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PRESENTED BY WALTER SENN

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

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





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

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

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

With the exception of work titles, entries in the score margin, dates of composition and the

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

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

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

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

FOREWORD

The “Posthorn Serenade” KV 320 appears in the main body of this volume of the *New Mozart Edition* (NMA) in association with the two marches KV 335 (320^a),¹ of which it is assumed that one or both of them were intended for the *Serenade* KV 320 (regarding the question of this association see below). The coupling of *March* and *Serenade* continues the practice established in the four volumes of NMA Work Group *Cassations, Serenades and Divertimentos for Orchestra* (Series IV, Work Group 12) published so far as well as in the volume *Divertimentos for 5–7 String and Wind Instruments* (Series VII, Work Group 18). Under the superordinate title “Serenade”, “Cassation” or “Divertimento”, the pertinent *March*, wherever it could be identified, has been published along with the several movements of the subsequent main work, specifying the KV numbers of the two parts as subtitles. The NMA thus differs from the old Complete Edition of Mozart’s works (AMA), in which the individual extant *Marches* were simply collected in a separate volume (Series X). In the NMA, the aim is instead to restore, as far as possible, the original linking of *March* and *Serenade* or *Divertimento*, while at the same time reflecting the separate transmission of the *Marches*, and thus also their fundamental interchangeability, by printing again those *Marches* transmitted singly or associated with *Serenades* or *Divertimentos* alongside the independent *Marches* in Series IV, Work Group 13, Section 2: *Marches*. It happens not infrequently that the isolated source situation of the *Marches* impedes a secure coupling with the main work. Only with the *March* KV 189 (167^b) and the *Serenade* KV 185 (167^a) were the autographs bound together and fitted with a cover, on which the title *Serenata* appears in Leopold Mozart’s hand (cf. NMA IV/12/2, p. X). A further secure coupling was

possible in the case of the *Marcia* KV 249 and the “Haffner Serenade” KV 250 (248^b) because of the mutually corresponding legends referring to the occasion of the composition on the title pages of both autographs (cf. NMA IV/12/4). The *March*, played by the musicians on the way from their place of assembly to the venue for the *Serenade* proper, is without doubt an integral part of the work in terms of its original function as a musical homage or farewell for outdoor performance. In musical terms, however, there is no close connection to the main work. This, so to speak, neutral content of the *Marches* therefore made it possible in practice for one and the same *March* to be re-used on different occasions in combination with other *Serenades* or *Divertimentos* (cf. pp. IXf.). The *Marches* thus acquired a transmission history of their own and accordingly their own KV numbers. In the Appendix to this volume, the *Notturmo* for four Orchestras KV 286 (269^a), consisting of three movements, is published. This work, as will be explained later on, was obviously not transmitted to us with all its movements.

*

“Freiluftmusiken” [“Open-air musical pieces”] enjoyed great popularity as a night-time feature in Salzburg life. Their provenance was likewise amongst the “gassatim”, town musicians playing in the streets. The earliest example of this genre from Salzburg with a distinguished musical profile known so far is the “Nachtwächterserenade” [“Night-Watchman Serenade”] composed in 1673 by Heinrich Franz Biber, later *Hofkapellmeister* [Court Music Director]. – If a musical homage was to be presented to a lady on the eve of her name-day, a simpler ensemble was considered adequate. It was different with special celebrations: here “large” *Serenades* were performed in which one recognises nothing less than a special Salzburg type of this musical form. (For a more detailed overview of the early history cf. the Foreword to NMA IV/12/4, pp. VIIff.)

The title “Posthorn Serenade” is not authentic, having been added to the work only at a later date and referring to the *Corno di posta* heard in the 6th movement, *Menuetto*, in the second *Trio*. There is no heading in the autograph but only the name of the composer and the date 3 August 1779. According to Hermann Abert,² the work points “to an especially celebratory occasion, probably arising in well-to-do circles in town”. Günter Haußwald³ presumes that

¹ Literature: Otto Jahn, *W. A. Mozart*, Part 2, Leipzig, 1856, pp. 351ff.; Hermann Abert, *W. A. Mozart*, Part 1, Leipzig, 6/1923, pp. 759, 810f.; Georges de Saint-Foix, *W.-A. Mozart. Sa vie musicale et son œuvre*, Vol. III, Paris, 1936, pp. 161–169 (here the concertante movements 3 and 4 are still being treated separately); 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 editions are identified by superior numbers).

² Op. cit., Part 1, p. 759.

³ Op. cit., p. 34.

“*The Serenade K. V. 320 was surely intended as a homage to an as yet unidentified person.*” The occasion for which the work was in fact conceived is revealed in a letter written by Mozart to his father from Vienna on 29 March 1783 and containing a report on a musical evening in the Burgtheater on 23 March with the following program:⁴ “*the pieces were the following [. . .] 5th the little Concertant = Simphonie [Concertante Symphony] from my last Finalmusik [outdoor music for a special event].*”

The third movement of the *Posthorn Serenade* is designated *Concertante*, and belongs together with the similarly concertante fourth movement, a *Rondo*. The performance material, parts of which were produced in Salzburg, is extant (see the *Kritischer Bericht* [Critical Report, available in German only]); the cover for the parts bears the title *Sinfonia concertante* in Leopold Mozart’s hand. This identifies securely the “*Concertant = Simphonie*” mentioned in Mozart’s letter as belonging to the *Posthorn Serenade*, which in its turn has now unambiguously identified – likewise from Mozart’s letter – as a *Finalmusik*.

The university students, before starting on the special subjects themselves, had to complete two-year philosophical courses (Logic and Physics). After the examinations, in August, the participants in each course performed (every year?) their own *Finalmusik*: first of all for their local lord, the Prince-Bishop, who in summer (from at least 1745 on) resided in Mirabell Palace; the musicians then proceeded, playing a march, to the *Kollegiengebäude* [College building] at the university, where the serenade was repeated for the professors. The *Finalmusik* was intended not only to express homage and thanks, but was at the same time also a farewell. The sense of farewell can be, as Carl Bär remarked,⁵ “*detected frequently in the music of these works, probably most clearly and tangibly in KV 320, where a posthorn reminds the students unmistakably of the imminent departure and the 'vacationes'.*”

*

⁴ Mozart. *Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, compiled 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., 1971), register, compiled by Joseph Heinz Eibl (= Eibl VII, Kassel etc., 1975), Bauer - Deutsch III, No. 734, p. 261, lines 10–11 and 14–15.

⁵ *Zum Begriff des “Basso” in Mozarts Serenaden*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1961, p. 135.

The ascription to the *Posthorn Serenade* of the *Marches* KV 335 (320^a) published here is problematic. The autographs bear only the heading *Marcia* without specifying composer or date; nor do they show the confirmations of authenticity usual for autographs, such as Georg Nikolaus Nissen’s (“*by Mozart and in his hand* or similar) or Franz Gleissner’s numbering in red ink (the *Marches* are also absent from the catalogue drawn up by Gleissner in 1800/1801). In the light of this evidence, the two autographs were then not amongst the items from Mozart’s legacy acquired from Constanze Mozart by Johann Anton André under the terms of the contract of 8 November 1799 and sent by his “representative” in Vienna, Paul Wranitzky, to Offenbach-on-Main in January 1800. Whether the two *Marches* were included in the manuscripts sent on to André later by Constanze Mozart⁶ or whether they reached the publisher by other paths (which would be supported by the absence of Nissen’s confirmation), has not been illuminated (and is of only secondary importance). In any case, the autographs were in Johann Anton André’s possession by 1801 at the latest, as he published a set of parts for the first *March* (publisher’s number 1511) in that year; the second *March* followed in 1803.

In the so-called “*Handschriftliches Verzeichnis*” [“manuscript catalogue”] in which Johann Anton André noted the autographs or authentic copies of Mozart works in his possession (completed in 1833), the two compositions are entered, as if belonging together, under No. 157 with the bare explanation “*Both Marches seem to have been written in 1779, for which reason I place their manuscript here [i.e. under one number]*” (André wrote the year 1779 only on the manuscript of the second *March*). Ludwig von Köchel went along with the apparently correct dating offered by André and likewise noted both *Marches*, without being able to give any reason, under one number: KV 335.

Apart from their supposed composition in the same year, 1779, there is however no evidence regarding a relationship between the two pieces: they were not marked by Mozart as No. 1 and No. 2, nor is their notation continuous – the first *March* is followed by a blank page – and the second *March* begins on a new gathering of paper; it would therefore have been more correct to record them under two numbers in the *Köchel-Verzeichnis* [Köchel

⁶ Otto Erich Deutsch, *Mozarts Nachlaß*, in: *Mozart-Jahrbuch 1953*, Salzburg, 1954, p. 33: “*Konstanze was obliged, if not legally, then at least morally, to send on manuscripts or copies to André whenever she found or traced them.*”

Catalogue]. While the three *Marches* KV 408, which both André and Köchel had likewise grouped under one number, were separated in KV⁶ – “*André’s handwritten catalogue* [i.e. of 1833] *had arbitrarily included the three Marches 383^e, 385^a and 383F under one number*” (KV⁶, p. 405, footnote to 408/1 = 383^e) –, Alfred Einstein and the later revisers of the *Köchel-Verzeichnis* saw no reason to proceed analogously with KV 335 (320^a) and to list each of the *Marches* under its own number. In KV³⁻⁶, without even a hint that this is only a conjecture, it is maintained that⁷ “*The two Marches belong, according to the paper, key and scoring, as processional music at the beginning and end, to the Serenade 320.*” It is certainly true that Mozart wrote both the *Marches* and the *Serenade* KV 320 on paper of the same quality and water-mark. From this alone, however, it cannot be concluded that the compositions belong together. Furthermore, no Salzburg source has been discovered which shows that two different pieces, i.e. one *March* each for the entry and for the departure of the musicians, were played to one *Serenade*. But as no other *Marches* by Mozart dating from summer 1779 have come down to us – if one ignores possible lost compositions –, it is reasonable to assume that one or other of the *Marches* was written for the *Posthorn Serenade*. Hermann Abert expresses himself cautiously:⁸ “*Of the two Marches (K.V. 335 [. . .]), one was probably intended for this Serenade [KV 320]*”. Günter Haußwald also avoids committing himself:⁹ “*the two Marches must be placed chronologically close*” to the *Serenade*. Wolfgang Plath’s comments on KV 335 (320^a) in the Foreword to the volume of *Marches* in the NMA (IV/13/Section 2) include:¹⁰

“Compared with all the other pieces in this volume, the two *Marches* KV 335 (320^a) display a striking peculiarity: the strong emphasis or extension accorded to the second part by the surprising introduction of new thematic material. The relevant episode in *March No. 1* (measures 41–46) quotes in a brass ensemble passage the beginning of Johann Christian Bach’s aria ‘*Non so d’onde viene*’, a piece that Mozart loved and admired. A nothing less than bizarre effect arises in the corresponding place in *March No. 2* (measures 44–54), where – with the obvious character of a quotation – an outlandish, leaping melody alternating between uneven and even metre enters, representing in its nature the strongest contrast imaginable to the context. Exactly the same melody (although substantially drawn out

by the composer using double note values) was committed to paper by Mozart in piano notation on a piece of music paper of approximately the same date and now privately owned in Sweden. Text cues are underlaid here and there; at the return of the opening melody the words ‘*Lustig sey[-n?]*’ [*Humorous are*] are legible.”

For 24 September 1779, Mozart noted in his sister’s diary:¹¹ “*at 9 o’clock on College Square in the lane at Mr. Dell’s a Night Music. The March from the last Finalmusik. Lustig sein die schwobemedle* [Fun-loving are the Swabian girls]. *And the Haffner music.*” With the “last *Finalmusik*”, only the *Posthorn Serenade* can be meant. No song with the text incipit or title “*lustig sein die schwobemedle*” has yet been found; is this a now-forgotten folk-song or a composition in folk-song style or a piece from a *Singspiel*? Mozart’s song quotation is identified by Plath (see above) as the melody entering in such contrast in the second *March*, measures 44–54. But as long as no song of the “*Swabian girls*” has been discovered, this can only be a hypothesis; Mozart used the song quotation to distinguish this *March* because he had written a second *March* for the *Posthorn Serenade*. – In a performance of the *Serenade*, it is left to the conductor to choose either the first or the second *March* from KV 335 (320^a).

*

In Mozart’s letter from Vienna of 29 March 1783 (see above), we learn that KV 320 was the last *Finalmusik* to be composed by the master for Salzburg students. The composition represents at any rate the pinnacle of Mozart’s creative work in this genre, approached only by the *Haffner Serenade* KV 250 (248^b). It was perhaps a special occasion indeed, as he extended the scoring: two each of oboes (two concertante flutes only in the 3rd and 4th movements), two each of bassoons, horns, trumpets and also timpani and strings (violins I, II, viola I, II and double-bass); the colour is further enriched by a *Flautino* and a *Corno di posta*. Typical features of the art of the *Serenade* appear here in pronounced form, such as orchestral passages of festal splendour (1st and 7th movements and also the first sections of the *Menuetts* in the 2nd and 6th movements), concertante *Intermezzos* (3rd and 4th movements) and chamber music style (5th movement). The dynamic contrasts in the course of a single movement, usually in broad and static terraces in the earlier works, now follow in more rapid succession. “*Emerging from the broad surface, the individual forms receive their profile through accentuation.*”¹² In general, despite a charming joy in improvisation,

⁷ KV³, p. 407, and KV⁶, p. 344, footnote to 335 (320^a).

⁸ Op. cit., Part 1, p. 759, footnote 3, and p. 810; cf. also Alfred Einstein, in: KV³, p. 407, footnote to 320^a = 335.

⁹ Op. cit., p. 30.

¹⁰ Foreword, pp. IX.

¹¹ Bauer - Deutsch II, No. 527, p. 554, lines 42–45.

¹² Haußwald, op. cit., p. 116.

a more profound level of expression takes shape. The structure of the work, with keys in the sequence D - D - G - G – D minor - D - D is symmetrical: the Rondeau placed in the middle is framed by two slow movements, two Menuetts and the two outside movements.

The 1st movement is in three sections: exposition and reprise in sonata form envelope a freely shaped middle section. The slow introduction that opens the movement recurs in double note-values, *a tempo*, but with somewhat reduced *piano* contrasts (measure 152). The second subject starts idiosyncratically with a one-measure dotted figure in *forte* played *unisono* in the strings; this is followed by three measures in *piano* unfolding a delicate, song-like idea (varied in each of the four repeats). Unexpectedly, the dotted rhythm appears *pianissimo* in the basses (measure 65), introducing a rarity in Mozart, a “Mannheim” orchestral crescendo, an effect for which, as Einstein put it,¹³ “Mozart is generally too genteel a composer.” According to Einstein,¹⁴ the beginning of the *Allegro con spirito* “can hardly be classified [. . .] as anything other than a predecessor of the beginning of the first movement of the Prague Symphony” (KV 504), in whose proximity he also placed the *Finale* of KV 320. – This is the first time in his Serenade compositions that Mozart continues not with *concertante* movements but with a *Menuett and Trio*. The piece opens gravely, reminiscent of the character of the obsolete dance of upper society, but then loses itself in playfulness, although without producing a particular contrast. After the usual turn to the dominant, a short reminder of the opening is heard in the second section (measures 28/3–30/1); there then follow, quite surprisingly, two measures from the concluding group of the first section (measures 30/3–32/1 = measures 16/3–18/1). The reprise dispenses with the main subject and begins already transposed to the tonic (measures 32/3 = measure 8/3). In the short *Trio* with its reduced scoring, the most important line is in the first violins, accompanied by a flute at the octave; the accompaniment is then transferred to the bassoon before being shared by both instruments together.

While Mozart gave the solo part to the violin in the *concertante* movements of previous Serenades, KV 185 (167^a), 203 (189^b), 204 (213^a) and 250 (248^b), with occasionally virtuoso passages equalling those in the violin concertos, he entrusted the *concertante* parts in the 3rd and 4th movements of KV 320 to pairs of flutes, oboes and bassoons; without all the

trappings of virtuoso display, they are treated as a *concertino* distantly reminiscent of *concerto grosso* technique. Brimming over with charm and heading *Concertante*, the 3rd movement (*Andante grazioso*) consists of ten episodes (thematic groups) of varying lengths and in forms ranging from simple binary to open. Only four solos emerge from the *concertino*, in which the parts otherwise usually run in pairs: flute I (measures 33–39/1 and 91–99/1) and oboe I (measures 39 to 47/1 and 84–91/1). There is liberty in the movement’s formal articulation: at measure 80 a reprise-like repeat enters in the dominant, although this presents material not from the beginning of the movements but from measures 28ff., followed by all other thematic groups and simultaneously with a return to the tonic, often in new scoring and with minor variants. The direction *Cadenza* is problematic (measure 133, in the written in the autograph above the staves of violin II, flute II, oboe II and Bassoons as well as below the staff “*Bassi*”). In this measure, however, there is no entry of an “*extensive and notated cadenza*”;¹⁵ instead, the measures 19–22 are recapitulated note-for-note (measure 23 is slightly modified), followed then, after an insertion of three measures, once again by a reminiscence of the first section of the movement (measures 141–146/1 = measures 13–18/1) with a concluding appendix. From this point of view, measures 133–147 are therefore not a written-out cadenza; rather, Mozart may have intended free ornamentation within the preceding second-inversion chord. After the increase in tension through a *tutti* pause, measure 149 continues with a reprise of the beginning (= measures 1–8/2); in the subsequent course of the piece, Mozart draws on measures 26–32/1 again and closes the movement with an open cadence.

The *Rondeau* (4th movement) begins with a solo for the first flute, accompanied by the strings. Four 16-measure *ritornellos* provide the framework for three *couplets*; only the final *ritornello* is reduced to five measures which, apart from a short reminiscence from the first *couplet* (measures 239–240 = measures 24–25), are developed freely and close the movement.¹⁶ The short *tutti*, usually assigned to the

¹⁵ Ibid., p. 250.

¹⁶ It is not at first sight clear why a change was made in the main melodic line in the third ritornello, measures 170–171; in measures 1–9/1 and 105–113/1 the melody is given to the 1st flute, in measures 165–173/1 to the 1st oboe. The range of the oboe at this time extended only up to d''' (notes up to f''' were the preserve of only the most skilful virtuosos. Cf. Bernhard Klebel, *Oboe und Oboenspiel zur Zeit des jungen Haydn*, in: *Beiträge zur Aufführungspraxis* 1, Graz, 1972, p. 231). In measure 170 Mozart therefore changed the 7th and 8th sixteenth-notes

¹³ Alfred Einstein, *Mozart. Sein Charakter. Sein Werk*, Zurich/Stuttgart, ³/1953, p. 250.

¹⁴ Ibid., pp. 249f.

strings and horns or to the strings with all wind instruments, apart from short insertions of only three or four eighth-notes, seldom extend to more than two measures; they have no connection with the Rondo form and appear, with the exception of the end of the movement, only within the *couplets*. Departing from the pattern of the 3rd movement, the flute and oboe are heard not in pairs but as solo instruments, whether in individual solos or in complementary roles for both instruments, in which polyphonic and imitative ideas also feature. The *concertino* with all the woodwind, accompanied by the strings and horns, is involved only occasionally in the course of musical events, performing passages of between two and ten measures. Contrasts in this movement are provided not only by juxtaposed ideas of *arioso* and instrumental conception; folk-like turns of phrase can be discerned, as in measure 205, where flute I even has the raised fourth *cis*¹⁷, the Alhorn *fa*.

The following *Andantino* (5th movement) brings with it, in a similar way to the 6th movement of the “Haffner Serenade” KV 250 (248^b), a complete change of atmosphere in the otherwise carefree course of a piece often overflowing with high spirits. This troubled mood has been variously interpreted¹⁷ either on the personal and emotional side as a expression of disappointment at the unsatisfactory conditions of service in Salzburg¹⁸ or, referring to the students, as a wistful emotion of farewell, but may be better understood as an affective tension creating a counterweight within the overall form of Mozart’s ingenious conception. As a result of this contrasting mood, dominating an entire movement, the subsequent *Menuett* and *Finale* gain a more striking and brighter profile. Marius Flothuis¹⁹ points out that the atmosphere of the *Andantino* in the *Piano Concerto* KV 271 finds its affinitive continuation in the 5th movement of KV 320. In this movement in D minor, a clearly articulated sonata form can be discerned: the exposition, although having nothing more than a fragmentary second subject, moves into the parallel key; the development section works predominantly with ideas from the first subject, and the reprise, entering at measure 60, remains in the initial key.

The 6th movement opens festively with a *Menuett* in the form $\parallel : A : \parallel : BA : \parallel$. This stylised dance has two *Trios*, the first in the *tonica* and the second in the

key of the dominant. Through the use of a *Flautino*, *Trio I* is distinguished by a special and charming timbre. Exactly what instrument is meant by the term “Flautino” is, however, not quite clear. Curt Sachs²⁰ says that it refers to a “*small flute or flageolet*’, in the 18th century also the ‘*descant recorder*’”. A definitive decision is not possible: in *Trio I*, the *Flautino* could be a descant recorder.²¹ It is predominantly in the *Trios* of dance movements that Mozart, as did his contemporaries, used the terms *Flautino* (KV 567, 568, 571, 585 and 586) and also *Flauto piccolo* (KV 104/61^e, 509, 535, 599–603 and 605). As the range and characteristics of the parts are similar in every way, the same instrument is clearly meant in both cases.²² The parts are always notated in C and in the treble clef, an octave higher than it sounds. The range extends from *c'* to *f'''*, sounding *c* to *f'''*. In only one case, in the *Menuetts* KV 104 (61^e), did Mozart notate the part an octave above the first violin; if this is not the acoustic pitch, the *flauto piccolo* (in the *Trio* of the 2nd *Menuett* in KV 61^e it is termed *piccolo flautino*) then sounds two octaves above the first violin.²³ At the end of the autograph of the *Dances* KV 509 composed in Prague (dated 6 February 1787), Mozart noted, “*N.B. As I do not know what type of instrument a flauto piccolo is here, I have set it at the natural pitch; it can be transposed whenever necessary.*” The small recorders also had various tunings,²⁴ and it was the copyist’s task to transpose the notation depending on the instrument to be used in the performance.²⁵ In the autograph of KV 320, however, Mozart left the *Flautino* staff blank. The instrument was to play, it can be assumed, one octave above the first violin. The Salzburg

²⁰ Curt Sachs, *Real-Lexikon der Musikinstrumente*, Berlin, 1913 (facsimile reprint: Hildesheim, 1964), p. 142. For the Posthorn part in KV 320, a flageolette can hardly be considered. Cf. Lenz Meierott, *Die geschichtliche Entwicklung der kleinen Flötentypen und ihre Verwendung in der Musik des 17. und 18. Jahrhunderts* (= *Würzburger musikhistorische Beiträge*, Vol. 4), Tutzing, 1974, pp. 245ff.

²¹ On the question of small transverse flute, flageolette or recorder cf. Meierott, op. cit., pp. 247ff.

²² Meierott, op. cit., p. 247.

²³ Einstein, op. cit., p. 251, also represents the view that the *Flautino* sounds two octaves above the first violin. In this case, it would have been treated as an octave recorder, whose limited and weak overtones cause it to be perceived as sounding an octave lower than it actually is.

²⁴ The Museum in Salzburg possesses recorders from the 18th century in various tunings. Cf. Karl Geiringer, *Alte Musik-Instrumente im Museum Carolino Augusteum Salzburg*, Leipzig, 1932, p. 38, Nos. 229–236.

²⁵ Mozart notated the *Flauto piccolo* transposed to G only in the *Abduction from the Seraglio*. Cf. Meierott, in: *Acta Mozartiana*, 12th Year, 1965, p. 79ff.

and in measure 171 the first 8 sixteenth-notes in order to avoid *d'''*, *d#'''* and *e'''*.

¹⁷ Marius Flothuis, *Mozarts Posthorn-Serenade*, in: *Mens en Melodie* 10, 1955, p. 401.

¹⁸ Carl Bär, op. cit., p. 135.

¹⁹ Op. cit., p. 401.

performance material for KV 320 has no separate part for the *Flautino*, but its notes are no doubt contained in the parts *Flauto II* and also *Oboe I*, an octave above the first violin. There is no reason for the assumption that the part should be played by only one of both instruments, or that they should possibly alternate. The real reason for the elimination of the *Flautino* part and its transfer to two different instruments was instead more likely to be connected with the fact that a small recorder, with only limited overtones, sounded too weak and could not make itself heard against the strings. In realisations of this movement with a modern orchestra, at any rate, a recorder sounds too thin; the *Flautino* part should therefore be performed by two instruments. – *Trio II* is dominated by a *Corno di posta*, a small natural horn with circular coils. This part could only have been played on an instrument with four coils with the notated harmonic series $c' - g' - c'' - e'' - g'' - c'''$ (the fundamental, c , does not speak, and the c''' called for by Mozart is very difficult). The small horn was the postillion's instrument and at the same time his "badge of office"; the most important signals were heard before departure or arrival and during manoeuvres to avoid coaches coming in the opposite direction.²⁶ Mozart opened the horn solo with a characteristic octave signal used in all regions, an "archaic" signal,²⁷ after which he placed the lively fanfare.²⁸

The orchestral treatment of the 7th movement, the *Presto-Finale*, is even more strongly marked by energetic festal splendour than the first movement, yet without pretensions to the earnest grandeur we know in symphonies, particularly in those of the mature Mozart. The movement takes the form of a rather freely shaped sonata form. The exposition, its main theme presented in unison and with a delicate second subject (measures 37–52/1) as well as a somewhat extended closing group, ends in the dominant. It is then a surprise to hear a new, contrasting idea in the oboes (measures 86–92/1, 100–106/1). Incidentally, the development section works almost exclusively with the first four measures of the main theme; the beginnings of polyphonic treatment can be discerned, in some cases using a countersubject (measures 165/4–175). The reprise, entering in measure 176, remains in the

tonic, but breaks off in measure 249 (= measure 70 of the exposition) and leads into a coda in which measures eliminated in the exposition are heard (particularly measures 285–288 = measures 78–81). – With this movement, effervescing with high spirits, Mozart takes his leave of the typical Salzburg serenade. The "Harmonie" [wind instruments only] music form preferred for open-air performance as well as musical soirées at home led Mozart to adopt this practice of placing the wind ensemble in the foreground.

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For the editing, the autograph of the *Marches* (State Library Berlin – Prussian Cultural Heritage, Music Department), their edited form as a reprint from NMA IV/13/Section 2, and the autograph of the *Serenade* (State Library Berlin, Music Department) were available; it was furthermore possible to consult the authentic performance material of the two *concertante* movements (Stadt- und Universitätsbibliothek, Frankfurt-on-Main) and a copied set of parts in Salzburg (Library of the International Mozart Foundation, Salzburg), the work of a copyist who was often employed by Mozart (source descriptions in the *Kritischer Bericht*). The symphony version of KV 320, reduced to the 1st, 5th and 7th movements, was already in circulation in numerous copies at the end of the 18th and beginning of the 19th century; the first printed set of parts was published by André in Offenbach in 1792 (see the *Kritischer Bericht* to NMA IV/11/7, No. 3). The symphony version, as in other similar cases, was not consulted for the editing of the *Serenade*.

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In the *Serenade* KV 320, eight wind instruments are called for: two each of flutes, oboes, horns and trumpets; the flutes, however, are involved only in the *concertante* of the 3rd and 4th movements (a solo flute, without oboes, appears in the *Trio* of the first *Menuett*). It can hardly be assumed that flautists were contracted for only three movements, otherwise waiting around for the moment to play. If the flute parts were not performed (which is rather unlikely) in these sections of the *Serenade* by the trumpeters, who happened to be free, it could be that the oboes were doubled in the ensemble by musicians who were also flautists (and who would have played oboe in only the *forte* passages in other movements).²⁹ – The full orchestra, with six wind instruments and timpani, requires several players per

²⁶ Horst Walter, *Das Posthornsignal bei Haydn und anderen Komponisten des 18. Jahrhunderts*, in: *Haydn-Studien* IV, 1976, p. 25.

²⁷ Ibid.

²⁸ According to J. Murray Barbour, *Trumpets, Horns and Music*, Michigan State University Press, 1964, pp. 39f., there is "here (as also in Beethoven) a similarity to English 'coachhorn' calls" (quoted in Walter, op. cit., p. 32).

²⁹ Cf. Christoph-Hellmut Mahling, *Mozart und das Orchester seiner Zeit*, in: *Mozart-Jahrbuch* 1967, Salzburg, 1968, p. 243.

part in the strings. The Salzburg copy of the *Serenade* KV 320, although without trumpets and timpani, was probably intended for performance in an interior room. Amongst the 15 duplicate parts are two copies each for *violins I* and *II* and for the *violone*. On this basis, it can be assumed that four players stood at the desks of the first and second violins respectively (sometimes as many as three musicians played from one part) and that two or three musicians played double-bass. Only one part is extant for the violas, although they often play *divisi*. The gap between double-bass and the violas is filled by the bassoons playing in the eight-foot register. In total, 14 to 16 strings were involved. Scoring on a larger scale is evidenced for the performance of the *Sinfonia concertante* (3rd and 4th movements) in the Vienna *Burgtheater* on 23 March 1783: three parts each are extant for first and second violins and for violone, with two parts for the violas. If two musicians played from each part, a total of 22 string players must have been involved.

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 still considered self-evident today, cannot in any way claim a place in the palette of authentic Mozartian orchestral colours;³⁰ this is particularly true of those passages in which Mozart – surely not unintentionally – let the double-bass run two octaves below the analogous viola line, while the bassoon had rests.

The *concertante* movements 3 and 4, seen in relation to the overall form, have an isolated character, so that a performance of these movements as an independent work outside the original framework, as a *Sinfonia concertante*, conveys a sense of musical unity. While Mozart, in previous Serenades involving a *Violino principale* as the solo instrument, had prescribed *Solo* in all other parts at the start of solo passages and *Tutti* at the end, one finds in the autograph of KV 320 only the direction *Solo* in the 3rd movement (measure 13, at the entry of the flutes, and measure 14, for the oboes) and in the 4th movement (measure 1, entry of the 1st flute, and measure 9, entry 1st oboe). The direction “*Tutti*” is not used, because the sections involved are not broad, sweeping sections, but more or less short interjections integrated into the movement; at the beginning of one *Tutti* in this section, *forte* is indicated in only the strings and horns.

The autograph has no dynamic marks at the beginnings of the movements, where Baroque practice requires as a matter of course a *forte*

character. In the edition, an *f* has been supplied (in italics) at these points. At the solo entries of the woodwinds, there are likewise no dynamic marks; they have not been made up in the edition, even where the woodwinds fulfil a double function and participate in the *Tutti*. Two and three note chords in *Violins I* and *II* displayed in certain places single stems, in others multiple stems. As Mozart did not intend a *divisi* realisation, we have set single stems throughout. The term *Viola* at the head of the relevant staff in the *Marches* and in all movements of the *Serenade* indicated the use of more than one instrument: passages written in two parts are not double-stops, which in many cases are not even possible on the instrument, but are to be performed *divisi*. In this edition, therefore, the staff has been marked *Viola I, II* at the head of the score. It is not always possible to recognise definitely from the notation of grace-notes whether they are intended in their long or short form. As a rule, grace-notes which have half the value of the principal note are to be played long. This is incontrovertibly the case when an eight-note grace-note comes before a quarter-note (e.g. 3rd movement, measures 33, 35, 93, 95, *Flute I*; measures 41, 43, 85, 87, *Oboe I*; 7th movement, measure 1 and at all parallel passages: strings and woodwinds). Grace-notes requiring short realisations are intended wherever their values are less than half that of the principal note (e.g. 2nd movement, measures 17, 18, *Violin I*, and measures 31, 32, 41, 42, *Violins I* and *II*, sixteenth-note before a quarter-note whose emphasis was indicated by Mozart using a dash). In the 4th movement, measures 129, 133, *Flute I*, a sixteenth-note grace-note precedes the first quarter-note; at the analogous passages, measures 141, 149, the grace-note is written out in an anticipatory form (not on the beat) as a sixteenth-note in the preceding measures, 140 and 148 respectively.

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. Leopold Mozart knew only the dash as a sign for staccato and explained in this connection³¹ 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, he wrote³² “*that the notes under the phrasing mark are not only to be played in one bow, but are also to be performed with a light emphasis and slightly distinguished from one another*”. If dashes instead of dots are set under a

³¹ *Gründliche Violinschule*, Augsburg, ³/1787, pp. 44f.

³² *Ibid*, p. 43.

³⁰ On this cf. Carl Bär, *op. cit.*, pp. 133–155.

phrasing mark, the notes are to be “*separated from each other with very marked detaching*”.

The dash is also used as a sign for staccato in other teaching works. Their significance is explained by Johann Joachim Quantz as follows:³³ notes above which dashes are placed are to be reduced to half their duration; if however a dash is placed above a note which is followed by others “*of less value*”, these are to be “*marked with the bow, by the application of pressure*”. Otherwise, in teaching works up until the middle of the 19th century, dash and dot were seen as identical marks indicating a shortening of the duration of the note. (Cf. NMA IV/12/4, Foreword, pp. XIIIff.)

The Editorial Board of the NMA, on the other hand, favors the dualistic view that Mozart had consciously used two marks of different significance 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.

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The autograph (now lost) of the obviously fragmentarily notated *Notturmo* KV 286 (269^a) in the Appendix (pp. 123ff.) displays no authentic dating, but only “*the remark in a foreign hand: from the last years of the decade 1770*”.³⁴ Its origins lie, according to Ludwig von Köchel, in the year 1777 (KV¹). The editors of KV⁶ adopted the view that it was written for the “*same purpose [. . .] as the Serenata notturna*” KV 239 (dated *nel Gennaio 1776* [*in January 1776*]) as New Year music (?) and composed “*supposedly in Salzburg in December 1776 or January 1777*”. According to Théodore Wyzewa and Georges de Saint-Foix,³⁵ however, the work is from the time between January and July 1777; the authors also refer to stylistic points in fixing their dating: “*l'œuvre porte tous les caractères de style nouveau de Mozart en 1777,*

avec des rentrées très variées, un emploi très fourni et libre des cors, et puis avec une sûreté musicale beaucoup plus marquée que dans le nocturne pour deux orchestres de janvier 1776.” [“*the work displays all the characteristics of Mozart's new style of 1777, with some very varied reprises, a very elaborate and free use of the horns, and then with a much more marked musical assurance than in the nocturne for two orchestras of January 1776.*”] At any rate, the work was intended for a particular, although unknown, occasion (perhaps for a Carnival entertainment). But Wyzewa and Saint-Foix had already pointed that the autograph is a fragment.³⁶ After writing the movements *Andante*, *Allegretto grazioso* and the first part of the *Menuett*, none of which was preceded by any title, he laid the manuscript aside, adding the *Trio* only later. While it was not unusual to conclude a composition with a *Menuett*, a procedure familiar in instrumental works in two movements, including Italian opera overtures, in this case the movement does not however have the character of a *Finale*. The *Menuett* in the *Notturmo* is only a slightly stylised dance movement (occasionally reminiscent of *Ländler*) such as those normally encountered within compositions of several movements. In terms of the musical unity and completeness of the work, a *Finale-Allegro* is missing. This work in three movements can therefore only be seen as a fragment.

The title *Notturmo* was used by Mozart in the old, original sense, as “Night Music” intended for performance outdoors or in private houses. The difference from the *Serenade* genre lies in the generally simpler musical substance and the abstention from virtuosic developments. As Heinrich Christoph Koch explains,³⁷ works of this kind had one player per part and made “*no claim to having a fixed and consistently maintained character*”.

Mozart's *Notturmo* proves to have an unusual scoring: with four orchestras, each consisting of two horns, violins I and II, viola and also “Basso”. The second, third and fourth orchestras are designated “*l'echo 1^{mo}*”, “*l'echo 2^{do}*” and “*l'echo 3^o*”. Regarding this form of composition, Heinrich Christoph Koch writes:³⁸

“In music, one understands under the name Echo a work of a form in which either, now and again, short passages, or the closing formulae of the sections and final notes, are repeated extremely quietly by the same instruments, or in which these repeats are

³³ *Versuch einer Anweisung, die Flöte traversiere zu spielen*, Berlin ³/1789, facsimile reprint, ed. Hans-Peter Schmitz, Kassel and Basel, 1953, p. 201.

³⁴ *Revisionsbericht* [Editorial Report] on the AMA, Series IX, X, XI, “*according to the papers left by Gustav Nottebohm and collected by Paul, Count Waldersee*”, Leipzig, 1883, p. 8. – the date was apparently noted by Johann Anton André, who offered the work for sale around 1840 (along with other autographs) at French's in London as No. 5 under the description “*Echo Notturmo*” (KV⁶).

³⁵ W.-A. Mozart. *Sa vie musicale et son œuvre*, Vol. II, Paris, 1912, p. 388.

³⁶ Ibid.

³⁷ *Musikalisches Lexikon*, Frankfurt-on-Main, 1802, column 1078.

³⁸ Ibid, column 514.

entrusted to other parts placed some distance away in order to create the illusion that the sound comes back as in an echo in the distance. Now these no longer stand in such high esteem as previously, and are therefore also encountered more seldom.”

The initial ideas in this charming composition of Mozart's are predominantly simple and song-like, usually extending over four or eight measures. The four measure ideas are taken up by the first echo, either note-for-note or with only small cuts (reduced at most to three measures), by the second echo with two measures and by the third echo finally with only the closing formula. In eight-measure ideas, subdivided by the motifs into two halves, the echo is limited to the fifth to eighth measures. Only in the *Menuett*, measures 7–14/1 and 55–62/1, do the echoes of eight-measure ideas reproduce ever smaller fragments. In the 2nd movement, measures 76–83, and in the *Menuett* (3rd movement), measures 32–40, the three echoes take up only the final two measures. The echo parts overlap the preceding short phrases, i.e. they already begin in the measure in which the first idea ends; on some occasions, they follow even more closely. Rhythmical displacements occur in concluding sections, always in the third orchestra, whenever the echo is brought forward by one or two quarter-notes (1st movement, measures 35 and 91; 2nd movement, measure 83; 3rd movement, measures 25, 40, 75).

Regarding the echo effects, Hermann Abert³⁹ writes that they are “*not external trappings, but grow out of the form and structure of the composition itself; the work would retain its special significance even without them; yes, the themes are sometimes conceived in such a way that the echo passages belong to them as indispensable parts. Alongside these, there are passages of irresistible wit, such as when the eight horns get caught up in each other with their fanfare motif*” (measures 39–42).

The 1st movement of the *Notturmo* KV 286 (269^a) is laid out in three sections; the central section limits itself to one idea of only eight measures; after a half-close in the dominant, the reprise begins (measure 52); after the presentation of the first idea (measures 52–61 = measures 1–10) there follows a free interpolation and then, in the tonic, that part of the first section which was previously heard in the dominant (measures 80–92 = measures 25–37).

The 2nd movement is in sonata form, without a development section but provided with an extended conclusion. *Menuett* and *Trio* have the form

||: A :||: BA :||. The *Trio*, composed later, is conceived without echo and contains no instructions as to whether it is to be performed by one or by all orchestras. The choice of instruments for the realisation of the “Basso”, which again lies an octave below the viola, is problematic. If a double-bass is used, a gap of two octaves, which Mozart can hardly have intended, results. Use of violoncello and double-bass would give the part too much weight compared to horns, violins and viola. We therefore suggest performing the “Basso” on a violoncello. The autograph of KV 286 (269^a) is today untraceable (on this cf. the *Kritischer Bericht*); nor have parts copies come down to us. For this edition, therefore, only a copy made after the autograph and at one time in the possession of Otto Jahn could be consulted (State Library Berlin – Prussian Cultural Heritage, Music Department).

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Walter Senn

Igls by Innsbruck, June 1980

Translation: William Buchanan

³⁹ Op. cit., Part 1, p. 507.



Facs. 1: Two Marches in D KV 335 (320^a) / No. 2: first page of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. pages 9–10, measures 1–11.

Handwritten musical score for the beginning of the first movement of Serenade in D KV 320. The score is on ten staves, with the first staff labeled "violin" and the last staff labeled "basso continuo". The tempo is marked "Adagio maestoso". The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". There are handwritten annotations in the right margin, including "or Wolfgang, Antonio & Mozart", "Salzburg 1781", "und", "franz", "Sauter", "H. H. Mozart", "J. J. Mozart", "Alone", and "K. 320". A circular library stamp is visible on the sixth staff.

Facs. 2: Serenade in D KV 320: leaf 1^r of the autograph (State Library Berlin), beginning of the 1st movement (Adagio maestoso – Allegro con spirito). Cf. page 17, measures 1–6.

43 *Andante grazioso* *Concedante* 44 18

Violini *pia.*

Viola *pia.*

Flauti

Oboi

Corni

Fagotti *pia.*

Bassi *pia.*

Facs. 3: Serenade in D KV 320: leaf 18^r of the autograph, beginning of the 3rd movement (Concertante). Cf. pages 47 to 48, measures 1–10.



Facs. 4: Serenade in D KV 320: leaf 24^v of the autograph with the direction *Cadenza* in the 3rd movement (Concertante). Cf. Foreword and page 59.

Handwritten musical score for the beginning of the 4th movement (Rondeau) of Serenade in D KV 320, leaf 27 of the autograph. The score is for a full orchestra and includes parts for Violini, Viola, Flauti, Oboe, Corni, Fagotti, and Trombe. The tempo is marked "Allegro ma non troppo" and the movement is titled "Rondeau". The page number "27" is written in the top right corner.

Facs. 5: Serenade in D KV 320: leaf 27^r of the autograph, beginning of the 4th movement (Rondeau). Cf. pages 63–64, measures 1–12.

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Flauto

Violino

Viola

Violoncello

Contrabbasso

Trio I

Menuett da Capo

Facs. 6: Serenade in D KV 320: leaf 43^v of the autograph, Trio I of the second Menuett (movement 6). Cf. Foreword and page 94.