

WOLFGANG AMADEUS MOZART

Series I

Sacred Vocal Works

WORK GROUP 4: ORATORIOS, SACRED SINGSPIELS
AND CANTATAS
VOLUME 4: CANTATAS

PRESENTED BY FRANZ GIEGLING

1957

Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

The Complete Works

BÄRENREITER KASSEL ● BASEL ● LONDON

En coopération avec le Conseil international de la Musique

Editorial Board: Dietrich Berke ● Wolfgang Plath ● Wolfgang Rehm

Agents for

BRITISH COMMONWEALTH OF NATIONS: Bärenreiter Ltd. London

BUNDESREPUBLIK DEUTSCHLAND: Bärenreiter-Verlag Kassel

SWITZERLAND and all other countries not named here: Bärenreiter-Verlag Basel

As a supplement to each volume a Critical Report (Kritischer Bericht) in German is available

The editing of the NMA is supported by

City of Augsburg

City of Salzburg

Administration Land Salzburg

City of Vienna

Konferenz der Akademien der Wissenschaften in der Bundesrepublik Deutschland,
represented by

Akademie der Wissenschaften und der Literatur Mainz,
with funds from

Bundesministerium für Forschung und Technologie, Bonn and

Bayerisches Staatsministerium für Unterricht und Kultus

Ministerium für Kultur der Deutschen Demokratischen Republik

Bundesministerium für Unterricht und Kunst, Vienna

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

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EDITORIAL PRINCIPLES

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

- I: Sacred Vocal Works (1–4)
- II: Theatrical Works (5–7)
- III: Songs, Part-Songs, Canons (8–10)
- IV: Orchestral Works (11–13)
- V: Concertos (14–15)
- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

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





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

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

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

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

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

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

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


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


FOREWORD

The fourth volume of Work Group 4 contains Mozart's Passion Cantata "*Die Grabmusik*" ["*The Burial Music*"], a Passion Aria and four Masonic Cantatas. While the "*Grabmusik*" is the only piece of its genre known to us, Mozart wrote after his admission to the Lodge "*Zur Wohltätigkeit*" ["*At the Sign of Beneficence*"] (on 14 December 1784) not less than six expressly Masonic works: "*Die Gesellenreise*" ["*The Journeyman's Travels*"] KV 468, "*Die Maurerfreude*" ["*The Mason's Joy*"] KV 471, the "*Maurerische Trauermusik*" ["*Masonic Funeral Music*"] KV 477, two choral songs, "*Zerfließet heut', geliebte Brüder*" ["*Dissolve this day, beloved brothers*"] KV 483 and "*Ihr unsre neuen Leiter*" ["*You, our new leaders*"] KV 484 and finally the "*Kleine Freimaurer-Kantate*" ["*Little Masonic Cantata*"] KV 623. The other cantatas in this volume are also linked to masonic ideas; both are preserved only as fragments and were perhaps written as early as 1783, "*Dir, Seele des Weltalls*" ["*To thee, Soul of the Cosmos*"] KV 429/420^a and "*Die ihr des unermesslichen Weltalls Schöpfer ehrt*" ["*You who honour the Creator of the immeasurable Cosmos*"] KV 619. In this group one will also include such works as, above all, the "*Zauberflöte*" ["*Magic Flute*"] and "*Thamos, König in Ägypten*" ["*Thamos, King in Egypt*"], but also such compositions as the song "*O heiliges Band der Freundschaft*" ["*Oh, Holy Bond of Friendship*"] KV 148/125^h or the *Adagio* for two clarinets and three Basses KV 411/440^a, along with the two fragments KV Appendix 93/440^c and 95/440^b (cf. Work Group 17).

The works in the present volume cover a period extending from Mozart's years as a boy in Salzburg to his last completed work (KV 623). This fact makes no small impact on questions of editorial technique and performance practice. Mozart moved only gradually from a notation in his early works which was in many respects fragmentary towards an unambiguously defined formulation taking all details into consideration. Patchy phrasing and articulation, countless "*unisono*" and "*ottava*" abbreviations and even failure to take account of the predominant key during modulatory passages are ubiquitous features of the manuscript of KV 42. Nevertheless, the apparent completeness with which the Mozart of the later Salzburg period expresses his intentions on paper should not mislead us into forgetting fundamental aspects of music in the 18th century. Mozart does of course place the notes themselves with almost unsurpassable precision. The additional marks for phrasing, articulation, dynamics and ornamentation, however, were entered by Mozart

without the exactness and consistency we would have wished for. It is above all in the areas of slurs and tone shortenings that it is sometimes difficult to distinguish between haste and intention. It would be idle to be upset about this. It was part of musical practice for the notation to be somewhat casual, which can be explained by the improvisatory character of this century. It was complemented and fulfilled by the living tradition. It would have been tantamount to sacrilege against every practicing musician to wish to fix all the fine points of an interpretation, as has been increasingly the case from the 19th century up to the present day. The same applies to ornamentation, from the smallest grace note to the trill, from the turn to the free invention of figures within a melodic line. In the final analysis, this cannot be entirely reduced to, and expressed in, concrete note values, since so many variable factors have to be taken into consideration, such as the room, instrument, skill of the player or singer, the affect in the text, etc. Even if the numerous contemporary "*Versuche*" or "*Essays*" on performance practice are unanimous in principles, they often differ substantially, however, in fine points of interpretation, although this is of course adroitly justified by appeals to the German, French or Italian "*gusto*" ["*taste*"]. Mozart belonged to all three spheres of cultural influence, and his early years in Salzburg were still under the sign of a continuing Baroque tradition. One will therefore carefully examine date of composition and style of a piece before deciding on certain ornaments. If there are particularly frequent references here to the correct performance of the appoggiatura, this is because this form of suspension in the singer's line, so important in the 18th century, is still too little regarded in current practice. Possible realisations of grace notes are, as a rule, only indicated where special circumstances call for it. In general, the grace note should be performed with the notated note value, while the length of the principal note is reduced by a corresponding amount.





An especially difficult problem is presented by Mozart's staccato marks. Alfred Einstein discusses these in detail in the third edition of the Köchel Catalogue and in the Foreword to his edition of Mozart's "*Zehn berühmten Streichquartetten*" (London, no date, Novello). There he explains that Mozart fundamentally knew only the dash as a sign for shortened tone durations, as had also been true for most composers of the early 18th century. As a rule, the dot is used by father and son Mozart only in conjunction with *portato* (). But it later happened that the

speed with which Mozart put notes and marks on paper led in many cases to a reduction of the dash to a dot. Furthermore, it is often difficult to distinguish in his handwriting the boundary between dot and dash. As a result, one is often tempted to assume an intended differentiation of the shortening marks and to interpret certain of these as expression marks. Such fine and finest differences in the handwriting could however never be rendered on a type-set page. It could at best be the task of a diplomatic or facsimile edition. Now that Wilhelm Fischer in the recently published third volume of *Symphonies* (NMA Work Group 11) has established, correctly, that Mozart used “*wedges and dots apparently indiscriminately alongside each other*” and “*there is no discernible principle*”, I can no longer, for scientific and musical reasons, justify continuing on my initial path of differentiating between dashes, or wedges, and dots. This initial plan was rendered all the more impractical by the fact that the dash in tear-drop form, or later the wedge, acquired in the 19th century the meaning of a heavy accent completely different to the effect intended by Mozart’s shortening signs. I have therefore decided to set, in general, dots. Only in special cases where an emphasis or a light accent is obviously called for – the “*critically revised Complete Edition*” (AMA) resorted at the time to the $>$ sign, e.g. in the “*Grabmusik*” [“*Funeral Music*”] – have I retained the dashes. This applies to measures 63 and 74 on page 5 (cf. facsimile p. X, measure 5). Otherwise, Mozart indicates accents with *fp* or *sfp*, with *f* and *p* sometimes placed separately under different notes. Now and again, Mozart asks, in the same chord, for a *sfp* in the strings but specifies only a *fp* in the wind, e.g. in KV 623, pp. 76/77, mm. 35ff. (cf. facsimile p. XII), p. 79, m. 72ff. and p. 87, m. 94. A passage with divergent dynamics is also to be found in KV 42/35^a, p. 9, mm. 136 and 138. Combined slurs and ties () have in all cases been rendered in the original form.

Remarks on Individual Works

KV 42/35^a: Mozart probably wrote this piece for devotions at the “Holy Sepulchre” in a Salzburg church, perhaps for the Cathedral. The “*Holy Sepulchre*” is a sculpted or relief-like representation of the grave in the rock or, sometimes, of the burial of Christ. It is to be found in Catholic churches in a side-chapel or beside the high altar. Between Good Friday and the celebration of the Resurrection it is the focus of special attention on the part of the faithful. Obviously the offshoot of medieval Mystery Plays, it is traditional for an

allegorical scene to be performed, usually on Good Friday, before the “Holy Sepulchre”. During the Baroque, these were elaborated with extensive staging and music, as in the “*rappresentazione sacra*”. Whether Mozart’s “*Grabmusik*” [“*Funeral Music*”] was ever performed in a dramatised setting is at the moment not known, as there has been no research on the relevant performance practice.

This work, rich in Baroque idiom with its depictions presented in the third person and with a setting strictly observing the affective and oratorical content of the text – qualities it has in common with the sacred *Singspiel*, “*Die Schuldigkeit des ersten Gebots*” [“*The Obligation of the First Commandment*”] KV 35, composed a short time previously – reminds one of the Salzburg composers Eberlin and Adlgasser, but also of Italian models. One would therefore rather tend to perform the ornaments, above all the long grace notes, in the Baroque manner. In the G minor Aria, e.g. measure 13 (p. 13) and measure 32 (p. 14), one will choose to play  in the violins as , in analogy with the written-out passage in measure 34. In measure 15, similar to measure 38, realising  as  would come nearest to Baroque usage. While in general the small slurs between grace note and main note, often missing in the original, have been made up tacitly, they were intentionally omitted in the measures 13 and 32 quoted above, in analogy with measure 34.

In keeping with performance practice of the time, the singer should add a short cadenza in measure 114 (page 7) of the first aria and in the parallel passage in measure 192 (page 11), possibly as follows:



The use of bassoon and (positive) organ is definitely to be recommended in the more fully scored sections. A rigid rule in this matter is, for the reasons stated above, inappropriate. One would do well, however, in *piano* passages and where no wind instruments are involved, to have bassoon and organ rest. Yet the exact limits will be determined by acoustic conditions and the quality of the instruments. As a source, the autograph was available in the form of a photocopy from the “*Archive for Photograms of musical master manuscripts in the Music Collection of the Austrian National Library*”. As discussed in more detail in the *Kritischer Bericht* [*Critical Report*, available in German only], Mozart must have composed the Recitative “*O lobenswerter*

Sinn ["*Oh, praiseworthy Mind*"] and Chorus "*Jesu, wahrer Gottessohn*" ["*Jesus, true Son of God*"] in 1775 or 1776 as an addition to the "Grabmusik" ["*Burial Music*"], already completed in 1767. As author of the text, either J. A. Wimmer or J. A. Schachtner is possible.

KV 146/317^b: Mozart's final contribution to Passion music is represented by the aria "*Kommet her, ihr frechen Sünder*" ["*Come here, you bold-faced sinners*"]. As this piece is thought to be an interpolation in a German sacred oratorio (cf. KV³, p. 402), it is sensible to include it in this volume. The only source was provided by a contemporary copied set of parts from the Bavarian State Library in Munich.

KV 471: The first printed edition of this work (by Pasquale Artaria, Vienna, 1785), the only source, also transmits a piano reduction, inserted between the solo tenor and the instrumental bass staves. Its authenticity is not completely secure. There are signs both for and against Mozart's authorship. It will hardly be possible to come to a final decision on the matter, as the autograph had already disappeared during Mozart's lifetime. In order to provide as faithful a picture as possible of this piano reduction for further research purposes, the grouping of notes with beams and flags as well as the distribution over two staves has been retained exactly as in the original. Details are given in the *Kritischer Bericht*. In the first aria, ornamentation is at best suitable at the the first fermata in the tenor (page 37, measure 36):



KV 619: Beside the autograph kept in the University Library, Uppsala, the first printed edition of 1792 and an old manuscript from the monastery Stift Kremsmünster were drawn on as sources.

KV 623: The closing song, "*Laßt uns mit geschlungenen Händen, Brüder, diese Arbeit enden unter frohem Jubelschall*" ["*Let us, brothers, arm in arm, finish this work with sounds of joy and jubilation*"] is in neither the autograph nor in the various copies (cf. *Kritischer Bericht*), but only in the first printed edition. Since some doubts about its authenticity have arisen, it has been separated from the cantata and appears in Series X, Work Group 29. For KV 623, the following sources were available: the autograph in the possession of the Gesellschaft der Musikfreunde, Vienna; the first printed edition, Vienna, 1792; an old score copy in the

monastery Stift Melk; and the printed parts published by N. Simrock in Bonn in 1817.

If, at the end of the recitative before the F major Duet, one wishes to avoid the meeting of tenor and bass on a fourth, it is advisable to delay the resolution of the tenor so that the realisation of this passage looks something like this:

Page 82, measure 107.

KV 429/420^a: For this cantata, the author of whose text is not known to us, only the present score sketch in two sections has been transmitted (cf. facsimile p. XI). The third section breaks off after 17 measures. The versions for piano and for orchestra, published in the AMA Series 24, Supplement under No. 36a and 36b, are in each case not by Mozart and must therefore be excluded from the NMA. They may be the work of Abbé Maximilian Stadler (1748–1833). Details are provided in the *Kritischer Bericht*.

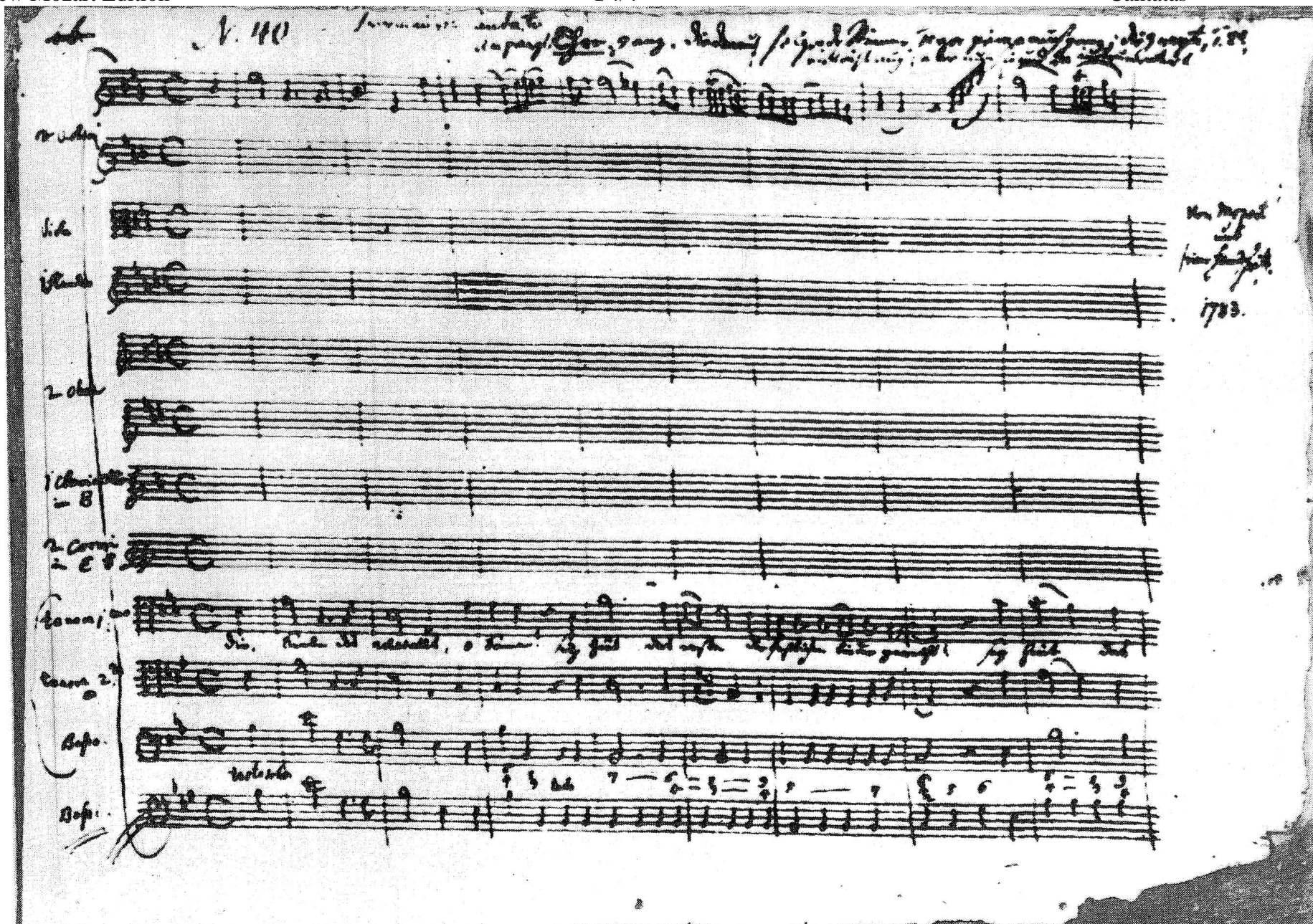
The following persons, libraries and archives have contributed to the present volume by providing sources and information, for which particular thanks are expressed to them here: Austrian National Library, Vienna (Counsellor Prof. Dr. L. Nowak); Gesellschaft der Musikfreunde, Vienna (Dr. Hedwig Kraus); Library of the International Mozart Foundation, Salzburg (Dr. G. Rech); library of the monastery Stift St. Florian (Dr. F. Linninger); library of the monastery Kremsmünster (Dr. P. Altman Kellner); library of the monastery Stift Melk (Prof. Ad. Trittinger); Deutsche Staatsbibliothek, Berlin (Dr. W. Virneisel); Bavarian State Library, Munich (Dr. J. Klingenberg and Dr. H. Halm); Christian-Weise-Bibliothek, Zittau; National Library, Budapest; University Library, Uppsala; Masonic Archive, Stockholm; University Library, Basle; Central Library, Zurich (Dr. P. Sieber); Prof. O. E. Deutsch, Vienna; Dr. R. Engländer, Uppsala; E. Hess, Zurich; H. Hinterberger, Vienna; Dr. A. Kunze, Groß-Schönau (Saxony); H. C. Robbins Landon, Vienna; Count Dr. C.-G. Stellan Mörner, Stockholm; Prof. Dr. K. Pfannhauser, Vienna; Ms. Herta Schetelich, Leipzig; Dr. Schlechte, Dresden; Dr. E. F. Schmid, Augsburg.

Franz Giegling
Zurich, January, 1957

Translation: William Buchanan



Facs. 1: Folio 5 recto of the “Grabmusik” [“Burial Music”] (KV 42/35^a) after the photocopy kept in the Austrian National Library, Vienna (cf. p. 5, measures 59–73).



Facs. 2: First page of the score sketch, left a fragment, of the cantata “Dir, Seele des Weltalls” [“To thee, soul of the cosmos”] KV 429/420^a after the copy kept in the Austrian National Library, Vienna (cf. Appendix p. 96, measures 1–8).



Facs. 3: Folio 9 verso of the “Kleinen Freimaurer-Kantate” [“Little Masonic Cantata”](KV 623) after the autograph kept by the Gesellschaft der Musikfreunde, Vienna (cf. p. 76/77, measures 34–40).