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PRESENTED BY MARIUS FLOTHUIS

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

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EDITORIAL PRINCIPLES

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

- I: Sacred Vocal Works (1–4)
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- III: Songs, Part-Songs, Canons (8–10)
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- V: Concertos (14–15)
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- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

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





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

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

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

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

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

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

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

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

FOREWORD

The second volume of dances in the *New Mozart Edition* (NMA) contains the dances written in orchestral score during Mozart's Vienna years (that is, from 1781 onwards); only the first number in the volume, the *Drei [Three] Menuette* KV 363, whose autograph is undated and for which the earliest possible dating is summer 1780, could still have been composed during Mozart's Salzburg period (on this cf. below).

Together with the earlier dance compositions presented already in the first volume of dances in the NMA by Rudolf Elvers in 1961 and the Mozart orchestral marches edited in 1978 by Wolfgang Plath, the present volume completes Work Group 13 of the NMA, *Dances and Marches* in Series IV, *Orchestral Works*. Like the first, this second volume of dances also contains in its Appendices (I–III), besides fragments and sketches for pieces in the main musical text and additional, only fragmentarily transmitted dances, piano versions of dances whose orchestral version are printed in the main text (KV 509 and KV 534). Finally, in Appendix IV, a sequence of 24 *Kontretänze [Contredances]* is reproduced, transmitted under Mozart's name in a contemporary manuscript (set of parts) first discovered in 1987 in the Széchényi National Library in Budapest (cf. below).

Not included in this volume are the *Ouverture und drei Kontretänze [Overture and three Kontretänze]* KV 106 (588^a), *Drei [three] Kontretänze* KV 535^a and also two copied and fragmentarily transmitted Menuetts KV⁶ *deest*¹; the source situation and stylistic evidence convinced the volume editor and the Editorial Board of the NMA that these pieces should be assigned to NMA Work Group 29 (*Works of dubious Authenticity*).

From Mozart's handwritten work catalogue we know of two *Kontretänze* KV 565 which have not come down to us; the relevant entry reads²:

¹ State Library Berlin – Prussian Cultural Heritage (Music Department), Signature: *Mus. ms. 15_358*.

² Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, compiled (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, (4 volumes of text = Bauer–Deutsch I–IV, Kassel etc., 1962/63), with commentary based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc., 1972), register, compiled by

The 30th detto. [October 1788]

2 Contredanses. à 2 violini, 2 oboe, 2 corni, 1 fagotto e Basso:

N^o. 1



N^o. 2



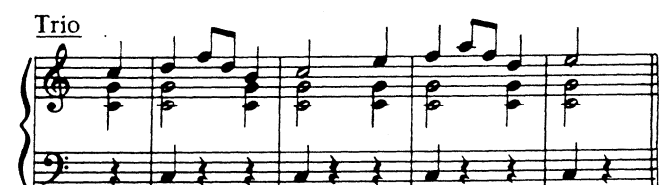
A further *Deutscher Tanz [German Dance]* with the title *Die Leyerer [The lyre-players]* KV 611 was entered by Mozart, along with KV 609/ No. 5 (or KV 610) in his handwritten work catalogue, although the dance is identical with No. 3 in KV 602 (cf. below). The complete entry for this work in the catalogue reads as follows³:

The 6th – [March 1791]

1 Contredanse die leyerer. – 1 German dance with leyerer [lyre-player] trio.



(German Dance)



Mozart's earliest dance music probably dated from the year 1769,⁴ his last cycles are from the

Joseph Heinz Eibl (= Eibl VII, Kassel etc., 1975), vol. IV, pp. 74–75.

³ Cf. Bauer-Deutsch IV, pp. 127f.

⁴ *Seven Menuetts* KV 65^a (61^b); Cf. NMA IV/13/Section 1: *Dances • Volume 1*, pp. 1–6.

year of his death, 1791. His love of dance is clearly recognisable throughout the whole œuvre and, furthermore, also documented in his letters⁵; we can therefore assume that he did not view the composing of dances, which, particularly as “Imperial and Royal Chamber Composer” in Vienna from 1788 on, he had to deliver for the balls in the various assembly rooms, as merely a troublesome duty, but rather as a task to be tackled with enthusiasm. Dance does not offer an opportunity for the conception of complicated musical forms and structures, for which reason Mozart departs only very seldom in his dance compositions from the usual eight- or sixteen-measure periodic construction, confining his movements in a harmonic and tonal sense within narrow limits. Such simplicity imposed by the function of the dance is compensated for by Mozart in the refinement of the instrumentation, a feature which especially distinguishes the dances of the later Vienna years.

The dance forms in Mozart’s works are Menuett, Deutscher Tanz [German dance], Ländler and Kontretanz. The Menuett, as a decidedly courtly dance, differs substantially from the Menuett in symphonic and chamber works, which at this time is strongly influenced by the German Dance of the well-to-do townspeople: it is out of the question to perform, for example, the dance Menuett from *Don Giovanni* in a tempo that Mozart or Joseph Haydn might have specified for their symphony Menuetts (mostly *Allegretto*, sometimes even *Allegro*), and, conversely, it would be equally impossible to perform the Menuett from the *Jupiter Symphony* (KV 551) in the tempo of the *Don Giovanni* Menuett. Although the ball scene in *Don Giovanni* does not give us the means for determining absolutely the tempos of the dances concerned, it does surely provide an indication of the tempos envisaged in music for real dancing in the Mozart period.

The fast *Deutsche Tanz* [German Dance] can be counted as a kind of waltz, consisting formally, like the Menuett, of eight-measure periods, each of them repeated, with a Trio as a middle section (again with two, repeated eight-measure periods), followed by a reprise of the first section. There is as yet no definite answer to the question of whether the dispensing with the repeats in the

reprise, as customary today, really corresponds to the performance practice of the 18th century.

Menuetts and *Deutsche Tanze* were often published in Mozart’s time as groups of six or twelve dances, occasionally with a coda. The sequence was quite different with the *Kontretanz*: it formed a sequence on its own. The “da capo” direction placed at the end did not have a corresponding “Fine”, i.e. the end of the dance can be chosen *ad libitum*.

Finally, it should be observed that Mozart sometimes combined dances of different genres, such as Menuett and Kontretanz in KV 462 (448^b)/No. 2, in KV 463 (448^c)/No. 1 and in KV 603/No. 2.

*

The instrumentation of Mozart’s orchestral dances displays some special features: the string orchestra is in three instrumental parts; the violas are missing, and the instruments “Violoncello e Basso” specified at the head of the scores in the main text of this volume reflect modern practice. Although the bass-line in those days may have been realised by the double-bass alone, Mozart’s autographs designate the part *Bassi* in KV 535 and 610, while the separate violoncello and double-bass parts in KV 609/Nos. 3 and 4 seem rather to suggest use of both instruments. The wind score contains the instruments familiar in other orchestral genres, but the combinations vary frequently; only rarely, as in KV 509, do all the wind instruments used in one cycle of dances play simultaneously.

Besides the common instruments, Mozart uses in his orchestral dances a number of other instruments which need a brief explanation: the small flute (mostly called *Flauto piccolo* or *Flautino*), the Posthorn, the Lira, Trommel, Tamburo and Tamburino as well as triangle and cymbals.

Mozart obviously uses the terms *Flautino* and *Flauto piccolo* synonymously. They refer to a flageolet, a kind of fipple flute, of a slightly wider bore than the recorder, but not to the transverse piccolo flute which first came into use with orchestras in the late 18th and 19th centuries⁶. Regarding the use of the *Flauto piccolo*, Mozart noted in the autograph of the

⁵ Cf. Bauer-Deutsch II, No. 345, p. 39, lines 5–9 and also Volume III, No. 722, p. 252, lines 19–27.

⁶ Cf. *The New Grove Dictionary of Musical Instruments*, London and New York, 1984, Vol. I, p. 774 (article *Flute*).

Sechs deutschen Tänze [Six German Dances] KV 509: N.B. As I do not know what kind of instrument people here understand under the term *flauto piccolo*, I have notated it at its natural pitch; one can transpose it whenever necessary. Mozart, in his own hand; with “term *flauto piccolo*”, Mozart seems to mean more the tuning or normal transposition of the instrument rather than different kinds of *Flauto piccolo*. Mozart also used a *Flauto piccolo* in the *Abduction from the Seraglio* KV 384, where it is notated in G and sounds a tenth higher⁷. In KV 509, Mozart notated the instrument at its “natural pitch”, i.e. in C; here it often doubles the first violin an octave higher, i.e. sounding two octaves higher. In the other dances in which Mozart calls for a *Flautino* or *Flauto piccolo*, the instrument is notated in C and sounds an octave higher. As the *Flautino* part sometimes lies unusually low (KV 536: Trio of No. 2, KV 586: Trio of No. 10, KV 600: Trio of No. 2) and in one case even doubles the flute at the unison (KV 586: Trio of No. 5), it is reasonable to conclude that Mozart was interested not only in the extremely high register of the instrument, but also in its particular timbre.

The Posthorn (*Cornetta di postiglione*), the smallest of the brass instruments, is a natural horn with circular coils. Mozart also used this “official” postillion’s signal instrument with its fascinating sound in the second trio of the sixth movement of the Serenade in D KV 320, which owes its popular name, the “Posthorn Serenade”, to this circumstance.⁸

The Lira is specified by Mozart in KV 601 (Trio of No. 2) and in KV 602 (Trio of No. 3). It seems doubtful whether the name refers the one and the same instrument in both cases. In KV 601, the *Lira* is notated like a string instrument or some other melody instrument on one staff only, and the part is provided with a rich variety of dynamics. In contrast, Mozart notated the *Lira* in KV 602 on two staves in treble clef, of which the upper carries the comparatively simple melody and the lower contains a *bourdon* c'+g'. This pattern of notation is suitable for a *Drehleier*, also known in German as *Radleier* [Wheel Lyre], *Bauernleier* [Farmer’s Lyre] or *Bettlerleier* [Beggar’s Lyre], in other languages as *Organistrum*, *Symphonia*, *Lira organizzata* or – in English – *Hurdy-Gurdy*. The

instrument concerned is a stringed instrument whose strings are activated by a rotating disc turning within the body and worked by a crank. Some strings remain at the same pitch throughout a piece and therefore sound as a *bourdon*, while others are shortened by tangents on keys, so that simple melodies can be played with *bourdon* accompaniment⁹. It is true that the part in KV 602 is playable on an archaic instrument of this kind, but the same cannot be said for the melodically and dynamically substantially richer part in KV 601; it can therefore be concluded that *Lira* in this case must mean a bowed instrument capable of differentiated playing techniques, perhaps a folk-like derivative of the *Lira da braccio*, which in turn came from the medieval fiddle¹⁰.

Amongst the percussion instruments employed by Mozart in his orchestra, besides timpani, those he terms *Piatti* (cymbals) and *Triangolo* (triangle) are undisputed, which is certainly not true for *Tamburo*, *Tamburino* and *Trommel*. Mozart notates the last three instruments on a five-line staff in bass clef as c, but this does not refer to a definite pitch. In the parts marked *Trommel* in KV 535, KV 571 (Trio of No. 6 and Coda) and KV 609 (No. 3 and 4), Mozart notates the part with single stems and with frequent wavy trill signs, which is clearly intended for a *Rührtrommel* (wooden stirring drum); in the *Marcia* No. 5a in the *Abduction from the Seraglio* KV 384, this instrument is called *Deutsche Trommel* [German Drum]¹¹. In the parts for *Tamburo* (KV 567: No. 5) and *Tamburino* (KV 586: Trio of No. 5), the first quarter of a measure in has double stems, which suggests that in both cases instruments which are played with two hands are intended. In the “Turkish Music” in the *Abduction from the Seraglio*, Mozart requires a *Tamburo grande* or *Tamburo turco*. This refers to a Turkish drum, which in this opera is again notated “in two parts”, i.e. with double stems. According to Gerhard Croll’s researches, original Turkish drums were kept, as war booty, in the palaces of many European princes and were also used. These instruments of a long but relatively

⁹ Cf. *Riemann-Musiklexikon. Sachteil*, Mainz, 1967, pp. 241f. (article *Drehleier*). – Regarding a more developed Lira cf. *Joseph Haydn. Werke VI: Concerti mit Orgelleiern* (ed. Makoto Ohmiya), Munich, 1976, pp. VIII.

¹⁰ Cf. *The New Grove Dictionary of Musical Instruments II*, pp. 524–526 (article *Lira da braccio*).

¹¹ Cf. NMA II/5/12 (*The Abduction from the Seraglio*), p. XIV.

⁷ Cf. also Gerhard Croll in: NMA II/5/12, pp. XIVf., and Walter Senn in: NMA IV/12/5 (Posthorn-Serenade), p. XII.

⁸ Cf. also NMA IV/12/5, p. XIII.

narrow cylindrical shape were struck with an unwrapped stick in the right hand and with a wrapped stick in the left¹². Although Mozart always understands “Turkish Music” in the *Abduction from the Seraglio* as a combination of instruments comprising Turkish drum, cymbals and triangle, a combination not encountered in this form in Mozart’s orchestral dances, it is quite conceivable that these instruments also found use in other combinations in the dance music of Mozart’s time.

Tamburino is a diminutive of tamburo. The instrument, still in use today as “Schellentrommel” or “tambourine”, consists of a wooden hoop with a stretched membrane on one side and with between 10 and 15 small, jingling metal pieces fitted into slits in the hoop. The instrument is sounded by friction or beating on the membrane or by beats against the frame or by a combination of all of these at the same time¹³.

The *Sonagli* specified in KV 605 (No. 3: Trio *Die Schlittenfahrt* [*The Sleigh-ride*] and Coda) are pieces of chiming metal tuned to precise pitches. In this form, they represent a special case, as the sleigh-bells generally used today, in Gustav Mahler’s 4th Symphony, for example, are indefinite in terms of pitch¹⁴.

Mozart’s directions regarding the transposition of the horns in B^b are inconsistent and in any case not absolutely clear. The only uncontested designations are “Corni in B^b alto” or “alti” and “Corni in B^b basso”. The first requires transposition downwards by a second, the latter by a ninth, but “Corni in B^b basso” do not occur in Mozart’s orchestral dances. Besides the – unambiguous – term “B^b alto”, there is also the undefined “Corni in B^b”. What did Mozart mean here?

According to the laws of logic, not less than four solutions are conceivable:

a) The notation “B^b alto” is the rule, so that “alto” can be dropped; “Corni in B^b” then means “Corni in B^b alto”.

b) “Corni in B^b” indicates expressly the opposite of “Corni in B^b alto” and therefore means “Corni in B^b basso”.

c) “Corni in B^b” denotes the indifference of the composer regarding the transposition.

d) The “alto” or “basso” was omitted through carelessness: the transposition therefore is therefore determined by the musical context.

The problem touched on here has not yet been resolved in all details by scholarship. Applying rules of harmony, the editor does not see any convincing reasons for a transposition “B^b basso” in any of the dances in the present volume where *Corni in B^b* are specified. In most cases, problems would arise in connection with the woodwinds; low horns in B^b would also lead to “wrong” second-inversion chords or to an unsatisfactory proximity to the register of the bassoons. Only in KV 568/No. 9 and KV 599/No. 4 can both transpositions be considered possible¹⁵.

*

The primary source situation for Mozart’s late orchestral dances has to be termed unfavorable inasmuch as only about one third of the works have come down to us in manuscript. Thanks to the great popularity of Mozart’s dance music, however, numerous copies and early printed editions (and piano reductions) have been preserved; yet this popularity led also to copyists and engravers being forced to work in great haste: the secondary sources contain many errors, particularly as far as dynamics and articulation are concerned, and communicate an impression of unreliability.

Special difficulties are presented in the question of source filiation and thus also in the assigning of priority. With the exception of some early prints, which can be dated at least approximately on the basis of plate numbers and publishers’ advertisements, most of the secondary sources are undated. “Leitfehler”, or conjunctive errors, do permit the determination of the dependence of one source on another, but there is always the possibility that both are based on a common, erroneous secondary source. In general, it can be said that score copies are probably more recent, for in Mozart’s day it was not customary to copy or engrave scores. They must therefore be considered as scores prepared later from already existing parts.

¹² Cf. NMA II/5/12, p. XIV.

¹³ Cf. *Riemann-Musiklexikon. Sachteil*, p. 846 (article *Schellentrommel*), and *The New Grove Dictionary of Musical Instruments III*, pp. 511–513 (article *Tambourine*); also there see illustrations of the different playing techniques for the instrument.

¹⁴ Cf. *The New Grove Dictionary of Musical Instruments II*, pp. 329f. (article *Jingles*).

¹⁵ Cf. also NMA II/5/12, pp. XXXIIIff.

The relevant sources for the editing of this volume can be divided into three groups (on this cf. in each individual case the section *Remarks on individual Works* below):

- a) dances transmitted completely in Mozart's handwriting,
- b) dances transmitted only partially in autograph, but otherwise transmitted partially in secondary sources and
- c) dances transmitted in secondary sources.

The autographs or autograph passages in groups a) and b) provide, in conformity with the editorial guidelines of the NMA, the basis of the edition¹⁶.

The dances in group b), in cases where there was no alternative to using secondary sources, and c) presented the biggest problem for a modern, scientific and critical edition. Although efforts were made in all these cases to reconstruct a tenable and musically practicable musical text, these editions can never claim the same authenticity as those which were edited from Mozart autographs. For this reason, the usual typographical distinction between original text and editorial additions otherwise practised in the NMA has not been applied here; a comprehensive explanation of all editorial decisions can be found in the *Kritischer Bericht*.

Remarks on Individual Works

Three Menuetts KV 363: The edition is based on Mozart's undated autograph (International Mozart Foundation, Salzburg). The traditional dating "supposedly 1780 in Salzburg" (thus in KV⁶) goes back to KV¹. Following caligraphic analysis, Wolfgang Plath considered summer 1780 to be the earliest date possible, going on to offer the opinion that the three dances should rather be placed in the Vienna period, but before 1782/1783.¹⁷ – In Menuett III, the bassoon staff is initially without notation, but this makes a late appearance, however, after the double bar-line on the new page; it therefore seems justifiable to offer *col Basso* notation for the measures 1 to 8,

¹⁶ It is notable that errors are already present in early secondary sources (for example in KV 571); in view of Mozart's unambiguous notation in the autograph, these are hard to understand and must be seen as indicators that they were not copied from the autograph but from an already corrupt and now lost intermediate source.

¹⁷ Cf. Wolfgang Plath, *Beiträge zur Mozart-Autographie II: Schriftchronologie 1770–1780*, in: *Mozart-Jahrbuch 1976/77*, Kassel etc., 1978, p. 173.

especially since Mozart himself goes on to notate the measures 13 to 16 *col Basso* (the direction *colB* comes at m. 13).

Six Menuetts KV 461 (448^a): For this edition, the two parts of the autograph were available (German State Library, Berlin, Music Department: Nos. 1–4; Library of Congress, Washington: No. 5 and beginning of No. 6). The individual numbers are marked only with the Roman numerals I to VI; from the character of the works, however, and from Mozart's remark at the end of the Trio of No. 1 it can be safely concluded that the works concerned are Menuetts. – The autograph is dated *Vienna 1784*. As Mozart did not include these works in the catalogue in his own hand that he kept from 9 February 1784 on, it can be assumed, with due caution, that they were composed before this date, i.e. in January or at the beginning of February 1784.

Six Kontretänze KV 462 (448^b): The edition follows Mozart's autograph (Newberry Library Chicago, Illinois); oboes and horns are notated on a separate leaf. On the first page of the original there is an entry in a foreign hand noting the year 1784, and as the melody of No. 5 also appears in the autograph of KV 463 (448^c) in which, again in a foreign hand, the same date appears, the NMA has adopted this rough dating for both series. The more exact dating of "Vienna, January 1784" is based on the fact that KV 462 and KV 463, like KV 461, are not entered in Mozart's work catalogue. – The *Tempo di Menuetto* from No. 2 is transmitted both in Mozart's autograph wind score (but not in the strings score) and also in some wind parts¹⁸. – Regarding the interpretation of the *Da capo*, see the corresponding remarks above.

Two Quadrilles KV 463 (448^c): The edition follows Mozart's autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). No. 1 is notated there in score, while No. 2 is in parts, with Violin I and Violin II on one page, Basso on the next page and, below, the two oboes and horns as a wind score; the bassoon is on the third page, and the last page contains another original melody line for No. 5 in KV 462/448^b,

¹⁸ Cf. Marius Flothuis, *Neue Erkenntnisse in bezug auf Mozarts Tanzmusik*, in: *Mitteilungen der Internationalen Stiftung Mozarteum Salzburg* 28 (1980), p. 14. It is relevant to point out here that these 16 measures of the *Tempo di Menuetto* were published for the first time by Erich H. Müller von Asow in the *Neuen Mozart-Jahrbuch* 2 (1942), pp. 251–252.

different from that in the autograph (on this cf. the *Kritischer Bericht* [Critical Report]).

The headings *Menuetto* in No. 1 and *Menuetto Cantabile* in No. 2 are in Mozart's hand. Both pieces represent a combination of *Menuett* and *Kontretanz*, suggesting that *Menuetts* could also be danced in the style of the *Kontretanz*. Towards the end of the 18th century, such dance forms were termed "Quadrille", a description that also appears in a foreign hand in Mozart's autograph¹⁹. (On the dating of KV 463 cf. the remarks on KV 462.)

Six German Dances KV 509: This series occupied a special place in Mozart's dance music in two senses. It is conceived as a "chain" of six dances with "Alternativi" and a Coda, and can therefore only be performed as a cycle. KV 509 is also the only series of dances to be transmitted in two authentic versions: for orchestra (German State Library, Berlin, Music Department) and for piano²⁰ (privately owned, USA). The present editor has voiced elsewhere his opinion that the piano version chronologically precedes the orchestral version²¹. The reasons are summarised briefly again here: Mozart's autograph direction for the performances of the *Da capo* in combination with *Alternativo* (cf. p. 24, footnote) is found only in the autograph of the orchestral version, but not in the piano version. There the solo given to the Flauto piccolo is missing at the end of the Coda (mm. 325ff.), the orchestral version of which furthermore contains a metrical correction and also an extension linked to the fermata in measures 279/280 of the piano version (see p. 40, mm. 279–281). Mozart marked the Trio sections in the orchestral version as *Alternativo*, whereas they are called *Minore* in the piano version, a strange terminology, since only the Trio of No. 5 is in a minor key. As Mozart otherwise uses the term "Minore" only when the corresponding form section is in a minor key, it seems hardly plausible that Mozart would have replaced the correct term *Alternativo* by the "wrong" term *Minore* in making the piano arrangement. Furthermore, Mozart uses the term *Alternativo* again in KV 609/No. 4 (= pp. 206–207). There it is used for a dance whose main

section is repeated three times in total, after three *Alternativi*. It is possible that, in his dance compositions, Mozart reserved the usual designation "Trio" purely for the common three-section form of the dance: Dance – Trio – *Da capo*. – The conclusion from all this is that the piano version must have come first. A high probability must be allowed, however, for Mozart's also having planned an orchestral version from the beginning.

Kontretanz KV 534, Das Donnerwetter [The Thunderstorm]: For a long time, only two divergent piano versions of this *Kontretanz* were known (see Appendix III/2, pp. 226–227). Only during editing work on the present volume was a set of parts copies discovered in the Széchényi National Library in Budapest (cf. the remarks below on Appendix IV) in which, amongst 24 *Kontretänze*, there was an orchestral version of KV 534 with the title *La Tempesta*; the parts *Flautino* and *Trommel* [Drum], mentioned in the work catalogue in Mozart's own hand²² are missing, however, although the instruments *Flauto piccolo* and *Tamburo* are listed on the title page for the whole series in the Budapest source.

Kontretanz KV 535, La Bataille [The Battle]: The edition is based on Mozart's autograph (privately owned in Switzerland). The entry in the work catalogue in Mozart's own hand²³ (23 January 1788) gives an instrumentation differing from that in the autograph:

Einem Contredanse. die Batallie. – à 2 violini, 2 oboe, 1 flautino, 1 Tromba [trumpet], 1 trommel [drum] e Baßo.

Mozart's performance direction for Violoncello/Bass, *mit dem Bogen schlagen*, (measures 71ff.) corresponds no doubt to today's "col legno", but applies probably only to the notes with double stems.

Twelve German Dances KV 536 and KV 567: Mozart often entered his orchestral dances without taking later cyclical groupings into account, i.e. strictly according to the date of completion of the composition. This is relevant to the following entries:

27 January 1788:	6 Deutsche KV 536
6 December 1788:	6 Deutsche KV 567
23 January 1791:	6 Menuette KV 599
29 January 1791:	6 Deutsche KV 600

²² Bauer-Deutsch IV, p. 61.

²³ Bauer-Deutsch IV, p. 61.

¹⁹ Cf. *Riemann-Musiklexikon. Sachteil*, p. 762 (article *Quadrille*).

²⁰ Presented in Appendix III/1 of the present volume (pp. 219–225) as a duplicate printing from NMA IX/27/2 (Wolfgang Plath).

²¹ Marius Flothuis, op. cit., pp. 12f.

5 February 1791:	4 Menuette KV 60 14 Deutsche KV 602 2 Kontretänze KV 603
12 February 1791:	2 Menuette KV 604 2 Deutsche KV 605 ²⁴

The autographs of all these dances are today untraceable. Only the last four measures of the “Deutscher” and the Trio in 536/No. 6 have been preserved in autograph (Dr. Friedrich Zeileis, Gallspach, Upper Austria; see the facsimile on p. XXIV and Appendix I/1, p. 212); there Mozart’s direction at the end of the Trio is: *D: C: segue N:° 12*. The dances KV 536/Nos. 5 and 6 are both in F major, completely contrary to Mozart’s usual patterns of keys within such series. In all secondary sources, KV 536 and KV 567 are combined to form a cycle of twelve dances, always with KV 536/No. 6 occupying the penultimate place, i.e. before KV 567/No. 6 (= No. 12 in the complete cycle). This sequence in the secondary sources offers an explanation for the direction “*segue N:° 12*.” in the autograph notation of the Trio of No. 6: Mozart had obviously combined both series of dances, changing the order in the process, and then correspondingly altered the numbering. In the resulting order (KV 536/Nos. 1–5, KV 567/Nos. 1–5, KV 536/No. 6, KV 567/No. 6), a sequence of keys for the cycles emerges in keeping with Mozart’s principles: C – G – B – D – F – B^b – E^b – G – D – A – F – C. The present edition adopts the sequence of the dances KV 536 and KV 567 used in the secondary sources, and has been influenced by material for the series KV 599, 601 and 604 as well as KV 600, 602 and 605 transmitted in secondary sources.

The basis for the editing of KV 536 and KV 567 was provided by the first printed editions by Artaria in Vienna (1789) as well as by a set of parts copies from the repository of the publisher Lausch (archive of the Gesellschaft der Musikfreunde [Society of the Friends of Music], Vienna). From this copy, the bassoon missing in the Trio of No. 1, in No. 3, in No. 4 (with Trio), in No. 5 (with Trio) and the clarinets missing in No. 12 (with Trio) in the first printed edition were adopted.

Twelve Menuetts KV 568: Of these Menuetts, only the Trio of No. 9 is preserved in autograph, as a sketch (see Appendix I/2, p. 212). The editing of this series of dances is based on the first printed

edition 1789 by Artaria in Vienna and on a set of parts copies (for details refer to the *Kritischer Bericht*).

Six German Dances KV 571: The basis of this edition are the two incomplete Mozart autographs, the string score (Austrian National Library, Vienna) and the wind score (Bibliothèque nationale, Paris, Music Department). Compared to the entry in the handwritten work catalogue, in which horns are not mentioned, the autograph shows some divergences (cf. p. 91: footnotes)²⁵.

Twelve Menuetts KV 585: Only for Nos. 1–4 in this series is autograph material extant:

String score of Nos. 1–4 (German State Library, Berlin, Music Department); wind scores (with strings in the hand of a copyist) for No. 1, for No. 2 (without Trio), for No. 3 (Trio only), for No. 4 (archive of the Gesellschaft der Musikfreunde, Vienna);

Flute and bassoon (with strings in the hand of a copyist) for No. 2 (Trio only) (University Library, Basel). For the rest of the series (No. 5 onwards), it was necessary to consult secondary material (for details see the *Kritischer Bericht*).

Twelve German Dances KV 586: No autograph for these dances has been preserved, so that secondary material (parts copies and first printing of the piano reduction, advertised on 10 August 1791 in the *Wiener Zeitung* [Vienna Newspaper]) had to be used for the present edition.

Kontretanz KV 587, Der Sieg vom Helden Koburg [The Victory of the Hero Koburg]: No autograph by Mozart is known, but the subtitle *The Victory of the Hero Koburg* was entered (along with KV 586) in the handwritten work catalogue. For this edition, secondary sources had to be consulted: these were parts copies (State Library Berlin – Prussian Cultural Heritage, Music Department, and Austrian National Library, Vienna) and – as subsidiary orientation – score copies (State Library Berlin – Prussian Cultural Heritage, Music Department, and the archive of the Gesellschaft der Musikfreunde, Vienna). Mozart quotes in this *Kontretanz* a marching song honouring General Friedrich Josias Prinz Coburg-

²⁵ Some details in KV⁶ (p. 644) must be corrected: the wind score also contains clarinets, horns, cymbals and drum; the instrument specification “*Tamburino*” in No. 6 should be erased.

²⁴ Bauer-Deutsch IV, pp. 61f., 75, 124–126.

Saalfeld, who gained his last victory over the Turks at Martinestie on 22 September 1789.²⁶

Twelve Menuetts KV 599, 601 and 604: Although these three series of Menuetts appear separately in Mozart's work catalogue in his own hand (cf. the remarks below on KV 536 and KV 567), the secondary source material (no autograph is extant) permits the conclusion that they were combined later to form a cycle of twelve pieces. The basis of this edition are two sets of copied parts (Stadt- und Landesbibliothek, Vienna and State Library Berlin – Prussian Cultural Heritage, Music Department); these two sources are however incomplete. In order to produce a practical musical text, it was necessary to consult the piano reduction which represents the first printed edition, published by Artaria in 1791, as well as further secondary material (cf. in details the *Kritischer Bericht*). – In the Trio of No. 5, Flute II is missing in all sources and has been reconstructed in this edition on the basis of the piano reduction.

Thirteen German Dances KV 600, 602 and 605: For none of the three series, each entered with a different date in Mozart's handwritten work catalogue, does an autograph exist (cf. below regarding KV 536 and 567). Without exception, however, they appear in all secondary sources as a cycle of thirteen pieces with a sequence of keys in keeping with Mozart's practice. The fact that this cycle exceeds the otherwise customary number of twelve may be linked to the light scoring of dance No. 12, which makes it unsuitable as a closing piece; it is furthermore in the dominant key of G major. Some sources nevertheless have the heading *Zwölf [Twelve] Deutsche Tänze* (the Artaria piano reduction of 1791, for example), but all include No. 13. This dance, along with its Trio, *Die Schlittenfahrt [The Sleigh-ride]*, is in C major and also satisfies the scoring requirements for a final dance, although certain doubts about the authenticity of the piece cannot be lightly dismissed.²⁷ No. 9 in the cycle (KV 602/No. 3) corresponds to the entry for 6 March 1791 in Mozart's work catalogue in his own hand²⁸ (cf. above). Why Mozart entered this dance separately in his handwritten catalogue is not known, but it is possible that the composer removed it from the cycle after adding the present No. 13, treating it

subsequently as an independent work; in the Köchel catalogue, the piece was given the number 611.

Two Kontretänze KV 603: For these two dances, entered in Mozart's handwritten catalogue under 5 February 1791, we again possess only secondary material, amongst which a set of parts copies in the Austrian National Library, Vienna proves to be, in comparison, the most meticulous source (for details cf. the *Kritischer Bericht*).

Five Kontretänze KV 609: The dances are transmitted in Mozart's autograph (The British Library, London), yet they are recorded as a group in Mozart's handwritten catalogue. As the autograph is undated, a *terminus post quem* can be established from the fact that the first dance represents an arrangement of the aria "*Non più andrai farfallone amoroso*" from *The Marriage of Figaro* KV 492. It might nevertheless be hazardous to take this as a reason for placing the dances KV 609 in chronological proximity to *Figaro* (1786), firstly because the opera was probably quite popular later (1791) and secondly because No. 5 in the cycles appears separately under 6 March 1791 in the handwritten work catalogue and also has an independent transmission, even if with a different scoring (cf. pp. 209f. and the remark below on KV 610). – No. 4 of KV 609 consists of the dance and three "Alternativi", at whose conclusions the direction *Da capo* is placed, probably calling for a repeat of the sixteen measure dance after each "Alternativo" (cf. below).

Kontretanz KV 610, Les filles malicieuses [The Mischievous Girls]: This dance, transmitted in autograph (Newberry Library Chicago, Illinois), was entered by Mozart in his handwritten catalogue under 6 March 1791. Although the subtitle *Les filles malicieuses* has not been explained, it may be a reference to an unknown opera or ballet. – As this dance (in another scoring) also appears as No. 5 in the *Five Kontretänze* KV 609, the question of the priority of the two versions is raised. The present editor considers that it is not unlikely that the version KV 610 represents a first version, later re-worked by Mozart into the version with a flute and drum, eliminating at the same time the horns and adding it to the other four dances of KV 609. It must be admitted, however, that the reverse procedure is also conceivable. The situation is made even more complicated by the most recent studies of calligraphy and paper: according to these, the

²⁶ Cf. Eibl VI, p. 390 (on No. 1114, lines 11f.) and KV⁶, p. 663, footnote to KV 587.

²⁷ Cf. Flothuis, op. cit., p. 14.

²⁸ Cf. Bauer-Deutsch IV, p. 127.

dance KV 610 was composed substantially earlier, around 1783.²⁹

Appendix I

1. *Autograph Fragment (Conclusion and Trio) of KV 536/No. 6*: The autograph leaf is in the possession of Dr. Friedrich Zeileis (Gallspach, Upper Austria). As it only contains the string score, one may conclude, with all due caution, that the untraceable complete autograph of KV 536 had separate notation of strings and wind, as can be observed in the other series of dances.

2. *Autograph sketches for the Trio of No. 9 of KV 568*: This sketch is transmitted on page 2 of the autograph of the fragmentary Trio for soprano, tenor and bass, *Grazie agl'inganni tuoi* KV 532³⁰ (Austrian National Library, Vienna).

Appendix II

1. *First half of a Menuett Trio (mentioned under KV 532)*: The autograph of this fragmentary Trio KV 532 (cf. preceding remark) contains on page 2, following the autograph sketch for KV 568 (Trio of No. 9), the first half of this Menuett Trio, whose scoring, however, is unknown.

2. *Kontretanz KV Appendix 107 (535^b)*: The autograph (International Mozart Foundation, Salzburg) should be dated, according to studies by Alan Tyson, to 1790 or 1791.³¹

3. *Second part of a dance KV^o deest and 4th Kontretanz in D KV 565^a*: Both instrumental parts are transmitted together (the present owner of the autograph is unknown); regarding possible scoring of the two pieces and their genesis refer to the *Kritischer Bericht*.

5. *Kontretanz KV 607 (605^a), Il Trionfo delle Donne [The Triumph of Women]*: The autograph is today untraceable. According to KV⁶ (p. 692), it consisted of two leaves with four written pages, breaking off on page 4 with measure 53. From transmission of this kind, it must be concluded that this dance was a completed composition of which part has been lost. Our edition is based on a

²⁹ Cf. Alan Tyson, *Mozart. Studies of the Autograph Scores*, Cambridge (Massachusetts) and London, 1987, pp. 227f. (with footnote 15 on p. 351); see also the facsimile on p. XXVII.

³⁰ Cf. NMA III/9: *Partsongs* (C.-G. Stellan Mörner), pp. 62f., and Foreword, p. XIII.

³¹ Cf. Alan Tyson, *The Mozart Fragments in the Mozarteum, Salzburg: A Preliminary Study of Their Chronology and Their Significance*, in: *Journal of the American Musicological Society* 34 (1981), pp. 484f.

score copy from the estate of Ludwig von Köchel (archive of the Gesellschaft der Musikfreunde, Vienna). Mozart used in this dance themes from Pasquale Anfossi's opera *Il trionfo delle Donne*, performed in Vienna for the first time on 15 May 1786.

6. *Sechs ländlerische Tänze [Six Ländler Dances] KV 606*: Mozart entered these dances together with KV 607 (605^a) in his handwritten work catalogue under 28 February 1791, although in a clearly divergent version:³²

Ländlerische

No autograph has survived. The secondary sources (cf. *Kritischer Bericht*) transmit the dances in a string score or parts, or as a piano reduction. The original scoring is unknown. Since the string scores are also divergent amongst themselves, it is not possible to be sure that these in turn are not already re-workings. In view of the poor source situation, it seemed advisable to assign these dances (without typographical distinction between original and editorial text) to Appendix II of this volume.

Appendix III

1. *Six German Dances KV 509*: The autograph of the piano version is currently in private ownership in the USA. The work as printed in the present volume is based on the edition by Wolfgang Plath in NMA IX/27: *Piano Pieces • Volume 2: Single Pieces for Keyboard (and Organ, Mechanical Organ, Glass Harmonica)*. Regarding the significance of the paired terms “Maggiore/Minore” and the interpretation of the *Da capo*, cf. below under KV 509 as well as the Foreword to NMA IX/27/2.

2. *Kontretanz KV 534, Das Donnerwetter [The Thunderstorm]*: No autograph is known for the two piano versions. Version a is transmitted in a manuscript collection preserved in the archiv of the Gesellschaft der Musikfreunde, Vienna;

³² Bauer-Deutsch IV, pp. 126f.

Version b appeared in 1789 as part of *Sammlung VI. Contretaenze für das Clavier . . .* [Collection VI. *Kontretänze for the Keyboard . . .*] as No. 3 under the title *La Tempeté* [*The Storm*], published by Artaria in Vienna.

Appendix IV

Twenty-four Kontretänze from a contemporary manuscript: We mention here for the first time the contents of a manuscript which came to light during the production of the present volume, in which 24 *Kontretänze* are transmitted under Mozart's name. An examination of this manuscript, kept in the Széchényi National Library, Budapest, led to the following conclusions: numbers 1–16, including the *Three Kontretänze KV 535^a*, are definitely not by Mozart; both the poverty of invention and clumsy errors in compositional technique rule out Mozart's authorship.

Concealed as No. 17 in the set of copied parts, the orchestral version of the *Kontretanz* known as *Das Donnerwetter* [*The Thunderstorm*] KV 534 is to be found, here given the title *La Tempesta* [*The Tempest*] (cf. also the remarks above on KV 534 in the main section of this volume). The numbers 18–23 are the *Six Kontretänze KV 462 (448^b)*, transmitted in Mozart's autograph. In the copy, the numbers 21 (= KV 462/448^b/No. 4) and 22 (= KV 462/448^b/No. 5) both have an eight-measure section attached, not included in Mozart's autograph notation and therefore possibly not authentic. *Kontretanz* No. 24 in the copy is *La Bataille* [*The Battle*] KV 535.

*

The editor thanks all who have contributed to the production of the present volume: first of all, all archives, libraries, institutions and private persons named in the Foreword and in the *Kritischer Bericht* in connection with the sources; then Dr. Robert Murányi (Budapest) for information on the source in the Széchényi National Library (KV 534 and Appendix IV); the dance experts Dr. Sybille Dahms (Salzburg), Eva Campianu (Vienna) and Conrad van de Weetering (Amsterdam), who gave valuable advice; further, Professor Karl Heinz Füssl (Vienna) for reading proofs; Dr. Rudolph Angermüller (Salzburg); finally, particular thanks go to the Editorial Board of the New Mozart Edition (Dr. Dietrich Berke, Dr. Wolfgang Plath and Dr. Wolfgang Rehm) for all their help with the difficult editorial work.

Marius Flothuis Amsterdam, Spring, 1988

Translation: William Buchanan

Menuetto I. 1780.

Violini

Oboe

Corn. 2

Clarinetto in D

Fagotto

Trombe

Bassi

*Vista in un Menuetto, auf 6 Violon geffrieben
sind von W. A. Mozart und seiner Hand schrift.
Kochel N. 363. J. G. Buxteh.*

Facs. 1: Three Menuetts KV 363: leaf 1^r of the autograph (International Mozart Foundation, Salzburg). Cf. page 3, Menuetto I, measures 1–10.

Handwritten musical score for Two Quadrilles KV 463 (448c), first page of the autograph. The score is written for Violini, 2 oboe, 2 Corni, 1 Fagotto, and Bassi. The tempo is marked "Allegretto" and the key signature is one sharp (F#). The score includes dynamic markings such as "p", "cresc.", "f", "mf", and "All.". The year "1784" is written in the top right corner. The score is written in a cursive hand and includes various musical notations such as notes, rests, and ornaments.

Facs. 2: Two Quadrilles KV 463 (448^c): first page of the score from the autograph (German State Library, Berlin, Music Department). Cf. page 19, No. 1, measures 1–24, and Foreword.

Allegro: Quadrille No. 2

Allegro: Wm Mozart und sein Bruder Georg

ausgegeben durch Wm Mozart in seinem ganzem autographen 1784.

Allegro: Quadrille No. 2

Allegro: Wm Mozart und sein Bruder Georg

ausgegeben durch Wm Mozart in seinem ganzem autographen 1784.

Wm Mozart

Facs. 3: Two Quadrilles KV 463 (448^c): first page of an instrumental part from the autograph: *Violino 1^{mo}* and *Violino 2:^{do}* of No. 2. Cf. pages 21–22 and Foreword.

Handwritten manuscript page for "Six German Dances KV 509" by Wolfgang Amadeus Mozart. The page is titled "6 Tänze." and "W. A. Mozart Prag. 1797." The score is written for a full orchestra, including Violin I, Violin II, 2nd Flute, 2nd Oboe, 2nd Clarinet in A, 2nd Bassoon, 2nd Horn, 2nd Clarinet in B-flat, Bassoon, and Bass. The manuscript shows the beginning of the score, with measures 1-16. A library stamp from the State Library Berlin is visible at the bottom center, and the number "264" is written below it. The number "70.509" is written in the bottom right corner.

Fac. 4: Six German Dances KV 509: leaf 1^r of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. page 23, No. 1, measures 1–16.

No 8

von Mozart und seiner Familie.

1791.

La Bataille

ma

Violon

Haut
Piccolo

2 Clarinet

Fagotto

Violoncello

Basson

Bass

174

3

Facs. 5: Kontretanz KV 535, *La Bataille*: leaf 1^r of the autograph (privately owned in Switzerland). Cf. page 44, measures 1–17.



Facs. 6: Twelve German Dances KV 536 and KV 567: autograph fragment of No. 11 (Dr. Friedrich Georg Zeileis, Gallsbach, Upper Austria). Cf. page 212 (Appendix I/1).

Facs. 7: Six German Dances KV 571: leaf 1^r of the autograph wind score (Bibliothèque nationale, Paris, Music Department). Cf. pages 91–92, No. 1.

The image shows a page of handwritten musical notation for six string instruments. At the top left, it is marked 'N. 1.' and '6 Dances'. At the top right, it says 'No. Wolfgang Amadeus Mozart'. The score is written on ten staves, with some staves grouped by brackets. The notation includes various rhythmic values, accidentals, and dynamic markings. A circular stamp is visible at the bottom right of the page.

Facs. 8: Six German Dances KV 571: leaf 1^r of the autograph string score (Austrian National Library, Vienna). Cf. pages 91–92, No. 1, and page 93, Menuett of No. 2.

Handwritten musical score for the dance "Les filles malicieuses" (KV 610). The score is written on ten staves, with the first four staves labeled "Violini", "Flauti", "Corni in G", and "Basso". The music is in 2/4 time and features various dynamics such as *piu.*, *f*, *mf*, and *rit.*. The score is written in a cursive hand and includes a large initial "B." at the top right. The title "N. 23. Les filles malicieuses." is written at the top left.

Facs. 9: Kontretanz KV 610, *Les filles malicieuses*: front page of the autograph leaf (Newberry Library Chicago, Illinois). Cf. pages 209–210, measures 1–24, and Foreword.