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AND ORCHESTRA WITH CADENZAS • VOLUME 8

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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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- VIII: Chamber Music (19–23)
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For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.





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

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

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV³ or KV^{3a}) are given in brackets; occasional differing numberings in the sixth edition (KV⁶) are indicated.

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

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

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

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

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

FOREWORD

It is to Mozart's glittering artistic career as a piano virtuoso during his years in Vienna that we owe the creation of not less than twelve piano concertos¹ in the unbelievably short time between the beginning of 1784 and the end of 1786, the "climax of Mozart's instrumental composition".² Yet this career met an abrupt end on 5 December 1786: that day was the last time, in one of the series of four Advent concerts he gave in the Trattner Casino [assembly rooms], that he played one of his own piano concertos for the general public, the Concerto in C Major KV 503.³ With that, the chapter "Piano Concerto" in Mozart's oeuvre was as good as closed; in the following years there followed only what can we call "late additions to the family" in this genre, the two concertos KV 537 and KV 595 in the present volume.

After the failure to get musical evenings put on during 1787, Mozart made what were quite obvious attempts to win back the favour of the Vienna public following the triumphant success of *Don Giovanni* in Prague. To this end, and probably with a view to possible Lent musical evenings, he composed in February 1788 the Piano Concerto in D Major KV 537. His plan of holding "musical evenings in the Casino [assembly rooms]" in June 1788, in which KV 537 would definitely have been performed, was Mozart's last attempt to regain a foothold in the public life of Vienna and seems likewise to have

¹ With the first of these concertos, KV 449, Mozart began, under the date "1784. / the 9th February.", his *Verzeichnüß / aller meiner Werke / vom Monath Febrario bis Monath ... 1 ...* [Catalogue / of all my works / from the month of February to the month of ... 1 ...] (cf. the facsimile edition, ed. O. E. Deutsch, Vienna/Leipzig/Zurich/London, 1938); there followed, at more or less short intervals, KV 450, 451, 453, 456, 459, 466, 467, 482, 488, 491 and, entered in his hand-written catalogue on "the 4th December [1786]", KV 503.

² A. Einstein, *Mozart. Sein Charakter – Sein Werk*, Stockholm, 1947, p. 400.

³ Cf. O. Jahn – H. Abert, *W. A. Mozart*, vol. I, Leipzig, 1955, p. 833, and the Foreword to the New Mozart Edition (NMA), Series V / Work Group 15 / Volume 7, p. VII. According to O. E. Deutsch, *Mozart. Die Dokumente seines Lebens*, NMA X/34 (in preparation – sincere thanks to Prof. Dr. h. c. Deutsch, Vienna, for his generosity in allowing us to see the make-up), for the 5th December 1786, p. 246, there is doubt about the "holding of the four musical evenings" and therefore, naturally, about the performance of KV 503 on 5 December 1786; according to Leopold Mozart's letter of 8 December 1786 to Nannerl, they must at least have been planned, cf. O. E. Deutsch – B. Paumgartner, *Leopold Mozarts Briefe an seine Tochter*, Salzburg-Leipzig, 1936, p. 409.

been doomed to failure.⁴ The new piano concerto thus received initially no performance; only on his journey to Berlin in 1789 did Mozart find an opportunity to play the work in a concert at court in Dresden (14 April). In his letter of 16 April to Constanze, he reported that "[...] during the meal news came that I was to play at court the following day, Tuesday the 14th, at half-past-five. That is very unusual here; for otherwise it is very difficult to get a hearing here; and you know that I had no intentions concerning this place. [...] the next day, at court, I played the new concerto in D; the following day, Wednesday the 15th, I received during the forenoon a most splendid box [...]"⁵ Besides in Dresden, Mozart probably also performed the concerto in Frankfurt on Main: the program of the musical evening he held in Frankfurt a few days after the coronation of Leopold II on 15 October 1790 mentions, besides two symphonies (KV 550 and KV 551?), two piano concertos.⁶ As the parts editions of the concertos KV 459⁷ and KV 537⁸ published in 1794 by J. André, Offenbach, both carry the heading "*Ce Concerto a été executé par l'Auteur / à Francfort sur le Mein, à l'occasion / du Couronnement de l'Empereur / Leopold II.*" ["This concerto was performed by the composer / in Frankfurt on Main, on the occasion / of the coronation of the Emperor / Leopold II."], it can be assumed with a degree of certainty that the two piano concertos heard at this musical evening in Frankfurt were KV 459 and KV 537.⁹

⁴ Cf. Mozart's letter to Michael Puchberg (beginning of June 1788), in which he writes: "[...] thus my trust in you goes so far that I dare to ask you to help me out, only until the coming week (when my musical evenings in the Casino begin), with 100 florins [...]", from: *Die Briefe W. A. Mozarts und seiner Familie*. First critical edition by L. Schiedermair, Munich and Leipzig, 1914, vol. II, p. 284. There is no documentary evidence to prove that the musical evenings mentioned in this letter took place, cf. dazu O. E. Deutsch, op. cit., June 1788, p. 281.

⁵ Schiedermair, op. cit., vol. II, p. 294. The concert is recorded under 14 April in the Diary of the High Marshall's Office in Dresden, and is also mentioned in a report from Dresden of the 28 May 1789 in *Musikalische Real-Zeitung* [Real Musical Newspaper], Speyer, 17 June 1789; cf. O. E. Deutsch, op. cit., 14 April and 17 June 1789, pp. 297 and 304.

⁶ The program can be seen in facsimile in e.g. *Mozart und seine Welt in zeitgenössischen Bildern*, founded by M. Zenger, reproduced by O. E. Deutsch (NMA X/32), No. 505.

⁷ Publisher's number 684 (op. 44).

⁸ Publisher's number 715 (op. 46).

⁹ In Rellstab's inventory of his Berlin stock in 1795 (8th Supplement), we read in connection with the André

Between the composition of the second “Coronation Concerto” and the composition of Mozart’s last piano concerto KV 595, entered in his hand-written catalogue on 5 January 1791, there lie three years of bitter disappointment and constant setbacks, for Mozart did not succeed in compensating for the loss of his reputation in Vienna with his sustained success in other cities. In contrast to the Concerto in D Major KV 537, which was very dependent on surface brilliance and virtuosity and with which Mozart wished, with all the means at his disposal, to regain the favour of the Vienna public, this concerto, perhaps Mozart’s most beautiful and intimate, is in every sense turned inwards and, apparently so simple in its style of composition, is yet so infinitely masterly. In every one of its measures there breathes the spirit of a serene and in no way bitter resignation, especially in the the Rondo Finale with that song-like theme which Mozart drew on only a few days later to express the longing for Spring (“*Komm, lieber Mai, und mache*” [“*Come, dear May, and make*”]) KV 596. In his last appearance, at a private concert given by the clarinettist Joseph Bähr (properly: Beer) on 4 March 1791, Mozart played the concerto himself.¹⁰

*

The main musical text in the present volume, the last in Work Group 15, presents the concertos KV 537 and KV 595 and is followed by an extensive Appendix (I–III) containing, besides the Rondo in A

editions of the two concertos that “*These two concertos were played by the composer at the coronation of Leopold in Frankfurt*”, cf. O. E. Deutsch – C. B. Oldman, *Mozart-Drucke* in: *Zeitschrift für Musikwissenschaft* XIV, Issue 7, April 1932, p. 345; on this matter cf. also E. Kruttge, *Aus den Reisetagebüchern des Grafen Ludwig von Bentheim-Steinfurt (1756–1817)* in: *Zeitschrift für Musikwissenschaft* VI, Issue 1, Oct. 1923, pp. 28–30 and O. E. Deutsch, *Mozarts Krönungs-Akademie in Frankfurt* in: *Stadtblatt der Frankfurter Zeitung*, 29 January 1931. – On the basis of the headings quoted, the Concerto in F Major KV 459 (NMA V/15/5) has as much right as KV 537 to be referred to generally as the “Coronation Concerto”.

¹⁰ Cf. the facsimile of the leaflet with the announcement of this concert in *Mozart und seine Welt in zeitgenössischen Bildern*, No. 513. O. E. Deutsch suspects that the concerto was also performed at the musical evening given by Madame Duschek in the Royal National Theater in Prague on 26 April 1791; the program of this concert includes: “*5th. A concerto on the fortepiano by Mr. Mozart played by Mr. Witassek.*”, cf. *Mozart. Die Dokumente seines Lebens*, under 26 April 1791, p. 345.

KV 386, all the known piano concerto fragments,¹¹ a sketch for the slow movement of KV 537 and also sketches for unidentified piano concertos.¹² It was decided, however, that cadenzas composed by Mozart for foreign compositions, which might have been expected in the Appendix to this volume, should not be printed here. The cadenzas KV 624 (626^a), Appendices A to D, F, G, H and K – all intended for concertos by other composers – therefore appear, if sources for them are known, in NMA X/28. It was equally appropriate to consign two autograph cadenzas by Mozart, KV *deest*, discovered by Dr. Ernst Fritz Schmid in 1955 in the Conservatorio Giuseppe Verdi, Milan, *Fond. Nosedà 1897, No. 6162/12269*, f. 12.¹³ The cadenza KV 624 (626^a), Appendix E, whose authenticity is more than doubtful, must be left to Series X, Work Group 29. KV 624 (626^a), Appendix I, obviously not a cadenza but rather a capriccio or fantasia-like piano piece, is presented in NMA IX/25, while the unidentifiable “*2 cadenzas*” KV 624 (626^a), Appendix L,¹⁴ cannot be published in the NMA at

¹¹ We excluded KV Appendix 55 (387^c), as this is a draft for a chamber music piece with piano; the fragment will appear in NMA X/31.

¹² There is no connection between the “*sketch leaf for a piano concerto*”, listed in: L. Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts*, 3rd edition revised by A. Einstein, Leipzig, 1937 (KV³), p. 589, as KV 467^a (Supplement, Ann Arbor, 1947 [KV^{3a}], p. 1015: “*or for a Sinfonia [Overture]*”) and the piano concerto KV 467, amongst whose ideas Einstein wanted to see it placed. According to a collegial communication from Dr. Wolfgang Plath, Augsburg, this leaf has to do, from the second line onwards, with sketches for the piano concerto KV 414 (386^a). The measures 1–22 are in C major and may represent, according to Music Director Ernst Hess, Zurich, a draft for the Overture of the *Entführung [Abduction from the Seraglio]*. This sketch is printed, as far as it concerns KV 414 (386^a), in NMA V/15/3. On this cf. also W. Plath, *Das Skizzenblatt KV 467^a* in: *Mozart-Jahrbuch 1959*, Salzburg, 1960, with facsimile and transcription.

¹³ The headings in the autograph are: 1. “*Cadenza 1^{ma}*”, in C major, thus probably belonging to the first movement of a concerto in C; 2. “*Cadenza 2^{da}*”, in G major, probably pertaining to the slow movement of a concerto in C. As yet, it has not been possible to identify the two cadenzas; it can be assumed with a high degree of certainty that Mozart composed them for a concerto by another composer. – Cf. *Mozart-Jb. 1956*, facsimiles from p. 40 onwards.

¹⁴ KV³, p. 824. These may be to (unknown?) cadenzas for the Rondo of the piano concerto in B^b KV 450: according to KV³, p. 824, the autograph was auctioned on 17 May 1917 at Sotheby’s, London, with the comment “*2 Cadenzas for the Rondo op. 67*”. An earlier set of parts for KV 450, printed in 1799 by J. André and bearing the

the moment, as the autograph is currently untraceable. In the cadenza listed in KV³ as KV 624 (626^a), Appendix M, we have, as A. Einstein's later correction states,¹⁵ an ornamented version of measures 56–62 from the second movement of the piano concerto of the Piano Concerto in D major KV 451.

*

It proved possible to edit the works printed here, with the exception of extensive passages in the left hand of the solo piano in KV 537, of both cadenzas in KV 595 and of KV 386 (cf. the relevant passages in the Individual Remarks, pp. XXIIff.), on the basis of the autographs, as the copies and prints¹⁶ – only the first printed edition of KV 595 appeared while Mozart was still alive – show essential divergences from the original manuscripts. The editor's intention was to render the content as faithfully as possible while carrying out the modifications necessary in transcribing the work into a score reflecting current performing usage. Abbreviations attached to individual instrument staves, e.g. “colB:” (= *col Basso*), “unis.” (= *unisono*) have been tacitly printed out in full, but with a mention in the *Kritischer Bericht* [*Critical Report*, available in German only]. Pulsating eighth-notes, often notated by Mozart as abbreviations, have been written out in all cases, while pulsating sixteenth-notes, as in the original, have generally been printed as abbreviations. Where the same figure reappears in different places with divergent articulation, the passages have been assimilated to the most frequent form or that probably intended by Mozart; in these cases, the *Kritischer Bericht* renders the original articulation. No assimilation was made, however, where the divergent articulation was recognisably intended by Mozart, while in a few passages, suggestions for articulation marks suggested by analogy have been printed alongside the original articulation marks and clearly identified as editorial additions. Mozart's often very numerous cautionary accidentals have been omitted wherever they appear superfluous. Grace-notes have been transcribed in all cases from Mozart's notation into the modern standard (cf. p. XVIII). In cases of doubt, the editor has added his interpretation of the grace-notes in question in square brackets and in small print. Besides the tacit making-up of whole-note rests obviously missing in the originals (cf. p. XVIII), shorter rests forgotten by Mozart in the autographs have not been

publisher's number 1233, likewise displays the opus number “67”!

¹⁵ 15 KV^{3a}, p. 1043.

¹⁶ Regarding the secondary sources cf. the *Kritischer Bericht* [*Critical Report*, available in German only].

distinguished typographically, but their absence has been recorded in the *Kritischer Bericht*. An attempt to differentiate between dashes (wedges) and dots has been made in this, as in other volumes, although a clear distinction between the two articulation marks, which the editor considers to express undoubtedly different musical intentions on Mozart's part, is not always possible from the handwriting on the manuscript page. Beside the unambiguous dash, one encounters numerous intermediate forms which permit equally interpretations tending towards the dot or towards the dash. In such dubious cases, recorded in the *Kritischer Bericht*, it was in fact almost always possible to make a decision for one sign or the other based on analogous passages, although it was of course of prime importance to bear in mind the varying significance attached by Mozart to the dash: Mozart uses it prevalently as an accent (e.g. KV 537, first movement, measures 360 and 361, piano right hand, final note) and, in connection with phrasing marks, as shortening and phrasing-off marks (e.g. KV 537, first movement, measure 8, violins I, II: first and penultimate notes). In this context, it is emphasised that the dashes rendered in this edition in tear-drop form (wedges) should under no circumstances mislead performers into any roughness in their execution.¹⁷

In KV 537 and KV 595 the directions “*Tutti*” and “*Solo*” appear, as in Mozart's original manuscripts both concertos, exclusively on the four string staves and not in the solo piano and wind parts. In the interest of authentic performance practice in all of Mozart's piano concertos, a short explanation of these directions is required. “*Tutti*” calls for the entire string section with several players per part; “*Solo*”, in contrast, is a direction to reduce the number of players per part to accompany the solo instrument. In measures 147 and 309 of the first movement of KV 595, this reduction of the number of strings is further underlined at the end of the *Tutti* and the beginning of the *Solo* strings not only by the direction “*Solo*” but also by a change in Mozart's notation in the bass part. The main significance of

¹⁷ On the question dash (wedge) – dot, cf. *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage im Auftrag der Gesellschaft für Musikforschung*, ed. H. Albrecht, Kassel/Basel/London, 1957; E. Zimmermann, *Das Mozart-Preisausschreiben der Gesellschaft für Musikforschung in: Festschrift für Joseph Schmidt-Görg zum 60. Geburtstag*, Bonn, 1957, pp. 400ff.; P. Mies, *Die Artikulationszeichen Strich und Punkt bei Wolfgang Amadeus Mozart in: Die Musikforschung XI*, 1958, pp. 428ff. and also the Forewords of the various volumes of the NMA.

the two directions is thus a structural differentiation in the forces employed in the course of the concerto and not a mere differentiation between purely orchestral entries and the entries of the solo instrument.¹⁸

In editing the piano part, the editor has attempted to follow as closely as possible the original notation, as long as this does not endanger the legibility achieved on the modern printed page. Grouping of notes using beams or flags and the distribution of notes for left and right hands over the piano staves have generally been retained wherever this corresponds optically to the musical nexus. In contrast, Mozart's almost universal use of separate stems for multiple-note chords, even in homophonic passages, has been substantially reduced and retained only where it appears sensible, such as at the beginning of the slow movement of KV 595 (left hand). The dynamic marks missing completely in the solo piano part in KV 537 and set only very sparsely in the first movement of KV 595 have not been supplied or made up.¹⁹ On the other hand, where the abbreviation "colB:" (= *col Basso*) requires the left hand of the piano to go with to the string basses, the dynamics in the staff "*Violoncello e Basso*" have been adopted in this edition, in contrast to the practice in volume 7 of piano concertos (NMA V/15/7), in the piano part as well; they are printed in straight print and have only been distinguished as editorial additions by italics where Mozart did not use this abbreviation to indicate the piano part in the *Tutti* but instead wrote it out. The editor believes he was justified in this measure for two reasons. In the first place, Mozart himself occasionally set these dynamic marks in the notated piano parts in the *Tutti* (e.g. KV 595, first movement, measure 1, cf. facsimile, p. XXXIII, and measures 335, 338) and secondly, because the abbreviation "colB:" otherwise, e.g. in the bassoons and viola, always applies to the dynamics as well, it cannot be ruled out that this was also intended for the piano. At the transitions from *Solo* to *Tutti* where the solo ends at the beginning of the measure but where the *Tutti* string entry overlaps, i.e. strings

enter at the beginning of the same measure, the dynamic mark transferred to the piano part from the basses, such as in KV 537 *Allegro*, measure 216 or measure 292, was of course placed on the following note, with which the *col Basso* section really starts. An exception to this is provided, for example, by KV 595, measure 98, in which the *col Basso* already starts on the first part of the measure. The whole-note rests, usually set by Mozart only at the beginning of a movement but printed here in the right hand in the *Tutti* passages, do not in any way mean an omitting of the figured-bass realisation indicated by "colB:" as customary in Mozart's day. Instead, they indicate here that the solo part is silent. A realisation of the figured bass has not been provided; it is ruled out on a modern grand piano anyway alone on grounds of timbre. Only in measure 187 of the third movement of KV 537 has the editor suggested a "figured bass" realisation as an absolutely necessary continuation of the original measures 185/186.²⁰

Individual Remarks

KV 537: In Mozart's handwritten work catalogue, the second "Coronation Concerto" is entered under 24 February 1788, probably the day after the completion of the writing-out, with the following remark:²¹ "*A Piano Concerto in D Major. – à 2 violini, viola e Baſſo. / 1 flauto, 2 oboe, 2 fagotti, 2 corni, 2 clarini et Timpany ad libitum.*" The "*ad libitum*" remark at the end of the list of instruments refers without doubt to all winds and also the timpani. This is supported in the first place by the divergence of the order of instruments from that in all entries for piano concertos without *ad libitum* remark in the handwritten catalogue (twelve out of fourteen) – Mozart generally follows in these cases the sequence of instruments familiar from his autograph scores, i.e. he begins with violins and viola, then wind and timpani and, only at the end, "*Baſſo*" or "*Baſſi*", and in the second place by the clear separation of the strings from the other instruments on the catalogue page: violins, viola and basses are underlined and thus singled out as obligato instruments, and a full stop is placed after "*Baſſo*".²² In addition, it should be pointed out that

¹⁸ On this question cf. the Foreword to NMA V/15/7, p. X, and the Foreword to the Concerto in A for Violin and Orchestra KV 219, ed. E. Hess, advance printing from NMA V/14, Kassel/Basel/London, 1957, p. 5.

¹⁹ Exceptions in the first movement of KV 595 on the basis of the original marking: 1. in m. 155, in analogy to m. 317, an *f* has been made up (at this point there is in fact an *f* in the manuscript, but this was written in another hand), 2. in m. 337, in the left hand, a *p*, since the right hand in m. 336 has an original *p*. On the question of dynamics in the solo piano in Mozart's piano concertos cf. the Foreword to NMA V/15/7, pp. IXf.

²⁰ On the question of figured bass realisation in Mozart's piano concertos cf. E. and P. Badura-Skoda, *Mozart-Interpretation*, Vienna, 1957, pp. 198ff., and the Foreword to NMA V/15/7, p. X.

²¹ Cf. the facsimile edition, loc. cit. – The autograph of KV 537 is the property of the Heineman Foundation, New York, USA.

²² On this cf. H.-W. Hamann, *Um die ad lib.-Praxis. Zum Instrumentarium des Krönungskonzertes KV 537* in: *Acta Mozartiana*, 5th year, 1958, No. 2, pp. 27–29. The editor is, incidentally, does not necessarily share Hamann's

the divergent order in this list of instruments corresponds to that in the entry in the handwritten catalogue for KV 449, the only other piano concerto in this catalogue, besides KV 537, which bears an “*ad libitum*” direction: “*A Piano Concerto. Accompaniment. 2 violini, viola e Baßo. – (2 oboe, 2 corni ad libitum.)*”. The brackets around the wind instruments do, of course, make the application of the “*ad libitum*” direction much more explicit here than in KV 537. In view of the festive character of the second “*Coronation Concerto*”, the “*ad libitum*” direction (absent in the autograph) must be seen as surprising. The way the score was drawn up, however, shows that Mozart, as with KV 413 (387^a), KV 414 (386^a) and KV 415 (387^b), the first Vienna concertos and KV 449, also wanted, out of practical considerations, to provide a choice of two alternative modes of performance for KV 537 – with and without wind. Compared to the previous grand concertos of the Vienna period, KV 537 shows extreme restraint in its treatment of the wind and timpani. They usually have a purely reinforcing role in the *Tutti*; the few parts they have during the solos generally follow the string or the piano material. Their omission would therefore hardly diminish the musical substance of the concerto, but would deprive it entirely of its shining splendour.

The question of why Mozart resorted once again in KV 537 to his earlier practice of restricting the wind and timpani to an *ad libitum* status is difficult to answer. He probably wanted to take all possible steps to make sure this work, with which, as already mentioned, he hoped to re-gain a foothold in Vienna (see pp. XIXf. above), was actually performed; this would of course be substantially easier without wind. Evidence that Mozart himself preferred to include the wind in this particular virtuosic concerto is provided not only by the absence of an *ad libitum* direction in the autograph, but also by the following procedures in writing the score. Mozart began composing KV 537 without trumpets and timpani, i.e. he left the top and bottom staves on his usual twelve-stave paper blank. It was probably in the course of work on the third movement that he decided, in order to put the final touches of splendour to this festive piece trimmed for maximum outward show, that it would be better,

opinion that one could definitely conclude from the list of instruments and the reproducing of the “*ad libitum*” remark on page 686 of KV³ “*that Einstein wished the term 'ad libitum' to be understood as applying only to the timpani, or at most to the trumpets as well*”. It must be admitted, however, that the typographical layout and the punctuation in KV³ permit this conclusion: “[...] *2 horns, 2 trumpets / and timpani (in the Thematic Catalogue 'ad libitum')*”.

after all, to include both instruments in the score, starting just after the beginning of the first reprise of the theme (measures 173ff.): on folio 44^r (= folio 10^f in Mozart’s new foliation in the third movement), the second folio of one of the double leaves used for the manuscript, Mozart repeats the instrument specifications at the staff system bracket, listing the “*2 clarini*” and “*Timpani*” in the right place between *Corni* and *Pianoforte* (cf. facsimile p. XXXII). It was probably after the completion of the third movement that Mozart then added the two instruments, in a final phase of the work, to the first movement and to the first part of the third movement. The trumpets occupied the top staff, the timpani the bottom alongside the just ten staves originally used on the page; he extended his typical score brackets upwards and downwards (cf. facsimile p. XXXI). These conclusions based on study of the autograph cannot realistically be refuted and thus contradict the theory proposed in the Mozart literature that Mozart had added the trumpets and timpani later, perhaps in time for the performance in Dresden or even only for Frankfurt.²³ Two further phases of work, typical for Mozart’s writing in the orchestral works,²⁴ can be discerned in the manuscript because of his use of different pens and inks: the first step was to notate only the most important parts, here often only violin I, the bass-line and, of course, the solo piano, with occasional sketches of the other instruments; the second step was the completion of the score. The creation of this autograph, probably written in great haste,²⁵ can thus be clearly followed from the draft to the final stage. It is well known that Mozart generally did not see the notation of the solo part in his piano concertos as definitive; he tended instead – particularly in the slow movements – to leave room for improvisational variation during his own performances. In none of his autographs, however, apart from KV 491 (NMA V/15/7), is this practice so strikingly visible as in the manuscript of the “*Coronation Concerto*” KV 537: not only does

²³ Cf. A. Einstein, *Mozart. Sein Charakter – Sein Werk*, p. 416; in KV^{3a}, p. 1029, Einstein writes: “*Mozart added the trumpets and timpani to the score later, perhaps as late as in 1790*”.

²⁴ Cf. A. Einstein, *Mozart’s Handwriting and the Creative Progress in: Papers Read at the International Congress of Musicology*, New York, 1939.

²⁵ Possible signs of haste in the writing-out are the frequent corrections, crossings-out (e.g. in the *Allegro* from m. 305 on), abbreviated notation, the absence of the *Corni* in mm. 100–103 of the *Allegro* (supplied in small print by the editor in analogy to mm. 51–54) and perhaps also the low D in the bass-line in m. 173 and m. 324 of the third movement, which contrasts with the high d in m. 22.

Mozart correct copiously here, i.e. replacing first by second versions, notating and rejecting *ossia* versions,²⁶ forgetting to determine a number of filling-out notes and probably also the notation of the right hand in measure 105 of the *Larghetto*,²⁷ but he even dispensed with the writing-out of the left hand of the solo piano over long stretches, predominantly in places (such as the second movement) where it has a purely accompanying function. The version known today for the passages left blank by Mozart appeared for the first time in the set of parts (publisher's number 715) printed in 1795 as op. 46 by J. André, Offenbach; its authorship has not been proved, but one would be justified on good grounds in attributing it to J. André himself.²⁸ It is this version that appears in the present edition as well; here, however, it is distinguished, in accordance with the editorial guidelines of the NMA and contrary to the practice in precious editions of this concerto, by small print,²⁹ which is also applied to rests included in

²⁶ Regarding first and *ossia* versions cf. the *Kritischer Bericht*.

²⁷ The editor has supplied a suggestion in small print.

²⁸ Cf. G. de Saint-Foix, *W. A. Mozart. Sa vie musicale et son œuvre*, vol. IV, 1939, pp. 321f.; A. Einstein, op. cit., p. 417; F. Blume in the Foreword to the edition of the concerto in Edition Eulenburg, No. 719, p. IXf.; the same author, *Zum Autograph von Mozarts "Krönungskonzert"*. *Berichtigung* in: *Acta Musicologica* Vol. IX, 1937, pp. 147–149; E. and P. Badura-Skoda, op. cit., p. 289.

²⁹ The following measures are concerned: *Allegro* mm. 81–99, 104–107, 128–144 (at the beginning of m. 137 in the autograph a quarter-note e is notated!), 161–171, 174–176, 236 (second half of the measure)–242 (first half of the measure), 244 (second half of the measure)–246 (first quarter-note), 250, 263–277, 300–305, 311 (second quarter-note) to 328, 340–342, 344–352 (in m. 352 the autograph has a whole-note rest!), 381 (second quarter-note)–383, 388–394, 401–404. *Larghetto* in its entirety, except the *col Basso* passages. *Allegretto* mm. 25–27, 48–73, 75–82, 87–89 (first quarter-note), 97 (second quarter-note) to 104, 108, 113/114, 120–129, 132–135, 147–150 (first note), 173 (second quarter-note) to 181, 188–221, 224, 226–233, 238–240 (first quarter-note), 248 (second quarter-note) to 255, 263 (second quarter-note) to 265, 269 (second quarter-note) to 280, 284–286, 288–295 (first quarter-note), 304–310, 324 (second quarter-note) to 340 (first quarter-note), 344 (second quarter-note) to 347, 350–354, 358 (second quarter-note) to 360, 362 (second quarter-note) to 370. Furthermore, the notes in small print in the right hand of the piano in m. 104 (first movement) and in mm. 336–338 (third movement) were taken from this first printed edition by J. André. – With Badura-Skoda, op. cit., p. 289, and contrary to A. Einstein, op. cit., p. 417, the editor considers the passages supplied in the first print to be thoroughly usable, even if less successful in some places, such as the ponderous accompaniment to the *Larghetto* theme or in mm. 44–65

these passages. For the sake of better legibility, however, the smallest size of print, usually used for editorial additions, was not chosen; instead, an intermediate size was taken.³⁰ Necessary completions in these passages (articulation, accidentals etc.) have not been distinguished in the type-face, and obvious printing errors have been corrected tacitly (on this cf. the *Kritischer Bericht*).

For KV 537, we have neither an original cadenza for the *Allegro* (following measure 415) nor *Eingänge* [bridge passages, usually improvised] which are to be improvised at the fermatas in the *Larghetto*, measures 70/71, and in the *Allegretto*, measure 151 and measure 302. Johann Nepomuk Hummel (1778–1837) composed a cadenza and *Eingänge*, along with cadenzas for six other Mozart piano concertos (KV 459, 414/386^a, 451, 595, 415/387^b, 413/387^a).³¹ Instead of the second *Eingang* in measure 302 of the *Allegretto* he even wrote a further cadenza, but these must all be rejected today for stylistic reasons.

KV 595: The autograph of Mozart's last piano concerto is amongst those items in the manuscript collection of the former Prussian State Library in Berlin which must be regarded today as still untraceable as a result of the chaotic circumstances prevailing during World War II. That the editing of this concerto could nevertheless be made from the autograph is due to the pianist Rudolf Serkin, who had a photocopy made of it before the war. This

in the *Larghetto*: in these measures (from m. 61 on) the notes from the basses or from the bassoons have been supplied as an *ossia* version in small print on a separate staff. This, incidentally, is the procedure that has already been used in the old Mozart complete edition (AMA) and the edition in the series Edition Eulenburg, No. 719, although both went only as far as m. 61. In the first movement, mm. 341 and 344 have been provided with an *ossia* version corresponding to the parallel passages in the original, while a footnote to m. 355 of the last movement supplies a continuation of the unnecessarily interrupted accompaniment from the André printed edition. – More recently, Friedrich Wührer has made an attempt to complete these passages, with what Badura-Skoda, op. cit., p. 289, describes as “with satisfactory results”. According to Prof. Wührer, Munich, this attempt was however not committed to paper.

³⁰ On the resulting three print sizes been used in KV 537 cf. p. 11: 1. Normal print for Mozart's original in the upper staff of the piano and in the orchestral parts (except *Corni*); 2. Smaller print for J. André's completion in the lower staff of the piano, mm. 94–99; and 3. Smallest print for the completions by the editor in the *Corni*, mm. 100–103.

³¹ “*Cadenze per sette Concerti di Mozart / pel Piano Forte / [...] / Composte / del / Sig^{te} Giov: Nep: Hummel / di Vienna. – / Opera 4^{ta}”*, transmitted in manuscript in the Schwarzenberg Archive, Krumau, ČSR (Statní-Archiv Český Krumlov), signature K 27, No. 776.

photocopy, as part of the Arturo Toscanini estate, was in its turn considered lost, but could be located again through the efforts of the conductor George Szell and the pianist Paul Badura-Skoda.³² With the help of Mr. Badura-Skoda, to whom the editor offers here his particular thanks, it was possible to obtain a microfilm of the photocopy for the purposes of editing KV 595 for the NMA.

By consulting this photocopy in the possession of Rudolf Serkin and the microfilm, Paul Badura-Skoda and the editor succeeded in clarifying two doubtful passages in the original manuscript; the passages had already been pointed out by Badura-Skoda some time ago,³³ but they will now be examined again in what follows.

1. In all modern editions,³⁴ with the exception of a piano reduction published by Edition Steingraber³⁵ and which has been out of print for some time, seven measures are missing after measure 46 in the first movement: these are contained, however, in the first edition³⁶ and all early prints and copies; these are also identical with the first seven measures following the cadenza. Apart from the fact that the absence of these measures at measure 46 would lead to the unusual phenomenon, in terms of Mozart's compositional principles, of the rising chromatic lines in these seven measures being heard for the first time at the beginning of the development section (measures 175–181 in the present edition),³⁷ the readings in previous modern editions (i.e. without the seven measures) show a hardly defensible voice-leading in the two violins between measure 46 and measure 47 (measure 54 in our edition): a leap of a ninth in violin II, arriving on a three-note chord in violin I which one would not expect from the voice-leading (cf. the following music example).

The image shows a musical score for Violin I (v. I) and Violin II (v. II). The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The notation shows a sequence of notes in both staves, with a significant leap in the second staff between measures 46 and 47.

How did it happen that the first printed edition, along with other early prints and copies, included

these seven measures after measure 46, and why are they missing in the modern editions? Mozart's autograph provides an unambiguous answer to this question. The seven measures (measures 47–53 in the present edition) are in fact not notated by Mozart; he had probably forgotten them during writing-out and then corrected his mistake later during a later check: after measure 46 (folio 3^v), Mozart placed his typical "NB:" above the top and below the bottom staff³⁸ and, at the top right, the hardly legible remark "7 Takt" ["7 measures"] (cf. the facsimile excerpt on the left on p. XXXIV). The seven measures which are now to be added here (358–364 in the present edition) are framed on folio 23 with the well-known + signs³⁹ he used for such abbreviated instructions (cf. the facsimile excerpts in the middle and on the left of p. XXXIV). These obvious clues in the autograph leave us in no doubt that the seven measures are to be inserted after measure 46. First and early printings and copies interpreted Mozart's signs correctly, while the modern editions – except Steingraber – clearly overlooked them. It was therefore obvious that in the present edition – for the first time since the old prints and the Steingraber edition – these seven measures should be inserted after measure 46 as measures 47–53 (= measures 358–364),⁴⁰ restoring to the movement its conclusive formal rounding-off. In the new connecting measure 47, which results in correct voice-leading in violins I and II, small changes, possibly not considered by Mozart in his marking-off, have been made: in violin II and viola, the editor has dispensed with the double-stops d^b–b^b and b^b–d', both justified in the full orchestral entry after the cadenza in measure 358 but inappropriate in measure 47, and has replaced them by b' (violin II) and d' (viola). In "Violoncello e Basso", a high b^b has been chosen in measure 358, although the autograph has a low B^b: the first printed edition had b^b, however, and Mozart wrote the first high note after measure 46, before setting the marks for the insertion, as a high b^b (eight-note), but then crossed it out and corrected it to the low B^b (cf. the facsimile excerpt on the left on p. XXXIV) necessary for the connection in measure 54 after the seven measures;

³² Cf. P. Badura-Skoda, *Fehlende Takte und korrumpierte Stellen in klassischen Meisterwerken in: Neue Zeitschrift für Musik (Das Musikleben)*, 119th year, No. 11, November, 1958, pp. 635–642.

³³ Op. cit., pp. 636/637.

³⁴ E.g. AMA, Edition Eulenburg, No. 775.

³⁵ No. 2198, ed. R. Rössler, Leipzig, 1919.

³⁶ Artaria, Vienna, August 1791 (publisher's number 346, op. 17).

³⁷ Badura-Skoda, op. cit., p. 636: "[...] at a point where Mozart would otherwise never present new thematic material".

³⁸ The "NB", although without colon and calligraphically distinct (cf. the facsimile excerpt on the left on p. XXXIV), is present in all other staves as well. The editor doubts whether these are likewise Mozart's work; these "NB" directions are in another, later hand which can be seen in further entries in the autograph.

³⁹ Mozart uses this sign e.g. for a similar shorthand in the third movement of KV 595, cf. on this the *Kritischer Bericht*.

⁴⁰ Correcting the statement on p. 760 of KV³ that this movement has 362 autograph measures, this must now be "369 measures".

this yields further proof that the insertion of these measures where they were not written out was regarded by Mozart as self-evident. In the piano part in measure 47, the cadential notes b^b in the upper staff and d' in the lower staff in measure 358 must, of course, be dropped (cf. the facsimile except on p. XXXIV); it was likewise not necessary to transfer the *f* mark from measure 358 to measure 47, as there is already an *f* in measure 45 in the autograph.

2. In measures 104–106 of the Larghetto, Mozart, who undoubtedly once again notated the manuscript KV 595 in at least two phases of work,⁴¹ first wrote out the accompaniment of the theme in the left hand, in analogy to measures 2–4, 26–28 and 83–85. But as violin I doubles the melody here in the higher octave – in the flute it is doubled in unison – consecutive fifths result here, so-called “*Puccini fifths*”:⁴²

It cannot be determined today whether the piano part was the first that Mozart notated in these measures, in a form corresponding to the parallel passages, adding violin I and the flute only later in a second phase of work, or whether both orchestral instruments were written out at the beginning. The question is also of secondary importance inasmuch as Mozart noticed the error when checking the work and then crossed out the thirds in measures 104/105 and the chord in measure 106. He did not replace these by new notation, however, but simply wrote “*Baßo*” above the staff before the first notes in thirds in measure 104, and also added a bass clef. (cf. the following facsimile).

⁴¹ A differentiation on the basis of pen and ink colour, as in the autograph of KV 537, can only, because of the photo-mechanical reproduction, be made either roughly or not at all.

⁴² Cf. Badura-Skoda, op. cit., p. 636.

It is of course not possible to read the crossed out thirds and the chord as if in the bass clef; it is probably for this reason that modern editions, again with the exception of the Steingraber edition, have printed these measures as in their parallel passages, accepting the consecutive fifths as the price. There can be no doubt, however, that Mozart simply wanted, with his remark “*Baßo*” and the bass clef, to have the notes read an octave lower to eliminate the consecutive fifths;⁴³ this was therefore also the procedure adopted in the present edition.⁴⁴

The cadenzas for the first and last movements (KV 624/626^a, Nos. 34 and 36) were not notated by Mozart in the autograph of the concerto, but were obviously composed later. As the original sources are lost, this edition has had to draw on the first edition, by Artaria in 1801, of cadenzas for this and other concertos.⁴⁵ To integrate these correctly, in the first movement the measures 357 and 358 (first quarter-note in the right hand) and also measure 272 in the third movement have been rendered in the versions used in the printed edition of the cadenzas; the autograph notation of these measures is recorded in the *Kritischer Bericht*; regarding measure 357 and measure 358 cf. also the facsimile excerpt in the middle of p. XXXIV). The printed cadenzas furthermore include an *Eingang* (“*Cadenza*”) KV 624 (626^a), No. 35 for KV 595 to follow the fermata in measure 130 of the last movement; the incoherent and aimless modulations in this *Eingang* arouse justified doubts on its authenticity, or point at least to a corrupt, no longer reconstructable transmission. The editor, the Editorial Board and Music Director Ernst Hess, who advises the NMA on matters of authenticity, have therefore decided not to print this *Eingang* in the place it was intended for, but instead to include it as dubious in Series X, Work Group 29.⁴⁶ Besides in measure 130, it goes without saying that an *Eingang* is also to be improvised in measure 181 of the third movement.

⁴³ Correctly interpreted by Badura-Skoda, op. cit., p. 637, as “*lower*”. – In the haste of his correction work, Mozart forgot to set a treble clef again at the end of m. 106 (on this cf. the facsimile above).

⁴⁴ This passage is rendered correctly in some early prints and copies (on this cf. the *Kritischer Bericht*), but not, however, in the first printed edition.

⁴⁵ “*Cadences Originales / Composées par / W. A. MOZART / et se rapportant à ses Concertos / pour le Clavecin ou Piano-Forte / dédiées / a M^r l’abbé Gelinek / a Vienne chez Artaria et Comp.*”, publisher’s number 870, Nos. XVI and XVIII. Regarding further editions and copies of the cadenzas, cf. the *Kritischer Bericht*.

⁴⁶ For an examination of the style and source of the *Eingang* published in *Cadences Originales* [...] as No. XVII and in other prints, cf. the *Kritischer Bericht*.

Appendix

I. KV 386:

Everything speaks for a placing of this Concerto Rondo, dated by Mozart himself as “19. octob. 1782”, alongside the first three Vienna concertos KV 413 (387^a), KV 414 (386^a) and KV 415 (387^b),⁴⁷ works written at the end of 1782 / beginning of 1783 and which Mozart offered on subscription at the beginning of 1784 with the following information: “*These 3 Concertos, which one can perform either with a large orchestra with wind instruments or simply with a quartet, namely with 2 violins, 1 viola and violoncello, will first appear at the beginning of April [...]*”.⁴⁸ Regarding these, he wrote to his father on 28 December 1782 that “*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.*”⁴⁹

Besides placing the rondo in the proximity of these three concertos, Alfred Einstein also saw an immediate link with the A major concerto KV 414 (386^a): “*It is an obvious conclusion that this piece was either composed as the original final movement of the concerto 386^a (414) or intended as a replacement for the third movement*”.⁵⁰

⁴⁷ Cf. KV³, pp. 500–502 and pp. 507–509. In G. de Saint-Foix, op. cit., vol. III, Paris, 1936, pp. 319ff., these concertos are dated as “*Vienne, entre juillet et décembre 1782*” [“*Vienna, between July and December 1782*”].

⁴⁸ Announcement in the *Wiener Zeitung* [Vienna Newspaper] of 15 January 1783, cf. O. E. Deutsch, op. cit., for the 15 January 1783, p. 187. In Mozart’s letter to the publisher Sieber in Paris, offering the concertos for printing, he wrote: “[...] *thus I make known to you that I have finished 3 piano concertos which can be performed either with a full orchestra with oboes and horn [KV 415 (387^b) has in addition bassoons, trumpets and timpani (sic!)] – or simply as quartet [...]*”. Quoted from: *Gesamtausgabe der Briefe und Aufzeichnungen der Familie Mozart*, ed. Erich H. Müller von Asow, vol. 3, Berlin, 1942, p. 381. Cf. also Mozart’s letters of 4 and 22 January 1783 to his father, Schiedermaier op. cit., vol. II, p. 209, 210f.

⁴⁹ Schiedermaier, op. cit., Band II, p. 202.

⁵⁰ KV³, p. 500, see Saint-Foix, op. cit., vol. III, p. 325. Cf. also A. Einstein, *Mozart. Sein Charakter – sein Werk*, p. 398, where E. speaks of the “*existence of a second rondo (K. 386) for the earliest of the three concertos, in A major (K. 414) [...]*”; cf. further Einstein’s foreword to his edition (reconstruction) of KV 386, Vienna, 1936, Universal-Edition, No. 10766, where he writes: “*Mozart wrote the Rondo as the final movement for his piano concerto KV 414 – whether as the original Finale or as a more attractive substitute for Allegretto that closes the*

The coincidence of key (A major), form (Rondo), tempo indication (Allegretto) and time signature (2/4) in both KV 386 and the present final movement of KV 414 (386^a) does indeed suggest, in combination with the concurring instrumentation of the works, that they are closely related; this is further supported by what is perhaps the most weighty argument, namely that the style of KV 386 corresponds in every way to Mozart’s statement as quoted above regarding the first three Vienna concertos. The only argument against this close association could be the provision, over long stretches, of a separate (solo) violoncello part;⁵¹ this would have made Mozart’s description in the subscription announcement of 15 January 1783, already quoted above, in which he described possible performance without wind and with only “*2 violins, 1 viola and violoncello*”, that is, without string bass, impossible for KV 386. Perhaps it was for exactly this reason that Mozart rejected KV 386 as the final movement for the piano concerto KV 414 (386^a) and composed a new Rondo; this would then be further proof, as far as proof is possible without documentary evidence, of the connection between the two works. For the same reasons, however, KV 386 cannot have been intended as the replacement Rondo which Einstein had also considered feasible.

Of the autograph once in the possession of J. A. André, which was around “*1840 complete up to the last page* [presumably meaning folio]” and auctioned with other Mozart manuscripts at French’s in London,⁵² only 6¼ single leaves (not quite half of

concerto in all editions is debatable.” – Einstein’s assumption that KV 386 and KV 414 belong together causes him to view KV 414 as the first of the three Vienna concertos; he added, as a further ground for this conviction, that Mozart had written, in a letter to his father of 28 December 1782, “*Now there are still 2 concertos needed for the subscription concerts*” and that KV 414 in was placed first in the Artaria edition of the three concertos of 1785 (op. IV, 1) [see KV³, p. 502 and KV^{3a}, p. 1008]. Consistent with this, he then re-numbered KV 414 as 386^a in KV³ and, in keeping with the original dating of KV 386, described KV 414 (386^a) as “*composed* in Vienna in Autumn, 1782*”. The *Thematische Verzeichnis of W. A. Mozartscher Manuskripte, chronologisch geordnet von 1764–1784 von J. A. André 1833* [Thematic Catalogue of W. A. Mozart’s Manuscripts, put in chronological order 1764–1784 by J. A. André 1833] (manuscript) lists this piano concerto as No. 206 with the date of composition “1783”!

⁵¹ The violoncello has its own staff throughout the autograph.

⁵² KV³, p. 500. Concerning this auction cf. also the *Kritischer Bericht*.

the original manuscript) are preserved or known of today.⁵³ Before the auction, Cipriani Potter made a piano arrangement of the complete work and included this as No. 14 in volume 2 of his edition of Mozart's piano works with the title "*Rondo (Posthumous)*" and with the express assertion that it was "*Arranged from the Original Score / in the Authors own hand writing.*", published by Charles Coventry, London, 1838 (and not 1839 as stated in KV³, p. 500; on this cf. the *Kritischer Bericht*). In order to show the course of the whole Rondo clearly, Potter's arrangement has been printed in its entirety in the smaller print also used for J. André's additions to KV 537, thus indicating those sections which we were able to edit in score from the leaves known today. The present edition remains faithful, with the exception of modifications made necessary by modern printing practice, to the original print; letters in the print (e.g. dynamics) have been rendered in italics, while, generally, articulation and dynamics have not been made up on the basis of analogy, missing accidentals have supplied tacitly and obvious printing errors in the original have been corrected (on this cf. the *Kritischer Bericht*). KV 386 has been designated "*Entwurf (?)*" ["*Draft (?)*"] in the present volume. This term was chosen because this Concerto-Rondo was entered in J. A. André's *Thematisches Verzeichnis W. A. Mozartscher Manuskripte [...] [Thematic Catalogue of W. A. Mozart Manuscripts [...]]* in the section "*Now follow such manuscripts as Mozart left as complete draft scores, but only partly instrumentated [...]*" under the letter "C", adding the remark "*The instrumentation still needs some completion*". Unfortunately, the loss of sections of the autograph rules out a verification of André's statement today. The extant parts of the manuscript, however, give the impression throughout of a fully instrumentated score, if one disregards the cautious use of the wind, which is in complete accordance with the alternative performance modalities

⁵³ They are the following: 1. Folios 1–3 with mm. 1–62 and a quarter-folio cut out of a leaf in the middle of the manuscript with mm. 118³/₄ to 124 and 125 to 132, in the possession of T. G. Odling, Esq., London. As Mr. Odling could not decide to allow a microfilm of folio 1 and the quarter-folio, the editor had to rely, for the measures in question, on a copy made faithfully from the two autograph leaves by Paul Badura-Skoda, Vienna. We express here special thanks to Mr. Paul Badura-Skoda for his generous help. 2. Folio 4 mit den mm. 63–78 im Besitz des Royal College of Surgeons of England, London. 3. Ein folio mit den mm. 136–154 im Besitz der Sibley Music Library Rochester USA. 4. Ein folio mit den mm. 155–171 im Besitz von William Barrow, Esq., Llandudno, N. Wales. – Einstein in KV³, p. 500, kannte nur die beiden Blätter mit den mm. 136–171.

advertised for the first three Vienna concertos (with and without wind). André's mention of the instrumentation still to be supplied, if it is right at all, could only apply to the missing parts of the autograph, particularly to the close with the measures 172–252.⁵⁴ As this statement must at least be doubted, the term "*draft*" for KV 386 bears a question mark provided by the editor. In sections edited from the autograph, contrary to the usual editorial principles of the NMA, the missing whole-measure rests have not been made up.⁵⁵

II. *Fragments:*

In editing the fragments, the sequence and naming of the instruments in the score was normalised, but no additions, not even the whole-measure rests missing in the original and elsewhere tacitly supplied, have been made. In the longer fragments, all instruments have been listed only at the first score bracket, while at subsequent brackets only the instruments written out by Mozart are given.⁵⁶

⁵⁴ Two remarks in another hand on folio 1^r of the autograph, "*N^o 26 The end is missing*" and "*to be completed*", could conceivably mean that the ending of KV 386 known only in Potter's arrangement, approximately from mm. 172, was not by Mozart but was added by another, perhaps André. Considering the construction of the piece as a whole, there are two points, albeit minor ones, which at first sight support this conjecture: the four measures 111–114 (transmitted only in Potter) correspond to only three measures at 227–229; similarly, the two measures 123–124 correspond to only one measure at 238 (information generously communicated by Mr. Paul Badura-Skoda, Vienna). The editor is convinced that precisely these two passages evince Mozart's authorship of the ending of KV 386 as well; a third person attempting a completion would without doubt have adhered faithfully to the extant exposition and would never have thought of making such cuts and changes in the phrase lengths. The remark "*to be completed*" certainly a reference to André's statement that the instrumentation of KV 386 is still to be completed; the second remark, "*N^o 26 The end is missing*", may be connected to the fact that around 1840 the parts of the autograph were no longer together. Finally, it should be pointed out that André did not include KV 386 in his *Thematischen Verzeichnis W. A. Mozartscher Manuskripte [...] [Thematic Catalogue of W. A. Mozart Manuscripts [...]]* under the heading of unfinished works.

⁵⁵ For practical use, KV 386 certainly requires a reconstruction or an instrumentation of the sections transmitted only in Potter's arrangement. The reconstruction by Einstein already mentioned in footnote 50 must be regarded as out-dated, as, apart from Potter's arrangement, only one leaf, with measures 136–171, was available of the autograph leaves known today.

⁵⁶ The autograph of No. 1 is the property of Dr. Max Joseph Mannheim, London, that of No. 6 belongs to Prof.

1. *KV Appendix 65*: This fragment, whose theme is faintly reminiscent of Ferrando's aria "Un' aura amorosa" in *Così fan tutte*, seems most probably a part of the ideas associated with the Piano Concerto in G KV 453, with whose scoring it agrees. As a draft for the slow movement of this concerto, it should really receive the KV number Appendix 65 (453^a).⁵⁷ At the same time, a relationship of this fragment to the Concerto in F KV 459, the first "Coronation Concerto", which displays the same scoring, cannot be excluded.⁵⁸

2. *KV Appendix 59 (466^a)*: Einstein initially linked this draft for the slow movement of a piano concerto with the Concerto in D minor KV 466, as he suspected trumpets and timpani in the scoring of the fragment (the instrumentation would then agree with KV 466), but considered a connection with KV 459 also possible.⁵⁹ The fragment does not, however, contain either trumpets or timpani; Einstein later corrected himself on this and subsequently considered it to be without doubt related to the Concerto in F KV 459, which has the same instrumentation as the draft;⁶⁰ in future, the fragment should therefore be listed as KV Appendix 59 (459^a).

3.–6. *KV Appendix 58 (488^a)*, *KV Appendix 63 (488^b)*, *KV Appendix 64 (488^c)* and *KV deest*: Whether Einstein's ascription of the fragments Nos. 3–5 to the slow movement (No. 3) and to the Rondo (Nos. 4 and 5) of the Concerto in A major KV 488 is correct⁶¹ or not has to be left open; but as long as there are no substantial indices for another ascription, it seemed to the editor advisable to place these drafts with KV 488, especially since they all have the same scoring as KV 488.⁶² The fragment No. 6 (*KV deest*),⁶³ was initially seen by Schmid as

Jan Racek, Brnn; all other autographs belong to the International Mozart Foundation, Salzburg. – Regarding the datings of the fragments No. 2, 3–5 and 7–10 in M. Blaschitz, *Die Salzburger Mozart-Fragmente*, Diss., Bonn, 1926, cf. the corresponding citations in KV³.

⁵⁷ The present KV No. 453^a (KV³, p. 574), "Kleiner Trauermarsch für Klavier" ["Little Funeral March for Piano"], would then have to take the number 453^b.

⁵⁸ Cf. KV³, p. 829; cf. also C. M. Girdlestone, *Mozart et ses concertos pour piano*, Paris, 1939, vol. II, p. 296.

⁵⁹ KV³, pp. 587/588.

⁶⁰ KV^{3a}, p. 1014.

⁶¹ KV³, pp. 611/612. The fragment No. 4 shows a certain similarity to the theme of the Finale of the String Quartet KV 464; No. 5 can be compared with the Finale theme of the String Quartet KV 421 (417^b); on this cf. C. M. Girdlestone, op. cit., vol. II, p. 393.

⁶² Cf. also the Foreword to NMA V/15/7, p. XI.

⁶³ Cf. J. Racek, *Unbekannte Autographen-Fragmente von Wolfgang Amadeus Mozart in: Deutsches Jahrbuch für Musikwissenschaft für 1958*, Leipzig, 1959, pp. 41–58.

a draft for the finale of the concerto KV 414 (386^a). Paumgartner, on the other hand, considered it a further outline for the Rondo of KV 488.⁶⁴ If the editor agrees with Paumgartner in ascribing it to KV 488 (it would then have to be listed as KV 488^d), as Ernst Fritz Schmid later accepted, it is for the following reason: the autograph leaf,⁶⁵ written on one side only, has twelve ruled staves; of these, only the second and third from the bottom (= piano) bear notation and the lowest (= Basso) already has its clef as well as key and time signatures, while barlines have been drawn across the nine empty staves above the piano. There is no indication of instrumentation at all at the score bracket; the designations of the bottom three staves are obvious (*Cembalo* or *Pianoforte* and *Basso*). The top staff and the two below it would be intended, according to Mozart's practice, for the two violins and the viola, so that six remaining empty staves were left for the winds; these would consist of one staff each for *Flauto*, *Clarinetto* I, II, *Fagotto* I, II and *Corni*; the instrumentation of the fragment would thus concur with that of KV 488 and a connection with the more thinly orchestrated concerto KV 414 (386^a) would be ruled out.

7. *KV Appendix 62 (491^a, originally 537^c)*:⁶⁶ The ascription of this draft to the slow movement of the Concerto in C Minor KV 491 is hypothetical, but can be seen, in view of the same key and instrumentation, as at least very probable.⁶⁷

8. *KV Appendix 60 (502^a)*: Regarding the probable date of composition, (end of 1786), the editor again follows Einstein;⁶⁸ in its instrumentation, the fragment agrees perfectly with KV 503 (in KV³, p. 639, the bassoons are missing), so that an ascription to this concerto cannot be excluded.

9. *KV Appendix 57 (537^a)*: At first score bracket in the autograph, not only are, as Einstein states,⁶⁹ "Contra Baßi" specified (lowest of the twelve ruled staves on the paper), but also the violins and the viola (staves one to three); the next six, undesignated staves ("Cembalo" stands in front of the second and third staves from the bottom), were probably intended for *Flauto*, *Oboe* I, II, *Fagotto* I, II and *Corni*; apart from the trumpets and timpani added later, this reproduces the instrumentation of KV 537. An earlier version of the theme in this

⁶⁴ Cf. J. Racek, op. cit., p. 43.

⁶⁵ Reproduced in facsimile in J. Racek, op. cit., as illustration 2.

⁶⁶ On the question of "originally 537^c", as the fragment was still described in KV³, p. 688, cf. KV^{3a}, p. 1029.

⁶⁷ Cf. also the Foreword to NMA V/15/7, p. XI.

⁶⁸ KV³, p. 639.

⁶⁹ KV³, p. 687.

fragment appears in the slow movement of the Symphony in C KV 338.

10. *KV Appendix 61 (537^b)*: If the editor gives the date of composition for this fragment as “*probably the beginning of 1788*” and, like Einstein,⁷⁰ sees it as one of the ideas associated with KV 537, this is only because no other ascription is possible. Under no circumstances can this draft belong to the slow movement of the second “Coronation Concerto”; the key (D minor [sic!]) and a divergent instrumentation (with the addition of basset horns) speak unambiguously against this.⁷¹

III. *Sketches*:

1. *Sketch for the slow movement of KV 537*: This sketch, which diverges only insignificantly from the final version, is preserved on a leaf (belonging to the Mayeda Ikutoku Foundation, Tokyo) along with further sketches and drafts (including for KV 516). The front page of the leaf with the sketch for KV 537 is reproduced in facsimile in NMA VIII/19/Section 1; a facsimile of the reverse side is provided in NMA VIII/19/Section 2, p. XVI.

2. *Sketches for unknown piano concertos (?) on a sketch sheet*: This leaf, kept in the State Library Berlin – Prussian Cultural Heritage (formerly property of the Prussian State Library, Berlin), is reproduced on p. XVI in NMA V/15/7.⁷² The identifiable measures on the leaf (belonging to KV 503) are reproduced in this volume on pp. 256/257.⁷³

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⁷⁰ KV³, p. 688.

⁷¹ *The Mozart Companion*, edited by H. C. R. Landon & D. Mitchell, London, 1956: *The Concertos I* (F. Blume), p. 230.

⁷² Likewise in G. Schünemann, *Musikerhandschriften von Bach bis Schumann*, Berlin and Zurich, ²/1936, plate 41.

⁷³ The passages concerned are staves 1/2, mm. 1–6; staves 3/4; and staves 5/6, mm. 1–8; staves 5/6, m. 9; staves 7/8, mm. 1–4. Cf. also the Foreword to NMA V/15/7, p. VIII.

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Wolfgang Rehm

Kassel, June, 1960

Translation: William Buchanan

Allegretto.

2 clavi

2 Violini

Viola

Flauto

Oboe

Fagotto

Corno

Tromba

Timpani in D

Facs. 1: Folio 35^r in the autograph of the Concerto in D for Piano and Orchestra KV 537, property of the Heineman Foundation, New York, USA. Beginning of the third movement (folio 1^r in Mozart's new numeration for this movement): cf. page 56, measures 1–10.

Facs. 2: Folio 44^r from the autograph of the Concerto in D for Piano and Orchestra KV 537, property of the Heineman Foundation, New York, USA.
Excerpt from the third movement (folio 10^r in Mozart's new numeration for this movement): cf. pages 72/73, measures 173–179.

Handwritten musical score for the beginning of the first movement of Mozart's Concerto in B-flat for Piano and Orchestra, KV 595. The score is on ten staves, with the piano part on the top two staves and the orchestra on the bottom eight. The manuscript includes various markings such as "Al.", "Vollständig.", and "von Mozart selbst für Autogr.".

Facs. 3: Folio 1^r from the currently untraceable autograph (once in the former Prussian State Library, Berlin) of the Concerto in B^b for Piano and Orchestra KV 595, taken from a photocopy belonging to Rudolf Serkin. Beginning of the first movement: cf. page 93, measures 1–9.



Facs. 4-6: Excerpts from of leaves 3^v, 23^r and 23^v from the currently untraceable autograph (once in the former Prussian State Library, Berlin) of the Concerto in B^b for Piano and Orchestra KV 595, taken from a photocopy in the possession of Rudolf Serkin. From the final movement: for the excerpt on the left, cf. page 97, measure 46 and page 98, measures 54/55; for the excerpt in the middle, cf. page 128, measure 357 and page 130, measure 358; for the excerpt on the right, cf. page 130, measures 359–365 (cf. Foreword, p. XXIV/XXV).



Facs. 7: Front page of a leaf from the autograph of the Rondo in A for Piano and Orchestra KV 386, in the possession of William Barrow, Esq., Llandudno, N. Wales: cf. pages 184/185, measures 155–161.

Andante molto Rondo molto Chiaro.

Flute
Violin
Viola
Clarinet
Horn
Trumpet
Cymbal
Bass

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1961

DCM
DEUTSCHER MUSIKWISSENSCHAFTLICHER
KONGRESS
BONN 1961

Facs. 8: Front page of a leaf with the beginning of a Rondo in A for a Concerto for Piano and Orchestra KV Appendix 64 (488^c), in the possession of the International Mozart Foundation, Salzburg: cf. page 193, measures 1–9.