

WOLFGANG AMADEUS MOZART

Series VII

MUSIC FOR LARGER SOLOIST ENSEMBLES

WORK GROUP 17:
DIVERTIMENTOS AND SERENADES FOR
WIND INSTRUMENTS • VOLUME 2
KV 361: 12 WIND INSTRUMENTS AND DOUBLE BASS

PRESENTED BY DANIEL N. LEESON
AND NEAL ZASLAW

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WOLFGANG AMADEUS MOZART

The Complete Works

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

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EDITORIAL PRINCIPLES

The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians. The NMA appears in 10 Series subdivided into 35 Work Groups:

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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

In April 1782, Emperor Joseph II founded a wind octet which was to play both for entertainments at court and public events. This development soon found imitators, and within a few years a number of members of the higher nobility had followed the Emperor's example, leading to a sudden demand for works for this combination of instruments. Not only Mozart, but also Haydn, Beethoven, Schubert and many lesser masters around Vienna wrote original compositions for wind octet; besides these, hundreds of arrangements (predominantly of operas and ballet music) have come down to us.¹

The usual scoring of this wind ensemble – a scoring also meant when “Harmonie” or “Harmoniemusik” are referred to at this time – consisted of two each of oboes, clarinets, horns and bassoons,² even if at least one Austrian aristocrat, Prince Schwarzenberg, had a “Harmonie” with cors anglais instead of clarinets; in addition, other larger and smaller ensembles for such “Harmoniemusik” are known. The fundamental acoustic disadvantage of this combination lies in the weakness of the bass, for the bassoons often lacked the power to balance the brilliance of the high instruments. Mozart was obviously well aware of this problem, and frequently wrote for both bassoons in unison or octaves in the *tutti* sections of his “Harmoniemusik”. Another solution to the problem was to reinforce the bassoons by adding contrabassoons, trombones, serpents or double-basses, either at the explicit direction of the composer or left to the discretion of the

performers themselves as an *ad libitum* option. Mozart specifies a double-bass in the Serenade in B^b KV 361 (370^a), a work in which the addition of two basset horns and two further horns beyond the normal “Harmonie” scoring required a corresponding strengthening of the lower register. An ensemble of nine wind instruments with double-bass, employed by Prince Kraft Ernst von Oettingen-Wallerstein, can be seen in a silhouette from the year 1791.³

In Vienna, even before the founding of the Imperial “Harmonie”, wind ensembles already existed (Burney noted an ensemble of this kind a decade earlier):⁴ Prince Schwarzenberg, for example, had a wind sextet in the late 1770s consisting of two each of oboes, horns and bassoons, Cardinal Prince Batthyány had an octet in Bratislava with clarinets, and there even seems to be evidence that Prince Liechtenstein had the idea of a “Harmonie” before the Emperor adopted it, but there is no doubt that the “Harmonie” established by the Emperor strongly influenced the taste of the time. Shortly after the Emperor had started his own “Harmonie”, his brother formed a similar ensemble. Prince Schwarzenberg added two more wind instruments to the existing six, and around the middle of the 1780s there were “Harmonie” ensembles in the palaces of the Princes Grassalkovic, Esterházy and Lobkowitz as well as the Counts Kinsky and Pachta. In the last two decades of the 18th century, this movement reached its peak, but in the face of the threat from Napoleon the Austrian nobility had neither time nor means to keep up their own “Harmonie” ensembles, so interest in this kind of wind music rapidly disappeared again.⁵

¹ The study offering the best overview of this topic so far is the doctorate by Roger Hellyer, *'Harmoniemusik': Music for Small Wind Band in the Late Eighteenth and Early Nineteenth Centuries*, Phil. Diss. (typewritten), Oxford University, 1975.

² Daniel N. Leeson and David Whitwell, *Mozart's 'Spurious' Wind Octets*, in: *Music & Letters* 53 (1972), pp. 379–381. “Harmonie” always implies pairs of instruments, even if one pair of instruments may have the same part to play. Flutes were hardly ever used. These characteristics were familiar in all countries where “Harmonie” music was played and had general validity under the names “Armonia” (Germany outside Austria), “Harmony Music” (North America) and “Musique d'Harmonie”, “Pièce d'Harmonie” or “Morceau d'Harmonie” (France). In England this kind of ensemble was also known, but went by the name of “Military Music”.

³ Otto Erich Deutsch, *Mozart und seine Welt in zeitgenössischen Bildern* (New Mozart Edition = NMA X/32), Kassel etc., 1961, p. 141, No. 286.

⁴ Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*, London, 1773, volume 1, pp. 330f. Burney describes here the “Harmonie music” played at table in his accommodation, the Viennese inn “Zum Goldenen Ochsen”.

⁵ Signs of the decline of music ensembles at princely courts as a result of economic difficulties were already apparent in 1796. On this cf. the chapter *Herrschaftliche Hauskapellen und Harmonien*, in: Johann Ferdinand von Schönfeld, *Jahrbuch der Tonkunst von Wien und Prag*, facsimile reprint of the Vienna edition of 1796. With epilogue and register by

The popularity of “Harmoniemusik” was linked to the fact that it also pervaded other social classes: inn-keepers, for example, could employ a “Harmonie” ensemble to entertain their guests at meal-times; the ensembles could be booked for social events, and many unemployed musicians got together to form such groups to play street music. They moved from one square to the next and collected money from passers-by.

In view of such strong demand for “Harmoniemusik”, it is astonishing that more works of this kind by Mozart have not come down to us. Three fragments (KV⁶: 384 B, KV 384^b, KV Appendix 96/196^g; KV⁶: 384^c = Appendices 1–3 of this volume) suggest that Mozart did at one point intend composing a further work for “Harmonie”.⁶ Some other wind octets transmitted under Mozart’s name raise questions regarding their authenticity. If Mozart comes into consideration at all as a composer of these works, they must be dated on stylistic criteria to the pre-Vienna period.⁷ The remark by Franz Xaver Niemetscheks in a letter of 1810 concerning a “collection of 6 partitas for Harmonie music à 2 clarinets, 2 horns and 2 bassoons, written by Mozart for Prince Schwarzenberg’s Harmonie, and which have not yet been engraved”,⁸ must be the result of an error, for Schwarzenberg’s wind ensemble had no clarinets.⁹ The works concerned could possibly be arrangements of the Divertimentos KV 213, 240, 252 (240^a), 253, 270 and 289 (271^g), of whose publication by André in Offenbach (around 1801) Niemetschek may have known nothing. Finally, Mozart intended to set pieces from the *Abduction from the Seraglio* KV 384 “for Harmonie”; he wanted to do it himself because he feared that someone might “get there

before” him and rob him of the “profits from it”,¹⁰ but no arrangement of this kind from Mozart’s pen has come down to us. We are at any rate not confident that Mozart’s name should be associated with the anonymous contemporary “Harmoniemusik” from the *Abduction from the Seraglio*:¹¹ it is possible that this arrangement is the work of Johann Went,¹² a clarinetist and arranger of the 18th century. Thus we know, all in all, only three pieces by the master for “Harmonie” ensemble from the Vienna period, one of them in two versions.

*

Serenade in E^b KV 375 (a 6): In contrast to the other works in the present volume, the time, place and occasion of the composition of KV 375 in the first version for wind sextet are known precisely. On 6 October 1781, Mozart wrote to his father that he was currently not in a position to work as much on the *Abduction from the Seraglio* as he would wish, but he was writing “at the same time, of course, other things [...]”.¹³ From another letter to his father, on 3 November 1781, we hear about one of the projects with which was busy. In this letter, in which Mozart recounts how he spent his name-day, he writes:

“[...] at 11 in the evening I was offered a Night Music with 2 clarinets, 2 horns, and 2 bassoons – and nothing less than one of my own compositions. – I wrote this music for Theresia’s day [15 October 1781] – for the sister of Mrs. von Hickl, or the sister-in-law of Mr. von Hickl |: Hofmaler :|, where it was also performed properly for the first time. – The 6 gentlemen who perform such things are poor things, but they put it all

Otto Biba, Munich–Salzburg, 1976, pp. 77–78 (*Publikationen der Sammlungen der Gesellschaft der Musikfreunde in Wien*, Volume 1).

⁶ Marius Flothuis, *Mozarts Bearbeitungen eigener und fremder Werke*, Salzburg 1969, p. 24, footnote 1 (*Schriftenreihe der Internationalen Stiftung Mozarteum*, volume 2).

⁷ Leeson–Whitwell, op. cit., pp. 377–399. – A discussion of these questions is reserved for the Foreword to NMA VII/17: *Divertimentos and Serenades for Wind Instruments, Volume 1*.

⁸ Rudolph Angermüller and Sibylle Dahms-Schneider, *Neue Briefe zu Mozart*, in: *Mozart-Jahrbuch 1968/70*, Salzburg, [1971], pp. 235–236.

⁹ Roger Hellyer, *Mozart’s Harmoniemusik*, in: *The Music Review* 34 (1973), No. 2, pp. 147–148.

¹⁰ Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, compiled (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, (4 volumes of text = Bauer–Deutsch I–IV, Kassel etc., 1962/63), vol. III, No. 667, p. 213, lines 33–35.

¹¹ We refer here to the arrangement for wind instruments dating from Mozart’s time, ed. Franz Giegling, Kassel etc., 1958 (BA 3697); cf. also KV⁶, pp. 782f., Appendix B to 384. Flothuis, op. cit., pp. 41–42.

¹² Cf. Roger Hellyer, *The Transcriptions for Harmonie of ‘Die Entführung aus dem Serail’*, in: *Proceedings of the Royal Musical Association* (1975/76), volume 102, and David Whitwell, *A Case for the Authenticity of Mozart’s Arrangement of ‘Die Entführung aus dem Serail’ for Wind Instruments*, in: *The Instrumentalist* (November 1969), pp. 40–43.

¹³ Bauer–Deutsch III, No. 631, p. 165, line 36.

together very nicely; especially the first clarinetist, and the two French horn players. – But the main reason this was played was to let Mr. von Strack |: who comes in daily :| hear something of mine. And for that reason I also wrote it somewhat sensibly. – It also received much applause. – On the evening of Theresia’s day, it was played in three different places. For when they finished in one place, they were led off somewhere else and were paid. So the gentlemen had the house doors opened for them, and, after they had taken up position in the middle of the courtyard, they surprised me, as I was just about to undress, in the most pleasant way in the world with the first E^b chord.”¹⁴

The autograph score of the sextet version of KV 375 (State Library Berlin – Prussian Cultural Heritage, Music Department) provided the only source for the present edition; only for the resolution of unclear and problematical passages was the autograph of the octet version consulted as well. The autograph of the sextet was written with great care; it contains fewer errors and changes than the autographs of the Serenades KV 361 (370^a) and 388 (384^a), and it almost seems as if Mozart’s statement that he “*also wrote it somewhat sensibly*” applies not only to the musical invention but also to the optical appearance of the score.

Serenade in E^b KV 375 (a 8): In a letter of 27 July 1782 to his father, Mozart writes: “*I have had to write a night music at short notice, but only for Harmonie*”.¹⁵ Mozart scholarship has previously always related this remark to the Serenade in C minor KV 388 (384^a), but this ascription has been doubted by Marius Flothuis. Night music, Flothuis states, was music for public events, whereas the serious character of the C minor Serenade would rather lead one to conclude that the work was intended for connoisseurs and amateurs.¹⁶ In Flothuis’ opinion, a more likely hypothesis is that Mozart was referring in this passage to the octet version of KV 375, written in great haste at the end of July 1782 for an unknown occasion. Hermann Abert had already conjectured that the octet version of KV 375 originated at the end of July 1782.¹⁷

¹⁴ Bauer–Deutsch III, No. 638, pp. 171–172, lines 10–25.

¹⁵ Bauer–Deutsch III, No. 680, p. 214, lines 4–5.

¹⁶ Flothuis, op. cit., pp. 22–25.

¹⁷ Hermann Abert, *W. A. Mozart*, volume I, Leipzig, 7/1955, p. 739.

In the 19th century, the autograph of the octet version of KV 375 was bound together in one volume with the autograph of the sextet version and is therefore likewise to be found in the State Library Berlin – Prussian Cultural Heritage (Music Department). Mozart’s haste has left obvious traces in the autograph. The movements 1, 3 and 5 were written out anew in full score, and in the process the oboes were incorporated into the texture so skilfully that one would not have guessed that they did not originally belong to the basic conception. Mozart furthermore made numerous improvements in articulation, dynamics and in the musical text itself. At the end of the slow movement, Mozart added only one measure; in contrast, the final movement underwent, as a result of an extension by seven measures, significant structural alterations.

Mozart proceeded differently in movements 2 and 4 than in 1, 3 and 5, adding the oboes simply to the already existing score of the sextet version; this happens only in the *tutti* sections, in which they double the clarinets either in unison or at the octave. Mozart’s approach was quite pragmatic, for in these two Menuetts he simply notated the added oboes in the blank staves in the autograph of the sextet version (cf. the facsimile on p. XVII). In only two places did Mozart consider it necessary to intervene in the original text (in the first Menuett in the clarinets, measures 1–4, with the parallel passage, measures 21–24, and in the Trio of the same movement in the first bassoon, measure 28). The result of this working procedure is that the autograph of the sextet version also contains the autograph version of the Menuetts for the octet version, whereas in the autograph of the octet version these two movements are transmitted only in copy.¹⁸

For whom the octet version KV 375 was written remains unknown. A possible hint is provided by Mozart’s letter of 23 January 1782 to his father, in which we read: “[...] *the young Prince Liechtenstein, |: but he does not want anyone to know yet :| – he wants to start a Harmonie ensemble, for which I am to set the pieces*”.¹⁹ It is therefore possible that Mozart had intended the arrangement for Liechtenstein’s newly established ensemble. Johann Friedrich Reichardt may have heard this work during his visit to Vienna in

¹⁸ Hellyer communicated to us by letter that he is of the opinion that the copy of the octet Menuett is in Anton Stadler’s hand.

¹⁹ Bauer–Deutsch III, No. 660, p. 194, lines 26–28.

summer 1783, for he wrote in his autobiography (in the third person):

“The conversation [with the Emperor and his brother] finally turned to the Harmonie music, consisting entirely of wind instruments, which was practiced with great perfection in Vienna at that time. Both gentlemen, the Emperor and his brother, had their complete Harmonie ensembles, and when they heard that Reichardt was very impressed by these, they promised to let him hear them played by the combined ensembles in the small assembly room. This then took place, and provided quite delightful pleasure. Tuning, performance, everything was clean and harmonious: some movements by Mozart were also quite wonderful. Unfortunately, nothing by Haydn was included.”²⁰

The present edition of the octet version of KV 375 is based, for the movements 1, 3 and 5, on the autograph alone, the autograph of the sextet version being consulted only regarding problematical passages. For movements 2 and 4, exclusive use is made of the autograph of the sextet version with the oboes added there (for details cf. the *Kritischer Bericht*).

Serenade in C minor KV 388 (384^a): If the remark by Mozart in his letter of 27 July 1782, already quoted above, does not refer to KV 388 (384^a), the traditional dating of this work – “*probably in Vienna towards the end of July 1782*” (KV⁶, p. 413) – would be without foundation. KV 388 (384^a) stands apart from the other Mozart works for wind instruments and, in its sophisticated seriousness, exceeds the usual limits of the genre, a fact that Mozart himself may have recognised, and that may have determined his decision to conceive the work in four instead of five movements and, later, to re-work it as the string quartet KV 406 (516^b).

The autograph of KV 388 (384^a) is likewise in the State Library Berlin – Prussian Cultural Heritage (Music Department). In the top right corner of the first page, Mozart wrote: *di Wolfgango Amadeo Mozartmp* [Mozart, his own hand] / 1782; immediately below, the date is repeated, probably in the hand of Georg Nikolaus Nissen²¹ (cf. the facsimile on p. XIX). While Mozart’s date entry

“1782” is unambiguous, Marius Flothuis, amongst others, has noted that parts of this Serenade are stylistically closely linked with other, later Mozart works in C minor (predominantly from the year 1783), such as KV 396 (385^f), KV 426, KV Appendix 44 (426^a) and KV 427 (417^a).²² Independently of this observation, Alan Tyson ascertained during his work on paper and watermarks in Mozart autographs from the Vienna period that the paper in the autograph of KV 388 (384^a) is of a sort largely encountered in other Mozart autographs of 1782, e.g. in KV 440 (383^h), KV 384, KV 389 (384 A), 384 B and KV 385; at the same time, a sheet in the autograph of KV 388 (384^a) displays a watermark found in works from the 400s group in the Köchel Catalogue.²³ In view of these facts, we can only state that, although KV 388 (384^a) is clearly marked by Mozart as “1782”, a later date of composition cannot be ruled out.

While the autographs of both versions of KV 375 bear no title, KV 388 (384^a) bears a heading *Serenada* in Mozart’s hand (see the facsimile on p. XIX). This title was written on top of an earlier title which could be discerned with the help of enlargement and ultraviolet photography: *Parthia*. According to Heinrich Christoph Koch’s definition in 1802, “Parthia” was an instrumental suite in the first half of the 18th century combining dance movements with pieces without dance character: “*At that time, the name Parthie (Parthia or Partita) was given to musical pieces set for several kinds of wind instruments in which, besides the Menuet, it is unusual for other characteristic dance melodies to appear.*”²⁴

The present edition of KV 388 (384^a) is based on the autograph, whose final leaf must have been lost at an early date and was replaced by a deficient copy. This loss affects measures 230 to 252 in the final movement. The copy contains questionable inconsistencies in the articulation; furthermore, the final chord, in which the third is missing, is distributed unusually over the instruments. These final measures have therefore been edited in the light of the autograph of the quintet version KV 406 (516^b) preserved in the

²² Flothuis, op. cit., p. 25.

²³ We thank Alan Tyson for generously communicating results from his researches, soon to be published as a monograph by the University of California Press.

²⁴ Heinrich Christoph Koch, *Musikalisches Lexikon*, Frankfurt, 1802, column 1463 (facsimile reprint: Hildesheim, 1964).

²⁰ *Bruchstücke aus Reichardts Autobiographie*, in: *Allgemeine musikalische Zeitung* 15 (1813), 13 November 1813, columns 667–668.

²¹ The identification of the different handwritings in the autographs for the present volume is the work of Wolfgang Plath, Augsburg.

British Library, London (for details cf. the *Kritischer Bericht*).

Serenade in B^b KV 361 (370^a): Regarding the date of composition of KV 361 (370^a), different views are in circulation: the dating “Munich 1780” – in KV¹ – is wrong and should no longer be adopted. Alfred Einstein’s remark on its genesis in KV³ “*Composed in Munich and Vienna in the first half of 1781*” is the result of his faulty interpretation of a date in a foreign hand on the autograph (cf. below). The notion that KV 361 (370^a) was performed at Mozart’s wedding feast, i.e. on 4 August 1782, can be traced back to a dubious communication by Georg Nikolaus Nissen, further complicated by wrong interpretation.²⁵ The conjecture that the seven movements of the work originally formed two works of four and three movements respectively can be refuted on the evidence of the autograph itself, preserved in the Library of Congress, Washington D.C.²⁶ Finally, the title *gran Partita* on the first page of the autograph (cf. the facsimile on p. XX) was probably added long after Mozart’s death and has therefore nothing to do with Mozart himself.²⁷ The earliest document undoubtedly referring to KV 361 (370^a) is an announcement in the Viennese *Wienerblättchen* of 23 March 1784: “Musical Evening.

Today, Mr. Stadler senior, in active service with His Majesty the Emperor, will give a musical evening to his benefit in the Imperial and Royal National Court Theater, in which, amongst other well-chosen pieces, a large work for wind of a very special kind, of Mr. Mozart’s composing, will be rendered.”²⁸

²⁵ Cf. Neal Zaslaw (review of *Mozart. Briefe und Aufzeichnungen*) in: *Journal of the American Musicological Society* 31 (1978), pp. 368f.

²⁶ Facsimile edition: *Gran Partita, K. 361 by Wolfgang Amadeus Mozart. A Facsimile of the Holograph in the Whittall Foundation Collection. With an Introduction by Alfred Einstein*, Library of Congress, Washington, 1976; obtainable from the Superintendent of Documents, United States Government, Printing Office, Washington, D.C. (Stock Number 030-007-00005-1).

²⁷ Daniel N. Leeson & David Whitwell, *Concerning Mozart’s Serenade in B#(IMAGE) for Thirteen Instruments*, KV 361 (370^a), in: *Mozart-Jahrbuch 1976/77*, Kassel, 1978, pp. 97–130, here p. 109.

²⁸ Otto Erich Deutsch, *Mozart. Die Dokumente seines Lebens* (= NMA X/34, abbreviated below as *Dokumente*), Kassel etc., 1961, p. 198.

An identification of the “*large work for wind of a very special kind*” is made possible by the memoirs of Johann Friedrich Schink, who was present at Stadler’s concert:

“Musical Evening by Stadler, virtuoso on the clarinet.

You shall receive my thanks, fine virtuoso! What you undertake with your instrument I have never heard before. I would not have thought that a clarinet could imitate the human voice so deceptively well as when you perform. The instrument had such a gentle, pleasing tone that no-one who has a heart, and I have one, can resist it, dear virtuoso! Today I also heard music for wind instruments, by Mr. Mozart, in four movements – splendid and noble! It consisted of thirteen instruments, namely four horns, two clarinets, two basset horns, one contra-violin, and at each instrument a master sat – oh it had an effect – splendid and great, fitting and noble!”²⁹

The date 1780 on the autograph (cf. the facsimile on p. XX) in Johann Anton André’s hand shows itself under closer examination to be a correction, possibly made in 1781, but certainly from an original 177__ (likewise in André’s hand), thus originating from the 1770s. That the dating of 1780–1781 for KV 361 (370^a) is too early has already been shown in various studies.³⁰ On the basis of our knowledge to date, there are no grounds for dating the work earlier than the end of 1783 or beginning of 1784.³¹ There are grounds to suppose that Mozart began this composition at the same time as the piano concerto for Babette

²⁹ *Dokumente*, p. 206. According to this, only four movements of KV 361 were performed at the musical evening.

³⁰ For example in Whitwell, op. cit., p. 42, and Flothuis, op. cit., p. 39.

³¹ On the dating cf. Leeson–Whitwell, *Concerning Mozart’s Serenade ...*, op. cit. – Not all conclusions regarding the dating receive real support from the watermarks of the two kinds of paper used in the autograph of KV 361 (370^a): as Alan Tyson has communicated by letter, the first of the two kinds of paper has as yet not been found in any Mozart autograph considered later than 1781. The second kind was used by Mozart over several years and is therefore cannot help us in dating this work more precisely. Finally, Roger Hellyer informs us that the ruling of this second kind of paper in KV 361 (370^a) resembles the ruling in the autograph of the sextet version of KV 375, but this information is again not useful in dating KV 361 (370^a) more exactly.

Ployer (in E^b, KV 449), completing it immediately after the concerto.³²

Individual remarks on KV 361 (370^a): 1. As a rule, the direction *sf* always refers to a single note, but in KV 361 (370^a) – and also in other works by Mozart – there are places that show that it can apply to several notes (for example in the measures 19 to 22 from the Trio I of the first Menuett: p. 165). A indication of Mozart's intentions is provided by Daniel Gottlob Türk in his interpretation of *sf* as “[...] performed loudly, pressing the tone out as if by force; (often refers only to the note next to which it stands.)”³³ What Türk does not express so directly is put more clearly by Thomas Busby: “*SFORZATO (Ital.) An expression apprising the performer, that the note or passage to which it refers is to be emphatically given.*”³⁴

2. Mozart notated the fifth movement, the Romance, in abbreviated form: an Adagio of 24 measures in two sections, each to be repeated, is followed by an Allegretto of 63 measures. At the end of the Allegretto (leaf 30^v of the autograph), Mozart wrote the direction *Da capo senza repliche* four times, one below the other (applying to the Adagio). This is followed by a Coda of 19 measures (leaf 31^{r+v} of the autograph). Mozart thus wrote out only three of the total of four sections of the movement (Adagio – Allegretto – Adagio – Coda). The transition from the Adagio to the Allegretto (mm. 24/25) and correspondingly from the repeat of the Adagio to the Coda (mm. 111/112) is ambiguous in the autograph: it looks almost as if Mozart had originally notated measure 24 of the Adagio as “prima volta” (cf. the facsimile on p. XXI). This would mean that at the repeat of part II of the Adagio (= mm. 9–24), at the transition to the Allegretto, measure 24 should

³² KV 361 (370^a) could be one of the works Mozart refers to in a letter of 10 February 1784 when he informs his father, in connection with the unfinished *Oca del Cairo* KV 422 that “*I have things to write just now that will bring me money at this moment – but not later.*” (Bauer–Deutsch III, No. 775, p. 300, lines 21–22).

³³ Daniel Gottlob Türk, *Klavierschule*, Leipzig and Halle, 1789, p. 116 (facsimile reprint: Kassel etc., 1968).

³⁴ Thomas Busby, *A Musical Manual or Technical Directory*, London, 1828, p. 155. Cf. Johann Ernst Häusner, *Musikalisches Lexikon*, Meißen, 1833, volume II, p. 116–117: “*Sforzando or Sforzato ... more loudly, suddenly very loud; applies to one note or one chord ...*”

be omitted, with a corresponding procedure in measure 111 at the transition from the Adagio, played without repeat, to the Coda. Evidence against such a conclusion is the fact that Mozart obviously took pains to erase the *volta* signs again, for the paper seems paler than in the surrounding area and looks smeared: Mozart obviously tried to eliminate it while the ink was still wet. From the musical point of view, at any rate, the by-passing of measure 24 appears unacceptable, as it results in unsatisfactory voice-leading, particularly in the higher winds. This is not true to the same extent for measure 111, so that the question of whether Mozart's possible *volta* notation applies only to this measure and that the measure should therefore be omitted cannot be answered definitively, either philologically or musically. – The present edition of KV 361 (370^a) is based on the autograph as its only source.

Adagio in B^b KV 411 (440^a; KV⁶: 484^a): This Adagio is one of several pieces that Mozart very probably wrote for the distinguished professional clarinetists Anton David, Vincent Springer and the Stadler brothers; the first-mentioned were also members of his Freemasons' lodge. The autograph, formerly in the Prussian State Library, Berlin, is currently not accessible. The present edition therefore follows three editions from the 19th century for which the autograph was available.³⁵ Mozart scholarship offers various dates for this work, spread between 1782 and 1790. As these claims can no longer be tested with reference to the autograph, we will for the time being – and with due reservation – adopt the dating given in KV⁶: “*probably Vienna, end of 1785*”.

Appendix

The fragmentary movements Nos. 1–3, KV⁶: 384 B, KV 384^b and KV Appendix 96 (196^g; KV⁶: 384^c) are dated in the Köchel Catalogue (6th edition) to the year 1782, thus placing them in a time at which Mozart was intensely busy with “Harmonie music”. There is no doubt that they represent, as Marius Flothuis suspects,³⁶ first steps towards a further Serenade in B^b for eight wind instruments. The occasion for which this work

³⁵ Offenbach: J. André, AMA Serie 10/16; an arrangement of this movement for 2 violins, 2 violas and violoncello was published by André (Offenbach) (for more details cf. *Kritischer Bericht [Critical Report]*).

³⁶ Cf. footnote 6.

was planned and the reason why it remained unfinished are not known. For the present edition, the autographs – Gesellschaft der Musikfreunde, Vienna (KV⁶: 384 B), Dr. Georg Walter, Zurich (KV 384^b), and International Mozart Foundation, Salzburg (KV⁶: 384^c) – were available.

A number of Mozart's works employing basset horns owe their origin to the sojourn in Vienna of Anton David and Vincent Springer³⁷ (c. end of 1783 to the end of 1785). Of the following works, some – if not all – come into consideration: KV 346 (439^a), 361 (370^a), 410 (484^d), 411 (484^a), 436–439, 477 (479^a), KV Appendix 54 (452^a) and KV 439^b, as well as the fragments Nos. 4–6, KV Appendix 95 (440^b; KV⁶: 484^b), KV Appendix 93 (440^c; KV⁶: 484^c) and KV 484^c presented in the Appendix to this volume. Of the Allegro KV 484^e (= No. 6), only one autograph part, *Corno di Bassetto I:^{mo}*, has come down to us. From this we can conclude that at least one further basset horn was foreseen in the scoring of this work. Otherwise, the work must have been finished, for Mozart would hardly have copied out parts for an unfinished work. As sources for all three numbers, the autographs – International Mozart Foundation, Salzburg (KV 484^b and KV 484^c) and a facsimile of the autograph in the catalogue of Christian Nebehay, List 29, Vienna, 1951 (KV 484^e) – were once again available. (The autograph of the last-mentioned fragment is in the possession of an unknown private person). Wolfgang Plath (Augsburg) points out the similarity between the fragment No. 5 (KV 484^c) and the supposed fragment for organ KV 615^a of 1791, which would mean that KV 484^c originated much later.

³⁷ Precise dates of David and Springer's stay in Vienna are not known. It is certain that both of them undertook a concert tour through Germany, together with K. Franz Dworschack, a Czech clarinettist, basset-horn player and bassoonist, at the beginning of 1783; their repertoire included David's trios for basset-horns, a combination much favored at the time. It can also be shown that he and Springer were to be heard in Vienna again towards the end of 1785, when the Vienna Freemasons' lodges "Zu den drei Adlern", "Zur Palme" and "Zur gekrönten Hoffnung" organised several benefit concerts for both musicians in October and December. This time-span, middle/end of 1783 to around the end of 1785, corresponds almost exactly to the time in which Mozart wrote most of his works involving one or more basset-horns, a coincidence which should not be overlooked. On David and Springer cf. the biography by Pamela Weston, *More Clarinet Virtuosi of the Past*, London, 1977, pp. 81f. and 245f.

Although in Plath's opinion KV 615^a can more convincingly be seen as a piece for wind, this piece has been included, in keeping with its traditional identification, in NMA IX/27: *Single pieces for Keyboard (and Organ, Mechanical Organ, Glass Harmonica)* (Volume 2/2).

The autograph of No. 7, Adagio in F KV Appendix 94 (580^a), shows signs that Mozart had in principle finished the bulk of the composition. Mozart however never got round to notating the accompanying parts in the second section of the piece; in a number of modern editions, the missing parts have been made up.³⁸ This work for four instruments (no specification of the instruments in Mozart's hand is to be found in the autograph) was for a long time described as an *Adagio for cor anglais* because *Corno inglese* is legible above the first staff system in the autograph, although this is in Georg Nikolaus Nissen's hand. A more recent analysis by Marius Flothuis, however, provides more convincing arguments that the work was written for a clarinet (in B^b or, less likely, in C) and three basset horns (in F or, less likely, in G).³⁹ An instrumentation of this kind would solve the problems of compositional technique and tone-colour that appear with almost any combination of cors anglais and three accompanying instruments, but suggests at the same time an earlier dating than that proposed in KV⁶ – doubtless on account of the affinity of the themes in the fragment to the *Ave verum corpus* KV 618 – of "supposedly Vienna, September 1789". As far as David and Springer are concerned, the period between the end of 1783 and the end of 1785 is possible. – The present edition is based on the autograph (International Mozart Foundation, Salzburg).

³⁸ On this cf. the following editions: 1. Edition Kneusslin (No. 17, 1959) for Corno inglese, 2 Corni in C-basso (or Corni di bassetto or 2 Clarinetti) and Fagotto, completed by Ernst Hess; 2. Musikverlag Hans Sikorski (Ed. No. 757, 1970) for Cor Anglais, 2 Basset-Horns and Bassoon, edited and revised by Johannes Wojciechowski; 3. Edition Eulenburg (GM 813, 1977) for oboe, flute or clarinet and piano (organ), completed by Franz Beyer. In addition, Bernhard Paumgartner suggested a completion in the *Mozart-Jahrbuch 1923*; a completion as an arrangement for oboe and strings (transposed to G) is to be found in the German State Library, Berlin, signature: *Mus. ms. 15386*.

³⁹ Marius Flothuis, *Mozarts 'Adagio für Englischhorn'*, in: *Mitteilungen der Internationalen Stiftung Mozarteum 15* (1967), Issue 1/2, pp. 1–3.

The two measures of the fragment KV deest (= No. 8) are found on leaf 8^v of the autograph of the Serenade in C minor KV 388 (384^a). The otherwise blank page is the *verso* side of the leaf, while on the *recto* side Mozart had notated the *Trio in canone al roverscio* of the Serenade. There then follows on leaf 9^r the beginning of the final movement, from which one could conclude that Mozart had originally planned another final movement for KV 388 (384^a); the two measures of this fragment, however, have more of the character of a first movement.

The melodic fragment KV deest (= No. 9, facsimile and transcription) is transmitted on leaf 6^r of KV 375 (a 6); i.e. Mozart notated the last nine measures of the first movement of the sextet version of KV 375 on a leaf that he had already used and which already contained the following entries:

1. a score bracket in front of the staves 1–11 of the page on which 12 staves were ruled,
2. a subdivision of the 11-staff system into eight measures,
3. a division of the fourth measure with the sign ||: in all staves,
4. eight measures of notation in the top staff (= No. 9).

In notating the final measures of the first movement of KV 375, Mozart proceeded as follows:

1. he crossed out the melodic fragment (= No. 9) in the upper staff,
2. he crossed out the ||: in the second staff and placed a single barline beside it; in staves 3–6 he changed the repeat signs to simple barlines,
3. he shortened the score bracket to cover staves 2–6,
4. he repeated in front of the shortened score bracket the specifications of the instruments as changed on this page (2 clarinets, 2 horns, 2 bassoons as opposed to the usual order seen in KV 375 [a 6] of horns, clarinets and bassoons) notating then the final measures of KV 375 (a 6).

Robert Levin and Marius Flothuis, independently of each other, offered the same interpretation of the melodic fragment; both voiced the opinion that it could represent a sketch for a variation from the sixth movement of KV 361 (370^a) but which Mozart discontinued because of the unduly striking similarity of its rhythmic ideas to those of the Adagio of the same work. This hypothesis is one of several possible explanations of the origin of this melodic fragment, but it must be

emphasised that the harmonies immanent in the melodic fragment correspond in no way to the harmonies in the theme or variations of the sixth movement of KV 361 (370^a). Furthermore, it would force us to the conclusion that KV 361 must have been written before or at least simultaneously with KV 375 (a 6), a conclusion which cannot be reconciled with our dating of KV 361 as outlined above.

*

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Daniel N. Leeson

Neal Zaslaw

Los Altos, California and Ithaca, New York,
Summer, 1978

Translation: William Buchanan

No. 12. Von Mozart und sein Hand schrift.

2 Corni
2 Clarineti
2 Fagotti

1781.
Kriegszeit
aus dem
Original.

165 7 375

Facs. 1: Serenade in E^b KV 375 (a 6): leaf 1^r of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. pages 3–4, measures 1–18.

Handwritten musical score for Serenade in E^b KV 375, leaf 7^r of the autograph. The score is written on ten staves. The first three staves are labeled "2 Corni", "2 Clarineti", and "2 Fagotti" respectively. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. There are several "CSC" (Cassa) markings and some handwritten annotations in the lower staves. A "12:" is written in the top right corner of the page.

Facs. 2: Serenade in E^b KV 375 (a 6 and a 8): leaf 7^r of the autograph. Cf. pages 18–19 (Menuetto) and pages 64–65 (Menuetto) and also the Foreword.

v/10 11. *Allegretto*
 2 Corni in C
 2 Oboe
 2 Clarinetti B.
 2 Fagotti
 Non Mozart in Wien
 1782: Wien.
 2. 18
 gint.
 167 K. 375

Facs. 3: Serenade in E^b KV 375 (a 8): leaf 1^r of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. pages 41–42, measures 1–19.

No 8.
 Allegro.
 2 Cori in C
 2 Oboe
 2 Clarinetti in B \flat
 2 Fagotti
 166
 388

Fac. 4: Serenade in C minor KV 388 (384^a): leaf 1^r of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. pages 97–98, measures 1–22.

N. 23

Des. Sig. Wolfgang Mozart.

Figur Handwritten 1780.

Fl.

2 oboa

2 clarineti

2 Corni

2 Fagott

2 Corni

2 Violini

2 Violoncelli

Largo

222

Facs. 5: Serenade in B^b KV 361 (370^a): leaf 1^r of the autograph (Music Division of the Library of Congress Washington, Gertrude Clarke Whittall Foundation Collection). Cf. pages 141–142, measures 1–5.

Facs. 6: Serenade in B^b KV 361 (370^a): leaf 28^r of the autograph. Cf. pages 184–185, measures 22–30, page 191, measures 109–111 (with footnote to measure 111) and Foreword.