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DANCES AND MARCHES
SECTION 2: MARCHES

PRESENTED BY WOLFGANG PLATH

1978

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WOLFGANG AMADEUS MOZART

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

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EDITORIAL PRINCIPLES

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

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

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





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

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

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

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

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

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

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

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

FOREWORD

Mozart's orchestral marches are serenade marches – exceptions prove the rule – and were therefore used as processional music before and after, or “framing”, the Serenade itself. The outdoor serenade customary in Salzburg (with the performers all standing) could hardly do without the march (played in procession), yet attempts to link any march to a particular serenade are extremely unreliable; one could justifiably say that the marches – if the key and scoring match those of the other work – are in principle interchangeable. This rule is also reflected in the transmission: autographs and copies usually transmit the march separately from the serenade, precisely because the march can and should be used and re-used in varying combinations. Only exceptionally is the march integrated into the body of the serenade, as for example in the *Serenata notturna* KV 239, *mutatis mutandis* also in the Divertimento for soloists KV 251, but also in the serenades (or Cassations or “Finalmusiken” [concluding music for outdoor events]) KV 63 and 99 (63^a).

It is therefore logical to take these circumstances into account in the editorial approach. Thus the *New Mozart Edition* (NMA) presents the marches on one hand in the immediate context of the appropriate serenades in the five volumes of NMA Work Group 12 (*Cassations, Serenades and Divertimentos for Orchestra*), while, on the other hand, those marches manifesting no recognisable links to serenades or whose separate transmission exemplifies the variety of possible attributions to serenades, have to be grouped together in a suitable section. This is the reason for the present volume and is also the reason for the numerous reprints: of the eleven marches in the main musical text, no less than five have been taken from previously published volumes of Work Group 12.

It is self-evident that the following remarks should introduce and comment on the newly edited (Nos. 5, 7/1 and 2, 8–10) rather than the reprinted marches.

Remarks on the Individual Pieces¹

1. *March in D* KV 62: As late as the 6th edition of the *Köchel Catalogue* (Wiesbaden, 1964),

¹ For the Marches appearing here as duplicate printings from other NMA volumes, please consult the Forewords of the relevant volumes.

autograph, copies and editions of this march were listed as “unknown”; only the incipit was known, notated by Mozart in a letter of 4 August 1770 from Bologna to his sister. Yet only a little later, the piece could be identified in a contemporary copy (Biblioteca de Ajuda, Lisbon) of Mozart's opera *Mitridate* KV 87 (74^a); correspondingly, it was first published as a march for the stage (No. 7 in the opera) in NMA II/5/4 (1966; edited by Luigi Ferdinando Tagliavini). A reprint in NMA IV/12/1 combined this march with the Serenade in D KV 100 (62^a). In the Foreword to this NMA volume (p. XIV), Günter Haußwald (†) demonstrated that in this case Mozart had adapted a march for a cassation or serenade by retouching the instrumentation; the timpani at least were first added for the opera.

2. *March in D* KV 189 (167^b): Reprint from NMA IV/12/2 (edited by Günter Haußwald). A special commentary is superfluous. The opportunity should be taken, however, to point out the remarkable thematic relationship linking this march to the final movement of the Divertimento KV 205 (173^a; KV⁶: KV 167 A) and to the Marches KV 290 (173^b; KV⁶: 167 AB) and KV 237 (189^c).



3. *March in D* KV 237 (189^c): Reprint from NMA IV/12/3 (edited by Günter Haußwald).

4. *March in D* KV 215 (213^b): Reprint from NMA IV/12/3 (edited by Günter Haußwald).

5. *March in C* KV 214: This edition is based on the autograph (Bibliothèque de l'Institut de France, Paris). The dating in Mozart's own hand is “*a Salisburgo li 20 d'Augusto 1775*”. No serenade (cassation, divertimento) displaying the same key and instrumentation, and to which this march could belong as processional music to or from the venue of the serenade, is known. Although Théodore Wyzewa and Georges de Saint-Foix (W.-A. Mozart. *Sa vie musicale et son œuvre* II, pp. 249, 251) assume that the Final Movement in C KV 102 (213^c) represents the remains of a lost divertimento to which the March KV 214 could belong, this view has not gained general acceptance. In fact, the Finale KV 102 (213^c) belongs to the independent symphony version of the Overture to *Il re pastore* KV 208.²

² Cf. NMA IV/11, *Symphonies • Volume 5*, Foreword, p. VIII (Hermann Beck). Beck discusses both possible interpretations without being able to decide definitely.

Special Remarks:

Measures 14 and 44, violin I: Instead of , one would prefer to play , but Mozart's manuscript offers no adequate grounds for doing this (cf. the *Kritischer Bericht*).

Measures 25 and 55, Basso: Mozart initially called only for *pizzicato*; the direction *coll'arco al roverscio* is a subsequent addition. The two instructions are mutually exclusive. It is left to the conductor to decide which version he wishes to adopt.

6. *March in D* KV 249: Reprint from NMA IV/12/4 (edited by Walter Senn). This march belongs to the “first” Haffner Serenade KV 250 (248^b).

7. *Two Marches in D* KV 335 (320^a): These two marches have also been printed in NMA IV/12/5, since they originally belonged to the “Posthorn Serenade” KV 320 – although it is not clear whether these two pieces of thoroughly different characters are intended to be heard in the course of one serenade performance or as alternatives (as a rule, the same processional march was played on the way to and from the serenade venue)³. – This edition is based on the autographs (State Library Berlin – Prussian Cultural Heritage, Music Department). The original title in both cases was simply “*Marcia*”, without mention of author or date, but examination of the manuscript confirms the traditional dating: Salzburg, summer 1779. – In the context of all the other pieces in this volume, the Marches KV 335 (320^a) display a striking peculiarity: the strong emphasis put on the second section by the surprising introduction of new thematic material. In the relevant episode in March No. 1 (measures 41 to 46), the brass section quotes the beginning of Johann Christian Bach's aria “*Non so d'onde viene*”, a piece that Mozart loved and admired.⁴ A nothing less than bizarre effect occurs at the analogous place in March No. 2 (measures 44–54), where – with the obvious characteristics of a quotation – a melody with strange leaps and alternating odd and even metres enters, providing the starkest contrast imaginable to the surrounding material. It is the same melody (but with a substantial composed

³ The exploration of this question is left to the Foreword of the relevant volume.

⁴ A comparable quotation of the same aria is encountered in the Adagio introduction to the final movement of the Serenade KV 185 (167^a).

extension – in C major, with double note values) that Mozart notated in piano score on a roughly contemporary leaf of music paper now in private ownership in Sweden.⁵ On this leaf, text markers are underlaid to the music here and there; when the initial melody returns, the words “*Lustig sey [-n?]*” [“*Fun-loving are*”] are visible. Now, in Mozart's (or Nannerl's) diary entry for 24 September 1779 there is the following passage: “at 9 o'clock at College Square, at Mr. Dell's, night music in the lane. The march from the last *finalmusik*. Fun-loving are the Swabian girls. And the Haffner music”.⁶

That Mozart's words “*March from the last finalmusik*” can only have referred to one of the two Marches KV 335 (320^a) has been clear for a long time, but that “*Fun-loving are the Swabian girls*” is undisputably the melody quoted in March No. 2 may now be considered proved.⁷

8. *March in C* KV 408/1 (383^e): For the editing work, the autograph in the British Library, London (on loan from the heirs of Stefan Zweig) was available. It bears the heading “*Marcia. di Wolfgang Amadeo Mozart mp*” [“*March. By Wolfgang Amadeus Mozart, in his own hand*”]; the approximate – and probably accurate – dating “1782” had been added in the hand of Johann Anton André. This work and its sister, KV 408/3 (383^e/3; KV⁶: 383 F), are the only two marches composed by Mozart in Vienna and for Viennese requirements; Johann Anton André may well be

⁵ Not in KV⁶. – A provisional reference to this leaf is given by Alfred Orel, *Mozartiana in Schweden*, in: *Acta Mozartiana*, Jahrgang 6 (1959) / issue 1, pp. 3ff. (p. 7: “*Finally, yet to be identified is also an autograph leaf in private ownership in Sweden, containing the sketch of a vocal composition, apparently a little buffo song.*”)

⁶ 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., 1971), vol. II, p. 524, lines 42–45. There one sees the misleading erroneous reading “*lustig g i n g*”, corrected in Eibl V (Commentary) to “*lustig s i n d*”. I follow Walter Senn's reading, “*lustig s e i n*” (cf. NMA IV/12/4, Foreword, p. X).

⁷ Eibl V (Commentary) informs us, without producing evidence, that this is a “*Swabian folk-song*”. According to information generously communicated by the German Folk-Song Archive in Freiburg in Breisgau, however, no folk-song of this name is known.

right in the remark in his manuscript catalogue of 1833:⁸ “Mozart probably wrote these marches as *intermezzos* for his musical evenings at that date [...]” – KV 408/1 (383^e): This march seems to have enjoyed particular popularity in the Mozart home; Mozart made a piano arrangement of it specially for his wife Constanze.⁹

9. *March in C* KV 408/3 (383^e/3; KV⁶: 383 F): The autograph, once in André’s collection, has been lost for more than one hundred years. As a tolerably reliable substitute source, André’s set of parts op. 95 liv.2/1 (plate number: 1661), printed “*d’après le manuscrit original de l’auteur*” [“*after the composer’s original manuscript*”], was available. Since no differentiation of dot and dash was possible on the basis of this source, dots have been set throughout. Additions and completions by the editor have not been distinguished typographically but are mentioned only in the *Kritischer Bericht*. – As the autograph is lost, the traditional dating of KV 408/3 – “*supposedly Vienna, 1782*” – had to be adopted unchallenged (cf. above regarding KV 408/1).

10. *March in D* KV 408/2 (385^a): For the editing, it was possible to use the autograph (Bibliothèque nationale Paris, Département de la Musique, formerly Bibliothèque du Conservatoire de Musique, Malherbe Collection). The heading is worded “*Marcia Di Wolfg: Amadeo Mozart*”; once again in Johann Anton André’s hand, the dating “1782” is correct. The handwriting is noticeably perfunctory and is an indication of great haste. The March was intended for the “second” Haffner Serenade, from which the Haffner Symphony KV 385 was created by the elimination of this very march and a menuett.¹⁰

The celebratory music on the occasion of the ennobling of Sigmund Haffner in Salzburg was written under considerable time pressure. On 27 July Mozart wrote to his father in a letter accompanying the first movement of the new serenade:¹¹

“You will open your eyes wide when you see even only the first Allegro; but – there was no alternative – I have had to write a Night Music at

short notice, but only for wind ensemble [...] – On Wednesday 31st I will send the 2 menuetts, the andante and the last piece – If I can, I will also send a march – If not, you will simply have to do the one from the Haffner Music |: which is very little known :|–”.

Here Mozart supplies the incipit of the March KV 249 (cf. above, 6.). Despite all difficulties, he did indeed manage to complete a new march. On 7 August he wrote to his father:¹²

“Here I send you a short march! – I hope only that it may arrive in good time – and that it is to your taste.”

This is clearly a reference to the March KV 408/2 (385^a). – How much haste was involved can be seen from the fact that Mozart notated only the first eight measures of the timpani, after which the staff is left blank. In the present edition, the missing part has been completed in small print following the old Mozart edition (AMA).

Appendix I: The three Marches KV 290 (173^b; KV⁶: 167 AB), 248 and 445 (320^c) for solo instruments are in all cases reprints from VIII/18 (*Divertimentos for 5–7 String and Wind Instruments*). All details regarding occasion of the composition, date, transmission and divertimentos to which they may belong can be gathered from the Foreword to the relevant volume (Albert Dunning). The reprinting of these pieces in the present volume should on no account be taken as an open invitation to perform these marches in orchestral instrumentation under exigent circumstances; it simply seemed appropriate – and possibly in keeping with the needs of the practicing musician – to present the individually transmitted marches for mixed solo instruments alongside the individually transmitted orchestral marches.

Appendix II: The only source for this otherwise lost *March in D* is Mozart’s entry in his handwritten work catalogue, where we read under the date 26 June 1788:¹³

“Ein kleiner Marsch. 1 v[i]olino, 1 flauto, 1 viola, 1 Corno, e violoncello”.¹⁴ Date and purpose of this tiny occasional work are unknown.

⁸ Kept in the British Library, London.

⁹ The keyboard arrangement is printed in NMA IX/27 [*Single Pieces for Keyboard (and Organ, Mechanical Organ, Glass Harmonica)*, Volume 2/2).

¹⁰ Cf. NMA IV/11, *Symphonies • Volume 6*, Foreword, pp. IXf. (Christoph-Hellmut Mahling).

¹¹ Bauer–Deutsch III, No. 680, pp. 214f., lines 3–8.

¹² Bauer–Deutsch III, No. 684, p. 219, lines 40f.

¹³ Under the same date, Mozart entered the following works: the Piano Trio in E major KV 542, the Symphony in E^b KV 543, the Marsch KV 544, the Keyboard Sonata KV 545 and the Adagio for Strings in C minor KV 546. This is clearly an approximate, all-inclusive dating.

¹⁴ Bauer–Deutsch IV, No. 1078, p. 68, line 9.

*

A problem of performance practice applying equally to all orchestral marches is the question of instrumentation for the bass-line (“*Basso*” in Mozart’s autographs). In this regard, please refer to Carl Bär’s foundational essay, *Zum Begriff des “Basso” in Mozarts Serenaden* (in: *Mozart-Jahrbuch* 1960/61). Bär’s conclusions can be summarised roughly as follows:

In divertimentos and in all works for solo instruments (e.g. the three Marches in Appendix I of this volume), “*Basso*” can be understood as “double-bass” (i.e. without violoncello). In orchestral serenades, “*Basso*” generally means “double-bass + bassoon”. Finally, in symphonies, concertos and operas, “*Basso*” can be taken as “double-bass + violoncello”.

The historically accurate bass instrumentation for the orchestral marches in this volume (Nos. 1–7, 10) would then be, according to this, double-bass with supporting bassoon; for the two Viennese “Concert Marches” (Nos. 8, 9), on the other hand, the instrumentation double-bass with violoncello would apply. – To prevent misunderstandings, we mention here that the violas in the Marches KV 189 (167^b) and KV 237 (189^c) – although not notated separately – should of course play “col Basso” an octave higher.

Wolfgang Plath

Augsburg, June, 1978

Translation: William Buchanan

Handwritten musical score for two marches in D major, KV 335. The score is written on ten staves. The top staff is titled "Marchia" and has a double bar line with repeat dots. The staves are labeled on the left: "Violini", "Vcllo", "Basso", "Corni in D", "Fagotti in D", and "Trombe". The music is in 2/4 time and features various rhythmic patterns and dynamics. At the bottom right, there is a handwritten number "153" and a signature "Mozart".

Facs. 1: Two Marches in D KV 335 (320^a) / No. 1 = No. 7/1: leaf 1^r of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. page 35, measures 1–9.

Facs. 2: Two Marches in D KV 335 (320^a) / No. 1 = No. 7/1: leaf 3^r of the autograph. Cf. pages 38–39, measures 41–49.

Facs. 3: Two Marches in D KV 335 (320^a) / No. 2 = No. 7/2: leaf 1^r of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department).
Cf. pages 41–42, measures 1–11.

The image shows a page of handwritten musical notation for two marches in D major, KV 335 (320a) / No. 2 = No. 7/2, leaf 3r of the autograph. The score is written on eight staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *mf*. There are several instances of *tr.* (trills) and *tr.* (trills) markings. The score is divided into measures by vertical bar lines. The handwriting is in dark ink on aged paper. The bottom of the page shows the continuation of the staves, indicating the end of the page.

Facs. 4: Two Marches in D KV 335 (320^a) / No. 2 = No. 7/2: leaf 3^r of the autograph. Cf. pages 45–46, measures 43–53.

Handwritten musical score for March in D KV 408/2 (385^a) = No. 10: leaf 1^r of the autograph. The score is written on ten staves for various instruments: Violini (Violins), Violoncelli (Violas), Trombe (Trumpets), Clarinetto (Clarinet), Fagotto (Bassoon), and Organo (Organ). The music is in 3/4 time and features a variety of rhythmic patterns and dynamics. The manuscript includes handwritten annotations such as "No. 10", "March", "J. Wolf: Amadeo Mozart 1782", and "Ludwig 1782". There are also circular library stamps on the right side of the page.

Facs. 5: March in D KV 408/2 (385^a) = No. 10: leaf 1^r of the autograph (Bibliothèque nationale, Paris, Département de la Musique, formerly Bibliothèque du Conservatoire de Musique, Malherbe Collection). Cf. page 65, mesures 1–8.

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à l'usage de la Société de Musique
le 13 Mars 1775.
Ligue
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BIBLIOTHÈQUE
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Facs. 6: March in C KV 214 = No. 5: leaf 1^r of the autograph (Bibliothèque de l'Institut de France, Paris). Cf. pages 23–24, measures 1–12.