

# WOLFGANG AMADEUS MOZART

Series IV

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PRESENTED BY CHRISTOPH-HELLMUT MAHLING  
AND FRIEDRICH SCHNAPP

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Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

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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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## 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:

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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 (KV<sup>3</sup> or KV<sup>3a</sup>) are given in brackets; occasional differing numberings in the sixth edition (KV<sup>6</sup>) 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 (3<sup>rd</sup> 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. *The Editorial Board*

## FOREWORD

## Symphony in G KV 318 (Overture)

In January 1779, Mozart responded to intense pressure from his father and returned from Paris to Salzburg. Since May 1774 he had made no further contribution, with the exception of the Symphony in D KV 297 (300<sup>a</sup>) written for the “*Concert spirituel*” in Paris, the so-called “Paris Symphony”, to the genre “Symphony”. Whether the reason for this lies in the fact “*that the more developed expression of the previous works had already exceeded the conventions of Salzburg*”<sup>1</sup> or in the simple fact that he needed time to work through the manifold new impressions and possibilities he had experienced, particularly in Mannheim and Paris, has to be left unanswered. Perhaps the right occasion had not arisen to motivate him to write further symphonies. The first symphony he wrote after an extended pause was that in G, KV 318, dated Salzburg, 26 April 1779 (autograph in the possession of the Public Library, New York). Even if the choice of three movements, the extension of the orchestra, and thus also of the available timbres, and the musical techniques used are seen to continue the style of the preceding symphony written in Paris, at the same time the form with its inter-connecting bridging of the movements reminds us not only of earlier works, such as e.g. the symphony KV 184 (166<sup>a</sup>; KV<sup>6</sup>: 161<sup>a</sup>) of 1773, but also of the type of overture used particularly by Grétry and popular in the Parisian Opéra-Comique.<sup>2</sup> It may not have been unintentional that Mozart chose this hybrid form of the “overture-symphony” for his repeat “debut” in Salzburg. The advantages that the form offered are apparent: continuity with earlier works, even if essentially only formally; drawing on the new potential for timbre and orchestral treatment he had come to know, particularly in Mannheim and Paris; an unforced dispensing with the menuet, which corresponded to Salzburg custom; and finally a gesture towards satisfying the Archbishop, who seems to have had no special love for symphonies.<sup>3</sup>

At the same time, the possibility that the work was an overture in the original sense of the word, written for a quite definite requirement, cannot be ruled out. Its form speaks more in favor of this than against it. A number of conjectures have been voiced on this question. While Otto Jahn hypothesised in a general way “*that it was written as the introduction to a*

*drama*”,<sup>4</sup> Hermann Deiters saw in it, as he writes in his revision of the fourth impression of Jahn’s book on Mozart, the missing overture from the music for the play *Thamos, König in Ägypten* [*Thamos, King in Egypt*],<sup>5</sup> against which Hermann Abert immediately raised justified doubts.<sup>6</sup> Alfred Einstein, on the other hand, believed that KV 318 can be nothing other than the overture to the Singspiel *Zaide*.<sup>7</sup> A further possibility would be that Mozart had in this case written the overture to a “*comédie*” or “*opérette*” performed by Böhm’s Bohemian theater troupe, who were playing in Salzburg in 1779. With the good relations that existed between the Mozart and Böhm families, it could also have been a commission.<sup>8</sup> In fact, the G major Symphony seems later to have been played often as the overture to Bianchi’s opera buffa *La Villanella rapita* (1783),<sup>9</sup> for whose performance in Vienna in 1785 Mozart had written a quartet and a trio (KV 479 and KV 480) to complement the existing music.<sup>10</sup> This is clear from numerous

<sup>4</sup> Jahn, *W. A. Mozart*, volume I, Leipzig <sup>3</sup>/1889, p. 591.

<sup>5</sup> Jahn, op. cit., volume I, Leipzig <sup>4</sup>/1905, footnote p. 618.

<sup>6</sup> Abert, op. cit., volume I, p. 819, footnote 1.

<sup>7</sup> Einstein, *Mozart. Sein Charakter, sein Werk*, Stuttgart, <sup>3</sup>/1953, p. 226: “*There is no doubt that this work was planned as the overture to that Singspiel à la française which remained a fragment and was given the name 'Zaide' in the 19th century*” [= Mozart, *his character, his work*, New York, 1945]. – Cf. on this also Friedrich-Heinrich Neumann in: NMA II/5/10, *Zaide (Das Serail)*, p. VII.

<sup>8</sup> The frequency with which the Mozart family used to attend Böhm’s performances is shown by entries in Maria Anna Mozart’s diary for the year 1779. Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the Internationale Stiftung Mozarteum Salzburg, collected (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, 4 volumes of text (= Bauer–Deutsch I–IV, Kassel etc., 1962/63), volume II, pp. 541f., especially also pp. 554f. Regarding the Bohemian troupe’s stay in Salzburg see also H. G. Fellmann, *Die Böhmsche Theatertruppe und ihre Zeit*, Leipzig, 1928 (= *Theatergeschichtliche Forschungen* 38).

<sup>9</sup> This opera by Bianchi was apparently, to judge by its rapid spread, very popular. Cf. on this e.g. Alfred Loewenberg, *Annals of Opera 1547–1940*, 2 volumes, Geneva, <sup>2</sup>/1955, Vol. I, col. 406/407; Dénes Bartha-László Somfai, *Haydn als Opernkapellmeister*, Budapest–Mainz, 1960, pp. 37, 120 and 128; *Leipziger Allgemeine Musikalische Zeitung* XI, 1808, col. 408/409.

<sup>10</sup> See, amongst others, Loewenberg, op. cit., col. 407.

<sup>1</sup> Friedrich Blume, article *Mozart*, in: MGG 9, col. 774.

<sup>2</sup> Cf. on this Hermann Abert, *W. A. Mozart*, volume I, Leipzig, <sup>6</sup>/1923, p. 805.

<sup>3</sup> Abert, op. cit., p. 759.

reports<sup>11</sup> and particularly from corresponding remarks in some copied parts.<sup>12</sup>

<sup>11</sup> These reports often name Cimarosa as the composer, e.g. the Leipzig *Allgemeine Musikalische Zeitung* VII, 1804/05, col. 443, and XIII, 1801, col. 168. This is clearly a case of confusion with the same composer's *La villana* [villanella] *riconosciuta* (dramma giocoso), which also appeared in 1783. Cf. also *MGG* 2, article *Cimarosa*, col. 1445, index of operas. – Thus the report e.g. in the Leipzig *AMZ* of 1811 on the *16. Wöchentliche Concert* [16th Weekly Concert]: “*In the same concert a previously unknown overture was performed, that said to have been written by Mozart for Cimarosa's opera, la Villanella rapita, – which this master is known to have enriched with some wonderful ensemble numbers for Emperor Joseph. The brilliant, light, pleasing, and yet not superficial piece seems to us to be by Mozart, but to be the least amongst his overtures.*” – Real scepticism is heard regarding Mozart's authorship from the Vienna correspondent of the *AMZ* in the year 1822 (XXIV, No. 28 of 10 July, col. 464/465), who reported amongst the news about concerts: “*On the 2nd, Alexander von Boucher gave his third and final concert in the Theater an der Wien; [ . . . ] – It did still produce a rarity, namely the overture from La Villanella rapita, by W. A. Mozart, terra incognita for all our contemporaries [ . . . ] Now this overture is in G major, the trumpets, timpani, and one pair of horns in the same key, the other pair in D; the middle movement is a long, grand-fatherly Tempo di Menuetto, and twice, in the dominant and in the tonic, a modern crescendo occurs, which in those days was not on the agenda. If this opusculum has nevertheless perhaps been pieced together from Mozart's less well-known symphonies, then the instrumentation is that of more recent times, and precisely this betrays the literary fraud.*–” Even in the year 1834 (*AMZ* XXXVI, col. 130), the symphony was performed again in Leipzig with the title “*Overture to the Villanella rapita*”.

<sup>12</sup> More precise details in the *Kritischer Bericht*. Since these remarks are written mainly in French, it cannot be ruled out that this arrangement came to Germany from France. There Mozart's work was preferred to all other overtures that existed to this opera by Bianchi (details of the evidence in the *Kritischer Bericht*). One reason why this worked so easily was that the following first number in the first act by Bianchi is also in G major and requires only slightly fewer instruments (two oboes, two horns in G and strings). Cf. on this also Georges de Saint-Foix, *Wolfgang Amédée Mozart*, Vol. III, Paris, 1936, p. 155: “[ . . . ] *mais il est probable que l'ouverture était faite pour plaire en France, qu'elle y a été exécutée [ . . . ]*” [“*but it is probable that the overture was made to please in France, since it was there that it was performed*”]

The conspicuously strong orchestral forces, particularly in the wind instruments (two each of flutes, oboes and bassoons, four horns, two trumpets, timpani), caused Jahn to conjecture that this symphony was written “*for a quite special occasion*”.<sup>13</sup> In this context, the employment of trumpets and timpani raises some questions. The fact that in both the autograph score and the authentic parts material (Stadt- und Universitätsbibliothek, Frankfurt on Main) no trumpets and timpani appear, while two trumpet parts in Mozart's hand are preserved on two separate loose leaves in the autograph score could mean that the symphony was initially composed without these instruments and also performed this way. The later addition of the trumpets could have been for an *ad libitum* ensemble or then for a later performance of the symphony in Vienna. If the source situation is unambiguous with regard to the trumpets, it is in the case of the timpani – mainly because an autograph part is missing – very uneven: three different score copies and one part copy specify both trumpets and timpani, one score copy does indeed contain the trumpet parts, but not the timpani, and in two sets of parts copies both trumpets and timpani are missing altogether.<sup>14</sup> Since most of the copies do however include a timpani part, this was adopted for the music text in the NMA in small print, a decision which also appears justifiable for the reason that in Mozart's day the instruments trumpet and timpani were still so closely associated with each other that separate use of one or the other is hardly imaginable. In addition, it should be remembered that it was still usual practice in the 18th century to improvise a timpani part if necessary. But perhaps the situation with the autograph timpani part in this case was like that depicted by Mozart to his father on sending him the original score of the *Entführung* [*The Abduction from the Seraglio*]: “[ . . . ] *missing here and there are the trumpets and timpani, flutes, clarinet, Turkish music – because I could not get paper with so many lines on it. – They are written on a separate sheet of paper – the copyist will probably have lost them, for he cannot find them.*–”<sup>15</sup>

#### Symphony in B<sup>b</sup> KV 319

The Symphony KV 319 is the second to result from this Salzburg period. According to a remark on the autograph, it was composed or completed on 9 July 1779. In contrast to Symphony KV 318, here the forces called for are, besides the string orchestra,

<sup>13</sup> Jahn, op. cit., p. 591.

<sup>14</sup> More precise information regarding the secondary source material is in the *Kritischer Bericht*.

<sup>15</sup> Bauer-Deutsch III, No. 677 (20 July 1782), pp. 212f., lines 27–30.

which does at least include doubled violas, only two oboes, two bassoons and two horns. It was thus “usable” for orchestras smaller than that in Salzburg, such as for example the Princely Fürstenberg “Court and Chamber Music” in Donaueschingen, to whom Mozart sent this symphony and other pieces, as desired and selected by the Prince, in the year 1786.<sup>16</sup> In keeping with the tradition or customs of Salzburg, KV 319 originally only had three movements. The minuet was absent, and Mozart added it only later, probably for a performance of the Symphony in Vienna 1782. This was laid inside the autograph score as a separate sheet (both in the possession of the former Preussische Staatsbibliothek [Prussian State Library], Berlin, but currently lost); its instrumentation and dimensions enable it to be incorporated organically into the Symphony.

In the course of editing, for which a photocopy, in the possession of the International Foundation Mozarteum, Salzburg, of the lost autograph was made available, the staccato dots above the sixteenth-notes in the second movement (Andante moderato), Violin I, measures 19f. and in corresponding passages were retained or changed as relevant to give a unified form. In performance, however, these passages, like the accompanying parts, are not to be played with a genuine *staccato*, but rather *portato*. – For this symphony there again exist authentic parts with later additions made in Vienna (Landeskonservatorium in Graz, Lannoy Collection).

#### Symphony in D KV 385 (“Haffner-Symphony”)

The commission for music for the ennoblement of Sigmund Haffner in Salzburg, again in the form of celebratory music, a serenade, came to Mozart via his father at a time when he was busy trying to exploit commercially the success of the *Entführung* [Abduction from the Serail] in Vienna by setting the most popular pieces “for Harmonie”:<sup>17</sup> that is, as was the custom of the day, for wind instrument ensemble. Although the commission may have come at an inconvenient moment, he was nevertheless reluctant, for the sake of his father, to reject it: “[. . .] – and may it be a sacrifice to you, my dearest father. – You will certainly receive something every post-day – and I will work as fast as possible and write well, as far as the haste permits.”<sup>18</sup> Further letters reveal clearly under how much pressure of time the work took shape. With a letter of 27 July 1782,

<sup>16</sup> Friedrich Schnapp, *Neue Mozart-Funde in Donaueschingen*, in: *Neues Mozart-Jahrbuch*, 2nd year, Regensburg, 1942, p. 211.

<sup>17</sup> Bauer-Deutsch III, No. 677, p. 213, line 34.

<sup>18</sup> *Ibid.*, lines 39–42.

Mozart sent his father “the first Allegro” and spoke of having “the 2 Menuets, the Andante and the last piece” ready by 31 July.<sup>19</sup> If time permitted, he also wanted to compose a March, but suggested taking, if necessary, “the one from the Haffner music”.<sup>20</sup> On 31 July 1782, Mozart wrote: “You see that my will is good; but if one cannot, one cannot! – I do not want simply to scribble something. – So I will only be able to send you the whole symphony on the next post-day. –”<sup>21</sup>

On 7 August 1782 the work is finally complete: “I send you herewith a short march! – Hope only that everything will be in time – and will be according to your taste. – the first Allegro needs a really fiery tempo. – The last – as fast as possible.”<sup>22</sup> The father must have been satisfied with his son’s work, for Mozart wrote to him on 24 August 1782: “it makes me very happy that the symphony has turned out to your taste.”<sup>23</sup>

While occasion, genesis and date of the composition can be determined in this way – the autograph (in the possession of the National Orchestral Association, New York)<sup>24</sup> has a confirmatory remark à Vienna nel Mese di Luglio 1782 – , the same correspondence between Mozart and his father also reveals further circumstances that led to the “elevation” of what was originally serenade music to a symphony. With a letter of 4 January 1783, Mozart requests the sending of a number of symphonies for his musical soirées, including the “Haffner music”: “[. . .] – the symphony from the the last Haffner music, written in Vienna; it is all the same to me whether it is in score or in parts, for I must have it copied several times anyway for my soirée. –”<sup>25</sup> After further reminders in the letters of 8 and 22 January that the symphonies should under no circumstances be forgotten, culminating in the message of 5 February 1783: “– and regarding the symphonies, particularly the last – please send it soon. For my soirée is already due to take place on the third Sunday in Lent, namely on the 23rd of March – and I have to have several copies made. –”<sup>26</sup> Finally, on 15 February 1783, Mozart confirmed the arrival of the symphonies and showed surprise at the quality of the “Haffner music” that he had written earlier in such haste: “I thank you heartily

<sup>19</sup> Bauer-Deutsch III, No. 680, pp. 214f., lines 3–7.

<sup>20</sup> *Ibid.*, p. 215, line 8 (KV 249 and KV 250 are meant).

<sup>21</sup> Bauer-Deutsch III, No. 681, p. 216, lines 5–7.

<sup>22</sup> Bauer-Deutsch III, No. 684, p. 219, lines 40–42.

<sup>23</sup> Bauer-Deutsch III, No. 689, p. 225, lines 29–30.

<sup>24</sup> *Facsimile of the original manuscript owned by the National Orchestral Association, New York.*

Introduction by Sydney Beck, New York, 1968.

<sup>25</sup> Bauer-Deutsch III, No. 719, p. 248, lines 21–23.

<sup>26</sup> Bauer-Deutsch III, No. 725, p. 254, lines 10–13.

*for the music you sent! – [ . . . ] the new Haffner Symphony completely surprised me – for I no longer had a word of it in my head; – it will certainly make a good impression. –*<sup>27</sup> Despite this, it seems not to have satisfied Mozart in terms of orchestral color, or did not fit Viennese requirements and taste. Furthermore, he had instruments available there with which he could not reckon in Salzburg. These may have been the considerations that caused him to add two flutes and two clarinets to the framing movements and to notate their parts in the vacant top and bottom staves of the autograph score (cf. the facsimiles on pp. XVIIIff.).

In the course of this “revision”, Mozart may have cut the original double barline with repeat sign after measure 94 in the first movement (cf. the facsimile on p. XIX), for this is not marked in the added parts. By omitting the March and a Menuet, the original Serenade became the “Haffner Symphony”.<sup>28</sup> As can be seen from the program of his soirée of 23 March, included in the letter to his father on 29 March 1783, “*the new Haffner Symphony*” provided the introduction and opening, although without the final movement, which was then played as the tenth item on the program at the conclusion of what was obviously a successful evening.<sup>29</sup>

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The editor wishes not to miss the opportunity at this point of thanking the International Foundation Mozarteum, Salzburg and particularly the Chief Editor of the NMA, as well as the numerous archives and libraries mentioned in the *Kritischer Bericht* [Critical Report, available in German only], for all the helpful support.

Saarbrücken, May, 1970 Christoph-Hellmut Mahling

#### Symphony in C KV 338

According to the heading in Mozart’s own hand on the first page of the autograph score of Symphony KV 338, it was composed in Salzburg on 29 August 1780; i.e. completed. There are no unambiguous reports of its performance during Mozart’s lifetime; it can however be assumed that this was the symphony performed under the direction of the master in his first Augarten concert in Vienna on 26 May 1782. (A message to his father on the day before contained only the information “*Symphonies by van Swieten and by me are to be played.*”<sup>30</sup>)

<sup>27</sup> Bauer-Deutsch III, No. 728, pp. 256f., lines 3, 16–18.

<sup>28</sup> March: probably KV 408/2 (385<sup>a</sup>); Menuet unidentifiable.

<sup>29</sup> Bauer-Deutsch III, No. 734, pp. 261f.

<sup>30</sup> Bauer-Deutsch III, No. 674, p. 209, lines 8–9.

Two previous performances in Vienna are surmised by Alfred Einstein;<sup>31</sup> but the passages from Mozart’s letters on which he bases this assumption refer in fact to the same soirée, held in the Kärntnertor Theater on 3 April 1781 “*for the benefit of the established Musicians’ Association*”<sup>32</sup> (after a second rehearsal of the symphony had been held in rooms provided by Court Music Director Giuseppe Bonno). On 11 April 1781, Mozart reported to his father on the exceptional orchestral forces: 40 violins, 10 violas, 8 violoncellos and 10 double basses, while all wind instruments were doubled and the bassoons even tripled. Following Ludwig von Köchel,<sup>33</sup> Ludwig Schiedermeier, Hermann Abert, Georges de Saint-Foix, Einstein and more recently also Otto Erich Deutsch<sup>34</sup> all link Mozart’s report with KV 338, certainly an error, for the large forces described by Mozart would not be suitable for this work, but rather for the “Paris Symphony” KV 297 (300<sup>a</sup>), destined from the beginning, with its richer instrumentation and its powerful, extended tutti passages in the framing movements, for a larger orchestra. (Mozart performed the “Paris Symphony” in Vienna again on 11 March 1783, at the soirée held by Aloisia Lange in the Burg Theater; cf. the letter to his father on 12 March 1783.)

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The autograph of KV 338, known to have been complete while in the possession of Jean Baptiste André in 1860 and of F. A. Graßnick in Berlin in 1862,<sup>35</sup> was separated shortly afterwards into two parts: The *first* part, going as far as measure 14 of the Finale, was offered for sale in 1884 by Leo Liepmannssohn in Berlin and bought by Eugène Charavay: in 1887 it entered the possession of Charles Malherbe and passed after his death (1911), as part of the Malherbe Collection, to the Bibliothèque du Conservatoire de Musique in Paris, now in the Bibliothèque Nationale, Département de la Musique, where it is kept under the signature Ms. 227. The *second* part, comprising the last movement from measure 15 to the end, was the property of the Prussian State Library in Berlin, was transferred for safety reasons during World War II and from that point onwards was lost. Fortunately, there is an exceptionally good photographic copy of these leaves in the possession of the International Foundation Mozarteum, Salzburg, which was made

<sup>31</sup> KV<sup>3</sup>, p. 427.

<sup>32</sup> Cf. *Mozart. Die Dokumente seines Lebens*, collected and elucidated by O. E. Deutsch (= *Dokumente*, NMA X/34), Kassel etc., 1961, p. 173.

<sup>33</sup> KV<sup>1</sup>, p. 278.

<sup>34</sup> *Dokumente*, p. 173.

<sup>35</sup> Cf. KV<sup>1</sup>, p. 277.



available for the editing of the present volume. (An exact description of both parts of the autograph follows in the *Kritischer Bericht*, which also has an index of all secondary sources.)

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The first of two questions to be looked into here concerns the use of the two bassoons – as reinforcement for violoncello and double bass – in the slow movement. In the first part of the autograph, Mozart specifies in the *Andante di molto* two violins, two violas and bass on a total of five staves. All extant manuscript sets of parts in the secondary source material (cf. *Kritischer Bericht*) have the bass line played not only by violoncellos and double basses, but also by the two bassoons. In keeping with this, the AMA reserved a staff exclusively for the bassoons, while the later single edition of the score by Breitkopf & Härtel removed the bassoons from the slow movement again. Einstein expressly added the bassoons to the *Andante di molto*,<sup>36</sup> and referred to them in his book *Mozart. Sein Charakter, sein Werk*.<sup>37</sup> Although it has become almost a general custom to perform the *Andante di molto* only with strings, the indications of the source are that Mozart intended the bassoons to be included in the bass group. Even the autograph direction *Basso* seems to call for this, as the first and last movements, in which the bassoons have their own staff, have the direction *Bassi* (= violoncellos and double basses). The singular form *Basso* could then form a collective term for all bass instruments, including the bassoons.

The second question concerns the insertion of the Menuet KV 409 (383<sup>f</sup>) into the Symphony. Mozart's original intention to have a Menuet in the Symphony – as the second movement – is revealed by the autograph score. On leaf 14<sup>v</sup> of the first part of the score, the first 14 measures, printed here in the Appendix, p. 167, have been crossed out by Mozart (cf. also the facsimile on p. XVI).

This beginning of a Menuet is, as one can see, not simply a sketch, but is complete with instrumentation (the bassoons are obviously meant to play “*col Basso*”) and written in the way Mozart usually wrote his fair copies, which in itself speaks against the assumption that the master could have been dissatisfied with the composition after only 14 measures. In the meantime – for whatever reasons – he had decided to limit the Symphony to three movements, as he had often done before, and as he

did again in the well-known case of the “Prague Symphony” KV 504.

Johann Anton André considered it possible that the broken-off second movement could be “*somewhere else, but perhaps complete*” and added: “*unless it is the case, as in several Mozart symphonies, that he wished to leave it completely without a menuet, and therefore crossed the freshly-written beginning of the first part of the Menuet out again*”,<sup>38</sup> in which André came very near to the truth of the situation. For the movement *Menuet* was indeed originally complete: it is certainly justifiable to assume that the 7th sheet (on the last page of which the first 14 measures of the Menuet are notated) was followed by a – no longer extant – sheet with the continuation of the movement with approximately 10-14 measures on each of the first three pages (while the 4th page did not necessarily have to be filled out); that would represent the dimensions of Mozart's symphony menuets (with trios) in the years 1774 to 1783 (c. 48–60 measures).

When Mozart removed the Menuet from the Symphony, it was no difficult matter to remove the now superfluous sheet. But the beginning of the Menuetto was crossed out, because otherwise three pages of the score of the conclusion of the *Allegro vivace* (measures 235–264) would have been lost with the removal of the 7th sheet and would have had to be written out again.

In contrast to André, Georg Nikolaus Nissen assumed, for a time at least, that this Menuet could have been intended for the Symphony KV 338; this is shown by his now crossed-out (by himself?) remark on the autograph of KV 409 (the latter is dated 1782 in an early hand). Without naming Nissen, Einstein then voiced the same hypothesis, initially with some hesitation, then later in a tone of absolute certainty. His conclusion was that Mozart must have composed the Menuet KV 409 in order to extend the Symphony KV 338, for which he supposedly planned further performances, to a work in four movements, in which form the Symphony was then to be performed in the Augarten in Vienna on 26 May 1782.<sup>39</sup>

But one weighty objection can be raised against the idea of the combination of KV 338 with KV 409. The Menuet is provided with a richer instrumentation than the Symphony: beside the two oboes, an independent pair of flutes is included. Einstein dismisses this fact lightly with the words:

<sup>38</sup> *Thematisches Verzeichnis W. A. Mozartscher Manuskripte, chronologisch geordnet von 1764–1784 von A. André, 1833, (manuscript), No. 168.*

<sup>39</sup> Otto Erich Deutsch (Dokumente, p. 178) adopts Einstein's hypothesis as fact.

<sup>36</sup> KV<sup>3a</sup>, p. 1004.

<sup>37</sup> Stockholm 1947, p. 312 [= *Mozart, his character, his work*, New York, 1945].

“*The instrumentation [in KV 409] agrees completely [with that of KV 338], apart from the two flutes, which Mozart did decide to include in the outer movements of this symphony around 1782.*”<sup>40</sup> Indeed, Einstein goes so far as to consider that flutes may later have been added to the *Andante di molto*,<sup>41</sup> – an idea based only on speculation and which cannot be pursued.

As far as the outer movements are concerned, it can be ruled out that Mozart would have added two flutes to the unchanged oboe parts, for the flutes cannot be used only as reinforcement for the oboes. It would instead have been necessary for Mozart to rewrite the oboe parts, at least in a number of passages. But there is no trace of any such rewriting in the Symphony. The performance of KV 338 with the Menuet KV 409, as Einstein demands in strong terms, would result in the mixing of two versions with each other, like taking a movement of the G minor Symphony KV 550 with the clarinets added in a later version while leaving the other movements only with the oboes of the original version.

The conviction of the editor is however that the Menuet KV 409 in no way belongs with the Symphony KV 338. The following five reasons are offered here to support this conviction:

1. The Menuet originally intended as the second movement of KV 338 was, as shown above with a probability bordering on certainty, complete, and there would have been no reason for Mozart to replace this Menuet with another with a different instrumentation if he had really wished to expand this Symphony later to four movements.
2. In the autograph of KV 338 there is no trace either of the insertion of a (new) Menuet or of the use of flutes in any part of the outer movements, let alone in the slow movement.
3. There is equally little trace in the autograph of KV 409 of any remark by Mozart that this Menuet should be incorporated into an (already composed) symphony.
4. In none of the manuscript sets of parts of KV 338 are flute parts extant, and in none is there a menuet. The same negative results emerge from an examination of the parts printed by Johann André and published in 1797 or of any known score copies or printed scores of the 19th century. (cf. *Kritischer Bericht*).
5. No menuet in Mozart’s symphonies – even in the three last, great symphonies – reaches the length of KV 409 (= 89 measures!). If one considers the

Menuet in KV 338, in every sense an important piece, described rightly by Einstein as “*one of the most pompous menuets that Mozart ever wrote*”,<sup>42</sup> this piece appears in comparison crushingly overweight – and this cannot possibly have been Mozart’s intention. In agreement with the editor, the Chief Editor of the NMA spoke out – while Ernst Fritz Schmid was still alive – against the inclusion of the Menuet KV 409 in the Symphony KV 338 and therefore in the present volume.<sup>43</sup> (The Menuet will appear in *Symphonies • Volume 10*, the last volume of Work Group 11.)

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The editor owes thanks to the Bibliothèque Nationale, Paris, to the International Foundation Mozarteum, Salzburg as well as to all archives and libraries named in the *Kritischer Bericht* and to all owners of secondary source material.

Friedrich Schnapp

Hamburg, April, 1970

Translation: William Buchanan

<sup>42</sup> *Ibid.*, p. 312.

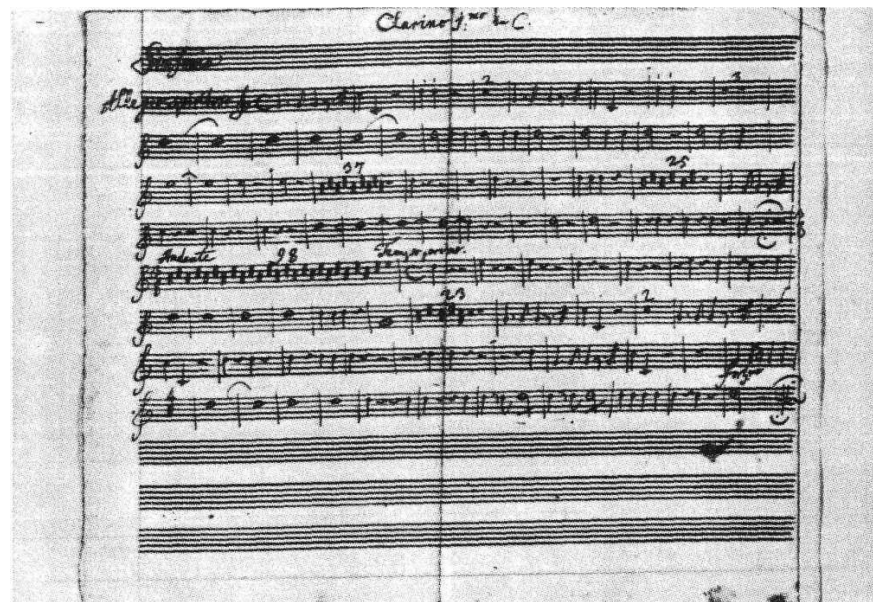
<sup>43</sup> J. A. André lists what he calls the “*Sinfonie-Menuett*” [“*symphony menuet*”] in his manuscript catalog (cf. footnote 9) under No. 190 and provides the following interesting comment on it: “*This menuet also seems [like the previous three Marches KV 408 named under No. 189] to have been planned as an intermezzo for Mozart’s musical soirées at that time, in that during the whole decade of the 1780s it was the fashion to perform such symphony menuets as interludes between the concertos, which also caused me at that time (1786–88) to write 6 such symphony menuets for the concert here [Offenbach]*”. In fact, Mozart may well have composed the Menuet for the Sunday amateur concerts in the Augarten in Vienna, the first of which took place 26 May 1782 with his personal participation.

<sup>40</sup> KV<sup>3</sup>, p. 479.

<sup>41</sup> *Mozart* [. . .], p. 312.



Facs. 1: Symphony in G KV 318: leaf 1<sup>r</sup> of the autograph in the possession of the Public Library, New York. Cf. page 3, measures 1–5.



Facs. 2: Symphony in G KV 318: autograph Clarino I part (cf. Foreword).

Handwritten musical score for the first page of the Symphony in B-flat, KV 319. The page features ten staves of music. The first staff is marked 'Allegro spiritoso' and includes the tempo marking 'Allegro spiritoso' and the dynamic marking 'f'. The score is written in a cursive hand. At the top right, there is a handwritten note: 'in Wolfgang Amadeus Mozart's original autograph 1779'. On the right side, there are additional handwritten notes: 'ind. f. ind. f. ind. f. ind. f.' and '12-8'. At the bottom right, there is a handwritten number '123' and the key signature 'K 319'. The page is numbered '123' in the top left corner and '123' in the bottom right corner.

Facs. 3: Symphony in B<sup>b</sup> KV 319: leaf 1<sup>r</sup> as in the photocopy (owned by the International Foundation Mozarteum, Salzburg) of the currently lost autograph belonging to the Prussian State Library, Berlin. Cf. page 23, measures 1–11.

35. *Allegro vivace* // Sinfonia //

Violini I

Violini II

Viola

2 Violoncelli

2 Contrabbassi

Trombe in C

Fagotti

Timpani

*Allegro vivace*

No. 227 / 125

Facs. 4: Symphony in C KV 338: leaf 1<sup>r</sup> of the autograph (part 1) in the possession of the Bibliothèque Nationale, Paris (Département de la Musique). Cf. page 59, measures 1–9.

The image displays a page of handwritten musical notation for the Symphony in C, KV 338, specifically leaf 14v of the autograph. The score is written on ten staves, labeled on the left as Violini I, Violini II, Violoncelli, Contrabasso, Fagotti, and Organi. The top staff is marked 'Allegretto' and the bottom staff 'Allegretto'. A large, hand-drawn 'X' is drawn across the entire page, indicating that the music shown is a crossed-out fragment. The word 'Menuetto' is written in the upper right corner of the page. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'for.'.

Facs. 5: Symphony in C KV 338: leaf 14<sup>v</sup> of the autograph (part 1) with the crossed-out Menuet (fragment). Cf. page 167.

No. 10.  
 Sinfonia in C  
 à Violini  
 2 Violini  
 2 Oboe  
 2 Corni  
 2 Fagotti  
 2 Violen  
 2 Clarini  
 Tympani  
 Bassi  
 Del Sig. W. A. Mozart.

*Andante di molto*  
 più tosto Allegretto  
*arco*  
*arco*  
*arco*  
*arco*  
*arco*

Facs. 6, 7: Symphony in C KV 338: two pages from the authentic parts material in the possession of the Fürstlich Fürstenbergische Hofbibliothek, Donaueschingen; left the title page, right a page from the *Violino I* part (beginning of the second movement) with entries in Mozart's hand.

2 Flaut  
N. 90

*Symphonie*  
di Amadeo Wolfgang

Violini

Viola

2 Oboe

Clarinete

Fagotto

Violoncelli/Bassi

Luglio 1782

Facs. 8: Symphony in D (“Haffner-Symphony”) KV 385: leaf 1<sup>r</sup> of the autograph in the possession of the National Orchestral Association, New York. Cf. pages 113–114, measures 1–10.



A photograph of a page of handwritten musical notation for a symphony. The page contains ten staves of music, with various notes, rests, and markings. The notation is dense and includes many accidentals and slurs. A vertical line is drawn through the middle of the page, separating the left and right halves of the score. There are some handwritten annotations and corrections throughout the page, including a large 'E' at the top left and some numbers like '3' and '5' on the right side. The paper appears aged and slightly textured.

Facs. 9: Symphony in D (“Haffner-Symphony”) KV 385: leaf 6<sup>r</sup> of the autograph. Cf. pages 122, measures 89–96.