

# WOLFGANG AMADEUS MOZART

Series VIII

## CHAMBER MUSIC

WORK GROUP 20:  
STRING QUARTETS AND  
QUARTETS WITH ONE WIND INSTRUMENT  
SECTION 1: STRING QUARTETS · VOLUME 1

PRESENTED BY KARL HEINZ FÜSSL, WOLFGANG PLATH  
AND WOLFGANG REHM

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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)
- 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 (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

It is particularly in Mozart's early works that the attempt to subdivide his complete works according to genre and work group – one of the aims of the New Mozart Edition (NMA) – runs up against an assortment of difficulties. This is above all true in the area of chamber music, where one is left uncertain as to which of several possible criteria (e.g. original designation of the work, scoring, sequence of movements and so forth) should govern the decision. For example, the early piano and violin sonata has many features in common with the piano trio – at least in its early forms<sup>1</sup> – and the latter in its turn can be a *Divertimento à 3* (KV 254). If it is already difficult enough to draw meaningful and non-arbitrary boundaries here, the situation is even more complicated with the early string quartet. Once again, the term *Divertimento* stands in the way of a precise definition of a genre, not only as problem of terminology, but also as a problem of instrumentation.

If we now wish to consider the contents of the present volume of String Quartets (appearing in reverse chronological order as the last volume in Work Group 20, Section 1, *String Quartets*) under this aspect, our attention should be directed first of all to the three Quartet Divertimentos KV 136–138 (125<sup>a-c</sup>). Those wishing to see these works placed in chronological order within the sequence of Mozart string quartets will search our volume in vain. For, while it is important to recognise that they played a significant role in the development of the Mozart quartet style, it is equally important to take account of their special place within the genre “string quartet”, expressed not only in the designation *Divertimento* but also, and particularly, in the optional instrumentation with several players per part and possibly the use of a contrabass. For this reason, the Editorial Board of the NMA has decided to publish KV 136 to 138 (125<sup>a-c</sup>) – along with the Serenade KV 525 – in the final volume (= Vol. 6) of Work Group 12 (Cassations, Serenades and Divertimentos for Orchestra)<sup>2</sup>. But some of the other quartets in the present volume force us to raise the question of instrumentation, at least theoretically. 1. Ludwig Finscher noted, quite correctly, that besides the three Divertimentos named, the first Quartet KV 80 (73<sup>f</sup>), written in Lodi in 1770, should be

considered an “offshoot of the quartet symphony in the style of *Sammartini*”.<sup>3</sup> On the basis of this observation, however, one should of course draw no premature conclusions about the instrumentation of KV 80 (73<sup>f</sup>): firstly, if one can rely on the details presented by Wyzewa and Saint-Foix, Sammartini in particular clearly called for solo instrumentation à 4,<sup>4</sup> at the same time, the autograph of KV 80 (73<sup>f</sup>) carries the heading *Quarteto* [sic], and we can deduce from Leopold Mozart's letter of 7 February 1772 to J. G. I. Breitkopf that Leopold at least associated this term with the regular, i.e. solo instrument string quartet. (The letter is quoted below in another context on pp. Xf.) There is therefore no reason at all to visualise a performance of the “Lodi Quartet” other than in the usual string quartet form. 2. In the most recent (sixth) edition of the Köchel Catalogue,<sup>5</sup> three quartets from the series KV 155–160, *Quartetto I* KV 155 (134<sup>a</sup>), *IV* KV 158 and *V* KV 159, are classified as “*Quartet [Divertimento]*”; this is not because Mozart's work titles were in any way changed at a later date – the whole series bears the uniform title *Quartetto I ... to VI* – but because of the somewhat idiosyncratic information at the score brackets at the beginning of each first movement: besides *Violini* (between the staves, i.e. indicating *Violino I* and *II* together), Mozart specifies in KV 158 *Viole* and *Bassi*, in KV 159 *Viola* and *Basso*; in KV 155 (134<sup>a</sup>) Mozart finally corrects *Viole* to *Viola* in his own hand and supplies above the word *Basso* the word *Violoncello*. (Only *Quartetto II* KV 156/134<sup>b</sup> and *Quartetto VI* KV 160 have the normal instrument specifications; in *Quartetto III* KV 157 there is no information at the first score bracket.) In view of these facts, one can hardly conclude that the Quartets I, IV and V are “really” divertimentos for multiple players per part with an additional contrabass, as opposed to the “genuine” String Quartets II, III and VI in the same series; this would be tantamount to denying the existence of the authentic cycle of quartets as such,<sup>6</sup> quite apart from the observation that precisely these three works with the problematical instrumentation

<sup>3</sup> Article *Streichquartett*, in: MGG Vol. 12, col. 1570.

<sup>4</sup> Théodore de Wyzewa and Georges de Saint-Foix, *Wolfgang Amédée Mozart. Sa vie musicale et son œuvre*, I/86, pp. 301f., point to Sammartini's *Concertini a quattro istromenti solo* from the years 1766/67; so far, however, neither printed editions nor manuscripts with this title have been concretely identified, suggesting possibly an erroneous quotation.

<sup>5</sup> Revised by Franz Giegling, Alexander Weinmann, Gerd Sievers, Wiesbaden, 1964 (= KV<sup>6</sup>).

<sup>6</sup> On the question of the quartet cycles cf. pp. Xf. below.

<sup>1</sup> On this cf. the *Foreword* to NMA Series VIII / Work Group 22 / Section 2, page VIIIff.

<sup>2</sup> Regarding the Quartet Divertimentos KV 136–138 (125<sup>a-c</sup>) cf. *Foreword* to NMA IV/12/6, pp. VIIIff. (Karl Heinz Füssl), especially the preliminary remarks by the Editorial Board.

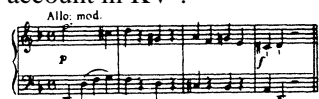
directions can hardly be imagined in a performance with multiple instruments per part (especially in the slow movements!). Another conclusion would be permissible, namely that the Quartets KV 155–160 were initially grouped in a loose sequence (which was probably identical with that suggested by the present numbering) without any thought of forming a cycle; Mozart may originally have had a continuation of the series of Quartet Divertimentos KV 136–138 (125<sup>a-c</sup>) in mind, but the grouping of the six individual works into the present cycle forced a decision on the question of instrumentation. It is therefore reasonable to consider the changes at the autograph score bracket of Quartet KV 155 (134<sup>a</sup>) as a correction defining the instrumentation for the whole cycle, suggesting that, beside the two violins, a viola and a violoncello<sup>7</sup> should be employed.<sup>8</sup>

So much for the quartet character and instrumentation of the early works published in this volume. They are, as far as we know, probably complete; at least, we have no concrete evidence of any losses, unless the Quartett in G minor KV<sup>6</sup> 626<sup>b</sup>/46,<sup>9</sup> known today only from its *incipit* and apparently acquired by Johann Anton André

<sup>7</sup> The specification *Violoncello/Basso* at the score bracket hardly permits an interpretation simply as *Violoncello [e] Basso*, especially as *Violoncello* is, to judge by its appearance, a subsequent addition by Mozart. “Basso” primarily indicates a function, only very rarely a specific instrument (in scores this is usually indicated by “Contrabasso”, in the parts “Violone”). It is therefore preferable to interpret the addition as “Basso, i.e. Violoncello”, defining the part more precisely.

<sup>8</sup> On this and other related questions, cf. Karl Heinz Füssl’s fundamental discussion in the foreword mentioned above (footnote 2).

<sup>9</sup> On this see the separate commentary by Franz Gleißner (original in the André Archive, Offenbach) to the so-called “Gleißner Catalogue”: “146. *Quartetto a due Violini, Viola, e Basso. noch eins dazu vide N<sup>o</sup> 256*” [“146. *Quartet for two violins, viola, and basso. One more, on which see No. 256*”], and under this number in the catalogue, with the remark “to 146”, the following *incipit* in D minor for string quartet, not taken into account in KV<sup>6</sup>:



Evidently two different works, which should be distinguished, are involved here. The second is also lost. – On the Gleißner Catalogue cf. Ernst Fritz Schmid, *Neue Quellen zu Werken Mozarts*, in: *Mozart-Jahrbuch 1956*, Salzburg, 1957, pp. 35f.

together with the autographs left by Mozart, were in fact shown, which is very unlikely, to be genuine.<sup>10</sup>

For the sake of completeness, some other quartet compositions must be mentioned in this context, transmitted in his name but having nothing at all to do with him. That the NMA has not taken them into consideration needs no justification. The following list is incomplete inasmuch as it has been deliberately restricted to such works as have been named in the sixth edition of the Köchel Catalogue (Appendix C).<sup>11</sup> In three cases, the real composer is unknown; the Quartett in C KV<sup>6</sup> Appendix C 20.07 is by Ignaz Pleyel (op. 42, 1);<sup>12</sup> the *Sei Quartetti capricciosi* under KV<sup>3</sup> Appendix 291<sup>a</sup> = KV<sup>6</sup> Appendix C 20.06 are the work of Johann Mederitsch (Gallus);<sup>13</sup> of the four pieces erroneously known as the “Milan Quartets” KV<sup>3</sup> Appendix 210–213 = KV<sup>6</sup> Appendix C 20.01–4, the second was recently identified as the work of Joseph Schuster,<sup>14</sup> to whom, the latest research suggests, two of the other quartets should be attributed.<sup>15</sup> Left over are

<sup>10</sup> Significantly, this piece (and likewise the second *incipit* mentioned in footnote 8) is missing in the manuscript André Catalogue (original: British Museum, London), compiled on the basis of the Gleißner Catalogue; André had probably already recognised it as apocryphal and rejected it.

<sup>11</sup> For information on a number of other spurious quartets which went on to become well-known, see the *Kritischer Bericht*.

<sup>12</sup> This information was communicated by Dr. Ludwig Finscher, Saarbrücken, whom we sincerely thank for his letter. – In the printed source named by Finscher (Austrian National Library, Vienna, signature *M. S. 4172*: Artaria & Co., plate numbers 547 and 549), the opus number has been entered by hand (this copy bears a more recent handwritten remark: *bei Schott op. 67*). Under the plate numbers mentioned, Alexander Weinmann (*Vollständiges Verlagsverzeichnis Artaria & Comp.*, Vienna, 1952 = *Beiträge zur Geschichte des Alt-Wiener Musikverlages*, Series 2, Issue 2) identifies the quartet series op. 39 and 40, while op. 42 appears once under plate number 619 (Violin Duets) and then again under plate number 1658 (Quartets). It may therefore well be that the same work was printed several times, sometimes in arrangements.

<sup>13</sup> Cf. Karl Pfannhauser, *Unechter Mozart*, in: *Mitteilungen der Internationalen Stiftung Mozarteum*, December 1958, pp. 9ff.

<sup>14</sup> Cf. the studies by Richard Engländer mentioned in KV<sup>6</sup>, p. 881 (footnote).

<sup>15</sup> This important identification is again due to Dr. Finscher, who discovered in the National Museum in Prague (signature *Ka 784–788*) an incomplete parts copy from the late 18th century for six string quartets (No. 5 is missing) by Joseph Schuster. Nos. 1, 2 and 4 of this copy are identical with the corresponding numbers in the “Milan Quartets”. – There can thus hardly be any further

the six Quartets KV<sup>3</sup> Appendix 291<sup>a</sup> = KV<sup>6</sup> Appendix C 20.05, whose author is for the moment still unknown.<sup>16</sup> Neither the manner of transmission nor the musical evidence point to Mozart.

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The total of thirteen quartets in the present volume appear in quite striking groupings: two cycles of 6 works (KV 155–160 and KV 168–173), with the Quartet KV 80 (73<sup>f</sup>) as an isolated predecessor. Regarding the occasions for which the individual compositions were written or other circumstances surrounding them, little enlightening material has come down to us. The so-called Lodi Quartet KV 80/73<sup>f</sup> (= No. 1), Mozart's first attempt in this genre, apparently originated under the immediate impression Mozart had probably gained of the chamber music of Giovanni Battista Sammartini and his circle during the long stay in Milan (23 January to 15 March 1770). The composition was committed to paper on the next leg of the journey, from Milan to Parma and Modena, with Mozart noting unusually exactly place and date on the manuscript, where *à lodi. 1770. le 15 di Marzo / alle 7. di sera. [At Lodi. 1770. 15th of March / at 7 o'clock in the evening]* is added on the right above the heading *Quarteto di amadeo Wolfgango Mozart*. It may be that he was forced into such pedantry by his father,<sup>17</sup> but it may also be that the occasion or the circumstances of the completion of the manuscript were particularly memorable,<sup>18</sup> for it is certainly true that Mozart, aged 14 at the time, still had a lively recollection of it a long time afterwards. On 24 March 1778, almost eight years later to the day, he wrote thus to his father from Paris: “[...] *before departing today for Mannheim, I had copies made for Mr. von Gemmingen<sup>19</sup> of the quartet which I wrote that*

doubt about the composer of the previously unidentified third quartet, to which – as a supposed Mozart work – Georges de Saint-Foix (op. cit., III/326, pp. 115ff.) dedicated an extensive study.

<sup>16</sup> In a peripheral source, Nos. 3–5 are ascribed to Joseph Haydn: cf. KV<sup>6</sup>, p. 884, *Abschriften [Copies]* (not in Hoboken's *Haydn-Verzeichnis*).

<sup>17</sup> Most of the more or less precise references to dates on the autographs of the pre-Vienna period are in Leopold Mozart's hand.

<sup>18</sup> No further information can be derived from Leopold's and Wolfgang's letters home.

<sup>19</sup> Otto, Baron von Gemmingen-Hornberg, a Mannheim patron of Mozart's, was the author of the melodrama *Semiramis*, for which Mozart probably wrote (lost) music (KV Appendix 11 / 315<sup>e</sup>). Gemmingen settled in Vienna in 1782, where his offices included chairman of the Masonic Lodge “*Zur Wohltätigkeit*” [“*At the sign of Benevolence*”] of which Mozart became a member in

*evening in the inn at Lodi, and then the quintet [KV 174], and the variations after Fischer [KV 179 (189<sup>a</sup>)] [...]”<sup>20</sup>. Now, none of these works was exactly recent, but the String Quintet in B<sup>b</sup> (written at the end of 1773) was certainly the only one from the early period, and as for the piano variations on Johann Christian Fischer's Menuett (summer 1774), Mozart had subsequently written no further work of this kind. The choice of his first string quartet, and not one of his later and much more representative quartets, allow us to surmise the quite special (subjective) value the composer attached to these first fruits and also a relationship with Gemmingen bordering on friendship and trust. Much as one may wonder at Mozart's having, of all his works, the “Lodi Quartet” in his baggage, it seems that the young man was indeed proud of producing something of this standing as a boy, and at the first attempt. The autograph, formerly in the Prussian State Library, Berlin, is today untraceable, and only slightly more than the first movement is available in facsimile; it is therefore practically impossible to subject the traditional opinion regarding the further history of the work to scrutiny. Traditionally, a first version of the Trio of the Menuett (a copy has come down to us; cf. Appendix I of the present volume, p. 195) was crossed out, with Leopold Mozart replacing it by the final version in which the violins were set down an octave. There is little room for doubt concerning this depiction; father Leopold had intervened in countless cases in the “raw” manuscripts of his son, revising and smoothing with the shrewdness of his musical experience. The tradition also tells us that the work was originally conceived in three movements; the final Rondo, written on different paper, is said to have been composed some years later.<sup>21</sup> This account – on*

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December 1784. Cf. *Mozart. Die Dokumente seines Lebens*, compiled and elucidated by Otto Erich Deutsch (NMA X / 34), p. 204 (5 December 1784).

<sup>20</sup> *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. 439, p. 326, lines 16ff.

<sup>21</sup> Regarding the fact itself, the “classical” Mozart authors are agreed, but not regarding the dating. Otto Jahn (*W. A. Mozart*, Part I, Leipzig, <sup>1</sup>/1856, p. 589) expresses himself very cautiously and does not commit himself, Hermann Abert (Vol. I, Leipzig, <sup>7</sup>/1955, p. 348, footnote 2) guesses “*approximately 1772 to 1773*”; Wyzewa and Saint-Foix (op. cit., vol. 2/198, pp. 13f.) set Mozart's arrival in Vienna in 1773 firmly (“*nous pouvons affirmer avec certitude*”) as the earliest possible date; Mozart arrived in fact in the middle of July 1773 (they extend the possible time span to March 1774); and Alfred Einstein (*Mozart. Sein Charakter, sein Werk*, Stockholm, 1947, p. 239)

which we are dependent, since the critical parts of the autograph are not available to guide our judgement – has an ambivalent aspect. It sounds astonishing that Mozart should have given this work, which was in every sense out of date and in other respects not all too important, a more modern four-movement form through an addition of this kind a considerable time later (at the same time or later than the Vienna series of Quartets KV 168–173). But he certainly valued, or even loved, the work (see above), so something of this kind is not inconceivable. It is also not to be denied that a sequence of four movements was out of the question in the circles close to Sammartini in Milan in 1770 (a three-movement form, closing with a Menuett, was the rule), and that this final *Kontretanz-Rondo* has noticeably more elegant lines and is of a “more skilful” composition than the preceding three movements. The traditional view therefore may well be correct; regarding the dating of the added Rondo, the time span given by Wyzewa and Saint-Foix and also by KV<sup>6</sup> (cf. footnote 20) should be seen, with all due caution, as an upper limit.

Now let us look at the first cycle, the Quartets I–VI KV 155 to 160 (= Nos. 2–7), their keys consistently ordered within the circle of fifths, D–G–C–F–B–E<sup>b</sup>. They have been preserved complete in autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). Each Quartet begins on a new gathering of paper, so there is no compelling evidence that the individual quartets must be considered to have been composed in a chronological order corresponding to their current physical presentation. On the contrary, there are plausible reasons for thinking that this was probably not the case.<sup>22</sup> But here again there is no diplomatic argument to settle the matter,<sup>23</sup> leaving the possible original order – for the genesis, not the physical presentation – still obscure. All six individual autographs are undated. We have only two letters of the years 1772/73, the only years in which the cycle could have been composed, that mention quartets at all; both were written during the third Italian journey and include in both cases only short comments which arouse interest precisely because of their

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speaks of the “*end of 1773 or beginning of 1774*”; KV<sup>6</sup> follows essentially the dating offered by the two French authors.

<sup>22</sup> Cf. above (pp. VII f.) on the question of instrumentation and instrument specifications at the score bracket.

<sup>23</sup> It is possible that the ordinals *I* to *VI* in the headings were set later by Mozart. Instead of *I*, the initial marking was *I<sup>mo</sup>*, but this could already have been an addition. It seems that different ink sorts, which can otherwise deliver some clues, were not used.

casualness. On 28 October 1772, Leopold Mozart wrote from Bolzano that “[...] *Wolfgang is also well; at the moment he is writing a quartet out of boredom. He sends regards to all. [...]*”,<sup>24</sup> and on 6 February 1773 his news from Milan was that “[...] *Wolfgang is writing a quartetto [...]*”.<sup>25</sup> Einstein comments on the two passages that “*the references are without doubt [!] to [KV] 134<sup>a</sup> (155) and 157*”.<sup>26</sup> He thus concurs in essentials with the view of Wyzewa and Saint-Foix, who place the genesis of the whole series, in the present order, in the period between the end of October 1772 and February–May 1773.<sup>27</sup> There is no doubt – contrary to Einstein’s view – about one fact alone, namely that we know with certainty for only two of the quartets that they date from this time. A precise identification of the two works mentioned in the letters is not possible without resorting to bold auxiliary constructions, a measure we will not adopt here. Otherwise, however, the blanket dating of the whole quartet series to the time of the third Italian journey can be taken as correct. In spring 1772 and in the following summer months, Mozart was more than busy with what are very securely dated divertimentos and symphonies; if he did indeed turn to quartet composition again afterwards, perhaps in order to have new chamber music to present in Italy, this must have been in late Summer or early Autumn. The composition of sections of *Lucio Silla* KV 135 had already begun in Salzburg (October), and its continuation after Mozart’s arrival in Milan would certainly not have permitted other compositional work at the same time; further quartets would therefore not in fact have been possible before the end of 1772 or later, which is congruent with the two passages from Leopold Mozart’s letters quoted. Leopold’s casual tone may be an indication that the larger part of the Quartets was composed only after the letter of 6 February 1773; otherwise the father would surely have devoted more attention to a first series in the process of taking shape, especially since he maintained a constant watch for commercial opportunities. He would certainly still have had his letter of 7 February 1772 (soon after their return from the second Italian journey) to the Leipzig publisher Breitkopf in mind, in which he wrote, “*If you wish to advance something by my son to publication, the best time would be before that*”.<sup>28</sup>

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<sup>24</sup> Bauer-Deutsch I, No. 264, p. 457, lines 27 f.

<sup>25</sup> Bauer-Deutsch I, No. 283, p. 480, lines 39 f.

<sup>26</sup> KV<sup>3</sup>, p. 198, footnote to KV 155 (134<sup>a</sup>). The remark was incorporated in KV<sup>6</sup>.

<sup>27</sup> Cf. Wyzewa and Saint-Foix, op. cit., I/151, p. 478, and II/171, p. 12.

<sup>28</sup> Namely until the end of September 1772; the plan at the time was “*once again to depart, now for the third*



you need only say what would be of most value to you. Whether it be piano pieces, or trio with 2 violins and a violoncello, or quartets, which means with 2 violins, a viola and violoncello,<sup>29</sup> or symphonies with 2 violins, viola, 2 horns, 2 oboes or small flutes and basso. In short, he will provide whatever genre of composition might appear advantageous to you, if you will only let us know soon.”<sup>30</sup> We do not know how Breitkopf reacted to this offer which tells us so much – apparently not too enthusiastically, for no business agreement was reached. We can see from this, however, how keen Leopold was at that time to have new symphonies and chamber music by his son published (string quartets, of course, amongst them!). From this point of view, it is easy to explain the appearance of the two cycles in the present volume within such a strikingly short time of each other.

The second series of Quartets, KV 168–173 (= Nos. 8–13), differs from the first most obviously in its succession of keys related by thirds: F – A – C – E<sup>b</sup> – B<sup>b</sup> – D minor; it is notable that the work in a minor key (the only one at all in Mozart’s early chamber music!) occupies such an exposed position. Enough has been written about the fact and the manner of Mozart’s references to Joseph Haydn’s quartets opus numbers 9, 17 and 20 to render further discussion at this point unnecessary.<sup>31</sup> The autographs of KV 169,

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*time, for Italy*”. (From the context of the immediately preceding passage in the letter quoted.)

<sup>29</sup> This representation of quartet instrumentation can no doubt be applied freely to all early Quartets (but not so freely to the Quartet Divertimentos); cf. also our discussion on pp. VIIff. The important point is that Leopold Mozart considered a parenthesis of this kind necessary in communicating with Breitkopf.

<sup>30</sup> Bauer-Deutsch I, No. 263, p. 456, lines 23ff. – Cf. also *Mozart. Die Dokumente seines Lebens*, p. 126 (under the date of the letter).

<sup>31</sup> Contrary to general opinion, we cannot be certain whether Mozart first came into contact with the three series by Haydn in Vienna in 1773. Walter Senn (*Die Mozart-Überlieferung im Stift Heilig Kreuz zu Augsburg*, in: *Neues Augsburger Mozart-Buch = Zeitschrift des historischen Vereins für Schwaben*, Vol. 62/63, Augsburg, 1962, p. 352) identified a parts copy of op. 17 (Dominican Monastery of the Holy Cross, signature 31) with autograph entries by Mozart – possibly both Mozarts? – and assumed that Mozart had acquired the manuscript in Vienna in the Autumn of 1773 and brought it back to Salzburg. This copy, however, is on paper definitely of Salzburg origin, and the scribe, of the violoncello part at least, is likewise – contradicting Senn – identifiable (= Senn’s Salzburg “Copyist B”; cf. op. cit., p. [356]). The source is therefore originally from Salzburg after all; whether earlier or later than the journey to Vienna is yet to be established.

171 and 173 (all formerly in the Prussian State Library, Berlin) are today lost; only the first page of the Quartet in D minor KV 173 has been preserved in facsimile; the rest of the originals are distributed amongst the British Museum, London (KV 172) and two private owners in Switzerland.

Once again, there is no reason to doubt the authenticity of the cyclical order of presentation; furthermore, in contrast to the previous case, it is quite clear that the pieces were grouped together only at a later date, probably by Leopold Mozart. It can be assumed as a matter of course that his decisions reflected his son’s intentions, or, better, that Wolfgang accepted his father’s judgement. It was Leopold who wrote the general heading at the top of the manuscript of KV 168: *6 Quartetti del Sgr: Caval: Amadeo / Wolfgango Mozart*. Alongside, but separated from it by a vertical dash implying its application only to a single work and not to the cycle, the same hand entered the date: *à Vieña 1773 / nel mese d'agosto [In Vienna 1773 / in the month of August]*. Dates appear in this form, sometimes with and sometimes without an indication of the composer, up until KV 171. KV 172 is undated, and in KV 173 the only information accompanying the indication of authorship is the remark *à Vieña / 1773*. As the Mozarts stayed in Vienna between 16 July and approximately 24 September, it is completely plausible that the last two works, with no, or no precise, date, were written immediately afterwards in September. (This concentration on a single genre, astonishing enough in itself, betrays only too clearly the once again rekindled, and once again disappointed, hope on Leopold’s part that fruitful business might develop with Viennese publishers, no doubt primarily with Artaria. But this only by the way.) The autographs – as far as they are still extant – are tidy and written in a even hand; there are also relatively few corrections, which is surprising in view of the very demanding compositional standards. But these autographs probably represent a final stage in the work; we must assume that Mozart worked with comprehensive sketches and conceptual notes. An earlier version of the fugue from KV 173 is extant,<sup>32</sup> and we have also recently learned of a hastily sketched Menuett in F KV<sup>6</sup> 168<sup>a</sup>,<sup>33</sup> almost certainly associated with this series of Quartets.<sup>34</sup> – The autographs, in the light of all this, are therefore anything but hurried first attempts at notation. It is

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<sup>32</sup> Cf. Appendix I/3, pp. 199–201.

<sup>33</sup> Cf. Appendix II, p. 202.

<sup>34</sup> Cf. E. F. Schmid, *Schicksale einer Mozart-Handschrift*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1958, pp. 43ff. (with facsimile after p. 48).

therefore all the more remarkable that Mozart in many cases did not consider it necessary to give tempo indications; they were added by Leopold Mozart, except for the unknown hand in the first movement of the Quartet KV 172. The headings for the individual works, which by all appearances were added later than the tempo indications mentioned, were also left to the father; they consist usually of the simple description *Quartetto*. It hardly possible to say who might have added – at another date again, and mostly in pencil – the numbers indicating the order of the works.<sup>35</sup> – All these details permit us to conclude only that the cycle as such is authentic, and that their exact placing in the present order may be authentic. There is no way of finding out if there is a relationship between the present order of the pieces and their order of composition.<sup>36</sup> Nor, by the way, is there any mention in the family correspondence or contemporary documents of these Quartets. Twelve years later, however, they – the works concerned were probably KV 168–173, not KV 155–160 – are at the centre of a public dispute between the publishers Artaria & Co. and Christoph Torricella in Vienna.<sup>37</sup> In September 1785 Artaria published, as Mozart's op. X, the famous six Quartets dedicated to Joseph Haydn. At approximately the same time, however, Torricella, without specifying the works precisely, announced six other Quartets by Mozart "*at the lowest price*". Artaria immediately protested in Mozart's name: "[...] *As the worthy art dealer Mr. Torricella also announced in recent newspapers 6 Quartets by Mozart at a low price, without indicating whether the same are written or engraved, old or new, Mr. Mozart considers it his duty to inform hereby the esteemed public that the 6 Quartets in question are in no way new, but are an old work which he wrote 15 [!] years ago, to ensure that music lovers who expect his new Quartets will not receive the wrong ones.*" Torricella's verbose reply was as follows: "[...] *As the notice issued by the gentlemen of the Artaria Comp. regarding the publication of the recent new Quartets almost superfluously claimed that these, of which I had informed the public, had been written 15 years ago, and that the public was thus apparently being warned that they were being*

*taken advantage of – I therefore see myself forced to make the following declaration: that the absence of a remark as to whether they were engraved or written, old or new, is for me precisely the proof that I did not wish to mislead the public – if my tried and tested probity were not eloquent enough on my behalf. As far as the 15 year-old Quartets are concerned, therefore, I trust that the same require no further recommendation than their creator's name – and I am likewise convinced that for many a lover of the new – because of their quite unique relish – they may well prove novel – and consequently the honored music-lover will never receive the wrong works – since these are also certainly Mozart's children.*" – Since, as far as we know, none of these copies (for that is what they must have been) by Torricella is extant, the question cannot be pursued further. In the final analysis, which of the Quartets allegedly written "*15 years*" earlier are meant, or how Torricella could get hold of a manuscript original, remains unclear. The matter must have been extremely, and equally, irksome for both Mozart and Artaria.

#### Particular Remarks

KV 80/73<sup>f</sup> (= No. 1): the edition was based on

1. the partial facsimile<sup>38</sup> of the lost autograph,
2. an essentially faithful copy<sup>39</sup> of the autograph, containing also the cuts made in the original exemplar. Despite a number of inaccuracies in detail, the text of this substitute source presents no difficulties.

The articulation marks supplied in the Trio seem justified by analogy with those hinted at in the first version (Appendix I/1, p. 195).

Rondeau, measure 7, violoncello: the trill signs here and in corresponding parallel passages have an irreproachable transmission and should be also respected in performance, even though a trill in parallel fifths (violin I) results.

KV 155–160 (= Nos. 2–7): The edition is based on the autographs.<sup>40</sup> It is remarkable that between measures 53 and 54 in the first movement of KV

<sup>35</sup> Only in the case of KV 168 could the subsequently added *1°* suggest Leopold Mozart.

<sup>36</sup> It is perhaps not superfluous to point out here that even in the six String Quartets dedicated to Haydn there was still a divergence between the sequence within the cycle and the chronological order of composition. On this cf. Ludwig Finscher in the *Foreword* to NMA VIII/20/Section 1, *String Quartets • Volume 2*, pp. VIII f.

<sup>37</sup> All that follows is quoted from: *Mozart. Die Dokumente seines Lebens*, pp. 220ff.

<sup>38</sup> *Mitteilungen für die Mozart-Gemeinde in Berlin*, 1904 (supplement to Issue 18): first movement complete, second movement mm. 1–6.

<sup>39</sup> In the State Library Berlin – Prussian Cultural Heritage (Music Department), signature *Mus. Ms. 15 430*.


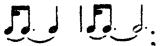
<sup>40</sup> In the State Library Berlin – Prussian Cultural Heritage (Music Department).

155 (134<sup>a</sup>) an originally present repeat sign has been erased, a correction of undoubted authenticity. At the corresponding position in the first movement of KV 160/159<sup>a</sup> (measures 48/49), no repeat sign was ever set. There is no apparent reason why Mozart decided in these two cases to dispense with the normally self-evident repeat of the section; it is not due either the number of measures or the nature of the thematic associations, i.e. which of the thematic groups are developed and in what order, each of which alone could theoretically have been cause enough to render a repeat of exposition or development inadvisable. (In many Beethoven works, for example, it is clearly the intention of the composer that the development section should appear as an absolutely once-only event). It might be theoretically possible to speculate, on the basis of similar considerations, that the movement in question was to be distinguished from its neighbours by a perceptibly more concentrated compositional density as a result of the absence of internal repeats, but even this is not applicable (for Quartetto I at least). We are therefore left with no choice but to respect, without further comment, Mozart's wishes, with perhaps only a remark that the movements without repeats are in the first and last works in the cycle – a fact which may have a non-musical explanation or may at least be due to factors which cannot be deduced immediately from the musical content.

KV 168–173 (= Nos. 8–13): The basis for KV 168, 170 and 172 was provided by the autographs (on this cf. p. XI above), while for KV 169, 171 and 173, instead of the lost originals,<sup>41</sup> the first printed parts edition by Johann Anton André (Offenbach) in 1801 with the plate numbers 1509/1510,<sup>42</sup> quite correctly described in the title as *Edition faite d'après la partition en manuscrit* [Edition made after the manuscript score], was consulted. As far as one can judge, the text of this edition does in fact follow the autograph with such accuracy that it is to be preferred to all other copies and early printed editions. The substantially earlier (1792) printed edition by Artaria & Co. (plate number 387), containing KV 173 along with the Quartets KV 157 and 160 (159<sup>a</sup>), can only be seen as a first edition in a very limited sense, for, apart from numerous arbitrary changes, the third and fourth movements of

the Quartet were replaced by the finale from KV 155 (134<sup>a</sup>).<sup>43</sup>

In the first movement of KV 173, two questions of performance practice are raised: the realisations of the sixteenth-note grace-notes associated with the falling third in the main theme and also of the trill figure (m. 17 and corresponding passages).

In present-day performances, the sixteenth-note grace-notes  are often played approximately as follows ; this interpretation is however problematical. It is recommended that one follow here Leopold Mozart's directions for falling third figures of this kind:<sup>44</sup> "Now there are also short grace-notes in which the emphasis falls not on the grace-note, however, but on the principal note. The short grace-note is performed as quickly as possible, and is attacked not strongly, but very gently. One uses this short grace-note when several half-notes come one after the other, each of which displays a tiny grace-note; or, on the other hand, when sometimes only a half-note is given, but within a passage which is immediately imitated by a second voice at the upper fourth or lower fifth; or when one otherwise notices that a long grace-note would do violence to the regular harmony and as a result also to the ears of the listeners; and, finally, when in an Allegro or any other light-humored tempo a series of notes descends by step or by thirds, each with a grace-note in front of it: in which cases one quickly plays and leaves the grace-note, so as not to rob the piece of its liveliness by a holding the grace-notes for a long time. Here are the examples where a performance with long grace-notes would sound far too languorous."



This is expressed even more clearly in another passage, where he writes concerning "[...] the grace-notes in passing. These grace-notes do not belong to the time due to the main note, to which they descend, but must be played within the time due to the preceding note. One could of course indicate the realisation using small notes, only this would be something quite new and unaccustomed. Whoever wishes to perform it writes it out in correctly distributed note values. One normally uses these

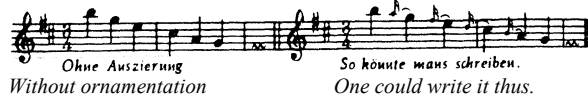
<sup>41</sup> The first page of the first movement of KV 173 (as far as m. 14) has been reproduced photographically in: Ludwig Schiedermair, *W. A. Mozarts Handschrift in zeitlich geordneten Nachbildungen*, Leipzig, 1919, Plate 18.

<sup>42</sup> Copies in the possession of the International Mozart Foundation, Salzburg.

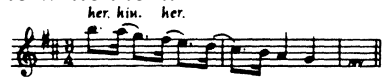
<sup>43</sup> As stated in KV<sup>6</sup>, p. 192 (Editions), according to which this also applies to the André printed edition referred to; this must be corrected – André renders the Quartet in its original form.

<sup>44</sup> *Violinschule*, Augsburg<sup>3</sup>/1787, facsimile edition by Hans Joachim Moser, Leipzig, 1956, IX, § 9, pp. 200f.

passing grace-notes in a series of notes separated from each other by a third. E.g.



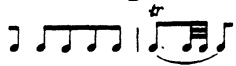
But they are played thus, which is also the best way to write them.



The sixteenth-note is taken very gently and quietly, and the emphasis falls always on the eighth-note.”<sup>45</sup>

Performing the grace-notes in this sense is the most likely way of obtaining musical satisfaction and furthermore probably corresponds most closely to the intentions of the young Mozart.<sup>46</sup>

As far as the trill figure mentioned above is concerned, it appears in the reliable André printed edition either without any bowing marks at all or, in only a few places, with a bowing slur over the main and both auxiliary notes. Our edition follows André (i.e. as Mozart probably wrote it) and adds analogous bowings. It must be emphasised that this articulation is, in view of the source, the only correct one. In terms of bowing technique and motif analysis, however, it is unsatisfactory: as the pulsating eight-notes and trill figures obviously form here an anacrusic motif, from the point of view of musical logic



would be more pleasing to play.<sup>47</sup> The volume editors recommend for today's musical practice the version indicated here. – In this context it should also be noted that normally each trill is to begin with the upper auxiliary note (not only in this movement!) and that this is precisely what Mozart means when he occasionally, and apparently inconsistently, writes out this auxiliary note as a grace-note (first movement, measure 20, violin I).

The conclusion of the closing fugue in KV 173 presents a special problem inasmuch as Mozart, in stark contrast to the articulation of all other thematic

<sup>45</sup> Op. cit., IX, § 17, pp. 207f.

<sup>46</sup> As far as one can establish, the Mozart of the later Vienna period went his own way in this. One should compare the only superficially identical grace-note problem in the first movement of the String Quartet KV 575 as well as L. Finscher's remarks in the *Foreword* to NMA VIII/20/Section 1, *String Quartets • Volume 3*, pp. 13f. (and also the addenda in the *Kritischer Bericht* for this volume, p. c/91).

<sup>47</sup> This is also the interpretation offered in the Artaria edition, which incidentally handles all questions of articulation with great freedom.

entries, applies occasional and obviously not very consistent legato phrasing marks from the beginning of the stretto (measure 78) onwards (which were also hinted at, incidentally, in the autograph of the first version)<sup>48</sup>. A further reason not to doubt the text transmitted by André is that we cannot believe such a surprising change in the character of the theme is the work of an “arranger“. The NMA has therefore taken over the legato phrasing marks; in addition, some cautious making-up seemed appropriate in order to guarantee a certain consistency.

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For the Quartets Nos. 2–7, Karl Heinz Füssl was responsible. The editing of the other numbers was carried out jointly by Wolfgang Plath and Wolfgang Rehm (collation of the sources for Nos. 8–12 by Wolfgang Plath, for Nos. 1 and 13 by Wolfgang Rehm).

\*

For making source material available and for providing information and valuable advice during the edition of the present volume, sincere thanks are expressed here not only to the archives and libraries mentioned in the *Kritischer Bericht* but also of course to Mrs. Eva Alberman (London); Prof. Dr. Gerhard Croll (Salzburg), Dr. Ludwig Finscher (Saarbrücken), Dr. Franz Giegling (Zürich), Superintendent A. Hyatt King (London) and Dr. Wilhelm Virneisel (Tübingen).

Wolfgang Plath, on behalf of the volume editors  
Augsburg, Summer, 1966

Translation: William Buchanan

<sup>48</sup> Cf. Appendix I/3, pp. 199–201.

Facsimile of the first page of the autograph manuscript for Mozart's String Quartet in D, KV 155 (No. 2). The page is numbered "11.15." and "No 170. von Mozart und sein Handgeübte." in the top right. It features five staves of music for Violini I, Violini II, Viola, Cello, and Bass. The music is in 3/4 time and includes dynamic markings such as "pia.", "for.", and "ma.".

Facs. 1: String Quartet in D KV 155 (134<sup>a</sup>) = No. 2: leaf 1<sup>r</sup> of the autograph in the possession of the State Library Berlin – Prussian Cultural Heritage (Music Department). Cf. pages 17–18, measures 1–14.

A facsimile of a handwritten musical score for a string quartet. The score is written on eight staves, with the first four staves representing the original manuscript and the last four staves representing a corrected or revised version. The music is in G major and 3/4 time. The first four staves are heavily annotated with corrections, including crossed-out notes and stems, and various markings such as 'na:', 'fa:', and 'ca:'. The last four staves show the corrected notation, with some of the original corrections still visible. The handwriting is in dark ink on aged paper.

Facs. 2: String Quartet in G KV 156 (134<sup>b</sup>) = No. 3: leaf 5<sup>r</sup> of the autograph in the possession of the State Library Berlin – Prussian Cultural Heritage (Music Department). Cf. page 197, measures 20–24, and page 36, measures 1–7.

Facs. 3: String Quartet in F KV 168 = No. 8: leaf 1<sup>r</sup> of the autograph, privately owned in Switzerland. Cf. page 99, measures 1–15.

N. 451 / Quarta per 2 Violini Viola e Violoncello.

1773

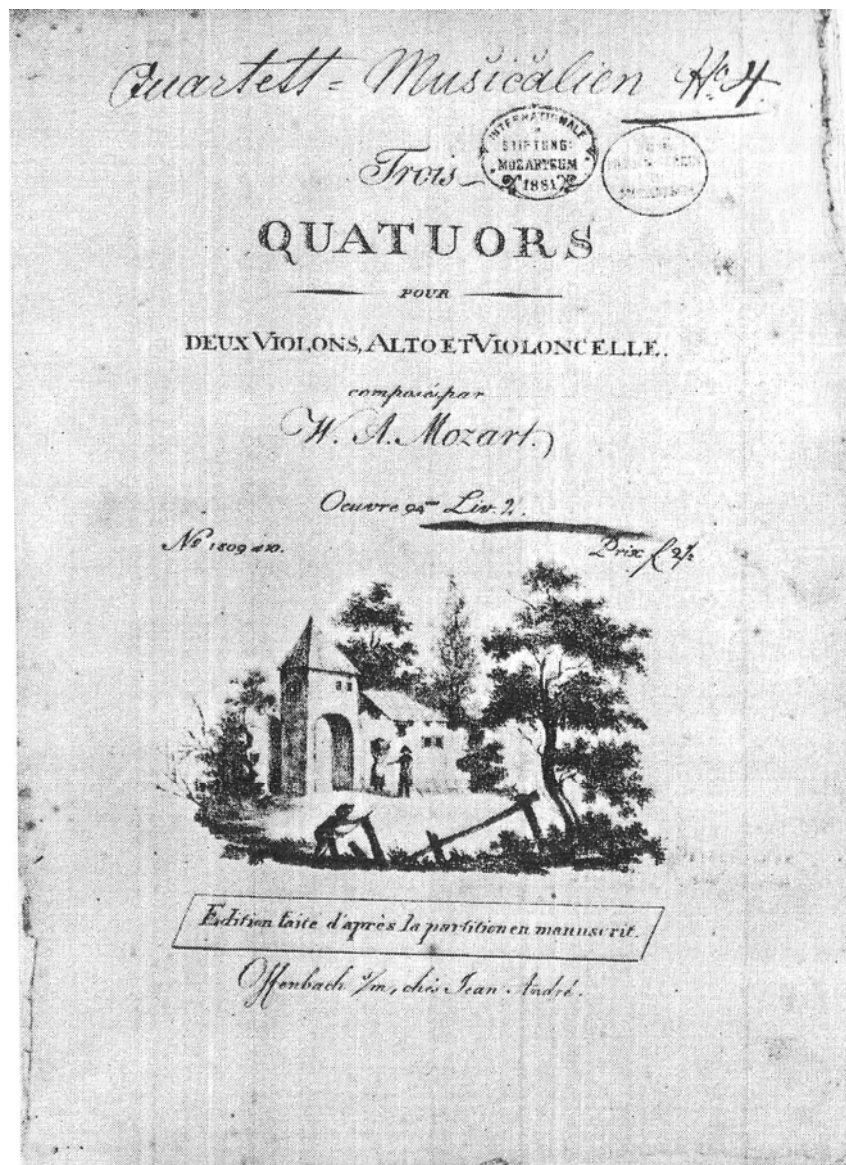
den Mozart und sein Freund 1773.

Facs. 4: String Quartet in D minor KV 173 = No. 13, first version of the last movement = Appendix I/3: leaf 1<sup>r</sup> of the autograph in the possession of the British Museum. Cf. page 198, measures 1–14.





Facs. 5: String Quartet in D minor KV 173 = No. 13, first version of the last movement = Appendix I/3: leaf 3<sup>v</sup> of the autograph in the possession of the British Museum. Cf. page 201, measures 67–83.



Facs. 6: Title page of the Violin I part from the first printed edition, by Johann Anton André of Offenbach in 1801, of the six Quartets KV 168–173 = Nos. 8–13, Livre 2 (plate number 1510) with the Quartets KV 171–173 = Nos. 11–13.

Facs. 7: Page 9 of the Violin I part from the first printed edition with the end of the last movement from String Quartet in B<sup>b</sup> KV 172 = No. 12 and the first movement from the String Quartet in D minor KV 173 = No. 13. Cf. page 174, measures 189–200, and page 175–180.