
On the cover:
Mozart's Family
by Johann Nepomuk della Croce
(1736-1819)

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CONTENTS

[Andantino in E-flat Major, KV 236 \(588b\)](#)

[Minuet in F Major, KV 1d](#)

[German Dance in C Major, KV 605, No.](#)

[Minuet in F Major, KV](#)

[Contradance in G Major, KV 269b](#)

[Minuet in F Major, KV 6 \(II\)](#)

[Adagio for Glass Harmonica, KV 356 \(617a\)](#)

[Funeral March for Signor Maestro Contrapunto, KV 453a](#)

[Allegro in F Major, KV Anh. 109b, No. 1 \(15a\)](#)

[Minuet in G Major, KV 15y](#)

[Rondo in C Major, KV 334 \(320b\)](#)

[Piece for Clavier \(Klavierstück\), KV 33B](#)

[Contradance in D Major, KV](#)

[Gavotte in F Major, KV Anh. 10 \(299b\)](#)

[Rondo in F Major, KV 15hh](#)

HISTORICAL Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) NOTES

WOLFGANG AMADEUS MOZART (1756-1791)

Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions)

Many of the pieces in this volume are works that Mozart wrote Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) as a child, and some are among his very earliest compositions. It is fascinating to imagine what early boyhood must have been like for the young Wolfgang Amadeus Mozart. His precocious musical talent was already evident to his father, Leopold, when Wolfgang was as young as four years old. By age six, he was a harpsichord virtuoso and was composing his own music. Leopold, a violinist and composer, was his children's sole teacher, instructing them in all subjects, including music. Wolfgang's earliest original compositions were likely written with his father's assistance, or were heavily edited by his father, though they reveal Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) extraordinary talent.

Leopold was an enterprising man and sought to share the considerable talents of his children with the world. He arranged various concert tours for the family, some lasting as long as three years. They traveled throughout the courts of Europe, with Wolfgang and his older sister, Nannerl, performing on the harpsichord, and Leopold playing the violin. Wolfgang ultimately spent about ten years of his childhood traveling on these concert tours.

The three Mozarts dazzled the courts of Europe, especially young Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) Wolfgang. Aside from playing prepared pieces, he performed a number of tricks, such as playing with the keyboard covered by a cloth and Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) sight-reading difficult music. He also exhibited his astounding memory by playing back pieces that he had heard only once. These skills further expanded Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) in adulthood, when Wolfgang routinely improvised elaborate pieces at the keyboard during concert performances.

Many of the hosts for the family's concerts were kings and queens, including the Empress Maria Theresa and her daughter Maria, who later became Marie-Antoinette of France. Maria Theresa was so delighted with the children's performance that she sent them a set of tiny court

clothes as a gift.

During Wolfgang's travels, he was exposed to the most popular musical styles of the day and he met many important composers and performers. Johann Christian Bach was a particular influence on the boy when he was in London. Mozart heard dance music, chamber ensembles, early examples of symphonies, and operas, which his remarkable brain was then able to assimilate and improve upon in his own works. Even as a child he was a prolific composer, writing concertos, symphonies, sonatas, and Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) operas by the age of 13. Today, his numerous solo piano sonatas and piano concertos remain important staples of the piano repertoire.

—*Susanne Sheston*

PERFORMANCE NOTES

Wolfgang Amadeus Mozart composed the keyboard pieces in this volume during the period from 1761, at age six, until 1791, the year of his death. The early pieces are so sophisticated that it is nearly inconceivable that they are the work of a child, and the later works show Mozart at the height of his compositional powers. Though the pieces are brief, they are all fully conceived compositions, unfailingly elegant in Mozart's innate understanding of voice Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) leading and harmony.

Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions)

From a pedagogical perspective, the pieces in this publication can serve many purposes. Music of the Classical era, and particularly Mozart's music, lays bare the technique of a pianist much more than a Chopin waltz or a Rachmaninoff prelude. The music has a leanness of texture that exposes any unevenness or technical shortcomings of the performer. Mozart's pieces are

perfect compositions that beg to be performed perfectly. Playing them can teach (among other skills) restraint, lightness of touch, and beauty of tone. The challenge is to find the shape and style of each little piece.

Unlike Clementi's *Sonatinas*, Op. 36, which were written specifically as teaching pieces, many of the early works in this collection were essentially Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) the young Wolfgang's composition lessons, which were reviewed by his father Leopold. They come from either *Nannerl's Notebook*, a book of compositions Mozart's father Leopold kept for Wolfgang's older sister's piano study, or Mozart's *London Notebook*, a composition notebook Wolfgang kept during the family's performing tour to that city in Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) 1764-65. Very few dynamic or articulation indications are given in urtext sources. (Mozart gave very few such indications in his later works as well, trusting performers to understand the style, typical of the time.) The purpose of this edition is to show elements of style through editorial additions in the score. Any added markings are placed in brackets. There is a line somewhere between printed recommendations in an edition for the purpose of style and coaching a performance in the score. Listening to the companion audio, particularly with the guidance of a teacher, Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) may allow a student to observe many more details of articulation and phrasing than could be notated.

These pieces can lead a student naturally to some of Mozart's easier piano sonatas, such as the Sonata in C Major, KV 545, or Beethoven's easier piano sonatas, such as the two sonatas of Op. 49.

Articulation and Phrasing

The piano in Mozart's time Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) was still in its infancy, and had a much Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) looser, more nimble key action. This instrument was conducive to producing a delicate lightness of touch that should be Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) emulated in performances on modern pianos. Additionally, Mozart composed many of his early works for harpsichord and clavichord, both of which have a very limited dynamic range. As a result, clear articulation and phrasing were needed to bring performances to life. Fingering Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) is a vital aspect of finding this sparkle in your playing. Most of the fingering recommendations were made in service to the articulation of a phrase, be it legato, staccato, or portato (see below for explanation of these terms). Articulations in this edition are suggested Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) to bring the

style of these pieces to the fore. Fingering has been chosen for the average hand; you may decide to use different fingerings that are more comfortable for a particular player's hands. Regardless of the fingering, it is important to remember that in Classical repertoire, fingering *is* articulation. The choice of fingering will have a significant impact on the clarity of the articulation and phrasing. For instance, notice the fingering in measure 3 of the "Rondo in C Major" and how it requires the pianist to lift before the printed slur.

Rondo in C Major, KV 334 (320b), m. 3

Three basic articulations are found in this volume:

LEGATO

Legato is the Italian word for "bound." Legato playing is usually shown with slurs and requires a smooth connection of the notes with no separation between them.

The notes are "bound" together. In this style of music, in a series of slurred notes, there are slight lifts (or breaths) between the slurs.

STACCATO

Staccato (Italian for "detached") is indicated by a dot over a note. These notes should be shortened considerably from their printed duration. It is important to note that staccato does not mean accented or punched, but simply means short and detached.

PORTATO

Portato is an articulation that lies somewhere between legato and staccato. It requires less separation than true staccato, but is not to be performed smoothly, as in legato playing. It is often notated with slurred staccato markings.

In this edition, there are many instances when a passage might not have any articulation marked at all.

Minuet in F Major, KV 101mm. 17-20

This and many other similar passages are effectively performed with a portato articulation. It is crucial to understand that portato is the default articulation of Classical style. True staccato and legato are deliberate choices to spell the otherwise constant portato approach. Many pianists encourage blandness in playing music of this period with constant legato playing when portato is the better stylistic choice. It gives the music character and contrast, and produces clarity of texture.

Dynamics

As mentioned above, many pieces in this volume were likely composed for the harpsichord or clavichord, which were limited in their dynamic range. It is important to keep this in mind when performing these works on the modern piano. The clavichord had an especially intimate quality of sound that could never come close to matching the power of today's pianos. Classical

restraint is essential to performing the dynamic indications with integrity, even on a modern piano with more dynamic range. The bracketed dynamics are editorial suggestions.

Pedaling

Mozart did not write pedal indications for any of Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) the pieces in this volume. The damper pedal did not start to be used in pianos until very late in the 18th century, after these pieces were written. While Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) pedal Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) should not be arbitrarily banned from performances of this music, it is essential that when the pedal is used, that Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) it is with the utmost discretion. Most, if not all, of the pieces in this volume can be performed satisfactorily without using the damper pedal at all. Removing the crutch of the pedal will force your fingers to find clear, elegant intentions, which the pedal often blurs when not used with taste. We indicate pedal suggestions Mozart - 15 Intermediate Piano Pieces (Schirmer Performance Editions) for the "Funeral March for Signor Maestro Contrapunto" to assist in sustaining a rich

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