

WOLFGANG AMADEUS MOZART

Series III

Songs, Partsongs, Canons

WORK GROUP 10:
CANONS

PRESENTED BY ALBERT DUNNING

1974

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.

CONTENTS

Editorial Principles	VII
Foreword.....	VIII

Facsimile: Giovanni Battista Martini, <i>Storia della Musica</i> , vol. II, p. I: Vignette with puzzle canon.....	XIX
Facsimile: Autograph of KV 89 ^a II (73 ^r) = No. 19.....	XIX
Facsimiles: Photomontage of the severed parts of the autograph of KV 553-555 = Nos. 7-9 and KV 557-558 = Nos. 11-12.....	XX
Facsimiles: Autograph of KV 559 = No. 13 and KV 560 ^a (KV ⁶ : 559 ^a) = No. 14a.....	XXI
Facsimile: Autograph of KV App. 191 (562 ^c) = No. 17.....	XXII

Texted canons and an instrumental canon

1. Kyrie KV 89 (73 ^k).....	3
2. “Leck mich im Arsch” (“Laßt froh uns sein”) KV 231 (382 ^c).....	11
3. “Leck mir den Arsch fein recht schön sauber” (“Nichts labt mich mehr als Wein”) KV 233 (382 ^d).....	17
4. “Bei der Hitz im Sommer eß ich” (“Essen, Trinken”) KV 234 (382 ^c).....	20
5. “V'amo di core” KV 348 (382 ^g).....	24
6. “Lieber Freistädter, lieber Gaulimauli” KV 232 (509 ^a).....	27
7. “Alleluia” KV 553.....	32
8. “Ave Maria” KV 554.....	34
9. “Lacrimoso son' io” KV 555.....	36
10. “Gerechtelt's enk” KV 556.....	38
11. “Nascoso è il mio sol” KV 557.....	40
12. “Gehn wir im Prater, gehn wir in d'Hetz” KV 558.....	43
13. “Difficile lectu mihi mars” KV 559.....	47
14a. “O du eselhafter Peierl” KV 560 ^a (KV ⁶ : 559 ^a).....	49
14b. “O du eselhafter Martin (Jakob)” KV 560 ^b (KV ⁶ : 560).....	55
15. “Bona nox! Bist a rechta Ox” KV 561.....	62
16. “Caro bell' idol mio” KV 562.....	65
17. Four-part canon for two violins, viola and bass KV App. 191 (562 ^c).....	68

Untexted canons and canon studies

18. Four-part canon KV 89 ^a I (73 ⁱ).....	71
19. Four puzzle canons KV 89 ^a II (73 ^r)	
“Incipe Menalios”.....	73
“Cantate Domino”.....	74
“Confitebor tibi Domine”.....	78
“Thebana bella cantus”.....	79
20. Three-part canon (“Sie ist dahin”) KV 229 (382 ^a).....	80
21. Two-part canon (“Selig, selig”) KV 230 (382 ^b).....	83
22. Six-part canon (“Wo der perlende Wein im Glase blinkt”) KV 347 (382 ^f).....	84
23. Three-part canon (“Heiterkeit und leichtes Blut”) KV 507.....	86
24. Three-part canon (“Auf das Wohl aller Freunde”) KV 508.....	88
25. Two canons KV 508 ^a Nos. 1 and 2.....	89
26. Fourteen interval canons KV deest and KV 508 ^a Nos. 3-8.....	90
27. Four-part double canon (“Ach! zu kurz”) KV 228 (515 ^b) with facsimile of Mozart's entry in the family album of J. F. von Jacquin.....	96
28. Four-part canon KV deest.....	97
29. Four-part canon KV 562 ^a	98

Appendix

I: Sketches for the main section of the volume

1. for No. 1 KV 89 (73 ^k).....	101
2. for No. 7 KV 553.....	102
3. for No. 11 KV 557.....	103
4. for No. 12 KV 558.....	104
5. for No. 13 KV 559.....	105
6. for No. 15 KV 561.....	106
7. for No. 17 KV App. 191 (562 ^c).....	106
8. for No. 25 KV 508 ^a No. 1.....	107
9. for No. 27 KV 228 (515 ^b).....	107

II: Other sketches

1. KV deest.....	108
2. KV deest.....	108
3. KV deest.....	109
4. KV deest.....	109
5. KV ⁶ : 508 A.....	109
6. KV deest.....	110
7. Two canons at the upper and lower second KV deest.....	110
8. Canonic study KV ⁶ : 626 ^b /31.....	111
9. KV deest.....	111
10. KV deest.....	112
11. KV deest.....	112

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 (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

A series of works by Mozart, which can be described in musical terms as pure canons, have come down to us from a period extending between his first Italian journey (1769–1771) and his mature years around 1788. Beyond that, Mozart, like many other composers of the time, made use of canonic techniques in contrapuntal sections of works involving instruments or voices. The best-known of these “applied” canons are probably the three-part canon “*E nel tuo, nel mio bicchiero*” in the Finale of act II of *Così fan tutte* and the canonic structure of the “*Rex tremendae majestatis*” and “*Recordare*” in the Requiem.¹ Having been introduced as a pupil of Padre Martini to the typically Italian world of the *stile osservato*, it is indicative of the importance he attached to canonic technique that Mozart in his full maturity as a master again turned to the canon in the Requiem and, imposing his stamp on the elements of the style, fused them into a new expressive medium.

The present volume contains those single compositions by Mozart in which canonic leading of all voices shows them to be pure canons. The works selected here under this structural criterion do not form a homogeneous work group from any other point of view. The differences result primarily from different artistic intentions pursued by Mozart with each canon and from the social function of the compositions. Subject to these two criteria, and depending on the transmission, two major groupings can be made for Mozart’s canons; these apply to the contents of this volume:

Canons with text and an instrumental canon, i.e. canons, whose vocal conception or instrumental scoring is clearly defined;

Canons without text and study canons, i.e. those conceived by Mozart as textless canons or which can be classified on secure biographical grounds as studies based on pre-existing models.

The greater part of the canons in the first group owe their origin to Mozart’s social activities in Vienna (KV 231/382^c, 233/382^d, 232/509^a, 556, 558, 559, 560^a and 560^b / KV⁶: 559^a and 560 as well as KV 561), as is unmistakably clear on the one hand from the coarseness of the texts, no

doubt by Mozart himself, and on the other from the simple compositional structure which was presumably determined by the purpose of the works. It is to a different musical and social tradition that the intricately contrapuntal canons with Italian texts belong (KV 348/382^g, 555, 557, 562). Of these, KV 348 (382^g) cannot claim a secured authenticity (see below). Although no definite model can be identified for the five-voice *Kyrie* KV 89 (73^k) – the supposed connections to the canonic composition by Ligniville² previously seen as a model have proved on the whole not to withstand closer examination,³ it is nevertheless as good as certain that Italian stylistic tendencies in the 1770s assisted in the birth of this compositional child. There also appears to be a link between the *stile osservato* and the four-voice *Alleluja* KV 553, which is based on the beginning of a Gregorian chant. Amongst all these works, the *Ave Maria* KV 554 with its simple interior tenderness stands out as a reminiscence of Austrian baroque Marian devotion.

A special case amongst the canons which can be shown to have been originally textless is KV Appendix 191 (562^c) with its unusual scoring (violins, viola and bass). In contrast to the emphasis on abstract constructional skill which predominates in the second group, in this piece it is apparent that Mozart had a concrete sonority in mind. The group of textless canons and study canons has a chronology extending over the same period as the first, and likewise contains works from different periods. In saying this, it is important to point out that the texts of the *Puzzle Canons* KV 89^a II (73^r) can be shown to go back to earlier models. The lack of a text for the other canons is explicable on various grounds. In some cases, fundamental differences in the subdivision of beams compared to the instrumental canon KV Appendix 191 (562^c) suggest that the original conception was vocal. It is also quite feasible that texts, now lost, were underlaid to some canons at a later point in time. Even if the lack of text can in some cases be attributed to the study purposes fulfilled by the canons in question (cf. the *Attwood Studies*), it must nevertheless be emphasised that Mozart also considered the somewhat technical musical structure of a textless canon to be a

¹ For further examples of applied canons on Mozart’s works, refer to Albert Dunning, *Mozarts Kanons. Eine Studie*, in: *Mozart-Jahrbuch 1971/72*, Salzburg, 1973, pp. 228f.

² Otto Jahn, W. A. Mozart, Volume I, Leipzig 1/1856, p. 197, footnote 1.

³ Dunning, op. cit., pp. 236f.

meaningful, independent form, as the notating of KV 228 (515^b) in Joseph Franz von Jacquin's album seems to prove (cf. the facsimile on p. 96).

With the Study Canons, it was not possible in all cases to avoid overlapping with Series X, Work Group 30 of the New Mozart Edition (NMA), *Studies, Sketches, Fragments, Various*, as for example with those canons by Mozart which are also contained in the *Attwood Studies* (NMA X/30/1) (cf. Nos. 23–28). In particular, it is not always possible to draw a line between “canon” in the stricter sense and “contrapuntal study” in the general sense. This difficulty occurs particularly in the group of compositional studies and series of fragments associated with the time spent with Padre Martini.

*

It is not surprising that the transmission of a group of musical works whose individual constituent compositions originated at different times and for different occasions is not homogeneous. For around two thirds of the canons, an autograph has survived. KV 231 (382^c) was edited from a copy once owned by Otto Jahn, KV 556 and KV 561 from the old Mozart Edition (AMA), for which those autographs were still available which have been lost since the end of World War II. In addition, the canons KV 553–562 survive as entries in Mozart's own manuscript work catalogue under 2 September 1788.

The so-called Breitkopf Catalogue⁴ lists, along with indubitably genuine canons, a series of demonstrably spurious canons, of which some however are Mozart's copies of works by other composers.⁵ Since the main source for the five canons KV 229 (382^a), 230 (382^b), 231 (382^c), 233 (382^d) and 234 (382^e) is Breitkopf's *Œuvres complètes*, it cannot be ruled out that further spurious canons or canons copied by Mozart are amongst them, even if there is no firm evidence suggesting this.⁶

⁴ *Breitkopf – Härtel's Alter handschriftlicher Catalog von W. A. Mozart's Original-Compositionen* (the original is untraceable; there is one copy respectively in the Deutsche Staatsbibliothek, Berlin and in the collections of the Gesellschaft der Musikfreunde in Vienna).

⁵ See KV⁶: Appendix A 30, 31, 32, 33; KV 562^b (cf. regarding the authenticity of the latter below); Appendix C 10.02, 10.08, 10.09 (Michael Haydn – cf. below), 10.17

⁶ Cf. Dunning, op. cit., p. 229.

The canon “*V'amo di core*” [“*I love you from my heart*”] KV 348 (382^e) for three four-part choirs represents a special case: this work for twelve voices is unique in Mozart's canon writing. Here four voices are combined to form a “choir”, while each voice is then treated in triple canon. Even though it is in technical terms a twelve-part quadruple canon, the perceived impression is – particularly because of the harmonic voice-leading within each individual “choir” – one of three independently positioned choirs. Retaining the same lapse of time between the entries and the same intervals, the canon could also be resolved in sixteen parts (cf. *Kritischer Bericht* [Critical Report, available in German only]).

More cause for doubt regarding its authenticity is given by the contorted declarations included by Constanze Mozart in comments on the work made to the publisher André than by this unique position in Mozart's oeuvre. In her letter of 10 September 1800⁷ she named the piece “*a fragment*”, and in her letter of 22 October of the same year she writes,

*“the V'amo looked like a fragment; but it is not, as N. N. [Maximilian Stadler] says, who wrote out the rest of it in the way, he says, Mozart would have written it himself, and that he would have been obliged to do it in exactly this way, so that the piece is now complete. For a year now it has been lying in a place where they said: 'it is not complete and therefore not usable;' (N. N. says both statements are not true), the canon (really only two-part, but not a canon) allegedly is 'not by Mozart and not even Mozartian.' N. N. says it is in fact a canon, indeed in twelve parts and very finely made; it is possible that the theme is not by Mozart, but the working out is certainly his, for it is in his handwriting and he has made corrections to it, as both I and he say. The piece, by the way, seems to be not entirely unfamiliar.' But I believe no-one knows it except N. N., through me, and likewise through me the person who had it for a year, apart from his friend.”*⁸

⁷ Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, compiled (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, 4 volumes of text (= Bauer–Deutsch I–IV, Kassel etc., 1962/63), with commentary based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc. 1972), vol. IV, No. 1310, p. 369, lines 40–43.

⁸ Bauer–Deutsch IV, No. 1316, p. 376, lines 8–24.

The loss of the autograph makes it impossible to see what Stadler did. One can only suppose that the impression of being “*finely worked*”, as Stadler specially emphasised, arose from the puzzle notation in which he may have encountered the piece.

Alongside the doubts concerning authenticity already expressed some time ago, it should also be pointed out that a similar structure and melodic contour appear amongst canons by Padre Martini, so that “*V'amo di core*” seems to be dependent on Martini’s canons, as are the four puzzle canons KV 89^a II (73^r). It is certain that Mozart copied and solved compositions resembling that of the later “*V'amo di core*” during his studies in Bologna under Martini’s supervision: a canon for 16 voices, “*Iste est David*” for four congruent four-part choirs, even makes use of the same harmonic progression.⁹ An explanation of Stadler’s comment, passed down to us by Constanze, that “*it is possible that the theme is not by Mozart, but the working-out is certainly his*” and of the publisher’s remark that “*The piece, by the way, seems to be not entirely unfamiliar*” could be that Mozart had set a well-known melody for four voices in such a way that the melody together with the added voices could be replicated canonically at the unison in the same way as the Padre Martini models mentioned. In that case, Stadler would have been responsible for the solution of the canon, and perhaps also for the underlay of the various texts. This would also explain why Constanze initially thought the work was a fragment, saying that Stadler “*wrote in the rest of it which, as he says, Mozart would have written himself, and would have been obliged to in exactly this way.*” In doing this, Stadler may have overseen that piece can also be solved for 16 voices, i.e. for four choirs.

The circumstances of the transmission for three canons of the first group (KV 231/382^c, 233/382^d and 234/382^e) are particularly unfavorable, and texts, extending however only to the first words of the original texts, are found only in the Breitkopf Catalogue. Either Breitkopf or Härtel, however, must have replaced the original texts by new

ones.¹⁰ It was in this form with the new texts that they were included in the *Œuvres complètes*, which has in turn served as the source for this new edition, as autographs or copies with the original texts are no longer extant. For most of the other canons, the publishers’ text underlay process can be reversed. The publishers’ view that the “*original text is not suitable for publication*”¹¹ is not at all surprising when one looks at the first words of KV 231 (382^c) and 233 (382^d), although an indecent continuation of the beginning of the text of KV 234 (382^e) cannot necessarily be assumed. The text of this canon probably fell victim to what is nothing less than an unjustified zeal in re-texting, a zeal which would also have robbed us of the texts of KV 232 (509^a), 556, 559, 560^a (KV⁶: 559^a) and 561 if the transmission had not preserved them in their original form.

In the case of some of the canons for which an original textless conception is evinced by an extant autograph, by the Breitkopf Catalogue or by the postscript to the *Œuvres complètes* already referred to, the publishers Breitkopf & Härtel decided to underlay a text. The canons in question are KV 229 (382^a), 230 (382^b), 347 (382^f), 507, 508 and 228 (515^b). In the course of their 200 year history, they have become known and loved with these texts, a fact which can be recognised here – written in italics to indicate their extraneous origin – without betraying the standards expected for work within a critical complete edition. Even without the *Œuvres complètes*, there is evidence that a typical phenomenon of the day, the setting of new texts to canons to be sung at social gatherings, was soon apparent in connection with Mozart’s canons as well (cf. in this regard the *Kritischer Bericht*), although these did not attain, as opposed to the new texts by Breitkopf & Härtel, anything more than a chronologically and

¹⁰ Today, there is no longer any way of ascertaining their authorship, because all texts were underlaid without their authors being specified. In each family, only one person could have been considered as possibly responsible: Gottfried Christoph Härtel (1763–1827) or Christoph Gottlob Breitkopf († 1800). Although the volumes with canons appeared for the first time in 1804, the latter family member could still have been responsible, as it is quite conceivable that the work was done in advance. But it is also important to consider the possibility that Gottfried Christoph Härtel could have been the author of all the texts. Cf. on this again Dunning, op. cit., pp. 231f.

¹¹ The publisher’s concluding comments in Vol. XVI of the *Œuvres complètes*.

⁹ Giovanni Battista Martini, *Storia della Musica*, vol. I, Bologna (dalla Volpe) 1757, p. 41 = KV⁶: 73^x, Nr. 8. It is worth pointing out here once again the structural similarity to KV⁶: 73^x, No. 1. Cf. Dunning, op. cit., p. 236.

geographically limited significance. This process of re-texting and texting is still going on and has on the whole led, amongst practising musicians, to a loss of awareness of the original character of Mozart's canons.¹²

One study canon listed in the main section of the Köchel Catalogue as No. 562^b has in the meantime been incontestably identified as a work by Michael Haydn.¹³

*

Since Mozart's canons can appear in the primary sources, without any visible reason, in single line or score notation or in both forms, it seemed appropriate to publish the canons here, as far as possible, likewise in both forms: the single line is more in keeping with the true nature of the canon *per se*, while score notation shows clearly the full polyphonic structure. In the single line notation, numbers above the relevant notes or rests indicate the entry of the next voice. Where no original instructions regarding the intervals at which the next entries should be pitched have come down to us, these were made up: either the instruction "*Kanon im Einklang*" ["*Canon at the unison*"], wherever this applies to the entries of all voices, or an instruction in the form of numbers and intervals governing the sequence and pitch of the entries, based on a main source in score form. A reconstruction of the single line notation has not

been offered in this edition where this has been rendered impossible because of a composed final cadence in the score or where the canonic voice-leading has not been rigorously maintained (e.g. in KV 230/ 382^b). The Rounds (*canones ad infinitum*), recognisable by the repeat signs included in their solutions, have in all cases been written out up to the end of the last voice to enter, so that all the polyphonic structural permutations are visible in the score.

Remarks on Individual Numbers

1. *Kyrie* KV 89 (73^k): This canon may well have been written in Rome in May 1770 during the first Italian journey (cf. however below). It is generally thought that it was written as part of an exchange of musical ideas with Eugenio, Marquess de Ligniville, who was in charge of music at the court of the Grand Duke of Tuscany, with whom the Mozarts had been staying. According to Leopold, the young Mozart¹⁴ was here "*confronted with the most difficult fugues and was set the most difficult themes*" by Ligniville¹⁵ and copied sections of the Marquess' canonic setting of the *Stabat mater* (KV Appendix 238; KV⁶: Appendix A 17). It is however not possible to maintain Jahn's hypothesis of a dependence of the *Kyrie* on canonic compositions by Ligniville in the way that the Puzzle Canons KV 89^a II (73^f) can be shown to be based on models by Padre Martini. Both the canonic *Salve Regina* and the *Stabat mater*¹⁶ by the Florentine court composer display, despite all the craftsmanship in the construction, a monotony in the melodic contours and a certain lameness in the rhythm which is hardly been reconcilable with the musical gesture of the *Kyrie*. Jahn, as well as some later scholars, may be to a certain extent right in saying that the composition of the *Kyrie* was influenced by the contemporary *stile osservato*, of whose exponents

¹² Cf. the tabular summary of the re-textings in Dunning, op. cit., pp. 233f., and in the *Kritischer Bericht*.

¹³ As No. 77 with the text "*Non v'è al mondo*" in the manuscript collection *Raccolta di cento Canoni di vari Autori*, published in: J. D. Robinson, *The Vocal Canon in the Classical Era*, Phil. Diss., Indiana University, 1959. Michael Haydn is specified as composer. This canon is also to be found with the text "*Adam hat 7 Söhne*" ["*Adam has 7 sons*"] in a manuscript in the Stadtbibliothek in Vienna (information courtesy of Prof. Dr. Gerhard Croll, Salzburg). Michael Haydn published this canon with five others at the beginning of 1800 in the Mayer's Book Shop in Salzburg under the title *VI deutsche Canons zu 4 und 5 Singstimmen ohne Begleitung von Herrn Joh. Mich. Haydn* (cf. *Joseph Haydn, Werke*, published by the Joseph Haydn Institute, Cologne under the direction of Georg Feder, Reihe XXXI, *Kanons*, Kritischer Bericht, pp. 39/40). The canon appears under Joseph Haydn's name (still with the text "*Adam hat 7 Söhne*") in the following manuscripts: Austrian National Library, Vienna, signature: *S. A. 67 D. 40*; Kremsmünster: Stiftsbibliothek, sign.: *G 43, 740*, and Cheb [Eger], sign.: *kr. 197–3888*.

¹⁴ Jahn, op. cit., vol. I, p. 134; Luigi Ferdinando Tagliavini, *Mozart Accademico Filarmonico*, in: *Mozart in Italia*, ed. Guglielmo Barblan and Andrea Della Corte, Milan, 1956, p. 117.

¹⁵ Bauer-Deutsch I, No. 173 (3rd April 1710), p. 331, lines 21–22.

¹⁶ *Salve Regina a 3 Voci in Canone di sua Eccellenza il Sig. Marchese di Ligniville*, printed without place or date; *Stabat Mater a tre Voci in Canone del Marchese di Ligniville Eugenio. Opus Plurimum Annorum*, manuscript in Bologna, Biblioteca del Conservatorio G. B. Martini, signature: *GG 104*; regarding Ligniville cf. the article *Ligniville* by Luigi Ferdinando Tagliavini, in: *Die Musik in Geschichte und Gegenwart VIII*, Kassel etc., 1960, col. 867f.

Ligniville was amongst the most active, a role for which he was praised by Leopold Mozart and even Padre Martini himself. So far, no direct model has been identified.

2. "Leck mich im Arsch" ["Lick me in my arse"] KV 231 (382^c)

3. "Leck mir den Arsch fein recht schön sauber" ["Lick my arse really fine and nicely clean"] KV 233 (382^d)

4. "Bei der Hitz im Sommer eß ich" ["In the heat in Summer I eat"] KV 234 (382^e)

Of the original texts, only the first few words are known, preserved in the Breitkopf Catalogue.¹⁷ As there is no transmission of any kind in autographs or copies, the *Œuvres complètes* published by Breitkopf & Härtel offers the only basis for this edition. Pointing out the "light-hearted socialising" which the indecent texts of these canons reflect, Alfred Einstein (KV³) places their origin in the early years of the Vienna period. This argumentation is less convincing when applied to the textless canons KV 229 (382^a), 230 (382^b) and 347 (382^f), which he similarly places, in contrast to the dating 1775 (1780 for KV 347/382^f) in the first edition of the Köchel Catalogue, in the first years in Vienna.

These canons, particularly KV 234 (382^e), differ from the other "Vienna Canons" KV 232 (509^a), 556, 558, 559, 560^a (KV⁶: 559^a), 560^b (KV⁶: 560) and 561 in their melodic contours. While the latter, despite all their musical simplicity, display a declamation derived from language, the former display surprisingly ungainly musical lines with angular arpeggio figures.¹⁸

6. "Lieber Freistädler" KV 232 (509^a): The most likely dating is during the Summer months of 1787. It is clear from Mozart's letter of 15 January 1787 to Gottfried von Jacquin that "Gaulimauli" ["Horse-jaws"] was the nickname for Mozart's pupil Jakob Freystädler,¹⁹ included amongst a

series of other friends given new nick-names.²⁰ Attention has already been correctly drawn to its relationship with the outline of the comedy *Der Salzburger Lump in Wien* [The Salzburg rascal in Vienna].²¹ This (purely literary) outline opens with Freystädler reading a letter from his mother telling him of his father's death. In the second scene, Freystädler, here under the name "Herr Stachelschwein" ["Mr. Porcupine"], says to a certain Mr. "Intrigant" ["Intrigant"] that he is in a hurry; in reply, he is asked "if he is perhaps going to Finta's²² or Scultetti's²³". Answer: "To neither of them, but to Kitscha's".²⁴ This scene is

Wurzbach, *Biographisches Lexikon des Kaisertums Österreich*, Volume IV, Vienna, 1858, p. 355.

²⁰ Bauer-Deutsch IV, Nr. 1022, p. 11, lines 58–65.

²¹ The complete text of this sketch KV 509^b is to be found in Jahn, op. cit., Volume II, pp. 514f., Heinz Wolfgang Hamann, *Mozarts dramatischer Entwurf "Der Salzburger Lump in Wien"*, in: *Acta Musicologica* Vol. XXXIV (1962), pp. 196f., and Bauer-Deutsch IV, Nr. 1201, pp. 167ff.

²² Josef von Finta, * c. 1732 in Ujfalu, † 31 August 1802 in Geregy, 1757 Cornet in the first regiment of Hussars, soon promoted to Lieutenant, 1760 1st Lieutenant and at the same time First Officer of the Watch for the Hungarian Guard in Vienna until 1790, finally attaining the rank of Imperial major-General. His name appears on the list of subscribers for Mozart's three private concerts in the Trattnerhof, Vienna, on 17, 24 and 31 March 1784. See in this regard Mozart. *Die Dokumente seines Lebens*, collected and elucidated by Otto Erich Deutsch (NMA X/34), Kassel etc., 1961, p. 486; G. Amon von Treuenfest, *Geschichte des k. u. k. Husaren-Regiments Kaiser Nr. 1*, Vienna, 1898; R. Sebetic, *A Magyar Kiraly Nemes Testörsög*, Bacs, 1898; *Pressburger Zeitung* 1802, Nr. 860. The reading "Fiala" in Bauer-Deutsch IV, No. 1201, line 13, is not tenable; for the same reason, the hypotheses connected with this name in Eibl VI, p. 428 are no longer applicable (communicated to the chief editors in a letter from Dr. Joseph Heinz Eibl).

²³ Ferdinand von Skulteti (Scultety), dates of birth and death not known, in 1776 Court Counsellor of the Transylvanian Court Chancellery in Vienna, retired in 1790 as Secretary of the Hungarian Court Chancellery. See in this connection also the *Wiener Zeitung* 1780, No. 34 of 26 April 1780, p. 6; *Archiv des Vereins für Siebenbürgische Landeskunde*, Neue Folge 31, Hermannstadt, 1903, p. 508; H. Herbert, *Briefe an den Freiherrn Samuel von Brukenenthal*, No. 445 of 9 January 1782; *Pressburger Zeitung* 1790, p. 900.

²⁴ No-one with the name Kitscha (Kicza, Kiza) could be traced.

¹⁷ Cf. footnotes 4 and 10.

¹⁸ The bad transmission and the isolated position amongst Mozart's canons persuade that quiet doubts about its authenticity are appropriate.

¹⁹ Heinz Wolfgang Hamann, *Franz Jacob Freistädler – Neue biographische Daten*, in: *Mitteilungen der Internationalen Stiftung Mozarteum*, Year VIII (1959), Issue 3/4, pp. 3ff.; A. Ulrich, *Die Musik im Wiener Almanach von 1777 bis 1817*, Phil. Diss. (typewritten), Vienna, 1953, p. 113; Friedrich Breitingner, *Mozarts Salzburger Freund Gaulimauli*, in: *Salzburger Volksblatt* of 14 August 1959; Constant von

important in dating the work.²⁵ Freystädler's father died on 4 July 1787, which provides a *terminus post quem* for the dating of the comedy and the canon. In the text of the comedy, we read that Freystädler, despite the pain over the death of his father, rejoices "*that he [. . .] will soon be better situated*". In fact, it took two years and many unsuccessful petitions before he came into his share of the inheritance.²⁶ It is of course possible that Mozart only later decided to use these events for the farce and for the canon. It would however be difficult to explain the spontaneity of the coarse text of the farce (and of the canon text closely linked to it) with its unsparing exposure of embarrassing details of Freystädler's life if it was really written so long afterwards. On 1 October 1787 Mozart travelled to Prague for the first performance of *Don Giovanni*; it is therefore permissible to date the composition of the canon to the time between 4 July and 1 October 1787.

7. "*Alleluia*" KV 553: The initial motif of this canon is modelled on the *Alleluja* intonation following the Epistle for Saturday in Holy Week.²⁷



The connections with this Gregorian chant (already noted by Albrechtsberger²⁸) and with a specific genre of counterpoint bring the period of studies in Bologna to mind, where Mozart was involved with contrapuntal treatment of Gregorian chant. But such an early dating is contradicted by the listing of this canon, along with nine others (see above), under the date 2 September 1788 in Mozart's personal manuscript work catalogue. Even if it assumed that the ten canons with their stylistic differences belong to different, perhaps widely separated, periods, a dating of the "*Alleluia*" to the sojourn in Bologna in 1770 can hardly be contended, alone because the sketches for this canon (= Appendix I, No. 2) are

²⁵ Hamann, *Mozarts "Der Salzburger Lump in Wien"*, op. cit., p. 197.

²⁶ Breiting, *Mozarts Salzburger Freund Gaulimaui*, loc. cit.

²⁷ *Graduale sacrosanctae romanae ecclesiae de tempore et de sanctis*, Rome, 1908, p. 199: Sabbato Sancto.

²⁸ Johann Georg Albrechtsberger, *Sämmtliche Schriften über Generalbaß, Harmonielehre und Tonsetzkunst: Zum Selbstunterricht*, Vol. 3, Vienna (Haslinger), ²/1838, p. 119.

transmitted on the same leaf as the canons KV 228 (515^b) and 557, which are known to have been written in the 1780s (cf. *Kritischer Bericht*). As Mozart had already written KV 228 (515^b) in Joseph Franz von Jacquin's album on 24 April 1787, KV 553 and 557 should also be dated about a year earlier (and along with them possibly more of the canons inscribed in Mozart's manuscript catalogue under the date 2 September 1788).

8. "*Ave Maria*" KV 554: This canon has for long time been known as the "Bernried Canon". It owes this name to the tradition that Mozart wrote this canon in the album of the monastery of Bernried on the Starnberger See, where he supposedly paid a visit during his stay in Munich in 1780/81. In 1813 a stone slab with the canon inscribed on it was mounted on the outside wall. This tradition has in the meantime been shown to be legend.²⁹ The autograph, supposedly cut out of the monks' album in Bernried and eventually coming into the possession of the Prince of Fürstenberg, contains in fact not only KV 554 but also the canons KV 555 and 558. Apart from the fact that there is no documentary evidence of any visit by Mozart to Bernried, it has also been observed that the stone mason took the Simrock edition as the model for his work on the slab.

9. "*Lacrimoso son' io*", KV 555

11. "*Nascoso è il mio sol*", KV 557

16. "*Caro bell' idol mio*", KV 562

These texts were also used by Antonio Caldara in canons. On the whole, they seem to have enjoyed great popularity, particularly as canon texts. "*Caro bell' idol mio*" was set by Ignaz Wenzel Raphael³⁰ and Wenzel Joseph Trnka³¹ in canon form, "*Lacrimoso* [also "*Lacrimosa*"] *son' io*" by Franz Schubert in two related versions.³² Leopold Mozart copied seven canons by Caldara, including

²⁹ For the unravelling of this story cf. Robert Münster, W. A. Mozarts "*Bernrieder Kanon*". *Die Geschichte einer Legende*, in: *Mozart-Jahrbuch 1962/63*, Salzburg, 1964, pp. 178ff.

³⁰ As No. 13 in the manuscript collection *Raccolta di cento Canoni da vari Autori*; cf. footnote 13.

³¹ As No. 26 in the manuscript collection *Raccolta di cento Canoni da vari Autori*; cf. footnote 13.

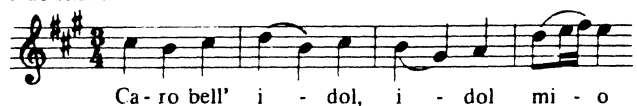
³² D 131; cf. Franz Schubert. *Neue Ausgabe sämtlicher Werke*, published by the Internationalen Schubert-Gesellschaft, Series III, Volume 4 *Mehrstimmige Gesänge für gleiche Stimmen ohne Begleitung*, edited by Dietrich Berke, Kassel etc., 1974, pp. 40f.

three with the texts mentioned above.³³ There is a remarkable similarity between the openings of the themes of Mozart's and Caldara's versions of "Caro bell' idol mio":

Caldara:



Mozart:



Besides this melodic borrowing, which is incidentally also noticeable to an extent in "Nascoso è il mio sol", a further connection between this group of Mozart works and Caldara's canons is visible in the clear penchant for chromatic passages, a sign that Mozart may have been familiar with the works of the elder Viennese master.³⁴

10. "Grechtelt's enk", KV 556

12. "Gehn wir im Prater, gehn wir in d'Hetz", KV 558

Both canons tell of light-hearted outings to the *Prater*. The sketches³⁵ for KV 558 (= Appendix I, No. 4) yield interesting insights into their genesis and provide evidence that Mozart was meticulous in thinking compositions through from the initial idea to the definitive version, even when these compositions were short, musically undemanding and intended only for entertainment amongst a circle of friends.³⁶

³³ This autograph, attributed to Wolfgang, is in a hand identified by Wolfgang Plath as that of Leopold. On this cf. Wolfgang Plath, *Beiträge zur Mozart-Autographie I. Die Handschrift Leopold Mozarts*, in: *Mozart Jahrbuch* 1960/61, Salzburg, 1961, p. 111.

³⁴ Cf. Dunning, op. cit., p. 238.

³⁵ Cf. H. Reichenbach, *Mozarts Skizzen zu einem Kanon*, in: *Junge Musik* 1955, Issue 2, p. 78ff.

³⁶ To make the texts of these two canons more comprehensible, here are the translations: KV 556: "Get ready, get ready, we're going to the Prater. To the Prater? Now leave me in peace, I won't change my mind. Ah, by my loins, ah, in truth, you won't get me out. What's he talking about? Now shut your mouth, I'm going to box your ears."

KV 558: "Let's go to the Prater, to the bear-baiting, to the Punch-and-Judy. Punch is sick, the bear is dead, what shall we do with the baiting? In the Prater there are gnats and piles of dirt." The Hetz, a wooden amphitheater burnt down in 1796 (located near the present Hetz-Gasse), was the setting for popular enclosed hunts of bears and wolves, which Mozart also attended; on the same subject cf. Karl Pfannhauser,

13. "Difficile lectu mihi mars" KV 559

14a. "O du eselhafter Peierl" KV 560^a (KV⁶: 559^a)

14b. "O du eselhafter Martin (Jakob)" KV 560^b (KV⁶: 560)

The canons KV 559 and 560^b (KV⁶: 560) were recorded by Mozart in his personal manuscript work catalogue along with eight others (cf. above) under the date 2 September 1788, while the autographs of all three canons are undated. It is likely that they were all composed some years before 1788. This hypothesis arose from an story by Gottfried Weber published in the periodical *Caecilia* in 1824.³⁷ It is said that Mozart, who used to make jokes with his friends about peculiarities in the pronunciation used by the Bavarian tenor Johann Nepomuk Peyerl³⁸, chose an evening with friends as an occasion to set some nonsensical Latin-sounding words as a canon for Peyerl. The hoped-for result, that the Latin would come out so distorted in the latter's pronunciation that the "quotation from Götz" emerged, was soon realised, upon which Mozart turned the leaf on which the canon was written and, supported by the voices of all present, sang the mocking canon already written on the other side, "O du eselhafter Peierl". It is indeed the case that KV 559 and 560^a (KV⁶: 559^a) are written in autograph on opposite sides of the same leaf. The story in this form does, however, leave some questions open, particularly of why Mozart chose a polyphonic form, the canon, when he wished to make fun of one single person's pronunciation. In addition, the existence of a sketch for KV 559 (= Appendix I, No. 5), which is incidentally already in a suitable form for accommodating a quasi-Latin text, tends to support the hypothesis that the joke had been prepared well in advance, which would then deprive our story of the charm of its spontaneity. If one chose to accept Weber's story, all three canons would then be closely linked to each other.

Epilegomena Mozartiana. in: *Mozart-Jahrbuch* 1971/72. Salzburg, 1973, pp. 281f. (footnote 31).

³⁷ PP. 179f.; on p. 284 of the periodical there is also a lithographic reproduction of the autograph of KV 559 and 560^a (KV⁶: 559^a). The statement in KV⁶ (p. 630) that the subject matter is an outline of the canon is erroneous.

³⁸ T. F. Lipowsky, *Baierisches Musik-Lexikon*, p. 239f.; cf. also Robert Münster, *Aus Mozarts Freundeskreis. Johann Nepomuk und Elise Peyerl*, in: *Acta Mozartiana*, 20th year, 1973, pp. 27ff., especially pp. 31ff. According to information passed on to us by Dr. Münster, there is no documentary evidence relating to any peculiarities in Peyerl's pronunciation.

Since Peyerl was employed by the Waitzhofer theatre troupe in Salzburg around the middle of December 1785, as Leopold Mozart's letters of 9 and 23 December 1785 show,³⁹ Mozart could only have met him in Vienna towards the end of 1785 or, more likely, in 1786 and the earliest date that could be put on the three canons would be 1786, as opposed to 1785 as given in KV⁶.

KV 560^b (KV⁶: 560): With the exception of minor rhythmical changes, mostly necessitated by the text, and the transposition to G major (instead of F), this work is musically identical with KV 560^a (KV⁶: 559^a). The texts are also essentially the same, except that here, instead of Joh. Nepomuk Peyerl, the names “*Jakob*”, “*Martin*” – forename or surname? – and “*Lipperl*” appear. Alfred Einstein's suggestion that these refer to Philipp Jacob Martin, Mozart's “Impresario” for the concerts in the Mehlgrube and the Augarten, therefore fits well.⁴⁰ The identification of “*Jakob*” with Jacob von Lirzer (KV³, loc. cit.), is less convincing, especially since there is no evidence of any member of the Lirzer family (Lierzer, Lürzer) ever having this forename.⁴¹ In Mozart's personal manuscript work catalogue, this canon appears in F major.

15. “*Bona nox!*”, KV 561: As in the previous canons, Mozart also recorded this in his personal manuscript work catalogue under the date 2 September 1788. The coarseness of the original text induced Breitkopf to underlay a completely new text and led later editors to a partial “purgation” (cf. *Kritischer Bericht*). The closing words of the canon were however obviously not considered unseemly in the everyday familiar language of the Mozarts, as Wolfgang's letter of 5

November 1777 to his cousin⁴² and his mother's letter of 26 September of the same year to her husband⁴³ – a use of language, by the way, that could well have its roots in Salzburg, as a local saying for a saint's day shows: “*Scheiß ins Bett, daß's übergeht, morgen ist Elisabeth*” [“*Shit in your bed till it flows everywhere, tomorrow is St. Elisabeth's Fair*”]⁴⁴. Mozart's fondness for the playful mixing of words from different languages is visible in many of his letters and works.

17. Four-part canon for two violins, viola and bass KV Appendix 191 (562^c): With its unambiguous scoring and its individual structure, this represents a special case amongst Mozart's canons. Each part enters, if one discounts the imitation at the octave between viola and bass parts, a second lower than its predecessor. An autograph sketch (= Appendix I, No. 7), which also includes an outline of KV⁶: 384 B, has come down to us and presents the same material a fifth lower.

18. Four-part canon KV 89^a I (73ⁱ): This canon at the unison, probably written during the first Italian journey, is extant in autograph both in single line notation with 3 signs indicating the entries and in a four-part score. The five-part version rendered in the AMA is dependent on a secondary source (cf. *Kritischer Bericht*).

19. Four puzzle canons KV 89 II (73^f): The four puzzle canons may also be a product of the first Italian journey and give testimony of Mozart's time with Padre Giovanni Battista Martini. There is uncertainty whether this artistic exercise dates from the Italian journey itself or from a later period in Salzburg, but the characteristics of the

³⁹ Bauer-Deutsch III, No. 907, p. 468 and No. 911, p. 477.

⁴⁰ Cf. KV³, p. 708, footnote to KV 560. It would also be possible to argue that the “Martin” version refers to the composer Martin y Soler, but there is no further evidence for this supposition.

⁴¹ The “*H: v: Lirzer*” mentioned in Bauer-Deutsch III, No. 585, p. 97 is Ferdinand Lürzer von Zehental, † 1814, in 1790 Count Director of Building Works and later Imperial and Royal Government Adviser. In the 17th and 18th centuries, a number of Court Civil Servants in Salzburg came from this family. In this connection see the *Genealogische Taschenbuch der Adeligen Häuser Österreichs*, Vol. I, Vienna, 1905, which records many members of this family, but none called Jacob.

⁴² “– *iezt wünsch ich eine gute nacht, scheissen sie ins beet daß es kracht; schlafens gesund, reckens den arsch zum mund; ich gehe izt nach schlaraffen, und thue ein wenig schlaffen.*” [“– *now I wish good-night, shit in your bed so that it's really loud; sleep soundly, raise your arse to your mouth; I am now going to never-never land, and will have a little sleep.*”] (Bauer-Deutsch II, No. 364, p. 104, lines 28–31).

⁴³ “*adio ben mio leb gesund, Reck den arsch zum mund. ich wünsch ein guete nacht, scheiss ins beth das Kracht, es ist schon über oas ietzt kanst selber Reimen.*” [“*Adieu, my treasure, live well, raise your arse to your mouth. I wish good-night, shit in your bed so that it's really loud, now it's everywhere and you can rhyme it yourself.*”] (Bauer-Deutsch II, No. 333, p. 14, lines 93–95).

⁴⁴ Documented by Erich H. Mueller von Asow, in: *Gesamtausgabe der Briefe und Aufzeichnungen der Familie Mozart*, ed. by Mueller von Asow, Vol. II, Berlin, 1942, p. 214.

paper and the style of hand-writing in the autographs of KV 89 (73^k), 89^a I (73ⁱ) and 89^a II (73^f) could just as easily suggest an origin in Salzburg. It is however at the moment not possible to propose a precise dating. Martini published the first volume of his *Storia della Musica* in 1757.⁴⁵ At the beginning and end of each chapter of this work, he placed charming vignettes with various puzzle canons (cf. the facsimile on p. XIX). It is quite permissible to suppose that the young Mozart saw copies of the vignettes for the second volume before the Imprimatur was granted by the Papal Curia on 31 August 1770.⁴⁶ A number of canons from KV Appendix 109^d (KV⁶: 73^x), published in NMA X/30, are solutions of similar formulae by Martini.⁴⁷ We can therefore safely assume that the four puzzle canons KV 89^a II (73^f) emerged from a study of Padre Martini's models (cf. the facsimiles on p. XIX).

The first is a relatively simple canon in unison. The text, "*Incipe Menalios mecum mea tibia versus*", is taken from Virgil.⁴⁸ Mozart first of all solved the Martini formula (*Storia* II, p. I) without error and then re-shaped it. The nine-part canon "*Cantate Domino omnis terra*" borrowed the text only from the canon printed on p. 8 of the first volume of the *Storia*; the Latin heading "*Ter ternis canite vocibus*", which contains the solution, and the construction correspond however to the canon on p. 1 of volume II.

Psalm 41,5 was the source of the text of the canon "*Confitebor tibi Domini in gentibus et nomini tuo cantabo*". Here Mozart made a precise reconstruction of the model on p. 67 of volume I of the *Storia*. Because the two main voices in the canon, the soprano and bass with the instruction "*Clama, ne cesses*", allow the *ad libitum* addition of an alto voice with the direction "*Tertia pars si placet*", earlier editions of the Köchel Catalogue and various other publications⁴⁹ supposed that there must be another, independent puzzle canon. The direction given for the main voices, "*Clama,*

ne cesses", is taken from the Bible and is well-known in works by old Flemish composers; it indicates that the rests in the *comes* should be ignored. This canon must therefore be classified as a particular species of canon within the *musica reservata* tradition.

The last of the puzzle canons is a six-part double canon for three sopranos and three tenors in which all voices within each group enter at the unison; it represents a rhythmic differentiation of the model on which it is based. The text, "*Thebana bella cantus Troiana cantat alter*", is taken from Anacreon. The model, which Mozart follows very strictly, is on p. 41 of vol. II of the *Storia*. The two instructions, "*Ter voce ciemus*" above the first staff (*Discant*) and "*Voce ter insonuit*" above the second voice (*Tenor*), are taken from Martini's model. Beside solutions to Martini's canons, a fragment of one of Mozart's own new realisations is extant (= Appendix II, No. 8).

20. Three-part canon ("*Sie ist dahin*" ["*She is now gone*"]) KV 229 (382^a)

21. Two-part canon ("*Selig, selig*" ["*Blessed, blessed*"]) KV 230 (382^b)

There is no autograph transmission of these two canons. In *Breitkopf – Härtel's Altes handschriftliches Catalog von W. A. Mozart's Original-Compositionen* [*Breitkopf & Härtel's old manuscript catalogue of W. A. Mozart's original compositionen*] they are specifically described as being "*without text*". The edition in the *Œuvres complètes* is the oldest source, on which all others are based. In the postscript to the volume in question, the publishers mention that they have provided texts for a number of canons, including those dealt with here. The texts are from the poems *Elegie auf eine Nachtigall* [*Elegy on a Nightingale*] and *Elegie. Bey dem Grabe meines Vaters* [*Elegy. By my Father's Grave*] by Ludwig Christoph Heinrich Hölty (1748–1776). With these texts underlaid, the canons enjoyed great popularity, not least because the character of the texts corresponds particularly closely to the musical character of the texts – as for example in the chromatic descent over a fourth at the beginning of KV 229 (382^a), a figure known as *passus duriusculus* in the compositional theory of the early Baroque and firmly established in the musical consciousness of the time as the bearer of a threnodic affect. A chromatic descent over a fourth was employed, particularly in the canons of the 18th century, to intensify the expression and complexity of the composition – one needs only to

⁴⁵ Martini, *Storia della Musica*, Vol. I: 1757, Vol. II: 1770, Vol. III: 1781, Bologna (facsimile reprint: Graz, 1967).

⁴⁶ Cf. KV⁶, p. 108.

⁴⁷ Cf. Ernst Hess, *Über einige zweifelhafte Werke Mozarts*, in: *Mozart-Jahrbuch 1956*, Salzburg, 1957, pp. 100ff. (esp. 112ff.).

⁴⁸ *Eclogae*, 8 (after Theocritus).

⁴⁹ Gottfried Wolters, *Mozart-Kanons im Urtext*, Wolfenbüttel, 1956, adopts on pp. 56f. the view presented in the early editions of the Köchel Catalog that five puzzle canons are involved.

think of Padre Martini's "*Quando giunge l'ora amara di partir da questa vita*" ["*When the bitter hour arrives to leave this life*"]⁵⁰ and Beethoven's "*Kurz ist der Schmerz*"⁵¹ ["*Brief is the pain*"]. KV 229 (382^a) very soon won J. G. Albrechtsberger's enthusiastic admiration.⁵² In the two-voice construction KV 230 (382^b), the time between the entries of *dux* and *comes* is shortened by a half-note rest in measures 8/9; this is later made up for in measure 12. This is the only case in Mozart's canons of this procedure, which makes a single-line notation impossible.

22. Six-part canon ("*Wo der perlende Wein im Glase blinkt*" ["*Where the bubbling wine winks in the glass*"]) KV 347 (382^f)

23. Three-part canon ("*Heiterkeit und leichtes Blut*" ["*Merriment and lightness in the blood*"]) KV 507

24. Three-part canon ("*Auf das Wohl aller Freunde*" ["*A health to all friends*"]) KV 508

In practice, these canons, which are transmitted without text in the autograph, became known with the texts supplied in Breitkopf & Härtel's *Œuvres complètes*. The two canons KV 507 and 508 were composed at a period in which Mozart was again occupied with questions of canonic technique. Further evidence for this is the transmission of KV 507 and 508 (and 508 A = Appendix II, No. 5) along with the first outline for the *Finale* of the Piano Quartet KV 493 dated 3 June 1786 and also the transmission of the eight canonic studies KV 508^a in connection with the sketches for the definitive version of the *Finale* of KV 493. One can also deduce from the fact that Mozart did not enter these canons in his personal manuscript work catalogue that he did not attach the same importance to them as to the canons KV 553–562. The construction of the canons KV 508 and 508 A with its intervals of imitation is more unusual than that of KV 507: in KV 508, the canonic imitations follow at a second above and a sixth below, in KV 508 A at a third above and a ninth below.

KV 507 marks the beginning of a series of canons by Mozart which his pupil Thomas Attwood copied into his exercise book. Although these canons have already been published in the NMA

(X/30/1), it seemed appropriate to include them in the present volume, which is to represent Mozart's entire corpus of canons. In those cases in which divergences appear between the autograph transmission and Attwood's copy, this is pointed out in the present volume (in some cases presented synoptically); where there is no autograph transmission, Attwood's copy alone has been drawn on for the present edition (for details cf. *Kritischer Bericht*).

25. Two canons KV 508^a, No. 1 and 2

26. Fourteen intervallic canons KV *deest* and KV 508^a, Nos. 3–8

27. Four-part double canon ("*Ach! zu kurz*" ["*Ah! Too short*"]) KV 228 (515^b)

28. Four-part canon KV *deest*

Regarding the circumstances of the sources and the canonic technique used in these and other canons contained in the Attwood Studies, refer to the *Kritischer Bericht* on NMA X/30/1: *Thomas Attwood's Theoretical and Compositional Studies with Mozart*, prepared by Daniel Heartz and Alfred Mann (Kassel etc., 1969, pp. 43–48: Daniel Heartz) as well as to the *Kritischer Bericht* on the present volume. In addition, the following observations are relevant:

27. KV 228 (515^b): Mozart entered this four-part canon in his friend Joseph Franz von Jacquin's album on 24 April 1787 with the dedication "*Vienna, the 24 April. 1787. / don't never forget your true and faithful friend / Wolfgang Amadé Mozart mp.*" No satisfactory solution is possible for the puzzle notation in which Mozart wrote the canon down (cf. the facsimile on p. 96), which calls for the entry of the top voice at the interval of a fifth – the same notes are meant to be read in alto and soprano clefs respectively. This results either in parallel octaves or unacceptable dissonances. The solution suggested here (top voice at the fourth) follows the autograph outline score (= Appendix I, No. 9). As this canon is found in Attwood's study notebook and as Attwood was in Vienna only until February 1787, it can be taken as certain that it was written some time before the date 24 April 1787 on the autograph.⁵³ The fact that the outline of this canon, mentioned above, was transmitted together with sketches for KV 553 and 557 as well as with outlines of other canons (cf. *Kritischer Bericht*) is

⁵⁰ 52 *Canoni a due, tre e quattro voci, parte prima*, Venice, no date, Innocenzo Alessandro e Pietro Scattaglia. – Regarding Mozart's relations with Padre Martini, cf. also Hess, op. cit., and Dunning, op. cit., pp. 235f.

⁵¹ WoO 163.

⁵² Albrechtsberger, op. cit., p. 124.

⁵³ H. J. Ulrich, *Mozart and England*, in: *The Music Review*, IV/1 (1943), supports the opinion that this canon was originally written for Thomas Attwood or Ann Storace.

evidence of Mozart's periodic intensification of interest in canonic technique.

Prompted by a suggestion by Nottebohm,⁵⁴ an attempt was made to find a connection between this double canon and a story told by Rochlitz and expressly described as an "*anecdote*". The story in its entirety is as follows:

"The evening before he left Leipzig for Berlin, from where he intended to return within a few days, Mozart dined with Church Music Director Koles, in whose house he was a frequent and happy guest; he was in very high spirits. His hosts, saddened by his imminent departure, asked him for a line as a memento. He made fun of their 'whining' and would rather have gone to bed than write. Finally, he had a sheet of paper brought, tore it in two halves, sat down and wrote – for not more than 5 or 6 minutes. Then he gave one half to the father and one half to the son. On one was written a three-part canon, in long notes and without text; when it was sung, it sounded wonderful, very wistful. On the other there was also a three-part canon without text, but in eighth-notes, very comical. Only after it had been noticed that both could be sung together did Mozart add the text. Under one he wrote: *'Lebet wohl, wir sehn uns wieder!'* [*Farewell, we'll meet again!*], under the other: *'Heult noch gar, wie alte Weiber!'* [*Go on wailing, like old wives!*]. Thus they were sung again. It is impossible to say how comical and yet how deeply, almost angrily cutting – thus almost a simultaneously elevated and comical – effect this had on us all. And, if I am not mistaken, on him himself, for he suddenly exclaimed, with a somewhat wild expression on his face, *'Adieu, Kinder!'* [*Adieu, children!*] and was gone at once."⁵⁵

In the light of this account, the Köchel Catalogue has, since KV³, listed this lost canon as No. 572^a. Even if the texts specified by Rochlitz can be underlaid, although with some difficulty,⁵⁶ to the canon 228 (515^b), there are still unanswered questions: Rochlitz' strongly antithetical characterisations of the two melodies cannot be said to apply to the two canon melodies of KV 228 (515^b). Furthermore, Rochlitz expressly speaks of two canons, each in three parts, united

into a six-part double canon; here, however, a six-part solution is not possible. In addition, the fact that the manuscript, which Doles allegedly kept so jealously, is not traceable, and was not even copied, speaks against the veracity of this story (cf. also KV³, p. 722).

A surviving manuscript in Albrechtsberger's hand⁵⁷ is further proof of the interest this Viennese master had in Mozart's canons: making only small changes, he created a four-part solution for the top voice of this canon.

29. Four-part canon KV 562^a: Although without text in the autograph score, the beams and clefs suggest a vocal conception behind this canon. This is supported by a comparison with the clearly instrumental conception of the canon KV Appendix 191 (562^c).

A commentary on the sketches (= Appendix), particularly on the numbers in Appendix II, would be beyond the aims of this foreword. For a description of the sources, please refer to the *Kritischer Bericht*.

I now have the pleasant task of thanking all those who have supported the work on the present volume with advice or practical help. First of all, I would like to thank the Chief Editors of the NMA for their untiring help. For generous advice in many a matter of detail I am furthermore greatly indebted to Dr. Theophil Antonicek, Vienna; Prof. Dr. Gerhard Croll, Salzburg; Ms. Christa Landon, Vienna; Dr. Robert Münster, Munich; and Prof. Dr. John David Robinson, Berea, Ohio. Particular thanks are due to all libraries and private collectors who made this edition possible by placing source material at our disposal. Thanks are also due to Karl Heinz Füssl, Vienna for his help in proof-reading; finally, special mention must be made of help provided by Ms. Liliane Putz, of Poitiers and Graz, who played an essential role in the preparation of this volume.

Albert Dunning

Wapenveld, Autumn, 1973

Translation: William Buchanan

⁵⁴ A hand-written copy of his editorial report for the AMA, in the possession of the Gesellschaft der Musikfreunde, Vienna.

⁵⁵ *Allgemeine musikalische Zeitung* III (1800/01), pp. 450f.

⁵⁶ Cf. Wolters, op. cit., p. 30.

⁵⁷ Vienna, Austrian National Library, signature: *Mus. Hs. 16555*.



Facs. 1: Giovanni Battista Martini, *Storia della Musica*, Volume II, Bologna, 1770 (facsimile reprint: Graz 1967), *Prefazione*, page I: Vignette with puzzle canon: model for KV 89^a II (73^r), 1 = No. 19, 1. Cf. Foreword and page 73



Facs. 2: Autograph of the four puzzle canons KV 89^a II (73^r) = No. 19 (together with the Menuett KV 94/73^h), previously in the Prussian State Library, Berlin, now State Library Berlin – Prussian Cultural Heritage, Music Department, signature: *Mus. ms. autogr. Mozart KV 94*. Cf. pages 73–79.



Facs. 5,6: Front and reverse faces of the autograph leaf containing KV 559 = No. 13 and KV 560^a (KV⁶: 559^a) = No. 14a, property of the British Library, London (on loan from the Stefan Zweig Estate). Cf. pages 47–54.



Facs. 7: Autograph of KV Appendix 191 (562^c) = No. 17, kept in the Bibliothèque Nationale, Paris (Département de la Musique, formerly Bibliothèque du Conservatoire de Musique, Malherbe Collection, signature: Ms. 254). Cf. page 68.