

WOLFGANG AMADEUS MOZART

Series IV

ORCHESTRAL WORKS

WORK GROUP 11:
SYMPHONIES · VOLUME 3

PRESENTED BY WILHELM FISCHER

1956

Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

The Complete Works

BÄRENREITER KASSEL ● BASEL ● LONDON

En coopération avec le Conseil international de la Musique

Editorial Board: Dietrich Berke ● Wolfgang Plath ● Wolfgang Rehm

Agents for

BRITISH COMMONWEALTH OF NATIONS: Bärenreiter Ltd. London

BUNDESREPUBLIK DEUTSCHLAND: Bärenreiter-Verlag Kassel

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

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

The editing of the NMA is supported by

City of Augsburg

City of Salzburg

Administration Land Salzburg

City of Vienna

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

Akademie der Wissenschaften und der Literatur Mainz,
with funds from

Bundesministerium für Forschung und Technologie, Bonn and

Bayerisches Staatsministerium für Unterricht und Kultus

Ministerium für Kultur der Deutschen Demokratischen Republik

Bundesministerium für Unterricht und Kunst, Vienna

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

CONTENTS

Editorial Principles	VIII
Foreword.....	IX
Facsimile: first page of the Symphony in F KV 130.....	XII
Facsimile: page 31 of the Symphony in F KV 130.....	XIII
Addendum 1987.....	XIV
Symphony in C KV 128.....	1
Symphony in G KV 129.....	15
Symphony in F KV 130.....	31
Symphony in E ^b KV 132.....	52
Symphony in D KV 133.....	78
Symphony in A KV 134.....	102
Symphony in D KV 141 ^a (Overture to KV 126 and KV 161/163).....	123

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

Of the forty-eight symphonies unconditionally accepted as being by W. A. Mozart and transmitted in complete form, this volume presents the numbers 23 to 29. These originated in 1772, between March and the end of the year, all – except the last, which was probably composed in Milan – in Salzburg. As all are preserved as Mozart autographs and are available as microfilms and photocopies, the need for comparisons of hand-writing did not arise.

These autographs do not, of course, represent the very first written traces. Even a genius of Mozart's standing cannot possibly work out an entire large-scale work in all its details without holding ideas on paper before putting them into a final version. Mozart, like every composer, worked with sketches which showed melody, bass-line, a suggestion of the middle parts – particularly those with contrapuntal functions – and pointers to the instrumentation. This was clear to Johann Anton André;¹ Mena Blaschitz and Alfred Einstein confirmed it expressly,² and recently Walter Gerstenberg presented an extremely instructive example of the procedure in the *Mozart-Jahrbuch* 1953.³ A good measure of genius is required even to write out a definitive score on the basis of these memory aids; during the process, as the *Kritischer Bericht* [Critical Report, available in German only] demonstrates, Mozart made numerous major and minor changes "at the last minute". Mozart had reached the age of seventeen, his wings grew from work to work, as can be seen alone in the number of movements and the instrumentation of the symphonies. The four-movement form with menuett became more frequent, while the menuetts themselves are clearly derived from the Viennese form of this dance. Mozart wrote to his sister from Bologna in 1770 twice on this subject;⁴ on 24 March he sent observations on a Milanese gala ball: "*The menuett in itself is very beautiful. It is of course from Vienna, and therefore certainly by Deller [Mozart's rendering of Teller] or by Starzer [. . .] The menuetts from Milan or by the Italians have a lot of notes and go very slowly and [have] a large number of measures [. . .]*". And on 22 September: "*The 6 menuetts by Haydn please me better than*

the first 12 [. . .] and we would very much wish to be able to introduce the German taste in menuetts into Italy, since their menuetts last almost as long as a whole symphony." Mozart's symphony menuetts thus start with the most compact form (KV 130, pages 41/42: twice 8 measures), but then show a tendency to expand. The strength of the continuing influence of the old Viennese menuett can be seen in KV 133 (page 93): the similarity to the menuett in G. M. Monn's D major symphony of May 1740 is astonishing, after the passage of more than thirty years!



G. M. Monn, Menuett from the Symphony in D/1740 as in DTÖ XV/2, p. 46

The type of structure in question consists of four measures of brilliant courtly menuett, two measures of undisguised Ländler, diligently repeated echo-like in the lower octave, and two or four measures of stately conclusion. And exactly the same pattern in the second section – the whole thing, if one will, a concentrated symbol of essential Viennese music. It is very striking that for Mozart the menuett in the symphony has to do with Vienna and not with Mannheim, even though he had much respect for the orchestra of the Electoral Palatinate and its leaders. It is well known that in Vienna after 1781 he composed menuetts for some of his earlier symphonies. The

¹ KV³ p. XXXI.

² KV³ pp. XXXIXf.

³ Pp. 38f. *Zum Autograph des Klavierkonzerts KV 503*.

⁴ L. Schiedermair, *Mozartbriefe*, vol. I, pp. 11 and 24.

works in this volume show a more resolute wish than previously to extend the forces of the orchestra beyond the customary limits of two oboes and two horns (among the symphonies 1 to 22 this happened only five times). The four horns in KV 130 and 132 attract particular attention. Mozart uses them not simply as a *forte* register to enable four-part chords in the horns; he needs the second pair of horns, differently tuned, to be able to give the horns melodic passages which do not fit the natural notes of one tuning. (p. 46, measures 80–82 and p. 51, measures 193–195), if necessary with hocket-like distribution of the melodic line over several horns (as he does a year later in KV 183, in G minor). Incidentally, it is only in the finale of KV 130 that the “*Corni in C alto*” take their place at the top of the score; in the earlier movements (in the Andantino grazioso “*Corni in F*”), although without doubt placed there by Mozart, they appear under the basses as the lowest staff. This could arouse suspicion that the finale was composed before the other movements, perhaps as the introduction to a vocal work, but no confirmation of this has so far been discovered. The way the wind instruments are used and the increasingly artistic handling of the subsidiary parts with more use of Alberti figures probably make a continuo harpsichord superfluous. The very occasional passages with thin harmonic texture appear to be intentionally so, and no chordal filling-out is necessary. Nevertheless, symphonies in this volume may have been performed in places with a conservative music tradition with *basso continuo*, as J. Haydn experienced twenty years later in his London Symphonies.⁵

Remarks on individual symphonies:

KV 129: The leading theme of the finale belongs to the category of “hunting melody”. E. F. Schmid points out that the main theme of Mozart’s last Piano Sonata KV 576 begins in the same way.

KV 130: While in slow movements of earlier works the oboes were occasionally replaced by flutes, the latter appear here for the first time continuously for a whole movement instead of oboes.

Once again, it must be emphasised that it is in the finale that the “*Corni in C alto*” appear for the first time integrated in the score; in the earlier movements they appear as an addition under the score, but are without doubt in Mozart’s hand. He had either overseen indications of these in his sketches before starting on the fair copy, or else only decided definitively to use a second pair of horns while composing the finale; in performance, this instrumentation should on no account be confined to the finale.

KV 132: The leading motif of the first movement returns in the first Allegro of the Paris “*Sinfonia concertante*” (KV 297^b) and in the first Allegro of the Piano Concerto KV 482, both of which are in E^b major. E. F. Schmid emphasises however that the entire complexes making up the main themes in KV 132 and KV 482 have much in common. It is striking that at the end of the exposition of this movement in the autograph (p. 55, measure 59) there is no double barline, for which reason there are no repeats in both the first and second sections – at that time a procedure known almost exclusively in the Allegros of Italian Overtures. The Andantino grazioso printed in the Appendix pp. 75f. has been considered since KV¹, probably rightly, as the symphony’s original slow movement, soon replaced, although Mozart never crossed it out, by the Andante – a side-product of the Paris Symphony KV 297/300^a, whose original Andante in 6/8 had to be sacrificed for the Andante in 3/4.⁶

KV 133: In the Andante (pp. 89 to 92), I have indicated in italics the dynamic shading which seemed necessary; these reflect the structure of the movement and fit in effortlessly alongside Mozart’s own and unfortunately sparse signs.

KV 141^a: The first two movements, composed in March 1772 as the introduction to the “*Sogno di Scipione*”, were extended, towards the end of the year, by the *presto* finale to make a complete symphony. The introductory character of the first movement is betrayed by various factors, amongst them the absence of a repeat for the particularly short exposition and the half-close leading to the Andante.

⁵ C. F. Pohl, *Josef Haydn*, continued by Hugo Botstiber, vol. III, p. 11.

⁶ Hermann Beck, *Mozarts “Pariser Sinfonie” und die bisher unbekannte zweite Fassung des Andante* (Festschrift for the 4th German Mozart Festival in Hannover, 1955, pp. 25f.).

Remarks on the Editorial Method:

Additions and insertions have been limited to the absolute minimum necessary. To indicate staccato, Mozart used randomly wedges and dots alongside each other, purely as comfort dictated during rapid writing. Series of signs for shortening in succession appear mainly as dots, but occasionally also as dashes; no principle is discernible in this. Our edition follows the original, but eliminates obvious inconsistencies; debatable cases are listed in the *Kritischer Bericht*. In performance, roughness in the execution of these passages is entirely inappropriate.

Combined tie and slur marks



have been changed tacitly to the modern form



In the same way, abbreviations of pulsating eighth or sixteenth-notes have been written out or rendered in the notation customary today. Pairs of wind instruments notated on the same staff were notated on single stems, except in cases where different rhythms or voice-crossings are required. Double stems were used even for unisons of both instruments if optical confusion did not result due to a particularly high register or unusually numerous small grace notes.

Special thanks are due to persons and institutions who have supported the work on the present volume by providing sources, information and suggestions, above all to the director of the Music Department of the German State Library in Berlin (Dr. Wilhelm Virneisel), the curator of the items transferred from the music collection of the former Prussian State Library, Berlin and now in the University Library, Tübingen (Mr. Rudolf von Reibnitz) as well as in the West German Library in Marburg (Dr. Cremer), and also to Univ.-Prof. Dr. Walter Gerstenberg, Tübingen.

Wilhelm Fischer Innsbruck, November, 1955

Translation: William Buchanan

15. 9/ 1772

Sinfonia

Violini

2. Corni

Flauti

Violini

Violoncelli

Bassi

Alto

130

Facs. 1: First page of the Symphony in F KV 130 from the autograph preserved in the University Library, Tübingen [see *Addendum* below], one of the items transferred from the former Prussian State Library, Berlin (cf. p. 31, mm. 1–9).



Facs. 2: page 31 of the Symphony in F KV 130 from the autograph preserved in the University Library, Tübingen [see *Addendum* below], one of the items transferred from the former Prussian State Library, Berlin (cf. p. 45/46, mm. 61–77).

Addendum 1987

Foreword, p. IX, first paragraph: the list of recognised symphonies has been extended by one (KV 19^a), so that Symphonies Volume 3 contains not the “23rd to 29th” but “24th to 30th” symphonies by Mozart. Furthermore, in view of the frequent lack of a clear ascription to Wolfgang Amadeus Mozart in the early symphonies (for example KV 76/42^a), a perusal of the forewords of the Symphonies Volumes 1 and 2 is recommended.

Facsimile legends in the music text and source index in the Kritischer Bericht: The autographs of the symphonies KV 129–130, 132–134 and KV 141^a are kept today in the Music Department of what is now the State Library Berlin – Prussian Cultural Heritage, Music Department; references such as “from the autograph preserved in the University Library, Tübingen, belonging to the items transferred from the former Prussian State Library, Berlin” or “Autograph preserved in the University Library, Tübingen (Berlin Collection)” or “[. . .] the West German Library in Marburg on the Lahn (Berlin Collection)” must be changed accordingly.

Symphony in D KV 141^a: Regarding the dating of the first two movements (Overture to *Il sogno di Scipione*), cf. *Foreword* to NMA II/5/6 and Wolfgang Plath, *Beiträge zur Mozart-Autographie II. Schriftchronologie 1770–1780*, in: *Mozart-Jahrbuch 1976/77*, Kassel etc., 1978, pp. 136f.; the information in these publications suggests that perhaps not “March 1772”, but rather an earlier date of composition (1771) should be assumed.

In the music text of the present volume, the following corrections were made for the second, revised edition of 1987:

1. Engraving errors (with reference to the corrections and additions listed on p. c/23 of the *Kritischer Bericht*,

2. Grave errors in reading and editing.

All changes have been indicated in Series X/Work Group 31: *Addendum*, where there is also a discussion of all editorial decisions made for the 1987 edition (with an *Addendum* for the edition of 1956); furthermore, all corrections of less significance for the resulting text are summarised. The latter relate primarily to typographical differentiation using large/small (staccato), straight/italics (dynamics and *tr* signs), continuous or dotted (slurs) etc. Three editorial decisions are discussed here:

1. Repeat signs are set precisely as in the autograph; as a result, repeat signs are often set in the main music text at the beginning of the second section of a movement, while at the end they are set only as

“additions” above and below the double barline because they are missing on the autograph. (e.g. p. 3 with p. 7).

2. In the written-out repeats of the ritornello in the third movement of the Symphony in E^b KV 132 Mozart notates:

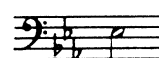
in mm. 43, 83, 115 for *Corni in Mi^b basso* the third quarter-note



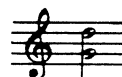
in mm. 54^l, 94^l for *Corni in Mi^b basso*



(cf. the closing remarks in this section below),
in mm. 45, 85 for Violoncello/Basso the first half of the measure



in m. 119 for *Corni in Mi^b basso* the first half of the measure



in mm. 49, 89, 121 for *Corni in Mi^b basso* the first half of the measure



in m. 122 for Violin II the first half of the measure



The NMA adopts in all cases a uniform notation for the ritornello, as in mm. 1–16^l, (done without any comment in the *Kritischer Bericht*), although it must be pointed out that in the last (extended) repeat of the ritornello in the measures 126 and 134 the original notation for *Corni in Mi^b basso* has been retained, thus



instead of



(thus in m. 16^l and, assimilated to this, in m. 54^l and m. 94^l).

3. The original *volta* notation for *Corni in Mi^b basso* in the third movement of the same symphony, mm. 102^{a+b}, contrary to the statement in the printing-error index of the *Kritischer Bericht*, was retained, but it seems advisable at the same time to offer in m. 110^a, in small print, the connecting passage not given in the autograph for the repeat of mm. 102^b–110^a.

Translation: William Buchanan