

# WOLFGANG AMADEUS MOZART

Series IV

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DIVERTIMENTOS FOR ORCHESTRA • VOLUME 4

PRESENTED BY WALTER SENN

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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.

## CONTENTS

Editorial Principles .....	VI
Foreword.....	VII
Facsimile: Leaf 1 <sup>r</sup> of the autograph of KV 249.....	XV
Facsimile: Leaf 1 <sup>r</sup> of the autograph of KV 250 (248 <sup>b</sup> ).....	XVI
Facsimile: Leaf 8 <sup>v</sup> of the autograph of KV 250 (248 <sup>b</sup> ).....	XVII
Facsimile: Leaf 29 <sup>v</sup> of the autograph of KV 250 (248 <sup>b</sup> ).....	XVIII
Serenade in D (“Haffner-Serenade”): March KV 249 and Serenade KV 250 (248 <sup>b</sup> )	
MARCIA.....	3
SERENATA	
Allegro maestoso – Allegro molto.....	8
Andante.....	33
Menuetto.....	48
Rondeau.....	51
Menuetto galante.....	85
Andante.....	91
Menuetto.....	112
Adagio – Allegro assai.....	118

## EDITORIAL PRINCIPLES

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

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

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





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

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

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (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

The “*Haffner Serenade*” KV 250 (248<sup>b</sup>) appears in the present volume of the New Mozart Edition (NMA) coupled for the first time with the *Marcia* KV 249, which belongs to it.<sup>1</sup> This is in keeping with the practice of the NMA in the already published first three volumes of the Work Group *Cassations, Serenades, Divertimentos* (Series IV, Work Group 12) as well as in VII/18, *Divertimentos for 5–7 String and Wind Instruments*. In each case, the *March*, insofar as it has been identified, and the following main work in several movements have been coupled under the superordinate titles “*Serenade*”, “*Cassation*” or “*Divertimento*”, while each work is named separately along with its KV number in a subordinate title. The NMA is thus distinctly different from the old Complete Edition of Mozart’s works (AMA), in which the individual extant *Marches* were simply grouped together in a separate volume (Series X). In contrast, the NMA aims, as far as possible, to reconstruct the original pairings of *March* with *Serenade* or *Divertimento*, while taking into account the separate transmission of the *Marches*, and therefore their fundamental interchangeability, by printing a second time along with the independent *Marches* in Series IV, Work Group 13 (Section 2) those individually transmitted *Marches* which have been associated here with *Serenades* or *Divertimentos*. It is not unusual for the isolated source situation of the *Marches* to impede an unequivocal coupling with the main work. Only in the case of the *March* KV 189 (167<sup>b</sup>) and the *Serenade* KV 185 (167<sup>a</sup>) were the compositions bound together and provided with a cover, on which the title *Serenata* in Leopold Mozart’s handwriting is visible (cf. NMA IV/12/Vol. 2, p. X). In other cases, identical or at least similar scoring or congruent datings must serve as criteria for the coupling. The allocation of the *Marcia* KV 249 to the “*Haffner Serenade*” KV 250 (248<sup>b</sup>) is, in

contrast, secured by the existence of corresponding legends attached to the title on each autograph and giving information on the occasion for which the work was composed (see below). The *March*, performed by the musicians on the way from their point of assembly to the venue for the *Serenade* proper, certainly has an integrative role in the work with regard to its original purpose, that of a musical homage in the open air. This so to speak neutral content of the *Marches* therefore enables the same *March* to be used in practice on different occasions and in combination with other *Serenades* or *Divertimentos* (cf. p. X). The *Marches* thus acquire their own transmission history and, correspondingly, their own KV numbers.

\*

In its function, the *Serenade* was outdoor music for the evening or night, a compositional homage for a particular celebratory occasion (on solemn occasions at princely courts with singers and orchestra often called *Serenata teatrale* or similar). In the 17th century, a *Serenada* was sometimes the opening movement or the title of a suite for 4 to 14 instrumental parts.<sup>2</sup> Influences on the later *Serenade* or “Night Music” emanated likewise from the suite; in ballet suites, e.g. those of Heinrich Franz Biber, there is even the introduction of *concertante* parts for the violin. Attempts to follow the history of the *Serenade* as a musical form of the “*Ständchen*” [“standing together”, musical gift] in the 18th century is hampered by, amongst other things, the fact that it is music for a very definite purpose – according to Friedrich Wilhelm Marpurg,<sup>3</sup> a *Serenade* “is performed only once”; this has inevitably led to considerable losses in the transmission. The *Serenade* is furthermore not an

<sup>1</sup> Suggested literature: Otto Jahn, *W. A. Mozart*, Part I, Leipzig, 1856, pp. 569ff.; Hermann Abert, *W. A. Mozart*, Part I, Leipzig, 1923, pp. 504f.; Théodore de Wyzewa et Georges de Saint-Foix, *W.-A. Mozart. Sa vie musicale et son œuvre*, vol. 2, Paris, 1936, pp. 309–321 (here the *concertante* movements 2–4 still receive separate treatment); Hans Hoffmann, *Über die Mozartschen Serenaden und Divertimenti*, in: *Mozart-Jahrbuch III*, 1929, pp. 60–79; Günter Haußwald, *Mozarts Serenaden*, Leipzig, 1951, reprint Wilhelmshaven, 1975 (= *Taschenbücher zur Musikwissenschaft* 34); Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts*, 6th edition, revised by Franz Giegling, Alexander Weinmann, Gerd Sievers, Wiesbaden, 1964. (The different editions are indicated by numerals in superscript.)

<sup>2</sup> Paul Nettl, *Die Wiener Tanzkomposition in der zweiten Hälfte des 17. Jahrhunderts*, in: *Studien zur Musikwissenschaft* 8, 1921, pp. 134, 156, 162, 164; he refers to compositions titled *Serenade* from the repertoire of the Court Music of Prince-Bishop Karl von Liechtenstein-Castelcorno in Olmütz (1664–1694), of Heinrich Franz Biber (1673), Johann Jakob Prinner, Johann Heinrich Schmelzer and P. J. Weiwanowsky. – Adolf Sandberger, *Zur Geschichte des Haydn’schen Streichquartetts*, in: *Ausgewählte Aufsätze zur Musikgeschichte*, Munich, 1921, p. 234, points furthermore to the term “*Serenade*” in Johann Jakob Walther (1688), August Kühnel (1698) and Johann Joseph Fux (1707).

<sup>3</sup> *Fortsetzung der vermischten Gedanken*, in: Friedrich Wilhelm Marpurg, *Historisch-Kritische Beyträge zur Aufnahme der Musik*, vol. 3, Berlin, 1757, p. 44.

independent compositional form or genre following its own specific course of development, but exists instead on many levels and bears the impression of varying local traditions (on this cf. also the *Forewords* to NMA IV/12/Volumes 1–3 and to NMA VII/18).

The Salzburg *Serenades* are distinguished by the following characteristics: six to nine movements, including up to three *Menuetts*, each with a strongly contrasting *Trio*; two to three concertante movements; chamber music sections; rich scoring: besides strings (often with *divisi* violas), wind and brass with up to ten instruments are represented; homophonic texture with terraced gradations of instrumentation with frequent *unisono* passages. – *Serenade* composition may also have been influenced by Heinrich Franz Biber, who left Olmütz in 1670 for Salzburg, where he later advanced to Court Music Director (1684 to 1704). His “*Nachtwächterserenade*” [“*Night Watchman Serenade*”] (1673) in any case certainly originated in the Salzburg milieu.

Oscar Lee Gibson<sup>4</sup> was the first to suggest the possible special position occupied by Salzburg in 18th century *Serenade* composition. But in fact works of a similar form are found throughout Austria (Vienna?) and southern Germany and beyond. In Bavaria after the middle of the 18th century, besides compositions “*a più Stromenti*”, it can be shown that a type of short work for small instrumental forces was known,<sup>5</sup> apparently growing out of an older tradition. The existence of a particular Viennese tradition is evidenced by Mozart’s Viennese “Night Music” compositions KV 361 (370<sup>a</sup>), 375, 388 (384<sup>a</sup>) and 525. In the course of the obvious changes in society tastes towards the end of the century, in which, besides opera, music in the home and public concerts claimed the central interest, the *Serenade* made its way into the sphere of chamber music, as instanced by Mozart himself in the *Divertimento* KV 563, Beethoven in the *Serenades* op. 8 (re-worked as *Notturmo* op. 42) and op. 25, Schubert in the *Octett* (D 803) and others. In this context, it is indicative that Mozart re-worked his own *Serenade for Wind* in C minor for two each of oboes, clarinets, horns and bassoons KV 388 (384<sup>a</sup>) to form the String Quintet KV 406 (516<sup>b</sup>). – In Vienna, compositions by lesser masters enjoyed a wide dissemination, possibly representing the

continuation of a yet older popular tradition, e.g. Leonhard von Call (c. 1768–1815), whose *Serenades* are mostly scored for guitar, one to three strings, possibly with a flute, or for guitar and flute.<sup>6</sup>

In Salzburg in the 18th century, *Serenade* performances were very popular. Leopold Mozart had already composed more than 30 “large” works of this genre before 1757.<sup>7</sup> In a letter of 10 April 1755 he communicated surprising information concerning 2 *Serenades* to the publisher of his violin method, Johann Jakob Lotter in Augsburg:<sup>8</sup> “*the first* for 2 violins, 2 oboes, 2 horns, 2 clarini [high trumpets], 2 bassoons, viola and basso, all obligato. The oboe, the clarino and horn, not less the 2 bassoons, have their solos in between. But one should not think that, for example, the bassoon has anything difficult. No! They have only certain orderly bridge passages. *The second serenade* consists of 2 violins, 2 oboes, 2 horns, 2 clarini, viola and basso. Here the oboe, and not the bassoon, has the orderly bridge-passages, the horns and the first clarino their solos. Both *Serenatas* are splendid, have many and at every turn light-hearted pieces which, with the variation of the instrumentation, always present something special.”

In these descriptions, the characteristics of the “Salzburg” type emerge: the large instrumental forces, the numerous movements, the *concertante* episodes and the great variation. Mozart’s sister, Nannerl,<sup>9</sup> and Joachim Ferdinand von Schiedenhofen<sup>10</sup> refer on several occasions in their

<sup>6</sup> In Innsbruck, Johann Gänsbacher composed serenades in similar scoring between 1810 and 1814.

<sup>7</sup> *Nachricht von dem gegenwärtigen Zustand der Musik Sr. Hochfürstlich Gnaden des Erzbischofs zu Salzburg im Jahr 1757*, in: Marpur, *Historisch-Kritische Beyträge zur Aufnahme der Musik*, vol. 3, Berlin, 1757, p. 185.

<sup>8</sup> Cf. Mozart. *Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, collected (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, (4 volumes of text = Bauer–Deutsch I–IV, Kassel etc., 1962/63), with commentary based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc., 1972), register, compiled by Joseph Heinz Eibl (= Eibl VII, Kassel etc., 1975), vol. I, No. 1, p. 3, lines 17–25.

<sup>9</sup> *Nannerl Mozarts Tagebuchblätter mit Eintragungen ihres Bruders Wolfgang Amadeus*, presented and revised as a commission from the International Mozart Foundation by Walter Hummel, Salzburg/Stuttgart, 1958; also in Bauer–Deutsch I–III.

<sup>10</sup> Otto Erich Deutsch, *Aus Schiedenhofens Tagebuch*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1958, pp. 15–24. – Josef Joachim Ferdinand von Schiedenhofen was Royal

<sup>4</sup> *The Serenades and Divertimenti of Mozart*, Phil. Diss., North Texas State College, 1960 (typewritten), pp. 7f.

<sup>5</sup> Reimund Hess, *Serenade, Cassation, Notturmo und Divertimento bei Michael Haydn*, Phil. Diss., Mainz, 1963, p. 53.

diaries to “Finalmusiken”, serenades prepared by students from the preparatory courses at the university, Logic and Physics, and performed first of all to their regional lord, the Prince-Bishop, and then to the university professors; they speak also of other evening performances, usually for name-days of the wives of prominent personalities. In two letters to his wife and son in Mannheim, Leopold Mozart depicts vividly a Night Music gone wrong (10 and 11 June 1778) put on by a company of amateurs under the direction of Johann Rudolph, Count Czernin:<sup>11</sup>

“The day after tomorrow is Antonia, and you are now gone! Who will provide Night Music for the Countess [i.e. Antonia Lodron]? – Who? – *La Compagnie des Amateurs*. Count Czernin and Kolb are the 2 *Violini principali* with astonishing solos, the composition is: the *Allegro* and *Adagio* by Hafeneder, the *Menuet* & Trio by Czernin NB all composed new. The Marchs by Hafeneder, but everything bad, stolen, *chop-and-mix* mounting to the heavens! *False*- like the world! NB Cussetti is the French horn, Cavaliers and Court Counsellors and everyone goes along with the March (*except myself*), because I am so *unhappy and have lost my memory for playing by heart*! [This is obviously an excuse.] Yesterday was the miserable rehearsal at our place. NB the first piece will be at the Countess of Lizow’s [i.e. Antonia Lützow], and the only the second – an old Hafeneder Cassation – at Ernst’s [i.e. Antonia Lodron]; Woe, woe is me! This will be a mess!”

On 29 June Leopold Mozart wrote:

“I wrote to you about Czernin’s *Night Music* on 11 June. This came to a sadly-laughable, donkey-like end. Czernin wanted to perform it on the evening in question for Countess Lodron, and also for his sister. Now, the first piece of clowning came right away in that he wanted to perform first of all to his sister and only afterwards at Lodron’s, as not only is the wife of the Regional Marshal in rank far before the wife of the Castle Lieutenant, but also the Countess Lizow, as *sister*, in her natural modesty, would quite happily have granted this honor to a lady outside her acquaintance. But the second piece of clowning was even more incomprehensible. The music at Lodron’s had just started – Czernin looked up to the window, then screamed *through* [i.e. without repeats]. Then came the *Menuet and Trio*: only once, then an

*Adagio*, which he played, with great industriousness, horrifyingly badly – speaking the whole time with Brunetti behind him, screaming loudly *through*: and then allons! marche! and went off immediately with the music in the way anyone would do in order to dishonour a person in public with a piece of night music, as half the town was there. And why? – *Because he imagined the Countess was not at the window*, in which preconceived opinion he was reinforced by Brunetti: but in fact the Countess, with the Dean of the Cathedral, Prince Breiner, was at the window and was seen by all the other people.”

The music for the numerous pieces of evening music which were heard in Salzburg’s narrow alley-ways and squares has not been preserved. The more than 30 large *Serenades* by Leopold Mozart mentioned in 1757 – and he will no doubt have composed more in subsequent years – have similarly been lost, a fate shared by the works of this kind written by Josef Hafeneder and frequently referred to in the diaries. Only three *Serenades* by Michael Haydn have come down to us.<sup>12</sup> An exception is Wolfgang Amadeus Mozart, who raised “functional music” into a higher artistic sphere; it is for this reason that his Night Music compositions have been passed down to posterity (although losses cannot be completely ruled out).

\*

Siegmund Haffner, from a long-established family in Jenbach (Tyrol), was registered as a citizen of Salzburg in 1733 and directed a large mercantile enterprise (oversees trade), with which he became the richest citizen in the town, but it was through his work as a public benefactor that he gained considerable prestige.<sup>13</sup> In 1768 he was elected mayor, an office he held until his death in 1772. He left four daughters and a son, Siegmund (1756–1787), who was greatly respected for charitable works and foundations; in 1782 the Emperor raised him to the Imperial nobility with the title “von Innbachhausen” (Innbach was the old name for Jenbach).<sup>14</sup> As the marriage in 1776 of his sister

<sup>12</sup> Hess, op. cit., pp. 38f.

<sup>13</sup> H. Tusch, Siegmund Haffner. *Ein berühmter Jenbacher*, in: *Schlern-Schriften* 101, Innsbruck, 1953, p. 229. Cf. also Constant von Wurzbach, *Biographisches Lexikon des Kaiserthums Oesterreich*, vol. 7, Vienna, 1861, pp. 191ff.

<sup>14</sup> On the occasion of his ennobling, Mozart composed a *Festmusik* (Serenade), of which the shortened version in four movements has come down to us as the “*Haffner Symphony*” KV 385; cf. NMA IV/11: *Symphonies* • Volume 6, presented by Christoph-Hellmut Mahling and Friedrich Schnapp.

Counsellor for the Prince-Bishop and later Regional Chancellor.

<sup>11</sup> Bauer-Deutsch II, No. 452, pp. 374f., lines 199–210; No. 457, p. 383, lines 121–139.



Marie Elisabeth (1753–1781) to the merchant Franz Xaver Späth (1750–1808)<sup>15</sup> from Lana (South Tyrol) approached, Siegmund Haffner the younger commissioned from his age peer Mozart, with whom friendly relations probably already existed, “bridal music” for 21 July, the eve of the wedding. On the autograph of KV 250, below the heading *Serenata* in Leopold Mozart’s hand, there stands *per lo Sposalizio del Sigr. Spath colla Sig<sup>ia</sup>: Elisabetta Haffner* (later crossed out, cf. the facsimile on p. XVI). It is obvious that the short *March* KV 249, on whose manuscript his father entered the analogous legend (*Nozze* instead of *Sposalizio*) and furthermore the date of the composition, 20 July 1776, and also *prodotto 21 luglio* [*produced on 21 July*] (cf. the facsimile on p. XV), was written in a hurry. It says much for the routine of the musicians that they could already perform this *March* – in between the parts had to be written out from the score – from memory, as was customary, on the next evening. Schiedenhofen, who belonged to Haffner the younger’s social circle, recorded for 21 July:<sup>16</sup> “*After eating I went to the bridal music which the young Mr. Haffner had had composed for his sister Liserl. It was by Mozart, and was performed in the garden house at Loreto*” (Haffner’s garden was in Paris Lodron Alley;<sup>17</sup> the garden house is still standing today<sup>18</sup>).

In Mozart’s correspondence and in Nannerl’s diary, some mention is made of the Haffner Serenade. On his journey to Paris (1777–1779), Mozart included the performance material for the “*Haffnermusik*” in his luggage. This is revealed by a letter from his father, sent to Mannheim on 11 December 1778, in which he enquires, amongst other things,<sup>19</sup> “*would it*

*then not be possible to perform the Haffner music in Mannheim?*” It cannot be ascertained whether this refers to the symphony version already edited in NMA IV/11: *Symphonies • Volume 7* with the movements 1 and 5–8.<sup>20</sup> Concerning a Salzburg performance, possibly of the Serenade, there is an entry for 24 September 1779 in Nannerl’s diary in which Wolfgang Amadeus wrote:<sup>21</sup> “*at 9 o’clock, on College Square at Mr. Dell’s* [i.e. Johann Baptist Döll, tutor for law students<sup>22</sup>], *night music in the alley. The march from the last finalmusik* [i.e. one of the two *Marches* KV 335/320<sup>a</sup> for the *Serenade* KV 320, dated 3 August 1779]. *Lustig sein die schwobemedle*’ [‘Fun-loving are the Swabian girls’ – whether the naming of this folk-song has something to do with the music has yet not been established] *and the Haffner music.*” On 18 March 1780 Wolfgang Amadeus noted in Nannerl’s diary the jocular program for “*the second Loose Soirée – 1<sup>st</sup>: a symphony |: namely the Haffner music |*”. There is no information on where this soirée may have taken place: perhaps in the room in the dancing-master’s house. It is possible that the symphony version mentioned above was performed. – While Mozart was working in haste on the symphony intended for the ennoblement of Siegmund Haffner the younger, a work whose shortened version in four movements has come down to us as the “*Haffner Symphony*” KV 385, he wrote to his father on 27 July 1782:<sup>23</sup>

“On Wednesday the 31<sup>st</sup> I will send the 2 Menuetts, the Andante and the final piece back to you – if I can, I will also send you a march – if not, you will simply have to take the one from the Haffner music |: which is *very* little known :| –” [the incipit follows].

From the last remark, it can be concluded that, while the “Haffner Serenade” KV 250 (248<sup>b</sup>) had probably been performed several times in Salzburg (as on 24 September 1779, see above), the *March* belonging to it had not.

\*

The “Haffner Serenade” occupies an important place in the master’s oeuvre; it is, as H. C. Robbins

<sup>15</sup> According to Schiedenhofen (Deutsch, op. cit., p. 21), Späth “*bought the Zezz business*”; this must have been the silk and wool business belonging to Johann Bernhard Zezi (on this family cf. Eibl V, p. 283, on No. 216/64). – Gregor Späth (c. 1660–1733), a brother of Franz Xaver Späth’s grandfather, was trumpeter and violinist in the Neustift Monastery near Brixen (Bressano) between 1676–1689 and 1692–1733, and in the time between involved in the choir of the parish church of Bozen (Bolzano).

<sup>16</sup> Deutsch, op. cit., p. 21.

<sup>17</sup> Heinrich Franz Biber likewise possessed a garden “*not far from the monastery of Our Lady of Loreto*”, perhaps the same one as the Haffner family. Paul Nettle, *H. F. Biber von Bibern*, in: *Studien zur Musikwissenschaft* 24, 1960, p. 67.

<sup>18</sup> Illustration in: *Mozart und seine Welt in zeitgenössischen Bildern*, founded by Maximilian Zenger, presented by Otto Erich Deutsch (= NMA X/32), Kassel etc., 1961, No. 276.

<sup>19</sup> Bauer-Deutsch II, No. 389, p. 183, lines 54–55

<sup>20</sup> Cf. Haußwald, *Foreword* to NMA IV/11: *Symphonies • Volume 7*, p. VII.

<sup>21</sup> Quoted from Bauer-Deutsch II, No. 527, p. 554, lines 42–45 and III, No. 529, p. 3, line 3.

<sup>22</sup> Eibl V, p. 590, on No. 527/43.

<sup>23</sup> Bauer-Deutsch III, No. 680, p. 215, lines 6–8.

Landon put it,<sup>24</sup> “Mozart’s first major orchestral work in which technical competence of the highest order and musical genius form a perfect unity”. Even on a purely objective level, it is clear that Mozart wanted to offer something quite special with this composition: with its broadly conceived eight movements, it is not only the most extensive of his Serenades,<sup>25</sup> but, with 13 instruments, two each of oboes, which are occasionally replaced by flutes, bassoons, horns and trumpets, as well as strings (violins I, II, viola I, II, double bass), also the most opulently scored. Hermann Abert<sup>26</sup> described it as “a real musical celebratory poem, now deep in pathos, now lovably engaging, now chatting stimulatingly, but always with the respect due to those being celebrated”.

The *March* KV 249, which was played during the entrance and exit of the musicians, is indeed subdivided as usual by repeat signs, but is, in strict terms, in modified ternary form: at the reprise in measure 21, the first four measures of the beginning are missing. With its dotted rhythms, it is reminiscent of the French Overture. The movement of the *Serenade*, introduced by an *Allegro maestoso*, full of a tension resulting from contrast effects, genuinely orchestral, grave, is constructed on the dualistic principle of the classical sonata form; the coda provides, after the main theme and intermittent pauses which add to the tension, a clever confirmation of the conclusion by returning to the first phrase of the introduction. *Unisono* passages and frequent timbre contrasts between groups of instruments are typical elements in this *Serenade* composition. The following *Andante* (2nd movement) is in complete contrast: led by the *Violino principale*, an intimate serenading piece, with passages full of tenderness, is heard. Constructed on the *ritornello* principle, three *tutti* sections frame two *solo* sections in which ideas from the first *tutti* reappear, contributing thus to a concentration in the formal concept. Concerning the 3rd movement, Abert wrote:<sup>27</sup> “Only once – and this is indicative of Mozart’s particular inner identification with this work – does an shadowy, yes, even ominous, guest mingle in this dance of celebration: in the ingenious G minor Menuett,

which suddenly reveals anew the whole dark, pessimistic side of Mozart’s soul.” Within the overall construction, it is remarkable that the four different formal elements from the first section incorporated into the reprise do not re-appear in the original order; the first element is placed at the end. Although in G major, the *Trio*, because of the reduction of instrumental forces, has a very limited brightening effect: the solo violin is accompanied only by flutes, bassoons and horns. The *Rondeau* (4th movement), while, in Abert’s words, tending “towards excessive length”, is in its conception a masterpiece of Mozart’s playful shaping and unifying of form. While in the usual *Rondo* form the *ritornello* represents the principal idea and the episodes (couplets) the subsidiary ideas, Mozart creates an internal connection by placing the episodes as four variations on the principal idea between the five *ritornellos*. The concertante principle, variation and rondo form are interwoven with each other.<sup>28</sup> With the *Rondo*, the concertante part of the *Serenade* comes to an end. The 5th movement has the title *Menuetto galante* – it may be that the unusual addition of the epithet “galante” [“galant”] denotes a type, or expresses perhaps only the opposite of “*empfindsam*” [“of strong sentiment”]. Delicate, pleasing, and yet a little impersonal, the *Menuett* is marked by dynamic contrasts. A change in atmosphere, possibly intended as a witty touch, comes with the *Trio*: the key is the parallel minor and the orchestra is reduced to strings only, whose *divisi* violas generate, according to Haußwald,<sup>29</sup> a “*tension in depth*”. In the charming, sometimes almost chamber-music-like *Andante* (6th movement), Mozart’s taste for formal games reveals itself once more. From a *Rondo*, in whose *ritornellos* the second section appears more often than the principal idea, and a *Variation*, often extended by development-like passages, he weaves a slightly non-uniform formal whole. Without in any way creating problems of musical effect, the impression of an improvisation is aroused. The third *Menuett* (7th movement), with its clearly demarcated sections, presents a complete contrast. This highly stylised dance, which generally occupies a dominant place in the *Serenade*, is joined to two *Trios* (otherwise introduced by Mozart only into the *Serenades* KV 185/167<sup>a</sup> and KV 320 as well as the *Divertimento* KV 563). In the first, the instrumentation is reduced to flute and bassoon, as coupled outer parts, and strings. To the main melody in *Trio II*, carried by the flutes throughout and given rhythmic profile by a trumpet, the rest of the orchestra offers an accompaniment in *piano* with

<sup>24</sup> In: *Mozart Aspekte*, ed. Paul Schaller and Hans Kühner, Olten and Freiburg in Breisgau, 1950, section *Die Sinfonien*, p. 51.

<sup>25</sup> Mozart originally intended the 6th movement (*Andante*) to have even larger proportions. The foliation in the autograph leaps from 56 to 66; this suggests that 20 pages were removed (see the *Kritischer Bericht*).

<sup>26</sup> Op. cit., Part I, p. 504.

<sup>27</sup> Ibid.

<sup>28</sup> Haußwald, *Serenaden*, op. cit., p. 130.

<sup>29</sup> Ibid., pp. 70, 73.

occasional accentuated brightening. The contrast of timbre does not result here from the alternation of different groups, but takes place simultaneously in the same musical space. In its overall form, this movement has the shape of a rondo: *Menuett – Trio I – Menuett – Trio II – Menuett*. The *Finale* (8th movement) opens with an *Adagio*: in *piano*, lightened by only occasional accents, it has the effect of a brooding, almost poignant, intermezzo. With a complete change of atmosphere, the *Allegro assai* enters in what is nothing less than an exuberant flood of elevated celebration. Terraced, static, the mostly short sections follow one another in restless motion. A development-like section after the exposition leads unexpectedly into a new idea, after which the reprise enters. Sonata form, with no striving for contrast in the second subject, and Rondo are blended in the architecture and joyful motion of this “grand finale”-like movement.

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For the editing, the autographs of the *March* (Bibliothèque de l'Institut de France, Paris) and the *Serenade* (privately owned in Switzerland) were available (description of the sources in the *Kritischer Bericht* [Critical Commentary, available in German only]). No parts copies for the two compositions are known, although it seems that numerous copies of the symphony version were circulated (see above) at the end of the 18th and in the 19th centuries. (see *Kritischer Bericht* to NMA IV/11/7, No. 2). Amongst these is a set of parts copies with entries in the hands of father and son (State Library Berlin – Prussian Cultural Heritage, Music Collection), but this copy was not consulted for this edition because the entries by father and son Mozart are later corrections and because the dynamics and articulation sometimes diverge from those in the autograph.

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The eight wind instruments, two each of oboes, which are sometimes replaced by flutes, bassoons, horns and trumpets, make several instruments per part necessary in the strings. Although no set of parts, which could have given approximate information about the number of strings, is known for the “Haffner Serenade”, there is a set for the *Serenade* KV 320,<sup>30</sup> written by a copyist known

otherwise to have worked for Mozart. But as trumpets and timpani are missing in this version, this performance material is of only limited value as a comparison. Amongst the 15 duplicated parts are two copies each of *Violins I* and *II* as well as of the *Violone*. On this basis, we conclude that four violinists per part stood at the desks of the first and second violins, and the double-bass was represented by only two players, as the second *Violone* was probably intended for the conductor. Although the violas play *divisi* on several occasions, only one copy, for two musicians, is available. There is no violoncello; the gap between double-bass and viola was filled by the bassoons or the horns, which were entrusted with the eight-foot register.<sup>31</sup> In the autographs of KV 249 and 250 (248<sup>b</sup>), at any rate, there is no reference to the use of a violoncello. It is remarkable that in the score of the *March* KV 249 Mozart originally wrote *Bassi* and then corrected this to *Basso* (cf. the facsimile on p. XV); on leaf 3<sup>v</sup> of the autograph, at the beginning of the lowest staff in the system, is written: *2 Fagotti/col/Basso*. This suggests that only one bass player was to be involved in the *March*, for which he would probably have used a lighter, portable instrument, known amongst musicians as the “*Bassettl*”. Even if no separate staff is written out for *Fagotti* in the autograph of the *Serenade* KV 250 (248<sup>b</sup>), it was nevertheless a matter of course within the performance practice of the time for these instruments to join in playing the bass-line. Mozart therefore makes no specific mention in the first movement of KV 250 (248<sup>b</sup>) of the participation of the bassoons until measure 126, but from measure 127 on, from which point they have obbligato parts, they receive a staff of their own below the bass-line, while the staff designations *violoni* and *2 fagotti* are added for clarity (cf. the facsimile on p. XVII). For the realisation of the bass-line in orchestral serenades in Salzburg, use of a violoncello was not anticipated. The employment of this instrument, which became normal in the 19th century and is today still considered self-evident, cannot in any

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Foundation; it is now in the latter's library under the signature *O I*.

<sup>31</sup> In the performance material for Salzburg Cathedral from this time, there are likewise no violoncello parts (apart from unusual works with solo parts); the “*Bassi*” were performed by violone and bassoon along with the organ. – Vincent and Mary Novello, who visited Salzburg in 1829, noted that apparently a double-bass, but no violoncello, played with the choir during the performance of a Mass in the Cathedral; Vincent and Mary Novello, *Eine Wallfahrt zu Mozart [A Mozart Pilgrimage]*, ed. Nerina Medici di Marignano and Rosemarie Hughes, German transcription by Ernst Roth, Bonn, 1959, p. 97.

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<sup>30</sup> From the collection in the former “*Dommusikverein und Mozarteum*” [“*Cathedral Association and Mozarteum*”] in Salzburg; when these separated in 1881, the set of parts passed to the International Mozart



way claim a place in the palette of authentic Mozartian orchestral colours.<sup>32</sup>

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For the movements with solo emphasis, which, in terms of the overall construction, have an isolated character, Mozart used in the 3rd and 4th movements of the “Posthorn Serenade” KV 320 the heading *Concertante* (in a set of parts copies in his own hand he wrote *Sinfonia Concertante*) – the same heading could be equally sensibly applied to the 2nd and 4th movements of KV 250 (248<sup>b</sup>). Here Mozart writes at the entries of the *Violino principale*, as was still usual at the time, *Solo* in this and in all the other parts, with *Tutti* at the end of the passage. This is intended not only as a clear sign separating purely orchestral sections from those in which the orchestra accompanies solo instruments, but also indicating different qualities of orchestral sound in these sections in keeping with Baroque performance practice.

Dynamic markings at the beginnings of the movements or sections are absent in the autographs, but, according to old performance tradition, a *forte* character is to be assumed here. At these points, an *f* (in italics) has been added editorially. It was decided, however, that dynamics in the *Violino principale* part, in which they are not specified by Mozart, should not be supplied. Some of the chords of two or more notes in *Violins I* and *II* originally had single stems, some had multiple. As Mozart did not intend *divisi* performance, single stems have been adopted. The designation of one staff as *Viola* in the *March* and in all movements of the *Serenade* indicates the use of more than one instrument for this part: passages in two voices are not intended as double-stops, which would in many places not be possible on the instrument anyway, but for *divisi* realisation. In this edition, the designation *Viola I, II* has been set at the head of the score. It is not always recognisable from the notation of the grace-notes whether these are to be played long or short. As a rule, those grace-notes which have half the value of the principal note are to be played long (e.g. 1st movement, measures 150, 154, 158, *Violin I*: eighth-note before a quarter-note; 2nd movement, measure 10, *Violin I*: thirty-second-note before a sixteenth-note). In the 7th movement (*Trio II*), measures 7, 9, 11, 23, *Violins I, II*, although sixteenth-note grace-notes are set before eighth-notes, these are to be interpreted as short grace-notes in the light of the

sixteenth-notes before quarter-notes in the following measures. Short grace-notes are intended wherever their notated values are less the value of the principal note (e.g. 1st movement, measure 203, *Violin I* and 2nd movement, measure 47, *Violino principale*: sixteenth-note before quarter-note). A sixteenth-note grace-note before a dotted eighth-note is likewise to be considered as short (8th movement, measures 272, 276, 278, *Violin I*). If the interpretation of a grace-note is indicated in square brackets above the staff, this applies also to immediately following grace-notes fulfilling an identical function.

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As staccato marks, Mozart wrote dashes of differing lengths, varying from about five millimetres long via shorter, fatter dashes, sometimes sloping downwards from left to right, to a simple dot. It has frequently been maintained<sup>33</sup> that printed editions up to the beginning of the 19th century set dots and dashes completely randomly. This criticism is however not justified, for even as 1802 Heinrich Christoph Koch could write<sup>34</sup> that, since “*two different signs were used at one time*” for staccato, “*there was no agreement about which of these two signs should represent the more highly or sharply accentuated articulation*”.<sup>35</sup> Leopold Mozart<sup>36</sup> knew only the dash as a sign for staccato and explained in this connection that the notes must be “*markedly detached, and presented one separated from the next*”. Dots are set exclusively above or below a series of notes under a phrasing mark. In this case, the notes are to be played “*with a light emphasis and slightly distinguished from one another*”. If dashes instead of dots are set under a phrasing mark, the notes are to be “*separated from each other with strongly marked detaching*”. The dash is also used as a sign for staccato in other teaching works, e.g. by Johann Friedrich Reichardt,<sup>37</sup> Daniel Gottlob Türk,<sup>38</sup> and even as late as Louis Spohr.<sup>39</sup> The significance

<sup>33</sup> E.g. Hermann Keller, in: *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart*, ed. Hans Albrecht, Kassel etc., 1957, p. 17.

<sup>34</sup> *Musikalisches Lexikon*, Frankfurt-on-Main, 1802, p. 42.

<sup>35</sup> Cf. David D. Boyden, *Die Geschichte des Violinspiels von seinen Anfängen bis 1761*, Mainz, 1971, pp. 297f., pp. 463ff.

<sup>36</sup> *Gründliche Violschule*, Augsburg, <sup>3</sup>/1787, pp. 44f.

<sup>37</sup> *Ueber die Pflichten des Ripien-Violinisten*, Berlin and Leipzig, 1776, p. 25.

<sup>38</sup> *Anweisung zum Generalbaßspielen*, Halle and Leipzig, <sup>2</sup>/1800, pp. 329f., Vienna, <sup>3</sup>/1822, p. 289.

<sup>39</sup> *Violschule*, Vienna, (1832), pp. 30, 32 (if a note is to be accentuated, the sign > is placed above or below it).

<sup>32</sup> On this cf. Carl Bär, *Zum Begriff des “Basso” in Mozarts Serenaden*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1962, pp. 133–155.

of the dashes is explained by Johann Joachim Quantz:<sup>40</sup> “If little dashes are placed above a series of notes, these must sound half as long as their value considered strictly. But if a little dash is placed above only one note, which is followed by a series of less value, this means not only that the note should be half as long, but also that it must be marked by pressure with the bow.” In the use of signs, regional differences existed, as Quantz confirms:<sup>41</sup> “If dots are placed above the notes, these must be touched with a short bow stroke, or detached, but without raising the bow. But if a phrasing mark is placed over the dots, these notes, however many they may be, must be taken in one stroke of the bow, and marked with an application of pressure.” Disagreement regarding the significance or the realisation of the articulation marks dash and dot still prevailed at the beginning of the 19th century. While Koch (see above) could not define any difference, Louis Adam<sup>42</sup> wrote that quarter-notes with dashes are to be played as sixteenth-notes, but with dots as eighth-notes. According to Adolf Bernhard Marx,<sup>43</sup> however, notes with dashes are to receive half their value, those with dots are to be reduced to two-thirds of their value. Up until the middle of the 19th century, with the exception of Quantz’ remark, there is no clear call for the dash to represent an accent or an expressive factor at all.<sup>44</sup> From all these comments, no other conclusion can be drawn than that the notes should be separated or detached from each other, i.e. they should be shortened. Besides this, it should be emphasised that staccato on stringed instruments in the 18th century, because of the gut stringing and the lower tension in a bow that lacked the driving force of the modern bow, sounded substantially gentler and more

delicate. The variously formed articulation marks used by Mozart have to be considered in the light of the statements in old teaching works. Finally, Alfred Einstein<sup>45</sup> was convinced that “As far as the staccato mark is concerned, Mozart fundamentally used only the staccato wedge [i.e. dash] and did not intend the staccato dot.” “Where the dot is encountered in Mozart, it is probably initially simply hastiness with the pen, but, in what was usually very fast writing-out, the dot finally became the rule, the wedge the exception.” This view was seconded by, amongst others, Paul Mies,<sup>46</sup> who pointed out emphatically that the variability of Mozart’s articulation marks was dependent on the “writing factor”, on the position of Mozart’s hand and changes in this while writing out the music.

The Editorial Board of the NMA, on the other hand, holds the dualistic view that Mozart had consciously used two marks with different implications for staccato, that these possibly communicated two separate wishes and expressive intentions. In this volume (as in most of the previous volumes of the NMA) an attempt has therefore been made to distinguish between staccato dots and staccato dashes, with preference being given to the dash in cases of doubt. More important than all inferences or interpretations associated with these articulation marks, however, is the exhortation by Paul Mies<sup>47</sup> that “The performer must follow, with knowledge and fine feeling, the content of the musical form.”

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The editor has the pleasant duty of expressing his particular thanks to the Swiss owner of the autograph of the Serenade; to the Bibliothèque de l’Institut de France, Paris; to Prof. Heinrich Gies (Innsbruck); and to Dr. Dietrich Berke and Dr. Wolfgang Rehm of the Editorial Board of the NMA. Heart-felt thanks go to Prof. Dr. Marius Flothuis (Amsterdam) and Karl Heinz Füssl (Vienna) for their help in reading the proofs.

Walter Senn      Igls by Innsbruck, September, 1976

Translation: William Buchanan

<sup>40</sup> *Versuch einer Anweisung, die Flöte traversiere zu spielen*, Berlin <sup>3</sup>/1789, facsimile reprint, ed. Hans-Peter Schmitz, Kassel and Basel, 1953, p. 201.

<sup>41</sup> Op. cit., pp. 151f. – Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen*, Berlin, 1753, <sup>2</sup>/1762, p. 125, likewise writes that separation is “indicated by little dashes as well as by dots”. – Boyden, op. cit., p. 466: “Some scores, especially French ones, use [. . .] the dot where it would be more usual to write the dash.”

<sup>42</sup> *Pianoforteschool des Conservatoriums der Musik in Paris*, Bonn and Cologne, (1802).

<sup>43</sup> *Allgemeine Musiklehre*, Leipzig, <sup>4</sup>/1850, p. 90.

<sup>44</sup> Although Justin Heinrich Knecht writes that notes with dashes “should be long and sharply separated [abgestoßen]”, those with dots “short and delicately graded”; whether however “abgestoßen”, a word also used by Leopold Mozart and others, means an accent is not clear. *Knechts allgemeiner Musikalischer Katechismus oder kurzer Inbegriff der allgemeinen Musiklehre etc.*, Freiburg in Breisgau, 1816, p. 48.

<sup>45</sup> KV<sup>3</sup>, p. XLIII.

<sup>46</sup> Paul Mies, *Die Artikulationszeichen Strich und Punkt bei Wolfgang Amadeus Mozart*, in: *Die Musikforschung* XI, 1958, pp. 442ff.

<sup>47</sup> Op. cit., p. 452.



Extrait - Don  
K 354

Dr. Anselm Wolff Mozart 20. July 1775  
gest. 21. Aug. 1775.

*Marche* *Marcia* *Per le feste del Sr. Marchese di Salaparuta* *Allegro* *Allegro*

*figura*  
*laugh*

*105.*

BIBLIOTHEQUE  
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Facs. 1: Marcia KV 249: leaf 1<sup>r</sup> of the autograph (Bibliothèque de l'Institut de France, Paris). Cf. page 3, measures 1–5, and Foreword.





Facs. 2: Serenata KV 250 (248<sup>b</sup>): leaf 1<sup>r</sup> of the autograph (privately owned in Switzerland). Cf. page 8, measures 1–7, and Foreword.





Facs. 3: Serenata KV 250 (248<sup>b</sup>): leaf 8<sup>v</sup> of the autograph. Cf. pages 19–20, measures 125–132, and Foreword.





Facs. 4: Serenata KV 250 (248<sup>b</sup>): leaf 29<sup>v</sup> of the autograph, beginning of the Rondeau (4th movement). Cf. page 51, measures 1–10.