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EDITORIAL PRINCIPLES

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

- I: Sacred Vocal Works (1–4)
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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

“*There was dancing, but I danced only 4 Menuetts, and at 11 o’clock I was back in my room again; for there was, amongst so many gentlewomen, only one who kept the beat in dancing, and this was mademoiselle Käser*” – thus wrote Mozart on 6 October 1777 from Munich to his father and showed with this remark that he must have been a good dancer. He was also a most enthusiastic dancer, as we gather from a letter from Vienna of 22 January 1783, again addressed to Leopold Mozart: “– *last week I held a ball in my rooms. – It goes without saying, however, that the hats paid 2 Guilders each. – we started in the evening at 6 o’clock and stopped at 7 o’clock; – what, only one hour? – No, no – 7 o’clock in the morning.*” Frequent further references to dance and dance music occur in Mozart’s letters, and their forms – principally of the Menuett – are discussed and also find application in composition lessons.¹

It is therefore not an additional surprise that dance music in its genuine form, namely conceived “of the moment, for the moment”, has left obvious traces in Mozart’s whole œuvre. It is very peculiar, therefore, to observe that a large number of his dances remain almost completely unknown. This does not apply to the assorted Menuetts, German Dances and *Kontretänze* [Contredances] written during the Vienna years: most of these – from approximately the middle of the 1780s onwards – were printed immediately and came into circulation during Mozart’s lifetime, with numerous reprints after his death. The inclusion of almost all of them in the old complete edition of Mozart’s works and the consequent guaranteed supply of performance material satisfied the needs of practising musicians, with the result that the dances of the late Vienna years appear often enough in the programs of symphony orchestras.

Musicology has concerned itself only occasionally, and very much as a marginal interest, with this functional music by Mozart. In his bibliography (Berlin, 1927), Otto Keller could name only eight essays or critiques on this subject, while in more recent times Hans Engel and Paul Nettl² have published more comprehensive

studies, but these deal exclusively with Mozart’s ballet music and again the late dance music. Only in 1956 did Hans Engel finally look into some dances from the early Salzburg period,³ clearly as a response, firstly, to the extensive collection which was once the property of the former Prussian State Library, now in the State Library Berlin – Prussian Cultural Heritage and containing a number of the most important sources of Mozart’s early dance music, and, secondly, to the first publications of this dance music which have appeared sporadically since 1938.

For it was only in 1937, with the third edition of the Köchel Catalogue (KV³), revised by Alfred Einstein, that the veil was lifted more completely from the dance music composed by Mozart up to approximately 1777. The source situation at that time was complicated enough, and it has remained so to the present day. It seems in fact that most of the autographs of the dances published in the present volume were once in the possession of one person. These are: *Zwanzig* [Twenty] *Menuette* KV 103 (61^d), *Sechs* [Six] *Menuette* KV 104 (61^e), *Sechs* [Six] *Menuette* KV 105 (61^f), *Zwei* [Two] *Menuette* KV 61^g, *Sechs* [Six] *Menuette* KV 164 (130^a), *Sechzehn* [Sixteen] *Menuette* KV 176, which – including the piano versions of KV 103 (61^d) and KV 176 – passed via either Konstanze Mozart or her sister-in-law Maria Anna⁴ to Mozart’s son Wolfgang Amadeus; he made them over in his legacy to Josephine von Baroni-Cavalcabò,⁵ after whose death they were again entrusted to another generation. With each owner, however, there was a removal of individual leaves from the gatherings or even of complete gatherings. In this way, the first leaf of KV 176 was lost, given away by Josephine von Baroni-Cavalcabò 1858, and a similar fate awaited the leaves inscribed with Menuetts No. 3/4 and No. 5/6 of KV 164 (130^a), to name but two examples. With the Menuetts mentioned above,

Paul Nettl, *Tanz und Tanzmusik*, in: *Mozart-Aspekte*, ed. P. Schaller and H. Kühner, Olten, Freiburg in Breisgau, (1956), pp. 145–162.

³ H. Engel: *The smaller orchestral works*, in: *The Mozart Companion*, ed. by H. C. R. Landon & D. Mitchell, London/New York, 1956, pp. 138–155.

⁴ Cf. R. Elvers, *Bemerkungen zum Autograph der Menuette KV 103 (61^d) und seiner Abschriften*, in: *Mozart-Jahrbuch* 1958, Salzburg, 1959, pp. 66ff.

⁵ Cf. W. Hummel, *W. A. Mozarts Söhne*, Kassel/Basel, 1956, pp. 324ff.

¹ An overview of all letter passages on this subject is provided in the *Kritischer Bericht* [Critical Report, available in German only].

² H. Engel, *Der Tanz in Mozarts Kompositionen*, in: *Mozart-Jahrbuch* 1952, Salzburg, 1953, pp. 29–39;

however, it may be necessary to include the *Contredance* KV 123 (73^g) and the *Menuett* KV 122 (73^h) as well, as their first owner can be shown to have been Aloys Fuchs. It was during the lifetime of Mozart's son Wolfgang Amadeus that Fuchs already copied the autographs in the latter's possession, so that it is reasonable to conclude that he could have received both manuscripts from him – or later from Frau von Baroni? Something similar may have happened with the *Sieben* [Seven] *Menuette* KV 65^a (61^b), whose autograph was documented for the first time in 1864 in private ownership in Vienna.

Johann Anton André received from Konstanze the *Vier* [Four] *Kontretänze* KV 101 (250^a) and the *Vier* [Four] *Kontretänze* KV 267 (271^c).⁶

It was only for the *Sechs* [Six] *Menuette* KV 61^h that the provenance could not be ascertained, since we are still confronted by the fact that the autograph is untraceable; even the one extant contemporary copy was unfortunately lost during the confusion of the last war.

It is therefore all the more gratifying that – not least as a result of the Jubilee Year 1956 – that a number of autographs which were still listed as unknown in KV³ have once again been located. Amongst them is a fragment from a contemporary copy of the previously completely unknown series of *Contredances* for Count Johann Rudolf Czernin. It has thus been possible to publish in the present volume the Mozart dance music that has come down to us from the time between the first beginnings and the end of the 1770s; the next, second volume will open with the *Menuetts* KV 363 dating from the Salzburg years, followed then by all the dances from the Vienna period. Of the works printed here, the old complete edition had published only *Kontretanz* KV 123 (73^g), *Menuett* KV 122 (73^h), *Sechs Menuette* KV 164 (130^a), *Vier Kontretänze* KV 101 (250^a), *Vier Kontretänze* KV 267 (271^c), *Menuett* KV 94 (73^h).

Substantial though the comparative increase in the number of published works may be as a result of the present volume, it has still not been possible to find source material for all the early dance music

by Mozart. Amongst the works which continue to be known only bibliographically are the “many *Menuetts with all kinds of instruments*”, grouped under KV 41^d, as recorded by Leopold Mozart in his “*Verzeichniß* [“Catalogue”] [. . .]” of 1768. Then it was necessary to eliminate the *Menuett* KV 61^g I, as it is obviously a rejected version of the *Menuett* to Symphony KV 114; alone the presence of the viola in the orchestral scoring shows that it does not belong in the category of dance music. Furthermore, the four *Menuetts* for first violin and bass (the second violin part was left blank) mentioned in the footnote to the *Menuetts* KV 65^a (61^b) on p. 96 of KV³ have not been included, but are printed instead in Work Group 29 (*Works of dubious Authenticity*). Finally, the “5 *Ländler for Josepha Gall*” (for piano), listed at the top of p. 247 in KV³, could be dismissed, for in a detailed examination of the manuscript, not in Mozart's hand and which has been in circulation in autograph trading again since 1949, Ernst Heß was able to establish that these compositions must be classed as forgeries.⁷ After due consideration, the *Menuett* KV 64 was in the end rejected, although the autograph, once in the possession of August André, has in the meantime turned up again. As a calligraphic examination under the auspices of the Editorial Board surprisingly revealed, the entire manuscript (in which no authorship is claimed) is in the hand of Leopold Mozart throughout. As, firstly, the characteristics of some corrections suggest that the scribe was at the same time also the composer of the piece and, secondly, there is no evidence of transmission independent of this manuscript, it appeared appropriate to include KV 64 as at least dubious in Work Group 29. A further autograph leaf in Mozart's hand could not be used, as, since its auction in 1908, it must either be in private ownership or lost. The leaf in question is the one mentioned on p. 102 of KV³ in a footnote to the *Menuetts* KV 61^g; it was item No. 121 in Börner's auction 92 (8/9 May 1908) and contained *Menuett* 1 and Trio, Trio to No. 3, *Menuett* 4 and Trio. It supposedly came from the estate of Frau von Baroni and could perhaps, in view of its scoring (two violins and bass), belong to the *Menuetts* KV 41^d described briefly above.

*

⁶ These are the Nos. 149 and 261 in *Thematischen Verzeichnisse derjenigen Originalhandschriften von W. A. Mozart [. . .] welche Hofrath André in Offenbach a. M. besitzt* [Thematic Catalogues of those original manuscripts by W. A. Mozart [. . .] which Court Counsellor André in Offenbach on Main possesses], compiled by Heinrich Henkel, Offenbach, 1841.

⁷ Cf. E. Heß, *Über einige zweifelhafte Werke Mozarts*, in: *Mozart-Jahrbuch* 1956, Salzburg, 1957, pp. 100f.

The large number of early dance compositions by Mozart listed in this first resumé widens very considerably the insight, which it is our task to deepen, into the compositional workshop of the young master. An astonishing impression is left by the colourful abundance above all of Menuetts; although the pinnacle in the history of this genre already lay in the past, the young Mozart seems to have exercised with particular dedication in compositions of this kind for balls and soirées. Indeed, these Menuetts can be seen as his training ground in rhythm, ornamentation, dynamics and instrumentation. In KV 65^a (61^b) he is already breaking through the stereotype 8 + 8 measure form: in Menuett No. 2, 4 measures are interpolated (mm. 9–12), in the Trio he veils the structure in a subdivision into 6 + 10 measures. The following Nos. 3, 4, 5 and 7 seem to confirm what he had applied in the 2nd Menuett, while in No. 6 the interpolation is not of 4, but of 8, measures, so that the Menuett is extended to 24 measures. Its Trio is lengthened correspondingly, and, like the Trio to No. 4, with 8 + 16 measures, its proportions exceed those of the Menuett (8 + 12 measures).

Departures from the rule become the rule: in KV 103 (61^d), No. 1 consists of 10 + 14 measures, Menuett No. 3 even has 22 (10 + 12) measures, as does No. 7, while the 24 measures of Menuett 9 are arranged as 12 + 12. 8 + 10 measures also occur (KV 61^h, No. 5 and 6; KV 176, No. 7) – with which we can close the circle of this round dance of examples.

The present works provide a good study of the young Mozart's powers of melodic invention. Extended motifs, play with, and the filling-out of, wide intervals⁸ are to be encountered, as are the melodic ideas formed of light touches of sound that drift on their way, apparently almost aimlessly and full of inner calm,⁹ or the flowing song of violins¹⁰ or winds¹¹.

Mozart knew how to superimpose new highlights on the stereotype rhythmic features of the Menuett. As an outstanding example of this, let us look now at Menuett No. 11 of KV 103 (61^d). In

the first eight measures, the rhythmic patterns are different in each instrument: while the flutes hold long notes against the uniform striding of the bass-line, the horns provide the characteristic metrical accents of the Menuett, Violin I plays energetic triplets on light parts of the measure, and Violin II maintains a persistent counter-rhythm. Not until the close of the A section do all instruments find themselves together, only to go their separate ways again – but now with roles changes. From measures 9–12 on, the basses take over the triplet motif, the violins mark the Menuett accents; from measure 13 on, the procedure tried and tested at the beginning is adopted again. Similarities with the preceding example are visible at the beginning of the Menuett No. 9, KV 176. A continuous employment of dotted rhythms to the extent observable in No. 10 of the same collection occurs more seldom, whereas the typical *Ländler* rum-ta-ta accompaniment is more frequent: in the Trio of No. 2 in KV 103 (61^d), in the Trio of No. 6 in KV 104 (61^e), in the Trio of No. 3 in KV 164 (130^a).

With increasing routine, Mozart's compositional technique becomes more and more adept. If there are still relatively few rests to be seen e.g. in KV 65^a (61^b), this picture changes in the later groups. But even in measures 9–13 in the Trio of No. 6 in KV 65^a (61^b) the 1st Violins display latent two-part polyphony, and in Menuett No. 15 in KV 103 (61^d) the melody (Violin I, mm. 1–4) later wanders into the bass (mm. 9–12) – diffident first signs of the incorporation of counterpoint into functional music. In Menuett No. 4 in KV 105 (61^f), mm. 9–14, there is even canonic imitation of Violin I in the bass two measures later. In Menuett No. 4 of KV 61^h, Mozart plays with octave calls, which are additionally provided with dynamics placed “against the metre”. The beginning of the Trio of No. 5 in KV 164 (130^a) once again has a canon-like appearance, and in the Trio of Menuett No. 1 in KV 176 Violin II then tries to imitate Violin I. The Trio of No. 12 and Menuett No. 13 in KV 176 show us the first pinnacles of remarkable open-work.

It should be noted in passing that with increasing invention in the compositional technique, occasional inconsistencies slipped by uncorrected. As an example, we find consecutive fifths in e.g.:

KV 65^a (61^b) No. 2, Trio, m. 10: between Violin II and Basses

⁸ Examples: KV 65^a (61^b) No. 7; KV 103 (61^d) No. 3, No. 7, No. 15, No. 16, No. 17; KV 104 (61^e) No. 3; KV 176 No. 2, No. 6.

⁹ Examples: KV 103 (61^d) No. 1, Trio, mm. 1–8; KV 105 (61^f) No. 5, Trio, mm. 1–8; KV 176 No. 8, Trio.

¹⁰ Examples: KV 103 (61^d) No. 10, Trio, mm. 1–6; KV 164 (130^a) No. 1, Trio.

¹¹ Example: KV 176, No. 9, Trio.

KV 103 (61^d) No. 10, Trio, m. 12: between Violin I and II

No. 13, Trio, m. 12: between Violin II and Bass

No. 17, Menuett, mm. 5–6: between Violin II and Basses

No. 18, Menuett, m. 12: between Violin I/II and Bass

No. 20, Menuett, m. 1 with upbeat: between Violin I and Oboe I

KV 176 No. 1, Menuett, mm. 5–6: between Trumpet I and Bass

No. 3, Menuett, m. 15: between Horn I and Bass

The great haste in which many of the dances were written – the autograph of KV 103 (61^d) offers instructive material in this regard – could have been the reason for blemishes of this kind.

*

If Adolf Beyschlag wrote in his *Ornamentik der Musik* (Leipzig, 2nd edition, 1953, p. 195) that “no other composer [. . .] treated ornamentation with so much loving care as Mozart during his mature period, that is, from about the age of 20, or from work 250 on”, the present dances could present important material for widening our field of view. While the trill initially occurs only occasionally, in KV 103 (61^d) No. 9, measure 9, and No. 11, Trio, measure 15; KV 104 (61^e) No. 2, Trio; KV 61^h No. 2 and No. 5, it later finds frequent use as a trill on the penultimate note – KV 176, No. 13, Trio; KV 267 (271^c) No. 2 and No. 3; KV 315^a (315^g) No. 8, Trio; the Trio of No. 20 in KV 103 (61^d) thus provides us with nothing less than a trill study for wind and strings. This kind of treatment then re-appears in the Trios of No. 6 and No. 15 in KV 176. The highest stage, use of the trill that is virtuosic in the best sense of the word, is demonstrated in the *Presto* No. 3 of KV 101 (250^a).

A contrast to the relatively circumspect handling of the trill is provided by the numerous grace-notes scattered and sown throughout all the scores. The short grace-note so characteristic of dances from the later Vienna years, used to emphasise the accented part of the measure in $\frac{3}{4}$ time, makes an early appearance – KV 103 (61^d) No. 2 and No. 17; KV 104 (61^e) No. 1, Trio; KV 105 (61^f) No. 6, Trio; sometimes even a solo passage is ornamented with a short grace-note over the interval of a sixth – KV 105 (61^f) No. 5, Trio, m. 13, while in Menuett No. 12 (mm. 2, 4, 6, 8, 13 and 15) the short grace-note from above takes on something approaching the character of a *sforzato*. In Menuett No. 14 in the same

collection, additional dynamics applied to grace-notes from below underline this interpretation expressly. Long grace-notes are not always so clearly notated as in KV 103 (61^d) No. 1 or KV 104 (61^e) No. 5, Trio; only with Gavotte No. 1 in KV 101 (250^a) does a precise sign become established, for which the “large notation” of the *alla-breve* measure seems to have given the impetus. It must be noted in general that a distinction between short and long grace-notes is not always recognisable in the sources; in the present volume interpretational suggestions have been printed, wherever necessary, as editorial additions in square brackets, as a rule only at the first appearance of a figure in a given piece. Mozart is often hasty in his notation of grace-notes as well as inconsistent and occasionally also careless. On the other hand, in works transmitted only in the form of copies, it can be observed now and again that a grace-note is copied precisely in one place, in another already written out as an interpretation. Information on these divergences is presented in the *Kritischer Bericht*.

*

Regarding the problem of the interpretation of the wedge, or dash, and dot in Mozart,¹² the subject of much recent debate, the present works offer informative material. The *Menuetts for Strings* KV 65^a (61^b) initially display only the wedge, although immediately with two different implications, namely as a sign for a note to be emphasised and detached (No. 1, mm. 4–6, 12–14; No. 2, mm. 1, 2, 13, 14 – Trio mm. 7, 8), and as a sign indicating a light accent (No. 4, Trio, mm. 1, 2, 9). In the large collection KV 103 (61^d), we encounter “for the first time all possible articulations” implied by wedge and dot, as Hubert Unverricht has already demonstrated.¹³ It is here as well that the characteristic dotting in the Trio appears (Trios of No. 5, No. 10, No. 12) with the intention of giving them a lighter and brisker feel; the Trios of No. 1 and No. 15 in KV 176 continue in this vein. – The combination of two notes joined by a phrasing mark followed by one, two or more “detached” notes occurs – particularly in KV 176 – so frequently that it is not necessary to specify examples. At the same time, however, it is important to draw attention to the extremely careful setting of dots and wedges

¹² Cf. *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage*, ed. H. Albrecht, Kassel/Basel/London, 1957.

¹³ Op. cit., p. 32.

in the *Contredances*. Even KV 123 (73^g) of the year 1770 and, from KV 101 (250^a) the *Allegro* in No. 2 and the *Gavotte* No. 4, as well as all four *Contredances* KV 267 (271^c) can be seen as prime examples for Mozart's intentions to specify precise effects with wedge or dot.

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In the works published here, Mozart uses as dynamic marks only *p* and *f*, with the occasional *fp*; he thus broadly follows Baroque practice, in which one was content to use only a few contrasting dynamic levels. Mozart generally seems initially, however, to take the “natural” sound of his orchestra as his starting point: when wind and strings sound together, a *forte* results; if the strings play alone, without wind, they sound, of course, *piano*. The Menuett No. 1 in KV 103 (61^d) shows this clearly: it is not necessary to place an *f* at the beginning, as the whole orchestra plays – with a rising melodic line! In measures 5 and 6, however, entrusted to the strings only, *p* must be maintained, after which all instruments enter again at measure 7 with an *f*, which is now expressly indicated. Corresponding *piano* passages are in the measures 11/12, 13/14 and 21/22. The *unisono* for the whole orchestra in measures 12/13 must be played *forte* “as a matter of course”, and analogously measure 11 (with up-beat). Similar considerations apply to the contrasts of *p* and *f* in No. 3, No. 10, No. 12 and No. 16 of the same collection. See also the *Kontretanz* KV 123 (73^g), in which this procedure is followed through with meticulous precision, or No. 5 in KV 164 (130^a); in KV 176, No. 6, No. 10, No. 12 and No. 15 offer further examples.

The reverse procedure is used as well, when a *piano* – mostly as a contrast, as an echo – is expressly called for, e.g. KV 103 (61^d) No. 2; KV 61^h No. 6, Trio; KV 101 (250^a) No. 1, measures 25/26; KV 267 (271^c) No. 1, measures 26–28, No. 2, measure 25 with up-beat until measure 28.

For emphatic accentuation of the strong beat in the Menuett measure, Mozart liked to use *fp*: it appears for the first time in KV 104 (61^e) No. 2 and No. 3, then in KV 122 (73^t) – here already in the sense of obscuring the fundamental metrical scheme (mm. 6–8) – and finally providing typical examples in the *Dances* No. 11 and No. 14 in KV 176. Related to this are those measures in which *p* clearly applies to the second beat in the measure in $\frac{3}{4}$ time, while *f* reinforces the first beat, as in KV 105 (61^f) No. 1, Trio; KV 61^h No. 3, Trio, No. 4; KV 164 (130^a) No. 5.

For the Trios, whose scoring is lighter throughout than that of the Menuetts, *piano* seems appropriate as a reflection of Mozart's “fundamental dynamic level”. The reduction of the orchestra to only strings or to strings with woodwind, occasionally even to an ensemble of single instruments, results in this “natural” *piano*, so that many Trios do not need dynamic markings at all.¹⁴ As soon, however, as the structure of a particular Trio deviates from this scheme, Mozart places his directions precisely, e.g. in No. 7 of KV 103 (61^d); dynamics are again indicated in the Trio of No. 11, which is expressly marked *p*, probably because even the optical effect alone of the dense and chromatically clouded notation might be understood as calling for loud rendition; the same is true of the Trio for strings in No. 14, in which the wishes of the composer would be left unclear without added dynamics. A similar case is the Trio of No. 6 in KV 61^h, as the terraced levels strings – wind – *tutti* are blurred. In the Trio of No. 4 in KV 164 (130^a), half-notes on light beats in the bar are emphasised by *fp* (measures 9 and 11). The entry of the full orchestra in the Trio of No. 11 in KV 176 should in one way really begin with *forte*, especially since the preceding Menuett ends in *piano*, but here Mozart reverses the dynamics, so to speak: the *tutti* of the Trio is marked *p* (measures 1–8, 13–20), the passage with only string orchestra has *f* (measures 9–12).

We encounter the direction to play a Menuett *forte* the first time but *piano* in the repeat only in the Menuetts, for strings only, Nos. 14, 17 and 19 in KV 103 (61^d). In the autograph this is detailed expressly for No. 14 as follows: “*This Menuetto is played forte the first time, the second time piano.*” For No. 17 and No. 19, the directions are given as “*This Menuett is played like N: 3*” and “*This is played like N. 10 and N. 3*”.¹⁵ The Menuetts KV 65^a (61^b), written for strings alone, are without

¹⁴ In KV 103 (61^d): the Trios to Nos. 1–6, Nos. 8–10, No. 12, No. 13, No. 20;

KV 104 (61^e): Trios to No. 1, No. 2, No. 5, No. 6;

KV 105 (61^f): Trios to No. 2, Nos. 4 to 6;

KV 61^h: Trios to No. 2, No. 5; in

KV 164 (130^a): Trios to Nos. 1 to 3, No. 5, No. 6;

KV 176: Trios to No. 1, No. 2, No. 6, No. 8, No. 9, Nos. 14 to 16.

¹⁵ “*N: 3*” and “*N. 10*” are No. 14 and No. 17 in the present edition. Mozart's numbers refer to an earlier scheme which he later abandoned in favor of a “definitive final version”. Cf. the *Kritischer Bericht* and, on pp. XIII/XIV below, the special remarks on KV 103 (61^d).

dynamic marks with two exceptions: in measure 12 of the Trio in No. 4, Mozart uses *f* to raise the profile of a tiny bridge passage, while from measure 5 onwards in No. 5 he specifies a quiet contrast to what is obviously a *forte* beginning in unison.

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It soon becomes apparent, when we cast a glance at his scoring, what significance the present dances had as a training in instrumentation for the young Mozart. Here he seems to be exploring the treatment, use and blending of winds and strings in many different directions, a task for which these short pieces are eminently suitable. He begins initially with comparatively harmless Menuetts intended for strings only, but had possibly already made his very first essays in the collection, to date still classified as lost, “*vielen Menuetten mit allerhand Instrumenten*” [“*many Menuetts with all kinds of instruments*”], KV 41^d. Yet the two series of Menuetts KV 103 (61^d) – cf. the particular remarks on this group on pages XIII^f. – reveal a most richly coloured picture. Amongst the woodwinds, the oboes figure most prominently; they are replaced by flutes only in the Menuetts No. 6, 8 and 11. The latter are also granted a place in all the Trios of the same Menuetts, a privilege extended to the oboes only in the Trios of the opening and final Menuetts (Series I, No. 1 and No. 12). In contrast, the brass instruments trumpet and horn change places continually from Menuett to Menuett, with the exception of No. 11, in which – as we presume – the trumpets of the concluding No. 12 join with both oboes in the Trio in order to impart a special and emphatic closing character. The wind instruments still have quite stereotype parts, the indispensable strings – without the viola, which was not employed as an instrument for middle parts in the dance music of the time – have to master more numerous tasks. The striking fact remains, however, that in the final redaction of this group Mozart rejected all the Menuetts for strings only (Series II, No. 14, 15 and 17–19).

In KV 104 (61^e), “*Trombe lunghe*” appear for the first time; they would return in the later Symphony KV 202 (186^b).¹⁶ In the Trios of No. 2, 5 and 6, piccolo flutes are make their debut in Mozart. The oboe attempts to fill out an obbligato role in No. 4, probably because the brass are absent in this dance.

The *Menuetts* KV 105 (61^f) have a completely uniform scoring: the Menuetts with oboes, horns and strings, the Trios with flute and strings. This pattern is to be observed only in dances of this date, for in KV 61^h the most varied combinations predominate, while in KV 164 (130^a) the instrumental palette offers somewhat more tranquil colours: Nos. 1–3 and Nos. 4–6 display the same scoring, with all Trios – as in KV 105 (61^f) – employing a flute and strings.

The *Contredances* also display a consistent instrumental apparel with oboes, horns and strings, with other colours showing only in the slower dances (*Andantino* No. 2 in KV 101/250^a; *Gavotte* No. 2 in KV 267/271^e).

Once again, however, Mozart’s instrumentation provides kaleidoscopic colours in the sparkling *Sechzehn Menuetten* KV 176. It is principally in the treatment of the wind that the young master seems to have gained so much routine that he continues to use in the Trios the full instrumental resources of the relevant Menuetts (Trios of Nos. 2, 5, 11, 12, 13, 15 and 16) or reduces the forces only slightly (Trio of No. 9). In No. 9 and in the Trio of No. 14, the bassoon establishes its independence by breaking out of its foundational role tied to the bass-line, sharing now in carrying the melodic interest. Mozart continues indeed to notate it in the bass-clef in the two pieces named, but gives it melodic material independent of the string bass. This is also a reason why one can safely assume the participation of the bassoon as a bass instrument in all Menuetts in KV 176, a scoring regularly specified for the individual Menuetts in the present edition of KV 176. The same applies, *mutatis mutandis*, also to KV 101 (250^a) and KV 267 (271^e).

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These general remarks on the works in the present volume, intended simply as initial pointers, cannot be concluded without looking into the piano versions by Mozart, KV 315^a (315^b) excepted, printed here for the first time. The chapter “Mozart as an arranger of his own works” in our assembled knowledge of Mozart is very patchy and obscure. It is known that Mozart himself made piano reductions of many of the orchestral versions of his dance music. Besides the pieces presented here, autograph material, often fragmentary, can be indentified at the moment only for KV 408 I (383^e I), KV 509 and KV 534.

¹⁶ Cf. *Neue Mozart-Ausgabe* (NMA) IV/11/5, p. 26.

For almost all the Mozart dances published in the next volume of this edition, that is, more or less those composed exclusively in the later Vienna period, there are early printed editions and copies for which it is by no means always clear whether the piano versions are really primarily by Mozart himself.

Even for the piano versions published here, only tiny fragments belonging to KV 176 have been transmitted in autograph and are reproduced in facsimile on page XX. As the piano versions of KV 176 and KV 103 (61^d) in the form in which they are presented here – like all of Mozart's early dances, whether in orchestral or piano versions – are already to be found in early copies written in one hand (belonging either to Konstanze or Maria Anna, but in any event before they had been passed on to Mozart's son Wolfgang Amadeus), it is completely safe to assume that the piano version of KV 103 (61^d) originated with Mozart himself, especially since the piano reduction represents purely the "definitive version" of the Menuetts, a version which had to be put together from the autograph of the orchestral version.

There also exists autograph material for KV 61^g II and KV 94 (73^h); that for KV 315^a (315^g) is unfortunately currently untraceable, but was available for the present edition as a photocopy. The previously completely unknown *Kontretänze* for Count Czernin, on the other hand, can be listed as one of the most significant fruits of the Jubilee year 1956, during which they were discovered and subsequently, almost in their entirety, reproduced in an imposing illustrated volume dedicated to Mozart.¹⁷ At the Congress of the International Society for Musicology in Cologne in June 1958, Marius Flothuis then presented the dances to the academic world for the first time, publishing a little later the first article on the subject.¹⁸ Unfortunately, of the copy in which these piano versions were transmitted, only the first and last leaves have survived, so that only Nos. 1, 2, 3 (partially) and 12 of the original 12 pieces are at this stage known to us. There are grounds for continuing to hope, however, that the complete series of dances will be made available with the help of secondary sources; on the cover in which

the remains of the original have been preserved there is a remark that at some point the Prague political economist and art historian Dr. Edmund Schebek († 1896 in Prague) had made a copy of what was at the time the complete original.¹⁹

Amongst the piano versions, there are also some for which the orchestral versions have been lost. For the *Menuett in D* KV 94 (73^h), for example, there must have been a version with instrumentation, as the un-pianistic tenths in measures 10/11 suggest. It can likewise be assumed that originals in full score must have existed for Nos. 1 and 3 of the dances for Count Czernin, as the Nos. 2 and 12 are to be found in KV 101 (250^a). Similar circumstances will no doubt apply to the eight *Menuetts* KV 315^a (315^g).

Special Remarks on individual Works

KV 65^a (61^b) Sieben Menuette: Since the bassoon was automatically understood to be part of the bass group in Mozart's church and dance music, especially in the early period and even in pieces purely for strings, it should be included in performances. This applies to all the following cycles of dances up to KV 176, where Mozart explicitly specifies the instrument, which had now become independent. It is likewise probable that a harpsichord was used in the continuo.

KV 103 (61^d) Zwanzig Menuette: Alfred Einstein summarily classified these and the following groups – KV 104 (61^e), KV 105 (61^f) and KV 61^h – as music for the Carnival season of 1769. The exact dating of all these dances will continue to be problematic, as autographs are known only for KV 103 (61^d) and for part of 104 (61^e). A caligraphic examination has shown that the two series just mentioned cannot have been written earlier than late summer or autumn in 1770. Perhaps it will prove possible to find a relationship between one of the series and the Menuetts that Mozart composed for a musical evening and referred to in the postscript of a letter to his father on 13 September 1771. As Alfred Einstein has already pointed out, these Menuetts must have been written in Salzburg in 1771, between the two Italian journeys.²⁰ Mozart's mention of Miss von Mölk in this context could be an indication that he wrote Menuetts for her.

¹⁷ The first page of the copy is reproduced in: *Mozart und Prag*, ed. A. Buchner et. al., Prague (1958). The facsimile is to be found on the unpaginated leaf 29^v of the illustrations section.

¹⁸ M. Flothuis, *Mozarts Contradans voor Graaf Czernin*, in: *Mens en Melodie*, Year 1958, pp. 379f.

¹⁹ I am most indebted to Dr. E. F. Schmid for pointing this out.

²⁰ Cf. KV³, p. 152, under KV 75.

All these connections, which cannot be pursued further at the moment because of a lack of sources, enable us to offer for the four series in question only a cautious dating as “probably composed in 1771/1772”. Further support for this comes from a comparison between the maturity of the ideas and compositional technique in the Menuett KV 65^a (61^b) finished on 26 January 1769 and the dances of KV 103 (61^d), showing such a great difference that a near-contemporary genesis does not seem plausible.

The rapidly written pieces KV 103 (61^d) were only later placed in a logical order by Mozart. At least two attempted redactions can be discerned, followed by a third, from which the “definitive version” resulted, consisting of Nos. 1–12 in the present edition. The surplus pieces were crossed out by Mozart; no cogent criteria have been proposed for determining their order, so the individual Menuetts have been placed here to form as sensible a sequence of keys as possible. It must be pointed out, however, that an examination of the autograph offers no clear answer as to whether or not the Trios for No. 14 and 15 should be considered as Trios at all; they could equally well be Menuetts – or are interchangeable with Trios. Similarly, No. 18 would be quite suitable as a Trio to either No. 17 or No. 19.

The Trio in C major printed on page 78 in the Appendix of this volume cannot be coupled securely with Menuett No. 12. On the other hand, the measures 9–16 printed on the same page can in every way be seen as a first version of the Trio for No. 13. In the Appendix there is also a reference to the draft of a Menuett in C major which – despite different instrumentation – is identical with the beginning of the Menuett in the Symphony KV 73 (75^a).²¹

KV 104 (61^e) and KV 105 (61^f): Regarding the dating cf. the remarks on KV 103 (61^d) and KV 61^g II.

KV 61^h, Sechs Menuette: As the only primary source, a copy in the possession of the Monastery of St. Peter in Salzburg, has been untraceable since 1945, the present edition is based on the first printed edition (*Mozart-Jahrbuch I*, 1923, pages 27f.) and on the parts copied from the St. Peter copy by Friedrich Frischenschlager for the first

performance in 1923. On the dating cf. the remarks on KV 103 (61^d).

KV 101 (250^a), Vier Kontretänze: In the autograph score, the Violin I staff – with the exception of the first two repeated sections in No. 1 – was written by Leopold Mozart throughout. It is therefore not implausible to assume that all four pieces represent a joint production by father and son.

Sketch for a Kontretanz “le mottet” (?): This sketch is not to be associated with the *Kontretanz* KV 123 (73^g), written in April 1770. It is in fact found on a leaf along with canonic studies by Mozart, and immediately above it is a solution to the canon “*Incipientesque canunt Deae et finientes carmen*” from the second part of Giambattista Martini’s *Storia della musica* (page 326). Father and son Mozart received the first two volumes of this history of music as a present from the author in summer 1770 during their sojourn in Bologna. Wolfgang Mozart was often busy at that time with solutions to the canons contained in the *Storia della musica*.²² The leaf with the *Kontretanz* sketch appears likewise to belong with these studies, so that a genesis in the autumn of 1770 can be considered probable.²³

KV 61^g II, Menuett in C: The extant autograph of the piano version points, as a caligraphic study shows, to a date of c. 1769/70 (or earlier) for the notation. While no orchestral version of the Menuett has come down to us, the Trio exists in an orchestrated version as the Trio to Menuett No. 3 in KV 104 (61^e). In this case, the orchestral version is certainly later (end of, or after, 1770) than the piano version. It is however conceivable that KV 61^g II in its turn, both Menuett and Trio, goes back to a first orchestral version from an earlier period that has not come down to us.

KV 176, Piano versions: The Menuets Nos. 7–11 missing in the piano version – to judge by the evidence of the source – have never been arranged for a keyboard instrument.

Kontretänze for Count Czernin: Count Prokop Adalbert Czernin had offered Mozart, at the end of 1776, a year’s salary with the obligation to

²² Solutions of this kind are named by A. Einstein in KV³ under KV 166^g and KV Appendix 109^d.

²³ On Mozart’s solutions to canons from Martini’s *Storia della musica* cf. E. Heß, *Über einige zweifelhafte Werke Mozarts*, in: *Mozart Jahrbuch* 1956, Salzburg, 1957, pp. 112ff.

²¹ On this cf. E. F. Schmid, *Zur Entstehungszeit von Mozarts italienischen Sinfonien*, in: *Mozart-Jahrbuch* 1958, Salzburg, 1959, p. 75.

provide music for his music ensemble.²⁴ It is therefore possible that Mozart, as part of this contract, wrote the dances in January 1777, and that their performance by the young Count was to take place at the beginning of February as part of the Salzburg Carnival; this plan was abandoned, however, when the old Count Prokop Adalbert died 31 January 1777.²⁵ Mozart may have drawn on old compositions, as is suggested by Nos. 2 and 12 of these dances, both of which were taken from KV 101 (250^a).

KV 315^a (315^g), Acht Menuets: For these dances, only a photocopy of the written pages of the autograph, which must be considered lost, was available, with the exception of the Trio of No. 8. According to the caligraphy, the pieces were written at the latest in 1779; stylistically, they make a quite primitive impression compared to the other piano versions in this volume. Another handwriting is visible in the extant autograph of the Trio for No. 8, a work in whose second section there are figurations with no parallels in either KV 315^a (315^g) or in the other piano versions. It is possible that this Trio for No. 8 is in fact the final leaf (“*Finis coronat opus*”) of a completely different series of dances which has not yet been traced. This question cannot be settled at the moment, for which reason this group – with the strong reservations already expressed – will continue to be assigned the place within Mozart’s oeuvre given to it by Alfred Einstein.

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It should be pointed out, beyond the remarks on editorial technique given in the section “Concerning the Edition” (p. VI), that editorial additions and making-up have been restricted to the smallest number possible: abbreviations for pulsating eighth-notes have generally been written out, the final fermatas have been set uniformly, and the directions “Menuetto da capo” have been standardised, since Mozart used all kinds of variants and occasionally – as in KV 103 (61^d) – even played games with the letters involved. The

autograph variants can be seen in the *Kritischer Bericht*.

As the autographs and other source materials are widely dispersed, I am grateful for the provision of films and photocopies and for advice and information to the following: Maja von Arx, Niederlinsbach, Switzerland; Margarethe Hummel, Florence; Dr. Hedwig Kraus, Vienna; Anna Mondolfi, Naples; Prof. Friedrich Frischenschlager, Salzburg; Ernst Heß, Zurich; Count Dr. C. G. Stellan Mörner, Stockholm; Dr. Hans Moldenhauer, Spokane, USA; Dr. Robert Münster, Munich; Nicolas Rauch, Geneva; Prof. Dr. Géza Rech, Salzburg; Dr. Wilhelm Virneisel, Tübingen; Prof. Bruno Walter, Beverly Hills, USA; and also to the following archives and libraries: Archive of His Excellency Count Czernin, Neuhaus, Bohemia; Bibliothèque du Conservatoire National de Musique, Paris; The British Museum, London; Conservatorio di Musica S. Pietro a Majella, Naples; Fitzwilliam Museum, Cambridge; Institut de France, Paris; National Library, Vienna; Public Library, New York; Collections of the Gesellschaft der Musikfreunde, Vienna; Collections of the International Mozart Foundation, Salzburg; Municipal Library, Vienna; University Library (items from the former Prussian State Library), Tübingen; Westdeutsche Bibliothek, Marburg. I owe particular thanks to the late Chief Editor, Dr. Ernst Fritz Schmid and also to the present Editorial Board (Dr. Wolfgang Plath and Dr. Wolfgang Rehm) for their untiring support and constant readiness to help.

Rudolf Elvers

Berlin, August, 1960

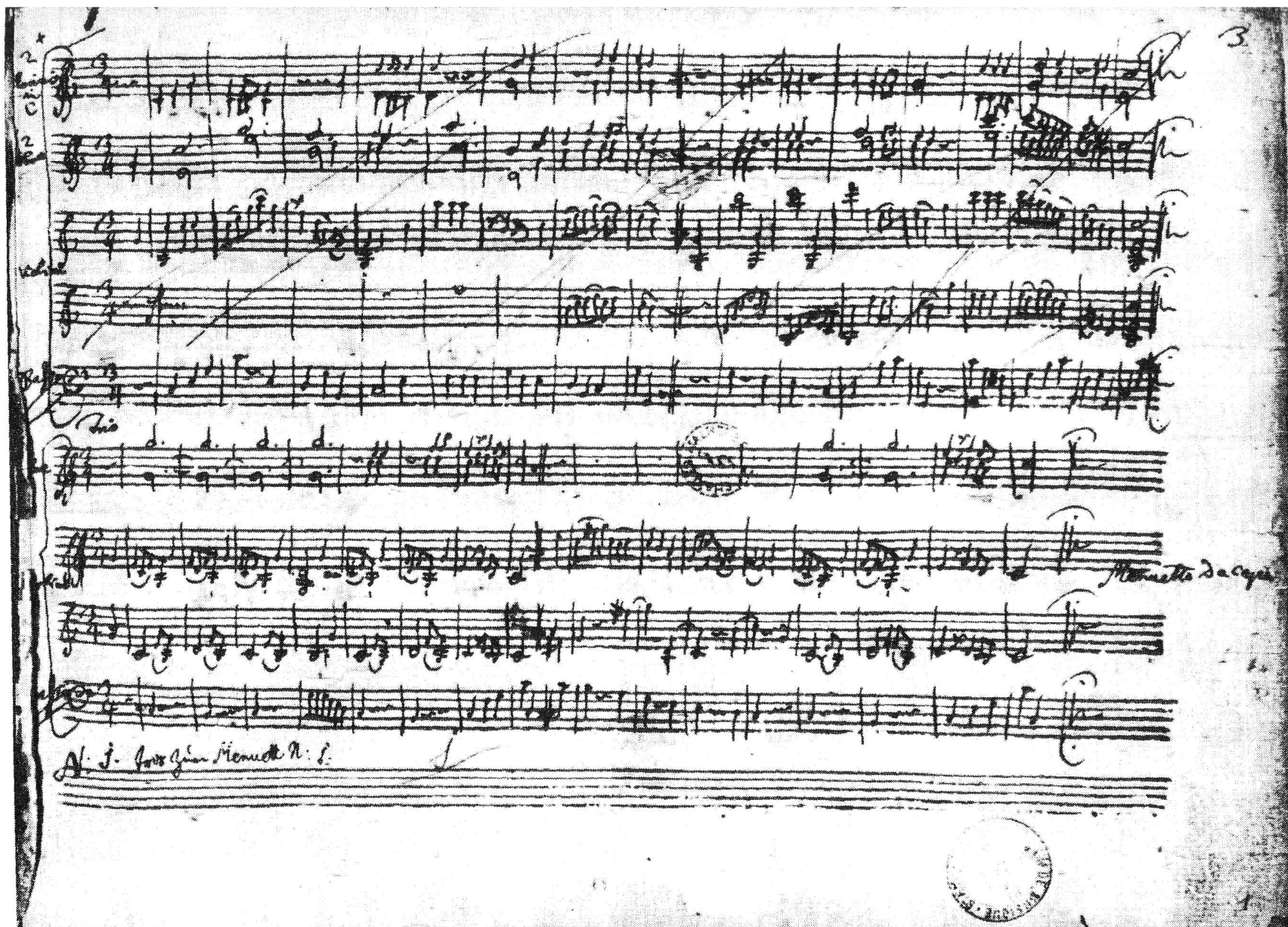
Translation: William Buchanan

²⁴ This is confirmed in a letter from Karl, Baron von Petermann to the Count, discovered by Dr. E. F. Schmid in October 1958 in the Czernin Archive in Neuhaus, Bohemia. Excerpts from the letter are published in NMA X/34, *Mozart. Die Dokumente seines Lebens*, p. 141.

²⁵ On this cf. O. E. Deutsch, *Aus Schiedenhofens Tagebuch*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1958, top of p. 22.



Facs. 1: *Seven Menuets* KV 65^a (61^b): first page as in the autograph in the possession of the National Library, Vienna (cf. page 1: Menuet and Trio No. 1, and page 2: Menuet No. 2, measures 1–6).



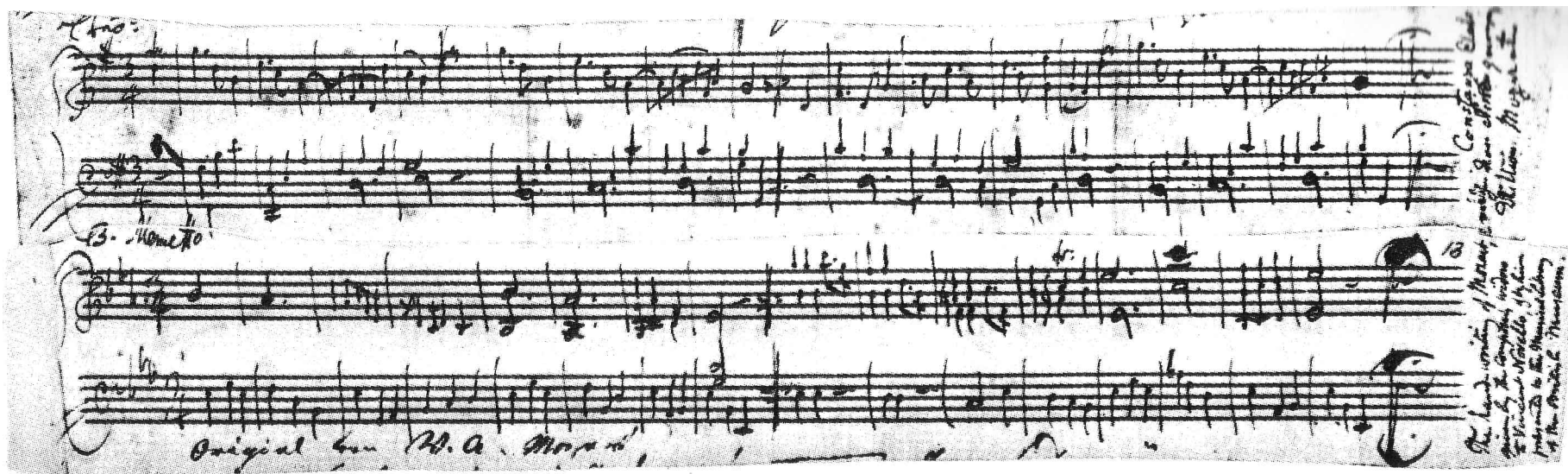
Facs. 2: *Twenty Menuets* KV 103 (61^d): first page as in the autograph in the possession of the Bibliothèque du Conservatoire National de Musique, Paris (leaf 2 recto of the original autograph) (cf. page 23: Menuet No. 13, and page 11: Trio of No. 1).



Facs. 3: *Sixteen Menuets* KV 176: first page as in the autograph in the possession of the Bibliothèque du Conservatoire National de musique, Paris (cf. page 51: Menuet and Trio No. 1).



Facs. 4: *Four Contredances* KV 267 (271^o): first page from the autograph in the possession of the Fitzwilliam Museum, Cambridge (cf. page 71, mm. 1–25).



Facs. 5,6: Fragments of the piano versions of the *Menuet* KV 176 as in the autograph fragments in the possession of the International Mozart Foundation, Salzburg (Trio of No. 2, *Menuet* No. 6), and in the British Museum, London (*Menuet* No. 3, *Trio* of No. 6); photomontage (cf. pages 95 and 97).