

# WOLFGANG AMADEUS MOZART

Series IV

## ORCHESTRAL WORKS

WORK GROUP 11:  
SYMPHONIES · VOLUME 1

PRESENTED BY GERHARD ALLROGGEN

1984

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.

## CONTENTS

Editorial Principles .....	VII
Foreword.....	VIII
Facsimile: Leaf 1 <sup>r</sup> of the autograph of KV 43.....	XV
Facsimile: Leaf 9 <sup>r</sup> of the autograph of KV 43.....	XVI
Facsimile: Leaf 1 <sup>r</sup> of the autograph of KV 45.....	XVII
Facsimile: Leaf 6 <sup>r</sup> of the autograph of KV 45.....	XVIII
Facsimile: Leaf 9 <sup>r</sup> of the autograph of KV 45.....	XIX
Facsimile: Leaf 1 <sup>r</sup> of the autograph of KV 48.....	XX
Facsimile: Leaf 12 <sup>v</sup> of the autograph of KV 48.....	XXI
Facsimiles: Cover title and first page of music of the <i>Violino Primo</i> part from a set of parts for KV App. 223 (19 <sup>a</sup> ).....	XXII
Facsimiles: Cover title and first page of music of the <i>Basso</i> part from a set of parts for KV App. 221 (45 <sup>a</sup> ). Earlier version. ....	XXIII
Symphony in E <sup>b</sup> KV 16 .....	3
Symphony in D KV 19 .....	21
Symphony in F KV App. 223 (19 <sup>a</sup> ) .....	35
Symphony in B <sup>b</sup> KV 22.....	49
Symphony in F KV 76 (42 <sup>a</sup> ).....	63
Symphony in F KV 43.....	79
Symphony in D KV 45.....	95
Symphony in G KV App. 221 (45 <sup>a</sup> ). Later version. ....	115
Symphony in B <sup>b</sup> KV App. 214 (45 <sup>b</sup> ).....	129
Symphony in D KV 48.....	143
Symphony in C KV 73 (75 <sup>a</sup> ).....	163
Appendix	
1. For Symphony in E <sup>b</sup> KV 16: crossed-out measures from the first movement.....	189
2. Symphony in G KV App. 221 (45 <sup>a</sup> ). Earlier version. ....	189

## Supplement

Facsimile of the autograph of the Symphony in E<sup>b</sup> KV 16

## 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)
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- 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 (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

It is certainly no coincidence that the two volumes with Mozart's earliest symphonies were the last of NMA Work Group 11 to be published. A noticeable interval of time separates its appearance from that of its predecessors, volumes 3–10, of which the last three, 1970 (Volume 6), 1971 (Volume 8) and 1978 (Volume 10) had their publication brought forward. Numerous problems hampered their preparation; of these, we mention here only the difficulties in obtaining sources and the often very subtle questions concerning authenticity and dates. But both volumes benefited from the time of waiting. Recently discovered sources have added one (KV 19<sup>a</sup>) to the number of known symphonies and in the case of another work have put an end (KV App. 221/45<sup>a</sup>) to debates about authenticity and dates. A particularly favorable development was that items transferred for safety during World War II from the former Prussian State Library in Berlin to the monastery in Grüssau in Silesia and now in the Biblioteka Jagiellońska Kraków became accessible for research again in 1979/80. As a result, seven autograph scores thought lost since 1945 could be drawn on as the basis of the edition.

On the other hand, since the AMA first appeared, a loss of other sources has to be lamented; these are principally copied parts kept in the archives of Breitkopf & Härtel in Leipzig, whose contents were largely destroyed in World War II. For this reason, we possess for five symphonies no sources other than the music text published in the AMA; this was revised according to the editorial principles of the NMA and adopted. The symphonies in question are KV 76 (42<sup>a</sup>) in the first volume of symphonies and KV 97 (73<sup>m</sup>), KV 95 (73<sup>n</sup>), KV 75 and KV 96 (111<sup>b</sup>) in the second volume.

We know of four Mozart symphonies (KV App. 222/19<sup>b</sup> and KV App. 215, 217, 218/66<sup>c-e</sup>) only from the old manuscript catalogue belonging to Breitkopf & Härtel,<sup>1</sup> in which the incipits of these pieces, which have always been regarded as lost, are recorded. They are as follows:

[KV App. 222/19<sup>b</sup>]

<sup>1</sup> Original destroyed; one copy respectively in the Deutsche Staatsbibliothek, Berlin and in the Archiv der Gesellschaft der Musikfreunde, Vienna.

No. 68.

Allegro non tanto



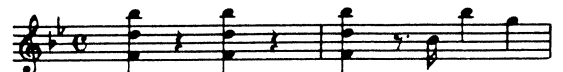
[KV App. 215/66<sup>c</sup>]<sup>2</sup>

No. 26.



[KV App. 217/66<sup>d</sup>]<sup>3</sup>

No. 36.



[KV App. 218/66<sup>e</sup>]<sup>4</sup>

No. 52.



The remarks in Breitkopf's catalogue leave no doubt that Mozart's sister Nannerl herself (for KV 66<sup>c-e</sup>) and her guarantor Luigi Gatti (for KV 19<sup>b</sup>) were responsible for informing the Leipzig publishers of the existence of these symphonies. A manuscript set of parts for Symphony KV 16<sup>a</sup>, until then amongst those known only from the incipit in Breitkopf's manuscript catalogue, was discovered recently in Odense (Denmark). This piece has unfortunately so far (Spring 1984) not been made generally accessible for research, but the Editorial Board of the NMA had the opportunity in summer 1983 to look at the original and also to examine the composition itself. The result was that an acceptance of Symphony KV 16<sup>a</sup> as part of the main series of the NMA was ruled out, as both the transmission and the musical craftsmanship of the work raise possible doubts about the authenticity of the work. For this reason, Symphony KV 16<sup>a</sup> was consigned to the Supplement to the NMA, Work Group 29: *Works of doubtful Authenticity*. (An advance printing of KV 16<sup>a</sup> from NMA X/29 is to appear simultaneously with the present volume.) Symphony KV 16<sup>b</sup> (KV 6: App. C 11.01) is transmitted only fragmentarily – only the copy of

<sup>2</sup> On the arbitrary dating of these symphonies by Alfred Einstein (in KV<sup>3</sup>) cf. Gerhard Allroggen, *Zur Frage der Echtheit der Symphony KV App. 216 = 74<sup>s</sup>*, in: *Wolfgang Amadeus Mozart (= Wege der Forschung, Volume 233)*, ed. Gerhard Croll, Darmstadt, 1977, pp. 467f.

<sup>3</sup> See footnote 2.

<sup>4</sup> See footnote 2.

a violin part exists – and is likewise included in Work Group 29, since an incontestable attribution to Wolfgang Amadeus Mozart is not possible.

\*

### Symphony in E<sup>b</sup> KV 16

The autograph (Biblioteka Jagiellońska Kraków) is headed *Sinfonia di Sig: Wolfgang Mozart a london* with an addition in another hand (Johann Anton Andrés?): 1764. This dating agrees with the recollections passed on to the publishers Breitkopf & Härtel by Mozart's sister<sup>5</sup> in a letter of 24 November 1799 and which appeared in edited form in the *Allgemeine musikalische Zeitung* on 22 January 1800.<sup>6</sup> There we read that her brother had apparently composed his first symphony in London during his father's severe illness; this is said to have been August or September 1764.<sup>7</sup> But when Nannerl mentions musical forces for her brother's first symphony “*with all instruments, trumpets and timpany*”, her memory may have been deceiving her: the instrumentation of KV 16 shows neither trumpets nor timpani. Or did Nannerl mean some completely different symphony, now lost? Leopold Mozart examined his son's first orchestral score with critical eyes and made far-reaching changes in it, particularly in the first movement, of which the autograph score contains nothing less than two versions written on top of each other: the first layer of music text, as notated by the eight-year-old composer, and the definitive text resulting from

<sup>5</sup> Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the Internationale Stiftung Mozarteum Salzburg, collected (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, 4 volumes of text (= Bauer–Deutsch I–IV, Kassel etc., 1962/63), with commented based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc. 1972), register, compiled by Joseph Heinz Eibl (= Eibl VII, Kassel etc., 1975), vol. I, No. 227, pp. 414f., lines 40–43.

<sup>6</sup> Reprinted in: *Mozart. Die Dokumente seines Lebens*, collected and elucidated by Otto Erich Deutsch, Kassel etc., 1961 (NMA X/34), p. 426.

<sup>7</sup> Regarding the divergent datings by Wyzewa/St.-Foix and Einstein cf. *Gerhard Allroggen, Mozarts erste Sinfonien*, in: *Festschrift Heinz Becker zum 60. Geburtstag am 26. Juni 1982*, ed. Jürgen Schläder and Reinhold Quandt, Laaber, 1982, pp. 392–404; here p. 403.

his corrections and improvements by his father.<sup>8</sup> Our edition renders this last version of the text; the complete autograph score of the symphony is however added to the volume as an offset facsimile print. A reconstruction of the original layer of text is left to the *Kritischer Bericht*.

### Symphony in D KV 19

This symphony is transmitted in parts written by Leopold Mozart and dated à *London 1765* (Bavarian State Library, Munich). The Mozart family's stay in London ended on 24 July 1765. – Along with the set of parts, which serves as our only source, an arrangement (in an unknown hand) of the symphony is transmitted, sketching the outer parts in keyboard notation and probably intended as a skeleton score for directing purposes; in the parts themselves there are also occasional traces of later re-arrangement.<sup>9</sup> The beginning of the main theme of the symphony appears in the present edition in the form notated by Leopold Mozart himself; the AMA makes a free editorial addition in the first two measures and in measures 5–6, placing a tie in all instruments after the first quarter-note. The incipit in the Köchel-Verzeichnis appears in this arbitrarily altered form, and Wyzewa/St.-Foix also present the “*premier sujet tout rythmique*” [“*thoroughly rhythmical first subject*”] in this changed shape in their catalogue.<sup>10</sup> Our viola part in measures 29–33 of the first movement differs from the traditional AMA reading and results from a different interpretation of the ambiguous notation of the source at this point (cf. the *Kritischer Bericht*). In measures 39 and 71 of the same movement, the AMA intervened in the text to avoid forbidden parallels: the last eighth-note in the bass is lowered by a third there. The NMA retains the original reading in both passages; if one does choose to emend here, it is then necessary to emend the viola part and not just the bass. Meanwhile, there is increasing acceptance of the view that Mozart quite deliberately allowed

<sup>8</sup> For details of the changes cf. the publication mentioned in footnote 5, pp. 399–403; there the text emendations in the AMA are also discussed.

<sup>9</sup> Cf. *Kritischer Bericht*; see also Bertha Antonia Wallner, *Ein Beitrag zu Mozarts Londoner Sinfonien*, in: *Zeitschrift für Musikwissenschaft* 12 (1929/30), pp. 640–643.

<sup>10</sup> Théodore de Wyzewa and Georges de Saint-Foix, *W.-A. Mozart. Sa vie musicale et son œuvre*, volume I, Paris, <sup>3</sup>/1936, p. 129.

the downward-moving broken chord to lead into a unison step. The change introduced in the AMA is nevertheless to be regarded as plausible.

#### Symphony in F KV App. 223 (19<sup>a</sup>)

Up until a short time ago, the only detail known from this symphony were the first fifteen measures of the first Violin part written in Leopold Mozart's hand, preserved in the first staves of the arrangement mentioned above (or the "director's part") of Symphony KV 19. In October 1980, the Bavarian State Library in Munich was able to purchase a set of parts for this symphony in Leopold Mozart's hand, until then privately owned. Robert Münster published the piece for the first time in 1981 in an advance publication from the present volume (Bärenreiter-Ausgabe 4795). In a new type face (and edited), this edition was adopted for our volume. – The Munich set of parts bears no date, but does indicate Wolfgang's age when he is described as *compositore di 9 Annj*. We thus obtain a *terminus post quem*: Mozart completed his ninth year on 27 January 1765. But it must be borne in mind that Leopold Mozart repeatedly (and deliberately?) gave his son a younger age in concert advertising and press notices during the grand tour in 1763–1766.

#### Symphony in B<sup>b</sup> KV 22

The transmitted score (State Library Berlin – Prussian Cultural Heritage, Music Department) was written by Leopold Mozart and dated *Decembre 1765*. The heading has the additional remark *Zur Installation des Prinzen Erbstatthalters [For the installation of the princely hereditary governor]*. Wyzewa/St.-Foix<sup>11</sup> see in this a contradiction to the claimed dating of the composition because the installation of Prince Willem V of Orange, just come of age, took place three months later on 8 March 1766. Alfred Einstein also harboured suspicions, surmising "*a later, mistaken entry by Leopold*".<sup>12</sup> This discussion is however superfluous, since the additional remark in question is not by Leopold Mozart, dating instead from substantially later and written by Georg Nikolaus Nissen; it therefore carries little weight as evidence.<sup>13</sup>

<sup>11</sup> Op. cit., volume I, p. 143.

<sup>12</sup> KV<sup>3</sup>, p. 39.

<sup>13</sup> Cf. Wolfgang Plath, *Beiträge zur Mozart-Autographie I: Die Handschrift Leopold Mozarts*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1961, p. 96.

#### Symphony in F KV 76 (42<sup>a</sup>)

The edition of this Symphony in the AMA was based on parts belonging to the publishing house Breitkopf & Härtel; these were destroyed in World War II. Wyzewa/St.-Foix<sup>14</sup> felt there was a relationship between the first movement and the Sinfonia of *Die Schuldigkeit des Ersten Gebots* KV 35 [*The Obligation of the First Commandment*], and therefore suggested that the piece had been written after returning from the grand tour as a way of demonstrating at home the masterly craftsmanship acquired and the artistic knowledge collected in London and Den Haag. They came to the conclusion that the work should be dated between 1 December 1766, two days after the return from the grand tour, and 1 March 1767, the date on which the composition of KV 35 probably began. Einstein (KV<sup>3</sup>, p. 69) dated the piece, without giving reasons, to autumn 1767 in Vienna. In addition, he sees such a contrast between the "*relatively much greater maturity*" of the Menuet and the other "*primitive*" movements that he even "*would like to assume it [the Menuet] was composed later*". Because of the total absence of sources, a discussion of the hypothesis is simply not possible; but a glance at Leopold Mozart's symphony menuetts teaches us that one is not obliged to adopt such hypotheses based on stylistic grounds. On the other hand, an attribution of the whole Symphony to Leopold Mozart should be seen, in view of the source situation and of Leopold's Symphony in G,<sup>15</sup> as a theoretical possibility to be treated with caution.

#### Symphony in F KV 43

The autograph (Biblioteka Jagiellońska Kraków) shows, in Leopold Mozart's hand, the date *à Vienne 1767*. The place-name is entered below a crossed-out *à Olmutz*, and there has been erasure around the date. The Mozart family left Salzburg on 11 September 1767 and reached Vienna four days later, where the pox had broken out. For that reason, the Mozarts travelled on 23 October 1767 to Brno and 26 October 1767 on to Olmütz, where

<sup>14</sup> Op. cit., volume I, pp. 178f.

<sup>15</sup> Cf. *The New Grove Dictionary* 12, article *Leopold Mozart* (Wolfgang Plath), p. 678: Symphony G 16. The parts in the City Archive, Augsburg were published in 1965 by Anna Amalie Abert under the name Wolfgang Amadeus Mozart in Nagels Musikarchiv Nr. 217 as "*Neue Lambacher Sinfonie*" [*New Lambach Symphony*].



Wolfgang became ill with the pox, received medical treatment and recovered on 10 December. On 23 December 1767, the stay in Olmütz ended; the family returned via Brno to Vienna on 10 January 1768.

The tempo indications of the individual movements and the heading *Menuett* are entered in a different ink by Leopold Mozart. The music text also shows some additions, probably arising from the father's intervention (especially in the viola part), details of which are given in the *Kritischer Bericht*. Their purpose is to avoid collisions of the “*col Basso*” viola part with the violin parts, instead having them play in unison with the violoncellos. Unlike Symphony KV 16, Leopold's changes here do not alter the structure of the work.

The slow movement (Andante) is not an original composition but an orchestral version of the duet No. 8 (“*Natus cadit, atque Deus*”) from the Latin interlude *Apollo und Hyacinth* KV 38, written in Spring 1767.<sup>16</sup>

#### Symphony in D KV 45

This piece, which Mozart re-used, with the exception of the *Menuett*, with slightly altered instrumentation as the *Sinfonia* of the Opera *La finta semplice* KV 51 (46<sup>a</sup>) [*The feigned simpleton*],<sup>17</sup> is marked in his own hand [Vienna] 1768; the remark *16 Jenner* [16 January] was added by Leopold (autograph score: State Library Berlin – Prussian Cultural Heritage, Music Department). The differences between the two versions, resulting principally from the opera's omission of trumpets and addition of flutes, are discussed in detail in the Foreword to the new edition of *la Finta semplice* in the NMA.<sup>18</sup> – The tempo indications in the framing movements are missing in the autograph of Symphony KV 45; they were taken from the opera score, to which Leopold had transferred the two movements, and added editorially to the present edition. Two passages likewise derived from the opera are, first of all, the connecting passage distinguished by small print in measure 56 of the first movement (viola) and, secondly, the dynamic markings made up in italics in the slow movement.

<sup>16</sup> Cf. NMA II/5/1 (Alfred Orel), pp. 82f.

<sup>17</sup> Cf. NMA II/5/2 (Rudolph Angermüller and Wolfgang Rehm), pp. 5f.

<sup>18</sup> Loc. cit., pp. XXII f.

#### Symphony in G KV App. 221 (45<sup>a</sup>)

A discussion has continued over the last two decades on questions of authenticity and dating for this work. The piece was made known and published for the first time by Wilhelm Fischer in *Mozart-Jahrbuch I* (1923). The basis of his edition were manuscript parts from the Benedictine foundation in Lambach in Upper Austria, bearing on the title page the remark *Donô authoris Jan. 1769*. It was natural to suppose that the Mozarts (father and son) stayed at Lambach monastery on the return journey from Vienna to Salzburg and marked the occasion by leaving the set of parts as a present, especially as the monastery also possessed a symphony by Leopold Mozart, likewise in G major, whose title page bears the same remark with the same date and is written by the same copyist. Fischer worked out that the piece could at the latest have been written in December 1768, but suspected a date rather in Autumn 1767; Alfred Einstein (KV<sup>3</sup>) dated the piece to the beginning of 1768. This dating gave rise to discussion about the authenticity of the symphony. In two publications,<sup>19</sup> Anna Amalie Abert pointed out that the work did not fit into the context in which the Köchel catalogue placed it. She did not, however, undertake a new dating of the symphony, but drew the radical conclusion that the work was not by Wolfgang Amadeus Mozart at all. She considered Leopold Mozart to be the composer of KV 45<sup>a</sup>, basing this on the argument that the copyist, who had indeed written out the other G major symphony mentioned (and which was received in Lambach on the same day), could have confused the two title pages. This hypothesis became the subject of controversy.<sup>20</sup>

<sup>19</sup> Anna Amalie Abert, *Methoden der Mozartforschung*, in: *Mozart-Jahrbuch 1964*, Salzburg, 1965, pp. 22–27; id., *Stilistischer Befund und Quellenlage. Zu Mozarts Lambacher Symphony KV Anh. 221 = 45a*, in: *Festschrift Hans Engel zum siebenzigsten Geburtstag*, ed. Horst Heussner, Kassel etc., (1964), pp. 43–56.

<sup>20</sup> Friedrich Blume, *Historische Musikforschung in der Gegenwart*, in: *Report of the Tenth Congress Ljubljana 1967*, edited by Dragotin Cvetko, Kassel etc., 1970, pp. 13f., especially p. 19. – Jens Peter Larsen, *Über die Möglichkeiten einer musikalischen Echtheitsbestimmung für Werke aus der Zeit Haydns und Mozarts*, in: *Mozart-Jahrbuch 1971/72*, Salzburg, 1973, pp. 7f., and under the title *Über Echtheitsprobleme in der Musik der Klassik* in: *Die Musikforschung 25* (1972), pp. 4f.; reprinted in the collected volume mentioned above (footnote 2)

The editor of this volume pointed out that the evidence of the sources – the scribe of both sets of parts was a Salzburg copyist (cf. the *Kritischer Bericht*) – showed that the piece must have been composed and copied before 11 September 1767, the day of the departure from Salzburg, and could therefore not belong to the group of the “Vienna Symphonies” (from late Autumn 1767 to December 1768).

This earlier dating and the resulting conclusion that one could find a solution for the problems raised by Anna Amalie Abert without casting doubt on the evidence of the sources were confirmed by a further authentic set of parts which the Bavarian State Library in Munich was able to purchase at the end of 1980. The title in Leopold Mozart’s hand on this set of parts attributes the piece to Wolfgang Amadeus Mozart and dates it *à la Haye 1766*. It is thus a work in the immediate proximity of the Symphonies KV 19, KV 19<sup>a</sup> and KV 22, already about three years old at the time of the presentation to the Benedictines in Lambach. The evidence of the sources has thus ended the authorship discussion started by Anna Amalie Abert: the so-called “new Lambach Symphony” is the G major Symphony by Leopold Mozart, the so-called “old Lambach Symphony” is the G major Symphony KV 45<sup>a</sup> by Wolfgang Amadeus Mozart.

A comparison of both sets of parts, “The Hague” (Bayerische Staatsbibliothek, Munich) and “Lambach”, shows that KV 45<sup>a</sup> was revised between its composition in Den Haag in 1766 and the presentation in Lambach on 4 January 1769, most probably before the departure from Salzburg on 11 September 1767. – The Chief Editors have decided to publish both versions separately: the later in the main part of the volume, the earlier “Hague version” in the Appendix.<sup>21</sup>

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Wolfgang Amadeus Mozart, Darmstadt, 1977, pp. 413f. – Wolfgang Plath, *Zur Echtheitsfrage bei Mozart*, in: *Mozart-Jahrbuch 1971/72*, Salzburg 1973, pp. 23f.; reprinted in the collected volume just referred to. – Gerhard Allroggen, *Mozarts Lambacher Sinfonie. Gedanken zur musikalischen Stilkritik*, in: *Festschrift Georg von Dadelsen zum 60. Geburtstag*, ed. Thomas Kohlhase and Volker Scherliess, Neuhausen-Stuttgart, 1978, pp. 7f.

<sup>21</sup> On Wilhelm Fischer’s conjecture in his first edition (1923) regarding the theme of the slow movement, cf. the publication by Gerhard Allroggen mentioned above (footnote 7), pp. 393f.

### Symphony in B<sup>b</sup> KV App. 214 (45<sup>b</sup>)

This piece is transmitted as a set of parts in an unknown hand (State Library Berlin – Prussian Cultural Heritage, Music Department), on the title page of which the composer is described as *Sig: cavaliere Amadeo Wolfgango Mozart Maestro di Concerto di S. A. à Salisburgo*. Mozart became the Archbishop of Salzburg’s Konzertmeister [leader of the orchestra] on 27 November 1769; he was entitled to call himself “Cavaliere” from 8 July 1770. From this, however, we cannot extract any firm information for dating the composition but only, at best, for dating this copy. Alfred Einstein had already observed this point (KV<sup>3</sup>, p. 76): “*The work can on no account have been written later than the beginning of 1768.*” In KV<sup>6</sup>, Einstein’s limiting date appears as the probable date of composition. In view of the new dating of the Symphony KV Anh. 221 (45<sup>a</sup>) (see above), a tendency has developed to assume an even greater distance from Symphony KV 48 composed at the end of 1768: KV App. 214 (45<sup>b</sup>) could thus have originated earlier. – The measures 18–25 of the exposition in the final movement appear in the reprise in striking diminution (mm. 109–114), which casts possible doubt on the reliability of the transmission.

### Symphony in D KV 48

The autograph score (State Library Berlin – Prussian Cultural Heritage, Music Department) displays the date *a vienna 1768 den 13<sup>ten</sup> dec.* – The finale with its 12/8 metre draws on a movement type on which father Leopold left his mark with the final movement of the G major Symphony given to the Lambach Benedictines on 4 January 1769. – The tempo indication of the last movement is an editorial addition.

### Symphony in C KV 73 (75<sup>a</sup>)

The autograph score (Biblioteka Jagiellońska Kraków) displays, in an unknown hand (probably Johann Anton André), the date 1769. Ludwig von Köchel placed the work at the end of 1769. Alfred Einstein (KV<sup>3</sup>) conjectured that it was written in summer 1771 in Salzburg and gave it the corresponding Köchel-Nummer 75<sup>a</sup>. Ernst Fritz Schmid concluded that it was the symphony mentioned in Mozart’s letter to his sister on 25 April 1770 and which Leopold was busy

copying,<sup>22</sup> the C major Symphony KV 73. He supported this theory with the observation that a leaf showing the bass line of Symphony KV 73 in Leopold's hand and broken off after 11 measures was used by Wolfgang for the Canonic Studies KV App. 109<sup>d</sup> (73<sup>x</sup>) [Canonic Studies].<sup>23</sup> Earlier scholarship had automatically associated contrapuntal studies by the young Mozart with his period in Bologna and the lessons with Padre Martini. The investigations into the development of Mozart's handwriting by Wolfgang Plath have meanwhile shown that the studies KV App. 109<sup>d</sup> (73<sup>x</sup>) have nothing to do with Padre Martini or, more precisely, with the period in Bologna; he suspects<sup>24</sup> that the Symphony KV 73, like the counterpoint studies mentioned, originated in Salzburg in early summer 1772. He voiced this suspicion however under the express reservation that it had to be confirmed by an examination of the autograph (at that time not accessible). But this has turned out not to be the case. As Wolfgang Plath informed me, his examination of the Cracow manuscript has confirmed Köchel's original dating, according to which the piece originated at the end of the year 1769 or, at the latest, in the first months of 1770.

### Suggestions for Performance Practice

1. Use of bassoons: In only one piece in this volume, the not unproblematical Symphony KV 76 (42<sup>a</sup>), did Mozart specify obbligato bassoons. In all other cases, one has to assume the tacit and self-evident practice performance practice of the time, according to which bassoons can be used to reinforce the bass group wherever the wind group consists of at least oboes (or flutes) and horns.

2. Use of a harpsichord: there are only indirect indications, in the form of occasional figures in the bass part, above all as they are encountered in KV 16, KV App. 223 (19<sup>a</sup>) und KV 22, that the harpsichord should be used in the symphonies in this volume as a continuo or director's instrument.

The piano reduction of the Symphony KV 19 (see above), perhaps to be understood in the sense of a

“director's part”, is an absolutely unique case in Mozart sources and can hardly be used to justify concrete conclusions regarding harpsichord accompaniment. At this moment, there is no basis for saying how long this practice may have continued to be automatic. In the present edition, a harpsichord staff was created wherever figures appeared in the music text. It was considered reasonable to provide an analogous solution in the unfigured Symphony KV 19.

3. The question of B<sup>b</sup> horns: In the case of the B<sup>b</sup> major Symphony KV 22 (whose primary source, incidentally, does not specify instruments at the beginning of the score), it is clear that the relatively high notation for the Horns can only be realised using instruments in “B<sup>b</sup> basso” tuning. The situation is less clear in the other B<sup>b</sup> major Symphony in this volume (KV App. 214/45<sup>b</sup>), for which it did not appear advisable to give a definite recommendation for “B<sup>b</sup> alto” or “B<sup>b</sup> basso”.

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The editor is much indebted to all archives and libraries mentioned in this Foreword and in the *Kritischer Bericht*, particularly to the administrators of the Biblioteka Uniwersytetu Jagiellońskiego Kraków and the personnel of the music section. Professors Dr. Marius Flothuis (Amsterdam) and Karl-Heinz Füssl (Wien) were kind enough to read the proofs and to make a variety of critical suggestions. I am especially grateful to the Chief Editors of the NMA, above all to Dr. Wolfgang Plath for comprehensive support and many an hour of fruitful discussion.

Gerhard Allroggen

Detmold, April, 1984

Translation: William Buchanan

<sup>22</sup> Bauer–Deutsch I, Nr. 179, p. 342, lines 16–18.

<sup>23</sup> Ernst Fritz Schmid, *Zur Entstehungszeit von Mozarts italienischen Sinfonien*, in: *Mozart-Jahrbuch 1958*, Salzburg, 1959, pp. 71–76.

<sup>24</sup> Wolfgang Plath, *Beiträge zur Mozart-Autographie II: Schriftchronologie 1770-1780*, in: *Mozart-Jahrbuch 1976/77*, Salzburg, 1978, p. 162.



Facs. 1: Symphony in F KV 43: leaf 1<sup>r</sup> of the autograph (Biblioteka Jagiellońska Kraków). Cf. page 79, measures 1–9.



Handwritten musical score for Symphony in F KV 43, leaf 9 of the autograph. The page shows six staves of music. The first three staves are crossed out with a large diagonal line. The word "Menuet" is written above the fourth staff. The music is in 3/4 time and features various note values and rests. A large number "9" is written in the top right corner.

Facs. 2: Symphony in F KV 43: leaf 9<sup>f</sup> of the autograph. Cf. page 88, *Andante*, measures 65–67, and *Menuetto*, measures 1–3 (regarding the crossed out beginning of this movement cf. the *Kritischer Bericht*).





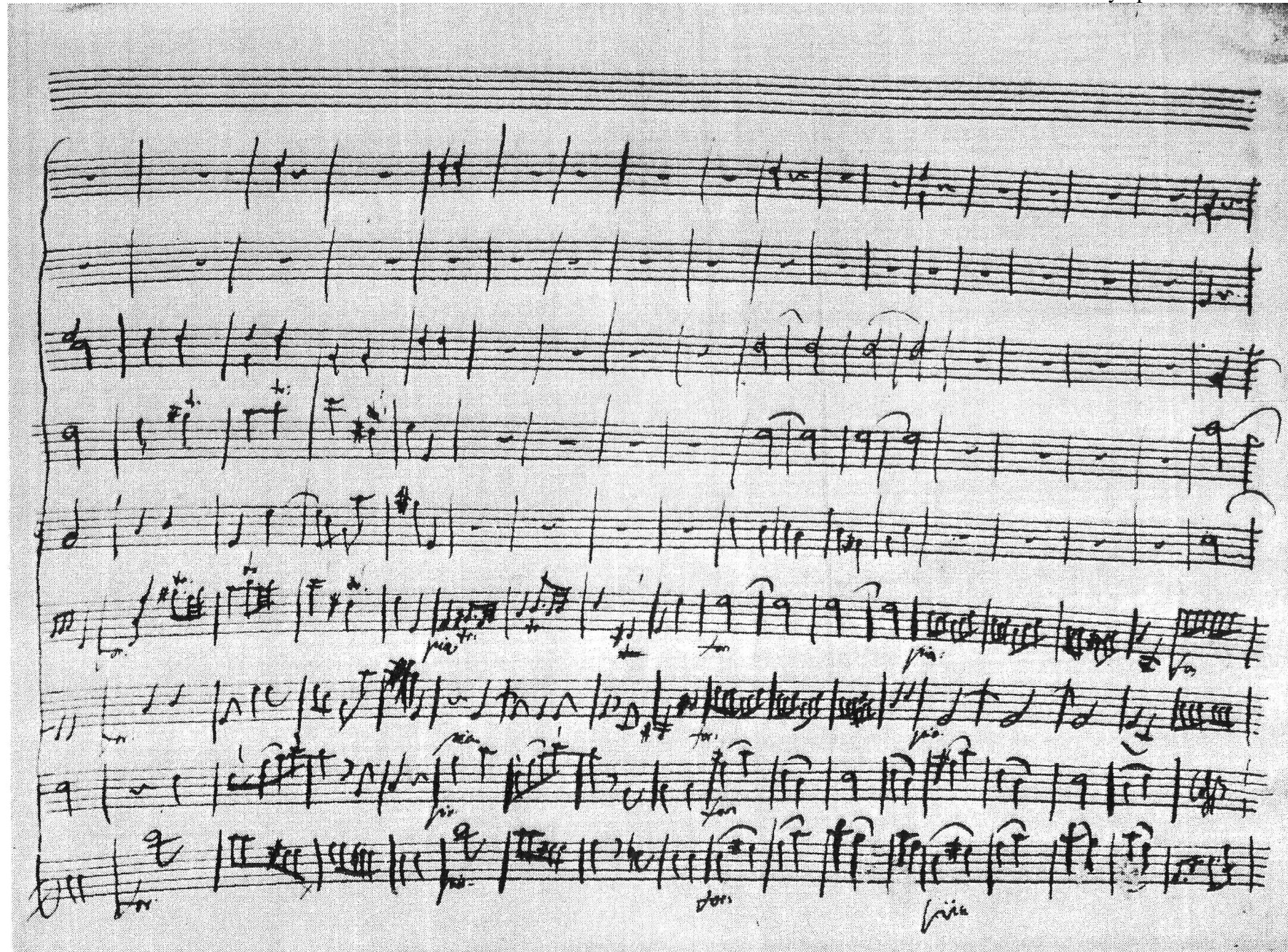
Facs. 3: Symphony in D KV 45: leaf 1<sup>r</sup> of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. page 95, measures 1–10.





Facs. 4: Symphony in D KV 45: leaf 6<sup>r</sup> of the autograph. Cf. pages 104–105, measures 1–14.





Facs. 5: Symphony in D KV 45: leaf 9<sup>f</sup> of the autograph. Cf. pages 109–110, measures 16–33.





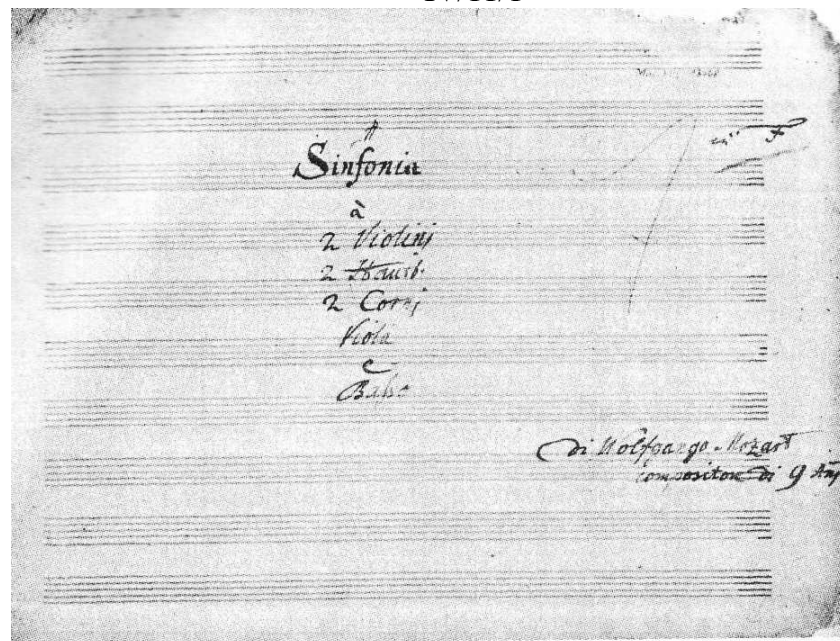
Facs. 6: Symphony in D KV 48: leaf 1<sup>r</sup> of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. page 143, measures 1–10.





Facs. 7: Symphony in D KV 48: leaf 12<sup>v</sup> of the autograph. Cf. pages 161–162, measures 47–51 (regarding the cut after measure 51 cf. the *Kritischer Bericht*).





Sinfonia Violino Primo

Allegro aperto

Facs. 8, 9: Symphony in F KV App. 223 (19<sup>a</sup>): cover title and first page of music in the *Violino Primo* part, from the set of parts in Leopold Mozart's hand in the Bavarian State Library, Munich. Cf. pages 35–40, measures 1–79, and Foreword.



*Sinfonia* *Basso*

*All. Maestoso*

Facs. 10, 11: Symphony in G KV App. 221 (45<sup>a</sup>). Earlier version: cover title (in Leopold Mozart's hand) and first page of music in the *Basso* part (in Nannerl Mozart's hand) from the set of parts in the Bavarian State Library, Munich. Cf. pages 189–195, measures 1–65, and Foreword.