

# WOLFGANG AMADEUS MOZART

Series VIII

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DUOS AND TRIOS FOR STRINGS AND WIND INSTRUMENTS

PRESENTED BY DIETRICH BERKE  
AND MARIUS FLOTHUIS

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Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

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

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## EDITORIAL PRINCIPLES

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

- I: Sacred Vocal Works (1–4)
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- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

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





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

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

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

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

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

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

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

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



## FOREWORD

The compositions in the present volume belong to two genres whose profiles never achieved the same clarity in the history of music as, for example, the string quartet or the piano sonata. The unaccompanied Duo without piano<sup>1</sup>, whose roots reach back into the time of the early Flemish composers, has taken on quite varied appearances in the course of its history. In some cases it has provided teaching material, but it has also – above all in the form in which it emanated from France in the last third of the 18th century – served for virtuoso displays. Such different functions have led to the development of divergent tendencies which characterise the genre as a whole; these are pedagogical tendencies, such as contrapuntal writing, study-like features and virtuosity, which continue to be discernible in Mozart's contributions to the instrumental duo. This genre was favoured not only by Mozart but also by Joseph and Michael Haydn and, above all, by the “Mannheim” composers.

From Mozart's work with the Duo for two string instruments, two pairs of works have come down to us, chronologically far apart and also otherwise with few factors in common: the two Sonatas in C and F KV 46<sup>d</sup> and 46<sup>e</sup> (= I/1 and 2), completed, according to the autograph dating, on 1 September 1768 and the two Duos in G and B<sup>b</sup> for Violin and Viola KV 423 and 424 (= I/4 and 5) from the year 1783. Only the two Duos KV 423 and 424 can strictly be counted as “String Duos”; the Sonatas KV 46<sup>d</sup> and 46<sup>e</sup>, on the other hand, belong to another tradition, derived from figured bass practice. The Sonatas KV 46<sup>d</sup> and 46<sup>e</sup> have been transmitted in autograph (Bavarian State Library, Munich). There is no reference of any kind to the instrumentation. Cleffing (treble clef for the upper part, bass clef for the lower) and the range of the parts (the upper part never goes below the note g, the lowest tone possible on the violin, although it often represents a turning-point in the melodic line) make violin and bass (violoncello) a reasonable choice. This is also suggested by the consistently two-part writing throughout, extended to chords only in a few closing measures. It cannot be ruled out, however, that the lower part

could be seen as an unfigured continuo part. As in many early Mozart autographs, corrections and additions in Leopold Mozart's hand are visible.<sup>2</sup> In KV 46<sup>d</sup>, he wrote the tempo indication *Allegro*, and in *Menuett II* the dynamic mark *fp* is probably in his hand. In KV 46<sup>e</sup>, he was again responsible for the tempo indication *Allegro* for the first movement and for further notated alternative versions for measures 6 to 7 and 21 occupying free space on the page; these have been incorporated in the present edition as *ossia* versions. The movement headings *Menuett 1°* and *Menuett 2<sup>do</sup>* in KV 46<sup>e</sup> and also the dynamic marks *fp* in *Menuett II* of this Sonata may well be further contributions by Leopold Mozart. A depiction of the circumstances leading to the composition of the two Duos for Violin and Viola KV 423 and 424 (= I/4 and 5) was offered by two of Michael Haydn's early biographers, Franz Joseph Otter<sup>3</sup> and Georg Johann Schinn<sup>4</sup>, in their *Biographischen Skizze von Johann Michael Haydn* (Salzburg, 1808), details of which were then re-used in Georg Nikolaus Nissen's Mozart biography. Nissen writes as follows:

“At the order of a high-ranking person, Michael Haydn was to write duets for Violin and Viola. He was unable to deliver these at the appointed time, however, because he was afflicted with a severe illness which rendered him incapable of any work at all for a much longer time than anyone had expected. The delay resulted in his being threatened with the withholding of his salary, probably because the man of rank [the Archbishop of Salzburg] had not been sufficiently informed regarding Haydn's circumstances, or had been misled by false reports. Mozart, who called on Haydn daily, learned of this and sat down to work, writing for his troubled friend with such unrelenting fervour that the duets were completed in a few days and could be handed in under Michael Haydn's name.

‘This work of love, which turned out so admirably, continued to be a frequent source of delight to us in later times, a work which our master furthermore kept as sacrosanct in the original, thus constantly honoring Mozart's

<sup>1</sup> On the historical development cf. the article *Duett* by Hans Engel in: *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik* (= MGG), ed. Friedrich Blume, 14 Volumes, Kassel etc., 1949–1968, Volume 3, cols. 882ff.

<sup>2</sup> For the following information I am indebted to Dr. Wolfgang Plath, Augsburg.

<sup>3</sup> For a biography cf. the article *Otter* by Hans Jancik in MGG, Volume 10, col. 476f.

<sup>4</sup> For a biography cf. the article *Schinn* by August Scharnagl in MGG, Volume 11, cols. 1729f.

immortal memory.’ Thus it is recounted by the authors, both pupils of M. Haydn, in their biographical sketch of him (Schinn and Otter).”<sup>5</sup>

Much speaks in favour of a fundamental veracity to this story. The State Library Berlin – Prussian Cultural Heritage possesses copies of four Sonatas for Violin and Viola by Michael Haydn<sup>6</sup>. These four Sonatas, in the keys C, F, D and E, would have fitted in well tonally with Mozart’s Duos in G and B<sup>b</sup> – but, in fact, only tonally. Stylistically, Mozart’s Duos depart completely from the framework within which Michael Haydn’s four Sonatas are constructed. In Haydn, for example, the contrapuntal components are generally absent. Nevertheless, the title page of a recently discovered source links the four Michael Haydn Duo Sonatas in question with two Duets by Mozart, and also names the Archbishop of Salzburg as dedicatee. The source itself, however, contains only two of the Haydn Duets mentioned (the other two have been cut out) and no Duets by Mozart. The formulation on the title page therefore seems to apply to an earlier source which may have contained all six compositions. The copy could be one of those which the Vienna firm Johann Traeg advertised in the *Wiener Zeitung* of 18 June 1788 as follows: “6 detti [sc. Duetti] à Viol. è Viola. The first 4 are by Mr. Haydnreich, the 5th and 6th by Mozart, [...]”<sup>7</sup>. The name Haydnreich may have strayed into this announcement by mistake, for on 2 July 1788 Traeg placed the same announcement in the *Wiener Zeitung* again, this time with the name corrected to “M. Haydn”.<sup>8</sup> From Traeg’s printed main catalogue (Vienna, 1799), in which, incidentally, the name Haydnreich does not appear, it is clear that these Duets are written, not printed, material. Regrettably, no Traeg copies have been discovered to date.

The extant autograph of KV 423 and 424 (in the possession of Robert Owen Lehman, of Paris and New York, deposited in the Pierpont Morgan Library, New York) provides further interesting pointers (cf. the facsimile on p. XXI): it contains neither a date mark nor Mozart’s autograph

signature. On the first page of both works, it can be claimed at best that the tempo indications are in Mozarts hand, but not the title *Duetto i<sup>mo</sup>* [or *2<sup>do</sup>* respectively] *a. Violino e Viola*, and, of course, not the *di Mozart* in the right margin.<sup>9</sup> It has the appearance of a manuscript so laid out by Mozart that it could be inserted effortlessly into a cycle of several constituent parts, of which four individual works were ready and waiting, with the necessary information on the work to be supplied later.

There is no evidence as to whether the autograph was ever actually in Michael Haydn’s possession. In this connection, two letters written by Mozart to his father after his visit to Salzburg between the end of July and the end of November 1783 are important. In this letter of 6 December 1783 he asks his father respectfully to

“[...] send me *My Idomeneo* as soon as possible – the 2 Violin Duets – and Seb: Bach’s fugues – [...]”,<sup>10</sup> repeating this request in his letter of 24 December of the same year.<sup>11</sup> As Mozart does not return to the subject in later letters, it appears that he received what he asked from his father. If the “2 Violin Duets” were in fact KV 423 and 424, one must surmise that Mozart did not receive the autograph – which is said to have been kept by Michael Haydn – but copies. In Constanze Mozart’s correspondence with her publishers, the Duos remain unmentioned, but a later entry in André’s manuscript catalogue of 1833 in the category *Mozart’sche Compositionen nach authentischen Abschriften in Stimmen* [*Mozartian Compositions according to authentic copies in parts*] lists under No. XVI a parts copy of KV 423 and 424, possibly derived from Mozart’s estate.<sup>12</sup>

The Sonata for Bassoon and Violoncello KV 292/196<sup>c</sup> (= I/3) was supposedly written by Mozart, along with three now lost Bassoon Concertos, in Munich at the beginning of 1775 for

<sup>5</sup> *Biographie W. A. Mozarts*, Leipzig, 1828, pp. 476f.; reprints: Hildesheim, 1964 and 1972.

<sup>6</sup> Signature: *Mus. ms. 10 280*.

<sup>7</sup> *Mozart. Die Dokumente seines Lebens*, compiled and elucidated by Otto Erich Deutsch (= *Dokumente*, NMA X/34), Kassel etc., 1961, p. 280.

<sup>8</sup> *Dokumente*, p. 281.

<sup>9</sup> Communicated by Dr. Wolfgang Plath, Augsburg; these entries, however, were not by Michael Haydn, as Prof. Dr. Gerhard Croll, Salzburg, has informed the editor.

<sup>10</sup> Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, compiled (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, (4 volumes of text = Bauer–Deutsch I–IV, Kassel etc., 1962/63), with commentary based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc., 1971), vol. III, No. 770, p. 299, line 56.

<sup>11</sup> Bauer–Deutsch III, No. 773, p. 299, line 56.

<sup>12</sup> Information courtesy of Dr. Wolfgang Plath, Augsburg.

Freiherr [≈Baron] Thaddäus von Dürniz.<sup>13</sup> No documents supporting this conjecture have ever been discovered. It should also be emphatically pointed out that neither KV 292 (1966<sup>c</sup>) nor the three lost Bassoon Concertos are listed in the extant catalogue of the Dürniz collection.<sup>14</sup> It also seems questionable whether Mozart's lost autograph – the edition in the *New Mozart Edition* (NMA) must rely on the earliest extant printed edition alone<sup>15</sup> – does in fact specify Violoncello for the lower part, or whether this direction is not perhaps simply an arbitrary decision by the publisher. One could at any rate imagine, which would be more likely in terms of voice-leading, that a second Bassoon was intended, unless of course one chooses, as was possible in the cases of KV 46<sup>d</sup> and 46<sup>e</sup>, to see in the lower part the possibility of an unfigured continuo bass-line.

Looking back today, there is an adventurous note in the editorial history of the Twelve Duos for two Horns KV 487/496<sup>a</sup> (= I/6). In the first edition of his catalogue, Köchel made the following entry under No. 487: “*Duet for two Violins. Composed in Vienna, 27 February, 1786. Fuchs in Hau p. 209. n. 3. – Not in Mozart's catalogue.*” Köchel continued: “*No autograph, editions or copies known. Remark: Al. Fuchs, who dated the composition of this Duet to the year 1786, lists the autograph in 'Mozart's Legacy'. This probably refers, as is often the case in Fuch's catalogue, to the estate of 'Wolfgang Mozart junior'. As we know, the musical parts of this came to the Mozarteum in Salzburg and to Mrs. von Baroni († 1860) in Gratz. It was not to found in either of these locations (1860).*” – “*Fuchs in Hau*” refers to the *Catalogue sämtlicher Tonwerke von W. A. Mozart verfaßt von Aloys Fuchs, Mitglied der k. k. Hofkapelle, in Vienna* [Catalogue of the complete compositions of W. A. Mozart compiled by Aloys Fuchs, Member of the Imperial and Royal Music, in Vienna].<sup>16</sup> This catalogue was not copied, as is maintained on p. XXXV of KV<sup>3</sup> (KV<sup>6</sup>: p. XXXIX), by Dr. Josef Hauer in der Oed from

Fuch's original, but instead Hauer received the copy from his friend Dr. Lorenz in Wiener Neustadt [“Vienna New Town”], as is confirmed by the signed remark “*Oed, 18 July 1853 / Hauer*” on the title page. In fact, this copy of the catalogue contains, beside the incipit of Köchel's No. 487, the note “*Autograph Mozart's Legacy*”. In the *Thematischen Verzeichniß der sämtlichen Compositionen von Wolfgang Amadeus Mozart* [Thematic catalogue of the complete compositions of Wolfgang Amadeus Mozart] by Aloys Fuchs dating from the year 1837,<sup>17</sup> i.e. in the original from which Hauer's copy was made, the information in a marginal note is different: “*Aut. b. M. V.*”, which means “*at the Music Association*”, i.e. in the keeping of the Gesellschaft der Musikfreunde in Vienna, where the autograph of the numbers 1, 3 and 6 is in fact still to be found at the present day. The manuscript in question consists of two folios with notation on both sides in oblong format (cf. the facsimiles on pp. XXIIff.). Folio 1<sup>r</sup> contains the parts for No. 3, *Andante*, with the remark *By Wolfgang Amadé Mozart Vienna the 27<sup>th</sup> Jullius [July] 1786 while playing skittles*. Folio 1<sup>v</sup> contains No. 1, *Allegro*, Folio 2<sup>r</sup> No. 6, *Menuett mit Trio*. All other entries on these leaves are non-autograph<sup>18</sup> (for an interpretation of this state of affairs cf. below). The old Mozart Edition<sup>19</sup> grouped the three pieces together under No. 3 in Series XV to form a Duo for two Violins, but added in a comment that “*from the last three measures of the Menuet movement of this 'Duo' it is clear that Mozart did not write it for 2 Violins. But as no indication of the means of performance has yet been found, we found it on balance appropriate to print the piece here, all the more so as the parallel passage in the first part of the Menuet movement is notated in the “violin” [treble] clef, and, with the exception of the passage mentioned above, the whole is suited best to performance on, from all the instruments one could imagine, 2 violins, to whose range and character everything else corresponds.*” The old

<sup>13</sup> Cf. KV<sup>6</sup>, footnotes to 196<sup>c</sup> = 292 and 186<sup>e</sup> = 191. On Dürniz and his music collection cf. August Scharnagl, *Freiherr Thaddäus von Dürniz. Ein Mozart-Verehrer*, in: *Acta Mozartiana*, 21st year, 1974, pp. 13ff.

<sup>14</sup> *Catalogue de Musique – appartenante à Mons: le Baron: de Dürniz*; cf. Scharnagl, op. cit., p. 15.

<sup>15</sup> J. J. Hummel (Berlin), Plate No. 1299, published before 1800.

<sup>16</sup> Kept in the Austrian National Library, Vienna, signature: S. m. 4817.

<sup>17</sup> Kept in the German State Library, Berlin, signature: *Kat. mus. 700*.

<sup>18</sup> The corresponding statements in KV<sup>6</sup> must be corrected appropriately. A complete transcription of the non-autograph sections is presented in the *Kritischer Bericht* [Critical Report, available in German only] to the present volume.

<sup>19</sup> *Wolfgang Amadeus Mozarts Werke. Kritisch durchgesehene Gesamtausgabe*, Leipzig (Breitkopf & Härtel), 1877 to 1905.



Mozart Edition prints the measures in question in the bass clef in the main music text, but gives, on a separate staff in small print underneath, a version notated two octaves higher.

Köchel's No. 487 thus made its way into the old Mozart Edition described as a Violin Duo, although it was quite clear to the editors that it could not be realised on these instruments. A new phase opened in the editorial history of KV 487 (496<sup>a</sup>) when some closer attention was paid to an already long-known but largely ignored printed work. In the 3rd edition of Otto Jahn's *Mozart*, the editor, Hermann Deiters, printed Leopold Mozart's work catalogue of 1768<sup>20</sup> and, at the place where Leopold Mozart mentioned "Numerous pieces [...] for 2 Corni di Bassetto", (cf. also KV<sup>6</sup>: 41<sup>b</sup>) supplied the following footnote: "In Paris, Imbault has published Douze pièces pour 2 Cors comp. par W. A. Mozart. Op. 46 [Twelve Piece for 2 Horns composed by W. A. Mozart. Op. 46], of which one copy from the Court and State Library in Munich was available to the editor. Regarding these, Köchel described them in handwritten remark as '12 completely insignificant pieces. The editor [Imbault] must be considered responsible for linking Mozart's name to them'. The editor [Deiters] does not share this view; these short and thoroughly modest pieces could, in terms of content and form, easily be a product of Mozart's boyhood".<sup>21</sup> Köchel's remark is to a certain extent puzzling inasmuch as he listed three of the pieces under No. 487 in his *Chronologisch-thematisches Verzeichnis* [Chronological and thematic catalogue], and Deiters would also have been able to identify the three pieces, which had furthermore been freely available in the old Mozart Edition since 1882. Paul, Count von Waldersee, seems to have been the first to take the Imbault print really seriously. He edited the twelve pieces as Twelve Duets for 2 Bassett Horns in the old Mozart Edition, Series XXIV, Supplement, No. 58. To this edition Waldersee prefixed a remark that was to have

serious consequences and from which we wish to quote here the essential parts, missing out however facts which are already known:

"Exemplar: A printed edition consisting of two separate instrumentalist's parts in the possession of the Royal Court and State Library in Munich with the title: 'Douze Pièces / pour deux cors / composées / par W: A: Mozart / Opera 46. [...] A Paris, chez Imbault Professeur et Editeur de Musique [...].'

['Twelve Pieces / for two horns / composed / by W. A. Mozart / Opus 46. [...] In Paris, published by Imbault, teacher and editor of music [...].'] with the publisher's number 785. The instruments specified are Corno Primo and Corno Secondo [First Horn and Second Horn]. Apart from the content, the claims of the composition to authenticity are strengthened by the fact that three of the Duets (Numbers 1, 3 and 6) can be shown to have been composed by Mozart and have been preserved in his handwriting."

After presenting general information on the autograph, including the correct reading of the name of the month written "Jullius", Waldersee goes on to quote the comment already mentioned above concerning the editing of the three pieces as a Duo for two Violins in Series XV of the old Mozart Edition and continues as follows: "The Munich print, which specifies two horns for the performance of the piece, requires clarification: of all available kinds of horn, it is incontestable that only Bassett horns are capable of performing the pieces as notated."

With this edition, the Bassett horn theory took the place of the Violin theory. But even this theory was far from completely satisfactory, for the Twelve Duos KV 487 (496<sup>a</sup>) deviate not a little from Mozart's otherwise customary style in writing for the Bassett horn – especially in the years of his artistic maturity. As the Imbault print furthermore specifically designates *deux cors* in the title and also marks the parts *Corno primo* and *Corno secondo* (i.e. not with the usual "Corno di Bassetto"), the question is inevitably raised of whether these pieces may not in fact have been intended for horns. A first sally in this direction was Alfred Einstein's naming of the pieces in his revision for the 3rd edition of the *Köchel-Verzeichnisses* (KV<sup>3</sup>). Under No. 496<sup>a</sup> = 487 he named the pieces *Twelve Duos for 2 Horn*. In der *Anmerkung* [note] he mentions, amongst other

<sup>20</sup> *Verzeichniß alles desjenigen was dieser 12jährige Knab seit seinem 7<sup>ten</sup> Jahre componiert, und in originali kann aufgezeigt werden.* [Catalogue of all that this 12-year-old boy has composed since the age of seven, and which can be shown as originals] In: Otto Jahn, W. A. Mozart, 3 impression, 2 parts, Leipzig, 1889 and 1891, II, supplement later variously reprinted, including in KV<sup>6</sup>, pp. XXVf., Bauer-Deutsch I, No. 144, pp. 287ff.

<sup>21</sup> Otto Jahn, W. A. Mozart, II, Leipzig, <sup>3</sup>/1891, p. 828, footnote 17.

details, the Violin Duo edition in the old Mozart Edition and quotes Waldersee's dogmatic statement that it is incontestable that only Basset horns are capable of performing the pieces and comments on this as follows: "*It is however hardly to be doubted that the pieces were intended for horns; Mozart writes in a different manner for Basset horns. [...] The affinity with the five Divertimenti for 2 Clarinets and Bassoon 439<sup>b</sup> (Appendix 229 and Appendix 229<sup>a</sup>) [= II/2], edited by Ernst Lewicki, should be noted.*" In the reprints of the 3rd edition of the *Köchel-Verzeichnis. Mit einem Supplement 'Berichtigungen und Zusätze'* (KV<sup>3a</sup>, Ann Arbor, 1947) Einstein backed away again from the definite formulations of KV<sup>3</sup>. Instead of *Twelve Duos for 2 Horns*, he prefers to speak of *Twelve Duos for 2 Wind Instruments*; in the *Anmerkung* he finds it better to drop the sentence in KV<sup>3</sup> in which he rejected Waldersee's Basset horn theory. KV<sup>6</sup> took over the heading *Twelve Duos for two Wind Instruments* from KV<sup>3a</sup> and speaks of "*Basset horns or horns?*" (in that order) as possible instruments. In their comment on Waldersee's statement about "*only Basset horns*" being capable of performing the pieces, cited yet again in the *Anmerkung*, the editors admit that "*a performance on French horns, however, given virtuoso players, is not out of the question.*"

In the decision to designate the Twelve Duos in the *New Mozart Edition* definitively as Horn Duets, philological and musical considerations played a determining role. The hypothesis introduced in the old Mozart Edition, Serie XV, that these pieces could be Violin Duets or Duets with other string instruments, was ruled out entirely. Notation in the bass clef, for which the editors of the old Mozart Edition had no explanation, also occurs, besides in No. 6, in further pieces as well (Nos. 2, 7 and 9); in addition, an *f#* is called for in No. 7, which cannot be realised on the violin. It is precisely these bass clef passages that point clearly to transposing instruments, for here the parts are sometimes separated by more than three octaves. This unsatisfactory distance between the parts is changed if one assumes instruments with a transposition downwards (in bass clef with a relative transposition upwards) – e.g. horns or Basset horns – of a whole octave, for, in Do/C transposition, E + e" sound as E + e'; in Re/D as F# + f#'; in Mi<sup>b</sup>/E<sup>b</sup> as G + g'etc. In the question of

horns or Basset horns, however, these considerations do not help us further.

Regarding instrumentation, the first source of crucial importance is the Imbault print. In the numbers 1, 3 and 6, it shows no significant variants compared to Mozart's autograph, and one can therefore justifiably assume that it also reproduces Mozart's text faithfully in the other pieces. The instrumentation is unambiguous (cf. above). For this reason, a scientific investigation does not have the task of proving that, with "corno", "corno di bassetto" is meant, but that the instrumental specification "corno" should first of all be taken literally, bringing together all the evidence that supports the information given in the source. Only if solid reasons can be found for ruling out the use of horns must questions be asked about which other instruments could be meant with "cor" and "corno". The possibility of the use of horns must depend on the technical possibilities of the natural horn,<sup>22</sup> the instrument available in Mozart's time. The Basset horn theory proposed by Waldersee arose not least from a limited knowledge of the natural horn, which had by Waldersee's time long been replaced by the valve horn, on which some numbers of KV 487 (496<sup>a</sup>) are in fact not realisable. The natural horn, developed from the earlier *Corno da caccia*, saw technical improvements around the middle of the 18th century<sup>23</sup> which enabled a number of tones not in the natural tone series to be played. But even under these circumstances there are two points which make a performance of Twelve Duos KV 487 (496<sup>a</sup>) with two horns seem problematical: in Numbers 1, 3 and 6, the upper part passes above c''' and d''', reaching as high as g'''. The tones e''', f''' and g''' are without doubt unusually high even for a natural horn and do not occur in other horn parts by Mozart. Josef Marx, however, in the foreword to his practical edition of KV 487

<sup>22</sup> On the historical development of the horn cf. the article *Horninstrumente*, C. *Mittelalter und Neuzeit* by Georg Karstädt in MGG, Volume 6, cols. 747ff.; also Curt Sachs, *Real-Lexikon der Musikinstrumente*, Berlin, 1913, reprographic reprint: Hildesheim; 1964; Hans Kunitz, *Die Instrumentation. Ein Hand- und Lehrbuch*, Teil VI: *Horn*, Leipzig, 1957, pp. 348ff.

<sup>23</sup> An essential part in this was played by the Dresden Court horn player Anton Joseph Hampel; for biographical details cf. the article *Hampel* in *Riemann Musik Lexikon*. Twelfth, completely revised edition in 3 volumes, ed. Wilibald Gurlitt, *Personenteil A–K*, Mainz, 1959, p. 728.

(496<sup>a</sup>),<sup>24</sup> shows that f<sup>'''</sup> occurs in a composition of 1755 by Leopold Mozart<sup>25</sup> and, quoting Fritz Piersig,<sup>26</sup> g<sup>'''</sup> in a composition by the Bohemian composer Johann Dismas Zelenka. The second point raising problems regarding a performance with horns concerns a number of chromatic and diatonic tones as well as some low tones which are very troublesome to realise on the natural horn. Marx summarised the tones occurring in the Twelve Duos in a scale and compared this scale with one similarly derived from the horn part of the Quintet for Piano, Oboe, Clarinet, Horn and Bassoon KV 452, identifying the tones E, f<sup>''</sup> and b<sup>''</sup> as particularly problematic and not used in KV 452.<sup>27</sup> The E occurs within KV 487 (496<sup>a</sup>) in the numbers 2, 6 and 7 and nowhere else in Mozart's work, and apparently not in the works of his contemporaries. Marx reports that experiments on extant natural horns have shown that this tone can be produced if the bell of the horn is completely closed (stopped) and if the instrument is played with completely relaxed lips.<sup>28</sup> Marx shows that f<sup>''</sup> is required in the Divertimento KV 131; it also occurs elsewhere, including in the Serenade KV 375.<sup>29</sup> Marx could not find b<sup>''</sup> anywhere else in Mozart, although it does occur in the work by Leopold Mozart already mentioned. All the chromatic and diatonic tones which do not occur in the Twelve Duos do not appear anywhere else in Mozart either and can apparently not be produced on the natural horn. This last fact in particular speaks against the Basset horn theory, for the Basset horn was a fully chromatic instrument, and there is no good reason why Mozart should have avoided precisely those tones on this instrument which are unplayable only on the natural horn. Furthermore, Einstein's observation that Mozart's writing for Basset horns

was in a different manner is absolutely valid, but it would occupy too much space in this Foreword to demonstrate this with relevant comparisons. The Imbault print does not specify a tuning; the direction *Corno I (II) in Mi<sup>b</sup>/E<sup>b</sup>* in the present score is therefore a free choice by the editor reflecting the fact that the E<sup>b</sup> tuning was one of the most common for the natural horn. There is of course the possibility that Mozart deliberately omitted any reference to tuning and left the choice to the player – depending on the technical capacities of himself and his instrument.

Marx also attempted to place the Twelve Duos in Mozart's biography, and suspected that Mozart's friend of long standing, the horn player Joseph Leutgeb<sup>30</sup> was the skittles companion at that remarkable entertainment on 27 July 1786 noted by Mozart on the autograph, but finally had to admit that he had no answer regarding the identity of the second horn player. Marius Flothuis directed the attention of the editor to the horn players Karl and Johann Türschmidt.<sup>31</sup> All these possibilities are hypothetical, yet it seems certain that the pieces owe their origin to a concrete occasion, perhaps a skittles evening with experienced horn players where the conversation came round to extremely difficult horn parts. This concrete occasion may also explain the physical features of the autograph: while searching for music paper, two pages were found, on which Mozart, without taking care to use the space well, notated the three pieces. On the blank staves of leaves 1<sup>r</sup>–2<sup>r</sup> and the page 2<sup>v</sup>, which Mozart let unused, other members of the group – perhaps while the skittles game was still going on – made their attempts at composition. The non-autograph fragments would thus at least be explained plausibly. The enlargement to a cycle of twelve pieces may then have followed later, with Mozart initially writing the next piece at the same degree of difficulty (No. 7) before then returning to "normality". He did not, by the way, include the pieces in his handwritten work catalogue.

Only the assumption that the Twelve Duos are to be played on horns gives this cycle of such modest musical substance a meaningful rank in Mozart's mature production: the apparently innocuous

<sup>24</sup> *Music for Wind Instruments by 18<sup>th</sup> Century Masters, No. 4: Wolfgang Amadeus Mozart, Twelve Duos for two French Horns K. 487*, With an Introduction by Josef Marx, New York, 1947.

<sup>25</sup> Marx, op. cit., p. 9; the work concerned is the *Sinfonia da Camera für Horn in D, Violine und Streicher*, published in: *Denkmäler der Tonkunst in Bayern, IX/2, Ausgewählte Werke von Leopold Mozart*, ed. Max Seiffert, Leipzig, 1908, pp. 83ff. Marx quotes from the first movement of this work the measures 5ff. and 37ff.

<sup>26</sup> *Die Einführung des Hornes in die Kunstmusik und seine Verwendung bis zum Tode Joh. Seb. Bachs*, Halle, 1927.

<sup>27</sup> Marx, op. cit., pp. 11f.

<sup>28</sup> Marx, op. cit., p. 13.

<sup>29</sup> Information communicated by Prof. Dr. Marius Flothuis, Amsterdam.

<sup>30</sup> On Leutgeb cf. Eibl V, p. 76, commentary to Nos. 63/84.

<sup>31</sup> On the biography of Karl Türschmidt cf. the article *Türschmidt* by Georg Karstädt in MGG, Volume 13, cols. 968f.



compositions (so innocuous that Hermann Deiters and later also Hermann Abert<sup>32</sup> wanted to place their origins in Mozart's boyhood) show themselves, under these circumstances, to be challenging virtuoso pieces.

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Mozart's artistic forays into the instrumental trio without piano resulted in only a few, but very varied, compositions. The earliest extant instrumental trio is the *Adagio and Menuetto* in B<sup>b</sup> KV 266/271<sup>f</sup> (= II/1), a relatively unimportant little work, possibly an occasional composition. Mozart's sister Nannerl, later Reichsfreiin [≈Baroness] von Berchtold zu Sonnenburg, mentioned a work in her letter of 8 February 1800 to Breitkopf & Härtel in Leipzig: "[...] *I also have a tiny little Night Music consisting of 2 violins and bass, but, as it is a very simple composition which he wrote in his very early years, I did not venture to send the same to you, since it appeared to me too insignificant*".<sup>33</sup> Hermann Deiters found links between this "*Night Music*" and KV 266 (271<sup>f</sup>).<sup>34</sup> But, as the autograph of KV 266 (271<sup>f</sup>) was initially kept by Constanze Mozart and passed to André around 1800 (cf. KV<sup>6</sup>, p. 280; today: State Library Berlin – Prussian Cultural Heritage, signature: *Mus. ms. autogr. W. A. Mozart, KV 266*), Nannerl's "*Night Music*" must be considered lost; KV<sup>3-6</sup> lists it as No. 41<sup>g</sup>. We are certain that Mozart was familiar with works for this combination of instruments from his youth on: Leopold Mozart himself had six Trio Sonatas for two Violinen and Bass engraved in copper in 1740 and Divertimentos of his for the same instruments are known.<sup>35</sup> Furthermore, Mozart's early acquaintance with compositions for these instruments is documented.<sup>36</sup> Because of the handwriting and the unusual paper format in KV 266 (271<sup>f</sup>), the same as in KV 267 (271<sup>c</sup>), 274 (271<sup>d</sup>) and 278 (271<sup>e</sup>), KV<sup>6</sup> dated 271<sup>f</sup> as "*supposedly Spring, 1777*". For what purpose Mozart wrote the two little works we do not

know; there is a very distant possibility that they are early examples of Masonic music.<sup>37</sup> Only once did Mozart return to the combination of two violins and violoncello: in a sketch mentioned in KV 266 (271<sup>f</sup>) (= Appendix 3), he notated for these instruments the first 11 measures of the first violin. This sketch, however, has nothing to do with KV 266 (271<sup>f</sup>): it belongs to Mozart's period.

In the *Adagio in F for two Basses and Bassoon* KV 410/440<sup>d</sup>/KV<sup>6</sup>: 484<sup>d</sup> (= II/3), Alfred Einstein again sees a piece of Masonic music, part of an "*instrumental lodge ritual*", to which, in his opinion, the fragmentary pieces KV Appendix 95 (484<sup>b</sup>) and Appendix 93 (484<sup>c</sup>) also belonged.<sup>38</sup> In Breitkopf & Härtel's *Œuvres complètes*, Cah. 16, 9, this piece, whose autograph is extant (Stockholm, Stiftelsen musikkulturens främjande; Captain R. Nydahl), has been published as a Canon in G with the text "*Laßt immer in der Jugend Glanz*",<sup>39</sup> thus taking its place amongst the Mozart canons to which a text was later underlaid by Breitkopf & Härtel.<sup>40</sup>

As a genre, the Trio compositions from the present volume discussed so far all share, in one sense, a special form of existence in that they are occasional works, while the Divertimento in E<sup>b</sup> KV 563 (= II/4), and with it the Trio fragment in G KV Appendix 66/562<sup>e</sup> (= Appendix 2), have a

<sup>37</sup> Some striking parallels to the song *Lobgesang auf die feierliche Johannisloge*, KV 148 (125<sup>b</sup>) also speak for this; cf. *Neue Mozart-Ausgabe* III/8: *Lieder*, presented by Ernst August Ballin, Kassel, etc. 1963, pp. 4f. Cf. especially the Adagio, m. 36, Violino II, with the beginning of this song.

<sup>38</sup> *Mozart. Sein Charakter, sein Werk*, new edition, Frankfurt, 1968, p. 367.

<sup>39</sup> The author of the text. Franz Schubert made a copy of KV 410 (440<sup>d</sup>; KV<sup>6</sup>: 484<sup>d</sup>) in the texted G major version and of the canon KV 230 (382<sup>b</sup>) with the underlaid Hölty text "*Selig alle, die im Herrn entschliefen*". These two canons, which were listed as untraceable compositions in both Otto Erich Deutsch, *Schubert. Thematic Catalogue of all his Works*, London, 1951, under Nos. 92 and 127 and in the *Neue Schubert-Ausgabe*, Series III, Volume 4: *Mehrstimmige Gesänge für gleiche Stimmen ohne Begleitung*, presented by Dietrich Berke, Kassel etc., 1974, have in the meantime been definitively identified with the help of a recently discovered old incipit catalogue of Schubert compositions.

<sup>40</sup> On Mozart's canons cf. *Neue Mozart-Ausgabe* III/10: *Kanons*, presented by Albert Dunning, Kassel etc., 1974; as KV 410 (440<sup>d</sup>; KV<sup>6</sup>: 484<sup>d</sup>) is not a pure canon, it was allocated to the present volume on the basis of its instrumentation.

<sup>32</sup> *W. A. Mozart*, 5., completely revised and enlarged edition of Otto Jahn's "*W. A. Mozart*", 2 Parts, Leipzig, 1919 and 1921, II, p. 1048.

<sup>33</sup> Bauer-Deutsch IV, No. 1280, p. 312, lines 21–24.

<sup>34</sup> Otto Jahn, *W. A. Mozart*, I, Leipzig, <sup>3</sup>/1889, p. 355, footnote 54.

<sup>35</sup> Cf. the selection in: *Denkmäler der Tonkunst in Bayern* IX/2, p. 37ff.

<sup>36</sup> Cf. the report by Johann Andreas Schachtner for Maria Anna von Berchtold zu Sonnenburg, Bauer-Deutsch IV, No. 1210, p. 182, lines 93ff.

place in the tradition of the genre “String Trio”; defined more narrowly, they have a place in the special Viennese tradition, in which the flexible type of the Divertimento was entrusted to this combination of instruments. The term “Trio”<sup>41</sup> was used in the second half of the 18th century, above all in publisher’s catalogues, as a collective designation for works composed in three voices,<sup>42</sup> being used additionally as a blanket expression covering the older trio sonata and church trio sonata.<sup>43</sup> It was in the 19th century that the term first took on clear contours as the definition of a genre.

To the genre “String Trio”, Mozart contributed only a single complete work, the Divertimento in E<sup>b</sup> KV 563. Of a second Trio in G KV Appendix 66 (562<sup>e</sup>), a torso has come down to us: Mozart notated for this work, whose autograph is preserved in the Fitzwilliam Museum Cambridge, only the exposition and the beginning of the development of an opening *Allegro* movement. Alfred Einstein sees in this fragment a “forerunner” of KV 563: “[...] *the only genuine forerunner, however, is the fragment KV 562<sup>e</sup> (= Appendix 66) in G major, which probably served as a ‘springboard’ to KV 563. The overall proportions were too small for his taste; he obviously wanted to write something more significant for his friend and lodge brother Michael Puchberg, who had so often helped him out in difficult situations, and also for posterity or eternity.*”<sup>44</sup> At another place Einstein admitted,

<sup>41</sup> On the historical development cf. the article *Trio, B. Streichtrio*, by Hubert Unverricht in MGG, Volume 13, cols. 689ff.; by the same author, *Geschichte des Streichtrios*, Tutzing, 1969.

<sup>42</sup> The term also appears as a title in printed editions such as the first printed edition of Mozart’s Divertimento KV 563 by Artaria & Co., published in Vienna and Mainz, 1792: *Gran Trio per Violino, Viola, e Basso Composto dal Sig.<sup>r</sup> W. A. Mozart Opera 19* (Plate No. 368).

<sup>43</sup> On Mozart’s Church Sonatas cf. *Neue Mozart Edition* VI/16: *Sonatas for Organ and Orchestra*, presented by Minos E. Dounias, Kassel etc. 1957. This volume also contains the Church Sonatas KV 67–69 (41<sup>h-k</sup>), which, from the point of view of instrumentation (two violins, unfigured bass), would have been included in the compositions covered by the present volume, but in terms of musical form and content they reveal themselves to be an early group of Mozart’s “Epistle Sonatas”; cf. Minos E. Dounias’ Foreword to *Neue Mozart-Ausgabe* VI/16, p. VII.

<sup>44</sup> *Mozart. Sein Charakter, sein Werk*, p. 204. On Puchberg cf. Eibl VI, pp. 359f., commentary on No. 1067, and pp. 367ff., commentary on No. 1076.

however, that “*for us it is the beginning of a masterpiece; it is incomprehensible to us that Mozart could not bring himself to finish it, which would have been for him a few hours’ work. But it is probable that he left it on one side for the sake of the Divertimento in E<sup>b</sup> (K. V. 563), one of his most magnificent works: from this point on, its dimension were too small for him, and he had already said everything that he had to say in this form and instrumental combination.*”<sup>45</sup> Einstein’s thoughts are based on the assumption that a fragment always precedes the finished work, an assumption that, in the case of KV Appendix 66 (562<sup>e</sup>), is totally unfounded, for there is no date on the fragment. It could equally easily have been penned after KVV 563 as the second work of what might have been planned as a series of String Trios which was – for whatever reason – never realised. What Einstein says about the supposedly too small “dimensions” of the G major Trio is in part unfounded, in part wrong. The fragment has no autograph title and otherwise offers no information which allow any conclusions regarding the planned number of movements. It is therefore impossible to decide whether Mozart was planning a work in two or three movements or one following the four-movement Divertimento type, such as KV 563. What Mozart wrote down is the exposition of the principal movement of a Sonata, the formal type with which he also opened the Divertimento KV 563. In terms of “dimensions”, the exposition of KV Appendix 66 (562<sup>e</sup>) has even more generous proportions, for with 91 measures it surpasses the first movement of KV 563 by 18 measures. Einstein’s “forerunner” theory is not applicable to this fragment: here we have a small part of a second Mozart String Trio, in every sense equal in rank to KV 563, a composition from his later years for which we have no precise dating. The Divertimento in E<sup>b</sup> KV 563 was entered in Mozart’s handwritten catalogue under 27 September 1788 as *A Divertimento à 1 violino, 1 viola, e violoncello: di sei Pezzi* [of six pieces/movements].<sup>46</sup> During his Berlin journey, 8 April to 4 June 1789, he put the work on the programme of a concert in Dresden on 16 April, writing afterwards as follows to his wife: “[...], *I included in this little concert the Trio which I wrote for Mr. v. Puchberg, – it was*

<sup>45</sup> Einstein, op. cit., p. 156.

<sup>46</sup> Bauer-Deutsch IV, No. 1083, p. 74.



performed so thoroughly audibly”<sup>47</sup> – it seems Mozart was not captivated by this rendition. He mentioned the work again in a letter to Puchberg himself on 8 April 1790: “For tomorrow, Friday, Count Hadick has asked to hear Stadler’s Quintet, and the Trio which I have written for you, so I have taken the liberty of inviting you; [...]”<sup>48</sup>. The performance in Dresden and this last in Vienna are the only two we know of during Mozart’s lifetime.

The autograph is untraceable. The old Mozart Edition offers in the *Revisionsbericht* [Editorial Report] for the Series XII–XXII nothing more than a summary list of the “original manuscripts” which were supposedly used as a basis for the “redaction”. In this list, the *Revisionsbericht* speaks of a “Mr. Pole, Esq., F. R. S. London” as the owner of the autograph. Research undertaken in England by A. Hyatt King at the instigation of the Editorial Board was successful in clarifying the identity of this William Pole, a well-known scholar who died in 1900, but the search for the autograph has thus far been fruitless. Even though the very scanty information in the *Revisionsbericht* leaves it unclear whether the old Mozart Edition used the autograph or not, the old Mozart Edition must in fact be taken as the second main source for a new edition. The first main source and thus foundation of the edition is the first printed edition by Artaria, dating from 1792.<sup>49</sup> A comparison between the first printed edition and the old Mozart Edition reveals above divergences in articulation and dynamics: in total, the old Mozart Edition exhibits a greater number of dynamic and articulation signs than the print. Experience suggests that the print thus stands closer to the lost original than does the old Mozart Edition. On the other hand, some readings in the old Mozart proved important for our new edition. As, in view of the source situation, hopes of reconstructing Mozart’s original would be completely illusory, it was decided that, for this work, the usual typographical differentiation in the NMA between original and editorial additions

should not apply. All editorial decisions are reported on in detail in the *Kritischer Bericht* [Critical Report, available in German only]. At this point, however, the problems associated with the dynamics in the second movement should be mentioned: in measure 66 in the printed source an inexplicable *f* occurs in the violoncello part only, which one must no doubt see as an engraver’s error. Otherwise, there are no dynamic markings at all in the entire movement. The old Mozart Edition, in contrast, provides comprehensive dynamics which we must assume to be editorial additions. In the *New Mozart Edition*, therefore, the movement has been rendered without any dynamic markings at all. Not least amongst the considerations prompting the editor to this decision were purely musical aspects: the dynamics in this movement arise almost on their own: *piano* is certainly the fundamental dynamic level, but one can assume that in measures 30ff., and correspondingly in measures 97ff., *forte* is required, followed by a gradual decrescendo until the end. The supplying of dynamics throughout as in the old Mozart Edition cannot, in the view of the editor, reflect Mozart’s intentions, and furthermore represents a much too arbitrary a fixing of the dynamics and is thus not a help, but rather a restriction, in interpreting the music.

Both main sources of KV 563 use only staccato dots throughout, with no staccato dashes. In keeping with this observation, only staccato dots were used in this new edition of the work in the *New Mozart Edition*, even in such places as one might expect staccato dashes in the notation of Mozart’s mature period. It seems almost certain that Mozart himself had differentiated between dash and dot in the (lost) autograph. Evidence for this is provided above all by the incipit in the handwritten work catalogue: at the 3rd and 4th quarter-notes in measure 5 (first movement), the violoncello clearly shows staccato dashes.

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Finally, the editor wishes to offer thanks to all who have contributed to the completion of this edition: to all persons and institutions mentioned in the Foreword and in the *Kritischer Bericht* as the owners of source materials; to his colleagues on the Editorial Board, Dr. Wolfgang Plath and Dr. Wolfgang Rehm, for their readiness to help and support at all times; to Prof. Dr. Gerhard Croll, Salzburg, Prof. Dr. Marius Flothuis,

<sup>47</sup> Bauer-Deutsch IV, No. 1094, p. 83, lines 22–24. – Whether Mozart’s reference to a “Trio which I wrote for Mr. von Puchberg” really meant KV 563 or in fact the Piano Trio KV 542, is a moot point; on this cf. also *Neue Mozart-Ausgabe VIII/22/2: Piano Trios*, presented by Wolfgang Plath and Wolfgang Rehm, Kassel etc., 1966, p. XII.

<sup>48</sup> Bauer-Deutsch IV, No. 1121, p. 105, lines 10–12.

<sup>49</sup> Cf. footnote 43.

Amsterdam and Prof. Dr. Ladislav Saban, Zagreb for important advice concerning subject matter; to Mr. A. Hyatt King, London for his efforts concerning the autograph of KV 563; to the ladies Dr. Ruth Blume and Dorrit Hasselblatt, Kassel for a practical test of the compositions on the basis of the proofs; to Karl Heinz Füssl, Vienna for his help in reading the proofs.

Kassel, May 1974 Dietrich Berke

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“Disorder and belated suffering” – this is how, quoting Thomas Mann somewhat freely, an editor could describe his feelings confronting the task of producing a text of Mozart’s three-voice Movements for Wind Instruments KV 439<sup>b</sup> (= II/2). All sources and documentary evidence yield in sum “disorder”, and “belated suffering” is therefore the lot accorded to the one who attempts to – and must – impose order on the whole.

No autograph of Mozart’s is known for KV 439<sup>b</sup>. The earliest evidence of pieces of this kind is a letter of 31 May 1800 from Constanze Mozart to the publisher Johann Anton André in Offenbach in which she writes as follows: “*Such things must be discussed with the clarinetist Stadler the Elder. This man has several originals, and possesses as yet unknown Trios for Basset horns in copy. He maintains that his travelling case, in which he had these things, was stolen in the provinces*”.<sup>50</sup> As Constanze speaks of “copy”, this shows that even at this early point she knew nothing more of any autograph for such “*Trios for Basset horns*”. The oldest sources which transmit these pieces, in part or complete, under Mozart’s name are printed sources from the beginning of the 19th century (cf. below). This unfavourable transmission situation leads one to ask questions about the authenticity of KV 439<sup>b</sup>, but the quality of the majority of pieces grouped together under KV 439<sup>b</sup> and, in particular, their stylistic affinity with the *Six Notturmi (Canzonets)* for two Sopranos and

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<sup>50</sup> Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, compiled (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, (4 volumes of text = Bauer–Deutsch I–IV, Kassel etc., 1962/63), with commentary based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc., 1971), vol. IV, No. 1229, pp. 356, lines 138–141.

Bass with accompaniment for three Basset horns (or two Clarinets and Basset horn)<sup>51</sup> leave hardly any room for doubt about Mozart’s authorship; the possible identity of KV 439<sup>b</sup> with the “*Trios for basset horns*” mentioned by Constanze must therefore be taken into consideration if her statement about the existence of such pieces is true. Besides Mozart, only someone familiar with the character and the technique of the Basset horn, namely one from the circle around Mozart, such as Anton Stadler, 18 of whose pieces for three Basset horns are preserved in the collection of the Gesellschaft der Musikfreunde in Vienna, comes into consideration as a possible composer of KV 439<sup>b</sup>. The musical texture and compositional technique shown in these pieces cannot compare with the quality of KV 439<sup>b</sup>, however. Stadler is therefore ruled out as composer of KV 439<sup>b</sup>, and, if Mozart’s authorship cannot be established unequivocally by examination of the sources, the musical content and technical perfection exclude the possibility of their being the work of a second-rate composer.

Regarding the dating of KV 439<sup>b</sup>, there is no reliable information. In the Mozart literature to date, a date in the early Vienna years 1783–1785 was assumed, a time during which Mozart was in contact with leading Viennese clarinets such as the brothers Johann and Anton Stadler; as the pieces are missing from Mozart’s handwritten catalogue, kept from the beginning of 1784 onwards, Alfred Einstein considered it possible that the work was written in 1783 (KV<sup>3</sup>). On the other hand, the stylistic proximity, already mentioned, to the *Sechs Notturmi (Canzonettas)* written for the circle of friends associated with the Jacquin family causes one to consider a broader period plausible; this edition dates the compositions “*between 1783 and 1788*”, for Mozart entered the last of these *Notturmi*, the Canzonetta “*Più non si trovano*”, in his work catalogue on 16 July 1788.<sup>52</sup> A later date for KV 439<sup>b</sup> is further suggested by relations to musical material from the *Magic Flute* – compare No. 19 (in *Divertimento IV*) with the March of the Priests – and the note-for-note agreement between the first two measures of the exposition of No. 11 (in *Divertimento III*) and the opening motif of the String Quartet fragment KV Appendix 74 (587<sup>a</sup>) probably written at the end of 1789.

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<sup>51</sup> KV 436–439, KV 346 (439<sup>a</sup>) and KV 549 in: *Neue Mozart-Ausgabe* (NMA) III/9.

<sup>52</sup> Cf. NMA III/9, Foreword, p. XII.

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The earlier partial source for KV 439<sup>b</sup> is a print by Breitkopf & Härtel, Leipzig, from the year 1803 (*Petites Pièces Pour Deux Cors de Bassette et Basson par W. A. MOZART. Livr. I [...] [Little Pieces for Two Basset Horns and Bassoon by W. A. MOZART. Book I [...]]*); this contains *Divertimento II*,<sup>53</sup> although without the introductory *Allegro* and with another final movement in place of the Rondo (No. 10), a total of four pieces (= KV<sup>1</sup> Appendix 229), of which three, namely Nos. 7–9, agree in essentials with the later transmission, while Ernst Lewicki<sup>54</sup> has already described the fourth as “*an obvious forgery*”, since it “*it is very weak compared with the others*”. Even if this weakness, which Lewicki correctly recognised, is not sufficient reason to dismiss Mozart’s authorship, the piece was nevertheless relegated to the Appendix (No. 1) of this volume. (The editing was based on the Breitkopf print, but obvious engraving errors were emended; cf. *Kritischer Bericht*.) The main source of the entire group of 25 numbers gathered together under KV 439<sup>b</sup> was a set of parts published by N. Simrock, Bonn (*Trois Serenades pour deux Clarinettes et Basson, Composées par W. A. MOZART. Livre I [bzw. II] Prix 5 Francs [...] [Three Serenades for two Clarinets and Bassoon, composed by W. A. MOZART. Book I [or II respectively] Price 5 Francs [...]]*). The price information in francs shows that the edition cannot have appeared earlier than 1806 (KV<sup>6</sup>: “*around 1813*”). With the editions by Breitkopf and Simrock, the extant sources which specify wind instruments throughout for KV 439<sup>b</sup> are exhausted. Beside these two printed editions, a further series of editions with other instrumentations (strings, piano etc.) appeared at the beginning of the 19th century; these provide in some cases thoroughly plausible readings which have been taken into consideration during the

<sup>53</sup> Although Breitkopf-Härtel’s *Alter handschriftlicher Catalogue von W. A. Mozarts Original-Compositionen. Abschrift [Old manuscript catalogue of W. A. Mozart’s original compositions. Copy]* (Gesellschaft der Musikfreunde, Vienna) lists in 5th place under the heading Flute Concertos (without incipit or statement of sources) “XXV [sic] pieces p: 3 Corni di Bassetto o 2 Clarinetti, Fag. e Violoncello”, the Breitkopf edition of 1803 seems not to have gone beyond the first volume (cf. *Kritischer Bericht*).

<sup>54</sup> Cf. Foreword to the old Mozart Edition (AMA), Series 24, 62 (Leipzig, 1905).

present editing (for more on this procedure and on these old editions themselves cf. the *Kritischer Bericht*).

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For the NMA, as it was for the AMA (Ernst Lewicki), the Simrock printed edition had to be taken as the main source, it being, as already mentioned, the only one to contain all 25 Numbers, but for the numbers 7–9 (in *Divertimento II*) the Breitkopf & Härtel edition was of course consulted.

Not only did Simrock number the 25 pieces continuously from 1–25, but he also grouped them to form “Serenades”, which works very convincingly for the Serenades I–IV; the Serenade V (*Divertimento V* in our edition): Adagio – Menuetto (with Trio) – Adagio – Romance (all in B<sup>b</sup> major) – Polonaise (in E<sup>b</sup> major) in Simrock’s grouping, however, is less satisfactory as a sequence of movements. These movements could never have been conceived by Mozart in this form, and the re-ordering of Romance and Polonaise undertaken by Lewicki (AMA) does not lead to a satisfactory result. Mozart either did not have a grouping into Serenades in mind, but rather a loose succession of rather short pieces – which is suggested by Simrock’s continuous numbering of the pieces and by Breitkopf’s manuscript catalogue (cf. footnote 4) – or he planned the usual series of six Serenades. In this case, the last five pieces (= Nos. 21–25) would have to be seen as two Serenades left unfinished. The hypothesis of a series of shorter pieces is supported by the brevity of the *Allegro* No. 6 as an opening movement for Serenade II (= *Divertimento II* of our edition): Mozart generally conceived the opening movements of cyclical works in more ample dimensions. The clumsiness in compositional technique shown by the Polonaise (No. 25) could be explained – and this in turn speaks for the hypothesis of two unfinished Serenade fragments – by assuming that this piece itself was left as a fragment and was finished by a third party whose work diminished the overall quality of the piece. Simrock’s intention, in keeping with the custom of the time, was to offer a collection of six Serenades: to form Serenade VI, he added arrangements, which were certainly not Mozart’s own, for wind instruments of numbers from *Le nozze di Figaro* and *Don Giovanni*. It is noteworthy that the first of these



arrangements is of Susanne's Rondo "*Al desio di chi t'adora*" KV 577, composed for the revival in Vienna in 1789, which includes two *concertante* Basset horns.

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Instead of the term *Serenade*, the AMA arbitrarily uses the term *Divertimento*, which, although it is related as a genre, does not appear even in secondary source material (cf. *Kritischer Bericht*), and it numbers the pieces according to their place in the relevant *Divertimento*. The NMA follows Simrock in the order and individual numbering of the 25 pieces, and adopts furthermore the term *Divertimento*, as this is the one that has entered the Mozart literature.

The AMA followed the Simrock print regarding the instrumentation of the pieces for two Clarinets and Bassoon. This is contradicted somewhat by the fact that five documents exist which are essentially older than the Simrock print and which speak of an instrumentation of two Basset horns and a bass instrument, or in some cases of three Basset horns:

1. Constanze's letter of 31 May 1800, quoted above, to Johann Anton André,
2. the old manuscript Breitkopf Catalogue, likewise already mentioned (cf. footnote 4),
3. the Breitkopf print of 1803,
4. the Addendum of 1804 to the Main Catalogue of 1799 of Johann Traeg, Vienna, in which we read on page 15 under Number 348 of "*Mozart W. A. Petites pieces pour 2 Cors de Bassette et Basse [...]*" ["*Mozart W. A., Little Pieces for 2 Basset horns and Bass [...]*"], and
5. the *Verzeichnis geschriebener und gedruckter Musikalien [...], welche am 1 Juni 1836 [...] von Breitkopf & Härtel [...] verkauft werden sollen* {*Index of written and printed musical items [...], which are to be offered for sale on 1 June 1836 [...]* by Breitkopf & Härtel [...]} on page 164 of which, under section 55, *For the Basset horn*, there are four mentions of "*Mozart, pet. Pièces Liv. I*" ["*Mozart, Little Pieces Book I*"] (Obviously a clear reference to the Breitkopf print of 1803).

There is thus no shortage, precisely in the oldest sources and related documents, of evidence for an instrumentation with Basset horns. There may have been various reasons for the publication of editions with alternative or divergent instrumentation: either the autograph was not available for these editions, or they were based on sources in which instruments were not specified (but whose notation would permit a number of instrumentations). Furthermore, it would not be surprising if the publishers had wished to broaden the range of potential customers by producing such alternative or divergent instrumentations, for an ensemble of three clarinet or Basset horn players was probably not always available; of the four clarinetists with whom Mozart was in contact, for example, namely the brothers Anton and Johann Stadler and also Anton David and Vinzenz Springer, two were already deceased by 1804 (Johann Stadler and Anton David).<sup>55</sup>

Michael Whewell was the first to come up with the idea of re-writing the Bassoon part in KV 439<sup>b</sup> for Basset horn.<sup>56</sup> The NMA also re-writes the Bassoon part for Basset horn, and thus offers the 25 pieces, in keeping with the documents mentioned above, for three Basset horns, but goes beyond Whewell in examining, on the basis of the three pieces transmitted by Breitkopf, to what extent the Bassoon part in the Simrock print could be a re-working of an original Basset horn part.

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<sup>55</sup> Little, or only contradictory, information on the lives of Springer and David is provided by the relevant literature. According to Ulrich Rau, who is currently preparing a study on chamber music for clarinet and strings during the Vienna Classics period, Anton David was born in 1730 in Offenburg in Baden and died on 5 April 1796 in Löwenberg in Silesia. His pupil Vinzenz Springer was born in 1756 or 1757 in Jungbunzlau in Bohemia; he died after 1800 in Bohemia. Anton Stadler lived from 1753 to 1812, Johann Stadler from 1755 to 1804. From the plentiful literature on the clarinet, the Basset horn and the exponents of these instruments, we mention here Anthony Baines, *Woodwind Instruments and their history*, London, 1957; Jiří Kratochvíl, *Betrachtungen über die Urfassung des Konzerts für Klarinette und des Quintetts für Klarinette und Streicher von W. A. Mozart*, in: *Bericht über die Internationale Konferenz über das Leben und Werk W. A. Mozarts*, Prague, 1956; F. Geoffrey Rendall, *The Clarinet*, London / New York, <sup>3</sup>/1971 (rev. Philip Bate); Josef Saam, *Das Bassethorn. Seine Erfindung und Weiterbildung*, Mainz, 1971; Pamela Weston, *Clarinet Virtuosi of the Past*, London, 1971.

<sup>56</sup> Cf. Michael Whewell, *Mozart's Bassethorn Trios*, in: *The Musical Times*, 103th year, January 1962, p. 19.

The editor proceeded on the basis of the following considerations:

1. The Breitkopf print of 1803 designates the lowest part, which never descends below the low C, however, as “*Basson*” (title) and “*Fagotto*” [“*Bassoon*”] (in the part), and notates all three parts in C. This notation assumes either three non-transposing instruments or three instruments that transpose in the same way.
2. A possible instrumentation with three Basset horns is supported by details of the compositional technique: in the reconstruction, the upper part remains almost unchanged,<sup>57</sup> and the pieces are heard in the most common Basset horn key of F. For the lowest part, which is notated in bass clef throughout, the result is – since the Basset horn, assuming an F-transposition, is usually notated a fourth lower in the bass clef – that the parts lie closer together and consequently a more satisfactory combined sound of all the parts.

The editor’s examination of individual points revealed the following: strikingly bad voice-leading, a result in some cases of forcing the instrument into unsatisfactory parts of the its range or, in other cases, the use of accompanying figures unsuited to the bassoon etc., etc., is sure evidence that the bassoon part in the Simrock part is in fact the re-working of an earlier Basset horn part. Not insignificant evidence is also provided by a comparison with the three pieces in the Breitkopf print (Nos. 7, 8 and 9 in *Divertimento II*), which could be taken over unchanged by the NMA and which provide in many places better readings than the Simrock print. A detailed report on the reconstruction is offered in the *Kritischer Bericht*.

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In view of the unfavourable source situation, this edition of KV 439<sup>b</sup> departs from the usual practice of the NMA in differentiating typographically between the original text and editorial changes or

additions; there is similarly no typographical distinction of the editorial decisions in the reconstruction for three Basset horns (for details cf. *Kritischer Bericht*). Although the Simrock print distinguishes between the staccato signs dash and dot, it does this so arbitrarily and illogically that it seemed advisable to adopt a uniform staccato dot throughout. The sometimes too abundant use of dynamic marks in Simrock was reduced, while crescendo and decrescendo hairpins, untypical of Mozart, were either not adopted or replaced by the direction *cresc.*

The AMA chose to depart in the Numbers 11 and 16 (in *Divertimentos III* and *IV*) from the form given in the sources and write out the repeat of the first group of themes after the development section; this is probably not justifiable, since in each of these pieces the development section ends with the same formula as at the end of first group of themes. In addition, it is not usual in such short pieces for the reprise to start with the second theme right away. As there is no way, however, of deciding conclusively whether these measures should be dropped or not, the NMA has decided – just as the AMA did – to print them; we have, however, marked the passage with the *Vi-de* sign, so that performers can omit or play it as they wish.

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It is the editor’s pleasant duty to express his thanks to all those who have helped to produce this edition of KV 439<sup>b</sup>: to the Editorial Board of the NMA, to Dr. Hedwig Mitringer, Vienna and also to the gentlemen Kees Hartvelt, Bussum (Netherlands), Ulrich Rau, Limbach (Saar) and Karl Heinz Füssl, Vienna.

Marius Flothuis

Amsterdam, March, 1974

Translation: William Buchanan

<sup>57</sup> The following are the places at which retouching of the second Basset horn part was necessary, diverging thus from the AMA and also from the Simrock publication:

No. 4 (in *Divertimento I*), Trio, mm. 2–6, 18–22.  
 No. 5 (in *Divertimento I*), mm. 89–92, 106–107.  
 No. 10 (in *Divertimento II*), mm. 16–22, 100–104.  
 No. 16 (in *Divertimento IV*), mm. 26–28, 71–74.  
 No. 17 (in *Divertimento IV*), mm. 24–26.  
 No. 22 (in *Divertimento V*), Trio, mm. 1–20.  
 No. 25 (in *Divertimento V*), m. 15.





Facs. 1: Duo in G for Violin and Viola KV 423 = I/4: folio 1<sup>r</sup> of the autograph in the possession of Robert Owen Lehmann, Paris–New York, deposited in the Pierpont Morgan Library, New York. Cf. pages 15–17, measures 1–42 and Foreword.



The image shows two pages of handwritten musical notation for two horns. The top system consists of three staves. The first staff begins with the tempo marking *Allegro moderato*. The second system consists of seven staves, beginning with the tempo marking *Andante*. The notation includes various rhythmic values, accidentals, and dynamic markings. In the upper right corner of the first page, there is a handwritten note: "Der obige Mozart'sche Autograph vom 27. 9. Jahre 1786 in der Originalform".

Facs. 2, 3: Twelve Duos for two Horns KV 487 (496<sup>a</sup>) = I/6: folios 1<sup>r</sup> and 1<sup>v</sup> of the autograph of the Numbers 3, 1 and 6, in the possession of the Gesellschaft der Musikfreunde, Vienna. Cf. page 50 (No. 3) and page 49 (No. 1); concerning the non-autograph parts on both pages cf. the Foreword.





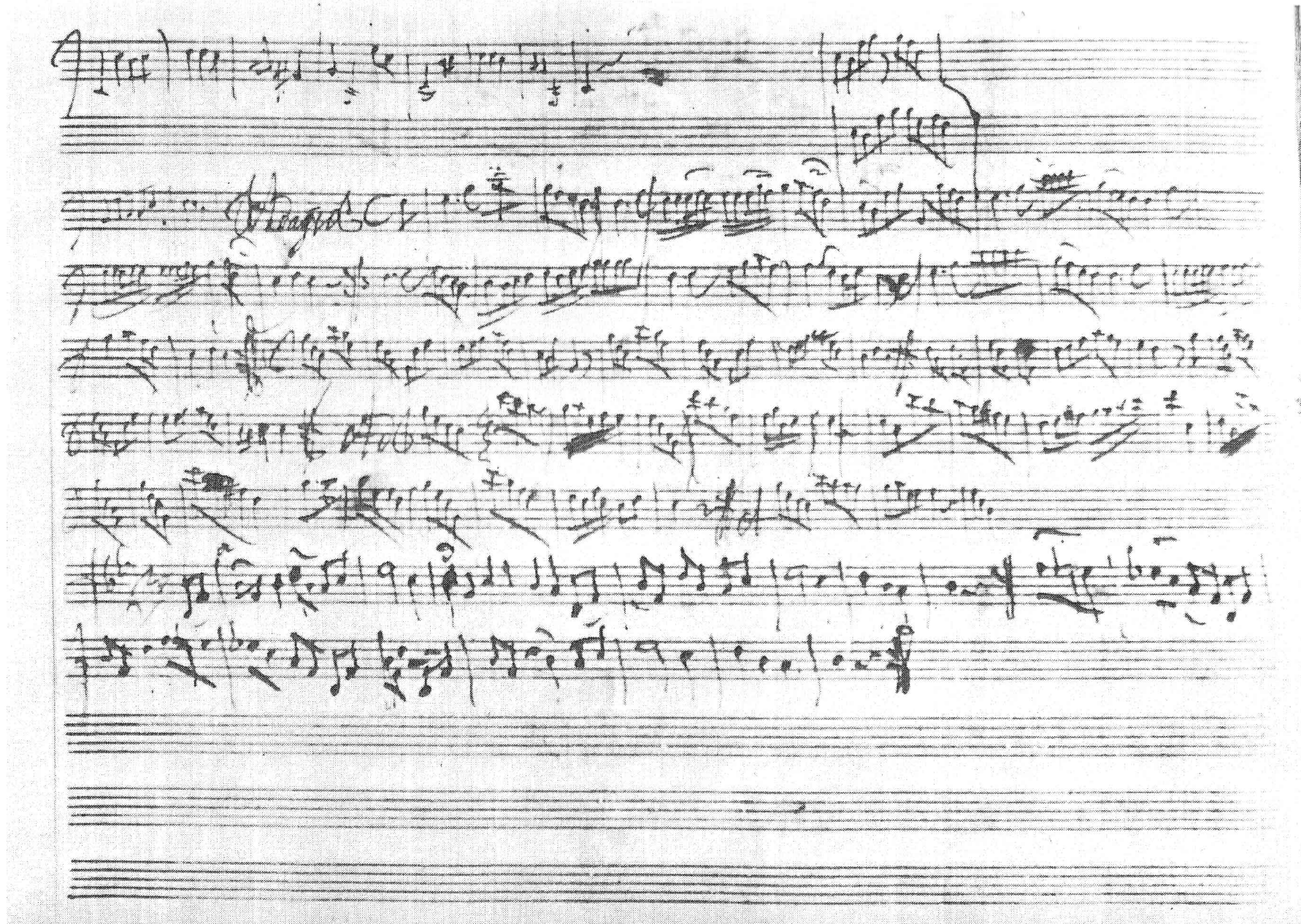
Facs. 2, 3: Twelve Duos for two Horns KV 487 (496<sup>a</sup>) = I/6: folios 1<sup>r</sup> and 1<sup>v</sup> of the autograph of the Numbers 3, 1 and 6, in the possession of the Gesellschaft der Musikfreunde, Vienna. Cf. page 50 (No. 3) and page 49 (No. 1); concerning the non-autograph parts on both pages cf. the Foreword.





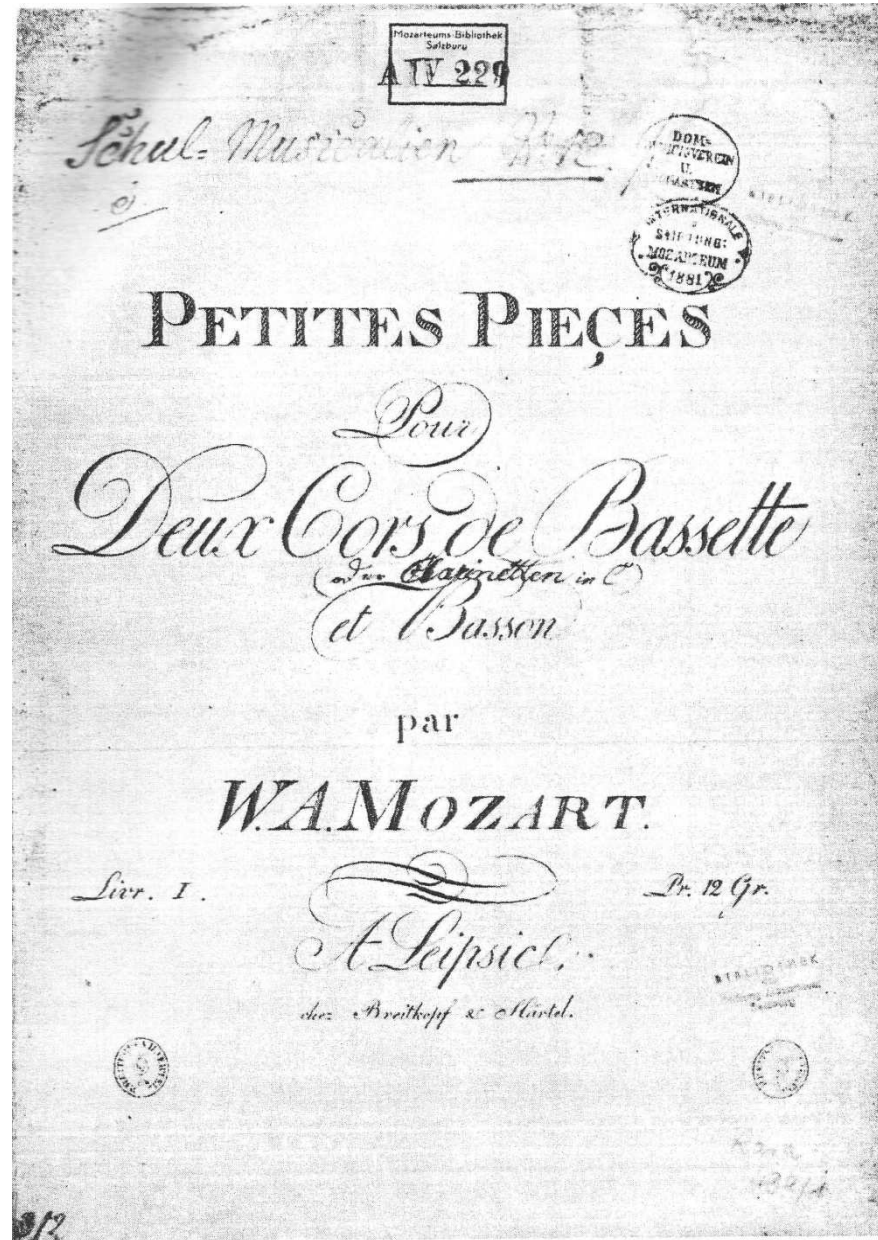
Facs. 4, 5: Twelve Duos for two Horns KV 487 (496<sup>a</sup>) = I/6: folios 2<sup>r</sup> and 2<sup>v</sup> of the autograph of the Numbers 3, 1 and 6 in the possession of the Gesellschaft der Musikfreunde, Vienna. Cf. pages 52–53 (No. 6); concerning the non-autograph parts on both pages cf. the Foreword.





Facs. 4, 5: Twelve Duos for two Horns KV 487 (496<sup>a</sup>) = I/6: folios 2<sup>r</sup> and 2<sup>v</sup> of the autograph of the Numbers 3, 1 and 6 in the possession of the Gesellschaft der Musikfreunde, Vienna. Cf. pages 52–53 (No. 6); concerning the non-autograph parts on both pages cf. the Foreword.





Facs. 6: Twenty-five Pieces (five Divertimentos) for three Basset Horns KV 439<sup>b</sup> = II/2: Title page of the oldest source, published by Breitkopf & Härtel, Leipzig in 1803 as *Petites Pièces Pour Deux Cors de Bassette et Basson* [...]. Copy in the International Mozart Foundation, Salzburg. Cf. the Foreword.