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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 present third volume of the NMA Work Group X/31 (*Addenda*) is the first volume to be dedicated exclusively to Mozart's musical production. Its three main sections contain keyboard music throughout: a sonata movement for two keyboards, two keyboard concerto movements and the original cadenzas (mostly transmitted in autograph) for the keyboard concertos. This latter collection of material (which has its own *Appendix*) was not originally part of the planning for the NMA, but the Editorial Board considered it right and appropriate, even at this late stage in the editing work, to group together in a new edition the cadenzas

and *eingänge* [bridge passages] already published in Work Group V/15 as well as in Section 2 of Work Group X/28 and to make this important corpus available to scholarship and musical practice in one self-contained NMA volume.

A fourth volume of *Addenda* is planned: it will likewise be focused on Mozart's music and will include, besides various *desiderata* relating to the Series I to IX, a new edition of the Rondo in E^b for Horn and Orchestra KV 371, made necessary by changes in the source situation.

The Editorial Board

FOREWORD

I. Sonata Movement for Two Pianos

Since Gerhard Croll's surprising discovery at the end of 1963 of Mozart's partial autograph of an *Allegro and Larghetto in E^b for Two Pianos* (KV⁶ deest),¹ no further source material for this work has emerged. The inclusion of this fragment, the end of which was written out (and no doubt also composed) by Maximilian Stadler, in this volume is justified for two reasons: first of all, the discovery of the partial autograph and thus also of the existence of a further Mozart piano duo came ten years after the publication of Ernst Fritz Schmid's edition of NMA Work Group IX/24/Section 1: *Works for 2 Pianos*, so that this fragment (with Stadler's additions) could only be offered to subscribers as an "supplement" to that volume of the NMA, and, secondly, this "supplement" in turn was expressly announced as an advance printing from Work Group 31.²

The "advance printing" promises, on p. [2] of its preface, a "detailed description" in the *Kritischer Bericht* [Critical Report, available in German only] to Series X/31, but this, in view of the two detailed descriptions in the publications named here (footnotes 1 and 2) is superfluous, except for the following two pieces of information: the dimensions of the manuscript, in oblong format, are 31.5 x 23 cm, and the watermark corresponds to No. 60 in the watermark catalogue by Alan Tyson (NMA X/33/Section 2). A list of divergent readings in the only known source (Mozart's autograph of *Cembalo I*^(mo), extending to the first quarter-note in m. 70, and the partially autograph score, completed by Stadler, in the Státní zámek a zahrady Kroměříž, Czech Republic) would not even fill one page of a Critical Report. The

¹ On this cf. Gerhard Croll, "Ein überraschender Mozart-Fund. Ein erster Bericht", in: *Mozart-Jahrbuch 1962/63*, Salzburg, 1964, pp. 108 to 110 (with a facsimile, following p. 110, of the first page of the score), or "Zu Mozarts *Larghetto und Allegro Es-Dur für 2 Klaviere*", in: *Mozart-Jahrbuch 1964*, Salzburg, 1965, pp. 28-37 (with facsimiles, between pp. 36/37, of the beginning of the *Cembalo primo* part and of the third page of the score).

² Cf. *Wolfgang Amadeus Mozart, Larghetto und Allegro für zwei Klaviere. Fragment vollendet von Maximilian Stadler KV⁶: deest* (Gerhard Croll), Kassel etc., 1964, advance printing from Wolfgang Amadeus Mozart, *Neue Ausgabe sämtlicher Werke [...], Serie X, Supplement, Work Group 31: Addenda for all Series and Work Groups*.

present edition attempts, as did that of 1964 (cf. footnote 2), to offer the best musical text, combining Mozart's unfinished score with the detailed readings (mainly in the area of dynamics) in the *Cembalo I* part. In cases of doubt, footnotes in the text take over the function of a Critical Report (cf. for example p. 3). Where minimal differences between this and the earlier edition exist (e.g. large or small print, dynamic indications written plain or in italics), no footnotes have been supplied, but one can rely on the accuracy of the present edition in such cases.

II. Two Concerto Movements for Piano and Orchestra

The Rondo in A for Piano and Orchestra KV 386 was published in the NMA in 1960 in the last (eighth) volume of the Work Group *Concertos for one or several Pianos and Orchestra with Cadenzas* (V/15), appearing there as Appendix I (p. 173-187).

At that time, six leaves from Mozart's autograph score and a fragment from a further leaf were available, while the piano arrangement by Cipriani Potter, published by Coventry & Hollier in London around 1838, served as a "substitute source" for the passages not transmitted in Mozart's hand. The heading for KV 386 in the 1960 edition contained the remark "(*Entwurf?*)" ["(*Draft?*)"], for in Johann Anton André's thematic Mozart catalogue of 1833 the Rondo appeared in the section "*There now follow those manuscripts in which Mozart had drafted the score through to the end, but left the instrumentation in parts incomplete [...]*", listed under the letter "C" and with André's comment that "*The instrumentation requires only a little finishing*".

In 1980, Alan Tyson discovered the last four leaves of the autograph score, with the measures [225] to [269], in The British Library (Music Library), London,³ and in 1983 there was the further discovery of a fragment from another leaf of Mozart's manuscript, from which probably four leaves (along with fragments of two leaves) are still missing.

³ Contained in a collected volume with works by Franz Xaver Süßmayr and with the signature *Add. Ms. 32181*: leaves 250-[253], although the last of these leaves is ruled but otherwise blank.

The second impression of the last volume, already mentioned, of NMA-Work Group V/15 appeared in 1993 and took note verbally, in *Addenda 1993* (p. 203: *Concerning the Appendix*), of the altered source situation, while the work itself was printed unchanged as in the 1960 edition described briefly above. The present volume of *Addenda* presents KV 386 for the first time in the form in which it is transmitted in Mozart's (still incomplete) manuscript, while the piano arrangement by Potter was not used this time, since its closing section (from m. [225]) deviates from Mozart's now accessible autograph notation. For details relating to the transmission of the Rondo KV 386, one can refer, on the one hand, to the *Kritischer Bericht* to NMA V/15/8 (pp. h/67ff.), but also to Alan Tyson's study *The Rondo for Piano and Orchestra, K.386*.⁴ Here Tyson has attempted to reconstruct Mozart's autograph score; the NMA has adopted his solutions, as the corresponding information in the present new edition concerning the possible assigning of material to the leaves shows, but has decided to set the bar-numbers in square brackets from measure 101 on in order to emphasise the experimental character of the reconstruction.

The Beginning of a Rondo in A for a Concerto for Piano and Orchestra KV Anh. 64 (488^c) likewise appeared in 1960 in Work Group V/15/8 as No. 5 in Appendix II (p. 193), edited from the autograph leaf (mm. 1-20) in the Bibliotheca Mozartiana of the International Mozart Foundation, Salzburg. Once again, it was Alan Tyson who succeeded in locating a second leaf in the University Library, Leipzig in 1979, which added seven measures (mm. 21-27) to the fragment. These measures were included in the *Addenda 1993* of the second impression of NMA volume V/15/8 (p. 200) and in the *Kritischer Bericht* (*Notenanhang 2* [Music Appendix 2]: p. h/103), where more detailed information is available. The "complete" fragment will appear not only in the new printing in the present volume, but also in the volume *Studies, Drafts, Fragments, Varia* (NMA X/30/4).

III. Cadenzas and *Eingänge* for the Piano Concertos (with IV. Appendix)

The cadenzas and *Eingänge* [bridge passages, often improvised] (beginning with KV 40, dated July 1767 and ending with KV 595, dated January

1791) have been published both in the individual volumes of Work Group V/15 and also in Work Group X/28/Section 2 over the course of 17 years (NMA V/15/7: 1959, NMA V/15/2: 1976), while the relevant *Kritische Berichte* [Critical Reports] have taken 35 years (Mozart's lifetime): 1964 (for NMA V/15/7) to 1998 (for NMA V/15/8), but even then the *Bericht* for Work Group X/28/Section 2 is still awaited and will certainly not be presented before the beginning of the 21st century. While the negative consequences of the "lost" status of original manuscripts for the planning and completion of the NMA has received much attention,⁵ we are happy to report here that various sources not accessible during the editing of the musical text could in fact be consulted later for the various *Kritische Berichte*,⁶ where the divergent readings are listed in detail (although this is yet to be done for KV 40). One single case is not related to the "lost" autograph in the sense outlined above: it was only in 1986 that the previously unknown original manuscript of the cadenza material for the B^b major Piano Concerto KV 595 came to light and showed that the doubts expressed at the time when the relevant volume of Piano Concertos was being edited (1960) regarding Mozart's authorship of the *Eingang* [bridge passage] in the third movement (for which reason it was not included there, at m. 130) were unfounded.⁷

⁵ Cf. for example Christoph Wolff, *Zur Edition der Klavierkonzerte KV 246, KV 271, KV 365, KV 413-415* (Type 2: Edition based on secondary sources; *Kritischer Bericht* [Critical Report, available in German only] not yet published, in: *Neue Mozart-Ausgabe. Bericht über die Mitarbeitertagung in Kassel 29. – 30. Mai 1981*, published by the Editorial Board: Dietrich Berke, Wolfgang Plath, Wolfgang Rehm; redaction: Dorothee Hanemann. Printed privately, 1984, pp. 39-43, and also Appendix 1 of the same publication: *Verzeichnis der verschollenen Mozart-Autographe der ehemaligen Preußischen Staatsbibliothek Berlin (BB)*, pp. 75ff., and Appendix 2: *Zur Wiederauffindung verschollener Mozart-Autographe [...]*, p. 79.

⁶ Cf. especially the *Berichte* [Reports] on the volumes 1-4 (Marius Flothuis: volumes 1 and 4, both 1991, Christoph Wolff: volume 2, 1989 and volume 3, 1991).

⁷ Cf. Wolfgang Rehm, *Der "Eingang" zum 3. Satz des B-Dur-Klavierkonzerts KV 595 ist authentisch! Mozarts Kadenzen-Autograph bringt Klarheit*, in: *Mitteilungen der Internationalen Stiftung Mozarteum* 34, Salzburg (July 1986), pp. 35-40 (with a facsimile of the "Eingang" [bridge passage, often improvised] on p. 36).

⁴ In: *Mozart. Studies of the Autograph Scores*, Cambridge, MA and London, 1987, chapter 17, pp. 262-289, with facsimiles on pp. 282-288.

Wherever an altered or new source situation has emerged, it seemed both sensible and pragmatic to edit anew not only the cadenzas and *Eingänge* immediately affected, but rather the entire cadenza material, which is transmitted in the following autograph sources (with a few exceptions) or in copies dependent on these:

KV 175, first and second movements (KV 624/626^a, Nos. 1a and 2a = KV⁶ Nos. 2 and 4): autograph in the music collection of the Archabbey of St. Peter, Salzburg, signature: *Moz 285.1* (cf. also for KV 382 and also for KV 271, third movement); facsimile of the cadenza for the second movement of KV 175 in: NMA V/15/1, p. XI.

KV 382, m. 217 (KV 624/626^a, No. 6a = KV⁶ No. 26): autograph in the music collection of the Archabbey of St. Peter, Salzburg, signature: *Moz 285.1* (cf. for KV 175, first and second movements, and also for KV 271, third movement); facsimile of the cadenza for KV 382 in: NMA V/15/1, p. XI.

KV 238, first, second and third movements (KV 624/626^a, Nos. 5, 6 and 7): copy (18th century, by an unknown scribe) in the music collection of the Archabbey of St. Peter, Salzburg, signature: *Moz 290.1*.

KV 242^a 3, first, second and third movements (in KV no separate entry, since this is transmitted with the autograph score itself; on this cf. the *Kritischer Bericht* to NMA V/15/1, there p. a/59): autograph in the Biblioteka Jagiellońska Kraków, signature: *Mus. ms. autogr. W. A. Mozart 242*

KV 242^a 2, first, second and third movements: copies (both 18th century, by unknown scribes) in a) the Memorial Library of Music, Stanford University, Stanford, signature: *MLM 766*, and b) the State Library Berlin – Prussian Cultural Heritage (Music Department with Mendelssohn Archive), signature: *Mus. ms. 15 468*.

KV 246, first and second movements, A versions (KV 624/626^a, Nos. 2b and 2c = KV⁶ Nos. 8 and 11): autograph entry in the set of parts copies in the music collection of the Archabbey of St. Peter, Salzburg, signature: *Moz 235.1* (facsimile of the cadenza for the second movement in: NMA V/15/2, p. XVI); B versions (KV 624/626^a, Nos. 2d and 2e = KV⁶ Nos. 9 and 12): autograph in The British Library (Music Division) London, signature: *Add. Ms. 61905* (facsimile of the two cadenzas in: NMA V/15/2, p. XV?); C versions (KV 624/626^a, Nos. 10 and 14): autograph in the

Biblioteca del Conservatorio di Musica “Giuseppe Verdi”, Milan, signature: *Fondo Noseda Z.15.14.5*, old signature: *I2 259* (facsimile of the cadenza for the first movement in: NMA V/15/2, p. XV).

KV 246, third movement, m. 193 (in KV no separate entry, since this is notated directly in the autograph score itself): autograph in the Biblioteka Jagiellońska Kraków, signature: *Mus. ms. autogr. W. A. Mozart 246/271* (cf. also for KV 271).

KV 271, first and second movements, A versions (KV 624/626^a, Nos. 3a and 4a = KV⁶ Nos. 16 and 18): autograph in the Biblioteka Jagiellońska Kraków, signature: *Mus. ms. autogr. W. A. Mozart 5 Kadenzen* (cf. also for KV 107, I = KV³ 21^b, I); B versions (KV 624/626^a, Nos. 3 and 4 = KV⁶ Nos. 15 and 17): autograph in the State Library Berlin – Prussian Cultural Heritage (Music Department with Mendelssohn Archive), signature: *Mus. ms. autogr. W. A. Mozart 624(1)*.

KV 271, third movement, A versions (in KV no separate entry, since this is notated directly in the autograph score itself): autograph in the Biblioteka Jagiellońska Kraków, signature: *Mus. ms. autogr. W. A. Mozart KV 246/271* (cf. also for KV 246); B versions (KV 624/626^a, No. 5, “First” and “Second Eingang” = KV⁶ Nos. 19 and 20): autograph in the Paul Sacher Foundation, Basel (facsimile of the two *Eingänge* in: NMA V/15/2, p. XVII); C versions (KV 624/626^a, No. 5a, “1st” and “2nd Eingang” = KV⁶ Nos. 21 and 22): autograph in the music collection of the Archabbey of St. Peter, Salzburg, signature: *Moz 285.1* (cf. also for KV 175 and also for KV 382).

KV 365 (316^a), first and third movements (KV 624/626^a, Nos. 5b and 5c = KV⁶ Nos. 23 and 24): partial autograph (Wolfgang and Leopold Mozart) in the music collection of the Archabbey of St. Peter, Salzburg, signature: *Moz 300.1-2*; facsimile of page 1 of the cadenza for the first movement in: NMA V/15/2, p. XIX.

KV 414 (386^a; KV⁶ 385 p), first and second movements, A and B versions (KV 624/626^a, No. 8, deest and 9 = KV⁶ Nos. 28, 30 and 31 and, respectively, KV 624/626^a, Nos. 7, 11 and 10a = KV⁶ Nos. 27, 29 and 32): autograph in the State Library Berlin – Prussian Cultural Heritage (Music Department with Mendelssohn Archive), signature: *Mus. ms. autogr. W. A. Mozart 624(2)* (cf. also for the third movement); facsimile of the B version for the first movement in: NMA V/15/3, p. XVI.

KV 414 (386^a; KV⁶ 385 p), third movement, A version (of the cadenza) and also *Eingang* to m. 197 (KV 624/626^a, Nos. 13 and 14 = KV⁶ Nos. 35 and 36): autograph in the Academy of Sciences, Bucharest, no signature; B version (KV 624/626^a, No. 12 = KV⁶ No. 34): autograph in the State Library Berlin – Prussian Cultural Heritage (Music Department with Mendelssohn Archive), signature: *Mus. ms. autogr. W. A. Mozart 624(2)* (cf. also for the first and second movements).

KV 413 (387^a), first and second movements (KV 624/626^a, Nos. 6b and 6c = KV⁶ Nos. 37 and 38): Leopold Mozart's copy, in the music collection of the Archabbey of St. Peter, Salzburg, signature: *Moz 305.I*; facsimile of the cadenza for the first movement in: NMA V/15/3, p. XVII.

KV 415 (387^b), cadenzas for the first and second movements and also the *Eingänge* to mm. 122 and 231 in the third movement (KV 624/626^a, Nos. 15, 16, 17 and deest = KV⁶ Nos. 39, 40 and 41, while that to m. 231 is only mentioned on p. 435): copy (18th century, by an unknown scribe) in the music collection of the Archabbey of St. Peter, Salzburg, signature: *Moz 310.I*.

KV 415 (387^b), *Eingang* in the second movement (KV 624/626^a, No. 2f = KV⁶ No. 13): autograph in the Library of the Historical Society of Pennsylvania, Philadelphia, signature: *Simon Graz Collection, Case 13, Box 11*.

KV 449, first movement (KV 624/626^a, No. 18 = KV⁶ No. 42): autograph in the State Library Berlin – Prussian Cultural Heritage (Music Department with Mendelssohn Archive), signature: *Mus. ms. autogr. W. A. Mozart 624(3)*; facsimile in: NMA V/15/4, p. XIV.

KV 450, first movement (KV 624/626^a, No. 19 = KV⁶ No. 43): autograph in the Bibliothèque nationale de France (Département de la Musique, Collection Romain Rolland), Paris, no signature.

KV 450, third movement (KV 624/626^a, Nos. 21 and 20 = KV⁶ Nos. 44 and 45): autograph privately owned the Netherlands.

KV 451, first and third movements (KV 624/626^a, Nos. 21a=32 and 21b=33 = KV⁶ Nos. 46 and 47): Nannerl Mozart's copy, in the music collection of the Archabbey of St. Peter, Salzburg, signature: *Moz 320.I*; facsimile of the cadenza for the first movement in: NMA V/15/4, p. XVI.

KV 453, first movement (KV 624/626^a, No. 22 = KV⁶ No. 48): autograph in the State Library Berlin – Prussian Cultural Heritage (Music

Department with Mendelssohn Archive), signature: *Mus. ms. autogr. W. A. Mozart 624(4)*.

KV 453, second movement (KV 624/626^a, No. 24= KV⁶ No. 50): the early printed collection, published by Johann André in 1804, *Cadences ou points d'orgue / Pour Pianoforte / composées par / W. A. Mozart. / et se rapportant à ses concertos. / [...] / N° [= Livre] 1*; publisher's no. 1925 [cadenza for KV 453/II = N° 17]. Copy in the Biblioteca del Conservatorio di Musica "Giuseppe Verdi", Milan, signature: *Fondo Nosedà 1181/7879*.

KV 456, first and third movements (KV 624/626^a, Nos. 27 and 28 = KV⁶ Nos. 54 and 57): the early printed collection, published by Artaria & Co. in 1801, *Cadences Originales / Composées par / W. A. MOZART / et se rapportant à ses Concerto / pour le Clavecin ou Piano-Forte / dédiées / a M^r l'abbé Gelinek / [...]*; plate no. 870 [cadenzas for KV 456/I and III = VII and VIII.⁸ Copy in the Austrian National Library (Music Collection), Vienna, signature: *M. S. 14676*.

KV 459, first and third movements (KV 624/626^a, Nos. 29, deest and 30 = KV⁶ Nos. 58, 59 and 60): autograph in the possession of Hellmut Federhofer, Mainz.

KV 488, first movement (KV 624/626^a, No. 31 = KV⁶ No. 61): autograph in the Bibliothèque nationale de France (Département de la Musique, Collection Malherbe), Paris, signature: *Ms. 226*.

KV 595, first and third movements (KV 624/626^a, Nos. 34, 35 and 36 = KV⁶ Nos. 62, 63 and 64): autograph in the Estonian History Museum, Tallinn, Estonia (the former Revalsche Öffentliche Bibliothek), no signature; facsimile of the *Eingang* in the third movement (m. 130) in the present volume on p. 112.

KV 40, first movement (KV 624/626^a, Anh. C): autograph in The British Library (Music Library), London, signature: *Add. Ms. 47861*; facsimile in: NMA X/28/Section 2, p. XXVI.

KV 107, I = KV³ 21^b, I, first and second movements (KV 624/626^a, Anh. A and B): Biblioteka Jagiellońska Kraków, signature: *Mus. ms. autogr. W. A. Mozart 5 Kadenzen* (cf. also for KV 271).

⁸ These two cadenzas, placed here in analogy to NMA V/15/5, really belong in the Appendix of the present volume; cf. there another cadenza for the first movement of KV 456 and which is contained in the same printed edition by Artaria.

In the Appendix:

KV 365 (316^a), third movement, older version of the cadenza (=KV⁶ deest): autograph in the Castle Archive, Kroměříž (Kremsier).

KV 453, first and second movements (KV 624/626^a, Nos. 23 and 25 = KV⁶ Nos. 49 and 51): the early printed collection, published by Artaria & Co. in 1801, *Cadences Originales / Composées par / W. A. MOZART / et se rapportant à ses Concerto / pour le Clavecin ou Piano-Forte / dédiées / a M^r l'abbé Gelinek / [...]*; plate no. 870 [cadenzas for KV 453/I and II = IX and X]. Copy in the Austrian National Library (Music Collection), Vienna, signature: *M. S. 14676*.

KV 456, first movement (KV 624/626^a, No. 26 = KV⁶ No. 53): the early printed collection, published by Artaria & Co. in 1801, *Cadences Originales / Composées par / W. A. MOZART / et se rapportant à ses Concerto / pour le Clavecin ou Piano-Forte / dédiées / a M^r l'abbé Gelinek / [...]*; plate no. 870 [cadenza for KV 456/I = XI; cf. also in the main text of the music volume for KV 456]. Copy in the Austrian National Library (Music Collection), Vienna, signature: *M. S. 14676*.

KV 456, first and third movements (KV 624/626^a, Nos. 52, 55 and 56): copy in the State Museum for Musical Culture "M. J. Glinka" (Gosudarstvennyj central'nyj muzej muzykal'noj kul'tury im. M. I. Glinki), Moscow, no signature.

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It should be emphasised that technical information missing from this volume of *Addenda* can be found in the individual Piano Concerto volumes or in their *Kritische Berichte*; this includes the dating of the concertos, the sorts of paper in the sources, their watermarks, titles given to the cadenzas and *Eingänge* and so forth. Where, on the other hand, readings of the musical text diverge, one must assume that the text in the present volume is accurate; doubtful cases are addressed in footnotes to the main music text. This edition has the aim of rendering the musical sources as accurately as possible, which means, for example, that grace-notes, depending on the source, may be rendered as either sixteenth or thirty-second notes, and also that the connecting measures at the end of the cadenzas and *Eingänge* always follow the primary source; if the sources do not offer sensible connecting measures, the measures in question are, as usual (cf. *The Editorial Method*, p. IX), set in square brackets. Groups of notes of shorter values, in our cases triplets and sexuplets, are marked with "3" or "6", although we have

refrained from printing corresponding numbers in extended passages of this kind in order not to impose constraints on the performer.

Our intention in presenting this new edition of all original cadenzas and *Eingänge* for Mozart's Piano Concertos was to serve not only the scholar, but also, and primarily, the practitioner; because of the through-composed form of the cadenza material, however, it was not always possible to provide easy page-turns but this (we hope) will not stand in the way of its usefulness.

*

Our thanks are extended to all libraries and private collectors for permission to use in the preparation of this edition the microfilms and xeroopies of sources in their keeping; we furthermore thank Ms. Irene Brandenburg (Ainring, Upper Bavaria), Ms. Elisabeth Schmitt (Salzburg) and the readers of the publisher Bärenreiter for their help in proofreading the music text, Mr. Helmut Schmidinger (Edition Litmus Wels, Upper Austria) for setting the music text, but also to Mr. Daniel Brandenburg (Salzburg): the source data bank which he created and maintains for the NMA (on the basis of the source card index kept since 1954) has passed its first practical test.

Faye Ferguson
Salzburg, Autumn, 1998

Wolfgang Rehm

Translation: William Buchanan



Facs. 1: Reverse side of the leaf [9] in the possession of Bin Ebisawa, Tokyo, from the autograph of the Rondo in A for Keyboard and Orchestra KV 380: cf. pp. 29-30, mm. 162-171.



Facs. 2: Leaf 24^r of the autograph, kept in the Biblioteka Jagiellońska Kraków, of the Concerto in F for three Pianos and Orchestra KV 242. Beginning of the cadenza for the first movement: cf. pages 53-54, measures [1]-[14].



Facs. 3: Page [1] of the autograph, kept in the Biblioteka Jagiellońska Kraków, of the A cadenzas for the first and second movements of the Concerto in E^b for Piano and Orchestra KV 271: cf. pages 62–63 and 64.



Facs. 4: Leaf 1^r of the autograph, kept in the Estonian History Museum, Tallinn, Estonia, of the cadenza for the first movement of the Concerto in B^b for Piano and Orchestra KV 595: cf. pages 109-111.