

# Critical Report

## Abbreviations

1., 2.	first, second note
81/85	measure number in original/ revised version
bt(s)	beat(s)
corr.	corrected or correction
NMA KB	<i>Neue Mozart-Ausgabe Kritischer Bericht</i> (Critical Report)
orig.	original, originally
ps	paper stain (paper manufacturing defect)
Str.	strings
TS	total span (top staff, 1st line—bottom staff, 5th line, in mm)
u1	upbeat to measure 1

## Source

Autograph, Biblioteka Jagiellońska, Kraków (formerly Prussian State Library [Preußische Staatsbibliothek], Berlin), bound together with the Horn Concerto in E flat major, K. 417, call number *Mus. ms. autogr. W. A. Mozart KV 412. 417*. Light brown half leather binding, oblong format, ca. 33 x 24.5 cm. Paper label pasted on the upper left of the front cover with the inscription in black ink *Mozart / Aut. K. 412. / 417.*, underlined in red ink. The spine of the binding stamped in gold: *MOZART | Horn- | concerte // KV 412. 417 // Auto- | graph: the Köchel numbers on black background, the rest on red background.*

The paper types of the two movements, notated entirely on twelve-staff paper, are as follows:

First movement: fols. 1–4 paper type 82 (Vienna, from 1785, TS 186–187<sup>1</sup>), a gathering of two bifolia; fols. 5–6: paper type 102 (Vienna, 1791, TS 189–190<sup>2</sup>), a bifolium (quadrants 1a, 4a); fols. 7–8 and second movement, fols. 1, 2, and 4: paper type 100 (Vienna, from 1789, TS 181–183), a gathering of two bifolia plus a single leaf (quadrant 4a) – but see below.<sup>1</sup>

Second movement, fols. 1, 2, 4 see above; fol. 3: paper type 91 (Vienna, from 1787, TS 187–188.5), a single leaf (quadrant 4a).<sup>2</sup>

Fols. 1–5, numbered by Mozart, comprise the score of the first movement; fol. [6] is unnumbered and empty.<sup>3</sup> Fol. [7] contains a particella of the oboes and the horns (first movement, mm. 22–end), and fol. [8] is empty. Mozart entered the numbering quickly after the movement had been completed, turning the pages after the notation of each number before the ink had dried, smudging the numbers and creating ink traces on the verso side of each previous leaf.

Mozart's draft of the Rondó is foliated anew by him from 1–4; fol. 4 was originally labeled 5 and corrected to 4;<sup>4</sup> fol. 4v is empty.

Notations in handwritings other than Mozart's on fol. 1r of the first movement: *No 13*. in upper left corner (packing crate inventory number when Mozart's autographs were sent to Johann Anton André in 1799); title: *Concerto a Corno principale* in dark red ink (Franz Gleissner);<sup>5</sup> to its right, *von Mozart und seiner Handschrift* [by Mozart and his handwriting](Georg Nikolaus Nissen). On the right outer margin, 1782. (Johann Anton André); underneath it *N<sup>o</sup> 159* (Gleissner catalogue number<sup>6</sup>), *gut.* [good], below it *aber manque* [but missing]—these three notations in the same red ink as the title (Franz Gleissner). The latter has been crossed out in black ink. In the right margin slightly below the third-from-last staff, *K 412* in pencil (perhaps entered when the manuscript was taken over into the Royal Library, Berlin – the former name of the Preußische Staatsbibliothek). In the center of the bottom margin 190 in pencil (André handwritten catalogue);<sup>7</sup> to its right 256, framed by a rectangular box, all in pencil (André published catalogue).

Notations in handwritings other than Mozart's on fol. 1r of the Rondó: *No 17*. in upper left corner (packing crate inventory number when Mozart's autographs were sent to Johann Anton André in 1799); in upper right corner, *von Mozart und seine Handschrift* (Georg Nikolaus Nissen); below Mozart's numbering of fol. 1, 9 in pencil in a recent hand (=continuation of through foliation from the first movement, though subsequent leaves are not correspondingly numbered). The individual packing number and Nissen's authentication confirm that the two manuscripts were separated no later than when Nissen prepared the inventory of Mozart's manuscripts, and that they remained separated at the time they were shipped to André; otherwise there would not have been a separate, non-consecutive packing number for the Rondó.<sup>8</sup> On the other hand, the fact that the Rondó does not have separate André and Gleissner catalogue numbers, with corresponding notations on fol. 1, demonstrates that André realized the two manuscripts belonged together and reunited them.

The twelve staves of both movements are divided into two braces of six staves each. Mozart's tempo markings and instrumental designations are as follows:

### First movement

No tempo marking. *2 violini* (between staves 1 and 2), *Viola* (staff 3), *2 oboe* (staff 4, with double treble clef to indicate two instruments on the same staff), *2 fagotti* (staff 5, with single bass clef), *Bassi* (staff 6). This apportionment is used for the opening ritornello. There is no staff for Cor princ. It enters at the upbeat to m. 22, from which point the six-staff brace is reapportioned as follows: *Corno*

*Solo* (staff 1, new treble clef without the key signature of two sharps, to denote Cor. in D), *Violino 1<sup>mo</sup>* (staff 2), *Violino 2<sup>do</sup>* (staff 3), *Viola* (staff 4). Staff 5 contains whole rests for Fg. through the end of the line (mm. 22–25), after which the 5th staff of each brace (staves 5 and 11 of the page) are blank. Bassi remain on staff 6 and are not relabeled; and Ob. and Fg. are relegated from here onward to a separate particella (see below). At the beginning of fol. 2v, which coincides with m. 51 – the first measure of the middle ritornello – Mozart omits Cor. princ. (whose quarter note on written *g<sup>2</sup>* on the downbeat is not notated but is indicated by a *custos* in the Cor. princ. part at the end of the previous page, to the right of the bar line ending m. 50). From here the apportionment is *Violino 1<sup>mo</sup>*: (above staff 1), *Violino 2<sup>do</sup>* (staff 2), *Viola* (staff 3), staves 4 and 5 blank. After the first beat of m. 72 (fol. 3r, m. 2), at the entry of Cor. princ., Mozart reverts to the previous apportionment: *Corno* (staff 1), *Violino 1<sup>mo</sup>* (staff 2), *Violino 2<sup>do</sup>* (staff 3), *Viola* (staff 4), labeled above the respective staves; staff 5 is blank and the Bassi, unlabeled, continue to occupy staff 6. This carries through the end of the movement.

### Second movement

Tempo designations: *Adagio*. above the upbeat to m. 1 in Cor. princ. staff (clearly intended humorously), *Allegro* above the upbeat to each of the four Str. staves (2–5 [*Allegro*. over the Bassi staff]), slightly running over the bar line. *Rondó*. (*sic*) above m. 1 in Cor. princ. staff. Instrumental designations to left of brace, *Corno* | *principale*. (staff 1), *Violini* (between staves 2 and 3), *Viola* (staff 4), *Bassi* (staff 5). Staff 6 is left blank, and this apportionment carries through the rest of the movement, with two five-staff braces followed by a blank staff (staves 6 and 12 of the page).

There are two details of this layout that deserve attention:

1. Mozart's abbreviation (*Violini* rather than *2 Violini*) reflects his frequent practice for a later movement of a work.

2. The lack of wind instruments in the Rondó reflects Mozart's prior decision to notate Ob. and Fg. in a separate particella, as he had for the first movement from m. 22 onward. Fate prevented him from finishing the Str. scoring in the main score, which would have preceded the notation of the second-movement particella.

As mentioned in the Preface, Mozart notated a string of insults in Italian above the Cor. princ. staff, directed at the hapless Leutgeb. These are reproduced in the edition.

The original draft of the first movement encompasses fols. 1–4; but Mozart proceeded to revise the movement before he had finished the scoring. He struck the last measure of fol. 4r (m. 119 in the original version, m. 128 in the corrected one) and 11 more measures of Cor. princ. (punctuated by responses in VI. I but otherwise not orchestrated) on fol. 4v, leading to the final trill and its resolution on the downbeat of the 12th measure (original version, mm. 120–132, first beat). He then used fol. 5 for two revisions:

1. A 12-measure orchestral interpolation after m. 80 (mm. 81–92 of the revision), replacing the original 4-measure tutti (mm. 81–84 of that version), cued with the letters *A / B*.

2. A replacement for mm. 120ff. of the original version, cued with the letter *C* – of which two measures are on the *recto* side of folio 5 and the remaining 13 measures, including the final ritornello that was not notated in the original version, on the *verso* side.

These alterations will be described in detail within the list of readings below.

As mentioned above, the following leaf, fol. [6], is blank; fol. [7] *recto/verso*, which follows, contains the particella for Ob. and Fg., beginning at m. 22 and labeled by Mozart “beym Solo”.<sup>9</sup> The two Ob. are labeled *2 oboe* (staff 1, with double treble clef to indicate two instruments on the same staff), *2 fagotti* (between staves 2 and 3): Mozart uses a staff for each of the two Fg., with four three-staff braces on the *recto* side and three on the *verso* side. As the wind particella was prepared after the revision of the first movement, it reflects the expansions and cuts of that revision. The wind parts to the original version have been derived from it; additions by the editor necessitated by the restoration of passages deleted in the revision are labeled “E.”


Other notations entered into the score by Mozart in the course of the movement will be described within the list of Individual Readings below.


The only other sources for the two movements are manuscript copies prepared by Aloys Fuchs and Köchel from the autograph. As such they have no intrinsic source value and have not been consulted for this edition.

### Individual Readings

Paper discolorations are not enumerated unless there is evidence of smudging or erasure in conjunction with corrections. Tiny paper stains, usually red or red-brown, are enumerated only where their staff location could be mistaken for a whole rest, which Mozart notates as a dot within the third space of the respective staff. Readings of particular consequence to performance are indicated in **bold type**.

First movement						
u1–21 bt 3	Cor. princ.	Omitted from score; takes over VI. I staff from 21 bt 4.			VI. II	beamed 1.-2. together. Bar line at 46–47 redrawn to right to squeeze in final ♯
u1	Va., Fg.	‡ corr. from 7				Tie 2.–3., ♯ and 7. smudged, likewise ink ran 47, 1., no evident corr.
2	Vc. e Cb.	1. † smudged.	49		VI. I	Smudge before 1., orig. a or a <sup>1</sup> ?
7	VI. I	Cf. facsimile p. 41. Bt 3 <i>c</i> <sup>#2</sup> corr. to <i>d</i> <sup>2</sup> . The first of the two upper arcs is not a slur, but rather the slash of ♯ (♯); the second arc slurs 7–10. There are two lower arcs. The first, nearly flush with the middle staff line, slurs bts 3 and 4; the position of this slur, which is missing from other editions, implies that it was entered after the ♯ appoggiatura. The second slur links the appoggiatura to bt 4.	49–50		Cor. princ.	50 bt 1 indicated only by <i>custos</i> (direct) after 49 (end of brace); Cor. princ. not notated from 51–67/71.
8	VI. I	Bt 4 light brown stain, erasure? Tiny dot below 9., orig. <i>c</i> <sup>#2</sup> ?	50		VI. I	Oblique smudge/paper stain from top right to lower left; no evident corr.
11 bt 3	VI. II, Va.	‡ corr. to –	<b>51–54</b>		all	= fol. 2v 1–4: horizontal brace and <i>bis</i> above Cor. princ. indicating repetition of these four measures, further indicated by 12 short, steep diagonal lines from upper left to lower right both before 51 and after 54. It is evident that these indications were squeezed into the score after VI. I had been notated, but probably – given the spacing – before the notation of the remaining Str. The repetition is thus part of the revision and has been deleted from the original version. Given that the third and fourth of these measures are repeated (55–56/59–60), the effect of the further repetition of 51–54 in the revision as 55–58 is tautological by Mozart's standards and challenges the hypothesis that the revision constitutes an improvement.
13	VI. I	Slur appears to extend to 5., but all slurs in 12–14 extend beyond their intended last note, confirmed by the starting point of the second slur in 12 and 14; corr. according to unequivocal reading at parallel passage 101/113.				
14	VI. I	Slur 7.–8. corr. to 7.–10.				
15	VI. II, Va., Fg.	VI. II last ♯ orig. notated with flag, together with <i>f</i> ; the previous notes were evidently notated afterwards and the last two 8ths were then beamed together; likewise Va. and Fg., where Va. 3.–5./Fg. ‡ 7 squeezed in before already notated <i>f</i> .	51/51, 55		Vc. e Cb.	Smudge at 6., perhaps to add ♯ before notehead.
<b>16–18</b>	VI. II, Va.	The missing strokes and slurs compared with VI. I, 12–14 may be due to the character difference between <i>p</i> ( <i>grazioso</i> ) and <i>f</i> ( <i>vigoroso</i> ) and have therefore not been added by potentially false analogy.	61/65		Va.	Smudge at 2. (including <i>p</i> ), no apparent revision.
<b>18</b>	Fg. II	Heavy tie arc to left of 1. (= beginning of system) but not from 17 bt 4 (end of previous system), This tie, missing in other editions, is included in the present one.	<b>63/67</b>		Vc. e Cb.	Oblique (similar to those in 61/65) to left of 2. Omitted as not notated for rest of passage nor in VI. II Va.
21	Ob.	Large delta-shaped paper stain (1v), also visible on 1r; possible erased notehead <i>f</i> <sup>#1</sup> ; but the size and imprint of the stain, covering more than three staves, exceeds what would have been caused by Mozart's typical corr. procedure, which was to smudge away the original reading with a flick of his thumb.	65–66/69–70		Fg. II	Tie notated on Fg. I staff rather than that of Fg. II.
	Fg. I	The beam notation of 1.–4. shows that Fg. was notated after Ob. and was squeezed in later.	65/69		VI. II	Orange-brown ps to right of 1., no corr.
29	VI. II	1. ♯ corr. from ♯	66/70		VI. I	4. smudged, no corr.
31	VI. I	Mozart notated the continuity draft of the movement passing from Cor. princ. to VI. I; he began notation of VI. I in this measure with 2.; here and in subsequent appearances of this dialogue 1. is usually squeezed in, attesting to its later notation during the Str. scoring stage.	67/71		VI. II	2. stem redrawn, no corr.
	Vc. e Cb.	Bt 4 paper stain reaching across bar line; 7 unnaturally thick at both beginning and end of stroke, but no evident corr.			VI. I	♯ <i>f</i> <sup>#2</sup> orig. notated at end of measure (= 69/73, 1.), perhaps to distinguish between change of instruments in next measure, where Cor. princ. takes over VI. I staff; crossed out.
36–37	Ob.	Here and in all subsequent passages to be executed <i>a</i> 2 (42–43; 53–54 bt 1/53–54 bt 1 and 57–58 bt 1; --/91, 2.–94; 100–101/112–113; 134–135, 1./139–140, 1.; 136 1./141, 1.) there is no double stemming.			Va.	1. written as if in ♯, smudged and renotated in B.
37	VI. I	Bar line 37–38 redrawn further to right to fit in 16ths.			[Vc. e Cb.]	Brace to left of system orig. drawn to one staff too high; crossed out and extended to accommodate Vc. e Cb.
	Vc. e Cb.	Bar line 36–37 smudged at bottom; bt 3 ♯ notehead written over smudge, followed by 4–5 smudged out noteheads without stems, orig. <i>g</i> [♯] <i>f</i> [♯] <i>e</i> <i>f</i> [♯] <i>g</i> [♯]?	68/72		Cor. princ./VI. I	VI. I ♯ <i>f</i> <sup>#2</sup> ‡ – initially notated; then Cor. princ. notated on same staff (cf. Source description above) with <i>Corno</i> above staff, ♯ between bts 1–2, VI. I bt 2 ‡ serving as Cor. princ. bt 1 ‡ with bts 2–4 notated above and to right of VI. I –
43	Va.	2.–4. orig. 3x <i>a</i> ; smudged and corr.	71/75		Cor. princ.	† to left of 2. stem is likely to be a slip of the pen in drawing the stem; a true † would be drawn opposite the notehead.
46	Fg. II	1. redrawn.	72/76		Cor. princ.	2. ‡ corr. from ♯.
	VI. I	Cf. 31; at the continuity draft stage VI. I was notated only from 2., with flag; at the scoring stage Mozart added the first ♯ and			VI. II	‡ written over 1., which was then notated to its right.
			75/79		Vc. e Cb.	Smudge before 2., corr.?
			78/82		Va.	5. (♯) <i>g</i> corr. from <i>a</i> (cf. following 2 measures).
			79/83		Cor. princ.	Smudge below 1., possibly for notehead a 3rd below; given that the principal theme is being quoted, the only explanation for a corr. would be a slip of the pen (transpositional error?).
			80/84		VI. I	♯ below notehead, evidently added later (18th-century principles of notation provide that ♯ in previous bar would continue its validity); 4. orange-brown ps, no corr.
			<b>81/[85]</b>		all	4 deleted measures (= original version, 81–84) after fol. 3r, 15 = 80/84, signaled by cue letter <b>A</b> above brace, with corresponding <b>A</b> (slightly smudged) at fol. 5r, 1: 12 measures orchestral interpolation (= revised version,

		85–96) designed to give Leutgeb additional time to breathe. The jump is further cued by the indication <i>sie=</i> (fol. 3r, 14–15 = original version, 80–81) and <i>=he</i> (fol. 5r, 1 = revised version, 85) below the respective braces. The cut is delineated by horizontal braces spanning fol. 3r, 15–18 = original version, 81–84, above Cor. princ. staff and below Vc. e Cb. staff, together with cross-hatching. The upper brace partially obscures the slur in 81 in Cor. princ., 1.–2. From the two ink tints of the passage it is clear that VI. I and Vc. e Cb. were notated first, with VI. II, Va. coming later. The articulation in VI. I, 94, 2.–95, 1., and Vc. e Cb., 94–95, was notated at the scoring stage.			
--/91	VI. I	Smudge under 7., no evident revision.	110/--	Cor. princ.	9. slightly smudged, no corr.; cf. previous entry.
--/92	Ob., Fg.	horizontal brace and <i>bis</i> above and below wind particella indicating repetition of this measure, further indicated by mostly vertical dotted lines at beginning and end of measure.	<b>112/121</b>	VI. II	1. corr. from <i>d<sup>1</sup></i> (orig. version without cut) to <i>f<sup>#1</sup>+a</i> (revised version with cut). Given that orig. version was smudged (as is corr.), this note was probably written down after the following passage. Such polyphonic passages were normally notated by Mozart at the initial drafting stage, whereas purely accompanimental voices were added later.
--/93	VI. I	Smudged ink spot below staff under 13.–14. below staff; no corr.	115/124	Va.	5. ink ran, no corr.
<b>85/97</b>	Vc. e Cb. all	1. smudged, no corr. Cue letter <i>B</i> over beginning of fol. 3r, 19 = 85/97, indicating end of replaced passage, corresponding to cue after fol. 5r, 12 (= revised version, 96). The jump is further cued by the indication <i>vi=</i> below brace at the same measure, connecting to <i>=de</i> below 85/97.	118/127	VI. II Va.	Orig. ♭ (not deleted). 1. notehead and lower stem smudged, dot above fifth staff line and the equivalent of ♯ flag; nonetheless the standard ♯ reading is surely correct.
--	Cor. princ.	<i>lauß</i> (=Laus?: louse) notated above staff over second half of measure coinciding with Cor. princ. entry; perhaps an insult aimed at Leutgeb of the kind found running throughout the second movement.	119/128	VI. I	– ♯ smudged, probably at the later scoring stage after the deletion beginning in the next measure; only the final ♯ were notated in the initial continuity draft – a fact corroborated by 121, where these rests are missing.
86/98	Cor. princ.	This, the first measure of the recapitulation and of fol. 3v, was notated a second time (in Cor. princ. only) prior to Mozart's filling in the scoring. It is canceled through cross-hatching.	<b>120/[129]</b>	all	Cue letter <i>C</i> above brace in original version, deleting the remainder of the draft score (120–132, 1. of orig. version), with corresponding <i>C</i> at fol. 5r, 13: 15 measures (129–143 of the revised version) fully scored, including the final ritornello. The cut material is crossed out with diagonal lines from bottom left to upper right, and the jump is further cued by the indication <i>vo=</i> and <i>=yez</i> below the respective braces. Once again the ink tints reveal that Cor. princ. VI. I and Vc. e Cb. were notated initially; VI. II and Va. were scored up later. Giegling correctly characterizes the revision as a simplification (in terms of the horn writing) but also as made in the interests of concision ("Konzentrierung") ( <i>NMA KB</i> , p. e/61); once again the goal was practical, not aesthetic. The draft of the original version was replaced before the orchestration of the movement was completed. It consists of Cor. princ., 120/132, 1. (the resolution of the final trill) and the following measures in VI. I: 120, 121 (last ♯)–122, 127, 2.–128, 1. Passages in original version labeled "(M.)" are taken over from Mozart's scoring of revised version, 129–130.
87–88/99–100	VI. II	1.–3. sloppily notated; several noteheads look as if corr. from <i>c<sup>#1</sup></i> – which, however, is highly unlikely.	--/129	Vc. e Cb.	Ink spot above 2.
92–93/-- 104–105		Small X over bar line above Cor. princ.	--/131	Cor. princ.	6.–10., 12. small inkspots and smudges.
93/105	VI. I	<i>f</i> overwritten (but not changed), bt 4  beams crossed out and overwritten, no revision.	--/132	Cor. princ.	7. redrawn as orig. notehead too low.
95/107	Ob. I Vc. e Cb.	2. ♯ added later (squeezed in). 1. <i>B</i> corr. from <i>C</i> (♯), blot under following ♯ abutting <i>f</i> probably caused by corr.; remaining noteheads also thick.	--/133	Cor. princ. VI. II	3.–4. small smudges. 4. ♯, deleted by editor (no counterpart in VI. I Va.)
96/108	Fg. II	1. = ♯ (♯?), standardized as per Ob., Fg. I.			
100/112	Va.	♯, <i>col BaBo</i> , entailing corr. of 1. to ♯			
100–101/112–113		Oblique slash on bar line below Vc. e Cb.			
102/114	Cor. princ.	12. corr. from written <i>d<sup>2</sup></i> .			
102, 104/114, 116	VI. I	4. corr. from ♯			
<b>108/120</b>	Cor. princ.	Orig. version deleted in conjunction with three-measure cut from following measure in revised version.			
	VI. I	♯ at end of measure (orig. version) replaced by ♯ <i>a<sup>1</sup></i> in conjunction with cut (revised version).			
<b>109/[121]</b>	all	3 deleted measures (= original version, 109–111). This revision constitutes a later alteration than the rewriting at 81 of the original version: unlike the earlier passage, these measures are fully scored for the Str. (The winds were not notated onto their separate particella until the principal score comprising Cor. princ. and Str. was completed.) Giegling asserts ( <i>NMA KB</i> , p. e/60) that this deleted passage corresponds to 47ff. of the solo exposition. Although there is indeed a similar ascending octave scale in Cor. princ. from written <i>g<sup>1</sup></i> to written <i>g<sup>2</sup></i> , the analogy is	--/134	Cor. princ.	9.–13. smudges and ink blot, no corr.; further smudges over next three measures.

--/136	VI. II, Va.	<i>cresc.</i> (VI. II) and upper voice $\sharp$ (Va.) written on top of one another.			
<b>132–138/137–143</b>	all	The text of the final ritornello for the earlier version is taken from 137–143 of the revision, as the ritornello is not notated in the original version.			
133/138	VI. II	$\sharp$ ( $a^1$ ) overwritten, no corr.			
134/139	Ob. I	5. $\sharp$ added later (squeezed in).			
135–140	Vc. e Cb.	Bt 2 light brown smudge between 4. and 5. ( $\sharp$ ? unlikely).			
135, 2.–136/ 140, 2.–141	Ob. II	Added after Ob. I notated; noteheads 135/140, 2. added to Ob. I's downward stems; 136/140 from 2. both sets of stems drawn downward.			
136/141	VI. II	1. middle voice ( $f\sharp^2$ ) notehead indistinct.			
138/143	Va.	Smudge from above staff to below 4th staff line below VI. II $\sharp$ , no corr.			
Second movement					
u1	Cor. princ.	$\sharp$ (for $f\sharp$ as part of key signature) smudged away (Corno in D); tempo marking <i>Adagio</i> (Str. <i>Allegro</i> ).			
3	VI. II	2. loop on stem.			
<b>16</b>	Cor. princ.	5. $\downarrow$ flag smudged away: = $\downarrow$ as in the edition, despite $\downarrow$ in Str. The correctness of this reading is confirmed at 40 and 117/109, where Cor. princ. again has $\downarrow$ whereas the only Str. notation is $\downarrow$ upbeat in VI. I to next measure, implying a foregoing $\downarrow$ in analogy to 16 and 40. Standardized to $\downarrow$ in <i>NMA</i> edition of draft at 16 but not at 40, with no note in <i>KB</i> ; Süßmayr, who worked only from a copy of Cor. princ. part, notates $\downarrow$ for both Cor. princ. and Str.	43	VI. I	12. in <i>NMA</i> erroneously $d^1$ (recte: $e^1$ ), correct at 51/47 [51 (55) in <i>NMA</i> -numbering]; not corrected in <i>Berichtigungen und Ergänzungen zum Notenband</i> , <i>NMA KB</i> , p. e/75. Fully scored; Va. tie over bar line at 55–56/51–52 (end of fol. 2r); 56–60/52–56 only Cor. princ., VI. II; thereafter only Cor. princ. and VI. I.
<b>19</b>	VI. I	Note in <i>NMA KB</i> , p. e/71 that $\downarrow$ to 6. got pulled up short (“stehengeblieben”) in notating tie over bar line; but $\downarrow$ is clear and most definitely applies to 6., not 5. (though the latter alternative, suggested in <i>NMA KB</i> , is plausible); the tie, not the $\downarrow$ , was retraced. Perhaps the remark refers to 26, where the $\downarrow$ in VI. I last note (3., not 6.) is notated obliquely.	53–60/49–56	Str.	Small ink blot below 8. below beam (excess of ink on quill), below it smudged vertical stroke between staves (Cor. princ.–VI. I).
21–22	Cor. princ.	Ink dot unconnected with musical text before bar line, zig-zag pencil line (resembling a <i>W</i> rotated 45° to right), with a similar squiggle in pencil below Vc. e Cb., surely not in Mozart's hand; a cue sign? No corresponding sign in the manuscript, except for four oblique lines above Cor. princ. at 120/112.	53/49	Cor. princ.	Last measure of f. 2r; tie over bar line in darker ink, whereupon Va. and Vc. e Cb. break off.
	VI. II	Small ink spots extending from first $\downarrow$ obliquely upward past bar line between VI. I and VI. II.	<b>57/53</b>	VI. I	1. ( $d^1$ ) smudged (cf. following measure); the smudge, evidently made by Mozart's thumb, seems larger than what would have been engendered by the ink of a single note. Mozart must have intended to replace the $d^1$ but did not do so. Given that the identical reading in following measure is unaltered, it is likely that Mozart intended a difference in scoring between the two measures. The unison doubling between VI. I and Cor. princ. is unexceptional within a four-part accompaniment but more problematic in a two-part accompanimental texture with only the violins. The editor has therefore provided a corrected reading here ( $b$ rather than $d^1$ ) to justify Mozart's corr.; performers may prefer two successive iterations of the reading in 58/54.
25	Cor. princ.	4. slightly smudged.	58/54	VI. I	Slur smudged; cf. previous measure.
27	Cor. princ.	Orig.  , VI. I response not taken into account; smudged, first half of measure crossed out, corr. with rests redrawn above staff.	60/56	Cor. princ.	Smudge before 5. (unnecessary $\downarrow$ or transpositional error); 5. $\downarrow$ added later (squeezed in).
28–29	Va.	Ink spot to right of bar line (final measure of brace).	<b>63/59</b>	Cor. princ.	Orig. version crossed out, octave leap from $g^1$ to $g^2$ eliminated (simplification for Leutgeb). The respective readings are reproduced in the text of the two versions.
29	Cor. princ.	Ink ran on “bravo” above staff.	65–71/61–67	Cor. princ.	Defective rastering, lines 1, 3 perhaps traced by hand; no corr.
<b>31, 2.–32, 1.</b>	VI. I	Small rastering ink run to right of 2 <sup>nd</sup> $\downarrow$	68/64	Cor. princ.	First $\downarrow$ added later below 1. and between it and $\sharp$
	Cor. princ.	Transposed up an octave in revised version to stay within Leutgeb's desired range; this solution also used by Süßmayr.	68–69/64–65	--	/ connecting to top of bar line, perhaps related to the ongoing verbal text above Cor. princ.
35	Cor. princ.	Ink dot to left of 1.	83/79	VI. III	Small oblique ink stroke VI. I between 1. and 2., two small ink spots below VI. II beneath VI. I, 1.; no corr.
40	Str.	Full Str. scoring ends with this measure, but see 53/49 below.			
<b>40–52/40–48</b>	--	Three structural alterations as part of revision, all to give Leutgeb more time to breathe: (1) Full bar line inserted before u41 with 3 oblique lines to its right from above to below Cor. princ. staff, and bar line spanning only Cor. princ. and VI. I (the only instruments notated) before u45, overlapping final $\downarrow$ s of 45 in Str. (all of which, however,			

85–94/81–90	--	Bottom of brace (at bottom of fol. 3r) slightly smudged; below brace <i>rrrrrrr</i> in bottom margin below 85–86/81–82; the rest of the bottom margin filled with financial calculations (figures in the right column of each computation that add up to 60 carry 1 to the left column, carrying the equivalence of 60 kreuzer to 1 gulden). Some of the calculations begin in bottom staff. According to Günther G. Bauer, Mozart was projecting income from two students (Bauer, <i>Mozart. Geld, Ruhm und Ehre</i> , Bad Honnef, pp. 25–26).	109/101	Cor. princ.	1. dot missing (♩ ♪ ♪), resulting in incomplete measure; standardized as per 32. ♪ originally only over 1.; later extended over both ♪.
90–94/86–90 91/87	(Cor. princ.) Cor. princ.	Slight smudging of ongoing verbal text. 6. 7. smudged, corr., orig. <i>b<sup>1</sup> c<sup>2</sup></i> according to <i>NMA KB</i> (= 95 in <i>NMA</i> bar count) – a logical reading, though the position of the smudge with which the corr. was made suggests that the noteheads are <i>c<sup>2</sup> d<sup>2</sup></i> (= concert pitch, with <i>c<sup>#2</sup></i> : transpositional error).	109–110/101–102 111/103	VI. III VI. I	Several ink spots/smudges, no notation. Small ink stroke above middle of measure, no other notation.
92–93/88–89	--	X on bar line just below VI. I bottom staff line; smudge to following bar line at same location and on next bar line (end of brace) slightly lower, no corr.; probably Mozart's palm created these smudges when he made corr. at 91/87 with his thumb.	113/105 115/107	Cor. princ. Cor. princ.	"D" of "Dio" slightly smudged. Last measure of fol. 3v, text ("[ <i>l'ul</i> ]tima volta") extends beyond bar line, "a" of "volta" hidden by binding process.
98–99/94–95	Vc. e Cb.	Three ink smudges in otherwise empty staff.	119–120/111–112	Cor. princ.	Four lightly drawn oblique strokes to right of bar line.
101–104/--	all	Four deleted measures, cued with large crosses before 100–101/96–97 bar line and before 105/97 (= beginning of lower brace, fol. 3v): cut to eliminate a difficult passage and to shorten the length of Leutgeb's exertions. At upper right of leaf after 104/-- incorrect fol. number (4). Within the cut Cor. princ. is completely written out, VI. III are notated only in 102 bt 2–103, 1., and 104, bt 2, as shown in the edition; the resolution into 105, 1. was not notated, perhaps because it begins a new brace. There VI. I has only 1., <i>c<sup>#2</sup></i> , which completes the passage from 100/96 and is thus part of the cut. It is possible that the commentary " <i>ha, ha ha!</i> " in the right margin to the right of 104/-- (end of first brace of fol. 3v) and the left margin to left of 105/97 (first measure of second brace) applies to Leutgeb's assumed relief at having the foregoing passage excised. In <i>NMA</i> the deleted measures are numbered 104a–d, so that 105/97 is 105 in that edition, making its measure numbers identical to the original version within the present edition from here to the end of the movement.	121, 122/113, 114	Cor. princ.	Orig. version ( <i>g<sup>2</sup> g<sup>2</sup></i> ) crossed out with solid line in each measure, skip from <i>d<sup>2</sup>–g<sup>2</sup></i> replaced with <i>e<sup>2</sup> f<sup>2</sup></i> notated below orig. reading (simplification for Leutgeb). The slurs from 1.–2. and 4.–5. were notated in conjunction with orig. version and do not apply to the revision. The respective readings are reproduced in the text of the two versions.
105/97	Str.	An alternative reading for bt 1, based more narrowly on 28–29, might be as follows:	122–123/114–115 124/116 after 124/116	Cor. princ. Cor. princ. --	Ink ran in text " <i>ah termina, ti prego!</i> " 1. dot and 2. smudged, no corr. Original foliation 5 corrected by Mozart to 4 (see above).
		<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>Original version</p> </div> <div style="text-align: center;"> <p>Simplified version</p> </div> </div>	125/117 126/118	Cor. princ. Cor. princ.	Text "[ <i>Oh</i> ] <i>maledetto</i> " in right margin. Ink ran in "a" of text " <i>anche</i> ". ‡ before 1. added later; 2.–6. altered in revised version by editor to stay within Leutgeb's desired range.
--/100, 2.–101, 1.	Cor. princ.	See 31–32: transposed up an octave in revised version to stay within Leutgeb's desired range.	128–129/120–121	Cor. princ.	The text " <i>– ah – trillo da beccare! –</i> " (in <i>NMA</i> erroneously <i>beccore</i> ) applies only to orig. version and has therefore been omitted from the revised version.
			129/121	VI. I	1. unclear, ink ran and notehead could be mistaken for <i>d<sup>1</sup></i> ; correct reading, <i>e<sup>1</sup></i> , derived from 131/123.
			[ <i>u</i> 129–132, 1.]/ <i>u</i> 121–124, 1.	Cor. princ.	Revised version notated below Vc. e Cb. on bottom staff of page, labeled <i>Corno</i> by Mozart; the ink ran on the designation. The respective readings are reproduced in the text of the two versions.
			129, 131/121, 123	VI. I	Bt 2 of orig. version does not fit revised Cor. princ.; adapted by the editor.
			130–135/122–127 131–132/123–124	Vc. e Cb. Vc. e Cb.	The ink ran in most of these final measures. Smudges before 131/123, 1. and under 132/124 bt 2 (also affecting bottoms of all following bar lines), no corr.
			132/124	VI. I, Vc. e Cb.	The discrepancy in placement of the <i>f</i> is unequivocal and consistent with Mozart's practice: Vc. e Cb. initiates the phrase on 1. and hence starts <i>f</i> , whereas the upper Str. resolve a <i>p</i> phrase on 1. before switching to <i>f</i> on 2.
			132–135/124–127	VI. I	Ink ran and smudges, 132/124 2.–3., 4.–6., 133/125, 1. Orig. difficult to decipher, as it encompasses the same pitches ( <i>f<sup>#1</sup></i> and <i>d<sup>1</sup></i> ); perhaps due to ink running, as it did in much of the final measures, and Mozart redrew the notes.
			--/125	Cor. princ.	Two alternate revised versions by editor to stay within Leutgeb's desired range.
			135/127	all	Mozart notates the final measure without subtracting the upbeat ♪ of the beginning; corr. in the edition.
<b>Notational Abbreviations</b>					
The following passages are indicated in the autograph with abbreviations:					
<b>First movement</b>					
8–9	VI. II, Va.	‡‡			
10–11	VI. II	<i>unisono</i> (all cases of <i>unison</i> shorthand in VI. II likewise refer to doubling of VI. I), = over bar line, but 11 notated in full, see Individual Readings.			
10	Va.	<i>Col BaBo</i>			
16	VI. I	bts 2–4 ---			
18	VI. I	bts 3–4 --			

19 bt 3–21 bt 3	Va.	<i>Col BaBo</i> , ≠ (20)
20	VI. II	bts 3–4 lower voice ♪
22–25	VI. III, Va.	bts 3–4 ♪
29, 31	Va.	bts 2–4 <i>Col BaBo</i> , <i>f</i> notated
30, 32	VI. III, Va.	bts 3–4 ♪
36–37	Fg. II	<i>unisono</i> (= doubling of Fg. I), ≠ 37
36, 2.–37	VI. II	<i>unisono</i> , <i>f</i> notated
36	Va.	<i>Col BaBo</i> from 1., ♪ ♪ and <i>f</i> notated
37	Vc. e Cb.	bts 1–2 ♪
42	VI. II	<i>unisono</i> , <i>f</i> notated
	Va.	<i>Col BaBo</i> , <i>f</i> notated
49	VI. III	bts 3–4 ♪ ♪
	Vc. e Cb.	♪ ♪
49 bt 3–50	Va.	<i>Col BaBo</i> , <i>cresc.</i> notated
50	VI. III	♯♯, VI. I: <i>cresc.</i> notated; VI. II missing
	Vc. e Cb.	♯
51/51, 55 bts 2–4	VI. II, Va.	♯♯
52/52, 56	VI. II, Va.	VI. II upper voice ♯, lower voice and Va. ♯♯
53	Fg. II	<i>unisono</i>
53 bt 2–56/ 53 bt 2–54, 57 bt 2–60	VI. II	<i>unisono</i> , ≠ over bar line[s] 53–54/53–54, 57–58 and in 54–56/54, 58–60
53 bt 3–56/ 53 bt 3–54, 57 bt 3–60 --/57–58 bt 1	Va. Fg. II	<i>Col BaBo</i> , ≠ in 54–56/54, 58–60 <i>unisono</i> , - on bar line to indicate continua- tion of doubling through 1. of next measure
55–56 bt 1/ 59–60 bt 1	Fg. II	<i>unisono</i> , - on bar line to indicate continua- tion of doubling through beginning of next measure
57/61	VI. II, Va.	bts 3–4 ♪
58–60/62–64	VI. II, Va.	♯
61/65	VI. II, Va.	VI. II upper voice ♯, lower voice and Va. bts 3–4 ♪
74–76/78–80 78–80/82–84 --/86–96	VI. II, Va. VI. III, Va. Va.	bts 3–4 ♪ bts 3–4 ♪ <i>Col BaBo</i> , repeated at 92 (new system), <i>f</i> notated, ≠ 88, 90, 91, 93, 94, 96
--/87–90 --/91	Vc. e Cb. VI. II	3–4 - after 1. <i>unisono</i> , ≠, <i>col BaBo</i> at 92 (= Va.), overwritten with <i>unisono</i> (new system), ≠ 93
--/91–94	Fg. II	<i>unisono</i> (also in 94; ≠ in 93, which is repeat- ed by <i>bis</i> (see Individual Readings above)
86–89/98–101 93/105 95/107 100–101/112–113	VI. III, Va. Va. Va. Fg. II	bts 3–4 ♪ after 1. <i>Col BaBo</i> , <i>f</i> notated after bt 2 ♪ <i>Col BaBo</i> , <i>f</i> notated <i>unisono</i> , ≠ on bar line
	VI. II	after 1. <i>unisono</i> , ≠ near bar line, 100–101/ 112–113, <i>f</i> notated
	Va.	after 1. (erroneously notated as ♪) <i>Col BaBo</i> , <i>f</i> notated, ≠ in 101/113
102–114/114–116 103/115 111/-- --/129, 130 --/135 --/136	VI. II VI. I, Va. VI. II VI. II Va. VI. III, Va. Vc. e Cb.	bts 3–4 ♪ bts 3–4 ♪ bts 3–4 ♪ bts 2–4 and 3, respectively - bts 1–2 ♪ ♯♯ ♪ ♪
132/137 133/138 134–135 bt 1/ 139–140 bt 1	VI. II, Va. VI. II, Va. Fg. II	VI. II upper voice ♯, lower voice and Va. ♯♯ <i>unisono</i> , - on bar line to indicate continua- tion of doubling through 1. of next mea- sure.
134 bt 2–135/ 139 bt 2–140 134 2.–138/ 139, 2.–143	VI. II Va.	<i>unisono</i> ≠   =   <i>Col BaBo</i> , ≠ on bar lines 135–136/140–141, 136–137/141–142
Second movement		
1–5	Va.	<i>Col BaBo</i> , ≠ 2; - 3–4, 4, 5
9–14	Va.	<i>Col BaBo</i> , <i>p</i> notated, - 10, <i>Col BaBo</i> 11 (new brace, - 12, 13, 14 (the former overlapping from previous measure)
19–20	Va.	<i>Col BaBo</i> , <i>f</i> notated

24	Vc. e Cb.	3x ♪.
	VI. II, Va.	
	Vc. e Cb.	1. ♪., Vc. e Cb. with <b>    </b>
31	all	3. ♪.(VI. II lower voice dot missing)
33–39	VI. I	<i>Col Corno in 8<sup>tava</sup></i> , - 35–36, 37–38, 39
	Va.	<i>Col BaBo</i> , <i>p</i> notated, - 34(–35), 36, 38–39
34	VI. II	- (repeat of 33)
53–55/49–51	Str.	1. ♪.
59–60/55–56	VI. III	1. ♪.
100/108	Cor. princ.	4. ♪.

## Missing Rests

The following list of rests missing in the autograph is limited to those portions fully scored by Mozart, as the incomplete notation within passages abandoned at the draft stage or left incomplete at his death encompasses notes as well as rests (e.g., first movement, m. 81, original version, VI. I, bts 1–2: at the drafting stage Mozart proceeded from the notation of bts 1–2 Cor. princ. to VI. I bts 3–4; the accompaniment, encompassing the previous measures and m. 81 bts 1–2 in VI. I was left to a later stage). Passages indicated with abbreviations (*unisono*, *col BaBo*, etc.) are likewise excluded here. The edition clearly identifies Mozart's and the editor's contributions to all such passages.

## First movement

u1–21 bt 3	Cor. princ.	Omitted from score, hence no rests; 21 bt 4 takes over VI. I staff.
51–67/51–71	Cor. princ.	Omitted from score, hence no rests; 68/72 overlaps on VI. I staff, taking it over from 69/73.
108/120	Cor. princ.	Orig. version crossed out (see above) without ♯
118/127	VI. II	Orig. ♯ (not deleted).
121–131	VI. I	No rests notated in draft of orig. version.
133–138/138–143	Cor. princ.	No rests notated in revised version (taken over into orig. version.)

## Second movement

16	Va.	Final ♪
[52/48	VI. I	Final ♪ ♪ (drafting stage)]
109/101	Cor. princ.	one ♪

- All five leaves of Süßmayr's completion of the Rondó ("K. 514") are also on this paper type. Tyson's assertion that fols. 7–8 of the first movement and fols. 1–2 of the Rondó comprise a gathering of two bifolia – that is, two double sheets, each folded vertically to create four writing surfaces (recto/verso, fold, recto/verso), nested one inside the other – is somewhat problematic; see below.
- Cf. *NMA X/33/2: Wasserzeichen-Katalog*, presented by Alan Tyson, in which paper types 82, 100, 102, and 91 are inventoried in the catalogue's *Textband* (39, 47, 48, and 43, respectively). The fact that type 100 straddles the end of the first movement and the beginning of the second, demonstrates that the two movements belong together; cf. Tyson, *Mozart's D-Major Horn Concerto* (see Preface, n. 12), p. 252.
- Tyson's table of the layout of the autograph erroneously states that Mozart's filiation of the first movement runs from 1 to 6 (Tyson, *Mozart's D-Major Horn Concerto*, Table 16.1, p. 251).
- According to *NMA KB*, p. e/70 the correction was made by Johann Anton André; the determination was probably made by Wolfgang Plath, who examined the autograph in Kraków in September 1980 for editor Franz Giegling; cf. *NMA KB*, p. e/59).
- Perhaps the reason that Gleissner used red ink in the titles he inscribed on fol. 1r of K. 412, 417, and the fragmentary concertos in E-flat major K. 370b+371 and in E-major, K. Anh. 98a/494a – together with the inventory numbers in his catalogue – was to differentiate clearly from Mozart's handwriting. The script of the titles is identical with the handwriting in Gleissner's entries for these pieces in his handwritten catalogue, eliminating any doubt about their authorship. Unfortunately, *NMA KB* fails to realize that both this handwriting and the red ink color is the same in all these cases; indeed, it does not note the color of the ink of the titles. It attributes the title to "Mozart (?)" in the case of K. 412, gives the concerto title followed by "(?)" for K. 370b and describes the titles for K. 417 and K. 494a unequivocally as being in Mozart's hand.
- Not so identified in *NMA KB*.
- This is an apparent error, as the correct number is 191.
- These facts do not contradict Tyson's description of fols. 7–8 of the first movement and 1–2 of the rondo as comprising a single sheet of paper, because in fols. 1–4 of the first movement and in the present case Mozart used each of the two bifolia derived from a single sheet in succession instead of nesting them into gatherings of two, as was his habit in earlier manuscripts.
- Not "Beginn Solo," as stated in *NMA KB*, e/59.