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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: First page from the autograph of the Divertimento in E ^b KV 113 (first version).....	XVII
Facsimile: Second page of the autograph wind partitello of the Divertimento in E ^b KV 113 (second version)..	XVIII
Facsimile: First page from the autograph of the Divertimento in D KV 131.....	XIX
Facsimile: First page from the autograph of the March KV 189 (167 ^b) belonging to the Serenade in D KV 185 (167 ^a)	XX
Facsimile: First page from the autograph of the Serenade in D KV 185 (167 ^a).....	XXI

Divertimento in E ^b KV 113 (first version).....	1
Divertimento in E ^b KV 113 (second version).....	12
Divertimento in D KV 131.....	29
Serenade in D, consisting of the March KV 189 (167 ^b) and Serenade KV 185 (167 ^a).....	70

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 *Divertimento in E^b* KV 113, the *Divertimento in D* KV 131 and the *Serenade in D*, consisting of KV 189 (167^b) and KV 185 (167^a), make up the contents of the present volume. It is obviously right to include them in the Work Group *Cassations, Serenades and Divertimentos for Orchestra*.¹ Doubts regarding the use of the term *Divertimento*, usually associated with chamber music for solo instruments, to describe these works could arise, first of all, from the orchestral layout of the movements and, secondly, from the rich wind scoring, which calls in turn for multiple instruments per part in the strings. In KV 113, furthermore, the title *Concerto à Sia Divertimento à 8*, although it was added in Leopold Mozart's hand, underlines the solo concertante treatment of individual instruments, which again certainly presupposes an orchestral sound texture in the background. There are also two versions of the latter work with more or less generous admixtures of wind instruments which call for strings in orchestral strength. Multiple instruments per string part are also needed for KV 131 with its flute, oboe, bassoon and four horns. Accordingly, we are clearly dealing with two *Divertimentos for Orchestra*, joined by a *Serenade*, a work whose genre alone qualifies it for inclusion with the orchestral music; this is confirmed again by the present case, in which the *March for Orchestra* KV 189 (167^b) has been prefixed to the work titled *Serenade for Orchestra* KV 185 (167^a) so that both together form a complete orchestral serenade.

*

The genesis of the three works took place in the years 1771 to 1773, a period covering Mozart's second Italian journey, from 13 August to 15 December 1771, the ensuing stay in Salzburg and also the weeks in Vienna, from 14 July to 26 September 1773, and thus a time in which Mozart was particularly open for serenade and Divertimento composition, as other works of the period confirm. On the other hand, the local practices and conditions he encountered in these years, especially those

¹ For relevant literature cf. O. Jahn, *W. A. Mozart*, vol. I, Leipzig, 1856 and later; H. Abert, *W. A. Mozart*, vol. I, Leipzig, 1919 and later; T. de Wyzewa et G. de Saint-Foix, *W. A. Mozart*, 2 vols., Paris, 1912; L. Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amade Mozarts*, 3rd edition, revised by A. Einstein, Leipzig, 1937 (= KV³; first edition, Leipzig, 1862 = KV¹; second edition, Leipzig, 1905 = KV²); G. Haußwald, *Mozarts Serenaden*, Leipzig, 1951.

pertaining in Milan and Salzburg, exercised an especial influence on works of this genre, as is visible in questions of scoring, but is also detectable in the occasions and purposes of the outdoor music which was often composed at the request of a patron. The *Divertimento* KV 113 has come down to us in two versions. The first originated in Milan in November 1771. This is securely evinced by the heading, although in Leopold Mozart's hand, on the autograph score: [...] *del Sgr: Cavaliere Amadeo Wolfgango Mozart in milano nel Mese Novemb: 1771*. The occasion giving rise to the composition is not known. It was probably one of the works performed at a musical evening in Milan on 22 or 23 November 1771.² Leopold Mozart mentioned it in a letter to Salzburg on the next day:³ “[...] *yesterday we put on some vigorous music at Mr. von Mayer's*.” On the dating of the second version cf. pp. X-XII below.

The *Divertimento* KV 131 was composed in Salzburg at the beginning of June 1772, as the autograph title confirms: *Divertimento. de Wolf: Amadeo Mozart Salisburgo nel mese di* [crossed out: *Maggio*] *giugno 1772. [Divertimento by Wolfgang Amadeo Mozart, Salzburg in the month of* [crossed out: *May*] *June 1772.*] Occasion and purpose are unknown, as is the name of a possible commissioner.⁴ The genesis of the *Serenade* KV 185 (167^a) with its preceding *March* KV 189 (167^b) was probably woven together from a number of different threads. The older parts are probably the serenade movements, which are transmitted together in the source in a cover titled: *Serenata del Sig^{te} Cavaliere Amadeo Wolfgango Mozart Accademico di Bologna e di Verona 1773 [Serenade by signore and knight Amadeus Wolfgang Mozart, member of the academies of Bologna and Verona 1773]*. The heading above the notation, likewise in the hand of Leopold Mozart, reads: *Serenata del Sgr: Cavaliere Amadeo Wolfgango Mozart accademico di Bologna e di Verona. à Vienna [Serenade by signore and nobleman Amadeus Wolfgang Mozart, member of the academies of Bologna and Verona 1773. In Vienna]*. Originally, the date followed here, but this has been obliterated, probably by a third person.

² Cf. KV³, p. 170, footnote; Wyzewa - St. Foix, op. cit., vol. I, p. 409.

³ E. H. Müller von Asow, *Gesamtausgabe der Briefe und Aufzeichnungen der Familie Mozart*, Berlin, 1942, vol. II, p. 132.

⁴ Cf. Abert, op. cit., vol. I, p. 206; Wyzewa - St. Foix, op. cit., vol. I, p. 454.

Einstein⁵ suspects that the original information was: “*nell' Agosto 1773*” [“*In August 1773*”]. The limiting dates for the genesis of this piece are defined narrowly by two letters by Leopold Mozart. He wrote from Vienna on 21 July 1773:⁶ “*I must end now, for there is still time to write a couple of lines to young Mr. von Antretter and send the beginning of the Finalmusik* [outdoor music for special events].” A further letter from Vienna on 12 August 1773 reads:⁷ “*We are very glad that the Finalmusik went well, Wolfgang will of course express his thanks to Mr. Meissner; in the meantime, we commend ourselves.*” From this, we can conclude that composition of the *Serenade* started in July 1773 and must have been finished, at the latest, by the beginning of August. It is certain that part of it was sent to Salzburg from Vienna on 21 July; the rest will have followed soon after, as the success of the performance was already the subject of remarks on 12 August. “*August 1775*”, which Sonnleithner⁸ claimed as certain in 1862, is not tenable. It is likely that the *March* was also heard as part of the Salzburg performance; although undated, it is written in Mozart’s hand and tied into the autograph of the *Serenade* and was probably written not later than the beginning of August 1773. KV¹ and Carl Czerny’s footnotes⁸ also confirm this year, as opposed to Sonnleithner⁸, who gives 1772. The fact that the *March* was composed “*very rapidly*”, probably under pressure of an imminent performance, has already been pointed out by Wyzewa and St. Foix.⁹

*

The two letters by Leopold Mozart quoted above lead us to a discussion of the occasion and purpose of this *Serenade*, often called the *Antretter Serenade*. This refers to a respected Salzburg family with which the Mozart family was friendly. As Friedrich Breitinger has shown,¹⁰ the “*young Mr. Antretter*”, about whom Leopold Mozart writes in the letter of 21 July 1773 mentioned above, can only be Judas Thaddäus von Antretter, eldest of the four surviving sons from the second marriage of the

Royal Military Advisor and Regional Chancellor Johann Ernst von Antretter with Maria Elisabeth Baumgartner, the daughter of a Salzburg merchant. The hypothesis that the commission may have come from the younger brother, Kajetan von Antretter, who was an official in the Royal Household in Salzburg and was later appointed Seneschal by Prince-Bishop Hieronymus, Count Colloredo, in 1784, lacks documentary evidence, although the request for a work by Mozart for his 15th birthday on 4 August would fit as far as the timing is concerned. Judas Thaddäus, on the other hand, born on 28 October 1753, was at that point not yet twenty years old. He could obviously have commissioned the *Serenade*, although not, as has already been supposed,¹¹ for his wedding, but rather, as Breitinger supposes, for his mother’s name-day on 26 July 1773. Breitinger supports this idea with a later letter from Leopold Mozart to his wife and son in Munich,¹² written in Salzburg on 25 September 1777, and in which we hear that he intends to send “*the music for Mrs. Antretter*” by messenger. From the admittedly unambiguous assignation of the *Serenade* in this source, Breitinger deduces not only the date, but also the probable place of the first performance, which he gives as the alley in front of the Antretter’s house or possibly the courtyard belonging to them on Mozart Square.

Breitinger’s theory that the *Antretter Serenade* was intended for performance on the name-day of Antretter’s mother provoked a response from Carl Bär.¹³ He rejected the theory on the basis that, in view of the limitations of the postal service to Salzburg, the sheet music sent from Vienna on the date suggested by L. Mozart’s letter of 21 July could not have arrived in Salzburg in time for the name-day on 26 July: the earliest would have been 28 July. He further pointed out that Mozart would never have used such rich instrumentation, including oboes, horns and trumpets, in music for a name-day. But since, according to L. Mozart’s letter, music for Mrs. Antretter must have existed, he concludes that the style and instrumentation of the *Divertimento* KV 205 (173^a) indicate the latter as the more likely piece for this purpose; despite the lack of any source evidence, it had always assumed until now that KV 205 (173^a) had been composed and performed in Vienna.

⁵ KV³, p. 231, *Autograph*.

⁶ Müller–Asow, op. cit., vol. II, p. 166.

⁷ Müller–Asow, op. cit., vol. II, p. 167.

⁸ *Recensionen und Mittheilungen über Theater, Musik und bildende Kunst*, 8th year, Vienna, No. 39 of 28 September 1862, p. 614; article *Dramatische und musikalische Literatur*, which contains a discussion of KV¹ by Leopold von Sonnleithner.

⁹ Wyzewa – St. Foix, op. cit., vol. II, p. 55.

¹⁰ F. Breitinger, *Mozarts Antretter–Serenade in: Salzburger Volksblatt*, Series 187 of 13 August 1957.

¹¹ KV³, p. 231, footnote.

¹² Müller–Asow, op. cit., vol. II, p. 210.

¹³ C. Bär, *Zur Antretter–Serenade KV 185 in: Mitteilungen der Internationalen Stiftung Mozarteum*, 9th year, Issue 1/2, Salzburg, 1960.

A second theory on the genesis of the *Antretter Serenade*, advanced by Herbert Klein, draws on the fact that the work is a “*Finalmusik*”. It is certainly clearly referred to as “*Final-Musick*” and “*finalmusik*” respectively in the two letters already quoted, of 21 July and 12 August 1773, and which are immediately connected with the date of composition. Leopold Mozart’s first mention of the “*music for Mrs. Andretter*”, on the other hand, is in the letter of 25 September 1777 quoted above. It is therefore reasonable to consider the piece as intended primarily for “*Finalmusik*” purposes, a form of music typical of Salzburg, performed by students concluding their studies in Summer. We hear about the way such music was used in the diaries kept by Nannerl and Schiedenhofen.

In Schiedenhofen’s entry for 19 August we read:¹⁴ “*After the meal we went with my sister and Miss von Kranach, then to the Dauwrawa’s in Mint Street for the Finalmusik, which was of Hafeneder’s composition.*” In 1776, a *Finalmusik* took place on 18 August:¹⁵ “*In the evening, the Finalmusik of the Logicians [student group] was by [Josef] Hafeneder. I heard the same in both places [Mirabell Palace and Collegium Building].*” For 19 August he records:¹⁶ “[...] *After the meal I went with my sister and Grembs to the Finalmusik, performed by the Physicians [student group]. The march was by the local Haydn, the symphonies by the Vienna Haydn.*” In 1775, Mozart himself composed a *Finalmusik* for this purpose, the *Serenade in D* KV 204 (213^a). Schiedenhofen¹⁷ writes for 9 August 1775: “*After the meal on to the Finalmusik, which Mr. Mozart composed.*” This was evidently repeated at Mirabell Square and Collegium Square, for we read under 23 August 1775:¹⁸ “*After the meal on to the Finalmusik, which was by Mozart.*”

Earlier, there had already been *Finalmusiken* of this kind as serenades in Mirabell Palace and the Collegium Building of the University; these were considered as homage for the local prince, whose regular Summer residence since at 1745 had been Mirabell, but also for the professors, who, if they were Benedictines, lived in the Collegium Building.¹⁹ According to research by Herbert Klein, a diary entry from the year 1745 provides

information about how an event of this kind ran; this, with certain divergences, would probably still have applied in later times. After participating in the solemn entry of the newly elected Archbishop (Jakob Ernst, Count Liechtenstein), who then withdrew in the evening to Mirabell, where he took up his permanent residence, the source informs us that²⁰ “*Altero die studiosi circa horam 9 noctis rursus armati mit troml und pfeiffen venerunt in Mirabell et ibi concludentes suos musicos ad centum fere in medio fori interioris Celsissimo talem per duas circiter horas fecerunt Musicam, qualis forte iam a multis abhinc annis non fuit audita Salisburgi. Finita musica loco Salve haben sie zugleich das Zindkraut abgebrenndt und ein blindes Salve gegöben cum omnium contento. Circa mediam 11 noctis in ordine militari abiere e Mirabella et rediere ad Collegium academicum et ibidem rursus coram Magf. P. Rectore et PP. Professoribus Musicam suam repetierunt ac sic tandem quieti nocturnae sese dederunt.*” [“*The next day, the students came to Mirabell around 9 in the evening, this time armed with drums and flutes and there, gathering their almost one hundred musicians in the middle of the square, made music such as had not been heard in Salzburg for many years. After the music, as a farewell, they put fire to the lints and let off a blank salvo to the contentment of everyone. About half past eleven in the evening, in military order, they left Mirabell and returned to the academic College and repeated there, in the presence of his Eminence the reverend Rector and the reverend professors their music and thus at last awarded themselves the quiet of the night.*”]

As Schiedenhofen’s diary only began in 1774, there are no known reports of *Finalmusiken* by Mozart before this. It can be assumed with some certainty, however, that the *Serenade* which he started in July 1773 was heard as student *Finalmusik* in the first days of August 1773,²¹ as Leopold Mozart’s information confirms. The evidence becomes more overwhelming when one considers that the commission-giver Judas Thaddäus Antretter must in fact have been a student in Salzburg that year. The *Serenades* were put on, as the diary entries show, by students in the two philosophy courses at Salzburg University, the “*Logicians*” and the “*Physicians*”. Although no lists of philosophy students have survived, it could be shown from the extant

¹⁴ O. E. Deutsch, *Aus Schiedenhofens Tagebuch* in: *Mozart-Jahrbuch 1957*, Salzburg, 1958, p. 24.

¹⁵ Deutsch, op. cit., p. 21.

¹⁶ Deutsch, op. cit., p. 21.

¹⁷ Deutsch, op. cit., p. 19.

¹⁸ Deutsch, op. cit., p. 19.

¹⁹ Information generously forwarded by Court Counsellor Dr. Herbert Klein, Salzburg Regional Archive.

²⁰ P. B. Viechter, *Annotationes III*, Archive of St. Peter’s Monastery, Salzburg, *Hs. A. 148*, p. 422.

²¹ Cf. also O. E. Deutsch, *Mozart. Die Dokumente seines Lebens*, Series X, Work Group 34 of the New Mozart Edition (NMA), p. 130.

grammar school registers²² that Judas Thaddäus von Antretter²³ “successfully completed his grammar school studies in Summer 1772 after being a Grammarian in 1768/69, Syntaxist in 1769/70, Poet in 1770/71, and Rhetor in 1771/72. Therefore, if he continued his studies, as may be assumed, he must have been a Logician in 1772/73.” The theory, advanced by Klein and also supported by Bär, that the *Serenade* KV 185 (167^a) with the pertaining *March* KV 189 (167^b) constituted a “Finalmusik of the Logicians” performed in Salzburg in the first days of August in 1773, can therefore be accepted as correct.

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A separate discussion is needed on the question of the linking of a march to serenade-like forms. Its use in outdoor music, in which it served for the entry and exit of the musicians, was not only the practice of the time, but may well have its historical root in the suite principle visible in the serenade. In Mozart one finds a whole series of orchestral marches which obviously served as entry and exit music, although clear evidence for a link could not be found in all cases. Nevertheless, reliable evidence can be found, based on the criteria of congruent or at least similar instrumentation in march and serenade, leading, as already correctly recognised by Jahn, Köchel and Abert, to such links. In one case, there is evidence in the source regarding the use of a march as the introduction to a serenade.

According to an autograph remark, the *March* KV 249, titled *Marcia per le Nozze del Sgr. Spath colla Sgra Elisabeta Haffner*, was composed for use with the *Haffner Serenade* KV 250 (248^b), in which context it was also performed. One would therefore be justified in assuming that other marches were also conceived for a similar purpose, although, in view of a certain inconclusiveness in coupling *March* and *Serenade*, one may sometimes wonder whether a marriage of convenience may have been arranged. In most cases, however, an appropriate assignment is possible on the basis of date of composition, nature of the transmission, and instrumentation. In contrast to the old Mozart Complete Edition (AMA), in which the marches were all gathered in a separate volume (Series X), the New Mozart Edition (NMA) presents the marches, wherever possible, preceding the relevant serenade movements, thus underlining the complex character of the form. Amongst the works in the

present volume, it seems plausible that no march exists for the *Divertimento* KV 113, since the concertante nature of the movements (“*Concerto*”) suggests a symphonic concept rather than a suite-like succession. With *Divertimento* KV 131, André²⁴ suspected that there was no pertinent march. So far, however, no evidence could be found on this. With *Serenade* KV 185 (167^a), on the other hand, the association with the *March* KV 189 (167^b) is verified in the sources, for the autograph of the *March* is tied onto the front of the *Serenade*. The two works are subsumed by Leopold Mozart under the term *Serenata* on the cover. Key and instrumentation agree, with flutes and oboes alternating not only between *March* and *Serenade*, but also within the *Serenade* (*Menuetto, Andante grazioso* with flutes instead of oboes). The correctness of the association is thus beyond doubt.

Difficulties are presented only by the question of the role of the violas, which are absent from the *March* KV 189 (167^b) but are required in the *Serenata* KV 185 (167^a). Perhaps the autograph designation *Bassi* was still intended in the baroque sense of bass group. That would mean that the participation of violoncello and double-bass, certainly also of the bassoon and possibly also of the viola is expected. In this constellation, the viola would appear simply as a reinforcing element in the bass, although this does not mean a note-for-note realisation, as the limits of the instrument’s range require either a performance one octave higher, leading however to some hardly permissible voice-crossings, or a variable realisation respecting instrument and compositional principles, an improvisational procedure documented frequently in the Baroque, in many cases using the bass clef. In the sources, a viola part with the sole function of reinforcing the bass and additionally marked *Viola oblig.* is encountered for example in a set of parts for KV 321 found in Lambach.²⁵ With the help of this thesis, a further criterion for coupling the *March* to the *Serenata* is satisfied. If one insists, however, that the viola was absent in the *March*, it would still be conceivable that Mozart had composed the *March* without viola in order to make it suitable for use at society evenings, where the usual dances always were always scored without the viola. The idea of multiple purpose use of such a typically functional musical form was nothing new for Mozart, who

²⁴ *Thematisches Verzeichnis derjenigen Originalhandschriften von W. A. Mozart, [...] welche Hofrath André in Offenbach a. M. besitzt*, Offenbach, 1841 (André Catalogue 51).

²⁵ Cf. NMA I/2/2, *Vespers and Vesper Psalms*, Foreword, p. XIII.

²² Salzburger Landesarchiv, University, Hss. 6, 7.

²³ According to research and collegial communication by Court Counsellor Dr. Herbert Klein, Salzburg.

perpetuated here an old practice. The necessity of an independent viola part in a harmonic, melodic or rhythmic sense is not stringent in terms of the overall concept. Its absence does not therefore undermine the coupling of the *March* to the following *Serenata*.

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A more detailed discussion is needed for the two versions of the *Divertimento* KV 113. The first exists complete in autograph, for the second only an autograph wind score, which cannot be performed as it stands, is available. It would appear reasonable to assume that the first version was the basic score, with the wind score as a later addition to the composition. This casts up substantial problems, however, regarding the sources and stylistic criteria. The basic score uses the following instrumentation: strings, two clarinets, two horns; the wind score has two oboes, two English horns, two bassoons. The striking feature of the basic score is that Mozart uses clarinets here for the first time in his compositional career; in 1771 these were not available in Salzburg, but were, no doubt, in Milan. This confirms the place of composition already given in Leopold Mozart's note. The striking feature of the wind score is the use of English horns. Mozart had been familiar with these since 1768. He used them, with, incidentally, untransposed notation, in the opera buffa *La finta semplice* KV 51 (46^a) composed in Vienna, and again in 1771 in the 'Serenata teatrale' *Ascanio in Alba* KV 111 written in Milan at almost the same time as the *Divertimento* KV 113, but here transposed and termed "Serpenti".²⁶ They are also used in the two *Divertimentos* KV 186 (159^b) and KV 166 (159^d), the first of which,²⁷ written on paper in Milanese format and which may have been written for a Milanese patron, was put on paper in Milan in March 1773, probably shortly before Mozart's departure, while the second, dated Salzburg, 24th March, was without doubt written with Milanese options still in mind. This makes it clear that the early use of English horns by Mozart was the result of Milanese influence.

While combining basic score and wind score, as is necessary for a realisation of the second version, does provide the foundational string parts which the wind score needs, it raises questions regarding the use of the wind instruments. The following total wind forces result: two oboes, two clarinets, two English horns, two bassoons, two horns.

²⁶ Cf. the research on this question by L. F. Tagliavini in: NMA II/5/5, *Ascanio in Alba*, Foreword, p. XIII.

²⁷ Wyzewa - St. Foix, op. cit., vol. I, p. 520.

Surprisingly, this is identical with the scoring for the two *Divertimentos* KV 186 (159^b) and KV 166 (159^d). This evidence, provided by the work itself, is a weighty argument for the proposition that the wind scoring is to be understood as an addition to the original scoring, i.e. that the oboes, English horns and bassoons are to be supplemented by clarinets and horns. An examination of the use of the instruments could raise doubts on the use of the clarinets in particular and perhaps also of the horns, as very frequent and exact doublings occur in the voice-leading, resulting in a massive character in the orchestral texture. This happens e.g. in the first movement, measures 1-14 and 20-27, where oboes and clarinets are identical. In measures 15 and 16, on the other hand, the English horns join in the lower octave in the clarinets. The English horns in measures 6-9 have almost exactly the same parts as the horns. Arguments of this kind speak quite clearly against the idea of adopting the wind parts from the basic score without reservation. But this reasoning loses its cogency in the light of the instrumentation of the two *Divertimentos* KV 186 (159^b) and KV 166 (159^d), as here quite unambiguous part doubling is encountered. In both works, the oboe parts are largely identical to the English horns or add mass to the orchestral texture through parallel voice-leading in the lower octave, cf. e.g. KV 186 (159^b), *Adagio*, measures 1-6, *Allegro*, measures 1-9; KV 166 (159^d), *Menuetto*, measures 1-8, *Andante grazioso*, measures 1-12. On occasions, the oboes, clarinets, and English horns shadow each other to the point of sharing identical notation; cf. e.g. KV 166 (159^d), *Adagio*, measures 1-8, *Allegro*, measures 1, 2 and 5, 6. It is furthermore noticeable how the clarinets reinforce the horns; cf. e.g. KV 166 (159^d), 2nd *Allegro*, measures 8-10. It therefore seems to be the case that, in Mozart's early works with clarinets and English horns, a strong need can still be discerned to combine their sound colours with oboes and horns, but not to aim at independence in the voice-leading of these new and as yet unfamiliar instruments.

A comparison of the wind parts in the two versions, in particular with regard to the treatment of the clarinets, shows, furthermore, that Mozart in fact transferred extensive passages note-for-note from the clarinet parts to the wind score of the second version. But there are also passages in which Mozart went beyond a simple transfer and developed the thematic and instrumental texture of the wind score more richly and organically. Here one can compare, for example, measure 8 in the first movement of both versions, in which the English horns are thematically more cogent than the horns and in which the bassoons take up thematic ideas from the viola. Furthermore, in measures 14 and 15 of the

first movement, the oboes are led independently of the clarinets. It is particularly striking that Mozart, in measures 18 and 19 of the same movement, decided not to transfer the precarious “stationary parts” in the clarinets; this is again the case in the parallel passage, measures 61 and 62, showing that Mozart in the wind score obviously quite consciously presupposed the participation of the clarinets; in exactly the same way, he counts on the “stationary parts” in the horns in measures 20, 21 and 63, 64 respectively. In measures 30, 31 and again in 34, 35, he introduces completely new counter-melodies in the English horns. It is also characteristic that the clarinets display a significant divergence in the dynamics in measures 20 and 63 of both versions. In the basic score, *f* is called for, as the clarinets carry the melody alone. In the wind score, however, *p* is indicated, since the clarinets are joined by oboes and horns carrying the same idea, so that an adequate acoustic presence makes the *f* completely superfluous or even undesirable. In measure 10 of the second movement, Mozart extends the orchestral color by including oboe and English horn. Measures 19-23 receive a quite new instrumentation through his transfer of the clarinet part to oboes and English horns. This applies also to measures 1-4 in the 3rd movement and to the relevant parallel passages. The 4th movement in the basic score has in measure 128 an “overlapping” of sounds in horns, violas and basses which is absent in the wind score. Observations of this kind suggest the possibility that the wind score represents not a replacement for, but an addition to, the existing first version. André was right in pointing out, in a manuscript entry in the autograph, that the wind score was an extension of the basic score, “so that the whole now consists of 14 parts”.

With this wind score, Mozart was obviously responding to the particular performance conditions pertaining in Milan. It is possible that he brought this wind score, originally written in Milan during the second Italian journey (November 1771), with him on his third visit (third Italian journey) and re-worked it once again (roughly in spring, 1773) for Milan. Perhaps he wanted to come closer to the ideal, not yet so happily realised, of a “vigorous music” such as that spoken of by Leopold Mozart in the letter of 1771 already quoted. In Salzburg, no clarinets were available until 1777. If, in spite of the arguments already presented, one wishes to retain the view that the wind score represents an arrangement of the work without clarinets out of consideration for the conditions prevailing in Salzburg, we must point to the fact that in a crossed out *Trio* in the *Divertimento* KV 186 (159^b) Mozart eliminated the English horns but not the clarinets.

Einstein sees in this,²⁸ correctly, a response to the forces available in Salzburg. It cannot be plausible to propose that Mozart had produced a wind version for use in Salzburg in which the English horns received special treatment at the cost of omitting the clarinets. It is instead more appropriate to assume that clarinets and horns were used in response to the practice current in Milan.

In this context, the question of the dating of the score is raised. André speaks of an addition to the first version in later years, Köchel²⁹ proceeds on the assumption of a re-working for Salzburg and therefore proposes likewise a later origin which would have to be limited, however, to the year 1777 or before, although it is probable that it was put on paper considerably earlier. According to calligraphic criteria in the autograph, the most likely date for the manuscript is spring, 1773.³⁰ This would move the genesis of the wind score effortlessly into chronological proximity with the two *Divertimentos* KV 186 (159^b) and KV 166 (159^d) from the Milan period; combination with the basic score results in the same instrumentation and, despite all reservations regarding orchestral texture, certainly calls for the use of clarinets and horns. These considerations are reflected in the second version of the *Divertimento for Orchestra* KV 113 presented in the present volume.

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An examination of the form of the *Divertimento for Orchestra* KV 113 leads to the conclusion that the cycle of four movements in this “*Concerto*” provided a model for later chamber *Divertimentos* for wind (KV 213, KV 240, KV 270), in which similar constructions appear. The restriction to four movements and the exclusion of further *Menuetts* in serenade-style emphasise the proximity to the symphony and the concerto. The *Divertimento for Orchestra* KV 131, in contrast, represents the first example of the six-movement divertimento type as encountered later in a similar form in the *Divertimentos* KV 247, KV 287 (271^b) and KV 334 (320^b), likewise scored for wind and strings, but still intended for chamber performance. Both *Divertimentos for Orchestra* display a certain affinity of spirit, while Einstein³¹ makes the relevant point that the Milanese style of KV 113 is transformed in KV 131 almost “into the

²⁸ KV³, p. 215, *Autograph*.

²⁹ KV³, p. 170, *Autograph*.

³⁰ From a friendly communication on the part of Dr. Wolfgang Plath.

³¹ KV³, p. 195, footnote.

Salzburgian". The similar formal treatment of its two *Menuetts* is perhaps a sign of this. In both cases, the *Coda* represents a varied repetition of the *Menuett*. There is an identifiable concordance between the first *Menuett* of *Divertimento* KV 131 and the *Menuett* No. 6 from the dance collection *16 Menuetti di Wolfgang Amadeo Mozart á Salzburg 1773 nel mese di Decemb*: KV 176. This was first noticed by Roland Tenschert.³² The dance version, without violas but with flutes, trumpets and bassoon displays a strong correlation with the version for strings of this *Divertimento*, especially in measures 1 to 8. Furthermore, the third horn part in the first *Trio* of the first *Menuett* shows a striking affinity with Pater Valentin Rathgeber's "*Modicum, ein wenig*" (first line: "*Alleweil ein wenig lustig*", measures 23-28, in the *Augsburger Tafelkonfekt, Erste Tracht, No. 11*).³³ It is quite conceivable that Mozart had this melody in his ear while putting the movement on paper. A question concerning form is raised by an examination of the *Allegro assai* of the sixth movement. It is possible that Mozart wanted a repeat of the first sixteen measures to be inserted at measure 194. The autograph notation at this point leaves considerable room for doubt (on this cf. the *Kritischer Bericht* [*Critical Report*, available in German only]).

The *Serenade for Orchestra* KV 185 (167^a) has the same formal construction as the *Serenade for Orchestra* KV 204 (213^a). Both belong to the category "*Finalmusik*", but with a total of seven movements, resulting from omitting from the three *Menuetts* the one which, in the tradition of eight-movement serenades, would customarily have been required as the third movement. In both cases, a wish to emphasise the concertante element in the second and third movements is detectable, at a point in both works, that is, where the openness for concerto-like influences is greatest. In the case of the *Antretter Serenade* KV 185 (167^a), this tendency goes so far that in both movements (*Andante*, *Allegro*) the mediant key F major is chosen instead of the fundamental key of D major, so that, in terms of the overall construction, a certain cyclical instability or dispensability of the individual movements is noticeable. It was therefore understandable that, as late as KV¹, the two movements were still being listed amongst the dubious works as a separate "*Concerto for Violin*" under Appendix 231 with a reference to a source lost at Breitkopf & Härtel (*Hs. Kat. S. 73*), until finally KV² recognised the identity of this supposedly lost

and dubious "*Violin Concerto*" with the *Serenade Movements* KV 185 (167^a). Wyzewa and St. Foix³⁴ continued to underline the isolated character of these movements by giving them their own work number (79) and designating them a "*Petit concerto de violon en fa*" ["*Little Violin Concerto in F*"].

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As far as the authenticity of the sources is concerned, all works in this volume are based on autograph material, so that the scarce and later copies used as secondary sources have little importance. The autographs of KV 113 and KV 131 are today both in the State Library Berlin – Prussian Cultural Heritage (formerly in the Prussian State Library, Berlin),³⁵ bound together in a combined volume with the Milanese *Divertimento for Wind* KV 186 (159^b) mentioned above. The *March* KV 189 (167^b) and the *Serenata* KV 185 (167^a) are today in private hands; for a history of the combined volume refer to the *Kritischer Bericht*. The autographs KV 113, first version, KV 189 (167^b) and KV 185 (167^a) display obvious entries in Leopold Mozart's hand. He was responsible for the generic title *Marche* as well as for several tempo indications.³⁶ It can be confidently assumed that father Leopold went through his son's compositions, at least in the early days, adding dynamic marks either immediately after the end of composition or also later, was responsible for some touching up and also supplying of further material in word or music, often intervening with even whole passages in his own hand. Some time ago, Franz Giegling³⁷ observed evidence of such procedures. This gives further confirmation that Giegling's postulation that such "*workshop thinking*", a practice which was quite customary during the Baroque and, to a certain extent, did not aim at any exclusive authenticity of composer, was still current here.

For all the works in this volume, the first printed edition appeared as part of the old Mozart Edition (AMA). The *Serenade* KV 185 (167^a) appeared in January 1880, the *March* KV 189 (167^b) belonging to it not until March 1882. The two *Divertimentos* KV 113 and KV 131 were published in February 1880. Further practical editions were published by Breitkopf & Härtel in Leipzig. The editions by Czerny for four hands, planned for publication by

³⁴ Wyzewa - St. Foix, op. cit., vol. II, p. 53.

³⁵ For a description of the sources cf. the *Kritischer Bericht* [*Critical Report*, available in German only].

³⁶ On this cf. the footnotes in the music text.





³⁷ Cf. F. Giegling, *Kritischer Bericht* of the NMA for the *Schuldigkeit des ersten Gebots* (I/4/1), pp. a/5 f.



³² KV³, p. 246, *Autograph*.


³³ Information generously communicated by Dr. Robert Münster.

Cranz, never appeared.³⁸ As late as 1911, L. Lewicki³⁹ reported a performance of the *Divertimento* KV 131 in Dresden under Ernst von Schuch, performed for once again, after a break of 46 years, from manuscripts and so far unprinted parts. According to Lewicki, the Dresden *Mozart-Verein* already possessed a copy of the work in 1865, but this could subsequently not be traced.

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In terms of editorial technique, the typography follows the guidelines of the New Mozart Edition (NMA). Editorial additions are generally limited to logical clarifications of dynamics, completion of articulation, which is in many cases only hinted at, and assimilation of analogous passages. Information concerning divergences is provided in the *Kritischer Bericht*. In terms of notation, pulsating eighth-notes  or “spectacles”  have been written out, while abbreviations in sixteenth-note motion have been retained. The archaic notation in which a note is prolonged beyond the bar-line by a dot  has been replaced in all cases by the modern equivalent . Examples of this can be found KV 131, first movement, measures 16ff., 65ff., 69ff., 73. The distribution of beams has almost always been retained, and only where different forms appeared under the same circumstances was a uniform distribution imposed according to the predominant pattern. The note-stems were orientated following today's standard practice, with notes understood as a “stop” in the violins and violas joined on one stem. Only where *divisi* realisation is obviously intended have Mozart's almost universally separate stems been retained. Doubtful cases are discussed in the *Kritischer Bericht*. As far as the wind notation is concerned, divergences resulted because Mozart notated pairs of wind instruments variously on separate staves or on one staff with separate stems. The latter procedure has been used uniformly in the present edition, so that the stems as set in the autograph have often been changed to conform with current practice. In doing so, dynamics and articulation were not affected. It should be noted, however, that the direction “a 2” in this edition stands for what is in fact double notation on two staves in the original. Mozart's setting of rests is always precise, so no uncertainty arose in blank staves as to whether instruments should rest or play

“*colla parte*”, which is always indicated with directions such as *unis.*, *col Basso* or *unisono 8tava Basso*. In either case, the rests or notation have been printed out in full. On the other hand, difficulties were encountered in the differentiation of dash, dot and wedge in the autograph originals. In general, it can be stated that the intention to make distinct use of these marks in the present sources seems stronger and more consistently realised than might initially have been hoped. Typical wedge forms occur almost always in standard formulas in combination with phrasing marks, such as in KV 113, 1st movement, measures 12ff.  or in the wind, measures 24ff. , and similarly in KV 131, 2nd movement, Vln. I, measure 2. It appears that in many cases the wedge is used to mark single notes, as opposed to the use of dots in the frequent chain-like series of staccato notes. Efforts have been made throughout to render the articulation exactly as in the sources. The setting of accidentals has been brought into line with modern practice, involving making up missing accidentals or leaving cautionary accidentals inasmuch as they correspond to today's requirements. Superfluous accidentals, most obviously in the case of repeated accidentals at the same pitch within the same measure, have been removed. Phrasing marks were added editorially with particular frequency to the following figure in

fast movements , since another interpretation is hardly possible. Autograph evidence in favor of this procedure can be found in slow movements, even if these are from other works, so that we can speak of making-up by analogy in the broader sense. For details see the *Kritischer Bericht*. Editorially made-up initial dynamics, although very sparingly applied, were necessary on grounds of performance practice, particularly in the sub-sections of the *Menuetts* of *Divertimento* KV 131 and *Serenata* KV 185 (167^a), as a terraced differentiation in dynamics is implied, primarily by the change in the compositional texture for the *Trio*. Individual details are again available in the *Kritischer Bericht*. Problems arise from Mozart's autograph directions *Viola* and *Viola*, the intentions of which are not always unambiguously discernible. But, as the designations of the instruments have been standardised anyway, the staff is marked *Viola* wherever single- or double-stops are required. The designations *Viola I*, *Viola II* are used when *divisi* realisation is clearly called for; movements with several sections are treated in this case as one unit. Parts marked *Viola I* and *Viola II* notated on two staves in the autograph have been left this way. Information on Mozart's use of the term *Viola* is provided in the *Kritischer Bericht*.

³⁸ Cf. the *Kritischer Bericht*.

³⁹ L. Lewicki, *Ein noch nicht in Stimmen gedrucktes Kabinettstück von W. A. Mozart* in: *Neue Musik-Zeitung*, Stuttgart-Leipzig, 32nd year, 1911, Issue 15, p. 323.

In the *Divertimento* KV 113, the complete autograph with clarinets, horns and strings has been designated the “*Erste Fassung*” [“*first version*”] and, editorially, treated according to the guidelines of the NMA. For the “*Zweite Fassung*” [“*second version*”], the autograph wind score with oboes, English horns and bassoons had to be considered as authoritative, with strings, clarinets and horns being taken over from the basic score and, where necessary, assimilated to the readings in the wind score. Resulting divergences between both versions regarding dynamics, articulation and making-up of grace-notes are noted in the *Kritischer Bericht*.

A compositional inconsistency is encountered in the *Serenata* KV 185 (167^a), 3rd movement, measure 14 (and thus also measures 70 and 118). Here consecutive fifths arise between *Oboe II* and *Horn II*. This does not seem to be a question of carelessness in the notation, however, as the relevant note in the horn in F (sounding g', notated d'') is supported in the viola; the fifths have therefore been left.

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From the point of view of performance practice, it is possible and desirable to ornament the fermatas. This is necessary in the *Divertimento* KV 131, *Allegretto*, and in the *Andante* of the *Serenata* KV 185 (167^a). The following suggestions, by Ernst Hess, are not binding:

1. *Divertimento* KV 131, *Allegretto*, m. 38









2. *Divertimento* KV 131, *Allegretto*, m. 65









3. *Serenata* KV 185 (167^a), *Andante*, m. 77






The realisation of the grace-notes occasionally presents difficulties, as Mozart always notates  without indicating whether a long or short grace note is intended. At the same time, the direction of the cross-stroke varies, and again it has not been possible to conclude whether or not this has consequences for the realisation. This can probably only be determined by considering the overall melodic context, particularly the resulting contour of the sub-group of notes concerned. The grace-note in sixteenth-note form in the following combination  should almost always, with a high degree of certainty, be interpreted as a long grace-note, corresponding in the transcription () to both modern usage and notation. Other cases of grace-notes in sixteenth-note form are encountered in the present volume, in particular in combination with quarter-notes, and require discussion:

1. Notation:  Transcription:  Suggested interpretation: 

2. Notation:  Transcription:  Suggested interpretation: 

3. Notation:  Transcription:  Suggested interpretation: 

4. Notation:  Transcription:  Suggested interpretation: 

In general, an interpretation as a long grace-note in today's sense would here no doubt also be in keeping with Mozart's intentions. Case 1 has not been specially marked in the music text; for cases 2-4, however, non-binding suggestions have been provided, in which the embedding of the figure in

the overall melodic contour has been borne in mind. The interpretation of further grace-notes notated in larger note-values, such as e.g. $\text{♩} \text{♪}$ in the first *Trio* of the second *Menuett* in *Serenata* KV 185 (167^a) can be treated analogously to the cases outlined above. For details cf. the *Kritischer Bericht*.

Some remarks on the interpretation of passages with “wedge” articulation signs are appropriate. This almost never means a more pointed staccato or a forced accent, but rather calls for, as can be deduced in many cases from its appearance in combination with a preceding phrasing mark, an accented separation of the note or a raising into relief of the melodic figure, which has to remain in sensible proportion to the whole phrase. In the brass parts, no general assimilation of ornaments and articulation in analogy to the strings and woodwind has been attempted, as this corresponds neither to the technical constraints of the instruments nor, in all probability, to Mozart’s wishes. The scarce autograph directions in the brass parts are consistent in themselves and hardly require supplementation.

In choosing instruments, the parts originally marked as *Trombe lunghe* in the *Serenata* KV 185 (167^a) are best realised using trumpets. The older designation is encountered again in the *Symphony* KV 202 (186^b).⁴⁰ Whether Mozart had a special form of instrument in mind, possibly as used in Salzburg or Italy, must be left open.

In accordance with practice of that time, the use of the bassoon in the bass line must be generally assumed. Besides the two original bassoons in the second version of the *Divertimento* KV 113, with its emphasis on wind instruments, and besides also the likewise autograph bassoon in individual movements of the *Divertimento* KV 131, it is furthermore possible and desirable to employ the bassoon in all other movements except those that already evince a specialised instrumentation.⁴¹ The latter condition applies to the following: in the *Divertimento* KV 131, first *Trio* of the first *Menuett* (for four horns); in the *Serenata* KV 185 (167^a), first *Trio* of the second *Menuett* (for *Violino solo*, two violins, viola); probably also, for reasons of contrast, in the *Divertimento* KV 131 the two *Trios* of the second *Menuett*; in the *Serenata* KV 185 (167^a) the *Trio* of the first *Menuett*. There is debate as to whether this is appropriate in movements for strings alone, as in the second movement of KV 131; here there are obvious grounds for excluding the bassoon.

Its inclusion, however, would still be consistent with the performance practice of the day.

In the *Divertimento for Orchestra* KV 113, a somewhat larger string orchestra than usual may well be necessary in the second version, while it can be largely reduced in the first version. There is no reason why, in the *Serenade for Orchestra* KV 185 (167^a), the introductory *March* KV 189 (167^b) should not be repeated at the end, which would emphasise its character as a serenade, with music for a processional entry and exit.

*

The editor owes thanks to numerous libraries, institutions and their directors for generous support in making sources available and in their evaluation: these include the Editorial Board of the New Mozart Edition; Dr. Martin Cremer (Westdeutsche Bibliothek, Marburg); Counsellor Dr. Herbert Klein (Salzburg); Music Director Ernst Hess (Zurich); Dr. Robert Münster (Munich); Dr. Rudolf Elvers (Berlin); Dr. Franz Giegling (Zurich); Dr. Karl-Heinz Köhler (State Library Berlin); Dr. Wilhelm Virneisel (University Library, Tübingen). Special thanks are due, however, to the first Chief Editor of the New Mozart Edition – so prematurely deceased – Dr. Ernst Fritz Schmid, whose scholarship and readiness to help were placed in generous measure at the service of this volume.

Günter Haußwald

Stuttgart, February, 1961

Translation: William Buchanan

⁴⁰ Cf. NMA, IV/11, *Symphonies* • Volume 5, p. 26.

⁴¹ Cf. NMA, II/5/5, *Ascanio in Alba*, Foreword, p. XIII.

12. 24.

Concerto o' sia
Divertimento à 8

del G. Cavaliere Amadeo
Wolfgang Mozart
in Milano nel. anno
1791.

Flauto

Clarinetto

Violino I

Violino II

Violoncello

Fagotto

Tromba

Tromba

138. K. 113

Facs. 1: Divertimento in E^b KV 113, first version: first page of the autograph score; State Library Berlin – Prussian Cultural Heritage. Cf. page 1, measures 1-7.



Facs. 2: Divertimento in E^b KV 113, second version: second page of the autograph wind score (two each of oboes, English horns and bassoons), transmitted along with the first version; University Library, Tübingen. Cf. pages 14-16, measures 28-53.

The image shows the first page of a handwritten musical score for a Divertimento in D major, KV 131. The score is written on ten staves. The top staff is for the flute, with the key signature of one sharp (F#) and the time signature of 3/4. The title "Divertimento" is written above the first staff. The date "Londres le 10 Mars 1772" is written above the second staff. The name "Mozart" is written above the third staff. The name "Gandolph" is written above the fourth staff. The name "v. K. 131" is written at the bottom right of the page. The score includes various musical notations such as notes, rests, and dynamics.

Facs. 3: Divertimento in D KV 131: first page of the autograph score; University Library, Tübingen. Cf. page 29, measures 1-10.

The image shows a facsimile of a handwritten musical score page. At the top, the tempo 'Andante' and the title 'Marche' are written in cursive. A signature 'Mozart' is visible in the upper right corner. The page features five staves of musical notation. The first staff begins with a treble clef and a 2/4 time signature. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like 'f'. The handwriting is in dark ink on aged paper.

Facs. 4: Serenade in D KV 189 (167^b) and KV 185 (167^a): first page of the autograph score of the March KV 189 (167^b) belonging with the Serenade KV 185 (167^a), titled Marche; privately owned, currently not accessible. Facsimile reproduction from the film in the Photogram Archive for musical Master Manuscripts in the Austrian National Library, Vienna. Cf. page 70, measures 1-6.

Allegro a fan. Serenata

*Del. Sr. Cavaliere Andrea Welfenget
Musik akademisch in Bologna a. 1781*

Violini

Viola

Oboe

Corni

Trombe

Fagotti

Bassi

Facs. 5: Serenade in D KV 189 (167^b) and KV 185 (167^a): first page of the autograph score of the Serenade KV 185 (167^a), titled Serenata, to which the March KV 189 (167^b) was prefixed; privately owned, currently not accessible. Facsimile reproduction from the film in the Photogram Archive for musical Master Manuscripts in the Austrian National Library, Vienna. Cf. page 76, measures 1-7.