

THE D - MAJOR STRING QUINTET (K. 593) OF
WOLFGANG AMADEUS MOZART: A CRITICAL STUDY
OF SOURCES AND EDITIONS

Dissertation for the Degree of Ph. D.

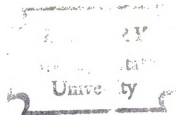
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WOLFGANG AMADEUS MOZART: A CRITICAL
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ABSTRACT

THE D-MAJOR STRING QUINTET (K. 593) OF WOLFGANG AMADEUS MOZART: A CRITICAL STUDY OF SOURCES AND EDITIONS

By

Nelson Theodore Cleary

Statement of the Problem

Mozart's string quintets are less widely known than his quartets. Composed between 1773 and 1790, the five authentic quintets and single quintet arrangement are among the greatest achievements in Mozart's chamber music. The Quintet in D major, K. 593, was chosen for this study because of a number of deviations among various editions and the autograph manuscript.

The purpose of the study is to determine (1) the authenticity of various editions of K. 593, (2) the causes of the many divergencies among the editions, and (3) the authorship of alterations written into the autograph manuscript in the Trio and final Allegro. The quintet is investigated historically through a collation of editions of the eighteenth, nineteenth, and twentieth centuries with the composer's manuscript.

Method of Inquiry

The genre of the string quintet is examined and its historical development traced. Sources used in the investigation include scores and parts by Breittkopf & Härtel, Peters, Kalmus, Lea, Eulenburg, and Bärenreiter. Microfilm and photographic copies of the autograph manuscript and the first edition parts by Artaria (1793) were also procured.

Errors in the editions are tabulated in a Critical Study, with accompanying commentary. Differences among the editions and the autograph manuscript are interpreted through reference to performance practice and the changing standards of music editing and publishing.

Findings and Conclusions

Differences among the several editions of K. 593 are considerable. The publications vary in quality and reflect the musical ideals of the times. The editions of the nineteenth century, in particular, display a great number of liberties in matters of articulation, phrasing, and dynamics. Factors in the many divergencies cited include the following: the nature and principles of music editing; the mechanics of printing music; musical Romanticism and its relationship to older music; and research methods of musicology and its influence on modern performers.

Evidence is cited to show that the revision of Mozart's original chromatic theme in the finale of K. 593 was in all probability not carried out by the composer.

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By

Nelson Theodore Cleary

A DISSERTATION

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To Enid, Erica, and Lesley

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CHAPTER I

INTRODUCTION

Purpose of the Study

This study is an investigation of the String Quintet in D major, K. 593 (WSF 613), of Wolfgang Amadeus Mozart. The purpose of the study is (1) to determine the authenticity of the first published edition and available modern editions of the work through a collation of editions and autograph manuscript, and (2) to determine the causes of divergencies in these editions. The editions are discussed in a musical and historical context. Errors in the editions are classified and interpreted through reference to performance practice and standards of music editing and publishing.

With the exception of K. 174, Mozart's string quintets were composed during the last five years of his life. Less widely known than his quartets, they are seldom performed. The single early quintet--composed at age seventeen--is in divertimento style, and modeled on a similar work by Michael Haydn. When he returned to the string quintet years later, Mozart achieved some of his finest creations in all chamber music. The D-major Quintet is a representative mature work of Mozart, composed

one year before his death. It has been selected for this study because of a number of discrepancies among the editions. There is a unique problem in this work for both editor and performer: the autograph manuscript contains revisions throughout the final Allegro, and the authorship of these has not been unequivocally determined.

Definition of Terms

String quintet refers here, unless otherwise noted, to two violins, two violas, and violoncello.

The Brief Analysis is a short formal analysis of each movement of the quintet; for example, formal sections (exposition, development, recapitulation) are identified by measure number as an aid to following the Critical Study. For the purposes of the study a complete harmonic, melodic, and rhythmic analysis was not undertaken, as such a process would not significantly serve the comparison of editions.

The Critical Study is a listing of differences between each edition and the autograph manuscript, and includes internal criticism of the autograph.

List of Abbreviations

- | | |
|---------|--|
| B&H | Breitkopf and Härtel |
| GA | W. A. Mozart, <u>Kritisch durchgesehene Gesamtausgabe</u>
(24 series), Leipzig, 1877-1910 |
| K. Anh. | Köchel's <u>Anhang</u> (the enumeration of Mozart works
not listed in the first Köchel <u>Verzeichnis</u>) |

- K7 Ludwig Ritter von Köchel, Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts, 7th ed., rev. by Franz Giegling, Alexander Weinmann, and Gerd Sievers, Wiesbaden, 1965
- Meas. Measure, measures
- MGG Friedrich Blume (ed.), Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik, Kassel, 1949-
- MS Autograph manuscript
- NMA Wolfgang Amadeus Mozart, Neue Ausgabe sämtlicher Werke (10 series), Kassel, 1956-
- SF G. de Saint-Foix, Wolfgang Amédée Mozart, sa vie musicale et son oeuvre (Vols. III, IV, and V), Paris, 1936, 1939, 1946
- WSF Théodore de Wyzewa and G. de Saint-Foix, Wolfgang Amédée Mozart, sa vie musicale et son oeuvre (Vols. I and II), Paris, 1936; also the enumeration of the works of W. A. Mozart by Wyzewa and Saint-Foix
- Vn. Violin
- Va. Viola
- Vc. Violoncello

Method of Inquiry

The Development of the String Quintet

The medium of the string quintet is examined from circa 1750 through Beethoven. Representative composers are cited and their possible influence on Mozart discussed. Historical background is presented for the Mozart quintets. The quintets and quintet arrangements by Beethoven are identified.

Sources

The sources (photographic copies of the autograph manuscript, first and later editions) available in this investigation of the Quintet K. 593 are identified.

Brief Analysis

The Analysis outlines the musical form of each movement of K. 593, to aid the reader in following the Critical Study.

Critical Study

Deviations from the composer's autograph score are enumerated in the Critical Study, Chapter II. Since several of the publications prove to be identical, or nearly so, the editions have been placed into five groups as follows:

1. First edition parts by Artaria (Vienna, 1793).
2. Breitkopf & Härtel: Gesamtausgabe, XIII, 7 (Leipzig, 1883) and parts (Leipzig, n.d.); Kalmus score (New York, 1968), and Lea score (New York, 1957).
3. Peters (New York, n.d.) and Kalmus (New York, n.d.) parts.
4. Eulenburg miniature score (London, 1936).
5. Bärenreiter: miniature score and parts (Kassel, 1956); Neue Mozart-Ausgabe, VIII, 19/1 (Kassel, 1967).

The five groups of editions as well as a commentary on the autograph manuscript are presented for each movement in turn. Measure numbers in parentheses refer to passages in

the recapitulation or coda of a movement to which the comment also applies. The comments are listed chronologically as far as possible.

Errors investigated in the Critical Study include: (1) notation of pitch and rhythm, (2) dynamics, (3) articulation, (4) tempo markings, (5) composer's errors of omission and inconsistencies, and (6) alterations in the Trio and finale.

No commentary is given in the Critical Study concerning the following differences between the autograph and the editions:

Archaic notation. Several features of eighteenth-century notation have become modernized. Mozart normally wrote double or triple stops with individual stems. The C clef has changed in appearance. Mozart's "f" or "for:" is given as "f" or "forte" (piano is indicated in like manner). Mozart's combined tie and slur is different in appearance from those of modern notation: successive note-heads are linked without the modern "all-encompassing" slur.

Bow directions. Mozart gave no signs for up-bow or down-bow.

Editorial suggestions given in parentheses, such as dynamics.

Superfluous accidentals in the MS or the editions.

Dynamics added by the editor which do not represent a new dynamic level according to the MS.

Composer's omission of accidentals in modulatory passages, which are corrected in the editions.

Incomplete articulations. Mozart often, through carelessness or haste, indicated articulations only in the first of similar passages. (This applies almost exclusively to staccato dots and strokes.) No comment is made when an edition adds such markings in the appropriate passages. Mozart's inconsistencies in slurring, dynamics, and trill figures are cited in the sections dealing with the autograph manuscript.

Staccato dot and stroke. No attempt is made in this study to differentiate between the two staccato symbols used by Mozart--the dot and the vertical stroke--in the MS itself or in the comparing of editions. Literature dealing with this notational and editorial problem is cited later in this chapter.

Interpretation of the Critical Study

In Chapter III problems in editing the quintet are discussed. A critique of each edition is presented, and errors in the editions are summarized. Probable causes of the differences between the editions are discussed; this includes reference to performance practice, interpretation, notation, and music editing and publishing. Performance suggestions follow.

Conclusion

A summary of the investigation, conclusions, and recommendations for further study are presented in Chapter IV.

Appendix

The Appendix contains a list of musical examples and a photograph of the opening measures of the Allegro (finale) to the Quintet K. 593, in Mozart's hand.

Translations

All translations from the German are by this writer, unless otherwise noted.

Related Literature

The Mozart quintets are given brief mention in standard biographies such as those by Jahn¹ and Einstein.² The work of Wyzewa and Saint-Foix³ remains a comprehensive source of study for the development of this genre in Mozart. Only a small amount of original research has been produced on the quintets.

¹Otto Jahn, Life of Mozart, trans. by Pauline D. Townsend (3 vols.; New York: Cooper Square Publishers, 1970). First published in 1891.

²Alfred Einstein, Mozart: His Character, His Work, trans. by Arthur Mendel and Nathan Broder (New York: Oxford University Press, 1945). (Hereinafter referred to as Mozart.)

³Théodore de Wyzewa and G. de Saint-Foix, Wolfgang Amédée Mozart, sa vie musicale et son oeuvre (5 vols.; Paris: Desclée de Brouwer, 1912-46). (Hereinafter referred to as WSF.)

Gibson¹ investigated the serenades and divertimenti of Mozart. In addition to providing a history of occasional music from the Baroque through the Viennese classical period, his study offers a description and analysis of a large number of Mozart works. Gibson's research is particularly relevant to Mozart's first quintet, a work which has its roots in the prolific serenade music of the period.

In her study of the Boccherini quintets, Amsterdam² furnishes needed information on these lesser-known works, collating the manuscripts with the printed editions. Her study provides the groundwork for a complete edition.

Gates³ studied editions of the Mozart violin concertos and identified a serious problem for string players and teachers. Because of the lack of a critical attitude in preceding generations, the composer's directions are often indistinguishable from the editors' interpretations.

In 1942 Einstein described his new First Authentic Edition of ten Mozart string quartets, based on the

¹Oscar Lee Gibson, "The Serenades and Divertimenti of Mozart" (unpublished PH.D. dissertation, Dept. of Music, North Texas State College, 1960).

²Ellen Iris Amsterdam, "The String Quintets of Luigi Boccherini" (unpublished Ph.D. dissertation, Dept. of Music, University of California, Berkeley, 1969).

³Willis C. Gates, "'Editions' and the Mozart Violin Concertos," American String Teacher, IX, No. 1 (1959), 2-11.

autograph manuscripts.¹ A "Critical Report" accompanies the edition, which appeared a decade before the New Mozart Edition² commenced publication. It is an early example of today's critical attitude towards the preparation of an authentic musical text.

Sol Babitz, violinist and scholar, is noted for his research into eighteenth-century violin technique. Writing in the Mozart-Jahrbuch,³ he discusses at length the bowing style of Mozart's time. Babitz identifies two basic ingredients of eighteenth-century style: (1) accent and (2) silence. His views on meter, phrasing, and other aspects of authentic Mozart style are discussed in Chapter III.

The notation of staccato poses a problem in Mozart research. Much confusion has resulted from attempts to explain the variety of staccato notation used in the

¹Alfred Einstein, "Mozart's Ten Celebrated String Quartets--First Authentic Edition: Based on Autographs in the British Museum and on Early Prints," The Music Review, III, No. 3 (1942), 159-69. (Hereinafter referred to as "Mozart's Ten Celebrated String Quartets.") This article describes characteristics and inconsistencies in Mozart's notation.

²Wolfgang Plath and Wolfgang Rehm, gen. eds., Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke (Kassel: Bärenreiter in Verbindung mit den Mozartstädten Augsburg, Salzburg und Wien; herausgegeben von der Internationalen Stiftung Mozarteum, Salzburg, 1956-). (Hereinafter referred to as NMA.)

³Sol Babitz, "Modern Errors in Mozart Performance," Mozart-Jahrbuch 1967 (Salzburg: Zentralinstitute für Mozartforschung der Internationalen Stiftung Mozarteum, 1968), pp. 62-89.

eighteenth century. Mies investigated the three staccato markings commonly attributed to Mozart: (1) the stroke (|), (2) the dot (·), and (3) the wedge (▼).¹ He assigns only two of these to Mozart: the stroke and dot. (The wedge is a sign used only after 1800 and often seen today in print.)²

As a youth Mozart knew only the stroke; an exception was the portato, which he indicated by dots under a slur. Mozart's later manuscripts show every possible shape;³ confusion abounds when one attempts to speak of lengthened dots or shortened strokes. Mies asserts that the interpretation of the dot and stroke depends not on their shape, but on the musical context.⁴ The two signs do not result from musical factors, but from the mechanics of writing with a quill pen. A small finger motion from the wrist can produce a few strokes, but to write many marks in a row the hand would have to coordinate two motions--it is easier to raise the arm and make several dots with arm weight.⁵ Mies suggests that an editor choose only one sign (dot or stroke) to indicate staccato.⁶

¹Paul Mies, "Die Artikulationszeichen Strich und Punkt bei W. A. Mozart," *Die Musikforschung*, XI, No. 4 (1958), 428-55. (Hereinafter referred to as "Strich und Punkt bei W. A. Mozart.")

²Ibid., p. 429.

³Ibid., pp. 436-37.

⁴Ibid., p. 451.

⁵Ibid., p. 441.

⁶Ibid., p. 452.

In a 1941 article A. Hyatt King described several Mozart manuscripts located in Cambridge, England.¹ Included was the manuscript to the D-major Quintet K. 593, then in the possession of Paul Hirsch. King comments on the composer's script and his corrections and second thoughts. Two problems in particular are discussed: Mozart's inconsistencies in notating the trill figure in the first movement, and alterations in the principal theme of the last movement. This and further writings of King are cited in Chapter II.

Of particular significance is the research of Ernst Hess,² who investigated the authorship of alterations in the Trio and finale to K. 593.³ The finale (Allegro) shows a melodic figure inserted directly beneath the first violin part in measure one of the manuscript:



Example 1a.

¹A[lec] Hyatt King, "Mozart Manuscripts at Cambridge," The Music Review, II, No. 1 (1941), 29-34.

²Ernst Hess, "Die 'Varianten' im Finale des Streichquintettes KV 593," Mozart-Jahrbuch 1960/61 (Salzburg: Zentralinstitute für Mozartforschung der Internationalen Stiftung Mozarteum, 1961), pp. 68-77. (Hereinafter referred to as "Die 'Varianten.'")

³The alterations are written into the autograph manuscript.

The original opening, crossed out, describes a chromatic descent within the interval of the perfect fifth:



Example 1b.

According to Hess, the change perverts the character of the original and alters the internal structure throughout the entire movement: the descending chromatics are consistently altered into the more diatonic version, but the ascending chromatics are left unaltered. Hess is of the belief that these changes could not have been made by Mozart. Although Ernst Fritz Schmid published both versions of the finale in the Bärenreiter pocket score (which preceded publication of the New Mozart Edition), Hess, who was the second editor of the quintets for the NMA, dropped the traditional (altered) form from the NMA edition. The research of Hess is cited further in Chapter II of this study when the last movement is critically analyzed.

The Development of the String Quintet
in the Eighteenth Century

The Serenade and Divertimento

The eighteenth century saw the growth of a wide variety of music for string instruments, wind instruments, and various combinations of strings and winds. Much of this was light ("occasional") music, often intended to be played outdoors. The occasional music of the Viennese composers of the early eighteenth century carried a variety of titles, all of which are loosely grouped together as Unterhaltungsmusik--music for entertainment. This was functional music--for a birthday, wedding, or banquet. Mozart was once serenaded from under his window by a group of wind players celebrating his "name day." Included under Unterhaltungsmusik are the serenade, divertimento, notturmo, and cassation. According to Gibson, these categories of early classical music are given little attention by most music historians: the serenade literature is normally dismissed as not worthy of serious study.¹

The early examples of the string quintet are commonly regarded as being closer to the serenade and divertimento than to the chamber music of the later eighteenth century. The development of the classical string quartet (and quintet) is somewhat obscured by the free and interchangeable use of the titles mentioned

¹Gibson, "Serenades and Divertimenti of Mozart," p. 12.

above. The three Mozart divertimenti K. 136, K. 137, and K. 138, for example, lack even a single minuet and therefore are early string quartets.¹ (These are also published together as "Three Salzburg Symphonies.")² A further problem in the study of Unterhaltungsmusik is the identification of the instruments used (and whether or not doubling occurred). Bär, in his research of the Mozart serenades, speaks of a "serenade quartet," a medium of two violins, viola, and string bass. This instrumentation, he feels, can stand along with the traditional designations of string quartet and symphony.³ The familiar serenade Eine kleine Nachtmusik, K. 525, is a very late example of serenade music, but is unique in its scoring: a cello is added to the string bass part, making a quintet of strings.⁴ As "basso" would normally have meant string bass alone, Mozart took the precaution of writing "Violoncello e Contrabasso" in his manuscript.⁵

¹Ibid., p. 255.

²Möseler Verlag, Three Salzburg Symphonies (Wolfenbüttel, Germany).

³Carl Bär, "Zum Begriff des 'Basso' in Mozarts Serenaden," Mozart-Jahrbuch 1960/61 (Salzburg: Zentralinstitut für Mozartforschung der Internationalen Stiftung Mozarteum, 1961), p. 136.

⁴Gibson ("Serenades and Divertimenti of Mozart," p. 163) believes the work was intended for orchestral performance.

⁵Bär, "Zum Begriff des 'Basso' in Mozarts Serenaden," p. 153.

The classical string quartet began to emerge after 1750. King writes that the figured bass and harpsichord dropped out of the trio sonata circa 1740, with the flourishing of outdoor music. The two violins and cello, which survived from the trio sonata, were joined shortly before 1750 by the viola. (The later standardization of the serenade movements into the traditional order fast-slow-fast completes the forming of the classical string quartet.)¹ According to Grout, the Viennese serenades were historically important "because they accustomed composers to the sound of ensemble music without basso continuo, the elimination of which was an essential step in the evolution of the Classical string quartet."²

Early Examples of the String Quintet

Few examples of the two-violin quintet are known before Mozart's first work in this medium (dating from the year 1773). King names Holzbauer, J. C. Bach, Sammartini, and Toeschi as composers whose quintets were possibly known to Mozart.³

Luigi Boccherini (1743-1805) was both a virtuoso cellist and a prolific composer of chamber music.

¹A[lec] Hyatt King, Mozart Chamber Music ("BBC Music Guides," No. 4; Seattle: University of Washington Press, 1969), p. 8.

²Donald Jay Grout, A History of Western Music (New York: W. W. Norton & Company, Inc., 1960), p. 426.

³King, Mozart Chamber Music, p. 53.

According to Amsterdam, Joseph Haydn and Boccherini each knew of and praised the work of the other. She continues, "One assumes that Boccherini was familiar also with the music of Mozart and, later, Beethoven, but we have no evidence of his communication with these composers."¹ Einstein felt that Mozart must have known some of Boccherini's music as early as 1770.² Ulrich believes that Mozart knew the Boccherini (two-cello) quintets in the 1770's.³

Boccherini is known for his string quintets, many of which feature very demanding first cello parts and make use of a variety of effects unusual for the time, such as sul ponticello and harmonics.⁴ Not all of these works were written for the two-cello combination. Of the 125 quintets, three are scored for two violins, viola, cello, and string bass, and twelve are scored for two violins, two violas, and cello (as are the Mozart quintets). It is interesting that of the many quintets of Boccherini, the two sets of viola quintets (Op. 60 and Op. 62) were not composed until 1801 and 1802, several years after his final two-cello quintets.⁵ This was also after the death

¹Amsterdam, "String Quintets of Boccherini," p. 12.

²Einstein, Mozart, p. 188.

³Homer Ulrich, Chamber Music (2nd ed.; New York: Columbia University Press, 1966), p. 205.

⁴Amsterdam, "String Quintets of Boccherini," p. 63.

⁵Ibid., p. 71.

of Mozart. Perhaps Boccherini knew of the Mozart quintets composed a dozen years previously. The Boccherini two-violin quintets were published in the past decade for the first time by Doblinger of Vienna.¹

Einstein believed the 110 Boccherini two-cello quintets to be intended rather for two violas. He contended that the first cello parts are technically too demanding for the cello, and that they are notated in the viola clef.² Janet & Cotelle, early nineteenth-century publishers, did include an alternate viola part, most likely for commercial reasons.³ Amsterdam refutes Einstein's speculation, believing that Boccherini was expert enough a cellist to have played the difficult parts.⁴

Joseph Haydn (1732-1809) is said to have written no string quintets simply because none were commissioned of him.⁵ Michael Haydn (1737-1806), on the other hand, is credited by most writers as having been the inspiration for the first quintet of Wolfgang Mozart, the B-flat, K. 174, from the year 1773.

¹Ibid., p. 25.

²Einstein, Mozart, p. 189.

³Amsterdam, "String Quintets of Boccherini," p. 24.

⁴Ibid.

⁵Einstein, Mozart, p. 188.

Leopold Mozart (1719-1787), violinist-composer of the pre-classical period, appears to have been less of an influence on Wolfgang than Michael Haydn. Haydn was at the court of Salzburg from 1763 until 1800.¹ According to Jahn, Michael Haydn wrote three quintets for strings between 1770 and 1780.² The first of these, in C, is often referred to as a notturmo. The Denkmäler der Tonkunst in Österreich is more explicit: the volume of Michael Haydn works includes six string quintets. Three of these can be dated from Salzburg as follows: C major, February 17, 1773; G major, December 1, 1773; and F major, May 27, 1784.³

Mozart refers to two of (Michael) Haydn's quintets in a letter from Munich dated October 6, 1777; Mozart participated in the playing of these works. He writes, "wir machten gleich zu erst die 2 quintetti von Hayden."⁴

Gibson comments on the importance of the string quintet divertimento among Haydn's compositions:

The string quintet divertimento belongs, along with the divertimento a quattro, to the first line of Michael Haydn's instrumental compositions. The

¹Gibson, "Serenades and Divertimenti of Mozart," p. 64.

²Jahn, Life of Mozart, I, p. 313.

³Michael Haydn, Instrumentalwerke: I, Jahrgang XIV/2, Band 29 of Denkmäler der Tonkunst in Österreich (Graz: Akademische Druck und Verlagsanstalt, 1959), XXVII-XXVIII.

⁴Wilhelm A. Bauer and Otto Erich Deutsch, eds., Mozarts Briefe (Frankfurt am Main: Fischer Bücherei, 1960), p. 28.

sequence of movements of the quintet Divertimento in B-flat (undated) in the Denkmäler der Tonkunst in Oesterreich includes, Allegro, Menuetto, Largo, Allegretto con variazioni, Rondeau, and a Marcia which is given last place in the score. . . . The instrumentation is for the two-violin quintet preferred at Salzburg.¹

The Divided Viola Texture in Mozart

Before the individual quintets of Mozart are cited, a possible factor in the development of the medium deserves consideration: the divided viola section in orchestral works. Prevailing examples of divisi viola writing in the symphonic and concertante literature of Mozart warrant some attention to this practice and its relationship to the two-violin quintet.

A well-known example of divided violas within the orchestra is found in the opening measures of the G-minor Symphony K. 550. The use of a double viola part in this symphony is limited (with the exception of the three measures before the recapitulation in the Andante) to the Molto Allegro, in which it serves to accompany the violins.

In the Sinfonia Concertante K. 364 for solo violin, viola, and orchestra, a double viola part is used throughout, matching the tone of the solo viola. A typical use of the tutti violas is seen in measures fourteen and fifteen (first movement), where violas in thirds are contrasted with the higher oboes in thirds.

¹Gibson, "Serenades and Divertimenti of Mozart," p. 68.

Here is a stylistic use of the viola in a superb work of the middle period, although a time of no viola quintets.

Wyzewa and Saint-Foix also relate the quintet form to the divided viola texture. They mention the division of the viola part in these early works: the symphonies K. 162 (WSF 174) and K. 182 (WSF 175), and the Concertone K. 190 (WSF 173) for two solo violins and small orchestra. These three works all date from late spring 1773, the year of the first quintet. Mozart, the authors maintain, wrote his first quintet at a time when he was composing symphonies with two viola parts. Delighted to have "discovered" the quintet, he then transformed the quartet into the quintet:

Détail curieux: la composition de ce premier quintette coïncide, chez Mozart, avec un retour à l'ancienne habitude du dédoublement de la partie des altos dans les symphonies nos. 174 et 175 et le Concertone no. 173. Tout amusé d'avoir découvert le genre du quintette, le jeune homme transforme le quatuor des cordes en un quintette¹ jusque dans son orchestration de la même période!

There exists yet another example of two-violia writing in the G major Cassation K. 63, composed in 1769. This work is four years older than the first quintet. Hausswald includes three movements from the work in his volume The Serenade for Orchestra in the series Anthology of Music.² The source is the Collected Works Edition

¹Wyzewa and Saint-Foix, WSF, II, 28.

²Günter Hausswald, The Serenade for Orchestra, trans. by Robert Kolben, No. 34 of Anthology of Music: A Collection of Complete Musical Examples Illustrating the History of Music, ed. K. G. Fellerer (Cologne: Arno Volk Verlag, 1970).

(Gesamtausgabe),¹ series 9, no. 1, edited by G. Nottebohm (Leipzig, 1878). Hausswald comments: "Note the relic of five-part string writing in the Andante."² The other movements given are scored for "serenade quartet" (two violins, viola, and bass) plus oboes and horns, whereas the Andante is scored for the two-violin quintet. Eighteenth-century entertainment music was, it is to be remembered, a loose collection of diverse movements which often featured a solo violin in concertante style. Gibson, who considers this work by the thirteen-year old Mozart to be a very weak composition, full of immature counterpoint,³ describes the scoring:

The instrumentation (coinciding with Haydn's G Major Cassation) is for two oboes, two horns, two violins, two violas, and bass, with a slow movement for solo violin. The inserted movement is an ensemble piece for string quintet [the Andante movement given in Hausswald]. In the trio of the first minuet a string quartet plays alone. The violin solo is accompanied by the string quintet, and in the trio of the last minuet the quintet is alone.⁴

This is one of the earliest uses of quintet scoring in Mozart.

¹Wolfgang Amadeus Mozarts Werke: Kritisch durchgesehene Gesamtausgabe (Leipzig: Breitkopf & Härtel, 1877-1910). (Hereinafter referred to as GA.)

²Hausswald, Serenade for Orchestra, p. 127.

³Gibson, "Serenades and Divertimenti of Mozart," pp. 100, 102.

⁴Ibid., p. 98.

The String Quintets of Mozart

The individual quintets.--The examples cited above imply that Mozart was perhaps never far from writing in the medium of the quintet proper. It was in this spirit of the eighteenth-century divertimento that Mozart, at age seventeen, wrote his first string quintet, the B-flat major, K. 174. This work is the only string quintet referred to in Mozart's letters. He writes from Paris on March 24, 1778: "Before my departure from Mannheim I had the Quartet copied for Herr von Gemmingen which I composed evenings in the inn at Lodi, and then the Quintet, and Fischer's Variations."¹ The autograph of the quintet carries the date "December 1773." The work was begun in spring of the same year, and is generally believed to have been modeled on Michael Haydn's C-major Quintet of February 17. Mozart re-worked the final two movements in December: the Trio was written anew, and the finale altered. Perhaps the revisions were influenced by the appearance of Haydn's second quintet, in G major, completed early in December.² A cheerful work, K. 174 has numerous echo effects and a lively, quasi-contrapuntal finale.

Rosen observes, in relating the genre of the quintet to periods in the composer's life, that Mozart

¹Bauer and Deutsch, eds., Mozarts Briefe, p. 65. The authors identify the quintet as K. 174 (p. 67); certainly K. 174 is the only string quintet to which the letter could refer.

²Wyzewa and Saint-Foix, WSF, II, 114.

turned to the medium of the quintet three times, in each case after having just composed a series of quartets.¹ Fourteen years follow K. 174, in which Mozart composed no string quintets whatsoever. (In 1782, Mozart composed an octet for winds--the Serenade, K. 388, which he later arranged for string quintet.) Then, in April and May of 1787, the two quintets in C major (K. 515) and G minor (K. 516) were entered in Mozart's Thematic Catalogue. The C major dates from April 19, the G minor from May 16.² The two works bring to mind the pair of symphonies in the same keys, composed one year later. A. Hyatt King notes other dualities in pairs of works: the two quartets from 1785 and the piano concertos in D minor and C major from the same year.³

K. 515 (C major) is a grand work, conceived on a large scale. The first movement, 368 measures long, is the longest sonata-allegro to be found in all of Mozart's instrumental works. The opening Allegro unfolds in a dialogue between the cello and first violin in five-measure

¹Charles Rosen, The Classical Style: Haydn, Mozart, Beethoven (New York: The Viking Press, 1971), p. 264. (Hereinafter referred to as The Classical Style.)

²Wilhelm A. Bauer and Otto Erich Deutsch, eds., Wolfgang Amadeus Mozart, Briefe und Aufzeichnungen: Gesamtausgabe (Kassel: Bärenreiter, herausgegeben von der Internationalen Stiftung Mozarteum, Salzburg, 1962), IV, 42, 45. (Hereinafter referred to as Briefe und Aufzeichnungen.)

³King, Mozart Chamber Music, p. 54.

phrases. Following a pause of one measure, the opening is dramatically repeated in C minor. The highly ornamental Andante is a superb example of concertante treatment of the first violin and first viola. Disagreement exists concerning the placement of the two inner movements. The first edition printed the Menuetto before the Andante. For a discussion of this problem, the reader is referred to the Introduction to the Neue Mozart Ausgabe, Serie VIII (Kammermusik), Werkgruppe 19, Abteilung 1 (Streichquintette).¹ The autograph manuscript of this work is in the possession of the Library of Congress, Washington, D.C.

The G-minor Quintet K. 516 was composed in May of 1787, the month of Leopold's death.² It is considered the greatest of the Mozart quintets. In contrast to the C-major Quintet, the work is concentrated in a compact, highly organized form. The rising arpeggio of the opening Allegro is balanced by a gradual chromatic descent; chromatic also are the driving eighth-notes of the

¹W. A. Mozart, "Quintette für Streichinstrumente," Neue Ausgabe sämtlicher Werke. Serie VIII, Kammermusik, Werkgruppe 19. Abteilung 1: Streichquintette. Ed. by Ernst Hess and Ernst Fritz Schmid (Kassel: Bärenreiter, 1967), p. IX.

²The work is dated May 16; Leopold died on May 28. The last extant letter of Mozart to his father is dated Vienna, April 4, 1787. In this letter Wolfgang expresses his shock in learning that Leopold is (suddenly) quite ill and then professes that he has learned always to expect the worst in life. Wolfgang then describes his feelings towards death, this "best of friends," and relates the recent death of his friend Hatzfeld.

accompaniment. The key of B-flat, the relative major, is delayed; throughout the movement there is little escape from the tonic minor. The Menuetto continues the tension of the first movement: it is full of rhythmic upsets and irregular phrasing. The Trio appears with a masterful touch: the final phrase of the Minuet is repeated, but transformed into G major. The expressive Adagio ma non troppo follows, con sordini, in the key of E-flat major: the second subject's first theme, in the dominant minor (tonic minor in the recapitulation), with its ominous figure in the second viola, recalls the mood of the first movement. The final Allegro is preceded by another Adagio, senza sordini. Dirge-like, it is marked with the rising arpeggio from the first movement, played pizzicato by the cello. The resolution of the work appears in the lively Allegro, in G major. Davenport speaks of the finale thus:

The tragic mood of the first four movements, culminating in the black sorrow of the last Adagio, is swept away in the supreme bliss of the final Allegro. This is no conventional happy ending, but a moment when Wolfgang opens the door to his spirit, which is clear and radiant and beautiful, and not to be extinguished by any mortal hardship.¹

Only the pair of quintets K. 515 and 516 were published during Mozart's lifetime.²

¹Marcia Davenport, Mozart (Chautauqua, New York: The Chautauqua Press, 1932), p. 280.

²A[lec] Hyatt King, Mozart in Retrospect: Studies in Criticism and Bibliography (London: Oxford University Press, 1955), p. 9.

In the first week of April, 1788, "three new quintets" were announced in the Wiener Zeitung, and offered on subscription. The three works were K. 515, K. 516, and K. 406--the latter being Mozart's own arrangement of the C-minor Wind Serenade (K. 388),¹ dating from the year 1782. Little is known about the occasion surrounding the composition of the work in its original form. Einstein remarks that the key of C minor is unusual for open-air music.² It is a dramatic work, full of contrapuntal and canonic effects, such as the Trio "in canone al roverscio," which displays imitation in the inversion. Most scholars have considered the quintet arrangement to be less successful than the original scoring for wind octet. King writes:

Although Mozart worked with skill and taste, the result is not altogether happy, mainly because the pungency and varied colour of the four wind instruments cannot be reproduced on strings. Nevertheless, he took full advantage of the enriched tone which the two violas afforded for the inner parts.³

Einstein suggests that--because of the loss of the horn tone in certain passages--the work should never have been arranged for strings.⁴ According to Paumgartner, (in his biography of Mozart) there is still very little known about the circumstances leading to the arrangement for

¹Plath and Rehm, eds., NMA, VIII, 19/1, p. IX.

²Einstein, Mozart, p. 206.

³King, Mozart Chamber Music, p. 54.

⁴Einstein, Mozart, p. 206.

strings. No mention of this arrangement is found in Mozart's own Thematic Catalogue.¹

Mozart's final string quintets are the pair in D major (K. 593) and E-flat major (K. 614). Both works were entered into his Catalogue. K. 593 dates from December, 1790, and K. 614 from April, 1791.² Tradition dictates that the pair of quintets was composed for the amateur violinist Johann Tost, a wealthy Hungarian merchant. According to King and most other writers, the title page of each quintet, in the first edition by Artaria & Co., of Vienna, bore the dedication "composto per un amatore ungarese."³ Ernst Hess, as editor of the quintets for the NMA, believed that the influence of Tost on the final two quintets is in fact only speculation, as no trace of Hungarian themes is to be found in either work.⁴ The above-quoted dedication ("to a Hungarian amateur") applies in the case of the D-major Quintet not to the actual first edition by Artaria, but to the second printing by Mollo of Artaria in 1804, appearing with a new title

¹Bernard Paumgartner, Mozart (6th ed. rev.; Freiburg: Atlantis Verlag, 1967), p. 498.

²Bauer and Deutsch, eds., Briefe und Aufzeichnungen, IV, 122, 128.

³King, Mozart Chamber Music, p. 59.

⁴Plath and Rehm, NMA, VIII, 19/1, p. XI.

page (Titelaufgabe).¹ Ulrich speaks of the brilliant scoring of these quintets, and the Haydn-like character of the allegro movements. The works show the influence of Haydn's "Prussian" Quartets of 1789.²

The first movement of K. 593 is striking in its slow introduction: the solo cello is answered by the other four instruments. The ensuing Allegro is energetic and march-like. The Adagio (introduction) is repeated after the recapitulation, with alterations; the movement closes with the identical eight measures which opened the Allegro, making a brisk, sweeping conclusion. This quoting of an opening allegro subject at the very close of a movement is a unifying device also found in Beethoven.³ The beautiful Adagio which follows has its share of chromaticism, also an important feature of the finale. The Minuet climaxes in a canon; the elegant Trio contains a cello part apparently revised by the composer. The bustling, vivacious finale is a masterpiece

¹Cf. Ludwig Ritter von Köchel, Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts nebst Angabe der verlorengegangenen, angefangenen, von fremder Hand bearbeiteten, zweifelhaften und unterschobenen Kompositionen, ed. by Franz Giegling, Alexander Weinmann, and Gerd Sievers (7th ed.; Wiebaden: Breitkopf & Härtel, 1965), p. 680. (Hereinafter referred to as K7.) This is substantiated by the microfilm copy of Artaria's first edition parts of K. 593 in possession of this writer. No trace of this dedication to Tost is seen on the title page.

²Ulrich, Chamber Music, p. 209.

³It is unusual in Mozart that a coda alludes to an introduction.

of invention. In a driving six-eight meter, the movement opens with a first violin melody over a drone harmony. As the movement evolves, a wealth of counterpoint is displayed: the second subject first appears in fugato style, and the recapitulation leads into a triple-fugato section involving both principal themes. Chromaticism abounds, melodically and harmonically. King speaks of the "dizzy, Jupiter-like ending."¹

The Quintet in E-flat (K. 614) is the last chamber music composed by Mozart. The work is brilliantly scored; the first violin part in particular requires virtuoso performance. Rosen sees K. 614 as being a dedication to Haydn: the finale is thematically related to Haydn's Quartet Op. 64 No. 6.² As in the D-major Quintet, the finale is subjected to contrapuntal treatment.

In summary, the authentic string quintets of Mozart are:

1. K. 174 in B-flat major.
2. K. 406 in C minor (Mozart's arrangement of his Wind Serenade K. 388, composed in 1782).
3. K. 515 in C major.
4. K. 516 in G minor.
5. K. 593 in D major.
6. K. 614 in E-flat major.

¹King, Mozart Chamber Music, p. 60.

²Rosen, The Classical Style, p. 286.

Shortly after Mozart's death, in December of 1791, his widow Constanze sold a number of the composer's manuscripts to one Johann Anton André, of Offenbach-am-Main. André published much of the chamber music, including the last five string quintets. Constanze refers to these in her advertisement in the Grätzer Zeitung on August 28, 1800:

Die Werke meines seligen Mannes, sowohl die vorher erschienenen, als auch die bisher noch gar nicht bekannten, kommen jetzt sämtlich in einer geschmackvollen, grösstentheils nach seinen Originalmanuscripten, also vollkommen correcten und authentischen Ausgabe neu heraus. Diese neuen Ausgaben sind sämtlich bey mir zu haben, und werden es auch in der Folge seyn. So kann ich jetzt anbiethen: 6 grosse Clavierconcerte, . . . 4 Quartetten, 5 Quintetten. . . . Auch habe ich von Quintetten einige Exemplarien in geschriebenen Stimmen.

Witwe Mozart, Wien, Michaelerplatz Nr. 5¹

Quintet fragments.--Numerous quintet fragments are extant, some as early sketches to the completed quintets, and others as beginnings of unfinished works. Köchel 7 recognizes the following fragments:

1. K. 514a (Anh. 80) in B-flat major.
2. K. 515a (Anh. 87) in F major.
3. K. 515c (Anh. 79) in A minor.

¹Otto Erich Deutsch, ed., Mozart: Die Dokumente seines Lebens, in Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke, Serie X: Supplement, Werkgruppe 34 (Kassel: Bärenreiter-Verlag, in Verbindung mit den Mozartstädten Augsburg, Salzburg und Wien; herausgegeben von der Internationalen Stiftung Mozarteum, Salzburg, 1961), p. 427.

4. K. 516a (Anh. 86) in G minor.
5. K. 587a (Anh. 74 = Anh. 85) in G minor.
6. K. 592b (Anh. 83) in D major.
7. K. 613a (Anh. 81) in E-flat major.
8. K. 613b (Anh. 82) in E-flat major.

All but K. 587a are printed in the NMA, VIII, 19/1.

Some spurious quintet arrangements also need mention. Mozart's great Wind Serenade K. 361 in B-flat major (for two oboes, two clarinets, two bassett horns, four waldhorns, two bassoons, and contrabass) exists in an arrangement for string quintet under the Köchel number 46. This transcription appears in Volume II of the Mozart String Quintets, Peters Edition, and has been recorded.¹ According to Bloom, an unknown person arranged this work (with the misleading Köchel number) from the first three and final movements of the Serenade.² Schneider and Alгатzy concur with Bloom that the arrangement has nothing to do with Mozart;³ Hess, in his preface to the Neue Mozart Ausgabe, is of similar opinion.⁴ The quintet in Volume II

¹W. A. Mozart, Quintet for Strings in B-flat, K. 46, The Pascal String Quartet with Walter Gerhard, Viola; notes on jacket by Robert Sherman (Monitor, Collectors Series MCS 2114, stereo).

²Eric Blom, Mozart, ed. by Sir Jack Westrup, in "The Master Musicians Series" (Rev. ed., first published 1935; London: J. M. Dent and Sons Ltd., 1962), p. 244.

³Otto Schneider and Anton Alгатzy, eds., Mozart-Handbuch; Chronik, Werk, Bibliographie (Vienna: Verlag Brüder Hollinek, 1962), p. 197.

⁴Mozart, Neue Ausgabe sämtlicher Werke, VIII, 19/1, p. VIII.

of the Peters Edition with the number K.S. 179 is also not authentic, being a piecemeal arrangement from diverse movements in Mozart's instrumental music.

Other works sometimes identified as authentic quintet arrangements are K. 334, the Divertimento in D major for strings and two horns,¹ and the two Lodron Divertimenti, K. 247 and 287. According to Lyons, "an increased demand for string quintets resulted in Mozart setting the entire K. 334 as well as K. 247 and 287 for this medium."² There is in fact no evidence that Mozart arranged the above-mentioned works for string quintet.

Mozart's treatment of the string quintet.--What are the textural differences between the quartet and quintet medium in regard to range, instrumental color, and doubling?

An important element in the quintets of both Michael Haydn and Mozart is the concertante style--the first violin and first viola are treated soloistically, and the remaining instruments accompany. An example of this is the opening of Mozart's B-flat Quintet, with its long, spun-out phrase: the melody is begun by the first violin, then repeated one octave lower by the first viola.

¹"Casazion, Musique vom Robinig."

²W. A. Mozart, Divertimento No. 17 in D Major, K. 334, The Vienna Konzerthaus Quartet with Joseph Hermann, Double Bass, and Hans and Othmar Berger, French Horns; notes on jacket by James Lyons (Westminster XWN 18555, monoral).

The addition of a second viola to the string quartet certainly presents greater opportunities for both harmonic and contrapuntal richness. Mozart loved the dark color of the viola, and it is known that he preferred this instrument (the "heart of the quartet") in playing chamber music. The cello is not scored as brilliantly as in Boccherini's quintets. Melodic interest is focused primarily on the first violin and first viola. (A notable exception is the opening of the C-major Quintet, a dialogue between violin and cello.) The second viola normally strengthens the accompaniment in the quintets, although the two violas are also used in thirds.

The possibilities for various groupings within the quintet are many. King writes:

Moreover, the five instruments could be grouped and regrouped in twos and threes more flexibly than in the quartet. The cello had greater freedom: any instrument could provide extra harmonic support where required. The inner parts could move more freely, provided they did not come too close. To give them the necessary room, Mozart spaced the outer parts more widely.¹

A wide range of parts, a sense of expansion, is indeed apparent in the quintets. To refer again to the opening of the C-major Quintet K. 515: the cello, beginning on a low open C, is answered by the cantilena violin, on the E string. The complete statement of this theme covers a range in excess of four octaves. Brilliant, high scoring

¹King, Mozart Chamber Music, p. 55.

for the first violin is seen in the first movement of the final quintet, K. 614, in the scale passages.

The first viola is often a pivot in the quintet. An example is the first seventeen measures of the G-minor Quintet K. 516. The first viola is used as the bass of one group, then immediately as the soprano of another. The result is a double trio, or divided sextet texture. Hölzer sees in these two settings the concertato principle: the opposition of two groups of instruments. She points out that this is reminiscent of the five-voiced motets of the sixteenth and seventeenth centuries.¹

An interesting example of grouping is found in the Trio ("in canone al roverscio") of the C-minor Quintet K. 406. Here Mozart reverts to a quartet, marking the second viola "tacet" throughout the whole Trio of the Menuetto.

Octave doubling is prevalent; as expected, the quintets show numerous examples of octave doubling in the violins', as well as doubling in thirds. Tutti passages, mixing unisons and octaves, are frequent in the B-flat Quintet K. 174. The two-measure forte statement which opens the development of the Allegro moderato employs the violins in unison, and all remaining voices in unison one octave lower. The opening of the C-minor Quintet uses

¹Hilda Hölzer, "Das Streichquintett g-Moll, KV 516, von Wolfgang Amadeus Mozart," Musik im Unterricht, Heft 2/50. Jahrgang (February, 1959), 43-46.

violins in one octave, violas in the next, and the cello in the lowest octave. Another doubling used by Mozart has the violins, playing in thirds, doubled at the octave by the violas; a particularly full sound results (cf. measure 60, C-minor Quintet K. 406, movement I). A charming effect is that of the Trio in the E-flat Quintet K. 614, which shows an especially rich use of octave doubling. A musette-like tune is presented at the outset by the first violin and joined eight measures later by the first viola an octave lower. Towards the end of the Trio the first violin leaps upwards, continuing the idea in a higher octave; the viola continues at the same pitch level, with the second violin now joining in the middle octave. This texture, with a second viola accompaniment, proceeds over the pulse of a low E-flat (tonic) pedal in the cello.

Solo passages abound in the quintets; homophonic textures alternate with imitative passages. In the finale of K. 516 first-violin writing is seen in the main theme as well as in subordinate themes. The episodes, however, also feature imitation in all instruments.

The String Quintets of Beethoven

Beethoven, carrying the classical string quartet to lofty heights, had not only the quartets of Mozart as his models, but also the body of Mozart quintets, the final

creations of which are true masterpieces. Beethoven graced the string quintet repertoire with only one original full-length work, the C-major Quintet Op. 29. Beethoven, unlike Schubert, retains Mozart's scoring of two violins, two violas, and violoncello. The known string quintets are:

1. Quintet in E-flat major, Op. 4, after the Wind Octet Op. 103.
2. Quintet in C major, Op. 29.
3. Quintet in C minor, Op. 104, after the Piano Trio Op. 1 No. 3.
4. Quintet-Fugue in D major, Op. 137.
5. Quintet Fragment in C major (begun 1826).

The Quintet Op. 4 is based on the posthumously published (1834) wind octet, an early work with the misleading opus number 103. Altmann believes that Beethoven knew of Mozart's arrangement of the C-minor Quintet K. 406 from the Wind Serenade K. 388. He adds, however, that the Beethoven quintet is no mere arrangement of the Op. 103, but through thematic and structural changes is really a new work.¹ The quintet was probalby completed in 1796. It was announced in the Wiener Zeitung on February 8, 1797 thus: "Grand Quintetto per due Violini, due Viole, e

¹Ludwig van Beethoven, Quintet Op. 4, for 2 Violins, 2 Violas, and Violoncello in E-flat Major, forward by Wilhelm Altmann (London: Ernst Eulenburg, Ltd., No. 214, 1937), p. II.



Violoncello del Sgr. Luigi van Beethoven. Opera IV. In Vienna presso Artaria & Comp."¹

Op. 29 is the only large-scale original work in the genre. Dedicated to Count Moritz von Fries, it was composed and published in 1801. Burk comments on Beethoven's output in the medium of the quintet:

Why he only once conceived a full-length work for string quintet is the more puzzling because he had the numerous, surpassing examples of Mozart, and because his own sounded so eminently well. The additional viola in Opus 29 gives body to the bass, often doubling the 'cello, solidifies chords and enriches the combined sonority.²

Burk sees the quintet as filling the gap between the Op. 18 and Op. 59 string quartets: "It is far in advance of the former and noticeably short of the latter."³ The graceful opening of the C-major Quintet, with its flowing line shared by violin and cello, looks ahead to the cello of Op. 59 No. 1.⁴ The opening is also reminiscent of the closing section of Mozart's C-major Quintet, K. 515, first movement:

¹Ibid., p. I.

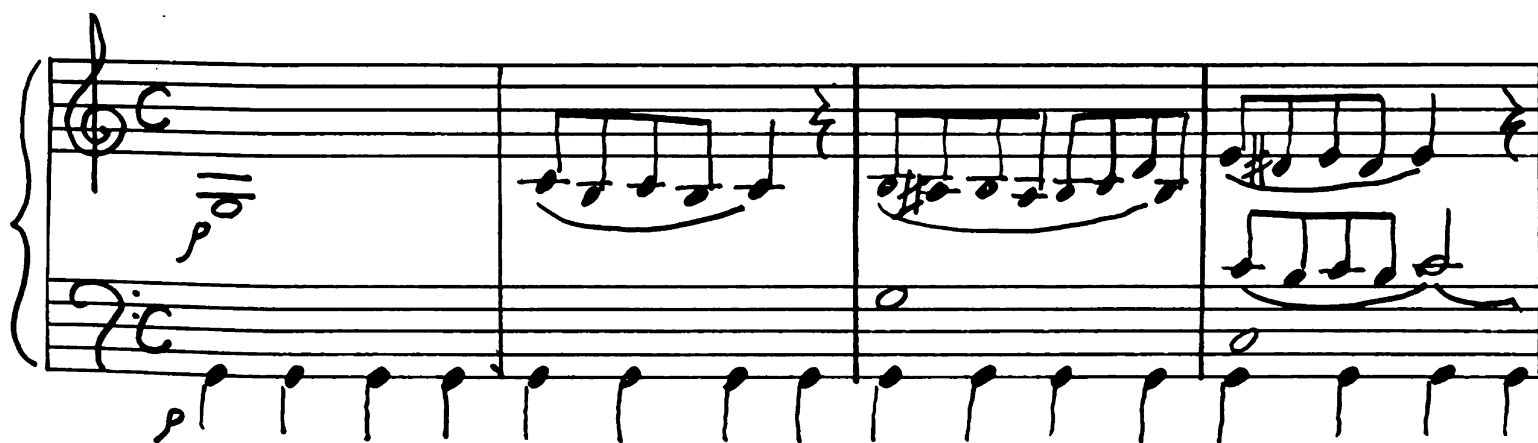
²John Burk, The Life and Works of Beethoven (New York: Random House, 1943), p. 403.

³Ibid.

⁴Ibid., p. 404.



Example 2.--Beethoven, meas. 1-4¹



Example 3.--Mozart, meas. 322-325
(cf. meas. 131-134)²

The Quintet in C minor Op. 104 is Beethoven's scoring of his popular Piano Trio, Op. 1 No. 3. The quintet was published in February, 1819, by Artaria. Transcriptions of chamber music from one medium to another were quite

¹Ludwig van Beethoven, Quintet for 2 Violins, 2 Violas, and Violoncello in C Major, Op. 29 (London: Ernst Eulenburg, Ltd., No. 31, n.d.), p. 1.

²Plath and Rehm, NMA, VIII, 19/1, p. 37.



common during this period, when private performances and Hausmusik flourished. The quintet was performed at a gathering of the Gesellschaft der Musikfreunde in Vienna in December, 1818.¹

The Fugue for String Quintet in D major Op. 137 was completed on November 28, 1817. It was composed to promote a projected complete edition of Beethoven's works by the publisher Haslinger. Not until 1827 (after the composer's death) was it first published. The work consists of only eighty-three measures, an Allegretto in three-eight meter.

Thayer-Forbes describe a quintet fragment in the key of C major, sketches of which appeared in November 1826. The fragment, twenty-four measures long, was arranged for piano (two and four hands) and published posthumously by Diabelli under the title "Ludwig van Beethoven's last Musical Thought, after the original manuscript of November, 1826. . . . Sketch of the Quintet which the publishers, A. Diabelli and Co., commissioned Beethoven to write and purchased from his relics with proprietary rights."²

The two-violin quintet was developed further in the nineteenth century by Mendelssohn and Brahms (two quintets

¹Alexander W. Thayer, Life of Beethoven, ed. and rev. by Elliot Forbes (2 vols.; Princeton, N.J.: Princeton University Press, 1964), II, 679.

²Ibid., II, 1010.

each); in addition, Bruckner and Reger each composed a string quintet.¹ The Quintet in E-flat Op. 97 by Dvořák, along with his Quartet Op. 96, was composed in America in the summer of 1893.² Further examples are the works of Martinu, Milhaud, and Sessions.³ Two hundred years have passed since Mozart began his string quintets--music of the highest artistic inspiration in this select genre.

The Sources: String Quintet in D Major,
K. 593

The basic guide to editions, autograph manuscript (copies of the autograph), and related literature is the seventh edition of the Köchel Verzeichnis. Two complete editions have served as the most important secondary sources in the investigation: The Gesamtausgabe (GA) of Breitkopf and Härtel, and Bärenreiter's Neue Ausgabe sämtlicher Werke (Neue Mozart-Ausgabe).

The Gesamtausgabe ("Old Mozart Edition") has long been the standard available edition of the complete works of Mozart. Published between 1877 and 1910 by Breitkopf and Härtel of Leipzig, the GA has been the source of most

¹Willi Apel, ed., Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1964), p. 621.

²Antonin Dvořák, Quintet in E-flat Op. 97, The Budapest String Quartet with Walter Trampler; notes on jacket by James Lyons (Columbia MS 6952).

³Margaret K. Farish, String Music in Print: A Guide to Music for Violin; Viola; Cello; Double-Bass (New York: R. R. Bowker Company, 1965), p. 306.

modern Mozart editions. Its many editors included Johannes Brahms, Joseph Joachim, Ludwig von Köchel, Carl Reinecke, Ernst Rudorff, and Philipp Spitta. The six complete string quintets are contained in Volume XIII, along with the Clarinet Quintet, Horn Quintet, and the Kleine Nachtmusik; the volume was published in 1883.¹

Two recent editions based entirely on the GA are the Lea Pocket Scores (1957) and the Kalmus miniature score (1968). Lea claims to be an Urtext edition, unedited. The designation "Urtext" is unfortunate, for it misleads the reader into thinking that the edition was made from the manuscript. Lea (L.P.S. No. 92) states, "The present edition is based on the Complete Critical Edition of Mozart's works by Breitkopf and Härtel, which is derived from the first printed editions and from the composer's autographs."² The Kalmus and Lea editions are identical, and are photographic reductions of the GA.

The quintet publications of the New Mozart Edition began in the Mozart bicentennial year 1956. At that time Ernst Fritz Schmid--the first editor of the quintet volume--was able to publish a revision of the four quintets K. 515, K. 406, K. 593, and K. 614; the autographs of these four works being available. The editions appeared

¹Köchel, K7, p. 930.

²Mozart: The Complete String Quintets in Two Volumes, Vol. II (New York: Lea Pocket Scores, No. 92, 1957), no pagination. The edition of K. 593 found in the GA is in fact not based on the autograph; cf. p. 50.)

in 1956, as a pre-publication of the NMA, in the form of miniature scores. Similar scores of the two remaining works (K. 174 and K. 516) had to be delayed at that time, as the autograph manuscripts, previously in the Prussian State Library of Berlin, had been missing since the end of World War II.

With the death of Ernst Fritz Schmid in 1960, Ernst Hess of Zurich was declared editor, with the intention of editing all six quintets for the NMA. Other sources were used in place of the two missing autographs. For the G-minor Quintet K. 516, photographs taken by the late violinist Adolf Busch (from the then extant autograph) were used. These photographs are in the collection of the Library of Congress, Washington, D.C. As no facsimiles of the early Quintet in B-flat K. 174 were in existence, the NMA used as its source a nineteenth-century copy of the score from the collection of Otto Jahn.¹ This copy, which includes the original version of the Minuet-Trio and finale, dates from about 1860.

During this period the NMA began to change its objectives: the original intention was to reproduce Mozart's script as exactly as possible in print. Later it became clear that it was more feasible to issue an accurate edition, in modern notation, that would also serve the performing musician.² Wolfgang Rehm gives two

¹Plath and Rehm, NMA, VIII, 19/1, p. VIII.

²Ibid.

objectives of the NMA: to provide a useful edition for research and performance.¹

Each category in the NMA consists of two publications: A Notenband (musical score) and a corresponding Kritischer Bericht (Critical Report). The score of the complete string quintets was published in 1967. The second editor of the quintet volume, Ernst Hess, died in 1968. Since his death, the Critical Report has been delayed; completion is expected about 1974.²

The following sources were available in this investigation of K. 593:

1. Photographic copy of the autograph score provided by Mrs. Irene Hartogs, Zurich.
2. Microfilm copy of the autograph score from the Austrian National Library, Vienna (Code: Nat. Bibl.-Mus. Hs. 11470).
3. Microfilm copy of the first edition parts (Artaria, Vienna, 1793) from the British Museum, London.
4. W. A. Mozart, Streichquintette, Nr. 18 Band I (New York: Edition Peters No. 6687), parts.
5. Wolfgang Amadeus Mozarts Werke: Kritisch durchgesehene Gesamtausgabe, Serie XIII, Nr. 7 (Leipzig:

¹Wolfgang Rehm, "Die neue Mozart-Ausgabe: Ziele und Aufgaben," Fontes Artis Musicae, XV (January, 1968), 11.

²Letter to this writer from Wolfgang Plath (editorial director of the NMA), Augsburg, July 9, 1971.

Breitkopf & Härtel, 1883; Edwards Music Reprints,
Ann Arbor, Michigan, 1956), score.

6. W. A. Mozart, Quintett Nr. 7 für 2 Violinen,
2 Violon und Violoncell K. V. 593, Kammermusik Bibliothek
Nr. 86 (Leipzig: Breitkopf & Härtel), parts.

7. W. A. Mozart, Quintet for 2 Violins, 2 Violas
and Violoncello in D major K. V. 593, No. 50 (London:
Ernst Eulenburg, Ltd., 1936), score.

8. W. A. Mozart, Quintets, Vol. I (New York:
Edwin F. Kalmus, No. 12, n.d.), parts.

9. W. A. Mozart, Quintett in D für 2 Violinen,
2 Violon und Violoncello KV 593 (Kassel: Bärenreiter-
Verlag, Tp. 11, 1956), score.

10. W. A. Mozart, Quintett in D für 2 Violinen,
2 Violon und Violoncello KV 593 (Kassel: Bärenreiter-
Verlag, BA 4706, 1956), parts.

11. Wolfgang Amadeus Mozart: Neue Ausgabe sämt-
licher Werke, Serie VIII, Werkgruppe 19, Abteilung 1
(Kassel: Bärenreiter-Verlag, 1967), score.

12. Wolfgang Amadeus Mozart, The String Quintets
Complete in Two Volumes, Vol. II (New York: Edwin F.
Kalmus, No. 744, 1968), score.

CHAPTER II

STRING QUINTET IN D MAJOR, K. 593

Brief Analysis of the Quintet

First Movement: Larghetto-Allegro (Sonata Form)

Introduction (Larghetto): meas. 1-21

Exposition (Allegro): meas. 22-101

I (first subject): meas. 22
II (second subject, based on I): meas. 64
Codetta: meas. 89

Development: meas. 102-144

Recapitulation: meas. 145-232

I (first subject): meas. 145
II (second subject, based on I): meas. 189
Codetta: meas. 216

Coda (Larghetto-Primo Tempo): meas. 233-260

Second Movement: Adagio (Sonata Form)

Exposition: meas. 1-35

I (first subject): meas. 1
II (second subject): meas. 16

Development: meas. 36-56

Recapitulation: meas. 57-93

I (first subject): meas. 57
II (second subject): meas. 72

Coda: meas. 94-104

Third Movement: Menuetto/Allegretto (Episodic Form)Menuetto: meas. 1-47 (Ternary Form)

A: meas. 1
 B: meas. 9
 A²: meas. 24
 Codetta: meas. 40

Trio: meas. 48-99 (Ternary Form)

A: meas. 48
 B: meas. 62
 A²: meas. 76
 Codetta: meas. 92

Menuetto da capoFourth Movement: Allegro (Sonata Form)Exposition: meas. 1-100

I (first subject): meas. 1 (Ternary Form)

A: meas. 1
 B: meas. 13
 A²: meas. 27

Transition: meas. 37

II (second subject): meas. 54 (In fugato style)

Codetta: meas. 93

Development: meas. 101-170Recapitulation: meas. 171-237

I (first subject): meas. 172 (Ternary Form)

A: meas. 172
 B: meas. 183
 A²: meas. 197 (A² is rewritten in fugato fashion, and combined with the opening of II, rewritten, plus the counterpoint treated fugally in the development [see meas. 132]. From meas. 214 the recapitulation of II is exact, up to the Coda.)

Coda: meas. 238-279

Introduction to the Manuscript

The bulk of Mozart's manuscripts was acquired by André from Mozart's widow Constanze.¹ Included was the autograph score to K. 593. The MS passed from the hands of André to J. A. Stumpff of London circa 1811.² It was auctioned in 1847, following Stumpff's death.³ The MS, for many years in the possession of Paul Hirsch of Cambridge, England, was acquired by him in 1927.⁴ Following the death of Mrs. Olga Hirsch (widow of Paul Hirsch), the MS was sold by the heirs to the Fondation Martin Bodmer, Cologny, Geneva, Switzerland, where it is now located.⁵

The MS comprises twenty leaves of paper containing thirty-nine pages of writing. It is twelve-stave paper, in querformat, and with no inscription other than the word "Quintetto." In the upper-right corner is the handwriting of Nissen, the second husband of Constanze:

¹See p. 30.

²More accurately, 1815; cf. Köchel, K7, footnote to p. XXXI.

³Köchel, K7, p. 679.

⁴A[lec] Hyatt King, "A Census of Mozart Musical Autographs in England," The Musical Quarterly, XXXVIII, No. 4 (1952), 575.

⁵Letters to this writer from Miss Pamela J. Willetts, Assistant Keeper of Manuscripts, British Museum, London, June 14, 1971, and from Mrs. Irene Hartogs (daughter of Paul Hirsch), Zurich, December 7, 1972.

"von Mozart und seine Handschrift."¹ Mozart left no **opus** numbers in his scores. The marking "N25," crossed **out** and replaced by "N26," may be the numbering by Franz **gleisner**, who was engaged by André in Offenbach to sort **and** classify the manuscripts.²

As is typical of Mozart's scores, the MS shows a **rapid**, sure hand, the music having been thoroughly **worked** out in the composer's mind before being committed to **paper**. Mozart often wrote sketches for some of the **contrapuntal** passages in his works, but the literature **mentions** no sketches or fragments which can be unequivocally linked to the quintet. Although written hurriedly, each page of Mozart's score shows a notation of symmetry and **spatial** balance. The change to a sharper quill point is easily detected, as Mozart's habit was to sharpen his quill only at the top of a new leaf of manuscript.

Introduction to the Editions

Artaria, First Edition Parts

The firm of Artaria & Co. was founded in Vienna in 1770³ and was the leading publisher of Haydn's and

¹Cf. Wolfgang Amadeus Mozart, "Eine Kleine Nachtmusik" K. 525 in The Facsimile Series of Music Manuscripts, ed. by Eric Simon (New York: Dover Publications, Inc., 1968), p. x.

²See Köchel, K7, pp. XXXVII, LIX.

³Alexander Weinmann, ed., Vollständiges Verlagsverzeichnis Artaria & Comp. ("Beiträge zur Geschichte des Alt-Wiener Musikverlages," Reihe 2 Folge 2; Vienna: Musikverlag Ludwig Krenn, 1952), p. 5.

Mozart's music during their years in Vienna. Beethoven also found a publisher in Artaria.¹

The first edition of the Quintet K. 593 was published by Artaria in the form of parts, which appeared on May 18, 1793, one and one-half years after the composer's death. The announcement of publication was carried in the Wiener Zeitung the same day.² The plate number of this print is 428. In the 1790's, Artaria acquired part of the firm of Franz Anton Hoffmeister. According to Weinmann, Artaria's plate 428 is identical with the Hoffmeister plate 134, included in the acquisition. This indicates that Hoffmeister was responsible for the first edition.³ Artaria later published a second edition of the quintet, with the plate number 1944.⁴ The title of the Artaria edition included in this study reads:

Grand
QUINTETTO
per
due Violini, due Viole, e Violoncello
del
SIG. MOZART
No. 4
a Vienne chez Artaria

The work is the fifth string quintet by Mozart (but the fourth of the later quintets, beginning with K. 406).

¹Ibid., p. 3.

²Ibid., p. 34.

³Ibid., p. 33.

⁴Ibid., p. 93.



Breitkopf & Härtel

The long-established (founded in 1719) firm of Breitkopf & Härtel, Leipzig, has provided the foundation for Mozart performance and publication for nearly a century, through the Collected Works (Gesamtausgabe). The GA has been the authoritative source for all later editions until the appearance of the NMA beginning in 1955.

K7 lists two separate B&H editions of parts to the quintet: Kammermusikbibliothek Nos. 86/87 and 97/98.¹ The original B&H edition of the parts (KMB 86/87)² was used by the firm for the score to the complete quintets in the Gesamtausgabe, series XIII, vol. 7. (This volume of the GA was published in 1883.)³ It is this original edition which is available today from Breitkopf & Härtel, and which is included in the present study. (The Kalmus and Lea study scores are identical with the B&H No. 86/87, although the Kalmus parts are based on the Peters edition.) Was this B&H edition itself based on the autograph manuscript? It dates from sometime before 1865. The MS to K. 593 was in England during this time, and probably unavailable. That the MS was not at the disposal

¹Köchel, K7, p. 680.

²Letter to this writer from Breitkopf & Härtel, Wiesbaden, October 3, 1972.

³Köchel, K7, p. 930.

of Breitkopf & Härtel during preparation of the GA is substantiated by the firm following a second inquiry.¹

The other B&H edition of parts, KMB 97/98, is by the nineteenth-century violinist Ferdinand David (1810-1883), and dates from about 1865. This is in agreement with Lehmann, who writes that David was the editor of five Mozart quintets.² David resided for many years in Leipzig, having assumed the duties of professor of violin at the newly formed Conservatory in 1843.³

C. F. Peters

Franz Anton Hoffmeister (1754-1812) is mentioned above in connection with the firm Artaria in Vienna. Hoffmeister went to Leipzig circa 1800 and founded, with Ambrosius Kühnel, a new publishing house, the Bureau de Musique. The firm was purchased in 1814 (the year of Kühnel's death) by Carl Friedrich Peters, and was to prosper greatly from the publishing of masterworks by Bach, Haydn, and Mozart.⁴ The "Edition Peters" was

¹Letter to this writer from Breitkopf & Härtel, Wiesbaden, November 10, 1972.

²Ursula Lehmann, "Ferdinand David," MGG, III, 1954, 53.

³Ibid., p. 51.

⁴Rudolf Lück, "C. F. Peters," MGG, X, 1962, 1118.

founded in 1867,¹ and the wealth of chamber music published since continues to have wide circulation.

The first series published by Hoffmeister and Kühnel was the quartets and quintets of Mozart.² According to the editorial staff of the C. F. Peters corporation, New York, this print cannot be identical with the Edition Peters 18 and 19 (String Quintets in Two Volumes), the edition included in the present study, which appears to have been printed shortly after 1867.³ From the work of Deutsch, the plate number of the Edition Peters Volume 18 (6687) would place its publication approximately in the year 1882.⁴ Friedrich Hofmeister (1782-1864) worked for Breitkopf & Härtel from 1797 until 1801, then worked in the Bureau de Musique of Hoffmeister and Kühnel. An arrangement of the quintets, Douze Quintuors et Quatuor, by F. X. Gleichauf, is mentioned in the Hofmeister Jahresverzeichnis Vol. I, for the year 1852.⁵

¹Ibid. Otto Erich Deutsch gives the year 1863 in his Musikverlagsnummern: Eine Auswahl von 40 datierten Listen, 1710-1900 (Zweite, verbesserte und erste deutsche Ausgabe; Berlin: Verlag Merseburger, 1961), p. 14.

²Alexander Weinmann, "Franz Anton Hoffmeister," MGG, VI, 1957, 549.

³Letter to this writer from Mr. Donald Gillespie, Editorial Department, C. F. Peters Corporation, New York, July 25, 1972.

⁴Deutsch, Musikverlagsnummern, p. 14.

⁵Friedrich Hofmeister, "Kurzes Verzeichnis sämtlicher im Jahre 1852 in Deutschland und den angrenzenden Ländern gedruckten Musikalien: auch musikalischer Schriften und Abbildungen mit Anzeige der Verleger und



Edition Eulenburg

The Englishman Albert Payne established his Kleine Taschenpartituren (Little Pocket Scores) in Germany in 1866. The scores were not for reading. Payne printed only chamber music at first; later symphonic works were added, and the series has become a great success.¹ The Eulenburg edition of K. 593 dates from 1936 and is by Rudolph Gerber. Sources available to Gerber were the autograph (loaned from Paul Hirsch, then of Frankfurt), and a copy of an edition by André from 1793.²

Bärenreiter

Bärenreiter (Kassel and Basel) has provided two publications of K. 593: a miniature score and accompanying parts (1956), edited by Ernst Fritz Schmid, and a large score, Serie VIII, Werkgruppe 19, Abteilung I of the Neue Mozart Ausgabe (1967), edited by Ernst Fritz Schmid and Ernst Hess.

Preise" (Leipzig: Friedrich Hofmeister; New York: Johnson Reprint Corporation, 1968), no pagination. This print may relate to the later Edition Peters.

¹Ernst Roth, The Business of Music: Reflections of a Music Publisher (New York: Oxford University Press, 1969), p. 89. (Hereinafter referred to as The Business of Music.)

²W. A. Mozart, Quintet for 2 Violins, 2 Violas and Violoncello in D Major, K.-V. 593, ed. by Rudolf Gerber (London: Ernst Eulenburg Ltd., No. 50, 1936), p. II.



Critical Study to the Quintet K. 593

Measures are indicated by numbers in the left-hand column. Measure numbers in parentheses refer to passages in the recapitulation or coda of a movement to which the comment also applies. The instrumental part in question and the commentary follow.

First Movement: Larghetto-Allegro

Autograph manuscript

Introduction (Larghetto)

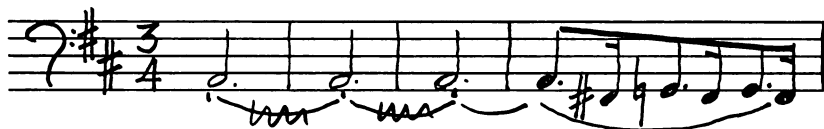
- 1 (233) The MS is marked "Larghetto" at the opening of the first movement, as well as at the return of the introduction in meas. 233. In Mozart's own Thematic Catalogue, dated December, 1790, the tempo is given as "Adagio."¹
- 1 Tutti Curiously, Mozart at first indicated common time, then superimposed a three-four time signature
- Vc. The opening motive is never found with slurs in the MS; most editions have added a slur to the figure:



Example 4.

¹Bauer and Deutsch, Briefe und Aufzeichnungen, IV, 122.

- 16-19 Vc. The three dotted-half notes (pedal-tone A) were first tied together, then the ties were crossed out:



Example 5.

Mies believes that the vertical strokes were made after crossing out the ties and questions whether Mozart did not forget to remove the tie between meas. 18-19 as well. Had he done so, each instrument would then begin meas. 19 with a new bow stroke.¹

Exposition (Allegro)

- 22-23 Vn.1 Staccato markings appear in the first presentation of the violin theme but thereafter only sparingly throughout the movement:



Example 6.

- 87 Vn.1 Many editions have altered the second eighth note (e²) to c^{#2}:

¹ Mies, "Strich und Punkt bei W. A. Mozart,"
p. 450.





Example 7.

- 88-96 Vc. The eight measures of pedal-tone A are slurred in groups of two measures, except meas. 93 and 94, in which the slurs are one measure long. An explanation for this might be that meas. 94 appears at the beginning of a new page of manuscript. Mozart probably neglected to carry the slur to the new system.

Recapitulation

- 167 The dotted-half note was first written as b, then crossed out and changed to d¹. Perhaps Mozart was thinking of a similar passage, the sequence in step-wise motion in the exposition beginning in meas. 46.

173, 175

- Vn. 1 The dotted half-notes f^{#2} and g² were crossed out and changed to d² and e² respectively. Mozart took the trouble to write the letter names of the corrected notes over each measure.

216-217

- Va. 1 There is a curious notation in this Alberti figure:



Example 8a.



Mozart appears to have over-extended the use of the half-measure repetition sign; the following notation is implied:



Example 8b.

Coda (Primo Tempo)

253

Vn.1, Va. 1



Example 9.

An editorial problem is present here, as well as throughout the movement, by the question of the "double trill" in the principal theme. In the Primo Tempo of the coda (meas. 254), Mozart at first wrote the trill in the viola part, then scratched it out.

In meas. 22 and 34 in the exposition, as well as in the restatement of the theme in the recapitulation (meas. 145), no trill appears in the (first) viola part. In meas. 106 in the development the trill seems to have been written over the viola f^1 but then rubbed out.

The matter is further complicated by an imitative passage found in meas. 63-67 in the exposition, and in meas. 156-162 and 188-192 in the recapitulation. Meas. 156-162 and 188-192 have no trill in the

lower part (the trill was written in meas. 192, then crossed out). The similar passage beginning in meas. 192, then crossed out). The similar passage beginning in meas. 63 is another matter. Here, with one exception, each paired entrance contains the trill in both parts.

In summation: in only three places (meas. 65, 66, and 67) is the double trill indicated in the MS. It is most probable that the composer intended the trill in the upper part only, but forgot to remove the lower trill as he did in the other three measures cited.

King also believes that the composer's intention was a single trill throughout the movement and places the blame for the incorrect modern editions [King is writing in 1941] on the second edition of Artaria. He writes:

The first Artaria edition agrees exactly with the MS. save in bar 64, where it has a trill on the first viola. The source of error is the later Artaria edition (plate-no. 1944), for here the above nineteen bars have a second trill given to the lower instrument in each case, and this has been retained in all subsequent editions, including the Breitkopf and Härtel Gesamtausgabe.¹

King compares the quintet to the opening of K. 614, the string quintet in E-flat, in which a trill motive is also prominent. Here, he writes, the trill is given only to the first viola and has been correctly printed in all editions.²

- 257 Vn.1 An alternative triplet figure for the violin was begun, then scratched out and replaced by the figure used consistently throughout the movement:

¹King, "Mozart Manuscripts at Cambridge," p. 31.

²Ibid.



Example 10a.--Original, crossed out



Example 10b.--Alteration

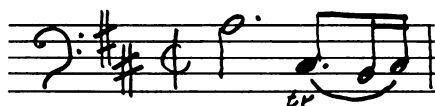
ArtariaIntroduction (Larghetto)

- | | | |
|-------|-----------------|---|
| 6 | Vn.2, Va.1 | All notes in this measure should be slurred |
| 7 | Vn.2 | Staccato dot missing under final eighth notes |
| 16-17 | Violins, Violas | Mozart joined both measures with a slur |
| 18-19 | Vc. | Both measures tied together in MS |
| 19-20 | Va.1 | Tie over bar-line missing |
| 20-21 | Va.2 | These staccato dots are not in the MS |

Exposition (Allegro)

- | | | |
|--------------|-------------|---|
| 21, 33 | Va.2, Vc. | Staccato dot missing under quarter note, end of measure |
| 25, 37 (256) | Violas, Vc. | Staccato dot missing under final quarter note |

- 30 Vn.1 "p" missing at beginning of measure
- 33-34 Vn.2 Tie over the bar-line is incorrect
- 38-39 Va.1 Tie missing over bar-line
- 40 Vn.1 Slur is incorrect
- 45 Va.2 "f" missing under c^{#1}
- 45, 47, 49 (164, 168)
- Vc. Staccato dots missing under final two quarter notes
- 46 Vc. Incorrect rhythmic notation: the dot after the eighth note does not belong:



Example 11.--Edition

- 46, 48 Vn.1 Staccato dot under first quarter note not in MS
- 55, 56, 59, 61
- Va.1 "mf" not in MS
- 60 Va.1 Slur missing over dotted-eighth and sixteenth notes
- 61 Vn.1 Slur should include all notes in the measure
- 62 Va.2, Vc. Staccato dots missing under final two quarter notes
- 64 Va.1 No trill in MS. Only in this measure does the edition not match the MS in Mozart's (inconsistent) use of the trill figure; cf. p. 57.
- 64 (189)
- Va.2 Staccato dot missing under quarter note.

69 (194)

Vc. Staccato dot missing under quarter note

71-73 Vn.1 Incorrect slurring:



Example 12a.--Edition



Example 12b.--MS

72-73 Va.2 Slur missing over bar-line

74 Vn.2 Slur should include all notes in the measure

85 Va.2, Vc. "p" missing at beginning of measure

87-89 Vn.2 The four half notes plus the following quarter note should be slurred together

89-96 Va.1 Excluding the first eighth note in meas. 89, all notes in meas. 89 and 90 should be slurred together. Meas. 93-96 are each given a slur in the MS.

Vc. Slurs in the MS are of two-measure length (pedal-tone A)

90-91 Vn.2 Slur missing over bar-line

91-92 Va.2 Slur includes both measures in MS

93 Vn.2 Staccato dot missing over quarter note



94 (225)

Vn.2 Sixteenth notes should be slurred to tied note from previous measure

96 (227)

Vn.1 Sixteenth notes should be slurred to tied note from previous measure

Development

102-104

Vn.2, Violas, Vc. All quarter notes should have staccato dots

111

Va.2 The "f" is incorrect; the dynamic level should remain piano until the end of the following measure

111-116

Vc. None of the staccato dots over the eighth notes are in the MS

113-114

Va.2 Dynamics transposed--meas. 113 should read "p" under the last eighth note, meas. 114 "f" under the last eighth note

118-119

Vn.2 Slur over bar-line not authentic

119

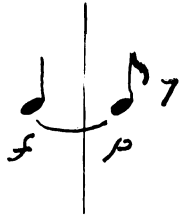
Va.1 Sharp missing before e^2 :



Example 13.--MS

120-122

Va.2 g#'s should be tied in the forte-piano figure:



Example 14.--MS

126-127

Va.1 Slur missing over bar-line

130-131

Vn.1, Va.2 Slur missing over bar-line

Recapitulation

144-145

Vn.2 Tie over bar-line not authentic

148 Vn.2, Violas, Vc. Staccato dots under the quarter notes are missing

153 Va.2 "p" missing

156 Va.2 Staccato dot missing under final quarter note

157 Vn.1, Va.1 Staccato dot missing under quarter note

166 Va.2 Staccato dot missing over quarter note

168, 170

Vn.2, Va.2 Staccato dot missing under final quarter note

169 Va.1 Mozart wrote, in this measure only, two slurs (rather than one) over this dotted-rhythm pattern:

Example 15.--MS

- | | | |
|---------|--------------|---|
| 178 | Vn.1 | All notes in this measure should be slurred |
| | Va.2 | No slur in MS |
| 187 | Va.2 | Staccato dot missing under final two quarter notes |
| 193-194 | | |
| | Va.2 | Slur missing over bar-line |
| 196 | Vn.1 | All notes in this measure should be slurred |
| 200-203 | | |
| | Vn.1 | Mozart's slurring is irregular here--it does not match the corresponding passage in the cello part (meas. 75-79). Mozart at first gave each of the four measures a slur, then lengthened the slur over meas. 203 to include the notes of the previous measure. Slurs are one measure long in the edition. |
| 200 | Vc. | Staccato dots missing over first two quarter notes |
| 203 | Vc. | Slur missing over the (two) eighth notes |
| 207-208 | | |
| | Vc. | There is an interesting use of the <u>custos</u> here, indicating the first pitch of meas. 208 |
| 212-213 | | |
| | Vn.2, Violas | Staccato dots are in order here and should be added; MS shows dots in Vn.1 |

216-217

Va.1 There is a notational problem in this Alberti figure:



Example 16a.--Edition



Example 16b.--MS

Mozart in haste over-used the half-measure repetition sign. It appears from the context that the composer's intention was this:



Example 16c.

Mozart was careful to notate this in full in meas. 89, the corresponding passage

216-219

Vc. Slurring in the edition does not follow the MS--Mozart joined the four measures of pedal-tone d with one slur

218-219

Va.2 Slurring irregular--Mozart joined these two measures and the first quarter note of the following measure with a slur

221 Va.2 Staccato dot missing over first quarter note

222-223

Va.2 Slur in MS is two measures long, minus the first eighth note in meas. 222

223 Va.1 Sixteenth notes should be slurred to tied note from previous measure

226 Vn.1 Staccato dot missing over quarter note

Coda (Larghetto)

236 Vn.2 Staccato dot missing over the eighth notes

238 Vn.2 g^1 and $f\sharp^1$ slurred in MS

239 Vn.1 Correct slurring is:



Example 17.--MS

239 Va.2 Staccato dot missing under final eighth note

243, 245

Va.2 Tie not in MS

244, 246

Vn.1 All notes in this measure should be slurred

247-249

Vn.1 The slurs and ties here are incorrect:



Example 18.--MS

249-251

Va.1 Articulation: Mozart joined the entire passage, including the first eighth note in meas. 251, with slurs and ties similar to the first violin part two measures earlier

251 Violins, Vc. Staccato dots missing

(Primo Tempo)

252 Violas Staccato dot missing

256 Vn.2 Staccato dots missing under eighth notes b; the composer was inconsistent in marking this passage throughout the movement

Breitkopf & Härtel

Introduction (Larghetto)

1 "dolce" missing

1, 5, 9, 11, 13, 15 (233, 237, 241, 243, 245, 247)

Vc. Slurs are not authentic; dynamic markings should read "sf p"

2 (234)

Vn.2 Slur should include d²

4 Vn.2 Staccato dot missing over second eighth note (Kalmus score only)

6 Vn.2 Slur should include e²



6 (238)

Va.1 Slur should include b¹7 Vn.1 Slur should include e²16 Vn.2 Slur should include d¹Va.1 Slur should include f¹

20, 21 Vn.2, Violas, Vc. Staccato dot added

21 Tutti Quarter rest added before following double bar

Exposition (Allegro)

21, 33 (252)

Tutti Staccato dot missing on last quarter note

22, 34, 64-67, 106 (145, 157-162, 189-192, 252, 253)

Violas Lower trill not in MS. The edition consistently gives the "double trill" in these passages; cf. p. 57.

25, 37 Violins, Violas Staccato dots added

Incorrect rhythmic notation in trill figure: the edition has a dotted-eighth and two thirty-second notes; Mozart wrote an eighth note followed by two sixteenth notes

44, 55, 57 (171, 173, 175, 180, 182) Vn.1

32 (155, 177) Vn.2

59, 61 (184, 186) Va.1

46, 48, 50, 52 (165, 167, 169) Vc.

46, 48, 50, 52

Vn.1 Staccato dot added to first quarter note of measure

61-62 Vn.2 MS shows staccato dots under the two quarter notes before the forte

71-72 Vn.1 Length of slurs here should be one measure

75-80 Vc. Slurring in eighth-note passage: Mozart wrote two slurs two measures long, a slur one measure long, and indicated meas. 80 to be played without slurs, staccato

- 78-79 Vn.1 There is no tie across the bar-line in the MS, giving two staccato quarter notes
- 87 Vn.1 Incorrect pitch: the second eighth note should read e², not c^{#2}
- 89 Vn.2 The previous two-measure slur should include the quarter note a⁴
- 89-92 Va.1 Mozart's slurs here are two measures long, with the exception of the first eighth note in meas. 89, which is separate and marked staccato
- 89-96 Vc. Slurring: Mozart wrote slurs of two-measure length except in meas. 93 and 94 (in which the slurs are one measure long). His inconsistency may have been caused by the final two measures appearing on a different page of manuscript.
- 91-92 Va.2 The edition gives slurs one measure long; Mozart slurred the four half notes together

Development

118-119

Violins No slur over bar-line in MS

Recapitulation

- 148 Violins, Violas Staccato dots missing under eighth notes

156, 157, 188, 189

Violins, Violas MS has staccato marking over anacrusis quarter note (Mozart's notation of this articulation is very inconsistent)

158-160

Vn.2, Va.2 Mozart was very inconsistent in applying staccato dots to the eighth notes in the principal theme of the *Allegro*; the staccato notation appears in the MS only in meas. 22 and 23

166, 168, 170

Va.2 Mozart (inconsistently) wrote a staccato dot over the quarter note in this and similar passages in other voices. This marking does not appear in the exposition.

169-170

Vn.1 Slur over bar-line not in MS

169 Va.1 MS shows two slurs, each one-half measure long

178 Violas No slur in MS

200 Vc. Staccato dots missing over d

203-204

Vn.1 Slur includes both measures in MS

203-204

Violas Slur over bar-line not in MS

216-219

Va.1 Two-measure slur in MS

216-219

Vc. MS: four measures slurred except D

218-219

Va.2 Two measures and a quarter note slurred in MS

220 Va.1 MS: $f\sharp^1$ staccato and not included in slur

220-221

Vc. Two measures slurred except d

224-225

Va.1 MS: slur includes both measures with the exception of $f\sharp^1$

226 Va.1 First eighth note not under slur in MS

Coda (Larghetto)

241, 242

Va.2 Slur over bar-line not in MS

243, 245

Violas No ties in MS

246 Vn.1 Ornamentation should read:



Example 19.--MS

248 Vn.1 Each slur should include four sixteenth notes

250 Va.1 Each slur should include four sixteenth notes

(Primo Tempo)

253, 254

Vn.1, Va.1 No staccato dots here in MS; cf. meas. 158-160

Peters and Kalmus partsIntroduction (Larghetto)

1 "dolce" missing

1, 5, 9, 11, 13, 15 (233, 237, 241, 243, 245, 247)

Vc. Slurs are not authentic; dynamic markings should read "sf p"

2-3 (234-235)

Va.1 Tie missing

3 (235)

Vn.1 Ornamentation should read:



Example 20.--MS

4 Va.1 Staccato dot missing

4 (236)

Va.2 Slur added

9 (241)

Violins, Violas "mf" added

13 (245)

Violins, Violas "p" added

16 Vn.2 Slur missing between e¹ and d¹; all notes
in this measure should be slurredVa.1 Slur missing between a¹ and f¹16-17 Vn.1 Tie missing between b¹ and b¹

18 Violins, Violas "pp" added

20, 21 Vn.2, Violas, Vc. Staccato dots with slurs added

Exposition (Allegro)

22, 23 (145, 146)

Vn.1, Va.1 Slurs added to the staccato eighth
notes; only in this initial presenta-
tion of the principal theme (meas.
22, Vn. 1) did Mozart write staccato
markings over all eighth notes

22, 34, 64-67, 106 (145, 157-162, 189-192, 252, 253)

Violas Lower trill not in MS. Similar to
Breitkopf & Härtel, the edition consis-
tently gives the "double trill"; cf. p. 57.



25, 37 (148, 256)

Violins, Violas Slurs added over staccato
eighth notes

26, 27, 38, 39 (149, 150, 257, 258)

Vn.1 Slur and staccato dots added

28, 29, 40, 41 (151, 152, 259, 260)

Tutti Staccato dots added to quarter notes

34, 35 (253, 254)

Vn.1, Va.1 Slurs and staccato dots added to
eighth notes

Incorrect rhythmic notation in trill figure: the edition
has a dotted-eighth and two thirty-second notes; Mozart
wrote an eighth note followed by two sixteenth notes

44, 55, 57 (171, 173, 175, 180, 182) Vn. 1

32 (155, 177) Vn. 2

59, 61 (184, 186) Va. 1

46, 48, 50, 52 (165, 167, 169) Vc.

46, 48, 50, 52 (165, 167, 169, 177)

Vn.1 Staccato dot added to first quarter note

Accents added to dotted-half notes:

55, 57 (171, 173, 175, 180, 182) Vn. 1

(177) Vn. 2

59, 61 (184, 186) Va. 1

46, 48, 50, 52 (165, 167, 169) Vc.

64-71 (157-163, 189-196)

Tutti None of the staccato dots under the
eighth notes or the slurs appear in the
MS (an exception is the slur over the
"f-p")

71 Vn.1 Crescendo added

72-73 Va.2 Slur missing between d¹ and c^{#1}

75-79 Vc. Correct slurring is: a slur joins meas.
75 and 76, meas. 77 and 78, and all notes
in meas. 79 are slurred in the MS

- 78-79 Vn.1 Tie added
- 81-84 Vn.1 Staccato dots not in MS
- 85, 86 Vn.2, Violas Dashes added under quarter notes
- 87 Vn.1 Incorrect pitch; second eighth note should read e², not c²
- 87, 88 Va.2 Staccato dots added
- 87, 88 (214, 215)
- Vn.2, Va.1 Slurs in MS are two measures long
- 88 Vn.2 Slur should extend to quarter note of following measure
- 89 (220)
- Va.1 a¹ should be marked staccato and not included in the slur in meas. 89; f¹ the same, meas. 220
- 89-92 (216-219, 224-227)
- Va.1 Slurs in MS are two measures long
- 89-96 Vc. Slurs (pedal-tone A) are two measures long in MS
- 90 (217)
- Vn.2 The sixteenth notes should not be tied to e² in meas. 90, to a² in meas. 217
- 92 (219)
- Vn.1 The sixteenth notes should not be tied to b² in meas. 92, to e³ in meas. 219
- 92-93 Va.2 Slur in MS is two measures long
- Development
- 106, 107
- Vn.1, Va.1 Slurs and staccato dots not in MS
- 109 Violins, Va.1 Staccato dots and slur over final two eighth notes are not by Mozart

111-117

Tutti Staccato dots added

117-118

Tutti Dashes added over quarter notes

118-119

Violins Slur over bar-line added

119-122

Tutti Slurred notes should read "f-p"; staccato dots not authentic

123 Va.1 Staccato dot added

All slurs and staccato dots in the triplet passages are not authentic:

123, 124, 127, 128, 137-139 Vn.1

125, 126, 131, 132, 136-140 Vn.2

129, 130, 134-136, 139, 140 Va.1

133-136 Va.2

134, 135 Vc.

125-140

Tutti Staccato dots under the eighth notes and quarter notes are not authentic

133 Vn.1 d¹ not authentic--correct is double stop
f#2-a¹

141-143

Vn.1 Slurs added over staccato eighth notes

Recapitulation

165 Vc. Incorrect pitch: c#¹ should read a

171, 173, 175

Va.1 Staccato dot added to first quarter note

178 Violas Slur added

196 Va.1 Crescendo added

- 197 Va.1 Diminuendo added
- 200 Vc. Staccato dots missing
- 203-204
- Va.1, Vc. Slur should not extend across bar-line
- Va.2 No slur in MS
- 206-211
- Vc. Staccato dots not in MS
- 212, 213
- Violins, Violas Quarter notes should have
staccato dots, not dashes
- 216-219
- Vc. Mozart's slur includes these entire four
measures, with the exception of D in meas.
216
- 218-220, 222-223
- Va.2 Correct slurring: Mozart's slur in meas.
218-220 includes four half notes and the
first quarter note; in meas. 222 and 223
all eighth notes are slurred except the
first note of meas. 222, which is slurred
from the previous measure
- 220-221
- Vc. Mozart joined both measures with a slur, with
the exception of d
- 222-227
- Vc. Slurs in MS are two measures long
- 225-226
- Va.2 No slur over bar-line in MS
- Coda (Larghetto)
- 238 Vn.2 Mozart's slur includes only the last two
quarter notes

241-242

Va.2 No slur over bar-line in MS

243, 245

Violas No tie in MS

247, 248

Vn.1, Va.2 Crescendo and diminuendo added

248 Vn.1 Each slur in the MS includes four sixteenth notes

249 Vn.1, Va.2 "p" added

Vn.1 Mozart's slur includes all thirty-second notes

Vn.2 Incorrect pitch: a¹ should read e¹

249-250

Va.1 Crescendo and diminuendo added

250 Va.1 Each slur in the MS includes four sixteenth notes

251 Violins, Va.2, Vc. No slurs in MS

Va.1 Slur in MS includes first eighth note (a¹);
"p" added

Eulenburg

Introduction (Larghetto)

1, 5, 9, 11, 13, 15 (233, 237, 241, 243, 245, 247)

Vc. Dynamics should read "sf p"

3 (235)

Vn.1 Ornamentation should read:



Example 21.--MS

- 16 Vn.2 Slur should include d¹
 16-17 Vn.1 b¹ tied across bar-line In MS

Exposition (Allegro)

- 21 Vn.1 Staccato dot missing under quarter note
 25 Violins, Violas Staccato dots added under eighth notes; Mozart's notation is inconsistent--dots appear in a similar passage later (meas. 148)
 30 Vn.1 "p" missing
 34, 35 Vn.1, Va.1 No staccato dots in MS; Mozart (inconsistently) marked the eighth notes of the principal theme staccato only in meas. 22 and 23

Incorrect rhythmic notation in trill figure: the edition has a dotted-eighth and two thirty-second notes; Mozart wrote an eighth note followed by two sixteenth notes

- 44, 55, 57 (171, 173, 175, 180, 182) Vn.1
 32 (155, 177) Vn.2
 59, 61 (184, 186) Va.1
 46, 48, 50, 52 (165, 167, 169) Vc.
 45 Vn.2 No staccato marking appears here in the MS (final quarter note). Mozart at times wrote a staccato stroke in similar passages, such as the viola parts in meas. 166.
 48, 50, 52 (165, 167, 169, 177)
 Vn.1 MS shows no staccato dot over first quarter note
 63 Vn.1, Vc. MS has staccato dot
 65, 67 Va.2 Trill missing over a
 66 Va.1 Trill missing over a¹

The edition does not favor the "double trill," yet gives the lower trill in meas. 106 and 145, first viola. Editor Rudolf Gerber writes, in the preface to the Eulenburg score, p. III, the following:

Page 2, bars 22, 34: In A and E [autograph manuscript and 1793 edition by André] the 1st viola has no shake. Also on pages 10, 11, 13, 17 only the upper part is provided with a shake at the beginning of this theme. Originally Mozart had noted the shake, in these instances, also in the lower parts which accompany in thirds, but had subsequently crossed them out; a clear indication of the fact that he wanted the shake in this motif executed only in the upper part. A contradiction to this, however, is the notation of the shake in the similar motif of the second theme on page 4, bars 64-67, where the accompanying lower parts (violas) also perform the shake on the dotted first crotchet. The new edition has been consequent in omitting these shakes in the assumption that Mozart accidentally forgot to carry out the later corrections (as on pages 10, 11, and especially at the return of the 2nd theme in the reprise, page 13).

Mozart in fact wrote the lower trill in six places at first and then removed it in three of these; cf. p. 57.

- | | | |
|----------|------------|---|
| 69 | Vc. | Staccato dot missing |
| 72-73 | Va.2 | c ^{#1} should be slurred to d ¹ |
| 74 | Va.2 | The quarter note and the two eighth notes should be slurred together |
| 75-78 | Vc. | MS has two slurs--each is two measures long |
| 78-79 | Vn.1 | Tie across bar-line not in MS--rather, staccato quarters |
| 87 | Vn.1 | Incorrect pitch: c ^{#2} should read e ² |
| 89 (220) | | |
| | Vn.2, Va.2 | First quarter note should be slurred to all notes in the previous two measures; no staccato dot in MS |

- 89-92 Va.1 Slurs in MS are two measures long (exception: a¹, the first eighth note in meas. 89, is separate)
- 91-92 Va.2 Slur should include all notes in these measures
- 91-96 Vc. Slurring of pedal-tone A: slurs are two measures long except meas. 93 and 94, each of which has one slur; this is possibly a result of meas. 94 appearing on a new page of score
- 94 Vn.2 Slur should include eighth note
- 96 Vn.1 Slur should include eighth note

Development

106 (145)

- Va.1 No trill in MS
- 119 Va.2 Rhythmic notation incorrect: Mozart wrote a quarter note

Recapitulation

- 148 Vn.2, Violas MS has staccato dots under the eighth notes
- 164 Va.2 MS: staccato dot under first quarter note
- 165 Vc. Incorrect pitch: c^{#1} should read a
- 169 Va.1 Mozart wrote two half-measure slurs here
- 169-170
- Vn.1 No slur over bar-line in MS
- 202-203
- Vn.1 Mozart joined both measures with a slur
- 203-204
- Va.2 No slur over bar-line in MS

216-217

Va.1 Mozart joined both measures with a slur

216-219

Vc. Mozart slurred all notes in these four measures except D in meas. 216

218, 227

Vn.1 Staccato dot missing over quarter note

220

Va.1 f^{#1} is marked staccato, and is not under the slur in the MS

220-221

Vc. Mozart's slur includes all notes in these two measures except d in meas. 220

222-223 Va.2

Mozart's slur includes all notes in both measures except c^{#1}

223-228

Vc. Slurs are two measures long in MS

225-226

Va.2 No slur over bar-line in MS

226-227

Va.1 Mozart's slur includes all notes in both measures except the first eighth note (d¹) in meas. 226

Coda (Larghetto)

234

Vn.2 The MS is not clear but seems to include d² under the slur, as in meas. 2

238

Va.1 Slur should include b¹

243, 245

Violas No tie in MS

248

Vn.1 Each slur should include four sixteenth notes

- 249 Vn.2 Incorrect pitch: a¹ should read e¹
- 250 Va.1 Each slur should include four sixteenth notes
- 251 Va.1 Slur should include first eighth note
- Tutti Staccato dots missing from eighth notes

Bärenreiter

Exposition (Allegro)

- 64 Va.1 Trill added over a¹ (NMA only)
- 65, 67 Va.2 Trill missing over a (Bärenreiter miniature score only)
- 66 Va.1 Trill missing over a¹ (Bärenreiter miniature score only)
- 89-95 Vc. The NMA and the miniature score differ in the length of the slurs under the pedal-tone A; the following shows the grouping of slurs by measure length:
- | | |
|-----------------|---------------|
| NMA | 2, 2, 2, 2 |
| Miniature score | 2, 3, 1, 1, 1 |
| MS | 2, 2, 1, 1, 2 |

- 100 Vn.1 Incorrect pitch: c^{#3} should read e³
(Bärenreiter miniature score only)

Recapitulation

- 160 Vn.1 Incorrect pitch for auxiliary of trill: e²
should read e^{b2} (Bärenreiter part only)

189-192

Violas The NMA differs from the miniature score here, adding trills; cf. p. 57

- 210 Vc. Incorrect pitch; final eighth note should d, not f[#]

218-219

Vc. Slur in MS joins these measures with the preceding two measures (certainly not practical as a bowing)

Second Movement: AdagioAutograph manuscript

Appoggiaturas in the Adagio are written as small notes;
Mozart used the small sixteenth and thirty-second note
thus:

4, 60



Example 22a.

21, 28, 39, 57, 77, 84, 96, 100



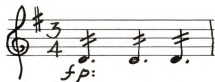
Example 22b.

Exposition

16, 18 Vn.2



Example 23.--Meas. 16



Example 24.--Meas. 18

It is not clear in Examples 23 and 24 whether the piano dynamic level begins immediately after the forte or after the first triplet. A diminuendo to the piano dynamic is another possibility

16-25 (72-81)

Vn.1 The piano marking is clearly placed under the second and subsequent notes of the measure, except in meas. 16:



Example 25.--Meas. 16

David Boyden believes that "fp" in Mozart may indicate a forte-diminuendo-piano dynamic level rather than a subito piano.¹ Winternitz comments on the "fp" markings:

They are quite characteristic of his dramatic style and occur more and more often throughout his work until the single letters become intertwined into compound signs of great graphic beauty, usually written with a single stroke of the pen.²

¹David Boyden, "Dynamics in Seventeenth and Eighteenth-Century Music" in Essays on Music (Cambridge: Department of Music, Harvard University, 1957), pp. 185 ff., cited by Gates "'Editions' and the Mozart Violin Concertos," p. 11.

²Emmanuel Winternitz, Musical Autographs from Monteverdi to Hindemith (2 vols.; New York: Dover Publications, Inc., 1964), I, 16.



This motive is present in the first violin, first viola, and cello. All editions included in this study except Artaria indicate the pitch of the auxiliary note of many of the trills. The suggested pitches (shown as editorial accidentals) are given in parentheses in the NMA and Bärenreiter scores, without parentheses in the Bärenreiter, Peters, Kalmus, and B&H parts, and in the Eulenburg and Kalmus scores. No suggestions for the auxiliary note to a trill ever appear in Mozart's hand in the MS.

The importance of distinguishing between the half-step and whole-step trill was commented on by Leopold Mozart:

But as the trill is made with either the major or the minor second, exact attention must be given as to the key of the piece and the additional modulations to the incidental keys.¹

There is an incorrect rhythmic value in the MS: d should be a sixteenth, not a thirty-second note

¹Leopold Mozart, Fundamental Principles of Violin Playing, trans. by Edith Knocker with a Preface by Alfred Einstein (2nd ed.; London: Oxford University Press, 1951), p. 186. (Hereinafter referred to as Fundamental Principles of Violin Playing.)

- 26-30 Vn.1, Va.1 There is a bowing variant of the opening motive between first violin and first viola:



Example 27.--Vn. 1, meas. 26-27



Example 28.--Va. 1, meas. 29-30

Recapitulation

- 57-58 Vn.2, Va.2 Another bowing variant appears in the recapitulation between the second violin and second viola (cf. meas. 26-30):



Example 29.

Artaria

Appoggiaturas in this edition are noted as , sometimes as 

Exposition

- 4 Vn.1 Appoggiatura should be a thirty-second note; slur in MS includes d²
- Va.2 Staccato dots missing under eighth notes
- 6 Vn.2 All notes in this measure should be slurred
- 8 Vn.1 Slur missing under turn; staccato dots missing under final two notes of measure



Example 30.--MS

- 11 Va.1 Slurs missing:



Example 31.--MS

- 12 Vn.1 Correct articulation is:



Example 32.--MS

- 14 Vn.2 Mozart slurred four notes, then three notes
- 14-15 Vc. Mozart's slur extends over bar-line
- 15 (71)
- Violins All notes in this measure should be slurred
- 17-25 Vc. The slurs are inconsistent in the trill figures: Mozart always joined the trilled note to the following sixteenth note with a slur
- Staccato dots are missing under the final sixteenth note in every measure; "p" missing in meas. 21
- 18 Vn.1 "fp" missing under first note
- 20 Vn.1 All notes in this measure should be slurred; "p" missing after "f"
- 22, 23, 25 (78, 80)
- Vn.1 Slur should include all notes in the measure except the final two eighth notes
- 25 Vn.1 Location of the "p" is incorrect--Mozart wrote it under the first two thirty-second notes
- 26 Vn.2 No slurs in MS
- 29-30 Va.1 It is not clear in the edition if the slur includes the final quarter note in meas. 30 (Mozart joined both measures with a slur)
- 32 Va.2 All notes in this measure should be slurred
- 33 Vn.2, Violas The "p" appears immediately after the "f" in the MS, rather than under the second triplet. Mozart was not consistent in the placement of the "fp" marking in this movement.
- 33-35 Vn.1 The trill group should be slurred with the following sixteenth note

Development

36-37 Violins Mozart joined both measures with a slur

39 Vn.1 Appoggiatura should be a sixteenth note

40-41 Va.2 MS: the slurs are one measure long

The slur joining the eighth note to the following sixteenth note is missing in these measures:

44, 48, 50, 56 Vn.1

40, 53-55 Vn.2

46, 49, 50-51 Va.1

Although the edition is faithful to the MS, which omits the slur in these measures, a comparison with meas. 9, 11, and the lower parts in meas. 51 reveals that Mozart probably omitted the slurs in his haste

45 Vn.1 A slur is missing over the entire measure

51 Vn.1 MS and edition alike lack the sharp before d²

53-56 Vc. The thirty-second notes should also have staccato dots

56 Vn.2, Va.2 No crescendo in MS

Recapitulation

57-58 Vn.1 Mozart joined both measures with a slur

60 Violins Incorrect slurs:



Example 33a.--Vn.1, Edition Example 33b.--Vn.2, Edition



Example 33c.--Violins, MS

- 61-62 Violas Each measure given a slur in MS
- 64 Vn.1 Incorrect pitches notated in turn:



Example 34a.--Edition

Example 34b.--MS

- 69 Vn.1 It is not clear in the edition if the slur includes b^1 ; Mozart slurred all notes in this measure
- 73 Vc. Slur too short--final sixteenth note should be included
- 73-81 Vc. Staccato dot missing over final sixteenth note in the measures with trill figure
- 74 Vn.1 Slur is too short, should include d^3
- 77 Vn.1 Slur missing between appoggiatura and following note
- 78 Vn.1 "fp" missing under b^1
- 82 Vn.2 Mozart slurred e^2 to $f\sharp^2$ only
- 84 Vn.1 First slur should include d^3
- 88 Vn.1 Slur should include all sixteenth notes
- Va.1 First sixteenth note should be separate:



Example 35.--MS

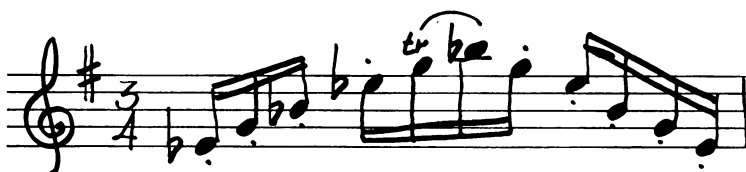
- 89 Vn.1 Incorrect rhythmic notation--the edition has four beats in the (three-four) measure:



Example 36a.--Edition

Example 36b.--MS

- 90 Vn.1 Slur should include only g^2 and b^2 :



Example 37.--MS

- 91 Vn.1 Slur should include the trilled note

Coda

- 98-101 Va.1 MS: slurs include the trilled note

- 103 Va.1 Final six notes should have no staccato dots:



Example 38a.--Edition



Example 38b.--MS

- Vn.2 Staccato dot missing over g^2
- 104 Vn.2 No staccato dots in MS
- Va.2 Incorrect placement of "p"--should appear
at beginning of measure

Breitkopf & Härtel

Appoggiaturas in this edition are notated as small sixteenth
or thirty-second notes

Exposition

1-2 (57-58)

- Vn.1 Mozart joined both measures with a slur
- 1-2 Vn.2, Violas Mozart wrote one slur for each
measure
- 4 Vn.1 g^2 and $f\sharp^2$ not slurred in MS
- 8 Vn.1 g^1 not included under slur in MS
- 21 Vc. "p" missing

21, 28 (77)

- Vn.1 Appoggiatura in MS is a sixteenth note
- 27 Vn.2 Sharp missing before c^2 (B&H part only)
- 28 Vn.1 MS shows no slur from e^2 to d^2
- 29-30 Va.1 Mozart's slur includes both measures
- 31 Va.2 First eighth note should be included in
the slur from the previous two measures

- | | | |
|----|------|--|
| 32 | Va.2 | All notes in this measure should be slurred |
| | Va.1 | MS; no slur from e ¹ to d ¹ ; appoggiatura in MS is an eighth note |

Development

- | | | |
|-------|--------|--|
| 36-37 | Vn.1 | Entire two measures should be included in slur |
| 39 | Vn.1 | No slur in MS from b^2 to a^2 ; appoggiatura in MS is a sixteenth note |
| 40-41 | Violas | Mozart wrote a separate slur for each measure |
| 43 | Vn.1 | Staccato dot missing over eighth note b^1 |
| 46 | Va.1 | Flat missing before a^1 |
| 53-56 | Vc. | Pizzicato thirty-second and eighth notes should have staccato dots |
| 56 | Tutti | Crescendo not by Mozart |

Recapitulation

- | | | |
|-------|---------|--|
| 57 | Va.1 | Incorrect pitch: appoggiatura b should read d ¹ |
| 57-58 | Va.2 | Mozart wrote a separate slur for each measure, although this is inconsistent with the other parts |
| 58 | Tutti | Crescendo not authentic |
| 60 | Violins | These slurs not authentic: g ² -f ^{#2} , Vn.1
b ¹ -d ² , Vn.2 |
| 61-62 | Violas | Each measure has a separate slur in MS |
| 63 | Tutti | "p" is by Mozart |
| 64 | Vn.1 | Eighth note g ¹ should have a staccato dot, and should not be included within the slur |
| 70-71 | Va.2 | Quarter note slurred over bar-line in MS, contrary to the other parts |

- 77 Vn.1 No slur in MS between c^2 and b^1
- 80 Vn.1 All notes in this measure should be slurred except the two eighth notes
- 81 Vn.1 "p" missing directly after "f" (B&H part only)
- 82 Vn.2 Mozart joined the second and third eighth notes, e^2 and $f\sharp^2$, with a slur; this is not consistent with his viola part
- 84 Vn.1 No slur in MS from a^2 to g^2 ; appoggiatura in MS is a sixteenth note
- 86-87 Vc. No slur over bar-line in MS
- 89 Violins, Violas Rhythm is distorted:



Example 39a.--Edition



Example 39b.--MS

- Vc. All sixteenth notes slurred in MS except final three; no trill in MS

Incorrect articulation:

- 90 Vn.1
- 91 Vc.



Example 40.--MS

- 90-91 Vn.2, Va.1 No slur over bar-line in MS

- 91-92 Vn.1 No slur over bar-line in MS
- 93 Vn.1 No slur in MS between trilled note and Nachschlag¹

Coda

- 100 Vn.1 Appoggiatura in MS is a sixteenth note

Incorrect articulation:

- 102 Vn.1
103 Va.1



Example 41.--MS

- 103 Vn.2, Va.2 Staccato dot missing over second eighth note
- 104 Tutti Incorrect dynamics: "p" in MS, not "pp"; no staccato dots in MS

Peters and Kalmus Parts

Most of the appoggiaturas in this edition are shown as 

Exposition

2, 6 (62)

- Vn.1 All notes in this measure should be slurred

3, 7, 38 (59)

- Vn.1 Slur over final four notes not in MS

- 3, 7 Va.1 Slur and staccato dots added over final two eighth notes

¹(German: "after-beat") The two terminating notes in a cadential trill.

4 (60) Vn.1 Incorrect slurring: Mozart slurred a^2 and g^2 together, and $f\sharp^2$, e^2 , and d^2 together; appoggiatura is a thirty-second note in the MS

4, 39 (60)

Violas Slur added over staccato eighth notes

6 (62) Vn.2 All notes in this measure should be slurred

7 (59) Vn.2 Slur over final four notes not in MS

8, 43 (64)

Vn.1 Incorrect rhythmic notation of turn:



Example 42.--MS

The thirty-second note anacrusis in this figure does not belong under a slur:

9, 44, 48, 50, 56	Vn.1
50, 53, 54, 55	Vn.2
11, 46	Va.1
51	Va.2



Example 43.--MS

The large slur added to this figure is not in the MS:

9, 44	Vn.2, Va.1
11, 46	Va.2



Example 44.--MS

12-13 (68-69)

Vn.1 Crescendo and diminuendo added

13-14 (69-70)

Va.1 Crescendo and diminuendo added

14-15 Vc. Mozart's slur includes d

16, 18, 20-25 (72, 74, 76-81)

Violins, Violas Diminuendo markings in these
measures are not authentic

16, 18, 20 (72, 74, 76)

Vn.1 All notes in this measure should be slurred

21 Vn.1 Slur from g² to f^{#2} not in MS

22-25 (78-81)

Vn.1 Slur added over eighth notes

26 (82)

Vn.1 Slur appears to include entire measure in MS

26-27 Vn.2, Va.2 Slurs and staccato dot not by Mozart

27 (83)

Vn.1 All notes in this measure should be slurred

28 (84)

Vn.1 Final two notes not slurred in MS

29-30 Va.1 Mozart joined both measures with a slur

30 Va.2 All notes in this measure should be
slurred

31 Va.1 Large slur (over last four notes) not in MS

32 Va.1 Slur from e¹ to d¹ not in MS

Va.2 All notes in this measure should be slurred

33-35 Vn.2, Violas Diminuendo markings not by Mozart

33-55 (94-97)

Vn.1 Large (measure) slurs not in MS

Development

36-37 Vn.2, Violas Slur includes both measures in MS

37 Vn.1 All notes in this measure should be slurred

39 Vn.1 Incorrect slurring: Mozart slurred c^3 and $b\flat^2$ together, and a^2 , g^2 , and f^2 together

41 Violins All notes in this measure should be slurred

42 (63)

Violins Slurs should not include staccato thirty-second notes

51 Vc. Staccato dots missing under thirty-second notes c and A

Violins Large slurs not in MS

52 Tutti Staccato dots and slurs not in MS

53-56 Vc. Staccato dots missing over all pizzicato notes; incorrect rhythm: third note of each measure is a quarter note in the MS, not an eighth note

56 Tutti Crescendo not by Mozart

Recapitulation

57 Tutti "p" added

Vn.2, Violas Eighth note (in double stop) should be notated as an appoggiatura:



Example 45.--MS

- Va.1 Incorrect pitch; eighth note (appoggiatura)
b should read d¹
- 57-58 Violins, Va.1 Mozart joined both measures with
a slur
- 60 Vn.2 Incorrect slurring: Mozart slurred d², c²,
and b² together; appoggiatura is a thirty-
second note in MS
- 65 Vn.1 Anacrusis thirty-second notes should not be
under slur
- 67 Va.1 Anacrusis thirty-second notes should not be
under slur
- 70-71 Va.2 Slur extends over bar-line in MS
- 71 Vc. Diminuendo and crescendo added
- 77 Vn.1 No slur in MS between c² and b¹
- 80 Vn.1 All notes in this measure should be slurred
except the final two eighth notes
- 82-83 Vn.2 Only e²-f^{#2} in meas. 82 should be slurred
- Va.2 No slurs in MS
- 85-86 Va.1 Mozart wrote two slurs, each one measure
long
- Va.2 Mozart joined both measures with a slur
- 86-87 Va.2, Vc. No slur over bar-line in MS
- 88 Vn.1, Va.1 The violin has staccato dots with a
slur in the MS; the viola has the
same articulation in the MS, but the
slur begins on the second sixteenth
note
- 89 Vc. MS: all sixteenth notes slurred together
except the final three, which have staccato
dots
- 90-91 Vn.2, Va.2 No slur over bar-line in MS

Incorrect articulation:

90 Vn.1
91 Vc.



Example 46.--MS

91-92 Vn.1 No slur over bar-line in MS
93 Vn.1 Only Nachschlag g^2-a^2 is slurred in MS

Coda

Appoggiatura is a sixteenth note in MS:

96 Vc.
100 Vn.1

98-101 Va.1 Large (measure) slurs not in MS

MS shows no staccato dots under second slur:

102 Vn.1
103 Va.1

103-104

Vc. Double stops missing:



Example 47.--MS

- 104 Tutti Dynamic level should read "p," not "pp";
no staccato dots in MS

Eulenburg

All appoggiaturas in this edition are given as  except that in meas. 100 ()

Exposition

- 4 Vn.1 MS: final three notes under a separate slur; appoggiatura in MS is a thirty-second note
- 8, 43 Vn.1 Eighth note not under slur in MS
- 14-15 Vc. Slur extends over bar-line in MS
- 21 (77)
- Vn.1 Dotted-sixteenth note is not slurred to thirty-second note in MS
- 26-27 Vn.2, Va.2 No slurs in MS; staccato dot added over final eighth note in meas. 27, Vn.2
- 27-28 Va.2 No slur over bar-line in MS
- 28 (84)
- Vn.1 Dotted-eighth note is not slurred to sixteenth note in MS
- 29-30 Va.1 Mozart joined both measures with a slur
- 32 Va.1 Appoggiatura is an eighth note in MS; slur between dotted-eighth and sixteenth note incorrect
- Va.2 All notes in this measure should be slurred

Development

- 36-37 Vn.1 Mozart joined both measures with a slur
- 39 Vn.1 No slur in MS between b^2 and a^2

40-41 (61-62)

Violas MS: two slurs, each one measure long

53-56 Vc. Staccato dots missing over pizzicato
thirty-second and eighth notes

Recapitulation

57 Va.1 Incorrect pitch: appoggiatura b should
read d¹60 Violins Final three notes under separate slur
in MS; Mozart notated the appoggiatura
as a thirty-second note69 Vn.1 MS includes b¹ under slur

70-71 Va.2 Slur extends over bar-line in MS

74 Vn.1 All notes in this measure should be slurred

80 Vn.1 a¹ should be included in slur81 Vn.1 d³ slurred with thirty-second notes in MS82-83 Vn.2, Va.2 Slurs not by Mozart, with the excep-
tion of e²-f² in meas. 82, Vn.2

85-86 Va.1 MS: two slurs, each one measure long

86-87 Vc. No slur over bar-line in MS

Incorrect articulation:

90 Vn.1

91 Vc.



Example 48.--MS

90-91 Vn.2, Va.2 No slur (tie) over bar-line in MS

There is only one contradiction among the editions in the suggested upper notes for the trills in this movement. In meas. 91 (Vn.1) the Eulenburg score suggests a ² as the auxiliary pitch, the NMA a ^{b2}. The key is E-flat major, moving through a deceptive cadence to G major in the next measure. The trill should cover a half-step, as in the cello part one sixteenth note earlier:



93

No slur in MS from trilled note to Nachschlag

100

Appoggiatura is a sixteenth note in MS

103-104

Double stops missing:



Example 50.--MS

Bärenreiter

Exposition

- 4 Vn.1 Slur over g^2 and $f\sharp^2$ does not belong
(Bärenreiter miniature score only)
- 14-15 Va.2 Slur over bar-line does not belong (NMA
only)
- 32 Va.1 Appoggiatura is an eighth note in MS

Development

- 39 Vn.1 Appoggiatura is a sixteenth note in MS

Recapitulation

- 57 Va.1 Incorrect pitch: appoggiatura b should
read d^1
- 60 Violins Mozart's second slur includes the last
three notes only; the edition differs.
In the second violin Mozart began the
slur earlier, but a comparison with the
first violin in the same measure as well
as in meas. 4 would suggest the choice
of the NMA, which is not to include the
dotted-eighth note under the slur.
- 77 Vn.1 No slur in MS between c^2 and b^1
- 78 Vn.1 "p" missing directly following the "f"
(Bärenreiter score only)
- 82 Vn.2 The slur in the Bärenreiter score includes
the first three eighth notes; the slur in
the MS appears to include e^2 and $f\sharp^2$ only

Third Movement: Menuetto/
Allegretto

Autograph manuscript

Menuetto

- 14-15 Va.1 Slur c²#-b¹ over bar-line omitted; this is clearly an oversight by the composer, as all other parts have a slur or tie
- 17-23 Violins This passage is an example of the unusually long slurs sometimes encountered in Mozart's string music. The slurs here are six measures long, and not possible as a bowing
- 26-27 Vn.1, Va.1 This canonic passage shows a variant in articulation:



Example 51.

Trio

- 49-51 Vn.2 The second violin, melodically of interest at the onset of the Trio, shows an interesting change by the composer in the autograph. The phrase was first slurred thus:



Example 52a.--Original

The slurs were then covered by a much heavier stroke of the pen, producing a slur over the entire phrase (The identical circumstance is seen in the phrase repetition two measures later.):



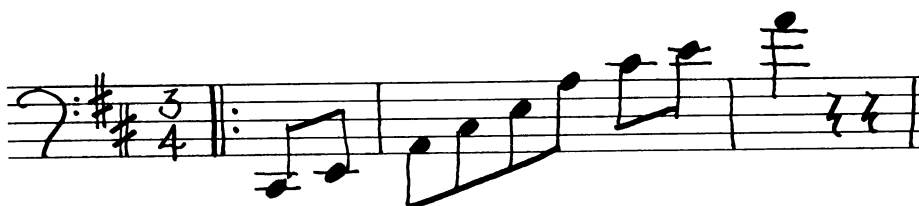
Example 52b.--Alteration

- 61-75 Vc. Of particular interest are the alterations of the first three cello arpeggios in the second section of the Trio. Ernst Hess believed these changes were made by Mozart, for both musical and technical reasons.¹ The passages are A and D arpeggios, with a range of two and one half octaves. The original version would carry the cello to e² and f#², an unusual range in the eighteenth century. The changes appear to be in Mozart's hand. (Note the use of the "false" cello clef in the original version.)

¹Hess, "Die 'Varianten,'" p. 68.



Example 53a.--Meas. 61-63: original crossed out



Example 53b.--Meas. 61-63: alteration



Example 54a.--Meas. 65-67: original, crossed out



Example 54b.--Meas. 65-67: alteration

In meas. 74 the upper parts were also altered, making a dominant seventh chord in the first inversion:



Example 55a.--Meas. 72-74: original, crossed out



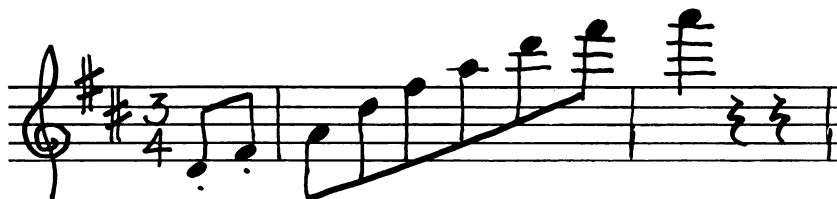
Example 55b.--Meas. 72-74: alteration

The original version of meas. 61-75 is printed separately, in full score, in both the NMA and the Bärenreiter miniature score.

King also refers to Mozart's alteration of his cello part in the Trio: "The rising arpeggios given to the 'cello in the second part of the trio were originally written a third higher, . . ."¹

¹King, "Mozart Manuscripts at Cambridge," p. 32.

75-77 Vn.1



Example 56.

A featured motive in the Trio is the ascending arpeggio, found in all parts. The two eighth notes in meas. 75 of the first violin part are marked with staccato dots. This is the only instance of a staccato marking in this figure.

78 Violas, Vc. Unusual are the staccato dots over the pizzicato quarter notes

94-95, 98-99

Vn.1 The first eighth note in meas. 94 is clearly marked with a staccato stroke in the MS; several editions ignore this and tie a² from the preceding quarter note in meas. 93. In a similar passage, meas. 98, Mozart's slur includes the entire measure:



Example 57.--Meas. 94-95



Example 58.--Meas. 98-99

ArtariaMenuetto

- 1-4 Vn.1 The location of the slurs is not clear in the edition:



Example 59a.--Edition



Example 59b.--MS

- 5, 6 Va.1 Dynamics missing: each measure should have "p" for two beats, "f" for one beat
- 5 Va.2 d¹ should be slurred to previous two quarter notes
- 6 Vn.2 "f" missing under two eighth notes
- 8 Vc. Staccato dots missing
- 17 Vn.1 Slur is printed slightly too short; it should include eighth note a²
- Vn.2 "f" missing under quarter note g¹
- 17-22 Vn.2 The MS contains another unusually long slur; it includes the g¹ of meas. 17 through the a¹ of meas. 22; the a¹ is also marked staccato

- 18-23 Vn.1 Slurs in the edition are one measure, one measure, and four measures long; the entire six measures of eighth notes are slurred in the MS
- 23 Va.2 All notes in this measure should be slurred to the preceding two quarter notes
- Vn.1 "p" missing under quarter note a¹, at the return of the opening theme
- 24, 35 Va.2 The number of measures rest is not given in the part; at meas. 24 six measures rest should be indicated; at meas. 35 two measures rest
- 24-27 Vn.1 Location of slurs should correspond to MS, meas. 1-4 (Cf. Example 59b)
- 26, 27 Va.1 All notes in this measure slurred in MS
- 29 Va.1 Staccato dots missing over the eighth notes
- 30, 31 Va.1 Staccato dot missing under first quarter note
- 33-34 Vn.1 Tie across bar-line missing
- 35 Va.1 All notes in this measure slurred in MS
- 38 Va.2, Vc. Staccato dot missing under quarter note
- 41, 43 Va.2, Vc. Entire measure slurred in MS
- 43 Violins Eighth notes should be slurred to quarter note of previous measure
- Va.1 Entire measure slurred in MS
- 46-47 Violins Staccato dots are probably intended here by the composer, although they appear in the three lower parts only (MS)

Trio

Most of the pizzicato quarter notes in the violas and cello are marked with staccato dots in this edition; dots appear only once in the MS, meas. 78

- 50 Violas, Vc. No dynamic level given for the pizzicato accompaniment. The MS has "p" marking for both violins, but no marking for the lower strings; "p" is assumed.
- 55-58 Vn.1 Slurs are two measures long in MS
- 60-61 Va.2 Mozart's slur includes both measures
- 65 Vn.2 Quarter note c^{#1} should be slurred to notes of previous measure
- 69 Vn.1 Quarter note f^{#1} should be slurred to notes of previous measure
- 71 Vn.1 Slur missing (entire measure)
- 72 Vc. "f" missing
- 90-91 Vn.2 No slur over bar-line in MS
- 90 Vc. Quarter note a should be included within previous slur
- 91 Vc. No staccato marking in MS
- 91-93 Vn.1 Ties over bar-lines not in MS
- 94 Vn.1 First eighth note separated from following eighth notes in MS, and marked staccato

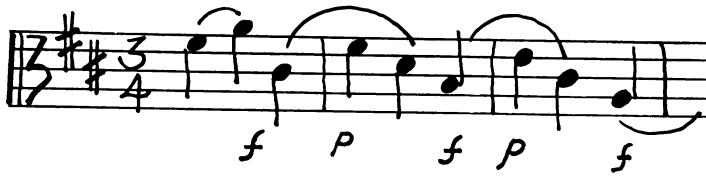
Breitkopf & Härtel

Menuetto

- 4-6 Va.1 Ties over bar-line not in MS
- Va.2 Incorrect slurring:



Example 60a.--Edition



Example 60b.--MS

- 5 Va.2 "p" missing, beat one (Kalmus score only)
- 5-6 Vn.2 Slur over bar-line not in MS
- 8 Va.2, Vc. Staccato dots missing
- 8-12 Vc. In contrast to the opening theme in the violin, the slurs are one measure long in the MS:



Example 61.--MS

- 17-18 Vn.2 Quarter notes g^1 and a^1 are part of the four-measure slur in the MS
- 22 Vn.2 a^1 has a staccato stroke in MS
- Va.2 The first two quarter notes (a) should not be tied together (B&H parts only); the final two quarter notes should be slurred to the notes of the following measure (all sources)
- 23-27 Vn.1 In this embellished version of the opening of the Menuetto Mozart slurred the violin part as in meas. 1-4:



Example 62a.--Edition



Example 62b.--MS

Trio

- 50 Violas, Vc. Mozart omitted dynamics here; piano is assumed. The edition gives piano in all parts.
- 57 Vn.1 f^{#3} should be slurred to the notes of the preceding two measures
- 67, 83 Vn.1 This measure is slurred separately in the MS
- 74 Violas Slur to first quarter note from preceding measure not in MS
- 75 Vn.1 The eighth notes are marked staccato in the MS; no other eighth notes in the arpeggio figure of the Trio have a staccato marking
- 78 Violas, Vc. Mozart marked staccato dots over the pizzicato quarter notes in this measure only
- 91 Va.1 Slur to f^{#1} from preceding measure not in MS
- 91-99 Vn.2 Slur to d² from preceding measure not in MS

- 93-94 Vn.1 Ties over the bar-lines are not by Mozart;
the first eighth note in meas. 94 is
separated from the following notes, and
is marked staccato

Peters and Kalmus parts

Menuetto

- 1-6 Vn.1 Correct slurring is:



Example 63.--MS

- 4-6 Vn.2 Incorrect slurring:



Example 64a.--Edition

Example 64b.--MS

- Va.1 Ties over bar-lines not in MS
- Va.2 Quarter notes d^1 and $c\sharp^1$ should be included in the first and second slur, respectively
- 12 Vn.2 a^1 should be slurred to d^2
- 17-22 Vn.2 The quarter-note passage beginning with $g\sharp^1$ and ending with the first quarter note of meas. 22 is under one slur in the MS; staccato dot missing under a^1 in meas. 22

- 18-23 Vn.1 Mozart's slur includes the entire six measures of eighth notes
- 22 Vc. "f" missing
- 23-27 Vn.1 Slurs should correspond to meas. 1-4 in the MS
- 24-27 Va.1 Slurring in MS is similar, but not identical with that of the first violin one beat earlier:



Example 65.--MS

- 26-29 Vn.1, Va.1 "f" not by Mozart
- 33-34 Va.1 No tie across bar-line in MS; this seems to be an omission by the composer (cf. Vn.1, same measures)

Trio

Articulation of eighth notes: with the exception of the two eighth notes in meas. 28, Vn. 1, and the first in meas. 47 of the same part, Mozart wrote none of the eighth notes in the Trio with staccato dots. The staccato dots over the quarter notes at the close of each ascending arpeggio (in the edition) are also not by Mozart.

- 55-58 Vn.1 Slurs in MS are two measures long
- 60-61 Vc. Staccato dots not in MS
- 63-65 Vn.1 Entire phrase slurred in MS
- 69-72 Tutti The slurs under the initial two eighth notes in the arpeggios are not by Mozart
- 73-74 Violas Slurs do not extend across bar-line in MS

- 78 Violas, Vc. Mozart wrote staccato dots over the pizzicato quarter notes in this measure only
- 85-86 Vn.1 Final two quarter notes of meas. 85 should be slurred to the notes of the following measure
- 90-91 Va.1 Slur across bar-line not in MS
- 90-91, 98-99
- Vn.2 Slur across bar-line not in MS
- 93-94 Vn.1 Ties over bar-line not in MS; first eighth note of meas. 94 should be separated from the following slur and marked with a staccato dot or stroke
- 97-98 Vn.1 Tie over bar-line not in MS

Eulenburg

Menuetto

- 4-6 Vn.2 Slurs differ here from MS (Mozart did not phrase this passage similar to the cello part, as would be expected):



Example 66a.--Edition

Example 66b.--MS

- Va.1 As in the second violin part above, the ties over the bar-line do not appear in the MS
- Va.2 Slurs are three beats long in MS:



Example 67.--MS.

- | | | |
|-------|------|---|
| 8 | Vc. | Staccato dots missing |
| 12 | Vn.2 | First quarter note is slurred to d^2 in MS |
| 14-15 | Va.1 | No slur over bar-line in MS; this appears to be an omission by the composer, as all other parts have a slur or tie |
| 17 | Vn.1 | Quarter note d^3 is tied in MS to following eighth notes; six measures of eighth notes are slurred together in the MS |
| 17-18 | Vn.2 | Quarter notes $g\#^1$ and a^1 are slurred with the notes of the following four measures in the MS |
| 22 | Vn.2 | A staccato stroke appears under the first quarter note a^1 , at the end of the slur |
| 25-27 | Vn.1 | Slurring: |



Example 68a.--Edition



Example 68b.--MS

- 30 Va.1 Staccato dot missing under first quarter note
- 33-34 Va.1 No tie over bar-line in MS; this appears to be an omission, as there are ties in the first violin and second viola parts
- 37 Vc. Quarter note should be marked staccato
- 38 Tutti MS has staccato stroke under the quarter notes
- 46-47 Violins Staccato markings appear in the lower three parts, but are omitted in both violin parts (multiple stops should be played short)

Trio

- 50 Violas, Vc. "p" does not appear in MS (it is clearly an omission by the composer)
- 60 Vc. No staccato markings in MS
- 67-68 Vn.1 No slur over bar-line in MS
- 73-74 Violas Slurs do not extend over bar-line in MS
- 75 Vn.1 MS has staccato markings under the two eighth notes, but nowhere else in the arpeggio figure of the Trio
- 78 Violas, Vc. Mozart wrote staccato dots over the pizzicato quarter notes in this measure only
- 90-91 Vn.2, Va.1 No slur over bar-line in MS
- 94 Vn.1 MS has staccato stroke over first eighth note
- 97-99 Vn.1 Articulation:



Example 69a.--Edition



Example 69b.--MS

BärenreiterMenuetto

- 18-23 Vn.1 Two measures of eighth notes and four measures of eighth notes are slurred (Bärenreiter miniature score only); a slur over the entire six measures appears in the MS

Trio

The Bärenreiter miniature score and the NMA present both versions of the Trio (Mozart changed the cello part in meas. 61-75 as well as the remaining parts in meas. 75)

- 74 Va.2 Dynamic level missing (Bärenreiter part only): "p" should appear under the second quarter note

Fourth Movement: AllegroAutograph manuscript

The traditional version of the finale contains nineteen alterations from the original, written into the autograph manuscript. The changes occur in meas. 1, 13, 27, 37, 39, 93, 97, 99, 101, 171, 183, 197, 203, 209, 268, 272, 274, 276, and 278. The alterations are textual as well as notational. In Examples 70 through 99 the first measure contains the original notation and the second measure, following the double bar, shows the alteration. Textual explanation is included with the respective alterations.

Exposition

1 Vn.1



Example 70a.

b.--"Violin 1^{mo}"

13 Vn.1



Example 71a.

b.--"Violino 1^{mo}"

The natural was omitted by the writer
before the second a², and the final g²
in the alteration

27 Vn.1



Example 72a.

b.--"Violin 1^{mo}"



37

Tutti



Example 73a.

b.--"unten mit Violinen"
"unis. tutti"

All parts were crossed out in the original;
the alteration appears under the cello
part and is to be played in unison (or
octaves) in the respective parts

39

Violas, Vc.



Example 74a.

b.--"mit Bass"
"unis tutti"

The alterations appear under the
cello part; the violas are to play
"with the bass line." A natural is
missing before the second e.

93

Vn.1



Example 75a.

b.

Natural missing before second d² in the alteration

97

Vn.1



Example 76a.

b.

99

Vn.1



Example 77a.

b.

Development

101

Tutti



Example 78a.

b.--"unis tutti."

The alteration includes all parts in
unison or octaves, respectively

Recapitulation

171

Vn.1



Example 79a.

b.--"Violino 1^{mo}"

183

Vn.1



Example 80a.

b.--"Violin 1^{mo}"

Natural missing before final g^2 in the alteration

197

Vn.1



Example 81a.

b.

This example of the principal theme shows the alteration written directly into the original measure. A ledger line was drawn through g^2 to make a^2 (this explains the unnecessary natural); the note head was enlarged to change f^2 to g^2 ; the flat before the final eighth note, e^2 , was scratched out and the note head extended to make $f^{\#2}$. The letter names "g" and "f," standing above these notes, are part of the alteration. Note the missing slur in the altered version.

203

Vn.2



Example 82a.

b.

This change was also written into the original measure and, similar to the first violin part in meas. 197, uses crossed-out accidentals and extended note heads to effect the alteration

209 Vc.



Example 83a.

b.

Coda

268 Vn.1



Example 84a.

b.

Altered as in meas. 197

272 Vn.1



Example 85a.

b.--"Violin 1^{mo}"

The writer at first attempted to alter the part in the original measure, then crossed out the entire measure and wrote the alteration below the cello part

274

Vn.1



Example 86a.

b.

The alteration first appears thus:

c.--"Violin 1^{mo}"

The writer intended a repetition of meas. 272 in the lower octave. When it became apparent that the g^{#2} conflicts with the a² in the viola, he rubbed out the new measure and made a second alteration. Note that the measure rubbed out (Example 86c) has remained legible in the MS

276

Vn.1



Example 87a.

b.--"Violin 1^{mo}"

278 Violas, Vc.



Example 88a. b.--"unis tutti 3"

The parts were altered in their
respective octaves

Beginning with the first edition in 1793 by Artaria, eleven further alterations took place. These do not appear in the autograph but have become part of the traditional Allegro as found in most modern editions. With three exceptions, these further changes are found in Mozart's original ascending chromatic scales. The measures in question are 95, 99, 105, 109, 117, 121, 238, 242, 270, 274, and 276.

Exposition

95 Vn.1



Example 89a. b.

99

Vn.1



Example 90a.

b.

Development

105

Vn.1



Example 91a.

b.

109

Vn.1



Example 92a.

b.

117

Va.1



Example 93a.

b.

121 Va.1



Example 94a.

b.

Coda

238 Vn.1



Example 95a.

b.

242 Vn.1



Example 96a.

b.

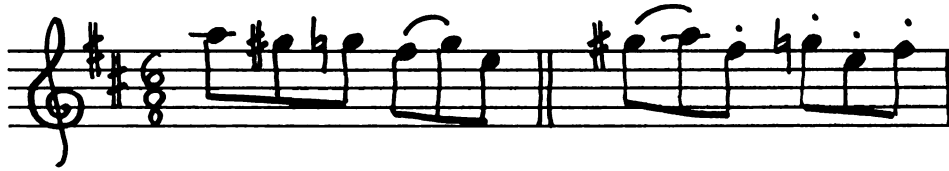
270 Vn.1



Example 97a.

b.

274 Vn.1



Example 98a.

b.

276 Vn.1



Example 99a.

b.

Three of the above changes (in meas. 99, 274, and 276) occur in passages subjected to the first set of alterations. Because these three measures coincide, only the second altered form (i.e., the third version) of these passages is known through most recent editions. All three measures are based on the first altered form of the first violin part in meas. 272:



Example 100.--Vn.1, meas. 272

The writer of the first set of alterations planned to use this figure in the lower octave. He did not do so because a semitone clash with a lower part results in each case:

99 Vn.1, Va.1



Example 101.

274 Vn.1, Va.1



Example 102.

276 Violins



Example 103.

Note that we are left with precisely this very harmonic conflict in many of today's editions, because Examples 90b, 98b, and 99b (the second set of alterations first appearing in the Artaria edition but not written into the MS) are identical with Examples 101, 102, and 103. Cf. Example 86c.

It has been known since 1919 that Mozart originally wrote a theme in descending chromatics for the opening of his finale to K. 593. That year marked the appearance of

Ludwig Schiedemair's W. A. Mozarts Handschrift: in zeitlich geordneten Nachbildungen.¹ The work contained photographs of four pages from the finale.

G. de Saint-Foix wrote of this theme in 1936: "Le premier jet de ce thème ne formait qu'une simple gamme chromatique descendante."² No discussion of alterations in the MS appears in this famous Mozart biography.

Ernst Hess studied a photographic copy of the autograph manuscript provided by Mrs. Hartogs of Zurich. His research was published in the 1960/61 Mozart-Jahrbuch. Hess concluded that the writer and author of the changes were the same person but could not have been Mozart, and that the changes probably took place in the publishing house Artaria, preceding the publication of the first edition (one and one-half years after Mozart's death). Hess's conclusion is based on three factors: (1) notational characteristics, (2) linguistic mistakes in textual explanation, (3) musical grounds--the general character of the work and the relationship of the chromaticism to the rhythmic and harmonic structure.

The script does not appear to be that of Mozart. The note heads are large, often unattractive, and stems frequently protrude beyond the beams. There are several careless mistakes in the use of accidentals. Mozart often took the trouble to indicate precautionary accidentals in this MS. He was negligent in the notation of accidentals only in passages in a new key. An example is the section in C major beginning in meas. 104 (development), in which he did not always take the trouble to cancel the sharps in the key signature. Wrong or missing accidentals appearing in four of the altered measures (13, 39, 93, and 183) could hardly be Mozart's.

The textual additions to the MS are not Mozartean. "Violin 1^{mo}" occurs six times, "Violino 1^{mo}" twice, "unis tutti" three times, and "unis tutti 3," "unten mit Violinen," and "mit Bass" once each. Mozart knew his languages--he spoke Italian as a child, and his letters are noted for his use of Latin, Italian, French, and Salzburg dialect. According to Hess, Mozart never wrote German "mit Bass," rather

¹Hess, "Die 'Varianten,'" p. 69.

²G. de Saint-Foix, Wolfgang Amédée Mozart, sa vie musicale et son oeuvre (Paris: 1946), V, 126.

always, in Latin script, "col Basso" or "col B." He also never used "mit Violinen"¹--rather, "unis." Further, "Violin 1^{mo}" is incorrect.

The chromatic character of the finale as well as that of the entire work must be considered. Chromaticism is an important musical device in the dramatic works of Mozart's final period.² Hess saw a forethought of the opening chromatic theme of the finale in meas. 9-14 of the first movement (Larghetto).³ Chromatic passages also occur in movements two and three, particularly in the endings.

Hess points to the organic importance of the chromatics to the entire movement. In the first set of alterations, only the descending chromatics were tampered with. The ascending chromatics were left unaltered (until the later set of changes), although in principle it is the same material, in inversion.⁴ The few ascending chromatics left unchanged appear all the more isolated and out of context (cf. meas. 256-261, meas. 263-264). Rosen speaks of the passage in the coda beginning at meas. 255:

The famous correction of the main theme of the finale is not by Mozart at all, but probably the emendation of a fiddle player who found the original and more characteristic chromatic form too difficult to play. The recent discovery that the change in the manuscript is not in Mozart's hand is particularly gratifying as there are several passages--above all one starting twenty-five measures before the end [meas. 225]--which are only odd in the 'corrected' version, but directly and intimately derived from the main theme in the original.⁵

Hess refers to the effect of the alterations on the formal structure of the movement:

Because the ascending form appears for the first time in the development of the altered version, its effect is that of a new element. But when

¹Hess, "Die 'Varianten,'" p. 69.

²Cf. the Quintet K. 516 and the Symphony K. 550, both in G minor.

³Hess, "Die 'Varianten,'" p. 76.

⁴Ibid., p. 71.

⁵Rosen, The Classical Style, p. 281.

the chromatic form appears already at the beginning of the work, the inversion in meas. 105 is a real development, a real reworking of the material presented in the exposition.¹

Rhythm also plays a part in the alteration of the original theme. Hess points out that Mozart, in the original, contrasted the repeated eighth-note figure with a variety of bowings, mixing slurs and separate notes. These various bowing patterns occur throughout the movement. The slurring of two eighth notes by Mozart as a variation is weakened by adding slurs to the first measure, in the diatonic alteration of the theme.² The added slur in meas. 1 also creates an accent on the first eighth note and weakens the anacrusic effect of meas. 1 in its original form, which drives chromatically to meas. 2, the entrance of the remaining instruments.³

The further alterations appearing in Artaria's first edition are also commented on by Hess, but it is strange that he fails to mention three of the measures involved: 99, 274, and 276.

Einstein believed that Mozart himself carried out the alterations in the MS. He writes, in his Mozart, p. 137, of the opening theme. Originally a scale of descending chromatic notes, it became a graceful and charming melody through a slight change. Hess agrees that the new theme is quite charming, but that "perhaps Mozart was concerned about something other than grace and charm."⁴

The seventh edition of Köchel's Verzeichnis (p. 680) concurs with the research of Hess. Paumgartner also agrees with Hess, stating that the origin of the alterations in Mozart's manuscript is yet to be explained.⁵

Alec Hyatt King, writing in The Music Review, in 1941, offers this explanation for the two versions of the finale:

In the finale the first phrase of the opening subject originally took the form of a straight chromatic scale all through the movement, Ex. 7.

¹Hess, "Die 'Varianten,'" p. 72.

²Ibid., p. 74.

³Ibid., p. 73

⁴Ibid.

⁵Paumgartner, Mozart, p. 517.

It was surely one of Mozart's happiest inspirations to change it at every occurrence to Ex. 8, so giving it a vigour and snap which it lacked in its original form. It is probable that his impulse to make this alteration came from noticing in the course of his revision the last bars of the trio, Ex. 9, where he had deliberately avoided a chromatic scale.¹

In 1969, in his Mozart Chamber Music, p. 60, King makes a dramatic about-face:

The only correct text of this finale, based on the autograph, is found in the Bärenreiter miniature score (No. 11, 1956, ed. by E. F. Schmid) and in the Neue Mozart Ausgabe, series VIII (1967). All other editions give the 'zig-zag' alteration made by another hand throughout the autograph, probably in Artaria's publishing house before publication in May 1793. The alteration simplifies performance, but perverts the character of the music. All gramophone recordings of the finale are incorrect.

The recent performance issued by Seraphim featuring the Heutling Quartet appears to be the only available recording of the original chromatic finale. Although three pages of notes are included, no mention is made of the two conflicting versions of this movement.²

Further comments on the autograph manuscript follow:

The eighth notes of Mozart's original chromatic theme (first subject) are not given staccato dots or strokes except in meas. 92-93, Vn.1:

¹King, "Mozart Manuscripts at Cambridge," p. 32.

²W. A. Mozart, The Complete String Quintets, The Heutling Quartet and Heinz-Otto Graf; notes by Jürgen Dohm (Seraphim SIC-6028, stereo).



- 54 Vn.1 Staccato strokes over the first three eighth notes in this fugato subject appear in the first violin part. Successive entrances in the other parts are not marked; the same articulation is assumed.



Example 108.

- 74-75 Va.1, Vc. There is a bowing variant here:



Example 109.

Development

106-107

- Vn.2 Natural missing before c^1

118-119

- Va.2 Natural missing before f

- 120 Violins "p" missing

- 129 Vn.1 Natural missing before first eighth note c^3

129-130

- Va.2 Natural missing before c^1

H

- 134 Vc. Natural missing before c
- 145 Va.1 Sharp missing before first eighth note d¹
- 146 Vn.2 Sharp missing before first eighth note g¹
- 159 Vn.1 Natural missing before fourth eighth note
f²
- 170 Vn.1 Sharp missing before g²

Recapitulation

197-202

- Va.1 Mozart at first wrote this part for the second violin, scratched it out and put the passage in the first viola part. The second violin was then given an accompaniment to this fugato section.

Coda

238-240

- Va.2 Natural missing before f, and flat before b

242 Vn.1 Natural missing before f²

242-244

- Vn.2 Natural missing before c¹

243-244

- Vn.2 Flat missing before e¹, natural before f¹

246, 248

- Vn.2 Natural missing before f¹

247 Vc. Flat missing before B

248 Va.2 Flat missing before b

255 Vc. "p" was written here, then scratched out

Artaria

This edition includes:

1. Alterations written into the MS (cf. p. 120)
2. Further alterations not found in the MS (cf. p. 128)
3. Deviations from the MS in the following passages cited:

Exposition

- 4 Vn.1 Tie missing between dotted-quarter note and eighth note d²

19-27 (189-197)

- Va.2 Number of measures rest (nine) omitted

25-26 (195-196)

- Va.1 Slur should extend over bar-line

36 (first ending)

- Vn.1 Staccato dot missing over first a²

(second ending)

- Tutti Repeat sign missing

- 39 Violas, Vc. Sharp missing before d, d¹ (altered version)

- 43-44 Va.2 Slur missing under trill figure and following eighth note

- 43-48 Vc. Slurs should extend over bar-line

45-46, 47-48

- Va.1 Tie missing over bar-line; b in meas. 48 should be an eighth note, not a quarter note

- Va.2 Slur should extend over bar-line

- 48 Va.1 Trill should belong with following slur

- 55 Vn.1 Staccato dots missing

- 55-62 Va.2 Number of measures rest (eight) omitted
- 57-58 Vn.2 Staccato dots missing
- 60-61 Va.1 Staccato dots missing
- 63-64 Va.2 Staccato dots missing
- 65 Va.2 Trill sign missing; in its place appears the marking "tenu:"
- 66-67 Vc. Staccato dots missing
- 69-70 Va.1 The eighth notes should be marked staccato here, as well as those in the cello part one measure later. Mozart marked the first violin staccato in meas. 54-55: a similar articulation is intended for the lower parts.
- 76-78 Vn.1 A new slur should begin with the notes of meas. 76 and should include the eighth notes in meas. 78
- 77 Vc. This measure is included in the previous slur in the MS
- 78 Vn.2, Violas All notes in this measure should be slurred
- 80 Va.1 Sharp missing before d¹
- 80-85 Vc. Number of measures rest (six) missing
- 83 Va.2 d¹ should be included in the previous slur
- 88 Va.2 All notes in this measure should be slurred
- 90 Va.1 Incorrect pitch: second eighth note f#¹ should read e¹

Development

107-108

- Va.2 No slur over bar-line in MS
- 134 Va.2 "f" missing



143-147

Va.2 Staccato dot missing under first eighth note

146-147

Vc. Tie missing over bar-line

159 Vn.1 Natural₁ missing before fourth eighth note f₂

159-160

Va.2 c^{#1} should be slurred with the notes of the preceding two measures

162 Va.1 Natural missing before f¹

165-166

Va.2 Slur missing over bar-line

169 Vn.1 First two eighth notes should be slurred

169-171

Vc. Number of measures rest (three) omitted

Recapitulation

181-183

Vc. Number of measures rest (three) omitted

189-198

Vc. Number of measures rest (nine) omitted

197 Vn.1 Forte should occur on final eighth note of meas. 196

197-198

Va.1 Mozart neglected to mark these eighth notes with staccato dots

203-204

Va.2 Number of measures rest (two) omitted

212 Vc. Tie missing between dotted-quarter and eighth note d

219-222

Va.1 All notes in these four measures are slurred together in the MS

222 Vc. Slur should include d¹

222-223

Va.2 No slur over bar-line in MS

223 Vn.1 All eighth notes slurred together in MS

Va.2 e¹ and b are slurred in MS

225-228

Va.2 Number of measures rest (four) omitted

225-230

Vc. Number of measures rest (six) omitted

Coda

256-260

Va.1 Incorrect slurring:



Example 110a.--Edition, meas. 256-258



Example 110b.--MS, meas. 256-258

256-261

Vc. The length of Mozart's slurs are inconsistent in this passage. In the third occurrence, the slur includes the following quarter note:



Example 111a.--Edition, meas. 260-261



Example 111b.--MS, meas. 260-261

260 Vn.2 The slur is printed too short--it should include all notes in the measure

261-262

Vn.2 Incorrect slurring:



Example 112a.--Edition



Example 112b.--MS

266 Vn.1, Va.1 Nachschlag should be slurred to trill

266-267

Va.2 No tie over bar-line in MS

Breitkopf & Härtel

This edition includes:

1. Alterations written into the MS (cf. p. 120)
2. Further alterations not found in the MS
(cf. p. 128)
3. Deviations from the MS in the following passages cited:

B&H parts give "G.P." over the measures rest in meas. 19, 103, 189; these are never found in the MS

Trill figure: the short trill figure found between meas. 41 and 48 shows two bowings in the MS. In meas. 41, Vn. 2 and Va. 1, the edition's bowing in parentheses follows the MS:





Example 113a.--Edition, Vn.2

Example 113b.--MS, Vn. 2

In the remaining examples through meas. 48, the following eighth or quarter note is included within Mozart's slur:

43, 45, 47 Va.2, Vc.
48 Violas

Between meas. 56 and the end of the movement, the trill figure appears as part of a fugato motive. Neither bowing given in the edition follows the MS, which is without slurs:

56, 205, 207 Vn.1
59, 156, 211, 213 Vn.2
62, 199, 201 Va.1
65 Va.2
68 Vc.

Exposition

39 Violas, Vc. Sharp missing before the first d¹
 (d), altered version

Staccato dots are missing over the first three eighth notes in the fugato subject beginning in meas. 54:

54-55 (203-204) Vn.1
57-58 (209-210) Vn.2
60-61 (197-198) Va.1
66-67 Vc.

69-70 Vn.1 These eighth notes are clearly marked
 staccato in the MS

73-78 Vn.1 Mozart joined meas. 73-75 with a slur,
 and meas. 76-78

74-77 Va.1 Mozart joined meas. 74-75 with a slur, and
 meas. 76-77

78 Vn.2, Violas All notes in this measure should
 be slurred

- 88-89 Va.2 Slur should include f^1 in meas. 89;
Mozart slurred this figure differently two
measures earlier

Development

- 112 Vn.2 MS has staccato stroke under e^1
- 114 Vn.2 Incorrect pitch: final eighth note should
read f^1 , not $f^\sharp^1$

128-130

- Vn.1, Va.1 No staccato dots over the quarter
notes in the MS
- 158 Vn.2 Articulation missing on final three eighth
notes; cf. meas. 159, Vn.1
- 159 Vn.1 Articulation missing:



Example 114a.--Edition

Example 114b.--MS

159-160

- Va.2 Slur extends over bar-line in MS
- 170 Vn.1 Final three eighth notes marked staccato
in MS

Recapitulation

199, 201

- Vc. MS shows no slurs or staccato markings

205, 207

- Va.2 MS shows no slurs or staccato markings

211, 213

Va.1 MS shows no slurs or staccato markings

222

Vn.1 All notes in this measure should be slurred

Va.2, Vc. Final dotted-quarter note belongs with previous slur

222-223

Va.2 No slur over bar-line in MS

233-234

Va.2 Slur appears to include quarter note of meas. 234 in MS

Coda

245

Vn.2 f¹ should be a quarter, not a dotted-quarter note

257, 259, 261

Vc. Quarter note belongs with previous slur

258, 260

Va.1 Quarter note belongs with previous slur

262

Vn.2, Va.1 First eighth note should be slurred with the notes of the previous measure

263-264

Vn.1 "p" missing; slur is not by Mozart

265

Vn.2, Violas, Vc. "p" missing

266-267

Va.2 No tie over bar-line in MS

274-277

Tutti Crescendo is not authentic

Peters and Kalmus parts

This edition includes:

1. Alterations written into the MS (cf. p. 120)
2. Further alterations not found in the MS (cf. p. 128)
3. Deviations from the MS in the following passages cited:

Alberti bass: there are no staccato dots in these passages in the MS

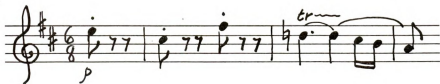
1-2, 14-15, 92-93, 104-105, 172-173, 241-242, 265-268 Vn.2
116, 275-276 Va.2

None of these crescendo or diminuendo markings appear in the MS:

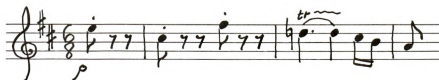
11-13, 169-171, 181-183 Vn.1

There are incorrect slurs in the second subject (fugato section):

59, 205, 207	Vn.1
59, 156, 211, 213	Vn.2
62, 199, 201	Va.1
65	Va.2
68	Vc.



Example 115a.--Edition, meas. 54-57, Vn.1



Example 115b.--MS, meas. 54-57, Vn.1

Accent marks in the following measures are not by Mozart:

80, 82	Vn.1, Violas
86, 88, 231, 233	Violas, Vc.
225, 227	Violins
267	Vc.

Exposition

2-6 (172-176)

Vc. The five measures of pedal-tone D are tied together in the MS

8-9, 34-35, 41 (178-179)

Vn.1 First three eighth notes in measure do not have staccato dots in MS

8-9, 34-35 (178-179)

Violas, Vc. None of these eighth notes are marked staccato in the MS

14-18 (184-188)

Vc. The four measures of pedal-tone E are tied together in the MS

28-33 Vc. All notes in these measures are slurred together in the MS

39 Violas, Vc. First d¹ (d) has a sharp in the MS (altered version)



Example 116.--Edition, Violas

41-42 Vn.1 No slur over bar-line in MS

42-43, 50, 60-61, 64-65, 71, 73 (198, 200, 216, 218)

Vn.2 No staccato dots over the eighth notes in MS

43-44, 45-46, 47-48

Va.2, Vc. Slur should extend over bar-line

48-49 Vn.2, Va.1 Slur should extend over bar-line

50 Violas, Vc. MS shows no staccato dots

53 Va.2 First eighth note should read e, not e¹

57-58, 61-62, (206, 208)

Vn.1 No staccato dots over eighth notes in MS

63-64, 67-68 (204, 206)

Va.1 Staccato dots not in MS

66-67, 70, 72 (202)

Va.2 Eighth notes not marked staccato in MS

69, 71 Va.2 These slurs are not authentic

71-74 Tutti Crescendo and "mf" are not by Mozart

70, 72 (215, 217)

Vn.2 Slurs are not authentic

73-78 Vn.1 Mozart joined meas. 73-75 and meas. 76-78
with a slur

74-76 Vn.2, Va.2 These three measures are joined with
a slur in the MS

74-77 Vc. These four measures are joined with a slur
in the MS

76-77 Va.1 These measures are joined with a slur in
the MS

78 Vn.2, Violas All notes in this measure should be
slurred

78-79 (223-224)

Vc. No slur over bar-line in MS; no staccato
dots over eighth notes in MS

79 (224)

Va.2 No staccato dots in MS

There are no staccato markings over these eighth notes in the MS:

84-85 (229-230) Vn.2, Violas
 90-91 (235-236) Vn.2, Va.2, Vc.

85-89 (230-234)

Violas, Vc. "mf" is not authentic

88-89 Va.2 Slur should include f^1 in meas. 89

93-99 Violas No staccato dots in MS

Development

128-132

Violins, Violas The crescendo and forte are
 not authentic

128-130

Vn.1, Va.1 Staccato dots over the quarter
 notes are not in the MS

131, 134-135

Vc. No staccato dots in MS

136, 138

Va.2 No staccato dots in MS

141-142

Vc. No slur over bar-line in MS

153-160

Vc. Mozart's slur joins seven measures of
 pedal-tone A

154-163

Vn.2, Violas, Vc. Crescendo, "mf," and diminuendo
 are not by Mozart

158 Vn.1 "mf" should read "p"

159-160

Va.2 Slur should extend over bar-line

166, 167

Vn.1 Final eighth notes of each measures should not be included within the slur and are marked staccato in the MS

166-168

Vn.2, Va.2, Vc. No staccato markings over eighth notes in MS

167-168

Va.1 First eighth note should not be included within the previous slur; it is marked staccato in the MS

Recapitulation

190-195

Vn.2 The six measures of pedal-tone d^2 are joined with a slur in the MS

192-196

Tutti The crescendo is not by Mozart

199, 201

Vc. No slurs or staccato dots in MS

205-217

Va.2 No slurs or staccato dots in MS

206 Vn.2 No slur in MS

210, 212

Vc. Slurs are not authentic

211, 213

Va.1 No slurs or staccato dots in MS

216-219

Tutti The crescendo and "mf" are not by Mozart

218-223

Vn.1 Mozart joined these measures with one slur
(not possible as a bowing)

219-222

Vn.2, Violas, Vc. Mozart joined these four
measures with a slur

233-234

Va.2 Slur should include quarter note in
meas. 234

Coda

249 Va.1 The crescendo should not begin until
meas. 251

253-254

Violins, Va.2 The two dotted-half notes are
slurred in the MS

258, 260

Va.1 The quarter note a¹ belongs with the
previous slur

259-262

Violins, Va.1 The crescendo should not begin
until meas. 261

260 Vc. No crescendo in MS

262 Vn.1 All notes in this measure should be slurred

Va.1 d¹ belongs within the previous slur

263 Vn.1 Piano missing at the beginning of the
chromatic scale

263-264

Vn.1 The slur is not by Mozart

265 Vn.2, Violas, Vc. "p" missing

266-267

Va.2 No tie over bar-line in MS

268-276

Violas Staccato dots not in MS

274-277

Tutti The crescendo is not by Mozart

275-276

Vn.2 Staccato dots not in MS

Eulenburg

This edition includes:

1. Alterations written into the MS (cf. p. 120)
2. Of the further alterations found in most editions (but not in the MS), only that in meas. 274 appears in the Eulenburg score; the autograph manuscript was available to the editor, who in consequence rejected the second set of traditional alterations. Cf. comment below (meas. 274), as well as p. 128
3. Deviations from the MS in the following passages cited:

The trill figure in the second subject (fugato section) has no slurs in the MS:

56, 205, 207	Vn.1
59, 156, 211, 213	Vn.2
62, 199, 201	Va.1
65	Va.2
68	Vc.



Example 117a.--Edition,
meas. 56-57, Vn. 1

Example 117b.--MS,
meas. 56-57, Vn.1

Exposition

- 39 Violas, Vc. Sharp missing before the third eighth note (d, d¹), altered version
- 48-49 Vn.2, Va.1 Slur should extend over bar-line
- 74-77 Va.1 Slurs in the MS are two measures long
- 77 Va.2 All notes in this measure should be slurred
- Vc. Mozart joined this measure and the previous three measures with a slur
- 78 Vn.1 Mozart's slur includes meas. 76, 77, and 78
- Vn.2, Violas All notes in this measure should be slurred
- 78-79 Vc. No slur over bar-line in MS
- 80-83 Va.1 Incorrect slurring:



Example 118a.--Edition



Example 118b.--MS

86-89 (231-234)

- Va.2 There is a variant in the MS here: meas. 86-87 (231-232) should be slurred as in the first viola part in meas. 80-82. In meas. 88-89 (233-234), the notes of meas. 88 (233) should be slurred to the f¹ (b¹) in meas. 89 (234).

- 99 Vn.1 Slur missing over first two eighth notes
(altered version)
- Va.2 Incorrect pitch: first eighth note should
read e¹, not c^{#1}

Development

104-107

- Va.2, Vc. The four measures of pedal-tone C (c)
are slurred together in the MS

- 112 Vn.2 There is a staccato stroke under the first
eighth note in the MS

- 114 Vn.2 Incorrect pitch: the accidental before the
last eighth note (f¹) in the MS is clearly
a natural, not a sharp

141-142

- Vc. No slur over bar-line in MS

- 150 Vn.2 Staccato dot missing over third eighth note

- 154 Va.2 Staccato dot missing over third eighth note

159-160

- Va.2 c^{#1} should be slurred to b

- 166 Vn.1 First eighth note has a staccato stroke in
the MS

168-169

- Vn.1 No staccato marking in MS

Recapitulation

181, 196

- Vn.1 The MS shows a variant in articulation: in
meas. 181 the final three eighth notes (a²)
have no dots, in meas. 196 staccato dots
are present

198, 200

Vn.2 No staccato dots in MS

200, 202

Violas No staccato dots over eighth notes in MS

No staccato dots or slurs in the MS in these measures:

204, 206, 211, 213 Va.1

205, 207, 210, 212 Va.2

199, 201 Vc.

222 Vn.1, Va.2 All notes in this measure should be
slurred

Vc. Mozart's slur includes meas. 219-222

222-223

Va.2 No slur over bar-line in MS

223-224

Vc. No slur over bar-line in MS

The MS shows no staccato dots over these eighth notes:

229-230 Vn.2, Violas

235-236 Vn.2, Va.2, Vc.

(Exception--final eighth note in meas. 230, Va.1)

Coda

257, 259, 261

Vc. Quarter note should be included in previous
slur

258, 260

Va.1 Quarter note should be included in previous
slur

262 Vn.2, Va.1 First eighth note should be slurred
to the notes of meas. 261

266-267

- Va.2 No tie over bar-line in MS
- 274 Vn.1 It is strange that Gerber, the editor of this edition, allowed this version of the measure to be printed, as it is not the measure finally penned into the MS by the writer of the first set of alterations (which Gerber accepted as authentic)
- 276 Vn.1 Incorrect articulation: a slur is missing over the first two eighth notes (altered version)

Bärenreiter

This edition includes:

1. Bärenreiter miniature score and parts (1956): original finale and altered version of the finale (the latter includes the first and later alterations)
2. Neue Mozart-Ausgabe: original finale only

Original finale:

Exposition

- 23 Vn.1 First two eighth notes (e^2-f^2) should be slurred (Bärenreiter miniature score and part only)
- 49 Vn.1 Incorrect pitch: first eighth note should read $c\sharp^2$, not a^1 (Bärenreiter part only)

Coda

256-261

- Va.1, Vc. The Bärenreiter score and parts differ from the NMA in the articulation of this chromatic passage. In the viola part, the quarter note a^1 is clearly slurred to the eighth notes in the MS. The NMA includes this quarter note in the slur, the score and part do not. The cello part is not clear in the MS:

Mozart's slur appears too short in meas. 256-257 and 258-259; in the final occurrence of the scale (meas. 260-261) Mozart extended the slur to include the d¹. (The NMA includes the quarter note in the slur; Bärenreiter score and part do not.)

272-273

Vn.2 Incorrect pitches (Bärenreiter score only):



Example 119a.--Edition



Example 119b.--MS

276 Vn.1 MS has a staccato stroke under the final eighth note but none in meas. 274 (Bärenreiter score and part only)

Altered finale:

Exposition

48-49 Vn.2 Slur missing over trill figure and following eighth note (Bärenreiter part only)

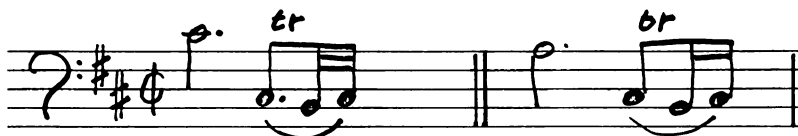
Development

112 Vn.2 Slur missing over second and third eighth parts (Bärenreiter part only)

Summary of Incorrect Pitches
in the Editions

First movement: Larghetto-Allegro

- 87 Vn.1 The second eighth note should read e^2 , not $c\sharp^2$ (B&H, Peters and Kalmus parts, Eulenburg score)
- 100 Vn.1 $c\sharp^3$ should read e^3 (Bärenreiter miniature score)
- 119 Va.1 e^2 should read $e\sharp^2$ (Artaria)
- 133 Vn.1 d^1 is not in the MS (Peters and Kalmus parts)
- 160 Vn.1 e^2 should read $e\flat^2$ (auxiliary of trill) (Bärenreiter part)
- 165 Vc. $c\sharp^1$ should read a (Peters and Kalmus parts, Eulenburg score):



Example 120a.--Edition Example 120b.--MS

- 210 Vc. Final eighth note $f\sharp$ should read d (NMA)
- 249 Vn.2 a^1 should read e^1 (Peters and Kalmus parts, Eulenburg score)

Second movement: Adagio

- 57 Va.1 Appoggiatura b should read d^1 (Artaria, B&H, Peters and Kalmus parts, Eulenburg score, NMA)
- 64 Vn.1 Turn should read $b^1-a^1-g^1-a^1$, not $a^1-g^1-f\sharp^1-g^1$ (Artaria)

103-104

Vc. Double stops missing (Peters and Kalmus parts, Eulenburg score):



Example 121a.--Edition

Example 121b.--MS

Fourth movement: Allegro

- 39 Violas, Vc. Sharp missing before third eighth note (d, d¹), altered version (Peters and Kalmus parts, Eulenburg score)
- 49 Vn.1 First eighth note should read c^{#2}, not a¹ (Bärenreiter part)
- 53 Va.2 First eighth note should read e, not e¹ (Peters and Kalmus parts)
- 80 Va.1 Sharp missing before d¹ (Artaria)
- 90 Va.1 Second eighth note f^{#1} should read e¹ (Artaria)
- 99 Va.2 First eighth note should read e¹, not c^{#1} (Eulenburg)
- 114 Vn.2 Final eighth note should read, f¹, not f^{#1} (B&H, Eulenburg)

272-273

Vn.2 Incorrect pitches (Bärenreiter miniature score):



Example 122a.--Edition



Example 122b.--MS

CHAPTER III

INTERPRETATION OF THE CRITICAL STUDY

The Editor's Task

In his article on the mistakes which have crept into some passages of certain masterworks, Robert Schumann wrote: "The original manuscript remains the authority to which we must first refer."¹ Although the autograph manuscript is the original written conception of the composer, and gives much insight into the creative process, it is normally impractical as a performing edition. Schumann, in the article cited, recognizes that the composer himself is often responsible for inconsistencies or errors.

With the growth of musicology, an interest has developed in the Urtext, or unedited edition. Emery comments:

Those who recommend 'unedited texts' would probably be among the first to complain if they had to use a text that really was unedited--

¹"Immerhin bleibt die Originalhandschrift die Autorität, die am ersten gefragt werden muss." Robert Schumann, "Ueber einige muthmasslich corruptirte Stellen in Bach'schen, Mozart'schen und Beethoven'schen Werken," in Gesammelte Schriften über Musik und Musiker, 1841 (Zweite Auflage; Leipzig: Georg Wigand's Verlag, 1871), II, 228.

say a photograph of an early edition, or a type-facsimile of a composer's MS. No practical musician would bother with such a thing.¹

All printed musical texts are edited; even when the composer's intentions are known, print can never fully reproduce the subtleties of musical script. Szigeti cautions the performing musician against accepting an Urtext without reservation:

Anyone who has handled the Mozart Ten Celebrated Quartets in Dr [sic] Alfred Einstein's magnificent edition (Novello, 1954) and looked at some of his 'Critical Reports' (resulting from his comparison of the autographs, the original edition and the 'Collected Works' version) will have been cured of any tendency he may have had to consider any Urtext edition whatsoever as sacrosanct. And anyone who has studied the problem of realizing in performance what was meant by the composer at the time when he wrote a staccato or dash and dot, or wedge-shaped, or tear-drop-shaped sign, will be wary of using the word Texttreue, as applied to performances today of masterpieces of the past.²

What is editing? According to Emery, much "editing" is done by well-known performers, who achieve nothing more than adding their personal prejudices to a work. "True editing is concerned with discovering what the composer meant to be played--what a composer actually writes is not always what he means to be played."³ Good editing means

¹Walter Emery, Editions and Musicians: A Survey of the Duties of Practical Musicians & Editors towards the Classics (London, Novello and Company Limited, 1957), p. 9. (Hereinafter referred to as Editions and Musicians.)

²Joseph Szigeti, Szigeti on the Violin (New York: Frederick A. Praeger, 1970), p. 135.

³Emery, Editions and Musicians, p. 7.

attaining a practical, working text, in which the musician finds the evidence he needs for a stylistic interpretation. Scholars agree on the central responsibility of the editor: to distinguish editorial markings from the original text of the composer. Dart defines the problem thus:

But it is regrettably difficult to find modern editions of old music in which any distinction is made between the composer's own markings and those that the editor, for one reason or another, has seen fit to add. As a result of this combination of editorial highhandedness and irresponsible publishing most twentieth-century music students are deceived into seeing early music through the eyes of someone quite other than the composer.¹

Editorial suggestions can be distinguished from the original text through various kinds of type. Dart discusses fully the alternate systems used today in the printing of dynamics, accidentals, slurs, ties, and the correction of wrong notes and omissions. Footnotes, brackets, and other symbols are needed to edit a text in this manner. In cases where wrong notes or omissions in the original are obvious, a statement in the preface can cover such necessary changes:

In practical editions the editor can cover many of his alterations by saying that 'Obvious errors have been corrected without notice'; but

¹Thurston Dart, The Interpretation of Music (London: Hutchinson University Library, 1964), p. 18.

he must record, in footnotes or by other means, every passage in which he has the slightest doubt about the composer's intentions.¹

The Badura-Skodas caution editors in the correcting of composers' mistakes, stating that the contemporaries of Mozart often mistook "bold harmonic strokes" for wrong notes. In cases of apparent mistakes, they suggest printing the original text, with the correction added in a footnote.²

Emery agrees with Dart and others that editorial suggestions must never be confused with an original text and gives further duties of the editor. All sources consulted should be listed and their locations given. Further, the relationship of all sources must be stated (i.e., whether a particular source is original or derivative). This distinction is especially important in situations where copies of a work exist, for example when several extant copies are in a composer's hand but were written at different times.

Ornamentation is another problem in music editing. The late eighteenth century was a period of transition in the notation of ornaments. Written music in the Baroque

¹Thurston Dart, Walter Emery, and Christopher Morris, Editing Early Music: Notes on the Preparation of Printer's Copy (London: Novello and Co., Ltd., Oxford University Press, 1963), p. 8.

²Eva Badura-Skoda and Paul Badura-Skoda, Interpreting Mozart on the Keyboard, trans. by Leo Black (New York: St. Martin's Press, 1962), p. 143.

was the basis for very florid embellishment; the graces were later represented by small notes and a number of special signs. By the late classical period most of the ornaments had been absorbed into the regular notation with the exception of turns, appoggiaturas, and cadential trills. According to Gates, who studied editions of the Mozart violin concertos, ornamentation should not be written out in standard notation. Doing so robs the student of an historical knowledge of ornamentation and of an understanding of the implied function of ornaments--embellishment, which ought not to be stereotyped by being written out in full.¹

Responsibility in music publishing does not lie with the editor and publisher alone. The composer should proofread his manuscript before putting it into the hands of the publisher. Mendelssohn, in his many letters to Breitkopf & Härtel and other publishers, carefully detailed the proofing of his music through instructions and musical examples.² Proofreading in this way not only points out mistakes by the publisher but is also a way of discovering those mistakes by the composer which were sent undetected to the publisher.

¹Gates, "'Editions' and the Mozart Violin Concertos," p. 10.

²Felix Mendelssohn-Bartholdy, Briefe an Deutsche Verleger: Veröffentlichungen der historischen Kommission zu Berlin, gesammelt und herausgegeben von Rudolf Elvers, mit einer Einführung von Hans Herzfeld (Berlin: Walter de Gruyter & Co., 1968).



Roth implies a curiously detached attitude on the part of earlier composers when he mentions that no record exists of either Haydn or Mozart having complained to a publisher about mistakes in a printed work.¹ Einstein relates the problem of authenticity to the autograph and the first printed edition. "For works of the 19th and 20th centuries it is a general rule that it is not the autograph but the text passed for printing that is authoritative for determining the final version."²

The Editions: A Critique

Of the editions included in the present study, only Eulenburg and Bärenreiter fulfill, in whole or part, the editing requirements as cited above. A description of each edition follows.

Artaria, First Edition Parts

The most frequent errors in this edition, as tabulated in the Critical Study, are:

1. Missing staccato dots.
2. Missing or incorrect slurs.
3. Incorrect printing of slurs (slurs often engraved too short, rendering it impossible to determine which notes are to be included).

¹Roth, The Business of Music, p. 72.

²Einstein, "Mozart's Ten Celebrated String Quartets," p. 162.

4. Number of measures rest often not printed at all.
5. Some incorrect pitches.
6. Some incorrect appoggiatura notation.
7. A few missing dynamics.

Certain features of older printing are evident from this edition. Trills are often indicated by a lower case "t"; repeat marks include a dot in each space following the double bar. Another peculiarity is the frequent use of descending stems on the right side of note heads. The above-mentioned ambiguous slurs are a very distracting feature of the edition. Each page contains the Artaria plate number of the edition, 428.

The most significant characteristic is the printing of the altered (more diatonic) principal theme of the finale. The (original) autograph manuscript is the only extant version of the quintet in the composer's hand. It is assumed that Artaria made use of Mozart's autograph for this printing. (See Chapter IV for a discussion of the possible circumstances under which Artaria obtained the MS.) Ernst Hess has suggested that the alteration of the finale as contained in the MS and first appearing in this edition was undertaken by the Artaria editor(s). If Hess is correct, the original chromatic theme should be given full restoration.



Breitkopf & Härtel

The most frequent errors in this edition, as tabulated in the Critical Study, are:

1. Slur consistently added to the opening cello motive in the first movement.
2. "Double trill" given throughout the first movement.
3. Incorrect slur and staccato markings.
4. Some incorrect appoggiatura notation.
5. A few incorrect dynamics.
6. A few incorrect pitches.

The B&H and the editions derived from it are considerably more faithful to the autograph than some other available editions, yet the headings Urtext in the Lea score (a photographic reproduction of the Breitkopf & Härtel) and kritisch durchgesehen (critically revised) for the GA do not seem warranted in light of the plentiful deviations from the autograph. The finale contains the altered diatonic version of the principal theme.

C. F. Peters

The most frequent errors in this edition, as tabulated in the Critical Study, are:

1. Slur consistently added to the opening cello motive in the first movement.
2. Staccato dots added in many places to eighth notes and triplets.
3. Slurs indiscriminately added.



4. Ornamental figures frequently notated with incorrect rhythm.
5. Incorrect printing of many slurs.
6. Some incorrect pitches.
7. Some incorrect dynamic markings.
8. Accent marks not authentic.
9. Some ties across the bar-line not authentic.

This edition shows the greatest number of editorial liberties of any available today. Slurs, staccato dots, and crescendo and decrescendo markings which are not in the original manuscript abound, and are therefore misleading, even if the suggestions themselves represent sound musical judgment (cf. the section dealing with stylistic interpretation later in this chapter). The finale contains the altered diatonic version of the principal theme. Unlike all other scores or parts included in this study, the two short repeated sections in the first part of the finale are written out completely in this edition.

Edition Eulenburg

The Eulenburg score identifies sources used: the autograph manuscript, loaned from the owner Paul Hirsch (then of Frankfurt am Main); the 1793 edition by André of Offenbach, plate number 609 (copy from the Prussian State Library, Berlin); the Breitkopf & Härtel Gesamtausgabe, Series XIII, No. 7.¹

¹Mozart, "Quintet" in D Major K-V. 593, p. II.



The most frequent errors in this edition, as tabulated in the Critical Study, are:

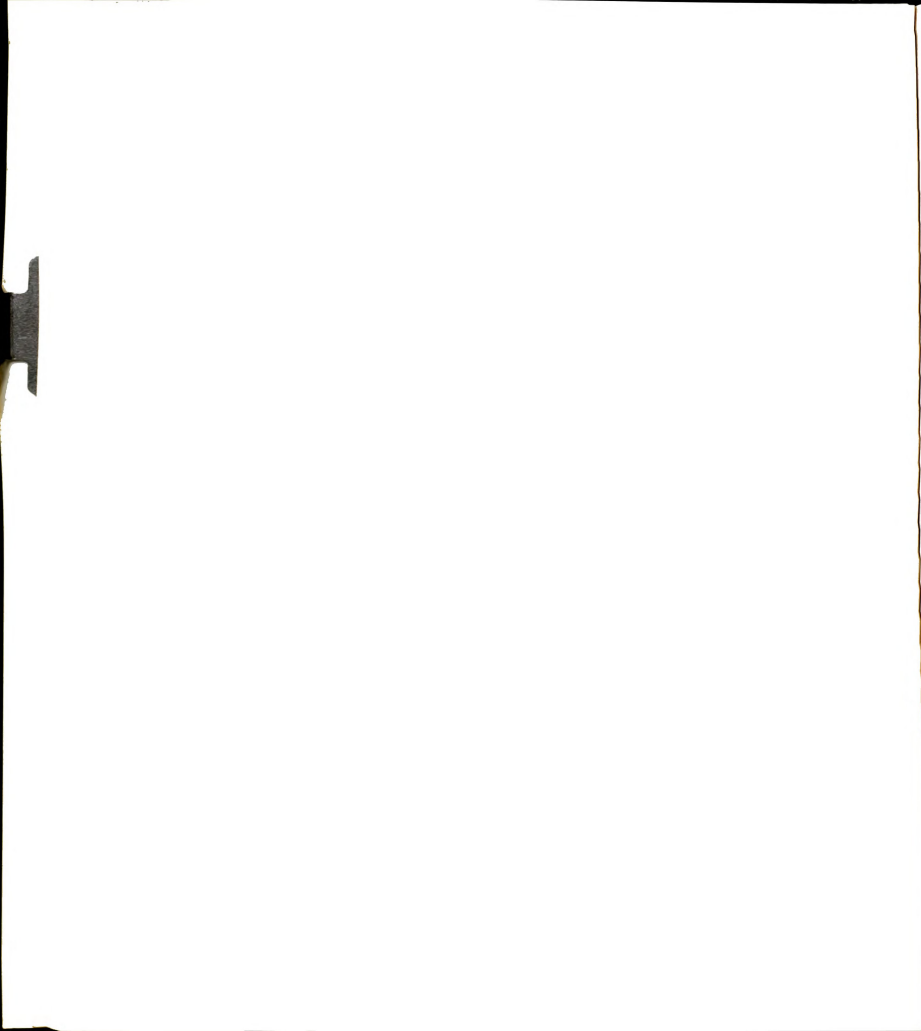
1. Incorrect printing of slurs.
2. Some incorrect pitches.
3. Some incorrect staccato notation.

Rudolf Gerber, editor, cites a number of divergent passages between the sources consulted and the practical editions available at the time (1936). Two problems in particular are discussed: the inconsistent use of the trill in the principal theme of the first movement, and alterations in the finale. (For his explanation of the "double trill" problem, cf. pp. 78-9.) The edition does not include the second group of alterations in the finale, which are found in most editions. Because these changes do not appear in the autograph, Gerber rejected them. His treatment of the problem is cursory. He writes: "Lack of space forbids a detailed comparison of the respective bars."¹ Gerber is incorrect in identifying the André edition as the first printing of the work--it followed the Artaria print by several months.

Bärenreiter

The most frequent errors in this edition, as tabulated in the Critical Study, are:

¹Ibid., p. III. Gerber did accept the first alterations of the principal theme, which were written into the MS in nineteen measures.



1. Inconsistencies in the trill notation in the first movement.
2. Inconsistencies in the printing of slurs.
3. A few incorrect pitches.

The symbols used to distinguish editorial markings from the composer's original are meticulously explained.

King describes the Neue Mozart-Ausgabe:

The NMA offers uniformly high quality of scholarship, founded on editorial principles which have been generally accepted as part of the growth of musicology during the last forty years. Comparative study of sources (the autograph, early MS copies, first and early editions) is now recognized as fundamental The aim is to establish as exactly as possible the musical text which he [Mozart] wrote. (This may sound obvious, but it has been all too often ignored in 'popular' editions.)¹

The Problem of Texttreue--Rationale
for Editorial Alterations

Anna Amalie Abert defined two methods of Mozart research: the künstlerisch (esthetic) and the gelehrtwissenschaftlich (philological). The early twentieth century stressed the esthetic or artistic method, but recently the philological method, that of Jahn and Köchel,² has returned to favor: the studying of texts and sources to determine authenticity. Musicology has given rise to a new standard

¹Alec Hyatt King, Mozart: A Biography, with a Survey of Books, Editions, & Recordings (London: Clive Bingley, 1970), p. 73.

²Anna Amalie Abert, "Methoden der Mozartforschung," Mozart-Jahrbuch 1964 (Salzburg: Zentralinstitute für Mozartforschung der Internationalen Stiftung Mozarteum, 1965), p. 23.

of Texttreue, or Werktreue (faithfulness to the original source). Roth dramatically describes the present demand for authentic editions:

The insistence on unadulterated texts is a sign of the new dignity music has assumed in our time. The apparent carelessness of former days is now regarded as scandalous, not to say criminal. I have never heard of new editions of old literary works causing such heated controversies as have been raging around musical texts, with demands that the sanctity of the original should be guaranteed by law, and a body like UNESCO pressing for legislation which would oblige every owner of a musical manuscript to make it available for research.¹

The responsibilities of a music editor are discussed in the opening of this chapter. The Critique of the editions to the quintet and the citings of several authors have shown the lack of uniform standards in music editing, indeed the poor quality of some editions still available. Musicological research into music of the past has produced the recent demand for higher standards of editing. That a poor quality of editing has been the rule rather than the exception is apparent. According to Roth, there is hardly a correct measure in the Breitkopf & Härtel Oeuvres Complètes of Haydn (1804). An example from our time is the revision of Stravinsky's Rite of Spring, in which hundreds of mistakes were found.² Szigeti laments the editorial distortions found in so many editions of Baroque music:

¹Roth, The Business of Music, p. 74.

²Ibid., p. 72.

I have no doubt that our neglect [of certain Baroque compositions] is in large part due to the the inconsistency and inadequacy of the versions available, whose editors, most of them viewing these works through late nineteenth-century spectacles, give no clue to the approximately correct style of presentation.¹

Why do the editions differ? The following points must be examined in seeking the causes of the many divergencies tabulated in the Critical Study:

1. The failure of editors, through a lack of knowledge in the basic principles of editing.
2. The mechanics of music printing.
3. "Progress in the arts"--an evolutionary theory.
4. The subjecting of older music to the performing ideals of the Romantic musicians and musician-editors.
5. The failure of musicology to re-establish the mood of times past.

The Failure of Editors

Emery offers an explanation for the differences between editions:

Every musician knows that editions of the classics differ, but few have any clear idea of why they differ. The reason almost always is that some editors have done their job properly, but some (often through no fault of their own) have not.²

Reference is made earlier in this chapter to Emery's definition of proper editing--discovering the intentions

¹Szigeti, Szigeti on the Violin, p. 137.

²Emery, Editions and Musicians, no pagination.

of the composer. Recording the composer's intentions in print requires a scrupulous editor with a thorough knowledge of the conventions of musical notation. In transforming the composer's script into the standardization of print, many decisions must be made. A knowledge of the composer's notation, his habits and peculiarities, is indispensable. Suggestions of the editor must be distinguished from the composer's actual notation. Emery believes that the traditional music curriculum offers students little in these requisite skills.¹

The Mechanics of Music Printing

The mechanical difficulty of music printing is an important factor in the quality of published music. Roth describes the slow process of music engraving, in which every dot and every slur must be hammered into a zinc plate with a sharp stylo.² New editions are an expensive undertaking; there is financial pressure on the publisher to retain old editions. Many dated editions of violin music are in use today which show fingerings and expression markings of another era.

Roth also compares musical script with written language. That the graphic notation of music is less precise than that of the written word is known all too

¹Ibid.

²Roth, The Business of Music, p. 71.

well, and has been a growing concern among composers.

Musical script "is only a poor relation of ordinary script."¹ He continues:

Not only are composers generally less conversant with the correct spelling of music than writers with the spelling of words, but a difficult handwriting sets greater problems in music than in any literary manuscripts²

Printed music is very unimaginative; no print can retain the character, the flavor of the composer's hand. Great effort is required to reproduce the many symbols used in musical script. Certain things printed music cannot achieve. Included are the various subtleties in staccato dots or dashes as the composer wrote them; the spatial balance of the notes within a measure or the measures within a page of score; the relative size of the notes, slurs, dynamics; etc. The composer may even notate his score at different speeds, corresponding to the tempos of the movements.

Certain freedoms in performance have been restricted during the past two hundred years. Roth recalls composers' increasing mistrust of performers and the effect this has had on musical notation. In pre-Baroque music the interchanging of instruments on a part, or the mixing of voice and instrument on a single part was common. In Bach's cantatas, the final section is often a chorale in four-part setting, with voices and appropriate instruments on a

¹Ibid., p. 68.

²Ibid., p. 71.

part. During the classical period, and particularly in the nineteenth century, instrumentation became far more specialized. The Symphonie Fantastique of Berlioz was completed in 1830 and is an early example of a programmatic work for orchestra full of sound effects and special directions to the conductor and players.

J. S. Bach and Handel were still able to rely on the self-evidence of notes in their context; Mozart could do with few additional markings; but for Beethoven the mere musical graphs were no longer sufficient, and from his time onwards composers grew increasingly mistrustful. The scores of Gustav Mahler are full of exhortations, explanations, warnings and commands inserted to make the meaning of the music clear.¹

That a composer does not always write what he wants to be played has been mentioned. Szigeti comments on a passage in the Mendelssohn Violin Concerto which, in his mind, illustrates a characteristic violin technique: the distribution of a theme to different strings of the violin, for the contrast in tone color.

In a passage of this kind the choice of string may be conscious or subconscious in the mind of the composer. He may more often than not omit to specify his wishes; he may take for granted what later editors and performers will fail to see.²

Szigeti's statement is of the greatest import to the problem of Werktreue. The musical text is a guide, but not an infallible one, to the performance. To make sense of the printed score, the performer must be thoroughly trained in

¹Ibid., p. 70.

²Szigeti, Szigeti on the Violin, p. 87.



musical style, including composition. The importance of musical style and taste is stressed throughout the writings of Leopold Mozart and his contemporaries. This comment by George Szell is fitting: "The composers want us to be imaginative in the direction of their thinking--not just robots who execute an order."¹ Szell implies that the composer turns over his creation to the performing artist, who must then re-create, executing the performance with a sense of responsibility to authentic style and good taste.

Because the mechanical problems in music printing so severely limit the expressive power of musical script, Roth is led to the conclusion that, knowing these limitations, the publishers have felt little responsibility to preserve the character of a work--they have been freed from a sense of esthetic obligation.²

"Progress in the Arts"

An historical perspective of the entire Romantic era is necessary to understand the seeming negligence on the part of past editors in music. Prevailing during the period of musical Romanticism was the attitude that music improves until the present day--the evolutionary theory. Even Charles Burney held this view in the 1770's. Einstein writes of Burney and John Hawkins: "To these scholars it was unthinkable that there could have been periods of

¹Ibid., p. 144.

²Roth, The Business of Music, p. 71.

development in which music had already achieved a much higher degree of mastery and honor than in their own day."¹ According to Dr. Donald Beikman, many felt that music improved through the ages "until the development section of the [first movement of the] Eroica Symphony," after which a decline began!²

We are so used to the music of Bach and Mozart today, that it is difficult to comprehend the true distance between eighteenth-century and nineteenth-century music. Hans Engel describes an 1829 performance of the St. Matthew Passion in Berlin. The philosopher Friedrich Hegel criticized the performance, and probably felt as many of the musicians did, that the work was outmoded, worthless tripe.³ This spirit of the present provided the environment for a freer approach to the classical works than we think proper today.

A manifestation of the era was the virtuoso performer, who often composed much of his own music, full of the brilliant technical accomplishments of his time. Certainly composers learned from the older masters, and

¹Alfred Einstein, Music in the Romantic Era (New York: W. W. Norton & Company, Inc., 1947). p. 352.

²The writer thanks Dr. Theodore Johnson of Michigan State University and Dr. Donald Beikman of the University of Pittsburgh for discussions concerning the theory of "progress in the arts."

³Hans Engel, "Probleme der Aufführungspraxis," Mozart-Jahrbuch 1955 (Salzburg: Zentralinstitute für Mozartforschung der Internationalen Stiftung Mozarteum, 1956), p. 61.

some paid tribute in their music and in their writings. Still, however great an inspiration the older music was, or however important were the classical models, the Romantic musicians were consumed in their own fire--the passions of the individual. Roth refers to the importance of new music in the nineteenth century:

In fact, 'old' music never had a message for either the composers or the audience of the new music. Every generation created the music that suited it and regularly took it to its grave, as the pharaohs did their retinue, and the next generation saw it disappear without regret. There was no inducement to historical research.¹

Dart also refers to the theory of progress in music, citing the consequences of this theory in the treatment of instrumental music. According to his explanation, new instruments replaced the older "poorer" instruments, and this justified, for example, playing harpsichord music on the piano. It was assumed that Bach or Handel would have preferred this.²

The preference of the musical public for older music over modern music is associated with the present century, yet Landon points out a curious offshoot of the Romantic movement, which existed in spite of the Romanticists' detachment from the classical composers. There was present, in the Romantic subjectivity, a love of nature, an interest in the musical, and a yearning or

¹Roth, The Business of Music, p. 74.

²Dart, The Interpretation of Music, p. 29.

longing for the unattainable. This in turn was directed toward the past, but a more remote past: the Middle Ages, and led to a growing interest in Renaissance and finally Baroque music.¹ The result is somewhat of a paradox: from the resurrection of the older works (and with it an interest in older instruments) came the science of musicology and the strictness of its philological approach to the score.

Romantic Ideals

The above discussion of "old" and "new" music in the Romantic period provides a response to the central query of this chapter: the Romantic musicians and musician-editors brought the ideals of their own time to the music they performed. Dart quotes T. S. Eliot: ". . . the past is altered by the present as much as the present is directed by the past."² The Romantics saw in the late classical composers their own (Romantic) ideals. E. T. A. Hoffman (1776-1822) considered Haydn and Mozart to be Romantic composers.³ Mozart, especially through his Don Giovanni, was seen by many musicians as the first Romantic

¹H. C. Robbins Landon, Essays on the Viennese Classical Style: Gluck, Haydn, Mozart, Beethoven (London: Barrie & Rockliff, 1970), p. 178.

²Dart, The Interpretation of Music, p. 163.

³Rey M. Longyear, Nineteenth-Century Romanticism in Music, in Prentice-Hall History of Music Series, ed. by H. Wiley Hitchcock (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1969), p. 3.

composer. "Mozart's chromatic harmonies were Romantic, as were the changing colors of light and shadow that were intensified by Chopin and Debussy. Romantic likewise was his sense of the tragic meaning of life."¹ It is reasonable to suppose, too, that Mozart was perceived by many Beethoven worshippers as a "pre-Beethoven" composer, a stepping stone to the perfection of Beethoven.

Einstein speaks of the Romantics as being intoxicated with music, which to them was a substitute for life. "This conception of music affected also the interpretation of the art of earlier periods. The music of the past appeared in a Romantic light."² He comments on the division of musicians in the early nineteenth century into "Classicists" and "Romanticists." "Mendelssohn, Schumann, Berlioz, Liszt, and Wagner consummated completely their separation from pre-Beethoven music, in spite of all honor for Mozart--and with Berlioz, not even sincere honor."³ Einstein continues:

Although the Romantic era in music did not emphasize its opposition to Haydn and Mozart, and instead held both these names in high honor, it yet set Beethoven on a pedestal as its patron saint and emphasized his "Romantic" traits.⁴

¹Max Graf, Composer and Critic: Two Hundred Years of Musical Criticism (Port Washington, N.Y.: Kennikat Press, Inc., 1969), p. 140.

²Einstein, Music in the Romantic Era, p. 44.

³Ibid., p. 45.

⁴Ibid., p. 79.

In the instrumental composer Mozart, the Romantics saw little more than the master, the polisher of formal elements¹

Rosen also comments on the nineteenth-century view of Mozart, pointing out that whereas Haydn was ignored, Mozart was admired but misunderstood.²

Dorian's explanation for the Romantic interpretations of the classics is this:

But the romantic interpreter preferred to view the classical work, in its totality, from a freer aspect, reflecting the artistic creeds of the time in which he lived. The task of showing any master's work in extravagant disguise, behind a veil of fantastic make-up, appealed immensely to the romantic interpretative fantasy. Its aim was to serve the exploration of the new and fanciful, rather than the lawfulness of the old.³

Both Dorian and Einstein make a distinction between the nineteenth-century virtuoso and interpreter. The concert hall was at first home to the virtuoso performer, who, it must be remembered, provided much of his music himself. According to Einstein, the virtuoso did not die out in the later nineteenth century, but a new phenomenon began to appear: the "interpreter." Liszt and his pupil von Bülow were among the first of these, showing how masterworks for the piano should be played. Joachim

¹Ibid., p. 81.

²Rosen, The Classical Style, p. 454.

³Frederick Dorian, The History of Music in Performance: The Art of Musical Interpretation from the Renaissance to Our Day (New York: W. W. Norton & Company, Inc., 1942), p. 261. (Hereinafter referred to as The History of Music in Performance.)

provided the same for the violin literature.¹ The interpreter, says Dorian, does not just "perform," he reproduces the art work:

. . . a process of recreation is implied. With the Romanticist, the aim of the interpreter has ceased to be abstract, as in a fugue or a symmetrical sonata form. As the nineteenth century progresses, the romantic performance becomes more and more an appeal to the listener's imagination, to his subconscious, which is more exciting than the plea of a baroque interpreter for conscious intellectual understanding.²

Roth gives the example of Mozart's arrangement of the Messiah to stress the freedom with which older music was treated. Breitkopf & Härtel published the arrangement in 1802, and considered it more effective than Handel's original.³

All this seems quite absurd to us. But it was not done out of ignorance. There was a sincere attempt to prevent music from getting 'old,' historical, a knowledge--perhaps unconscious--that music must live in order to exist, that a new generation must either appropriate it or abandon it.⁴

And appropriate it they did.

A further distinction between the nature of editors, past and present, gives a clue to the "why" of the differences between editions of the nineteenth and twentieth centuries:

¹Einstein, Music in the Romantic Era, p. 359.

²Dorian, The History of Music in Performance, p. 219.

³Roth, The Business of Music, p. 75.

⁴Ibid.



The immediate application of historically orientated musicology is the editing of old music and unadulterated texts: the new musical philology. The editors of the nineteenth century were musicians to a man, and very often eminent ones, such as Liszt, Bülow, Tausig, Wilhelmj and even Brahms. The new editors, in contrast, are men of letters. The musician-editor transplanted the music he edited into his own time. The piano for which Mozart wrote was not suitable for legato playing, but Moscheles's piano was and he eliminated Mozart's 'non-legato' and drew long slurs above whole staves which not only look strange to us but make the music sound different.¹

Musicology and Eighteenth-Century Performance

The attempt to recapture the conditions of eighteenth-century performance is, in great part, futile. Authentic sound is a fundamental problem. An understanding of eighteenth-century sound requires an investigation of the instruments themselves: their construction, tuning, and sound properties; how the instruments were played; in addition, how the instruments were heard; i.e., the experiences the listeners brought to the music--the relationship of the music to contemporary life.

Mozart wrote his music for the old violin and its technique. Gut strings were the rule, with only an occasional G string being wound. The fingerboard was shorter and placed at a different angle to the instrument; the bridge was lower, the bass-bar thinner. The modern (Tourte) bow is a product of the late eighteenth century which developed too late to have influenced Mozart's music.

¹Ibid.

Both Sol Babitz¹ and David Boyden² discuss the instruments used in Mozart's time. Boyden gives practical suggestions for today's performers, hoping that they will experiment with gut strings, a lower tuning and other features of eighteenth-century technique. Babitz stresses the natural articulation of the old bow and the great differences between the sound ideals of the eighteenth and twentieth centuries. The technical and esthetic problems encountered in achieving the older sound are enormous. Modern instruments, with their tonal adjustments and improvements, produce a far more brilliant, but a less articulate sound than those of Mozart's time. Today's performance standards are based on the ideal of a brilliant, and for the most part legato, tone. Even if an authentic old sound were acceptable to most performers and listeners, there are almost no original eighteenth-century instruments available. The violin family, it must be remembered, underwent changes in construction in the early nineteenth century. Old instruments were rebuilt to new specifications, to conform to a changing sound ideal. In light of this, Boyden's suggestions seem only a partial solution in the quest for authentic Mozart sound.

¹Babitz, "Modern Errors in Mozart Performance."

²David Boyden, The History of Violin Playing from Its Origins to 1761 and Its Relationship to the Violin and Violin Music (London: Oxford University Press, 1965). (Hereinafter referred to as The History of Violin Playing.)

In describing musical practices of the past, one must use the term "authenticity" with care. An authentic performance is not necessarily synonymous with the contemporary ideal. There is evidence that in Mozart's late period a large orchestra was desired, even if it was rarely available. Mozart's letter of April 11, 1781, describes an orchestral performance of one of his symphonies in which forty violins, ten violas, and eighteen lower strings took part, with the winds all doubled.¹

Rosen believes:

Of course Mozart did not often get an orchestra of such size, but there is no reason today to perpetuate those conditions of eighteenth-century performance which obtained only when there was not enough money to do the thing properly.²

According to Rosen, small orchestras were merely a makeshift after about 1780.³

Hans Engel addresses himself to the difficulties faced by twentieth-century musicians in interpreting the music of the Viennese classicists.⁴ He lends great importance to the traditional freedoms which have long been the right, perhaps even the duty, of the performing artist. In Renaissance and Baroque times, copying and reworking of

¹Badura-Skoda and Badura-Skoda, Interpreting Mozart on the Keyboard, p. 19.

²Rosen, The Classical Style, p. 143.

³Ibid., p. 144.

⁴Engel, "Probleme der Aufführungspraxis," pp. 56-65.

material was considered a matter of course. Building onto a Gothic or Romanesque church in a later style was common. The moralistic respect and awe in which we hold a work of art today was unknown in earlier times; it was considered less the personal belonging or achievement of the creator than the common property of the artistic circle.¹ One need only think of the many arrangements by the masters: the keyboard works of Vivaldi transcribed by Bach; Mozart's arrangement of Handel's Messiah, and his concerto for both flute and oboe. Engel describes the Messiah arrangement by Mozart. "The arias received a new, unsurpassable accompaniment from Mozart, completely in the spirit of Handel, yet making use of the improved instruments and the contemporary musical style."²

Instruments were often interchangeable on a part, and as late as the nineteenth century there were many examples of ad libitum settings. A frequent practice in the early classical period was to compose a sonata for keyboard, with an optional accompaniment by another instrument, such as a flute or violin. (Many of the sonatas for violin and piano by Mozart were conceived in this way.) Improvisation had long been an important element in performance. Engel remarks that the embellishment of a written score in Mozart's time was only allowed those who had a thorough training in music.³

¹Ibid., p. 56.

²Ibid., p. 57.

³Ibid., p. 59.

Certain facets of performance had been taken for granted by composers in earlier times. Sets of variations were improvised, or a Baroque slow movement embellished with graces. In the twentieth century, composers such as Schoenberg and Stravinsky brought more explicit directions to the player through the written score and scarcely allowed for "interpretation." The music score represents a growing objectivity, which seems to parallel that of musicology and its products.

The warning that an Urtext edition alone is insufficient to achieve an authentic eighteenth-century performance has been shown by a statement of Szigeti, violinist and musician of the first rank. Engel pleads that an Urtext itself does not at all indicate how older music was played--to think so is a deception. Musicology has missed the opportunity of offering its knowledge to the practicing musicians.¹ According to Engel, the musicological method is correct, but musicology has not gone far enough in setting performance standards for older music. It is the task of musicology to promote stylistically correct Mozart performance. This can be partially achieved through the use and study of old instruments, as well as the elimination of nineteenth-century mannerisms. "Historical authenticity is not a goal for the fostering of older music, but a prerequisite."²

¹Ibid., p. 60.

²Ibid., p. 65.



Fischer takes a strong stand on the common denouncement of the Romantic editors of classical music. He cites the intentions of early musicology in its efforts to present practical editions of older music. A need was felt to "fill the gaps" in the older scores, and even if some of the editing was too subjective, the "defamation of the Romantics as distorters of the older music is a conscious or unconscious crime."¹

Ernst Roth, writing in The Business of Music, views the problems of editing music from the vantage point of the publisher. He is unequivocal in his views on the freedom which a performer can and ought to bring to a work of art.

The modern men of letters who carefully copy old manuscripts and first editions must have the idea that music possesses the same objectivity, the same invariable validity, as the other arts. They require the performer of an Urtext to be as much a historian as they are themselves. Unfortunately for them, but fortunately for the art, every performance will deviate individually from the text and will be in some peculiar way 'modern,' the first and original performance having been lost forever.²

Roth comments further on the objectives of musicology and on the nature of the irrevocable past:

¹Wilhelm Fischer, "Selbstzeugnisse Mozarts für die Aufführungsweise seiner Werke," Mozart-Jahrbuch 1955 (Salzburg: Zentralinstitute für Mozartforschung der Internationalen Stiftung Mozarteum, 1956), p. 8.

²Roth, The Business of Music, p. 75.



Musical life today is full of contradictions, and the historical approach is one of the most characteristic. We are searching and fighting with ever-increasing desperation for an adequate musical expression of ourselves in our new world. So can it help to hark back to a time which, despite every effort, remains irretrievably lost? There is no wisdom, no lasting perception in music, only the mood of a single period, a single generation, which cannot be recaptured by a different generation in different circumstances. Musicology, whether devoted to the re-establishment of the pure texts of old music or to the exhumation of music long forgotten, achieves the opposite of what it intends by carefully exposing every wrinkle and every grey hair. It has been the most endearing charm of music that it is young and remains young; it is a melancholy undertaking to prove that this goddess, too, can age.¹

At issue here is not simply freedom or restriction in performance. The liberties of the nineteenth-century musician must not cloud our vision of the true, historical freedoms which belonged to a performer of the eighteenth century:

The subjective re-creations [by the Romantics] have been replaced by an objective approach, to the advantage of the work where an arbitrary, capricious performance had been the case, but to the disadvantage of the work where not only the false liberties of the nineteenth and twentieth-century interpreter are abandoned, but where the historical freedom of the eighteenth-century performer is no longer recognized!²

Whether we can return to the eighteenth century in spirit is doubtful. Our choice is twofold: recognizing that musicology has taken only the first step in bringing an authentic Mozart style to the understanding of modern

¹Ibid., p. 83.

²Engel, "Probleme der Aufführungspraxis," p. 60.



performers, we may either strive for greater Werktreue, or, like the nineteenth century, bring our own ideals to the music, renewing it and shaping it to our own lives with each performance. Music, unlike painting, depends on performance and interpretation. A performance of a work is not necessarily identical to the work itself but an embodiment of the composer's idea, perhaps even better than that which was possible in the composer's lifetime.¹ One need only remember that Brahms called his performances of the older Viennese composers "historical concerts" to realize the gulf which separates our day from that of Mozart.²

Performance Analysis--Suggestions for
Stylistic Interpretation

Stylistic Considerations and
Eighteenth-Century Technique

I had the pleasure of hearing Herr Fränzl play a concerto on the violin. I like him very much. You know that I am no great admirer of difficulties. He plays very difficult things, but you don't notice that it is difficult; you would think that you could imitate him right away. And that is the truth. He also has a beautiful, round tone. He doesn't miss a note, and one hears everything; it's all clear. He has a beautiful staccato, in one bow, up as well as down, and I've never heard a double trill played as he does it. In a word: he is in my opinion no magician, but a very solid violinist.³

¹Ibid., p. 63.

²Ibid., p. 57.

³Wolfgang Amadeus Mozart, quoted in Andreas Moser, Geschichte des Violinspiels (Berlin: Max Hesses Verlag, 1923), p. 348.

With these words Mozart wrote home to Salzburg after being impressed with the Mannheim concertmaster Ignaz Fränzl. The letters of Mozart are and will always remain a treasure for musicians. The many references in the letters to contemporary performances of singers, pianists, string players, and orchestras provide important clues to authentic Mozart style.

What is a stylistic interpretation? The following are the words of C. P. E. Bach, of whom Mozart became an ardent admirer: "Interpretation is nothing else but the capacity to make musical thoughts clear--according to their true content and affection--whether one sings or plays."¹ The Badura-Skodas define style thus: ". . . the totality of the psychological phenomena to which a creative artist is subject, by which he is formed, and which, for his part, he influences."²

A knowledge of eighteenth-century performance practice, however limited, is necessary for authentic Mozart performance, and yet accompanying an intellectual understanding is the danger of losing the freedom and creativity--the breath of life--with which musical performance must be endowed. In allowing the individual performer some freedom, Boyden, for all his awareness of the historical,

¹Dorian, The History of Music in Performance, p. 139.

²Badura-Skoda and Badura-Skoda, Interpreting Mozart on the Keyboard, p. 5.



would rather hear the convincing performance of an artist than "an archeologist or historian."¹

An examination of authentic Mozart style must begin with Leopold Mozart, author of the leading violin method in the eighteenth century. The Versuch einer gründlichen Violinschule² was published in Augsburg in the year of Wolfgang's birth, 1756. This unique work not only offers a comprehensive treatment of all aspects of violin playing, from basic principles to the most advanced techniques, but also includes historical information on musical instruments and fundamentals of notation. According to Eduard Melkus, the Versuch applies directly to the violin playing and compositional style of Wolfgang, at least until his move to Vienna. Although there were many excellent violinists in Vienna in the 1780's, none was of such a world reputation as to have introduced Wolfgang to techniques more advanced than those of this father's school.³ Wolfgang died too soon to have known of Paganini's playing.⁴

Stylistic considerations are given much attention in Leopold's treatise. The violinist must play with a

¹Boyden, The History of Violin Playing, p. 496.

²L. Mozart, Fundamental Principles of Violin Playing.

³Eduard Melkus, "Über die Ausführung der Stricharten in Mozarts Werken," Mozart-Jahrbuch 1967 (Salzburg: Zentralinstitute für Mozartforschung der Internationalen Stiftung Mozarteum, 1968), p. 249.

⁴Nicoló Paganini, 1782-1840.



manly but pure tone. "One must make the violin sing so as to approach the human voice as closely as possible."¹

Central to musical expression in the classical period was the Affektenlehre (doctrine of the affections).

Through the Affekte, particular emotions are expressed in music. Edith Knocker, in her translation of the Versuch, attempts to explain the "doctrine of the affections":

The notion underlying the doctrine of the 'Affecte' was that each piece of music expressed, and could only express, one 'passion,' one movement of the soul'--tenderness, grief, rage, despair, contentment, &c.--and Leopold Mozart is at pains to insist that before a player can perform a piece of music in accordance with the composer's intention he must understand the 'Affect' from which the music originated.²

In spite of the wealth of information left us by Leopold Mozart, our knowledge of eighteenth-century string playing is far from complete. Boyden remarks that we are not told in the Versuch of the solutions to some technical difficulties in violin music of the time, such as advanced shifting, or double stopping. All methods lag somewhat behind the practice of the most advanced players. The statements of Leopold "imply that the detailed mechanics of a 'good style' were often left to the individual player."³

¹Leopold Mozart, quoted in M. Möller, "On the Interpretation of Mozart's Music," Violins and Violinists, XVII (July/August, 1956), 154.

²L. Mozart, Fundamental Principles of Violin Playing, p. 232.

³Boyden, The History of Violin Playing, p. 362.

Tempo.--Because Mozart left us no metronome markings, as did Beethoven (however debatable some of Beethoven's are), the music itself must serve as a guide in establishing proper tempo.

. . . Furthermore, it is also much easier to play something fast than it is to play it slow. In passage work, you can actually drop some notes without anyone noticing; but is it beautiful?¹

Dorian comments on Mozart's tempi:

History proves that Mozart was neither a presto nor a moderato performer, and shows that, as a true disciple of his father, he was educated and orientated in the precepts of tempo as embodied in the Affektenlehre, and performed accordingly. The modern interpreter of Mozart must seek his true tempo individually in every score.²

Many performers today believe that the older the tempo, the slower it was. Viewed today, Beethoven's tempo markings are actually extremely quick.³ Mozart, on the other hand, often complained that his works were performed too fast.

Tempo rubato is practically a lost art today. According to Dorian, Mozart's use of rubato is rooted in the Italian bel canto.⁴ In espressivo playing, the right hand is free, but the left hand is steady ". . . das die

¹Mozart in a letter to his father, Mannheim, January 17, 1778.

²Dorian, The History of Music in Performance, p. 185.

³Paul Badura-Skoda, "Über Mozart-Tempi," Österreichische Musikzeitschrift, IX, No. 11 (1954), p. 347.

⁴Dorian, The History of Music in Performance, p. 191.



linke Hand nichts darum weiss."¹ The Baroque convention of slightly lengthening and stressing the first of two or more slurred notes was still in use in the late eighteenth century. This is apparent from the writings of Leopold Mozart and others, but this stylistic effect is considered in poor taste today, because it recalls the exaggerated phrasing of the Romantics.²

The Badura-Skodas point out the effect of tone quality on tempo. The more transparent, lighter tone of the old violin gave the effect of a quicker tempo, because there was less inertia to overcome. The fuller but slower response of the modern violin actually requires a faster tempo to produce a similar effect in an allegro.³ The Badura-Skodas refer here to an important characteristic of the old violin and bow. All articulations with the modern bow begin, to a greater or lesser extent, with an attack. With the old bow, each tone began "from nothing," i.e., a small crescendo was part of each articulation. (This is the "small softness" of which Leopold Mozart speaks.) The more legato tone of the modern violin reduces the separation between notes in rapid bowing. Whether the separation of quick notes in the old violin

¹Ibid., p. 189.

²Babitz, "Modern Errors in Mozart Performance," p. 63.

³Badura-Skoda and Badura-Skoda, Interpreting Mozart on the Keyboard, p. 32.



and bow actually causes the tempo to be perceived as quicker is not easily determined.

Acoustics.--Contributing to the light, quick response of the old violin was the tuning of the instrument. According to Dorian, Mozart's piano in 1780 was tuned between a quarter-step and half-step lower than today, $a^1 = 422$.¹ The accoustical properties of the music rooms were no less important to the sound. A chamber music performance of the time would probably seem quite live to our ears.

An eighteenth-century music room contained far less furniture than a twentieth-century one, the walls of the room were often panelled or painted and the wooden floors polished and uncarpeted. The resonance of the room was therefore high and chamber music had a lustre which was, and should be, an integral part of its texture.²

Articulation.--An investigation of articulation in Mozart's string music must begin with the bow. Although the Tourte bow was perfected around 1780, it was not until the 1790's that it came into widespread use. During this time of transition, the old and new bows were used together. Mozart's violin technique, like that of his father, was conceived for the old bow. Essential to the eighteenth-century sound was a loose, relaxed bow hold. The light articulation of the old bow in quick passages

¹Dorian, The History of Music in Performance, p. 319.

²Dart, The Interpretation of Music, p. 58.

was due to a finger and wrist stroke. With the recent emphasis on a big, continuous tone, a greater amount of arm motion has come into play. Leopold Mozart describes the loose bow grip and the motions of the hand which result:

I mean by this: without making ridiculous and unnatural twistings; without bending it too much outwards, or holding it perchance quite stiffly; but on the contrary, the hand must be allowed to sink when making the down stroke, and in the up stroke the hand must be bent naturally and freely and neither more nor less than the course of the bow demands.¹

Because of the construction of the old bow, every tone, even the strongest, began with the "small softness" as described by Leopold (V, 3). This was also heard at the end of each stroke, producing a basic crescendo-decrescendo effect.

Because of this "small softness," use of the old bow resulted in an articulated non-legato stroke. In slower tempos, notes marked "staccato" were lifted in a controlled way. In faster tempos the bow did not leave the string. "A kind of non-legato stroke must have resulted from the rapid wrist articulation of fast notes, approaching the modern spiccato in effect, but attained without actually leaving the strings."² This description implies a bow stroke similar to the modern sautillé, or

¹L. Mozart, Fundamental Principles of Violin Playing, p. 60.

²Boyden, The History of Violin Playing, p. 399.

"uncontrolled" spiccato. It must be remembered that the terms "staccato" and "spiccato" were synonymous, indicating simply that the notes were to be played separated (cf. the marking "spiccato e adagio" in Baroque slow movements).

There is evidence that separated (staccato) notes were played at the point as well as in the middle of the bow. Tartini, in his Letter, advised practicing an allegro (in sixteenth notes) daily, playing staccato first at the point and then in the middle of the bow.¹ The quick staccato played at the point of the bow must have produced a kind of détaché stroke, perhaps similar to the détaché lancé as defined by Ivan Galamian: a short stroke with great initial speed and a clear separation between notes, but without the attack of the martelé.² Babitz writes: "The brittle [modern] spiccato was unknown as was the modern biting attack produced with finger motion."³

It is essential, in understanding eighteenth-century bow articulation, to realize that notes without

¹Giuseppe Tartini, A Letter from the late Signor Giuseppe Tartini to Signora Maddalena Lombardini: Published as an Important Lesson to Performers on the Violin, Padua, March 5, 1760, trans. by [Charles] Burney (Facsimile of the London edition of 1779; New York: Johnson Reprint Corporation, 1967), p. 15 (Hereinafter referred to as A Letter.)

²Ivan Galamian, Principles of Violin Playing and Teaching (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1962), p. 103.

³Babitz, "Modern Errors in Mozart Performance," p. 87.

slurs were naturally articulated. Today performers normally shorten notes only when staccato or spiccato are indicated. An example is the printing of staccato dots in the Peters edition of the quintet. In the opening of the Trio the first violinist plays an ascending arpeggio. The eighth notes in this figure are given dots in the edition. That these notes are to be played short is not the issue. Quick notes which were not written with slurs were expected to be shortened somewhat in the eighteenth century. Knowing this, a violinist should play the notes correctly through his own musical knowledge and intuition, and deserves to see the text as the composer wrote it. A danger here is that the performer may use a spiccato which is too sharp and brittle, to satisfy the staccato notation. Szigeti comments on the Peters edition by Carl Flesch of the Bach D-minor Partita, in which Flesch used a sign for a slight stopping and lifting of the bow--a caesura, or Luftpause; "Sound as these markings are, I should prefer to leave the student to discover them for himself from an inner musical conviction and not in obedience to a distinguished editor's injunction."¹

Reference is made in Chapter I to a notational problem in Mozart's scores: the distinction between the stroke (|) and the dot (.) as a staccato marking. Mies believes that there is no musical difference between these

¹Szigeti, Szigeti on the Violin, p. 98.

signs; they are merely due to the mechanics of writing with the quill pen.¹ Mies comments that, although the important writings of Leopold Mozart, C. P. E. Bach, Türk, and others treat the stroke and dot as identical, they may both indicate a variety of things, including accents.² The Badura-Skodas agree that Mozart's various staccato markings indicate accents as well as a shortening of the notes.³ Concerning the wedge-shaped sign (∿), Einstein notes that the first edition of the Mozart quartets by Breitkopf and Härtel turned Mozart's stroke into the wedge, confusing later editors. "As the autographs scarcely ever permit of a clear-cut decision on this point it is better to abandon the distinction between stroke and dot."⁴ Dart agrees that the wedge should not be used in pre-Beethoven music because its use in modern music carries the meaning of staccatissimo. Using only the staccato dot for older music would allow for two signs in music of the present day.⁵

A true legato was not unimportant at this time. Tartini and Leopold Mozart give explicit instructions in

¹Mies, "Strich und Punkt bei W. A. Mozart," p. 441.

²Ibid., p. 433.

³Badura-Skoda and Badura-Skoda, Interpreting Mozart on the Keyboard, p. 64.

⁴Einstein, "Mozart's Ten Celebrated String Quartets," p. 164.

⁵Dart, The Interpretation of Music, p. 101.

the practicing of long, slow bows. Tartini recommends an hour of practice daily on open-string bowing, slowly, beginning pianissimo with a crescendo to fortissimo, similar to the son filé as described by Galamian.¹

A basic principle in this period is the "rule of the down bow." This is described by Leopold Mozart, who gives numerous examples. The first note of every measure is basically to be played downbow, even if the preceding note is in the same direction.² Other strong parts of the measure should also be played downbow if possible. A problem is created by triple meter; in this case a downbow followed by two upbows may be used.³ The difference between downbow and upbow is less pronounced with the modern bow, but all violinists are aware of the natural accentuation or weight of the downbow. The modern ideal of the "endless bow" and large powerful tone reduces the difference between the two directions.

In his article entitled "Modern Errors in Mozart Performance," Babitz identifies authentic eighteenth-century articulation and phrasing as diametrically opposed to the performance standards and ideals of the present day. According to Babitz, all unslurred notes in Mozart's

¹Tartini, A Letter, p. 13.

²L. Mozart, Fundamental Principles of Violin Playing, p. 74 (IV, 3).

³Ibid., p. 83 (IV, 28).



time were separated by an "articulation silence."¹
 With our legato and sustained tone, it is difficult to
 achieve the old, articulated sound.

Phrasing.--Equally important is the problem of
 authentic phrasing. According to Babitz, the "tyranny of
 the bar-line," from which the twentieth century has been
 freed, is in fact the key to eighteenth-century phrasing;
 metric accents prevailed in the older style.² The strong
 and weak beats in the old style expressed poetic meter, but
 the modern style creates a prose-like effect, in which
crescendi parallel melodic and harmonic rise and fall.³
 In addition to strong and weak beats within the measure
 (to which Leopold Mozart's "rule of the downbow" applies),
 measures themselves were also strong and weak in the
 eighteenth century.⁴ The following example by Türk
 illustrates this:⁵



Example 123.--Türk, *Klavierschule*

¹Babitz, "Modern Errors in Mozart Performance,"
 p. 62.

²Ibid.

³Ibid., p. 72.

⁴Ibid., p. 69.

⁵Ibid., p. 73. Daniel Gottlob Türk, Klavierschule,
 Leipzig, 2d ed., 1802.

A performer today would play these two measures with either a non-expressive legato of equal dynamic ("modern objective performance"), or an expressive legato with a strong crescendo into the second measure ("modern subjective performance"). A correct eighteenth-century interpretation, argues Babitz, would produce a strong first measure (with diminuendi following beats one and three), and a weaker second measure:

In the second measure . . . the modern musician, who is not as sensitive to metric pulse as he is to melodic and harmonic tensions instinctively makes a crescendo because the melody rises in that measure and the harmonic tension increases. Türk, for metric reasons, suggests a diminuendo here and would today be considered insensitive to the harmony and the melodic line.

Babitz continues:

However the fact that Türk, Mozart and their contemporaries almost invariably put their most interesting ideas into the weak second measure indicates not an insensitivity to melody but a normal awareness of the conventional weakness of that measure, for which they compensated musically by putting high notes and harmonic tension there¹

The normal diminuendo of the metric pattern, Babitz believes, explains the presence of crescendo markings and the lack of diminuendo markings in Mozart's music.²

Vibrato.--Today the vibrato is considered indispensable to phrasing and tone coloration. Fritz Kreisler reputedly introduced continuous vibrato in the twentieth

¹Ibid.

²Ibid., p. 65.



century. Dart claims that the Joachim Quartet made use of the continuous vibrato, but not without criticism.¹ According to Boyden, Leopold Mozart did not favor the constant use of vibrato but recommended it on endings or on very long notes. The vibrato at that time was probably a hand vibrato, somewhat slower and narrower than that in favor today.² Galamian comments on the vibrato and its stylistic use:

Mozart will obviously call for a different coloring from Brahms. In Mozart, the vibrato will have to be narrower and combined with extreme clarity of tone. In Brahms, the vibrato will, for the most part, be wider and the tone production broader.³

Left-hand technique.--Left-hand technique is also dealt with in Leopold Mozart's Versuch. Positions and fingerings are given ample treatment. Although Geminiani looked ahead to the modern chromatic fingering (employing a different finger on successive notes), the standard eighteenth-century fingering involved sliding the same finger up or down a half-step.⁴ Leopold Mozart recognized a difference in sharp and flat chromatic passages, i.e., $a^1-b^{\flat 1}$ would be fingered 0-1, but $a^1-a^{\sharp 1}$ 4-4.⁴ In comparison, the modern chromatic fingering is enharmonic.

¹Dart, The Interpretation of Music, p. 34.

²Boyden, The History of Violin Playing, p. 386.

³Galamian, Principles of Violin Playing and Teaching, p. 38.

⁴Boyden, The History of Violin Playing, p. 375.

⁵Ibid.

The Versuch also makes clear Leopold's position concerning choice of fingerings. He consistently warns the player to avoid open strings for fear that they will sound too shrill in contrast to the stopped tones. Remaining on one string through a finger extension or shift in order to preserve the tone color is also stressed.

Ornamentation.--The period of the Viennese classicists represents an important transition in the convention of ornamentation. Many of the Baroque graces had by this time found their way into the standard notation. In choosing to notate turns and appoggiaturas as small notes, Mozart and his contemporaries acknowledged the use of these embellishments, but refrained from writing them out in full in order to prevent the performer from adding further ornamentation.¹ L. Mozart states:

It is true that all the descending appoggiature could be set down in large print and divided up within the bar. But if a violinist, who knows not that the appoggiatura is written out, or who is already accustomed to befrill every note, happens on such, how will it fare with melody as well as with harmony? I will wager that such a violinist will add yet another long appoggiatura²

Certainly the embellishment of operatic arias was a practice which tended to perpetuate ornamentation,

¹Badura-Skoda and Badura-Skoda, Interpreting Mozart on the Keyboard, p. 92.

²L. Mozart, Fundamental Principles of Violin Playing, p. 167.

whereas the instrumental music of the time came to adhere more and more to the printed score. Rosen sees in this period a stark contrast to Baroque practice:

The solid body of aesthetic doctrine which condemned ornament as immoral dominated the second half of the century, and there were few pockets of resistance. To equate the practice of Mozart (and Haydn after 1780) with that of J. S. Bach or even C. P. E. Bach is to ignore one of the most sweeping revolutions of taste in history.¹

Several problems are present in the interpretation of Mozart's appoggiaturas. Are they to be played long or short, accented or unaccented, and on or before the beat? According to Dannreuther, classical notation shows the pitches of ornamental figures but rarely shows the rhythmical arrangement of the notes.² The Badura-Skodas do not approve of the traditional nomenclature for the appoggiaturas ("long" and "short"), because this designation tends to obscure an important element of rhythm--whether the appoggiaturas should be played on or before the beat.³

Leopold Mozart, Quantz, and others elaborate on the manner of performing the classical ornaments. Long appoggiaturas are accented and are played on the beat, reducing the value of the principal note. The length of

¹Rosen, The Classical Style, p. 107.

²Edward Dannreuther, Musical Ornamentation: Complete in One Volume (New York: Edwin F. Kalmus, n.d.), p. 95. (Hereinafter referred to as Musical Ornamentation.)

³Badura-Skoda and Badura-Skoda, Interpreting Mozart on the Keyboard, p. 70.

the long appoggiatura depends on tempo and meter but is also influenced by ties and dots. Short appoggiaturas are unaccented, but disagreement exists in the theoretical writings of the time as to whether they are played on or before the beat.

Appoggiaturas may be considered "long," unless they follow the prescribed usage of short appoggiaturas, which includes repeated pitches, descending thirds, syncopations, etc. Willi Apel (The Harvard Dictionary of Music, pp. 41-43) gives workable rules for distinguishing the two types, as does Dannreuther (Musical Ornamentation, p. 78). According to Apel, the musical context of the appoggiatura is a far surer guide to performance than its physical appearance.¹ The Badura-Skodas write: "Sixteenth-note and thirty-second note appoggiaturas may be accented or unaccented; it is difficult to decide which."² Early appoggiatura notation was no guide to the actual length of the note; Quantz writes that it matters little whether the small note has one or two crooks.³

¹Apel, Harvard Dictionary of Music, p. 43.

²Badura-Skoda and Badura-Skoda, Interpreting Mozart on the Keyboard, p. 72.

³Johann Joachim Quantz, On Playing the Flute, trans. and with introduction and notes by Edward R. Reilly (First published 1752; New York: The Free Press, 1966), p. 91.



C. P. E. Bach advised in 1753 that the actual value of appoggiaturas be shown through small quarter notes, half notes, etc.¹

One must be careful not to confuse Mozart's use of a small eighth or sixteenth note and slash with the modern note of the same appearance. The Badura-Skodas explain:

For semiquaver appoggiaturas Mozart had a habit of using the sign , regardless of whether he wanted them played long or short. It is not generally known that  and ,  and  mean exactly the same, and that it was not until the nineteenth century that the transverse stroke came to be used exclusively for the short, 'crushed' appoggiatura.²

It may also be mentioned that Mozart used the note with the slash as a regular note. Today this normally denotes a "short" appoggiatura.

Indeed, the modern appoggiatura is more or less the opposite of what it was in older times. Today's appoggiatura, very short and stressless, takes a tiny bit from the preceding note and snaps or bounces into the following ordinary note, which keeps its unimpaired duration and accent.³

Ornamentation in the quintet.--With the exception of trill figures in the first and last movements, only the Adagio to the Quintet K. 593 is ornamental. There are a

¹Ibid.

²Badura-Skoda and Badura-Skoda, Interpreting Mozart on the Keyboard, p. 72.

³Curt Sachs, Rhythm and Tempo: A Study in Music History (New York: W. W. Norton and Company, Inc., 1953), p. 292.

few turns, a trill figure alternating between violin and cello, and numerous appoggiaturas in this movement. All appoggiaturas in the Adagio should be played on the beat, and long. An exception occurs in the first violin part in meas. 21 and 77. Here the appoggiatura must be played short and ahead of the beat, as the principal note is a dissonance. The GA and derivative editions print all appoggiaturas in this movement as small thirty-second notes; the Peters and Kalmus parts print small eighth or sixteenth notes. None of these editions consistently indicates the appoggiaturas as Mozart notated them.

Practical Suggestions in Performing the Quintet K. 593

Larghetto-Allegro.---The opening tempo should not be too slow; one must still be able to feel the measure. Cellists should play the opening motive with separate bows. (Many editions give a slur to this figure, but if Mozart intended slurs here he would have written them.) The first violist should not play the first four measures too softly; the pedal-tone a¹ must be heard--it is a part of the dominant harmony. Mozart probably did not intend the trill in the Allegro to be played in the viola and violin part together, in spite of the presence of the trill in the lower voice in a few passages of the MS. Players should be aware that Mozart wrote no slurs whatsoever in the triplet passages of the development section

(meas. 102-143). The final section (Primo Tempo) must be played with great drive and energy to the conclusion. These eight measures, identical to the opening of the Allegro beginning in meas. 22, illustrate the importance of classical repetition.

Adagio.--Dynamics, especially the slow crescendi followed by the sudden piano, are very important in this movement. The accompanying triplets beginning in meas. 16 need a slight separation for clarity. All appoggiaturas are long and should be played on the beat, with the exception of the one in the first violin part in meas. 21 and 77. In meas. 96 and 100 in the cello and first violin respectively, the Griller, Budapest, and Pascal Quartets play the appoggiatura as an eighth note; the Heutling Quartet plays it as a sixteenth note. A sixteenth note here better preserves the rhythmic flow. Cellists should note that most editions omit Mozart's double stops in the final two measures.

Menuetto/Allegretto.--The strongly accented third beats in the Menuetto are reminiscent of the G-minor Quintet, K. 516; the forte must be observed. All upper parts must play a true piano beginning in meas. 9--the cello has the theme. Mozart's slurs beginning in meas. 17 are not possible as bowings (they are four to six measures in length). At the opening of the Trio the first violinist

is alone and should play a real piano. The second violinist should bow the solo in the second measure of the Trio as Mozart wrote it, slurring the entire two measures.

Allegro.--The finale must not be played with undue haste (the presto of the Griller Quartet is a disgrace). The second violin entrances beginning in meas. 112 ought to be played downbow, and strongly--the violinist is opposed here by a trio.

Performances of the Quintet K. 593 are infrequent. Both the D-major and the G-minor (K. 516) quintets were performed by the Juilliard Quartet with John Graham, violist, in Carnegie Music Hall, Pittsburgh, on December 6, 1971. The group was on tour, specializing in performances of the Mozart quintets. This ensemble played the traditional finale, including the changes written into the autograph manuscript. The original chromatic finale ought to be heard, so that listeners may decide on musical grounds whether the original may not have been Mozart's intention.

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This study examines Mozart's String Quintet K. 593 historically through the autograph manuscript and editions from the eighteenth, nineteenth, and twentieth centuries. The purpose of the study is (1) to determine the authenticity of these editions through a collation of editions and autograph manuscript, and (2) to determine the causes of divergencies in the editions. This manuscript is of particular interest in that it reveals a number of the composer's second thoughts. A unique problem is encountered in the final Allegro, in which Mozart's original chromatic (principal) theme was consistently changed into a more diatonic melody throughout the movement. These changes were written into the autograph manuscript; their authorship has recently been questioned by a number of scholars.

Authenticity of the Editions

Results of this study show the need for higher standards of editing in Mozart's String Quintet K. 593. Editing is necessary in the printing of older music; an Urtext is ordinarily of only limited use to a performer.

The editions of K. 593 included in this study cover a span of one hundred and seventy-four years--from 1793 through 1967.¹ The changing nature of music editing, its ideals and principles, are revealed through the various publications.

The firm of Artaria & Co. published the first edition of the quintet in parts, in May of 1793. The editor of this edition is unknown. Alterations of the original chromatic theme in the fourth movement appear here for the first time in print. The quality of the edition is fair, with very few superfluous markings by the editor, but a number of ambiguous features are present. The slurs represent a consistent problem in the Artaria edition; printed quite flat, they are very difficult to read. Further problems in this publication point to simple carelessness. An example occurs in the first violin part in meas. 89 of the Adagio, in which the three-beat measure has been altered to a four-beat measure. Omission of dynamics and measures rest are frequent in the edition.

No publisher of the quintet has had a greater influence than Breitkopf & Härtel, whose edition appears in the Gesammtausgabe, in separately published parts, and in the Kalmus and Lea scores. The edition is essentially

¹Research of the quintet by the NMA continues; the Kritischer Bericht (Critical Report) to the work is now in preparation and investigates differences among early editions as well as internal problems of the MS.

quite good. According to its title the GA is critically revised, yet Mozart's autograph was not available during preparation of the edition. (The Lea score claims, falsely, to be an Urtext edition.) The name of the editor of the original B&H edition is unavailable.

Parts to the quintet by C. F. Peters are in wide use today. The print is large and attractive, and the paper is very durable. The present Peters edition appeared sometime around 1867. Unfortunately, it is full of Romantic additives. Accent marks, crescendo and decrescendo markings, and slurs have been added. These elements of musical expression were, of course, important to the virtuoso performers of the time. Dart describes them:

The virtuoso performers of the nineteenth and earlier centuries were a different breed of men altogether. At their best they regarded the composer's own text as a challenge to their inventiveness and resource, a basic canvas to be embellished here and there with variations, roulades and divisions.¹

The editorial department of the C. F. Peters Corporation, New York, is unable to provide the name of the editor of this publication following an inquiry at the Frankfurt division.

Rudolf Gerber of Geissen, Germany, had access to the autograph manuscript of the quintet in preparing his 1936 edition for Eulenburg. It is a very good edition

¹Dart, The Interpretation of Music, p. 59.



and an excellent reference; unfortunately, no parts accompany this score. Some careless mistakes are evident, such as the incorrect pitches in meas. 87 (first violin), and meas. 249 (second violin), first movement. The Eulenburg is one of the few editions to confront the problem of the altered finale; the editor comments on differences in the last movement between the MS and later editions.

The Bärenreiter publications represent the finest editions available today, from both practical and scholarly viewpoints. Sources and their locations are given. The few errors encountered are clearly oversights; they occur for the most part in the miniature score and parts (1956), which were later revised in preparation for the NMA. Now in its second decade of publication, the NMA brings contemporary musicological research methods to the fore, painstakingly transcribing Mozart's script as accurately as possible. Detailed commentary concerning sources and editions is relegated to the accompanying Critical Reports. King reflects on the NMA: "But high standards mean slow progress, which accounts for the fact that in sixteen years the NMA has barely reached the half way mark."¹ The Bärenreiter editions are significant in representing the first printing of the original chromatic finale of K. 593.

¹King, Mozart: A Biography, p. 73.

Divergencies in the Editions

Modern string players are faced with a multiplicity of traditions in the performance of Mozart's music. A variety of editions to the Quintet K. 593 are available but often conflict in articulation, phrasing, dynamics, and other aspects of performance. The Critical Study in Chapter II of this investigation is a tabulation of these differences; in Chapter III historical evidence is cited to explain their origin.

The nature of music printing plays an important role in the quality of editions. Because of the great expense of printing music, editions are understandably conservative. Fresh editions are not commonplace, and the older versions naturally tend to perpetuate the bias and inaccuracies of another era.

A prime cause of the diversity of nineteenth-century editions is the nature of musical Romanticism. The quotation from Dart earlier in this chapter is appropriate. The Romantics viewed the classical score as a point of departure for their own florid display of virtuosity. New music was in vogue in the nineteenth century, and liberties in performance were the order of the day. The present sanctity towards classical chamber music was unknown. When great performers such as Joachim included a quartet in their solo recitals, the remaining members of the group were frequently local players. It was not unusual

at the time for the first violinist alone to stand during quartet performances. Ferdinand David "was greatly admired some eighty years ago for the skill with which he introduced varied repeats in the performance of chamber music by Mozart and Haydn."¹ For better or worse, twentieth-century performers have been taught to bear the spirit of the nineteenth century.

How are we to interpret a Mozart score today? The reader of a Mozart manuscript encounters a rapid but sure musical script. Often articulation signs (slurs, or more commonly, staccato dots) are omitted in one of similar passages. The inconsistencies of articulation in Mozart's scores are normally oversights and do not alter the fundamental classical balance within which his ideas are framed. Although musicological research has made significant progress in promoting the editing of authentic scores, it is doubtful whether authentic performance can really be achieved. Ever present is the danger of dry, uninspired performance--sterility in the name of purism. To further authentic performance we must take the notation Mozart left us and understand it through the experiences and conventions of the eighteenth century. With each performance it must be asked anew: how shall those in our day appropriate this universal of composers?

¹Dorian, The History of Music in Performance, p. 158.

Alterations in the Autograph Manuscript
of the Quintet

To determine the authenticity of editions, one must establish the text as the composer wrote it. Present in the autograph manuscript of K. 593 are a number of alterations. These appear in the Trio of the Menuetto/Allegretto and in the finale (Allegro).

The cello arpeggios in the Trio were rewritten in three instances. The original version carries the cello very high--perhaps uncomfortably so. There is little to suggest that these changes are not in Mozart's hand. They appear to have been carried out at the time the MS was written. The changes may have been made for both musical and technical reasons and were surely notated by the composer.

The alterations in the chromatic theme of the finale are another matter. Two questions arise: (1) Could Mozart have notated these changes? and (2) If not, could Mozart have been the author of the changes? The alterations penned into the MS as well as further changes first appearing in the Artaria edition of 1793 have become, in the nearly two hundred years past, the only version of the quintet known to performers. The revisions have until recently been accepted as authentic. Editors of the Lea score (1957) describe, in their notes, the "famous instance of a revision by Mozart of the first version of

a theme to its final form; the first (full) measure consisted originally of a chromatic descent" ¹

What evidence supports the traditional view that Mozart himself carried out the changes in his manuscript? This writer is of the belief that, for paleographic reasons cited in the Critical Study, Mozart could not have been the writer of these changes.

The question of Mozart's possible authorship of the changes poses a greater problem. That Mozart did originally write a chromatic principal theme to the last movement of his quintet, apparently in one sitting and with only the most minor changes or corrections, is clear from the MS itself. Mozart lived fully one year following the completion of K. 593. It is reasonable to question whether Mozart might not have directed another person, perhaps a student, to effect the alterations. This does not, however, correspond to Mozart's normal method of composition. Extensive changes are rare in his scores. He frequently thought out whole works, with great perfection, to be notated later. Musical grounds also provide evidence against Mozart's authorship of the revisions. Symmetry and balance in the entire movement are weakened by suppressing the descending chromatic passages only, allowing the ascending chromatics to stand untouched.

¹ Mozart, Complete String Quintets in Two Volumes, no pagination.

(Later traditional alterations in the ascending chromatics do not appear in the MS.) For these reasons it is most improbable that Mozart could have been responsible for these alterations.

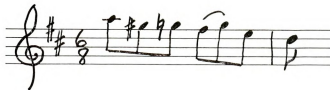
Under what conditions is it likely that the distortion of the chromatic theme took place? The first printing of the work by Artaria took place in May 1793, one and one half years after Mozart's death (December 5, 1791). It is possible that Artaria obtained the MS between December 1790 and December 1791; conceivably, Mozart could have directed a student or a colleague to change his score during this time. If, on the other hand, Artaria received the MS after Mozart's death, one must then more strongly suspect the firm of being responsible for altering his score.

The purchase of the MS by Johann Anton André from Constanze, after Mozart's death, is referred to in Chapter I (cf. p. 30). Johann Anton and his father Johann were music publishers in Offenbach. The André house published the quintet shortly after Artaria. Perhaps the alterations in the autograph manuscript were known to André, father or son.

In spite of the possibilities mentioned above, the most likely explanation of this problem must involve the publisher Franz Anton Hoffmeister (1754-1812). Alexander Weinmann has asserted, as referred to on p. 49 of this

study, that the Artaria plate 428 (first edition of K. 593) originated in Hoffmeister's firm. (Because of financial problems, Hoffmeister sold a number of his holdings to Artaria.) It is known that Mozart had close ties to Hoffmeister, one of Vienna's leading publishers and a prolific composer. Ernst Hess concludes, in his study of the alterations in the quintet, that the changes in the finale written into the autograph manuscript probably took place at Artaria on the occasion of the first printing.¹ Hess was apparently unaware of Weinmann's research into the Artaria publications. If Artaria's plate 428 is indeed from Hoffmeister, the suspicion for altering the score clearly lies with the latter.

A clue to the origin of the more diatonic alteration of this theme may be present in the original version of meas. 274, in the first violin part. The slurred figure may well have been the inspiration for tampering with the original theme.



Example 124.--Meas. 274, original

¹Hess, "Die 'Varianten,'" p. 77.



Example 125.--Meas. 1, altered version

Few string players will deny that the altered version of this melody is tuneful, and probably simpler to perform than the chromatic version. A motive for distorting Mozart's original conception may be contained in this statement by Pauly: "Mozart's later works were considered to be increasingly more difficult to perform, and this contributed to the problem of the public accepting his music."¹

Recommendations for Further Study

This investigation points to the need for further study of the circumstances surrounding the alteration of Mozart's chromatic theme in the fourth movement of his quintet. These questions remain unanswered:

1. Did Artaria obtain the MS before or after Mozart's death?
2. Who was the editor of Artaria's 1793 edition of K. 593?
3. Were the changes made by an editor-musician at Artaria?

¹Reinhard G. Pauly, Music in the Classic Period, in Prentice-Hall History of Music Series, ed. by H. Wiley Hitchcock (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 93.

4. If Artaria's plate for K. 593 was engraved by Hoffmeister, did Artaria ever have possession of the MS?
5. Was Hoffmeister responsible for the changes?

Suggestions for further research of Mozart's

remaining string quintets include the following:

1. Location of the missing autograph manuscripts to the quintets K. 174 and K. 516.
2. Continued investigation of the circumstances in Mozart's arrangement of his C-minor Quintet, K. 406, from his Wind Serenade K. 388.



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APPENDICES



APPENDIX A

FIRST PAGE OF THE FINALE TO K. 593

AUTOGRAPH MANUSCRIPT



The image shows a page of handwritten musical notation, identified as the first page of the finale to K. 593. The score is written on ten staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some markings that appear to be 'Crescendo' or 'Decrescendo'. The handwriting is in dark ink on aged paper, with some corrections and erasures visible. The overall style is characteristic of 18th or 19th-century manuscript notation.

15a

First Page of the Finale to K. 593--Autograph Manuscript.
 Courtesy, Musiksammlung der Österreichischen Nationalbibliothek.



APPENDIX B

LIST OF MUSICAL EXAMPLES

APPENDIX B

LIST OF MUSICAL EXAMPLES

<u>Example No.</u>	<u>Page</u>	<u>Movement</u>	<u>Measure</u>	<u>Instrument(s)</u>
1a	11	4	1-2	Vn.1
1b	12			
2	38	Beethoven, Op. 29, movt. 1	1-4	Vn.1, Va.1, Vc.
3	38	K. 515, movt. 1	322-325	Vn.2, Violas, Vc.
4	54	1	1	Vc.
5	55	1	16-19	Vc.
6	55	1	22-23	Vn.1
7	56	1	87	Vn.1
8a	56	1	216-217	Va.1
*b	57			
9	57	1	253	Vn.1, Va.1
10a, b	59	1	257	Vn.1
11	60	1	46	Vc.
12a, b	61	1	71-73	Vn.1
13	62	1	119	Va.1
14	63	1	120-122	Va.2
15	64	1	169	Va.1
16a,b,c	65	1	216-217	Va.1
17	66	1	239	Vn.1
18	67	1	247-249	Vn.1

Example No.	Page	Movement	I	
			Measure	Instrument(s)
19	67	1	246	Vn.1
20	72	1	3	Vn.1
21	77	1	3	Vn.1
22a, b	83	2	-	-
23	83	2	16	Vn.2
24	83	2	18	Vn.2
25	84	2	16	Vn.1
26	85	2	17	Vc.
27	86	2	26-27	Vn.1
28	86	2	29-30	Va.1
29	86	2	57-58	Vn.2, Va.2
30	87	2	8	Vn.1
31	87	2	11	Va.1
32	87	2	12	Vn.1
33a,b,c	89	2	60	Violins
34a, b	90	2	64	Vn.1
35	90	2	88	Va.1
36a, b	91	2	89	Vn.1
37	91	2	90	Vn.1
38a	91	2	103	Va.1
38b	92			
39a, b	94	2	89	Violins, Violas
40	94	2	90-91	Vn.1, Vc.
41	95	2	102-103	Vn.1, Va.1
42	96	2	8	Vn.1



<u>Example No.</u>	<u>Page</u>	<u>Movement</u>	<u>Measure</u>	<u>Instrument(s)</u>
43	96	2	-	Violins, Violas
44	96	2	-	Vn.2, Violas
45	98	2	57	Vn.2, Violas
46	100	2	90-91	Vn.1, Vc.
47	100	2	103-104	Vc.
48	102	2	90-91	Vn.1, Vc.
49	103	2	91	Vn.1
50	103	2	103-104	Vc.
51	105	3	26-27	Vn.1, Va.1
52a, b	106	3	49-51	Vn.2
53a, b	107	3	61-63	Vc.
54a, b	107	3	65-67	Vc.
55a, b	108	3	72-74	Vc.
56	109	3	75-77	Vn.1
57	109	3	94-95	Vn.1
58	109	3	98-99	Vn.1
59a, b	110	3	1-4	Vn.1
60a 60b	112 113	3	4-6	Va.2
61	113	3	8-12	Vc.
62a, b	114	3	23-27	Vn.1
63	115	3	1-6	Vn.1
64a, b	115	3	4-6	Vn.2
65	116	3	24-27	Va.1
66a, b	117	3	4-6	Vn.2
67	118	3	4-6	Va.2



<u>Example No.</u>	<u>Page</u>	<u>Movement</u>	<u>Measure</u>	<u>Instrument(s)</u>
68a, b	118	3	25-27	Vn.1
69a	119	3	97-99	Vn.1
69b	120			
70a, b	121	4	1	Vn.1
71a, b	121	4	13	Vn.1
72a, b	121	4	27	Vn.1
73a, b	122	4	37	Tutti
74a, b	122	4	39	Violas, Vc.
75a, b	123	4	93	Vn.1
76a, b	123	4	97	Vn.1
77a, b	123	4	99	Vn.1
78a, b	124	4	101	Tutti
79a, b	124	4	171	Vn.1
80a, b	125	4	183	Vn.1
81a, b	125	4	197	Vn.1
82a, b	125	4	203	Vn.2
83a, b	126	4	209	Vc.
84a, b	126	4	268	Vn.1
85a, b	126	4	272	Vn.1
86a,b,c	127	4	274	Vn.1
87a, b	127	4	276	Vn.1
88a, b	128	4	278	Violas, Vc.
89a, b	128	4	95	Vn.1
90a, b	129	4	99	Vn.1
91a, b	129	4	105	Vn.1

<u>Example No.</u>	<u>Page</u>	<u>Movement</u>	<u>Measure</u>	<u>Instrument(s)</u>
92a, b	129	4	109	Vn.1
93a, b	129	4	117	Va.1
94a, b	130	4	121	Va.1
95a, b	130	4	238	Vn.1
96a, b	130	4	242	Vn.1
97a, b	130	4	270	Vn.1
98a, b	131	4	274	Vn.1
99a, b	131	4	276	Vn.1
100	131	4	272	Vn.1
101	132	4	99	Vn.1, Va.1
102	132	4	274	Vn.1, Va.1
103	132	4	276	Violins
104	137	4	92-93	Vn.1
105	137	4	7	Vn.1
106	137	4	41-42	Vn.2, Va.1
107	137	4	43-44	Va.2, Vc.
108	138	4	54	Vn.1
109	138	4	74-75	Va.1, Vc.
110a	143	4	256-258	Va.1
110b	144			
111a, b	144	4	260-261	Vc.
112a, b	145	4	261-262	Vn.2
113a, b	146	4	41	Vn.2
114a, b	147	4	159	Vn.1
115a, b	149	4	54-57	Vn.1



<u>Example No.</u>	<u>Page</u>	<u>Movement</u>	<u>Measure</u>	<u>Instrument(s)</u>
116	150	4	39	Violas
117a, b	155	4	56-57	Vn.1
118a, b	156	4	80-83	Va.1
119a, b	160	4	272-273	Vn.2
120a, b	161	1	165	Vc.
121a, b	162	2	103-104	Vc.
122a 122b	162 163	4	272-273	Vn.2
123	206	<u>Türk, Klavierschule</u>	-	-
124	225	4	274	Vn.1
125	225	4	1	Vn.1



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