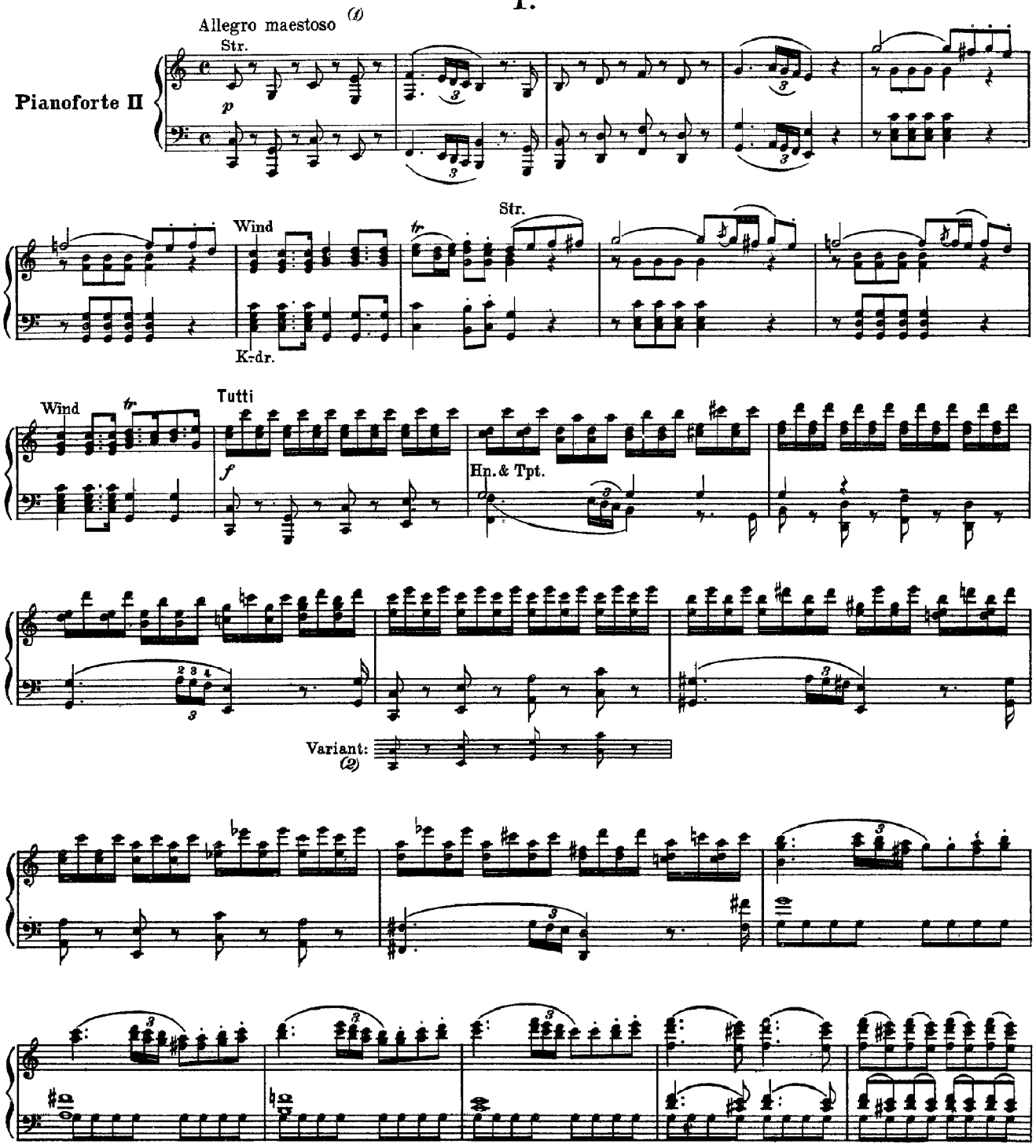
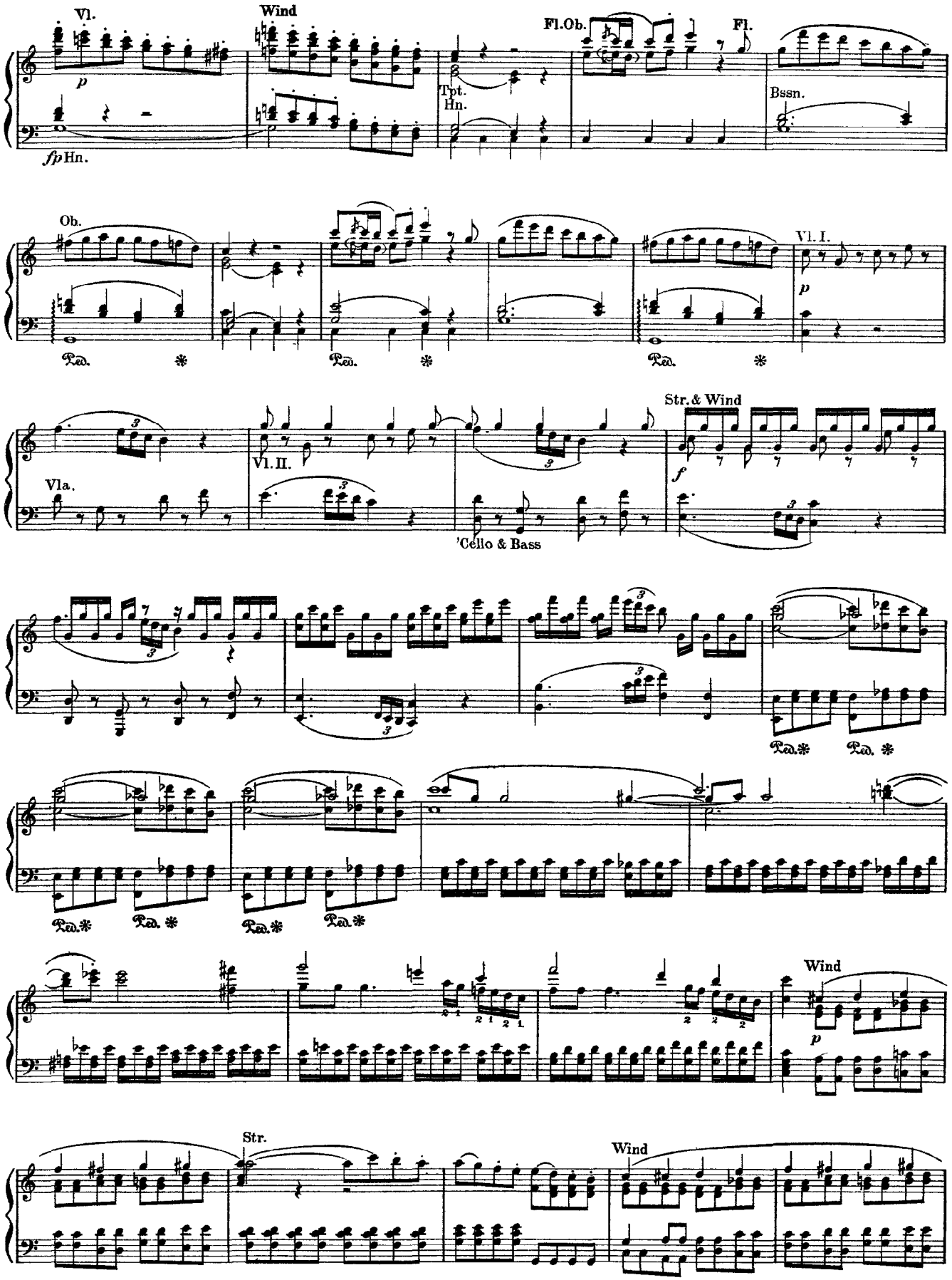
Mozart
Piano Concerto No. 21 in C Major
K. 467

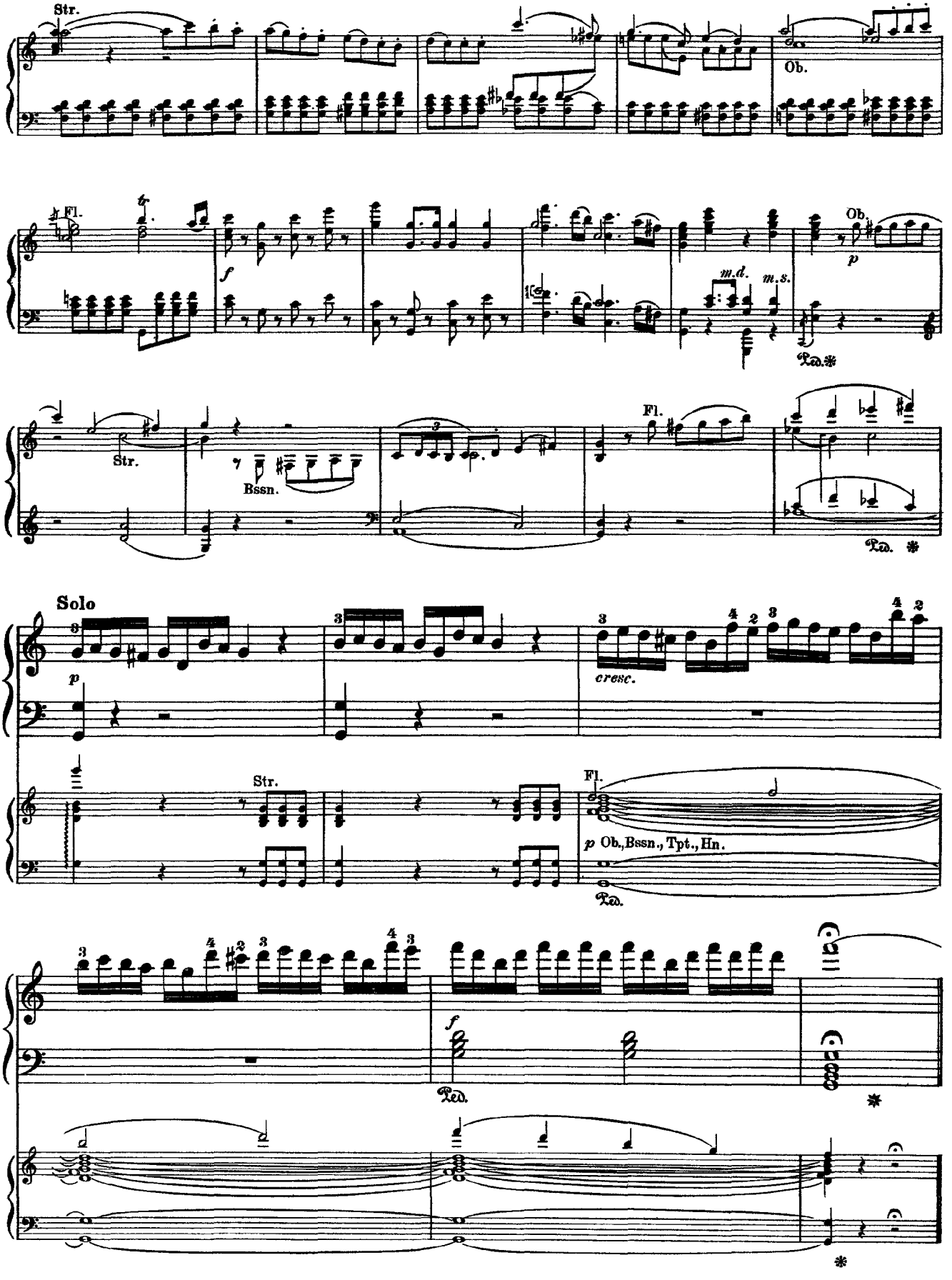
I.

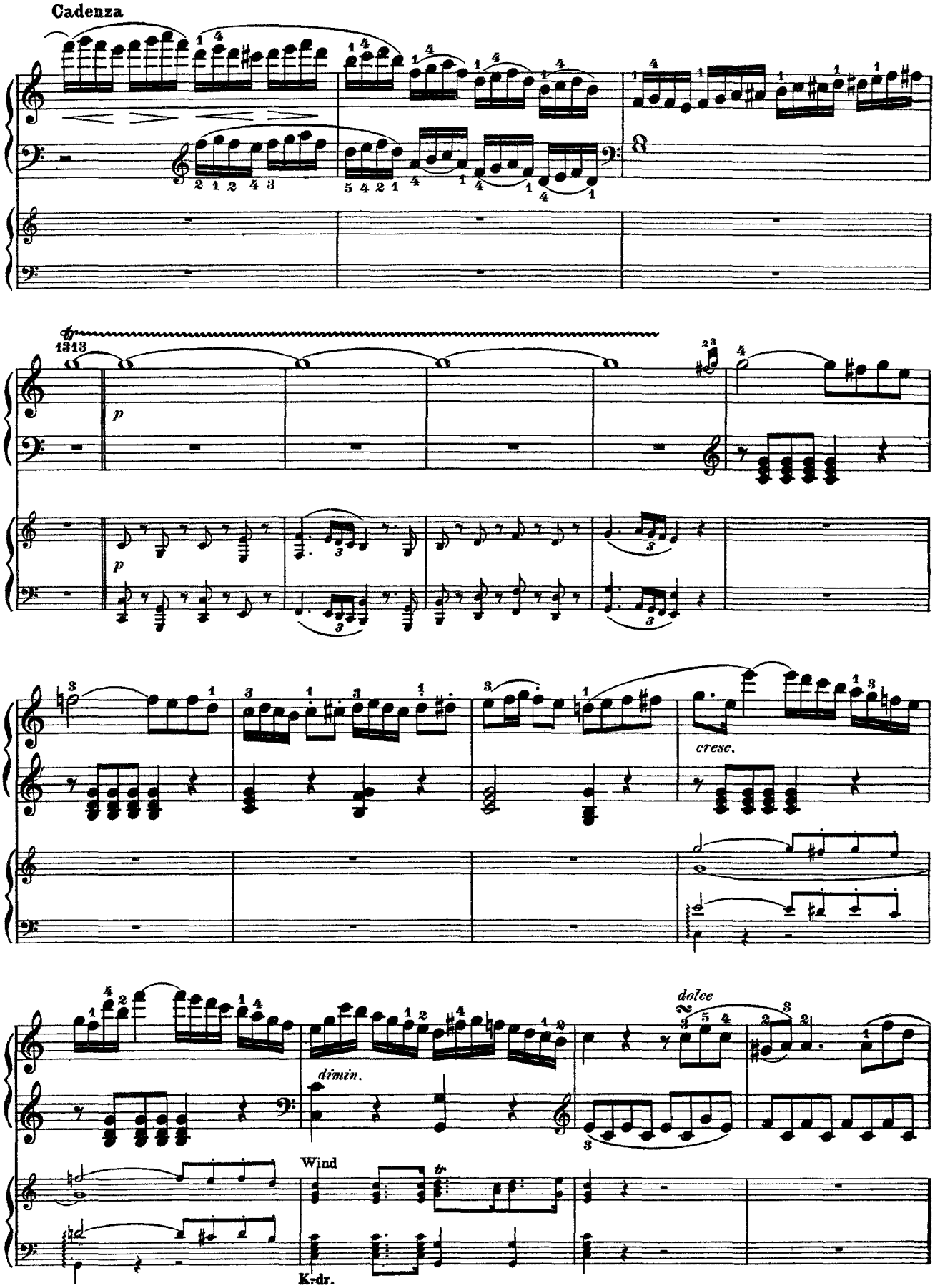


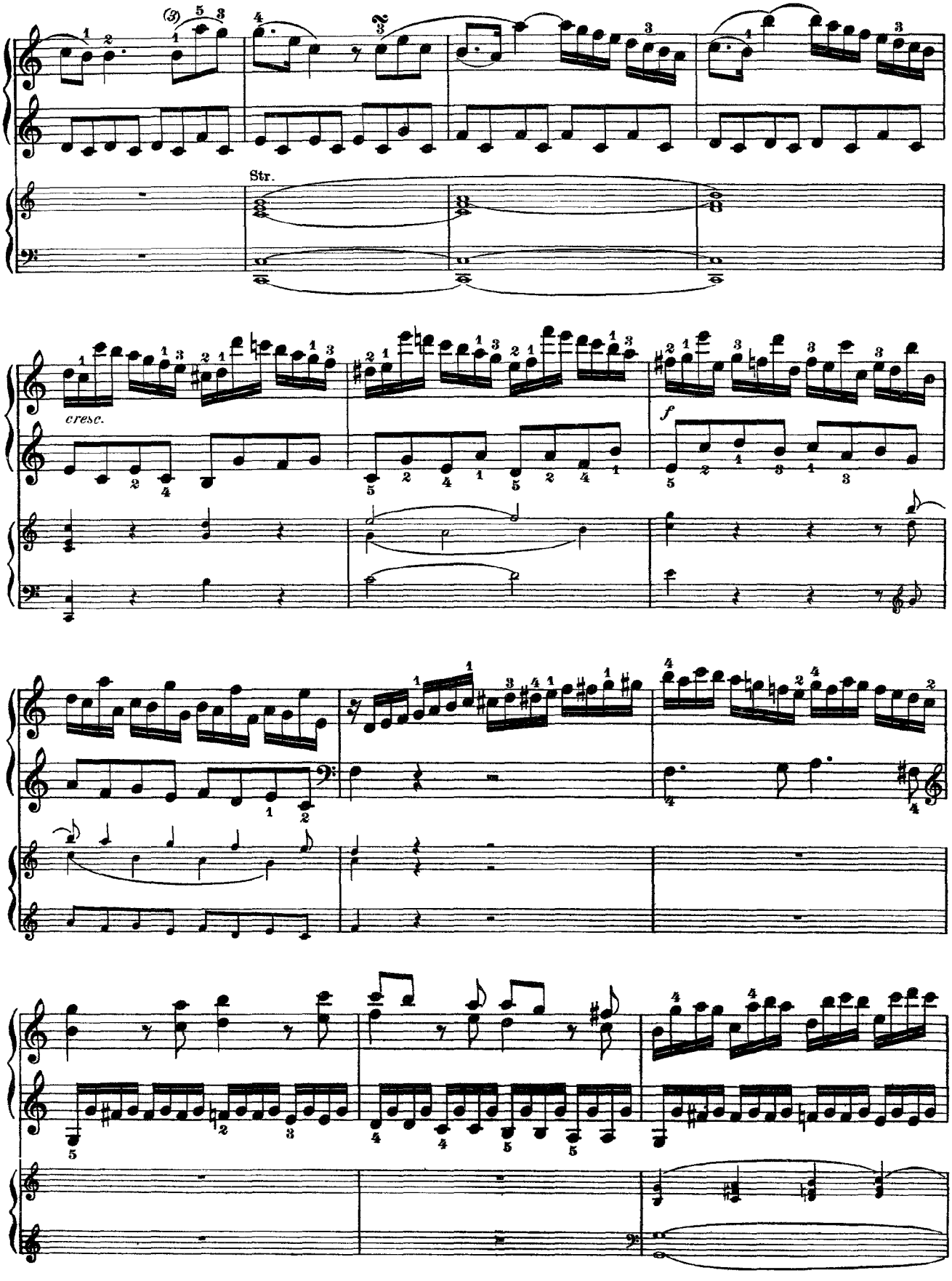
(1) The tempo-mark is wanting in the autograph.

(2) The autograph gives *a* on the third beat; at the repetition by the Tutti in the further course of the movement, *g* is given. Either is possible. Published editions either follow the autograph exactly, or give in both places either *a* or *g*.

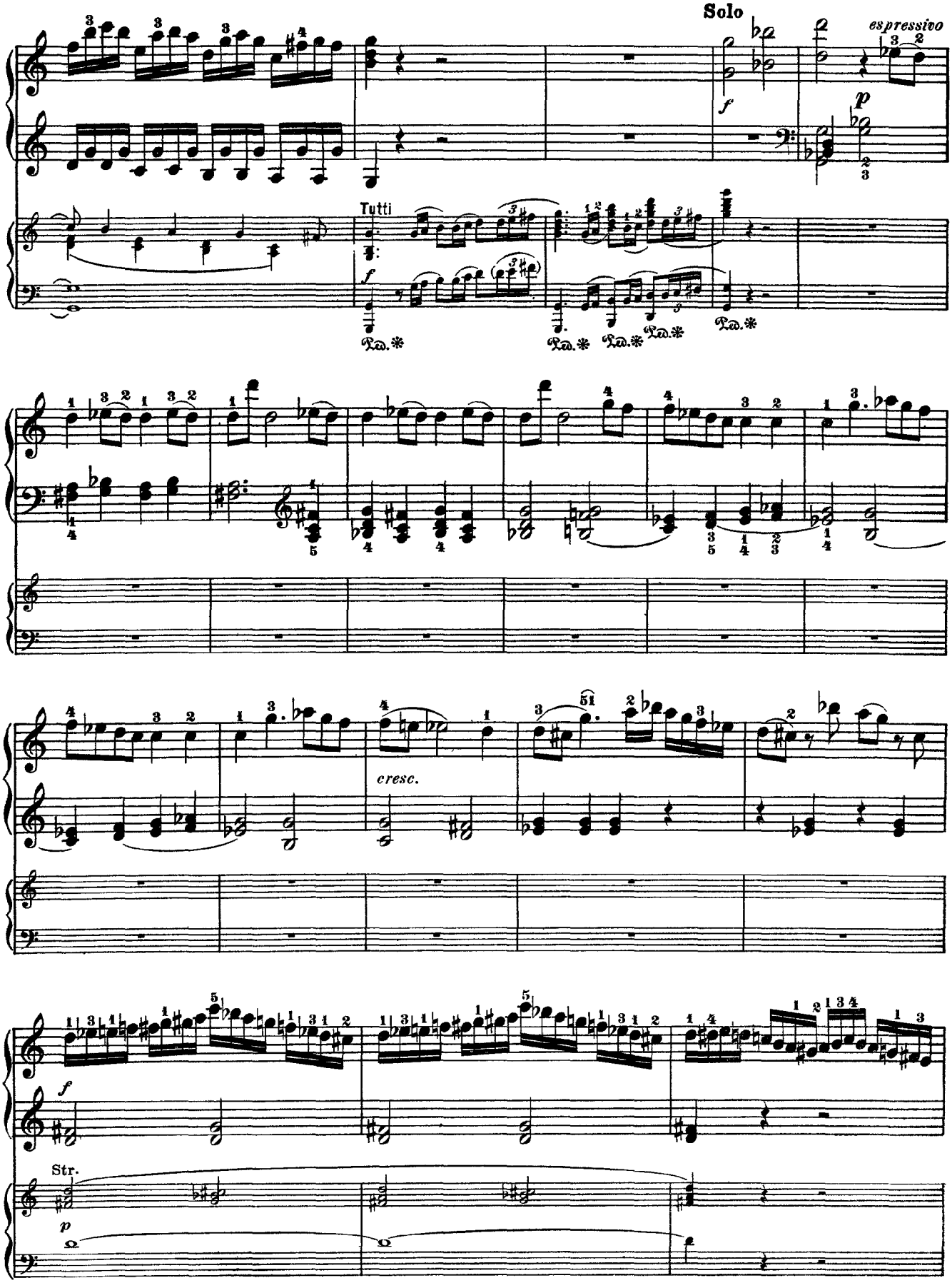

Vl.
Wind
Fl.Ob.
Fl.
Tpt.
Hn.
Bssn.
fp Hn.
Ob.
Vl. I.
Ped.
Vl. II.
Vla.
'Cello & Bass
Str. & Wind
Wind
Str.

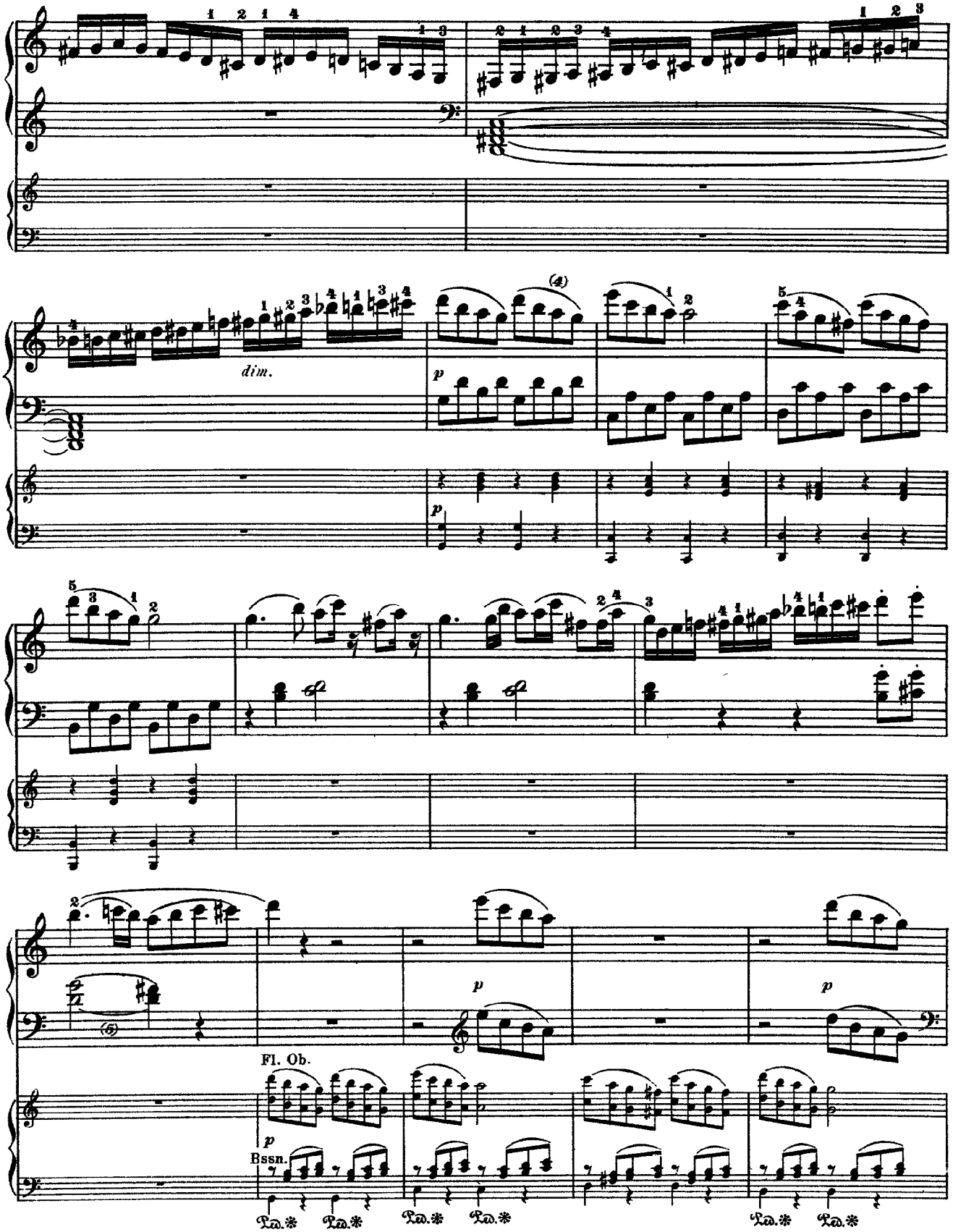

Str.
Ob.
Fl.
tr
f
Ob.
p
m.d.
m.s.
Ped.
Str.
Bssn.
Fl.
Ped.
Solo
p
cresc.
Str.
Fl.
p Ob.,Bssn., Tpt., Hn.
Ped.
f
Ped.


Cadenza
1313
p
p
cresc.
dimin.
dolce
Wind
K-dr.



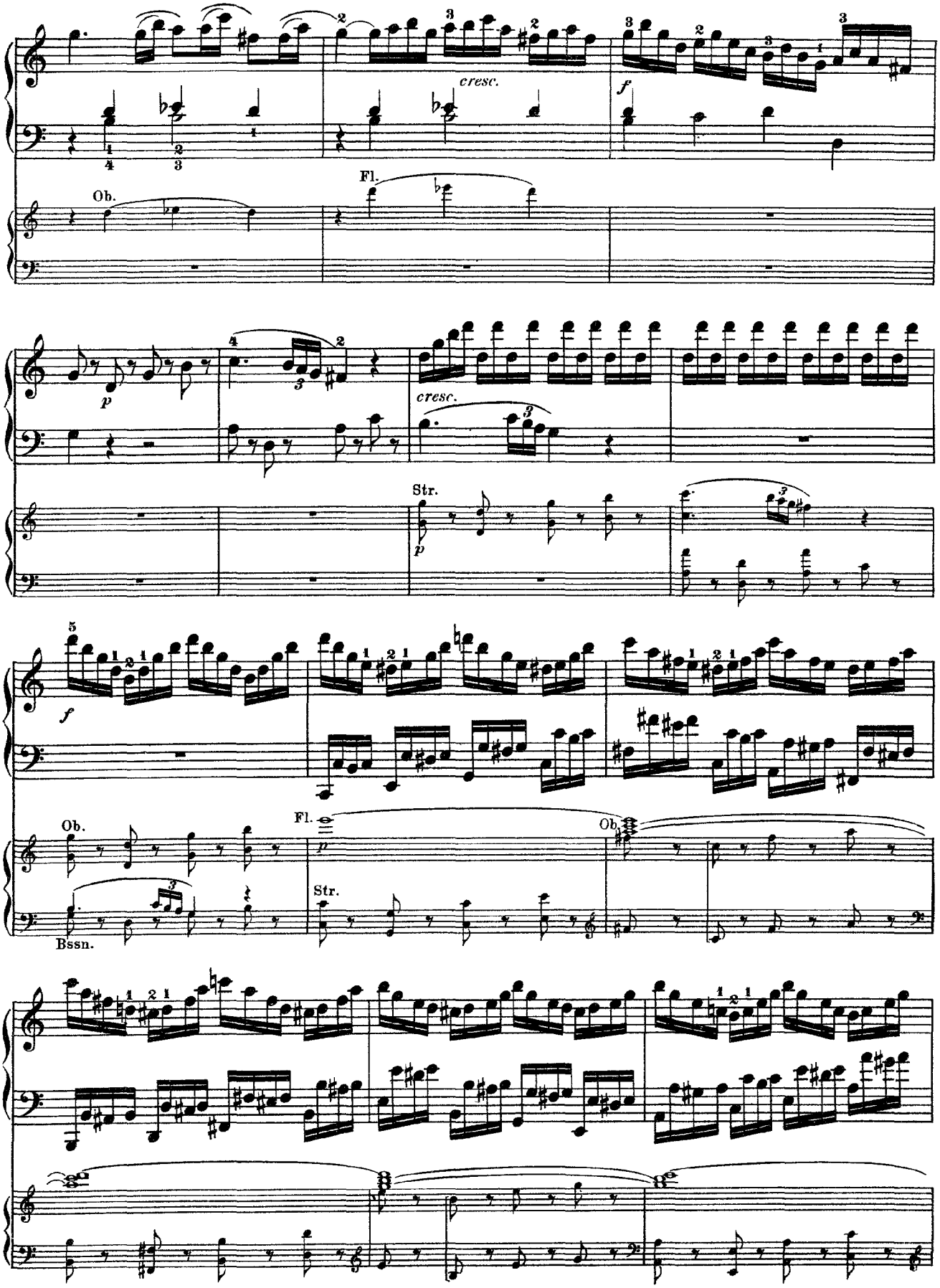
(3) In Richault, in the old Br. & H. edition, etc., etc., there is a turn-sign over b^1.

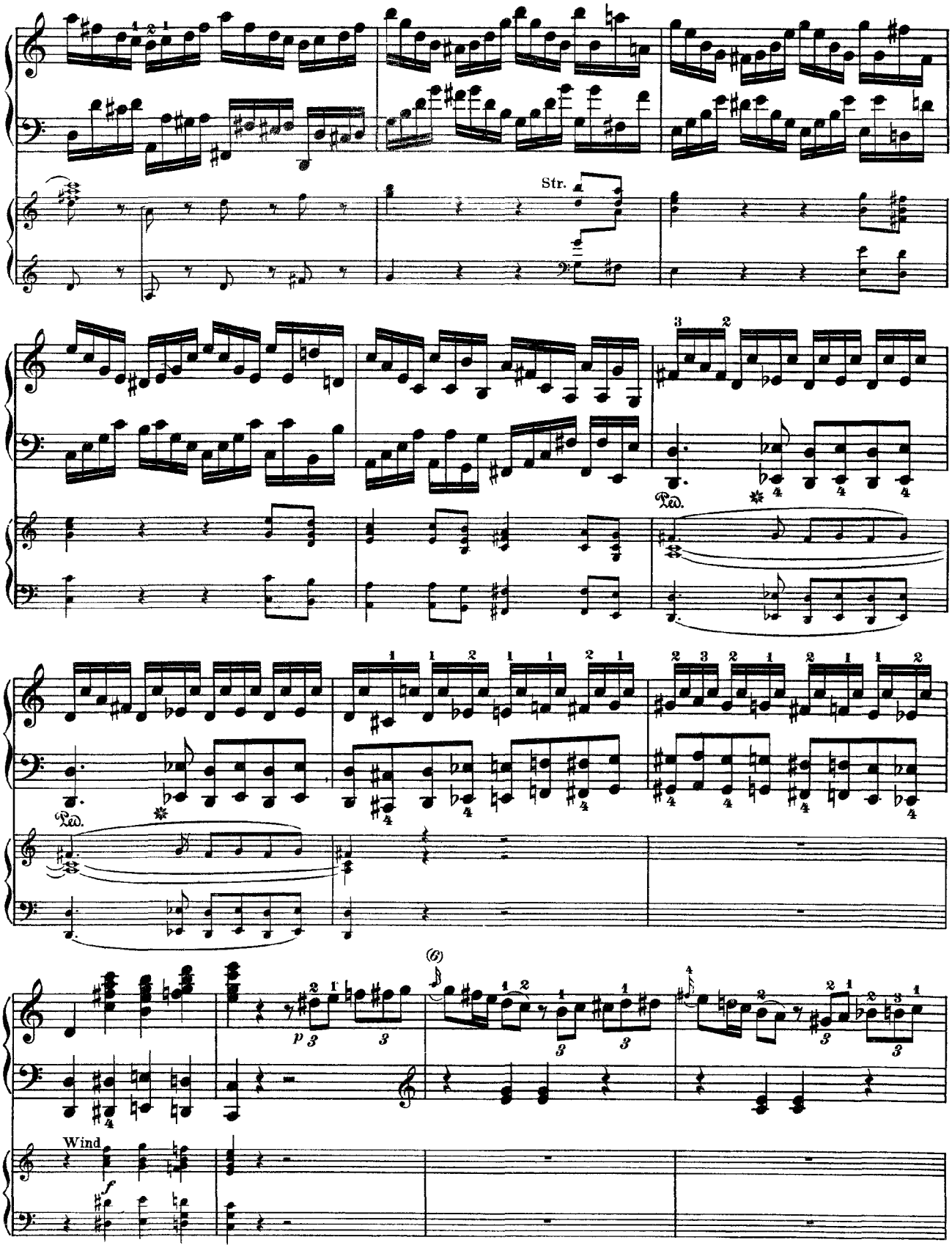

Solo
espressivo
Tutti
cresc.
Str.



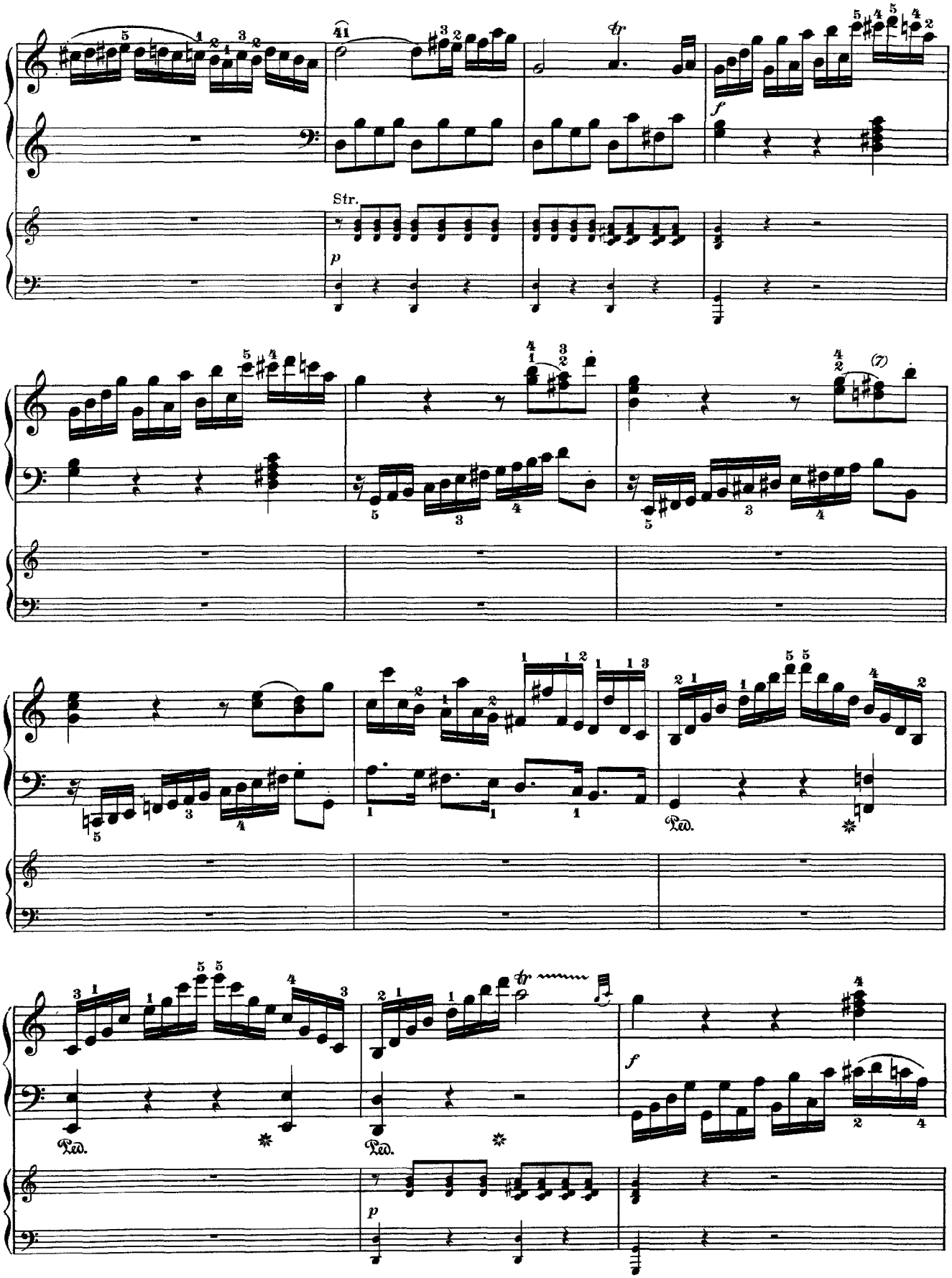
(4) Several editions (Richault, Peters, etc.) have an inverted mordent (Pralltriller) at a^2, and also at the corresponding note in the second measure but one following. The old Br. & H. edition gives a ⁓ in that place.

(5) The tie at *d* is omitted in the autograph.

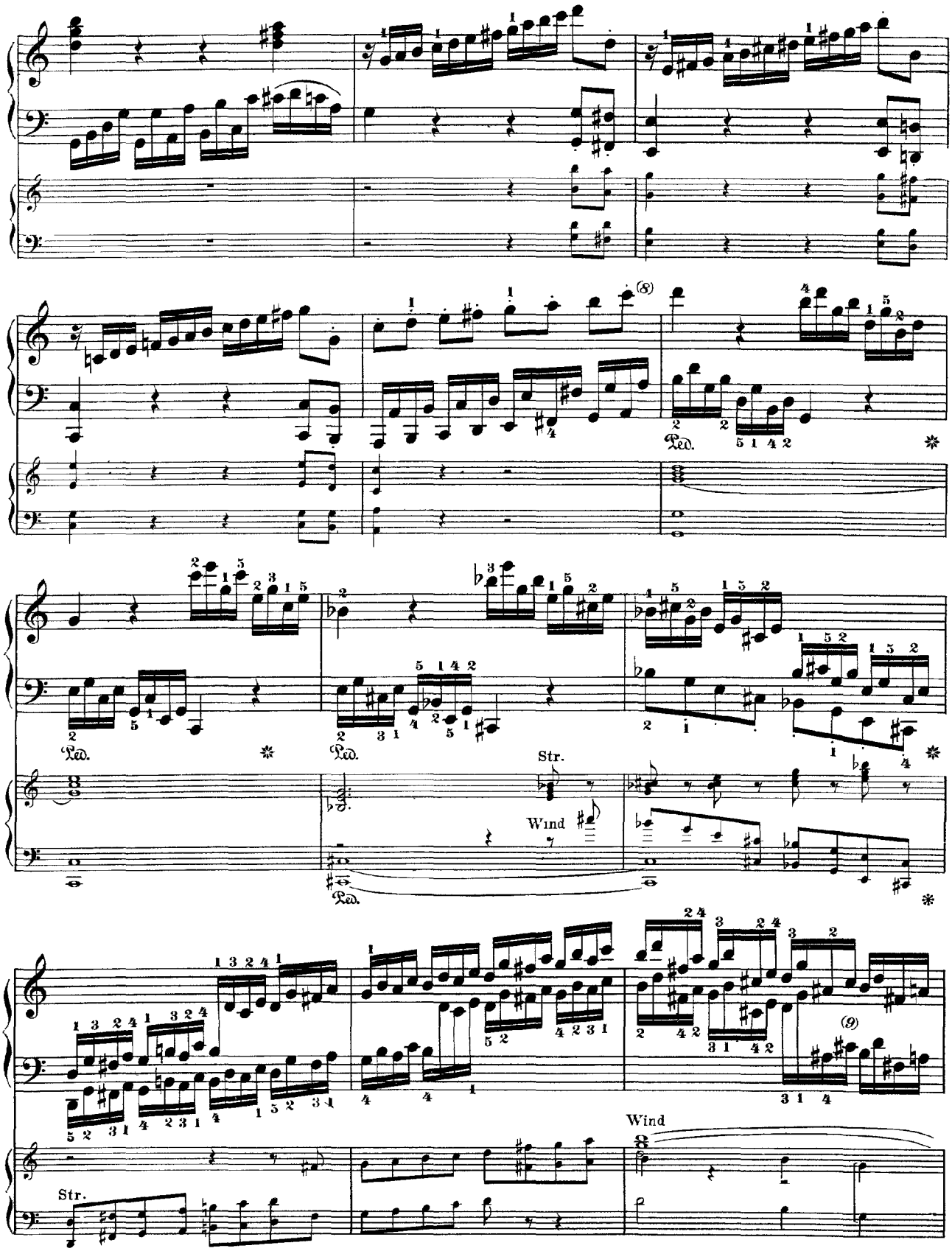

cresc.
f
Ob.
Fl.
p
cresc.
Str.
p
f
Ob.
Fl.
p
Ob.
Str.
Bssn.



(6) In the new Br. & H. score, and other editions, the appoggiaturas are read as sixteenth-notes proportionally distributed in the measure, a mode of performance which, though permissible, is not unconditionally acceptable.

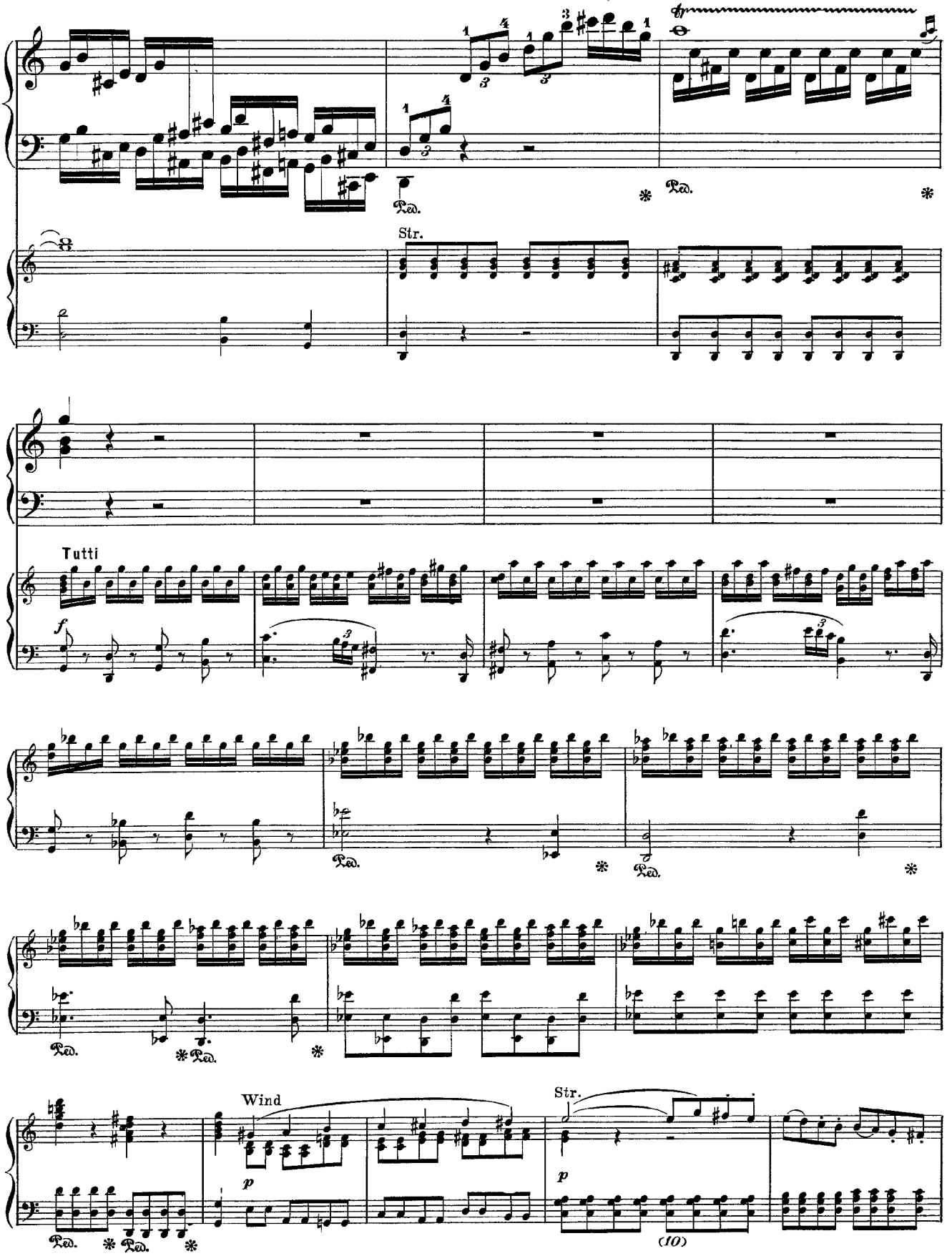


(7) $d^{2\sharp}$ for d^{2} in the old André edition.

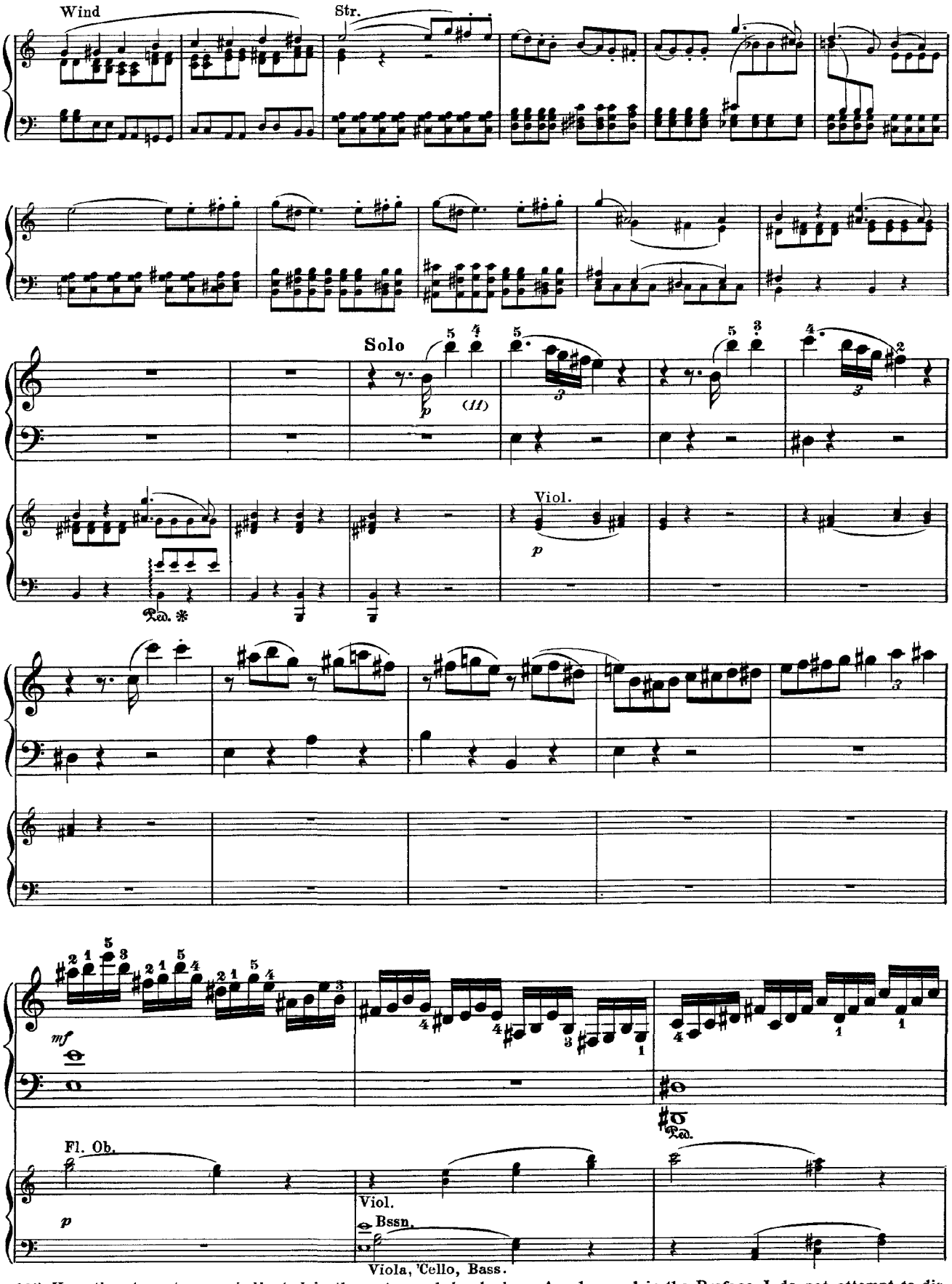


(8) Compare the earlier form of this measure as quoted in the Preface. The alteration in the bass caused the composer to give up the dotted rhythm of the highest part; several editions (the old Br. & H., André, Richault, Peters) retain it.

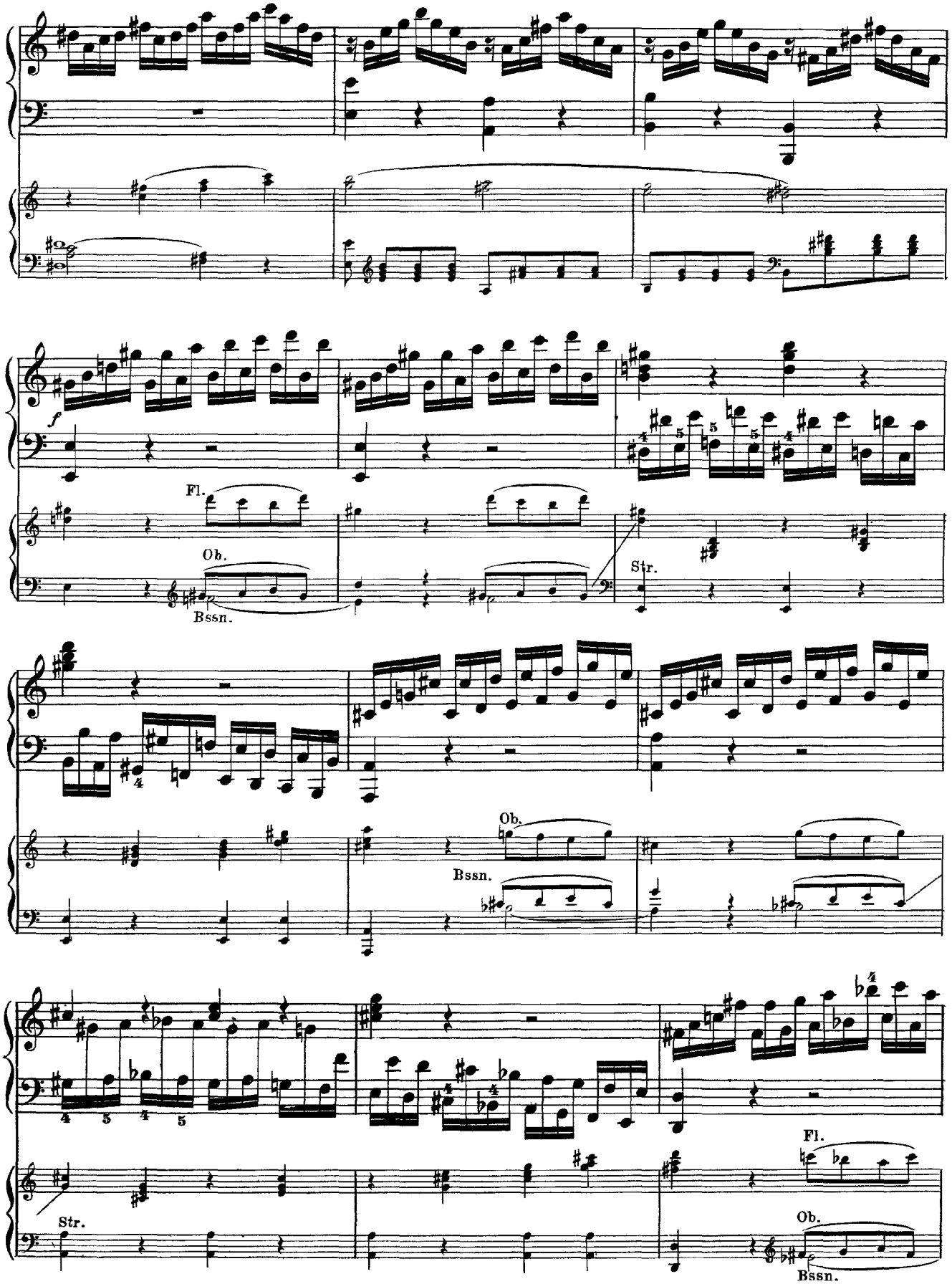
(9) Here, and for the eighth sixteenth-note in the next measure, some recent editions wrongly read *e* for *e♯*.

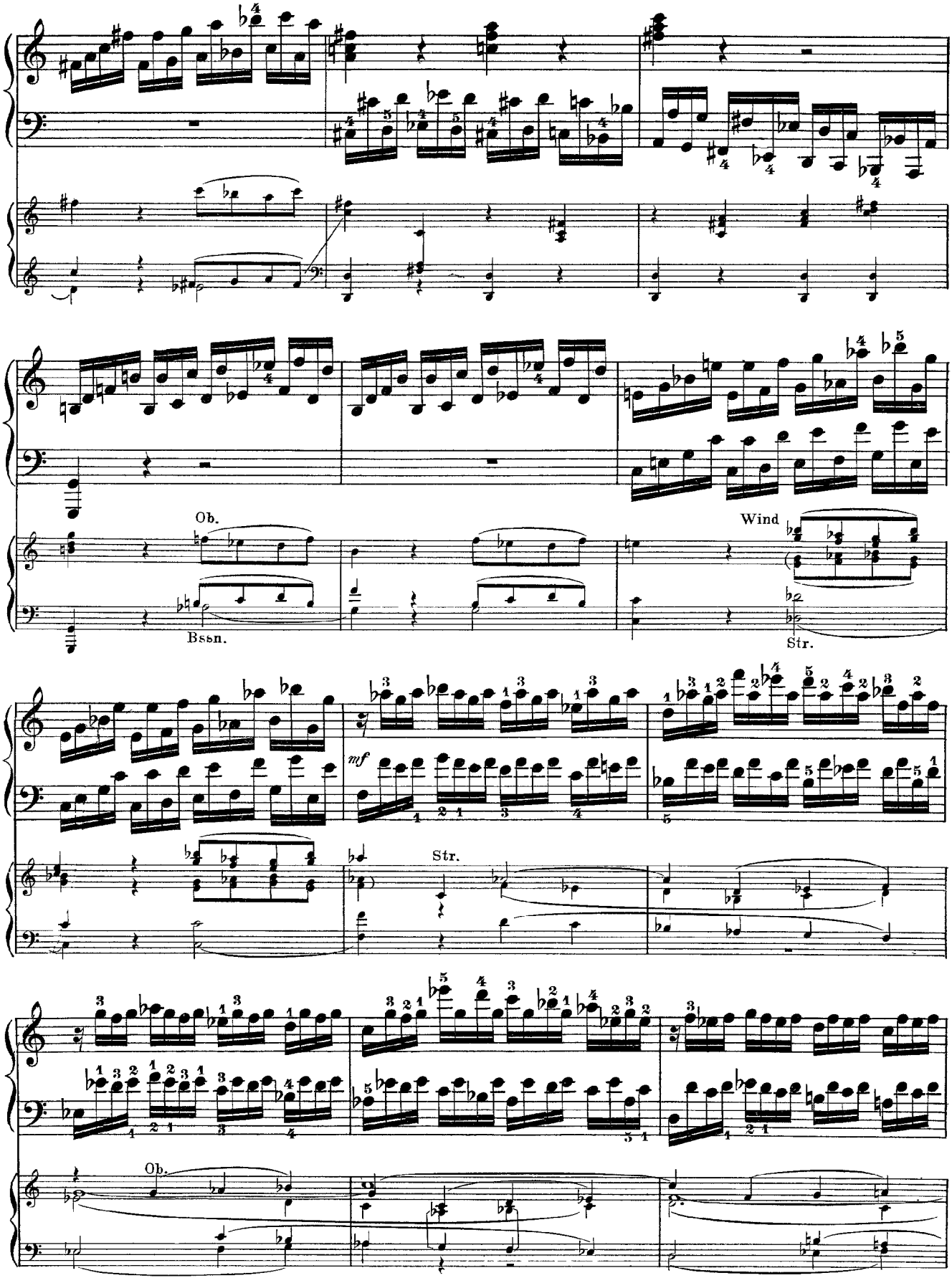


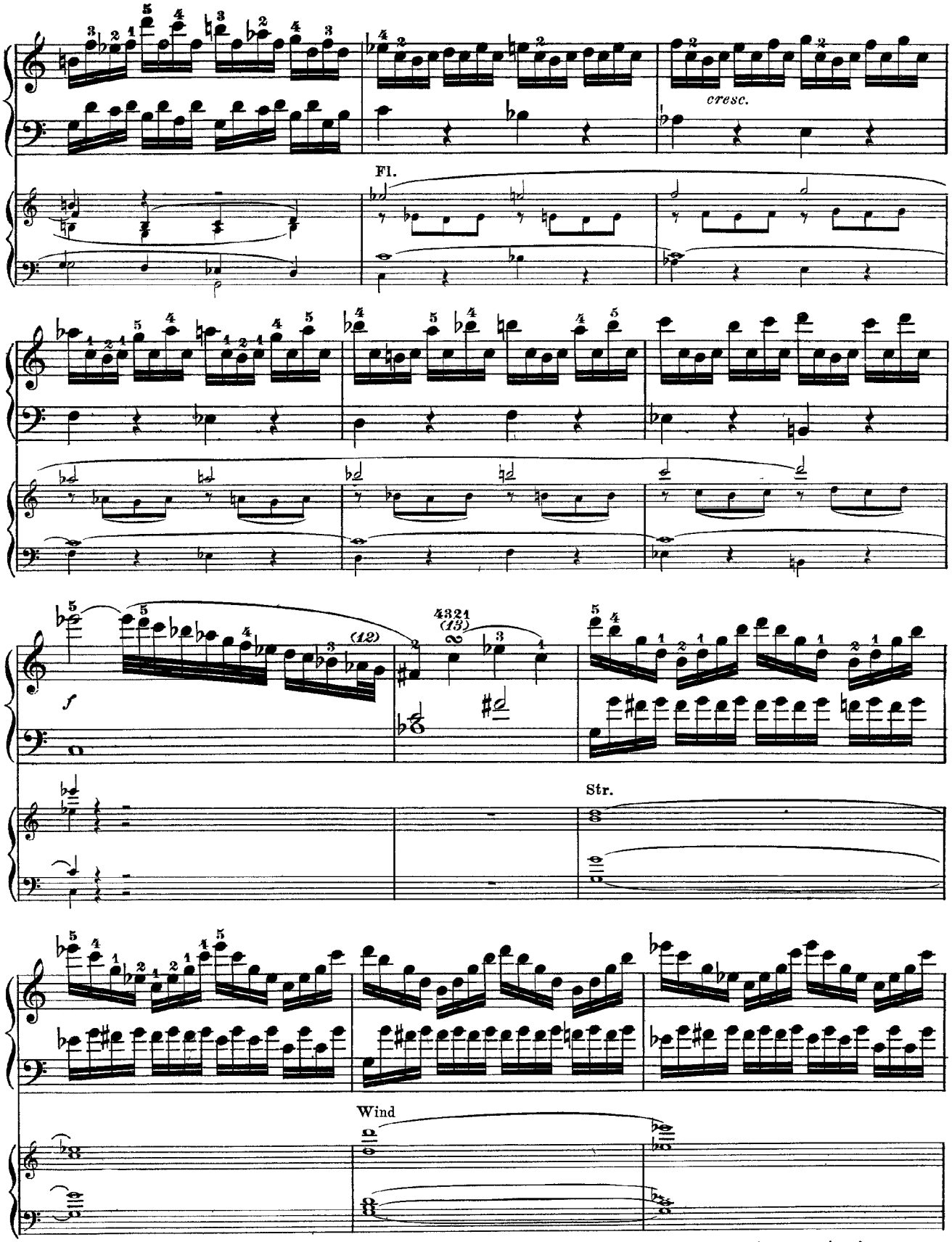
(10) The new Br. & H. score gives wrongly *c♯* for *c*.



(II) Here the staccatos are indicated in the autograph by dashes. As observed in the Preface, I do not attempt to distinguish between dashes and dots, as the autograph exhibits no consistency in this point.

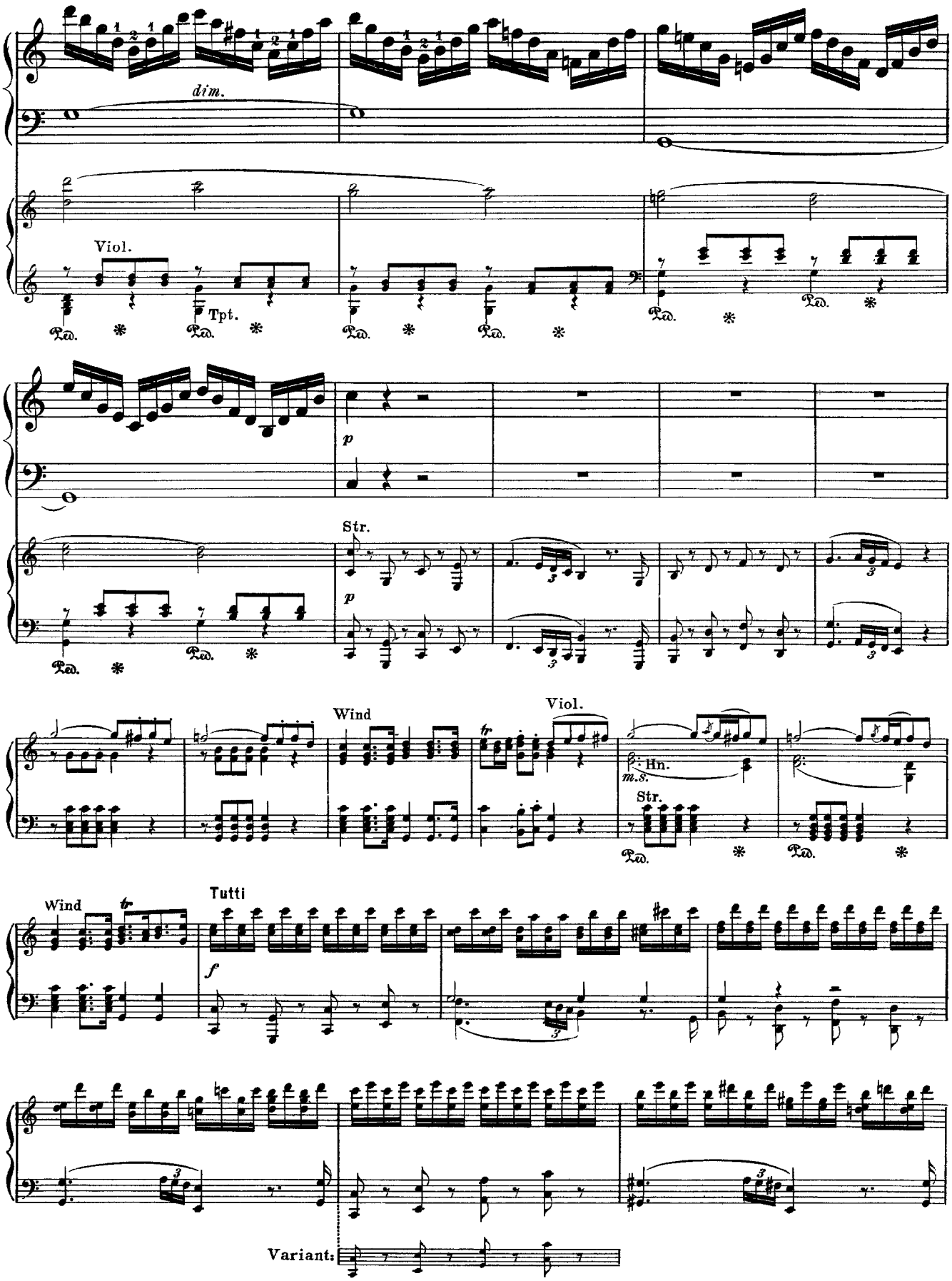

f
Fl.
Ob.
Bssn.
Str.
Ob.
Bssn.
Str.
Fl.
Ob.
Bssn.

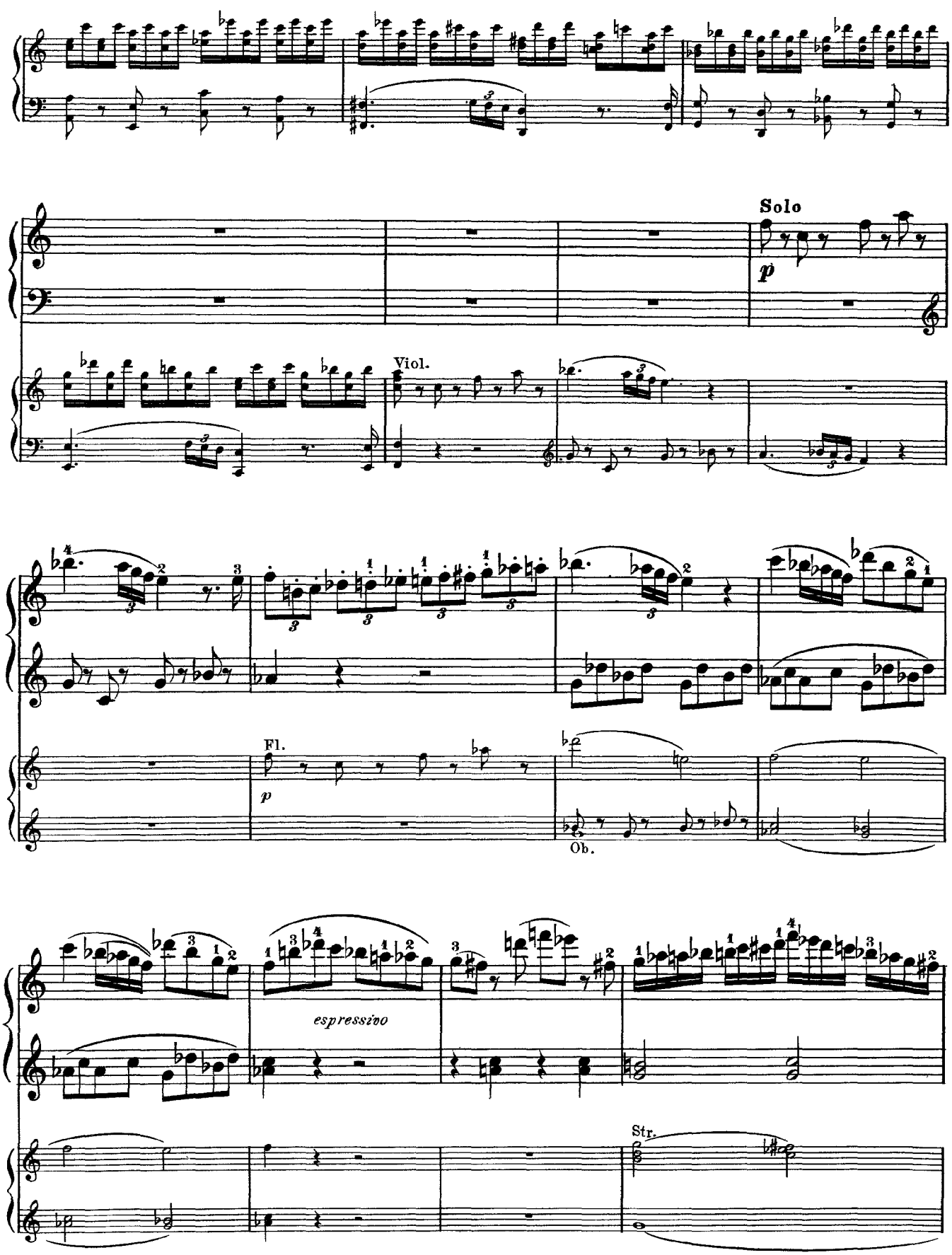

Ob.
Bssn.
Wind
Str.
mf
Str.
Ob.

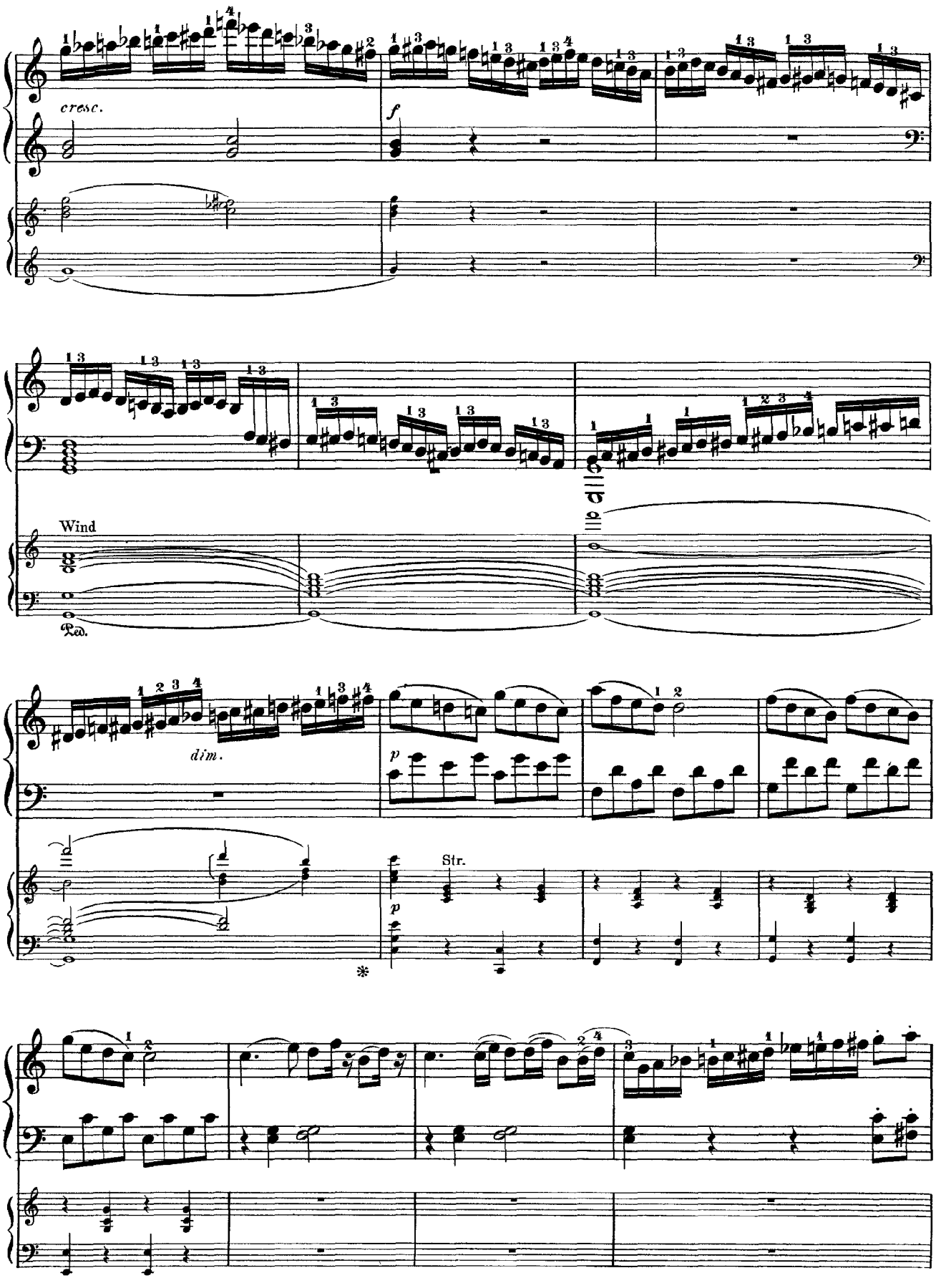


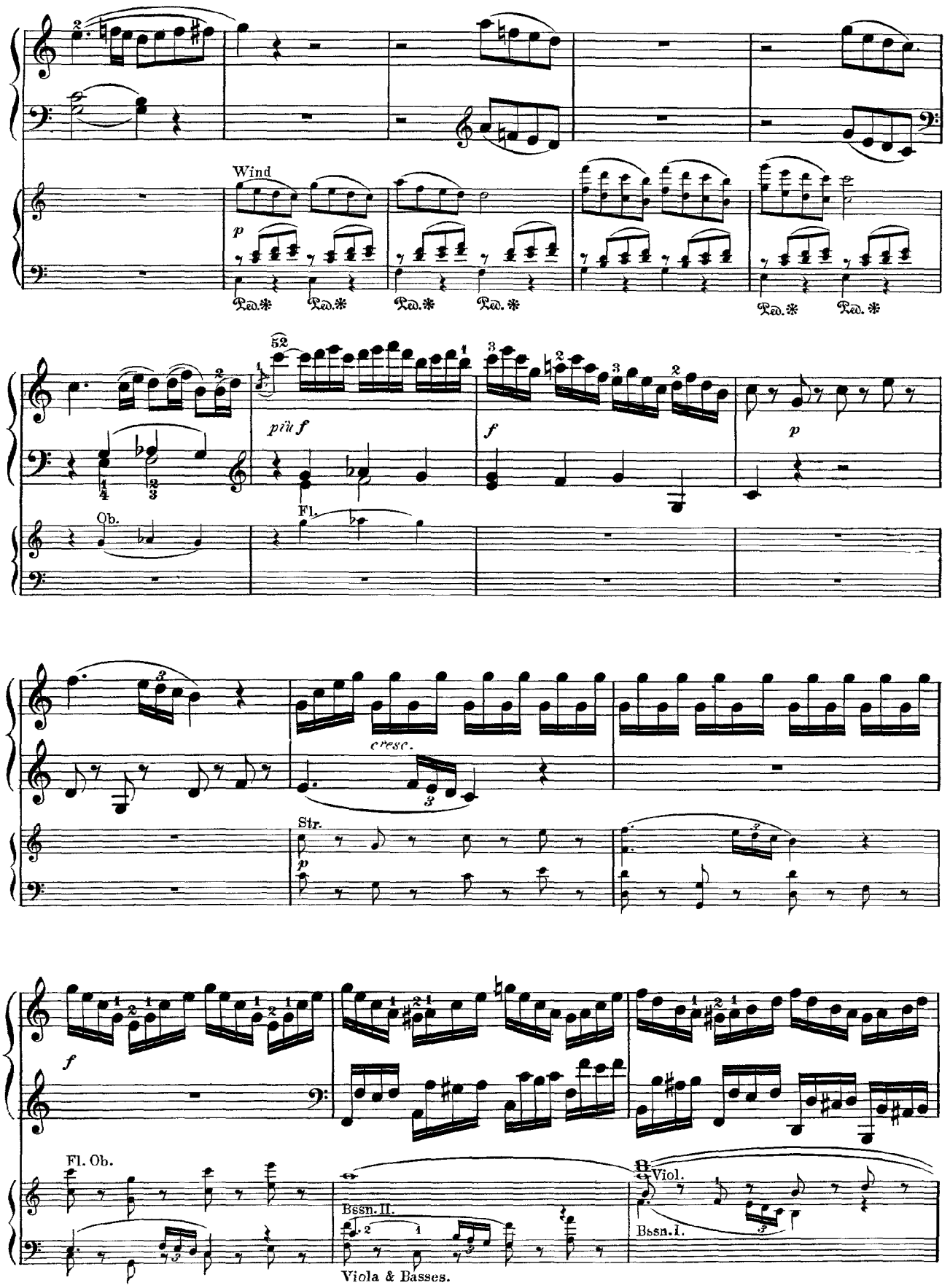
(12) At the close of the scale we find, in the autograph, that the note f^1 was later inserted; this correction is very questionable. Several editions have a sextuplet on the last beat, whereas others mark a quintuplet without noticing the f^1

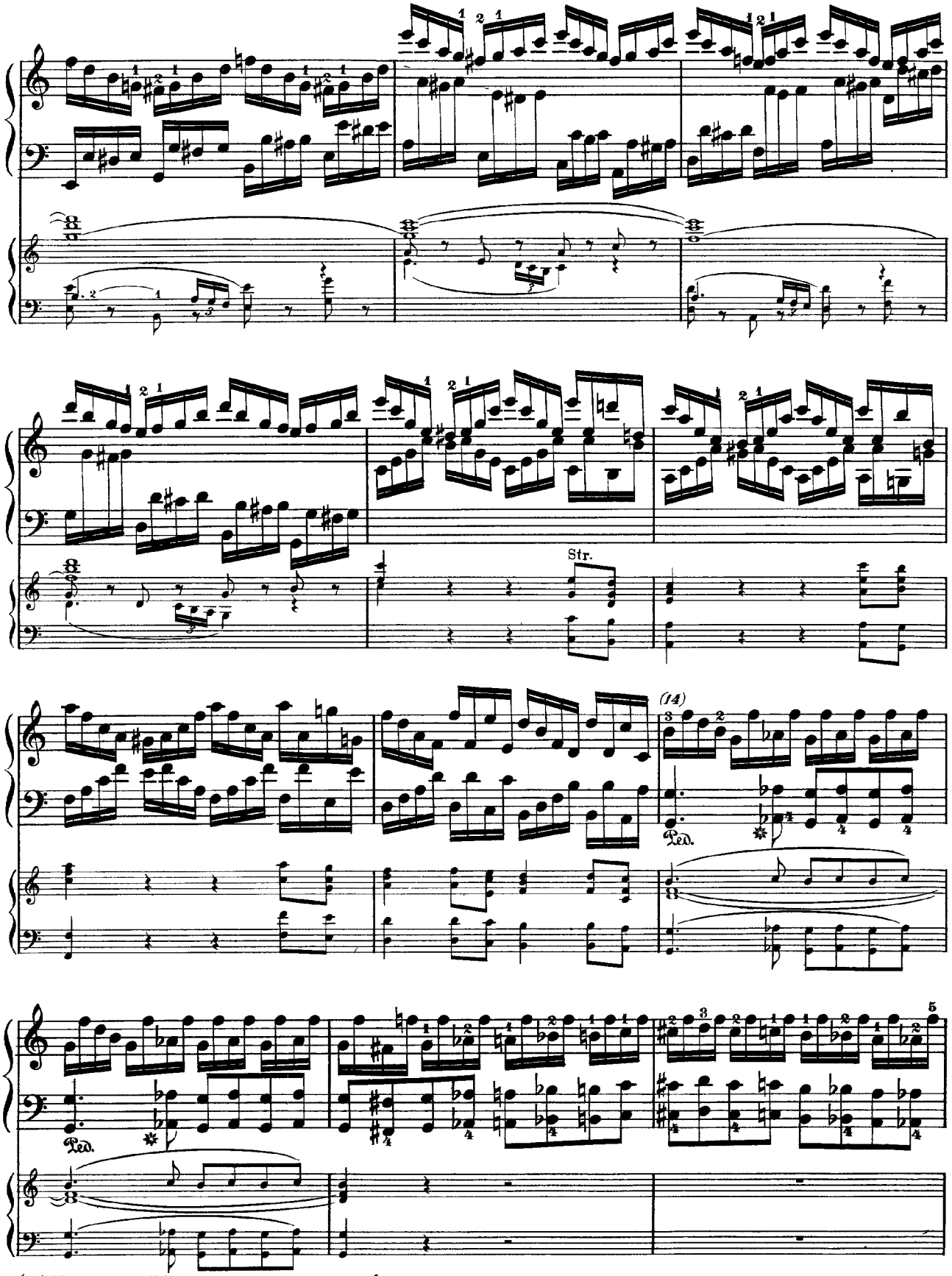
(13) The notation of the turn (to the right, next c^2) in the new Br. & H. score-edition is not in conformity with the autograph.


dim.
Viol.
Tpt.
Ped.
p
Str.
Wind
Viol.
Hn.
m.s.
Tutti
f
Variant

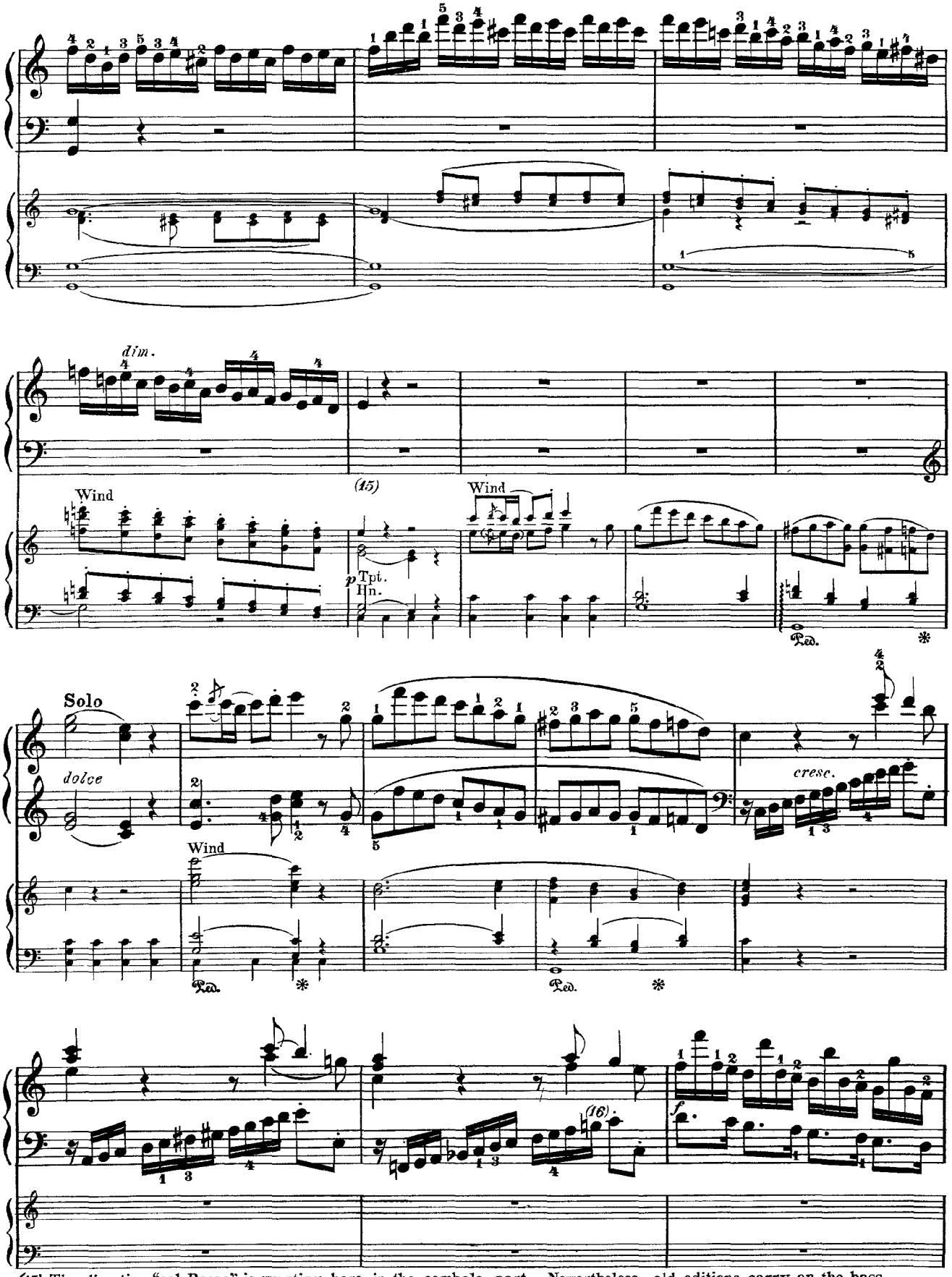

Solo
p
Viol.
Fl.
p
Ob.
espressivo
Str.


cresc.
f
Wind
Ped.
dim.
p
Str.
p

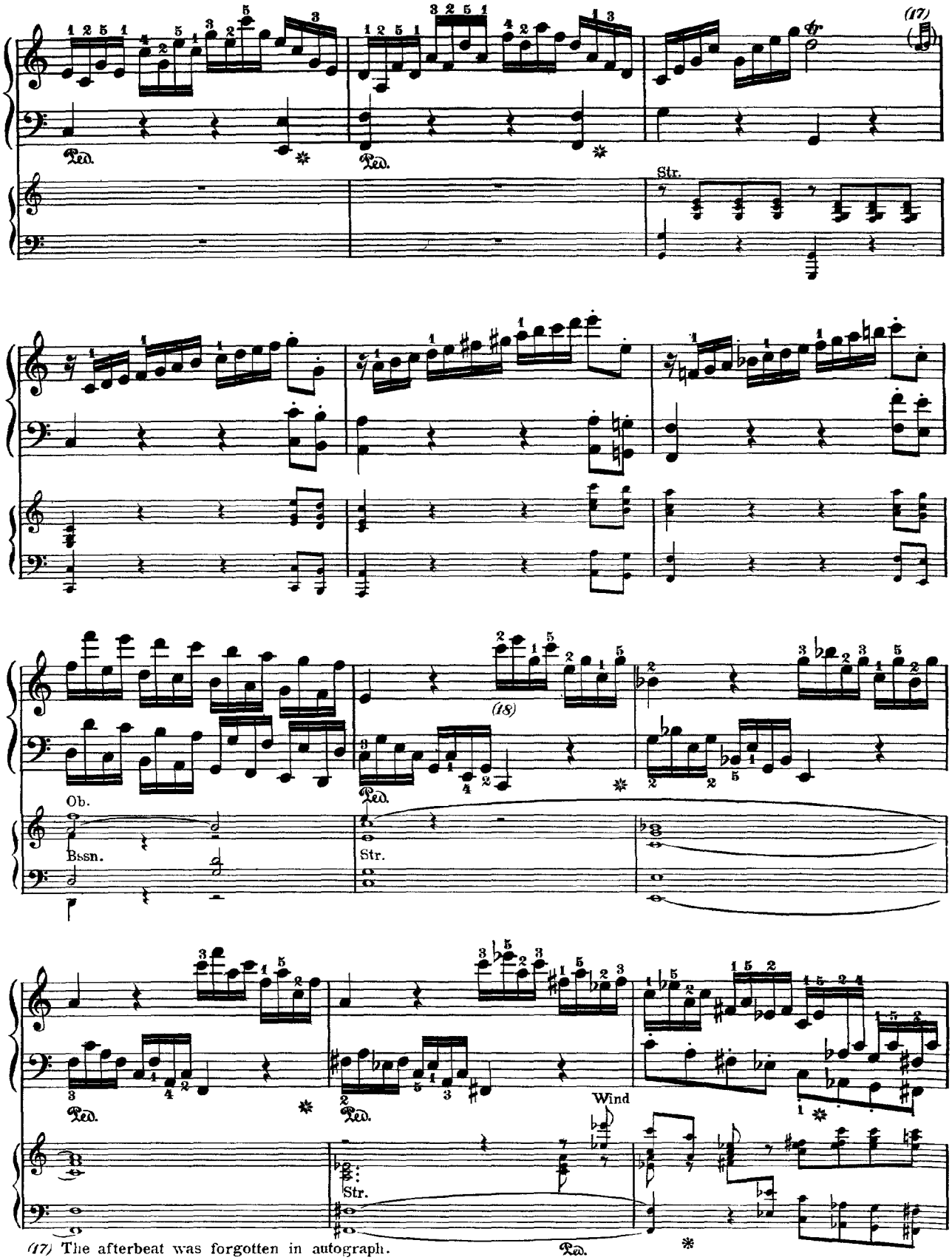

Wind
p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
52
più f
f
p
Ob.
Fl.
cresc.
Str.
p
f
Fl. Ob.
Bssn. II.
Viola & Basses.
Viol.
Bssn. I.



(14) The score-editions of Richault and André read incorrectly *g* instead of *b*. See the parallel passage in *G*. The autograph is not quite distinct.

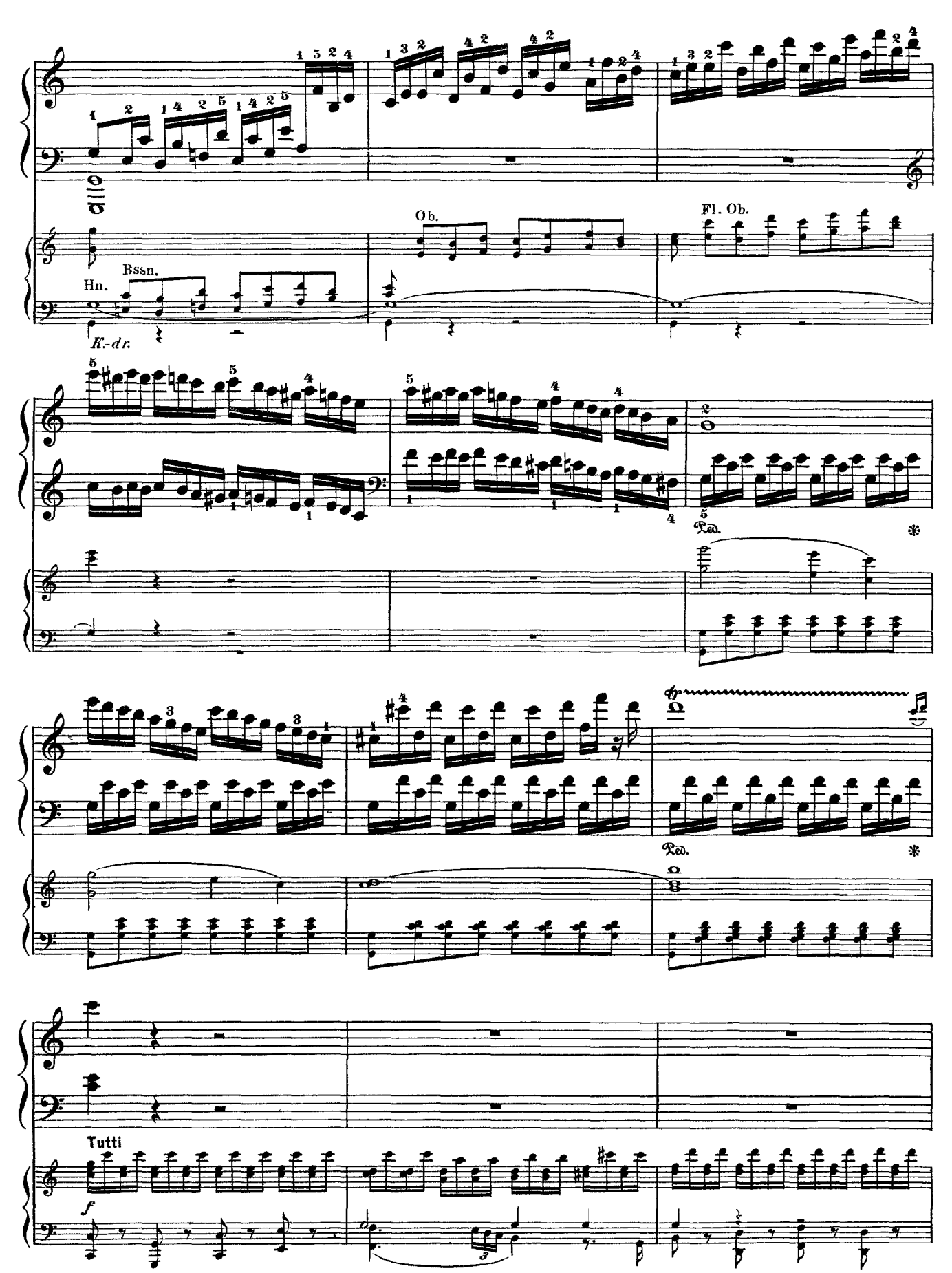


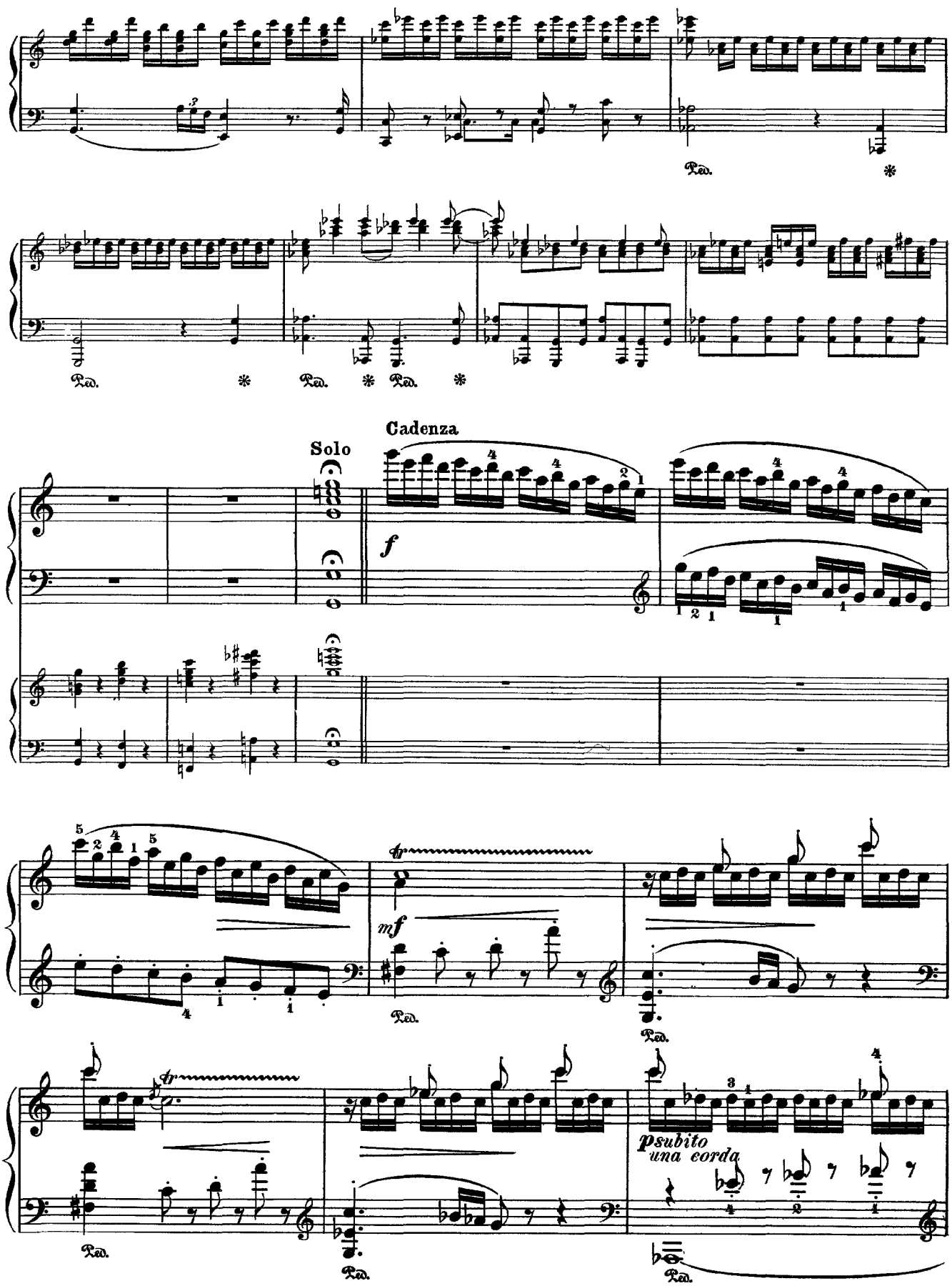
(15) The direction "col Basso" is wanting here in the cembalo-part. Nevertheless, old editions carry on the bass.
(16) There is no ♮ in the autograph. But the parallel passage shows that the frequent reading *d♭* instead of *b* is wrong.

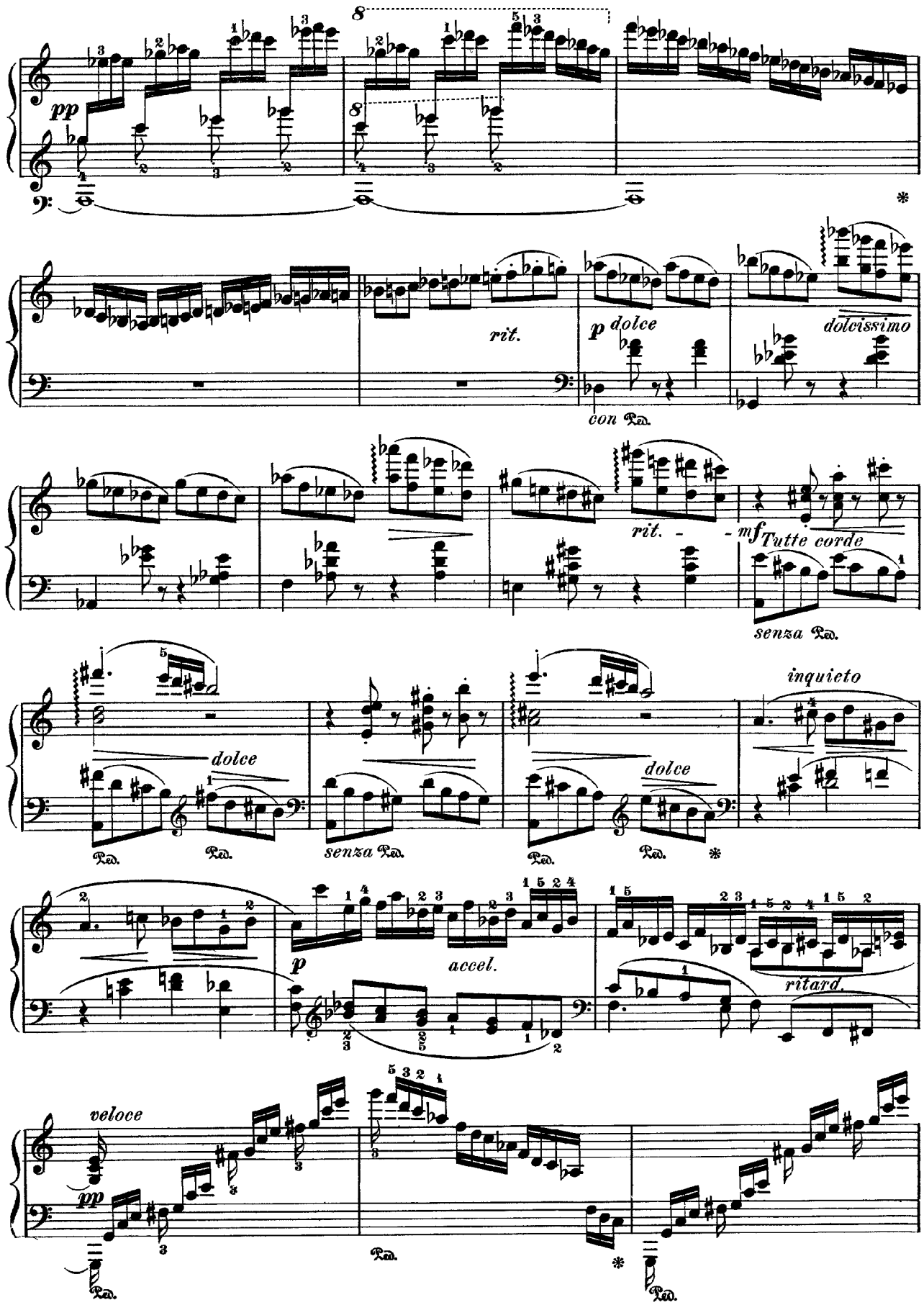


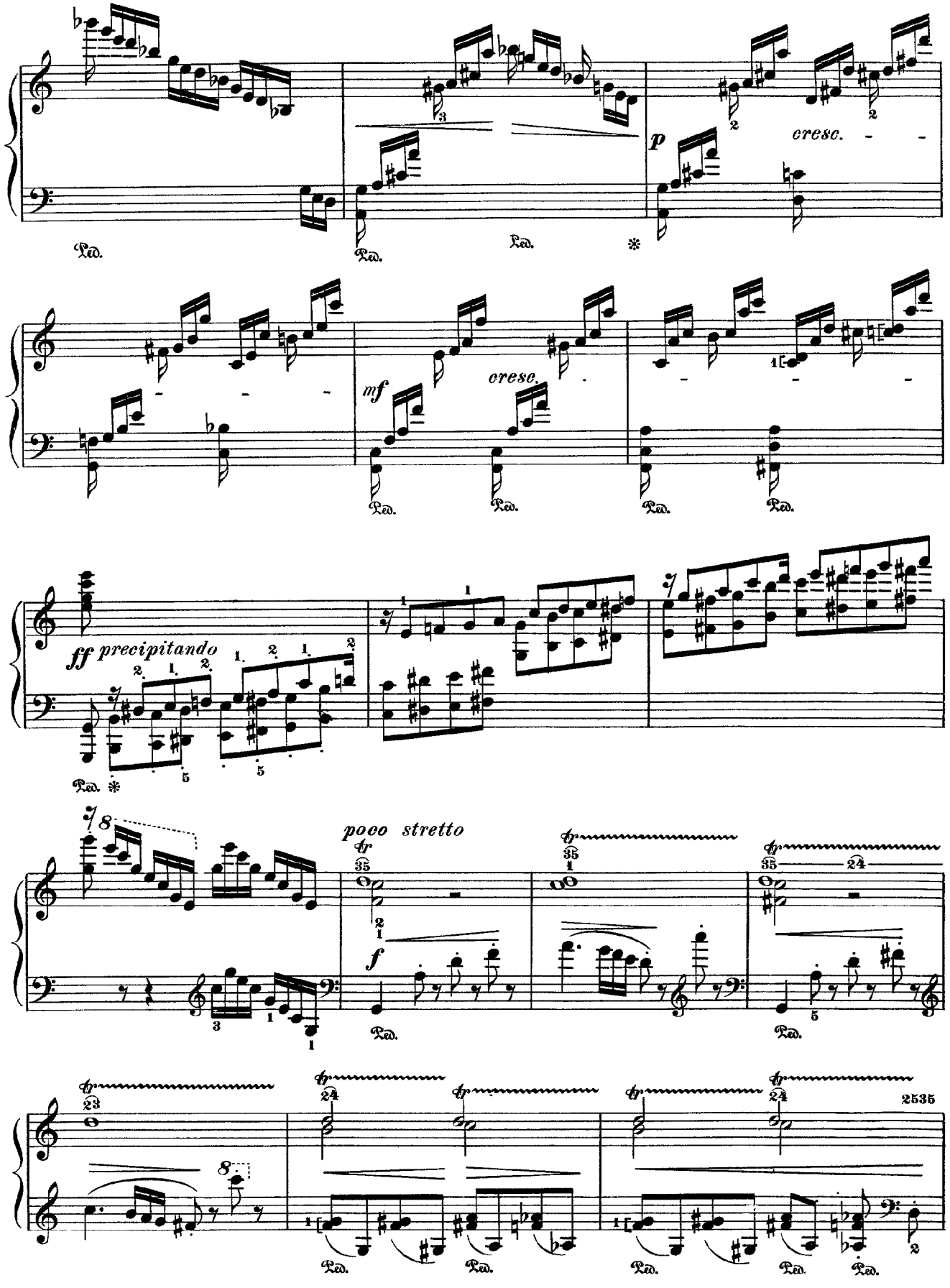
(17) The afterbeat was forgotten in autograph.

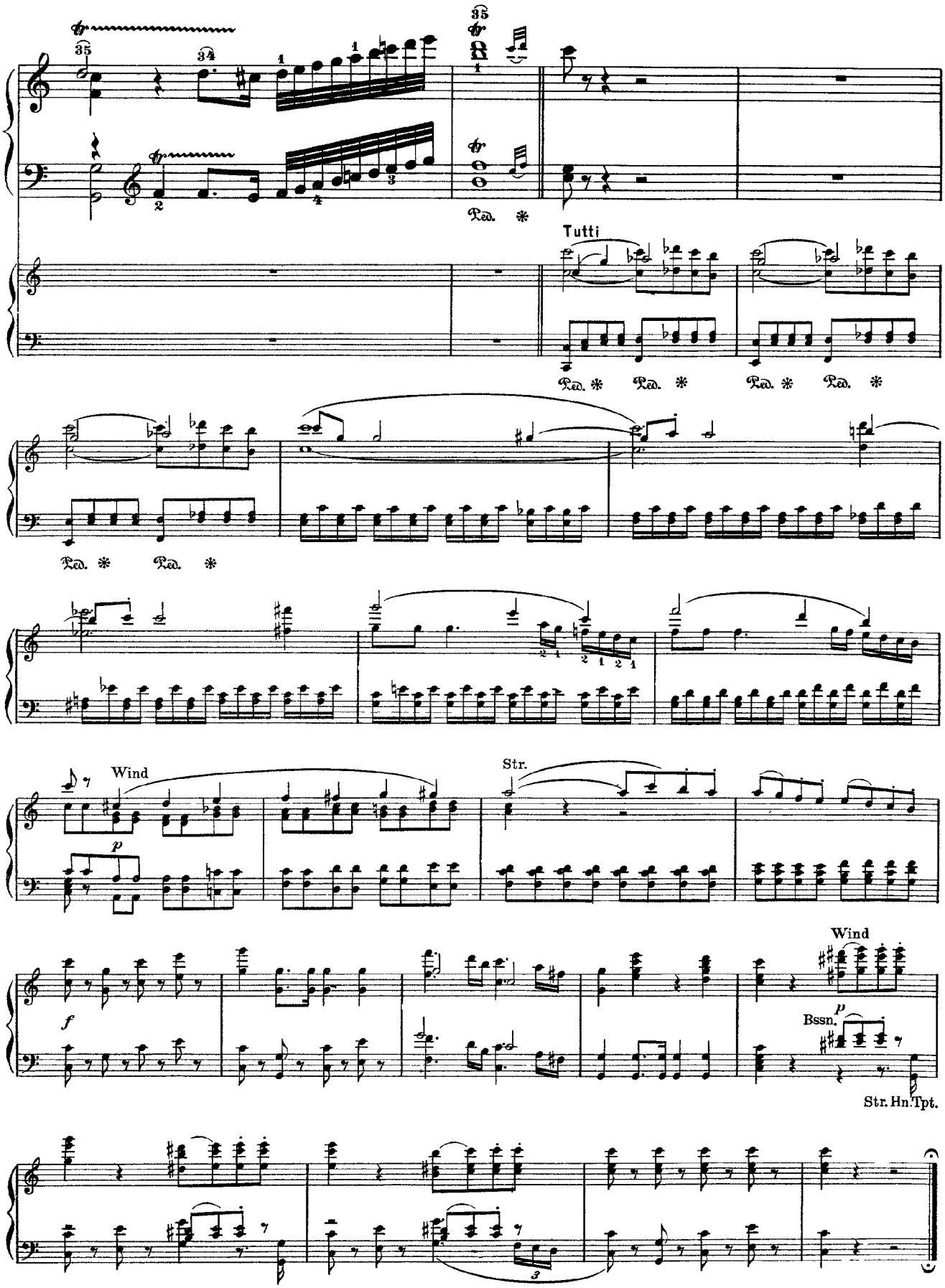
(18) The Lebert edition, which on the whole pursues lines other than those of pure and simple textual criticism, reads as follows in this passage:


Ob.
Fl. Ob.
Hn.
Bssn.
K.-dr.
Ped.
Ped.
Tutti
f

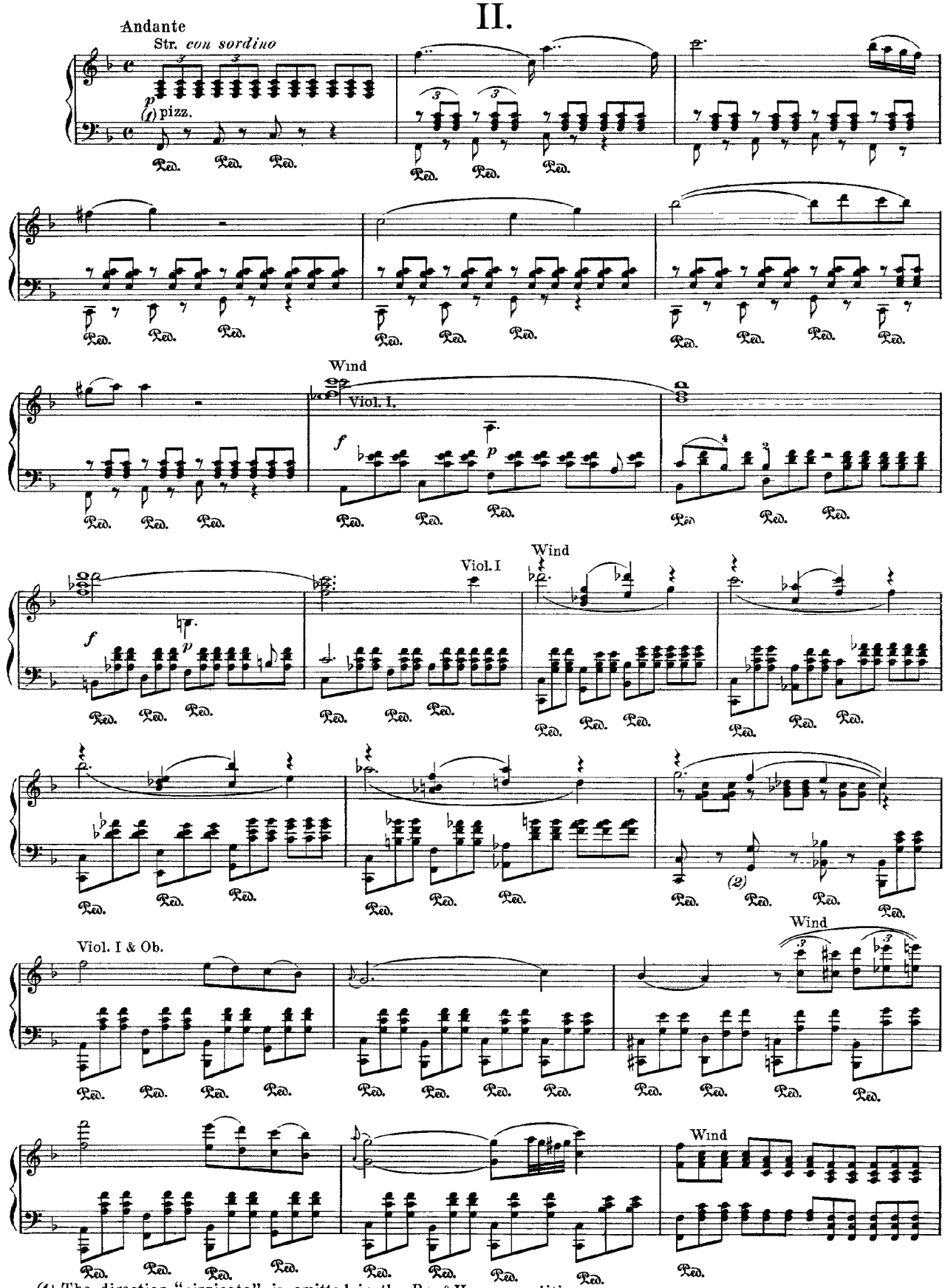

Ped.
Ped. * Ped. * Ped. *
Solo
Cadenza
f
mf
Ped.
tr
psubito
una corda


pp
rit.
p dolce
dolcissimo
con Ped.
rit.
mf Tutte corde
senza Ped.
dolce
inquieto
Ped.
senza Ped.
accel.
ritard.
veloce
pp

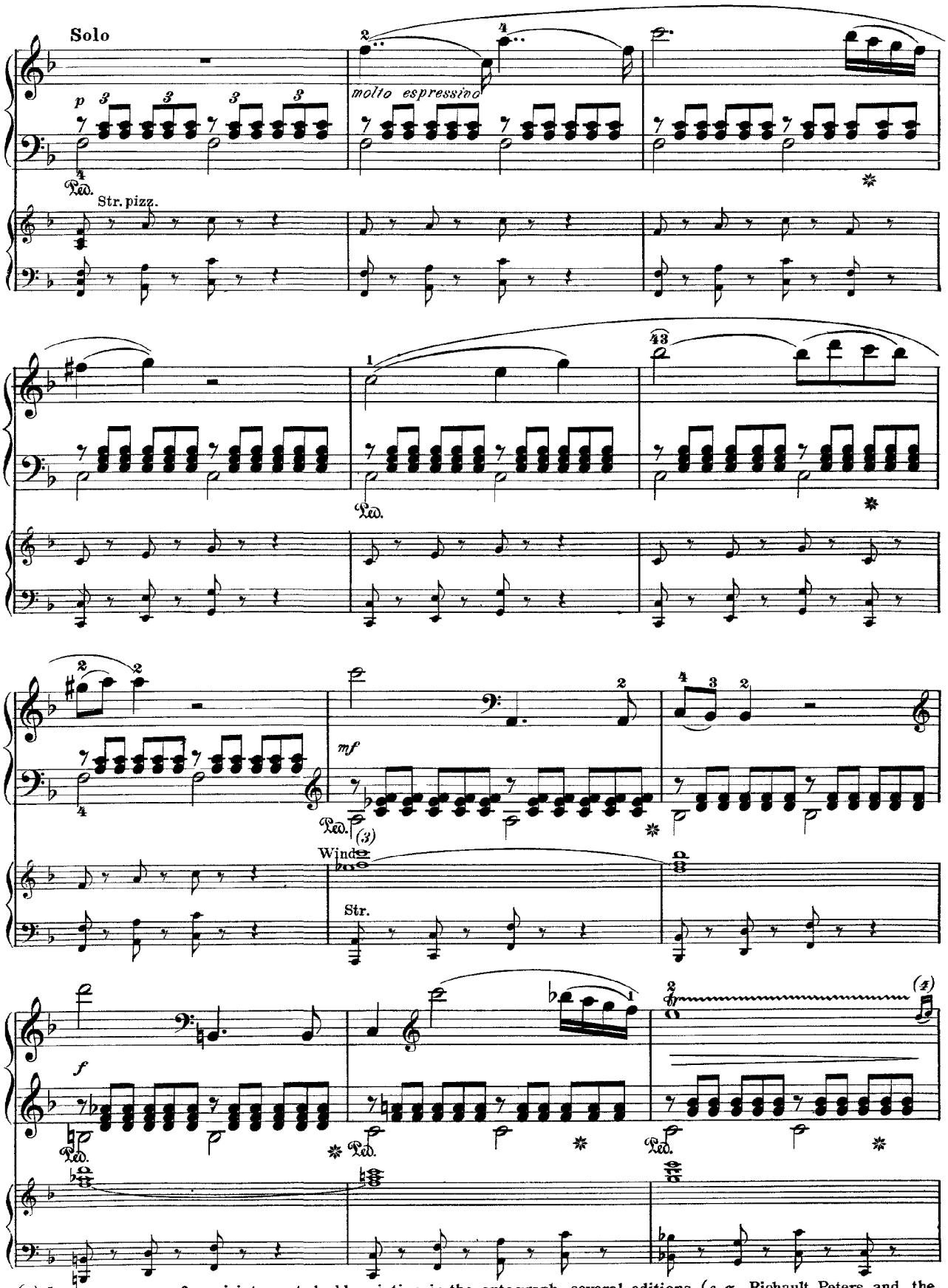

Ped.
p
cresc.
mf
cresc.
ff precipitando
poco stretto
f
2535


Ped. *
Tutti
Ped. * Ped. * Ped. * Ped. *
Ped. * Ped. *
Wind
p
Str.
Wind
f
p
Bssn.
Str. Hn. Tpt.

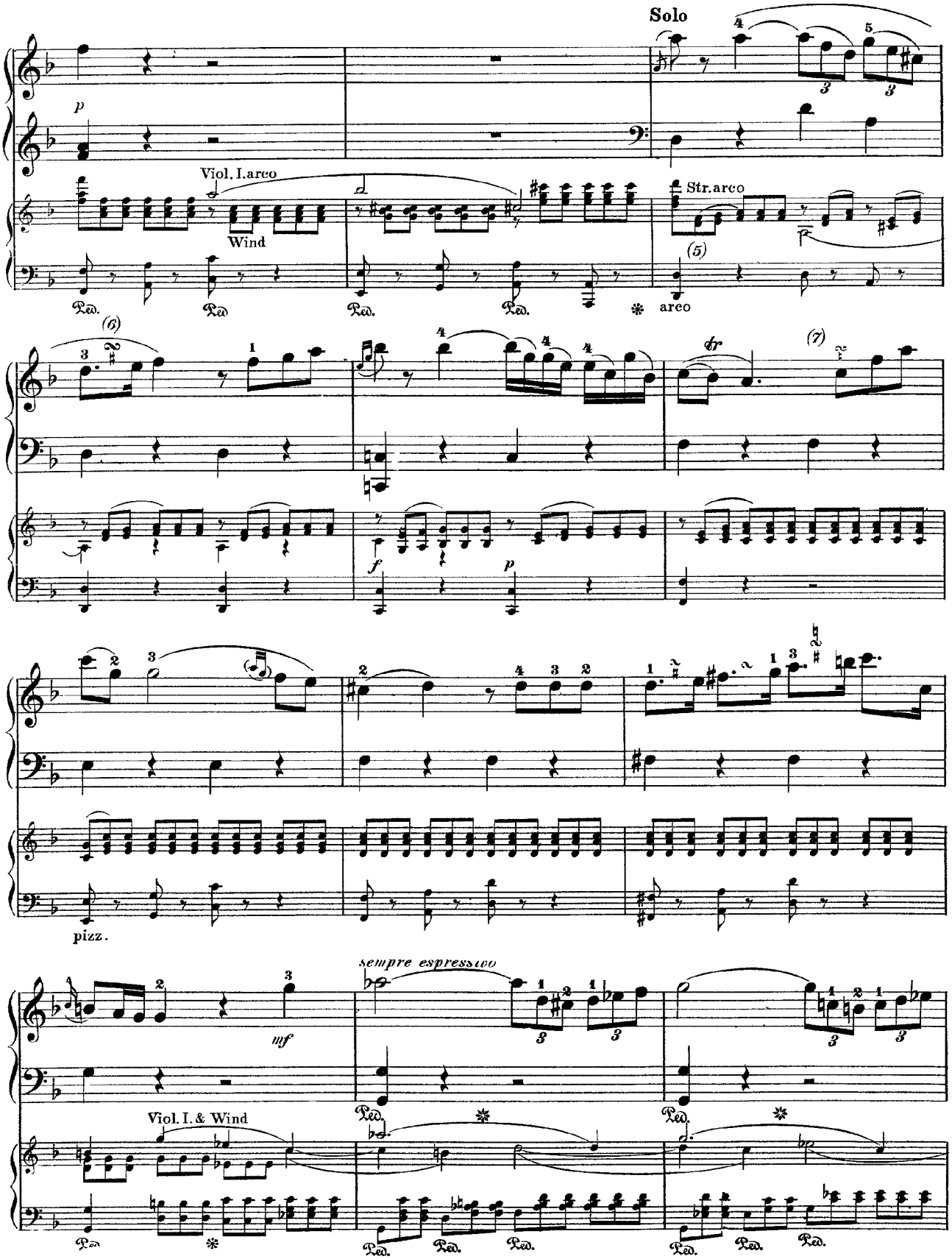
II.



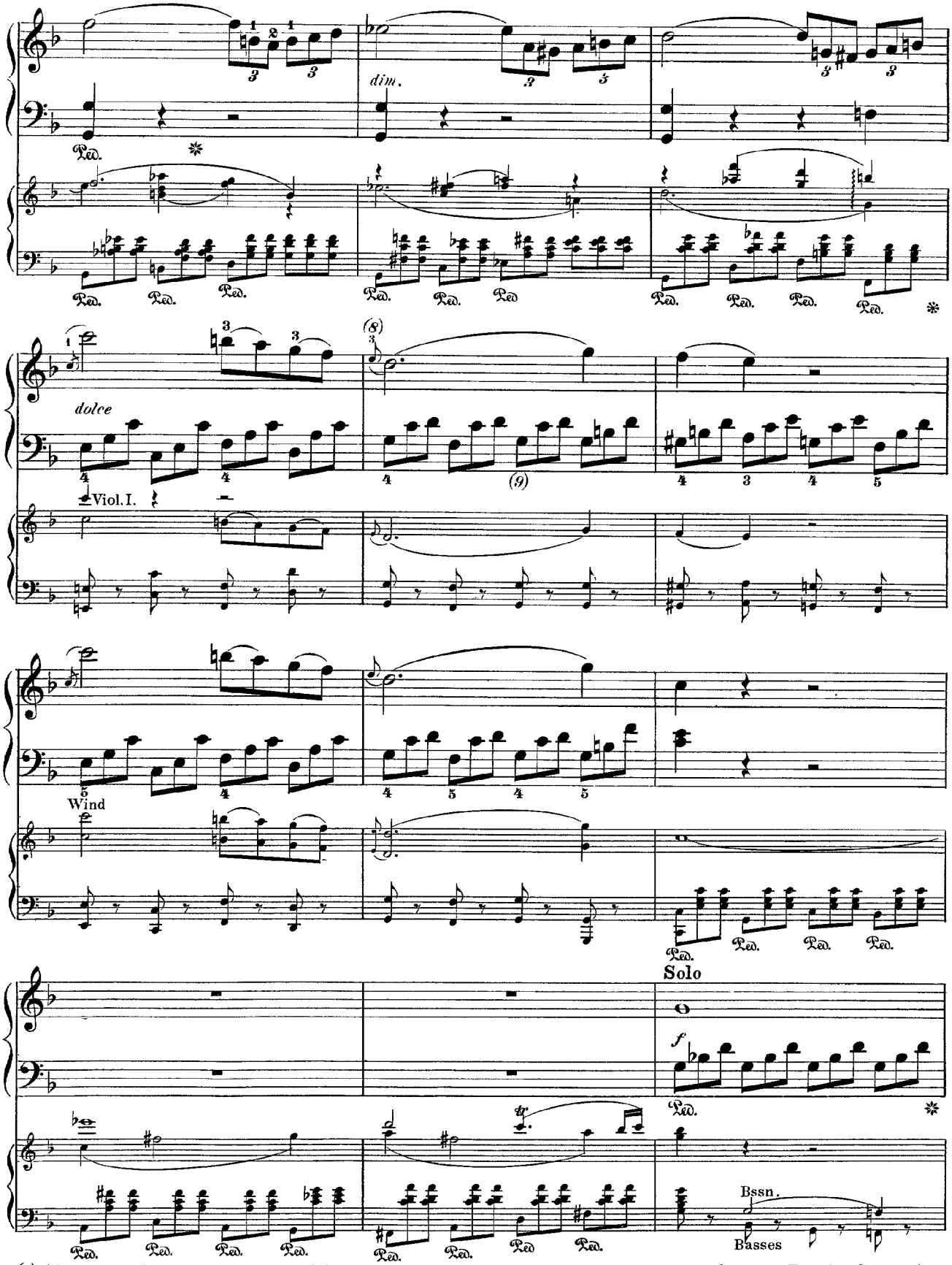
(1) The direction "pizzicato" is omitted in the Br. & H. score-edition.
(2) In Richault, and the old Br. & H. edition of the parts, we find *e g* instead of *g bb*. See the remark, in the Preface, on the earlier reading of this passage.



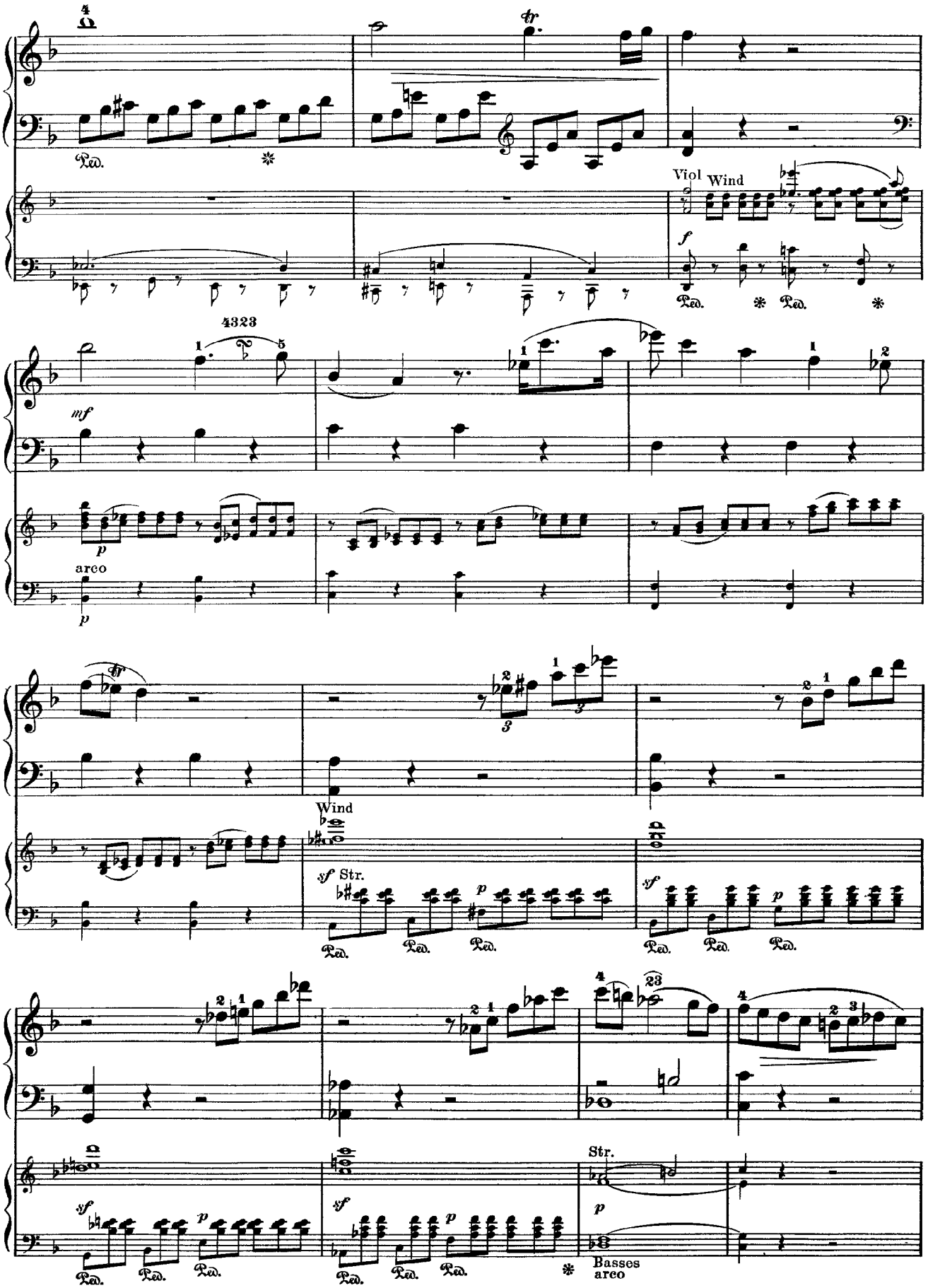
(3) In consequence of a misinterpreted abbreviation in the autograph, several editions (*e.g.*, Richault, Peters, and the old Br. & H. issue) read, instead of the two half-notes, one whole note, *a*. Similar mistakes occur frequently in other places.
(4) Richault, André, and others, omit the afterbeat.

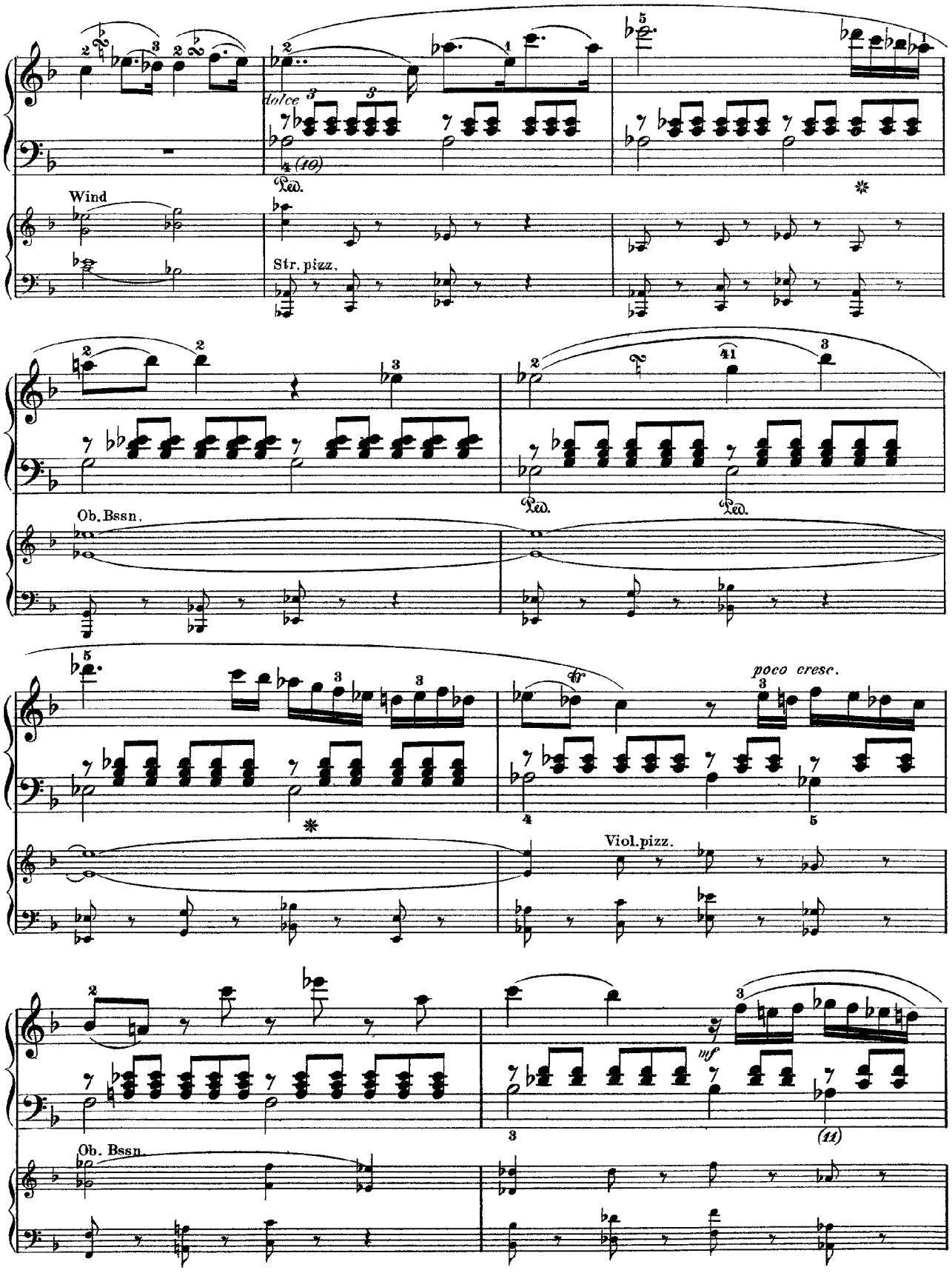


(5) In this figure, and others of like form, it is not plain whether the slur should extend over two or three eighth-notes
(6) The chromatic signs with which the turns are provided, were added by the editor.
(7) These small signs, and the small notes in parenthesis, are given in Richault and the old Br. & H. edition of the parts. They are lacking in the autograph.



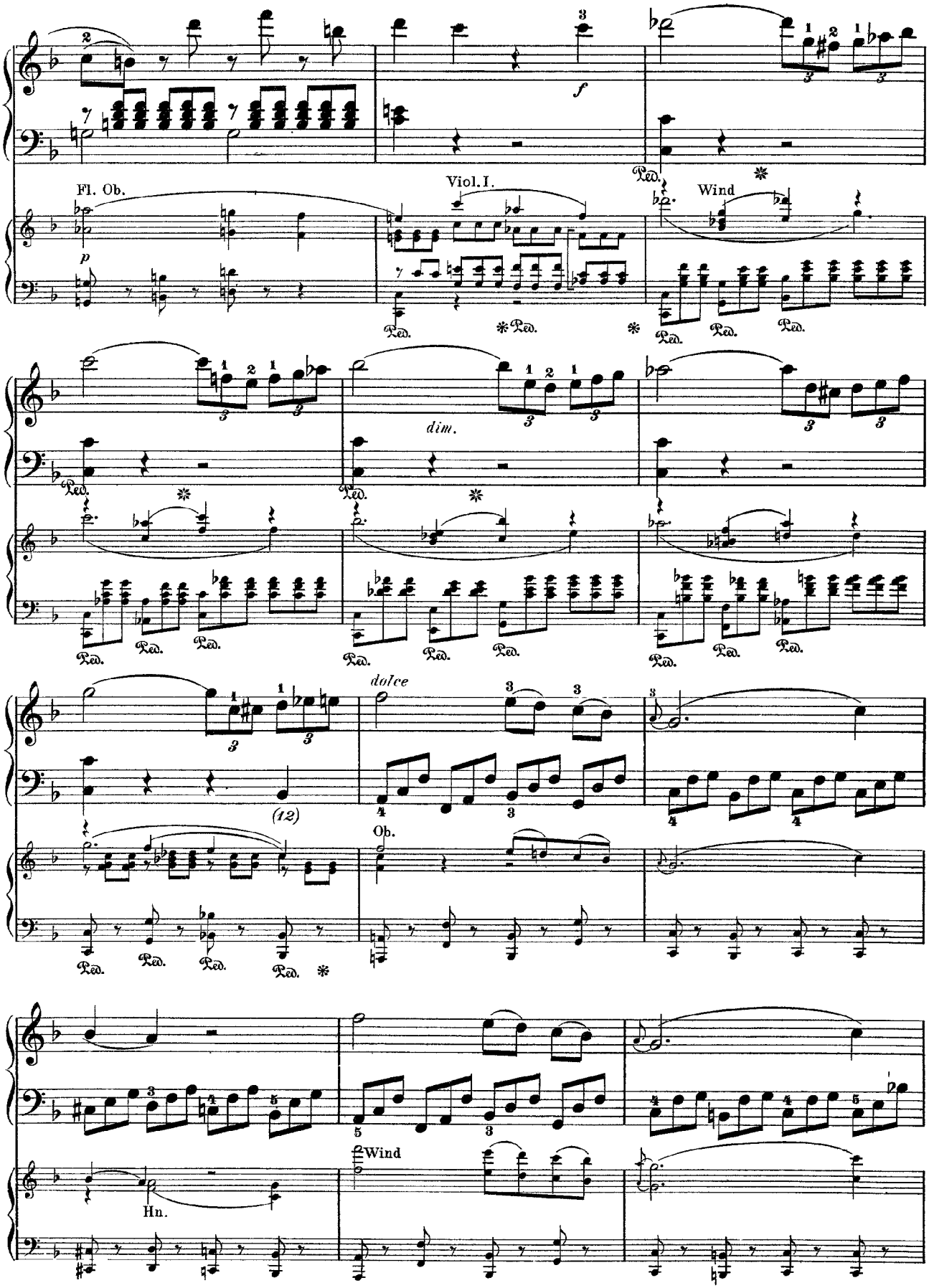
(8) The Br. & H. score does not sufficiently distinguish between long and short appoggiaturas. For the time-value of this e^3 the editor proposes that of a simple eighth-note.
(9) In this and all similar passages the autograph originally gave, not the Fourth, but the Third. See Preface.


Viol
Wind
4323
mf
p
arco
Wind
sf Str.
Str.
Basses
arco

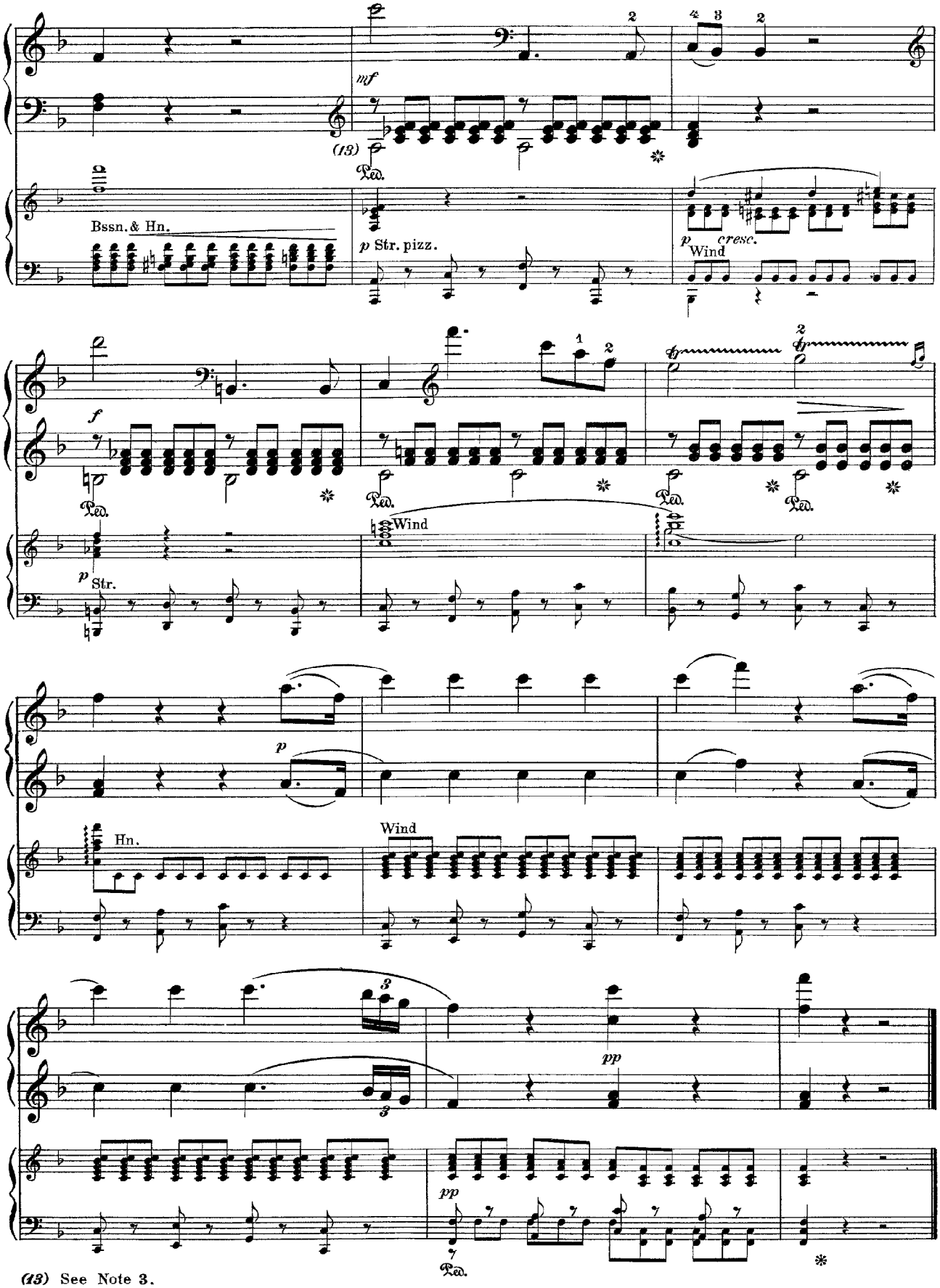


(10) See Note 3.

(11) According to the old Br. & H. edition of the parts, and Richault, the chord also contains the note *d*. This reading is also found in recent issues. The autograph is indistinct.

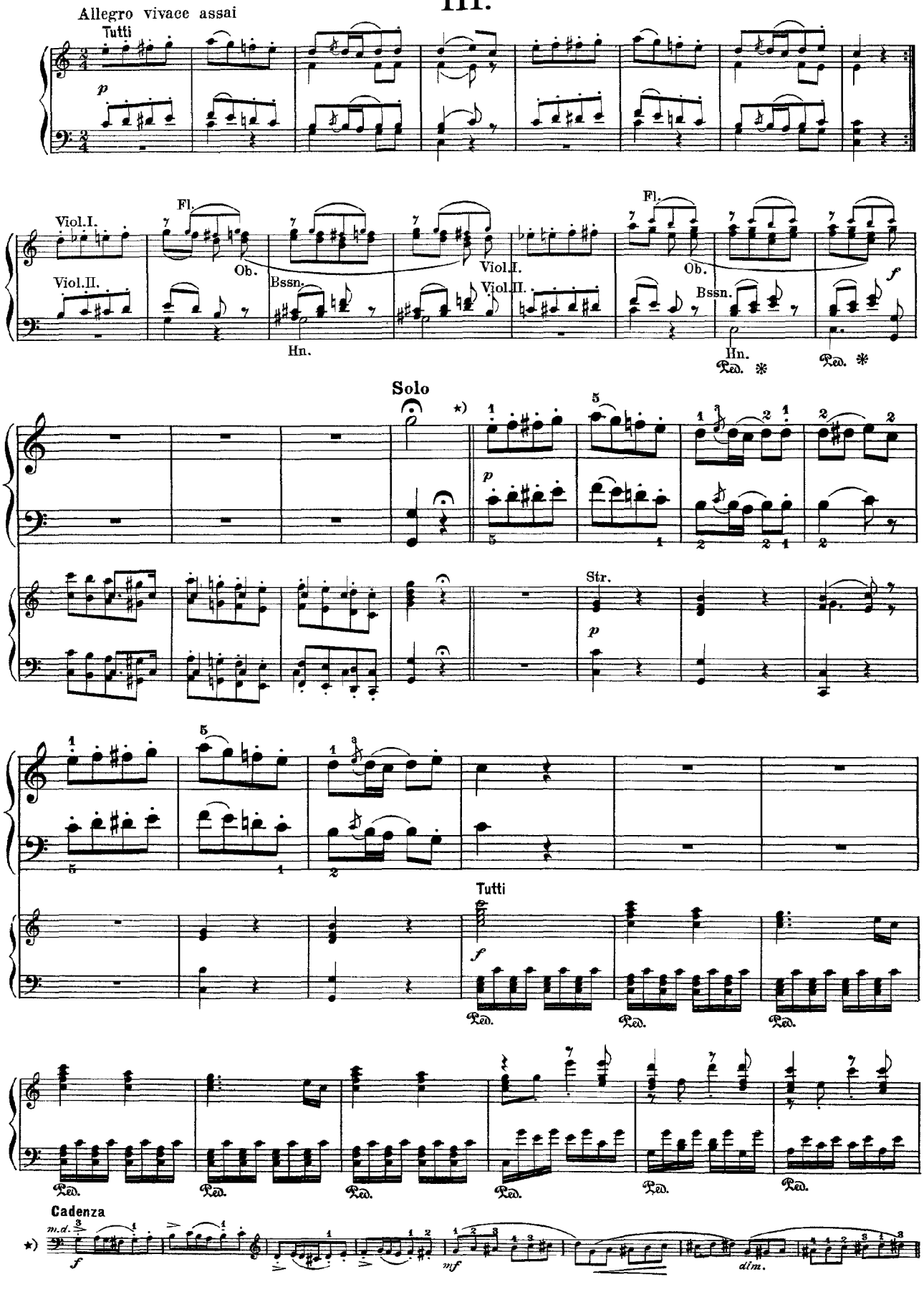


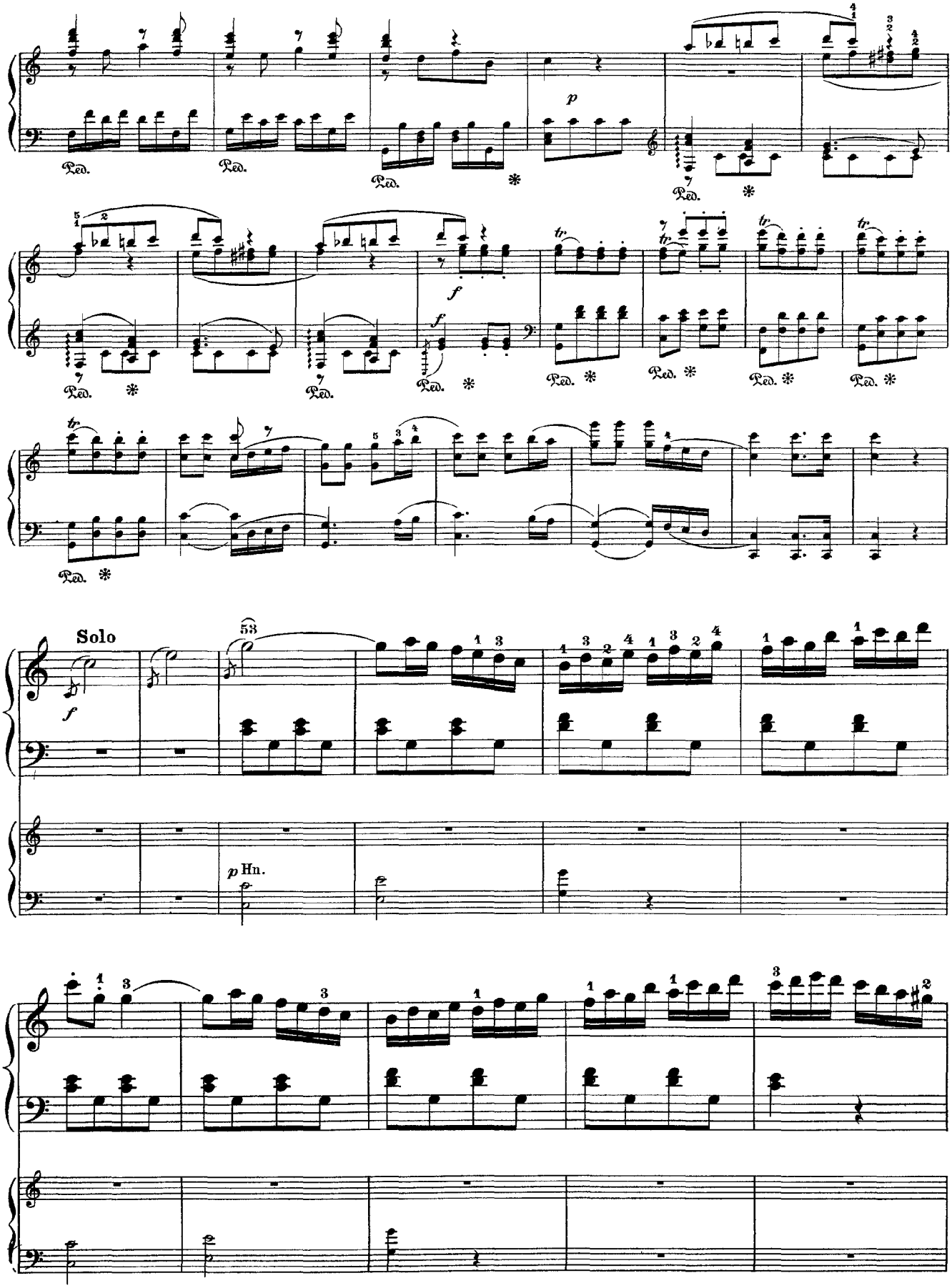
(12) In the editions just mentioned, the note *B* is lacking.

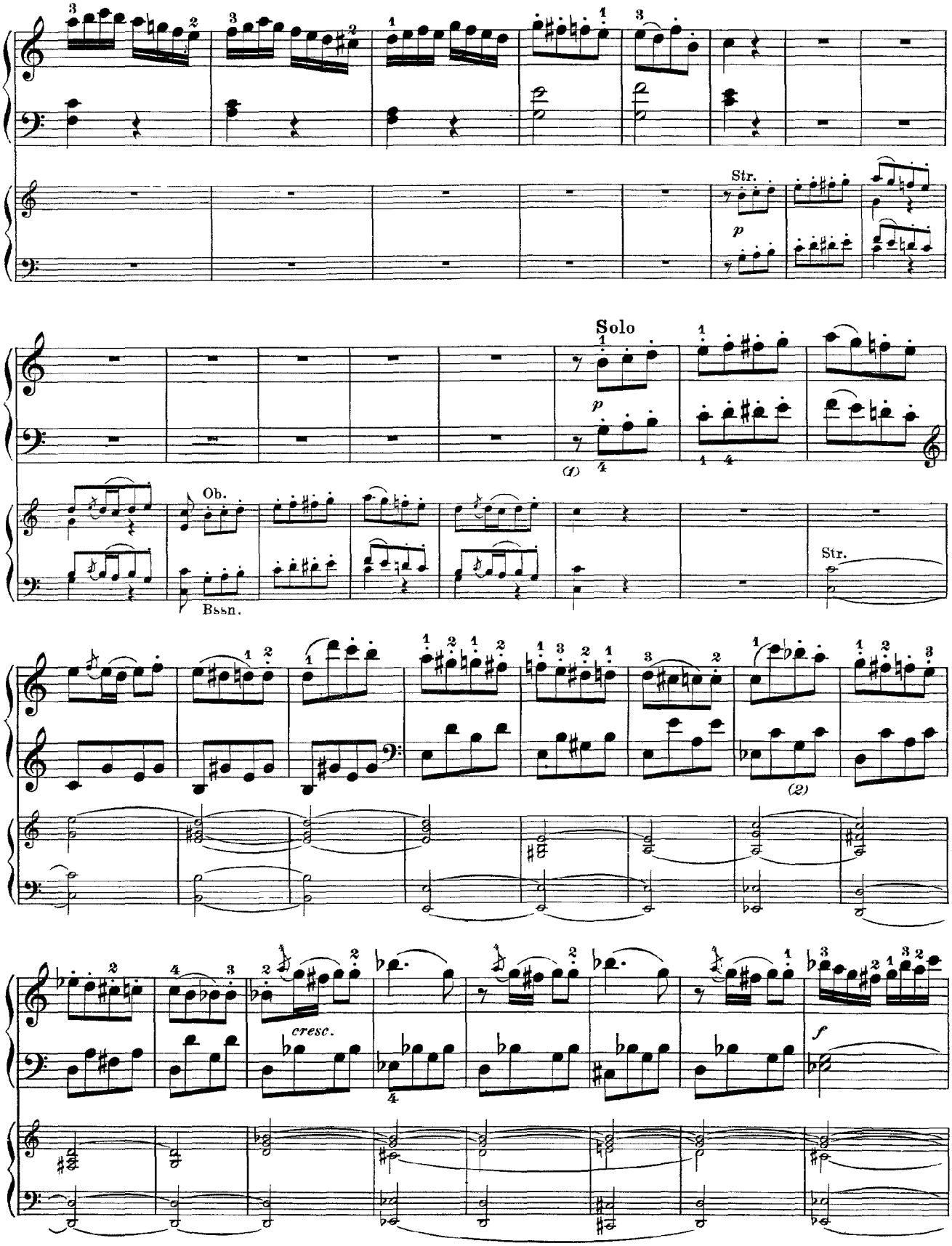

mf
(13)
Ped.
Bssn. & Hn.
p Str. pizz.
p Wind
cresc.
f
Str.
Wind
p
Hn.
Wind
pp
pp

(13) See Note 3.

III.


Allegro vivace assai
Tutti
p
Viol.I.
Viol.II.
Fl.
Ob.
Bssn.
Hn.
Viol.III.
f
Solo
Str.
Tutti
Ped.
Cadenza
m.d.
mf
dim.


Ped.
p
f
tr
Solo
53
p Hn.



(1) While the direction "col Basso" had been in force down to this point, the piano-part in the autograph continues thus:

(2) In Richault, and some modern editions, *a* instead of *g*.

Wind

Solo

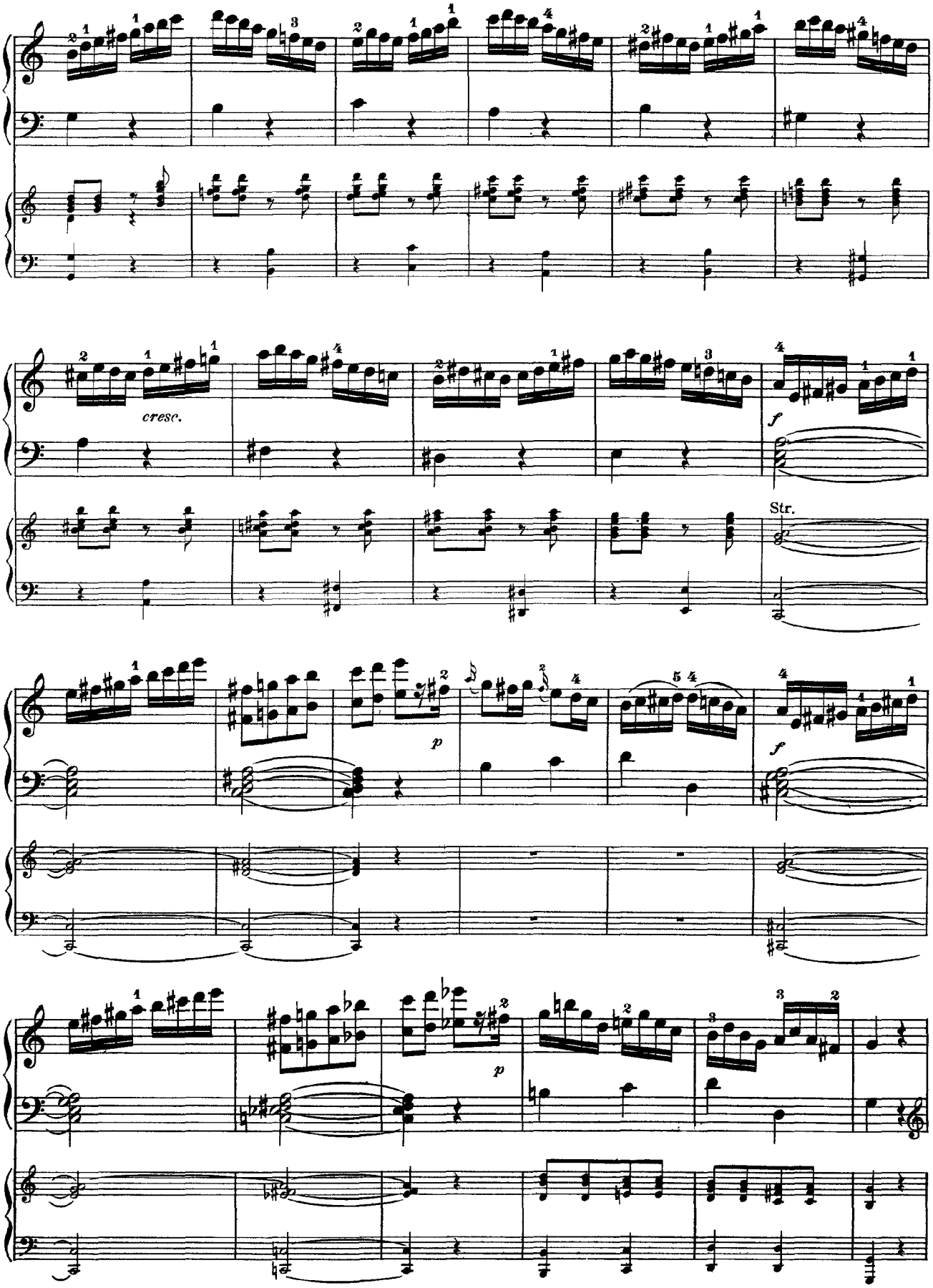
Str.

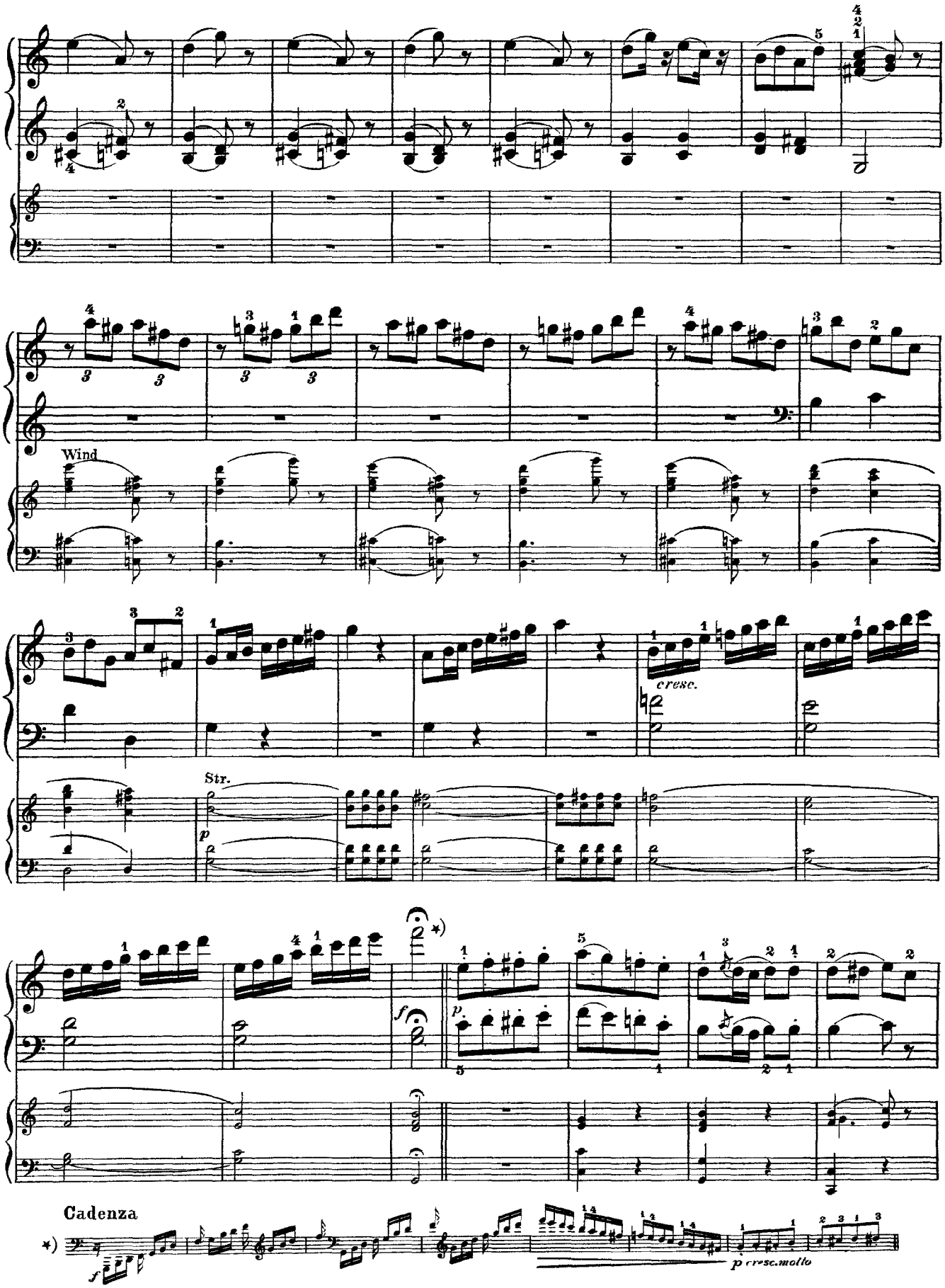
Wind

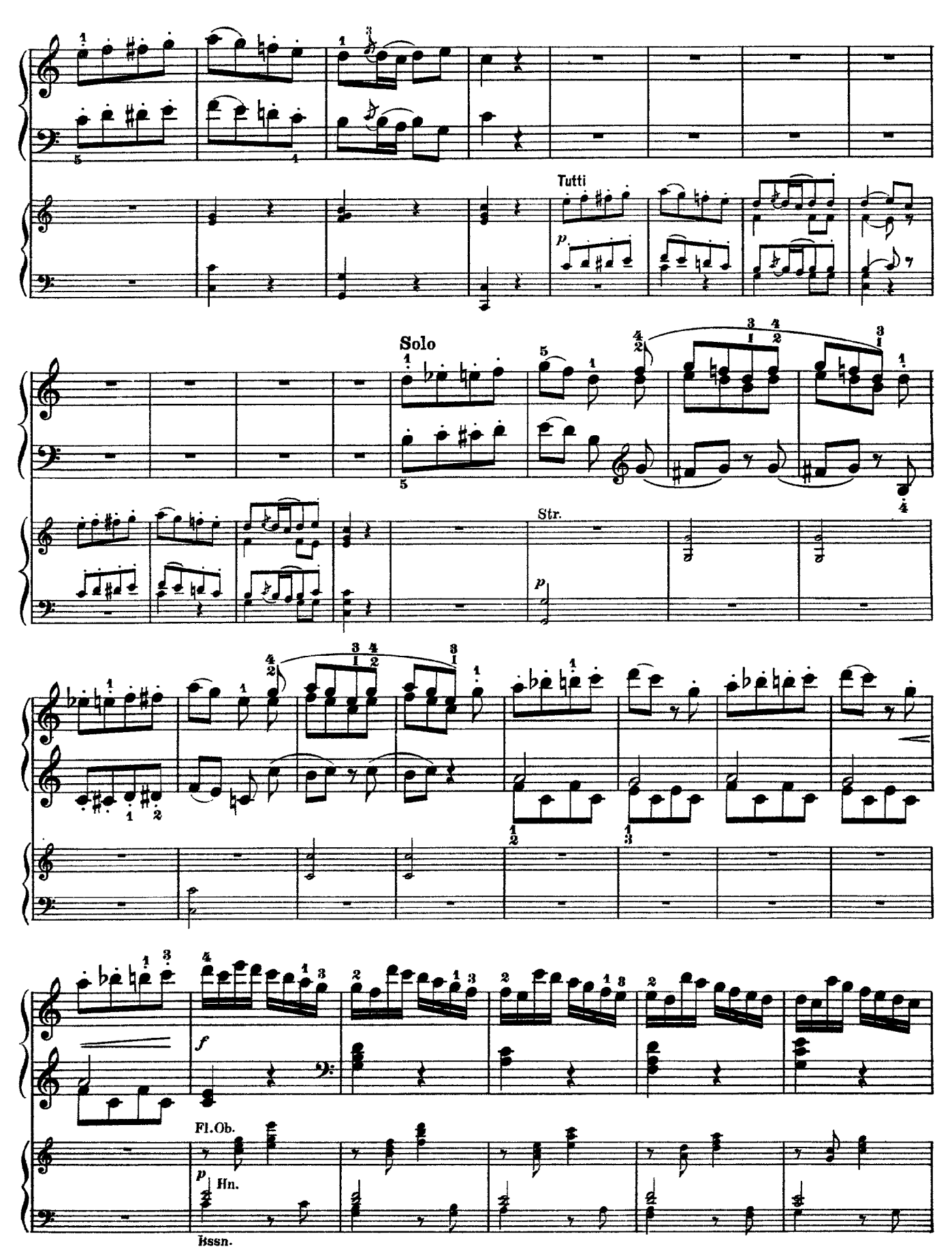
Str.

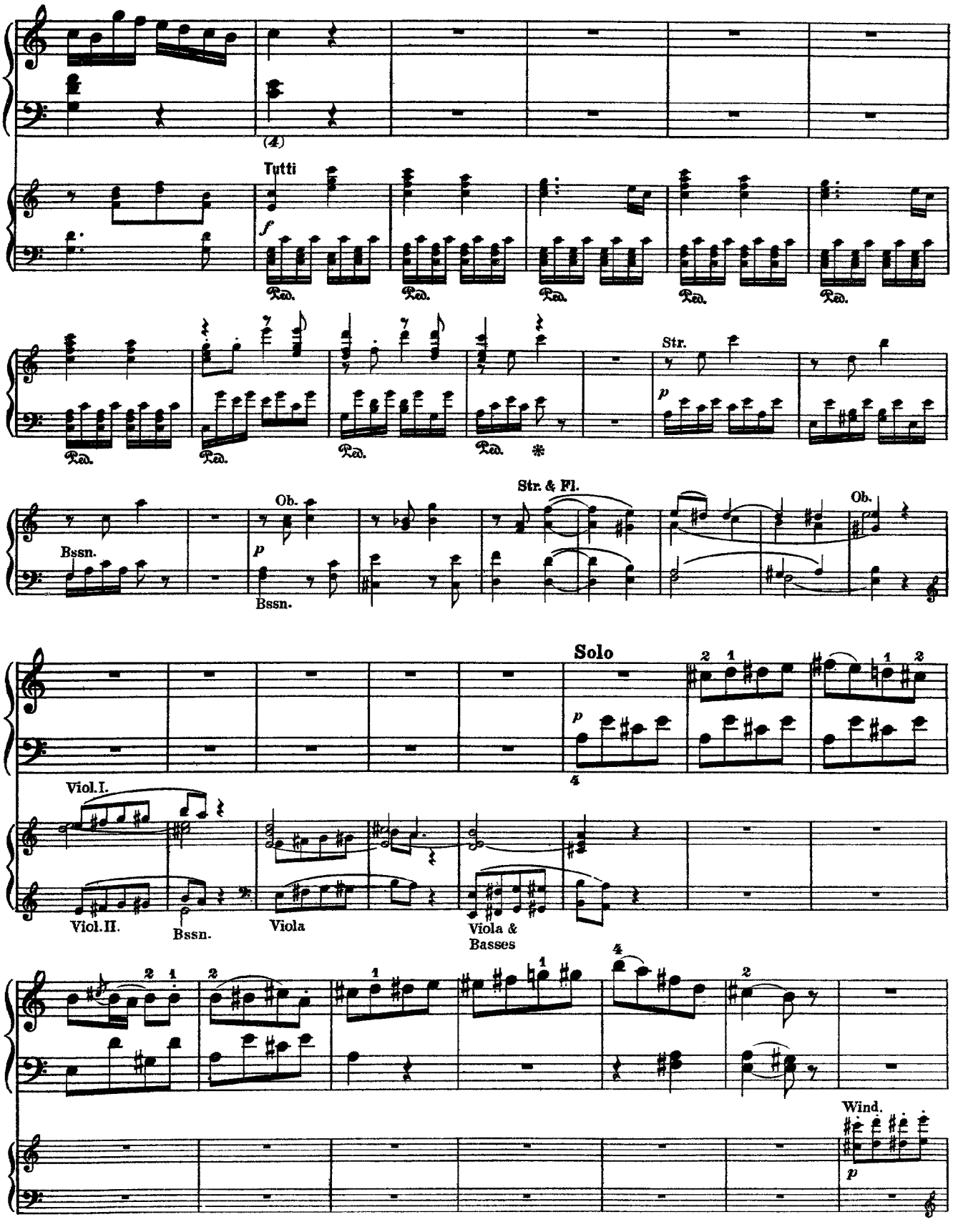
Wind

(3) Engraver's error in the Br. & H. score; also in the Reinecke edition.

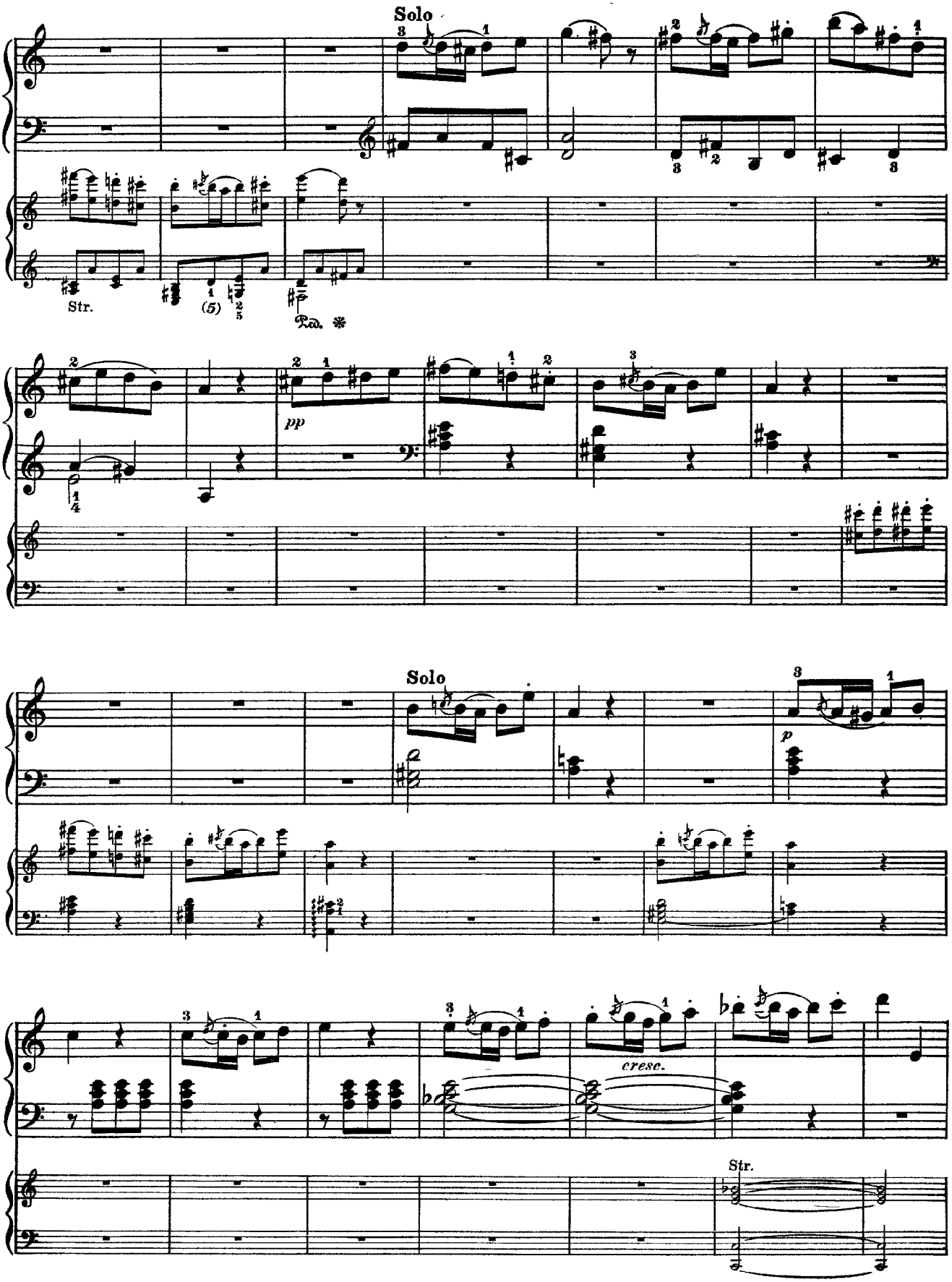

cresc.
f
Str.
p
f
p


Wind
cresc.
Str.
p
f
p
*)
Cadenza
*)
f
p cresc.molto

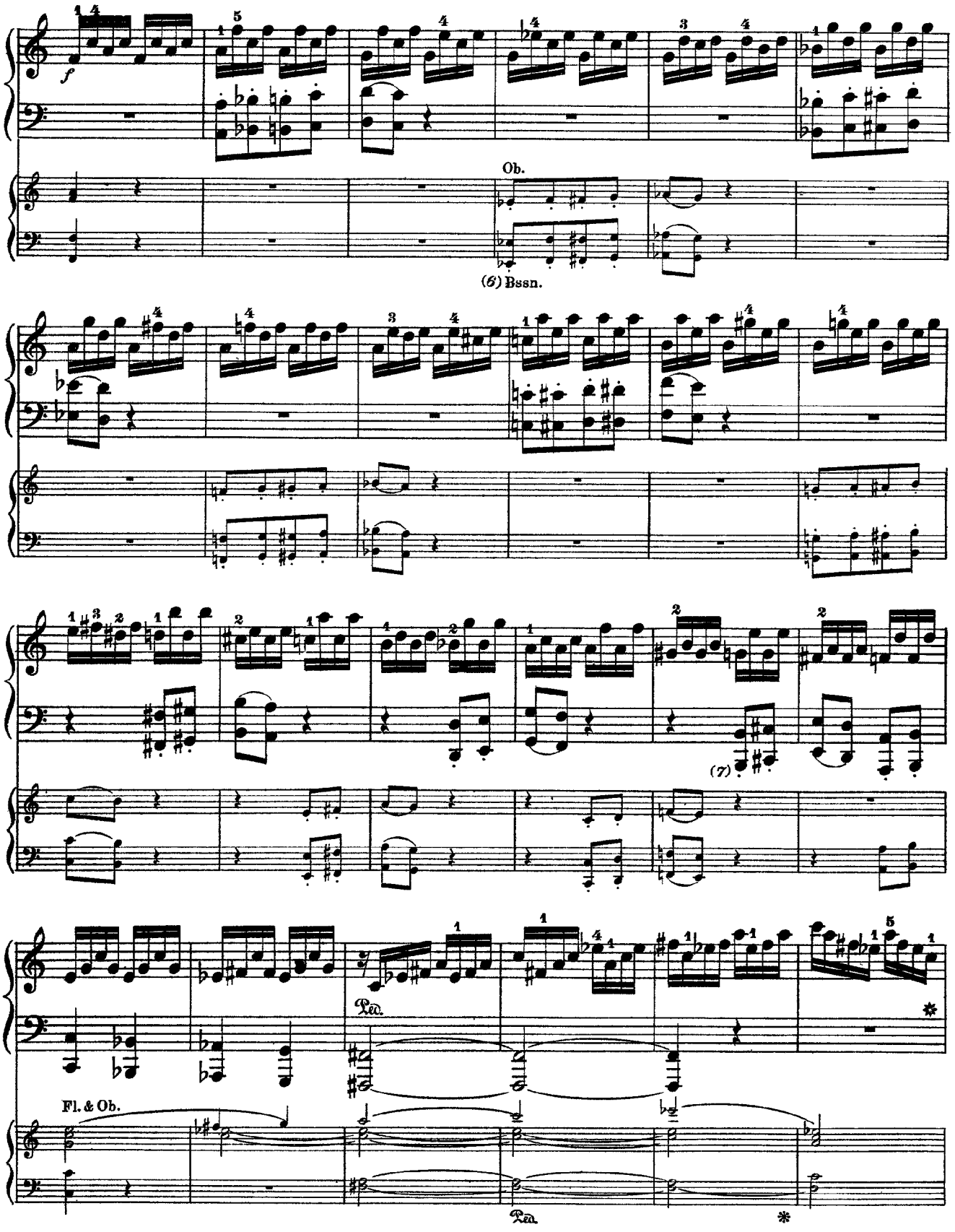

Tutti
p
Solo
Str.
p
f
Fl.Ob.
p
Hn.
Bssn.



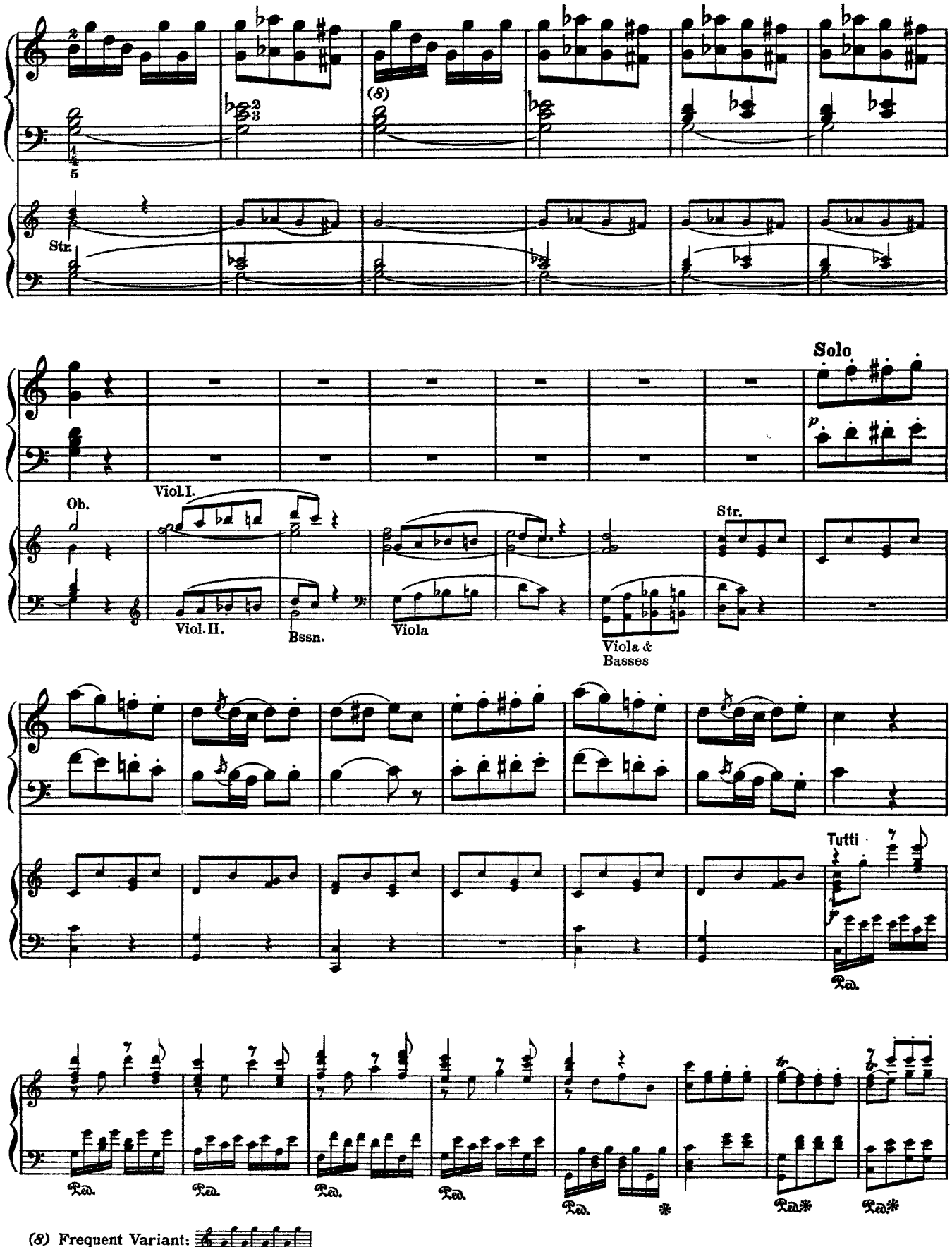
(4) In the autograph, the connection with the orchestral bass reads: See Preface.

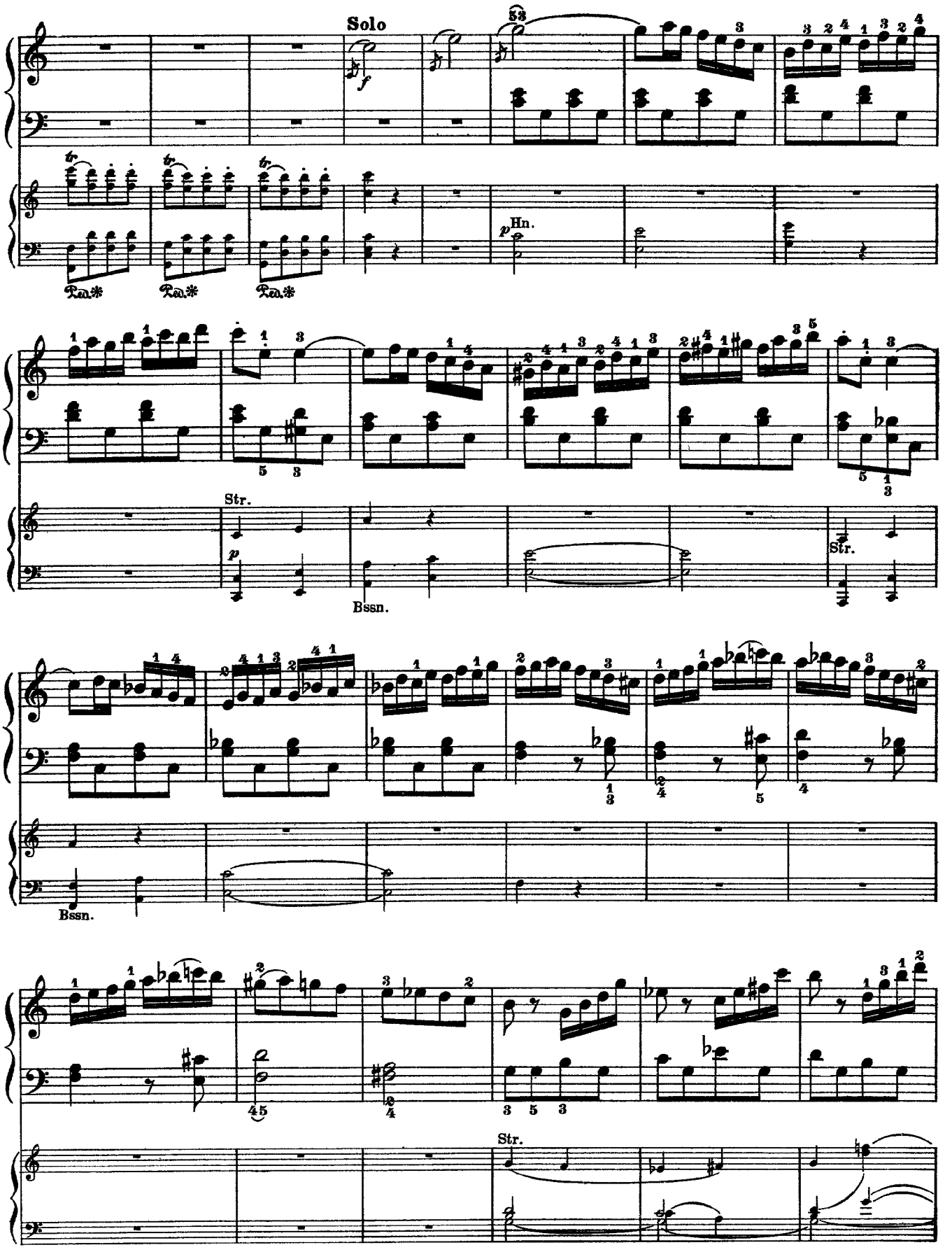


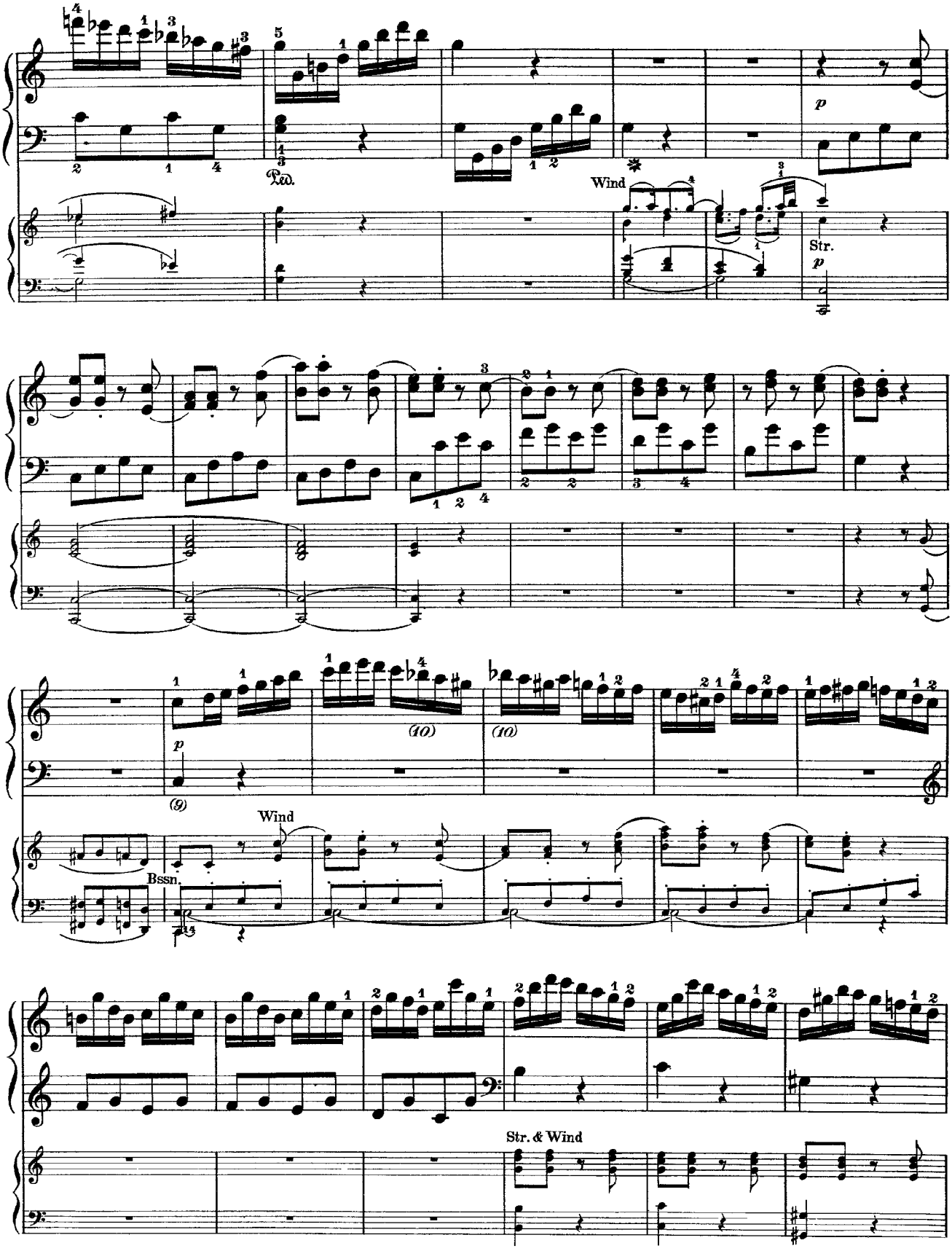
(5) The score-editions read e^1 instead of d^1 as the second eighth-note in the 2d violins.



(6) In the next 15 measures the autograph exhibits inaccuracies in the notation of the staccato. The Br. & H. score adds, in some places, unauthorized slurs.
(7) In the old Br. & H. edition the next four eighth-notes are omitted.

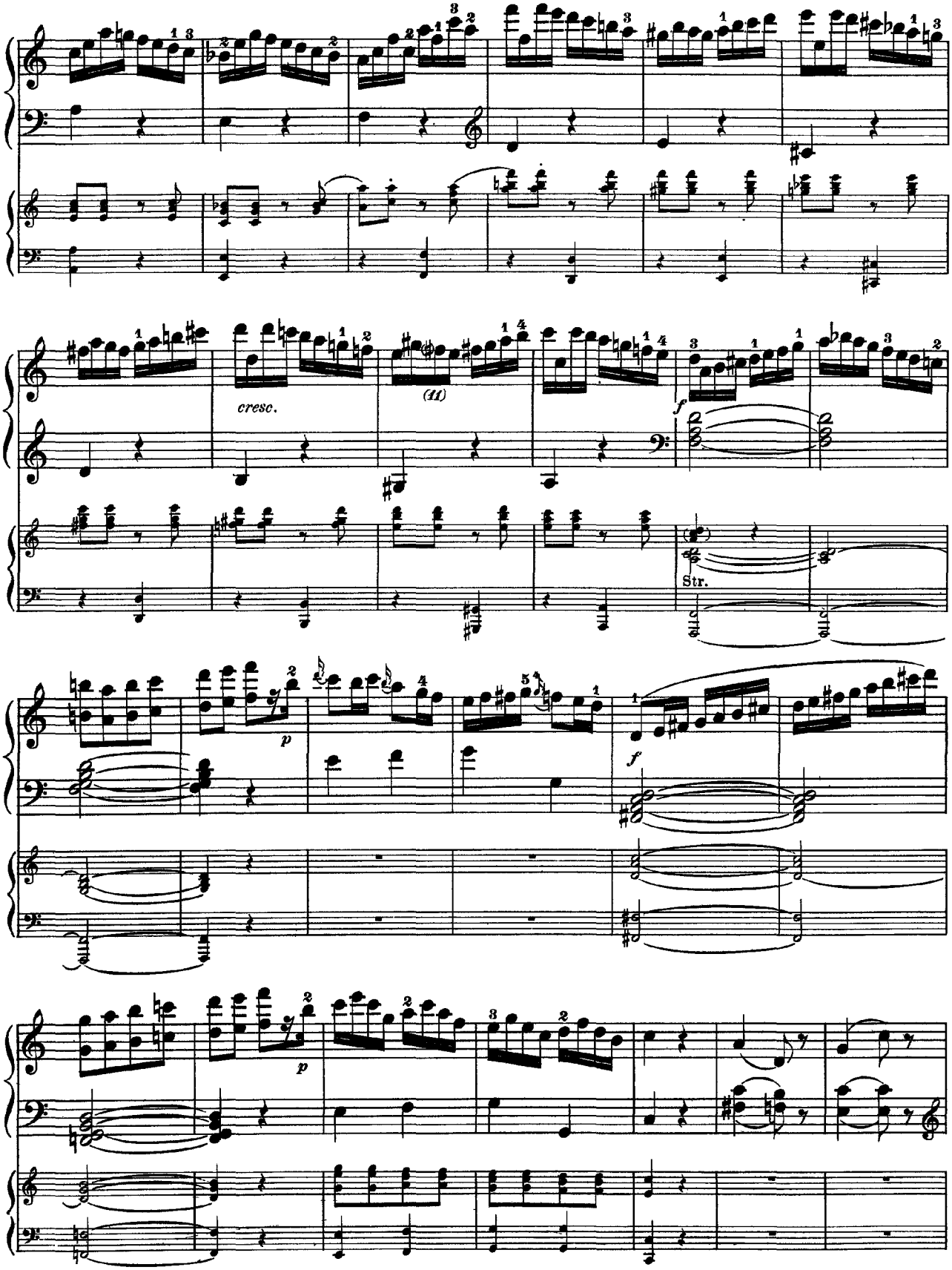

Str.
(8)
Solo
p
Ob.
Viol. I.
Viol. II.
Bssn.
Viola
Viola &
Basses
Str.
Tutti
Ped.
(8) Frequent Variant:


Solo
Hn.
Str.
Bssn.
Str.
Bssn.
Str.

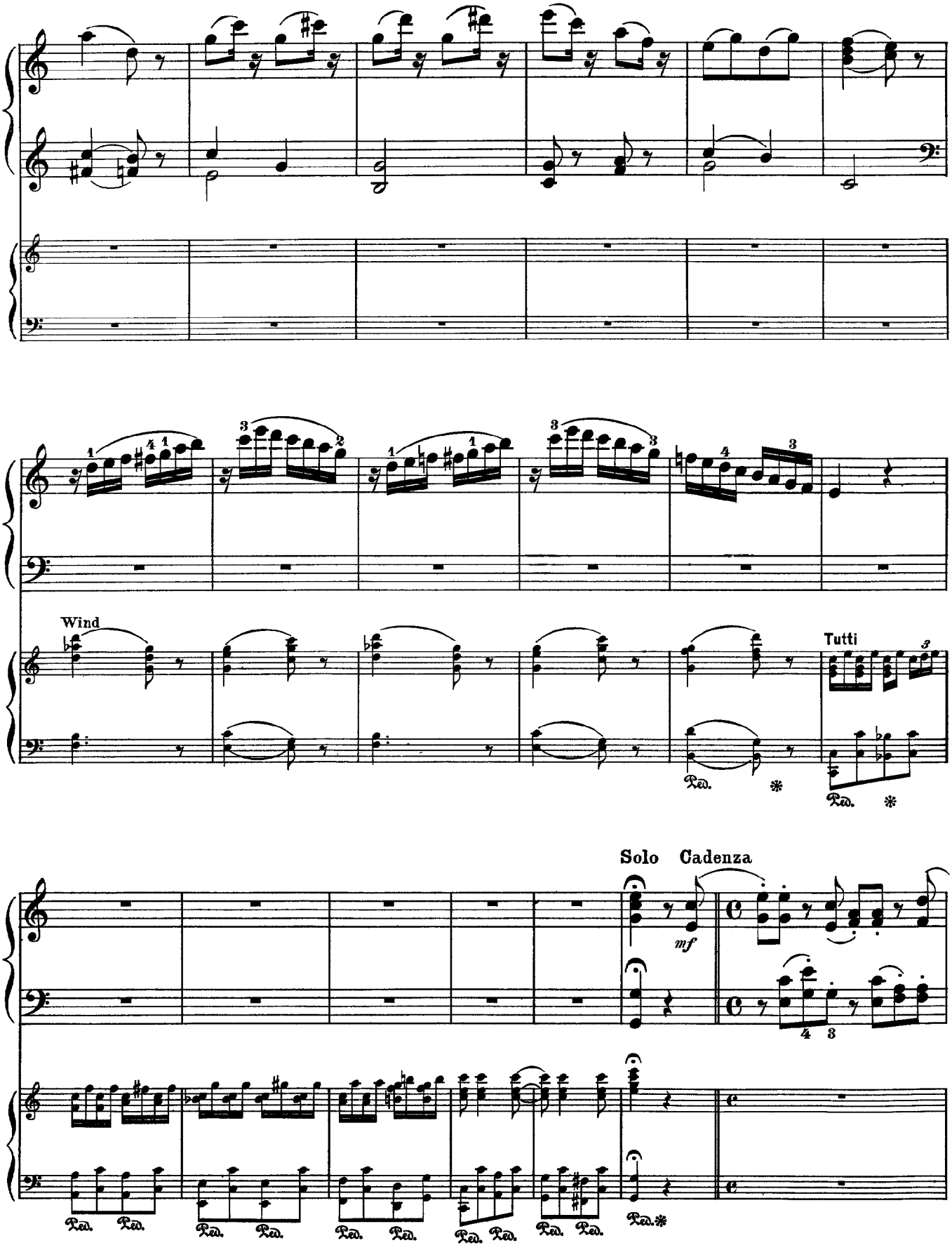


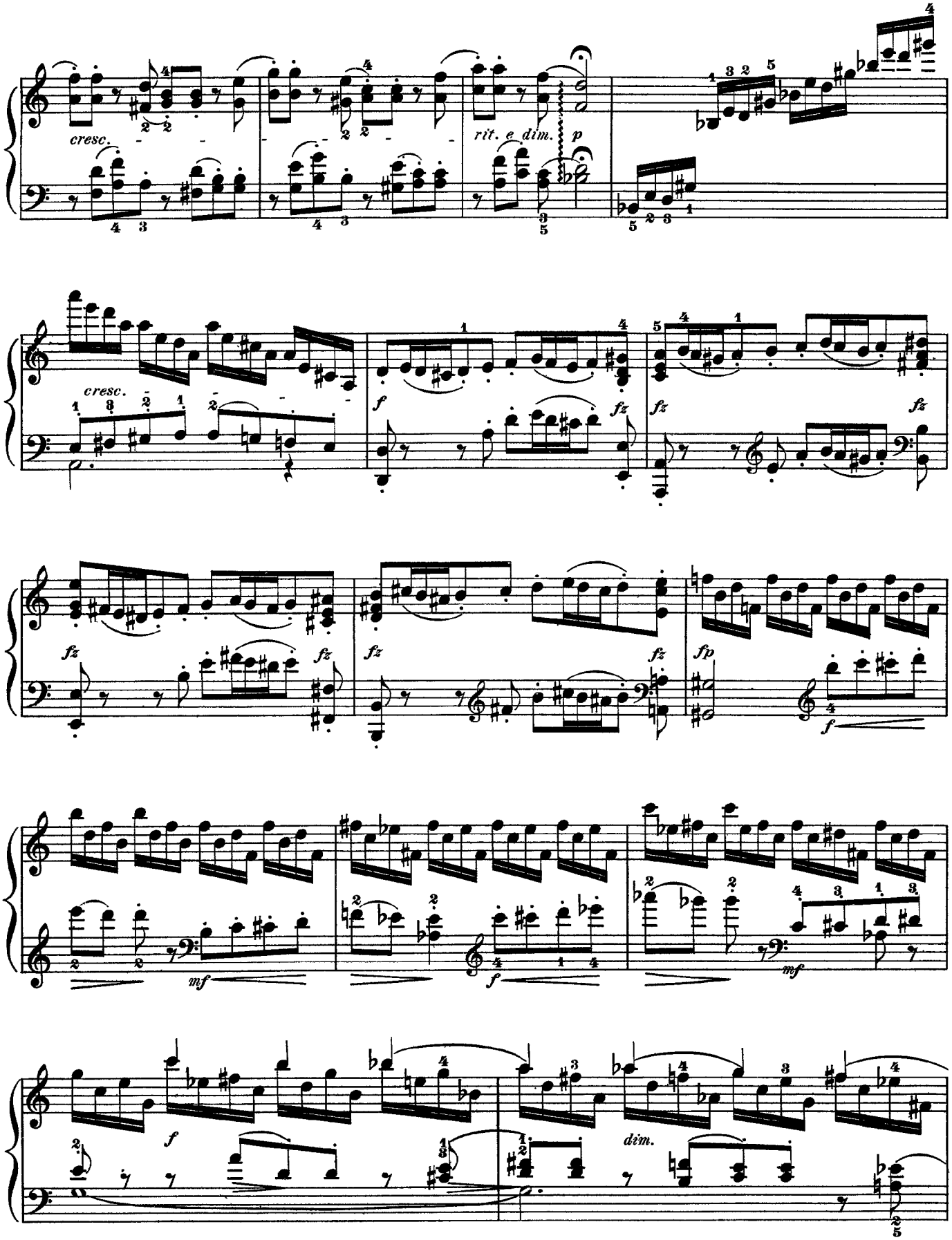
(9) The *c* in the bass is omitted in the new Br. & H. score.

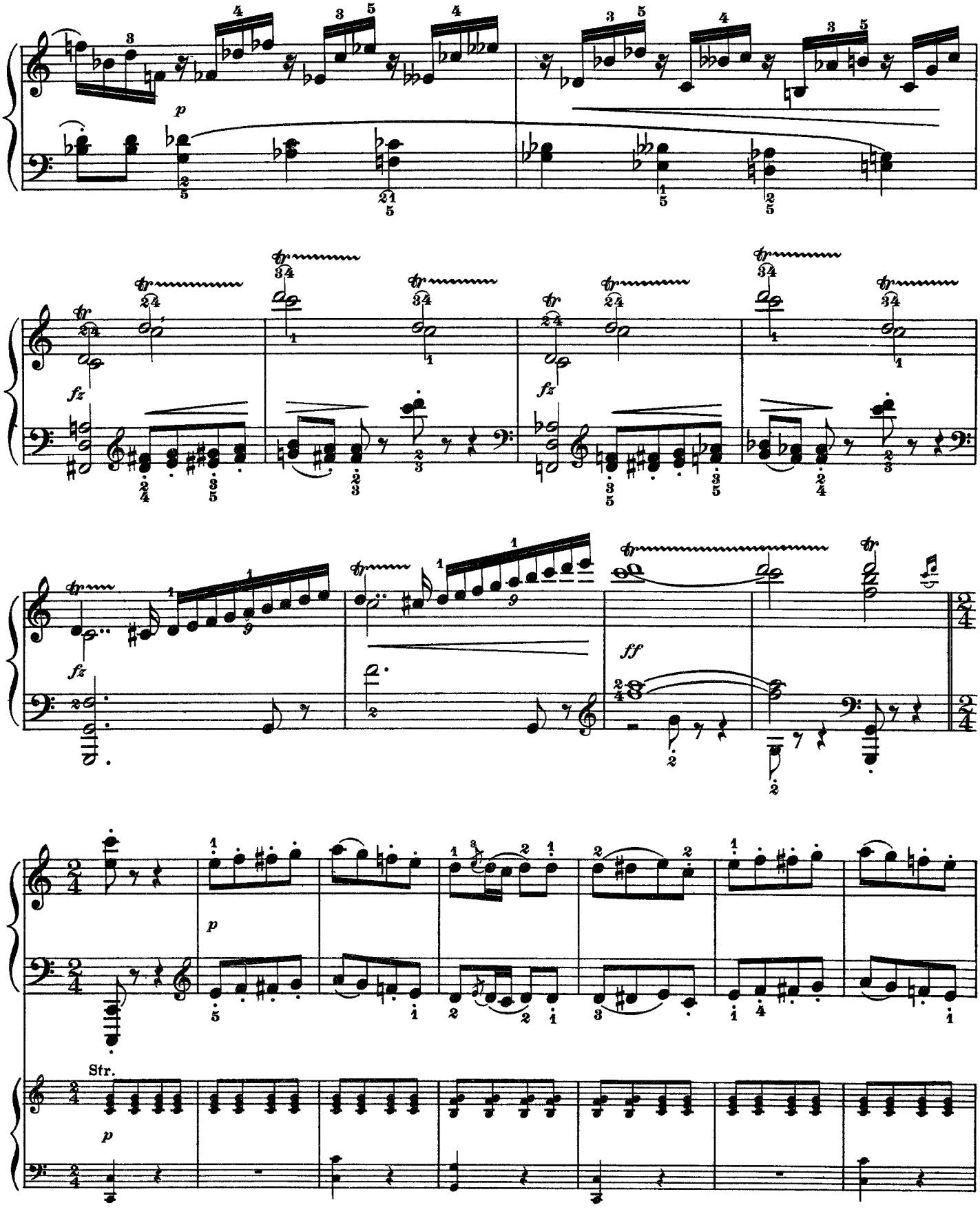
(10) Richault, and the old Br. & H. edition of the piano-part, give both times b^2 instead of b^2b.

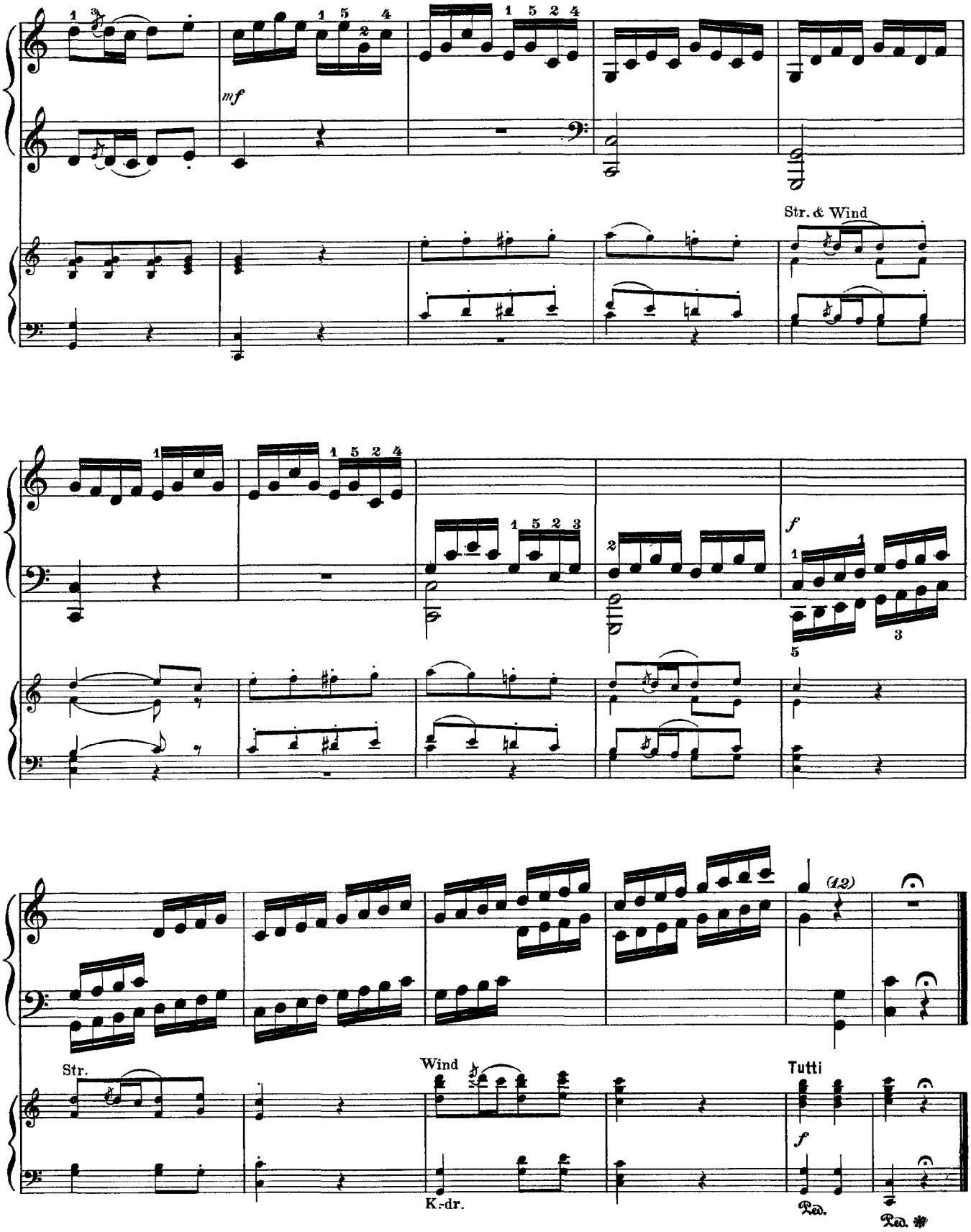


(11) In conformity with the autograph, many editions do not give the ♯ before f^2 until the third eighth-note. Probably a slip of the pen was made here.


Wind
Tutti
Solo Cadenza
mf
Ped.


cresc.
rit. e dim.
p
cresc.
f
fz
fz
fz
fz
fz
fz
fz
fp
f
mf
f
mf
f
dim.


p
fz
fz
fz
ff
p
Str.
p



(12) Several editions have filling chords in the **upper staff.**