

WOLFGANG AMADEUS MOZART

Series IX

KEYBOARD MUSIC

WORK GROUP 24:
WORKS FOR 2 KEYBOARDS AND
FOR ONE KEYBOARD FOUR HANDS
SECTION 1: WORKS FOR 2 KEYBOARDS

PRESENTED BY ERNST FRITZ SCHMID

1955

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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EDITORIAL PRINCIPLES

The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians. The NMA appears in 10 Series subdivided into 35 Work Groups:

- I: Sacred Vocal Works (1–4)
- II: Theatrical Works (5–7)
- III: Songs, Part-Songs, Canons (8–10)
- IV: Orchestral Works (11–13)
- V: Concertos (14–15)
- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

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





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

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

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (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

In his works for keyboard instruments, Mozart usually gave performance directions for each staff and for each hand. Where these obviously coincide, they have been generally been printed here only once, in the space between both staves. Mozart's grouping of notes using beams and flags has been retained. Wherever it concerns the visual representation of musical context, the distribution of musical material over the staves for left and right hands has also been kept. Mozart's favoured use of separate note stems, even in homophonic passages, to suggest the independence of the voices has on the whole been left unchanged; one exception to this is in chords of more than two notes, which have mostly been provided printed on one stem. An attempt has been made to differentiate between wedges (more or less tapered dashes in the original) and dots; Mozart also uses the wedge here as an accent sign (KV 426 m. 25 Keyboard I l.h. 4th quarter-note, m. 29 Keyboard I r.h. 8th eighth-note; KV 448 2nd movement m. 41 Keyboard II r.h. 1st eighth-note) and, in combination with phrasing marks, as shortening or phrasing-off signs (KV 426 m. 87 Keyboard II r.h. 1st eighth-note). We would particularly emphasise that the robust printed form of what were originally wedges must on no account mislead today's performer into a hefty rendition. – Mozart's frequently abundant use of cautionary accidentals has been reduced wherever this seems sensible; in KV 426, with its strongly chromatic character, they have been largely retained.

Works for which Mozart may originally have had a version for two pianos in mind before setting them down for one piano and four hands have not been considered here; they appear in Series IX, Work Group 24, Section 2. This applies for e.g. KV 501 and 521; cf. Einstein 313.

For a reproduction of the original sonority, the most suitable instrument is a *Hammerflügel* of the Mozart period, especially instruments by the Viennese master Anton Walter and the Augsburg master Johann Andreas Stein, in the meantime widely known in good copies often called "Mozartflügel".

Particular thanks are due to the persons and institutions who have supported the work on the present volume by making sources available and by offering information and advice, above all to the Directors of the Art

Collections in the Veste Coburg (Dr. H. Kohlhaufen, Dr. J. Zirnbauer); Mr. Anthony van Hoboken, Ascona, Switzerland; Ms. Gisella Selden-Goth, Florence; the British Museum, London (Mr. A. Hyatt King, Mr. B. Schofield); the Music Collection of the Zentralbibliothek, Zurich (Dr. Paul Sieber; properties of the Allgemeine Musikgesellschaft); the Music Collection of the German State Library, Berlin (Dr. Wilhelm Virneisel); the Bibliothèque Nationale, Paris, Département de la Musique (Mme. E. Lebeau) and Bibliothèque du Conservatoire de Musique (Mr. René P.-M. Masson); the Archivs of the International Mozart Foundation, Salzburg (Dr. Géza Rech) and the Music Collection of the Austrian National Library, Vienna (Court Counsellor Professor Dr. Leopold Nowak).

Ernst Fritz Schmid Augsburg, Christmas, 1954

Translation William Buchanan



First page of the Sonata in D for two Keyboards KV 448 (375^a) from the manuscript kept in the Art Collection in the Veste Coburg, Autographs V / 121 No. 5.



First page of the Fugue in C minor for two Keyboards KV 426 from the manuscript owned by Gisella Selden-Goth, Florence (Addendum 1985: now in the Pierpont Morgan Library, New York, Lehman Deposit).