

W. A. MOZART

DRITTES KONZERT

〈KÖCHEL NR. 216〉

FÜR VIOLINE UND KLAVIER

HERAUSGEGEBEN
UND MIT KADENZEN VERSEHEN
VON
CARL FLESCH

BEARBEITUNG EIGENTUM DES VERLEGERS

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DRITTES KONZERT

(Köchel V. 216)

VIOLINE

Allegro

Tutti

W. A. Mozart

(herausgegeben von Carl Flesch)

The musical score for the Violin part of the Third Concerto by W. A. Mozart is presented on a single staff. The key signature is G major (one sharp, F#) and the time signature is 3/4. The tempo is marked 'Allegro' and the performance instruction is 'Tutti'. The score begins with a forte (*f*) dynamic and includes several passages of piano (*p*) and forte (*f*) dynamics. A trill (*tr*) is indicated in measure 10. The score is divided into measures, with measure numbers 6, 12, 17, 21, 25, 29, 33, 38, 39, 42, and 47 marked at the beginning of their respective lines. A 'Solo' section begins at measure 39, marked with a piano (*p*) dynamic. The score concludes with a 'Tutti' instruction and a forte (*f*) dynamic at measure 47. A decrescendo (*dim.*) is marked in measure 42. The score ends with a fermata over the final note.

VIOLINE

61 Solo *f* 1 2 3 8 V

56 *p* 2 4 4

60 *f* *p* *f* *p* 3 8 8 1

64 *p* 2 1 3 (4 4) 0

68 *mf* 4 4 V *p* 4

71 *p* 3 0 2 3 4 1 1 1 IV 2 1 *mf* *cresc.*

77 *f* 2 0 3 2 V 1 3 *tr*

81 1 II 3 V 3 4 1 *p* *p*

87 1 1 2 2 *tr* 2 1 1 2 4 (0)

91 0 1 3 4 3 4 1 V *tr* *f* *f* Tutti

95 *cresc.*

101 *f* *p* *f* *p* *f* *p*

VIOLINE

(106) Solo
f *b₂* *b₄* *f* *b₂* *b₄*

(113) *f* *p*

(116) *f* *p*

(121) *f*

(126) *p*

(136) *f* (*dolce*) *tr**

(141) *f*

(145) *p* *f*

Cadenza ad lib.

(151) *f* *dim.* *p* *cresc.* *f*

(152) *a tempo* *p* *f* *tr*

(159) *f* *dim.* *dolce*

*) ohne Nachschlag
Edition Peters.

VIOLINE

Violin score for measures 164 to 210. The score is written in treble clef with a key signature of one sharp (F#). It includes various musical notations such as dynamics (f, p, mf, cresc.), articulation (accents, trills), and performance instructions like 'Tutti' and 'Solo'. Measure numbers are circled at the beginning of each line. Fingerings and bowings are indicated throughout the piece.

164 *Tutti* *f*

169 *Solo* *f*

174 *p*

178 *f* *p* *f* *p*

182 *p*

186 *mf* *p*

189 *p* *cresc.* *mf*

195 *f* *tr*

199 *p*

206

210 *f* *Tutti*

VIOLINE

(216) Cadenza*)

poco accel.

p

rit.

f

calando

ossia:

p

cresc.

in tempo

tr.

ff

allarg.

grazioso

ossia:

ossia: Akkorde an Stelle der pizz.

pizz.

pizz.

VIOLINE

This page of violin sheet music contains ten staves of notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth-note patterns with fingerings (1, 2, 3, 4) and accents. The word "pizz." (pizzicato) is written below the staff. The second staff continues with similar eighth-note patterns and includes the instruction "calando" (ritardando) at the end. The third staff starts with an "ossia:" (alternative) section, showing a different fingering for the first few notes, followed by a "rit." (ritardando) instruction. The fourth staff continues with eighth-note patterns and includes fingerings. The fifth staff features a more complex rhythmic pattern with sixteenth notes and fingerings. The sixth staff includes a "V" (vibrato) marking and a "tr" (trill) marking. The seventh staff begins with an "8" (octave) marking and a "loco" (loco) instruction. The eighth staff continues with eighth-note patterns and includes "tr" markings. The ninth staff features a "Tutti" marking and a "pizz." instruction. The tenth staff starts with a circled number "221" and continues with eighth-note patterns and fingerings.

VIOLINE

Adagio
Tutti
(con sordino)

Solo

mf *cresc.* *f* *p*

5

8

12

17

19

24

27

31

p

VIOLINE

35

39

41

Cadenza ad lib.*)

45

VIOLINE

Rondeau
Allegro

Tutti

The musical score is written for a violin in G major and 3/8 time. It begins with a *f* dynamic and a *Tutti* marking. The first system (measures 1-10) features a melodic line with eighth notes and slurs. The second system (measures 11-20) continues the melody, ending with a *p* dynamic. The third system (measures 21-30) includes a triplet of eighth notes. The fourth system (measures 31-40) is marked *Solo* and *mp*, featuring a series of eighth-note patterns with fingerings (1, 2, 3, 8) and slurs. The fifth system (measures 41-50) contains a trill (*tr*) and a *V* marking. The sixth system (measures 51-60) continues with eighth-note patterns and fingerings. The seventh system (measures 61-70) features a *f* dynamic and a first finger (*1*) marking. The eighth system (measures 71-80) has a *p* dynamic and a *f* dynamic marking. The ninth system (measures 81-90) includes a *V* marking and a *p* dynamic. The tenth system (measures 91-100) features a *V* marking and a *f* dynamic. The eleventh system (measures 101-110) includes a *f* dynamic and a *0* marking.

VIOLINE

107 *p* *f* *p*

117 *p* *dolce*

126 *Tutti*

135 *vSolo* (*p*)

145 *I* *tr* *8* *2*

155 *p* *f*

162 *4* *1* *1 IV* *p*

169 *4* *1* *V* *4* *0*

174 *III* *dolce* *3* *V* *1* *3*

188 *I* *tr* *8* *2* *p* *1*

192 *tr* *f* *p* *8* *f*

201 *V* *1*

Detailed description: This page of violin sheet music contains ten staves of music, numbered 107 to 201. The key signature is one sharp (F#). The music features a variety of dynamics including piano (*p*), forte (*f*), and *dolce*. Performance markings include *Tutti*, *vSolo*, and *tr* (trills). Fingerings are indicated by numbers 1-4, and bowings are marked with 'V'. Some measures include specific fingering or bowing instructions like '1 IV' or '4 0'. The notation includes eighth and sixteenth notes, rests, and slurs.

VIOLINE

(209) *poco rit.* Cadenza ad lib.

III *a tempo dolce*

(219)

(228) *Tutti f f*

(238)

(247) *Andante Solo p*

(254)

(259) *(ritard. - 2 - 1 -) p*

(265) *Allegretto*

ossia: *f*

VIOLINE

(271)

Musical notation for measures 271-275. Measure 271 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. Measure 272 contains a sixteenth-note triplet (4, 3) and a quarter note. Measure 273 has a quarter note, followed by eighth notes. Measure 274 has a quarter note, followed by eighth notes. Measure 275 has a quarter note, followed by eighth notes. Dynamics include *p* (piano) in measure 275.

Musical notation for measures 276-279. Measure 276 has a quarter note, followed by eighth notes. Measure 277 has a quarter note, followed by eighth notes. Measure 278 has a quarter note, followed by eighth notes. Measure 279 has a quarter note, followed by eighth notes. Dynamics include *f* (forte) in measure 276.

(276)

Musical notation for measures 276-280. Measure 276 has a quarter note, followed by eighth notes. Measure 277 has a quarter note, followed by eighth notes. Measure 278 has a quarter note, followed by eighth notes. Measure 279 has a quarter note, followed by eighth notes. Measure 280 has a quarter note, followed by eighth notes. Dynamics include *f* (forte) in measure 276.

(280)

Musical notation for measures 280-285. Measure 280 has a quarter note, followed by eighth notes. Measure 281 has a quarter note, followed by eighth notes. Measure 282 has a quarter note, followed by eighth notes. Measure 283 has a quarter note, followed by eighth notes. Measure 284 has a quarter note, followed by eighth notes. Measure 285 has a quarter note, followed by eighth notes. Dynamics include *p* (piano) in measure 280 and *f* (forte) in measure 285.

(286)

Musical notation for measures 286-290. Measure 286 has a quarter note, followed by eighth notes. Measure 287 has a quarter note, followed by eighth notes. Measure 288 has a quarter note, followed by eighth notes. Measure 289 has a quarter note, followed by eighth notes. Measure 290 has a quarter note, followed by eighth notes. Dynamics include *p* (piano) in measure 290.

(291) Tempo I

Musical notation for measures 291-300. Measure 291 has a quarter note, followed by eighth notes. Measure 292 has a quarter note, followed by eighth notes. Measure 293 has a quarter note, followed by eighth notes. Measure 294 has a quarter note, followed by eighth notes. Measure 295 has a quarter note, followed by eighth notes. Measure 296 has a quarter note, followed by eighth notes. Measure 297 has a quarter note, followed by eighth notes. Measure 298 has a quarter note, followed by eighth notes. Measure 299 has a quarter note, followed by eighth notes. Measure 300 has a quarter note, followed by eighth notes. Dynamics include *p* (piano) in measure 291, *cresc.* (crescendo) in measure 294, and *mf* (mezzo-forte) in measure 297.

(301)

Musical notation for measures 301-309. Measure 301 has a quarter note, followed by eighth notes. Measure 302 has a quarter note, followed by eighth notes. Measure 303 has a quarter note, followed by eighth notes. Measure 304 has a quarter note, followed by eighth notes. Measure 305 has a quarter note, followed by eighth notes. Measure 306 has a quarter note, followed by eighth notes. Measure 307 has a quarter note, followed by eighth notes. Measure 308 has a quarter note, followed by eighth notes. Measure 309 has a quarter note, followed by eighth notes. Dynamics include *mf* (mezzo-forte) in measure 301.

(310)

Musical notation for measures 310-314. Measure 310 has a quarter note, followed by eighth notes. Measure 311 has a quarter note, followed by eighth notes. Measure 312 has a quarter note, followed by eighth notes. Measure 313 has a quarter note, followed by eighth notes. Measure 314 has a quarter note, followed by eighth notes. Dynamics include *p* (piano) in measure 310.

VIOLINE

328 *f* *p*

330 *f* *V* *V*

337 *p* *tr* *V* *V* *V*

345 *f* *mf* *p* *V* *V* *V* *V*

357 *f* *p* *f* *p*

369 *poco rit.* *Cadenza ad lib.* *calando*

378 *II a tempo*

388 *Tutti* *mf*

398 *p*


410 *f* *p*

420 *pp* *3*

VIOLIN-KONZERT IN G-DUR VON MOZART

BEARBEITET VON CARL FLESCHE

Die vorliegende Bearbeitung des Violinkonzertes von Mozart in G-dur erfolgte auf Grund einer fotografischen Wiedergabe des Manuskriptes, die dem Verfasser in lebenswürdiger Weise von der Preußischen Staatsbibliothek zur Verfügung gestellt wurde.

Die musikwissenschaftliche Forschung hat uns gelehrt, daß Mozart die Vorschläge stets genau nach ihrem jeweiligen Notenwert notiert hat, und daß insbesondere die Annahme, als ob die mit einem Querstrich versehene kleine Note  stets den kurzen Vorschlag darstellt, zumindest bei Mozart auf irrigen Voraussetzungen beruhe^{*)}. Die mangelnde Verbreitung dieser Erkenntnis bringt es mit sich, daß die Ausführung der Vorschläge in Mozartschen Werken noch vielfach dem Zufall oder der persönlichen Geschmacksrichtung des Ausführenden überlassen bleibt. Der Herausgeber glaubte diesem Übelstand am zweckmäßigsten dadurch abzuwehren, daß die längeren Vorschläge ihrem Notenwert gemäß mittels Typen von normaler Größe dem Notenbild einverleibt, während für die kürzeren Vorschläge die kleinen Notentypen beibehalten wurden. Dadurch wurde insofern eine gewisse Einheitlichkeit erzielt, als alle das gewohnte Bild eines Vorschlages darstellenden Notenwerte auch tatsächlich kurz wiederzugeben sind.

Der abwechselnde Gebrauch des kurzen und langen Vorschlages im 2. und 3. Takt des Hauptmotivs entspricht der ursprünglichen Notierung Mozarts. Da sich die gleiche Schreibweise auch bei der Wiederkehr des Hauptthemas findet, haben wir es hier unstreitig mit einer genau umschriebenen Absicht des Autors zu tun, die auf jeden Fall respektiert werden muß, selbst wenn sie traditionellen Spielgewohnheiten widersprechen sollte.

Wie uns aus der Violinschule von Mozarts Vater bekannt ist, wurden zu dieser Zeit die Trillernachschläge auf zweierlei Weise ausgeführt, entweder mittels der unteren Sekunde



^{*)} s. Beyschlag, Die Ornamentik der Musik (Leipzig 1908), S. 195 u. 204.

oder durch längeres Halten der Grundnote



Das Weglassen der Nachschläge war bloß in Trillerketten oder bei Pralltrillern üblich. In unserer Zeit empfindet man den Nachschlag vielfach nicht mehr als unbedingt notwendig. Es erschien daher angebracht, ihn nur an denjenigen Stellen, wo sein Weglassen stilwidrig wirken würde, ausdrücklich vorzuschreiben.

Bei Gebrauch des Détachéstriches wurde von der traditionellen Notierung von Punkten abgesehen. Diese wurden nur dann beibehalten, wenn es sich um echte kurze Noten handelte.

Die, früheren Generationen noch als selbstverständlich und notwendig geltende Trennung zweiteiliger gebundener Figuren von einem nachfolgenden längeren Notenwert



besitzt für das jüngere Geschlecht nicht mehr die gleiche Bedeutung. Wenn das Abheben des Bogens als notwendig erschien, wurde es daher öfters mittels des Riemannschen Lesezeichens kenntlich gemacht.

Die in den meisten Ausgaben vorkommenden pizz. auf der leeren Saite (S. 13, Z. 2 und S. 14, Z. 8) finden sich nicht im Manuskript. Sie wurden daher weggelassen.

Mozart hat für alle Orchestertutti mit Ausnahme der Anfangstutti seinen Wunsch des Mitspielens der Sologeige mittels des Vermerks „unisono col I viol.“ im Manuskript ausgedrückt. Wenngleich diese Anordnung vorwiegend dem Bedürfnis nach verstärktem und veredeltem Orchesterklang entspringen dürfte, so ist es für uns auch lehrreich zu wissen, daß Mozart das Mitspielen der Orchestertutti durch den Solisten als wünschenswert empfand.

MOZART'S VIOLIN CONCERTO IN G-MAJOR

EDITED BY CARI. FLESCH

The present edition of Mozart's Violin Concerto in G-major is based upon a photographic reproduction of the manuscript kindly placed at the disposal of the editor by the Prussian Government Library. Research into musical science has taught us that Mozart invariably wrote and indicated the appoggiaturas in exact agreement with the value of the respective notes, and that the supposition, in particular: that the small-type note crossed with a bar always represents the short appoggiatura, at least, in Mozart's compositions, is attributable to an error. It is due to this fact not being sufficiently known that the execution of the appoggiaturas in Mozart's works is, to this day, frequently left to accident or to the personal taste of the performer. It suggested itself to the editor that the most efficient means of remedying the evil would be to reproduce the *long* appoggiaturas in *normal*-sized type so as to indicate their actual note-(time)-value, retaining the small type notes for the short appoggiaturas, thus allowing of a certain uniformity being observed, in as far as all the note-values represented by the sign of the appoggiatura to which the eye is accustomed, are really to be played as a *short* appoggiatura. The alternate introduction of the short and of the long appoggiatura in bars 2 and 3 of the principal theme corresponds to Mozart's original manner of notation. The same style of notation recurring in the repeat of the principal theme, renders it evident, and beyond question, that in this form the author's intention is clearly expressed, which we must by all means respect, even though in so doing we should contradict the traditional manner of execution. The Violin-Method by Mozart's father clearly shows us that, in his time, the turns terminating a trill were executed in two different manners, namely, either by resorting to the lower second:



or by sustaining the fundamental note considerably beyond its actual time-value:



Only in the case of a chain of trills or of the "brist" was it customary to omit the turns. Now-a-days the modern musician does not always consider the turns an absolute necessity, and it would therefore appear advisable to expressively indicate it in those passages in which its omission would produce an effect contrary to the style or character of the respective composition.

Wherever détaché-bowing is required, the editor has omitted the traditional dots, introducing them only in passages containing real short notes.

The separation of small two-fold figures from a following longer note value like



which former generations considered a matter of course and looked upon as essential, constitutes by no means a matter of such importance now-a-days to the rising generation. Where—or whenever such a slight break was considered necessary, it has, therefore, been indicated in many instances by the vertical dash which the Germans call the "Riemann'sche Lesezeichen".

The "pizz." on the open string introduced in most editions, (Page 13, Line 2, and Page 14, Line 8) do not occur in the manuscript. They have, therefore, been omitted in the present edition. With the exception of the "Tutti" at the commencement, Mozart has indicated and expressed his wish that the solo-violin should play the orchestral Tutti, by writing in his manuscript: "unisono col 1^o viol." Although the expression of this wish probably arose chiefly from the desire of strengthening and ennobling the quality of tone of the orchestra, it is interesting for us to learn therefrom that Mozart considered it desirable for the soloist to take part in playing the orchestral "Tutti".

LE CONCERTO DE VIOLON EN SOL MAJEUR DE MOZART

RÉVISION PAR CARL FLESCH

La présente révision du Concerto pour violon en Sol majeur de Mozart est basée sur une reproduction photographique du manuscrit, qui a été obligeamment mise à notre disposition par la bibliothèque nationale de Prusse. Les recherches scientifiques en matière musicale nous ont appris que Mozart écrivait toujours les appoggiatures selon leur valeur réelle, l'opinion suivant laquelle les petites notes barrées représentent toujours une appoggiature brève est donc erronée, tout au moins en ce qui concerne Mozart.

Ceci étant généralement peu connu, il en résulte que l'exécution des appoggiatures dans les œuvres de Mozart est fréquemment laissée au hasard ou au goût personnel de l'exécutant. Nous avons pensé que la meilleure manière de parer à ces inconvénients serait de noter les appoggiatures longues en caractères de grandeur normale tandis que les petits caractères seraient réservés aux appoggiatures brèves. En procédant ainsi, nous avons obtenu une certaine unité, en ce sens que toutes les notes représentant une appoggiature doivent être exécutées en valeurs brèves.

L'emploi alterné de l'appoggiature brève et longue dans les 2^{ème} et 3^{ème} mesures du thème principal correspond à la notation originale de Mozart. La même manière d'écrire se retrouve au retour du thème, il s'agit là sans aucun doute d'une intention de l'auteur qui doit être respectée, même si elle contredit l'exécution traditionnelle.

A cette époque, ainsi que nous l'apprend la méthode de violon du père de Mozart les terminaisons de trilles se faisaient de deux façons, soit par la note inférieure



soit en prolongant la note fondamentale



L'omission de la terminaison n'était admise que dans les enchaînements de trilles ou dans les brisés. A notre époque, cependant, on croit avoir le droit de s'en passer à volonté. Par conséquent, il nous a paru utile de l'indiquer clairement dans les passages où son omission constituerait une faute de style.

Pour l'emploi du « détaché », nous avons supprimé la notation conventionnelle en points. Cette dernière n'a été maintenue que pour les notes réellement courtes.

La séparation de certaines figures formées par deux notes et suivies d'une note plus longue, comme dans



paraissait toute naturelle aux violinistes d'autrefois ainsi qu'à leurs élèves.

Il n'en est plus de même pour la génération actuelle. C'est pourquoi, nous avons cru nécessaire d'ajouter une petite barre verticale, quand une légère interruption de l'archet semblait indiquée.

Les « pizz. » qui se trouvent dans la plupart des éditions (page 13, ligne 2, page 14, ligne 8) ne sont pas authentiques. Nous les avons donc omis. Mozart a exprimé le désir de faire jouer par le Violon solo les « tutti » d'orchestre. L'annotation « unisono col 1^o viol. » se trouve à toutes les rentrées de l'orchestre à l'exception du premier « Tutti ».

Bien que cette indication ait probablement été donnée en vue d'obtenir une sonorité orchestrale plus riche, il est toutefois intéressant pour nous de constater que Mozart n'était nullement opposé à la collaboration du soliste aux « tutti » de l'orchestre.