

# WOLFGANG AMADEUS MOZART

Series V

## CONCERTOS

WORK GROUP 15:  
CONCERTOS FOR ONE OR MORE PIANOS  
AND ORCHESTRA WITH CADENZAS • VOLUME 4

PRESENTED BY MARIUS FLOTHUIS

1975

Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

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

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Dr. jur. Friedrich Gehmacher completes his seventy-fifth year today in Mozart's home town. Those throughout the whole world who are contributing to the growing New Mozart Edition and are involved in this great work are aware that Dr. Gehmacher's activity as President of the International Mozart Foundation is distinguished by untiring efforts in the service of this project. From the very beginning, he has prepared the way for the New Mozart Edition, held his protecting hand over it and promoted it with unparalleled and effective energy. The dedication of this seventy-fifth volume of the series to our President Dr. Gehmacher therefore expresses a gratitude which – far beyond this occasion, day and hour – encompasses all our indebtedness.

Salzburg, the twelfth of June, 1975

International Mozart Foundation, Salzburg  
Central Institute for Mozart Research  
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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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- IX: Piano Music (24–27)
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For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.





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

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

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (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 piano concertos presented in this volume, in E<sup>b</sup> KV 449, in B<sup>b</sup> KV 450 and in D KV 451, belong together in terms of the dates of their geneses. They are the first compositions that Mozart entered in the manuscript work catalogue that he had been keeping since the beginning of February 1784: the Concerto in E<sup>b</sup> KV 449 opens the catalogue, under the “9th Hornung [arch.: February]” 1784 with the entry “1, a piano concerto. Accompaniment: 2 violini, viola e Basso. – (2 oboe, 2 corni ad libitum)”.<sup>1</sup> The autograph (untraceable since 1945) was also dated 9 di Feb<sup>ro</sup> 1784.<sup>2</sup> The concerto KV 450 was entered by Mozart in his work catalogue under 15 March<sup>3</sup> (the extant autograph is undated). He seems to have started composing the concerto KV 451 while continuing the work on the concerto KV 450, for it is recorded in his manuscript catalogue as early as 22 March<sup>4</sup> (the autograph of this concerto has likewise been untraceable since 1945).

Even though the three concertos belong together, there are substantial differences in their texture, differences that Mozart in some cases formulated himself. The Concerto in E<sup>b</sup> KV 449 thus displays connections in a number of aspects with the first Vienna concertos KV 413 (387<sup>a</sup>), 414 (385<sup>p</sup>) and 415 (387<sup>b</sup>): the wind instruments are not obbligato; the string sections can consist of one or several players. The latter is clear from Mozart’s mentioning in his manuscript catalogue only one viola for KV 449, whereas in the concertos from KV 450 onwards, with the exception of KV 537, he expressly refers to or calls for “2 violas”. If the accompaniment of the Concerto in E<sup>b</sup> major with two violins, viola and bass appears rather modest, the string writing is nevertheless interesting and carefully worked out. Even the voice-leading of

the second violin and viola in the second movement would be worthy of a special study. For Alfred Einstein, the connection with the concertos of 1782/83 exists “*only in appearance*”: “*In truth, the winds, despite their apparently restrained use, can hardly be dispensed with; and in truth, this concerto is not a continuation of the Salzburg and the first three Vienna concertos, but a beginning. It is the beginning of a new series, encompassing between this 9th ‘Hornung’ [February] 1784 and 4 December 1786 not less than twelve great concertos – the culmination of Mozart’s instrumental composing*”.<sup>5</sup> Mozart himself, however, emphasised in letters to his father the difference between the Concerto in E<sup>b</sup> major KV 449 and the Concertos in B<sup>b</sup> KV 450, in D KV 451 and in G KV 453, writing of “[...] *the Concert in E<sup>b</sup> |: which can be performed a quattro [as a quartet] without wind instruments :| the other 3 have absolutely obbligato wind instruments [...]*” (15 May 1784), and on 26 May 1784 he writes: “*The concerto which her [Nannerl’s] Mr. Richter praised so much is that in B<sup>b</sup>. – Which is the first that I did, and which he praised to me so much even then. – I am not in a position to be able to choose between these two concertos – I consider them both to be concertos that make you sweat. – Yet, in difficulty, that in B<sup>b</sup> is preferable to that in D. – By the way, I am very curious to know which of the 3 concertos B<sup>b</sup>, D and g please you and my sister most; – that in E<sup>b</sup> does not belong to these at all. – This is a concerto of a very special kind, and written more for a small than a large orchestra – that is why the talk is only of the 3 great concertos.*”<sup>6</sup>

The term “great concerto”, still current today, thus originated with Mozart himself and refers not only to the role of the orchestra, but also to the character of the works. The opening of the concerto KV 450 is nothing less than a “statement of intent”: the six wind instruments, supported only by the basses, present the beginning of the first theme, the strings join in only in the second half of the second measure; seen as a whole, the

<sup>1</sup> Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, collected (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, (4 volumes of text = Bauer–Deutsch I–IV, Kassel etc., 1962/63), 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. 774, p. 299.

<sup>2</sup> Cf. KV<sup>6</sup>, p. 482.

<sup>3</sup> Cf. Bauer–Deutsch III, No. 779, p. 304.

<sup>4</sup> Cf. Bauer–Deutsch III, No. 781, p. 308.

<sup>5</sup> Alfred Einstein, *Mozart. Sein Charakter. Sein Werk*, new edition, Frankfurt, 1968, p. 317.

<sup>6</sup> Bauer–Deutsch III, No. 790, page 314, lines 15–16, and No. 793, p. 315, lines 8–17; Mozart speaks about these concertos in not less than eight letters of the year 1784, namely in those of 20 February, 3 March, 20 March, 10 April, 15 May, 26 May, 9 June and 21 July.

exposition of the first theme is a classic example of “openwork”. One perceives clearly in this concerto how Mozart revels in the newly discovered capabilities of his instrument; even as early as measure 26 of the first solo, the whole range of the keyboard (five octaves) is traversed within one measure; in the second movement, the piano rests in only 16 of a total of 113 measures; the finale introduces new technical details (measures 76ff.) and emphasises with exuberant leaps of the left hand over two octaves (measures 192/193) the joy of the creative player. That in the process he ends up in the remote key of A major does not disturb him, but on the contrary provides him with the opportunity for one of the most subtle modulatory return passages that he was ever to write. Similarly wonderful refinement is displayed in measures 168–180, in which Flute, Oboe II, Bassoon I and Horn I supply the foundational harmonies.

The concerto KV 451 presents, instead of innovation, rather a consolidation of what has been discovered and acquired, even if in a richer orchestral garment. If Mozart still limits himself in the concerto KV 450 to the pairs of oboes, bassoons and horns (joined by a flute in the finale), he goes in KV 451 as far as adding trumpets and timpani, instruments which were to remain characteristic for the later concertos in D minor KV 466, in C KV 467, in E<sup>b</sup> KV 482, in C minor KV 491, in C KV 503 and in D KV 537.

The Concerto KV 449 belongs to the few concertos of the Vienna period which Mozart did not write exclusively for himself; as with KV 453, it was intended for his pupil Barbara Ployer, and, besides her, only Nannerl and he were allowed to play it. Exact performance dates for the concertos are not known, but it can be assumed that the concerto KV 449 was played on 17 March 1784. The concertos were probably played in the soirées that Mozart mentioned on his letter of 3 March 1784.<sup>7</sup> (According to KV<sup>6</sup>, KV 450 was performed on 24 and KV 451 on 31 March.)

\*

<sup>7</sup> Bauer–Deutsch III, No. 778, p. 303, lines 11–14: “– in the theater there will probably be two musical evenings this year – now, you can easily imagine that I necessarily have to play new things – so some writing will be going on.”

The source situation for the concertos KV 449 and 451 is not very favorable, inasmuch as the autographs kept in the former Prussian State Library in Berlin have been untraceable since the end of World War II (on the secondary sources cf. below). From the first movement of KV 449, however, we know one page in facsimile, reproduced in Ludwig Schieder, *W. A. Mozarts Handschrift in zeitlich geordneten Nachbildungen*, Bückeburg and Leipzig, 1919, Plate 43 (cf. the facsimile on p. XIII), which was consulted during editing. Only with KV 450 was it possible to base the editing for the New Mozart Edition (NMA) completely on the autograph (Thüringische Landesbibliothek, Weimar, signature *Mus. M V: 125*). Early editions were consulted only in the few cases of doubt; no copied set of parts for KV 450 with links to the Mozart family is known. The autograph displays a series of corrections and changes, intervening most frequently in the original material in the first and second movements. In the second movement, Mozart made later changes to the measures 3–8 and 17–20 of the theme, both harmonically and melodically, and altered the variations accordingly (cf. the facsimiles on p. XVIII–XIX); this must have happened after the movement had already been completely or largely composed, for in all variations the original version can still be made out. In the final movement, measures 295–301 were added later; they are notated on the reverse side of the last folio.<sup>8</sup> Besides the autograph of the whole work, a variant (sketch) of the main theme in the third movement has come down to us in Mozart’s handwriting, kept privately in the USA (New York: Dr. Hermann Vollmer) and mentioned in KV<sup>6</sup> in connection with 417 B No. 5. We present this in the Appendix as a facsimile and in transcription.

Mozart’s cadenzas KV 624 (626<sup>a</sup> No. 19, 21, 20; KV<sup>6</sup>: I Nos. 43–45) for the Concerto in B<sup>b</sup> KV 450 have been transmitted in several sources: preserved in autograph are the *Eingang* [(often improvised) bridge passage] and cadenza for the third movement (New York: Mrs. Y. Geist); the cadenza for the first movement, with an additional *incipit*, in a reproduction of the autograph as an illustration in a piano reduction of the *Magic Flute* published in 1822 by Schlesinger in Paris; the


<sup>8</sup> On this cf. Hans Joachim Moser, *Die Erstfassung des Mozartschen Klavierkonzerts KV 450*, in: *Die Musikforschung* IV, 1951, pp. 202–204 and 301–304.

cadenza for the first movement in a copy made by Aloys Fuchs (Graz: Hellmut Federhofer); in early printed editions (Vienna, 1801: Artaria & Comp., publisher's number 870; Offenbach on Main, 1804: Johann André, publisher's number 1927/1928) we have the cadenzas for the first and third movements and also the *Eingang* to the third (in André both cadenzas appear with *incipits* of the relevant movements 1 and 3).

From the correspondence between father and son, it is clear that Wolfgang sent the four concertos KV 449–451 and KV 453 to Salzburg so that they could be made known there and copied. In the letter of 26 May 1784 he emphasises the necessity “*that people hear all 3 [referring to KV 450, 451, 453] with all parts and well performed*”.<sup>9</sup> In performances in Salzburg, Nannerl apparently played the solo part, for she wrote out the solo parts for the concertos KV 449 and 451 and also the viola part for KV 451, while the other parts in the material copied in Salzburg for these two concertos were the work of the so-called “*Scribe 9*”.<sup>10</sup> These parts copies form the main sources for the NMA edition of the concertos KV 449 and 451; as a comparison, the editions of both concertos by Johann André (Offenbach on Main, 1792) and of KV 451 by H. Ph. Boßler (Speyer, 1791) were consulted. – Nannerl's copy of the solo part of KV 449 contains a variant on a separate leaf (“*additional ornamentation*”) of measures 188–203 of the first movement which, most likely, is by Mozart; we offer this variant as an “*ossia*”.

The copied parts for KV 449 and 451 are informative in a further respect: they include some added dynamics and also thorough-bass figures for the bass-line of the piano part in Leopold Mozart's hand. Particularly significant is the divergence in the first movement, mentioned by Hans Ferdinand Redlich in the Eulenburg score of KV 449,<sup>11</sup> and observed in all parts from the St.

Peter copies and also in the first edition by André. Measures 319 and 320 in the later editions (including Eulenburg) form here a single measure (= m. 319 in the NMA; cf. also the facsimile on p. XV), which is musically completely logical since the change of harmony really only receives its true sense when the orchestra enters on the second quarter-note of measure 319. This also avoids the objectionable repetition of the harmonic progression in measure 320. How the later division into two measures took place can only be surmised: there was probably some remark of Mozart's here in the autograph (perhaps of the same kind as the remark in the Piano Concerto in B<sup>b</sup> KV 595, first movement, measure 47),<sup>12</sup> interpreted correctly by Nannerl and André but wrongly by later editors.

Mozart's cadenza KV 624 (626<sup>a</sup> No. 18; KV<sup>6</sup>: I No. 42) for the first movement of KV 449 is preserved in autograph (Berlin: State Library – Prussian Cultural Heritage, from items once in the former Prussian State Library Berlin; cf. the facsimile on p. XIV). As in the cadenza for the first movement of KV 450, he also notated here the *incipit* of the first movement. The cadenza is furthermore included in the early printed editions mentioned above. No original *Eingang* for the third movement (measure 268), however, has been found so far. For KV 449, first movement, measure 75 (Violin I), measure 161 (upper staff Pianoforte), measure 181 (Violin I), measure 308 (upper staff Pianoforte) and measure 334 (Violin I), the following should be observed: while Mozart decided on the “more modern” form of the appoggiatura (whole-tone step) at appropriate places in the first movement of KV 450, in KV 449 he still appears to have been vacillating between the “old” and the “modern” (semitone and whole-tone steps respectively) forms (cf. especially in the solo piano, measures 161 and measure 308: Nannerl clearly notated the appoggiatura in measure 161 of her copy a”, whereas in measure 308 d<sup>b</sup>” is notated). – Finally, a special notation for the arpeggio should be pointed out in the piano solo part for KV 449, first movement, measures 89 and 90 and third movement, measures 152, 154, 235, 237 and 268, and similarly in KV 451, first movement, measures 138ff. and 261ff. Mozart usually notates arpeggios as chords with a transverse dash (.

<sup>9</sup> Bauer–Deutsch III, No. 793, p. 315, lines 19–20.

<sup>10</sup> The parts for KV 449 and 451 belong to the music collection of the Archabbey of St. Peter in Salzburg and are catalogued there under the signatures *Moz 265.1* and *Moz 270.1*; cf. Manfred Hermann Schmid, *Die Musiksammlung der Erzabtei St. Peter in Salzburg. Katalog. Erster Teil: Leopold und Wolfgang Amadeus Mozart, Joseph und Michael Haydn*, Salzburg, 1970, p. 62; on the scribes cf. pp. 16f. and 27f. of the same publication.

<sup>11</sup> Edition Eulenburg No. 1204, published 1953, p. 28.

<sup>12</sup> Cf. NMA V/15, *Piano Concertos • Volume 8*, pp. XXIVf.

There is no doubt, however, that at the places named arpeggios are meant, even if the notation departs from Mozart's usual practice.

In the first movement of KV 451, the Salzburg copy has a reading in measures 26–33 of Viola I, II that we have adopted for the NMA, although it is not confirmed by any later edition. Here, Nannerl's copy has the violas going with the violoncellos instead of with the double basses. From the orchestration of the parallel passages in measures 119 to 126 and 242–249, however, it can be seen that Mozart wanted to have the eighth-note figure emphasised clearly: here he has it played by violins and violas. At two places in the first movement of KV 451, Nannerl obviously made errors: in measures 229 to 233 the indication "Violoncello" is missing; we have made it up in analogy to measures 86–90 and from the early editions, in which it is found. In measures 276–285, Violas I and II in Nannerl's copy go with the violoncellos at the same pitch instead of at the octave. It is to be assumed that Nannerl misunderstood her brother's hints and that the violas should play here, as usual, the octave above, as is in fact the case in the early editions (in the parallel passage, measures 153–156, this would not be possible, as the Viola I, II parts would then lie between Violins I and II; for further details cf. the *Kritischer Bericht* [*Critical Report*, available in German only]).

Mozart's cadenzas KV 624 (626<sup>a</sup> Nos. 21a = 32 and 21b = 33; KV<sup>6</sup>: I Nos. 46 and 47) for the first and third movements of KV 451 and also the ornamentation of measures 56–62 KV<sup>6</sup>: 624 (626<sup>a</sup>, M.) have not been transmitted in autograph but in what is no doubt a copy by Nannerl (Archabbey of St. Peter Salzburg, signature *Moz 320. 1*),<sup>13</sup> while the two cadenzas are also included in the early printed editions by Artaria and André mentioned above. – The notation of measure 25 in the cadenza for the first movement (cf. facsimile on p. XVI, and p. 200) has occasionally led to misinterpretations: Mozart's multiple stems on the first chord caused copyists and engravers to interpret the quarter-note A as an independent part of the measure, resulting in a  $\frac{5}{4}$  measure, while Nannerl, who knew her brother's writing better,

read the quarter-note A correctly as part of the first chord.

Difficulties in the areas of articulation and dynamics were presented particularly by the concertos KV 449 and 451. As far as seems justifiable, parallel passages have been assimilated to one another. In some cases, a choice had to be made between different possibilities, as in e.g. KV 451, first movement: measures 18, 20 and 22–24, where the sixteenth-note figure in Flute, Violin I and II appears with five different variants of the articulation; the phrasing mark in measures 33–34 (Violins I and II) and 126–127 (Flute and Oboe) is also debatable, for here the sources once again display considerable divergences; the absence of the slur in the Pianoforte in measures 249–250 has no significance, as a an acoustically seamless transition would be technically impossible anyway.

As Mozart in his later concertos still used the piano simultaneously as both a solo and a continuo instrument, the piano bass-line has been printed during the *tutti* sections as well, in keeping with the guidelines of the NMA (on this cf. the Foreword to NMA V/15 *Piano Concertos* • *Volume 1*, p. X).

\*

The editor expresses his thanks to the Editorial Board of the New Mozart Edition, to Mr. Karl Heinz Füssl (Vienna) as well as to all archives and libraries named in this Foreword and in the *Kritischer Bericht* as owners of source material consulted for the editing work.

Marius Flothuis                      Amsterdam, January, 1975

Translation: William Buchanan

<sup>13</sup> A passage referring to this is contained in Leopold Mozart's letter to his daughter of 9 October 1784, Bauer–Deutsch III, No. 813, p. 336, lines 7–9.





Facs. 1, 2: Concerto in E<sup>b</sup> KV 449: autograph cadenza for the first movement (KV 624/626<sup>a</sup>, No. 18; KV<sup>6</sup>: I No. 42), also showing the *incipit* (bottom right) from the items once in the former Prussian State Library, Berlin and now in the State Library – Prussian Cultural Heritage, Berlin, bound into KV 482. Cf. pages 27–29.



Facs. 1,2: Concerto in E<sup>b</sup> KV 449: autograph cadenza for the first movement (KV 624/626<sup>a</sup>, No. 18; KV<sup>6</sup>: I No. 42), also showing the *incipit* (bottom right) from the items once in the former Prussian State Library, Berlin and now in the State Library – Prussian Cultural Heritage, Berlin, bound into KV 482. Cf. pages 27–29.





Facs. 3: Concerto in E<sup>b</sup> KV 449: a page of the *Clavicembalo* part written out by Mozart's sister, from the manuscript parts material in the music collection of the Archabbey of St. Peter Salzburg (signature Moz 265.1). End of the first movement: Cf. pages 26–30, measures 313–347, and Foreword.





Facs. 4: Concerto in D KV 451: page 2 of the cadenza written by Mozart's sister for the first movement (KV 624/626<sup>a</sup> No. 21a = 32; KV<sup>6</sup>: I No. 46) from the music collection of the Archabbey of St. Peter Salzburg, signature *Moz 320.1*. Cf. pages 200-201, measures [21]–[34], and Foreword.



Handwritten musical score for Concerto in B<sup>b</sup> KV 450, leaf 1<sup>r</sup> of the autograph. The score is written on ten staves. The instruments are labeled on the left: 2 Violin, Viola, 2 Oboe, 2 Corni in G, 2 Fagotti, and Cembalo. The music is in B<sup>b</sup> major and 4/4 time. The score shows measures 1 through 8. There are various musical notations including notes, rests, and dynamic markings like 'p' and 'f'. A circular stamp is visible in the bottom right corner of the page.

Facs. 5: Concerto in B<sup>b</sup> KV 450: leaf 1<sup>r</sup> of the autograph belonging to the Thüringische Landesbibliothek, Weimar, signature *Mus. MV: 125*. Cf. page 67, measures 1–8.



Violin I  
Violin II  
Vcllo.  
Piano

*Sempre piano*  
*Sempre piano*  
*Sempre piano*  
*Sempre piano*

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