EDITION PETERS

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

A 9.95

WOLFGANG AMADEUS MOZART

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Edwin Fischer / Kurt Soldan

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EDITION PETERS

LONDON · FRANKFURT/M. · LEIPZIG · NEW YORK

VORWORT

PREFACE / PRÉFACE

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 Tempoangaben 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 whereever 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.

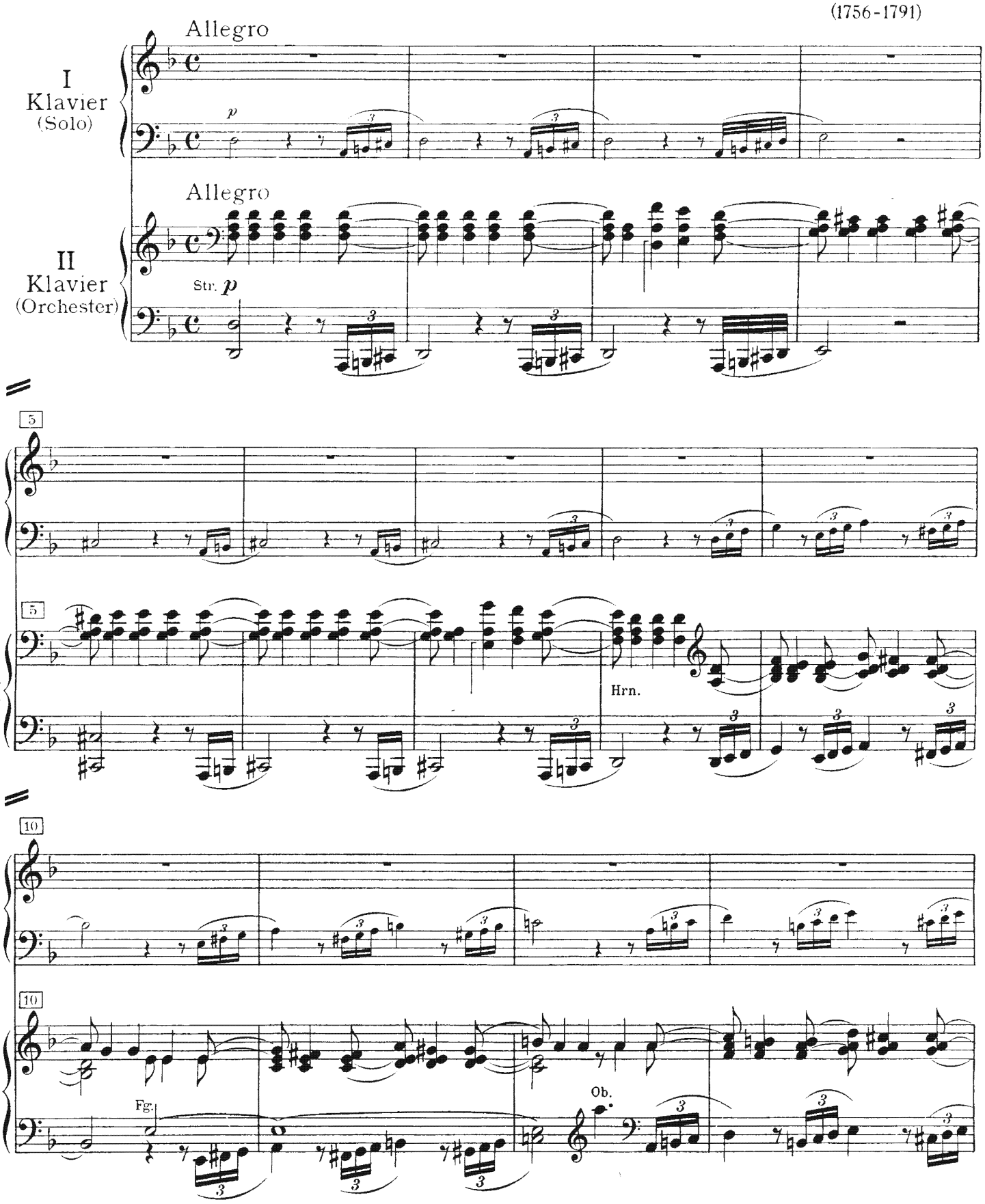
Il est étrange que Mozart traite encore le piano comme l'instrument auquel est confiée la basse chiffrée. En opposition avec le Concerto en mi ♭ majeur ⟨K.V.271⟩, où la basse chiffrée est indiquée note pour note lorsque le piano n'est pas instrument solo, nous trouvons ici constamment la mention «col 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.

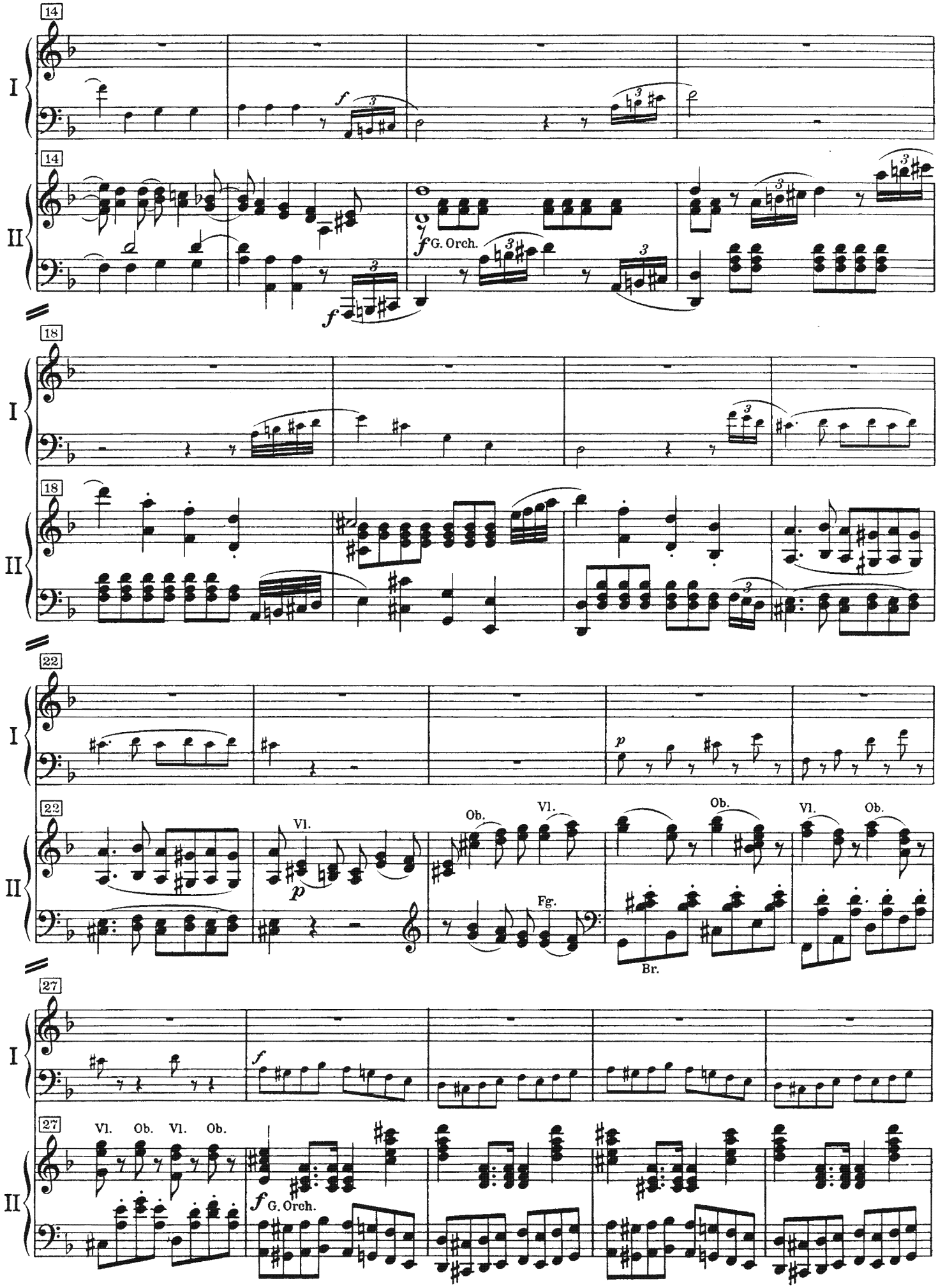
Traduction française par R. Gayrhos, Lausanne

EDWIN FISCHER KURT SOLDAN

KONZERT

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

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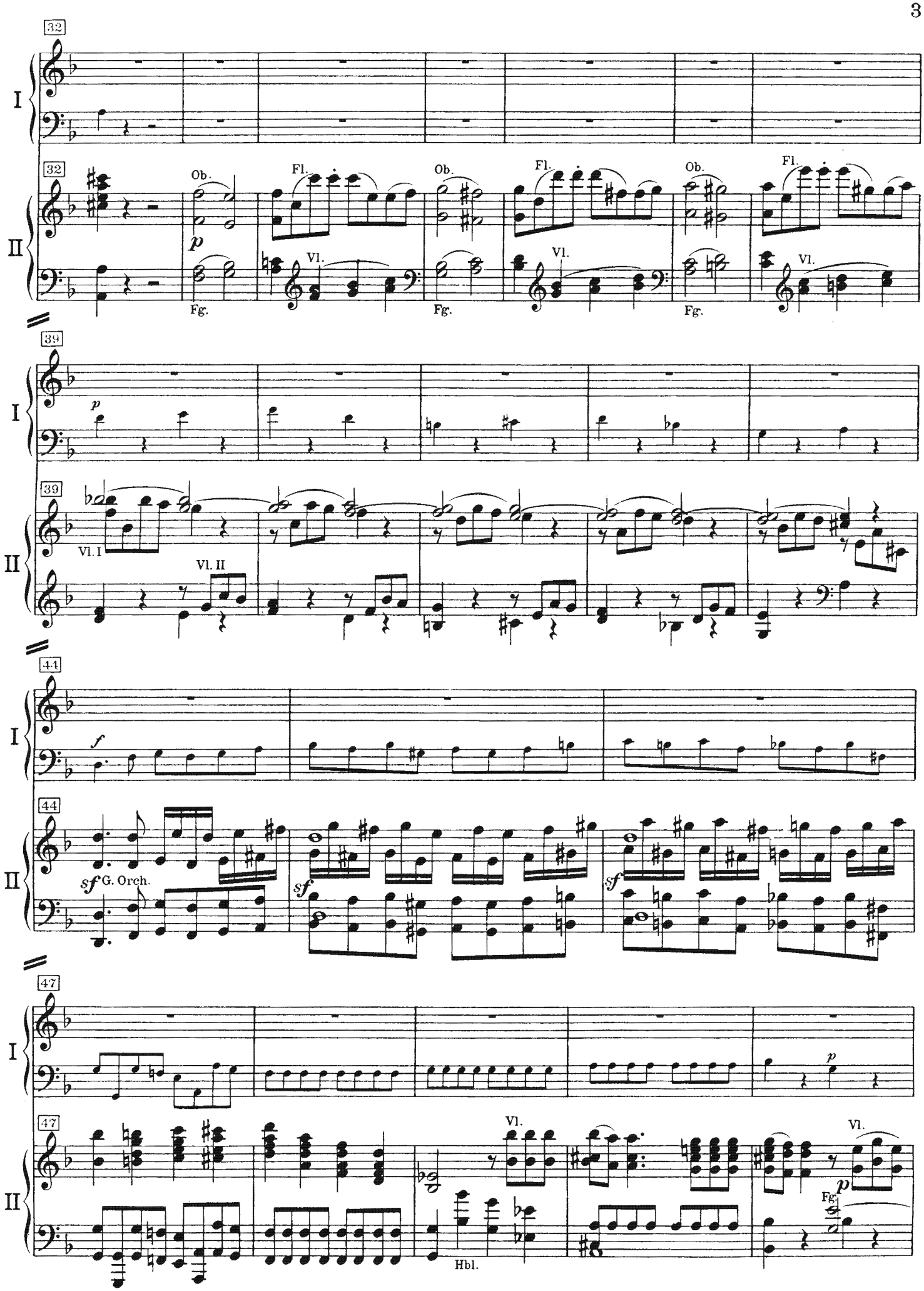
f G. Orch.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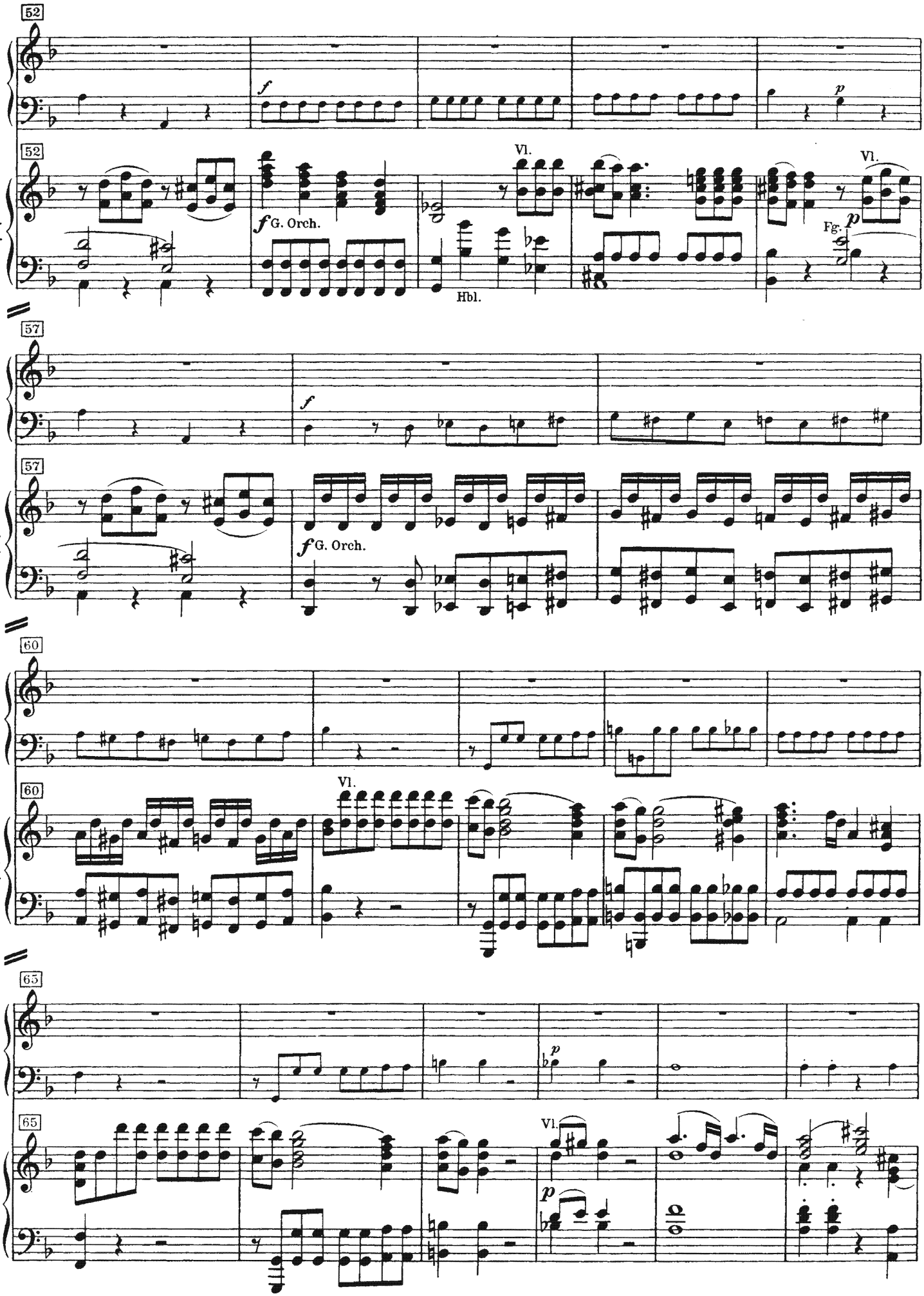
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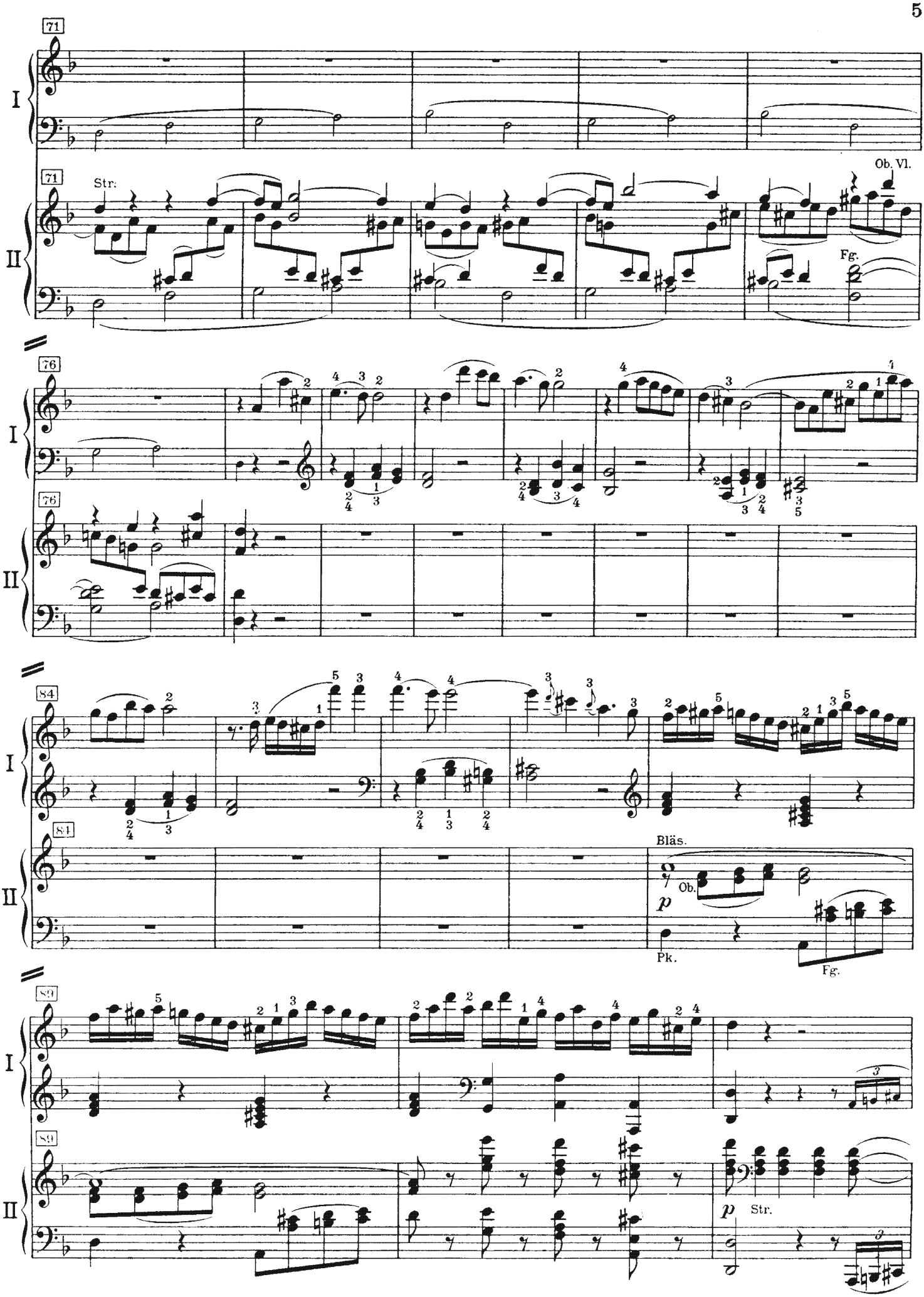
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II
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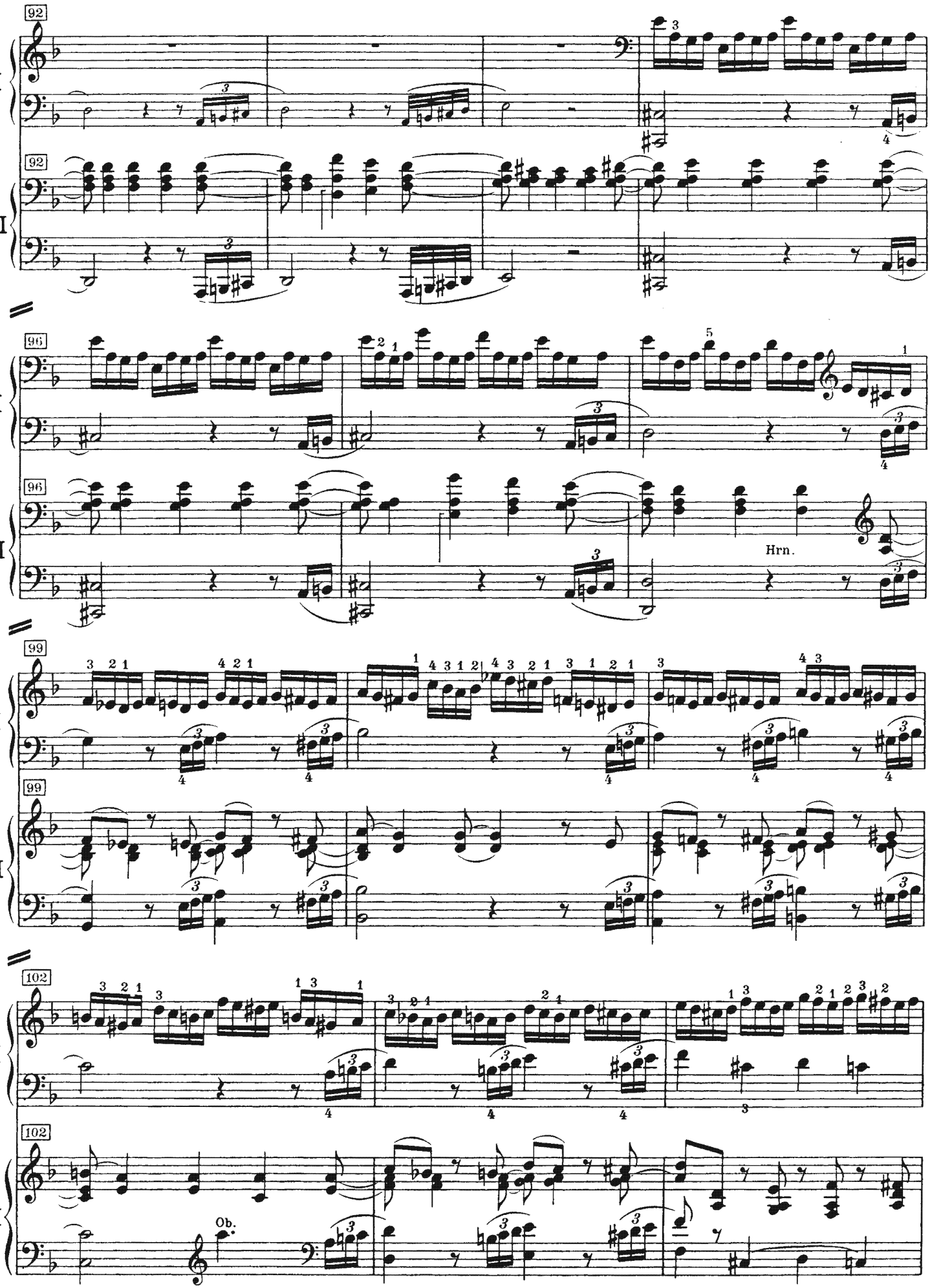
Str.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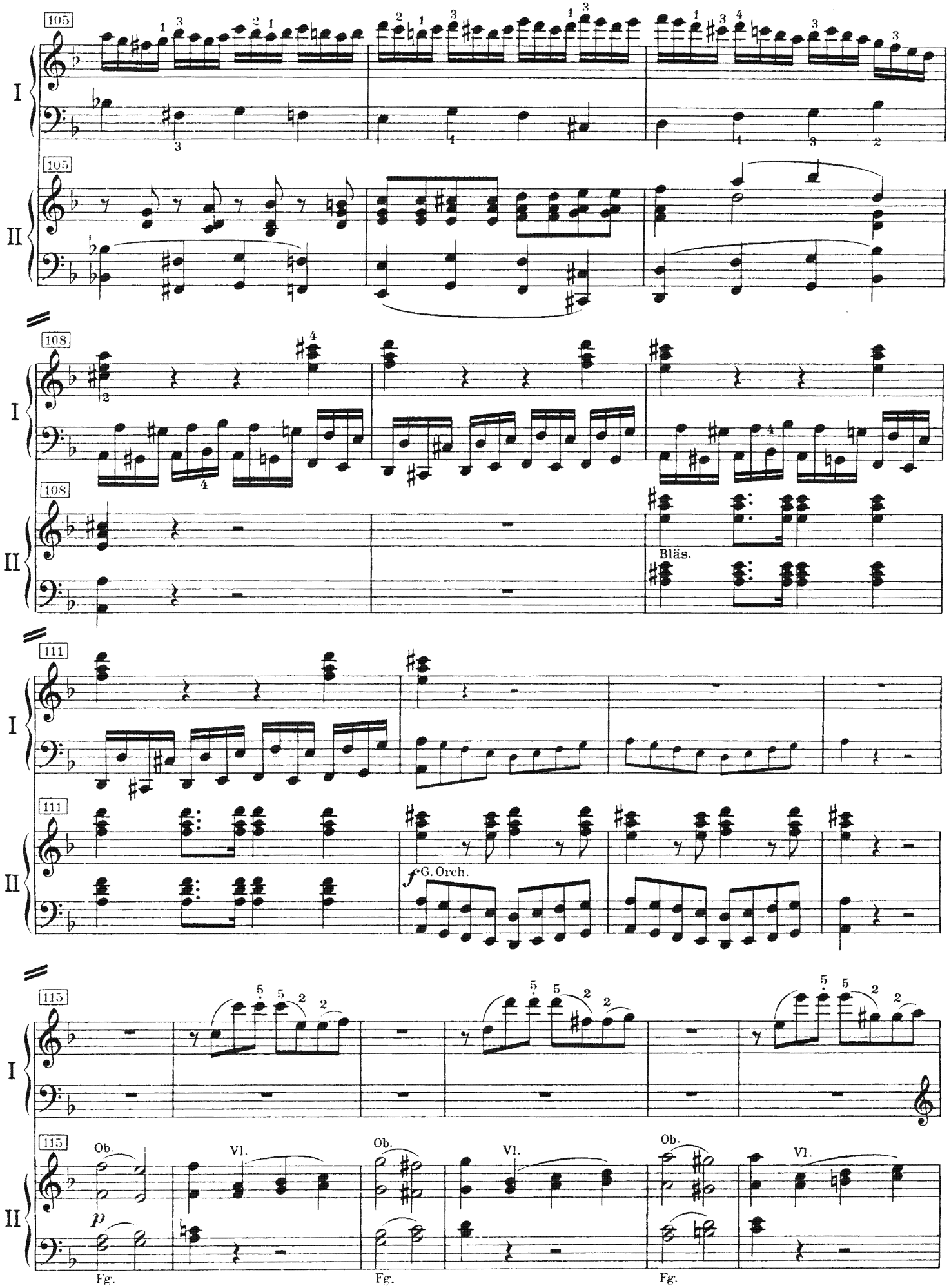
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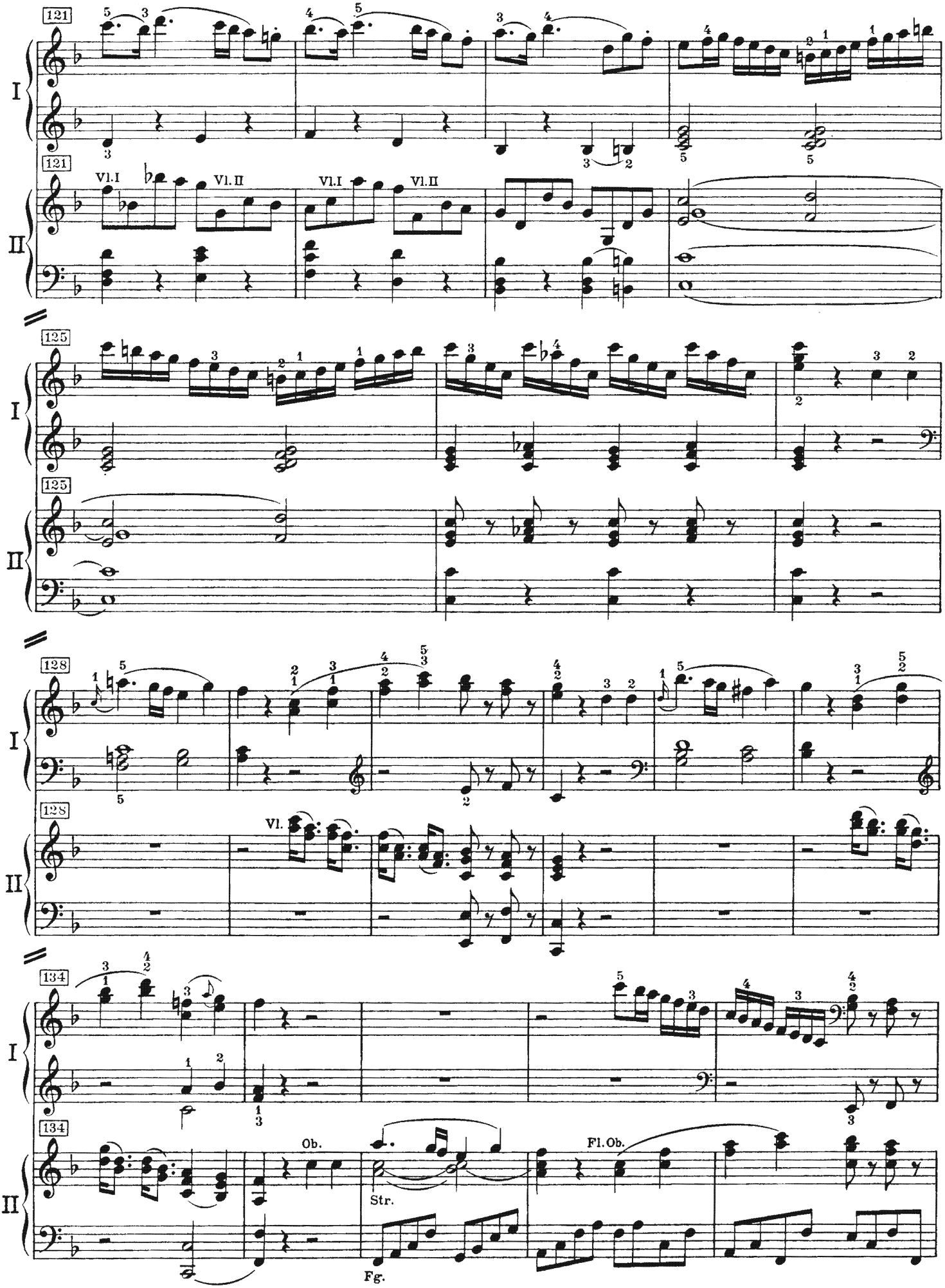
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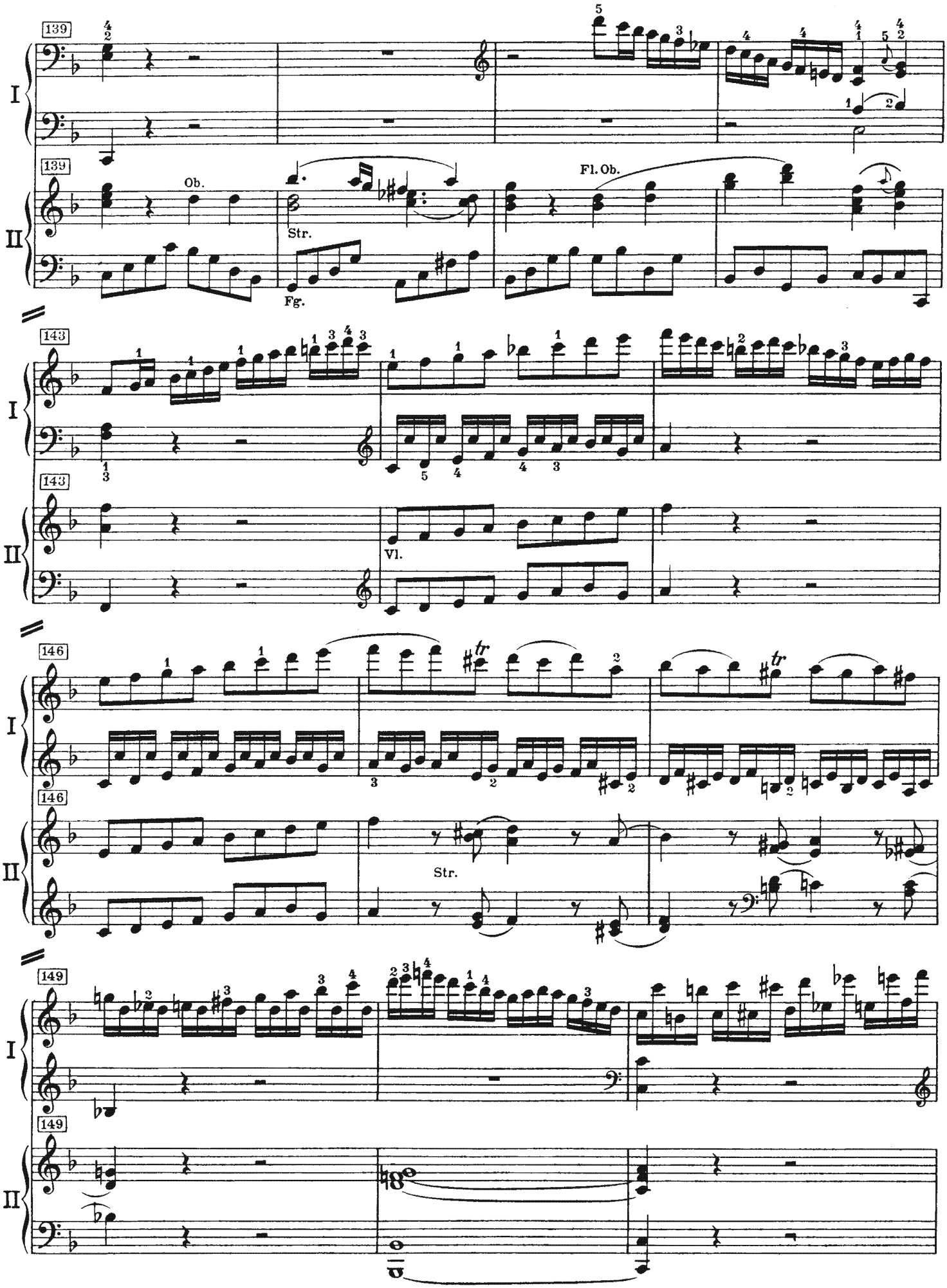
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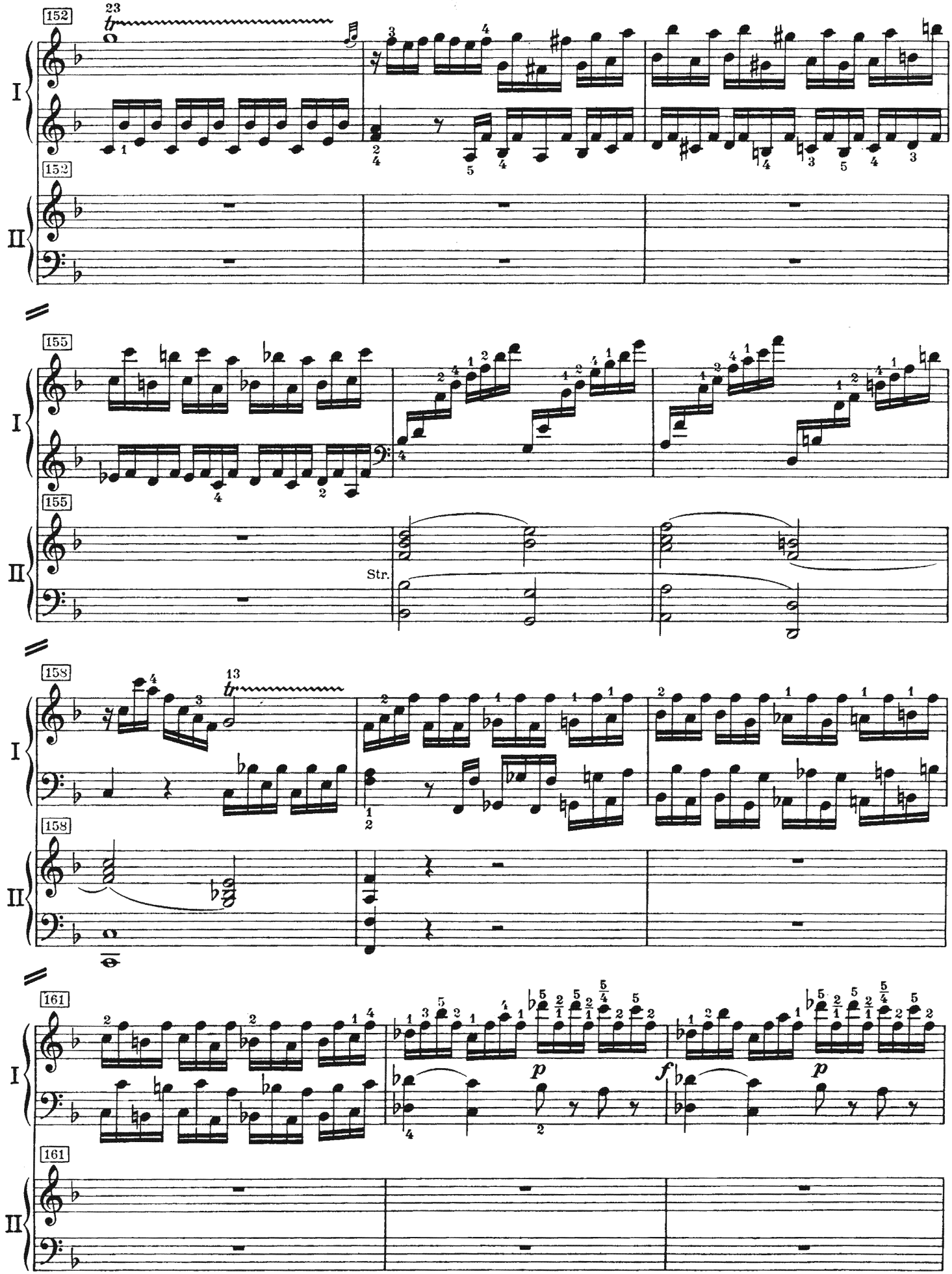
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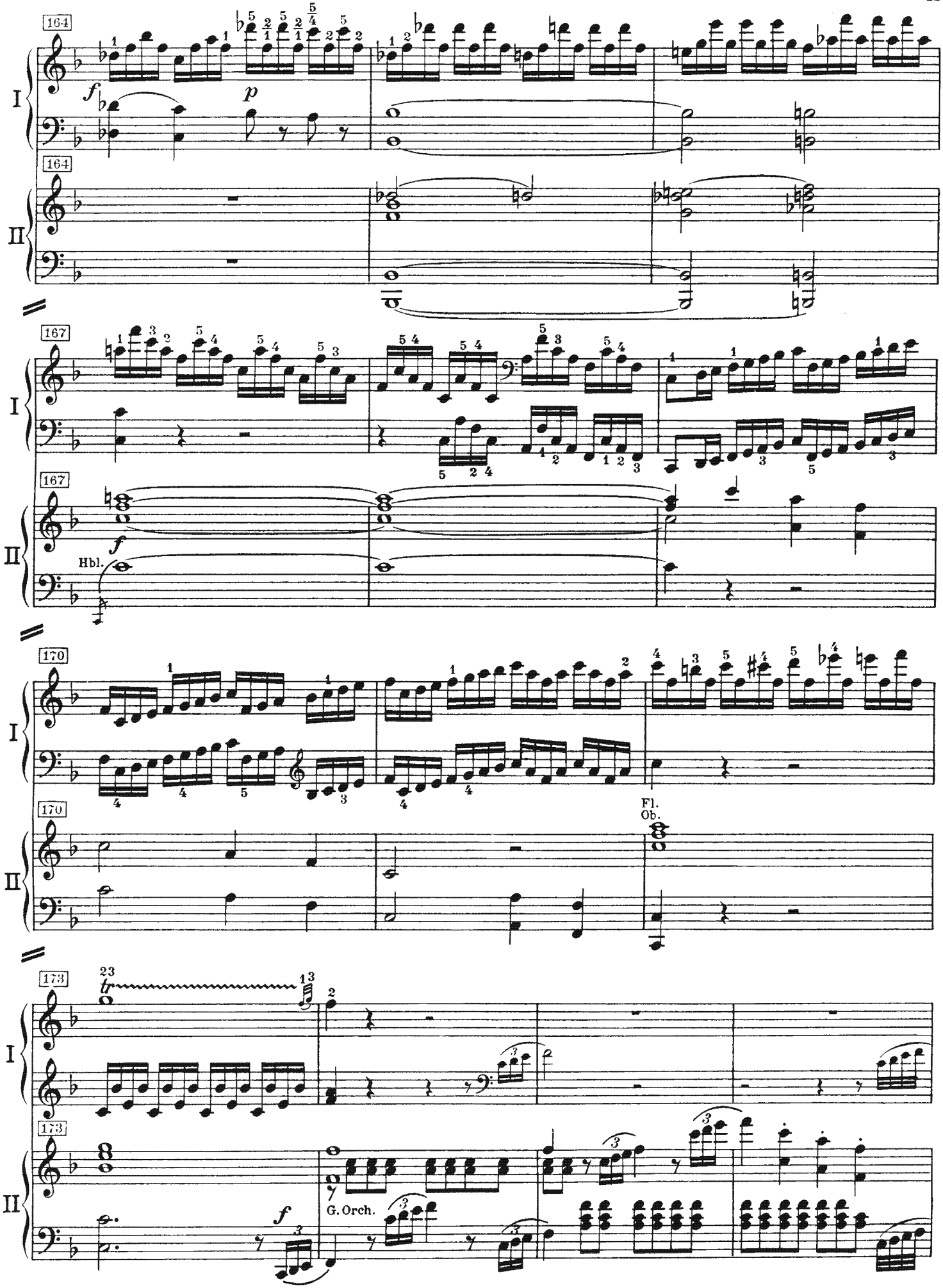
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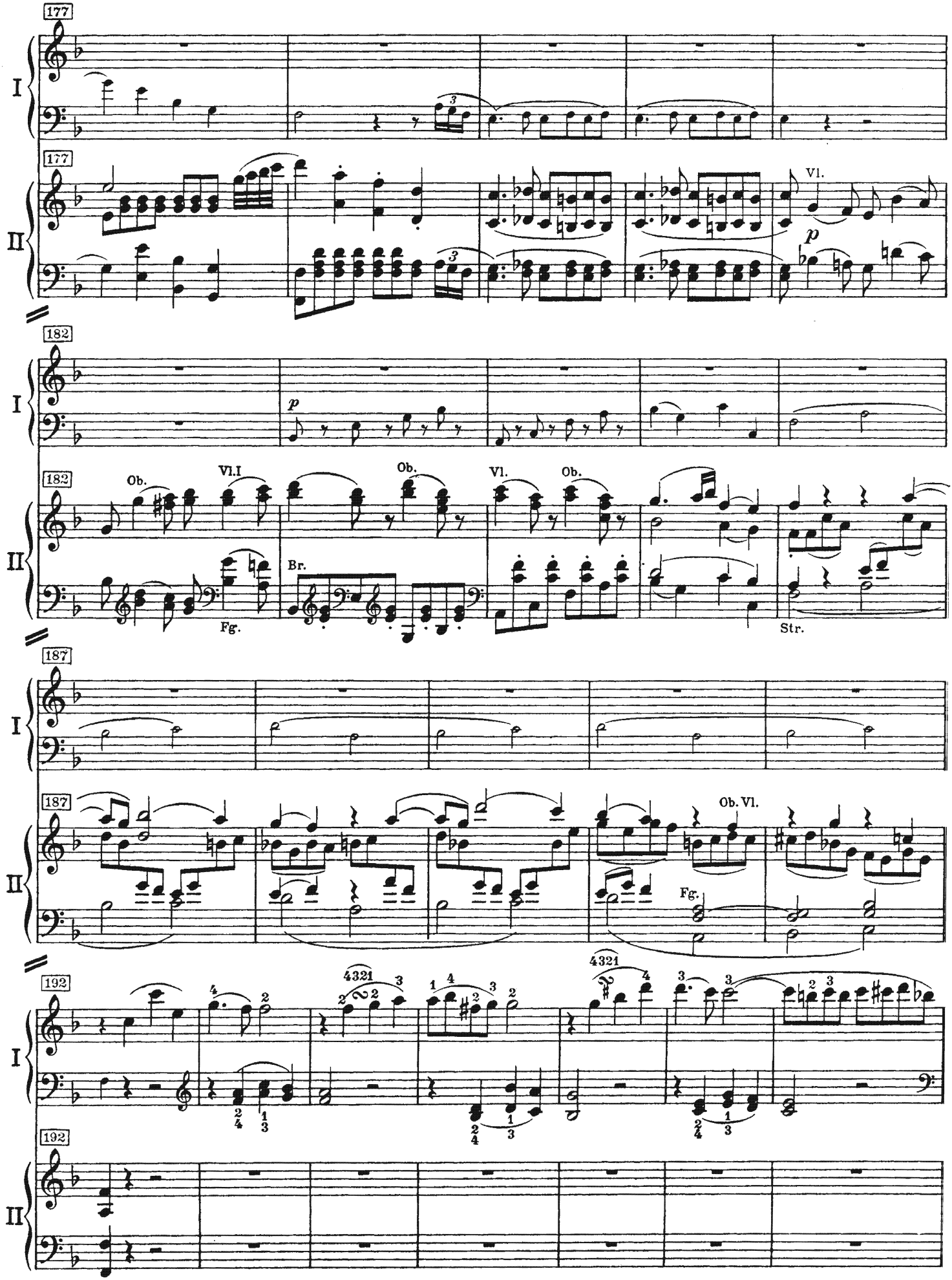
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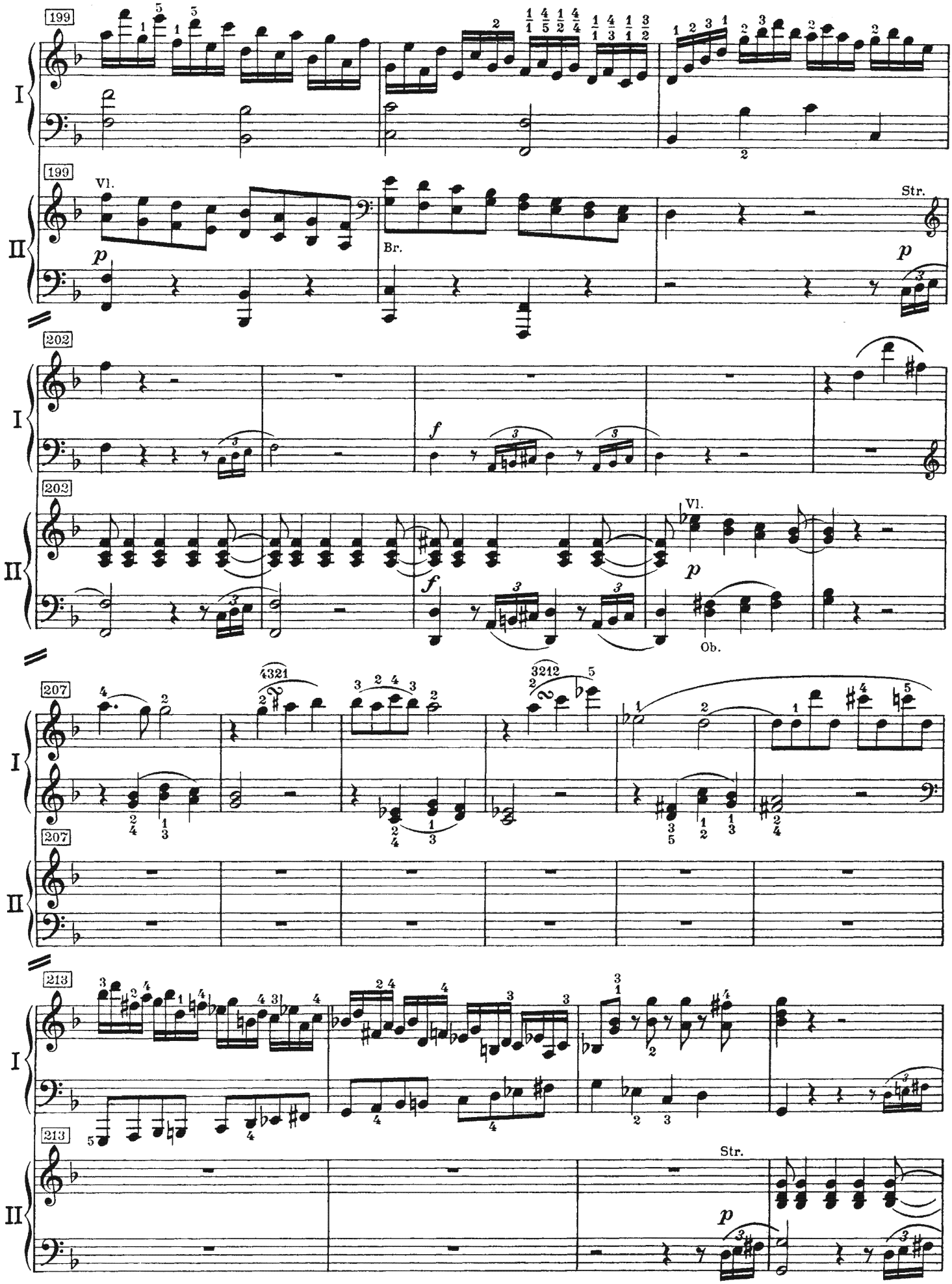
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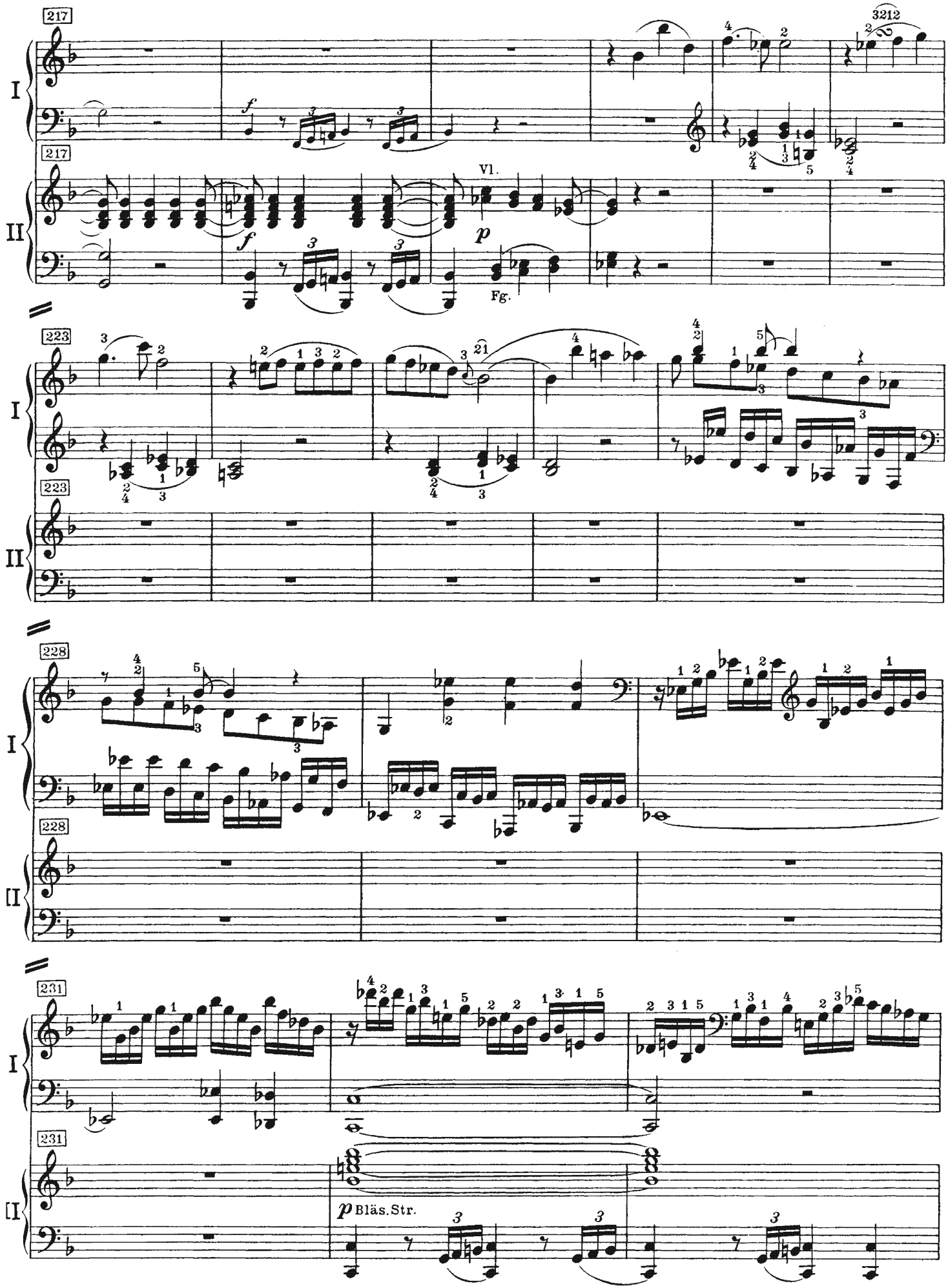
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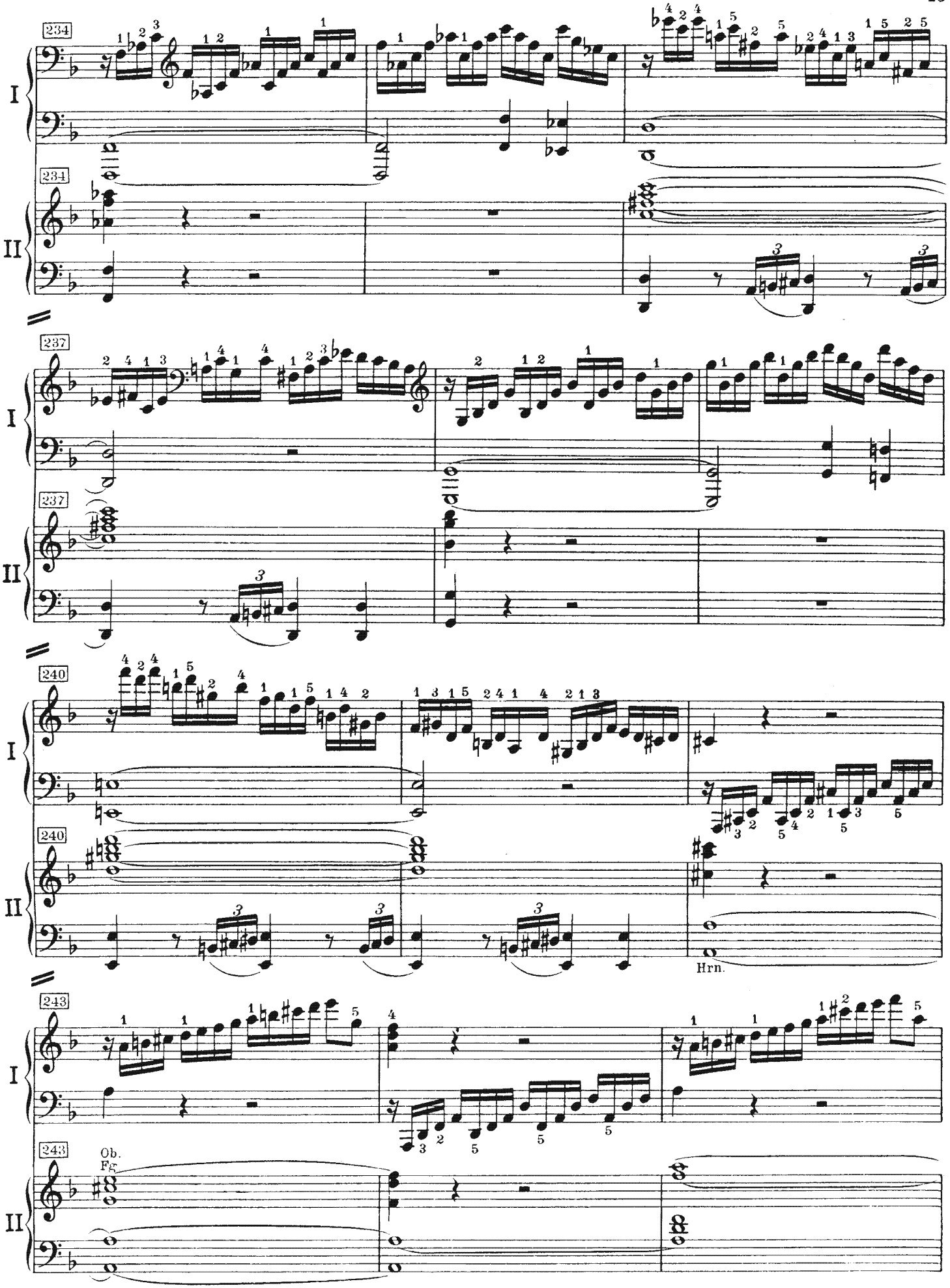
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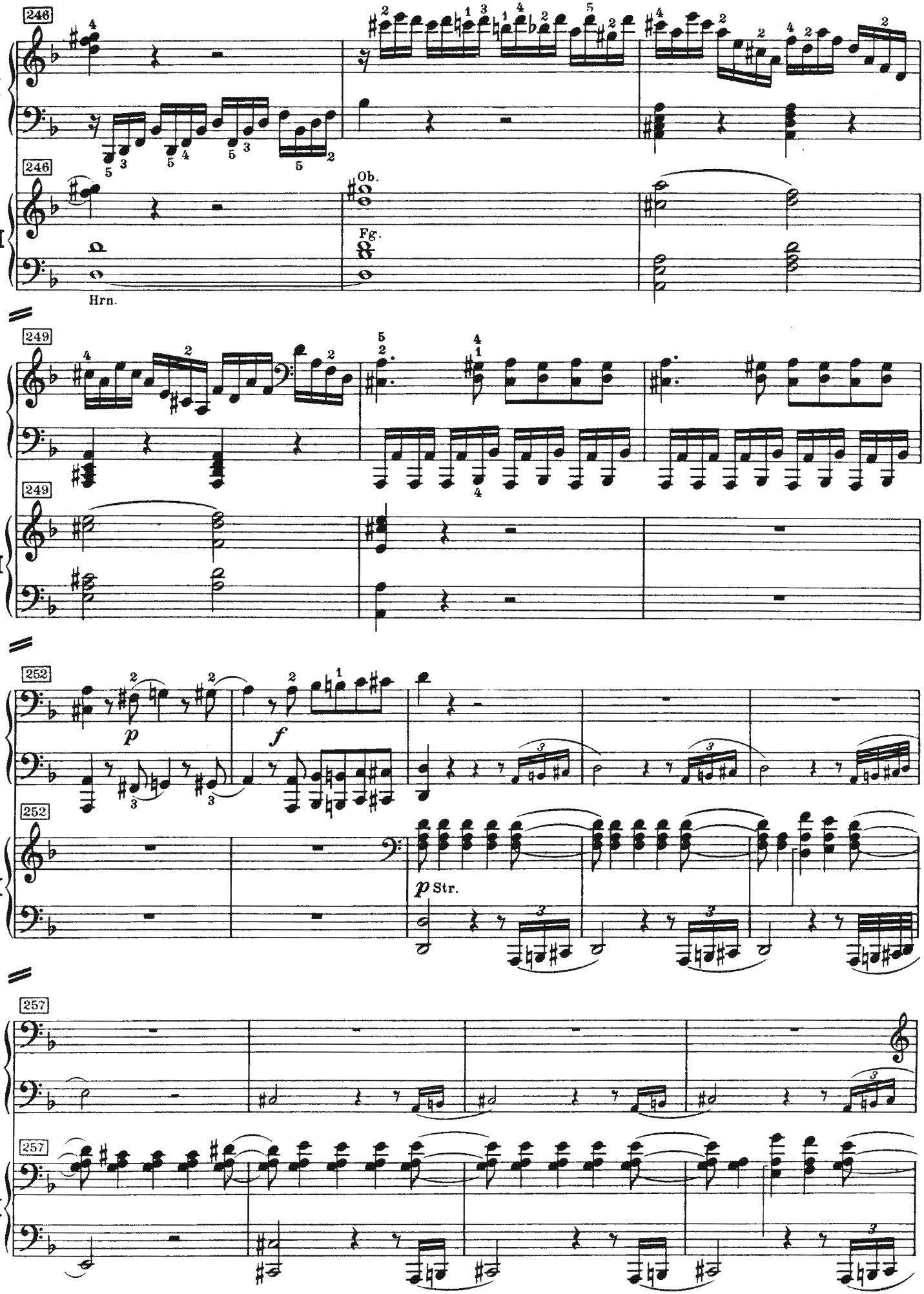
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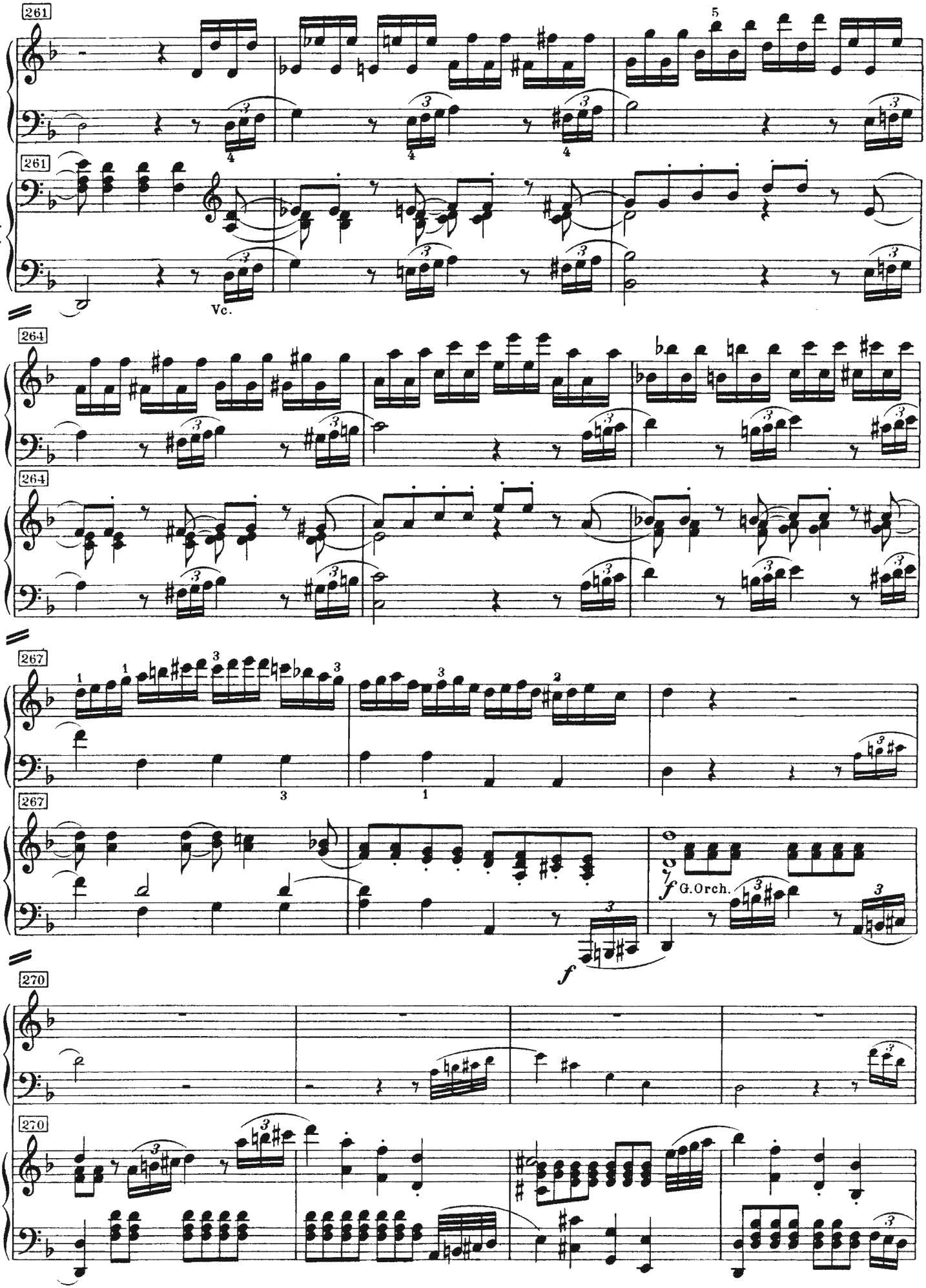
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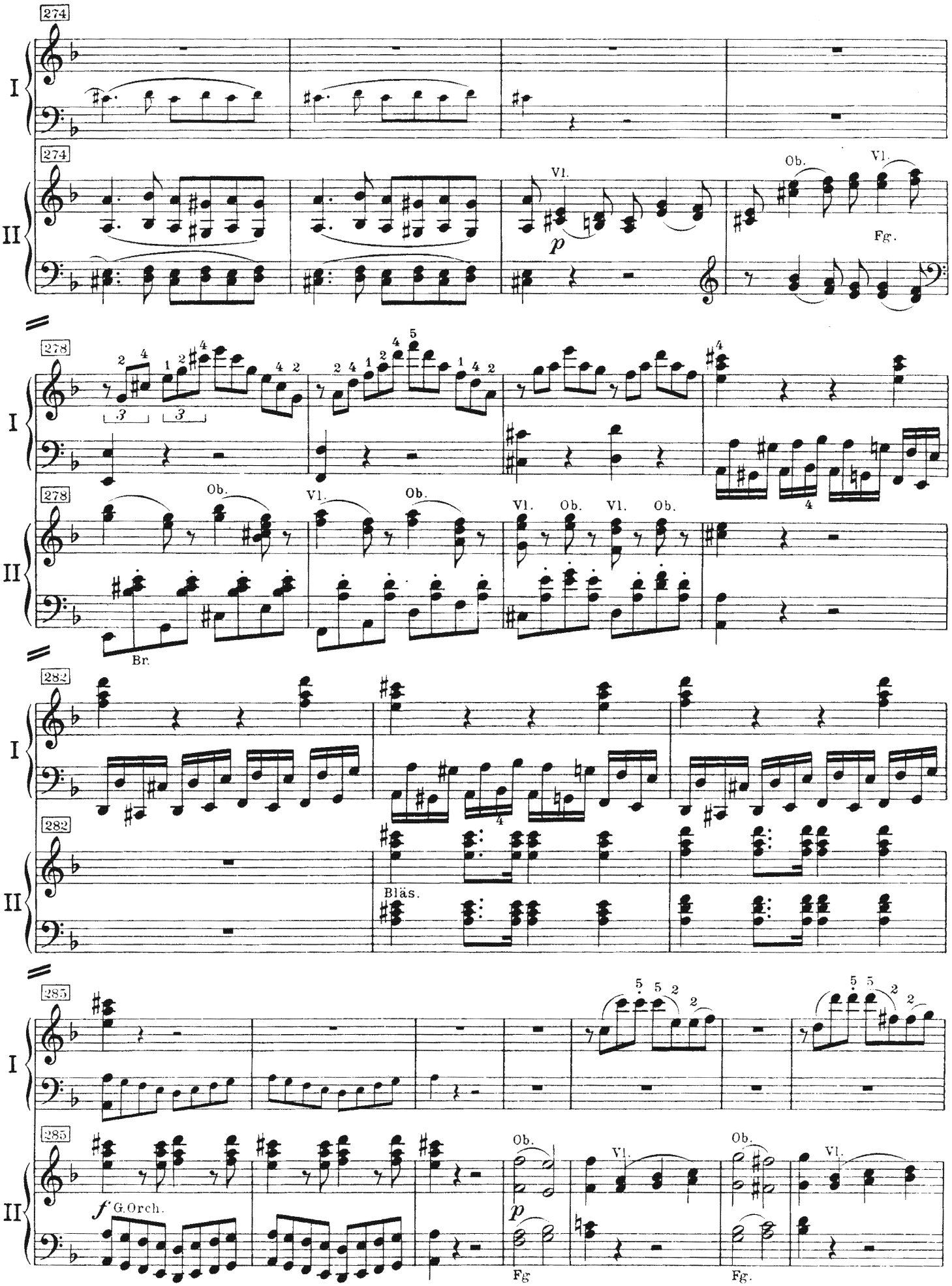
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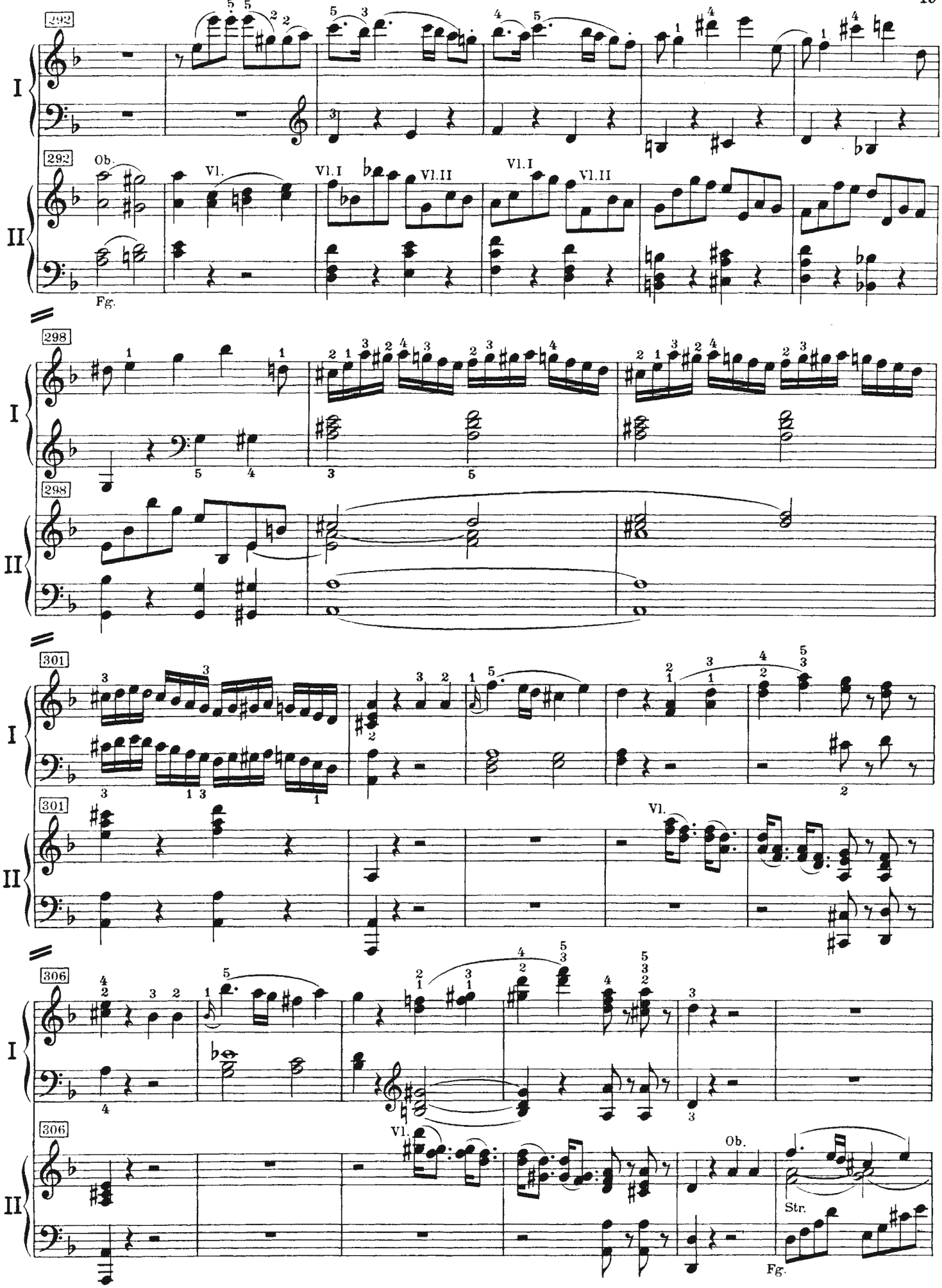
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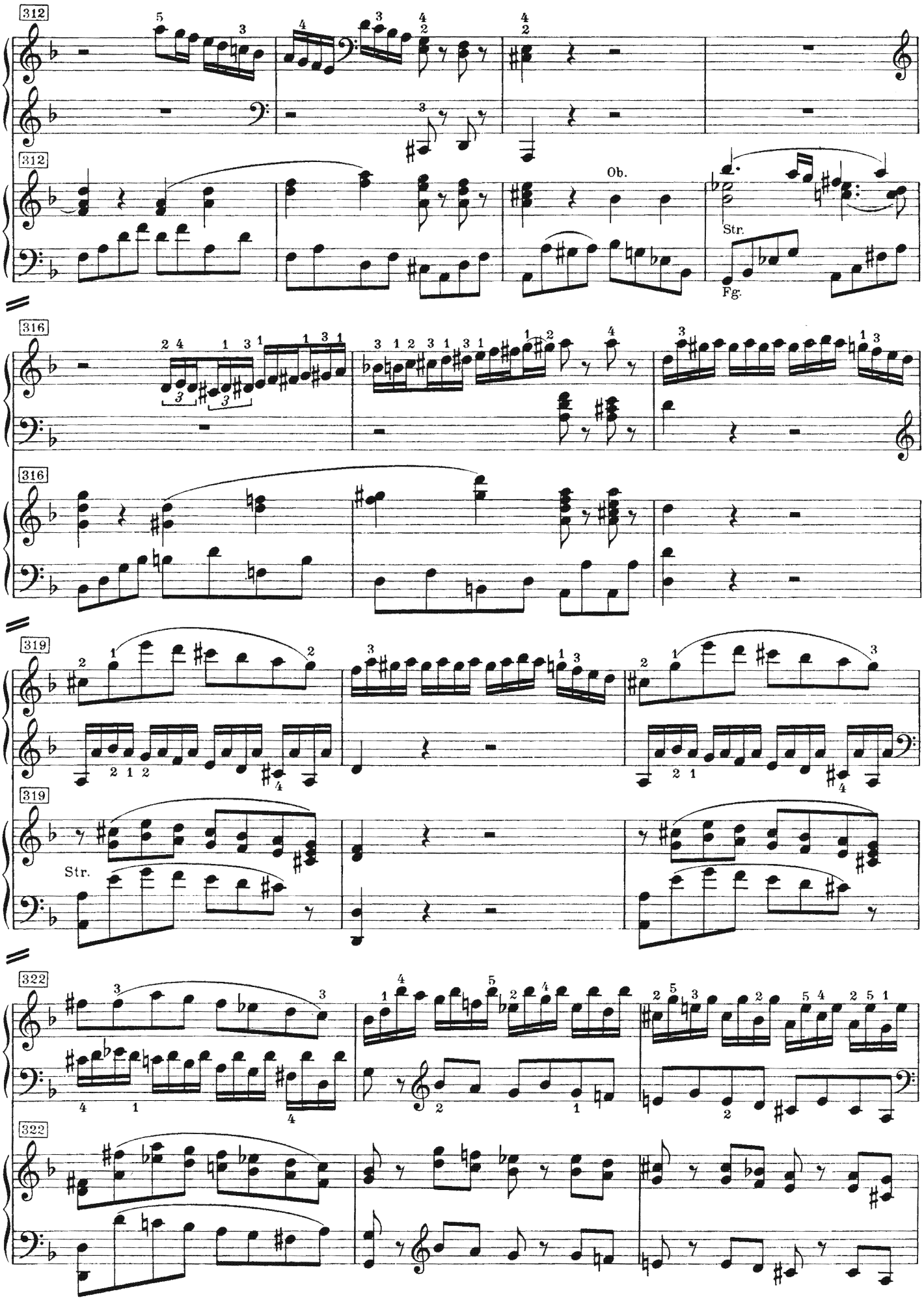
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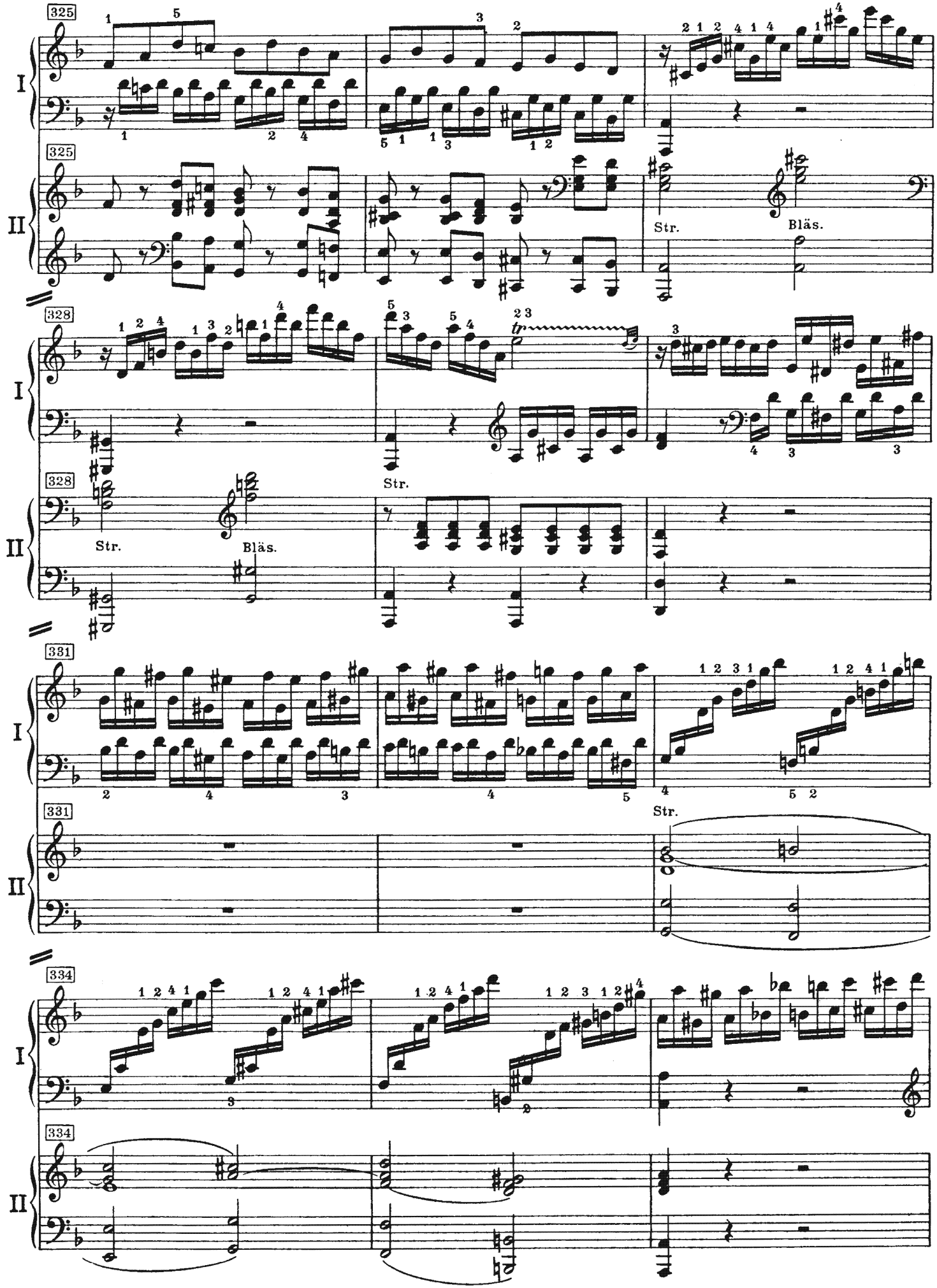
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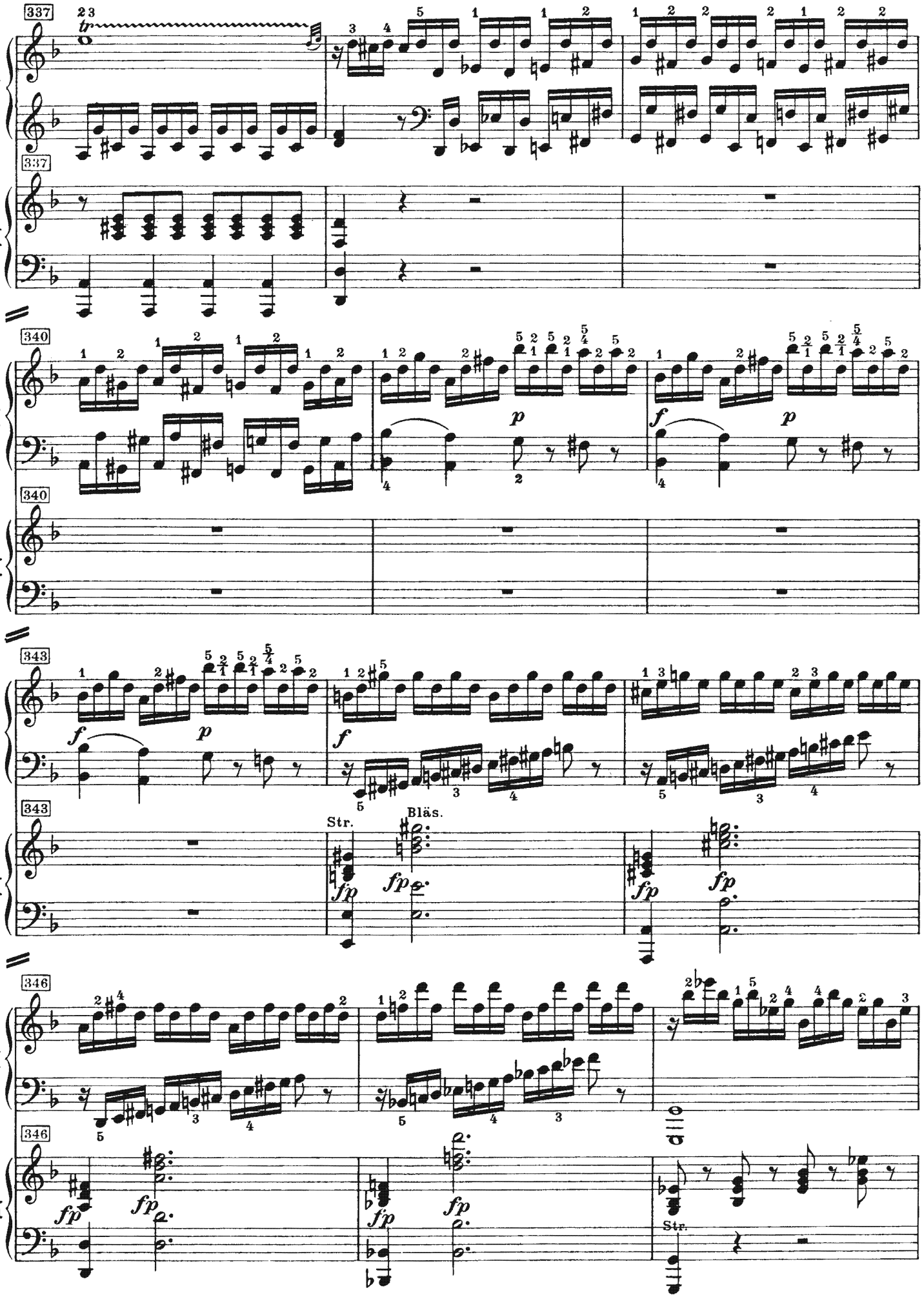
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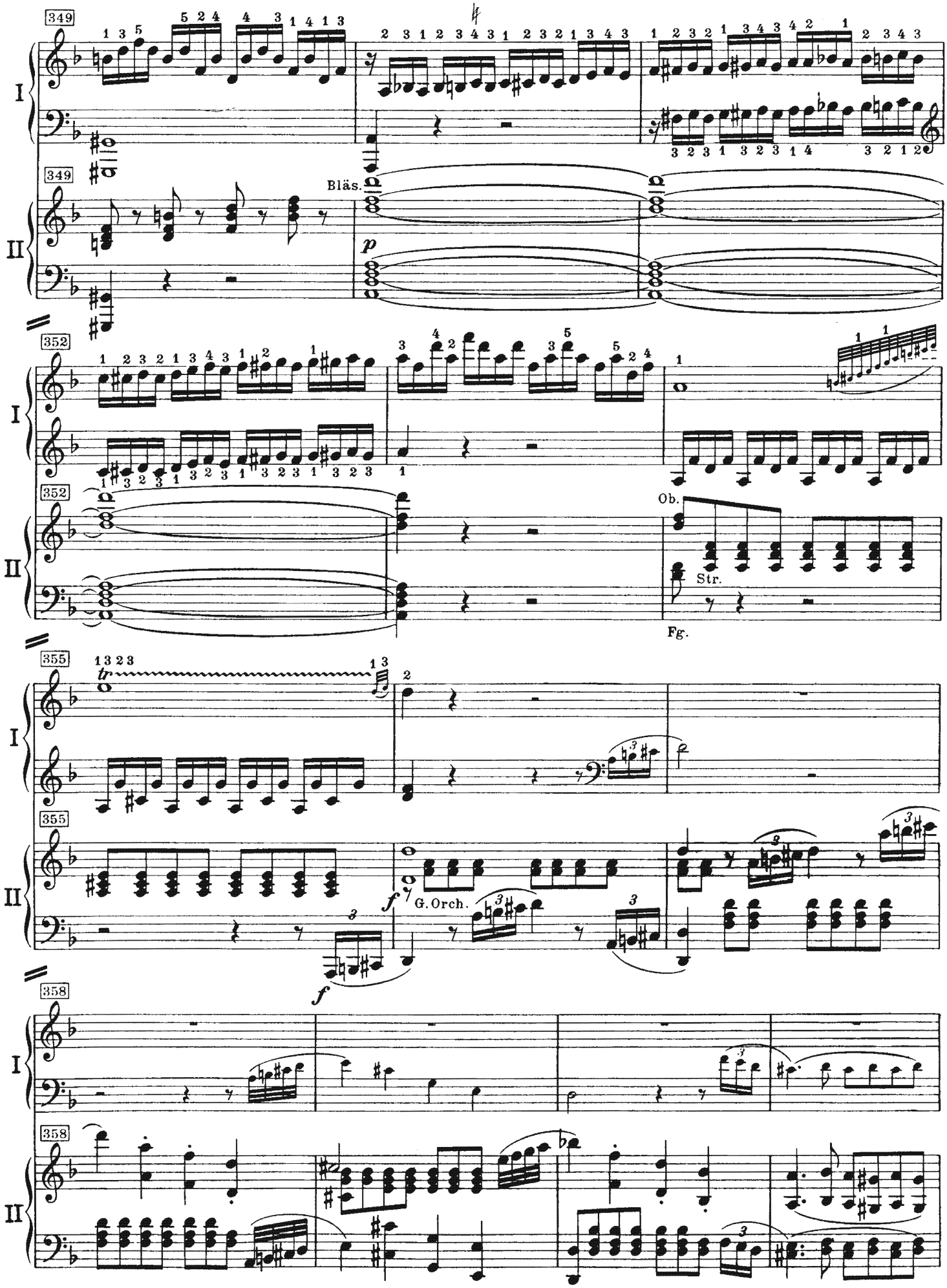
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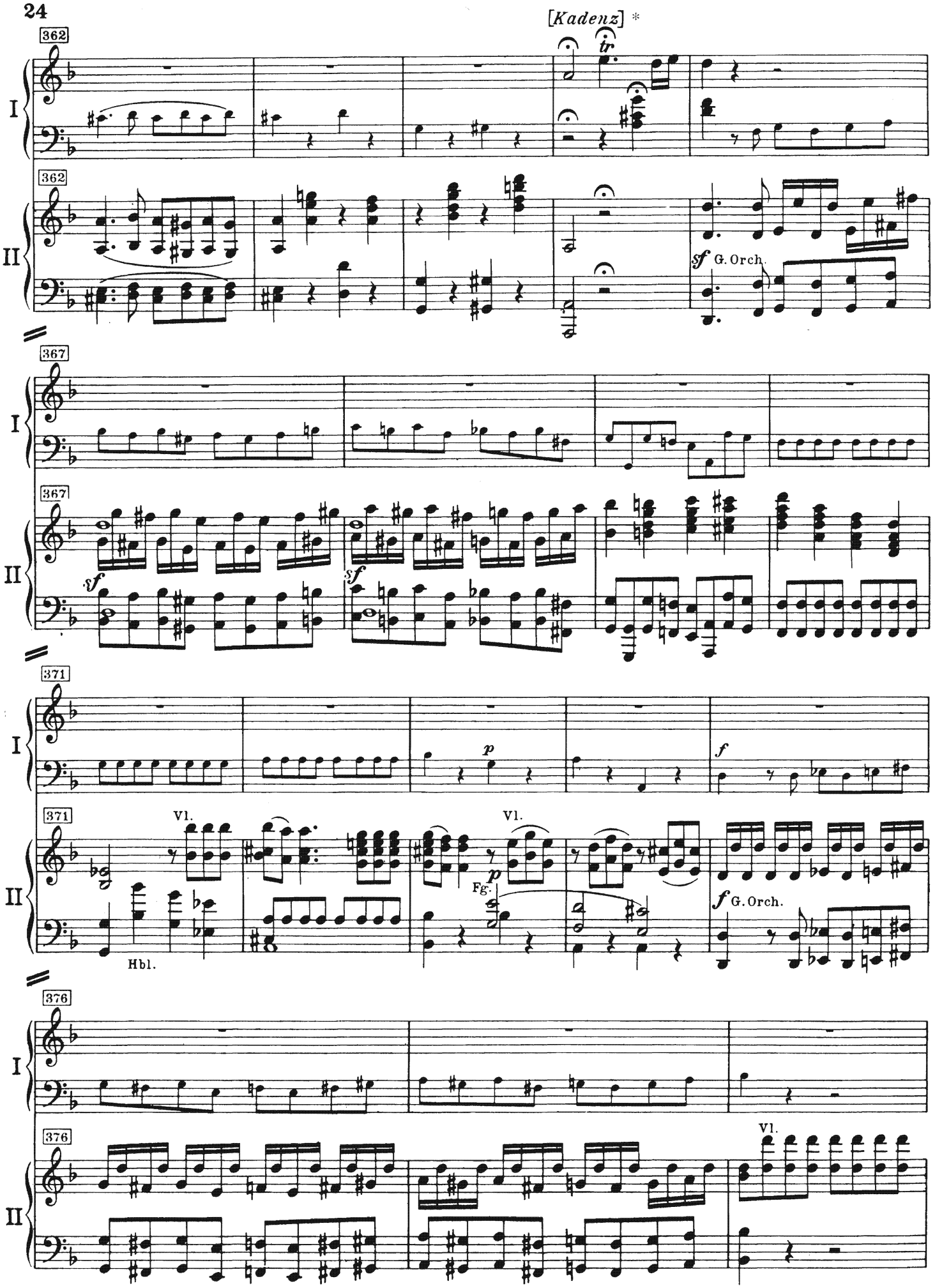
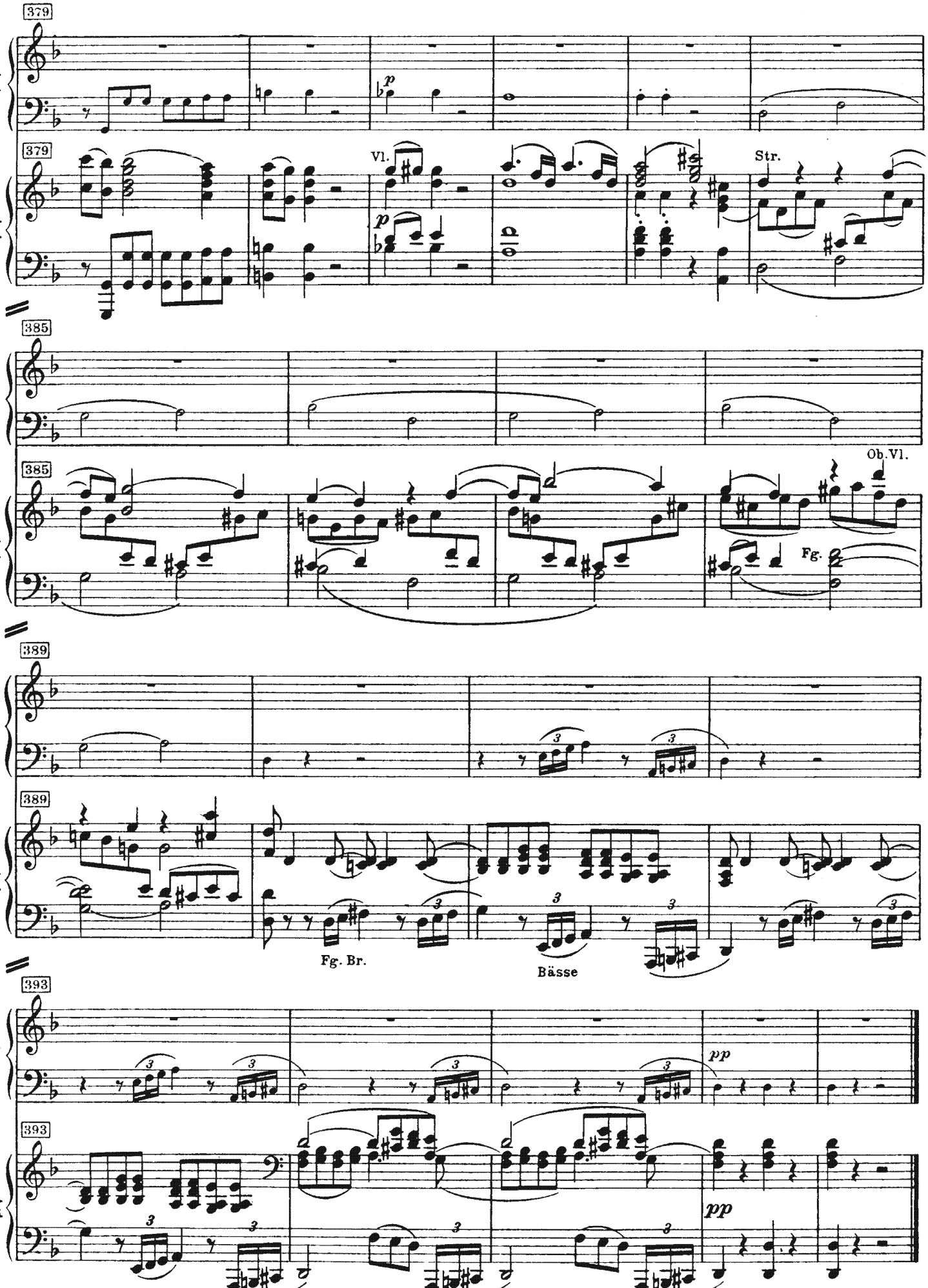


* Cadenza by Ludwig van Beethoven see page 55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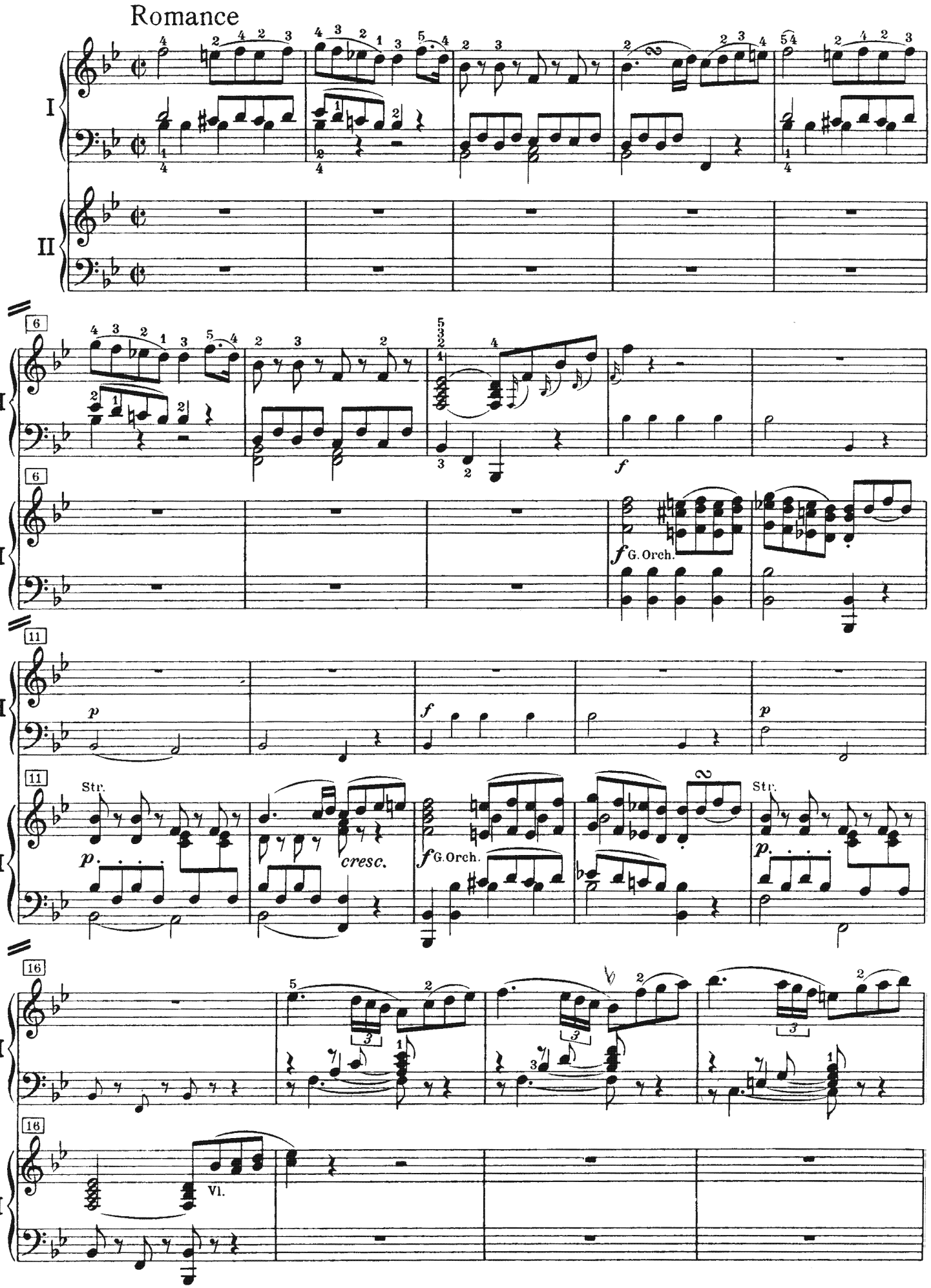
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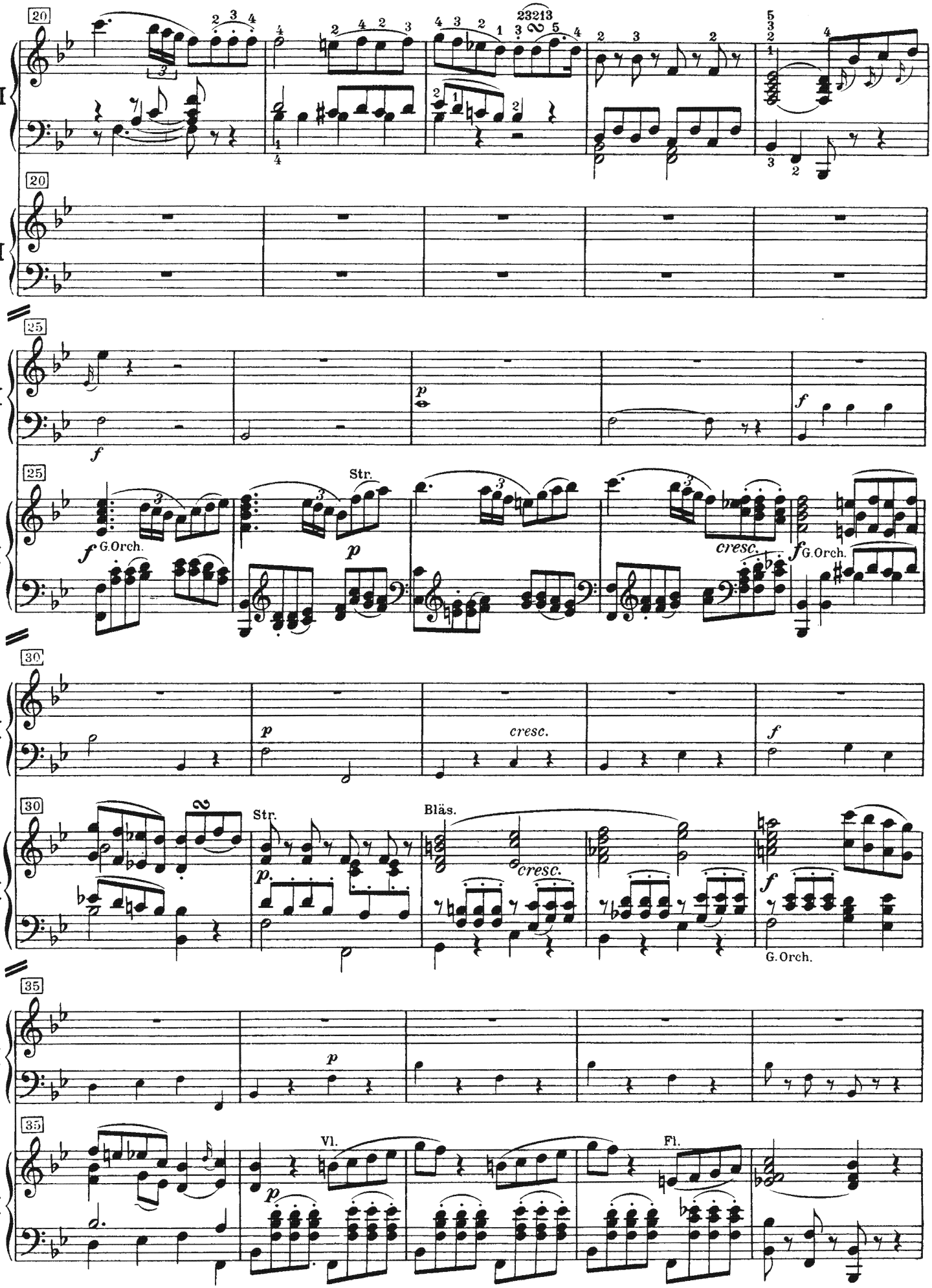
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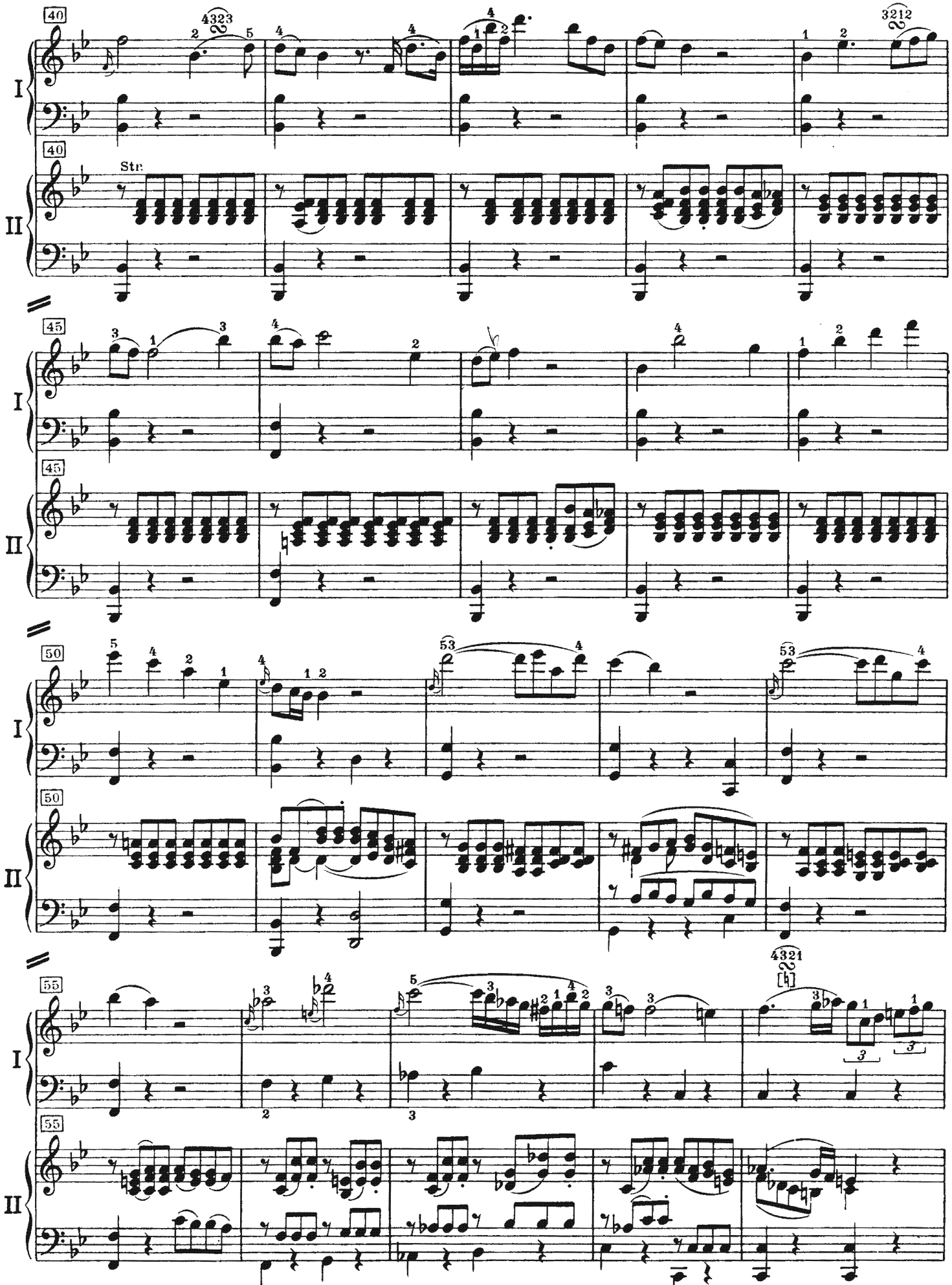
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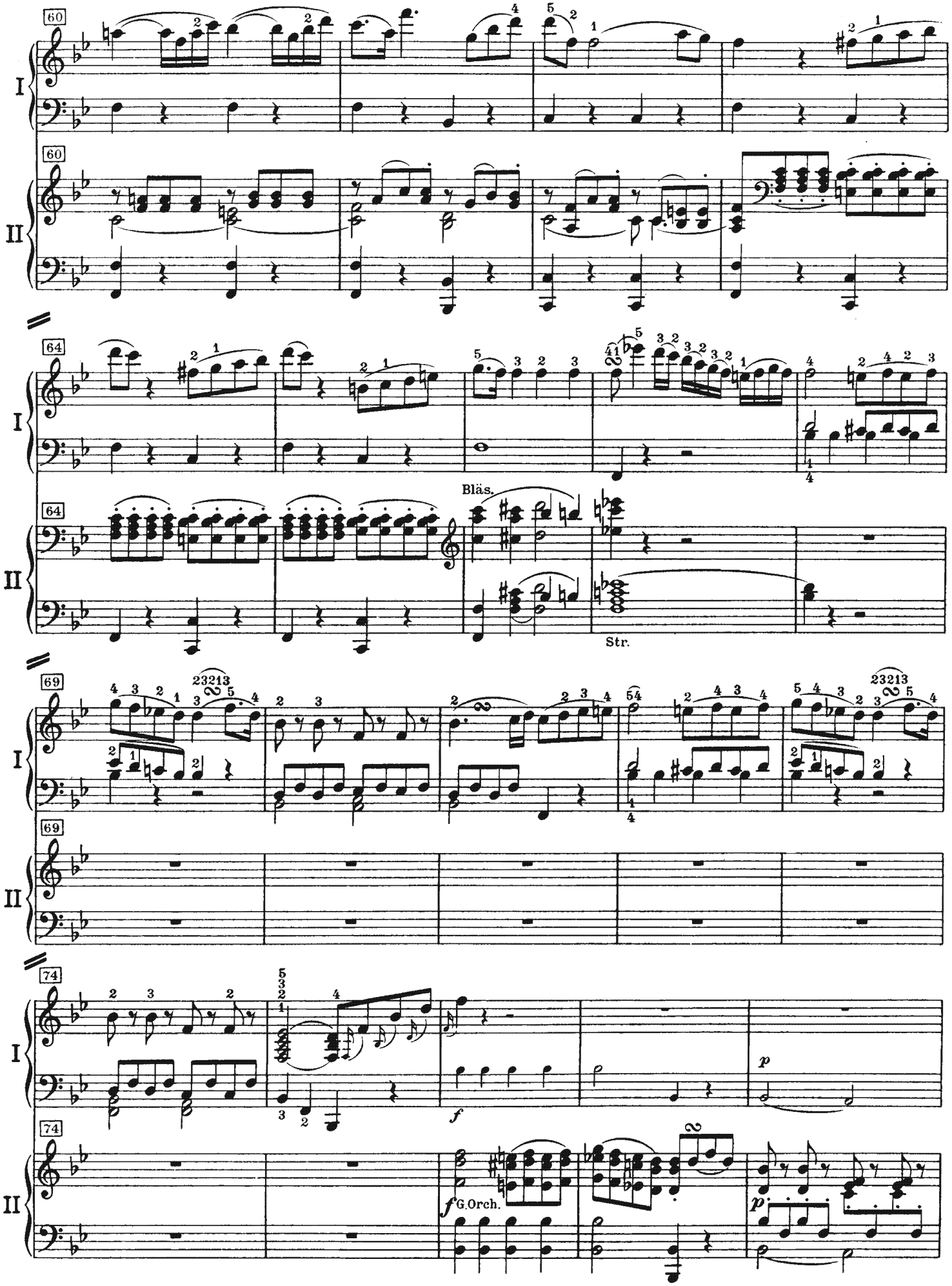
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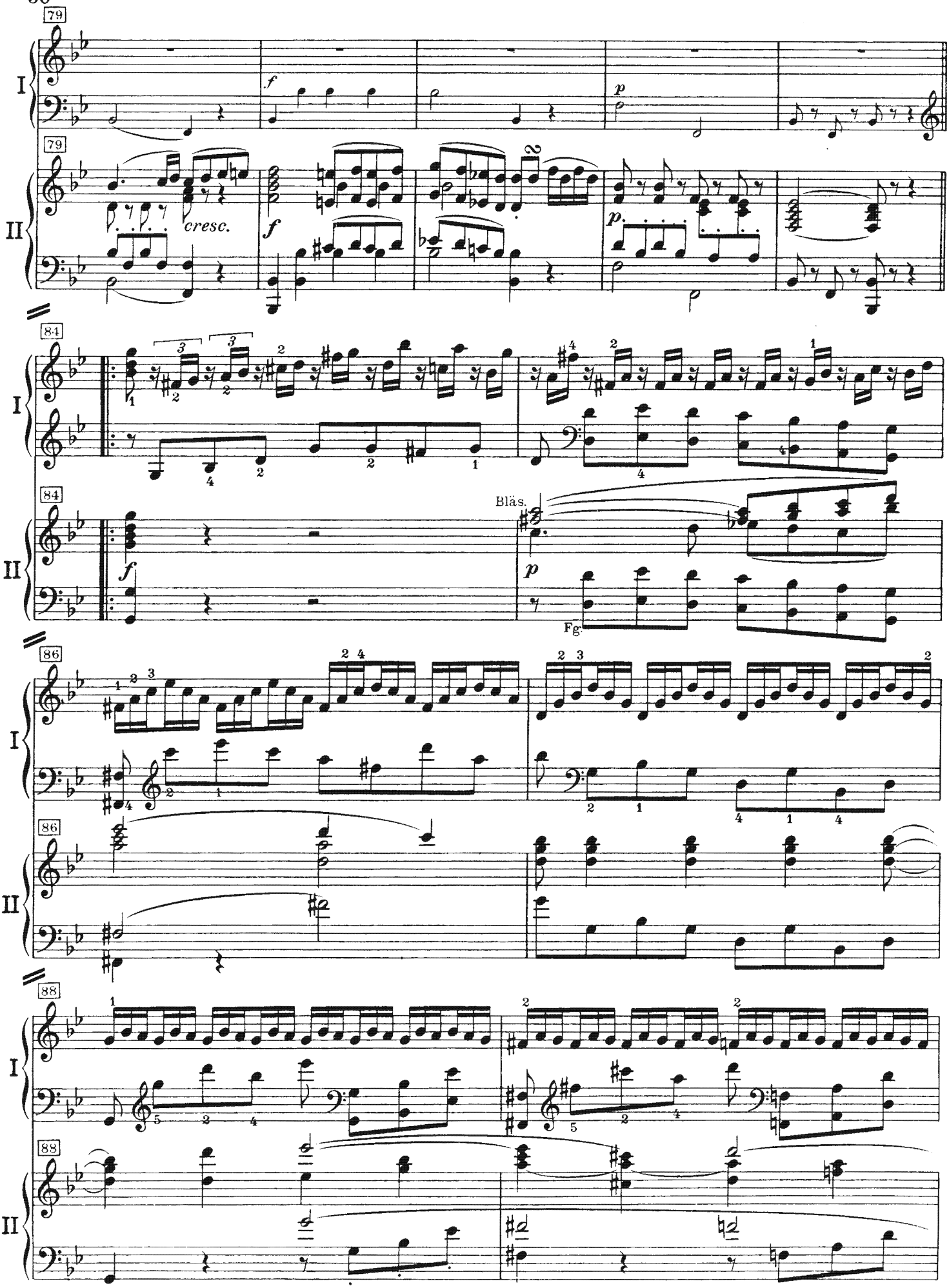
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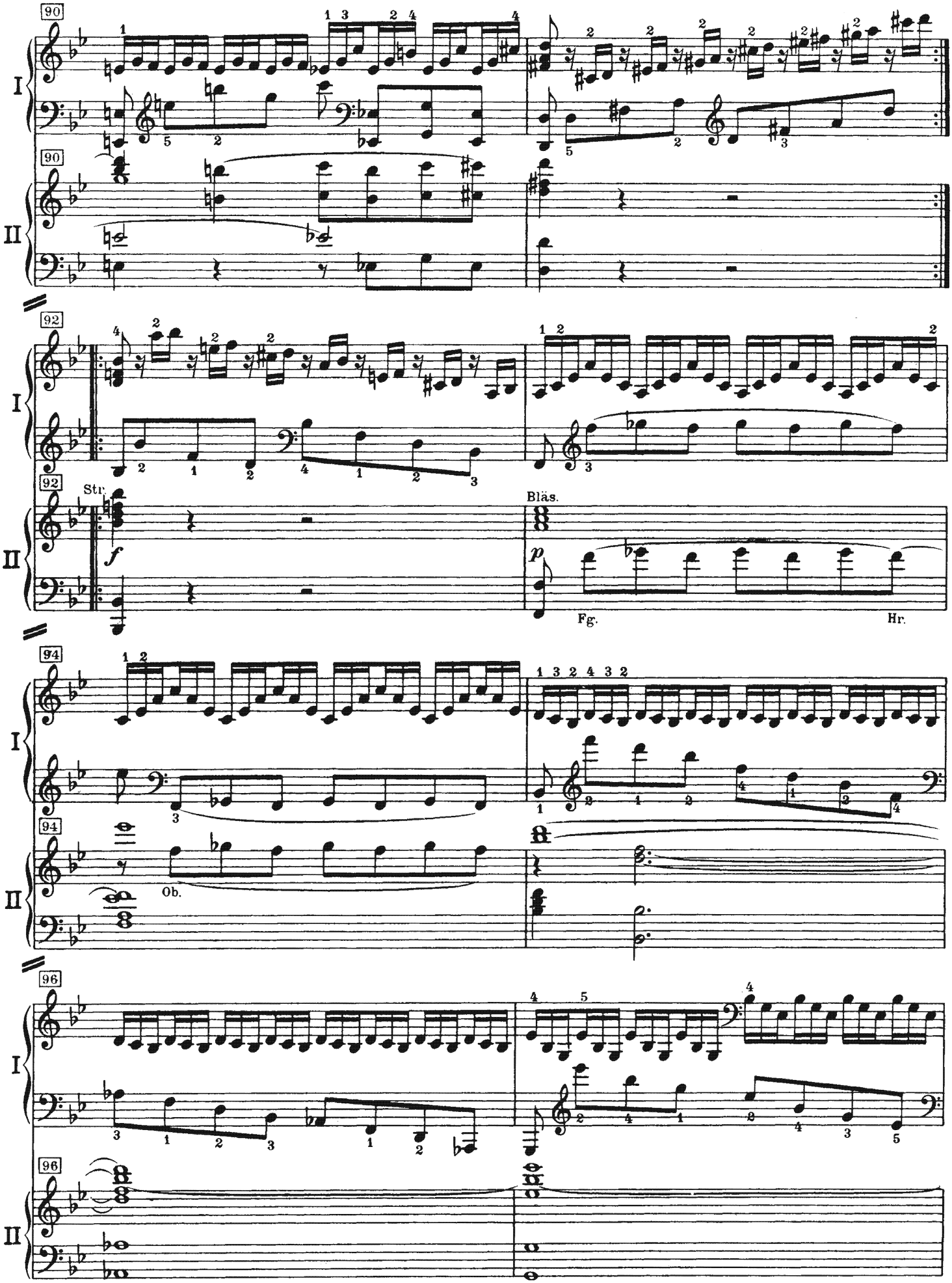
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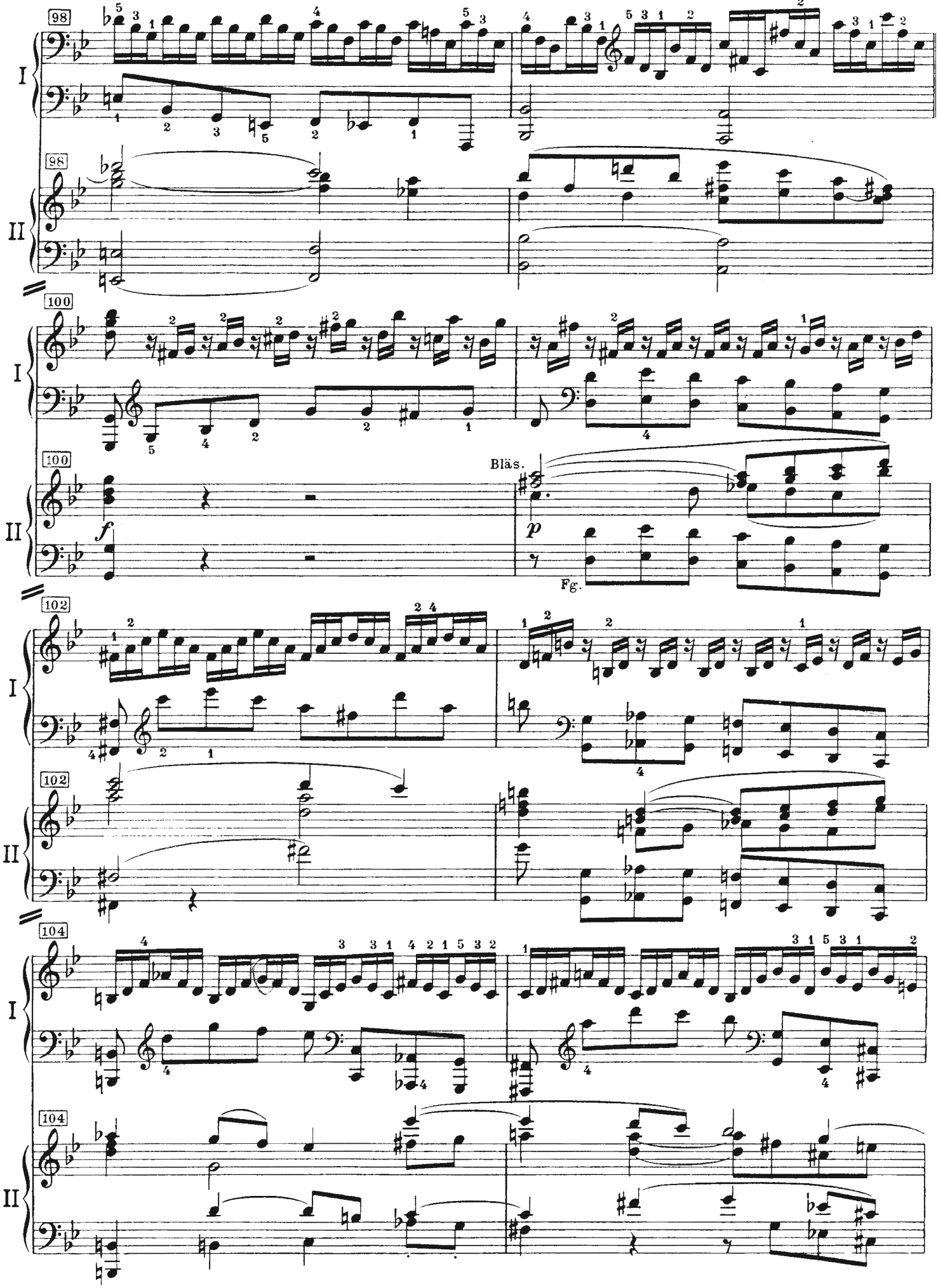
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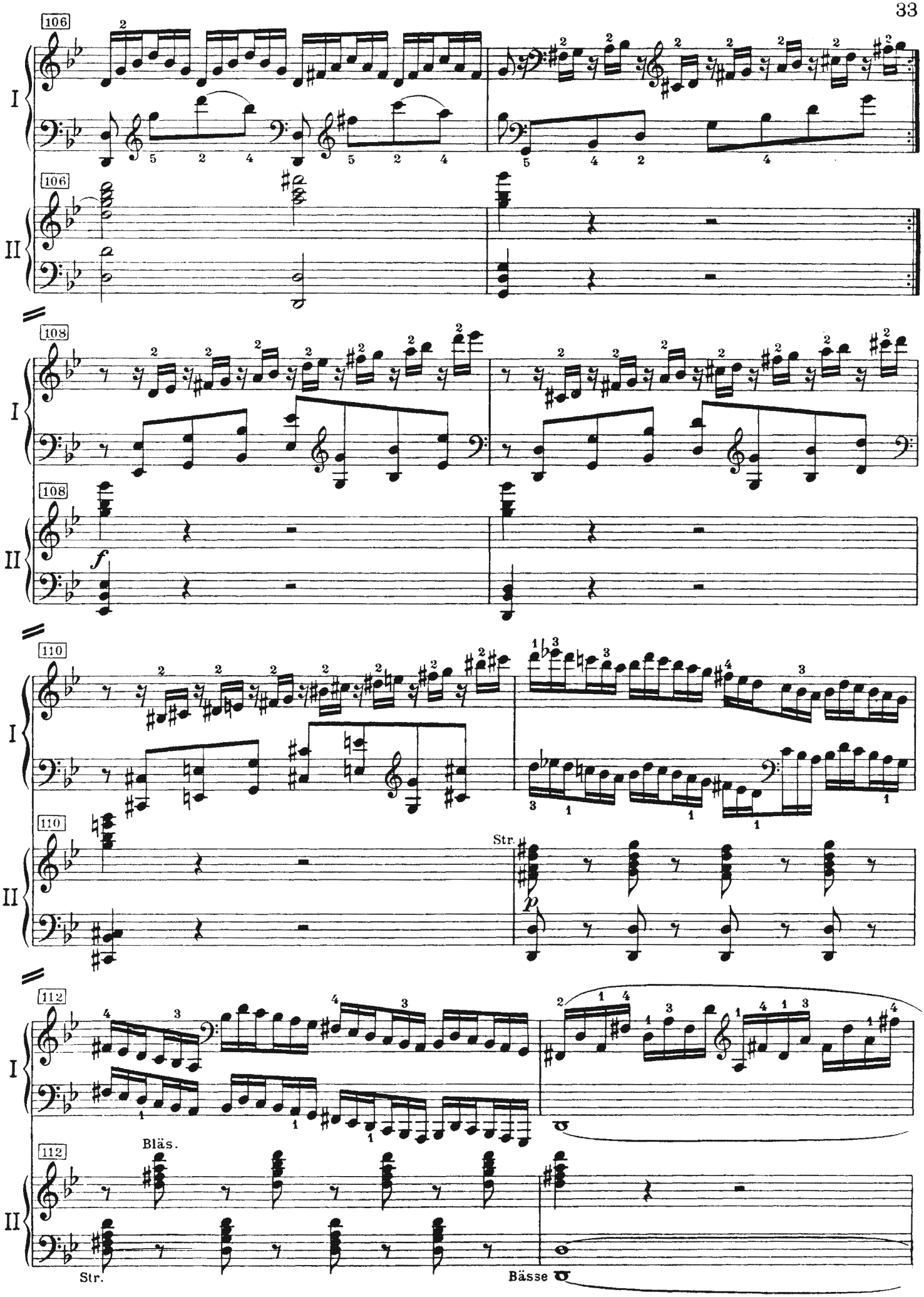
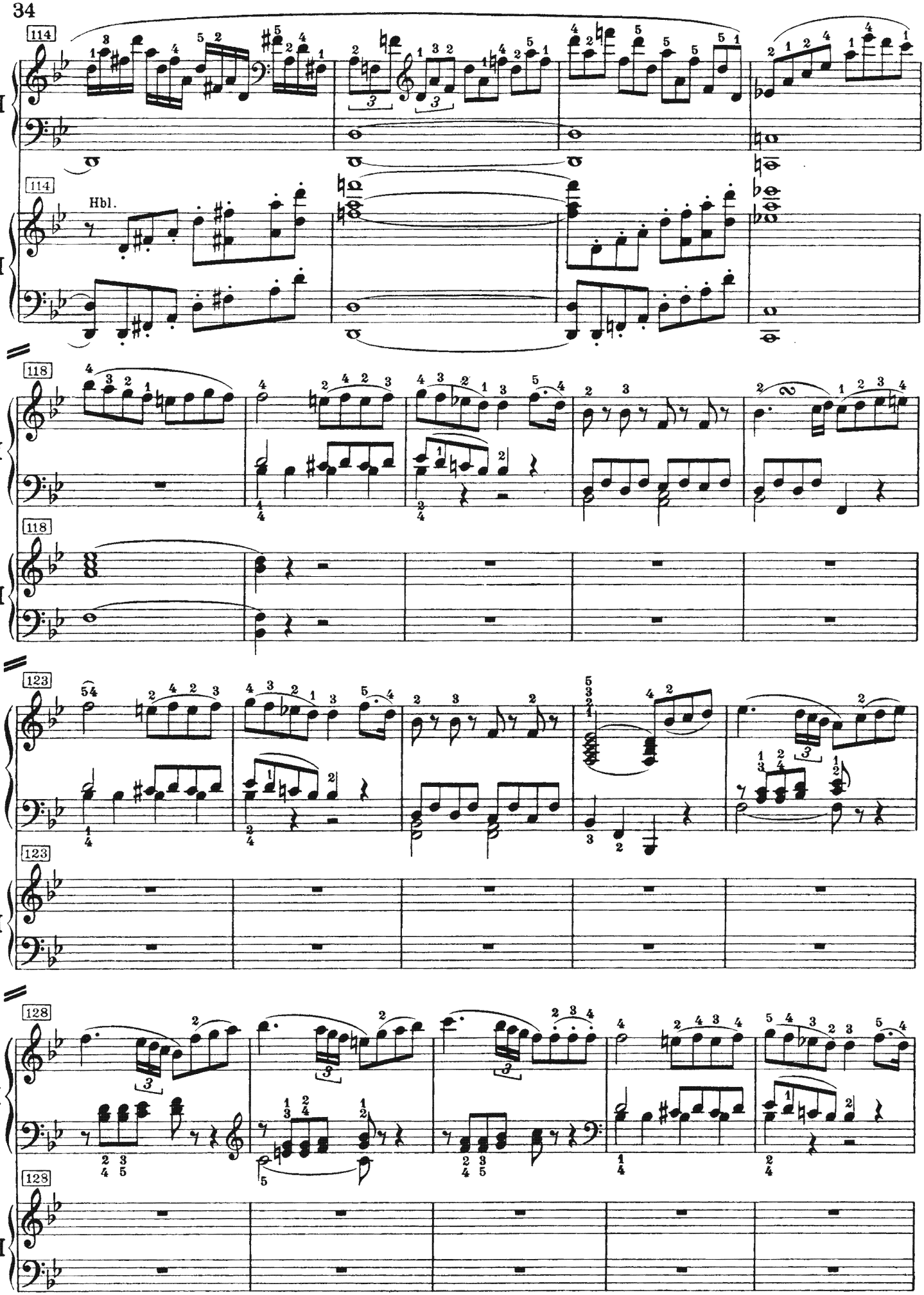
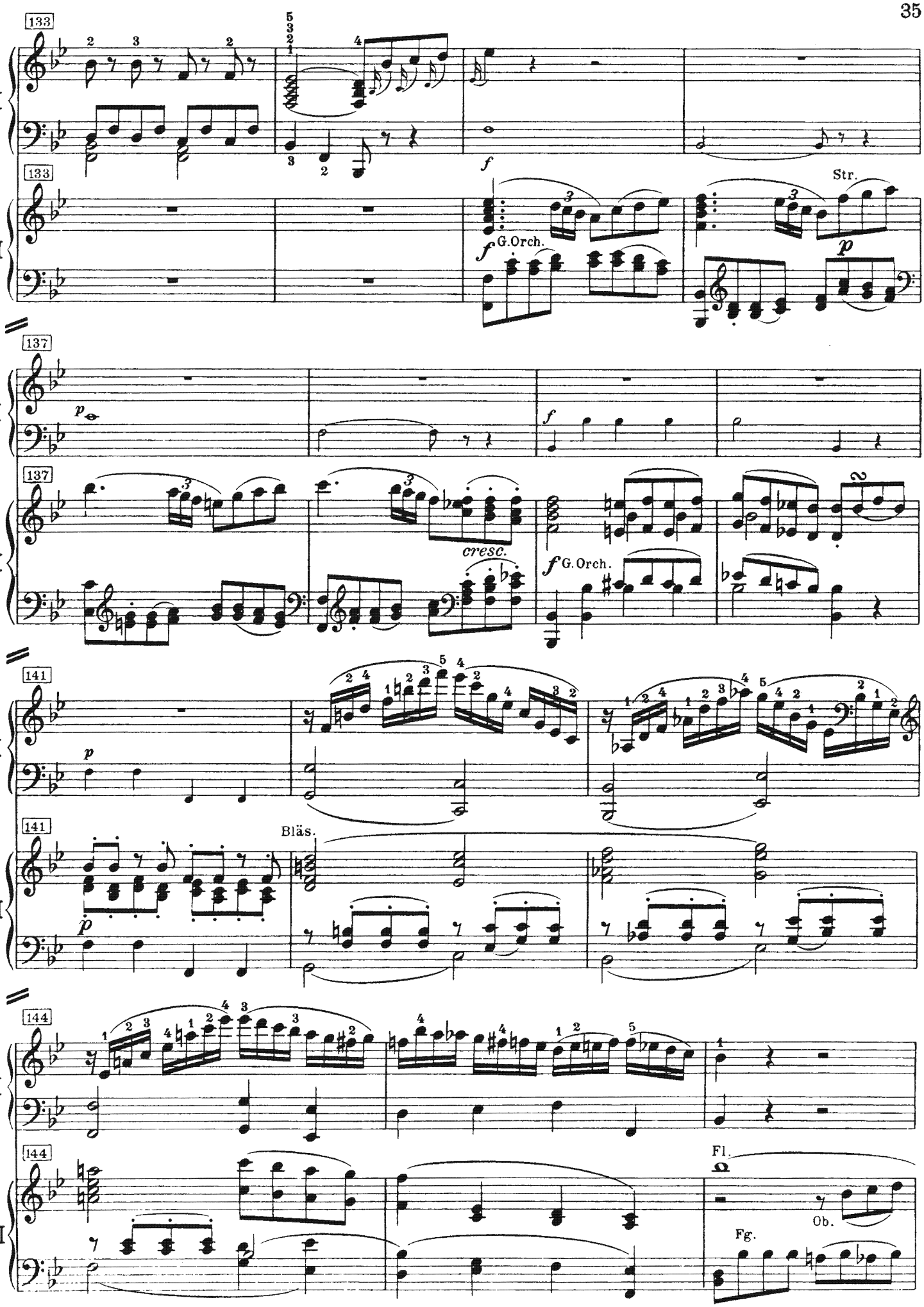
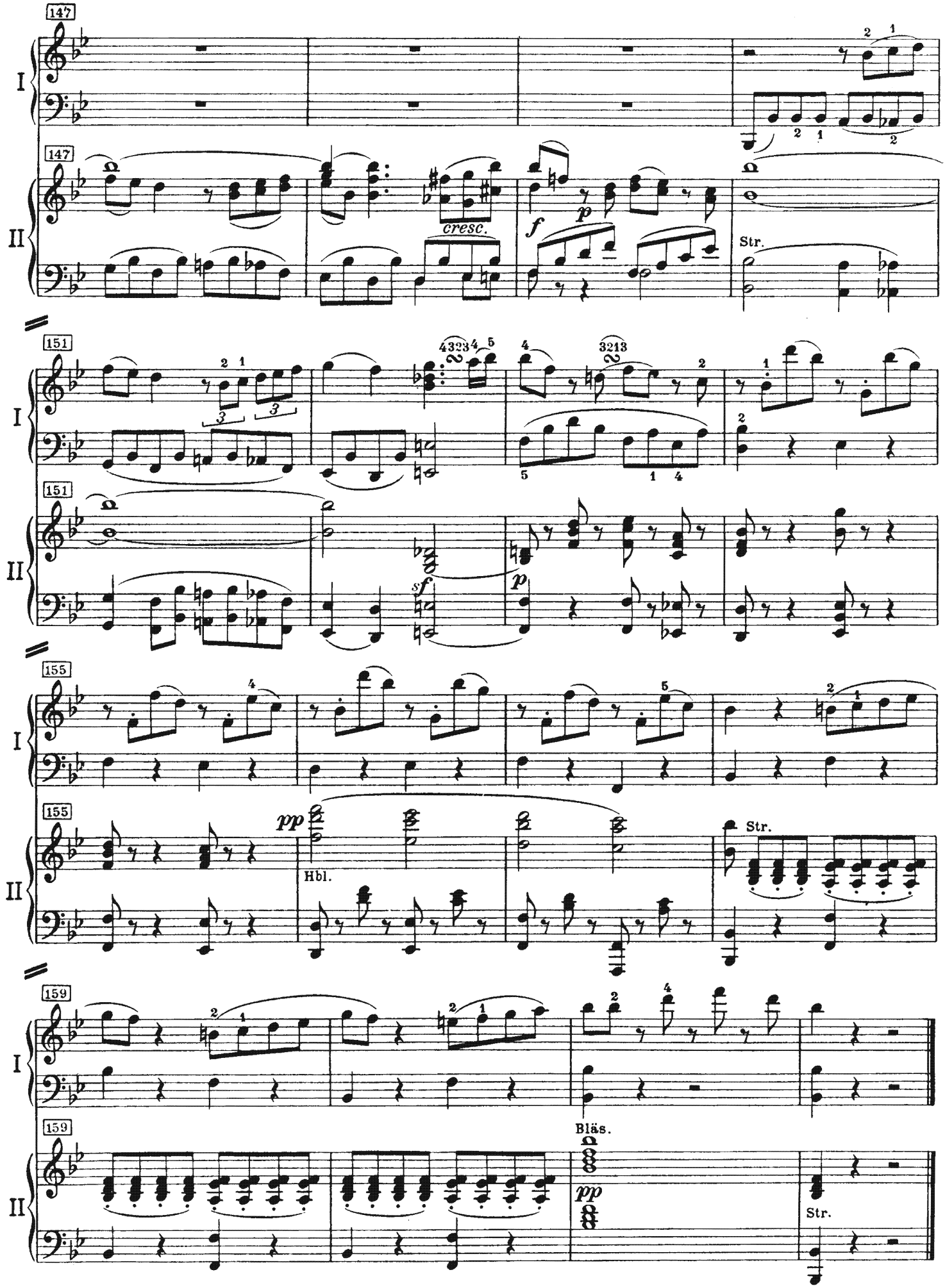
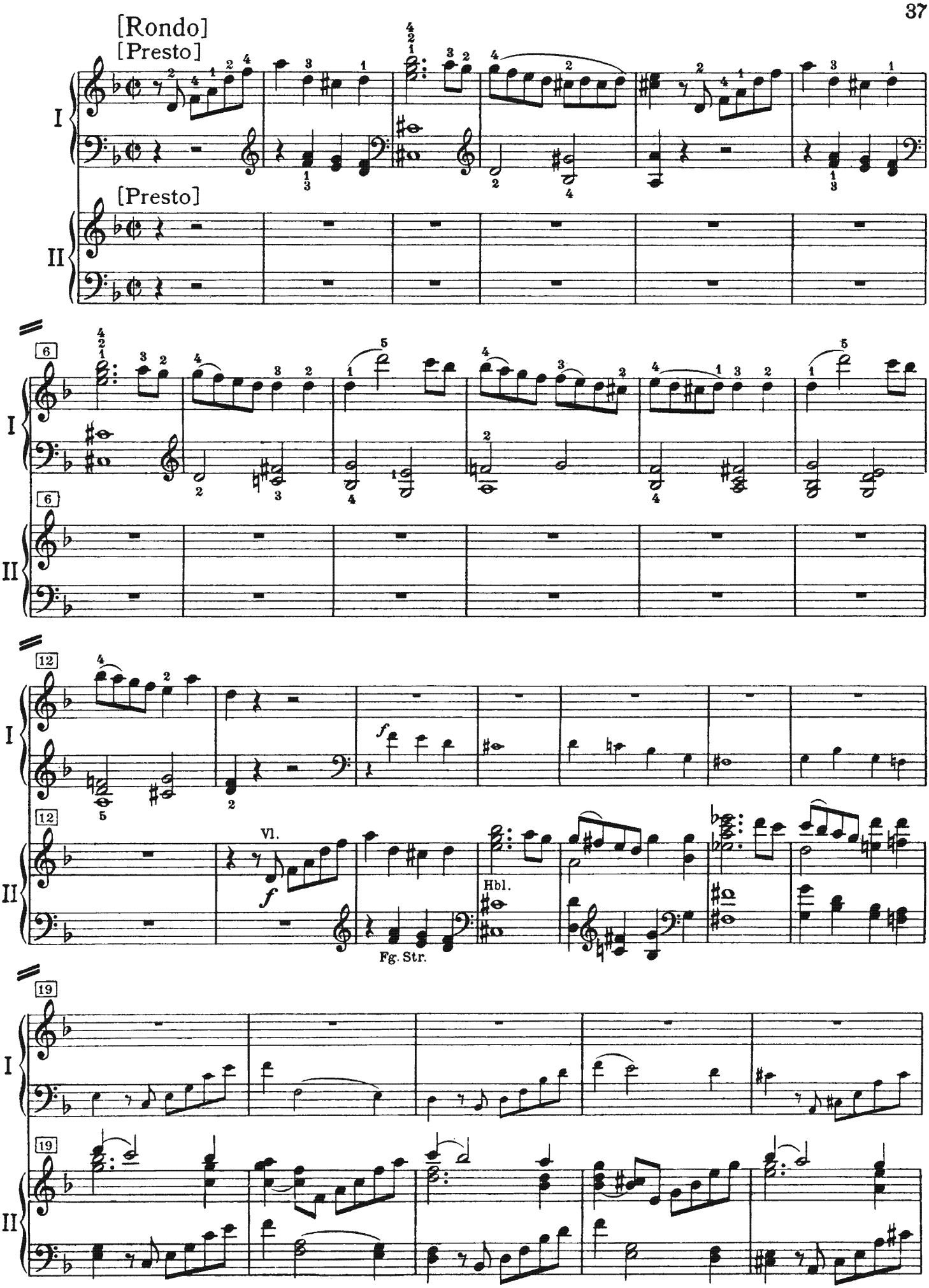
II
104

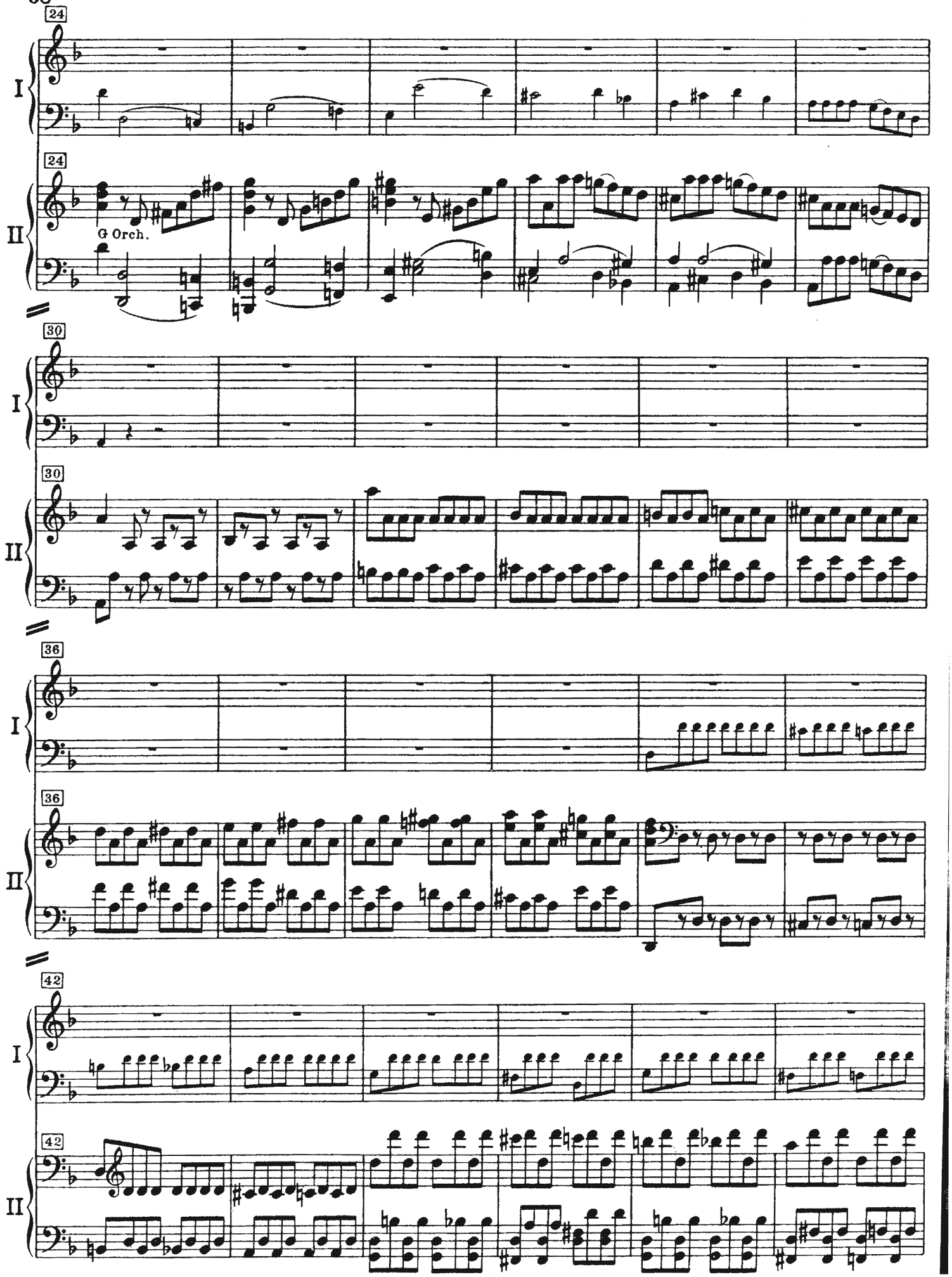

106
I
106
II
108
I
108
II
f
110
I
110
II
Str.
p
112
I
112
Bläs.
II
Str.
Bässe

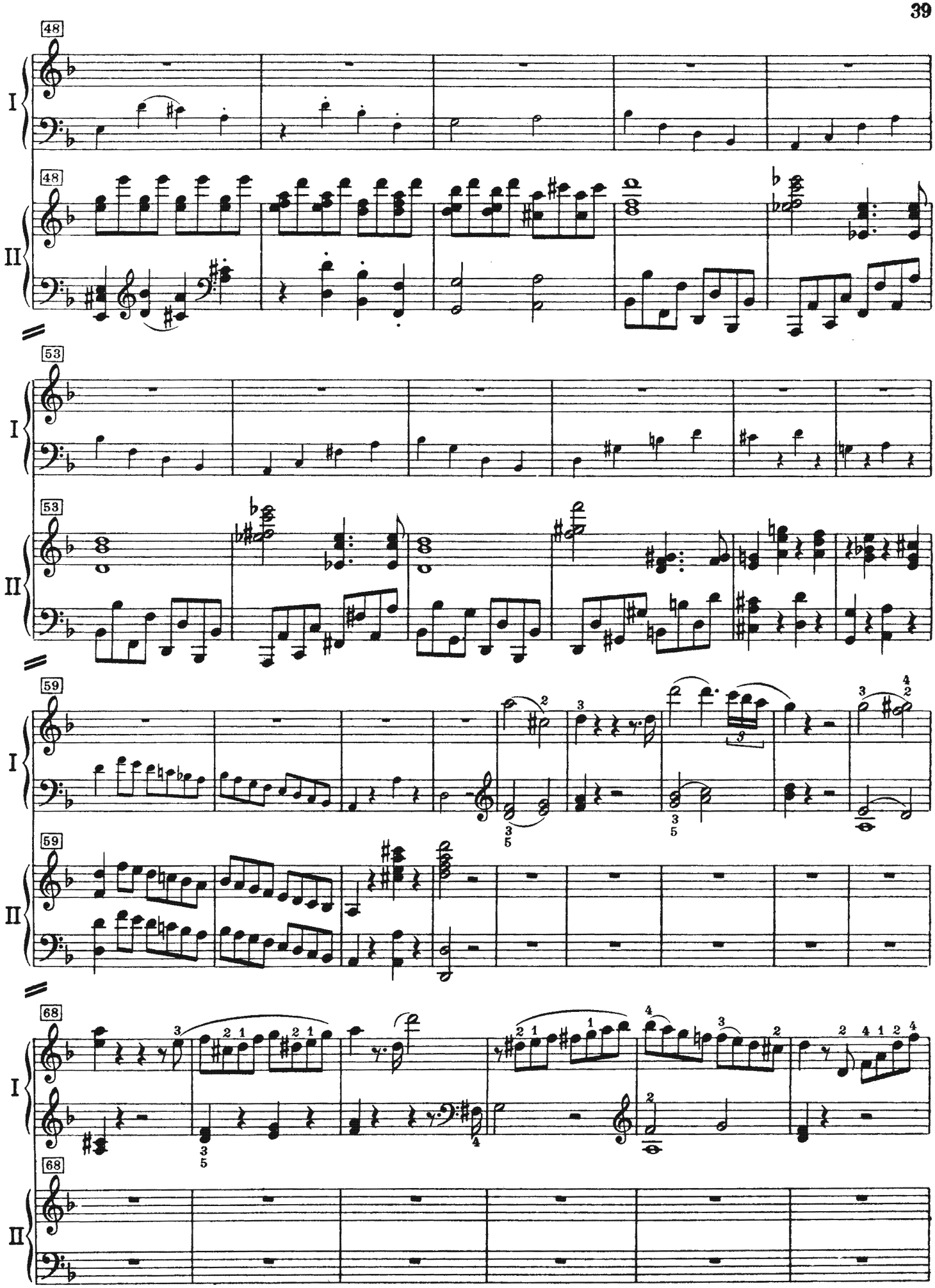

114
I
114
Hbl.
II
118
I
118
II
123
I
123
II
128
I
128
II


133
I
II
f
G.Orch.
Str.
p
137
cresc.
141
Bläs.
144
Fl.
Ob.
Fg.


147
I
II
cresc.
f
p
Str.
151
sf
155
pp
Hbl.
Str.
159
Bläs.
pp
Str.


[Rondo]
[Presto]
I
[Presto]
II
6
I
6
II
12
I
f
12
II
Vl.
f
Hbl.
Fg. Str.
19
I
19
II


24
I
24
II
G Orch.
30
I
30
II
36
I
36
II
42
I
42
II


48
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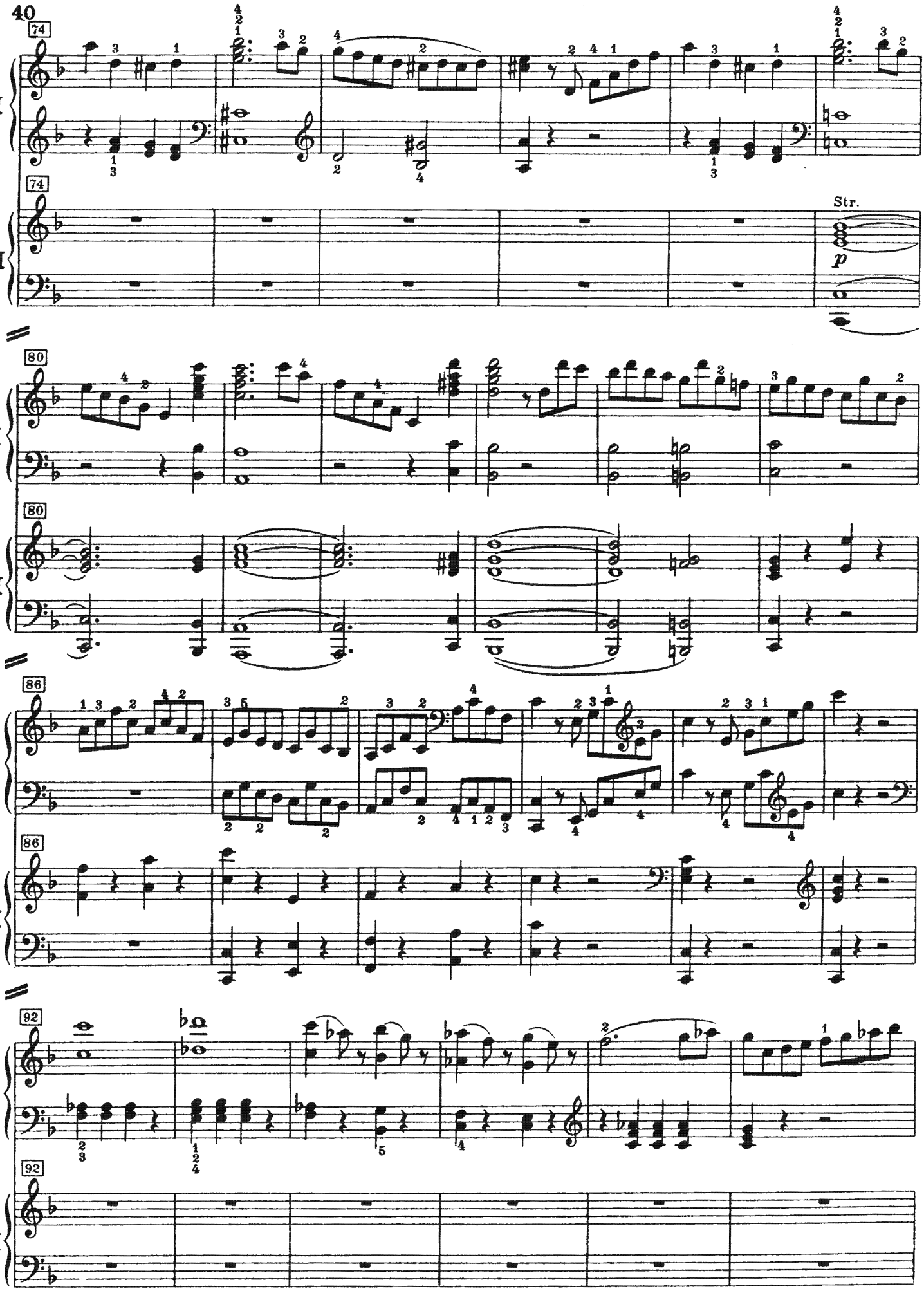
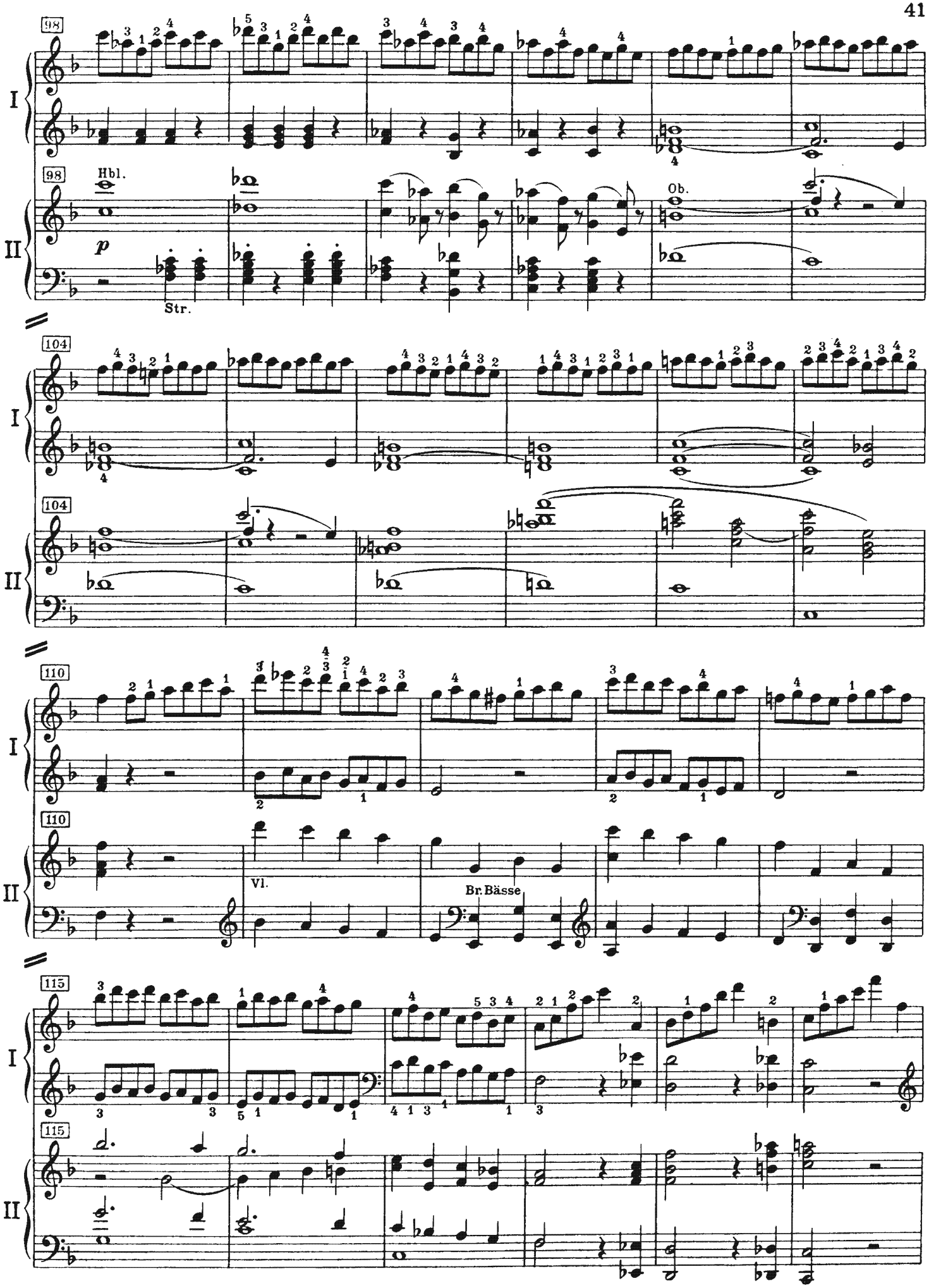
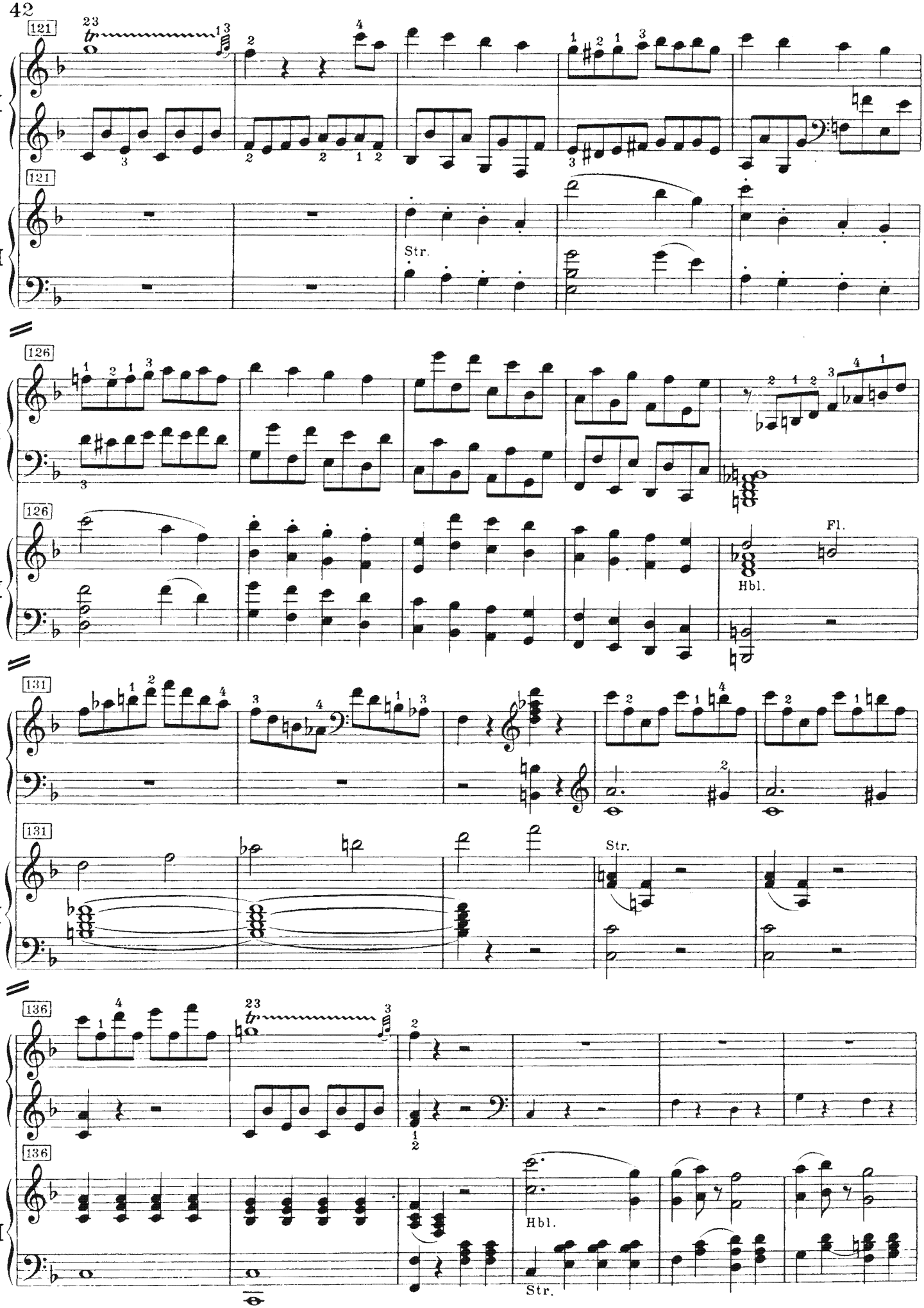
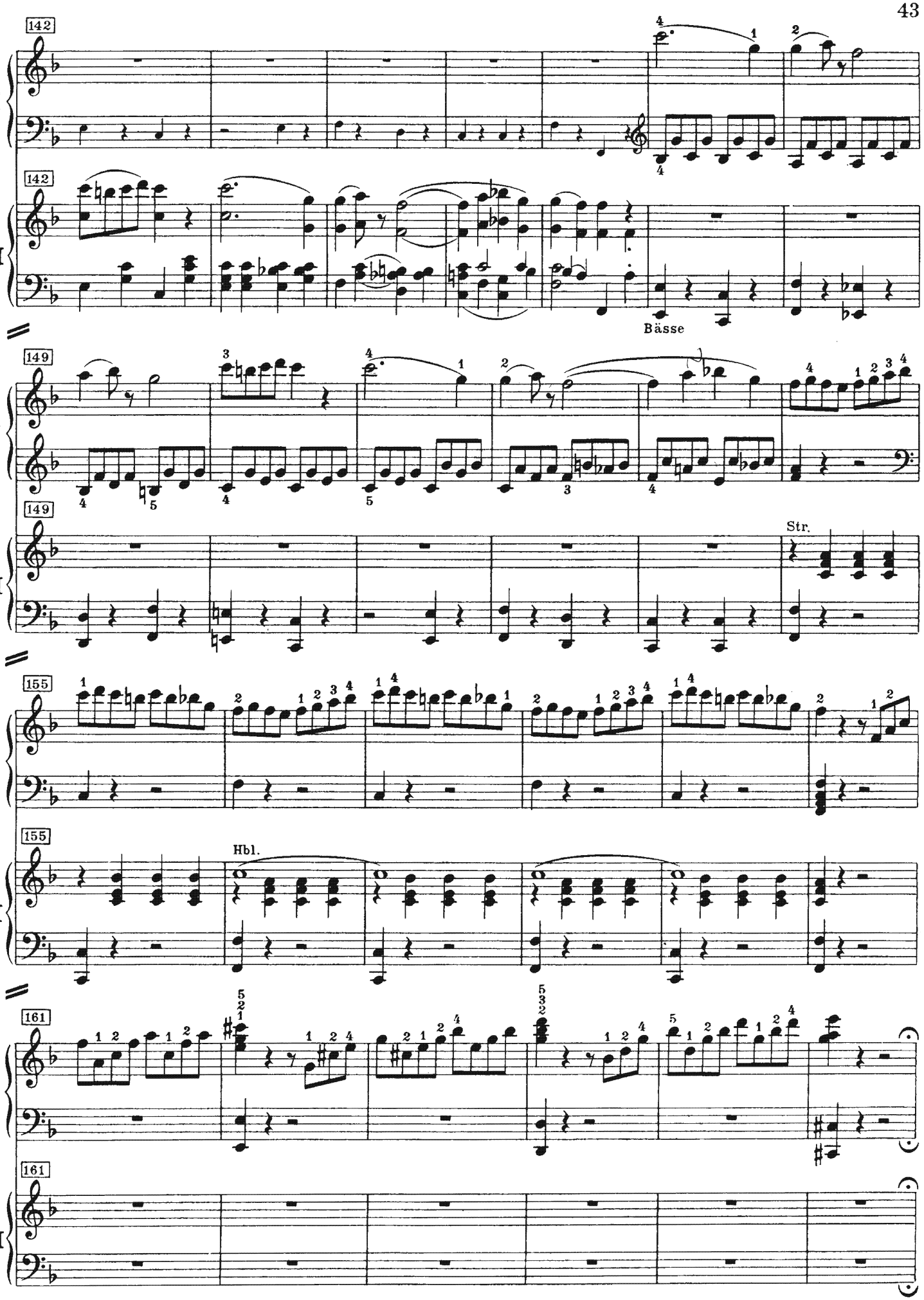
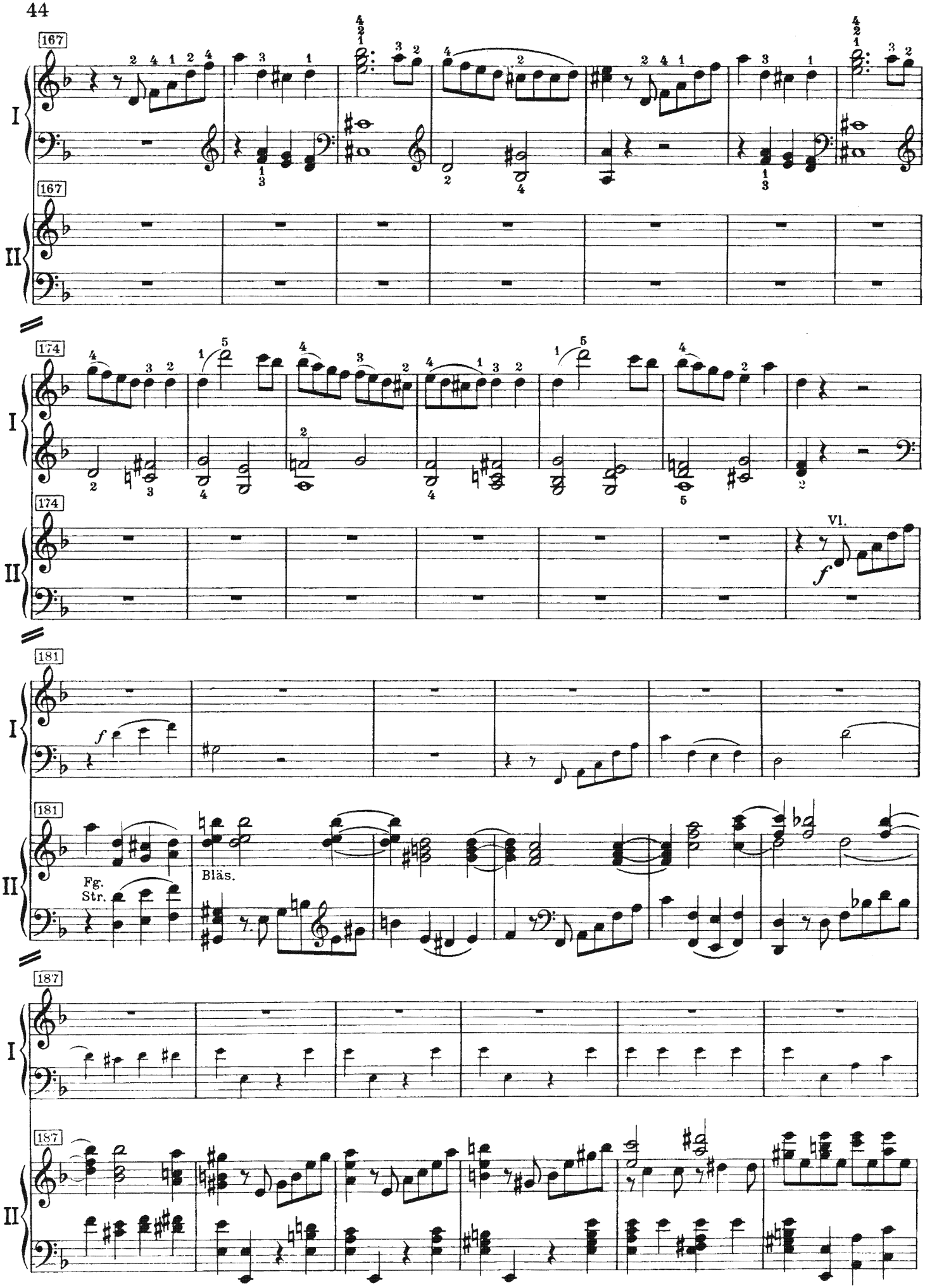
48
II
53
I
53
II
59
I
59
II
68
I
68
II

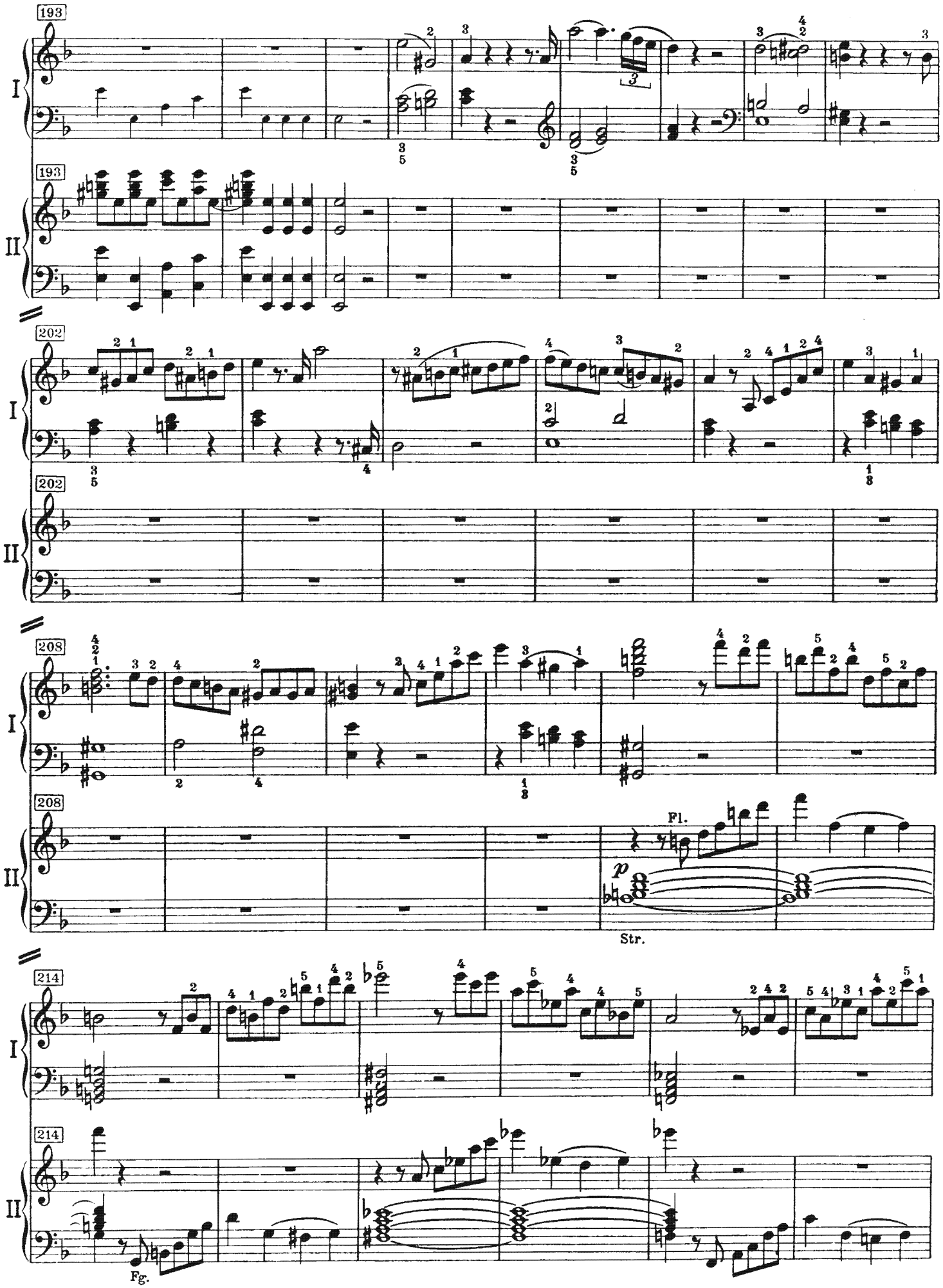

40
74
I
II
74
Str.
p
80
I
80
II
86
I
86
II
92
I
92
II

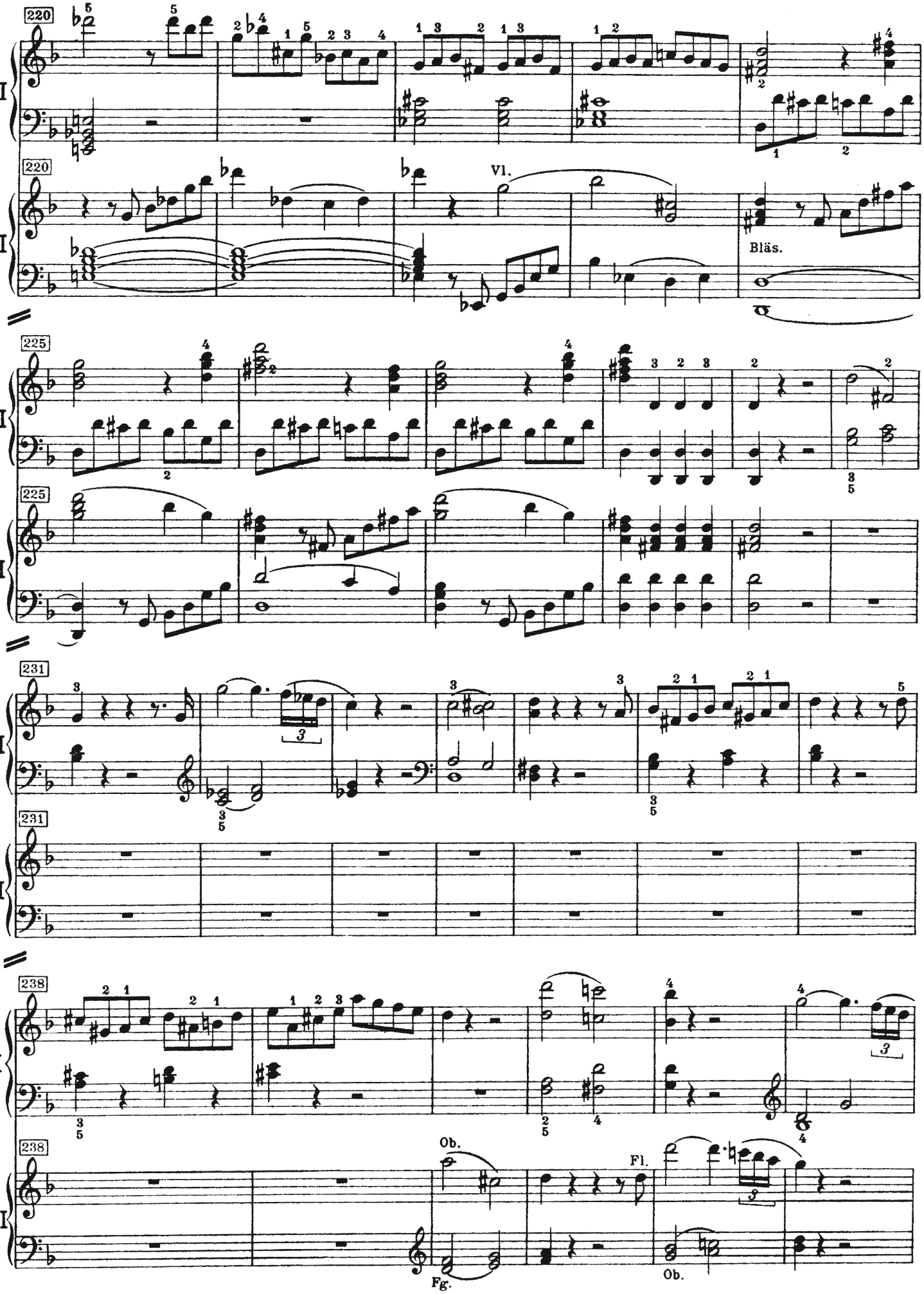

98
Hbl.
p
Str.
Ob.
104
110
Vl.
Br. Bässe
115

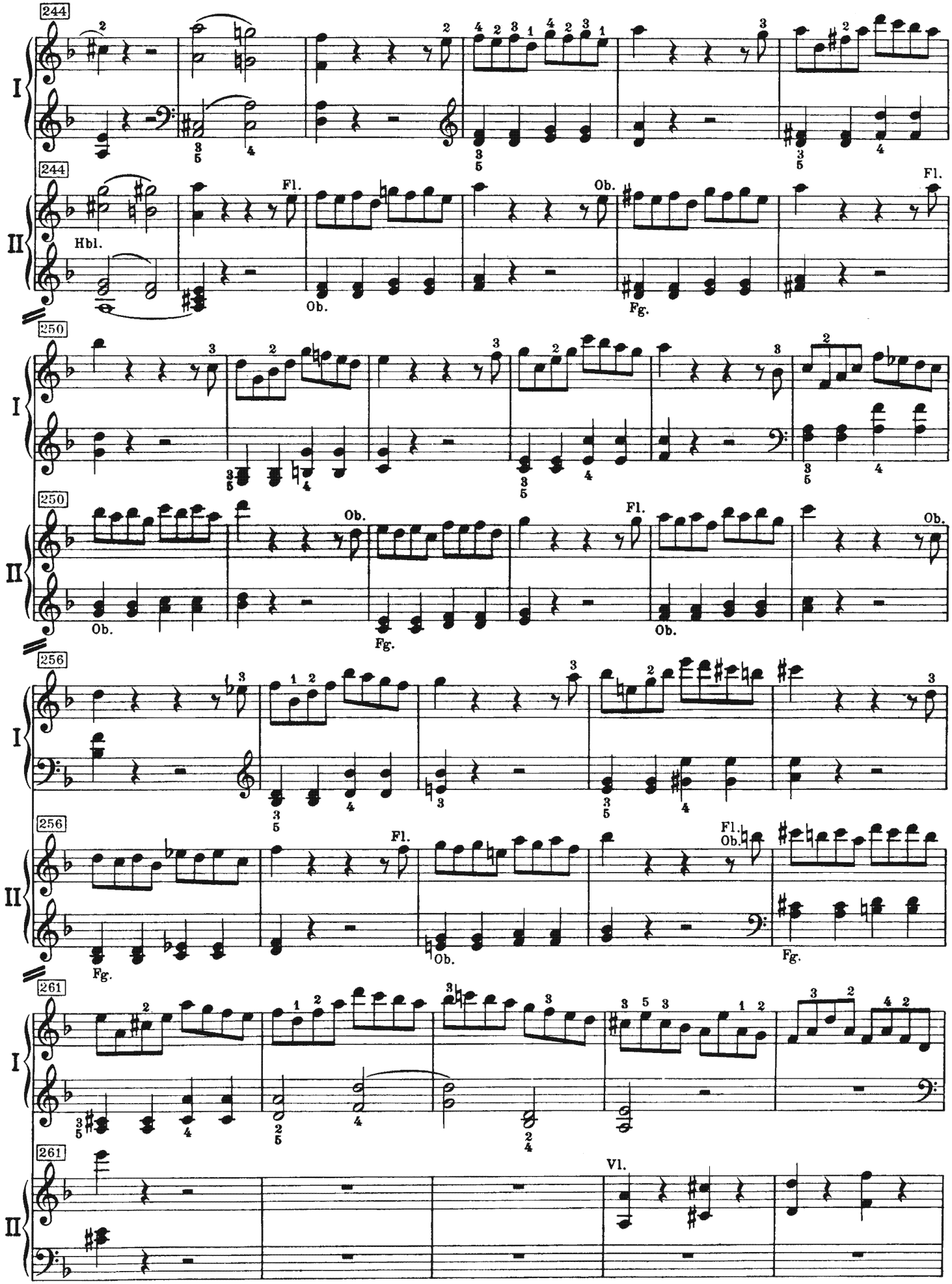

121
I
II
Str.
126
Hbl.
Fl.
131
Str.
136
Hbl.
Str.

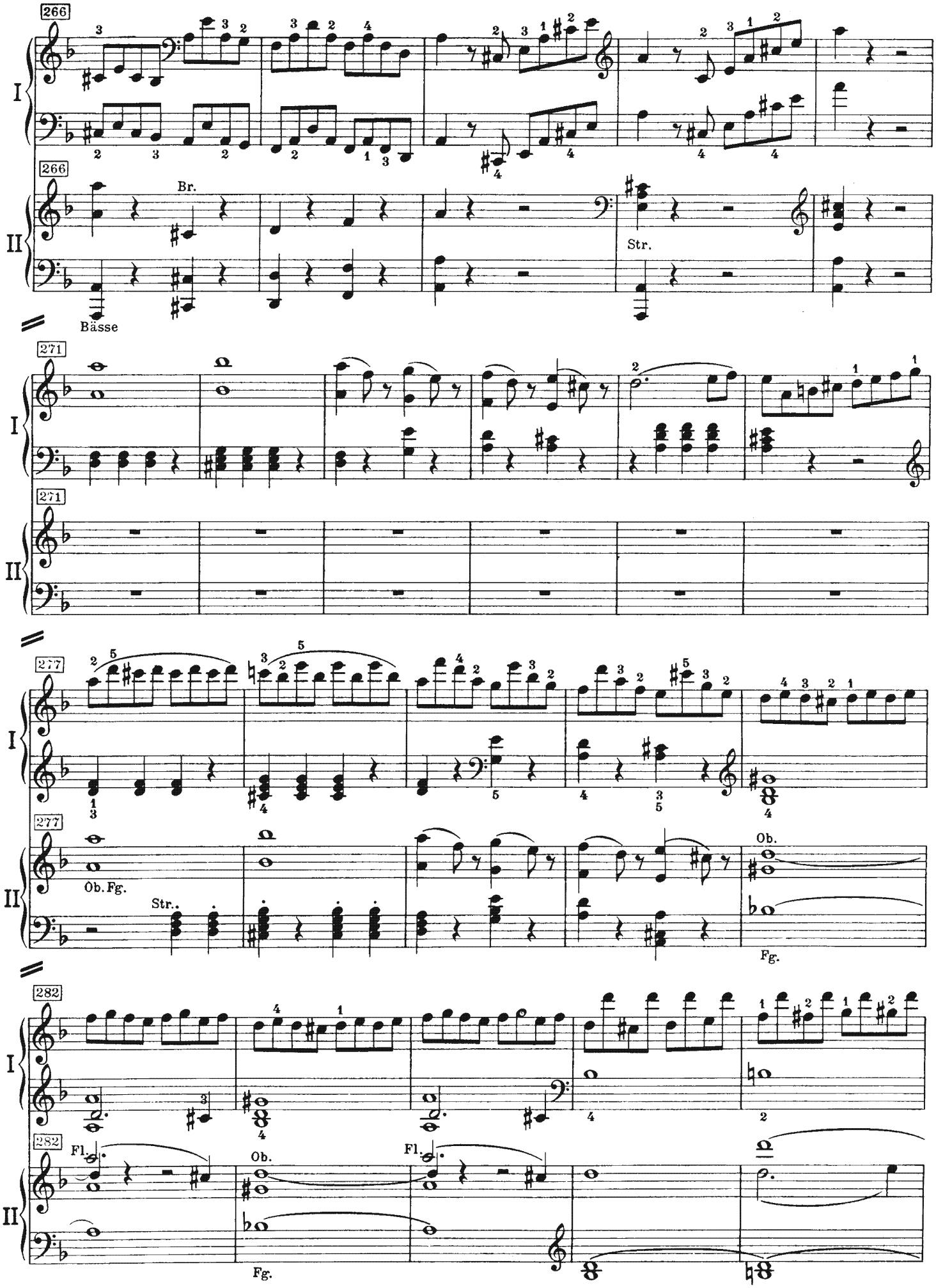

142
I
142
II
Bässe
149
I
149
II
Str.
155
I
155
Hbl.
II
161
I
161
II

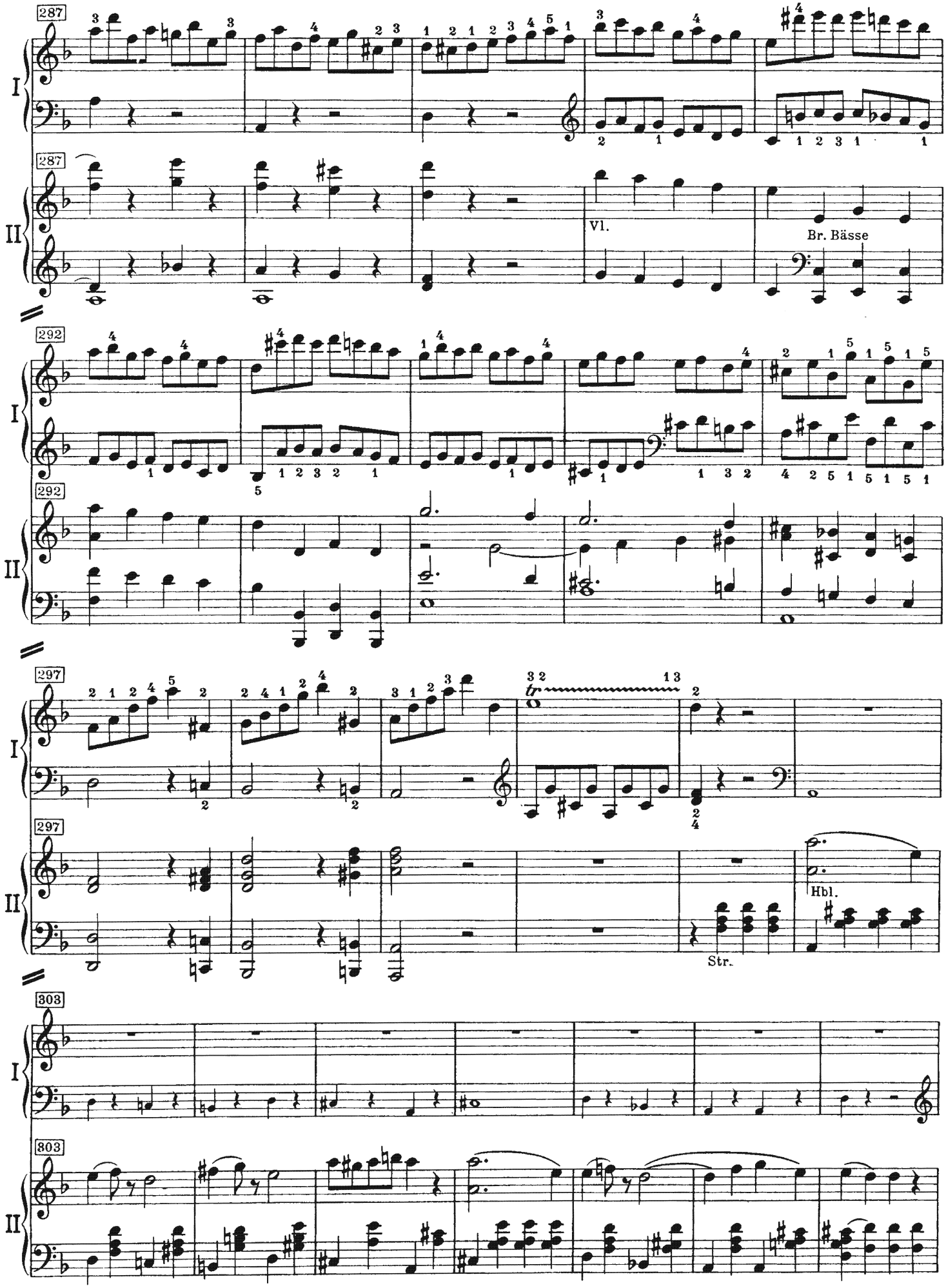

167
I
II
174
Vl.
f
181
Fg.
Str.
Bläs.
187

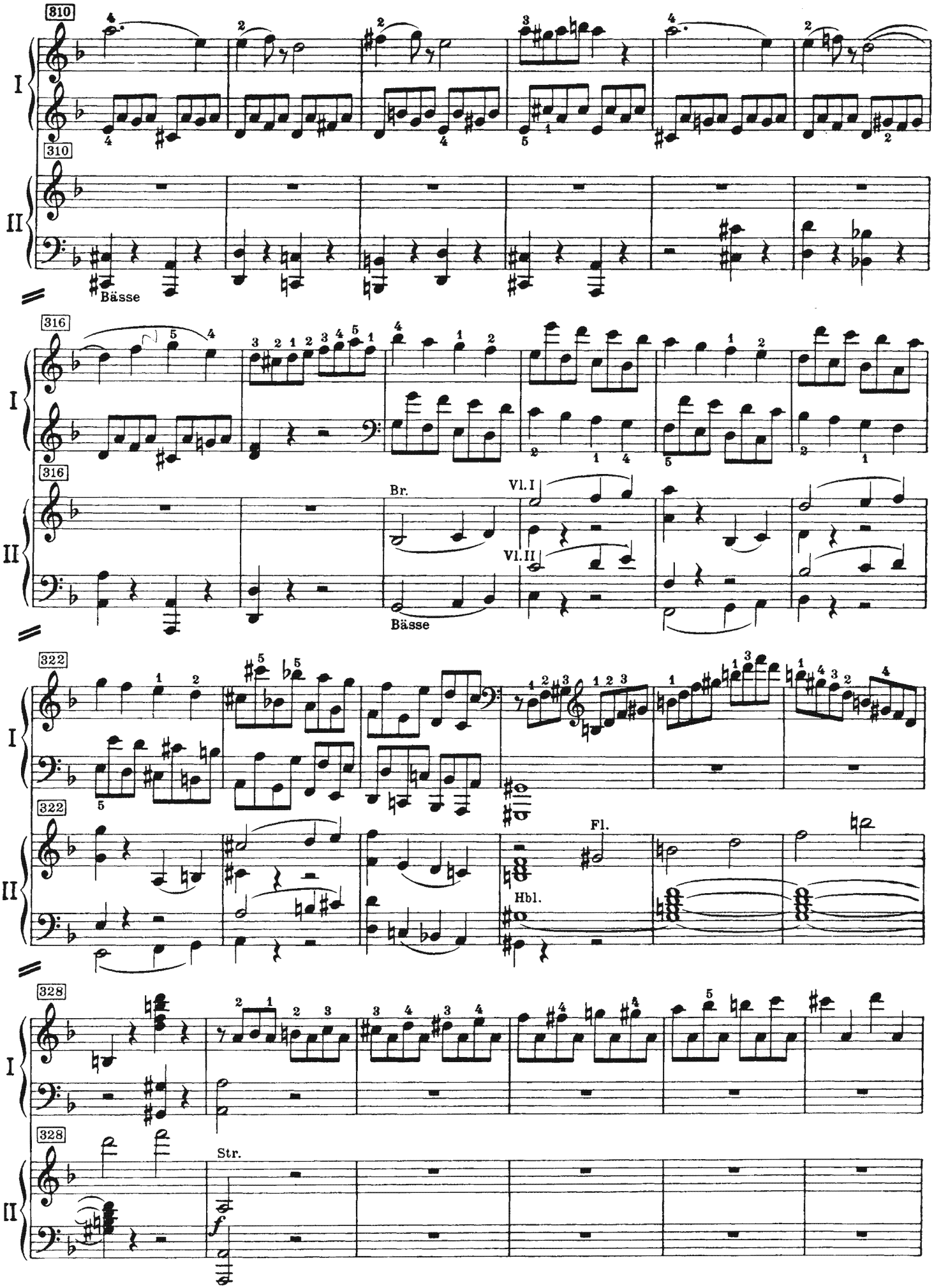

193
I
193
II
202
I
202
II
208
I
208
II
Fl.
p
Str.
214
I
214
II
Fg.

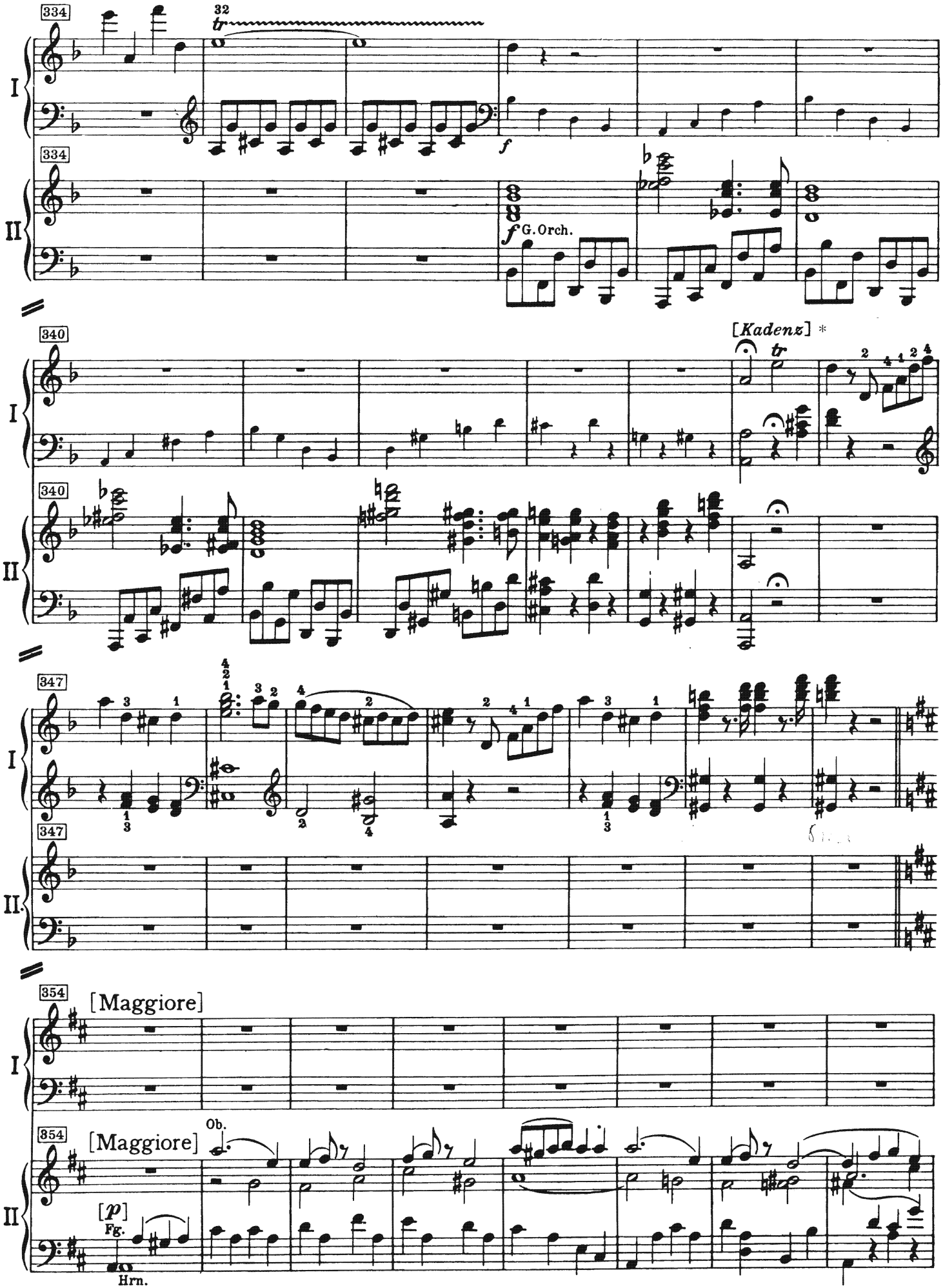

220
I
II
Vl.
Bläs.
225
231
238
Ob.
Fl.
Fg.
Ob.


244
I
II
Hbl.
Fl.
Ob.
Fg.
250
256
261
Vl.

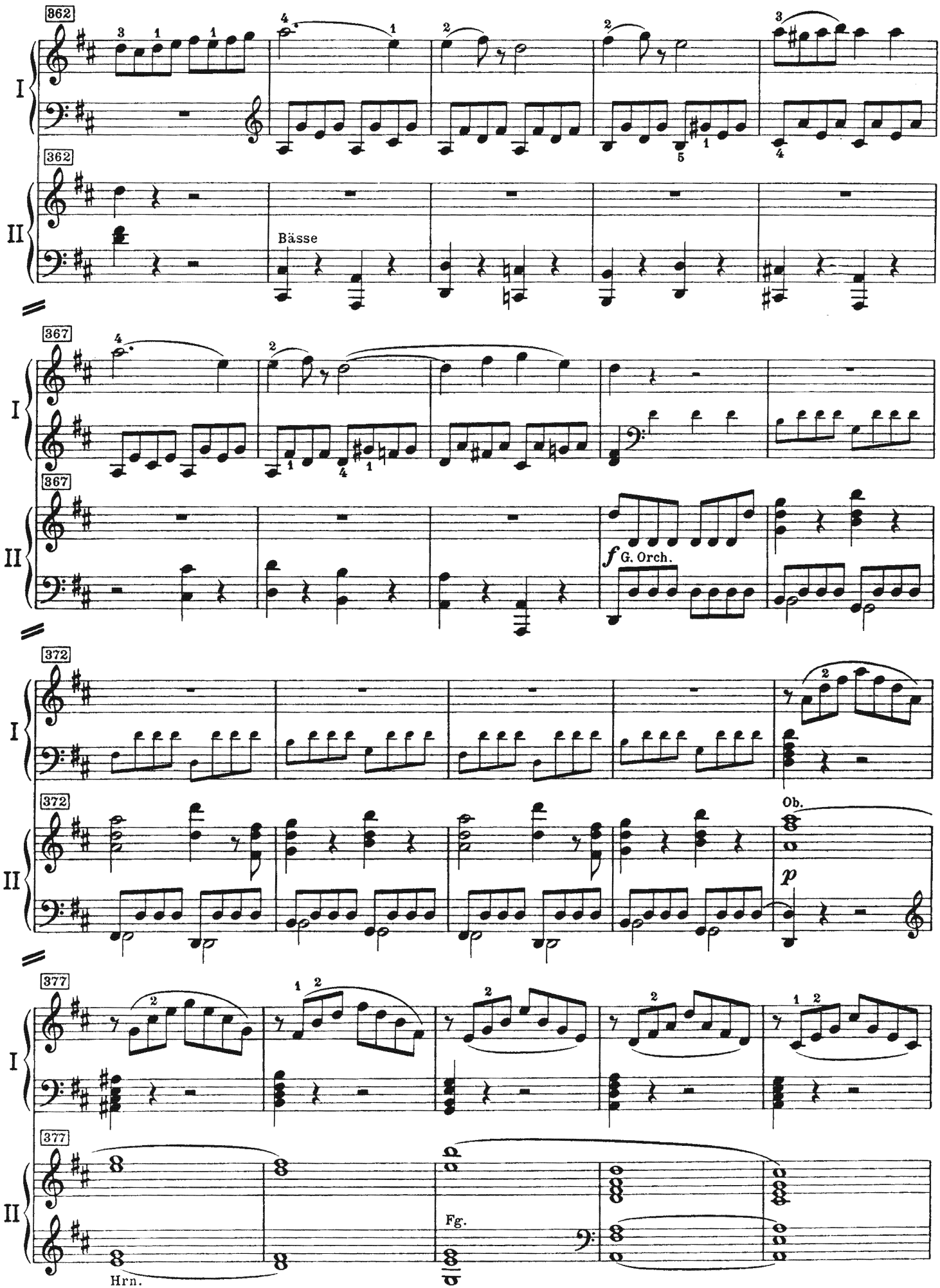

266
I
II
Br.
Bässe
Str.
271
277
Ob. Fg.
Str.
Ob.
Fg.
282
Fl.
Ob.
Fl.
Fg.

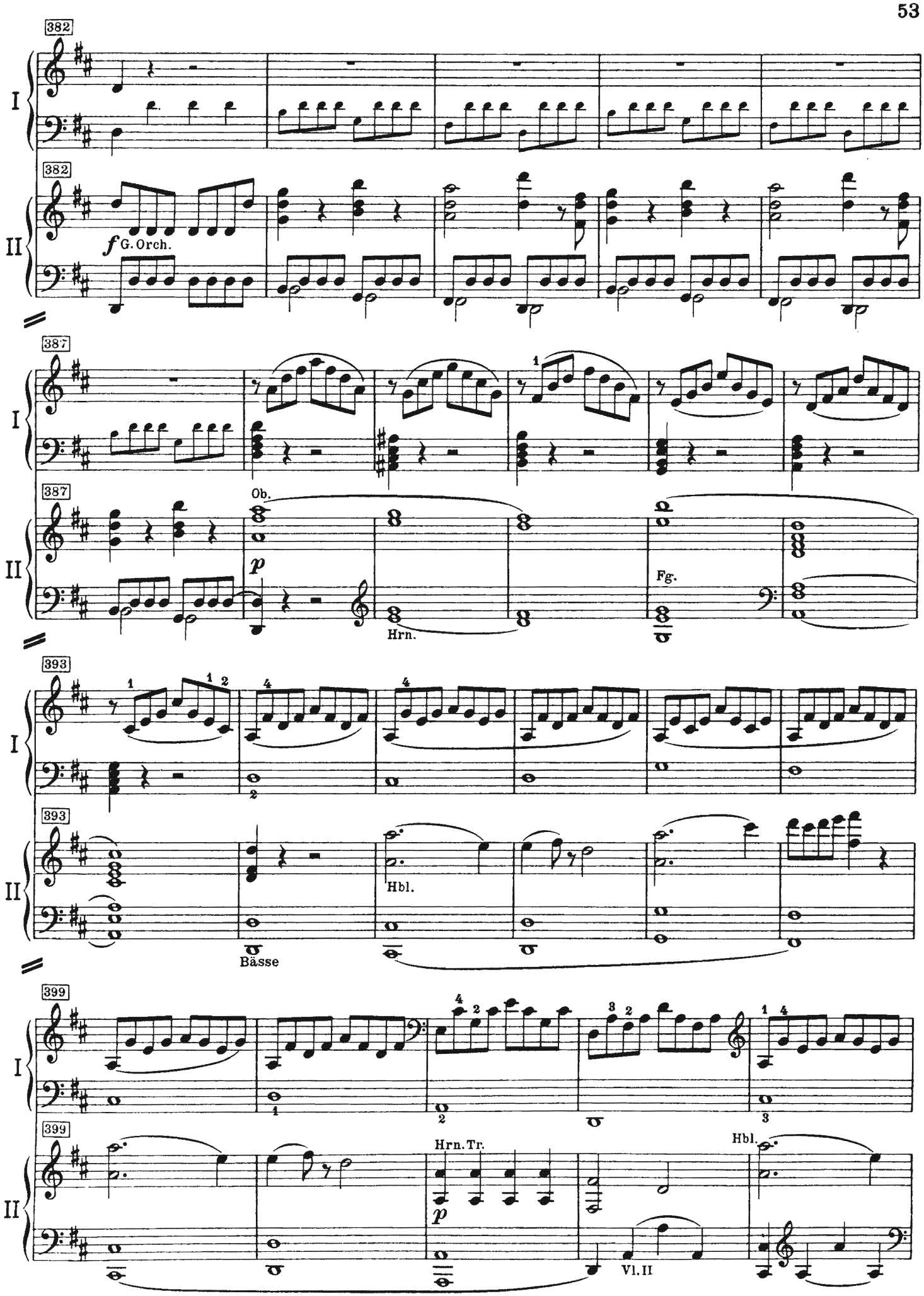

287
I
287
II
Vl.
Br. Bässe
292
I
292
II
297
I
297
II
Hbl.
Str.
303
I
303
II

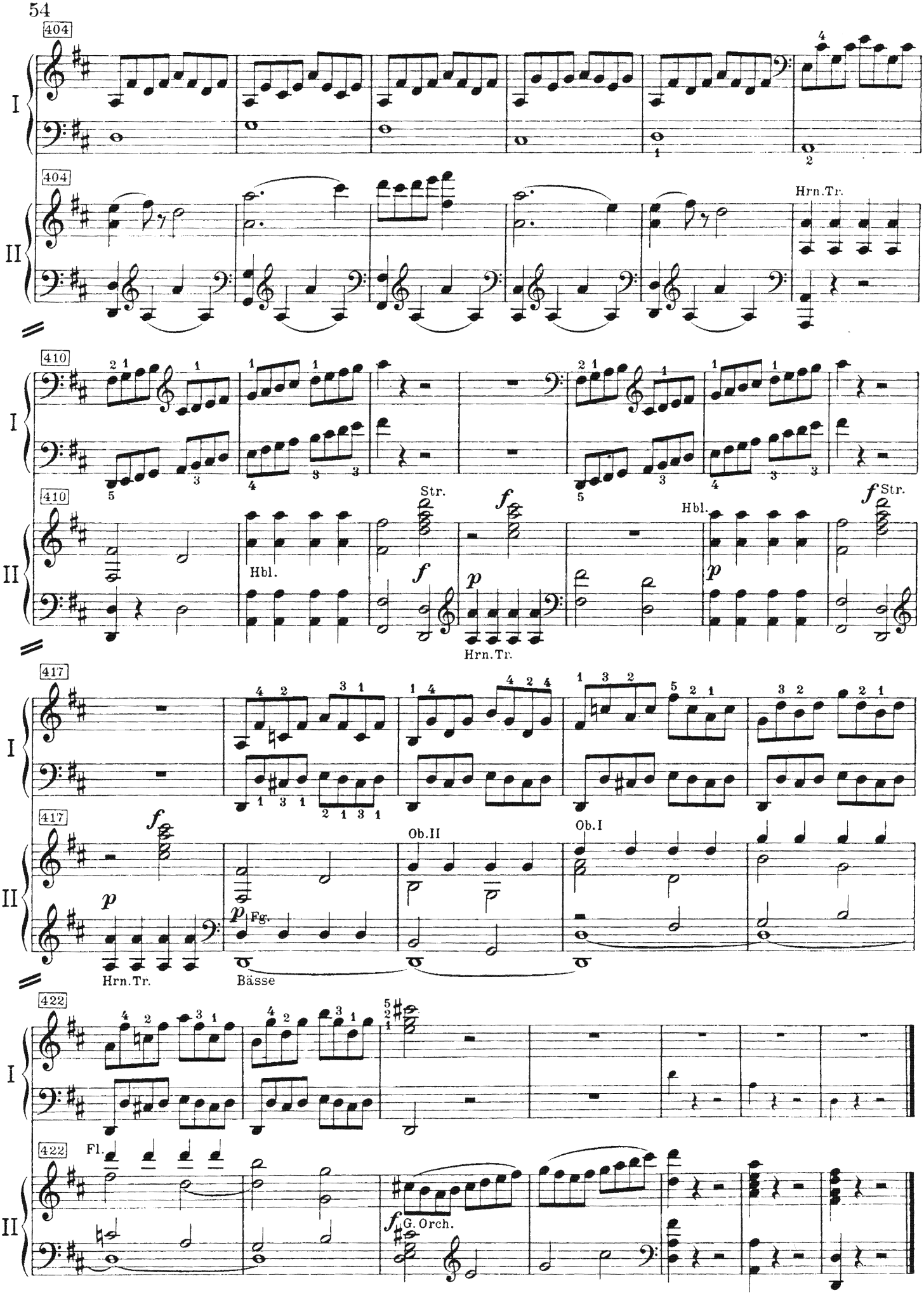

310
I
310
II
Bässe
316
I
316
II
Br.
Vl. I
Vl. II
Bässe
322
I
322
II
Fl.
Hbl.
328
I
328
II
Str.
f



* Cadenza by Ludwig van Beethoven see page 58


362
I
362
II
Bässe
367
I
367
II
f G. Orch.
372
I
372
II
Ob.
p
377
I
377
II
Fg.
Hrn.


382
I
382
II
f G. Orch.
387
I
387
II
Ob.
p
Hrn.
Fg.
393
I
393
II
Hbl.
Bässe
399
I
399
II
Hrn. Tr.
p
Vl. II
Hbl.


404
I
404
II
Hrn.Tr.
410
I
410
II
Hbl.
Str.
Hbl.
Hrn.Tr.
417
I
417
II
Ob.II
Ob.I
Hrn.Tr.
Fg.
Bässe
422
I
422
II
Fl.
G. Orch.