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WOLFGANG AMADEUS MOZART

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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:

- I: Sacred Vocal Works (1–4)
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- 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. *The Editorial Board*

FOREWORD

The following symphonies¹ appear here for the first time as part of a complete edition. The subordinate place allotted to them in the past is explained by the fact that they were not seen as independent works; almost all the movements in the symphonies are at the same time transmitted as parts of serenades. They were presented in this form in 1880 as part of the Breitkopf & Härtel Complete Edition (AMA).² The evidence of the sources, however, is that the symphony versions reflect Mozart's wishes. As a result, their inclusion in the Work Group *Symphonies* in the NMA as a separate volume is justified. All three symphonies in D are directly derived from the serenades KV 204 (213^a), KV 250 (248^b) and KV 320. They represent shortened forms, created by the elimination of movements from the serenades, receiving their generic name from the typically symphonic pattern of the remaining movements. Although there is a widespread random use in the sources of the terms "Serenade" and "Symphony", as was customary at the time, for the versions with a reduced number of movements the term "Symphony" is always used, proof that the cyclical form helped to establish the term for the genre, while both terms are found for the Serenade forms. The details of the omitted movements can be summarised as follows:

Serenade KV 204 (213^a):

1. Allegro assai; 2. Andante moderato; 3. Allegro; 4. Menuetto / Trio; 5. [Andante]; 6. Menuetto / Trio; 7. Andantino grazioso / Allegro

Symphony based on KV 204 (213^a):

1. Allegro assai; 2. –; 3. –; 4. –; 5. Andante; 6. Menuetto / Trio; 7. Andantino grazioso / Allegro

Serenade KV 250 (248^b):

1. Allegro maestoso / Allegro molto; 2. Andante; 3. Menuetto / Trio; 4. Rondeau: Allegro; 5. Menuetto

¹ Regarding literature cf. O. Jahn, *W. A. Mozart*, Part 1, Leipzig, 1856 and *passim*; H. Abert, *W. A. Mozart*, Part 1, Leipzig, 1919 and *passim*; T. de Wyzewa et G. de Saint-Foix, *W. A. Mozart*, Part 2, Paris, 1912; Köchel-Einstein, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts*, third edition by A. Einstein, Leipzig, 1937 (KV³); G. Haußwald, *Mozarts Serenaden*, Leipzig, 1951.

² Ser. IX, 7; Ser. IX, 9; Ser. IX, 11; Critical Report by G. A. Nottebohm.

galante / [Trio]; 6. Andante; 7. Menuetto / Trio I / Trio II; 8. Adagio / Allegro assai

Symphony based on KV 250 (248^b):

1. Allegro maestoso / Allegro molto; 2. –; 3. –; 4. –; 5. Menuetto galante / Trio; 6. Andante; 7. Menuetto / Trio I / Trio II; 8. Adagio / Allegro assai

Serenade KV 320:

1. Adagio maestoso / Allegro con spirito; 2. Menuetto; 3. Concertante: Andante grazioso; 4. Rondeau: Allegro ma non troppo; 5. Andantino; 6. Menuetto / Trio I / Trio II / Coda; 7. Finale: Presto

Symphony based on KV 320:

1. Adagio maestoso / Allegro con spirito; 2. –; 3. –; 4. –; 5. Andantino; 6. –; 7. Presto

In the first of these symphony versions, the removal of inner movements resulted in a normal symphony with four formal parts. In the second example, the retention of the Menuetto galante provided a serenade-like reminiscence; in another source,³ however, the Menuetto galante is also dropped, so that the intended symphonic character becomes even clearer. In the third case, the removal of all relics of dance movements leads to a shorter, three-movement symphonic form. In the question of whether serenade or symphony version came first, the decision has to be, in view of the evidence of the sources, that the symphony versions are to be seen as secondary forms of the serenades, not vice-versa. Mozart's serenades were primarily open-air music for specific places and purposes, often in more or less close connection with a particular person. For KV 204 (213^a), no occasion is known. KV 250 (248^b) was intended as the "*Serenata per lo sposalitio del Sgr: Spath colla Sg^{ra} Elisabetta Haffner del Sgr: Caval: Amadeo Wolfg: Mozart*" ["*Serenade for the marriage of Mr. Spath with Ms. Elisabeth Haffner, by Mr. Amadeo Wolfg: Mozart, knight*"]. Regarding KV 320, Köchel-Einstein⁴ suspected that it was "*for a particular celebration*" and referred to Niemetschek, whose letter of 27 May 1799 to Breitkopf & Härtel speaks of a "*Congratulatory Symphony specially for the name-day of the Archbishop of Salzburg*". This day, 30 September, cannot easily be reconciled with the day

³ National Museum, Prague, Lobkowitz Collection, Sign. X. G. d. 26.

⁴ KV³, p. 406.

of composition of the Serenade, 3 August. But this work will no doubt also have been for a special occasion. The Princely and Episcopal Court Advisor, subsequently Regional Chancellor, Johann Baptist Josef Joachim Ferdinand von Schiedenhofen, kept a diary, from which Otto Erich Deutsch published the passages relating to Mozart.⁵ There he recorded two different performances for each of KV 204 (213^a) and KV 250 (248^b), both of which took place immediately after the composition of the works, but it is not absolutely clear whether the serenade or symphony version is being referred to. For KV 204, (213^a) the entries are: “1775, 9 August: After the meal, to the Final Music, which Mr Mozart has composed. 23 August: After the meal, to the Final Music, which was by Mr Mozart. There I saw the Robinigs, Barisannis, Dauvras, and Mozarts. Then home at 12 o'clock.” Deutsch points out in this connection that the custom was to repeat the Final Music performances in Mirabell and Kollegien Squares. The expression “Final Music”, as well as the probable performance in the open air, does suggest the serenade version, but it is also possible that the symphony version was played, which would place the date of composition before the 9 or 23 August 1775. The entry for KV 250 (248^b) is as follows: “1776, 21 July: After the meal I went to the Bridal Music, which the young Mr. Haffner commissioned for his sister Liserl. It was by Mozart, and was performed in the Garden House by Loreto.” The “Bridal Music” was without doubt the serenade version, whose date of performance can accordingly be taken as the earliest possible date of composition for the symphony version. In any case, the composition of the symphony versions has to be dated as later than the conception of the serenade versions, so that the dates known or transmitted in the sources for the serenade compositions provide a *terminus post quem* for the symphony version of KV 204 (213^a) as 5 August 1775, of KV 250 (248^b) as 21 July 1776 and of KV 320 as 3 August 1779.

It would not be surprising if Mozart had sought to loose such commission or homage works of the Salzburg period from their particular and unique settings and to make use of them in a new form in chamber music and concert programmes. There is documentary evidence of the eduction of the *Sinfonia concertante* from the complex of KV 320 to be performed separately, as in the soirée in Vienna on 23 May 1783. The autograph work title,⁶ the existence of a single copy of the movements, Mozart's reference (quoted by Köchel-Einstein) to

the *Sinfonia concertante* “from my last final music” – all make it clear that this was no haphazard process, but a deliberate re-use of individual movements. The reverse process, assuming an earlier conception of the *Sinfonia concertante*, which was then subsequently incorporated into the Serenade, seems less credible, as there is no evidence of any kind for it. Mozart may in a similar way have combined a suitable selection of the other serenade movements to create a symphonic form for his performance requirements.

This postulation is supported by the source situation.⁷ For the three serenades in question, there is in each case an autograph score, but for the corresponding symphonies there are only copies and first and early printings, predominantly in parts, i.e. exclusively performance material which is evidence of frequent use of the symphony versions and of their wide propagation, as opposed to the more local serenade versions. It can hardly be assumed that autograph symphony versions existed and have since been lost. The sources for the symphonies, which are moreover known in much greater numbers than the copies of the serenades, are without exception secondary sources. The circumstances surrounding the sources reflect precisely the contemporary practice of the symphonically distilled re-use of the serenade for other performance purposes. The secondary sources do however take on an authentic character because of their origin in immediate proximity to Mozart. Thus the main source of the symphony version of KV 204 (213^a) is from Mozart's legacy and was read and corrected for performance purposes by Mozart himself, as the autograph dynamic marks confirm. The material concerned was in practical use and shows numerous traces of this. For the symphony version of KV 250 (248^b), a set of parts, some of them autograph, exists and had obviously been in use. For the symphony based on KV 320, we have numerous agreeing copied parts and also printed parts which seem to point to a possibly lost intermediate source very close to Mozart.

For the reasons mentioned, autographs could not be consulted for the editing of the symphony versions, as they were the originals of the serenade versions. It was necessary to draw on the characteristic and typical part copies of the symphonies in order to gain a picture of the form in which Mozart more or less authorised the symphonies, even if this form occasionally contradicts in dynamics and phrasing, or even in the music text, the autograph of the

⁵ O. E. Deutsch, *Aus Schiedenhofens Tagebuch*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1958, pp. 15f.

⁶ Cf. Jahn, op. cit., Part 2, pp. 351f.

⁷ Cf. on what follows the *Kritischer Bericht* [Critical Report, available in German only].

serenade or at the least represents a variant adopted for reasons linked to the technicalities of performance. Those secondary sources were considered to be main sources for which the lines of transmission of the musical text can be most closely linked to Mozart, such as: for KV 204 (213^a) a copy in parts, today kept in the State Library Berlin – Prussian Cultural Heritage, Music Department, formerly Prussian State Library, Berlin, signature Mus. ms. 15 333/4; for KV 250 (248^b) a partial autograph in parts, preserved in the same library, signature Mus. ms. autogr. Mozart KV 250; for KV 320 the first printing of the symphony in parts by André in Offenbach in 1792 with publisher's number 520, as well as a copy in parts owned by the Fürstliche Fürstenbergische Hofbibliothek in Donaueschingen, signature Mus. ms. 1382. For this edition, errors and divergences, where they could not be clarified by comparisons with the numerous other sources of the symphony versions of the work in question, were amended with reference to the autographs of the corresponding serenade version. For details cf. *Kritischer Bericht*.

The symphony versions with their numerous sources offer new insights compared with the serenade compositions. It was thus possible to confirm for KV 204 (213^a) that in the Allegro assai, Menuetto / Trio and Andantino grazioso / Allegro, on the basis of the direction “*col Basso*” found in the source, the bassoon should be used, for this indication is on a bassoon part. The use of this instrument is otherwise limited to the movement Andante, where it has an independent part. Although it was always the custom according to old performance practice to have the bassoon join in the bass line, this mode of performance has been ignored until now in the serenade version. In the symphony, however, the use of the bassoon is called for in all movements, for which reason the bassoon part has its own staff in the present edition as the bass of the wind section. Only when heard this way does the audible picture of the wind trio, which can be traced back to earlier models, become fully comprehensible; in the first and last movements it still appears in the Baroque form of two oboes and bassoon. The musical material is divided in the central movement, Andante, between flute and oboe, to which the bassoon adds solo passages. In the Menuett, the wind trio appears in the shape of two flutes, which are however at this point linked with the bassoon, so that this wind group fits organically into the architecture of the instrumentation. But the character of the Trio departs from the confines of the Baroque wind trio when the flute takes a solo role at a very much reduced dynamic level quite in keeping with earlier performance practice, but now without the

otherwise obligatory bassoon. The activity or resting of the bassoon underlines structurally the symphonic character of this version and confirms above all the idea of an organically structured dynamic waxing and waning.

Attention must be drawn to three features of the symphony version KV 250 (248^b). The first point is that the source parts clearly confirm the use of two violas. In this, the essence of the five part string orchestra of earlier times can still be heard. This aspect raises questions regarding *divisi* performance. One must now assume, much more strongly than previously, a deployment of the violas in two groups, except in cases where simply double-stopping is meant. Furthermore, Mozart composed a quite new timpani part for the symphony version, transmitted in autograph. It is indeed not complete, for it breaks off in measure 289 of the finale, but it is precisely this inclusion of the timpani, organically incorporated into the wind section, that emphasises the symphonic character of the work and thus also its suitability for performance in enclosed spaces as opposed to the outdoor style of the serenade. Mozart's timpani part has been included in this edition. The making-up of the missing measures was carried out with reference to the other source copies. Finally, Mozart completely re-composed the Trio of the Menuetto galante for symphonic performance. Nottebohm did indeed draw attention to the existence of the new version in the critical report of the AMA, but rejected it and drew no conclusions from it, as he did not recognise it as part of the symphony version. The re-working extends to an increasing of the participation of oboes and bassoons, a stricter treatment of the double viola parts and a rhythmical and harmonic restructuring of the second violin part. The bass line and melodic substance remains unchanged. The re-composition can be interpreted as the placing of a stronger emphasis on a symphonic principle of deployment of instrumental forces such as would be advantageous in a chamber setting; here, once again, we have a deliberate re-shaping of the serenade in favor of the symphony.

In the symphony version of KV 320, the situation is more difficult in that the sources show no autograph interventions or marks. It is characteristic that two different timpani parts exist, both of them confirmed by respective congruent copies in the sources. Use of timpani as such is quite in keeping with Mozart's shaping tools for the symphony version, as shown by KV 250 (248^b). But in the autograph of the serenade version there is already a timpani part which in some passages corresponds precisely to the symphony versions but in other passages shows a

quite independent form. The authenticity of the version of the timpani part diverging from the autograph therefore has to be questioned. In principle, it was not necessary for Mozart to add a new timpani part for the symphony version, but the passages in common with earlier part throughout the length of the adapted timpani part in the sources suggest there may have been an intermediate source close to Mozart and now lost. This adapted timpani version is the one selected for propagation in the sources and is also found in the first printing of the symphony, even if in a slightly revised form. The first printing corrected many of the obvious harmonic or rhythmic inconsistencies that had made their way into the copies. The individuality of this timpani part is most marked in the changes of rhythm with respect to the brass, a fundamentally stronger audible presence in the whole picture and more frequent rolls, features which in their turn emphasise the symphonic principle of the version and which may have been distorted only in the course of the transmission process. Simply to declare the part not genuine would be to fly in the face of the evidence of the sources, since such a consistent picture in the performance material, whether in copy or print, speaks against a chance addition by an unknown third party. For the present edition, in order to retain the picture of the symphony version with the timpani part diverging from that in the autograph, the corresponding copies were consulted, particularly the first printing, which already represents a correction of the manuscript parts. In the case of further changes, mostly reflecting harmonic relationships, the autograph of the serenade version was consulted, but only as far as it appeared necessary for reasons relating to the effective realisation of the part. Otherwise the distinctive structure was left unchanged. For details cf. the *Kritischer Bericht*.

The present volume therefore contains three symphonies based on serenades and whose identity has been shown to be authentic. The proof is not only suggested by the circumstances surrounding the sources, but also reinforced by a series of literary references. As early as in the so-called Gleissner Catalogue of around 1800, the first listing of the Mozart legacy according to themes, the works are designated in the commentary in each case as “*Sinfonia*”, a procedure repeated in the Gleissner Catalogue with elucidations by André.⁸ In André’s manuscript catalogue of 1833 they are listed under the same genre, but this time with remarks on the divergences from the serenade versions. Moreover,

⁸ E. F. Schmid, *Neue Quellen zu Werken Mozarts*, in: *Mozart-Jahrbuch 1956*, Salzburg, 1957, pp. 35f.

André’s printed catalogue of 1841 once again refers to the symphonies. There an important group heading can be seen on p. 76, under which the symphony versions of KV 204 (213^a) and 250 (248^b) are listed: “*Authentic copies of Mozart’s Symphonies in parts, which Mozart took on journeys with him for performance purposes and whose corrections he himself carried out, as well as here and there noting tempos and performance directions or wrote individual orchestra parts in his own hand.*” Finally, the critical assessments in KV³ of the sources of KV 320 should be mentioned. For details cf. the *Kritischer Bericht*.

Beyond this, further symphony versions based on serenades are known in sources of more or less significant value. This is the case for Serenade KV 203 (189^b), for which versions are extant with differing numbers of movements, sometimes with timpani. For the Serenade KV 100 (62^a) there is also a symphony version. The *Galimathias musicum* KV 32 is related to the serenade; it opens with a self-contained four-movement “*Miniature symphony*” which leads into the Quodlibet and is transmitted in an intact autograph source (cf. KV³, footnote). Finally, the Symphony KV 385 is probably derived from a serenade whose individual movements have been lost. The question of the extent to which further cycles of this kind may have existed has not yet been answered. A publication of the various symphony versions based on serenades, as far as the source situation permits, is planned for a final volume of Work Group 11 of the NMA.

In terms of editorial method, the musical text of the present three symphonies reflects that of the respective non-autograph main sources. As a result, even departures from the autographs of the serenade versions, for example regarding articulation, have been retained. Only where obvious errors have been transmitted in the text have corrections been made, after consulting the corresponding autograph of the serenade version. Editorial additions generally extend only to the supplying of marks for dynamics and articulation to restore congruity with analogous passages. Missing or inaccurately set ties were corrected following the autographs. The only material available for the creation of the scores were parts. The notation of pairs of wind instruments on one staff was a reason for the use of separate note stems, while the additional remark “*a2*” indicates simply the paired presentation of music text which was written out in separate parts. Where phrasing or dynamics differed in the two instruments paired, this is pointed out in the *Kritischer Bericht*. Combinations of ties and slurs have been reproduced as in the source. The setting of flags and beams, no

longer autograph in the sources, was adjusted to accord with standard modern practice. Pulsating eighth-notes were always written out. For repeated sixteenth-notes, as far as was sensible, abbreviations were used. Cautionary accidentals, frequently encountered in the sources, were reduced on principal wherever they were superfluous. Multiple voices in the strings were understood as chords wherever a double-stop was clearly intended and were corresponding notated on one stem. But in many passages in the sources the intention of *divisi* play is recognisable, whether this is, for example, where the violas are explicitly marked *I, II*, or where the voices are notated on two staves or where independence of the voices is clearly shown. In such cases, separate stems were used. Difficulties were encountered with the rendering of dash (wedge) and dot on the basis of the sources, as no autographs are available. Although the copies presented in this regard a very inconsistent picture, in the main sources at least a wish to differentiate between wedge and dot was discernible. Dashes and wedge-like dashes often appear over-size in the sources when they occur singly, but small and irregular in direction when they occur in repetition. Both forms have been rendered as wedges. Dots appear in the sources, as is sensible for performance purposes, usually in an emphatically round form. They have been rendered in the same form. It is of course not always possible to decide whether a dot or a dash is meant. When the articulation continues throughout a phrase, the initial form was adopted as characteristic and retained in the edition for the duration of the phrase. Obvious inconsistencies in the articulation of parallel passages were harmonised, if necessary after referring to the autograph. Interpretation of the wedge purely as an accent is called for in KV 204 (213^a), Finale, Violin I, measures 55, 57, 63, 65, 236, 238, 244, 246; in KV 320, Andantino, Violin I and II, measures 24, 27, 80, 83.

In performance, the wedges are not to be understood in the modern sense of a sharper staccato, but rather, especially where they occur at the end of phrase-marks, as a particularly emphatic raising into relief. The wedge marks are under no circumstances to be allowed to lead to a coarsening of the articulation. How fine the dynamic differentiation can be in the sources is shown by the *Menuetto galante* in KV 250 (248^b), measure 9, where the *piano* in horns and trumpets forms a real contrast to the *forte* in the woodwinds and strings. The same is true of the 2nd Trio of the 2nd Menuett in the same symphony, where flutes and horns provide a marked dynamic contrast to the other instruments. A passage often debated in performance practice is in the 2nd Menuett of the same symphony, in which the 5th

eighth-note in measure 21 and in 22 is interpreted as e# in Violin I and Violin II. The autograph of the serenade version and the main source of the symphony version however both clearly have e" and e' respectively in both cases.

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Günter Haußwald

Kassel, November, 1958

Translation: William Buchanan

25. Mus. ms. 15333 15333 I.

Sinfonia

2 Violini

2 Oboe

2 Corni

2 Clarini

Viola

Basso

Del Sig.^{re} Cavaliere Amadéo Wolfgango Mozart

177

274

204

Facs. 1: Symphony based on the Serenade KV 204 (213^a): title page after the copied parts in the State Library Berlin – Prussian Cultural Heritage, Music Department (formerly Prussian State Library, Berlin).

Facs. 2: Symphony based on the Serenade KV 204 (213^a): first page of notation in the violin part with autograph dynamic indications as in the copied parts in the State Library Berlin – Prussian Cultural Heritage, Music Department (formerly Prussian State Library, Berlin).

The image shows a page of handwritten musical notation for the first violin part of a symphony. The tempo is marked "Allegro maestoso." and the instrument is "Violino I^{mo}". The notation is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by rapid sixteenth-note passages and dynamic markings such as "for." (forte) and "p." (piano). The notation is dense and includes various articulations and slurs. The handwriting is in a cursive style typical of the late 18th century.

Facs. 3: Symphony based on the Serenade KV 250 (248^b): first page of notation in the violin part as in the copied parts in the State Library Berlin – Prussian Cultural Heritage, Music Department (formerly Prussian State Library, Berlin).

Allegro - Serenade K601 250 Symphonie in D. Mozart KV 250
All: maestoso
 This ms. analog. Mozart KV 250, 16

The image shows a page of handwritten musical notation for the timpani part of a symphony. It consists of ten staves of music. The notation is in D major and 2/4 time. The tempo is marked 'All: maestoso'. The score includes various rhythmic values, rests, and dynamic markings such as 'f' and 'ff'. The score is written in a clear, elegant hand with some corrections and annotations.

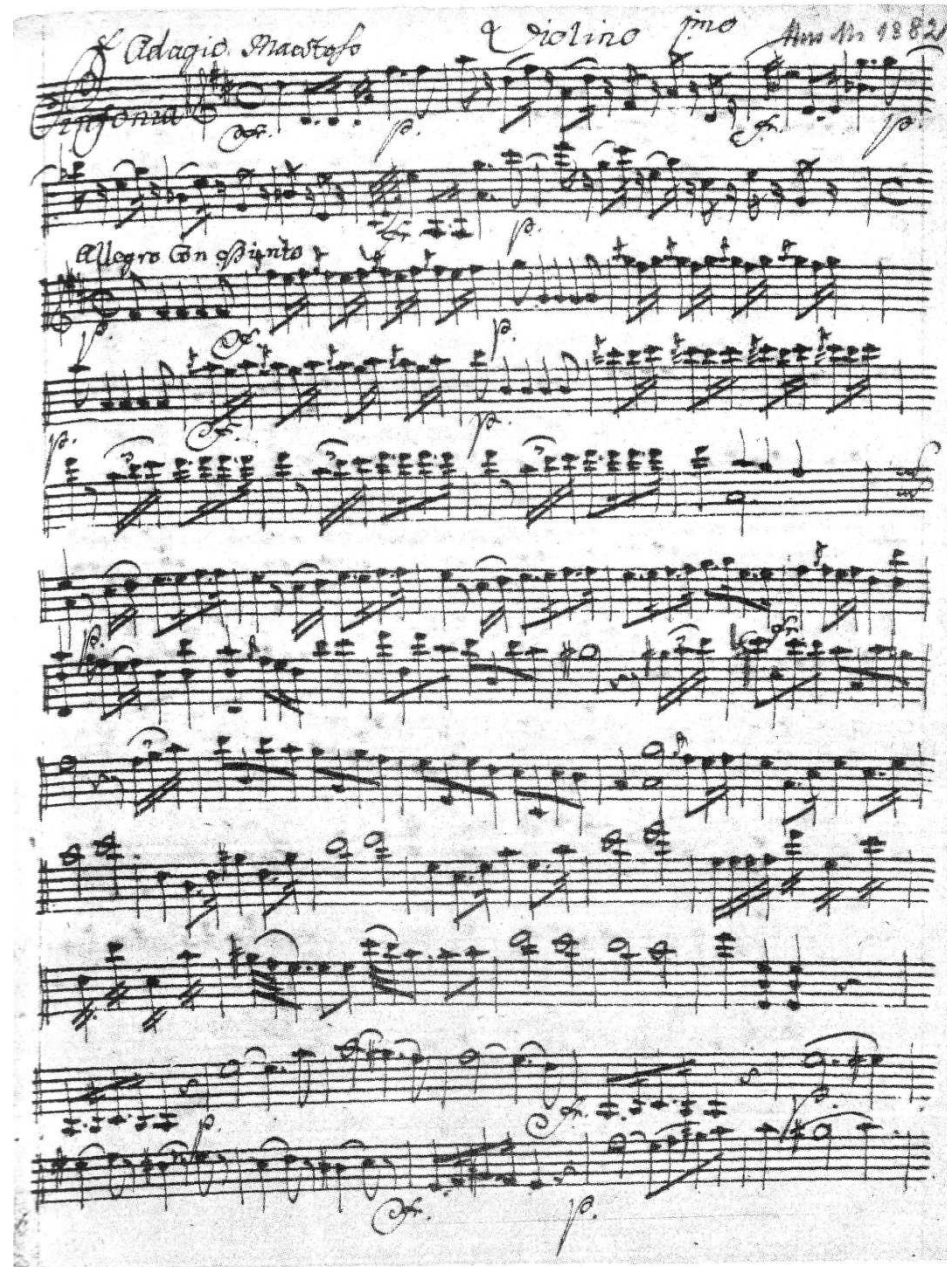
Facs. 4: Symphony based on the Serenade KV 250 (248^b): first page of the autograph timpani part as in the copied parts in the State Library Berlin – Prussian Cultural Heritage, Music Department (formerly Prussian State Library, Berlin).

N. 10.
 Sinfonia in D#
 2. Corni
 2. Obo
 2. Clarini Fagotti
 2. Violini
 Viola
 2. Fagotti
 2.
 Bassi

Adagio Maestoso.

26. Beginn

Facs. 5: Symphony based on the Serenade KV 320: title page as in the copied parts in the Fürstlich Fürstenbergische Hofbibliothek, Donaueschingen.



Facs. 6: Symphony based on the Serenade KV 320: first page of notation in the violin part as in the copied parts in the Fürstlich Fürstenbergische Hofbibliothek, Donaueschingen.