

WOLFGANG AMADEUS MOZART

Series IV

ORCHESTRAL WORKS

WORK GROUP 12:
CASSATIONS, SERENADES AND
DIVERTIMENTOS FOR ORCHESTRA • VOLUME 3

PRESENTED BY GÜNTER HAUSSWALD

1962

Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

The Complete Works

BÄRENREITER KASSEL ● BASEL ● LONDON

En coopération avec le Conseil international de la Musique

Editorial Board: Dietrich Berke ● Wolfgang Plath ● Wolfgang Rehm

Agents for

BRITISH COMMONWEALTH OF NATIONS: Bärenreiter Ltd. London

BUNDESREPUBLIK DEUTSCHLAND: Bärenreiter-Verlag Kassel

SWITZERLAND and all other countries not named here: Bärenreiter-Verlag Basel

As a supplement to each volume a Critical Report (Kritischer Bericht) in German is available

The editing of the NMA is supported by

City of Augsburg

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City of Vienna

Konferenz der Akademien der Wissenschaften in der Bundesrepublik Deutschland,
represented by

Akademie der Wissenschaften und der Literatur Mainz,
with funds from

Bundesministerium für Forschung und Technologie, Bonn and

Bayerisches Staatsministerium für Unterricht und Kultus

Ministerium für Kultur der Deutschen Demokratischen Republik

Bundesministerium für Unterricht und Kunst, Vienna

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

CONTENTS

Editorial Principles	VI
Foreword.....	VII

Facsimile: First page from the autograph of the March KV 237 (189 ^c) belonging to the Serenade in D KV 203 (189 ^b)	XIV
Facsimile: First page from the autograph of the Serenade in D KV 203 (189 ^b).....	XV
Facsimile: First page from the autograph of the March KV 215 (213 ^b) belonging to the Serenade in D KV 204 (213 ^a)	XVI
Facsimile: First page from the autograph of the Serenade in D KV 204 (213 ^a).....	XVII
Facsimile: First page from the autograph of the Serenade in D KV 239.....	XVIII

Serenade in D, consisting of the March KV 237 (189 ^c) and the Serenade KV 203 (189 ^b).....	3
Serenade in D, consisting of the March KV 215 (213 ^b) and the Serenade KV 204 (213 ^a).....	55
Serenade in D (<i>Serenata notturna</i>) KV 239.....	114

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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- 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. *The Editorial Board*

FOREWORD

The contents of the present volume comprise the *Serenade in D*, consisting of KV 237 (189^c) and KV 203 (189^b), the *Serenade in D*, consisting of KV 215 (213^b) and KV 204 (213^a), as well as the *Serenade in D*, KV 239, also known as the *Serenata notturna*. Their inclusion in Series IV, *Orchestral Works, Work Group 12, Cassations, Serenades and Divertimentos for Orchestra* of the *New Mozart Edition*, can be considered self-evident in terms of genre and style.¹

The source situation for the works edited here can be described as adequately secure. The autographs of all movements have survived. While some of them, often as a result of private ownership, are hardly accessible, photocopies were available in all cases for the editing work. The entire authentic transmission is in the form of scores, which, subject to Mozart's writing habits, can be considered reliable and largely clear, so that no doubts arise as to the overall conception. The primary sources needed to be supplemented to only a small extent by secondary sources. Amongst these are contemporary and later copies in score or parts. Such copies are extant in single transmission for KV 237 (189^c) and KV 239, double transmission for KV 215 (213^b), triple for KV 204 (213^a) and quadruple for KV 203 (189^b). Their value is substantially inferior to that of the autographs. That transmission in parts copies occurred only for KV 203 (189^b) – they are kept in the Biblioteca Estense in Modena and in the Lannoy Collection of the Landeskonservatorium in Graz – may be explained by the fact that Mozart's serenade music was usually composed *ad hoc* for a specific purpose or occasion, so that the need for a wider circulation of works in their original form – usually in several movements – was not present. Copies in score were therefore the preferred method of transmission around 1800, as can be observed for all the other sources. Only KV 215 (213^b) represents a very early copy in score, preserved in the Biblioteca del Conservatorio Giuseppe Verdi in Milan, a location

possibly resulting from Mozart's connections with Milan. The works edited here first appeared in print in the Complete Edition of Mozart's Works (AMA) published by Breitkopf & Härtel in Leipzig² between 1880 and 1882. For details of the sources cf. the *Kritischer Bericht* [*Critical Report*, available in German only].

A uniform title was chosen for the works in the present edition, although complex forms are represented. For all the works, the generic title *Serenade* was used. For KV 239, the term *Serenata notturna* was adopted only as a subtitle. The remark *Serenata Notturna* is in fact found in the autograph; the two words are however in Leopold Mozart's hand, so that the generic title can claim only limited validity. The other two *Serenades*, KV 237 (189^c) with KV 203 (189^b) and KV 215 (213^b) with KV 204 (213^a) consist in each case of a *March* with a following *Serenade*, with the term *Marcia* in autograph in both cases, while the remark *Serenata* on the autographs is once again written by Leopold Mozart. As far as the validity of the process by which a march comes to be coupled to the serenade movements proper is concerned, it is relevant to mention that serenade music of this kind was, in contemporary practice, almost always introduced and concluded with a piece of music for the entrance and exit of the musicians. The chance separation of March and Serenade in the transmission does not speak against their being linked, especially as Mozart himself introduced the *Serenade* KV 239 with a *March* which is an obligatory part of the work. The New Mozart Edition now presents for the first time each of the *Marches* coupled to the *Serenade* it belongs to.³ The security of the coupling is hampered by the isolated source situation; date of composition and scoring must be considered important criteria in any proposed pairings. In the case of the *March* KV 237 (189^c) and the *Serenade* KV 203 (189^b), Wyzewa and Saint-

¹ For literature cf. O. Jahn, *W. A. Mozart*, vol. I, Leipzig, 1856 and later; H. Abert, *W. A. Mozart*, vol. I, Leipzig, 1919 and later; T. de Wyzewa et G. de Saint-Foix, *W. A. Mozart*, 2 vols., Paris, 1912; Köchel-Einstein, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts*, 3rd Edition, revised by A. Einstein, Leipzig, 1937 (= KV³); G. Haubwald, *Mozarts Serenaden*, Leipzig, 1951.

² KV 237 (189^c) in Ser. X/4, April 1882; KV 203 (189^b) in Ser. IX/6, January 1880; KV 215 (213^b) in Ser. X/3, March 1882; KV 204 (213^a) in Ser. IX/7, February 1880; KV 239 in Ser. IX/8, June 1880. *Revisionsberichte* [Editorial Reports] by G. Nottebohm.

³ Cf. also *Neue Mozart-Ausgabe* [NMA], Series IV, Work Group 12, *Cassations, Serenades and Divertimentos for Orchestra • Volume 2*.

Foix⁴ and also Einstein⁵ had already postulated the correctness of the coupling. Although the *March* cannot be dated exactly, its genesis lay indubitably in the same time as that of the *Serenade* (see below). The factor weighing most heavily against the link was the divergence in the scoring, for the *March* calls for two bassoons, but no viola. Here it must be remembered, however, that it was still quite customary in Mozart's early years to include not only the tone colours of violoncello and double-bass in the realisation of the bass-line, but, under certain circumstances, to add bassoons, especially in music of a purely orchestral character.⁶ The rich wind scoring of the *Serenade*, with two oboes, two horns and two trumpets, leads our thoughts towards the very likely possibility that, in the practice of the day, bassoons were used, perhaps even doubled. Their use in the *Serenade* proper is limited to pure reinforcement of the sound, while, in the corresponding *March*, there are passages in which these instruments have to carry out tasks of their own. This establishes without doubt a link between the *March* and the *Serenade*. To make these connections clear in the present edition, the probability that the bassoon was used is pointed out in footnotes at the beginning of the relevant movements. The argumentation based on the absence of the viola in the *March*, which is present in the *Serenade*, carries only limited weight regarding the coupling, for the instrument was often employed in earlier times to double the bass-line an octave higher. With Mozart, it was still generally notated *colla parte*, so that in the present case a role of this kind is quite conceivable. Nevertheless, no separately printed *Viola* staff has been provided in the *March*. In coupling the *March* KV 215 (213^b) with the *Serenade* KV 204 (213^a), the circumstances are similar. The securely dated *March* (see below) certainly belongs, in terms of its genesis, with the *Serenade*, whose dating is not definite and only becomes fixed through this link. Identical scoring for *March* and *Serenade* facilitates the pairing.

⁴ Op. cit., Vol. 2, p. 165.

⁵ KV³, p. 263, footnote.

⁶ On the question of the instruments involved in the bass line (*Basso* or *Bassi*), cf. also the essay, published unfortunately after the completion of editorial work on the present volume, by C. Bär, *Zum Begriff des "Basso" in Mozarts Serenaden*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1961, pages 133–155, and whose conclusions could no longer be taken into consideration.

Yet, here again, the use of a bassoon in the course of the *Serenade* can be regarded as obligatory, for most of the movements require strong wind forces with two oboes or two flutes, two horns and two trumpets. In the *Andante* of the *Serenade*, a pure wind trio with flute, oboe and bassoon is expressly called for, so the use of the bassoon is confirmed in the source and must also be assumed for the majority of the other movements. This state of affairs does of course have consequences for the orchestral colours appropriate to the *March*. In the *March* and also in the relevant movements of the *Serenade*, footnotes have therefore been supplied referring to the probable use of the bassoon.

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A definite dating of the works is not possible in all cases. With a high degree of probability, however, the genesis of the works can be placed in the years 1774, 1775 and 1776. If one couples the undated *March* KV 237 (189^c) with the *Serenade* KV 203 (189^b), the *March* must have been written in Salzburg in the summer of 1774. Einstein⁷ has already pointed out that André's dating of 1775, which he wrote on the original, was an approximation. In the *Serenade* itself, Mozart's own dating has been obliterated. Nottebohm⁸ interprets the crossed-out names of the months, surely incorrectly, as *Febbrajo* [*February*] and *Marzo* [*March*]. Einstein⁹ reads *nel mese d'agosto 1774* [*in the month of August*], which is probably right, especially as Mozart wrote a large scale *Serenade* in the summer of each of the years 1773 to 1776 and also again in 1779, so that the remark "*composed in August 1774 in Salzburg*" can readily claim validity, a view also adopted by Wyzewa and Saint-Foix.¹⁰ For the *March* KV 215 (213^b) with the *Serenade* KV 204 (213^a), a substantial point is that the *March* had an autograph dating: *nel Augusto 1775*. With the *Serenade*, on the other hand, the date of composition has been rendered illegible by a person unknown. Sonnleithner¹¹ reads *August 1772*, Nottebohm¹² *à Salisburgo il 5 di Agosto 1774*. Wyzewa and Saint-Foix opt, on the basis of the secure dating of the associated *March*, for 1775, so that the remark "*Completed Salzburg, 5*

⁷ KV³, p. 263, footnote.

⁸ *Revisionsbericht* [*Critical Report*] to the AMA.

⁹ KV³, p. 262, *Autograph*.

¹⁰ Op. cit., vol. 2, pp. 159f.

¹¹ KV³, p. 296, *Autograph*.

¹² *Revisionsbericht* [*Critical Report*] to the AMA.

August 1775” must be considered, in view of the present source situation, as accurate, which in turn lends support to the idea of an overall plan for the composition of *Serenades* in the summer months of the years 1773 to 1776. Finally, the *Serenade* KV 239 carries the autograph remark *di Wolfgango Amadeo Mozart. nel gionajo 1776*, which definitively fixes the date of composition as January 1776.

Mozart’s serenades owe their composition in almost all cases to special occasions. In their essence, they are music for a purpose, associated predominantly with specific events or persons. For the *Serenades* KV 203 (189^b) and KV 204 (213^a), Einstein¹³ offers explanations. He quotes a letter from Niemetschek on 27 May 1799 to Breitkopf & Härtel from which we gather that Mozart composed the *Serenade* KV 320 “*especially for the name-day of the Archbishop of Salzburg*”. Whether this occasion also gave rise to the *Serenades* KV 203 (189^b) and KV 204 (213^a) remains more than questionable, although, as has already been established, a continuous series of serenade compositions for the years 1773 to 1776 and 1779 has come down to us. Furthermore, the name-day of Archbishop Hieronymus Colloredo was on 30 September. It can hardly be assumed, however, that Mozart would have drawn up his concept for gratulatory music of this kind so long in advance. The present state of our knowledge thus leaves the occasion for the composition of both *Serenades* unexplained. For the *Serenade* KV 239, Paumgartner¹⁴ postulates that they represent “*possibly a New Year composition for 1776*”. This view is undermined, however, by the autograph dating, *nel gionajo 1776 [In January 1776]*. The work would then have to have been composed by the end of December 1775. One is therefore obliged to see in this *Serenade* a celebratory music for which the occasion and dedicatee are indisputably unknown.

The time of composition of the *Serenades* KV 203 (189^b) and KV 204 (213^a), works marked by their rich wind scoring, must primarily be associated with an open-air event, as is essentially typical for serenades. In the case of the *Serenade* KV 239, however, it is clear, alone from the dating in January, that it was intended as chamber music. This is also confirmed by the omission of wind

and the decision to double the string group. A deliberate differentiation between the tone colours of these two string groups is discernible. In the first group, the bass-line is realised on a double-bass (violone), in the second group on a violoncello. A further distinction results from the contrasts between *Violino principale I, II* and *Violino I, II*. In the *Trio* of the *Menuett*, *Viola I* is entrusted with explicitly solo functions, while *Viola II* remains within the orchestral texture. The use of timpani to lend rhythmic profile to thematic material underlines the chamber music conception of the work.

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In Mozart’s day it was standard musical practice with serenades, whose purpose-orientated conception in several formal sections often stood in the way of repeat performances, to adapt them for the concert-hall by producing shortened versions suitable for a wider circulation. The obviously suite-like or concertante movements were eliminated and a limited selection was made of three or four movements to produce a form resembling a symphony. Thus “symphony versions” of serenades¹⁵ were created. To emphasise further the symphonic element, timpani were sometimes included. It is in the nature of these symphony versions that they have almost invariably been transmitted only as parts copies, since they had only immediate practical purposes to fulfill. It can be concluded, however, that Mozart at least sanctioned such symphony versions, since he looked through the parts for *Serenade* KV 250 (248^b) and also made some entries himself. For the *Serenade* KV 239, a symphony version was out of the question, as the three movements *Marcia*, *Menuetto*, *Rondeau* do not permit any further reduction. For the two other serenades in the present volume, however, extant copies provide sources for several symphony versions. It was probably also the symphony version of the *Serenade* KV 204 (213^a) that Mozart had in mind when he wrote to his father from Vienna on 4 January 1783: “*I would like to have the following symphonies as well [incipits follow, including that of the first movement, measures 1–5] and as soon as possible*”. The

¹³ KV³, p. 262, footnote, and also pp. 406f., footnote.

¹⁴ B. Paumgartner, *Mozart*, Berlin, 1927, p. 172.

¹⁵ On this representation cf. the Foreword to NMA IV/11/7. There the symphony versions of the *Serenades* KV 204 (213^a), KV 250 (248^b), KV 320 appeared for the first time.

reduction in the number of movements can be summarised as follows:

Serenade KV 203 (189^b):

1. *Andante maestoso / Allegro assai*; 2. [*Andante*]; 3. *Menuetto/Trio*; 4. [*Allegro*]; 5. *Menuetto/Trio*; 6. [*Andante*]; 7. *Menuetto/Trio*; 8. *Prestissimo*.

Symphony after Serenade KV 203 (189^b):

1. *Andante maestoso / Allegro assai*; 2.–; 3.–; 4.–; 5.–; 6. [*Andante*]; 7. *Menuetto/Trio*; 8. *Prestissimo*.

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 after Serenade KV 204 (213^a):

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

For details cf. the *Kritischer Bericht*.

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The form of the works calls for a separate examination. All three works in the present volume satisfy the serenade criterion of the introductory *March* in two sections. The *Serenade* KV 239 clearly represents, in essence, a rudiment. Apart from the opening *March*, it contains only a *Menuett* and a closing *Rondo*. The main characteristic, the large number of movements, is absent. It is possible that the form, and perhaps likewise the unusual scoring for two groups of strings, were determined by the occasion. The other two serenades represent, in contrast, an opulent development of this type of form. The *Serenade* KV 203 (189^b) is in eight movements, not counting the *March*, with, in keeping with the taste of the day, *Menuetts* in 3rd, 5th and 7th places. The other movements follow symphonic practice and occasionally display an inclination towards concertante treatment, in the interior movements at least. Movements 2 to 4 constitute a special group singled out by their sharing a complex of mediant keys and their dominant extensions, as this summary of the keys shows: D major, B^b major, F major, B^b major, D major, G


major, D major, D major. It is understandable that elimination of this circle of mediant keys presented the easiest procedure, so that they, and the fifth movement as well, are dropped for the symphony version. The *Serenade* KV 204 (213^a) is in seven movements. It is possible to discern here, however, a disguised eight-movement form if one assumes that the first *Menuett*, which would normally occupy the third place, has been omitted. Otherwise the formal construction corresponds precisely to that of *Serenade* KV 203 (189^b), although of course without giving rise to a circle of mediant keys; instead, a static and suite-like principle is visible in the use of keys, which are confined to the areas of tonic, dominant and subdominant. In return, a concertante approach is preferred in the texture of the individual movements. Here again, it can be established that the same procedure of omitting the concertante movements 2 to 4 is adopted in creating the symphony version.

A thematic concordance is identifiable in the *Serenade* KV 204 (213^a), where the *Andante* is reminiscent of the second movement of the *Symphony* KV 95, written in Rome in 1770.

In terms of scoring, the *Serenade* KV 239 proves to be a special case. It was conceived for two groups of strings with timpani, but with the bass-line assigned, as already mentioned, in one case to the violoncello, in the other to the double-bass (violone). The division of the instrumental forces reminds one of Baroque concerto grosso technique and was doubtless influenced in its deployment of these forces by a model in which the alternation of *solo* and *tutti* was characteristic – one more piece of evidence for the strong continued presence of earlier concerto practice in the thinking of the period, including Mozart's. The two *Serenades* KV 203 (189^b) and KV 204 (213^a) share the same instrumentation. The coupling to the *Marches* has already been discussed from an instrumental point of view, as has the general use, with few exceptions, of the bassoon throughout the bass-line. The fast framing movements reflect, with their rich wind scoring with two oboes, two horns and two trumpets, an atmosphere of elevated celebration. This applies also to the *Menuett* movements, with the exception of the first *Menuett* in the *Serenade* KV 203 (189^b), in which only strings are encountered. The pertinent *Trio* movements display in all cases a general reduction in forces, with a preference for

a pure string quartet sound with or without flute, oboe or bassoon. This block-wise differentiation in the employment of instruments can be regarded as typical for Mozart's compositional technique in the serenade. The other interior movements refrain from the use of trumpets and frequently replace oboes by flutes; this procedure corresponds once again to the need for variation in tone colour which is an essential feature of the serenade.



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The works were edited according to the guidelines of the New Mozart Edition (NMA). Editorial additions were accordingly restricted to clarification of the dynamics, completing incipiently indicated articulation, and the assimilation of analogous passages. As a rule, pulsating eighth-notes or "eye-glasses" have been written out, while sixteenth-note abbreviations have been retained. The old form of notation in which the prolongation of a note beyond the bar-line was indicated by a dot in the following measure has been replaced by the modern equivalent. The distribution of beams has been retained in almost all cases, as this may contain information about the articulation. Only where similar musical contexts are involved has assimilation been carried out. Missing accidentals have been made up; cautionary accidentals have been retained where they comply with modern practice, and also added. Added articulation has been judged appropriate by the editor in the following figure , as another interpretation is hardly possible.

The distinctions between dot and dash presented certain difficulties, as the autographs do not always display unambiguous and consistent usage. A preference for the dash has been shown, as in the original, wherever a short single note appears after a group of slurred notes. In the autograph sources, such notes very seldom bear dots, but instead usually a dash. This procedure was applied generally, and doubtful cases have received this uniform treatment. In the scoring, the term *Violone* has been replaced by "*Basso*"; the autograph direction *Clarini* for "Trombe" had been retained, however. Mozart's direction *Viola* has been replaced by "*Viola I, II*" in all cases of polyphonic voice-leading. The directions *Solo* and *Tutti* have been adopted from the autograph; they underline significantly the concertante character of a number of the movements. Wherever a clear

demarcation of the thematic complexes is needed, this has been emphasised by the use of italics. Apart from the familiar use of the terms *Solo* and *Tutti* to indicate the emergence into prominence of solo wind instruments, Mozart uses *Solo* and *Tutti* in the two *Serenades* KV 203 (189^b) and KV 204 (213^a), where they are generally applied in the autographs to all instruments (in KV 204/213^a also to the *Violino principale*) in the sense of Baroque performance practice: i.e. the directions signify not a simple distinction between purely orchestral texture and the entries of the solo instrument, but principally a fine grading of the dynamics in the solo and tutti sections with, if required for the right balance with the *principale* instrument, a reduction in the size of the accompanying forces in the *grosso* group. In the *Trio* of the first *Menuett* in the *Serenade* KV 203 (189^b), the autograph direction *Solo* for the *Violino principale*, strictly speaking superfluous, was no doubt part of contemporary practice in copying out parts.¹⁶ For details cf. the *Kritischer Bericht*.

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Ornamentation is a particularly important feature of performance practice. Mozart usually notates the grace-notes in the autographs of the works in the present volume as crossed-through eighth-notes (, rendered throughout as , so that it is not clear when a long or a short grace-note is intended. Generally, an interpretation as a long grace-note can be considered valid, as e.g. in KV 237 (189^c), measure 10, *Fagotto I, II* and *Violino I*; if an interpretation of the grace-note is unnecessary in these cases, a special point has been made, however, of indicating the realisation in small print above the staff-system wherever a short grace-note is called for (e.g. KV 203/189^b, *Andante*, p. 16, mm. 12ff., *Violoncello e Basso*); cf. also the general remarks under "*Concerning the Edition*", p. VI; where several grace-notes in succession have the same significance, the interpretation is written out only for the first of them, as in the example already quoted from KV 203 (189^b). Similarly, a interpretational suggestion has been supplied wherever a grace-note requiring

¹⁶ On the significance of "*Solo*" and "*Tutti*" cf. also NMA V/15/8, *Foreword*, p. XXI, and Bärenreiter Miniature Score No. 20, *W. A. Mozart, Concerto in A for Violin and Orchestra* KV 219, ed. E. Hess, *Foreword*, p. 5.

a long realisation cannot immediately and clearly be recognised as such, for example in KV 203 (189^b), *Allegro*, measure 21, in all instruments apart from the horns ($\text{tr} = \text{tr}$); if no interpretational suggestion has been made in such cases, the grace-note should receive exactly the value indicated by the notation, i.e. $\text{tr} = \text{tr}$.) (e.g. KV 215/213^b, measure 8, *Oboe I, II* and *Corno I, II*, or KV 239, *Trio*, measure 7, *Violino principale I, II*).

For the embellishment of fermatas in concertante movements, the following optional suggestions by Ernst Hess are offered:

1. *Serenade* KV 203 (189^b)

a. *Andante*, page 19, measure 51:



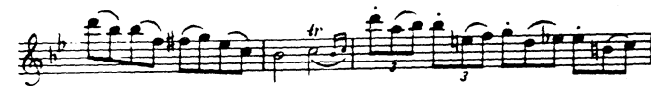
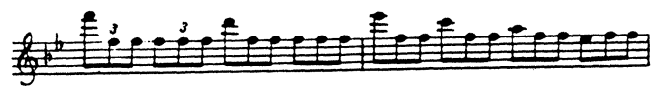
b. *Andante*, page 21, measure 82:



c. *Allegro*, page 30, measure 98:



d. *Allegro*, page 33, measure 146:



2. *Serenade* KV 204 (213^a)

a. *Andante moderato*, page 75, measure 90:

b. *Allegro*, page 82, measure 118:c. *Allegro*, page 86, measure 184:

The fermatas in KV 203 (189^b), page 19, and also in KV 204 (213^a), page 82, indicate that improvised “*Eingänge*” [bridge passages between sections] in Mozart’s sense are required; the fermata in KV 203 (189^b), page 30, calls for a short embellishment, while the remaining fermatas in both *Serenades* are to be understood rather as directions to include a cadenza; these considerations are reflected in the suggestions for ornaments given here. Finally, the fermatas in the last movement of KV 204 (213^a), page 106, measure 124, could once again indicate that a

short “*Eingang*” is to be improvised; in this movement, however, there is no solo instrument, so no ornament has been suggested.

For the interpretation of groups of notes marked with dashes, an accentuated detaching is to be recommended, but the accents must never be allowed to become sharp. The musical realisation is usually to be deduced from the position of the group within the overall melodic contour. The work is best performed with chamber orchestral forces, bearing in mind, of course, that the expression *Violino principale* refers to solo performance. In the *Serenade* KV 239, it would no doubt be consistent with Mozart’s wishes to have the instruments of the *concertante* string group, as in the old *concerto grosso* principle, performing as soloists, while the second string group, entrusted with a *tutti* role, should be in orchestral strength. Following the old serenade tradition, the introductory *March* should be repeated as exit music after the final movement in all these works.

*

The editor owes thanks to numerous libraries, institutes and persons who have provided practical help and advice in gaining access to the sources and in evaluating them, thus furthering considerably the work on the edition. His thanks are due especially to the Editorial Board of the New Mozart Edition. His indebtedness extends also to the Institut de France, Paris, as well as to Dr. Werner Bittinger (Kassel); Karl Heinz Füssl (Vienna); Dr. Karl-Heinz Köhler (Deutsche Staatsbibliothek, Berlin); Prof. Dr. Hellmut Federhofer (Graz); Angela Zanini (R. Biblioteca Estense, Modena); Dr. Guglielmo Barblan (Conservatorio Giuseppe Verdi, Milan); Dr. Alexander Buchner (National Museum, Prague).

Günter Haußwald

Stuttgart, May, 1962

Translation: William Buchanan

Entlass - Doms
50389

Von Mozart und seiner Familie 1775.

Marcia

Violin

Oboe

Clarinet

Bassoon

Trumpet

Trombone

Facs. 1: Serenade in D KV 237 (189^c) and KV 203 (189^b): first page of the March KV 237 (189^c), titled *Marcia*, belonging to the Serenade KV 203 (189^b) after the autograph kept in the Institut de France, Paris. Cf. page 3, measures 1–8.

Handwritten musical score for Serenata in D, KV 203 (189^b). The score is written on seven staves for different instruments: Flute (Fl.), Violin (Viol.), Oboe (Ob.), Horn (Corn.), Clarinet (Clarin.), Bassoon (Fag.), and Bassoon (Fag.). The title "Serenata" is written at the top left, and "Serenata del signor Giovanni Battista..." is written at the top right. The tempo marking "Andante" is written below the first staff. The score includes various musical notations such as notes, rests, and dynamic markings.

Facs. 2: Serenade in D KV 237 (189^c) and KV 203 (189^b): first page of the Serenade KV 203 (189^b), titled *Serenata*, after the autograph in private ownership in Switzerland. Cf. page 7, measures 1–4.

Autogr. Seren.
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Wolfgang Amadeus Mozart
August 1775

figura
Lautstärke

112.

Facs. 3: Serenade in D KV 215 (213^b) and KV 204 (213^a): first page of the March KV 215 (213^b), titled *Marcia*, belonging to Serenade KV 204 (213^a) after the autograph kept in the Institut de France, Paris. Cf. page 55, measures 1–10.

The image shows a facsimile of a handwritten musical score page. At the top, the word "Serenata" is written in cursive. Below it, the tempo and dynamics "Allegro f" are indicated. The score consists of ten staves, each with a different instrument part: Violon, Viola, Violoncello, Basso, Tromba, Fagotto, Clarinete, Flauto, and Basso Continuo. The notation is dense and includes various musical symbols like notes, rests, and clefs. There are some corrections and scribbles at the top right of the page.

Facs. 4: Serenade in D KV 215 (213^b) and KV 204 (213^a): first page of the Serenade KV 204 (213^a), titled *Serenata*, after the autograph in private ownership in Switzerland. Cf. page 60, measures 1–8.

Entree. Ser. S. 239

Serenata notturna

Wolfgang Amadeus Mozart

1781

Fig. 5

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet

Violin

Viola

Cello

Double Bass

Facs. 5: Serenade in D (*Serenata notturna*) KV 239: first page after the autograph kept in the Institut de France, Paris. Cf. page 114, measures 1–8.