

WOLFGANG AMADEUS MOZART

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SYMPHONIES · VOLUME 2

PRESENTED BY GERHARD ALLROGGEN

1985

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)
- 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

It is certainly no coincidence that the two volumes with Mozart's earliest symphonies are the last of NMA Work Group 11 to be published. There is a noticeable interval of time separating 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 its 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^a) to the number of known symphonies, and in the case of another work have put an end (KV App. 221/45^a) to debates about authenticity and dates.¹ 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 in 1979/80 for research again. As a result, seven autograph scores thought lost after 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 were 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^a) in the first volume of symphonies and KV 97 (73^m), KV 95 (73ⁿ), KV 75 and KV 96 (111^b) in the second volume.

We know of four Mozart symphonies (KV App. 222/19^b and KV App. 215, 217, 218/66^{c-e}) only from the old manuscript catalogue belonging to

Breitkopf & Härtel,² in which the incipits of these pieces, which have always been regarded as lost, are recorded. They are as follows:

[KV App. 222/19^b]

No. 68.

Allegro non tanto



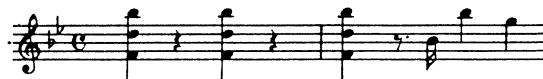
[KV App. 215/66^c]³

No. 26.



[KV App. 217/66^d]⁴

No. 36.



[KV App. 218/66^e]⁵

No. 52.



The remarks in Breitkopf's catalogue leave no doubt that Mozart's sister Nannerl herself (for KV 66^{c-e}) and her guarantor Luigi Gatti (for KV 19^b) were responsible for informing the Leipzig publishers of the existence of these symphonies. A manuscript set of parts for Symphony KV 16^a, 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 to look at the original in summer 1983 and also to examine the composition itself. The result was that an acceptance of Symphony KV 16^a as part of the main series of the NMA was ruled out, as both the transmission and the musical

² Original destroyed, one copy respectively in the Deutsche Staatsbibliothek zu Berlin and in the Archiv der Gesellschaft der Musikfreunde, Vienna.

³ On the arbitrary dating of these symphonies by Alfred Einstein (in KV³) cf. Gerhard Allroggen, *Zur Frage der Echtheit der Symphony KV App. 216 = 74^g*, in: *Wolfgang Amadeus Mozart (= Wege der Forschung, Volume 233)*, ed. Gerhard Croll, Darmstadt, 1977, pp. 467f. (cf. also footnote 6).

⁴ See footnote 3.

⁵ See footnote 3.

¹ Cf. on this Robert Münster, *Neue Funde zu Mozarts symphonischem Jugendwerk*, in: *Mitteilungen der Internationalen Stiftung Mozarteum Salzburg* 30 (1982), Heft 1/2, pp. 2–11. Due to an oversight, a reference to this article was omitted from the first volume of Symphonies.

craftsmanship of the work raise possible doubts about the authenticity of the work. For this reason, Symphony KV 16^a was consigned to the Supplement to the NMA, Work Group 29: *Works of doubtful Authenticity*. (An advance printing of KV 16^a from NMA X/29 is to appear simultaneously with the present volume.) Symphony KV 16^b (KV⁶: App. C 11.01) is transmitted only fragmentarily – only the copy of a violin part exists – and is likewise included in Work Group 29, since an incontestable attribution to Wolfgang Amadeus Mozart is not possible.

*

The present volume contains the Symphonies KV 81 (73¹) to KV 124, that is, the works of this genre composed between Spring 1770 and the end of February 1772 or which can be placed, since the 3rd edition of the Köchel-Verzeichnis revised by Alfred Einstein (Leipzig 1937), with a fair degree of certainty in this period.

The Symphony KV 98 (App. 223^b; KV⁶: App. C 11.04), included with reservation by Köchel in his catalogue, is today accepted as without doubt genuine.⁶

The situation is different with the Symphony KV App. 216 (74^g; KV⁶: App. C 11.03), accepted without hesitation by Einstein in the main part of his edition of the Köchel-Verzeichnis but relegated by the editors of the 6th edition (1964) as non-authentic to the appendix. Until the first decade of the 20th century, the piece was known only from an incipit in the old manuscript catalogue of the publishers Breitkopf & Härtel.

⁶ It is transmitted in a set of part copies from the collection once belonging to Aloys Fuchs and now in the Bibliothek der Hochschule (formerly Akademie) für Musik und Darstellende Kunst Graz befindet (formerly: Steiermärkischer Musikverein, Graz). Théodore de Wyzewa and Georges de Saint-Foix (*W.-A. Mozart. Sa vie musicale et son œuvre*, volume I, Paris, ³/1936, pp. 406–408, No. 125) see in the piece not only Italian traits but also, especially in the finale, the influence of Joseph Haydn and suspect that the work was sketched before the departure for Italy, that is, before 13 August 1771 and completed in Milan in Autumn 1771. Hermann Abert (*W. A. Mozart*, volume I, Leipzig, 1919, p. 345, footnote 3) considered the work not to be by Mozart; he points to resemblances to Mannheim symphonies.

Before 1910, it was allegedly seen in the Prussian State Library in Berlin.⁷

It is however neither in the State Library Berlin – Prussian Cultural Heritage, Music Department, nor in its old place in the Deutsche Staatsbibliothek Unter den Linden, nor is it listed in any of the catalogues there. The piece probably never belonged to the Prussian State Library, and the information suggesting this may have originated in a confusion with parts in the archive belonging to the publishers Breitkopf & Härtel in Leipzig. But amongst the items from this archive rescued from the last war and so far re-catalogued, there is no manuscript of this symphony, as the State Archive in Leipzig was kind enough to inform us. We thus possess only one source, the new printing by Breitkopf & Härtel, in which no source is specified, published as No. 2152 of their score library and at the same time in the Supplement of the old Mozart complete edition (= AMA Series XXIV, 63) of 1910.

Théodore de Wyzewa and Georges de Saint-Foix and also Alfred Einstein had no doubts about the authenticity of Symphony KV 74^g. The editors of the 6th edition of the Köchel-Verzeichnis placed the piece amongst the dubious or falsely attributed works (Appendix C 11.03) “*on internal grounds*“, which they then fail to specify. The editor of this volume looked into the question of authenticity question some time ago⁸ and came to the conclusion that Mozart’s possible authorship has

⁷ Wyzewa and Saint-Foix (I 373), Abert (I 343, footnote 5) and Einstein (KV³ p. 151) are unanimous in stating that the symphony is to be found in the Berlin Staatsbibliothek; Wyzewa and Saint-Foix speak of a score, Einstein speaks of parts, Abert reports only that the work was “*found complete*” there. The editors of the 6th edition of the Köchel-Verzeichnis say it is in the (then) Westdeutsche Bibliothek in Marburg on the Lahn, but information of this kind appearing in the latest “Köchel” has not always been subjected to checks; instead, in many cases they tacitly ascribe manuscripts listed in KV³ as property of the former Prussian State Library to what was at that time the western depot in Marburg if they were present neither in Unter den Linden nor amongst items transferred to Silesia.

⁸ Gerhard Allroggen, *Zur Frage der Echtheit der Symphony KV App. 216 = 74 g*, in: *Analecta Musicologica 18 (Colloquium “Mozart and Italy”*, Rome, 1974), Cologne, 1978, p. 237–245 (= original printing of the article mentioned in footnote 3; this is referred to again in the footnotes 7, 10 and 14).

to be recognised even if under the prevailing circumstances no definite proof of authenticity can be found. When considering the question of whether a piece with such thin credentials can be included in the complete edition, one should at the same time consider the other symphonies with a similarly uncertain transmission, namely KV 76 (42^a), App. 214 (45^b), 97 (73^m), 95 (73ⁿ), 75 and 96 (111^b).⁹ Nevertheless, editor and Chief Editor have decided that Symphony KV 74^g, as opposed to the pieces mentioned with similarly uncertain transmission, should not be included in the main series of the NMA. Two reasons were particularly pivotal in this. First of all, the current situation regarding the source transmission for KV 74^g is even worse than the other symphonies named; we no longer have the source at our disposal on which the first printing in 1910 was based, and we are not even sure what kind of document this was. Secondly, there are stylistic details, not dealt with by the present editor in his contribution to the colloquium in 1974,¹⁰ which are difficult to explain if one assumes that W.A. Mozart composed this symphony. The questions relate to stylistic chronology and to the paradoxical phenomenon of simultaneous and mutually exclusive factors; a plausible solution is only possible if one assumes a composer other than Mozart. On these grounds, the Symphony KV 74^g is placed, as is KV 16^a, in the Supplement of the NMA, in Work Group X/29 (*Works of dubious Authenticity*).¹¹

⁹ “One can put the authenticity question in an exclusive sense – that means [. . .] that one recognises only those works as genuine, including them in the edition, whose authorship is incontestable. If the authenticity question is put this way, the other symphonies mentioned should be excluded from the complete edition. While the evidence of Mozart’s authorship is inconclusive in the case of Symphony KV 74^g, there is absolutely no-one else who could be considered likely. The same argumentation applies to the other symphonies. If, on the other hand, one does not wish any work to be missing from a complete edition which could possibly have a right to be included, one will select differently, which does not rule out a clear differentiation between certain and conjectural attributions.” (Allroggen, op. cit., p. 245.)

¹⁰ See footnote 8.

¹¹ The reasons only touched on here are presented there in more detail. But it should be clearly noted that the reasons for doubt in KV 74^g (App. C 11.03) and in KV 16^a do not belong in any way to the same category.

For two of the symphonies presented in this volume, KV 81 and 84 (73^l and 73^q), there has been discussion regarding Leopold Mozart’s possible authorship.¹² KV 81 (73^l) is listed in Breitkopf’s *Catalogo delle Sinfonie* (Suppl. X, 1775)¹³ as a composition of Leopold’s and was therefore accepted by Max Seiffert for his index of the works of Leopold Mozart.¹⁴ Hermann Abert followed his lead.¹⁵ Seiffert supports his attribution to Leopold not only with the listing in Breitkopf’s catalogue of 1775 but also with a letter from Leopold to Breitkopf & Sohn on 12 February 1781, from which it emerges that the Leipzig publisher did not possess at that point any of Wolfgang’s works and did not even know any. Einstein (KV³, p. 124), as is well-known, opposed this attribution. He writes that the evidence blindly followed by Seiffert is “*in comparison with the internal evidence without weight*”.¹⁶ He considers it completely out of the question that Leopold could have written a symphony of this kind, or indeed that he still composed at all in 1770, a judgement based on the symphonies known in Einstein’s day to be works by Leopold; these were all, as far as they could be dated with any certainty, from the early 1750s and indeed very similar to the Italianate symphonies by Mozart around 1770. The picture we have of Leopold Mozart as a composer has however changed in recent times. Following the discovery of the Symphony in G major, presented to the Benedictines in Lambach on 4 January 1769, we can no longer share Einstein’s view that he was not capable of a work like KV 81 (73^l).

In the *Mozart-Jahrbuch 1971/72*, a discussion was printed on the question of the authenticity of Symphony KV 84 (73^q). The debate was whether this work, bearing in one of five known sources the name Carlo Ditters, is by W. A. Mozart or by

¹² Cf. Allroggen, op. cit., pp. 238f., and id., *Mozarts Lambacher Sinfonie*, in: *Festschrift Georg von Dadelsen*, ed. Thomas Kohlhase and Volker Scherliess, Neuhausen–Stuttgart, 1978, pp. 7–19 (here pp. 18f. with footnote 55).

¹³ *The Breitkopf Thematic Catalogue. The Six Parts and Sixteen Supplements 1762–1787*. Edited and with an Introduction and Indexes by Barry S. Brook, New York (1966), p. 563.

¹⁴ *Denkmäler der Tonkunst in Bayern IX*, 2, pp. XXXVIIIff.

¹⁵ I 6 and I 190, footnote 1.

¹⁶ On Einstein’s assessment of the printed Breitkopf catalogue, cf. Allroggen, op. cit., p. 239.

Dittersdorf. Jan LaRue¹⁷ concluded that the work could not be by Dittersdorf. In our context, it is particularly interesting to note that both Hermann Beck¹⁸ and Anna Amalie Abert agree on the close relationship between the two symphonies KV 81 (73¹) and KV 84 (73^q). A. A. Abert¹⁹ expressly concludes that these two works are so similar that they must be by the same composer. Aloys Fuchs was of the same opinion: he considered the two symphonies to be Leopold's work, although the old parts in the archive of the Gesellschaft der Musikfreunde in Vienna, once in his possession, show in both cases the name Wolfgang Amadeus Mozart on the title page. He commissioned two scores copied from these originals and – with a reference to Breitkopf's Catalogo of 1775 – had the name *Leopold Mozart. Erzbischöfl: Capellmeister in Salzburg* put on them as composer. On the other hand, it should be noted that the Vienna parts for KV 81 (73¹) appear to bear a date transcribed from the lost autograph, *in Roma 25 April 1770*, and that Wolfgang reported the completion of a symphony in a letter written on the same day. This does not of course entirely exclude the possibility that father Leopold might have completed a symphony on the same day, but it does make it seem more likely that the attribution to Leopold in Breitkopf's Catalogo results from an error. We leave the question open and present the Symphony KV 81 (73¹) in this volume because it is at least possible that it is a work by Wolfgang. (Cf. also the facsimiles on p. XXIV.)

*

Symphony in D KV 81 (73¹)

This symphony is transmitted, as already said, in an old set of parts bearing the date *in Roma 25 April 1770* and naming *Cavaliere Wolfgango Amadeo Mozart* as composer. The parts entered the ownership of the Gesellschaft der Musikfreunde in Vienna on 25 September 1843 as a present from the collector Aloys Fuchs. Before giving the parts away, Fuchs had a score written

¹⁷ Jan LaRue, *Mozart or Dittersdorf – KV 84/73^q*, in: *Mozart-Jahrbuch 1971/72*, Salzburg, 1973, pp. 40f.

¹⁸ Hermann Beck, *Zur Frage der Echtheit von Mozarts Symphony in D, KV 84/73^q*, in: *Mozart-Jahrbuch 1971/72*, Salzburg, 1973, pp. 53f.

¹⁹ Anna Amalie Abert, *W. A. Mozart, Symphony KV 84 = 73^q. Echtheitsfragen*, in: *Mozart-Jahrbuch 1971/72*, Salzburg, 1973, pp. 50f.

out based on them; he bound this together with a score of the Symphony KV 84 (73^q) and gave both pieces the joint title *2 Sinfonie in D# fürs Orchester compon: von Leopold Mozart. Erzbischöfl: Capellmeister in Salzburg*.²⁰ From this score (State Library Berlin – Prussian Cultural Heritage, Music Department), a copy was made, now in the University Library, Prague. In his letter from Rome on 25 April 1770, Wolfgang reported that he was about to complete a symphony as soon as he had finished the letter and that a further symphony was just being copied by his father.²¹ It is natural to assume that KV 81 (73¹) is referred to here. Since our text departs in two passages in the last movement (viola: mm. 10–12, oboes: mm. 26–29) from that of earlier editions, it is important to stress that this is the reading in all sources and that there is no reason for corrections of any kind.

Symphony in D KV 97 (73^m)

This symphony is transmitted only in (now lost) parts belonging to Breitkopf & Härtel. The incipit is found in the publisher's old manuscript catalogue. For Einstein, it is as good as certain (KV³, p. 126) that in this case and in the case of Symphony KV 95 (73ⁿ) we are dealing with the two works mentioned in Mozart's letter from Rome on 25 April 1770 (cf. the remarks on KV 81). He considers KV 97 to be the symphony already being copied by Leopold on 25 April, that is, the later piece. In this, he oversees the fact that the Vienna parts for KV 81 (73¹) bear the date *in Roma 25 April 1770*; or else Mozart must have finished an additional symphony on the same day, but said nothing about it the letter.

The *Menuett*, which Einstein considers strikingly unusual in a symphony written in Italy, declared that it must have been written later. His premise here is obviously that Mozart was concerned to adapt his work to the locally prevailing custom and taste. Indeed, the symphonies written under the influence of Johann Christian Bach and Karl Friedrich Abel (KV 16, 19, 19^a, 22 and 45^a) during the first major journey all display the three-

²⁰ On the question of authenticity cf. above.

²¹ “[. . .] finita questa lettera, finirò una sinfonia mia, che cominciai, l'aria è finita, una sinfonia e dal copista (il quale è il mio padre) [. . .]”. ([. . .] When this letter is finished, I will finish a symphony of mine, which I began, the aria is finished, a symphony is at the copyist's (the latter is my father) [. . .]).

movement scheme of the Italian opera symphony, while the symphonies KV 42^a, 43, 45, 45^b, 48 and 73 have four movements and a Menuett. The works in this second group can be shown to have originated either in Austria or have been dated on the basis of their four-movement form to the time between both journeys. At first sight, it would therefore appear justifiable to assume that symphonies not only intended for an Italian-influenced audience, as could have been expected on the first journey, but for Italy itself, took the form of three movements without Menuett. At the same time, it is important to remember that in Northern Italy and particularly Milan, precisely in these years, the concert symphony was beginning to emancipate itself from the opera symphony. As far as we can see in the development influenced by Giuseppe Sammartini, the three-movement form remained standard, but a Menuett appeared very often as a concluding movement, either with a trio or else extended Menuett compositions; generally the more moderate version $\frac{3}{4}$ time was preferred to the faster $\frac{3}{8}$ type. We can be sure that Mozart had come to know instrumental music of a high standard in Milan, but he did not adopt the form of the three-movement symphony with Menuett finale. On the contrary, he seems to have avoided it deliberately. His remark in a letter from Bologna on 22 September 1770 appears to speak for this view, when he says “*we wish we were capable of introducing the German taste in Menuetts into Italy, where their Menuetts last almost as long as a whole symphony.*” Two works show that Mozart did use while in Italy the sequence of movements fast-slow-Menuett-fast, considered to be typical for works originating in Austria at this time. These are the string quartet KV 80 (73^f), written in Lodi, and the Symphony KV 112, transmitted in autograph and dated by Leopold Mozart; an investigation of the source delivers no evidence that the Menuett might have been added later (cf. in this regard the remarks below on this symphony). One can therefore conclude that that remark about introducing the German taste into Italy was meant entirely seriously, and that Mozart did not wish to adapt to the predominant customs in all matters. But if this is the case, the differentiation between three-movement and four-movement symphonies as a criterion for dating works after the first journey is invalid, and the chronology of the symphonies between 1767 and 1770 generally accepted up till now has to fundamentally reviewed.

The music text for Symphony KV 97 (73^m) rendered in the AMA is not without errors and inconsistencies. As far as obvious minor corruptions are concerned, the text was corrected wherever the solution was quite apparent (cf. in this regard the *Kritischer Bericht*). There are problems with the return of the beginning of the theme in measure 101. From measure 87 on, the music forms, in a metrical sense, two-measure groups in each of which a heavy and a light measure alternate. Arithmetically, the scheme is complete: in every odd-numbered measure there is an emphasis, so that it could be said that the return of the theme in the heavy measure 101 fits the pattern. But there is a contradiction to this in the structure of measures 98–100: there can be no doubt that measure 100 is a heavy measure. If one does not wish to assume the deliberate elision of a light measure in measures 97/98 as well as in measures 100/101, the suspicion inevitably arises that the passage has been transmitted corruptly. The metrical inconsistency cannot be cured without an inordinate intervention in the text, but could perhaps be assuaged in performance by the interpolation of a one measure rest between measures 100 and 101.

Symphony in D KV 95 (73ⁿ)

This piece also belongs to those transmitted only via parts in the depot of the publishers Breitkopf & Härtel and which are now lost. As in KV 97 (73^m), our printed version follows the AMA. Einstein (KV³, p. 126f.) considers this work the “twin” of KV 97 (73^m), namely the symphony mentioned in the letter of 25 April 1770 and which was to be completed on that day (cf. in this regard the remarks on the preceding symphonies). In his opinion, this Menuett is again one of those added later, which, in view of the source situation, has to be regarded as pure speculation. Wyzewa and Saint-Foix (I 283) and Abert (I 343, footnote 2) point out the resemblance between the Andante theme and the Menuett of Sonata KV 9, Einstein (KV³, p. 127) draws attention to the much more pronounced congruence with the theme of the second Andante of the Serenade KV 204 (213^a).

Symphony in D KV 84 (73^q)

This symphony, like KV 81 (73^l), is transmitted in a set of parts from the collection of Aloys Fuchs, donated on 25 September 1843 to the Gesellschaft der Musikfreunde in Vienna. The title page names

Cavaliere Wolfgang Amadeo Mozart as composer; the information recorded here, probably copied from the lost autograph, is inconsistent: in the upper margin is written *In Milano il Carnovale 1770*, in the lower, after the mention of the composer: *à Bologna, nel Mese di Luglio, 1770*. Einstein therefore surmises that the symphony was begun in February 1770 in Milan and finished in July of the same year in Bologna. Mozart was indeed in Milan from 23 January to 15 March 1770 and spent the last ten days of the month, having returned from Naples and Rome, in Bologna. The parts of this symphony were used, at Fuchs' wish, to produce a score before he gave them away. The score and the parts, together with those of the Symphony KV 81 (73¹), bear the title *2 Sinfonien in D# fürs Orchester compon: von Leopold Mozart. Erzbischöfl: Capellmeister in Salzburg*. A copy of this is in the University Library, Prague. In addition, there are in the National Museum in Prague two sets of parts, one with marked *del Sig.^{re} Mozart* without forename, the other *del Sig.^{re} Carlo Ditters*.²²

Symphony in G KV 74

The autograph score (Biblioteka Jagiellońska Kraków) bears, instead of an autograph heading, a remark added later by Johann Anton André, *Ouverture zur Oper Mitridate*, of which the last three words have been crossed out with broad strokes of the pen. It is not completely impossible that there may have been a symphony amongst the compositions originally intended for *Mitridate* KV 87 (74^a) but then rejected. The date 1770 (likewise in André's hand), placed at the right edge of the first page, appears appropriate. But it was obviously made to appear appropriate; the last two digits are the result of a correction (the original version was no doubt 176_).

All tempo indications are editorial additions. The *Andante* indication for the middle movement should be understood as nothing more than the start of a new section. The composer's intention, as the continuous sixteenth-note motion in second violins and violas shows, is to have as unnoticeable a transition as possible. As usual in Rondos, Mozart did not write out the recurrent appearances of the refrain, but indicated these using the direction *da capo*. The repeat of the

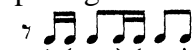
section from measure 17 (with up-beat) to measure 32, desirable from the point of view of preserving the balance of the movement, is suggested by Mozart only with a repeat sign at the beginning; at the end, (m. 32), before the first *da capo*, there are none.

Symphony in F KV 75

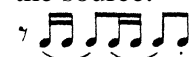
Our edition of this symphony, transmitted only via parts in the depot of the publishers Breitkopf & Härtel and now lost, is based on the text of the AMA, although obvious printing errors have of course been corrected. Wyzewa and Saint-Foix (I 377) placed the piece in the time between the two Italian journeys, that is, 28 March to 13 August 1771; this dating agrees with those of Abert (I 343) and Einstein (KV³, p. 151). The harmonic sequence in the transition group of the first movement differs in its two appearances (mm. 21–25 and mm. 98–102). A perhaps more convincing solution results if one assimilates the second violin in measures 22–25 to the second version as follows:



Because of the source situation, there is however no way of ascertaining whether a scribal error is involved. The suggested alternative should certainly be considered carefully. In the AMA, the passage has the following articulation:



Notation of this kind, in particular the isolated staccato dots at the end of the measure, suggests the probability that this reading was intended in the source:



We have decided to adopt this articulation consistently in the whole movement (cf. for details the *Kritischer Bericht*).

Symphony in G KV 110 (75^b)

The autograph of this symphony (Biblioteka Jagiellońska Kraków) bears (in Leopold's hand) the remark: *del Sgr. Cavaliere Amadeo Wolfg: Mozart in Salisburgo nel Luglio 1771*. Einstein's statement (KV³, p. 154) that the repeat of the Menuet was written out in the original is the result of a misunderstanding; it was simply the case that the AMA, without any apparent reason, had written out the main section of the Menuet twice.

²² On the resulting authenticity debate, cf. above.

In the slow movement, one expects in measure 46 in Flute II, in analogy to measure 16 (bassoons) a whole-measure rest. The measures 46 and 47 exist only on the basis of a “bis” bracket in the autograph. It would be easier to conclude that the *e* in the second flute should be suppressed, had not Mozart expressly placed a natural sign in front of it; this only makes sense if this note is also to be played at the repeat, for in measure 44 *e* is self-evident. But it is equally unthinkable that Mozart only included the natural sign because it would have been too much work to indicate that this note was required only on the first occasion and not under the “bis” direction. In the final movement and as usual for Rondos, Mozart did not write out the recurrent appearances of the refrain, but instead gave the direction *da capo*; it is left to the performer to decide whether the Rondo theme between the couplets should be played with or without the repeats extant in the original notation.

Symphony in D: Overtura and No. 1 for “*Ascanio in Alba*” KV 111 and Finale KV 120 (111^a)

In the only preserved autograph of the *presto* movement in D major KV 120/111^a (State Library Berlin – Prussian Cultural Heritage, Music Department), this remark was entered by Johann Anton André: *This Presto seems to have been used in connection with the Overture to the opera Ascanio in Alba and with the following Andante as a symphony. A.[ndré]*. This view has been universally adopted since then, especially as an examination of the source, particularly the designation *Trombe lunghe* for the trumpets in both the opera score and the autograph of the Presto, suggests that the movements belong together. Mozart had thus combined the Overture and the No. 1 of *Ascanio in Alba* with this Finale to make a complete symphony. As Mozart was busy with the composition of *Ascanio* up until 23 September 1771, a dating of the Presto to Autumn of the same year may come very close to the truth. Wyzewa and Saint-Foix (I 403) suppose that the movement must be a near-contemporary of the Symphony KV 112, with whose Finale it has a close rhythmical affinity and which displays the date 2 November 1771. The rhythm of both pieces is however very conventional and typical for Italian overture finales, so that the similarity can hardly be seen as a convincing argument for such a fine dating.

We have adopted the music text for the first two movements (with a new type face) from Luigi Ferdinando Tagliavini’s edition of *Ascanio in Alba* KV 111 (NMA II/5/5).

Symphony in C KV 96 (111^b)

Our edition of this symphony, transmitted only via parts in the depot of the publishers Breitkopf & Härtel and now lost, is based on the text of the AMA. Wyzewa and Saint-Foix dated the piece to between October 1772 and March 1773 (I 494f.); they surmised, because of the nervous dynamic shading in the slow movement and of the dramatic pathos with which the piece is filled and which is an indicator of a “*crise romantique*”, that the first two movements of the symphony were originally intended as the overture for the opera *Lucio Silla* KV 135, subsequently replaced, after the audience reaction proved unpredictable, by a new *Sinfonia*. Einstein (KV³, p. 168) found this argumentation unconvincing; he points to the Symphony KV App. 214 (45^b), whose slow movement displays the same kind of dynamic shading, and wished to date KV 96 (111^b) earlier. Now, the date of Symphony KV 45^b is anything but clear, but there can surely be no doubt that it has to be dated substantially earlier than the end of 1772. On the other hand, it is not easy to make out any kind of basis for dating in the alternation of *forte* and *piano* in the Andante of both symphonies; very similar alternations of *forte* and *piano* can be seen in the first aria (“*Intendo amico mio*”) of the Serenata *Il re pastore* KV 208, performed for the first time on 23 April 1775.

Einstein (loc. cit.) considers that the Menuet of this symphony was another of those composed later, an opinion which cannot be discussed meaningfully because of the existing source situation. The text transmitted in the AMA has proved unreliable in a number of aspects; the *Kritische Bericht* provides information on the changes we have made. The triplet up-beats from the trunk of the main theme, recurring frequently throughout the first movement, have been left unchanged, although it is clear that the text of the AMA is inconsistent in this regard. The same applies to the leading of the oboes along with the horns at the beginning of the movement, although the oboes are otherwise always together with the violins. For the horn parts in measures 32–34 we have offered a conjectural version as an *ossia* version. In measure 34 of the slow movement, we

have corrected the obviously corrupt version of Violin I to match measure 10.

Symphony in F KV 112

The autograph of this symphony (Pierpont Morgan Library, New York, Dannie N. and Hettie Heineman Collection) shows composer and date in Leopold Mozart's hand as *del Sig: re Cavaliere Amadeo Wolfgango Mozart à Milano 2 di Novemb. 1771*. Likewise in Leopold Mozart's hand is the Menuett (and only the Menuett, not the Trio coupled with it). So this partial movement at least has its own story, and it must be asked whether father Leopold simply copied the Menuett, in which case it would have been pre-existent, whether it might possibly be considered to be the father's composition, used here by the son, or whether the whole movement was perhaps only added later to the symphony. (Strangely enough, Alfred Einstein suspected that a large number of the symphony menuetts were later additions – see above – but did not notice the details of the situation here.) The first two possibilities can indeed not be ruled out; the idea of a later addition, however, seems unlikely, as the arrangement of the gatherings shows no traces of disturbance at this point. A detailed discussion of these questions must be left to the *Kritischer Bericht*. (Cf. also the facsimiles on pp. XXf.)

Symphony in A KV 114

The autograph (Biblioteka Jagiellońska Kraków) has the heading *Sinfonia* with the additional remark by Leopold Mozart *dal [sic!] Sgr: Cavaliere Amad: Wolfg: Mozart le 30 Decemb: 1771 à Salisburgo*. The beginning of the main theme of the first movement originally had the following shape (cf. the facsimile on p. XXII):



It is clearly visible in measure 2 that the first note in Violin I was originally a half-note b', later rubbed out, with the same again at the beginning of the reprise in measure 81. There the second note (e') has obviously been corrected from a quarter-note. In measure 2 there is again a rubbed-out quarter-note e', replaced by a half-note. The first note (a') gives the impression of having been added later; the original form of the first measure cannot be unambiguously deciphered. At any rate, it seems to have occurred to Mozart only during the writing-out of the reprise that the *piano* part of

the theme could be given the same rhythmic structure as the appended *tutti* section (mm. 9f.).

The tempo indication of the slow movement was added by Mozart in pencil. The manuscript contains two menuetts: one crossed out, printed by us in the Appendix (p. 199), and the final version, added on a new leaf. The replacement composition originated only a little later; at least, the hand-writing shows no changes. The reason for replacing the Menuett can be surmised: the original piece, not very dance-like but provided with unusual *senza basso* episodes, had to give way to a more *galant*, more brilliant – even if more conventional – movement, an intention whose further realisation is clearly recognisable in the avoidance of the first composition's all too obvious thematic dependence on the Andante (likewise a movement in $\frac{3}{4}$ time!).

Symphony in G KV 124

The autograph score in the Biblioteka Jagiellońska Kraków bears the heading in the composer's hand *Sinfonia del Sigr: Cavaliere Wolfgango amadeo Mozart Salisburgo 21 Febrario 1772* – one of the rare cases in which Mozart described himself, as he was entitled to, as *Cavaliere*. In the slow movement, Mozart indicated the repeat of the measures 20 and 21 by a bracket with an appropriate remark. We have changed the parts for the two horns in measure 22 in order to provide a better ending. In the finale, the recurrent appearances of the Rondo theme are, as usual, not written out, but indicated by the direction *da capo*.

*

Suggestions for Performance Practice

Use of bassoons: Only in one movement does Mozart specifically call for bassoons: in the slow movement of Symphony KV 110 (75^b), in which the instruments emerge from the fundamental bass group and take on independent, if not genuinely *obbligato*, roles. It is in keeping with the performance practice of the time that the bassoons should, as a matter of course, play “*col Basso*” in the other movements of this symphony (with the exception of the Trio of the Menuet, set for strings alone), even if Mozart has left no express directions on the matter.

Generally, the rule is that the bassoon – or equally a pair of bassoons – can be employed *ad libitum* to reinforce the foundational bass wherever the other parts call for wind instruments (oboes and horns, etc.); this applies even when the two oboes are notated alone. – We have drawn attention in footnotes to all cases where the *ad libitum* use of bassoons is appropriate. This is to be recommended particularly where the orchestral forces employed are small.

*

Editorial Technique

Wherever this edition could draw on an autograph or old manuscripts, the principles of typographical differentiation outlined in the guidelines proposed by the Editorial Board (*Concerning this Edition*, p. VII) were applied: additions and other insertions by the editor are in small print or italics or dotted lines. In the present volume, this principle could not be used wherever the AMA was the only available source and had to be adopted as a substitute for missing manuscripts or printed sources, i.e. for Symphonies KV 97 (73^m), KV 95 (73ⁿ), KV 75 and KV 96 (111^b). The music text of the AMA is already the result of an editorial process (which, because of the lack of a critical report, can however no longer be reconstructed). In order to avoid any possibility of suggesting to the user that a pure source text and

editorial additions have been distinguished in these works, the works mentioned have been rendered without typographical differentiation of any kind. Since various interventions were made in these texts (the texts were re-written in accord with the editorial guidelines of the NMA, printing errors in the AMA corrected and, further, the inconsistent absence of directions for articulation, dynamics and tempo made up) but cannot be indicated in the type face, these divergences have all been detailed in the *Kritischer Bericht*.

*

The editor finally wishes to express his indebtedness to all archives and libraries mentioned in this Foreword and in the *Kritischer Bericht*, but particularly to the administrators of the Biblioteka Uniwersyteku Jagiellońskiego Kraków and the staff of the music section. Professors Dr. Marius Flothuis (Amsterdam) and Karl-Heinz Füssl (Wien) were kind enough, as for the first volume, to read the proofs and to make a variety of critical suggestions, for which I give my sincere thanks. Finally, I wish in addition to state my gratitude to the Chief Editors of the NMA.

Gerhard Allroggen

Detmold, March, 1985

Translation: William Buchanan

9.

von Mozart und seiner Handschrift.

1
No 52.
1770

~~Overture~~

1
2
Cornu
boa
na
boa
2 va
Violino
me
Violino
2 do
Viola
Basso

110 74

Facs. 1: Symphony in G KV 74: leaf 1^f of the autograph (Biblioteka Jagiellońska Kraków). Cf. page 67, measures 1–8.

Handwritten musical score for Symphony in G KV 110, leaf 7v of the autograph. The page shows the conclusion of the first movement and the beginning of the second movement. The score is written on ten staves. The first staff is labeled "Flauto" and the second "Violini". The third staff is labeled "Violoncelli" and the fourth "Bassi". The fifth staff is labeled "Fagotti" and the sixth "Trombe". The seventh staff is labeled "Trombe" and the eighth "Trombe". The ninth staff is labeled "Trombe" and the tenth "Trombe". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f". A large "X" is written at the end of the first staff.

Facs. 3: Symphony in G KV 110 (75^b): leaf 7^v of the autograph (Biblioteka Jagiellońska Kraków) with conclusion of the first movement and beginning of the second movement. Cf. page 103, measures 155–157 and page 104, measures 1–5.

The image shows a page of handwritten musical notation for the beginning of the *Menuetta* in F major, KV 112, from the Symphony in F major, KV 112. The score is written on ten staves. The title "Menuetta" is written in the top left corner. The notation includes various musical symbols such as notes, rests, and clefs, characteristic of an autograph manuscript. The page number "11" is visible in the top right corner.

Facs. 4: Symphony in F KV 112: leaf 11^r of the autograph (Pierpoint Morgan Library, New York), beginning of the *Menuett* in Leopold Mozart's hand. Cf. pages 159–160, measures 1–8.

Facs. 5: Symphony in F KV 112: leaf 12^r of the autograph (Pierpoint Morgan Library, New York), with the Trio in Wolfgang Amadeus Mozart's hand. Cf. pages 160–161.

13. Sinfonia

Salzburg

Allegro moderato

113

v. K. 114

Facs. 6: Symphony in A KV 114: leaf 1^r of the autograph (Biblioteka Jagiellońska Kraków). Cf. page 165, measures 1–12 and Foreword.

4. Sinfonia No. 45. del Cavaliere Wolfgang am 10. April 1772 und hier handschriftl. 1

Allegro

Viol.

Viola

Violoncello

Basso

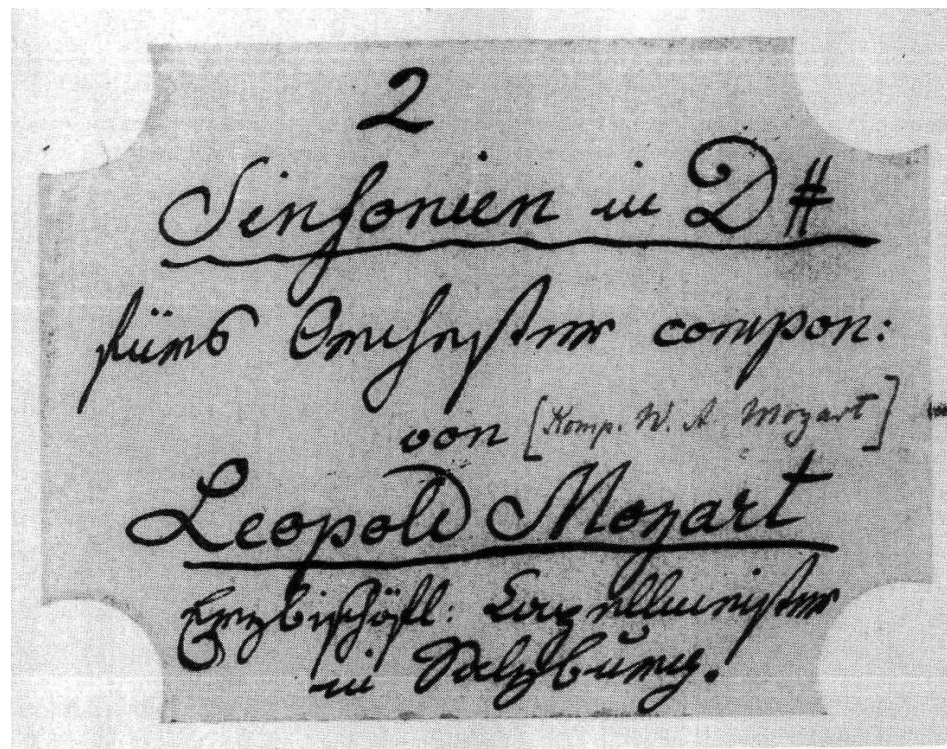
Capella

Organo

Allegro

114 K. 124

Facs. 7: Symphony in G KV 124: leaf 1^r of the autograph (Biblioteka Jagiellońska Kraków). Cf. pages 183, measures 1–12.



II. Sinf. da LANGE
 I. a 2 Cor. 2 Ob. 2 Viol. V. e B. II. a 2 Cor. 2 Fl. 2 Viol. V. e B.

II. Sinf. da Cius. MISLEWECZECK
 I. a 2 Cor. 2 Ob. 2 Viol. V. e B. II. a 2 Cor. 2 Ob. 2 Viol. V. e B.

II. Sinf. da L. MOZART
 I. a 2 Cor. 2 Ob. 2 Viol. V. e B. II. a 2 Cor. 2 Ob. 2 Viol. V. e B.

I. Sinf. da Carlo ORDONEZ. a 2 Cor. 2 Ob. 2 Viol. V. e B.

Facs. 8-10: Symphony in D KV 81 (73¹) and Symphony in D KV 84 (73⁹). Above: title page written by Aloys Fuchs in the score copy of both symphonies (State Library Berlin – Prussian Cultural Heritage, Music Department); below left: title page of the copied part from KV 81/73¹ (Gesellschaft der Musikfreunde, Vienna); below right: excerpt from Supplement X (1775) of the printed catalogue by Breitkopf & Härtel with the incipits of the Symphonies KV 81 (73¹) and KV App. 293 (KV⁶: App. C 11.09) under the name of Leopold Mozart.