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* Hereafter referred to as the NMA. The predecessor, the "Alte Mozart-Edition" (Old Mozart Edition) is referred to as the AMA.

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IN MEMORIAM ERNST FRITZ SCHMID

Musicology has to lament a great and bitter loss. On 20th January, 1960, E. F. Schmid died completely unexpectedly in Augsburg following a serious operation, much too early and as the result of overwork. After many testing years, his existence had appeared to be showing him a more friendly countenance, but a relentless fate denied him the consummation of his life's work. A life on this earth full of tragedy and restless labour has ended prematurely.

The beginning of his life seemed to be placed under a favourable constellation. Born on the 7th March, 1904 as the son of the Senior Professor of Classics in Tübingen, E. F. Schmid had the privilege of growing up in an environment of lofty intellectuality. From daily contact with his father and his colleagues, he had the opportunity of gaining familiarity with the greatest works of literature as well as learning almost in play the aims and methods of textual research. Nor was the waking of a keen interest in all the forms and principles of nature neglected in these circles. It was however into a quite different sphere that his grandfather on his mother's side, University Music Director Emil Kauffmann introduced the growing boy. Here the spirit of Hugo Wolf reigned, the prophet misunderstood in his native Austria during his lifetime and who in 1890 found in Tübingen his first enthusiastic audience, his first convincing interpreter. Wolf's love for the poetry of the Swabian Mörike sealed the bond of admiring, supporting friendship. Wolf's songs, sung entrancingly by the Stuttgart lawyer Hugo Faist, belonged to the earliest musical impressions made on the highly gifted Ernst Fritz in his boyhood.

Vacillating between scholarly and artist plans for the future, he began after the university entrance exam with studies in natural sciences at the universities of Tübingen and Göttingen, but soon recognised that his inclination towards music was not to be denied. Turning his attention initially to the practical side, he took lessons in viola, conducting and composition at the Munich Academy for Music. Musicology at the University with Adolf Sandberger was, to begin with, a subsidiary interest, but soon became the principal subject of his studies. Semesters in Freiburg and Wien rounded off the schooling of this unusually diligent student, to whom the undersigned recommended Philipp Emanuel Bach's chamber music as a subject for a PhD. His thesis was

submitted to Karl Hasse in Tübingen in 1929 and accepted; the examination took place in the same year.

The 25-year-old Doctor of Philosophy returned to Austria to continue and evaluate studies commenced earlier into J. Haydn's life and work. His work on this master gained him the Approbation as a university teacher at Graz, where there had up till then been no representative for Musicology. Only one year later, Schmid was called as Extraordinary Professor and University Music Director to his home town. But the aspiring and hopeful scholar was thrown from his course in 1937 by a blow of fate. Before being called up to the army in 1940, he worked as a choir conductor in Amorbach, Miltenberg and Augsburg. The war years led him as far as Albania, but he escaped lasting injury. The same war years also saw Schmid's marriage. In 1942 he married Lotte Köbele from Munich, who bore him three sons and stood by him, comforting and helping, in all acerbities of the struggle for survival. After the end of the war he again became active as a choral conductor and also organised and directed in Ottobeuren, Buxheim and Stift Irsee the "Swabian Summer Concerts". In 1948 he settled permanently in Augsburg, where he devoted all his strength to the service of W. A. Mozart.

In Augsburg, Schmid awoke the Mozart Circle out of its complete oblivion, founded the German Mozart Society and motivated the city fathers to the purchase of Leopold Mozart's parental home and its refurbishment as a museum. Augsburg also became the hub of the New Mozart Edition when Schmid was made its Chief Editor in 1954. This comprehensive task brought satisfaction and happiness to this restless nature, gripped by fanatical appetite for work. As he finally succeeded, after years of vegetating in the village of Gersthofen, in obtaining a city residence after his taste, he considered all his realistic wishes to have been fulfilled. He was able to enjoy these feelings of happiness for two years, but a few weeks before his 56th birthday he had to take leave for ever from his wife and children and from the work that animated his mind and soul.

Next to his family, the International Foundation Mozarteum must now stand at the grave of their most faithful and inexhaustible colleague as those who have lost most. The task of the chief editor is to locate and make available photographically the

best sources of Mozart's works in autograph scores or old and reliable copies and to pass these on to volume editors selected by the guiding committee of the New Mozart Edition. The applicability of incoming manuscripts has to be evaluated immediately and before forwarding to the publisher's typesetters; all corrections to the music text and the relevant forewords and critical reports pass through the hands of the chief editor, until each volume at last attains its definitive form. Locating lost or manuscripts deliberately held back requires extensive journeying throughout the culture world, frequently following up vague hints or even guesses. The correspondence involved is an additional load beyond the communications with the volume editors, the publishers and the International Foundation Mozarteum, which alone demand much from the stamina and organisational skills of the Chief Editor. He also has to submit a detailed monthly report on all developments relating to the New Mozart Edition, progress and setbacks alike and, if time allows, also publish volumes of the edition himself. E. F. Schmid responded with mastery to all these varied demands. In the scenting-out of source-bearing archives he was ingenious, his industrious energy knew no limits. Nor did the Republic of Austria forget to confer on him gratifying recognition, the Federal President awarding him the Grand Silver Badge of Honour for services to our country. The International Foundation Mozarteum and its Central Institute for Mozart Research are very much aware that a replacement for a man with such a sovereign perspective on the scholarly as well as the organisational challenges will be very hard to find.

It is almost unbelievable that alongside such extensive obligations Schmid's scholarly researches were not broken off. Any serious music reference book of the present day will mention his numerous valuable works and publications in the two fields of Swabian music history and the Viennese classical period. The latter is covered by studies on J. Haydn (University Approbation, an Anniversary Anthology 1932 and several essays in scholarly journals), on Mozart (a biography in 1934, the works *Mozart und das geistliche Augsburg* in 1943 and *Ein schwäbisches Mozartbuch* in 1948) and on Beethoven the treatise *Beethovens Bachkenntnis* (in *Neues Beethoven-Jahrbuch*, vol. 5). He succeeded in throwing light on musical life in Swabia with the studies and books *Die Orgeln der Abtei Amorbach*

in 1938, *Hans Leo Hassler* in 1940, the *Musikgeschichte von Augsburg* in 1955 and as his last work, besides the interrupted work for the New Mozart Edition, *Die Musik am württembergischen Hof in der Renaissance-Zeit*, completed in 1959.

Music published by E. F. Schmid includes works by Leonhard Lechner, Johann Rosenmüller, Ph. Em. Bach, J. Haydn, W. A. Mozart (besides the works in the NMA) and Anton Bruckner, as well as arrangements of German folk songs and canons. Within the framework of the New Mozart Edition, his inexhaustible application led to the following publications: the foundation stone of the edition, *Works for two pianos* (Series IX, Work Group 24, Section 1) and *Quintets with Wind Instruments* (Series VIII, Work Group 19, Section 2).

That every meeting of the Central Institute for Mozart Research, and consequently every Mozart Yearbook since 1950, benefited from a valuable contribution by E. F. Schmid is widely known. Perhaps less well-known is that the highly talented artist in him was also working creatively: over-modest as he was, he did not consider his Mass with wind instrument accompaniment, his songs or his piano compositions worth publishing.

What this now immortal colleague meant to those sharing his aims became clear in the words of the many institutional speakers who accompanied his coffin to the grave on the 23rd of January, 1960, where it was lost from sight under a mountain of wonderful flowers. The International Foundation Mozarteum and its Central Institute for Mozart Research will always hold high in gratitude the memory of one who bore a difficult life manfully and always with cheerfulness, and who found in devoted commitment to the work and name of W. A. Mozart courage and strength for his life.

Wilhelm Fischer

Chairman of the
Central Institute for Mozart Research

Translation: William Buchanan

EDITORIAL PRINCIPLES

The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians. The NMA appears in 10 Series subdivided into 35 Work Groups:

- I: Sacred Vocal Works (1–4)
- II: Theatrical Works (5–7)
- III: Songs, Part-Songs, Canons (8–10)
- IV: Orchestral Works (11–13)
- V: Concertos (14–15)
- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.

Within the volumes and Work Groups the completed works appear in their order of composition. Sketches, draughts and fragments are placed in an Appendix at the end of the relevant volume. Sketches etc. which cannot be assigned to a particular work, but only to a genre or group of works, generally appear in chronological order at the end of the final volume of the relevant Work Group. Where an identification regarding genre is not possible, the sketches etc. are published in Series X, Supplement (Work Group 30: Studies, Sketches, Draughts, Fragments, Various). Lost compositions are mentioned in the relevant Critical Commentary in German. Works of doubtful authenticity appear in Series X (Work Group 29). Works which are almost certainly spurious have not been included.

Of the various versions of a work or part of a work, that version has generally been chosen as the basis for editing which is regarded as final and definitive. Previous or alternative forms are reproduced in the Appendix.

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV³ or KV^{3a}) are given in brackets; occasional differing numberings in the sixth edition (KV⁶) are indicated.

With the exception of work titles, entries in the score margin, dates of composition and the footnotes, all additions and completions in the music

volumes are indicated, for which the following scheme applies: letters (words, dynamic markings, *tr* signs and numbers in italics; principal notes, accidentals before principal notes, dashes, dots, fermatas, ornaments and smaller rests (half notes, quarters, etc.) in small print; slurs and crescendo marks in broken lines; grace and ornamental notes in square brackets. An exception to the rule for numbers is the case of those grouping triplets, sextuplets, etc. together, which are always in italics, those added editorially in smaller print. Whole measure rests missing in the source have been completed tacitly.

The title of each work as well as the specification in italics of the instruments and voices at the beginning of each piece have been normalised, the disposition of the score follows today's practice. The wording of the original titles and score disposition are provided in the Critical Commentary in German. The original notation for transposing instruments has been retained. C-clefs used in the sources have been replaced by modern clefs. Mozart always notated singly occurring sixteenth, thirty-second notes etc. crossed-through, (i.e.  instead of ); the notation therefore does not distinguish between long or short realisations. The NMA generally renders these in the modern notation  etc.; if a grace note of this kind should be interpreted as "short" an additional indication "[" is given over the relevant grace note. Missing slurs at grace notes or grace note groups as well as articulation signs on ornamental notes have generally been added without comment. Dynamic markings are rendered in the modern form, e.g. *f* and *p* instead of *for:* and *pia:*

The texts of vocal works have been adjusted following modern orthography. The realisation of the bass continuo, in small print, is as a rule only provided for *secco* recitatives. For any editorial departures from these guidelines refer to the relevant Foreword and to the Critical Commentary in German.

A comprehensive representation of the editorial guidelines for the NMA (3rd version, 1962) has been published in *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben* [Editorial Guidelines for Musical Heritage and Complete Editions]. Commissioned by the Gesellschaft für Forschung and edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99-129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA.

FOREWORD

The following seven symphonies by Mozart, together with the two symphonies in A KV 201 (186^a) and D KV 202 (186^b) in NMA Series IV, Work Group 11: *Symphonies, Volume 5*, form, on the basis of their place and date of origin as well as of style and transmission, a special group within the symphonic works by the master. They all originated in the first year (March 1773 to May 1774) of that phase of Mozart's life between the Italian journeys (1769 to 1773) and the great journey to Paris (1777/78), spent predominantly in Salzburg. As "Salzburg" symphonies, as they are rightly called, they are clearly distinguishable from the earlier "Italian" symphonies, some written in Italy, some at home between the journeys, and from the later series, starting in 1778 with the "Paris" Symphony KV 297 (300^a), alone in terms of their place and time of origin.

Their stylistic individuality, often emphasised by Mozart specialists,¹ is touched on here only with a brief glance at the decisively important events of the year 1773 in Mozart's life and work: while, on the one hand, the great encounters with the musical world of the 18th century had on an initial level been concluded, the same year marked the beginning of a first phase of a longer stay and time of maturing in Salzburg, in which the synthesis of the musical models impressed upon him and Mozart's own artistic character reached its unique fulfillment. It is no coincidence that precisely the years 1773–77 gave rise to a series of new musical genres, to the first cycle of piano sonatas and the concertos for violin and orchestra, but also to those nine symphonies, which are in their essence equally the representatives of a new symphonic genre. It can no doubt be argued that little was changed in the formal construction or the dimensions of the symphony. A number of the Salzburg symphonies continue to follow the pattern of the Italian opern symphonies in three movements (KV 162, 199/162^a, 182/166^c). Some can even be classified, because of their uninterrupted transitions from one movement to the next as "genuine" overtures (KV 181/162^b, 184/166^a). Others, such as KV 183 and 200 (173^e) as well as KV 201 (186^a) and 202 (186^b) in *Symphonies • Volume 5*, belong in contrast to the four-movement Mannheim type. In their inner constitution, however, they decisively cross for the first time the limits of everything that could have been explained in Mozart's work up to this point as typical of "Mannheim" or "Italian" symphonies. With even the smallest forces, not only does the construction of the movements become more ample, more dramatic, contrapuntally

¹ Jahn-Abert, *W. A. Mozart*, vol. I, 7th edition, Leipzig, 1955, pp. 315f.; Wyzewa/Saint-Foix, *W. A. Mozart*, tome II, Paris, 1919; G. de Saint-Foix, *Les Symphonies de Mozart*; A. Einstein, *Mozart. Sein Charakter, sein Werk*, Stockholm 1947, pp. 303–306.

more profound: a new breadth of expression, extending from the first dark G minor in Mozart's works to a bright, carefree and serene work in C major, as in KV 200 (173^e), or even in A major, as in KV 201 (186^a), is recognisable in the new personal language, which raises itself far above the fashionable entertainment character of the earlier symphony.

We do not know of any special occasion for which the symphonies might have been written. Alfred Einstein² supposes that a patron in Milan gave the commission. But at a least a number of them will have been intended for the Court in Salzburg. The value Mozart himself placed on his Salzburg symphonies can be seen in his repeating a performance of at least one of them in the later years in Vienna. At the same time, the choice reveals something of his personal preferences: in a letter of 4 January 1783³ he requested parts material for the symphonies KV 182 (166^c), KV 183 and KV 201 (186^a).⁴ From the symphonies KV 181 (162^b) and KV 200 (173^e), parts material was left in Mozart's estate.⁵ We know furthermore of a performance of the Symphony in E^b KV 184 (166^a): it was placed as an overture before Karl Martin Plümecke's theatre piece *Lanassa*, a German version of the play *La veuve du Malabar* by A.-M. Lemierre. This was frequently performed from 1785 onwards by Johann Böhm's travelling theatre troupe, with which Mozart had been personally acquainted since 1779. At the end of September 1790, at the coronation of the Emperor in Frankfurt, it was even performed before Mozart himself; further musical entertainments were taken from *Thamos, König in Ägypten* [Thamos, King in Egypt].⁶

In the transmission of the symphonies there are two source areas with occasionally divergent contents. On the one hand there are the autograph scores, on the other the parts material belonging to Mozart or at least from circles close to him, some autograph and some in the hand of a copyist or in the form of later copies derived from those authentic original scores or parts.

² Köchel-Einstein, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts*, third edition, Leipzig, 1937, p. 219 (KV³).

³ *Die Briefe W. A. Mozarts und seiner Familie*, ed. Ludwig Schiedermair, Munich and Leipzig, 1914, vol. II, p. 207.

⁴ The parts material for KV 182 (166^c), showing Mozart's name in Leopold Mozart's hand (cf. facsimile, p. XVI) has been preserved, currently in the Westdeutsche Bibliothek, Marburg (cf. E. F. Schmid, *Neue Quellen zu Werken Mozarts*, in *Mozart-Jahrbuch 1956*, Salzburg, 1957, pp. 35f.).

⁵ Gleißner Catalogue Nos. 180 and 181.

⁶ Cf. KV³, pp. 222 and 419 and additionally O. Bacher, *Ein Mozartfund*, in *Zeitschrift für Musikwissenschaft VIII*, 1925/26, pp. 226ff.

The main musical texts in the sources agree on the whole, but differ occasionally in the instrumentation. This reflects the fact that Mozart generally took into consideration during the initial composition of the symphonies the forces that happened to be available at that moment, but was prepared, when opportunity arose later for repeat performances or when a work was to be sent elsewhere, to adapt personally, or to give instructions for the adaptation of, the instrumentation to other circumstances.⁷

Let us turn first of all to the primary sources, Mozart's autographs. Corresponding pleasingly to their essential unity as the "Salzburg" symphonies, they are united in their transmission, bound together in one gathering written in Mozart's hand. This autograph volume, containing the symphonies of the present volume as well as KV 201 (186^a) and KV 202 (186^b) in *Symphonies • Volume 5*, may well have been put together shortly after their composition by Leopold Mozart, who also provided a thematic index (cf. facsimile, p. XIV). It must have come into other hands even during Mozart's lifetime, probably passing soon afterwards into the possession of Leopold von Sonnleithner, for there is no mention of it in the inventory of Mozart's estate. It was later acquired by the music publisher August Cranz in Leipzig, who also published the first posthumous edition of two symphonies (KV 184/166^a and KV 181/162^b). Today the volume is in private ownership in Vienna (Dr. K. R.). The first to draw attention to the manuscript was Friedrich Rochlitz in 1831, with a precise description in the *Allgemeinen musikalischen Zeitung*⁸ of "Three volumes of original manuscripts of W. A. Mozart", this volume of symphonies amongst them. The total of 254 leaves in small oblong format with writing on 504 pages contain the clean and almost error-free first written version of the symphonies; they could have been preceded at most by smaller sketches, now lost. The evidence for this is in the well-known different colors of the ink: they indicate not only the successive stages of the sketching of the outer parts of the violins and bass and of the later filling-out of the wind parts, but also crossing-out obviously done during the first conception stage of the sketch (facsimile, p. XV). Occasionally, his father's or a copyist's hand appears with corrections or additions. Towards the end of the first movement, the Symphony in E^b KV 184 (166^a) is even written partly by Leopold Mozart, partly by a copyist. It is possible that autograph leaves may have been lost here and had to be made up in this way from parts material.

⁷ Cf. Mozart's letter of 30 September 1786 to the Court in Donaueschingen, Schiedermair II, p. 271, and the Foreword to NMA Series V, Work Group 15, vol. 7.

⁸ Year 33, No. 45, 9 November 1831, pp. 733f.; cf. also KV³, p. 219.

Above the first staff system in several symphonies (KV 162, 181/162^b, 200/173^c), Mozart conscientiously entered in his own hand his name along with place and date of the composition. In one case (KV 182/166^c), Leopold added in front of Wolfgang's own personally written name "del Sgr: Cavaliere", in other cases he wrote out the entire information otherwise written by his son (KV 183, 184/166^a, 199/162^a). The details of place and date were so severely obscured and destroyed by an unknown hand using vertical and horizontal hatching and occasionally even scratching that deciphering them long seemed impossible. As there were no other indications of time and circumstances of their genesis, the dating of the works presented in numerous respects an insoluble problem. Köchel placed them, referring to Leopold von Sonnleithner and Carl Czerny, in the years 1772 to 1776,⁹ and adopted the order in the autograph volume: KV 162, 181 (162^b), 182 (166^c), 183, 184 (166^a), 199 (162^a), 200 (173^c), 201 (186^a), 202 (186^b). This is, as one says nowadays, chronologically accurate, if the group KV 184 (166^a) / KV 199 (162^a) is placed before KV 181 (162^b). Wyzewa and Saint-Foix believed that the two "overtures" KV 184 (166^a) and KV 181 (162^b) represented the earliest works, followed by KV 162, 182 (166^c), 200 (173^c), 183, 201 (186^a) and 202 (186^b). Finally, Einstein, who had succeeded in deciphering some of the obscured information, opted for this sequence: KV 162: Spring 1773, KV 199 (162^a): April 1773, KV 181 (162^b): May 1773, KV 184 (166^a): Spring 1773, KV 182 (166^c): May or June 1773, KV 200 (173^c): November 1773, KV 183: end of 1773, KV 201 (186^a): beginning of 1774 and KV 202 (186^b): 5 May 1774. In the meantime, examination of the originals with different colors of light, particularly with orange and red filters, and using different angles of illumination, has made it possible to discern the autograph dates. Only for KV 162 und KV 200 (173^c) is the information not yet determined. For the other symphonies, the following chronology applies: KV 184 (166^a): 30 March 1773, KV 199 (162^a): 10 or 16 April 1773, KV 181 (162^b): 19 May 1773, KV 182 (166^c): 3 October 1773, KV 183: 5 October 1773, KV 201 (186^a): 6 April 1774 and KV 202 (186^b): 5 May 1774.

On the autograph of KV 162, it is just possible to make out a "19th" or "29th". The numbers of month and year have not only been crossed out, but also scratched out, so that there is no more hope of deciphering them. A dating with other means therefore had to be attempted. The conjecture that the symphony could perhaps have been written during the third Italian

⁹ Cf. the foreword to the first edition of the Köchel-Verzeichnis in KV³, p. XV; further, regarding the date and the deciphering of it by Carl Czerny and Leopold von Sonnleithner, *Rezensionen und Mittheilungen über Theater, Musik und bildende Kunst*, year VIII, Vienna, 1862, No. 39 of 28 September 1862, p. 614.

journey has to be ruled out because the small oblong format of the autograph appeared for the first time in the Salzburg works from March 1773 onwards.¹⁰ This leaves only the possibility of a genesis immediately before or between the other, chronologically determined Salzburg symphonies. The editor has placed the symphony at the beginning of the volume and postulated “Spring 1773” as the time of composition, since it was at the beginning of the autograph volume, which, as indicated above, has proved largely correct in its chronological order, and also because stylistic factors definitely place it in proximity to the earlier works in our cycle, i.e. above all KV 184 (166^a) and KV 199 (162^a). But even in this sequence it appears the simplest and nearest to the “Italian” symphonies of the previous year, so that even a dating “middle to end of March 1773”, i.e. shortly before the notating of KV 184 (166^a), appears arguable.

The second unverified date is that on the autograph score of KV 200 (173^c). The month, November, is recognisable – written by Mozart as “9vember”; the day is not quite clear: it could be the 17th, but the 12th is also possible. The year remains undecided. Leopold von Sonnleithner read “1774” during his work. Einstein and Wyzewa/Saint-Foix insist on 1773. The undersigned is similarly inclined to place it in November 1773, because in the last two months of 1774, so completely filled with work on the opera *La finta giardiniera*, no instrumental music is known to have been composed. Even the first five piano sonatas KV 279 (189^d) to KV 283 (189^h), which in Einstein’s opinion occupied Mozart between the summer and the end of 1774, could have been already completed by the Autumn. It is furthermore striking that Mozart wrote no more symphonies even after the completion of the opera; rather, he met the requirements of current commissions by expanding overtures to make symphonies, as in the case of the overture to *La finta giardiniera*. It appears that he quite deliberately left his symphonic work in abeyance after completing, in May 1774, our cycle of symphonies, which represent, most clearly in works like KV 201 (186^a), represents a hardly surpassable pinnacle for the time. But particular stylistic considerations also speak for a genesis of the symphony in November 1773: as a serene counterpart to the G minor Symphony written shortly before, it is at the same time a close predecessor to the Symphony in A KV 201 (186^a), an even more balanced, untroubled work to whose character it is related.

If we now look at the order that has just been established, a rounded stylistic picture emerges, completely in accordance with the biographical facts of the period: within an initial group of symphonies, composed in quick succession (middle of March to 19

May 1773) after the return from Italy, an unmistakable development leads from the first two symphonies in C and E^b via the G major Symphony, with a new contrapuntal profundity in its finale, to the Symphony in D KV 181 (162^b). The amply developed proportions of the main movement, especially the richly contrasting succession of themes and bridging groups with an alternation of orchestral sonority and chamber-music-like polyphonic textures, not forgetting the balanced, cantabile tone of the Andante grazioso, point to the particular importance of the symphony, an achievement apparently only possible after several preliminary stages. The second group begins after the journey to Vienna, (July to September 1773), this time with a work staying within simpler limits, the Symphony in B^b KV 182 (166^c). In many ways, this can be recognised as the immediate precursor to the zenith of our cycle, the Symphony in G minor, composed only a short time afterwards (5 October 1773), the Symphonies in C (November 1773), in A (6 April 1774) and D (5 May 1774).

Not only the texture, thinned down to chamber music clarity, and the restrained serenity point towards KV 200 (173^c), yes, even towards KV 201 (186^a), but also Mozart’s thematic invention anticipate already the main idea of the C major Symphony. Let us now return to the question of the orchestral versions of the symphonies which was touched on above. In the instrumentation given in the autograph score, and rendered in the present edition, the generally small wind section, especially the rare use of the bassoon, and furthermore the absence of timpani are very noticeable. Mozart’s wind requirements for the cycle are flutes, oboes, bassoons, horns and trumpets. These appear however only once in their totality, in KV 184 (166^a). Usually, he is content to employ two oboes, two horns and two trumpets (KV 162, 181/162^b, 200/173^c and 202/186^b) or two oboes, two bassoons (in the slow movement) and four horns (KV 183) or only two flutes (alternatively two oboes) and two horns (KV 199/162^a, 182/166^c, 201/186^a). Chronologically, the instrumentation in the autograph does not reveal any development towards the large orchestra, but rather a gradual reduction and increasing economy in the forces used. It is therefore essential to recognise the specifically chamber-music-like character of the symphonies, realised in its purest form in the autographs, as Mozart’s first and essential intention, despite the composer’s readiness to adapt to other available instrumental possibilities with alterations and additions.

The impression of an incomplete or partial instrumentation emerges most strongly in KV 183. In Mozart’s autograph score, bassoons appear only in the slow movement and in the trio of the menuett, having in both cases independent parts. The other movements are notated without bassoon. In this case, it is

¹⁰ KV³, p. 219.

questionable whether it was really Mozart's intention to employ the bassoons only the central movements, leaving them silent in the framing movements, especially since his practice of giving the bassoons independent parts in the slow movements but letting them run "*col Basso*" in the fast movements is known from numerous examples. The nearest case is KV 184 (166^a). Here the bassoons are however written out in the fast movements, as they depart several times from the bass-line. It is therefore conceivable that Mozart tacitly assumed a similar "*col Basso*" for the bassoons in the framing movements of KV 183, communicating the few departures from the bass-line to a parts copyist. Unfortunately, the earliest copied parts for the symphony, which must have originated close to the composition in the Salzburg period and were later sent to Vienna by Leopold Mozart, are currently lost. They were last known to be in the possession of C. A. André in Offenbach, whose father J. A. André listed it for the first time in 1833 in his manuscript catalogue¹¹ under the heading "*Mozart compositions after the authentic copies in parts*" as follows: "*VI 177 – Symphony for 2 Violins, Viola, Bass; 2 Oboes, 2 Bassoons, 2 Horns in G and 2 Horns in B^b.*" A later 18th century score copy, reconstituted from the parts and owned by Prof. Dr. Hellmut Federhofer of Graz does not use the bassoons in the first movement, in the trio of the menuett and in the last movement. In contrast, the bassoons in a score belonging to Aloys Fuchs¹² have written-out parts in the framing movements. At the present time, the source for these bassoon parts is not known. Various indices, however, such as the thoroughly sensible alternation between "*col Basso*" and rest passages or even the peculiar dropping of the bassoons in the menuett, speak for a source which could still have been influenced by Mozart himself. In the absence of other sources, the editor has in this special case decided, with the agreement of the Chief Editor, to include in the present score in small print what seems to be an at least significant version of the bassoon part. It is thus left to the decision of the performer whether the bassoons should play, as in the autograph version, only in the Andante and in the trio of the Menuett or also in the outer movements.

¹¹ "*Thematisches Verzeichnis W. A. Mozartscher Manuskripte, chronologisch geordnet von 1764–1784 von A. André*"

[*"Thematic catalogue of W. A. Mozart's manuscripts, arranged chronologically from 1764–1784 by A. André"*], 1833 (André ms. catalogue) p. 6, No. VI;

in the "*Thematisches Verzeichnis derjenigen Originalhandschriften von W. A. Mozart, [. . .] welche Hofrat André in Offenbach am Main besitzt*"

[*"Thematic catalogue of those original manuscripts of W. A. Mozart, [. . .] which are in the possession of Court Counsellor André in Offenbach on Main"*], 1841 (printed), under No. 279 (André cat.).

¹² Prague, University Library (Clementinum), A. Fuchs Legacy, M I/18.

A number of these symphonies appear in secondary sources in altered or extended instrumentation. Details are given in the *Kritischer Bericht* [Critical Report, available in German only]. The most significant of these are the divergent versions of KV 200 (173^c). For this, we have a timpani part written by Mozart himself. Once in the possession of C. A. André, its existence was mentioned for the last time in Auction Catalogue 55, dated 12 October 1929, of the firm Leo Liepmannsohn, Berlin. The catalogue states that it was notated on 1½ pages of a leaf in oblong format and, further, that the timpani are silent in the Andante and Trio.¹³ It is possible that this part was the original from which the very subtle and restrained timpani in a copied part in the Landeskonservatorium in Graz¹⁴ was derived; a score copy formerly belonging to Aloys Fuchs¹⁵ probably also comes from this source. Parts material which once belonged to Mozart does not include timpani, but does have additional bassoons. It was described as follows in Franz Gleißner's¹⁶ inventory of Mozart's estate, under the number 181: "*Sinfonia a due Violini, Violo, 2 Oboe, 2 corni, 2 clarini, fagotti, e baſſo*" [*"Symphony for two violins, violas, 2 oboes, 2 horns, 2 clarinets, bassoons and bass"*]. After Mozart's death it passed into the possession of J. A. André, who mentioned it in his manuscript catalogue: "*II 177 – Sinfonie für 2 Violinen, Bratsche, Baß, 2 Oboen, 2 Hörner, 1 Fagott und 2 Trompeten*" [*"II 177 – Symphony for 2 violins, viola, bass, 2 oboes, 2 horns, 1 bassoon (i.e. one part) and 2 trumpets"*].¹⁷ A number of questions cannot be settled at the moment: whether the parts material also dates from the Salzburg period in which the composition originated, i.e. whether the symphony had at that point already been extended to include the bassoons; whether the autograph timpani part once belonged with the rest, i.e. whether a complete version with timpani and bassoons had existed; or whether Mozart, independently of the version with bassoons in his own set of parts, wrote out a new version to be sent elsewhere with timpani but without bassoons, as in the Graz source.

The fact that the symphony was widely-known in its simple autograph version even in the 1780s is revealed by a copy in the library in the castle of Count Haugwitz in Náměšť in Moravia,¹⁸ written by the same copyist as KV 181 (162^b) in an example found in the same place. Since we can still hope that Mozart's autograph timpani part as well as the parts material

¹³ Cf. also KV³, p. 242.

¹⁴ Lannoy Collection, L 50.

¹⁵ Prague, University Library (Clementinum), A. Fuchs Legacy, M I/4.

¹⁶ Cf. above, footnote 5.

¹⁷ André ms. Catalogue, p. 5, No. II; André catalogue. No. 275.

¹⁸ Now in the Music Department of the Moravian Regional Museum in Brno.

once in his possession with the additional bassoon part may yet turn up sooner or later, the editor has decided not to publish in this volume the Graz bassoon part, the only one available amongst the differing versions. The different versions of the symphony should, if the source situation permits it by then, appear in *Symphonies, Volume 10*.

Editorial Method:

The present edition is based exclusively on the autograph material described above. Because of the clear and largely error-free condition of the music text in these sources, it was possible to adopt it almost without alteration. Only in a few places were corrections or additions necessary, such as in measure 57 of the first movement of KV 162, in measures 8 and 9 of the finale of KV 200 (173^e), in measure 27 of the Andantino grazioso von KV 181 (162^b), in measure 6 of the slow movement of KV 182 (166^e) and in measure 75 of the first movement of KV 183. Details are given in the *Kritischer Bericht*.

Further additions were limited to making up articulation marks often only hinted at in the manuscripts, principally where analogous passages called for this. An attempt was made to distinguish between dots and dashes (the latter have been rendered as tear-drop shaped wedges). Mozart's use of these in the autographs of the present symphonies is extremely subtle. Regardless of whether the dash, which is sometimes hardly bigger than the dot, was drawn intuitively or with deliberation, it is in any case of significance for the duration and weight of a note. It seldom appears in the sense of a sharper staccato or martellato. Usually it indicates a slight emphasis to distinguish it from surrounding lighter notes or only a clear differentiation, perhaps even only slight dwelling on the note. Combined ties and slurs are rendered as in the sources

(*d | d d*).

Pulsating eighth-notes, mostly notated by Mozart in short-hand, are written out, as opposed to pulsating sixteenth-notes, which are generally rendered, as in the sources, as abbreviations. Cautionary accidentals, in as far as they are superfluous according to modern usage, have been omitted. The editor retained the double note stems in strings parts wherever a *divisi* execution is possible or where a unison on two adjacent strings is intended. *Divisi* execution is encountered most often in the violas. Here Mozart always gives an indication at the beginning of the staff system, either “*Violas*” or “*2 Violas*”. The plural designation was however only adopted where the violas play genuinely independent voices in the course of a movement. Otherwise “*Viola*” is marked. The editor did not include an appendix with sketches, as the only sketches preserved in the autographs are a few short, crossed-out sections. The

two most important, the original beginning of the development section in the first movement of KV 162, consisting of crossed-out measures between measures 67 and 68, as well as some measures of a first version of KV 183, are shown in facsimile on p. XV and p. XVII and as transcriptions in the *Kritischer Bericht*. Other corrections in the autograph as well as the most significant divergences in secondary sources are detailed in the *Kritischer Bericht*.

In conclusion, the thanks of the undersigned are due, for generous help in many questions concerning the production of the present volume, first of all to Dr. Franz Giegling, Zurich, who provided the description of the autographs and above all the difficult deciphering of details in the autograph, and to the Chief Editor of the NMA, Dr. Ernst Fritz Schmid, Augsburg, who died suddenly during the correction work on this edition. The editor's thanks are extended further to Dr. K. R. in Vienna, the owner of the autograph volume, to the staff of the Music Department of the University Library and National Museum in Prague (Dr. Maria Svobodová and above all Dr. Alexander Buchner), to the directors of the Landeskonservatorium, Graz, the Music department of the Moravian Regional Museum, Brno (above all to Dr. Theodora Straková), the Fürstliche Thurn und Taxis'sche Hofbibliothek [Princely Thurn and Taxis Court Library], Regensburg, to Prof. Dr. Hellmut Federhofer, Graz, to Music Director Volkmar Müller-Deck of the Archives of the publisher André, Offenbach, to Dr. Wolfgang Rehm and to Dr. Werner Bittinger, Kassel and to Karl Heinz Füssl, Vienna.

Hermann Beck

Würzburg, November, 1959

Translation: William Buchanan

IX Sinfonie

C. a 2 Violini, viole, oboe, Corni, Clarini, e Basso

D. a 2 Violini, viole, oboe, Corni, clarini, e Basso
con oboe solo nel Andante

B. a 2 Violini, viole, oboe, Corni e Basso.
2 Flauti nel Andante.

G. ^{2a} minore. Con Violini, viole, oboe, Corni in B^{fa}, e
Corni in G. e Basso. 2 Fagotti nel Andante.

E^b. a 2 Violini, 2 Flauti, 2 Oboe, 2 Viole 2 Fagotti
2 Corni in E^b, 2 Clarini in E^b.

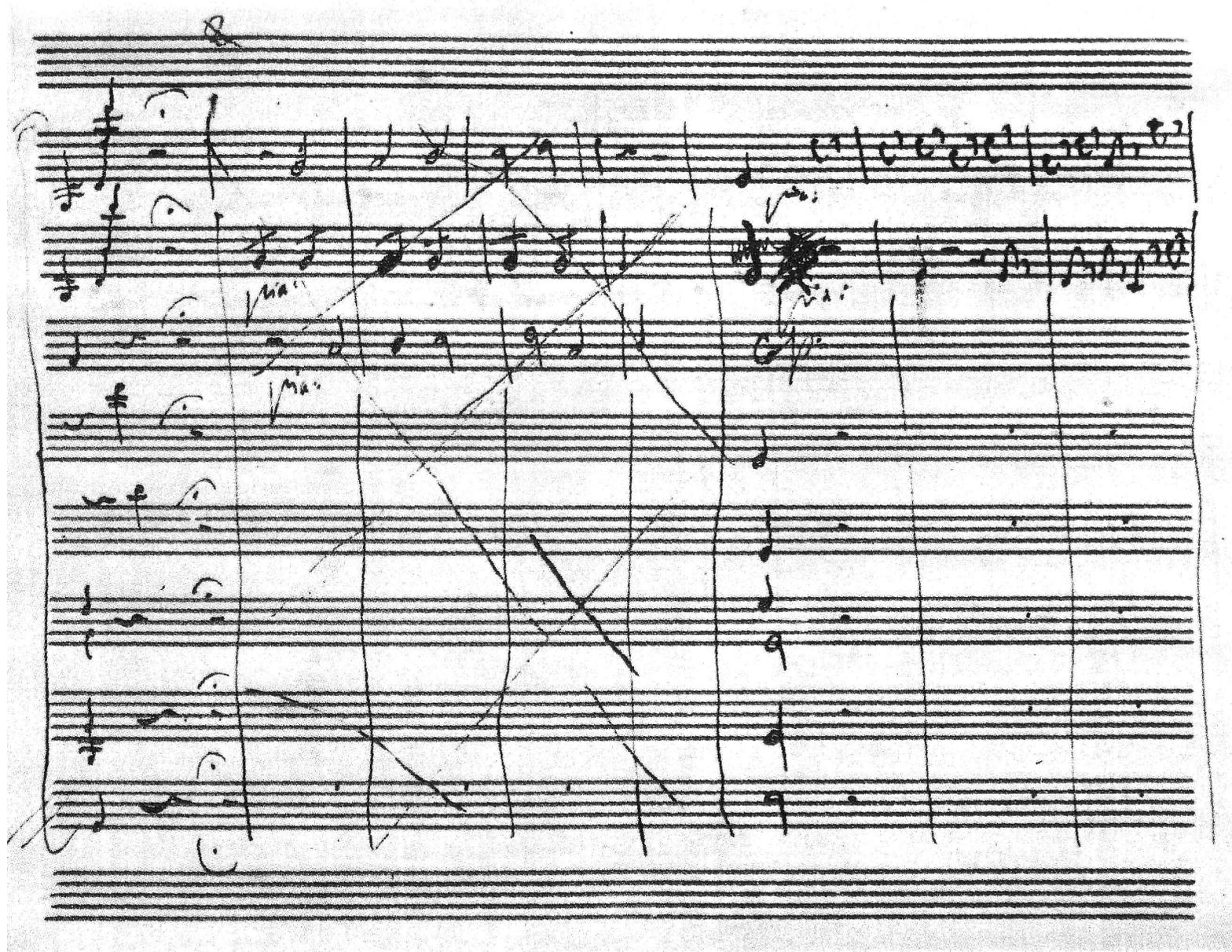
G. a 2 Violini, 2 Viole, 2 Flauti, 2 Corni e Basso.

C. a 2 Violini, 2 Oboe, 2 Viole, 2 Corni, 2 Clarini, e Basso.

A. a 2 Violini, 2 Oboe, 2 Viole, 2 Corni e Basso.

D. a 2 Violini, 2 Oboe, 2 Viole, 2 Corni, 2 Clarini, e Basso

Facs. 1: The thematic index of the Symphonies KV 162, 181 (162^b), 182 (166^c), 183, 184 (166^a), 199 (162^a), 200 (173^e), 201 (186^a) and 202 (186^b) in Leopold Mozart's hand, bound onto the front of the autograph volume owned by Dr. K. R., Vienna.



Facs. 2: Leaf 6^r of the autograph of Symphony in C KV 162 owned by Dr. K. R., Vienna: Crossed-out and definitive beginnings of the development passage in the first movement (cf. pp. 3/4, measures 67–70).



Facs. 3: Title page of a copied part from the Symphony in B^b KV 182 (166^c) with Mozart's name in Leopold Mozart's hand, from the possessions of the former Preußische Staatsbibliothek in Berlin, now kept in the State Library Berlin – Prussian Cultural Heritage, Music Department, previously in the possession of J. A. André).

Facs. 4: Leaf 18^v of the autograph of Symphony in g KV 183 owned by Dr. K. R., Vienna: crossed-out and definitive beginnings of the Andante (cf. p. 96, measures 1–6).

The image shows a page of handwritten musical notation for a symphony. At the top, the title "Sinfonia N.º 7." is written in cursive. To the right, the composer's name "di Wolfgang Amadeo" is written, followed by "Mozart" and some crossed-out text. The tempo marking "Allego spiritoso" is written at the top left. The score consists of eight staves, with the first seven containing musical notation for various instruments. The bottom two staves are empty, with the tempo marking "Allego spiritoso" written below them. The notation is dense and includes various musical symbols such as notes, rests, and clefs.

Facs. 5: Leaf 1^r of the autograph of Symphony in C KV 200 (173^e) owned by Dr. K. R., Vienna (cf. p. 107, measures 1–10).