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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:

- I: Sacred Vocal Works (1–4)
- II: Theatrical Works (5–7)
- III: Songs, Part-Songs, Canons (8–10)
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- VIII: Chamber Music (19–23)
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- X: Supplement (28–35)

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

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

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

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV³ or KV^{3a}) are given in brackets; occasional differing numberings in the sixth edition (KV⁶) are indicated.

With the exception of work titles, entries in the score margin, dates of composition and the

footnotes, all additions and completions in the music volumes are indicated, for which the following scheme applies: letters (words, dynamic markings, *tr* signs and numbers in italics; principal notes, accidentals before principal notes, dashes, dots, fermatas, ornaments and smaller rests (half notes, quarters, etc.) in small print; slurs and crescendo marks in broken lines; grace and ornamental notes in square brackets. An exception to the rule for numbers is the case of those grouping triplets, sextuplets, etc. together, which are always in italics, those added editorially in smaller print. Whole measure rests missing in the source have been completed tacitly.

The title of each work as well as the specification in italics of the instruments and voices at the beginning of each piece have been normalised, the disposition of the score follows today's practice. The wording of the original titles and score disposition are provided in the Critical Commentary in German. The original notation for transposing instruments has been retained. C-clefs used in the sources have been replaced by modern clefs. Mozart always notated singly occurring sixteenth, thirty-second notes etc. crossed-through, (i.e.  instead of ); the notation therefore does not distinguish between long or short realisations. The NMA generally renders these in the modern notation  etc.; if a grace note of this kind should be interpreted as "short" an additional indication "[]" is given over the relevant grace note. Missing slurs at grace notes or grace note groups as well as articulation signs on ornamental notes have generally been added without comment. Dynamic markings are rendered in the modern form, e.g. *f* and *p* instead of *for:* and *pia:*

The texts of vocal works have been adjusted following modern orthography. The realisation of the bass continuo, in small print, is as a rule only provided for *secco* recitatives. For any editorial departures from these guidelines refer to the relevant Foreword and to the Critical Commentary in German.

A comprehensive representation of the editorial guidelines for the NMA (3rd version, 1962) has been published in *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben* [Editorial Guidelines for Musical Heritage and Complete Editions]. Commissioned by the Gesellschaft für Forschung and edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99-129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA. *The Editorial Board*

FOREWORD

Mozart had already written more than 20 string quartets before he created, with the Piano Quartet in G minor KV 478 and E^b KV 493 of 1785 and 1786, a permanent place in the history of chamber music for this still new genre. The associated external circumstance was probably a contract with the publisher F. A. Hoffmeister, who engaged Mozart to compose three piano quartets. Yet only KV 478 appeared as the first work in the intended series, in 1785/86. Lack of appreciation on the part of the public caused Hoffmeister to allow Mozart to retain the advance part-payment under the condition “*that he should not write the two other quartets already agreed to, and that Hoffmeister should be absolved from the contract*”.¹ This certainly plausible account by Nissens needs a small correction on the point that the contract can only have been dissolved at a time when Mozart had already completed his second and last Piano Quartet in E^b KV 493, i.e. after 3 June 1786. The quite non-uniform engraving of this work, which was published by Artaria in 1787, shows in fact that Hoffmeister had already taken care of engraving the violin part (cf. *Kritischer Bericht* [*Critical Report*, available in German only]).

Just as in the two Piano Quartets, the Piano Quintet in E^b KV 452 also reflects the proximity of the Piano Concertos which occupied Mozart intensely during his Vienna period, but without having the piano stepping forward to dominate the stage. Rather, it either interacts in *concertante* manner with the wind instruments or takes a position subordinate to these. Mozart wrote the work for the Lent concerts of 1784 and esteemed them unusually highly, as we gather from his letter of 10 April 1784 to Leopold Mozart. In the autograph, two versions of the conclusion are offered. After the end of the last movement, Mozart notated four measures, a variant of the conclusion whose significance has not yet been clarified, on a new leaf. The second measure introduces new motif material and is technically very difficult. The bar number “73”, added here by Mozart in the same way as he did elsewhere and consisting of the sum of the measures in the cadenza and conclusion, indicates that the material was intended to start from measure 228, resulting

in a shortening of the third movement by seven measures. As the obviously more satisfactory original form of the conclusion is not crossed out, and as there is no indication that Mozart had rejected it, and, furthermore, as all the early copies, prints and arrangements of the work consulted contain only this ending, the variant ending has been relegated here to the Appendix.

In the autographs, the piano part still bears the customary marking “*Cembalo*” and, as is usual before 1800, in the engravings “*Clavicembalo o Forte Piano*”, “*Clavecin ou Forte Piano*”, “*Harpsichord*” or “*Harpsichord or Piano Forte*”. Despite this, the hammerklavier with its variety of tone production is the only keyboard instrument conceivable for a performance of this chamber music. A 35 measure fragment of a Piano Quintet in B^b KV 452^a (= Appendix 54), “*completely in Mozartian taste*”, likewise with wind instruments but with a Bassett horn instead of the horns, is listed in the “*Verzeichniss der in Mozart's Verlassenschaft gefundenen musicalischen Fragmente und Entwürfe, wie es grösstentheils von Abbé Maxim. Stadler verfasst worden*”² [*Catalogue of the musical fragments and sketches found in Mozart's estate, as compiled largely by Abbé Maximilian Stadler*]. This is unfortunately lost. Even O. Jahn did not know at the time of writing his Mozart biography (1856) where the autograph was. In view of the instrumentation, it is probably not to be dated before 1784. Einstein hints at the possibility that Mozart may have left it on one side “*in favour of 452*”.³

The Adagio and Rondeau for Glass Harmonica and Wind Instruments in C minor/major KV 617 was written by Mozart in 1791 for the Glass Harmonica virtuoso Mariane Kirchgeßner (* 5 June 1769 in Bruchsal, † 9 Dechember 1808 in Schaffhausen), who had been blind from her early youth. The range of the Glass Harmonica, known in its earlier, more primitive form as the “*Verillon*” or “*Musical glasses*” and a much-loved instrument of the age of sensibility, was ultimately extended to c–c^{'''}. Mozart's writing, however,

² G. N. v. Nissen, op. cit., Appendix, p. 12, 10.

³ L. v. Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts*, 3rd edition, revised by A. Einstein, Leipzig, 1937, p. 572.

¹ G. N. v. Nissen, *Biographie W. A. Mozarts*, Leipzig, 1828, p. 633.

does not go below the note f (Adagio, m. 3).⁴ This was apparently the lowest note on the instrument that M. Kirchgessner played at the time. A performance with piano or harmonium as substitute does not do justice to the singular sound Mozart had in mind. Tempo and time signature for the Rondeau are given in the autograph as *Allegretto C*, whereas in Mozart's handwritten thematic catalogue we read *Allegro* ♩ . The piece has a two-beat measure and demands without doubt an *allabreve* measure, but this on the other hand leads, performed in *Allegro*, to an overly fast tempo. The decision was therefore made to indicate *Allegretto* ♩ .⁵ Neither the autograph nor an early copy of the Glass Harmonica part exhibit dynamic marks of any kind. These have been taken from the first printed edition by Breitkopf & Härtel in 1799 and, in contrast to the autograph dynamic marks in the Adagio, printed in italics.

The original plan was probably for the Rondeau to be introduced by the "Fantasia" in C KV 616^a (= Appendix 92), an unfinished movement printed here in the Appendix and whose theme, like the finally selected Adagio, opens with a rising triad arpeggio.

Also in the Appendix is the original version of mm. 243–246 of the first movement of the Piano Quartet KV 478. This consists of two successive simple cadential figures in the main key; Mozart extracted the final version from this by working in the first subject and by enriching the harmony. Mozart notated it on its own special leaf, cut to size and glued over the original version in the autograph with red lacquer. Some of the consequently illegible notes have therefore been made up in small print.

For the final movement of the Piano Quartet KV 493 there is a sketch extending to 11 measures, never realised, as well as a definitive and very hurriedly written draft in which Mozart indicated the violin part with "V:" and the piano part "C:" (= Cembalo [harpsichord]). Both outlines are preserved in the autograph and have likewise been printed in the Appendix. The very imprecisely

written notes marked with * have been made up on the basis of a comparison with the realised work. A sketch for the Piano Quintet KV 452 on two staves with treble and bass clef, often divergent in details and quite possibly from the 18th century, was declared by Chief Editor Dr. Ernst Fritz Schmid and the music director Ernst Heß of Zurich, after a thorough examination of the original manuscript consisting of four loose leaves (Bibliothèque nationale, Paris, Département de la Musique, Malherbe Collection, signature 250) to be indisputably non-autograph.

Paul, Count von Waldersee, apparently misled by a certificate of authenticity written by L. von Köchel for leaves 3-5, the only leaves known at that time, and once attached to the manuscript, included these as measures 31ff. of the third movement in the AMA (Series XXIV, Supplement No. 59; see also the *Revisionsbericht* [Editorial Report] in Supplement No. 58, pp. [I]–II). The sketch could have been a preliminary stage of a lost or never realised arrangement of the wind parts in an unknown hand for a second piano; in the present form, the movement is however extremely un-pianistic. No compelling grounds can be adduced for the assumption that Mozart had anything to do with this sketch at all. We therefore refrained from including it in the Appendix.

As a basis for the edition, microfilms or photocopies of the autographs of KV 452, 478 and 617, sketches, and first or early printings were available. For KV 493, whose autograph was listed as lost even in Köchel's time, first and early printings served as basis material (cf. *Kritischer Bericht*).

The new edition stays as close as possible to the originals. Additions and changes have been kept to a minimum and are explained in the *Kritischer Bericht*. The grouping of notes by beams and flags has been retained, as has the distribution of notes over the two staves of the piano part wherever this indicates optically the relationships within the musical material. Dashes and dots have been distinguished wherever possible, and doubtful cases mentioned in the *Kritischer Bericht*. The dashes, however, must not be understood as meaning a sharply accented *staccatissimo* in the sense of modern wedge signs. The dash is found as a sign for accentuation in the autograph of KV 617, *Allegretto*, m. 169 (Glass Harmonica r.

⁴ Cf. Article "Glasharmonika" (Br. Hoffmann) in "Die Musik in Geschichte und Gegenwart", vol. 5, Kassel and Basel, 1956, pp. 231ff.

⁵ Cf. also String Quartet in D KV 575, 1st movement; it is marked *Allegretto* in the autograph, in Mozart's handwritten thematic catalogue *Allegro*. Both cases are certainly simple carelessness.

hand). The dashes indicating accents in the engraving of KV 478 are not in the autograph and were most probably additions by the publisher and composer F. A. Hoffmeister, who was responsible for the first edition of the work in 1785/86. These are listed, along with numerous staccato marks which are likewise not present in the autograph of KV 478, in the *Kritischer Bericht*. The original notation for abutting ties and slurs has been retained, e.g. . Mozart set in general separate dynamic marks for each staff in the piano and glass harmonica parts. Where these obviously coincide, they have been reproduced here once only, in the middle of the two staves. Mozart's habit of using separate stems for simultaneous chords, even in homophonic passages, has as a rule been retained in two-note chords where autographs were available for the editing, but simplified according to modern usage in chords of three or more notes. Further, Mozart's cautionary accidentals, where these are dispensable according to modern practice, have been reduced tacitly and retained only in the sketches. Abbreviations for pulsating eighth- and sixteenth-notes have been written out. In some multiple note chords, Mozart notated the middle parts in quarter-notes, but the upper part or the outside parts in longer note values. (Cf. KV 478, 3rd movement, mm. 43–45, 47, 135, 225–226, 228, 238, 240, 342; KV 493, 3rd movement, mm. 170, 174, 184, 188 192, 196, 239, 243, 414; KV 452, 3rd movement, closing chord). If the middle parts are indeed allowed to sound less long, the texture becomes more transparent, which can add to the effect of subsequent melody tones. Suggestions for the performance of fermatas are placed at the relevant points as footnotes to the music text. (KV 478, 3rd movement, m. 135, p. 38; KV 493, 3rd movement, mm. 85 and 293, p. 86 and 99; KV 452, 1st movement, m. 20, p. 109; KV 617, 1st movement, m. 58, p. 150.)

Divergent readings and errors in first and early printed editions are reported in the *Kritischer Bericht*. The following table presents, however, some of the errors contained in the old Mozart complete edition (AMA). These are particularly frequent in the 1st movement of the B minor Piano Quintet KV 452. They owe their origin to the Breitkopf edition (Oeuvres, Cahier 14, Leipzig, 1803) which in this case provided the original for the AMA, as one can deduce from conjunctive errors.

AMA	Autograph
m. 2 Piano r. hand b ^{b'}	a ^{b'}
m. 4 Piano r. hand 7th 8th-note–15th dotted 8th-note–32nd 32nd-note phrase mark	7th 8th-note–15th dotted 16th-note phrasing mark and 32nd 32nd-note with dash (wedge) with half-note e''
m. 7 Piano r. hand half-note e'' missing	with triller sign
m. 8 Piano r. hand trill sign missing above a''	off-beat g''–a''
m. 8 Piano r. hand off-beat f''–g''	only 9th dotted 16th-note–20th 32nd-note slurred and 6th 8th-note with dash (wedge)
m. 8 Piano r. hand slur over the whole measure	g' (seventh with resolution upwards)
m. 10 Piano r. hand 21th 32nd-note a ^{b'}	a ^{b'} (as before)
m. 11 Piano r. hand 5th 32nd-note b ^{b'}	F
m. 16 Piano r. hand 3th 32nd-note g ^b	c''
m. 16 Clarinet 11th 32nd-note c#''	f'
m. 18 Piano links 13th 32nd-note g ^{b'}	g ^{b'}
m. 79 Piano r. hand 3th 8th-note g'	f'; middle part c' in 6th and 7th 8th-note
m. 79 Piano r. hand 7th 8th-note g ^{b'} , the middle part c' missing in 6th and 7th 8th-note.	

The *f* directions marked in mm. 10–11 of the autograph (cf. music volume, p. 108) refer only to the dissonant suspensions and do not contradict the fundamental *p* character of the whole passage. It was therefore a mistake for the AMA to copy *f*–*p* mechanically onto the first half of m. 10, where such dissonant suspensions do not appear. In the wind, Mozart always marks the current leading voice in mm. 5–9 with *dolce*, the others with *p*, while the AMA applies an undifferentiated *p dolce* to all voices. Mozart's use of the sign  in mm. 65–67 and 120 is noteworthy. The AMA concurs with the flawed Breitkopf edition of 1803 in suppressing it. Mozart uses it again in the 2nd movement in m. 22, oboe; m. 24, horn; m. 95, oboe; m. 99 horn; here, however, it probably has the same significance as the trill sign in the autograph in the parallel passage m. 26, in the bassoon. In the places in the 1st movement

mentioned above, a rendering as an “upper mordent” is recommended, i.e. a single change to and from the upper second without any concluding turn. In the 1st movement, m. 108, piano, the AMA furthermore prints the run in triplets from top to bottom in both hands. This version appeared for the first time, with corresponding changes, in an arrangement of the work for piano, violin, viola and violoncello (Artaria, Vienna, 1794) and in the same form as in the AMA in the Breitkopf edition of 1803 already mentioned. The other sources agree with the autograph in leading the triplets from bottom to top (cf. p. 120).

In the autograph, m. 76 in the 2nd movement has three eighth-notes in the l. hand in the piano, whereas the AMA erroneously has six sixteenth-notes; in m. 23, the 9th 32nd-note in the r. hand in the piano should be g' (not f').

In KV 478, the dynamics in mm. 40f. and 112f. of the 2nd movement should be noted. The AMA supplies *f* at the 2nd eighth-note and similarly *p* in m. 41 and m. 113, while the autograph only has these marks in the parallel passages in the strings, m. 48, 49 and 120, 121, where the dynamic marks reflect the dissonant seventh with subsequent resolution. In m. 112, l. hand in the piano, the AMA again errs in doubling the second eighth-note E^b at the octave above. In the autograph there is only an E^b, for which reason the continuation in m. 113, in contrast to the parallel passage, is not in octaves. A corresponding doubling at the octave below would have required E^b₁ and D₁, for which the pianos of the day, with a range down to F₁, had no keys.

In the separate parts available alongside this volume, additions and changes have not been distinguished as such, in contrast to the procedure in the score.

It is my pleasant duty to thank all persons and institutions who have supported the work on the present volume by providing access to sources as well as information and advice, in particular to Ms. Eva Albermann, London, Prof. Dr. Zofia Lissa, Warsaw, Director Dr. Hedwig Kraus, Vienna, Mr. Anthony van Hoboken, Ascona, Dr. Werner Bittinger and Dr. Wolfgang Rehm, Kassel, Mr. H. J. L. Laufer, London, Prof. Dr. Karl Pfannhauser, Vienna, the Bibliothèque du Conservatoire nationale de musique, Paris, the

British Museum, London, the Chopin Society, Warsaw, the German State Library, Berlin, the German Music Library, Leipzig, the Princely Thurn and Taxis Court Library, Regensburg, the National Library, Vienna, the Gesellschaft der Musikfreunde, Vienna, and, finally and quite especially, to the Chief Editor of the New Mozart Edition, Dr. Ernst Fritz Schmid, Augsburg.

Hellmut Federhofer
Graz, November, 1956

Postscript 1987

The melodic sketch for the first movement of the Piano Quintet KV 452, discovered by Ernst Hess in sketches appended to the autograph of the opera fragment *L'oca del Cairo* KV 422 (NMA II/5/13) only after the present volume had been published in 1957, is described on pp. 52f. of the *Kritischer Bericht* and printed in transcription. The autograph of KV 422 is today in the the State Library Berlin – Prussian Cultural Heritage (Music Department), the corresponding remark in the *Kritischer Bericht* (“*Univ.Bibliothek Tübingen, Abt.: Depot der ehem. Preuß. Staatsbibliothek Berlin*”) must therefore be changed.

The contents of the Bibliothèque du Conservatoire national de Musique Paris (with the Malherbe Collection) are kept today in the Bibliothèque nationale, Paris, Département de la Musique; this applies to the autograph of the Piano Quintet KV 452: the corresponding remarks in the facsimile legends on pp. XIIf. of the music text volume and on p. 51 of the *Kritischer Bericht* must therefore be corrected.

Translation: William Buchanan



Facs. 1: Folio 7 verso of the Quartet in G minor for Piano, Violin, Viola and Violoncello KV 478 (1st movement, end of the reprise and beginning of the coda) from the autograph in the possession of the Chopin Society, Warsaw.

Facs. 2: Folio 1 recto of the Quintet in E^b for Piano, Oboe, Clarinet, Horn, and Fagott KV 452 from the autograph in the Bibliothèque nationale, Département de la Musique, Paris.

Facs. 3: Folio 1 verso of the Quintet in E^b for Piano, Oboe, Clarinet, Horn and Bassoon KV 452 from the autograph in the Bibliothèque nationale, Département de la Musique, Paris.

