph bifolios (*Moz 300.1*; bifolio I: cadenza for the first movement, bifolio II: cadenza for the second movement), written partly by Mozart, partly by his father (on this cf. the facsimile on p. XIX, the study by Eusebius Mandyczewski referred to in footnote 19 and in which both bifolios are reproduced in facsimile, and also the passage quoted above from Mozart's letter of 3 November

1781), and in the second case a further autograph bifolio with the cadenza for the first movement (*Moz 300.2*; only *Cembalo 1^{mo}*)²³ which obviously served as the source for Leopold's copy in *Moz 300.1*. These cadenzas seem to be re-workings of earlier versions, of which only an incomplete version (Pianoforte I), included in autograph in the Kremsier set of parts, has survived (see Appendix, p. 263). The original sources do not contain any thorough-bass figures; the autograph regularly displays the direction *col Basso* at the tutti sections.²⁴ The questionable quality of the figures in the first printed edition by André (see below) led to their exclusion from our edition.

The first printed editions of all three concertos in the present volume were published by Johann André (Offenbach); KV 271 as early as 1792, KV 246 and 365 (316^a) after the acquisition of the Mozart inheritance in 1800. The express claim in the editions of KV 246 and 365 (316^a), “*Edition faite d'après la partition en manuscrit*” [“*Edition made after the manuscript score*”], refers to the fact that the autograph scores of the concertos were at that time in André's possession. The early appearance of the edition of KV 271 is surprising, considering that the autograph was at that point not available to André. Now, we know that Madame Heina advertised an unidentified Mozart piano concerto in Paris in 1779, which can only have been KV 271. No example is known of this edition. But, as André did however re-print five of the seven first editions of Mozart works published by Heina,²⁵ four of them in the years 1792–1795, it seems quite possible that the publication of KV 271 was not a first edition, but a re-print of a Heina edition which had appeared during Mozart's lifetime. The André publications were consulted, as were the early printed editions by Breitkopf & Härtel (Leipzig), for purposes of text comparison²⁶ (more details in the *Kritischer Bericht*).

²¹ Cf. Eulenburg No. 742, pp. 64f. and 77f.

²² For the first and second movements, the A versions of the cadenzas in the present volume correspond to the b) versions in KV⁶, whereas the B versions correspond to the KV⁶ a) versions; for the third movement, the B and C versions of the two *Eingänge* correspond to the a) and b) versions (see KV⁶, pp. 277f.). – Because of the absence of corresponding cadenzas for the first two movements, the two C *Eingänge* for the third movement (a facsimile of the autographs is contained in the study by Mandyczewski referred to in footnote 19) have been placed after the B *Eingänge*, although they are chronologically earlier.

²³ The two staves for *Cembalo 2.^{do}* (this designation appears at the staff-system bracket in Mozart's hand) are blank, only in m. [25], cf. p. 195, is there the beginning of the continuation in Pianoforte II of the chromatic 64th-note run, entered in Mozart's hand.

²⁴ Cf. Edition Eulenburg No. 741, Foreword, p. VI.

²⁵ The works concerned are KV 180 (173^c), 179 (189^a), 254, 354 (299^a) and 310 (300^d); Heina: first edition, André: re-print; 309 (284^b), 311 (284^c); Heina: first edition, André: no re-print documented.

²⁶ The first printed edition of cadenzas by Artaria & Comp. (*Cadances* [!] *Originales* [...], Vienna, 1801)

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As the works in the present volume could not be edited from the autograph scores, the normal guidelines of the NMA, according to which editorial additions are to be distinguished in the type-face, were not applied, not least in order to facilitate – if the autographs become available again – a possible new revision. (For the cadenzas and *Eingänge* and for the realisation of the figured bass in KV 246, for which Mozart's autographs are extant and available, the usual typographical differentiation was applied.) All editorial additions, which are almost entirely restricted to additions *per analogiam*, have been listed, together with further text-critical details, in the *Kritischer Bericht*. The bulk of the additions relate to dynamic and articulation marks often carelessly dashed off in the sources. Insignificant divergences in parallel passages have been eliminated by assimilation to the best transmitted and musically most convincing text. In the question of staccato marks, it was decided that only dots should be used (this does not apply for cadenzas and *Eingänge* transmitted in Mozart's handwriting). The inconsistent use of dashes and dots (dashes predominate; in *portato* passages, dots are always used) in the extant sources does not permit a definite decision for one or the other. Intermediate forms in staccato marks are to be understood here as indications of haste in copying or engraving, but not as a differentiation of articulation intended by the composer. The solo parts, and likewise the brass parts, are generally less accurately marked in the sources than the string parts. No attempt at a comprehensive assimilation was made, however, since the musical analogies are clear enough anyway.

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The extant performance material for the present concertos, particularly the original parts preserved in the music collection of the Archabbey of St. Peter's in Salzburg, permit important insights into contemporary performance practice. For thorough-bass accompaniment, for example, welcome evidence is provided by Mozart's

does not contain any cadenzas for the present three concertos, while the edition of cadenzas by André (*Cadences ou points d'orgue* [...], Offenbach, 1804) contains the B versions of cadenzas for the first and second movements of KV 271.

realisation in KV 246. This realisation was deliberately kept simple, however, and was obviously, as already mentioned, for a dilettante; it does not represent the ideal in Mozartian accompaniment practice, in which more improvisatory impulses would certainly have been manifest. The solo part for KV 271 contains thorough-bass figures, not only in the performance material, but also in the autograph score,²⁷ while KV 365 (316^a) uses only “*col Basso*” directions. It is especially interesting that the solo part for KV 271, copied by Nannerl Mozart and revised by father Leopold, shows that the piano was in no way expected to play along mechanically in the tutti sections (cf. here the in principal similar pattern in Mozart's realisation in KV 246), but rather to show flexibility and variety in its contributions, e.g. first movement: measure 1ff. (unison), measures 7ff. (*tasto solo*), measures 12ff. (chordal); second movement: measures 49ff. (no bass-line), measures 52f., 126 (*octavo basso*); third movement: measures 193ff., 220ff. (rests). The notated figured bass material is, in KV 246 and 271 at least, clearly documented as an integral part of both the compositional fabric and the total sonority in the concerto. They contradict today's widely prevalent view that they represent, here and in Mozart's early piano concertos, simply a technical expedient which can be readily dispensed with.²⁸

The sources describe the solo instrument in all cases as *Cembalo*, *Clavicembalo* or *Clavecin*. There is no doubt, however, that this designation simply reflects the convention of the time and that Mozart had intended these concertos from the beginning for the Fortepiano. This is evidenced by the countless dynamic marks (*fp*, *sfp*, *cresc.*, *decresc.*) which cannot be realised on the harpsichord.

The total absence of duplicate parts in the extant performing material permits the conclusion that the smallest of forces were usually employed. It is to be expected that duplicate string parts would have been made for the larger scale version of KV 365 (316^a), but here, as we know, the original parts are missing. Bassoon parts have not come down to us for the concertos KV 246 and 271, but it would be in keeping with orchestral practice of

²⁷ Cf. Edition Peters No. 3309f.

²⁸ On this cf. also Eva and Paul Badura-Skoda, *Mozart-Interpretation*, Vienna–Stuttgart, 1957, pp. 198ff.

the 18th century for bassoons to be employed whenever oboes, flutes and horns are called for. A certain problem arises from the notation of the bassoons for the Concerto KV 365 (316^a) in the parts material from Salzburg and Kremsier. There the copyist (probably following a general “*col Basso*” direction) has written out both bassoons throughout, i.e. even where the other wind instruments have rests. The passages involved are not numerous (e.g. measures 5–9 in the first movement), and a comparison with measures 108ff. in the first movement – here the bassoons rest – with the corresponding parallel passage, measures 237ff., where they are notated “*col Basso*”, suggests that either carelessness on the part of the copyist or imprecise instructions by the composer are responsible. The NMA adheres exactly to the sources named in the rendering of the bassoon parts, not least because the Salzburg parts, revised by Mozart himself, show no specific instructions in this regard, not even in the Bassoon I/II part with its entries in Mozart’s hand (cf. the facsimile on p. XX); a practical solution in performance could be that the bassoons, departing from the NMA text, play only when coupled to the other wind instruments.

It is self-evident that the cadenzas and *Eingänge* selected for use have to belong to each other, as they often contain mutual cross-references. The various versions of the cadenzas represent in any case different stylistic priorities (e.g. in KV 246 free passage work in the A cadenzas as opposed to the thematic affinity in the C cadenzas). The groups of common features, based on the source context, are identified by the adjuncts A, B and C (see the discussion above on the individual concertos);²⁹ i.e. if cadenza A is selected for the first movement, the second movement should not use cadenza B. The barlines marked in the cadenzas follow strictly those in the original sources. The measures here often depart from the initial time signature, in keeping with the free sway of fantasy; many cadenza passages are notated without bar-lines anyway.

Regarding trills, long and short or accented and non-accented grace notes and other questions of ornamentation and general performance practice, the book by Eva and Paul Badura-Skoda already

mentioned in footnote 28 is recommended. In the finales of KV 246 (measures 273ff. and elsewhere) and KV 365/316^a (measures 45ff. and elsewhere), dotted note values, where they sound simultaneously with triplets, are to be assimilated to the latter, as is also suggested visually by the notation in the sources.

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Christoph Wolff
Freiburg in Breisgau, Summer, 1975

Translation: William Buchanan

²⁹ Cf. also Christoph Wolff, *Zur Chronologie der Klavierkonzert-Kadenzzen Mozarts*, in: *Mozart-Jahrbuch 1977* (in preparation).



Facs. 1: Concerto in C KV 246: autograph of the B cadenzas for the first and second movements (British Library London, Cecil B. Oldman Collection). Cf. pages 26, 41 and Foreword.

This image shows a page of handwritten musical notation for the C cadenza of the first movement of Mozart's Concerto in C, KV 246. The page is titled 'Cadenza I.' and 'Per il Violino' in the top left corner. It features six staves of music. The notation is dense and includes various musical symbols such as notes, rests, and ornaments.

Facs. 2: Concerto in C KV 246: autograph of the C cadenza for the first movement (Biblioteca del Conservatorio “Giuseppe Verdi” Milan, Fondo Nosedà, signature: 12 259). Cf. pages 26–27 and Foreword.

Facs. 3: Concerto in C KV 246: a page of the piano part from the Salzburg parts material (music collection of the Archabbey of St. Peter's, Salzburg, signature: *Moz 235.1*). End of the second movement (measures 115–133) with the figured bass realisation added later by Mozart (measures 128–133) and cadenza A (at the end of the page). Cf. page 41 (cadenza A) as well as pages 39–40 and 42 (measures 115–133); cf. also Foreword.

The image shows a page of handwritten musical notation for the third movement of Mozart's Concerto in E-flat major, KV 271. The page is divided into two main sections, each with two staves. The first section is labeled '1. B. Eingang' and the second section is labeled '2. B. Eingang'. The notation includes various musical symbols such as notes, rests, and dynamic markings. The handwriting is in ink on aged paper.

Facs. 4: Concerto in E^b KV 271: autograph of the first and second B *Eingänge* for the third movement (Max Reis, Zurich). Cf. pages 123–124, 135 and Foreword.

Handwritten musical score for the piano part of Mozart's Concerto in E-flat major, KV 271. The score is written on six staves. The title "Concerto" is written in the first staff, followed by "Clavicembalo" and "Allegro". The tempo "Allegro" is written in the second staff. The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and ornaments. Handwritten annotations include "unisono" in the first staff, "tasto solo" and "pia:" in the third staff, "for:" in the fourth staff, and "pia:" and "forte" in the sixth staff. The score is signed "Moz" at the end of the sixth staff. A circular stamp in the bottom right corner reads "STIFTSBIBLIOTHEK ST. PETER SALZBURG".

Facs. 5: Concerto in E^b KV 271: first page of the piano part from the Salzburg parts material (music collection of the Archabbey of St. Peter's, Salzburg, signature: *Moz 240.1*) with entries (including thorough-bass figures) in Leopold Mozart's hand. Cf. pages 65–68, measures 1–33 and Foreword.



Facs. 6: Concerto in E^b KV 365 (316^a): first page of the autograph of the cadenza for the first movement (music collection of the Archabbey of St. Peter's, Salzburg, signature: *Moz 300.1*, bifolio I). Pianoforte I and all clefs and key signatures: Leopold Mozart, Pianoforte II: Wolfgang Amadeus Mozart. Cf. pages 193–194 and Foreword.

Facs. 7: Concerto in E^b KV 365 (316^a): a page of the Bassoon I/II part from the Salzburger parts material (music collection of the Archabbey of St. Peter's, Salzburg, signature: *Moz. 245.1*) with entries in Mozart's hand: "g" and "for:" under 4th staff, "pia:" above 6th staff. Cf. pages 199–212 and Foreword.