Wolfgang Amadeus Mozart

Martin Widmaier

2 Kadenzen / Cadenzas

zu Doppelkonzert Es-Dur K. 365

to Double Concerto in E-flat major K. 365

für 2 Klaviere / for 2 pianos

Licensed under the
Creative Commons Attribution 4.0 International License
http://creativecommons.org/licenses/by/4.0/

Preliminary Note

These cadenzas, based on Wolfgang Amadeus Mozart's originals, were adaptated for performance purposes and are equally suited for period and modern instruments. With regard to notation, some modern elements are in evidence, e. g. changing metres (instead of *non-mesuré* sections) and multifarious (instead of few) dynamic indications. Please bear in mind that even where the score looks un-Mozartian it is not meant to sound un-Mozartian.

To be convincing, a cadenza must be 'trivial' and 'special' at the same time. While the overall course of action and every tiny detail must be commonplace, there is need for some distinctiveness in the configuration of these details – an undertaking that takes knowledge and courage. As Mozart obviously thought it our task to provide his concertos with our own cadenzas, we should face this challenge. Even where his private drafts have survived, we aren't out of the woods. There are always some blanks to fill in, and there is always a chance for a worthwhile side trip.

For an example, look at bars 20–27 of the first-movement cadenza. In bar 20, not the expected tonic is delivered but the dominant repeated. Here, an experienced listener has to cope with further challenges: the sparse setting; the change of dynamics; the new figuration; and an early scale representing a belated tonic. With bars 20/21, a sequence with overlong segments takes shape. In the days of Mozart, overlong segments were written down without switching metre – instead, each limb of the sequence took one-and-a-half bars. But regardless of notation, this sort of joke is more or less 'trivial'. Things turn 'special' in bars 22/23 (where the sequence goes way too far) and 24/25 (where the metre gets in serious trouble). Just in time, or so I hope, bars 26/27 lead back to normality. In order to stay comprehensible, take care of proper tempo relations (♩ = ♩) and emphasise consistency.

My thanks go to Paulo Zereu for providing the impulse and securing the momentum.

Martin Widmaier

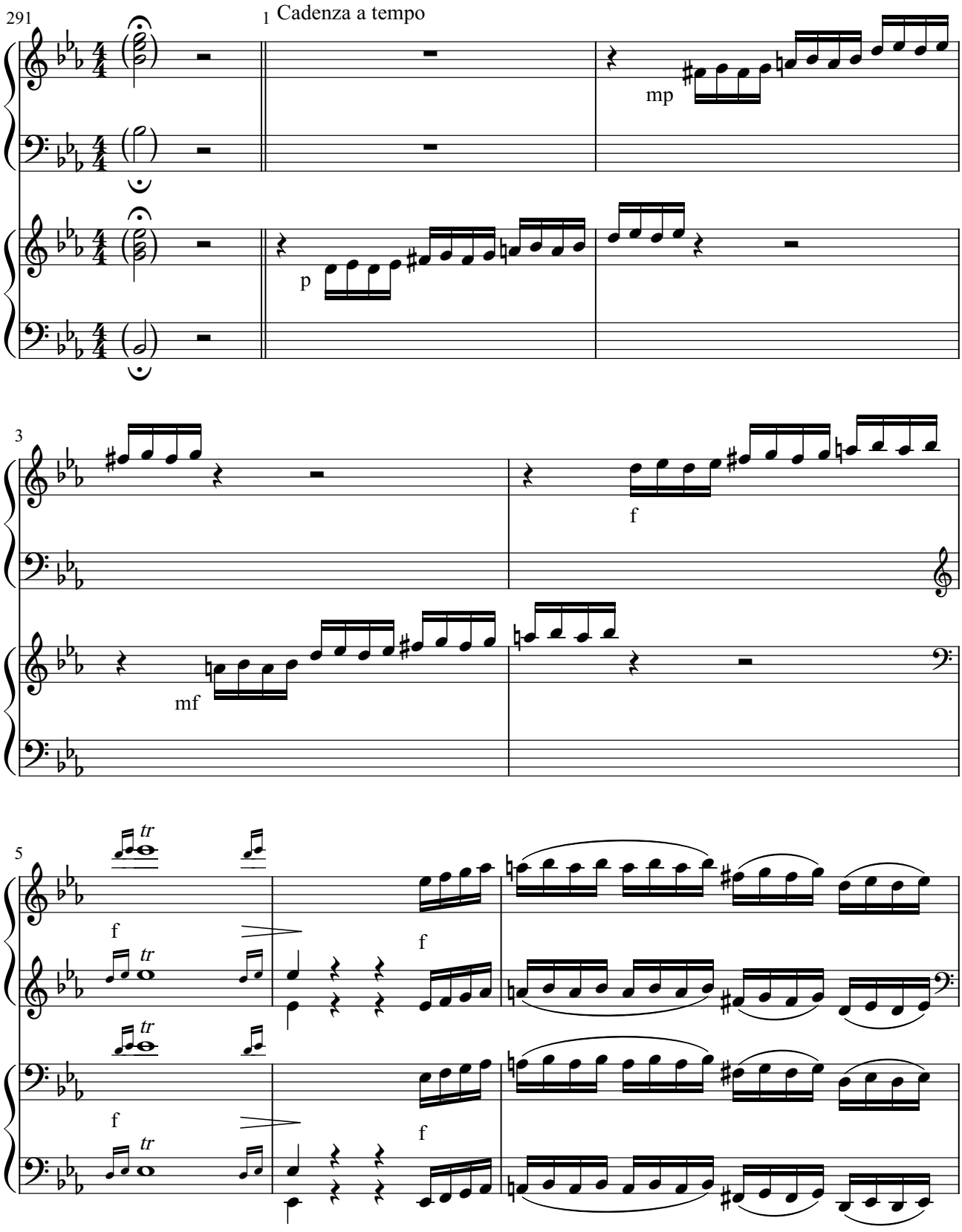
First version of this publication: 2013
Last update: 19 January 2022

Contents

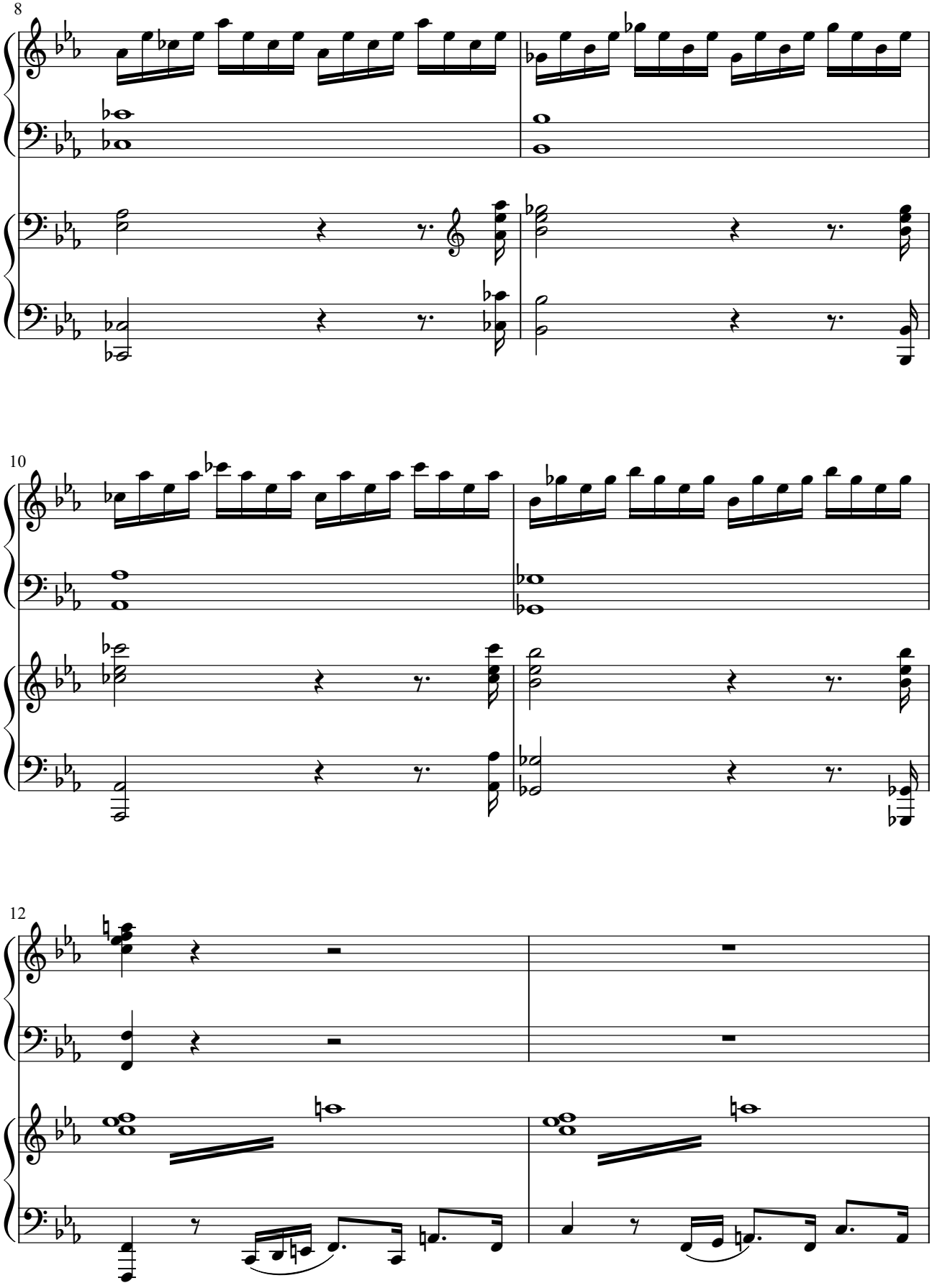
First-movement cadenza 4
Third-movement cadenza 12

Cadenza to Double Concerto in E-Flat Major K. 365 (I)

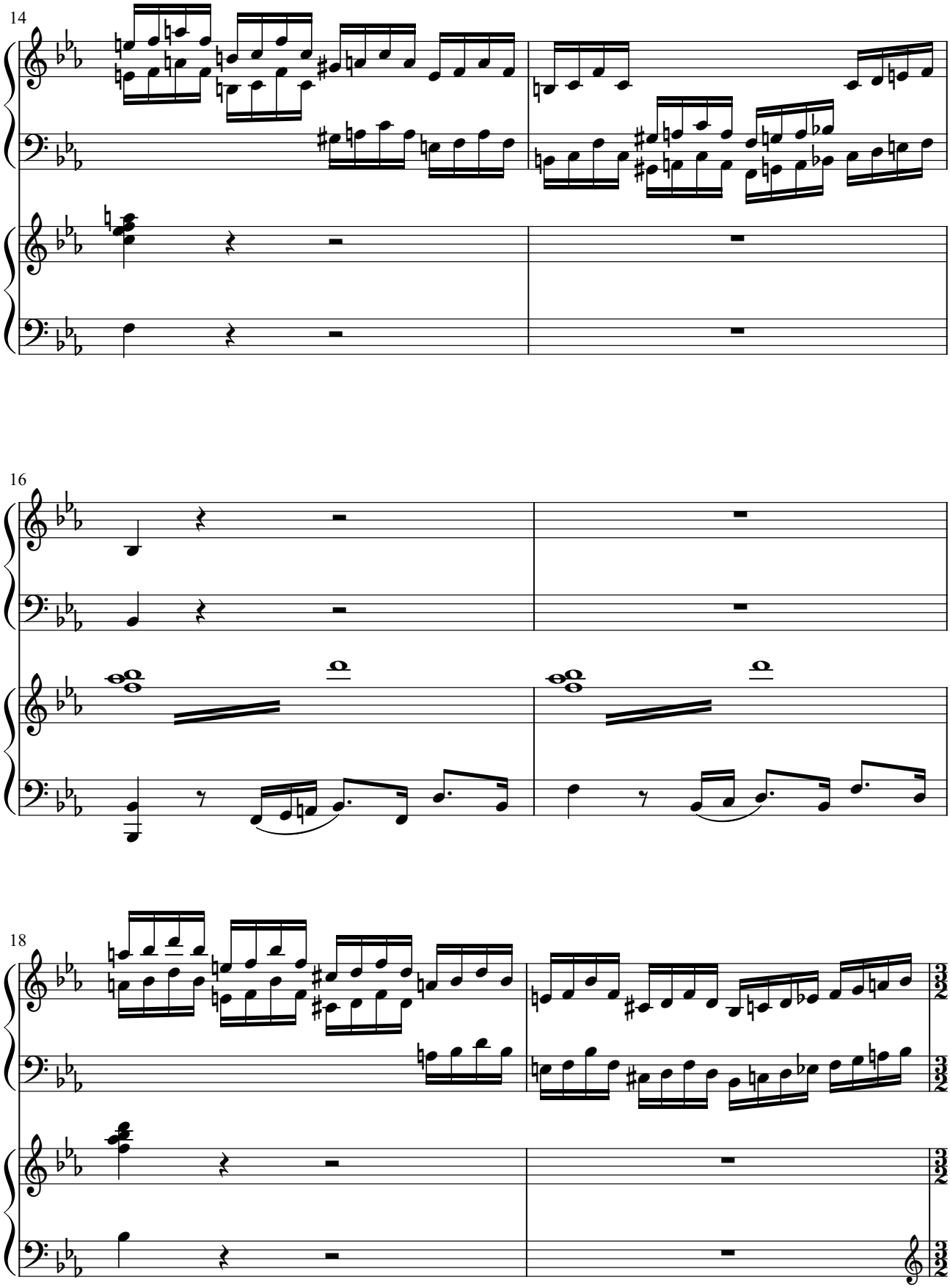
drafted by Wolfgang Amadeus Mozart / adapted by Martin Widmaier /
commissioned by and dedicated to Paulo Zereu

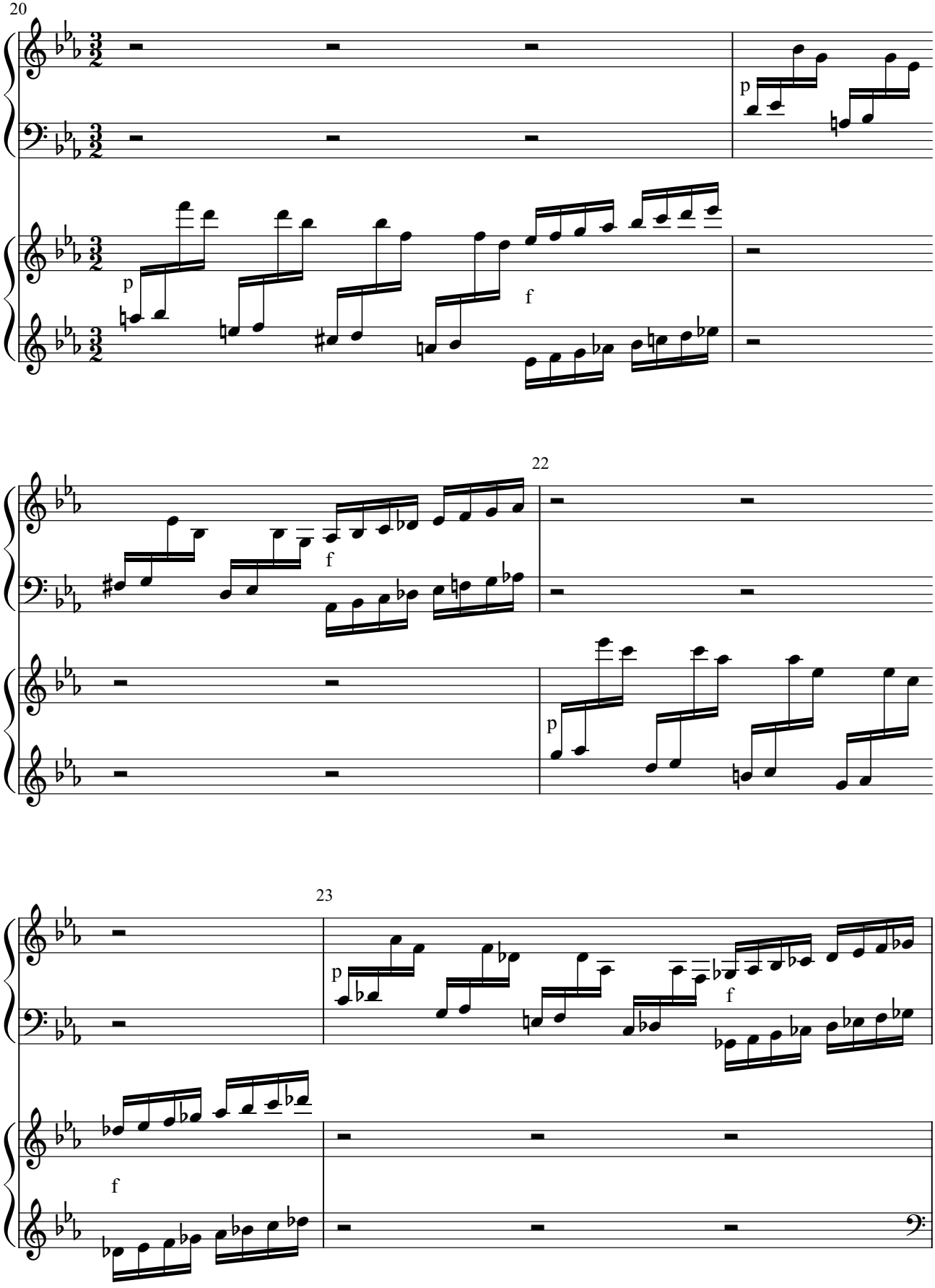


Martin Widmaier, Bangkok 2013

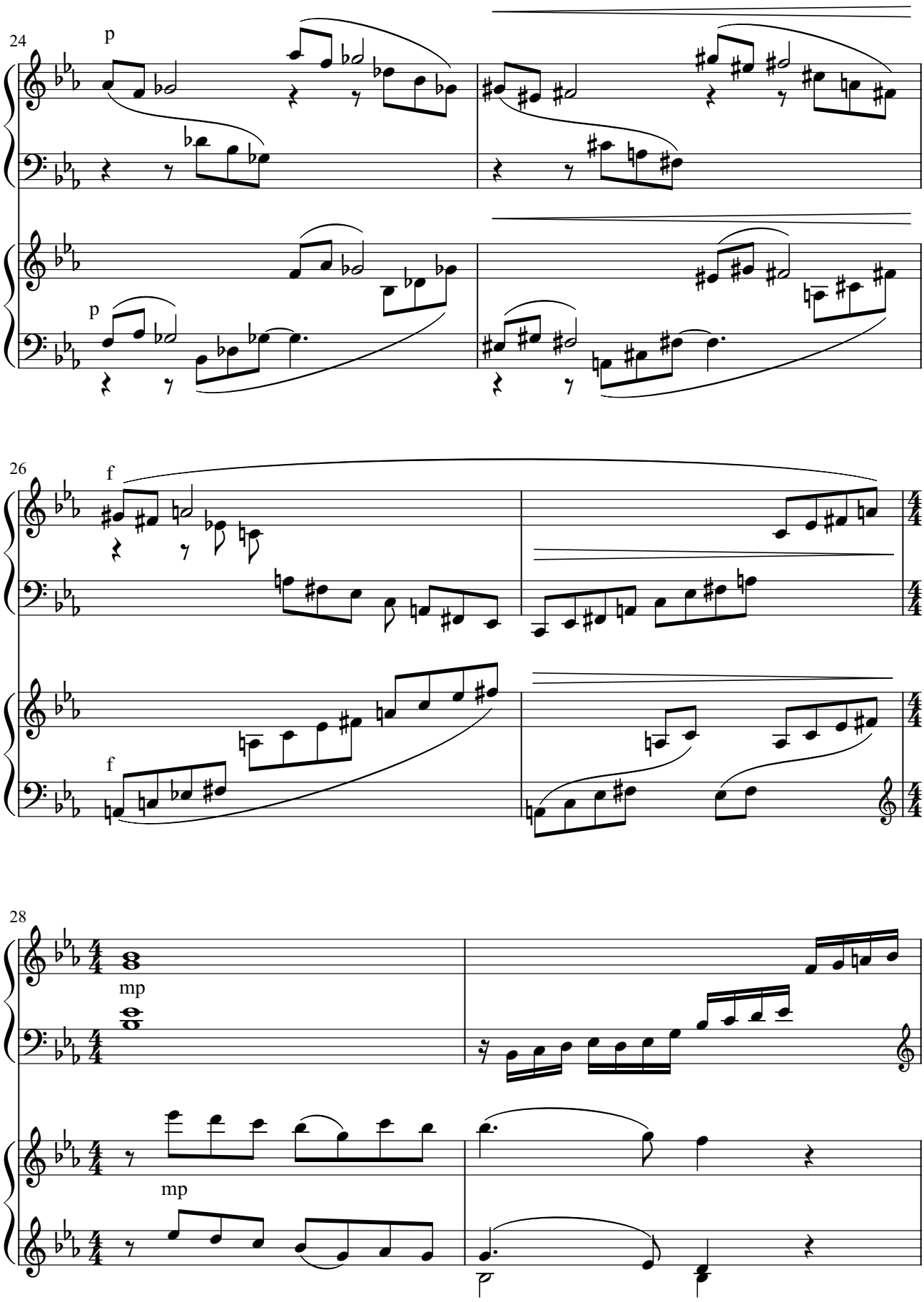


Martin Widmaier, Bangkok 2013

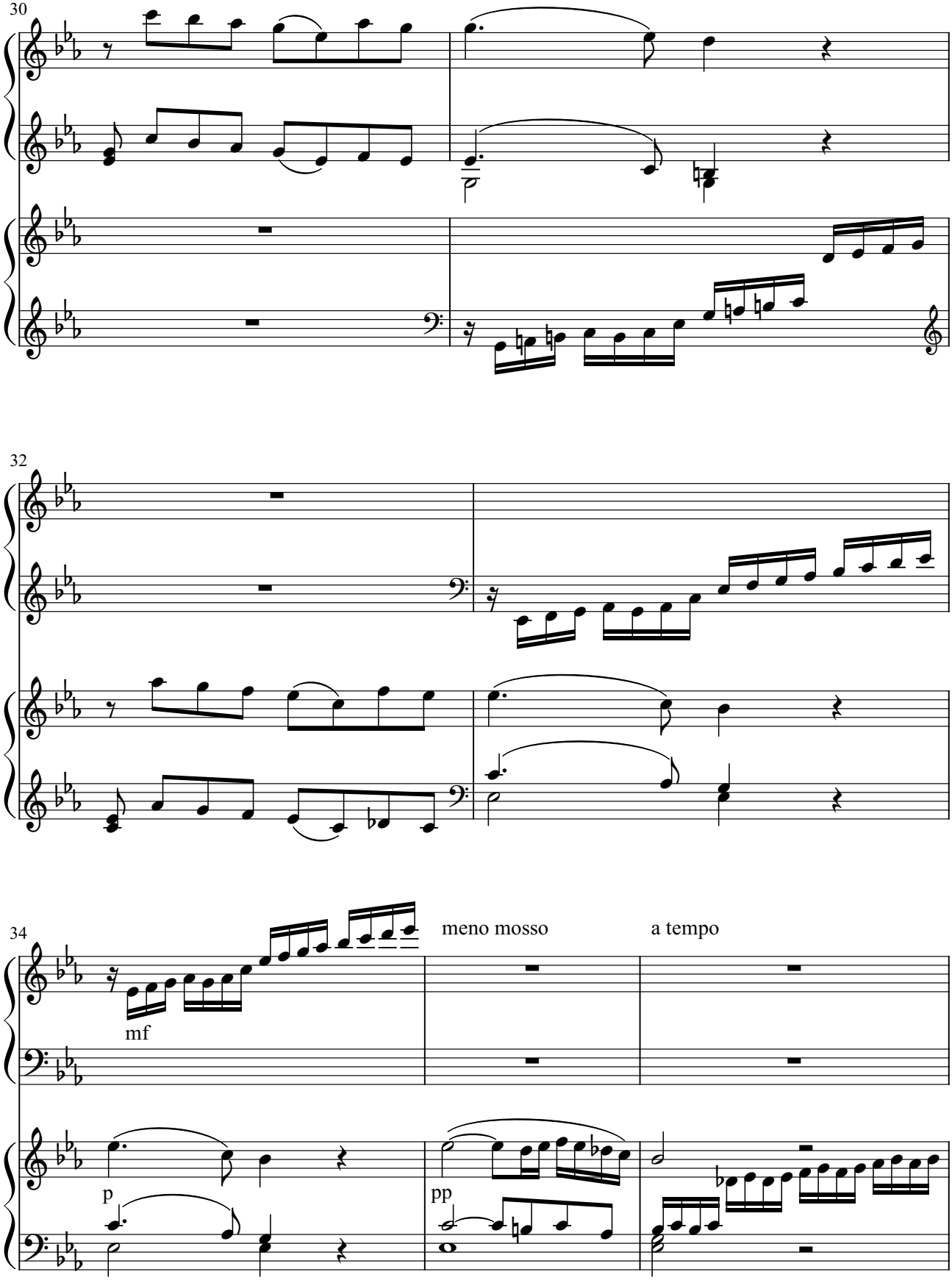

14
16
18



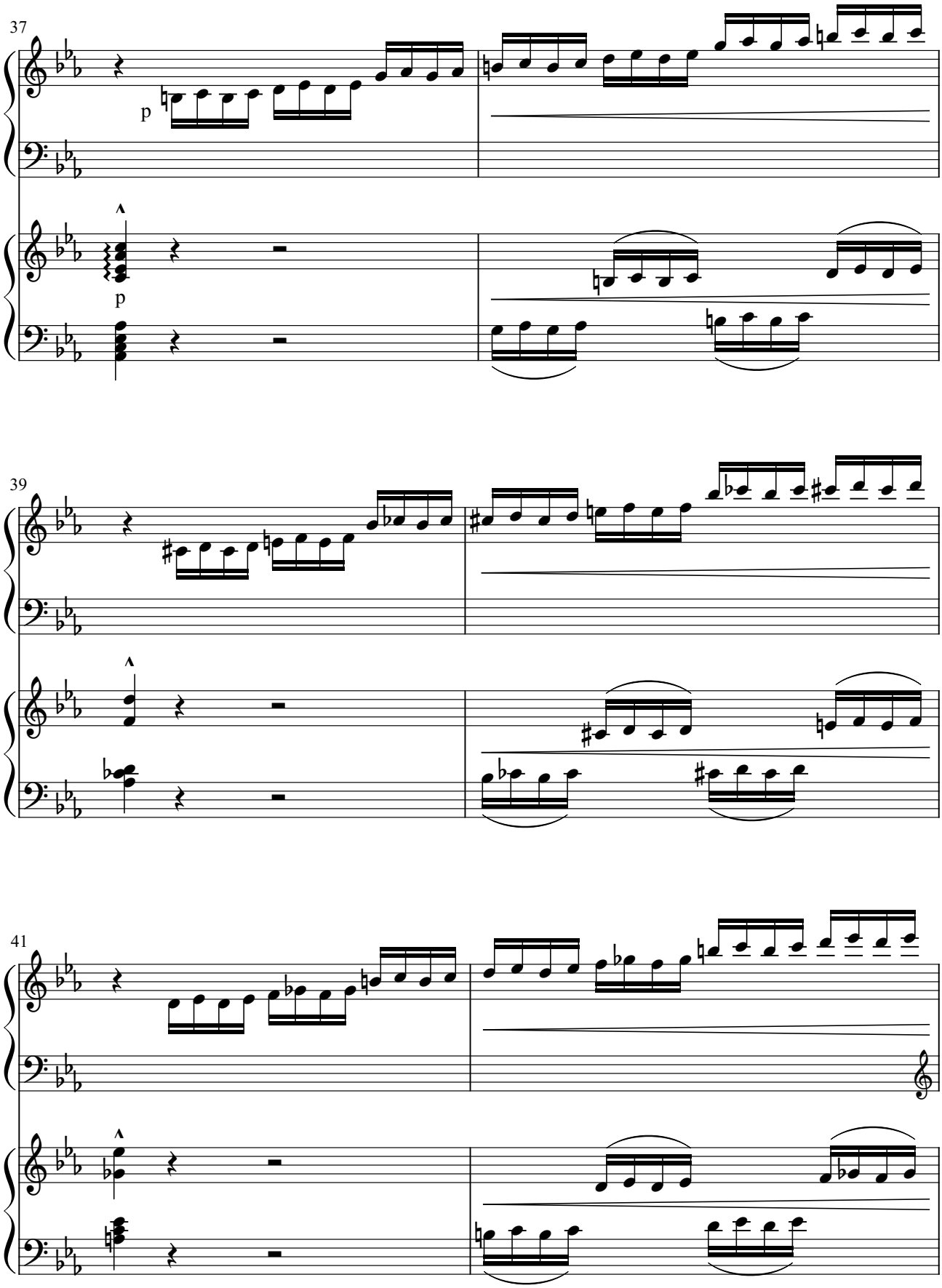
Martin Widmaier, Bangkok 2013



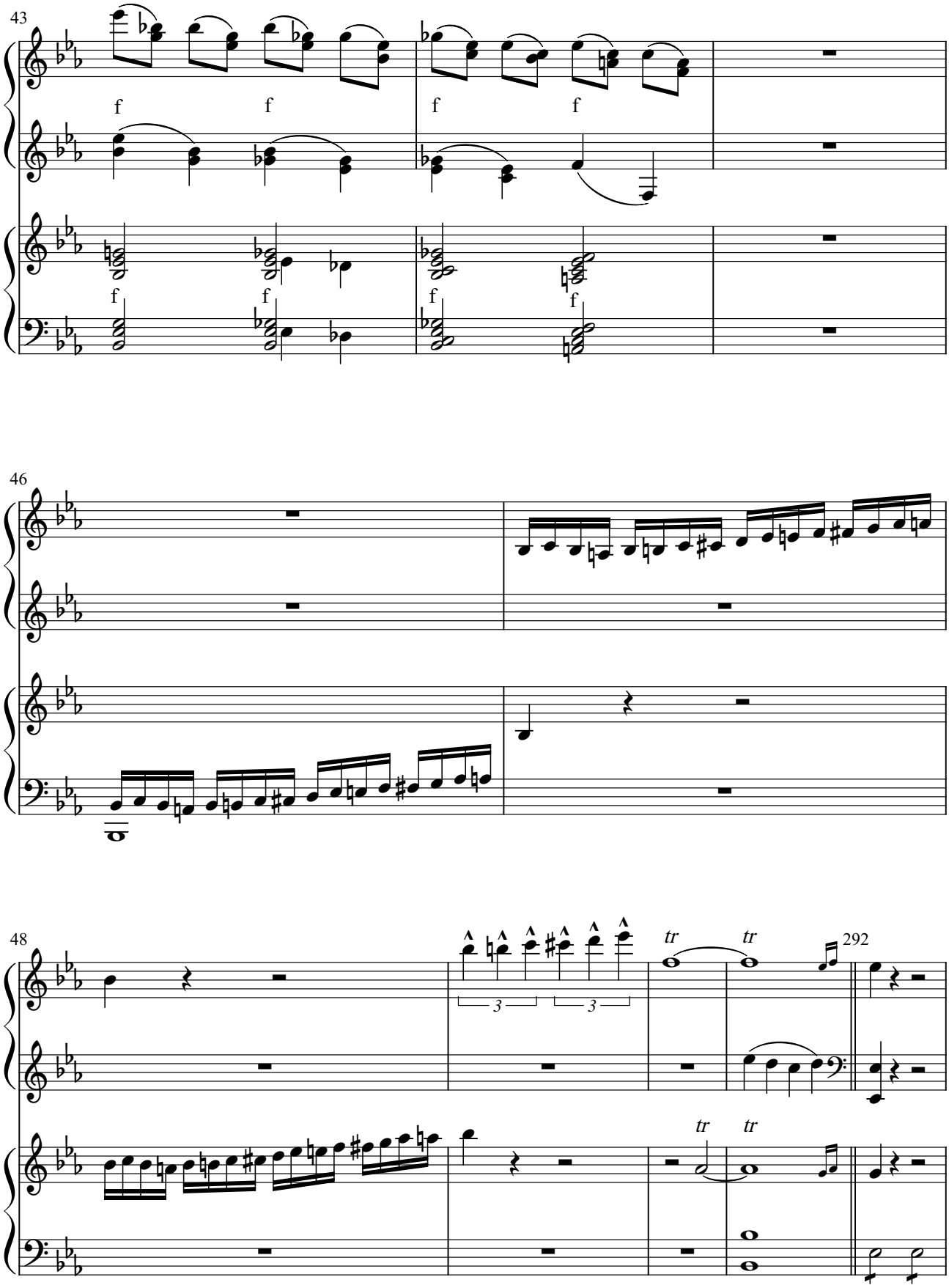
Martin Widmaier, Bangkok 2013



Martin Widmaier, Bangkok 2013



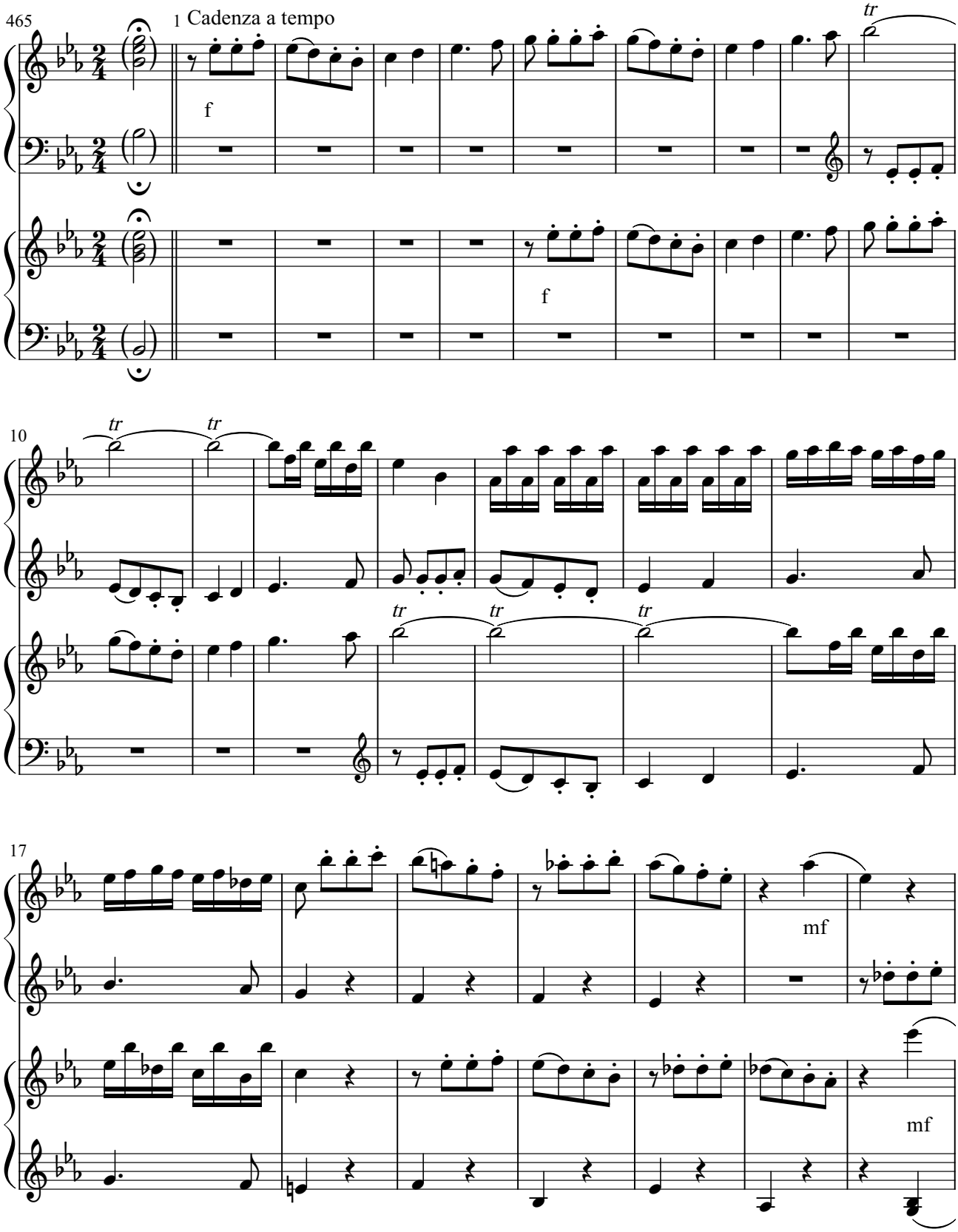
Martin Widmaier, Bangkok 2013



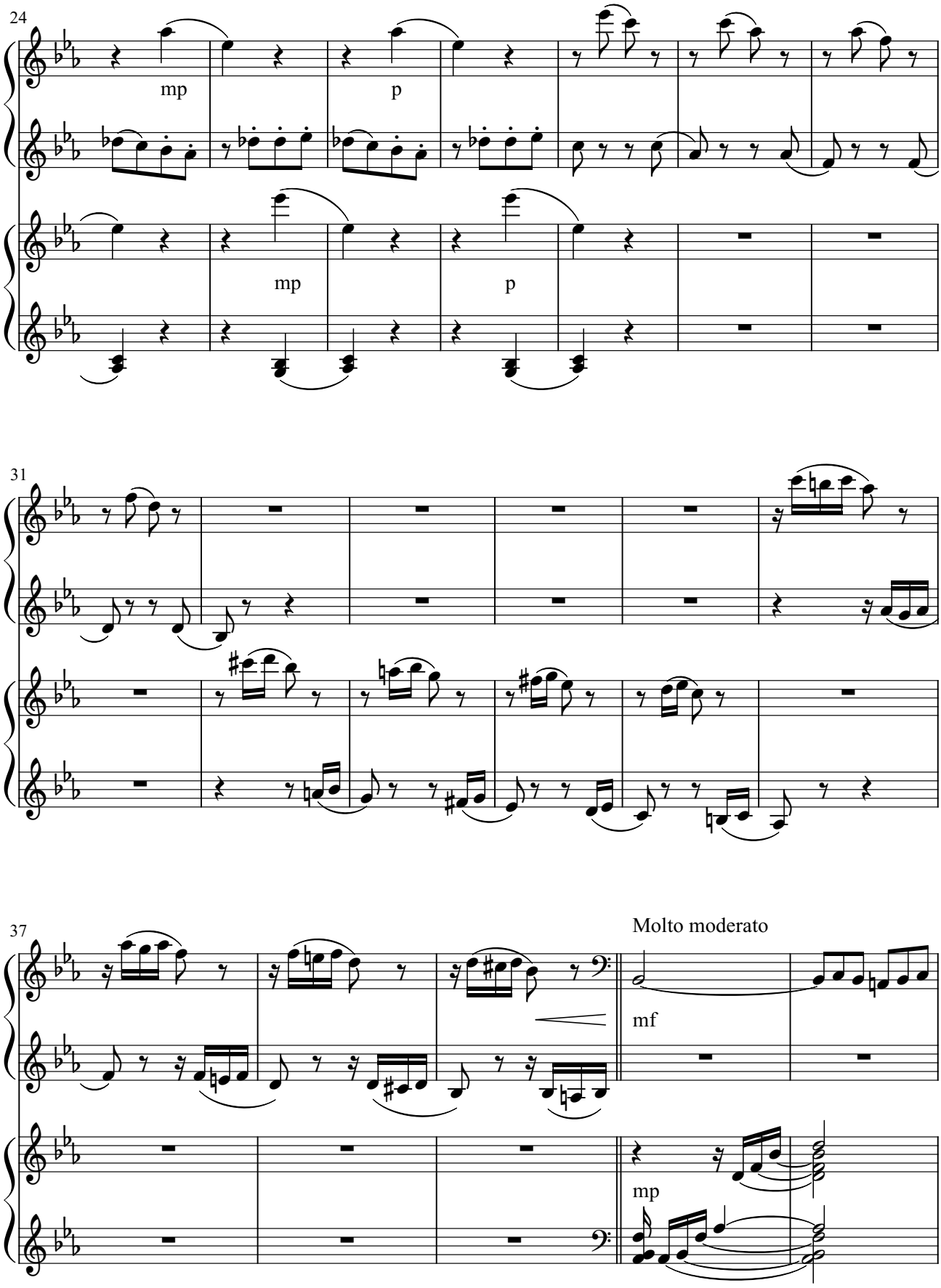
Martin Widmaier, Bangkok 2013

Cadenza to Double Concerto in E-Flat Major K. 365 (III)

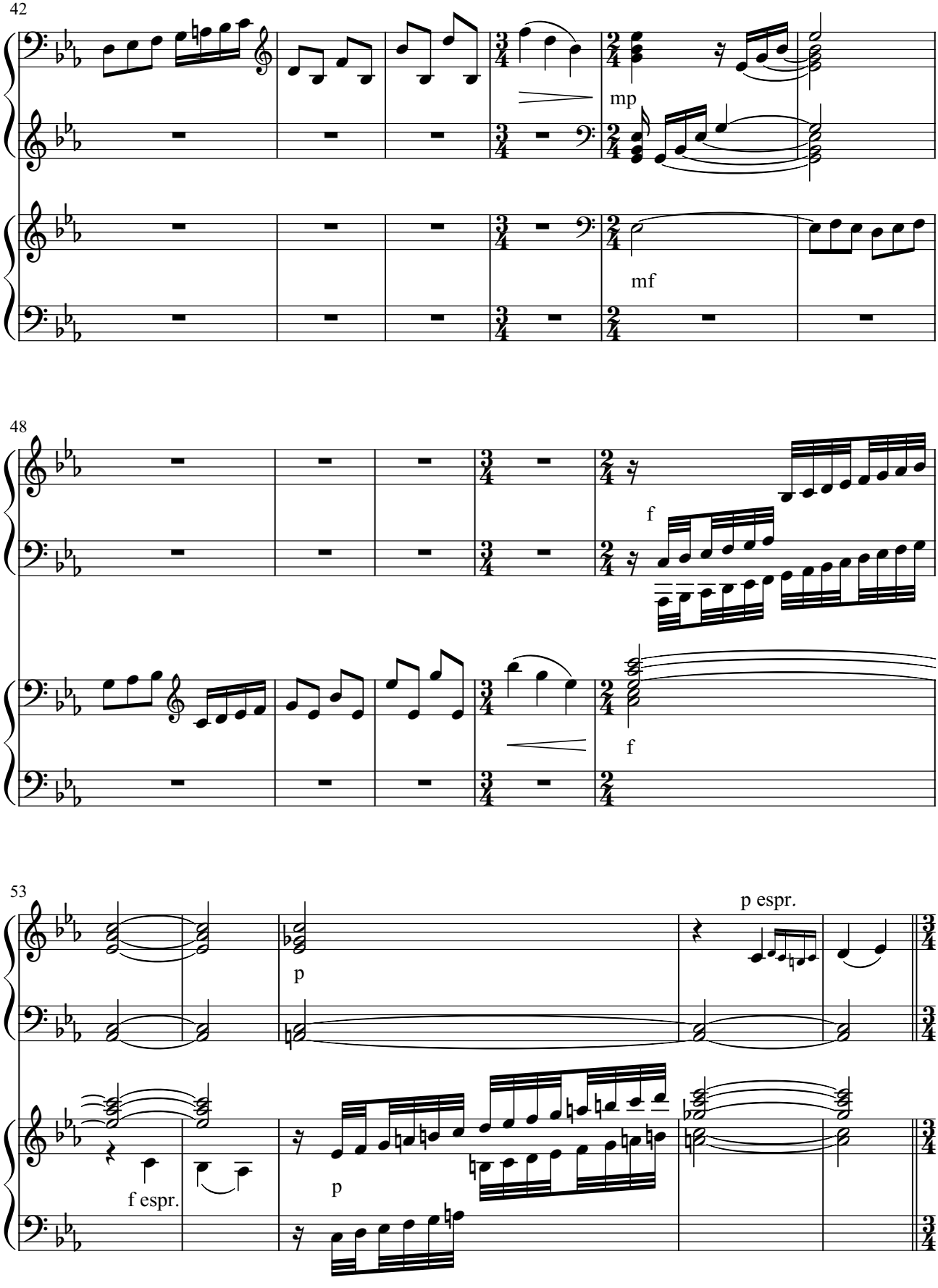
drafted by Wolfgang Amadeus Mozart / adapted by Martin Widmaier /
commissioned by and dedicated to Paulo Zereu

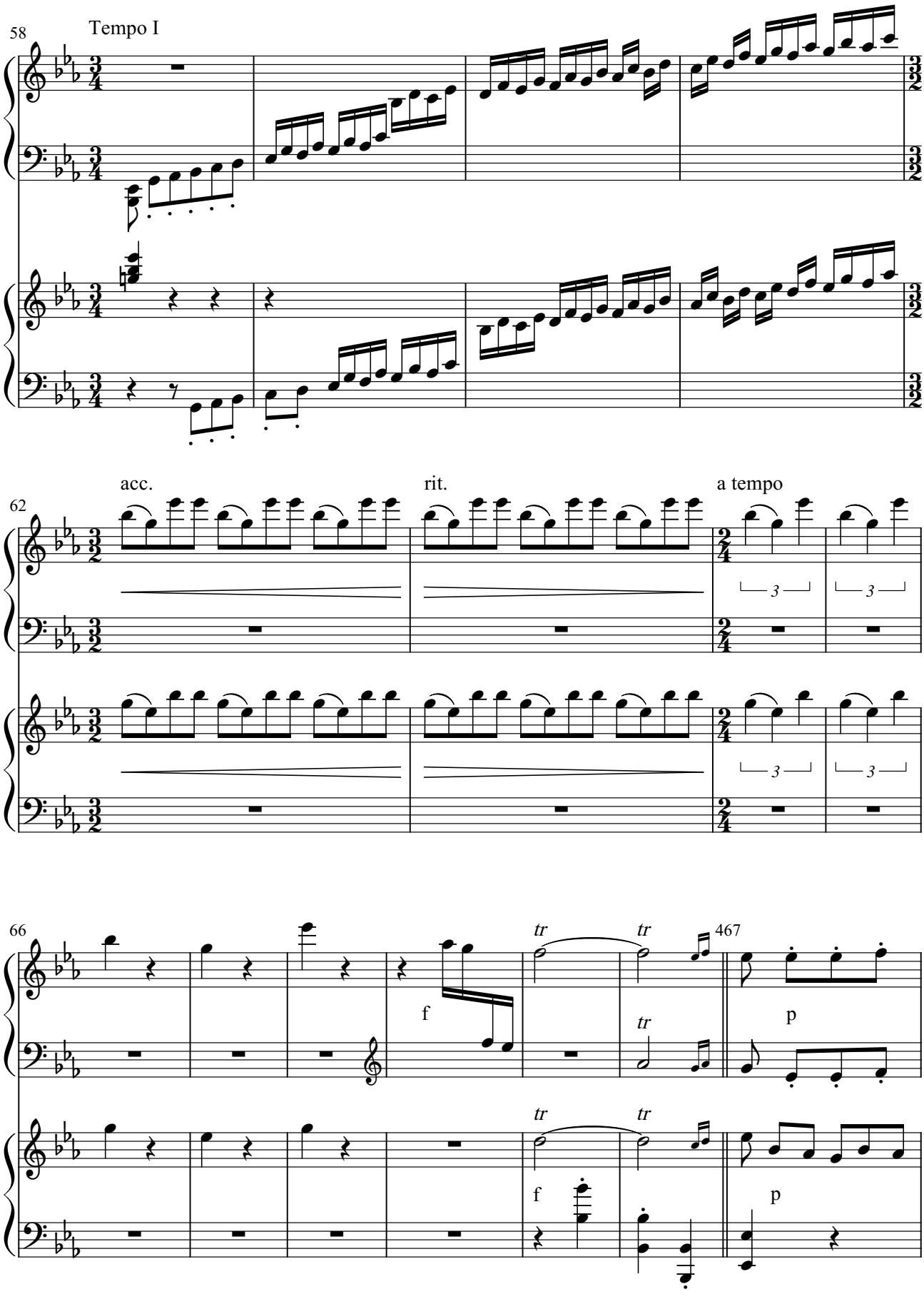


Martin Widmaier, Bangkok 2013



Martin Widmaier, Bangkok 2013


42
mp
mf
48
f
f
53
p
p espr.
f espr.
p



Martin Widmaier, Bangkok 2013

Offline Publications

Orange Blue: *In Love with a Dream. Songbook*,
with piano arrangements by Burkhard Scheibe and Martin Widmaier, Peer, Hamburg 2001

Martin Widmaier: *Das kleine Land* (2 volumes), Peters, Frankfurt 2005/2006

Martin Widmaier: *24 Eight-Bar Studies after Frédéric Chopin*, Peters, Frankfurt 2012

Claude Debussy: *Préludes for Piano* (2 volumes), edited by Thomas Kabisch,
with fingerings by Martin Widmaier, Bärenreiter, Kassel 2014/2021

Martin Widmaier: *Basic Scales for Piano*, Naresuan University Publishing House, Phitsanulok 2015

Martin Widmaier: *Zur Systemdynamik des Übens*, Schott, Mainz 2016

August Halm: *Klavierübung* 1918/1919, edited by Thomas Kabisch, Linde Großmann
and Martin Widmaier, Ortus, Beeskow 2019

For **Online Publications**, see www.martinwidmaier.de