

# WOLFGANG AMADEUS MOZART

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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:

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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 (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

The last four of Mozart's String Quartets, published in the present volume, were written in Vienna in the years 1786, 1789 and 1790. Almost a year passed after the publication of the six Quartets dedicated to Haydn in September 1785 before Mozart again turned to the composition of a String Quartet (KV 499); during this time, beside the *Schauspieldirektor* [*The Impresario*] and *Nozze di Figaro* [*The Marriage of Figaro*], he had been occupied principally with the Piano Concertos KV 466, 467, 482, 488 and 491, the two Piano Quartets KV 478 and 493 and the Piano Trios KV 496 and 498, and even after the composition of the String Quartet KV 499 he was predominantly occupied until the end of the year, 1786, with works for *concertante* piano (KV 500, 501, 502, 503 and 505).

What motivated Mozart to write a single String Quartet during this time of the great piano works and, contrary to the practice of the period, to publish it as a single work, is not known. In his handwritten thematic catalogue of his own works, the D major Quartet KV 499 was entered under “*the 19.<sup>th</sup>*” [August 1786], two weeks after the Trio KV 498, as “*a Quartet for 2 Violins, Viola and Violoncello*”;<sup>1</sup> the first edition, by F. A. Hoffmeister, had already appeared by the end of the same year. There was apparently no advertisement. In 1791, a belated review appeared in *Bosslers Musikalische Korrespondenz*, where we read that “*These two quartets [KV 493 and 499] are likewise written with the fire of imagination and correctness with which Mr. M. long ago obtained the reputation of one of the best composers in Germany. The first [KV 499] consists of four [...] movements, and even the Menuett [...] is set with a diligence and laced with canonic imitation which one often seeks in vain in other compositions of this kind, even those by famous masters*”.<sup>2</sup>

The legend that the D major Quartet, as was the case later with the Requiem, was written for Count Franz von Walsegg-Stuppach,<sup>3</sup> is highly improbable;

<sup>1</sup> Cf. W. A. Mozart, *Verzeichniß / aller meiner Werke / vom Monath Februario 1784 bis Monath ... 1 ...* [Catalogue / of all my works / from the month February 1784 to the month ... 1 ...], facsimile edition with commentary by O. E. Deutsch, Vienna-Leipzig-Zurich-London (1938), fols. 8<sup>v</sup>–9 and p. [20].

<sup>2</sup> *Musikalische Korrespondenz der teutschen Filarmonischen Gesellschaft*, No. 48, Wednesday, 30th November 1791, cols. 377 to 378. – Nissen made use of this announcement almost word for word in his compilatory appraisal of Mozart's string quartets and quintets (G. N. von Nissen, *Appendix zu W. A. Mozarts Biographie*, Leipzig, 1828, p. 154).

<sup>3</sup> Quoted without source reference by L. von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts*, 3rd edition, revised by A.

Einstein<sup>4</sup> has already pointed out that the work would in that case hardly have appeared in print. Rather, it is possible that Mozart wrote the Quartet at the request of the publisher or to fulfil an unspecified obligation, perhaps even as a replacement for the series of piano quartets<sup>5</sup> he had agreed on with Hoffmeister but never completed. There is at any rate no more precise information to be found on the matter. In 1788 Mozart mentioned in a letter to his sister a Quartet which can hardly be any other than KV 499 as being amongst his “*recent things*”, but even here we have nothing more than a remark in passing.<sup>6</sup>

Regarding the “Prussian” Quartets KV 575, 589 and 590 we have better information. Mozart was prompted to compose them during his stay in Potsdam and Berlin in Spring, 1789,<sup>7</sup> and apparently began to put the first Quartet on paper immediately after his return to Vienna (4 June), making use in the process of earlier drafts;<sup>8</sup> the completed work (KV 575) was entered in his handwritten catalogue under “*in June. in Vienna.*” as “*A Quartet for 2 Violin, Viola et Violoncello. for His Majesty the King / in Prussia.*”<sup>9</sup> Mozart originally wished to write six Quartets for Friedrich Wilhelm II

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Einstein, Leipzig, 1937, p. 636 (KV<sup>3</sup>). F. Niemetschek, *Leben des k. k. Kapellmeisters W. G. Mozart, nach Originalquellen beschrieben*, 1st edition, Prague, 1798, pp. 35–36, footnote (in the 2nd edition, Prague, 1808, the author's name is given as F. X. Nemetschek, pp. 52–53, footnote) speaks only of an enquiry as to whether Mozart was willing to compose “*a certain number of quartets per year*” for the Count. This enquiry, however, came after the commission for the composition of the Requiem. Cf. also G. de Saint-Foix, *W. A. Mozart. Sa vie musicale et son œuvre*, vol. V, 2nd edition, [Paris] 1946, p. 277.

<sup>4</sup> Op. cit.

<sup>5</sup> Cf. *Neue Mozart-Ausgabe* (NMA), Series VIII, Work Group 22, Section 1, p. VII.

<sup>6</sup> *Die Briefe W. A. Mozarts und seiner Familie*. First critical complete edition by L. Schiedermair, Munich-Leipzig, 1914, vol. 2, No. 293 (p. 288, also p. 376), undated [Vienna, 2 August 1788]: “[...] invite him [Michael Haydn]

*to come out to you, and play to him from the more recent pieces; the Trio and Quartet will not displease him.*”

<sup>7</sup> Cf. O. Jahn - H. Abert, *W. A. Mozart*, 6th edition, Leipzig, 1924, vol. 2, pp. 628ff.; the documents in E. Friedlaender, *Mozarts Beziehungen zu Berlin*, in: *Mitteilungen für die Mozart-Gemeinde in Berlin*, Issue 4, April 1897, pp. 115ff.

<sup>8</sup> Einstein's postulation that they might be drafts “*from Mozart's Italian period (around 1770!)*” (KV<sup>3</sup>, p. 725) is untenable, however, on paleographic grounds alone; cf. the *Kritischer Bericht* [Critical Report, available in German only].

<sup>9</sup> Cf. W. A. Mozart, *Verzeichniß aller meiner Werke [...]*. op. cit., fols. 21<sup>v</sup>–22 and p. [26].

and (along with six easy Piano Sonatas for the King's eldest daughter, Princess Friederike Charlotte Ulrike) have them engraved at his own expense by Leopold Kozeluch; he anticipated an improvement in his desperate financial position as a result of the usual gracious gift in return for the dedication of the two series.<sup>10</sup> The example of Boccherini, who had received an annual salary since 1787 as Prussian Court Composer, at least partially in absentia, and was required in return to deliver string quartets and quintets, may in addition have aroused hopes that his offer of string quartets would result in closer ties with the art-loving and generous Prussian Court. The solo treatment of the violoncello in the three completed Quartets, above all in KV 575, shows how much trouble Mozart took to accommodate the taste of the royal cellist.<sup>11</sup>

The hope of receiving a honorarium for "*the work for the King of Prussia*" recurs in a letter from Mozart to Puchberg of 29 December 1789.<sup>12</sup> The work, one reads, should be finished by Summer 1790, but Mozart was already complaining by the beginning of May of the crushing financial predicament which was depriving him entirely of peace for composing: "*– I have to get by until my musical evenings are running properly and until the quartets which I am working on at the moment have been brought to the engraver's – consequently I could write relatively peacefully if I could have for the moment at least 600 fl. in my hands – for, ah! peace is essential for this; [...]*", and some days later, on 17 May, he writes "*– If you knew how much trouble and worry all this causes me – it has hindered me during the whole time here from finishing*

<sup>10</sup> Mozart's letter to Michael Puchberg, Vienna, 12 July 1789 (Schiedermaier, op. cit., vol. 2, No. 302, pp. 302f.). Whether it really was a firm commission for a composition, as has been maintained continually since O. Jahn (*W. A. Mozart*, Leipzig, 1859, vol. 4, p. 91), cannot be ascertained, but, in view of the subsequent development of the plan (cf. below), it appears unlikely.

<sup>11</sup> As a violoncellist, Friedrich Wilhelm II was a pupil of the superintendant of the Royal Chamber Music, Jean Pierre Dupont, who led the King along the path from the viola da gamba, which he had enjoyed during his years as Crown Prince, to the violoncello. The three Quartets by Mozart (it is less clear in Haydn's op. 50, likewise dedicated to Friedrich Wilhelm II) permit the conclusion that the King had an above-average, although not virtuoso, mastery of this instrument, showing itself to best advantage in cantabile Allegro movements. Cf. MGG, article *Dupont und Hohenzollern*.

<sup>12</sup> Schiedermaier, op. cit., vol. 2, No. 308 (pp. 308f.). The work on the six easy Piano Sonatas had probably already been abandoned by this time, so Mozart's remark may refer to the Quartets. KV 576 (July 1789) was the only Piano Sonata to be finished by the end of the journey to Berlin; the fragments KV Appendix 29, 30 and 37 (590<sup>a-c</sup>) were probably not written before the middle of 1790 (cf. KV<sup>3</sup> under the numbers mentioned).

*my quartets.*"<sup>13</sup> In the same letter, however, we hear that Mozart intended to perform his Quartets at home on "*the coming Saturday*" (22 May) and that he wished to invite Puchberg. At least KV 589, which was entered under "*in May*" 1790 in his handwritten thematic catalogue, must therefore have been finished, alongside KV 575, by this point.<sup>14</sup>

Around this time, Mozart must have abandoned the plan of dedicating the Quartets to the King of Prussia, for he writes on 12 June 1790, again to Puchberg: "*– Now I am forced to part with my quartets (this laborious work) for a trifling sum simply to get hold of some money in my present circumstances.*"<sup>15</sup> – this probably provides us at the same time with the *terminus ad quem* for the completion of the last of the three works, KV 590, which was entered in the handwritten thematic catalogue "*in June*" 1790.<sup>16</sup> The sojourn in Berlin, to which the dedication would have had to refer, was by now no doubt too far in the past, and Mozart seems to have abandoned hope of being able to write three more Quartets in his desperate situation.

The "*trifling sum*" – the precise amount is not known – was paid by Artaria; after delays for reasons unknown, the Quartets were finally published, only after the death of the composer. In the meantime, Mozart attempted to make financial profit from the Quartets in another way; on 8 October 1790 he wrote to Constanze from Frankfurt: "*– in Advent I will in any case begin to give little quartet subscription performances, [...]*"<sup>17</sup>. This plan, however, was apparently never put into effect. Artaria's edition appeared at the end of 1791. It was announced in Vienna in the *Wiener Zeitung* of 31 December as follows: "*From Artaria & Comp., Art Dealers at the Kohlmarkt, are to be had: three entirely new concertante Quartets, for two Violins, Viola and Violoncello by Music Director Mozart, Op. 18. These Quartets are one of the most estimable works of the musical artist Mozart, who was rapt all too soon from*

<sup>13</sup> Schiedermaier, op. cit., vol. 2, No. 314 (p. 313) and 316 (p. 314).

<sup>14</sup> Cf. W. A. Mozart, *Verzeichniß aller meiner Werke* [...] . op. cit., fols. 23<sup>v</sup>–24 and p. [28]; also E. Schenk, *W. A. Mozart*, Vienna, 1955, p. 735.

<sup>15</sup> Schiedermaier, op. cit., vol. 2, No. 317 (p. 315). It is indicative that the entry for KV 589 in his handwritten thematic catalogue no longer contains any reference to the King of Prussia.

<sup>16</sup> Cf. W. A. Mozart, *Verzeichniß aller meiner Werke* [...] . op. cit., fols. 23<sup>v</sup>–24 and p. [28].

<sup>17</sup> Schiedermaier, op. cit., vol. 2, No. 322 (pp. 320ff.). Saint-Foix (op. cit., vol. V, p. 277, footnote 1) conjectures that Mozart had wanted to compose new Quartets for the subscription concerts, and that the plan was supported by the publisher Hoffmeister. The first part of the conjecture is not confirmed by any letter passages, and the second, like the whole of Mozart's financial dealings with Hoffmeister, is obscure.

*this world; they flowed from the pen of this musical genius of such greatness not long before his death, and are possessed of all the musical interest in terms of art, beauty and taste that awakes pleasure and admiration not only in the lover of music, but also in those with the deepest knowledge. For this reason trouble was also taken with the outer appearance by printing this edition of the masterpiece as a clear, clean and correct engraving on attractive and good paper. – These 3 Quartets cost 3 fl.*<sup>18</sup>

The Appendix to the present volume contains in three sections drafts for the complete Quartets, fragments of unfinished works and a sketch. Appendix I presents two earlier drafts for the final movements of KV 575 and 589. Both fragments follow, in the autograph notation of the Quartets, immediately on the Menuett movements, but were then crossed out and replaced by the definitive final movements; Mozart's decision for the definitive version thus took place at the last minute. The "Rondeaux" to KV 575 – it is the last "Rondeaux" in Mozart's works, written three years after the Finale of the Clarinet Trio KV 498 – did not get beyond the first eight measures; perhaps the "popular" tone of the Rondeaux seemed too light-weight to Mozart, or perhaps he was troubled by the clear relation to the main theme of the Finale from Haydn's G major Symphony No. 88 (Hoboken Catalogue I: 88).

The draft for KV 589 comprises a complete thematic period of 18 measures, clearly intended to serve as the main theme for Rondo movement. Why Mozart did not continue with the fragment cannot even be guessed at. The delicate and curiously muted tone of the movement is in striking contrast to the spirit of the definitive Finale. If one considers the Polonaise-like fragment KV Appendix 68 (589<sup>a</sup>) as well, probably likewise a draft for the Finale of KV 589,<sup>19</sup> a vacillation, astonishing in a late work by Mozart, becomes apparent in the choice of the "right" Finale. This may also be linked to the clear use in the definitive final movement of the Quartet of material from the Finale of Haydn's E<sup>b</sup> major String Quartet op. 33, No. 2 (Hoboken Cat. III: 38). The four fugue fragments at the beginning of Appendix II in the present volume probably all originated in the years 1782–1784, during which Mozart was intensely occupied with the palette of forms and compositional techniques used by Bach and Handel. The C major fragment Appendix 77 (385<sup>m</sup>) is cleffed for string quartet, but, in view of the tendency to canonic voice-leading, is more likely to be a study in compositional technique than the beginnings of a Quartet movement. The inward connection with the contrapuntal sketches

KV 385<sup>k</sup>, 385<sup>l</sup> and the Bach arrangements KV 404<sup>a</sup> and 405 is obvious; the theme is clearly orientated on Baroque thematic types.<sup>20</sup> Einstein's dating of "probably Vienna, 1782", for which there are no further arguments, can be considered plausible<sup>21</sup>. The conjecture voiced by Saint-Foix<sup>22</sup> that the origins of this fragment, along with KV Appendix 76 (417<sup>c</sup>), lie close to the Requiem, is not immediately convincing; the statement that both pieces represent "*le dernier état du quatuor à cordes dans l'art mozartien*" ["the final stage of the string quartet in Mozartian art"] does not agree with the style of Mozart's last instrumental works, for which such an unconcealedly textbook-like fugal polyphony is not exactly characteristic.

The D minor fugue fragment KV Appendix 76 (417<sup>c</sup>) likewise exhibits the combination of clefs, but not the instrumental designations for a composition for string quartet. Mena Blaschitz<sup>23</sup> admitted that "*at first sight*" it could have been written around 1782/83, but nevertheless dated it, on account of its complicated compositional structure and maturity, to 1791 and believed it was conceived as an independent quartet fugue. In contrast, Einstein viewed the connection between the fragment and one of the great String Quartets as certain and initially surmised that it was linked to the later rejected "*opening of the Finale of the D minor Quartet 417<sup>b</sup> (421) – the precedence set by the earlier D minor Quartet 173 is too closely related to be ignored*";<sup>24</sup> later he was more cautious and spoke of it as "*more likely a study for a Finale*",<sup>25</sup>

<sup>20</sup> Cf. for example Bach's great C major organ fugue BWV 545; also BWV 586. There is a striking affinity linking the contrapuntal motifs (especially violoncello, mm. 4–7) with the corresponding motifs from the *Gesang der geharnischten Männer* [Song of the Harnessed Men] in the 2nd Finale of the *Magic Flute*. The affinity shows, apart from any possible interpretation of the motifs as figures of musical rhetoric in that scene in the opera (cf. R. Hammerstein, *Der Gesang der geharnischten Männer*, in: *Archiv für Musikwissenschaft* XIII, 1956, especially pp. 11ff.), in an exemplary manner, the idiosyncratic alloying of the typical with the individual, the conventional with the unique in Mozart's late polyphony.

<sup>21</sup> KV<sup>3</sup>, p. 499. The second fragment, likewise listed under KV number 385<sup>m</sup>, is, as can be surmised alone from the cleffing and notation on two staves, and as Einstein has already conjectured, more appropriate for vocal quartet and certainly not intended for string quartet. It could perhaps belong to the sketches associated with the C minor Mass.

<sup>22</sup> Op. cit., vol. V, p. 324.

<sup>23</sup> Mena Blaschitz, *Die Salzburger Mozart-Fragmente*, dissertation, Bonn, 1926 (typewritten), p. 302. Pagination from the copy in the State Library Berlin – Prussian Cultural Heritage).

<sup>24</sup> KV<sup>3</sup>, p. 529.

<sup>25</sup> *Mozartiana und Köcheliana*, in: *The Music Review* I, 1940, p. 336, later also in the reprint of the 3rd edition of

<sup>18</sup> *Wiener Zeitung* No. 105, Saturday, 31st December 1791, Supplement, p. 3349a. Regarding the publisher's archive material on this edition cf. the *Kritischer Bericht*.  
<sup>19</sup> Cf. below.

but retained a dating which was much too precise for such a vague hypothesis, “*in June 1783*”. It must be objected, however, that Einstein’s conjecture of a link between the fragment and one of the great String Quartets cannot be taken for granted, and that a relatively complicated fugue in the D minor Quartet would have been a foreign body even at the earliest stages – Mozart would not have had to write out eleven measures before coming to this conclusion. It is precisely the complexity of this scheme in four-fold counterpoint that rather suggests an independent contrapuntal sketch, and the related compositional technique displayed in the fragment KV Appendix 77 (385<sup>m</sup>) leads to the reasonable conclusion that the present fragment should likewise be placed amongst the fugue and counterpoint studies around 1782–1784. A final settling of the matter will hardly be possible, however.<sup>26</sup>

One should probably mention in connection with Mozart’s Bach and Handel studies the two fugue fragments in G minor and C minor. The G minor fragment (KV<sup>3</sup> *deest*) is found along with other sketches on the second of the six originally separate sketch-leaves which, after Mozart’s death,<sup>27</sup> were bound into the Vienna Study Notebook (“*Mozarts Unterricht in der Komposition*”, Austrian National Library, Vienna, *Cod. 17 559*).<sup>28</sup> The assumption that

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the Köchel Catalogue, Ann Arbor, 1947, Appendix (KV<sup>3a</sup>), p. 1010.

<sup>26</sup> Saint-Foix’ dating, referred to above (op. cit., vol. V, pp. 295, 324), does not become more plausible because of the relationship between the subject of the fugue and that of the “*Quam olim Abrahae*” fugue in the Requiem. The elements common to both themes are typical of a group of themes associated with Mozartian polyphonic compositional forms from 1782 on and which are therefore of very little value in questions of dating.

<sup>27</sup> The conclusion that the sketch-leaves were only added to the exercise book after Mozart’s death is based on the fact that, in one clear case at least, fol. 19 bears the number XXXII in red crayon, corresponding to the number 32 in Stadler’s catalogue of the estate as reported by Nissen (op. cit., p. 13) and Constanze (“*Nachricht von Mozarts hinterlassenen Fragmenten, mitgeteilt von seiner Witwe*”, letter to Breitkopf & Härtel, 1 March 1800, quoted in H. Abert, *Konstanze Mozarts Briefe an Breitkopf & Härtel in Leipzig*, in: *Mozart-Jahrbuch III*, 1929, p. 193). Similar numbers are exhibited by several loose sketch and fragment leaves, particularly by those in the collection of the International Mozart Foundation, Salzburg. The leaves were thus obviously initially counted separately during the ordering and numbering of the estate (between 1796–1797 by Constanze Mozart, Maximilian Stadler and Georg Nikolaus Nissen). Cf. also the *Kritischer Bericht*.

<sup>28</sup> Regarding the pupil for whom this exercise book was intended, there is still no clear information in the literature. R. Lach (*W. A. Mozart als Theoretiker*, Kaiserl. Akademie der Wissenschaften in Vienna, Phil.-hist.

the shorter sketches notated on the same leaf belong together chronologically is consistent with the approximate dating of 1782–1784.<sup>29</sup> Thematically, the fugue fragment is closer to Handel than to Bach; pointers to parallel themes have been given frequently in the literature.<sup>30</sup>

The C minor fragment (KV<sup>3</sup> *deest*) is preserved only in a copy made by Aloys Fuchs, in which it is described as a “*Violinquartettfuge*” [“*violin quartet fugue*”].<sup>31</sup> The “*etc.*” at the end of the copy is unfortunately ambiguous as to whether the autograph broke off at this point or whether Fuchs had copied down only the beginning of a longer fragment or of a finished work. In the copy, the piece stands between a piece with a canonic beginning and a free continuation and a canon for four voices, and is itself hardly more than a study

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Klasse, Denkschriften, 61. Band, 1. Abhandlung, Vienna, 1918) suggests, after critical examination of earlier literature, that the pupil concerned, whose name is not known, must have been a cousin of Maximilian Stadler, not identical with Mozart’s pupil Barbara (Babette) von Ployer, who was suggested by J. E. Engl. Saint-Foix (op. cit., vol. V, p. 296), on the other hand, spoke, without specifying sources, of a “*Maximilienne Stadler*”, who was given the status of a “*niece*” of Stadler’s in the commentary to the Travel Diary of the Novellos (*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 R. Hughes, London, 1955, p. 154). But since R. Tenschert discovery (*Eine unbekannte Komposition Mozarts?* in: *Die Musik XXII*, 1929/30, pp. 16ff.) of Stadler’s entry in Barbara von Ployer’s guest book (“*Fedelissimo Cugino Maximiliano Stadler [...]* [Most faithful cousin Maximiliano Stadler]”), it can taken as proved that the exercise book was in fact intended for the daughter of the Salzburg Court Agent Franz Kajetan von Ployer.

<sup>29</sup> The first cannot be identified definitively, but obviously belongs, as a very hurriedly outlined part without text for a *buffo* bass, to the *Entführung aus dem Serail* [Abduction from the Seraglio] KV 384 or, as Dr. Plath pointed out to me, to the plans and drafts for a “*teutsche opera*” [“*German opera*”] KV 433, 435, Appendix 28 (416<sup>a-c</sup>). The second concerns the first eight measures of the Violin I part for the last of the six Menuetts KV 461 (448<sup>a</sup>), which were probably written in January 1784. Cf. also the *Kritischer Bericht*.

<sup>30</sup> H. Dennerlein, *Der unbekannte Mozart. Die Welt seiner Klavierwerke*, Leipzig, 1951, pp. 156ff.; E. Lauer, *Mozart wie ihn niemand kennt*, Frankfurt upon Main, (1958), pp. 25f.; K. H. Wörner, *Über einige Fugenthemen Mozarts*, in: *Mozart-Jahrbuch 1954*, p. 43. A closer affinity to the theme of the quartet fugue than that exhibited by some of the works mentioned there is shown by the head-theme of the *Finale* from Handel’s Organ Concerto F major, op. 4, No. 4 and by the fugue in Mozart’s own “*Organ Piece for a Clock*” KV 608.

<sup>31</sup> State Library, Berlin – Prussian Cultural Heritage, *Mus. ms. 15590*, No. 50.



with canonic imitation, probably not intended for real performance by a string quartet. Like the fragments discussed above, it exhibits string quartet cleffing and for this reason, and also because of Fuchs' designation "*violin quartet fugue*", has been included in the present volume.<sup>32</sup>

The remaining fragments in Appendix II probably originated amongst ideas associated with the ten great String Quartets. The E minor fragment KV Appendix 84 (417<sup>d</sup>) is hard to date and, because of its key, cannot be assigned with much confidence to any of the complete Quartets. Einstein<sup>33</sup> admits that, in terms of character of the handwriting and maturity of the composition, it could be linked to the last three Quartets, but chooses finally to assign it to the D minor Quartet, "*which possibly took the place of the fragment*". The affinity between the bridge motif quoted by Einstein from measures 14–17 and "*a motif from the theme group in D minor Quartet and its function*" (1st movement, measures 50–52, bridging motif) is in fact strong, as is that between measures 33–38 and the bridge passage in measures 22–23 of the same movement of the Quartet. As similar connections are also observable between motifs in chronologically close completed Quartets, Einstein's dating to June 1783 is the most convincing proposal. It is at any rate more plausible than the attempt by Saint-Foix to place

<sup>32</sup> A differentiation between classical clef combinations (soprano, alto, tenor and bass clef) and modern string quartet cleffing is maintained with almost complete consistency in Mozart's sketches and fragments, although not in the sense that pieces in quartet cleffing are generally to be regarded as pieces for string quartet. In the Vienna exercise book, all pieces in four part-writing which go beyond mere chord progressions are notated in quartet cleffing, whereas the simpler compositional exercises use the classical combination of clefs. This pattern is visible on the bound-in sketch-leaves, where one four-part exercise in pseudo-archaic style, in *alla breve* time and breve notation (fol. 14) uses the classical clefs, while the G minor fugue fragment and the chorale arrangement KV Appendix 78 (620<sup>b</sup>) is notated with quartet cleffing. The choice of clefs thus reflects the compositional structure and does not give any information as to whether a performance of the fragment with string quartet is in fact intended. Quartet cleffing seems to be the normal choice of clefs for Mozart's sketches and drafts where four-part counterpoint is being thought through – the terms "piece for four obbligato instruments" and "quartet composition" obviously overlap. – In the present volume, all pieces in quartet cleffing which are clearly exercises, such as the contrapuntal essays in the Vienna exercise book and in Attwood's study notebooks, have been excluded. They will be published in Work Group 30, in which the fugue fragment in C minor will again be printed as a borderline case between compositional exercise and ideal quartet piece.

<sup>33</sup> KV<sup>3</sup>, p. 530.

the work, on the grounds of its unison-piano opening and the "*perfection d'une technique parvenue à son sommet*" [*"perfection of a technique which has reached its summit"*], close to the fragment KV Appendix 74 (587<sup>a</sup>).<sup>34</sup>

The B<sup>b</sup> major fragment of a Menuett for String Quartet KV Appendix 75 (458<sup>a</sup>) is probably likewise a product of work associated with the six Quartets dedicated to Haydn. Blaschitz,<sup>35</sup> dating it on the basis of paleographic evidence alone because of its brevity, proposes 1786; Einstein<sup>36</sup> considers it more likely to be a sketch for the "Hunt Quartet" KV 458. The Menuett of the latter, however, contradicts strikingly both the fundamental spirit of the fragments and also the intentional construction in six measure periods, so, from the beginning, Mozart can hardly have thought of using the fragment for this Quartet. One could more easily place it close to the E<sup>b</sup> major Quartet KV 428. The similarity to the Menuett in Haydn's String Quartet G minor op. 74 No. 3 (Hoboken-Verz. III: 74), pointed out by Einstein, is probably only a superficial likeness. On the other hand, the similarity to the fragment of a B<sup>b</sup> major Clarinet Quintet KV Appendix 91 (516<sup>c</sup>), probably conceived in the early months of 1787, is conspicuous.<sup>37</sup> For the dating of the present fragment, however, this similarity is not necessarily significant.

The second B<sup>b</sup> major fragment KV Appendix 71 (458<sup>b</sup>) probably belongs once again to the ideas surrounding the E<sup>b</sup> major and B<sup>b</sup> major Quartets KV 428 and 458. Judging by the profile of its theme, it is the outline of a Finale-Rondo. Blaschitz<sup>38</sup> dates the fragment to 1782; Einstein<sup>39</sup> sees it as a sketch for the "Hunt Quartet" KV 458 and dates it correspondingly to November 1784. The similarity of this fragment to the beginning of this Quartet is in fact remarkably strong.

The extensive A major fragment KV Appendix 72 (464<sup>a</sup>) can most easily be placed, on account of its key, with material belonging to the A major Quartet KV 464. Einstein dates it correspondingly to the end of 1784 or January 1785; He initially supposed that it represented "*the beginning of a Quartet whose continuation was abandoned in favor of the Quartet 464*",<sup>40</sup> but later spoke more cautiously of the beginning "*of a Quartet, perhaps even of a Rondo movement, whose continuation was then abandoned in favor of one of the framing movements of the Quartet*".

<sup>34</sup> Op. cit., vol. V, p. 323.

<sup>35</sup> Op. cit., pp. 295f.

<sup>36</sup> KV<sup>3</sup>, p. 581.

<sup>37</sup> Cf. NMA VIII/19, Section 2., p. XI.

<sup>38</sup> Op. cit., p. 288.

<sup>39</sup> KV<sup>3</sup>, p. 581.

<sup>40</sup> KV<sup>3</sup>, p. 584.

464”.<sup>41</sup> For formal reasons, however, it could only be a Finale-Rondo. Saint-Foix<sup>42</sup> is likewise uncertain whether the fragment should be considered as a fragment of a first movement in sonata form or of a Finale-Rondo, but dates it to the Summer of 1787 because the motif in measures 88ff. shows an “*identité absolue*” [“*being absolutely identical*”] with the final group of the exposition in the first movement of the A major Violin Sonata KV 526 (measures 94ff.). Even more striking than this affinity, however, is the thematic proximity of the entire fragment to the first movement of the B<sup>b</sup> major Quartet KV 458. It was perhaps this proximity that caused Mozart not to continue this movement to its completion.

The last three fragments in Appendix II<sup>43</sup> are probably associated with the three “Prussian” Quartets. The G minor fragment KV Appendix 74 (587<sup>a</sup>) was placed by Blaschitz,<sup>44</sup> because of its “*enlightened*” minor mood, to 1791, while Einstein, because of the sketches for *Così fan tutte* found on the other side of the autograph, preferred the end of 1789.<sup>45</sup> Einstein’s argumentation is without doubt more compelling, but, on the other hand, the extant 25 measures, with their dramatic contrasts and the *concertante* treatment of the first violin, are stylistically so far removed from the three “Prussian” Quartets that one is tempted to doubt their belonging between KV 575 and 589. No further evidence has emerged in the meantime.

The Polonaise-like fragment KV Appendix 68 (589<sup>a</sup>) was dated by Blaschitz<sup>46</sup> to 1788; Einstein<sup>47</sup> supposed that it represented an abandoned draft for the Finale of KV 589 of May 1790. That the movement was intended as a Finale-Rondo is, in terms of its form and thematic profile, quite likely; Einstein’s argumentation for the fragment’s belonging to KV 589 is further supported by an analysis of the autograph.<sup>48</sup> According to this, it appears that Mozart had originally conceived this movement as the Finale for KV 589, but then rejected it in favor of an already started outline, extant

today, of a Variation or Rondo-Finale im 6/8-time,<sup>49</sup> replacing this latter in its turn by the definitive Finale.

The last fragment, KV Appendix 73 (589<sup>b</sup>), was designated by Blaschitz,<sup>50</sup> without offering any detailed reasons, as the beginning of a “*middle movement of a violin quartet*”, which could “*also belong to a Divertimento*”; he dated it as 1788 and spoke of its inner affinity to the *Kleine Nachtmusik*. It is certain that this fragment has as little to do with a middle movement as with the “*beginning of a quartet*”;<sup>51</sup> the thematic profile suggests, more than anything else, a final movement. Einstein’s ascription of the fragment to the F major Quartet KV 590 and the corresponding dating to June 1790<sup>52</sup> appear more plausible than Blaschitz’ interpretation, but is likewise without confirmatory evidence.<sup>53</sup>

Appendix III of the present volume exhibits a sketch which cannot be assigned to any of the completed Quartets. It consists of ten measures of a four-part instrumental movement on a sketch-leaf<sup>54</sup> bearing work of various dates: the *recto* side shows, after the present instrumental fragment, a sketch for a vocal number (voice and bass line) for the *Entführung aus dem Serail* [Abduction from the Seraglio] KV 384;<sup>55</sup> the *verso* has four untexted sketches in old clefs, obviously studies in canon and counterpoint. At first, it seems plausible to date our instrumental piece from these counterpoint sketches and from the sketch for the *Entführung* (1781/82), but this is contradicted by details of the compositional technique: it is almost unthinkable that, as late as 1781 or 1782, i.e. immediately before committing the six Quartets dedicated to Haydn to paper, Mozart would have written pieces for four obbligato instruments with a violoncello part leading in such a blatant figured-bass style. Rather, it is conceivable that the sketch belongs to the ideas associated with the earlier Vienna String Quartets, and there are in fact distant similarities to individual passages from KV 168 (*Andante*, mm. 29ff.) and KV 169 (1st movement, second theme). Finally, however, the possibility should be borne in mind that it not a sketch for string quartet at all, but a study for an

<sup>41</sup> *Mozartiana und Köcheliana*, op. cit., p. 340; later also in KV<sup>3a</sup>, p. 1014.

<sup>42</sup> Op. cit., vol. IV, pp. 310f.

<sup>43</sup> The excluded fragment, placed by Einstein in the catalogue as KV465<sup>a</sup> and whose autograph was again located in private ownership in Germany after being untraceable since 1913, is considered, following the examination by Dr. W. Plath, to be connected with the Attwood Studies and will be presented in the corresponding volume of the *New Mozart Edition* (Series X, Work Group 30).

<sup>44</sup> Op. cit., p. 301.

<sup>45</sup> KV<sup>3</sup>, p. 739.

<sup>46</sup> Loc. cit., p. 298.

<sup>47</sup> KV<sup>3</sup>, p. 752.

<sup>48</sup> Cf. the *Kritischer Bericht*.

<sup>49</sup> Cf. above and the *Kritischer Bericht*.

<sup>50</sup> Op. cit., pp. 298f.

<sup>51</sup> This is the wording of the title added later to the autograph in a foreign hand (probably that of Maximilian Stadler); cf. the *Kritischer Bericht*.

<sup>52</sup> KV<sup>3</sup>, p. 752.



<sup>53</sup> A further quartet fragment, KV Appendix 70, seems to be lost. According to Stadler’s catalogue as depicted by Constanze Mozart and Nissen (op. cit., cf. footnote 27), the piece concerned was the “*beginning of an Adagio for a ditto* [sc. violin quartet] in F major, 8 measures.”

<sup>54</sup> KV<sup>3</sup> *deest*; State Library Berlin – Prussian Cultural Heritage, Sign. *Mus. ms. Autogr. W. A. Mozart, zu KV 384*, accession number 1889: 401.

<sup>55</sup> Mentioned in KV<sup>3</sup>, p. 485.

instrumental bridge passage within a Mass, or another large-scale work, in which imitative upper voices and foundational figured-bass are combined in the traditional way. At the moment, more precise identification is not possible.

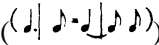
This new edition follows the autographs<sup>56</sup> and the first printed editions, but consults the numerous early printed editions, which generally depend on the first printed editions, only in isolated cases. In cases of doubt, with the one exception explained below, the autograph version has always been preferred, since the first printed editions, even if Mozart may have read the proofs,<sup>57</sup> are full of errors and inconsistencies.

All musical corrections and additions which are not identified typographically in the musical text (cf. the general remarks in *Concerning this Edition*, p. VI) have been noted in the *Kritischer Bericht* [Critical Report, available in German only]. Mozart's notation for abutting ties and slurs () as opposed to the modern () has been retained in all cases, the grouping of notes with beams and flags in most cases; exceptions are noted in the *Kritischer Bericht*. Abbreviations have been consistently and tacitly written out and are mentioned in summary in the *Kritischer Bericht*. The use of double stems for double-stops has been retained as in the autographs wherever this clarifies the voice-leading and casts light on the characteristic "polyphonic" conception behind such passages (e.g. KV 499, *Adagio*, measure 101, Violin II; KV 589, Menuett, measure 21, Viola); in the other cases, they have been replaced by the customary single stem. Mozart's separation of syllables in *crescendo* and *decrescendo* has been normalised following modern usage, while his occasional use of *cre-scen-do* and *cresc.* etc. has been retained. Mozart's direction *calando* in KV 499, first movement, measures 130 and 139–140 has likewise been retained; it should be noted, however, that its meaning is that of the modern *decrescendo*, not the modern *calando*.<sup>58</sup>

<sup>56</sup> On its transmission history cf. the *Kritischer Bericht*.

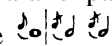
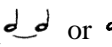
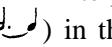
<sup>57</sup> For the posthumous quartets KV 575, 589 and 590 in particular, this is doubtful, although substantial divergences in the slow movement of KV 590 (cf. below) suggest a revision of the printer's copy by Mozart (cf. also the *Kritischer Bericht*). In the evaluation of the autographs and early printed editions, our edition has drawn upon the first critical edition of the quartets by A. Einstein (*W. A. Mozart, The Ten Celebrated String Quartets, First Authentic Edition in Score*, London, undated, Novello. *Publications of the Paul Hirsch Music Library (Cambridge)*, Vol. 12), to which, despite a number of corrections and divergent conclusions, it is in many ways indebted.

<sup>58</sup> Cf. E. and P. Badura-Skoda, *Mozart-Interpretation*, (Vienna, 1957), pp. 35, 53.

Mozart's often more than abundant use of cautionary accidentals has been reduced in accordance with today's usage; additions to the key signature, on the other hand, are distinguished by the use of small print (or by square brackets in the case of ornaments). Prolongation dots extending note values over barlines have been resolved tacitly (). Additions indicating phrasing have been made only with the greatest restraint and only in places where there is no doubt concerning their presence; to avoid cluttering of the page, the direction *simile*, which does not appear in the autographs, has been introduced occasionally. In practice, a few further cautious additions will prove necessary. The volume editor did not want to limit in advance the creative initiative of the musician here in any way. Caution was also exercised in imposing uniformity on parallel passages in those cases where carelessness or memory failures on Mozart's part could be ruled out in the choice of notation, and where the possibility of a deliberate variation in the articulation must be taken into account. All cases of this kind and all problematical passages are discussed in the *Kritischer Bericht*.

The tempo marking in the autograph at the beginning of the last movement of KV 499 was originally simply "Allo"; at a later date, a "Molto" was added; this is distinguished in our edition by italics. Musically, this addition is without doubt necessary; as the character of the handwriting in this addition is hardly different from that of the notation of the whole movement, and as the movement was obviously checked by Mozart after completion,<sup>59</sup> one can say with an acceptable degree of certainty that the addition in question was made by Mozart himself.

The autograph of the slow movement of the F major Quartet KV 590 has the tempo direction "Andante" and shows no dynamic marks apart from the "piano" in measure 1; the first printed edition, on the other hand, has the direction "Allegretto", and dynamic marks have been supplied. In this case, our edition has preferred the reading in the first edition to that of the autograph, as it corresponds more closely to the musical logic. Furthermore, the changes are so far-reaching that one is tempted to assume they are corrections made by Mozart in the engraver's manuscript or in proof-reading.<sup>60</sup>

A particular problem arises concerning the grace-notes in the main theme in the first movement of KV 575 (measures 3–4 and parallel passages). In the autograph, Mozart notates here . An interpretation with a long appoggiatura ( or ) in the first measure and with short ones (unaccented) in the second



<sup>59</sup> Cf. the *Kritischer Bericht*.

<sup>60</sup> On this cf. also above, footnote 57.

measure is, from the point of view of musical logic, highly improbable; the use in both measures of short (unaccented) appoggiaturas, as expressly called for in such contexts in Leopold Mozart's *Violin Method*<sup>61</sup> is musically equally unsatisfactory.<sup>62</sup> The best solution seems to be a performance with long (accented, "weighty") appoggiaturas having the duration of the notated grace-notes, corresponding to the form called for in C. Ph. E. Bach's treatise<sup>63</sup> and now established in performance practice. The same solution is to be recommended in KV 590 for the grace-notes before the dotted half-notes in the Menuett.

Mozart's staccato marks present a difficult problem. Here an attempt has been made to distinguish the autograph dashes (transcribed as wedges in drop form) and dots, taking a lead from the significant number of places in which a distinction of this kind was obviously and consistently wanted and notated by the composer (e.g. KV 575, *Finale*, measures 34ff. and the parallel passage, measures 130ff.). Problematical passages are discussed in the *Kritischer Bericht*. In interpreting the staccato, a distinction is to be made between, firstly, staccato wedges in pure form, indicating a clear, but in no way rough, staccato (e.g. KV 499, *Adagio*, measure 99), secondly, accent wedges, which obviously call for a more moderate *sforzato* involving a staccato treatment of the note (e.g. *ibid.*, measure 22), and, finally, wedges marking a tapering-off in the phrasing (e.g. KV 589, *Larghetto*, measures 85 and 87, Violin II)<sup>64</sup>. All problematical passages are discussed in the *Kritischer Bericht*<sup>65</sup>.

<sup>61</sup> *Gründliche Violin schule*, 3rd edition, Augsburg, 1787, 9th Chapter, § 9 (pp. 200f.). Cf. also K. Gerhartz, *Die Violin schule von Leopold Mozart (1756)*, in *Mozart-Jahrbuch III*, 1929, especially pp. 273 and 287f.; also the *Kritischer Bericht*.

<sup>62</sup> The notation in Mozart's handwritten thematic catalogue () is so error-laden (tempo indication "Allegro", half-note instead of whole-note in the first of the measures quoted here), that one can hardly accept the value placed on it by Einstein (Novello edition, p. XIV). Obvious memory errors occur elsewhere in Mozart's catalogue as well (cf. NMA VIII/22/Section 1, p. VIII). It is possible, however, to read the first measure quoted as  (thus emending this as well!), as Dr. Plath has pointed out to me.

<sup>63</sup> *Versuch über die wahre Art, das Clavier zu spielen*, 1st edition, Berlin, 1753, Part 1, Chapter 2, Section 2, § 5 (pp. 63f.).

<sup>64</sup> Cf. Leopold Mozart, *op. cit.*, 4th Chapter, § 24 (p. 82). The different phrasings in Violin I/Viola on the one hand and Violin II on the other at this point correspond exactly to the autograph. Cf. also the *Kritischer Bericht*.

<sup>65</sup> Concerning the whole of this not yet fully resolved problem, cf. *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage*, ed. H. Albrecht, Kassel-Basel-London, 1957; also E. Zimmermann, *Das Mozart-Preisausschreiben der*

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Ludwig Finscher

Göttingen, June, 1960

Translation: William Buchanan

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*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.



Facs. 1: First page of the String Quartet in D KV 499 (beginning of the first movement) from the autograph in the possession of the British Museum, London; cf. pp. 3/4, measures 1–35.

Handwritten musical score for the beginning of the first movement of the String Quartet in D KV 575. The page is titled "N. 74. Quartetto." and "Allegretto". It features four staves for Violin I, Violin II, Viola, and Violoncello. The score is heavily annotated with performance instructions such as "rit. voce", "Allegretto", "vibrato", and "f". There are also some scribbles and corrections in the lower half of the page. A library stamp at the bottom right reads "The property of S. R. Smith Ltd London".

Facs. 2: First page of the String Quartet in D KV 575 (beginning of the first movement) from the autograph in the possession of the British Museum, London; cf. p. 37, measures 1–21.

The image shows a facsimile of a handwritten musical score page. It consists of two systems of four staves each. The top system begins with the tempo marking 'Adante.' and includes dynamic markings such as 'cresc. f.' and 'cresc. sf.'. The notation is dense, featuring various rhythmic values, slurs, and articulation marks. The bottom system continues the musical material with similar notation and dynamic markings like 'cresc. f.' and 'p.'. The page is numbered '5.' in the top right corner.

Facs. 3: Ninth Page (folio 5<sup>r</sup>) of the String Quartet in D KV 575 (beginning of the second movement) from the autograph in the possession of the British Museum, London; cf. p. 46, measures 1–20.

Fac. 4: First page of the String Quartet in F KV 590 (beginning of the first movement) from the autograph in the possession of the British Museum, London; cf. pp. 93/94, measures 1–29.



Langsam!  
 adagio in Quartetto.  
 Von Mozart und sein Landwirt.

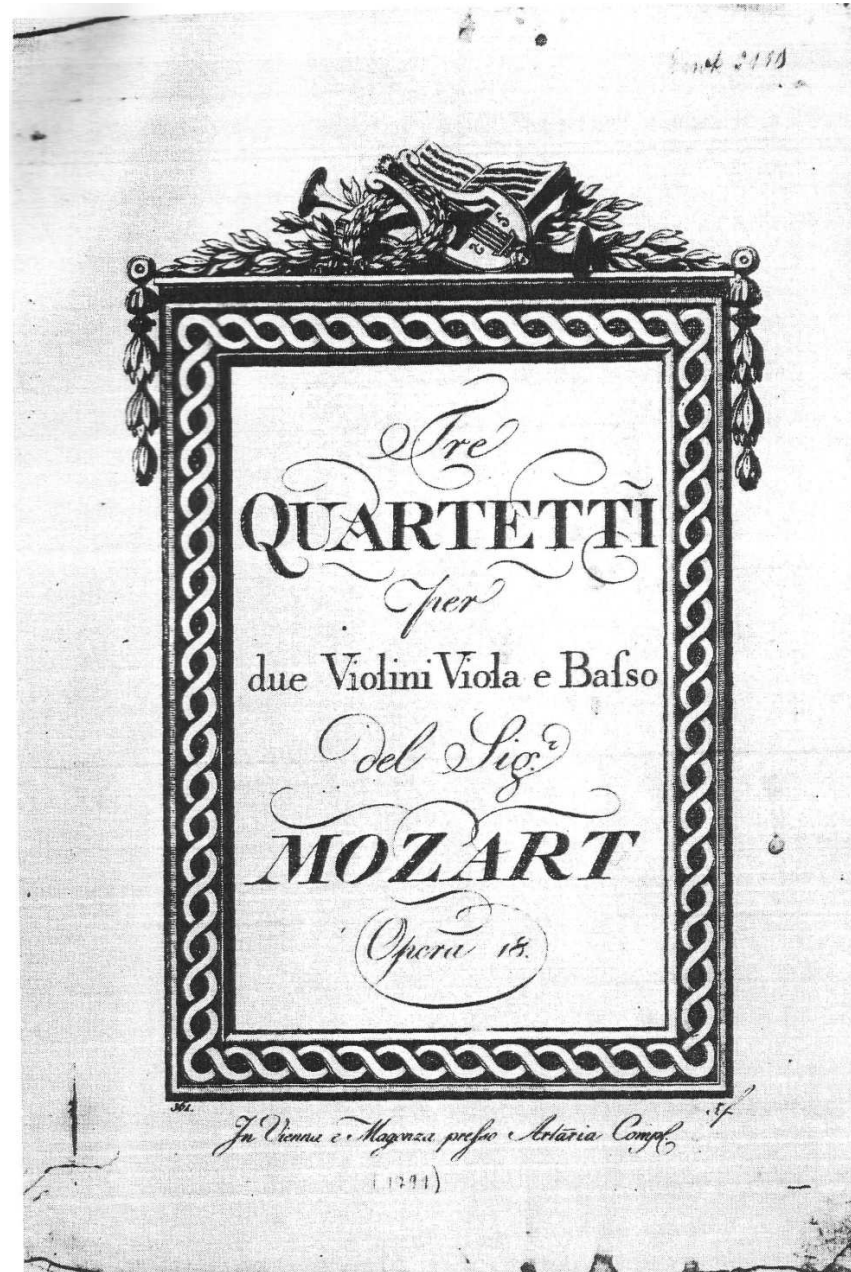
Violin I  
 Violin II  
 Viola  
 Violoncello

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Facs. 5: Fragment of a first movement for a String Quartet in G minor KV Appendix 74 (587<sup>a</sup>) from the autograph in the possession of the International Mozart Foundation, Salzburg; cf. pp. 147/148.



Facs. 6: Title page of the first edition of the String Quartets in D, B<sup>b</sup> and F KV 575, 589 and 590 (Artaria, 1791) from the copy in the Fürstlich Fürstenbergischen Hofbibliothek, Donaueschingen.