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WOLFGANG AMADEUS MOZART

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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	VI
Foreword.....	VII
Facsimile: Leaf 15 ^v of the autograph of KV 543.....	XIII
Facsimile: Leaf 23 ^r of the autograph of KV 550.....	XIV
Facsimile: Variant for leaf 23 ^r of the autograph of KV 550.....	XV
Facsimile: First page of the wind score of KV 550.....	XVI
Facsimile: Leaf 19 ^r of the autograph of KV 551.....	XVII
Facsimile: Leaf 34 ^r of the autograph of KV 551.....	XVIII
Symphony in E ^b KV 543.....	1
Symphony in G minor KV 550 (1st version).....	63
Symphony in G minor KV 550 (2nd version).....	125
Symphony in C KV 551 (known as the “Jupiter Symphony”).....	187
Appendix	
I: Autograph variant for mm. 29-32 from the 2 nd movement of the Symphony in G minor KV 550.....	267
II: Autograph variant for mm. 100-103 from the 2 nd movement of the Symphony in G minor KV 550.....	268

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

In Mozart's *Verzeichniß / aller meiner Werke / Vom Monath Februario 1784 bis Monath [. . .] I . .*

¹ [*Catalogue of all my works from the month February 1784 to month [. . .] I . .*], written in his own hand, the first dated reference to the composer's three last great symphonies is to be found. As entry no. 84 (actually 85) – all numbering in the catalogue from no. 11 onwards was added in an unknown hand – we encounter the E^b major Symphony KV 543, included amongst the works of the year 1788 “*the 26th ditto. [= June] / a symphony. – 2 violini, 1 flauto, 2 clarinetti, 2 fagotti, 2 Corni, / 2 clarini, timpany, viole e Baßi.*” To judge by the previous entry, the Piano Trio in E major KV 542, dated “*The 22nd June*”, the Symphony must have been put onto paper in the space of four or five days. Between the entries for KV 543 and the G minor Symphony KV 550, Mozart noted six other works (KV 544–549), of which the first three are likewise placed under 26 June (“*ditto*”(!); the next is no. 91 (actually 92), the G minor Symphony: “*the 25th [July] / A symphony. – 2 violini, 1 flauto, 2 oboe, 2 fagotti, 2 Corni, viole / e Baßi:*”, while the C major Symphony KV 551 (known as the “Jupiter Symphony”) appears as no. 92 (actually 93), “*the 10th August. / Eine Symphony. – 2 violini, 1 flauto, 2 oboe, 2 fagotti, 2 corni, 2 clarini, / Timpany, viole e Baßi.*”

We know neither for what special occasion Mozart composed these three symphonies nor when they were first performed. At the same time, the romanticising 19th century theory that the symphonies were never performed in Mozart's lifetime is improbable. While no performance under Mozart's direction can be proved, it remains difficult to believe that Mozart did not perform these symphonies in one of the Vienna concerts or on the German tour in the year 1790. The musical evening that he organised in Frankfurt on 15 October of the same year began, as one can see from the extant programme sheets, with “*A new great symphony by Herr Mozart*” and concluded with “*A symphony*”.² It is quite possible that these are references to one or two of the last three symphonies. There are also early copies of these

works in various Austrian monastic libraries,³ in the Conservatorio “Luigi Cherubini” in Florence, in the Fürstliche Oettingen-Wallersteinsche Collection in the castle Schloß Harburg (Bavaria)⁴ as well as in other libraries. Finally, it is unthinkable that Mozart would have taken on the task of the re-instrumentation of 550 (addition of the clarinets and changes in the existing oboe parts) without having experienced a performance.⁵ In a similar way, the changes to the flute part in the slow movement suggest a prior performance (cf. below).

Relatively soon after Mozart's death, the three symphonies were published as engraved parts by

³ One of these copies of KV 543 (it is always the parts that are copied) is in the music archive of the monastic foundation Kremsmünster under the signature H 16, 81. Unfortunately, the date of the first performance noted on the manuscript is not clearly legible: “*22nd Nov [?] 791 [797?] after the meal*”; As the dates of further performances are given as 23 July 1801 and 15 October 1802, the first performance would appear to have taken place in 1797. The manuscript is of Viennese origin, in the typical handwriting of a copyist's workshop, from which it can be deduced that Viennese copyists sold manuscript copies of these works in the 1790s. The other two symphonies are also to be found in this archive in the edition by André, while André's printed edition of the E^b major Symphony is absent.

⁴ Schloß Harburg possesses manuscript parts for KV 543 and KV 551, while KV 550 appears in the André edition. The parts for KV 551 (signature III 4½ Nr. 1077, 2°) bear the heading “*Di Wolff: Amad: Mozart, Maestro di Capella in attuale Servizio di sua Maesta l'Imperatore*” [“*By Wolff: Amad: Mozart, master of the music, currently in the service of His Majesty the Emperor*”], which indicates that this copy, or at least the source from which it was taken, originated during Mozart's lifetime.

⁵ Is it not possible that the performance of the “Great Symphony” by Mozart during the musical presentation at the Tonkünstler-Societät [Musicians' Society] in Vienna on 16 and 17 April 1791 was actually the first performance of the second version of the G minor Symphony? In this concert under Salieri's direction, as documents of the Tonkünstler-Societät (now in the Vienna city archive) show, clarinets were used. A “catalogue” of the musicians involved during the two days notes Mozart's musician friend Anton Stadler as well as his younger brother Johann as “*Clarinetti: / Stadler / Stadler jun.*” Cf. also C. F. Pohl, *Denkschrift aus Anlaß des 100-jährigen Bestehens der Tonkünstler-Societät*, Vienna, 1871, p. 63.

¹ Facsimile edition, ed. by Otto Erich Deutsch, Vienna/Leipzig/Zurich/London, 1938.

² Facsimile in Robert Haas, *Wolfgang Amadeus Mozart*, Potsdam, 1933, p. 29.

André, whose son was to become the main beneficiary of Mozart's estate. The first to appear was KV 551 in 1793, i.e. already two years after Mozart's death, as Op. 38 (publisher's number 622); one year later there followed KV 550 as Op. 45 (publisher's number 685), in the original version without clarinets;⁶ KV 543 was published in 1797 as Op. 58 (publisher's number 1103). As the publisher André's catalogues for the years 1787 to 1804 are extant,⁷ it is possible to date exactly all André's editions during this time to within one year. A number of printed piano reductions appeared earlier than this: three years before André's first edition in parts of KV 543, this work had already appeared as *Great Symphony set for piano by Johann Wenzel, organist and harpsichordist at the Metropolitan Church in Prague* [. . .], Prague, at the house of the arranger with a dedication to Mozart's friend Franz Duschek.⁸ The first edition in score of all three works – curiously not mentioned in the Köchel-Verzeichnis – was put on the market between 1807 and c. 1810 by the London publishers Cianchettini & Sperati with the slightly over-pitched title *A / Compleat [sic] Collection / of / Haydn, Mozart / and Beethoven's / Symphonies, / In Score, / Most Respectfully Dedicated, by Permission, to / H. R. H. / the / Prince of Wales* [. . .] It is likely that the score was engraved following André's parts. In the meantime, various derivative prints of these parts appeared on the continent, e.g. in France, where Sieber was the first to publish a parts edition of the G minor Symphony (*III^{me} Sinfonia*, publisher's number 1439), while Le Duc followed with the score (publisher's number 859). A list of all such editions known to the editor is included in the *Kritischer Bericht* [Critical Report, available in German only] for this volume.

The first *Urtext* edition of the three symphonies KV 543, 550 and 551 was the AMA, Series 8, Nos. 39–41 (Leipzig, 1880/82). It unfortunately contains various errors, which can be traced back above all to the fact that the early editions (particularly the Breitkopf scores of the years 1811–1828, which were probably the exemplars used for the engraving) were not always carefully compared with the autograph. These errors were

⁶ The clarinet parts first appear in André's second edition of 1805 (publisher's number 2120).

⁷ Example in the collections of the Gesellschaft der Musikfreunde, Vienna.

⁸ Cf. Köchel-Einstein, p. 694.


adopted in almost all subsequent editions. The first real "critical" edition is considered to be the one by Theodor Kroyer – which was published at the beginning of the 1930s by Eulenburg (nos. 415, 404, 401) –, in which almost all the errors in the old Complete Edition were corrected for the first time.

For the preparation of the present new edition, the editor had photocopies or facsimiles of all three of Mozart's manuscripts available. Two of these manuscripts, formerly in the Prussian State Library in Berlin, are at the present time still untraceable. Fortunately, the Collections of the Gesellschaft der Musikfreunde in Vienna have a photocopy of the autograph of KV 543 which they allowed to be used for this edition. The facsimile edition of KV 551 published by the Philharmonischer Verlag Vienna (UE) in 1923 had to replace the currently untraceable manuscript. For the identification of certain marks which are not precisely detectable using a reproduction of a manuscript (e.g. red crayon or pencil marks), the revision report of the Eulenburg editions mentioned above often proved a valuable substitute. The autograph manuscript of KV 550 is in the Collections of the Gesellschaft der Musikfreunde and was made available for the present edition.

In addition, the first printings by André of sets of parts for all three works were also consulted during the editing; certain secondary manuscript sources (e.g. in the monastic foundations Kremsmünster and Göttweig and the Conservatorio "Luigi Cherubini", Florence) proved to be useful in places where the autograph required confirmation or clarification (cf. in this matter the *Kritischer Bericht*). In general, however, Mozart's autographs are extremely clear and communicate the composer's wishes unambiguously. A small number of problems do however require a fundamental explanation:

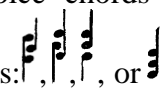

1. Parallel passages: Mozart had the habit, as did Haydn and Beethoven, of writing out the reprises by memory. Despite his extraordinary memory, there are often small differences in the phrasing between exposition and reprise. The main theme of the 1st movement of KV 543 presents one of the most difficult problems of this kind in this volume, as Mozart phrases it completely differently in reprise and exposition (cf. mm. 26f. with mm. 184f.); it does not seem possible to

force an assimilation here, as one might not hesitate to do in less important passages. The phrasing of the main theme in the slow movement of KV 543 also appears in manifold variants. In KV 551, one can hardly decide in favor of one of the two or three variant phrasings in parallel passages. Mozart gives for example the following phrasing mark in Violin II in the 1st movement,



m. 69: , while the parallel passage in the reprise shows a phrasing mark over all eight notes. To make these mutually contradictory passages recognisable, the following guidelines were adopted in the present edition:

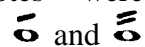



In cases where the editor did not wish to make a definitive decision and where the passage in question did not exceed one or two measures, Mozart's original phrasing was reproduced in normal print, while that in the divergent parallel passage was rendered in smaller print (dots, wedges) or using dotted slurs. In the first and second movements of KV 543, the divergences of this kind seemed too widespread to be explained simply as possible carelessness or an oversight on Mozart's part; in addition, a "double phrasing" would be felt to be disturbing for the visual impression of the score. It is therefore left to the conductor to carry out himself any assimilation he might feel is in any way necessary. In KV 551, it was possible to indicate the most significant divergences not only in the *Kritischer Bericht* but also graphically in the score itself. In cases where this was not possible, Mozart's manuscript version was adopted, while the divergent version in the parallel passage was referred to in the *Kritischer Bericht*.

2. Mozart's notation of two, three and four note chords in the strings: In the second half of the 18th century it seems to have been the general practice to write chords in the strings with two or even more stems. Today, however, it is no longer possible to make a final decision on, for example, whether Mozart in the 1st movement of KV 551, mm. 87, 88 in Violin II really intended "divisi" performance or whether this was the notational practice of the day. It can however be assumed that the latter is the case. On the other hand, it is clear that at the beginning of KV 550 "divisi" performance is meant. Three voice chords are

often notated by Mozart as follows: , or . In most of these cases, the decision was for chordal

and not "divisi" performance (e.g. KV 551, 1st movement, mm. 9f., Violin I); Mozart occasionally notated such chords on one stem as well (e.g. KV 543, 1st movement, mm. 1f., Violins I, II; KV 551, 1st movement, mm. 49f., Violin I).

3. The combined ties and slurs encountered particularly often in the 2nd movement of KV 551 were left in Mozart's original notation, i.e.  and not , since this was felt to be a clearer indication of the exactly and carefully indicated phrasing.

4. Mozart's arrangement of beams and flags was retained wherever possible. The autograph notation of horn and trumpet parts on one staff per pair of instruments with double note stems was in some cases (KV 551) modernised. Inconsistencies in parallel passages were usually assimilated and the divergences mentioned in the *Kritischer Bericht*. As a rule, Mozart's abbreviations for pulsating eighth and sixteenth-notes were rendered as in the autograph, although  and  were transcribed as  and  respectively. Cautionary accidentals in the original were generally omitted wherever they are unnecessary according to today's practice.

5. Mozart's differentiated notation of dots and extended or thickened dashes requires a detailed explanation. The decision of when a dot or a wedge (dash) should be used in this new edition was often difficult to reach. (Where Mozart expressly used dashes, which are to be interpreted in performance as short accents, they were rendered following modern practice as wedges). One passage in the Finale of KV 551 contributes more than almost any other to a clarification of this extremely difficult problem. A facsimile of the autograph printed on p. XVIII (4th movement, mm. 81f.) demonstrates unambiguously the difference between dash and dot. The \blacktriangle in the bass (mm. 86f.) can on no account be interpreted as staccato, as was done in all previous critical editions.⁹ The difference between dash and dot is equally clear in mm. 94f. (strings). On the other hand, a decision is hardly possible in the many places in the autographs of the three symphonies in which the articulation marks could be

⁹ Cf. e.g. the AMA, Series 8, No. 41 and Eulenburg No. 401.

interpreted equally well as dot (staccato) or dash (wedge).

6. It is a principal of the NMA that all editorial additions should be recognisable in the score. In this context, a special explanation is necessary for the use in the present volume of the indication “a 2” in unison passages for pairs of wind instruments printed on one staff. With the exception of the horns (cf. however KV 550) and trumpets, Mozart’s practice was to use a separate staff for each single instrument. Our “a 2” is therefore, strictly speaking, not an editorial addition, but simply a re-writing on one staff of instrumental parts originally notated on two staves. The horns and trumpets were notated by Mozart himself on one system per pair of instruments, with double stems in unison passages; our “a 2” is therefore only another kind of notation. For this reason, the indication “a 2” appears in normal print, not in italics. The editing of KV 550 confronted us with problems of a special kind. The first version, which calls for forces of 1 flute, 2 oboes, 2 bassoons, 2 horns and strings, is contained in the main part of the autograph and has also been given first place in the NMA. Mozart later added clarinets and correspondingly changed the oboe parts of the first version. The autograph wind score with these new oboe and clarinet parts is to be found, like the autograph proper, in the Collections of the Gesellschaft der Musikfreunde (cf. in this regard the facsimile on p. XVI). The decision for one version or the other will always remain a matter of personal taste; some may prefer the austere, more metallic sound of the “original version”, even if the clarinet version is to be considered Mozart’s final decision – the date of this revision cannot be determined precisely. The NMA as *Urtext* edition presents of course both versions, here alongside each other for the first time.

The 2nd movement of KV 550 contains a further textual problem which is amongst the most peculiar in the annals of Mozart’s works. Beside the wind score, another leaf has been inserted into the autograph of this symphony, written by Mozart after the completion of the first version of the Andante. This is rendered in the present edition as Appendices I and II (pp. 267/268). The measures notated here in the original instrumentation (i.e. without clarinets) are an alternative version of mm. 29–32 (1st page) and the parallel passage mm. 100–103 (2nd page; cf.

in this regard the facsimile on p. XV). In the score proper, the places where these alternative versions could be chosen are marked by Mozart with a double barline in each case (cf. the facsimile of the autograph page containing this passage on p. XV), but the copyists seem to have misunderstood Mozart’s directions when copying out the parts, because in all copies known to the editor these measures are not notated as alternatives but as supplements; as a result, the 2nd movement was lengthened by twice four measures. Even the first printing of the parts by André took these pages as an addition, as did the scores edited by Cianchettini and by Breitkopf. Robert Schumann, writing in the *Neue Zeitschrift für Musik*¹⁰ [*New Journal for Music*], was the first to point out the error, which may be the reason why the AMA reached the right solution for this passage. It is hard to see how these leaves could be misunderstood, since Mozart would never have left the first violins hanging in mid-air, so to speak, as they appear to do after the insertion of the four measures:

It is also unthinkable that Mozart would have wanted to reach the D^b major in such a primitive way. It is moreover quite clear from the wind score that the passage should be four and not eight measures long. The eight measure version therefore remains a musicological curiosity. In the measures preceding these passages, 27f. and the parallel 98f., the autograph presents yet another problem (cf. in this regard the facsimile on p. XIV). Originally, the present flute part was in the first oboe in both passages, but, as the facsimile shows, the parts were exchanged by Mozart, i.e. the 1st oboe staff became the flute and the flute part was delegated to the 1st oboe. (Although the early copies and André’s printed parts rendered this passage correctly, the later editions slip into hopeless confusion here because they totally

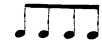
¹⁰ XV, 1841, p. 150. Cf. also E. Valentin, *Die “korrumpierte Stelle” in Mozarts g-moll-Sinfonie* (*Neues Beethoven-Jahrbuch*, 10th year, 1942, pp. 5f.).

ignore a part of Mozart's change.) Later again, but probably before the wind score was created, Mozart added the remarks regarding the clarinet, apparently for his own use. Mozart's work in these measures therefore went through three stages: 1. the original: thirty-second notes in oboe and bassoon; 2. Mozart's change: thirty-second notes in flute and bassoon; 3. remarks concerning the addition of the clarinet: thirty-second notes in clarinet and bassoon.

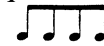
Why did Mozart make the changes here and in mm. 29–32 and 100–103? In the first case, one explanation could be the sound desired: the combination of flute with the bassoons two octaves lower, instead of the coupling of oboe and bassoon, appears more and more frequently at this time, not only in Mozart, but also in Haydn. But why the change in the wonderful and sensitive leading of the wind in measures 29 to 32 (and mm. 100–103) was made cannot immediately be explained. It is possible that it has less to do with the desired sound than with purely technical considerations: performing the original version may have presented difficulties for a Viennese wind player of normal abilities at this time, and while there was a tendency in the 19th century to ignore such “down-to-earth” questions of a technical nature, the 20th century does perhaps see such aspects of Mozart's (and Haydn's) mentality in a more realistic light. Mozart or any other composer of the time would never have demanded anything that could only be performed with difficulty. The composer of that period was always ready and willing to change a passage for technical reasons. One needs only to remind oneself of how Mozart would re-notate a passage enharmonically to facilitate performance. A characteristic passage of this kind is found e.g. in the Finale of KV 550, in which Mozart re-wrote a passage presenting unusual reading difficulties in flat keys instead of sharp to achieve a technical simplification, even though the resulting notation was in a strict sense less correct (cf. the *Kritischer Bericht* regarding the second version, mm. 174f.). Changes of this kind, a response to practical considerations, were seen as a sacrifice neither of artistic nor of ethical principles.

Regarding performance practice, KV 551 presents two special problems which require a brief explanation:

1. Mozart's use of *fp*: As in Haydn, we find in



Mozart both the Baroque indication *f p* and the



more “modern” *fp*, which require fundamentally different execution but can nevertheless appear simultaneously. In the 2nd movement, mm. 19f. (and the parallel passage), particularly in the wind mm. 23–25, Mozart seems to want the effect *f > p* as opposed to the effect called for by Haydn “that in all voices the first attack of the forte should be of the shortest duration, just as if the forte were about to disappear at once”.¹¹ The facsimile of a page showing a series of such problematical *fp* marks (cf. p. XVII) shows moreover that Mozart used another special kind of abbreviation. In Violin II and Viola, the sixteenth-notes are initially written out, with the *p* under the third note; then sixteenth-notes appear in the abbreviated form ♩ and the sign *fp* is corresponding closed up. The same applies to the wind instruments: quarter-

notes show the following dynamics *f p f*, while with half-notes the *fp* is again closed up (Horns,

mm. 24–25). Of course, *fp* must be performed in

exactly the same way as ♩ . In the editor's opinion, however, the alteration of all *fp* signs or, rather, a separation of these letters, would have constituted a major intervention (i.e. all sixteenth-notes in Violin II and Viola would under these circumstances have had to be written out). This example alone is enough to show that the performance practice problems in Mozart are in no way solved by rendering the *Urtext* as precisely as possible, and that the performer must dedicate a similar amount of time to studying the music text as the editor has done.

2. In the Menuett of KV 551 (m. 8), Mozart requires the note C in the bass clef for Trumpet II, which is by no means unplayable. Mozart notates the same note in the Overture to *Don Giovanni* (m. 10), and there are several examples of this kind in works by other composers of the 18th century, such as in the 2nd movement of the Symphony in C by Michael Haydn (Perger No. 31, composed 19 February 1788, cf. *Denkmäler der Tonkunst in Österreich*, 14th year, vol. 29)

¹¹ Cf. Karl Geiringer, *Joseph Haydn*, Potsdam, 1932, p. 115 and H. C. R. Landon, *The Symphonies of Joseph Haydn*, London, 1955, p. 164.

and in the 1st Movement of Joseph Haydn's Symphony No. 82 in C, 1786, mm. 217f. (cf. *Complete Edition*, Ser. I, vol. IX, p. 17). The use of a mouthpiece with a deeply-cut cup is recommended here.¹² Regarding the use of the sobriquet "*Jupiter-Symphony*" for KV 551, which so far has not been satisfactorily explained, documentary material was recently discovered. In the diaries of the English publisher Vincent Novello and his wife Mary,¹³ who visited Constanze Mozart in Salzburg in 1829, the entry for 7 August (1829) reads as follows: "*Mozart's son said he considered the Finale to his father's sinfonia in C – which Salomon christened the Jupiter – to be the highest triumph of Instrumental Composition, and I agree with him.*" According to this document, Johann Peter Salomon, born in Bonn and instigator of Haydn's stay in England, is responsible for the name now inseparably associated with Symphony KV 551.¹⁴

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H. C. Robbins Landon Vienna, October, 1957

Translation: William Buchanan

¹² Cf. on this Werner Menke, *Die Geschichte der Bach- und Händeltrompete*, London 1934, appendix; the mouth-piece diagram of the instrument in the possession of Prof. Kosleck, Berlin from around 1900 and that of the firm C. Schaefer, Hannover, 1928.

¹³ *A Mozart Pilgrimage: Being the Travel Diaries of Vincent & Mary Novello in the year 1829*, transcribed and compiled by Nerina Medici di Marignano; edited by Rosemary Hughes, London, 1955, p. 99.

¹⁴ In an arrangement of Haydn's Symphony Complete Edition No. 90, titled *Haydn's / Celebrated Symphonies, / Continued from those performed at / Salomon's Concerts. / Arranged for the / Piano-Forte, / with Accomp[animent]s for a / Flute, Violin & Violoncello, (ad lib) by p. F. Rimbault. N° [18] London [. . .] Hodson, 45, High Holborn* (British Museum h. 276.24), the Haydn work is marked *Jupiter Sinfonia*; the relevant footnote comments: "*So named by Salomon for whose Benefit it was performed*". This copy shows watermarks dating from 1823 and 1827. It is extremely hard to believe that Salomon would have given both works, i.e. Haydn's Complete Edition No. 90 and Mozart's KV 551, the sobriquet *Jupiter*, and only further research will really be able to clarify this apparent confusion.

Handwritten musical score for the 2nd movement of Mozart's Symphony in E-flat major, KV 543. The page is numbered 15v and features staves for Violini, Viola, Flauto, 2 Clarineti, 2 Fagotti, and 2 Corni in E-flat. The score includes dynamic markings such as 'p.' and 'f.' and performance instructions like 'Violini tutti' and 'Violini sf.'

Facs. 1: Leaf 15^v of the Symphony in E^b KV 543 (2nd Movement) as in the currently untraceable autograph in the former Prussian State Library in Berlin (photocopy: Collections of the Gesellschaft der Musikfreunde, Vienna; cf. p. 24, mm. 1–10).

23

v. de pag. 2

oboe, inc.

B: flauto.

oboe $\frac{2}{2}$ Clarinetto.

v. de pag. 2

v. de pag. 2.

p. d.

7. 4. 72

A.

Facs. 2: Leaf 23^r of the Symphony in G minor KV 550 (2nd movement) as in the autograph of the first version in the Collections of the Gesellschaft der Musikfreunde, Vienna (cf. p. 95/96 und pp. 157/158, mm. 95–100).

Pag. 2.
23

The image shows a page of handwritten musical notation for the Symphony in G minor KV 550. The score is written on ten staves, with the following instruments labeled on the left: Violin I, Violin II, Flute, Oboe, Clarinet, Bassoon, and Corno. The music is in G minor and features complex rhythmic patterns and dynamics. The inserted leaf is marked with 'Pag. 2.' and '23' in the top right corner.

Facs. 3: Leaf inserted later as a variant of leaf 23^r of the Symphony in G minor KV 550 (cf. Foreword, p. X) as in the autograph in the Collections of the Gesellschaft der Musikfreunde, Vienna (cf. p. 268, mm. 100–103).

Facs. 4: First page of the wind score of the Symphony in G minor KV 550 (second version with clarinets and re-written oboes) as in the autograph in the Collections of the Gesellschaft der Musikfreunde, Vienna (cf. pp. 125–130, mm. 1–78).



Facs. 5: Leaf 19^f of the Symphony in C KV 551 (2nd movement) as in the (currently untraceable) autograph in the former Prussian State Library in Berlin (facsimile edition, Wiener Philharmonischer Verlag [UE]; cf. pp. 215/216, mm. 23–28).



Facs. 6: Leaf 34^f of the Symphony in C KV 551 (4th movement) as in the (currently untraceable) autograph in the former Prussian State Library in Berlin (facsimile edition, Wiener Philharmonischer Verlag [UE]; cf. pp. 240/241, mm. 81–92).