



No. 2897d

# MOZART

## CONCERTO No. 20 KONZERT Nr. 20

Piano and Orchestra / Klavier und Orchester  
D minor / d-Moll  
K 466

Cadenzas by Ludwig van Beethoven / Kadenzen von Ludwig van Beethoven

(Fischer / Soldan)

Edition for 2 Pianos  
Ausgabe für 2 Klaviere

**WOLFGANG AMADEUS MOZART**

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Edwin Fischer / Kurt Soldan

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**EDITION PETERS**

LONDON · FRANKFURT/M. · LEIPZIG · NEW YORK

# VORWORT

## P R E F A C E / P R É F A C E

Zur Revision des vorliegenden Klavierkonzertes wurde die Photokopie des im Besitz der Gesellschaft der Musikfreunde in Wien befindlichen Autographs benutzt, die diese freundlicherweise zur Verfügung stellte. Auf Grund dieser Vorlage war es möglich, die ursprüngliche Lesart wiederherzustellen und zahlreiche, nicht von Mozart stammende Veränderungen und Ergänzungen in der Artikulation, der Dynamik und den Tempangaben zu beseitigen. Das Solo-Klavier stimmt nunmehr vollkommen mit dem Autograph überein. Zusätze jeder Art sind streng vermieden worden. Auch sind alle Vorschläge so wiedergegeben, wie sie Mozart selbst geschrieben hat, da über ihre Ausführungen wohl heute kein Zweifel mehr besteht.

Eigenartig ist es, daß Mozart das Klavier noch als Generalbass-Instrument behandelt. Im Gegensatz zu dem Es-dur-Konzert (K.V. 271), in dem die Generalbassstimme an den Stellen, wo das Klavier nicht solistisch auftritt, Note für Note ausgeschrieben wurde, ist hier die Generalbassbegleitung durchweg durch „col Basso“ gefordert, während an den Stellen, wo diese nicht gewünscht wird, ausdrücklich Pausen stehen. Von einer Aussetzung des Generalbasses wurde jedoch abgesehen.

A photographic copy of the autograph which is in the possession of the "Society of the Friends of Music", Vienna, was very kindly submitted by this Society.

This has served as a basis for the revision of this pianoforte concerto.

It has, consequently, been possible to restore the original version and to cancel numerous alterations and emendations relating to matters of articulation, expression and suggestions for tempi hitherto attributed to Mozart.

The pianoforte solo-part is now an exact replica of the autograph and additions of any type or form have been rigorously excluded.

All of Mozart's personal suggestions have been reproduced and are exact facsimiles of his manuscript, the reason being that nowadays no reasonable doubts can possibly be entertained regarding their execution.

It is singular that Mozart here continues to employ the piano as a general foundation instrument.

In contrast to the E flat Concerto (K. V. 271) where the general bass part has been written out note for note wherever the piano is *not* employed as a solo instrument, it is throughout demanded by the use of the term “*col basso*”, on the other hand definite pauses are marked exactly where the general bass part is not required or desirable.

The general bass part has, however, been incorporated in this edition.

English translation by J. Pauer, London

Pour la révision du présent Concerto pour piano, nous avons utilisé la copie photographique de l'autographe, qui fut aimablement mise à notre disposition par la section musicale de la bibliothèque nationale de Vienne. En se basant sur ces documents, il fut possible de rétablir le texte original et de supprimer nombre de modifications et compléments ne provenant pas de Mozart, concernant l'articulation, la dynamique et le tempo. La partie de piano solo est maintenant conforme à l'autographe, nous avons strictement évité toute espèce d'adjonction. Les ornements sont également tous notés comme Mozart les a écrits, car il ne subsiste aujourd'hui plus aucun doute quant à leur exécution.

Il est étrange que Mozart traite encore le piano comme l'instrument auquel est confiée la basse chiffrée. En opposition avec le Concerto en mi ♫ majeur (K.V.271), où la basse chiffrée est indiquée note pour note lorsque le piano n'est pas instrument solo, nous trouvons ici constamment la mention «*col Basso*», qui implique la participation du piano à la basse chiffrée, tandis que les passages où cette dernière n'est pas désirée sont nettement indiqués par des pauses. Nous avons cependant renoncé à une réalisation de la basse chiffrée.

Traduction française par R. Gayhos, Lausanne

# KONZERT

W. A. Mozart, K.V.466  
(1756-1791)

Allegro

I Klavier (Solo) {

II Klavier (Orchester) {

Str. *p*

Hrn.

Fg.

Ob.

5

10

2

14

I

II

f G. Orch.

18

I

II

18

I

II

22

27

VI. Ob. VI. Ob.

f G. Orch.

Vl. Vl. Ob. Ob.

I

II

27

32

I  
II

32

Ob. Fl. Ob. Fl. Ob. Fl.

Fg. VI. Fg. VI. Fg.

39

I  
II

p VI. I VI. II

44

I  
II

s<sup>f</sup> G. Orch.

47

I  
II

VI. VI. Fg.

Hbl.

4

52

I

52

VI.

f G. Orch.

Hbl.

57

I

57

f G. Orch.

60

I

60

VI.

65

I

65

VI.

11224

71

I

II

=

I

II

=

I

II

=

I

II

6

I

II

=

I

II

=

I

II

=

I

II

=

I

II

102

I

II

105

I

II

105

108

I

II

108

111

I

II

111

115

I

II

115

Fg.

Vl.

Ob.

Fg.

Vl.

Ob.

121

I

VI.I VI.II VI.I VI.II

125

I

II

125

I

II

128

I

II

128

I

II

134

I

II

Fg.

Ob. Str. Fl. Ob.

This section contains three groups of four measures each. The first group (measures 121-125) shows Part I with two staves and Part II with two staves. The second group (measures 125-128) shows Part I with two staves and Part II with two staves. The third group (measures 128-134) shows Part I with two staves and Part II with two staves. The score includes dynamics like piano (p), forte (f), and sforzando (sf). Measures 121-125 feature sixteenth-note patterns with fingerings 1, 2, 3, 4, 5. Measures 125-128 feature eighth-note patterns with fingerings 1, 2, 3, 4, 5. Measures 128-134 feature eighth-note patterns with fingerings 1, 2, 3, 4, 5. Measures 134 include woodwind entries: Oboe (Ob.), String (Str.), Flute/Oboe (Fl. Ob.). The section ends with a figure (Fg.) in measure 134.

139

I

II

Ob.

Str.

Fg.

Fl. Ob.

143

I

II

3

5 4 4 3

VI.

146

I

II

3 2 2

Str.

149

I

II

149

11224

10

152 23

I

II

155

I

II

Str.

158 13

I

II

161

I

II

164

I

II

164

I

II

167

Hbl.

I

II

170

F.  
Ob.

I

II

173

G. Orch.

177

I      II

177

I      II

182

I      II

182

Ob. VI. I Ob. VI. Ob. Br. Fg. Str.

187

I      II

187

Ob. VI. Fg.

192

I

192

II

199

I

199

Vl.

Str.

Br.

p

202

f

203

Vl.

p

Ob.

207

4

321

3 2 4 3 2

3212 5

2 1

2 1 3 4

207

2 4 1 3

2 1 3

5

1 2 3 4

2 1

2 1 3 4

213

3 2 4 1 4

4 3 4

2 4 4

3 3

3 1

2

5

4

2 3

Str.

p

217

I

217

Vl.

Fg.

3212

223

I

223

II

228

I

228

II

231

I

231

II

*p Bläs. Str.*

I

[234] 1 2 3 1 2 1 1

II

[234]

[237]

I

[240] 4 2 4 1 5 2 4 1 5 1 4 2 1 3 1 5 2 4 1 4 2 1 3

II

[240]

Hrn.

I

[243] 1 1 1 5 4

II

[243] Ob. F.S. 8

16

246

I

246

Ob.

II

Fg.

Hrn.

249

I

249

II

252

I

252

p

f

II

p Str.

257

I

257

II

261

I

261

II

v.c.

264

I

264

II

267

I

267

II

G.Orch.

270

I

270

II

This section contains four systems of musical notation. Each system begins with a measure number (261, 264, 267, 270) and a dynamic instruction (I or II). The music is written in common time. Measure 261 shows eighth-note patterns in both staves. Measure 264 features sixteenth-note patterns. Measure 267 includes dynamics like forte (f) and piano (p), and a dynamic instruction for the orchestra (G.Orch.). Measure 270 shows sustained notes and sixteenth-note patterns. Measures 262, 263, and 265-268 are implied continuations of the patterns shown in the first four measures.

274

I

274

II

VI.

Ob.

Vl.

Fg.

=

278

I

278

II

Ob.

Vl.

Ob.

Vl.

Ob.

Vl.

Ob.

Br.

=

282

I

282

II

Bläs.

=

285

I

285

II

G.Orch.

Ob.

Vl.

p

Fg.

Ob.

Vl.

Fg.

292

I

292

Ob.

Vl. VI.I VI.II VI.I VI.II

Fg.

298

I

298

II

301

I

301

II

306

I

306

II

Str.

Fg.

312

I

II

Ob.

Str.

Fg.

316

I

II

319

I

II

Str.

322

I

II

325

I      1 5      3 2      2 1 2 4 1 4 #  
 2 4 1 3 1 2

II      Str.      Bläs.

328

I      1 2 4 1 3 2 4 5 3 5 4 2 3  
 2 3

II      Str.      Bläs.

331

I      1 2 3 1 2 4 1  
 2 4 3 5 4 2

II      Str.

334

I      1 2 4 1 2 4 1 1 2 4 1 2 3 1 2 4  
 3 2

II      Str.

337 23

I

337

II

340

I

340

II

343

I

343

II

Str. Bläs.

fp

fp

fp

fp

346

I

346

II

fp

fp

fp

fp

Str.

349

I

349

Bläs.

p

II

352

I

352

Ob.

Str.

II

355

I

355

tr

f

G.Orch.

II

358

I

358

f

II

358

24

[362] *Kadenz* \*

I

II

[362] *G. Orch.*

I

II

[367]

I

II

[371]

I

II

Vl. Fg. *G. Orch.*

Hbl.

[376]

I

II

\* Cadenza by Ludwig van Beethoven see page 55

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379

I      II

385

I      II

389

I      II

Fag. Br.      Bässe

393

I      II

## Romance

I

II

6

11

16

20

I

20

II

=

25

I

f

II

25

G.Orch.

p

cresc.

f G.Orch.

=

30

I

p

cresc.

f

II

Str.

p

cresc.

f

G.Orch.

=

35

I

p

VI.

II

Fl.

40

Str.

45

50

53

53

55

4321

I

60

II

60

=

I

64

II

64

=

I

69

II

69

=

I

74

II

74

30

I

79

II

cresc.

84

I

II

Bläs.

Fg.

86

I

II

88

I

II

90

I      1 3 2 4      4

II      5 2      5

90

I

II

92

I      4 2      2      1 2      2

92 Str.      Bläs.

II

94

I      1 2      1 3 2 4 3 2

94 Ob.

II

96

I      3 1 2 3      4 5

96

II

98

I

100

I

II

Bläss.

Fg.

102

I

II

102

I

II

104

I

II

I 106

II 106

I 108

II 108

I 110

II 110

I 112

II 112

Bässe

34

I

II

Hbl.

I

II

=

I

II

114

114

118

118

123

123

128

128

11224

This page contains four systems of musical notation. System 1 (measures 114-115) features two staves, I and II, with dynamic markings like  $\sigma$  and  $\flat\sigma$ . Staff I has a treble clef and a bass clef, while Staff II has a bass clef. System 2 (measures 114-115) includes a third staff labeled "Hbl." with a bass clef. System 3 (measures 118-119) shows both staves with various note heads and rests. System 4 (measures 123-124) continues with similar patterns. System 5 (measures 128-129) concludes the page with complex rhythmic patterns. Measure numbers 114 through 128 are indicated at the beginning of each system. The page number 11224 is at the bottom right.

133

I      2 3 2 1      5 3 2 4

II

f G.Orch. Str.

137

I      p

II

cresc. f G.Orch.

141

I      p

II

Bläs.

144

I

II

F1. Ob. Fg.

36

147

I      2 1  
II      cresc. f p Str.

151

I      2 1 3 3 4 5 4 3 2 1 3 2 1 3 2 1  
II      sf p

155

I      4 5 2  
II      pp Hbl. Str.

159

I      2 1 2 1 2 1 2 1 2 1  
II      Bläs. pp Str.

[Rondo]

[Presto]

I

[Presto]

II

=

I

6

II

=

I

12

5

VI.

f

Hbl.

Fg. Str.

II

=

I

19

II

38

24

I

24

II

G Orch.

30

I

30

II

36

I

36

II

42

I

42

II

48

I

II

=

53

I

II

=

59

I

II

=

68

I

II

40 74  
 I:   
 II: 74  
 Str. 
  
 =  
 80  
 I:   
 II: 80  
 =  
 86  
 I: 86  
 II: 86  
 =  
 92  
 I: 92  
 II: 92

I

98

II

99

Hbl.

Ob.

Str.

104

I

II

VI.

Br. Bässe

I

II

110

111

112

113

114

115

121 23 13

I {    
 121

II { Str.

=

126

I {    
 126

Fl.  
Hbl.

=

131

I {    
 131

Str.

=

136 4 23 3

I {    
 136

Hbl.

Str.

142

I

II

142

Bässe

149

I

II

Str.

155

I

II

Hbl.

161

I

II

167

I

II

167

174

I

II

174

VI.

181

I

II

181

Fg.  
Str.

Bläs.

187

I

II

193

I

II

=

202

I

202

II

=

208

I

208

II

Str.

=

214

I

214

II

Fg.

220 **b2** 5

I

220 VI. Bläs.

225

I

225

231

I

231

II

238

I

238 Ob. Fl. Ob.

II

Fg. 11224

244

I

244

Fl.

Hbl.

Ob.

Fg.

250

I

3 5 4 3 5 3 4 3 5 4

250

Ob.

Fl.

Ob.

Ob.

Fg.

256

I

3 4 3 5 3 4

256

Fl.

Fl.

Ob.

Ob.

Fg.

Fg.

261

I

3 5 4 2 5 4 2 3 5 3 4 1 2 3 2 4 2

261

Vl.

3 4 2 5 4 2 3 5 3 4 1 2 3 2 4 2

266

I

Br.

Str.

Bässe

271

I

II

271

I

II

277

I

II

Ob. Fg.

Str.

Ob.

Fg.

282

I

II

F1.

Ob.

F1.

Fg.

11224

287

I

287

VI.

Br. Bässe

II

292

I

292

II

297

I

297

II

303

I

803

II

810

I                      II

Bässe

310

I                      II

Bässe

316

I                      II

Br. VI. I VI. II

Bässe

322

I                      II

5

Fl. Hbl.

328

I                      II

Str.

334

I

II

334

G. Orch.

[Kadenz] \*

340

I

II

340

347

I

II

354 [Maggiore]

I

II

354 [Maggiore] Ob.

[p] Fg.

Hrn.

\* Cadenza by Ludwig van Beethoven see page 58

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862

I      3 1 1 4 1 2 2 3

II      Bässe

362

I      4 2 5 4

II      =

367

I      4 2 -

II      f G. Orch.

372

I      2

II      Ob. p

377

I      2 1 2 2 1 2

II      Fg. Hrn.

382

I

II

G. Orch.

387

I

II

Ob.

Hrn.

Fg.

393

I

II

Hbl.

Bässe

399

I

II

Hrn. Tr.

Hbl.

VI. II

This block contains six staves of musical notation for two sections, I and II. Section I consists of two staves: Treble and Bass. Section II also consists of two staves: Treble and Bass. Measure 382 shows eighth-note patterns in both sections. Measure 387 features eighth-note chords in section I and sustained notes with grace notes in section II. Measure 393 shows eighth-note patterns with slurs and grace notes. Measure 399 shows eighth-note patterns with dynamic markings and section endings.

54

404

I

404

II

I

410

II

417

I

417

II

422

I

422

II