

# WOLFGANG AMADEUS MOZART

Series V

## CONCERTOS

WORK GROUP 15:  
CONCERTOS FOR ONE OR MORE PIANOS  
AND ORCHESTRA WITH CADENZAS • VOLUME 5  
PRESENTED BY EVA AND PAUL BADURA-SKODA

1965

Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

BÄRENREITER KASSEL ● BASEL ● LONDON

En coopération avec le Conseil international de la Musique

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BRITISH COMMONWEALTH OF NATIONS: Bärenreiter Ltd. London

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As a supplement to each volume a Critical Report (Kritischer Bericht) in German is available

The editing of the NMA is supported by

City of Augsburg

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Konferenz der Akademien der Wissenschaften in der Bundesrepublik Deutschland,  
represented by

Akademie der Wissenschaften und der Literatur Mainz,  
with funds from

Bundesministerium für Forschung und Technologie, Bonn and

Bayerisches Staatsministerium für Unterricht und Kultus

Ministerium für Kultur der Deutschen Demokratischen Republik

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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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- 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 (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

Regarding Mozart's composition of piano concertos, 1784 was the most fruitful year of all. In an astonishingly short period of time, the first concertos to appear were KV 449, 450, 451 and 453 and then, after a substantial break, the concertos KV 456 and KV 459.<sup>1</sup> In the extant letters from this time, it is clear with what satisfaction Mozart reported to his father on his successes as the most sought-after pianist of Vienna. Of the 22 musical evenings he listed as "*those in which I will certainly have to play*",<sup>2</sup> only one can be shown not to have taken place (the planned theatre soirée on 21 March). On the other hand, he appeared at a further soirée on 9 April at Count Pálffy's and possibly also on 11 April.<sup>3</sup> In a period of 46 days, a minimum of 23 concerts is a truly strenuous task, especially since Mozart was also had to compose and teach "as a sideline". "*You must forgive me that I write so little, but I cannot take the time, as I have three subscription concerts to play on the last 3 Wednesdays in Lent [. . .] in the theater I will probably give 2 soirées this year – now you can easily imagine that I must of necessity play new things – so one has to write. – The whole forenoon is dedicated to the pupils. – And, almost every day, I have to play in the evening*".<sup>4</sup>


Even if this, for Mozart, unusual concentration on instrumental works – the thematic catalogue in his own hand which he began in February 1784 does not list a single vocal work in this year – represents nothing more than his creative answer to the frustration of all his plans for operas, thus, at least, the substantial number of subscribers for his musical evenings guaranteed welcome income. The question of finances had been pressing for attention even before this anyway.

<sup>1</sup> Mozart's hand-written *Verzeichniß / aller meiner Werke / Vom Monath Februario 1784 bis Monath . . . 1 . . .* [Catalogue / of all my works / from the month February 1784 to the month . . . 1 . . .] gives the following dates of completion: 9th February, 15th March, 22th March, 12th April, 30th September and 11th December. (Facsimile edition of the Catalogue, ed. Otto Erich Deutsch, Vienna – Leipzig – Zurich – London, 1938).

<sup>2</sup> Cf. Mozart's letter of 3 March, 1784. (All passages from letters quoted from: 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 vols., Kassel etc., 1962–1963, vol. III.

<sup>3</sup> Perhaps also at a soirée given by "*Mad.<sup>lle</sup> Bayer*" (?) on 11 April, cf. Mozart's letter of 10 April 1784.

<sup>4</sup> Cf. Mozart's letter of 3 March 1784. This letter also contains the list of musical evenings in that Lent at which Mozart had to play.

With this measurable success, Mozart felt an exuberance that is clearly reflected in the six piano concertos of this year. It is true that tragic shadows are in no way absent from these works – consider, for example, the second movement of KV 456, but they do not allow a feeling of resignation to predominate; they present rather merely a dark foil to the prevalent *joie de vivre*. There is a striking preference for unusually lively tempos, particularly in the concertos KV 456 and 459: in the Concerto in B<sup>b</sup> Major, the two framing movements are marked *Allegro vivace*, while the Concerto in F Major has the direction *Allegro* <sup>5</sup>, the "slow" movement is an *Allegretto* and the *Finale*, with its *Allegro assai*, bears the fastest tempo indication of the period after *Presto*.<sup>6</sup> The warning, meant for his sister, which Mozart expressed in the letter to his father regarding the concertos KV 449, 450, 451 and 453,<sup>7</sup> "*I would like to let her know, however, that in none of the concertos should there be an Adagio, but rather simply Andante*", applies without doubt to the two later concertos KV 456 and 459. The *Ländler*-like accompaniment in measures 40–41 and 99–100 in the second movement of the Concerto in F Major is at any rate a sign of a flowing tempo – the indication *Allegretto* is certainly no error on Mozart's part.

With the exception of the concerto KV 449, which in Mozart's own words is "*a concerto of a quite special kind*" and does not belong with the others,<sup>8</sup> the concertos of this year display, despite all the variety of forms and mood, a striking number of common stylistic features. The concertos in this volume and KV 451, for example, are essentially all developed from the same rhythmical march motif

<sup>5</sup> Diverging from the autograph score, Mozart's hand-written catalogue adds the word *Vivace* to the *All.*<sup>o</sup>. In contrast, in KV 456 the tempo direction in the catalogue is simply *All.*<sup>o</sup>. (The entries in the catalogue often diverge in details from the openings of the completed works, presumably because Mozart notated them completely from memory.)

<sup>6</sup> Attention should be paid to the "*Alla breve*" indication in the first movement. The significance Mozart attached to *Alla breve* can be deduced from the following passage from his letter of 20 February 1784: "*in the Adagio I was glad that it was very short; [. . .] for, right from the beginning, the accompanying musicians could not find the place, because the piece was written in four/four time, and he played his wind part in Alla Breve – and, when I then wrote, in my own hand, Alla Breve on it, he admitted that Papa had already argued with him over it in Salzburg.*"

<sup>7</sup> Mozart's letter of 9 (12) June 1784.

<sup>8</sup> Mozart's letter to his father on 26 May 1784.

♩♩♩♩, a motif which also plays a determining role in the “*Kleinen Trauermarsch für Klavier*” [“*Little Funeral March for Piano*”] KV 453<sup>a,9</sup> and which, as one of Mozart’s favorite rhythms, had already been used in, for example, the Piano Concerto KV 415 (387<sup>b</sup>), in the *Serenata notturna* KV 239 and in the Violin Concerto KV 218. Another common factor in the concertos in this volume is the orchestral scoring.<sup>10</sup> (The same scoring is also used in KV 450; the flute appears here only in the last movement, however.) Formal similarities can be identified in particular between the two B<sup>b</sup> concertos KV 450 and KV 456: both central movements take the form of variations, the finales are in both cases hunting rondos in 6/8 time.<sup>11</sup> These concertos are connected particularly, however, by their “chamber music” quality, their chronological and spiritual proximity to the string quartets dedicated to Haydn.

\*

Mozart described KV 453 as completed in a letter to his father as early as 10 April 1784: “*Now I have finished today a new concerto for Miss Ployer.*” On 12 April he entered the incipit in his *Verzeichnüß aller meiner Werke . . .* [Catalogue of all my works . . .]. The heading on the autograph, missing since the end of World War II, was: [ . . . ] *per la Sig<sup>ra</sup> Barbara Ployer*. It was the second concerto that Mozart had written for his pupil Barbara Ployer.<sup>12</sup> By the middle of May, Mozart was able to send to his father in Salzburg the as yet unknown piano concertos of this season, KV 449, 450, 451 and 453. In the letter announcing their imminent arrival,<sup>13</sup> he asked for particular care to be taken that the concertos should not end up in the wrong hands through unsanctioned copying. He also mentioned that the concertos “*in E<sup>b</sup> and G are the property of no-one besides myself and Miss Ployer /: for whom they were written :/*”, and in the letter of 26 May he enquires which of the three “*grand*” concertos KV 450, 451 and 453 please his

father most: “[. . .] *I am eager to know if your judgement coincides with the general opinion here and with my judgement; it is of course necessary to hear all three with all the parts and well performed. – I am quite happy to be patient until I get them back again – only do not let anyone else get their hands on them. – Only today, I could have had 24 Ducats for one of them; – but I find it is more useful to me to keep them a year or two myself, and then make them known by printing them*”.<sup>14</sup> He also wanted his sister’s opinion: “*I am very eager to hear, when you have heard all 3 grand concertos, which pleases you most*”.<sup>15</sup> On 12 June 1784 the Concerto in G Major is mentioned again in one of Mozart’s letters to his father: “*Tomorrow, at Deputy Ployer’s in Döbling in the country, there will be a musical evening at which Miss Babette will play her new concerto in G minor – I play the quintet – and both of us will then play the grand Sonata for two pianos. – I will collect Paesello [Paisiello] with the coach in order to let him hear my composition and my pupil.*”

It is appropriate to mention here a note Mozart made in the accounts book he had started to keep in this same year. He had apparently enjoyed listening to a bird which could whistle the theme of the last movement of KV 453 – even if the intonation may not have been quite clean – and therefore bought it. The entry appears thus:<sup>16</sup>

“27 May 1784 The Little Starling 34 Crowns  
“27. May 1784 Vogel Stahl 34 Kr.  


That was nice!”

The autograph of the G major concerto was amongst the Mozart manuscripts sold to Johann André by Constanze in 1799 and which remained in his possession until 1854. They were then acquired by the former Prussian State Library in Berlin. There the autograph of KV 453 was kept until 1945; since then, it has been untraceable. The oldest manuscript

<sup>9</sup> This little funeral march in C minor with the title “*Marche funebre del Sig.<sup>r</sup> Maestro Contrapunto*” was written by Mozart as an entry in Barbara Ployer’s album, preserved along with a teaching notebook (KV 453<sup>b</sup>) intended for her personal use.

<sup>10</sup> Concerning the indications of scoring in Mozart’s hand-written catalogue, see p. XI below.

<sup>11</sup> Common formal features in the three concertos presented in this volume have already been pointed out. Cf. Arthur Hutchings, *A Companion to Mozart’s Piano Concertos*, London, 1950, pp. 114–116.

<sup>12</sup> The first concerto was the Concerto in E<sup>b</sup> Major KV 449, which Mozart sent to his father with the comment: “– and NB: do not on any account give it to a soul, for I wrote it for Miss Ployer, who paid me well.” (Letter of 20 February 1784).

<sup>13</sup> Cf. letter of 15 May 1784.

<sup>14</sup> In the *Wiener Zeitung* (Viennese Newspaper), hand-written copies of the Concerto in G Major by Lorenz Lausch were in fact advertised as due to appear on 31 August 1785. On 14 September 1785 Johann Traeg placed an announcement in the *Wiener Zeitung*: “[. . .] *Then the following new musical items, cleanly and correctly written, [. . .] I Concerto à Clavicemb, in G by Mozart, N. B. entirely new.*” The concerto appeared in print in 1787. Cf. *Mozart. Die Dokumente seines Lebens*, collected and elucidated by Otto Erich Deutsch, New Mozart Edition (NMA) X/34.

<sup>15</sup> Cf. letter of 21 July 1784.

<sup>16</sup> Reproduced in Franz Xaver Niemetschek, *Leben des K. Kapellmeister Wolfgang Gottlieb Mozart*, Prague, 1798.

available to us are copies of parts preserved in the monasteries of Melk and Kremsier. The first printing, produced by Bossler in Speyer in 1787 – and thus also during Mozart's lifetime, is similar to these parts copies in being full of errors and has proved to be, like all the other manuscript copies, of little use as a source. For the editing of this concerto, therefore, two prints were adopted as principal sources, both of which were certainly edited at the time from the autograph:

1. André published a printed score of the concertos KV 482 and KV 453 in 1852 and placed this remark on the first page of text: *Edited from the original manuscript*. The claim that the edition was based on the autograph is supported by the fact that André, one of the most enthusiastic Mozart admirers ever, was at this time still in possession of the autograph,<sup>17</sup> and by a number of remarks in the foreword to KV 482, including this: “*the following singular passages, where one could suspect printing errors, [. . .] have been specified [. . .] because the print agrees precisely with the original manuscript [. . .] There is probably a writing error in the manuscript here; but we did not wish to allow ourselves any changes on our own authority*”.<sup>18</sup>

2. Before the last World War, the publishers Eulenburg approached Friedrich Blume regarding an examination and revision of the text in the old complete edition (AMA) on the basis of the autograph. Because of the turbulence of the times, it was initially not possible to put the results of this revision into print. Eulenburg scores appeared which did indeed contain Blume's foreword but not his revision of the music text. It was only about 1955 that Eulenburg scores of this concerto, in which the results of Blume's revision were reflected in the text, appeared on the market (No. 760, plate number E. E. 4866).

All points of divergence between these two printed editions, which have been chosen as the principal sources for the editing, have been noted in the *Kritischer Bericht* [*Critical Report*, available in

German only]. Fortunately, the text of the piano concerto KV 453 has not been corrupted by frequent printings. Only in relatively few places does doubt arise regarding the text versions offered by André or Blume. These have been generally been pointed out in footnotes in the music volume and are always mentioned in the *Kritischer Bericht*. The variant readings in the manuscript copies of the 18th century and in the first printed edition, wherever they are of significance, have also been noted in the *Kritischer Bericht*.

The cadenzas for the G major concerto, with the exception of the cadenza for the first movement which is included in the music text and for which Mozart's autograph is available to us, have been edited from the earliest printed versions. The authenticity of the two cadenzas printed in Appendix I (KV<sup>6</sup> 624/ 626<sup>a</sup>, No. 49 and No. 51) has to be questioned on stylistic grounds. They have either come down to us in a very corrupt form – they could perhaps have been written down from memory by a pupil – or are possibly not by Mozart at all. At any rate, the cadenza No. 49 (pp. 237f.), despite many Mozartian characteristics, contains numerous doubtful passages from measure 10 onwards. The descending sequences in measures 28–32 appear too thin and schematic, and the immediately following ascending eighth-notes in octaves are even less convincing.<sup>19</sup> More “un-Mozartian” turns of phrase are displayed in the cadenza No. 51 (p. 238), for which reason the authenticity of this cadenza must be more vigorously questioned. As both cadenzas have been transmitted together, however, they have been printed together here in the Appendix to the music volume.

No sketches for this concerto have been preserved, unless one considers the fragment KV Appendix 52/452<sup>c</sup> (printed in NMA V/15, *Piano Concertos • Volume 8*, p. 188) to be a draft of the second movement. Key and scoring agree with the corresponding movement of KV 453. In view of the possible link between this fragment and KV 459, it should be noted that there is a rhythmical and melodic similarity to the theme in the final version of the second movement of the G major concerto KV 453. The, for Mozart, unusual ornament in the third measure of the fragment is encountered again in the concerto movement at a place of equal musical importance (measure 91). A musical affinity can also be recognised between the ends of both themes.

\*

<sup>17</sup> André's efforts to render the autograph as faithfully as possible went so far that he even tried to follow Mozart in the distribution of the notes over the two staves of the piano part. In this respect, his printed edition is more exact than all other printings, as a comparison of the autograph of the piano concerto KV 482 (NMA V/15, *Piano Concertos • Volume 6*) with his edition of the same concerto, which appeared as the first in the same series as KV 453, has shown.

<sup>18</sup> The title of the edition is *W. A. Mozart's Klavier-Concerte in Partitur. Herausgegeben von einem Verein von Tonkünstlern und Musik-Gelehrten in Frankfurt a/M. mit Bearbeitung der Orchesterbegleitung für das Klavier von F. X. Gleichauf*.

<sup>19</sup> A detailed analysis is provided in the *Kritischer Bericht* [*Critical Report*, available in German only].

After the completion of the G major concerto, Mozart had to admit to his father:<sup>20</sup> “*by the way, I have recently |: to confess the truth :| become tired – from the amount of playing – and it is no small honour to me that this never happened to my audience*”.

As early as 21 April, he entered the grand Violin Sonata in B<sup>b</sup> major KV 454 as the next composition in his *Verzeichniß* [Catalogue]. Following this sonata, Mozart's entries continued with two sets of variations (KV 460/454<sup>a</sup> and KV 455), which may well have originated before or during the work on the B<sup>b</sup> major concerto. Domestic events were also a burden during this Summer. At the beginning of September, Mozart became ill. On 21 September, Constanze gave birth to their second child, Karl Thomas; on 29 September, the Mozart family moved from the Trattnerhof into the Große Schulerstraße (into an apartment which was certainly bigger, but also twice as expensive). Under the heading 30 September 1784, the Concerto in B<sup>b</sup> Major KV 456 was entered in Mozart's hand-written catalogue.

Concerning the dedication of the concerto KV 456, some documentary evidence is missing.<sup>21</sup> All the signs are that Mozart wrote this concerto as a commission from the blind Maria Theresia von Paradis.<sup>22</sup> He had become acquainted with the pianist at the latest in Salzburg in 1738.<sup>23</sup> It remains unclear why Mozart promised to write a concerto for her. She probably requested one from him, as she was planning a relatively long concert tour and

needed new works for a prolonged stay in Paris.<sup>24</sup> Between the end of March and the end of October 1784, she remained in Paris, then in November played in London.<sup>25</sup> In February 1785 Leopold Mozart wrote to Nannerl from Vienna: “*on Sunday evening there was a musical evening in the theater given by the Italian singer Laschi [. . .] and your brother played a splendid concerto which he had written for Miss Paradis in Paris. I was at the back, only 2 boxes away from the very beautiful Princess of Wurttemberg, and had the pleasure of hearing all the changes of instrumentation so admirably that the tears came to my eyes for pleasure. As your brother turned to go, the Emperor bowed to him with his hat in his hand and cried ‘Bravo Mozart’. – When he merely came out to perform, he received applause anyway*”.<sup>26</sup>

The autograph of the concerto KV 456 is extant and is to be found in Marburg on the Lahn (collection of the former Prussian State Library, Berlin). The present edition is based primarily on this autograph, with occasional reference to other subsidiary sources, amongst which a score copy in the hand of a scribe and containing entries in Mozart's hand deserves special attention.<sup>27</sup> It contains primarily dynamic marks (cf. Facsimiles, p. XXI), but also some other entries in Mozart's hand. The alternative versions offered in our text of the second movement as *ossia* versions are taken from this copy. At the end of the third movement, Mozart signed his name personally (cf. below, p. XV), after which follow two as yet unpublished cadenzas and an *Eingang* [bridge passage] in the hand of the same scribe. Stylistically, the two cadenzas could be by Mozart, but the *Eingang* is less convincing. – Unfortunately, no autograph material is extant for any of the cadenzas for this concerto. These therefore had to be edited from the earliest printed versions with

<sup>20</sup> Cf. letter of 10 April 1784.

<sup>21</sup> Apart from a letter of congratulation on Nannerl's wedding, dated 18 August 1784, no letters by Mozart to his father or sister from the time between July 1784 and Easter 1785 have come down to us. We know however of eight lost letters: Nos. 798, 800, 807, 812, 818, 821, 839 and 843 in the edition of the letters by W. A. Bauer and O. E. Deutsch mentioned in footnote 2. Seven of these letters were addressed to his father, one to his sister.

<sup>22</sup> Maria Theresia von Paradi(e)s (1759–1824) was the daughter of an Austrian official. Blind from early years, she sang in public at the age of 11. She was a pupil of Salieri's in voice and composition, and had studied piano with Kozeluch and Richter. In 1783 she set off on an extensive concert tour which led her via Salzburg and southern Germany to France, England, Belgium and Germany; she returned from this only in 1786.

<sup>23</sup> Nannerl's diary notes on 27 September 1783, that is, at a time when Mozart was in Salzburg with his wife, “*afterwards Mr. Grubner, traverse flautist, and Madame Paradis with her blind daughter visited us.*” Cf. Walter Hummel, *Nannerl Mozarts Tagebuchblätter*, Salzburg, 1958, p. 100.

<sup>24</sup> It could also be that she only decided to prolong her stay in Paris and give more concerts – for which she needed new works – after seeing the great success of her musical evenings in Paris. Her teacher Richter, the most immediate witness of Mozart's success in spring that year, could have been the intermediary for the commission. She may then have communicated by letter with Mozart, whose name still enjoyed good resonance in Paris. It can be assumed that she paid him for the concerto. Cf. E. Badura-Skoda, *Zur Entstehung des Klavierkonzerts B-dur KV 456*, in *Mozart-Jahrbuch* 1964 (in prep.).

<sup>25</sup> Cf. Hermann Ullrich, *Maria Theresia Paradis und Mozart*, in *Österreichische Musikzeitschrift*, 1949, pp. 316ff.

<sup>26</sup> Letter of 16 February 1785.

<sup>27</sup> This is currently in the State Museum for Music Culture “M. J. Glinka”, Moscow.

complementary consultation of manuscript sources from the 18th century.

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The Concerto KV 459 in F major bears no dedication. This concerto was obviously written by Mozart for “himself”, and was probably played exclusively by him during his lifetime. It stands out amongst the concertos of the Vienna period through both its enchantingly ravishing vivacity and its artistic instrumentation and contrapuntal work. Not one of the movements falls short of the standard of its predecessor; on the contrary, the first two movements are perhaps even surpassed by the brilliant Rondo with its famous *fugato*. This concerto was once named, not without good reason, “*the Finale concerto*”. Mozart must have valued it very highly himself, for, if the sources do not deceive us, it was KV 459 that he played, alongside the Concerto in D Major KV 537 (NMA V/15/8) – otherwise known as the “Coronation Concerto”, at his musical evening in Frankfurt on Main on 15 October 1790 on the occasion of the crowning of Leopold II as Emperor.<sup>28</sup> The present work could therefore, with the same justification as the concerto KV 537, also bear the title “Coronation Concerto”.

It is strange that, in Mozart’s entry in his *Verzeichniß* [Catalogue] for 11 December 1784, trumpets and timpani (“2 *clarini timpani*”) are included in the accompaniment. Einstein thought that the trumpet and timpani parts must have been lost.<sup>29</sup> This view is also adopted by the editors of the

<sup>28</sup> The title page of the first edition by André contains the following remark: *Ce concerto a été exécuté par l’auteur à Francfort sur le Mein à l’occasion du couronnement de l’Empereur Léopold II.* [This concerto was performed by the composer at Frankfurt on Main on the occasion of the coronation of the Emperor Leopold II.] In the catalogue of Rellstab’s Berlin stock, 8th Supplement of 1795, a corresponding remark is to be found – cf. O. E. Deutsch and Cecil B. Oldman, *Mozart-Drucke*, in *Zeitschrift für Musikwissenschaft* XIV, p. 345 and O. E. Deutsch, *Mozarts Krönungs-Akademie in Frankfurt*, in *Stadtblatt der Frankfurter Zeitung*, 29 January 1931. Cf. also Werner Bollert, *Bemerkungen zu Mozarts Klavierkonzert F-Dur (KV. 459)*, in *Bericht über den Internationalen Musikwissenschaftlichen Kongreß, Wien, Mozartjahr 1956*, Graz, 1958, p. 66.

<sup>29</sup> In the third edition of the Köchel Catalogue (KV<sup>3</sup>: Leipzig, 1937; with Supplement KV<sup>3a</sup>: Ann Arbor, p. 585 and 1014), revised by Alfred Einstein, we read: “*In fact, Mozart also played, [ . . . ] besides 537, the so-called ‘Coronation Concerto’, a second piano concerto – it is not yet clear if it was this one, but it can be assumed, particularly if one does not doubt that the trumpets and timpani, probably notated on a separate leaf and mentioned in the thematic catalogue, were once actually available. One should also note that the trumpets and*

sixth edition of the Köchel Catalogue (KV<sup>6</sup>: Wiesbaden, 1964). They surmised that, as in the case of the E<sup>b</sup> major piano concerto KV 482, Mozart had notated the trumpets and timpani on a separate sheet, the 12 staves of the paper used in the score being insufficient to accommodate them. It appears more likely to us, however, that an error was made by Mozart in the entry in his work catalogue.<sup>30</sup> The key F major is in fact not a “trumpet key” at all in Mozart, and we know of not a single symphonic work or concerto in this key in which Mozart used trumpets.<sup>31</sup> Mozart’s “trumpet keys” are C, D and E<sup>b</sup> major and C and D minor. Even in his operas, numbers notated in F major are not provided with trumpets and timpani. The autograph of the F major concerto, formerly in the keeping of the Prussian State Library, Berlin, is at the moment in Marburg on the Lahn. Only a few passages show crossings-out and changes by Mozart, of which one correction – of particular interest regarding the metrical relationships in the second movements, can be seen in facsimile on p. XXII.<sup>32</sup> Another interesting correction in the same movement (measures 104ff.) concerns the instrumentation: the motifs originally entrusted by Mozart to oboe I and bassoon I are transferred as a result of the correction to the piano. No sketches are extant for this concerto. On the other hand, we have the fragment KV Appendix 59 (466<sup>a</sup>) = KV<sup>6</sup> 459<sup>a</sup>, the beginning of a slow movement in C major, erroneously considered by Einstein to be a sketch for the Concerto in D minor KV 466, but which can with greater probability be seen as a draft of a second movement for the present concerto. This is printed in NMA V/15/8, pp. 189f. (cf. also the Foreword to that volume, p. XXVIII). The autograph of the cadenzas for this concerto was discovered only a few years ago by Hellmut Federhofer.<sup>33</sup> This autograph sheet also contains a previously unknown *Eingang* [bridge passage] for the Rondo, which we have included along with the cadenzas at the appropriate places in the concerto in the present volume.

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*timpani are specified as ad libitum in the entry for 537 in the thematic catalogue.”*

<sup>30</sup> A confusion with the Concerto in D minor KV 466, noted three numbers later? There are frequent errors in the catalogue; cf. footnote 5.

<sup>31</sup> We thank Prof. Dr. Karl Marguerre, Darmstadt, for pointing this out.

<sup>32</sup> Facsimile of the following measures 74–80 in E. and P. Badura-Skoda, *Mozart-Interpretation*, Vienna, 1957. The parallel passage, measures 125ff., proves that Mozart made this correction later.

<sup>33</sup> Cf. H. Federhofer, *Mozartiana in Steiermark (Ergänzung)*, in *Mozart-Jahrbuch 1958*, Salzburg, 1959, p. 109ff.

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## Regarding Interpretation

It is well-known that fundamental changes in acoustic conditions have taken place since the 18th century. At that time, the concert rooms were smaller and the instruments generally quieter and in many cases of a different timbre compared to those in use today. Most importantly, the loudness of the instruments relative to each other has changed. The modern concert grand piano is substantially more powerful than Mozart's piano. Even with the thin orchestral accompaniment usual in Mozart's day, the delicate *hammerklavier* of the 18th century could only be heard in *forte* passages if the orchestra accompanied softly. If Mozart wanted to give the pianist room for dynamic shading, the dynamics of the accompanying instruments had to be confined to between *p* and *pp*. This appears to be the reason why Mozart almost always marked the orchestral parts *p* during solo passages for the piano; the indications *mf* or *f*, suggesting, in the original sense of the word, a *concertante* orchestral part, appear seldom. It also seems to have been customary to have the piano accompanied during solo passages by a quasi solo string quartet or quintet (one solo desk per section), so that the full string orchestra was heard only in *tutti* passages. This hypothesis is supported by a set of parts copies for the Concerto in G Major KV 453 kept in the monastery of Melk, in which only one copy per string part is fully written out (in Violin I later marked *Solo*), while the other copies contain only the *tutti*, marking the solo passages with long rests.<sup>34</sup>

The changes in relative loudness have also led to a situation in which, even if the modern concert grand piano is played comparatively delicately, some thematically important entries of the orchestral instruments can hardly be perceived if the orchestra adheres to Mozart's *p* direction. If the pianist plays his pyrotechnical runs in exhilarating passages as a genuine *forte*, some orchestral entries will not be heard unless the size of the orchestra assumes dimensions which we really would not wish to have for Mozart. To restore the acoustic balance, the best procedure is no doubt to make some changes to the dynamics of the orchestral parts.<sup>35</sup>

<sup>34</sup> If it is permissible to draw conclusions about the size of the orchestra from the number of parts, there must have been two further desks of violins beside the solo desk and one further desk in the violas and basses. On this cf. also NMA V/15/8, Foreword, p. XXI.

<sup>35</sup> This recommendation seems at the moment more necessary than the request to pianists – who are usually very judicious on this point anyway – not to exaggerate the Mozartian *forte* and to save their ample reserves of strength for the Brahms and Tchaikovsky concertos.

In the Finale of KV 456, for example, the entry of the main theme in oboe I and horn I in measures 279–282 will only be audible if they play the theme at least *mezzoforte*, and in measures 50 and 159 the first violins will have to play the theme not only with the same expression and with the same accentuation as at the beginning, but also play loudly enough so that the piano part at this point is recognised as an accompanying figuration. Similarly, in the same movement, the solo bassoon in measures 171–179 and 187–196, despite the direction *forte*, is usually drowned out by the modern piano. Here the use of a second bassoon would improve the situation. In the other two concertos, there are again some entries at which the dynamics, despite Mozart's direction *p*, should be "raised", e.g. in KV 453, 1st movement, measures 126ff. (wind), measures 160ff. (flute, bassoons I and II), and KV 459, 1st movement, measures 120–124 and 287–291 (bassoon I) and also 3rd movement, measure 228 (viola, violoncello), measure 236 (violins I and II). Conversely, it does of course happen that, with the large string sections in use today, purely harmonic chordal accompaniments frequently turn out too loud. Here it is urgently recommended that one return, at least part of the way, to the practice of Mozart's day (substantially reducing the number of strings employed during piano solo passages).

There is a close connection between the changes in acoustic balance, resulting from the development of the piano in the last two centuries, and the question of playing *col Basso* and figured bass – two quite distinct terms!<sup>36</sup> The sound of the Mozart piano blended in the *tutti* effortlessly with that of the orchestra. The rich tonal language of old *hammerklaviers*, particularly in the bass register, offered the pianist/conductor the means of providing rhythmic precision by joining in with the orchestral bass line. It is precisely in the bass register that the modern piano sounds somewhat massive and muffled, thus hardly representing an enrichment of the tone colour; indeed, it leads rather to an undesirable increase in the density of the sound. While Mozart's *col Basso* directions have been conscientiously incorporated into the present edition, it is really better if they are not taken "literally"; until *hammerklaviers* are built and played which come closer to the sound of Mozart's piano than our modern concert grand pianos, it is recommended that the greatest discretion be exercised in playing *col Basso*. In the third

<sup>36</sup> Cf. P. Badura-Skoda, *Über das Generalbaßspiel in den Klavierkonzerten Mozarts*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1958, pp. 96ff.

movement of the concerto KV 459, by the way, the *col Basso* directions are missing in the autograph in the first *tutti* passages between measures 32 and 119. One might take this for an inadvertent omission on Mozart's part, as he otherwise regularly requires "*col Basso*" for the left hand of the piano; it is strange, however, that Mozart should have forgotten this in the piano part on five pages in succession, whereas he notates it several times in the bassoons written immediately above the piano (see the facsimile on page XXIII). It is possible that this omission was linked to technical problems in conducting. Mozart, who is known always to have conducted from the piano, may have wanted to give the entries in the Fugato with both hands. (At the request of the chief editors, the *col Basso* was made up in the music text in these measures; a footnote draws attention, however, to the absence of this instruction in Mozart's autograph.)

Just as playing *col Basso* in Mozart's time had its own justification (to do with conducting) and aesthetic purpose, both of which it has in the meantime lost, another usage of the 18th century poses the question of to what extent we can adopt a performance practice "faithful to the original", even if many of the prerequisites are no longer available. As we know, there were hardly performers who did not also have a thorough training in composition and who were therefore keen to demonstrate their compositional skills in every concert. They cultivated the art of free improvisation just as much as that of ornamenting and varying the compositions of others. The history of performance practice shows us that, as late as the end of the 18th century, there was hardly a piece of music played without ornamenting and changing of the melody.<sup>37</sup> Leopold Mozart's comments on this practice in his violin method were by no means always enthusiastic about this ornamentation: "*Some think that they are bringing something of wonderful beauty into the world when, in an Adagio Cantabile, they virtuously put lace collars on the notes, and make a couple of dozen notes out of one [. . .]*",<sup>38</sup> and Dittersdorf also regretted, in his autobiography, that not only "*Men like Mozart and Clementi*", but also the less gifted ventured upon this improvisation in such a way "[. . .] that one can be sure, wherever a fortepiano is struck in concerts, of being regaled with themes in

*ruff collars*".<sup>39</sup> Türk, still around the turn of the century, demanded that "*The ornaments must have meaning and be at least as good as the melody on the paper: otherwise, it would naturally be better to leave a composition unchanged.*"<sup>40</sup>

There is no doubt that Mozart also often added ornamental embellishments during performances of his works.<sup>41</sup> But he obviously did not like entrusting ornamentation to other musicians. If he intended a work for printing or for another performer, he usually preferred to write out all ornaments in the music text or, in the case of concerto cadenzas or fermata embellishments, on a separate sheet, perhaps after a performance. We thus read in a letter to his sister: "*I would have liked to send you the cadenzas for the other concertos as well, but you wouldn't believe how much I have to do*"<sup>42</sup> and then to his father "[. . .] that, in the *Andante* from the *Concerto in D*, at that certain solo in *C*, something is missing, is clear. – I will let you have it as soon as possible, with the cadenzas".<sup>43</sup> It appears understandable enough that Mozart thus did not want to leave the ornamentation and the invention of cadenzas to his sister. But he or Nannerl could have turned to their father, with his wealth of experience in composition. This possibility, however, is never mentioned.

From both quotations, it is obvious that Mozart did not want to leave the invention of cadenzas and melodic ornamentation even to his father. In this, he is as exceptional a figure as Bach, whose manner of notation was fundamentally different from that of Handel and his contemporaries. The wish to apply ornamentation to Mozart at any price is often tantamount to "ornamentation squared", as most of his compositions already contain in their notation all the ornamentation he intended. Let us now investigate whether there are opportunities in the present piano works for performers to add notes. First of all, cadenzas and fermata ornaments come to mind. Happily, original cadenzas for all the present concertos are extant. We also have an *Eingang* [bridge passage] by Mozart for the F major concerto.

<sup>37</sup> Cf. E. Badura-Skoda; *Über die Anbringung von Auszierungen in den Klavierwerken Mozarts*, in *Mozart-Jahrbuch* 1957, Salzburg, 1958, pp. 186ff., sowie E. and P. Badura-Skoda, *Interpreting Mozart on the Keyboard*, London, 1961, chapter *Improvised Embellishments*.

<sup>38</sup> Leopold Mozart, *Versuch einer gründlichen Violinschule*, Augsburg, 1756, p. 50, footnote.

<sup>39</sup> Karl Ditters von Dittersdorf, *Lebensbeschreibung seinem Sohne in die Feder diktiert*, ed. Eugen Schmitz, Regensburg, 1940, p. 60, and ed. Bruno Loets, Leipzig, 1940, pp. 42f.

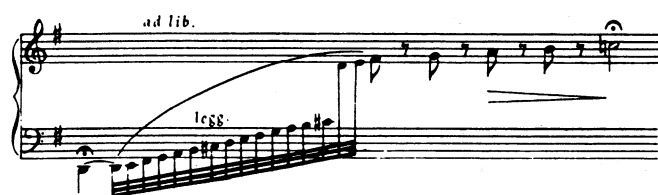
<sup>40</sup> Daniel Gottlob Türk, *Clavierschule oder Anweisung zum Clavierspielen für Lehrer und Lernende*, Halle, 2/1802, quoted from the Foreword to NMA V/15/6, p. XII.

<sup>41</sup> Cf. Adam Gottron, *Wie spielte Mozart die Adagio seiner Klavierkonzerte?*, in *Die Musikforschung* XIII, 1960, p. 334.

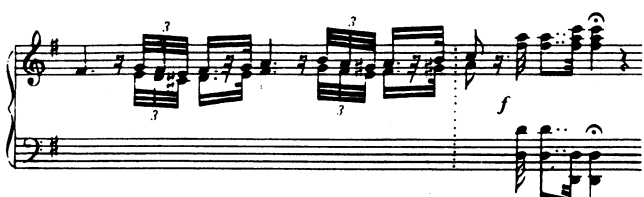
<sup>42</sup> Letter of 21 July 1784.

<sup>43</sup> Letter of 9 (12) June 1784.

It is also possible that the *Eingang* in the copy of the concerto KV 456, already referred to, may go back to Mozart. In the concerto KV 453, a fermata ornament is no doubt necessary (3rd movement, measure 169). Here we have no original. The ornament could, for example, take the following form:



or:



As far as ornaments in the melodic line are concerned, we believe that these are completely unnecessary in the present concertos. It might be feasible in the first solo in the second movement of KV 453 to ornament the measures 39–40, but it is advisable here to fill out either only the upward leaps or only the downward leaps. These measures could then look like this:



or:



To us, however, it appears preferable not only on aesthetic grounds, but also justifiable from a

historical point of view, to leave this passage unembellished.<sup>44</sup>

The significance of Mozart's staccato marks has been discussed at length in recent years.<sup>45</sup> Mozart usually notated dash-like staccato marks; if he was writing in a hurry, the dashes became shorter – especially when he placed several immediately after one another – and often ended up looking like dots. Mozart's inconsistent notation gave rise to discussion of whether the size of the marks implied differences of interpretation intended by Mozart, or whether the rapid wearing down of goose quill pens had simply caused the dots to turn out too large.

With longer or tied notes, Mozart's staccato signs can also indicate accents, similar to our modern accent sign >, which was not yet customary at that date. Such passages are to be found in the autograph of the F major concerto: 1st movement, measures 9–11, orchestral basses, and in the second movement, mm. 10–11, violin I. It is also probable in the first movement, measures 196ff., that the first violins should play accents rather than shorten the note values.<sup>46</sup>

For the performer, it is important to know that the choice between a gentle or sharp interpretation of

<sup>44</sup> C. M. Girdlestone, *Mozart's Piano Concertos*, London, 2/1958, writes in the discussion of this concerto on p. 250 (footnote): "it is nonsense to play these two bars as they are written." We cannot agree with this opinion. Mozart's penchant for wide leaps is evinced in many other works (e.g. Violin Sonata KV 454, Piano Concerto KV 488) and justifies the view that Mozart wanted to have this passage played unembellished; a further argument is the fact that Mozart, in works he intended for printing or for pupils, usually wrote out all the notes he wanted to have played.

<sup>45</sup> Cf. *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage im Auftrag der Gesellschaft für Musikforschung*, ed. Hans Albrecht, Kassel etc., 1957; Ewald Zimmermann, *Das Mozart Preisausschreiben der Gesellschaft für Musikforschung*, in *Festschrift für Joseph Schmidt-Görg zum 60. Geburtstag*, Bonn, 1957, pp. 400ff.; Paul Mies, *Die Artikulationszeichen Strich und Punkt bei Wolfgang Amadeus Mozart*, in: *Die Musikforschung XI*, 1958, pp. 428ff., and also the Foreword to NMA V/15/8, p. XXI.

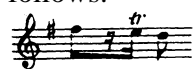
<sup>46</sup> In Telemann's *Singe, -Spiel und Generalbaß-Übungen*, ed. Max Seiffert, Kassel, 1960, the following commentary is provided to song No. 14, *Der Spiegel* (p. 14):

"The dashes ! under the tied notes mean that the violoncello, precisely at this point, should give a gentle impulse with the bow." On this problem, cf. also NMA IV/11, *Symphonies • Volume 9*, last facsimile reproduction (measures 81–92 of the third movement of the *Jupiter Symphony* KV 551).

the staccato signs is primarily dependent on the musical context. A rich scale of shadings extends from a gentle, rounded separation of the notes (almost a non-legato) to a sharp, short, yes, sometimes hard staccato. Mozart's staccato marks do not in any way represent only two degrees of this scale.

For the present edition, a differentiation between dots and dashes in the concerto KV 453 was not attempted, as the autograph is lost and the differentiation given in all other sources seems to be more or less random. In the concertos KV 456 and 459, on the other hand, we attempted to render Mozart's staccato notation as exactly as possible, as far as the musical sense permitted. In cases of inconsistent notation, the parallel passage was assimilated according to the most frequent occurrence of one or other of the staccato forms. The departures from the autograph have in each case been recorded in the *Kritischer Bericht*.


The performance of Mozart's ornaments also calls for (besides the most important requirement for a musical and stylistically impeccable performance: the feeling for a natural-sounding melody) some historical knowledge. Here only one of these questions will be examined, the ambiguity of the trill signs used by Mozart. Mozart wrote *tr* both for short inverted mordents and for all extended trills. Only from the relevant musical context can the meaning of the sign be deduced. There is no doubt in motifs such as those in KV 453, 1st movement, measures 1 and 75, or KV 456, 1st movement, measures 19 and 22, 2nd movement, m. 98, that inverted mordents are intended. The performance of these inverted mordents (*trilletti*) is described in Leopold Mozart's *Violinschule*, 2nd edition (1787), X / § 20 as follows:



performed:



In fast tempos, the “*Kurztriller*” [“*short trill*”] can even take the form of a single sixteenth grace note, an interpretational possibility which has previously hardly received attention.

The proper sign for an inverted mordent, , occurs only very seldom in Mozart, e.g. in the third movement of KV 456, measures 5 and 6.

In the first movement of the Concerto in G Major KV 453, Mozart notated in measure 20 a trill sign, while in the parallel passage, measure 246, he

indicates an (accented) sixteenth grace-note.<sup>47</sup> It is natural to presume that both notations mean the same thing. This would also explain the divergence between notations in measure 98 of the same movement, where, in parallel voice-leading in three octaves, violin I and bassoon I have a sixteenth grace-note, while the piano has a trill sign. In the second movement of the Piano Sonata in A Minor KV 310 (300<sup>d</sup>), Mozart notated in measure 12, quarter-notes 3 and 4, two almost unplayable trill signs; in the musically almost identical passage in the second movement of the Piano Sonata in C Major for four hands KV 521, measure 92, Primo, grace-notes are notated at that same place. As a final example for this shortest of realisations of the trill, see the principal theme in the Finale of the Sonata in D Major for two pianos KV 448 (375<sup>a</sup>).

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#### Remarks on individual pieces

**KV 453:** 3rd movement, measure 56, 3 quarter-note (piano): As Mozart's *Hammerflügel* only went as far as f", in this figure “the point had been broken off”. Although it is generally advisable not to extend the range in Mozart works, it is permissible here, as an exception, to play the final note g"; indeed, one could also even assimilate the triplet run here to that in measure 40:



**KV 456:** 1st movement, measure 127 and also 284 (piano): This passage contains a strange correction: the original minor conclusion to the triplet run with a  $\flat$  alteration in front of d<sup>bn</sup> and a<sup>b</sup> (or g<sup>b</sup> and d<sup>b</sup> respectively) was later corrected in the autograph in such a way that the second half of the measure already anticipated the entry in the major of the second theme (see *Facsimiles*, pp. XVIII f.). The corrections are probably in Mozart's hand. The same correction is found in the Moscow copy in measure 127. In the reprise, however, natural signs have been placed and left uncorrected. This copy was made very soon after the completion of the autograph score, as Mozart's remark at the end in his own hand, *Vienna. By Wolfgango Amadeo Mozart in his own hand 1784*, shows. Now, the strange thing is that another reliable contemporary copy (described in KV<sup>6</sup> as the first copy), probably to be traced back to Mozart's circle of pupils and certainly similarly directly dependent on the autograph, reverts in its notation of this passage to the original minor form ( $\flat$  in front of d<sup>bn</sup> and a<sup>b</sup>, or g<sup>b</sup> and d<sup>b</sup> respectively),

<sup>47</sup> The context is described in detail by F. Blume in the foreword to Eulenburg Score No. 760. Blume assimilated m. 246 to m. 20.

doing the same in the reprise. This minor version is also to be found in all known later sources. It is quite possible that Mozart later rejected the major version, which does in fact sound harmonically quite exotic, and gave his pupils corresponding instructions. Both readings have to be considered, in a philological sense, “authentic”, and an unambiguous clarification of the question as to which of the readings should be considered “definitive” is not possible from the sources.<sup>48</sup>

1st movement, measure 347 (piano): The measure with the cadenza as given in the autograph is reproduced in the *Kritischer Bericht*. The fact that, in the first four measures of the cadenza, trill signs are written instead of turns can probably be explained as carelessness on the part of the engraver of the first edition by Artaria.<sup>49</sup> In printed music of the time, signs for trills and turns were often confused (Haydn complained in a letter to Artaria in 1785<sup>50</sup> about the inaccuracy of the engraver in the rendering of ornaments).

As the beginning of the cadenza takes up the preceding *tutti* motif in measures 344–345, a realisation as a turn is preferable here.

2nd movement, measure 36, measures 205–207: The second version in the piano part is taken from the Moscow copy. The original version there agreed with the autograph, but was subsequently changed. It cannot be established definitively whether this change is in Mozart’s hand; it can however be assumed that it was done at his prompting.

3rd movement, measures 120–123 (piano): From the 2nd eighth-note in measure 120 onwards, Mozart notates “rocking octaves”, but later wrote *NB* signs above them (see the *Kritischer Bericht*), obviously as reminder of a (verbal?) instruction to the copyist to write normal octaves, as they are in fact found in all copies. In the parallel passage, measures 273–

276, Mozart notated normal octaves from the beginning.

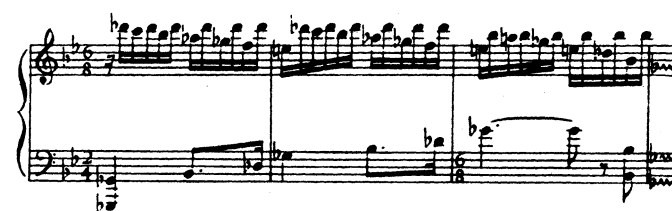
3rd movement, measure 144 (piano): The question of whether the *Eingang* [bridge passage] for this measure, printed in Appendix III/2 (p. 242), is by Mozart has to be left unanswered. The change to 4/4 time appears somewhat unusual, but does not in any way rule out Mozart’s authorship.

3rd movement, measures 269–272 (piano): One should note the simplification in the figuration in the left hand compared to the parallel passage, measures 116ff. It may be that the narrower keys of the Mozart piano played a role here.

3rd movement, measure 291 (piano): In the autograph score, the following abbreviation stands for the cadenza:



The ending with the chain of trills makes a more Mozartian impression than the possibly corrupt ending of the cadenza in the Artaria printed edition.<sup>51</sup> It is a pity that the polyrhythmic counterpoint in the second cadenza (measures 18–23), printed in Appendix III/3 (pp. 242f.), was not adopted at the same figurations in the otherwise so charming first cadenza. One could however add it without any difficulty to the cadenza, measures [23]–[25]:



KV 459: 1st movement, measure 78 (piano): In contrast to the reprise, this passage has in the autograph no prolongation dot after the half-note f, which is notated in the original between the 2nd and 3rd quarter-notes of the upper voice.



The resulting reading is charming and musically at least as valuable as the version in the main text, while technically it is even preferable: the difficult repetition of the f across the bar-line is eliminated, and the syncopated entry of the middle voice can be

<sup>48</sup> A parallel case of anticipation of a subsequent major entry is to be found in the *Andante con variazioni* for piano for four hands KV 501 (NMA IX/24/Section 2: *Works for Piano for four Hands*), Secondo, measure 50. There this harmonic refinement works much more convincingly, no doubt because the minor variant is touched only fleetingly. (We are indebted to Marius Flothuis for drawing this to our attention.)

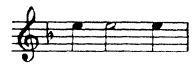
<sup>49</sup> Wolfgang Plath was so kind as to point out to us a similar passage in the autograph of the cadenza KV 624 (626<sup>a</sup>), Appendix K (facsimile reproduction in NMA X/28/Section 2, *Arrangements of Works by various Composers: Piano Concertos and Cadenzas*, pp. XXVI). There trill signs are indeed given, although without a thematic link to the motif of the concerto movement.

<sup>50</sup> Letter of 10 December 1785. Cf. *Joseph Haydn, Gesammelte Briefe und Aufzeichnungen*, edited and elucidated by Dénes Bartha, Kassel etc., 1965, No. 72.

<sup>51</sup> Cf. the ending of the cadenza transmitted in the Concerto Rondo in D Major KV 382 and the ending of the second cadenza given in Appendix III/3.

played easily with the right hand, a solution not possible with the other version.

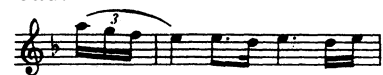
1st movement, measure 275 (Oboe I): The reading of a passage in the first movement could present difficulties. At the imitative entry of the wind in measures 273ff., Mozart carried out a correction in the third measure of oboe I. As the entry of the flute was intended as a canon, the original reading of the oboe part in m. 275 can be deduced relatively easily from the next measure (276) in the flute,



in which the last quarter-note coincides with the 2nd note of the later suffix to the trill (cf. also horn I). But Mozart seems then to have noticed that a polyphonic texture based on tone repetition proves to be so primitive as to be out of place here, since in the original version a purely homophonic passages with an alternation between dominant and tonic would have resulted. It was probably for this reason that Mozart changed the first e (unfortunately indistinctly) into the suspension f and also took other steps to enliven the rhythm and harmony. Some of the older copies read:



This reading cannot be correct, alone because of the autograph phrasing mark over the 2nd quarter of the measure. In contrast, most of the printed editions read:



(André, AMA),

probably in order to avoid an unusual tone repetition (f") across the bar-line. Because of the clear beginning of the phrasing mark on the first part of the measure, and because of the harmonic and contrapuntal considerations mentioned above, the reading f–e–d deserves preference. The sixteenth-note d alone would not be enough to bring movement into the harmonic texture.



1st movement, measure 392 (piano): The first measure of the cadenza has been rendered following the autograph of the cadenza. Because of the cadenza's beginning on a weak part of the measure,

it is perhaps advisable at this point not to prolong the note bearing the fermata.

2nd movement, measure 26 (above the piano): Mozart notates here two half-measure phrasing marks, but draws in measures 31 and 33 a phrasing mark over only the second half of the measure in each case. In the reprise, measures 86–93, however, there are whole-measure phrasing marks at all three places. As the turns are in any case an obvious common factor, the second reading was preferred.

2nd movement, measures 67–73 and 126–132 (woodwinds and strings): According to Leopold Mozart's violin method, IX/§18 (p. 207), such "passing-note" grace-notes in descending scale passages are to be played short and metrically in advance of written metrical position of the main note. The interpretation of these grace-notes sometimes heard today, namely long and accented, sounds not only inelegant but would also lead to unwelcome dissonances between the piano and orchestral bass-lines in measures 71–73.

2nd movement, measures 76–77 (horns): The low tessitura of the horns could be due to an error: in measure 77, horn II lies lower than bassoon II, so that a six-four chord with no functional justification results. The *ossia* version assimilates this to the parallel passage, measures 135–136.<sup>52</sup> It must of course be added that this passage is faulty more for the eye than for the ear. There is therefore no urgent reason for departing from Mozart's original notation.

\*

For collegial assistance in editing the present volume, providing source material, information and advice, suggesting improvements and giving valuable help in proof-reading, we would like to offer here heart-felt thanks to the Editorial Board of the NMA, Dr. Wolfgang Plath and Dr. Wolfgang Rehm, and also Mr. Karl-Heinz Füssl, Vienna; Mr. Marius Flothuis, Amsterdam; Music Director Ernst Hess, Küsnacht; Prof. Dr. Friedrich Blume, Schlüchtern; Prof. Dr. Hellmut Federhofer, Mainz; Mr. Heinz Ramge, Marburg; Mr. N. L. Fischman, Moscow; and Miss Mimi Barndt, Illinois.

Eva and Paul Badura-Skoda      Vienna, June, 1965

Translation: William Buchanan

<sup>52</sup> For this suggestion we are indebted to George Szell.



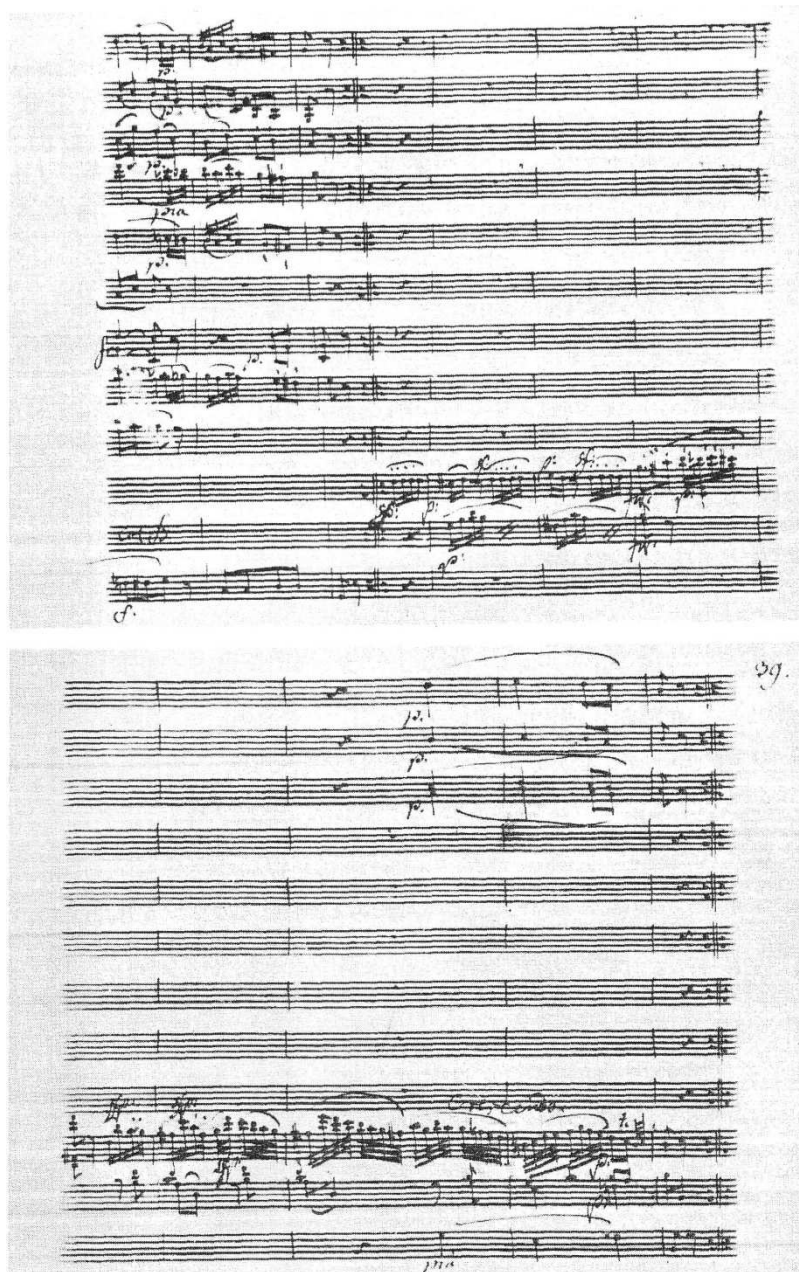
Facs. 1: Concerto in B<sup>b</sup> KV 456: folio 7<sup>v</sup> of the autograph from the collection of the former Prussian State Library, Berlin, currently in Marburg. From the first movement: cf. pages 81–82, measures 123–131.



Facs. 2: Concerto in B<sup>b</sup> KV 456: folio 17<sup>r</sup> of the autograph from the collection of the former Prussian State Library, Berlin, currently in Marburg. From the first movement: cf. pages 97–98, measures 284–292.



Facs. 3: Concerto in B<sup>b</sup> KV 456: folio 26<sup>r</sup> of the autograph from the collection of the former Prussian State Library, Berlin, currently in Marburg. From the second movement: cf. pages 111–112, measures 77–83.



Facs. 4, 5: Concerto in B<sup>b</sup> KV 456: folios 38<sup>v</sup> and 39<sup>r</sup> of the manuscript copy in the possession of the State Museum for Music Culture “M. J. Glinka”, Moscow. From the second movement: cf. page 107, measures 19–29 (the dynamic marks in the piano part are in Mozart’s hand).



Facs. 6: Concerto in F KV 459: folio [24<sup>r</sup>] = 4<sup>r</sup> of the autograph from the collection of the former Prussian State Library, Berlin, currently in Marburg. From the second movement: cf. page 193, measures 64–73.



Facs. 7: Concerto in F KV 459: folio [30<sup>v</sup>] = 10<sup>v</sup> of the autograph from the collection of the former Prussian State Library, Berlin, currently in Marburg.  
From the third movement: cf. pages 203–204, measures 32–49.