
WOLFGANG AMADEUS MOZART

CONCERTO

for Piano and Orchestra
A major / A-Dur / La majeur
K 414

Edited by/Herrenscher
Paul Badura

PREVIEW
Low Resolution



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W. A. MOZART

Piano Concerto in A major K.414

The piano concertos in F, A, and C (K.413, 414, and 415) were the first that Mozart wrote in Vienna, and he seems to have intended them for subscription concerts he planned to give early in 1783. The one in A major was probably the first to be completed; the Rondo in A, K. 386, part of which has disappeared, was written in 1782, and if, as has been suggested, this movement is the finale of K.414, the first two movements may have been written in the same month. There is no evidence that Mozart had completed the work, and the date of the first performance is unknown.

On 26 April 1783 Mozart writes to his publisher:

I have three piano concertos, the whole accompanied with full orchestra; that is to say, with strings, woodwind and merely a quartet.

By this last term he meant a quartet of strings, though it can hardly have been true of the first two movements, which were presumably accompanied by strings and woodwind. The concertos were first published two years later by Artaria in Vienna. In their lifetime there were reprints by G. B. Schwan in Prague and by Johnson and Broderip in London.

In the present edition the manuscript has been checked particularly for faulty notation. The original manuscript corrects the numerous errors found in the printed edition, and also establishes what Mozart wrote. The original autographs which belonged to the family of Prince von Lobkowitz in Berlin, disappeared at the end of the 18th century. As there is little likelihood that it will come to light in the near future — it is probably kept secretly in Polish hands — there are enough secondary sources available to establish an accurate text.

The following sources have been used for the present edition:

1. The original edition published by Artaria in Vienna in 1785;
2. A manuscript copy at St. Peter's, Salzburg, of the piano part and the two horn parts; the latter are in Mozart's hand;
3. A manuscript copy in the possession of Stift Reichenberg, Upper Austria, written by the same copyist as number 2: complete except for the first Violin part;

4. A manuscript copy belonging to the Internationale Stiftung Mozarteum, Salzburg: complete.

All these sources consist of parts without a full score, as was usual in Mozart's time. The carefully annotated figured bass appears only in the Artaria edition; it might have been supplied by Mozart's father who added the figures in several other concertos (see my preface to *K. 238*, Eulenburg 1266). This Artaria edition is so full of mistakes that it is unlikely that Mozart, overworked at the time, did

Fortunately the autographs of all the original *cadenze* and *ritornelli* are extant. Three of them have been reprinted in *Mozart's Piano Concertos: Interpretation* (Vienna 1957) by Paul and Eva Klavansky. My particular thanks go to the chief editor of the *Complete Edition of Mozart's Works*, Herr Wolfgang Fischer, who has kindly shown me photostats of the other *cadenze*.

The old Complete Edition of Mozart's Works has been used as a reference in certain cases of doubt. In all other portions it was the last edition to be consulted. I am indebted to my opinion Hans Redlich, who has edited the *Complete Edition* in 1953 and 1965, gave too much credit to the older editions which are not suitable for musicians of the older generation but are of value to the younger.

I am indebted to the *Complete Edition* for information about the origin of the second movement of the *Concerto*. It is almost identical with the start of the first movement of Christian Bach's overture *La Cenerentola* (1763) which was a pastiche opera for which Bach also wrote the *Concerto*. It was first published on 3 February 1763 at the *Concerto*. Mozart would have heard it when he was in Vienna in the late 1760s as one of "Six *Concerti* by Christian Bach, and the slow movement begins:



Mozart probably quoted from memory, as he nearly always did when writing down the themes for his piano variations. Oddly enough, the same motive also appears in the Trio of the fourth of the *Acht Menuette*

K 315a (315g according to Köchel⁶), composed about 1779; quite a transformation of the solemn Bachian theme! The use of this theme in a minuet might be due to the subconscious mind. In the A major concerto, however, the quotation appears in the same key and register as the original, and it might well be a homage to the youngest son of Johann Sebastian Bach who had died on 1 January 1782 (died 19 April 1782). Mozart wrote to his father: "I suppose you have heard that the English Bach is dead? What a loss to the music world! The English Christian Bach had exerted a notable influence on Mozart, and this is the first piano concerto Mozart composed since he took notice of his death."

As has been mentioned, the Concerto (Köchel 315g, Köchel 315a), composed in October 1782, may have been written as early as the third movement to this concerto (cf. the reconstruction by Paul Badura-Skoda and Christian M. Hammer, *Journal of Musicology* 30(26)). Mozart might have rejected it as too similar to the first movement; the 5th bar, for instance, is identical with the opening. The Rondo matches the concerto well, and both works are performed in such a way as to be inseparable.

⁶ *Journal of Musicology* 30(26), p. 267. See also Paul Badura-Skoda, 1975

First edition published in parts by Artaria 1785
 160, St Peter's Salzburg

R Copy, Salzburg Mozarteum

R Copy, Stift Reichenberg, Upper Austria

AMA Old Complete Edition, Breitkopf & Hartel
 r1830

ACT Mozart's Autograph of the Cadenzas

The piano parts in S² and R are almost identical. The latter, however, contains a few corrections apparently written by another hand; they seem to be the work of a sound musician and it is just possible that they were instigated by Mozart.*

*A MS full score belonging to Prof. Helmut Federhofer proved of little value as a source, being clearly not based on the lost autograph.


EDITORIAL NOTES

Editorial slurs have a vertical stroke through the middle. Other editorial additions are in square brackets, n2: the second note in the bar.

First Movement

- 50, 54 VI I/II AMA continues the slur
- 64 Pf rh A & S² have trill on n2 but not on n1: see earlier entries
- 72 Pf rh The two notes on n1 are tied in the original; Mozart explicitly writes it. Similarly on n2
- 79 Pf rh tr has 16th notes on n1 (10010096, 211, 246-8)
- 88 Pf lh AMA has slur on n1
- 92 Pf rh AMA has slur on n1; no slur in A
- 94 Pf rh AMA has slur on n1. Execution:
- 95 Pf rh AMA has slur on n1. Execution as above
- 96 Pf rh AMA has slur on n1. Execution as above
- 97 Pf rh AMA has slur on n1. Execution as above
- 98 Pf rh AMA has slur on n1. Execution as above
- 99 Pf rh AMA has slur on n1. Execution as above
- 100 Pf rh AMA has slur on n1. Execution as above
- 101 Pf rh AMA has slur on n1. Execution as above
- 102 Pf rh AMA has slur on n1. Execution as above
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- 200 Pf rh AMA has slur on n1. Execution as above
- 201 Pf rh AMA has slur on n1. Execution as above
- 202 Pf rh AMA has slur on n1. Execution as above
- 203 VI I A & S² have p on n1, AMA on n2
- 284-7 VI I/II A slurs each semiquaver group
- 285-7 VI I/II A has no ties

Second Movement

- 5-6 VII A ends slur on n5
- 13-14 VI I/II Only AMA has n2 stacc
- 15 VII A has *tr* on last note
- 16 Ob I/II Only AMA slurs Ob II; neither slur in V
- 17 Ob I/II AMA slurs n1-4, R slurs Ob II only; *tr* on n1-1 in A
- 22 Pf rh A slurs n1-3
- 23 Pf rh S¹ & R slur n1-2
- 26-27 Pf rh wedge accent in A, S¹ & R; *tr* on n1-1 in S¹ & R; h27; *cf* h79-80
- 34 Pf rh A two-note turn
- 
- 44 Pf S¹, S² *tr* on n2 (b⁷) —
- 48 Pf rh A, S¹ & R slurs n1-2 demisemi-quavers
- 52 Ob I/II AMA slurs n1-4, which is wrong; S¹ & R slurs n1-4 (also VI I/II)
- 60 VII A *tr* on n1
- 73 Pf rh *tr* on n1; *tr* on n1 in clearly ends a' — other editions wrongly give b — a.
- 
- 82 Pf rh A ends slur on last demisemi-quaver
- 91 VI I/II Only AMA & AMA have the trills
- Pf A, S¹ & R:
- 
- 102 VI II A slurs n1-4; AMA also slurs n1-4 for VII & Ob
- 104 Ob I/II All sources *p* (not *pp*)

Third Movement

- 9-10 VII A has *tr* on n1 — surely not authentic
- 26 Pf rh Wedge used as accent, not as staccato sign; sim. h34 & 36

- 66 Pf rh A, S¹ & R make n1 c " & f " but cf b152; S¹ & R start slur on n2
- 86 Pf 1h 2nd chord as in AMA (cf bb B4-5); A, S¹ & R add f
- 102 Ob I/II Legato in all old sources; AMA does only n1 2
- 113 Pf rh Most editions wrongly make n2 F instead of 11
- 123 Pf 1h Most editions wrongly make n7 a natural instead of F
- 129 Pf 1h Minim as in A & AMA; S¹ & R 6
- 153 Pf rh Most editions omit the last note
- 159 Pf rh Presumably a turn should be present in the first staff as in bb73 & 78, but in bb74-75 there are signs of the different notation
- 181 Pf S¹ & R:
- 193 Pf rh $\text{c} \begin{matrix} \text{c} \\ \text{c} \end{matrix} \text{c} \text{c}$ $\text{c} \begin{matrix} \text{c} \\ \text{c} \end{matrix} \text{c}$ failing to d'

PREVIEW

Low Resolution