

# WOLFGANG AMADEUS MOZART

Series V

## CONCERTOS

WORK GROUP 14:  
CONCERTOS FOR ONE OR SEVERAL STRING, WIND  
OR PLUCKED INSTRUMENTS AND ORCHESTRA  
VOLUME 1: VIOLIN CONCERTOS AND SINGLE MOVEMENTS

PRESENTED BY CHRISTOPH-HELLMUT MAHLING

1983

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)
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- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
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- X: Supplement (28–35)

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





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

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

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

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

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

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

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

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

## FOREWORD

This volume of the New Mozart Edition (NMA) contains, apart from three single movements for violin and orchestra<sup>1</sup> (= Part II), the traditional corpus of Mozart's five well-known violin concertos (= Part I); three of the concertos which have often been associated with Mozart are therefore missing. Of these three concertos, the NMA presents only the Concerto in D major KV<sup>2</sup> 271<sup>a</sup> (271<sup>1</sup>), and this only in the first volume of Work Group 29: *Works of dubious authenticity*<sup>2</sup>. The other two concertos, the Concerto in E<sup>b</sup> major KV 268 (365<sup>b</sup>; KV<sup>6</sup>: Appendix C 14.04) and the so-called "Adelaide Concerto" in D KV<sup>3</sup> Appendix 294<sup>a</sup> (KV<sup>6</sup>: Appendix C 14.05) must be considered fraudulently attributed or forged<sup>3</sup>.

In the Foreword to the volume *Concertone, Sinfonia concertante*<sup>4</sup>, the editor has already pointed out that Mozart's works employing string instruments in solo roles originated mainly in the years 1773 to 1779. Of particular importance within this period, however, are the years 1773 and 1775: in these two years, the five concertos for violin and orchestra, as well as some single movements for the same scoring, were created. It may have been Mozart's prolonged stay in Salzburg which provided circumstances conducive to work in this genre – after all, he was still Concert Master in the service of the Prince-Bishop; at the same time, Mozart now had the opportunity to evaluate the compositional experience he had gained during the third Italian journey and a sojourn of several months in Vienna (July to September, 1773). Further factors that may

have led to the choice of the violin as solo instrument during these years could have been:<sup>5</sup>

1. Mozart had a particularly close relationship with the violin in the years 1773 to 1777. He was constantly active as a violinist and also appeared on a number of occasions as a soloist outside Salzburg – in Munich, for example, and in Augsburg at the beginning of his journey in autumn 1777 to Mannheim and Paris. We thus read in a letter from Augsburg, dated 23-25 October 1777, to his father in Salzburg:

"After this I ate with my cousins at Holy Cross; during the meal music was made. Bad as their violin-playing is, I still prefer the music in the monastery to the orchestra in Augsburg. I did a symphony, and played on the violin the Concerto in B<sup>b</sup> by Vanhall, to general applause [. . .] in the evening, at supper, I played the Strasbourg Concerto.<sup>6</sup> It flowed like oil. Everyone praised the beautiful, pure tone."<sup>7</sup>

This also provides proof that Mozart played his concertos himself. Yet he obviously never felt as much at home on the violin as on the piano,<sup>8</sup> and it is therefore all too understandable from his father's point of view that his question in the letter of 9 October 1777 to his son communicated both his concern and a warning:

"So you probably haven't practised the violin the whole time you were in Munich? I would regret that very much: Brunetti now praises you terrifically! And when I recently said that you also play the violin passably, he cried loudly: Cosa? Cazo? se suonava tutto! questo era del Principe un puntiglio

<sup>1</sup> A fourth single movement, *Andante* in A KV 470, is lost; only a four-measure incipit from Mozart's work catalogue in his own hand is known; here he entered the work under the date 1 April 1785:

"An *Andante* for the violin for a concert.

*Accompaniment*: 2 Violini, Viola, 2 oboe, 2 Corni e Baßo."



<sup>2</sup> NMA X/29/1 (Christoph-Hellmut Mahling and Wolfgang Plath).

<sup>3</sup> Cf. Walter Lebermann, *Mozart–Eck–André. Ein Beitrag zu KV 268*, in: *Die Musikforschung* 31 (1978), pp. 452ff. (Concerto in E<sup>b</sup> major), and ID., *Apokryph, Plagiat, Korruptel oder Falsifikat*, in: *Die Musikforschung* 20 (1967), pp. 413ff. ("Adelaide Concerto"). Cf. also NMA X/29/1, p. VIII (Foreword).

<sup>4</sup> NMA V/14/2 (Christoph-Hellmut Mahling).

<sup>5</sup> Cf. also NMA V/14/2, pp. VIIff. (Foreword).

<sup>6</sup> The question of which of his violin concertos Mozart meant with "*Strasbourg Concerto*" cannot be answered definitively. While this is traditionally taken as a reference to KV 218, Dénes Bartha gives good grounds for considering KV 216 (*Zur Identifikation des "Straßburger Konzerts" bei Mozart*, in: *Festschrift Friedrich Blume*, edd. Anna Amalie Abert and Wilhelm Pfannkuch, Kassel etc., 1963, pp. 30ff.).

<sup>7</sup> Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, collected (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, (4 volumes of text = Bauer–Deutsch I–IV, Kassel etc., 1962/63), with commentary based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc. 1971), register, compiled by Joseph Heinz Eibl (= Eibl VII, Kassel etc., 1975), vol. II, No. 335, p. 82, lines 34–41. – In the following, letters will be as a rule be identified only by their dates.

<sup>8</sup> On this cf. the letters of 6 and 18 October, 1777.

mal inteso, col suo proprio danno.” [“What? Heavens? He played everything! This was a matter the Prince misunderstood, to his own detriment.”]

As it turned out, the father’s worries were in no way unfounded, for it soon happened in the further course of the journey – more precisely, after the stay in Mannheim – that Mozart dedicated himself completely to the piano.

2. One special reason for Mozart’s busying himself intensively with the genre violin concerto in the years 1773 to 1775 may have been his becoming acquainted, in Italy, with Josef Mysliveček.<sup>9</sup>

3. During the period in question, concertos and concertante music for violin were obviously very popular. This is evident not only from the number of violin concertos, but also from the Serenades and Finale pieces with their concertante middle movements, the Divertimentos for solo instruments with their virtuoso violin parts, and the Concertoni. There must have been excellent violinists both amongst members of the Court music ensemble and amateurs. One of them was the Court Music Director, Court Concert Violinist and Court Concert Master Antonio Brunetti,<sup>10</sup> of whom it is known that he played Mozart’s violin concertos. Whether these concerts, as is often speculated, were written expressly for him has to be left open. The later “improvements”, which Mozart apparently had to make at Brunetti’s wish, speak more against such a hypothesis. But Mozart does seem to have written certain pieces for Brunetti: Leopold Mozart, for example, wrote to his son in Munich on 25 September 1777 that he would be sending some items on to him, including “*Adagio and Rondeux which were made for Brunetti*”.<sup>11</sup> In his father’s letter of 9 October 1777, there is more talk of musical items left in Salzburg and which, Leopold believed, could be useful to his son:

“There is still a whole music score for the Court wind instruments here, and the score of the Adagio

for Brunetti, because the other one was too studied for his taste.”<sup>12</sup>

That Brunetti obviously had problems with Mozart’s notation is shown by Leopold’s comments in his letter of 6 October 1777:

“On Saturday I was at the Comedy, as there was a French follow-up piece on stage; Brunetti therefore had to play in-between, because of the costume change, and that was yours with the Strasbourg bit; he played it really well, only in the two Allegros it was out of tune occasionally, and once he almost lost his way in a cadenza. [. . .] I must also tell you that the orchestra’s rendition of your concerto cannot be improved on.”

It was for Brunetti, of course, that Mozart had also written the Rondo for Violin and Orchestra KV 373, performed on 8 April 1781 in Vienna in the residence of Prince Rudolph Joseph Colloredo (1706–1788). On this, Mozart wrote as follows to his father on 8 April 1781:

“Today we had – for I am writing at 11 at night – a soirée. There three pieces of mine were performed. New ones – of course. – A Rondeau for a concerto for Brunetti –”

Another known exponent of Mozart’s violin concertos was the Salzburg violinist Johann Anton Kolb. He was mentioned by Leopold Mozart on 12 April 1778 in connection with “amateur music” as first violin, and in a letter of 3 August 1778 we read:

“the 9th July at Mr. von Mayer’s in front of the house, night music by Kolb, one of your Finale pieces, and your concerto for Kolb.”<sup>13</sup>

So, although some musicians are known who played Mozart’s violin concertos, it cannot be determined for whom Mozart wrote the concertos, nor for what occasion they were written. As Mozart probably wrote all these works in Salzburg, he had no cause to commit his thoughts on them to paper, as he did in many other cases, usually to his father. The circulation of the violin concertos, incidentally, was much more limited in Mozart’s time and in the 19th century than that of the piano concertos.

<sup>9</sup> Cf. also the letter of 8 September 1773, from Vienna, to his mother in Salzburg (Mozart’s postscript) and NMA V/14/2, p. VIII, footnote 10 (Foreword).

<sup>10</sup> On this cf. Ernst Hintermaier, *Die Salzburger Hofkapelle von 1700 bis 1806. Organisation und Personal*, Phil. Diss. (typewritten), Salzburg, 1972, especially pp. 50ff.

<sup>11</sup> Whether this refers to the Adagio in E KV 261 and the Rondo in B<sup>b</sup> KV 269 (261<sup>a</sup>) has not been clarified. It is also open whether KV 269 (261<sup>a</sup>) was conceived as a replacement for the Finale of Violin Concerto KV 207.

<sup>12</sup> Perhaps the Adagio in E KV 261 is meant, which may have been composed as a “replacement” for the Adagio of the Concerto KV 219.

<sup>13</sup> This concerto for Kolb has been identified with the dubious Violin Concert in D major KV<sup>2</sup> 271<sup>a</sup> (271<sup>i</sup>): Carl Bär, *Betrachtungen zum umstrittenen Violinkonzert 271<sup>a</sup>*, in: *Mitteilungen der Internationalen Stiftung Mozarteum 11* (1963), issue 3/4, pp. 11ff., and Dimitrij Kolbin, *Zur Frage der Echtheit des Violinkonzertes D-dur von W. A. Mozart (KV 271a–i)*, in: *Musykalnoje ispolnitelstwo 7*, Moscow, 1972. – On this cf. also NMA X/29/1, pp. XXf. (Foreword).

The violin concertos have in common a three-movement structure following Antonio Vivaldi, whose concerto form obviously also provided the model for the sub-division into *tutti* and *solo* sections, in the opening movements at least. Otherwise, however, each of these concertos has a very definite individuality, quite apart from the fact that a clear development can be observed from concerto to concerto in terms of form and technique as well as musical content. Stylistically, the violin concertos reflect what Mozart had learned and productively assimilated from Italian and French, but also from Bohemian violin music.<sup>14</sup>

As far as the art of violin-playing in Italy is concerned, he had first-hand knowledge, having heard Pietro Nardini<sup>15</sup> in 1763 and 1770 and Gaetano Pugnani in 1770; furthermore, as Leopold Mozart reported on 21 April 1770, he played with the Nardini pupil and age-peer Thomas Linley in Florence in 1770 (“Wolfgang accompanied him on the violin”). The French influence can be seen clearly in the concertos KV 216 and KV 218, in the title and form of the final movement – *Rondeau* –, for example. It may be as a result of this influence that Mozart made the changes to the concerto KV 218 (cf. the Appendix to the present volume). As Mozart himself may have played this concerto in Augsburg,<sup>16</sup> he would have had this material with him, and perhaps what he suggested in a letter to his father from Paris on 11 September 1778 is also directly relevant to KV 218:

“When I have time, I am still arranging all the violin concertos – making them shorter – for with us in Germany the taste is for length; but in fact it is better short and good –”

<sup>14</sup> The difficulty encountered in attempting to distinguish between period and personal styles has also led repeatedly to searches for “models” or examples for these concertos. It was in this sense that e.g. Elsa Margherita von Zschinsky-Troxler (in: *Zeitschrift für Musikwissenschaft* 10 [1928], pp. 415ff.) believed that Mozart had been influenced in his Concerto in D major KV 218 by a violin concerto by Luigi Boccherini. This Boccherini concerto, however, has recently been recognised to be a modern forgery based on KV 218; cf. Walter Lebermann, “Boccherini” and Mozart, in: *Acta Mozartiana* 14 (1967), pp. 6ff.

<sup>15</sup> Cf. Bauer–Deutsch I, No. 173, p. 331, lines 18–24: “The thing went as usual and the admiration was all the greater as His Excellency the Marquess Ligneville |: who is Music Director |: is the greatest contrapuntalist in all Italy, and consequently presented Wolfgang with the most difficult fugues and the most difficult subjects, which Wolfgang played off and performed. Nardini, the good violinist, accompanied.”

<sup>16</sup> See below and footnote 6.

“*The Concerto in A (KV 219), probably Mozart’s last violin concerto, is also musically the most important and technically most demanding*” – thus Ernst Hess (1912–1968) characterised what is probably Mozart’s best-known concerto for violin and orchestra.

In 1957, Ernst Hess presented the Concerto in A major KV 219 as an advance publication from this volume;<sup>17</sup> his edition has been re-set (recently collated with the autograph by the Editorial Board of the NMA and carefully adapted to the editorial guidelines of the NMA in force today) and incorporated into the present volume. In the foreword to his edition, Ernst Hess continued as follows:

“There is no room to go into the musical content in detail here, except to point out that the A minor tutti sections in the final movement (measured 165–172, 227–234) quote a theme already used by Mozart as part of the ballet music ‘*Le gelosie del Serraglio*’ (KV Appendix 109 = 135<sup>a</sup>), composed in 1772 as part of ‘*Lucio Silla*’.<sup>18</sup> This confirms at any rate the ‘Turkish’ character of the passage. As far the musical and thematic substance of this and other ‘alla turca’ passages is concerned, Dénes Bartha has recently convincingly demonstrated<sup>19</sup> that its origin is to be found not in Turkish, but in Hungarian music, that ‘alla turca’ means, musically, ‘all’ungherese’ and both terms are used for music with exotic eastern colour.”<sup>20</sup>

\*

<sup>17</sup> Wolfgang Amadeus Mozart, *Konzert in A für Violine und Orchester KV 219*, Kassel etc., (1957), BA 4712 and Bärenreiter Pocket Score 20.

<sup>18</sup> “This ballet music is preserved only as a sketch. In No. 8, the theme appears in No. 32 (Finale) in shorter form, departing somewhat from the original, but in fact agreeing with the violin concerto.” [Edition Hess, p. 3, footnote 6]. – In the meantime, Walter Senn (*Mozarts Skizze der Ballettmusik zu “Le gelosie del serraglio” (KV Appendix 109/135<sup>a</sup>)*, in: *Acta Musicologica* 33 [1961], pp. 169ff.) has succeeded in showing that Mozart’s ballet sketch is to be seen as a work drawing on a composition by Joseph Starzer.

<sup>19</sup> “Dénes Bartha, ‘*Mozart et le folklore de l’Europe Orientale (les exotismes de Mozart)*’, lecture at the ‘Colloque international Mozart’ Paris, 10–14 October 1956.” [Edition Hess, p. 3, footnote 7]. – The editor of the present volume wishes to present Bartha’s hypothesis as an indication of a possibility, but not to accord it the definitive character attached to it by Ernst Hess.

<sup>20</sup> “Cf. on this also H. Abert, op. cit. [= *W. A. Mozart*, Leipzig, 1919, vol. 1], p. 511.” [Edition Hess, p. 3, footnote 8].

The source situation for the violin concertos published here is quite clear: the autographs of KV 207, KV 211, KV 216 and KV 218 (= Part I, Nos. 1–4) have been preserved and are at the moment in the Biblioteka Jagiellońska Kraków. The autograph for KV 219 is in the Music Division of the Library of Congress, Washington D.C. (= Part I, No. 5).<sup>21</sup> The single movements KV 261 and KV 269/261<sup>a</sup> (= Part II, Nos. 1 and 2) are likewise preserved in autograph: that of KV 261 in the State Library Berlin – Prussian Cultural Heritage, (Music Department), that of KV 269 (261<sup>a</sup>) once again in the Biblioteka Jagiellońska Kraków. Only for the Rondo KV 373 was it necessary to resort to a set of parts printed by Johann André in Offenbach (plate number 1423); the original manuscript once owned by Johann Anton André, then by Jacques Pierre Joseph Rode, is untraceable.

Less clear than the question of sources for the concertos is the question of their dating. While it is traditionally maintained that all five concertos were written in 1775, recent investigations of the autographs by Wolfgang Plath (caligraphy)<sup>22</sup> and Alan Tyson (paper and watermarks)<sup>23</sup> reveal a more complicated state of affairs. As with the Mozart autographs in the possession of the Hamburg music dealer August Cranz, the dates of composition on the autographs of the five violin concertos have been “manipulated”. While in the Cranz autographs the dates were very thoroughly crossed out and could only be rendered legible “by a special process”,<sup>24</sup> the year numbers on the autographs of the violin concertos KV 211, KV 216, KV 218 and KV 219 have obviously been changed twice, by erasure and by writing-over: first from “1775” to “1780” and then back again to “1775”. Handwriting and paper of the four autographs show for certain that 1780 can be ruled out as date of composition and that only 1775 is possible. For KV 207, two stages of

correction in the date – “1780” and “1775” – can be more or less clearly discerned, but the difference in the script compared to the other four violin concertos is an equally clear indication that this concerto was composed not in 1775, but in 1773. This date (“1773”) may well have originally been the one on the first page of the autograph, but, as a consequence of the later corrections, can only be guessed at. So, while the traditional date of composition for the concertos Nos. 2–5 of our Part I have been confirmed, the date of the first concerto in this volume (KV 207) must be postulated as “14 April 1773” and not, as previously, “14 April 1775”, which will entail a corresponding change in the number in the Köchel Catalogue.<sup>25</sup> The facsimile pages selected from the autographs of the five violin concertos (pp. XV–XIX) show the change in handwriting between 1773 and 1775, particularly in Mozart’s forming of the *p* for *piano*. – The final question of who was responsible for the multiple alterations of date, and why this was done, can be answered here only with a few pointers. There is reason to suppose that no third party was involved, but that Mozart himself, or his father, changed the year numbers, possibly in a move to present older compositions as “just recently written”. For what reason then a uniform date was given to all five concertos – and thus, for KV 207, a wrong one – and why it was subsequently changed back from 1780 to 1775, can hardly be explained. The whole question of the “date manipulations” requires an investigation in a different and larger context.

A correction of the date is also necessary for the Rondo in B<sup>b</sup> KV 269 (261<sup>a</sup>). The date always given up until now – “*composed probably at the end of 1776 in Salzburg*”<sup>26</sup> – seems to have been chosen somewhat arbitrarily, but may in fact be accurate; the handwriting suggests, according to Wolfgang Plath, “Salzburg 1775–1777”, but a more precise stipulation is not possible. If it turns out to be true that this Rondo is identical with that mentioned in his letter of 25 September 1777 as “made for Brunetti”, the composition must have been finished before this.

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The present edition adheres to the autograph originals or, in the case of the single movement KV 373, the first printed edition cited above as a substitute source for the lost autograph. Assimilations (information on these is provided in

<sup>21</sup> Facsimile edition presented by Jon Newsom, Kassel etc., 1984 (*Documenta Musicologica. Zweite Reihe: Handschriften-Faksimiles, Band 30*).

<sup>22</sup> Wolfgang Plath, *Beiträge zur Mozart-Autographie II. Schriftchronologie 1770–1780*, in: *Mozart-Jahrbuch 1976/77*, Kassel etc., 1978, pp. 131ff., especially pp. 166f. For further results of the investigation, particularly regarding the dating of KV 207, hearty thanks are expressed at this point to Dr. Wolfgang Plath.

<sup>23</sup> Alan Tyson, *The Dates of Mozart's Missa brevis KV 258 and Missa longa KV 262 (246<sup>a</sup>)*. *An Investigation into his “Klein-Querformat” Papers*, in: *Bachiana et alia Musicologica. Festschrift Alfred Dürr zum 65. Geburtstag*, ed. Wolfgang Rehm, Kassel etc. 1983, pp. 328ff.

<sup>24</sup> Cf. KV<sup>6</sup>, p. LXVIII.

<sup>25</sup> In the *Kritischer Bericht* to this volume, all date indications on the autographs of the five violin concertos are reproduced as special enlargements.

<sup>26</sup> Cf. KV<sup>6</sup>, p. 271.



the *Kritischer Bericht*) and additions have made sparingly.

The Tutti and Solo directions printed above the staff-system and the corresponding directions in the solo part are mostly also present in the sources (in the autograph of KV 207 in a foreign hand). They indicate on the one hand the beginning or the end of a solo section, but also are to be understood as general directions concerning the forces to be used. In contemporary performance practice, “Solo” meant at the same time a reduction of the orchestra to the first desk of strings as well as to single instruments in the wind if these had been doubled in the Tutti. The *Basso* part was perhaps played in Solo only by one each of violoncello and double-bass (as well as a bassoon?).<sup>27</sup> That the soloist, who was considered simply as *primus inter pares* anyway, performed the first violin part in the Tutti sections was an implicit assumption at the time, and ought properly to become so again today.

The suggestion that the *Basso* part should be additionally reinforced by one or two bassoons, although Mozart never explicitly called for these instruments, is again based on one of the implicit assumptions of contemporary performance practice: if woodwinds – especially oboes and/or flutes, but also clarinets – were specified, bassoons were then added, very much in the spirit of the thorough-bass tradition, to the bass group without being named or even having their own part.<sup>28</sup>

In the Rondo KV 373, our edition follows, in place of the lost autograph, the first printed set of parts by André, in which the soloist has rests during the Tutti sections. It can fairly confidently be assumed that Mozart’s (lost) autograph once again gave the direction to play in the Tutti, but this assumption is not a sufficient ground for deciding against the “substitute source”. The situation is different in the Rondo KV 269 (261<sup>a</sup>): in this “shortened” score (the Ritornello is written out only once at the beginning, with the returns indicated by *Dal segno*) there is not

<sup>27</sup> On this cf. also NMA V/14/2, p. X (Foreword); NMA V/14/3: *Concertos for Flute, for Oboe and for Bassoon* (Franz Giegling), p. XI (Foreword); NMA V/15/7 and 8: *Piano Concertos • Volumes 7 and 8* (Hermann Beck and Wolfgang Rehm respectively), p. X and p. XXI respectively (Forewords).

<sup>28</sup> On this cf. also NMA IV/12/4 (Walter Senn), p. XII (Foreword), and NMA V/14/3, p. XI (Foreword). – A similar procedure typical of contemporary practice has been pointed out elsewhere in connection with the question of the use of timpani where trumpets are notated but no timpani part is extant. Cf. NMA IV/11: *Symphonies • Volume 6* (Christoph-Hellmut Mahling and Friedrich Schnapp), p. VIII (Foreword).

enough space, because Mozart generally notated two staff-systems of five staves each per page of ten ruled staves. This results in the use of staves belonging to instruments with rests by other instruments still playing; it was therefore not possible to notate the solo part continuously throughout the whole score (and obviously not in the Tutti sections). The facsimile on page XXI shows that Mozart was forced to notate the two orchestral violins on one staff, so as to be able to accommodate all the other orchestral instruments on the staff-system of only five staves. For reasons of space alone, therefore, Mozart was not able to indicate in KV 269 (261<sup>a</sup>) the participation of the *Violino principale* in the Tutti sections; the NMA, in contrast, reserves a staff for the solo part throughout the whole movement, making up the text in the Tutti sections (in normal print) from the first violin.

The tempo directions set in italics in the violin concertos KV 207 (first and third movements) and KV 211 (first and second movements) do not represent an editorial addition, but were entered in both autographs in an early, foreign hand. They are most certainly set as Mozart would have wished, and there is no reason to mistrust them.

The *Violino principale* part is predominantly without dynamic marks in the Solo sections, a practice which Mozart also maintained in his later piano concertos. Now and again, however, Mozart sets dynamic accents or marks echo passages, as, for example, in the Concerto KV 218. The marks have of course been retained, but further making-up has not been carried out, so that the markings are not consistent in the modern sense: a Forte in the solo part does not therefore automatically mean that before this, or after, a Piano must be played.

Whether Mozart ever put cadenzas and “Eingänge” [improvised bridge passages] on paper for his violin concertos must be doubted: as opposed to many of his piano concertos, here neither original material nor other source material is extant. All places where such cadences, “Eingänge” or fermata ornamentation could be performed have been indicated in footnotes. In this, it is probably advantageous to differentiate between obligatory ornaments, to which belong the typical cadence with a fermata on the six-four chord and the “Eingang” demanded by a pre-determined final note (as in KV 218, third movement, m. 209), and, on the other hand, the fermatas demanding a more *ad libitum* treatment, whose ornamentation is left more to the taste of the performer.<sup>29</sup>

<sup>29</sup> Ernst Hess made “optional” suggestions in the Foreword to his edition of KV 219 (BA 4712, p. 5) for the fermata in the first movement (m. 45) and for the

## Particular Remarks

KV 207: In the third movement of this concerto, Mozart explicitly requires staccato in the closing turns of the trills in measures 106 and 112; this is very unusual, as turns are otherwise always slurred.

KV 216: The beginning of the first movement is strikingly reminiscent of Aminta's aria, "*Aer tranquillo*", from the *Dramma per musica Il re pastore* KV 208 written shortly before. – The solo part in the third movement (Rondeau) contains two equally valid versions, notated by Mozart one over the other, for the measures 269ff., 276ff. and 284ff. The NMA follows Mozart's autograph and leaves it up to the soloist to decide which version to take.

KV 219: The most significant divergences in the original compared to the version familiar up until now have been noted by Ernst Hess in the foreword to his edition of this concerto, now integrated into our volume. It will suffice to dwell on only two of these points here.

Second movement, measure 70:

"In the 2nd Horn, all editions have g instead of b. The logical continuation from the c' (the same note as in the low strings), however, requires the resolution of the preceding chord to a six-four chord. The note b is admittedly not in the natural overtone series, but can be produced on a natural horn and has also been used by Mozart in other cases. (Cf. e.g. the *Divertimento* in D major KV 131.)" [Ernst Hess]

On measure 257 of the third movement, Ernst Hess remarks:

"All previous editions have f# in the bass. Although there is no natural sign in the autograph, f should be read, (despite the f#' following in the solo violin). With Mozart, accidentals apply as a rule beyond the following bar-lines until they are cancelled by a new accidental (Cf. mm. 197–204.) If f# were intended, Mozart would certainly – to cancel the preceding f – have written the sharp. Furthermore, the chord of the augmented sixth on the raised IV degree leads much more logically to the dominant."

In the opinion of the Editorial Board and of the editor, Ernst Hess was here too "literal" in his interpretation of Mozart's autograph: the unambiguous alteration ♯f' – f# in the solo part in measures 256 and 257 suggests a corresponding

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four "Eingänge" in the third movement. (The piano reduction, BA 4712a, also provides cadenzas to the first and second movements penned by Ernst Hess.) In keeping with the current practice of the NMA, no notated cadenzas etc. have been suggested for instrumental concertos, which applies to this volume as well.

alteration in the bass as well. Joining Ernst Hess in reading f instead of f# at this point would not only result in an ugly false relation with the violin, but would mean above all a hardly justifiable harshness in the harmony.

KV 269 (261<sup>a</sup>): The Rondo theme, transposed to C major, is also found in the sketches for a ballet KV 299<sup>c</sup> (Paris 1778?) under the number 21.<sup>30</sup> – The two horn parts in this single movement lie very high, so that it appears at least doubtful whether Mozart had horns in "B<sup>b</sup> alto" in mind, which he otherwise always preferred.<sup>31</sup>

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The editor's thanks are due to all libraries mentioned in the Foreword and *Kritischer Bericht* for making sources available. Thanks are also due to the Editorial Board of the New Mozart Edition (NMA) for a variety of advice and ready help, to Dr. Alan Tyson (London) for communicating the newest results of his research and to Professors Dr. Marius Flothuis, Amsterdam and Karl Heinz Füssl, Vienna, who helped with the corrections and shared many a valuable piece of information.

Christoph-Hellmut Mahling  
Saarbrücken and Mainz, May, 1983

Translation: William Buchanan

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<sup>30</sup> Cf. NMA II/6/2: *Music for Pantomimes and Ballets* (Harald Heckmann), p. 109.

<sup>31</sup> On this question cf. also NMA II/5/12: *Die Entführung aus dem Serail* [*The Abduction from the Serail*] (Gerhard Croll), pp. XXXIIff. (Foreword).

*di Amadeo Wolfgang Mozart  
à Salisburgo il 14<sup>o</sup> di Aprile 1778*

*Concerto à Violino solo*

*Violino*  
*Princi-  
pale*  
*2 violini*  
*2 viole*  
*2 Cori  
in fa*  
*Bassi*

*Alleg. Moderato.*

*figura  
grandi*  
  
*249.*

Facs. 1: Concerto in B<sup>b</sup> for Violin and Orchestra KV 207: folio 1<sup>r</sup> of the autograph (Biblioteka Jagiellońska Kraków). Cf. page 3, measures 1–7, and Foreword.



Facs. 2: Concerto in D for Violin and Orchestra KV 211: folio 1<sup>r</sup> of the autograph (Biblioteka Jagiellońska Kraków). Cf. page 55, measures 1–5 (1st half), and Foreword.





Facs. 4: Concerto in D for Violin and Orchestra KV 218: folio 1<sup>r</sup> of the autograph (Biblioteka Jagiellońska Kraków). Cf. page 151, measures 1–8, and Foreword.



Facs. 5: Concerto in A for Violin and Orchestra KV 219: folio 1<sup>r</sup> of the autograph (Music Division of the Library of Congress Washington D. C.).  
Cf. page 205, measures 1–6, and Foreword.



Facs. 6: Adagio in E for Violin and Orchestra KV 261: folio 1<sup>r</sup> of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. page 267, measures 1–6.



The image shows a page of handwritten musical notation for a violin and orchestra. The page is numbered '1v' in the top left corner. The notation is written on ten staves. The first staff is labeled 'Violini' and contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is labeled 'Viola' and contains a similar melodic line. The third and fourth staves are for the Violins I and II, respectively, and contain more complex rhythmic patterns. The fifth and sixth staves are for the Violas I and II, respectively, and contain simpler rhythmic patterns. The seventh and eighth staves are for the Cellos I and II, respectively, and contain simpler rhythmic patterns. The ninth and tenth staves are for the Double Basses I and II, respectively, and contain simpler rhythmic patterns. The notation is dense and includes many dynamic markings such as 'f' and 'p'. There are also some markings that look like 'lias' and 'f. p.'.

Facs. 7: Rondo in B<sup>b</sup> for Violin and Orchestra KV 269 (261<sup>a</sup>): folio 1<sup>v</sup> of the autograph (Biblioteka Jagiellońska Kraków). Cf. pages 275–277, measures 11–35, and Foreword.