

# WOLFGANG AMADEUS MOZART

Series VII

## MUSIC FOR LARGER SOLOIST ENSEMBLES

WORK GROUP 18:  
DIVERTIMENTOS FOR 5-7 STRINGS  
AND WIND INSTRUMENTS

PRESENTED BY ALBERT DUNNING

1976

Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

BÄRENREITER KASSEL ● BASEL ● LONDON

En coopération avec le Conseil international de la Musique

Editorial Board: Dietrich Berke ● Wolfgang Plath ● Wolfgang Rehm

Agents for

BRITISH COMMONWEALTH OF NATIONS: Bärenreiter Ltd. London

BUNDESREPUBLIK DEUTSCHLAND: Bärenreiter-Verlag Kassel

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

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

The editing of the NMA is supported by

City of Augsburg

City of Salzburg

Administration Land Salzburg

City of Vienna

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

Akademie der Wissenschaften und der Literatur Mainz,  
with funds from

Bundesministerium für Forschung und Technologie, Bonn and

Bayerisches Staatsministerium für Unterricht und Kultus

Ministerium für Kultur der Deutschen Demokratischen Republik

Bundesministerium für Unterricht und Kunst, Vienna

---

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

## CONTENTS

Editorial Principles .....	VII
Foreword.....	VIII

Facsimile: First page of the autograph of KV 205 (173 <sup>a</sup> ; KV <sup>6</sup> : 167 A).....	XIX
Facsimile: First page of the currently untraceable autograph of KV 247.....	XX
Facsimile: A page of the currently untraceable autograph of KV 287 (271 <sup>b</sup> ; KV <sup>6</sup> : 271 H).....	XXI
Facsimiles: Autograph of the two <i>Violino II</i> parts for the first movement of KV 522.....	XXII
Facsimile: Beginning of the autograph score of the last movement of KV 522.....	XXIV
Facsimile: Page 16 of the autograph of KV 251.....	XXV

1. Divertimento in D: March KV 290 (173 <sup>b</sup> ; KV <sup>6</sup> : 167 AB) and Divertimento KV 205 (173 <sup>a</sup> ; KV <sup>6</sup> : 167 A).....	3
2. Divertimento in F: March KV 248 and Divertimento KV 247 ("First Lodron Night Music").....	23
3. Divertimento in D KV 251.....	67
4. Divertimento in B <sup>b</sup> KV 287 (271 <sup>b</sup> ; KV <sup>6</sup> : 271 H, "Second Lodron Night Music").....	103
5. Divertimento in D: March KV 445 (320 <sup>c</sup> ) and Divertimento KV 334 (320 <sup>b</sup> ).....	155
6. Ein musikalischer Spaß [A Musical Joke] KV 522.....	223

## Appendix

1. Fragment of a Divertimento movement in D KV 246 <sup>b</sup> (KV <sup>6</sup> : 320 B).....	257
2. Fragment of a Divertimento movement in F KV 288 (271 <sup>h</sup> ; KV <sup>6</sup> : 246 <sup>c</sup> ).....	260
3. Fragment of a Divertimento movement in F KV App. 108 (522 <sup>a</sup> ).....	266

## EDITORIAL PRINCIPLES

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

- I: Sacred Vocal Works (1–4)
- II: Theatrical Works (5–7)
- III: Songs, Part-Songs, Canons (8–10)
- IV: Orchestral Works (11–13)
- V: Concertos (14–15)
- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.

Within the volumes and Work Groups the completed works appear in their order of composition. Sketches, draughts and fragments are placed in an Appendix at the end of the relevant volume. Sketches etc. which cannot be assigned to a particular work, but only to a genre or group of works, generally appear in chronological order at the end of the final volume of the relevant Work Group. Where an identification regarding genre is not possible, the sketches etc. are published in Series X, Supplement (Work Group 30: Studies, Sketches, Draughts, Fragments, Various). Lost compositions are mentioned in the relevant Critical Commentary in German. Works of doubtful authenticity appear in Series X (Work Group 29). Works which are almost certainly spurious have not been included.

Of the various versions of a work or part of a work, that version has generally been chosen as the basis for editing which is regarded as final and definitive. Previous or alternative forms are reproduced in the Appendix.

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV<sup>3</sup> or KV<sup>3a</sup>) are given in brackets; occasional differing numberings in the sixth edition (KV<sup>6</sup>) 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 (3<sup>rd</sup> 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 Divertimentos in the present volume form, on the basis of their scoring – 5-7 strings and wind instruments – a relatively clearly demarcated group. While the occasions for the compositions and dates of performance can be deduced roughly from the Mozart family correspondence<sup>1</sup> and from the extant documents<sup>2</sup>, definitive statements are not possible in all cases. This is particularly true for *Ein musikalischer Spaß* [A Musical Joke] KV 522 (= No. 6), also known as the “Dorfmusikanten-Sextett” [“Village Musicians’ Sextet”], which, as a humorous and imaginative persiflage, occupies a special position within the genre anyway; the occasion for which it was written is unknown.

Like the Cassation, Ständchen, Notturmo, Finalmusik and Nachtmusik, the Divertimento belongs to the genre Serenade. Mozart and his contemporaries often use these different terms synonymously; the reason for this seems to be that these terms do not primarily describe distinct musical forms, but rather “*music for entertainment and pleasure, initially without any formal definition*”.<sup>3</sup> Such “*music for entertainment and pleasure*” was in most cases music in honour of certain persons, with Nachtmusik or Ständchen for the name-day, wedding or other celebratory occasions, while the so-called “Finalmusik” marked the end of the university year. In Salzburg, the “Finalmusiken” were performed in August by the students of the preliminary courses in the faculty of philosophy, the Logicians and the Physicians, after the last examinations, first of all for the regional

Prince at his summer residence Mirabell and then for the professors in front of the university. As the Logicians and the Physicians each had their own “*musica finalis*”, two commissions were to be awarded every year. From diary entries by Salzburg contemporaries<sup>4</sup> and from Mozart family correspondence, we are very amply informed concerning these academic customs. From Mozart’s letters, we gather that he usually organised a musical performance for his sister on her name-day.<sup>5</sup> The names of other persons for whom Mozart wrote serenades or divertimentos are known and are associated with the corresponding compositions (“Haffner Serenade”, “Night Music for the Lodrons” etc.; more details below).

Leopold Mozart described the preparation of such a musical homage in his letter of 11 June 1778 to his wife and son in Paris:

“*Something has just occurred to me!* The day after tomorrow is Antonia, and you are away! Who will provide Night Music for the Countess [i.e. Antonia Lodron]? – Who? – *La Compagnie des Amateurs*. Count Czernin and Kolb are the 2 *Violini principali* with astonishing solos, the composition is: the *Allegro* and *Adagio* by Hafeneder, the *Menuet & Trio* by Czernin NB all *composed new*. The Marches by Hafeneder, but everything bad, stolen, *chop-and-mix* mounting to the heavens! *False-* like the world! NB Cussetti is the French horn, Cavaliers and Court Counsellors and everyone goes along with the March (*except myself*), because I am so *unhappy and have lost my memory for playing by heart!* Yesterday was the miserable rehearsal at our place. NB the first piece will be at the Countess of Lizow’s [i.e. Antonia Lützow], and the only the second – an old Hafeneder Cassation – at Ernst’s [i.e. Antonia Lodron]; Woe, woe is me! This will be a mess!”

The final outcome of this intended musical homage is recorded in Leopold’s letter of 29 June 1778:

“I wrote to you about *Czernin’s Night Music on 11 June*. This came to a sadly-laughable, donkey-like end. Czernin wanted to perform it on the evening in

<sup>1</sup> 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), with commentary based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc., 1972), register, compiled by Joseph Heinz Eibl (= Eibl VII, Kassel etc., 1975). In references to complete letters and in literal quotations from Bauer-Deutsch in the main text of this Foreword, as a rule only the exact date of the letter is used as identification.

<sup>2</sup> Mozart. *Die Dokumente seines Lebens*, collected and elucidated by Otto Erich Deutsch (= *Dokumente: New Mozart Edition* [= NMA] X/34), Kassel etc., 1961.

<sup>3</sup> Cf. the article *Divertimenti, Kassationen, Serenaden* by Hans Engel, in: *Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, ed. by Friedrich Blume, 14 volumes, Kassel etc., 1949–1968, volume 3, col. 597.

<sup>4</sup> Cf. Otto Erich Deutsch, *Aus Schiedenhofens Tagebuch*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1958, pp. 15ff.; Walter Hummel, *Nannerl Mozarts Tagebuchblätter mit Eintragungen ihres Bruders Wolfgang Amadeus*, Salzburg-Stuttgart, 1958; Nannerl Mozart’s diary entries are also contained in: Bauer-Deutsch I–III.

<sup>5</sup> Cf. Bauer-Deutsch II, No. 466, p. 411, lines 218–225.

question for Countess Lodron, and also for his sister. Now, the first piece of clowning came right away in that he wanted to perform first of all to his sister and only afterwards at Lodron's, as not only is the wife of the Regional Marshal in rank far before the wife of the Castle Lieutenant, but also the Countess Lizow, as *sister*, in her natural modesty, would quite happily have granted this honour to a lady outside her acquaintance. But the second piece of clowning was even more incomprehensible. The music at Lodron's had just started – Czernin looked up to the window, then screamed *straight on* [i.e. without repeats]. Then came the *Menuet and Trio*: only once, then an *Adagio*, which he played, with great industriousness, horrifyingly badly – speaking the whole time with Brunetti behind him, screaming loudly *straight on*: and then *allons! marche!* and went off immediately with the music in the manner anyone would adopt who wanted to dishonour a person in public with a piece of night music, as half the town was there. And why? – *Because he imagined the Countess was not at the window*, in which preconceived opinion he was reinforced by Brunetti: but in fact the Countess, with the Dean of the Cathedral, Prince Breiner, was at the window and was seen by all the other people.”

From these depictions of Leopold's, spiced with sarcasm and humor, some remarks deserve attention in relation to performance practice. The serenades were played in the evening, in the presence of a numerous audience (“*half the town*”), in front of the house of the person to be honoured. With the march, which had to be played from memory, the musicians, including the “*Cavaliers and Court Counsellors*”, proceeded to the house where the music proper was then performed. At the end of the serenade, the musicians took their leave with the same march, which, depending on the distance involved, certainly had to be repeated several times. From contemporary illustrations, it is clear that music stands were set up at the place of performance, and after the onset of darkness the music continued by torchlight.<sup>6</sup> The important point here, however, is the mention of the march as processional music to and from the house.

It can be assumed that the divertimentos presented in this volume (with the exception of *Ein musikalischer Spaß* KV 522) were introduced and concluded with a march. But, as the marches could obviously be used for different occasions and were

<sup>6</sup> On performance practice cf. Carl Bär, *Zum Begriff des “Basso” in Mozarts Serenaden*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1961, pp. 133ff., particularly the illustration opposite p. 136.

therefore in principle interchangeable, they were as a rule notated separately from the divertimento – unless of course a suitable earlier composition was simply re-used – ,<sup>7</sup> and thus have their own transmission history and also their own numbers in the *Köchel-Verzeichnis*. As the NMA is concerned to restore wherever possible the original coupling of march and divertimento (on this cf. also NMA IV/12: *Cassations, Serenades and Divertimentos for Orchestra*, volumes 1–3), it was necessary to search for the corresponding marches (with the exception of the Divertimento in D KV 251 [= No. 3], whose autograph contains a *Marcia alla francese* as the final movement, and KV 522) amongst the individual extant compositions. (All the singly transmitted marches appear additionally in NMA IV/13, Section 2.) In the following remarks on the works in this volume, besides a discussion of the occasion, dating and transmission of each composition, it will be of central importance to investigate and explain whether a known march can be identified as belonging to a particular divertimento.

\*

1. Divertimento in D (March KV 290/173<sup>b</sup>; KV<sup>6</sup>: 167 AB and Divertimento KV 205/173<sup>a</sup>; KV<sup>6</sup>: 167 A): Wyzewa and St.-Foix recognise Viennese influence in this work, especially that of Joseph Haydn. For this reason, and because the paper of this undated work would be unusual for Salzburg, they believe that the work was composed for a special occasion during Leopold and Wolfgang Amadeus Mozart's stay in Vienna in the summer of 1773.<sup>8</sup> On the basis of this hypothetical dating, Alfred Orel saw reasons to associate the “*substantial music*” in Dr. Mesmer's garden on 18 August 1773, mentioned in Leopold Mozart's letter of 21 August 1773 to his wife,<sup>9</sup> with this work.<sup>10</sup> Carl Bär, on the other hand, voiced the conjecture that the work could be a composition in honour of Maria Anna Elisabeth von

<sup>7</sup> Cf. Nannerl Mozart's diary for 15–28 September 1779: Bauer-Deutsch II, No. 527, p. 554, lines 42–45 (in the hand of Wolfgang Amadeus Mozart) and p. XIIIFacs. 1: below.

<sup>8</sup> Theodore de Wyzewa et Georges de Saint-Foix, *W.-A. Mozart. Sa vie musicale et son œuvre*, Paris, 1936, volume II, pp. 84ff.

<sup>9</sup> Bauer-Deutsch I, No. 291, p. 489, lines 11–12.

<sup>10</sup> Alfred Orel, *Zu Mozarts Sommerreise nach Wien im Jahre 1773*, in: *Mozart-Jahrbuch 1951*, Salzburg, 1953, p. 43.

Antretter in Salzburg.<sup>11</sup> In this, he refers to, amongst other things, a letter of 25 September 1777 from Leopold Mozart to his son, who, with his mother, was at that point in Munich and in which he announced his intention to send on, besides clothing and compositions of his own, “*the music for Mrs. Antretter*”. As the “*the music for Mrs. Antretter*” mentioned cannot be the so-called “Antretter Serenade” KV 185 (167<sup>a</sup>), heard in all probability in Salzburg as “Finalmusik” on the occasion of Judas Thaddäus von Antretter’s final examinations in August 1773,<sup>12</sup> this work must be seen as a further piece of music in honour of a female member of this family who were friends of the Mozarts. Both daughters from the second marriage of Johann Ernst Edler von Antretter, Court Military Advisor and Regional Chancellor, and Maria Anna Elisabeth Baumgartner died as infants, and all the sons remained unmarried. The “*music for Mrs. Antretter*” can therefore only have been written in honour of the mother, Maria Anna Elisabeth. Style and scoring of KV 205 likewise suggest, in Carl Bär’s view, a musical homage marking a society event. According to Bär, the name-day on 26 July 1773 is a possibility. The work would then be datable not to the stay in Vienna from 14 July to 26 September 1773, in which Mozart was under much pressure completing a number of compositions, but to the less encumbered time in Salzburg before the journey to Vienna. Bär does not wish, however, to see the “*music for Mrs. Antretter*” associated with just any random name-day of Antretter’s wife, but with a special occasion in this woman’s life and therefore suggests 21 October 1774, the day of the couple’s silver wedding, as the occasion for which it was composed. This dating, however, contradicts the information communicated by Wolfgang Plath, who, on the basis of his research on the chronology of Mozart’s caligraphy, considers the hypothetical dating “*Salzburg, July 1773*” to be acceptable. The occasion on which KV 205 was heard must therefore be classified as currently undecided, unless one is prepared to fall back on the name-day of Mrs. Antretter on 26 July 1773.

The coupling of the March KV 290 (173<sup>b</sup>; KV<sup>6</sup>: 167 AB) with this divertimento seems, on the basis of the congruent key D major and the singular scoring within Mozart’s oeuvre of two horns, only one violin, viola, bass (and bassoon), hardly refutable.

<sup>11</sup> Carl Bär, *Die “Antretterin Musik”*, in: *Acta Mozartiana*, Communications of the German Mozart Society, X (1963), pp. 30ff.

<sup>12</sup> Cf. NMA IV/12: *Cassations, Serenades and Divertimentos for Orchestra • Volume 2*, presented by Günter Haußwald, pp. VIIffacs. 1:ff.

Although the bassoon is not specified in the autograph as an additional bass instrument, its employment can be assumed. The bassoon does not have an independent function in the divertimento either. As Wolfgang Plath informs us, however, the composition of the march can be dated, on the evidence of the caligraphy, to the summer of the previous year, 1772. Mozart would thus have been making use of an older work, the occasion for which is not known to us.

For the editing, the autographs (Bibliothèque nationale Paris, Malherbe Collection for the march, and private ownership for the divertimento) were available.

2. Divertimento in F (March KV 248 and Divertimento KV 247), “first Night Music for the Lodrons”: Mozart dated the autographs of both marches and (currently untraceable) the divertimento (according to KV<sup>6</sup>) with *Giugno 1776* [June 1776]. That march and divertimento belong together had already been assumed by André and Jahn – key and scoring agree; both were written in the same month – and the coupling be considered secure. Light is shed on the occasion for the composition by the entry for 18 June 1776 in the diary of the Salzburg Court Counsellor Joachim Ferdinand von Schiedenhofen: “*After the meal to the music, which Mozart had written for Countess Ernst Lodron*”.<sup>13</sup> This and another divertimento (KV 287/271<sup>b</sup>; KV<sup>6</sup>: 271 H = No. 4 in the present volume) composed for Countess Lodron are referred to in Mozart’s letter of 2/3 October 1777 to his father from Munich: “*at Count Salern’s I played a lot of things from memory during the 3 days, then by heart the 2 Cassations for the Countess and the finalmusik with the Rondeau last of all [auf die lezt]*.” And towards the end of the year, as it gradually became clear that Mozart’s stay in Mannheim was a failure, Leopold Mozart wrote, somewhat reluctantly, in his letter of 11 December from Salzburg: “*was it then not possible to perform the Haffner Music, your Concertone, or one of your Night Music compositions for the Lodrons in Mannheim?*” Countess Antonia Lodron, born Countess Arco, was the wife of the hereditary Marshall of Salzburg, Ernst, Count Lodron, in whose Salzburg residence much music was performed. For the name-day of the Countess on 13 June, Mozart may well have composed KV 247 and 248. As is apparent from the entry in Schiedenhofen’s diary for 18 June 1776, the performance only took place however some days after the name-day (in the octave).

<sup>13</sup> *Dokumente*, p. 141.

Beside earlier Salzburg works, Mozart in his later Vienna period also performed again, or at least planned to perform, the two “Night Music for the Lodrons” compositions. In his letter of 4 July 1781 he wrote to his father: “*I need the 3 Cassations very urgently – if only in the meantime I had those in E<sup>b</sup>, F and B<sup>b</sup> – you could at the next opportunity have the one in D copied and sent on [...]*”, and on 24 October 1781 Mozart wrote in confirmation: “*I have received the 2 divertimentos and the cuffs in perfect order, for which I thank you; [...]*”

For the editing of the march, the autograph was available (Bibliothèque de l’Institut de France, Paris). Substitute sources for the autograph of the divertimento, missing since the end of WW II and of which only the first page is extant as a photocopy (cf. the facsimile on p. XX), were the first print by Gombart in Augsburg and copies (Clementinum, Prague and also the Gesellschaft der Musikfreunde, Vienna; for details cf. *Kritischer Bericht [Critical Report]*, available in German only). In view of this unfavourable source situation, the otherwise customary typographical differentiation between original material and editorial additions has been dispensed with, and only staccato dots (no dashes) have been used.

3. Divertimento in D KV 251: In Mozart’s autograph (State Library Berlin – Prussian Cultural Heritage, Music Department), on which the present edition is based, the date *Luglio 1776 [July 1776]* is marked. As the occasion for the composition, Carl Bär maintains that not the 25th birthday of Mozart’s sister Nannerl on 30 July 1776, but rather Nannerl’s name-day on 26 July, is more likely, for in Catholic countries the name-day had priority before the birthday.<sup>14</sup> As musical honours of this kind were usually presented on the eve of the day in question, the performance could have taken place on the 25 July 1776. The condition of the autograph – hurried script, numerous abbreviations, directions for the copyists, and corrections – allows us to conclude that the work was written out in haste. If one considers how much effort the composition and performance of the “Haffner Serenade” KV 250 (248<sup>b</sup>) on the evening of 21 July 1776 had demanded from Mozart, the hurried work on the new work, to be performed only a few days later, is easily explained. That Mozart had written music for his sister’s name-days is clear from a letter of 20 July 1778 from Paris: Mozart congratulated his sister and continued, with regret: “*I am sorry that I cannot*

*provide music for you as I did some years ago*”. Schiedenhofen’s diary also gives evidence of extensive musical contributions to celebrations on 25 July 1777 for Nannerl’s name-day.<sup>15</sup>

At the same time, there is no shortage of evidence that the Divertimento KV 251 was intended as “Finalmusik” for the university, thus connecting it with celebrations at Salzburg university. In the letter from Munich of 2/3 October 1777 already quoted, Mozart also names not only those “*2 Cassations for the Countess*” but also “*the finalmusik with the Rondeau at the end [“auf die lezt”]*”. In Robert Münster’s view,<sup>16</sup> this remark cannot, as Carl Bär assumes, refer to KV 251, for “*at the end*” [“*auf die lezt*”] in this work comes, after the Rondeau, a *Marcia alla francese*, which Münster sees as an integrating element, since it not is transmitted separately, as other marches for processions to and from the performance venue are, but immediately following the Rondeau in the autograph. Münster’s opinion is that Mozart, for the sake of retaining the standard six-movement form, sacrificed the otherwise usual Andante in second place in favour of the final *Marcia alla francese* (although this does rule out performing the *Marcia alla francese* “ad libitum” as an introductory piece; cf. the footnote on p. 67 of this volume). But the idiom “*auf die lezt*” is still in use in Austria today in the sense of “last of all”. In this sense, the phrase “*auf die lezt*” does not necessarily refer to the final movement of the work, but could apply to the whole work, as if Mozart had written: “[...] *I played last of all [auf die lezt] the finalmusik with the Rondeau*”.<sup>17</sup> With this, Münster’s interpretation loses one of its decisive premises, and the “*finalmusik with the Rondeau*” could easily be KV 251, although the point cannot be seen as finally settled. But Leopold Mozart also names a *finalmusik*, in a letter of 23 November 1778 to his son in Mannheim, giving a description which points unmistakably to KV 251: “*at 4 o’clock everyone went to the theater, and at 7 o’clock to*

<sup>15</sup> *Dokumente*, p. 144.

<sup>16</sup> Robert Münster, *Mozarts Münchener Aufenthalt 1777, der “H. von Hamm” und “Die finalmusik mit den Rondeau auf die lezt”*, in: *Mozart-Jahrbuch 1964*, Salzburg, 1965, pp. 88ff.

<sup>17</sup> This hypothesis, proposed by Dr. Dietrich Berke, Kassel was confirmed by information generously communicated by Prof. Dr. Joseph Heinz Eibl, Eichenau and Dr. Rudolph Angermüller, Salzburg; here thanks are expressed to all three gentlemen; cf. also *Wie sagt man in Österreich? Wörterbuch der österreichischen Besonderheiten* (Duden-Taschenbücher 8), Mannheim, 1969, p. 147: “*auf die Letzt: last of all, at the end, finally*”.

<sup>14</sup> Carl Bär, *Zum “Nannerl-Septett” KV 251*, in: *Acta Mozartiana*, Communications of the German Mozart Society, IX (1962), pp. 24f.

*Court, Fiala played a concerto, and the first symphony was a finalmusik symphony by yourself, andante and Trio with oboe solo. Brunetti had asked for it all from Stadler and had got someone to write to the Court; they performed it very well.*” Leopold’s description, “*Andante and Trio with oboe solo*”, cannot apply to any work known today other than KV 251, which he calls a “*finalmusik symphony*”. The Trio mentioned is in fact a varied Menuett, but this little inaccuracy on Leopold’s part cannot seriously be used against an identification with KV 251. In Carl Bär’s opinion, there is significance in Leopold’s statement that the score and parts were in Stadler’s possession. The man referred to is Mathias de Paula Stadler, who “*besides his position as a tenor in the Court Chapel was also Choir Director at the university, which provides a further connection to the finalmusik*”.<sup>18</sup>

For both end of semester celebrations of the year 1776, however, KV 251 is out of the question. Schiedenhofen records in his diary under 18 August 1776: “*In the evening the Logicians’ finalmusik was by [Josef] Hafeneder. I heard the same at both places*”.<sup>19</sup> On 19 August Schiedenhofen attended the Physicians’ *finalmusik* and noted in his diary: “*The march was by the local Haydn, and the symphonies by the Viennese one*”.<sup>20</sup> In 1777 Schiedenhofen again noted, under 19 August, a *finalmusik* by Hafeneder. He seems in that year to have attended only one of the two *finalmusiken*, so it is possible to speculate that the other *finalmusik* – it is uncertain whether it was by the Physicians or the Logicians – may very well have been by Mozart.

From all the known facts, Carl Bär concludes that KV 251 was originally conceived as name-day music for Mozart’s sister Nannerl and was probably heard for the first time on 25 July 1776. As Mozart had been in the public eye a short time before this with a large-scale serenade, the “Haffner Serenade”, he did not receive a commission for *finalmusik* this time. In 1777, on the other hand, he seems to have received a commission. Tensions in his relations with the Archbishop, eventually culminating in a public scene in August and leading to damage to Leopold’s health, may have kept Mozart back from writing a large festive work. It is also possible, however, that Leopold attempted to circumvent a direct refusal by looking out a work that had been performed a year previously at a family celebration

<sup>18</sup> Carl Bär, *Zum “Nannerl-Septett” KV 251*, op. cit., p. 28.

<sup>19</sup> Otto Erich Deutsch, *Aus Schiedenhofens Tagebuch*, op. cit., p. 21.

<sup>20</sup> Deutsch, op. cit.

and was therefore little known. While the string section for the re-used KV 251 could probably at least boast several instruments per part, if KV 251 had originally been conceived as *finalmusik* the instrumentation would certainly have been richer. As neither father nor son was present at the performance, the material was left with the tenor Stadler, who possibly conducted the rehearsals and performance. Only after this did the work, “*taken out of the family setting, officially receive the name ‘finalmusik’ in their correspondence*”.<sup>21</sup> It must again be emphasised, however, that there is no direct documentary evidence for the assumption that KV 251 was one of the *finalmusiken* for the year 1777.

In the varied Menuett, Mozart did not write out the unchanged parts again but only the variations in the solo parts Oboe and Violino I and II (cf. the facsimile on p. XXV). In the process, he crossed out the first version of variation II after all the variations had been had been written out, notating the new version on the last three blank ruled staves on the page. As the first version was complete in every detail, it has been presented here as part of the NMA in order to facilitate comparison, occupying its original place, in small print, within the main musical text.

#### 4. Divertimento in B<sup>b</sup> KV 287 (271<sup>b</sup>; KV<sup>6</sup>: 271 H),

“Second Night Music for the Lodrons”: At an early stage, the name of the composer and date were cut out of the autograph, which has been untraceable since 1945; this may have been the doing, as André thought, of an enthusiast who wanted at all costs to become the owner of a Mozart autograph. In his

<sup>21</sup> Carl Bär, *Zum “Nannerl-Septett” KV 251*, op. cit., p. 30. Prof. Dr. Joseph Heinz Eibl, however, pointed out in a written communication a further possibility: on 28 September 1777, Leopold Mozart wrote as follows to his son in Munich: “*last Friday, H. Kolb gave a great musical event for the foreign merchants, at which Ferlendi, Ferrari, Kassl, Stadler, Pinzger etc. were also present. He fiddled your concerto, and the Night Music, [...] This was at Eizenberger’s in the hall.*” The “*Night Music*” could very well have been KV 251 (contradicting Eibl V, p. 379, commentary on No. 337 / 60), for amongst the musicians named we find the oboist Ferlendi, the violinist Pinzger, and also the double-bass player Cassel, i.e. musicians who were needed for a performance of KV 251. It is possible that Stadler directed the performance and then initially retained the material, which would explain why Brunetti did not request it from the Mozarts themselves but from “*from Stadler*”.

manuscript catalogue,<sup>22</sup> André dated the work to February 1777 and justified this as follows: “As, in my opinion, this *divertissement* was composed in Feb. 1777, (in the same way as it is listed by Mozart himself as the last piece on the cover-sheet of the volume in which it was previously bound), I have entered it here under this date.” Carl Bär<sup>23</sup> raised doubts, with good reason, concerning this dating, as it then cannot be convincingly associated with the name-day of Countess Lodron on 13 June 1777 which, much evidence suggests, was the occasion the work was written for – Mozart tended to carry out compositional commissions at the last minute, so it is unlikely that he would already have written in February a work intended for June. If one accepts André’s dating, the occasion for which it was composed remains obscure, and it would be necessary to continue looking for another name-day composition by Mozart for Countess Lodron (scholars have previously seen a possible replacement in the fragment F KV 288/271<sup>h</sup>; KV<sup>6</sup>: 246<sup>c</sup> = Appendix 2 in this volume; on this cf. below).

A number of documents speak in favour of the supposition that in 1777 KV 287 was the name-day music for Countess Lodron. For 13 June 1777, Schiedenhofen noted the following in his diary: “[...] In the afternoon I was [...] with Moll at the Mozarts’, where he was rehearsing the Night Music he intends to perform for Countess Lodron”.<sup>24</sup> The performance took place on 16 June. Schiedenhofen noted: “Supper was taken early at 6 o’clock today. Then Mr. von Luidl, the two daughters of the house and I went to the Barisannis’ to hear the music that the young Mozart composed for Countess Ernst von Lodron in the octave [of her name-day]; it was very fine.”<sup>25</sup> From the letters of Wolfgang and Leopold, this name-day music for Countess Lodron can be identified securely. At the beginning of October 1777, a few days after he had already played “the 2 Cassations for the Countess” at Count Salern’s, he performed for his guests at a private music evening “the most recent Cassation in B<sup>b</sup> by myself. Everyone watched with astonishment. I played as if I were the greatest violinist in all Europe”.<sup>26</sup> The key

B<sup>b</sup> major and the fact that Mozart appears as solo violinist both point unmistakably to this divertimento. On 13 April (letter of 12–20 April) 1778, Leopold wrote to his son concerning a musical evening in the Lodron’s salon:

“but then Mr. Kolb played your Cassation to the most astonishing applause. Count Czernin, who had never before heard either Kolb on the violin or this Cassation, stood now behind him, now beside him, with the the most careful attention, and turned the pages for him: as he praised the music astonishingly and then heard that it was by you, he said three or four times to me, most eagerly – But when did he write it? – I cannot have been here – and could not stop expressing his admiration for the composition and the execution, with that certain red face and trembling voice. Everyone listened in the most rapt silence, and after each piece Count Wolfegg, Count Zeyl, Count Spauer and everyone cried *bravo il Maestro e bravo il Sgr. Kolb!* Countess Lodron, Countess Lizow etc., all were very attentive and pleased during this, and the Countess first recognised that it was her piece during the variations, which you should play more often; she ran across to me full of joy and told me. Then I played the second violin, *Kolb’s student* the viola, *Cassl* the bass, the 2 Durners, who have often played it, the French horn.”

The precise description of the instruments involved and the emphasis on the set of variations leave no doubt that the “Cassation” described by Leopold is the Divertimento KV 287. The documents and letters quoted here show that the work was written for the name-day of Count Lodron on 13 June 1777 and performed on 16 June, i.e. a few days after the name-day, but still within the octave. André’s dating, “February 1777”, loses credibility in the light of these documents. His comments on the dating betray a degree of uncertainty anyway: even André knew the document only in its mutilated condition, and the cover sheet of the volume in which it was previously bound was already long out of his keeping. Apart from that, the cover sheet obviously did not name an exact date.

No singly transmitted march has so far been found to match this divertimento. It has either been lost or – perhaps as a result of bad weather – no processional music before and after the divertimento was needed, or else music by another composer was chosen, a quite normal procedure, as contemporary documents show.

As substitute sources for the autograph, missing since 1945 (only the first pages of the Adagio are

<sup>22</sup> *Thematisches Verzeichnis W. A. Mozart'scher Manuskripte, chronologisch geordnet von 1764–1784 von A. André*. Manuscript, completed on 6 August 1833, No. 117.

<sup>23</sup> Carl Bär, *Die Lodronschen Nachtmusiken*, in: *Mitteilungen der Internationalen Stiftung Mozarteum*, X (June 1961), pp. 19ff.

<sup>24</sup> *Dokumente*, p. 143.

<sup>25</sup> *Dokumente*, p. 143.

<sup>26</sup> Bauer-Deutsch II, No. 345, p. 41, lines 57–58.

preserved in facsimile; cf. the facsimile on p. XXI), the first print by Gombart in Augsburg as well as parts copies (Gesellschaft der Musikfreunde, Vienna and the Clementinum, Prague) were available (for details cf. the *Kritischer Bericht*). Because of this poor source situation, the typographical differentiation between original material and editorial addition otherwise customary in the NMA has been dispensed with, and only staccato dots (no dashes) have been used.

5. Divertimento in D (March KV 445/320<sup>c</sup> and Divertimento KV 334/320<sup>b</sup>): No autograph for this divertimento is known, and the autograph of the march (City Museum, Dieppe) is not dated. As this work is mentioned neither before the Paris journey nor in letters during that journey but for the first time in letters of 1781, in Mozart's Vienna period, scholars have generally assumed a date of composition within the span 1779–1780, i.e. the last two years in Salzburg.<sup>27</sup> Three passages from Mozart's correspondence with his father could relate to this divertimento. On 4 July 1781, Mozart wrote the following to his father from Vienna: “*I need the 3 Cassations very urgently – if only I could now have those in F and B<sup>b</sup> – you could at the next opportunity have the one in D copied and sent on to me*”. Mozart then received from his father only the Cassations in F and B<sup>b</sup>, the two “Night Music for the Lodrons” compositions, but not the work in D major, which Leopold himself then requested from his son (in an untraceable letter). Wolfgang replied to his father on 8 May 1782: “*you have already written once that you would like to have the Robinig music; then who has it? – I don't. – Eck, I believe, has already given it back to you? – I have, of course, already asked you for it, along with those in F and B<sup>b</sup>, in my letters. –*” It seems, however, that Leopold's insistence continued in a (likewise lost) letter, for Wolfgang assured him in his letter of 29 May 1782 that “*concerning the Robinig music, I can indeed fully assure that I did not take it with me – and – that Eck must still have it – for, when I left Munich, he still had not given it back.*” The autograph thus seems to have remained with the violinist Eck and has been missing ever since. Carl Bär sees in the Divertimento KV 334 (320<sup>b</sup>) in combination with the March KV 445 (320<sup>c</sup>) that “Robinig music” which Mozart named explicitly in his letter of 4 July 1781, especially since the scoring also corresponds to the other musical homage

<sup>27</sup> Regarding the dating and on the likely occasion of the composition, cf. Carl Bär, *Die “Musique vom Robinig”*, in: *Mitteilungen der Internationalen Stiftung Mozarteum*, IX (December 1960), pp. 6ff.; cf. also Robert Münster, op. cit., particularly pp. 97f.

compositions. The article in the phrase “*vom Robinig*” indicates that a male member of the Robinig family in Salzburg, where their Rococo house is still standing, must have been the dedicatee. The Mozart and Robinig families moved in the same social circles. Georg Josef von Robinig (1710–1760) married Maria Viktoria Aniser in 1743. They had three daughters and a son. As Georg Josef von Robinig died in 1760, only his son Sigmund (1760–1809), called “*Sigerl*” by Mozart, can have been the dedicatee of the “*Musique vom Robinig*”. Carl Bär has shown that Sigmund von Robinig sat his final examination in the faculty of law at Salzburg University in July 1780, and sees in this the occasion honoured by the composition of KV 334 (320<sup>b</sup>). With Wolfgang Plath's dating of the March KV 445 (320<sup>c</sup>), which, on the basis of its scoring, can be securely linked to the divertimento, to “*at the earliest summer 1780, probably even later*”, Bär's argumentation gains additional credibility. It is not however always cogent or even permissible, because of the fundamental interchangeability of march and divertimento, to apply the date of the march to the divertimento as well. As, furthermore, the identification of KV 334 (320<sup>b</sup>) as the “*Musique vom Robinig*” is at least probable, but not proved beyond doubt, the NMA remains in its dating of the divertimento within the probable time limits 1779–1780.

The editing is based on, amongst other sources, the first print by Baumgärtner in Leipzig, announced in the *Weimarer Intelligenz-Blatt des Journal des Luxus der Moden* in August 1795.<sup>28</sup> In this first edition, the movements 3 (Menuetto, D major) and 4 (Adagio, A major) are missing. A print with all six movements, by Gombart in Augsburg, appeared for the first time in 1799 (on the sources cf. *Kritischer Bericht*). Because of this source situation, the typographical differentiation between original material and editorial addition otherwise customary in the NMA has been dispensed with, and only staccato dots (no dashes) have been used.

Some clarification is required regarding the four movement version in the first print. First of all, KV<sup>6</sup> must be corrected where it erroneously allocates, under the heading “*Ausgaben*” [“*Editions*”] on p. 586, Baumgärtner's first printing to KV 522, *Ein musikalischer Spaß*. In connection with KV 334 (320<sup>b</sup>), KV<sup>6</sup> lists Baumgärtner's print on p. 777 as an arrangement. This “arrangement” is in no sense a disfigurement of the work: from the sequence of six movements, a slow movement and a Menuett were

<sup>28</sup> Regarding this print cf. also Münster, op. cit., pp. 88ff.

eliminated, so that a “classical” sequence of four movements was left over:

I. Allegro (♩), D major

II. Andante (Theme with Variations)  $\frac{2}{4}$ , D minor

III. Menuetto  $\frac{3}{4}$ , D major (with Trio I, D minor, and II, D major)

IV. Rondo  $\frac{6}{8}$ , D major

This reductional principle corresponds to the normal procedure in transforming orchestral serenades into symphonies.<sup>29</sup> From the Serenade KV 204 (213<sup>a</sup>), for example, the middle movements 2 (Andante moderato) and 3 (Allegro) were removed, leaving a normal four-movement symphony (1. Allegro assai, 2. Andante, 3. Menuetto and Trio, 4. Andantino grazioso / Allegro). The reduction thus clearly aims at stripping away the typical serenade elements for the sake of a more symphonic form. Mozart seems to have sanctioned transformations of this kind, if not to have carried them out himself. In Baumgärtner’s edition, an analogous principle may have been applied. Here again, the divertimento character was abandoned when two movements were eliminated to create the four movement form favoured in string quartets and quintets.

Finally, a passage in the final movement (page 215, measure 269) deserves special mention. This final measure in the section is not included in both main sources, so that the section appears shortened compared to the parallel passage. Adopting a suggestion by Marius Flothuis, the Editorial Board of the NMA has decided to make up the final measure of the section in analogy with the parallel passage, measure 261. It should be emphasised, however, that the musical context appears quite coherent, even without a completion of this kind.

6. *Ein musikalischer Spaß* [A Musical Joke] KV 522: Mozart entered this musical persiflage in his handwritten work catalogue, which he had kept since February 1784, under 14 June 1787: “*Ein Musikalischer Spass, consisting of an Allegro, Menuett and Trio, Adagio, and Finale. – 2 violini, viola, 2 corni [horns] e Basso*”.<sup>30</sup> The autograph itself (State Library Berlin – Prussian Cultural Heritage, Music Department; the autograph was initially reported missing after 1945, but reappeared

later; the information in KV<sup>6</sup> must therefore be corrected), on which the present edition is based, is undated. The occasion for which Mozart wrote the work is completely unknown. It is therefore somewhat arbitrary to include it with the divertimentos in the present volume. While it does fit in with the other compositions in terms of scoring, its humorous character and the tendency towards comical caricatures exclude it from the category of musical homage. The form of the autograph is peculiar. The first Allegro is notated in single parts, with Violin II transmitted in two versions differing in a number of places (cf. the two facsimiles on pp. XXII f.). The Menuett and Adagio are notated with a separate part for Violin I and with a score for all the other instruments. Only the final movement is written out in full score (cf. the facsimile on p. XXIV). Why Mozart wrote two versions of the Violin II part for the first movement is not clear. Neither version is crossed out, nor is there any sign implying invalidity. For this reason alone, it seems appropriate to include both parts in the main musical text as equally valid. As both parts complement each other sensibly, it could be conjectured that Violin II should consist of doubled forces. In this case, it would also be necessary to double the strength of the violas but not Violin I with its obviously solo character and the bass (on the general problem of realising the bass see below). Or could Mozart have had a particular joke, of which we know nothing, in mind regarding the way the instruments were to be involved in the performance?

According to KV<sup>6</sup>, a complete score of the work existed, said to have been at one time in the possession of Franz Schubert, later passing to his friend Anselm Hüttenbrenner. The latter’s son apparently offered it for sale. These details, traceable to Otto Erich Deutsch, were already subject to a question mark in KV<sup>6</sup>. It does indeed seem implausible that alongside the known autograph, which consists only to a limited extent of parts and predominantly of score, a further score should have existed.

## Appendix

1. Fragment of a Divertimento Movement in D KV 246<sup>b</sup> (KV<sup>6</sup>: 320 B): This fragment – the last 27 measures of the exposition and 14 measures of the development section – is transmitted in two sources: in a copy once owned by Otto Jahns (State Library Berlin – Prussian Cultural Heritage, Music Department), containing the entire fragment, and the autograph (privately owned), which however only contains the measures 21–41 (regarding the history of the autograph cf. *Kritischer Bericht*). Alfred

<sup>29</sup> On this cf. NMA IV/11: *Symphonies • Volume 7*, presented by Günter Haußwald.

<sup>30</sup> Bauer-Deutsch IV, No. 1057, p. 50.

Einstein (KV<sup>3</sup>) suggested a connection between the fragment and the Divertimento KV 247 (= No. 2), while the editors of KV<sup>6</sup> followed Ernst Hess and placed it “amongst the ideas developed around *Divertimento KV 334 (320<sup>b</sup>)*” (= No. 5), although with reservations “because the manuscript seems rather to point to an earlier date in Salzburg”. These reservations received confirmation: Wolfgang Plath dated the autograph, in the light of his caligraphic studies, to “probably 1772/1773”.

2. Fragment of a Divertimento Movement in F KV 288 (271<sup>h</sup>, KV<sup>6</sup>: 246<sup>c</sup>): The six pages of the autograph (privately owned) are completely filled. The question is therefore whether KV 288 was originally an entire divertimento, of whose score we know only the first six pages. This possibility has also been seriously considered by earlier researchers. Starting with André’s dating of KV 287 (271<sup>h</sup>; KV<sup>6</sup>: 271 H) to February 1777, Wyzewa and St.-Foix looked for a work that could be considered a possible second “Night Music for the Lodrons” in June 1777 and thought they had found this replacement in the present fragment.<sup>31</sup> This conjecture, later supported by Einstein in KV<sup>3</sup>, was refuted by Carl Bär, who referred to the passage already quoted from Mozart’s letter of 6 October 1777. Mozart wrote: “finishing in style, I played the most recent Cassation in B<sup>b</sup> by myself.” The “most recent Cassation in B<sup>b</sup>” could not conceivably mean this fragment, which is in F. In the Mozart family correspondence, there is only one passage which could refer to this fragment. Constanze Mozart offered Breitkopf & Härtel, in a letter of 12 May 1800, an “Unfinished Allegro in score for 1st Violin, Viola, Basso, 2 Horns”, i.e. a fragment that could be identical with KV 288. As this fragment agrees, at least in the key, with the Divertimento KV 247 (= No. 2), the editors of KV<sup>6</sup> placed it in this context. The resulting dating of “June 1776” or, more generally, “summer 1776” is congruent with Wolfgang Plath’s dating of the autograph on the basis of a study of Mozart’s caligraphy.

3. Fragment of a Divertimento Movement in F KV Appendix 108 (522<sup>a</sup>): Paper and handwriting in the autograph (International Mozart Foundation, Salzburg) of this Rondo sketch point unmistakably to Mozart’s Vienna period (for details cf. the *Kritischer Bericht*). Mena Blaschitz<sup>32</sup> therefore dated the sketch to 1788 or 1789, while Einstein avoided a chronological decision in KV<sup>3</sup> and left the

sketch in Appendix 108. Einstein did recognise correctly, however, that the sketch could only belong to a divertimento movement, thus linking it to a genre with which Mozart hardly had anything more to do during his Vienna period. Franz Giegling<sup>33</sup> therefore associated the sketch with the only work of the Vienna period with a corresponding scoring, *Ein musikalischer Spaß* KV 522. In terms of key and character, the sketch could fit KV 522: Giegling points out such features as the sudden appearance of triplets and the sudden modulation to C major in measure 20.

\*

This question of the instruments involved is not so easy to answer for the divertimentos in the present volume as it might appear at first sight. Leopold Mozart comments on a performance by solo instruments of the Divertimento KV 287 (= No. 4) in his letter of 13 April 1778 (cf. p. XIII above). It is clear from this that the Divertimentos KV 247 (= No. 2) and 334 (= No. 5), written for the same instruments, were likewise performed by solo instruments. KV 205 (= No. 1) and KV 251 (= No. 3) were in all probability written only for family celebrations, allowing the conclusion that they were also originally intended for performance by soloists. These statements are counterbalanced by Leopold Mozart’s description of 23 November 1778 of a performance of the Divertimento KV 251, which he terms a “Finalmusik–Symphony” (cf. p. XII above). As the *finalmusiken* generally employed stronger musical forces than the performances of musical homage at family celebrations, it can be assumed that on this occasion KV 251 was performed not by soloists but by several string players per part. Regardless of whether the other divertimentos in the present volume may have been performed orchestrally on other occasions (there is no documentary evidence on this), the use of KV 251 with the more numerous musicians of the *finalmusik* is a pointer towards the fundamentally “flexible interpretation of the forces required for divertimentos”.<sup>34</sup> The second of the Violin II parts for KV 522 (= No. 6) suggests an interpretation of this sort (cf. p. XV above), yet it is wise to keep Carl Bähr’s arguments for a “preference for performance by soloists”<sup>35</sup> in mind with this work.

<sup>33</sup> Franz Giegling, *Eine Skizze zum “Musikalischen Spaß” KV 522*, in: *Mitteilungen der Internationalen Stiftung Mozarteum*, VIII (December 1959), pp. 2f.

<sup>34</sup> Carl Bär, *Zum Begriff des “Basso” in Mozarts Serenaden*, op. cit., p. 144.

<sup>35</sup> *Ibid.*

<sup>31</sup> Carl Bär, *Die Lodronschen Nachtmusiken*, op. cit., p. 21.

<sup>32</sup> Mena Blaschitz, *Die Salzburger Mozartfragmente*, Diss. Bonn, 1926 (typewritten).

In connection with the question of instrumentation, the role of the “Basso” requires special discussion. Mozart uses the term “Basso” or “Bassi” for the lowest part in not only in richly instrumented orchestral and operatic works but also in chamber music. For Mozart’s serenades, the resulting question is which bass instrument (double-bass or violoncello or both) is to be employed, a matter of some uncertainty. Carl Bär looked into this problem in detail in an extensive study.<sup>36</sup> Starting from the “Serenata Notturna” KV 239, in which Mozart expressly calls for a *violone* in the principal quartet, and the Divertimento KV 205 (= No. 1) for violin, viola, bassoon, bass and two horns, where the participation of an additional violoncello would make the bass disproportionately heavy, Bär develops the thesis that Mozart required a specific string apparatus for his serenades, namely two violins, viola and double-bass, with the violoncello omitted. This “serenade quartet” has an existence of its own in Mozart’s works alongside the normal solo and orchestral string groups. Regarding the exclusive use of the double-bass in Mozart’s serenades, Bär presents a variety of evidence. In this, he draws on contemporary records of serenade performances and on illustrations. These suggest that the basso player had to play his instrument while walking during the marches, but standing up during the serenade or divertimento. Both violoncello and double-bass meet these requirements: the double-bass, which is played standing up anyway, could be carried using a belt during the march (assuming, of course, that one of the smaller instruments was chosen). The violoncello of the day was equipped with a knob so that it could be fixed to a coat, so it either has to remain “buttoned on” or to have a 30 to 60 cm long spike fitted. At this point Bär sees problems: because of the resulting lack of stability, certain wide-ranging figures would be much more difficult to realise on the violoncello than on the double-bass. In contemporary illustrations, e.g. the title vignette for the first printed edition of KV 522, by André in 1800, the bass instrument is a double-bass.

Yet another reason in favour of the double-bass is the better carrying properties of the low notes of this 16’ instrument in open-air performances. In this case, of course, a “gap” in the acoustic spectrum is left between the registers of the viola and double-bass. But as in most cases other instruments, most importantly horns, are involved, this hiatus should not be too disturbing. Only in the Adagio movements, in which the violin mostly has a solo

<sup>36</sup> *Zum Begriff des “Basso” in Mozarts Serenaden*, op. cit.

function, does this hiatus become fully and sharply conspicuous, but here the bass has a purely accompanying function, so that even in movements of this kind no serious arguments can be raised in terms of timbre against the use of the double-bass as the “Basso” instrument.

Finally, Bär takes the members of the Salzburg Hofkapelle [Court Music] as evidence for his thesis. The “*Cassl*” mentioned in Leopold Mozart’s letter of 13 April 1778 is Joseph Thomas Cassel, who played double-bass from 1778 (also working as a violinist and flautist) in the Hofkapelle. In total, the Hofkapelle had substantially more double-bass players than cellists: over a period of many years, the records mention only one cellist, and for two years the post is even left vacant, while the number of double-bass players varies between two and four.<sup>37</sup>

Finally, the editor thanks all who have contributed to the completion of this edition: all persons and institutions named in the Foreword and in the *Kritischer Bericht*; the Editorial Board of the NMA for their support; Prof. Dr. Joseph Heinz Eibl, Eichenau for many useful pointers; Mr. Karl Heinz Füssl, Vienna and Prof. Dr. Marius Flothuis, Amsterdam for their help in reading the proofs. Special thanks are due to Dr. Liliane Putz, Poitiers and Graz, for her collaboration.

Albert Dunning

Wapenveld, Summer, 1975

Translation: William Buchanan

<sup>37</sup> Regarding the Salzburg Court Music cf. also Ernst Hintermair, *Die Salzburger Hofkapelle von 1700 bis 1806, Organisation und Personal*, Phil. Diss. (typewritten) Salzburg, 1972.

Handwritten musical score for Divertimento KV 205 (173<sup>a</sup>; KV<sup>6</sup>: 167 A). The score is written on ten staves. The top staff is for Violin I, Violin II, and Viola. The second staff is for Violoncello. The third staff is for Bassoon. The fourth staff is for Bass. The fifth staff is for Double Bass. The sixth staff is for Double Bass. The seventh staff is for Double Bass. The eighth staff is for Double Bass. The ninth staff is for Double Bass. The tenth staff is for Double Bass. The score includes tempo markings such as "largo" and "Allegro", and dynamic markings like "p" and "f". The title "Divertimento" is written in the top right. The number "150." is written at the bottom center, and "K. 205" is written at the bottom right.

Facs. 1: Divertimento KV 205 (173<sup>a</sup>; KV<sup>6</sup>: 167 A): first pages of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. page 7, measures 1–15.

Facs. 2: Divertimento KV 247: first page of the currently untraceable autograph formerly kept in the Prussian State Library after Ludwig Schiedermair, W. A. Mozarts Handschrift in zeitlich geordneten Nachbildungen, Bückeburg and Leipzig, 1919, plate 23. Cf. page 28, measures 1–15.

2 Corni Tacciano:

The image shows a page of handwritten musical notation for the beginning of the Adagio section of a Divertimento in B-flat major, KV 287 (271<sup>b</sup>; KV<sup>6</sup>: 271 H). The score is written on ten staves. The top staff is for two horns (2 Corni Tacciano). The next three staves are for Violins (Violini), Viola, and Cello/Double Bass (Violoncello). The bottom four staves are for strings, with various markings such as 'pizzicato' and 'decrescendo'. The tempo is marked 'Adagio'.

Facs. 3: Divertimento in B<sup>b</sup> KV 287 (271<sup>b</sup>; KV<sup>6</sup>: 271 H): a page (beginning of the Adagio) of the currently untraceable autograph formerly kept in the Prussian State Library after Ludwig Schiedermair, *W. A. Mozarts Handschrift in zeitlich geordneten Nachbildungen*, Bückeburg and Leipzig, 1919, plate 26. Cf. page 130, measures 1–8.

The image shows a page of handwritten musical notation for the second violin part of the first movement of 'Ein musikalischer Spaß' KV 522. The manuscript is written in dark ink on aged paper. At the top left, the tempo marking 'Allegro' is written. In the center, 'Violino 2<sup>da</sup>' is written above the first staff. At the top right, 'Mozarts Handschrift' is written in a cursive hand. The score consists of two systems of staves. The first system has five staves, and the second system has four staves. The notation includes various rhythmic values, slurs, and dynamic markings such as 'p' and 'f'. The handwriting is characteristic of the late 18th century.

Facs. 4, 5: Ein musikalischer Spaß KV 522: autograph of the two Violino II parts for the first movement (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. pages 223–228 and Foreword.

The image shows a facsimile of a handwritten musical score for two Violino II parts. The score is written on ten staves. The first two staves are the Violino II parts, and the remaining eight staves are empty. The notation is in G major, 3/4 time, and includes various musical markings such as dynamics (p, f, mf), articulation (accents), and phrasing slurs. The handwriting is in dark ink on aged paper. The title 'Violino 2?' is written at the top of the first staff, and 'No. 2' is written at the top left.

Facs. 4, 5: Ein musikalischer Spaß KV 522: autograph of the two Violino II parts for the first movement (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. pages 223–228 and Foreword.

Handwritten musical score for the beginning of the final movement of "Ein musikalischer Spaß" KV 522. The score is written on ten staves, with the first four staves grouped by a brace on the left. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The title "Ein musikalischer Spaß" is written in the top right corner, and "Mozart" is written in the top left corner.

Facs. 6: Ein musikalischer Spaß KV 522: beginning of the autograph score of the final movement (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. pages 239–240, measures 1–30 and Foreword.

Handwritten musical score for the 4th movement, Menuetto, of the Divertimento in D KV 251. The page shows four variations for the instruments Violino I, Violino II, Viola, Oboe, and Horn. Variation II is crossed out with a large diagonal line. The manuscript is written in ink on aged paper.

Facs. 7: Divertimento in D KV 251: page 16 of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department) with the variations belonging to the 4th movement, Menuetto (with the crossed-out first version of Variation II). Cf. pages 83–85 and Foreword.