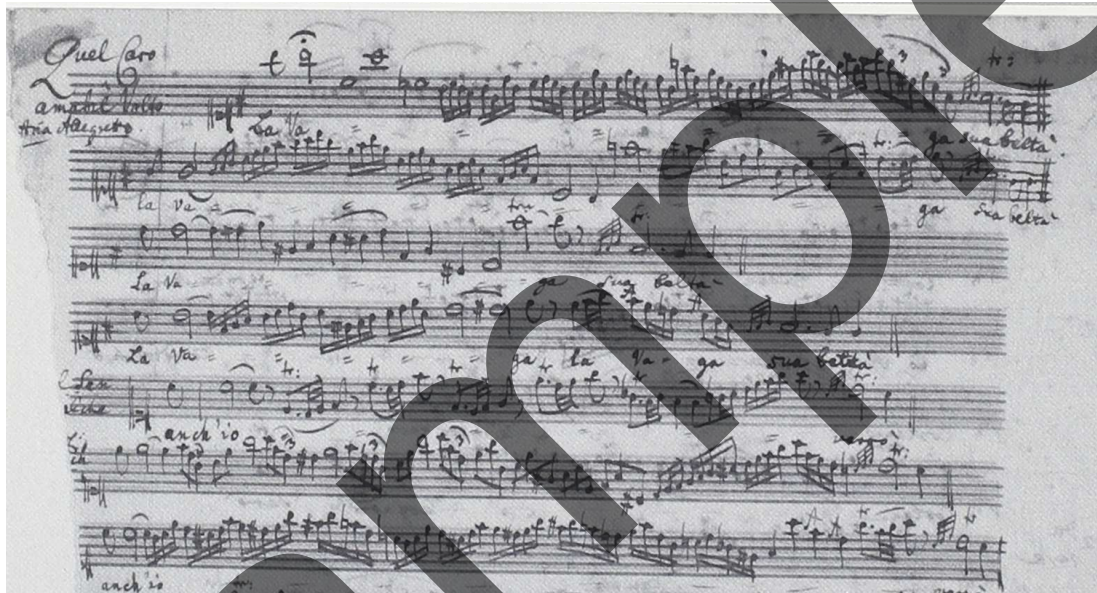


All of these cadenzas are written in an early classical style. They contain hardly any thematic material and are all written without bar lines. It is quite possible that Mozart's horn player Joseph Leutgeb performed similar cadenzas. The facsimile below shows Leopold Mozart's handwriting:



Here are a few examples from the manuscript:

1. Wolfgang wrote these two variants for the aria 'Cara, in dolce fiamma' from Johann Christian Bach's *Adriano in Siria*. Introduced by an added short fanfare, the first could serve as a mini-cadenza for the Horn Concerto K. 495 and the second for the finale of Haydn's Horn Concerto No. 1.



3. A copy made by Mozart's sister Nannerl contains a cadenza for aria no. 14, 'Ah se a morir mi chiama', from *Lucio Silla*, K. 131:



4. Leopold Mozart wrote four cadenzas for the aria 'O nel sen di qualche stella' from *Catone in Utica* by J.C. Bach. The fourth cadenza demonstrates that Leopold Mozart disregarded the convention that cadenzas should be performed in one breath.

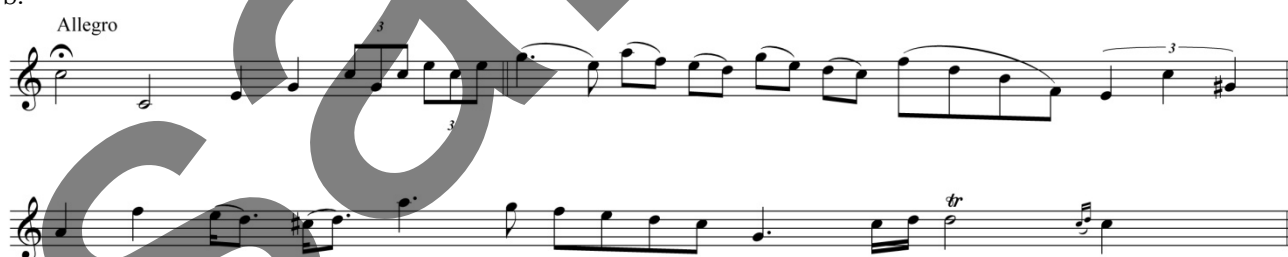


Nos. 2, 3, and 4 inspired my own three short cadenzas in the Horn Concerto K. 447.

a.



b.



c.

