

# WOLFGANG AMADEUS MOZART

Series VIII

## CHAMBER MUSIC

WORK GROUP 20:  
STRING QUARTETS AND  
QUARTETS WITH ONE WIND INSTRUMENT  
SECTION 2: QUARTETS WITH ONE WIND INSTRUMENT

PRESENTED BY JAROSLAV POHANKA

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.

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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

Within the abundant riches found in Mozart's chamber music, the Quartets with one wind instrument (flute or oboe, violin, viola, violoncello), published together in their entirety in the present volume for the first time, probably occupy the most modest place. This may on the one hand be due to the fact that all these Quartets were written without great effort and often enough with little joy, as commissions, occasional works or as favours; but, furthermore, as far as the Flute Quartets are concerned, Mozart, as we know from a letter of 14 February 1778 to his father<sup>1</sup>, could "not tolerate" the flute – at least as a chamber music instrument.

The first three Flute Quartets (KV 285, KV 285<sup>a</sup> and KV Appendix 171/285<sup>b</sup>) took shape during Mozart's stay in Mannheim – 30 October 1777 to 14 March 1778. It was probably at the beginning of December 1777 that Johann Baptist Wendling, flautist and member of the Mannheim Court Orchestra, passed on to Mozart, who frequented his house, a commission from the otherwise unknown Dutch music lover De Jean (Dechamps or Deschamps?) for "3 little, easy and short concert-icles and a couple of quartets for the flute" against a payment of 200 Guilders.<sup>2</sup> De Jean was staying in Mannheim at this time; his offer was without doubt most welcome, and the proposed very generous payment would help to prolong the sojourn of Mozart and his mother in Mannheim, as Leopold Mozart had recommended they do in his letter of 18 December 1777 to his son.<sup>3</sup> Mozart seems to have got down to work on the commission very promptly, for as early as 18 December 1777 he reported to his father that "one quartetto will soon be ready for the Indian Dutchman, this true friend of mankind".<sup>4</sup> The Quartet in question would probably have been the Flute Quartet in D KV 285, whose currently

untraceable autograph,<sup>5</sup> according to Köchel-Einstein (KV<sup>3</sup>, p. 356), bears the original dating of "Mannheim il 25 dec<sup>re</sup>. 1777." The composition of the other works ordered by De Jean apparently advanced only slowly and reluctantly. Although Mozart mentioned the unfinished work in letters in the next months, as e.g. in the letter of 4 February 1778 to his father,<sup>6</sup> it is as good as certain that, apart from the Quartet KV 285, by the end of 1777/beginning of 1778 no more of these works had been completed. As a result, he had to listen to bitter accusations from his father.<sup>7</sup> Only on 14 February, one day before De Jean's departure for Paris, was Mozart able to inform his father that "I have completed [...] 2 Concerti" (identified by Mozart scholarship as the concertos KV 313/285<sup>c</sup> and KV 314/285<sup>d</sup>) and "3 quartetti" (probably, we assume, the first three in our volume).<sup>8</sup> That was clearly less than De Jean was entitled to expect from his commission; Mozart correspondingly received, as he writes in the letter mentioned, only 96 instead of the promised 200 Guilders, reaping further criticism from his father.<sup>9</sup> From all of this, we can conclude that the Flute Quartets KV 285<sup>a</sup> and KV Appendix 171 (285<sup>b</sup>) were written in Mannheim between 25 December 1777 and 14 February 1778. It must be emphasised, however, that this can only be hypothesised, even if it is highly plausible, for the Quartet KV 285<sup>a</sup>, whose remarkable transmission history will be outlined below, is not extant in autograph, and of Quartet KV Appendix 171 (285<sup>b</sup>) we have, apart from obviously corrupt secondary sources, only a fragmentary autograph sketch comprising a few measures from the first movement (cf. Appendix II, p. 86). There is therefore no direct way of demonstrating that these two Quartets belonged to the cycle composed in Mannheim for De Jean. Nor can we remain silent on the various suspicious aspects that emerge from a critical examination of the transmission history, aspects that make a later dating possible for KV Appendix 171 (285<sup>b</sup>) and

<sup>1</sup> Cf. *Mozart. Briefe und Aufzeichnungen.*

*Gesamtausgabe*, published by the International Mozart Foundation, Salzburg, compiled and elucidated by W. A. Bauer and O. E. Deutsch, Volume II, Kassel-Basel-London-New York, 1962, No. 423, lines 56ff. (Mozart's postscript).

<sup>2</sup> Cf. Mozart's letter to his father of 10 December 1777, Bauer-Deutsch II, No. 388, lines 45ff.

<sup>3</sup> Bauer-Deutsch II, No. 392, lines 63ff.

<sup>4</sup> Bauer-Deutsch II, No. 393, lines 88ff. (Mozart's postscript).

<sup>5</sup> Until 1945 in the possession of the then Prussian State Library, Berlin.

<sup>6</sup> Bauer-Deutsch II, No. 416, lines 63ff.

<sup>7</sup> Cf. Leopold Mozart's letter of 12 February 1778, Bauer-Deutsch II, No. 422, lines 191ff.

<sup>8</sup> Bauer-Deutsch II, No. 423, lines 46ff. (Mozart's postscript).

<sup>9</sup> Cf. Leopold Mozart's letter of 23 February 1778, Bauer-Deutsch II, No. 429, lines 23ff.

that create some room for doubt on the authenticity of both Quartets (on this cf. below). – Regarding the further fate of the three “Mannheim” Flute Quartets, we know little. Mozart wrote to his father from Paris on 20 July 1778 that he would soon send him, along with other compositions (including the Concerto for Flute and Harp KV 299/297<sup>c</sup>), two Flute Quartets.<sup>10</sup> The works referred to here were probably two of the Quartets composed for De Jean. On 3 October 1778, however, Mozart wrote to his father from Nancy that “[...] – *I do not have the Quartetti and the Flute Concerto for M<sup>r</sup>: de Jean, for he put it in the wrong travelling as he was leaving for Paris, and it has therefore been left in Mannheim; – But he has promised to send it to me as soon as he returns to Mannheim [...]*”<sup>11</sup>. This is the last direct news we have regarding this piece. The date of composition of the fourth Flute Quartet in this volume (KV 298) has already been discussed at length amongst scholars. The autograph<sup>12</sup> that has come down to us bears no original dating. In the lower margin of the first page, however, there is an entry in ink, probably in Ignaz F. von Mosel’s hand: *Quatuor original composé par W. A. Mozart. à Paris. 1778. Manuscrit du Compositeur, reçu du Baron de Jacquin. [Original Quartet composed by W. A. Mozart. In Paris. 1778. The composer’s manuscript, received from Baron de Jacquin]*. This dating, which is not in any way vouched for, was adopted by Otto Jahn and, after him, in all editions of the Köchel Catalogue. The fact is, however, that this Quartet may well have been written not in 1778 – neither in Paris nor in Mannheim – but in Vienna, most likely not before 1786. This hypothesis was advanced as early as 1939 by Georges de Saint-Foix,<sup>13</sup> who had already shown that the work was written in the fashionable form of “*Quatuors d’airs dialogués*”,<sup>14</sup> i.e. using or varying melodies written by others. This is discernible in the variations theme in the first movement, which

shows great similarities, particularly in the opening measures, to Franz Anton Hoffmeister’s song *An die Natur [To Nature]*; the theme on which the Menuett-Trio is based consists of a re-working of the old French Rondeau, “*Il a des bottes, des bottes Bastien*”, while the theme of the third movement ultimately originated in Giovanni Paisiello’s opera *Le Gare generose*. Paisiello’s opera, premiered in Naples in Spring, 1786, had its first performance in Vienna on 1 September 1786.<sup>15</sup> Even if there is no documentary evidence that Mozart, as we can be fairly sure he did, heard the *Le Gare generose* in Vienna,<sup>16</sup> the date of this opera’s first performance in Vienna can be taken as the earliest possible point for the composition of KV 298. If, furthermore, one takes into consideration the fact that the autograph, as is indicated by the note by Ignaz von Mosel quoted above, was once in the possession of Baron von Jacquin (probably, then, Mozart’s Viennese friend Gottfried von Jacquin) and that KV 298, like many another work, could have been written for music-making in the Jacquin family home, one would in fact be justified in concluding that Flute Quartet KV 298 was composed in Vienna roughly in the last quarter of 1786 (or perhaps even slightly later). Finally, one comes to the same conclusion if one examines the handwriting in the autograph: the extant Mozart manuscript shows all the unmistakable signs of the mature Vienna years and seems to place an earlier dating (such as 1778) completely out of the question.

The Oboe Quartet in F KV 370 (368<sup>b</sup>), which forms the second section and, at the same time, the last work in the present volume, likewise exhibits no original dating. Like the heading of the work, the instrument specifications and cleffing

<sup>10</sup> Bauer-Deutsch II, No. 466, lines 170ff.

<sup>11</sup> Bauer-Deutsch II, No. 494, lines 60ff.

<sup>12</sup> Kept in the Austrian National Library, Vienna, signature *Cod. 17 560*.

<sup>13</sup> W. A. Mozart. *Sa vie musicale et son œuvre*, Volume IV, 1939, pp. 307ff.

<sup>14</sup> *Un Quatuor “d’Airs dialogués” de Mozart*, in: *Bulletin de la Société Française de Musicologie*, October 1920, pp. 59f. – Cf. also F. O. Souper, *Mozart’s A Major Flute Quartet*, in: *The Monthly Musical Record*, November 1940, pp. 197ff.

<sup>15</sup> Cf. A. Loewenberg, *Annals of Opera 1597–1940*, <sup>2</sup>/1955, volume I, columns 423f. *Le Gare generose* was later also performed under the titles *Gli Schiavi per amore* (London, 1787) or *Le Gare generose ossia Gli Schiavi per amore* (Parma, 1795) (cf. Loewenberg, loc. cit., and article *Paisiello* in MGG X, columns 639ff.); the titles *Le Gare generose* and *Gli Schiavi per amore* do not therefore refer, as KV<sup>3</sup> maintains (p. 375), to two different operas, but to one and the same work.

<sup>16</sup> As can be inferred from Mozart’s letter of 15 January 1787 to Gottfried von Jacquin (!), he had certainly heard Paisiello’s opera in Prague at the beginning of 1787, cf. *Die Briefe W. A. Mozarts und seiner Familie. Erste Kritische Gesamtausgabe*, ed. and with introduction by L. Schiedermaier, Munich and Leipzig, 1914, volume 2, No. 281.

on the first page of the autograph<sup>17</sup> and the statement of author and date (*Par M<sup>r</sup>: Wolfgang Amadeo Mozart. / à Munic 1781.*) are in the same foreign hand and thus seem not to be later additions; the date given here is therefore also practically above suspicion. The manuscript catalogue of Mozart's works prepared by Johann Anton André, in which the Oboe Quartet appears as Nummer 173, offers a more precise date mark: "Written in Munich in January 1781." Here, André no doubt made use of the date noted on the autograph quoted above; whether then the composition was really written in January of that year, that is, at the time of the premiere of *Idomeneo*, cannot be proved definitively, for Mozart was in Munich until 12 March 1781. During his stay in Munich, Mozart must have come into contact with the oboist Friedrich Ramm, whom he knew from his days in Mannheim; Ramm was considered one of the most excellent oboists of his day,<sup>18</sup> and we know that Mozart had previously written the oboe part in the Sinfonia concertante KV Appendix 9 (297<sup>b</sup>) for him.<sup>19</sup> It is therefore a reasonable conclusion that the Oboe Quartet, with its unmistakably virtuoso traits, was written as a favour or as a show piece for Ramm.

\*

There is a certain imbalance between the musical and compositional significance of the works presented here and the numerous and complicated philological problems with which the editor of the present volume found himself confronted. As has already been mentioned, Mozart's autographs could be consulted for only a part of the works (KV 298 and 370/ 368<sup>b</sup>). The source situation for the remaining Quartets (KV 285, KV 285<sup>a</sup> and KV Appendix 171/285<sup>b</sup>) must be described as unfavourable and, in some cases, as problematical. The autograph of the Flute Quartet in D KV 285, previously kept in what was then the Prussian State Library, Berlin, has been untraceable since the end of World War II. For this new edition in

the New Mozart Edition (NMA), two copies from the 19th century were consulted as substitute sources; they are by all appearances the products of work of great exactness and diligence and even transmit – in the last movement of the work and in exactly the right place – the earlier outline of measures 57–94 cancelled out by Mozart himself (cf. Appendix I, p. 84).<sup>20</sup> The first and the early printed editions of this Quartet can hardly be considered authentic, for they do not follow the autograph – as far as we can reconstruct it on the basis of the secondary transmission already mentioned – in any way at all. The first complete printed edition corresponding to the autograph appeared in 1882 in the old Mozart complete edition (Series XIV, No. 28). All other printed editions, in contrast, combine the first movement of KV 285 in a most peculiar way with two further movements (*Andante, Tempo di Menuetto*) which are not listed anywhere in the first editions of the Köchel Catalogue. Only in 1936 did Georges de Saint-Foix<sup>21</sup> identify these two movements with the second Flute Quartet of the De Jean cycle, until then believed lost. (Alfred Einstein, in his revision for the third edition of the Köchel Catalogue, adopted Saint-Foix' ascription under the number 285<sup>a</sup>.<sup>22</sup>) This is indeed a very seductive hypothesis, but one should not close one's eyes to the fact that, according to the present state of research on the sources for KV 285 and KV 285<sup>a</sup>, no decisive proof for or against this conjecture can be produced. Strictly speaking, it has not even been possible to prove the authenticity of the two movements listed under KV 285<sup>a</sup>, for, apart from the early printed editions already referred to and the tertiary transmission based on them, no further sources for KV 285<sup>a</sup> have survived or ever been known. The present editor and the Editorial Board are fully aware of the problematical state of affairs outlined here; the inclusion of KV 285<sup>a</sup> in the main part of the present volume requires no further justification, however, as long as the authenticity and attribution of both these Quartet movements cannot be disproved.

<sup>17</sup> Kept in the Conservatoire de Musique Paris (Malherbe Collection), signature Ms. 230.

<sup>18</sup> "Chamber musician in the Electoral Court music in Munich, one of the first amongst living virtuosos on the oboe" (E. L. Gerber, *Historisch-biographisches Lexicon der Tonkünstler ...*, volume 2, Leipzig, 1792).

<sup>19</sup> Cf. Mozart's postscript to Maria Anna Mozart's letter of 5 April 1778 to her husband, Bauer-Deutsch II, No. 440, lines 95f.

<sup>20</sup> More details on this, as on all questions suggested by the transmission history, are given in the *Kritischer Bericht* [Critical Report, available in German only].

<sup>21</sup> Op. cit., volume III, 1936, pp. 28f.

<sup>22</sup> KV<sup>3</sup>, p. 356, and *Berichtigungen und Zusätze* [Corrections and Additions], pp. 982f., further KV<sup>3a</sup>, pp. 997f. – The first separate edition of these two movements as Flute Quartett KV 285<sup>a</sup> was the work of A. Einstein (London, Hinrichsen-Edition 140, 1938).

Somewhat more favourable, but not necessarily less difficult, is the description that can be applied to the transmission of the third De Jean Quartet (KV Appendix 171/285<sup>b</sup>). The work appears in the first two editions of the Köchel Catalogue in the group of “Übertragenen Kompositionen” [“Transcribed Compositions”] (= Appendix III. 171). This error, first uncovered by Einstein, is understandable, for one could easily see the second movement as a transcription, almost identical in terms of raw material, of the sixth movement from the Serenade in B<sup>b</sup> (Gran Partita) KV 361 (370<sup>a</sup>), written in Munich or Vienna in the first half of 1781. There will probably be no incontestable arguments for settling the question of priority; a more detailed discussion of this matter reflecting the present state of research must be left to the *Kritischer Bericht* [Critical Report, available in German only]. Einstein’s dating of the work (“*Komp. \* im Januar oder Februar 1778 in Mannheim*” [“Probably composed in January or February 1778”]), which has been adopted in broad terms by the NMA, has its starting point in the assumption, so far not disproved, that the work must belong to the cycle of three Flute Quartets composed for De Jean (cf. also below). No autograph for the Quartet is known; we have recently learned that a set of parts published by Heinrich Philipp Bossler in Speyer (op. XIV, 1788)<sup>23</sup> is the earliest printed edition. Even more recently, however, an autograph sketch for measures 149–158 of the first movement has been discovered.<sup>24</sup> This sketch, found so unexpectedly, gives rise to new problems.<sup>25</sup> The notation in question is on a loose leaf containing, amongst other things, sketches for the *Entführung aus dem*

*Serail*.<sup>26</sup> Although not much is known about Mozart’s habits in making sketches, it must give pause when a sketch for a work which supposedly took shape at the beginning of 1778 is found on a leaf on which other sketches concern a work composed in Vienna about four years later. Nevertheless, it is conceivable that Mozart took old sketch material from the time of the journey to Mannheim and Paris via Salzburg and Munich with him to Vienna, using these only partially filled leaves for later sketches. On the other hand, it can hardly be denied that the coexistence of these two sketches, probably belonging to chronologically separate layers, could suggest further relationships between the C major Flute Quartet and the Gran Partita KV 361 (370<sup>a</sup>), which can of course be placed in 1781. At any rate, the evidence fleetingly summarised here and the possible conclusions that can be drawn from it are too vague for the editor and the Editorial Board to decide on a possible new dating. Although doubts have been heard lately concerning the authenticity of the reprise in the first movement,<sup>27</sup> and although it has again been suggested that the second movement of KV Appendix 171 (285<sup>b</sup>) is an anonymous arrangement from the Gran Partita<sup>28</sup>, these, along with the inconsistent and thoroughly corrupt transmission (which is probably the main reason for the doubts regarding its authenticity), did not seem weighty enough for us to accept the corresponding conclusions.

\*

The editing: the new edition of the Quartets KV 298 and KV 370 (368<sup>b</sup>) follows, without exception, the autographs. For the Quartet KV 285, a substitute for the untraceable autograph was provided by the copies already mentioned, priority being given to the copy once in the possession of Otto Jahn and now in the State Library Berlin – Prussian Cultural Heritage (Music Department), signature *Mus. ms. 15 434*. In editing the Quartet KV 285<sup>a</sup>, the volume editor relied on the first printed edition, published by Artaria in Vienna in 1792 (publisher’s number 389), in which, as outlined above, these two movements are prefixed to the first movement of

<sup>23</sup> Cf. *Mozart. Die Dokumente seines Lebens*, compiled and elucidated by O. E. Deutsch, NMA Series X, Work Group 34, p. 282, 30 July 1788.

<sup>24</sup> Cf. Appendix II, p. 86, where this sketch is reproduced as a facsimile from the original and in transcription. – This sketch has already been published by mistake in the same form in NMA VIII/20/Section 1, *String Quartets • Volume 3* (Appendix III, p. 150), as an initially unplaceable “*sketch for a quartet movement (?) in C ... KV<sup>3</sup> deest*”. The Editorial Board is indebted to Mr. Franz Beyer, Wuppertal-Vohwinkel, who provided the identification immediately after the publication of *String Quartets • Volume 3* (January 1961).

<sup>25</sup> On this cf. also R. Leavis, *Mozart's Flute Quartet in C*, *K. App. 171*, in: *Music & Letters*, 1962/I, pp. 48ff. For reasons of space, no response to the hypotheses developed there will be made in this volume.

<sup>26</sup> On this cf. Foreword to NMA VIII/20/Abt.

1/Volume 3, p. XII. – The sketch-leaf is kept in the State Library Berlin, signature *Mus. ms. Autogr. W. A. Mozart, zu KV 384*, Accession number 1889 : 401.

<sup>27</sup> Cf. R. Leavis, loc. cit.

<sup>28</sup> Cf. R. Leavis, loc. cit.



KV 285; finally, KV Appendix 171 (285<sup>b</sup>) was edited as a “mixed edition” drawing on all available sources, as neither the first printed edition by Bossler (1788) nor any of the other sources alone could be seen as sufficiently trustworthy.

All musical corrections and additions, inasmuch as they have not already been distinguished typographically in the music text itself, are noted in the *Kritischer Bericht*. On the edition itself, please refer to the Foreword by the Editorial Board (*Concerning this Edition*) (p. VI); special techniques used in the editing of the present volume are outlined in the *Kritischer Bericht*.

In the present volume, too, an attempt to differentiate between dots and dashes has been made. In the process, decisions in particularly problematical passages in the Quartets KV 298 and KV 370 (368<sup>b</sup>), edited from the autographs, were made by comparison with the frequent passages in which Mozart made a clear distinction; these are reported in the *Kritischer Bericht*. For the other Quartets, edited from secondary and tertiary sources, the use of one or other of these articulation marks could usually only be determined by reference to Mozart’s habits in this regard as identified in the editorial work to date on the NMA.<sup>29</sup>

#### Particular remarks

In contrast to Mozart’s String Quartets, the occurrence of dynamic markings in the Quartets with one wind instrument can be described as extraordinarily scarce. This applies in any case to the three Quartets transmitted in autograph or in copies. It is difficult to decide here whether what might have been necessary dynamic marks were omitted out of haste or carelessness, or whether this was perhaps appropriate restraint by Mozart,

<sup>29</sup> On the question of dash – dot cf. *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage, im Auftrag der Gesellschaft für Musikforschung*, ed. H. Albrecht, Kassel-Basel-London, 1957; further E. Zimmermann, *Das Mozartpreisausschreiben der Gesellschaft für Musikforschung*, in: *Festschrift Joseph Schmidt-Görg zum 60. Geburtstag*, Bonn, 1957, pp. 400ff., and P. Mies, *Die Artikulationszeichen Strich und Punkt bei W. A. Mozart*, in: *Die Musikforschung* XI, 1958, pp. 428ff., as well as the Forewords of the NMA volumes published to date.

taking the natural dynamic capabilities of the wind instrument in its largely *concertante* part into account and at the same time trusting the chamber music instincts of the “accompanying” string players, depending on the situation and its requirements, at one moment to take a subordinate role, at another to “step forward” as a soloist. The present editor tends to the latter view, and has therefore confined his making-up of dynamic marks to an extreme minimum. He considered that an overloading with additions of this kind is in any case more dangerous than an pronounced caution. – In this respect, a certain contrast to the available autographs or copies from the autograph is presented by the printed editions of those works whose autographs are unknown. It is significant that dynamic markings of an intermediate degree, which Mozart did not customarily use himself (e.g. *mf*, *rf*), appear there relatively frequently. This occasions suspicions that the plentiful provision of dynamic marks is largely due to “redactional” additions by the publisher.

A further idiosyncrasy in the autograph transmission applies only to the Quartets KV 285 and KV 370 (368<sup>b</sup>). Here Mozart marked the violoncello part with the neutral designation *Basso* (the *Bassi* [!] *pizzicato* at the beginning of the *Adagio* of KV 285 in the copy formerly owned by Jahn is probably simply an error on the part of the copyist); it seems more than doubtful, however, that Mozart really intended – a similar case is KV Appendix 171 (285<sup>b</sup>) – a contrabass to be employed in these pieces.<sup>30</sup>

KV 285: The end of the *Adagio*, which is less of a conclusion than a transition to the *Rondeau*, kept open artificially by the measure with the fermata, must be classified as very unconventional. This passage should perhaps be understood as an invitation to the flautist to forge a link to the *Rondeau* with a cadenza or “*Eingang*” [improvised bridge passage]. But, as the sources do not contain Mozart’s otherwise usual indication calling for a cadenza or “*Eingang*”, and as no typical cadenza situation is presented here, the volume editor has restricted himself to supplying the explanatory direction “*attacca*”.

<sup>30</sup> On the complex of questions arising from this cf. especially C. Bär, *Zum Begriff des “Basso” in Mozarts Serenaden*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1961, pp. 133ff.

KV Appendix 171 (285<sup>b</sup>): In determining the musical text of the second movement, the following two problems were encountered:

1. Variation IV, measures 9 (with upbeat) to 12, violin and viola: In all available sources, the violin is led in unison with the viola, with the g' upbeat to measure 9 in the viola, while the violin has an eighth-note rest. There are substantial objections to the very disadvantageous balance of sound resulting from this doubling in the accompanying figures in this section of the Quartet. The volume editor and the Editorial Board are convinced that this poor reading resulted from a misunderstanding on the part of the engraver of the direction *unisono* (which could quite logically have served to draw attention to the coupling in octaves of flute and violin in the first half of the variation) in the autograph or in the engraver's copy used in the first printed edition (Bossler 1788). The passage has therefore been corrected in this sense.

2. Extremely problematical and contentious is the form of the fermata measure inserted between Variations IV and V, where the flute rests while the strings play a unison c marked *fortissimo*. This again is probably simply a misunderstanding in following the engraver's copy, or at least a printing error which spread from the first printed edition throughout the entire subsequent transmission. One would instead expect here a pure C major chord (corresponding to the B<sup>b</sup> major chord in the Gran Partita KV 361/370<sup>a</sup>), or at least also a chord of the dominant in the strings, above which the flute would perhaps have to improvise a little cadenza. The volume editor and Editorial Board could not bring themselves, however, to make such a drastic intervention in the transmitted musical text, so the measure in question was taken over by the NMA in its problematical form. The practicing musician, on the other hand, should feel free to make sensible changes.

KV 298: On folio 2<sup>r</sup> of the autograph of this Quartet, there is the notation in a foreign hand of a primitive piano version of the variation theme used by Mozart for the first movement (cf. facsimile, p. XV). The best explanation of this state of affairs is probably that Mozart asked someone – perhaps Gottfried von Jacquin? – to write out, even in a rough form, this theme with which he was not familiar, and subsequently went to work on this in composing the variations movement. This movement of only 64 measures,

by the way, compared with Mozart's other variations movements and cycles, seems to be unfinished: the *Minore* and *Adagio* variations and also the concluding Coda are missing.

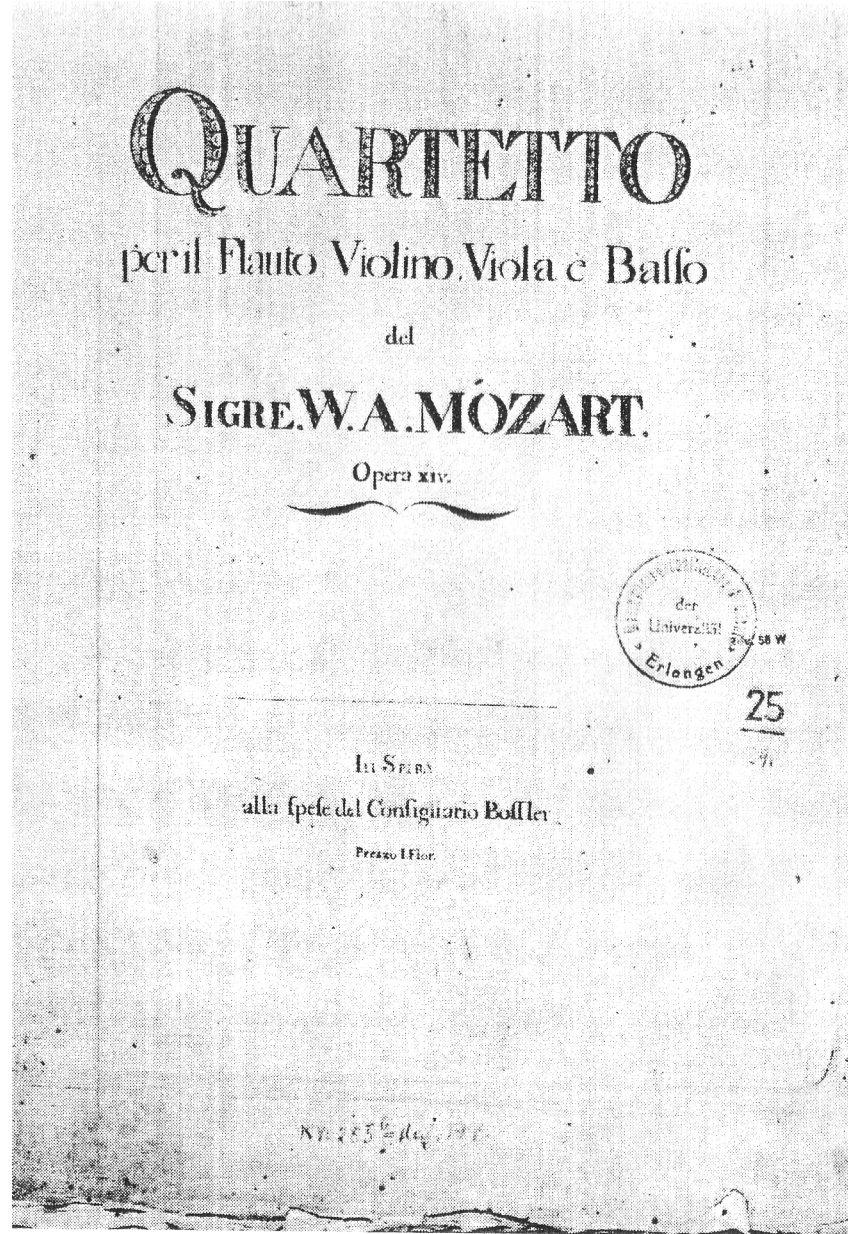
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It is my pleasant duty to thank here all persons and institutions who have assisted work on the present volume by making sources available or by providing information or advice; these are namely Dr. Werner Bittinger, Kassel; Karl Heinz Füssl, Vienna; Dr. Franz Giegling, Zurich; Professor Dr. Erich Hertzmann, New York; François Lesure, Paris; Professor Navrátil, Český Krumlov (Krumau); Dr. Alexander Weinmann, Vienna; the André Archive, Offenbach-on-Main; the Bavarian State Library, Munich; the Bibliothèque du Conservatoire de Musique, Paris; the British Museum, London; the Library of Congress, Washington; the Musicological Seminar of Erlangen University; the Austrian National Library, Vienna; the State Archive, Český Krumlov (Krumau) and, finally and quite especially, the first Chief Editor of the New Mozart Edition, the late Dr. Ernst Fritz Schmid, as well as the present Editorial Board.

Jaroslav Pohanka

Brno, October, 1962

Translation: William Buchanan



FLAUTO

All-gro

*mf*

*p*

Facs. 1, 2: Flute Quartet in C KV Appendix 171 (285<sup>b</sup>): title page and first page of the flute part from the first printed edition by Heinrich Philipp Bossler (Speyer, 1788); copy in the possession of the Musicological Seminar of Erlangen University.

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Flauto  
Violino  
Viola  
Violoncello

à Paris, 1778.  
Quatuor original composé par W. A. Mozart.  
Manuscrit du Compositeur, reçu de Baron de Süssheim

Facs. 3: Flute Quartet in A KV 298: folio 1<sup>r</sup> of the autograph, kept in the Austrian National Library, Vienna; cf. p. 53, end of Variation II, measures 13–16, and page 54, Variation III, measures 1–2 (the topmost staff on this page is written in a foreign hand; on this cf. Foreword, page XII).

The image shows a page of handwritten musical notation for a flute quartet. The tempo is marked 'Andante'. The score consists of six staves. The first four staves are heavily crossed out with diagonal lines, indicating that the original manuscript has been revised. The fifth and sixth staves contain the final, uncorrected notation for these parts. The paper is aged and has some staining.

Facs. 4: Flute Quartet in A KV 298: folio 2<sup>r</sup> of the autograph, kept in the Austrian National Library, Vienna; cf. pages 57/58, measures 1–42.

Allegretto giusto, ma un troppo presto.  
più mosso troppo adagio - Cori - Cori - Cori

Rondineaux

Facs. 5: Flute Quartet in A KV 298: folio 5<sup>r</sup> of the autograph, kept in the Austrian National Library, Vienna; cf. pages 57/58, measures 1–42.

Handwritten musical score for Oboe Quartet in F KV 370 (368<sup>b</sup>), folio 1<sup>r</sup> of the autograph. The score is written on ten staves, with the top staff labeled "Violini" and the bottom staff labeled "Violoncelli". The title "Quartette" is written at the top. The composer's name "Lod. M. Wolfgang Amadeus Mozart" and the date "à Munich, 1781." are written in the top right. The manuscript is marked with "Allegro" and "Andante" in different sections. The page number "223." is written at the bottom right, and "255." is written at the bottom center. A circular stamp is visible in the bottom right corner.

Facs. 6: Oboe Quartet in F KV 370 (368<sup>b</sup>): folio 1<sup>r</sup> of the autograph, kept in the Conservatoire de Musique, Paris; cf. pages 65/66, measures 1–26.

The image shows a page of handwritten musical notation for an Oboe Quartet. It consists of ten staves of music. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. There are several instances of crossed-out or corrected notes, indicating a working draft. A circular stamp is visible on the right side of the page, and there are some handwritten annotations and signatures on the right margin.

Facs. 7: Oboe Quartet in F KV 370 (368<sup>b</sup>): folio 4<sup>r</sup> of the autograph, kept in the Conservatoire de Musique, Paris; cf. pages 73/74, measures 10–37.