

# WOLFGANG AMADEUS MOZART

Series VIII

## CHAMBER MUSIC

WORK GROUP 19:  
STRING QUINTETS AND QUINTETS  
WITH WIND INSTRUMENTS  
SECTION 1: STRING QUINTETS

PRESENTED BY  
ERNST HESS AND ERNST FRITZ SCHMID (†)

1967

Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

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

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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)
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- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

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





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

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

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV<sup>3</sup> or KV<sup>3a</sup>) are given in brackets; occasional differing numberings in the sixth edition (KV<sup>6</sup>) are indicated.

With the exception of work titles, entries in the score margin, dates of composition and the footnotes, all additions and completions in the music

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

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

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

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

The Editorial Board

## FOREWORD

## Preliminary Remark by the Editorial Board

In the Mozart Year 1956, Ernst Fritz Schmid, the outstanding first chief editor of the *New Mozart Edition* (NMA), was already able to publish his edition of four of the six string quintets, KV 515, 406 (516<sup>b</sup>), 593 and 614, for all of which the autographs were available. These appeared as miniature advance prints (pocket scores)<sup>1</sup> from the planned NMA volume *String Quintets*, herewith published eleven years later.

It was unfortunately necessary to relinquish the plan for a new edition of the other two Quintets KV 174 and 516, for the autographs of these works essential for the editing were still missing, along with other music manuscripts moved for safety from the former Prussian State Library in Berlin during the last war and subsequently lost. In the reasonable hope – in the middle of the 1950s – that the lost manuscripts would turn up again in the foreseeable future, Schmid considered it sensible to interrupt work on the NMA volume *String Quintets* for which he was responsible until further notice. After the early death of Ernst Fritz Schmid (20 January 1960), Ernst Hess of Zurich generously declared his readiness to bring immediately the edition of the String Quintets to its conclusion.

In the meantime, however, there had been changes. The source situation had improved: as a replacement for the untraceable autograph of the Quintet in G minor KV 516 it was at least possible to consult a microfilm, in the Library of Congress, of original photos from the legacy of the famous violinist Adolf Busch. For the editing of the Quintet in B<sup>b</sup> KV 174, a generally reliable basis was provided by a 19th century copy<sup>2</sup> once in Otto Jahn's collection, in which the autograph was obviously followed with scrupulous exactness, and which also contained the rejected first versions (Menuett-Trio and Finale). The biggest change in the intervening period, however, was in the editorial technique of the NMA: whereas the original aim had been to reproduce the text in the autographs down to the finest points of Mozart's notation (which – apart from an unusual typographical end result – had the consequence that ambiguities or inconsistencies, particularly

regarding articulation, were allowed to stand), the later aim was rather to produce a clear musical text, as unambiguous as possible, corresponding to modern practice in music printing. New solutions were also found for certain typographical problems, e.g. the identification of editorially added accidentals by small print instead of the square brackets used earlier, or the use of dash-shaped staccato marks instead of the earlier wedge or teardrop shapes.

Concerning the concluding editorial work on the present volume, it was a matter of course for the new volume editor and the Editorial Board to collate in detail the substantial portion of work already carried out by E. F. Schmid in the light of the autographs. This process applied to articulation and dynamic marks, the rectification of unnoticed printing errors, as well as discarding additions to the musical text in the autographs made in foreign hands and relegating these to the *Kritischer Bericht* [*Critical Report*, available in German only]. During the work, the now advanced state of research was taken into consideration – such as e.g. the studies by Ernst Hess on the Finale of KV 593 (cf. below, p. XII, especially footnote 21) –, which alone makes it impossible to leave unchanged the musical text of the four quintets as edited by Schmid in 1956. As all the necessary changes could be introduced easily into the existing printer's plates, nothing more stood in the way of adopting this altered version of the 1956 edition of the four Quintets KV 515, 406 (516<sup>b</sup>), 593 and 614, with the old typography and also with the slightly modified old editorial practice. The Editorial Board, understandably concerned to avoid engraving the entire volume again, therefore asked Ernst Hess to carry out his part of the editorial work (KV 174 and 516 as well as Appendices I, III and V) in “the old style” and not according to the current guidelines (cf. Concerning the Edition, p. VI).

The drawing out of the genesis of the volume *String Quintets* over more than a decade should be seen as the explanation for its anachronistic surface appearance. Its scientific quality remains uncompromised.

## Introduction

The six string quintets in the present volume occupy a special place within Mozart's chamber music. The Quintet KV 174 was written in Salzburg in 1773 and belongs, in its form and character, more to the genre divertimento. KV 406 (516<sup>b</sup>) is an arrangement by Mozart himself – probably dating from 1787 or 1788 – of the Wind Serenade KV 388 (384<sup>a</sup>)

<sup>1</sup> KV 515: Bärenreiter Pocket Score 15; KV 406 (516<sup>b</sup>): Bärenreiter Pocket Score 38; KV 593: Bärenreiter Pocket Score 11; KV 614: Bärenreiter Pocket Score 12.

<sup>2</sup> Once the property of the former Prussian State Library, Berlin, now State Library Berlin – Prussian Cultural Heritage (Music Department), signature: *Mus. ms. 15 421*.

composed at the end of July 1782. The other four Quintets KV 515, 516, 593 and 614 date from Mozart's last years in Vienna, 1787–1791; they are amongst the most perfect works ever created in the whole field of chamber music, and have a special place even within Mozart's production. Unfortunately, we have no knowledge of the reason for their composition. According to Einstein, "*If one is looking for an external reason, it could perhaps be the death of Frederick the Great and the ascent to the throne in Berlin of a violoncello-playing music lover [...] Mozart wrote four string quintets between April 1787 and 1791, probably intending to dedicate them to the King [of Prussia]*".<sup>3</sup> – For the Quintets KV 593 and 614, published for the first time in May 1793 by Artaria & Comp. in Vienna, the remark on the title page of KV 593, *composto per un amatore ongarese [composed for a Hungarian music lover]* may provide a certain clue: the person concerned could be – as E. F. Schmid surmised<sup>4</sup> – the violinist and "wholesale merchant" Johann Tost,<sup>5</sup> to whom Joseph Haydn dedicated his twelve String Quartets op. 54, 55 and 64. Yet these attempts at an explanation of the genesis of the quintets remain completely hypothetical. – For the sake of completeness, it should be mentioned that the string quintet in B<sup>b</sup> listed in the first two editions of the *Köchel-Verzeichnis* under the number 46 is a clumsy arrangement of four movements from the great Wind Serenade KV 361 (370<sup>a</sup>) and cannot possibly be by Mozart himself.<sup>6</sup>

#### Remarks on individual pieces

KV 174 (= No. 1): On 13 March 1773, father and son Mozart returned to Salzburg after their third Italian journey. Four weeks previously, on 17 February, Michael Haydn had written his first string quintet (in C major).<sup>7</sup> It was probably this work that encouraged the 17-year-old Mozart to write, shortly

<sup>3</sup> Alfred Einstein, *Mozart. Sein Charakter, sein Werk*, Stockholm, 1947, p. 263.

<sup>4</sup> Cf. the forewords to the pocket scores of KV 593 and 614 mentioned in footnote 1.

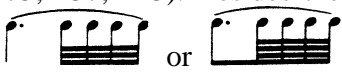
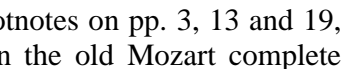
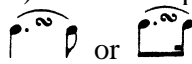

<sup>5</sup> On the problem of whether the violinist Tost and the "wholesale merchant" Tost are identical, cf. Jens Peter Larsen, *Die Haydn-Überlieferung*, Copenhagen, 1939, pp. 114f., and also *Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis*, compiled by Anthony van Hoboken, vol. 1, Mainz, 1957, pp. 414 and 420, where more detailed accounts and references to the literature can be found.

<sup>6</sup> Cf. *Köchel-Verzeichnis*, 6th edition, revised by Franz Giegling, Alexander Weinmann, Gerd Sievers, Wiesbaden, 1964 (= KV<sup>6</sup>), *Appendix B*, p. 780.

<sup>7</sup> The date 17th February 1773 from: Lothar Herbert Perger, *Thematisches Verzeichnis der Instrumentalwerke von Michael Haydn*, in: *Denkmäler der Tonkunst in Österreich XIV/2*, Vienna, 1907, No. 108.

afterwards, a piece with the same instrumentation. The compositions have common features, such as the charmingly playful interaction between first violin and viola. In December of the same year, Mozart gave his work a new form: while the first two movements remained unchanged, the Trio was conceived anew as an "echo piece" and the Finale, although the original themes were to an extent re-used, was completely re-shaped. This new form was perhaps the result of the impression made by Michael Haydn's second string quintet (G major),<sup>8</sup> finished on 1 December 1773.<sup>9</sup> The original versions of the two movements are reproduced in Appendix I of the present volume (pp. 175–183), with this version of the Finale appearing here in print for the first time.

The B<sup>b</sup> major Quintet – apparently particularly valued by Mozart himself, as he mentioned it as late as 1778 in a letter to his father from Paris<sup>10</sup> – cannot be given a place alongside the other five Mozart quintets. Although there passages suggest genuine chamber music, other exhibit an expressly divertimento-like character and also show symphonic tendencies. A particular problem is presented concerning the realisation of the bass part, marked *Basso* in the missing autograph (cf. facsimile on p. XIII above). Whether it should be performed on the double-bass, violoncello or both together cannot be said with certainty.<sup>11</sup> Nor is it possible to be sure about the realisation of the ornament in measure 11 of the first movement and all analogous passages (mm. 22, 131, 142, 174), in measure 21 of the second (and correspondingly in mm. 22, 49, 50) and also in measure 69 of the last movement (and correspondingly in mm. 75, 237, 243). Besides the

possible interpretations  or  given in each case as footnotes on pp. 3, 13 and 19, the suggestion offered in the old Mozart complete edition (AMA) of a turn placed between the two main notes,  or  seems in our opinion

<sup>8</sup> Perger, op. cit., No. 109.

<sup>9</sup> That Mozart knew M. Haydn's quintets and also played them is clear from his letter of 6 October 1777 from Munich: "*we did the 2 quintets by Haydn immediately at the beginning*"; cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, ed. by the International Mozart Foundation, Salzburg, compiled and elucidated by Wilhelm A. Bauer and Otto Erich Deutsch (= Bauer-Deutsch), 4 vols., Kassel etc., 1962/63; II, No. 345, p. 40, line 48.

<sup>10</sup> Cf. Bauer-Deutsch II, No. 439 (24 March 1778), p. 326, line 18.

<sup>11</sup> On this question cf.: Carl Bär, *Zum Begriff des "Basso" in Mozarts Serenaden*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1961, pp. 133ff.

stylistically equally correct, although it must be supposed that in all the cases mentioned an error of notation – i.e. a missing note – was made in the sources; these passages seem at least questionable in view of the copy, obviously made very precisely following the autograph, once in the possession of Otto Jahn (cf. “Preliminary Remark by the Editorial Board” above, pp. VII).

The old Mozart edition (AMA), which still had access to the autograph of KV 174, gives the tempo indication for the third movement as *Menuetto ma allegretto*; in the Jahn copy, on which our edition is based, however, it is clearly marked *Menuetto ma All<sup>o</sup>* (= Allegro).

KV 515 (= No. 2): In his handwritten *Verzeichniß aller meiner Werke* [Catalogue of all my Works], Mozart listed the C major String Quintet under 19 April 1787. The work is one of the three quintets offered on subscription in the *Wiener Zeitung* [Viennese Newspaper] on 2, 5 and 9 April 1788. The wording of the advertisement was: “Musical announcement. Three new Quintets a 2 Violini, 2 Viole, e Violoncello, which I offer, nicely and correctly written, on subscription. The price of the Subscription is 4 Ducats, or 18 Viennese fl. – The subscription vouchers are available daily from Mr. Puchberg<sup>12</sup> in Salliet’s Warehouse on the Upper Market, at which place the work itself can be collected from the 1st of July. Foreign music lovers are kindly requested to stamp their orders. Vienna, the 1st April, 1788. Music Director Mozart in the full service of His Majesty”.<sup>13</sup> The three compositions advertised were the Quintets in C KV 515 and G minor KV 516 as well as the arrangement of the Wind Serenade in C minor KV 388 (384<sup>a</sup>) as the String Quintet KV 406 (516<sup>b</sup>). Unfortunately, the hoped-for success of the subscription did not materialise, so Mozart placed a further advertisement in the *Wiener Zeitung* on 25 June:

<sup>12</sup> Johann Michael Puchberg, proprietor of the textile firm Michael Salliet, as a friend and fellow Freemason, repeatedly helped Mozart out of pressing circumstances with substantial sums of money during the latter’s last years. It can be seen from two of his letters of June 1788 to Puchberg that Mozart hoped to pay off his debts from incoming subscriptions (cf. Bauer-Deutsch IV, No. 1076, p. 65, lines 7ff., and No. 1077, p. 66, lines 20ff.).

<sup>13</sup> Appendix to the *Wiener Zeitung* [Vienna Newspaper] No. 27 of 2 April 1788, p. 802; cf. *Mozart. Die Dokumente seines Lebens*, compiled and elucidated by O. E. Deutsch (NMA X/34), p. 274. In the repeats of the announcement on 5 and 9 April, instead of Puchberg’s business address, his residence at the same location was given: “in Count Walsegg’s house, No. 522 on the Upper Market.”; cf. *Mozart. Die Dokumente seines Lebens*, p. 275.

“Musical announcement. As the number of gentlemen subscribing is still very small, I see no alternative to delaying the publication of my 3 Quintets until the 1st of January 1789. The subscription vouchers are still to be had for the price of 4 Ducats, or 18 Viennese fl., from Mr. Puchberg in Salliet’s Warehouse on the Upper Market. Vienna, the 23rd June, 1788. Music Director Mozart, in the full service of His Majesty”.<sup>14</sup> Whether this second appeal met with more success is not known. In any case, Mozart was able to come to an agreement with the publishing house Artaria, and the C major quintet appeared in 1789, with the second, in G minor, following a year later; the third, in C minor, appeared in 1792, half a year after Mozart’s death.

In the pocket score published in 1956 as a miniature advance print from the present volume, (cf. p. VII above, footnote 1) and in the associated set of parts (BA 4720), the chief editor at that time, Ernst Fritz Schmid († 1960), changed the order of the middle movements compared to the first printed edition of 1789 by Artaria, thus placing the Andante before the Menuett. Schmid justified this with reference to the current order in the autograph (Library of Congress, Washington), in which these two movements – like the framing movements – each begin on a fresh page, where the order is Andante – Menuetto. While the foliation (1–10) in the first movement is autograph, the continuing folio numbers 11–14 in the second (the third and fourth movements are not numbered) are in a different, early hand – possibly that of Maximilian Stadler. Schmid furthermore assumes that the numbering of the leaves of the Andante in this second early hand may well have been in keeping with Mozart’s intentions, although this can only have been done after his death, when the widely scattered parts of the manuscript were placed together. “A sequence of movements of this kind” (i.e. with the Andante in second place and the Menuett in third), as Schmid wrote in the Foreword to the pocket score of KV 515 already mentioned, “is also displayed, with the exception of the characteristically divergent String Quintet in G minor [KV 516], according to the original sources, in all other quintets from Mozart’s late period if they have four movements: the Quintet in C minor (KV 406/ 516<sup>b</sup>), the Clarinet Quintet KV 581 and the Quintets in D and E<sup>b</sup> (KV 593, 614).” – Now, regarding the order of the movements in KV 515, the opinion of the present volume editor differs from that of E. F. Schmid. First of all, he believes that the publisher of the first edition, which appeared while Mozart was still alive, offered exactly the sequence

<sup>14</sup> Cf. *Mozart. Die Dokumente seines Lebens*, pp. 280f.

of movements desired by the composer, even if one can assume on the basis of the numerous errors, as Schmid did, that Mozart did not read any of the proofs. Secondly, he is of the opinion, differing from Schmid, that the sequence Menuetto–Andante, as in the first printed edition, seems much more plausible, precisely as a departure from the usual order and showing an affinity with the G minor Quintet KV 516 which came out immediately after this. If, therefore, the movements of KV 515 in the present volume follow, at the wish of the Editorial Board, Schmid's re-arranged order, it must be expressly emphasised that these two movements can of course also be played in the traditional order Menuetto–Andante.

KV 516 (= No. 3): The Quintet in G minor, written before or during the work on *Don Giovanni*, and entered in Mozart's *Verzeichniß* [Catalogue] on 16 May 1787, is without doubt the most important of the master's six quintets, a personal confession of the most intimate kind. Every book on Mozart therefore tries to capture its content in parabolic language, to explain or to interpret it. There is talk of melancholy, of depression and pessimism, of the prayer of a lonely man, of the Garden of Gethsemane, of dejection and tragic hopelessness, and then – referring to the Finale – of the overcoming of suffering through serenity. To what extent these images, comparisons and interpretations contribute to an understanding of the composition must be left open. Yet we will not go far wrong if we attribute the genesis of the work to exclusively "inner grounds", all the more so because no objective occasion for the composition has been discovered.

The first edition was published by Artaria in 1790 as No. 2 of the series of quintets already mentioned, and was announced by the publisher in the *Wiener Zeitung* [Vienna Newspaper] of 21 August as follows: "At the art dealers Artaria & Co. at the Coal Market the following entirely new pieces are available: [...] Mozart grand Quintetto per 2 Violini, 2 Violen e Violoncello No. 2 2 fl."<sup>15</sup>

In the Bibliothèque nationale Paris, Département de la Musique (formerly Bibliothèque du Conservatoire de Musique), there is a Mozart autograph leaf (signature: Ms. 253) displaying – besides a musical *Würfelspiel* [game of dice] (KV<sup>6</sup>: 516<sup>f</sup>) – the first six measures of the Adagio from this quintet. It is not possible to say whether this version, in piano notation on two staves, is to be seen as a first committing to paper or as a later piano reduction (the latter is more likely). The fragment is

reproduced in print for the first time as Appendix III/1 in this volume (p. 184).

On a Mozart sketch sheet owned by the Mayeda Ikutoku Foundation, Tokyo, there are (besides other drafts and fragments) two melodic sketches in  $\frac{6}{8}$  time, of which one has a theme agreeing, apart from a few divergent notes, with that of the Finale of KV 516; it is probably the first written version of the idea. The second theme is in G minor. E. F. Schmid saw in this an early form of the major theme mentioned above. It is more closely related, however, to the first theme of the G minor Symphony KV 550, of which it could be the germ cell. Both themes are published in print for the first time as Appendices III/2 and 3 of the present volume (p. 184).

Whether the Quintet Fragment KV Appendix 86 (516<sup>a</sup>) – owned by the International Mozart Foundation, Salzburg – is really, as Alfred Einstein surmises,<sup>16</sup> a draft of the Finale of the Quintet in G minor seems questionable. This melody, obviously written in the Hungarian manner, could equally be connected with the last two of Mozart's quintets (KV 593 and 614), composed in 1791 for the *amatore ongarese* already mentioned. This fragment is also published in print for the first time in the Appendix of this volume (V/4, p. 194).

KV 406 (516<sup>b</sup> = No. 4): The String Quintet in C minor is – as already mentioned – a re-working by Mozart himself of the Wind Serenade in C minor for two each of oboes, clarinets, horns and bassoons (KV 388 (384<sup>a</sup>), written in the utmost haste at the end of July 1782, shortly after the completion of the *Abduction from the Seraglio*, as a commission for a person unknown to us. This "Nacht Musique" ["Night Music"], as Mozart calls it in his letter to his father of 27 July 1782, not only diverges in formal aspects from the usual serenade type, but also surpasses by far the content (it is the only serenade of Mozart's in a minor key) of a conventional piece of musical homage. It is therefore quite understandable that, making a few minor changes, Mozart could re-work the piece as a piece of chamber music. When this re-working was done we do not know, and, as it is simply an arrangement of a previously composed work, Mozart also did not list it in his *Verzeichniß*. It was probably connected (if one disregards Einstein's hypothesis of a dedication to the King of Prussia) with Mozart's appeal for subscriptions in the *Wiener Zeitung* of 2, 5 and 9 April 1788 quoted above (p. IX). – In a time of pressing need, Mozart offered to the public three string quintets in copy and, for one of these pieces,

<sup>15</sup> Cf. Mozart. *Die Dokumente seines Lebens*, pp. 325f.

<sup>16</sup> Cf. *Köchel-Verzeichnis*, 3rd edition, Leipzig, 1937, p. 656, footnote concerning KV Appendix 86 (516<sup>a</sup>).



had resorted to an earlier composition suitable for re-working and which could be presented in the new form in less time and with less effort than was needed for creating a new composition. Yet this re-working can in no sense – as Einstein thought – be explained purely in “commercial” terms,<sup>17</sup> nor did Mozart carry out the transformation “against his artistic conscience”.<sup>18</sup> A comparison of both versions shows that Mozart adhered relatively exactly to the original and in this case – as opposed to other re-workings – refrained from any fundamental modifications of the thematic material. Occasionally, held notes in the wind instruments are resolved into syncopations, and, now and then, enlivening trills are added, repeated notes are set as octave leaps, while the reduced number of voices obliges him to dispense with doublings to fill out the sound, and immediately before the end of the last movement (mm. 236/237) the beating rhythms which make sense only when played on horns are simply omitted. In terms of form, Mozart introduced one small change only in the slow movement: a single measure was removed, which (as we like to see it in hindsight) was genuinely superfluous. The shortening of the Finale by one measure (mm. 214/215) has no consequences for the form, as it affects only a held triad chord, notated in the wind version as a half-note tied to a following quarter-note; this appears in the string version as a quarter-note with a fermata. – The re-working is, seen as a whole, a masterpiece carried out with the highest artistic understanding. For the knowledgeable, its origins in music for wind will of course not remain concealed.

As far as performance practice is concerned, it should be noted that the fermatas in measure 214 of the Finale, in the opinion of the undersigned, call for an improvised “Eingang” [bridge passage] to the concluding *Maggiore* section. For this purpose the following suggestion, to be performed by Violin I, is offered:

KV 593 (= No. 5): The String Quintet in D was written, according to Mozart’s handwritten *Verzeichniß* [Catalogue], in December 1790, i.e. after a pause of three and a half years in his quintet composition. The title of the first edition, published

by Artaria in May 1793, bears the complementary remark *composto per un amatore ongarese* [composed for a Hungarian music-lover]. At the same time, the publisher announced the work (along with the String Quintet in E<sup>b</sup> KV 614) in the *Wiener Zeitung* [Vienna Newspaper] of 18 May 1793 with the comment that these two quintets were written “at the very urgent prompting of a music lover”. This Hungarian music lover and Mozart patron remains unknown. It was perhaps the “wholesale merchant” Johann Tost, native of the Hungarian settlement Hradish in Moravia, a good violinist and musical benefactor.<sup>19</sup> This possibility is however purely conjectural. The work itself contains nothing reminiscent of Hungarian themes or motifs; it is written in Mozart’s completely personal late style, in which the “galante” and the “academic” manners are alloyed in a perfect unity.

Two problems which should be mentioned specially are to be found in the Trio of the Menuett and in the Finale: 1. In the second section of the Trio, Mozart originally led the ‘cello part into very high regions, but later he set it about a sixth lower. It is hardly possible to determine whether this change was more connected with instrumental technique than with purely musical considerations. The original version is rendered here as Appendix IV in the present volume (p. 185). – 2. The Finale was unfortunately published in a distorted form in all editions prior to 1956. Changes, which certainly cannot have come from Mozart, were made in Mozart’s autograph in a foreign hand. These changes relate to the opening eight-note motif. In the autograph, the original descending chromatic figure was changed on nineteen occasions, in heavy and rough handwriting, into a zig-zag form.

Original, chromatic form:

later “zig-zag” form, not by Mozart:

In the two prints by Artaria and André, first published after Mozart’s death, the chromatic rising form was altered analogously. With these changes, the movement takes on completely different appearance: the strongly emphasised chromaticism is transformed into diatonic material in thirty measures – a tenth of the whole movement –, making the piece no doubt technically easier but more shallow in terms of content. Furthermore, the changes are not applied at all consistently: where the

<sup>17</sup> Einstein, *Mozart. Sein Charakter, sein Werk*, Stockholm, 1947, p. 268.

<sup>18</sup> Einstein, op. cit., p. 263.

<sup>19</sup> Regarding Johann Tost see the information in the section “Introduction” on p. VIII.

compositional fabric presented hindrances for any such changes, the chromatic form remained untouched. Einstein erroneously believed these were corrections by Mozart himself<sup>20</sup> and E. F. Schmid upheld this view in offering both versions in the pocket score cited above (footnote 1) and the corresponding parts edition (BA 4706), voicing in the foreword the firm opinion that these “*in themselves very skilful changes could have been the work of a pupil or friend of the master, undertaken according to the latter’s instructions*”. That the elimination of the chromaticism could not have come from Mozart could be shown in a study published in 1961.<sup>21</sup> The “diatonic version” has therefore not been included in this volume.

KV 614 (= No. 6): The String Quintet in E<sup>b</sup> was entered in Mozart’s *Verzeichniß* under 12 April 1791. The publisher Artaria – as has already been mentioned in the context of KV 593 – announced the first edition of this quintet in the *Wiener Zeitung* [Viennese Newspaper] on 18 May 1793 with the remark that (like the D major Quintet) it was written “*at the very urgent prompting of a music lover*”. On the title page of this edition, however, the remark attached to the Quintet KV 593, *composto per un amatore ongarese*, is missing. Here again the person responsible for the commission remains unidentified.<sup>22</sup>

The E<sup>b</sup> major Quintet is Mozart’s last great piece of chamber music. With regard to the “horn fifths” motif heard in the two violas at the beginning of the first movement, the work could be described as a “Hunt Quintet”. As in the so-called “Hunt Quartet” KV 458, the opening movement here is also an Allegro inspired by horn sounds and in fast  $\frac{3}{8}$  time. At a very early stage, various piano arrangements of the slow movement appeared under the titles *Andante variée* or *Andante variato* and seem to have elicited an enthusiastic response amongst the piano-playing public. Two fragments (KV Appendix 81/613<sup>a</sup> and Appendix 82/613<sup>b</sup>), whose autographs are in the possession of the International Mozart Foundation in Salzburg, demonstrate that Mozart – as with other works – made a number of starts to the composition of this quintet. On both manuscripts, the heading *Quintetto* in Mozart’s hand is present, showing that these were the beginnings of first movements. There are, by the way, a number of

skilful forgeries of both manuscripts, obviously made for dishonest purposes and in which even the original stamp of the “Dom-Musikverein und Mozarteum” [Cathedral Music Association and Mozarteum] was used. These two fragments are likewise printed in the Appendix of this volume (V/6 and 7, pp. 196–198).

Concerning the fragments: In Appendix V of this volume (pp. 185–198) the seven fragments to which Köchel at the time allocated the Appendix numbers 79–83, 86 and 87 are presented. In the 3rd edition of the *Köchel-Verzeichnis*, Einstein made an attempt to discern the order in which these broken-off outlines should be placed as sketches and precursors of the four major quintets and gave them the new numbers 515<sup>c</sup>, 514<sup>a</sup>, 613<sup>a</sup>, 613<sup>b</sup>, 592<sup>b</sup>, 516<sup>a</sup> and 515<sup>a</sup>. His main guideline in this was the agreement in the key, which is a sound enough principle, but can prove problematic in individual cases (e.g. in KV Appendix 79/515<sup>c</sup>). With the exception of the two pieces KV 80 (514<sup>a</sup>) and KV 81 (613<sup>a</sup>), these fragments appear here for the first time.

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As sources for the works in this volume, in most cases films and photocopies of Mozart’s own manuscripts (beside first and early printed editions) were available. Only in the case of String Quintet KV 174 was it necessary to work from a 19th century manuscript copy once in the possession of Otto Jahn (on this cf. above, p. VII, “*Concerning the Edition*”), unless the old Mozart edition, for which the autograph was still available, could serve as a source. More details regarding source documents and all other problems connected with the string quintets will be presented in the *Kritischer Bericht* [Critical Report].

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For providing source material, information and useful advice for the editing of the present volume, thanks are offered here not only to the archives and libraries mentioned in the *Kritischer Bericht* [Critical Report] but also to Ms. Eva Alberman (London); Ms. Olga Hirsch (Cambridge); Prof. Dr. Hellmut Federhofer (Mainz); Dr. h. c. Anthony van Hoboken (Ascona) and also to the gentlemen of the Editorial Board of the NMA, Dr. Wolfgang Plath and Dr. Wolfgang Rehm.

Ernst Hess

Egg by Zurich, April, 1967

Translation: William Buchanan

<sup>20</sup> KV<sup>3</sup>, p. 758, and *Mozart. Sein Charakter, sein Werk*, p. 267.

<sup>21</sup> Ernst Hess, *Die “Varianten” im Finale des Streichquintettes KV 593*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1961, pp. 68ff.

<sup>22</sup> Cf. the information for KV 593 and in section “Introduction”, p. VIII.



Facs. 1: Quintet in B<sup>b</sup> KV 174 = No. 1: leaf 1<sup>r</sup> of the currently untraceable autograph from the possessions of the former Prussian State Library, Berlin as it appears in the facsimile of this page, the only one of this autograph, in: *Musikerhandschriften von Palestrina bis Beethoven*, introduced with a commentary by Walter Gerstenberg, Zurich, 1960, No. 104. Cf. page 3, measures 1–10.



Facs. 2: Quintet in B<sup>b</sup> KV 174 = No. 1: page 32 of the copy from the possessions of the former Prussian State Library, Berlin, State Library Berlin – Prussian Cultural Heritage, signature: *Mus. ms. 15 421*, with the conclusion of the first, rejected version of the Menuett-Trio and the beginning of the first, rejected version of the final movement. Cf. page 175, measures 22–24, and page 176, measures 1–11.

Handwritten musical score for a string quintet, showing the first page of the autograph. The score is for a Quintetto in C major, No. 2, KV 515. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabbasso. The music is in 2/4 time and begins with a 'Tutti' marking. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'pizz.'

Facs. 3: Quintet in C KV 515 = No. 2: leaf 1<sup>r</sup> of the autograph in the possession of the Library of Congress, Washington. Cf. page 27, measures 1–21.



Facs. 4: Quintet in G minor KV 516 = No. 3: leaf 1<sup>v</sup> of the currently untraceable autograph belonging to the former Prussian State Library, Berlin from a microfilm in the Library of Congress, Washington, based on original photographs from the estate of Adolf Busch. Cf. page 64, measures 18–37.

Handwritten musical score for the Quintet in C minor KV 406 (516<sup>b</sup>) = No. 4, leaf 1<sup>r</sup>. The score is written on ten staves. The top right corner is inscribed "Moz. Mozart und sein Freund J. Haydn". The word "Allegro" is written above the first staff. The word "Quintette" is written above the second staff. The first staff is labeled "Violin" and the second "Viola". The third staff is labeled "Violoncello". The score contains various musical notations including notes, rests, and dynamic markings such as "p" and "f". There are some corrections and scribbles throughout the manuscript.

Facs. 5: Quintet in C minor KV 406 (516<sup>b</sup>) = No. 4: leaf 1<sup>r</sup> from the autograph in the British Museum, London. Cf. page 91, measures 1–22.

Facs. 6: Quintet in D KV 593 = No. 5: leaf 15<sup>r</sup> of the autograph owned by Olga Hirsch, Cambridge. Cf. page 133, 1–25 (with entries in a later, unknown hand).

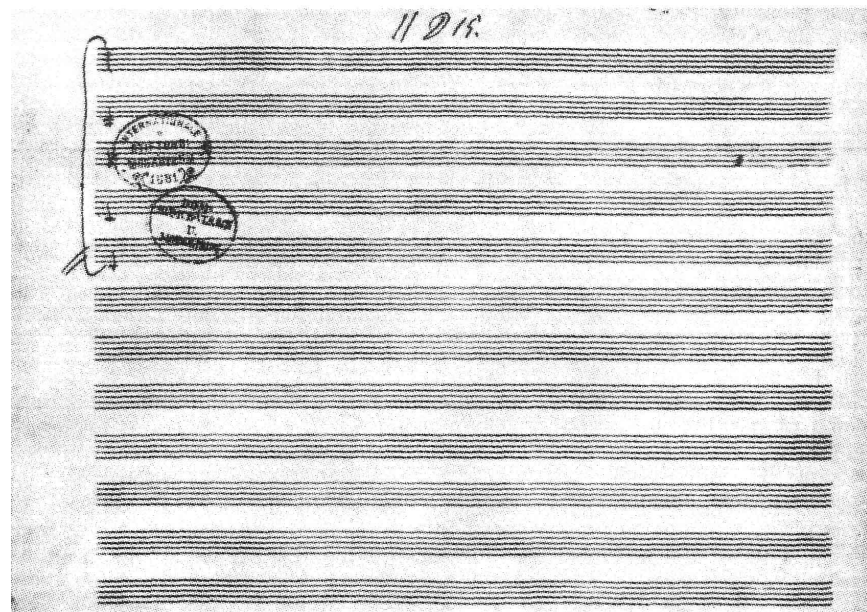
The image shows a page of handwritten musical notation for a string quintet. At the top right, it is written "von Mozart im Original handschriftl.". The score is divided into two systems. The first system consists of five staves, each labeled on the left: "Violin I", "Violin II", "Viola", "Violoncello", and "Kontrabaß". The tempo marking "Alleg. moderato" is written at the top left of the first system. The notation includes various rhythmic values, slurs, and dynamic markings such as "p." and "f.". The second system continues the musical notation for the same instruments. The paper shows signs of age and wear.

Facs. 7: Quintet in E<sup>b</sup> KV 614 = No. 6: leaf 7<sup>r</sup> of the autograph in the possession of the heirs of Stefan Zweig, London. Cf. page 153, measures 1–19.



The image shows a page of handwritten musical notation for a string quintet. At the top left, the tempo is marked "Allegro moderato". The top right corner contains the handwritten note "non Mozart in proprio gendlyft". The score is divided into two systems. The first system includes staves for "2 Violin", "2 Viola", and "Violoncello", each with a "pizz." (pizzicato) marking. The second system includes staves for "Violoncello", "Violoncello", "Violoncello", and "Violoncello". The notation consists of rhythmic patterns, primarily sixteenth and thirty-second notes, with various slurs and dynamic markings.

Facs. 8: Fragment of the first movement of a quintet (Allegro moderato) in A minor KV Appendix 79 (515<sup>c</sup>) = Appendix V/3: leaf 1<sup>r</sup> of the autograph kept in the Biblioteca dell' Istituto Musicale "G. Donizetti", Bergamo. Cf. pages 190–191, measures 1–13.



Facs. 9, 10: Fragment of the first movement of a quintet in D KV Appendix 83 (592<sup>b</sup>) = Appendix V/5: autograph in the possession of the International Mozart Foundation, Salzburg. Cf. page 195.