

WOLFGANG AMADEUS MOZART

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CHAMBER MUSIC

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STRING QUARTETS AND
QUARTETS WITH ONE WIND INSTRUMENT
SECTION 1: STRING QUARTETS · VOLUME 2

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1962

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.

CONTENTS

Editorial Principles	VI
Foreword.....	VII
Facsimile: First page from the autograph of the String Quartet in G KV 387.....	XIII
Facsimile: First page from the autograph of the String Quartet in C KV 465.....	XIV
Facsimile: Fragment of an earlier notation of the Menuett of the String Quartet in B ^b KV 458.....	XV
Facsimile: Draft of an unrealised version of the Finale of the String Quartet in B ^b KV 458.....	XVI
Facsimile: Title page of the first printing of the Six String Quartets dedicated to Joseph Haydn	XVII
Facsimile: Dedication of the first printing of the Six String Quartets dedicated to Joseph Haydn	XVII
Quartet in G for two Violins, Viola and Violoncello KV 387.....	3
Quartet in D minor for two Violins, Viola and Violoncello KV 421 (417 ^b).....	33
Quartet in B ^b for two Violins, Viola and Violoncello KV 458.....	57
Quartet in E ^b for two Violins, Viola and Violoncello KV 428 (421 ^b).....	85
Quartet in A for two Violins, Viola and Violoncello KV 464.....	111
Quartet in C for two Violins, Viola and Violoncello KV 465.....	145
Appendix	
1. Fragment of an earlier notation of the Menuett from the Quartet in B ^b KV 458.....	181
2. Draft of an unrealised version of the Finale from the Quartet in B ^b KV 458.....	181

EDITORIAL PRINCIPLES

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

- I: Sacred Vocal Works (1–4)
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For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.





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

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

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

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

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

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

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

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

FOREWORD

The six String Quartets dedicated to Joseph Haydn published in the present volume were written in Vienna between 1782 and 1785. We know little about their genesis, as Mozart maintained silence over them in his correspondence; regarding their impact, however, we have an unusual amount of material reflecting the significance of the works for Mozart himself and their extraordinary effect on his contemporaries.

In terms of their genesis, two groups of three works each, KV 387, 421 (417^b), 428 (421^b) and KV 458, 464 and 465, belong together, and within these works KV 464 and 465, perhaps even KV 421 (417^b) and 428 (421^b), are closely connected with one another in terms of dating and musical relationships, even if it is not possible to speak in this context of complementary pairs of works. Even at the time of committing the first Quartet to paper, Mozart must have been thinking of composing and publishing a cycle of six works. This is clear from the letter of 26 April 1783 in which the composer offered six string quartets to the Paris publisher Joseph Sieber père for 50 Louis d'or, although at this time only KV 387 was complete,¹ which is also the explanation for his holding the individual works back from his family and friends until three² or perhaps all six works³ were ready. Whether, and to

¹ “[...] I am furthermore writing 6 quartets for 2 violins, viola und basso – if you wish to engrave these I will also give them to you. – but with these I am not offering such a bargain – I cannot give these 6 quartets away for less than 50 Louis d'or [...]”. As one of the important reasons for this offer, Mozart speaks of his dissatisfaction with Viennese engraving (sc. Artaria): “[...] but as I am none too happy with the engraving here [...]”. Cf. Charles Bouvet, *Une lettre inédite de Mozart*, in: *Bulletin de la Société Française de Musicologie II*, 1920/21, pp. 172–175.

² Leopold Mozart's letter to his daughter Maria Anna (Nannerl), Vienna, 14/16 February 1785 (?): “[...] the 3 new ones [sc. Quartets], which he has written to go with the other 3, which we have [...]”. Cf. *Leopold Mozarts Briefe an seine Tochter* [...], edd. Otto Erich Deutsch and Bernhard Paumgartner, Salzburg–Leipzig, 1936, pp. 67f.; also *Mozart. Die Dokumente seines Lebens*. Compiled and elucidated by Otto Erich Deutsch, NMA Series X, Work Group 34, p. 209. – A reference to a performance of individual quartets soon after their composition could at most be seen in a passage in Mozart's letter to his father of 10 April 1784: “[...] no-one in Vienna has played my quartets at sight as he.” [sc. the violinist Menzl, who is probably identical with Franz Menzell]. Cf. *Die Briefe W. A. Mozarts und seiner Familie*. First critical edition by Ludwig Schiedermair, Munich – Leipzig, 1914, vol. 2, No. 267, p. 251. At that point, then, KV 387, 421 (417^b) and 428 (421^b) were available.

³ Cf. Leopold Mozart's letter to Nannerl, Salzburg, 22 January 1785 (Deutsch–Paumgartner, op. cit., pp. 61f.; Deutsch, op. cit., p. 208).

what extent, Haydn's six String Quartets op. 33, written in 1781 and published by Artaria in Vienna in 1782, influenced Mozart's decision to compose and publish his six works, and whether they possibly influenced the musical structure of these works, must be left out of the present discussion.

The G major Quartet was written, according to Mozart's remark on the first page of the autograph, “*li 31 di decembre 1782 in vienna*”,⁴ chronologically close to the Piano Concertos KV 413–415 (387^a, 386^a, 387^b) which the composer offered to the publisher Sieber along with the Quartets, the Bach arrangements for string trio and string quartet KV 404^a and 405 and the Horn Quintet KV 407 (386^c). The extraordinarily density of all movements and special details (which cannot be examined more closely here) such as the exceeding of all customary and traditional dimensions for the Menuett indicate the ambition with which Mozart, after a pause of nine years, once again approached the most demanding genre in instrumental music; the very untypical vacillation and the numerous corrections in the writing-out of the Finale⁵ show the extent of the composer's initial difficulties in satisfying the requirements of his own ambition.

Neither the D minor Quartet KV 421 (417^b) nor the E^b major Quartet KV 428 (421^b) have autograph datings. Constanze recounted that Mozart wrote the D minor Quartet about the time of her first confinement; the Menuett and Trio (and thus in fact the whole work, which, to judge by the appearance of the writing, was put on paper without any long interruptions) were written, according to her, during the birth, which was on 17 June 1783.⁶ Later she, or those who recorded her account, added the fantastic detail that some parts of the Menuett suggested the labour pains.⁷ The core of the anecdote, and with it the dating of the work to the days around 17 June 1783, despite this piece of novel-like invention, can

⁴ The remark in its entirety is: *di Wolfgango Amadeo Mozart mpa / li 31 di decembre 1782 in vienna*. [by Wolfgango Amadeo Mozart in his own hand / the 31st of December 1782 in Vienna.] The second line is obviously a later addition, but nevertheless autograph. Cf. also the *Kritischer Bericht* [Critical Report, available in German only].

⁵ Cf. the *Kritischer Bericht*.

⁶ Initially in [Friedrich Rochlitz], *Verbürgte Anekdoten aus Wolfgang Gottlieb Mozarts Leben*, in: AMZ I, 1798/99, columns 854f.; later in Georg Nikolaus von Nissen, *Biographie W. A. Mozarts*, Leipzig, 1828, p. 473.

⁷ Cf. *A Mozart Pilgrimage, being the Travel Diaries of Vincent & Mary Novello in the Year 1829*, transcribed and compiled by Nerina Medici di Marignano, edited by Rosemary Hughes, London (1955), p. 112.

be taken, as Einstein⁸ did, as trustworthy. A fragment in E minor, which probably originated amongst the ideas associated with this Quartet, has been published in the third volume of String Quartets in the *New Mozart Edition*.⁹

For the dating of the E^b major Quartet KV 428 (421^b), we do not have even an anecdotal indication of this kind. Saint-Foix¹⁰ was the first to point out that, while the autograph of the work bears the heading *Quartetto IV*, one can hardly conclude from that that it was written after the B^b major Quartet KV 458, marked *Quartetto III*, i.e. after 9 November 1784, since in this case it would without doubt have been included in Mozart's handwritten thematic catalogue. Rather, one can first of all conclude from the fact that it is missing from this catalogue, which began on 9 February 1784, and from the fact that Mozart himself placed the Quartets, with the exception of Nos. III and IV, in chronological order, that KV 428 was written after 17 June 1783 and before 9 February 1784.¹¹ Musically, the work is substantially closer to the D minor Quartet than to the much more loosely constructed B^b major Quartet. Einstein's dating to June or July 1783¹² can therefore be considered acceptable, although this rather precise for what is a purely hypothetical dating. A B^b major Menuett fragment, which probably belongs close to this work or to the B^b major Quartet, has been published in the third volume of String Quartets in the *New Mozart Edition*.¹³

Regarding the date of composition of the other three Quartets, Mozart's entries in his handwritten thematic catalogue give exact information. The B^b major Quartet KV 458 was entered on "the 9th November [1784]" as "A Quartet for 2 violini, viola e violoncello."; the A major Quartet KV 464 and the

C major Quartet KV 465 followed as the 12th and 13th works in the catalogue: "1785. / the 10th January" and "the 14th [January]".¹⁴ Between the E^b major Quartet and the B^b major Quartet there was therefore probably a pause of one and a half years during which, besides the two operatic fragments *L'oca del Cairo* and *Lo sposo deluso* and the *Linz Symphony*, almost exclusively music for society events, a horn concerto, wind divertimentos, dance music and orchestral and chamber music works for Mozart's musical evenings in Vienna were composed. Much of the lighter tone and loose construction of most of these works is found in the B^b major Quartet, while KV 464 and 465 return to the stricter style of the three earlier Quartets; Leopold Mozart's characterisation of the three new works – "while they are a little easier, they are excellently composed"¹⁵ – is true, as far as the "easier" style is concerned, only of KV 458.¹⁶ But even this presented the composer with some difficulties, as the two attempts to get started on the Finale show.¹⁷ There may also be an indication of difficulties in the slightly divergent version of the Menuett that has survived in a musical guest-book belonging to the Polish pianist Maria Szymanowska.¹⁸ This fragment is undated, but weaknesses compared to the definitive version, particularly in the needless, unsettling second inversion chord in measure 3 and the weaker melodic line in the violins in measure 7, in the wide-ranging corrections and the total absence of any dynamic marks, suggest that this version was earlier than the definitive and ultimately printed version – how much earlier is not clear. Two further fragments, probably associated with KV 458 and

⁸ Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts*, 3rd edition, edited by Alfred Einstein, Leipzig, 1937, p. 529 (KV³). Mozart's depiction in the letter to his father of 18 June of the hours immediately preceding the birth does not exactly support the probability that the father-to-be found the time between 2 o'clock at night and 7 o'clock in the morning to hurriedly write down a string quartet. Cf. Schiedermaier, op. cit., vol. 2, No. 255, p. 228.

⁹ Series VIII, Work Group 20, Section 1, vol. 3, p. XI, and Appendix II, No. 5.

¹⁰ Georges de Saint-Foix, *W. A. Mozart. Sa vie musicale et son œuvre*, vol. 3, Paris (1936), p. 405.

¹¹ In the André Catalogue, the work is erroneously dated 1782. Cf. *Thematisches Verzeichnis W. A. Mozart'scher Manuskripte, chronologisch geordnet von 1764–1784 von A. André*, 1833 (Manuskript), No. 195, fol. 45 v–46. In the Gleissner Catalogue it is entered correctly as 1783.

¹² KV³, p. 536.

¹³ Op. cit., p. XI, and Appendix II, No. 6.

¹⁴ Cf. *Verzeichnüß aller meiner Werke vom Monath Februario 1784 bis Monath ... 1 . . .*, facsimile edition and commentary by Otto Erich Deutsch, Vienna, – Leipzig – Zurich – London (1938) and New York [1956], fols. 1^v–2, fols. 2^v–3 and p. [16].

¹⁵ Leopold Mozart's letter to Nannerl, Vienna, 14/16 February 1785 (?), cf. above, footnote 2.

¹⁶ The title "Hunt Quartet" for this work is apocryphal and not very fortunate. Alexander L. Ringer (*The Chasse as a Musical Topic of the 18th Century*, in: *Journal of the American Musicological Society* VI, 1953, p. 156^bf.) rightly points out that the work has "little more in common with the chasse than the 6/8 time of its opening movement".

Although less categorical in his statement, Georges de Saint-Foix voices a basically similar view (op. cit., vol. 4, 3rd edition [Paris], 1958, p. 59).

¹⁷ Cf. Appendix, No. 2, and the *Kritischer Bericht*.

¹⁸ Appendix, No. 1. Cf. Rudolf Elvers, *Ein unbekannter Entwurf zum Menuett des Jagd-Quartetts*, in: *Mitteilungen der Internationalen Stiftung Mozarteum*, Issue 18, December 1956, pp. 2–5 with facsimile.

464, have been published in the third volume of String Quartets in the *New Mozart Edition*.¹⁹

At some point, Mozart sent the first three Quartets, KV 387, 421 (417^b) and 428 (421^b), to his father in Salzburg,²⁰ no doubt as a copy, which is today untraceable. At another, likewise unidentified, point in time, the composer sold the six Quartets for 100 Ducats to the publisher Artaria in Vienna, after apparently having no success with Sieber père in Paris.²¹ His intention of dedicating the publication he had thus secured to his friend Joseph Haydn must have been formed at the latest around the beginning of 1785. Mozart could obviously hardly wait to perform the works for Haydn, and he certainly wished to present the complete series of six Quartets. Just one day after entering the C major Quartet in his handwritten thematic catalogue, on Saturday 15 January 1785, the composer performed the six works for Haydn and some unspecified friends; the event was so important to him that he wrote about it to his father, whom he otherwise did not exactly spoil with letters at this time, in a short communication.²² One month later, on Saturday 12 February 1785, the most recent three of the six Quartets were repeated, again in Haydn's presence, in Mozart's residence at that time, Schulerstrasse 8/Domgasse 5; the performers were probably Leopold and Wolfgang Amadeus Mozart and the noblemen Anton and Bartholomäus Tinti, fellow Freemason brothers of Haydn's at the lodge "Zur wahren Eintracht" ["The House of true Unity"]²³. Haydn must have been moved exceptionally deeply by this private concert; according to Leopold Mozart's thoroughly credible report, he spoke on this occasion the now famous words that the proud father underlined emphatically in his letter to Nannerl: "*I say to you before God, as an honest man, your son is the greatest composer that I know in person and name; he has taste, and furthermore the greatest knowledge of the rules of composition*".²⁴ A further performance of the

Quartets in a private house in Vienna is recorded in Leopold's letter to St. Gilgen on 2 April 1785.²⁵

The publication by Artaria was advertised in Vienna on 17 September 1785 in the *Wiener Zeitung*, on 18 September in the *Wiener Realzeitung*:²⁶ "*At the art dealers Artaria Comp. [...] the following are to be had: Music Director W. A. Mozart's 6 completely new Quartets for 2 Violins, Viola and Violoncello, Opus X, engraved, price 6 florins 30 crowns - - - Mozart's works require no praise, it would be entirely superfluous to indulge in this here; one can only affirm that the same is a masterpiece. Further proof of this is that the composer has dedicated this work to his friend and Music Director to Prince Esterhazy, Joseph Haydn, who has honored it with the applause of which only a man of great genius is worthy. In the light of this, the publishers have also spared no expense to deliver this work with all comeliness and clarity in the engraving, and also in the paper and printing, to the hands of the music-lover and connoisseur, in the confidence that the price set for these Quartets, which cover 150 pages, and which could not be fixed at less than 12 florins, should not be too high. Since the art dealer Mr. Torricella has also recently offered in the newspapers 6 Quartets by Mozart at a low price without any remark as to whether the same are written or engraved, old or new, Mr. Mozart considers it his obligation to inform herewith the esteemed public that the 6 Quartets in question are on no way new, but are an old work which he wrote 15 years ago, so as save music-lovers, who expect his new ones, from receiving the wrong ones.*"

The music dealer Lausch likewise offered the Artaria printed edition for sale, as his advertisement of 5 October 1785 in the *Wiener Zeitung* shows; in the *Wiener Realzeitung* it appeared again on 18 October amongst recent publications in the field of the "fine arts and sciences"; in the *Pressburger Zeitung* [Bratislava Newspaper] it was offered on 24

¹⁹ Op. cit., p. XI, and Appendix II, Nos. 7 and 8.

²⁰ Leopold Mozart's letter to Nannerl, Vienna, 14/16 February 1785 (?), cf. above, footnote 2.

²¹ 100 Austrian Ducats corresponded, towards the end of the 18th century, to almost exactly 50 Louis d'or (*Schild-Louisd'or*, valid between 1726 and 1785). The fine weight proportion of one unit of the coin was 3•4 : 7•4 gr. gold, the value compared to the Gold Mark was 9•60 : 20•86. Cf. Richard Klimpert, *Lexikon der Münzen, Maße, Gewichte* [...], Berlin, ²/1896.

²² Mozart's letter to his father is lost, but see Leopold Mozart's letter to Nannerl, Salzburg, 22 January 1785. Cf. above, footnote 3.

²³ Leopold Mozart's letter to Nannerl, Vienna, 14/16 February 1785 (?), cf. above, footnote 2.

²⁴ See footnote 23.

²⁵ Leopold Mozart's letter to Nannerl, Vienna, 2 April 1785: "*It will soon be 6 o'clock and we will drive to the banker's house, where we dined at Easter, to play the quartets there.*" The "banker" was probably Raimund Wetzlar von Plankenstern. Cf. Deutsch – Paumgartner, op. cit., pp. 79 and 515.

²⁶ Cf. Deutsch, op. cit., pp. 221f. The remark concerning Christoph Torricella refers to the latter's advertisement of 10 September 1785 in the Viennese *Wiener Zeitung* offering, obviously as copies, the six String Quartets KV 168 to 173 "*at the lowest price*"; Artaria was of course concerned that this offer might have a negative effect on the sales of the six new Quartets, but this (to judge by the rapid dissemination of the Artaria edition and the resonance it found) was apparently not the case. Cf. Torricella's advertisement and his riposte to Artaria's statement in Deutsch, op. cit., pp. 220 and 222.

December 1785 for sale in Schauff's art shop.²⁷ On January 1786, Le Duc in Paris placed a similar advertisement in the *Mercure de France*, once again referring to the Artaria edition.²⁸

Mozart had apparently promised his father a copy of the printed edition before it became available; the impatience with which it was awaited is revealed in Leopold's letter to Nannerl of 3 November 1785.²⁹ After Leopold had sent a reminder to Vienna, asking for the Quartets to be sent as present for his name-day, the longed-for "*little packet from the post coach*" finally arrived on 2 December 1785, and on the very same day it served the father as "*entertainment [from 5 o'clock] to 8 o'clock to play 3 of the new Quartets through seriously with Preyman, so that we will be able to perform the same roughly, and trim someone for the 2nd Violin and Violoncello, but I will play the Viola*".³⁰ On 8 December it was being rehearsed diligently, now with the two "*trimmed*" fellow performers who remain unknown to us.³¹ A private performance of the six Quartets in front of a selected and knowledgeable audience was put on by Leopold in Munich on 23 February 1786.³²

²⁷ Cf. Deutsch, op. cit., pp. 223, 224 and 228. A less important, later advertisement in the same place, pp. 257f.

²⁸ Cf. Cari Johansson, *French Music Publishers' Catalogues of the Second Half of the Eighteenth Century*, Stockholm, 1955, pp. 95 and 100, and facsimiles 69 and 76; Deutsch, op. cit., p. 229. In the advertisement of 1786, the works were offered for 9 livres, in the publisher's catalogue of 1791 (?) they were priced at 12 livres.

²⁹ "*I have not received a jot from your brother yet, his last letter was on the 14th of September and since that time the quartets are meant to have been coming with each post coach [...]. The honorable newspaper editor met me a few days ago and said [...] that the Berliner Anzeigen [Berlin Advertiser] included only the following words with the advertisement for the quartets: it is not necessary to praise these works to the public; it suffices to say that they are by Mr. Mozart [...]*". The newspaper editor is Lorenz Hübner, responsible for the Salzburg *Oberdeutsche Staatszeitung*. "*Berliner Anzeigen*" is probably a misheard "*Wiener Anzeigen*", for the quote from Hübner corresponds approximately to the text of the Artaria advertisement (cf. above), while advertisements of this kind are not known for Berlin. Cf. Deutsch – Paumgartner, op. cit., pp. 157f. and 527f.

³⁰ Leopold Mozart's letter to Nannerl, Salzburg, 2/3 December 1785. Preyman is probably the violinist Anton Breymann. Cf. Deutsch – Paumgartner, pp. 193, 504 and 533.

³¹ Leopold Mozart's letter to Nannerl, Salzburg, 7/10 December 1785: "[...] precisely because Preyman, along with 2 others besides, is waiting to try out the 6 Quartets, for one cannot always have these people." Cf. Deutsch – Paumgartner, op. cit., pp. 203 and 534.

³² Leopold Mozart's letter to Nannerl, Munich, 22/23 February 1786: "[...] the Quartets will be put on between 11 o'clock and 1 o'clock, everyone of good musical

The wider impact of the works can be deduced from the dissemination and relatively rapid succession of new impressions of the first printed edition,³³ at the same time, known contemporary opinions and anecdotes and literary controversy continuing well into the 19th century regarding the slow introduction to the C major Quartet show that the initial reaction to the Quartets was hardly as warm as in the closest circles of family and friends and was seldom based on a "good understanding of music".

The Artaria edition appeared under the opus number X and, in the first impression, with the famous dedication in Italian to Joseph Haydn (cf. facsimile, p. XVII). The opus number is, as in all early Mozart printed editions, an arbitrary addition by the publisher.³⁴ The dedication, with the exception perhaps of some stylistic improvements, is certainly Mozart's own work; this is evidenced by its cordial tone, differing significantly from the conventions of such dedications, the very authentic sounding mention, confirmed by the corrections in the autographs, of the "*lunga, e laboriosa fatica*" [*long and laborious effort*], the reference to Haydn's last visit to Vienna and his reaction to the performance of the Quartets (cf. above) and, finally, the fact that Leopold Mozart had been informed in advance about the dedication.³⁵

*

This new edition follows the autographs³⁶ and the first impression of the first printed edition. As Einstein³⁷ has already observed and demonstrated, the first printed edition diverges with unaccustomed frequency in details from the autographs, and the character of these divergences (changes in the tempo directions, far-reaching additions and finer grading of the dynamics), while not proving that the changes were made by Mozart himself or at least at his instigation (via Josepha von Aurnhammer,³⁸ who read the proofs), makes it very likely that he was responsible. Only in a few places, such as the

understanding will come to us." Cf. Deutsch – Paumgartner, op. cit., pp. 265 and 541.

³³ Cf. the *Kritischer Bericht*.

³⁴ Cf. Otto Erich Deutsch and Cecil B. Oldman, *Mozart-Drucke*, in: ZfMm XIV, 1931/32, pp. 135ff. and 337ff.

³⁵ Leopold Mozart's letter to Nannerl, Salzburg, 17 September 1785 (that is, on the day of publication of the edition): "*Your brother has dedicated his quartets to Mr. Joseph Haydn in Italian. It will come with the next coach.*" Cf. Deutsch – Paumgartner, op. cit., pp. 115 and 522.


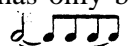

³⁶ On the details of their transmission cf. the *Kritischer Bericht*.



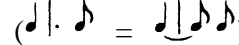
³⁷ W. A. Mozart, *The Ten Celebrated String Quartets. First Authentic Edition in Score*, London, no date, Novello (Publications of the Paul Hirsch Music Library [Cambridge] Vol. 12), pp. vii f.

³⁸ Cf. Deutsch, op. cit., p. 176.

unusually conceived and somewhat nervous dynamics in the Trio of KV 464, do possible doubts arise. There have therefore been numerous departures in editing the text from the normal procedure in evaluating sources from Mozart's time, in which the autograph as a rule has fundamental priority. Such adoptions from the first printed edition are not indicated in the music text itself, but in footnotes at the relevant places.

Our edition also follows the autographs and the first printed edition in the order of the Quartets, which differs from the order of composition in that KV 458 is placed before the chronologically earlier KV 428. In the autographs, this order is fixed by the Roman numerals *I* to *VI* written either with or after the heading *Quartetto* on each work (cf. facsimiles, pp. XIII and XIV). The first printed edition adopted this certainly not random but “well thought out”³⁹ order; only some later printed editions returned to the chronological order of the Quartets.⁴⁰ Which rule applied in Mozart's “well thought out” order, however, is hard to discern. The progression from keys with few to those with several alterations, particularly in the sequence D minor – B^b major – E^b major, will have played a role. In any case, Mozart's work indicates a concealed cyclical order which we are obliged to respect.⁴¹

All musical corrections and additions, unless they are indicated typographically in the music text (cf. *Concerning the present Edition*, p. VI), are noted in the *Kritischer Bericht* [*Critical Report*, available in German only]. The original grouping of notes using beams and flags has generally been retained, as it often supports the articulation (e.g. KV 465, Finale, Vln. I, mm. 4, 8, 12 etc. compared with mm. 5–6 etc.). Mozart's most frequently used notation for abutting ties and slurs as  has likewise generally been retained and has only been replaced by the modern standard  where the composer himself uses both forms indiscriminately in parallel passages (e.g. KV 428/421^b, Finale, mm. 111ff. and 258ff., Vln. I: ). All divergences from the autograph are listed in the *Kritischer Bericht*. The use of double note stems for two-note chords as in the autographs has been retained in the few places where it clarifies the voice-leading and casts light on the characteristic thinking in “voices” (KV 428/421^b, Andante, Vln. II, mm. 72/73; Vla., m. 95); in all other cases they have been replaced tacitly by the usual single stem

notation. Mozart's separation of syllables in writing out *crescendo* and *decrescendo* has been standardised according to modern practice, whereas the variously used forms *cre-scen-do* and *cresc.* etc. and also the very rare appearances of the signs  and  (KV 387, 1st movement, measures 57–58, KV 421/417^b, 1st movement, measure 51) have been taken over from the autographs. Likewise, Mozart's direction *calando* (e.g. KV 464, Trio of the Menuett, measure 14) has been retained; it should be noted that its meaning corresponds to that of the modern *decrescendo*, not of the modern *calando*.⁴² Mozart's often more than plentiful use of cautionary accidentals has been tacitly reduced in accordance with today's usage; additional alterations in the key signatures, on the other hand, are distinguished in the music text by the use of small print (or by square brackets in the case of ornaments). Dotted notes extending over the barline (e.g. in the Finale of KV 464) have been resolved tacitly (). Mozart often placed dots in double-stops only after the upper of the two notes involved. As it is likely that here only the upper note is to be held exactly, while the other is just to be touched with the bow, the edition has adopted this notation precisely. Additions to the articulation have been made only with the greatest restraint and only where there is, in the editor's opinion, no room for doubt; to avoid undue cluttering of the page, the direction *simile* has occasionally been introduced (e.g. KV 458, Trio of the Menuett, measure 2), although this does not appear in the autographs. For practical purposes, further cautious additions will occasionally be necessary; the editor did not wish to anticipate in any way this complementary creative work on the part of the musician. Restraint was also exercised in imposing uniformity on the articulation of parallel passages wherever Mozart's notation make carelessness or memory lapses seem improbable, and where the possibility of deliberate variation of the articulation must be born in mind. All cases of this kind and all problematical passages are discussed in the *Kritischer Bericht*.

In indicating staccato, an attempt has been made to differentiate between the autograph dashes and dots, taking as a starting point those passages in which a distinction of this kind is undubitably and consistently intended and notated by the composer (e.g. KV 458, Finale, measures 74–82; KV 464, 1st movement, measures 63–68, 194–196). Problematical passages are discussed in the *Kritischer Bericht*. In performing staccato, a

³⁹ Einstein, Novello edition, op. cit., p. xii.

⁴⁰ Cf. the *Kritischer Bericht*.

⁴¹ The question of cyclical order in classical string quartet works is to receive more sweeping treatment.

⁴² Cf. Eva and Paul Badura-Skoda, *Mozart-Interpretation*, (Vienna, 1957), pp. 35 and 53.

distinction should be made between pure staccato bowing, calling for a clear but in no sense rough or *martellato* staccato (e.g. KV 387, 1st movement, measure 69), accent dashes, which obviously represent a somewhat moderate *sforzato* with a staccato treatment of the tones (e.g. *ibid.*, measures 86–87 and parallel passages), and dashes applied to notes after the end and before the beginning of legato phrasing marks in order to clarify or demarcate the phrasing marks more exactly (e.g. KV 387, *Andante cantabile*, measure 98, Violin I, 5th note)⁴³. All problematical passages are discussed in the *Kritischer Bericht*.⁴⁴

A particular problem is presented by the slow movement of the C major Quartet with its much-debated “incomplete” imitative entry for Violin I (measures 26–27 and 75–76). Heinrich Creuzburg⁴⁵ pleaded on musical grounds for making-up in measures 26 and 75, going against the autograph, to give the 1st Violin part a complete version of the imitative motif; Willi Schuh and Ernst Fritz Schmid⁴⁶ supported this view and referred to a copy of the early printed Pleyel edition in the possession of Schnyder von Wartensee in which a thematic completion in this sense had been subsequently added by hand (Schnyder von Wartensee was an associate of Wolfgang Amadeus Mozart junior);

⁴³ Cf. Leopold Mozart, *Gründliche Violinschule*, 3rd edition, Augsburg, 1787, 4th Section, § 24 (p. 82).

⁴⁴ Regarding this so far not entirely clarified question cf. *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart: Fünf Lösungen einer Preisfrage*, ed. Hans Albrecht, Kassel – Basel – London, 1957; see also Ewald Zimmermann, *Das Mozart-Preisausschreiben der Gesellschaft für Musikforschung*, in: *Festschrift Joseph Schmidt-Görg zum 60. Geburtstag*, Bonn, 1957, pp. 400ff., and the Forewords of the already published volumes of the NMA.

⁴⁵ *Ein Druckfehler in Mozarts Werk? Randbemerkungen eines Musikers*, in: *Acta Mozartiana* II, 1955, pp. 23–25. Creuzburg’s philological claims, which are intended to support the musical arguments, are not sound. Mozart’s autograph in the British Museum is not “a” manuscript, but is the only autograph of the quartet known to us and to which we must adhere; the statement that other autographs “must” have existed cannot be substantiated and it is a less than probable claim; it is likewise impossible to substantiate the improbable notion that a manuscript or even autograph copy of the quartets bearing a dedication was made for Haydn, as Haydn had apparently received a copy of the first printed edition. The later André edition of the *Dix principaux Quatuors* [*Ten principal Quartets*] mentioned by Creuzburg (cf. the *Kritischer Bericht*) is irrelevant to this question; Creuzburg was not in a position to evaluate the first printed edition by Artaria.

⁴⁶ Information presented in *Acta Mozartiana* III, 1956, Issue 3, p. 28.

Hans Keller⁴⁷ dismissed the original version as “*musically absurd*”. Confronted with a musical dogmatism which believes it has deciphered Mozart’s laws of composition unquestionably and to the last detail or which appeals exclusively to a fictitious musical logic, we must point emphatically to the evidence provided by the primary sources. Both autograph and first printed edition have the “incomplete” entry in Violin I in both places, measures 26 and 75, but show in the *stretto* of the motif in measures 85ff the expected normal voice-leading. Whether the expectation of this normal entry and its absence in two places are part of the composition can be left open here;⁴⁸ it is at any rate unthinkable that Mozart could have “erred” or been careless regarding a point of such conspicuous compositional importance a total of four times in the writing-out or during the probably vigilant proof-reading of the first printing. It is our urgent wish that Mozart’s version should once again become established in practice. For all users who would rather follow their musical logic than Mozart’s music text, the usual completion has been provided as an *ossia* version.

*

In conclusion, sincere thanks are offered here to all persons and institutions who have supported me so readily by making material available, by providing information and advice and by helping with textual layout and proof-reading: all libraries named in the *Kritischer Bericht*, especially the British Museum London (Mr. A. Hyatt King, Mr. Cecil B. Oldman, Dr. B. Schofield and Miss Pamela J. Willetts); the University Libraries of Göttingen and Kiel; the International Mozart Foundation, Salzburg; Dr. W. Bittinger, Kassel, Dr. R. Elvers, Berlin, Dr. K. H. Füssl, Vienna, Professor Dr. K. Marguerre, Darmstadt, Dr. A. Weinmann, Vienna and finally, with particular indebtedness, the Editorial Board of the New Mozart Edition.

Ludwig Finscher

Kiel, April, 1962

Translation: William Buchanan

⁴⁷ *The Chamber Music*, in: *The Mozart Companion*, edited by H. C. Robbins Landon and Donald Mitchell, London (1956), p. 126.

⁴⁸ This question is of course related to the more general one of whether a composer can arouse the expectation of a regular structure in a composition of irregular structure if this regular structure has not made any previous appearance in the same work (this complex includes the famous question of the “missing first measure” in the *Figaro* overture).

Allegro vivace al ma. K. 387. Quartetto

li 29 de Decem. 1792

Ligun Gauspiffel

Cresc. f

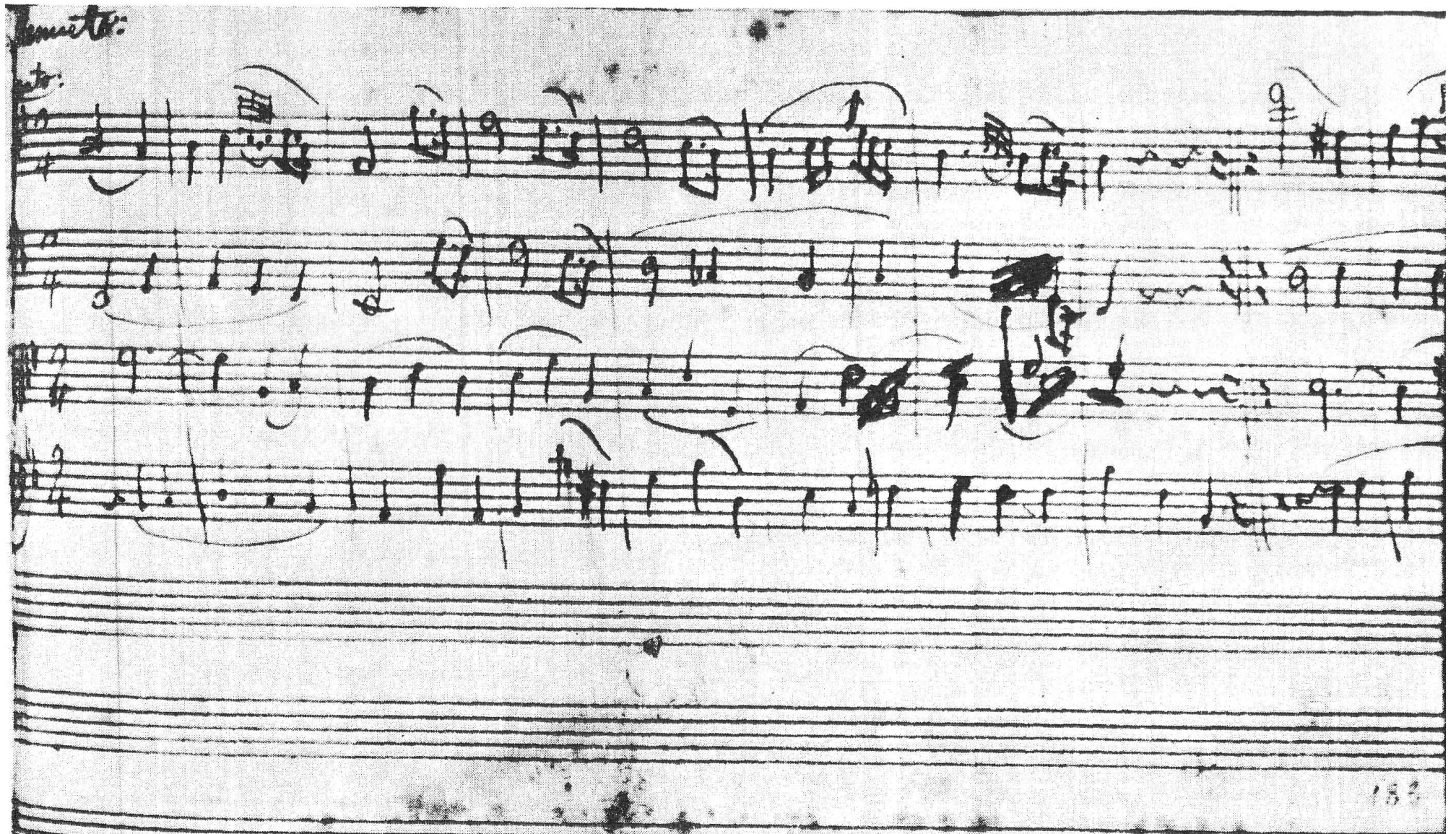
W. A. Mozart

1792

Facs. 1: First page of the String Quartet in G KV 387 (beginning of the first movement) after the autograph in the possession of the British Museum, London; cf. pp. 3/4, measures 1–25.

Adagio V. 33. Quartetto VI. Non Mozart und sein Jünger geschrieben. 1
 Violin I
 Violin II
 Viola
 Violoncello
 cresc. for. *pizz.* *rit.* *All.*
 58.

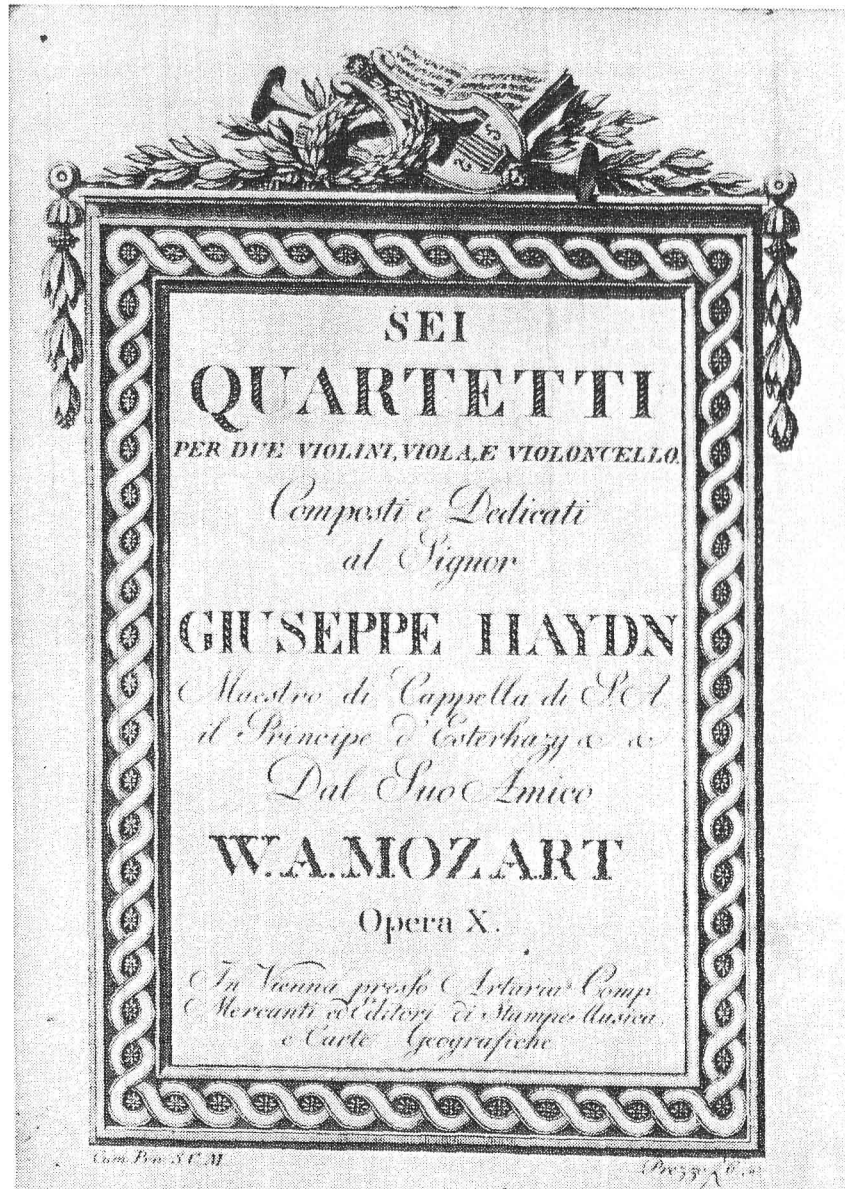
Facs. 2: First page of the String Quartet in C KV 465 (beginning of the first movement) after the autograph in the possession of the British Museum, London; cf. pp. 145/146, measures 1–39.



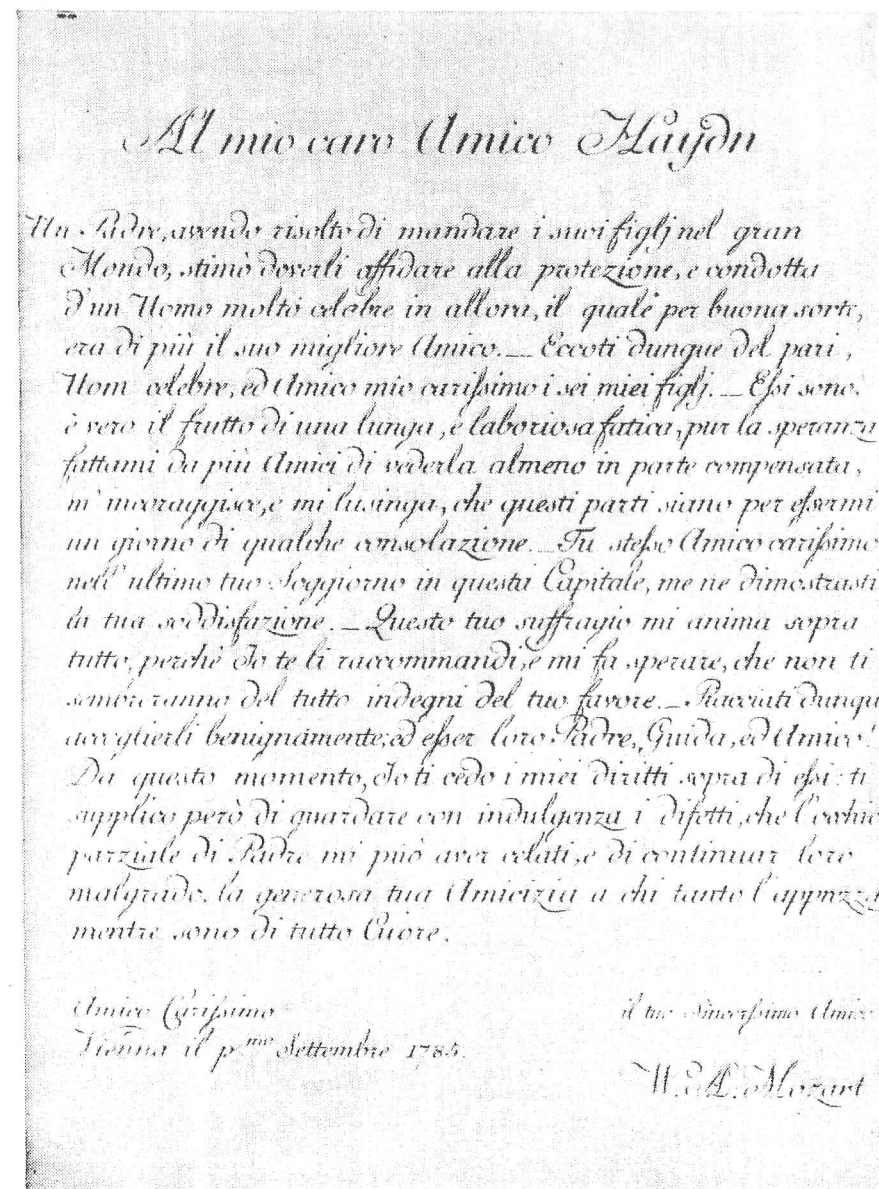
The image shows a facsimile of a handwritten musical manuscript page. It features four staves of music written in a cursive hand. The notation includes various note values, rests, and dynamic markings. The word "Menuetto:" is written at the top left. The page is numbered "153" in the bottom right corner.

Facs. 3: Fragment of earlier notation of the Menuett for the String Quartet in B^b KV 458 from the autograph in the possession of the Musée Adam Mickiewicz in the Bibliothèque Polonaise, Paris; cf. p. 181.

Facs. 4: Fourteenth page (leaf 7^v) of the String Quartet in B^b KV 458 (end of the Adagio and draft of an abandoned version of the Finale) after the autograph in the possession of the British Museum, London; cf. p. 75, measures 49–53, and p. 181.



Facs. 5: Title page of the first edition of six String Quartets dedicated to Joseph Haydn (Artaria, 1785) from the copy in the possession of the British Museum, London.



Facs. 6: Dedication of the first edition of six String Quartets dedicated to Joseph Haydn (Artaria, 1785, p. [1] of the Violin I part) from the copy in the possession of the British Museum, London.