

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

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Preliminary Note

These cadenzas, based on Wolfgang Amadeus Mozart's originals, were adapted 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 ($J = J$) and emphasise consistency.

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

Martin Widmaier

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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

291 1 Cadenza a tempo

The musical score is written for piano in E-flat major, 4/4 time. It consists of three systems of staves. The first system (measures 291-292) features a piano introduction with a mezzo-piano (mp) dynamic. The second system (measures 293-294) continues the piano introduction with a piano (p) dynamic. The third system (measures 295-296) features a piano introduction with a mezzo-forte (mf) dynamic. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, dynamics (mp, p, mf, f), and articulation marks (tr, tr).

3

5

tr

f

tr

f

tr

f

tr

f

8

Measure 8: Treble clef has a continuous eighth-note melody starting on G4, descending to D4. Bass clef has a whole note chord of Bb3 and D4.

Measure 9: Treble clef continues the eighth-note melody, now starting on F4. Bass clef has a whole note chord of Bb3 and D4.

10

Measure 10: Treble clef has a continuous eighth-note melody starting on E4, descending to B3. Bass clef has a whole note chord of Bb3 and D4.

Measure 11: Treble clef continues the eighth-note melody, now starting on A3. Bass clef has a whole note chord of Bb3 and D4.

12

Measure 12: Treble clef has a whole note chord of Bb3 and D4. Bass clef has a whole note chord of Bb3 and D4.

Measure 13: Treble clef has a whole note chord of Bb3 and D4. Bass clef has a whole note chord of Bb3 and D4.

14

16

18

20

Measures 20 and 21 of a musical score in 3/2 time, key of B-flat major. The score is written for two systems of grand staves. Measure 20 features a piano (p) introduction in the right hand of the first system, while the left hand of the first system and both hands of the second system are silent. Measure 21 shows a piano (p) introduction in the right hand of the first system and a forte (f) introduction in the left hand of the second system. The second system's right hand is silent in measure 21.

22

Measures 22 and 23 of a musical score in 3/2 time, key of B-flat major. Measure 22 features a forte (f) introduction in the left hand of the first system, while the right hand of the first system and both hands of the second system are silent. Measure 23 shows a piano (p) introduction in the right hand of the first system and a forte (f) introduction in the left hand of the second system. The first system's left hand is silent in measure 23.

23

Measures 24 and 25 of a musical score in 3/2 time, key of B-flat major. Measure 24 features a piano (p) introduction in the right hand of the first system and a forte (f) introduction in the left hand of the second system. Measure 25 shows a forte (f) introduction in the right hand of the first system and a forte (f) introduction in the left hand of the second system. The first system's left hand is silent in measure 25.

24 *p*

26 *f*

28 *mp*

30

30

32

32

34

meno mosso a tempo

mf

p

pp

34

37

p

39

p

41

p

43

f *f* *f* *f*

46

48

tr *tr* *tr* *tr*

292

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

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465 1 Cadenza a tempo

tr

f

tr

10

tr

tr

tr

tr

tr

tr

17

mf

mf

24

mp p

mp p

31

37

Molto moderato

mf mp

42

mp

mf

48

f

f

53

p

p

f espr.

p

p espr.

58 *Tempo I*

62 *acc. rit. a tempo*

66 *tr tr 467 p*

Offline Publications

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with piano arrangements by Burkhard Scheibe and Martin Widmaier, Peer, Hamburg 2001

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

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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

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