SCHIRMER'S LIBRARY
OF MUSICAL CLASSICS

WOLFGANG AMADEUS MOZART

Concertos

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) [F. Kullak]	— Library Vol. 661
In C major (Köchel 467) [Bischoff]	— Library Vol. 662
In E-flat major (Köchel 482) [Bischoff]	— Library Vol. 663
In C minor (Köchel 491) [Bischoff]	— Library Vol. 664
In D major (Köchel 537) [Rehberg]	— Library Vol. 665
In A major (Köchel 488) [York]	— Library Vol. 1584

G. SCHIRMER, INC.
New York

Copyright, 1901, by G. Schirmer, Inc.
Copyright renewal assigned, 1929, to G. Schirmer, Inc.
Printed in the U. S. A.

MOZART. CONCERTO FOR PIANO IN C MINOR

PREFACE

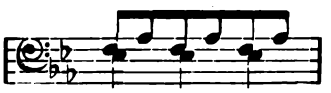
To the present owner of the Autograph, Mr. Otto Goldschmidt, of London, I owe special gratitude for his kindness in sending it to me. Unfortunately, it is not calculated to settle all doubts as to the correctness of the text. It gives the impression that Mozart, in writing out the score, gave all desirable care to the notation of the orchestral parts, but only hastily sketched the piano-part in certain passages. Various sections of the piano-part were, perhaps, not written out until later, and some passages at first merely indicated, and more or less exactly executed afterwards. Again, the notation of other figures is so hasty as to render it uncommonly difficult to decipher them. Entire groups of passages were subsequently touched up with the pen. In many places, extreme inexactitude prevails in the notation of the accidentals.

All doubts to which the text of the autograph give rise are discussed in the Notes. The following sources were collated: Breitkopf & Härtel's old edition of the parts, André's ditto (quarto), the score-editions of Richault and André (1858), Breitkopf & Härtel's new score-edition (Series XVI, No. 24; very carefully revised by Otto Goldschmidt according to the autograph), and, finally, some new editions of the piano-part.

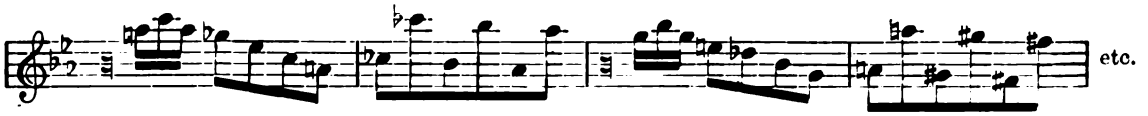
Passages in which the pianist has to support the bass are given in exact correspondence with the autograph; only in the Tutti the part in question may be omitted. At Mozart's time the orchestras contained, on an average, fewer players than at present; information on this point, such as is found, for instance, in a "Taschenbuch für die Schaubühne" (Pocket Theatrical Manual) of 1781, kindly sent me by Prof. G. Engel, of Berlin, shows clearly that the foundation-bass required the support of the pianoforte.

Certain passages were afterwards remodelled by Mozart. The earlier readings of such are quoted below, so far as they are still legible in the autograph. [The separate staves are counted from the top.]

Page 6, staff 2 (bass piano-part), meas. 8, and staff 6, meas. 2:

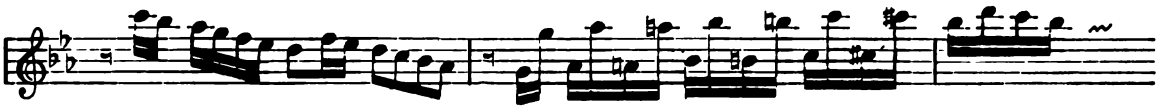


Page 9, staff 1, meas. 6, etc.:



Page 27, staff 7, meas. 1, etc.—By an oversight, Mozart originally intended to carry out this passage on the same harmonic basis as the preceding finale in G minor.

Page 33, staff 13, meas. 1, etc.:



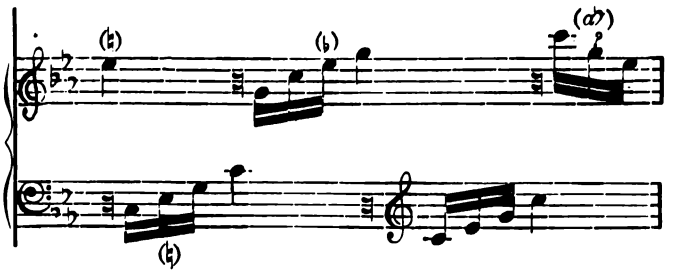
The continuation of the scale last commenced is not wholly legible.

Page 33, staff 13, meas. 3:

Page 34, staff 3, meas. 2 *et seq.*—Mozart wrote out the following eight-measure passage in various forms. As parallel (or earlier) readings, the following variants are decipherable:

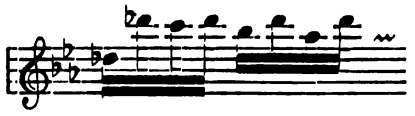
Meas. 2:

Meas. 4:

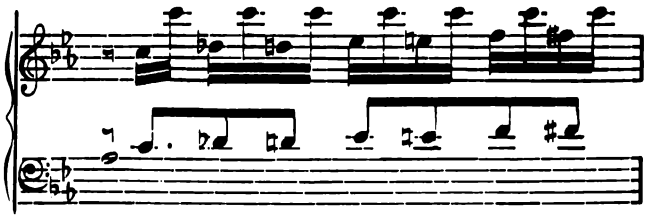


Meas. 5:

another reading:

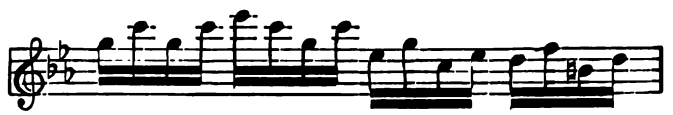


Meas. 6:

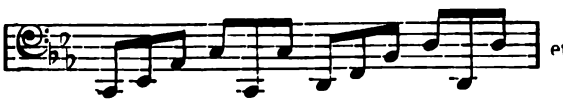


Comp. Note 11 to the Finale.

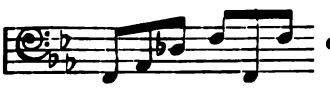
Meas. 7:



Page 35, staff 2, meas. 3, etc.:



Page 30, staff 6, meas. 1, etc.: (analogous form of passage).



All heavily engraved slurs, dots and expression-marks are found in the autograph. Additions by the editor are lightly engraved.

I desire to thank Dr. Erich Prieger for his kindness in lending me several interesting publications.

DR. HANS BISCHOFF.

Berlin, 1887.

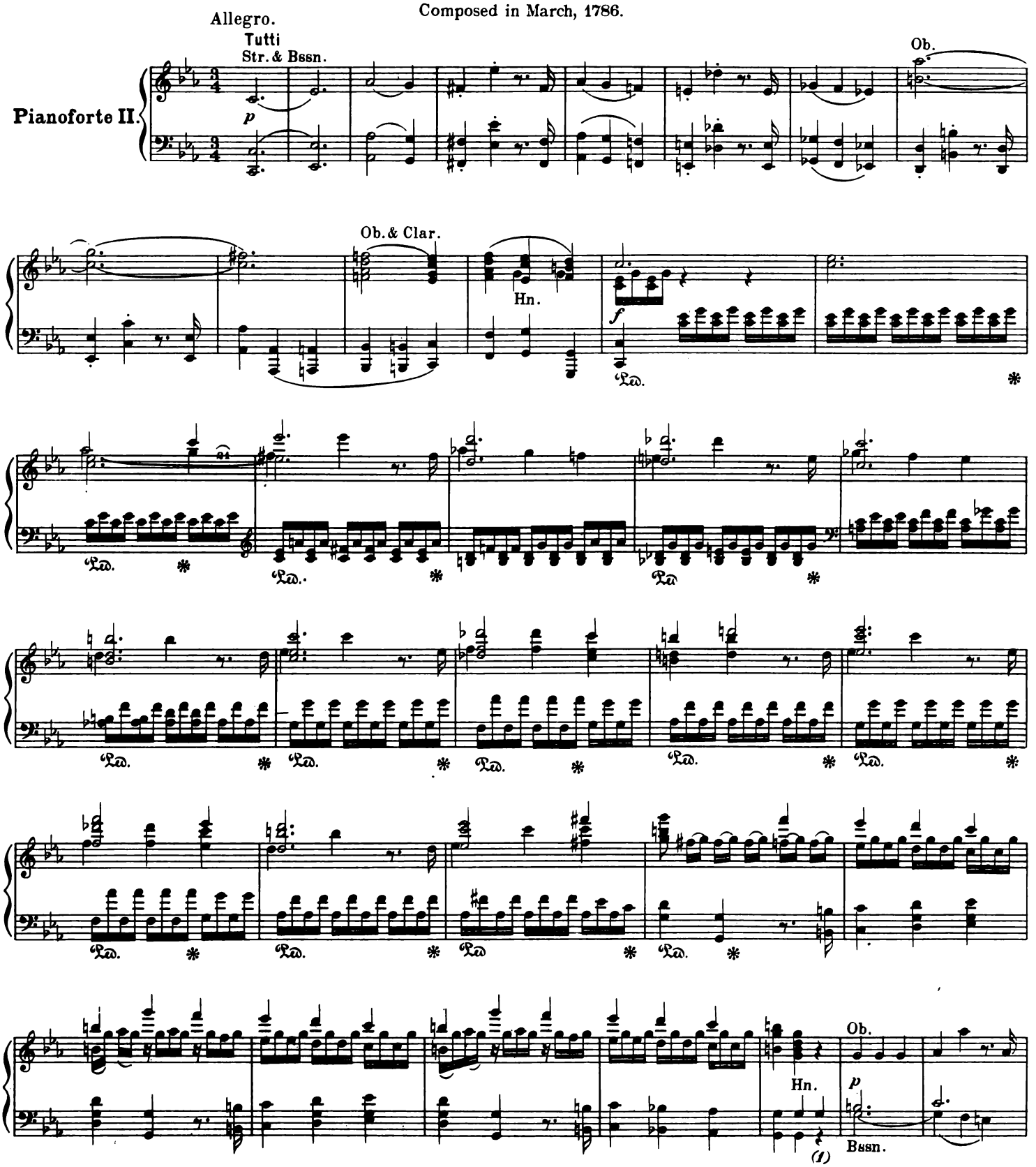
W. A. Mozart.

CONCERTO

in C minor

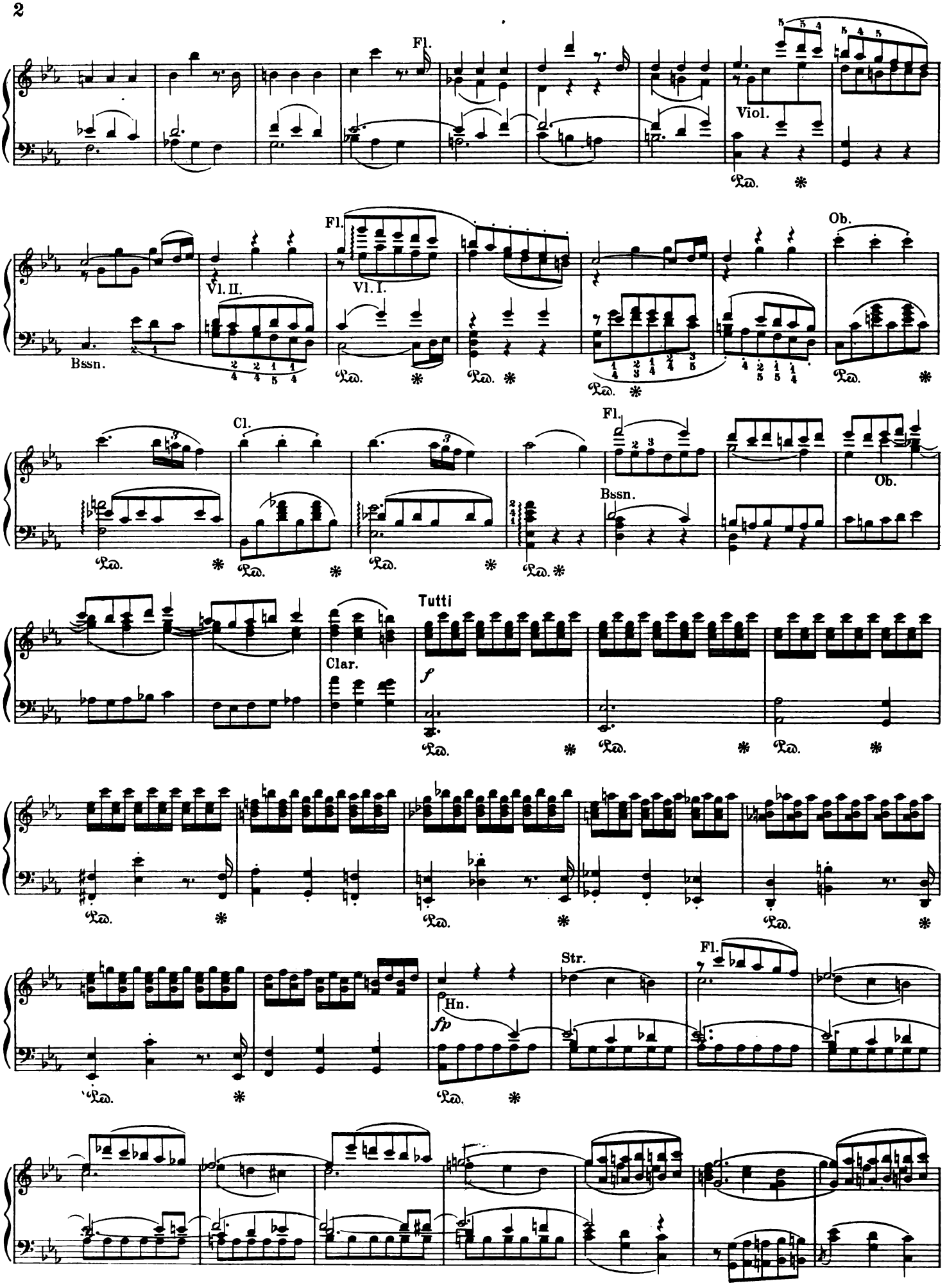
for the Pianoforte.

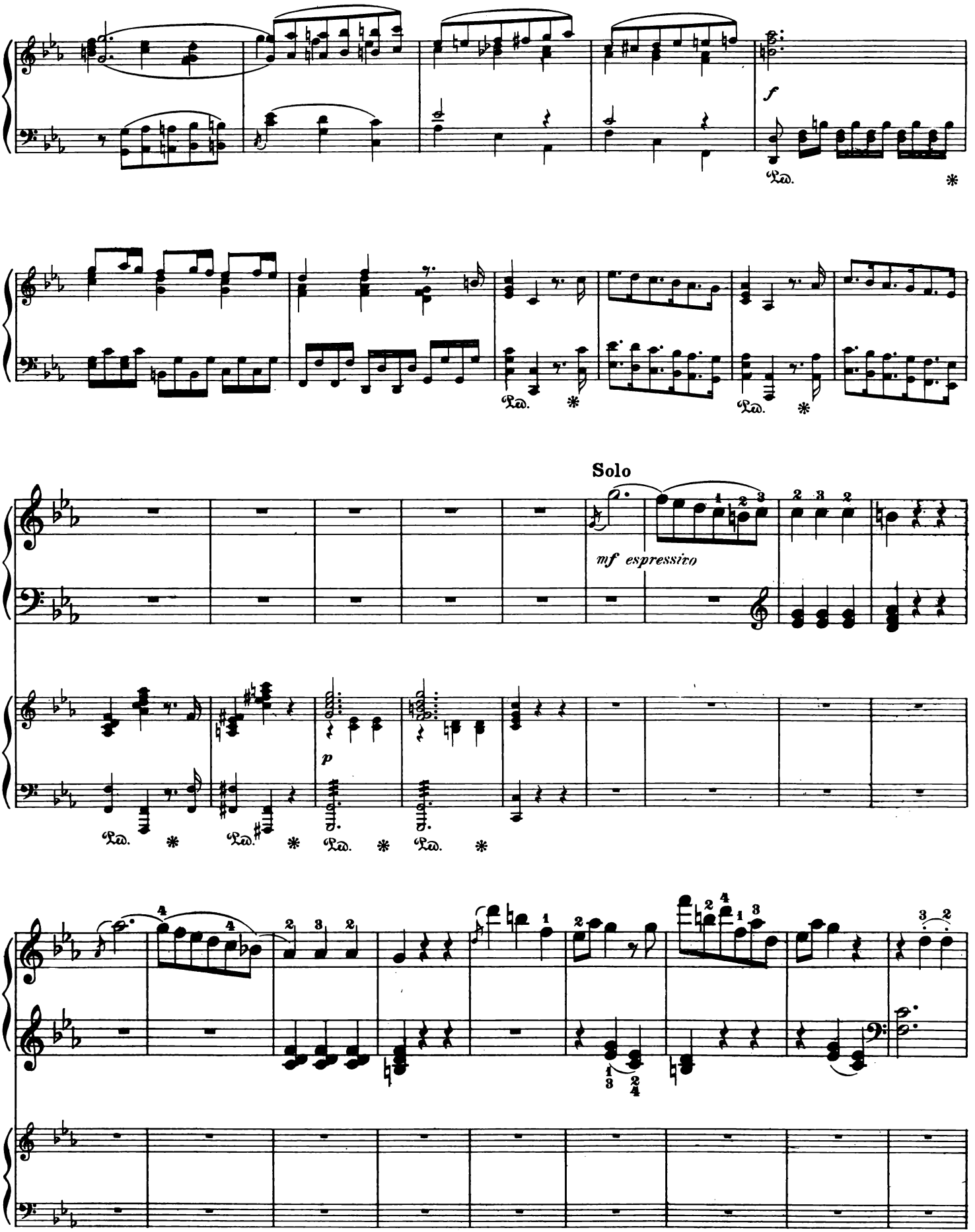
Composed in March, 1786.

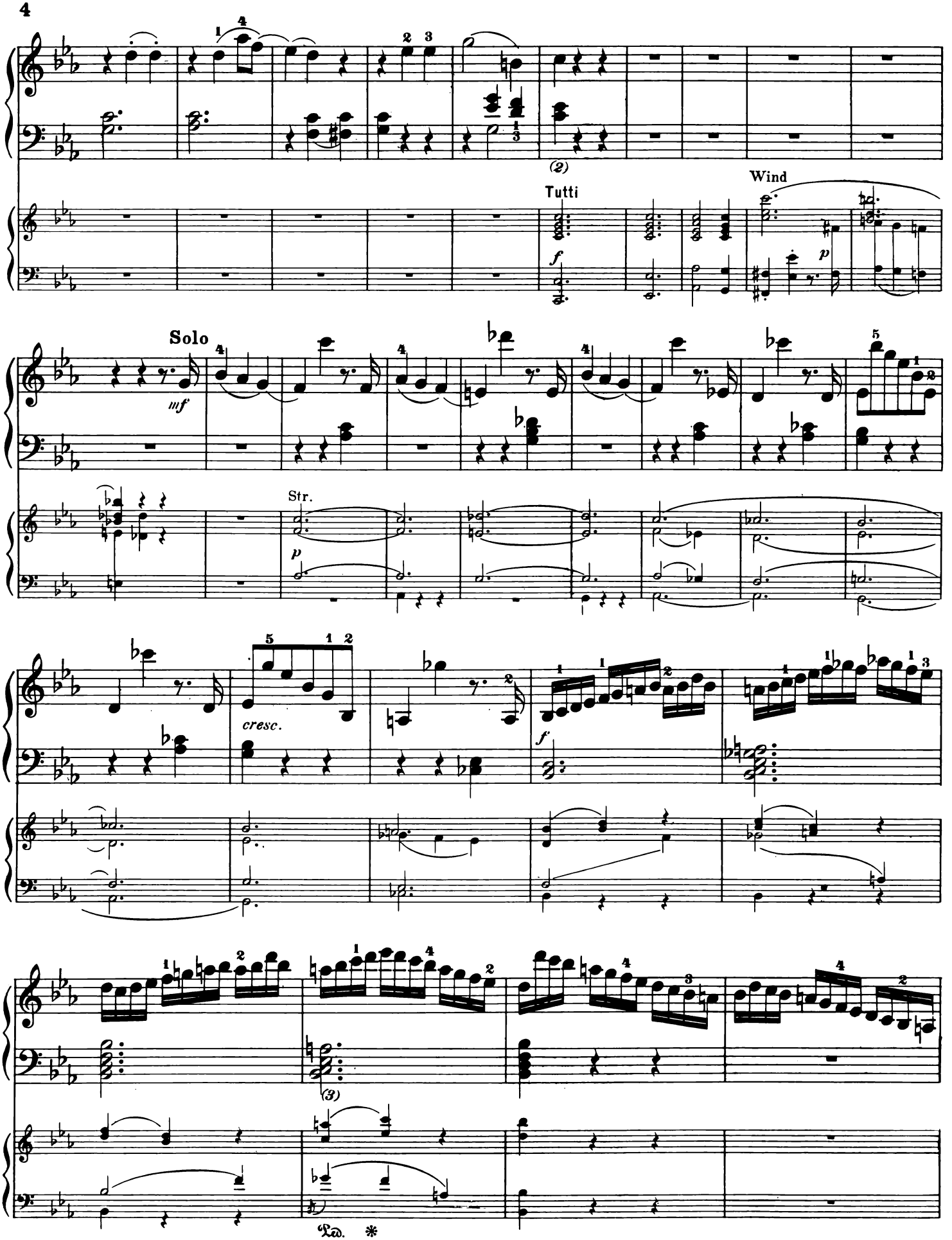


(1) In the Richault score the horn-part pauses one measure too soon; Hummel's arrangement also has a rest on the third beat.

Printed in the U. S. A.

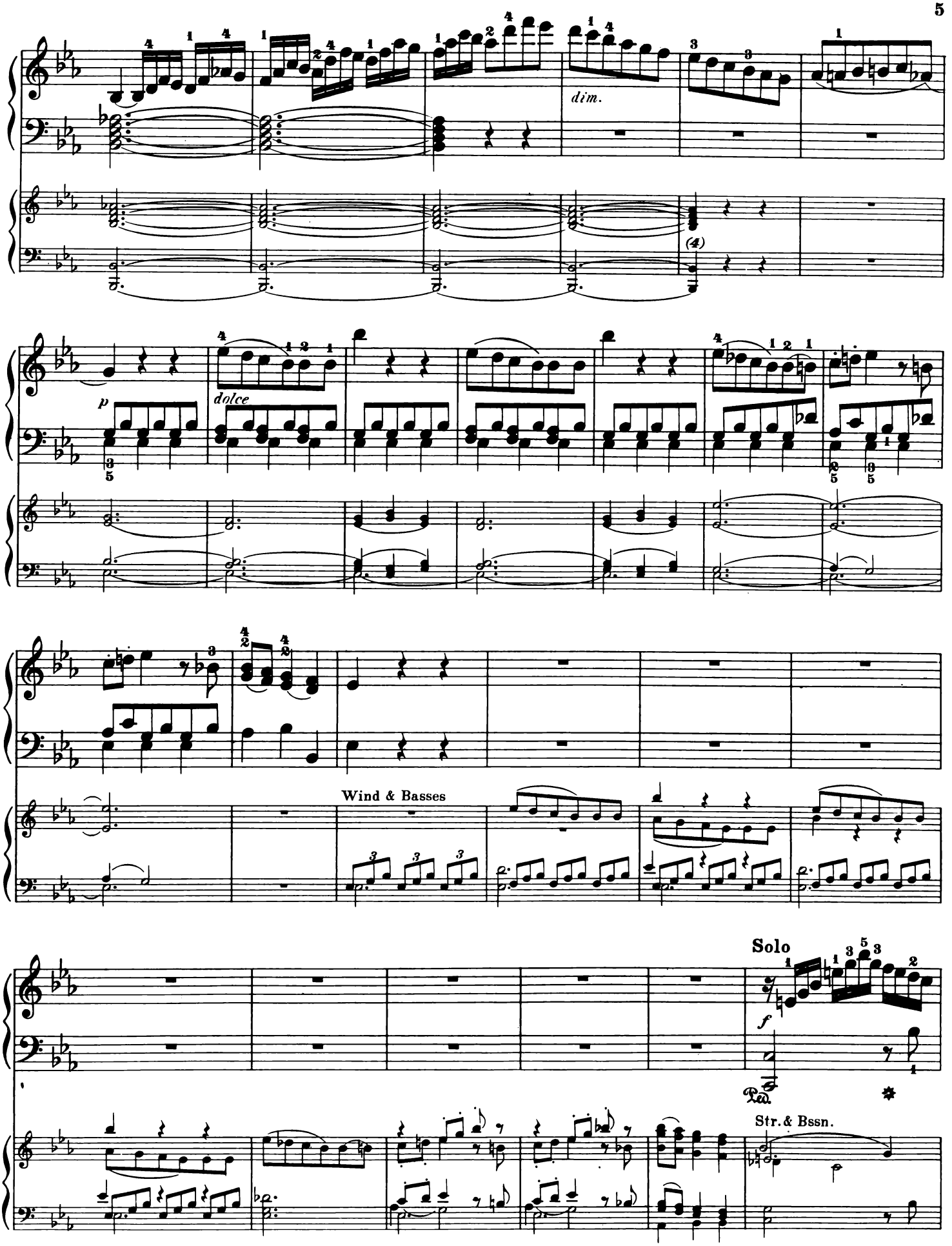

Fl.
Viol.
Ped.
Fl.
Vl. II.
Vl. I.
Ob.
Bssn.
Cl.
Fl.
Bssn.
Ob.
Tutti
Clar.
f
Str.
Fl.
Hn.
fp


f
Ped.
Ped.
Ped.
Solo
mf espressivo
p
Ped.
Ped.
Ped.
Ped.

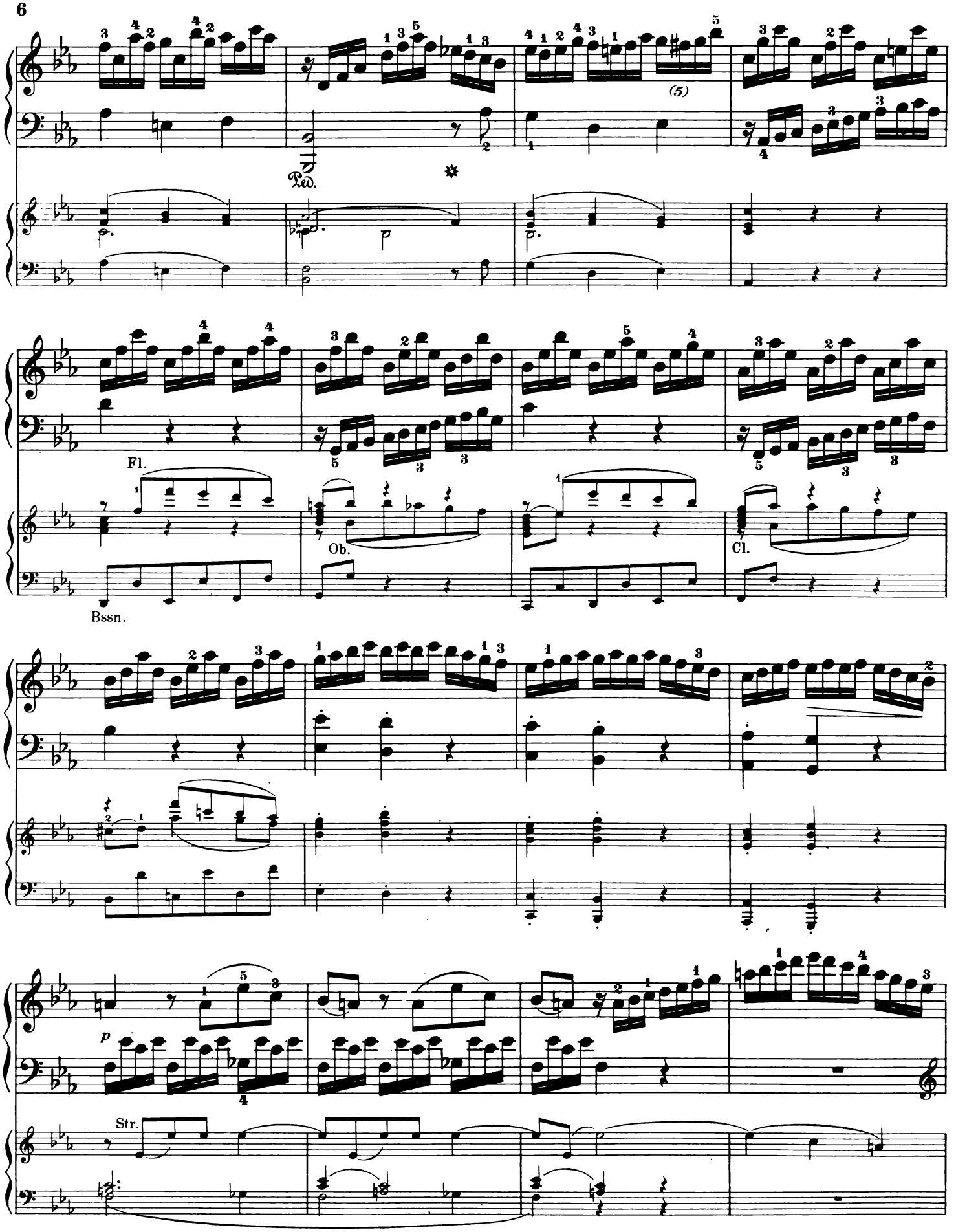


(2) In order to finish the connection with the orchestral bass, the autograph continues thus:

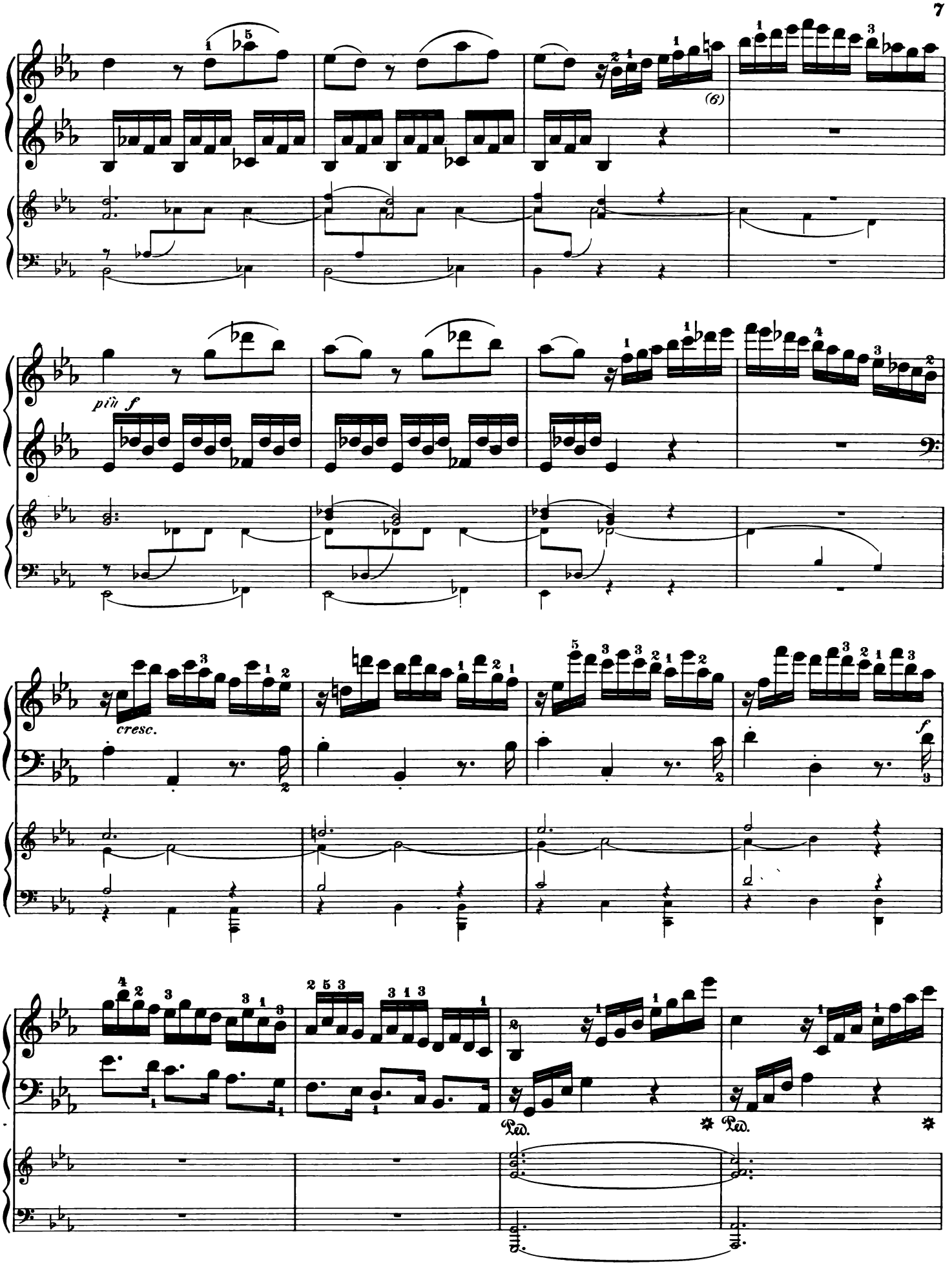
(3) In Richault the chord is given: The $g\flat$ was evidently not intended, because of the viola-part.



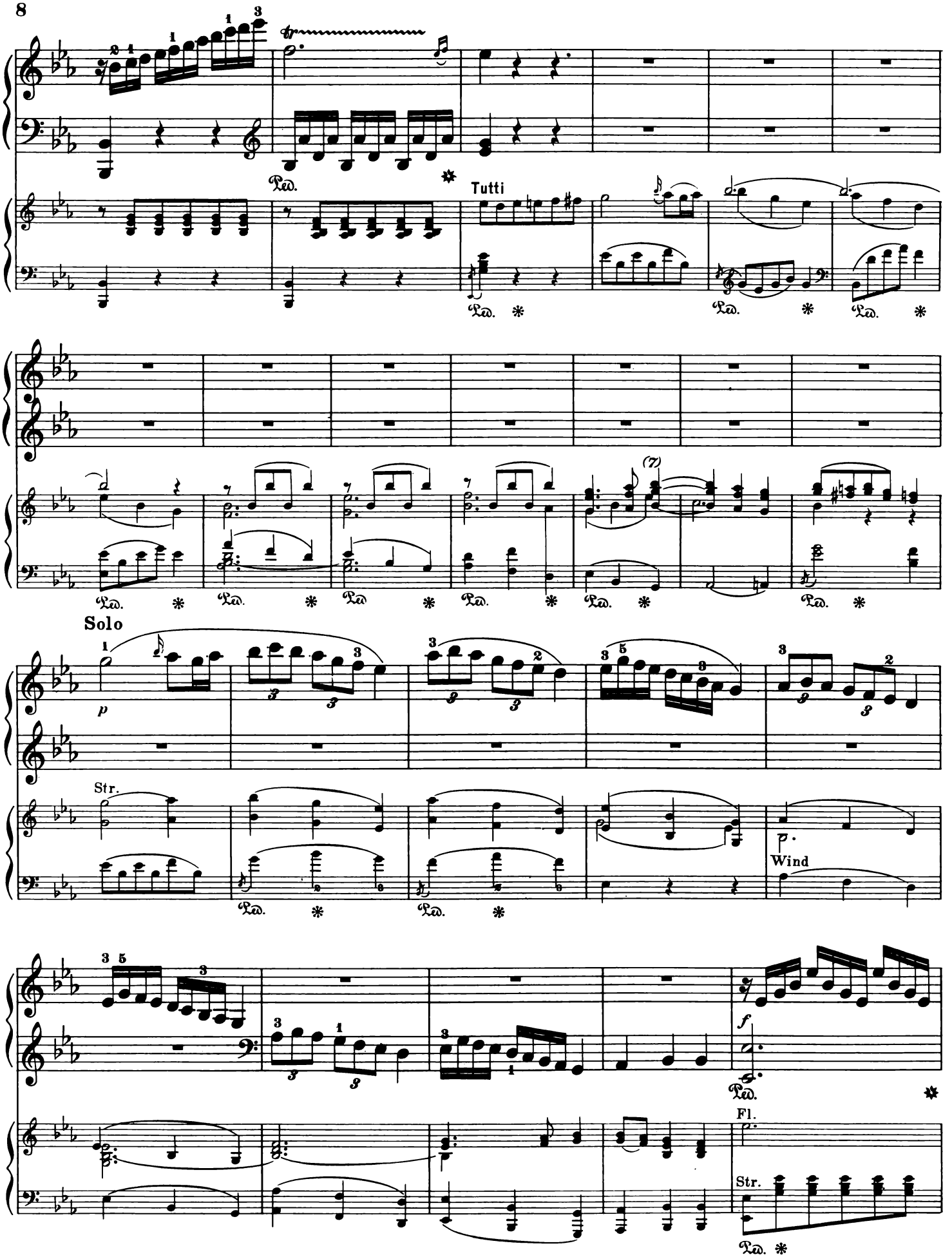
(4) In the autograph the 2d violin closes on *e♭*, instead of the tied *d* and *f*; a slip of the pen not worthy of mention, had it not found its way into Breitkopf & Härtel's, and André's, editions of the parts, and into the scores of Richault and André.



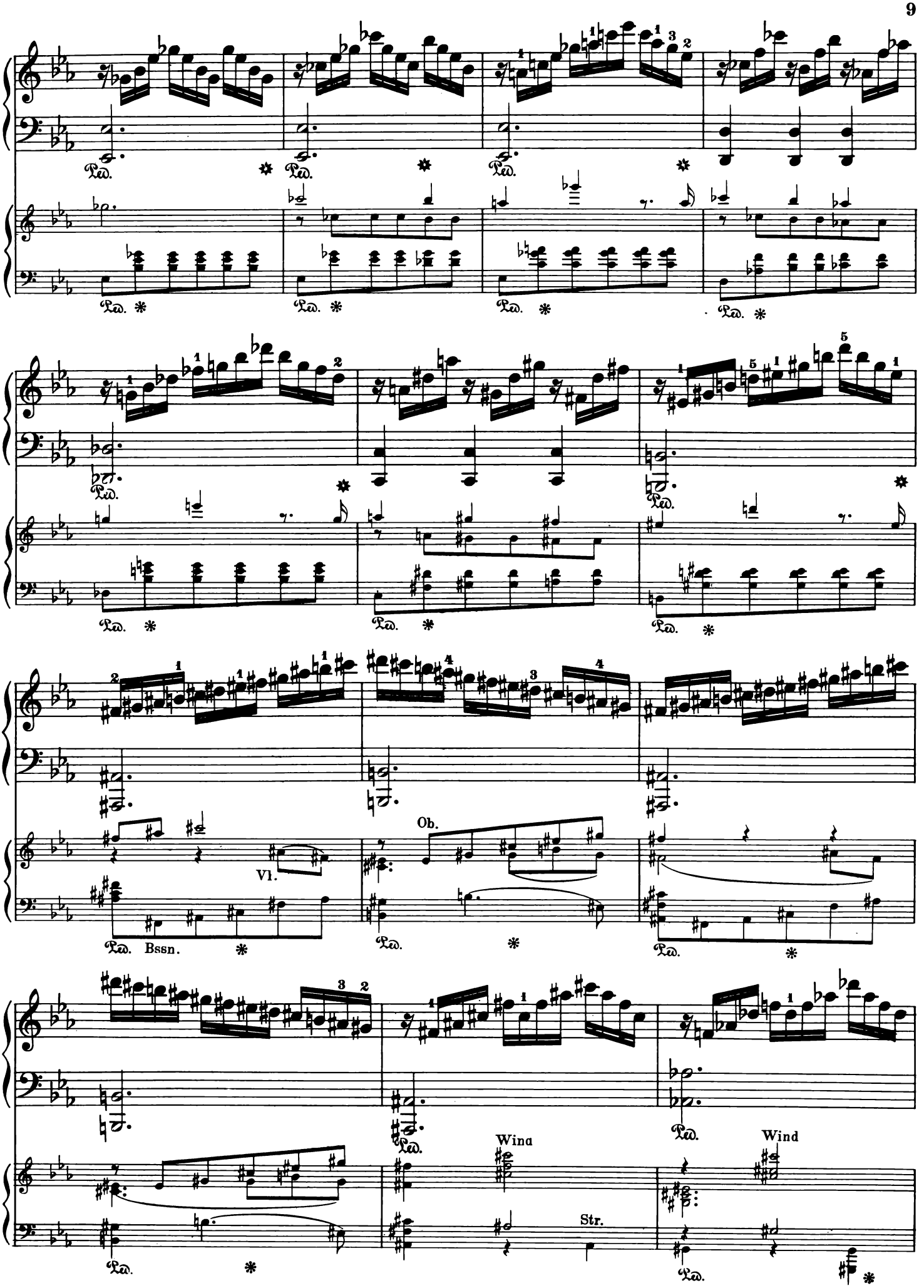
(5) In this place the autograph is hardly legible. It appears that the first ten measures of this passage-group were originally written in simpler form. By writing over them, they were altered to the text as it now stands. Nothing more exact can be established. Whether or no the note *f* should take a sharp, cannot be discerned.

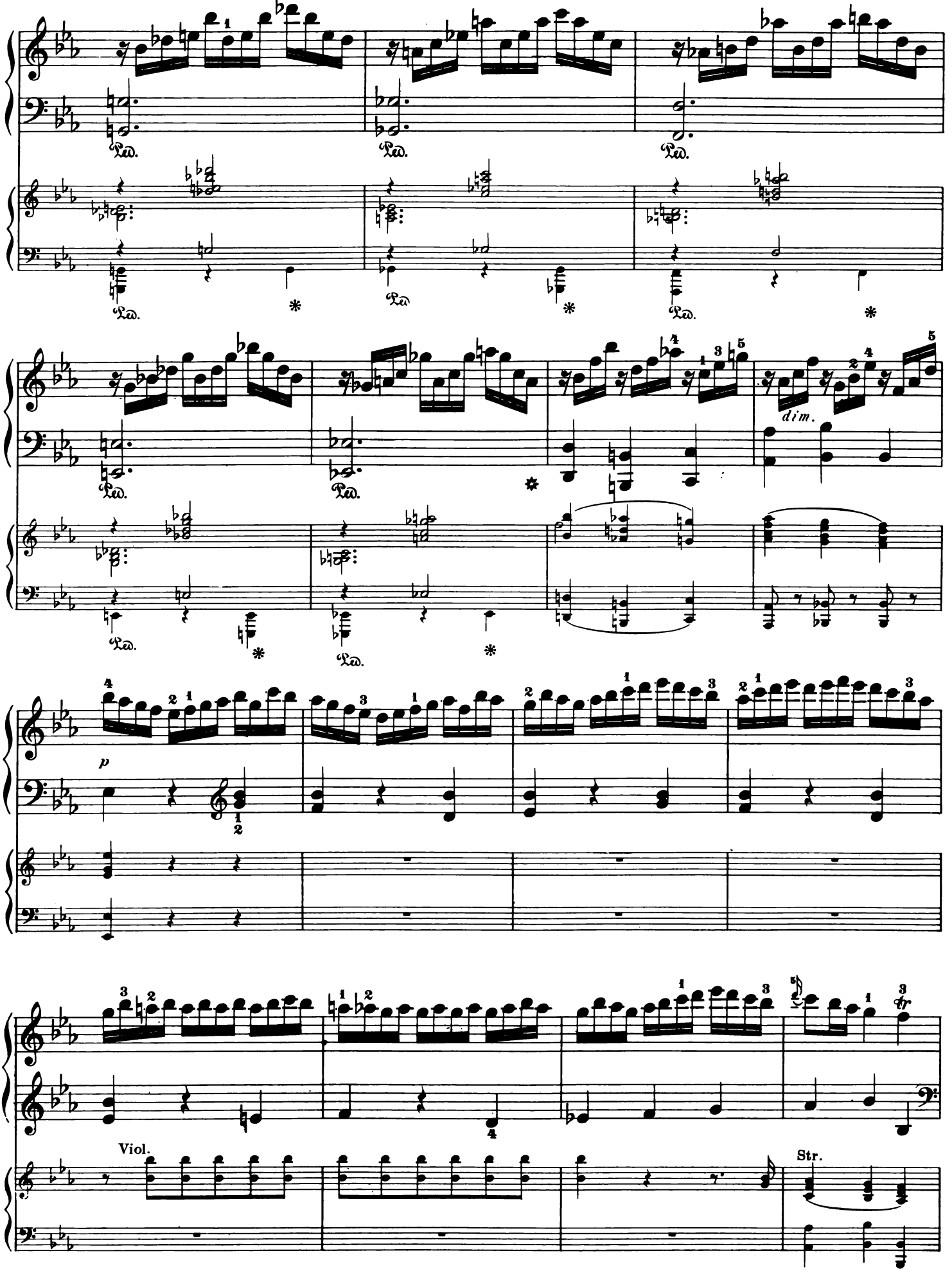


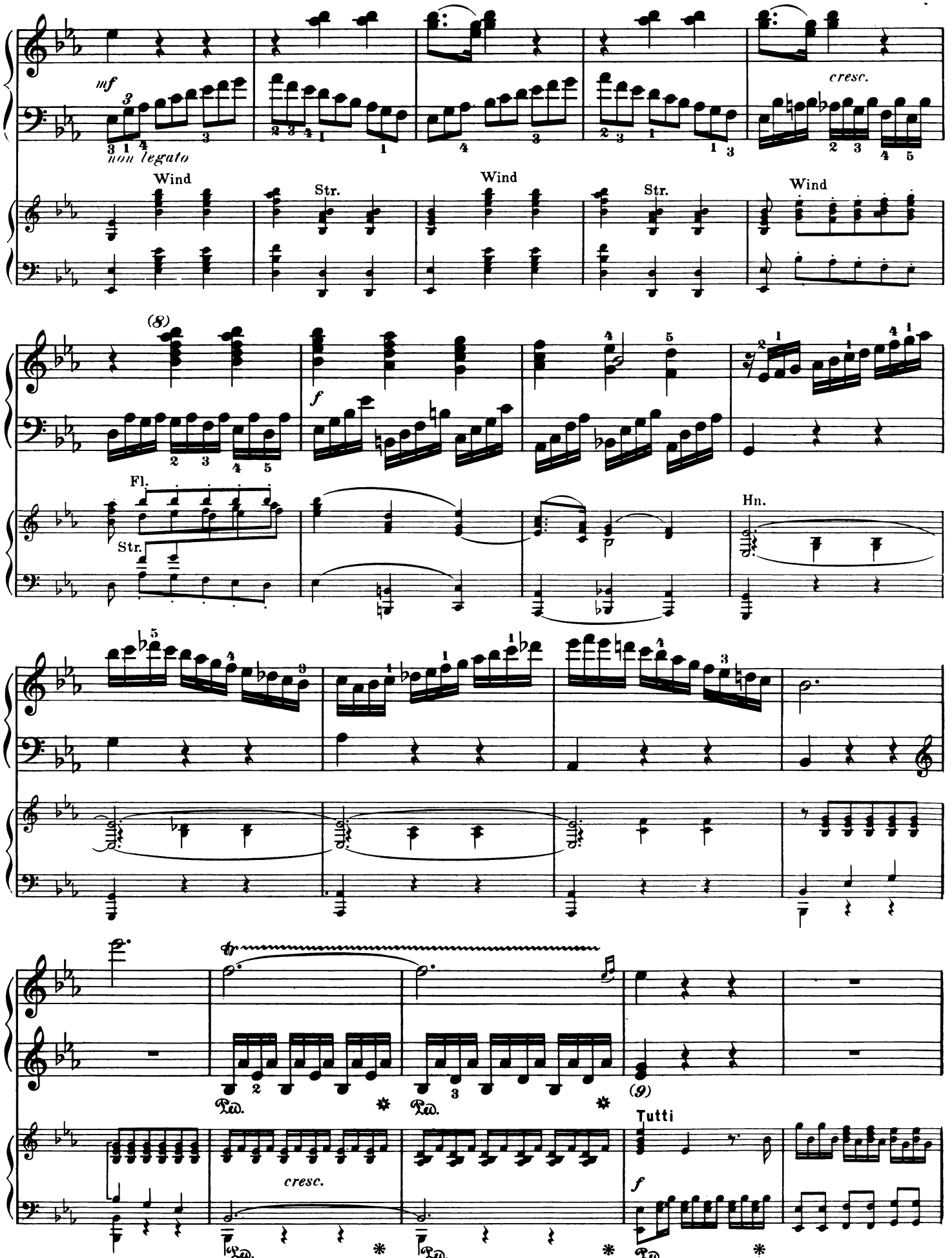
(6) The scores of André and Breitkopf & Härtel, and also the piano-edition of Reinecke, have $a^2\flat$ instead of a^2. An unnecessary correction.



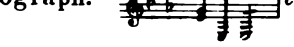
(7) The ties given here for the highest parts, are indistinct in the autograph, but still distinguishable; they are lacking in most editions.

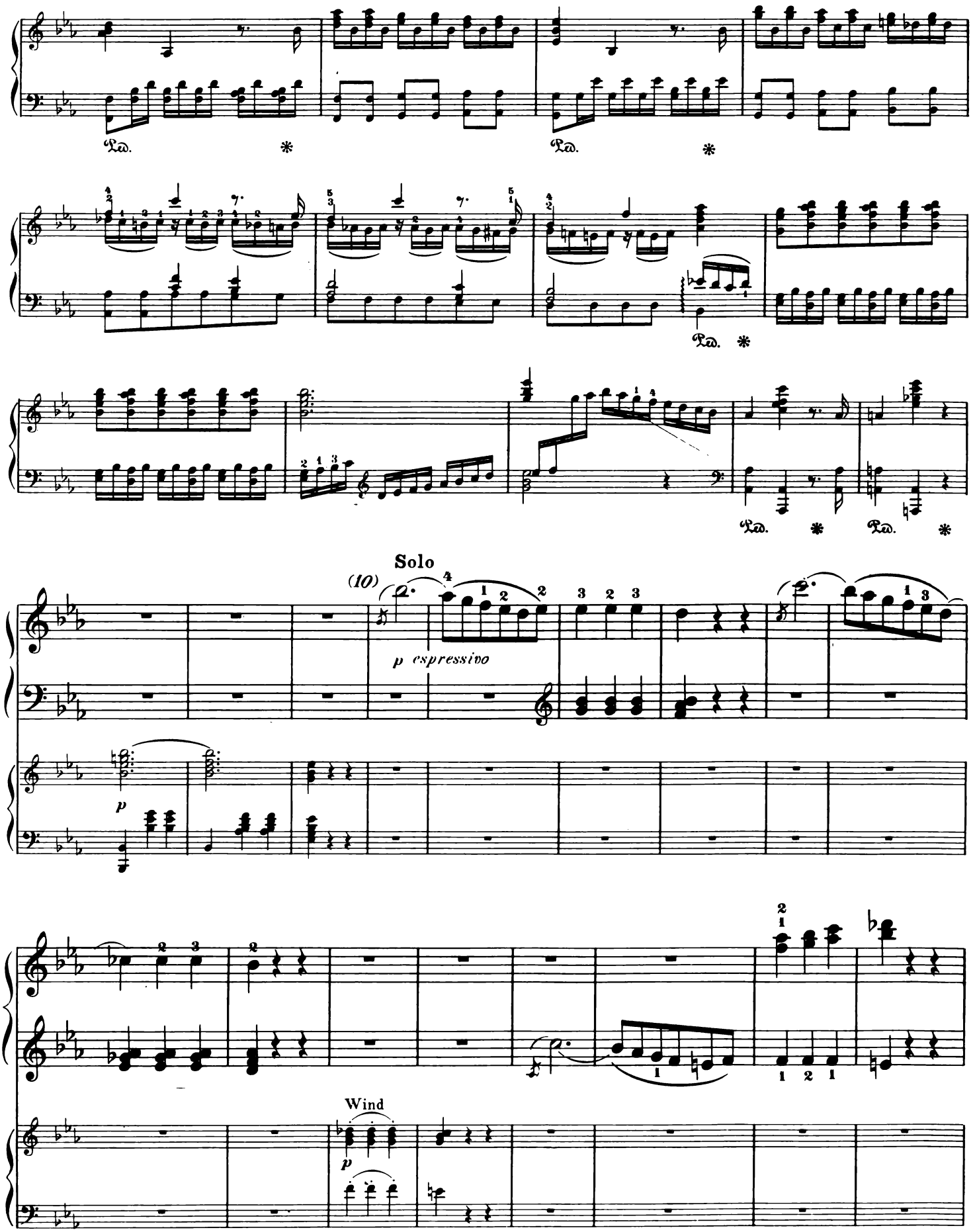

Ped.
Vl.
Bssn.
Ob.
Wind
Str.


Ped.
dim.
p
Viol.
Str.

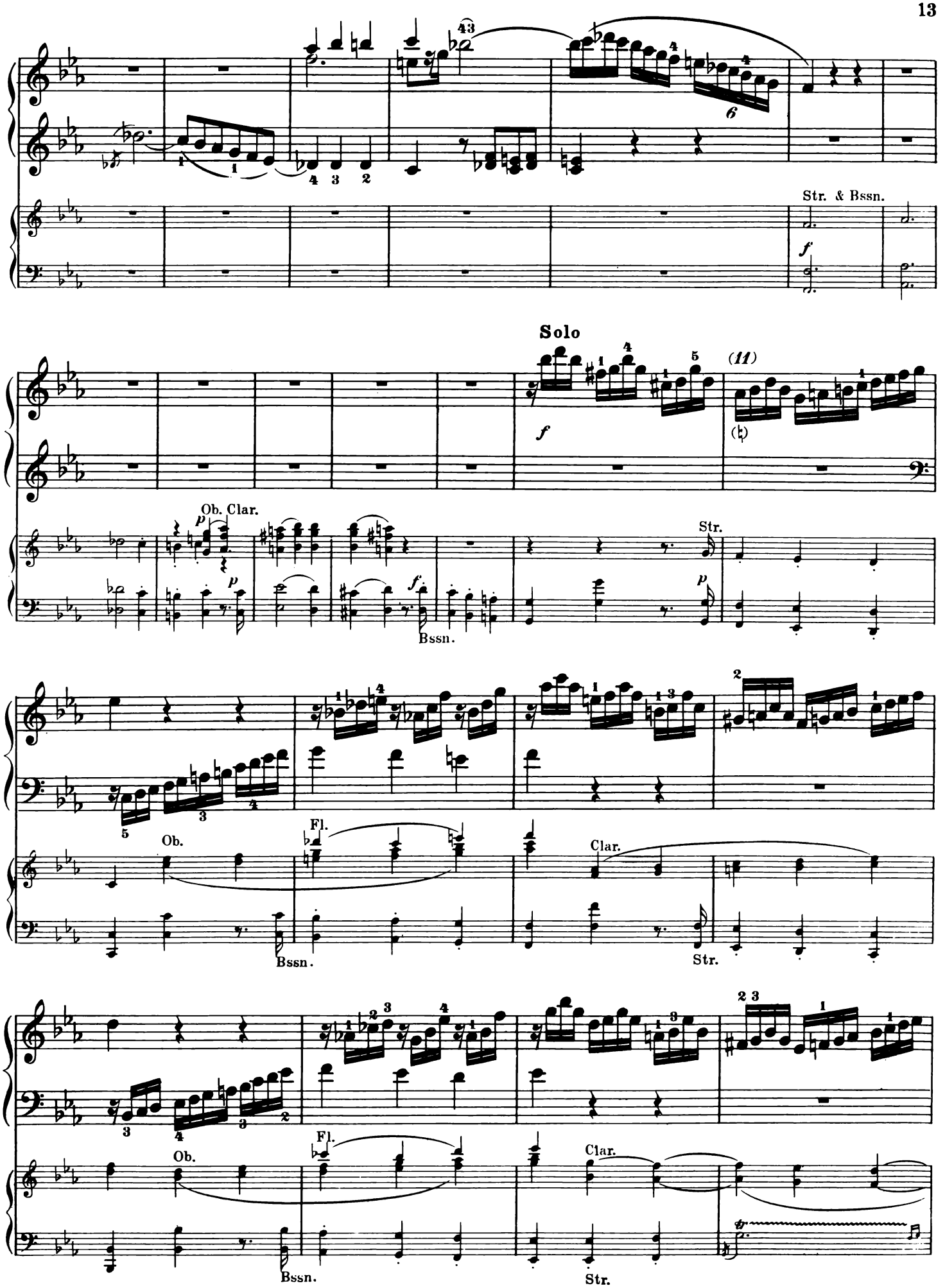


(8) In Richault and Peters, and in the old editions of the parts of Br. & H. and André, the $a^2\flat$ is omitted.

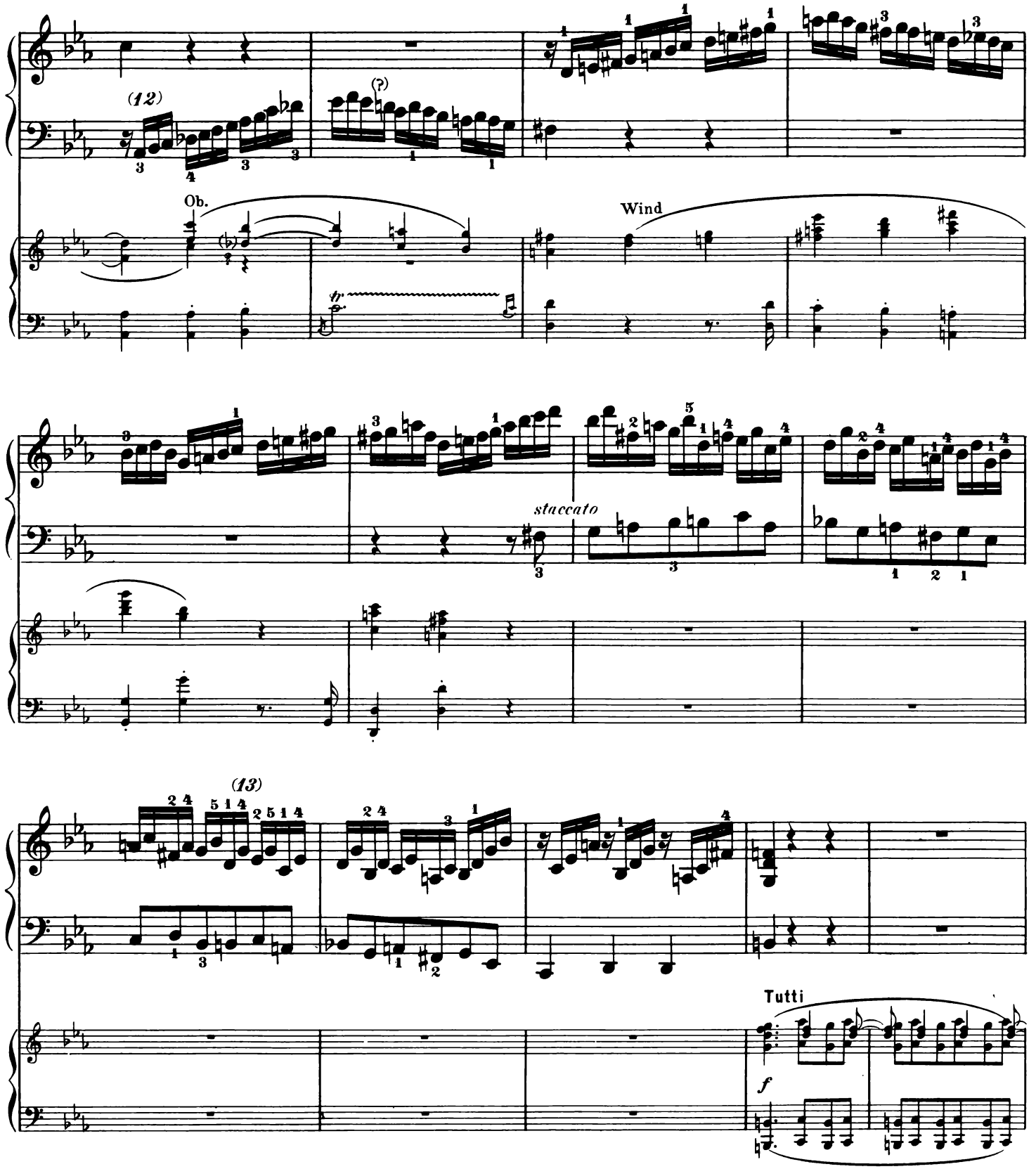
(9) Notation in the Autograph:  *col Basso.*



(10) The octave-appoggiaturas are sometimes written as sixteenth-notes in the autograph, but not consistently.

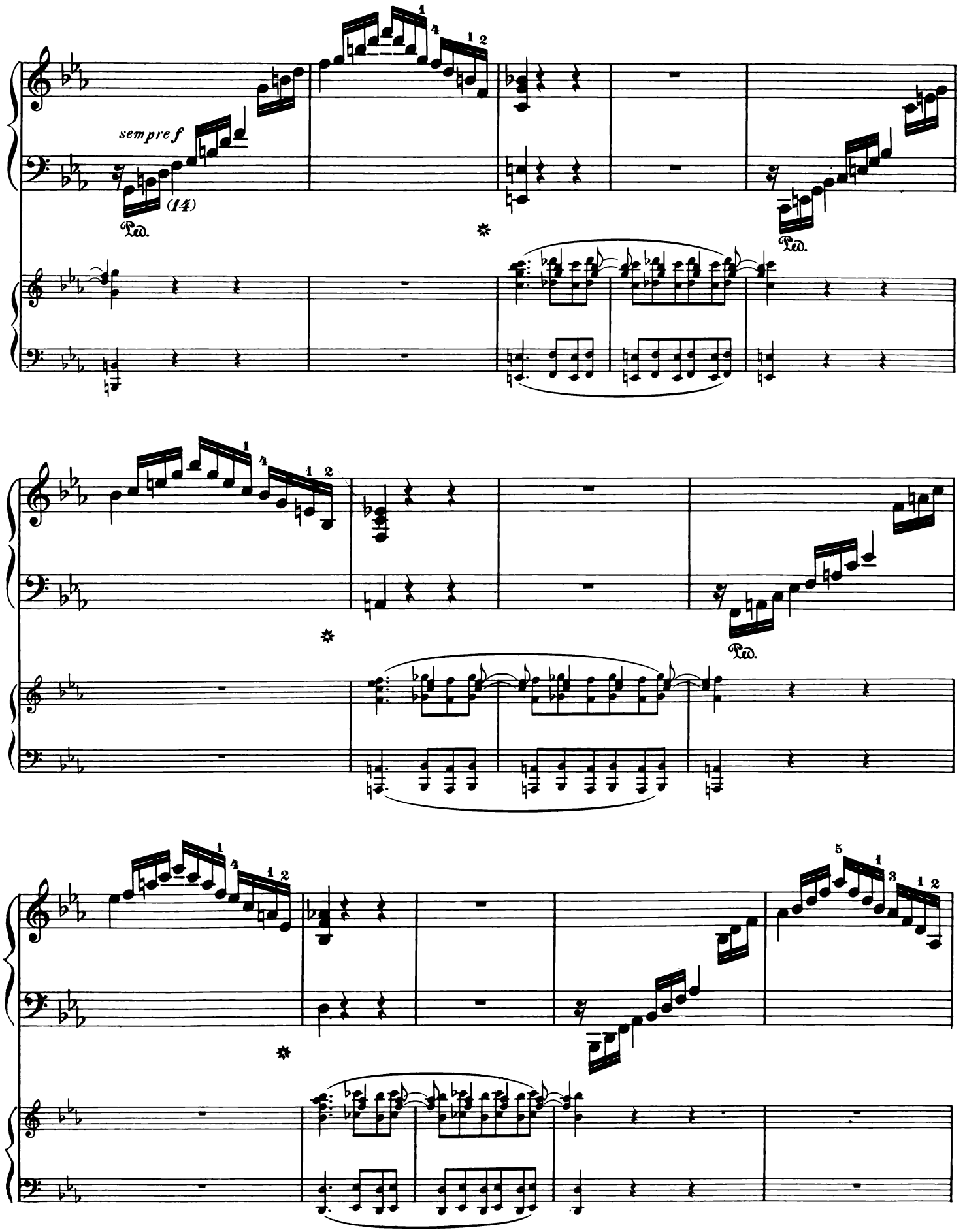


(11) In the autograph the ♮ before a^1 is omitted.

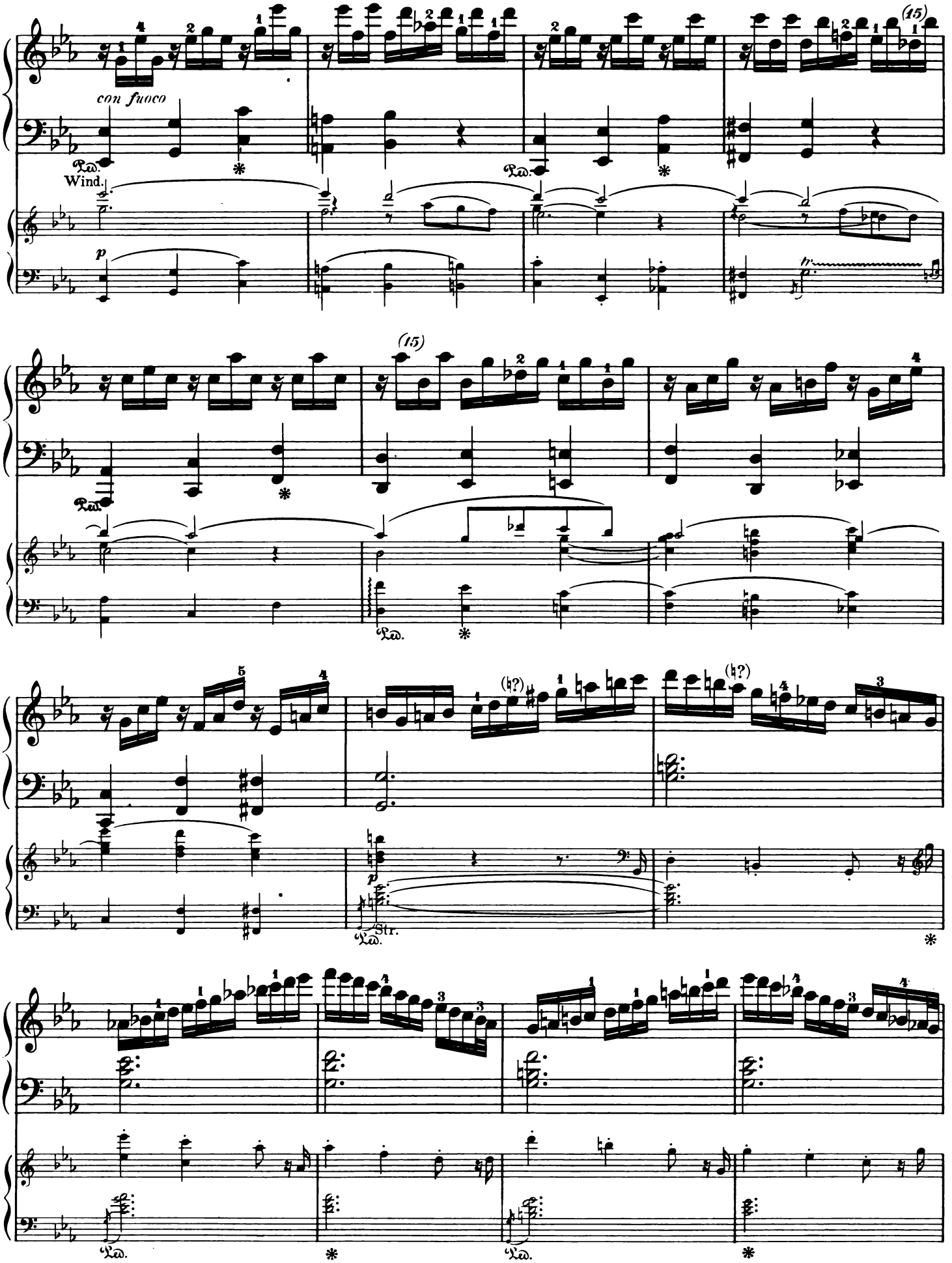


(12) The two following measures are, harmonically, very questionable. The autograph gives an impression of hasty notation. Of the accidentals before *d*, appearing in our text, only the first two flats in the first measure of the piano-bass are unquestionably authentic. The ♮ before the d^1 in the following measure is indistinct; the flat before the d^2 of the second oboe was added later in red ink; in the trills for stringed instruments there is no indication whether *d* or *d*♭ is to be taken. Many editions read d^2♭ in the second measure of the piano-part. The present reading is an exact reproduction of the autograph. It nevertheless seems to me most probable, that *d* should be read in all cases. It is awkward, on account of the trills, to take *d*♭ everywhere. If, on the other hand, d^1 be read (in the second measure) in the passage and trill, while the oboe plays d^2♭, as even the new Breitkopf & Härtel score has it, the inharmonic relation is hardly endurable. My opinion is, that Mozart made a mistake when writing out the piano-part.

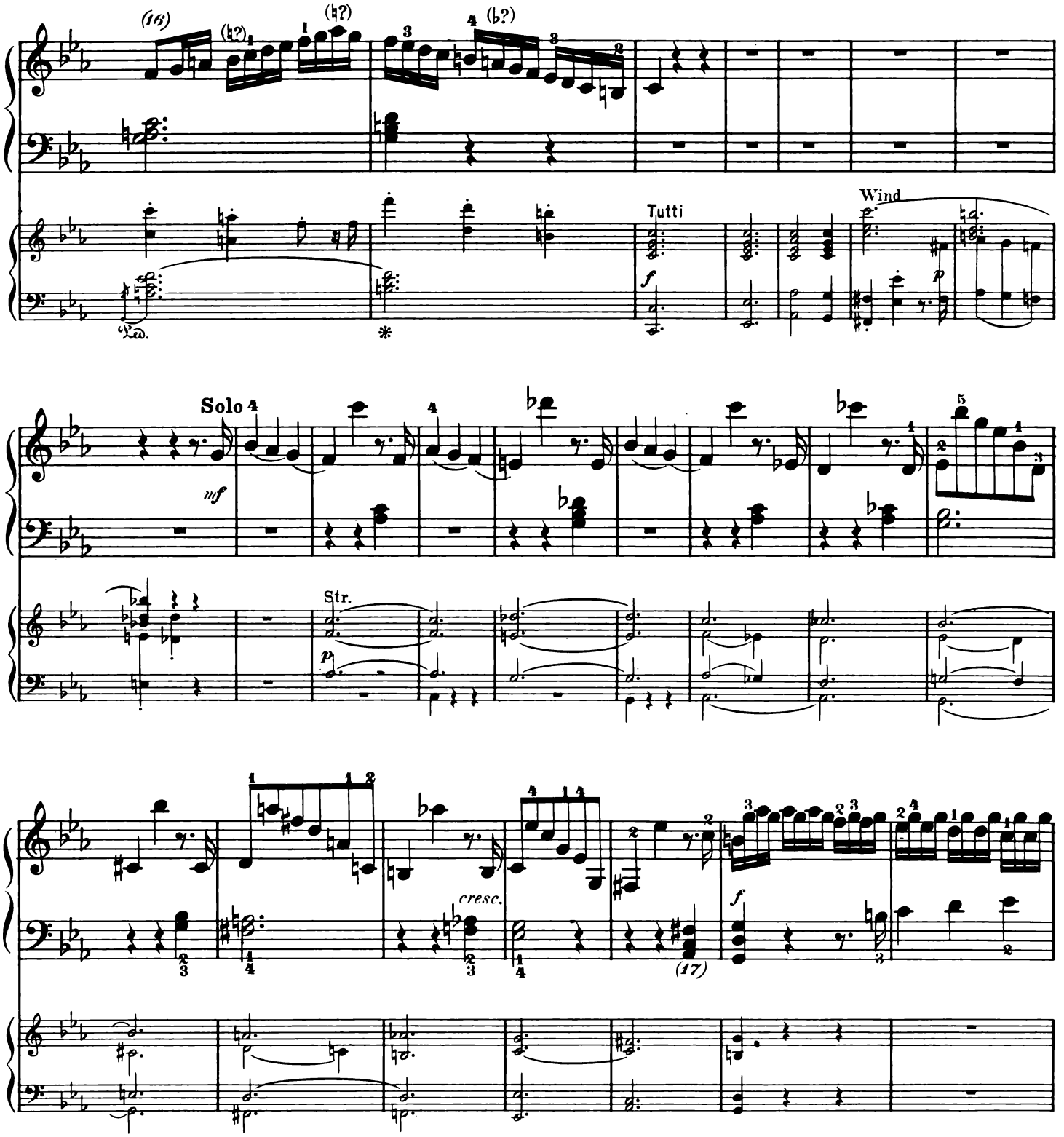
(13) A conjectural reading of the Lebert edition is f^1 instead of g^1 for the eighth sixteenth-note.



(14) The quarter-notes in this and analogously formed passages appear as sixteenth-notes in Richault, Peters, Reinecke, and Breitkopf & Härtel's edition of the parts.

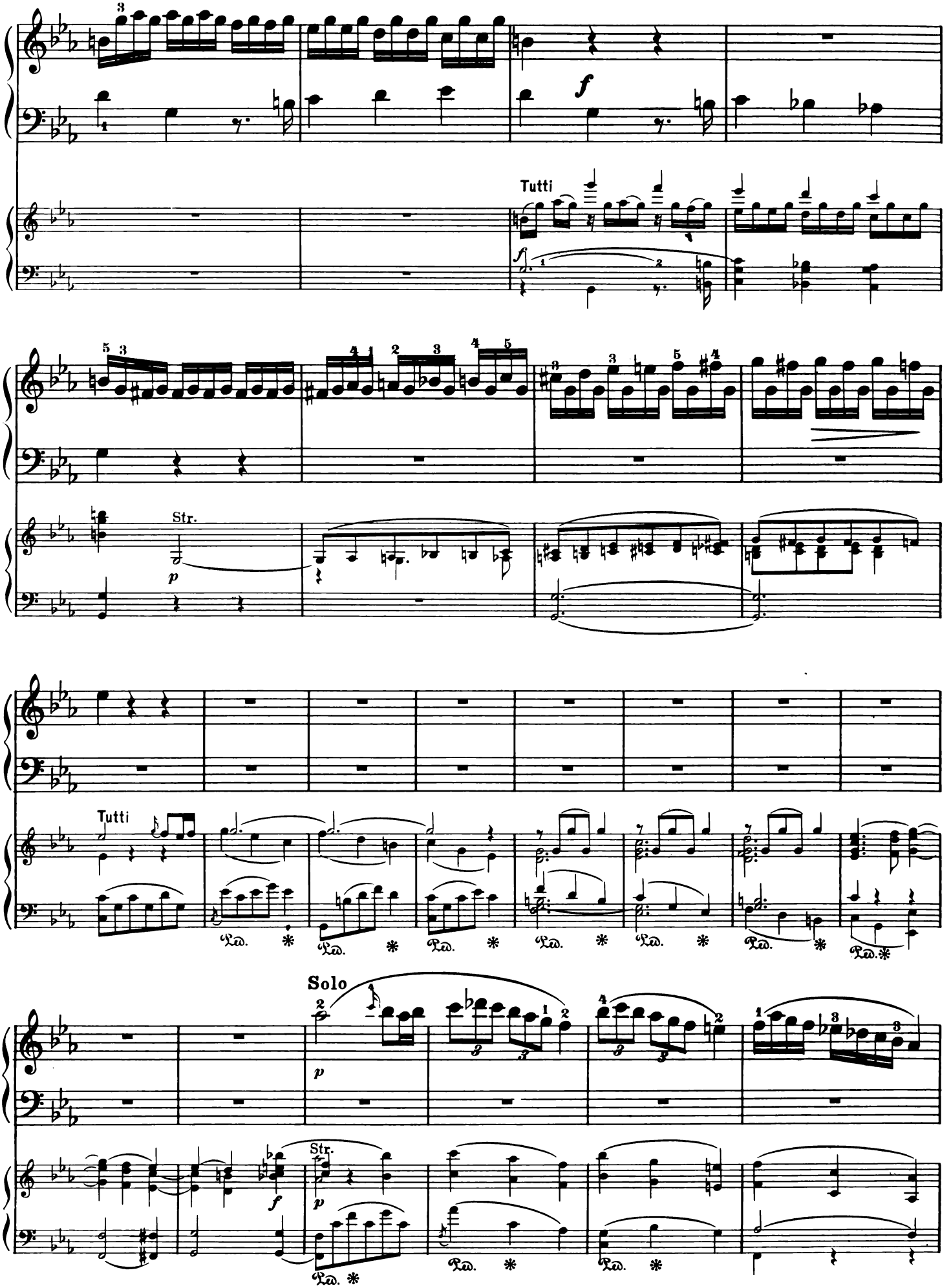


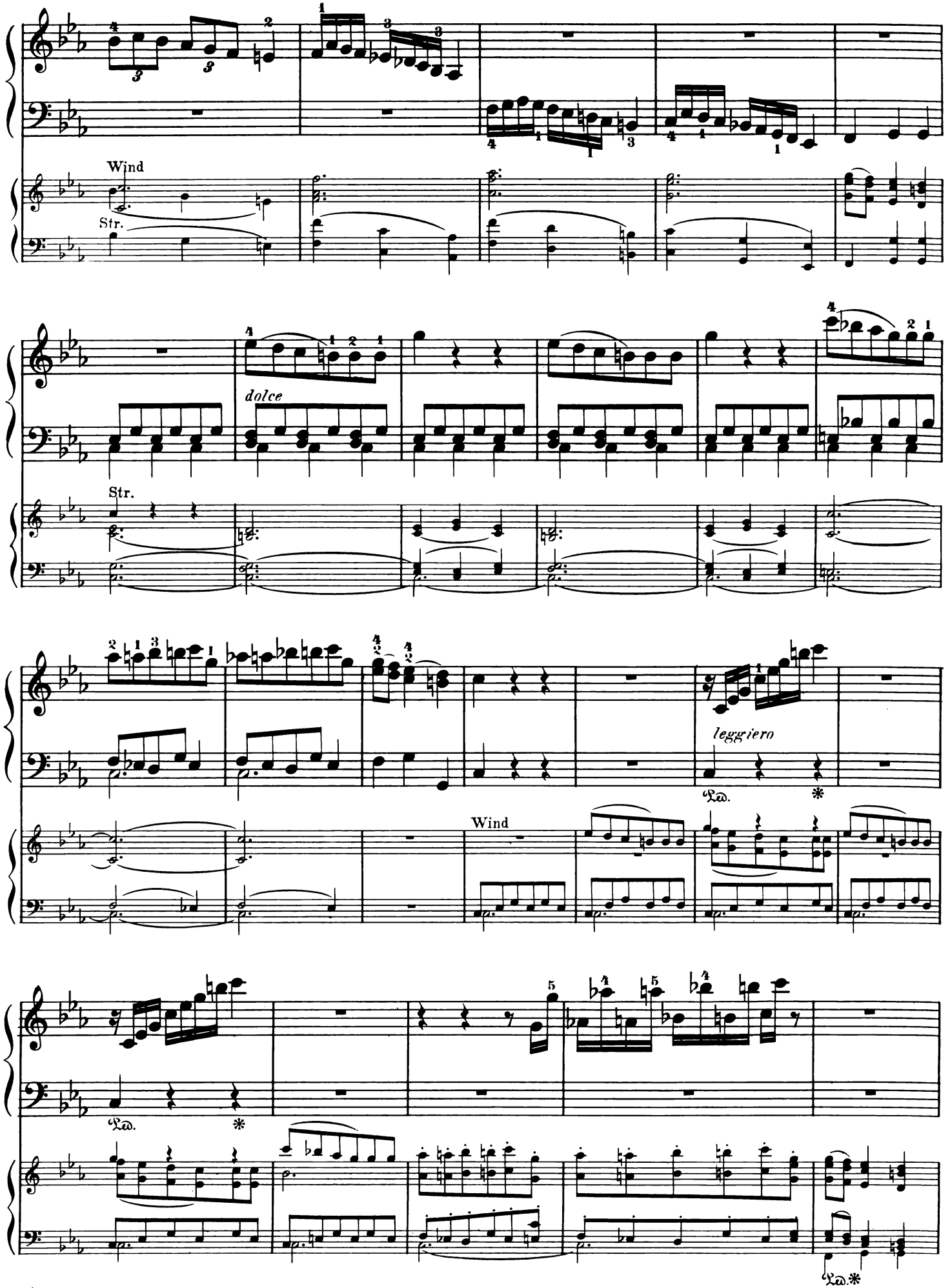
(15) In the same edtions d^2 without ♭, and c^2 instead of b^1♭. (In the former case, Peters' reading is correct.)

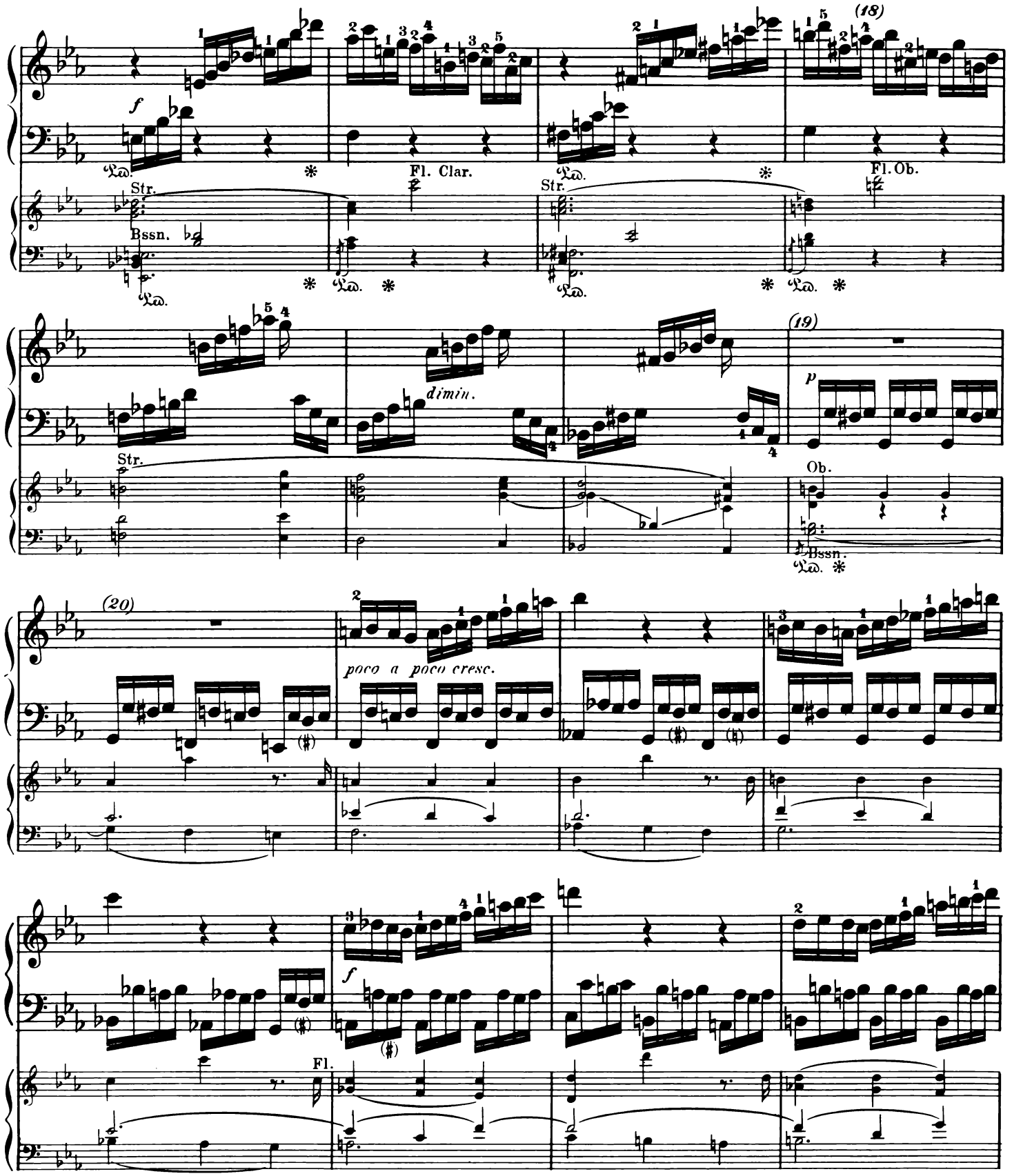


(16) In the last eight measures of the middle movement, the intervals of the scale are given differently in different editions, as shown by the accidentals added in parenthesis. Our text follows the autograph, which to be sure, frequently exhibits carelessness in this branch of notation. In the closing measure it cannot be distinguished whether a♮ should stand before a^1, or not. In no instance is there a necessity for deviating from the autograph; and the majority of the variants are unimportant. A decision is of importance only in the last measure but one; as its harmony lies within the melodic minor scale, the collision between *a* and *ab*, although rather hard, is by no means unintelligible. The raising of the eleventh sixteenth-note, so often to be read, violates the feeling for tonality far more, than the rapidly passing inharmonic relation disturbs it. The autograph has neither ♭ nor ♮ before the a^2 of the piano-part. On the fifth sixteenth-note, b^1 would also seem preferable to $b^1\flat$.

(17) In Richault, and in the old Breitkopf & Härtel edition of the parts, this chord is on the second beat.

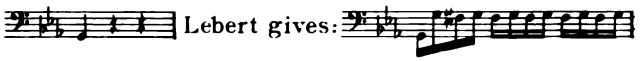

Tutti
Str.
Tutti
Solo
Str.


Wind
Str.
dolce
Str.
leggiero
Wind

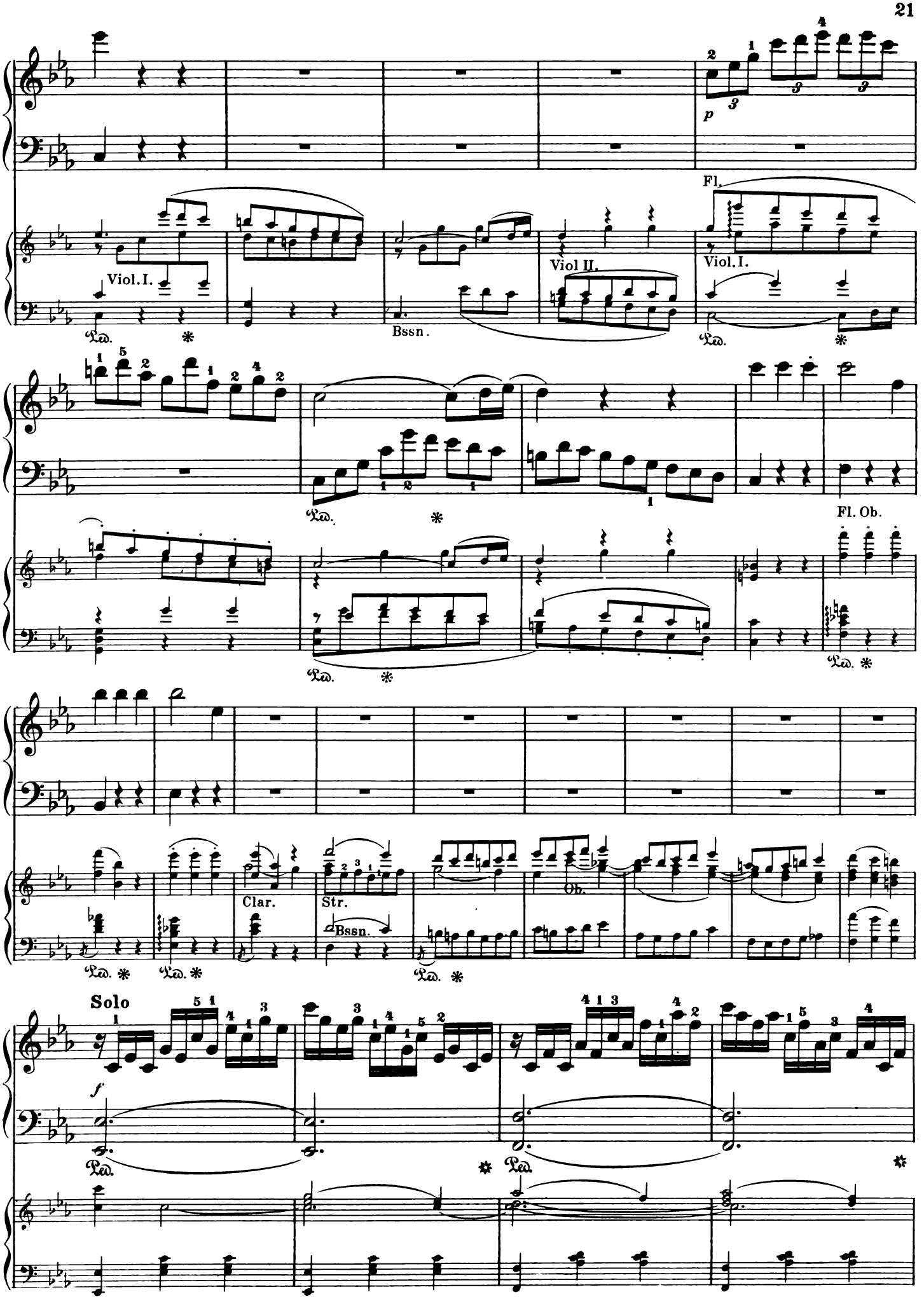


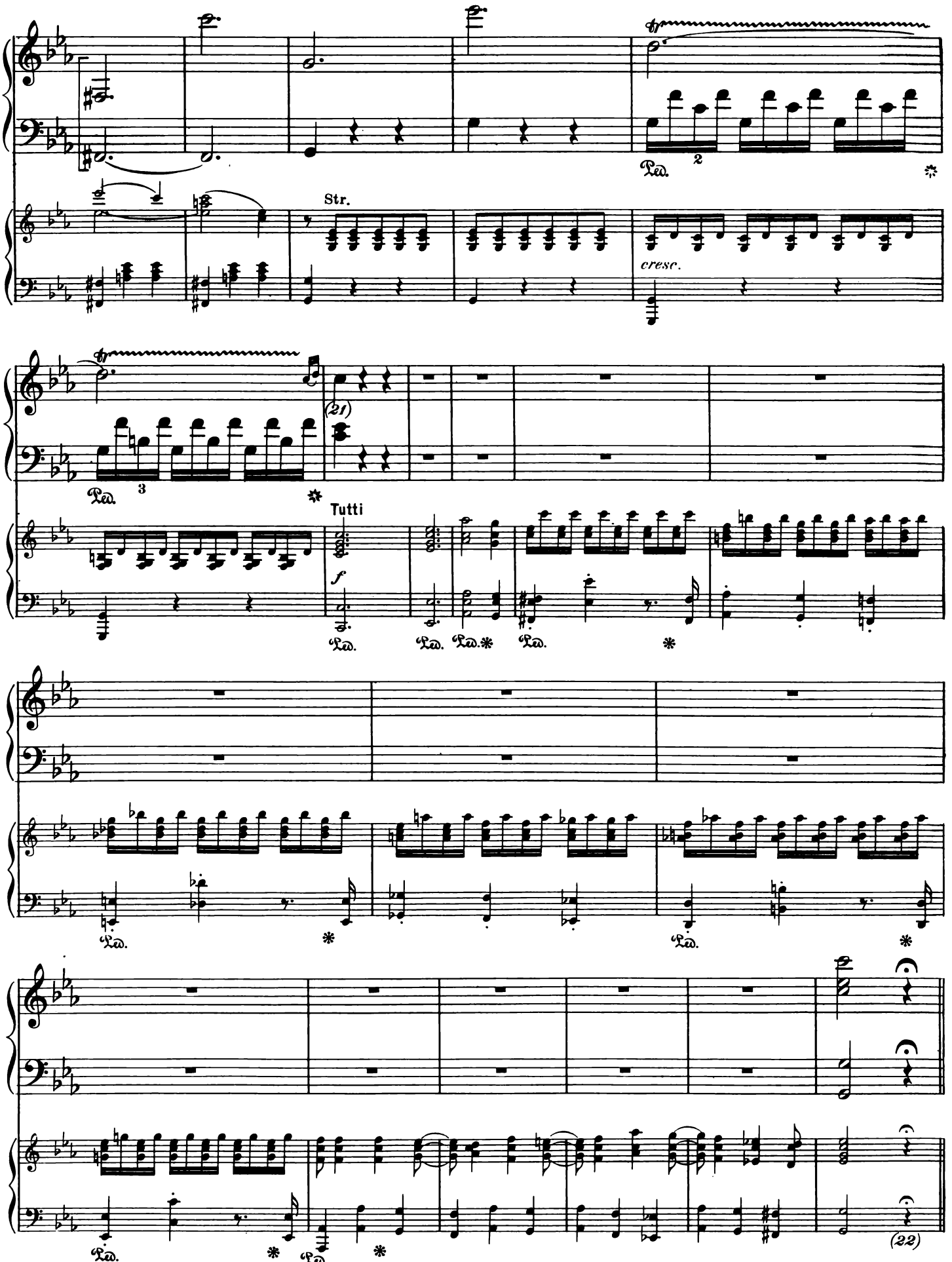
(18) In the autograph the ♮ is omitted before a^2; also, in several publications, the ♮ before e^2 on the second beat.

(19) This entire measure is omitted in the old Br. & H. edition of the piano-part, and in Hummel; in Richault we find:



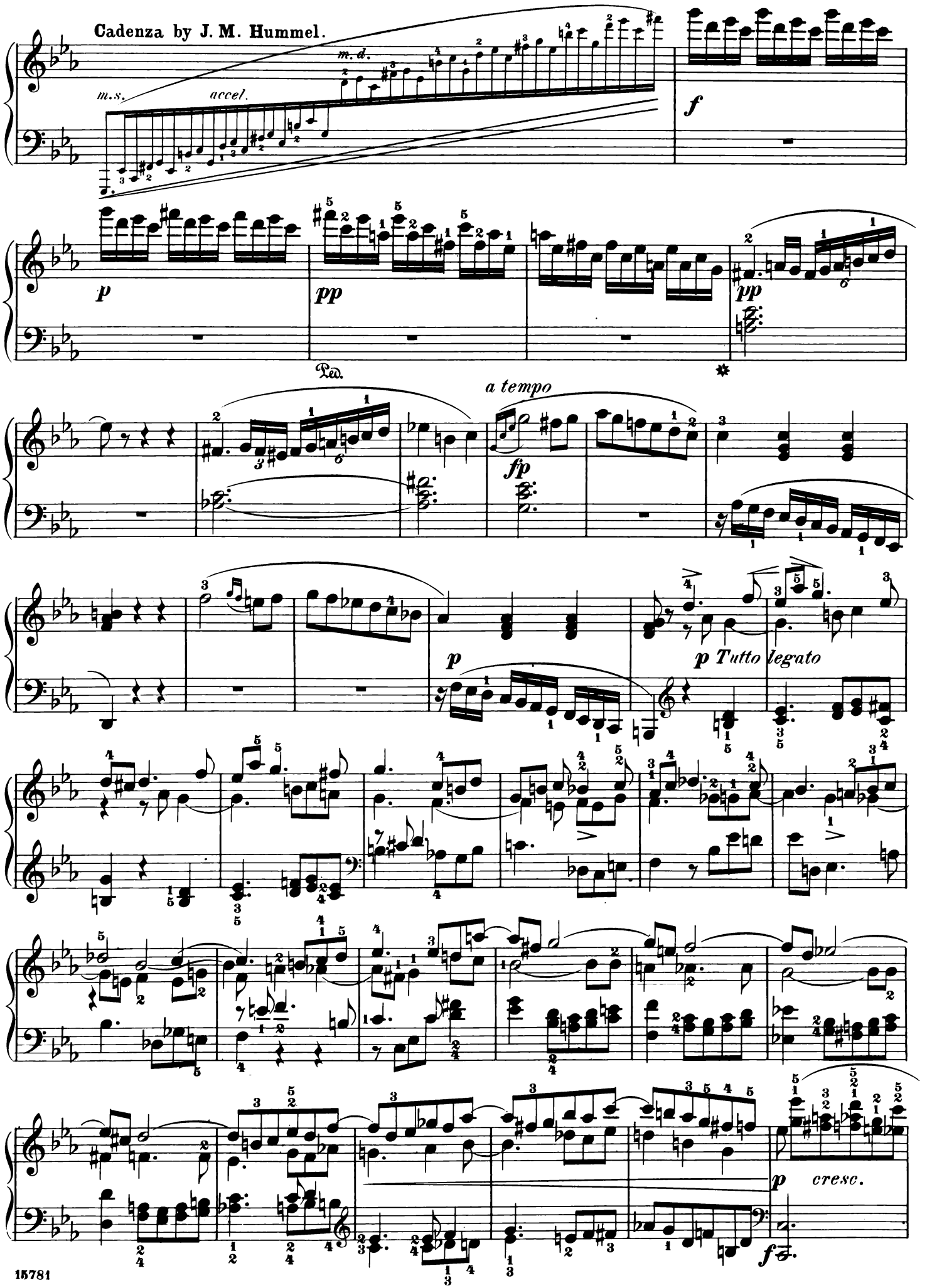
(20) The old plates of the piano-part published by Br. & H. and André, the score of Richault, and the editions of Hummel and Peters, repeatedly exhibit accidentals before the third sixteenth-note in the following six measures, said accidentals being omitted in the hastily written corresponding passage in the autograph. They are not necessary. I give them here in parentheses. Only in measure 5 did I add a ♮ before the third sixteenth-note *a*, because in the next group the *a*'s are flatted, which would otherwise be unintelligible.

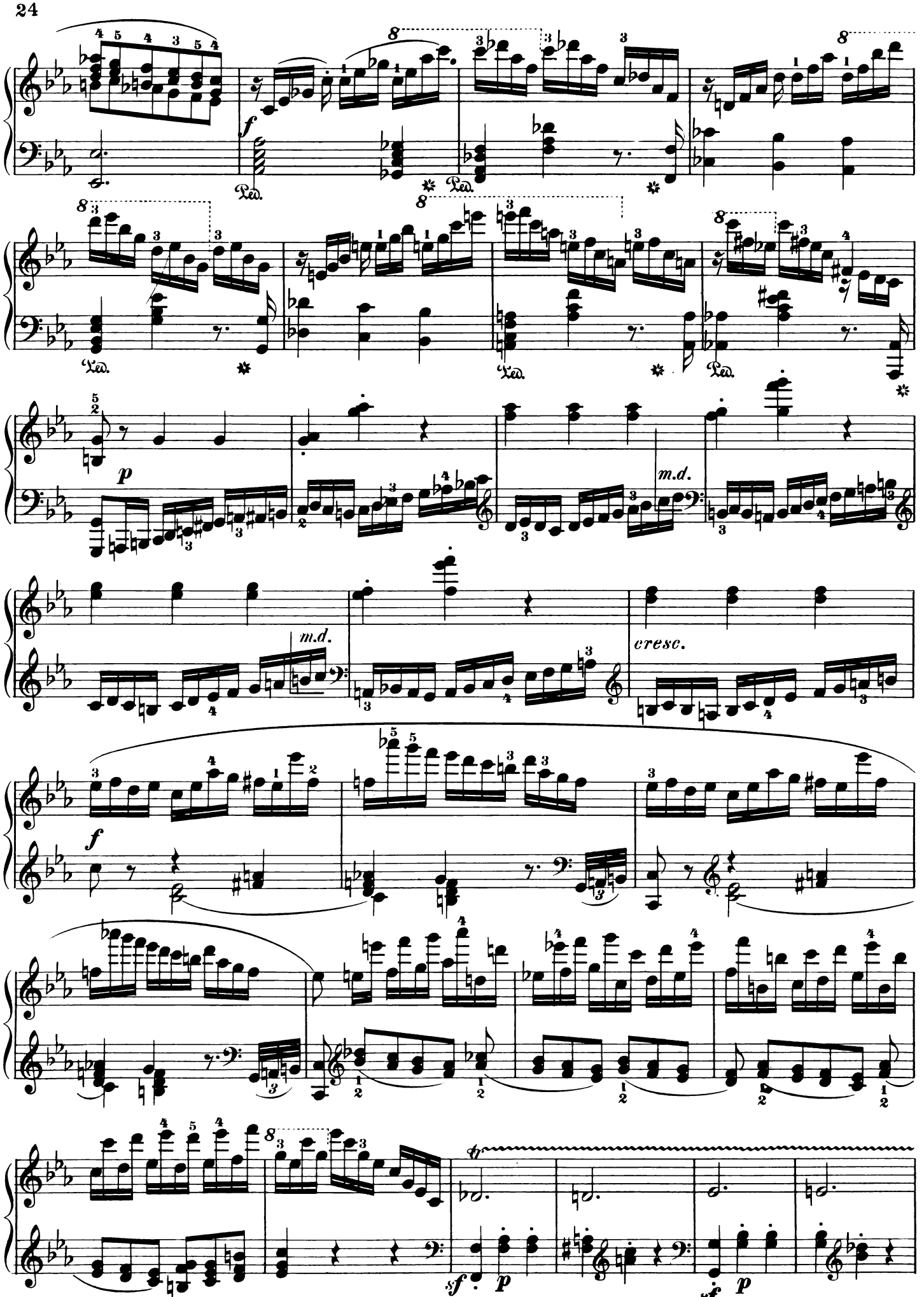

p
Fl.
Viol. I.
Viol II.
Viol. I.
Bssn.
Fl. Ob.
Clar.
Str.
Ob.
Bssn.
Solo
f

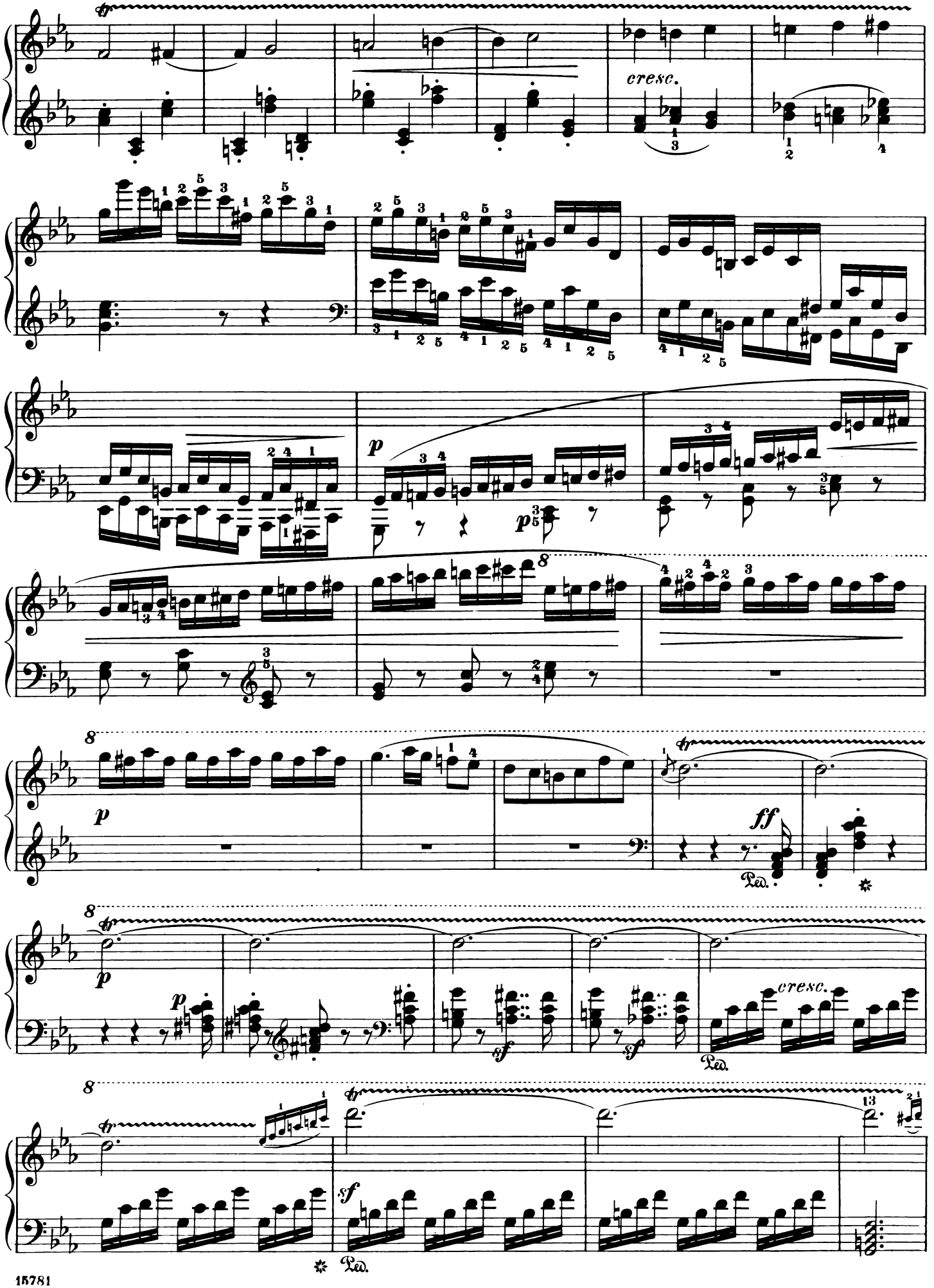


(21) The bass notes are rubbed out in the autograph. In their stead a dotted half-note, *c*, was inserted later, to usher in the orchestral bass.

(22) In the autograph there is nothing to indicate the entrance of the Cadenza here, which Mozart usually marks.


Cadenza by J. M. Hummel.
m.s.
accel.
m.d.
f
p
pp
pp
Ped.
a tempo
fp
p
p Tutto legato
p cresc.
f


f
Ped.
p
m.d.
cresc.
sf
p


cresc.
p
p
8
p
ff
Ped.
8
p
p
sf
sf
cresc.
Ped.
8
sf
Ped.

8

ff

Tutti

f

p

f

Ped.

Ped.

Ped.

Solo

mp

Ped.

p

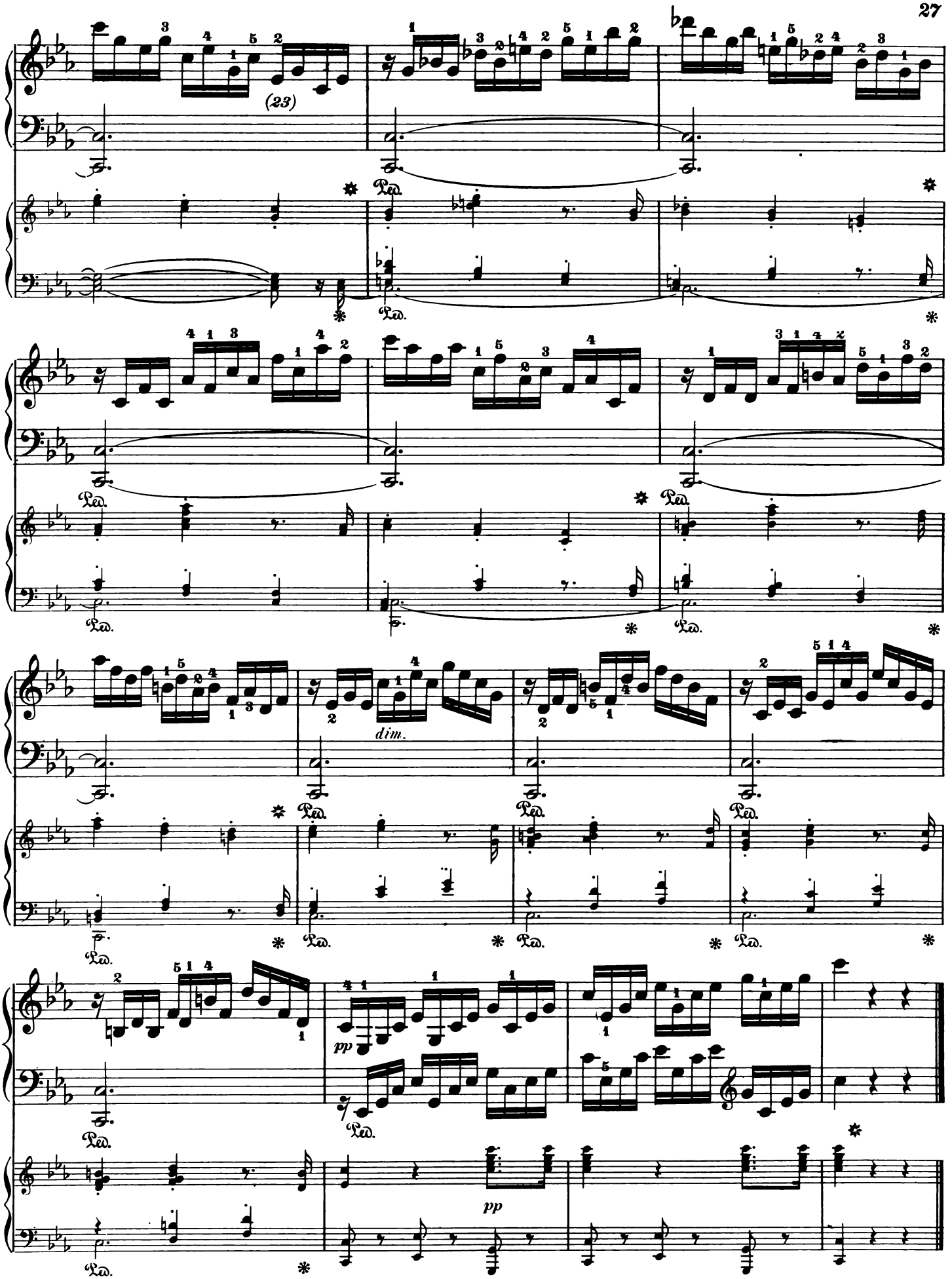
Ped.

Ped.

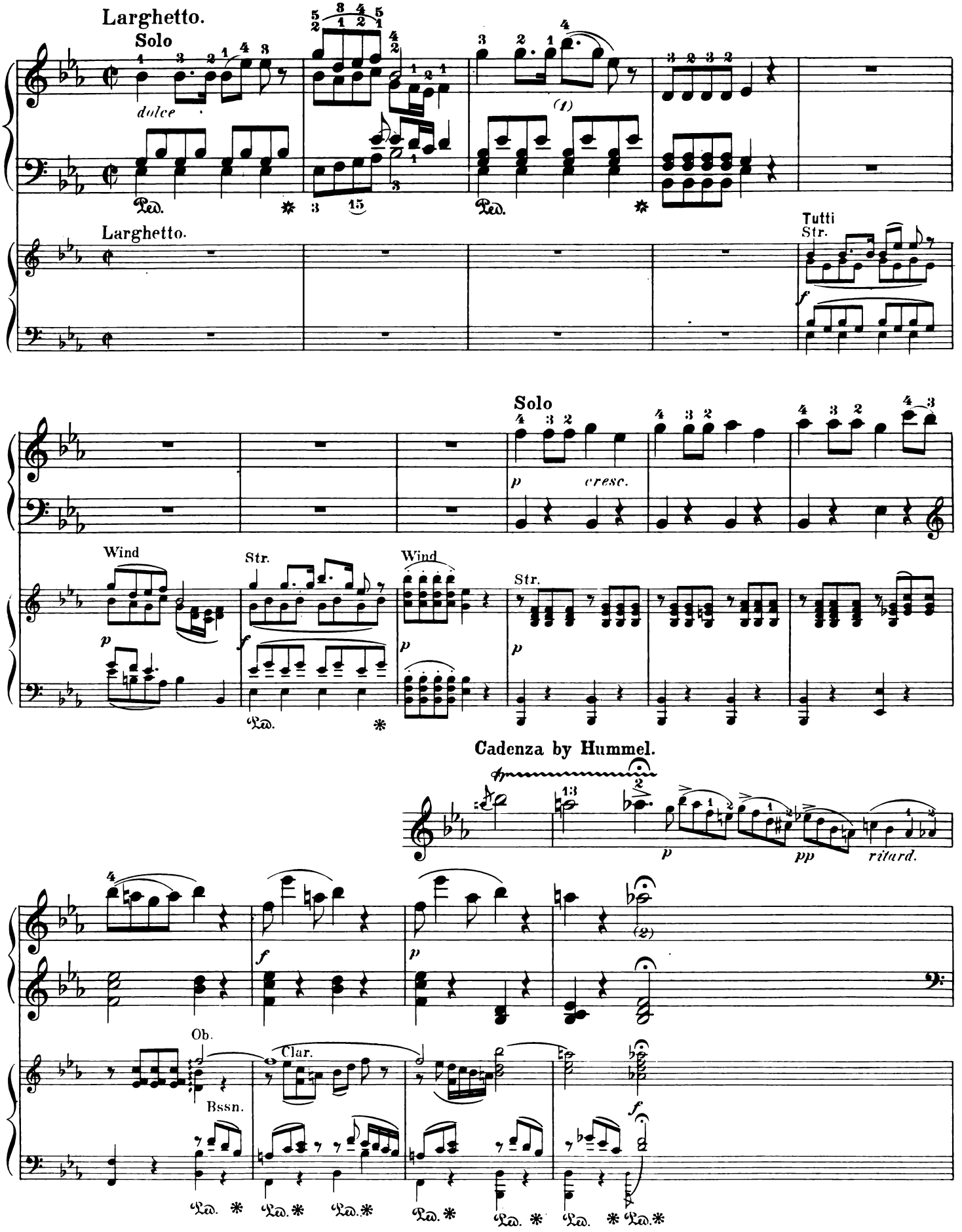
Ped.

Ped.

Ped.

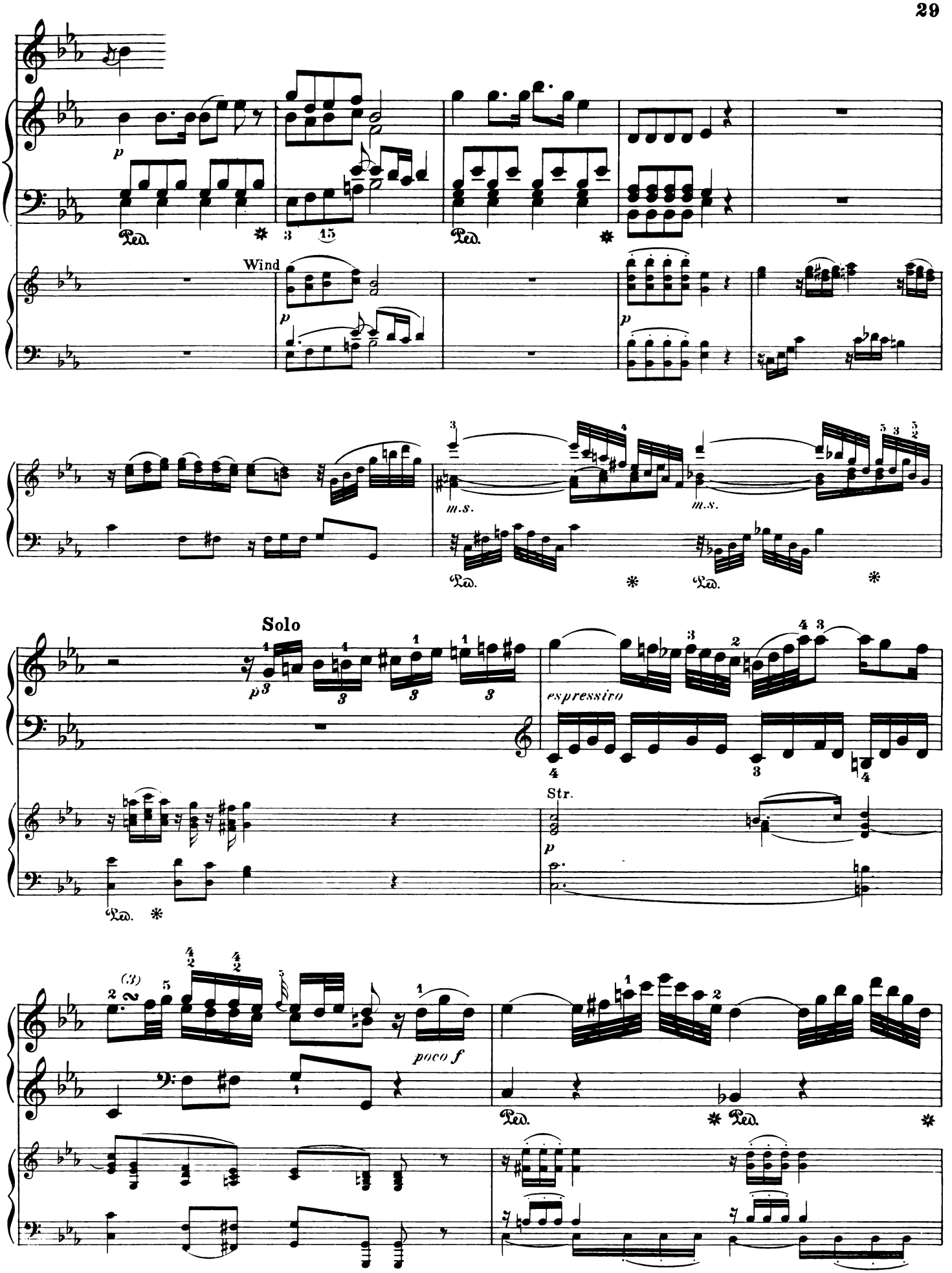


(23) A slip of the pen in the autograph, in the third beat, reads: It is repeated in the scores of Br. & H. and André.

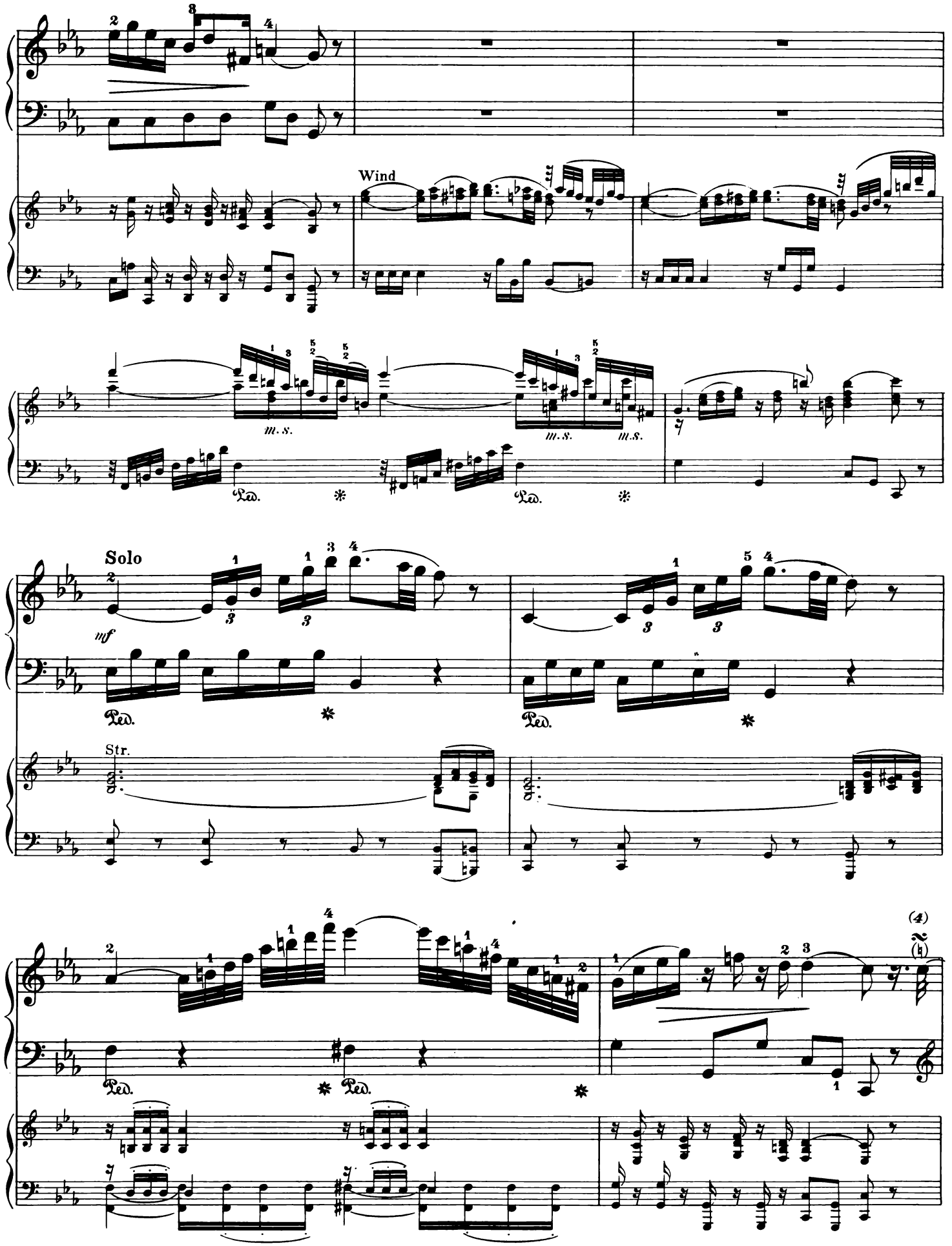


(1) Old editions of the piano-part, published by Br. & H. and André, omit the bass note $b\flat$ in the second half of the measure; Reinecke ditto.

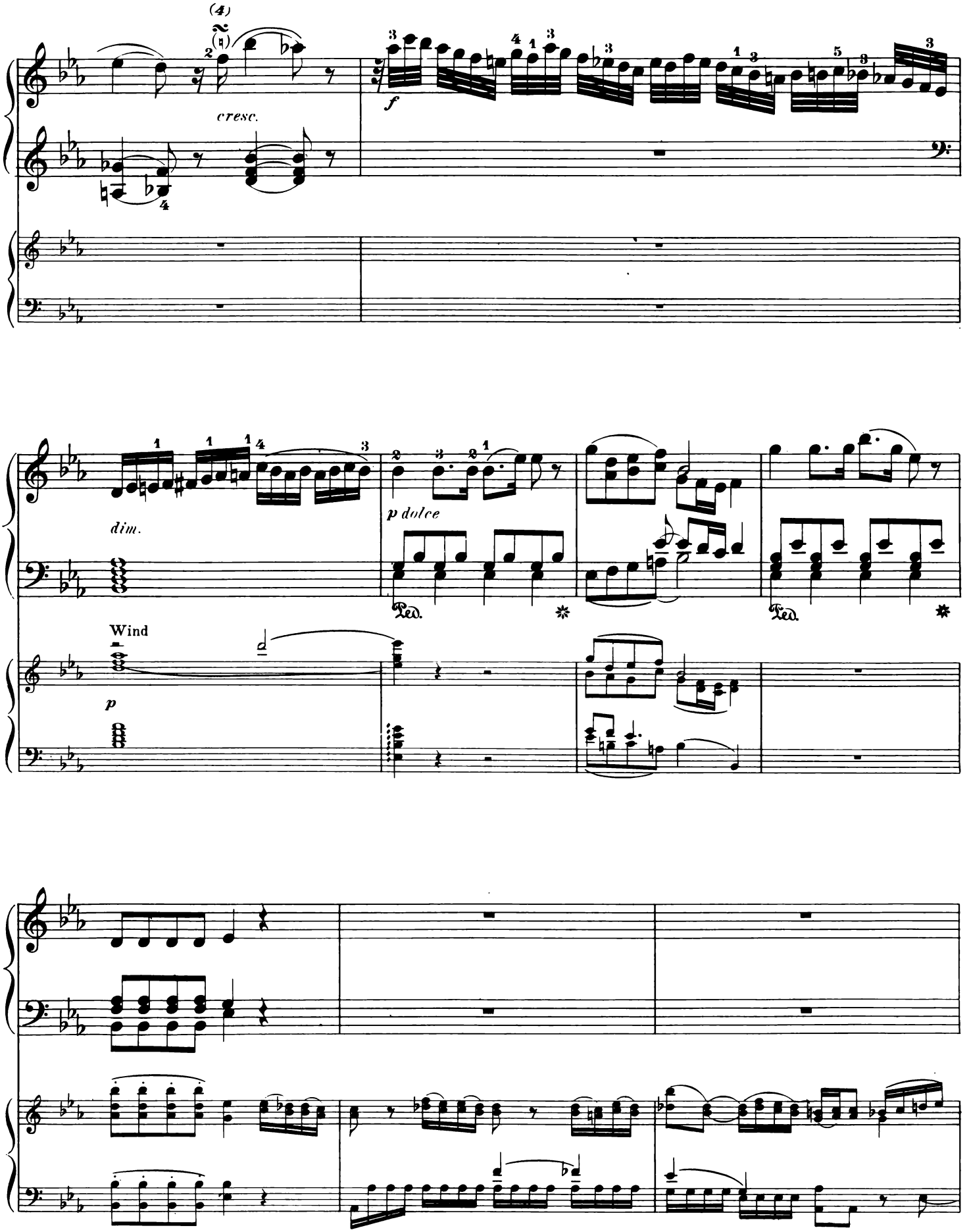
(2) In the score-editions of André and Br. & H., the note d^2 is added in the treble.



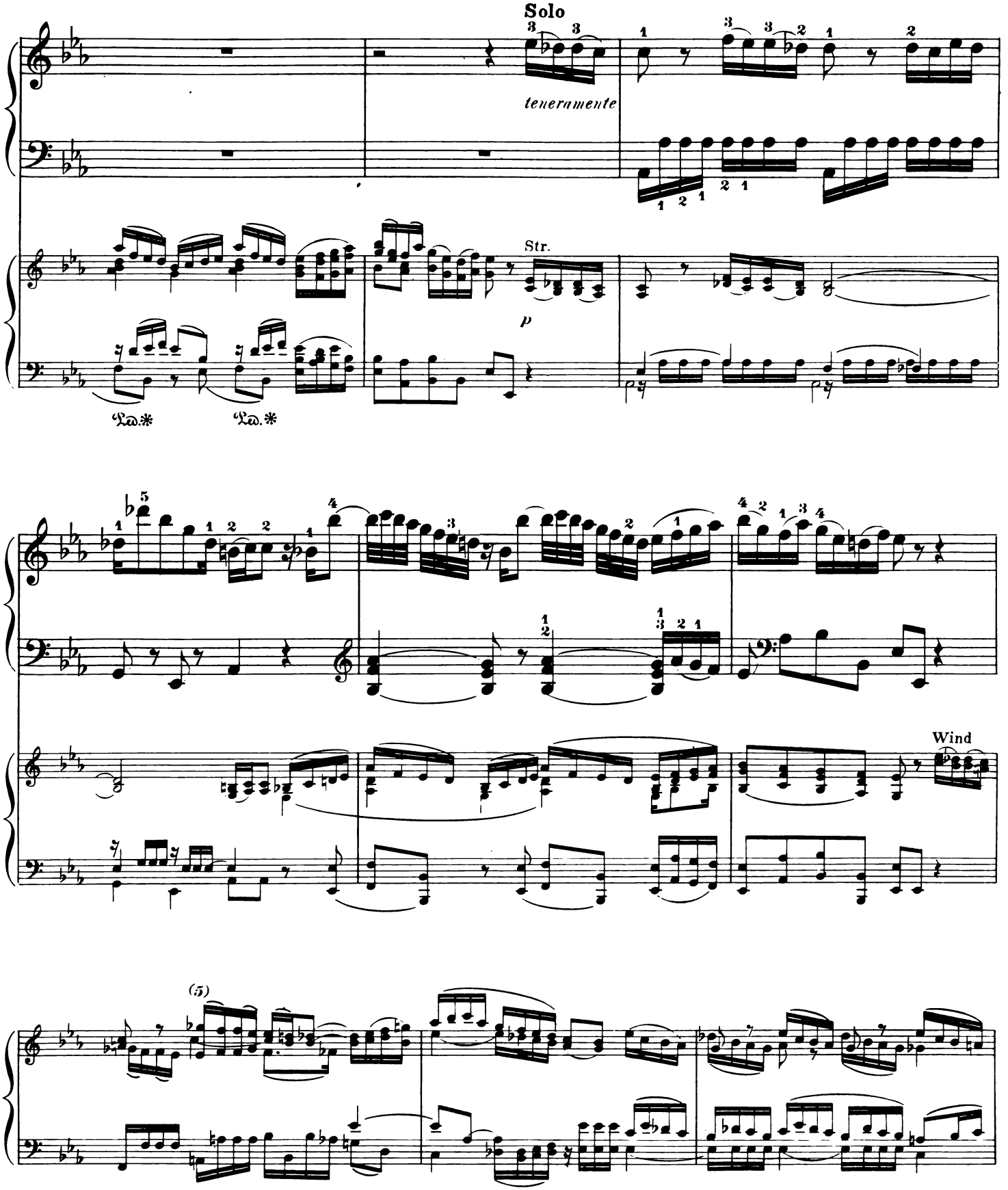
(3) The scores of André and Br. & H., also Lebert, read the rhythm thus:



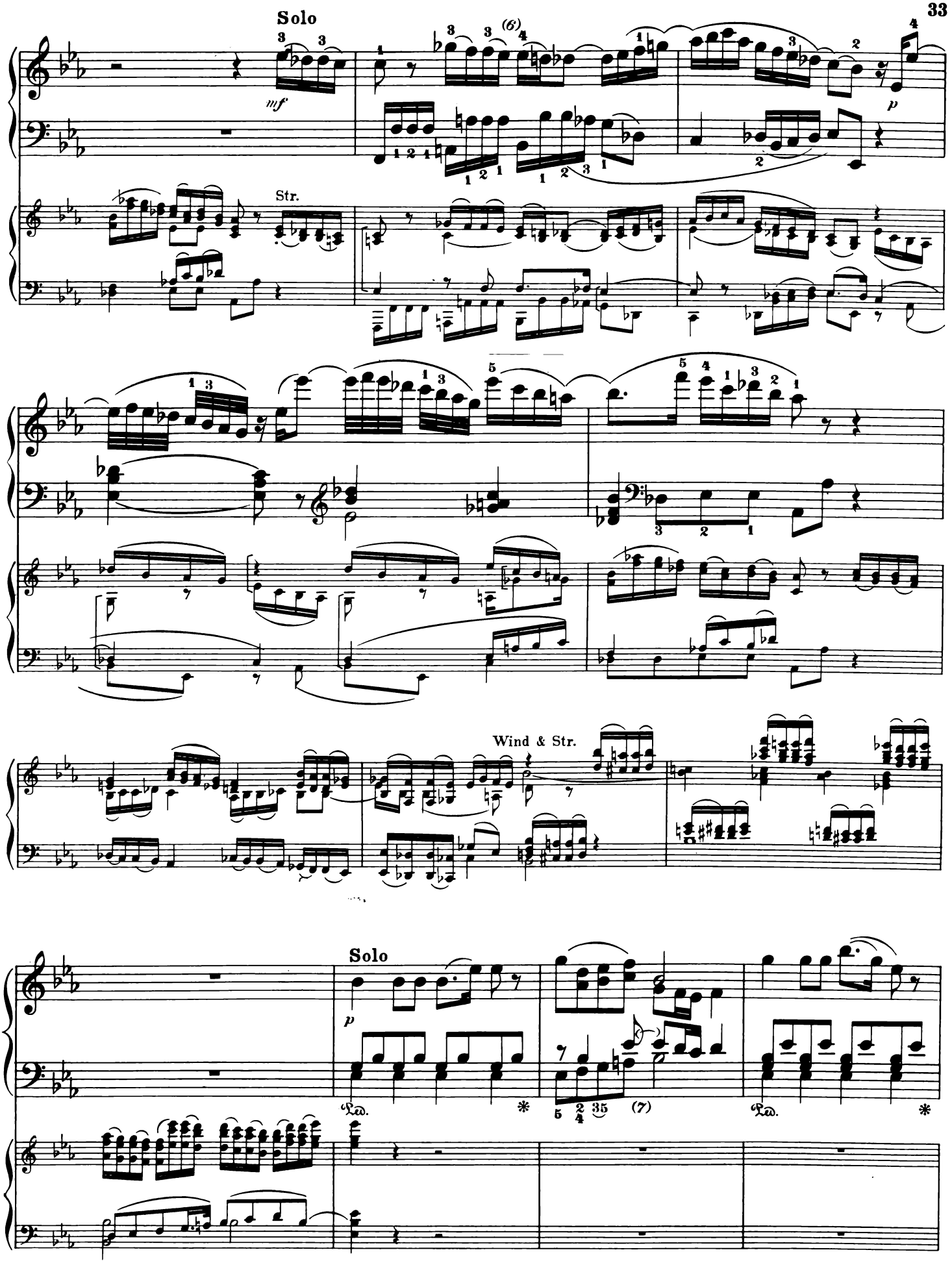
(4) The two turns are omitted in the old Br. & H. edition of the piano-part, in Richault, Peters, and Reinecke.



(4) See Note 4, page 30.



(5) The tie c^2–c^2 (d^2–d^2 in the 2d clarinet) is omitted in the score-editions.



(6) Tie $e^2\flat - e^2\flat$ in the publications named in Note 4, excepting Reinecke.

(7) The tie in parenthesis was probably omitted in the autograph merely by an oversight. In similar places the autograph elsewhere always gives a quarter-note.

cresc.

Str.

p

Ob.

Bssn.

Ped.

Cadenza by Hummel:

cresc.

p

Ped.

f

Clar.

Ped.

8

f

dim.

p

pp

dolce

Ped.

Wind

Ped.

Hn.

espressivo

Fl.

Clar.

Ob.

Hn.

Bssn.

Str.

Clar.

Ob.

Hn.

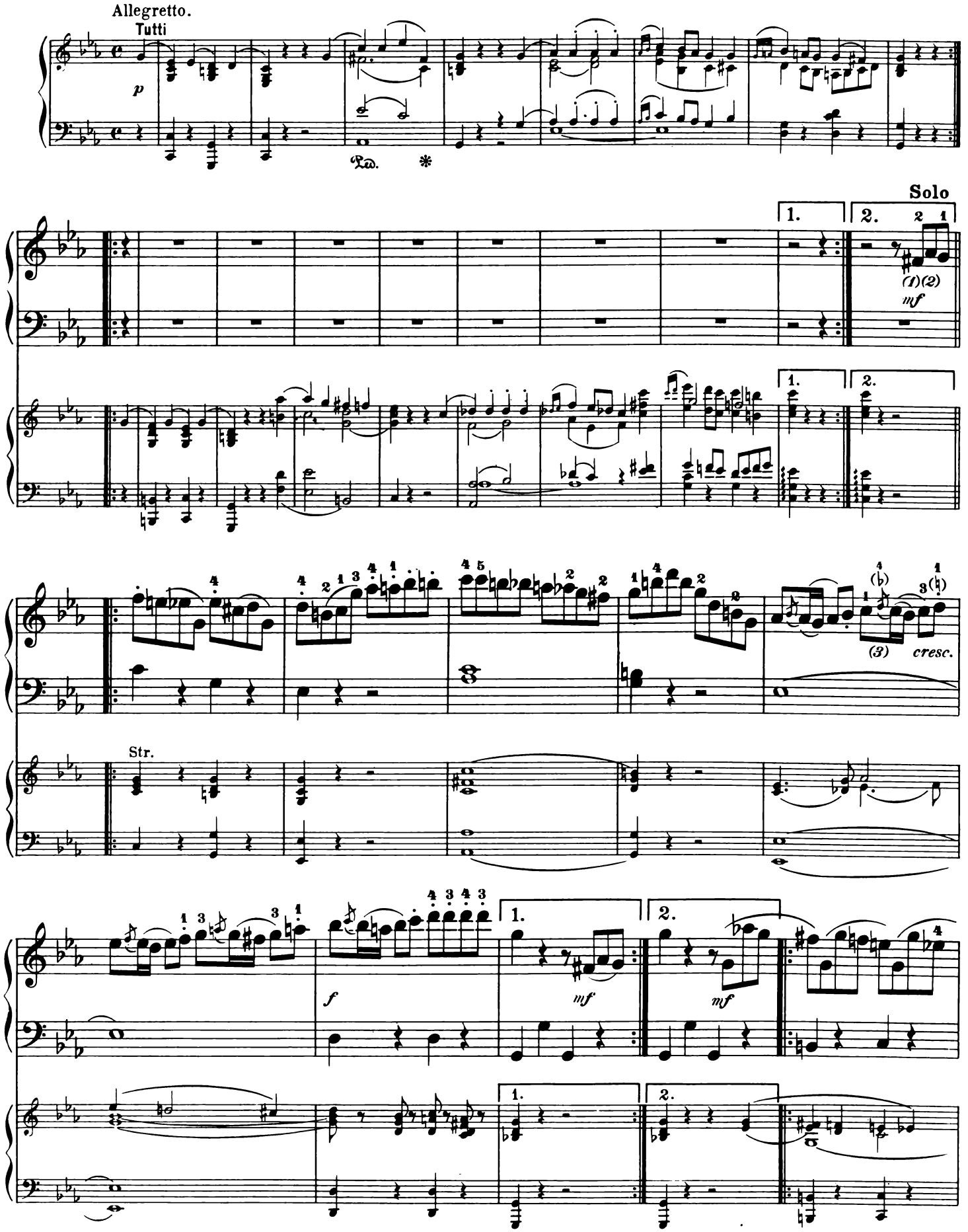
Bssn.

Hn.

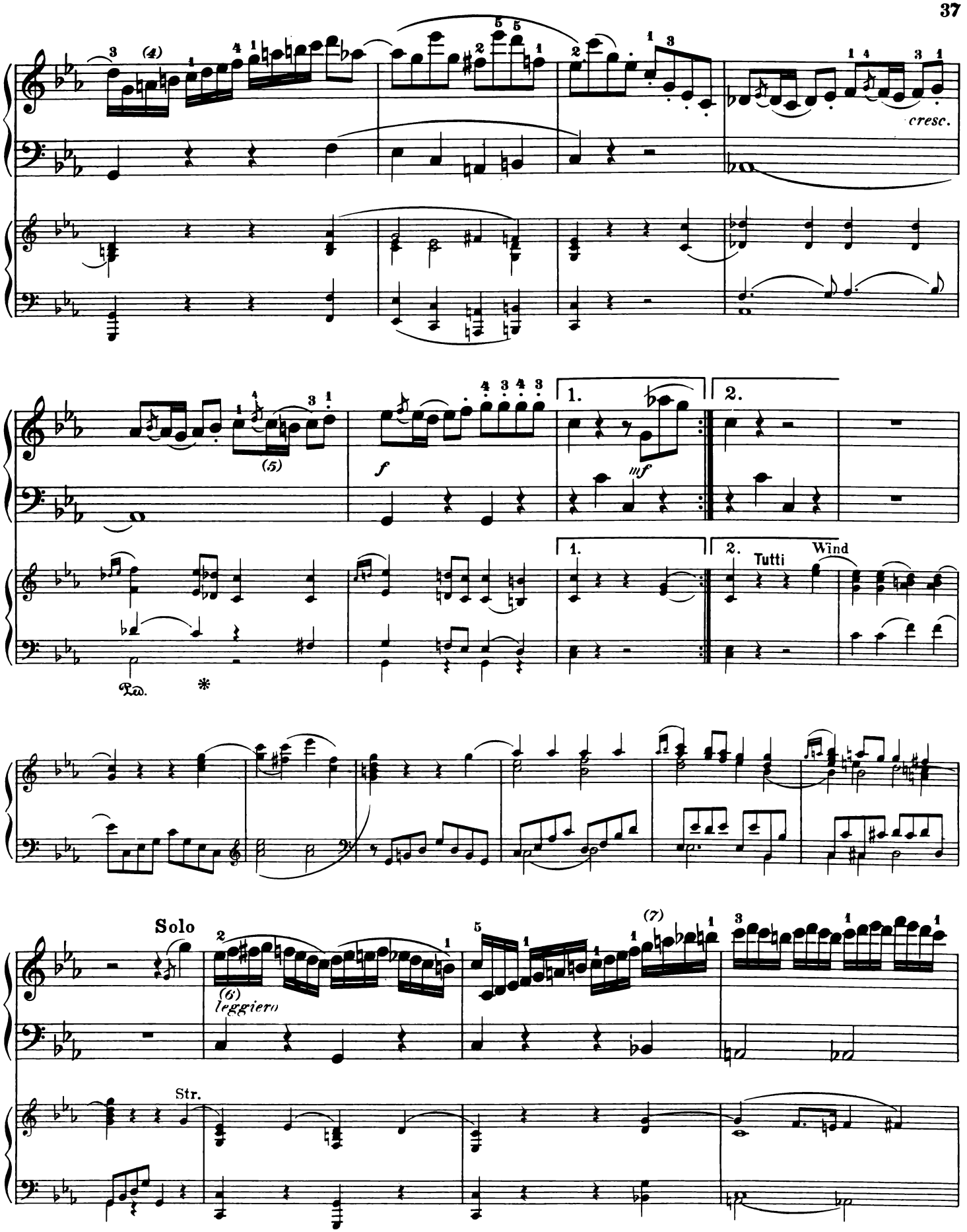
Clar. & Hn.

Bssn. & Str.

Fl. Ob.



(1) Several editions have a turn-sign over $f^1\sharp$. The autograph has none; it is an indistinct repeat-sign, of similar appearance, which has led editors astray.
(2) In some old editions, and in Peters, wrongly a^1 instead of $a^1\flat$.
(3) The chromatic signs given in parenthesis are found in several modern editions, and are needless corrections of the original.

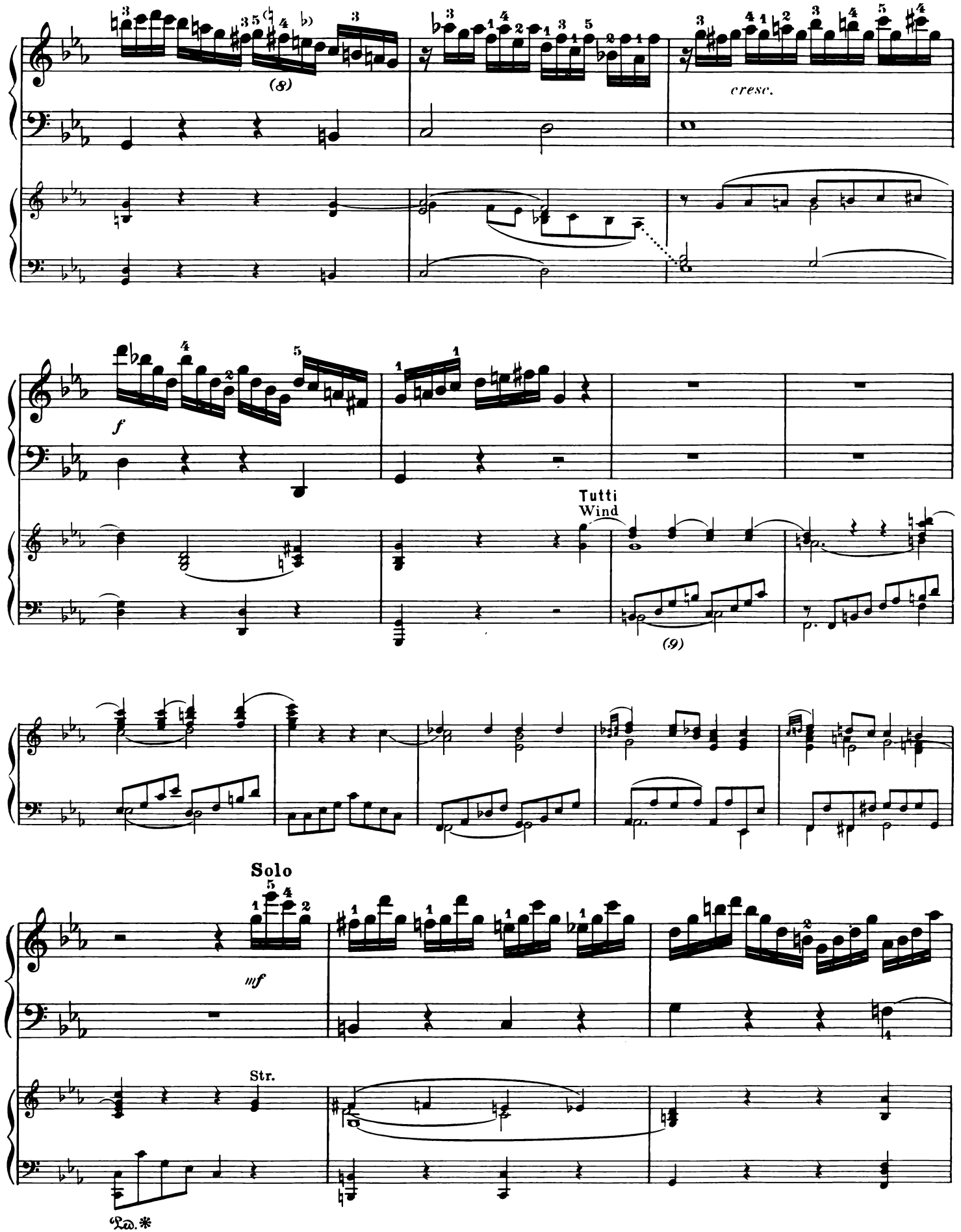


(4) The ♮ before *a* are omitted in the autograph; but a♭ is set before the last eighth-note.

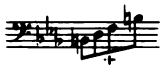
(5) Richault and Peters, also Br. & H.'s and Andre's old editions of the parts, have b^1♭ without a♮; Reinecke adds, besides, the appoggiatura d^2♭.

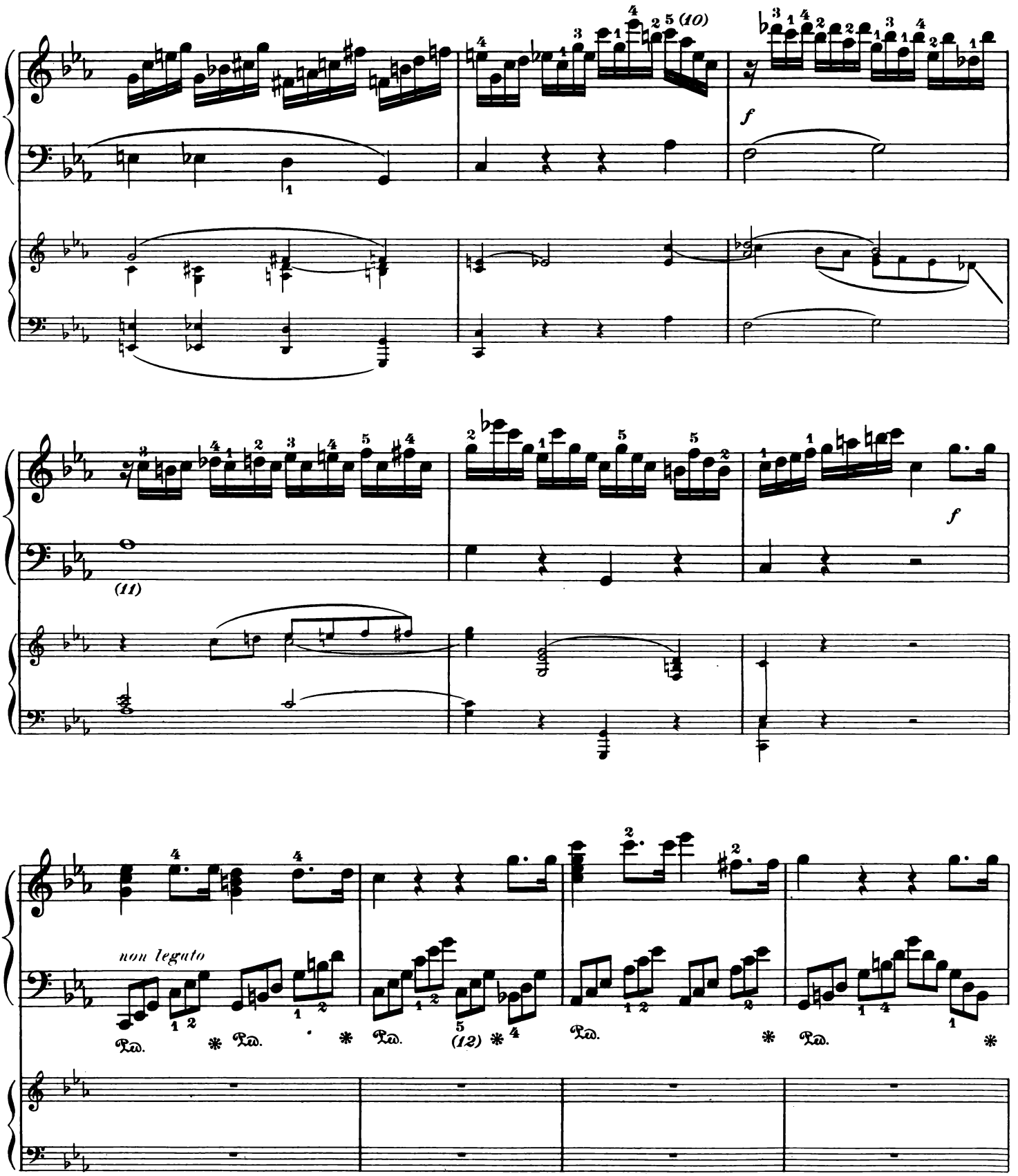
(6) Many editions, read g^2 for f^2. Here the autograph is indistinct. It is more likely to be f^2.

(7) In some old editions, also in Peters, a^2♭ for a^2; a wrong reading.



(8) In the original, $f^2\sharp\ e^2$ appears to be meant. Most publications read $f^2\ e^2\flat$, the ♮ and ♭ specially marked.

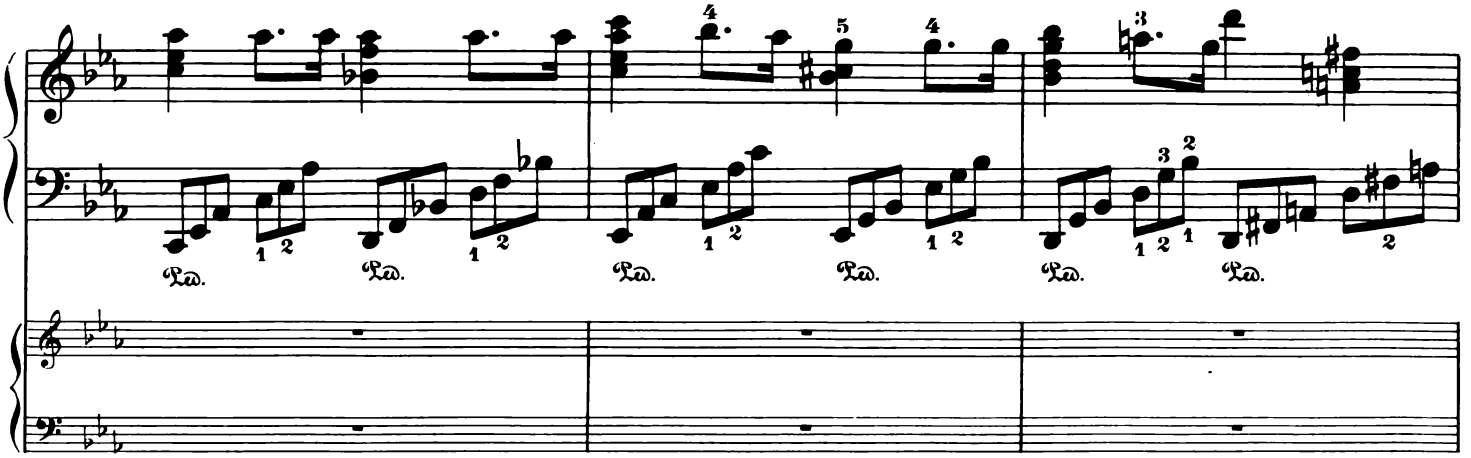
(9) The generally accepted wrong reading  arises from indistinctness of the autograph.

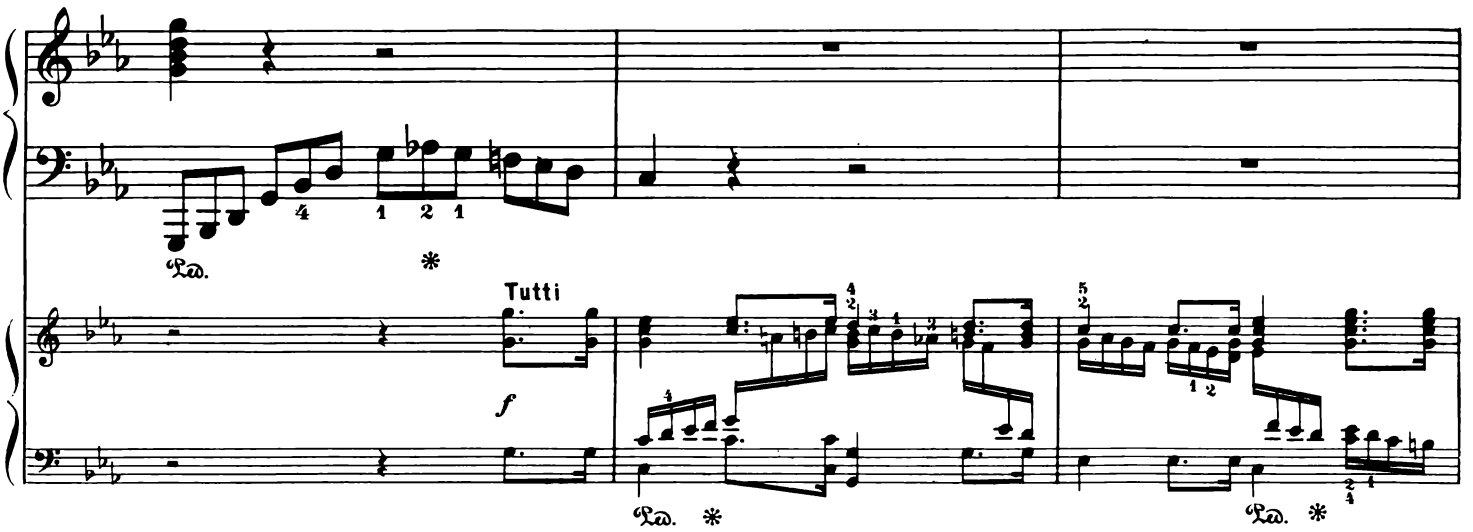


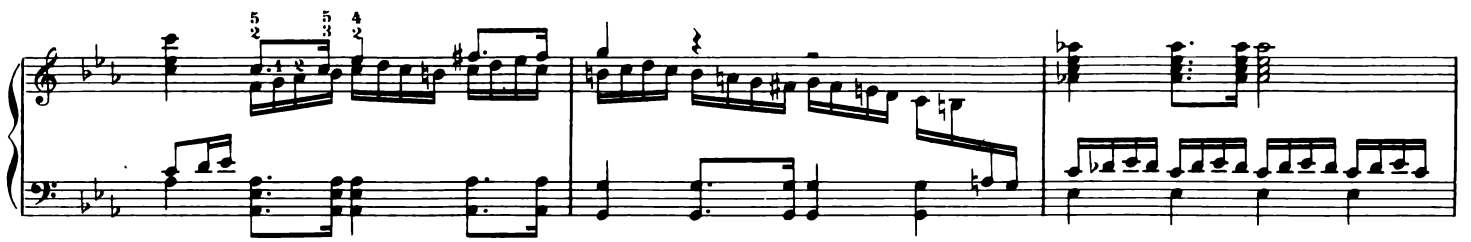
(10) A slip of the pen in the autograph gives g^2 instead of $a^2\flat$; it is repeated in the scores of Br. & H. and André.

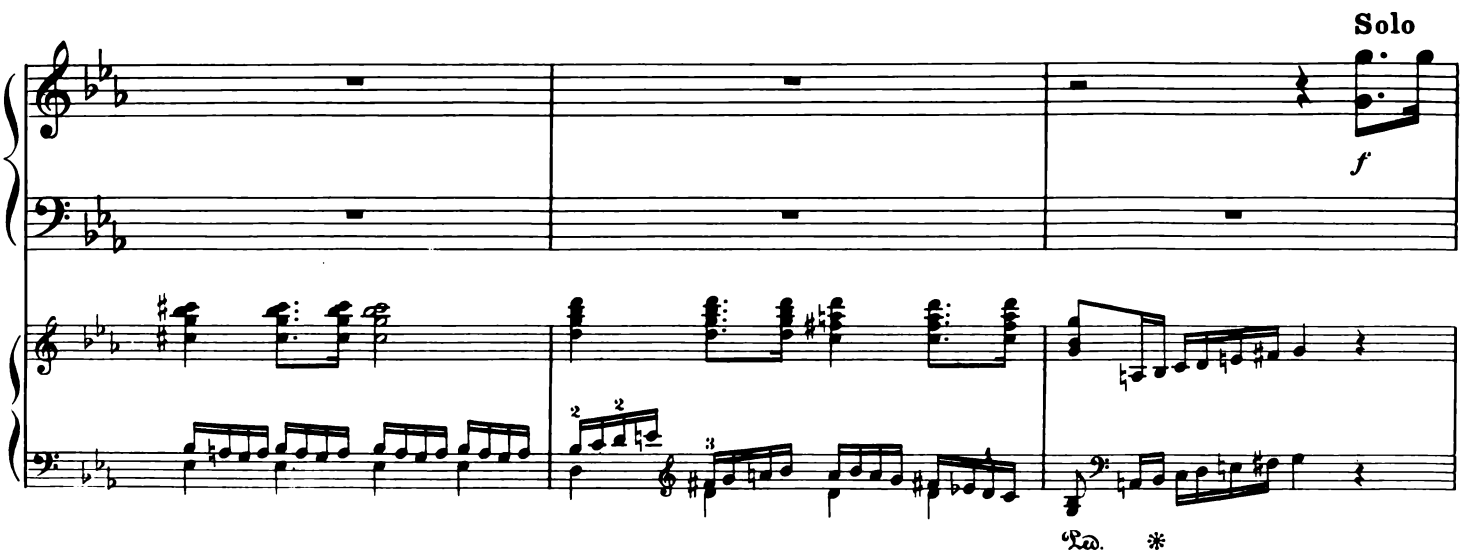
(11) Many editions have in the bass . This variant, which comes in unpleasant collision with the 1st violins, originated from a direction of the composer. See the earlier readings of the passage, given in the Preface.

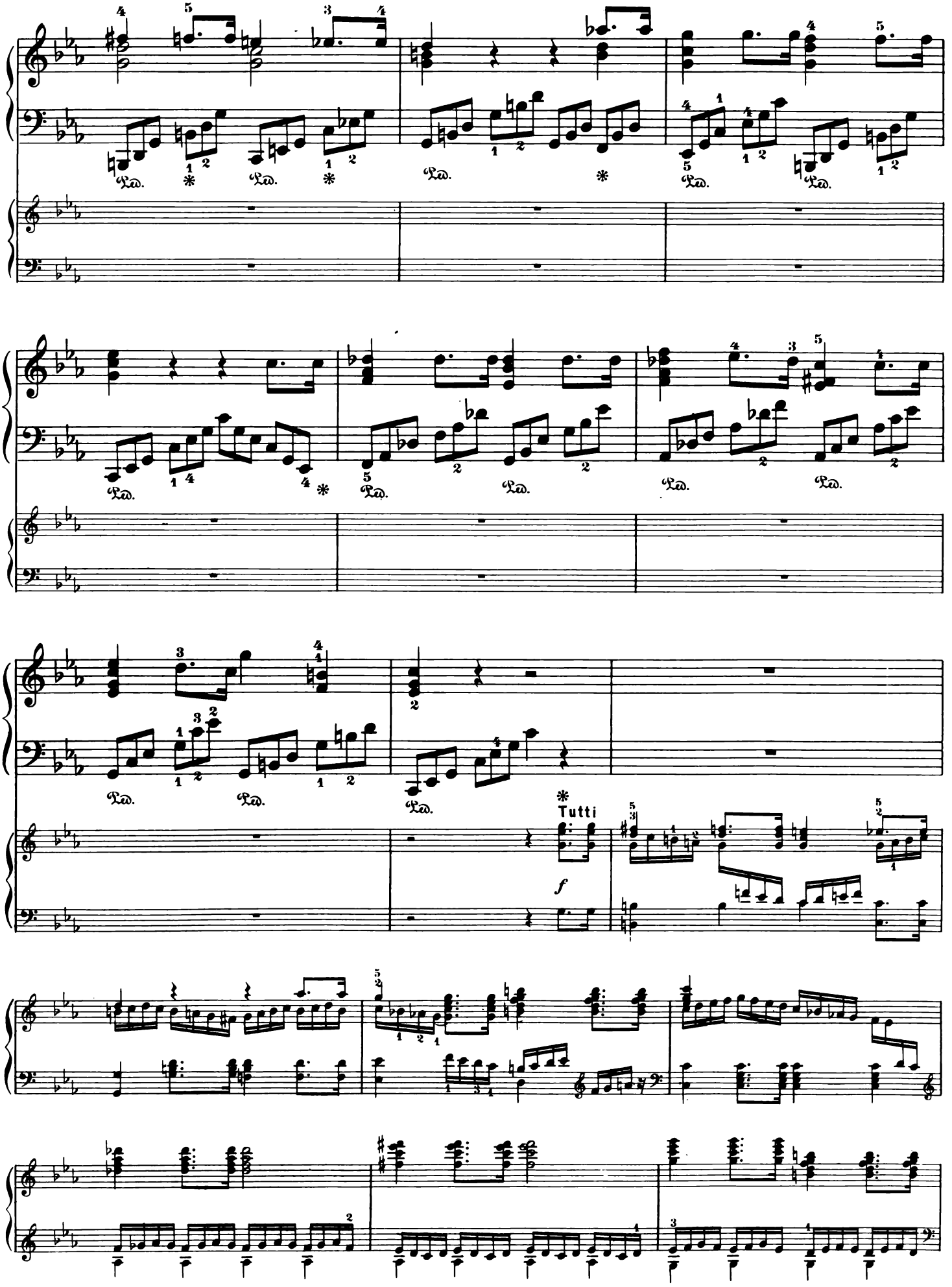
(12) Br. & H.'s and André's old editions of the piano-part, likewise the score of Richault, already read on the third beat. The very free Hummel arrangement has *B d g*, and on the fourth beat *B♭ d g*. The autograph is indistinct.

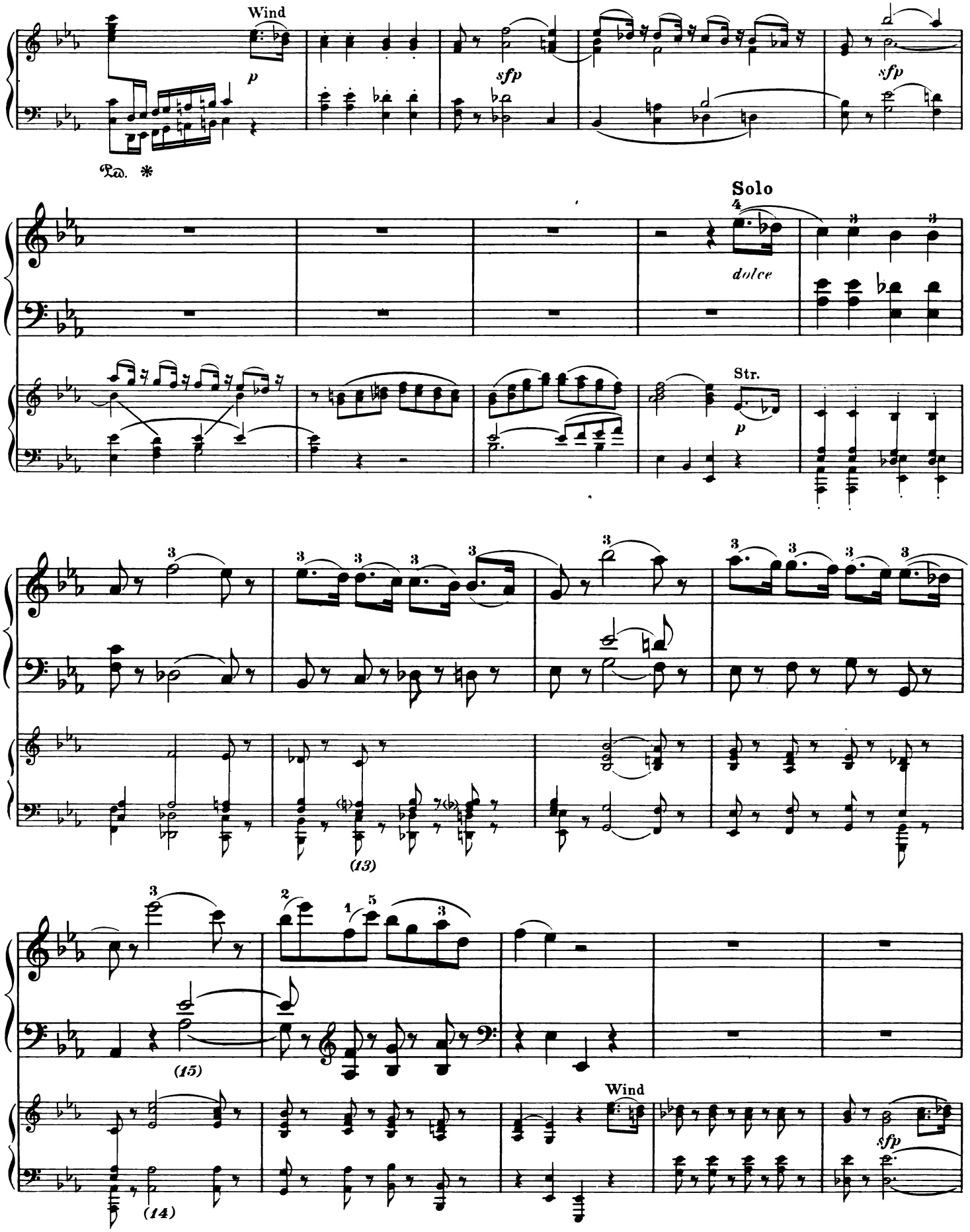



Tutti
f




Solo
f

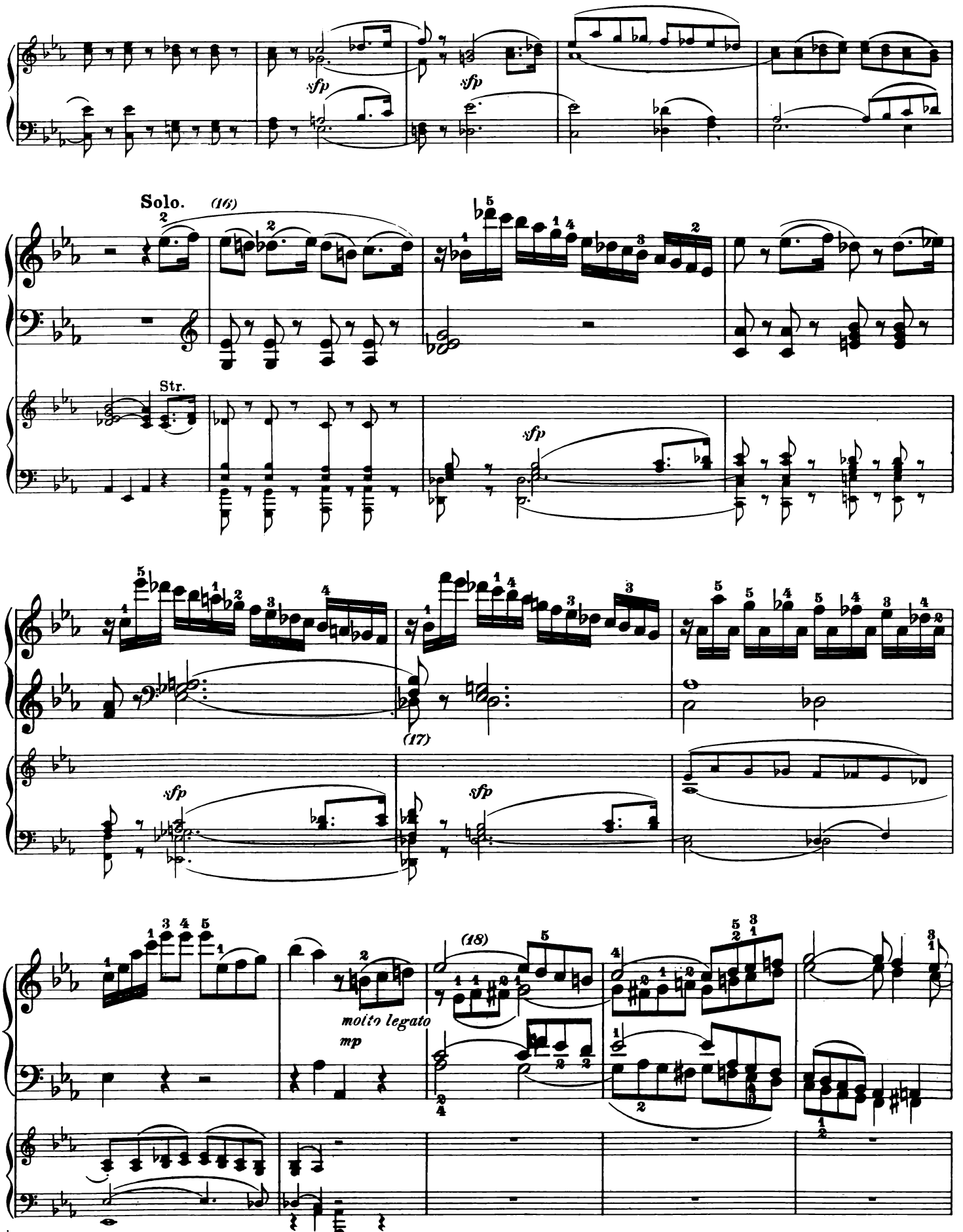

Tutti
f



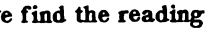
(13) The autograph gives explicitly $a\flat$; nevertheless, the readings of the old publications, as indicated here by accidentals in parenthesis, would appear preferable.

(14) The ties in the lower parts, given in many editions, are not warranted by the original MS.

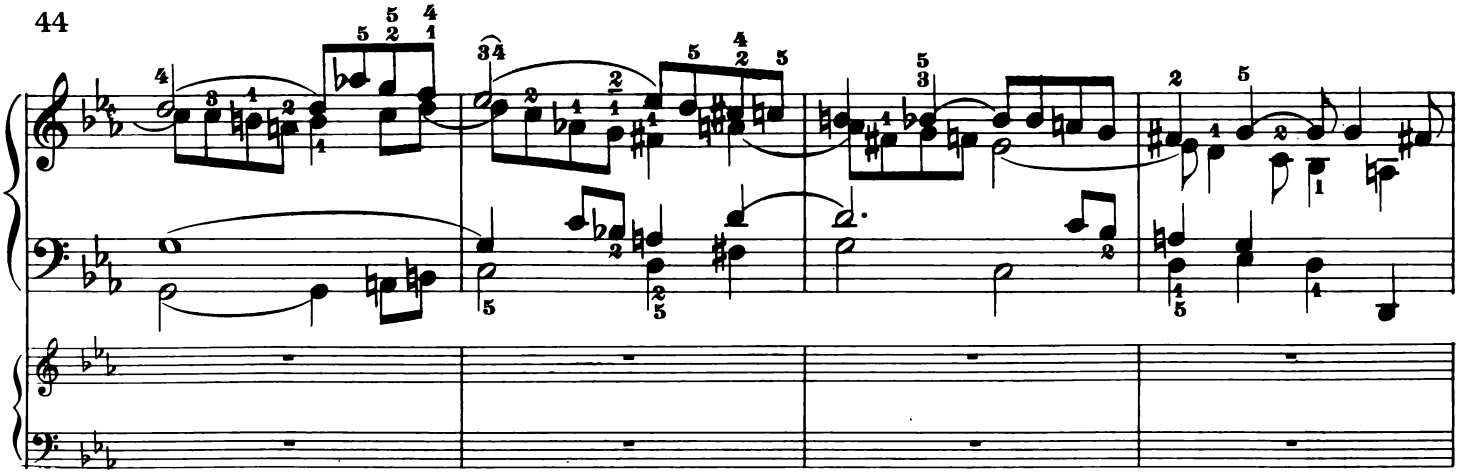
(15) In some modern editions this fifth is set back on the second beat.

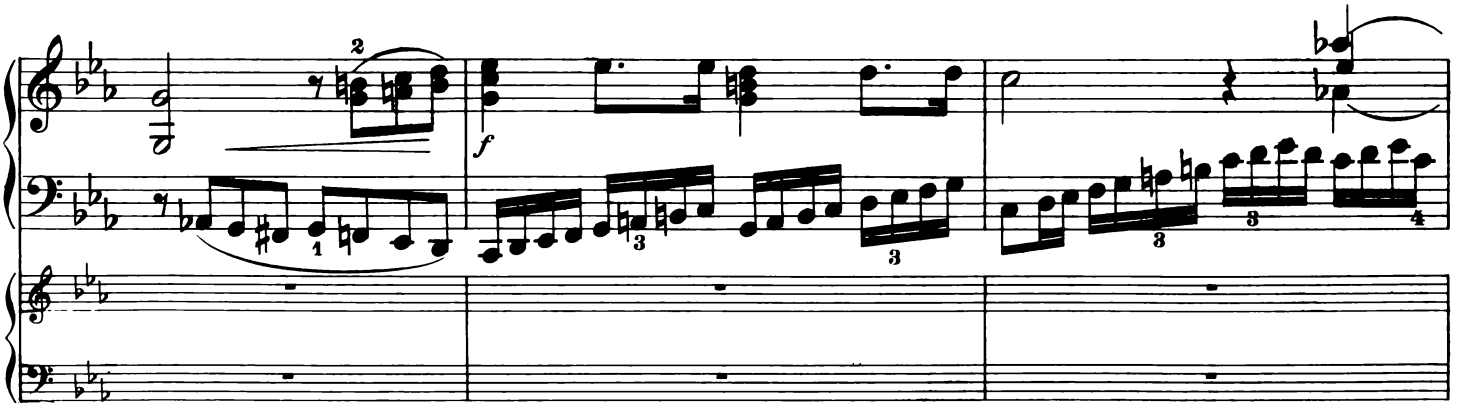


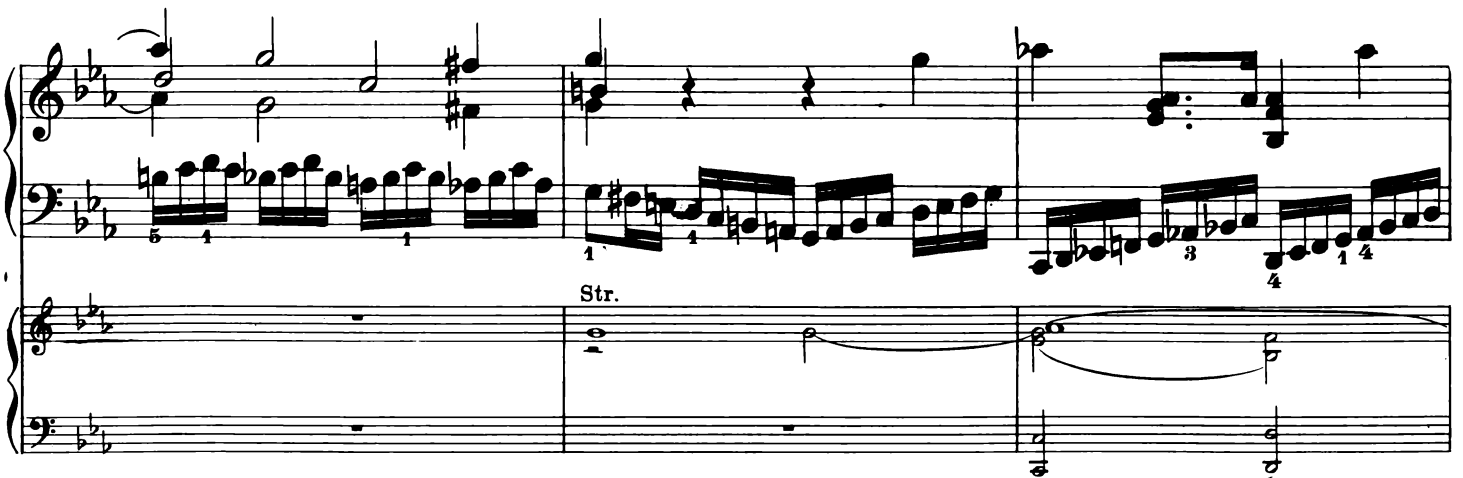
(16) The André score also has dotted rhythms on the first and third beats.

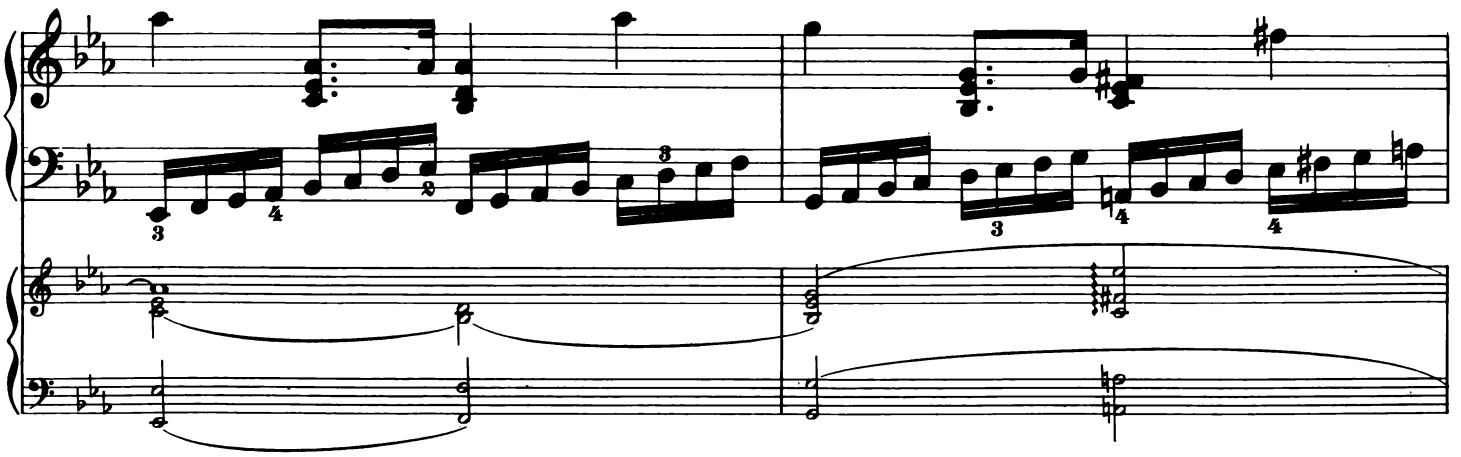
(17) In a few cases we find the reading in the bass  which conflicts with the quartet-accompaniment.

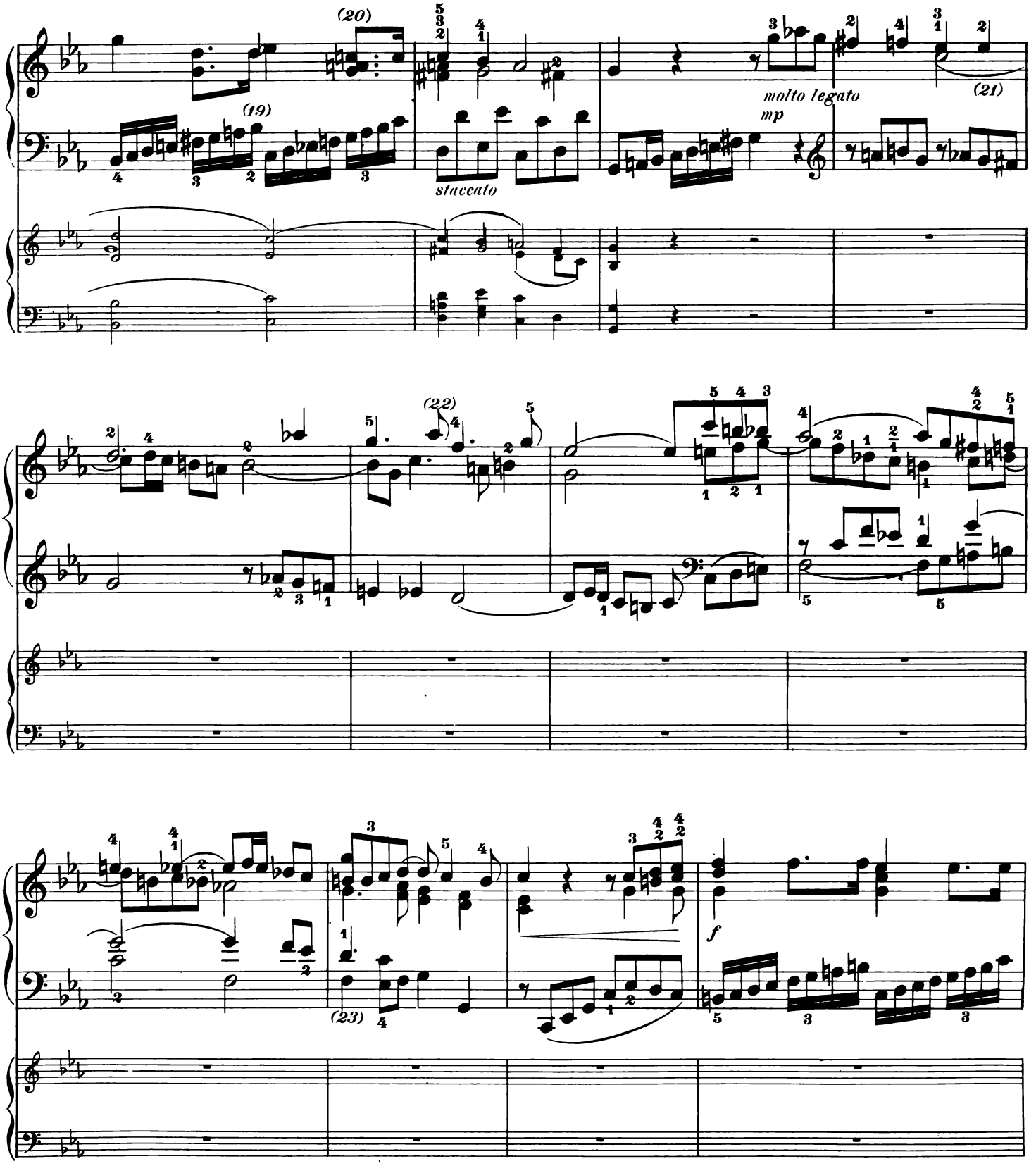
(18) In the early editions the ties are not written with due precision.

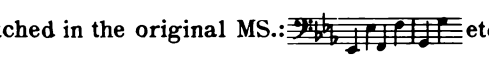





Str.





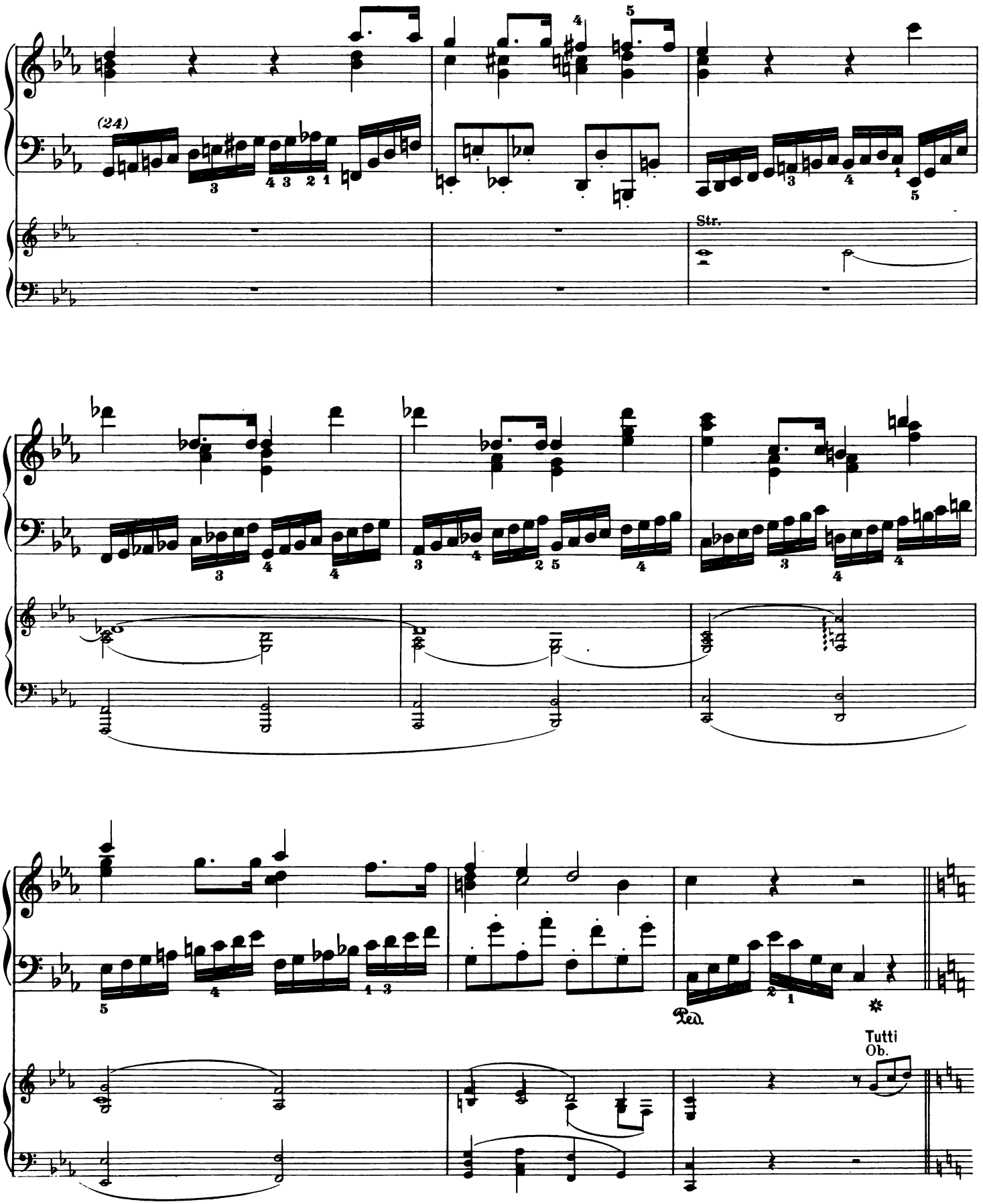
(19) The last three measures of the bass passage are merely sketched in the original MS.:  etc. This notation is evidently an abbreviation for the scales; it is copied literally only in the old André edition of the piano-part. The scale beginning on *c* is usually given as in our text, but the variants *f*♯ for *f*, and *b* for *b*♭, are also occur. They are not wrong. The autograph permits no final decision.

(20) In the old editions of Breitkopf & Härtel, André and Richault, the note a^1 is wanting; also in Peters.

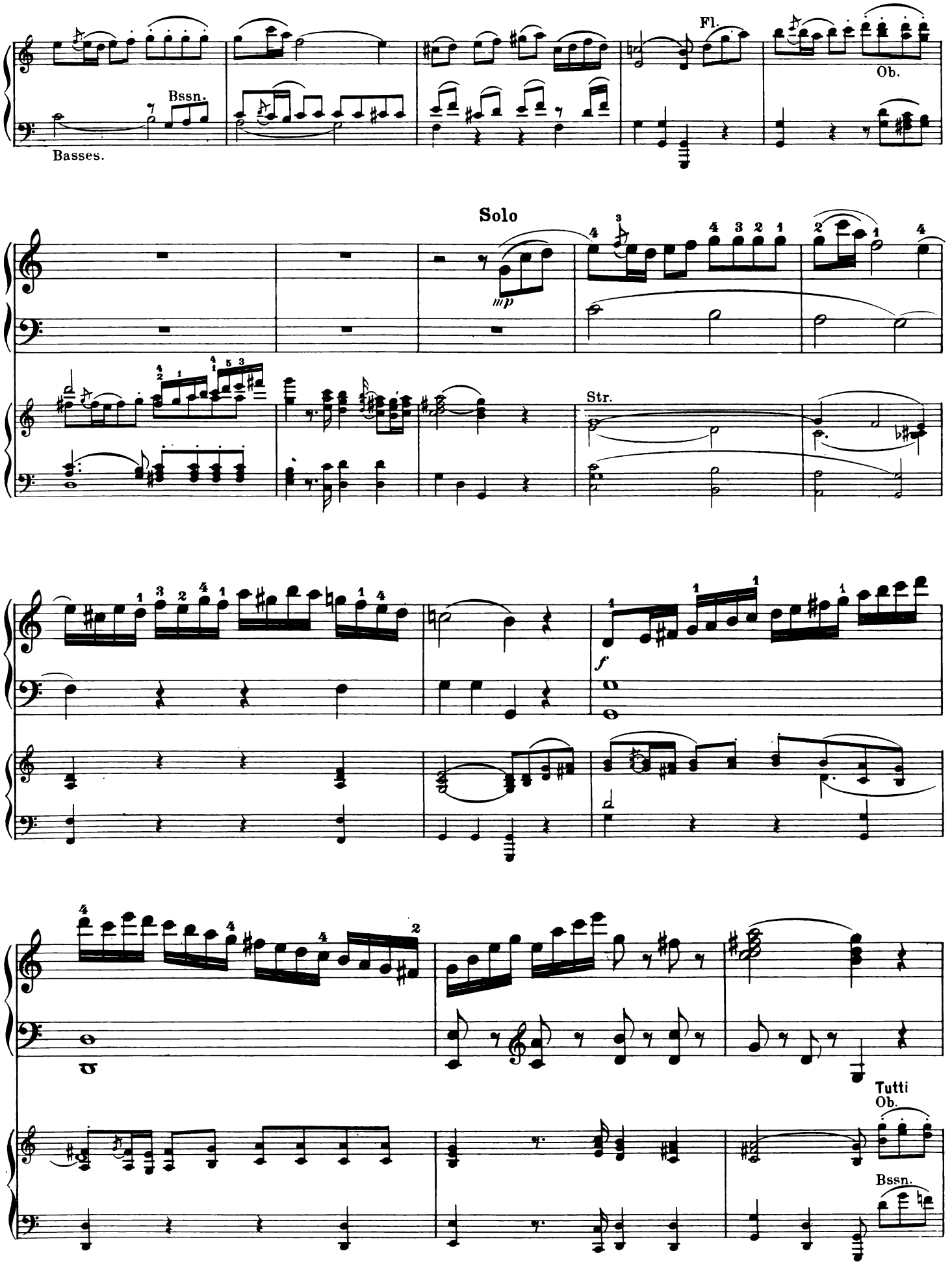
(21) Notation of the ties frequently unprecise in this passage also.

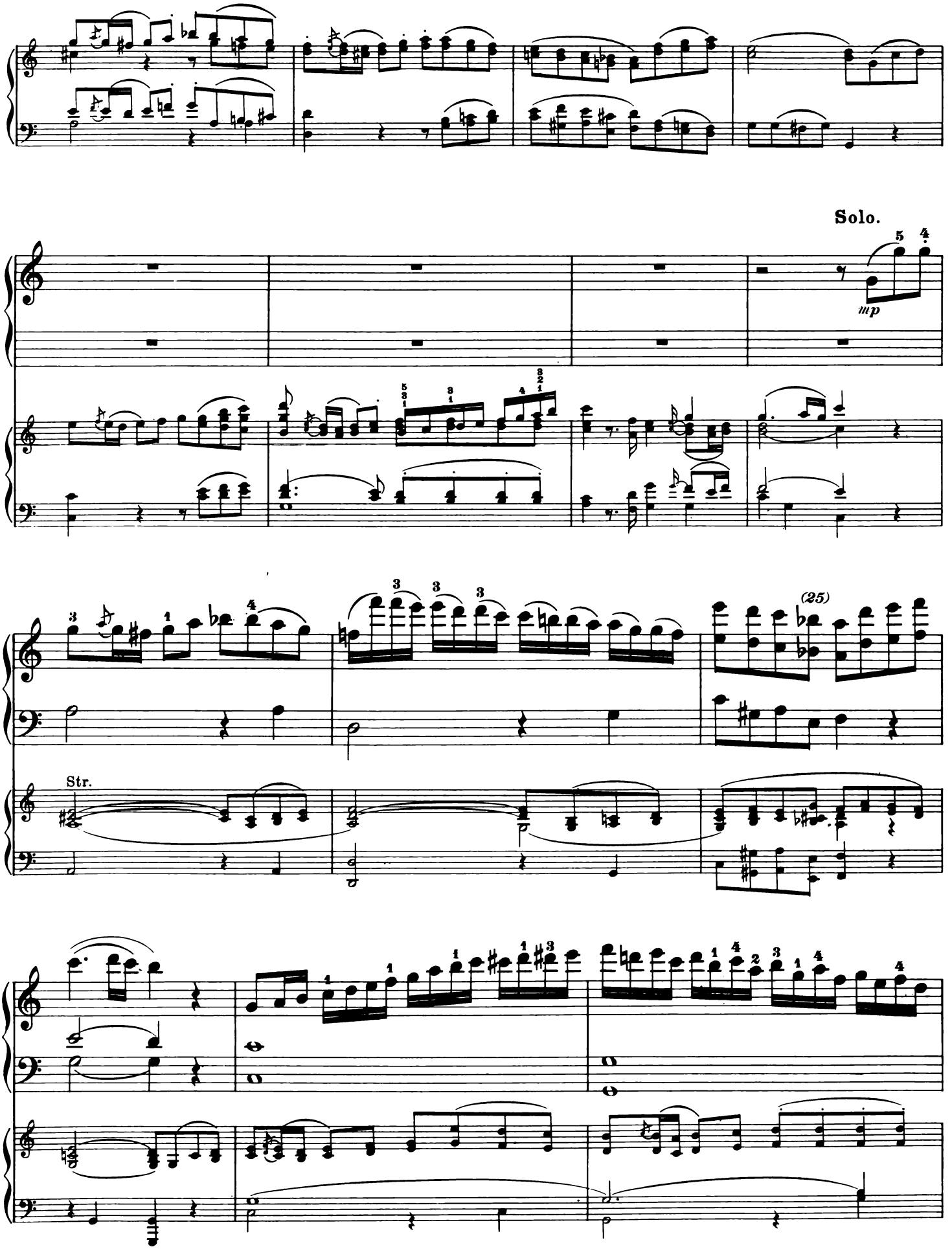
(22) In Richault and Peters, also in Br. & H.'s and André's old editions of the parts, is found the common error in engraving c^3 instead of a^2♭.

(23) In the same, *d* is wrongly given for *f*.

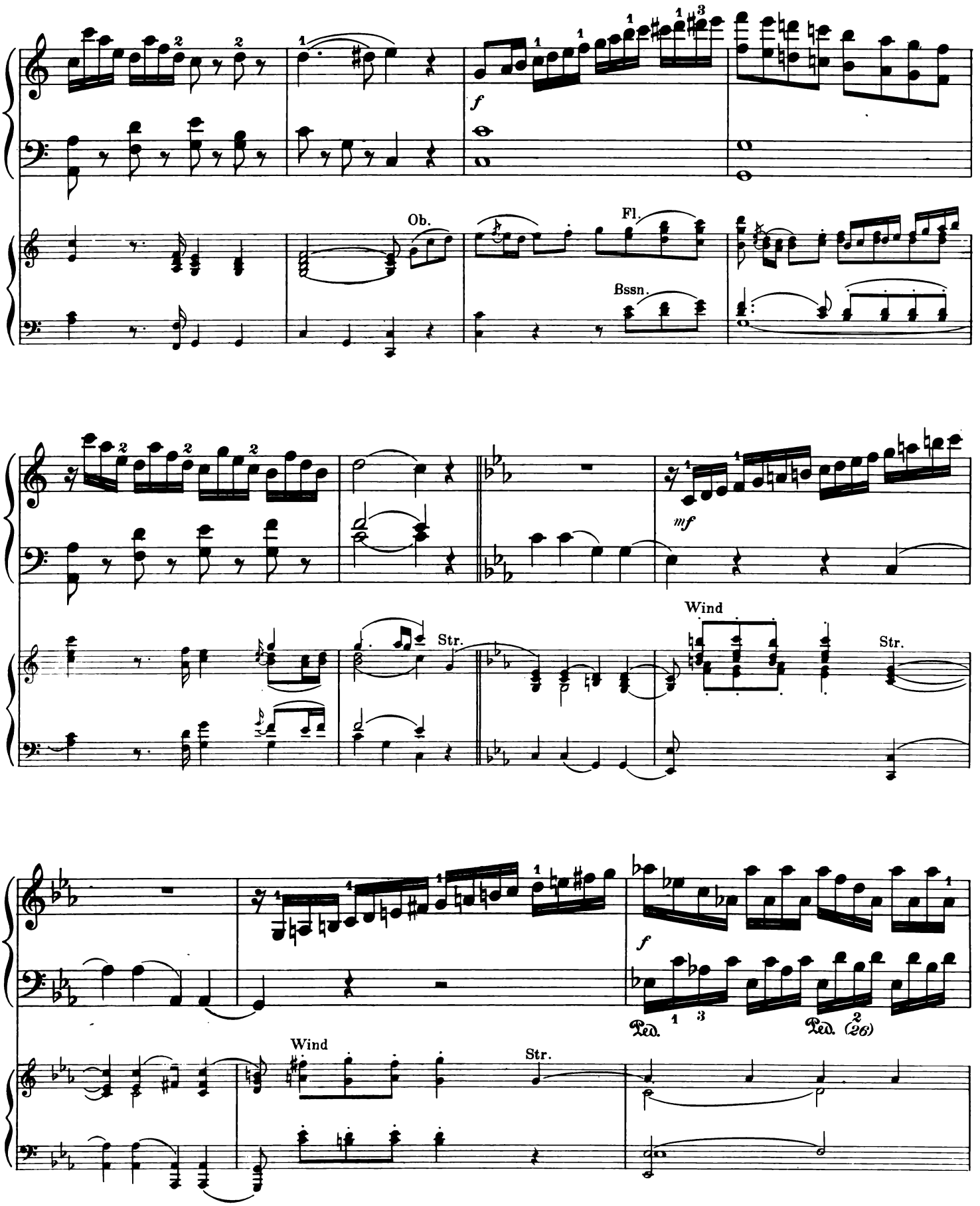


(24) In this section, too, nearly all the half-measure scales were indicated by the composer in the manner explained in Note 19. Many editions take this abbreviation literally in some or all passages. As to the chromatic signs in these scales, nothing can be ascertained from the autograph. At the place marked by this Note (24) one might also read $e\flat$ *f*, which certainly weakens the expression; some editors carry the scale beginning on *f* through e^1 instead of $e^1\flat$; other deviations are not worthy of mention.

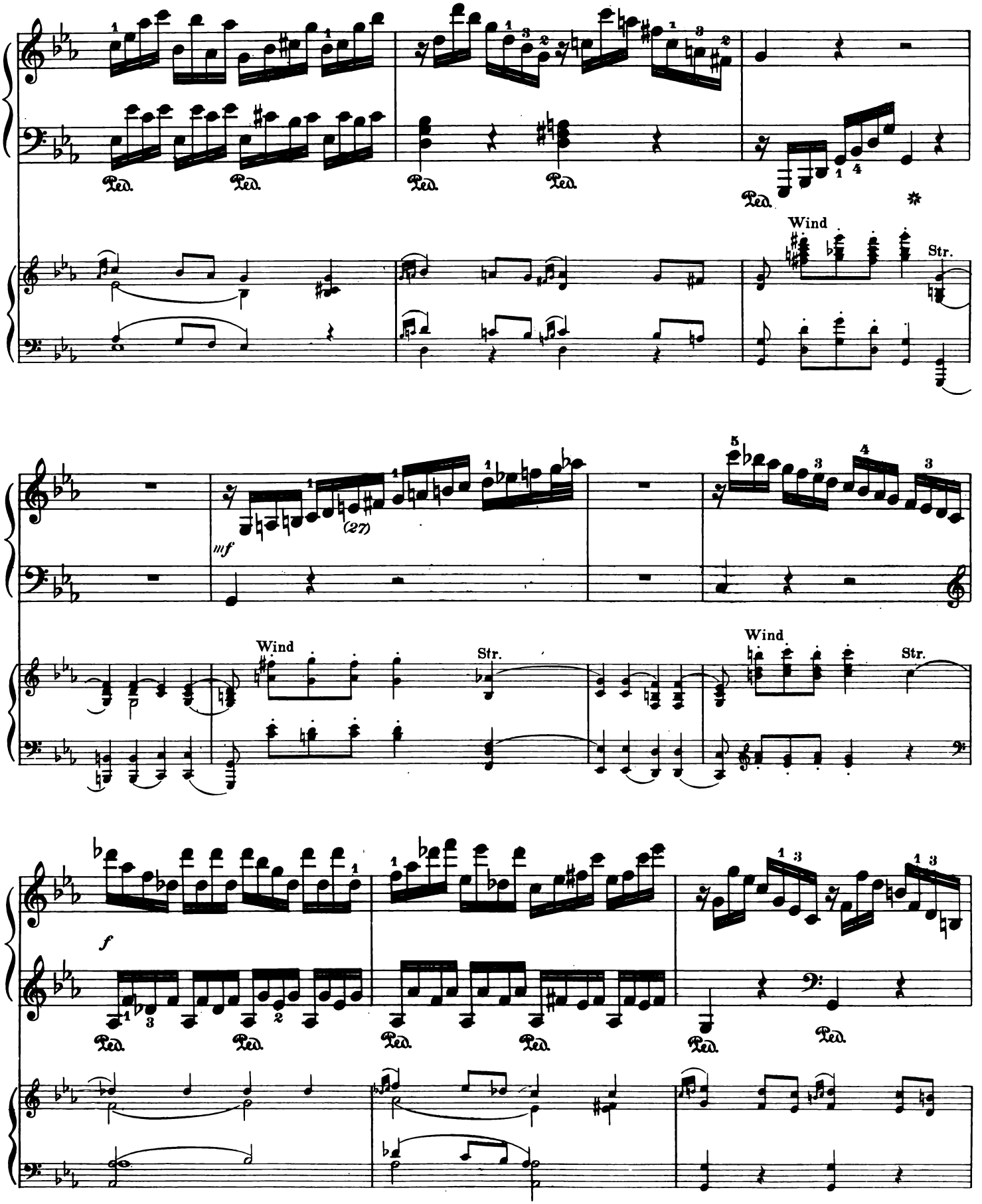

Fl.
Ob.
Bssn.
Basses.
Solo
Str.
Tutti
Ob.
Bssn.



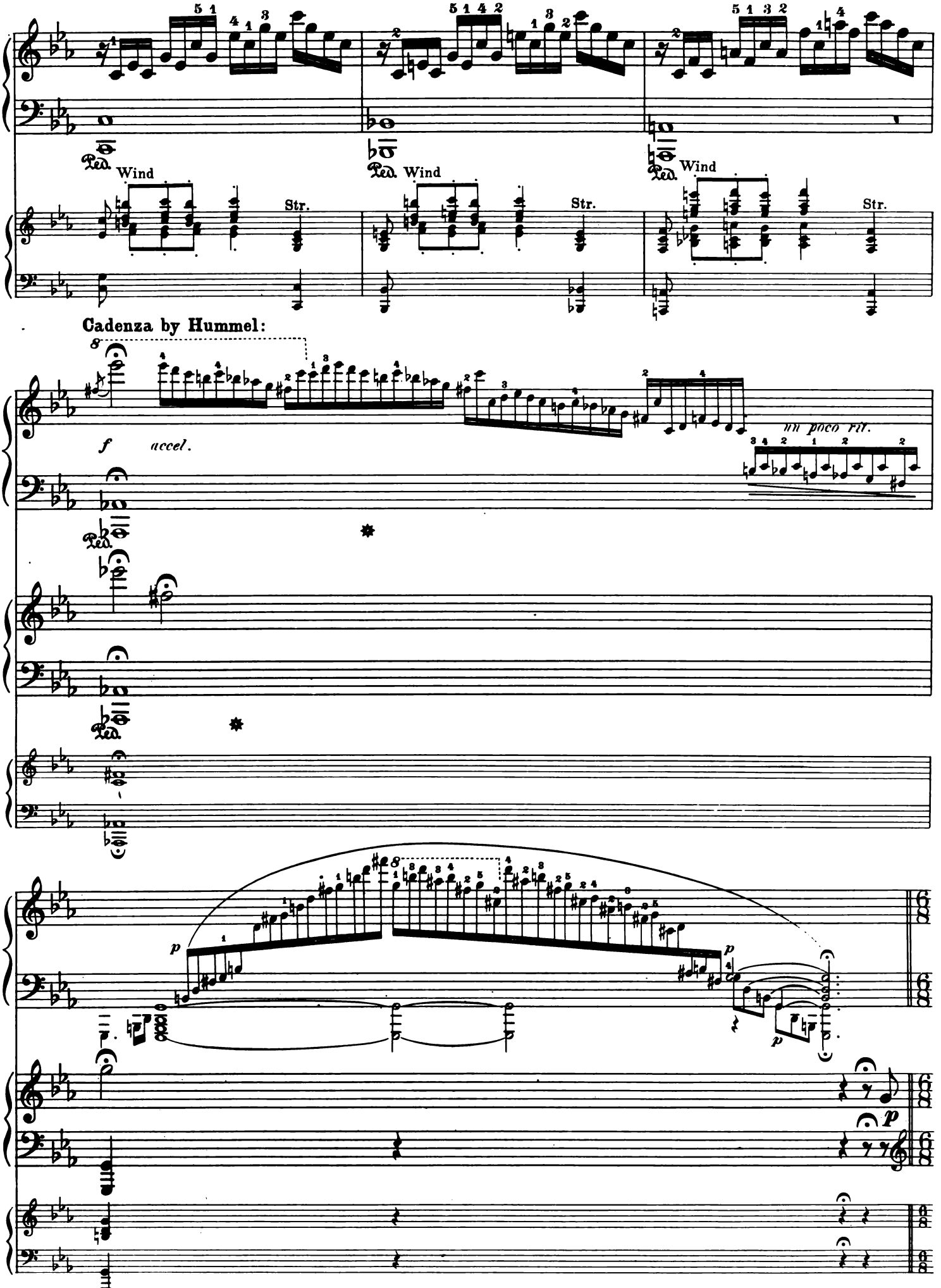
(25) The autograph has no ♭ before *b* in the piano-part, but has one in the viola-part. Several early prints contain the same mistake.

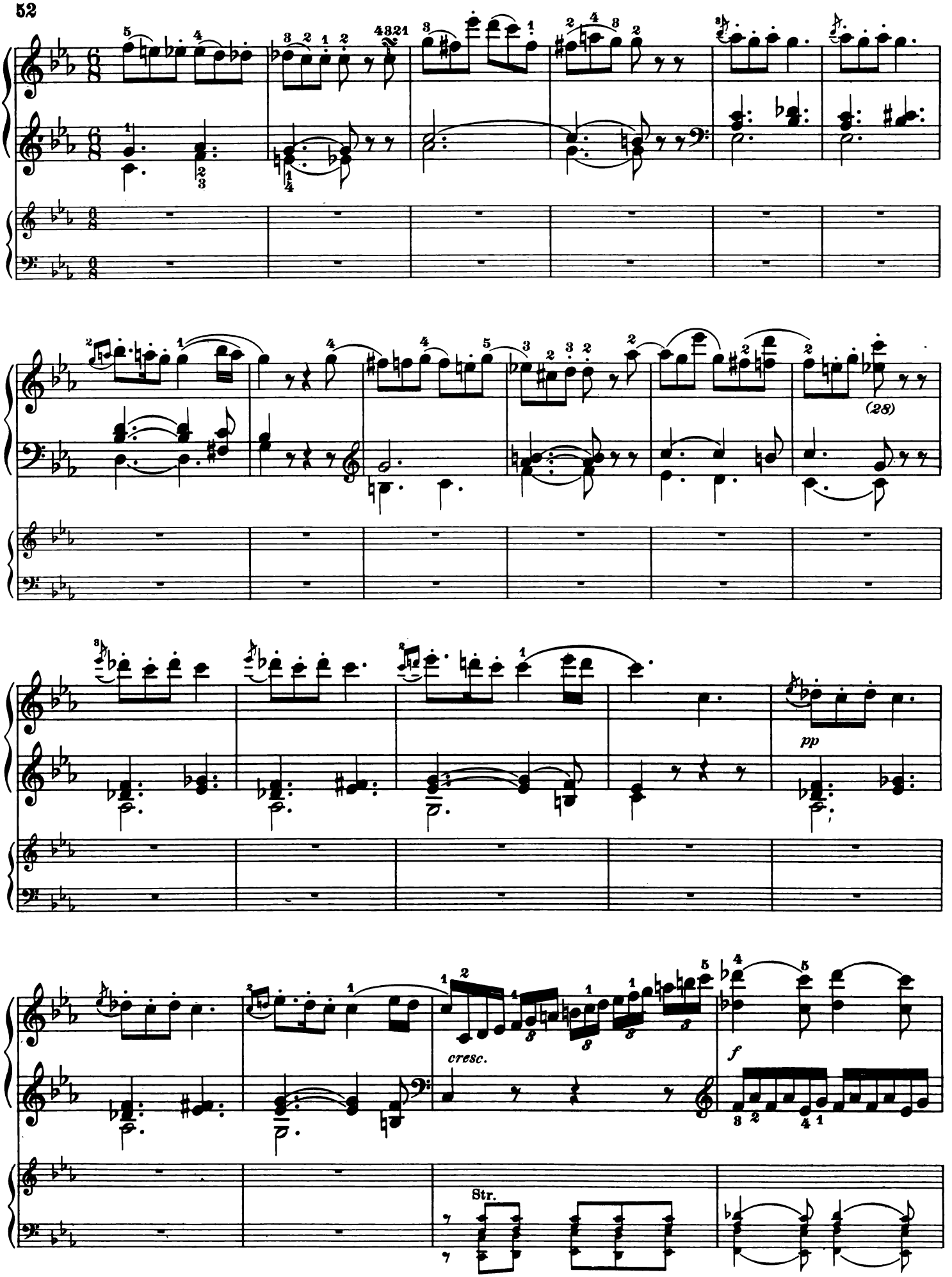


(26) Some editions read, in the second half of the measure, *ab* instead of the more correct *bb*. Compare the parallel passage 8 measures further on. Here the autograph is indistinct.

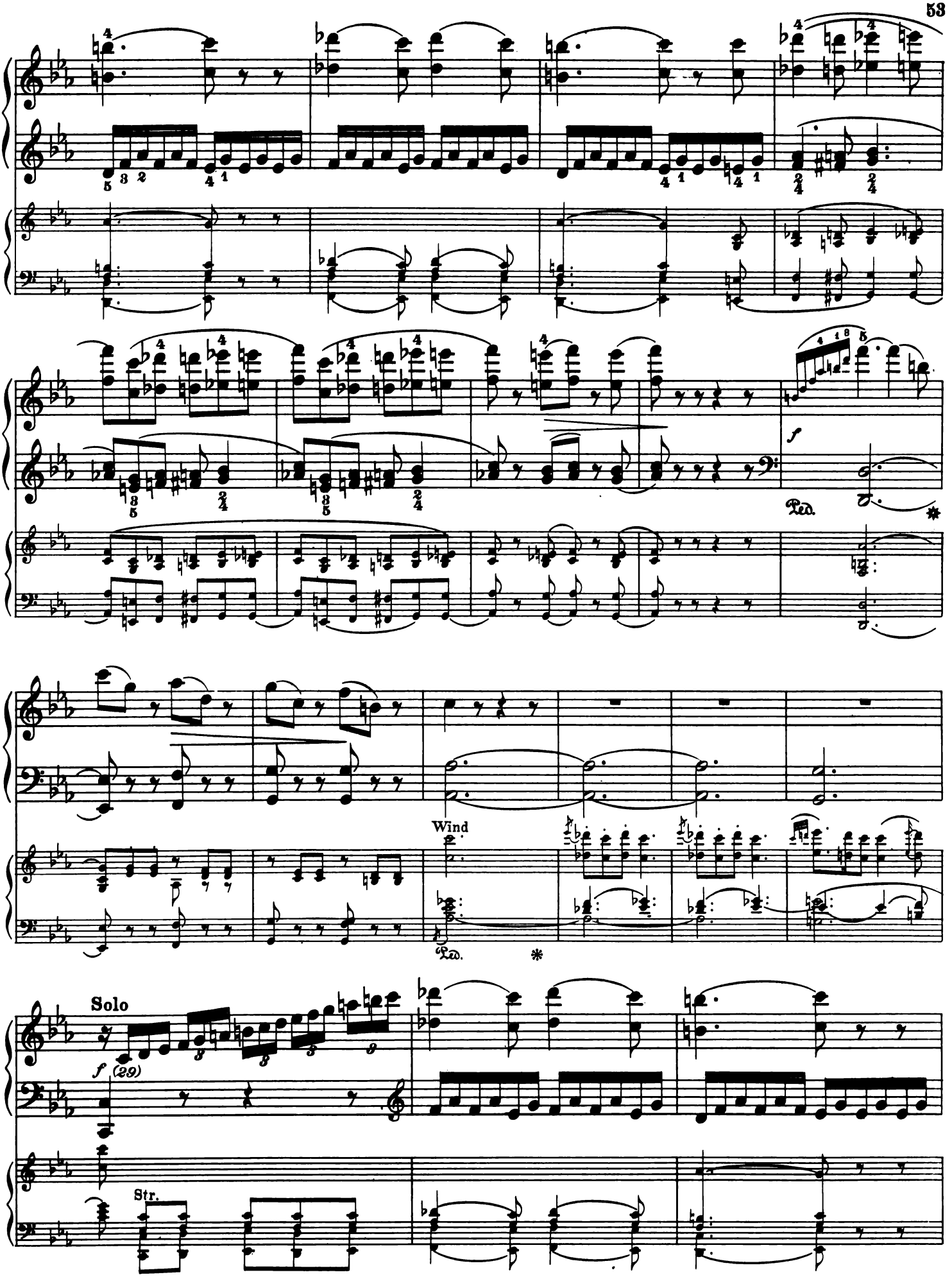


(27) The ♮ before e^1 is omitted in the autograph; doubtless a mere slip.

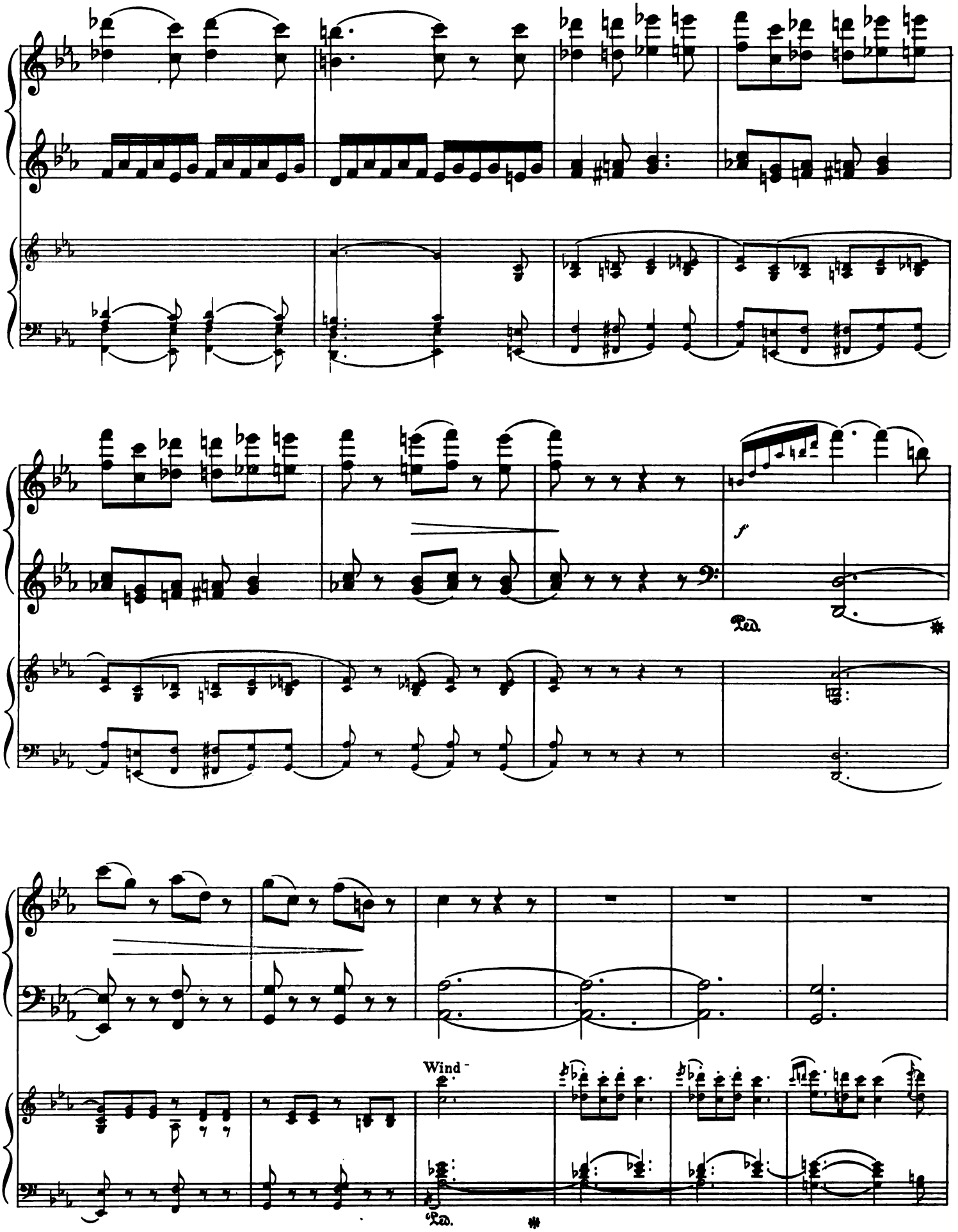

Ped.
Wind
Str.
Cadenza by Hummel:
f
accel.
un poco rit.
p

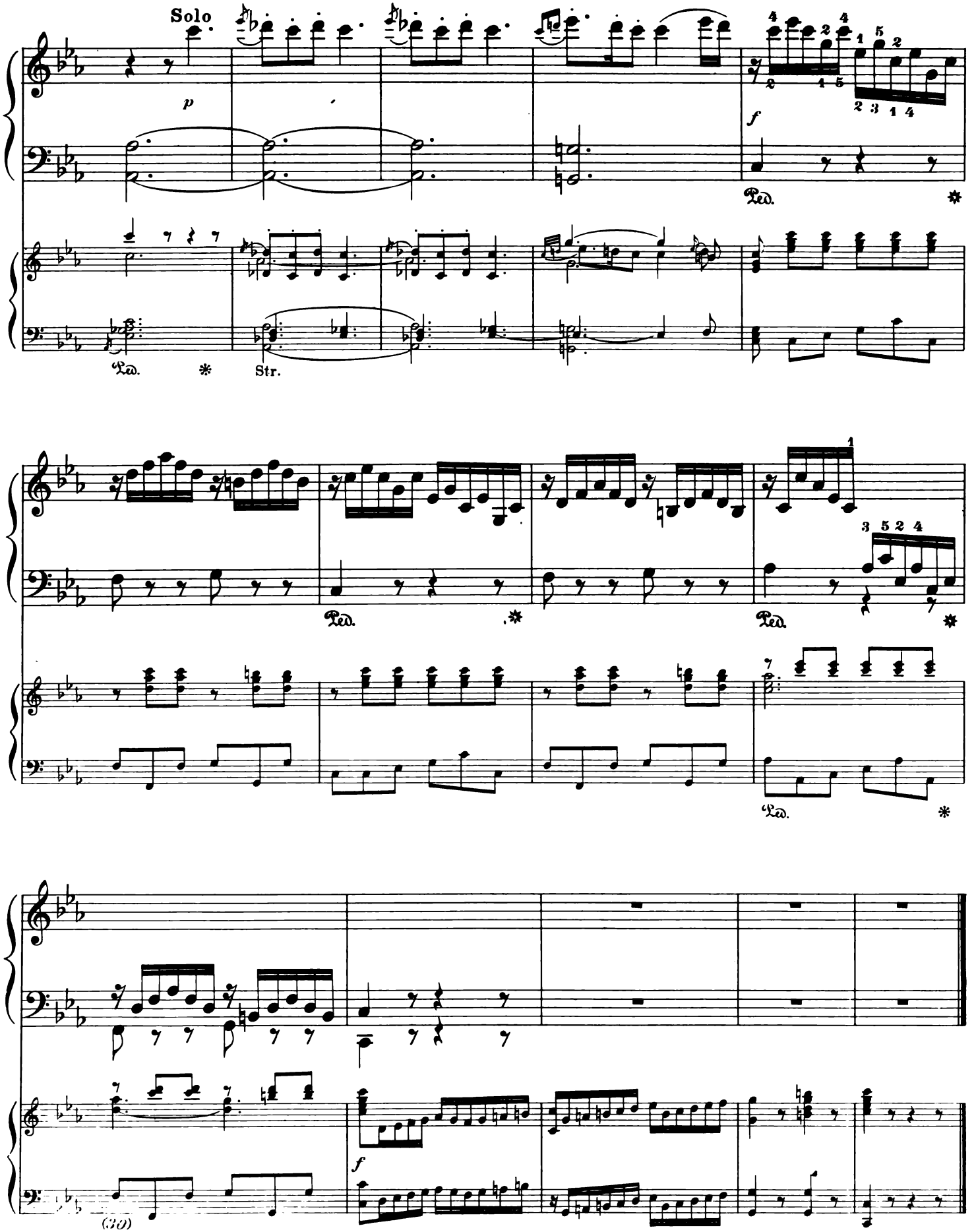


(28) In Breitkopf & Härtel's and André's old editions of the parts, and also in Richault and Peters, a ♭ is omitted before e^2.



(29) In the old Breitkopf & Härtel parts, and in Richault and Peters, the rhythm is:


f
Ped.
Wind -
Ped.



(30) All the editions of the score, and also Br. & H's. and André's old editions of the orchestral parts, have copied the mistake of the autograph, which gives *d* instead of *f* for the 1st bassoon.

SCHIRMER'S LIBRARY of Musical Classics

ORIGINAL COMPOSITIONS, ARRANGEMENTS, AND TRANSCRIPTIONS FOR TWO PIANOS, TWO PERFORMERS

The Library Volume Number is given in brackets: [1300].
Those marked with asterisk (*) include copies for two or four performers.

ARENSKY, A.
Op. 15. **Suite** (Oesterle) [1300]* 1.00
Op. 65. **Suite in Canon-Form** (Adams) [1482] ..... .75

BACH, J. S.
Concerto, Dm (Hughes) [1527] 1.50

BEETHOVEN, L. VAN
Op. 15. **Concerto No. 1, C** (Kullak) [621] 1.00
Op. 19. **Concerto No. 2, B♭** (Kullak [622] 1.00
Op. 37. **Concerto No. 3, Cm** (Kullak) [623] 1.00
Op. 58. **Concerto No. 4, G** (Kullak) [624] 1.00
Op. 73. **Concerto No. 5, E♭.** "Emperor" (Kullak) [625] 1.00

BRAHMS, J.
Op. 15. **Concerto, Dm** (Hughes) [1429] 3.00
Op. 39. **Waltzes** (arr. by the Composer) (Hughes) [1530] .75
Op. 56b. **Variations on a Theme by Haydn** (Hughes) [1496] 1.00
Op. 83. **Concerto, B♭** (Hughes) [1465] 3.00

CHOPIN, F.
Op. 11. **Concerto No. 1, Em** (Joseffy) [1350] 1.25
The same. (Mikuli) [1558] 1.25
Op. 21. **Concerto No. 2, Fm** (Joseffy) [1351] 1.25
The same. (Mikuli) [1557] 1.25
Op. 73. **Rondo** (Hughes) [1508] ..... .75
Concert Pieces (Second Piano Part only, to be used with Library Volume, No. 38) (Joseffy) [1352] 1.00

CLEMENTI, M.
2 Sonatas (Hughes) [1532] 1.00

FRANCK, C.
The Djinns. Symphonic Poem (Hughes) [1383] 1.50
Variations Symphoniques (Philipp) [1407] 1.00

GRIEG, E.
Op. 16. **Concerto, Am** (Grainger) [1399] 2.50
Accompaniments for a 2d Piano for Mozart's Sonatas.
For Sonata No. 3, C (Deis) [1440] ..... .75
For Sonata No. 4, F (Deis) [1441] 1.50
For Sonata No. 5, G (Deis) [1442] ..... .75
For Fantasia and Sonata No. 18 (Deis) [1443] 1.25

GURLITT, C.
Op. 174. **8 Melodious Pieces** [1619]* ..... .75
Op. 175, No. 1. **Rondo, D** [739]* ..... .50
Op. 175, No. 2. **Rondo, E♭** [740]* ..... .50
Op. 175, No. 3. **Rondo, Em** [741]* ..... .50

LISZT, F.
Concerto No. 1, E♭ (Joseffy) [1057] 1.50
Concerto No. 2, A (Joseffy) [1058] 2.50
Concerto Pathétique, Em (Hughes) [1534] 1.25
Hungarian Fantasy (Joseffy) [1056] 1.25
Hungarian Rhapsody No. 2 (Kleinmichel) [1568]* 1.50
Spanish Rhapsody (Busoni) [1252] 2.00

MACDOWELL, E. A.
Op. 23. **Concerto No. 2, Dm** (Hughes) [1462] 2.00

MENDELSSOHN, F.
Op. 22. **Capriccio Brillante** (Sternberg) [1187] ..... .75
Op. 25. **Concerto No. 1, Gm** (Ruthardt) [61] ..... .75
Op. 29. **Rondo Brillante** (Sternberg) [1188] ..... .75
Op. 40. **Concerto No. 2, Dm** (Ruthardt) [62] ..... .75

MOZART, W. A.
Concerto, E♭ (Bischoff) [663] 1.00
Concerto, Dm (Kullak) [661] 1.00
Concerto, C (Bischoff) [662] 1.00
Concerto, A (York) [1584] 1.50
Concerto, Cm (Bischoff) [664] 1.00
Concerto, D. "Coronation" (Bischoff) [665] 1.00
Lodron Concerto (J. Wagner) [1578] 1.25
Sonata, D; Fugue, Cm (Hughes) [1504]* 1.50

RACHMANINOFF, S.
Op. 18. **Concerto No. 2** [1576] 2.00
Op. 30. **Concerto No. 3** [1610] 2.50

RAFF, J.
Gavotte and Musette. From the Suite, Op. 200. (Pescio-Bauer) [1543] 1.50

RUBINSTEIN, A.
Op. 70. **Concerto No. 4, Dm** (Joseffy) [1047] 3.00

SAINT-SAËNS, C.
Op. 22. **Concerto No. 2, Gm** [1405] 2.50
Op. 35. **Variations on a Theme by Beethoven** (Hughes) [1449] 1.50
Op. 44. **Concerto No. 4, Cm** [1486] 2.50

SCHUBERT, F.
Op. 15. **Fantasia** (trs. by Liszt) (Joseffy) [1046] 1.50

SCHUMANN, R.
Op. 46. **Andante and Variations** (Hughes) [1489] ..... .50
Op. 54. **Concerto, Am** (Hughes) [1358] 1.50
Op. 92. **Introduction and Allegro Appassionato.** Concertstück (Vogrich) [1271]* ..... .75
Op. 134. **Concert Allegro and Introduction** (Vogrich) [1270]* .75

TCHAIKOVSKY, P. I.
Op. 23. **Concerto No. 1, B♭m** (Joseffy) [1045] 3.00

WEBER, C. M. VON
Op. 72. **Polonaise Brillante** (arr. by Liszt) (Spencer) [1382] 1.00
Op. 79. **Concertstück** (Sternberg) [1189] ..... .75

TWO PIANOS, FOUR PERFORMERS

LISZT, F.
Hungarian Rhapsody No. 2 (Kleinmichel) [1570]* 2.50

MOSZKOWSKI, M.
Valse Brillante, A♭ (Gurlitt) [197]* 1.25

RACHMANINOFF, S.
Op. 23, No. 5. **Prelude, Gm** (Rebner) [1583]* 1.25

TCHAIKOVSKY, P. I.
Op. 31. **Marche Slave** (Langer) [1575]* 2.50

Any Schirmer Library volume may be obtained in cloth binding. Prices will be quoted on request.

G. SCHIRMER, INC. NEW YORK

A-1015

DESIGN COPYRIGHT, 1939, BY G. SCHIRMER, INC.