MOZART

BÄRENREITER URTEXT

Konzert in d

für Klavier und Orchester

»Nr. 20«

Concerto in D minor

for Piano and Orchestra

»No. 20«

KV 466

Partitur / Score

Bärenreiter

ORCHESTRA

Flauto, Oboe I, II, Fagotto I, II; Corno I, II, Clarino I, II;
Timpani; Archi

Aufführungsdauer / Duration: ca. 35 min.

Zu vorliegender Ausgabe sind das Aufführungsmaterial (BA 4873),
der Klavierauszug (BA 4873-90) sowie eine Studienpartitur (TP 147) erhältlich.

The complete performance material (BA 4873) is available for this work
as well as the piano reduction (BA 4873-90) and a study score (TP 147).

Die in Anführungszeichen gesetzte Nummernangabe nach dem Titel bezieht sich auf die erste Kritische Gesamtausgabe der Werke Mozarts. Obwohl diese Nummerierung überholt ist und in der Neuen Mozart-Ausgabe keine Verwendung findet, ist sie dennoch in Katalogen, Konzertprogrammen und bei Publikationen der CD-Industrie in Gebrauch.

The numbering given in quotation marks after the title stems from the first critical edition of Mozart's works. Although this numbering is old and is not used in the New Mozart Edition, it has none the less found its way into catalogs, concert programs and publications of the recording industry.

Urtextausgabe aus: *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke,* in Verbindung mit den Mozartstädten Augsburg, Salzburg und Wien herausgegeben von der Internationalen Stiftung Mozarteum Salzburg, Serie V, Werkgruppe 15: *Klavierkonzerte,* Band 6 (BA 4528), vorgelegt von Hans Engel und Horst Heussner.

Urtext Edition taken from: *Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke,* issued by the *Internationale Stiftung Mozarteum* Salzburg in association with the Mozart cities of Augsburg, Salzburg and Vienna, Series V, Category 15: *Klavierkonzerte,* Volume 6 (BA 4528), edited by Hans Engel and Horst Heussner.

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28004 MADRID

W. A. MOZART

Konzert in d

für Klavier und Orchester

»Nr. 20«

Concerto in D minor

for Piano and Orchestra

»No. 20«

KV 466

Herausgegeben von / Edited by
Hans Engel
Horst Heussner

Urtext der Neuen Mozart-Ausgabe
Urtext of the New Mozart Edition

Partitur / Score

Bärenreiter Kassel · Basel · London · New York · Praha
BA 4873

ZUR EDITION

Berichtigungen und Ergänzungen des Herausgebers sind im Notentext typographisch gekennzeichnet, und zwar: Buchstaben (Worte, dynamische Zeichen, tr-Zeichen) und Ziffern durch kursive Typen; Hauptnoten, Akzidenzien vor Hauptnoten, Striche, Punkte, Fermaten, Ornamente und kleinere Pausenwerte (Halbe, Viertel etc.) durch Kleinstich; Bogen durch Strichelung; Vorschlags- und Ziernoten, Schlüssel sowie Akzidenzien vor Vorschlags- und Ziernoten durch eckige Klammern. Ziffern zur Zusammenfassung von Triolen, Sextolen etc. sind stets kursiv gestochen, die ergänzten in kleinerer Type. In der Vorlage irrtümlich oder aus Schreibbequemlichkeit ausgelassene Ganztaktpausen werden stillschweigend ergänzt. Mozart notiert einzeln stehende 16tel, 32stel etc. stets durchstrichen (das heißt , statt ,); bei Vorschlägen ist somit eine Unterscheidung hinsichtlich kurzer oder langer Ausführung nicht möglich. Die vorliegende Ausgabe verwendet in all diesen Fällen grundsätzlich die moderne Umschrift , etc.; soll ein derart wiedergegebener Vorschlag als „kurz" gelten, wird dies durch den Zusatz „[ ]" über dem betreffenden Vorschlag angedeutet. Fehlende Bogen von Vorschlagsnote bzw. -notengruppen zur Hauptnote sowie zu Nachschlagsnoten, ebenso Artikulationszeichen bei Ziernoten werden grundsätzlich ohne Kennzeichnung ergänzt.

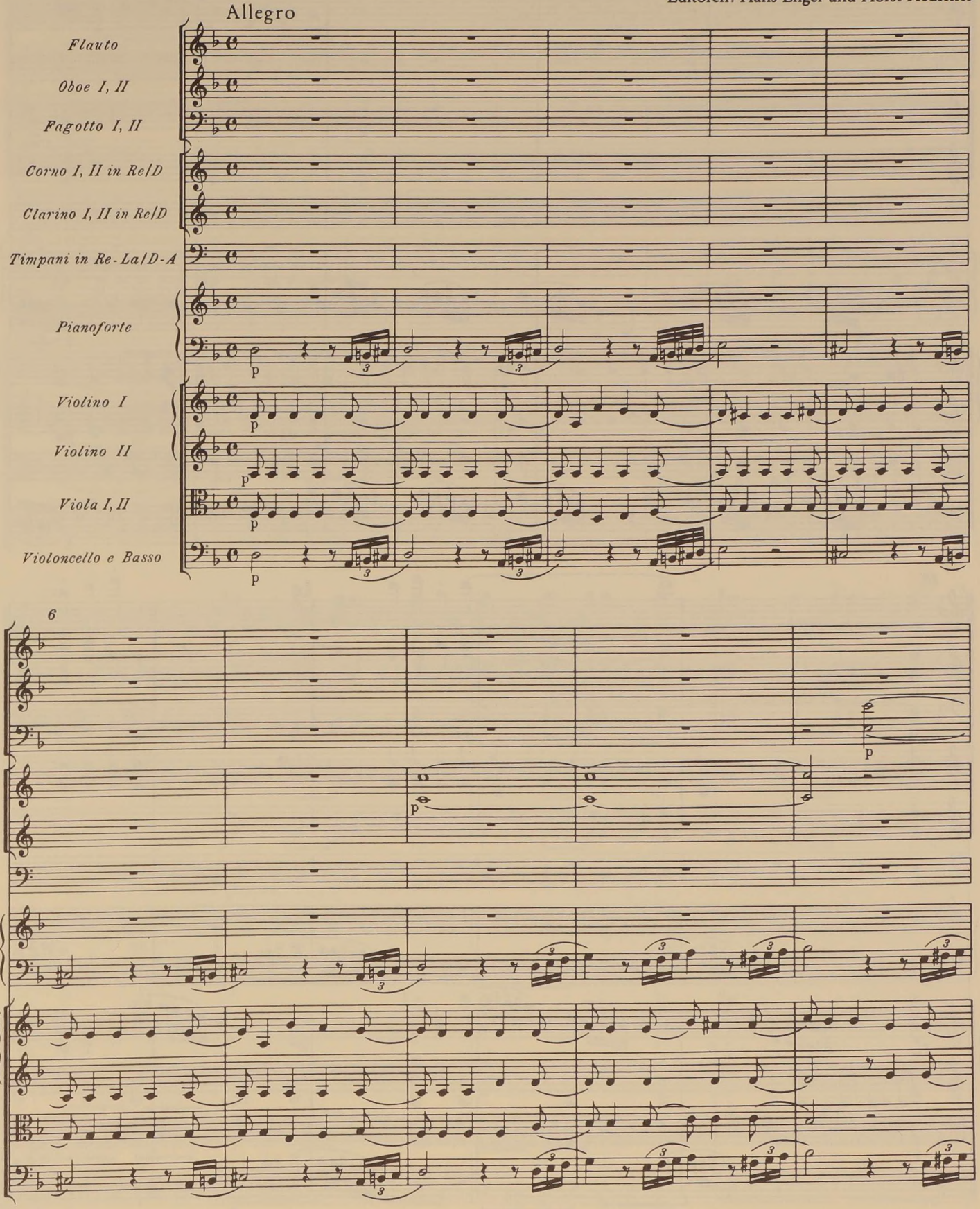
EDITORIAL NOTE

Editorial corrections and additions are identified typographically in the musical text as follows: letters (words, dynamics, trill signs) and digits by italics; main notes, accidentals before main notes, dashes, dots, fermatas, ornaments and rests of lesser duration (half-note, quarter-note etc.) by small print; slurs by broken lines; appoggiaturas and grace-notes by square brackets. All digits used to indicate triplets and sextuplets appear in italics, with those added by the editor set in a smaller type. Whole-note rests lacking in the source have been added without comment. Mozart always notated isolated sixteenths, thirty-seconds and so forth with a stroke through the stem, i. e. , instead of , . In the case of appoggiaturas, it is thus impossible to determine whether they should be executed short or long. In such cases, the present edition prefers in principle to use the modern equivalents , , etc. Where an appoggiatura represented in this manner is meant to be short, "[]" has been added above the note concerned. Slurs missing between the note (or group of notes) of the appoggiatura and the main note have been added without special indication, as have articulation marks on grace notes.

Konzert in d

KV 466

Datiert: Wien, 10. Februar 1785
Editoren: Hans Engel und Horst Heussner



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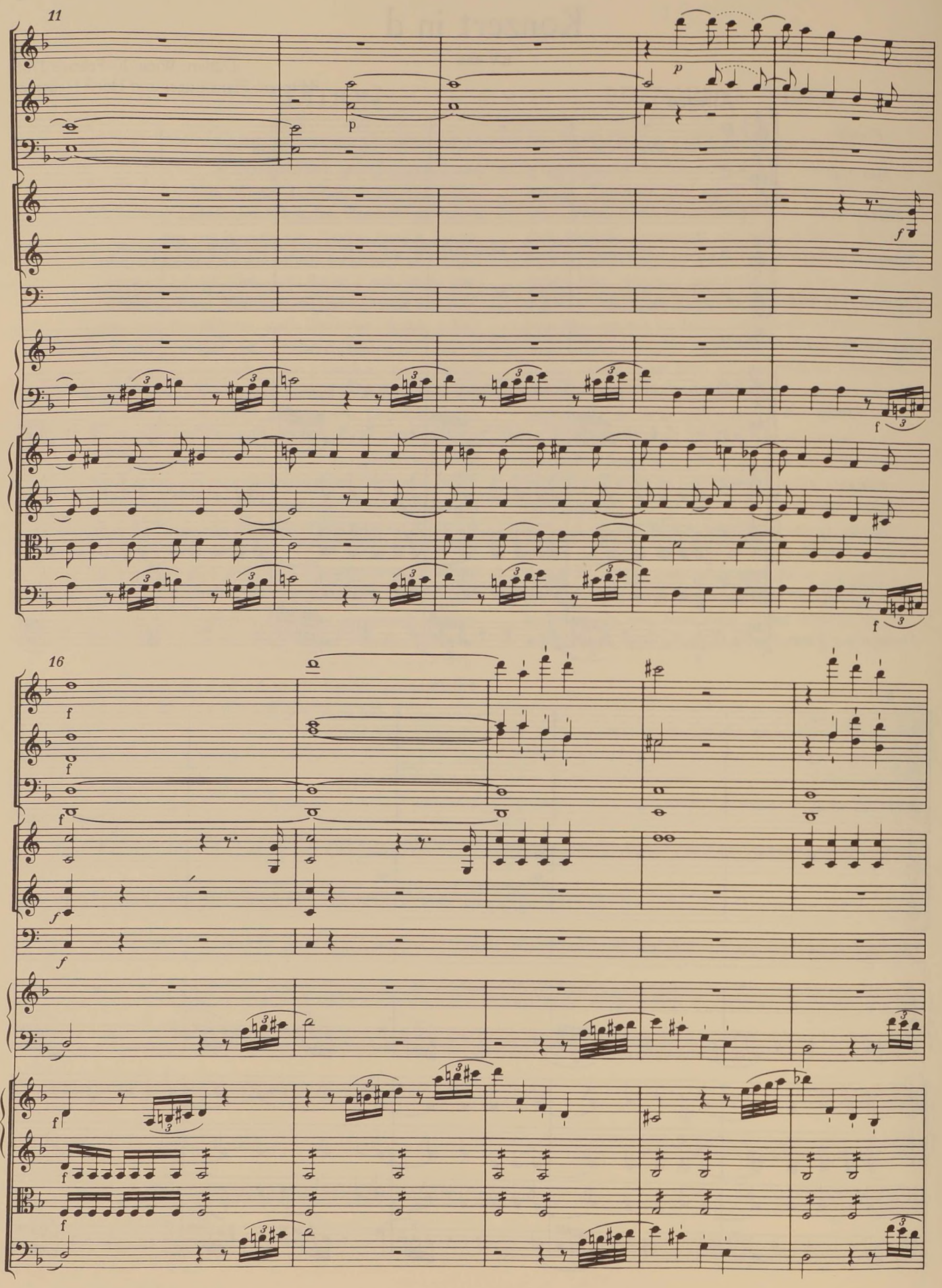
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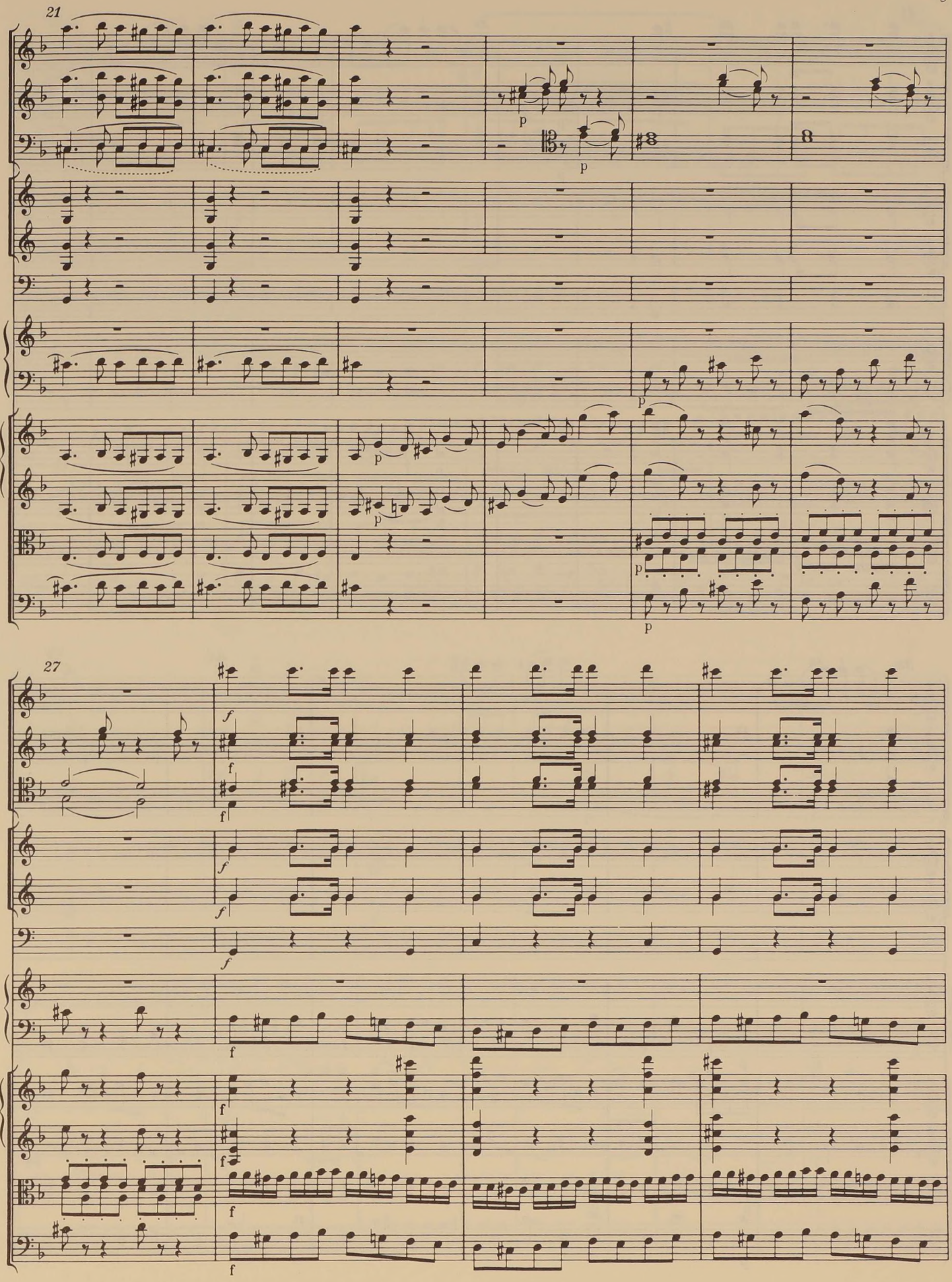
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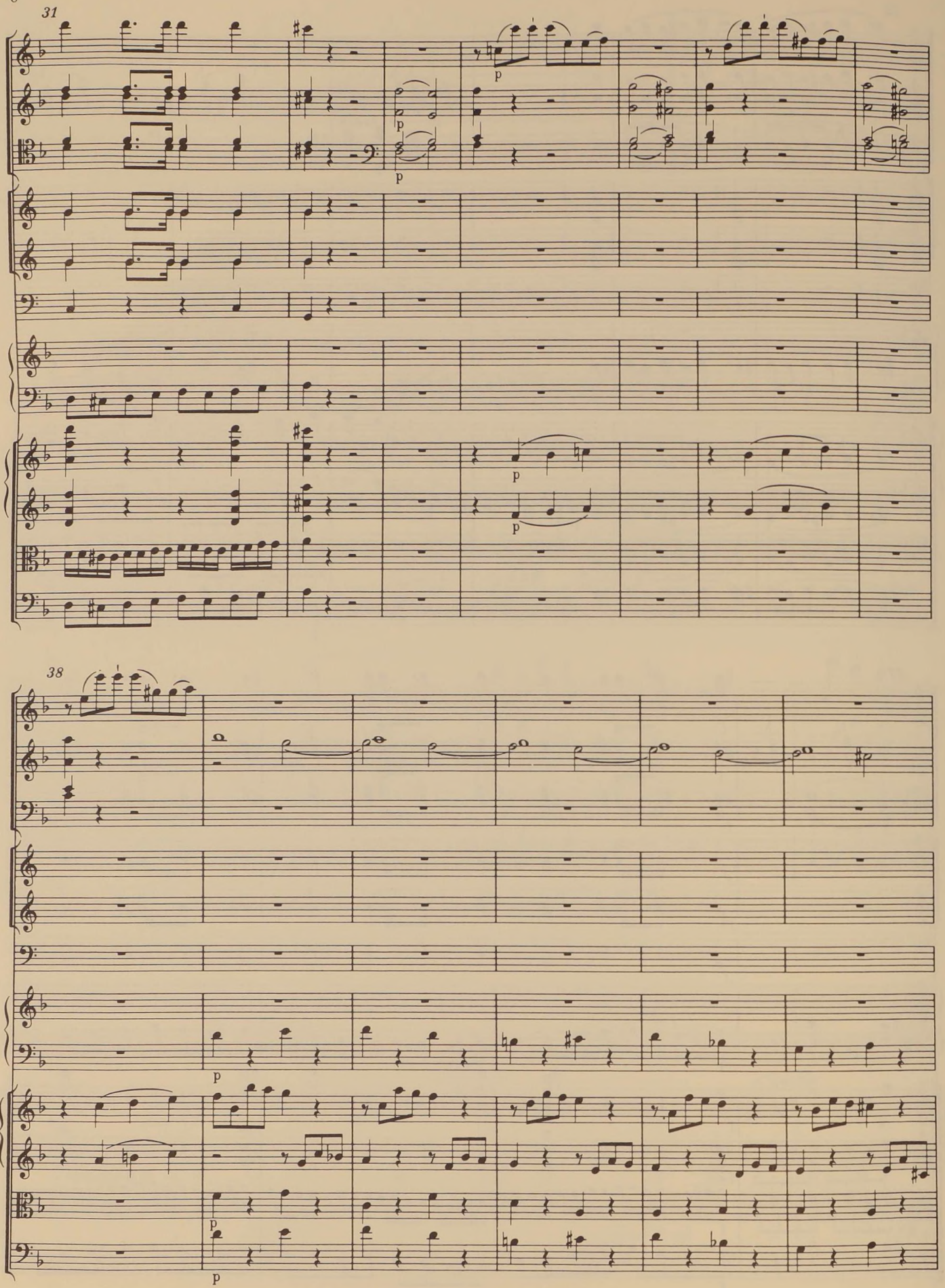
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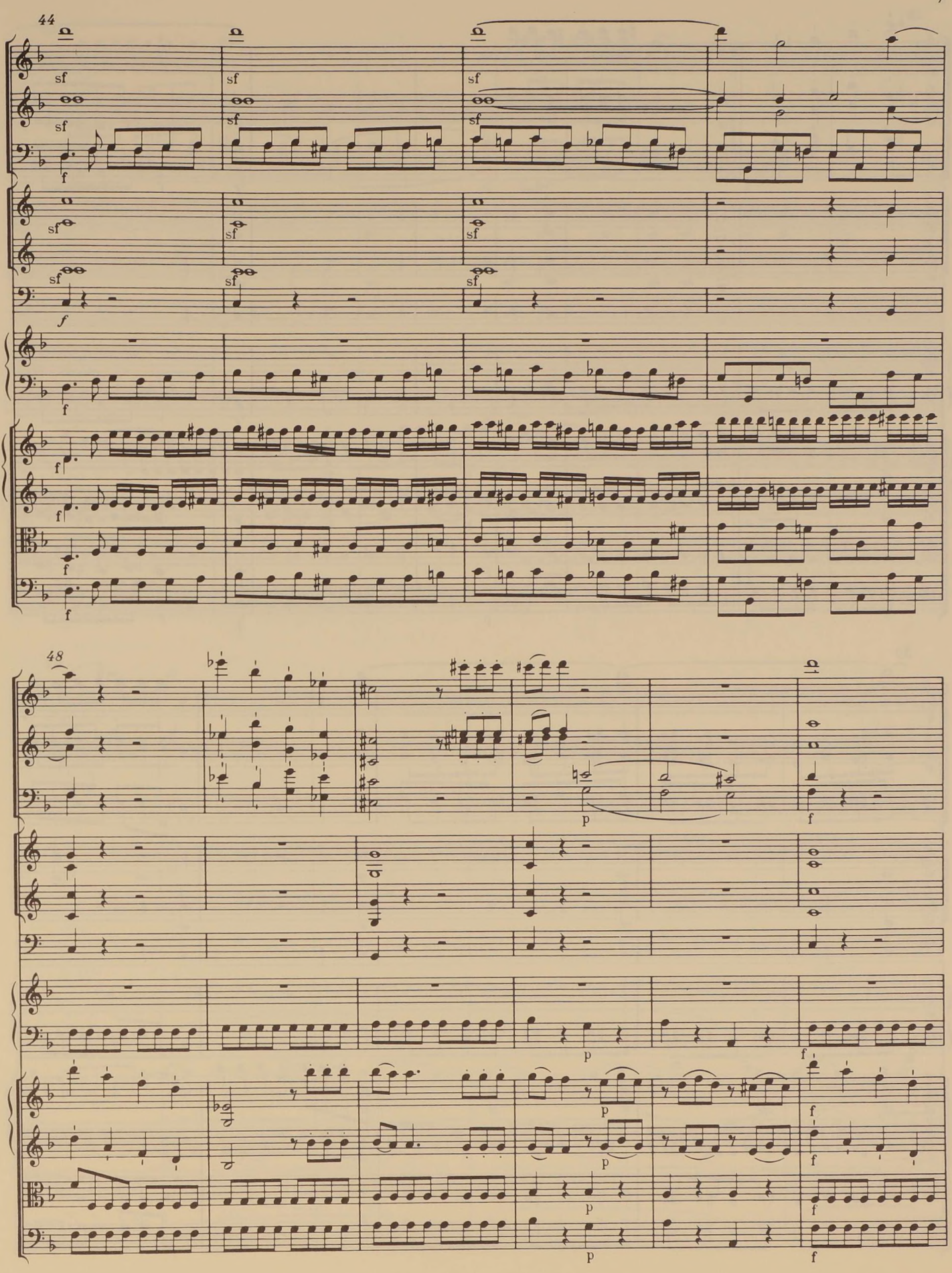
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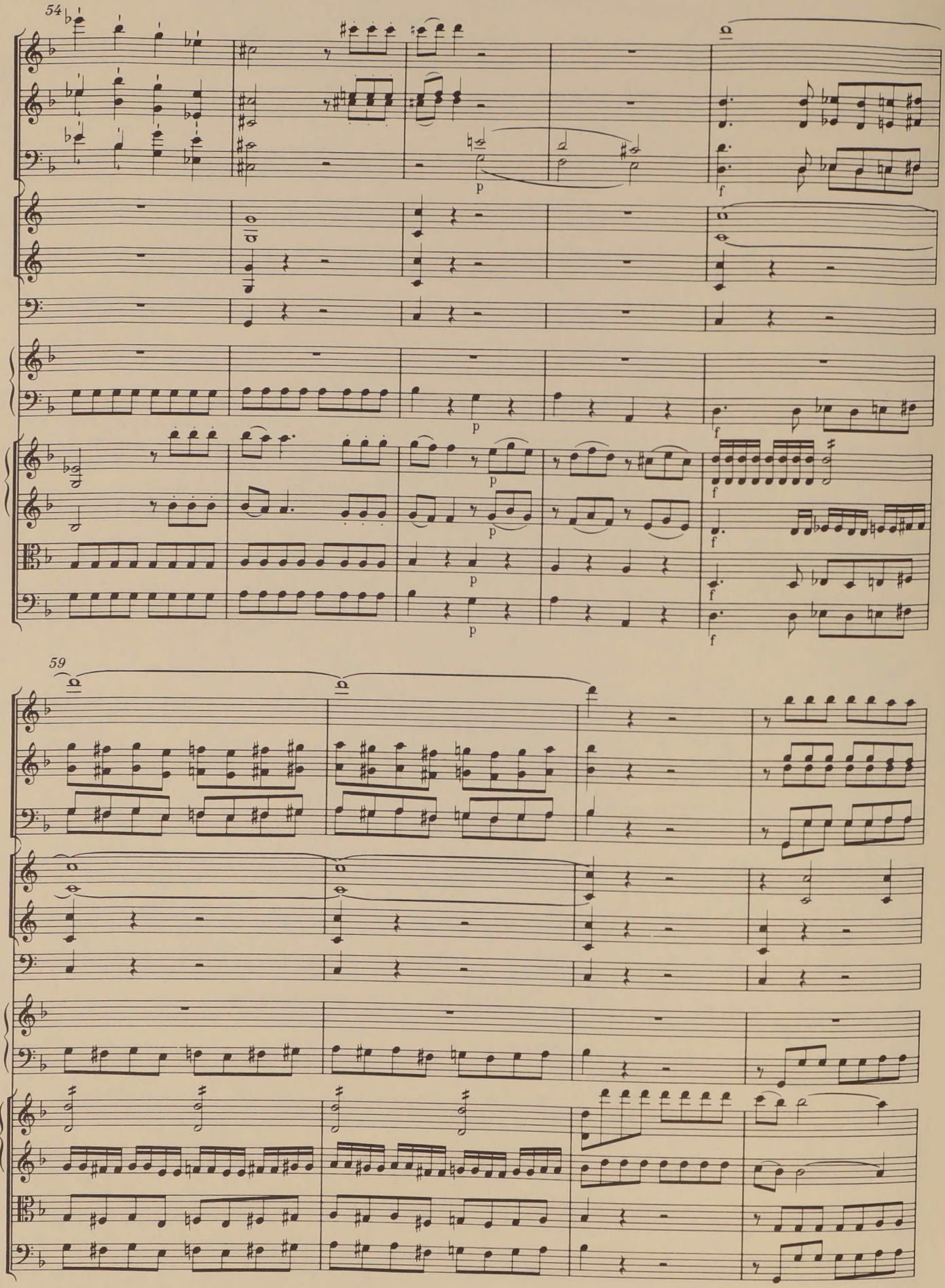
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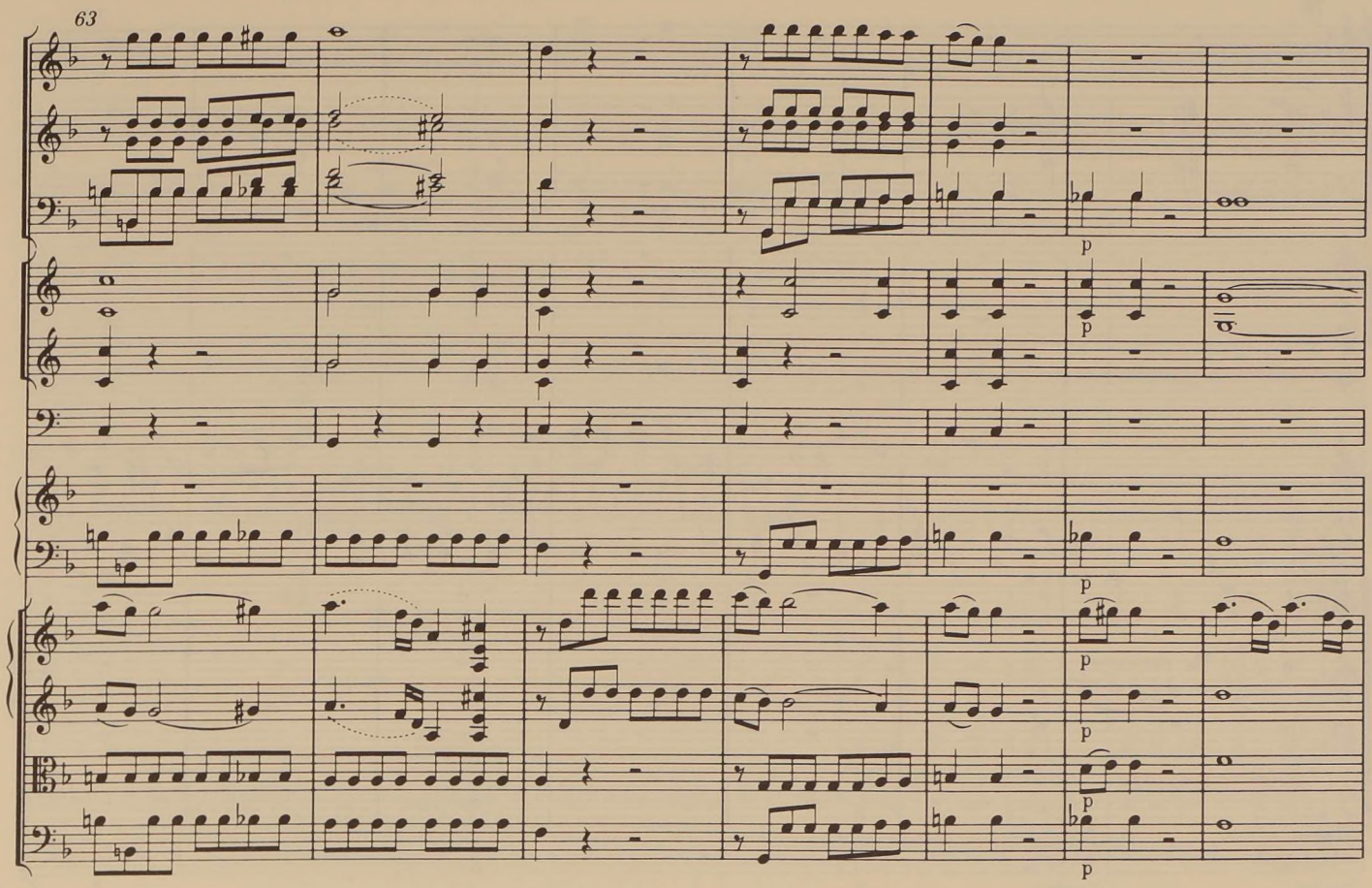
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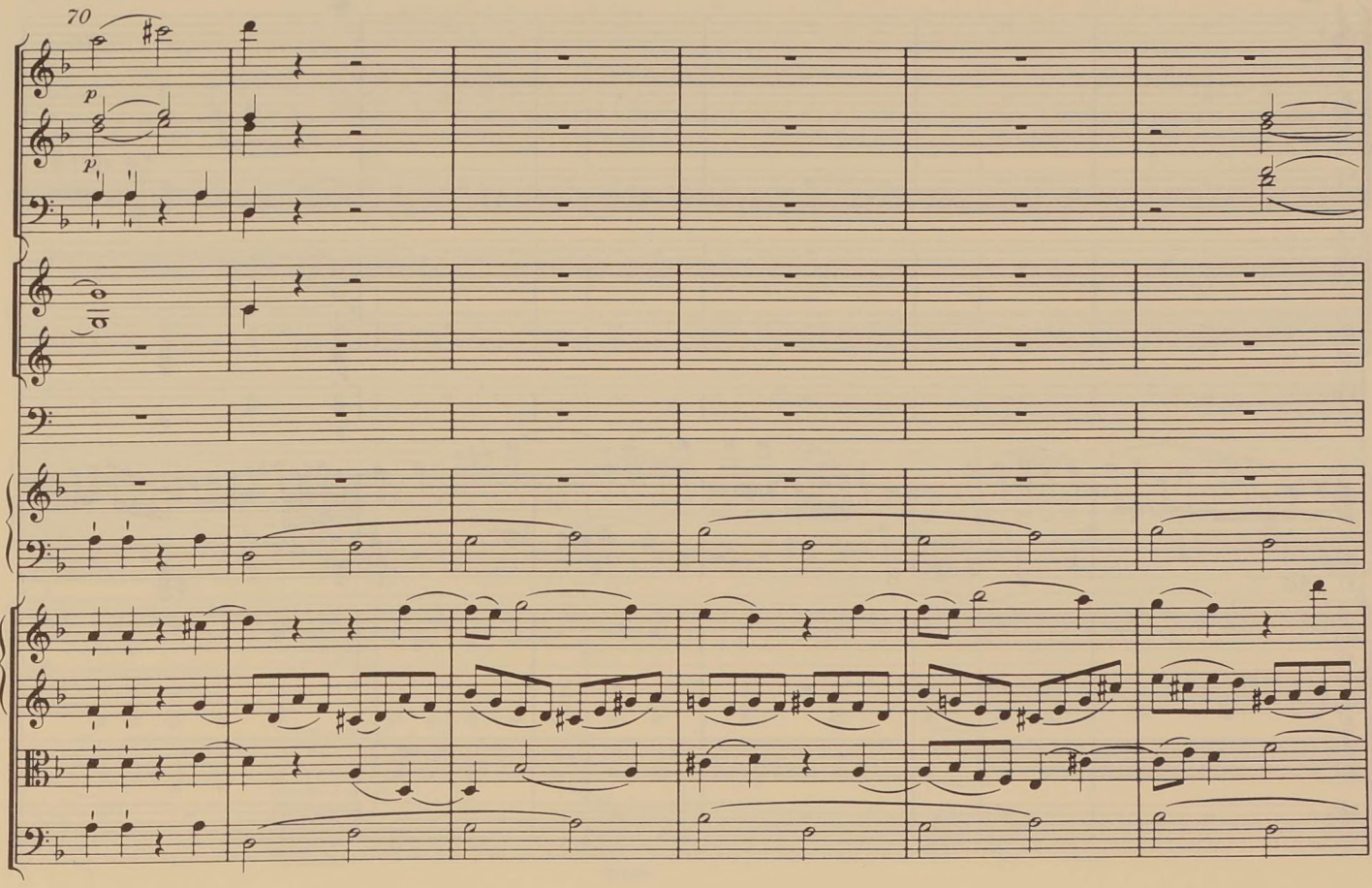
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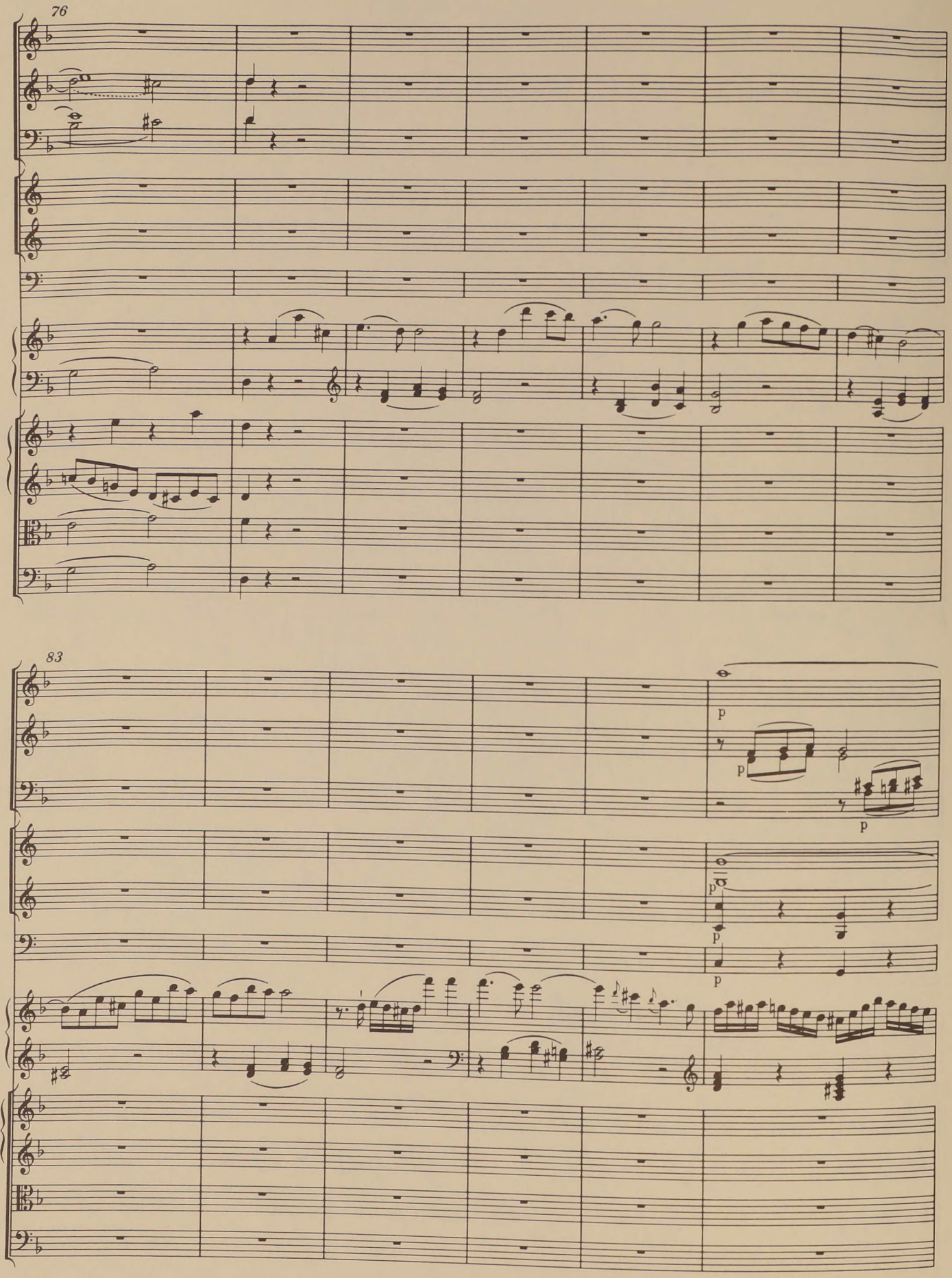
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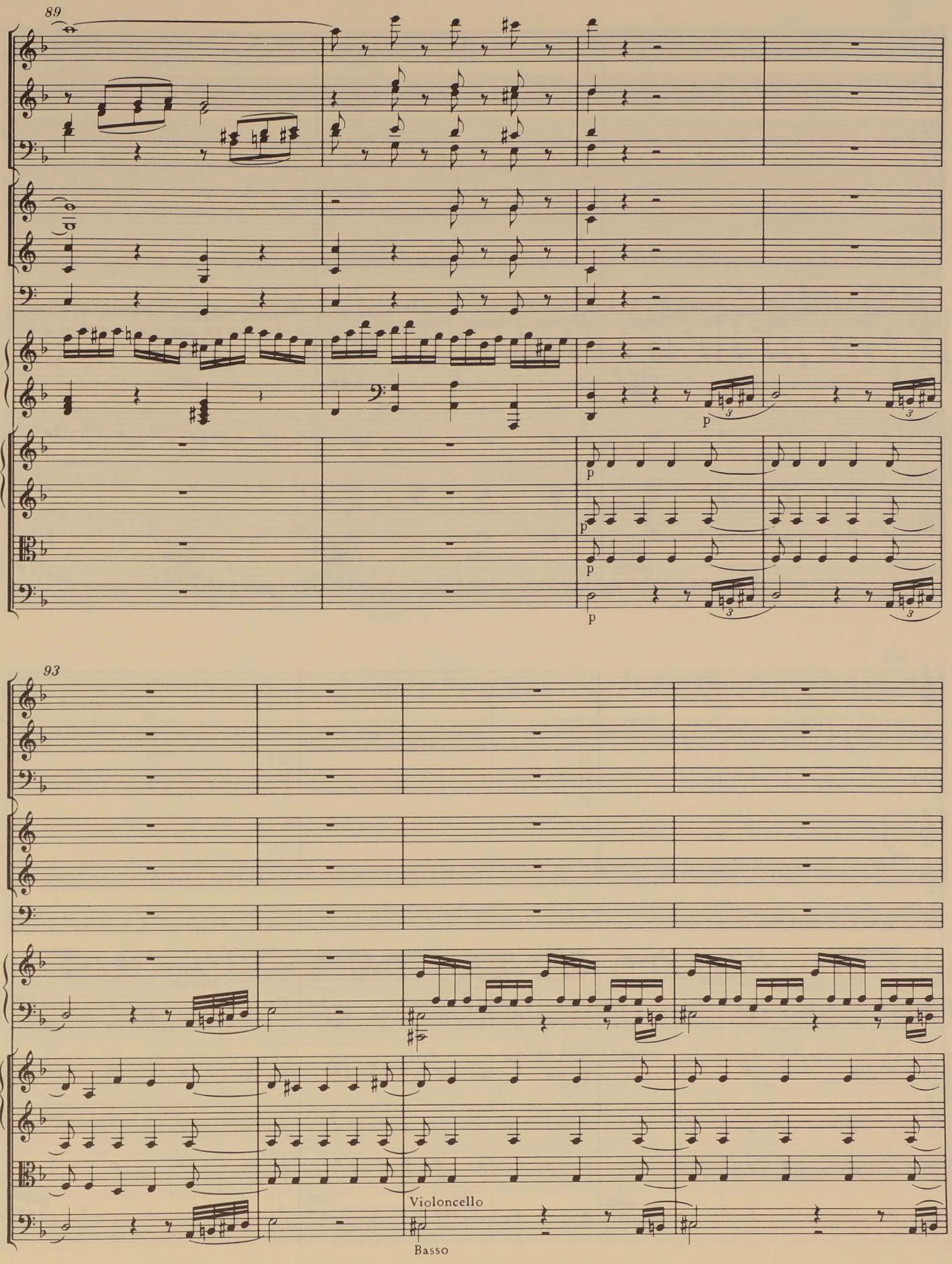
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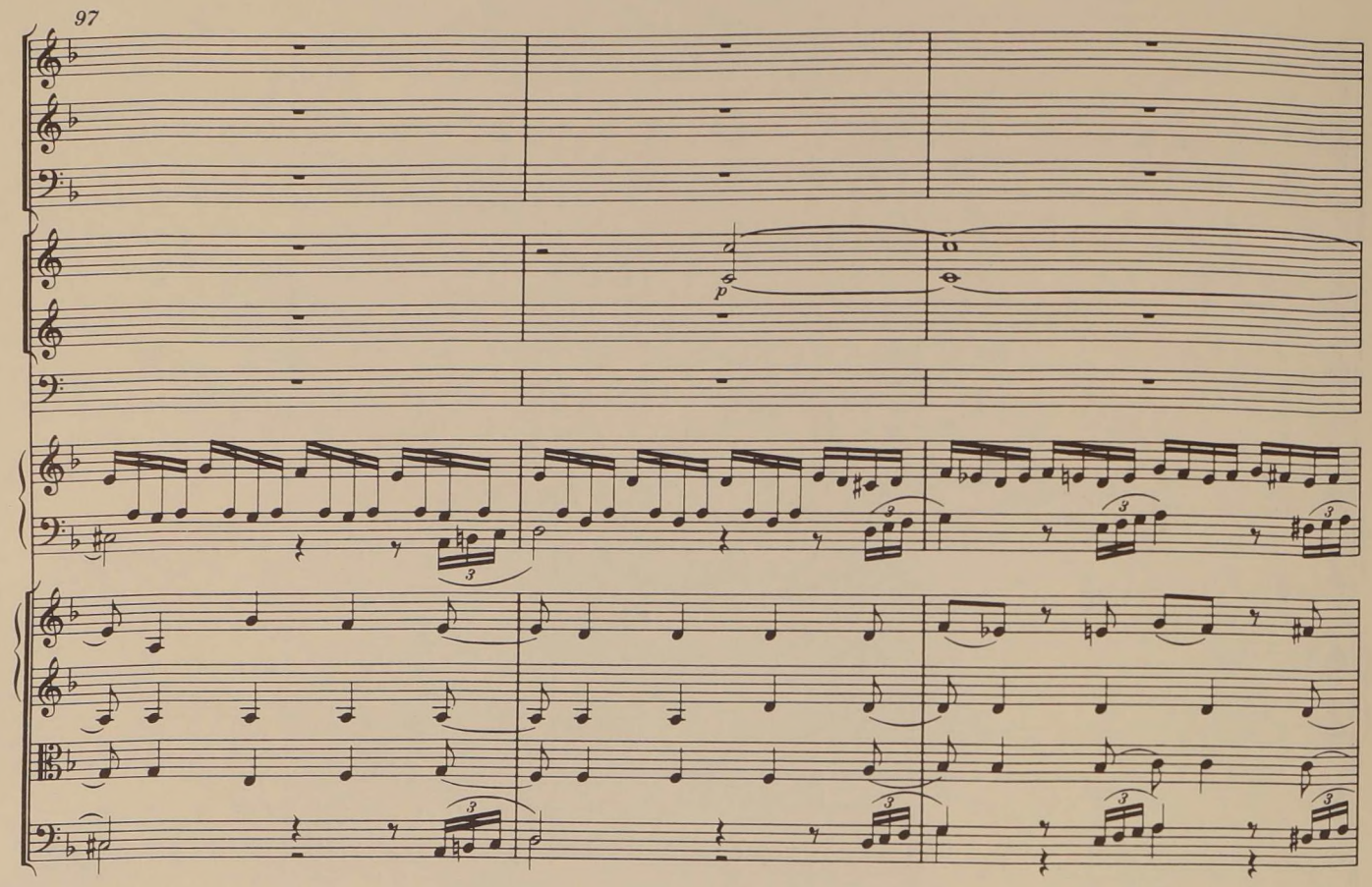
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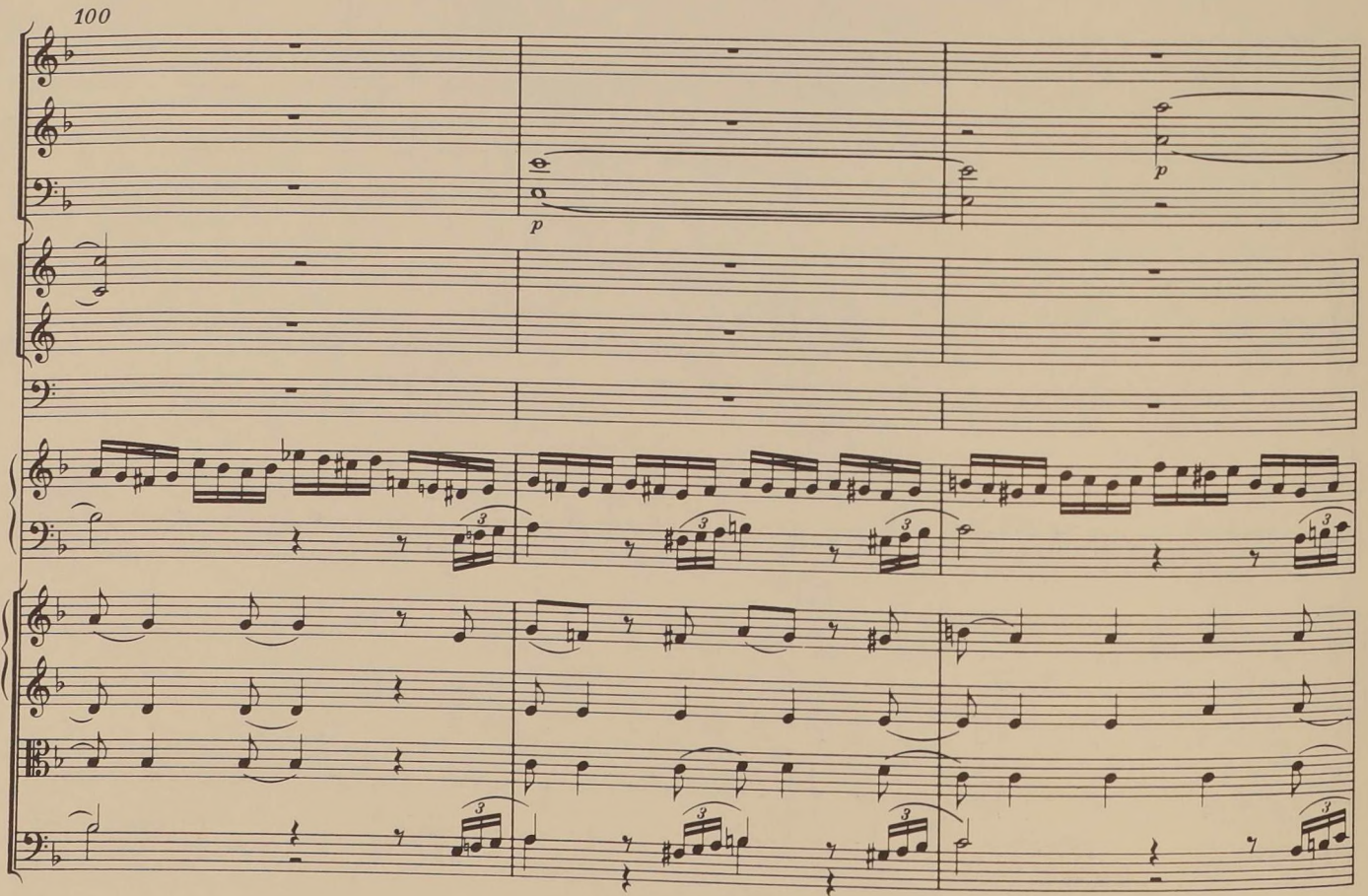
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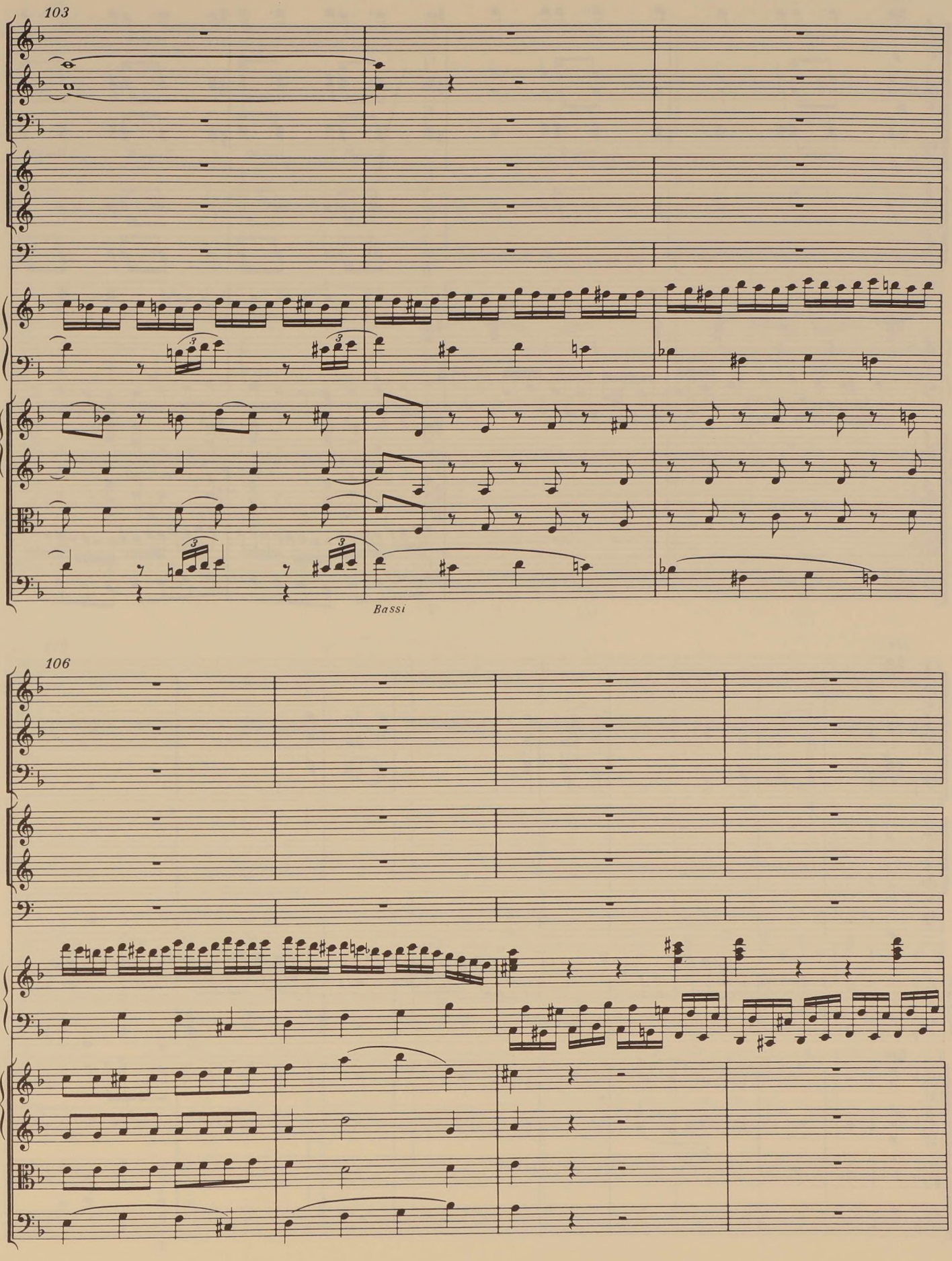
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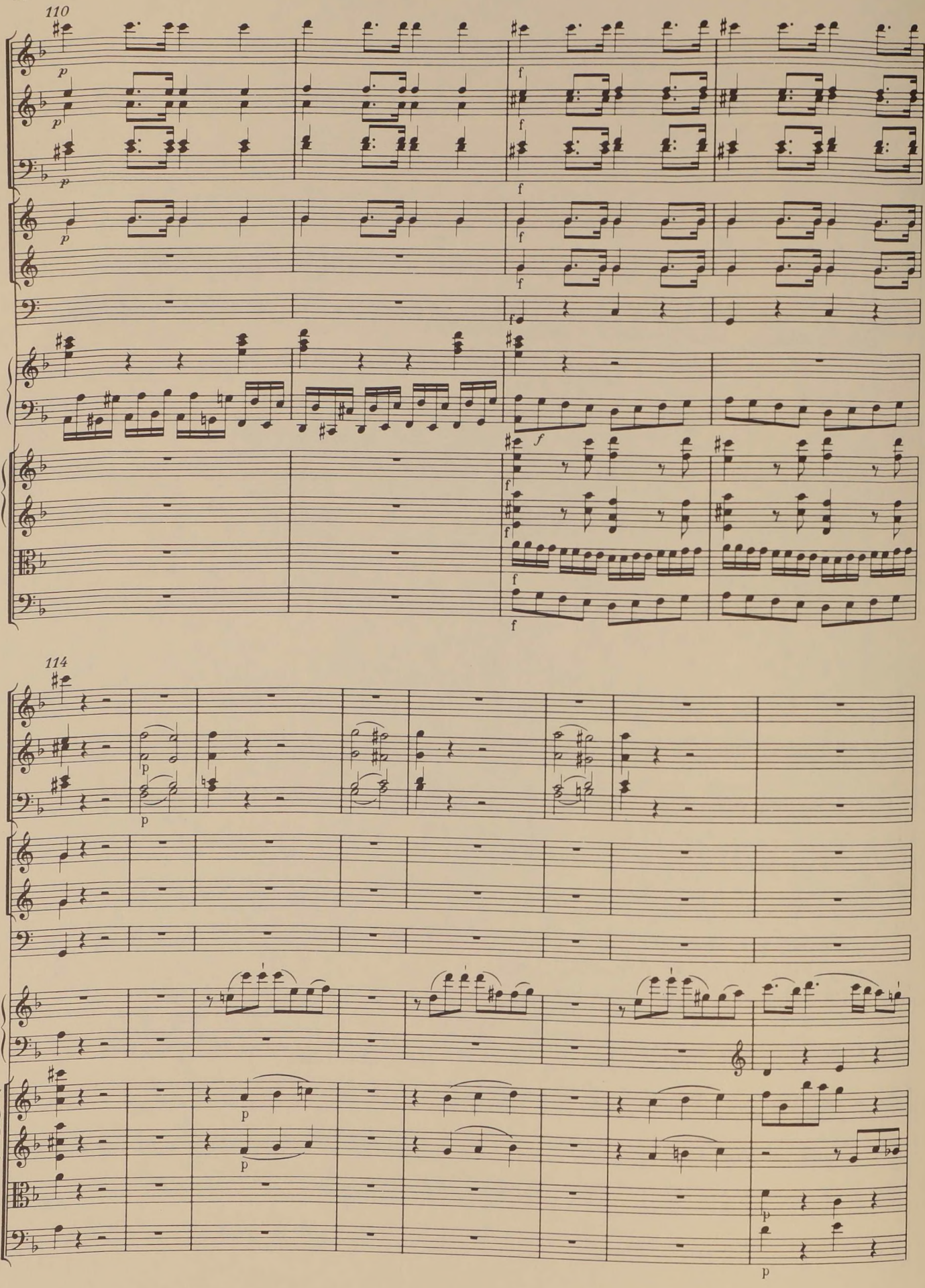
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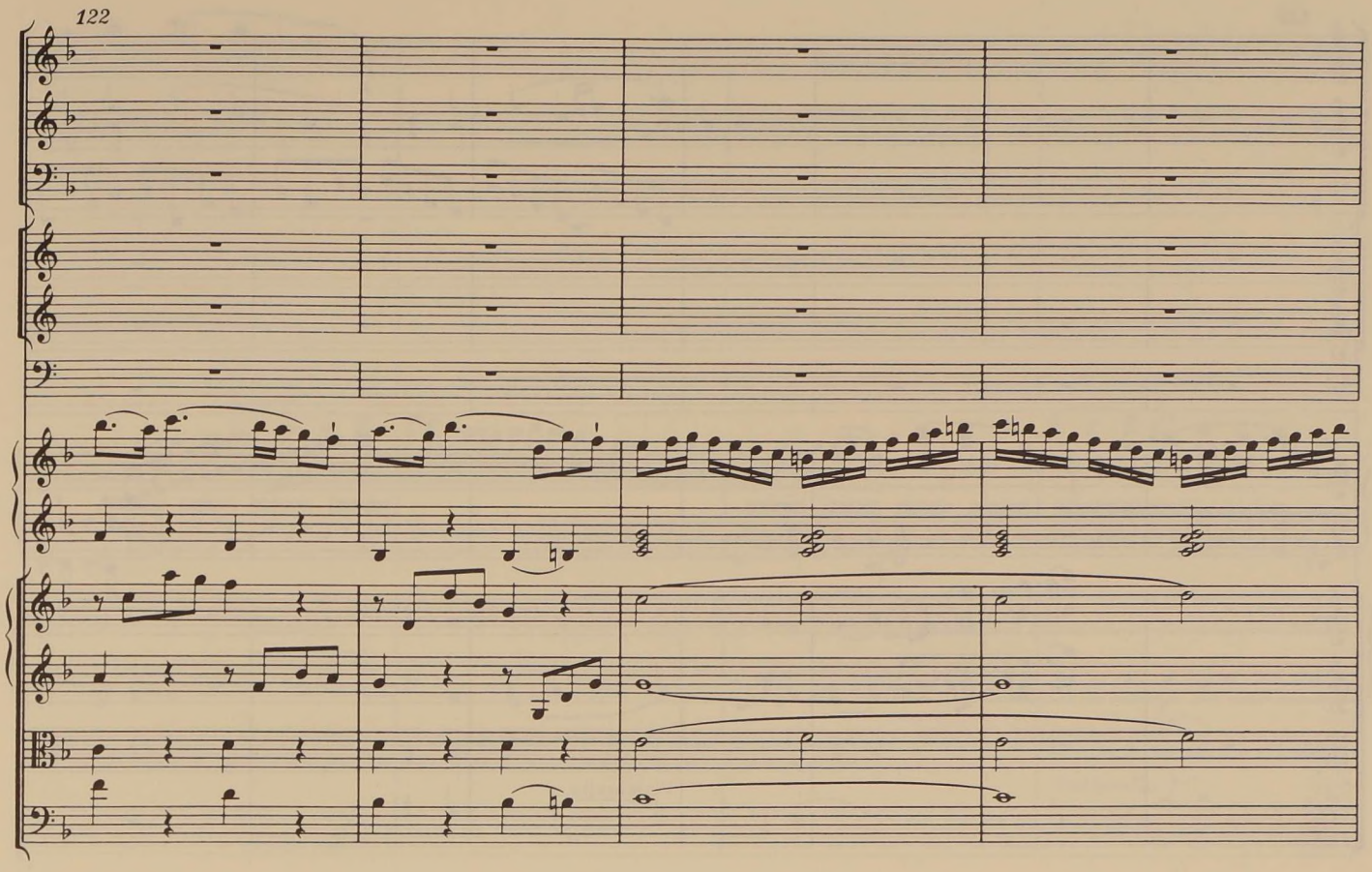
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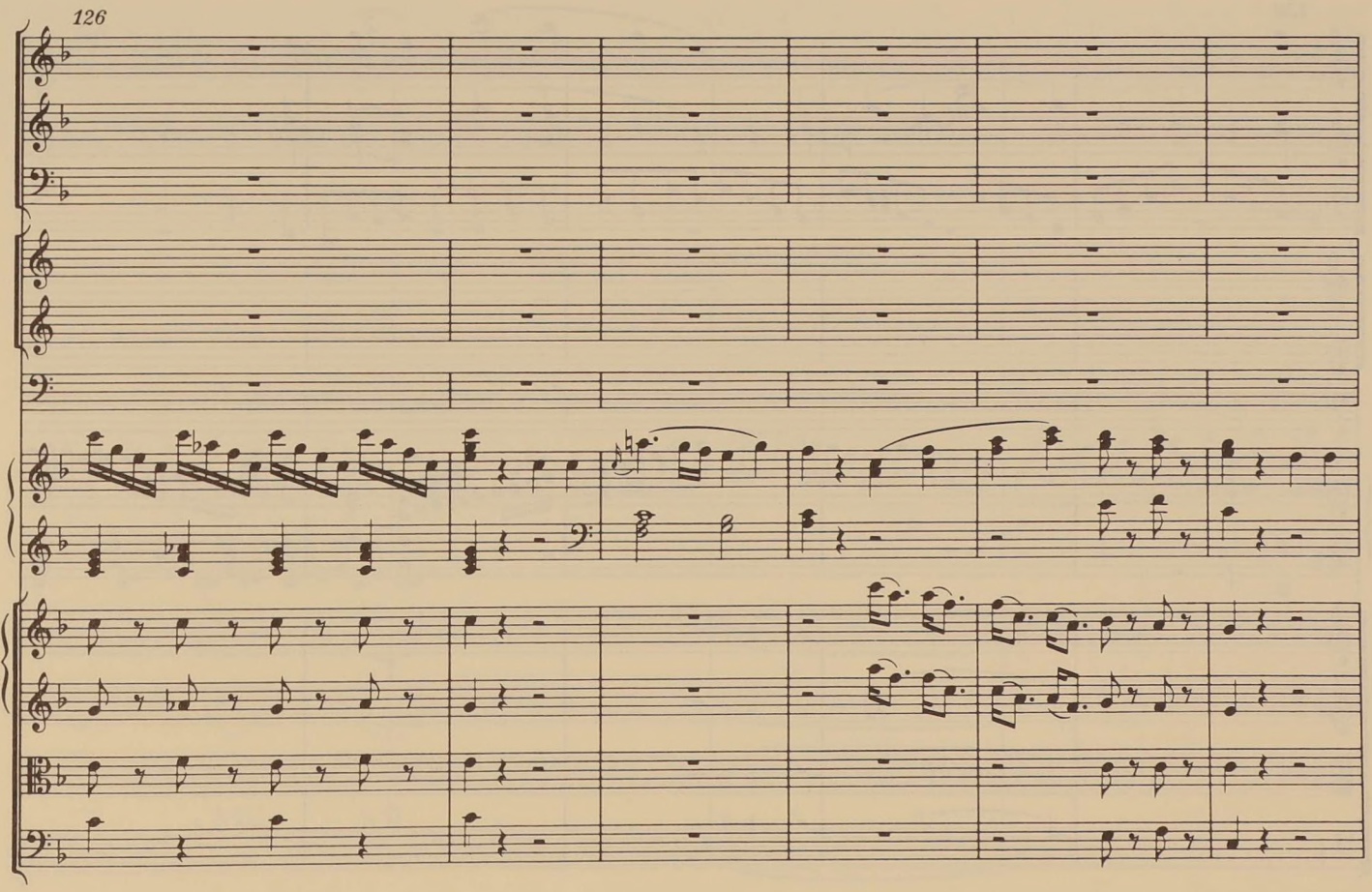
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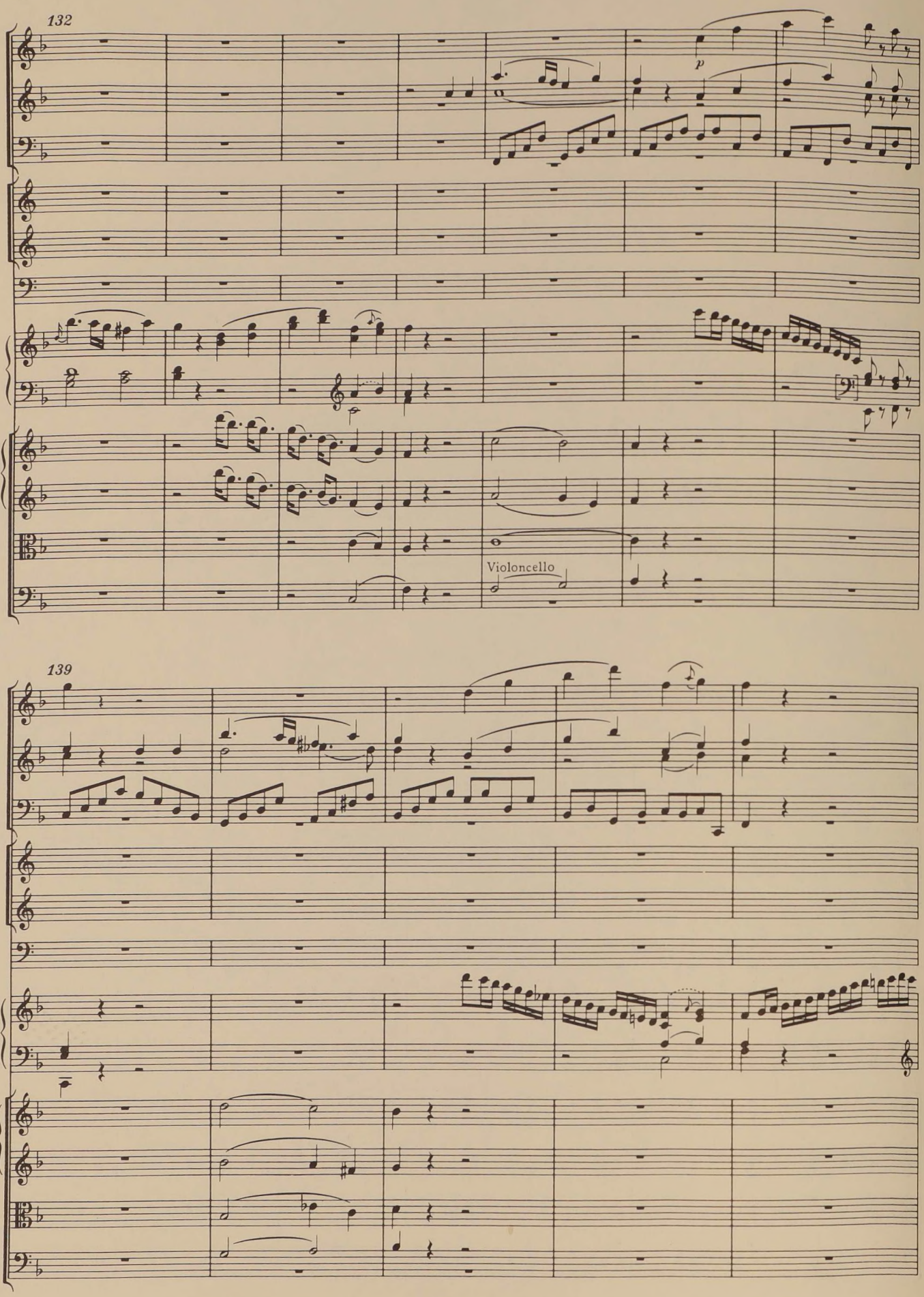
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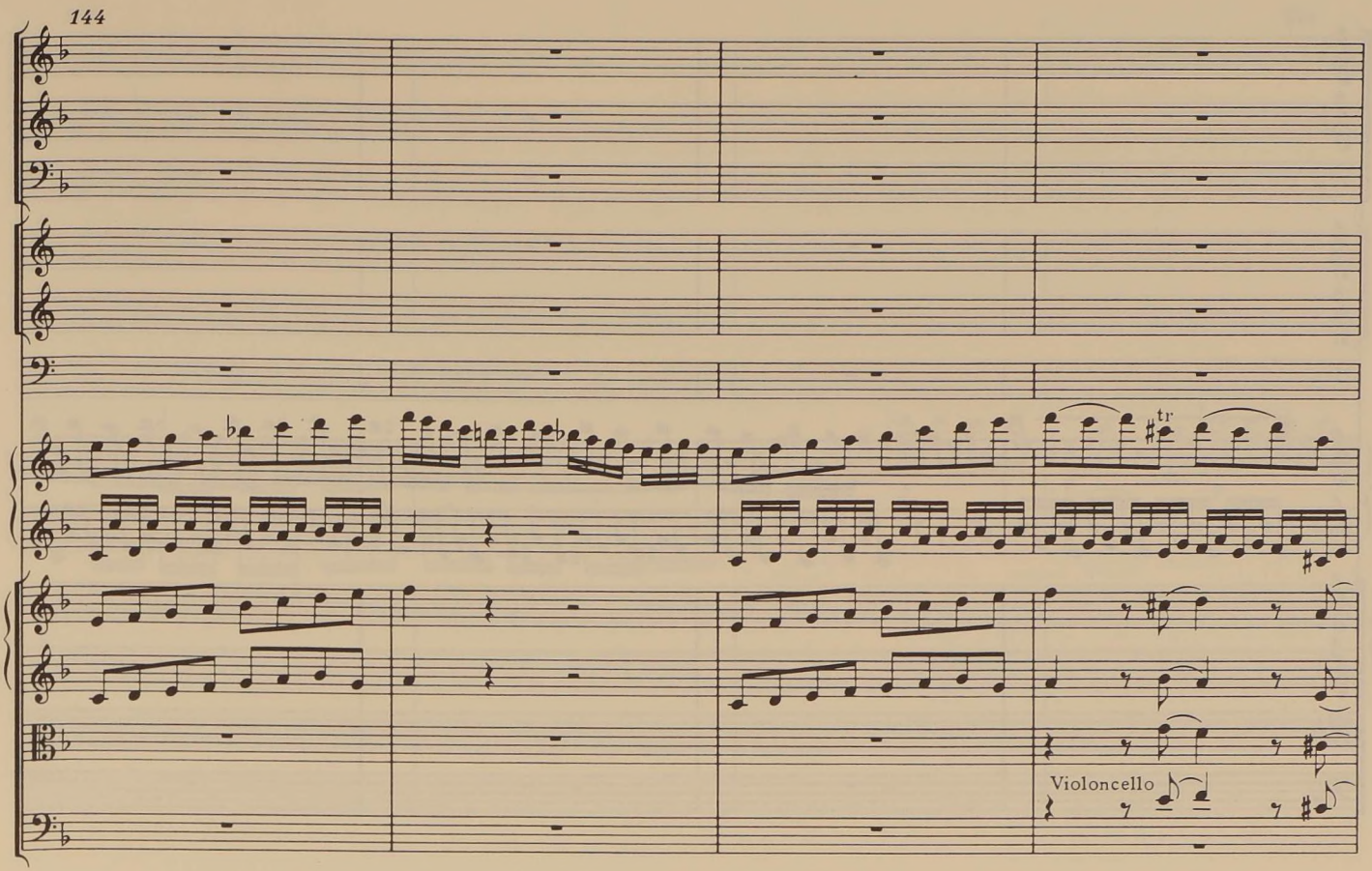
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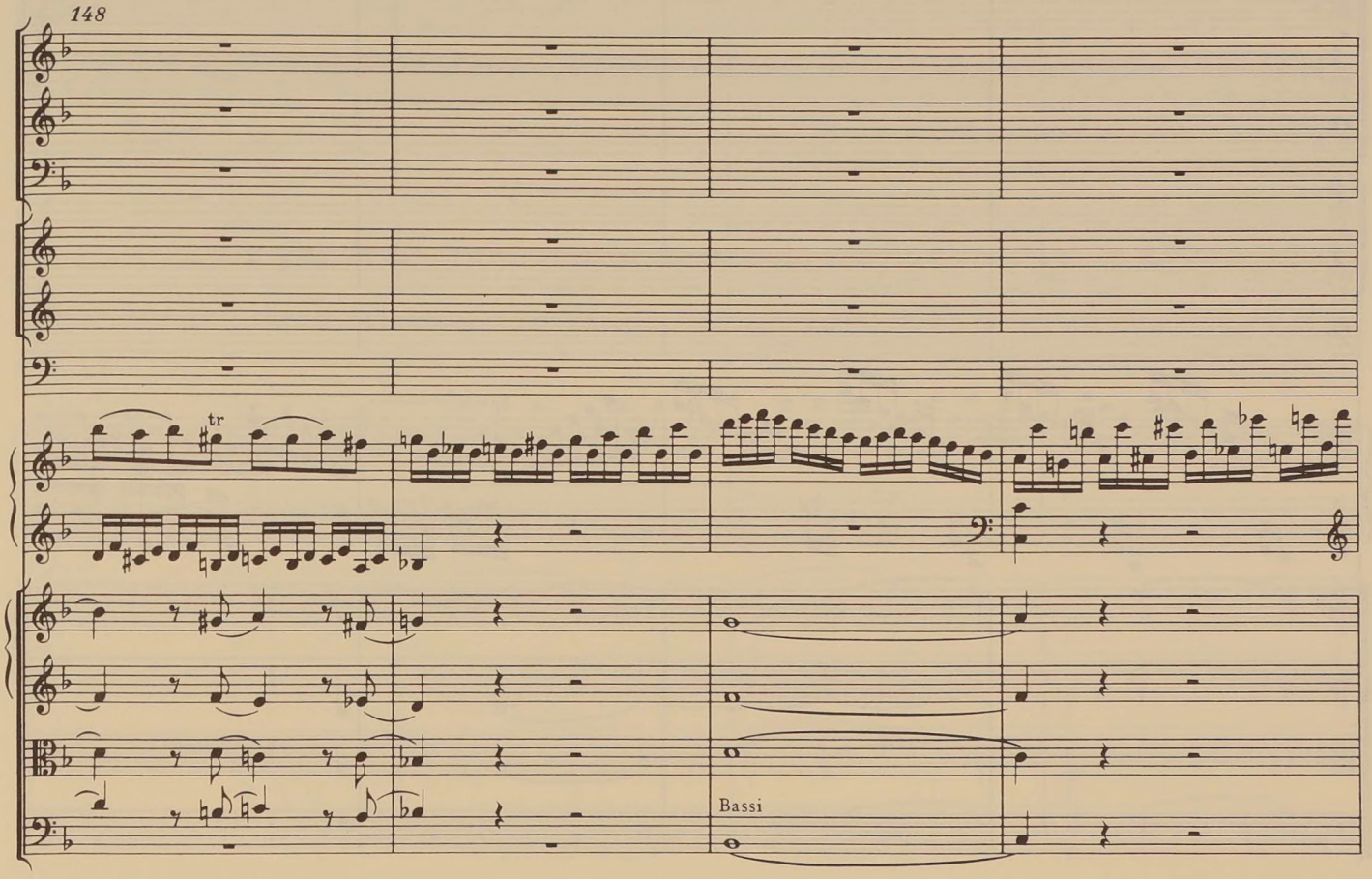
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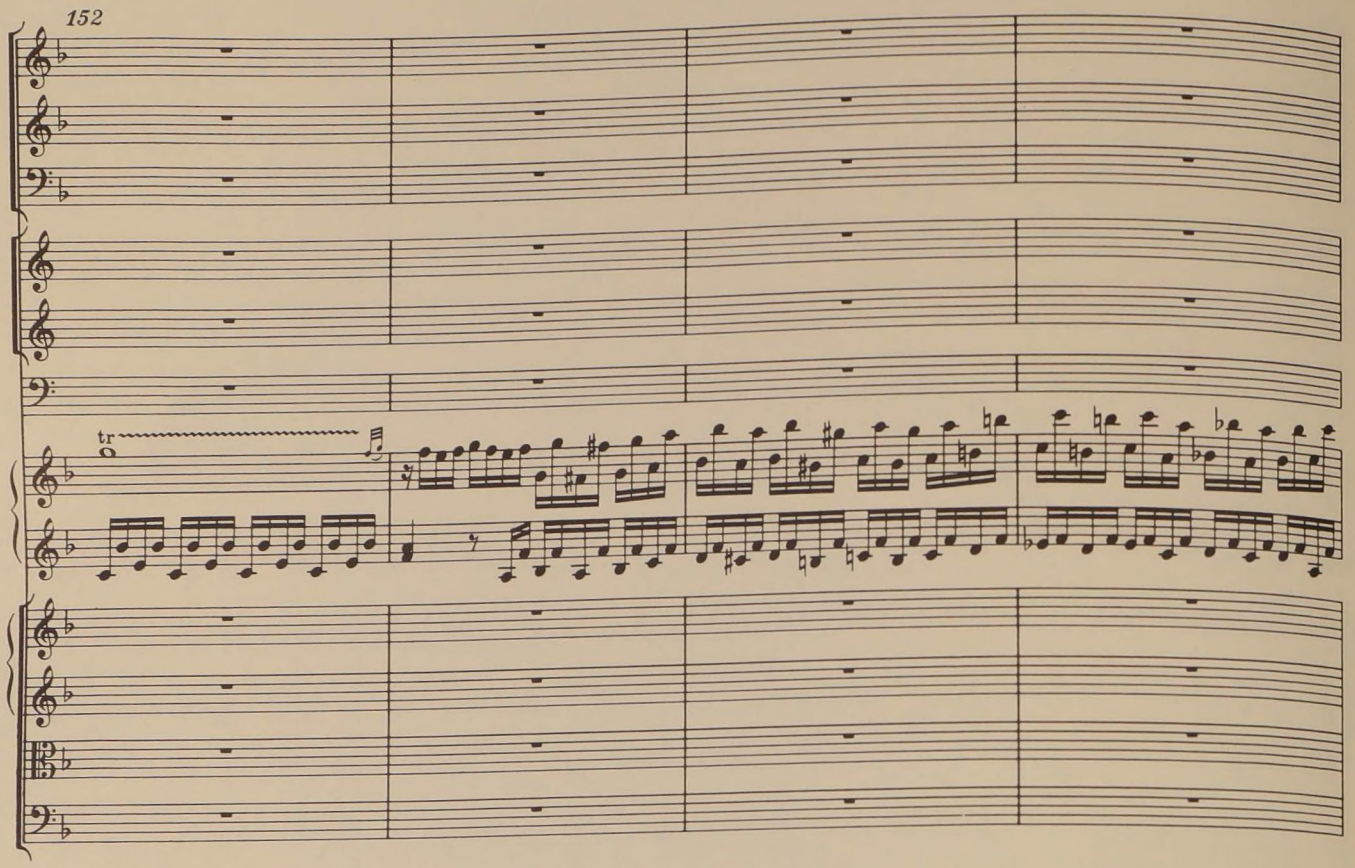
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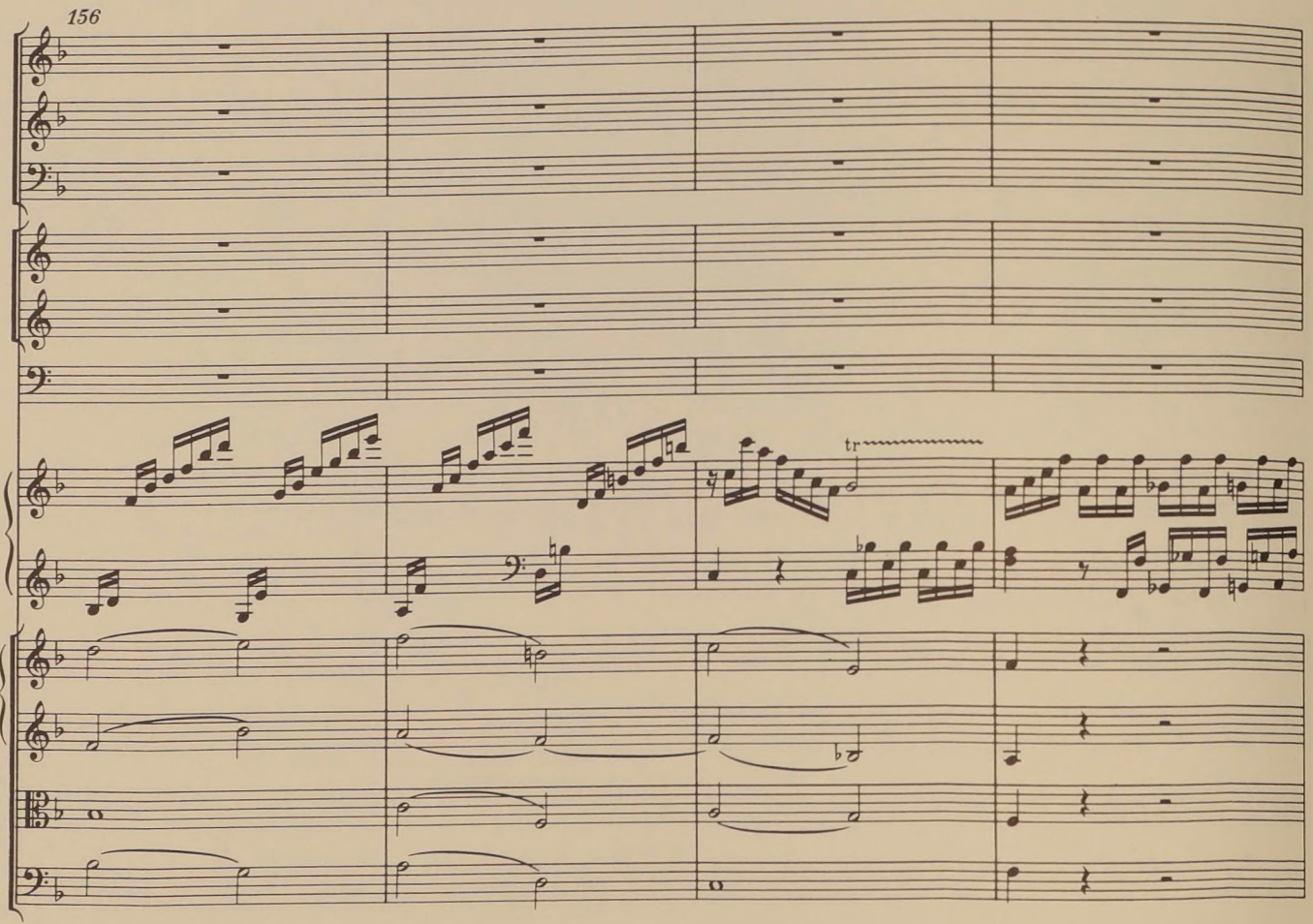
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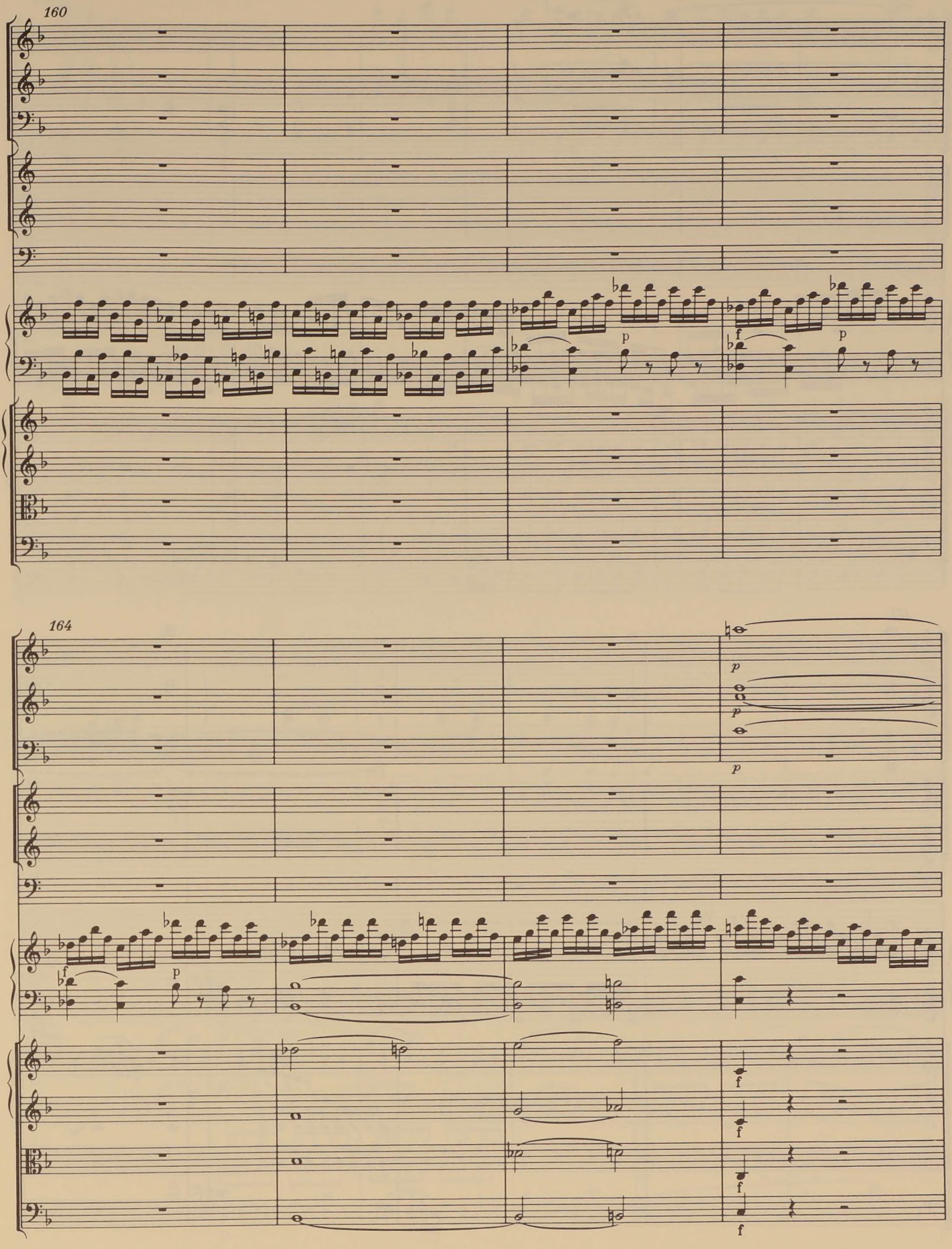
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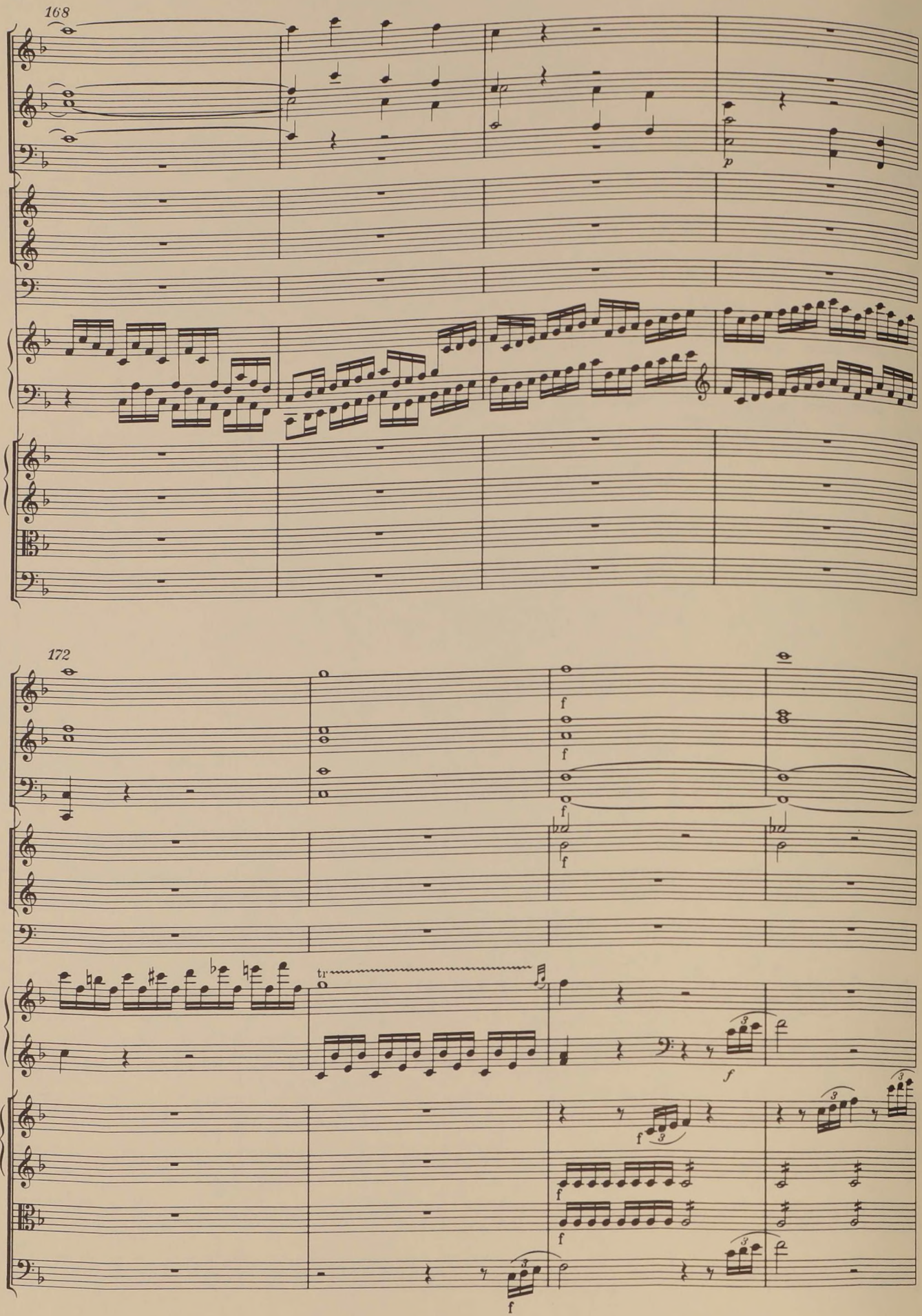
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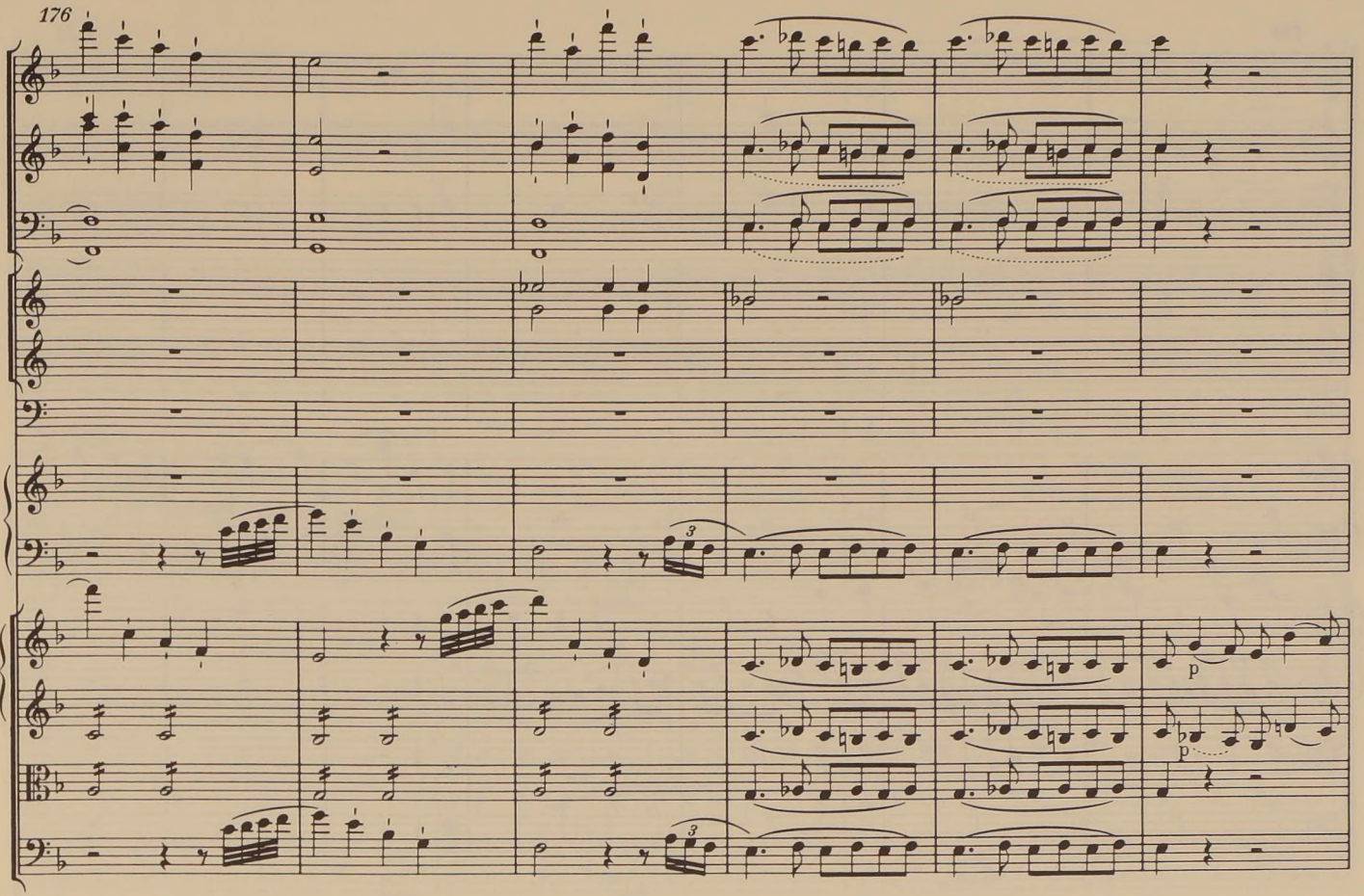
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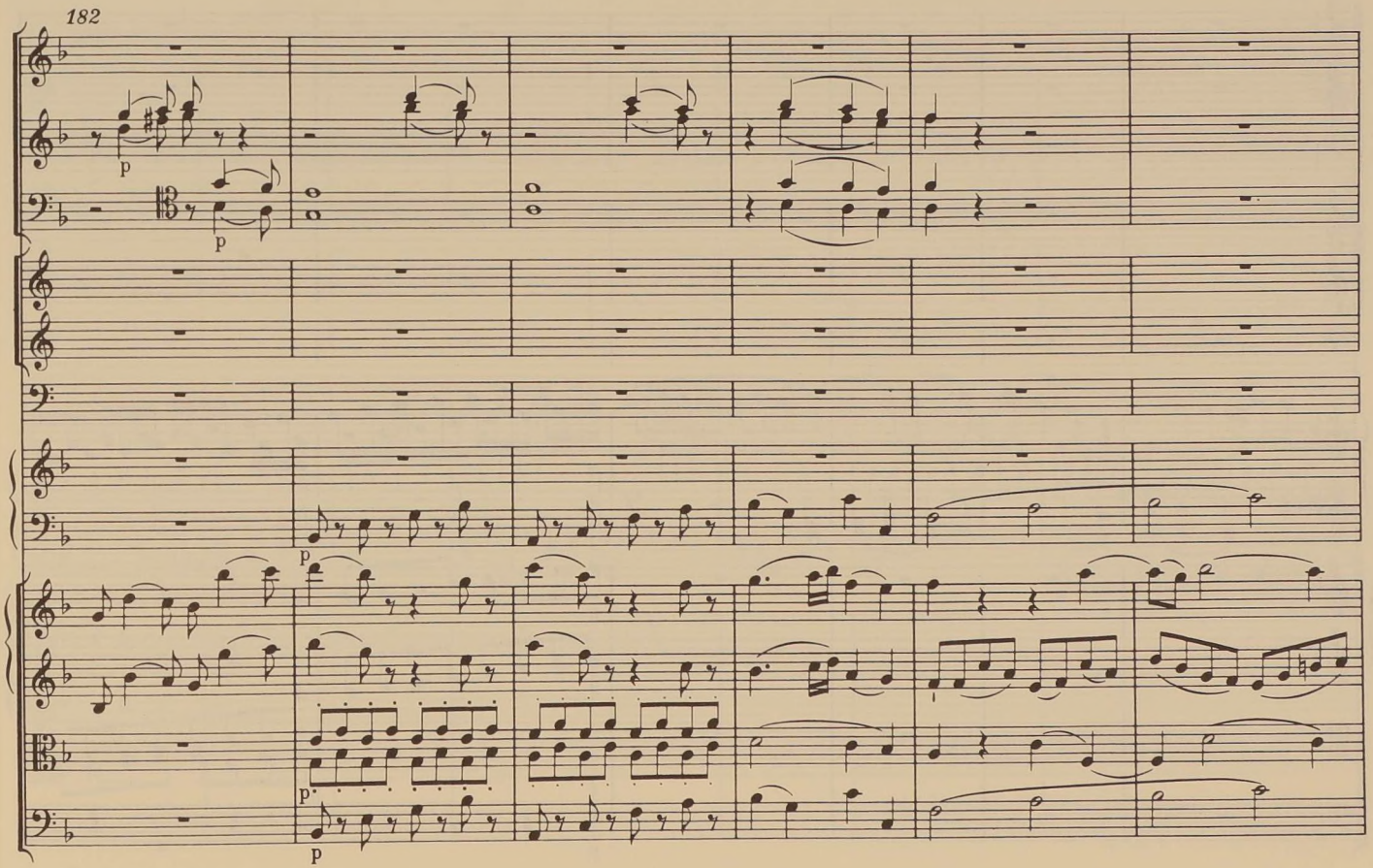
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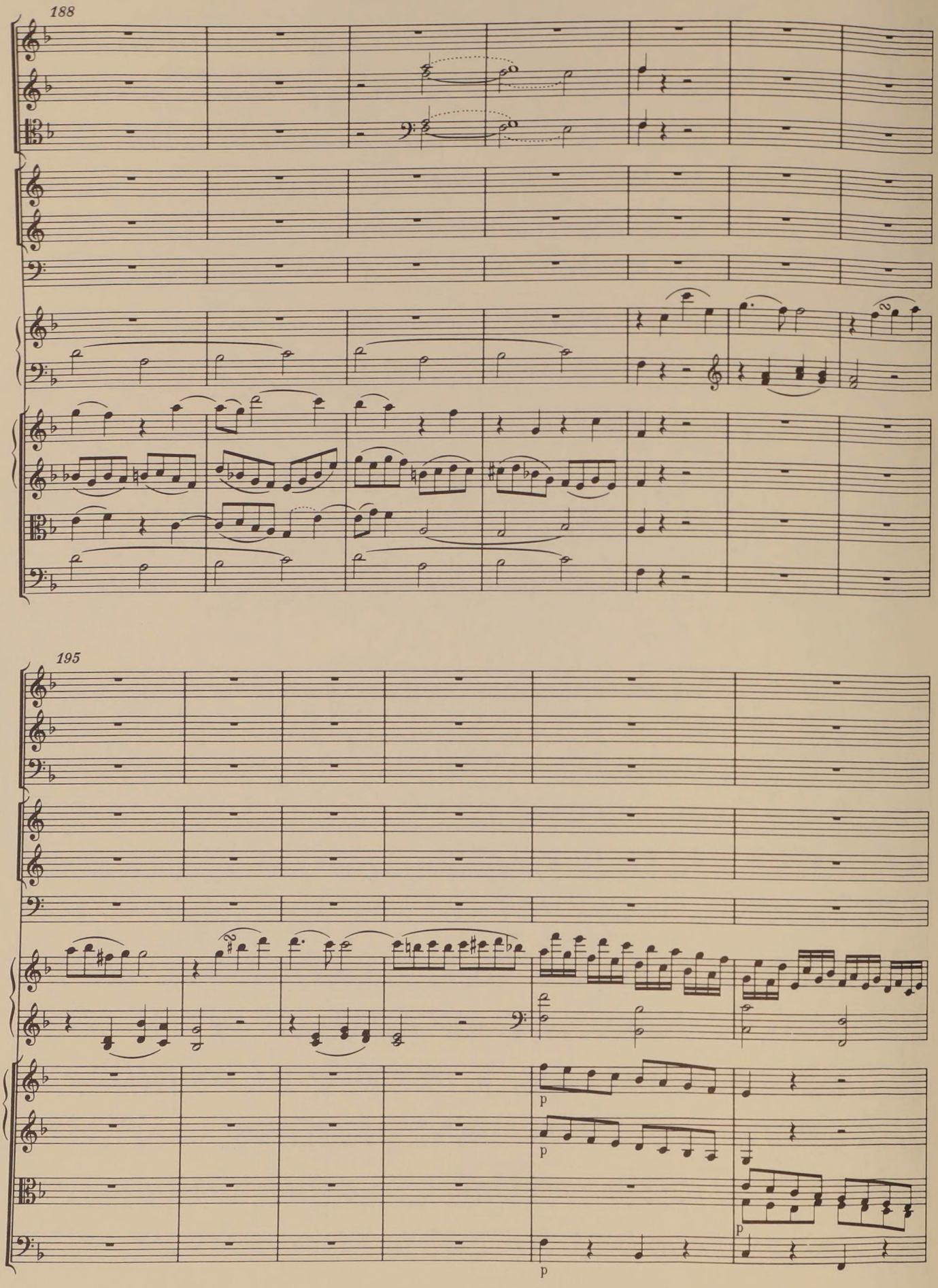
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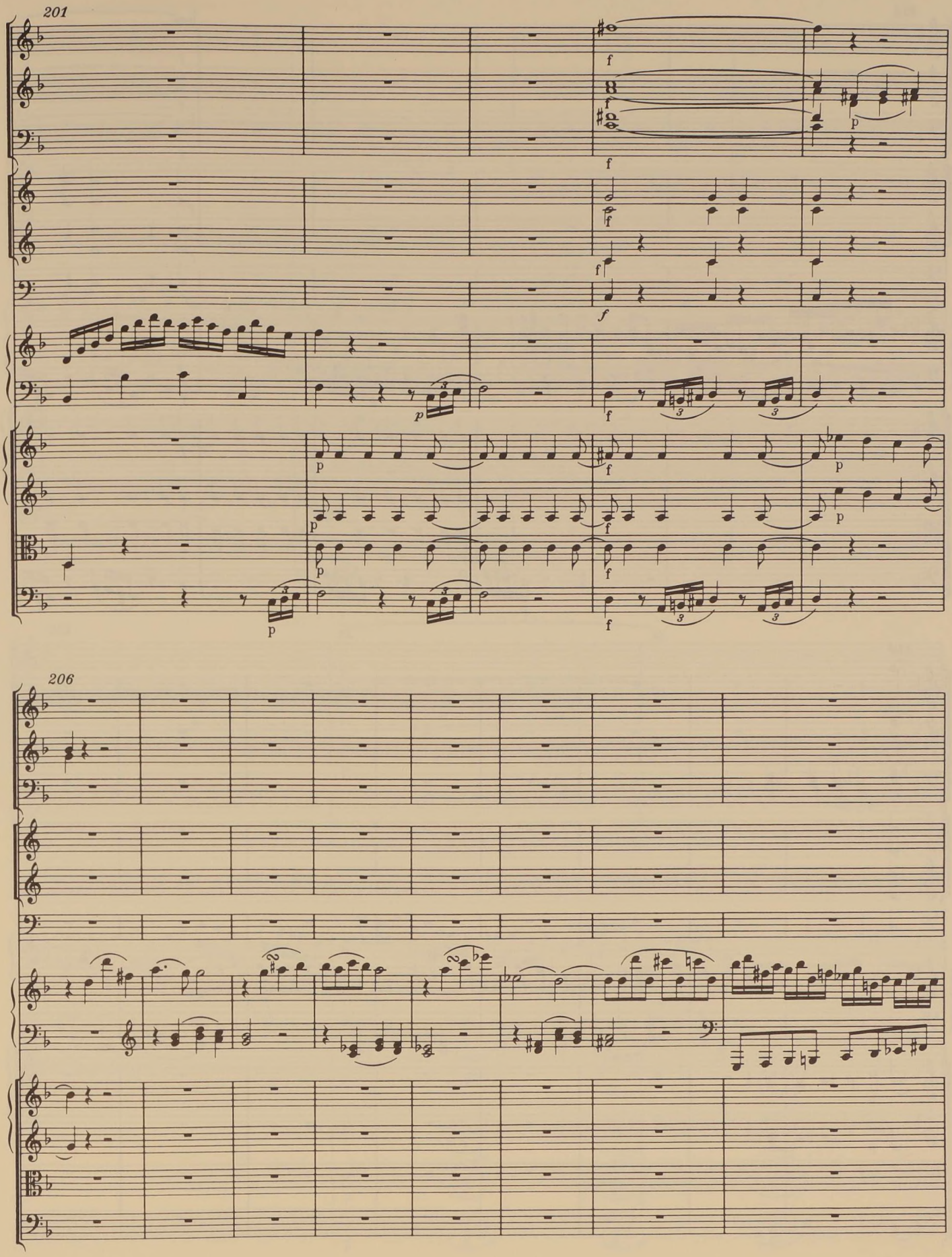
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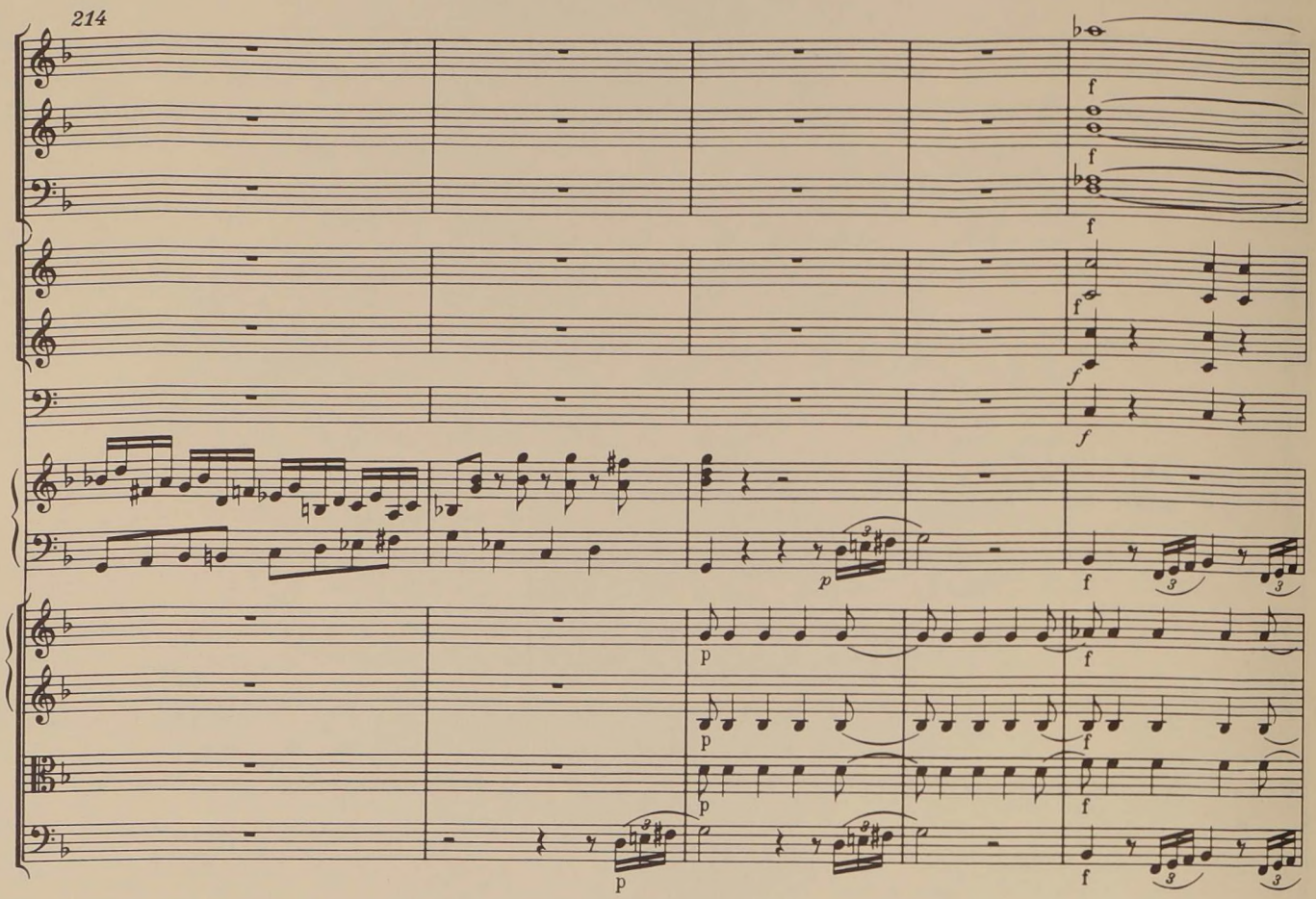
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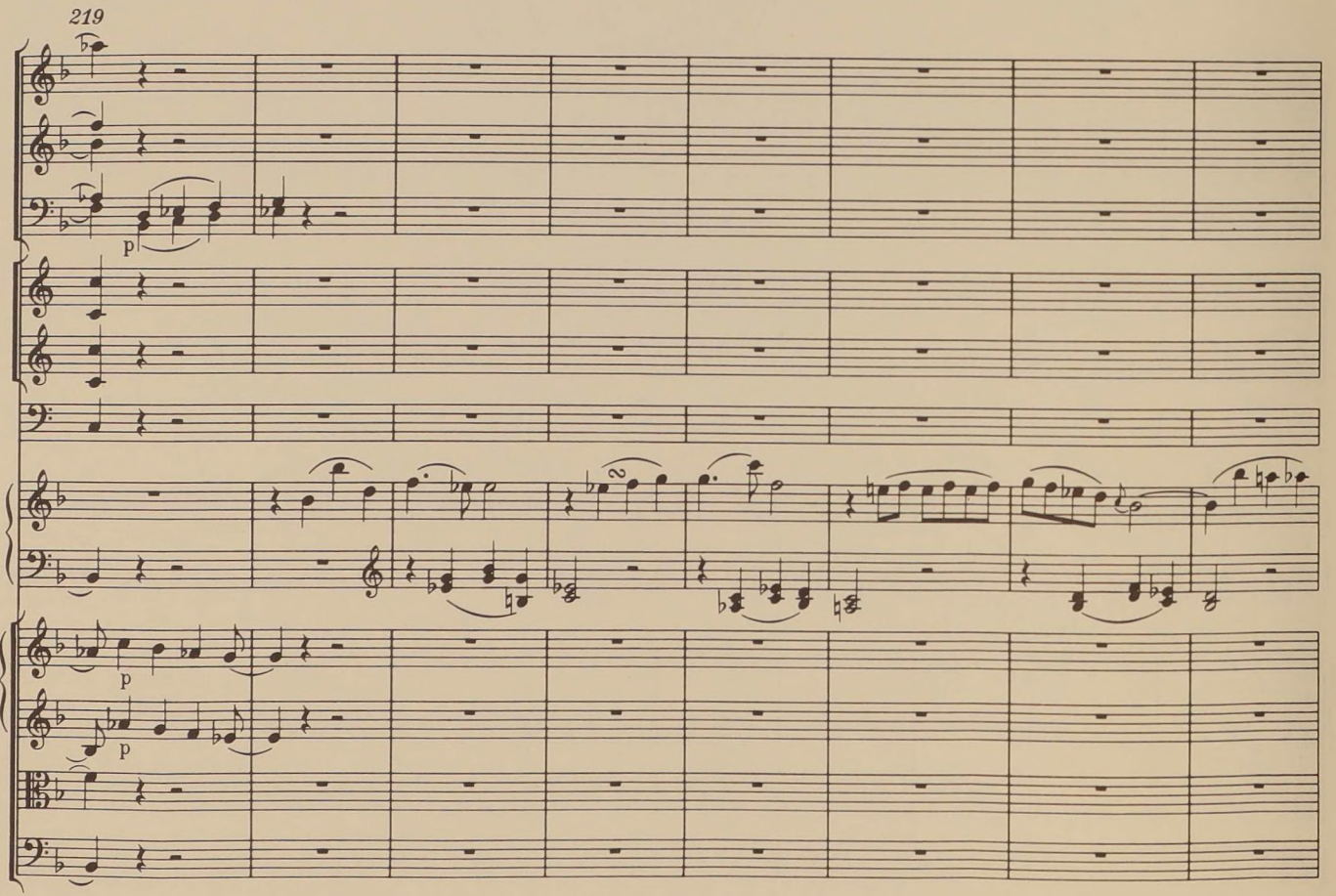
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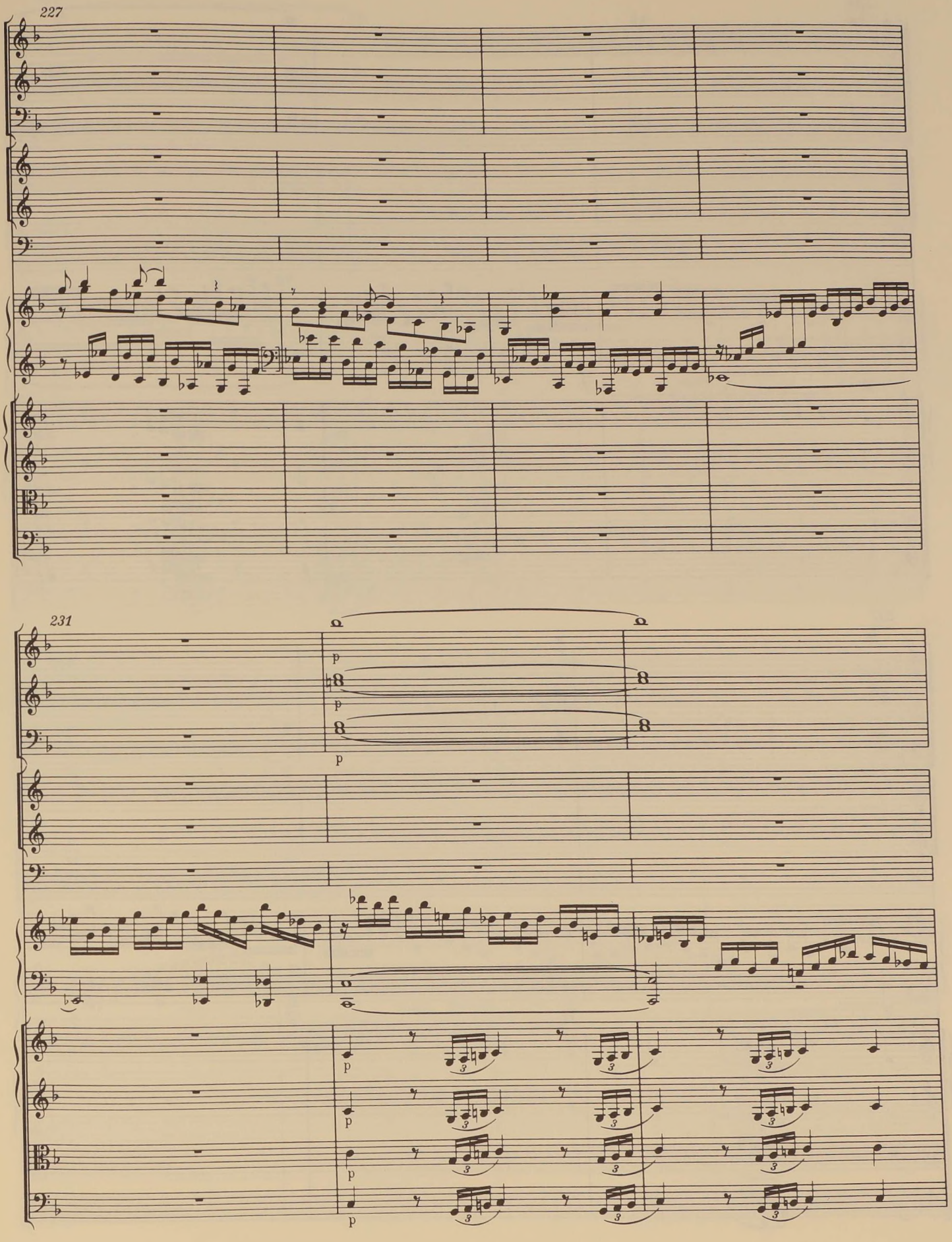
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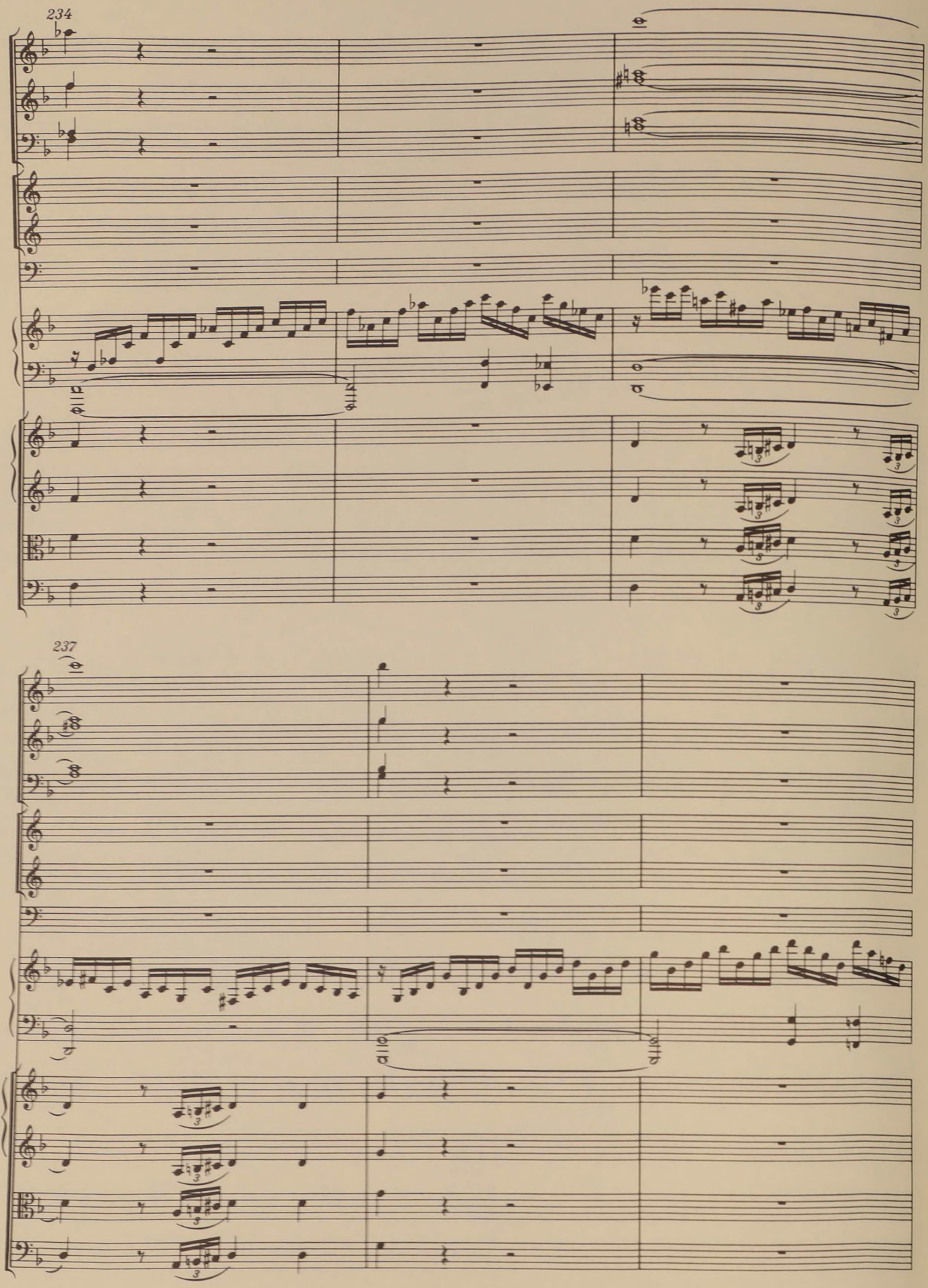
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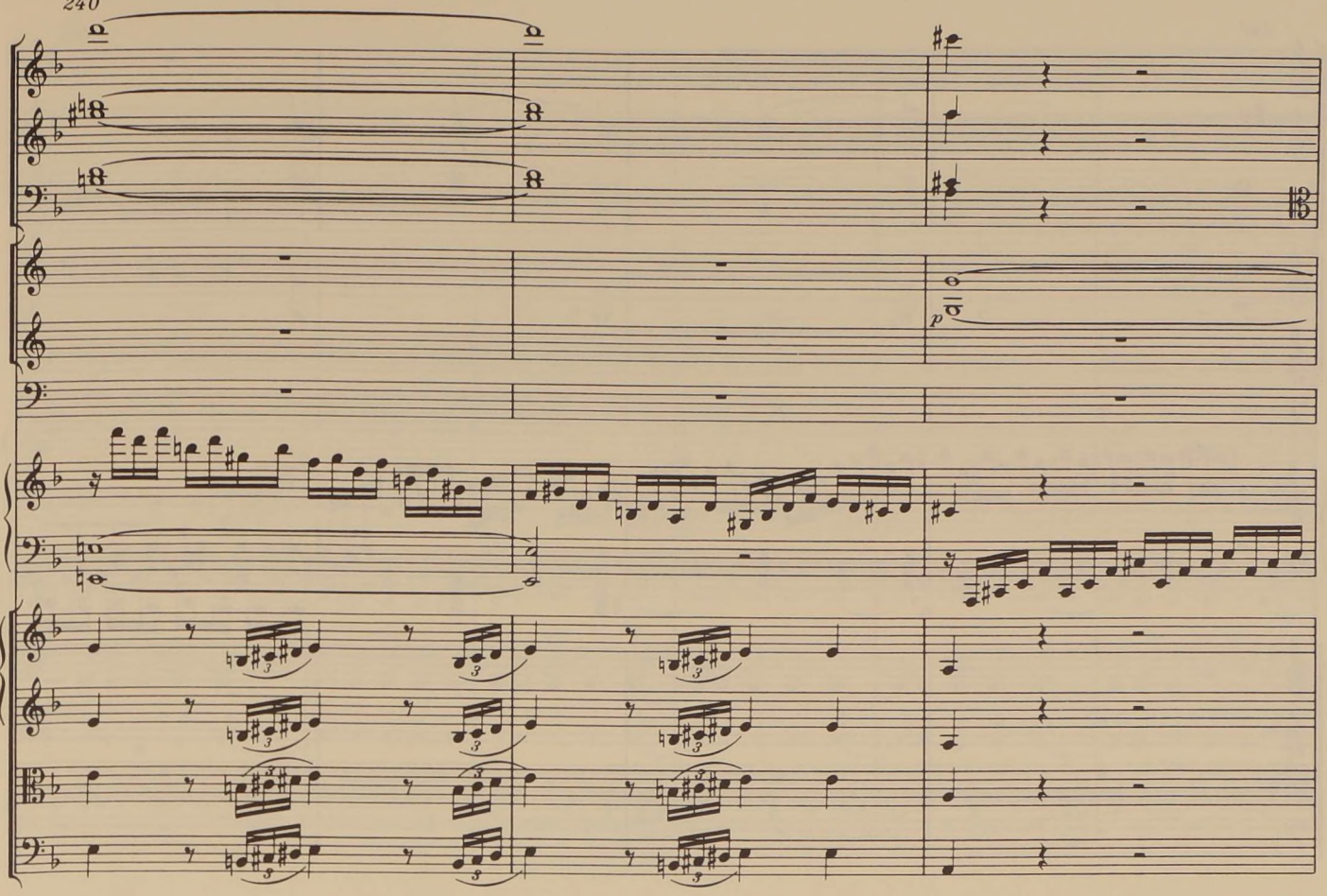

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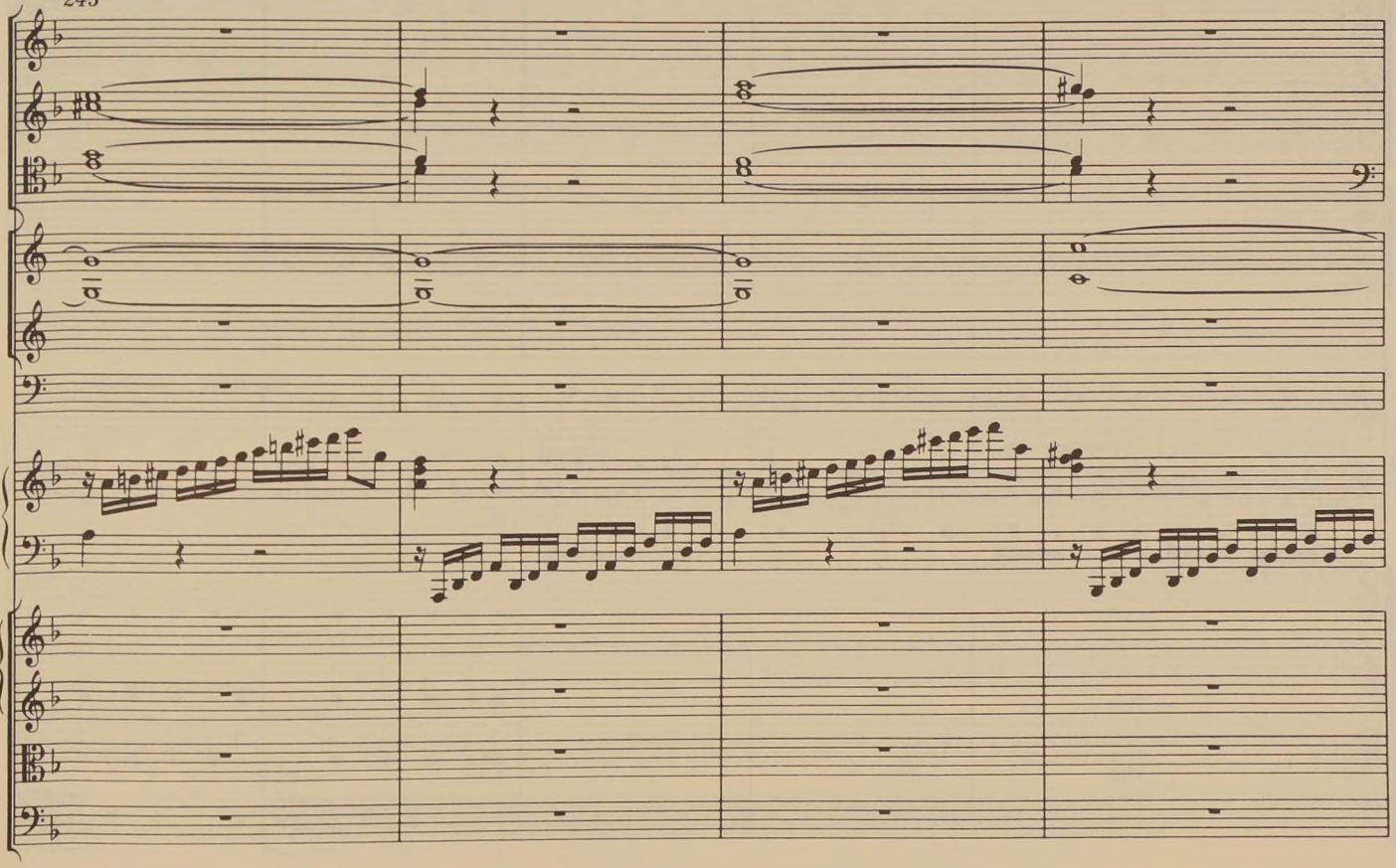

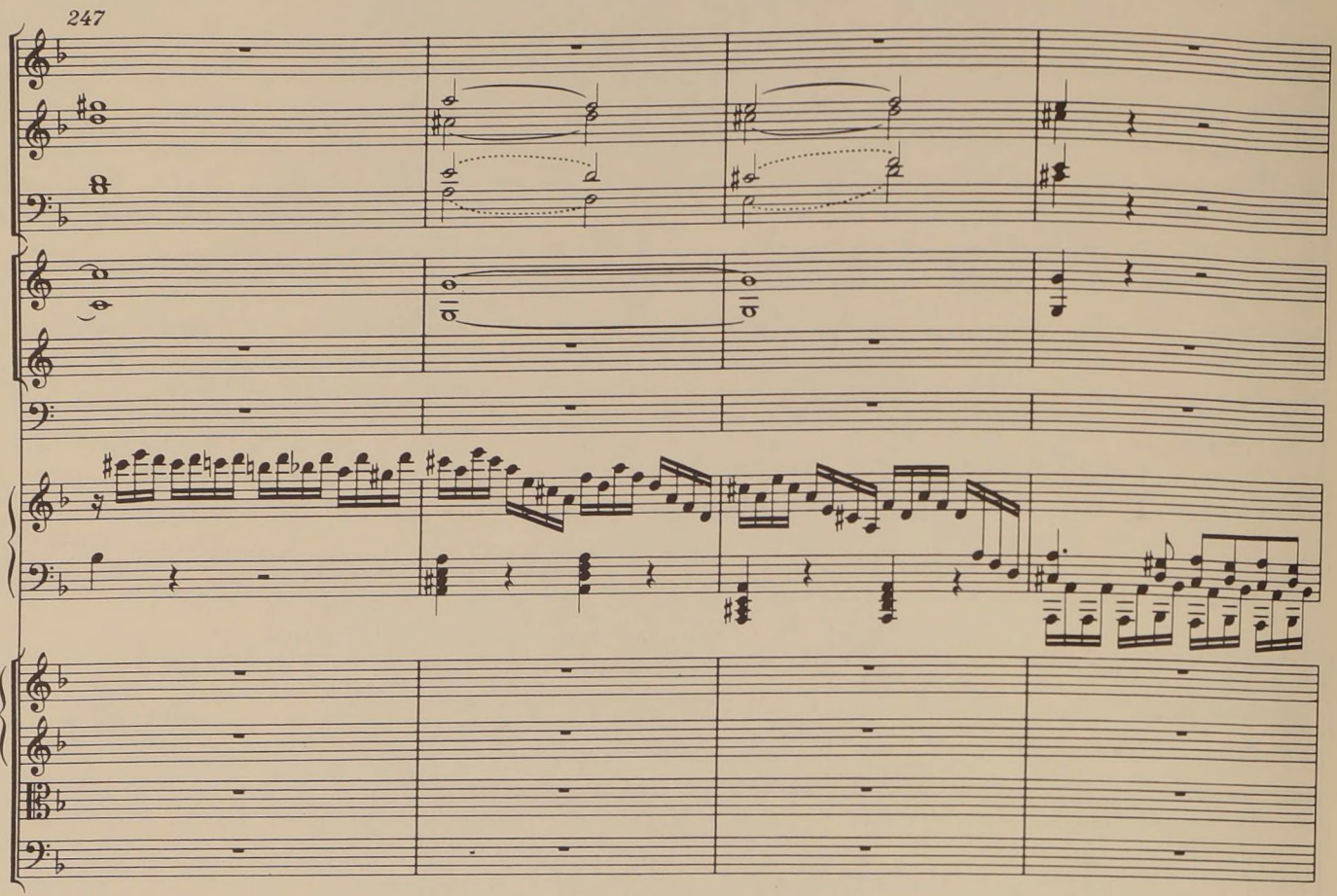
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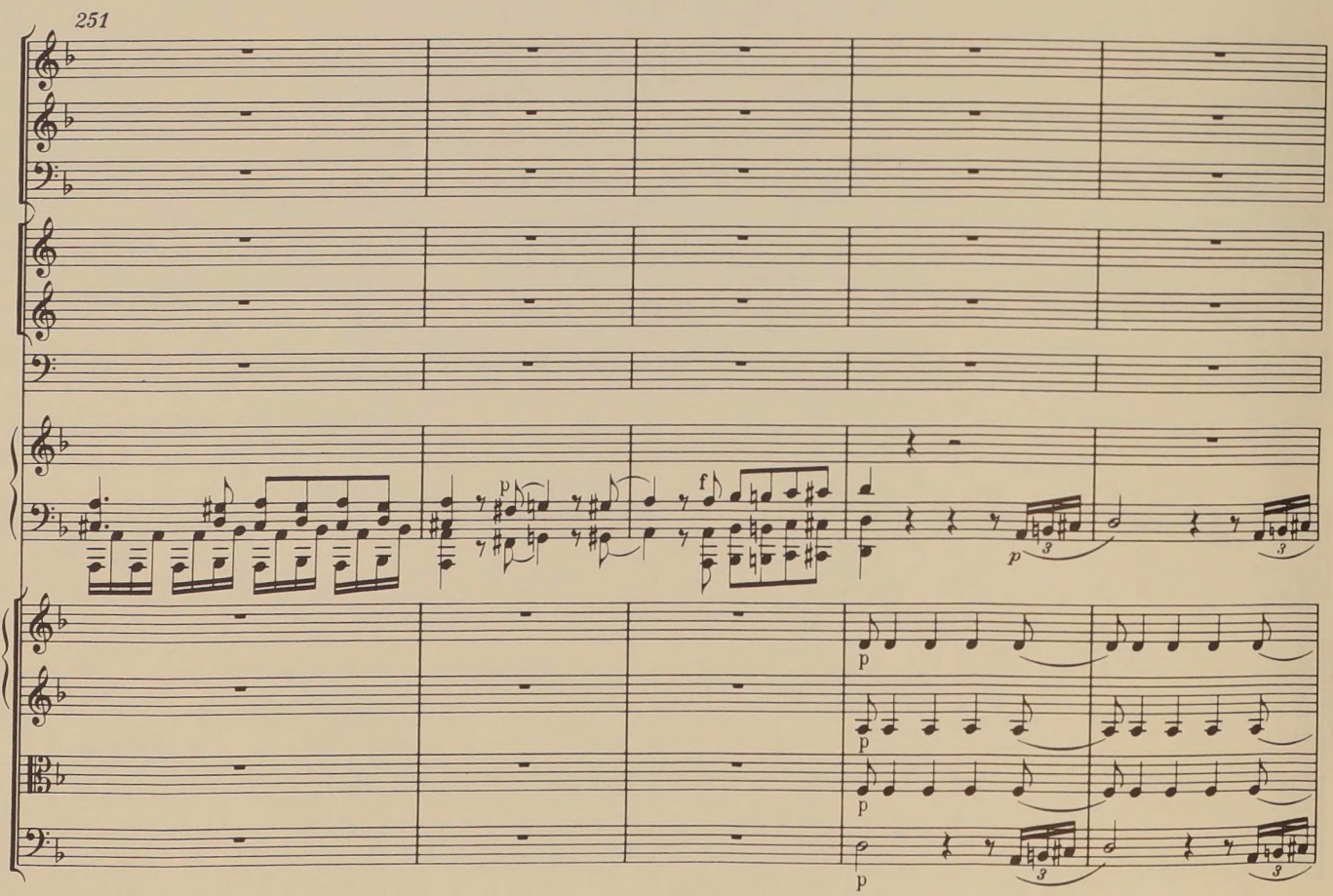
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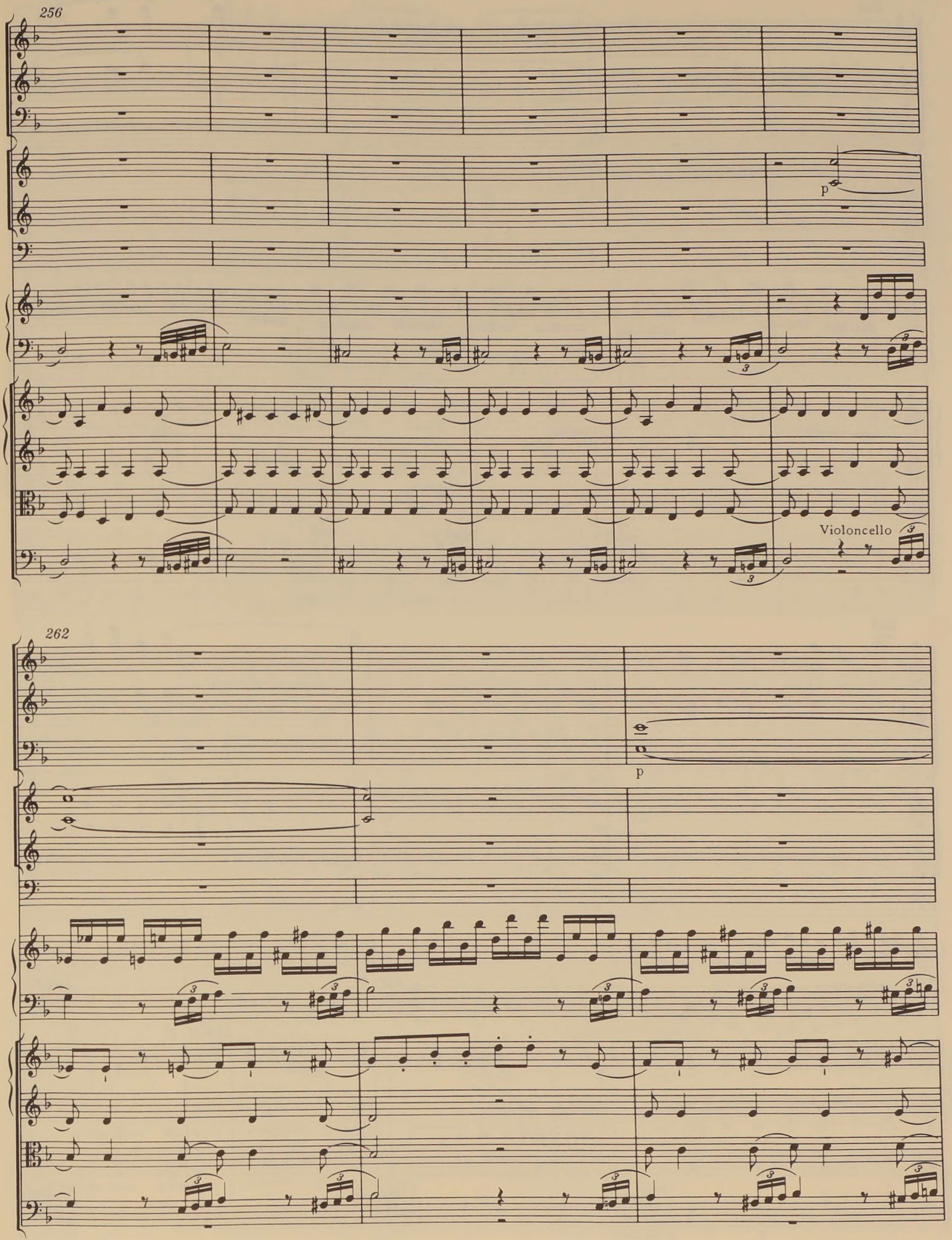
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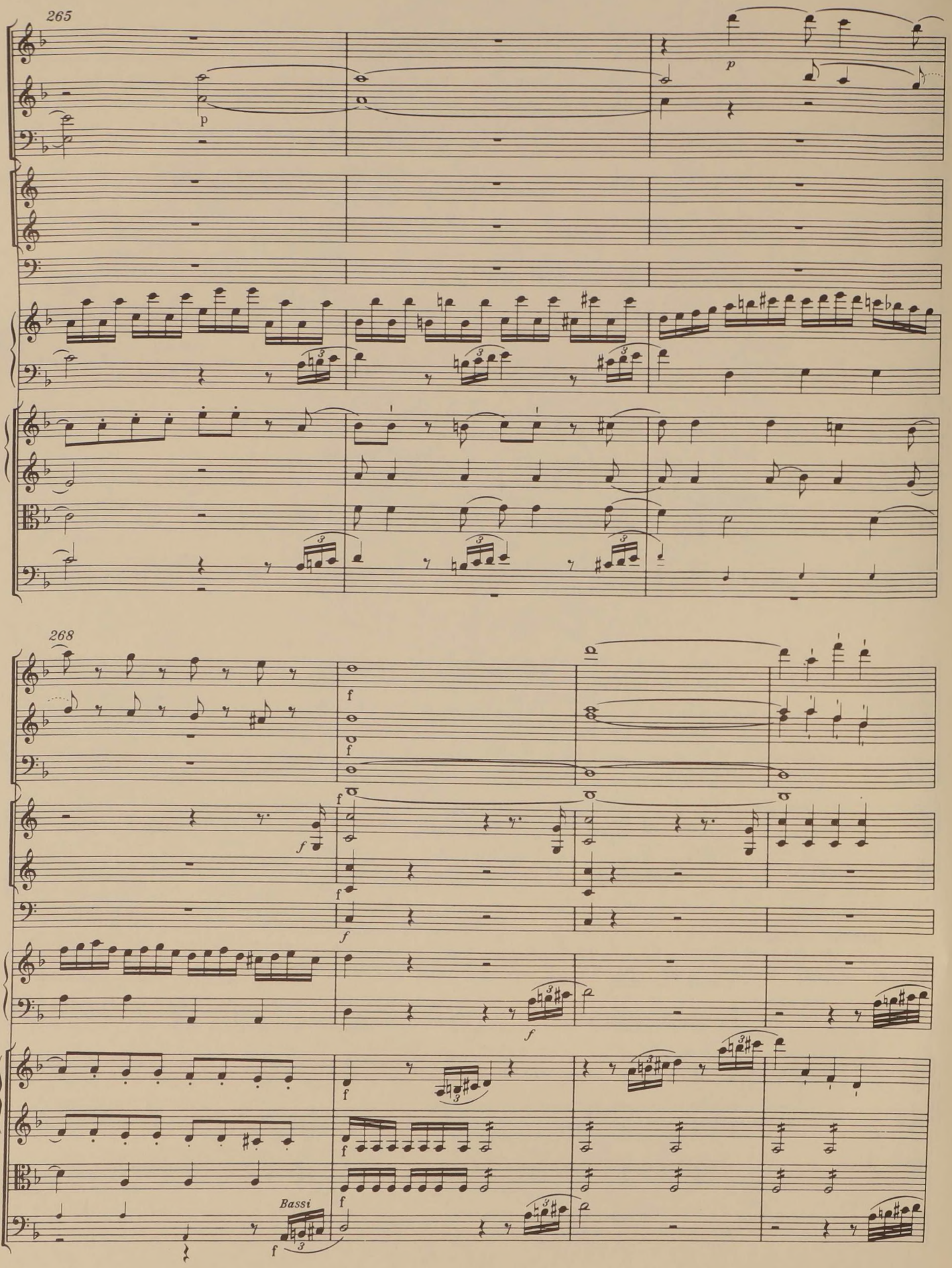
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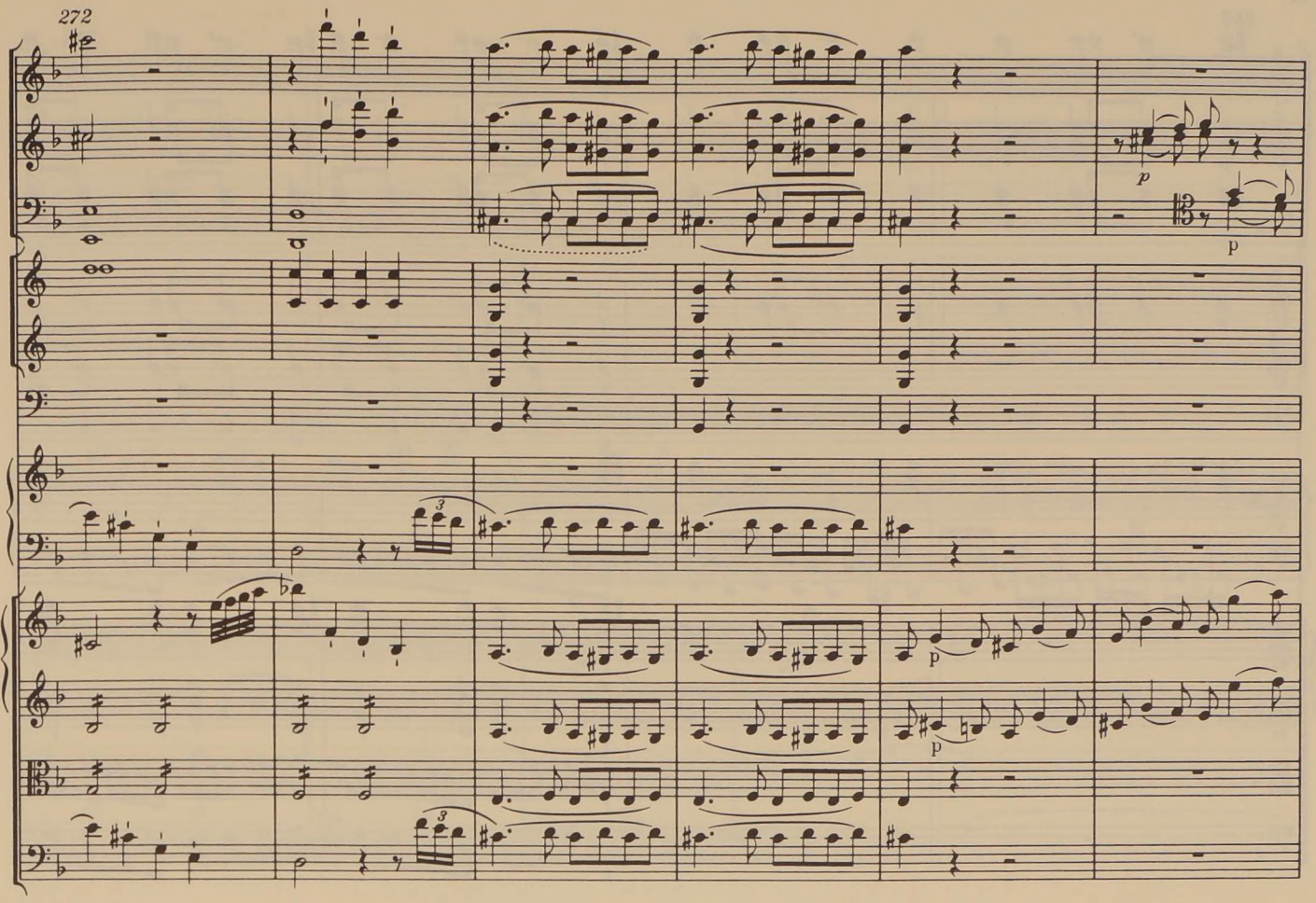
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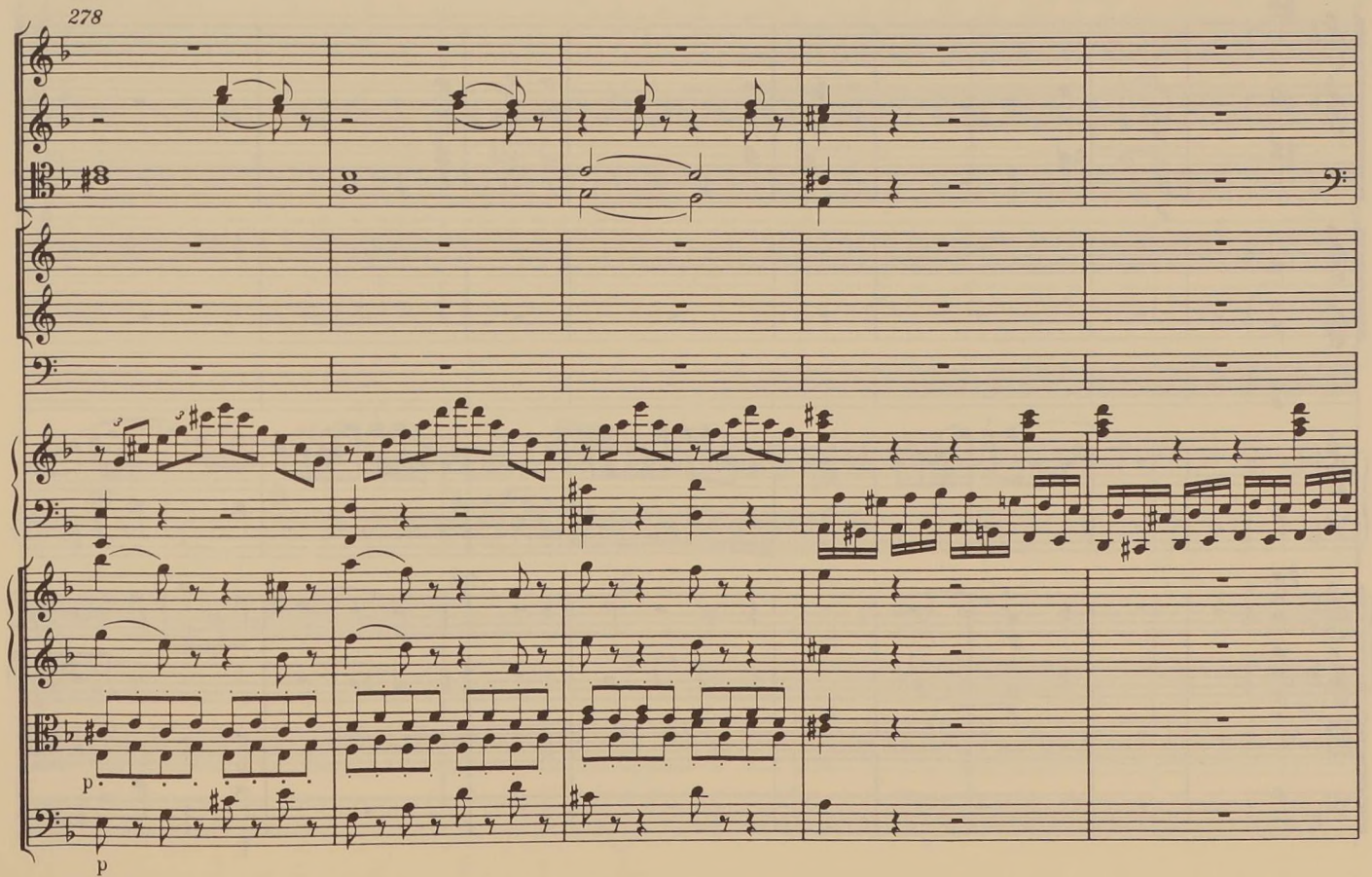
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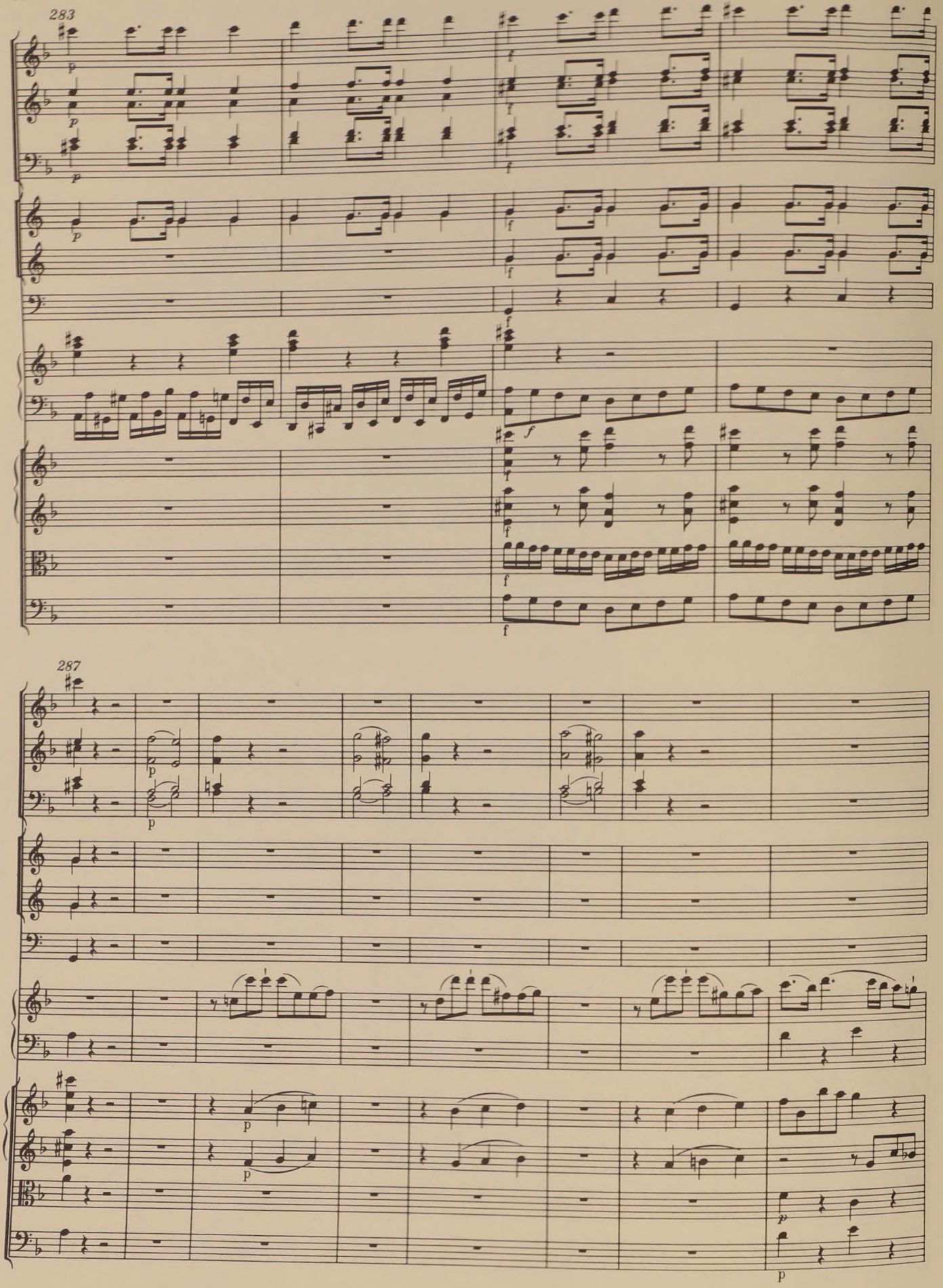
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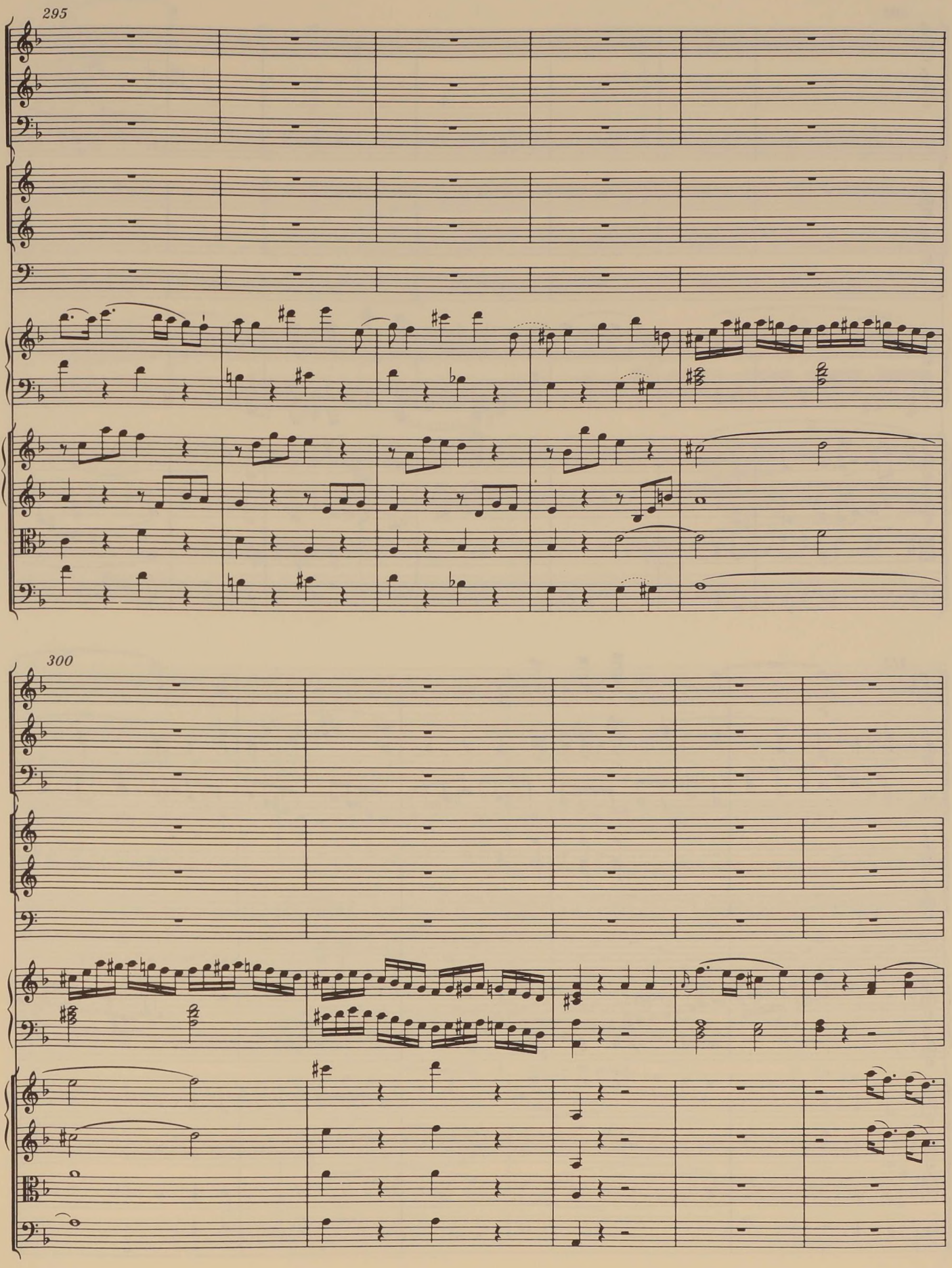
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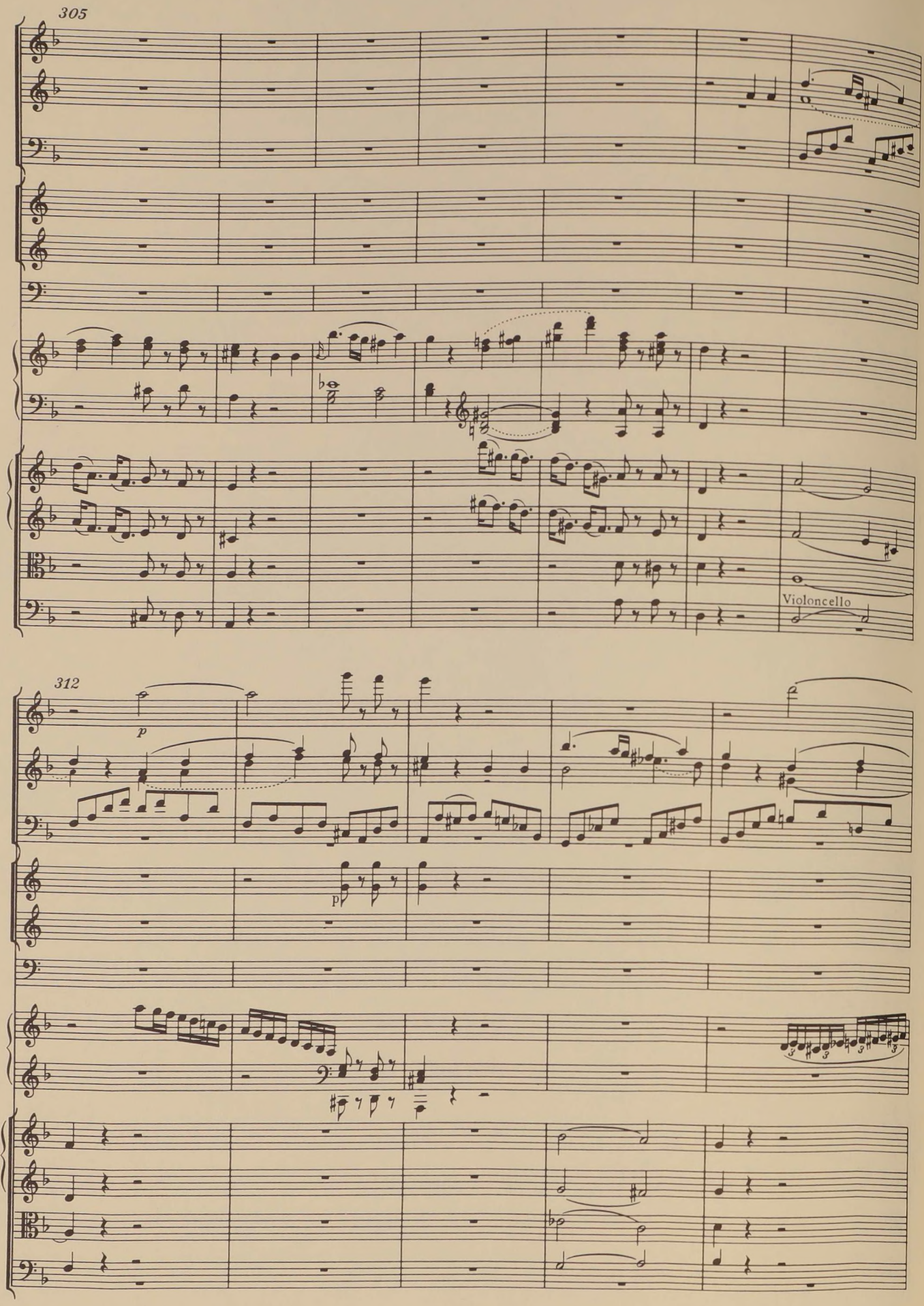
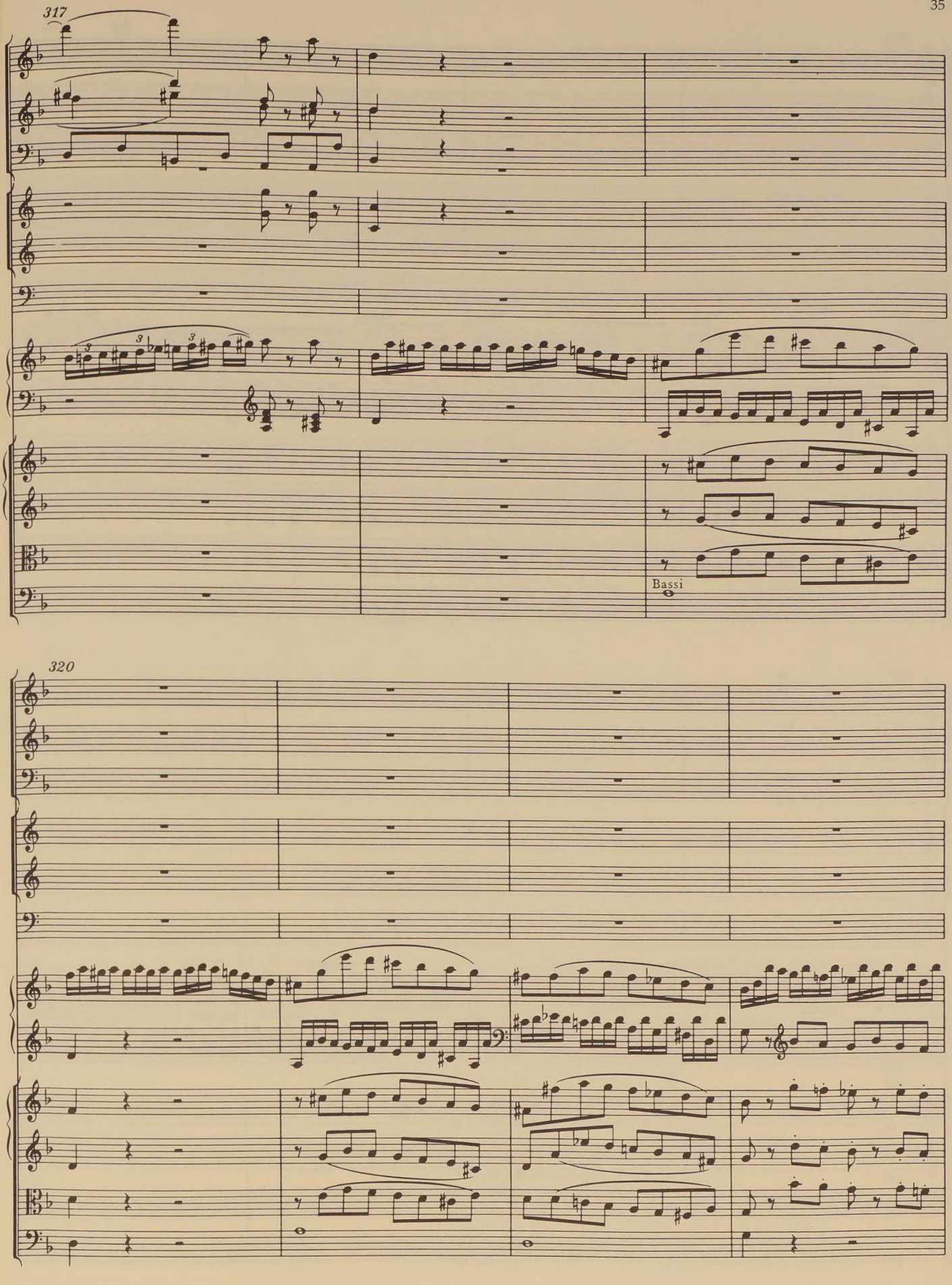
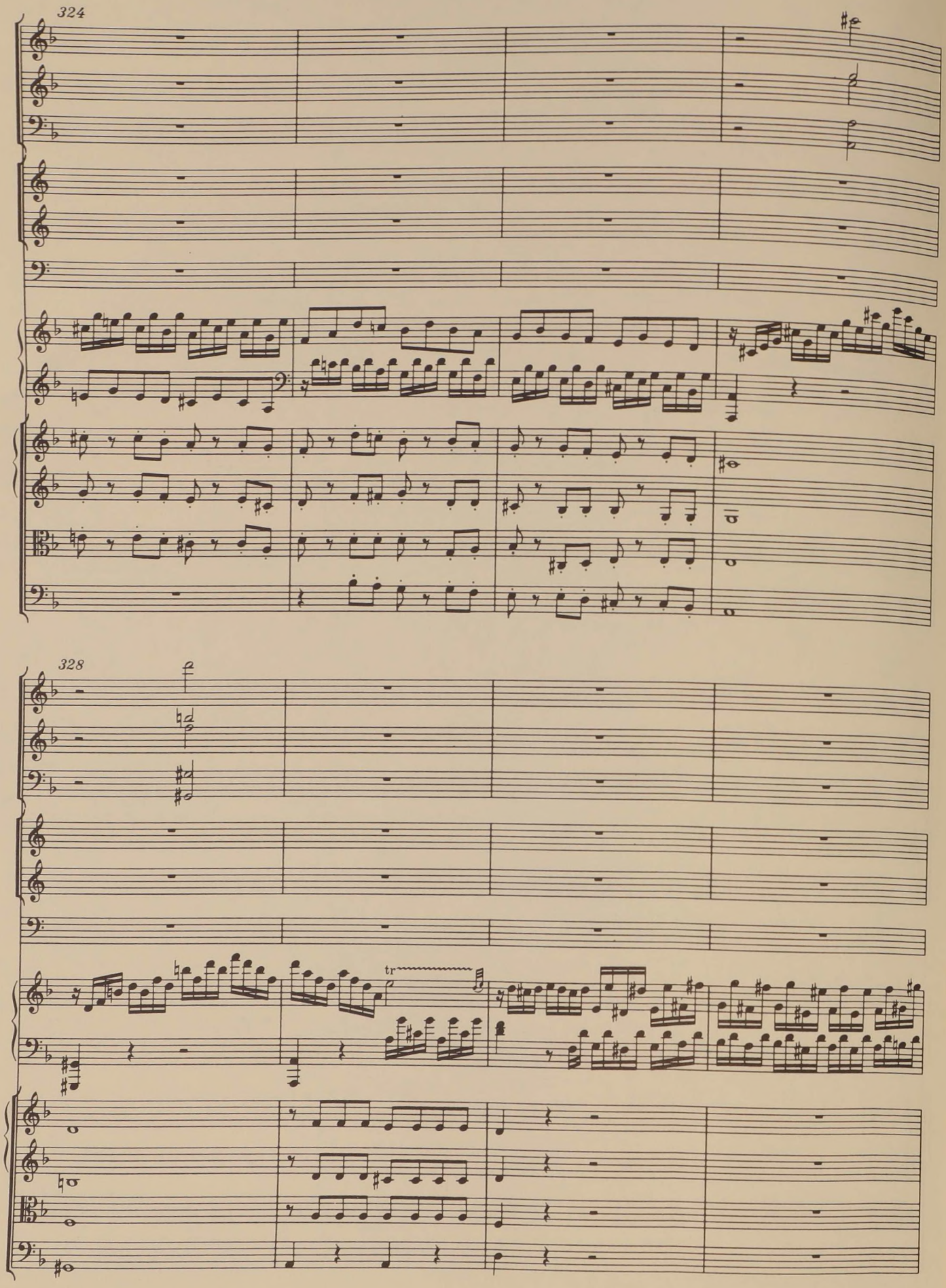
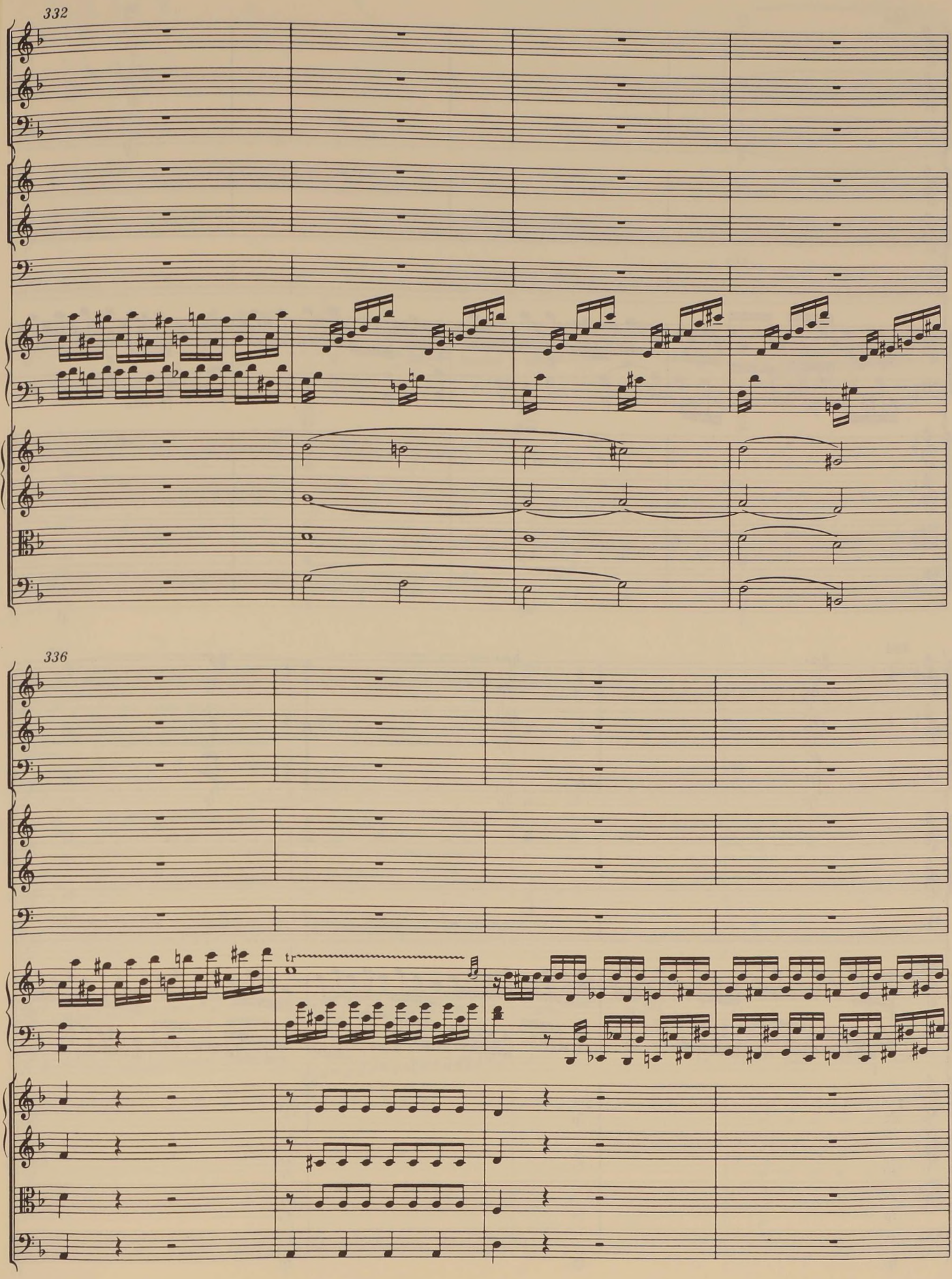
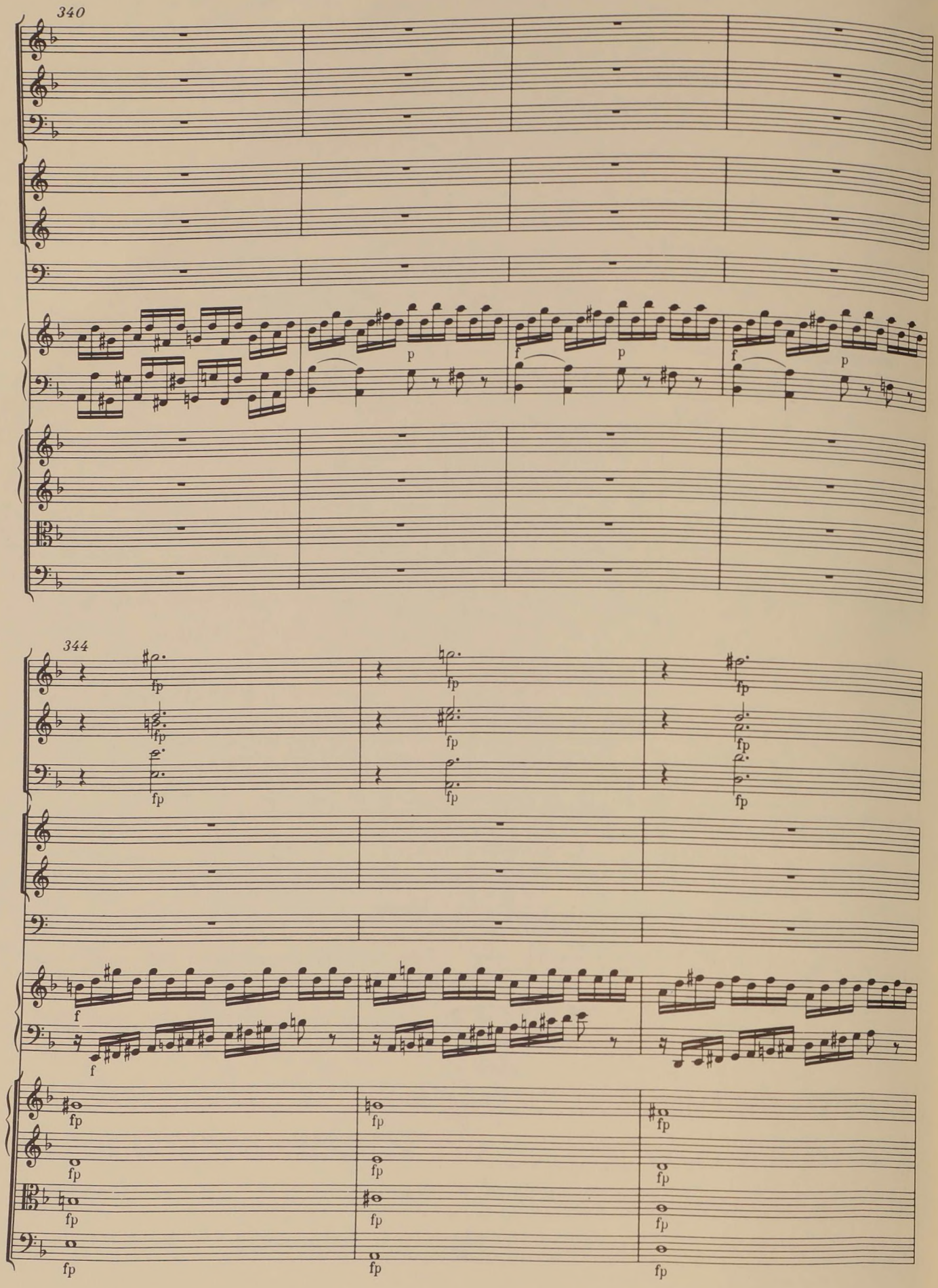
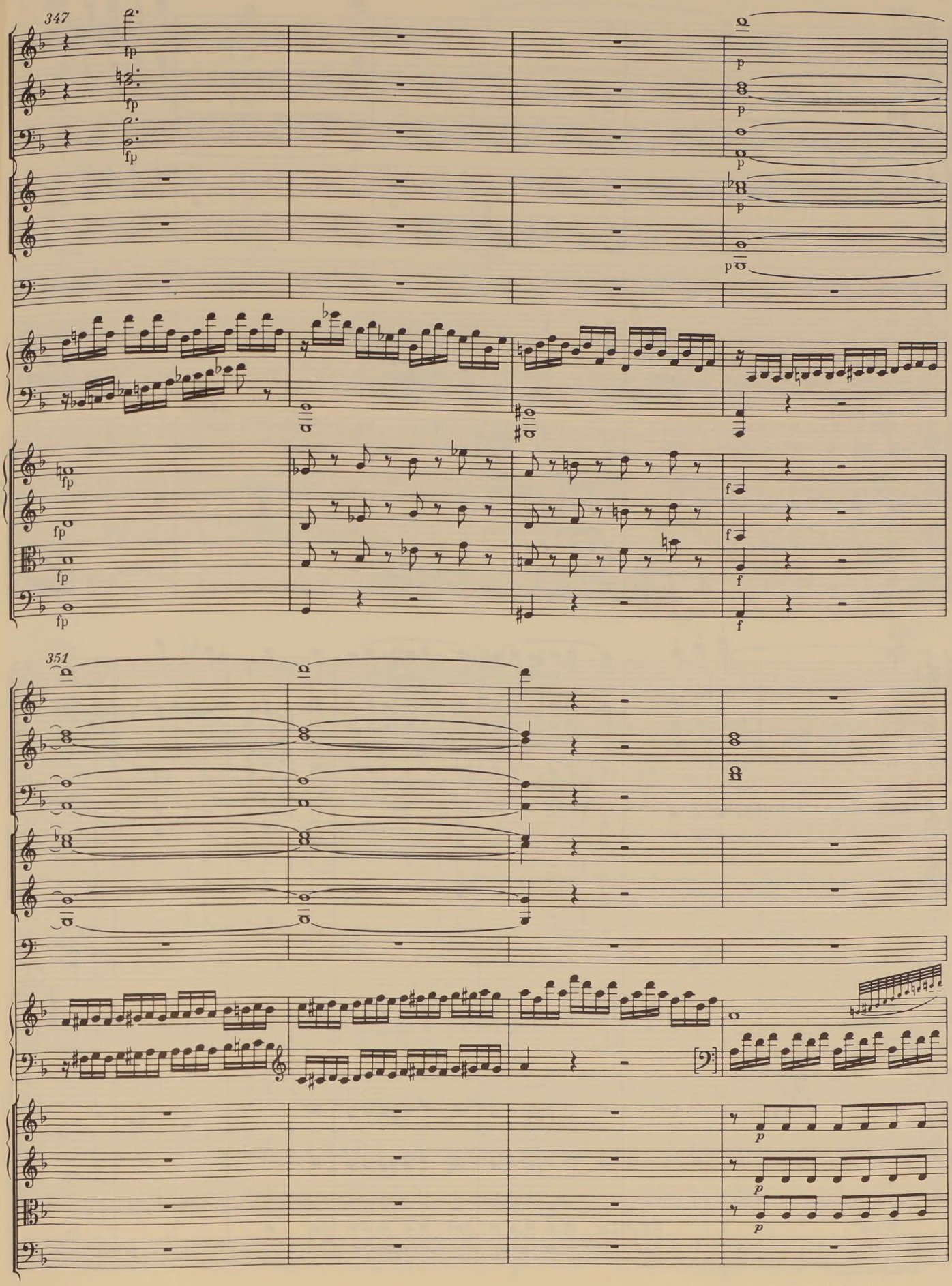

305
Violoncello
312
p
pp

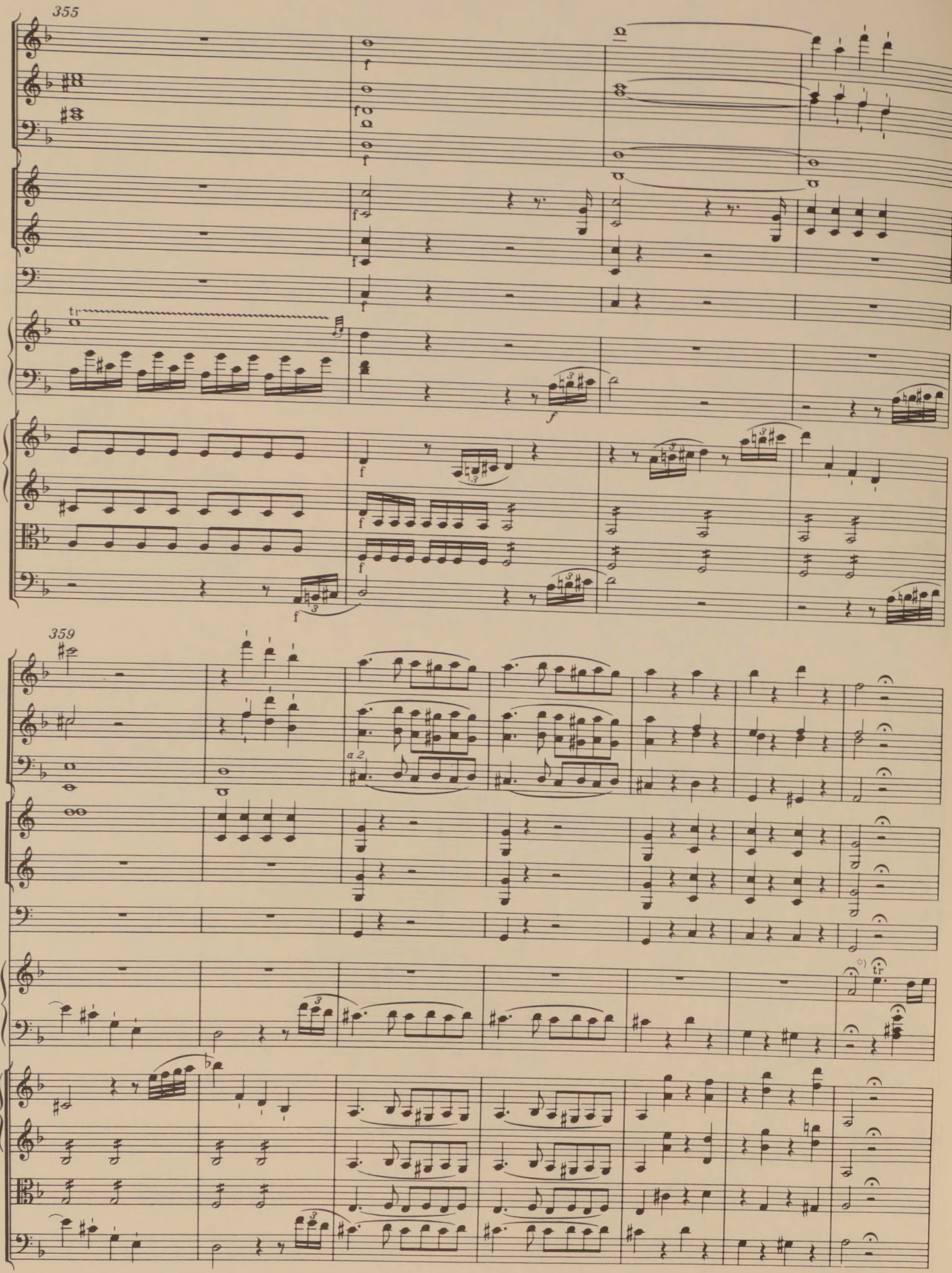

317
Bassi
320


324
328
tr

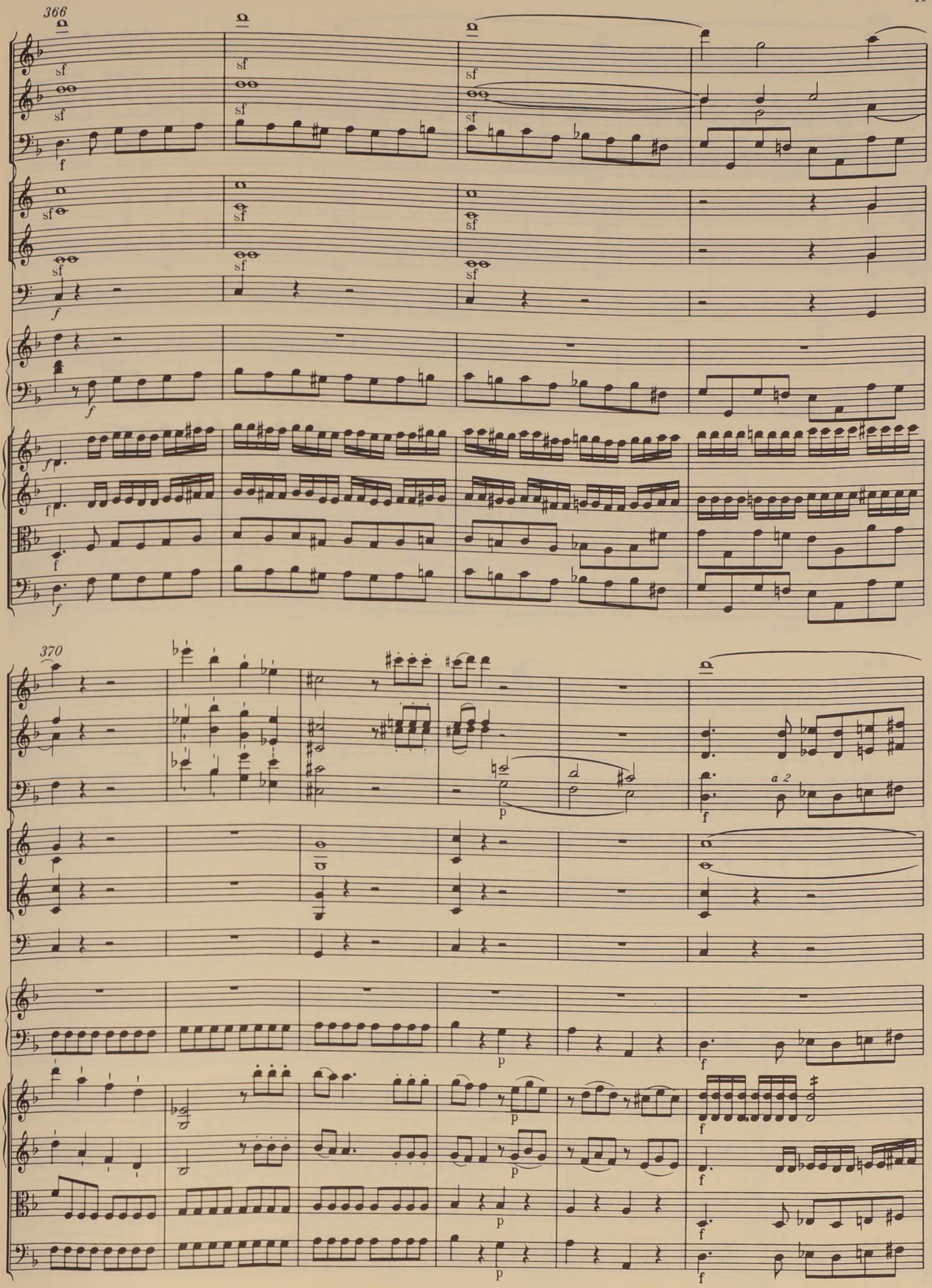

332
336
tr

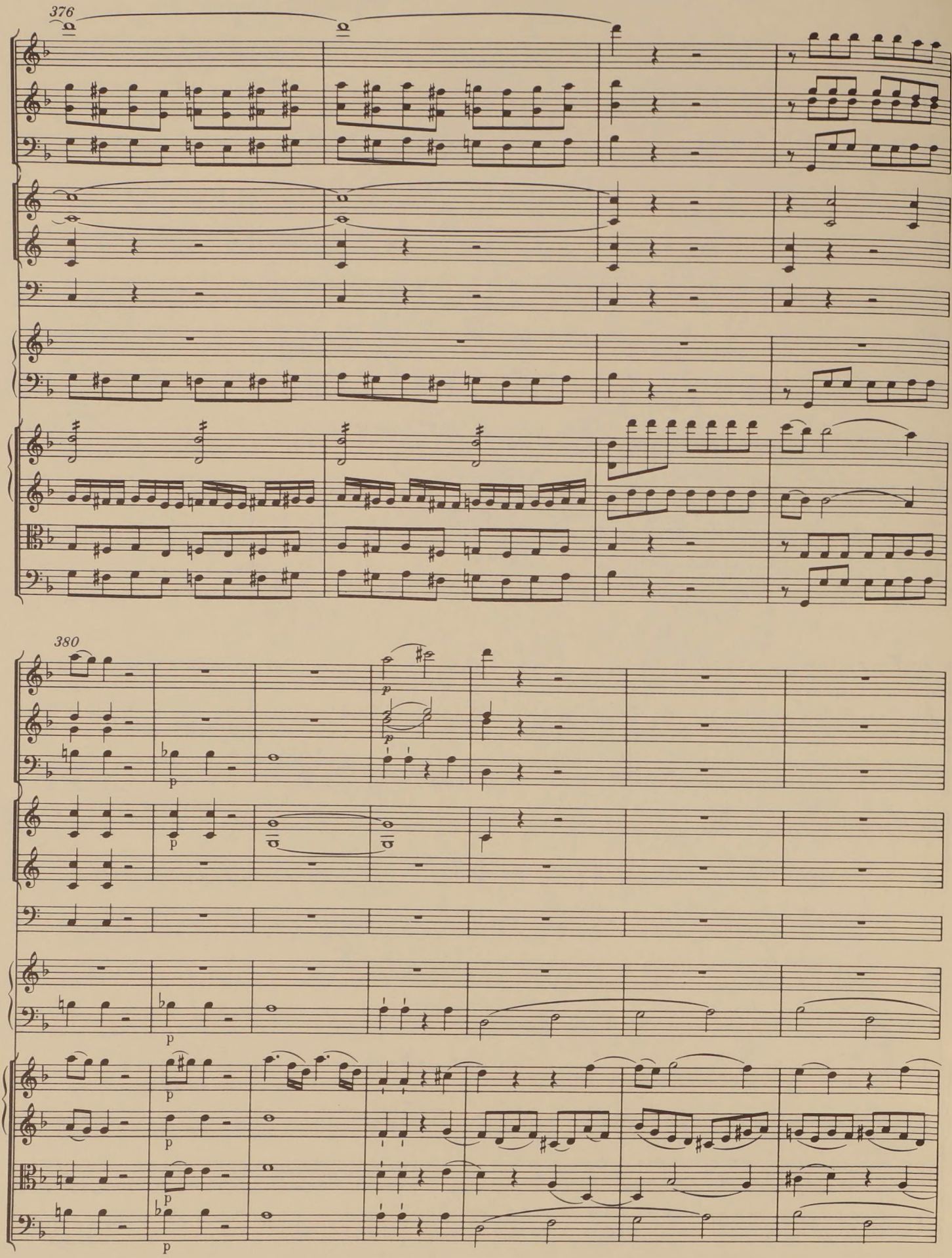

340
p
f
p
f
p
344
fp
f
f

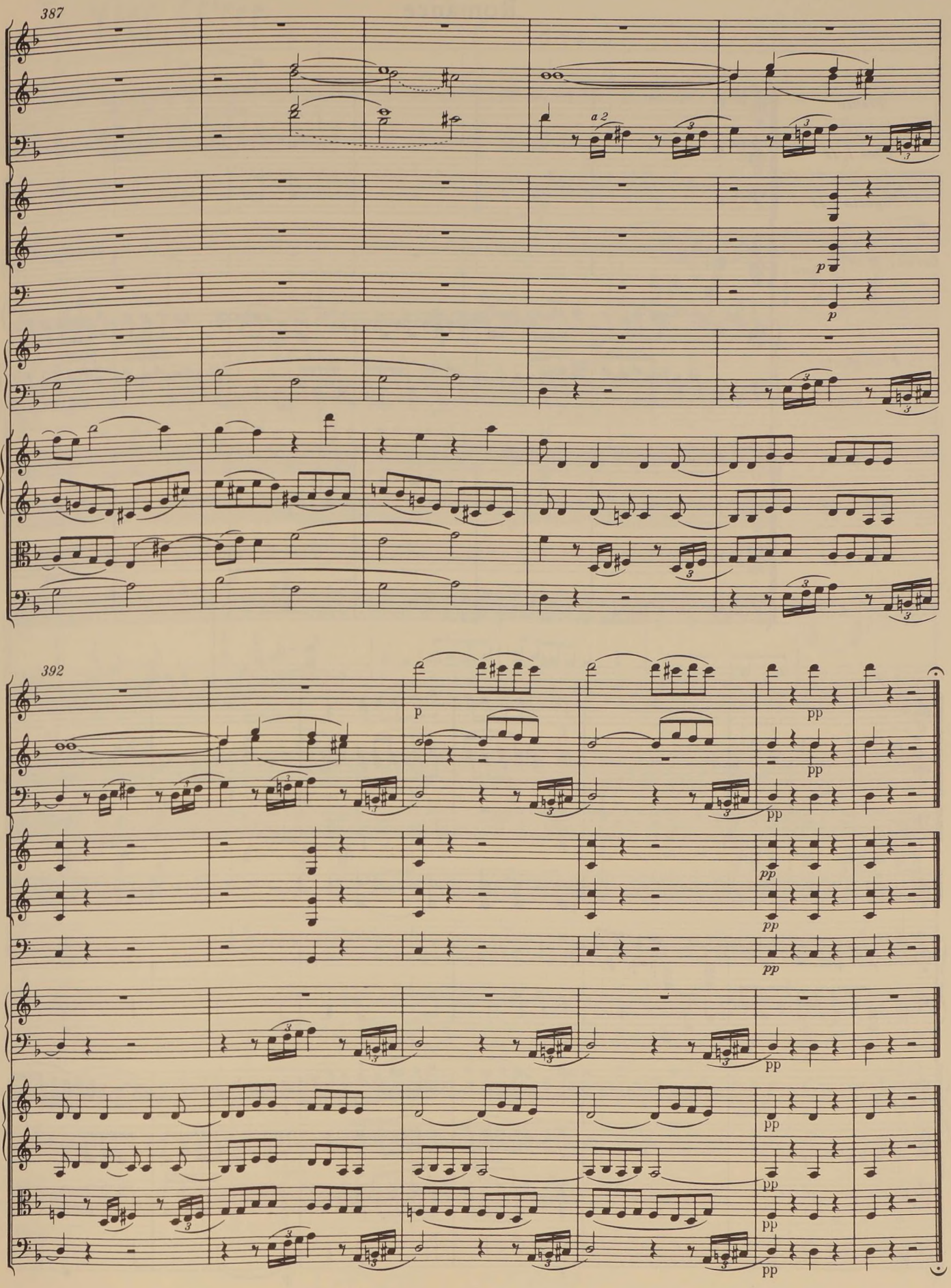

347
fp
fp
fp
p
p
p
p
fp
fp
fp
fp
f
f
f
351
p
p
p



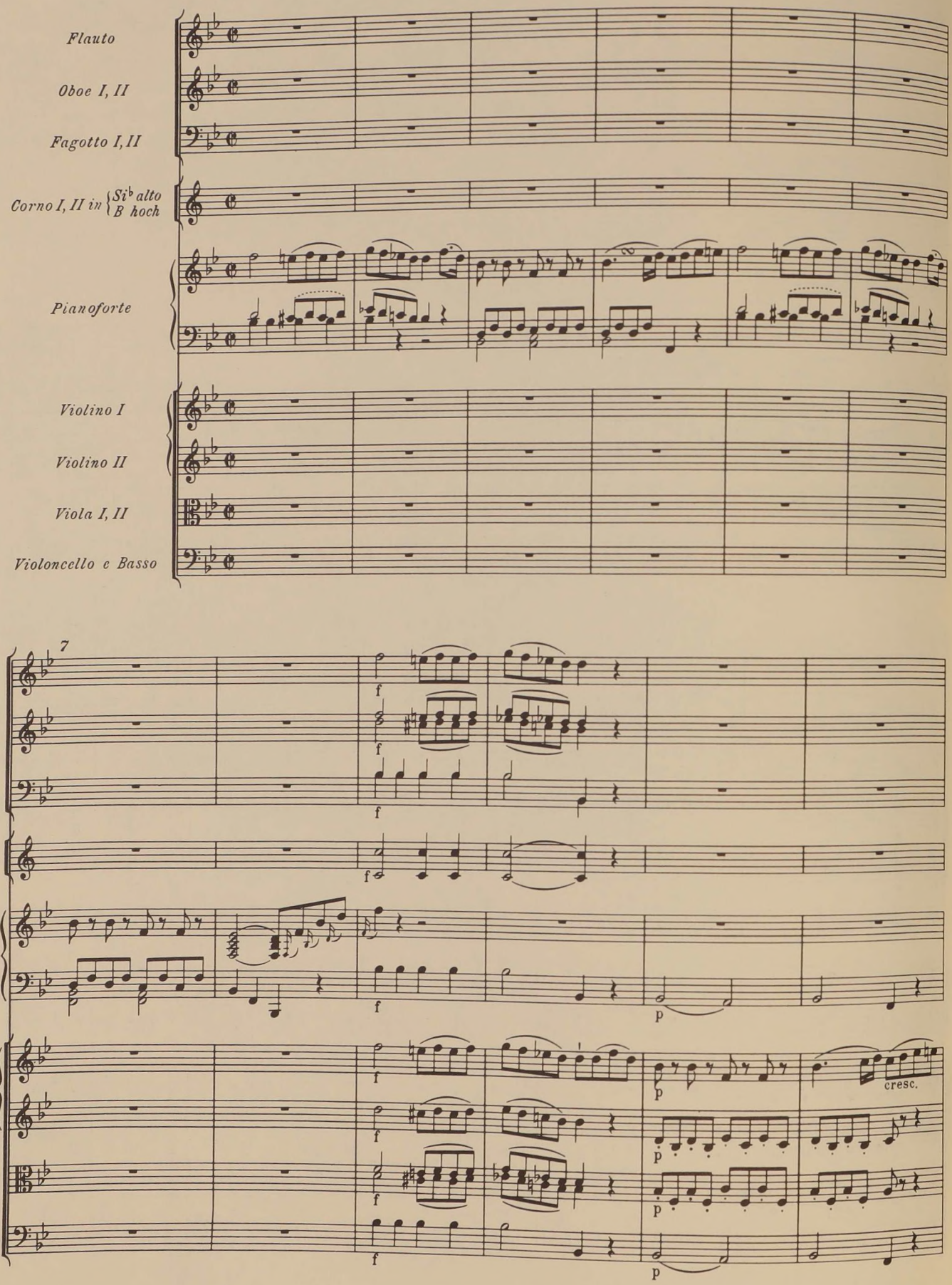
*) Hier ist eine Kadenz zu spielen / A Cadenza is to be played here.

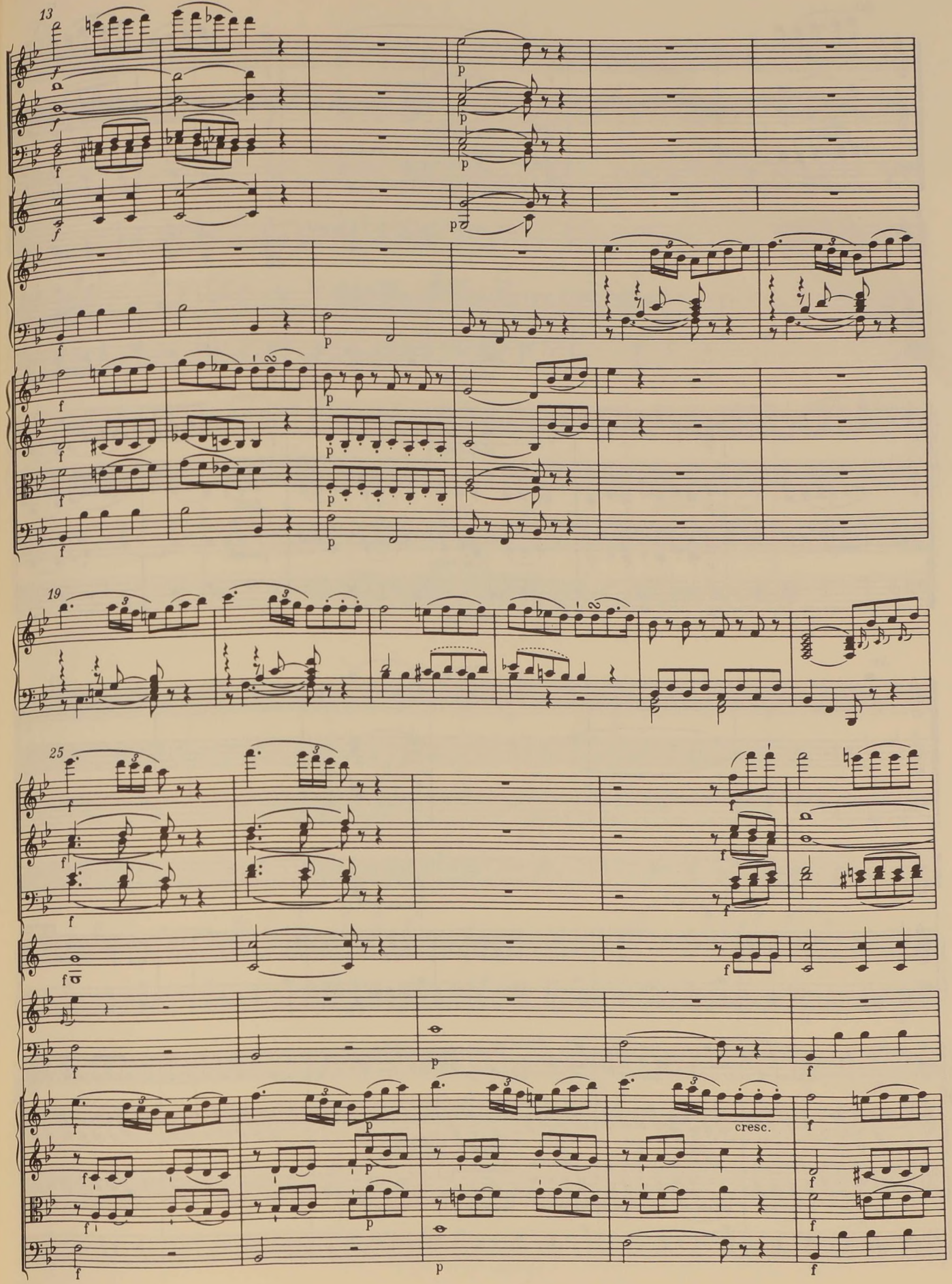

366
370
a 2

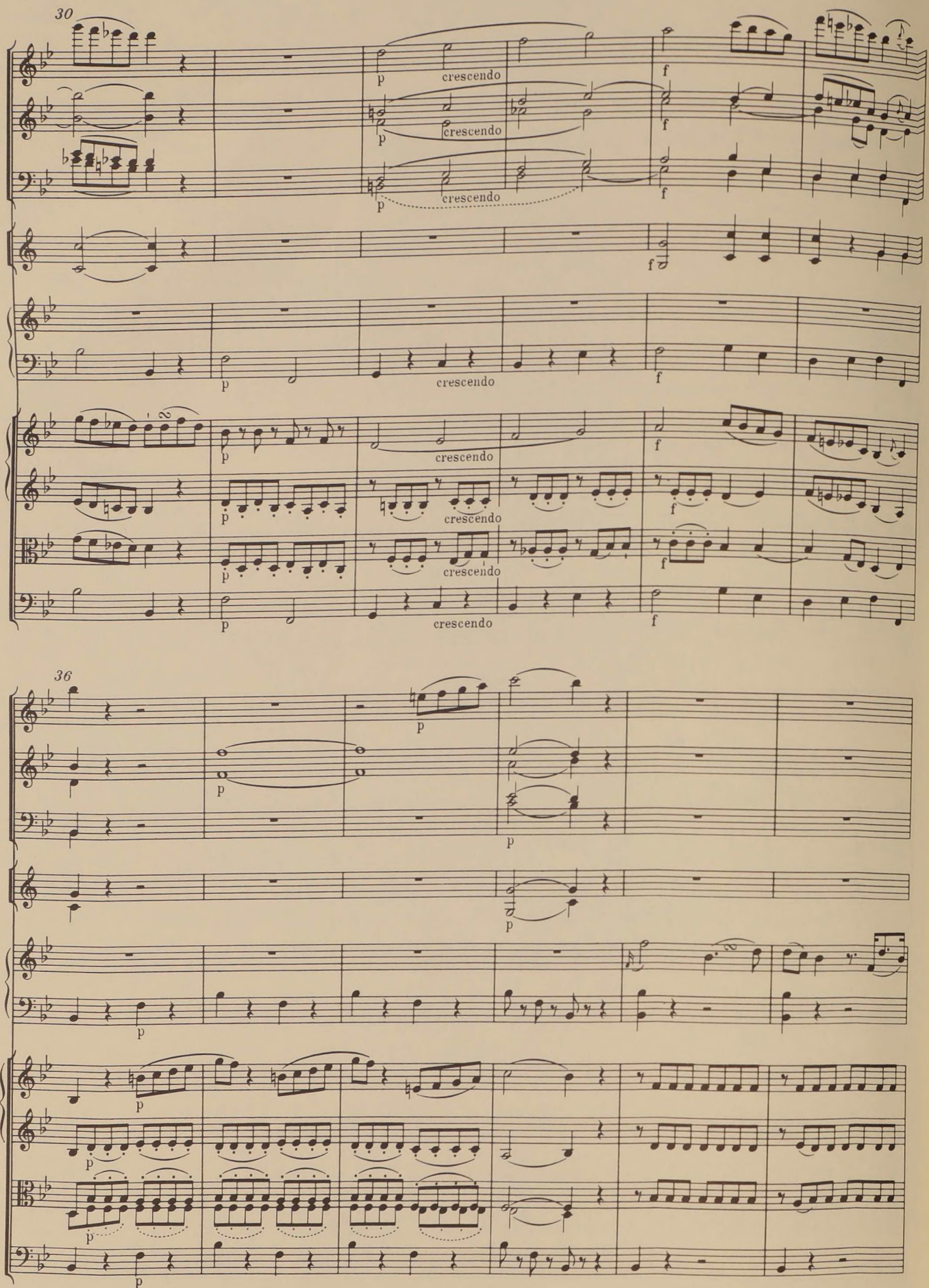

376
380
p
p
p
p
p
p
p
p
p
p

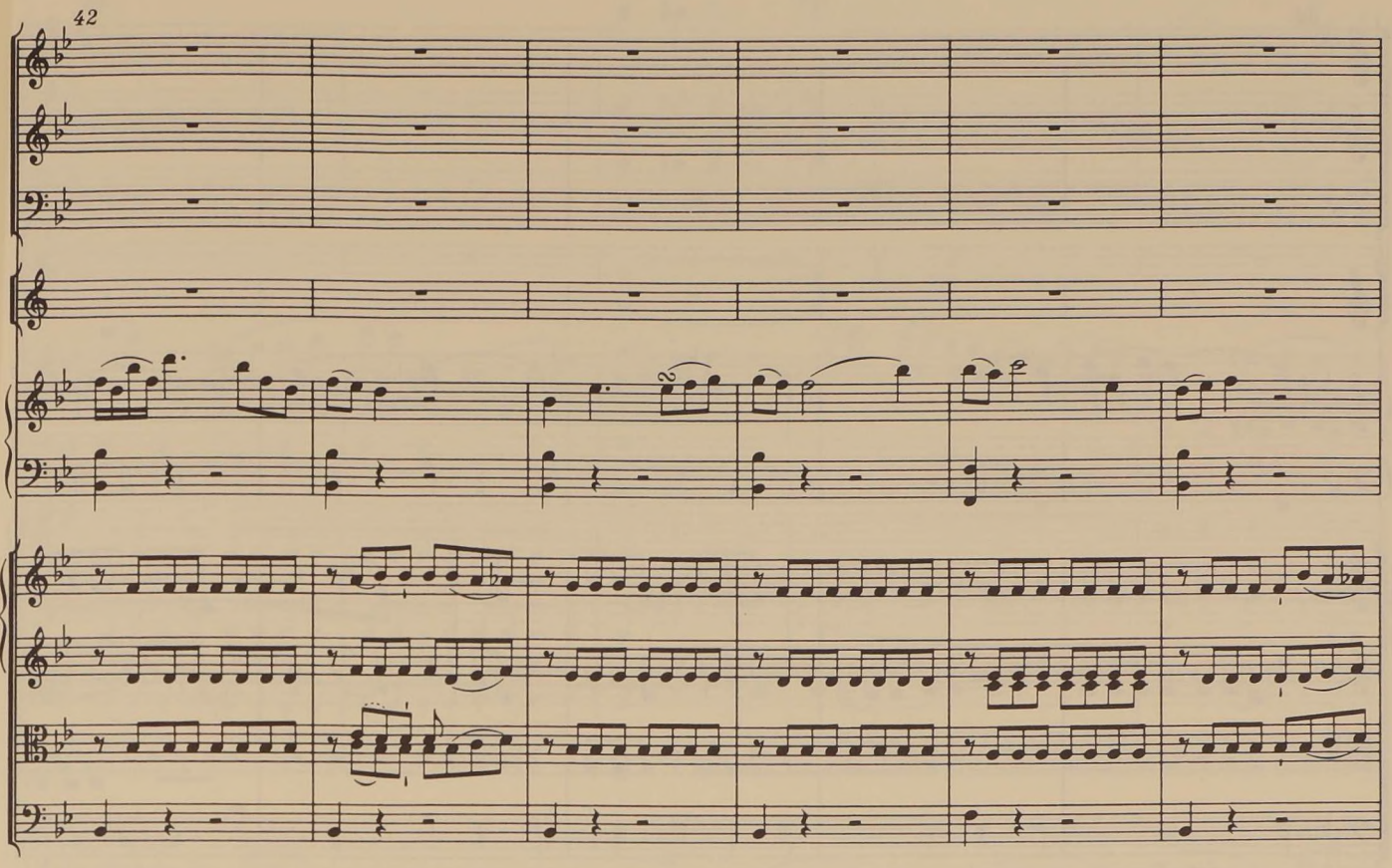

387
a 2
p
p
392
p
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

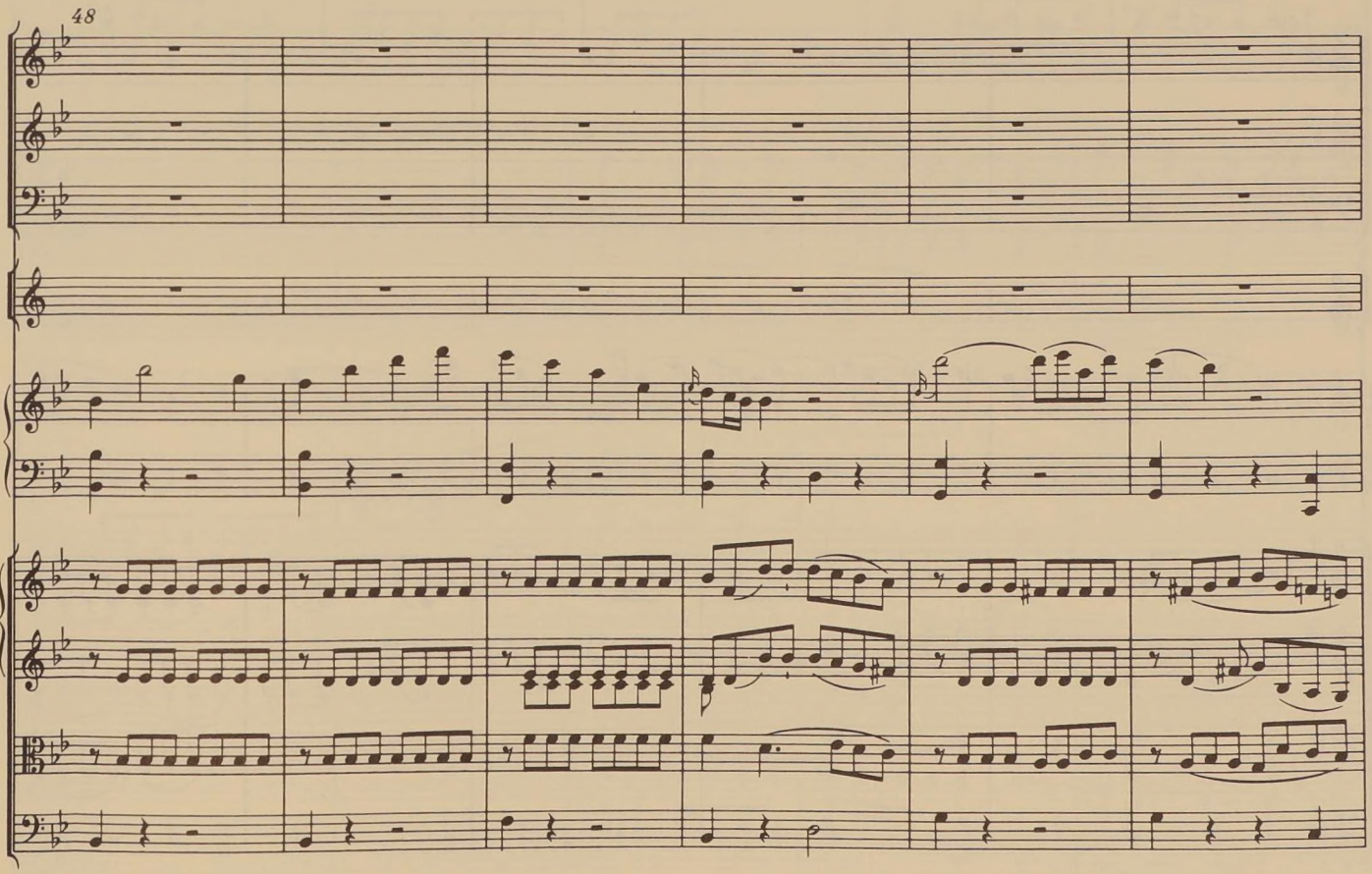
Romance

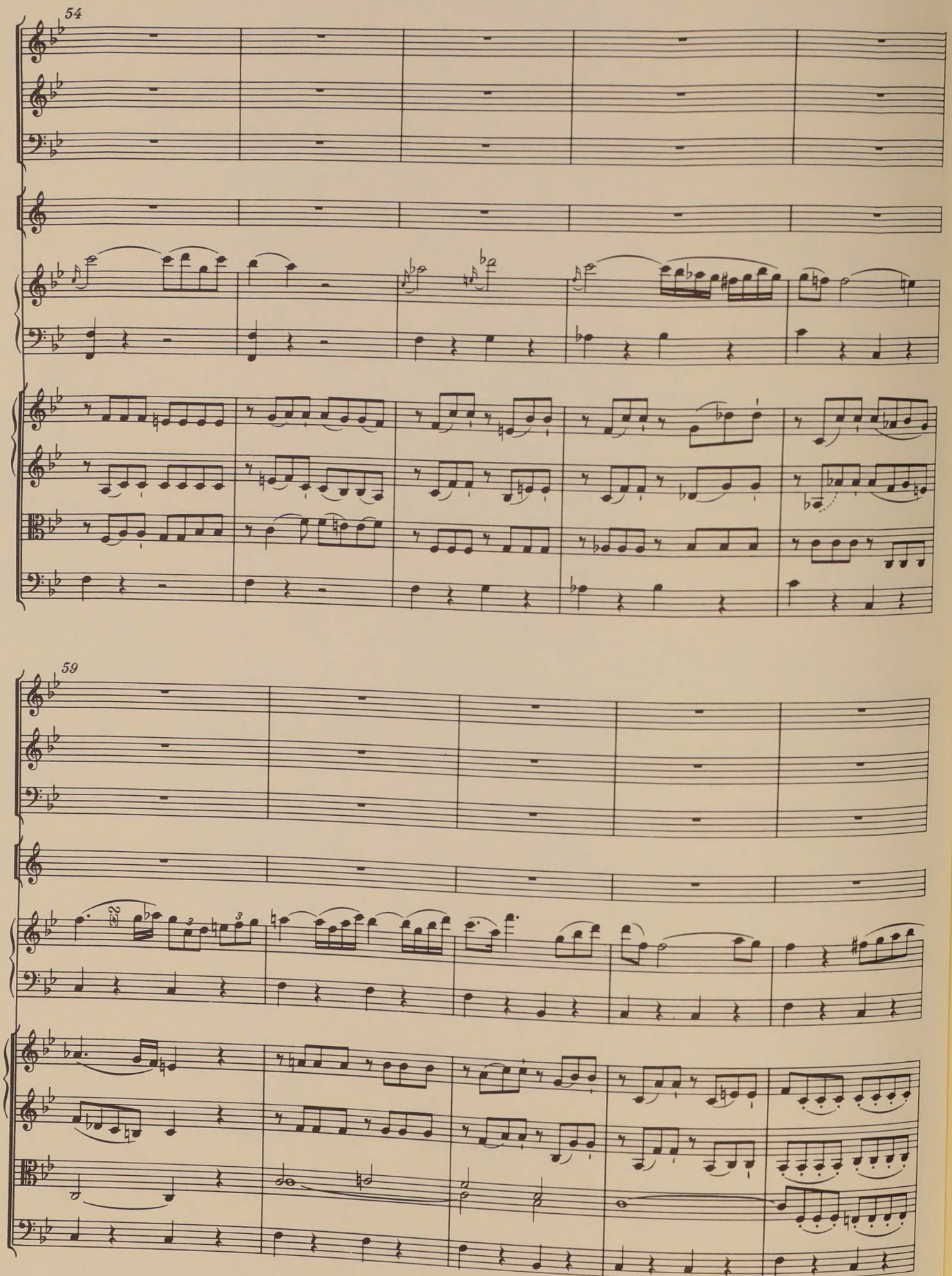

Flauto
Oboe I, II
Fagotto I, II
Corno I, II in Si♭ alto B hoch
Pianoforte
Violino I
Violino II
Viola I, II
Violoncello e Basso
7
f
p
cresc.

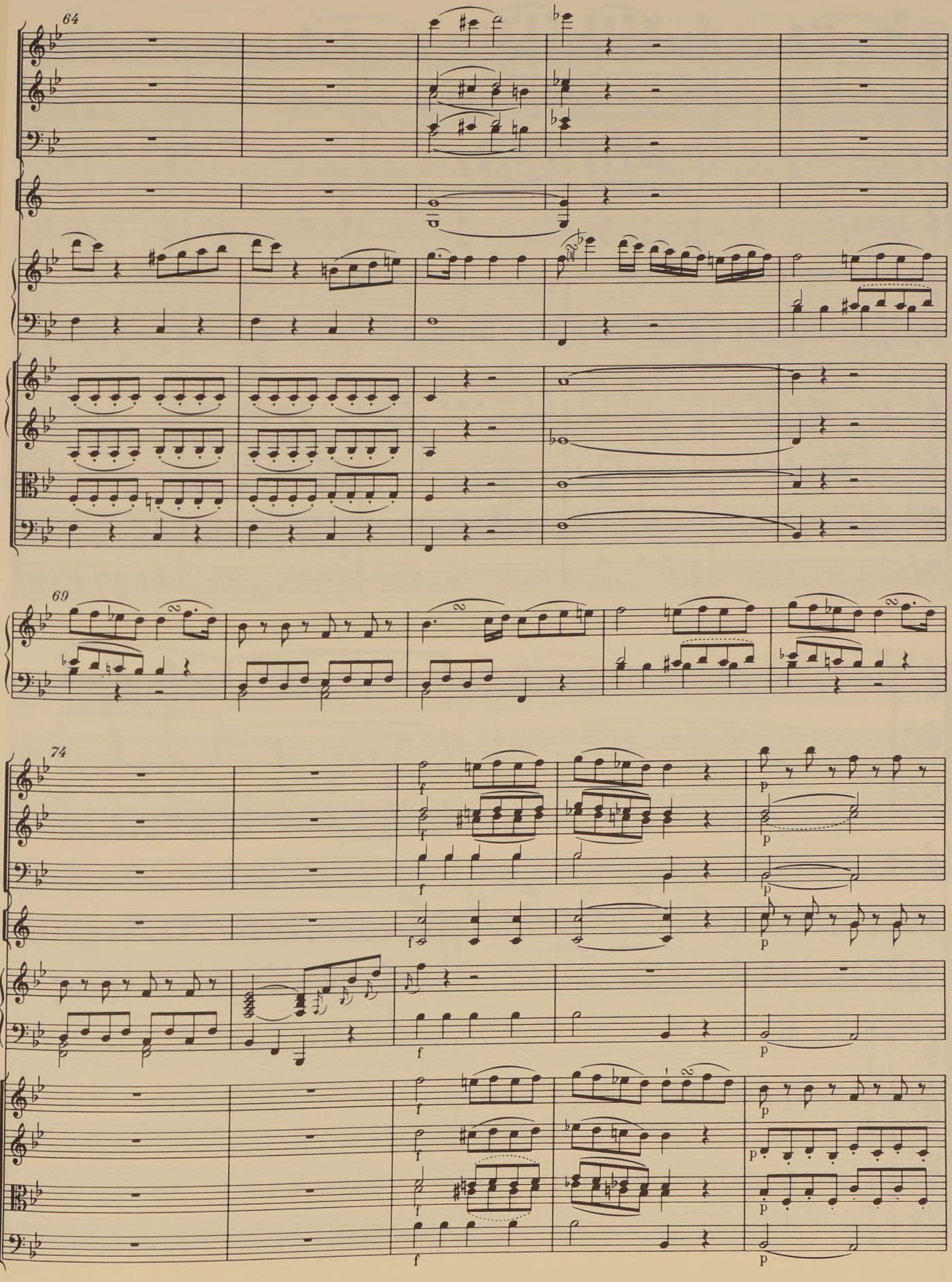

13
19
25
cresc.

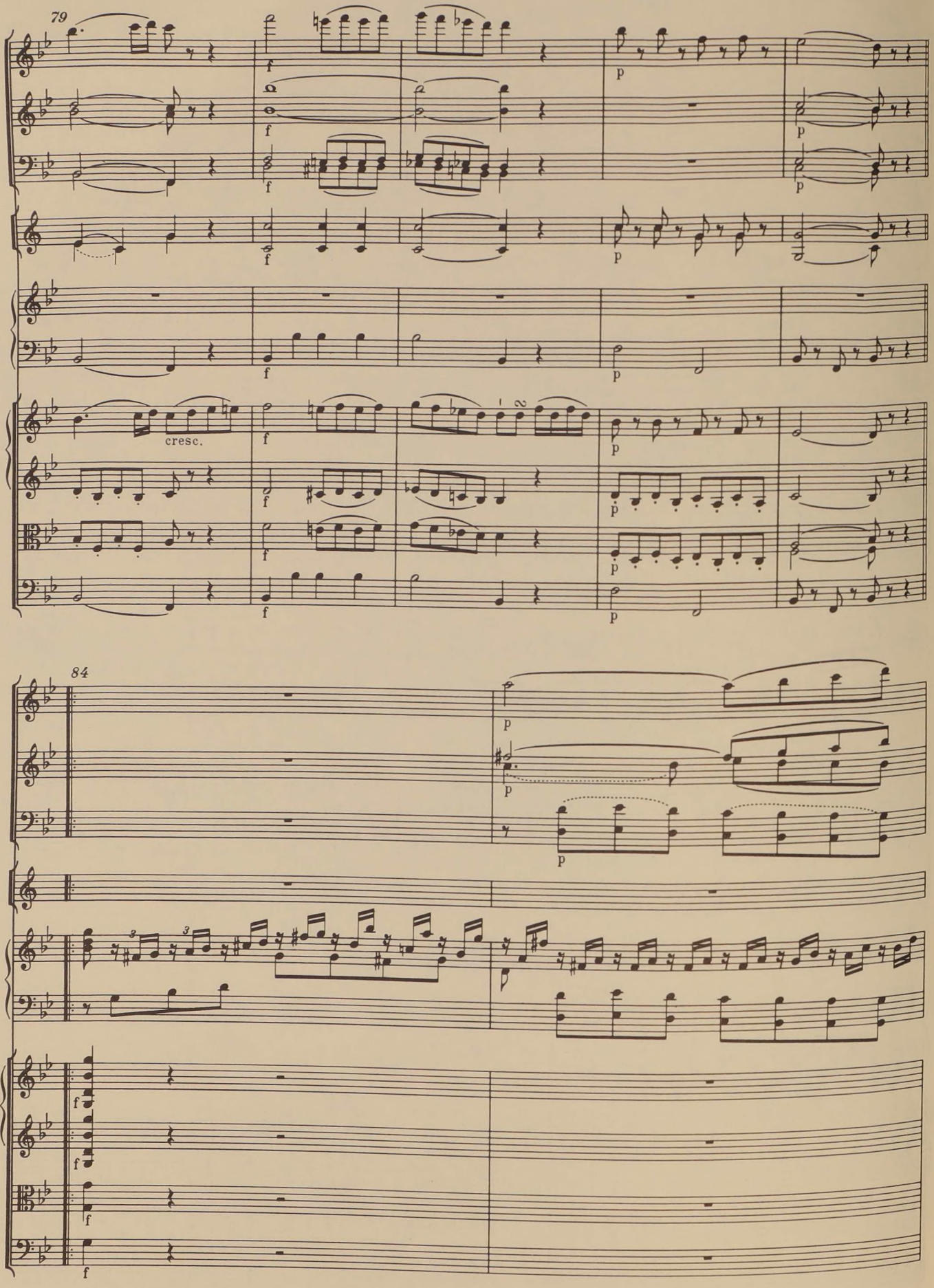

30
p
crescendo
f
36

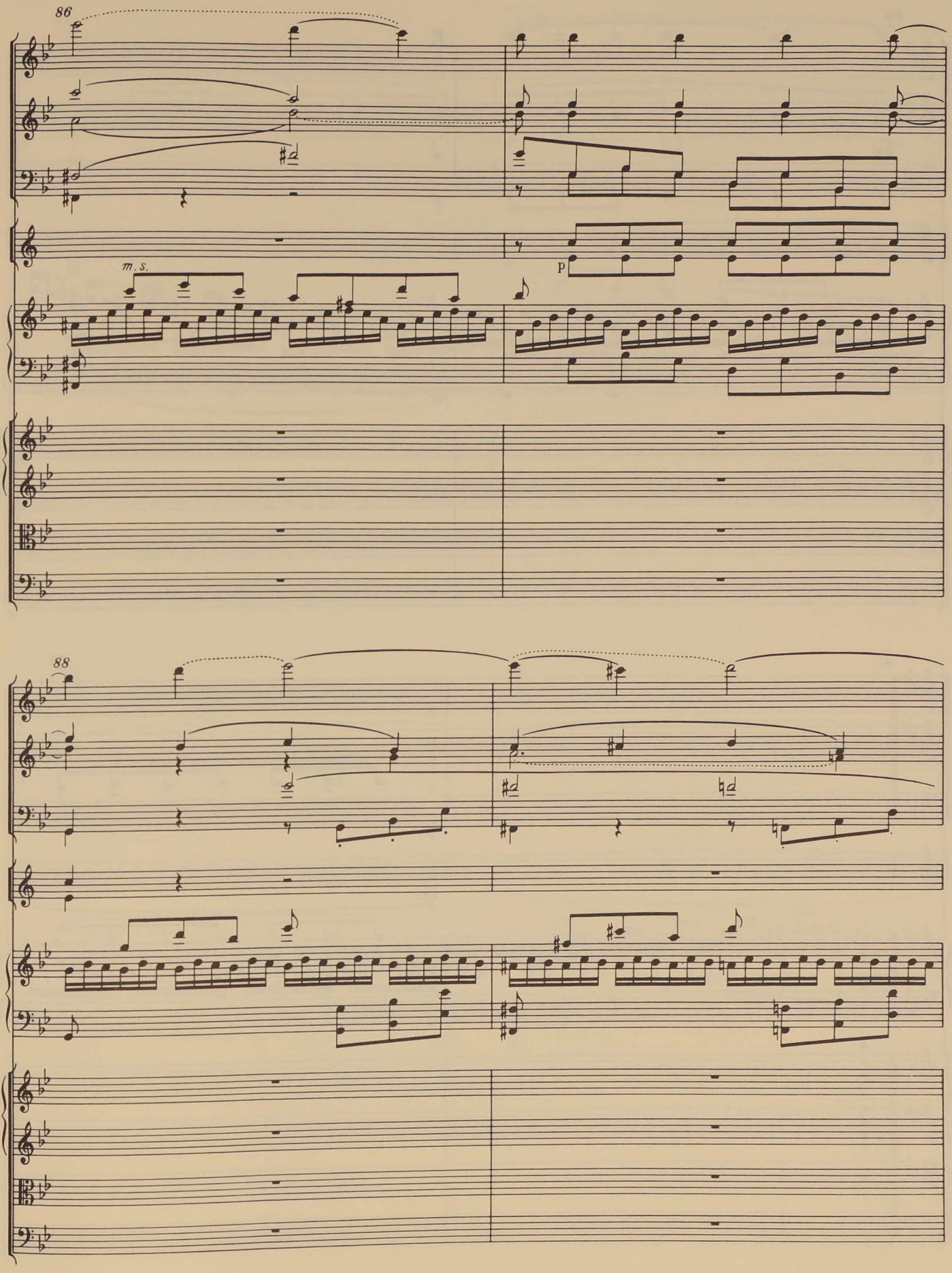

42

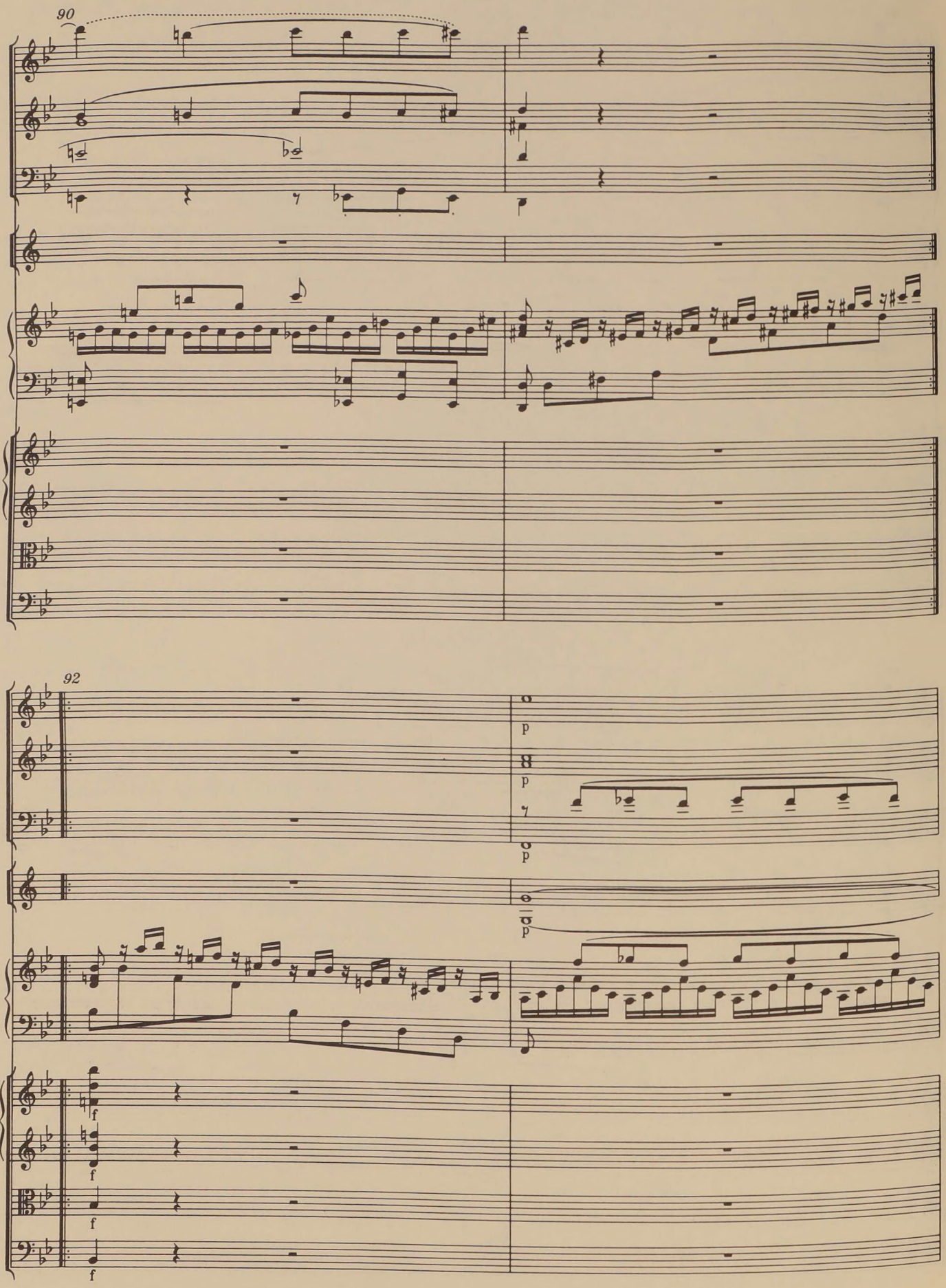

48

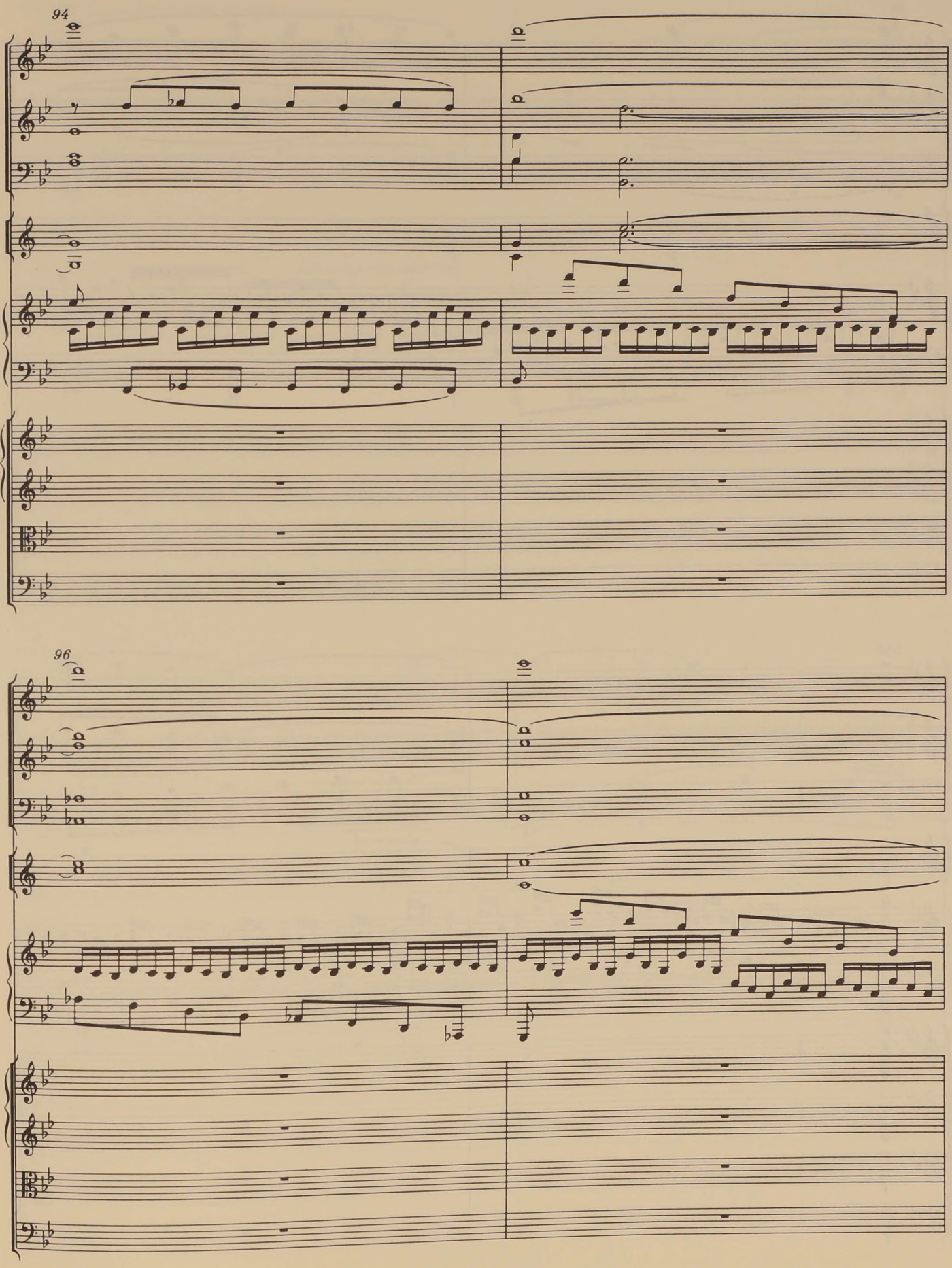

54
59

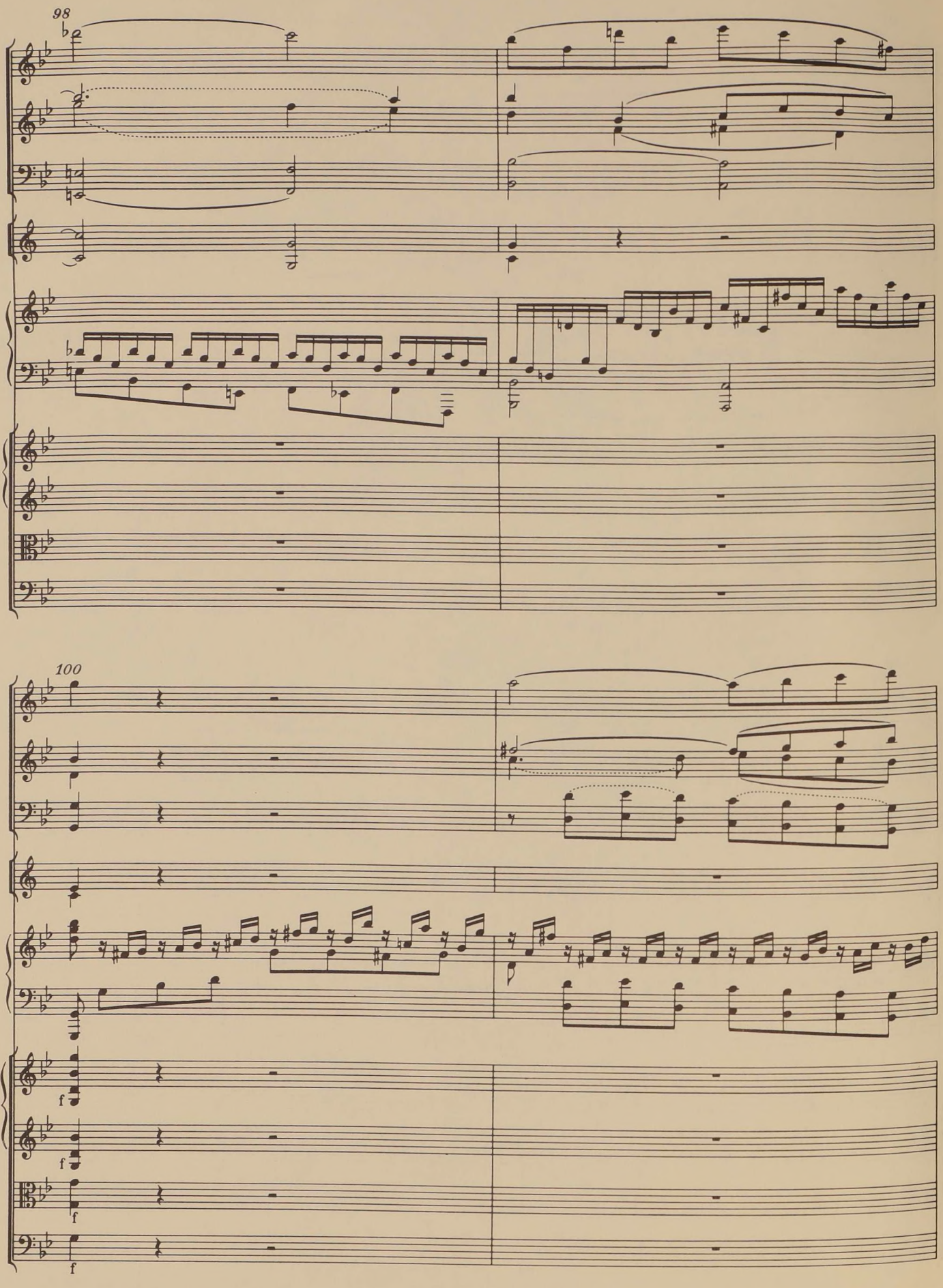

64
69
74
f
p

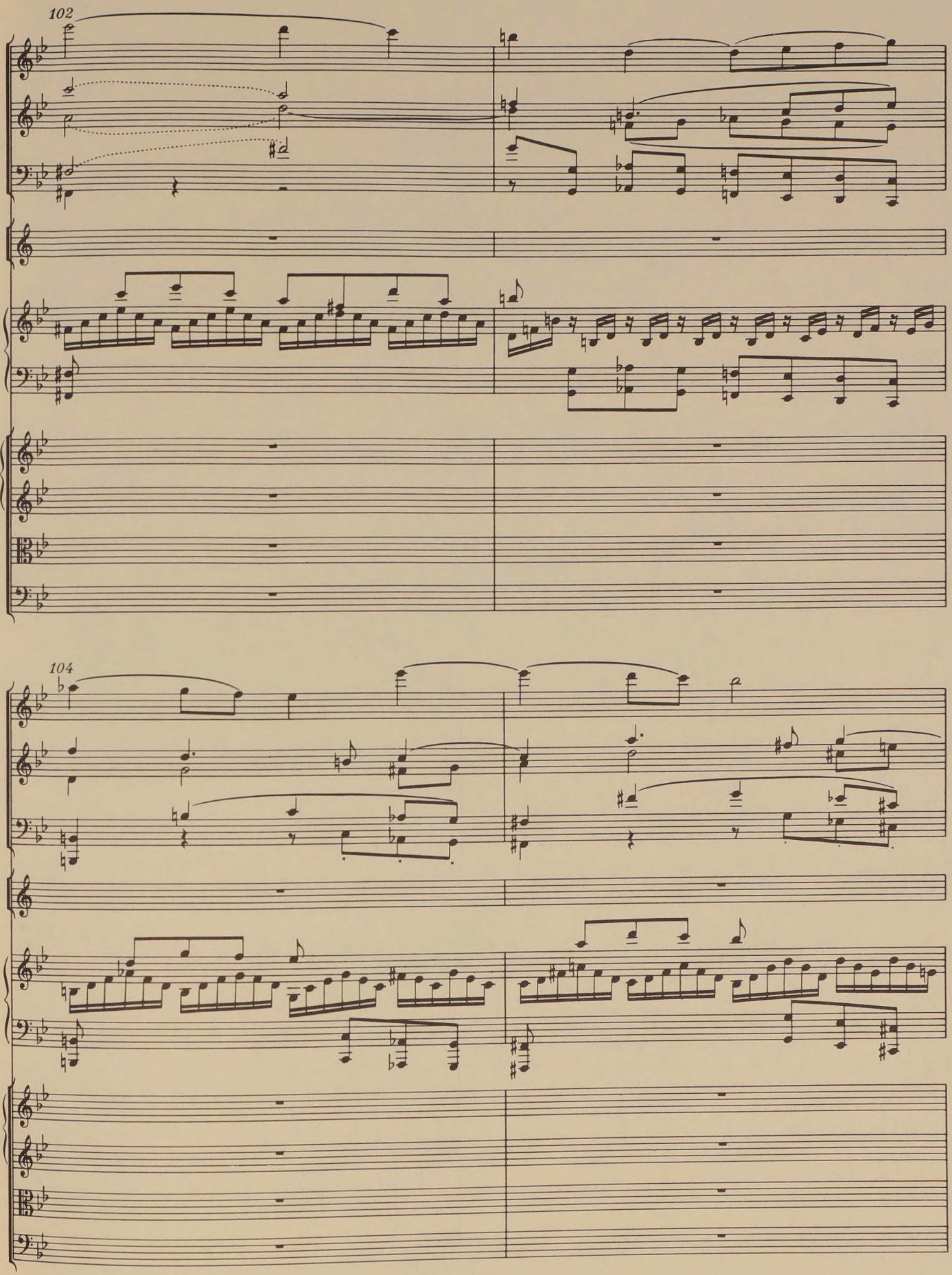

79
cresc.
84

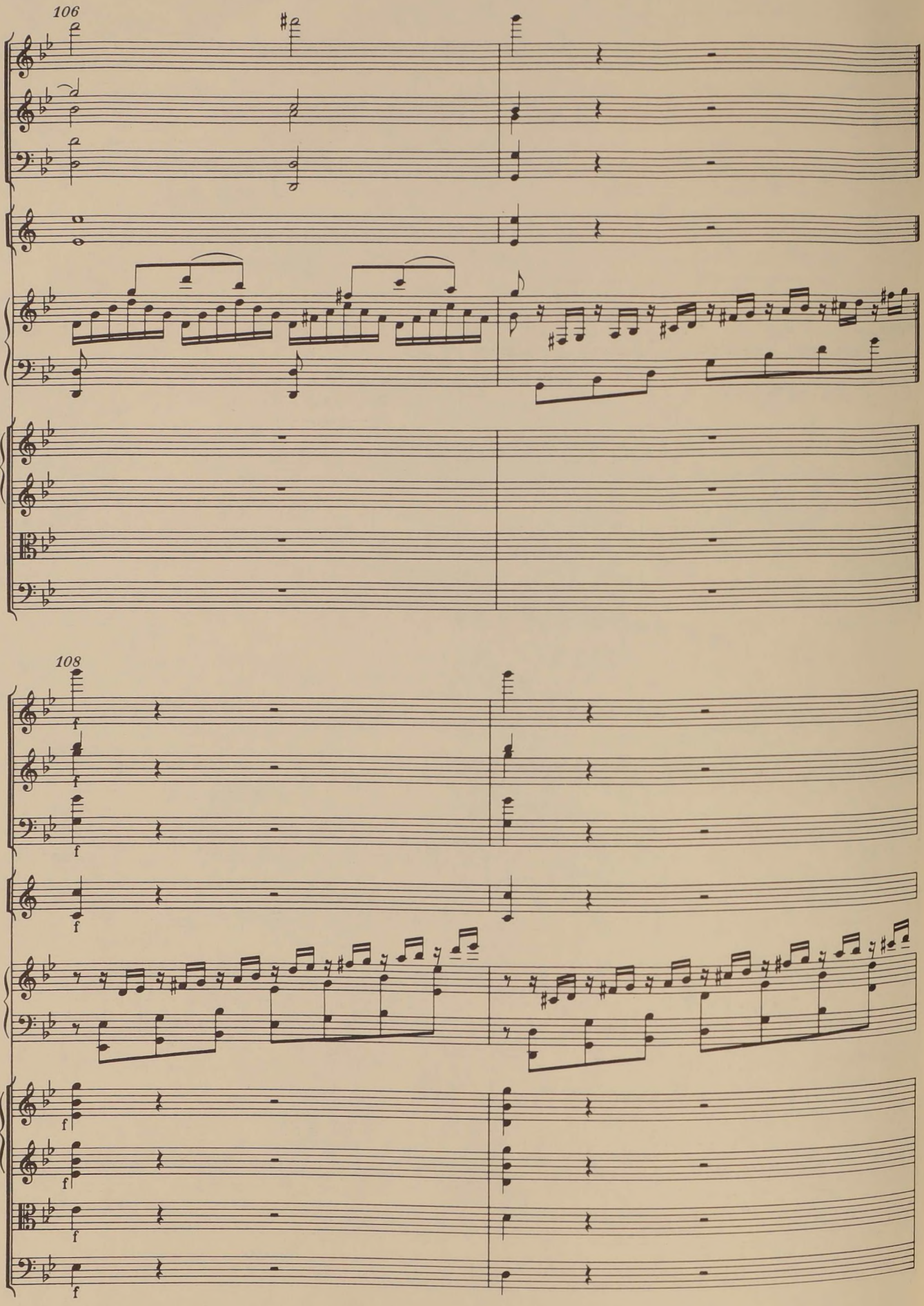

86
m.s.
p
88

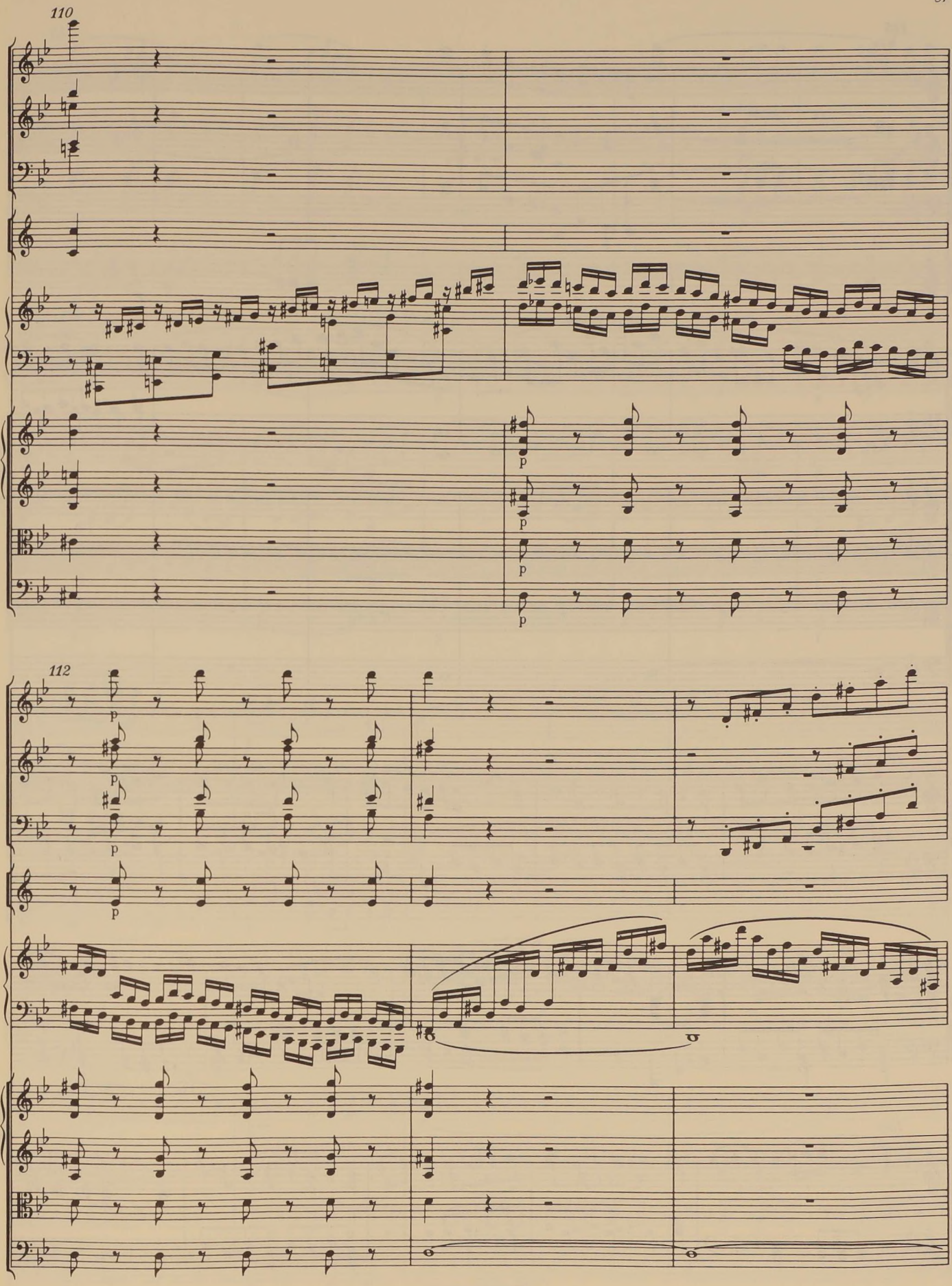

90
92
p
p
p
f
f
f
f

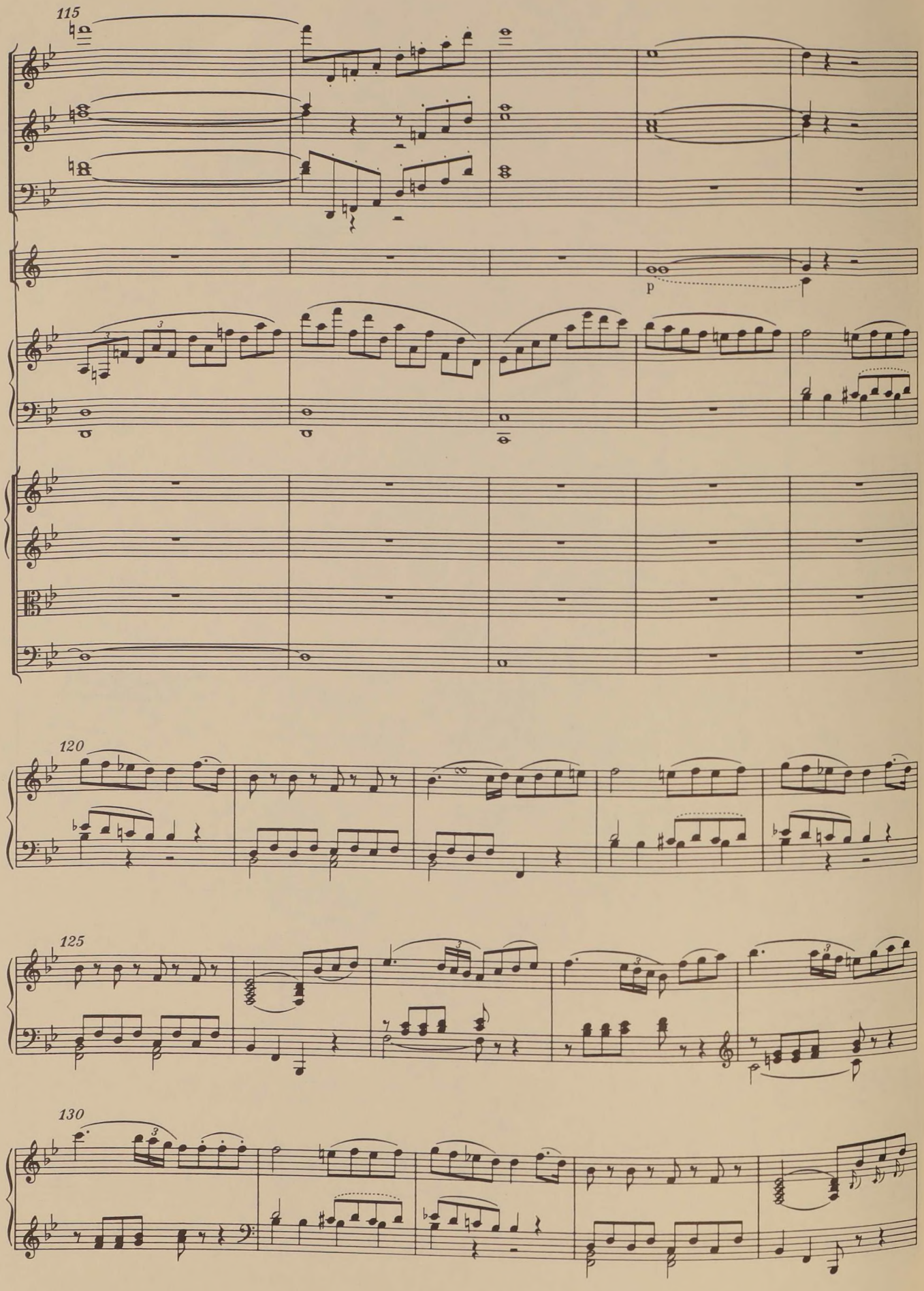

94
96

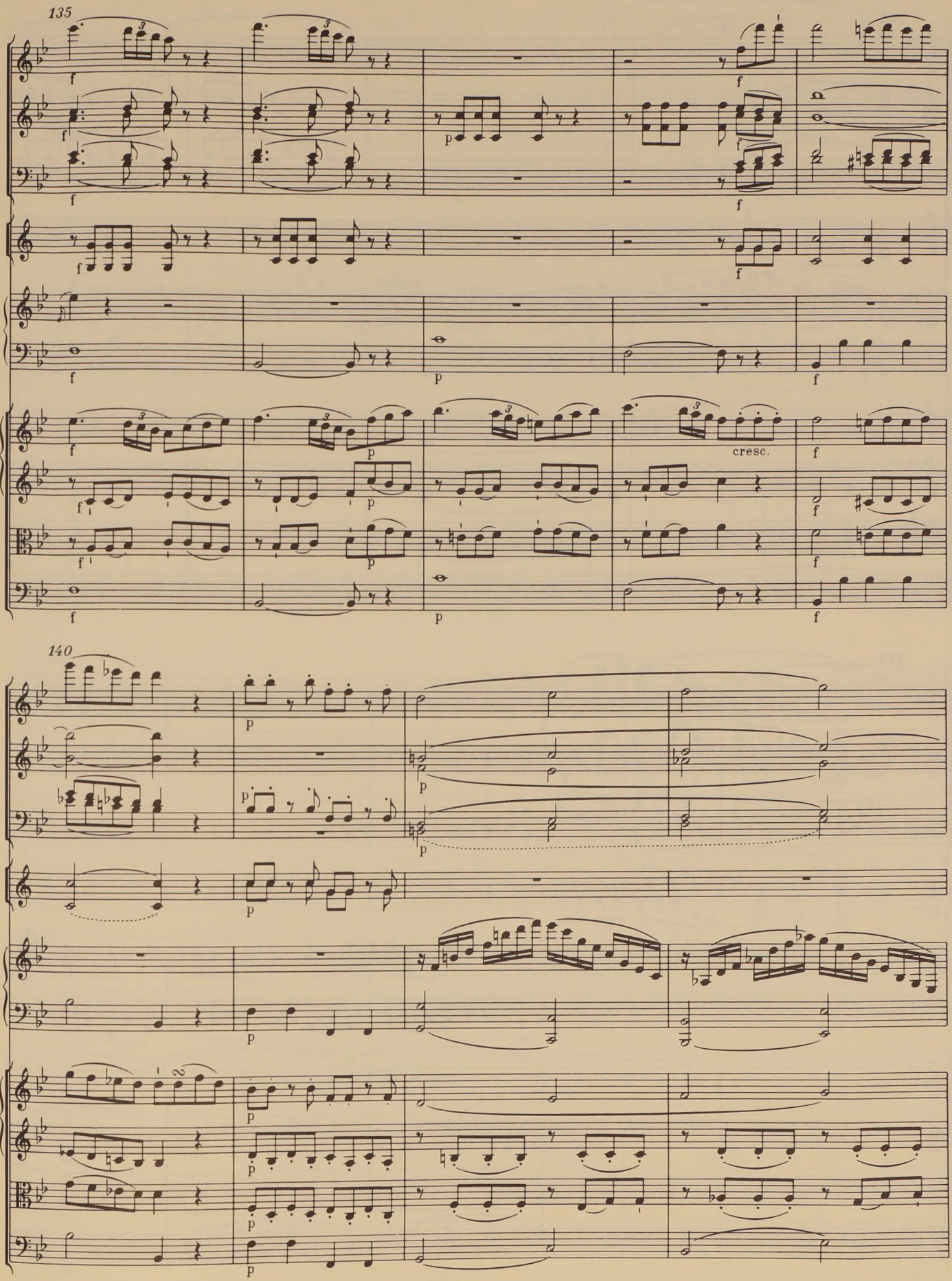

98
100
f
f
f
f

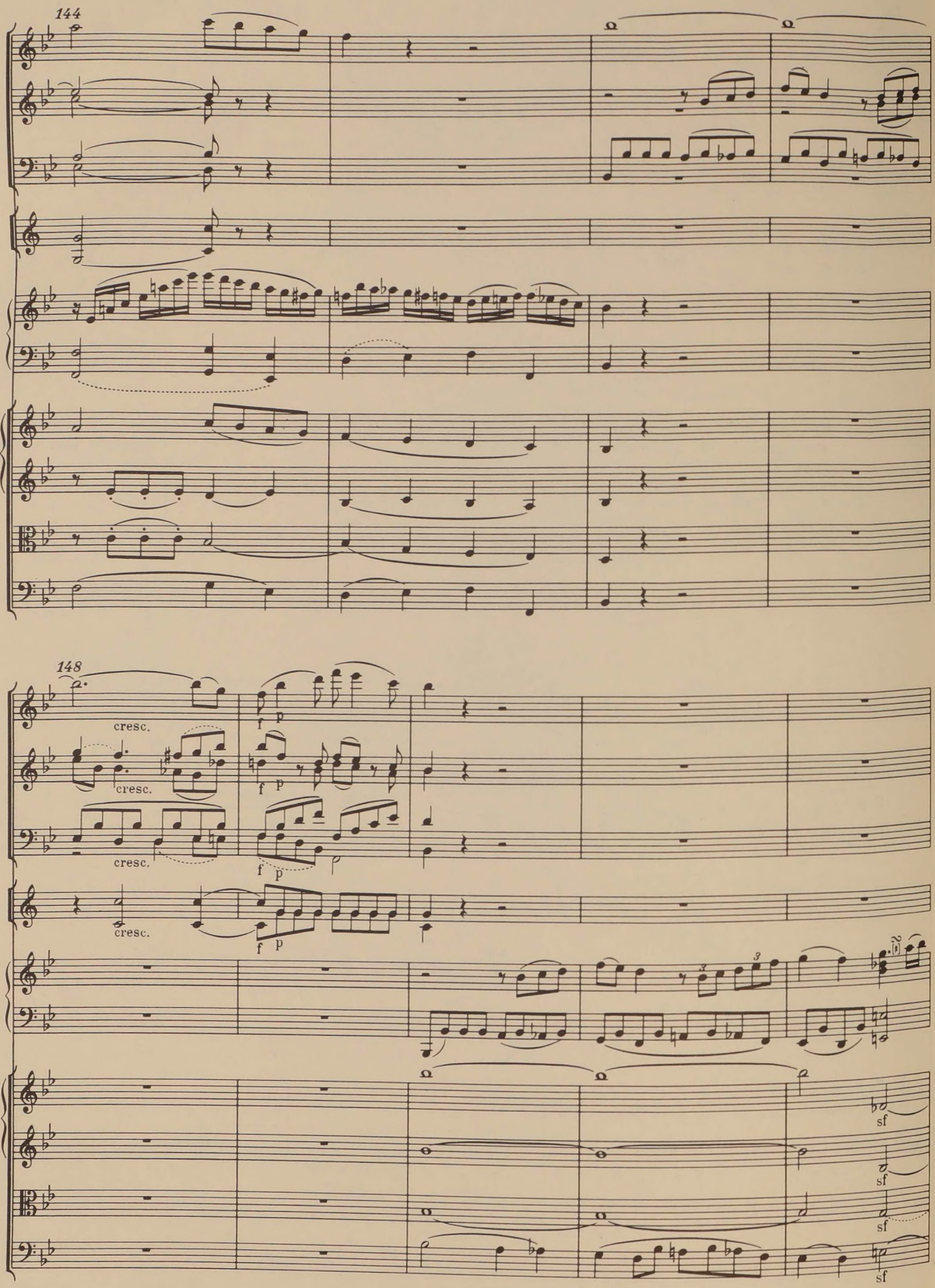

102
104

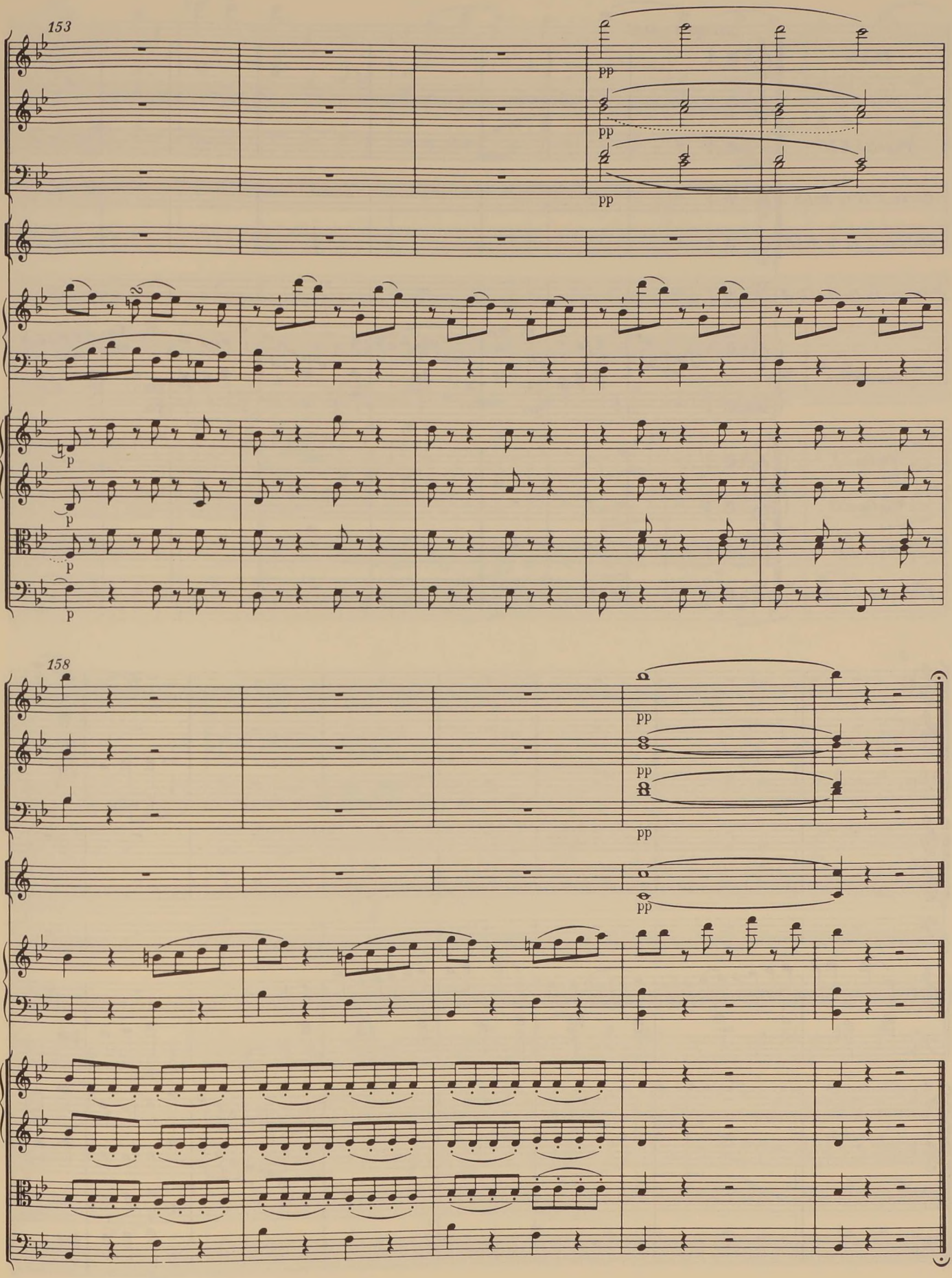

106
108
f

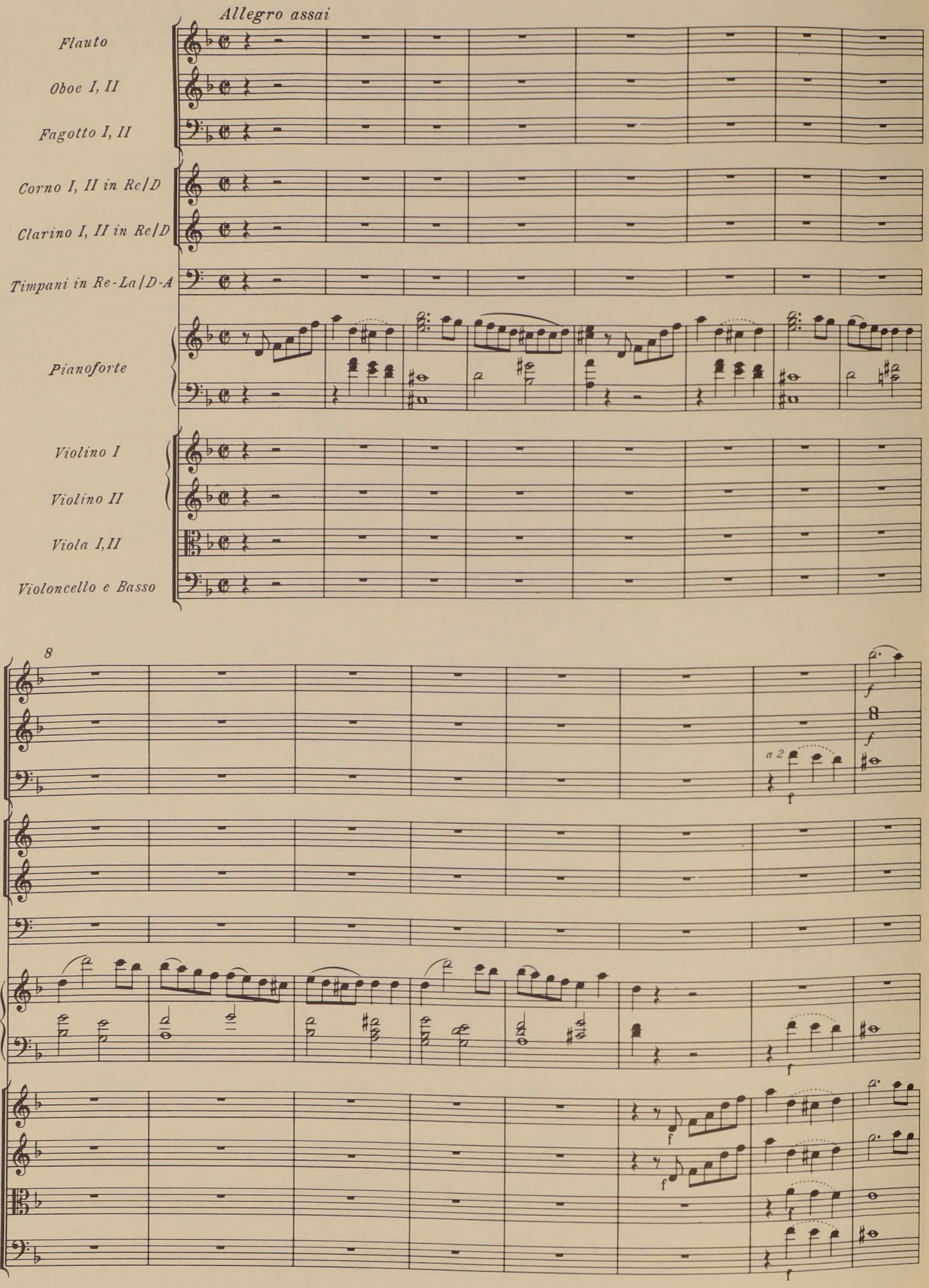

110
p
p
p
p
112
p
p
p

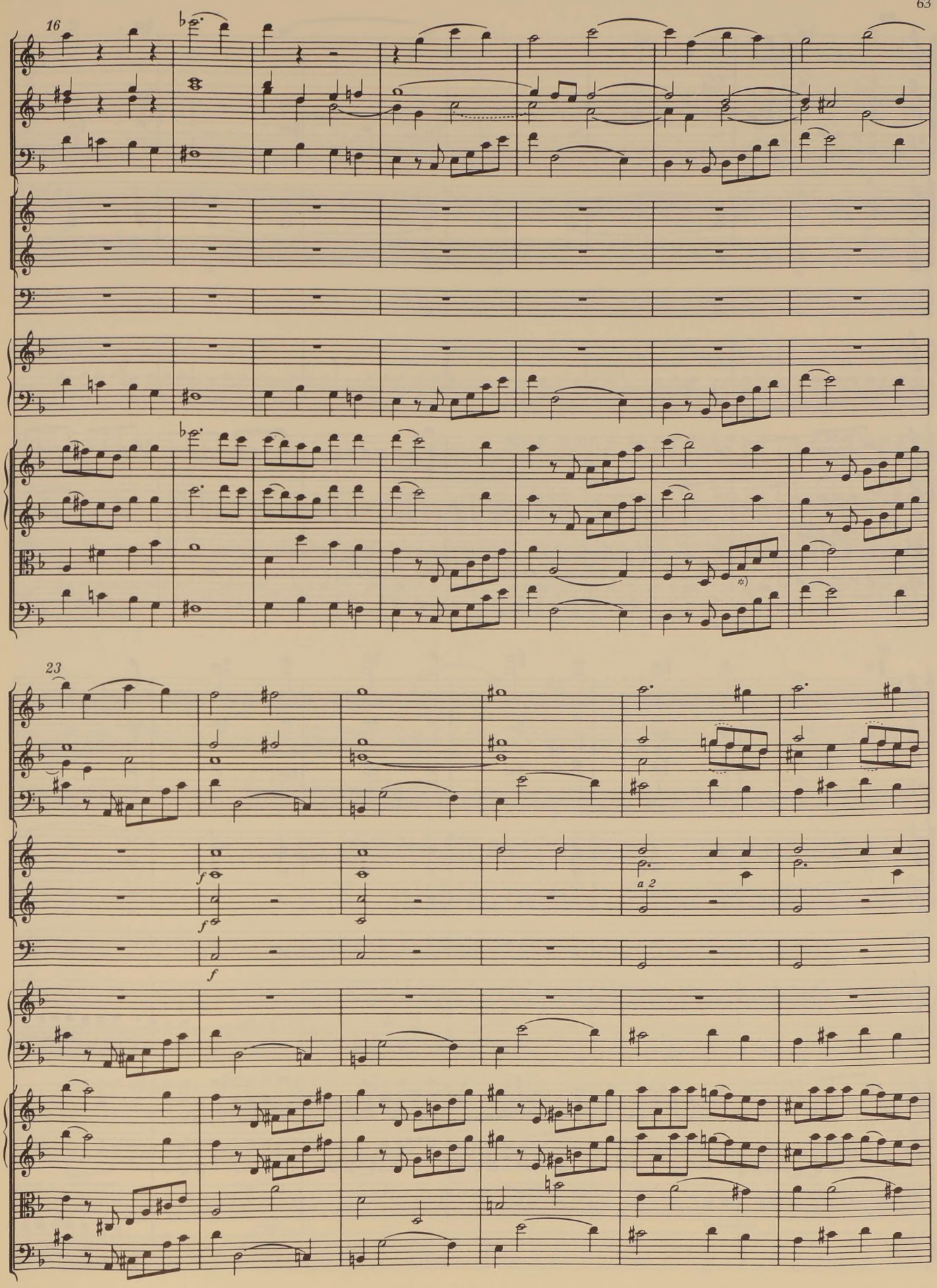

115
p
120
125
130


135
cresc.
140

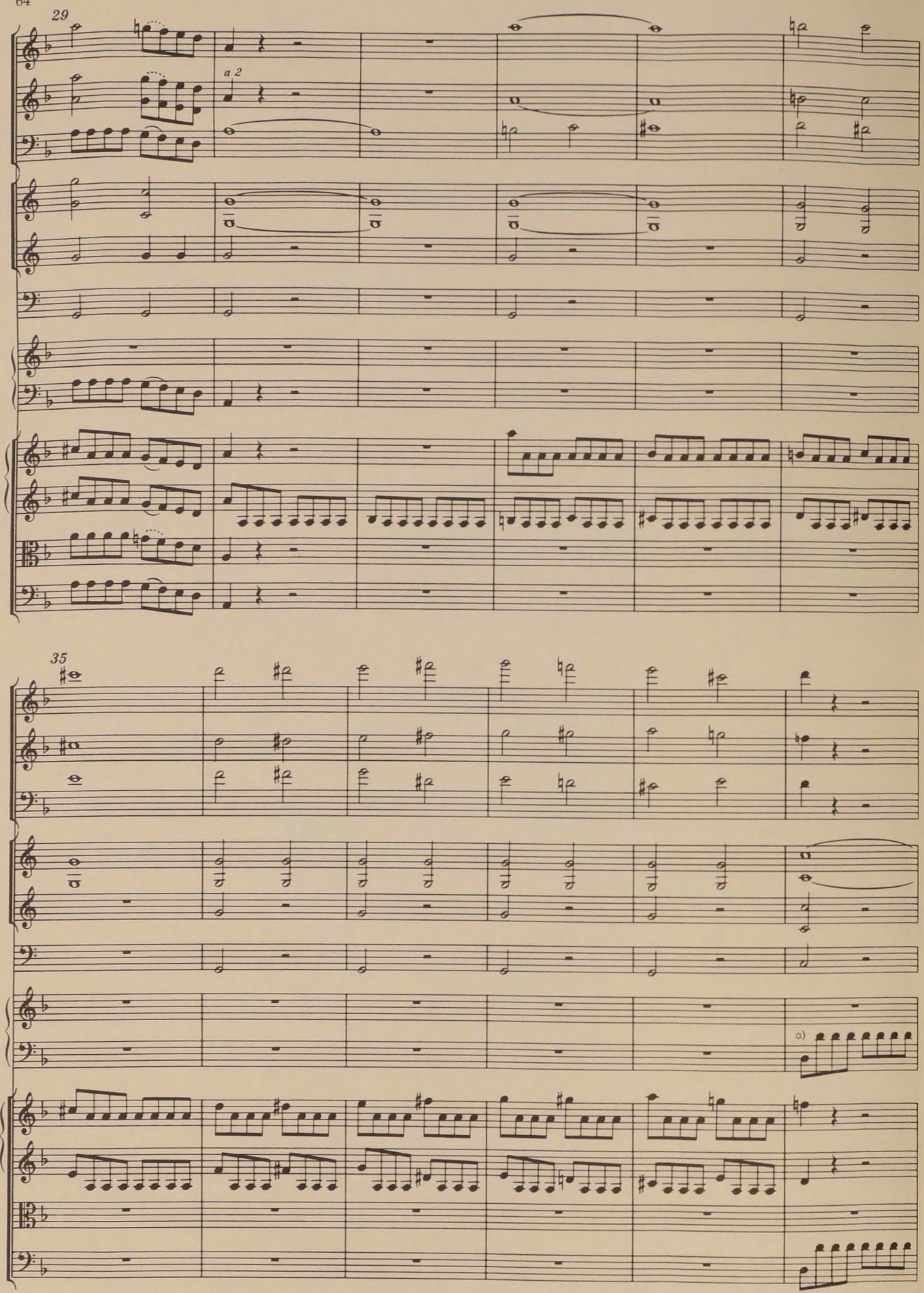

144
148
cresc.
cresc.
cresc.
cresc.
f
p
sf

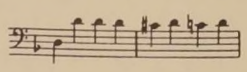

153
pp
pp
pp
p
p
p
p
158
pp
pp
pp
pp

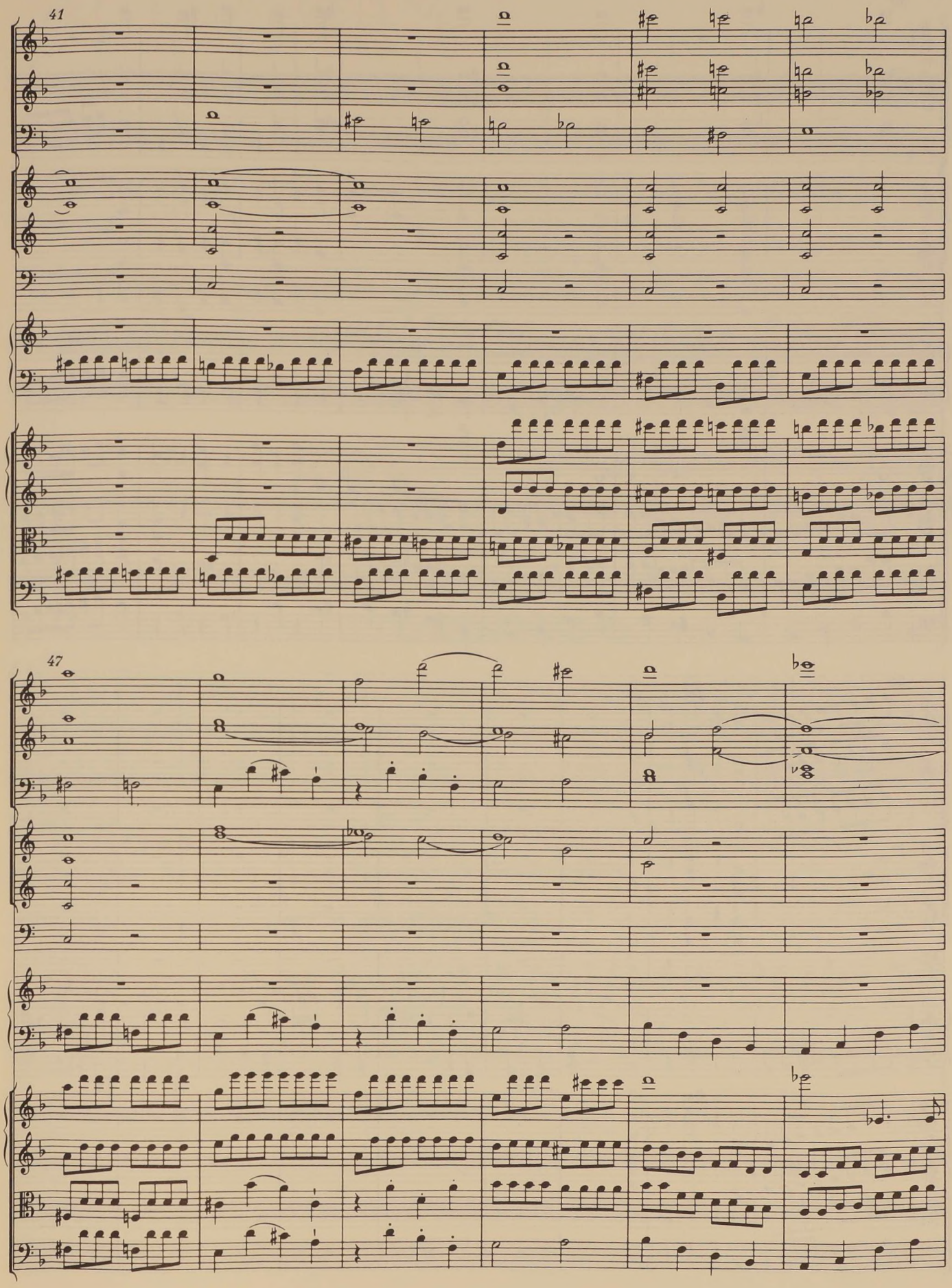

Allegro assai
Flauto
Oboe I, II
Fagotto I, II
Corno I, II in Re/D
Clarino I, II in Re/D
Timpani in Re-La/D-A
Pianoforte
Violino I
Violino II
Viola I,II
Violoncello e Basso
8
a 2
f

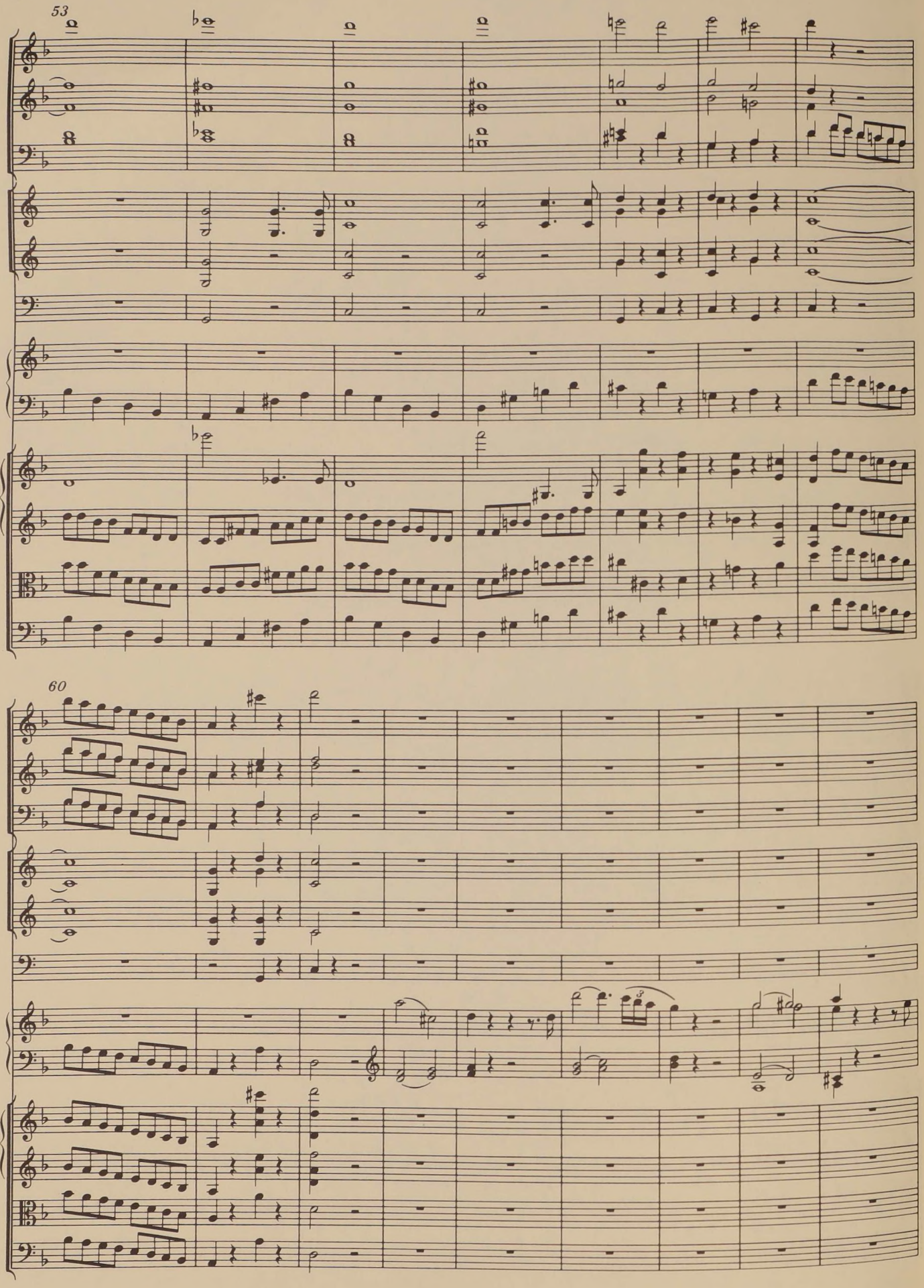


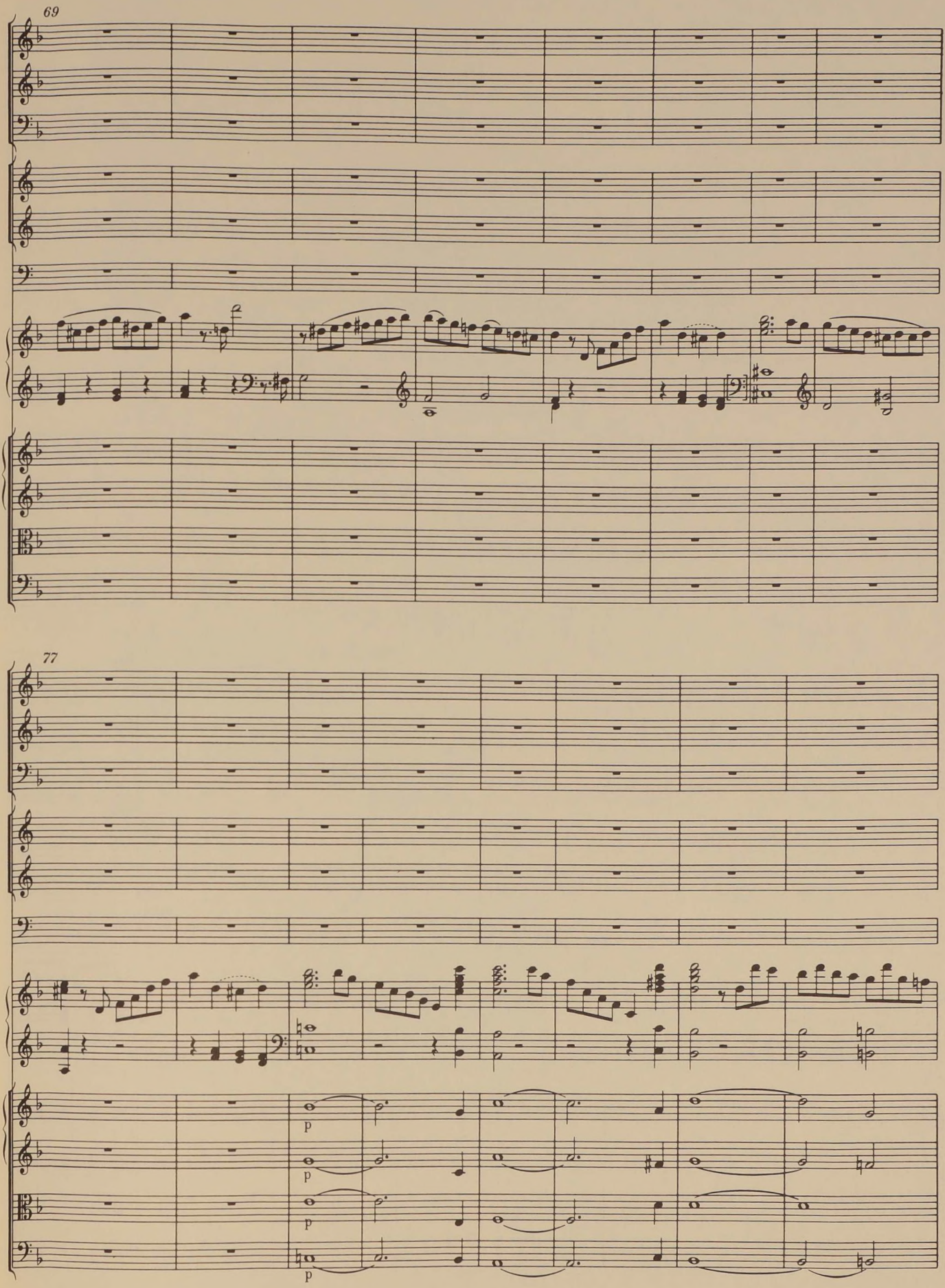
*) Im Autograph a. / In the autograph: a.

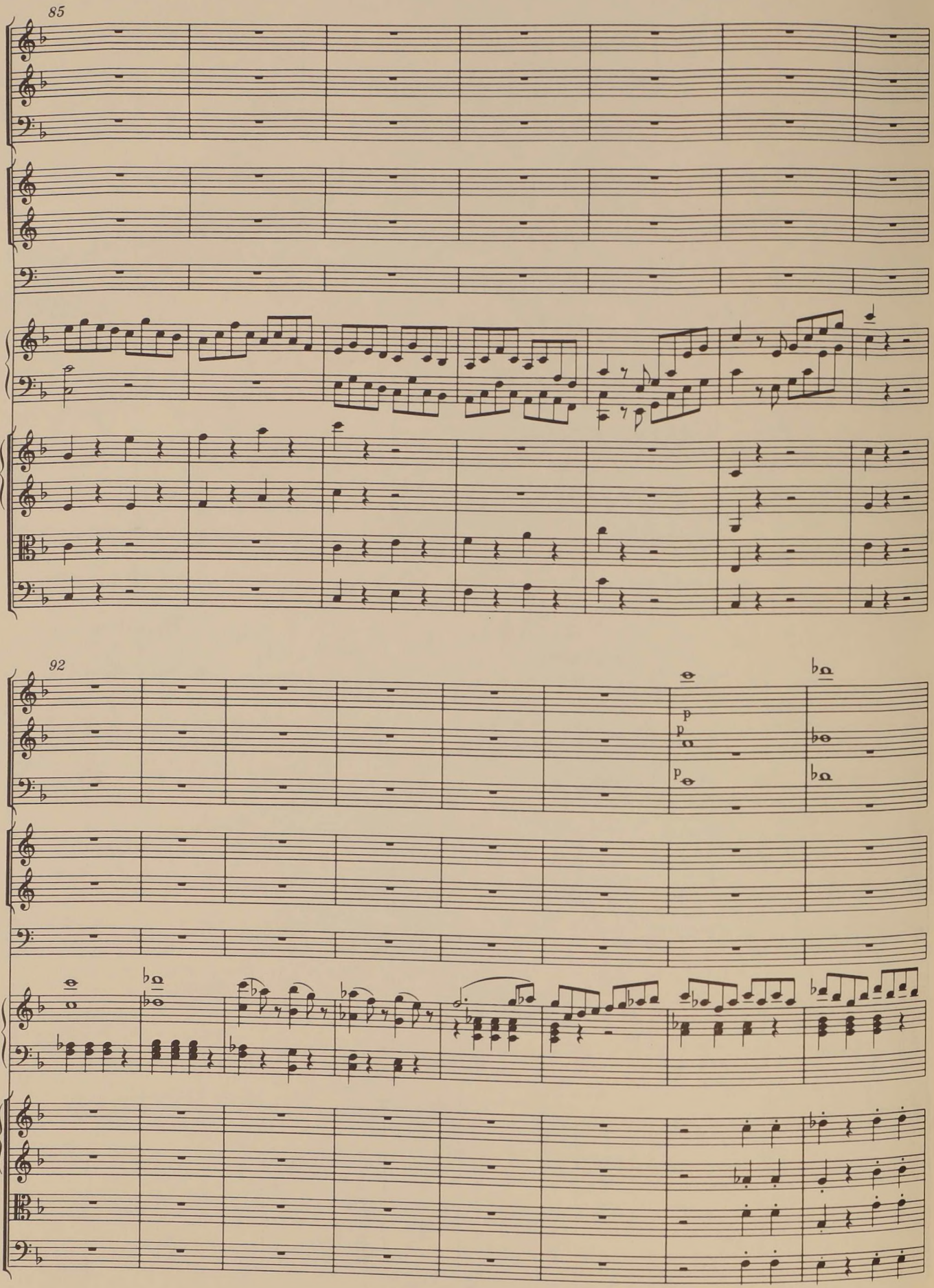


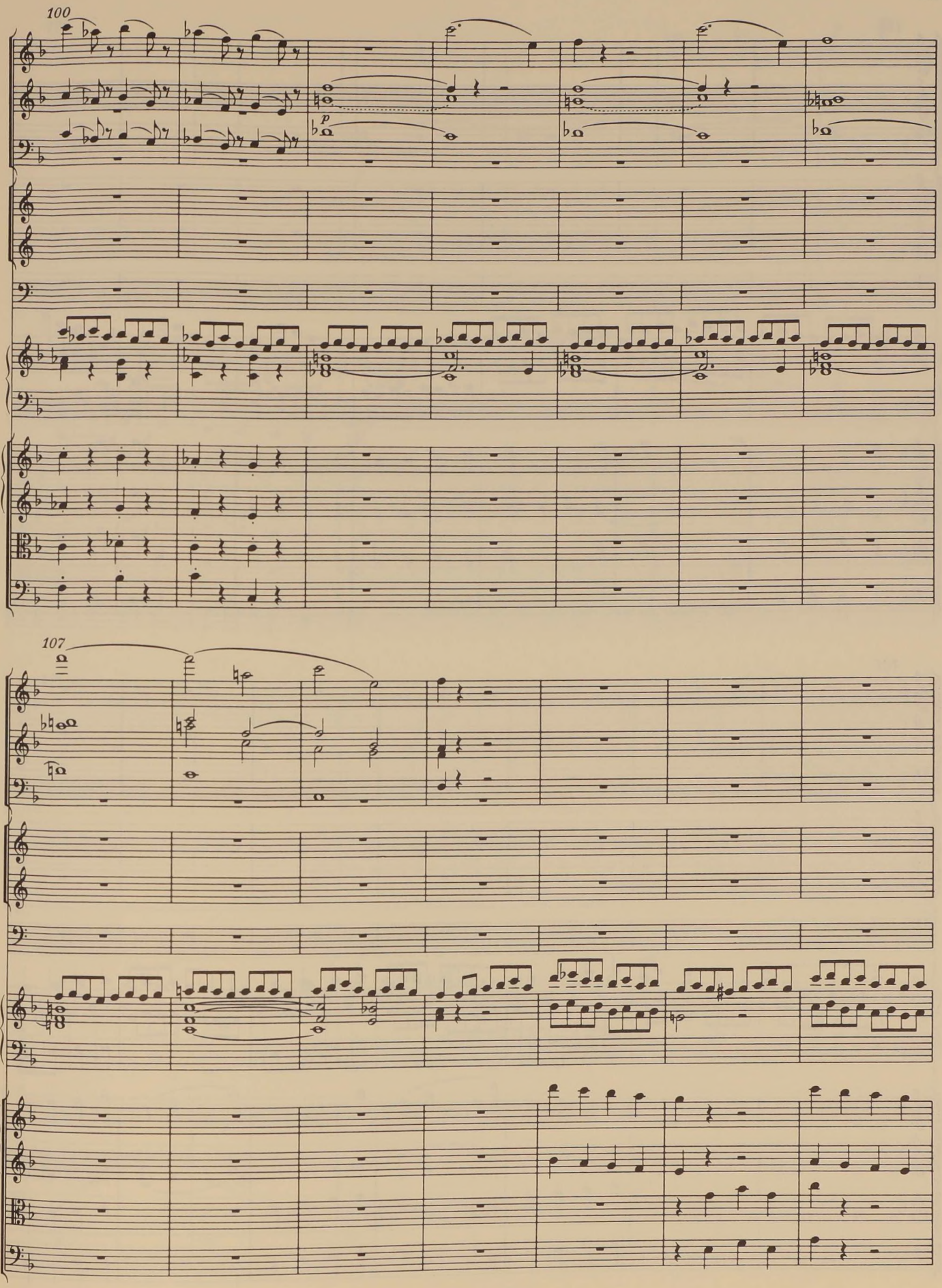
*) Ausführung der col Basso-Partie in den Takten 40–47 / The col Basso part in bars 40–47 to be performed:  etc.

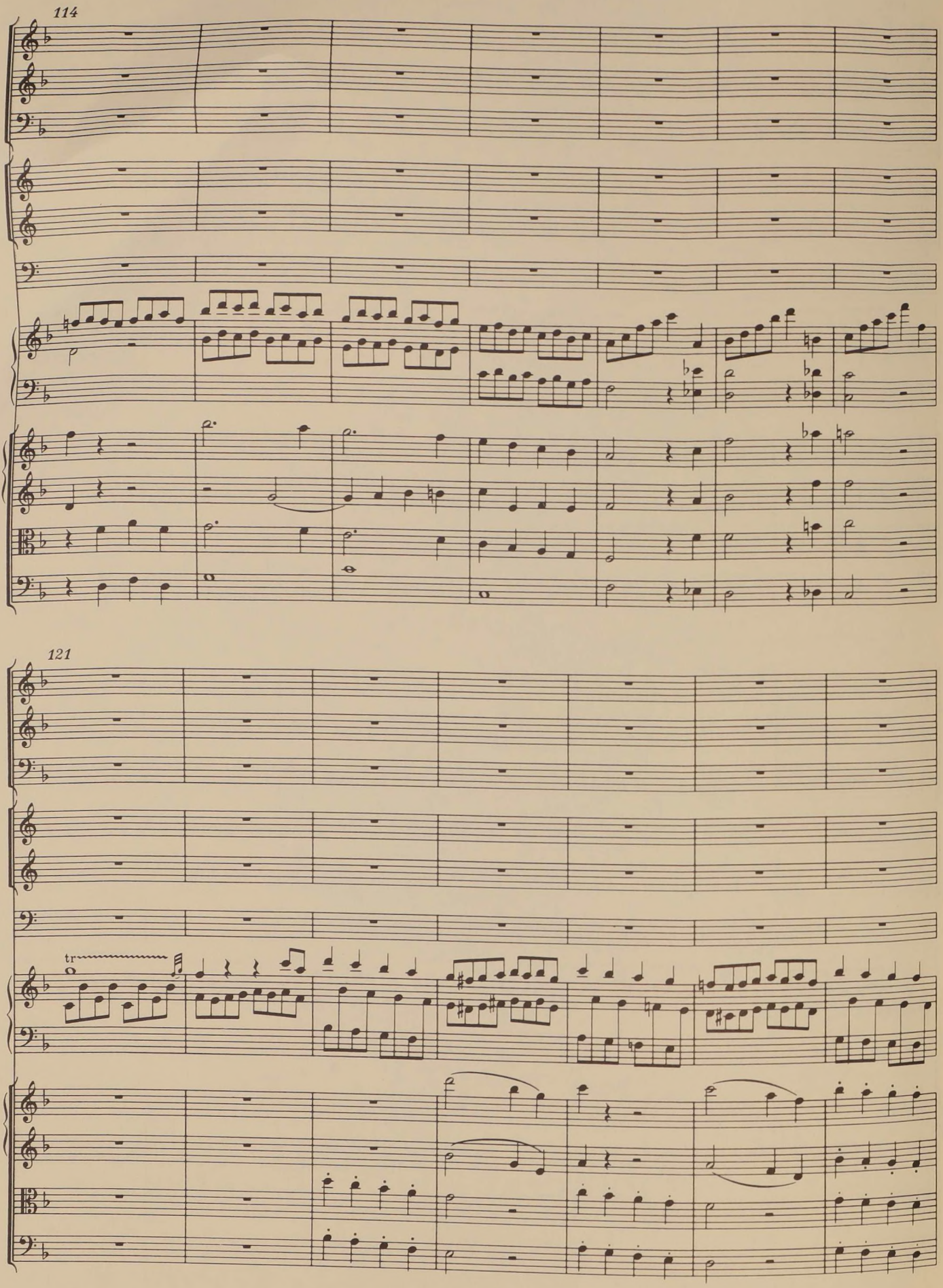

41
47

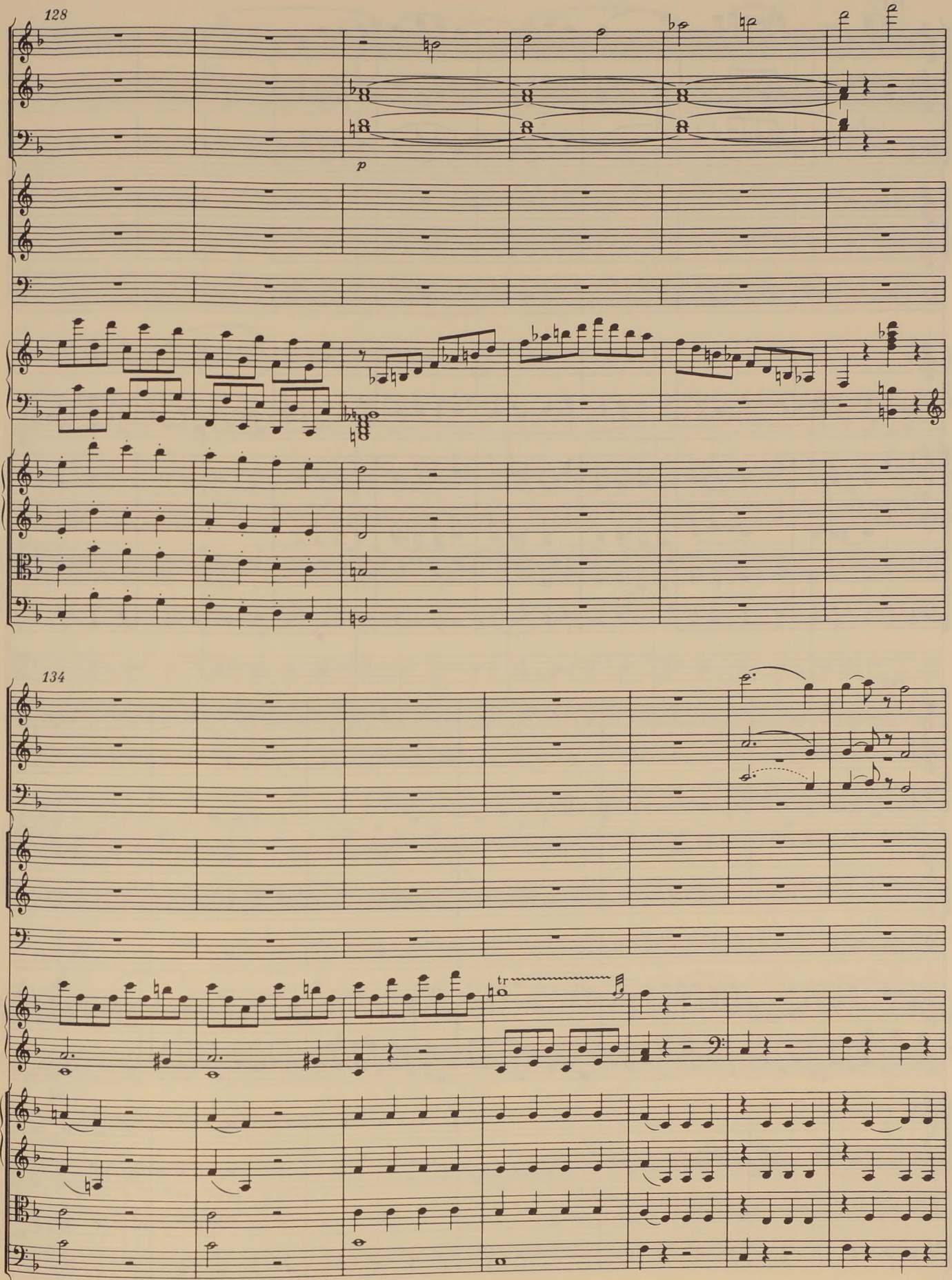

53
60

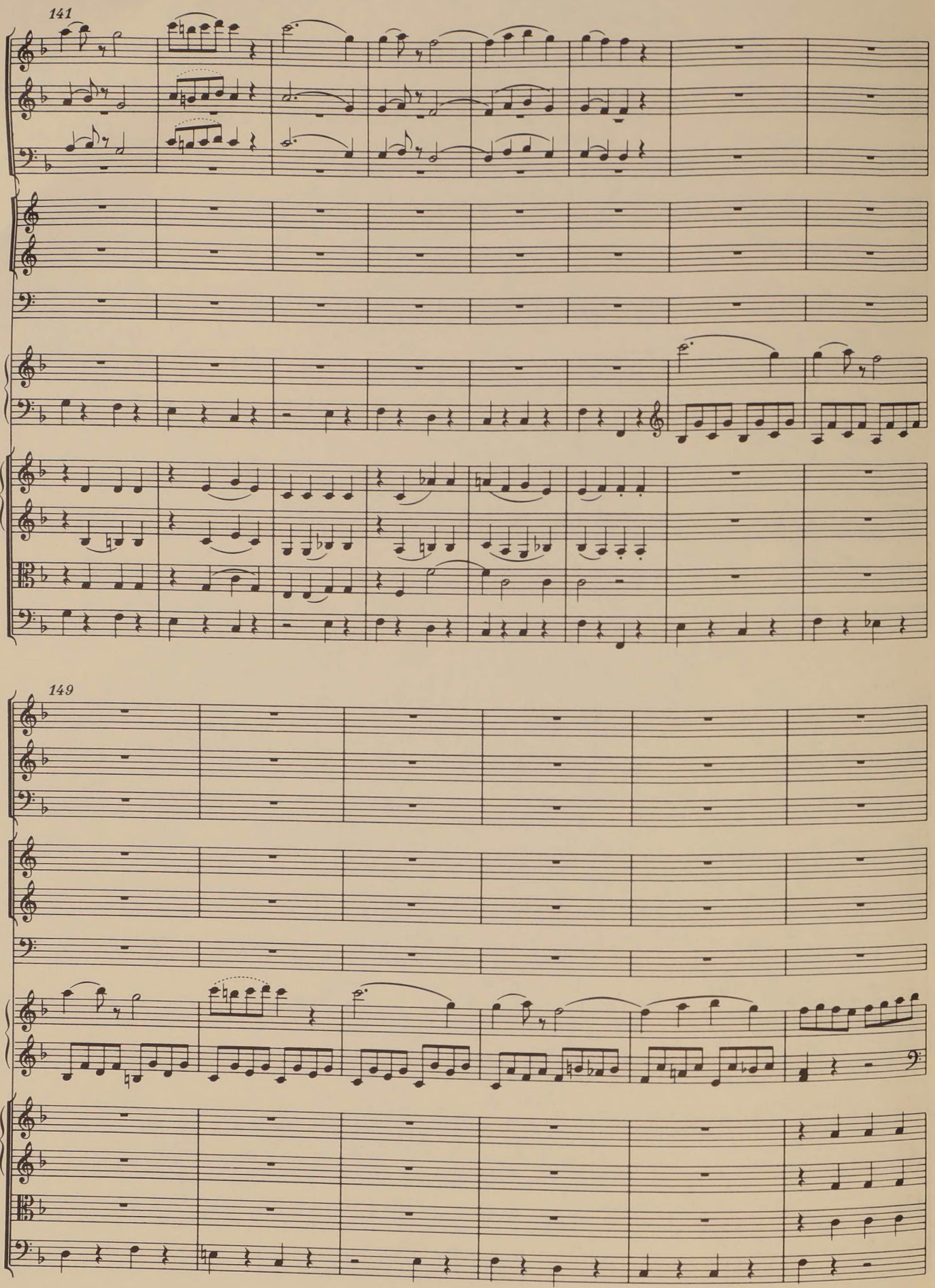

69
77
p
p
p
p

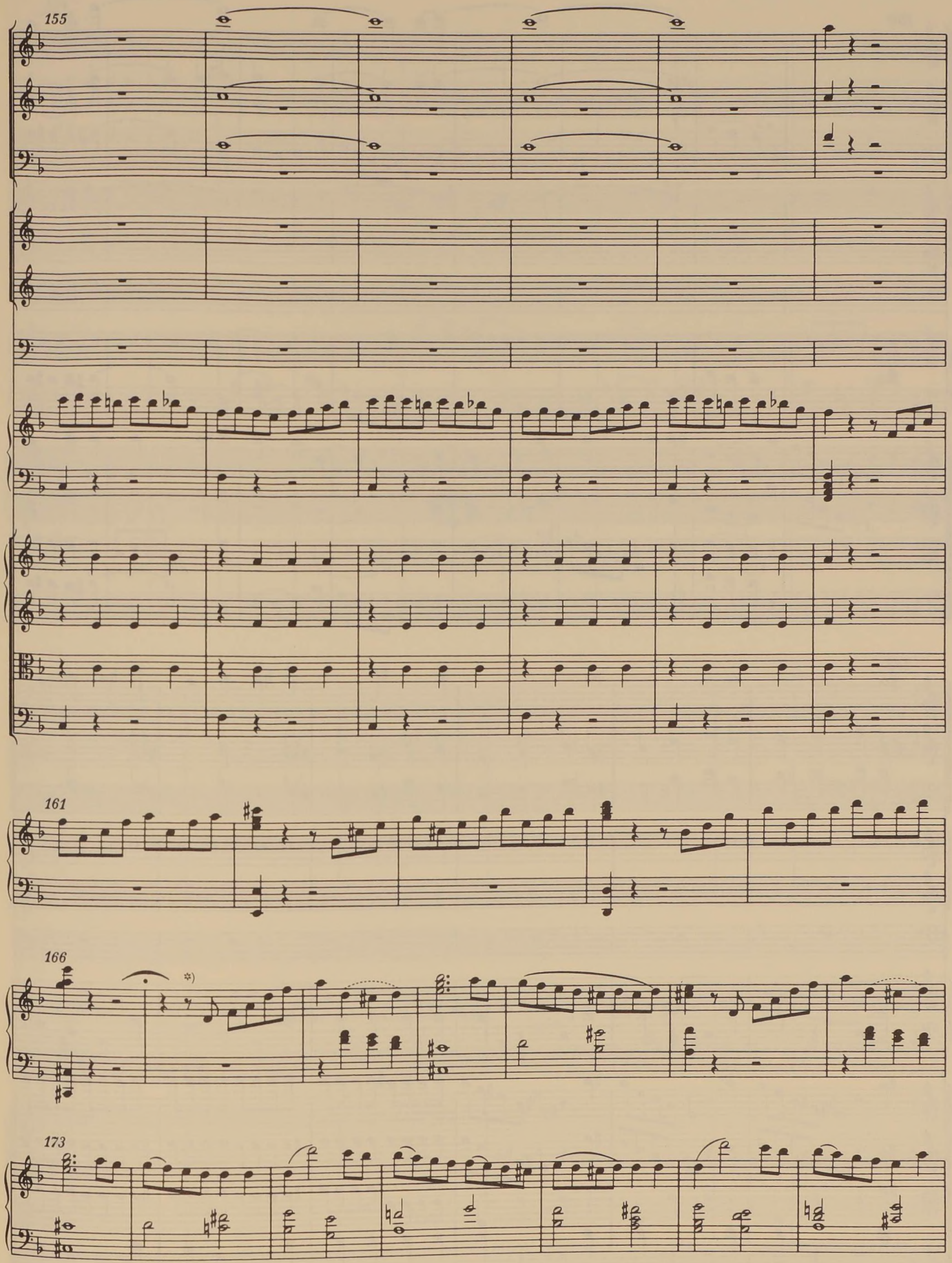

85
92
p
p
p


100
p
107

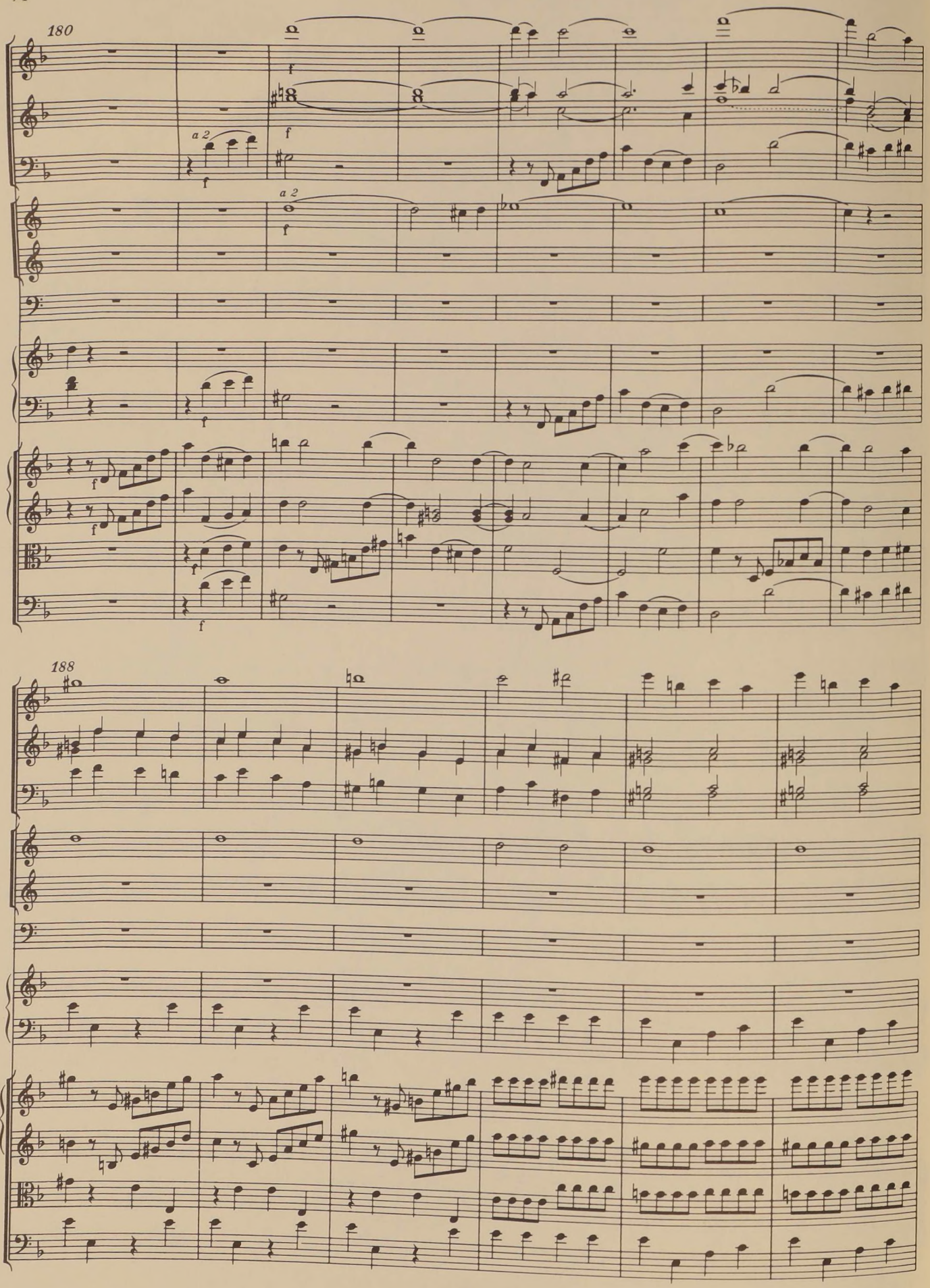

114
121
tr

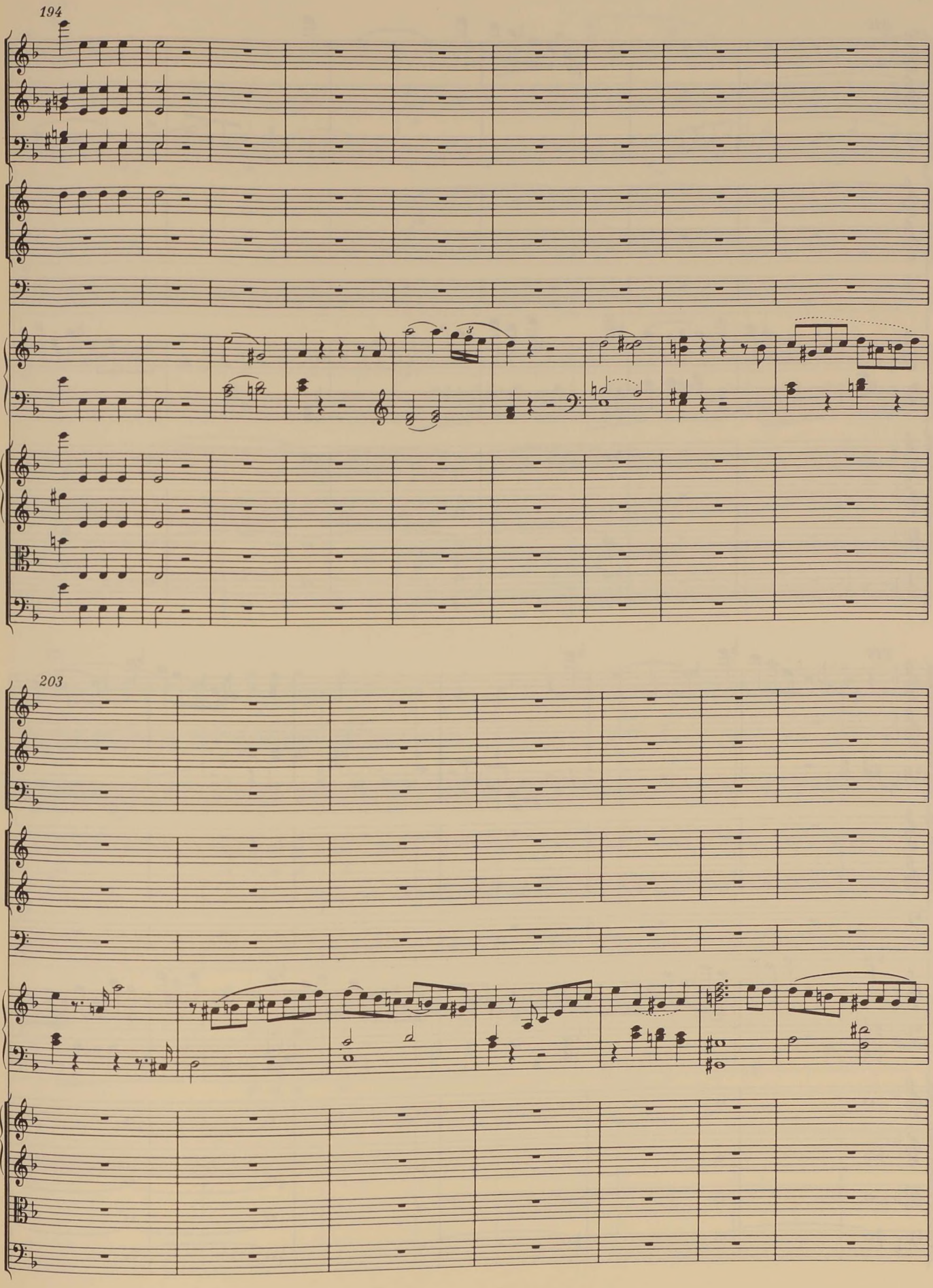

128
p
134
tr

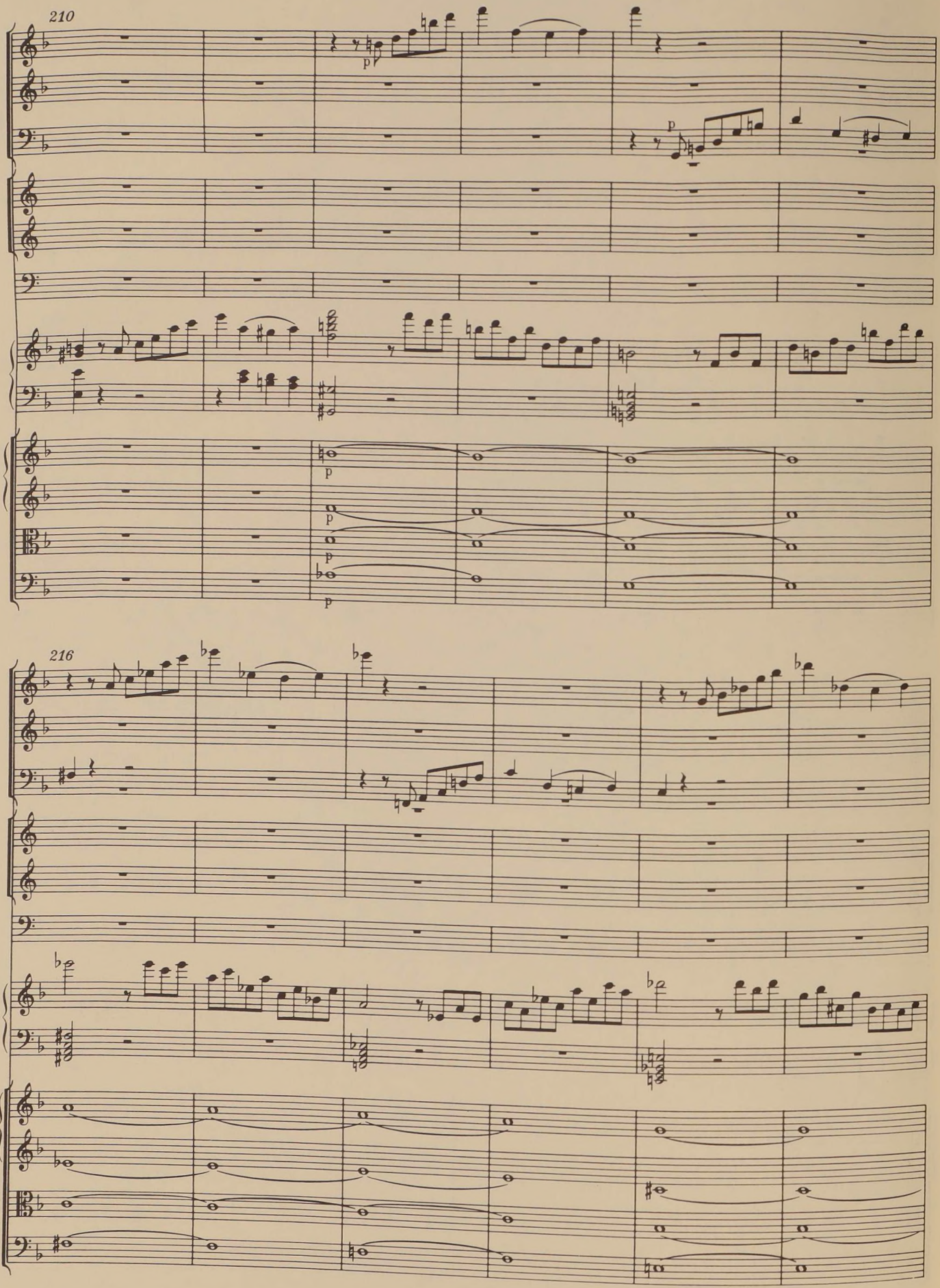

141
149

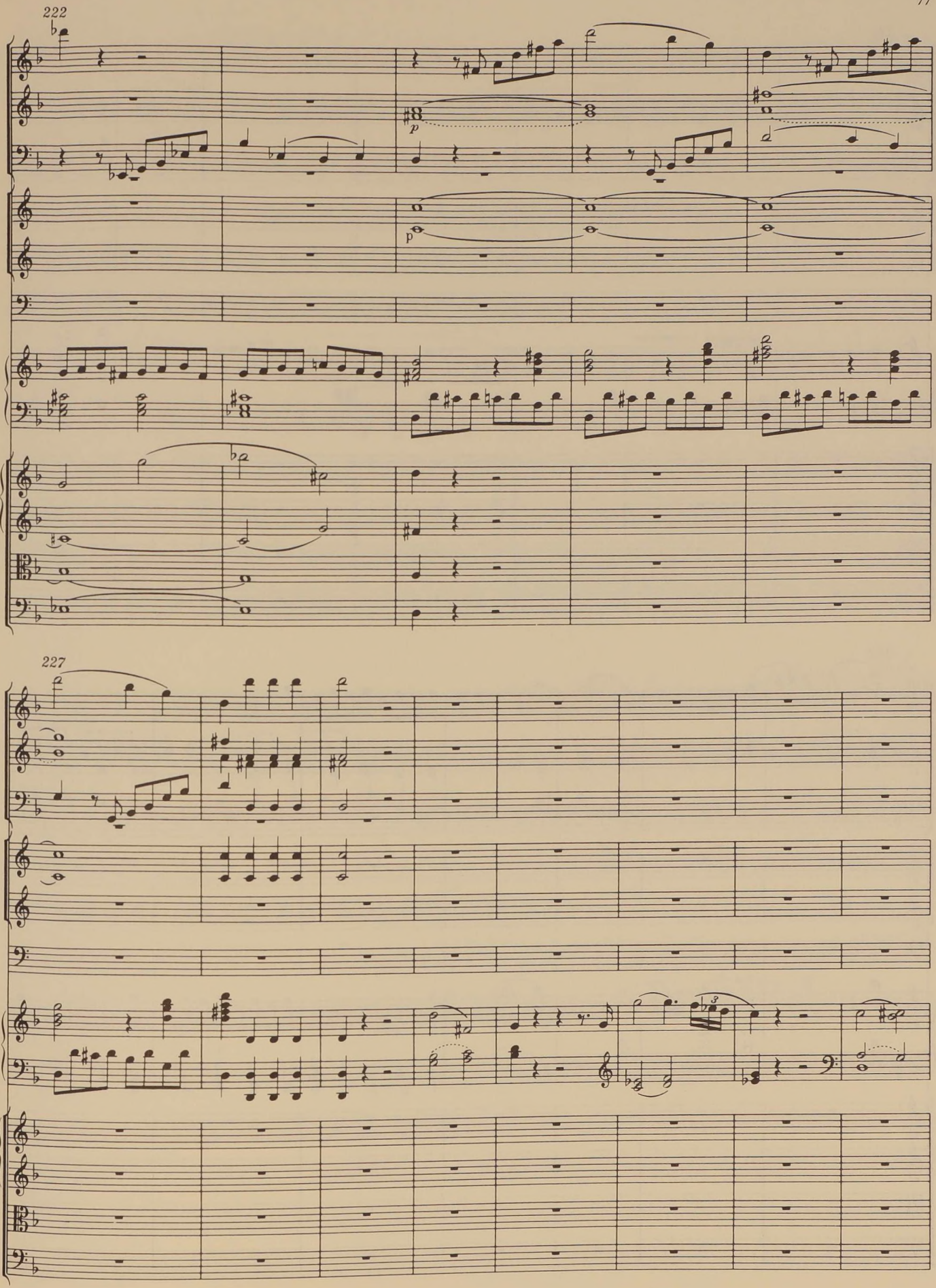


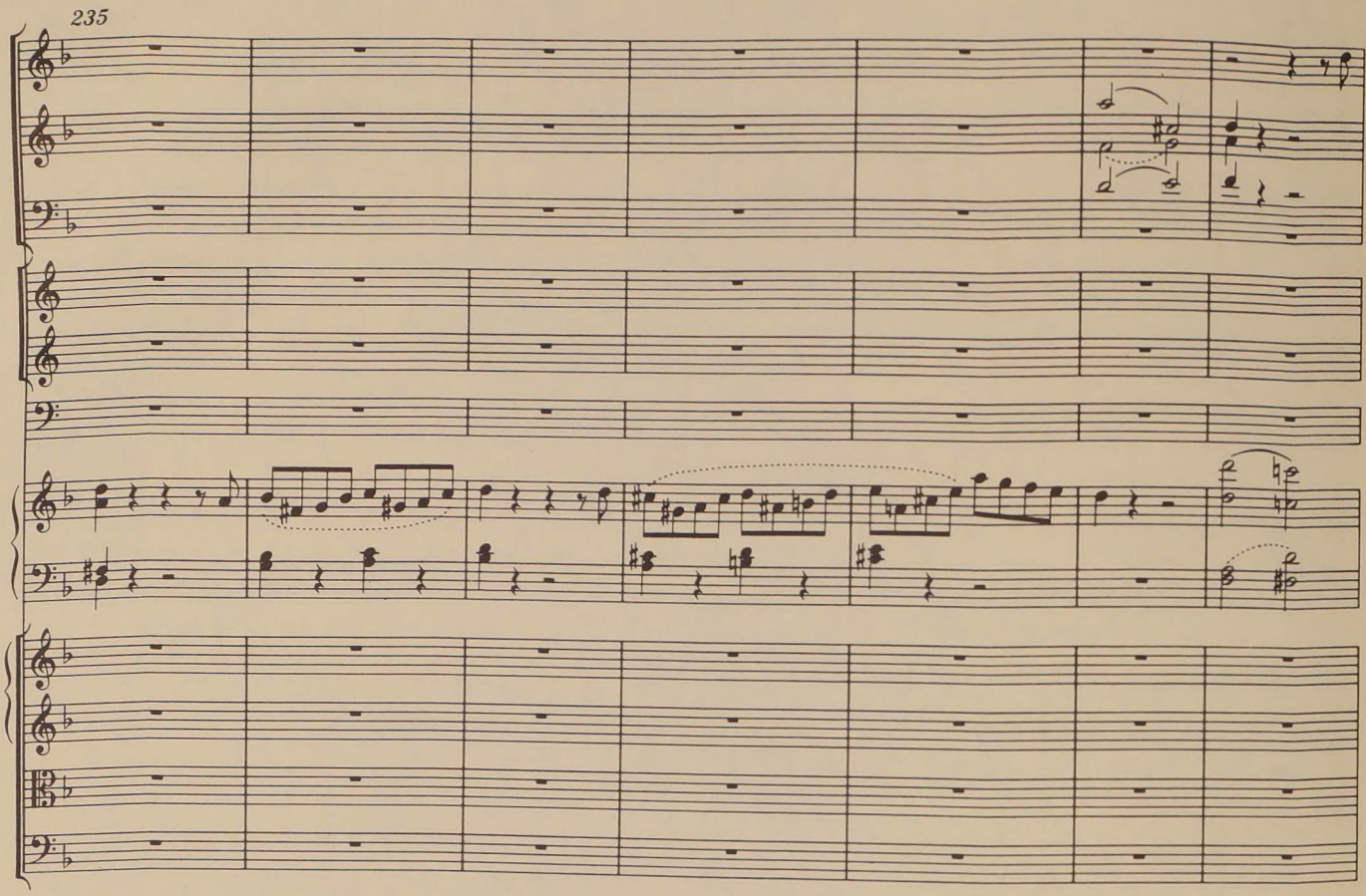
*) Hier ist ein Eingang zu spielen. / A leading-in passage („Eingang") is to be played here.

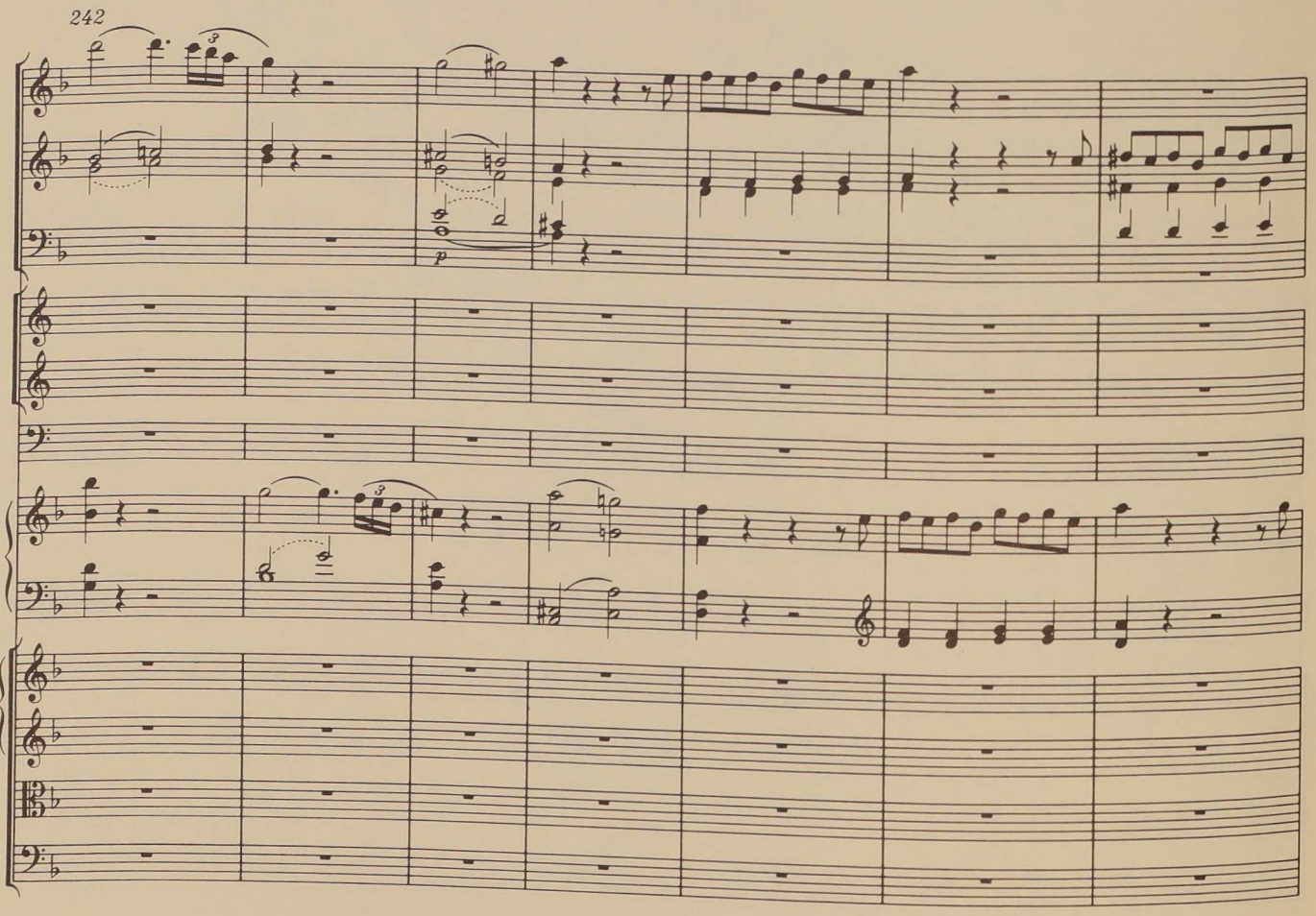

180
a 2
f
188

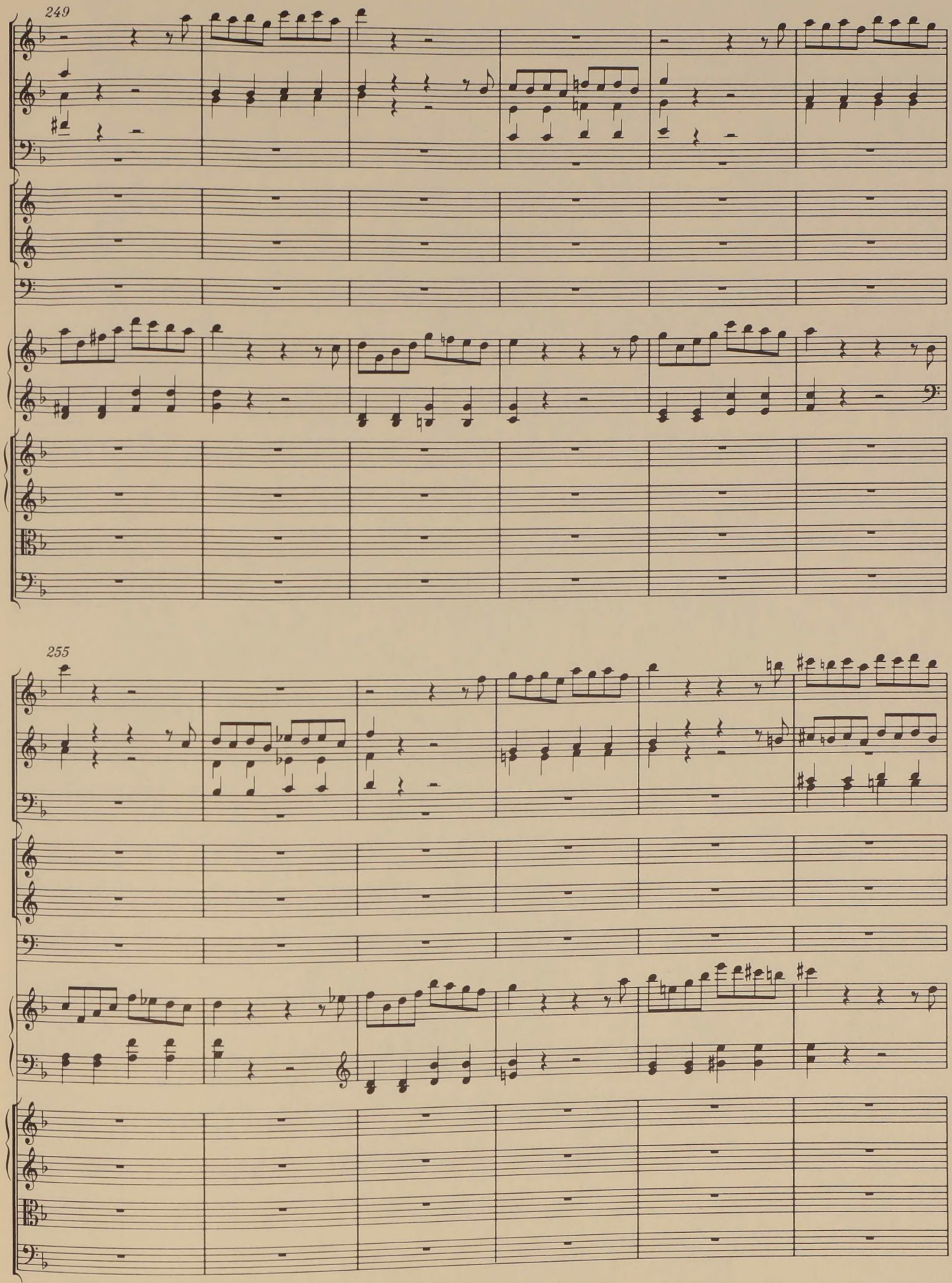

194
203


210
pp
p
p
p
p
p
216

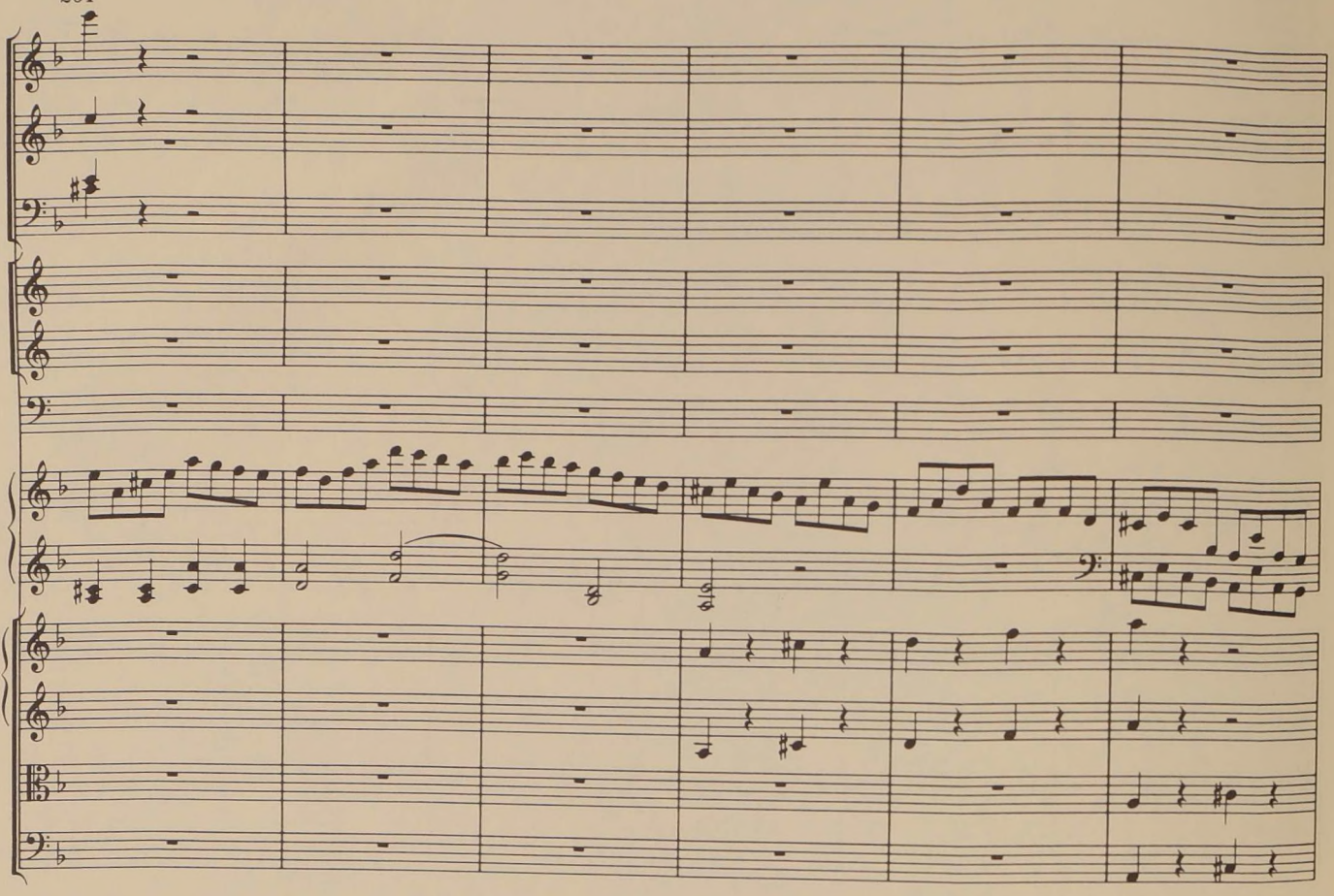

222
p
p
227


235

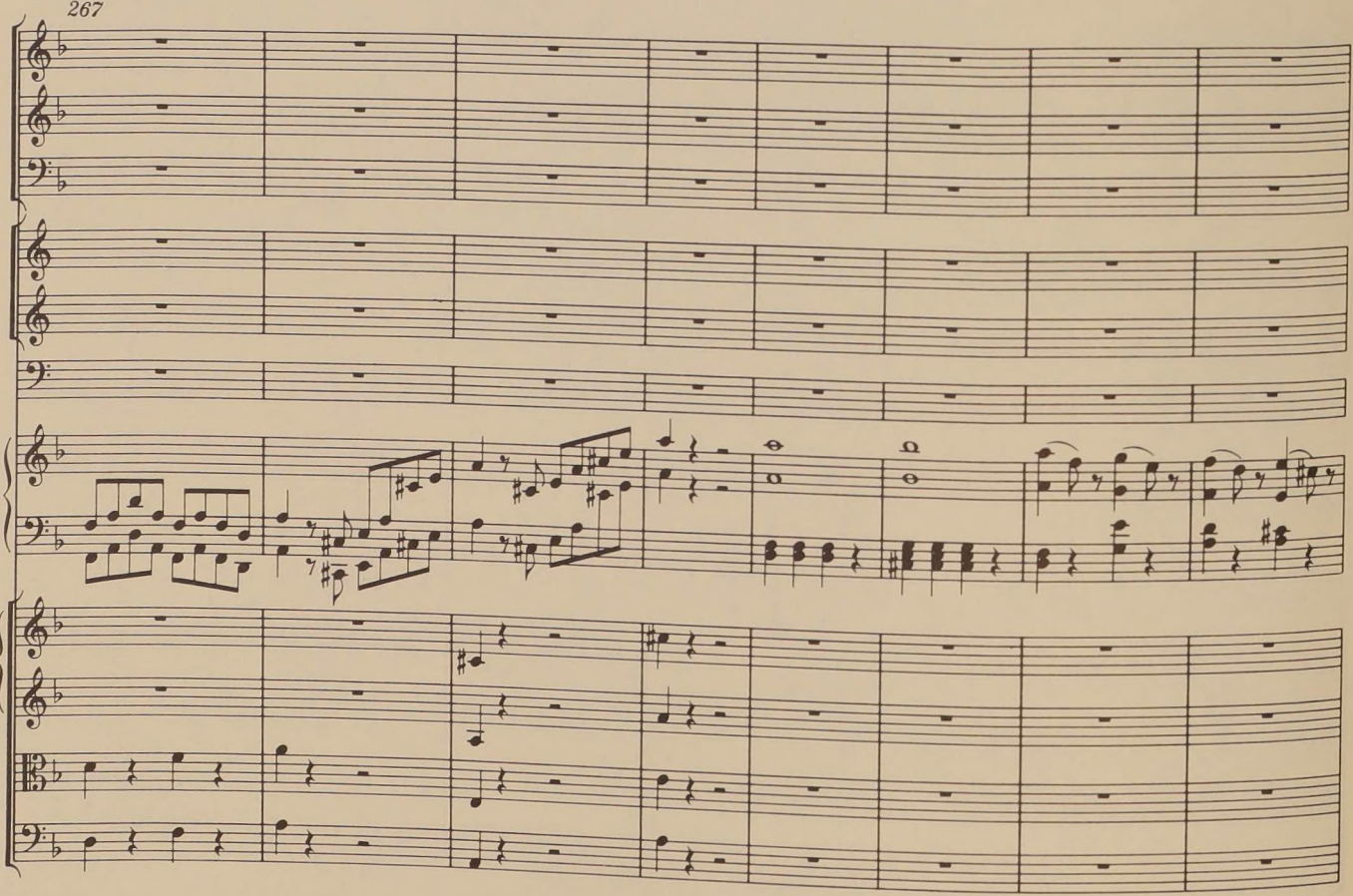

242
3
p
3

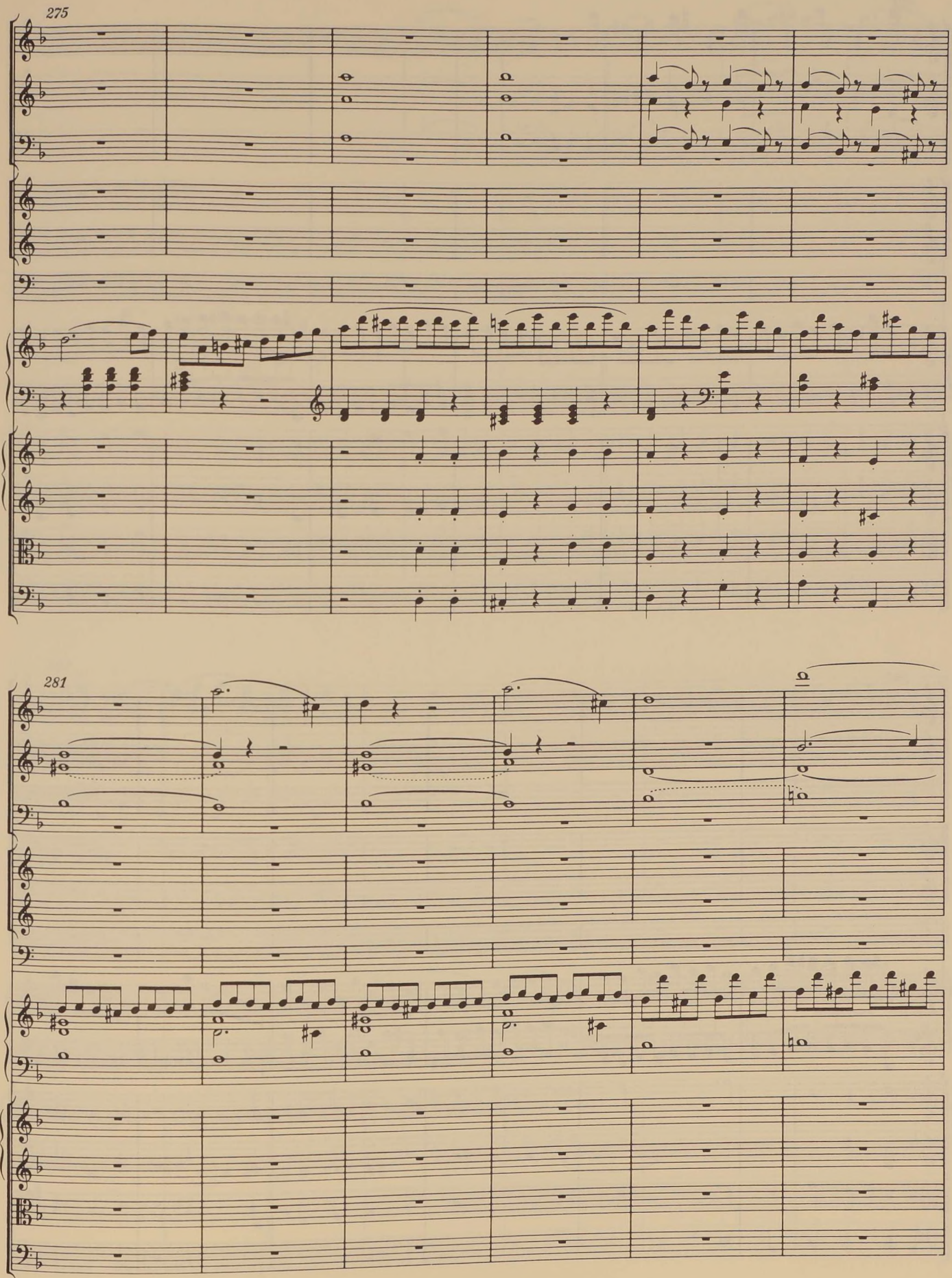

249
255

261



267

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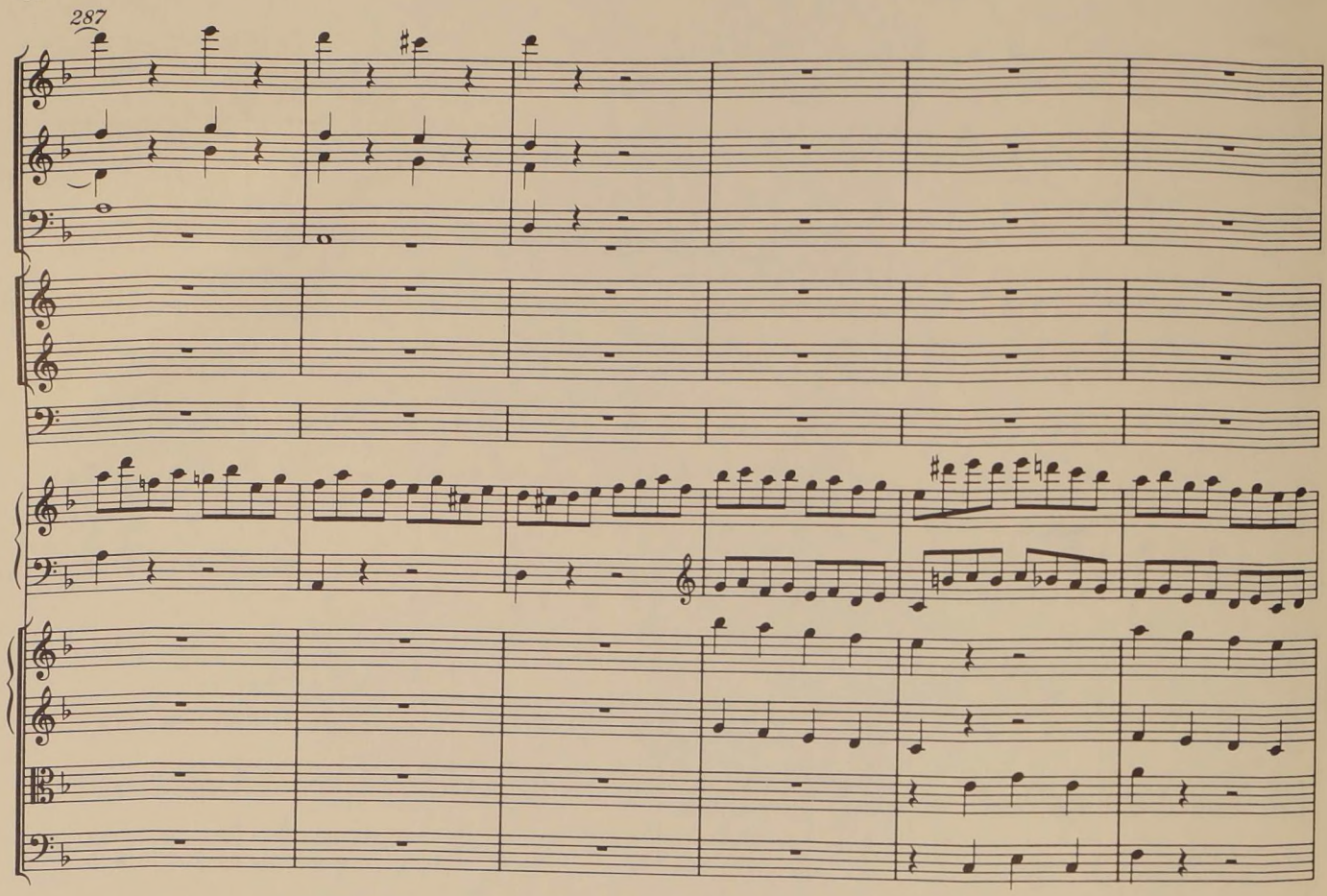
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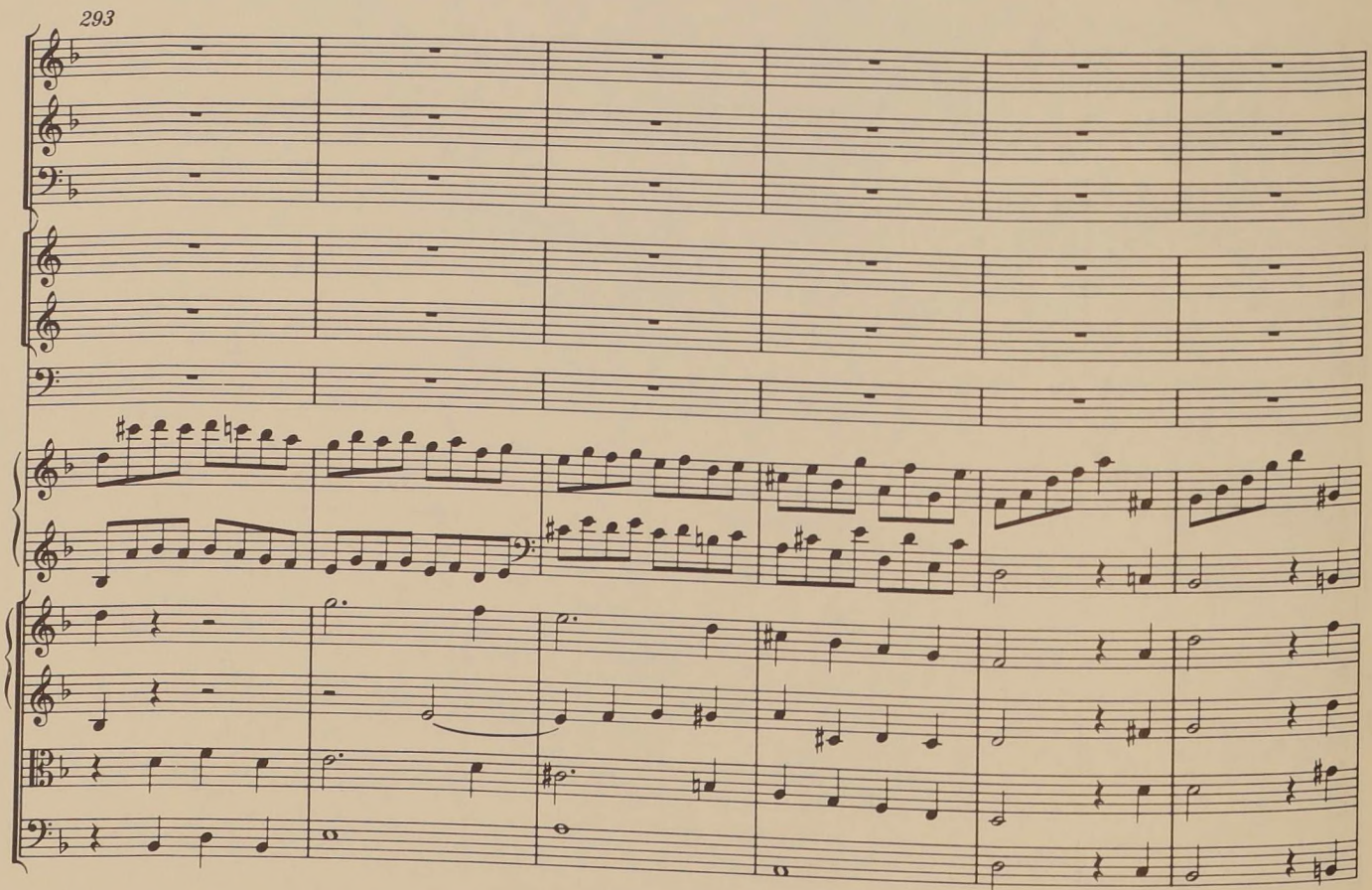
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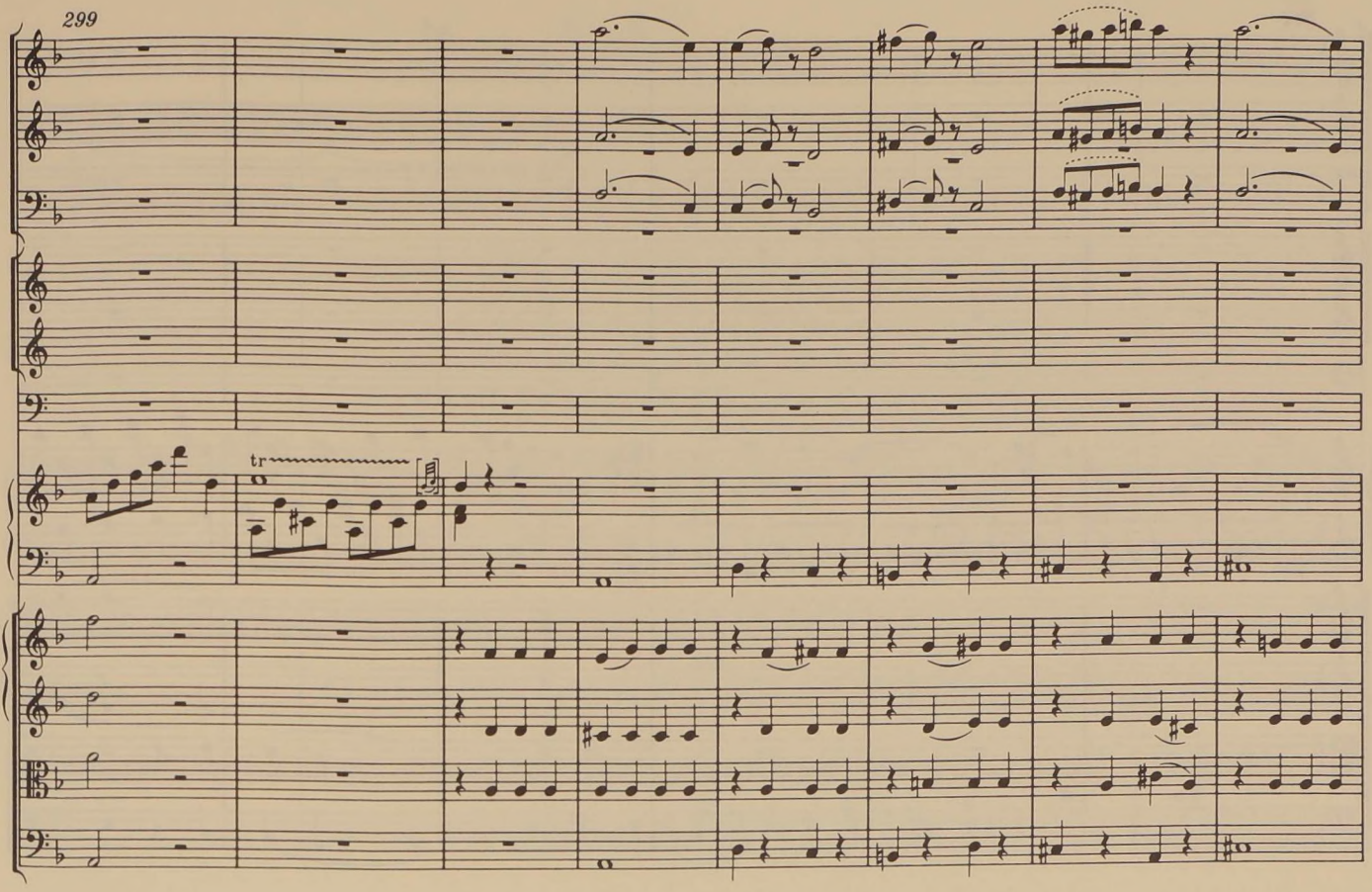
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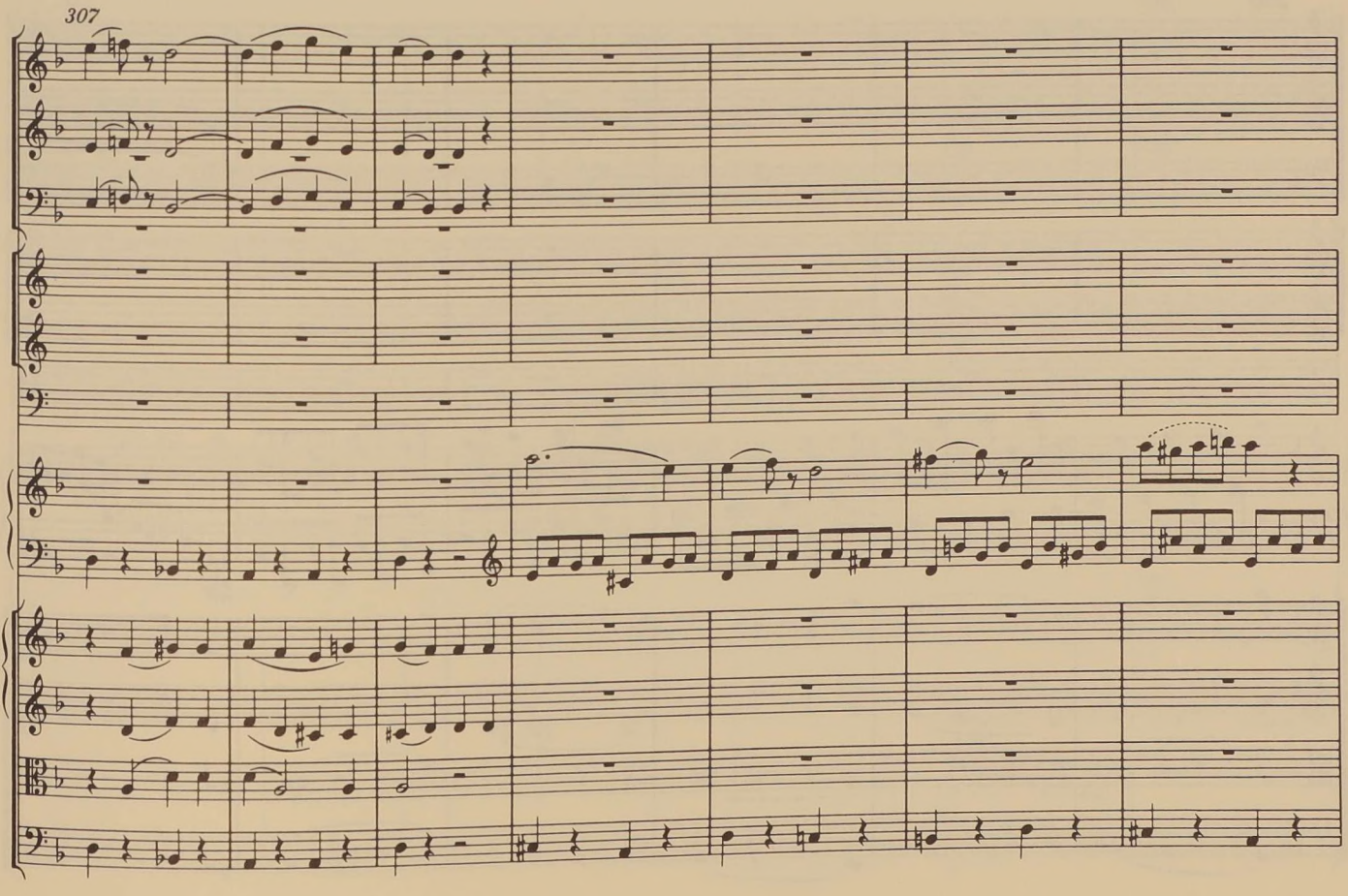
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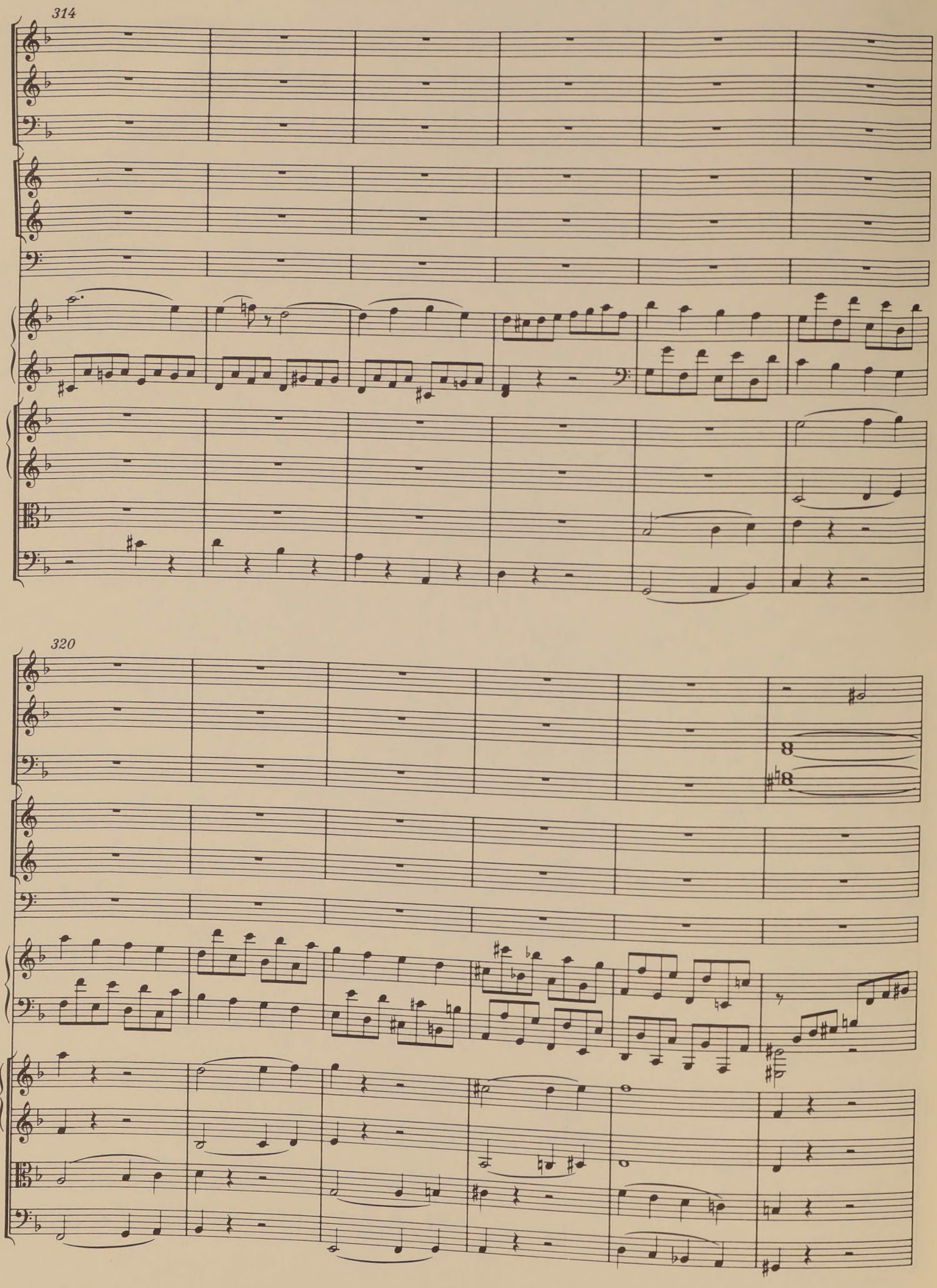
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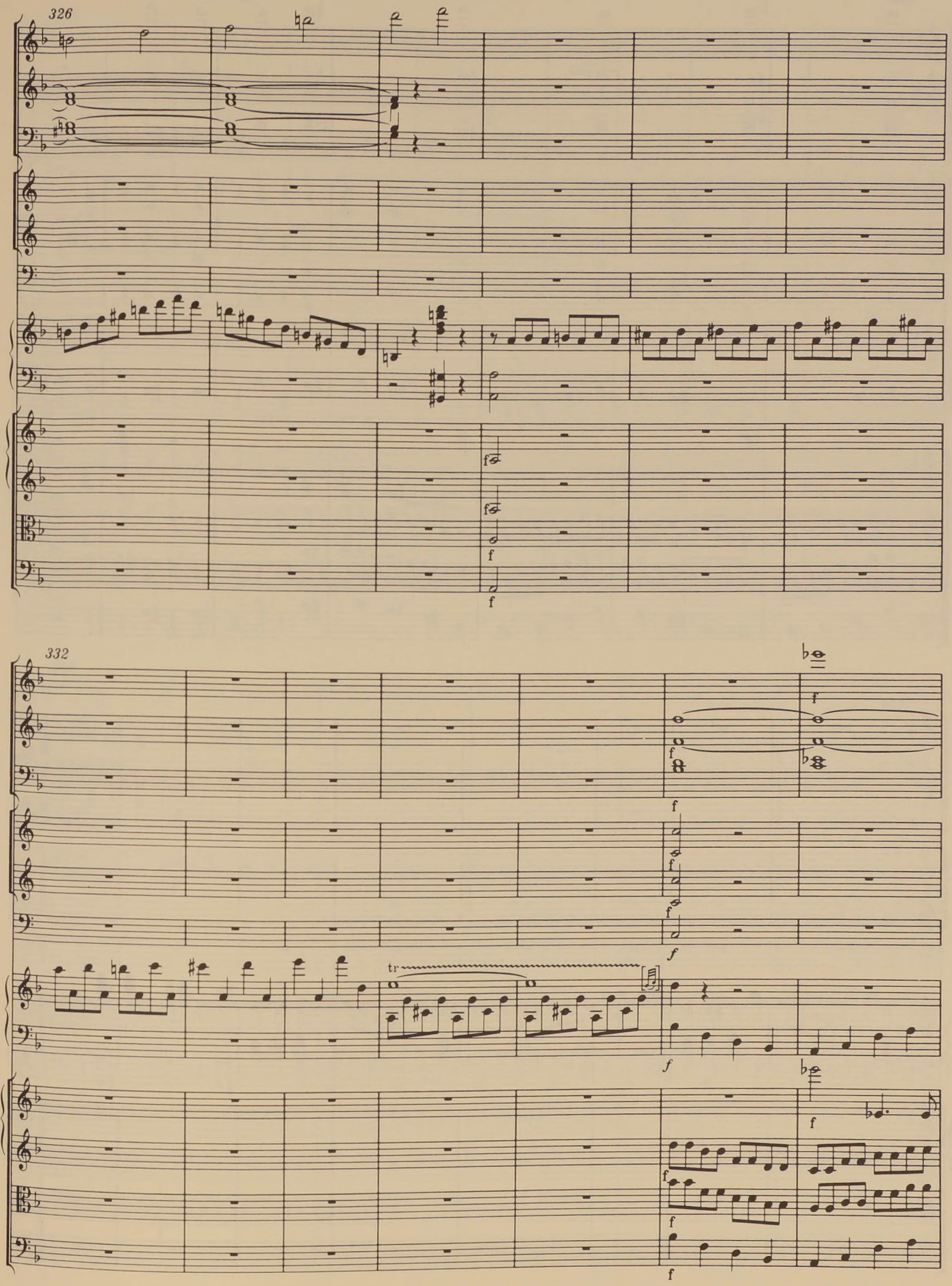
320

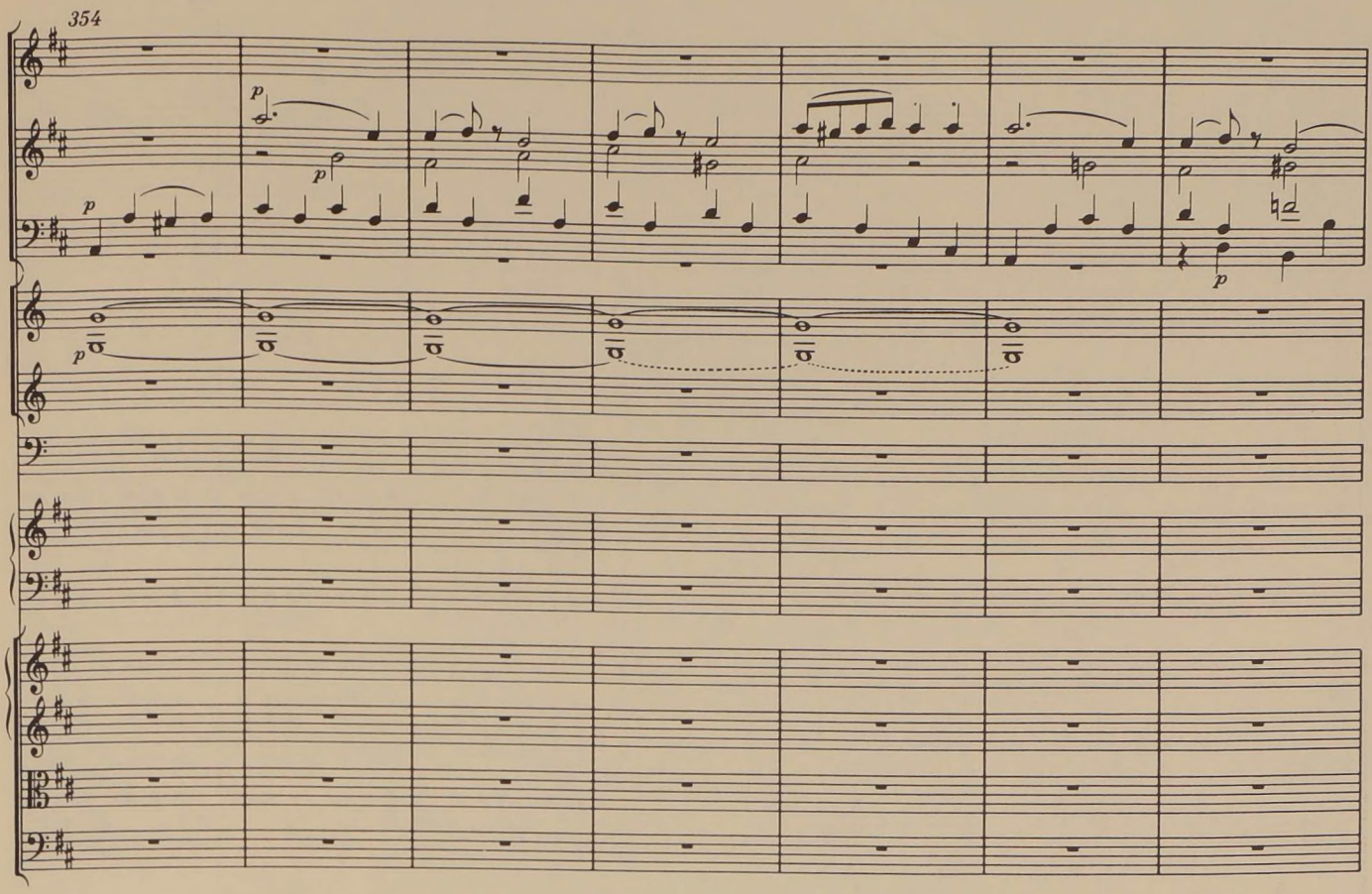

326
332
tr

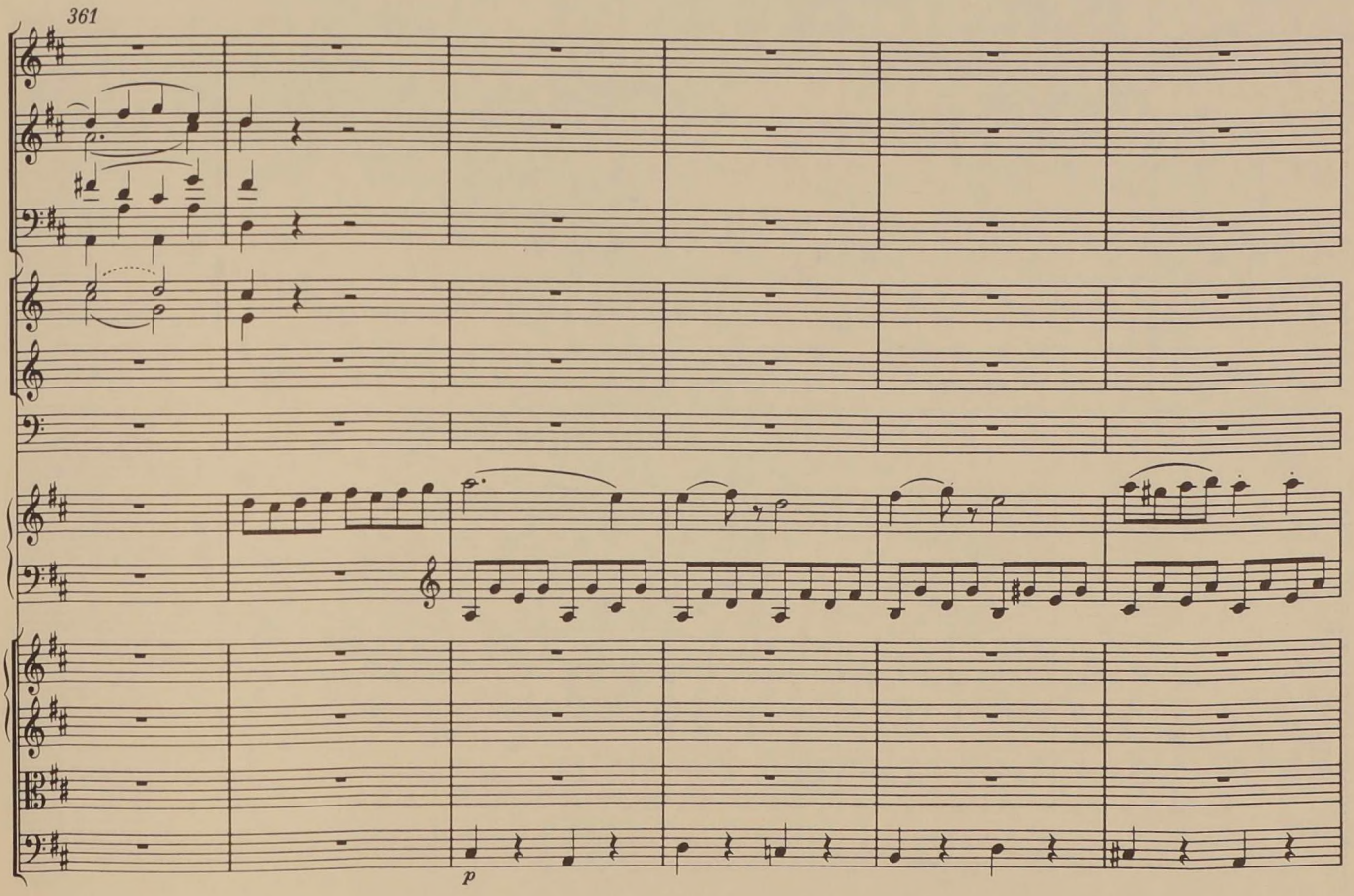
339

*)tr

346

*) Hier ist eine Kadenz zu spielen. / A Cadenza is to be played here.


354
p
p
p
p
p


361
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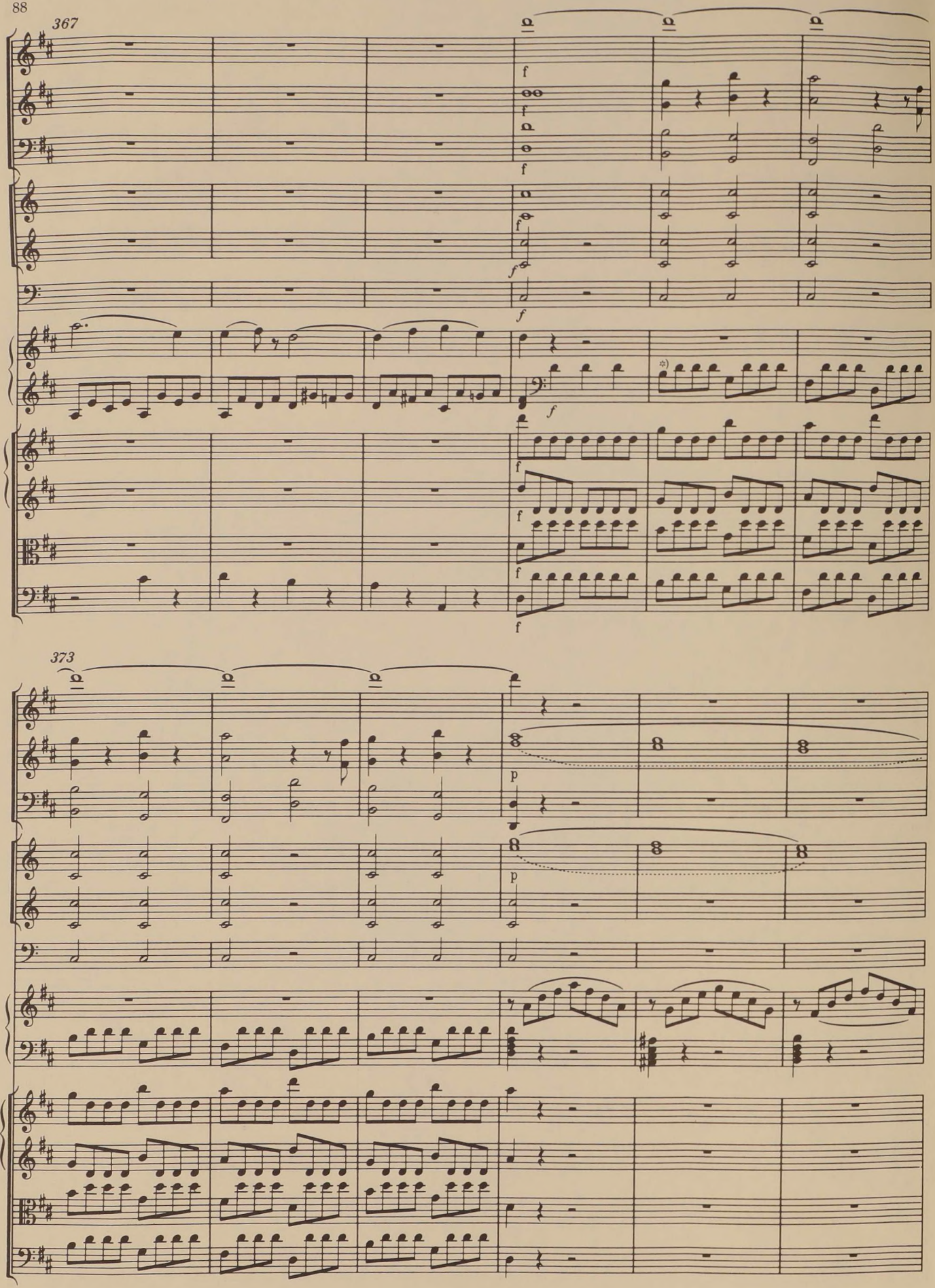
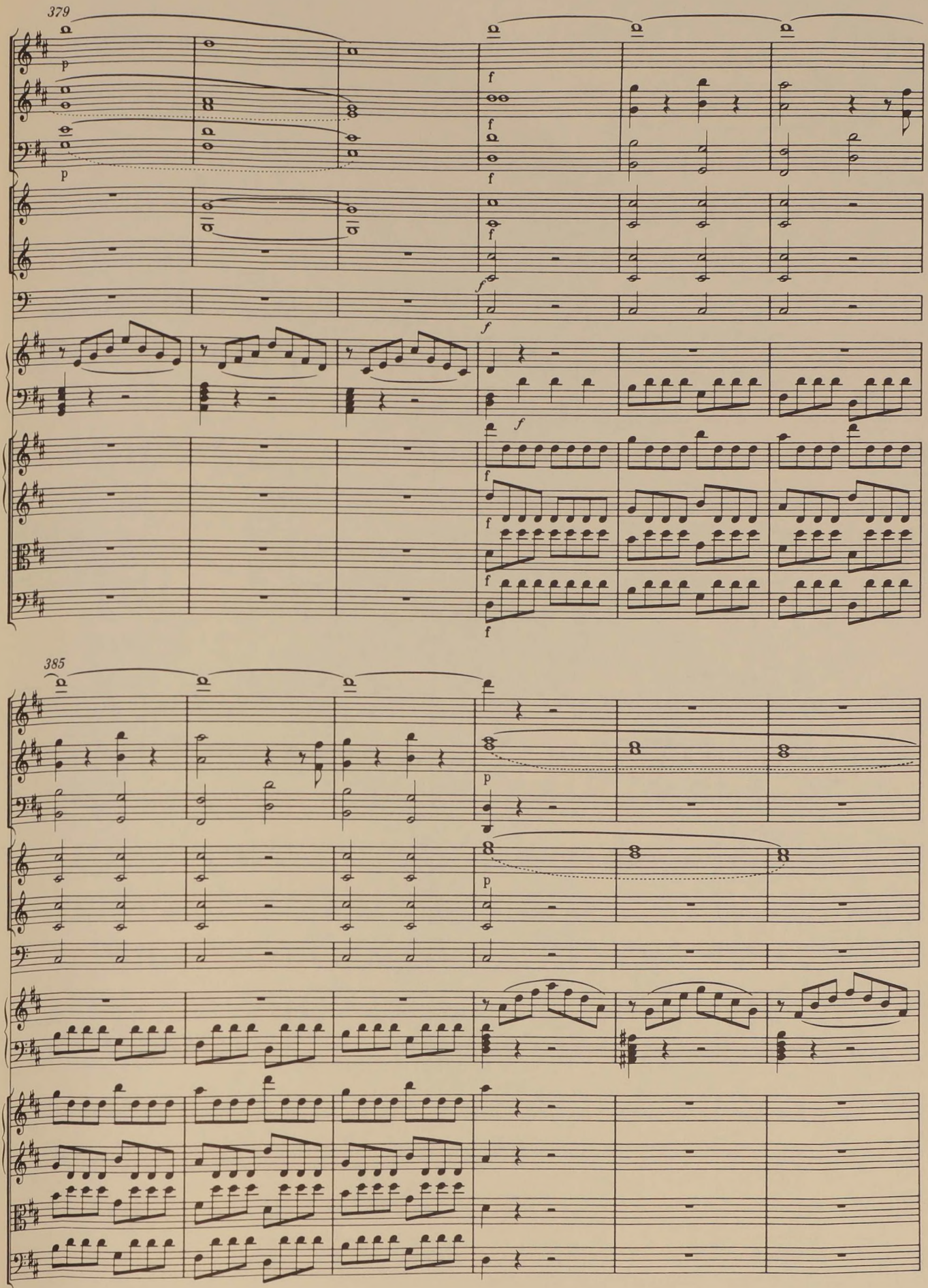


*) Ausführung der col Basso-Partien in den Takten 371–375 und 383–387
The col Basso part in bars 371–375 and 383–387 to be performed: etc.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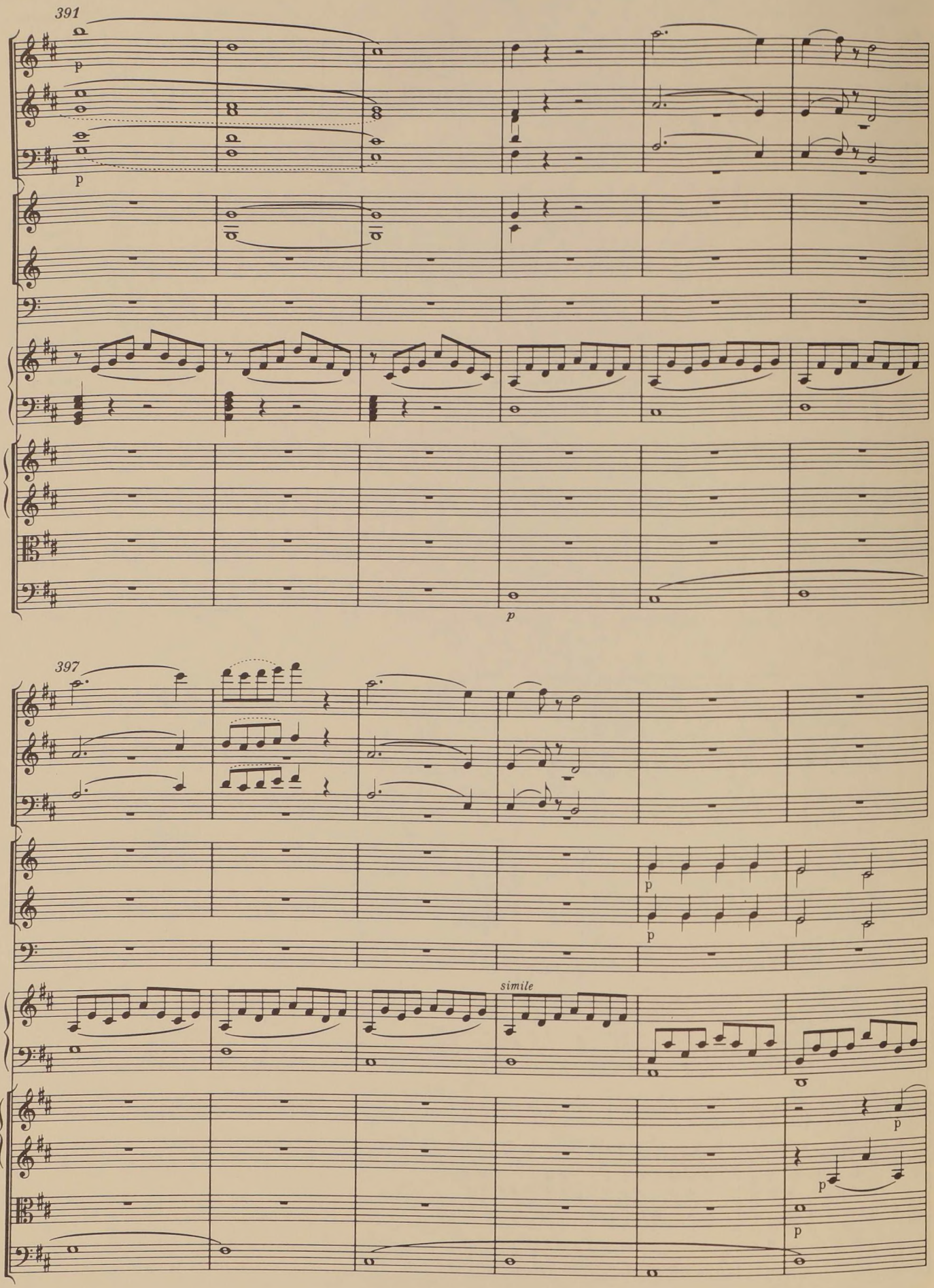
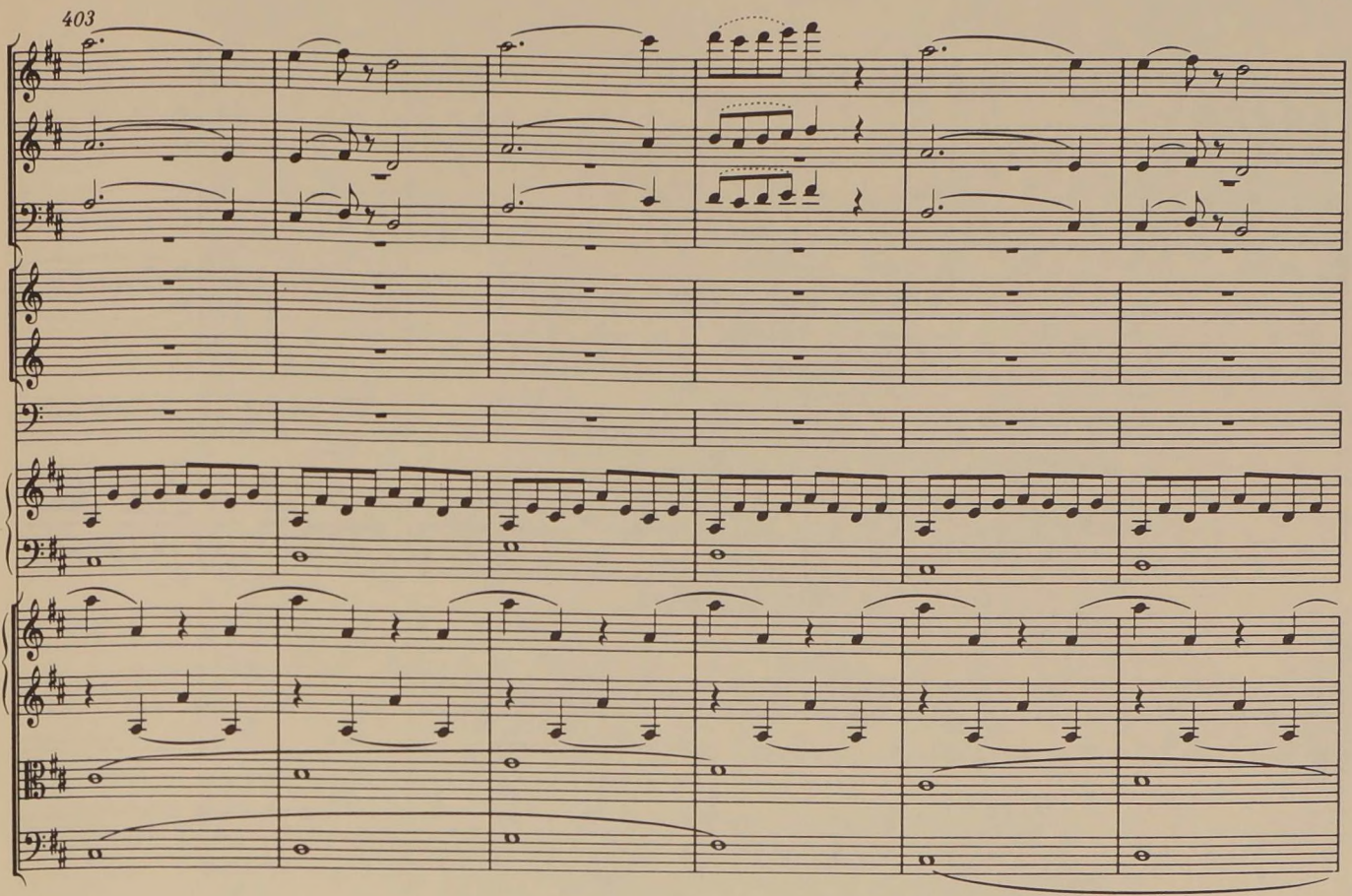

391
p
p
p
397
p
p
simile
p
p
p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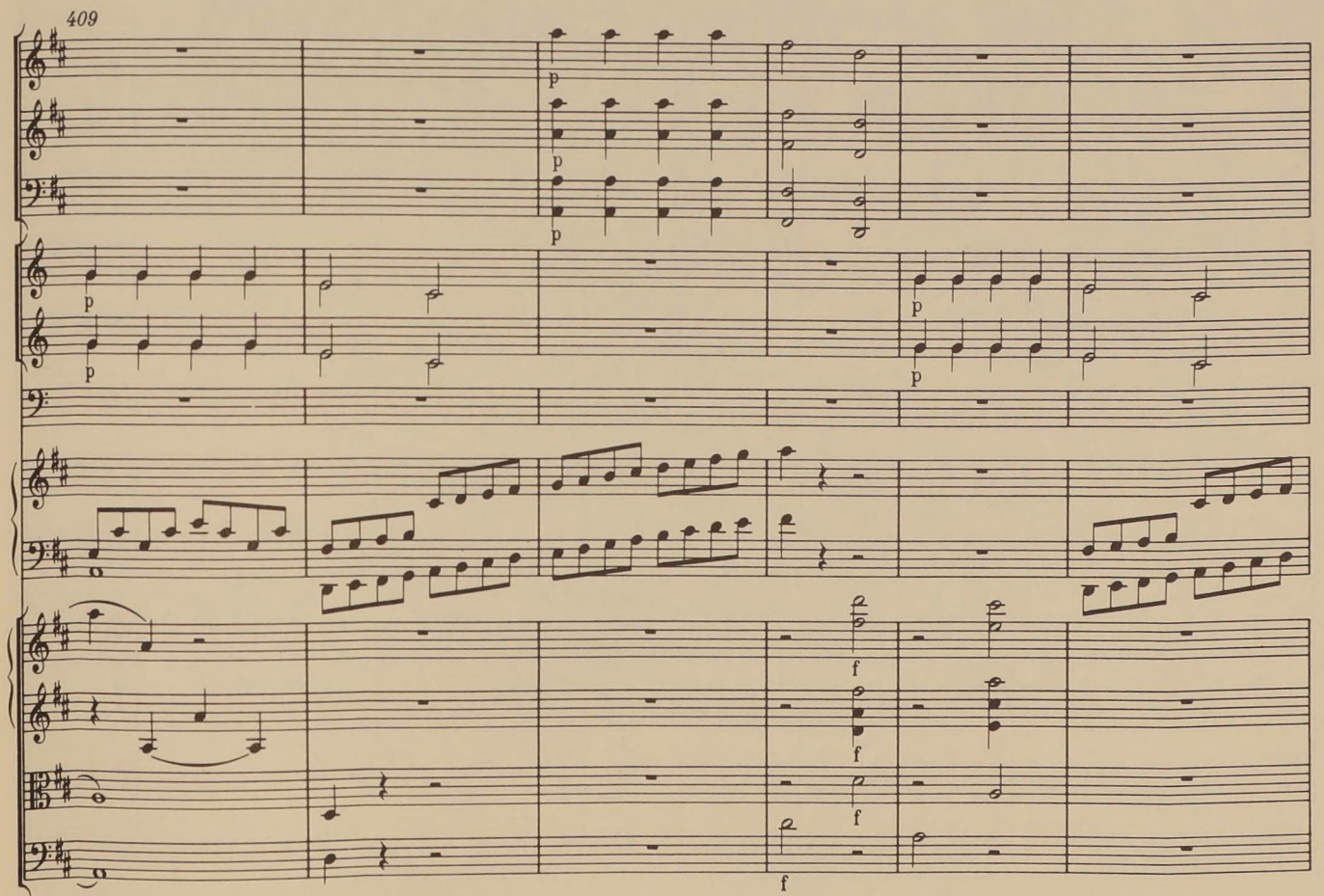
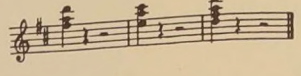

409
p
p
p
p
p
p
f
f
f
f

415

422

*) Ausführungsvorschlag der Herausgeber für die Takte 426–428 / Editor's suggestion for performance of bars 426–428:



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