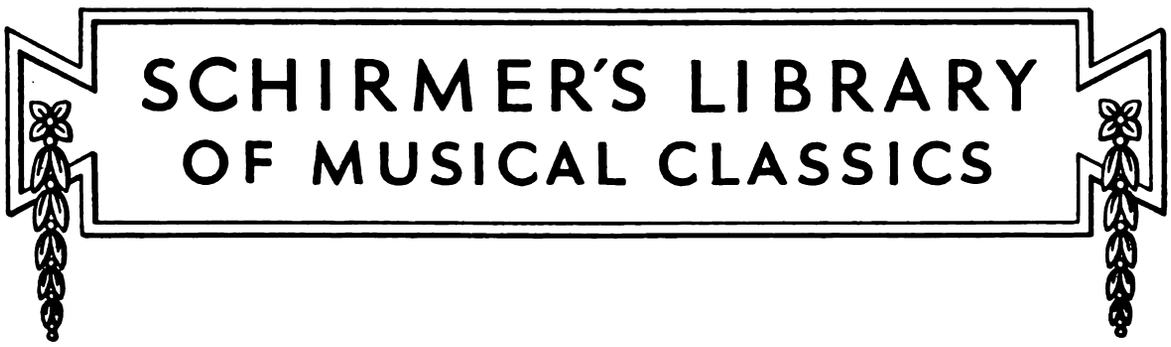

WOLFGANG AMADEUS MOZART

Concerto

For the Piano

Critically Revised, Fingered, and
the Orchestral Accompaniments
Arranged for a Second Piano by
FRANZ KULLAK
AND OTHERS

In D minor (Köchel 466)	— Library Vol. 661
In C major (Köchel 467)	— Library Vol. 662
In E-flat major (Köchel 482)	— Library Vol. 663
In C minor (Köchel 491)	— Library Vol. 664
In D major (Köchel 537)	— Library Vol. 665

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New York

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Printed in the U. S. A.

MOZART. CONCERTO FOR PIANO IN D MINOR

PREFACE

The following passage concerning Mozart's piano-playing is taken from Jahn's "Biography."*

"It has been often and loudly declared that Mozart [b. 1756; d. 1791] was the greatest and most gifted pianist of his time. . . . Although it is impossible to give a clear and definite idea of Mozart's piano-playing, a collection of some of its characteristic features, so far as they can be authenticated, will not be without interest.

"'He had small, beautiful hands,' says Niemetschek [p. 66 *et seq.*]; 'while playing he moved them so gently and naturally that the delight of the eye was equal to that of the ear in following them.' . . . 'It was surprising how many notes he could take with them, especially in the bass. His phenomenal ability must be ascribed to the excellent method which he owed, by his own admission, to diligent study of [Ph.E.] Bach's works.' . . .

"He required of a player, above all things, a 'quiet and steady hand,' whose 'natural lightness, flexibility and fluent velocity' were so developed, that the passages 'flow on like oil'; † he advised against too much practice of any tricks of technique which might threaten to impair these essential advantages. In his opinion, the chief requirements were correctness, distinctness, and precision in every detail, so that 'all notes, appoggiaturas, etc., are executed with proper expression and taste'; he therefore more particularly censured all undue haste, which necessarily leads to slovenly playing. He considered it much easier to play a piece fast than slow; 'in passages, one can drop a note here and there without any one's noticing it; but is that good playing?' Consequently, he warns against a too rapid tempo, not only in the strict style, but also wherever one would be apt to strike a wrong note. Closely related to this requirement of distinctness and precision is that of strictly keeping time. . . . And, in his playing, peculiar admiration was excited by his constant strict observance of the time, so that in a *tempo rubato* in Adagio his left hand did not yield, but went on in exact time without reference to the right,‡ although he nevertheless played with finished expression and warm feeling—and all without any of the 'Grimassen' (gesticulations) which were so repugnant to him.

"From the unanimous and enthusiastic approval of the public and of connoisseurs, we may be assured that Mozart also, as regards 'dexterity and confidence in overcoming unusual technical difficulties,' in 'refinement and taste,' and through the power of elevating his interpretations by genial inspiration to a vivid expression of inward emotion and conception which, for the moment, raises the gifted virtuoso to the level

* "W. A. Mozart," by Otto Jahn; second edition, Vol. ii, p. 133 *et seq.*

† Compare herewith Beethoven's putative opinion on Mozart's piano-playing, in our Preface to Beethoven's C-major Concerto, op. 15.

‡ Here we are probably to understand, by *tempo rubato*, merely a cross-accentuation of melody-notes caused by syncopation, the tempo as a whole remaining unaltered. Compare Jahn, 2d ed., Vol. i, p. 12; also Türk, "Clavierschule" (new augmented and revised edition of 1802), p. 418 *et seq.*, where, however, the "intentional acceleration or retardation" which "some persons" understand by *tempo rubato* is already mentioned. Finally, also see the interesting remark on Chopin's *tempo rubato* in his biography by Moritz Karasowski, 3d ed., p. 291.

of the creative artist—that Mozart, we say, stood as a virtuoso upon a height attainable by none of his contemporaries. And when Clementi asserted that he had never heard any one play so spiritedly and gracefully as Mozart—when Dittersdorf found that art and taste were united in his playing—and Haydn asseverated with tears, that Mozart's playing was unforgetable, because it 'went to the heart,'—the simple remarks of such men are more eloquent than the most high-flown laudations."

Finally, we take the liberty of observing, touching the question whether Mozart's piano-music allows the use of the modern damper-pedal, that the dampers were formerly moved by a mechanism placed under the keyboard and regulated by knee-pressure. That Mozart was acquainted with this mechanism is evidenced by a letter to his father, wherein he says, when giving an opinion on the Stein pianos: "The machine, which one presses with the knee, is also better made by him than by the others. I can hardly touch it without its acting; and as soon as one removes the knee a trifle, not the least after-resonance is heard." [Jahn, 2d ed., Vol. i, p. 367.]

For the textual revision of the piano-part, Mozart's original MS. score [library of the Gesellschaft der Musikfreunde, Vienna] could be employed, together with the Breitkopf & Härtel score, which was also, and most thoroughly, revised according to the above source.* A copy of the score by Fuchs (Royal Library, Berlin), said to have been made from the autograph and repeatedly revised, proved totally unreliable, like the earliest impressions by Breitkopf & Härtel (oblong, printed from type) and André (oblong, No. 923; as op. 54). The concerto was not published during the composer's lifetime.

The editor desires to express his sincerest thanks to Dr. Albert Kopfermann, Custos of the Royal Library of Berlin, and C. F. Pohl, Archivarius of the Gesellschaft der Musikfreunde at Vienna, for the extremely kind and obliging manner in which they aided his researches.

FRANZ KULLAK.

Berlin, June, 1884.

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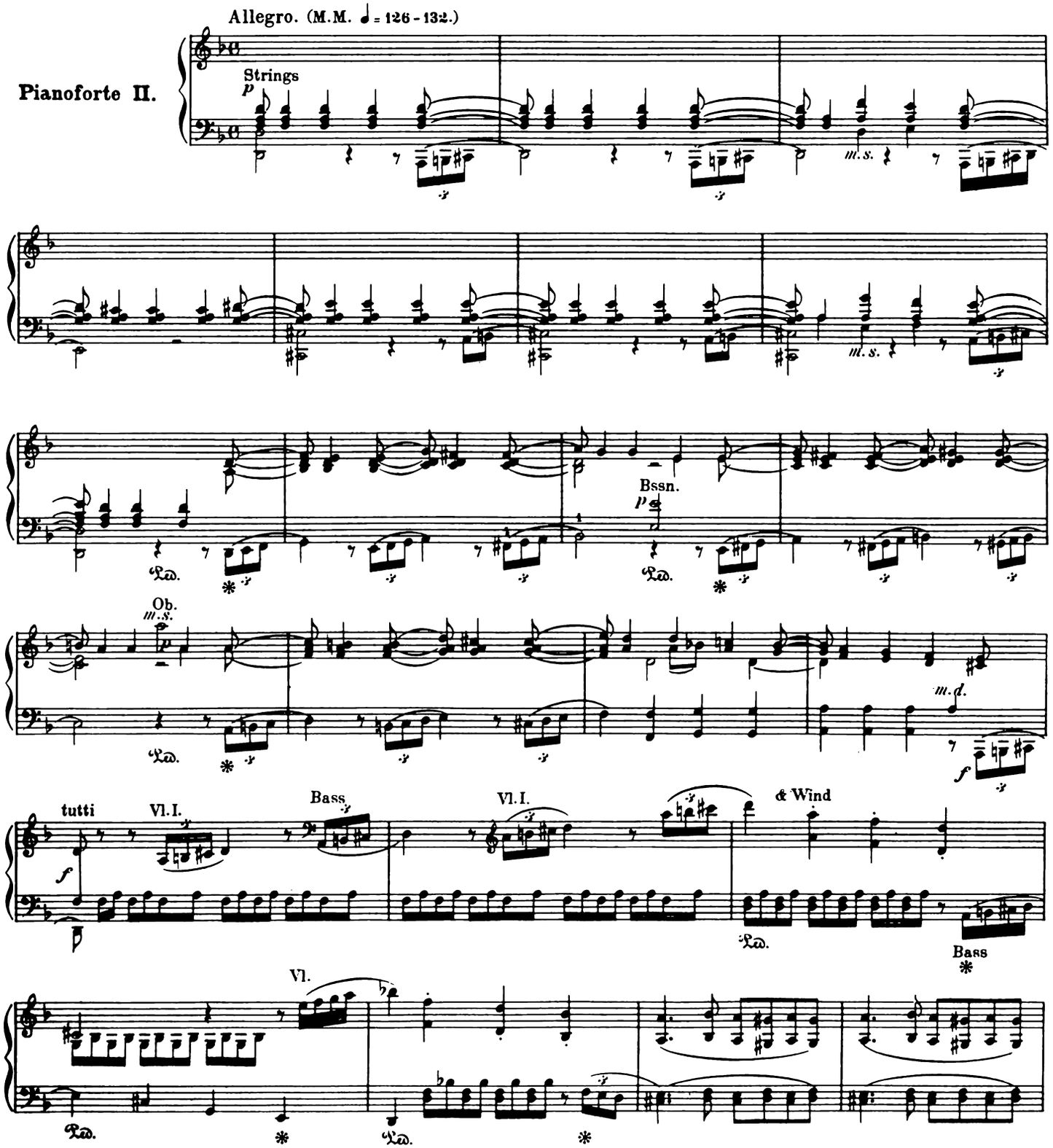
* Mozart's Works. Series XVI., No. 20. Pub. 1878. We can only regret that in the piano-part of said edition some quite superfluous editorial additions were allowed to stand, such as *legato*-slurs and the oft-repeated word *legato*.

W. A. Mozart.

CONCERTO
in D minor
for the Pianoforte.

Composition finished at Vienna, Feb. 10, 1785. — Played in public for the first time, and by the composer himself, at Vienna, Feb. 11, 1785. *)

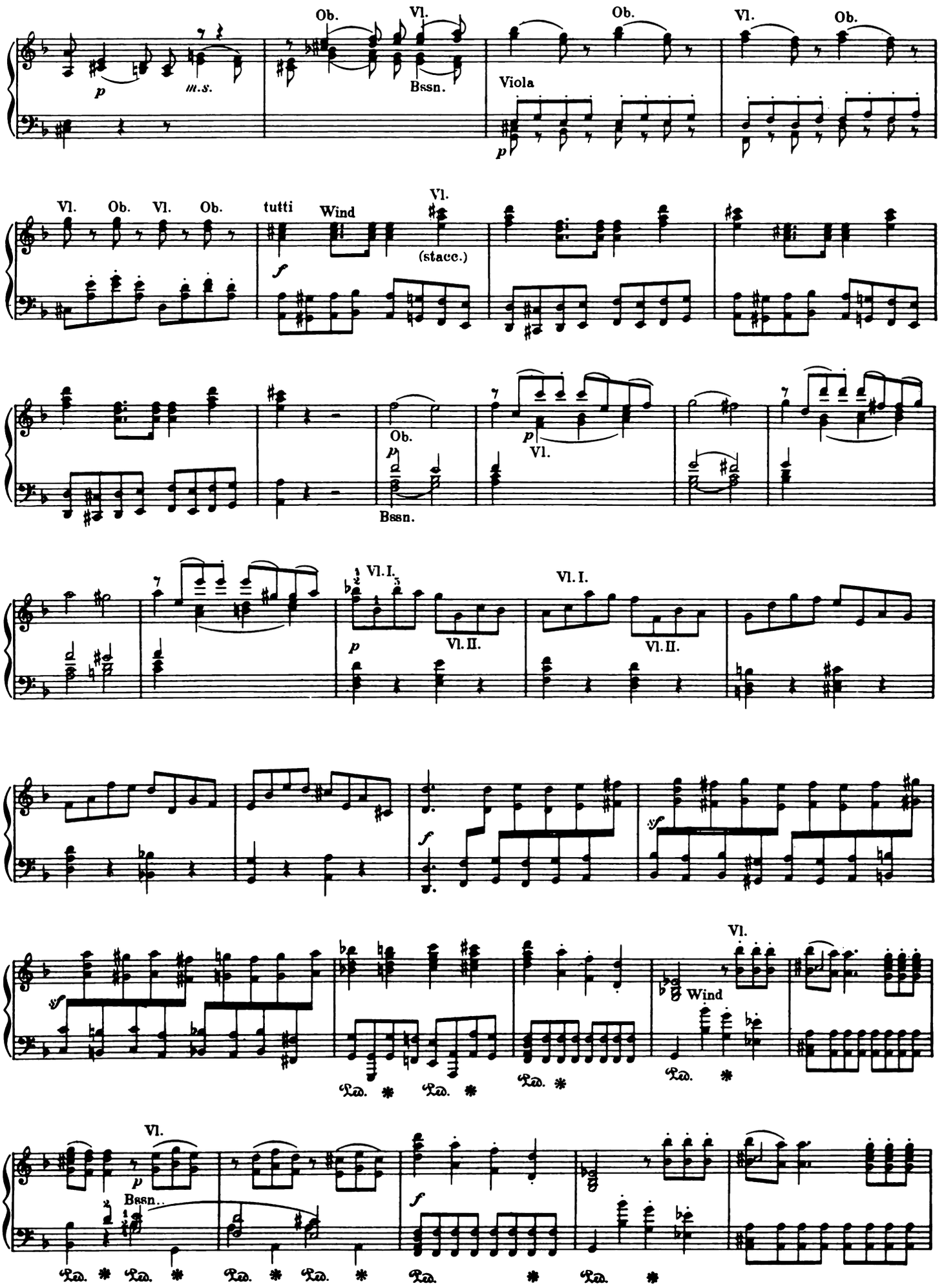
New, revised edition, 1888.

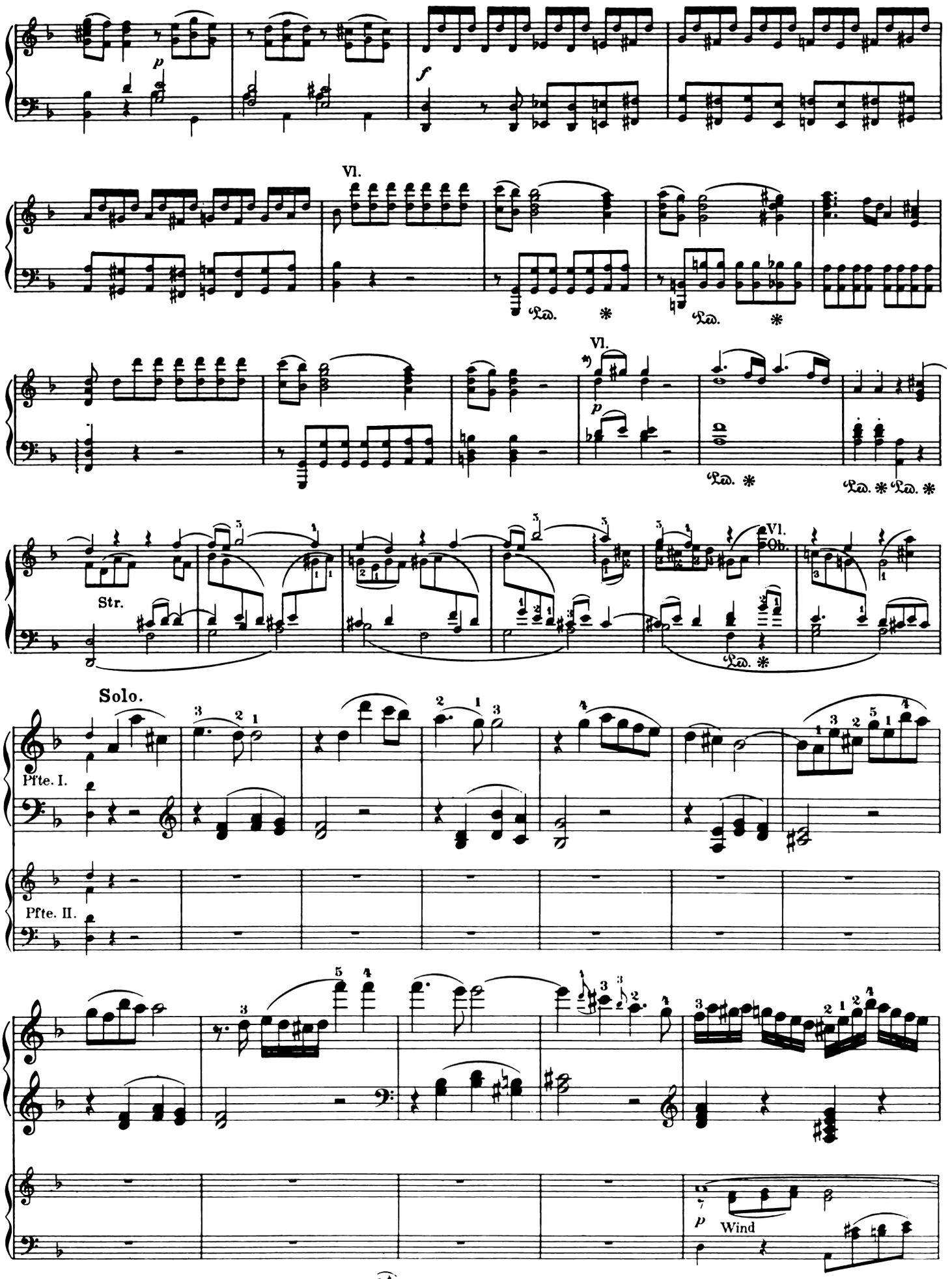


*) "W. A. Mozart," by Otto Jahn. 2d ed., Vol. i, p. 727.

15778

Printed in the U. S. A.


Ob.
Vl.
Bssn.
Viola
tutti
Wind
(stacc.)
Vl. I.
Vl. II.
Bssn.



*) Frequent reading for the 1st violins:

Tutti.

p Str.

Originally:

p Str.

Solo.

m.s.

m.s.

*)

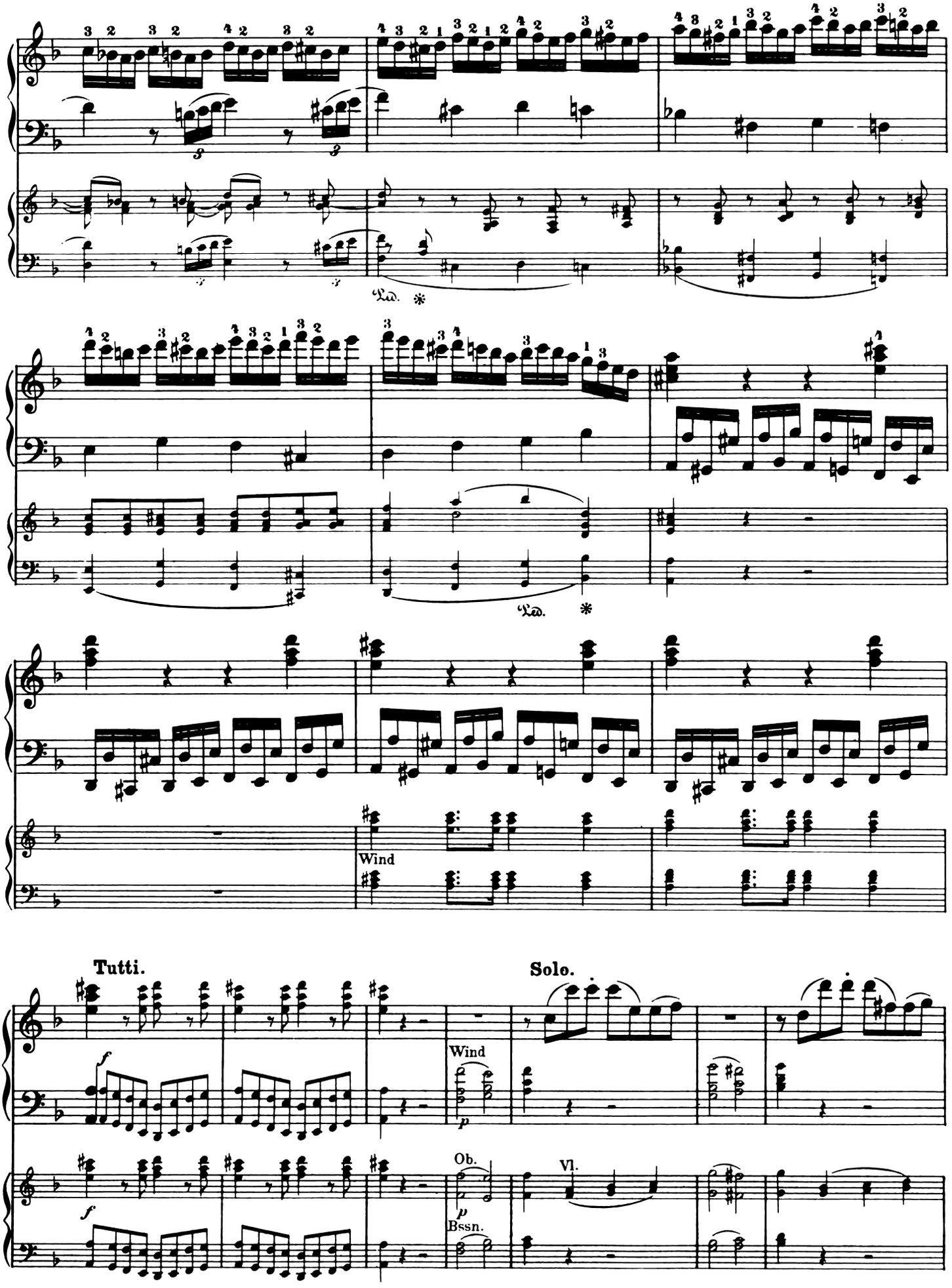
m.s.

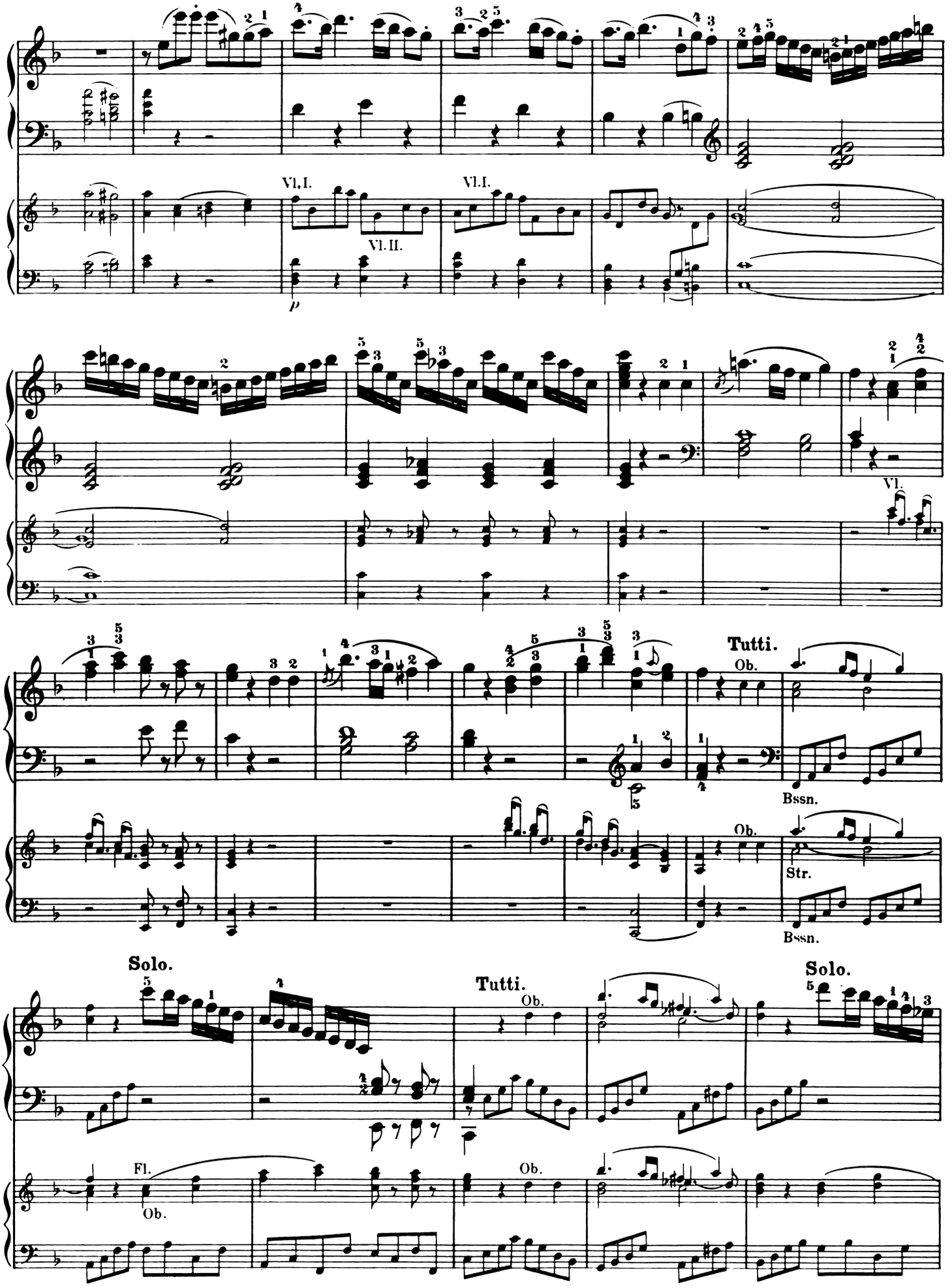
m.s.

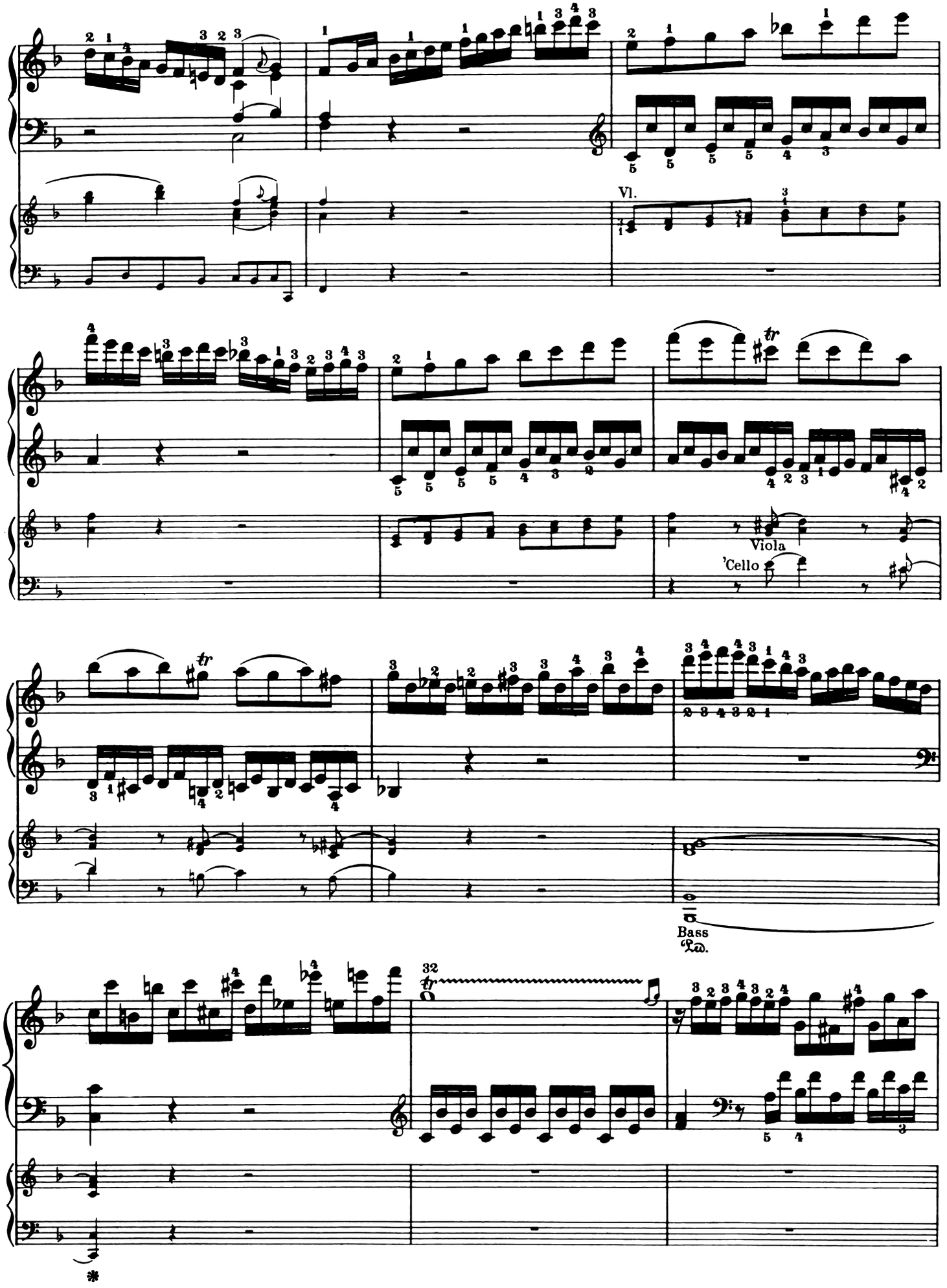
Ob.

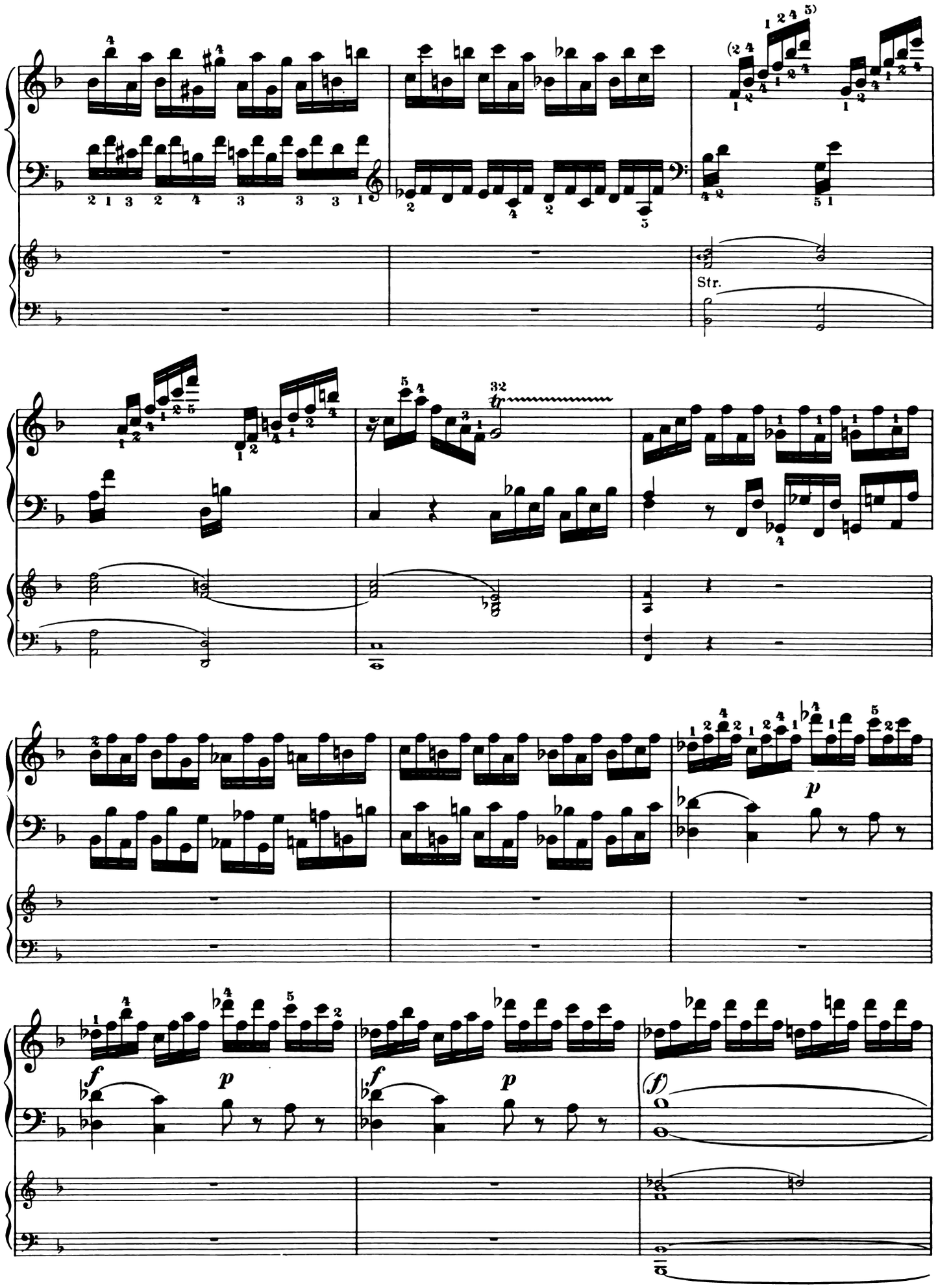
Ped. *

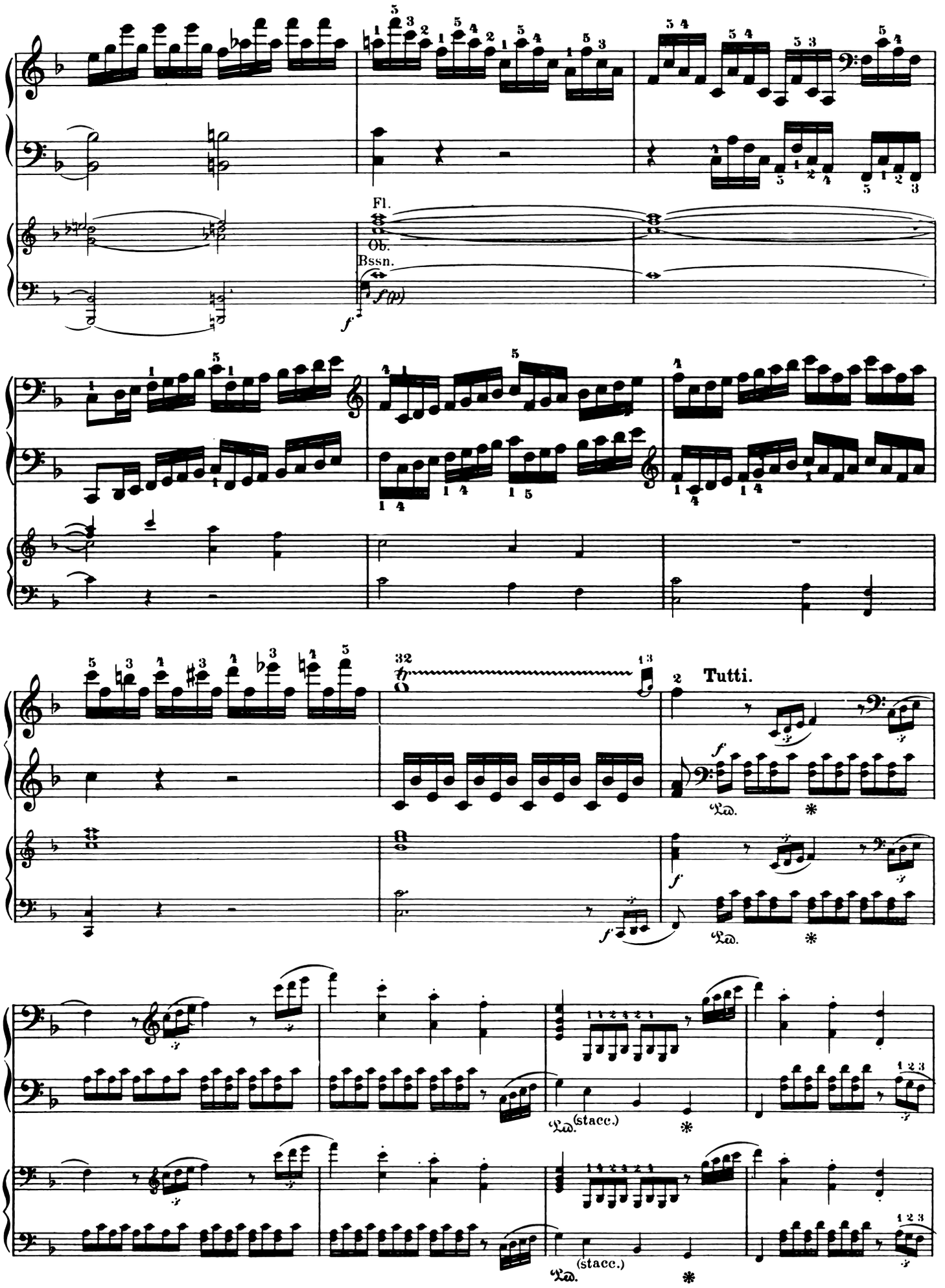
*) Corrupt reading of the earliest impressions.

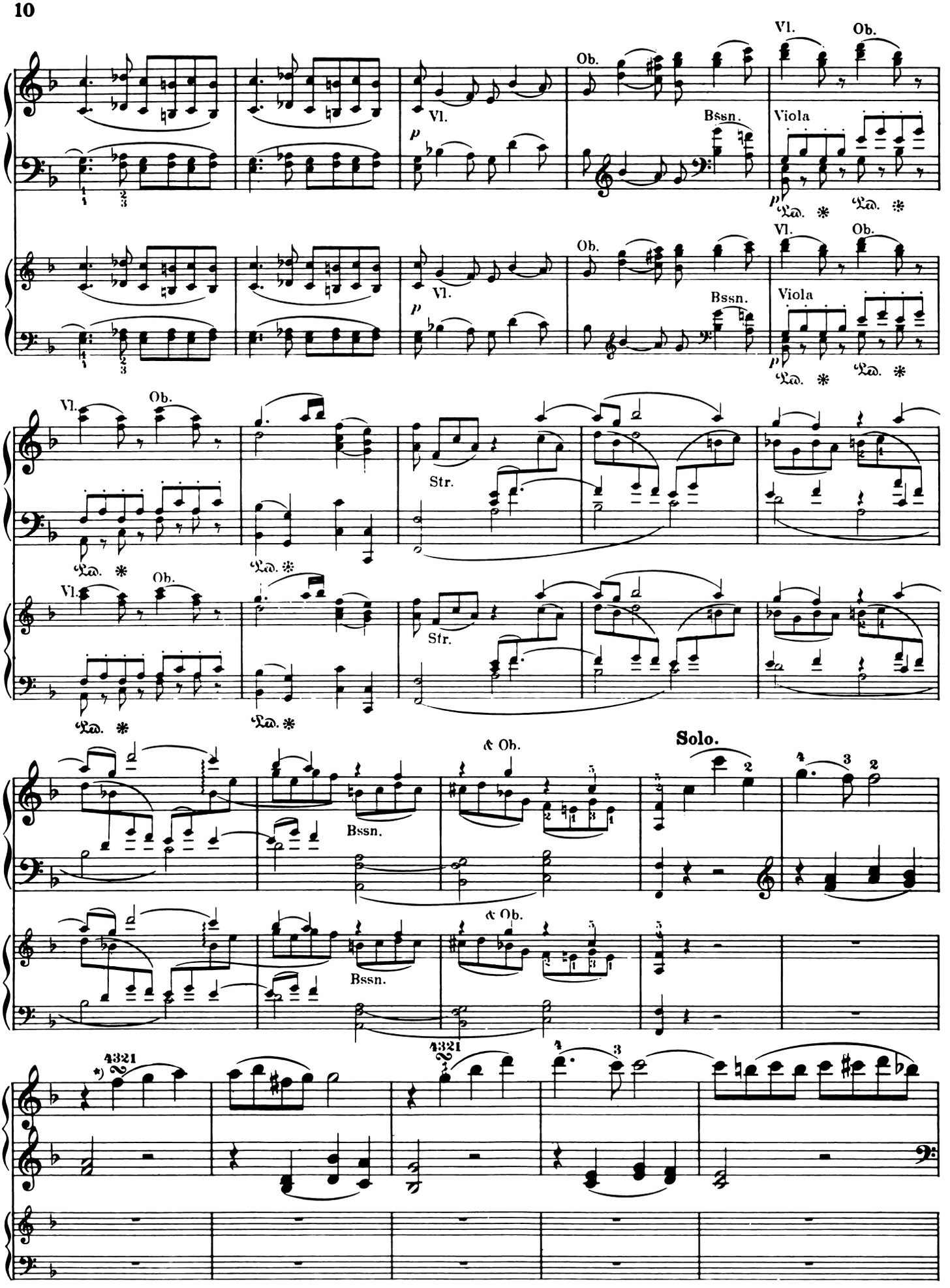

Wind
Tutti.
Solo.
Wind
Ob.
Vl.
Bssn.


Vl. I.
Vl. II.
Vl. I.
Vl.
Tutti.
Ob.
Bssn.
Ob.
Str.
Bssn.
Solo.
Tutti.
Ob.
Solo.
Fl.
Ob.
Ob.


Vl.
Viola
'Cello
Bass
Ped.
32


Str.
p
f
p
f
p
(f)


Fl.
Ob.
Bssn.
Tutti.
(stacc.)
(stacc.)



*) In the autograph the turn-signs usually stand exactly over the first of the three quarter-notes; but we should prefer the execution *after* the note.

Vl. stacc.

Viola

Tutti.

Vl.

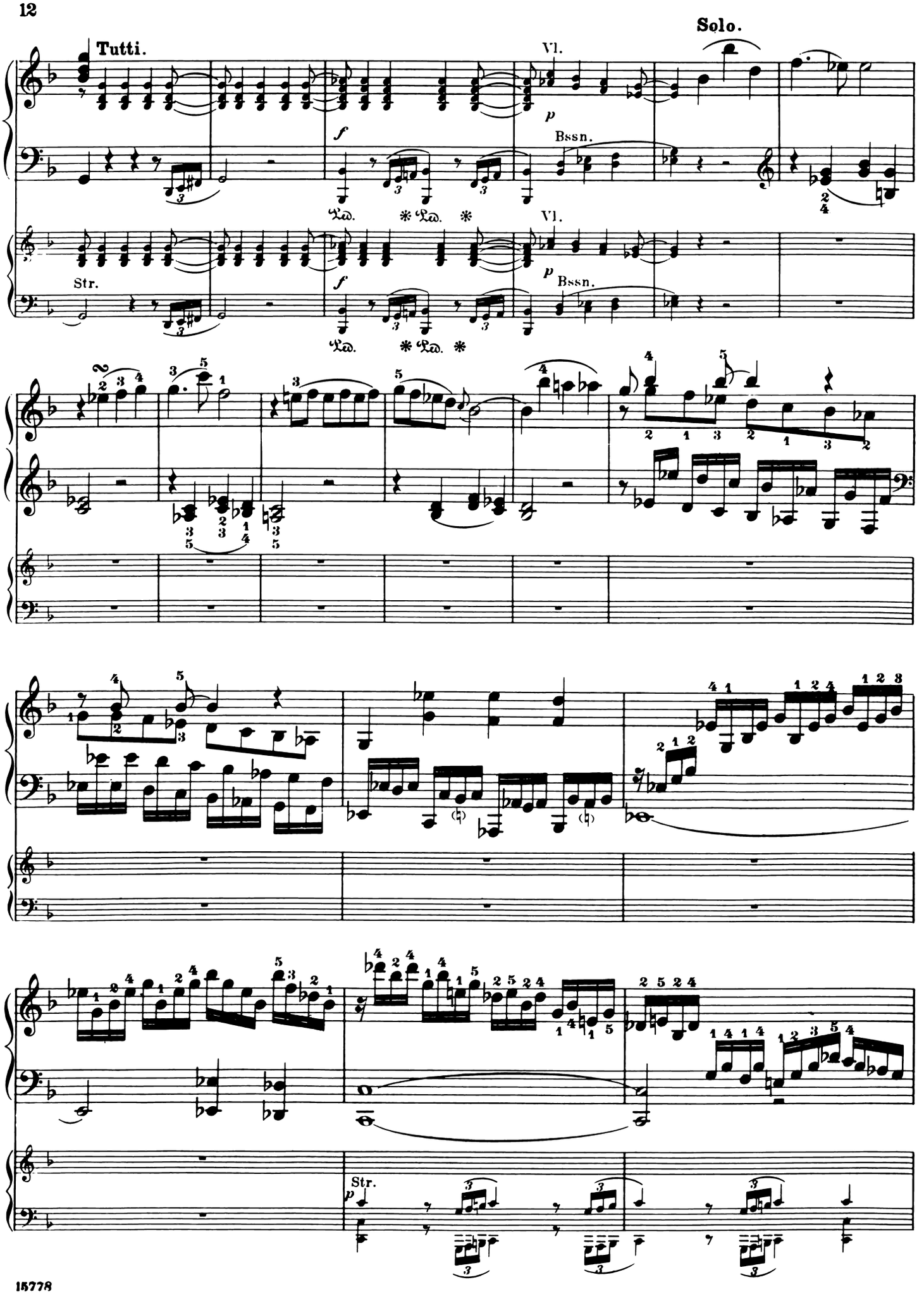
m.s.

Ob.

Solo.

Str.

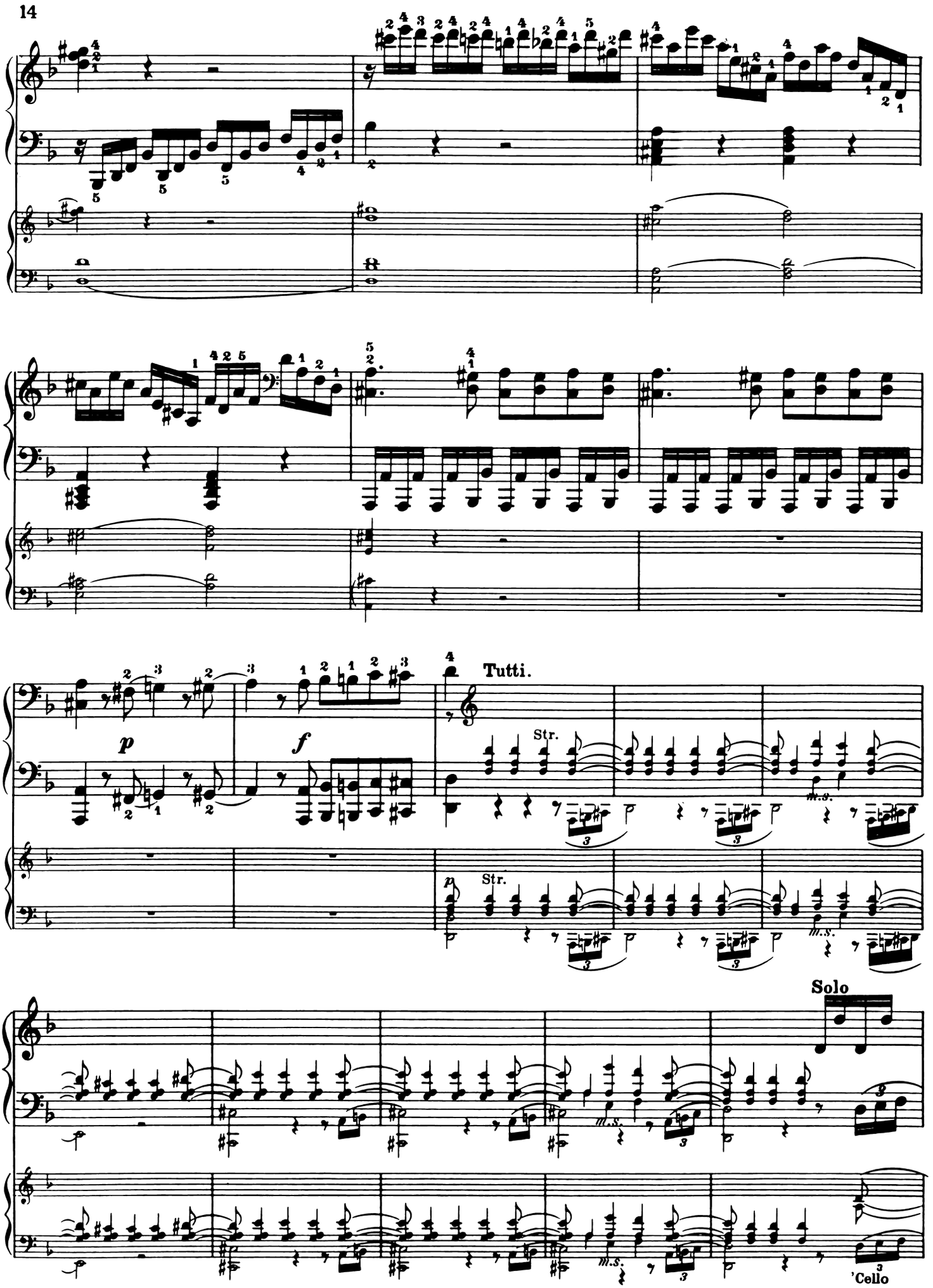
*) Early reading: (Not bad.)

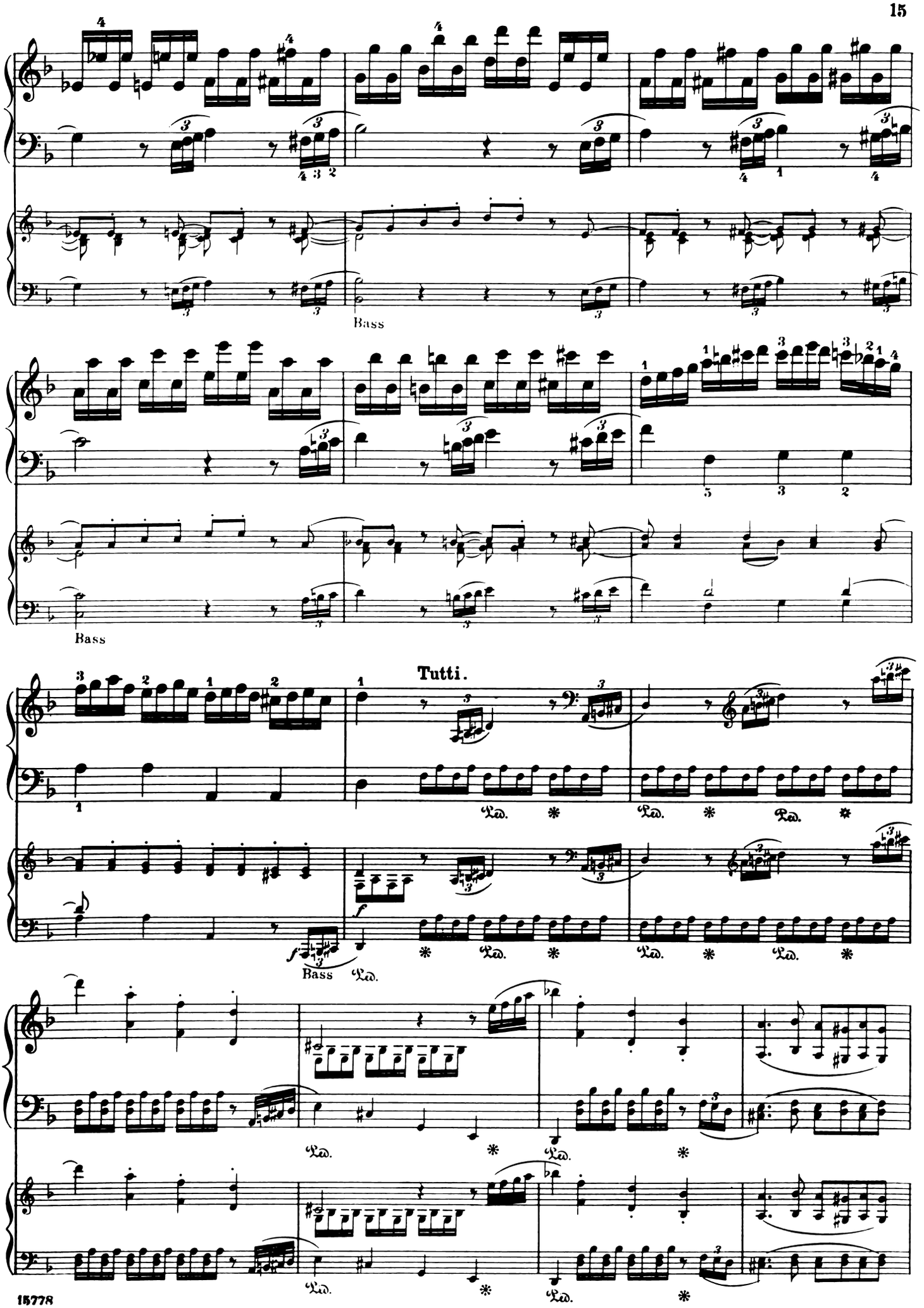

Tutti.
Solo.
Vl.
Bssn.
Str.
Ped.

Hn.

Ob.

Bssn.


p
f
Tutti.
Str.
m.s.
Solo
'Cello


Bass
Bass
Tutti.
Bass

Ob. Vl. Solo.

p m.s.

Ob. Vl. Ob.

Bssn. Viola

Vl. Ob. Vl. Ob. Vl. Ob.

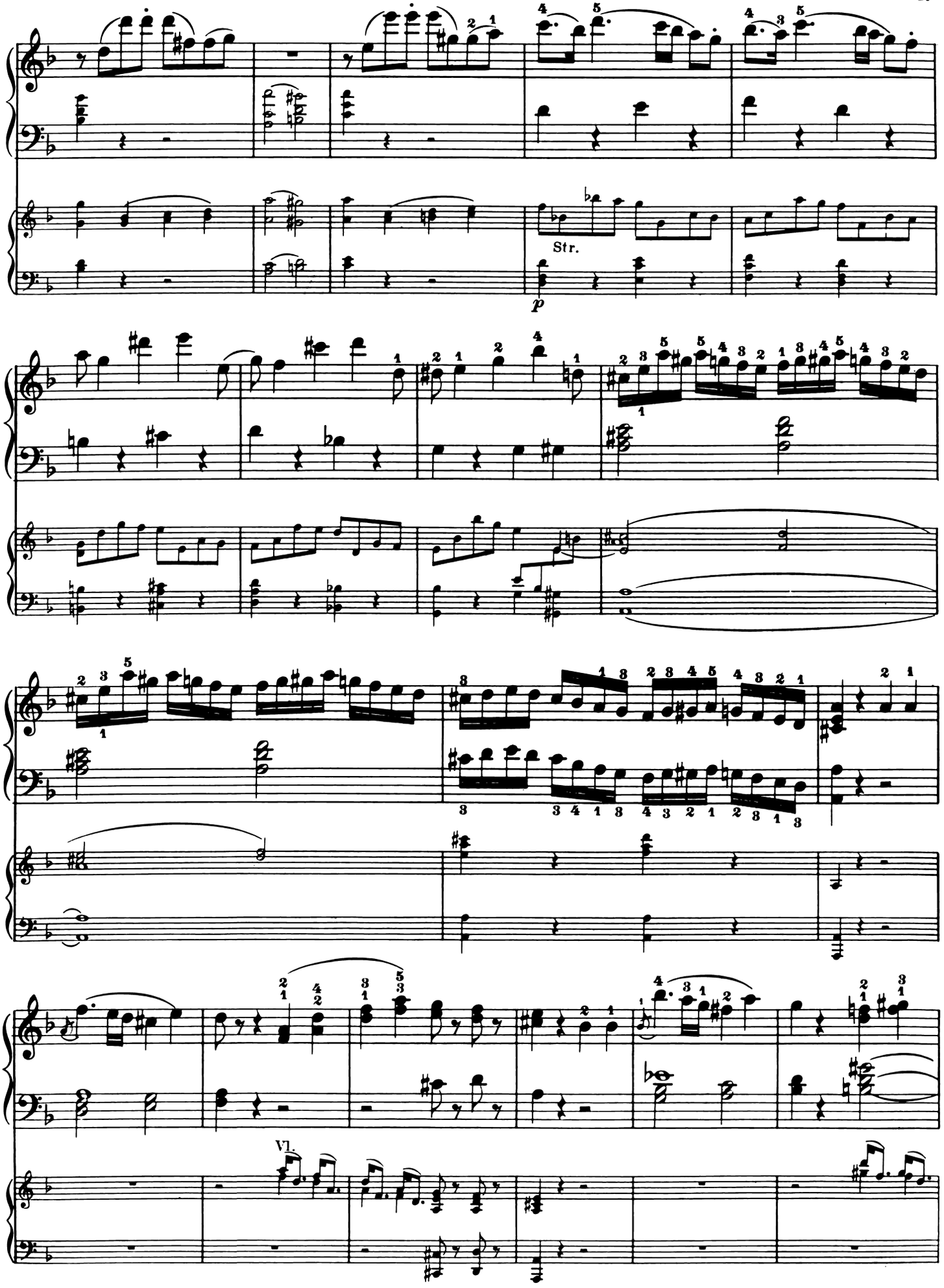
Wind

Tutti. Solo.

f Wind p

f Ob. Vl.

p Bssn.


Str.
p
Vl.

Tutti.

Ob.

Solo.

Bssn.

Ob.

Bssn.

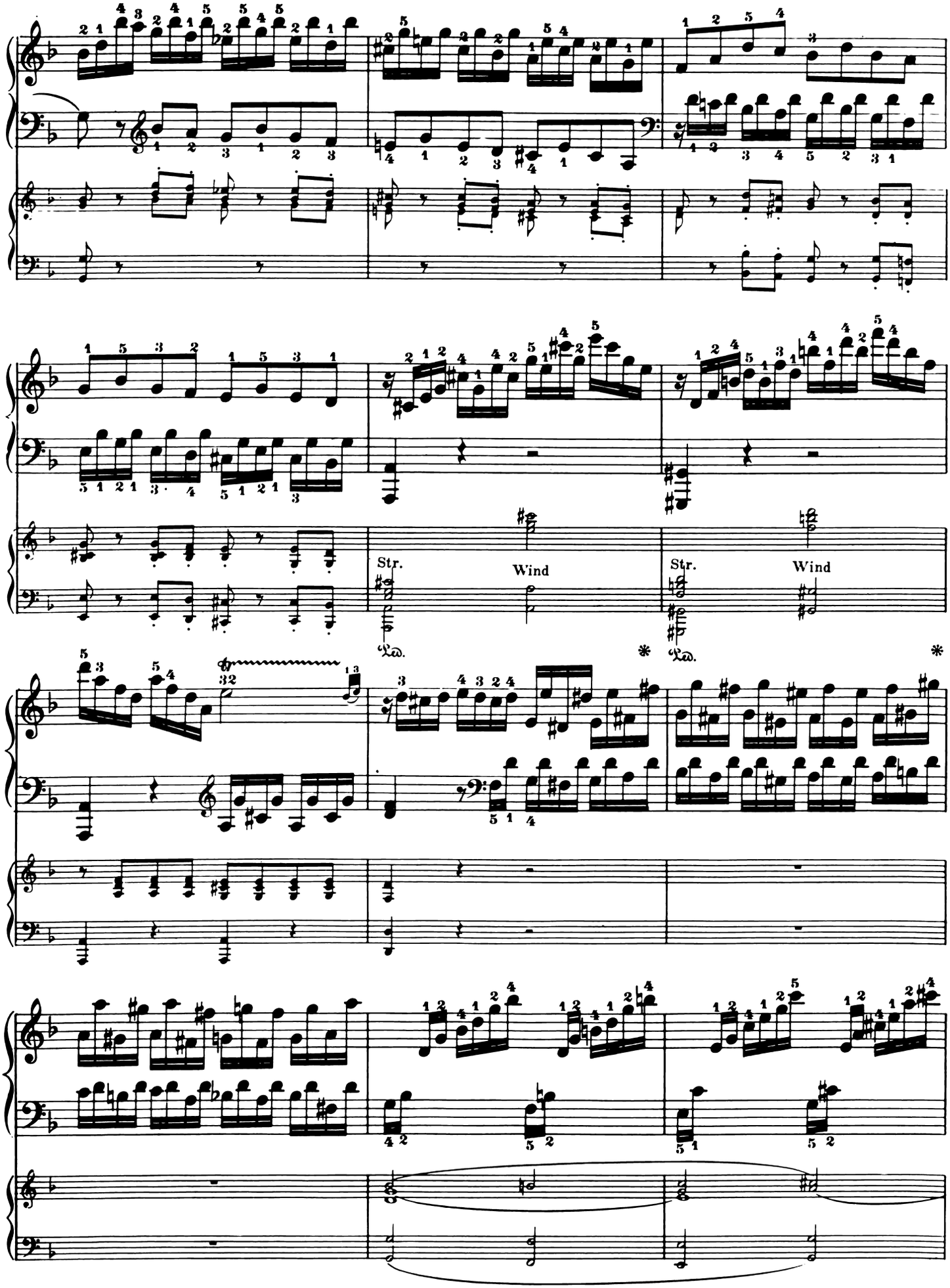
Tutti.

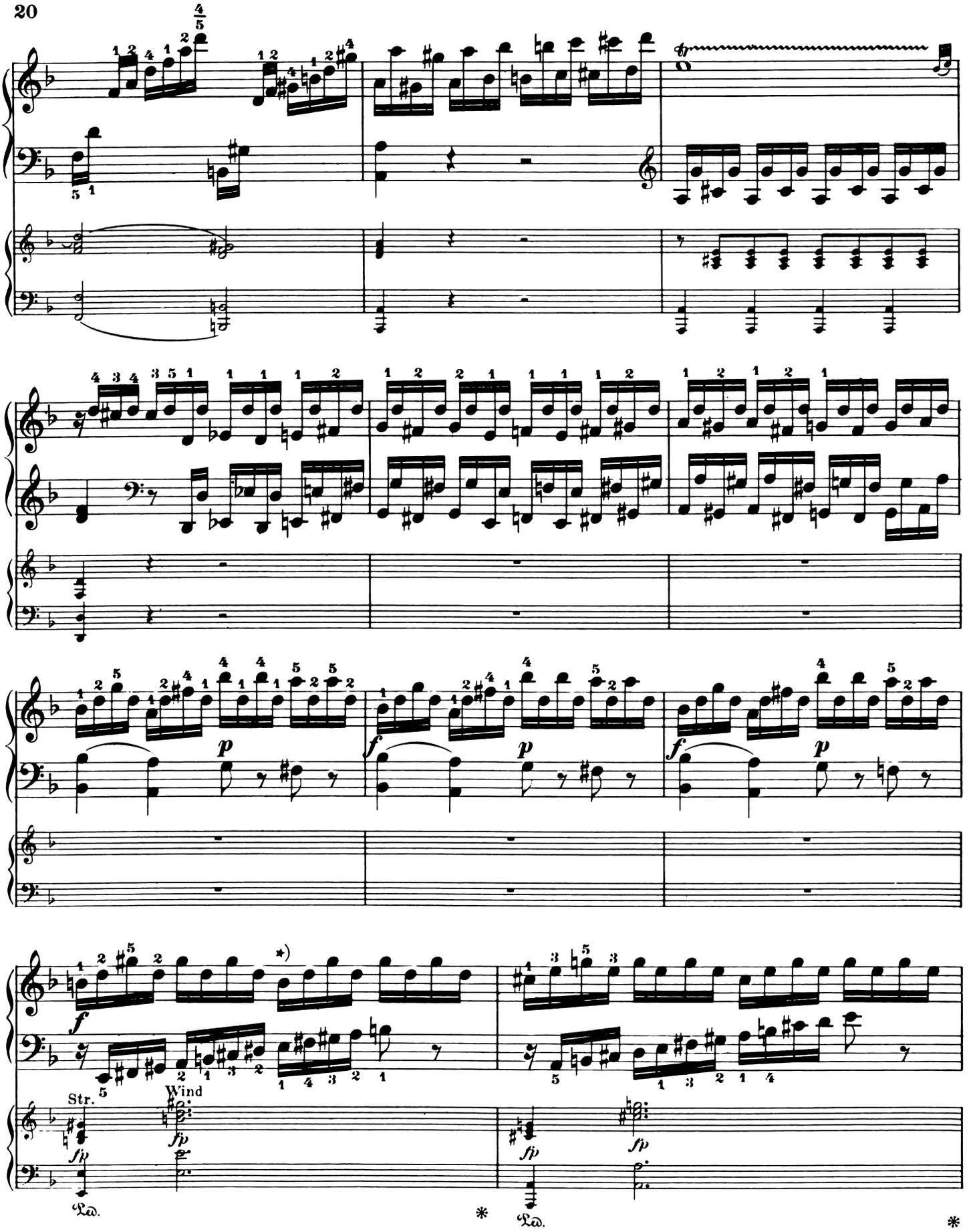
Ob.

Solo.

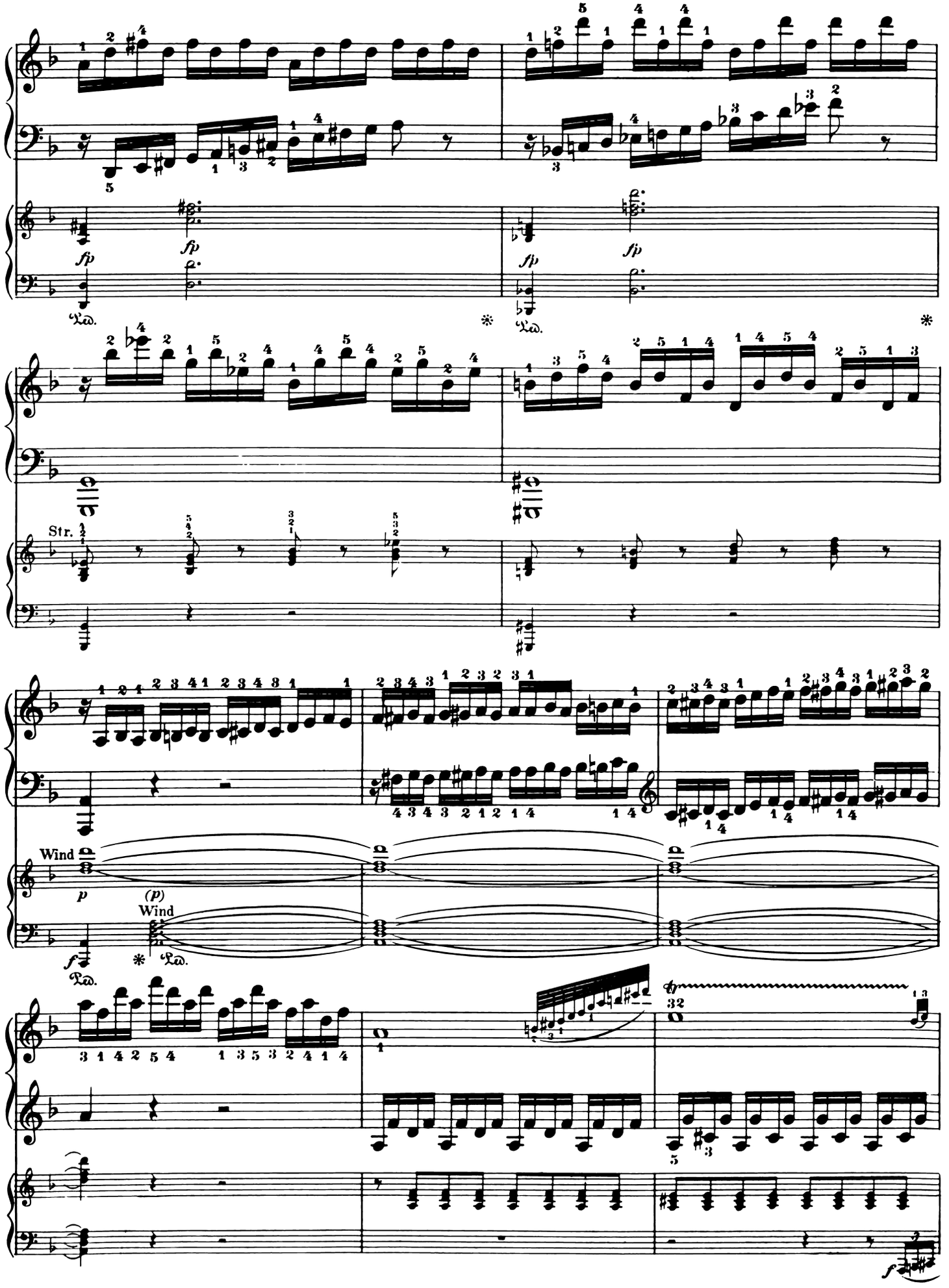
Bssn.

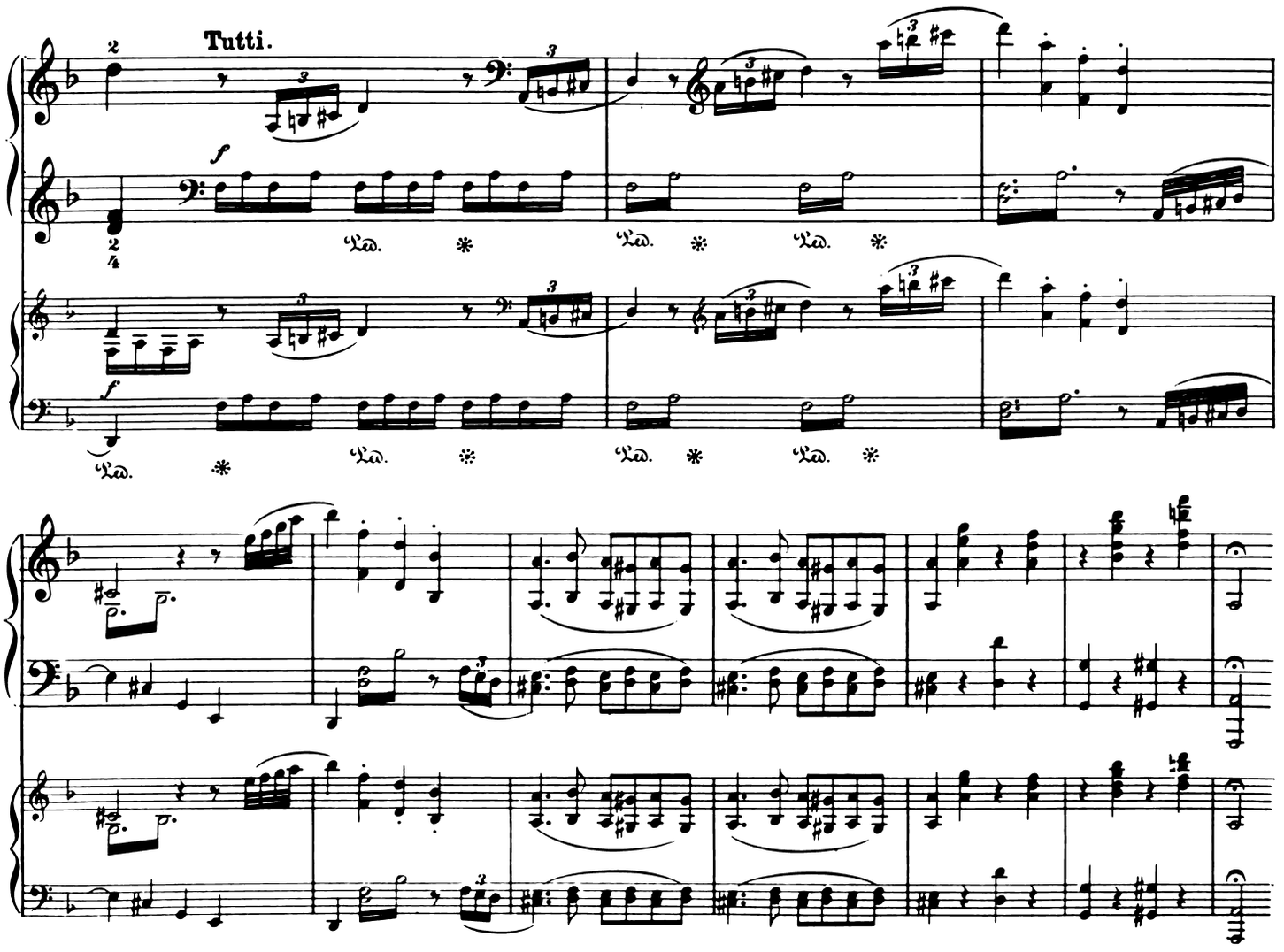
Str.


Str.
Wind
Str.
Wind



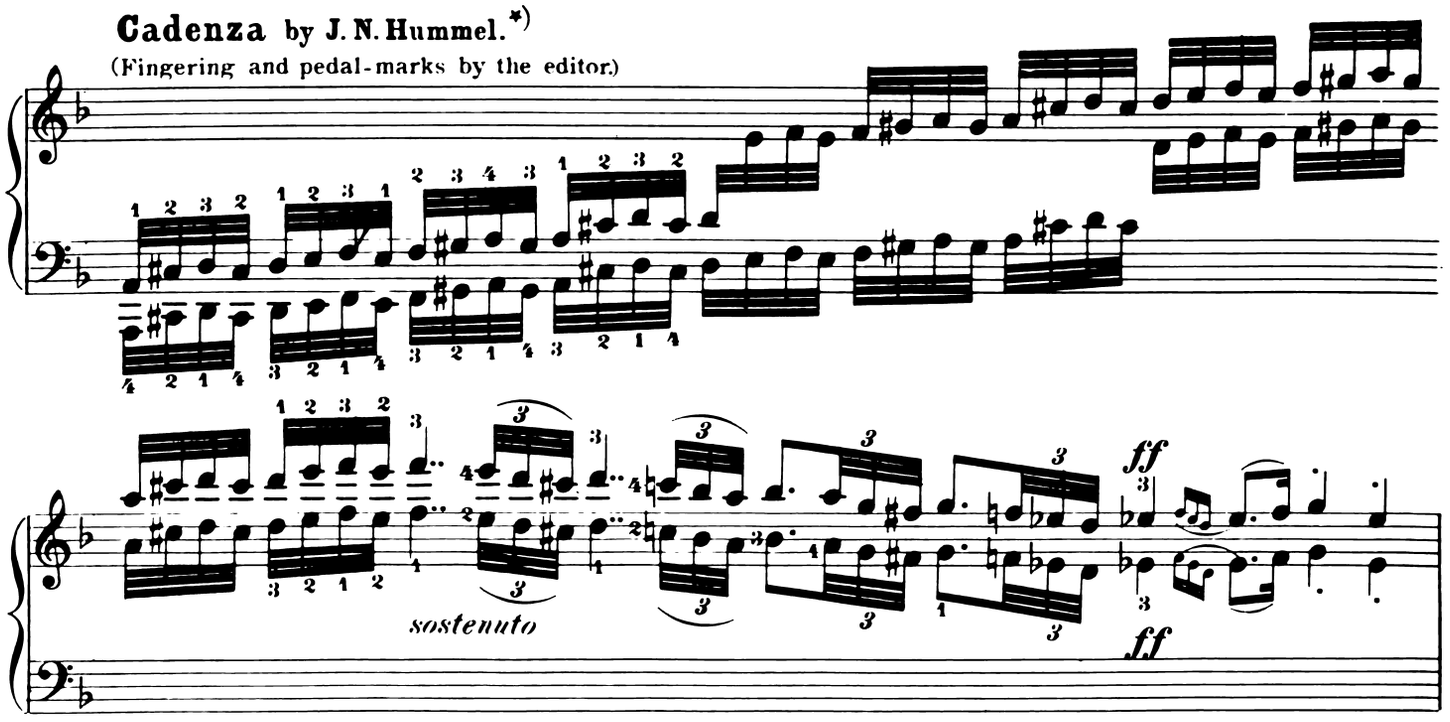
*) Also thus in Br. & H.'s *new* score edition. Old reading: etc. Autograph: etc. The time-value (of the sign) for a half-measure hardly seems doubtful, especially when compared with other passages; e. g., ten measures further on, in the bass:


fp
Ped.
Str.
Wind
p
(p)
Wind
f
Ped.
tr
32
f

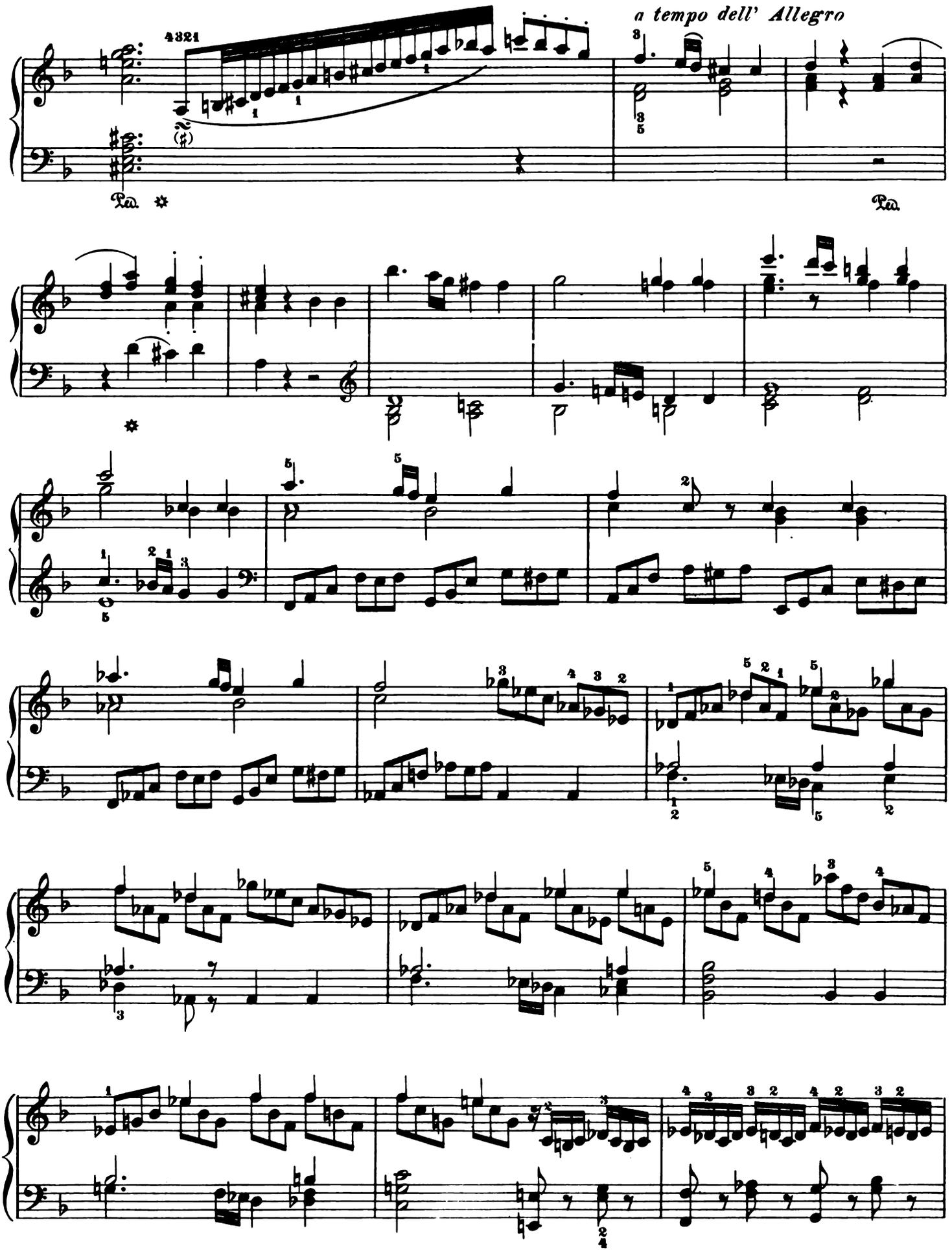


Cadenza by J. N. Hummel.*)

(Fingering and pedal-marks by the editor.)



*) For Beethoven's Cadenzas to this Concerto, see Appendix.

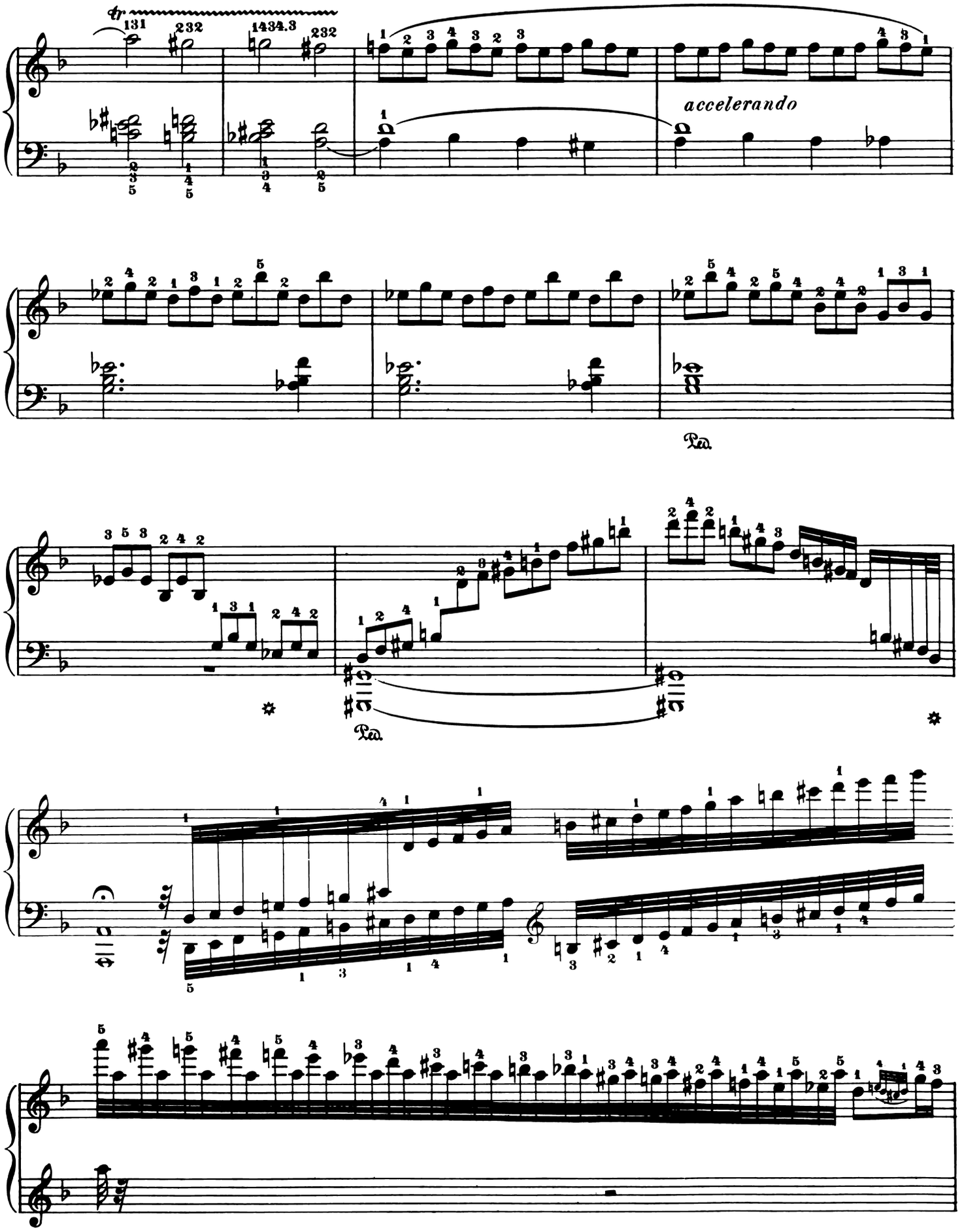

a tempo dell' Allegro
Ped.
Ped.

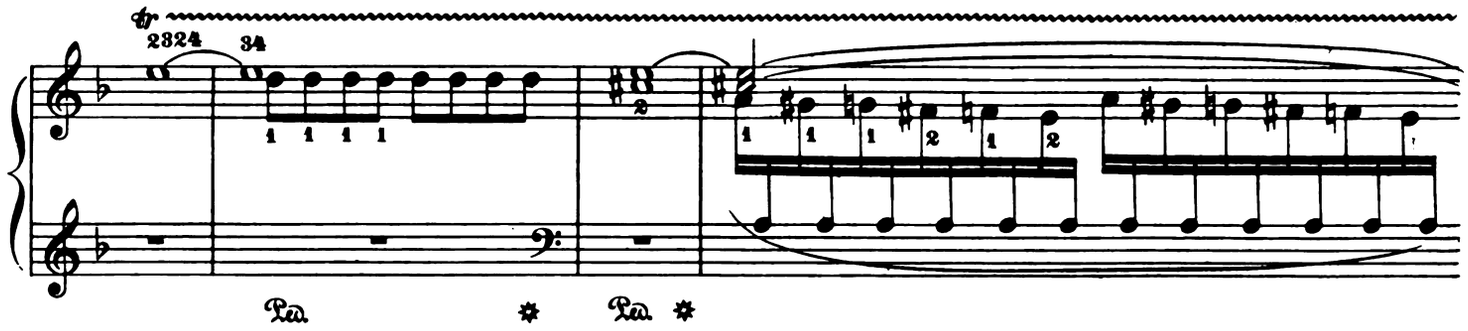
better:

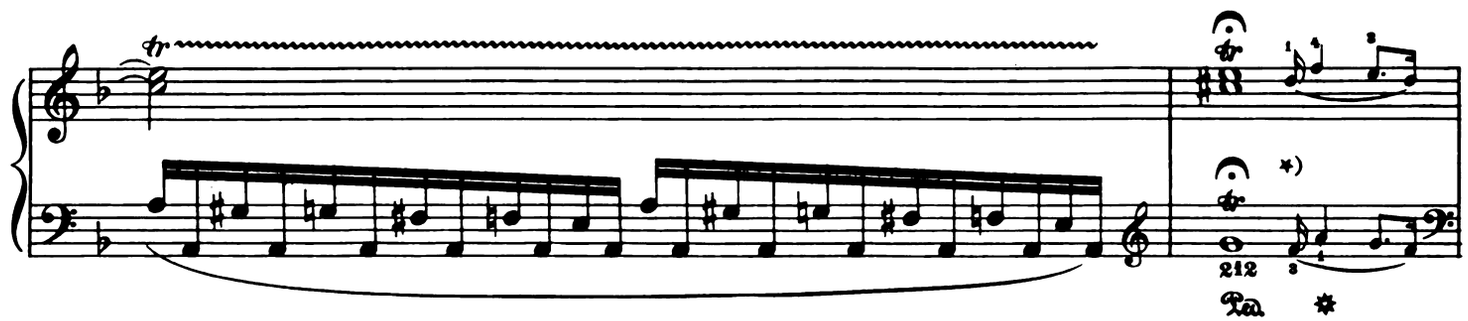
Ped. * Ped. * Ped. *

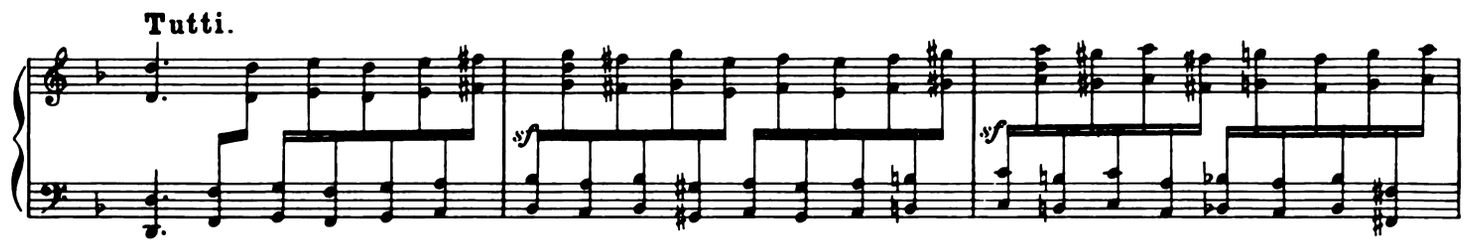
Ped. * Ped. *

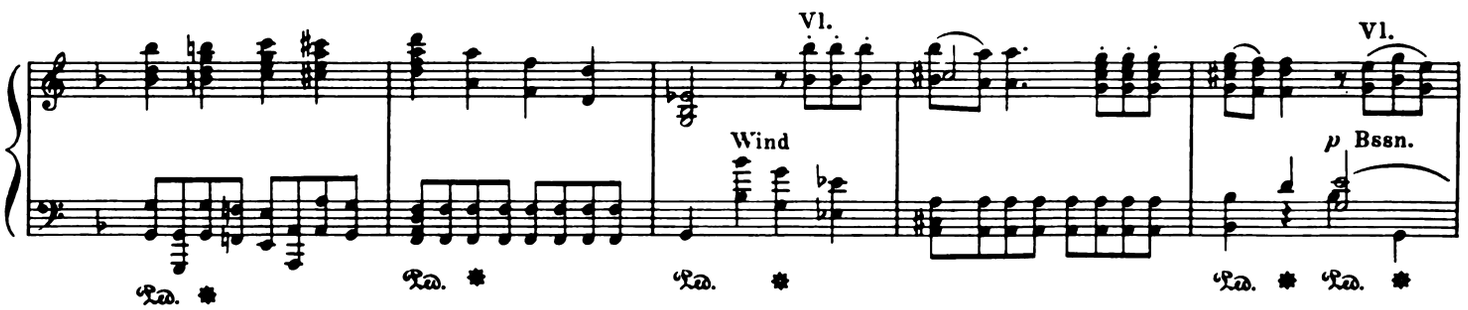
p

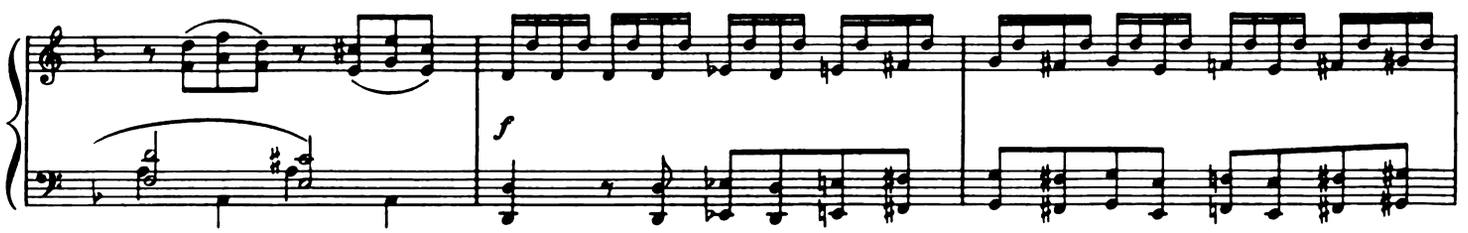

accelerando



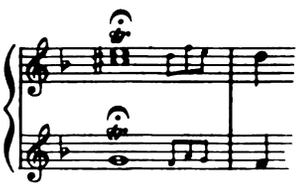




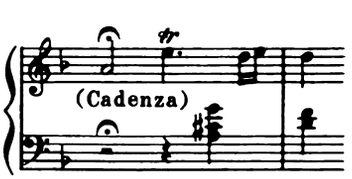


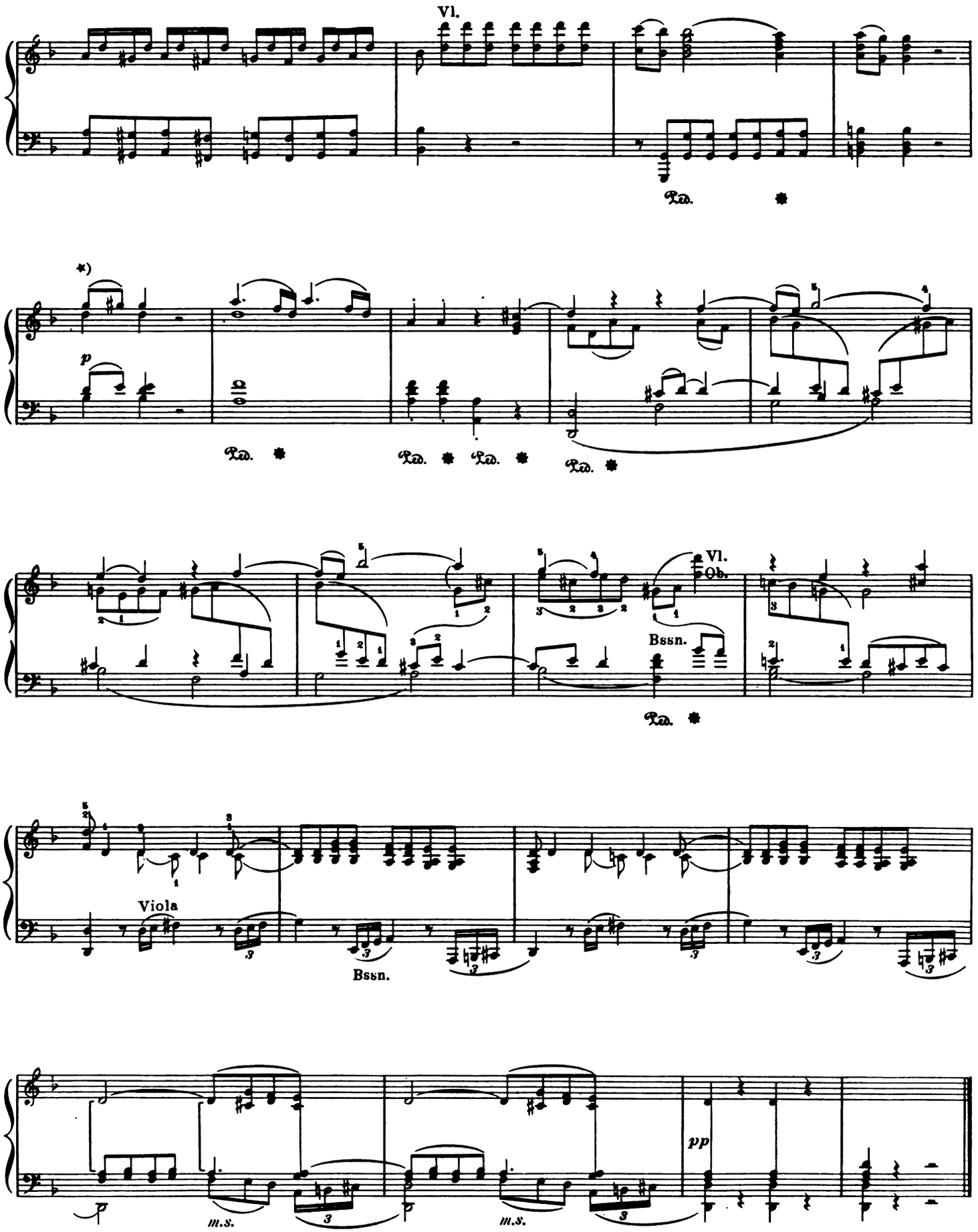


*) Better:



In the original the close of the Cadenza is written thus:





*) See page 3

Romanze.

(M. M. ♩= 96.)

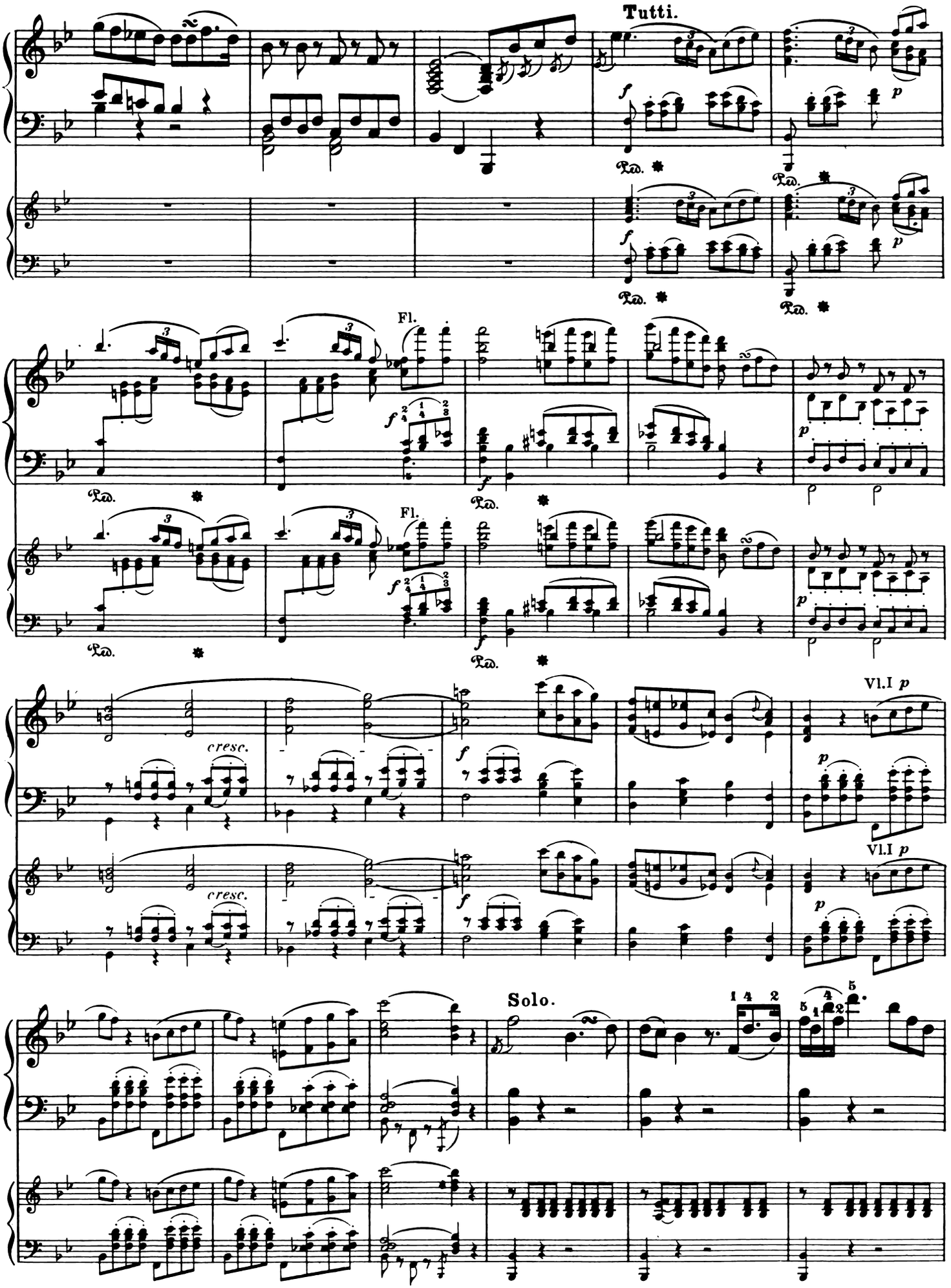
*) Solo.

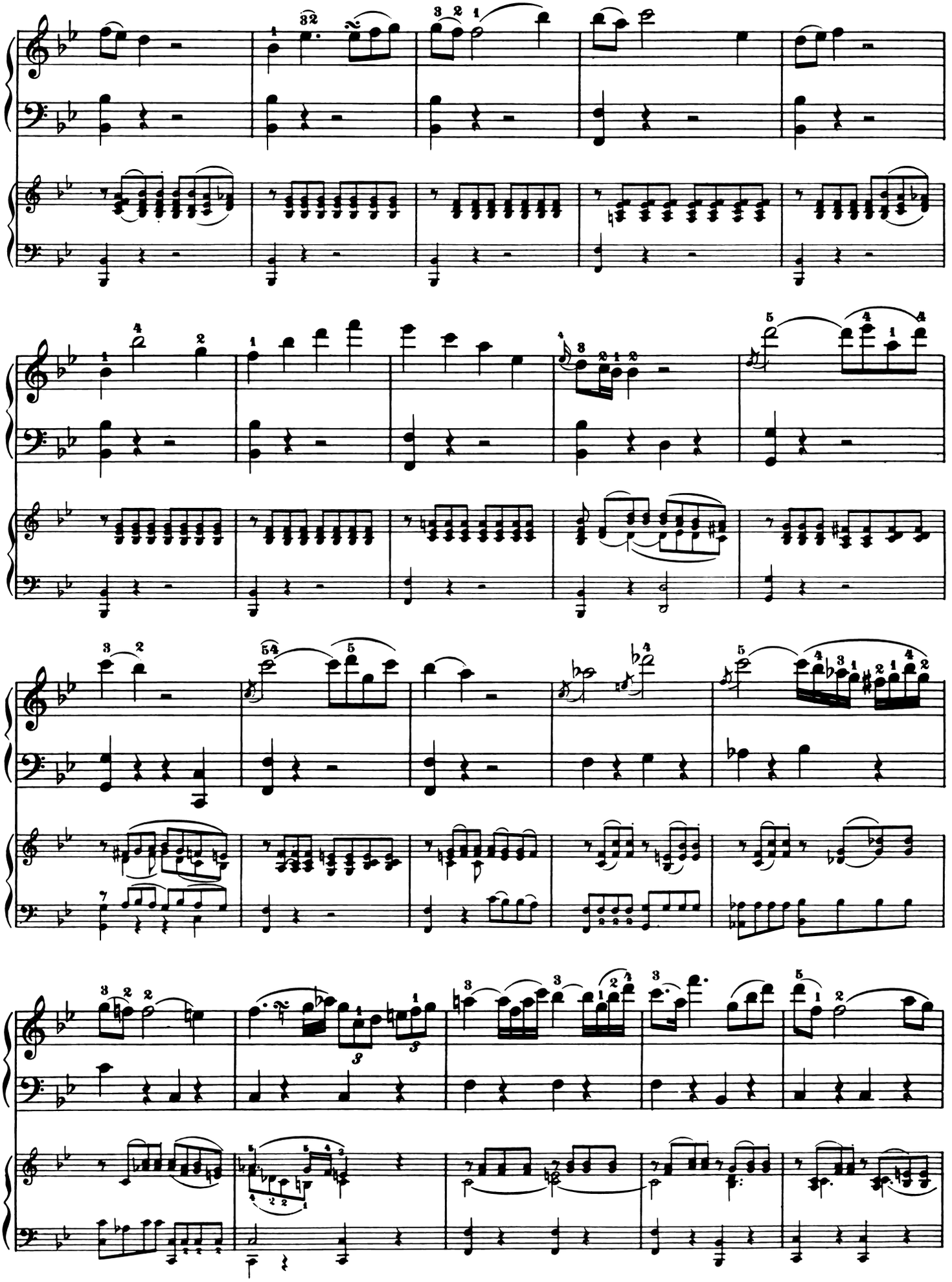
Tutti.

cresc.

Solo.

*) Tempo-mark not given. The *alla-breve* time is authentic.


Tutti.
Fl.
Fl.
cresc.
cresc.
Vl.I p
Vl.I p
Solo.



Wind

Str.

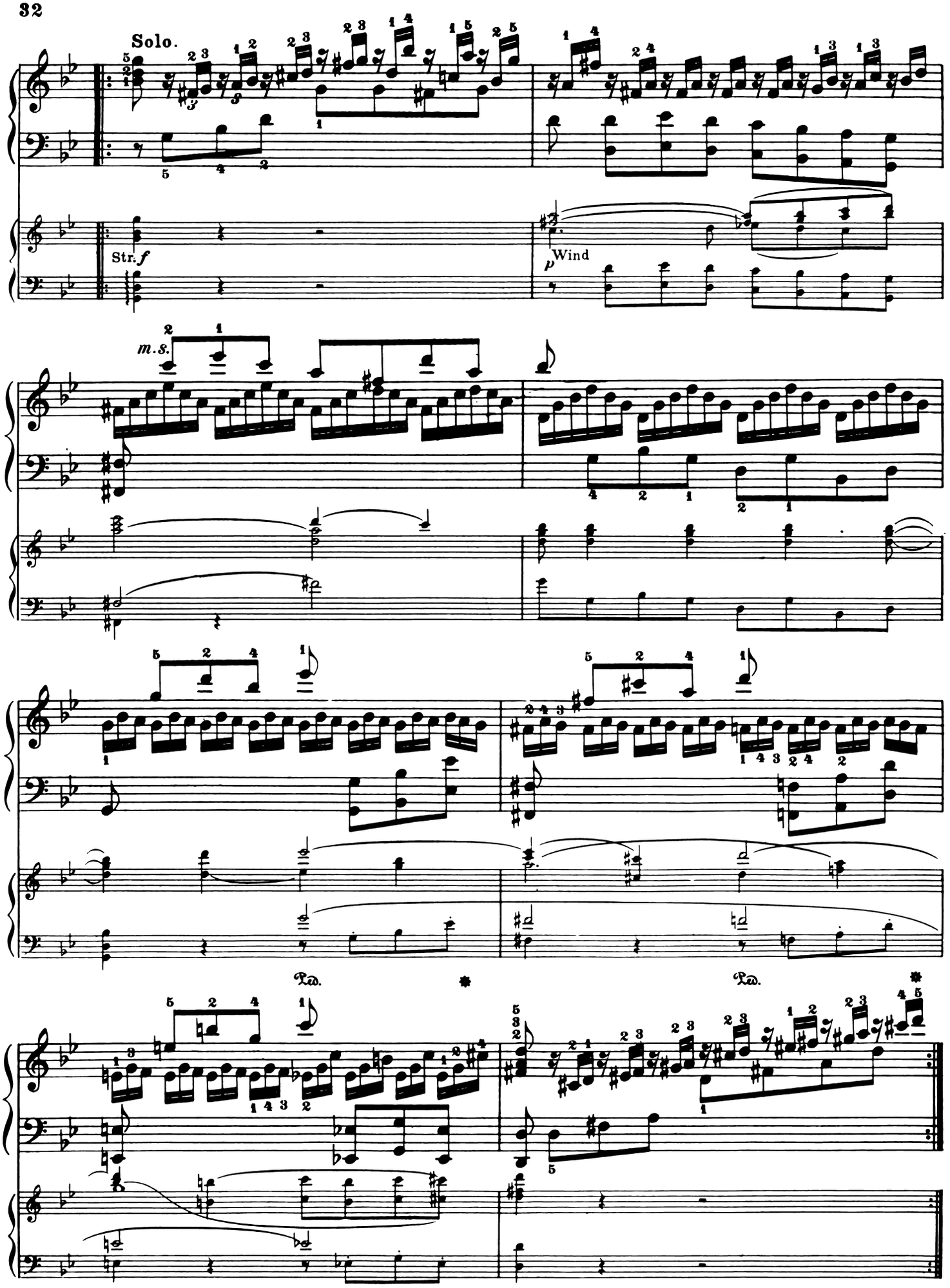
m.d.

Tutti.

f

p

cresc.


Solo.
Str. f
p Wind
m.s.
Ped.
Ped.

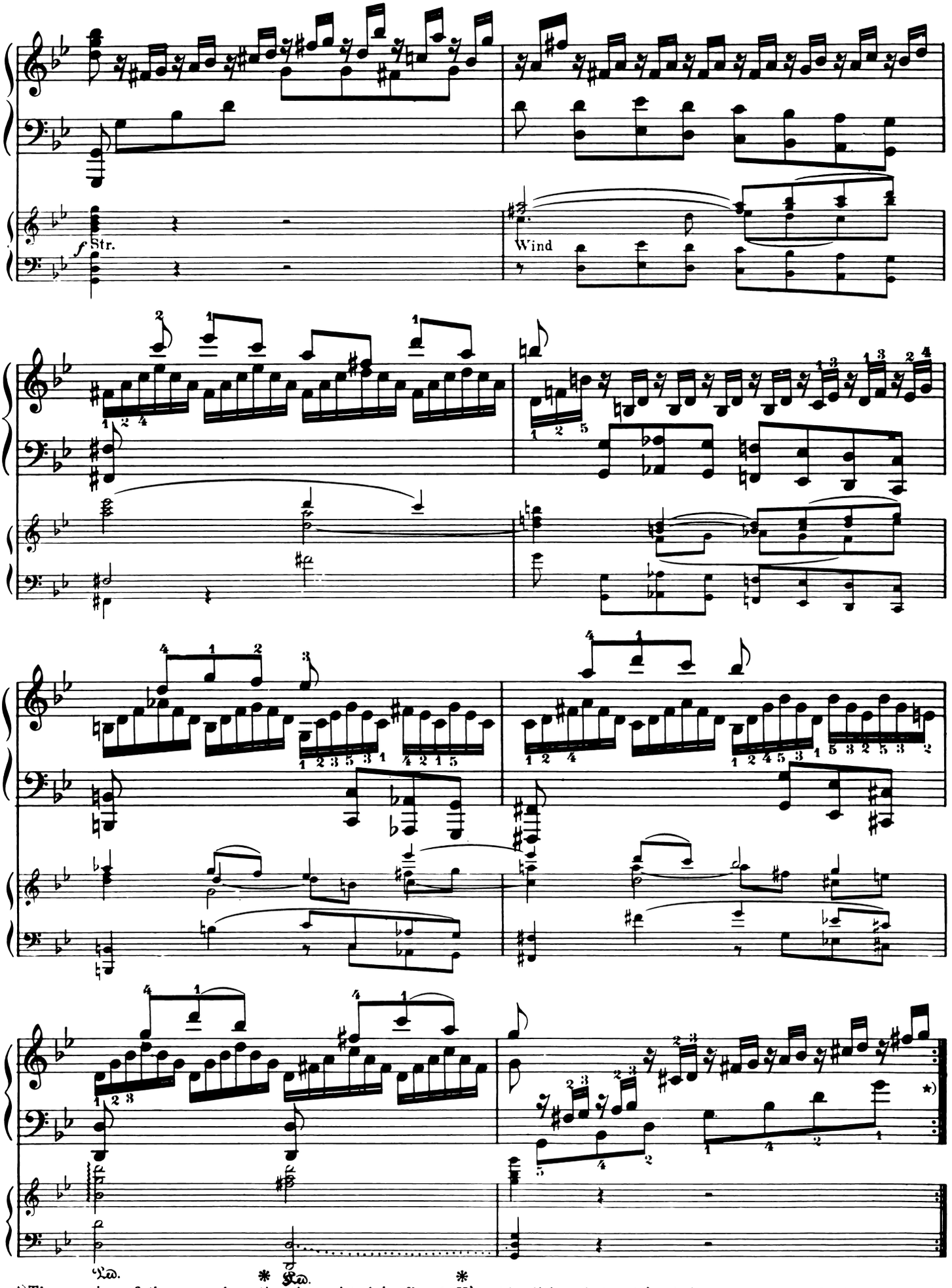
Str. *f*

Wind Bssn.

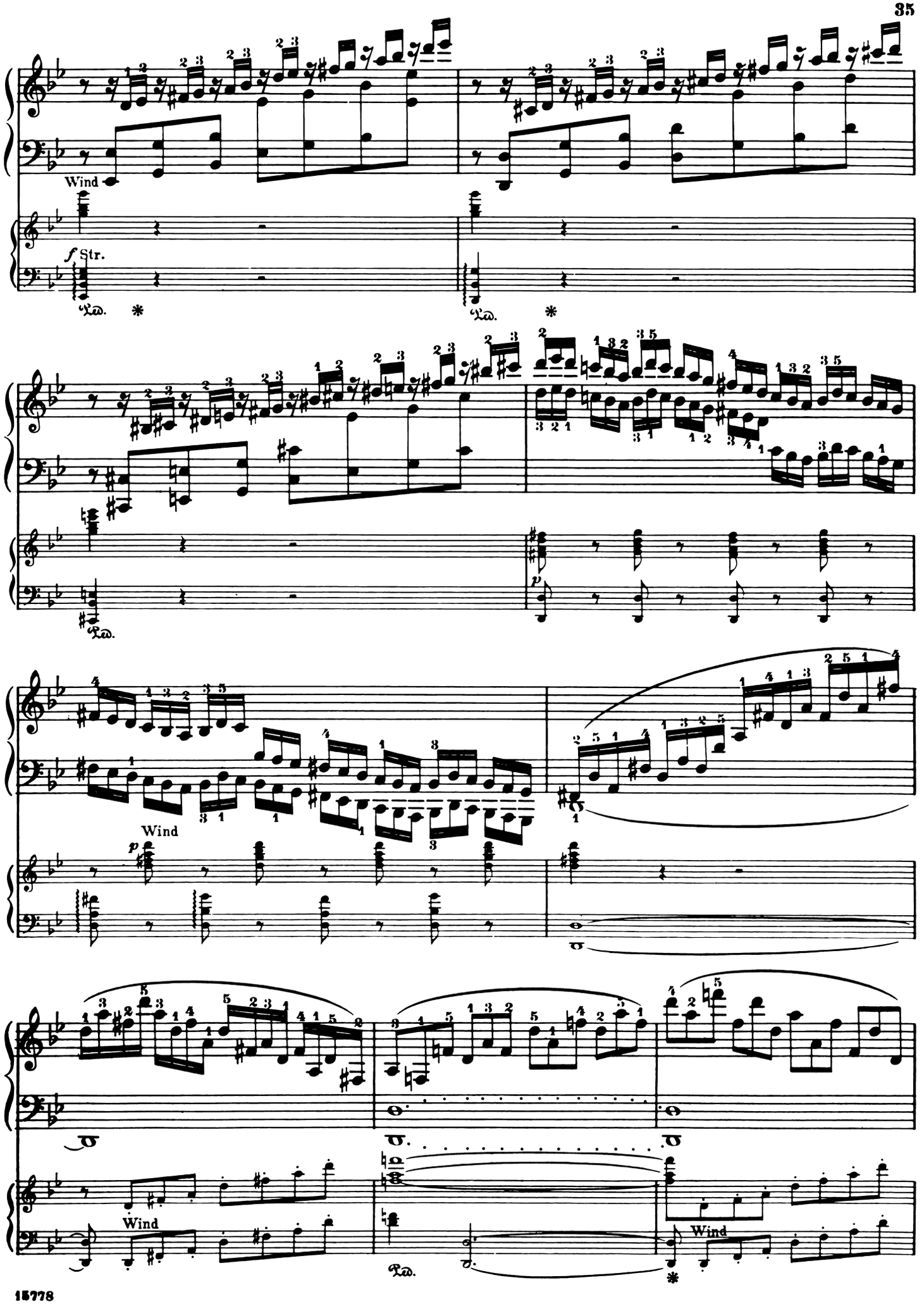
p

Hn.

Ob.



*)The reprise of the second section is omitted in Br. & H.'s old edition, but not in their new score or in the autograph, in which latter it is, to be sure, struck out with pencil.


Wind
f Str.
Wind
p
Wind
Wind

Wind

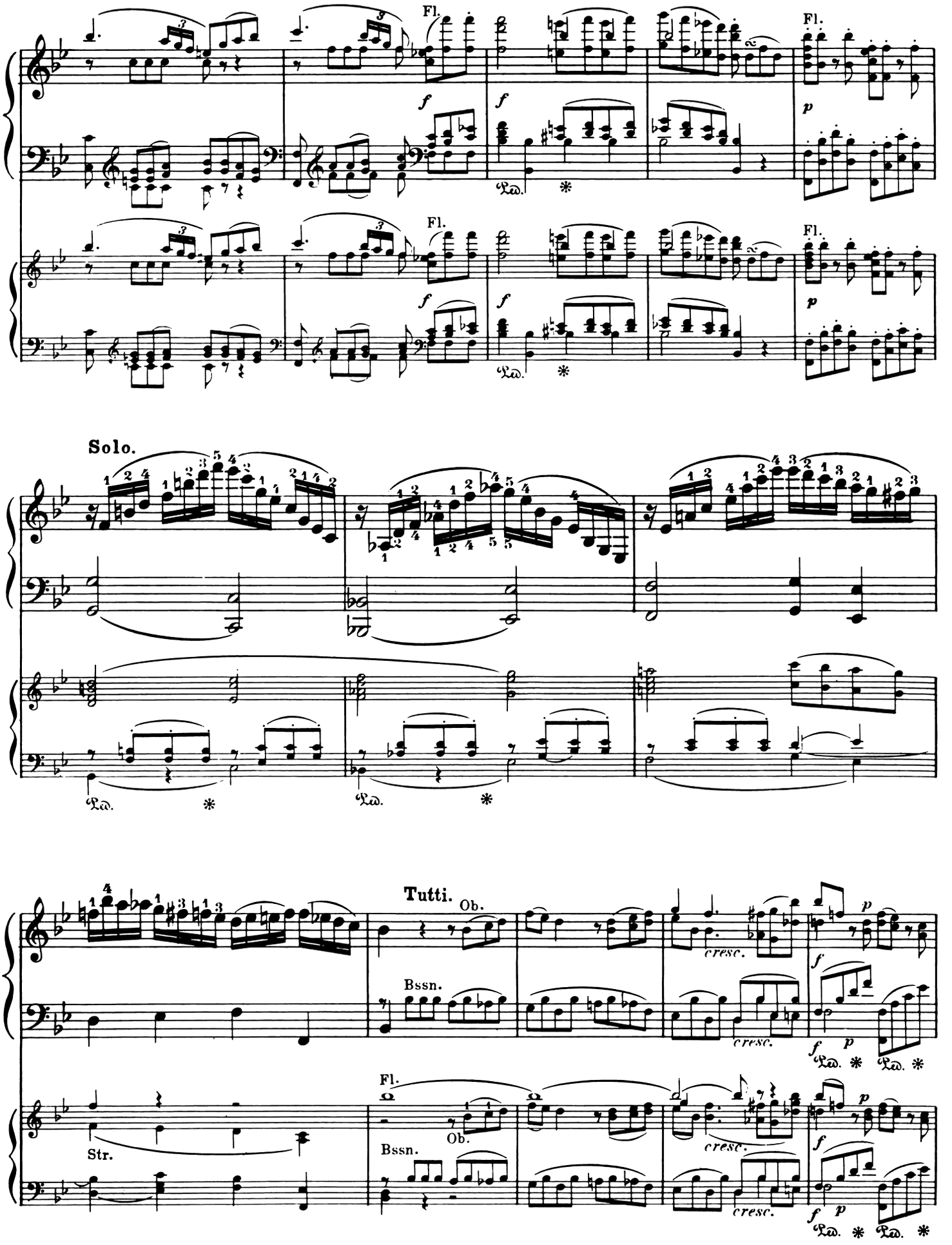
Bass

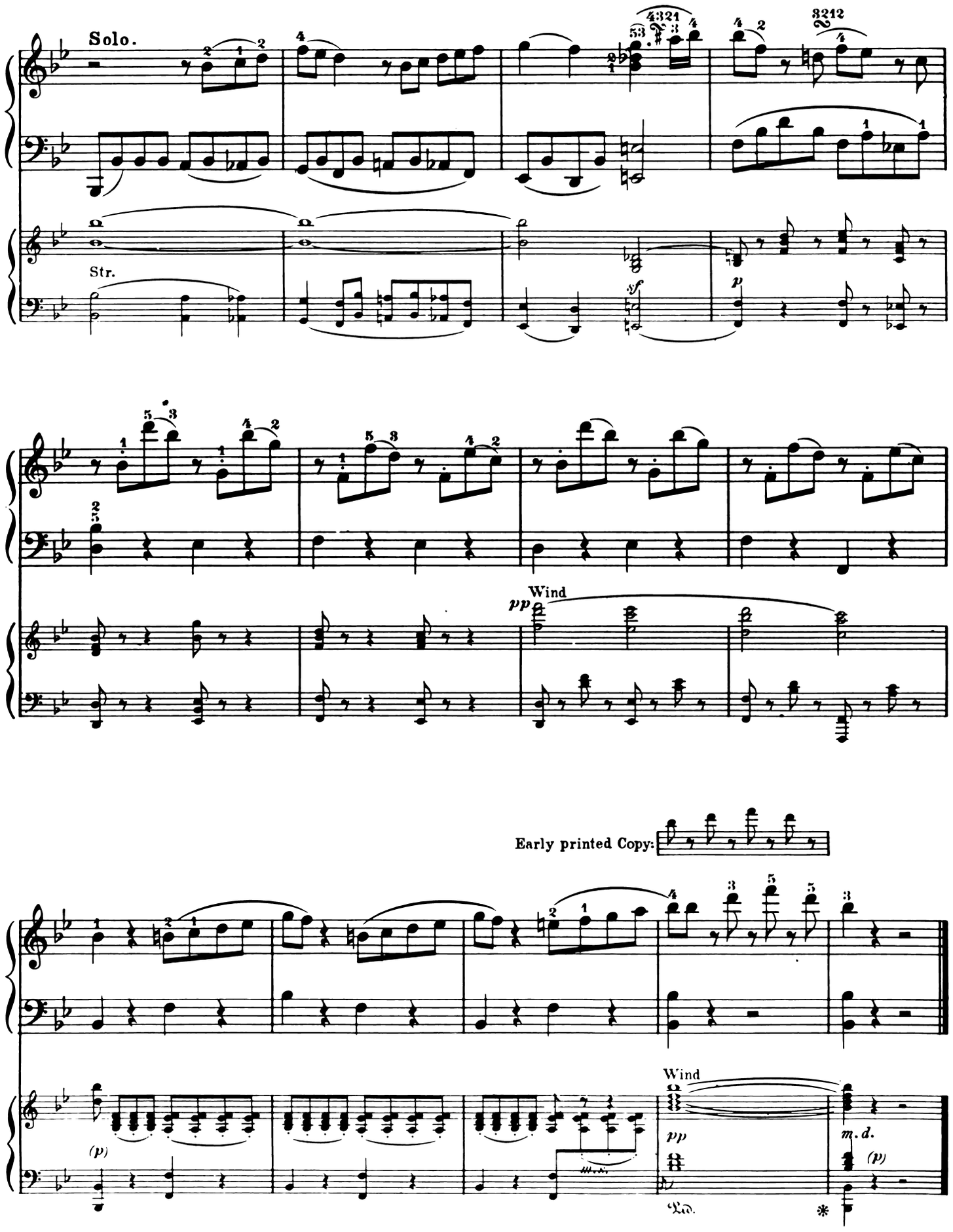
Tutti.

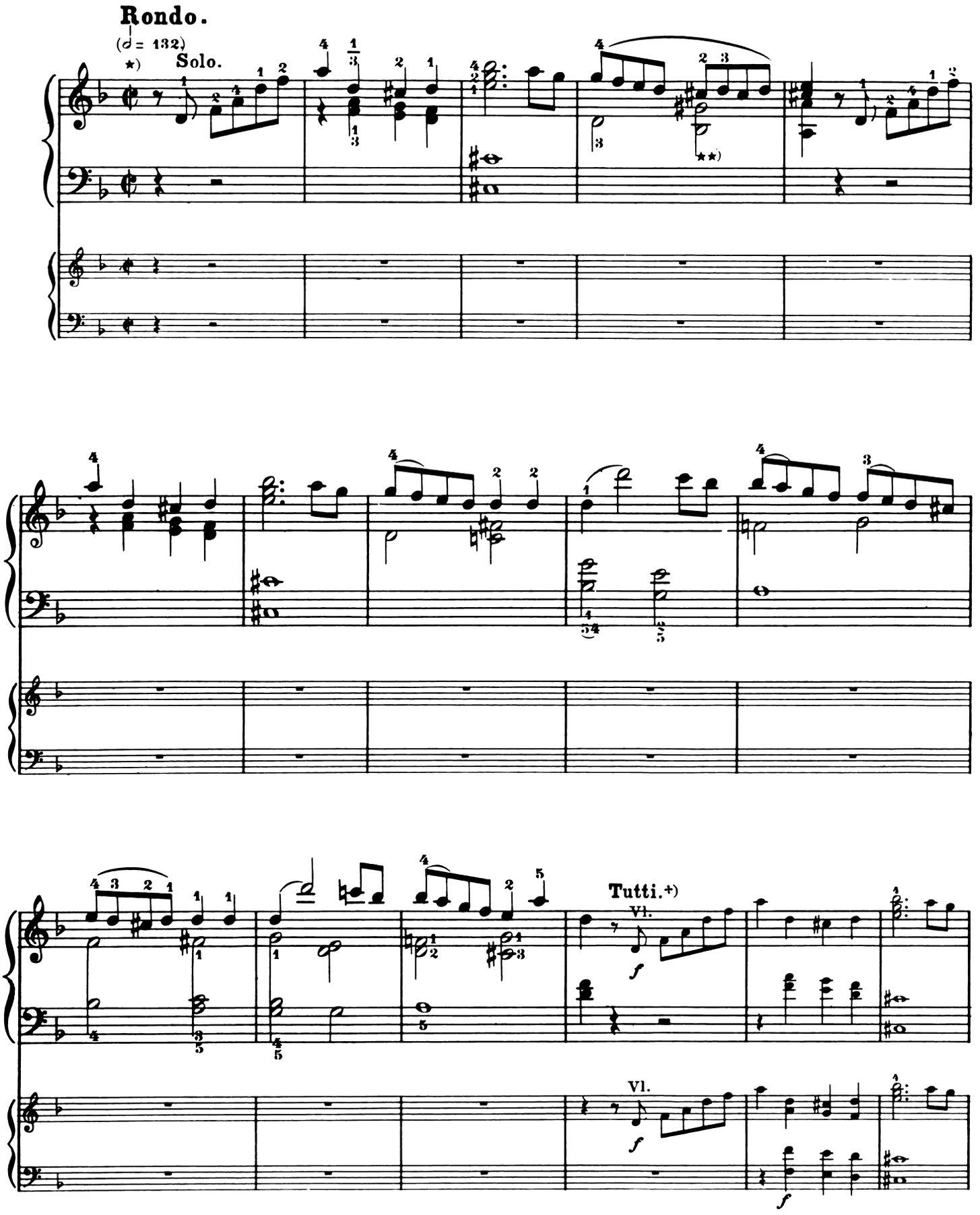
f

m.s.

p


Fl.
f
p
Ped.
Solo.
Tutti.
Ob.
Bssn.
cresc.
Str.

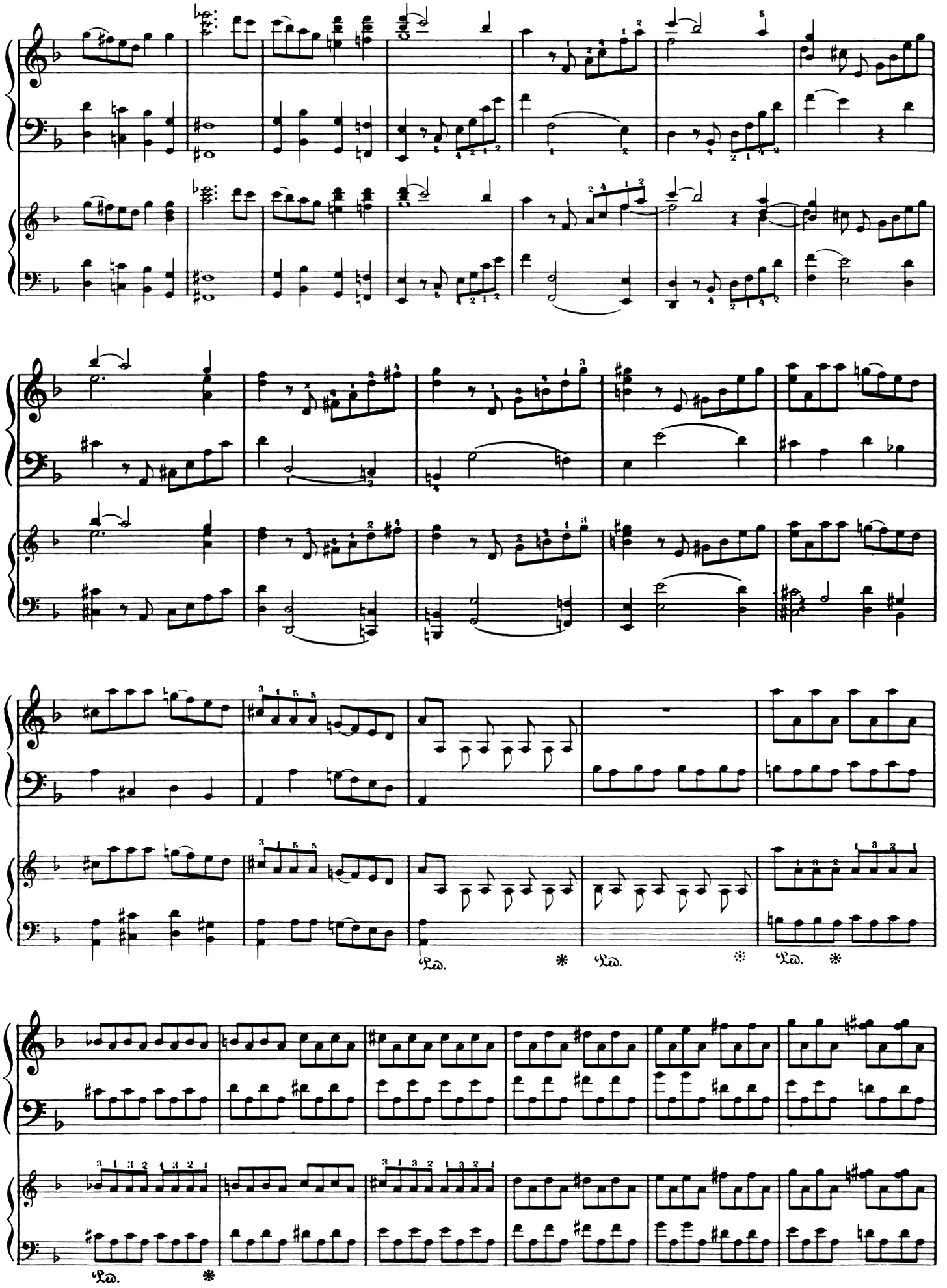

Solo.
Str.
Wind
Early printed Copy:
Wind
m.d.

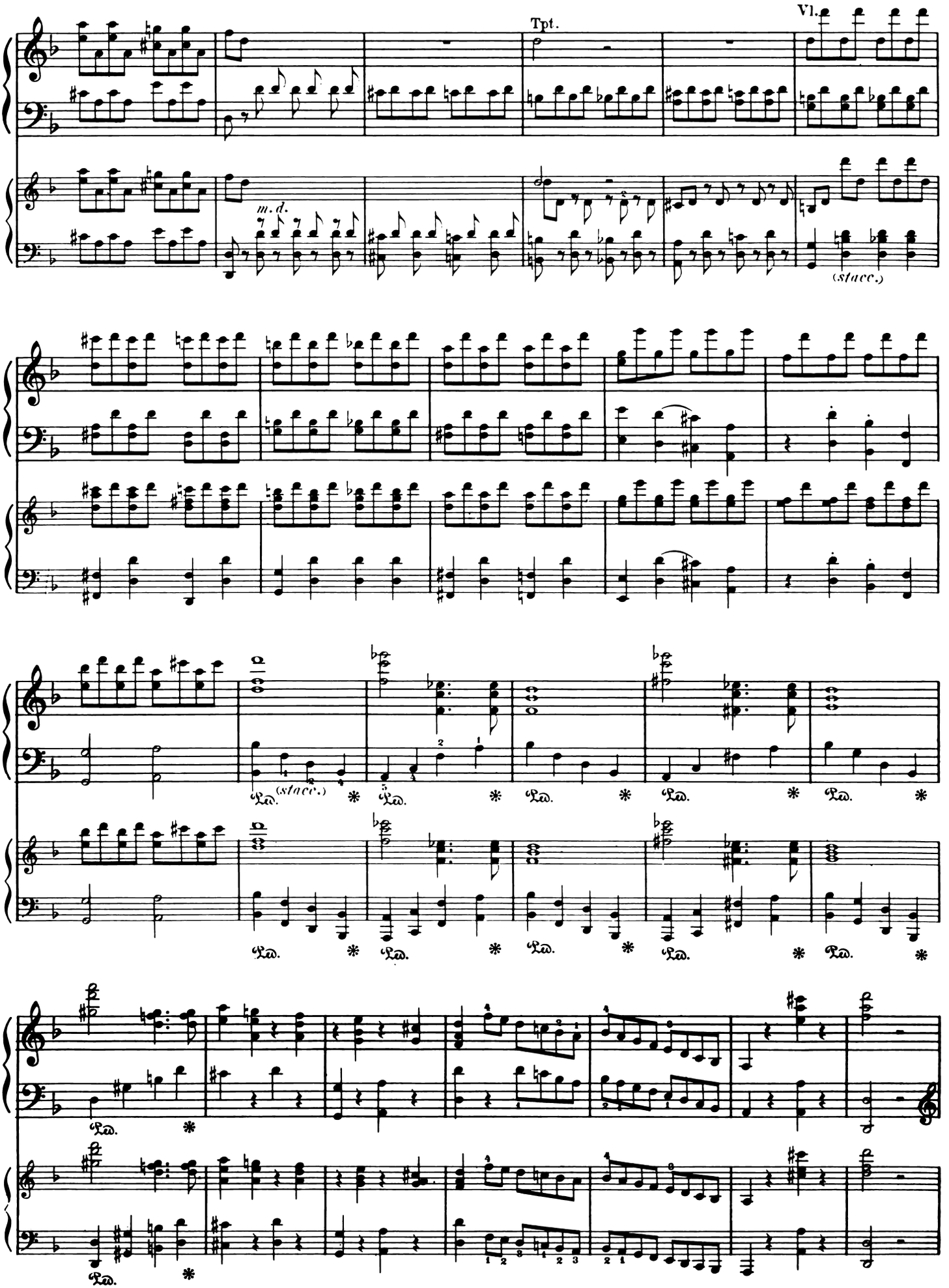


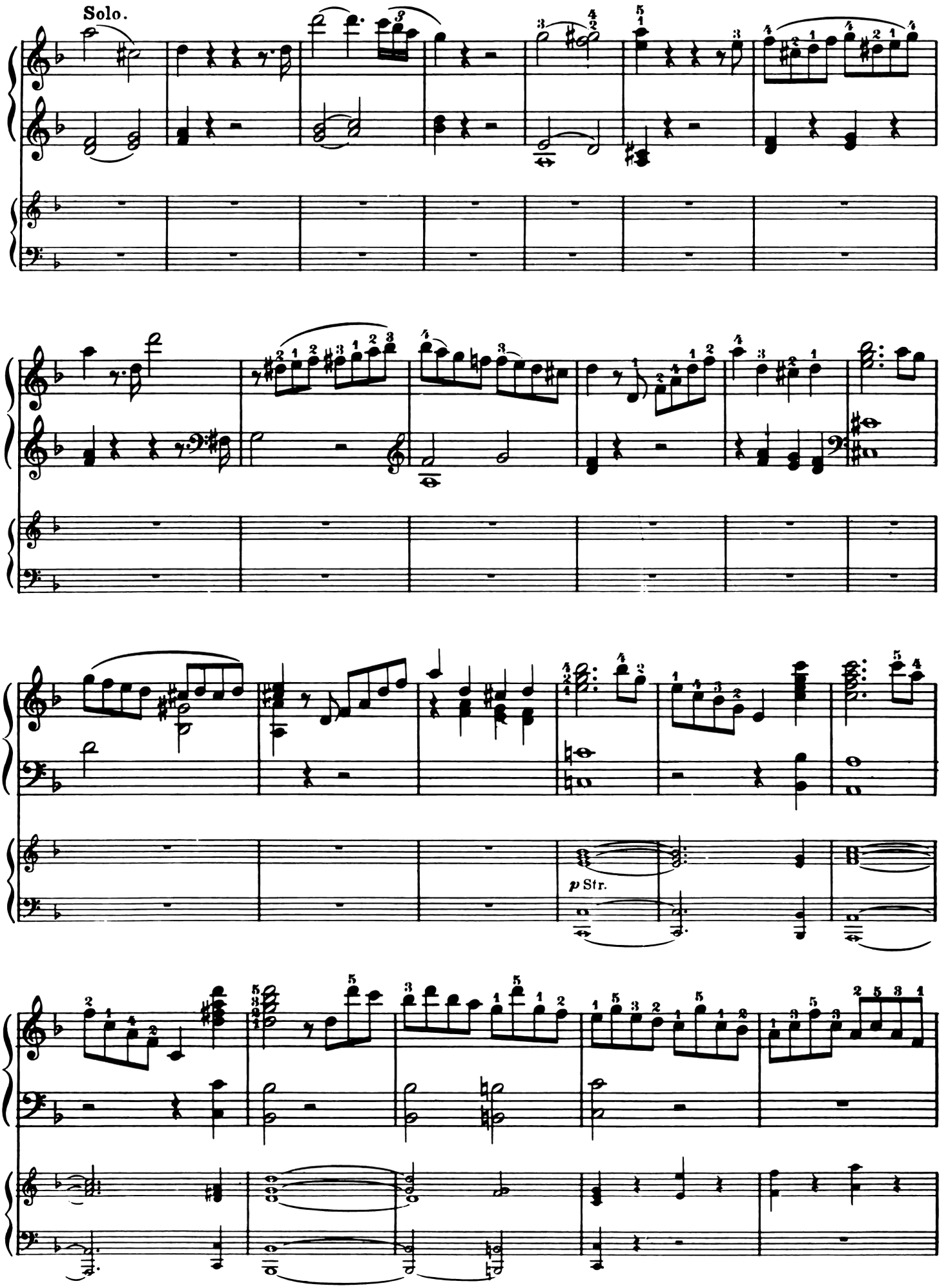
*) The autograph has no tempo-mark. Br. & H.'s old edition has "Prestissimo", the new score-edition, "Allegro assai", Hummel and André the same.

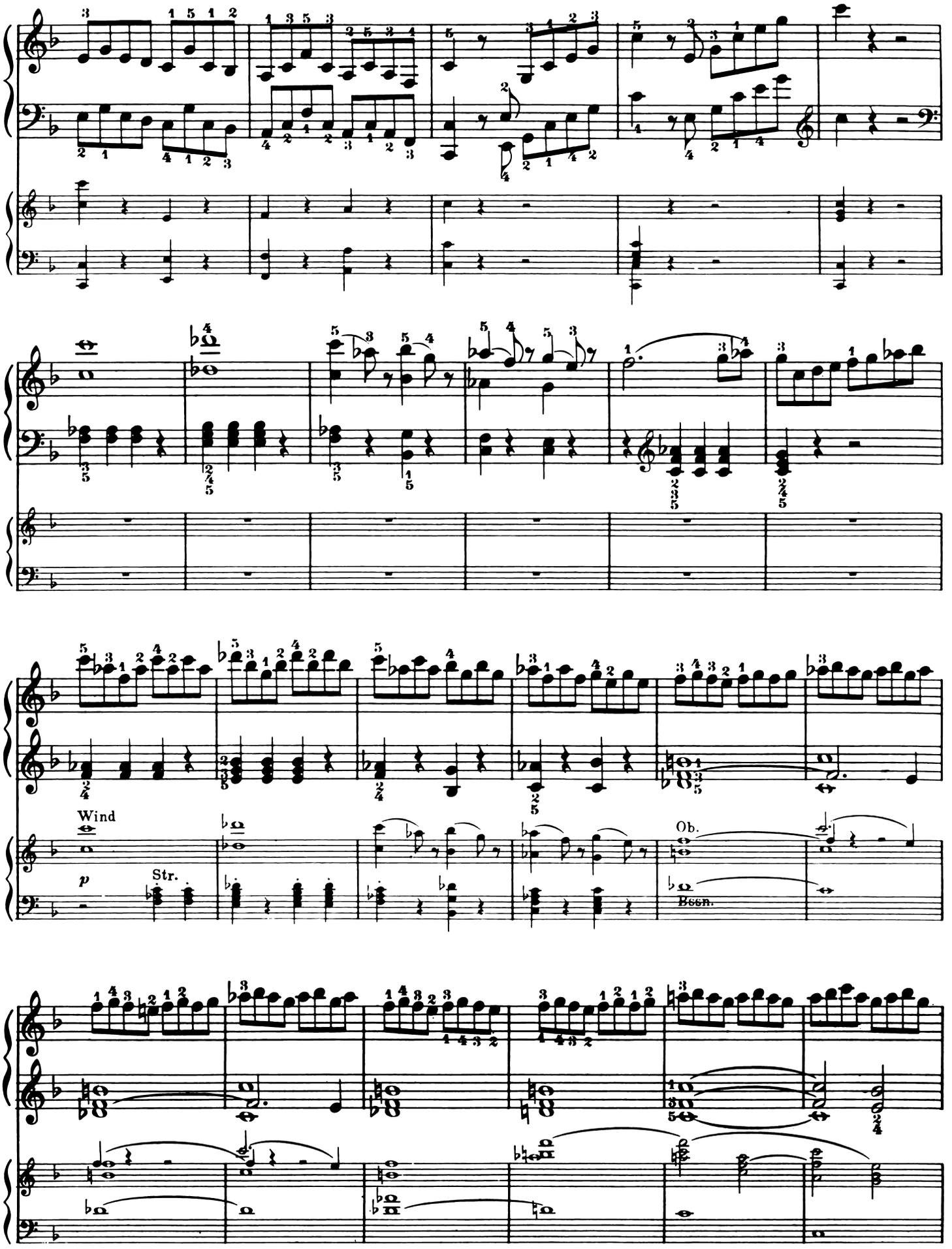
**) bb-g♯ (not bb-g, as given incorrectly in the new Br. & H. score.)

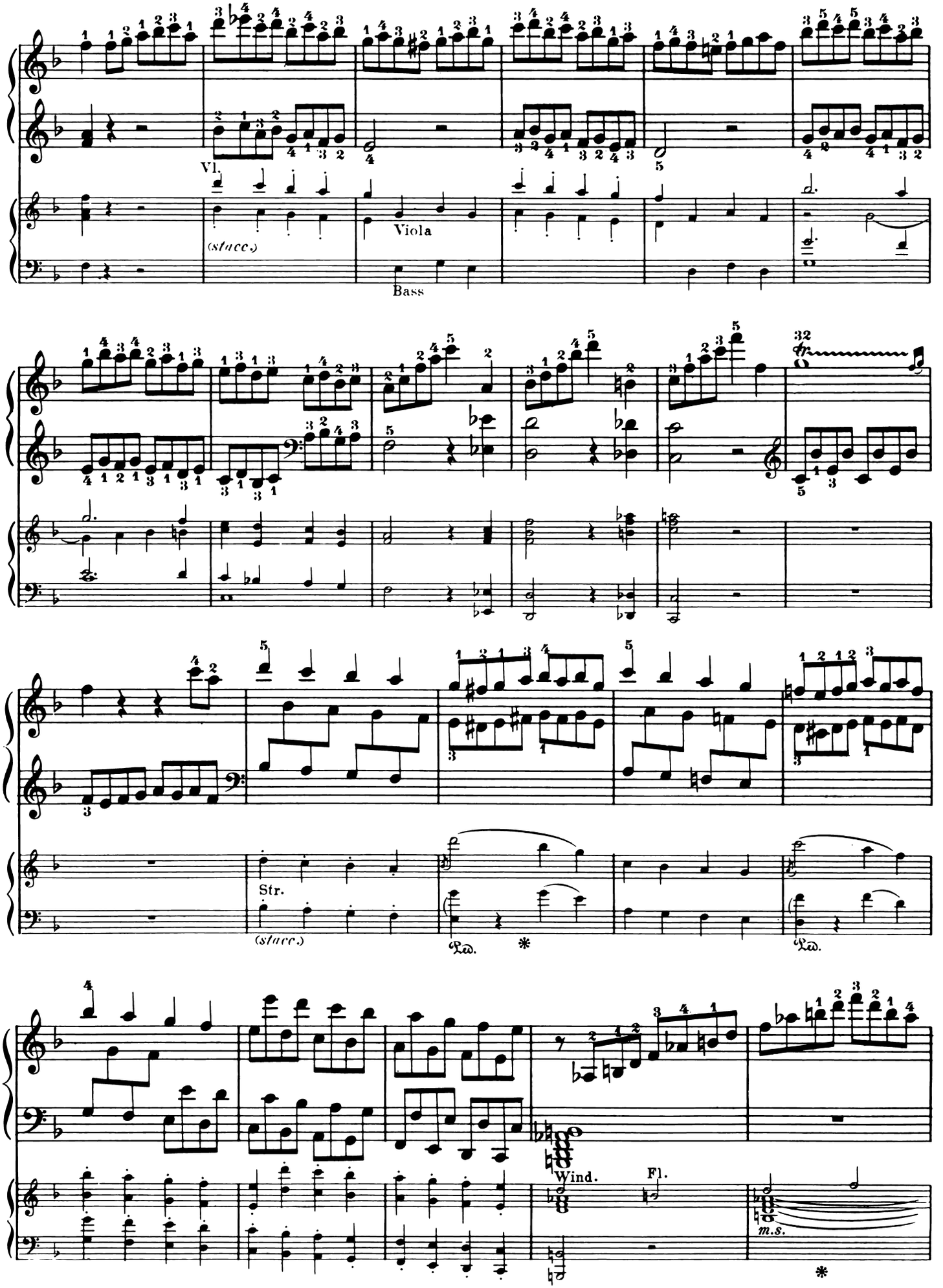
+) Facilitated for Pianoforte I.


Ped.
Ped.
Ped.
Ped.


Tpt.
Vl.
m. d.
(stacc.)
(stacc.)


Solo.
p Str.


Wind
p
Str.
Ob.
Bssn.


Vl.
(stacc.)
Viola
Bass
Str.
(stacc.)
Wind.
Fl.
m.s.

Str.

Tutti.

Wind

Wind

Solo.

Str.

Wind

Cadenza by J. N. Hummel.

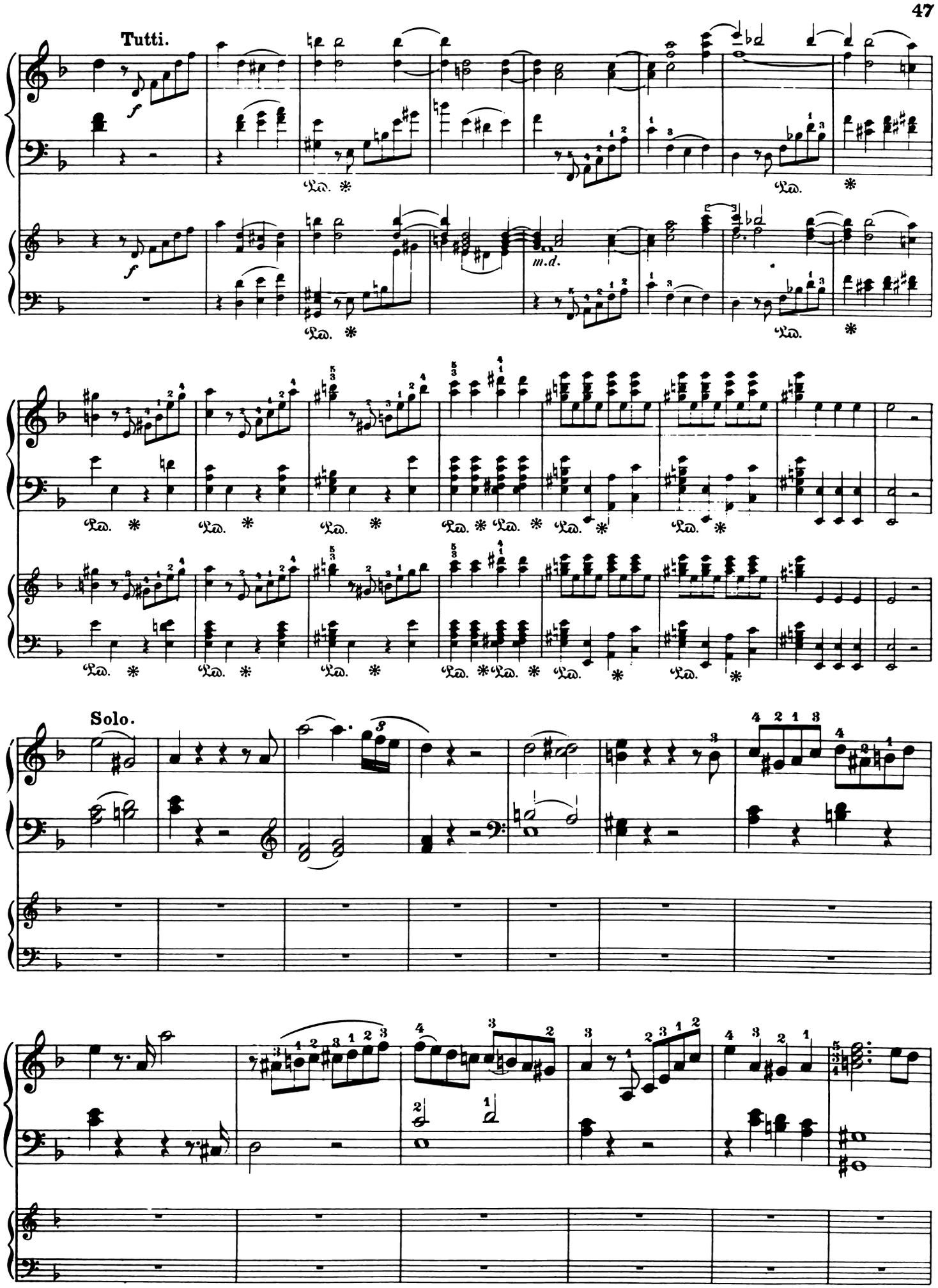
Ped.

calando

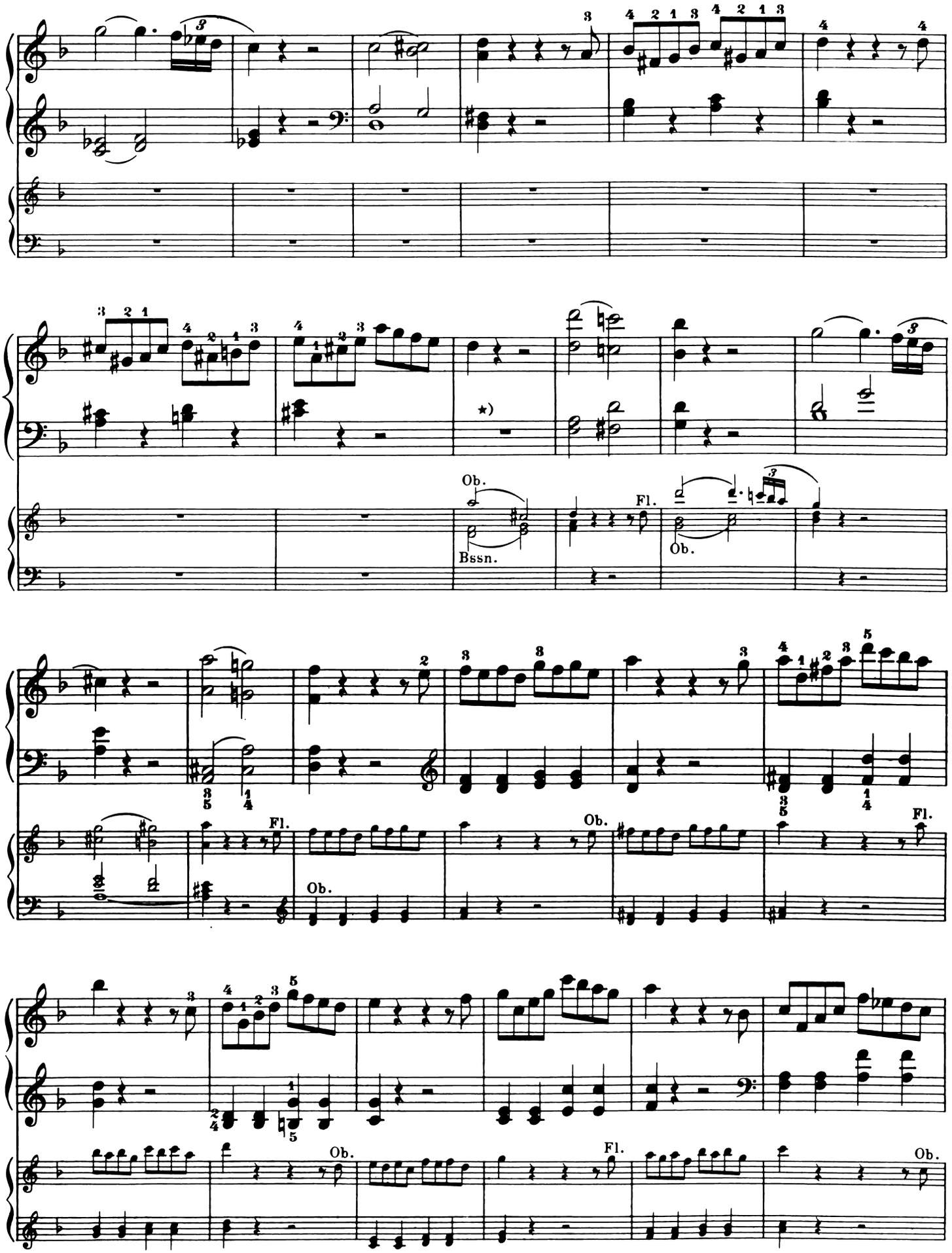
Solo.

p

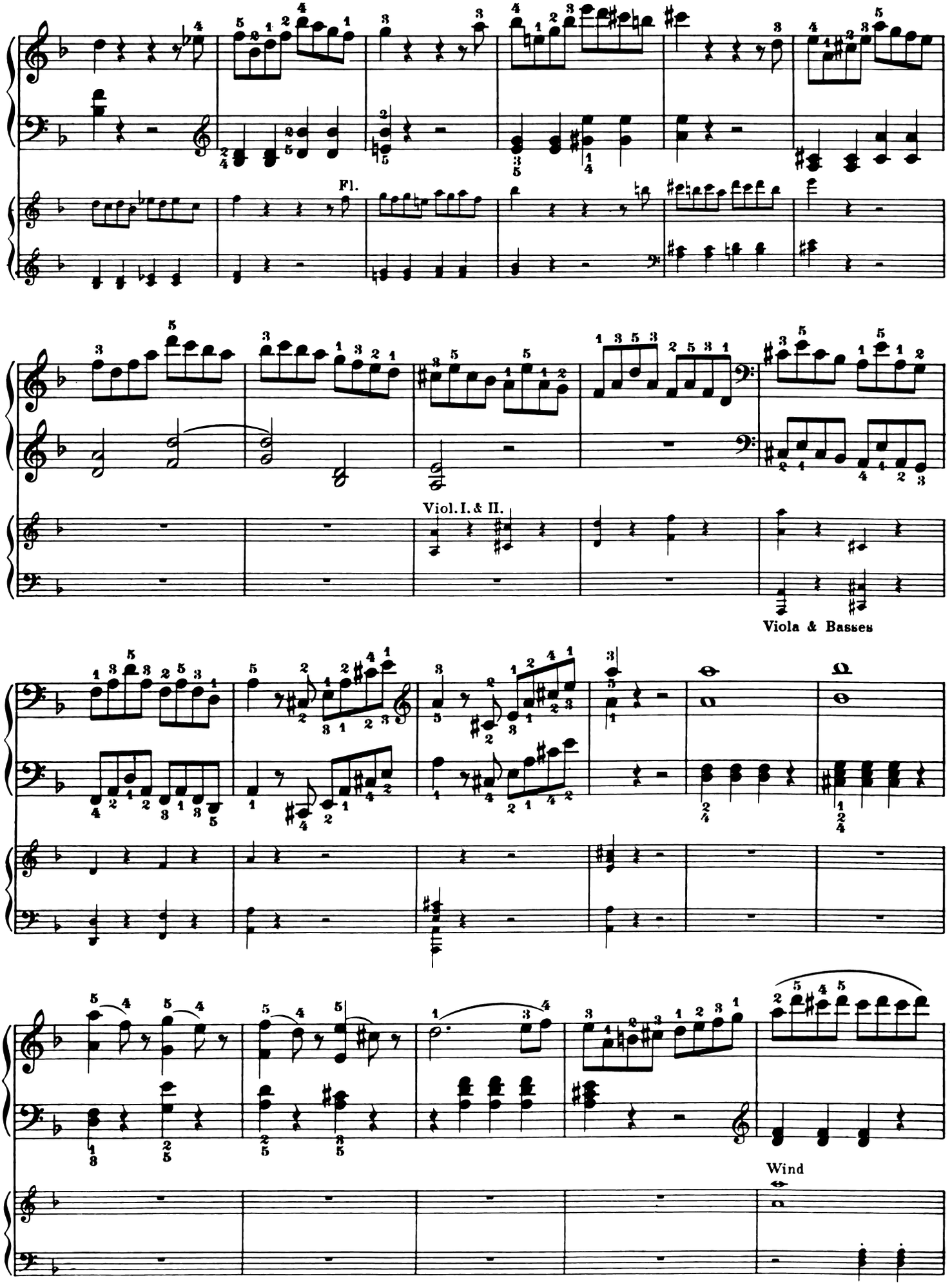
Ped. *


Tutti.
f
Ped. *
m.d.
Solo.

Fl.
Str.
Bssn.
Vl. I.
Wind



★) In the autograph, without note or rest. Br. & H.'s score-edition adds:


Fl.
Viol. I. & II.
Viola & Basses
Wind

Ob.

Fl.

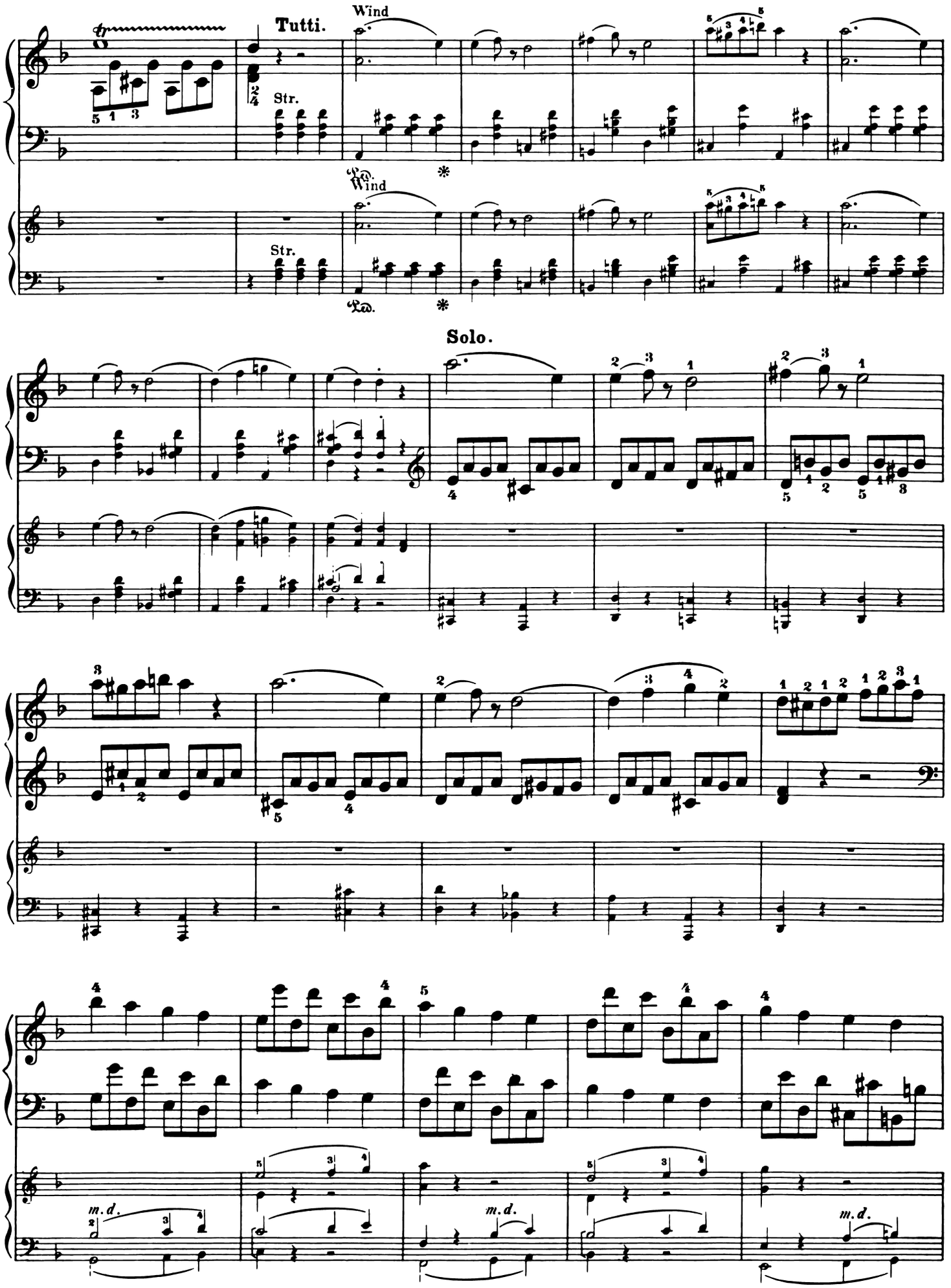
Bssn.

Vl.I.

Vl.II.
(*stacc.*)

Viola

Bass


Tutti.
Wind
Str.
Wind
Str.
Solo.
m.d.
m.d.
m.d.

Wind

Fl.

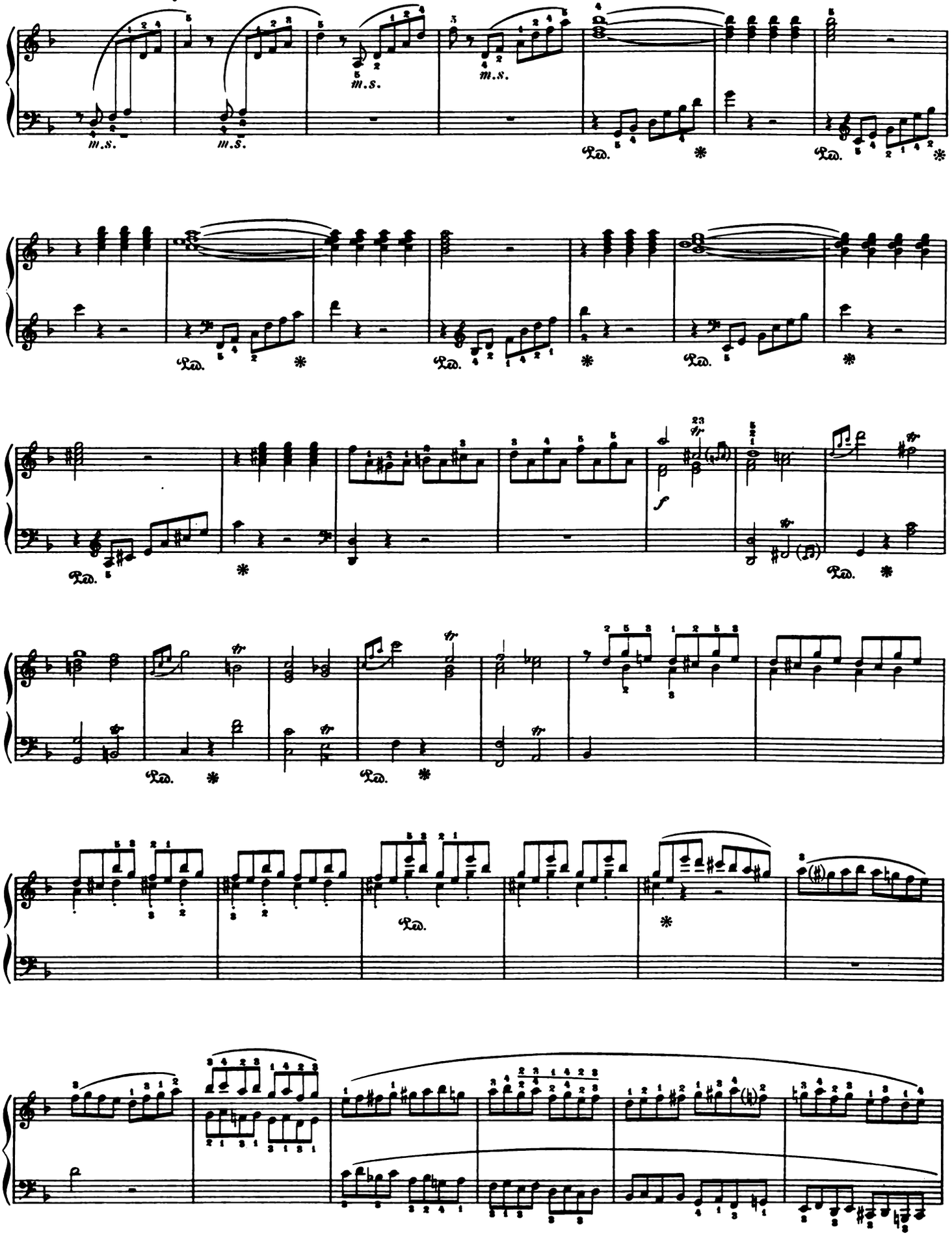
Str.

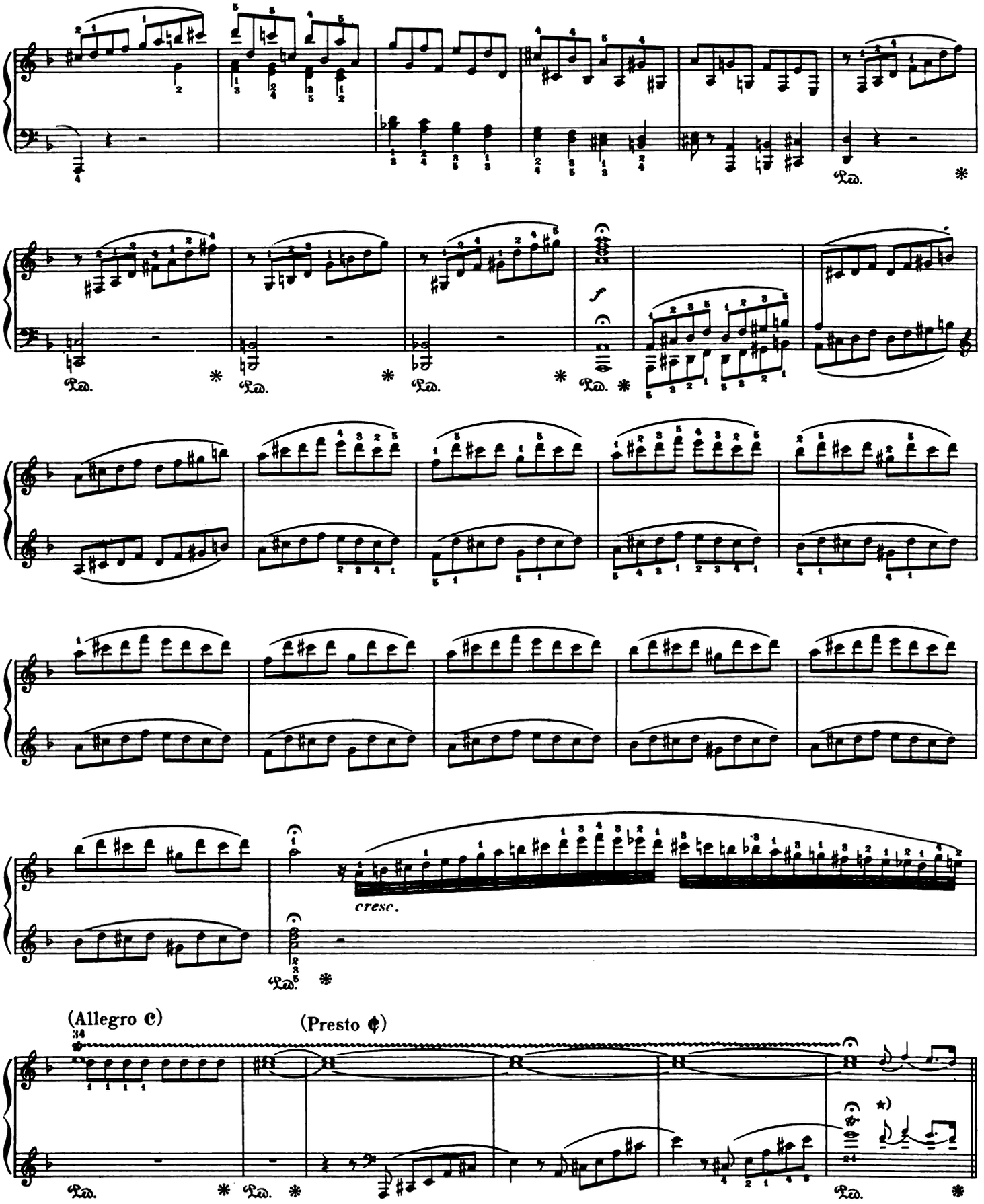
m.s.

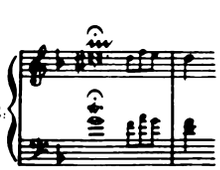
Tutti.

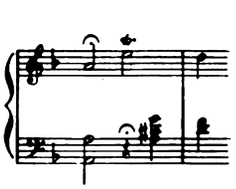
(stacc.)

Cadenza by J. N. Hummel.





★) Better: 

In the original the close of the Cadenza is written thus: 

Pfte. I.

Tutti.

Ob.

Bssn.

Pfte. II.

Ob.

Bssn.

Hn.

Solo.

Bass

Tutti.

Solo.

Ob.

p

Hn.

p

Bssn.

Tutti.

f

f

Solo.

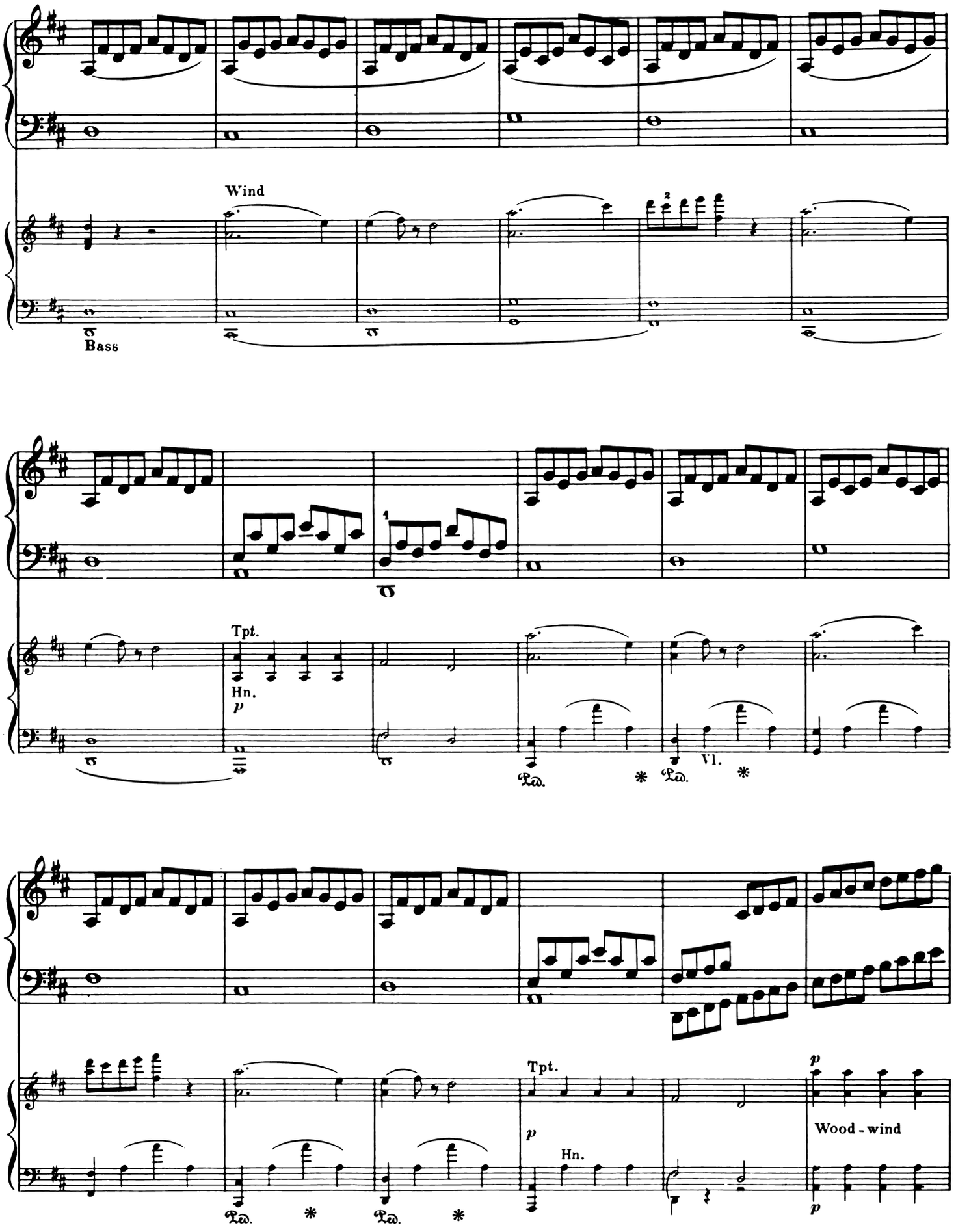
Ob.

p

Hn.

p

Bssn.


Wind
Bass
Tpt.
Hn.
p
Vl.
Tpt.
p
Hn.
p
Wood - wind

Tutti. Solo. Tutti.

Str. f

f Str. (f) f (f)

Tpt. p p

Hn. p

Solo.

Bssn. Ob. II. p Ob. I. p Hn. Bssn. Fl. p

p

Tutti.

f

Ped. * Ped. * Ped. *

Vl.

f

Ped. * Ped. * Ped. *

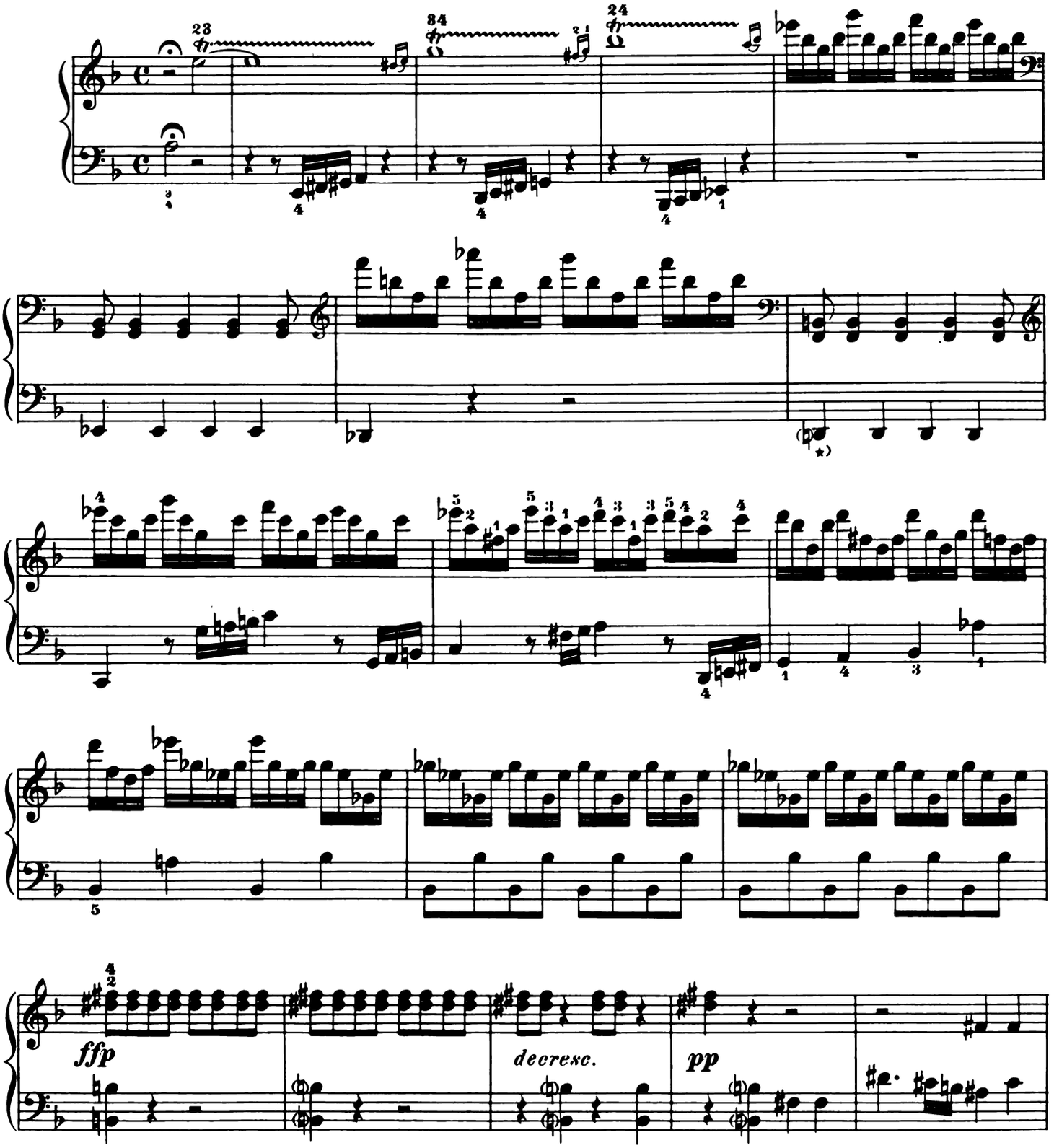
APPENDIX.

Two Cadenzas

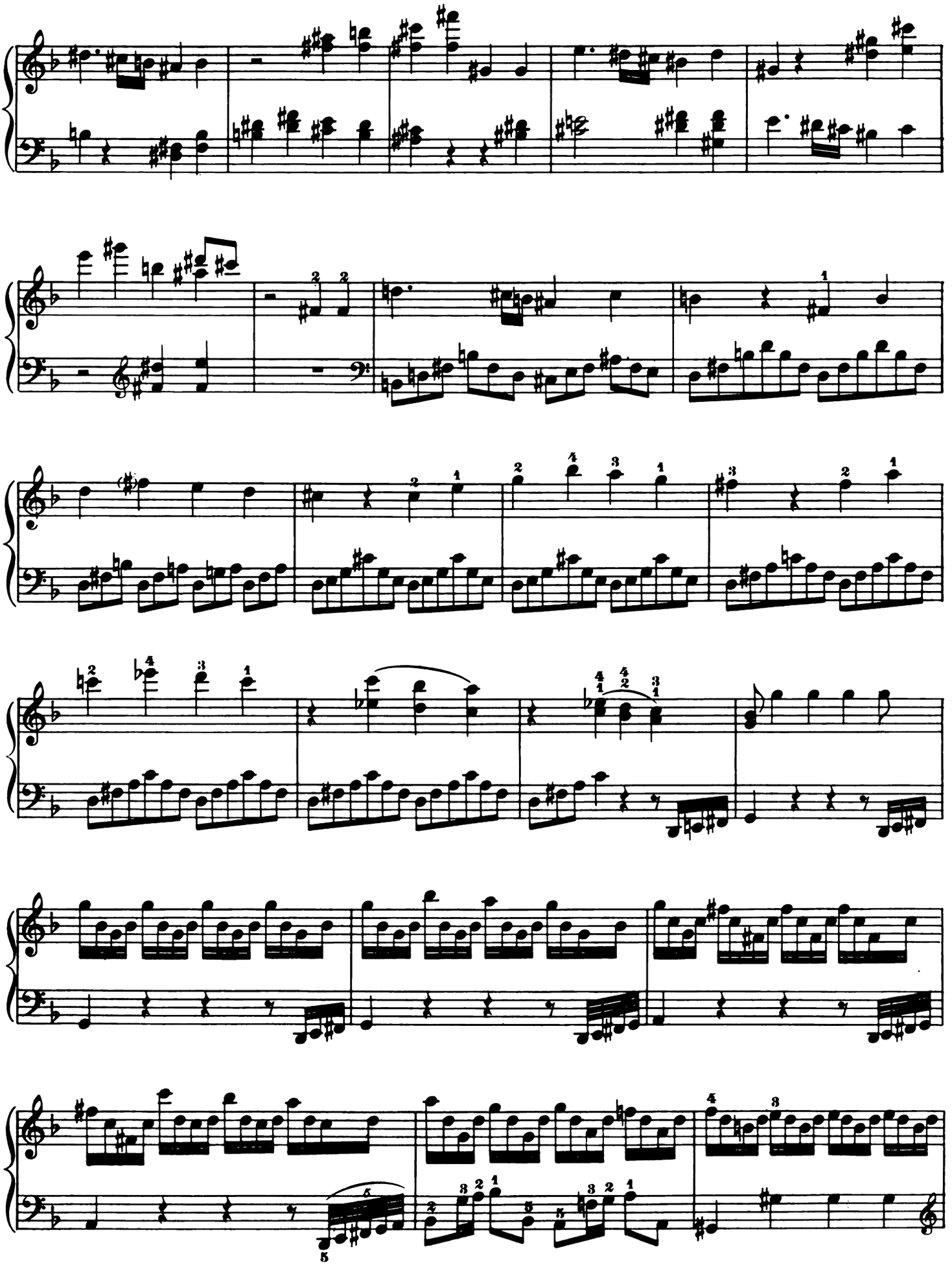
by

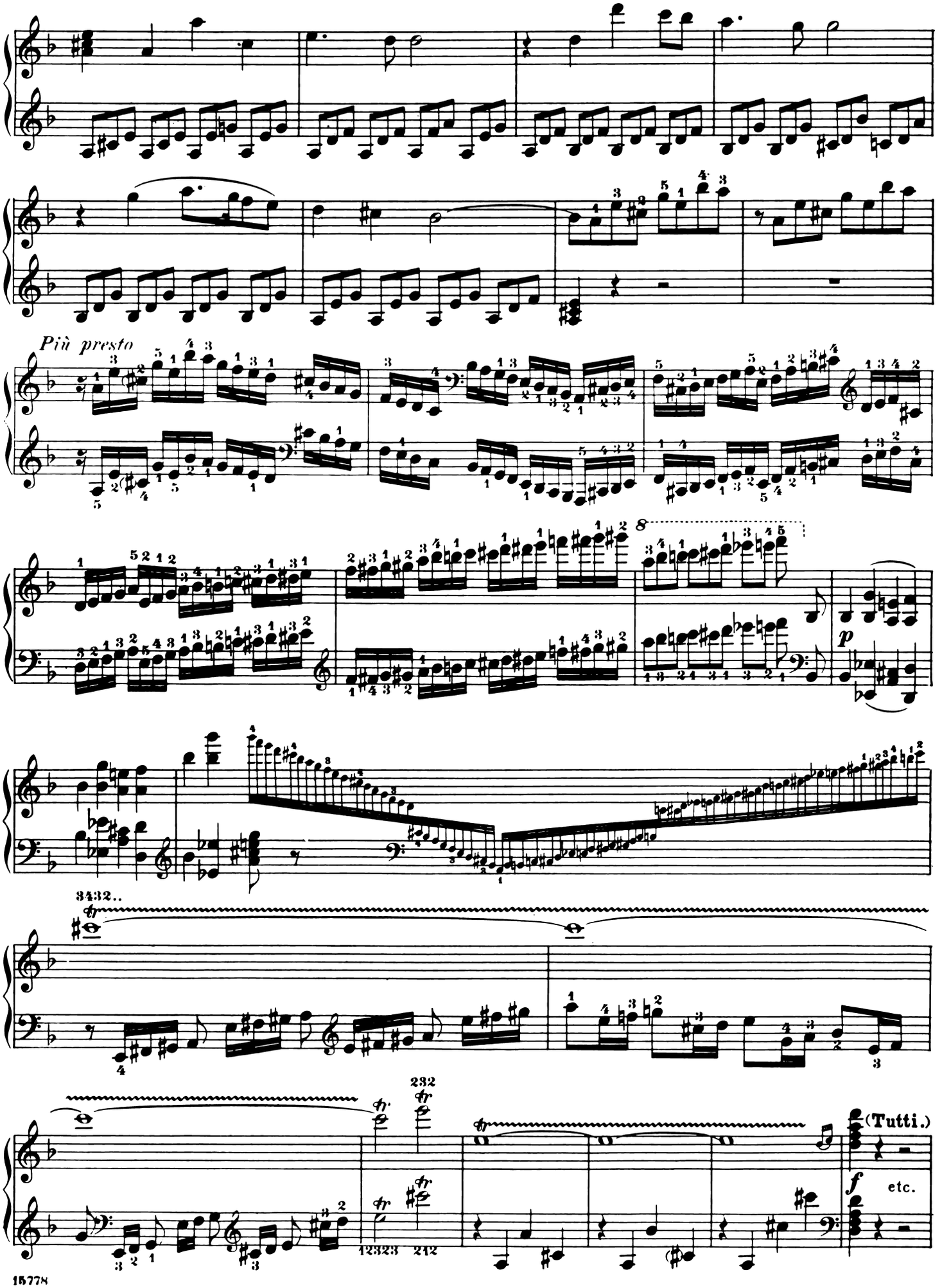
Ludwig van Beethoven.

(a) To the first movement of the Concerto.



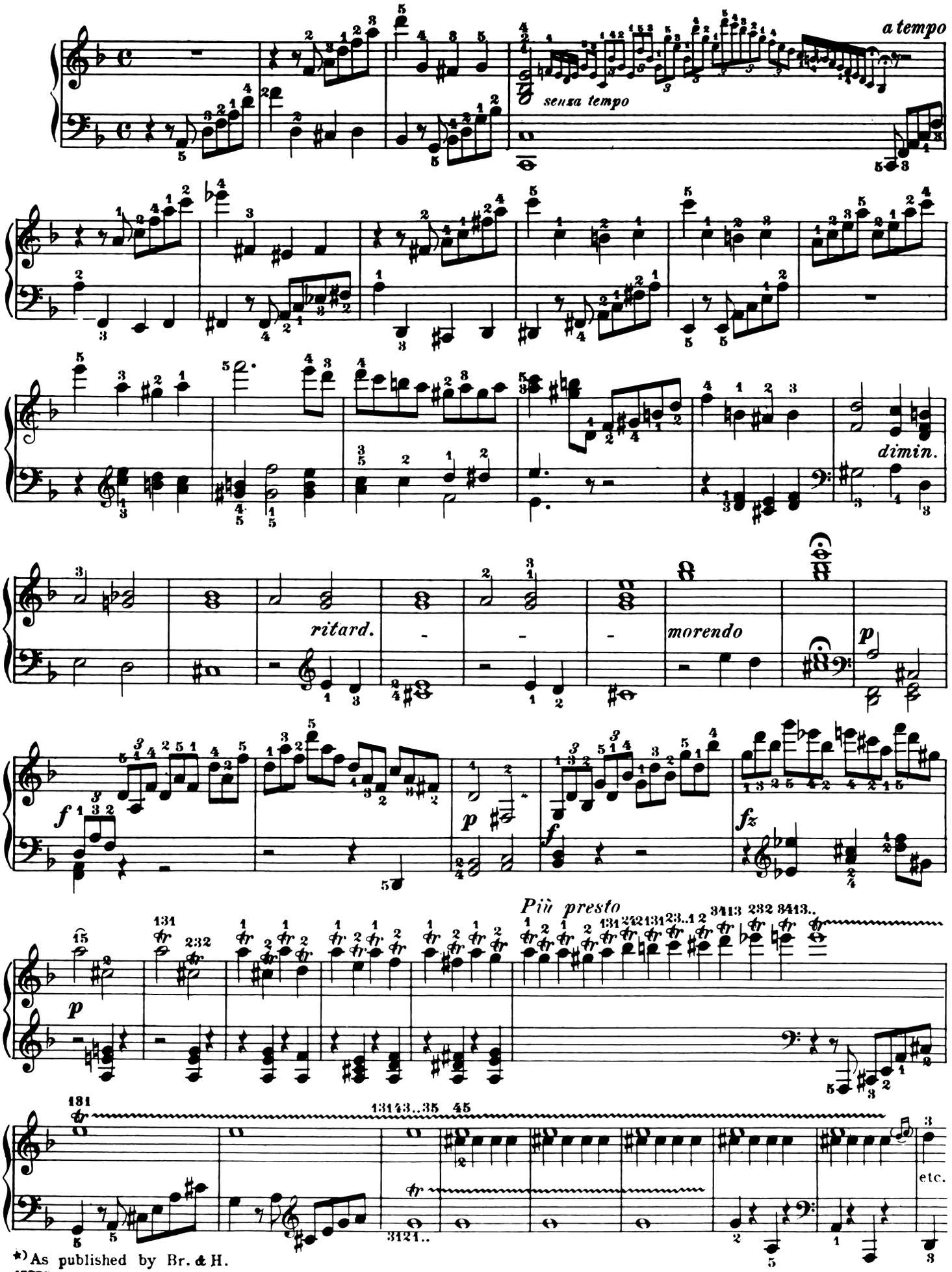
*) ♮ before *d*, as published by Breitkopf & Härtel. The original publication (Supplement to the "Wiener Zeitschrift", No 10, 1836) has no chromatic sign. But various similar passages are found further on. Furthermore, neither of these Cadenzas was published during the lifetime of the composer. The MSS. were not at our disposal.




Più presto
p
3432..
232
12323
212
(Tutti.)
f
etc.

(b) To the last movement.*)

(Page 54.)



*) As published by Br. & H.