

WOLFGANG AMADEUS MOZART

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AND WOLFGANG PLATH

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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.

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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:

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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

The “Gallimathias musicum”

I. Genesis, Sources, Versions

In the catalogue of his son’s earliest works, started in 1768, Leopold Mozart listed “*A Quodlibet under the title Gallimathias musicum à 2 Violini, 2 Hautb.: [oboes], 2 Corni [horns], Cembalo [harpsichord] obligato, 2 fagotti [bassoons][!], Viola e Basso. All instruments have their solos, and at the end there is a fugue with all instruments based on a Dutch song |: which Prince William chose :/. Composed for His Majesty the Prince of Orange*”.¹ We gain more detailed information, almost a quarter of a century later, from the biographical notes made by Nannerl (in the meantime married as Imperial Baroness von Berchtold zu Sonnenburg) in 1792 for Friedrich Schlichtegroll. After recording her own and Wolfgang’s severe illness (The Hague, Autumn 1765), she continues: “*once the children had recovered completely, which took 4 months, they travelled [i.e. the Mozart family] at the end of the month of January 1766 to Amsterdam, stayed there a month, and travelled back again to The Hague for the celebration of the installation of the Prince of Orange, held on March 11th*”.² And in the margin she adds: “*Hague. The son composed for this celebration a Quotlibet for all instruments. [. . .]*”. In fact, the celebrations on the occasion of the installation of Prince William V of Orange as hereditary Governor of the Netherlands lasted from 7 to 12 March 1766 (the installation itself took place on 8 March).³ During this time, Leopold Mozart, in his somewhat unclear communication to Lorenz Hagenauer (letter of 16 May 1766) emphasised the date 11 March: “*We returned from Amsterdam to the Hague again for the celebrations for the Prince of Orange |: which were on 11 March, and lasted some time :/ [. . .]. In addition, he [Wolfgang] had to write something for the concert for the Prince [= KV 32 ?]*

¹ Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, collected and elucidated by Wilhelm A. Bauer and Otto Erich Deutsch, 4 volumes (= Bauer–Deutsch) Kassel etc., 1962/63, vol. I, No. 144, p. 288, lines 23–29.

² Bauer-Deutsch IV, No. 1212, pp. 189f., lines 138, 142–146 (Cf. also *Mozart. Die Dokumente seines Lebens*, collected and elucidated by Otto Erich Deutsch (= *Dokumente*, NMA X/34), Kassel etc., 1961, p. 400).

³ Deutsch, *Dokumente*, p. 51 (for 7 March 1766). Cf. for details Daniel François Scheurleer, *Het Muziekleven in Nederland in de tweede Helft der 18^e Eeuw*, 's-Gravenhage, 1909, pp. 331ff.

and also compose arias etc. for the Princess”.⁴ It is therefore possible to accept the prevalent view that festive music, in which Nannerl and Wolfgang took part, was performed at court on 11 March 1766; it is then highly probable that the *Gallimathias musicum* KV 32 was amongst the works performed on this occasion.⁵ The work was in any case written prior to this, perhaps in part while still in Amsterdam, since it is not known with certainty when the Mozart family travelled back to The Hague. This is all we can say regarding the genesis and the occasion of the first performance. The idea that Wolfgang later revised his *Gallimathias* (Milan, 1770), i.e. brought it into a definitive form, is a hypothesis which, as will be shown in the course of the following discussion, starts from false premises.

The work is transmitted in four manuscripts which in turn represent different stages or versions. We distinguish these as follows:

One partially autograph draft score consisting of the mutually complementary fragments A¹ (Bibliothèque nationale Paris, Département de la Musique; formerly in the Bibliothèque du Conservatoire de Musique, Malherbe Collection) and A² (Gemeentemuseum 's-Gravenhage; formerly property of D. F. Scheurleer). In A², beside the clumsy and often quite messy writing of the 10-year-old Wolfgang, a relatively large portion can be seen to be in the hand of father Leopold (on this cf. below). The fact that both fragments use paper in different formats (A¹: oblong format, A²: upright format, in both cases without any recognisable water mark), and, more weighty, the confusing fact that the autograph aria fragment KV⁶: 73 D on the first page of A¹ bears Johann Anton André’s erroneous remark, *Heard in the opera Mitridate, written in*

⁴ Bauer-Deutsch I, No. 108, p. 219, lines 9–15. Nannerl’s information, as quoted above, was obviously based on this letter.

⁵ Scheurleer (*Het Muziekleven in Nederland* [. . .], pp. 343ff.) was unable to find any evidence at all in the Royal Palace archive or in the Court house-keeping accounts of a festive concert in its own right. The records mention only a Court Ball (on 28 February) and music during the meals on 8, 10 and 12 March, for which the sum of 1202.5 Guilders was disbursed to the musician J. J. Muller “*als douceur soo voor hem selve als voor de verdere muzikanten*” [“*as a gratuity both for himself and for the other musicians*”]. As, according to Scheurleer, there definitely cannot have been a concert on the evening of 11 March (the Prince attended the Opera), only one of the mentioned musical accompaniments for the (evening) meals can have provided the setting for a performance of the *Gallimathias*.

Milan 1770,⁶ have led to false conclusions.⁷ There can no more be doubt that the two fragments belong together than about their probably simultaneous genesis;⁸ evidence for the latter is provided by what is known of the chronological development of Mozart's handwriting.

Essential features on which the assessment of this draft is based are the often sketch-like nature of the notation (not to mention its untidiness) and the absence of any recognisable sequential order. (The major part of the extensive fragment A² was first arranged in the order known today through André's pagination!) If the *Gallimathias* was performed in The Hague at that time, a definitive fair copy must have been available so that the individual parts could be extracted from it. Neither of these has been preserved. Two other parts copies have come down to us, however, which in their turn must be derived from this lost material:

Source B: Set of parts copies in the Fürstliche Fürstenbergische Hofbibliothek, Donaueschingen; the cover bears the title: *Quotlibet / Musicum / à / 2. Violini. 2. oboe / 2. Corni, Viola / Cembalo con Fagotto / è / Violone / obligati // Del Sig: Wolfgang Mozart / compositore di 9. Anni à la Haye / nel mese di Marzo 1766. [Quodlibet / Musical piece / for / 2 violins, 2 oboes / 2 horns, viola / harpsichord with*

⁶ The text of the aria is actually from Metastasio's *Artaserse* (II, 11), as has already been pointed out by Charles Malherbe (*Le "Galimathias musicum" de W. A. Mozart*, in: *Riemann-Festschrift*, Leipzig, 1909, pp. 472ff.). The latter did not draw the consequences of this, however, and go on to refute André's dating (which could only have been sensible for *Mitridate*) as well. – André's dating is, incidentally, understandable: he had obviously read the heading for the vocal part at the first score bracket of KV⁶: 73 D as *Soprano / arbate* (instead of, properly, *arbace*) – and an *Arbate* appears in Mozart's *Mitridate* as a soprano role.

⁷ The hypothesis of a re-working or completion of the *Gallimathias*, proposed for the first time by Malherbe (op. cit.), was adopted by Théodore de Wyzewa and Georges de Saint-Foix (*W. A. Mozart*, ²1/39, pp. 157ff and ²1/85, pp. 291f.), and later, more cautiously, by Hermann Abert (*W. A. Mozart*, ⁷1, p. 58). In Paul Graf Waldersee's revision of the Köchel Catalogue (KV², 1905), the parts of fragment A¹ were declared to be a *Symphonie* [!] and received a number of their own (Appendix II 100^a). Alfred Einstein (KV³) was the first to interpret the evidence correctly.

⁸ It would indeed be possible to draw a connection between the different paper formats and the possible starting of work in Amsterdam and its ending in The Hague (see above); this cannot, however, be considered as more than a vague conjecture. In questions involving writing material, pure chance can hardly be excluded.

bassoon / and / violone / obligati // by Signore Wolfgang Mozart / composer of 9 years of age at The Hague / in the month of March 1766] (Cf. the facsimile at the top of p. XXIFacs. 1:.)

Source C: Set of parts copies in the Bibliothèque nationale, Département de la Musique, previously in the Bibliothèque du Conservatoire de Musique, Malherbe Collection; a fragment of what was clearly the title page for this bears the heading: *Gallimathias / Musicum / a / 2. Violini / 2. Hautbois / 2. Corni / Viola / Fagotto / & / Basso / obligati // di Wolfgang Mozart. [Gallimathias / Musicum / for / 2 violins / 2 oboes / 2 horns / viola / bassoon / & / bass / obligati // by Wolfgang Mozart]*. Both copies are identical in content; in details, they display what are only a few, but nevertheless characteristic, divergences which rule out a direct dependence. It is clear that both originated before the end of the 18th century, even if a more exact dating is not possible. There is only one explanation for their existence: on the return journey, father Leopold had parts copied, in all probability in Paris (June 1766) and Donaueschingen (end of October 1766), from the fair copy of the score of the *Gallimathias musicum* which he had with him (or from original parts material?) and had the work performed. This conjecture is reasonably secure for Donaueschingen, for Leopold Mozart wrote to Lorenz Hagenauer in Salzburg on 10 November 1766 about his stay there: "In short, we were there for 12 days. On 9 days, there was music from 5 to 9 o'clock in the evening; we performed something special every time".⁹

In the present edition, the version in Sources B and C provides the main musical text, while that in the outline scores A¹ and A² has been rendered in the Appendix. The contents of the two versions (the sequence of the pieces will be discussed separately), diverge as follows:

- a. five pieces from the outline are absent in the final version: Nos. 2a, 6a and 11a–c in the present edition (according to the numbering in KV: Nos. 3, 7a, 12a–c); the only suggestion of a deletion, however, is in No. 11c. On the other hand,
- b. one of the pieces in the final version is absent in the outline: No. 16 (KV: No. 17).
- c. two pieces in the final version (Nos. 5, 8 = KV: Nos. 6, 9) appear in doublet versions: Nos. 5a and b and again 8a and b.

⁹ Bauer-Deutsch I, No. 112, p. 231, lines 42–43.

As far as the sequence of the pieces is concerned, the situation is fairly clear in fragment A¹ (= pp. 2–4 of one sheet): Nos. 1, 2, 3, 2a, 5a (KV: Nos. 1, 2, 4, 3, Trio of 3). In A² (= 4 individual sheets and one gathering consisting of 2½ sheets), the sequence of pieces, compared with the order familiar today (André's pagination!) looks quite complicated:

Sheet 1 (pp. 1–4): Nos. 12, 13, 14, 15

Sheet 2 (pp. 5–8): Nos. 9, 10, 11, | 11a–c

Sheet 3 (pp. 9–12): Nos. 7, 8a, | 6, 6a

Sheet 4 (pp. 13–16): Nos. 4, 5b, | 17 (beginning)

Sheets 5 f. (pp. 17–26): No. 17 (conclusion); in the middle (p. 24) is No. 8b.

Why André chose precisely this order is understandable: assuming that the work in question must form a complete cycle, he had to find a opening piece (No. 12) whose key matched the F major of the conclusion (No. 17). We would prefer to adopt another sequence. If one lays the sheets 1–3 in the reverse order 3–2–1 (with sheet 3 folded the other way round) in the opened sheet 4, the precise sequence of the definitive version results.

With this solution, it is hopefully permissible to consider the old discussion about the *Gallimathias*, basically already conducted *ad absurdum* in Alfred Einstein's revisions in KV³, as closed. Just as the "question" regarding the authentic version does not really exist, there is equally no "question" regarding the authentic order of the pieces¹⁰ – as long, at least, as it there is no plausible case that (1) the independent copies B and C can be traced back to sources other than the authentic original which the Mozart family had with them on their journey and

¹⁰ The sketchy objection to Einstein's view which has appeared only recently (KV⁶, bottom of p. 43) is hardly understandable: Einstein says correctly that our sources B and C represent the final version, and, for him, the authentic sequence is thus automatically fixed; on the question of whether "an authentic sequence can be determined from the two autographs and the *Donaueschinger* piece [. . .]" (KV⁶), he voices no thoughts at all. – When, on the other hand, the editors of KV⁶ consider it at least possible (top of p. 44) that the sequence and selection of the pieces was variable, as opposed to an "integral performance" (i.e. with the sequence of the pieces fixed unambiguously once and for all), and "determined to a large extent by the needs of the setting and the occasion", this possibility can be admitted unreservedly. But an explanation would still be necessary of why the two copies B and C, which certainly did not originate in the same place, transmit the same version, and, in particular, why they contain the Wilhelmus song, whose inclusion would only make convincing sense in the context of a performance during the celebrations in The Hague.

(2) André's pagination on the fragment A² corresponds to Mozart's intention. It is hard to see how this could be argued.

II. The question of the lines of descent of individual pieces

Einstein was quite right in saying (KV³, p. 49) that "there has hardly been any investigation of the lines of descent of the individual pieces." The premise here is that each piece has a line of descent; but this is precisely the question. This has to do with the term "Quodlibet".

Wyzewa and Saint-Foix (I, pp. 158f.) describe the essence of the *Gallimathias* with what is in many ways an apt formulation: «[. . .] *ce Galimatias est ce que le définit Léopold Mozart dans son catalogue, un <quodlibet>, à la manière de celui que nous montrent les célèbres variations de Sébastien Bach* [?], *c'est-à-dire un mélange désordonné de fragments d'airs ou de danses empruntés à droite et à gauche, et disposés de manière à produire un effet comique par les rapides contrastes de leur succession.*» ["[. . .] *this Galimatias is what Leopold Mozart defined it to be in his catalogue, a 'quodlibet', in the style of that which the famous variations by Sebastian Bach* [?] *have shown us, that is to say, a disordered mixture of fragments of airs or dances borrowed from here and there, and drawn up in such a way as to produce a comical effect by the rapid contrasts within the sequence.*] (Elsewhere – vol. I, p. 291 – they speak exaggeratedly of «*cette parodie de tous les genres musicaux du temps*» ["*this parody of all the musical genres of the period*"].) And a further passage reads (I, p. 159): «[. . .] *ainsi les fragments se suivent, dont la plupart, malheureusement, ont été pris nous ne savons où, mais dont pas un seul ne doit être de l'invention de Mozart.*» ["[. . .] *thus the fragments follow one another, most of them unfortunately having been taken from unknown sources, but probably not one being the invention of Mozart himself.*"] One can only agree with that inasmuch as the intended wit does in fact lie in the colorful confusion of heterogeneous elements, in the unexpected juxtaposition, often emphasised by coarse effects, of ideas drawn from contrasting or differently conceived artistic bases. (The often-discussed and supposedly inauthentic lack of tonal rounding-off of the whole work – the F major conclusion against the background of the predominant D tonality – is part of this question.) But the *Gallimathias* is not a Quodlibet in this sense; whether «*fragments d'airs ou de danses*» ["*fragments of airs or dances*"] were really used seems highly debatable, and there can hardly be any basis for speaking of a parody of

musical genres, even in intention: the work is simply a naive composition by a ten-year-old boy, not the musical humor of the late Mozart. Here one must understand “Quodlibet” much more in its original sense, as something like the “*confused mish-mash*” referred to in Roth’s *Lexikon* of 1571,¹¹ in order to come closer to the meaning here. “Quodlibet” and “Gallimathias musicum” signify the same thing; Leopold Mozart chose this title with care. To expect this kind of musical tangle to be composed, whatever the circumstances, from pre-existing or borrowed material is to make an unjustified *a priori* assumption. Nevertheless: some of it can be shown to have been pre-existent.

The number of secure identifications is small. In first place is, of course, the famous *Wilhelmus* song (*Wilhelmus van Nassouwe*), from which the subject for the closing fugue (No. 17) is taken; it was also starting point for the Piano Variations KV 25 written at the same time.¹² In a similar way to the “Licenza” in *opera seria*, a formal homage is presented in direct speech, so to speak, in a completely alien context, in this case to the prince (but at the same time to the *genius loci*) at the center of the celebrations. – No. 9 is the song about the eight pig castrators (“*die acht Sauschneidern*”),¹³ obviously also popular in its day with a less course text.¹⁴ – For No. 2a, the rejected original *Pastorella*, which is nothing other than the well-known old song “*Resonet in laudibus*” (also known as “*Joseph, lieber Joseph mein*”), Erich Schenk¹⁵ identifies Mozart’s immediate source: a four-part arrangement for wind instruments by the Salzburg court trumpeter Bartolomeo, dating from the second half

¹¹ Cf. article *Quodlibet* (Kurt Gudewill), in: *MGG* 10, col. 1822.

¹² More details on the *Wilhelmus* song in Abert ⁷/I, pp. 57f.

¹³ On this see Karl M. Klier, *Das Volksliedthema eines Haydn-Capriccios*, in: *Das deutsche Volkslied*, 34th year, Vienna, 1932, pp. 88ff. and 100ff.

¹⁴ Ernst Fritz Schmid (*L’héritage souabe de Mozart*, in: *Influences étrangères dans l’œuvre de W. A. Mozart*, ed. André Verchaly, Paris, 1956, pp. 70f.) identifies the melody in Valentin Rathgeber’s *Augsburger Tafelkonfekt* (in: *Das Erbe deutscher Musik XIX*) with the text “*Wann d’ Hoffnung nicht wär*” [“*If it wasn’t for hope*”] (II, 10); Abert (⁷/I, p. 59) refers to it under the title “*Ich wollt es wäre Nacht*” [“*I wish it were night*”] (cf. Erk-Böhme II, pp. 618ff.). – Joseph Haydn’s use of the melody is well-known (in the Menuett of the String Quartet Hob. III: 18 and in the Capriccio for Piano Hob. XVII: 1).

¹⁵ Erich Schenk, *Mozart, incarnation de l’âme autrichienne*, in: *Influences étrangères* [. . .], p. 24. In this context, Schenk refers to Klier’s article *Das Kindelwiegen zu Weihnachten*, in: *Das deutsche Volkslied*, 41st year, Vienna, 1939, p. 132.

of the 18th century¹⁶ and with which Mozart will have been familiar.¹⁷ A final and striking identification has, as it appears, escaped notice until now: No. 14 is simply an instrumentation of the Piano Menuett No. 19 from Nannerl’s *Notenbuch* of the year 1759¹⁸ (with Leopold Mozart’s gloss: *This Menuett was also learned by little Wolfgang in his fourth year.*).

All further identifications of “lines of descent” can be examined on their own, for they point to more or less convincing similarities without really making identifications. Amongst these are the supposed Handel quotation in No. 12,¹⁹ the similarity noticed by Einstein (KV³, p. 49) between No. 6 and “*Gedult beschützt mich*” from Rathgeber’s *Tafelkonfekt*²⁰ and, in any case, also Schmid’s reference to the Swabian folk song “*Es hat sich halt eröffnet*” for the *Pastorella* No. 4.²¹ In this piece – which, significantly, was notated in A² in Leopold Mozart’s hand! – the extraction from the *Trio* of the first *Menuett* from Leopold’s *Bauernhochzeit* [*Peasants’ Wedding*] is particularly obvious;²² one can speak of their being partially identical. – As Abert (⁷/I, p. 59) has already remarked in passing, No. 11c also points to Leopold: the whole piece is full of Alp-Horn-like melodic formulas, and the horn parts themselves are restricted to four-note “*Corno pastoriccio*” patterns.²³

According to Abert (op. cit.), No. 5 is supposedly “*a Schuhplattler* [Austrian/Bavarian folk dance] *melody still known today*”; to date, no verification of this has emerged. Nor has any concordance been found for No. 8, the *Lied von der Eitelkeit* [*Song of Vanity*]. Here the text,²⁴ but not the melody, seems

¹⁶ Manuscript (according to Schenk, op. cit., p. 25) in Nonnberg Monastery, Salzburg.

¹⁷ In comparison, the children’s or cradle song “*Eia popeia*”, pointed out by Ernst Fritz Schmid (op. cit., p. 72) and Bruno Nettel (*W. A. Mozart*, Fischer-Bücherei Band 106, p. 157) independently of each other, seems less interesting.

¹⁸ Cf. Leopold Mozart, *Nannerl-Notenbuch 1759*, ed. Erich Valentin, Munich, 1956, No. 19.

¹⁹ Cf. Wyzewa and Saint-Foix ²/I, p. 159, Abert ⁷/I, pp. 58f., and, in detail, Walther Siegmund-Schultze, *W. A. Mozart unter dem Einfluß G. Fr. Händels*, in: *Händel-Jahrbuch 1956*, Leipzig, 1956, pp. 25f.

²⁰ *Augsburger Tafelkonfekt*, op. cit., II, 11.

²¹ Schmid, in: *Influences étrangères* [. . .], p. 73.

²² *Denkmäler der Tonkunst in Bayern*, vol. XVI (Max Seiffert), p. 144.

²³ Cf. Leopold Mozart’s *Sinfonia Pastorale*, Seiffert, op. cit., p. XLVI, Thematic Index 3: 23. See also KV Appendix 294 (= KV⁶: Appendix C 11.13), footnote.

²⁴ Nothing could be discovered about its origins.

to have been pre-existent (cf. see the draft No. 8a, in which it is precisely the melody that appears uncertain).

From all this, one thing at least is clear: the *Gallimathias musicum* is a Quodlibet of a unique kind. If well-known or pre-existing material was used, then hardly with the expectation that the listeners would recognise it – perhaps in Donaueschingen, but certainly not in The Hague or Paris. For the audience in these two places, the scattering of southern German and Salzburgian sounds would rather have possessed the fascination of the exotic. And this is probably what was intended: the child prodigy from Salzburg offers his homage at a foreign court with a colorful mixture of entertaining pieces.

The editing

In the old Complete Edition (AMA), only the fragment A² was edited; the relevant Critical Report does at least indicate the rough outline of the contents of the set of parts copies C. The sources A¹ and B were still unknown at the time of editing. – Alfred Einstein had intentions to publish his reconstruction of the “definitive version”, but this never appeared. The present edition can thus claim the character of a first edition.

As has already been said, the main musical text in this edition renders the definitive version as in the sources B and C. As the primary source, the Donauesching copy, B, was adopted: its origins seem better certified than C (Paris), and it is also more trustworthy in a number of details. Both copies could, in terms of editorial practice, be regarded as a unit, which is the reason why the occasional choice of material from C was not distinguished typographically; details on this are provided in the *Kritischer Bericht* [Critical Report, available in German only].

The Appendix (pp. 97ff.) contains the draft version of the fragments A¹ and A², placed in the same order as the pieces in the main text. The reasons why A² in its present state has a different order (cf. the version printed in AMA), and why this can be regarded as not binding, are outlined above (pp. VIII, Facs. 1:f.).

The numbering of the pieces, completely due to the editor, is fundamentally identical in both the main text and the Appendix as far as the major numbers are concerned; in the Appendix, it was necessary to provide additional indications, using letters, of doublet versions and also of pieces rejected later. It was therefore not possible to avoid a departure here

from the numbering employed in KV³ and KV⁶: in KV the rejected first *Pastorella* was given the regular number No. 3, whereas we include it in the Appendix as 2a. The resulting general displacement of the numbers must be borne in mind when the user follows up the literature references given here.

The musical text rendered in the Appendix corresponds generally to the notation of the original manuscripts (except in the modern order of instruments in the score; made up directions have been distinguished as follows: 1. Missing clefs, accidentals and time signatures have been marked by a square bracket open towards the left; 2. missing instrument specifications are in italics; 3. missing accidentals in the course of the musical text have been placed above the relevant note.) In this it should be noted that – unless indications to the contrary are provided – the basic text is Mozart’s; his own corrections are indicated in additional small cue notes, while Leopold Mozart’s additions and improvements, which cannot however always be clearly demarcated, appear in square brackets. The occasional *ColB* (= *col Basso*) in high instruments is of course to be understood as “*col Violino I^{mo}*” or “*colla parte*”.

Our remaining task is to look at some special questions, predominantly regarding performance practice.

1. *Scoring*: It can be seen from both sets of parts used here as sources that the musical foundation, in keeping with baroque practice, is to be provided by bass, bassoon and harpsichord (in which “bass” can mean double-bass with violoncello *ad libitum*). The harpsichord, emerging with a solo role only in No. 13, will otherwise play continuo, even if the part in the sources has no figures. The bassoon has a staff of its own only in the “*Concertino*” No. 7 and in No. 12.

2. *Dynamics*: Besides the customary dynamic marks, the instruction *Solo* is frequently used, almost exclusively requiring individual parts or instruments to stand out prominently (as e.g. in the entries of the oboes in No. 17, measures 18 and 24). Whether *Solo* can also mean one instrument per part (e.g. particularly in No. 12) is not quite clear; this could well depend on the forces employed on the occasion. Conversely, *p* can only mean a relative reduction in the strength of one or more parts in respect of others; this is, for example, the interpretation to be applied to the apparently illogical, especially in view of its not being cancelled later, *Piano* in No. 17 (strings, measures 18–21) appearing simultaneously with the *Forte* entry of the winds. These dynamic

marks were adopted, with all their inconsistencies, in this edition; it was not necessary to make up marks based on analogy. For the performer of today, aware of the means by which a transparent sound can be achieved, the scanty indications in the original will be sufficient.

3. *Fermata ornamentation*: Only in the case of the fermata, marked *capriccio*, in No. 9 (measure 17, violin I) did it seem necessary to suggest ornamentation. This can be varied as desired in the partial repetition and should not of course represent any restriction on the – stylistically secure – improvisational abilities of the performer. Whether the unison fermatas in the transition from No. 13 to No. 14 call for improvisation on the solo harpsichord is doubtful, especially as the sources indicate nothing.

4. *No. 8 (“Eitelkeit!” [“Vanity!”])*: The vocal clefs in the draft (No. 8a) indicate, as does the written-out text in both copies, that a vocal performance of this piece was anticipated. Source C, however, has text only in the two oboes, while B underlays text to all the parts involved. It is a reasonable assumption that no choir was to be employed. We are therefore faced with the hardly answerable question of whether the orchestral musicians (to whatever extent it was possible) were to sing while playing or whether a purely *a capella* rendition was intended. Here we have chosen the first solution.

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Finally, thanks are due to all institutions and persons whose friendly support has made this edition possible: the Foundation Prussian Cultural Heritage, Berlin; Gemeentemuseum 's-Gravenhage, The Hague; the Bibliothèque nationale Paris; the Fürstliche Fürstenbergischen Hofbibliothek, Donaueschingen; and also Dr. Wolfgang Suppan, Freiburg in Breisgau.

Augsburg, April 1970 Wolfgang Plath

The “Three Cassations”

The present volume contains, beside the *Gallimathias musicum* KV 32, the *Cassation in G* KV 63 (= No. 1), the *Cassation in B^b* KV 99 (63^a = No. 2) and the *Cassation in D*, consisting of the *March* KV 62 and the *Serenade* KV 100 (62^a = No. 3). It is appropriate to include them in the series *Orchestral Works*, for the concertante solo violin and the occasional solo roles for wind instruments demand at least double and often even multiple

instruments per part; in addition, the whole layout of the works indicates an orchestral conception. The so far largely unexplained term “*Cassation*” is therefore to be interpreted in the present examples by Mozart as referring to orchestral music.

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While the source situation is very restricted, it can nevertheless be described as adequately authenticated. The *Cassation in G* KV 63 has been transmitted complete in autograph, as have the *Serenade in D* KV 100 (62^a) without the *March in D* KV 62 and also the *March in B^b* for the *Cassation* KV 99 (63^a). Mozart’s manuscripts require careful examination, as they were revised by his father Leopold and display various entries in the latter’s hand. These include the work title, tempo directions, specification of the instruments at the head of the score and also indications of dynamics and articulation. A secure identification of these additions, or even a probable authorship, has only become possible since Wolfgang Plath defined valid criteria for distinguishing Leopold Mozart’s handwriting.²⁵ He sees it as “*based on a conservative attitude, in the tradition of baroque script*”, which influences the characteristics of a writing which appears “*clean, orderly, sober*” and “*always aiming at unambiguous legibility*”; as a result, the individual forms are “*precisely drawn, often stiff, with a tendency towards the pedantic*”. Wolfgang’s handwriting displays the opposite characteristics. The differentiation of the two handwritings had a decisive influence on this edition, particularly regarding the titles of the works, the dynamics and the articulation. (For details refer to the *Kritischer Bericht* [*Critical Report*, available in German only].)

For the remaining pieces, copies were available; amongst these, Wolfgang Plath’s discovery of a *Marcia* in the first act (No. 7) of the opera *Mitridate* KV 87 (74^a) and his identification of it with the *March* KV 62 was of particular importance.²⁶ This meant, first of all, that the *Cassation (Marche)*, still listed in KV³ and KV⁶ as untraceable and known only as an incipit, was securely documented with its source and, secondly, the linking of the *March* KV 62 with the *Serenade* KV 100 (62^a) has made it possible for the first time to present the *Cassation in D* (= No. 3) in its entirety. Of the other copies of the *Cassations*, two early sources of Austrian

²⁵ *Beiträge zur Mozart-Autographie I. Die Handschrift Leopold Mozarts*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1961, pp. 82 to 117.

²⁶ Cf. NMA II/5/4, p. XIIFacs. 1:.

provenance are significant, such as the incomplete set of parts copies from Kremsmünster for the *Cassation in G* KV 63 and especially the very early and complete set of parts copies from Lambach, a place with which Leopold Mozart and his family came into contact on the way to Vienna.²⁷ Other copies of the *Cassations* are of a later date (cf. the *Kritischer Bericht*).

*

The use of “*Cassation*” to define a genre requires discussion. Abert (⁵/I, p. 156, footnote 4) correctly suspected that it had something to do with “*an old technical term amongst musicians*”. Further attempts at explanation include Otto Jahn’s conjectural derivation (³/I, p. 847) of the word from “*gassatim gehen*” [= look for amorous adventure, play a serenade], while Wyzewa and Saint-Foix (I, p. 201) preferred to see “*broken*” symphonies in which pauses were inserted between the individual movements. In view of the introductory march, Hugo Riemann²⁸ points out the possible relationship with the word *cassa* (drum). Abert defines *Cassation* “*most plausibly as a 'farewell piece'*“. But the nature of the “*Cassation*” is certainly also determined by the sequence of the constituent pieces and their formal structure, by the ideas they contain and, not least, by the occasion for which they were written, the means available for their performance and, connected with that, their scoring. In formal terms, it is noticeable that Mozart’s introductory (and also concluding) march is also linked to the ensuing serenade-like movements in the sources. Thus the autograph of the *Cassation in G* KV 63 presents the movements in an uninterrupted sequence, including the *March*. The same applies to the old parts copies from Lambach and Kremsmünster. While the *Cassation in B^b* KV 99 (63^a) does present the autograph *March* separately from the other movements, a later copy combines both and even calls, at the end, for the *Marche da capo*. The autograph of the *Cassation in D* KV 62 and KV 100 (62) transmits the serenade-like movements without the *March*, but in the course of the last movement, at the place which probably originally marked the end of the work, there is a score bracket extending over seven staves and bearing the heading *Marche* and the instrument specifications 2 *Clarini*, 2 *Cornu*, *Oboa 1^{ma}*, *Oboa 2^{da}*, *Violino 1^{mo}*, *Violino 2^{do}*, *Baßo*, and also *la viola unisono col Basso*. The specifications were crossed out again, because a newly composed passage of 24

measures was added afterwards. Originally, however, the *Marche* was intended as the conclusion of the *Cassation*. That it was necessary to play it at the beginning as well would have been clear in the practice of the time. For the term *Cassation* in Mozart’s sense, then, the *March* had to be considered an integral part of the form, at least more strongly than was the case in the later Serenades, which usually also evince a separate transmission of *March* and *Serenade* and, furthermore, contain no autograph references to the pertaining *March*.²⁹

NMA applies the standardised work title *Cassation* to all three works edited here. This is based primarily on Mozart’s letter of 4 August 1770 to Nannerl from Bologna (included in a letter of the same date from Leopold Mozart to his wife) in which the works mentioned are all termed “*Cassations*”. In this letter, Wolfgang responds to what seems to have been his sister’s report of a *Cassation* of her brother’s being claimed by a composer in Salzburg as his own. Wolfgang refuted the report and wrote, “*Here I have fulfilled your wish. I can hardly believe that it will be one of mine; for who would dare to pass off as his own a composition by the son of the music director and whose mother and sister are there?*”.³⁰ But his heading over the whole passage was “*Beginnings of various Cassations*”,³¹ after which he communicated the incipits of the three *Cassations* KV 63, 99 (63^a) and 62/100 (62^a). He did this by giving in each case the first measures of the introductory *Marches*, even including the dynamics: [No. 1], measures 1–3, on two staves; [No.] 2., measures 1–4, on two staves; [No.] 3., measures 1–4, on one staff. Although the following movements are not named, the work title *Cassation* assumes these, as is shown by the autograph of KV 63, in which an uninterrupted sequence is transmitted. It must be admitted that the manuscript sources handle the titles very freely. In *Cassation* KV 63, Mozart wrote no title at all on the autograph, while Leopold set *Marche* over it, another hand *Divertimento*; the Lambach copy has *Caßatio*, Kremsmünster gives *Serenata* and, in another hand, *Cassatio*, a later source *Cassiation*. In *Cassation* 99 (63^a), Leopold marked the autograph opening movement *Marche*, while copies of the subsequent movements speak of *Cassatio*. In *Cassation* KV 62 with KV 100 (62^a), the autograph score of the serenade-like movements is left without a title, a fact which joins the evidence suggesting that KV 62 and KV 100 (62^a) belong together (cf. below); the copies are named *Sinfonia* or

²⁷ Cf. Abert (⁵/I, p. 117): “*in Lambach they had to dine at midday at the Prelate’s*”.

²⁸ *Musiklexikon*, ⁸/1916, p. 532.

²⁹ Cf. NMA IV/12/2 and 3.

³⁰ Bauer-Deutsch I, No. 202, p. 378, lines 67–70.

³¹ *Ibid.*, line 66.

Divertimento. If one adheres uncompromisingly to the requirement of a *March* linked to the ensuing serenade-like movements, and if one furthermore draws on the information in Mozart's own letters, it must be permissible to use the term *Cassation* for all three works presented here.

The problems already referred to impinge on the internal structure of the *Cassations*. The following sequences occur:

KV 63: 1. Marche, 2. Allegro, 3. Andante, 4. Menuet / Trio, 5. Adagio, 6. Menuet / Trio, 7. Finale: Allegro assai

KV 99 (63^a): 1. Marche, 2. Allegro molto, 3. Andante, 4. Menuet / Trio, 5. Andante, 6. Menuet / Trio, 7. Allegro

KV 62 and 100 (62^a): 1. Marche, 2. Allegro, 3. Andante, 4. Menuetto / Trio, 5. Allegro, 6. Menuetto / Trio, 7. Andante, 8. Menuetto / Trio, 9. Allegro

Without going into detail here concerning the thematic structure and the character of the individual movements, it should be pointed out that, through variations in the scoring, such phenomena were produced in the sound colour that they have left their marks in the sources. By subtracting from or adding to the sound, a gradation is produced amongst the individual movements; these contrasts in sound texture then make new overall work-forms possible. The fundamental pattern with regard to the scoring is generally visible in the *March*, the introductory *Allegro*, the *Menuett* movements and also in the *Finale*, while the slow middle movements and the *Trios* of the *Menuetts* display gradations, a principle which the *Cassation* has in common with the *Serenade*. The fundamental substance in KV 63 is provided by two oboes, two horns and strings; in the movements with modified timbres two violas are employed with *tacet* wind, in the *Adagio* a concertante violin (V. *solo*) is used, and elsewhere there are pizzicato effects or directions to mute the strings. Similar procedures apply in the *Cassation* KV 99 (63^a). The *Cassation* KV 62 and KV 100 (62^a) introduces only one change in the fundamental tone color, the addition of two trumpets, which moves the work closer to a *Serenade*. Modifications to the timbre are achieved by solo passages for oboe and horn, by *divisi* in the violas and by replacement of the oboes by flutes in the *Andante*, underlined once again by pizzicato in the strings.

If the serenade-like gradations of instrumental color in the *Cassation* were gradually leading it away from its original field of application, it must also be

noted that the concertante movements were tending to be dropped for the sake of a symphony version, as the sources for *Cassation* KV 62 and KV 100 (62^a) demonstrate: here two copies drop movements 3 to 5 to produce a short version which then receives the name *Sinfonia* or, somewhat relict-like, *Divertimento*. With the genre *Serenade*, processes of this kind usually entail the addition of a timpani part, which further underlines the symphonic character.³²

With these points in mind, it is possible to discuss the affinity of the *March* KV 62 with the serenade-like movements of KV 100 (62^a). That a *March* must have been intended to go with KV 100 (62^a) or must at least have been planned was made clear in the observations on the manuscript above. That the *March* KV 62 was considered as the opening movement of a *Cassation* is unmistakably clear from Mozart's letter from Bologna. The conjecture that further movements from the *Cassation* quoted by Mozart and, conversely, that the *March* belonging to the *Serenade*, and whose presence the autograph assumes, have been lost appears questionable. On the contrary, Einstein assumed at an early stage that both works belong together (KV³, pp. 104f.), but the remark that KV 62 was "*supposedly* [composed] *for 4 instruments*" has also led to speculation that the *March* may be one of the "*6 Divertimenti à 4*" which Leopold Mozart listed in his catalogue of 1768. Einstein was right in refuting this hypothesis (KV³, p. 105), although he added that Mozart would certainly not have paid any more attention to "*these early and probably modest pieces*" in 1770. This remark does in fact touch on the basic problem in the confirming the affinity: the question of the scoring. The newly discovered source for the *Marches*, now available in full length, displays an expressly symphonic scoring with two oboes, two horns, two trumpets, timpani, two violins, viola and bass. This agrees with the scoring of KV 100 (62^a), with the exception of the timpani. Possible reservations arising from this fact regarding the ascription of the *March* to the *Serenade* can be countered by pointing out that the *March* is transmitted as part of the opera *Mitridate*. The addition of timpani in that context would be, exactly as in the symphony versions of serenades, a matter of course in contemporary practice. Considered in this light, Mozart had then probably re-worked the original *March* from the *Cassation* for the opera. The use of one work for different purposes was quite normal at the time. A timpani part was certainly added; this was not necessarily by Mozart. In any case, the criterion of different scorings for KV 62

³² Cf. NMA IV/11/7.

and KV 100 (62^a), which could have made an ascription difficult, does not apply. Further evidence that both works belong together is visible in the treatment of the viola part. The source for the *March* specifies *Viola* and leaves the staff blank until measure 12. This is a certain indication of a *colla parte* notation as called for elsewhere in Mozart's autograph of KV 100 (62^a) with the remark *I^{ma} Viola unisono col Basso*. That a scoring with two violas is really intended in KV 62 can be seen from the independent voice-leading from measure 13 onwards, which again agrees with the double viola scoring in KV 100 (62^a). As the *March* in *Mitridate* has been shown to be identical with the *March* KV 62, and as this in its turn displays common characteristics with KV 100 (62^a) regarding scoring and key (while, conversely, the treatment of the viola suggested in the autograph receives its confirmation in the *March*), the ascription can be considered unambiguous, documented in the sources and justified. KV 62 does not appear in its original form, but in a revised opera version; in combination with KV 100 (62^a), however, it forms the *Cassation in D*, which Mozart himself briefly quotes in a letter. The NMA presents the work in this form for the first time.

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Form and content alone do not define the term “*Cassation*”. Just as with the *Serenades* and, in many cases, the *Divertimentos*, the *Cassations* owe their existence to a particular occasion; this occasion has no small influence on the its musical structure and also on its performance practice. With all three genres, the music can blatantly serve the purpose of musical homage offered to e.g. the court in Salzburg, the professors at the university or to important friends or contacts amongst the nobility or the well-to-do. Recently, research has demonstrated that *Serenades* were used as *Finaemusiken* for outdoor celebrations.³³ The conjecture that the *Cassations* served the same purpose is of course highly plausible. In this sense, Carl Bär³⁴ categorises the following works as *Finalmusik*: KV 63, KV 99 (63^a), KV 100 (62^a), KV 185 (167^a), KV 203 (189^b), KV 204 (213^a), KV 251, KV 320. To these should be added the *Haffner Serenade* KV 250 (248^b) presented as *Finalmusik with the Rondeau*, composed about the same time for the wedding-eve celebration of F. X. Späth and Elisabeth Haffner in Salzburg.

³³ On this cf. NMA IV/12/2.

³⁴ *Zum Begriff des “Basso” in Mozarts Serenaden*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1961, p. 135.

With the *Finalmusik*, the occasions concerned were all student events at Salzburg university. The custom was that, at the end of studies in August, a musical homage should be offered to the local prince and the professors. This task was given to those finishing the philosophical courses, the “*Logicians*” and “*Physicians*”, who had previously completed the stages of “*Rhetor*”, “*Poet*”, “*Syntaxist*” and, at the beginning, “*Grammarians*”. After successfully completing their examinations, both courses put on their own *Finalmusik*. They took place in front of Mirabell Palace, the residence of the local prince. From there they proceeded to the Collegium building, where the professors, the Benedictines amongst them at least, lived.³⁵ From the diaries of Nannerl and Schiedenhofen we know today exactly what happened at both events.³⁶ The clearest depiction is in Nannerl's diary for August 1775: “*On the 9th there was the Finalemusik, they left us for the Mirabell at half-past-eight; there it lasted until quarter-past-nine and from there to the colegio, where it went on until 11 o'clock.*”³⁷ Time and again, we read entries such as “*After the meal [. . .] on to the Finalemusik*”³⁸ (Schiedenhofen, 19 August 1777) or: “*In the evening it was the Finalemusik by the Logicians*” (Schiedenhofen, 18 August 1776).³⁹ The composers were also often mentioned, such as Hafeneder, Haydn and, on several occasions, Mozart, e.g. “*After the meal on to the Finalemusik, which was by Mozart*” (Schiedenhofen, 23 August 1775).⁴⁰

Performances of the *Cassations* will have taken place under similar conditions. In any case, the purpose was outdoor music in the evening, for which a mobile ensemble was needed; they entered with processional music (*March*), continued doubtless standing and playing by torch light, concluding the homage with the same piece (*March*) at their exit. From these facts, Carl Bär makes important deductions for performance practice.⁴¹ Regarding the constituents of the bass group, for which Mozart always wrote simply *Basso*, he rules out the use of a violoncello, which can only be played sitting, and interprets, as is certainly correct for the period, the direction *Basso* as referring

³⁵ On this cf. NMA IV/12/2, Foreword.

³⁶ On this cf. Deutsch, *Aus Schiedenhofens Tagebuch*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1958; further: Walter Hummel, *Nannerl Mozarts Tagebuchblätter*, Salzburg/Stuttgart, 1958.

³⁷ Bauer-Deutsch I, No. 319, p. 526, lines 29–31.

³⁸ Deutsch, op. cit., p. 24.

³⁹ *Ibid.*, p. 21.

⁴⁰ *Ibid.*, p. 19.

⁴¹ Op. cit., pp. 139ff.

always to the double-bass, as all performances were in the open air and involved marching. These were probably the instrumental forces heard in the Cassations as well, although it hard to see how several instruments per part could have been employed in the other strings. Bär⁴² speaks in this context of a “*hiatus*” between double-bass and viola, of a “*gap*” in the acoustic picture resulting from the sixteen-foot register of the double-bass. He sees a less pronounced acoustic clash in the “*Finalmusiken*”, where “*a group of wind instruments*” joins the ensemble, but maintains the idea of a roughness in the sound in the slow movements for strings. On this point, however, it should be remembered that the customary use at this time of a bassoon in the bass line would very adequately take over the eight-foot register of the violoncello. For the slow movements in particular, this would have provided the desired balance of sound. The term *Basso* in the open air can legitimately be interpreted as “double-bass with bassoon”. Documentation in the sources of the inclusion of a bassoon *col Basso* can be found, for example, in the symphony version of the *Serenade* KV 204 (213^a). Even though the intended performance setting here is an enclosed room, the old bandsman practice of intensifying the bass line with a wind instrument still finds an echo here.

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In assigning the *Cassations* to the *Finalmusiken* group, we raise at the same time the question of their dating. That they must have been written before 1770 is shown by a letter of 4 August 1770 in Mozart’s own hand. Wyzewa and Saint-Foix (I, p. 200) place the *Cassation* KV 63 in the year 1769, the *Cassations* KV 99 (63^a) and KV 100 (62^a) in the time between December 1766 and October 1767. They base this on stylistic criteria. Abert had already noted (⁵/I, p. 156, footnote 6) that for works of this kind, dependent on concrete occasions and on various incidental circumstances not always of one’s choosing, internal features are not adequate grounds. Einstein also came out against this argumentation and pointed out (KV³, p. 105), “*that Leopold M. would certainly have listed two such extensive and heavily scored works in his catalogue*”. As a result, Abert and Einstein (KV³) propose a dating of the *Cassations* to the year 1769 and place their composition shortly after the return from the sojourn in Vienna and before the departure for Italy, i.e. in the time between 5 January and 13 December 1769. To narrow down the time window, they give (op. cit. in both cases) further source-based evidence. It is

clear that on 6 and 8 August 1769 two *Finalmusiken* by Mozart were performed at Salzburg university. The *Protocollum Praefecturae Gymnasii Universitatis Salisburgensis* informs us for 6 August 1769: “*Dom. Menstrua. Ad noctem musica Ex. D. P. Prof. Logices ab adolescentulo lectissimo Wolfg. Mozart composita.*” Dominikus Hagenauer entered in his diary for 6 August 1769: “*Hodie fuit musica finalis D. Logicorum composita a Wolfgango Mozart iuvene.*” The *Protocollum* for 8 August reads: “*Martis. Vacatio. Musica D. D. Physicorum ab eodem adolescente facta.*” Thus we already have proof that two *Finalmusiken* by Mozart were performed on 6 and 8 August 1769. On the question of which works were involved, Einstein interprets the source, probably misled by the remark “*Ex. D.*”, as referring to the key of D major to the *Cassation* KV 100 (62^a). It is however possible that the letters “*Ex. D. P. Prof.*”, as used on several occasions in the source, represent distinctions and abbreviations of academic titles. It is hardly likely that the official *Protocollum* would have recorded the key in which the *Finalmusik* by the young Mozart was performed. If this premise is allowed to stand, the way is clear for another attribution. In this case, the *Finalmusiken* on 6 and 8 August could have been the *Cassations* KV 63 and KV 99 (63^a). The same instrumental forces, the same number of movements, the stylistic affinity in their overall conception: all speak in favor of a performance of the two *Cassations* in such close chronological proximity. The *Cassation* KV 100 (62^a), with its oboes, flutes and trumpets, has a completely different texture which is hard to reconcile with the equality status appropriate to the prestigious groups *Logicians* and *Physicians*. If, then, KV 63 and KV 99 (63^a) were heard on 6 and 8 August 1769, their composition must date from (early) “*summer 1769*”. In the *Cassation* KV 100 (62^a), the much more pronouncedly serenade-like structure points to a far more richly developed type. If it nevertheless represents a *Finalmusik*, then hardly one from the year 1769, for only two works were required on each occasion. The date 1767 proposed by Wyzewa and Saint-Foix for the *Cassation in D* is in contradiction of its inner structure. It is instead better to assume that it represents a musical homage on an as yet unknown occasion. Since Mozart quotes it in his letter in 1770 and could obviously still remember the work quite clearly, the hypothesis of its composition in 1769 remains quite feasible. Whether this *Cassation* was intended as a homage to the Archbishop on the occasion of Mozart’s accession to the honorary position of Concert Master of the Salzburg Court Music on 27 has to be left open. A date of composition slightly later than the two *Cassations* KV 63 and KV 99 (63^a) can be

⁴² Op. cit., pp. 141f.

supposed alone on the grounds of the introduction of concertante wind episodes in three of the movements, the alternation of oboes and flutes in the *Andante* or, again, on the grounds of the Italianate style prevalent in the first *Allegro*. A date still within “summer 1769” is however probable.

The assigning of the composition of the three Cassations to the year 1769 is completely in keeping with the overall stylistic picture of the works of that year. Mozart was just leaving behind him the second stay in Vienna with father, mother and sister. The artistic harvest gathered from that stay included, besides a treasury of instrumental works, the composition of the opera buffa *La finta semplice* [*The pretended simpleton*] as well as the ‘Singspiel’ *Bastien und Bastienne*. The year 1769 in Salzburg saw the composition of the two Masses KV 65/61^a (14 January 1769) and KV 66 (in October 1769). The carnival season in Salzburg provided incentive and opportunity for the composition of numerous dances, amongst them the *Seven Menuetts with Trio* for two violins and bass, KV 65^a (61^b), dated 26 January 1769. Spring and summer were dedicated to the composition of the *Cassations*. Autumn 1769 was dominated by preparations for the journey to Italy with his father; it started before the end of the year, and culminated in the first performance of the opera *Mitridate, Re di Ponto* in Milan on 26 December 1771.

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Although the originals were not available for the editing work, microfilms and photocopies were used throughout. Information on the sources themselves is provided in the *Kritischer Bericht*. The primary sources were, for KV 63, KV 99 (63^a) (1st movement only) and KV 100 (62^a), the autographs. For KV 62 and KV 99 (63^a) (2nd – 7th movements), copies served as the main sources. The editing extended to making-up on the basis of analogy and assimilation, and to sparse free additions, particularly in setting initial dynamics. Tempo and dynamic indications required precise examination, especially since many of the markings are due to Leopold Mozart. This is particularly true for the articulation, which had to be created for whole passages through assimilation or analogy.

The differentiation between dash and dot in the articulation, otherwise often so taxing, remained, thanks to the autographs, a minor problem. Almost everywhere, it could be observed that, after slurred notes, the shortened duration of the next note was indicated by a dash, whereas series of articulated notes are generally marked with dots. It is the dash

that often serves precisely to accent individual notes, as the autographs show.

*

A certain problem emerged regarding the realisation of the original pizzicato directions in some of the slow movements of the three *Cassations*: KV 63, *Andante*; KV 99 (63^a), 1st *Andante*; KV 100 (62^a), 2nd *Andante*. The direction is always placed at the beginning of the movements in question and appears to apply to the whole movement, as no cancellation through “*coll'arco*” occurs. On the other hand, *legato* articulation or ties are called for occasionally in the course of these movements, which can of course only be realised “*coll'arco*”. The editor however could not bring himself to add a “*coll'arco*” direction at these apparently obvious places, since there must be some doubt as to whether Mozart really intended the rapid and thus illogical alternation of performance directions which would result from such additions. A generally valid solution of this problem could not be found.

In the Finale of the *Cassation* KV 63, the question of the partial repetitions could be completely resolved. After measure 8 in the autograph, Mozart writes not :|| but :||: . The measures 33–40 are not written out, but are indicated by a *dal segno* direction (= measures 1–8). One could correspondingly assume that Mozart had intended a complete repetition of measures 9–40 (possibly with internal repetitions). This would however lead to disproportion amongst the individual formal sections of this movement – even with a possible repetition of measures 51–58, the *da capo* section would remain considerably shorter – and it therefore seemed advisable to print the text in the present form and simply to draw attention here in the Foreword to the associated problems.

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Finally, thanks are offered to all institutions and persons whose help has made the editing of the three Cassations possible: the Prussian Cultural Heritage Foundation, Berlin, the Bibliotheca de Ajuda, Lisbon and also Dr. Wolfgang Plath and Dr. Wolfgang Rehm (Editorial Board of the New Mozart Edition [NMA]), whose contributions were decisive on the path towards the printing of the volume.

Günter Haußwald

Stuttgart, April, 1970

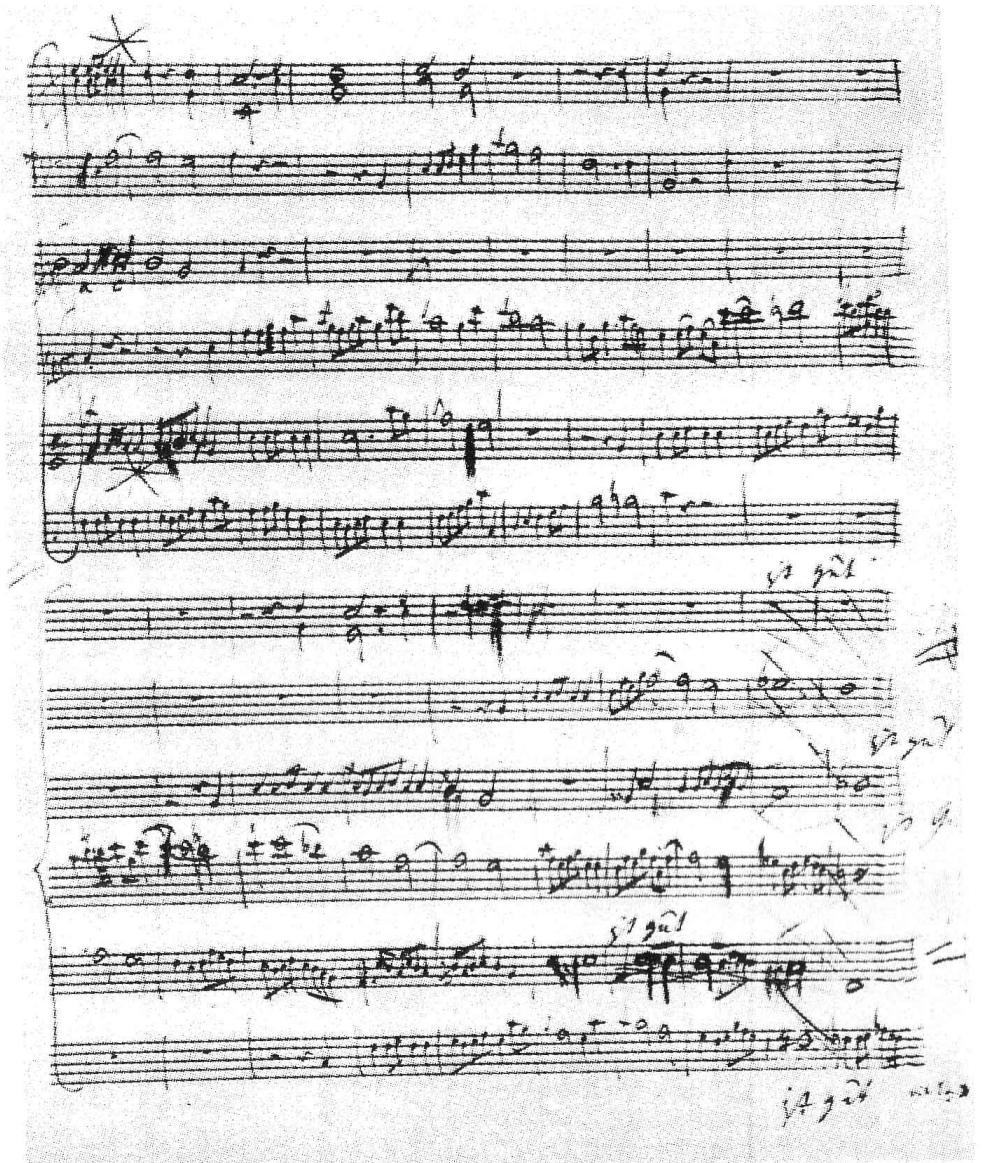
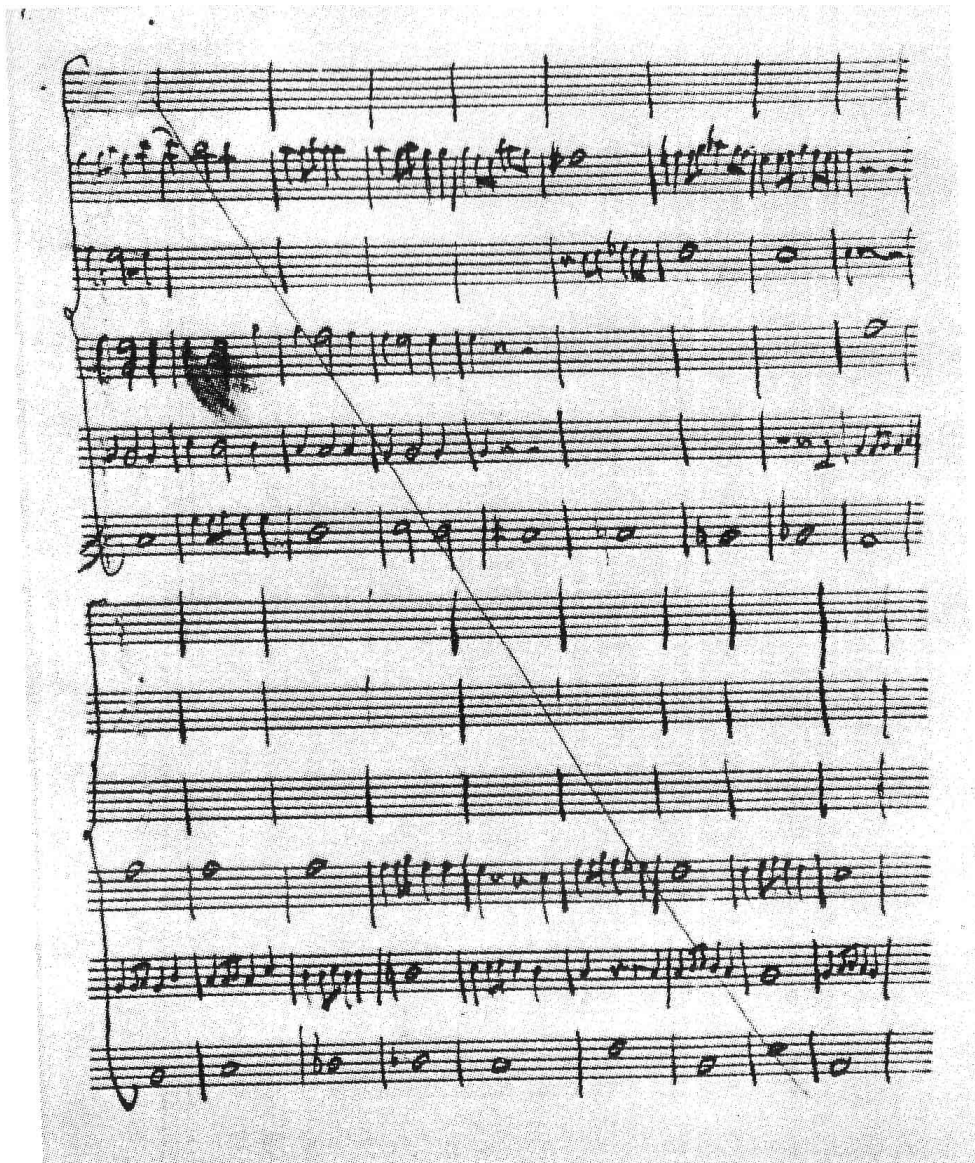
Translation: William Buchanan



Facs. 1: *Gallimathias musicum* KV 32: beginning of the autograph fragment A¹ (Bibliothèque nationale Paris, Département de la Musique). Cf. Appendix, page 97 (No. 1, measures 1–10) and page 98 (No. 2, measures 1–11).

The image displays two pages of handwritten musical notation for the piece *Gallimathias musicum* KV 32. The left page (Fac. 2) features the title 'Gallimathias musicum' and the tempo marking 'Allegro Andante'. The right page (Fac. 3) shows measures 1-11 and page 101 (No. 5b). The notation includes various instruments such as strings, woodwinds, and brass, with detailed musical notation including notes, rests, and dynamic markings.

Facs. 2, 3: *Gallimathias musicum* KV 32: pages 1 and 14 of the autograph fragment A² (Gemeentemuseum 's-Gravenhage). Cf. Appendix, page 107 (No. 12, measures 1–11) and page 101 (No. 5b).



Facs. 4, 5: *Gallimathias musicum* KV 32: pages 18 and 19 of the autograph fragment A². Cf. pages 111–112 (No. 17, measures 46*–63*) and pages 113–114 (No. 17, measures 45–64).

Op. 12.
 Gallimathias
 e musicum
 Z. Violini. Z. Clav.
 Z. Corni Viola
 Cembalo con Fagotto
 Violone } obbligati
 Del Sig. Wolfgango e Mozart
 Compositore di 9. Anni a La Haye
 nel mese di ebraio 1766.

Allegro
 e Nottadigue + Lanc.
 e iuelkeit! eitelkeit
 ewigs Verden! wer alle Versoffen ist, gibt's nichts zu erben
 Largo
Andante Solo
 e Nemuch
 Cembalo Solo

Facs. 6, 7: *Gallimathias musicum* KV 32: title page and page 4 of the *Violino I* part from the copied part belonging to the Fürstliche Fürstenbergische Hofbibliothek, Donaueschingen (Source B). Cf. pages 9–14.

Facs. 8: *Cassation in G* KV 63: folio 1^r of the autograph, once kept in the former Prussian State Library, Berlin and now in the State Library Berlin – Prussian Cultural Heritage. Cf. pages 25–27, measures 1–27.

No. 1. 9tes Pa. 88m. Jüng. Instrumental Musik. von Mozart und seiner Landsknecht.

Marche

176

152

11. 445

Facs. 9: *Cassation in B^b KV 99 (63^a)*: folio 1^r of the autograph of the first movement (*Marche*) once kept in the former Prussian State Library, Berlin and now in the State Library Berlin – Prussian Cultural Heritage. Cf. page 45, measures 1–14.

marchia

90

Facs. 10: *Cassation in D*: KV 62 and KV 100 (62^a): first page of the *Marcia* from the score copy of *Mitridate* KV 87 (74^a), preserved in the Biblioteca de Ajuda, Lisbon. (On whether the *Marcia* from *Mitridate* [= Atto I/No. 7] and the *Marsch* KV 62 are identical, cf. Foreword). Cf. page 63, measures 1–5.

10.

Di Wolfgang Mozart

2 Clarinetten

2 Cornen

Oboe

Fagott

Violino I

Violino II

Viola

Basso

allegro

176

N. 51

105

K. 100

Facs. 11: *Cassation in D*: KV 62 and KV 100 (62^a): folio 1^r of the Serenade autograph, once kept in the former Prussian State Library, Berlin and now in the State Library Berlin – Prussian Cultural Heritage. Cf. page 67, measures 1–10.