

Wolfgang Amadeus Mozart

1756 - 1791

Rondo

for Piano and Orchestra
für Klavier und Orchester

A major / A-Dur / La majeur

K 386

Edited by / Herausgegeben von
Alan Tyson

Partical reconstruction by / Teil-Rekonstruktion von
Charles Mackerras

Cadenzas and Eingänge by / Cadenzen von
Paul Badura-Skoda

Full Score / Partitur

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PREVIEW
Low Resolution

Orchestral material in this edition is available on hire from the publishers. A two-piano reduction is available as ED 12358.

Mozart's Rondo in A major for Pianoforte and Orchestra, K386, seems to have been completed by 19 October 1782; the first page of the autograph carries this date. Yet it is a work that for a very long time after Mozart's days until the fourth decade of the present century could not be orchestrally performed in any way, or even soundly evaluated and studied. It is only in the last few years that it has been possible to form an accurate picture of the composition as a whole. What was not known until recently is that it is a work of 269 bars, not one of only 252 bars.

The difficulties associated with the Rondo derive from some curious experiences of its autograph score; for that evidently suffered damage at two very different periods.

The first damage to the autograph was the loss of its ending (the leaves with the work's final bars) at what was obviously a very early date. When Constanze Mozart sold a large collection of her deceased husband's autograph scores to the publisher Johann Anton André of Offenbach at the end of 1799, that of K386 was included, but apparently the final leaf or leaves were already seen to be missing: the words 'das Ende fehlt' ('the end is missing') had been written on the first page, as well as 'zu ergänzen' ('to be completed'). That presumably explains why André, although he produced a lot of editions of other works by Mozart based on the autograph scores that he had obtained from Constanze, did not publish K386 — possibly because he felt that this work was not worth publishing unless its missing ending could be found. In about 1838 the firm of Cramer offered several composers' autograph scores for sale in London; a catalogue of these scores included K386, and stated that Mozart composed this Rondo in 1782, and completed all but the last page'. Around this time the Rondo was first published in London. The pianist Cipriani Potter (1792-1871) was then brought out by entry & Hollier a large edition of Mozart's papers, under the title of the 'Chef d'œuvre de Mozart'; the edition was a reduction of the piano parts based on the autograph score, but was not intended by then to be complete — it was to be completed by the publisher.

At about this time the autograph score was bought from the firm of Cramer by the publisher of the edition of Cipriani Potter's piano reduction, and the edition was composed by William Sterndale Bennett. The edition was based on the autograph score, but was not intended by then to be complete — it was to be completed by the publisher. Sterndale Bennett did not know the Rondo's true ending, so he tried to reconstruct the full orchestral version of the Rondo by orchestrating Cipriani Potter's piano reduction. His only information about the Rondo's true ending and its date had come from an autograph manuscript possessor.

The first attempt to reconstruct the full orchestral version of the Rondo was made by Alfred Einstein, and published by the University of Chicago Press in 1936. It seems that only two

leaves of Mozart's autograph were at that time accessible to Einstein, but they naturally afforded him strong clues as to how to re-orchestrate Cipriani Potter's piano reduction (which appeared to be a very accurate arrangement).

In subsequent decades several more autograph leaves or fragments of leaves became available to those who were studying the work. In 1960 Wolfgang Rihm published an edition of the Rondo in the NMA (V/15/8), using manuscript sources and autograph portions then available. He also published the Rondo's piano version (the Rondo's piano version was first published by B. Schott's Söhne, Mainz, in 1838).

In 1962 a new complete edition of the Rondo was published by Charles Mackerras, who had seen the autograph score of Potter's piano reduction in 1958. He also published the Rondo's piano version (the Rondo's piano version was first published by B. Schott's Söhne, Mainz, in 1838).

It was a happy coincidence that the missing ending was discovered in the British Library's collection of Mozart's papers, Add. MS A.9.2.11, had been seen by me in 1960, and what had been catalogued as 'The end of the Rondo in A major, K. 386'. I saw immediately that it was the end of the Rondo, and I was pleased to find that it was the end of the Rondo, the fourth being blank) to the end of the Rondo. (This part of the autograph score had been destroyed, but it was Potter's piano version of the Rondo that had formerly been seized up.)

The most surprising thing was that this musical ending was not the ending that was always used in modern times. At last the Rondo's true ending was found; what I had fortunately found was the end of the Rondo. On the other hand the Rondo's piano reduction, was evidently Potter's own invention. The Rondo's true ending was not a surprise to us, when we recall that from the eighteenth century up to the time of Potter's piano reduction the end of the autograph had been described as 'The end of the Rondo's piano reduction'. Since Potter's constructed ending used several of the Rondo's true ending's motifs, it was not surprising that it was a very Mozartian. But now we have Mozart's true ending, showing the Rondo to be a work of 269 bars.



Nine complete leaves of the autograph are known today; they contain bars 1-78, 136-171, and 225-267. Of two other leaves merely fragments have survived; these contain only parts of the score for most of bars 101-104, 110-115, and 118-132.¹ There must have been four more autograph leaves (as well as the remainders of the two fragmented leaves just mentioned) of which nothing is known at present; they have probably been destroyed, although it is always possible that they may come to light again. Charles Mackerras has completed the full score of the Rondo by orchestrating Cipriani Potter's piano reduction in those passages for which the autograph is missing or has only partially survived. (Any small additions or changes in the autograph sections are indicated by parentheses.) Paul Badura-Skoda has provided a new Cadenza and two versions of an Eingang.



Of the section that begins at bar 83, and that is later repeated (with a number of changes) at bar 163, only a small portion has survived in Mozart's handwriting: bars 163 to 171. Thus we learn that bars 163 to 170 are for piano alone, but that bar 171 begins an orchestral passage, with the cello doubling the first violin an octave below. This is the reason why Charles Mackerras's scoring of the passages beginning at bar 91 and at bar 171 follows this singular feature. For there is a separate cello part throughout the Rondo, which very often doubles the first violin at the octave, or sometimes at the sixth. In this respect K386 is almost unique in Mozart's works.

At bar 171 Mozart first wrote 'c B:' (= col Basso) on the staff; then he added the present notes, but erroneously put an alto clef, not a tenor clef, before them.

What induced Mozart to write this Rondo? Another Rondo for Pianoforte and Orchestra, K382 in D major, the early D major Piano Concerto of 1773, K380, was played several times in public in 1782 as a piece on its own, not merely as a finale to the A major Piano Concerto, which was also composed in the latter year.

Yet there are a number of reasons that it would not have been a

Mozart advertised himself as playing the three concertos K413, 414 and 415, and as accompanying himself on strings (two violins, one viola, and one cello). The Rondo has a strikingly independent cello part, and so would have needed five strings; there are one or two melodic turns of phrase that are also in the Rondo; it has the same title as the first page of the K386 autograph, 'Rondeaux' and the words 'di Wolfgango Amadeo Mozart imp Vienna gli 19 d'Oct^{bre} 1782' – suggest that it is an independent work. Its musical atmosphere is self-sufficiency; the unusual length of its opening suggests it is a work to be played on its own. It may at last the Rondo can be played with the total number of parts that Mozart wrote for it.

Alan Tyson

A full account of these autograph leaves, and of the Rondo's puzzling history, is given in Alan Tyson, *Mozart: Studies of the Autograph Scores*, Harvard University Press, Cambridge, Massachusetts and London, England, 1987, Chapter 17, pp. 262-289.

Von dem Teil, der mit Takt 83 beginnt und später wiederholt wird (mit einer Reihe Änderungen), existiert nur ein kleiner Teil in Mozarts Handschrift, nämlich die Takte 163 bis 171. Daraus kann man entnehmen, daß die Takte 163 bis 170 für Klavier solo sind, aber ab Takt 171 eine Orchesterpassage beginnt, wobei das Cello die Stimme der ersten Violine eine Oktave tiefer spielt. Entsprechend dieser Stelle verfährt Mackerras in seiner Partitur ab Takt 91 und Takt 171. Denn es gibt eine separate Cellostimme für das ganze Rondo, die sehr oft in der Oktave, manchmal auch in der Sexte, mit der ersten Violine parallel geführt wird. In dieser Hinsicht ist KV 386 wohl einzigartig in Mozarts Werken.

In Takt 171 hatte Mozart anfangs „col Basso“ in der Cellostimme notiert. Dann schrieb er die Stimme aus, obwohl er sie jeweils jedoch im Altschlüssel, statt wie ursprünglich im Tenorschlüssel.

Was veranlaßte Mozart, dieses A-Dur-Rondo als Rondo für ein anderes Instrument zu schreiben? Ein anderes Rondo für Klavier und Orchester, KV 386, wurde ebenfalls 1782 komponiert, wurde als Rondo für einen frühen Klavierkonzert KV 175 von 1772/73 und KV 176 von 1773/74 und 1783 einige Male öffentlich gespielt und ist als eigenständiges Stück zertfinale. Man ist deshalb hier geneigt anzunehmen, daß KV 386 eigentlich als Schlußsatz eines Klavierkonzerts für ein A-Dur-Klavierkonzert KV 411 entstanden sein könnte.

Doch es gibt auch eine Reihe von Belegen, die den Schluß zulassen, daß es sich dabei um ein Rondo für ein Klavierkonzert KV 414 gehandelt haben kann.

waren die Manuskripte für ein Klavierkonzert für Quartett und Orchester (2 Violinen und 1 Cello), wogegen bei KV 386 eine Cellostimme dem Bass hinzugefügt wurde. Dies bedeutet, daß 5 Streicher nötig gewesen noch ein oder zwei mehr im 1. Satz von KV 414, die auch als Finale ungeeignet sei. Ebenso die Aufzeichnung der Rückseite des Autographs von KV 386 – Mozarts handschriftliche Notation und die Worte „di Wolfgang Amadeo Mozart“ – „19 d'Oct“ 1782“ – lassen vermuten, daß dieses Werk verfaßt wurde. Seine musikalische Struktur, die ungewöhnliche Länge des Anfangstutti legen nahe, daß diese Komposition für sich alleine gespielt werden sollte schließlich kann das Rondo mit der von Mozart notierten vollständigen Taktanzahl gespielt werden.

Alan Tyson
Übersetzung Martina Schertz

¹ Einen ausführlichen Beitrag über die Geschichte dieser autographen Blätter und das Puzzle-Spiel dieses Rondos ist nachzulesen in Alan Tyson, *Mozart: Studies of the Autograph Scores*, Harvard University Press, Cambridge, Massachusetts und London, England, 1987, Kapitel 17, S.262-289.

Rondo

A major/A-Dur/La majeur
for Piano and Orchestra/für Klavier und Orchester

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Alan Tyson

Wolfgang Amadeus Mozart
K386

Allegretto

Oboe 1/2

Horn in A 1/2

Klavier

Violine 1

Violine 2

Viola

Kontrabaß

(A)

This image shows a page of a musical score for a symphony orchestra. The score is written in G major (one sharp) and 4/4 time. It features multiple staves for various instruments: Oboe (Ob.), Flute (Fl.), Clarinet (Klav.), Violin (Viol.), Viola (Via.), Violoncello (Vcl.), and Double Bass (Cb.). The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation like accents and slurs. A section labeled (A) begins at measure 7. The score is partially obscured by a large, diagonal watermark that reads "PREVIEW Low Resolution".