

W. A. MOZART

Fantasie in d
für Klavier

Fantasia in D minor
for Piano

KV 397 (385^g)

Herausgegeben von / Edited by
Wolfgang Plath

Fingersätze von / Fingerings by
Matthias Kirschnereit

Urtext der Neuen Mozart-Ausgabe
Urtext of the New Mozart Edition



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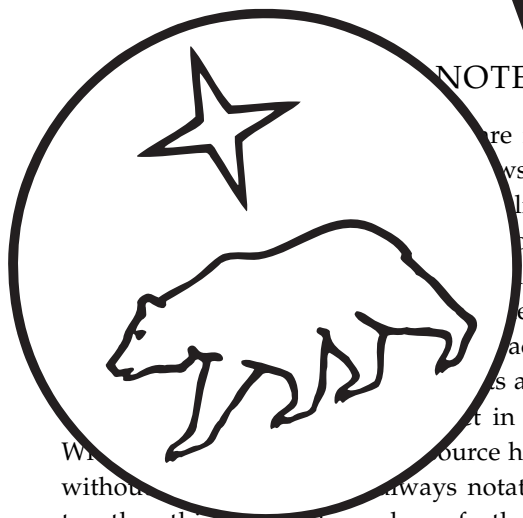
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PREFACE

The autograph manuscript of the *Fantasia in D minor* being lost, we have instead drawn on the first edition of 1804, which, however, is incomplete, breaking off at bar 97. The ending familiar today, and the one we have included in our edition (appropriately indicated), only appeared in a later print (Leipzig, 1806). It may safely be assumed that this ending was added by someone else, that person presumably being the then cantor of Leipzig's Thomaskirche, August Eberhard Müller (1767–1817). We have added ties to the bass notes of the Fantasy's opening bars in order to avoid a strong emphasis on the weak beats of the bar – a bizarre effect that was surely not Mozart's intention. An almost legatissimo rendition in keeping with contemporary performance practice may be taken for granted here.

Wolfgang Plath (1982)
Edited and revised by Wolfgang Reker (2001)
(translated by J. Bradford Robinson)



NOTE

are identified by
s: letters (w
lics; main notes,
ots, fermatas, or
lf-note, quarter
en lines; neg
ackets. All digits
s appear in italics,
t in a smaller type.
W
source have been added
without
always notated isolated six-
teenths, thirty-seconds and so forth with a stroke
through the stem, i. e. ♪, ♪ instead of ♪, ♪. In the case
of appoggiaturas, it is thus impossible to determine
whether they should be executed short or long. In such
cases, the present edition prefers in principle to use the
modern equivalents ♪, ♪, etc. Where an appoggiatura
represented in this manner is meant to be short, “[♪]”
has been added above the note concerned. Slurs miss-
ing between the note (or group of notes) of the appog-
giatura and the main note have been added without spe-
cial indication, as have articulation marks on grace
notes.

NOTES ON FINGERING

“Should I play the F-sharp with the 3rd or 4th finger?”
I tried to counter this impatient question from a young
pianist with a wink of the eye: “Why not try your
thumb, your 5th finger, or your nose, so long as it makes
the meaning and flow of the music convincing.”

Indeed, fingering is a means to the end of making a
piece as beautiful, meaningful, exciting, and stylistically
appropriate as possible while remaining secure and stable.
But since these attributes (and surely many others)
can be felt and interpreted in individual ways, and since
every hand and every body differs in its shape and
training, the choice of fingering – in the final analysis,
a fundamentally personal decision.

Moreover, fingering changes over the years. A new
view of a piece changes in the player's physique, even
different seating height or an instrument with an un-
usual action will create ever-new variations. Thus, the
fingering marks in these volumes should be understood
as suggestions. The same applies to the loss of fingerings,
which are designed to help players find solutions of
their own.

It is especially important to observe Moz-
art's demands for “speaking” articulation, taste-
ful cantabile, and a colorful touch, capable of conjuring up
a wide range of instruments and voices of the piano.
Equally important is rhythmic accuracy in elaborate
passage work and accompaniment figures, which must
remain precise and controlled even under difficult per-
formance conditions. The fingering must do equal jus-
tice to a living rendition of Mozart the opera composer,
the virtuoso symphonist, and the sensitive chamber mu-
sician.

To present these aspects on the piano requires stable
and creative fingering, which, if not sufficient in itself,
must never be underestimated.

Matthias Kirschnereit
(translated by J. Bradford Robinson)

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16 5 4 1 5 4 3 2 1 1 3 1 2 4 1 3 2 5 1 2 5 2

f *p*

f 1 2 5 4 1 3 5

p 4 (2 3) 1 3

20 2 3 2 3 2 3 4 1 5 4 5 5 2 4 1 3 5 2 5 4 2 1 3 (3) 4

f *p*

f 5 4

23 (2 1) 3 2 3 4 1 3 4 1 2 1 3 1 2 1 1

cresc. *f* *p*

2 1 2 1 1
4 3 4 3 3
(3 5) 4 3 5 4 3 2

27 2 4

cresc. *f* *p*

30 2 3 3 2 1 2 1 2 1 4

cresc. *f*



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45 Tempo primo

49

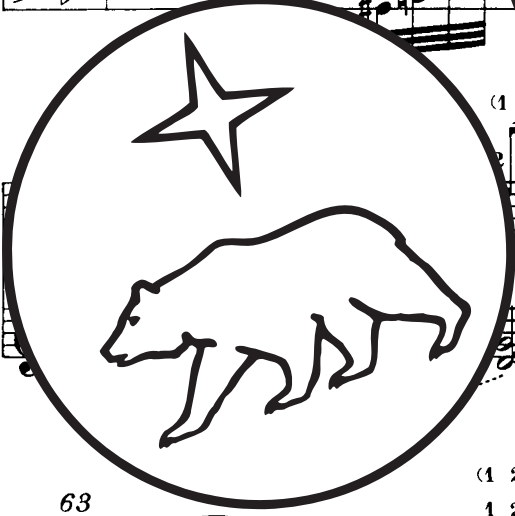
53

57

63

71

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Sample page



*) T. 69, linke Hand, 1. Viertel: In den Vorlagen Achtel-Vorschlag g' (zu fis'), eine musikalisch kaum wahrscheinliche Lesart. Denkbar wäre stattdessen in der rechten Hand ein (kurz zu spielender) Sechzehntel-Vorschlag h'' (zu d''). / m. 69, left hand, beat 1: The sources have an eighth-note appoggiatura g' on f#. This reading makes little sense musically, and might conceivably be replaced in the right hand by a short sixteenth-note appoggiatura b'' on d''.

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