

# WOLFGANG AMADEUS MOZART

Series V

## CONCERTOS

WORK GROUP 15:  
CONCERTOS FOR ONE OR MORE PIANOS  
AND ORCHESTRA WITH CADENZAS • VOLUME 3

PRESENTED BY CHRISTOPH WOLFF

1976

Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

BÄRENREITER KASSEL ● BASEL ● LONDON

En coopération avec le Conseil international de la Musique

Editorial Board: Dietrich Berke ● Wolfgang Plath ● Wolfgang Rehm

Agents for

BRITISH COMMONWEALTH OF NATIONS: Bärenreiter Ltd. London

BUNDESREPUBLIK DEUTSCHLAND: Bärenreiter-Verlag Kassel

SWITZERLAND and all other countries not named here: Bärenreiter-Verlag Basel

As a supplement to each volume a Critical Report (Kritischer Bericht) in German is available

The editing of the NMA is supported by

City of Augsburg

City of Salzburg

Administration Land Salzburg

City of Vienna

Konferenz der Akademien der Wissenschaften in der Bundesrepublik Deutschland,  
represented by

Akademie der Wissenschaften und der Literatur Mainz,  
with funds from

Bundesministerium für Forschung und Technologie, Bonn and

Bayerisches Staatsministerium für Unterricht und Kultus

Ministerium für Kultur der Deutschen Demokratischen Republik

Bundesministerium für Unterricht und Kunst, Vienna

---

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

## CONTENTS

Editorial Principles .....	VI
Foreword.....	VII
Facsimile: First page of the autograph <i>Corno 2.<sup>do</sup></i> part from the Salzburg parts material for KV 414 (386 <sup>a</sup> ; KV <sup>6</sup> : 385 <sup>p</sup> ).....	XV
Facsimile: Autograph of the B cadenza for the first movement of KV 414 (386 <sup>a</sup> ; KV <sup>6</sup> : 385 <sup>p</sup> ).....	XVI
Facsimile: Cadenza in Leopold Mozart's hand for the first movement of KV 413 (387 <sup>a</sup> ).....	XVII
Facsimile: First page of the piano part from the Salzburg parts material for KV 415 (387 <sup>b</sup> ).....	XVIII
Facsimile: A page of the <i>Violino Primo</i> part from the Salzburg parts material for KV 415 (387 <sup>b</sup> ).....	XIX
Concerto in A KV 414 (386 <sup>a</sup> ; KV <sup>6</sup> : 385 <sup>p</sup> ).....	3
Concerto in F KV 413 (387 <sup>a</sup> ).....	67
Concerto in C KV 415 (387 <sup>b</sup> ).....	127
Appendix	
Sketch for the first movement of the Concerto in A KV 414 (386 <sup>a</sup> ; KV <sup>6</sup> : 385 <sup>p</sup> ).....	201

## 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)
- II: Theatrical Works (5–7)
- III: Songs, Part-Songs, Canons (8–10)
- IV: Orchestral Works (11–13)
- V: Concertos (14–15)
- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

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





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

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

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

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

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

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

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

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

## FOREWORD

The three works in the present volume form the first group of the highly significant series of 17 piano concertos written in Vienna. If Mozart was content, at the beginning of his time in Vienna, with repeat performances of Salzburg concertos (cf. the Forewords to *Piano Concertos • Volumes 1 and 2* of the New Mozart Edition = NMA), he did however decide, at the latest in autumn 1782, to embark on the composition of three new concertos.<sup>1</sup> He was obviously thinking from the beginning about publishing them, as he would probably have noticed the great interest for the genre “Piano Concerto”, relatively new in Vienna. Furthermore, he had attend to the consolidation of his reputation as a virtuoso and composer on the piano as well as to the possible financial returns, as opera commissions in the desired quantity did not seem to be in the offing. The intention to publish was then a determining factor in the conception of the concertos, to the point of influencing their general formal plan. In a letter to his father dated 28 December 1782, he characterised the works, some not yet performed, as “*the Concertos are precisely in the middle between too difficult and too easy – are very brilliant – pleasant to the ear – of course, without slipping into emptiness – here and there – even with satisfaction only for the knowledgeable – yet such – that the ignorant must be happy with it, without knowing why.*”<sup>2</sup>

Publication on a modest scale was initially foreseen. The three concertos should be offered simply as clean, handwritten copies. Advertisements were placed in the *Wiener Zeitung* [Viennese Newspaper] several times, as e.g. on 15 January 1783: “*The music Director Mr. Mozart*

*herewith announces to the highly respected public the publication of three new Piano Concertos, just completed. These three Concertos, which can be performed with either a large orchestra with wind instruments or simply a quattoro, namely with 2 Violins, 1 Viola, and Violoncello, will appear first at the beginning of April this year, and be supplied (nicely copied, and supervised by himself) only to those who have subscribed. It serves herewith as further notice that, counting from the 20th of this month to the last of March, subscription tickets are to be had from him for 4 Ducats.”*<sup>3</sup>

From the formulation of this advertisement, it is clear that Mozart had a flexible accompanying ensemble in mind: the winds can be omitted. And indeed the winds are welcome and, for the ideal sound, certainly indispensable, but in the final analysis they are precisely additional harmony parts. In this sense, these three concertos represent a retrograde step compared to their immediate predecessors KV 271 and KV 365 (316<sup>a</sup>). On the other hand, they demonstrate their quite specific individuality and strength in the treatment of the string parts. Alfred Einstein<sup>4</sup> has pointed out that the “*a quattoro*” accompaniment was suggested by the concertos of Johann Samuel Schroeter (*Six Concertos for the Harpsichord, or Piano Forte: With an Accompaniment for two Violons and a Bass [...] op. III*, London, 1774), much esteemed by Mozart.<sup>5</sup> But this feature – and Mozart calls for four instead of three strings – may well have been the result of tailoring to the intended market, for the concept and realisation of the string writing in these first Vienna concertos was something quite new in Mozart’s orchestral style. This is particularly true of the plastic clarity, pervasive imitation and equal importance attached to each in the interaction of the four parts. Observe in this regard details such as the transitional passage in

<sup>1</sup> The first piano concerto movement written in Vienna, in March 1782, was the Rondo KV 382, intended to replace the original final movement of the Piano Concerto in C (KV 175) (cf. NMA V/15: *Piano Concertos • Volume 1*).

<sup>2</sup> 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), vol. III, No. 715, pp. 245f., lines 9–13.

<sup>3</sup> Mozart. *Die Dokumente seines Lebens*, collected and elucidated by Otto Erich Deutsch (= *Dokumente*, NMA X/34), Kassel etc., 1961, pp. 187f.

<sup>4</sup> Mozart. *Sein Charakter, sein Werk*, Stockholm, 1947, p. 397.

<sup>5</sup> In two letters, of 3 and 20 July 1778, Mozart expressed his admiration for these concertos; cf. Bauer–Deutsch II, No. 458, p. 390, lines 100–103 and No. 466, p. 410, line 169. He wrote cadenzas for the concertos Op. III, Nos. 1, 4 and 6 (KV 624/626<sup>a</sup>, Appendix [= KV<sup>6</sup>: II. Teil], D., F., G. and H.).

the 1st movement of KV 413 (387<sup>a</sup>), measures 53ff., the accompaniment pattern in the 3rd movement of the same concerto, measures 149ff., or the passage in the 1st movement of KV 415 (387<sup>b</sup>), measures 176ff. It is therefore not surprising that the first of the “Haydn Quartets”, KV 387 (dated 31 December 1782) belongs in the immediate vicinity of this concerto. Furthermore, the contrapuntal sketches on the penultimate page of the autograph score of KV 414 (386<sup>a</sup>; KV<sup>6</sup>: 385<sup>p</sup>) – as Einstein comments in KV<sup>3</sup> – show the close relationship here to Mozart’s interest, encouraged by the van Swieten circle, in Baroque compositional forms (cf. e.g. the prevalent counterpoint in the Menuett ritornello in KV 413/387<sup>a</sup>). Alongside these structures in the strings, Mozart places a piano part which is in some respects just as novel, and more dense and with a more integrated role for the left hand than before. This is expressed most strongly in the virtuoso pathos of e.g. measures 160ff. of the first movement of KV 415 (387<sup>b</sup>) or at the end of the finale of KV 414 (386<sup>a</sup>; KV<sup>6</sup>: 385<sup>p</sup>).

Mozart must initially have encountered unexpected hesitance in the demand for the concertos, for he complains on 22 January 1783<sup>6</sup> that the advertisement appearing “now for the third time in the Vienna daily” had obviously found no resonance. How high his hopes for sales returns had been is clear from a letter to Baroness Waldstätten of 15 February 1783. He was already in financial difficulties: “I cannot pay now, not even half of it! – If I had been able to imagine that the subscription for my concertos would move so slowly, I would have taken the money [he owed payments on a loan] over a longer period!”<sup>7</sup> Two months later, he decided, with a communication of 26 April, to offer them to Jean Georges Sieber in Paris, who had already published his six sonatas for Piano and Violin (KV 301–306): “Herewith I

*draw to your attention that I have 3 piano concertos ready, which can be performed either with a whole orchestra with oboes and horn – or only a quattro; – Artaria will engrave them. But you, my friend, have priority”*.<sup>8</sup> But no agreement was reached between Mozart and Sieber, so finally it was the publisher Artaria in Vienna who took on the printing, which then of course delayed everything even longer. Shortly after the sale of the last handwritten subscription copy to the Court in Donauesching,<sup>9</sup> Mozart was already anticipating the appearance of a printed edition, as can be gathered from a passage in a letter of 3 March 1784: “I still have not received the Concertos, but will immediately have enquiries made at Artaria.”<sup>10</sup> It was only towards the end of the year or the beginning of 1785 (according to a publisher’s advertisement of 12 January in the *Wiener Zeitung*)<sup>11</sup> that the concertos were delivered, probably at protracted intervals. This rounded-off *opus* represents the only printing of Mozart piano concertos during his lifetime. All three works bear the same ornate title:

*GRAND CONCERT / pour / LE CLAVECIN ou FORTEPIANO / avec l’accompagnement des deux Violons, Alto, / et Basse, deux Hautbois, et deux Cors / composé par / W. A. MOZART / Oeuvre IV. Livre 1 [2, 3]./ Publié a Vienne chez Artaria Comp.*<sup>12</sup>

[*GRAND CONCERTO / for / THE HARPSICORD or FORTEPIANO / with accompaniment for two Violins, Viola, / and Bass, two Oboes, and two Horns / composed by / W. A. MOZART / Opus IV. Book 1 [2, 3]./ Published in Vienna at Artaria Comp.*]

The works identified in their individual headings as *Concerto I* (= KV 414/386<sup>a</sup>; KV<sup>6</sup>: 385<sup>p</sup>), *Concerto II* (= KV 413/387<sup>a</sup>) and *Concerto III* (= KV 415/387<sup>b</sup>) respectively have their own publisher’s numbers: 41, 42 and 56.

The sales of this parts edition must have gone particularly well, for not only were a number of

<sup>6</sup> Bauer-Deutsch III, No. 722, p. 251, line 8.

<sup>7</sup> Bauer-Deutsch III, No. 729, p. 258, lines 13–16.

Mozart had originally wanted to earn more with the concertos. In the letter to his father of 28 December 1782 he spoke of “6 Ducats”, but reduced this, no doubt at his father’s instigation, to 4 Ducats. On 22 January 1783 he then continued (Bauer-Deutsch III, No. 722, p. 251, lines 3–7): “Regarding the 3 Concertos, you need not worry about their being too expensive; – I believe, indeed, that I will earn a Ducat on every concerto [...] It has not been possible to copy them yet, because I will not part with them until I have a certain number of subscribers.”

<sup>8</sup> Bauer-Deutsch III, No. 741, p. 266, lines 10–13.

<sup>9</sup> Cf. Leopold Mozart’s letter of 3 April 1784 to Sebastian Winter (Bauer-Deutsch III, No. 782, p. 308; see also No. 785, p. 311).

<sup>10</sup> Bauer-Deutsch III, No. 778, p. 303, lines 6–7.

<sup>11</sup> *Dokumente*, p. 207.

<sup>12</sup> The cipher indicating which “Livre” [“book”] is concerned (1, 2 or 3) is in all cases entered by hand. The title therefore also fails to communicate that the Concerto KV 415 (387<sup>b</sup>) has in addition two bassoon parts.

new impressions necessary, but some of the plates had to be engraved again after they had broken under the excessive operational demands.<sup>13</sup> It would therefore be realistic to estimate that, before the dissolution of the firm Artaria in 1801, well over 500 copies of the concertos had been sold. This figure does not include the licensed publications in Paris, Amsterdam and London.<sup>14</sup> It is thus significant that the publishers André (Offenbach) and Breitkopf & Härtel (Leipzig) began with their re-prints of these concertos only after 1800.

\*

The numbering of the works in the Artaria edition obviously corresponds to the chronology of their geneses. Mozart's letter of 28 December 1782, quoted above, shows clearly (as one can conclude from the remark "now, 2 concertos are still missing from the subscription concertos") that at this point only one of the concertos, that in A (KV 414/ 385<sup>p</sup>), was finished. This concerto has to be seen as being connected with the fragmentary Concerto Rondo in A KV 386 (in: NMA V/15, *Piano Concertos • Volume 8*), dated 19 October 1782. Because of the current source situation (see below), it is of course not possible to prove whether this Rondo was the original final movement or whether it was to serve as a later "replacement Rondo" (Einstein in KV<sup>3</sup>). In all probability, it was indeed the original final movement. It may have been dropped because it did not quite satisfy the requirements of an accompaniment "a quattro".<sup>15</sup> Whatever the truth, the beginning and completion of both movements of KV 414 (385<sup>p</sup>) probably fell in the time before 19 October. Nothing is known about the first performance of the concerto, but, on the basis of the date given by KV 386, the Auernhammer soirée on 3 November, in which we know Mozart participated,<sup>16</sup> is a possibility.

For the 1st movement of the A major Concerto, we have the most comprehensive and informative sketches, KV<sup>6</sup>: 385<sup>o</sup> (transcription in Appendix, p. 201), extant for any Mozart piano concerto. From this manuscript with its mixture of melodic and

piano sketches (International Mozart Foundation, Salzburg), it becomes clear how much trouble the composer took with the beginning and continuation of the solo exposition (especially in its bridge passage, second group and final group). Particularly interesting in this context is a 22-measure melodic sketch of the beginning of a movement in C major preceding the A major sketch. It is possible, as the context suggests, that this is the rejected beginning of a Piano Concerto in C, i.e. probably KV 415 (387<sup>b</sup>). The fact that the sketch sheet contains numerous sums relating to the Singspiel *Die Entführung aus dem Serail* [*The Abduction from the Serail*] (KV 384) gives a further, if rather vague, chronological pointer for the genesis of KV 414 (385<sup>p</sup>), namely Summer/Autumn 1782.<sup>17</sup> This raises problems for the attempt made e.g. in KV<sup>6</sup> (p. 425) to place the genesis earlier, in Spring 1782, based on the use in the 2nd movement of the work of a theme taken from Johann Christian Bach. Here it is argued that Mozart would "not have waited all too long before creating this musical monument for his admired older friend", as he heard the news of Bach's death very soon (1 January 1782) after the event. Mozart did indeed quote almost literally the first four measures of an Overture in D by Bach<sup>18</sup> (particularly interesting is his subtle rhythmical re-shaping of the measures 1, 3 and 4; cf. p. 35):

Andante Grazioso

<sup>17</sup> On this cf. the detailed discussion by Wolfgang Plath, *Das Skizzenblatt KV 467a* in: *Mozart-Jahrbuch 1959*, Salzburg, 1960, pp. 114–126; see there also the facsimile of the sketch sheet.

<sup>18</sup> Composed in 1763 for Baldassare Galuppi's opera *La Calamità dei Cuori*; it appeared in print as No. 2 of *Six Favourite Overtures in VIII Parts, for Violins, Hoboys, French Horns with Bass for the Harpsichord and Violincello*, London, c. 1770.

<sup>13</sup> At the time, engraved plates could generally serve for around 400 prints before becoming unusable.

<sup>14</sup> Cf. the figures in KV<sup>6</sup>, p. 424, 433f.

<sup>15</sup> On this cf. Wolfgang Rehm, Foreword to NMA V/15: *Piano Concertos • Band 8*, pp. XXVif.

<sup>16</sup> Cf. Mozart's letter to his father of 26 October 1782 (Bauer-Deutsch III, No. 707, p. 240, lines 6–9).

Yet it is in no way logically necessary to conclude from this quotation that a “Tombeau de Bach” was intended and thus to fix the chronology, especially as Mozart had already used the same theme in the Trio of a Menuett (KV 315<sup>a</sup>; KV<sup>6</sup>: 315<sup>g</sup>, No. 4) at an earlier date.

Later repeat performances of the concerto by Mozart will certainly have taken place. Evidence of this is provided by the Salzburg parts (see below) as well as by the revision and extension of the cadenza material (B versions instead of A). While all the signs are that the A versions were composed in the same year as the concerto, the B versions must be dated later, perhaps in connection with the publication of the Artaria edition. The *terminus ante quem* is provided by the notation of the clarinet parts for the second A major Concerto (KV 488),<sup>19</sup> dated 2 March 1786, on the cadence sheet with KV 624 (626<sup>a</sup>), No. 11, 10a and 12 = KV<sup>6</sup>: 626<sup>a</sup>, Part I, No. 29, 32 and 34.

The Concerto in F (KV 413/387<sup>a</sup>) can be shown to have been composed only after, but probably very soon after, 28 December 1782. And as Mozart took part in a number of soirées at the beginning of 1783, it could well have been heard in one of these for the first time. The most likely date is the soirée “at the Mehlgrube” on 11 January, less likely the Spielmanns’ soirée on 4 January.<sup>20</sup> Later performances are documented only for Salzburg (see below), but not for Vienna.

In the case of the Concerto in C (KV 415/387<sup>b</sup>) we know the date of the first performance. Mozart included it in the program, prepared long in advance, of his soirée on 23 March 1783.<sup>21</sup> He wrote about it to his father on 29 March: “[...] I played the 3rd of my subscription concertos”.<sup>22</sup> As

<sup>19</sup> Hermann Beck writes on this (developing an idea of Friedrich Blume’s) in the *Kritischer Bericht* to NMA V/15: *Piano Concertos • Volume 7*, p. g/7, that Mozart had “initially mistakenly notated untransposed” the relevant clarinet parts in the autograph score of KV 488. This statement is inapplicable inasmuch as, amongst the instruments assigned at the head of the score on page one of the autograph of KV 488, an erasure (not mentioned by Beck) can be discerned, above which Mozart then wrote “Clarineti”. The A major Concerto was thus obviously originally planned with two oboes in the instrumentation, which explains effortlessly the untransposed notation.

<sup>20</sup> Cf. Bauer-Deutsch III, No. 719, p. 247, lines 4–5.

<sup>21</sup> *Dokumente*, p. 189.

<sup>22</sup> Bauer-Deutsch III, No. 734, p. 261, line 13.

Emperor Joseph II was present at this soirée, it can be assumed that Mozart chose this occasion to add trumpets and timpani in order to give the piece a “royal” splendour. This would have been a simple matter, as these instruments were present in the program anyway for the Haffner Symphony (KV 385) and the Piano Concerto in D (KV 175).

From the autograph score, now lost, it is known that Mozart originally planned a middle movement in C minor. The draft, later crossed out, began as follows (text after Einstein in KV<sup>3</sup>):

The Adagio interpolations in the final Rondo (measures 49 to 64, 216–231) may well owe many of their expressive gestures to this draft.

Only a week after the successful première, Mozart played the concerto a second time, again in the presence of the Emperor, this time at the soirée of the singer Therese Teyber on 30 March.<sup>23</sup> A further performance (without trumpets and timpani) took place on 1 October 1783 in Salzburg during his stay of several months in his native town.<sup>24</sup> The performance material, much used in its day, is still extant today (see below). It would be safe to assume that the other two concertos were also played during the months in Salzburg, from the end of July to November,

<sup>23</sup> Cf. the letter to his father of 12 April 1783 (Bauer-Deutsch III, No. 739, pp. 264f).

<sup>24</sup> *Wolfgang Amadeus Mozart. Chronik eines Lebens*, compiled by Joseph Heinz Eibl, Kassel etc. 1965, p. 90.



especially as original parts material for them is also documented in Salzburg.

\*

The source situation for the works in the present volume has become, as with not a few other Mozart compositions, less favorable today because of the loss of the autograph scores.<sup>25</sup> This is all the more regrettable as the concertos KV 413 (387<sup>a</sup>), 414 (385<sup>p</sup>) and KV 415 (387<sup>b</sup>) have not been revised systematically from the autographs in recent times. The autographs are less important for the fixing of an authentic text (substitute sources can serve here) than for research on the genesis of the works and the clarification of certain historical links (as e.g. between the sketch KV<sup>6</sup>: 385<sup>o</sup> and the Rondo KV 386 with KV 414/386<sup>a</sup>; KV<sup>6</sup>: 385<sup>p</sup>).

The following primary source material was consulted for the present edition:

a) The original Salzburg parts material (music collection of the Archabbey of St. Peter, Salzburg; signatures: see below).<sup>26</sup> This material, unfortunately incomplete, appears to date from summer/autumn 1783 and is written by one main copyist throughout; there are also entries by father and son Mozart (for details see below).

b) The first printing by Artaria from around 1784/1785 (several copies of this printed edition were always consulted for comparison; apart from the correction of blatant errors, however, the different impressions display no textual variants). There are no essential textual differences between the Salzburg manuscript material and the first printing. In doubtful cases (particularly in the frequently superficially placed articulation marks in the printed edition), preference was given to the Salzburg readings or to the text of the André edition (see below). It appears doubtful anyway whether Mozart was involved in editorial work for the Artaria printing. In checking the engraver's

<sup>25</sup> The autographs, formerly in the keeping of the Prussian State Library in Berlin, are today untraceable. For a description refer to Einstein in KV<sup>3</sup>. They were still available for the editing of the old Mozart Edition (AMA).

<sup>26</sup> 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*, vols. 3/4), pp. 61–65.

text or the proofs, he would certainly have paid attention above all to the solo parts. The thorough-bass figures contain omissions and obvious errors. The latter have been corrected, but additions have only been made where this appears absolutely necessary. (cf. *Kritischer Bericht*).

c) The parts edition published in 1802 by Johann André in Offenbach,  
*GRAND CONCERTO / pour le / Piano-Forte / avec accompagnement de / plusieurs instrumens [sic] / composé par / W. A. Mozart. / Oeuvre 4<sup>me</sup> L. 1 [2, 3] / Edition faite d'après le manuscrit original / de l'auteur / [...]*"

*GRAND CONCERTO / for the / Piano-Forte / with accompaniment of / several instruments / composed by / W. A. Mozart. / Opus 4, Livre [Book] 1 [2, 3] / Edition made from the original manuscript / of the composer / [...]*"

The order of the concertos differs from that in the Artaria edition: A major (Liv. I; publisher's number 1554), C major (Liv. II; publisher's number 1555) and F major (Liv. III; publisher's number 1556). After Mozart's death, André had acquired the autographs of most, and thus also these, piano concertos and obviously consulted them for his new edition, as the extended parts material for the concertos in F and C (see below) and also minor departures, especially as far as articulation marks are concerned, from the Artaria edition show. In view of the present untraceability of the autographs, the André edition is of particular value for comparisons.

d) Mozart's own notation of the cadenzas or fair copies of the same (including copies by his father; see below), which are extant, almost without exception, for these virtuoso interpolations in the concertos (*Eingänge* [(often improvised) bridge passages], fermatas, cadenzas).

All text-critical points are presented, together with a detailed description of the sources, in the *Kritischer Bericht*. Here some important information on the source situation and individual problems is summarised:

The Artaria printing of KV 414 (385<sup>p</sup>) consists, like the André edition,<sup>27</sup> of the solo part (Artaria: *Cembalo*, thorough-bass figures; André: written-

<sup>27</sup> The information in KV<sup>6</sup>, p. 424 (and again in Hans Ferdinand Redlich's foreword to his edition of KV 414/385<sup>p</sup>, Edition Eulenburg No. 800, p. VII), that the André edition contains two bassoon parts, is mistaken.

out realisation of the figures) and eight orchestral parts (4 strings, 2 oboes, 2 horns). Of the Salzburg manuscript set of parts (signature *Moz 255.I*), only the solo part and two autograph horn parts are extant. The plentiful original cadenza material can be recognised as belonging to two groups, whose differentiation on the basis of source is confirmed by stylistic analysis. The A versions<sup>28</sup> seems to date from around the genesis of the concerto: *Cadenza per il 1.<sup>mo</sup> Allegro*; *Ferma nell' Andante, Cadenza per L'andante* (KV 624/626<sup>a</sup>, No. 8, *deest*, 9 = KV<sup>6</sup>: Part I, Nos. 28, 30, 31; State Library – Prussian Cultural Heritage, Berlin); *Cadenza per il Rondeau, Ferma nel Rondeau* (KV 624/626<sup>a</sup>, Nos. 13, 14 = KV<sup>6</sup>: Part I, Nos. 35, 36; Library of the Academy of Sciences in Bucharest). The B versions, on the other hand, must have originated later, probably in Winter 1785/1786 (see above), since they represent extensions or revisions of the A versions. They also introduce, in places, new ideas. The newer cadenza for the first movement, for example, draws on the main theme, whereas the older cadenza takes its orientation from the episode in measures 252ff. The B versions consist of: *Cadenza per il 1.<sup>mo</sup> Allegro, Eingang im Andante, Cadenza per L'andante* (with fragment; divergent readings of this fragment are presented in the main text, p. 46, as an *ossia*) and *Cadenza per il Rondò* (KV 624/626<sup>a</sup>, Nos. 7, 11, 10a, 10, 12 = KV<sup>6</sup>: Part I, Nos. 27, 29, 32–34; State Library – Prussian Cultural Heritage, Berlin).

The Artaria edition of KV 413 (387<sup>a</sup>) consists, analogously to KV 414 (385<sup>p</sup>), of the solo part and eight orchestral parts. Of the Salzburg set of parts (signature *Moz 250.I*), only the solo part is preserved. A reference to the possible early loss of the orchestral material (as also with KV 414/385<sup>p</sup>) is found in a note by Leopold Mozart on the cadenza sheet (see below): “*this concerto and that in A lent to Mr. Joseph Wölfl*<sup>29</sup>”. The André edition includes two additional bassoon parts, added by Mozart at an unknown later time, probably in connection with a repeat performance (according to Einstein in KV<sup>3</sup>). The editing of the two cadenzas was based on Leopold Mozart’s fair copies in the Salzburg parts material, without

doubt made from the authentic (signature *Moz 305.I*).

The Artaria printing of KV 415 (387<sup>b</sup>) consists of the solo part and nine orchestral parts (i.e. the 2 additional bassoons were written in one part). As can be seen from this set of parts, the composer had probably envisaged from the beginning larger forces than in the previous concertos (cf. the typical features of the tutti sections, e.g. 1st movement, measures 10ff.), even if, from a compositional point of view, the additional parts involved have a purely harmonic function (partially obbligato material occurs only occasionally, e.g. in the 1st movement, measures 177ff., oboe I/II). The Salzburg set of parts (signature *Moz 260.I*) is, with the exception of the trumpet and timpani parts, which probably never existed, complete and may well have served for Mozart’s performance in Salzburg on 1 October 1783. The parts were in any case subjected to a thorough revision by Mozart and his father and are thus clearly more authoritative than the Artaria parts. Furthermore, the string parts with autograph tutti and solo directions throughout, provide an insight into the concerto/ripieno practice of the 18th century (see below). The thorough-bass figures in the solo part are in Leopold Mozart’s hand and diverge in many places from those in the Artaria edition. Our edition presents both sets of figures for comparison: Leopold Mozart’s above, those from the Artaria printing (in italics) below the staff system. The André edition is the first to offer *Clarino I/II* and *Timpani*. These additional parts probably existed originally as a separate *particello* alongside the autograph score.<sup>30</sup> Although this is now lost, there can be no doubt about the authenticity of the trumpet and timpani parts, especially as they are transmitted in different secondary sources.

The *Eingang* in the second movement was edited from the autograph (KV 624/626<sup>a</sup>, No. 2f = KV<sup>6</sup>: Part I, No. 13; Library of the Historical Society of Pennsylvania, Philadelphia, Pa.), wrongly associated by Einstein in KV<sup>3</sup> and yet again in KV<sup>6</sup> with the concerto KV 246. The linking passages at the beginning and end (*custodes*) show unambiguously, however, that it cannot be a cadenza for the second movement of KV 246, but

<sup>28</sup> The A versions in the present volume correspond to the b) versions in KV<sup>6</sup>, while the B versions correspond to the a) versions (see KV<sup>6</sup>, pp. 425f.).

<sup>29</sup> 1773–1812; pupil of Leopold Mozart and Michael Haydn, left Salzburg in 1790.

<sup>30</sup> Cf. the remarks on the later extension of the orchestration for the double concerto KV 365 (316<sup>a</sup>) in the Foreword to NMA V/15: *Piano Concertos* • Volume 2.

only the *Eingang* to the middle movement of KV 415 (387<sup>b</sup>). (The NMA thanks Mr. Robert D. Levin, Brooklyn, N. Y. for correcting this misunderstanding.) The printed editions by Artaria and André and also the piano part from the Salzburg set of parts present at this point bridging material (probably already present in the autograph score) a short passage in triplets (see the *ossia* version, page 167). The remaining cadenzas (*Cadenza per L'Allegro*, *Cadenza per L'Andante*; KV 624/626<sup>a</sup>, Nos. 15, 16 = KV<sup>6</sup>: Part I, Nos. 39, 40) and *Eingänge* (*nel Rondeau*; KV 624/626<sup>a</sup>, No. 17 = KV<sup>6</sup>: Part I, No. 41, including the short *Eingang* to measures 64 and analogously measure 231 – printed in the present volume at measure 231 – which is missing in KV<sup>3</sup> but mentioned in KV<sup>6</sup> on page 435) were taken from a fair copy, in the hand of an unknown scribe but almost certainly made from the autograph, included with the Salzburg parts material (signature *Moz 310.1*).

\*

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* [*Critical Report*, available in German only] 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 are generally less accurately marked in the sources than the string parts. No attempt at a comprehensive assimilation of performance directions was made, however, since the musical analogies are clear enough anyway.

\*

The extant sources allow some illuminating insights into contemporary performance practice pertaining to the concertos (on this cf. also the Foreword to NMA V/15: *Piano Concertos • Volume 2*). The solo instrument should not rest during the tutti sections, but should play “*col Basso*”, either in a light thorough-bass accompaniment or only with the left hand (*tasto solo*). Although the solo instrument is specified in most sources as *Cembalo*, it must be emphasised that this corresponds to the convention of the time in naming the parts, while Mozart envisaged these works from the beginning as concertos for the Fortepiano.

The absence of any kind of duplicate parts in the extant performance material permits the conclusion that the smallest of forces were used throughout. Only for the version with extended orchestration of KV 415 (387<sup>b</sup>) with trumpets and timpani could duplicate parts be expected, but here – as indicated above – the original material is missing. Importance is attached to the autograph solo/tutti marks in the Salzburg string parts for KV 415 (387<sup>b</sup>). Parts revised by Mozart are not extant for the other two concertos. It can nevertheless be deduced from the available sources (particularly the Artaria and André editions) that concerto/ripieno practice must be regarded as obligatory for these concertos and was in no way, for example, a special dispensation for the Salzburg tradition.<sup>31</sup> This means that the number of strings should be reduced over long stretches in which the piano dominates, probably ideally to one player per part. In this way, it still corresponds to the “*a quattro*” disposition in accompanying the soloist and shows an affinity with the new string quartet style Mozart had been consolidating since KV 387. In keeping with the other Piano Concerto volumes in the NMA (with the exception of Volume 8), the tutti/solo directions have not been incorporated in the musical text (the evidence of the sources in this matter is presented in the *Kritischer Bericht*).

<sup>31</sup> Cf. also Eva and Paul Badura-Skoda, Foreword to NMA V/15: *Piano Concertos • Volume 5*, p. XII.

No original bassoon parts are known for KV 414 (385<sup>P</sup>), but the inclusion of bassoons reinforcing the bass line wherever oboes and horns are in use belonged to the performance practice of the time. In the case of KV 413 (387<sup>a</sup>), obbligato bassoon parts for the middle movement have come down to us; the bassoons, however, should also play in the framing movements, following the bass line. An obvious omission by Mozart which has made its way into all sources is to be found in measure 10 of the second movement von KV 413 (387<sup>a</sup>). If this concerto is not performed “*a quattro*”, the interpolated echo is structurally necessary (cf. measure 2 and especially in the parallel passage in measure 36) and has therefore been adopted in the present edition.

In the cadenzas for KV 414 (385<sup>P</sup>) – the cadenza material involved is the most comprehensive extant for any Mozart piano concerto – it is important to note that the A and B versions cannot be mixed randomly, as they represent different phases of compositional work. Only the fermata ornament at the end of the finale, which is transmitted only as an A version, can be combined without hesitation with the B versions. The characteristics of the cadenzas for the present three concertos make it clear that here Mozart has left the terrain of the purely virtuosic improvisational cadenza. The cadenzas have become an integral part of the composition and, as far as can be seen (in contrast to conventional wisdom) intended for Mozart’s personal use. The A major cadenzas show, for example, that he not only kept them in his personal possession (i.e. did not give them away to pupils etc.), but also continued to work on their content. The setting of bar-lines in the cadenzas and *Eingänge* in the present text adheres strictly to that in the sources. Here the lengths of the measures often deviate from the pattern established in the main body of the movement, in keeping with the principle of the free exercise of fantasy; many cadenzas are written completely without bar-lines anyway. The ornamented transitions in KV 414 (385<sup>P</sup>), 1st movement, measures 194f., 3rd movement, measure 87, and KV 415 (387<sup>b</sup>), 1st movement, measure 199, appear both in the Salzburg parts and the Artaria and André editions and are accordingly doubtless taken from the autograph score. 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<sup>32</sup> already mentioned in footnote 28 is recommended.

\*

The editor thanks all libraries and archives named in the Foreword and the *Kritischer Bericht* for the use of source material, Prof. Dr. Marius Flothuis, Amsterdam, Paul Badura-Skoda, Vienna, and Prof. Dr. Alexander Weinmann, Vienna, for valuable suggestions and information, Karl Heinz Füssl, Vienna, for his help with proof-reading, and above all the Editorial Board of the NMA for their constant and generous support and advice during editing work on this volume.

Christoph Wolff  
Freiburg in Breisgau, Summer, 1975

Translation: William Buchanan

---

<sup>32</sup> *Mozart-Interpretation*, Vienna–Stuttgart, 1957.

Facs. 1: Concerto in A KV 414 (386<sup>a</sup>; KV<sup>b</sup>: 385<sup>P</sup>): first page of the autograph part *Corno 2:do* from the Salzburg parts material (music collection of the Archabbey of St. Peter, Salzburg, signature *Moz 255.1*). First movement. Cf. pages 3–34 and Foreword.



Facs. 2: Concerto in A KV 414 (386<sup>a</sup>; KV<sup>6</sup>: 385<sup>p</sup>): autograph of the cadenza B for the first movement (State Library Berlin – Prussian Cultural Heritage). Cf. pages 32–33 and Foreword.

Di Wolff: Mozart. Concerto in F. Leicht concert und sehr schön von H. von G. *Handwritten signature*

*All:*

*adagio intempo*

*Köchel 413*

Facs. 3: Concerto in F KV 413 (387<sup>a</sup>): cadenza in Leopold Mozart's hand for the first movement (music collection of the Archabbey of St. Peter, Salzburg, signature *Moz 305.1*). Cf. pages 95–97 and Foreword.

The image displays a facsimile of the first page of the piano part from the Salzburg parts material of Mozart's Concerto in C, KV 415 (387<sup>b</sup>). The manuscript is organized into four systems. The first system features the beginning of the first movement, marked 'Allegro', with a treble clef and a key signature of one flat. The second and third systems show the piano part with figured bass notation in the bass staff, indicating the figured bass figures in Leopold Mozart's hand. The fourth system is marked 'tasto Solo' and shows a solo passage in the bass staff.

Facs. 4: Concerto in C KV 415 (387<sup>b</sup>): first page of the piano part from the Salzburg parts material (music collection of the Archabbey of St. Peter, Salzburg, signature *Moz 260.1*) with thorough-bass figures in Leopold Mozart's hand. Beginning of first movement. Cf. pages 127–130 and Foreword.



Facs. 5: Concerto in C KV 415 (387<sup>b</sup>): a page of the *Violino Primo* part from the Salzburg parts material (music collection of the Archabbey of St. Peter, Salzburg, signature *Moz. 260.1*) with Solo and Tutti directions in Mozart's hand. First movement, measures 119–186. Cf. pages 139–146 and Foreword.