



W. A. MOZARTS PIANOFORTE-CONCERTOS

FOR PIANOFORTE ALONE OR WITH ACCOMPANIMENT OF A SECOND PIANOFORTE,
STRING-QUINTET OR FULL ORCHESTRA, REVISED AND EDITED
BY
SIGMUND LEBERT.

Nr. 10 (13). CONCERTO in D major.

W. A. MOZARTS KLAVIER-CONCERTE

FÜR KLAVIER ALLEIN SOWIE MIT BEGLEITUNG EINES ZWEITEN PIANOFORTES, EINES STREICHQUINTETTS ODER DES ORCHESTERS
ZUM GEBRAUCHE FÜR DAS STUDIUM UND FÜR DEN CONCERTSAAL
UNTER MITWIRKUNG VON I. VON FAISST, I. LACHNER, V. LACHNER UND G. LINDER
BEARBEITET VON
SIGMUND LEBERT.

Nr. 10 (13). CONCERT in D dur.

Piano solo M. 350. Piano II. M. 1.80.
Quintettarrangement M. 2.—

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In dieser Bearbeitung Eigentum der Verlagehandlung
für alle Länder.

CONCERTOS DE PIANO

PAR
W. A. MOZART.

ARRANGÉS POUR PIANO SEUL ET ACCOMPAGNEMENT, SOIT AVEC SECOND PIANO, OU AVEC QUINTELETTE
D'INSTRUMENTS À CORDES, OU AVEC ORCHESTRE COMPLET
ET DESTINÉS
AUX ÉTUDES MUSICALES ET À L'EXÉCUTION EN PUBLIC
PAR
SIGMUND LEBERT.

Nr. 10 (13): CONCERTO en Ré majeur.



STUTTGART UND BERLIN 1901.

J. G. COTTA'SCHE BUCHHANDLUNG NACHFOLGER G. m. b. H.

The present edition of Mozart's Pianoforte-Concertos is brought out in consequence of the high opinion which the editors hold of them; they attach a much higher value than is generally accredited to them, not only from a purely musical, but also from a pedagogical point of view. Apart from his Operas, Mozart has created nothing in which he appears so unique, original, and perfect, as in these Concertos, for which he had not even models, as for his Operas — Bach and Händel could not serve him as such, as they had created an entirely different form. Mozart developed the form of these Concertos from his own Chamber-musicstyle: What the string- and wind-instruments are in his Pianoforte-Quartets and Quintets, so in these Concertos is the orchestra, beginning modestly in form and colour of instrumentation, but growing gradually more and more important up to his last and most magnificent Concertos in C minor, D minor, and C major (known as No. 1 in the former editions). This form finds its beginning and its end in Mozart, who, as the first virtuoso of his time, wrote these Concertos especially for his own use, and endowed them with the full power of his creative genius. He has hardly written anything more important for the Pianoforte, while his successors remain far behind the model created by him, with the only exception of Beethoven, who equalled these compositions in his C minor Concerto and even surpassed them in his Concertos in G and E flat. In more modern productions we too often find instead of the beautiful symmetry of the solo and orchestral parts, either the former excessively predominating, and the latter degraded to indifferent accompaniment, or the orchestra is padded with symphonic bombast, which suppresses the solo-part so completely, that we may just as well talk of Orchestra-Concertos with Pianoforte-accompaniment, as of Pianoforte-Concertos with orchestral accompaniment. Instead of the so-called hellenic clearness and symmetry, by which Mozart knew how to avoid too much and too little, and in which each note has its proper meaning and place, we meet now-a-days with a heavy Pianoforte-composition, plastered over with inopportune passages, which have no "raison d'être" in the composition as a whole.

For this reason Mozart's Concertos with their noble and intrinsic worth, their pure artistic form, and their elegant and melodic phrases are an eminent and really indispensable medium of education for every Pianoforte-player, even in our own time.

But we must not forget, that these Concertos could only imperfectly fulfil their purpose, of we gave them to our modern pianists in their original form, as Mozart wrote them. For this reason we have attempted a new edition of them and we hope that by so doing we shall help to secure to these master-works the place in Pianoforte-literature, which is due to them.

Yet we could not satisfy ourselves with such a revision as we conferred upon the compositions for Pianoforte-solo in our "Instructive edition of the classical Pianoforte-works". The principles there laid down by us have been followed here: — in the explanations of ornamental incidents by setting out the notes, by showing with legato- and staccato-signs how to phrase, by fixing the degree of force and marking the fingering. But the peculiarity of the Concertos of our master and the manner in which he wrote them down for his own use, necessitated a special care and exerted a great influence upon our revision, an influence which gives this revision much more the character of a new arrangement, than in the other above mentioned Pianoforte-works.

At all times and in all civilized nations the essence of music was in the human voice; the instrumental practice was only the reflection of the forms employed in singing, and the ornaments which the singer used in following a natural impulse, were not only transferred to the instruments, but also considerably increased in Pianoforte-compositions. This was done on account of the short tone of the instruments of that time, but those ornaments with their respective abbreviations disappeared with the beginning of a new style of singing. In the same way as the singer executed his Aria on the stage or in the concert-room, so the solo-player on the Pianoforte gave his Cantilena, only with richer ornamentation, as he had to compensate for the poverty of tone with a greater quantity of notes. It seems impossible that Mozart could have left out in his Concertos, which are of course of higher pretension, what he carefully wrote out in his Sonatas and Fantasias. Have we not heard in our younger days reliable men, who have themselves heard Mozart play, speak of the richness of improvised ornamentation and modulation, with which he embellished his performances? At that period ornamentation was altogether an important item in Pianoforte-playing, so that a composer who did not wish it, had to mark especially. "*senza ornamenti*". It was Hummel, Mozart's highly gifted pupil,

Vorliegende Ausgabe der Mozart'schen Klavierconcerte entspringt aus der hohen Meinung des Herausgebers von denselben: er legt ihnen einen weit grösseren Werth bei, als im Allgemeinen leider geschieht, und zwar nicht nur vom rein musikalischen, sondern auch vom pädagogischen Standpunkte aus. Mozart hat ausser seinen Opern nichts geschaffen, worin er so einzig, ursprünglich und vollendet dasteht, wie in diesen Concerten, für welche er im Grunde genommen nicht einmal Vorbilder besass, wie für jene — denn Bach und Händel konnten ihm solche schon deshalb nicht sein, weil sie eine ganz andere Form aufgestellt hatten. Mozart aber entwickelte die Concertform aus seinem eigenen Kammerstil: was bei seinen Klavierquartetten die drei Streichinstrumente, beim Klavierquintett die vier Blasinstrumente sind, das ist das Orchester bei seinen Concerten, anfangs in bescheidener, allmählich aber in stets mächtigerer Bedeutung nach Form und Colorit (Instrumentation) bis zu den letzten grossartigsten Concerten in C moll, D moll und C dur (in den älteren Ausgaben als Nr. 1 bezeichnet). Anfang und Ende dieser Gattung sind in Mozart beschlossen, der, zugleich der erste Virtuose seiner Zeit, diese Concerte speciell für seine eigenen Vorträge geschrieben hat und mit seiner ganzen schöpferischen Genialität darin aufging. Für Klavier hat er schwerlich Bedeutenderes geschaffen, und seine Nachfolger blieben, mit Ausnahme des einzigen Beethoven, der ihm im C-moll-Concert ebenbürtig, im G-dur und Es-dur-Concert noch überlegen ist, hinter dem von Mozart hingestellten Vorbilde zurück. In neueren Producten finden wir nur allzu häufig statt des schönen Ebenmasses zwischen der Solo- und Orchesterpartie theils jene übermässig dominirend, diese aber zu nichtssagender Begleitung herabgewürdigt, theils das Orchester zu symphonistischem Schwulst aufgebaut, der die Solostimme erdrückt, so dass man statt von Klavier-Concerten mit Orchesterbegleitung, vielmehr von Orchester-Concerten mit Pianofortebegleitung sprechen könnte. Statt der sozusagen hellenischen Klarheit, Durchsichtigkeit und Symmetrie, womit Mozart jedes Zuviel und Zuwenig zu vermeiden weiss und worin jeder Note ihre richtige Bedeutung und Stelle im Ganzen zukommt, begegnet uns heutzutage ein massiger Klaviersatz, mit aufdringlichen Passagen überklebt, die nicht in der Idee des Ganzen wurzeln.

Darum sind auch in unserer Zeit die Mozart'schen Concerte vermöge ihres edlen, idealen Gehalts, ihrer reinen künstlerischen Form und ihres runden, feinen, gediegenen und gesangreichen Klaviersatzes ein eminentes, ja geradezu unentbehrliches Bildungsmittel für den Klavierspieler.

Allein es ist nicht zu verkennen, dass diese Concerte, wollte man sie unsern Klavierspielern in ihrer reinen Originalgestalt, d. h. so, wie sie Mozart niedergeschrieben hat, in die Hand geben, jenen Zweck nur unvollkommen erfüllen könnten. Wir haben deshalb eine Bearbeitung derselben unternommen, von der wir hoffen, dass sie das Ihrige dazu beitragen werde, diesen Meisterwerken denjenigen Platz in der Pflege der Klavierliteratur anzuweisen, der ihnen gebührt.

Dabei konnte es sich keineswegs allein um eine Bearbeitung solcher Art handeln, wie wir sie in unserer "instructiven Ausgabe klassischer Klavierwerke" den Compositionen für Klavier allein, z. B. eben auch denen von Mozart, angedeihen liessen. Was dort geschehen, das haben wir allerdings auch hier nach den gleichen Grundsätzen ausgeführt: Erklärung der vorgeschriebenen Verzierungen durch Aussetzen in Noten, Angabe der Phrasirung durch Legato- und Staccato-Zeichen, Bestimmung der Stärkegrade, Bezeichnung des Fingersatzes. Aber die Eigenthümlichkeit der Concerte des Meisters und der Art und Weise, wie er sie zunächst zu seinem eigenen Gebrauche niedergeschrieben, erforderte ihre ganz besondere Berücksichtigung und äusserte auf die Behandlung derselben einen sehr wesentlichen Einfluss, einen Einfluss, welcher dieser Behandlung den Charakter einer Bearbeitung in ungleich höherem Sinn, als bei jenen anderen Klavierwerken, verleihen musste.

Zu allen Zeiten und bei allen Kulturvölkern lag das Wesen der Musik im Gesang: die instrumentale Praxis war nur das Spiegelbild der vokalen, und die Verzierungen (Ornamente), mit welchen die Sänger einem natürlichen Drang mit Geschmack Rechnung trugen, gingen auf die Instrumente nicht nur über, sondern vermehrten sich auch namhaft im Klaviersatz, zunächst wegen des kurzen Tons der früheren Instrumente, verschwanden aber sammt den betreffenden Abbreviaturen mit Eintritt eines neuen Gesangstils. Wie die Sänger die Arie auf der Bühne und im Concert vortrugen, im gleichen Sinne, nur noch mit reicherer Figuration, gab der Solospieler auf dem Klavier seine Cantilene, indem er die Tonarmuth derselben durch grössere Spielfülle ausgleichen musste, während der Sänger natürlich mit kürzeren Ornamenten auskam. Es scheint uns gar nicht denkbar, dass Mozart, was er in seinen Sonaten und Fantasien ausgeschrieben gibt, in den Concerten — die ja doch

La présente édition des „Concertos de piano par Mozart“ est le fruit de la haute opinion que l'éditeur a de ces chefs-d'œuvre. En leur attribuant une valeur beaucoup plus grande qu'on ne le fait généralement, il a en vue à la fois leur grande valeur musicale et leur extrême importance pédagogique. Mozart n'a rien créé, si l'on en excepte ses opéras, où il se montre aussi original et aussi sublime. Pour ces Concertos il n'eut pas même de modèles, comme il en eut pour ses opéras: à vrai dire, Bach et Haendel ne pouvaient pas lui servir parce que la forme qu'ils avaient employée, était totalement différente. Pour Mozart, la forme qu'il a donnée à ses Concertos, est le développement de son propre style de musique de salon: ce que les trois instruments à cordes sont dans ses quatuors de piano et les quatre instruments à vent dans ses quintetti de piano, c'est l'orchestre dans ses Concertos. Mozart en fait usage d'abord avec une certaine réserve, mais il continue à lui assigner un rôle de plus en plus important, pour la forme et pour l'orchestration, jusqu'à ses derniers Concertos, qui sont les plus grandioses, ceux en ut mineur, en ré mineur et en ut majeur (figurant comme Nr. 1 dans les anciennes éditions). Le commencement aussi bien que la fin de ce genre est l'œuvre de Mozart qui, étant le premier virtuose du temps, a écrit ces Concertos pour son propre usage et y a mis tout son génie créateur. C'est ce que Mozart a créé de plus parfait pour le piano, et, avec la seule exception de Beethoven qui l'a égalé par son Concerto en ut mineur et le surpasse même par ceux en sol majeur et en mi bémol majeur, ses successeurs, n'ont pu atteindre au modèle que Mozart leur a proposé. Il arrive trop souvent dans des compositions modernes, que les proportions entre les parties du solo et de l'orchestre ne sont plus observées avec la même délicatesse de goût: dans les unes les soli dominent outre mesure, tandis que la partie de l'orchestre est gâtée et n'est plus qu'un accompagnement insignifiant; dans les autres l'orchestre est porté à un tel degré d'enflure symphonique qu'il étouffe le solo de façon que l'on pourrait parler à plus juste titre de „Concertos d'orchestre avec accompagnement de piano“ que de „Concertos de piano avec accompagnement d'orchestre“. La clarté, la transparence et la symétrie pour ainsi dire helléniques par lesquelles Mozart sait éviter tout excès dans l'un et dans l'autre sens, et où chaque note a la signification et la place que lui convient dans l'ensemble, sont remplacées aujourd'hui par une composition lourde, hérissée de passages importuns, que ne tiennent pas à l'idée fondamentale.

C'est pourquoi les Concertos de Mozart, par la noblesse et par l'idéalisme de leur conception aussi bien que par la pureté de leur forme artistique et par la composition arrondie, fine et solide dans la partie du piano, sont aujourd'hui une étude éminente et même indispensable pour le pianiste.

On ne saurait pourtant méconnaître que ces Concertos, si on voulait les présenter à nos pianistes, sans en changer la forme originale, c'est-à-dire, tels que le maître les a écrits, ne pourraient atteindre à ce but que d'une manière incomplète. Telles sont les raisons qui nous ont engagés à entreprendre une rédaction de ces Concertos qui, nous l'espérons, contribuera à reconquérir à ces chefs-d'œuvre la place qui leur est due dans les études et dans la bibliothèque du pianiste.

Il ne pouvait pas être question ici seulement d'une rédaction telle que nous l'avons appliquée dans notre „Edition instructive d'œuvres classiques pour piano“ aux compositions pour piano seul, y compris aussi celles de Mozart. Ce qui a été fait dans cet ouvrage, il est vrai, nous l'avons fait ici d'après les mêmes principes: nous avons illustré les ornements prescrits par des notes ajoutées à part, nous avons indiqué les legato et les staccato, les nuances et le doigter. Mais le caractère particulier de ces Concertos et le fait que le maître les a écrits d'abord pour son propre usage, ont réclamé nos soins tout particuliers et ont eu une influence considérable sur ce travail, laquelle devait donner à celui-ci le caractère d'un arrangement à un bien plus haut degré que dans ceux des autres œuvres pour piano.

De tous temps et chez toutes les nations civilisées le chant a été l'essence de la musique. La pratique instrumentale n'étant que le reflet de la pratique vocale, les fioritures par lesquelles les chanteurs satisfaisaient avec goût à une impulsion naturelle, ont passé dans la musique instrumentale; en outre le nombre de ces fioritures a été considérablement augmenté pour le piano. Introduites d'abord à cause du son de courte durée des instruments qui étaient alors en usage, elles ont disparu avec leurs abréviations respectives dès l'entrée d'un nouveau style dans l'art du chant. De même que le chanteur récitait un air sur la scène ou au concert, de la même manière, mais avec une figuration plus riche, le soliste jouait sa cantilène sur le piano: ce dernier se voyait contraint de compenser la courte durée des sons par leur nombre, tandis que le chanteur pouvait se contenter d'ornements moins développés. Les Concertos de Mozart aspirant à un bien plus haut degré de per-

Dédié à son ami et collègue Monsieur A. Marmontel par S. Lebert.

Solostimme.

Allegro assai.

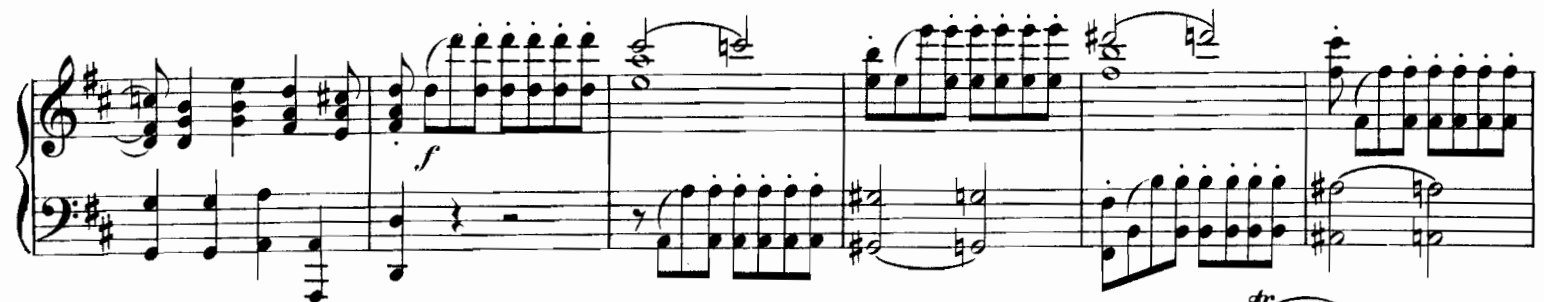
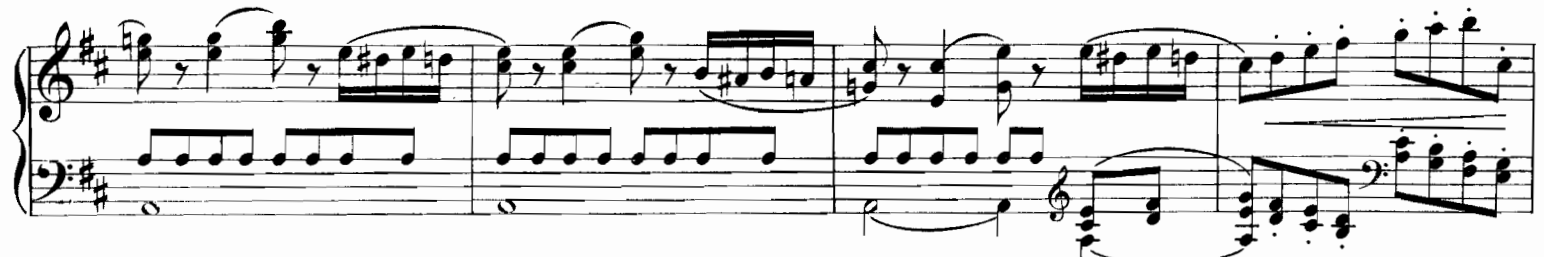
Piano Solo.

W. A. Mozart.
Concerto N° 10 (13).
D dur. Re majeur.

TUTTI.

The musical score is for a solo piano piece, 'Solostimme', by Wolfgang Amadeus Mozart, from his Piano Concerto No. 10 in D major, K. 455. The tempo is 'Allegro assai' and the key signature is D major (two sharps). The score is written for a single piano part and consists of six systems of music. The first system begins with a forte (f) dynamic and a trill (tr) in the right hand. The second system features a crescendo (cresc.) marking. The third system includes a forte (f) dynamic. The fourth system has a piano (p) dynamic. The fifth system features a forte (f) dynamic. The sixth system ends with a piano (p) dynamic. The score is written in D major (two sharps) and 4/4 time.

27 April 1820, 9. Solostimme, S. 74.





musical score for piano solo, page 6. The score is written for a single piano instrument, featuring a grand staff (treble and bass clefs) and a single melodic line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing three staves. The first system begins with a *mf* (mezzo-forte) dynamic marking. The music consists of a series of eighth and sixteenth notes, often grouped in pairs or fours, with various fingerings indicated by numbers 1-5. The second system continues the melodic line, also featuring eighth and sixteenth notes, with a *Piano solo.* marking. The score concludes with a final chord in the bass clef. The page number 74 is printed at the bottom center.

mf

Piano solo.

74

First system of the musical score. It consists of a single grand staff (treble and bass clef). The music is in D major (two sharps). The first measure contains a complex melodic line with fingerings 2, 3, 5, 4, 4, 3, 3. The second measure continues this line. The third measure is marked *f* (forte) and features a more rhythmic, accented melody. The word "TUTTI." is written above the staff in the third measure.

Second system of the musical score. It consists of a single grand staff. The first measure is marked *mf* (mezzo-forte) and contains a melodic line with fingerings 2, 1, 2, 4. The second measure is marked *cresc.* (crescendo) and contains a melodic line with fingerings 2, 1, 2. The third measure is marked *mf* and contains a melodic line with fingerings 1, 2, 1. The fourth measure is marked *cresc.* and contains a melodic line with fingerings 1, 2, 1. The fifth measure is marked *mf* and contains a melodic line with fingerings 1, 2, 1. The sixth measure is marked *cresc.* and contains a melodic line with fingerings 1, 2, 1. The seventh measure is marked *mf* and contains a melodic line with fingerings 1, 2, 1. The eighth measure is marked *cresc.* and contains a melodic line with fingerings 1, 2, 1. The word "SOLO." is written above the staff in the first measure. The word "TUTTI." is written above the staff in the third measure.

Third system of the musical score. It consists of a single grand staff. The first measure is marked *f* (forte) and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The second measure is marked *f* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The third measure is marked *f* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The fourth measure is marked *f* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The fifth measure is marked *f* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The sixth measure is marked *f* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The seventh measure is marked *f* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The eighth measure is marked *f* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The word "TUTTI." is written above the staff in the third measure. The word "SOLO." is written above the staff in the fifth measure.

Fourth system of the musical score. It consists of a single grand staff. The first measure is marked *cresc.* (crescendo) and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The second measure is marked *cresc.* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The third measure is marked *cresc.* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The fourth measure is marked *cresc.* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The fifth measure is marked *cresc.* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The sixth measure is marked *cresc.* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The seventh measure is marked *cresc.* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The eighth measure is marked *cresc.* and contains a melodic line with fingerings 2, 3, 2, 3, 2, 3, 2, 3. The word "TUTTI." is written above the staff in the third measure. The word "SOLO." is written above the staff in the fifth measure.

Musical score for piano, featuring multiple systems of staves with treble and bass clefs. The score includes dynamic markings and performance instructions:

- TUTTI.** (Tutti) markings appear at the beginning of the first system and in the middle of the fifth system.
- SOLO.** (Solo) markings appear in the first system, the second system, and the sixth system.

The score is written in a key signature of one sharp (F#) and a time signature of 2/4. It includes various musical notations such as notes, rests, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a final measure marked with a double bar line and the number 24 below it.

SOLO.

Piano solo.

TUTTI.

SOLO.

Piano solo.

Piano solo.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill-like figure and a fermata. The bass staff contains a complex, dense texture of chords and arpeggios.

Second system of musical notation, featuring a treble and bass staff. The treble staff is marked "TUTTI." and contains a melodic line. The bass staff contains a complex, dense texture of chords and arpeggios. The system concludes with a "SOLO." marking.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill-like figure. The bass staff contains a complex, dense texture of chords and arpeggios.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill-like figure. The bass staff contains a complex, dense texture of chords and arpeggios.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill-like figure. The bass staff contains a complex, dense texture of chords and arpeggios.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill-like figure. The bass staff contains a complex, dense texture of chords and arpeggios.

Seventh system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill-like figure. The bass staff contains a complex, dense texture of chords and arpeggios.

This image displays a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The key signature is D major (two sharps). The time signature is 7/8. The music features complex melodic lines with many slurs and ties, indicating a continuous flow. Fingerings are indicated by numbers 1-5. Dynamic markings include 'p' (piano) and 'cresc.' (crescendo). The notation is dense and technical, with many sixteenth and thirty-second notes. There are also some markings like 'Ad.' (Adagio) and 'Ped.' (Pedal) at the bottom. The page ends with two asterisks (*).

This page of musical notation consists of six systems of staves, each containing a treble and bass staff joined by a brace. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various musical elements:

- System 1:** Features rapid sixteenth-note passages in both hands. The right hand has fingerings 1, 4, 8, 4. The left hand has fingerings 1, 2, 3, 1. Dynamics include *f* and *ped.* (pedal). A double bar line with an asterisk (*) is present.
- System 2:** Continues the rapid passages. The right hand has fingerings 3, 2, 2, 3, 1, 2, 3, 4. The left hand has fingerings 4, 1, 3, 1, 2, 3. Dynamics include *f* and *ped.*
- System 3:** The right hand has fingerings 2, 1, 1. The left hand has fingerings 2, 1, 1, 2, 1. Dynamics include *f* and *ped.*
- System 4:** The right hand has fingerings 8, 3, 4, 2, 5, 3. The left hand has fingerings 2, 1, 2, 1, 5, 3. Dynamics include *f* and *ped.*
- System 5:** The right hand has fingerings 2, 1, 2, 1, 5, 3. The left hand has fingerings 2, 1, 2, 1, 5, 3. Dynamics include *f* and *ped.*
- System 6:** The right hand has fingerings 2, 1, 2, 1, 5, 3. The left hand has fingerings 2, 1, 2, 1, 5, 3. Dynamics include *f* and *ped.*

The notation includes various musical symbols such as slurs, ties, and dynamic markings. A **TUTTI.** marking is present in the fifth system, indicating a change in the texture or volume of the music. The page is numbered 12 in the top left corner.

This page of musical notation is divided into several systems, each containing staves for piano and solo parts. The key signature is one sharp (F#).

- System 1:** Features a piano part with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The solo part is not present in this system.
- System 2:** The piano part continues with a similar texture. The solo part enters with a melodic line, marked with a *p* (piano) dynamic. The system concludes with a *tr* (trill) and a *TUTTI.* marking.
- System 3:** The piano part features a series of chords and a melodic line. The solo part has a melodic line with a *SOLO.* marking. The system ends with a *TUTTI.* marking.
- System 4:** The piano part has a melodic line with a *SOLO.* marking. The solo part has a melodic line with a *SOLO.* marking. The system ends with a *TUTTI.* marking.
- System 5:** The piano part has a melodic line with a *SOLO.* marking. The solo part has a melodic line with a *SOLO.* marking. The system ends with a *TUTTI.* marking.
- System 6:** The piano part has a melodic line with a *SOLO.* marking. The solo part has a melodic line with a *SOLO.* marking. The system ends with a *TUTTI.* marking.
- System 7:** The piano part has a melodic line with a *SOLO.* marking. The solo part has a melodic line with a *SOLO.* marking. The system ends with a *TUTTI.* marking.
- System 8:** The piano part has a melodic line with a *SOLO.* marking. The solo part has a melodic line with a *SOLO.* marking. The system ends with a *TUTTI.* marking.
- System 9:** The piano part has a melodic line with a *SOLO.* marking. The solo part has a melodic line with a *SOLO.* marking. The system ends with a *TUTTI.* marking.
- System 10:** The piano part has a melodic line with a *SOLO.* marking. The solo part has a melodic line with a *SOLO.* marking. The system ends with a *TUTTI.* marking.

The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings like *p*, *cresc.*, and *tr*. The page is numbered 74 at the bottom center.

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clef) and a single bass staff. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes a variety of musical elements:

- System 1:** Features rapid sixteenth-note passages in the treble and bass staves, with a single bass staff providing a harmonic accompaniment.
- System 2:** Continues the rapid sixteenth-note passages, with the single bass staff playing a more active role.
- System 3:** Includes a section marked "Ped." (Pedal) and "cresc." (crescendo) in the single bass staff, which plays a series of chords.
- System 4:** Features a section marked "Ped." and "cresc." in the single bass staff, which plays a series of chords.
- System 5:** Includes a section marked "Ped." and "cresc." in the single bass staff, which plays a series of chords.
- System 6:** Features a section marked "Ped." and "cresc." in the single bass staff, which plays a series of chords.

The notation is highly detailed, with many fingerings, slurs, and articulation marks. The page number 74 is visible at the bottom center.

This musical score is for a piano piece, spanning measures 74 to 77. The key signature is D major (two sharps). The score is written for a single piano instrument, with a grand staff consisting of a treble and a bass clef. The time signature is 4/4. The music features a variety of textures, including single-note passages, dyads, and dense sixteenth-note runs. Measure 74 begins with a treble staff containing a series of eighth notes and a bass staff with a steady eighth-note accompaniment. Measure 75 shows a more complex texture with sixteenth-note runs in both staves. Measure 76 continues with similar patterns, featuring a 'p' (piano) dynamic marking. Measure 77 concludes the system with a final chord in the treble staff and a sustained bass line. A page number '74' is printed at the bottom center of the page.

74

The musical score is written for piano and consists of four systems of staves. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf" and "Red.". The piece is complex, with many slurs, ties, and fingerings indicated.

The first system consists of two systems of staves. The first system of staves has a treble staff with a melodic line and a bass staff with a supporting line. The second system of staves has a treble staff with a melodic line and a bass staff with a supporting line. The second system consists of two systems of staves. The first system of staves has a treble staff with a melodic line and a bass staff with a supporting line. The second system of staves has a treble staff with a melodic line and a bass staff with a supporting line. The third system consists of two systems of staves. The first system of staves has a treble staff with a melodic line and a bass staff with a supporting line. The second system of staves has a treble staff with a melodic line and a bass staff with a supporting line. The fourth system consists of one system of staves. The first system of staves has a treble staff with a melodic line and a bass staff with a supporting line. The second system of staves has a treble staff with a melodic line and a bass staff with a supporting line.

First system of musical notation, measures 1-4. The score is for piano, in D major (two sharps). The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *f* (forte). A fermata is placed over the final measure of the system.

Second system of musical notation, measures 5-8. The piano continues with complex rhythmic patterns and slurs. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *f* (forte). A fermata is placed over the final measure of the system.

Third system of musical notation, measures 9-10. The piano continues with complex rhythmic patterns and slurs. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *f* (forte). A fermata is placed over the final measure of the system.

Fourth system of musical notation, measures 11-14. The piano continues with complex rhythmic patterns and slurs. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *f* (forte). A fermata is placed over the final measure of the system.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves of the piece. The second system contains the third and fourth staves. The third staff begins with a 'SOLO.' marking and a piano (*p*) dynamic. The fourth staff continues the melody and includes a '6' time signature, indicating a change to 6/8 time. The score is written in treble and bass clefs with a key signature of one sharp (F#).

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The voice part is in the upper register, with a melody that includes various ornaments and trills. The score is divided into two systems, each with a key signature of one sharp (F#) and a common time signature (C). The first system contains two measures of piano accompaniment and two measures of voice melody. The second system contains two measures of piano accompaniment and two measures of voice melody. The piano part ends with a double bar line and a repeat sign. The voice part ends with a double bar line and a repeat sign.

Piano Solo.

Musical score for the beginning of "L'Allegretto" from "The Marriage of Figaro" by Wolfgang Amadeus Mozart. The score is for piano and features a complex, fast-paced melody in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#) and the time signature is 3/8. The piece begins with a forte (f) dynamic and a "TUTTI." marking. The score is presented in a single system with a grand staff.

SOLO.

V

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth notes, quarter notes, and slurs. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The first system covers measures 1 through 3, and the second system covers measures 4 through 6. The music is a simple, folk-like tune with a clear melody and a supporting bass line.

Musical score for piano and voice, page 19. The score is in D major and 2/4 time. It features a piano introduction with intricate arpeggiated figures in both hands. The vocal part enters with a melodic line, followed by a piano accompaniment. The score includes various musical notations such as trills, slurs, and dynamic markings like *p* (piano) and *mf* (mezzo-forte).

The score is divided into several systems. The first system shows the piano introduction with a complex arpeggiated pattern in the right hand and a simpler bass line in the left hand. The second system continues this pattern, with the vocal part entering in the third measure. The third system shows the vocal part with a melodic line and the piano accompaniment. The fourth system features a trill in the vocal part and a piano accompaniment. The fifth system includes a trill in the vocal part and a piano accompaniment. The sixth system shows the vocal part with a melodic line and the piano accompaniment. The seventh system includes a trill in the vocal part and a piano accompaniment. The eighth system shows the vocal part with a melodic line and the piano accompaniment. The ninth system includes a trill in the vocal part and a piano accompaniment. The tenth system shows the vocal part with a melodic line and the piano accompaniment.

The score includes various musical notations such as trills, slurs, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). The score is divided into several systems. The first system shows the piano introduction with a complex arpeggiated pattern in the right hand and a simpler bass line in the left hand. The second system continues this pattern, with the vocal part entering in the third measure. The third system shows the vocal part with a melodic line and the piano accompaniment. The fourth system features a trill in the vocal part and a piano accompaniment. The fifth system includes a trill in the vocal part and a piano accompaniment. The sixth system shows the vocal part with a melodic line and the piano accompaniment. The seventh system includes a trill in the vocal part and a piano accompaniment. The eighth system shows the vocal part with a melodic line and the piano accompaniment. The ninth system includes a trill in the vocal part and a piano accompaniment. The tenth system shows the vocal part with a melodic line and the piano accompaniment.

First system of musical notation, measures 1-4. The score is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#). The music features rapid sixteenth-note passages with various fingerings indicated by numbers 1-5. A *cresc.* (crescendo) marking is present under measures 1 and 2. A repeat sign with first and second endings is shown at the end of measure 4.

Second system of musical notation, measures 5-8. The score is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#). The music continues with rapid sixteenth-note passages and fingerings. A *cresc.* marking is under measure 5, and a *f* (forte) marking is under measure 6. A repeat sign with first and second endings is shown at the end of measure 8.

Third system of musical notation, measures 9-12. The score is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#). The music continues with rapid sixteenth-note passages and fingerings. A *f* (forte) marking is under measure 9. A repeat sign with first and second endings is shown at the end of measure 12.

Musical score for piano and violin, measures 1-12. The score is in G major (one sharp) and 4/4 time. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. The violin part enters in measure 2 with a series of sixteenth notes. Dynamics include *ff* (fortissimo) and *ad.* (ad libitum). A section marked *TUTTI.* begins in measure 10.

G. Linder.

Cadenza section for piano and violin. The piano part has a melodic line with some grace notes. The violin part has a few notes, including a trill. Dynamics include *f* (forte).

Musical score for piano and violin, measures 13-18. The piano part continues with a complex melody. The violin part has a trill in measure 15.

Musical score for piano and violin, measures 19-24. The piano part features a *cresc.* (crescendo) marking. The violin part has a series of sixteenth notes. Dynamics include *ad.* (ad libitum).

Musical score for piano and violin, measures 25-30. The piano part features a *f* (forte) marking. The violin part has a series of sixteenth notes. Dynamics include *ad.* (ad libitum).

[illegible]

First system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 2, 1, 4, 2). Bass staff has a supporting line with slurs and fingerings (3, 2, 1). Dynamics include *mf* and *ad.* (ad libitum). A double bar line with an asterisk is present.

Second system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 2, 1, 4, 2). Bass staff has a supporting line with slurs and fingerings (3, 2, 1). Dynamics include *ad.* (ad libitum). A double bar line with an asterisk is present.

Third system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (2, 1, 4, 1, 4, 2). Bass staff has a supporting line with slurs and fingerings (3, 2, 1). Dynamics include *ad.* (ad libitum), *p* (piano), and *sf* (sforzando). A double bar line with an asterisk is present.

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 1, 4, 1, 4, 2). Bass staff has a supporting line with slurs and fingerings (3, 2, 1). Dynamics include *ad.* (ad libitum), *poco* (poco), and *a* (allegro). A double bar line with an asterisk is present.

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 1, 4, 1, 4, 2). Bass staff has a supporting line with slurs and fingerings (3, 2, 1). Dynamics include *cresc.* (crescendo) and *ad.* (ad libitum). A double bar line with an asterisk is present.

Poco più mosso.

Sixth system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 1, 4, 1, 4, 2). Bass staff has a supporting line with slurs and fingerings (3, 2, 1). Dynamics include *p* (piano) and *ad.* (ad libitum). A double bar line with an asterisk is present.

Seventh system of music. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (3, 1, 4, 1, 4, 2). Bass staff has a supporting line with slurs and fingerings (3, 2, 1). Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), and *ad.* (ad libitum). A double bar line with an asterisk is present.

This page of musical notation is for a piano piece, likely a concerto or a large-scale work, given the complexity and the use of a full orchestra (indicated by the 'TUTTI' marking). The notation is arranged in five systems, each with a grand staff (treble and bass clefs).

- System 1:** Features a rapid, ascending and descending scale-like passage in the right hand, with fingerings 3, 4, 4, 3, 3, 3, 3, 3, 4, 4, 4. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *ff*.
- System 2:** Continues the rapid passage in the right hand, with fingerings 3, 3, 3, 3, 13, 2 1, 3 1, 4, 3, 3, 13, 1 2, 1, 4, 5, 4. The left hand has a more complex accompaniment with chords and moving lines. Dynamics include *ff*, *f*, and *ff*.
- System 3:** The right hand continues with a similar rapid passage, with fingerings 2, 4, 1, 3, 1, 4, 2, 1, 2, 4, 5, 4. The left hand has a more complex accompaniment with chords and moving lines. Dynamics include *mf* and *cresc.*
- System 4:** The right hand continues with a similar rapid passage, with fingerings 2, 4, 1, 3, 1, 4, 2, 1, 2, 4, 5, 4. The left hand has a more complex accompaniment with chords and moving lines. Dynamics include *mf* and *cresc.*
- System 5:** The right hand continues with a similar rapid passage, with fingerings 2, 4, 1, 3, 1, 4, 2, 1, 2, 4, 5, 4. The left hand has a more complex accompaniment with chords and moving lines. Dynamics include *mf* and *cresc.*

The notation includes various musical symbols such as notes, rests, beams, and slurs, as well as dynamic markings (*f*, *ff*, *mf*, *cresc.*) and articulation marks (accents, asterisks). The piece concludes with a *TUTTI* marking and a final chord.

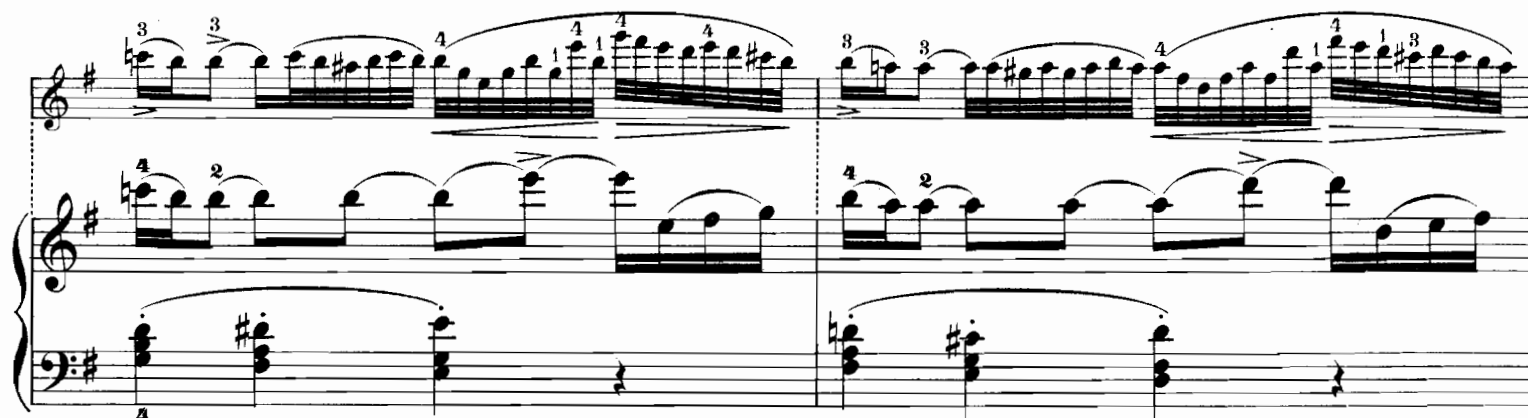
Andante.

TUTTI.

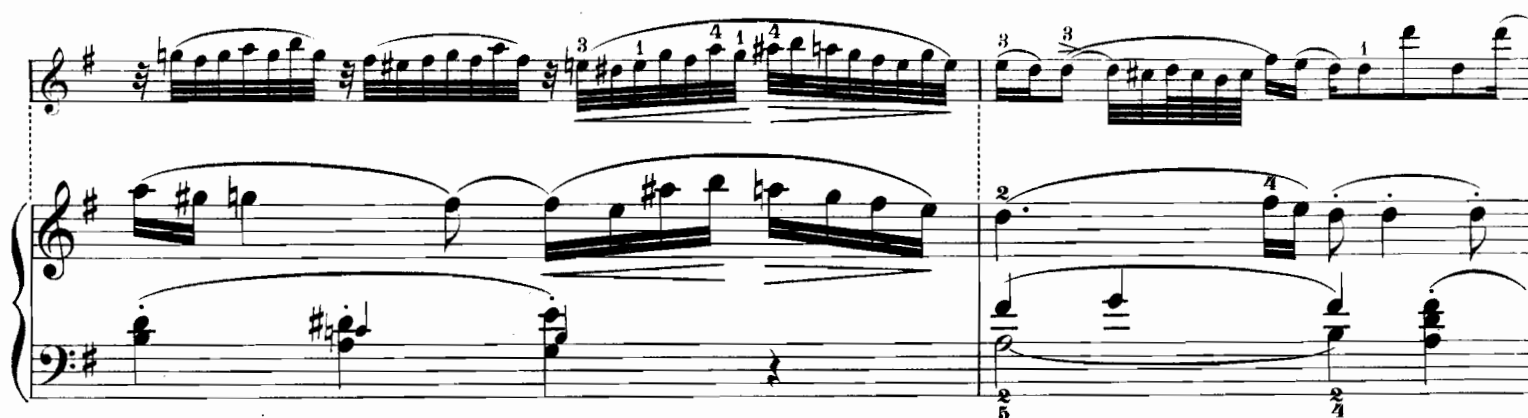
Piano Solo.



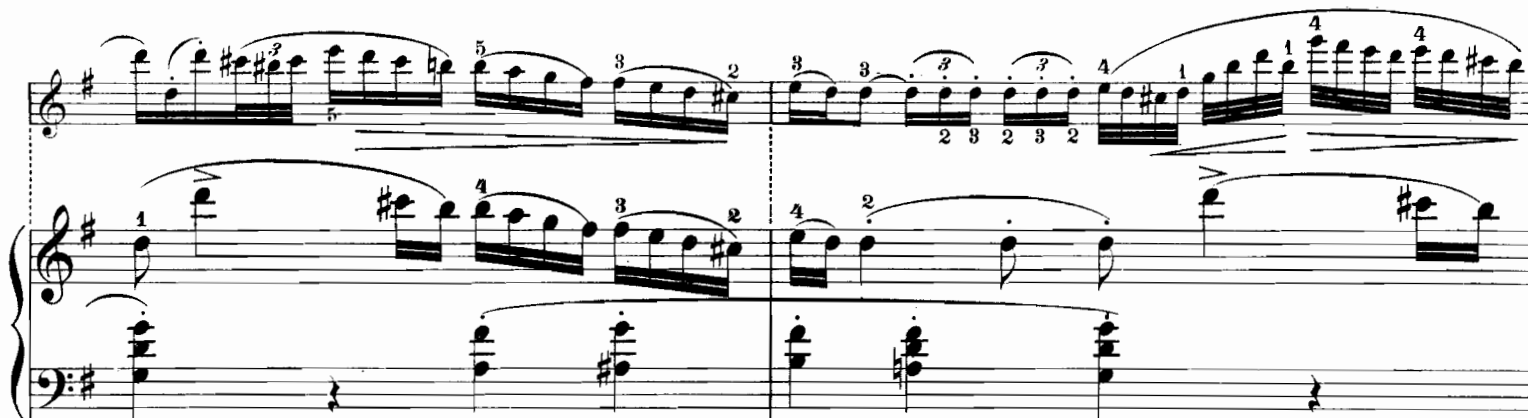
First system of musical notation, measures 1-4. The score is in treble and bass staves. The key signature has one sharp (F#). The time signature is 4/4. The music features complex rhythmic patterns, including triplets and sixteenth notes, with fingerings indicated by numbers 1-4.



Second system of musical notation, measures 5-8. The score continues with complex rhythmic patterns and fingerings. The bass staff shows a 4/4 time signature at the beginning of the system.



Third system of musical notation, measures 9-12. The score continues with complex rhythmic patterns and fingerings. The bass staff shows a 2/4 time signature at the end of the system.



Fourth system of musical notation, measures 13-16. The score continues with complex rhythmic patterns and fingerings. The bass staff shows a 2/4 time signature at the end of the system.

First system of the musical score. It features a treble and bass staff. The treble staff contains complex melodic lines with many triplets and sixteenth notes. The bass staff has a more rhythmic accompaniment. A section marked 'B' begins in the middle. The tempo marking 'calando' is present. The system ends with a double bar line and a repeat sign.

Second system of the musical score. It continues the melodic and harmonic development. A section marked 'TUTTI.' begins towards the end of the system, with a forte 'f' dynamic marking.

Third system of the musical score. It includes a section marked 'SOLO.' and 'C' (Crescendo). The dynamics range from piano 'p' to forte 'f'. The melodic lines are intricate, with many slurs and ties.

Fourth system of the musical score. It continues the solo section. The bass staff has a prominent role with sustained chords and moving lines. The treble staff has rapid sixteenth-note passages.

Fifth system of the musical score. It features a section marked 'TUTTI.' with a piano 'p' dynamic. The system includes various musical notations such as slurs, ties, and fingerings.

Sixth system of the musical score, partially visible at the bottom of the page. It shows the beginning of a new section with a treble staff.

SOLO.

fp

And.

fp

And.

dim.

p

And.

And.

And.

3
2
3
3
4
TUTTI.

34
tr
p
SOLO.

TUTTI.
f
p
SOLO.
1

This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and fingerings. Dynamic markings include *pp* (pianissimo) and *f* (forte). The piece concludes with a double bar line and a final chord marked with an asterisk (*).

System 1: Treble staff has a melodic line with fingerings 2, 1, 1, 3, 3. Bass staff has a rhythmic accompaniment with fingerings 2, 4, 2.

System 2: Treble staff has a melodic line with fingerings 1, 5, 1, 5, 1, 3, 4. Bass staff has a rhythmic accompaniment with fingerings 3, 2, 7, 4, 3, 4, 3, 4. Dynamic marking *pp* is present.

System 3: Treble staff has a melodic line with fingerings 3, 3, 4, 5. Bass staff has a rhythmic accompaniment with fingerings 1, 3, 4, 5.

System 4: Treble staff has a melodic line with fingerings 5, 4, 1, 2, 1, 2, 3, 4, 5, 6. Bass staff has a rhythmic accompaniment with fingerings 4, 2, 1, 2, 3, 4, 5, 6.

System 5: Treble staff has a melodic line with fingerings 1, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Bass staff has a rhythmic accompaniment with fingerings 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Dynamic marking *pp* is present.

Allegro di molto.

TUTTI.

First system of musical notation. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece begins with a piano (*p*) dynamic. The first staff (treble clef) contains a melodic line with slurs and ties. The second staff (bass clef) features a continuous eighth-note accompaniment. The system concludes with a repeat sign followed by a forte (*fp*) dynamic marking.

Second system of musical notation. It begins with a section marked 'A' and 'SOLO.' in the treble staff. The melody is characterized by rapid sixteenth-note runs with fingerings (2, 4, 1, 4) and slurs. The bass staff provides a steady accompaniment. The system ends with a repeat sign.

Third system of musical notation. It begins with a section marked 'TUTTI.' in the treble staff. The melody continues with slurs and ties. The bass staff has a repeat sign. The system concludes with a repeat sign.

Fourth system of musical notation. It begins with a section marked 'B' and 'SOLO.' in the treble staff. The melody features rapid sixteenth-note runs with slurs and ties. The bass staff provides a steady accompaniment. The system ends with a repeat sign.

Fifth system of musical notation. It begins with a section marked 'SOLO.' in the treble staff. The melody continues with rapid sixteenth-note runs and slurs. The bass staff provides a steady accompaniment. The system ends with a repeat sign.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a key signature of one sharp (F#) and a common time signature (C). The first system shows a complex melodic line in the right hand with many slurs and fingerings, while the left hand plays a simple harmonic accompaniment. The second system introduces a 'cresc.' (crescendo) marking and features more intricate patterns in both hands. The third system is divided into a 'SOLO.' section for the right hand and a 'TUTTI.' section for the left hand, with a 'p' (piano) dynamic marking. The fourth system continues the 'SOLO.' and 'TUTTI.' sections, with the right hand playing a series of chords and the left hand a melodic line. The fifth system shows a 'SOLO.' section for the right hand and a 'TUTTI.' section for the left hand, with a 'p' (piano) dynamic marking. The sixth system concludes the piece with a 'cresc.' (crescendo) marking and a final melodic flourish in the right hand. The notation includes various musical symbols such as notes, rests, slurs, and fingerings, as well as dynamic markings like 'cresc.', 'p', 'SOLO.', and 'TUTTI.'

legato

f

legato

D

p *cresc.* *f* *dim.*

p *cresc.*

74

Detailed description: This page of a musical score, numbered 33 in the top right, contains measures 33 through 48. The music is written for piano in a key with two sharps (F# and C#). The notation is in grand staff (treble and bass clefs). Measures 33-36 feature a flowing melody in the right hand with a 'legato' marking, while the left hand provides a steady accompaniment. Measures 37-40 show a more complex texture with triplets and a 'D' section marking. Measures 41-44 include dynamic markings of *f* (forte) and *dim.* (diminuendo). Measures 45-48 continue the melodic development with various articulations and dynamics, including *p* (piano) and *cresc.* (crescendo). The score is densely written with many notes, including slurs, ties, and fingerings.

p

TUTTI.

SOLO.

mf

TUTTI.

f

SOLO.

mp

3 *4*

3 *3*



First system of musical notation, measures 1-4. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is marked 'Ad.' (Adagio). The first staff (treble) contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 3. The second staff (bass) contains a supporting line with eighth notes and rests. Fingerings are indicated by numbers 1-5. A 'SOLO.' marking is present above the first staff in measure 1. A 'p' (piano) dynamic marking is in the first staff of measure 1. A 'Led.' (Ledo) marking is in the second staff of measure 1. A '*' symbol is in the first staff of measure 2. A '*' symbol is in the second staff of measure 4.

Second system of musical notation, measures 5-8. The score continues in the same key and tempo. The first staff (treble) contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 6. The second staff (bass) contains a supporting line with eighth notes and rests. Fingerings are indicated by numbers 1-5. A 'Led.' (Ledo) marking is in the first staff of measure 5. A '*' symbol is in the first staff of measure 6. A '*' symbol is in the second staff of measure 8.

Third system of musical notation, measures 9-12. The score continues in the same key and tempo. The first staff (treble) contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 9. The second staff (bass) contains a supporting line with eighth notes and rests. Fingerings are indicated by numbers 1-5. A 'Led.' (Ledo) marking is in the first staff of measure 9. A '*' symbol is in the first staff of measure 10. A '*' symbol is in the second staff of measure 12. A 'cresc.' (crescendo) marking is in the first staff of measure 12.

First system of music, measures 1-4. The treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4). The bass staff contains a rhythmic accompaniment. A forte (*f*) dynamic marking is present in measure 2.

Second system of music, measures 5-8. The treble staff contains a melodic line with slurs. The bass staff contains a rhythmic accompaniment. A piano (*p*) dynamic marking is present in measure 5. A 'TUTTI.' instruction is present in measure 5. A 'SOLO.' instruction is present in measure 6. A forte (*f*) dynamic marking is present in measure 8.

Third system of music, measures 9-12. The treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4). The bass staff contains a rhythmic accompaniment. A piano (*p*) dynamic marking is present in measure 9.

Fourth system of music, measures 13-16. The treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4). The bass staff contains a rhythmic accompaniment. A mezzo-forte (*mf*) dynamic marking is present in measure 13. A 'TUTTI.' instruction is present in measure 15. A forte (*f*) dynamic marking is present in measure 15.

Fifth system of music, measures 17-20. The treble staff contains a melodic line with slurs and fingerings (1, 2, 3, 4). The bass staff contains a rhythmic accompaniment. A piano (*p*) dynamic marking is present in measure 17. A 'SOLO.' instruction is present in measure 19.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 4, 3, 5, 8, 1, 3, 4, 2, 5, 2) and a dynamic marking of *f*. The bass staff provides harmonic support with chords and single notes.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (2, 3, 1, 2, 2, 4, 1, 3, 1, 3) and a dynamic marking of *f*. The bass staff provides harmonic support with chords and single notes. The system concludes with the instruction **TUTTI.**



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (5) and a dynamic marking of *f*. The bass staff provides harmonic support with chords and single notes.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (2, 1) and a dynamic marking of *p*. The bass staff provides harmonic support with chords and single notes. The system is marked **K SOLO.**



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (2, 1, 4, 1, 3, 1, 4, 2) and a dynamic marking of *f*. The bass staff provides harmonic support with chords and single notes.

First system of music, measures 1-5. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and slurs. The bass staff provides harmonic support with chords and single notes.

Second system of music, measures 6-10. Measure 6 has a *cresc.* marking. Measure 7 has a *f* marking. Measure 8 is marked **L** and **TUTTI.** Measure 9 is marked **SOLO.** and *f*. The treble staff has a melodic line with fingerings, and the bass staff has a rhythmic accompaniment.

Third system of music, measures 11-15. Measure 11 is marked **TUTTI.** and *p*. The treble staff has a melodic line with slurs, and the bass staff has a rhythmic accompaniment.

Fourth system of music, measures 16-20. Measure 16 is marked **SOLO.** and *p*. The treble staff has a melodic line with slurs and fingerings, and the bass staff has a rhythmic accompaniment.

Fifth system of music, measures 21-25. The treble staff has a melodic line with slurs and fingerings, and the bass staff has a rhythmic accompaniment.

40

legato

cresc.

ff

Allegro molto.

G. Linder.

Cadenz.

TUTTI.

f

mf

First system of musical notation. The treble staff features a melodic line with a crescendo marking (*cresc.*) and a piano marking (*p*) at the end. The bass staff provides harmonic support with a mezzo-forte marking (*mf*) at the end. The key signature is one sharp (F#).

Second system of musical notation. The treble staff contains complex passages with slurs and fingerings (1, 2, 3, 4). The bass staff includes a 3/5 chord marking. The key signature is one sharp (F#).

Third system of musical notation. The treble staff has a mezzo-forte marking (*mf*) and a piano marking (*p*). The bass staff also features a piano marking (*p*). The key signature is one sharp (F#).

Fourth system of musical notation. The treble staff includes a piano marking (*p*) and a 3/4 chord marking. The bass staff has a 3/4 chord marking. The key signature is one sharp (F#).

Fifth system of musical notation. The treble staff has a piano marking (*p*) and a mezzo-forte marking (*mf*). The bass staff includes a mezzo-forte marking (*mf*). The key signature is one sharp (F#).

Sixth system of musical notation. The treble staff features a piano marking (*p*) and a mezzo-forte marking (*mf*). The bass staff includes a mezzo-forte marking (*mf*). The key signature is one sharp (F#).

First system of music. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *sf* dynamic marking. Fingering numbers 2, 4, 2, 1, 4 are shown in the bass staff.

Second system of music. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *sf* dynamic marking. Fingering numbers 1, 2, 4 are shown in the bass staff.

Third system of music. Treble and bass staves. Treble staff has a *sf* dynamic marking. Bass staff has a *sf* dynamic marking. A *cresc.* marking is present in the bass staff. Fingering numbers 5, 4, 1, 4 are shown in the bass staff.

Fourth system of music. Treble and bass staves. Treble staff has a *sf* dynamic marking. Bass staff has a *f* dynamic marking. Fingering numbers 1, 3, 1, 2, 3, 2, 1, 2, 3, 1, 4, 5 are shown in the bass staff.

Fifth system of music. Treble and bass staves. Treble staff has a *ff* dynamic marking. Bass staff has a *ff* dynamic marking. Fingering number 8 is shown in the bass staff.

Sixth system of music. Treble and bass staves. Treble staff has a *tr* marking. Bass staff has a *p* dynamic marking. A *N* marking is present in the bass staff. Fingering numbers 4, 1, 3, 1 are shown in the bass staff.

4 2 3 TUTTI.

f

This system shows the first two staves of a musical piece. The key signature has two sharps (F# and C#). The first staff has a treble clef and contains a melodic line with a 4-measure rest, followed by a 2-measure phrase, and then a 3-measure phrase. The second staff has a bass clef and contains a continuous eighth-note accompaniment. The word 'TUTTI.' is written above the first staff. A forte dynamic marking '*f*' is placed above the second staff.

SOLO. 4 3 3 4

p

This system continues the musical piece. The first staff has a treble clef and contains a melodic line with a 4-measure rest, followed by a 4-measure phrase, and then two 3-measure phrases. The second staff has a bass clef and contains a continuous eighth-note accompaniment. The word 'SOLO.' is written above the first staff. A piano dynamic marking '*p*' is placed above the second staff.

1 1 2 TUTTI.

f

This system continues the musical piece. The first staff has a treble clef and contains a melodic line with a 1-measure rest, followed by a 1-measure phrase, and then a 2-measure phrase. The second staff has a bass clef and contains a continuous eighth-note accompaniment. The word 'TUTTI.' is written above the first staff. A forte dynamic marking '*f*' is placed above the second staff.

SOLO. 0 3 8

p

This system continues the musical piece. The first staff has a treble clef and contains a melodic line with a 0-measure rest, followed by a 3-measure phrase, and then an 8-measure phrase. The second staff has a bass clef and contains a continuous eighth-note accompaniment. The word 'SOLO.' is written above the first staff. A piano dynamic marking '*p*' is placed above the second staff.

1 4 3 2

This system continues the musical piece. The first staff has a treble clef and contains a melodic line with a 1-measure rest, followed by a 4-measure phrase, and then two 3-measure phrases. The second staff has a bass clef and contains a continuous eighth-note accompaniment.

2 4 2 4 TUTTI.

This system continues the musical piece. The first staff has a treble clef and contains a melodic line with a 2-measure rest, followed by a 4-measure phrase, and then two 2-measure phrases. The second staff has a bass clef and contains a continuous eighth-note accompaniment. The word 'TUTTI.' is written above the first staff.

SOLO.

p

First system of a piano score in D major. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. The dynamic is marked *p* (piano).

P

Second system of the piano score. The right hand continues the melodic development with various fingerings indicated above the notes. The left hand has rests in the first two measures followed by chords. The dynamic is marked **P** (piano).

f

Third system of the piano score. The right hand has a complex melodic line with many slurs and ties. The left hand has a more active line. The dynamic is marked *f* (forte). Fingerings are indicated throughout.

TUTTI.

ff

Fourth system of the piano score. The right hand has a melodic line with slurs and ties. The left hand has a more active line. The dynamic is marked *ff* (fortissimo). The section is marked **TUTTI.** (tutti). Fingerings are indicated throughout.

Fifth system of the piano score. The right hand has a melodic line with slurs and ties. The left hand has a more active line. The system ends with a double bar line.

who took special cognizance of this fact in his edition of six of Mozart's Concertos, and we do not hesitate to confess that we have used many of his readings, so far as they are not opposed to Mozart's style, and do not appear too modern in flourishing phrases. For, with all our admiration of Hummel, we cannot help saying that he has dealt with Mozart's property too arbitrarily, and has altered it too much in the fashion of his time and even tampered with the harmony. Although we have taken into account the enlarged compass of the modern Pianoforte (restricting ourselves to an enlargement of only half an octave), yet we have never let the co-operation of the Orchestra be out of our consideration, especially where Mozart by the restriction to five octaves was bound to diatonic execution, while many analogous passages are more harmonically constructed.

With all the diversions of our edition from the original, we have taken care that the original form is always recognizable, and have made it possible for every player to use, according to his own discretion the original or our alteration. The large notes in the principal staves of the solo-part render the original as written by Mozart, according to the best existing editions (a few mistakes, which have been overlooked in other editions, are mentioned in foot-notes). The dynamic marks, which are almost entirely missing in the original, have been added by us, also the phrasing, which in the other editions is not often and then sometimes imperfectly given, and lastly the pedal-marks. Who, therefore, wishes to play the original form of the solopart of a whole Concerto or of a part of it, be it with accompaniment of the original orchestral parts or of an arrangement hereof, must only use the large notes in the principal staves. At the same time our edition is arranged in such a way that each Concerto may be played for Pianoforte without accompaniment, like a Sonata. In this case the smaller notes on the principal staves are to be played with the large notes of the same staves, or in certain cases, where it appears unavoidable, the small notes are to be played instead of the large ones. (Pedal-marks in small type are likewise only to be used, when the Concerto is played without accompaniment.) Sometimes a smaller stave, marked "Accp." is added to the lower of the principal staves. This stave contains the supplemental notes in place of the missing accompaniment, and is always to be played instead of the lower with the upper principal stave, and where a double stave with smaller notes is added under the principal staves, it is invariably to be played instead of the latter, always supposing, that the composition is to be played without accompaniment. By this insertion of the orchestral accompaniment into the solo-part, the player is enabled, not only to reproduce the composition in its entirety, as far as the modern technique allows it, but also to watch the accompaniment, where he plays with it. (He must then of course omit the smaller notes.) This way of acquiring a knowledge of the whole composition is only an imperfect compensation for the study of the full score,¹ which we strongly recommend to every student.

To make the difference between the solo-part and its accompaniment apparent, we have printed our modifications and supplements to the former partly in remarks under the musical text, but mostly on separate staves, which will be found either above or below the original. Where this is altered in both hands, we have added two staves, but where only one stave appears above the original, it is to be taken with the original and played with the lower principal stave, and vice versa, where a single stave is placed under the original and not marked "Accp." or "Var." it is to be played with the upper stave of the original. Only as an exception have we inserted small notes into the original. We do not intend to give these instead of the accompaniment, but we propose to use them as completions for the solo-part, even when the Concerto is played with accompaniment. They are always marked "Var.". We have inserted as far as possible in the staves, showing our alterations (which are by the way always printed in smaller type), the principal parts of the accompaniment, and distinguished them from the additions, to the solo-part by still smaller type; these still smaller notes are of course only to be played, where there is no accompaniment at all. Still there are some passages in which the performer who plays without accompaniment, must omit our alterations and use the additions in the principal staves, — which will be easily found by the contents of both.

It was naturally our duty to fill those places which Mozart left free for cadences, and which he always extemporized, with cadences of our own composition. These cadences are likewise printed on small staves, over the original; where a cadence interrupts the progress of the composition for a longer time, the staves, containing the latter, are left out, and only the smaller staves run on. Where the cadence is not by the editors, the name of the composer is mentioned at the commencement.

¹ These full scores have all been published lately by Messrs. Breitkopf & Härtel of Leipzig.

höhere Ansprüche machten — ebenso wenig gespielt, wie ausgeschrieben habe. Vernahmen wir ja doch auch in unserer Jugend von zuverlässigen Männern, die Mozart noch selbst spielen gehört, mit welchem Reichthum von improvisirter Ornamentik und Variirung er seine Vorträge ausgestattet habe. Die Ornamentik spielte überhaupt in jener Periode eine grosse Rolle, so dass öfters, wenn ein Componist sie nicht wünschte, er diess durch die ausdrückliche Bezeichnung „senza ornamenti“ zu erkennen gab. Mozart's reichbegabter Schüler Hummel war es auch, der hierauf in seiner Bearbeitung von sechs Mozart'schen Concerten Rücksicht nahm, und wir standen nicht an, von dem Seinigen Manches zu benützen, soweit es nicht dem Mozart-Stile zu widersprechend und in der Figuration zu sehr modernisirt erschien. Denn wir müssen bei all unserer Verehrung für Hummel leider zugeben, dass derselbe mit dem Mozart'schen Erbe zu souverän geschaltet und dasselbe im Geiste der damaligen Mode verarbeitet, ja sogar die Harmonisirung unverantwortlich geändert hat. — Wenn wir gleichfalls dem erweiterten Klavierumfang, aber meist nur mit Beschränkung auf etwa eine halbe Oktave, Rechnung trugen — was keineswegs des blossen „Effekts“ halber geschah — so nahmen wir dabei sorgfältige Rücksicht auf Klangeinheit mit dem Orchester; ebenso bei sonstigen Varianten, namentlich an Stellen, wo Mozart durch die Beschränkung auf fünf Oktaven zu diatonischer Ausführung genöthigt war, während manche Parallelstelle mehr harmonisch ausgeführt ist.

Bei allen Abweichungen unserer Bearbeitung vom Original ist jedoch zugleich dafür gesorgt worden, das letztere überall als solches kenntlich zu machen, so dass es beim Gebrauch der vorliegenden Ausgabe jedem ermöglicht ist, sich nach Gutdünken der Originalfassung oder unserer Varianten zu bedienen. Die Hauptsysteme der Solostimme geben nämlich in den gross gestochenen Noten durchweg das Original wieder, so, wie es den besten seitherigen Ausgaben zufolge von Mozart niedergeschrieben ist (einzelne, auf offenbaren Versehen beruhende Differenzen sind in Anmerkungen erwähnt). Nur die zu diesen Noten gehörigen dynamischen Zeichen, an welchen es im Original fast gänzlich fehlt, sind von uns ergänzt; ebenso die Phrasirung, deren Angabe in den seitherigen Drucken nicht häufig und vielfach unpunktlich ist, übrigens von uns nach Gebühr ästimmirt wurde; endlich auch die Pedalzeichen. Wer somit, sei es von einem ganzen Concert oder von einzelnen Partien eines solchen, die pure Originalfassung der Solostimme, wie sie zur Ausführung in Verbindung mit der ursprünglichen Orchesterbegleitung oder mit einem Ersatz der letzteren dient, spielen will, hat sich lediglich an die in grossen Noten gegebene Darstellung auf den Hauptsystemen zu halten. Unsere Ausgabe ist jedoch zugleich so eingerichtet, dass jedes Concert auch ohne alle Begleitung auf dem Klavier allein ausgeführt werden kann, gleich einer Sonate. Zu diesem Behufe sind aus der Solostimme ausser den grossen Noten der Hauptsysteme auch noch die auf eben diesen Systemen beigefügten kleineren Noten zu spielen, beziehungsweise sind bisweilen, in Fällen, wo diess von selbst einleuchtet, die kleinen Noten anstatt der gleichzeitigen grossen zu nehmen (Pedalzeichen in kleinerer Schrift gelten gleichfalls nur für die Ausführung ohne Begleitung); mitunter aber ist dem unteren der beiden Hauptsysteme noch ein in kleineren Noten gestochenes Nebensystem mit der Bezeichnung „Accp.“ unterlegt, welches alsdann die zum Ersatz des Accompaniments nöthige Ergänzung enthält und an Stelle des unteren Hauptsystems mit dem oberen zusammenzuspielen ist; wo endlich unter den Originalsystemen noch ein Doppelsystem mit kleineren Noten angebracht ist, da hat man sich dessen ausschliesslich zu bedienen, wenn man ohne Begleitung spielen will. Mittelst dieser Einverleibung der Orchesterpartie in die Solostimme ist dem Spieler zugleich, soviel als es die Rücksicht auf Spielbarkeit gestattet, nicht nur die vollständige Anschauung der ganzen Composition gewährt, sondern auch für den Fall, dass er mit Begleitung (also mit Weglassung jener kleinen Noten) spielt, ein Ueberblick über diese Begleitung ermöglicht. Doch ist eine solche Kenntnissnahme vom Ganzen natürlich nur ein unvollkommenes Surrogat für das Studium der Partitur, welches jedem Kunstbessenen nicht genug zu empfehlen ist.¹

Im Unterschied nun von der Original-Solostimme und der mit derselben verbundenen Begleitungsartie sind unsere Angaben über die Ausführungsweise, unsere Varianten und Ergänzungen zu der Solopartie selber, theilweise in Anmerkungen unter dem musikalischen Text, grösstentheils aber auf besonderen Nebensystemen unmittelbar über, beziehungsweise unter den Hauptsystemen ausgedrückt. Und zwar sind da, wo beiden Händen eine Abweichung vom Original zugebracht ist, zwei Systeme, welche diese enthalten, über das letzte gesetzt; wo dagegen nur ein System über den Originalsystemen steht, da gilt jenes an Stelle des oberen Originalsystems und wird mit dem unteren Hauptsystem zusammengespilt; um-

¹ Die Partituren sind in neuester Zeit bei Breitkopf & Härtel vollständig erschienen.

fection que ses Sonates et ses Fantaisies, où il a pourtant écrit ces développements tout au long, nous avons de la peine à croire qu'il n'ait pas joué aussi dans ces Concertos ce qu'il a omis d'écrire. Nous avons le témoignage d'hommes dignes de foi qui ont entendu Mozart lui-même et qui, dans notre jeunesse, nous ont peint la richesse d'ornementation et de variantes improvisées dont Mozart avait embellie son exécution. En outre l'ornementation jouait, à cette époque, un grand rôle dans l'art, de sorte que souvent un compositeur qui ne la désirait pas, exprimait son intention par l'indication expresse de „senza ornamenti“. Or, ce fut Hummel, ce disciple si richement doué de Mozart, qui s'y conforma dans sa rédaction de six Concertos de Mozart et nous n'avons pas hésité de nous y conformer souvent, à moins qu'elle ne parût trop contraire au style du grand maître ou trop modernisée dans la figuration: malgré tout notre respect pour Hummel nous constatons avec regret qu'il en a usé trop arbitrairement avec l'héritage de Mozart, qu'il a rédigé dans l'esprit de la mode de son époque et qu'il en a même changé l'harmonie d'une manière impardonnable.

Enfin, tout en tenant compte de l'étendue du piano augmentée depuis, mais en nous bornant à une demi-octave ou à-peu-près — ce que nous n'avons pas seulement fait pour l'effet — nous n'avons jamais perdu de vue l'harmonie avec l'orchestre; c'est la même chose avec les autres variantes et surtout avec des passages où Mozart étant limité à cinq octaves, se vit forcé de leur donner un développement diatonique, tandis que nous leur avons fréquemment substitué une variante plus harmonique.

Malgré toutes les différences qu'il y a entre notre rédaction et l'original, nous avons pris soin de faire ressortir celui-ci par l'arrangement extérieur, de sorte qu'on a le choix de se servir à son gré du texte original ou de nos variantes. Lorsque les systèmes principaux de la partie du solo sont représentés par de grandes notes, ils reproduisent simplement l'original tel qu'il a été écrit par Mozart, d'après l'autorité des meilleures éditions qui ont été publiées jusqu'ici (quelques différences causées par des erreurs manifestes sont mentionnées dans des notes). Les indications pour les nuances, dont l'original manque presque tout-à-fait, ont été seules ajoutées par nous; il en est de même pour le phraser dont l'indication n'est pas fréquente et souvent inexacte dans les éditions que nous avons, mais qui a été prise en considération dans la présente édition, autant qu'elle le méritait; il faut y ajouter les signes pour l'usage de la pédale. Celui qui voudra jouer la partie principale d'un Concerto entier ou de quelques unes de ses parties telle qu'elle sert pour l'exécution avec l'accompagnement d'orchestre d'après la partition originale, ou avec une réduction arrangée, n'aura qu'à se tenir aux grosses notes imprimées sur les systèmes principaux. Cependant nous avons arrangé en même temps notre édition de façon que chaque Concerto puisse être exécuté, sans aucun accompagnement, pour le piano seul comme une sonate: dans ce cas il faut jouer dans la partie du solo, outre les grandes notes des systèmes principaux, encore les petites notes qu'on a ajoutées sur ces mêmes systèmes, ou parfois, dans des cas où cela va sans dire, les petites notes au lieu de grandes auxquelles elles correspondent (de même les signes pour l'usage de la pédale donnés dans des caractères moins grands ne se rapportent qu'à l'exécution sans accompagnement). Parfois cependant un système parallèle gravé dans des caractères moins grands est substitué au second des deux systèmes principaux et marqué par cette abréviation: „Accp.“; il faut jouer ce système parallèle, qui contient le supplément nécessaire pour remplacer l'accompagnement, avec le premier système principal et laisser de côté le second. En dernier lieu lorsque au dessous des deux systèmes principaux il se trouve encore un double système en petits caractères, il faut s'en servir exclusivement toutes les fois que l'on veut jouer sans accompagnement. Cette réunion de la partie de l'orchestre avec celle du solo offre un double avantage: non seulement le pianiste aura une idée complète de la composition tout entière, avec les restrictions qu'on a dû s'imposer pour rendre l'exécution possible, mais encore, lorsqu'il jouera avec accompagnement (et qu'il omettra par conséquent ces petites notes), il pourra en même temps suivre ce dernier. Mais néanmoins la notion que l'on aura ainsi de l'ensemble, ne sera qu'une compensation incomplète pour l'étude de la partition que l'on ne saurait trop recommander à tout musicien.¹

Afin de bien distinguer nos indications pour l'exécution, nos variantes et nos suppléments, de la partie originale du solo et de son accompagnement, nous les avons donnés en partie par des notes placées au-dessous du texte musical, mais pour la plupart par des systèmes parallèles spéciaux, placés directement au-dessus ou au-dessous des systèmes principaux. Lorsqu'il y a des variantes pour les deux mains, elles sont placées dans deux nouveaux systèmes au-dessus de la partie originale. Lorsqu'il n'y a qu'un seul système placé au-dessus des systèmes originaux, il faut le substituer à celui qui est en haut et le jouer avec le second; lorsqu'il se trouve placé

¹ Une édition complète de ces partitions a dernièrement paru chez Messieurs Breitkopf & Haertel à Leipsic.

Our edition contains not only the solo-part and the inserted orchestral parts, but also an arrangement of the latter for an accompaniment, which may be found more feasible. Instead of the orchestra, which is not always procurable, where a performance of the Concertos is desirable, in their original form of juxtaposition of solo-part and accompaniment, either our arrangement of the whole accompaniment for a second Pianoforte may be taken, or the arrangement of the same for string-quintet, which is specially arranged for this edition and added in separate parts. The latter accompaniment is more effective than that of a Pianoforte, on account of the difference in colour of tone and of the individualizing of the various parts. It will also be found very useful for small performances in music-schools and similar institutions. The parts of our Quintet-accompaniment must of course not be used for the accompaniment of full orchestra, as they naturally contain the wind-parts of the latter. Where a full orchestral accompaniment is to take place, the orchestral parts, published by Messrs. Breitkopf & Härtel, may be used. We must emphatically mention, that the solo-player who plays with accompaniment of a second Pianoforte, of the string-quintet or of the full orchestra, must leave out the "tutti" and other notes of accompaniment, which he may find in his part, but our modifications will go with our arrangement of the accompaniment as well as with the original orchestral parts.

We have chosen for our edition those 22 of Mozart's Pianoforte-Concertos (omitting the four earliest, composed in 1767), which we consider most suitable for the concert-room, or most practicable for study; i. e.—all Concertos for one Pianoforte and the Concert-Rondo in D major. The Concertos are numbered in chronological order in our edition, the numbers, under which they are known in the old edition of Breitkopf & Härtel, being added in brackets.

The following gentlemen have kindly assisted the undersigned in this edition: Professor Dr. Faisst, Director of the Conservatorium of music in Stuttgart, Gottfried Linder, Professor at the same Institution, Kapellmeister Ignaz Lachner of Frankfurt on the Maine and Hofkapellmeister Vincenz Lachner of Carlsruhe.

We have only to say, in conclusion, that it is our sincere desire that our work may not only facilitate the propagation of real art, but also bring these half forgotten masterworks into that favour which they deserve.

Stuttgart, December 1880.

Dr. Sigmund Lebert.

gekehrt, wo ein einziges System unter den Hauptsystemen beigelegt und nicht mit „Accp.“, sondern mit „Var.“ oder gar nicht weiter bezeichnet ist, da wird das obere Originalsystem mit diesem unten angefügten System zusammengespielt. Nur ausnahmsweise sind mitunter auch in die Originalsysteme selbst kleine Noten eingetragen, welche wir nicht als Ersatz für die Begleitung geben, sondern in die Solopartie selber (auch wenn ein Accompaniment mitgeht) als Ausfüllungen aufzunehmen vorschlagen; sie sind dann aber stets ausdrücklich mit „Var.“ bezeichnet. Uebrigens sind auch in unsere Variantsysteme — welche überall in kleinerer Schrift gestochen sind als die Originalsysteme — soviel als thunlich wieder die wesentlichsten Bestandtheile der Begleitung aufgenommen und von dem, was der Solopartie als solcher zukommen soll, durch abermals kleinere Noten unterschieden: diese noch kleineren Noten sind somit nur zu spielen, wenn keinerlei Begleitung mitgeht. Jedoch kommen bisweilen auch solche Stellen vor, bei welchen, falls man ohne Begleitung spielt, auf unsere Varianten zu verzichten und das in den Hauptsystemen Notirte zu benutzen ist — was sich aus dem beiderseitigen Inhalte immer leicht erkennen lässt.

Selbstverständlich lag unserer Bearbeitung auch die Aufgabe ob, diejenigen Stellen, welche Mozart für Cadenzen freigelassen hat, die er aus dem Stegreif ausführte, mit ausgeschriebenen Cadenzen auszufüllen. Diese Cadenzen sind in gleicher Weise auf Nebensystemen über dem Original notirt, wie die Varianten, nur dass da, wo eine Cadenz den Fortgang des Originals auf längere Zeit unterbricht, die für dieselbe bestimmten Nebensysteme für sich allein, ohne dazwischenliegende Hauptsysteme fortlaufen. In denjenigen Fällen, wo die Ausarbeitung einer Cadenz nicht von der Redaction selbst herrührt, sind die Componisten an Ort und Stelle namhaft gemacht.

Unsere Bearbeitung der Mozart'schen Concerte erstreckt sich nun aber über die Solostimme und die derselben einverleibte Orchesterpartie hinaus auch auf die Beigabe von Arrangements dieser letzteren für eine von der Solopartie getrennte, ohne Schwierigkeit zu beschaffende Begleitung, und zwar in zweierlei Gestalten, von denen je nach Umständen die eine oder die andere gewählt werden kann. An die Stelle des Orchesters, das ja doch nicht überall, wo man die Concerte in einer ihrer ursprünglichen Gegenüberstellung von Klavier- und Orchester-Partie möglichst entsprechenden Weise zu Gehör bringen möchte, leicht zu haben ist, kann nämlich entweder unsere Uebersetzung des gesammten Accompaniments für ein zweites Klavier treten, oder aber — bedeutend wirksamer vermöge der Ungleichartigkeit der Klangfarben und der Individualisirung der verschiedenen Stimmen — die in Einzelstimmen beigegebene Begleitung für Streichquintett (wo möglich mehrfach zu besetzen), welche ebenfalls für unsere Ausgabe besonders arrangirt ist und namentlich zu kleineren Concertaufführungen, zum Gebrauch in Musikschulen und sonstigen Instituten ohne Zweifel willkommen sein dürfte. Dagegen sind für Aufführungen mit ganzem Orchester nicht die Stimmen unserer Quintett-Arrangements zu benutzen, welche natürlich auch die Bläserpartien des Originals ersetzen, sondern die bei Breitkopf & Härtel erschienenen Original-Orchesterstimmen. Dass bei jeder Ausführung, bei der dem Solospieler eine besondere Begleitung, sei es auf zweitem Klavier, oder mit Streichquintett, oder mit ganzem Orchester, zur Seite steht, der erstere die Tutti und sonstigen Begleitungsnoten seiner Stimme nicht mitzuspielen hat, sei hier noch ausdrücklich erinnert; ebenso aber auch, dass unsere Varianten nicht bloss mit den von uns arrangirten Begleitungen, sondern in gleicher Weise mit der Mozart'schen Originalbegleitung zusammen als ein einheitliches Ganzes zu gebrauchen sind.

Wir geben in unserer Ausgabe von den sämmtlichen Klavierconcerten Mozart's, mit Uebergang der vier ältesten aus dem Jahre 1767, diejenigen 22 Nummern, welche unseres Erachtens theils für den Concertsaal, theils für den Unterricht noch praktisch sind, d. h. alle ganzen Concerte für ein Klavier nebst dem Concert-Rondo in D dur. Die Numerirung der ganzen Concerte in dieser Ausgabe hält die chronologische Reihenfolge ein; jedoch sind in Klammern diejenigen Nummern beigelegt, unter welchen jene in der alten Breitkopf-Härtel'schen Ausgabe bekannt geworden sind.

Als Mitarbeiter an der vorliegenden Ausgabe sind dem unterzeichneten Herausgeber die Herren Professor Dr. Faisst, Director des Stuttgarter Conservatoriums für Musik, und Gottfried Linder, Professor an eben diesem Institute, sowie die Herren Kapellmeister a. D. Ignaz Lachner in Frankfurt a. M. und Hofkapellmeister a. D. Vincenz Lachner in Carlsruhe an die Hand gegangen.

Möge nun diese Arbeit Früchte bringen für die Pflege echter Kunst, wie sie der heutzutage halb vergessenen Meisterwerke, die ihre Grundlage bilden, würdig sind!

Stuttgart, im December 1880.

Professor Dr. Sigmund Lebert.

au-dessus des systèmes principaux et qu'il n'est pas marqué par „Accp.“, mais par cette abréviation: „Var.“, ou qu'il n'est pas marqué du tout, il faut jouer ce système supplémentaire ajouté en bas avec le premier des deux systèmes principaux. Ce n'est que par exception qu'il se trouve parfois des petites notes intercalées dans les systèmes originaux eux-mêmes, et alors nous ne les donnons pas comme remplacement de l'accompagnement; nous proposons seulement de les introduire comme augmentation dans la partie du solo même (quand même il y a un accompagnement). De plus elles sont toujours marquées expressément par cette abréviation: „Var.“. Du reste, nous avons également introduit dans nos systèmes de variantes (qui sont tous gravés avec des caractères moins grands que les systèmes originaux), autant qu'il était possible, les parties essentielles de l'accompagnement et nous les avons distinguées, avec des caractères encore plus petits, ce qui appartient exclusivement à la partie du solo: il ne faut donc jouer ces notes plus petites que lorsqu'il n'y a point d'accompagnement. Parfois cependant il se trouve des passages dans lesquels, lorsqu'on joue sans accompagnement, il faut renoncer à nos variantes et se servir de ce que nous avons noté dans les systèmes principaux — ce que l'on n'aura pas de peine à voir en comparant les différents systèmes.

Il va sans dire que notre rédaction nous a imposé la tâche de remplir par des cadences développées les passages que Mozart a laissés libres pour des cadences improvisées. Ces cadences sont notées, de même que les variantes, dans des systèmes supplémentaires au-dessus de l'original; seulement, lorsqu'une cadence interrompt la marche de l'original pour quelque temps, les systèmes parallèles qui la contiennent, continuent seuls, tandis que les systèmes principaux sont coupés et remis après la fin de la cadence. Lorsque le développement d'une cadence n'est pas l'œuvre des arrangeurs, les noms des compositeurs y sont ajoutés.

Or notre arrangement des „Concertos de piano par Mozart“ s'étend au-delà de cette réunion entre les parties du solo et de l'orchestre, jusqu'à donner des arrangements pour un accompagnement à part que l'on pourra facilement se procurer. Pour cela on peut même choisir entre deux manières. On sait qu'il n'est pas toujours facile de trouver un orchestre, lorsqu'on veut exécuter ces Concertos et reproduire assez exactement l'accontance qu'il y a dans l'original entre la partie du solo et celle de l'orchestre. On peut alors se servir de notre arrangement de l'accompagnement pour un second piano; ou bien — ce qui, par la différence des sons et par l'individualisation produite par la différence des instruments, fera encore plus d'effet — on se servira de notre arrangement de l'accompagnement pour un quintette d'instruments à cordes, dont les parties seront données à part (et que l'on doublera, si c'est possible). Cet arrangement a été fait exprès pour cette édition et viendra, sans doute, à propos pour servir à de petites exécutions musicales et pour être mis en usage dans les Conservatoires ou dans d'autres institutions. Cependant, pour des exécutions avec orchestre complet, il ne faut pas se servir de notre arrangement pour quintette qui naturellement remplace aussi les instruments à vent de l'original, mais plutôt des parties originales de l'orchestre qui ont paru chez Messieurs Breitkopf et Haertel. Le pianiste doit se souvenir de ne pas jouer les tutti et les autres notes qui ne servent que comme accompagnement de sa partie, toutes les fois qu'il est secondé d'un accompagnement soit d'un second piano, soit d'un quintette d'instruments à cordes ou enfin d'un orchestre complet. De plus nous répétons qu'on peut se servir de nos variantes non seulement avec nos arrangements, mais aussi avec l'accompagnement primitif de Mozart, tout en conservant le caractère de l'ensemble.

Nous donnons dans notre édition de tous les „Concertos de piano par Mozart“ les 22 numéros qui ont encore une valeur pratique pour la salle de concert ou pour l'école, c'est-à-dire, tous les Concertos entiers pour un seul piano et le Concerto-Rondo en ré majeur, en omettant les quatre plus anciens de l'an 1767. Le numérotage des Concertos entiers dans cette édition suit l'ordre chronologique; cependant nous avons ajouté en parenthèse les numéros par lesquels ces Concertos sont connus dans l'ancienne édition de Messieurs Breitkopf et Haertel.

Les personnes suivantes ont bien voulu assister l'arrangeur soussigné dans son travail:

Mr. le professeur Dr. Faisst, directeur du Conservatoire de musique de Stuttgart,

Mr. Gottfried Linder, professeur au Conservatoire de Stuttgart,

Mr. Ignaz Lachner, ancien maître de chapelle de Francfort-sur-Mein,

Mr. Vincenz Lachner de Carlsruhe, ancien maître de chapelle de la cour.

Puisse ce travail être utile pour la culture du véritable art musical et porter des fruits dignes de ces chefs-d'œuvre aujourd'hui presque tombés en oubli.

Stuttgart, décembre 1880.

Professeur Dr. Sigmund Lebert.