

WOLFGANG AMADEUS MOZART

LARGHETTO AND ALLEGRO  
IN E<sup>b</sup> FOR TWO KEYBOARDS

FRAGMENT COMPLETED BY MAXIMILIAN STADLER  
KV<sup>6</sup>: DEEST

PRESENTED BY GERHARD CROLL

1964

## FOREWORD

With this edition – a supplement to the volume *Works for Two Pianos* in the New Mozart Edition<sup>1</sup> – we present a composition, transmitted in Mozart's autograph notation with completion work in the hand of Abbé Maximilian Stadler (1748–1833), long unknown to Mozart scholars.<sup>2</sup> The manuscript, today kept in the Castle Music Archive in Kremsier, was in Mozart's apartment at the time of his death. Constanze and G. N. Nissen discovered it while assessing Mozart's legacy; Nissen erroneously considered the composition to be an unfinished Piano Trio, until Abbé Stadler was called in as a specialist and recognised the truth of the matter. He took the manuscript with him, probably at the request of Mozart's widow, in order to complete – as with a dozen other fragments – the composition left unfinished in the manuscript. Later, after this work was done, the manuscript came into the possession of Archduke Rudolph of Austria, perhaps in the years around or after 1818, when Stadler dedicated a composition to the Archduke (1818)<sup>3</sup> and when the latter was installed as Cardinal-Archbishop of Olmütz (1819)<sup>4</sup>. At a later point in time, the Archbishop placed a remark at the end of the score: *This MS is said to be by the Ritter Gluck* [Knight Gluck –E.T.A. Hoffmann's figure, possibly representing the composer Gluck]. This misrecognised Mozart-Stadler manuscript must therefore have taken a special place in his rich musical collection. For, after Rudolph's death (1831), it remained, along with some other musical items – above all his own compositions – in Kremsier, while the bulk of the Archbishop's library was brought, in fulfilment of the terms of the testament, to Vienna. When a catalogue of the Kremsier musical collection was drawn up by Karl Vetterl at the end of the 1920s at the instigation of Vladimir Helfert, who did so much to cast light on musical documents in Moravia, the sketches for two pianos were included, on the basis of the Archbishop's remark, with works by Christoph Willibald Gluck.<sup>5</sup>

<sup>1</sup> The first volume to be published, in 1955, presented by Ernst Fritz Schmid (Series IX, Work Group 24, Section 1).

<sup>2</sup> A first report on this discovery was given by the editor in the *Mozart-Jahrbuch* 1962/63.

<sup>3</sup> Fugue with a Prelude for the Pianoforte, in Vienna (at A. Steiner's), published beginning of 1818 (date of publication kindly communicated by Dr. A. Weinmann, Vienna).

<sup>4</sup> At the solemn installation (9 March 1820 in Olmütz), a performance of the *Missa solemnis*, which Beethoven dedicated to his influential patron and pupil, was intended.

<sup>5</sup> Cf. Karl Vetterl, *Der musikalische Nachlaß des Erzherzogs Rudolf im erzbischöflichen Archiv zu Kremsier*, in: *Zeitschrift für Musikwissenschaft* IX (1926/27), pp. 168 ff., especially p. 179, where the incipits of the purported Gluck sketch are reproduced. The exemplary thematic catalogue of the Music Archive in Kremsier Castle is on display in the Moravské Museum in Brno. The director of the Music Department there, Dr. Theodora Straková, deserve my most heart-felt thanks for their untiring help.

Mozart's manuscript, probably written in Autumn, 1781,<sup>6</sup> consists of an unfinished score and an incomplete *Cembalo primo* part<sup>7</sup>. This part was written carefully by Mozart on a single leaf as far as the beginning of the second theme in the *Allegro* (m. 70). The score consists of two sheets laid one within the other and with more or less complete notation by Mozart until the middle of the fifth page.

The *Larghetto* is entirely by Mozart in both piano parts. In the *Allegro*, Mozart wrote the first piano part completely as far as the double barline (including the second-time bracket, m. 108<sup>b</sup>) and the second piano up to the same point, but with gaps. Development and reprise in both piano parts are completion work by Stadler alone. In the exposition of the *Allegro*, Stadler filled out the gaps in the second piano part (m. 53 *passim*). These fillings-out by Stadler are distinguished in the present edition by small print, while for the measures 109ff. to the end, supplied by him, no typographic differentiation was necessary.<sup>8</sup>

In the present edition, which fundamentally adheres to the guidelines drawn up for the New Mozart Edition, dynamic marks, which Mozart generally supplied doubled, i.e. for each staff or for each playing hand, have as a rule been printed once only wherever they obviously coincide – in the middle of both staves. The grouping of notes by beams or flags has been retained, while the separate stems favoured by Mozart even where one hand has purely homophonic material have been simplified in keeping with modern practice. The original distribution of notes over the two staves for right and left hand has only been disregarded where Mozart clearly simply chose the most convenient solution in terms of writing (avoiding multiple auxiliary lines, e.g. Pfte. II, mm. 20ff., correspondingly Pfte. I, mm. 28ff.). Mozart distinguishes clearly – particularly in the more comprehensive directions in the *Cembalo primo* part – between the articulation marks dot and vertical dash, so there were no problems in this area for this edition. It must be emphasised, however, that a hefty and coarse interpretation of these marks (e.g. Pfte. I, m. 25 and m. 91ff.) is inappropriate.

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<sup>6</sup> On the dating problem for this composition and the concomitant question of its relationship to the other compositions for two keyboards by Mozart, we refer you to the article prepared by the editor for the *Mozart-Jahrbuch* 1964.

<sup>7</sup> A more detailed description will appear in the *Kritischer Bericht* to Series X, Supplement, Werkgruppe 31, *Addenda for all Series and Work Groups of the New Mozart Edition*.

<sup>8</sup> More information on Stadler's additions, which are also found following immediately on Mozart's exposition, in the development section, is available in the article mentioned in fn. 6.

and also by the Editorial Board of the *New Mozart Edition*. Sincere thanks are offered to them all.

Münster in Westphalia, June 1964 Gerhard Croll

Translation William Buchanan