

# WOLFGANG AMADEUS MOZART

Series II

## Works for the Stage

WORK GROUP 6:  
MUSIC FOR PLAYS, PANTOMIMES AND BALLETS  
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PRESENTED BY HARALD HECKMANN

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Neue Mozart-Ausgabe (New Mozart Edition)\*

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:

- 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 "[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

Dramatic dance, ballet and pantomime make up a relatively small part of Mozart's complete works. This may sound surprising if one considers that Mozart liked dancing at home and at public balls – as numerous passages in his letters show – and also enjoyed taking part in a Carnival pantomime.<sup>1</sup> It becomes less surprising when one remembers that compositions for ballet, more than almost any other musical form, are dependent on commission and occasion, and that for Mozart the social pre-conditions for commissions of this kind in any quantity no longer existed; the great days of the French and Italian ballet were already over.<sup>2</sup>

The present volume of the New Mozart Edition (NMA) publishes in its main section the complete ballets and pantomimes: the ballet music to *Les petits riens* KV Appendix 10 (299<sup>b</sup>) and the Gavotte in B<sup>b</sup> major KV 300 closely associated with it, and finally the ballet music for the opera *Idomeneo* KV 367.

In the Appendix (I–IV), sketches, outlines, fragments and altered passages are printed: first of all the sketches for a ballet KV 299<sup>c</sup>, an unfinished *Chasse* KV Appendix 103 (320<sup>f</sup>), those sections of the ballet for *Idomeneo* which Mozart subsequently cut or changed, and the fragment of the *Music for a Carnival Pantomime* KV 446 (416<sup>d</sup>).

Not included in the volume was the autograph sketch to the ballet *Le gelosie del serraglio* KV Appendix 109 (135<sup>a</sup>),<sup>3</sup> preserved in the library of the International Foundation Mozarteum in Salzburg. In an exhaustive study of this matter, Walter Senn has shown, with a probability verging on certainty, that this sketch is an autograph record from memory of a composition by a third party. Seven of the movements recorded by Mozart were unambiguously identified by Senn as compositions by Starzer.<sup>4</sup> The work was therefore ruled out for this volume as not authentic and its publication left to Series X, Supplement, Work Group 28, *Arrangements, Orchestrations and Transcriptions of works by other composers*. The dances inserted into

Mozart's operas and more or less closely linked to the numbers on each side of them were likewise ruled out: *Ascanio in Alba* KV 111 (No. 1 *Andante grazioso, che ballano le Grazie*, No. 2 *Coro* [...] *Cantano e ballano*, Nos. 4 and 18 = No. 2, No. 9 *Coro* [...] *e Ballo*, the *Ballo*, not transmitted in autograph, between the first and second acts and possibly No. 33 *Coro ultimo*<sup>5</sup>); *Idomeneo* KV 366 (No. 8 *Marcia*, No. 9 *Coro*, *Ciaccona*, No. 25 *Marcia*); *Le nozze di Figaro* KV 492 (No. 22 *Marcia-Andante, i figuranti ballona*); *Don Giovanni* KV 527 (No. 14 *Finale-Menuetto*); *La Clemenza di Tito* KV 621 (No. 4 *Marcia*). These movements are to be found in their place in the relevant opera volumes of the NMA. The exception was the ballet music for *Idomeneo*, Mozart's only self-contained and extensive ballet music: it is reproduced in the present volume and therefore not in the volume *Idomeneo*.

The Ballet-Divertissement KV Appendix 28 (416<sup>a</sup>), *Die Liebesprobe*, whose title contains the gloss *The music for this Divertissement is mostly applied from those Contredances by Herr Mozart*, deserves mention in this context. R. von Mojsisovics attempted to attribute all 16 pieces in the work to Mozart.<sup>6</sup> But Einstein, in his revision for the third edition of the Köchel-Verzeichnis (= KV<sup>3</sup>, Leipzig, 1937; with Supplement [= KV<sup>3a</sup>], Ann Arbor, 1947), quite rightly pointed out that this formulation actually says that the movements not taken from Mozart's *contredances* are therefore not by Mozart.<sup>7</sup> Only recently, Hellmut Federhofer brought the discussion to a close with proof that the other pieces, on purely stylistic grounds, could not be by Mozart.<sup>8</sup> This ballet, which incidentally has nothing to do with Mozart's projected text *Die Liebesprobe*,<sup>9</sup> could therefore not be given a place in the NMA.

\*

The editing followed the guidelines laid down by the Editorial Board (see the general foreword

<sup>5</sup> Cf. NMA II / Work Group 5 / Volume 5, presented by L. F. Tagliavini.

<sup>6</sup> *Ein wiederaufgefundenes Ballett Mozarts?*, in: *Zeitschrift für Musikwissenschaft* XII, 1929–1930, pp. 472f.

<sup>7</sup> KV<sup>3</sup>, p. 516, "footnote".

<sup>8</sup> *Frihe Mozartpflege und Mozartiana in Steiermark*, in: *Mozart-Jahrbuch* 1957, Salzburg, 1958, pp. 150f.

<sup>9</sup> Printed in: O. Jahn, W. A. Mozart, Leipzig, 1856, volume 2, pp. 515f., O. Jahn – H. Abert, W. A. Mozart, Leipzig 1924, volume 2, pp. 977f., and E. H. M. von Asow, op. cit., volume 3, pp. 477f.

<sup>1</sup> P. Nettl, *Mozart und der Tanz*, Zurich-Stuttgart, 1960.

<sup>2</sup> P. Nettl, article *Ballett*, in MGG 1, pp. 1169f.

<sup>3</sup> First printed as a supplement to Volume 2 of the *Gesamtausgabe der Briefe und Aufzeichnungen der Familie Mozart*, ed. E. H. Müller von Asow, Berlin, 1942.

<sup>4</sup> Mozart's sketch of the ballet music for "*Le gelosie del serraglio*" (KV Appendix 109/135<sup>a</sup>), in: *Acta musicologica* XXXIII, 1961, p. 169f.

*Editorial Principles*). As the volume editor was in the fortunate position, with the exception of the music for *Les petits riens*, of being able to work purely from autographs either in original or photocopies, he hopes to have conveyed clearly the musical sense Mozart intended. Only in absolutely necessary cases were additions or changes made, for example where Mozart forgot to finish a phrase in one instrument when going onto a new page or when a group of instruments is left out where an analogous passage would logically lead one to expect their participation. Additions of this kind are rendered, as required by the editorial principles of the NMA, in small print and moreover discussed in detail in the *Kritischer Bericht* [Critical report, available in German only]. In difficult cases, the decision is discussed here in the Foreword under the section *Individual Remarks*. Mozart's customary abbreviations have as a rule been written out, for example *colB.* (= col Basso) or *unis.* (= unisono). Assimilation of differently articulated versions of the same music text was always approached with caution; the choice of one version or the other is always explained in the *Kritischer Bericht*. If the same passage appears in different places with small differences in the music text and if both versions make musical sense, each passage displays an *ossia* reference to the other. A differentiation between dots and dashes was also attempted in this volume. Where doubt remains about the right interpretation, arguments for the decision are presented in the *Kritischer Bericht*. With these articulation marks, it is often the case that the intention of the composer is immediately clear in all its nuances during the reading of the autograph, while the very fine degrees of differentiation cannot be reproduced using modern printing techniques. Transfer of the dynamics and articulation in individual instruments or groups of instruments to other lines of the score was carried out where the musical sense obviously required it. These transfers are of course substantiated in the *Kritischer Bericht*.

Particular care and trouble was taken with the rendering of the sketches printed in Appendix I. Here the aim of the volume editor must be on the one hand to find out the musical intention and sense while at the same time retaining as much as possible of the original appearance in the manuscript. This is the reason why crossed out passages in the sketches for KV 299<sup>c</sup> have also been printed. In the case of this particular sketch, the volume editor is especially aware, despite the

intensive help given by the Editorial Board, that in some places only an attempted solution has been provided. In doubtful cases, alternative solutions have been indicated in square brackets under the notes. In order to enable the reader to follow the decision-making, the four autograph pages have been printed in facsimile facing the relevant page of the attempted transcription (pp. 104 to 111).

\*

### Individual Remarks

KV Appendix 10 (299<sup>b</sup>): The music for the ballet *Les petits riens* owes its origin to the friendship between Mozart and Jean Georges Noverre, celebrated as a dancer and choreographer in Paris, Berlin, Lyons, Marseilles, Strasbourg, London, Stuttgart, Vienna and Milan. He was a very influential figure in the art of ballet at that time, setting the direction for future development. He must be considered one of the great reformers of ballet, moving towards the expression of nature and truth in dance, completely in tune with the aesthetic principles of Diderot and Rousseau.<sup>10</sup> Mozart probably met Noverre for the first time in 1771 in Milan, where the latter was staying during the celebrations for the marriage of Archduke Ferdinand. Their acquaintance was renewed during Mozart's third journey to Vienna in 1773. A letter from Leopold Mozart to his wife on 28 August 1773 announced: "*Tomorrow we dine with M<sup>r</sup> Noverre.*"<sup>11</sup> In 1776 Noverre traveled to Paris, carrying recommendations from the Empress Maria Theresia, and there took the positions of a *Compositeur et maître des ballets* [Composer and Master of the Ballet] at the *Académie royale de musique* and a *Directeur der Fêtes de Trianon* [Director of festivities at the Trianon (at Versailles)].

It was an obvious decision for Mozart, who traveled to Paris in 1778 to further his career, to renew there this acquaintance established in Milan and Vienna, no doubt with the primary aim of obtaining an opera commission with Noverre's help. Initially, everything seemed to be going according to plan. On 5 April Mozart wrote to his father: "*I will not be writing an act for an opera, I will be writing an opera, entirely mine, en deux acts [in two acts]. The poet has already finished*

<sup>10</sup> Cf. W. Pfannkuch, article *Noverre*, in: MGG 9, pp. 1734f.

<sup>11</sup> *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, compiled and elucidated by W. A. Bauer and O. E. Deutsch, 4 volumes, Kassel etc., 1972, vol. I, No. 293, lines 40–43 (hereafter quoted as "Bauer-Deutsch").

*the first act. Noverre / with whom I dine as often as I wish / has taken the matter into his hands and had the idea for it. I believe it will become Allexandre and Roxane.*"<sup>12</sup>

But in the end Mozart had in fact over-estimated Noverre's influence, and the opera plans – a second opera had been in the meantime been projected – came to nothing. On 14 May, as he was still keenly pursuing his opera plans, he wrote to his father: "Noverre will also soon make a new ballet, I will set the music for it."<sup>13</sup> But this plan also moved only slowly and fragmentarily towards fulfillment. On 11 June, the première of Noverre's *Les petits riens* took place in the Opéra in conjunction with a performance of Piccinni's *Le finte gemelle* [The counterfeit twin] or *Les jumelles supposées*. As Noverre's ballet had already been performed in Vienna on 5 January 1768 in the *Burgtheater* – probably with music by Franz Asplmayr<sup>14</sup> – it cannot be ruled out that the ballet plans mentioned to his father in the letter of 14 May referred to another project, but which was never performed. In response to his father's enquiry about the ballet for Noverre, Mozart answered, somewhat meekly, on 9 July: "*as far as Noverre's ballet is concerned, I never said anything in my letter beyond that he might perhaps make a new one – he just needed half a ballet, and there I provided the music. That is, 6 pieces by others will be included, consisting of a load of miserable old French arias, the Symphony and Contredanse; in total I will only have made 12 pieces in addition. This ballet has already been put on 4 times to the greatest applause, but I will do absolutely nothing more without knowing how much I am going to receive for it, for this was only a service of friendship for Noverre.*"<sup>15</sup> The theatre play bill and the advance notice in Baron Grimm's *Correspondance littéraire* of 3 June 1778 – as was the custom – do not mention Mozart's name.<sup>16</sup>

The *Journal de Paris* of 12 June 1778 gave a short description of the contents of the ballet: "*Il est composé de trois scènes épisodiques et presque détachées l'une de l'autre. La première est purement anacréontique: c'est l'Amour pris au filet et mis en cage; la composition en est très agréable. La demoiselle Guimard et le sieur*

*Vestris le jeune y déploient toutes les grâces dont le sujet est susceptible. La seconde est le jeu de Colin Maillard; le sieur d'Auberval, dont le talent est si agréable au public, y joue le rôle principal. La troisième est une espièglerie de l'Amour, qui présente à deux bergères une autre bergère déguisée en berger. La demoiselle Asselin fait le rôle du berger et les demoiselles Guimard et Allard ceux des bergères. Les deux bergères deviennent amoureuses du berger supposé, qui, pour les détromper, finit par leur découvrir son sein. Cette scène est très piquante par l'intelligence et les grâces de ces trois célèbres danseuses. Nous devons remarquer qu'au moment où la demoiselle Asselin désabuse les deux bergères, plusieurs voix crièrent bis. Les figures variées par lesquelles ce ballet est terminé furent très applaudies.*"<sup>17</sup>

[*"It is composed of three scenes which are episodic and almost separate from one another. The first is entirely anacreontic: it is Love caught in a net and put in a cage; the composition of it is very pleasing. Miss Guimard and Mister Vestris the younger make use of all the charms that the subject is capable of bearing. The second is the scene with Colin Maillard; Mister d'Auberval, whose talent is so pleasing to the public, takes the leading role in it. The third is the mischievousness of Love, who presents a shepherdess dressed as a shepherd to two shepherdesses. Miss Asselin takes the role of the shepherd and Miss Guimard and Miss Allard those of the shepherdesses. The two shepherdesses fall in love with the supposed shepherd, who, to enlighten them, finally bares her breast to them. This scene is very fascinating because of the intelligence and grace of these three famous dancers. We must report that at the moment when Miss Asselin disabuses the two shepherdesses, several cries of 'again' were heard. The various figures with which this ballet concluded were generously applauded."*]

The music for the ballet was untraceable for a long time, until Victor Wilder discovered a copy of the score<sup>18</sup> in the Bibliothèque de l'Opéra in 1872.<sup>19</sup> This copy is certainly a copy from a later date. It has not yet been ascertained whether it reflects the state of the music for the original

<sup>12</sup> Bauer-Deutsch II, No. 440, lines 90–94.

<sup>13</sup> Bauer-Deutsch II, No. 449, lines 99–100.

<sup>14</sup> Cf. Mozart. *Die Dokumente seines Lebens*, collected and elucidated by O. E. Deutsch, NMA X/34, p. 157, 11 June 1778 (hereafter quoted as "*Dokumente*").

<sup>15</sup> Bauer-Deutsch II, Nr. 462, lines 125–133.

<sup>16</sup> Cf. *Dokumente*, p. 157, 3 June 1778.

<sup>17</sup> *Dokumente*, p. 158, 12 June 1778.

<sup>18</sup> KV<sup>3</sup>, p. 379, speaks in the section "*Abschrift*" ["Copy"] erroneously of "*parts*"; cf. however *ibid.* "*footnote*".

<sup>19</sup> Cf. *Monatshefte für Musikgeschichte* V, pp. 14, 64, and V. Wilder, *Mozart, l'homme et l'artiste*, Paris, 1880.



performance in 1778.<sup>20</sup> It offers no information on which of the total of 21 pieces in the work are by Mozart. Nor does the recurrent changing between French and Italian instrumentation in the manuscript (*Violino – Violon, Oboe – Hautbois, Fagotti – Bassons, Flauti – Flutes, Corni – Cors, Viola – Alto*) permit any firm conclusions; these changes even happen occasionally within individual pieces. The passage from Mozart's letter quoted above is too vague for any reliable statement to be made about the number of pieces really composed by him; the phrasing is, after all, "6 pieces by others will be included [...] in total I will only have made 12 pieces in addition."<sup>21</sup> The volume editor therefore saw himself obliged to use purely stylistic criteria for the attribution of individual pieces to Mozart. He is quite aware of the dubiety of this method, especially when it is practiced without support from textual and historical evidence.

With a large measure of certainty, the Overture and the numbers 9–12, 15, 16 and 18 are by Mozart. Very probably not by Mozart are the numbers 1–3, 6, 19 and 20 (also not included in the old Mozart edition [AMA]). No. 4 is without doubt of higher quality than the numbers 1 to 3, but invention and compositional technique are too simple to be Mozart's (also not included in the AMA). No. 5 also represents a higher quality than Numbers 1–3. The metrical balance of the phrases, the skillful management of the sections and the interesting use of chromaticism and imitation suggest – if not Mozart – at least an able composer. In No. 7, the measures 1–4 could be by Mozart, although it is unlikely that his instrumentation would have resulted in bare fourths in the woodwinds. The continuation is at any rate quite untypical of Mozart. The Presto of the measures 17 to 20 – even if it corresponds to the action in the ballet – points to another composer. Mozart also never wrote "end attachments", as at the end of this movement, where the metrical proportions are distorted by one measure too many.

Like Numbers 4, 5 and 7, No. 8 is of higher quality than the pieces which are definitely not by Mozart. The composition is skilful, but the

invention perhaps a little too simple. One should in this matter look into the investigations by Hans Engel,<sup>22</sup> who established the similarities between this piece and dance movements by other composers.

No. 13 is most probably not by Mozart. The voice-leading is clumsy and the combination of Flute and Violin I is quite inept. No. 14 arouses doubt. It is difficult to make a firm decision for or against Mozart's authorship. The Musette-like character of the piece in particular reinforces the doubt, but this may have been determined by dramatic plan of the ballet. For No. 17, the same applies as for Numbers 4, 5, 7 and 8. The piece definitely has some quality, but is perhaps slightly simple.

Since clear decisions on the attribution of individual movements cannot be made in all cases, the volume editor and Chief Editor decided to print the ballet as it is transmitted in the Paris manuscript, i.e., including also the movements certainly not by Mozart. Until more reliable sources are discovered, it must be assumed that the ballet music is thus presented in the form in which it was heard in Paris in 1778.

As the editing of the music for *Les petits riens* was dependent on the – not authentic – Paris manuscript, which furthermore also contains many mistakes, the volume editor was entitled, and also obliged, to treat this source freely. All departures from the source are however listed in the *Kritischer Bericht*. In all movements for which the source does not specify bassoon, the option of the bassoon running with the bass-line is pointed out in a footnote to "*Violoncello e Basso*" (as in the Numbers 3, 7, 11, 13, 15 and 19).

The clefs for the bassoon do not always follow the source. Where the bass clef can be used without risk of reading difficulties, it was preferred to the tenor clef, even if the latter was specified in the manuscript. Details are given in the *Kritischer Bericht*.

The repeat signs for the *Menuet* No. 6 are missing in the source. The *Gigue* No. 20 notates the unnamed clarinets in F, which implies clarinets in B<sup>b</sup>. As a concession to modern performance practice, and since the piece is not by Mozart anyway and is not transmitted in authentic form, the Chief Editor and volume elected to transcribe the part for clarinets in A.

<sup>20</sup> Cf. E. Hess, contribution to the discussion of his treatise *Remarques sur l'authenticité de l'ouverture KV 331a* = Appendix 8, in: *Les influences étrangères dans l'œuvre de W. A. Mozart*, Paris, 1956, p. 234.

<sup>21</sup> Prodhomme's assumption that the movements not by Mozart could be by Gossec is pure speculation. Cf. J. G. Prodhomme, *Gossec*, Paris, 1949, p. 17.

<sup>22</sup> *Der Tanz in Mozarts Kompositionen*, in: *Mozart-Jahrbuch* 1952, Salzburg, 1953, p. 31.

KV 300: This *Gavotte* in B<sup>b</sup> major was in Einstein's opinion probably intended for the ballet music *Les petits riens*, but finally not used, for reasons not known. Factors in favor of this hypothesis are a strong stylistic relationship with those undoubtedly genuine movements from the ballet music as well as the use of the term *Bassons* instead of *Fagotte* and the remark *Paris 1778* legible on the autograph. It is however quite conceivable that this remark is significantly more recent than the manuscript (J. A. André?). Should it ever be proved that this *Gavotte* did indeed belong to *Les petits riens*, this would provide new grounds for doubting the authenticity of the Paris manuscript of the ballet music. For it is just as possible that it was composed for the ballet, but not included in the Paris manuscript, as that the *Gavotte* was planned for the ballet, but not used (Einstein's hypothesis).

In the lower margin of the front page of the autograph the following remark casts an interesting light on the history of the leaf: *This leaf from the legacy of the great master was presented as a token of personal appreciation to Minister von Eisendecker, with an assurance of the genuineness of Mozart's handwriting. Frankfurt on Main, 24th December, 1855, C. A. André.* Einstein's statement<sup>23</sup> that the leaf has been in Salzburg since 1938 (the library of the International Foundation Mozarteum) must unfortunately be corrected: the library possesses an indeed very good photograph of the manuscript, but the original is lost.

KV 367: After the miscarriage of the efforts described above to obtain an opera commission, it must have been a moment of deliverance when – just back from Paris – he received a commission from Elector Carl Theodor for an *opera seria* for the Munich Carnival season 1781. The extensive correspondence between Mozart and his father in Salzburg, who was the intermediary for the numerous wishes for changes directed to Varesco, the librettist of *Idomeneo*, give a lively picture of Mozart's industry and dedication relating to this new, major task.<sup>24</sup> The ballet music for *Idomeneo* KV 367 is seldom mentioned in these letters, in which a dogged struggle for textual formulations suited to the composer's needs occupies the foreground.

On 19 December 1780, Mozart wrote from Munich to his father in Salzburg: “*One rejoices*

*indeed when one is released from such as great, burdensome labor – and – is released with honor and renown – for, I am almost at this point; there are only 3 arias still to do and the last chorus from the third act – the overture – and the ballet – and goodbye, score –*”.<sup>25</sup> On 30 December he wrote again to his father: “*A blessed New Year! – please excuse me, if I write so seldom to you, – for I am now buried under work – I am not quite finished with the third act – and then I also have – because there is no separate ballet, but only a Divertissement belonging to the opera, the honor of composing the music for this as well. This suits me very well, however, for then the music is at any rate by a master*”.<sup>26</sup> And on 18 January 1781 he sent information on the final preparations to his father: “*– today is the first recitative rehearsal in the theatre; – I was not able to go ahead with writing, because I still had the cursed dances to do – Laus deo – now I have got through it*”.<sup>27</sup> With the last two letters, the time limits for the composition of the ballet music for *Idomeneo* are quite precisely fixed: in the short weeks between 30 December 1780 and 18 January 1781. The première of the opera took place on the 29 January 1781 in the new Electoral Opera House, later called the *Residenztheater* [Palace Theatre]. The word book for the very first performance of the work also included under the *Personaggi* the ballet master: *Li Balli sono d'Inventione del Signor le Grand, Direttori di balli di S. A. S. E. Palatina Duca di Baviera*<sup>28</sup> [The dances are the invention of Signore Le Grand, Director of Dance to His Most Serene Highness, the Duke Elector of the Palatinate of Bavaria].

Regarding the place occupied by the ballet within the opera, we have to rely on hypotheses. Mozart calls it, in his letter of 30 December 1780, a “*Divertissement*” and thus indicates its stylistic origins in the French *Divertissement* of Lully, Rameau and finally Gluck.

There can be no doubt that in this music – exactly as in the chorus scenes in the opera – Mozart's Paris experiences and impressions left their mark. The proximity to Gluck is tangible over long stretches, and attention has often been drawn to the close relationship between the Chaconne

<sup>25</sup> Bauer-Deutsch III, Nr. 565, lines 38–41.

<sup>26</sup> Bauer-Deutsch III, Nr. 573, lines 5–10.

<sup>27</sup> Bauer-Deutsch III, Nr. 580, lines 6–9.

<sup>28</sup> *Dokumente*, p. 170. Cf. the *Pas seul de Mr. Le Grand* on pp. 73f. and the *Pas de deux de Mad.<sup>me</sup> Falgera et Mr. Le Grand* on pp. 98f. of this edition.

<sup>23</sup> KV<sup>3a</sup>, p. 999.

<sup>24</sup> Bauer-Deutsch III, Nr. 535–581.

introducing the ballet and the Chaconne from Gluck's *Iphigénie en Aulide*.<sup>29</sup>

The autograph has been preserved as an intact volume, which permits the assumption that the ballet was performed in one piece within the opera; in keeping with the tradition of Lully's opera *Divertissement*, this would have been towards the end of one of the acts.<sup>30</sup> A favorable position for it in musical terms would be at the end of the first act with its close in D major and three-quarter time, exactly like the Chaconne with which the ballet begins.

For the editing work, a photocopy of the autograph was available. Formerly in the possession of the Prussian State Library in Berlin, it is now looked after by the Prussian Cultural Foundation amongst items from the former library and now in Tübingen. Thanks to a particularly generous gesture by the directors of this deposit, the volume editor had the opportunity of prolonged study of the autograph itself in the Murhard Library in the city of Kassel. The manuscript is carefully written throughout. Numerous changes and sketches are however an indication of the special efforts Mozart made in mastering this new task of writing music for a ballet.

This is visible for example where the writing-out was interrupted after measure 129 of No. 1 (p. 59); after a blank page, i.e. ruled but without notation, the strings were notated for 23 further measures but then crossed out.<sup>31</sup>

After measure 147 of the same number (p. 60), a page follows with nine only partially completed measures which originally concluded the movement and introduced a *Molto Andante*. These were then crossed out.<sup>32</sup> The fact that the change of time-signature to two-four time was expressly indicated in the wind and timpani leads to the conclusion that the use of these instruments was planned here, but never carried out. This would admittedly have represented a certain contradiction to the character of the *Molto Andante* – at least as far as the trumpets and timpani were concerned.

After measure 65 of No. 2 (p. 79) four measures were notated in the strings (Viola = col Basso),

but then crossed out. These originally led the movement to a half-close with a fermata on the dominant.<sup>33</sup>

Editorial problems of a particular kind were presented in No. 5 by measures 38f., especially measures 43–59 (pp. 95f.). This section was in all likelihood rejected by Mozart himself and crossed out with diagonal strokes.<sup>34</sup> The leaves in question are 44<sup>v</sup>, 47<sup>r</sup> and 47<sup>v</sup> of the autograph. These pages, belonging to one sheet, originally followed each other in immediate succession. After crossing them out, Mozart inserted the sheet with what are now leaves 45<sup>r</sup> (ruled but otherwise blank), 45<sup>v</sup>, 46<sup>r</sup> and 46<sup>v</sup> (likewise ruled but otherwise blank) into the volume and started there with the notation of the new version, which then breaks off, again incomplete, after 13 measures and before the blank face 46<sup>v</sup>. Why Mozart left this second version unfinished is not known. The Critical Report of the AMA suggested that a leaf was missing from the autograph,<sup>35</sup> but it is clear from the fact that the reverse side of the last leaf bearing notation for the second version was left blank that this is not the explanation.

Since Mozart had completed these measures, at least in the principal instruments, in the version he later rejected, and since the second version was left unfinished, the volume editor decided, for the sake of providing a performable complete ballet music, on the compromise solution of printing the first version. The parts in small print for flutes, oboes, horns, trumpets and violas in measure 38, the flutes, oboes and horns in measure 39, for violas in measures 39–42 and oboes in measure 43 have been taken from the second version, which has the same music in this section.<sup>36</sup> They are therefore from Mozart's pen and are not an editorial addition. The viola part in small print in measures 43–48 was added by the volume editor because its absence would have resulted in a breach of the rules of harmony. To what extent Mozart had thought about employing wind instruments, which he did not notate, in measures 43–48 remains a matter of speculation. One could easily imagine sustained notes at least until measure 46.

<sup>29</sup> Printed in Appendix III, 2., p. 116.

<sup>30</sup> Cf. the description of the manuscript in the *Kritischer Bericht*.

<sup>31</sup> Cf. W. A. Mozarts Werke [...] Supplement, Critical Report, prepared by Paul Graf Waldersee, Leipzig, 1883, p. 73.

<sup>32</sup> Printed in Appendix III, 3. a), pp. 116f.

<sup>29</sup> Cf. H. Abert, op. cit., volume 1, p. 866.

<sup>30</sup> Cf. R. Girardon, article *Divertissement*, in: MGG 3, pp. 606f.

<sup>31</sup> Printed in Appendix III, 1. a), p. 114.

<sup>32</sup> Printed in Appendix III, 1. b), p. 115.



The original version of the close of the Passacaille, 33 partially filled-out measures after measure 71,<sup>37</sup> was later crossed out and replaced by the measures 72f. (p. 98f.).

The participation of the bassoon requires a special word of explanation. Where woodwind are notated and thus invite the option of the bassoons playing *col Basso*, a footnote to the “*Violoncello e Basso*” or “*Basso*” indicates this as *ad libitum*.<sup>38</sup>

The bassoon parts in small print in number 1, measures 1–153 and measures 215–225, and Number 5, measures 1–106 are additions by the volume editor. In the first case (No. 1, measures 1–153, pp. 49f.), it concerns an addition on the basis of analogy, as the reprise of the beginning of the Chaconne (measures 284f., pp. 70f.) specifies *col Basso* for the bassoon. In the second case, (No. 1, measures 215–225, pp. 64f.), the *col Basso* role for the bassoon is plausible because in this movement the bassoons are *obbligato* from measures 226f. onwards (pp. 66f.), although the basses at this point first of all have a rest. In the third case (No. 5, measures 1–106, pp. 92f.), the bassoon part has again been made up in analogy with the reprise of the beginning of the movement, where bassoons are specified as *col Basso* (measures 108f., pp. 101f.); Mozart had only written them out in the fermata measure 107.

KV 299<sup>c</sup>: These fragmentarily transmitted sketches for a ballet were already seen by Einstein as being connected with the plans for operas and ballets that Mozart hoped to realise, with Noverre’s help, in Paris in 1778.<sup>39</sup> The suggestion is plausible, especially as the remarks on the scenes made in the sketches are in French.

Under KV 299<sup>c</sup> Einstein counted only the manuscript in the Bibliothèque du Conservatoire de Musique in Paris, signature Ms. 252, but makes an important reference to a sketch sheet in the former Prussian State Library in Berlin, which “*in terms of character, handwriting and paper*”<sup>40</sup> belongs here. Unfortunately, this leaf (no KV number) disappeared during the last war; luckily, the library of the International Mozart Foundation in Salzburg had a photocopy of both pages, which served as the basis for the transcription and facsimile reproduction of both pages.<sup>41</sup> The

relationship between the Paris source and the Berlin leaf is obvious, especially if one looks more closely at the numbering on both leaves. The Berlin leaf begins with a No. 12 and ends with a No. 16, while the pieces between are not numbered. The Paris sketch extends from No. 17 to No. 27, although the numerals “24” and “27” do not appear (cf. however the last line of the Paris sketch sheet, pp. 110/111, with the sketched beginning [?] of a new Number “24”). The Paris leaf is, according to this, the immediate continuation of the Berlin leaf. Numbers 1–11 are missing, and whether the sketch originally finished with No. 27 is not known.<sup>42</sup>

KV Appendix 103 (320<sup>f</sup>): Counting this unfinished *Chasse* [pursuit, hunt] amongst the Ballets and Pantomimes is not unproblematic. Einstein interpreted the Fragment as the Ritornello to the Rondeau of the *Sinfonia concertante*, KV Appendix 104 (320<sup>e</sup>) and correspondingly dated it to 1779.<sup>43</sup> Friedrich Blume found good reasons for refuting this connection, and thus raised questions about Einstein’s dating at the same time.<sup>44</sup> Mena Blaschitz considers 1788 the year of composition.<sup>45</sup>

There is also good evidence for a link with the Paris ballet schedules of 1778, which would be in keeping with the programmatic title of the work.<sup>46</sup> The work is brought into association with the B<sup>b</sup> major *Gavotte* KV 300, which is also supported by the use of paper of the same format, the same layout of the manuscript, very significant

<sup>42</sup> W. Boetticher, who in his article *Neue Mozartiana. Skizzen und Entwürfe*, in: *Neues Mozart-Jahrbuch III*, 1943, also reported on the Paris sketch, in fact rejects any connection between the two leaves and writes: “*The four dances [there are 6!], which Mozart left to us on the leaf, with notation on both sides, in the Prussian State Library in Berlin [...] certainly belong to another ballet work which the master probably never finished.*” (pp. 158f.).

Unfortunately, Boetticher gives no reasons for the rejecting Einstein’s well-founded hypothesis. Boetticher’s transcription of the sketch (op. cit., pp. 157f.) differs in some details from that published here.

<sup>43</sup> KV<sup>3</sup>, pp. 411f. Otto Bach published a reconstruction of the *Sinfonia concertante* including this *Chasse* (Vienna, C. A. Spina, publisher’s numbers 21843–21848).

<sup>44</sup> *The Concertos: (1) their sources*, in: *The Mozart Companion*, edited by H. C. R. Landon and D. Mitchell, London 1956, p. 214. German version: *Mozarts Konzerte und ihre Überlieferung*, in: F. Blume, *Syntagma musicologicum. Gesammelte Reden und Schriften*, Kassel etc., 1963, p. 698.

<sup>45</sup> *Die Salzburger Mozart-Fragmente*, Diss. phil. Bonn, 1926, p. 296 [398] (typewritten).

<sup>46</sup> Cf. also G. de Saint-Foix, *W.-A. Mozart*, volume III, Paris, 1936, pp. 414f.

<sup>37</sup> Printed in Appendix III, 3. b), pp. 118f.

<sup>38</sup> As is the case in Numbers 2 (pp. 73f.), 3 (pp. 86f.) and 4 (pp. 88f.).

<sup>39</sup> KV<sup>3</sup>, p. 380.

<sup>40</sup> Ibid.

<sup>41</sup> Appendix I, pp. 104–107.

similarities in the handwriting and a related stylistic language. Again, however, it should be remembered that historical and textual evidence is missing, so this hypothesis should be treated with the necessary caution.

For the editing, the autograph preserved in the library of the International Mozart Foundation in Salzburg was made available to the volume editor.

KV 446 (416<sup>d</sup>): The fragments of the Music for a Carnival Pantomime provide an interesting insight into Mozart's personal enjoyment of dancing, comedy and masquerades. On 15 February 1783 he wrote to his father in Salzburg from Vienna: "*I believe we will form a Compagnie Masquerade in the last days of Carnival, and perform a little pantomime; – but I ask you not to tell anyone.*"<sup>47</sup> On 15 March the following description was given, at least to his father: "*– on Carnival Monday we performed our Compagnie Masquerade in the Ballroom. – It consisted of a pantomime, which perfectly filled out the half-hour foreseen for the pause. – My sister-in-law was Colombine, I was Harlequin, my brother-in-law Piero, an old dancing master | Merk | Pantalón, a painter (Grassi) the doctor. The invention of the pantomime and the music for it were both mine. – The dancing master Merk was kind enough to rehearse us; and I can tell you played quite respectably. – Here I enclose for you the announcement, which one masker, disguised as a postman with his wooden rattle, distributed to the other maskers. The verses, even if they are couplets, could be better; they are not one of my products. – The actor Müller<sup>48</sup> scribbled them.*"<sup>49</sup>

This fragment transmits the violin part of an outline and a final version which is substantially more extensive. To enable a better comparison, they are printed as A and B alongside each other, but do not give – quite apart from the fact that they only show us the violin part anyway – a complete picture of the pantomime. The *Introduction*<sup>50</sup> and at least one *Allegro* to follow

No. XV are missing (cf. p. 127, end of the last line of music).

The autograph is spread over four leaves which are preserved in the State Library Berlin – Prussian Cultural Heritage (Music Department) (Nos. I–XIII) and one leaf with writing on one side only, now in the Bibliothèque du Conservatoire de Musique in Paris (signature *Ms. 251*), with Nos. XIV and XV.<sup>51</sup> According to Einstein, both fragments used to be together – no doubt with pieces missing – in André's possession.<sup>52</sup> The Paris Fragment, of which a photocopy was available to the volume editor, bears the inscription: *Wolfg. Amad. Mozart's manuscript received from Anton Schmid, Ward of the Imperial and Royal Court Library in Vienna with the letter of the 17th October, 1849* [Julius André's manuscript?].

For the editing, a photocopy of the Berlin leaves was likewise available, but the volume editor was also able to consult directly the original in the Deutsche Staatsbibliothek (now State Library Berlin – Prussian Cultural Heritage, Music Department), Berlin.<sup>53</sup>

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Harald Heckmann

Kassel, May, 1963

Translation: William Buchanan

<sup>47</sup> Bauer-Deutsch III, No. 728, lines 18–20.

<sup>48</sup> Regarding the actor Müller, cf. P. Nettel, *Mozart und der Tanz*, Zurich-Stuttgart, 1960, pp. 10f.

<sup>49</sup> Bauer-Deutsch III, Nr. 731, lines 33–43. The sister-in-law is Aloisia Lange, the brother-in-law Joseph Lange, the dancing master Merk is perhaps the French dancer Mergery; cf. *Dokumente* pp. 188f., 3 March 1783.

<sup>50</sup> The incipits of the Introduction and of the first Allegro (No. I) were printed by Einstein (KV<sup>3</sup>, p. 518) following the only source available for the *Introduction*, the manuscript André Catalogue of 1833, section *Manuscripts added later*, Letter B.

<sup>51</sup> These numbers were not included in the AMA. They were printed for the first time in W. Boetticher, op. cit., p. 171.

Our transcription departs in some details from Boetticher's.

<sup>52</sup> In the manuscript André Catalogue of 1833, section *Manuscripts added later*, Letter B, the entry states: "*The first Violin was written by Mozart without any other score, and therefore, presumably, the other 3 parts likewise, which I only possess in copies. [...]*" Cf. KV<sup>3</sup>, p. 518.

<sup>53</sup> The beginning of version B is not in Mozart's hand; the same applies to the scene directions in this version. These have therefore been shown in the present edition in italics (cf. in this regard also the *Kritischer Bericht*).





Facs. 1: *Les petits riens* KV Appendix 10 (299<sup>b</sup>): first page of the score copy in the possession of the Bibliothèque de l'Opéra, Paris; cf. page 3, Overture, measures 1–5.



Ballet zur Oper Idomeneo. || Chaconne || Kantontänzer tanzt im alten Tanz. 1  
 von Mozart  
 im Jahr  
 1781.  
 40 K-367

Facs. 2: Ballet music for the opera *Idomeneo* KV 367: leaf 1<sup>r</sup> of the autograph formerly belonging to Prussian State Library in Berlin (now State Library Berlin – Prussian Cultural Heritage, Music Department); cf. page 49, No. 1, Chaconne, measures 1–7.





Facs. 3: *Ballet music for the opera Idomeneo* KV 367: leaf 25<sup>r</sup> of the autograph formerly belonging to Prussian State Library in Berlin (now State Library Berlin – Prussian Cultural Heritage, Music Department) cf. page 73, No. 2, measures 1–6.



*Baskin und Colombine zuehen, N. 12.* *Ballet: künigliche Pantomimen, Non Negast und sein ganzes Volk.*

*Scene I.*

*Scene II.*

*Scene III.*

*Scene IV.*

*Scene V.*

*Scene VI.*

*Ex Bibl. Regia Berlin*

*1804 968*

Facs. 4: *Music for a Carnival Pantomime* KV 446 (416<sup>d</sup>): first page of the autograph = leaf 1<sup>r</sup> of the four leaves in the possession of the State Library Berlin – Prussian Cultural Heritage, Music Department (cf. also *Concerning the present Volume*, p. XIV); cf. page 120–122, version A, Scenes I–VI.





Facs. 5: *Music for a Carnival Pantomime* KV 446 (416<sup>d</sup>): last page of the autograph = leaf with writing on one side only in the possession of Bibliothèque du Conservatoire de Musique, Paris (cf. also *Foreword*, p. XIV); cf. page 127, version B, Nos. XIV and XV.