

# Contents

Preface to the First Edition	ix
Preface to the Second Edition	xi
List of Abbreviations	xiii
List of Illustrations	xv
Key to Music Sources, Editions, Documents, and Most Frequently Mentioned Treatises	xvii
Introduction	1
<b>1 Mozart's World of Sound</b>	<b>7</b>
Keyboard Instruments of Mozart's Time	7
Mozart's Training on All Kinds of Keyboard Instruments	10
The Sound of Mozart's Own Fortepiano by Anton Walter	19
Knee Levers for Lifting the Dampers on Mozart's Pianos	22
Necessary Use of the Damper-Lifting Device or Pedal	24
Mozart's Fortepiano Pedal Instrument	33
The Range of Mozart's Fortepiano	35
A Word about Piano Mechanics	40
<b>2 Dynamics</b>	<b>43</b>
Basic Dynamic Signs Customary during the Eighteenth Century	43
Dynamic Signs in Mozart's Piano Works	45
The Indications <i>Sotto Voce</i> and <i>Dolce</i>	48
Static and Dynamic Markings	50
<i>Crescendo</i> and <i>Decrescendo</i>	51
Mozart's Accent Signs	53
Supplementing Incomplete or Missing Dynamics	60
The Echo Syndrome	65
<b>3 Problems of Tempo and Rhythm</b>	<b>71</b>
Tempo Problems	71
A List of the Most Important Tempo Markings	77
<i>Alla breve</i> Time	82
Playing "In Time"	84
Agogics	85
Rubato	88

Some Peculiarities of Rhythmic Notation	93
Tripletization	97
Hemiolas	98
<b>4 Articulation</b>	<b>103</b>
<i>Legato</i>	105
<i>Legato Slurs and Articulation Slurs</i>	107
Mixed Articulation	121
Portato	123
Staccato	123
Unmarked Passages	129
<b>5 Ornaments</b>	<b>135</b>
Appoggiaturas	138
Arpeggios	174
Turns	176
Trills	188
Endings of Trills	203
The Half-Shake ( <i>Pralltriller</i> )	205
<b>6 Improvised Embellishments</b>	<b>213</b>
The Old Rules for Placing Embellishments	215
Necessary Additions of Notes	216
Embellishment Models by Mozart	227
When Additions Are a Matter of Taste	233
When Additions Are Definitely Out of Style	243
<b>7 Cadenzas and Lead-Ins (<i>Eingänge</i>)</b>	<b>251</b>
Are Cadenzas Improvisations or Premeditated Compositions?	252
Structural Differences between Cadenzas and Free Improvisations	253
Composing Cadenzas for Mozart's Concertos	254
Lead-ins and Other Fermata Embellishments	275
Proper Places for Fermata Embellishments	279
Where Fermata Embellishments Are Questionable and Where No Lead-ins Should Be Played	284
The Various Meanings of Fermata Signs	285
<b>8 "Expression and Gusto"</b>	<b>289</b>
Expression with the Help of Dynamic Shadings	292
Expression with the Help of Articulation	295
Expressive Rhythmic Shadings	300
Harmonic Expression	301
Proper Accompaniment Helps Expression	303
Expression of Comic or Tragic Moods	307
Keep Smiling!	313
Are Repeats Compulsory?	315

<b>9 In Search of the Best Text</b>	<b>319</b>
The <i>Neue Mozart Ausgabe</i> (NMA)	320
Other Recommendable Editions	322
Text Problems in Piano Sonatas	322
Text Problems in Piano Concertos	328
What Comes after the <i>Neue Mozart Ausgabe</i> ?	337
A Recent New Edition of the Piano Concerto in E-flat Major, K. 271 (Breitkopf & Härtel N° 5300)	338
About Page Turning	342
<b>10 Playing with Orchestra</b>	<b>343</b>
How Pianists Should Study Piano Concertos	343
Orchestra Sizes and Ripieno Parts	350
Continuo Playing	352
Playing the Final Chords of a Concerto Movement Together with the Orchestra	367
<b>11 Some Technical Questions in the Piano Works</b>	<b>369</b>
Finger Action	370
Scales and Arpeggios	373
Trills	375
Octaves	375
Technical Problems of the Use of the Damper-Lifting Pedal (Knee Lever)	378
<b>12 Remarks on the Interpretation of Selected Piano Works</b>	<b>383</b>
Concerto in D Minor, K. 466	384
Concerto in A Major, K. 488	396
Concerto in C Minor, K. 491	406
Piano Sonata in A Minor, K. 310	432
Sonata in A Major, K. 331	441
Appendix 1: Mozart's Reported Tempo for Pamina's G-minor Aria	449
Appendix 2: A List of the Best Presently Available Editions of Mozart's Piano Music	451
Appendix 3: An Example for <i>basso continuo</i> Realisation (K. 449/I)	453
Selected Bibliography	455
Subject Index	463
Index of Works Cited	471