

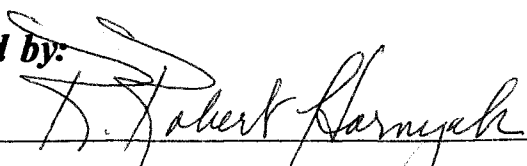

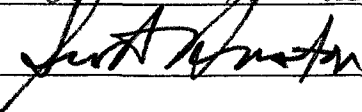
UNIVERSITY OF CINCINNATI

AUGUST, 19 80

I hereby recommend that the thesis prepared under my supervision by ROBERT J. RUSTOWICZ
entitled A PERFORMANCE EDITION OF W. A. MOZART'S
SERENADE IN B^b K. 361, "GRAN PARTITA"

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF MUSICAL ARTS

Approved by:

A PERFORMANCE EDITION OF WOLFGANG AMADEUS MOZART'S

SERENADE IN B FLAT MAJOR, K. 361,

"GRAN PARTITA"

A thesis submitted to the

Division of Graduate Studies
of the University of Cincinnati

in partial fulfillment of the
requirements for the degree of

DOCTOR OF MUSICAL ARTS IN WIND CONDUCTING

in the College-Conservatory of Music

1980

By

Robert Joseph Rustowicz

B.M.E., Central Michigan University, 1968

M.M., University of Cincinnati, 1975

UMI Number: DP16032

INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

UMI®

UMI Microform DP16032

Copyright 2009 by ProQuest LLC.

All rights reserved. This microform edition is protected against unauthorized copying under Title 17, United States Code.

ProQuest LLC
789 E. Eisenhower Parkway
PO Box 1346
Ann Arbor, MI 48106-1346

PREFACE

Wolfgang Amadeus Mozart stands as one of the central figures in the growth and development of the body of literature for wind instruments in the eighteenth century. His divertimenti and, in particular, his serenades for winds have provided models for composers into the twentieth century. These works have been performed extensively and have become an integral part of the wind ensemble and chamber music repertoire.

The Serenade in B^b, K. 361 (K.-E. 370a), has been the subject of considerable confusion. Recent research has come to light that strongly suggests the date of 1781 assigned to it by the Köchel Catalog¹ may be as much as three years premature. In addition, the instrumentation requires a 'Contrabasso,' given as 'Kontrabass' in the Köchel Catalog², that is frequently performed on contrabassoon and not the intended double bass. It has also been suggested that K. 361 was written in two parts with movements IV, V and VI actually comprising a second work.

The current concern of the twentieth century performer for an accurate, reliable performance edition, presents the most pressing and yet unresolved problem. The existing performance editions of K. 361 are identical but not accurate. The editions by Kalmus, Broude

¹Ludwig Ritter von Köchel, Chronologisch-thematisches Verzeichnis sämtlicher Wolfgang Amadé Mozarts, 7th ed., edited by Alfred Einstein (Wiesbaden: Breitkopf & Härtel, 1965), p. 378.

²ibid, p. 379.

Brothers and Musica Rara have all been reprints of the Breitkopf & Härtel edition, which was taken from another set of parts and not the autograph. The origin of these parts is uncertain but there are several sets of markings in different hands including that of Nottebohm, who used it as a source for the Mozarts Werke edition (score only). Thus, when using the available printed editions of K. 361, one is dealing not only with the markings and symbols of the composer, but also with those of unknown and unidentified editors.³

The need, then, is for a performance edition which reflects the intentions and desires of the composer without undifferentiated adjustments or alterations by other individuals. In the available printed editions, dynamic and articulation markings have been added, deleted or adjusted by unknown individuals, probably as a result of changing musical values upon which the interpretive skills of the performer were based. These alterations were probably attempts to correct performance problems or to render a more pleasing performance to an audience with aesthetic attitudes different from those of the composer. But they were accomplished in such a manner that the original intentions of the composer were no longer identifiable or recognizable. The continuous appearance of the original Breitkopf & Härtel parts lent a false sense of credibility to the several editions.

³A new critical edition of this work has been completed by Daniel Leeson and Neal Zaslaw, co-editors, for the Neue Mozart Ausgabe. It has appeared in Series VII, Werkgruppe 17, Divertimenti und Serenaden für 5 bis 13 Blasinstrumente, Bd. 2. This volume was released early in 1980 and became available to the writer about the time this study was nearing completion. Reference will be made to this publication throughout the course of the paper.

Therefore, the first task was to determine the accuracy of the available sources upon which to base a reliable edition. This task was simplified by the efforts of Daniel Leeson and David Whitwell who investigated questions regarding the autograph score and other possible sources of K. 361. Their findings were published in the article "Concerning Mozart's Serenade in B^b for Thirteen Instruments, K. 361 (370a)," in the Mozart Jahrbuch (1975-1976, pp. 97-130). The discussion of the autograph and much of the background information of K. 361 contained in this study is a result of their investigation, which determined that the autograph is, in all probability, the only existing source for a reliable, authentic edition.

The primary intent of this study was to provide an edition of the Serenade in B^b, K. 361, intended specifically for performance. It was designed to make available the materials necessary to render a performance that would be stylistically appropriate to the original intentions of the composer. Chapter I is concerned with the background of the Serenade as a genre, the physical characteristics of the autograph and other available sources and versions of K. 361. A discussion of the mechanical state of the instruments employed in K. 361 at the time of its composition is given in Chapter II. Lastly, a broad examination of performance problems encountered in the Serenade is reported in Chapter III, including such topics as instruments, tempo, articulation and ornamentation. Performance practices and remarks concerning them have been cited and, with regards to ornamentation, multiple renderings have been given wherever possible.

The discussions in these areas are intended to provide the performer with a broad overview and are not intended to be comprehensive studies.

With regards to the edition, the editorial techniques utilized were taken from existing scholarly editions involved in similar material. Techniques involving proper identification, treatment and differentiation of the markings of the composer and editor were examined as utilized in the following editions:

1. Neue Mozart Ausgabe: symphonies, serenades and divertimenti
2. Joseph Haydn: The Complete Works: Critical Edition; symphonies
3. Wolfgang Amadeus Mozart: The Ten Celebrated String Quartets (Einstein)
4. Joseph Haydn: Sämtliche Klaviersonaten (Christa Landon)
5. Mozart: Sonatas and Fantasies for the Piano (Nathan Broder)
6. Mozart: Piano Sonatas (Otto von Irmer)

The researcher, in preparing the edition, has provided the performer with possible solutions regarding the problems identified with inconsistencies in the articulation symbols utilized in the autograph. Mozart, as well as other eighteenth century composers, did not employ a notational method requiring accuracy and exactness in both terminology and mechanics. Instead, eighteenth century composers often assumed that performers (and copyists), as a result of contemporary performance practices or possibly their own innate musical abilities, would provide the details necessary for an appropriate and suitable

rendering. This may account for a large portion of the articulation inconsistencies found in the use of slur and staccato marks. Mozart was not always clear in this respect; repetitions of the same motive may or may not possess identical articulation markings. Nor was he precise in the lengths of his slur markings. Furthermore, eighteenth century articulation symbols did not always have singular, explicit meanings, but rather their precise meaning may have depended upon the situation in which they occurred.

The author has attempted to identify such occurrences and to supply justification for the resulting editorializations in the form of parallel and related passages. This study, however, does not envision the literal acceptance of such editorializations by the performer. It is intended, rather, that the performer, upon utilizing the composer's text and the guidelines identified in the edition, render a musical performance that reflects his comprehension and understanding of both the composer and the composition.

Lastly, the performer may assume that all portions of the text of the edition are those of the composer unless notated otherwise. All additions, alterations and adjustments applied to the original text are contained in Appendix A: Critical Remarks. Those instances requiring additional explanation and discussion, as well as the identification of differences with the critical edition found in the Neue Mozart Ausgabe, are given in Appendix B: Performance Notes. Appendix C: Autograph Notes, provides information and items of particular interest in the manuscript itself, including the appearance of cross-outs and overwritings.

The author expresses his gratitude to those individuals who provided both spiritual and material support during the course of this study:

To my advisor, Dr. R. Robert Hornyak, who willingly provided guidance and inspiration to this project as well as support and direction to my graduate studies in general.

To Dr. Joe Stuessy for his understanding, patience and commitment to the completion of this paper.

To my wife, Carol, whose support, assistance and understanding provided a constant source of stability and encouragement.

TABLE OF CONTENTS

PREFACE	ii
LIST OF ILLUSTRATIONS	x
Chapter	
I. HISTORICAL BACKGROUND	1
The Serenade as a Genre	1
History of the Autograph	7
Physical Characteristics	8
Dating of the Serenade, K. 361	13
Other Sources	18
II. MECHANICAL CONDITION OF THE INSTRUMENTS EMPLOYED IN K. 361	
C. 1780	30
The Oboe	30
The Clarinet	36
The Basset Horn	42
The Bassoon	47
The Horn	51
The Contrabass	56
III. PERFORMANCE PROBLEMS	60
General Description	60
Instrumentation and Substitution	70
Editorial Practices	81
Tempo	87
Dynamics	95
Articulation	107
Ornamentation	123
SUMMARY	155
APPENDIX A: CRITICAL REMARKS	158
APPENDIX B: PERFORMANCE NOTES	194
APPENDIX C: AUTOGRAPH NOTES	221
SELECTED BIBLIOGRAPHY	232

EDITION SCORE	239
Movement I	240
Movement II	271
Movement III	285
Movement IV	297
Movement V	306
Movement VI	319
Movement VII	344
 EDITION PARTS	 361
Oboe I	361
Oboe II	380
Clarinet I in B ^b	397
Clarinet II in B ^b	415
Basset Horn I in F	434
Basset Horn II in F	454
Horn I in F	474
Horn II in F	486
Horn I in B ^b Basso	497
Horn II in B ^b Basso	508
Bassoon I	519
Bassoon II	539
Contrabass/Contrabassoon	558
Clarinet III in B ^b (Substitute part for Basset Horn I)	574
Clarinet IV in B ^b (Substitute part for Basset Horn II)	594
E ^b Alto Clarinet I (Substitute part for Basset Horn I)	614
E ^b Alto Clarinet II (Substitute part for Basset Horn II)	630

LIST OF ILLUSTRATIONS

Figure

1. Three-keyed Oboe	31
2. Two-keyed Oboe	33
3. Four-keyed Clarinet	38
4. Basset Horn <u>Buch</u>	44
5. Basset Horn	46
6. Butt-joint	48
7. Four-keyed Bassoon	50

Chart

1. First Movement, K. 361	62
2. Second Movement, K. 361	63
3. Third Movement, K. 361	64
4. Fourth Movement, K. 361	67
5. Fifth Movement, K. 361	68
6. Sixth Movement, K. 361	69
7. Seventh Movement, K. 361	71

CHAPTER I

HISTORICAL BACKGROUND

The Serenade as a Genre

The serenade is generally described as a member of a class of compositions known by the encompassing term "divertimento." Such labels as cassation, nocturno, parthien, serenata, serenade and divertimento are used almost interchangeably to describe a set of compositions with a wide range of intent, orchestration, size and quality. Definitions and descriptions of these compositions range from short, concise simplifications to detailed and comprehensive discussions.

In the simplest terms, such works are viewed as being 'occasional' pieces written for specific social occasions as purely background music. These works reflect the tastes of the individuals who commissioned them -- the wealthy and the aristocracy. Günter Hausswald stated: "This social conditioning of the divertimento style must be borne in mind in any attempt to define the term...."⁴ The implications of the term 'serenade' range from the young man singing beneath the window of his mistress to the honoring of one's friends by a musical performance specifically intended for the event.

⁴Günter Hausswald, "The Divertimento and Cognate Forms," in The Age of Enlightenment, edited by Frederick Sternfeld and Egon Wellesz, Vol. VII of The New Oxford History of Music (London: Oxford University Press, 1973) VII: 503.

The serenade enjoyed great popularity in the second half of the eighteenth century, particularly in the musical centers of south Germany where the custom of outdoor serenading was widespread during the summer months. Charles Burney reported c. 1770 that a singer, who after having spent a considerable period of time in Russia, returned to Brescia and was serenaded by two violins, a mandolin, French horn, trumpet and cello, ". . . and though in the dark played long concertos, with solo parts for the mandolin."⁵ Mozart, in a letter to his father, wrote of one occasion where he was serenaded with his own wind serenade, K. 375:

I wrote it for St. Theresa's Day. . . . The six gentlemen who executed it are poor beggars who, however, play quite well together, particularly the first clarinet and the two horns. . . . It has won great applause too and on St. Theresa's night it was performed in three different places; for as soon as they finished playing it in one place, they were taken off somewhere else and paid to play it. . . ."⁶

But on Mozart's birthday, October 31st, the musicians returned:

At eleven o'clock at night I was treated to a serenade performed by two clarinets, two horns, and two bassoons -- and that too of my own composition. . . . these musicians asked that the street door might be opened and, placing themselves in the center of the courtyard, surprised me, just as I was about to undress, in the most pleasant fashion imaginable with the first chord in E^b.⁷

⁵Taken from Charles Burney, The present State of Music in France and Italy, p. 115; as cited in Homer Ulrich, Chamber Music, 2nd ed. (New York: Columbia University Press, 1966), p. 122.

⁶Alfred Einstein, Mozart: His Character, His Work, trans. by Nathan Broder and Arthur Mendel (New York: Oxford University Press, 1951), p. 204.

⁷*Ibid.*, 205.

Travelers often remarked about the serenade practice, including Friedrich Nicolai, who in 1781 wrote of serenades that were given during the summer months in both the major squares of the city and in private, enclosed courtyards.⁸ Serenades were especially popular on evenings before important feast days and large crowds would follow the performing musicians from place to place.

Johann Mattheson, in his Kern melodischer Wissenschaft, discussed his preference for the performance of serenades on the water. Although his remarks were apparently written in the 1730s, they do provide insight into the social expectations and popularity of the serenade:

Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, la tendresse. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element -- I mean effect -- in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love.⁹

Lastly, Otto Jahn wrote:

Besides the great serenades, intended for public performance,

⁸Reinhard G. Pauly, Music in the Classic Period, 2nd ed. (Englewood Cliffs: Prentice-Hall, Inc., 1973), pp. 69-70.

⁹Johann Mattheson, Kern melodischer Wissenschaft (Hamburg: 1737), p. 101; as cited in Louis Biancolli, editor, The Mozart Handbook (New York: World Publishing Co., 1954), p. 464.

the old custom was still practiced of writing "Ständchen," for performance under the window of the person who was thus celebrated; and the general desire that such pieces should be new and original provided composers with almost constant employment on them. Wind instruments were most in vogue for this "night-music." The instruments were usually limited to six -- two clarinets, two horns, and two bassoons, strengthened sometimes by two oboes. Such eight-part harmonies sufficed both the Emperor and the Elector of Cologne as table-music and for serenades. . . .¹⁰

Serenades were probably not limited to outdoor performances. Many serenades were written during the winter months, such as Mozart's Serenata Notturmo K. 239, and, according to Pauly, were surely not meant for outdoor performance at that time of year.¹¹ Such compositions as these, bore no stylistic distinctions in comparison with their "summer" counterparts, suggesting that style and instrumentation did not appear to have had an affect on location.

With regards to construction, serenades were quite flexible in the number of movements and their organization. With as few as one and as many as twelve, the movements generally illustrated the influences of other forms. From the suite came a succession of dance-like movements. The minuet continued as an integral part even though it was losing its importance elsewhere. Rondo, theme and variation and aria-type constructions were frequently employed. At the peak of its popularity, the serenade also incorporated the sonata principle.

¹⁰Otto Jahn, The Life of Mozart, 3 vols., trans. by Pauline D. Townsend (London: Novello, Ewer & Company, 1882), III: 24-25.

¹¹Pauly, Classic Period, p. 155

Pauly suggested that it seemed appropriate for open-air music to begin and conclude with a march, giving ". . .the musicians an opportunity to make their entrance and departure pleasant and effective."¹²

Hausswald believed that this genre did not respond to eighteenth century formal trends and consequently lacked a stable formal structure. This allowed it to interchange forms and subsequently contain a wide variety of material not found in other contemporary instrumental-music genres.¹³

The musical content of the serenade was generally characterized by an unaffected simplicity: it was light, entertaining, lacking in elaboration and contained variety and freshness in its thematic material (in contrast to the thematic cohesion found in the symphony). Heinrich Christoph Koch wrote of the divertimento: They have no definite character, but are simply 'tone-pictures,' more for the 'entertainment of the ear' than for the enlightenment of the mind.¹⁴ Of the earlier wind divertimenti of Mozart, Alfred Einstein wrote, ". . .they are 'innocent' in every sense."¹⁵

¹²Pauly also stated that many of the marches have been separated from the divertimenti and serenades of Mozart in a number of the modern editions. Pauly, Classic Period, pp. 155-56. Some of these marches have been reunited with their serenades. See Günter Hausswald, Mozarts Serenaden (Wilhelmshaven: Heinrichshofen's Verlag, 1975), pp. 19-20.

¹³Häusswald, "Divertimento and Cognate Forms," p. 503

¹⁴Heinrich Christoph Koch, Musikalisches Lexicon (Frankfurt: 1802), as cited in James Webster, "Towards a History of Viennese Chamber Music in the Early Classical Period," Journal of the American Musicological Society 27 (Summer 1974): 227.

¹⁵Einstein, Mozart, p. 202.

Scoring for works in this genre ranged from a single instrument, such as Wagenseil's unaccompanied keyboard Divertimenti, to as many as thirteen, as in Mozart's K. 361. These works were written for groups of strings, winds or a mixed combination of strings and winds. Those works scored for strings alone or winds alone were invariably for a group of soloists. The mixed ensembles, however, generally required doubling of the string parts.¹⁶

K. 361, along with the two other wind serenades, K. 375 in E^b Major and K. 388 in C Minor, were the final works in this genre for winds by Mozart and represent the culmination of wind-instrument music in the eighteenth century. While many relationships with the serenade/divertimento type were maintained, K. 361 also went beyond it. The large number of movements, the somewhat light-hearted, unpretentious musical character throughout, and the lack of structural complexities were common features with the more traditional forms. However, it was primarily in Mozart's wind writing that the distinction became clearer. The scoring in K. 361, as one would expect in view of its instrumentation, was full, rich and varied and yet, at times, transparent and light. The Bassett horn was used for the first time and an additional pair of horns and a double bass provided increased resources. The instruments did not adhere to stereotyped roles, but shared equally in melodic and supportive material. Furthermore, the markedly effective use of dynamic contrast and tonal coloration was strongly suggestive of the symphonic idiom. Lastly, formal structures of generally greater

¹⁶For a more detailed discussion of the classification in terms of ensemble scoring, see Webster, "History of Viennese Chamber Music," p. 223+.

proportions were employed in K. 361, such as seen in movements I (sonata principle) and VI (theme and variations), and the added second trios to movements II and IV.

History of the Autograph

The exact location of the autograph score between the first recorded performance in 1784 and the first known possession in 1799 is not certain. There is, however, evidence suggesting Johann Traeg¹⁷ had possession of the autograph as early as January of 1792 and returned it to Costanze Mozart sometime before 1799.¹⁸ It was in 1799 that Costanze sold the autograph (and a number of other autographs) to Johann Anton André.¹⁹ André gave the autograph to Archduke Ludwig I of Hessen-Darmstadt, who later made it a gift to Hofkapellmeister Appold of Darmstadt. In 1830, it was given by his widow to W. Schmitt, a concert master in the Darmstadt orchestra. In 1860, after Schmitt's death, his wife gave the score to her nephew, Professor Ph. Schmitt, the son of W. Schmitt and the founder of the Akademie für Tonkunst in

¹⁷Johann Traeg was a music dealer in Vienna in the later eighteenth century who dealt with manuscript copies -- his house sold handwritten copies of manuscript scores. His relationship with the Mozart family was close and he was considered one of the most important copyists of Mozart.

¹⁸Daniel N. Leeson and David Whitwell, "Concerning Mozart's Serenade in B^b for Thirteen Instruments, K. 361 (370a)," Mozart-Jahrbuch (Basel: Bärenreiter, 1975-76), p. 101, 109.

¹⁹Johann Anton André was a pianist, violinist, composer and a music publisher. He assumed control of his father's business and associated himself with Sensfelder, the inventor of lithography. In 1799 he purchased from Constanze all her husband's remaining autographs. In 1841, he published both the thematic catalogue kept by Wolfgang from February 9, 1784, to November 17, 1791, and a thematic catalogue of the autographs which he had acquired.

Tonkunst in Darmstadt. Professor Schmitt willed the score to his pupil, Princess Marie von Erbach-Schonberg, at which point the autograph became available for examination for the first time since 1803.²⁰

In 1917, Jacques Rosenthal, acting on behalf of Princess Erbach-Schonberg, sold the autograph to Otto Erich Deutsch in Munich. Deutsch in turn sold the score to Jerome Stoneborough in 1922 or 1923. John J. Stoneborough, who had inherited the autograph from his father, Jerome, sold the document to the Library of Congress (Washington, D.C.) in 1941. The funds²¹ utilized for the purchase were made available by Gertrude Clarke Whittall.²²

Physical Characteristics

The score contains 98 pages, seven of which are blank,²³ and each page has twelve staves. The original paper has been reduced in size, suggested by the fact that the lettering Gran Partitta(sic) is fairly close to the top edge and that the pages were gilded on only

²⁰Fritz Volbach, "Geschichte einer wiederentdeckten Handschrift Mozarts," Neue Musikzeitung 33 (1912), Heft 3, 2. 11. 1911, pp. 72-73; as cited in Leeson and Whitwell, "Concerning Mozart's Serenade," p. 101.

²¹According to Leeson and Whitwell, no accurate price could be attached to the autograph because it was purchased with several other items. They estimated the value to be no less than \$100,000. Leeson and Whitwell, "Concerning Mozart's Serenade," p. 101n.

²²The score is currently available in a facsimile edition through the U.S. Government Printing Office, Washington, D.C., Stock Number 030-007-00005-1.

²³For a detailed structure of the schema of the manuscript, prepared by Wayne Shirley of the Library of Congress (the original document prepared by Shirley can be found with the autograph), see Leeson and Whitwell, "Concerning Mozart's Serenade," p. 99.

three sides (the binder probably cut the pages to achieve uniformity in the gilding process). Two types of paper and several types of ink were used in the autograph. Determined by watermarks, the second type of paper was used only in movement VI and a portion of movement VII. The ink used for the actual notes has now faded to a chocolate brown and is darker in some movements (VI and VII) than in others. Other writings, such as the names of the instruments, numbers and tempo markings, appear with much variety in quality.

On the first page of the autograph, four lines of information appear: the first states "Del Sig. Wolfgang Mozart" but is known not to be in the composer's hand, the second and third lines state "eigene/handschrift" and is known to be in Nissen's²⁴ hand, and the last states "1780." According to Leeson and Whitwell, the "80" was actually written over the number "71," thus the underlying date is 1771.²⁵ Beneath the composer's name appears an almost invisible text that Leeson and Whitwell suggested may very well be Mozart's signature.²⁶ They also stated that five separate hands were involved in these four lines: the original text beneath the composer's name, the existing composer's name, Nissen's "eigene/handschrift," the original date of 1771, and the existing date of 1780.

²⁴Georg Nikolaus von Nissen was a Danish statesman and musical biographer. While the Danish charge d'affairs in Vienna, he met Costanza (1797) and married her in 1809. His biography of Mozart was the result of recollections of both Costanza and Mozart's sister and a number of documents then available.

²⁵Leeson and Whitwell, "Concerning Mozart's Serenade," p. 104

²⁶ibid., p. 100.

The title Gran Partitta interestingly enough, was not assigned by Mozart, but by someone else prior to the binding of the score. The writing is not in Mozart's hand and the ink matches nothing else in the autograph except, possibly, the faded writing beneath the composer's name. Leeson and Whitwell believed the caption Gran Partitta was added to the autograph before the score was bound due to its rather close proximity to the top edge of the sheet, an unlikely place for something to be written. Furthermore, they suggested that the title was added by Johann Traeg sometime between 1792 and 1799.²⁷ Also, Mozart had not utilized the term "partita" in any work preceding or following the Serenade.

Only three marks on the autograph can be definitely attributed to the Library of Congress, two of which are found on the second page. The first, "618860/41," is located on the bottom center of this page. The second, "ML96/W56M97/Case," is in the lower left margin. The third set of numbers was penciled in by Edward N. Waters of the Library of Congress about 1950 and are concerned with the blank pages. On the first page, lower right margin, the number "222" refers to a catalog number assigned by André's assistant.²⁸ In the upper left hand corner the symbol "Nr. 23." appears. Leeson and Whitwell suggested that it may refer to Nissen's placement of the Serenade among the

²⁷Leeson and Whitwell, "Concerning Mozart's Serenade, " pp. 109-10.

²⁸It was later numbered "170" in André's 1833 catalogue. Leeson and Whitwell, "Concerning Mozart's Serenade," p. 100.

forty-one Divertimenti, but it is not certain.²⁹

Either Mozart or his copyist counted measures throughout the Serenade, indicating the total number within a given segment. These totals appear at major structural points, such as repeats, ends of movements, etc., and can be found most often beneath the lowest part (although they may also occur in other parts as well, such as above Oboe I or Clarinet I). It cannot be determined by whose hand these markings were made. In one instance, the second Trio of movement IV, the number in the last measure originally read "24." The individual apparently went back and wrote the number "16" over it. With the ink still wet, the pages were then closed, resulting in an inkblot that appears on the next page (the first page of movement V). Leeson and Whitwell believed that this inkblot played an important role in the determination of the correct ordering of the movements.³⁰

The question has often been raised regarding the possibility of the serenade being two works. On pages 52, 60, 62, 69 and 77 of the autograph are found the original markings "no. 1, 2, 3, 4 and 5" respectively. Marius Flotius suggested that it may point to two separate works. He also suggested that the Serenade contained two slow movements (III and V) and two Finales (VI and VII). Movements IV, V, and VI could, therefore, be a separate work lacking a first movement. There is evidence, although somewhat sketchy, to support this. In a

²⁹Leeson and Whitwell, "Concerning Mozart's Serenade," p. 100.

³⁰For a more complete discussion, see Leeson and Whitwell, "Concerning Mozart's Serenade," pp. 103-04.

commentary concerning the first performance of the Serenade at the Burgtheater on March 23, 1784, G. W. Schink states: "I heard music for wind instruments today. . . .by Herr Mozart, in four movements -- glorious and sublime! It consisted of thirteen instruments, viz. four corni, two oboi, two fagotti, two clarinetti, two basset-corni, a contre-violin, and at each instrument sat a master -- oh, what an effect it made -- glorious and grand, excellent and sublime."³¹

Examination of the autograph, however, provides conclusive evidence that the seven movements are in fact original and intact. An ink blot (mentioned above) on p. 52 (the first page of movement V) matches its source on the previous page, supporting the belief that page 52 has always followed page 51.³²

Leeson and Whitwell also suggested that there was a slight delay, perhaps a week, between the conclusion of movement IV and the beginning of movement V. The composer began writing the names of the instruments (left margin) one staff too high (in all previous pages, the upper-most stave is left blank) and corrected himself by crossing-out and rewriting some instruments and rebracketing others. The belief is that had Mozart begun movement V immediately after the completion of movement IV, he would have not made such a mistake.

The blank pages at the conclusion of movement VI, possibly viewed as another basis for the second work concept, may be explained by the

³¹Otto Eric Deutsch, Mozart: A Documentary Biography, 2nd ed., trans. by Eric Blom, Peter Branscombe and Jeremy Noble (Stanford: Stanford University Press, 1966), pp. 232-33.

³²See Leeson and Whitwell, "Concerning Mozart's Serenade," pp. 101-03.

fact that Mozart did not have the entire score in his possession when he composed the last movement. The empty pages constitute the last two leaves of bifolium 10.

A second theory, more than casually related to the first, purports that the Serenade was composed in two parts.³³ Schink remarked (see above) that only four movements were performed on the March 23rd concert. When considering the length of the Serenade (almost one full hour if all repeats are observed), a complete performance may have been avoided due to the inclusion of other compositions on the program.³⁴

Dating of the Serenade, K. 361

The dating of the work, on the other hand, involves considerably less substantive evidence. It has been noted that the autograph bears the date "1780" with the "1771" beneath it. The "1780" date may have been placed on the autograph by André for that is the date that appeared in a hand-written copy of his 1833 catalogue. Köchel supported the "1780" date possibly due to his association with Otto Jahn, the

³³This theory was held by George de Saint-Foix. He later altered his belief after Einstein had examined the autograph, admitting that the work was "integrally constructed." Theodore de Wyzewa and George de Saint-Foix, Wolfgang Amédée Mozart, Sa vie musicale et son oeuvre, 3rd ed., 5 vols., (Paris, 1936-46), V: 316; as cited in Leeson and Whitwell "Concerning Mozart's Serenade," p. 103.

³⁴Philip Hale believed that "It is most likely that the several movements [of the serenade] were intended to be played separately, with long intervals, for conversation, feasting, or some other amusements between. Only in this way can the extreme length of some serenades be accounted for. We find no instance of concert compositions of such length in the other forms in Mozart's and Haydn's day." Louis Bianchelli, editor, The Mozart Handbook (New York: World Publishing Company, 1954), p. 466.

person for whom the catalogue was written. Einstein, however, in the third edition of the Köchel catalogue, readjusted the date to 1781, thinking that the original date was 1781 and not 1771 as suggested by Leeson and Whitwell. Einstein stated: "The autograph bears no date. Johann Anton André (who purchased it from the composer's widow) provided it with the date 1780. The last numeral is evidently changed from 1 to 0; therefore it originally read 1781."³⁵

Leeson and Whitwell remarked that once Köchel accepted André's date as correct, he was led to believe that the work was written for performance by other than Viennese instrumentalists. This conclusion was based on the availability (or lack) of competent clarinetists in Vienna at the time. Such a view was not limited to Köchel alone, for even Eduard Hanslick voiced the opinion that the clarinet was not represented in court music in Vienna until 1787.³⁶

Schink, writing of the first performance of the Serenade on March 23, 1784, and, in particular, of the clarinetist, possibly Anton Stadler, stated:

My thanks to thee, brave virtuoso. I have never heard the like of what thou contrivest with thy instrument. Never should I have thought that a clarinet could be capable of imitating a human voice so acceptively as it was by thee. Verily, thy instrument has so soft a tone that nobody can resist it who has a heart, and I have one, dear Virtuoso; let me thank thee.³⁷

³⁵W.A. Mozart, Gran Partita, K. 361, a Facsimile of the Holograph in the Whittall Foundation Collection, with an Introduction by Alfred Einstein (Washington, D.C.: U.S. Government Printing Office, 1976) p. 9.

³⁶Leeson and Whitwell, "Concerning Mozart's Serenade," p. 105n.

³⁷Deutsch, Documentary Biography, pp. 232-33.

The Stadler brothers, Anton³⁸ and Johann,³⁹ were esteemed clarinetists and Basset hornists in their time. Anton was a close friend of Mozart and appears to have known Mozart while a member of the court orchestra in Salzburg. Anton and Johann were believed to be employed as clarinetists by Prince Galitsyn in Vienna and were known to have been appointed to the Emperor's orchestra in 1783; they were also members of the Imperial wind band or Harmoniemusik along with Triebensee and Wendt (oboes), Rub and Eisen (horns), and Kautzen and Drüben (bassoons).

The relationship between Anton and Mozart developed after the latter arrived in Vienna in 1781. Mozart often treated Anton, as he did many of his friends, as the butt of simple jokes and once began writing a clarinet quintet for him that constantly changed keys without warning.⁴⁰ Mozart appears, however, to have held Stadler in high

³⁸Anton Paul Stadler, the second son of a marriage between Josef Stadler (b. 1719) and Sophia Altmann, was born on June 28, 1753, in a village (Bruck an der Leitha) about twenty miles southeast of Vienna on the Hungarian border. He was married, the father of eight children and spent the majority of his years in Vienna. One of his sons, Anton, later succeeded him as Basset hornist in the Theatre-an-der-Wein Orchestra. In 1801, Anton left his family and took up residence in another part of Vienna. He died on June 15, 1812. As a composer, his eighteen trios for three Basset horns, three caprices for clarinet alone and numerous other pieces show him to be lacking in originality but providing material for a relatively non-existent repertoire. See Martha Kingdon Ward, "Mozart's Clarinetist," Monthly Musical Record, January, 1955, pp. 9-10.

³⁹Johann Nepomuk Franz Stadler was born on May 6, 1755. Like his brother, he spent most of his life in Vienna where he married and fathered eleven children. Johann died on May 2, 1804. For further information regarding both Anton and Johann, see John P. Newhill, a letter printed in "From Our Readers," Instrumentalist, October, 1973, p. 14.

⁴⁰Ward, "Mozart's Clarinetist," p. 10.

esteem and was greatly influenced by his clarinet playing. It is possible that Mozart wrote the greater part of his clarinet music with Stadler in mind after 1781-82.⁴¹

There are conflicting accounts, however, of just when the Stadlers arrived in Vienna. It is recorded that their first public appearance in Vienna was on March 21, 1773, when they performed at the royal private theater next to the Karntertort Theater. Furthermore, Viennese court records show that he was employed there on a per-performance basis as early as 1779. Recent research has also uncovered the fact that there were competent clarinetists available in Vienna in the 1770's.⁴²

Leeson and Whitwell believed that the Serenade was written for a benefit concert given by Anton Stadler on March 23, 1784. Assuming that K. 361 is Mozart's most mature wind work and that the dating of the other two wind serenades, K. 375 and K. 388 (= K.-E. 384a), is accurate, ⁴² K. 361 could not have been written before 1783.

⁴¹Ward, "Mozart's Clarinetist," pp. 11-14.

⁴²See an article by Karl M. Pisarowitz in Mitteilungen der Internationalen Stiftung Mozarteum (February 1971): 29-33. This article was unavailable for examination and was difficult to locate outside of Germany. The article is concerned with Stadler's parentage and family-life. John P. Newhill, a letter in "From Our Readers," Instrumentalist, October, 1973, p. 14. Further supported by Daniel N. Leeson, a letter in "From Our Readers," Instrumentalist, February, 1974, pp. 14-15.

⁴³The dates are given in the seventh edition of the Köchel Catalog as October, 1781 (K. 375) and July, 1782 (K. 388). Also see the discussions in David Whitwell, "The Incredible Vienna Octet School-Part II," Instrumentalist, November, 1969, p. 42; Daniel N. Leeson and Neal Zaslaw, editors, "Vorwort" to Series VII, Werkgruppe 17, Bd 2 (Basel: Bärenreiter, 1979), pp. IX-XI.

Köchel, St. Foix and Einstein selected Mozart's stay in Munich (1781) as the probable time period for the composition of the Serenade. Many fine wind players were available there, including a number of reputable clarinetists. While in Munich, however, Mozart wrote nothing for Basset horn and only three works which employed the clarinet.⁴⁴ In 1783, he began using the Basset horn with greater frequency, employing it in no less than thirteen works during the following two years. Furthermore, two additional clarinet/Basset horn performers were found in Vienna at this time -- Anton David and Vincent Springer. While it has usually been thought that the Stadler's played the Basset horns on the March 23rd concert, it is possible that they played clarinet (Anton was the principal and concertmaster) with David and Springer playing Basset horn.

Although the first entry in Mozart's thematic catalogue is dated February 9, 1784, the Serenade was not listed. Leeson and Whitwell suggested that Mozart did not actually begin the catalogue on that date, but rather much later in that year, perhaps late October or early November.⁴⁵ The entries prior to that time were placed in it retrospectively, and it is not certain why the Serenade was not included in the catalogue. Stadler may have had the score in his possession or the autograph may have been undated and Mozart could not remember the date. Wolfgang wrote to his father on April 10, 1784, but did not mention the performance of the Serenade. At the time of the March 23rd performance

⁴⁴Leeson and Whitwell, "Concerning Mozart's Serenade," p. 105.

⁴⁵For a discussion of the catalogue, see Daniel N. Leeson and David Whitwell, "Mozart's Thematic Catalogue," Musical Times, August, 1974, pp. 781-83. As it concerns the Serenade, Leeson and Whitwell, "Concerning Mozart's Serenade," pp. 106-07.

of the Serenade, he was probably attending a concert given at the home of Barbara Ployer. Mozart had been given a handsome commission for a piano concerto and K. 449 was performed that evening.

Stadler's program was announced the day of the performance in the Wienerblattchen:⁴⁶

Musical Concert

Herr Stadler, senior, in actual service of his Majesty, the Emperor, will hold a musical concert for his benefit at the I. and R. National Court Theatre, at which will be given, among other well-chosen pieces, a great wind piece of a very special kind composed by Herr Mozart.

Other Sources

In addition to the autograph, there exists a number of other sources in the form of scores and/or parts. As will be shown, some of these sources are directly related to one another. Furthermore, all of the modern published scores and parts may be traced directly to two sources.

A score referred to by both the third and sixth editions of the Köchel catalogue and by Leeson and Whitwell as the "Nachlass score" was found in Köchel's estate. This was also one of the sources utilized by Nottebohm in the preparation of Serenade for the Mozarts Werke score can now be found in the Gesellschaft der Musikfreunde under the number VII 17361. On the cover of the Nachlass score, in Köchel's hand, is the statement "From Otto Jahn's 1861 score," suggesting that the

⁴⁶Deutsch, Documentary Biography, p. 223.

document was originally copied from another score. Leeson and Whitwell believed that this score may have been made specifically for a performance of K. 361 that utilized a pair of clarinets in substitution for the Basset horns.⁴⁷ When compared to the autograph, substantial differences can be noted, which strongly suggest that it was not copied from the autograph.

In preparing his edition, Nottebohm did not copy Köchel's score but simply made his corrections and notations on it. Leeson and Whitwell stated that "very little of the original is untouched."⁴⁸ The Nachlass score, therefore, can be considered as two separate documents: Köchel's original score (copied from Jahn's score) and Nottebohm's edited score (the copy that he actually submitted to the publishers of the Mozarts Werke). As the printed editions of the score to the Serenade since 1900 have originated with the Mozarts Werke, all can then be traced back to Köchel's Nachlass score.

In 1803, the Bureau d'Arts et d'Industrie in Vienna published the first printed edition of the parts. On the title page was listed a number of individuals to whom the edition was dedicated, including Peter von Braun ('Pierre de Braun').⁴⁹ According to Leeson and Whitwell, Braun had leased the Burgtheater (the site of the first performance of the Serenade) between 1794 and 1806. It is possible that he may have discovered the original parts of the first performance

⁴⁷In the Trio I of the first minuet (movement II), the last four measures of Basset horn II are tacet but rescored in the bassoon. Leeson and Whitwell, "Concerning Mozart's Serenade," p. 111.

⁴⁸Ibid, p. 111.

⁴⁹For the inscription, see Leeson and Whitwell, "Concerning Mozart's Serenade," p. 112.

in the theater and presented them (or some reasonable facsimile) to the Bureau d'Arts et d'Industrie (who may have shown their gratitude by dedicating the edition to him)⁵⁰ A set of these parts, listed under the number VII 17361/x, resides in the Gesellschaft der Musikfreunde. They bear several sets of editorial markings and were also used by Nottebohm in his Mozarts Werke edition. This set of parts, like the Nachlass score and VIII 17361, can be viewed as two separate documents.

Furthermore, Leeson and Whitwell believed that all published parts in use today can be traced to VIII 17361/x, not to the Mozarts Werke edition. The only differences between these parts and the Mozarts Werke edition are the addition of rehearsal letters, some editorial changes, the deletion of a third trio to the fourth movement, and the deletion of a repeat in the third variation of movement VI.

"...what we play from today when we use a modern edition are the A & I parts edited by one or more unknown hands prior to Nottebohm, further edited by Nottebohm, and then even slightly further altered by Breitkopf & Härtel for subsequent republications."⁵¹

Two manuscript scores exist that pre-date the first printed parts of the Bureau d'Arts et d'Industries. The first of these, known as

⁵⁰A similar occurrence is recorded concerning Beethoven and Braun. After the performance of Fidelio at the Burgtheater, the score was returned to Beethoven but the parts were not. After several weeks Beethoven wrote to Braun to inquire if the orchestral parts were still at the theater. Leeson and Whitwell, "Concerning Mozart's Serenade," pp. 112-13

⁵¹ibid., p. 113.

M 1/29, can be found in the Prague University Library (State Library of the Czechoslovak Socialist Republic). It, too, bears a dedication to Pierre le Braun and appears to have been taken from a set of parts.⁵ The second score can be found in the West German State Library in Berlin and is referred to as 15351/1.⁵³ Leeson and Whitwell stated that it was copied from another score, quite possibly M 1/29, and may be the source for the Bureau d'Arts et d'Industries parts of 1803.⁵⁴

Thus far, the sources have dealt with an instrumentation for thirteen instruments. The following sources, however, employ only eight instruments (that of the popular Harmoniemusik of the period -- pairs of oboes, clarinets, horns and bassoons). The first is a set of manuscript scores that may have been the source for a publication advertised by Traeg in the Wiener Zeitung (January 14, 1792) as "4 Parthien à 2 Obe 2 Clarinette 2 Cor. 2 Fag."⁵⁵ Of these four partitas, the second and fourth, based on their construction, appear to be copied from another score, not from a set of parts (as in the case with numbers 1 and 3). In addition, Partitas two and four are actually

⁵²The construction of M 1/29 suggests that the Oboe I part was copied first and the other parts afterwards. In many instances, the notes in one part cannot be made to fit in a measure the size of which seems to have been determined by Oboe I.

⁵³Berlin, Staatsbibliothek Kulturbesitz 15351/1.

⁵⁴At first, Leeson and Whitwell had thought 15351/1 was made from the A & I parts, but after a subsequent reexamination, they found the opposite to be the case. The relationship appears, however, not to be direct. Leeson and Whitwell, "Concerning Mozart's Serenade," p. 110.

⁵⁵Daniel N. Leeson and David Whitwell, "Mozart's 'Spurious' Wind Octets," Music and Letters 53 (October 1972): 383-84.

arrangements of K. 361 for wind octet:

Partita II

Adagio/Allegretto	= K. 361, movement V
Minuet	= K. 361, movement IV
Andante (Theme with Variations)	= K. 361, movement VI

Partita IV

Largo/Adagio	= K. 361, movement I
Minuet	= K. 361, movement II
Adagio	= K. 361, movement III
Rondo	= K. 361, movement VII

The arabic numerals found on the first page of each movement of the autograph of K. 361 reflect the above ordering of movements of Partitas II and IV.⁵⁶

The source of these octet arrangements remains doubtful. It was not known if Mozart had done the arrangements or if they were accomplished by Johann Traeg (or someone commissioned by Traeg). It was not known, furthermore, from whom Traeg obtained the manuscripts. Mozart avoided any literal transcription of one of his works from one form to another. St. Foix stated: "We know of no example of Mozart transcribing one of his own works and having it undergo no change."⁵⁷ In this instance the octet version appears to be a simple transcription. According to Leeson and Whitwell, the arranger was not Mozart, but the octet arrangements were made from the autograph itself.⁵⁸ Einstein seems to have believed that the octet version could have been conceived

⁵⁶For a more detailed discussion of this and the Partitas in general see Leeson and Whitwell, "'Spurious' Wind Octets," pp. 384-99.

⁵⁷Saint Foix, Wolfgang Amédée Mozart, V: 316; as cited in Leeson and Whitwell, "Concerning Mozart's Serenade," p. 121.

⁵⁸See Leeson and Whitwell, "Concerning Mozart's Serenade," pp. 121-23.

by Mozart: ". . . there exists an arrangement of this work [K. 361] for the four customary winds (K. Anh. 182), which may very well have been Mozart's own idea." Leeson and Whitwell cited Traeg's supposed honesty as an important factor for he appears to have advertised and sold music, in Mozart's case at least, under the name of its composer.⁵⁹

In the West German State Library in Berlin there are two manuscript scores for wind octet, Staatsbibliothek Preussischer Kulturbesitz 15351 and 15338. The first is a copy of movements IV, V and VI of K. 361. The second is in a different hand and has the same order of movements as 15351, but the ordering of the instruments has been adjusted from clarinets, oboes, bassoons and horns (15351) to oboes, clarinets, horns and bassoons (15338).

In 1801, Breitkopf & Härtel published a set of parts for an octet version of K. 361 (included in a series of wind compositions) as part of a complete edition.⁶⁰ The source for this octet was either the Traeg scores mentioned above, or a source identical to it⁶¹ for they are practically the same.⁶²

⁵⁹Leeson and Whitwell, "Concerning Mozart's Serenade," p. 122. They also hinted at Stadler's involvement but acknowledged a lack of conclusive evidence.

⁶⁰The first two volumes of Breitkopf & Härtel's "pieces d'Harmonie" contained three octets. The first was an arrangement of K. 361. The second, K. Anh. C17.01 (=K. Anh. 226), has been described by Leeson and Whitwell as ". . . having every appearance of being genuine Mozart." Leeson and Whitwell, "'Spurious' Wind Octets," p. 399.

⁶¹Leeson and Whitwell, "'Spurious' Wind Octets," p. 385.

⁶²Breitkopf & Härtel may have acquired the material from Traeg, who had access to Mozart's autographs through Costanza. Traeg was also associated with Breitkopf & Härtel in that he functioned as an emissary between them and Costanza from October, 1798, to November, 1799.

A last edition (score and parts) of an octet version of K. 361 was published by Peters in 1971. Einstein, its editor, may have used the Breitkopf & Härtel parts of 1801 as the source for his edition,⁶³ which bears, unfortunately, no editorial comments.

Two manuscript scores for string quintet (arrangements of movements I, II, III and VII of K. 361) exist in the West German State Library. The first, Staatsbibliothek Preußischer Kulturbesitz 15424/1, bears the date January 25, 1768. The second, 15424, is an identical arrangement, if not a copy, of the first. The date of January 25, 1768, creates an awkward problem. If such were, in fact, true, the Serenade would actually be an arrangement of the string quintet, K. 46, and would predate by four or five years the earliest of the wind divertimenti. Many authorities have claimed the existence of an autograph of this manuscript, including Köchel, Fuchs, Nottebohm and Joachim.⁶⁴

The dating of K. 46 has not been accepted by other authorities for two reasons. First, the 1768 date would place a stylistically mature work into Mozart's adolescent years. St. Foix made the comment that ". . . it is absurd to believe as authentic a copy dated 1768 . . . a time when the child would have been incapable of conceiving such a work -- even the child named Mozart."⁶⁵ With regards to the second reason, he also commented that ". . . Mozart would have been

⁶³Leeson and Whitwell, "Concerning Mozart's Serenade," p. 115

⁶⁴For a more detailed account, see Leeson and Whitwell, "Concerning Mozart's Serenade," p. 125.

⁶⁵Saint-Foix, Wolfgang Amédée Mozart, V: 317; as cited in Leeson and Whitwell, "Concerning Mozart's Serenade," p. 125.

absolutely incapable of composing or even conceiving [at that age] any of the pieces of the present serenade. . . ."66 Secondly, the work has been cited as a 'poor arrangement.' Jahn stated: "Close examination leaves hardly any doubt that the composition was originally intended for wind instruments; finer effects are produced in the serenade, and are obviously not interpolated; the quintet betrays itself as an arrangement by evident efforts to bring out given effects."67

Ralph Leavis, in discussing the flute quartet, K. 285b, (=K. Anh. 171) stated that "the arranger [of K. 285b]. . . .was decidedly more capable than whoever used the same Serenade for that desperate sham once accepted as K. 46."68

This 'autograph' is now in the Gesellschaft der Musikfreunde and has been recatalogued from IX 14156 to 162. Leeson and Whitwell published a facsimile of the first page of the manuscript in their article "Concerning Mozart's Serenade," along with the statement: "It takes one glance, and not a very hard one at that, to verify that the critics of K. 46 have been correct all along while Fuchs, Köchel, Nottebohm and Joachim were absolutely incorrect."69

Peters published a set a performance parts for two volumes of string quintets by Mozart (Peters edition number 8286). Two quintets

⁶⁶Saint-Foix, Wolfgang Amédée Mozart, III: 274; as cited in Leeson and Whitwell, "Concerning Mozart's Serenade," p. 115.

⁶⁷Otto Jahn, The Life of Mozart, trans. by Pauline Townsend, 3 vols. (London: Novello, Ewer & Company, 1882), I: 95.

⁶⁸Ralph Leavis, "Mozart's Flute Quartet in C. K. App. 171," Music and Letters 43 (January, 1962): 48-52.

⁶⁹For a description and commentary regarding this manuscript, see Leeson and Whitwell, "Concerning Mozart's Serenade," pp. 127-28.

in the second volume involve arrangements of K. 361. The first, listed as K. Anh. 179 is arranged as follows:

movement I	= movement V, K. 361
movement II	= movement II, K. Anh, C17.01
movement III	= movement VI, K. 361
movement IV	= movement I, K. Anh, C17.01

The second quintet, incorrectly listed as K. 46, utilizes movements I, II, III and VII from K. 361. The minuet is, however, lacking the second Trio. The parts are not identical with the above-mentioned string quintets (15424/1 and 15424) and constitute another arrangement. Even though there is a recent edition published by Peters, Leeson and Whitwell suggested that it is actually a reprint of an earlier Peters edition mentioned in the first edition of Köchel catalogue.⁷⁰

The most commonly known source is the Amadeus Mozarts Werke, Series 9, number 12, published in 1878. As noted earlier, Gustav Nottebohm edited the Serenade but his death prohibited the writing of any critical commentary. Paul Graf von Waldерsee, in the Revisionsbericht, gave the following sources for Nottebohm's edition:

- a. the "autograph" score of the quintet arrangement (see page 8)
- b. the Breitkopf & Härtel score of 1861 (number 10103)
- c. a set of parts which appeared in 1810 (actually the Breitkopf & Härtel parts published in 1801 - Waldерsee is mistaken with the 1810 date) and entitled "Trois Pieces d'Harmonie"
- d. a set of written parts from the Leipzig Gewandhaus (1858)
- e. the written score from Köchel's Nachlass

⁷⁰A more complete discussion can be found in Leeson and Whitwell, "Concerning Mozart's Serenade," p. 116.

Leeson and Whitwell further cited a sixth source: a set of parts previously mentioned as the Bureau d'Arts et d'Industries parts of 1803.⁷¹ In addition, they compared Nottebohm's Mozarts Werke edition to the sources he had utilized and found that he appeared to refer primarily to Köchel's Nachlass score and the Bureau d'Arts et d'Industries parts of 1803. They had not obtained a copy of either the Breitkopf & Härtel 1861 score (a copy was obtained too late for inclusion in their study) or the Leipzig Gewandhaus parts (the entire music collection was lost in a bombing in 1944) for use in their comparison.⁷² They also found that the primary editorializations took the form of dynamic and phrasing changes, most of which were not found in the other sources. Nottebohm's personal conception of Mozart's style and the uncertain authenticity of his sources make the Mozarts Werke edition somewhat interesting but less than accurate.

There remain a number of additional sources that occupy a less significant position. St. Foix mentioned a manuscript fragment in a discussion of the Serenade⁷³ that supposedly existed in Darmstadt. He cited an instrumentation of only eleven instruments (two horns are lacking) and only four movements (he, too, believed at the time that movements IV, V, and VI were written later -- see p. 11).

⁷¹Leeson and Whitwell, "Concerning Mozart's Serenade," pp. 116-117.

⁷²Ibid.

⁷³The original discussion can be found in Saint-Foix, Wolfgang Amédée Mozart, III: 246-250; as cited in Leeson and Whitwell, "Concerning Mozart's Serenade," pp. 117-18, who believed that the above situation ". . . holds more drama than truth."

The last source is K. 285b, a quartet for flute and string trio, in which the last movement utilizes the same musical material as movement VI of K. 361, but in a considerably less mature manner. Leeson and Whitwell believed,⁷⁴ along with Ralph Leavis,⁷⁵ that the movement is not authentic.

There remains one final point, a third Trio to movement IV of the Serenade. This trio,⁷⁶ twenty-four measures in length and scored for a pair of clarinets and a pair of bassoons, exists in a limited number of the sources mentioned above: M 1/29, 15351/1 (probably taken from M 1/29), and the 1803 parts published by the Bureau d'Arts et d'Industries. Leeson and Whitwell stated that the trio can also be found in VIII 17361/x (a set a A. & I. parts with numerous sets of editing symbols), but no other edition or arrangement of K. 361. Yet, in VIII 17361/x, this trio is "crossed-out and defaced" by either Nottebohm or some previous editor.⁷⁷ They further stated that the trio can be found in five different sources for K. 375, the Serenade in E^b Major, where it appears as a second Trio to movement IV. Based on the fact that Mozart made use of a third trio only once in his output

⁷⁴Leeson and Whitwell, "Concerning Mozart's Serenade," p. 124.

⁷⁵Leavis "Mozart's Flute Quartet," pp. 48-52.

⁷⁶The Music is contained in the Revisionbericht to the Wolfgang Amadeus Mozarts Werke (Leipzig: Breitkopf & Härtel, 1956), pp. 10-12.

⁷⁷Leeson and Whitwell, "Concerning Mozart's Serenade," p. 119.

-- Divertimento, K. 131 -- and that this trio is in the same key as the Minuet it follows, Leeson and Whitwell believed that Mozart did not add this Trio to K. 361.⁷⁸

⁷⁸Leeson and Whitwell further supported their belief with evidence in the forms of copyists (two) possibly employed by Traeg that made the manuscripts in question. Leeson and Whitwell, "Concerning Mozart's Serenade," pp. 119-20.

CHAPTER II

MECHANICAL STATE OF THE INSTRUMENTS EMPLOYED

IN K. 361 c. 1780

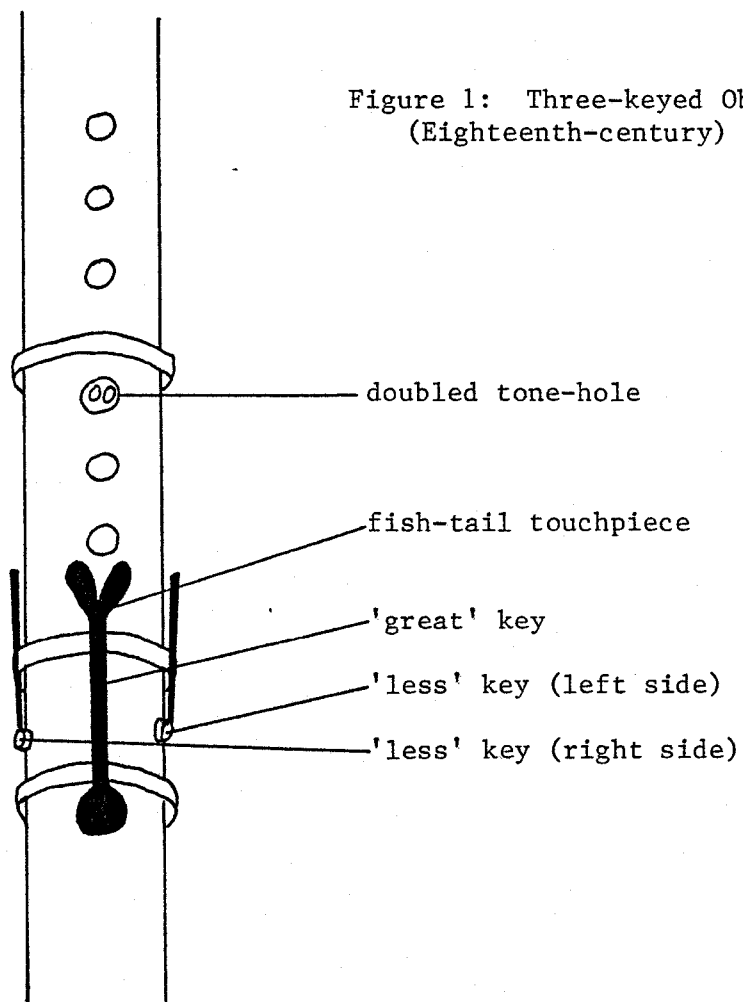
The Oboe

According to Philip Bate, the oboe passed from its initial, experimental stage to the second phase of its development around 1700.⁷⁹ This phase continued for approximately the next ninety years during which the instrument experienced no major alterations in its mechanical state, even though improvements continued to be made. The instrument differed little from its seventeenth-century predecessor:

- three sections utilizing tenon-and-socket joint construction
- six finger-holes divided into two groups of three
- the third and fourth finger-holes were frequently duplicated in order to obtain semitones
- a pair of closed keys ('less') operated by the little finger of the bottommost hand, producing e^{bi} when opened
- a large, jointed, open-standing key ('great') located below the 'less' key, providing cⁱ when closed

The eighteenth-century oboe possessed either two or three keys. Interestingly enough, the three-keyed instrument is inevitably the

⁷⁹Philip Bate, The Oboe, 3rd ed. (New York: W. W. Norton & Company, 1975), pp. 44-45.



older of the two, possessing a large 'great' key and a pair of 'less' keys, one on each side of the instrument. The two-keyed instrument, however, reflected the standardization of the right hand as bottommost, eliminating the need for the duplicate 'less' key (left side). Although specific dates for the adoption of this convention are not known, the two-keyed instrument was certainly in use prior to 1750,⁸⁰ and continued to be produced (although to a much lesser extent) as late as the early nineteenth century.

The six finger-holes produced a diatonic scale beginning on dⁱ. The closing of the 'great' key produced cⁱ. Notes that did not lie in the primary scale of the instrument had to be achieved through alternative means, including forkfingerings,⁸¹ the use of duplicate holes (such as those found on some instruments at holes 3 and 4) as well as adjustments in the size and position of the primary holes.⁸² The utilization of such means required constant adjustments on the part of the performer through both embouchure and fingerings.

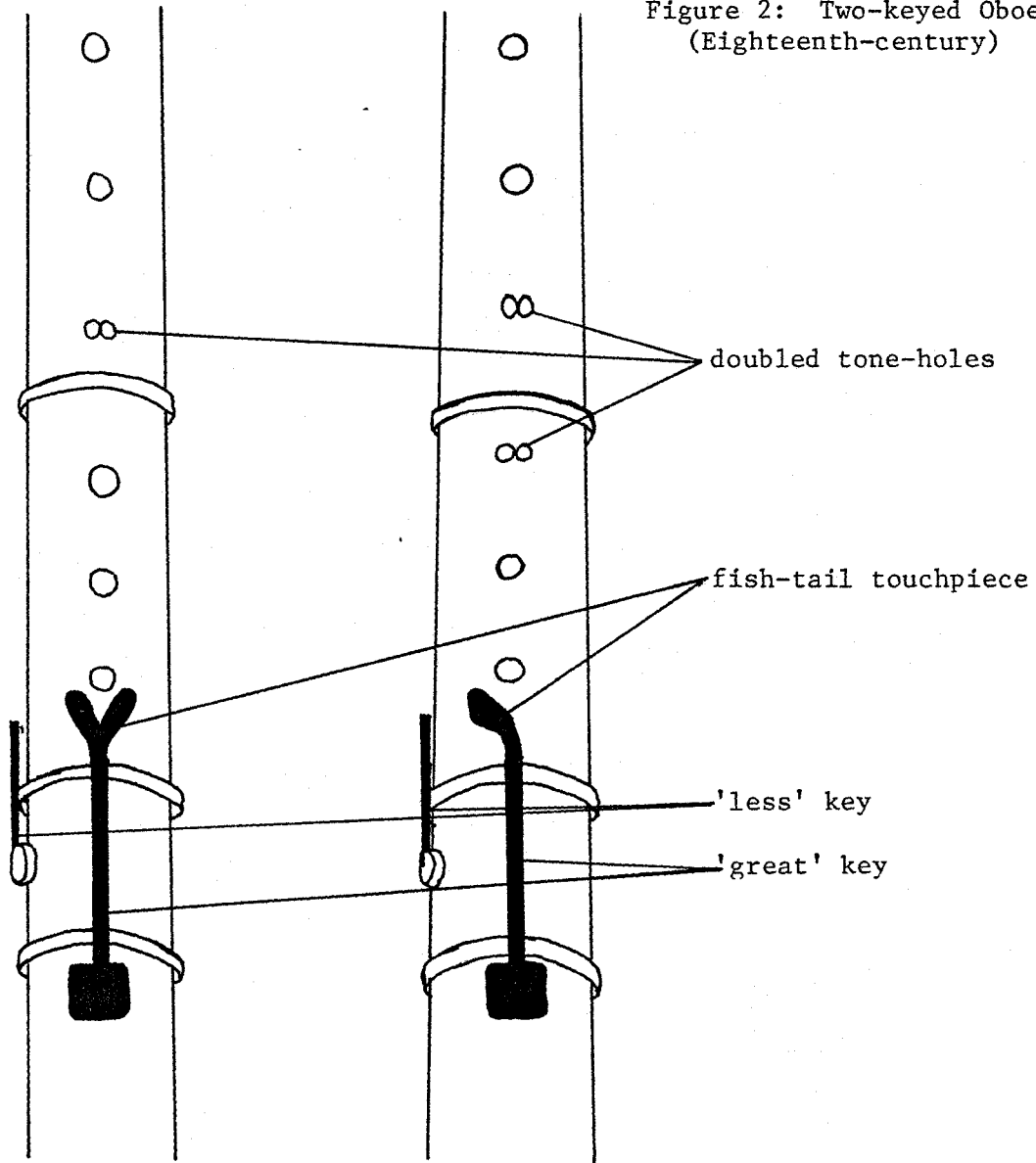
Some notes were either missing or very difficult to obtain. On some instruments, c#ⁱ could be achieved by half-closing the 'great'

⁸⁰Bate suggested the lefthand duplicate 'less' key disappeared around 1750, pointing out the fact that the 'left-over-right' convention had become accepted by that date. Bate, Oboe, p. 47.

⁸¹Forkfingerings are accomplished by the addition of one or two fingers to a conventional fingering in such a manner that an open tone-hole separates the conventional fingering from the added fingers. For example, f#ⁱ is fingered by closing holes 1, 2, 3, and 4. To obtain f⁷, hole 5 is left open and hole 6 is covered. This fingering is employed on the modern oboe.

⁸²Bate, Oboe p. 54.

Figure 2: Two-keyed Oboes
(Eighteenth-century)



key, but was certainly a less than accurate method.

The notes of the second octave (c[#]ii to ciii) were produced by fingering the same note an octave lower and both tightening the lip and overblowing, forcing the fundamental to drop away and the second harmonic (octave) to appear. For the first few notes of the second octave, the first finger of the left hand was also lifted.⁸³

Fingering charts found in many tutors and tablatures of the period⁸⁴ suggest that as many as two or three fingerings were available for some notes. It is also possible that a performer further adjusted these fingerings in an attempt to compensate for pitch discrepancies, depending upon the individual instrument and its tendencies. Bate believed that ". . . a dexterous player on the two-keyed oboe had a very considerable control over inflection, more, indeed, than the average modern oboist may ever be called upon to exercise."⁸⁵

While there are numerous examples of eighteenth-century oboes currently available for examination in various collections, there is a corresponding lack of surviving reeds. According to Bate, aside from the remains of a few double reeds in Egyptian pipes (from 1400- to 1300 B.C.), the oldest surviving examples date from the late

⁸³The use of the first finger in this manner had already been employed for the same purpose on the flute and was later refined into the half-hole.

⁸⁴For a discussion of these sources, see Eric Halfpenny, "The French Hautbouy; A Technical Survey," Galpin Society Journal 6 (July 1953): 23-24.

⁸⁵Bate, Oboe, p. 57.

eighteenth century.⁸⁶ These examples, along with crude illustrations in early sources, suggest that in comparison to modern reeds the early oboe reed was somewhat broader in relation to its length. Furthermore, narrower reeds did not become popular until the nineteenth century. The larger bore and undercut tone-holes, characteristic of the oboe prior to 1750, provided considerable "freedom of intonation,"⁸⁷ and the wider reed was actually more suited to this type of construction.⁸⁸

The tone quality of the eighteenth-century oboe has long been a point of discussion with descriptions ranging from ". . . as soft as a flute,"⁸⁹ to harsh and shrill. However, Warner wrote that ". . . by examining the instrument's construction, its bore dimensions, and the reed-making instructions we can produce absolutely no evidence that the oboe sounded otherwise than with a warm, sweet tone."⁹⁰

⁸⁶Bate, *Oboe*, pp. 12-13.

⁸⁷*Ibid*, p. 18.

⁸⁸Warner suggested that the narrower, shorter form may have been employed as early as 1780; Thomas E. Warner, "Indications of Performance Practices in Woodwind Instruction Books of the Seventeenth and Eighteenth Centuries" (Ph.D. dissertation, New York University, 1964), p. 234. Also see Anthony Baines, Woodwind Instruments and Their History, rev. ed. (New York: W. W. Norton & Company, 1963, pp. 282-83.

⁸⁹John Banister, The Sprightly Companion (1965); as cited in Josef Marx, "The Tone of the Baroque Oboe," Galpin Society Journal 4 (June 1951): 3.

⁹⁰Warner, "Performance Practices in Woodwind Instruction Books," p. 235.

Adam Carse agreed:

Played with a broader reed, the tone of the eighteenth-century oboe was probably heavier than that of a modern instrument, but there is no reason to suppose that it was coarse or strident as is often suggested.⁹¹

Baines suggested that the modern French oboe stands-out in comparison to the eighteenth-century instrument, whose tone possessed a sweet, sympathetic quality that allowed it to blend with other instruments.⁹² Furthermore, he also stated, "The tone is less brilliant, less incisive and dramatic, but fuller and warmer, with an infinite nostalgic charm."⁹³

The extremes in volume levels were probably less pronounced in comparison to modern instruments and the low notes were less problematical in terms of response at softer dynamic levels, an important consideration in view of the requirements placed on Oboe II in movement III of the Serenade, K. 361.

Existing eighteenth-century instruments show that they were regularly made of 'fruit' woods, such as pear and cherry. Boxwood (buxus sempervirens) was probably the most popular, while cedar and Cocus were used infrequently. Maple and similar woods were occasionally employed.

The Clarinet

The mechanical state of the clarinet c. 1780 differed considerably

⁹¹Adam Carse, Musical Wind Instruments, 2nd ed. (New York: Oxford University Press, 1965, p. 132.

⁹²Baines, Woodwind Instruments, p. 280.

⁹³Ibid, p. 241.

from that of the oboe. Eight finger-holes pierced the tube: six were located on the top of the tube with a seventh (actually consisting of a pair of smaller holes) covered by the right little finger, and an eighth hole on the underside for the left thumb. As with the oboe, the convention of right hand-bottommost had been established earlier in the century. The primary scale, with the seventh hole closed, spanned from f to gⁱ. In addition, the instrument also possessed four, possibly five keys:

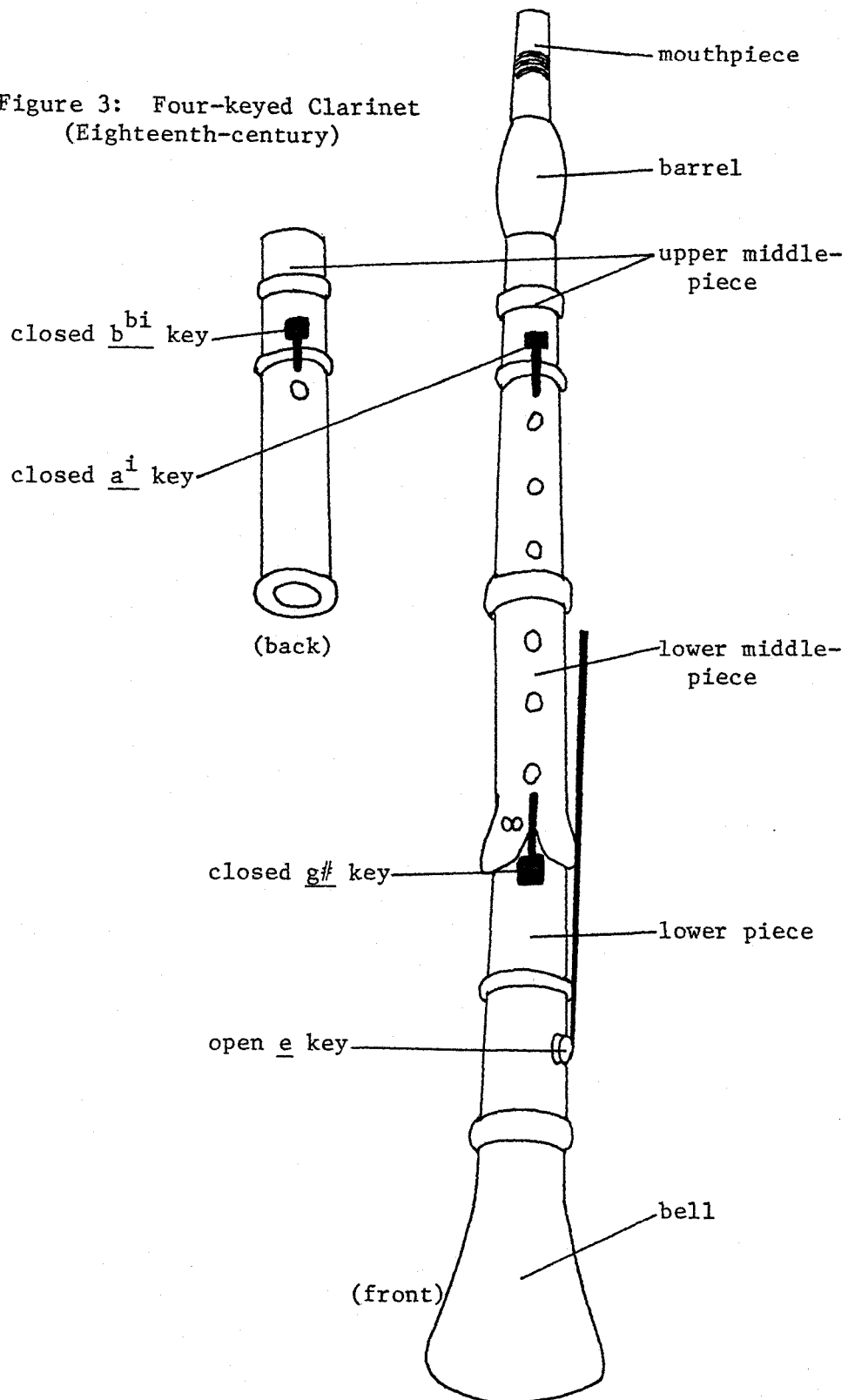
- a closed key for aⁱ (topside, operated by left first finger)
- a closed key for b^{bi} (underside) operated by left thumb
- an open key (lower end) to produce g[#], operated by right little finger
- around 1780, a closed key operated by the left little finger began to appear, producing f[#]

This instrument was made in six segments:

- mouthpiece
- barrel
- upper middle-piece
- lower middle-piece
- lower piece
- bell

The hole covered by the b^{bi} key was originally placed in line directly beneath the aⁱ hole, producing in this case b^hi. Sometime later, the hole was moved towards the mouthpiece, reduced in size and

Figure 3: Four-keyed Clarinet
(Eighteenth-century)



fitted with a small brass tube.⁹⁴ This hole also functioned as a venting mechanism (speaker key) when used in conjunction with other fingerings to produce notes in the second octave. Since the clarinet possesses a cylindrical bore, it functions as a closed tube and sounds the third partial when overblown. The venting of a fundamental fingering produces a tone a twelfth higher (in comparison to the octave of the oboe).

Notes outside the primary scale (not available through the application of one of the above keys) had to be obtained through forkfingerings, the use of doubled tone-holes or half-closing a particular finger-hole. The seventh hole (actually two smaller holes), when totally closed, produced f. Closing only one of the two holes produced f#. Like the oboe, the clarinet operated comfortably in a limited number of keys. However, unlike the oboe, the clarinet was made in a variety of keys, considerably reducing the need for forkfingerings and the resulting intonation discrepancies. Carse stated that the clarinet was normally made in the keys of C, B flat and A. Instruments were also made in the keys of high F, E (uncommon), E flat and D, less frequently in B and low G.⁹⁵

⁹⁴This tube extended into the bore through the wall of the instrument and was designed to prevent moisture from entering the tone-hole.

⁹⁵Carse, Musical Wind Instruments, p. 155.

Anton Stadler may have possessed a more elaborate instrument than the five-keyed model. He had an extension fitted to his B^b instrument (possibly to his A clarinet as well) that continued to compass to written c. This extension, however, was not applied to his instrument until 1788.⁹⁶

Clarinets were made from the same woods as the oboe: most frequently boxwood, less frequently the harder fruit woods of pear or plum. A few isolated examples of ivory are also known.⁹⁷ Ebony and Cocus were utilized primarily for the construction of mouthpieces, less often for the instrument itself.

Early clarinet mouthpieces possessed an aperture that extended almost the length of the lay. Later developments, however, were concerned with reducing the size of the aperture and attempts to keep the lay from warping. Such attempts included experiments with the fixing of metal to the table of the mouthpiece and the construction of the mouthpiece from different materials, including glass, ivory, marble and metal. The reed, made of cane⁹⁸ was shorter and narrower than the modern clarinet reed. It was fastened to the lay by means of a silken cord or waxed string.

⁹⁶Oskar Kroll, The Clarinet, trans. by Hilda Morris, revised by Anthony Baines (New York: Taplinger Publishing Company, 1968), pp. 19-22.

⁹⁷F. Geoffrey Rendall, The Clarinet, 3rd ed., revised by Philip Bate (London: Ernest Benn, Ltd., 1971), p. 13.

⁹⁸Some reports suggested reeds were also made from pine or fir, possibly fishbone. Anthony Baines, Woodwind Instruments, p. 300.

The clarinet sound of the later eighteenth century, in view of the somewhat primitive construction, lack of adequate keywork, subsequent compromise fingerings and the reed/mouthpiece relationship must have generally been out-of-tune and far from satisfactory in comparison to modern counterparts. Yet many contemporary reports suggest that not all clarinet tones were disagreeable:

Playing this instrument, which can sound so softly and sweetly, is beset with difficulties which if not overcome can result in the most indescribable coos and squeeks! . . . But Wagner is master of his instrument and produces a pure tone. His notes are languishing, his performance soft and tender.⁹⁹

And of Franz Tausch, Gerber said in 1793:

What versatility in gradation of tone. At one moment the low whisper of leaves borne along by the soft breath of the zephyr; at another his instrument soared above all the others in a torrent of brilliant arpeggios.¹⁰⁰

Lastly, early clarinetists played with the reed turned to the top-side of the instrument, coming into contact with either player's upper lip or teeth. Certainly, such a practice may account, in part, for the ". . . indescribable coos and squeaks," and could not have allowed the player complete control of the reed. The Germans appear to have been the first to adopt the current manner of playing with the reed turned downwards, but no exact date can be determined. Baines suggested that the players at Mannheim were among the first to do so. Ivan Müller, a nineteenth-century clarinet virtuoso, advocated the downward placement,

⁹⁹The statement may have been made by C. L. Junker in his Musikalischer Almanach (1783) concerning a clarinetist named Wagner. See Carse, Musical Wind Instruments, p. 157.

¹⁰⁰Rendall, Clarinet p. 80.

but Ferdinando Busoni (father of Ferruccio Busoni) supported the upper lip placement in his tutor of 1883.¹⁰¹ Rendall mentioned an account concerning Frederic Berr, an eighteenth-century clarinetist, who had occasion to hear a German clarinetist named Schwartz in the early 1780's. Berr was impressed by Schwartz's tone, particularly its soft, expressive quality, causing him to adjust his tone (which was of the French school -- second to brilliance and technical display) to the German concept. Kendall offered the possibility that German clarinetists may have adopted the reed downwards practice by this time.¹⁰²

The Bassett Horn

Unlike the clarinet and oboe, which had undergone considerable improvement prior to the 1780's, the Bassett horn was introduced in the eighteenth-century. It was said to have been invented in 1770 at Passau, Bavaria, by two instrument-makers (brothers) named Mayrhofer. It was an alto clarinet, in either F or G¹⁰³ and often provided with an extension that continued the range to a written c (four semitones lower than the lowest written note for the clarinet). In spite of its longer length, the bore was only slightly larger than that of the clarinet, giving a duller, more sombre, melancholy tone.

¹⁰¹Kroll, Clarinet, p. 28.

¹⁰²The discussion can be found in Rendall, Clarinet, pp. 80-81.

¹⁰³Rendall stated that for the first ten or twenty years, it was more commonly found in G. Rendall, Clarinet, p. 127.

In order to bring the tone-holes into reach of the fingers, it was necessary to reduce the length of the tube. Two methods were available: first, the tube itself was curved in the shape of a sickle or half-moon. Secondly, a wooden box (Buch, Kasten or Kastchen) was attached near the bottom of the tube inside of which the bore made two turns, resulting in three parallel tubes. The last of these tubes emerged into the bell at the bottom of the box. The bell was often oblong, enabling it to be grasped between the knees.

The bending of the tube was accomplished in a number of ways.¹⁰⁴ Since the shaping of the straight wooden tube through soaking and bending could not produce permanent results, the simplest method was to shape the bend and bore in two different pieces of plank-wood. The two pieces were then glued and pinned together. A second method involved the removal of a number of thin, triangular wedges from a straight tube and then regluing the newly cut portions, resulting in a series of bends. A strip of wood was usually added to the inside of the bend for additional support and a leather covering could also be added to insure proper sealing of the tube.

The Basset horn of Mozart's time generally possessed seven keys, the first four of which were identical to the clarinet of the period:

- a closed key for a¹, operated by the left index finger

¹⁰⁴Rendall, Clarinet, p. 128; Bate, Oboe, pp. 168-72.

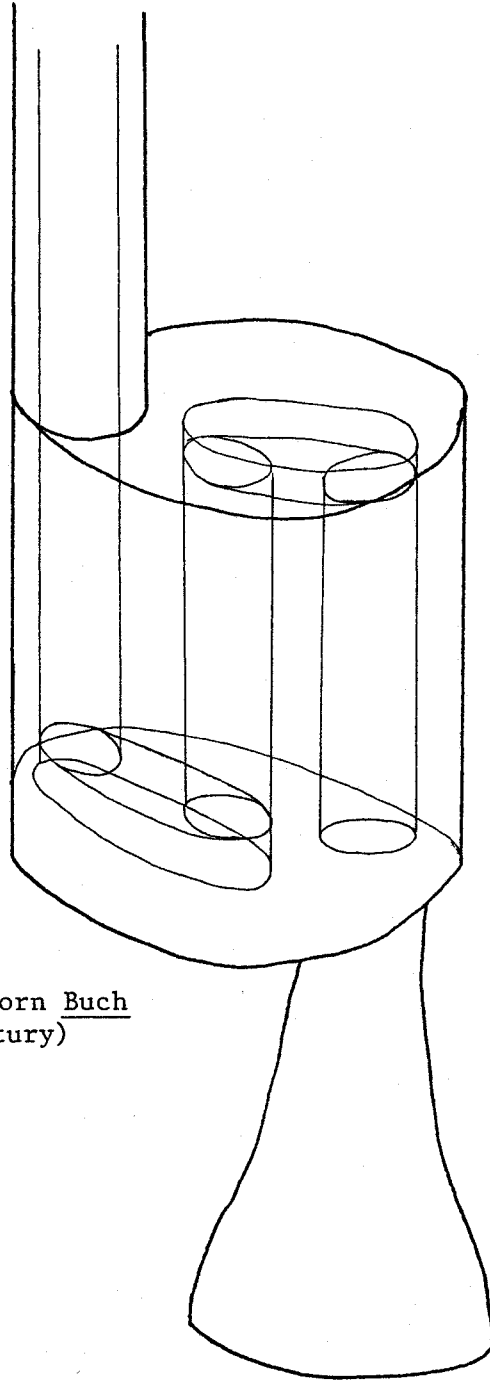


Figure 4: Basset horn Buch
(Eighteenth-century)

- a closed key for b^b, operated by the left thumb
- a closed g[#], operated by the right little finger
- an open e key, operated by the left little finger
- an open f key operated by the right little finger
- an open d key which was operated by the right thumb (referred to as a 'basset' key)
- an open c key, also operated by the right thumb (referred to as a 'basset' key)

The bell was made of either brass or boxwood and was either round or oval.

The Stadler brothers may have introduced the Basset horn to Mozart and may also have made mechanical improvements on it.¹⁰⁵ The keys for e^b and c[#] may have been added by the Stadler brothers, but no supporting evidence other than dictionary statements is available.¹⁰⁶

Near the end of the eighteenth century, the curved form was abandoned in favor of an angular form, possibly as early as 1782.¹⁰⁷

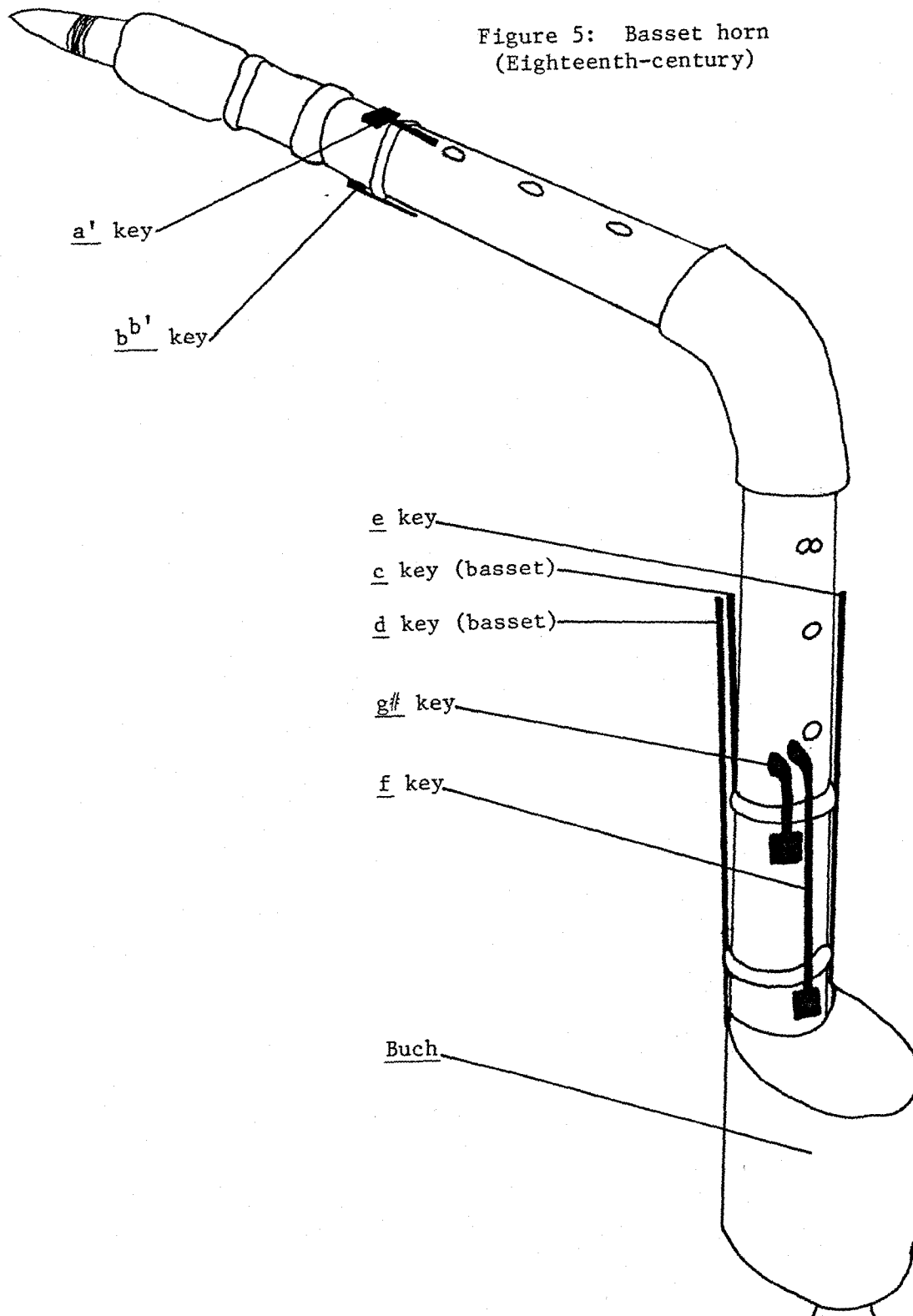
The reed alignment was similar to the clarinet. In his tutor of 1803, Backofen stated that one should hold the instrument to the right

¹⁰⁵Rendall cited Theodor Lotzas as a possible source for these improvements. Rendall, Clarinet, pp. 128-29.

¹⁰⁶Carse, Musical Wind Instruments, p. 169; Rendall, Clarinet, p. 132.

¹⁰⁷Baines, Woodwind Instruments, p. 307.

Figure 5: Basset horn
(Eighteenth-century)



side if the reed was placed on the bottom lip. However, if the reed was turned towards the top lip, the horn should be held with the bell resting on the thigh, or gripped between the knees.

According to Daniel Leeson,¹⁰⁸ the tone quality of the modern Basset horn varies from register to register. While the chalumeau range is warm, it lacks the penetrating quality of the B^b clarinet. The quality of the throat tones is generally acceptable, but the b^{bi} is ". . . among the worst of the throat tones of any of the clarinet type instruments." The quality of the clarion register is melancholy and the range above cⁱⁱⁱ differs little from that of the clarinet. To E. T. A. Hoffman, the tone quality reminded him of red carnations.¹⁰⁹

The Bassoon

At the beginning of the eighteenth century, the bassoon was a jointed instrument of five pieces: a metal crook, a wing-joint, a boot (butt-joint), a long-joint and a bell. The tube had a slowly expanding conical bore that was generally wider at the crook and narrower at the butt-joint and long-joint in comparison to modern instruments. The butt-joint contained two parallel tubes connected at the bottom and sealed by a cork plug.

¹⁰⁸Daniel Leeson, "The Basset Horn," Instrumentalist, March, 1968, p. 57; also see Rendall, Clarinet, p. 131.

¹⁰⁹Rendall, Clarinet p. 131.



Figure 6: Butt-Joint

There was also a considerable narrowing of the bore in the bell.¹¹⁰ The instrument was often supported by a chord attached to a button on the performer's coat and fastened to a ring on the butt-joint.

The instrument of the second half of the century generally possessed six finger-holes, two thumb-holes and four keys. The finger-holes were situated in two groups, three on the wing-joint and three on the butt-joint. Due to the substantial length of the tube,¹¹¹ the finger-holes were drilled at angles that approached as much as 45° in order to draw them close enough together to be covered by the fingers of one hand. There were also two additional holes: one in the butt-joint (opposite side from the finger-holes) and covered by the right thumb, the other on the long-joint and covered by the left thumb. The four keys were as follows:

- an open key on the butt-joint, operated by the right thumb that produced F when depressed

¹¹⁰Baines suggested that this may have prevented the low notes from ". . .blurring and partly to smooth out the resonance of the instrument as a whole." Baines, Woodwind instruments, p. 287.

¹¹¹The eight-foot length of the instrument required that it be doubled in order to allow placement of the tone-holes within reach of the fingers.

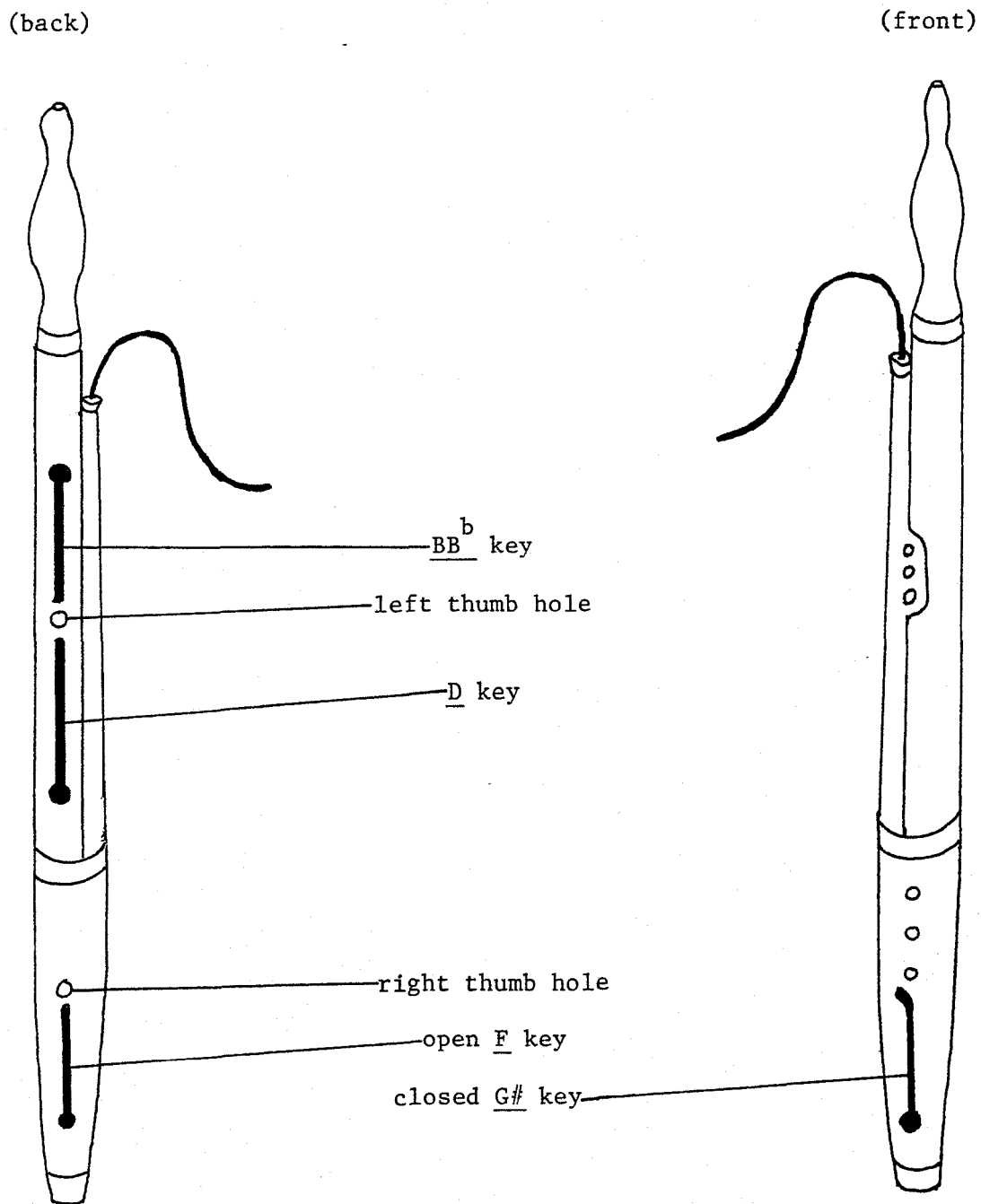
- a closed key on the butt-joint, operated by the right little finger (this was the last of the four keys to be added and dates from before 1750, possibly as early as 1730) and produces g#
- an open key on the long-joint, operated by the left thumb, producing D when closed
- an open key on the long-joint, operated by the left thumb, producing BB^b when closed

The primary scale produced by the six finger-holes spanned from G to f, while the use of the thumb-holes and four keys extended the range downward to BB^b. The notes above f were obtained by either increased embouchure tension or overblowing the fingering of the fundamental note, resulting in the production of the second partial (an octave higher). The vent hole in the crook (bocal) did not appear until 1820-1840. Chromatic notes not available through the use of the added keys were obtained through either forkfingerings or half-closing finger-holes. The bassoon possessed no mechanism to produce BB^b or C#, and these notes were either 'lipped' or achieved by half-closing the appropriate key.

It was during the last quarter of the eighteenth century that two additional keys were placed on the instrument: a closed key for E^b¹¹² and a closed key for F# were both bored into the butt-joint and operated by the right thumb. Whether or not the five-or six-keyed bassoon was available in Vienna in the 1780's is uncertain. Langwill believed: "It is remarkable to reflect that Mozart's Bassoon Concerto [1774] would be performed on a four-keyed instrument and it

¹¹²On German instruments, this key was situated on the front of the long-joint and operated by the right thumb. French and English instruments placed this key adjacent to the D key.

Figure 7: Four-keyed Bassoon
(Eighteenth-century)



was not till nearly the close of the century that the six-keyed bassoon became standard."¹¹³

The eighteenth-century bassoon was generally made of maple, less frequently with woods such as boxwood and fruit woods. The crook was made of brass. In comparison to modern reeds, the eighteenth century bassoon reed was somewhat longer, gouged thinner and had a wider throat, most likely to compensate for the wider bore of the bocal. In addition, the reed possessed only one wire, placed above the wrapping, compared to the present convention of two.

Baines believed that the high quality normally associated with German bassoons today began as early as the eighteenth century and ". . . we may imagine that Ritter, for example, Mozart's closest acquaintance in the bassoon world, produced a clear, woody sound of distinctly proto-Heckelish quality."¹¹⁴ He further added, however, that ". . . there were bad bassoonists then as there has been since. 'Snuffling' and 'groaty' are two words then applied to sub-standard bassoon tone, equivalent to 'rattling' and 'frying bacon' today."¹¹⁵

The Horn

Around the beginning of the eighteenth century, the Viennese Waldhorn evolved from the cor-de-chasse at the hands of Michael and

¹¹³Lyndesay G. Langwill, The Bassoon and Contrabassoon (London: Ernest Benn, Ltd., 1965), p. 36

¹¹⁴Baines, Woodwind Instruments, p. 289.

¹¹⁵*ibid.*

Johannes Leichnambschneider. Both instruments were coiled in one or more circles and were generally made in complete units. Although both instruments possessed conical bores, that of the Waldhorn expanded through the throat more rapidly and flared at the bell more than the cor-de-chasse. The tone of the latter was more brilliant and penetrating in comparison to the darker, broader tone of the Waldhorn, a preference the Viennese continued to develop throughout the century.¹¹⁶

The length of the instrument varied, of course, dependent upon the key in which it was built. The available pitches consisted of those tones that comprised the harmonic series generated by the tube length, requiring a different instrument for each change of key. By the end of the second decade,¹¹⁷ crooks began to be utilized to change the tonality of the horn without changing the instrument. The use of crooks in connection with the trumpet had occurred as early as the seventeenth century and merely had to be adapted to the horn.

The crooks were added to the instrument by inserting them between the mouthpiece and the instrument body. A set of crooks usually consisted of two 'master' crooks and four 'couplers' and could be utilized in any combination, most commonly a 'master' with one or two 'couplers.' The subsequent extension of the tube placed the horn in

¹¹⁶For further information, see Horace Fitzpatrick, The Horn and Horn Playing (London: Oxford University Press, 1970), pp. 30-31.

¹¹⁷Such dates as 1715 and 1718 have been suggested as the earliest instance of the appearance of horn crooks. Fitzpatrick offered a bill written in the hand of Michael Leichnambschneider, dated 1703, which cited four new 'krumbögen' or double crooks. Fitzpatrick, Horn, pp. 22-33.

any one of a variety of keys, including B flat, A, A flat, G, F, E, E flat, D, C and B flat basso. In addition to the crooks, tuning bits or shanks were utilized for pitch adjustments and placed between the mouth-piece and the master crook. The fixed-length Waldhorns continued in general use throughout the century even though the crooked horn still found wide acceptance.

Around the middle of the century, the practice of 'hand-stopping' appeared. This practice placed the performer's right hand into the bell, raising the pitch of the notes in the middle register a semitone. When applied to all the available pitches in this register, the result was the addition of several new tones not contained in the harmonic series of the instrument or the crook in use. The invention of this practice has often been attributed to Anton Joseph Hampl (also Hampel), a known horn player and teacher in Dresden, who, according to Fitzpatrick, most likely modified and organized an existing practice.¹¹⁸

Notes achieved by this method were understandably inferior in tone quality to those that were obtained naturally. Heinrich Domnich, in his Methode de Premier et de Second Cor, c. 1828, wrote:

In order to achieve this result [a balance of the two tone qualities] no other means has been found as yet than blowing the open notes more softly so that the stopped notes, which sound weaker, will not make too great a contrast with the open. . . . Especially one must guard against blowing the stopped notes too loudly, as this produces the most unpleasant sound.¹¹⁹

¹¹⁸Fitzpatrick, Horn, pp. 84-86.


¹¹⁹ibid, pp. 182-83.

The adoption and utilization of this practice had a far-reaching effect on eighteenth-century horn playing. First, it required that the horn be held such that the hand could easily be placed in the bell. Illustrations of the period show that many performers held the instrument with the bell pointing upwards. Fitzpatrick suggested that the apparent concern for tone quality would have prohibited such a positioning and that it was probably held in a manner similar to modern practice.¹²⁰ Secondly, placement of the hand in the bell also allowed for further adjustments in darkening the tone quality.

Less obvious effects also occurred. The availability of additional notes in the lower octaves of the range now allowed for more melodic playing in the registers below the extreme high range. Previously, only the pitches in the fourth octave allowed for diatonic movement. The resulting effect was a gradual extension of the lower range. The performer no longer required the excess embouchure tension necessary to execute in the extreme register. With the repositioning of the instrument, the downward direction of the mouthpiece gave greater freedom to the upper lip, further allowing for the production of the low register.

With the adoption of hand-stopping, additional alterations in the instrument followed. The throat of the bell was enlarged so as to provide for a more effective use of the right hand, requiring a proportional increase in the bell as well. The placement of the right

¹²⁰Fitzpatrick, Horn, pp. 83-84.

hand in the bell, coupled with the use of crooks, created a distance problem between the mouthpiece and the bell. This problem was eliminated by the insertion of the crooks in the body of the instrument. A large -shaped bend in the form of a slide was placed in the tubing, which could be used for tuning purposes or removed and replaced by a crook. Fitzpatrick suggested that the redesign was accomplished by Hampl between 1750 and 1755, but the Johann Werner, who worked with Hampl at Dresden, put it into practice.¹²¹

The drawbacks of this new instrument, known as the Inventionshorn, included the need for the bracing of the new tubing within the body of the instrument and the requirement that the tubing of the crooks, slide and points of connection be cylindrical. Apparently, these alterations lessened the quality of tone of the Inventionshorn in the eyes of the Viennese hornists, who continued to retain the earlier system of terminal crooks. The crooks that were inserted into the body of the instrument included G, F, E, E flat and D.

The hand horn continued in this state well into the nineteenth century. There were, however, a few unsuccessful attempts at further development prior to that time. In 1760, a gentleman named Kölbl of St. Petersburg, attempted to shorten the length of the horn by placing keyholes in the tube, a method that was later successfully applied to

¹²¹Fitzpatrick, Horn, pp. 126-27.

the bugle.¹²² In 1788, Charles Clagget of London, devised a method of combining two horns (or trumpets) together in such a manner that only one mouthpiece was utilized.¹²³ Interestingly enough, this instrument appears to have been used in public performances.

The Contrabass

The use of contrabass stringed instruments dates back to the mid-sixteenth century and large instruments of this type can be identified in Spanish miniatures dating from the tenth century.¹²⁴ Sixteenth-century pictorial records show a variety of forms and characteristics, including four strings, fretted necks, C and f sound-holes, gamba-type flat backs and varying heights.

By the end of the sixteenth century, the double bass had experienced considerable development in both Italy and Germany.¹²⁵ Early Italian instruments generally had arched backs, while later Italian basses possessed flat backs and a tendency towards the design of the violin. In Germany, the Italian influence was witnessed in the six foot height, body configuration and f-holes, but a possible viol influence

¹²²Carse, Musical Wind Instruments, p. 219.

¹²³Morley Pegge, "Horn," Grove's Dictionary of Music and Musicians, 5th ed., 10 vols., ed. by Eric Blom (London: MacMillan, 1954-1961) IV: 369.

¹²⁴These instruments, however, do not appear again until the Renaissance. See Sibyl Marcuse, A Survey of Musical Instruments (New York: Harper and Row, Publishers, 1975), pp. 540-41.

¹²⁵Little interest was given to the contrabass in France until the time of Lully.

was apparent in the fretted neck and the use of five or six strings.¹²⁶ Later German instruments also incorporated short, fretted necks, sloping shoulders and a flat back. The concern for playing position and playing comfort is seen in the tendency for a reduction in body depth at the shoulder which was accomplished by sloping the back.

The number of strings on double basses varied from as few as three to as many as six. Tunings also exhibited considerable variety. Michael Praetorius (in 1619) described a gross Quint Bass of five strings tuned in fifths (F, c, g, dⁱ, aⁱ).¹²⁷ In 1697, Daniel Speer cited a bass of three strings tuned in fourths, (G, c, f) and an instrument of four strings, also tuned in fourths (E, A, d, g).¹²⁸ German basses of five strings from the early eighteenth century were generally tuned to D, E, A, d, and g. James Talbot, c. 1700, provided measurements (which are similar to modern instruments) and tunings for the five-(F or G, A, d, f, a) and six-(G, c, f, a, dⁱ, gⁱ) stringed double bass. In 1791, Francesco Galeazzi gave the tunings for a three-stringed instrument as A, d, and g, but some were tuned an octave below the cello.¹²⁹

¹²⁶The German preference for the fretted neck and five or six strings continued into the eighteenth century.

¹²⁷See Marcuse, Survey of Musical Instruments, p. 541.

¹²⁸Eric Halfpenny, "Double Bass," Musical Instruments Through the Ages, edited by Anthony Baines (London: Penguin Books, 1973), pp. 154-155.

¹²⁹Marcuse, Survey of Musical Instruments, p. 543.

About the middle of the eighteenth century, preferences turned from the five- and six-stringed bass to the four-stringed instrument. Quantz, in 1752, recommended the use of the four-stringed instrument as well as the use of a fretted neck which prevented the thick, somewhat slack string from striking the fingerboard.¹³⁰ Leopold Mozart, in his Violin Playing, wrote:

The Great-Bass or the Violin, from the Italian Violone, is the eighth kind of stringed instrument. The Violon is also made in various sizes but the tuning remains the same. It needs to be strung according to its size (albeit the difference must be observed in stringing it). Because the Violon is much bigger than the Violoncello, it is tuned a whole octave lower. Usually it has four strings (at times only three), but the larger ones may have five. (With these five-stringed Violons, or Double-Basses, bands of rather thick cord are attached to the neck at all the intervals, in order to prevent the strings from slipping, and to improve the tone. One can also perform difficult passages more easily on such a Bass, and I have heard concertos, trios, solos, and so forth performed on one of these with great beauty. But I have observed that in accompanying with any great strength for the purpose of expression, two strings are frequently to be heard simultaneously on account of the strings being thinner and lying nearer together than those of a Bass strung with but three or four strings).¹³¹

According to Eric Halfpenny, during the years 1785-87, both Schubart in Vienna and Gehot in London cited the three-stringed double bass as the most common.¹³² Schubart believed that the three-

¹³⁰Marcuse, Survey of Musical Instruments, p. 542.

¹³¹Leopold Mozart, A Treatise on Playing the Violin, 2nd ed., trans. by Edith Knocker (London: Oxford University Press, 1951), p. 11.

¹³²Halfpenny, "Double Bass," p. 155.

stringed instrument was used most often in the orchestra while the four- or five-stringed bass was preferred for solo work. He also remarked that the bass was quite difficult to play and that it required a large hand. Marcuse suggested that most instruments built before 1850 were originally designed for three strings.

CHAPTER III

PERFORMANCE PROBLEMS

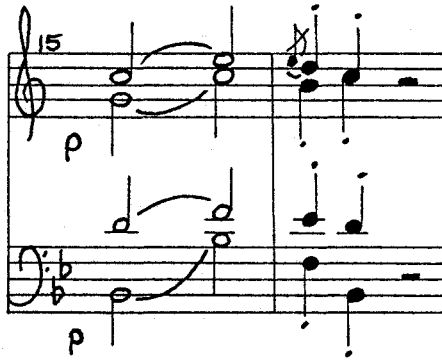
General Description

The Serenade in B^b is scored for thirteen instruments: pairs of oboes, clarinets, Basses horns and bassoons, four horns (two in F and two in B^b) and one Contrabass. In the Mozarts Werke, it is subtitled "Serenade No. 10," and the autograph bears the subtitle "Gran Partitta," a title probably not assigned by Mozart.

The Serenade is comprised of seven movements:

- I. Large - Molto allegro
- II. Menuetto and two Trios
- III. Adagio
- IV. Menuetto and two Trios
- V. Romance: Adagio-Allegro-Adagio
- VI. Theme and Variations
- VII. Molto allegro

The first movement, in B^b major, begins with a slow introduction of fourteen measures (marked Adagio). The main body of the movement is marked Molto allegro and is constructed according to the sonata principle (see Chart #1: First Movement, K. 361). The material of both the first and second thematic groups begins with the same opening motive:



The closing material is slightly longer than either the first or second thematic groups. The development section begins with what appears to be new material¹³³ while the second section utilizes material taken from Group B (see I: 44-45, I: 54-55), and the third section utilizes material taken from the opening motive. This section closes with the cadential figure found at the conclusion of the exposition. The recapitulation follows exactly the same course as the exposition with the appropriate changes of tonality and only two additional measures (one added at the conclusion of Group B, the other added to the closing material). The coda begins as an extension of the final cadence. After the second of two fermatas, a suggestion of the opening motive is inserted prior to the final cadence formula.

The second movement is a minuet with two trios (see Chart #2: Second Movement, K. 361). This Menuetto possesses regular phrasing in either four or eight measure lengths and a four measure concluding

¹³³Donald Mitchell suggested that the new material may be derived from the closing section (which has its roots in the characteristic features of the first subject). Furthermore, he believed that this material may compensate for the lack of a secondary thematic idea as witnessed in its dominant tonal base. See Donald Mitchell, "The Serenades for Wind Band," in *The Mozart Companion*, ed. by H.C. Robbins Landon and Donald Mitchell (New York: Oxford University Press, 1956), p. 70.

Exposition				
Introduction	Group A	transition	Group B	Closing
1	15	30	40	59
B ^b maj.	B ^b maj.	(V)	F maj.	F maj.

Development		
Section 1	Section 2	Section 3
91	106	115
F maj.	B ^b maj.	g min.

Recapitulation				
Group A	transition	Group B	Closing	Coda
139	154	164	184	216
B ^b maj.		B ^b maj.	B ^b maj.	B ^b maj.

Chart #1: First Movement, K. 361

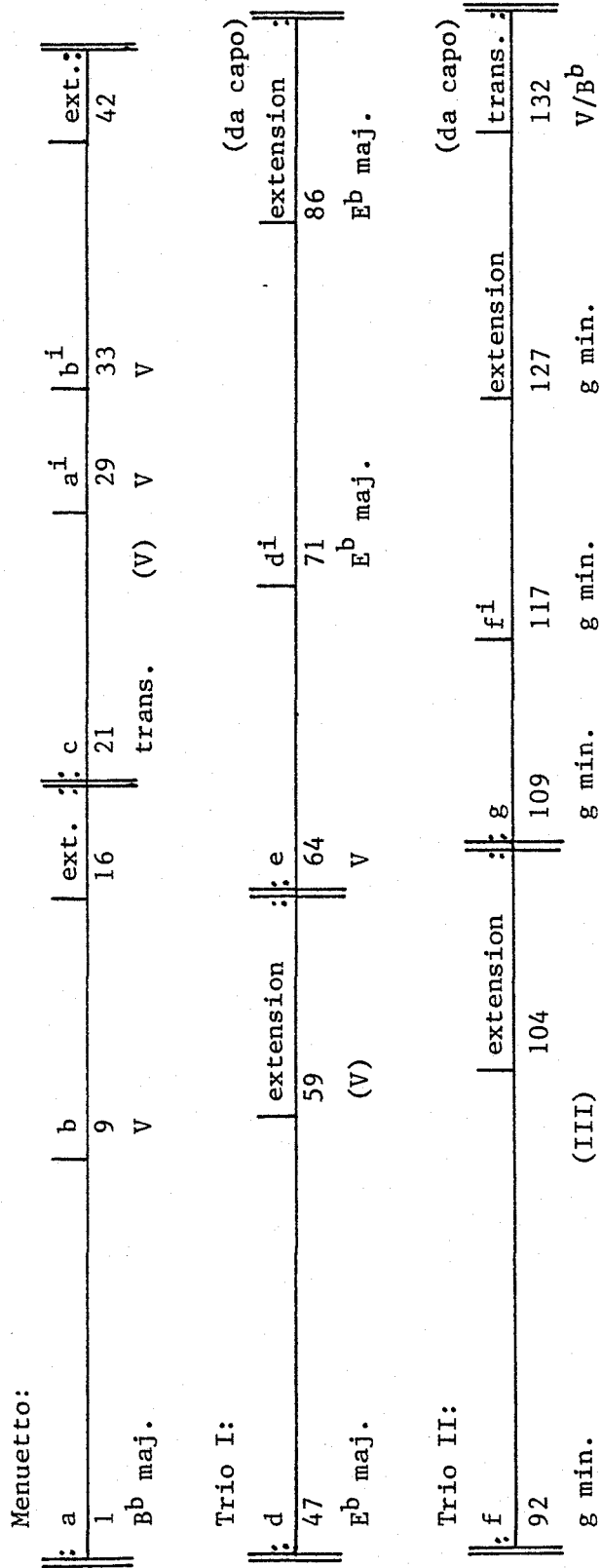


Chart #2: Second Movement, K. 361



Chart #3: Third Movement, K. 361

phrase that completes both sections. The first Trio, in the key of E^b major, is scored for clarinets and Bassett horns. The second Trio, in the key of G minor, utilizes all instruments but clarinets. Like the Menuetto, both Trios possess concluding phrases of four measures. In Trio I, the same concluding phrase completes both sections (II: 59-63 and II: 86-90). Also, the application of rounded binary is witnessed in all three portions of the movement through the restatement of the first section midway in the second with appropriate adjustments in key relationships.

The third movement treats Oboe I, Clarinet I and Bassett horn I as solo instruments supported by a continuous bass line (in Bassoon II and Contrabass) and an accompanying rhythmic line (in Oboe II, Clarinet II, Bassett horn II and Bassoon I). The structure is ternary (see Chart #3, Movement III, K. 361). In E^b Major, the movement begins with an outline of the tonic triad in the E^b horns (F horns changed to E^b). The first section concludes with a cadential extension in the instruments that have provided the rhythmic accompanying line. The concluding section also utilizes the same device (III: 40-41). The middle section maintains the continuity of both the musical material and the utilization of instruments. Only nine measures in length, this section begins on the minor dominant (B^b minor) and moves through C minor to E^b major. The return of the initial material shows only appropriate adjustments in tonality and slight variations in the closing material. The coda begins with an e^b pedal and spans only five measures.

The fourth movement, a minuet and two trios, bears many similarities to movement II, including regularity of phrasing, the application of the rounded binary principle and the use of four-measure concluding phrases (Trio I only). Furthermore, the strong contrast between the three main sections of the movement is also apparent. While Trio I is in the key of B^b minor, Trio II is in F major. In Trio II, the B^b horns are not employed and the Contrabass is required to play 'pizzicato'. Trio II is also strongly suggestive of an Austrian Ländler through its waltz-like rhythmic accompaniment.

Movement V is entitled 'Romanza' and is constructed in a ternary design that also employs tempo and meter contrast (see Chart #5, Movement V, K. 361). The first section is a rounded binary in E^b major and marked Adagio. The phrase structure is regular. The middle section of the movement, marked Allegretto and in C minor, is also in the form of a rounded binary with the repeats written out. In addition, there is a fifteen measure extension comprised of two overlapping phrases that function as a transition to the opening section. In the autograph, this return is accomplished by the instructions "Da capo senza repliche." The coda is placed immediately following the above statement and is in two sections.

The sixth movement utilizes a theme and a set of six variations (see Chart #6, Movement VI, K. 361). The rounded binary structure of the theme remains intact throughout the course of the variations, except in Variation III, where the repeat is actually written out (the total number of measures corresponds but the material upon repeat is altered). The theme contains a four-measure transitional phrase

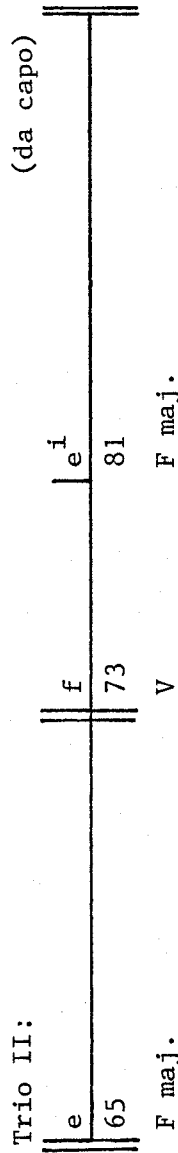
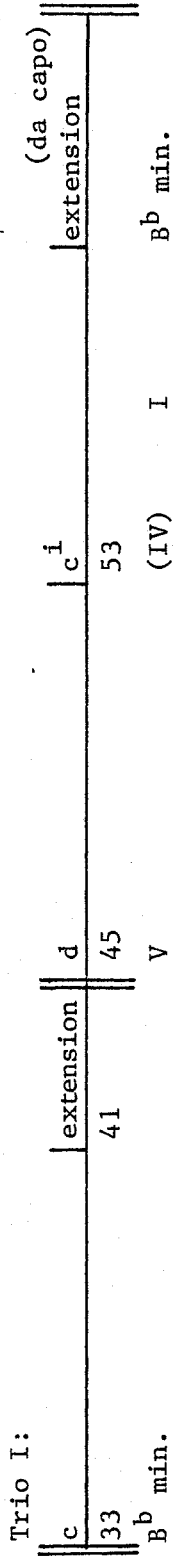
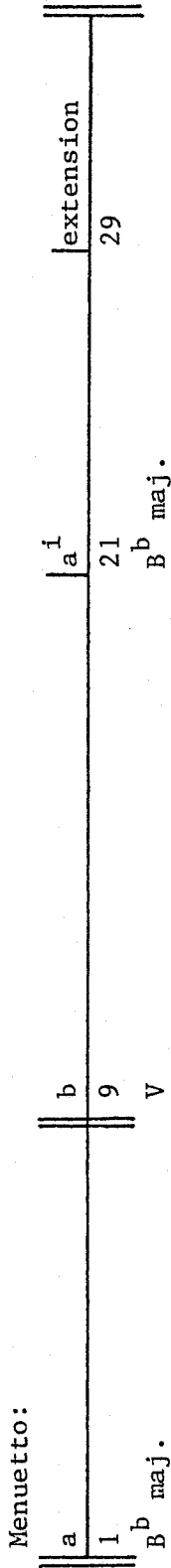
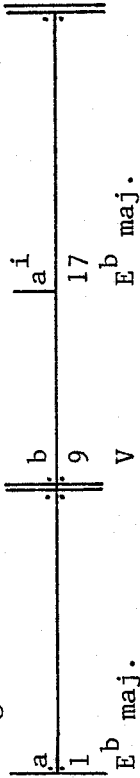


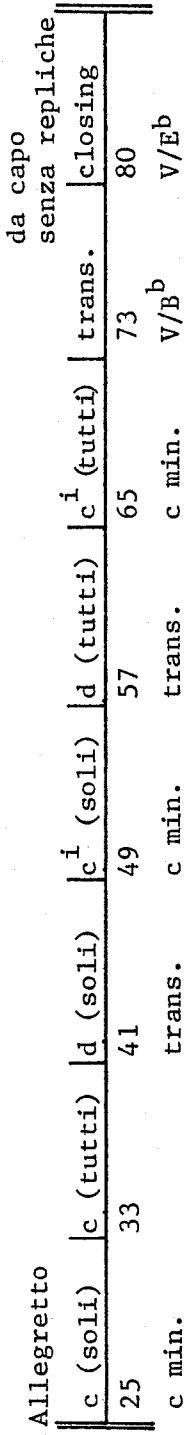
Chart #4: Fourth Movement, K. 361

Romance

Adagio:



Allegretto



Coda

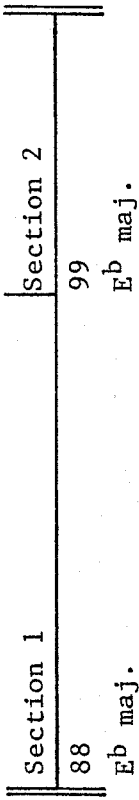


Chart #5: Fifth Movement, K. 361

Theme	: a	: bx	by	:			
	1	9	13				
	B ^b maj.	trans.	B ^b maj.				
Variation I	: a	: bx	by	:			
	21	29	33				
	B ^b maj.	trans.	B ^b maj.				
Variation II	: a	: bx	by	:			
	41	49	53				
	B ^b maj.	trans.	B ^b maj.				
Variation III	ax	ay	bx	by	bx ⁱ	by ⁱ	:
	61	69	77	81	89	93	
	B ^b maj.	B ^b maj.	trans.	B ^b maj.	trans.	B ^b maj.	
Variation IV	: a	: bx	by	: trans.			
	101	109	113	122			
	B ^b min.	trans.	B ^b min.	B ^b maj.			
Variation V (Adagio)	: a	: bx	by	:			
	123	133	137				
	B ^b maj.	trans.	B ^b maj.				
Variation VI (Allegro)	: a	: bx	by	: Coda			
	146	154	158	166			
	B ^b maj.	trans.	B ^b maj.	B ^b maj.			

Chart #6: Sixth Movement, K. 361

that occurs at the outset of the second section. While the original material is altered, the function and placement of the phrase in the variations is maintained. There is a general increase in the rhythmic activity during the first two variations. Variation IV is placed in the key of B^b minor, while Variation V returns to B^b major and is also marked Adagio. The first section of Variation V is not repeated and totals ten measures (two more than the eight found in the first section of the theme). Variation VI, as the concluding variation, is marked Allegro (actually All^o, sempre piano, and the meter changes from 4/2 to 4/3).

The last movement is constructed according to the rondo principle (see Chart #7: Seventh Movement, K. 361). The rondo theme is repeated only in its initial statement. The third statement commences piano and is scored for Oboe I, clarinets and Bassoon I. The second half of this statement returns to tutti scoring. The first digression is comprised of three sections, while the second digression consists of four sections. The movement concludes with a coda of two sections.

Instrumentation and Substitution

Of Mozart's works for six or more wind instruments, K. 361 possesses the largest and most varied instrumentation. In these larger works, pairs of either oboes, clarinets, English horns, horns or

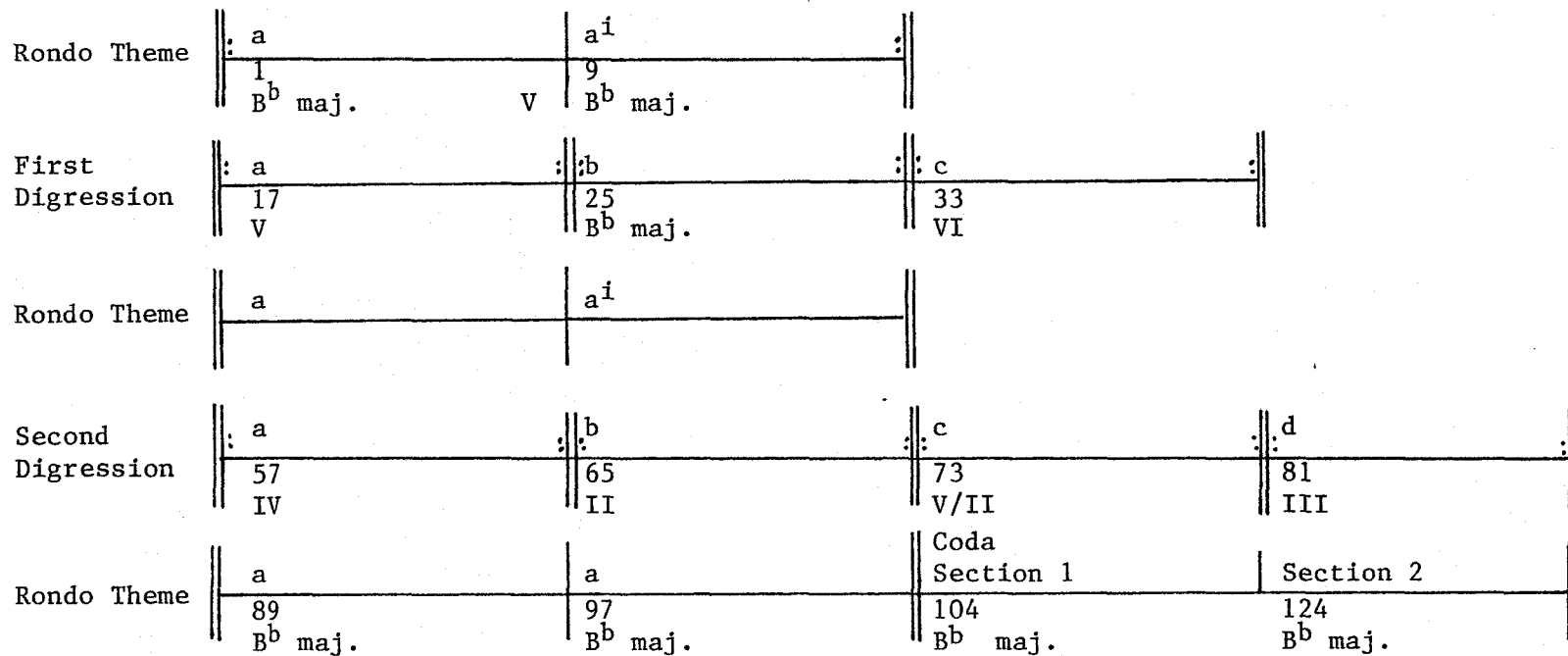


Chart #7: Seventh Movement, K. 361

bassoons are employed.¹³⁴ In K. 361, he utilized not only a pair of Bassett horns, but also a Contrabass and an additional pair of horns. The actual use of these instruments is highly varied and effective, ranging from assignments in keeping with the character and quality of each instrument to apparent experiments in texture and color. The constant play of contrasts, in general, and such specific instances as the entire third movement and VI: 137-141, provide examples of the textural and coloristic dimensions of this work.

The tendency to assign material to a particular instrument as a result of its character or inherited role can be witnessed with the earliest of the larger wind divertimenti, K. 186 and K. 166. In these works, the oboes and English horns are given the predominant amount of melodic material, while the clarinets and horns tend to serve in an accompanimental capacity. The bassoons, as in the Baroque, are the primary bass instruments.

Such utilization is also witnessed in K. 361. Oboe I, Clarinet I, Bassett horn I and Bassoon I, are the primary melodic instruments. Oboe II, Clarinet II, Bassett horn II and, at times, Bassoon I generally support them either by a) moving in parallel fashion in unison, octaves, thirds or sixths, or b) in an independent, supportive role, possibly in combination with each other. The horns tend to provide

¹³⁴K. 186 and K. 166 are scored for pairs of oboes, clarinets, English horns, horns and bassoons. K. 213, K. 240, K. 252, K. 253, K. 270 and K. 289 are scored for pairs of oboes, horns and bassoons. The remaining serenades, K. 375 and K. 388, are scored for pairs of oboes, clarinets, horns and bassoons. A listing of all Mozart's wind works may be found in Whitwell, A New History of Wind Music (Evanston: Instrumentalist Company, 1972), pp. 15-20.

harmonic support, while the Contrabass and Bassoon II (often with Bassoon I) are generally given a foundational role.

Perhaps the most obvious example is the third movement. Here, the melodic material is given almost completely to Oboe I, Clarinet I and Bassoon I (Mozart designates these instruments as 'solo'). Oboe II, Clarinet II, Bassoon II and Bassoon I provide the underlying rhythmic and harmonic support. The Contrabass and Bassoon II, occasionally with Bassoon I, provide the supportive bass line. Another extended example can be found in the second Trio of the second Menuetto (movement IV).

The use of instruments in pairs is undoubtedly the most frequent manner of scoring and can be witnessed in each movement. The tendency to group together oboes, clarinets and Bassoons is also common (see the Menuetto of movement II). The Contrabass is virtually limited to only foundational movement and is often doubled by Bassoon II, less often by Bassoon I. Bassoon I and II are frequently employed as a pair in both melodic and accompanimental capacities. The horns, on the other hand, are utilized almost solely in a harmonic, supportive role, usually in the form of sustained harmonies, although they may effectively present melodic material. Unlike the other instruments, all four horns are not continuously employed. The B^b horns do not appear in movement III, Trio II of movement IV and movement V. Neither the F or B^b horns are employed in Variation I of movement VI. In both instances where the F horns change to E^b (movements III and V), the B^b horns are tacit.

While the pairing of instruments is frequent, Mozart also employs other methods of scoring. The contrast of soli and tutti is evident throughout the work. Soli portions may include as few as two instruments and as many as six, are generally scored in pairs and marked piano. The Allegro of movement I offers an excellent example in this respect. Likewise, the tutti portions do not always involve every instrument and occasionally such segments may delete a pair.

It is in the soli portions, however, that Mozart creates and develops a broad palate of colors and textures through the combination and alternation of pairs of instruments. The most frequent form is that of the natural pair (e.g., Oboe I and II) although other combinations are certainly possible (see movement III and Trio II of movement IV). Furthermore, the tutti sections appear to function as points of stability, providing continuity to the continually adjusting texture. The Allegro of movement I serves as an example:

<u>Instrument</u>	<u>Measure</u>
Clarinets and bassoons (<u>p</u>)	15-18
tutti	19-22
Oboes, Basset horn, B ^b horns, bassoons (<u>p</u>)	23-25
Clarinets and bassoons (<u>p</u>)	26-29
tutti (<u>f</u>)	30-39
Basset horns, F horns and bassoons	40-45
Basset horns and bassoons (<u>p</u>)	46-49
Oboes and horns (answered by tutti) (<u>p</u>)	50-56

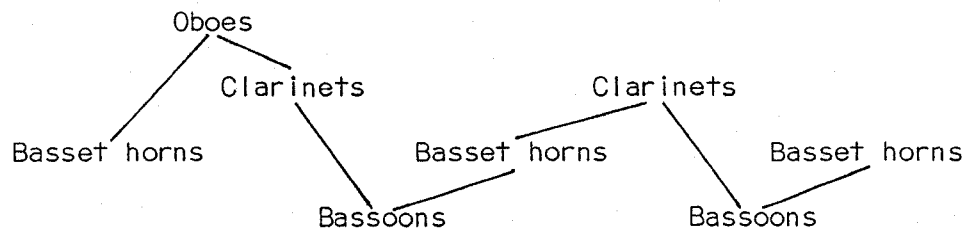
tutti (<u>f</u>)	57-58
Clarinets and bassoons (<u>p</u>)	59-65
tutti (<u>f</u>)	66-75
Clarinets and Basset horn I (<u>p</u>)	76-77
tutti (<u>f</u>)	78-80

Then, in I; 80-84, Mozart expands the pairing concept by presenting the motive



in Clarinet I, to which in turn is added Clarinet II, Basset horns and finally oboes, creating an effect that may be viewed as either an expanding texture or an orchestrated crescendo.

The constantly shifting color scheme is easily seen in I: 116-126 when the opening melodic motive of movement I is treated in a stretto-like manner:



The incorporation of the Basset horn into the instrumentation provides additional textural possibilities. The treatment of the Basset horn throughout the Serenade is not unlike that of the clarinet in the presentation of melodic material and the technical demands made upon it. Furthermore, the softened tone and reduced ability to project

allow the Bassett horn to blend easily with the other instruments. Its similarity to the clarinet is demonstrated in the first Trio of movement II which is scored for clarinets and Bassett horns. The ability of the Bassett horn to blend with the other instruments can be seen in VI: 137-141 where they and the clarinets outline a B^b major triad that is also sustained in the horns and bassoons, all supporting Oboe I and creating a coloristic effect not found in the other wind works.

The combining of instruments is not limited to natural pairs. In many instances, unlike instruments are combined, such as in the second Trio of movement IV, where Oboe I, Bassett horn I and Bassoon I present the "Ländler" melody and are supported by the clarinets and Bassoon II (the Contrabass is pizzicato). The pairing of the oboe and Bassett horn, and bassoon and Bassett horn in Variation I of movement VI and similar occurrences in the second variation provide additional examples. Lastly, the texture of the entire third movement is based on unlike pairings.

Although the tutti sections provide stability and continuity to the varying texture, they, too, exhibit different treatments. On occasion, an instrument or pair of instruments may be omitted. Certainly the last variation of movement VI commences piano and is entirely tutti. Although not actually tutti, the third movement exhibits a textural consistency that is not found elsewhere in this work. In addition, the Allegretto middle section of movement V utilizes alternating soli and tutti scorings to contrast phrase repetitions.

Ideally, the Serenade should be performed with the instrumentation set forth in the score. The timbre of both the Contrabass and Bass horn, in particular, have a marked effect on the texture of the composition. Furthermore, each of the instruments are set distinctly apart from each other. The concept of contrast functions not only on the levels of dynamics, articulation and musical material, but on the level of sonority as well; the combination and separation of tone colors, large and small forces, individual and ensemble sonorities and textures, are continually worked and intermingled in an ever changing array of sounds. To adjust the instrumentation through substitution would be to seriously alter both the intent and effect of the composition.

On the other hand, to disregard performance of the work due to lack, for instance, of a pair of Bass horns would be equally unjustifiable. The undeniable popularity the Serenade has achieved among both serious wind performers and avid listeners attests to the significance of the composition, aside from its credibility as an art work. Such substitutions are best made only when no recourse is available.

Fortunately, the justification of musical purism is not at issue. It is important, however, when considering the possibility of substitution, to be as faithful as one can to both the work and the composer. This writer believes that in the following cases, substitutions are totally unwarranted and unjustified: oboe, clarinet, horn and bassoon. Not only are these instruments available in a mechanical condition far superior to that of its eighteenth-century counterpart, there are also

ample numbers of competent performers to play them. It goes without question that the modern valved horn may be successfully substituted for the eighteenth-century natural horn.

When viewing, however, the Basset horn and Contrabass, other considerations arise. The Contrabass, which stood at the center of the controversy concerning Mozart's indication of 'Contrabasso'¹³⁵ has often been replaced, whether it be a result of availability or preference, by the contrabassoon. To be sure, its substitution will certainly render less effective such sections as IV: 65-88 and VI: 146-165. The contrabassoon is a reasonable replacement, for it maintains the dignity of the predominantly woodwind texture, capably functions as the Contrabass voice and requires virtually no adjustment in the part itself (except for the natural inability to perform 'pizzicato'). Furthermore, Whitwell stated that the contrabassoon was in fact available and probably functioning in the eighteenth century wind octet (consisting of pairs of oboes, clarinets, horns and bassoons) as early as 1784 or 1785,¹³⁶ where it was employed primarily as an optional contrabass voice, doubling the second bassoon. The most problematical substitution involves the Basset horn. Although the instrument can still be purchased today, the availability of both

¹³⁵David Whitwell, "Performance Problems in Mozart's Serenade in B^b, Instrumentalist, October, 1970, p. 28.

¹³⁶See the discussion of the wind octet and its role in opera arrangements, David Whitwell, "The Incredible Vienna Octet School, Part I, Instrumentalist, November, 1965, p. 34. For additional information on the contrabassoon and its status in the eighteenth century, see Langwill, Bassoon and Contrabassoon, pp. 112-42.

the instrument and the performer often presents a difficult situation. Substitutions would need to be both available and practical, and would have to possess strong similarities to the instrument they would replace. In the case of the Basset horn, such a substitution must be an alto instrument and match closely the soft-toned, plaintive quality so characteristic of the instrument. Because of the importance of sonority and the role of the Basset horn in the Serenade, the field is virtually limited to the members of the clarinet family.

Three possibilities exist: the tenor clarinet, the alto clarinet, and the B^b soprano clarinet. The tenor clarinet, known in England as the F clarinet, is "indistinguishable"¹³⁷ from the Basset horn. Current F clarinets are made either with an upturned metal bell (as in the bass clarinet) or a downward wooden bell (as in the standard clarinet). Although the F clarinet has attained wide acceptance in England where it has replaced the alto clarinet, it lacks availability and familiarity in the United States.

Pitched in E^b, the alto clarinet has achieved its popularity in the United States, particularly in the bands. Its tone quality is considerably more distinctive than the Basset horn due to its larger reed and mouthpiece and wider bore. Its range is such that neither Basset horn part of the Serenade, at any point, falls outside the range of the alto clarinet. The only possible drawback to the alto clarinet is the potential difference in tone quality between it and the Basset horn and the resulting effect on the textural aspect of the Serenade.

¹³⁷Rendall, Clarinet, p. 136.

The B^b clarinet, the third possibility, has been employed as a substitute for the Basset horn in the current published editions (a set of B^b clarinet parts are available in the Kalmus edition as a substitute for those of the Basset horns). While tone quality of the clarinet may provide a greater degree of similarity with that of the Basset horn, the disparity in the ranges of the two instruments is an obstacle. This difference in range is such that in no less than seventeen instances, the notes extend beyond the compass and must subsequently be written an octave higher.¹³⁸ In some instances, the octave displacement results in the second part sounding above the first, altering the position of the bass note of the chord (see II: 86-89).

Thus, it is apparent that there is no completely satisfactory substitute for the Basset horn: the F clarinet lacks availability and familiarity in the United States, the alto clarinet possesses possible tone quality differences, and the B^b clarinet has insufficient range. In an effort to allow for continued performances and general accessibility of the Serenade to wind ensemble enthusiasts, the writer has supplied a set of substitute Basset horn parts for the B^b clarinet and the alto clarinet. The Contrabass part may be performed on contrabassoon without alterations or adjustments.

¹³⁸See measures I: 97, I: 165, I: 173, I: 210, I: 228-29, II: 55, II: 79, II: 86-89, III: 12, III: 26, III: 36-37, III: 40, III: 45-46, IV: 44, VI: 171, VII: 60, VII: 63.

Editorial Practices

With regard to editorial practices, the basic approach of this edition was formulated as a result of an examination of existing editions whose subject matter originated from the same approximate time period as the Serenade. These editions were selected as a result of their editorial approach and recognized scholarship. The editions selected for examination include:

- (a) Joseph Haydn: Sämtliche Klaviersonaten, edited by Christa Landon
- (b) Wolfgang Amadeus Mozart: Ten Celebrated String Quartets, edited by Alfred Einstein
- (c) Mozart: Sonatas and Fantasies for the Piano, prepared by Nathan Broder
- (d) Joseph Haydn: Gesamtausgabe, Lens Peter Larson, gen. editor
- (e) Neue Mozart Ausgabe
- (f) Mozart: Piano Sonatas, edited by Otto von Lermer

In each of these editions, the listing and determination of accurate and authoritative sources to serve as the basis of the edition was of primary importance. In many compositions both the autograph and the first edition were consulted. In others, the autographs were not available and portions of the edition were the result of the comparison of secondary sources. With the Serenade, however, it was

determined that the autograph provided the most accurate basis of the available sources for a performance edition.¹³⁹

Discussion regarding performance practices, however, vary in the above editions. Brief discussions concerning such aspects as dynamics, ornamentation, tempo, articulation, and instruments can be found in the editions by Christa Landon, Nathan Broder and Otto von Irmer. Broder includes a lengthy discussion on ornaments and their execution. Subsequent discussions in this chapter will be concerned with the topics of tempo, articulation and ornamentation.

All the above sources stated that such editions were a necessity as a result of the general inaccuracy of the then existing editions. In many cases, such inaccuracies were the direct result of either the utilization of nonauthoritative sources or improper editorial procedures. Again, assuming that the autograph is the only authoritative source for the Serenade, this study is particularly concerned with editorial practices and principles. Of particular value in this respect were the editions of Christa Landon, Alfred Einstein and

¹³⁹This is the conclusion reached by Leeson and Whitwell: "The result of our inquiry is that we are now convinced that . . .there has probably never been a correct public performance of this work since it was played at the Burgtheater in 1784. And if our hypothesis is correct about the 1803 A and I parts being the great-grandchild of the parts used at the Burgtheater performance, even that concert is suspect." Leeson and Whitwell, "Concerning Mozart's Serenade," p. 130. Moreover, their conclusion was reached after examining (wherever possible) all other sources and comparing them directly or indirectly to the autograph.

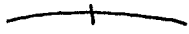
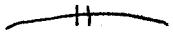
Lens Peter Larson, as well as the volumes Editing Early Music and Interpreting Mozart at the Keyboard.¹⁴⁰

The editorial principles incorporated in this edition were selected from appropriate practices employed in the above editions. A broad discussion of the practices and techniques in them is considered inappropriate to this study due to its comparatively limited scope; a single work with a single, authoritative source as compared to an edition containing multiple works and both primary and secondary sources. As a result, this discussion will be concerned with those techniques and practices that are relevant to this edition.

The musical text of the edition has been taken directly from the autograph. Any alteration, adjustment or addition to this text has been notated and identified as such, allowing the performer/examiner to distinguish between the notations of the composer and those of the writer. Such a practice allows the performer to deal with the composer's intentions in the smallest detail. The performer, then, is provided with the composer's text and may interpret the symbols therein for himself. Furthermore, the notation of questionable and unclear markings, in addition to an explanation and identification of editorial adjustments, alterations and additions, are contained in Appendix A: Edition Remarks, and Appendix B: Performance Notes.¹⁴¹

¹⁴⁰See Thurston Dart, Walter Emery and Christopher Morris, Editing Early Music (London: Hollen Street Press, 1968), pp. 10-22; Eve and Paul Badura-Skoda, Interpreting Mozart at the Keyboard, trans. by Leo Black (New York: St. Martin's Press, 1962), pp. 127-45.

¹⁴¹Similar listings are found under the title "Critical Report" in the editions by Christa Landon, Alfred Einstein, the Neue Mozart Ausgabe and the Haydn Gesamtausgabe.

Brackets ([]) are employed to illustrate all added dynamic indications, staccato markings,¹⁴² accidentals, altered pitches and other types of editorial texts, including tempo suggestions, simile, etc. In an attempt to avoid the overuse of brackets, editorial slur markings added to the text will be identified through a vertical bar placed in the center of a slur mark (). When editorial additions are intended to replace markings in the autograph, the original markings will be maintained.¹⁴³ In a few instances, slur markings are suggested to be deleted without replacement. Such suggested deletions are marked with a double bar in the center of the symbol ().

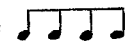




For the most part, added markings have been based on requirements suggested in the score, such as parallel passages and simultaneous events. Such relationships are recorded and identified in Appendix A: Critical Remarks. Other added markings require explanation and are given in Appendix B: Performance Notes. Lastly, a number of suggestions appear in the discussion on ornaments and articulation in this

¹⁴²Christa Landon did not bracket articulation signs in order to avoid cluttering the printed page. Editing Early Music suggested that the ". . . ugly and expensive procedure of enclosing them in square brackets" be avoided by an explanation in the form of a brief footnote, Editing Early Music, pp. 17-18. The size of the staccato dots in the Neue Mozart Ausgabe, Werkgruppe 17, bd. 2, ed. by Leeson and Zaslav, differentiated between original (=large) and editorial (=small).

¹⁴³In cases of obviously incorrect notes and instances of limited space, the approach has been altered, particularly when the simultaneous notation of both the original markings and editorial suggestions was viewed as confusing and unclear. At such points, the editorial markings appear in the score and the original markings are illustrated in Appendix B: Performance Notes. Brackets have been employed to show editorial adjustments.

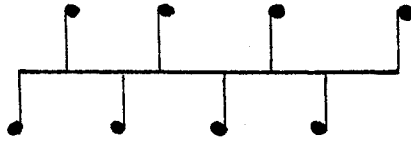
chapter and are not marked in the edition. These markings lack specific references in the form of parallel passages and simultaneous occurrences and are given in the form of alternatives and not alterations.

Concerning the musical text itself, the writer has attempted, wherever possible, to retain the notational practices found in the autograph. The grouping of notes and the abbreviated manner of notating "crescendo" over several measures has been retained. Similarly, fermatas found above the last double bar of a movement (indicating the music does not continue) have also been retained, as have all texts (including tempo markings, names of movements and portions of movements, and such terms as dolce, solo, sempre and tacerono) and trill symbols. The notated value of the appoggiaturas in the autograph has been maintained and subsequent alterations or corrections appear in the form of editorializations.

Other aspects of the notational practices in the autograph have been rewritten to conform to modern conventions in an attempt to avoid confusion and unclear meanings. The ordering of accidentals in the key signatures has been altered in this way (the original key signatures are given in Appendix A: Critical Remarks). Parts containing abbreviated directions, such as col B (col Basso), inf., coll' oboe 1^{mo}, coll' oboe 2^{do}, ♩ (= ) , ♩ (= ) and  // (=  ), have been written out in full. The F and B^b Horn parts appear paired on two staves in the autograph and have been written on individual staves in the edition in the interest of



clarity.¹⁴⁴ Confusing notational practices in the autograph,

such as



and



have been rewritten according to modern conventions. The abbreviated form of the sixteenth note () employed by Mozart, when it occurs as part of the regular notation (not as an appoggiatura), has been rewritten in the form . In many cases, successive slur markings have been rewritten as a single marking. Bar lines in the autograph, for the most part, appear only in the individual parts and do not span the score from uppermost line to bottommost. The writer, however, has employed bar lines running from the top to the bottom.

Dynamic level symbols often appear in a slightly abbreviated form: piano = pia:, forte = for:. The edition utilizes the current abbreviations of f and p. The symbols fp, sf, sfp, and pp have been retained. These symbols, including related symbols such as 'crescendo,' often possess a concluding colon (for example, for:) which the edition has deleted. The varying appearance of the staccato mark in the autograph, from a dot to a stroke, has not been retained, but appears in the edition in the form of a dot.

¹⁴⁴In the autograph, there is frequent congestion created by the close proximity of F horn II and B^b horn I, and B^b horn II and Bassoon I. The confusion is amplified through the use of articulation and dynamic markings and the placement of stems.

The most difficult aspect of the editorial process was the determination of the exact length of the slur markings in the autograph. While the discussion of this problem can be found on page 114 of this chapter, only those instances that are unclear and possess multiple solutions are identified and examined in Appendix B: Performance Notes. Situations that possess an obvious solution, in the interest of brevity, have not been identified as such and appear as original markings in the score.

Lastly, both rehearsal letters (assigned with reference to structural elements) and measure numbers have been supplied in order to aid in rehearsal and preparation. While the score is numbered in each measure (found below the Contrabass), the parts have numbers only above the first measure of each stave.




With reference to the parts, only those aspects that directly concern the execution of the particular part are notated. Such items as original key signatures, instrument names as they appear in the autograph, references to the autograph and references to older notational practices are not detailed. Editorial suggestions that appear in the score, however, have been transferred to the parts.

Tempo

The establishment of an appropriate tempo in music written prior to 1800, more specifically prior to the introduction of Maelzel's metronome, is one of the most important and difficult tasks facing the conductor. Rates of tempo during the Viennese Classical period were suggested through vague and imprecise Italian terms such as Allegro,

Adagio, and Andante. Yet Mozart wrote to his father in 1777, "If tempo is wrong nothing else can be right. Tempo is the most necessary, the hardest, and the principle thing in music."¹⁴⁵

Quantz, in an attempt to relate tempo with the human pulse, which he estimated to be at the rate of eighty beats per minute,¹⁴⁶ cited four main classes of tempi from which all others could be derived:¹⁴⁷

Allegro assai	= m.m. 80 = 
Allegro di molto Presto	
Allegretto	= m.m. 80 = 
Allegro ma non tanto Allegro non troppo Allegro non presto Allegro moderato	
Adagio cantabile	= m.m. 80 = 
Cantabile Arioso Larghetto Soave	


¹⁴⁵Joseph Beach, "Tempo in the Performance of Classical Music" (Masters thesis: University of Cincinnati, 1948), p. 89.

¹⁴⁶Quantz suggested this equivalency but added that he recognized the fact that the pulse rate is not consistent from morning to night. "Nevertheless, some definite standard can be set-up to meet these circumstances. If you take the pulse as it found from the midday meal till evening, and as it found in a jovial and high-spirited and yet rather fiery and volatile person, or, if you will permit the expression, in a person of choleric-sanguine temperament, as your basis, you will have hit upon the correct pulse beat." Johann Joachim Quantz, On Playing the Flute, trans. by Edward R. Reilly (New York: Schirmer Books, 1966), p. 288.

¹⁴⁷Quantz, On Playing the Flute, p. 284.

Dolce
 Poco Andante
 Affetuoso
 Pomposo
 Maestoso
 Alla Siciliana
 Adagio spiritoso

Adagio assai

= m.m. 80 = 

Adagio pesante
 Lento
 Largo assai
 Mesto
 Grave

The application of such markings must also be made with consideration given to ". . . the fastest notes used in the passage work."¹⁴⁸

Many classical writers and modern scholars were in agreement with Quantz, including Leopold Mozart:

Not only must one beat time correctly and evenly, but one must also be able to divine from the piece itself whether it requires a slow or a somewhat quicker speed. It is true that at the beginning of every piece special words are written which are designed to characterize it, such as 'Allegro' (merry), 'Adagio' (slow), and so on. But both slow and quick have their degrees, and even if the composer endeavors to explain more clearly the speed required by using yet more adjectives and other words, it still remains impossible for him to describe in an exact manner the speed he desires in the performing of the piece. So one has to deduce it from the piece itself, and this it is by which the true worth of a musician can be recognized without fail. Every melodious piece has at least one phrase from which one can recognize quite surely what sort of speed the piece demands. Often, if other points be carefully observed, the phrase is forced into its natural speed. Remember this, but know also that for such perception long experience and good judgement are required.¹⁴⁹

¹⁴⁸For a more detailed discussion, see Quantz, On Playing the Flute, pp. 285-86.

¹⁴⁹Leopold Mozart, Violin Playing, p. 33.

and Ralph Kirkpatrick:

It should be pointed out that first of all one has to look at the term indicating the tempo at the beginning of the piece, and at the quickest notes of which the passage contains.¹⁵⁰

It is important to note, however, that Quantz considered these markings only as 'main categories,' or more simply, as starting-points, and can only be viewed as approximations. Mozart did not conceive his tempi in terms of pulse rates and Quantz appears only to be providing the performer with general guidelines.

Another factor that one may wish to consider in the selection of an appropriate tempo is the "doctrine of affections" or Affektenlehre. According to this concept, music is not only capable of expressing broad, general emotions, but specific ones as well. In his Essay, C. P. E. Bach stated:

A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for the revealing of his own humor will stimulate a like humor in the listener. In languishing, sad passages, the performer must languish and grow sad. Thus will the expression of the piece be more clearly perceived by the audience . . . Similarly, in lively, joyous passages, the executant must again put himself into the appropriate mood. And so, constantly varying the passions he will barely quiet one before he rouses another.¹⁵¹

¹⁵⁰Ralph Kirkpatrick, "Eighteenth Century Metronomic Indications," American Musicological Papers (December, 1938), p. 35.

¹⁵¹C. P. E. Bach, Essay on the True Art of Playing Keyboard Instruments, trans. by William J. Mitchell (New York: W. W. Norton & Col, 1949), p. 152.

It can be seen from the many affects which music portrays, that the accomplished musician must have special endowments and be capable of employing them wisely. He must carefully appraise his audience, their attitude toward the expressive content of his program, the place itself, and other additional factors.¹⁵²

Daniel Türk, in his Klavierschule of 1789, provided equivalencies of the most common Italian terms of his time:¹⁵³

Presto	fast
Allegro	swift (not as fast as Presto)
Veloce	rapid
Vivace	lively
Commodo	comfortable, placid, not fast
Moderato	moderate
Tempo Giusto	at the right speed
Maestoso	majestic, slow
Andante	literally walking, medium, neither slow nor fast
Grave	serious, more or less slow
Adagio	slow
Lento	not as slow as Adagio
Largo	broad, slower than Adagio
Alla breve	twice as fast as usual

Relatively few tempo indications are employed in the Serenade. Only the Italian terms Largo, Adagio, Allegretto, Allegro and Molto allegro are found in the autograph:

Largo:	I: 1+
Adagio	III: 1+
	V: 1+
	VI: 122+ (Variation V)
Allegretto:	IV: 1+
	V: 25+

¹⁵²C. P. E. Bach, Essay on the True Art of Playing Keyboard Instruments, trans. by William J. Mitchell (New York: W. W. Norton & Co., 1949), p. 153.

¹⁵³Daniel Gottlieb Türk, Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende (Leipzig and Halle: 1789), p. 4.

Allegro: VI: 145+ (Variation VI)
 Molto allegro: I: 15+
 VII: 1+

In addition, movement II (the first Menuetto) possesses no tempo marking nor does the theme and first four variations of movement VI. There are also no accelerando or ritardando markings in the autograph.

This writer makes no specific recommendations regarding the selection of appropriate tempi. It is felt that the "appropriateness" of a given tempo may depend not only on musical requirements, but also on such factors as the artistic instincts of both the conductor and the performer, and the overall character of the ensemble itself. Instead, this study will provide general remarks and information regarding the specific tempi utilized in the autograph.

Fritz Rothschild suggested that moderation may have been the Classical attitude toward tempo: "This means in the first place abstention from any extreme and slowness."¹⁵⁴ Numerous remarks made by Mozart suggest that he, too, may have held the same belief:

"He [Herr Vogler] took the first movement prestissimo, the Andante allegro and the Rondo, believe it or not, prestissimo. . . . Well, you may easily imagine that it was unendurable. At the same time I could not bring myself to say to him Far too Quick! Besides, it is much easier to play a thing quickly than slowly: in certain passages you can leave out a few notes without anyone noticing it . . . But is that beautiful? In this; in playing the piece in the time in which it ought to be played and in playing all the notes, appoggiaturas and so forth, exactly as they were written

¹⁵⁴Fritz Rothschild, Musical Performance in the Times of Mozart and Beethoven, Part II of The Lost Tradition in Music (New York: Oxford University Press, 1961), p. 87.

and with all the appropriate expression and taste, so that you might suppose that the performer had composed it himself.¹⁵⁵

Please tell my sister that there is no adagio in any of these concertos [K. 449-451, K. 453] --- only andantes.¹⁵⁶

The Badura-Skodas, in a discussion of Mozartean tempi, provided information regarding tempo indications found in his works. The following has been extracted from their discussion:¹⁵⁷

- | | |
|-------------|--|
| Largo | of the markings in the Serenade, this is the slowest and would appear to require subdivision of the pulse. |
| Adagio: | a slow tempo that should flow more than the nineteenth-century conception of this term. Furthermore, one may wish to employ a more flowing adagio in his <u>galant</u> works than in the later works. Subdivision of the pulse also appears necessary. |
| Allegretto: | only moderately fast. The placement of the movement may also affect the tempo; if employed as an outer movement the tempo may approach allegro, if employed as an inner "slow" movement, the tempo may be taken as a flowing andante. |
| Allegro: | one of Mozart's most common markings; generally means 'quick.' Again, one may wish to distinguish between a lyrical, cantabile movement and a |

¹⁵⁵Emily Anderson, The Letters of Mozart and His Family, 2 vols., 2nd. ed., prepared by A. Hyatt King and Monica Carolan (New York: St. Martin's Press, 1966), I: 448-49.

¹⁵⁶*ibid.*, II: 880.

¹⁵⁷Badura-Skoda, Interpreting Mozart, pp. 34-36. The entire discussion can be found in this reference, pp. 27-52, including tempo, playing in time, agogics, rubato and rhythmic notation peculiarities.

'fiery,' virtuoso movement. Many reports suggested that Mozart's allegro tended to be somewhat moderate. Furthermore, this marking, without additional qualifiers, originally meant 'gay' or 'cheerful.'

'Fast' must obviously be tempered somewhat through consideration of the musical content. Mozart appeared to have placed great importance on clarity of the musical line for after he listened to a performance by F.X. Sterkel, Mozart found the pieces to be ". . . so fast that it was hard to follow them, and not at all clearly, and not in time."¹⁵⁸ Johann Rocklitz, in December, 1798, wrote of Mozart in the Allegemeine Musikalische Zeitung:

Nothing roused Mozart to livelier protest than did 'botching' of his compositions when performed in public, mainly through excessively fast tempi. 'They think that will add fire to it', he would say, 'The fire has got to be in the piece itself -- it won't come from galloping away with it'. . . .¹⁵⁹

The second movement, simply entitled "Menuetto" possesses no tempo markings. Frederick Dorian suggested the performer bear in mind the following when determining the rate of speed of an unmarked classical minuet:¹⁶⁰

1. In minuets where actual dancing was intended, the tempo was approximately ♩ = 80.
2. Tempo di menuetto in cyclical forms is often only a recollection of the earlier dance minuet, whose

¹⁵⁸Anderson, Letters of Mozart, I: 391.

¹⁵⁹Badura-Skoda, Interpreting Mozart, p. 30. The quote is also accompanied by the statement that Rocklitz has often been mentioned as a rather 'over-imaginative writer.'

¹⁶⁰Frederick Dorian, The History of Music in Performance (New York: W. W. Norton & Co., 1942), pp. 123-25.

tempo was of a very moderate speed.

3. The expressive symphonic minuets of Mozart's later works require tempi that must conform to the individuality of the particular symphony.

Dorian also stated that there is ". . . no open formula for Mozart minuets, but only the music itself can provide the proper enlightenment for the performance of the piece."¹⁶¹

The Badura-Skodas believed Mozart's minuets to be a ". . . placid dance in $\frac{3}{4}$ time, and . . . are often played too fast."¹⁶² Although there appears to be no set tempo for his minuets, those marked Allegretto (movement IV) should be taken more quickly than those marked otherwise.¹⁶³

Dynamics

According to the Badura-Skodas, Mozart was aware of all the dynamic gradations between ff and pp. In the autograph, he used f and p without exception, but only in a general sense as these symbols could also imply slightly louder and softer gradations (mp, mf, etc.) On the other hand, ff and pp require special consideration because they represent a specific intention. The alteration of f or p to a louder/softer gradation has its basis in the music itself. Performers most

¹⁶¹Frederick Dorian, The History of Music in Performance (New York: W. W. Norton & Co., 1942), p. 125.

¹⁶²Badura-Skoda, Interpreting Mozart, p. 35.


¹⁶³In referring to the tempo marking of the third movement ('Allegretto') of Mozart's E^b Major Symphony (K. 543), Dorian stated that "This tempo has become the model for other minuets where no special instructions are given, assuming that Mozart meant allegretto for all his minuets." Dorian, History of Music in Performance, p. 125.

certainly employed such adjustments, as suggested by C. P. E. Bach:
 ". . . in order to do justice to the music, one must constantly make use of the ear, because the necessary marks are not always found in the score."¹⁶⁴ Quantz, too, made note of this fact:

From what has been said thus far, it may be inferred that to observe the Piano and Forte only at these places where they are indicated is far from sufficient, and that each accompanist must also know how to introduce them with discernment at many places where they are not marked. Thus, to achieve success in this regard, good instruction and much experience are necessary.¹⁶⁵

Concerning the broad meaning of these symbols, Sulzer wrote, "The signs of f and p, signifying the strong and the weak, do not suffice. Often they are supplied only to prevent gross errors. If they were really to be sufficient it would be necessary to write them below every note."¹⁶⁶

Mozart utilized relatively few dynamic symbols in the autograph:

pia:	sempre piano
for:	crescendo
pp:	

It is interesting to note that while pp is employed in only five instances¹⁶⁷ ff is not utilized at all.

¹⁶⁴Dorian, History of Music in Performance, p. 167.

¹⁶⁵Quantz, On Playing the Flute, pp. 277-78.

¹⁶⁶J. G. Sulzer, Allgemeine Theorie der Schönen Künste (Leipzig: 1792); as printed in Dorian, History of Music in Performance, p. 167.

¹⁶⁷III: 46, V: 9, V: 92, V: 105 and VI: 116.

As noted, the f and p markings should not be taken as literal in every instance. The Badura-Skodas remarked that ". . . one can only decide in each individual case which degree of loudness is to be chosen, and one often needs to know a work very well indeed if one is to decide correctly in some particular case."¹⁶⁸ Factors that may be considered in determining the dynamic level include 1) the scoring and instrumentation at the point in question, 2) balance problems, 3) relative importance of the musical material, 4) preceding and subsequent dynamic levels,¹⁶⁹ and 5) sound production requirements.¹⁷⁰

All dynamic markings added to the edition and not found in the autograph conform in principle to those of Mozart, that is, only f and p symbols have been inserted. Furthermore, such additions are based on the requirements of the autograph in the form of parallel and simultaneous occurrences; purely subjective additions are avoided (see Appendix A: Critical Remarks, for a description of each editorialization). Whereas Mozart employed primarily the symbols for: and pia: in the autograph, the edition has substituted the abbreviated forms of f and p. These substitutions are not notated as editorializations, but all other symbols not found in the autograph conform to the editorial principles discussed above.

¹⁶⁸Badura-Skoda, Interpreting Mozart, pp. 20-21.

¹⁶⁹The f and p symbols appear for the most part in a continuous play of contrasts and shadings.

¹⁷⁰Individual players may make adjustments in dynamic levels in order to compensate for production problems, such as the bottommost notes of the oboe and bassoon (which may require a slightly increased level).

Movements I, II, IV and VII possess no initial dynamic indications but have subsequently been added by the writer. In I: 1, the added f has been deduced as a result of the following piano in I: 3. The opening f in movements II and IV, likewise, has been determined as a result of the piano in II: 22-3 and IV: 4-5, respectively. Movement VII, on the other hand, is less obvious. The first dynamic symbol encountered in the movement occurs in VII: 24, where f and p occur alternately on each pulse for the next two measures. Subsequent returns of rondo theme (VII: 40 and VII: 96) as well as the contrasting third statement (marked piano) in VII: 88 suggest the initial statement also be marked forte.

Of particular interest is the first Trio of movement II. It possesses no initial dynamic indication and the preceding level from the Menuetto is piano (II: 43-46). A number of fp, sf and sfp symbols are found, some of which are followed by piano symbols. The musical character of Trio I and its contrast with the Menuetto (primarily through orchestrations) suggest a general level of piano.¹⁷¹ The writer has placed no marking at the outset of Trio I, deferring that decision to the performer.

A number of dynamic symbols have been added to the edition that appear in the autograph in one part, but not in another. Examples of such additions can be found in IV: 18 (compare clarinets to bassoons),

¹⁷¹The piano marking occurs in the printed editions and Whitwell believed this to be a 'reasonable assumption.' Whitwell, "Performance Problems," p. 30.

IV: 37 (compare horns to all other parts), and V: 22 (compare Oboe II to all other parts). At least one instance occurs in which an apparent marking has been omitted from all parts, such as in VI: 68-69. Here, a forte marking appears two measures earlier (VI: 67) and again immediately following the phrase in question (VI: 72). Furthermore, these forte markings are accompanied by tutti scorings while the phrase in question is scored for only clarinets and bassoons. The omitted markings appear, therefore, to be piano.

There are also a number of instances in which the primary melodic lines are given no dynamic indications, such as in VI: 124 and VI: 129. Oboe I presents the melodic material, has no dynamic marking and is supported by the Basson horn, bassoons, and Contrabass, all of which are marked piano. The term 'solo',¹⁷² as used in movement III to designate the roles of Oboe I, Clarinet I and Basson horn I, has been applied to Oboe I in VI: 124 rather than the less specific instruction of piano. Likewise, 'solo' has also been applied to the entrance of Clarinet I in VI: 129 and to Oboe I in VI: 138 for the same reason.

A similar situation exists in the second Trio of movement IV. The melodic material is presented by Oboe I, Basson horn I and Bassoon I, and is accompanied by clarinets, Basson horn II, Bassoon II and Contrabass (pizzicato). The accompanying instruments, with the exception of the Contrabass, are marked piano. Due to the doubling of the melodic material, it is suggested that the anacrusis figure in VI: 64 be marked piano in Oboe I, Basson horn I and Bassoon I.

¹⁷²See p. 100.

Only five instances of pp indications can be found in the autograph, two of which (the last measures of movement III and movement V) are cadentially oriented. Two others, V: 9-15 and V: 92, involve interior phrases. The last, VI: 136+, and most interesting, appears to be an obvious experiment in texture and color that supports a solo melodic statement in Oboe I. The level may have been so marked in order to provide balance to a potentially problematical situation.

Although there are no ff markings in the autograph, piu forte is implied through the repetition of forte markings, as in I: 37.¹⁷³

Other attempts at providing balance can be found in the use of the term 'solo,' as in III: 4-7. The term designates the roles of Oboe I, Clarinet I and Basson I throughout the movement as the primary melodic instruments. The use of such a device is helpful in view of the continually strong support by the accompanying instruments. Mozart also employed the term 'dolce' in a similar manner. This term, during Mozart's time, meant 'project' and not 'sweetly' as in contemporary usage.¹⁷⁴ 'Dolce' is utilized in I: 1 (Clarinet I), II: 16 (Clarinet I), VI: 21 (oboes, Basson horns, bassoons), and VI: 41 (Clarinet I and Basson I).

The use of such dynamic symbols as 'crescendo' and 'diminuendo' appear infrequently in the autograph; only seventeen such instances

¹⁷³Whitwell, "Performance Problems," p. 30.

¹⁷⁴Whitwell suggests that this may be the source of the mistaken pianos found in the opening measures of the first movement in the printed editions and the Mozarts Werke. He believes that early editors may have mistakenly translated 'dolce' as piano. Whitwell, "Performance Practices," p. 29.

can be found. Four are marked with 'crescendo:' or simply 'cres:' while two others utilize the modern symbol \langle (II: 42 and 44). Two additional instances use both \langle and \rangle symbols (V: 95 and 97).¹⁷⁵

Most crescendo markings are only one or two measures in length and range from a single part to all parts. The term appears intact ('crescendo:'), abbreviated ('cres:') or separated into syllables ('cres: cen: do:'). More importantly, in many cases, the term is also accompanied by dynamic symbols outlining the extremities of the increase. Such examples as II: 97-100 and II: 122-125 illustrate a crescendo from the previously established level of piano to the stated forte:

Oboe I

(p) cres: cen: do: for:

Some instances in movement V are immediately preceded by a p marking and followed by a f marking:

Oboe I

(f) p: cres: cendo: f: p:

The simultaneous use of the crescendo and diminuendo symbol ($\langle \rangle$) is infrequent, occurring on only three occasions. The first, III: 42 and 44, illustrates a crescendo to an unspecified

¹⁷⁵Actually, the symbols appear as \diamond .

dynamic level, only to return immediately to piano:

Oboe I

The second, V: 95 and V: 97, is used in conjunction with both sf and sfp symbols. The extremities are not specified in all parts:

Oboe I

Clarinet

Bassoons

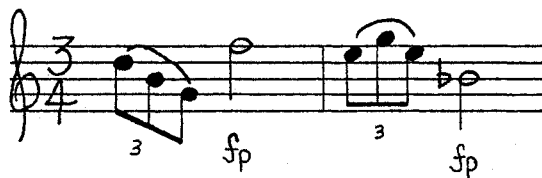
The last, VI: 122, is the only use of an uncombined diminuendo symbol in the autograph. It provides a smooth transition from the B^b minor tonality of Variation IV to the B^b major tonality of Variation V.

Symbols of accentuation can be found in the form of fp and sf (sometimes sfp). The current symbols (\wedge and $>$) had not yet become customary in Mozart's time. Such markings are now viewed as signifying accentuation at the established dynamic level.¹⁷⁶ It is

¹⁷⁶Whitwell, "Performance Problems," p. 30.

generally agreed that fp and sf are interchangeable;¹⁷⁷ in the autograph, both markings do occur simultaneously (see V: 13-14, where sfp and fp are used). The Badura-Skodas believed that it is significant as to whether the sf comes in forte or piano, its placement within the measure and its function.¹⁷⁸ They further stated that such accents should not be exaggerated and the attack of the note should be followed by an immediate reduction in the level of volume. Leopold Mozart wrote:

It is customary always to accent minims strongly when mixed with short notes, and to relax the tone again. For example:



Yea, many a crotchet is played in the same manner. For example:



And this in reality is the expression which the composer desires when he sets f and p, namely forte and piano, against a note. But when accenting a note strongly the bow must not be lifted from the string as some clumsy people do, but must be continued in the stroke so that the tone may still be heard continuously, although it gradually dies away.¹⁷⁹

¹⁷⁷Whitwell, "Performance Problems," p. 30. Also Badura-Skoda, Interpreting Mozart, pp. 22-23.

¹⁷⁸Badura-Skoda, Interpreting Mozart, pp. 22-23.

¹⁷⁹L. Mozart, Violin Playing, p. 219.

For the most part, the performer will encounter little confusion regarding the execution of fp and sf. These symbols occur at both the f and p levels and are clearly marked with regards to placement. There are instances, however, which require explanation. In the first Trio of movement II (II: 65-69), a series of alternating sf and p symbols occur. As discussed earlier, no dynamic level is established in the autograph at the outset of the Trio. If one assumes a level of piano, then the sf that occurs in II: 65, is executed without excess emphasis at that level. It is, however, followed by p, as are the remaining sf symbols in the following measures. The situation is made more difficult by the fact that some question remains regarding the exact placement of the symbols in II: 67 and II: 68 (see Performance Notes, II: 67). The question arises as to whether or not the sf in II: 65-68 should be executed at the level of piano or do they actually change the dynamic level to forte, necessitating a p symbol to return to the level of piano. In V: 80-84, a similar usage of alternating p and sf symbols can also be found as well as in VI: 5-6. The latter shows concurrent use of both sfp and sf: p:.

There appears to be three possible solutions. First the sf could follow the practice suggested by Whitwell and the Badura-Skodas - accentuation at the indicated dynamic level. In this case the following piano marking would be viewed as a reminder of the existing dynamic level. The second alternative, the least musically acceptable, would be the adjustment of the dynamic level to forte by the sf symbol. The last possibility would serve as a compromise of the first two.

Rather than an immediate return to piano, as indicated by sfp, sf: p: may suggest a slightly extended reduction to piano -- in essence, sf > p. Einstein noted that the symbol f: p: (as opposed to fp) denotes a short diminuendo.¹⁸⁰ Such an execution would also appear to be appropriate in VI: 5-6 where the melodic material and supportive lines are marked sf: p: as opposed to sf in the sustained parts.

That the sfp and fp symbols are interchangeable may be illustrated by the situation found in V: 13-14. The oboes, presenting the melodic material, in conjunction with the clarinets and Bassett horns, are marked sfp. The horns, bassoons and Contrabass, however, are marked fp. This suggests two possibilities: 1) the symbols are in fact interchangeable or 2) Einstein's belief that fp is a weaker degree of accentuation than sfp is valid. In V: 13-14, Einstein's suggestion appears to have some basis, but in a situation such as VI: 77-79,

¹⁸⁰Einstein further stated that Mozart's employment of fp denoted a weaker degree of accentuation than does sf. Alfred Einstein, The Ten Celebrated String Quartets (London: Novello, 194), pp. ix-x.

The image shows a musical score for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The score is divided into four measures. Dynamic markings are placed below the notes: sfp, sf, fp, fp, f in the first measure; sf, fp, fp, f in the second; (fp), fp, fp, f in the third; and fp, fp, fp, f in the fourth. There are also some handwritten annotations, such as a '4' above a note in the second measure of the first staff.

there appears to be no difference and the varying markings may be in error.

The editors of the critical score in the Neue Mozart Ausgabe suggested that the sf markings in both clarinets in II: 65 can also be connected with the two quarter notes that follow:

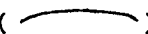
In der Regel wird das Vortragszeichen sf stets auf eine einzige Note bezogen, in KV 361 (370^a)---und auch in anderen Werken Mozarts---gibt es indes Stellen, die zeigen, da sich sf auch auf mehrere Noten beziehen kann (so etwa in den Takten 19 bis 22 aus dem Trio I zum ersten Menuett. . . .¹⁸¹

One last dynamic symbol, the change from forte to piano suggested

¹⁸¹Daniel Leeson and Neal Zaslaw, "Vorwort," Series VII, Werkgruppe 17, Bd. 2, in Neue Mozart Ausgabe (Basel: Bärenreiter, 1979), p. XII.

in the autograph by for: pia:, has been mistakenly altered in the Mozarts Werke as fp. It is found infrequently in the autograph and on each of the four occasions¹⁸² it appears simultaneously with the fp symbol. In each instance, the f: p: symbols appear with melodic material while the fp is assigned to sustained or background material. The first instance, VI: 5-6, employs the sf: p: and sfp symbols.

Articulation

The term 'articulation,' with respect to its use in this discussion, refers to the manner in which the musical material is presented in the smallest detail. Hermann Keller referred to articulation as ". . . the binding together or the separation of the individual notes, it leaves the intellectual content of a melody line inviolable, but it determines its expression."¹⁸³ The term, therefore, incorporates 'modes of attack,'¹⁸⁴ which in the case of the autograph, concerns only two symbols, the slur () and the staccato mark (•).

During Mozart's time, the slur was not used as a phrasing mark as was the case later in the nineteenth century, even though the need to shape phrases was recognized.¹⁸⁵ Mozart utilized the slur marking,

¹⁸²See V: 5-6, VI: 205-06, VI: 32-34 and VII: 25-38.

¹⁸³Hermann Keller, Phrasing and Articulation, trans. by L. Gerdine (New York: W. W. Norton & Co., 1965), p. 4.

¹⁸⁴'Modes of attack' in this case refers to the manner in which a wind performer initiates a tone and includes the gradations between legato and staccato.

¹⁸⁵For further discussion, see Badura-Skoda, Interpreting Mozart, p. 53+.

however, in two ways: 1) as a legato slur and 2) as an articulation slur. The legato slur signals that there is to be no cessation of sound at the conclusion of the last note of the symbol. The legato slur can be recognized by the fact that it will usually span a single measure, ending at the bar line or the last note.¹⁸⁶ Such slur markings may span half a measure or possibly two. In a few instances in the autograph, slur marks span as many as four measures. One such occasion (VII: 124-127, bassoons and Contrabass), a four-measure slur, was obviously not intended to be executed since it appears in the Contrabass and would present a substantial performance problem in execution.¹⁸⁷

The articulation slur indicates a grouping of a limited number of notes (generally two to four) and requires that the last note be shortened, in effect separating it from the note that follows. Articulation slurs often occur above short note values and in conjunction with staccato marks.

Execution of these types of slurs creates less of a problem than their recognition. Quality and style of attacks in wind instrument performance, dependent upon the ability of the performer, can range from an almost imperceptible break, to an obvious accented separation.

¹⁸⁶The Badura-Skodas stated that classical slurs originated in violin bowing and that Viennese classical composers utilized a violinistic notation. Einstein agreed (Einstein, Celebrated String Quartets, p. ix). As a result, long slurs are uncommon and usually span only a single measure -- a direct reference to the length of the bow.

¹⁸⁷See Performance Notes, measures VII: 124-27.

Therefore, recognition and execution of legato slurs would entail the use of a legato style articulation, one where the actual cessation of sound created by the attack of the first note of the following group is minimal. Articulation slurs would require a reduction of the length of the last note of the group - "cutting-off"¹⁸⁸ the last note.

A third style of articulation can be described as 'non-legato' and is signaled by the absence of any articulation symbol. In keyboard performance, non-legato is accomplished by lifting the finger from one key immediately prior to the touching of the next.¹⁸⁹ In wind performance, execution of non-legato can be achieved through the emphasis of clarity of articulation. This concept lies midway between the less distinct legato and the pointed, separated staccato, emphasizing the quality of attack without reducing perceptively the length of the note.

Legato slurs appear throughout the autograph. Of particular interest are the slur markings in the third movement for Bassoon II and Contrabass. Predominantly in single measure lengths, there is an occasional grouping of four notes. In one case, III: 31-32 (see Critical Remarks, III: 32), an adjustment has been made in the edition for the sake of consistency. But when considering the concept of legato slur markings, the actual delineation of the symbol becomes somewhat less pronounced, particularly in view of the overall effect of

¹⁸⁸Badura-Skoda, Interpreting Mozart, p. 54.

¹⁸⁹ibid., pp. 54-55.

this line - a continuous foundational bass line that virtually spans the entire movement. Similarly, the discrepancy in the length of slurs in V: 4 and V: 19, also becomes less problematical.¹⁹⁰ Lastly, the discrepancy in slur lengths in the last movement, VII: 124-127, may also be viewed in the same manner.

Articulation slur markings are equally numerous. Typical examples may be seen in I: 35-36, II: 37-39, II: 96-102, and the accompanimental lines in Oboe II, Clarinet II, Bassoon II and Bassoon I of the third movement. Proper execution of articulation slurs will enhance the overall ensemble sound by achieving greater clarity, particularly in larger concert halls. In this respect, there may be a valid comparison in execution between articulation slurs and non-legato.

The autograph is well-marked with slurs, eliminating the need for extensive additions. Alterations and additions have been accomplished, however, in an attempt to clarify inconsistencies. Mozart's markings, even though they are quite extensive, are not always precise. In many cases, this is the manner in which he composed. He most often wrote out a score only once, thus it is both the draft and the final copy. While he is meticulous in his notation of pitches,¹⁹¹ he was less exact in the notation of articulation symbols. Alfred Einstein wrote:

¹⁹⁰See Performance Notes, measure V: 4 and V: 19.

¹⁹¹Only four corrections in actual pitches have been made in the autograph: I: 124 (Bassoon II), III: 40 (Bassoon II), III: 46 (Clarinet II), and VI: 149 (Contrabass). Furthermore, there are numerous instances of such corrections in Mozart's hand throughout the autograph, but relatively few corrections of articulation markings (see Appendix C).

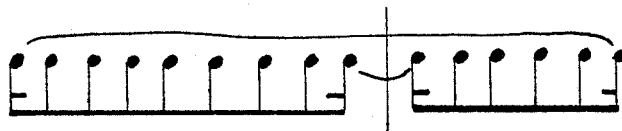
. . .in details of articulation, such as the use of slurs and staccato marks, he is not always so consistent as to leave room for doubt. His slurs are, of course, not marks of phrasing, but indicate the manner of bowing; but the marking of the individual parts is often very inconsistent where uniformity is obviously required, and quite frequently he binds together in one passage a group of notes which are divided in corresponding passages. In such cases it is not always possible to distinguish sharply between oversight and deliberate intention.¹⁹²

With respect to the Serenade, he stated that "Mozart was not precise in his musical notation; but if one is familiar with his idiosyncracies, there remains only a few cases in which one can be in doubt about his intentions."¹⁹³

A number of slur markings in the autograph were adjusted in order to conform to current notational practices. These adjustments have not altered the original intentions of the composer and result in no change in the actual execution of the part in question. For example, in I: 7-8, three consecutive slurs are replaced by a single mark:



and have been altered to:



¹⁹²Einstein, Celebrated String Quartets, pp. vii-ix.

¹⁹³Einstein, "Introduction" to Gran Partita, K. 361: Facsimile of the Holograph, p. 11

A similar situation exists in Clarinet I, VI: 9-10:



altered to:



A number of slur markings have either been added or deleted in order to correct apparent oversights in the autograph. Mozart's compositional process generally entailed first writing out the melodic material, then supplying the bass, with the inner voices being filled in afterwards.¹⁹⁴ In many instances, inconsistencies appeared in the secondary parts, namely those completed after the melodic and bass voices. The effect is that slur markings in some parts are either left out entirely or differ in varying degrees with those in other parts. Examples of slur markings added in the edition as a result of inconsistencies reported above include Clarinet II, I: 64 and 184, Bassoon I, III: 24, F Horns, IV: 75, and Bassett horn I, VI: 32. Examples of slur markings in the autograph that have been added in order to conform to other similar parts include Clarinet I, I: 226-27, and Clarinet I, V: 12. An example of a slur marking that has been deleted can be

¹⁹⁴A description of this process can be found in Erich Hertzmann, "Mozart's Creative Process," pp. 17-30, in Paul Henry Lang, editor, The Creative World of Mozart (New York: W. W. Norton & Co., 1963), pp. 17-30. Additional information may be obtained from Einstein, Celebrated String Quartets, pp. iii-xii.

found in Basset horn II, I: 197. In all situations where the markings in the autograph have either been altered or deleted, an explanation of the adjustment has been provided in Appendix B: Performance Notes.

Situations exist in the autograph where repetitions of a figure may not possess the same markings as did the original statement. In movement V, the Allegretto (V: 25) begins with the melodic material in the Basset horns. The repetition of that phrase in V: 33-40 has added the oboes and clarinets to the melodic material but the slur markings do not appear in the repetition. The writer has suggested the repetition of the slur markings in those voices doubling the original statement (Oboe I, Clarinet I, V: 34-35) as well as in the voices whose material is similar but not identical (Oboe II, Clarinet II and Basset horn II, measure 35).¹⁹⁵

There are numerous instances where slur markings in identical or closely related parts are not in agreement. One such example occurs in I: 138 where Oboe I and Basset horn I have identical parts with contradicting slur markings:¹⁹⁶

The image shows two staves of music for Oboe I and Basset horn I in measure 138. The Oboe I staff is in treble clef and the Basset horn I staff is in bass clef. Both staves show a melodic line with a slur over the first two notes and another slur over the last two notes. The slur markings are contradictory between the two parts.

¹⁹⁵See Performance Notes, measures V: 35-37.

¹⁹⁶See Performance Notes, measure I: 138.

A more perplexing example can be seen in II: 1, 21 and 29, where identical figures in the oboes, clarinets and Basses horns possess no less than three distinct slur markings. The problem has been further complicated by the fact that the slur markings in the autograph at that point were imprecisely notated, and it is difficult to determine the exact point at which they begin and conclude (see Performance Notes, II: 1). Both Einstein and the Badura-Skodas believed that Mozart tended to begin his slur markings too soon and extend them too far.¹⁹⁷

In Trio II of movement II, II: 104-108 and II: 127-131, three separate slur markings appear above the figure



found in the oboes, Basses horns, F and B^b horns.¹⁹⁸ Here, too, the problem is lessened when considering the exact length of the slur marks in the autograph. Other examples of slur discrepancies between parts may be found in V: 4, V: 19, VI: 25-26, and VII: 124-126.

Another category of additions is concerned with missing markings that may have subsequently been supplied by either the performer or the copyist as a result of performance practices of the period. In this

¹⁹⁷Badura-Skoda, *Interpreting Mozart*, pp. 60-61, Einstein, *Celebrated String Quartets*, p. x.

¹⁹⁸See Performance Notes, measures II: 104-08.

group of additions falls the practice of slurring an appoggiatura to the following note. Leopold Mozart stated:

Here is now a rule without exception: The appoggiatura is never separated from its main note, but is taken at all times in the stroke.¹⁹⁹

Many slur markings between the appoggiatura and the following note (main note) have been omitted in the autograph. On such occasions, slur markings may appear in one part and not in another (I: 57, I: 213), while other occasions are completely devoid of slur markings in all parts (II: 33-36, I: 132-135). One may assume, therefore, that such markings were omitted as a result of hasty copying. Presumably, it was not essential that Mozart be as detailed in this respect, as compared to the actual notation of pitches, leaving such adjustments to the performer or the copyist.

In those instances where the musical material possesses a cantabile quality, such as movement III, portions of movement V and Variation V of movement VI, the addition of legato slurs is possible. Such additions on the part of the performer should be confined to step-wise motion and consistent with the legato character of the melodic material. The Badura-Skoda believed:

In almost every cantabile theme it is necessary to link the notes by playing legato; even when a literal interpretation of articulating slurs would lead one to lift the hand from the keys, one should not do so.²⁰⁰

¹⁹⁹L. Mozart, Violin Playing, p. 166.

²⁰⁰Badura-Skoda, Interpreting Mozart, p. 56.

There are numerous occurrences of arpeggiated accompaniment figures in small note values, most frequently assigned to the clarinets. The figures (all but one) are unmarked and the writer suggests the addition of slur marks, as in V: 80-83:

Clarinet II



The other instances occur in VI: 69-76, VI: 81-84 and VI: 109-118. Although the cantabile nature of the melodic material suggests a legato performance, the addition of slur markings is strongly indicated by the inherent performance problems when such figures are articulated, even legato. The figures in VI: 136+, on the other hand, do possess slur markings and may provide an appropriate model.

In movement VII, the opening lines in the oboes and clarinet show slur markings over the sixteenth notes and staccato marks above the repeated eighth notes. VII: 6-7 and parallel figures bear no such markings. The writer suggests slur and staccato markings be added accordingly.

In the last movement, the sixteenth-note material in VII: 124-131 is marked with slurs, except for those in the oboes, VII: 128-29. (The writer did not add slur markings to these measures even though they would seem appropriate.) A legato style is not indicated because of the use of staccato markings in other voices (clarinets and Bassett horns) and it may be desirable to execute such a passage non-legato. The Badura-Skodas stated that Mozart ". . . does indeed often

Staccato markings in the autograph range from mere dots (•) to vertical strokes (|).²⁰⁴ It is not possible, however, to determine any recognizable difference in usage and deployment between the two types of markings in the autograph. In some cases, both strokes and dots appear in the same part within the span of a few measures, and may be the result of writing mechanics and not a musical delineation. Einstein believed that Mozart only knew the 'staccato stroke' and not the 'staccato dot.'²⁰⁵ Evidently, as a result of the rapidity with which he wrote, Mozart would occasionally turn the stroke into a dot. Other instances, however, may appear to make a distinction between the two and may actually be a situation of accentuation being appropriate to the musical character and not necessarily separation, as indicated by the stroke. The writer, as suggested by Einstein,²⁰⁶ has employed only the staccato dot.

Concerning the execution of staccato articulations, it is apparent that a wide variety of gradations were not only possible but desired during the eighteenth century, from very short to only a slight separation. C. P. E. Bach wrote:

Attack and touch are the same thing. Everything depends on their force and duration. When notes are to be detached from each other strokes or dots are placed above them. . . .

²⁰⁴Other sources note that Mozart also employed a heavier wedge-shaped stroke that supposedly suggested accentuation. See Badura-Skoda, Interpreting Mozart, pp. 63-65; Keller, Phrasing and Articulation, p. 95.

²⁰⁵Einstein, Celebrated String Quartets, p. ix.

²⁰⁶*ibid.*

Notes are detached with relation to: (1) their notated length, that is, a half, quarter, or eighth of a bar; (2) the tempo, fast or slow; and (3) the volume, forte or piano. Such tones are always held for a little less than half their notated length. In general, detached notes appear mostly in leaping passages and rapid tempos.²⁰⁷

The Badura-Skodas believed that the performer must also consider the Affekt (the 'feeling of the piece') in addition to such factors as length, volume level, and timbre of a particular note.²⁰⁸

It is also possible that staccato markings may indicate something other than just length of note. Again, the Badura-Skodas suggested that a stroke (or wedge) may also infer accentuation. Furthermore, depending upon the situation, it may indicate separation as well.²⁰⁹ Einstein, too, suggested that in some instances Mozart employs the ". . . stroke and dot as distinct expression marks, denoting respectively a stronger or slighter accentuation."²¹⁰

A number of editorializations with respect to staccato markings will be found in the edition. Occasionally, a part will begin with staccato markings, then, after a measure, the markings will cease while the part itself continues. According to Einstein, "In the majority of cases Mozart contents himself with indicating the articulation at the first appearance of a motive, and leaves it to the player to make

²⁰⁷C. P. E. Bach, Essay, p. 154.

²⁰⁸Badura-Skoda, Interpreting Mozart, p. 64.

²⁰⁹They suggest that in those instances where Mozart felt that the then standard symbol for accent, sfz, was too strong, he would employ the staccato marking. Badura-Skoda, Interpreting Mozart, pp. 64-65.

²¹⁰Einstein, Celebrated String Quartets, p. ix.

subsequent repetitions consistent."²¹¹ Many instances are quite clear, such as the Basses horns in I: 30+, and again in I: 95+. On a few occasions, the staccato markings may be continued for a considerable length of time, such as in Variation VI of movement VI, and the beginning of movement VII.

More problematical are the many instances in which Mozart made improvements in some parts and not others. Moreover, it is relatively easy to encounter such adjustments made in the subsequent statements of motives. For example, the running eighth-note scalar figures of the first movement,

Bassoons
I: 44


The image shows a musical staff for Bassoons, starting at measure 44. The key signature has one flat (B-flat). The notation consists of a series of eighth notes ascending and then descending, forming a scalar figure. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367,

or identical material. In many situations, there is little doubt as to the composer's intention, such as in I: 37, where all quarter notes except those in the horns are marked staccato, and in IV: 9-11, where staccato marks occur in the clarinets, bassoons and Contrabass, but not in the other parts. One may argue that their absence was the result of an oversight on the part of the composer.

Other instances are not as clear or obvious, such as in I: 74-79. The eighth notes in this cadential figure are initially unmarked (I: 74-75) and in the repetition (I: 78-79) only three eighth notes in the Basset horns are marked staccato:



Similarly, in VI: 73-74, the oboes and Basset horns alternate eighth notes on and off the beat. In the autograph, only the first eighth note of Basset horn I is marked staccato. Lastly, in the opening measures of Variation IV of movement VI (VI: 101-104), staccato markings are not notated during the first four measures. Then, in measures 104-106, staccato marks appear in the Basset horns and bassoons, and occasionally in the clarinets. In this case, however, staccato marks have not been added to the first four measures. Further examination reveals that the original staccato markings precede both an *fp* marking and a pair of slurred notes, suggesting that Mozart employed the staccato to inform the performer to continue the non-legato articulations of the initial measures.


The use of staccato markings to imply non-legato occurred in an earlier instance. In I: 5-9, Bassoon I (followed by bassoons and Contrabass) has staccato marks above eighth notes that stand in direct contrast to the slurred, syncopated eighth notes in Oboe I. It seems unlikely that Mozart intended these notes to be played short or detached, but simply did not want them slurred. Returning to the previous example, the assumption that the markings in VI: 105-106 are staccato and not non-legato would also imply their transference to the unmarked eighth notes in the first four measures (clarinets) as well as the material that follows in measures 109-119. In another instance, if the melodic material in Oboe I in VI: 138+ can be termed cantabile, the staccato markings would most likely refer to non-legato. Lastly, some final cadential patterns make use of staccato symbols, including V: 23-24 and V: 105-106, where non-legato appears to be more appropriate than staccato. Likewise, III: 46 utilizes staccato markings only above the last notes preceded by the rhythmic figure . Again, non-legato would appear to be more appropriate.

In only one instance has a staccato marking been added to replace a slur marking. In I: 48, the first four notes of the motive in Clarinet I appear beneath a slur marking, while the same motive is stated simultaneously in Clarinet II and in the oboes in the following measure as:



Furthermore, subsequent statements of the motive in the remainder of the movement also possess the staccato mark.

Throughout the autograph, staccato markings appear only above smaller note values - eighth and sixteenth notes. In only one instance are they applied to longer note values as is the case in VI: 57-58, where they are placed above quarter notes in Bassett horn I. This may be an indication of both accentuation and staccato as suggested by the Badura-Skodas.²¹²

There are also instances of combined staccato and slur markings (), including II: 65, III: 10 and 34, and VI: 13. The legato nature of the marking is apparent in each instance.²¹³

Ornamentation

The most frequently employed ornament in the autograph is the appoggiatura, appearing in its long, short, and compound forms. Trills and turns are also present but occur with considerably less frequency.

The long appoggiatura, by the eighteenth century, had generally come to receive one-half the value of the note it preceded (two-thirds the value if the note was dotted). C. P. E. Bach stated:

The usual rule of duration for appoggiaturas is that they take from a following tone of duple length one-half of its value . . . and two-thirds from one of triple length. . . .²¹⁴

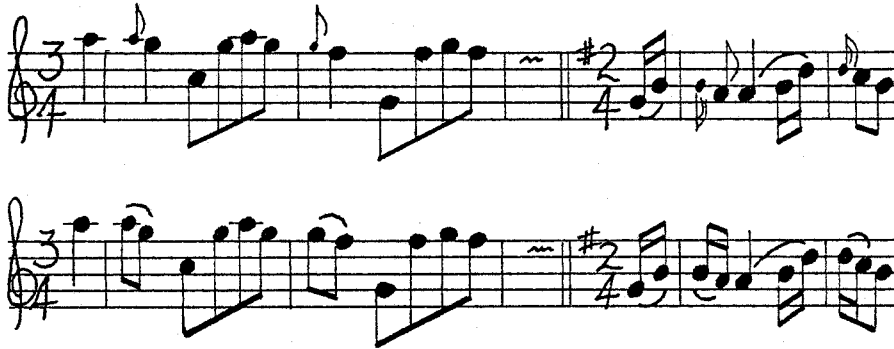
Leopold distinguished between two types of long appoggiaturas:

²¹²Badura-Skoda, Interpreting Mozart, pp. 64-65.

²¹³Keller referred to this notational symbol as non-legato with the slur removing or modifying the separation. Keller, Phrasing and Articulation, p. 35-36.

²¹⁴C. P. E. Bach, Essay, p. 90.

The descending appoggiatura are of two kinds: namely, the Long and the Short. Of the long there are two kinds, of which one is longer than the other. If the appoggiatura stands before a crotchet [quarter note], quaver [eighth note] or semiquaver [sixteenth note], it is played as a long appoggiatura and worth half of the value of the note following it. The appoggiatura is therefore sustained the length of time equivalent to half the note and is slurred smoothly to it. What the note loses is given to the appoggiatura. Here are examples:



Of the second type of long appoggiatura, Leopold wrote that it is

. . . found firstly before dotted notes; secondly before minimums if they occur at the beginning of a bar in $\frac{3}{4}$ time; or if in $\frac{2}{4}$ time or $\frac{4}{4}$ time only one, or at the most two occur, of which one is marked with an appoggiatura. In such cases the appoggiatura is held longer.²¹⁵

Quantz, too, agreed:

. . . the appoggiatura is held for half the value of the following principal note. . . . If the note to be ornamented is dotted, it is divisible into three parts. The appoggiatura receives two of these parts, but the note itself only one part, that is, the value of the dot.²¹⁶

Donington stated that even though the long appoggiatura continued to receive half the value of the following note, by the mid-eighteenth century, appoggiaturas taking three-quarters of the length of a duple

²¹⁵L. Mozart, Violin Playing, p. 167.

²¹⁶Quantz, On Playing the Flute, p. 95.

note were beginning to be regarded as regular.²¹⁷

Execution of long appoggiaturas required them to be accented, played on the beat and slurred to the following note. C. P. E. Bach stated that ". . . appoggiaturas are louder than the following tone. . . and they are joined to it in the absence as well as the presence of a slur."²¹⁸ According to Quantz, appoggiaturas ". . . must be tipped gently with the tongue, allowing them to swell in volume if time permits; the following notes are slurred a little more softly."²¹⁹ In discussing the execution of appoggiaturas on the violin, Leopold Mozart stated that:

. . . the accent must, in the long and longer appoggiature, always be on the appoggiatura itself, the softer tone falling on the melody note. But this must be carried out with a pleasant moderating of the stroke. Also, the accent must have a softer tone preceding it. In the long appoggiatura, of which we speak here, it is quite easy to accent somewhat gently, letting the tone grow rapidly in strength and arriving at the greatest of tone in the middle of the appoggiatura; but then so diminishing the strength, then finally, the chief note.²²⁰

In contrast, short appoggiaturas were executed quickly. Leopold Mozart wrote:

The short appoggiatura is made as rapidly as possible and is not attacked strongly, but quite softly. The short appoggiatura is used: (1) when several minims [half notes] follow each other, of which each is marked with a little

²¹⁷Robert Donington, The Interpretation of Early Music, new version (New York: St. Martin's Press, 1974), pp. 94-95.

²¹⁸C. P. E. Bach, Essay, p. 88.

²¹⁹Quantz, On Playing the Flute, p. 93.

²²⁰L. Mozart, Violin Playing, p. 171.

appoggiatura note; (2) or if at times only one minim be present which, however, occurs in such a passage as is imitated immediately by a second voice in the fourth above, or fifth below; (3) or else if it be foreseen that the regular harmony, and therefore also the ear of the listener, would be offended by the use of a long appoggiatura; (4) and finally, if in an allegro or other playful tempo, notes descend in consecutive degrees or even in thirds, each being preceded by an appoggiatura; in which case the appoggiatura is played quickly in order to not to rob the piece of its liveliness by the long-sustained appoggiatura.²²¹

Leopold summed-up his discussion of short appoggiatura by referring to them as 'Anschlag' appoggiatura (on the beat).

C. P. E. Bach wrote: "It is wholly natural that the invariable²²² short appoggiatura should appear most frequently before quick notes. . . . It carries one, two, three, or more tails and is played so rapidly that the following note loses scarcely any of its length."²²³ The length of the short appoggiatura was not always invariable, as Bach stated, for he also wrote that "When these appoggiaturas fill in the interval of a third, they also are played quickly. But, in an Adagio their expression is more tender when. . . they are played as the first eighth of a triplet rather than as sixteenths."²²⁴

²²¹L. Mozart, Violin Playing, p. 171.

²²²'Invariable' was a term applied to short appoggiaturas by C. P. E. Bach. The term referred to the length of the short appoggiatura in any given situation in comparison to the long appoggiatura ('variable') whose varying lengths were not as narrow as those of the short appoggiatura. See Donington, Interpretation of Early Music, pp. 207-08.

²²³C.P.E. Bach, Essay, p. 91.

²²⁴ibid., p. 92.

Leopold also discussed 'passing appoggiatura' as short appoggiatura executed before the beat:

These appoggiatura do not belong to the time of the principal note to which they descend but must be played in the time of the preceding note. It is true, one could indicate the style by means of a little note, but it would look very unusual and strange. He who wishes to express it in print, sets it down in properly distributed notes. It is customary to use these passing appoggiatura in a series of notes lying a third apart.²²⁵

Quantz, too, recognized passing appoggiatura:

Passing appoggiaturas occur when several notes of the same value descend in leaps of thirds. . . .



When performed they are expressed as. . . ²²⁶



C. P. E. Bach disagreed with both Quantz and Leopold and classified most of them as 'invariable' appoggiaturas, to be performed as fast as possible and on the beat.

Unfortunately, there was much difference of opinion as to the execution of the short appoggiatura. The eighteenth century sources generally suggested accented and on the beat as the proper manner of execution. The Badura-Skodas believed that in some instances short

²²⁵L. Mozart, Violin Playing, p. 177.

²²⁶Quantz, Essay, p. 93.

appoggiature were unaccented and, possibly, before the beat.²²⁷
 The problem ". . . is less interesting to the listener, who in most cases will notice hardly any difference between appoggiaturas on and before the beat, than to the performer, who even in these minor questions needs to know where he stands if he is to be able to concentrate on artistic form at a higher level. This is probably also the reason why many textbooks and tutors attempt to dispose of all such questions by means of over-simple formulae."²²⁸

In deciding whether an appoggiatura is to be long or short, Robert Donington suggested:

The likeliest interpretation of an eighteenth century appoggiatura, and the one to try first when in doubt, is long. It may alternatively be short. But if it is long, its length must ultimately be decided by context rather than rule. It may need shortening. . . .

[For example] a long appoggiatura on an exceptionally long main note may need shortening a little; but is generally desirable to make the long appoggiaturas as long as the context makes feasible. Long appoggiaturas at less than (e.g. half of) the standard length are sometimes imposed by the harmonic progression."²²⁹

²²⁷They believed that the primary concern of rendering appoggiaturas is accentuation, not length. The only possibilities, accordingly, are a) accented and on the beat, b) unaccented and on the beat, and c) unaccented and anacrusic. They also ruled out accented and anacrusic for musical reasons. Badura-Skoda, Interpreting Mozart, pp. 70-71.


²²⁸Badura-Skoda, *Ibid.*, p. 79.

²²⁹Donington, Interpretation of Early Music, pp. 203-04.

Broder suggested that a short appoggiatura should be utilized when a long would ". . . disrupt or obscure the melodic or rhythmic shape of a passage."²³⁰ Specific suggestions can be found in the editions of Broder and the Badura-Skodas.²³¹

It became generally-practiced in the latter half of the eighteenth century that appoggiaturas were notated in the lengths in which they would be performed. According to C. P. E. Bach, such a development occurred due to the diverse situation involving appoggiaturas:

Because of their variability, such appoggiaturas have been notated of late in their real lengths. Prior to this all were written as eighths. At that time, appoggiaturas as diverse as ours were not yet in use. Today, we could not do without the notation of their real values, for the rules covering their length in performance are insufficient to cover all cases, since all types appear before every kind of note.²³²




Mozart's appoggiaturas were usually based on their real value, but his notation of appoggiaturas shorter than eighth notes was inconsistent.²³³ Furthermore, Mozart frequently employed the figure  to notate an appoggiatura. This was actually the South German form of the sixteenth note; its exclusive use as a "grace-note"

²³⁰Nathan Broder, editor, Mozart; Sonatas and Fantasies for the Piano (Bryn Mawr: Theodore Presser Co., 1956), p. ix.

²³¹See Broder, "Preface" to Mozart; Sonatas and Fantasies, pp. iii-xii; Badura-Skoda, Interpreting Mozart, pp. 70-78.

²³²C. P. E. Bach, Essay, p. 87.

²³³This conclusion is supported by a number of instances in the autograph, particularly movement III. Badura-Skoda, Interpreting Mozart, p. 70.

did not occur until the nineteenth century. The same situation exists between  and . Mozart employed  as a normal note value as well, particularly in movement III, for example:



The most common rhythmic figure that appears with an appoggiatura is:



This figure, according to the treatises, were executed as either

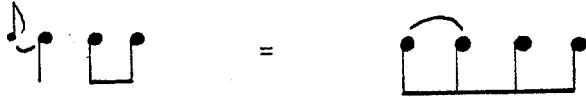


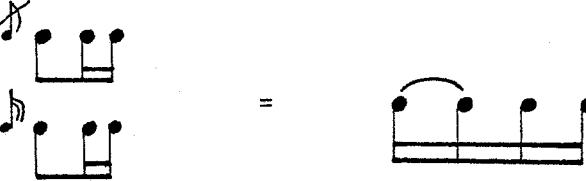
L. Mozart stated: "If the appoggiatura stands before a crotchet [quarter note], quaver [eighth note] or semiquaver [sixteenth note], it is played as a long appoggiatura and is worth one-half of the value of the note following it,"²³⁴ supporting number (1). Quantz also agreed.²³⁵ The Badura-Skoda stated that the appoggiatura in the following combinations should be executed as ;²³⁶

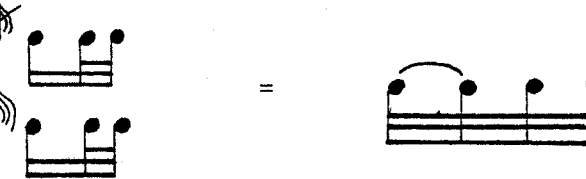
²³⁴L. Mozart, Violin Playing, p. 167.

²³⁵Donington, Interpretation of Early Music, p. 202.

²³⁶Badura-Skoda, Interpreting Mozart, p. 72.

a) 

b) 

c) 


Quantz and C. P. E. Bach supported both solutions. Lastly, Donington suggested that when in doubt, first try a long appoggiatura.

In the first movement (I: 88-89), the figure:

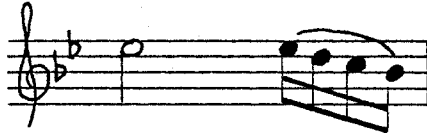


occurs as part of the closing material at the conclusion of the exposition, the development and the recapitulation. As this rendering appears to satisfy most sources, the writer recommends it be employed in all such instances in the first movement. Furthermore, this rendering can also be utilized in the following figures:


Oboe I
II: 5




as



Basset horn I
III: 8

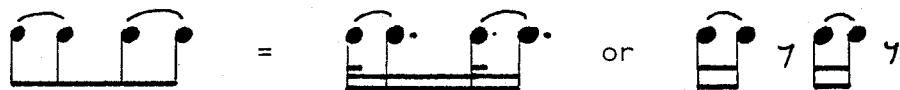


as



Oboe I III: 13		as	
Oboe I VI: 5		as	
Clarinet I VI: 7		as	
Oboe I VI: 25		as	
Oboe II VI: 143		as	
Oboe I VII: 6		as	


The Badura-Skodas believed that Mozart was fond of the Lombardic rhythm or 'Scottish snap,' the result of shortening the first of two equal eighth notes:²³⁷




²³⁷Badura-Skoda, Interpreting Mozart, p. 72.

It can be applied quite effectively in at least two occasions in the Serenade:

Oboe I
III: 43



Oboe I
V: 100



Normally, execution as a long appoggiatura would render these examples as



and



respectively. Application of the Lombardic rhythm would result in



and



respectively. Note the degree of similarity between such an execution and the discussion of C. P. E. Bach on short appoggiatura (see above, pp. 126-27).

The appoggiaturas that appear in V: 39 and VI: 69 are less clear than those discussed above. In V: 39, the appoggiatura is placed between two sets of syncopated figures:

Oboe I
V: 39-40


The notational value of the appoggiatura suggests the following:

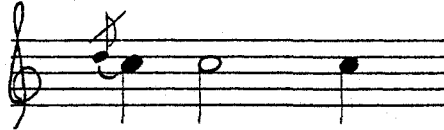
This is further supported by Donington's recommendation of first trying a long appoggiatura. Rendering it as a short appoggiatura

is also possible and would not be incorrect. The note following the appoggiatura in VI: 69, however, carries a staccato mark above it. If one assumes that the staccato mark implies accentuation, the appoggiatura should probably be short and either on or before the beat:

However, in view of the musical character of this variation, which tends to be more cantabile, the writer suggests rendering the appoggiatura as long:

Clarinet I

The sixteenth note appoggiatura () appears not only before eighth and sixteenth notes, but before quarter notes as well. In such instances, if one assumes that the notated value is intended by the composer, they may be viewed as short appoggiaturas. In l: 57, and later in l: 180-182, the figure



is found. The Badura-Skoda's stated that semiquaver (sixteenth note) and demisemiquaver (thirty-second note) appoggiaturas, when they appear as accented passing-tones, are accented and on the beat,²³⁹ which would result in




The question that now arises is not one of length, but one of placement - on or before the beat. Contemporary treatises offered no clear answer as they did not agree among themselves: C. P. E. Bach and Türk believed short appoggiaturas should be accented and on the beat, while J. P. Milchmeyer²⁴⁰ believed they should be on the beat but unaccented. The Badura-Skoda's believed that "... it is difficult and often misleading to try at all costs to lay down the law.

²³⁹Badura-Skoda, Interpreting Mozart, p. 72.

²⁴⁰ibid., pp. 79-80.

. . . Much can often depend on the character and speed of the piece, for as we have said, Mozart relied not only on contemporary notation, but always on the 'taste' and understanding of his interpreters."²⁴¹

In the discussion on staccato, it was shown that the possibility exists wherein staccato markings may also signal accentuation. The Badura-Skodas remarked that in situations where the main note possesses a staccato marking (), the execution is to be unaccented and short. Numerous instances can be found, including:

Oboes
II: 38



Oboe I
VI: 151



Oboe I
VI: 158




Oboe I
VII: 111



Regarding the execution of these figures, the writer offers only recommendations, preferring to leave the determination of on or before

²⁴¹Badura-Skoda, Interpreting Mozart, p. 78.

the beat to the performer. In II: 38 () , the strength of the rhythmic aspect suggests the accentuation of the staccato quarter note. Placing the appoggiatura before the beat would maintain the consistency of the staccato quarter on the beat. On the other hand, placing the appoggiatura on the beat-would emphasize the pulse itself and adjust the appoggiatura from unaccented to accented.

In VI: 152, however, the combination of tempo and simultaneous staccato quarter notes in the other parts (without appoggiaturas) suggests the appoggiatura be executed unaccented and before the beat. VI: 159, taken from the same variation as VI: 152, would require a similar execution. VII: 11, however, may require additional examination as a result of an ornament that occurs on the previous measure (see p. 144). In any event, the appoggiatura is executed quickly,²⁴² either before or on the beat.

Accented passing tones notated as appoggiaturas can also be found at cadential points, including I: 190 and VI: 87:






Clarinet I
I: 190




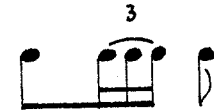
Clarinet I
VI: 87





²⁴²Broder suggests that appoggiaturas before syncopated notes be executed as short. He also added that in moderate or slow tempos, the short appoggiatura may be executed longer, thus breaking down the distinction between long and short. Broder, Mozart: Sonatas and Fantasies. p. xi.

Although often rendered as  and , the value of the appoggiatura () suggests either  and .

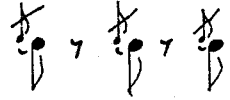
The figure , found in V: 84-85 and VI: 31, may be executed in three ways:

(a) 

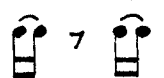
(b) 

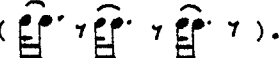
(c) 

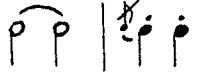

In view of the tempo and resulting performance problems, (c) is least desirable. For the same reason, and the fact that Mozart, in his later works, wrote out the figure as in example (a), the first rendering is preferred.

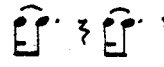
In V: 15, the figure  is seen accompanied by staccato eighth notes:



The appoggiaturas are accented passing tones and should be rendered on the beat. Executed as long appoggiatura (), discrepancies result between the length of the main note and the accompanying

staccato eighth notes. As a result, the writer recommends the figure be rendered short and on the beat (.

In the first movement, the Allegro (I: 15) begins with the figure , which recurs repeatedly throughout the movement. The rendering of the appoggiatura as long is not indicated by its notated value (). As an accented passing tone, the Badura-Skodas stated that it should be executed on the beat²⁴³ yet as an unaccented appoggiatura in combination with a staccato main note, it should be unaccented (no determination of placement is suggested).²⁴⁴

David Whitwell believed that Mozart tended to write-out any ornaments that may have been unclear to the performer.²⁴⁵ Many ornaments in the autograph appear to have been written-out²⁴⁶ including an accented appoggiatura in I: 92-94. Mozart may have felt that by not writing out the ornament in I: 16 the execution was obvious. Whitwell suggested that the appoggiatura be executed before the beat as unaccented. Since the appoggiatura appears written-out as  in I: 92 and, according to Whitwell, the appoggiatura appears to have been 'wedged' in as an 'after thought' after the first note was written, the execution would have to be before the bar line.²⁴⁷

²⁴³Badura-Skoda, Interpreting Mozart, p. 72.

²⁴⁴ibid., p. 76.

²⁴⁵Whitwell, "Performance Practices," p. 30.

²⁴⁶Examples of written-out ornaments can be found in I: 35, I: 192, I: 130, I: 198-99, III: 19 and V: 47.

²⁴⁷Whitwell, "Performance Problems," p. 30.

One last appoggiatura, also mentioned by Whitwell,²⁴⁸ occurs
in 1: 2:

Clarinet I

The notated value of the appoggiatura suggests a long (♩), but the resulting dissonance in such a rendering is unusual. Mozart stated that the short appoggiatura is used ". . . if it be foreseen that the regular harmony, and therefore also the ear of the listener, would be offended by the use of a long appoggiatura. . . ."249

As with the short appoggiatura, the question remains as to placement:
either

²⁴⁸Whitwell, "Performance Problems," p. 30.

²⁴⁹L. Mozart, Violin Playing, p. 171.

The Badura-Skodas noted that ". . . at times he [Mozart] obviously indicated the duration of appoggiaturas inaccurately, either on purpose or by mistake."²⁵⁰ It may be possible that by writing the appoggiatura in a shorter value (♪ or ♫), the performer may interpret it as short and render it before the beat. Instead, by notating it as a long (♩), the performer would place it on the beat and temper its length in accordance with Leopold's remark. The writer recommends the appoggiatura be executed as:



recognizing, however,



would not be incorrect.

Mozart also employed compound appoggiaturas in the autograph. Each instance consists of two conjunct notes preceding a main note (♩). Such ornaments were generally executed as accented and on the beat. But there is no absolute rule governing their execution as suggested by Donnington:


²⁵⁰Badura-Skoda, Interpreting Mozart, p. 87.

Frederick Neumann . . . demonstrates the very extensive French [baroque] use of a pair of ambiguously notated little notes often found slurred to the ensuing main note. He classifies these as unaccented slides, anticipating the beat, and has I think shown that they often do this. On the other hand, both Chambonnières and D'Anglebert notate their slides unambiguously on the beat . . . , as do German sources such as Gottlieb Muffat's Companimenti per il Cembalo and his Toccatas. . . . Not only harpsichordists took the slide thus accented and on the beat. . . . Then as now, it was perhaps more a matter of temperament than of rule; but a slide on the beat is always much stronger and was probably much commoner.²⁵¹

The Badura-Skodas, on the other hand, believed that Mozart usually treated compound appoggiaturas like unaccented single ones, but they also recommended that L. Mozart's compromise solution be employed -- executing them on the beat but without accentuation.²⁵²

In I: 86-87, double appoggiaturas are used in conjunction with half notes:



The notated values suggest that they be executed quickly. Due to the fact that Mozart had earlier (in II: 72-73) written out the ornament as , the writer suggests that by doing so, he intended II: 72-73 to be executed before the beat. However, the performer may elect to render them in accordance with Leopold's compromise (unaccented and on the beat).

²⁵¹Donington classified this type of compound ornament with two tones a second apart as a 'slide,' whereas he classified a two-note appoggiatura with an interval greater than a second as a 'compound appoggiatura.' Donington, Interpretation of Early Music, pp. 217-21.

²⁵²Badura-Skoda, Interpreting Mozart, p. 96.

A similar situation exists in I: 183:

Oboe I
I: 183



If one supports the above argument, the execution should, in this instance, be before the beat:

Oboe I
I: 183



This may also be confirmed by the fact that the main note bears a staccato mark, suggesting an unaccented rendering. The staccato marks, however, do not occur in the autograph at this point and have been added by the writer, based on previous occurrences (see Critical Remarks, I: 183). The writer recommends a before the beat rendering. One last instance occurs in VII: 110:

Oboe I
VII: 110-12



as well as in subsequent measures. Whereas the previous examples from the first movement could be related to written-out ornaments within the movement, no such relationship exists in the last movement. Its execution may be related, however, to other events. In each instance

(VII: 110, 118 and 122), the figure is preceded by a two-measure descending, chromatic figure (which commences in VII: 116 after a fermata). If the compound appoggiatura is executed before the beat, the alignment of the exchanging voices may appear to be awkward. The accented, on the beat execution of the appoggiatura in the following measure (VII: 111) would also appear to be awkward with a before the beat execution of the compound appoggiatura. The writer recommends an accented, on the beat rendering of the double appoggiatura:

Oboe I
VII: 110-12

The musical notation is for Oboe I, measures VII: 110-12. It consists of a single staff in treble clef with a key signature of one flat (B-flat). The melody begins with a double appoggiatura (two grace notes) on the first measure, followed by a series of eighth notes and a final quarter note.

Trills can be found in each movement of the Serenade with the exception of movement IV, which has no ornaments whatsoever. They can be discussed in terms of whether they function in a melodic capacity, in that they provide interest and may occur at any point within a phrase, or as a cadential trill, where they enhance and color the completion of a phrase. Their function, however, does not affect their execution.



The still unresolved question concerning later eighteenth century trills pertains to the starting note; the note that carries the trill sign (referred to as "unprepared") or the note above the written pitch

("prepared").²⁵³ The convention during the seventeenth and early eighteenth centuries was to begin all trills on the upper note. In 1789, Daniel Gottlieb Türk hinted that there were exceptions, but most theorists generally subscribed to the upper note beginning. The fact that mention of main note beginnings can be found in the late eighteenth century and early nineteenth century²⁵⁴ suggests that they were possible. Nineteenth century theorists began to support main note beginnings because such starts strengthened the main note and underscored the importance of the trill as a melodic ornament.

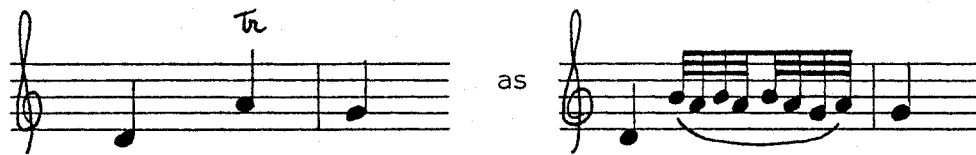
If theories are generated by practice, it appears logical that main note beginnings may have been possible during Mozart's time. The Badura-Skodas believed that the later eighteenth century was a period of transition in this respect and that a degree of freedom was allowed.²⁵⁵

²⁵³In Baroque terminology, the note-above start was assumed regardless of notation. 'Prepared' was applied to those trills whose note-above was held substantially longer than usual. In 'unprepared' trills, the note-above was not held as long. See Donington, Interpretation of Early Music, pp. 241-47.

²⁵⁴*ibid.*, pp. 255-57.


²⁵⁵They suggested numerous cases in which main note beginnings may be acceptable: 1) when in a legato, the trill is immediately preceded by the note above; 2) when the trill is preceded by three rising or falling notes ( or ); 3) when the trill is on a dissonant note; 4) trills in the bass voice; 5) at the conclusion of rising scale passages; 6) when the trill is anticipated

The trill was usually terminated with turned endings:



Türk, in his Klavierschule, 1789, stated: "The Turn is made to the Shake trill even without a Mar, when the length of the Note admits of it."²⁵⁶ Such endings were to be applied to the trill regardless of whether or not they were notated. In 1828, Hummel wrote, "Every trill must end with a turned ending, whether this is marked or not. . . . Except for rare and special effect it is at the same speed as the trill."²⁵⁷ Donington stated,

It thus appears that all the hundreds of standard trills in Haydn, Mozart, Schubert or Beethoven are meant to be taken with a turned ending (performed at the same speed as the rest of the trill) in spite of the fact that some are so marked while others are not. . . . Later in the nineteenth century, it remains by far the strongest probability that trills shown without any marked termination should be given a turned ending by the performer. The unterminated trill appears to be an entirely modern innovation. There is no such thing as an unterminated standard trill either in baroque or in classical music.²⁵⁸

by the same note as a sharply attacked anacrusis; 7) in chains of trills; 8) in the figure ; and other more specific instances. See Badura-Skoda, Interpreting Mozart, pp. 111-18.

²⁵⁶Donington, Interpretation of Early Music, p. 257.

²⁵⁷*ibid.*

²⁵⁸*ibid.*, p. 258.

A common formula in the autograph involves a trill in a cadential situation, usually descending by steps, as the following examples illustrate:

Oboe I
II: 12



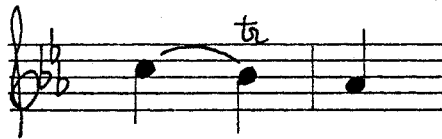
Oboe I
II: 15



Clarinet I
III: 7



Oboe I
III: 16-17



In each instance the tempo is moderate to slow, allowing ample time to add the turned endings.²⁵⁹ Also, each trill comes beneath a slur mark. Because the note preceding the trill and the upper note of the trill are identical, the commencement of the trill on the upper note will require, in effect, tying the preceding note past the following beat:



²⁵⁹The Badura-Skoda stated that ". . . according to an old rule, one can best omit the final turn [turned ending] in descending stepwise motion." Badura-Skoda, Interpreting Mozart, p. 122.

It is possible, according to the Badura-Skodas, to begin the trill on the main note:

Oboe I
II: 12



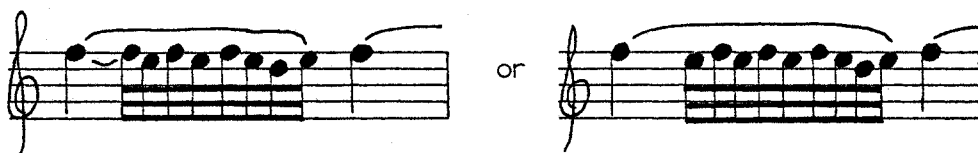
The other examples may be rendered in the same manner.

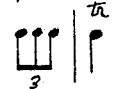
In II: 14 and VI: 149, the cadence occurs on the last beat of the measure rather than the first, and the last note moves upward rather than downward:

Oboe I
II: 14





No alteration, however, is required in the execution:

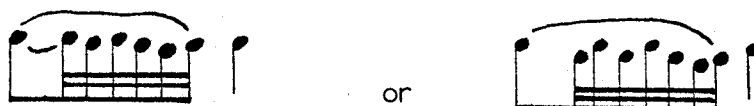



In the second Trio of movement II, many cadences incorporate trills, all of which possess the same rhythm: . Their execution may easily begin on the upper note and may incorporate turned endings:

Oboe I
II: 103




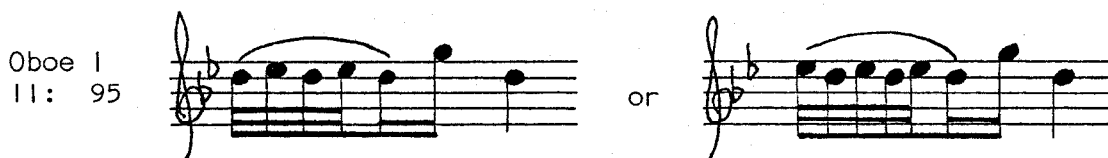
The figure  or , found in VI: 4 and 24 respectively, because of the moderate tempo, can also be executed with turned endings:



Turned endings are actually notated in only one instance in the autograph: VI: 166-172, , and may be rendered as:

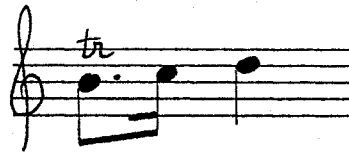


Many instances occur in which the performer may consider omitting turned endings. In II: 95, for example, the figure  appears in Oboe I. Even at a moderate tempo, a rendering that would incorporate both an upper note beginning and a turned ending may sound labored due to the required articulation of the sixteenth note. To be effective, the trilled note must be separated from the sixteenth note in order to provide a measure of clarity to the figure. This will require the conclusion of the trill on the main note, possibly as early as the upbeat. Furthermore, the Badura-Skoda's believed that when a passage began with a trill, it was 'best' to start with the main note.²⁶⁰ As a result, the writer recommends that the figure be rendered without turned endings (although incorporating them would not be incorrect) with either a main note or upper note beginning:



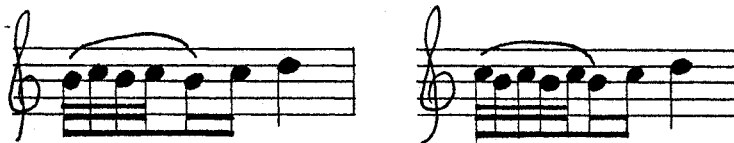
²⁶⁰Badura-Skoda, Interpreting Mozart, p. 118.


Similarly, the trill in V: 30

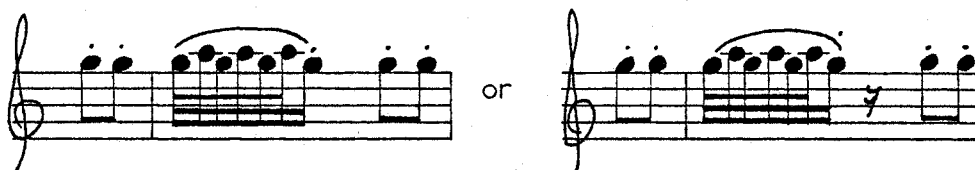


may be executed

in the same manner:



The figure  found in VII: 65+, may also delete the use of the turned endings. As above, the trill must be completed by the last sixteenth note of the second beat in order to achieve greater clarity. Also, since the trill is preceded by the same note (sharply accented), it is possible to start the trill on that note:



In either case, upper note beginnings are acceptable.

Many trills in the autograph may be classified as half-trills or 'prall-trills' (Pralltriller). They usually consist of two alternations and conclude on the main note, which is to be held long enough to be audible. The prall-trill may begin on either the upper note or the main note,²⁶¹ and lacks the turned ending. Simply, a prall-trill

²⁶¹As suggested by the Badura-Skodas. Donington believed that, as stated with reference to starting note of trills in general, half-trills continued to start on the upper note (usually not prolonged). Donington, Interpretation of Early Music, p. 258.

is used when there is not enough time to render a full trill. At fast tempos, it may even be executed as $\overset{tr}{\downarrow} = \underset{3}{\downarrow}$.²⁶²

Prall-trills are found in both slower and faster tempos. In I: 47, it occurs in the figure:

Clarinet I
I: 47



and may be rendered as either:



or if the tempo is very fast:



Example (b) appears to be both technically and musically effective.

Similarly, the prall-trill in I: 146:

Oboe I
I: 146

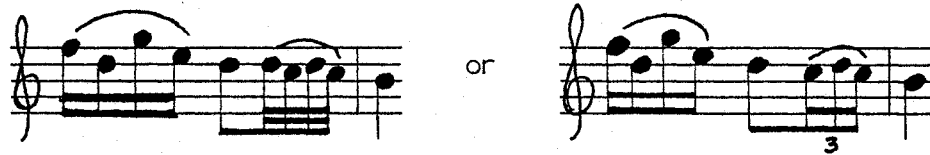


may be rendered as either:



²⁶²Badura-Skoda, Interpreting Mozart, p. 124.

The trill in VII: 103, due to the fast tempo, may be limited to:



although



may be possible. An upper note start would also depend on both tempo and the performer's technical ability.

Prall-trills in moderate and slower tempos are less technically demanding. Instances such as VI: 25:



and VI: 130



may be executed either with the upper note



or the lower note



Two instances in slower tempos, III: 5,



and VI: 142,

Oboe I



are quite similar. The writer recommends:



The last type of ornament, the turn, occurs in the autograph in the form of compound (written-out) apoggiaturas. All three instances are found in movement VI and are rhythmically identical in notation and execution:

Clarinet I
VI: 81 & 83



as



Clarinet I
VI: 128



as



Oboe I
VI: 137



as



SUMMARY

Mozart's contribution to the corpus of wind literature was substantial. From the unpretentious and wholly simplistic quality of his early wind divertimenti, the development of his wind instrument technique appears to have come to maturation within the three wind serenades. Of these three works, K. 361 best illustrates the composer's knowledge and understanding of wind instruments.

In the years since the composition of these serenades, few composers have produced compositions in this genre that equal or surpass them in quality or merit. Mozart's wind writing ability had become recognized early in the nineteenth century. Thomas Busby, in his A History of Music, (1819) writes:

[Mozart's] felicity in the use of wind instruments is so well known, that it would be superfluous to insist upon the unrivalled art he uniformly displays in their management. His accompaniments derive from his peculiar skill, a charm that no other resource of his genius could have supplied. But with Mozart, it was a NATURAL RESOURCE.²⁶⁶

Furthermore, the eighteenth-century phenomenon of the 'occasional' divertimento and serenade did not continue into the nineteenth century with the same popularity it had held earlier. This is witnessed in the noticeable lack of wind compositions in this genre since Mozart's time,

²⁶⁶Thomas Busby, A History of Music, 1819, as cited in Donald Mitchell, "The Serenade for Wind Band," H.C. Robbins Landon, editor, p. 67.

the principal ones being the Rondino, Sextet, and Trio, of Beethoven, the Octet-Partitas of Franz Krommer and the Serenades of Schubert, Dvořák, Gounod and Richard Strauss.

As a result of the current need and demand for accurate and reliable performance editions, the existing published performance editions of K. 361 have proven to be inaccurate and inadequate. The existing published score of the Serenade had initially been printed by Breitkopf & Härtel in 1877. The printed parts, however, appear to have been taken from a set of parts published in 1803 in Vienna by the Bureau d'Arts et d'Industrie. In both publications, the markings of the composer are no longer distinguishable from those of its subsequent editors and performers.

The eighteenth century musician appears not to have shared the current demand for notational accuracy. A critical, exacting notational system had not yet fully developed at that time and composers rightfully expected many of the details of performance to be handled by proficient and experienced players. Accordingly, the lack of minute detail in the autograph with regards to articulation and dynamic symbols may perplex and confuse the twentieth century performer.

The purpose of this study has been to supply the performer with both an objective and precise representation of the original text of K. 361 and the necessary materials upon which to base decisions regarding the rendering of the text and the performance practices associated with it. A critical edition of this work has recently been released as part

of the Neue Mozart Ausgabe but contains no parts and does not appear to be intended for performance. Since this edition is a critical reconstruction of the score, it does not provide solutions to questions created by inconsistencies in the notation found in the autograph, nor does it reference those particular markings whose exact specifications may be subject to interpretation.

To the wind enthusiast who wishes a closer contact with this Serenade, it is recommended that a copy of the facsimile edition of the autograph be obtained for examination and comparison with the printed editions. The proximity to the composer's intentions in this respect are most enlightening and gratifying. It is hoped that with this edition, the availability of the composer's text and the writer's remarks will satisfy the needs of the performer, allowing him to concentrate more on artistic and aesthetic matters and enabling him to render a more accurate, gratifying performance for both himself and his listeners.

APPENDIX A

Critical Remarks

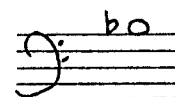
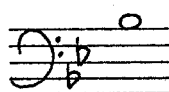
Movement and Measure

Item and Description

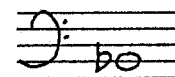
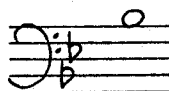
a) original instrumentation (and transposition) given on page 1 of autograph:

instrument	reads	sounds
2 Oboe		
2 Clarinetti in B		
2 Corni di Baßetto		
2 Corni in f		
2 Corni in B		

2
Fagotti

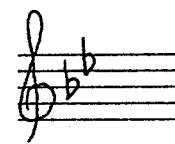
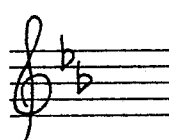


Contra
Baßo

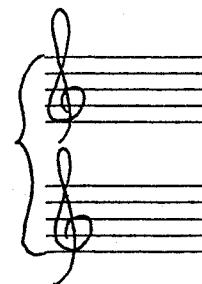


b) original key signatures altered from

Oboe II



2
corni
in f





2
corni
in B

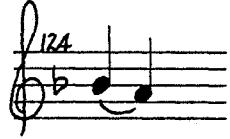
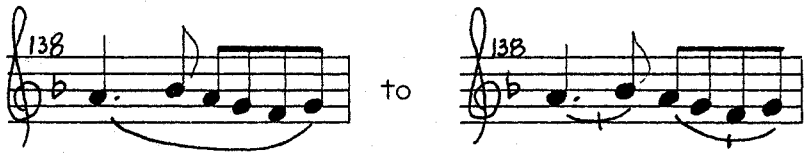


The image shows three staves of musical notation. The top staff is labeled 'Bassoon I' and contains a half note with a flat. The middle staff is labeled 'Bassoon II' and contains a half note with a flat. The bottom staff is labeled 'Contrabass' and contains a half note with two flats. A large right-facing curly brace groups the three staves. To the right of the brace, there is a single staff with a bass clef and two flats, containing a half note.

- l: 1 f added to all parts (except Clarinet I), suggested by following p in measure 3
- l: 7-8 single slur mark placed above oboes, clarinets and Bassett horns (see Performance Notes, these measures)
- l: 10 slur mark added to Clarinet I, spanning from first to last note (reference Oboe I, measure l: 6-9)
- l: 11 slur mark added to Bassoon I, two eighth notes, third beat (reference Contrabass, same measure)
- l: 14 tie added to F Horn II, from first to second beat (reference F horn I, same measure)
- l: 19 f added to Oboe II and Clarinet II (reference Oboe I, same measure)
- l: 19-22 staccato marks added to unmarked eighth notes in oboes, clarinets, Bassett horns and B^b horns (reference measures l: 143-46)
- l: 31 staccato marks continued in Bassett horns from previous measure
- l: 37 f added to Clarinet II and Bassett horn II (reference Clarinet I and Bassett horn I, same measure)
- l: 37-39 staccato marks added to all unmarked quarter notes from first beat, measure 37, through first beat, measure 39 (reference oboes, clarinets and bassoons, same measures; also see Performance Notes, measure l: 161, l: 163)

- l: 41 staccato marks added to F horn II, quarter notes
(reference Horn I, same measure)
- l: 43 staccato marks added to F horns, quarter notes
(reference Basset horns, same measure)
- l: 44-46 staccato marks added to Bassoons I and II, eighth notes
(reference Basset horns I and II, measure l: 168)
- l: 48 originally written  in the autograph, Basset horn I is altered to reflect the articulation pattern of Basset horn II (same measure) and Clarinets I and II, measure l: 172 ().
- l: 49 staccato mark added to Oboe II, first eighth note, beat three (reference Oboe I, same measure)
- l: 51 slur mark added to F horn I, from appoggiatura to following quarter note
- l: 53 slur mark added to Oboe I, from appoggiatura to following quarter note
- l: 54-56 staccato marks added to Basset horns I and II, eighth notes (reference measure l: 168, Basset horns)
- l: 57 a) slur mark added to Basset horn I, from appoggiatura to following quarter note
b) staccato marks added to eighth notes in bassoons and Contrabass (reference measure l: 54-56, Basset horns)
- l: 58 staccato marks added to unmarked quarter notes in Oboe II, F and B^b horns, bassoons and Contrabass (reference Oboe I, same measure)
- l: 59 a) staccato marks added to first beat eighth note in F and B^b horns, bassoons and Contrabass (reference oboes, same measure)
b) p measured to clarinets (reference p in bassoons, same measure and f in clarinets in measure l: 66)
- l: 62 staccato marks added to Bassoons I and II, first eighth note (reference bassoons, previous measures)
- l: 64 slur mark added to Clarinet II, from first beat to last beat (reference Clarinet I, same measure)

- l: 66-69 staccato marks added to B^b horns (reference Contra-
bass, same measure)
- l: 73 staccato marks added to quarter notes in clarinets,
Basset horns, F and B^b horns (reference Oboe II) and
to beats two and four in Oboe I (reference Oboe II,
same measure)
- l: 74-75 staccato marks added to all eighth notes (except first)
in oboes, Basset horns, F and B^b horns, bassoons and
Contrabass (reference Basset horns, measure l: 78; see
Performance Notes, these measures)
- l: 78-79 staccato marks added to all eighth notes but first as
in measure l: 74-74 (see Performance Notes, measures
l: 74-75)
- l: 88-89 a) slur marks added to appoggiaturas and following
eighth notes in oboes and Basset horns
- b) staccato marks added to quarter notes in clarinets,
F horns, and Contrabass (reference same instruments,
measures l: 214-215)
- c) staccato marks added to eighth notes in Basset horn
II, first beat (reference Basset horn I, same measure)
- l: 90 staccato marks added to all parts to quarter notes
(reference Contrabass, measures l: 216+)
- l: 96-97 staccato marks added to Basset horns, eighth notes
(reference previous measure)
- l: 99 p added to F horns (reference oboes, same measure)
- l: 103-105 staccato marks added to bassoons, eighth notes
(reference Basset horns, measure l: 95)
- l: 111 staccato marks added to Bassoons I and II, Contrabass,
eighth notes (reference same instruments, preceding
measures)
- l: 113-115 staccato marks added to B^b horns, unmarked quarter
notes, from second beat, measure 113, to first beat,
measure 115 (reference oboes and bassoons, same
measures)
- l: 114 staccato marks added to Basset horn II, eighth notes
(reference Basset horn I, same measure)

- l: 115 staccato marks added to first beat quarter note in oboes, clarinets, Bassett horns, B^b horns and Bassoon II (reference Contrabass, same measure)
- l: 117 p added to bassoons (reference Bassett horns, previous measure)
- l: 124 original pitches in Bassett horn I were 
- l: 127 slur added to half notes, oboes (reference bassoons and Contrabass, next measure)
- l: 130 f added to F horns (reference measure l: 127-128)
- l: 132-135 a) slurs added from appoggiaturas to following eighth notes in oboes and Bassett horns
b) staccato marks added to clarinets and F horns, quarter notes (reference, Contrabass, measures l: 132-133) and to first beat eighth notes (l: 132) in Clarinet II (reference Clarinet II, same measure)
- l: 138 slur adjusted in Bassett horn I from  to
- (see Performance Notes, this measure)
- l: 143-44 staccato marks added to B^b horns, unmarked eighth notes (reference oboes and clarinets, same measures)
- l: 146 staccato marks added to B^b horns, eighth notes (reference oboes, same measure)
- l: 151 slur mark added from appoggiatura to following quarter note, Clarinet I
- l: 155-58 staccato marks added to Bassett horns, eighth notes (reference previous measure)
- l: 159-60 fp added to bassoons, Contrabass (reference Oboe I, same measure; bassoons, measures l: 35-36; see Performance Notes, this measure)
- l: 161-63 a) f added to Oboe II, clarinets, F and B^b horns, bassoons and Contrabass (reference Bassett horns, same measure)

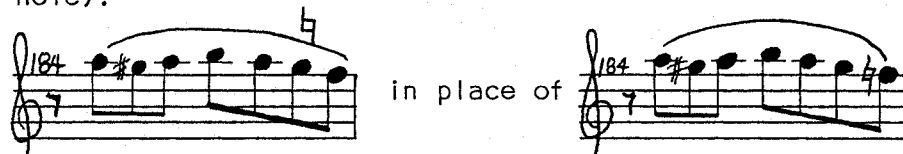
b) staccato marks added to unmarked quarter notes, from first beat, measure 161, through first beat, measure 163 (reference measures I: 37-39; see Performance Notes, measure I: 161, I: 163)

c) staccato marks continued above eighth notes in Bassett horns (reference same instruments, measure I: 161)

- I: 163 see Performance Notes, this measure, for alteration of Clarinet II and transference of staccato marks
- I: 165 slur mark added to Clarinet II, from appoggiatura to following quarter note
- I: 169-70 staccato marks continued in Bassett horns (reference, same instruments, measure I: 168)
- I: 173 staccato mark added to Oboe II, first eighth note (reference Oboe I, same measure)
- I: 179-83 staccato marks continued in bassoons (reference same instruments, measure I: 178)
- I: 180 slur added from appoggiatura to following quarter note in Bassett horn I
- I: 182-83 staccato marks added to quarter notes in oboes, Bassett horns, clarinets, F and B^D horns (reference measure I: 58)
- I: 184 a) staccato marks added to first beat eighth notes in oboes, Bassett horns and F and B^D horns (reference measure I: 59)

b) slur added to Clarinet II, from first eighth note of measure 184 to first eighth note of measure 185

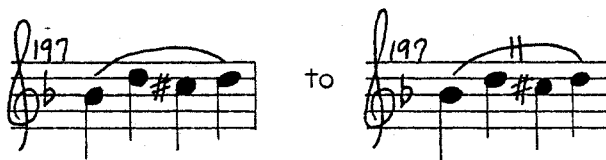
c) add natural sign (\natural) to Clarinet II, g^i on fourth beat (natural misplaced, appears before the very last note):



(reference Clarinet II, measures I: 59, I: 186)

d) add p to clarinets (reference Bassett horn same measure and f in clarinets in measure I: 191)

- l: 185-87 staccato marks continued above eighth notes in Basset horns (reference measure l: 184)
- l: 191 *f* added to Basset horn II, second eighth note (reference Basset horn I, same measure)
- l: 197 suggest slur mark in Basset horn II be deleted (see Performance Notes, this measure)



- l: 200-01 staccato marks added to eighth notes, from second eighth note, measure 200, to last eighth note, measure 201, in oboes, Basset horns, F and B^D horns, bassoons and Contrabass (reference measure l: 74-75, l: 78-79)
- l: 204-205 staccato marks added to eighth notes, from second eighth note, measure 204, to last eighth note, measure 205, in oboes, Basset horns, F and B^D horns, bassoons and Contrabass (reference measure l: 74-75, l: 78-79)
- l: 206 note changed in Bassoon II (see Performance Notes, l: 206)
- l: 213 slur marks added from compound appoggiaturas to following half notes in Oboe I (reference Oboe II, same measure)
- l: 214-15 a) slur marks added to oboes and Basset horns, from appoggiaturas to following eighth notes
b) staccato marks added to quarter notes in clarinets, B^D horns, Contrabass (reference Contrabass, measure l: 214)
- l: 216 staccato marks added to unmarked quarter notes in Basset horn I, F and B^D horns, bassoons (reference oboes and clarinets, measure l: 216)
- l: 225-26 slur mark added to Clarinet I (reference Oboe I, same measures)
- l: 227-28 staccato marks added to single eighth notes in Oboe II, clarinets, Basset horns (reference Oboe I, measure l: 228)
- l: 229-32 staccato marks added in all parts to eighth notes (reference measures l: 74-75, l: 78-79)

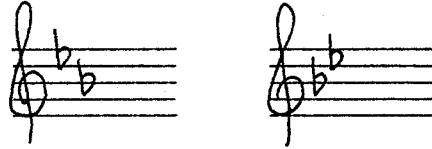
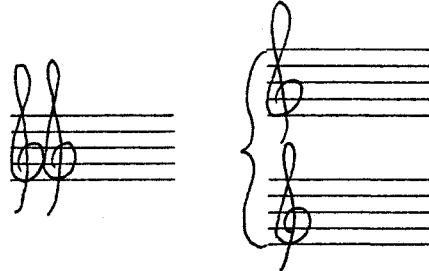
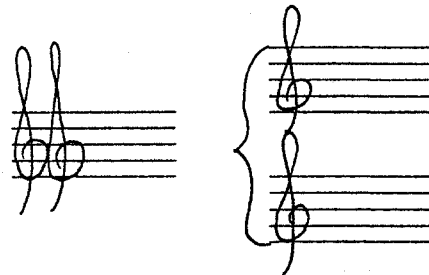
I: 233

staccato marks added to all unmarked quarter notes in all parts (reference Oboe I, same measure)

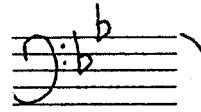
II:

Original key signatures altered from

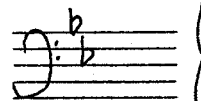
Oboe II

2
corni
in f2
corni
in B

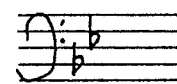
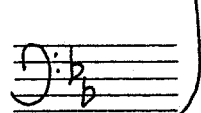
Bassoon I



Bassoon II



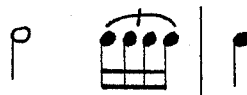
Contrabass





II: 1



a) f added as initial dynamic level (reference p in measure II: 2)

b) slur patterns in Oboe I and Clarinet I adjusted to



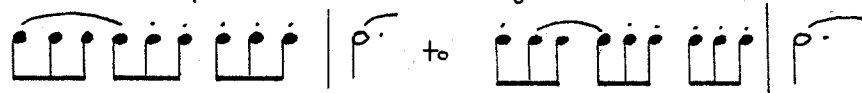
(see Performance Notes, this measure)

- II: 2-3 tie added to Clarinet I, last note, measure 2, to first note, measure 3 (reference Oboe I and Clarinet II, same measure; see Performance Notes, these measures)
- II: 5 a) slur marks added from appoggiatura to following eighth note and from eighth note to last sixteenth note in Oboe I and clarinets
- b) slur marks added in Oboe II and B^b horns, from half note to third beat quarter note (reference Basset horns, same measure)
- II: 9 slur marks added to Oboe I from appoggiatura to following eighth note, and from eighth note to second sixteenth note:
- 
- (reference Oboe I, measure II: 11)
- II: 11 slur marks added to Oboe II, Clarinet I and Basset horn I, same as above (measure 9):
- 
- (reference Oboe I, measure II: 11)
- II: 17 slur mark added to F horn II, from dotted half note to following quarter note (reference F horn I, measures II: 17-18)
- II: 19 slur marks added to F horns, from dotted half note to following quarter note (reference Basset horns, measure II: 19-20)
- II: 21 slur marks adjusted in oboes, Clarinet I and Basset horns, as in measure II: 1 (see Performance Notes, measure II: 1)
- II: 22 p added to Clarinet II, third beat (reference Clarinet I, same measure)
- II: 24 p added to Basset horns, (reference oboes and clarinets, measure II: 22, third beat)
- II: 25 p added to bassoons and Contrabass (reference oboes and clarinets, measure II: 22)
- II: 27 a) staccato marks added to first eighth note in Basset horns (reference oboes, same measure)

- b) f added to last three eighth notes in bassoons and Contrabass (reference oboes and Basset horns, same measure)
- 11: 28 f added to eighth notes in clarinets (reference oboes and Basset horns, previous measure)
- 11: 29 slur marks adjusted in Oboe I and Clarinet I, as in measure 11: 1 (see Performance Notes, measure 11: 1)
- 11: 30-31 tie added to Clarinet I, from beat three, measure 30, to beat one, measure 31 (reference Clarinet I, measure 11: 2-3; see Performance Notes, measures 11: 2-3)
- 11: 33-36 slur marks added to oboes, Basset horns, bassoons, and Contrabass, from appoggiatura to following eighth note, from eighth note to last sixteenth (reference measure 11: 11)
- 11: 36 staccato marks added to Basset horns, quarter notes (reference Oboe I, same measure)
- 11: 38-39 slur marks added Basset horns, from appoggiatura to following quarter note
- 11: 40 slurs in Basset horns adjusted from  to  as in oboes, same measure (see Performance Notes, 11: 40)
- 11: 43-44 slur marks added in B^b horns, from dotted half note to quarter note in following measure (reference Basset horns, same measure)
- 11: 45-46 slur marks added in B^b horns, from dotted half note to quarter note in following measure (reference Basset horns, same measure)
- 11: 52 staccato mark added to Clarinet I, (reference Clarinet I, measure 11: 76)
- 11: 55 slur mark in Basset horn II adjusted (see Performance Notes, 11: 47-90)
- 11: 58 staccato marks added to Clarinet II, Basset horns, unmarked quarter notes (reference Clarinet I, same measure)
- 11: 67 a) alignment of sf unclear in autograph (see Performance Notes: 11: 67). After examination of preceding and following measure, sf is placed on third beat, measure 67

b) staccato marks added to clarinets, beat three quarter note (reference Basses horns, same measure, beat three)

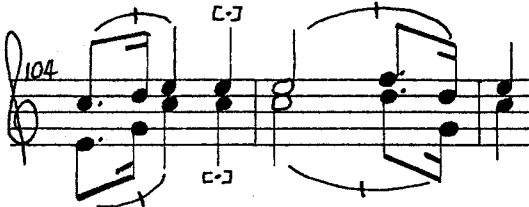
- 11: 68 a) p added to Clarinet I (reference Clarinet II, same measure)
- b) slur mark added to Basses horn II, from half note to following quarter note (reference Basses horn I, same measure)
- 11: 75-76 slur mark added to Clarinet II, from third beat eighth note to quarter note, next measure (reference Clarinet I, same measures)
- 11: 79 slur mark in Basses horn II adjusted (see Performance Notes, 11: 47-90)
- 11: 84-85 slur mark added to Clarinet II, from first beat, measure 84, to second beat, measure 85 (reference Clarinet I, same measure; see Performance Notes, this measure)
- 11: 89-90 slur mark added from beat three, measure 89, to first note of following measure in Clarinet II and Basses horn I (reference clarinets, measure 11: 75-76)
- 11: 92-95 slur marks added to Basses horn II, connecting dotted half notes from measure 92 to measure 95 (reference Oboe II, same measure; see Performance Notes, these measures)
- 11: 96 articulation pattern in Oboe I adjusted from
- 11: 97 slur mark in Clarinet I adjusted to conform with Oboe I (reference Oboe I, see 11: 96 above)
- 11: 100 a) slur mark adjusted in Oboe I as follows:



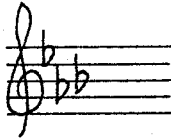
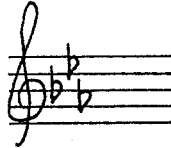




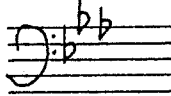
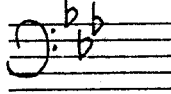
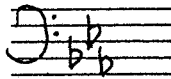
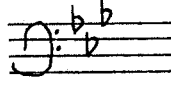
(see Performance Notes, measures 11: 96-100)



(reference Oboe I, measures 11, 98 and 101)

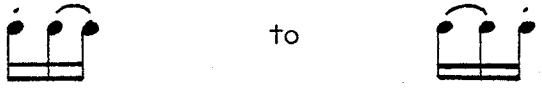
- b) staccato marks added to Oboe II, third beat triplets (reference Oboe I, same measure)
- II: 101 a) staccato mark added to Oboe II, first note (reference Oboe I, same measure)
- b) staccato marks added to Bassett horns, third beat triplet (reference Oboe II, previous measure)
- II: 102 staccato marks added to Oboe I, Bassett horns, first note (reference Oboe I, previous measure)
- II: 104-05 slur marks and staccato marks added to F horns (see Performance Notes, these measures)
- F horns
- 
- II: 106-08 a) articulation pattern adjusted in oboes and Bassett horns to conform to F horns (reference F horns, measures II: 104-05, see Performance Notes, these measures)
- b) p added to Oboe II, Bassett horn II (reference oboe I, same measures)
- c) natural sign added to eⁱ on Oboe II, measure 107 (reference Oboe I, same measure)
- II: 109-12 staccato marks added to Oboe II and Bassett horns, unmarked quarter notes (reference Oboe I, same measures)
- II: 120 trill added to Oboe I, first note (reference previous three measures)
- II: 122 cres. added to Oboe II (reference Oboe I, same measure)
- II: 125 slurs added to second and third notes in bassoons and Contrabass (reference same instruments, measure II: 102)
- II: 127-129 slur marks and staccato marks adjusted as in measures 104-05 in B^b horns (see Performance Notes, measures II: 104-08)
- II: 129 p added to Bassett horn II (reference Bassett horn I, same measure)

III: Original key signatures from:

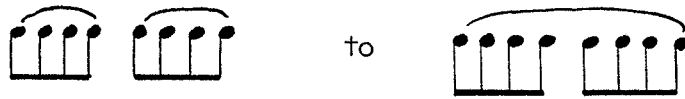
Oboe II		
Basset Horn II		
2 corni E la fa		
Bassoon I		
Bassoon II		
Contrabass		

- III: 7 a 4 is suggested for the b on the first beat in Bassoon I as a result of the b4 in the preceding measure (see Performance Notes, this measure)
- III: 8 slur mark added to Basset horn I from appoggiatura to following eighth note (see Performance Notes, this measure)
- III: 9 a) staccato mark added to Oboe II, last sixteenth note, second group (reference Bassoon I, same measure)
- b) staccato mark added to Clarinet II, last sixteenth note, first group (reference Bassoon I, same measure)

- c) staccato marks added to Basset horn II, last sixteenth note, second group (reference Basset horn II, following measure)
- d) tie mark added to Basset horn II, connecting first two sixteenth notes, second group (reference Bassoon I, same measure)
- III: 10 a) staccato mark added to Clarinet I, eighth note (reference Clarinet I, measure III: 34)
- b) staccato mark added to Clarinet II, second sixteenth note, first group (reference Basset horn II, same measure)
- III: 11 staccato mark added to a) Oboe I, eighth note, third note of first group (reference Oboe I, measure III: 35), and b) Clarinet II, second sixteenth note, first group (reference Oboe II, same measure)
- III: 13 slur marks added to Oboe I, fourth beat from a) appoggiaturas to following sixteenth notes, b) from sixteenth notes to concluding thirty-second notes (see Performance Notes, this measure)
- III: 14 slur marks added to Basset horn I as in Oboe I, measure III: 13 (see above)
- III: 17 staccato marks added to Bassoon I and Basset horn II, sixteenth note after first beat (reference Clarinet II, same measure; see Performance Notes, this measure)
- III: 22 slur marks added to Oboe I as in measure III: 13 (see above)
- III: 23 slur marks added to Basset horn I as in Oboe I (reference measures III: 13-14, see above)
- III: 24-25 a) slur mark added to Bassoon I, last four eighth notes (reference Bassoon II and Contrabass, same measure)
- b) tie added to Basset horn II, last note, measure 24, to first note, measure 25 (reference Oboe II and Clarinet II, same measure)
- III: 25 staccato mark added to Basset horn II and Clarinet II, first group, second sixteenth note (reference Oboe II, same measure)
- III: 26 staccato mark added to Bassoon I, first group, second sixteenth note (reference Basset horn II, same measure)

- III: 27-28 slur marked added to B^b horns, last sixteenth note, measure 27, to first note, measure 28 (reference Clarinet II and Basses horn II, previous measure)
- III: 28 slur mark added to Oboe I, from beat three to last note (reference Oboe I, measure III: 4)
- III: 29 staccato mark added to Oboe II, first group, second sixteenth note (reference Basses horn II, same measure)
- III: 30 a) staccato marks added to Oboe II and Clarinet II, first group, second sixteenth note (reference Basses horn II, same measure)
- b) slur mark added to Clarinet I, from appoggiatura to following dotted eighth note
- c) slur pattern in Basses horn II, second group, adjusted from
- 
- (reference clarinet II, same measure)
- III: 31 slur mark added to Clarinet I, from appoggiatura to following quarter note
- III: 31-32 slur marks added to Bassoon II and Contrabass, from fifth eighth note, measure 31, to fourth eighth note, measure 32 (reference measures III: 7-8)
- III: 32 slur mark added to Basses horn I from appoggiatura to following eighth note (see Performance Notes, III: 8)
- III: 34 staccato mark added to Basses horn II, first group, second sixteenth note (reference Clarinet II, same measure)
- III: 36 staccato mark added to Oboe I, eighth note after beat three (reference Oboe I, measure III: 12)
- III: 37 slur marks added to fourth beat, Oboe I (reference Oboe I, measure III: 13)
- III: 38 a) slur marks added to Basses horn I (reference Oboe I, measure III: 13)

b) slur marks adjusted in Bassoon II and Contrabass, from



(reference previous measure)

III: 39 a) staccato mark added to clarinet II, first group, second sixteenth note (reference Oboe II, same measure)

b) slur mark added to Bassoon I, from first half note to second half note (reference Bassoon I, measure III: 15)

III: 40 pitches corrected in Bassett horn II (see Performance Notes, III: 40)

III: 43 staccato mark added to E^b horns, first group, second sixteenth note (reference E^b horns, previous measure)

III: 43-44 slur marks added to Oboe I, from appoggiaturas to following eighth notes, both measures

III: 44-45 tie added to Bassoon I, from last note, measure 44, to first note, measure 45 (reference Bassett horn II, same measure)

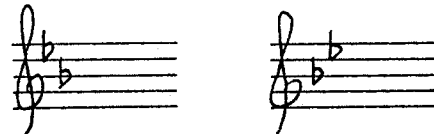
III: 45 staccato mark added to first sixteenth note in Oboe I and Bassett horn I (reference Clarinet I, same measure)

III: 46 a) staccato mark added to Oboe II, Clarinet I and Bassett horn I, eighth note (reference Oboe I, Clarinet II, Bassoon I, same measure; see Performance Notes, this measure)

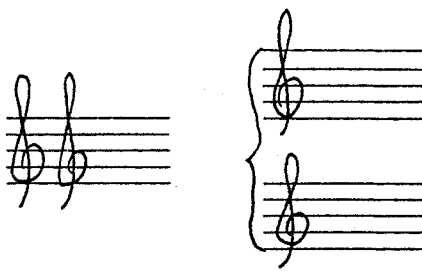
b) pitches adjusted in Clarinet II (see Performance Notes, III: 46)

IV: Original key signatures altered from:

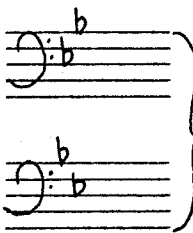
Oboe II



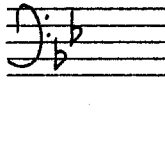
2
corni
in
f



Bassoon I



Bassoon II

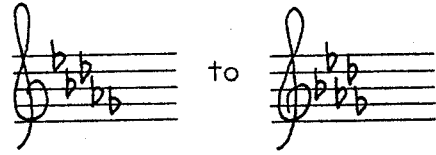


- IV: 1 f added to all parts (reference p in measure 4)
- IV: 3 slur marks added to B^b horns, first two quarter notes
(reference Basset horns, same measure)
- IV: 8 staccato marks added to Oboe I, clarinets, Basset
horns, unmarked quarter notes on beat one (reference
Oboe II, same measure)
- IV: 9-11 staccato marks continued above all unmarked quarter
notes in all parts (reference bassoons and Contrabass,
same measure)
- IV: 16 p added to clarinets, (reference oboes, Basset horns
and bassoons, measures III: 12-14)
- IV: 18 p added to clarinets, (reference bassoons, same
measure)
- IV: 23 slurs added to B^b horns, first two quarter notes
(reference Basset horns, same measure)

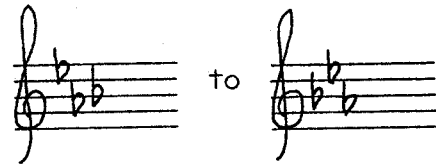
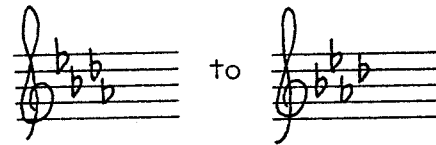
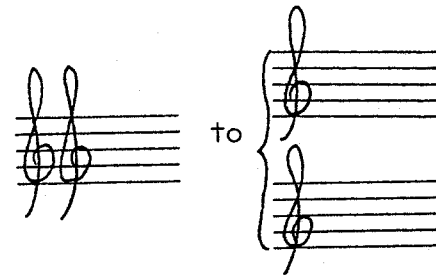
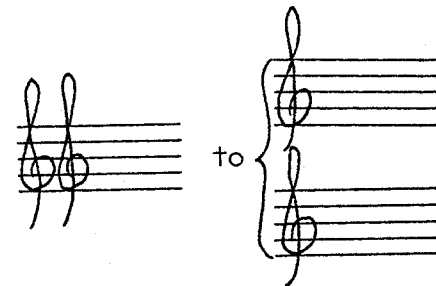
IV: 33

Original key signatures altered from:

Oboe II



Clarinet II

Basset horn
II2 corni
in f2 corni
in B

Bassoon I

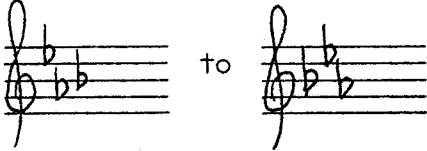
Bassoon II

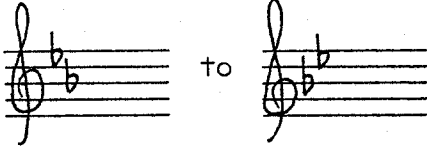
Contrabass


to

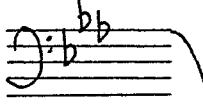
- IV: 35-36 slur mark added to Bassoon II, from dotted half note to quarter note (reference Bassoon I, same measure)
- IV: 37 f added to F and B^b horns (reference all other parts, same measure)
- IV: 38 h sign added to beat two of Oboe II (reference F horn II, same measure)
- IV: 38-40 staccato marks added to unmarked quarter notes from first beat, measure 38, to first beat, measure 40, in Oboe II, clarinets, Bassett horns, F and B^b horns, bassons, and Contrabass (reference Oboe I, same measure)
- IV: 46-51 slur marks in Bassoon II adjusted from one mark every two measures to one mark every measure (reference Bassoon I, same measure: see Performance Notes, these measures)
- IV: 47 natural sign added to aⁱ (third beat eighth note) in oboes and to eⁱ in Bassett horns (reference Bassoon II, same measure)
- IV: 50 staccato marks added to first quarter notes in Bassett horns I and II (reference oboes, same measure)
- IV: 58-60 staccato marks added to all parts, unmarked quarter notes (reference measures IV: 38 through first beat, measure IV: 40)
- IV: 64 p added to anacrusis figure in Oboe I, Bassett horn I and Bassoon I (see p. 99)
- IV: 65 p added to Contrabass (reference clarinets, Bassett horn II, and Bassoon II, same measure)

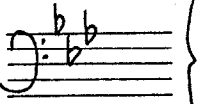
- IV: 74 p added to F horns (reference dynamic level, measure IV: 65)
- IV: 75 a) slur mark added to first three eighth notes of F horns (reference Basset horn I, same measure)
b) staccato marks added to last three notes of F horns (reference Basset horn I)
- IV: 88 arco added to Contrabass for da capo
- V: Original key signatures altered to:

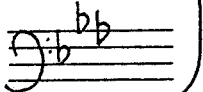
Oboe II 

Basset horn II 

2 corni in E la fa 

Bassoon I 

Bassoon II 

Contrabass 

The diagram shows key signature changes for several instruments. Oboe II, Basset horn II, Bassoon I, Bassoon II, and Contrabass all change from one flat (Bb) to two flats (Bb, Eb). The 2 corni in E la fa change from one flat (Bb) to no flats (C). The notation uses treble clefs for Oboe II, Basset horn II, and the individual staves for Bassoon I, Bassoon II, and Contrabass. A large bracket groups the Bassoon I, Bassoon II, and Contrabass staves, with a 'to' sign pointing to a single staff showing the final key signature of two flats (Bb, Eb).

V: 4 slur patterns in Oboe I and Clarinet II adjusted as follows:



Oboe I from  to 

Clarinet II from  to 

(see Performance Notes, this measure)

V: 7-8 staccato marks added to E^b horns and bassoons, single eighth notes (reference oboes, same measures)

V: 12 slur mark adjusted in Clarinet I

from  to 

(reference clarinets, preceding measure)

V: 13-14 tie added to E^b horns, from dotted half note in measure 13, to dotted half note in measure 14 (reference Clarinets, same measure)



V: 15 staccato marks added to Oboe II (reference Bassett horns, same measure; see Performance Notes, this measure)

V: 17-18 slurs adjusted in Clarinet I

from  to 

(reference clarinets, measures V: 1-2)

V: 19 a) slurs adjusted in Oboe I, clarinets and Bassett horns

from  to 

(reference measure V: 3; see Performance Notes)

b) slur marks added to Bassoon II and Contrabass from beat two to last note (reference same instruments, measure V: 3)

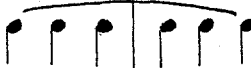
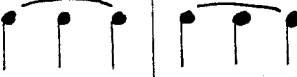
- V: 21 slur mark added to Clarinet II, from half note to quarter note (reference clarinets, measure V: 5)
- V: 22 f added to Oboe II, last note (reference Oboe I and clarinets, same measure)
- V: 23-24 staccato marks added to E^b horns and Contrabass, single eighth notes (reference bassoons, same measures)
- V: 25 p added to Basset horns and bassoons (reference Contrabass, same measure)
- V: 34-35 slur mark added to Oboe I, Clarinet I and Basset horn I, from last eighth note, measure 34, to last eighth note, measure 35 (reference Basset horns, measures V: 26+)
- V: 35 slur mark added to last three eighth notes in Oboe II, Clarinet II, Basset horn II (reference Oboe I, same measure; see Performance Notes, this measure)
- V: 36-37 slur patterns in oboes, clarinets, and Basset horns duplicated from measures V: 34-35 (see above)
- V: 41 p added to Basset horns and bassoons (reference Contrabass, same measure)
- V: 45-46 staccato marks added to eighth notes in Basset horns, Bassoon II and Contrabass (reference oboes and clarinets, measures V: 61-62)
- V: 61-62 staccato marks added to Basset horn II (reference Basset horn I, same measure)
- V: 66-67 slur mark added from last eighth note, measure 66, to last eighth note, measure 67, in Oboe I, Clarinet I and Basset horn I (reference same instruments, measures V: 34-35)
- V: 67 slur marks added to last three eighth notes in Oboe II, Clarinet II, and Basset horn II (reference same instruments measure V: 35)
- V: 68-69 slur marks added to oboes, clarinets and Basset horns as in measures V: 66-67 (see above)
- V: 70 a) sfp added to Basset horns (reference oboes and clarinets, same measure)

- b) slur marks added to Oboe II and Clarinet II, from second to third notes (reference Oboe I, same measure)
- V: 71 a) slur marks added to Oboe II and Clarinet II, from appoggiaturas to following eighth notes
- b) sfp added to Basses horns (reference Oboe II and Clarinet II, same measure)
- V: 73-75 staccato mark added to third eighth note in Clarinet I (reference second eighth note, Clarinet I, same measures)
- V: 80-83 slur marks added to Clarinet II:

originally written as 

adjusted to 

(see Performance Notes, this measure)

- V: 81-83 f changed to sf in Bassoon I (reference Bassoon II, Basses horns, same measure)
- V: 84-85 slur marks added to Clarinets from a) appoggiaturas to following sixteenth notes and b) first sixteenth note to second sixteenth note (in both measures)
- V: 87 fermata in E^b horns transferred from beat two quarter rest to downbeat quarter note (see oboes and Basses horns, same measure)
- V: 92-93 slur marks added to Clarinet I, from dotted half note, measure 92, to dotted half note, measure 93, and to Clarinet II, from dotted half note, measure 92, to third beat quarter note, measure 93 (reference clarinets, measures V: 88-89)
- V: 98 p added to Basses horn I (reference all parts, same measure)
- V: 103-104 slur marks in E^b horns adjusted from  in the autograph to 
- (reference Contrabass, same measure; see Performance Notes, these measures)

- V: 104 slur mark in Clarinet I adjusted to one mark spanning all five eighth notes (reference clarinet II, VI: 103-104 and Clarinet I, VI: 103)
- V: 105 staccato marks added to clarinets, E^b horns and Contrabass, single eighth notes (reference oboes, same measure)
- VI: Original-key signatures altered from

Oboe II

to

2
corni in
f

to

2
corni in
B

to

Bassoon I

Bassoon II

Contrabass

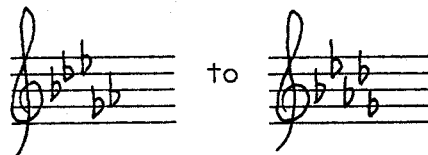
to

- VI: 2 sfp added to Clarinet II and Bassoon I, last eighth note (reference Clarinet I and Bassoon II, same measure; see Performance Notes, this measure)
- VI: 5 slur marks added to F horns from half note to following quarter note (reference B^b horns, same measure)
- VI: 5-6 slur marks added to Oboe I, Clarinet I and Basset horn I, from appoggiatura to following eighth note and from second beat eighth note to last sixteenth note (reference Basset horn I, measure VI: 5)
- VI: 7 slur marks added to clarinets, from appoggiatura to following eighth note, and from downbeat eighth note to second sixteenth note (reference Basset horn I, previous measure)
- VI: 15 staccato marks added to Clarinet I, second beat eighth notes (reference Clarinet I, measure VI: 13)
- VI: 17 p added to Contrabass (reference F horns, same measure)
- VI: 25-26 a) slur mark added to Bassoon II from first to second quarter notes, both measures (reference Bassoon I, same measures)
- b) slur mark added to B^b horns, measure VI: 26, from first to second quarter notes (reference Bassoon I, same measures; see Performance Notes, these measures)
- c) slur mark added to Contrabass (VI: 26), from first to second quarter notes (see Performance Notes, these measures)
- d) slur marks added to Oboe I and Basset horn I, both measures: a) from appoggiatura to following eighth note and b) from second beat eighth note to last sixteenth note (see Performance Notes, these measures)
- VI: 29 p added to entrance of Oboe II (reference Oboe I, previous measure)
- VI: 32 slur mark added to Basset horn I, first group of thirty-second notes (reference oboes, same measure)
- VI: 38 slur marks added to Oboe I: a) to first two groups of thirty-second notes and b) to last two groups of thirty-second notes (reference previous measure, Oboe I)

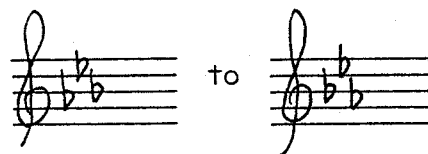
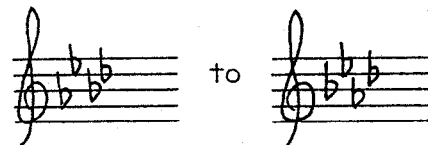
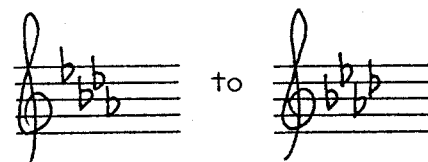
- VI: 44 slur marks added to Basses horn I and Bassoon I, from first to third eighth notes (reference Oboe I, same measure; see Performance Notes, this measure)
- VI: 45 p added to B^b horns (reference F horns, previous measure)
- VI: 45-46 tie added to F horn II, from half note, measure VI: 45, to half note, next measure (reference B^b horns, same measure)
- VI: 47 staccato mark added to eighth note in F horns (reference bassoons, same measure)
- VI: 57-58 staccato marks added to sixteenth notes and quarter notes in F and B^b horns, bassoons and Contrabass (reference Basses horn I, same measure)
- VI: 58 staccato mark added to Clarinet I, second beat eighth note (reference Clarinet I, previous measure)
- VI: 64 slur mark added to Oboe I and B^b horn I, first two eighth notes, and to F horn II and B^b horn II, quarter note to eighth note (see Performance Notes, this measure)
- VI: 68-69 p added to beginning of phrase in clarinets and bassoons, implied by f in measures VI: 67 and VI: 72
- VI: 69-72 slur marks added to Clarinet II, spanning complete measures in VI: 69-70, half measures in VI: 71-72 (see Performance Notes, these measures)
- VI: 73-74 staccato marks added to oboes and Basses horns, single eighth notes (reference oboes and Basses horns, measure VI: 73)
- VI: 73-76 slur marks added to Clarinet II spanning half-measures (see Performance Notes, measures VI: 69-72)
- VI: 75 slur mark added to Clarinet I, last two eighth notes (reference oboes, measure VI: 75 and Clarinet I, measure VI: 72)
- VI: 77 fp added to Bassoon I, first note (reference bassoons, following measure; see Performance Notes, this measure)
- VI: 78 slur mark added to Bassoon II to span entire measure (reference Bassoon I, same measure)

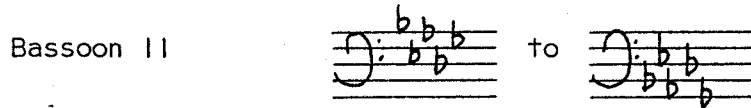
- VI: 81-84 a) slur marks added to Clarinet II, each spanning one measure (see Performance Notes, measure VI: 69-72)
 b) staccato marks added to Clarinet I, second beat eighth notes, measures VI: 81-83 (reference Clarinet I, following measure)
- VI: 83 staccato marks added to eighth notes in Contrabass (reference bassoons, previous measure)
- VI: 87-88 slur marks added to Clarinet II: a) last three groups of thirty-second notes, measure VI: 87, and b) first two groups of thirty-second notes in measure VI: 88 (see Performance Notes, measure VI: 69-72)
- VI: 90 crescendo added to bassoons and Contrabass (reference all other parts, this measure)
- VI: 91 staccato mark added to bassoons, second beat, first sixteenth note (reference Contrabass, same measure)
- VI: 100 Original key signatures altered from

Oboe I





Clarinet II

Basset Horn
IBasset Horn
II




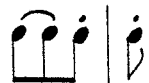
VI: 101 sempre piano added to Clarinet II (reference Clarinet I, same measure) and sempre added to Bassoon II (reference Bassoon I, same measure)

VI: 104-107 staccato marks added to oboes and clarinets, to last unmarked eighth note of each measure (reference Clarinet I, measure VI: 104, Bassett horns and bassoons, measures VI: 105-06)

VI: 106 slur adjusted in Bassoon I, from  to 
(reference Appendix C, VI: 106)

VI: 109-15 slur marks added to Bassett horns, each spanning two groups of sixteenth notes (see Performance Notes, this measure)

VI: 117-18 slur marks added to Bassett horns, one spanning each group of sixteenth notes (see Performance Notes, measures VI: 109-15)

VI: 119-20 a) articulation pattern on oboes adjusted from  to  (reference clarinets, same measure)

b) staccato marks added to Bassett horns, eighth note in measure VI: 120 (reference clarinets, same measure; see Performance Notes)

VI: 122

Original key signatures altered from

Oboe I

The notation shows two staves. The first staff has a key signature of one flat (B-flat) and a treble clef. The second staff has a key signature of two flats (B-flat and E-flat) and a treble clef. The word "to" is written between the two staves.

Clarinet II

The notation shows two staves. The first staff has a key signature of one flat (B-flat) and a treble clef. The second staff has a key signature of two flats (B-flat and E-flat) and a treble clef. The word "to" is written between the two staves.

Basset horn I

Basset horn II

The notation shows two staves for Basset horn I and II, grouped by a brace. The first staff has a key signature of one flat (B-flat) and a treble clef. The second staff has a key signature of two flats (B-flat and E-flat) and a treble clef. The word "to" is written between the two staves.

Bassoon I

The notation shows a single staff with a key signature of one flat (B-flat) and a bass clef.




Bassoon II


The notation shows two staves. The first staff has a key signature of one flat (B-flat) and a bass clef. The second staff has a key signature of three flats (B-flat, E-flat, and A-flat) and a bass clef. The word "to" is written between the two staves.

Contrabass

The notation shows a single staff with a key signature of one flat (B-flat) and a bass clef.

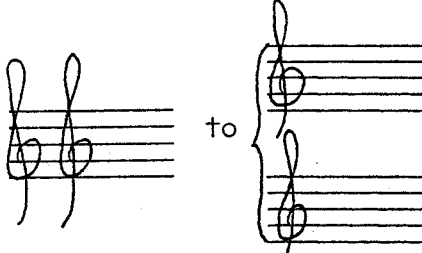
- VI: 124 'solo' added to Oboe I (see p. 100)
- VI: 126 suggested adjustment of fourth thirty-second note in Basset horn I from $\underline{b^b i}$ (in key signature) to $\underline{b^4 i}$
- VI: 128 *p* added to Oboe II, Clarinet II (reference Basset horns, measure VI: 123)
- VI: 129 'solo' added to Clarinet I (see p. 100)

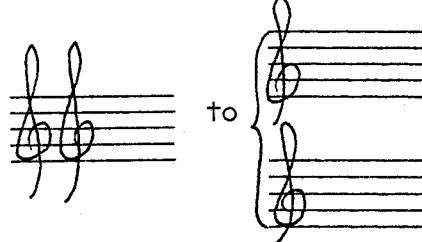
- VI: 131 a) slur adjusted in Oboe II from  to  (reference Oboe I, Bassett horns, same measure)
- b) slur added to Contrabass, from first quarter note to following eighth note, measure 131
- c) staccato mark added to Contrabass, last eighth note, measure 131 (reference bassoons, same measure)
- VI: 137 an additional p added to Bassoon II and Contrabass (reference clarinets and horns, previous measure)
- VI: 138 'solo' added to Oboe I (see p. 100)
- VI: 144 slur marks added to oboes a) from appoggiatura to following sixteenth note and b) from sixteenth note to last thirty-second note in each group (reference Clarinet I, VI: 131)
- VI: 147 staccato marks added to quarter notes in F and B^b horns (reference all other parts, same measure)
- VI: 148+ staccato marks above reiterated quarter notes continued through remainder of variation ("simile"); (see Performance Notes, this measure)
- VI: 149 pitch adjusted on third beat, Contrabass (see Performance Notes, this measure)
- VI: 161 slur mark added from appoggiatura to following quarter note in Oboe I, first beat
- VI: 163 staccato marks added to eighth notes in Bassett horn I (reference Oboe I, same measure)
- VI: 166-68 slur added to  figure on beat three in oboes, clarinets and Bassett horns (see Performance Notes, these measures)
- VI: 167 a) slur added to Bassett horn I, from first to second quarter notes (reference Bassett horn II, same measure)
- b) f added to F horns (reference other parts, previous measure)

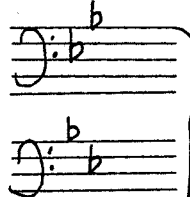
VI: 170-172 slur mark added to  figure on beat three in oboes, clarinets and Bassett horns (see Performance Notes, measures VI: 166-68)

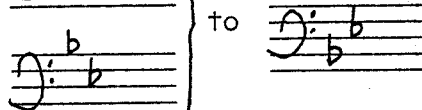
VII Original key signatures altered from:

Oboe II 

2 corni in f 

2 corni in B 

Bassoon I 

Bassoon II 



VII: 1 f added to all parts (see p. 98)

VII: 1-3+ staccato marks added to eighth notes in Bassett horns, F and B^b horns, bassoons and Contrabass and continued through measure 16 (reference oboes and clarinets, measures 1-2)

- VII: 6 slur marks added a) from appoggiatura to following eighth note, and b) from first eighth note to last sixteenth note in oboes, clarinets and Basset horns (see Performance Notes, measure VII: 6-7)
- VII: 8 slur mark added to two eighth notes in B^b horns (reference Basset horns, same measure)
- VII: 10-11 slur mark added to oboes and clarinets, spanning from second group of sixteenth notes (second beat), measure 10, through last group of sixteenth notes (second beat) measure 11 (see Performance Notes, same measures)
- VII: 14 slur marks added from a) appoggiatura to following eighth note and b) from first eighth note to last sixteenth note in oboes, clarinets and Basset horns (reference same instruments, measure VII: 6)
- VII: 15 slur mark added to first group of notes (first beat) in oboes, clarinets, and Basset horns (reference same instruments, measure VII: 7; see Performance Notes, same measure)
- VII: 16-24 staccato marks added to unmarked eighth notes in all parts and continued to measure 24 (reference oboes and clarinets, same measures)
- VII: 28-29 slur mark added to Bassoon II, from third eighth note, measure 28, to last eighth note, measure 29, (reference clarinets, same measure)
- VII: 31 a) slur mark added from appoggiatura to following sixteenth note in oboes, clarinets and bassoons
b) staccato marks added to unmarked eighth notes in Basset horns, bassoons, and Contrabass (reference oboes, same measure)
- VII: 34-39 staccato marks in bassoons continued through measure 39 (reference bassoons, measure VII: 30)
- VII: 35 staccato marks added to eighth notes on beat two in Clarinet II (reference oboes and Basset horns, same measure)
- VII: 36 staccato mark added to first beat quarter note in clarinets and Basset horn I (reference oboes, same measure)
- VII: 39 staccato marks added to second beat eighth notes in Basset horns (reference clarinets, same measure)

- VII: 40 staccato mark added to first beat quarter note in oboes, clarinets and Bassett horns (reference same instruments, measure VII: 36)
- VII: 41 f added to F and B^b horns (reference bassoons, same measure)
- VII: 41-56 staccato marks added to eighth notes in Bassett horns, F and B^b horns, bassoons and Contrabass, and continued to measure 56 (reference same instruments, measures VII: 1-5)
- VII: 46 slur marks added a) from appoggiatura to following eighth note and b) from first eighth note to last sixteenth note in oboes, clarinets and Bassett horns (reference same instruments, measure VII: 6)
- VII: 47 slur marks added to first group of notes (first beat) in oboes, clarinets and Bassett horns (reference same instruments, measure VII: 7)
- VII: 48 slur marks added to eighth notes in B^b horns (reference same instruments, measure VII: 8)
- VII: 50-51 slur marks added to oboes and clarinets, from second beat, measure 50, to last sixteenth note, measure 51 (reference same instruments, measure VII: 2-3)
- VII: 52 staccato marks continued in Clarinets I and II (reference clarinets, VII: 4-5)
- VII: 54 slur marks added from a) appoggiatura to following sixteenth note and b) first eighth note to last sixteenth note in oboes, clarinets and Bassett horns (reference same instruments, measure VII: 6)
- VII: 55 slur marks added to first group of notes (first beat) in oboes, clarinets and Bassett horns (reference same instruments, measure VII: 7)
- VII: 56+ f added to entrances of Bassett horn I and II, Bassoon I and II and Clarinet I (see Performance Notes, VII: 57)
- VII: 58 staccato marks added to Clarinet I, eighth notes on second beat (reference Bassett horn I, measure VII: 56)
- VII: 61 slur mark added to Clarinet I, spanning entire measure (reference Bassett horn I, measure VII: 59)

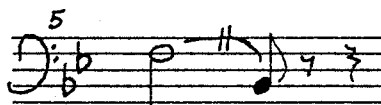
- VII: 62 staccato marks added to Clarinet I, second beat eighth notes (reference measure VII: 60, Bassett horn I)
- VII: 64-66 staccato marks added to Oboe II, second beat eighth notes (reference Oboe I, same measures)
- VII: 65-69 flats added to oboes above trill in VI: 65 and 69 (see Performance Notes, VI: 65)
- VII: 67-68 slur marking adjusted to span both measures in Clarinet I (reference clarinets, measure VII: 65-70; see Performance Notes, measures VII: 65-71)
- VII: 69-71 staccato marks added to oboes, unmarked eighth notes (reference Oboe I, measures VII: 68-71)
- VII: 72 staccato marks added to oboes and clarinets, second beat eighth notes (reference same instruments, measure VII: 76)
- VII: 80 p added to Bassoon I (reference Bassoon II and Contrabass same measure; see Performance Notes for additional information concerning articulation in Bassoon I, measures VII: 81-87)
- VII: 94 slur marks added a) from appoggiatura to following eighth note and b) from first eighth note to last sixteenth in Oboe I (reference Oboe I, measure VII: 6)
- VII: 95 slur mark added to Oboe I, first group of sixteenth notes (reference Oboe I, measure VII: 7)
- VII: 97-99 staccato marks continued in all parts above unmarked eighth notes to measure VII: 1-15 (reference measures VII: 1-15)
- VII: 102 slur marks added a) from appoggiatura to following eighth note and b) from first eighth note to last sixteenth note in oboes, clarinets and Bassett horns (reference same instruments, measure VII: 6)
- VII: 103 slur mark added to first group of notes, first beat, in Oboe I (four sixteenths), and Oboe II, clarinets and Bassett horns, eighth note and two sixteenth notes, (reference same instruments, measure VII: 7)
- VII: 111 staccato marks added to downbeat eighth note in oboes (reference clarinets, measures VII: 123 (see Performance Notes VII: 123)

- VII: 112 f added to F and and B^b horns (reference oboes, same measure)
- VII: 116-117 slur mark adjusted in clarinets from  to  (reference clarinets, measures VII: 108-109)
- VII: 119 staccato mark added to first beat eighth note in oboes (reference clarinets, measure VII: 123, see Performance Notes, VII: 123)
- VII: 123 a) staccato marks added to first beat eighth notes in bassoons (reference clarinets, same measure, see Performance Notes, VII: 123)
- b) slur mark added to Clarinet II, from appoggiatura to following eighth note
- VII: 124-27 slur marks adjusted in oboes, clarinets, Basset horns, bassoons and Contrabass, one slur mark spanning two measures (see Performance Notes, same measures)
- VII: 128-29 staccato marks added to eighth notes in Basset horns, bassoons and Contrabass (reference clarinets, same measure)

APPENDIX B

Performance Notes

<u>Movement and Measure</u>	<u>Item and Description</u>
1: 5	The slur in Bassoon II, from half note to eighth note



may be omitted. All parts that progress to beat three through a change in pitch articulate the last note. Furthermore, the B^b horns possess the same pitches and have no slur marks.

1: 7-8	The slur markings above the oboes, clarinets and Bassett horns in these measures have been adjusted to conform to modern conventions (see p. 111). The discrepancy between 1: 7-8 and both the preceding and following measures in Oboe I result from the figure spanning the bar line between 1: 6 and 1: 7. The writer has assumed that the markings should be identical in 1: 5-9 and have been altered accordingly.
--------	---

1: 12	David Whitwell suggests that the eighth notes on beats three and four in the Bassett horns be extended in order to support the resolution of the suspension in Oboe I: ²⁶³
-------	---

Oboe I

Basset horn I

Basset horn II

²⁶³Whitwell, "Performance Problems" pp. 28-31.

In addition, the principle would apply to the following measure as well.

Also in these measures, the melodic material (Oboe I, Clarinet I, Bassett horn II) contains an occasional staccato mark. Examination will show that the staccato mark only occurs above a thirty-second note that follows either a tied note or a slurred note, and may be an indication similar in intent to that found in the Bassett horn in l: 5-6 (see p. 122)

l: 37

Whitwell states that the forte in this measure actually refers to an increase in the dynamic level (forte in l: 30) to piu forte (see p. 100).

In addition, the first quarter note in this measure is unmarked in all parts except for a staccato mark in Clarinet II. No marks appear, however, in the parallel passage in l: 161. This writer has suggested that for musical reasons the mark be applied in both instances. The editors of the Neue Mozart Ausgabe agree and have also applied the staccato mark to all parts in both situations in that edition.

l: 74-75

This motive occurs in l: 74-75, l: 78-79, l: 200-201, l: 204-45 and l: 229-32. Staccato marks appear only in l: 78 (Basset horns):

Basset
horns



The edition, after comparing other cadential figures in this movement, has assumed that Mozart intended the staccato marks be extended over all eighth notes in this figure as well as in each repetition of this motive.

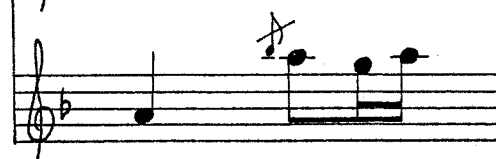
l: 88

In the autograph the oboes are written:

Oboe I



Oboe II



and the Basset horns are written:



suggesting that Oboe II may be executed as:



As in l: 74-75, this cadential figure (also found in l: 132-35 and l: 214-15) contains staccato marks above the quarter notes. While no such markings are found in l: 88-89, it is assumed that the later markings were subsequent refinements and all three statements were intended to be rendered identically.

l: 122+

The melodic motive $\underline{d} \underline{d} | \underline{\underline{d}} \underline{\underline{d}}$ is executed consecutively by paired combinations beginning in l: 116. The stretto-like entrances (beginning in measure l: 120) utilize the same motive but with each alternate statement lacking the accompanying appoggiatura. After the statement in l: 120, every other entrance of the motive lacks the appoggiatura in both parts. It is possible that Mozart may not have written these statements on the initial writing, returning later to insert them. If so, one may wish to add the accompanying appoggiaturas, but only in those instances where the appoggiatura and the half note preceding it are identical in pitch (compare clarinets, l: 118-19, with clarinets, l: 116-17). This is the only instance in the movement where the appoggiaturas are completely lacking in the motive.

l: 138

In the autograph, Oboe I and Basset horn I appear as:

Oboe I

Basset horn I

The image shows two staves of music. The top staff is for Oboe I and the bottom staff is for Basset horn I. Both staves are in a key signature of one flat (B-flat). The Oboe I staff has a slur over measures 137 and 138. The Basset horn I staff has a slur over measures 137 and 138. The number 138 is written above the first measure of the Oboe I staff.

Two factors suggest the preference for the slur pattern in Oboe I: a) Oboe I appears to be the primary instrument since the Basset horn rests (I: 136) while the oboe continues with the material. Thus, it is possible that Mozart completed the oboe first, returning to add the Basset horn afterwards. b) There is a tendency for slur patterns to follow the melodic and rhythmic contour of a line, suggesting in this case the slur pattern of Oboe I.

I: 159-60

The writer has suggested duplication of the *fp* markings in the bassoons and Contrabass as a result of similar instances involving such accentuation markings, as in III: 9-10, V: 81-83, V: 95, VI: 5-6, VI: 77-79 and VI: 105-06. There are also instances where the bassoons and Contrabass do not share the markings (such as V: 38-39, VI: 31-32), but in each case, the material is neither identical nor similar.

I: 161

The staccato mark added to the first quarter note in all parts is based on the parallel passages in I: 37 and a staccato mark that occurs in Clarinet II. See Performance Note, I: 37.

I: 163

In the autograph, the preceding measures bear the instructions coll' oboe 2:do in Clarinet II:

Oboes

Clarinets

The image shows two staves of music. The top staff is for Oboes and the bottom staff is for Clarinets. Both staves are in a key signature of one flat (B-flat). The Oboes staff shows a melodic line with eighth notes. The Clarinets staff shows the instruction 'Coll' oboe 1mo' and 'Coll' oboe 2do' written in a cursive hand.

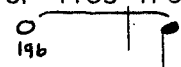
In l: 163, Mozart appears to have copied the first note of Clarinet II directly from Clarinet I (which also is written in the same format: coll' oboe 1:mo). The editor has adjusted Clarinet II in measure l: 163 to:



The editors of the Neue Mozart Ausgabe have followed the same procedure.

The added staccato marks in these measures are taken not only from the oboes, clarinets, bassoons and Contrabass in these measures, but also from the parallel passage in l: 37-39. The two points of questionable transfer are the first beat of the first measure and first beat of the last measure of this cadential figure (see Performance notes, measure l: 37). Staccato marks in l: 39 appear above Clarinet II, Bassoon II and the Contrabass and have been transferred to all parts in this measure and in the parallel passage in l: 163 (where the marking does not occur). The performer should examine these measures carefully in order to determine the specific transfer required.

l: 197

While there are no articulation marks within this measure (except for ties from whole notes in the previous measure , Basson II is marked:



and may be adjusted to



l: 206

The following situation is found in the bassoons, l: 204-06 in the autograph:

Bassoon I

Bassoon II

Contrabass

Bassoon II, to be copied from the Contrabass, actually concludes with Bassoon I. The editor has notated the last note in Bassoon II (I: 206) down an octave so that it is identical with the Contrabass. The editors of the Neue Mozart Ausgabe have followed the same procedure.

II: 1

The opening figure can also be found in II: 5, II: 21 and II: 29, as well as in slightly altered forms:

(II: 9)

(II: 11)

(II: 33-36)

The difficulty in determining the articulation pattern for this figure lies in the vague, sometimes confusing placement of the markings in the autograph. Three distinct articulation patterns can be found in the above measures:

Oboe I
II: 1

Basset horn I
II: 21

Clarinet II
II: 29

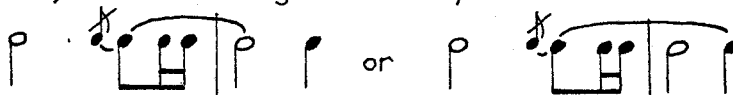


At least two of the above patterns can be found in II: 1 and II: 29. In other parts in these measures, some markings are so vague that the beginning and ending points of the slur cannot be accurately determined.

As noted (see pp. 106-10), Mozart tended to begin his slur marks too early and extend them too far. As a result the writer recommends the patterns in this and similar measures be standardized to



This is further substantiated by examining the situations in measures II: 9, II: 11 and II: 33-36. If the slur is extended over the bar line to the following notes, the resulting effect may be less desirable:



In the Neue Mozart Ausgabe the critical score shows the slur mark for Oboe I, Clarinet I and Bassett horn I in II: 1-2 as



while the marking for Oboe II, Clarinet II and Bassett horn II is given as



This marking is also given in the oboes, Clarinet I and the Bassett horns in II: 21-22 and again in Oboe I, Clarinet I and Bassett horn I in II: 29-30.

II: 2-3

The addition of the tie in the clarinet

Clarinet I

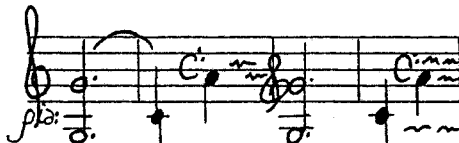


in this instance, and its repetition in II: 30-31, is suggested partially as an attempt to unify the three instruments playing at that point, and partially based on a similar occurrence in II: 22-23. At that point, Clarinet I possesses a tie.

11: 17-20

The notation of measures 18 and 20 in the F horns appears to be confusing. Similar figures in the Bassett horns in the same measures suggest that the notes in the F horns be rendered simultaneously:

F horns



11: 35-40

This section of the Menuetto begins in 11: 33 with a canon between the oboes and the Bassett horns followed by the bassoons and Contrabass after one measure. In the autograph, Oboe II is marked inf (copyist is to duplicate the notes from Oboe I), Bassett horn II is marked inf (from Bassett horn I), while the bassoons are marked Col B (from the Contrabass). Therefore, of the seven voices in the canon, only three are actually notated. There are a number of crossed-out mistakes and over-writings in these measures; they are prevalent in Oboe I and least present in the Contrabass. In 1: 35, Oboe I was originally written as:





which was then altered to:



by crossing out the half note. The correction occurs only in Oboe I and not in the Bassett horn or Contrabass, suggesting that Oboe I was written first (with the half note), but upon returning to fill in the other parts, Mozart made subsequent refinements and readjusted Oboe I.

In 11: 37-39 (Oboe I), the second and third quarter notes of each measure contain both staccato marks and a slur. The same situation exists as above: the oboe bears over-writings in each measure, as does the Contrabass (11: 38-40 as a result of the canon), while the Bassett horn has over-writings only in the first measure (37) and not in the following two measures. This suggests that Mozart completed the oboe and Contrabass lines before the Bassett horn, at which time he returned, copied one measure, then adjusted the

articulation pattern from  to , and made the over-writings in Oboe I and Contrabass.



In the Peters Edition, 11: 36 (oboes and Bassett horns) and 11: 37 (bassoons and Contrabass) are written with the first quarter note marked staccato and the second and third quarter notes slurred. The autograph, however, has the quarter notes clearly marked staccato, with the slurs beginning in the following measures. At first glance, one may assume that this may have been Mozart's intent, for 11: 36 (the measure where oboes and Bassett horns begin with the three quarter notes) stands at the end of a page, and 11: 37 (the measure in which the slurs on beats two and three occur) is the first measure of the following page. It would be easy to assume that when Mozart changed his mind concerning the articulation pattern, he merely moved to the first measure of the page and began to over-write his corrections, simply forgetting the last measure on the previous page. However, the measure in which the Contrabass begins with the three staccato quarter notes (11: 37), stands at the beginning of this page. Since the second measure of the Contrabass part contains the over-writings (slurs over staccato marks) and the first measure does not, it would seem that Mozart intended the first measure of quarter notes to be staccato and the slurs to be added only in the second and third measures.

11: 40

The discrepancy between the slur marks in Oboe I



and Bassett horn I  is actually a

continuation of the situation in the previous measures. Close examination of the autograph reveals that Oboe I was originally written as  and then later adjusted to . One must then determine which pattern to employ. As stated above, Oboe I must have been completed prior to the Bassett horn as suggested by the corrections within the part. If Mozart had simply copied the Bassett horn part from Oboe I, one could assume that the single slur in this measure was completed quickly and inaccurately. The writer has adjusted the single slur mark in the Bassett horns to reflect the markings in the oboes.

11: 42

An extended stroke, either suggesting staccato, or possibly a misplaced note stem, can be found above Clarinet I in the autograph:



The marking does not appear in any other part and is suggested to be omitted. This marking does not appear in the Neue Mozart Ausgabe.


II: 47-90

In Trio I of movement II in the autograph, lines comprised of diatonic eighth notes generally possess confusing slur marks, such as seen in II: 76-79:

The ends of many slurs in similar situations (II: 51-52, 62-63, 75-76, 79-80 and 89-90) are also vague. This researcher believes that these slur marks appear to conclude above the penultimate note and are so marked in the edition.

This is a point of significant disagreement with the critical edition of the Serenade found in the Neue Mozart Ausgabe. In such instances, the editors have continued the slur mark to the quarter note in the following measure. Thus, II: 55-56 appears as:

It is suggested that the performer consult the Neue Mozart Ausgabe in order to identify the exact points of disagreement and, if possible, to also consult the autograph in order to determine the notation of the slur marks.

The figure  that appears either in Clarinet I and II, or Clarinet II and Bassett horn II is clearly marked in each instance, except in II: 75 (Clarinet II) and II: 89 (Clarinet II and Bassett horn II), where slur marks are missing altogether. Otherwise, the slur marks are carried over the barline to the first note of the last measure. In one instance, the slur mark has been redrawn to insure the link:

Clarinet I

II: 67

The placement of the sf in the autograph is not precise:

Clarinet I

Clarinet II

Basset horn I

Basset horn II

The actual placement and alignment of the *sf* markings in II: 67 can be accomplished in one of two ways: first, the *sf* may be placed beneath the second beat of II: 67 with the following *p* mark placed beneath the first beat of the following measure. Although this physical alignment appears to satisfy the physical placement of the symbols as they are given in the autograph, this writer questions the musical effect created by such a placement.

Since Trio I is scored only for clarinets and Bassett horns, Mozart has not included the other instruments on this page. Thus, the twelve staves are divided into three braces, requiring Bassett horn II (in the lower register) to come in close proximity with Clarinet I (in the upper register) on the brace below. The resulting congestion that appears in the area of these measures may account for the writing of the symbols in the Bassett horns above the notes rather than below. Furthermore, if Mozart initially provided only the notes and returned to fill-in the dynamic and accentuation markings, this could account for the imprecise notation.

This, coupled with the musical effect, has led the researcher to the opinion that the *sf* in II: 67 should be placed beneath the third beat quarter note in all four

parts and the following *p* should be placed beneath the downbeat of 11: 68. Only the editorial markings are given in the edition.

11: 83-84

In the autograph, slur marks in the Basset horns are unclearly marked:

Basset horn I

Basset horn II

The image shows two staves of musical notation. The top staff is for Basset horn I and the bottom staff is for Basset horn II. Both staves are in a key signature of one flat (B-flat) and a common time signature. The music consists of four measures. In the first measure, Basset horn I has a slur over the first two notes (quarter notes) and a 'p' dynamic marking below the first note. Basset horn II has a slur over the first two notes and a '40' marking below the first note. The second measure continues the slurred line for both instruments. The third and fourth measures show the continuation of the lines, with the slur ending at the end of the fourth measure.

Although no parallel passage exists for comparison, the writer has suggested duplication of the Basset horn II mark in Basset horn I. The marking in Basset horn II appears to be a bolder, more deliberate stroke and may have been copied first. It is possible, however, to adjust the marking in Basset horn II in order to conform to Basset horn I.

11: 85

The conclusion of the slur marks in this measure are also imprecise:

Clarinet I

Clarinet II

Basset horn I

Basset horn II

The image shows four staves of musical notation. The top two staves are for Clarinet I and Clarinet II, and the bottom two are for Basset horn I and Basset horn II. All staves are in a key signature of one flat (B-flat) and a common time signature. The music consists of four measures. In the first measure, Clarinet I and II have slurs over their lines. Basset horn I and II have slurs over their lines. The second measure continues the slurred lines. The third measure shows the continuation of the lines, with the slur ending at the end of the fourth measure. The fourth measure shows the continuation of the lines, with the slur ending at the end of the fourth measure.

The curled ends of the slur marks in Clarinet I and Bassett horn I suggest that the third beat quarter note is to be articulated.

II: 92-95

The question remains as to whether Bassett horn I should also be slurred (see below) since it moves in parallel sixths above Bassett horn II and merely embellishes alternate measures:

Basset horn I

II: 96-100

The placement of the slur markings in Oboe I and Bassett horn I in these measures and again in II: 121-25 is inconsistent. It appears to this writer that after comparing all instances, the pattern

is most common, particularly in II: 121-25. In addition, the return of this figure in the second section (Oboe I, II: 121) possesses a staccato mark above the first note:

This mark does not appear in the initial statement in II: 96 (Oboe I). The writer suggests that the staccato mark be transferred to Oboe I, II: 96, and that the articulation pattern of

be applied to all appropriate instances in Oboe I and Bassett horn I in II: 96-100 and II: 121-25.

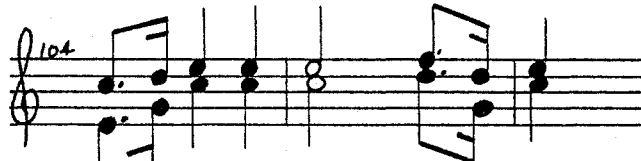
The performer should note, however, that the editors of the critical score in the Neue Mozart Ausgabe have interpreted these same markings to span the first four notes:

II: 104-08

The use of the cadential figure

first appears in the F horns (II: 104-06, 127-29) and is answered by the oboes and Bassett horns (measures 106-08, 129-31). Major discrepancies exist in the articulation patterns within the parts:

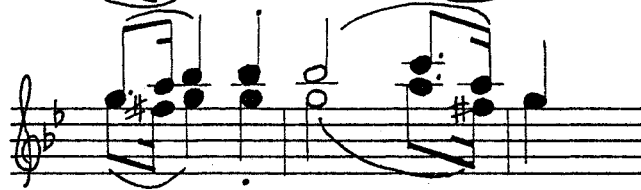
F horns
m. 104-06



Oboes
m. 106-08



Oboes and
Basset horns
m. 129-31

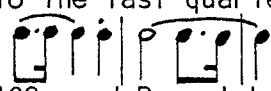


Again, considering Mozart's tendency to notate slurs too long, and since no discrepancies exist between the parts in II: 129-31 (this pattern also appears in Oboe I and Basset horn I in II: 106-08), it is suggested that the pattern



parts.

However, it may also be possible to continue the slur to the last quarter note in the third bar:



(as suggested by Oboe II, II: 107-108, and Basset horns, II: 130-31, and the slurs in the bassoons and Contrabass, II: 128-30, 130-31).

III: 5
28-29

In III: 5, Oboe I, and III: 29, Oboe I, the first two notes lack slur marks:




In view of the slow tempo and the predominant use of slur marks throughout the three melodic instruments in this movement (Oboe I, Clarinet I, Basset horn I), it is possible for a slur to be added to this figure in both instances:



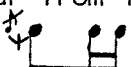


III: 7

In Bassoon I, it is possible that Mozart intended to tie the last note of III: 6 to the first note of III: 7. This would account for the missing accidental.

III: 8

The fourth beat figure () in Basset horn I (which recurs in III: 32) bears no slur marks.

Performance practice, as noted, dictates that the appoggiatura be connected to the following eighth note by a slur mark.

The two remaining sixteenth notes are problematical. At no other point in the movement are two consecutive sixteenth notes (in a melodic situation) left unmarked. Three possible (and acceptable) alternatives are available: a) to follow the original markings, observing the slur from the appoggiatura to the following eighth note (), b) to slur the following two sixteenth notes (), as suggested by Clarinet I in III: 6, or c) to slur the entire group ()


which is suggested by Bassett horn I in the following measure.

III: 13

The researcher has suggested that the figure in Oboe I be slurred in groups of four notes in order to more effectively present the cantabile melodic material. Thirty-second notes occur infrequently in this movement and, except for this particular pattern, are inevitably slurred.

III: 17

The simultaneous occurrence of staccato marks and slurs in this measure, although not common, is not unique. In view of the staccato mark Mozart has placed above the concluding sixteenth note of the first beat

 in Clarinet II, the first consideration may be to remove the slur above the first beat figure in Oboe II. However, Oboe II must be compared with the almost identical figure in Oboe I in the previous measure (III: 16). It would appear that the articulation symbols are intentional.

III: 40

In the autograph, Bassett horn II appears as:



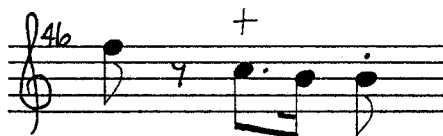
The second group of notes are incorrect in pitch content and should read:



III: 46

The staccato mark above the last eighth note in Oboe I, Clarinet II and Bassoon I is most likely an indication to the performer not to extend the length of the note beyond the normal value. Certainly, the connotation of the staccato mark as either "short" or "detached" is not applicable in this instance, nor is the connotation of the symbol suggesting a "negative" use, as seen in measures 5-8 of the first movement.

Also in this measure, the symbol appears above the second beat dotted eighth note:



The symbol appears to be lighter in color, possibly in pencil, and may be a notation by someone other than Mozart, calling attention to the wrong pitches given in the autograph. Assuming that Mozart intended this rhythm and the same contour, the alternatives include:



Since b) appears in Bassoon I, it is discounted. a) is suggested, and appears in both the printed editions and the Neue Mozart Ausgabe.




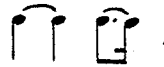
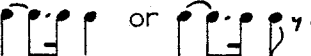

IV: 9-11

In the autograph, the staccato marks occur only in the clarinets, bassoons and Contrabass and do not appear in the oboes, Bassett horns and F and B^b horns. It is possible that Mozart may have completed the oboe and Bassett horn parts and later returned to the bass line parts at which time the staccato marks were added as a refinement. That the staccato marks do not appear in the horns is not unusual as they generally lack such markings. The function of these marks in a negative sense is not applicable with reference to the material


in the preceding measures. More realistic would be a definition in terms of note length, particularly if one makes a distinction between IV: 1-4 and IV: 9-12.


IV: 31 The single staccato mark found in Clarinet II, third beat quarter note, may be defined in the negative sense - the symbol may not refer to length of note, but may inform the performer to articulate the note and not to place it beneath the slur above the preceding quarter notes.

IV: 46-51 The eighth note figures in the bassoons possess two different slur patterns; the first pattern spans a single measure (six eighth notes: Bassoon I, IV: 46-47), the second spans two measures (twelve eighth notes: Bassoon II, IV: 46-49). The construction of the Contrabass line suggests the use of slurs spanning two measures (as in Bassoon II, IV: 46-47). However, the use of slurs one measure in length is suggested by the recurring emphasis placed on the first beat of each measure in the melodic material (through either a staccato quarter note, or a longer note value - the half note). The writer has suggested single measure slur lengths, but either pattern is acceptable.

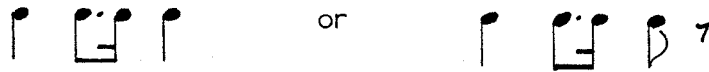
V: 4 Mozart has written  for Oboe I, but the repetition of this figure in V: 20 appears as . Furthermore, Clarinet II was written , but its repetition, also in V: 20, appears as , which bears a degree of similarity to Oboe I in the same measure. Oboe II, Bassoon I and Bassoon II are identical in each instance:  or .

In an attempt to unify the two statements, the writer has suggested the adoption of the patterns in V: 20 since those marks appear to be somewhat more complete:

Oboe I: 

Clarinet II: 

It is also possible to adjust Oboe II and Bassoon I to:

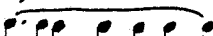



in order to more closely approximate Oboe I.

V: 15

The question as to whether Oboe I should bear the staccato marks transferred to Oboe II from the Basson horns is not one of musical style or duration, but one of ornament execution. The Badura-Skoda's remark that "appoggiaturas are to be unaccented (short) . . . when the main note has a staccato marking (dot or stroke)."²⁶⁴ Without the staccato marks, the appoggiaturas should be rendered as an accented appoggiatura; with the staccato marks, then, the appoggiaturas should be rendered unaccented.

V: 19

In contrast to V: 3, V: 10 utilizes a single slur in the oboes, clarinets and Basson horns to span all three beats () as compared to two slur marks

in V: 3 (). It is suggested that the

markings from V: 3 be duplicated in V: 19. Mozart may have been less careful when he was working in V: 17-21, as is apparent in the number of slur discrepancies in these measures:

- a. Clarinet I, V: 17-18 (compare V: 1-2)
- b. Bassoon II and Contrabass, V: 19 (compare V: 3)
- c. Oboe I, V: 20 (compare V: 4)
- d. Clarinet II, V: 21 (compare V: 5)

V: 32

Whitwell suggests that the quarter note and the first sixteenth note of the second beat in Bassoon II and Contrabass should be tied together:²⁶⁵

²⁶⁴Badura-Skoda, Interpreting Mozart on the Keyboard, p. 76-77.

²⁶⁵Whitwell, "Performance Problems in the B^b Serenade," Instrumentalist, October 1970, p. 28. Also see Whitwell, "Notation Problems in 18th Century Manuscripts," Instrumentalist, September 1971, p. 31.

Bassoon II
and
Contrabass



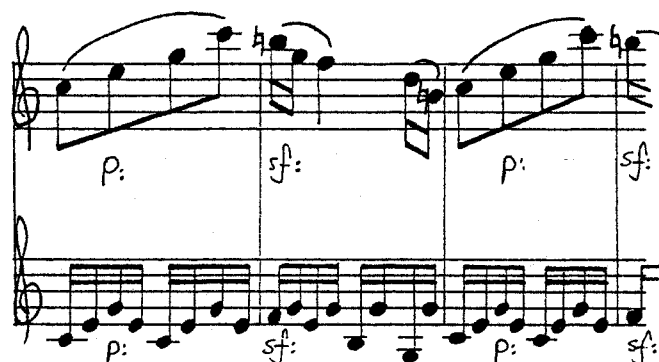
V: 35-37

Although the slur markings added to Oboe I, Clarinet I and Bassét horn I are easily justified, the markings suggested by the edition in Oboe II, Clarinet II and Bassét horn II are less so. The writer has suggested they be slurred in order to conform with Oboe I, Clarinet I and Bassét horn I. It seems unlikely that Mozart would leave the first parts unmarked (possibly assuming that the copyist or the performers themselves would transfer the slur markings from V: 26-29) and then expect the second parts, also unmarked, to be articulated.

V: 80-83

a) The writer suggests the clarinet figuration be slurred in order to maintain the basically legato, lyrical style in these measures.

b) The p and sf symbols in the clarinets appear in the autograph as:



V: 103-04

The slur marks in the F horns have been adjusted to reflect the markings in the Contrabass (same measures) based on the assumption that Mozart completed the Contrabass part before the horn parts. However, one may also elect to substitute the single slur found in the autograph (in the F horn parts) for the double slurs in the Contrabass.

VI: 2-3

It seems unlikely that Mozart would notate Bassoon II with a sfp and not intend Clarinet II or Bassoon I, which are rhythmically related, to also possess the marking.

- VI: 5 The critical score in the Neue Mozart Ausgabe does not show a slur mark above beat two in the Bassett horn that appears in the autograph:



- VI: 5-6 The edition has retained the sf, sfp, and p markings in these measures as they appear in the autograph. As previously noted, sf, and sfp require an accent at the established dynamic level. Examination of these measures shows that the parts that sustain a pitch through the first beat of VI: 6 are marked with sfp, perhaps an attempt to insure proper balance. The other parts, those with the melodic material and active accompanimental parts, are marked with an sf on the first beat and a p on the second. The p mark that is given in VI: 7 in the clarinets and Contrabass may be considered as a reminder of an inadvertently placed marking.

- VI: 10-11 In the autograph, these measures are separated by a page turn which creates a slur mark discrepancy between the anacrusis figures in VI: 11 and those in the previous measures:

Clarinet I



It is assumed that the page turn should not alter the slur pattern previously established and should read as follows:

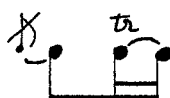
Clarinet I



VI: 25-26

Two distinct slur patterns appear: the first in the B^b horns and the second in Bassoon I. If one assumes that Mozart had completed the bassoon parts before the B^b horns, then the B^b may be adjusted accordingly. This is further supported by the slur patterns in Oboe II, Clarinet II and Bassoon I, as well as by the melodic material in Oboe I and Bassoon II (literal repetition).

Also, in the same two measures, the last group of notes in Oboe I and Bassoon I bear no slur marks in the autograph. It is suggested that the following slur pattern be utilized, based on the emphasis given to the duple subdivision of the meter throughout the variation:



VI: 34

Oboe I, in the Neue Mozart Ausgabe critical score, is marked as follows:





Because it does not appear in the autograph, the dot should be considered an error.

VI: 44

The writer has recommended the extension of the slur marks in Bassoon I and Bassoon I in order to conform to Clarinet I as a result of the slur mark in Clarinet I as it appears in the autograph:

Clarinet I

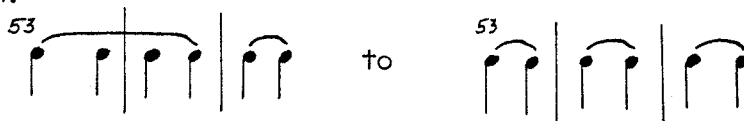


The end of the slur mark appears to be written in such a manner that there may have been an attempt to extend it to the third eighth note. However, the writer also recognizes the possibility of adjusting the slur in Oboe I from  to , as is the case in the


Contrabass and Bassoon II. Furthermore, four other instances (VI: 64, VI: 72, VI: 75, VI: 129) are similarly marked, while only one (VI: 104) spans the entire three notes.


VI: 53-56


It is possible to adjust the slur mark in the Contrabass in these measures, as suggested by the bassoons, from:




VI: 64

The slur patterns in the oboes, clarinets, Bassett horns and F and B^b horns, as they appear in the autograph are not consistent with each other. Oboe I and the B^b horns show not slur marks whatsoever (),

while F horn I and Bassett horn I appear to slur only the first two eighth notes (), and Oboe II

and the clarinets slur from a quarter note to the second beat eighth note (). The writer

suggests that the slur from the quarter note to the eighth note (Oboe II, clarinets, and Bassett horn II) be transferred to F horn II and B^b horn II, and that the slur above the first two eighth notes (Bassett horn I and F horn I) be transferred to Oboe II. Support for the latter may be found in Clarinet I, VI: 72 and 75, where a similar situation () exists.

VI: 65-66

The staccato eighth notes in Oboe II have been retained. They can be interpreted as either 1) indications to the performer not to tie the notes together (as in the other parts) or 2) errors in need of correction. The writer prefers the former, see pages 121-22.

VI: 68-69

The original bar line between these measures contained repeat signs in all parts, but were crossed out:



It appears that Mozart originally intended to maintain the same manner of construction as the two previous variations and the theme (see Chart 6: Sixth Movement, K. 361, p. 67). However, the repeats in both sections are written-out and the material is varied on each repetition. The repeat sign at the conclusion of the movement remains intact (VI: 100). In view of this and the resulting length of the variation, the writer recommends that the repeat not be observed.

The editors of the Neue Mozart Ausgabe support this belief and do not include this repeat in their edition.

VI: 69-72 The writer suggests slur marks be added to Clarinet II, each spanning a single measure. First, such marks will support the cantabile character of Clarinet I and, secondly, may eliminate execution problems for Clarinet II if the thirty-second notes are to be articulated.

VI: 77-79 As in VI: 5, the original markings have been retained (sfp and fp). An fp has been added to Bassoon I as a result of that marking occurring in both bassoon parts in the following measure. The editors of the Neue Mozart Ausgabe have altered the symbols in VI: 77-78 (bassoons) from fp to sfp. They may feel that the markings are not identical in meaning and that the cresc. in VI: 79 (horns and Contrabass) may be involved in such an alteration.

VI: 85 In the autograph, Clarinet II is written as:



The editors of the Neue Mozart Ausgabe suggest the first note may be incorrect and offer a written cⁱ (sounding b^D) as a substitution.


VI: 109-15 The edition recommends that single measure slur marks be added to Bassett horns I and II in all measures that consist of eight sixteenth notes (the markings in Bassett horn I, VI: 16, appear in the autograph). Such markings conform to the sustained quality of the oboes, horns and bassoons.

VI: 119-20 The articulation pattern in the oboes has been adjusted for two reasons: first, it is possible that the oboes were written after the clarinets (which possess staccato marks above the last two eighth notes), suggesting that the oboes were quickly copied, and secondly, the variation utilizes a staccato eighth note just prior to the bar line in the melodic material with regularity, further reinforcing the articulation pattern in the clarinets and Bassett horns.

VI: 120-21 In the autograph, the bassoons and the Contrabass appear as:





These first and second endings are not found in the other parts and have been supplied by the editor according to conventional notational practices.

- VI: 124 The edition, like the autograph, provides no dynamic indication for Oboe I. It is understood that this line be recognized as the primary melodic material and adjusted accordingly. Likewise, the entrance of Clarinet I in VI: 128 is unmarked for the same reason.
- VI: 133-35 The f, p, and fp are given as they appear in the autograph. The fp in the F and B^b horns is actually an accent, but one must assume that the dynamic level should be p in order to conform with the p found on beat two of VI: 132-33 in the other parts.
- VI: 149 a) the autograph appears to place the slur mark in Oboe I and Basses horn I only above the first two quarter notes () in which case the last quarter note in these two parts would be marked staccato.
- b) This measure in the Contrabass appears in the autograph as :



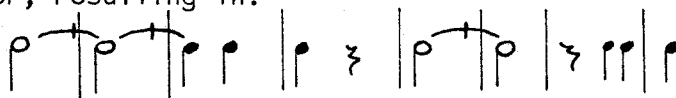
It seems unlikely that Mozart intended the Contrabass to play the fifth of the chord (f in a B^b major triad) in view of its foundational support preceding and following this point. The writer has suggested the root of the chord (B^b) be substituted, as also recommended by the editors of the Neue Mozart Ausgabe.

- VI: 163-64 A slur appears in Bassoon II in the autograph moving from the first quarter note of VI: 161 to the first in VI: 162. Close examination reveals, however, that Mozart also placed a staccato mark above the first quarter note in VI: 162 but did not cross-out the slur mark. It is assumed that the slur is incorrect and appears so marked in the edition.

- VI: 166-68 Obviously, at a quick tempo, the articulated execution of  will not only be difficult, it may be either inaudible or labored. The writer suggests a slur mark be added in order to avoid both situations.
- VII: 6-7 Slur marks in the oboes, clarinets and Bassett horns were determined as a result of markings in the previous measures and an identification and separation of patterns. It is also related to the figure in VII: 124-27, which is also slurred.
- VII: 10-11 This particular pattern first occurred in VII: 2-3, and recurs in VII: 42-43, 50-51, 90-91 and 98-99. Only the instances VII: 10-11 and 50-51 are not marked with a single slur, and this is the result of page turns in the autograph separating the measures.
- VII: 15 Also possible, although less desirable, would be  in Oboe II, clarinets, and bassoons. An articulated eighth note at the beginning of the measure may detract from the legato character established by the same instruments in the preceding measure and continued by Oboe I.
- VII: 25-30 As in the last movement (see VI: 5), two areas of dynamic concepts are involved. The clarinets possess both forte and piano indications (forte on beat one, piano on beat two). The bassoons, on the other hand, are marked fp (accent). However, their established dynamic level is forte (measures 25 through the first beat on 28), placing them at the same level as the clarinets and Bassett horns. The p in measure 28 adjusts the dynamic level accordingly.
- VII: 57 The autograph contains no dynamic adjustment in this section (the last level is forte, marked in measures 39-41), but the Kalmus Edition has it marked piano. The p that appears in the following section (VII: 65+) suggests that the level at this point remains forte.
- VII: 65-71 a) It is also possible to adjust the slur pattern in the clarinets in these measures from one every two measures to one above each measure (groups of eight sixteenth notes), as suggested by the emphasis placed on each first beat in the bassoons and Contrabass, as well as that of the trill in the oboes.
- b) The gⁱ trills in the oboes (VII: 65 and 69) have been marked with flats in view of the C minor tonality.

VII: 73+

As suggested earlier (see page 117), it would be possible for the B^b horns to tie the half notes together, resulting in:



VII: 116

The fermata in Bassett horn 1, bassoons and Contrabass have been placed above the first note and should be located above the following eighth rest, as in the other parts:



VII: 123

It is important that the staccato marks found in the clarinets (above the first eighth note) be transferred to the oboes (VII: 119) and the bassoons (VII: 123). In this situation, as in V: 15, the staccato mark plays a role in the determination of the execution of the ornament (see page 137). It should also be noted that the editors of the Neue Mozart Ausgabe did not include this mark in their critical score.

VII: 124-27

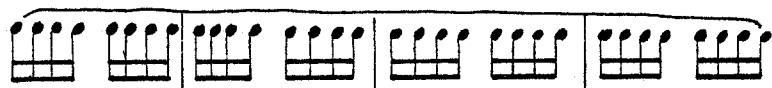
Three different slur patterns occur in these measures in the oboes and clarinets



the Bassett horns



and the bassoons and Contrabass



Furthermore, the pattern recurs in measures 130-31 with one slur spanning two measures. Obviously, the Contrabass would be incapable of slurring measures 124-27, eliminating that particular pattern. The preferred choice is the two-measure pattern (in the Bassett horns). Note that the material progresses in a two-measure sequence and this is further reinforced by the sustained notes in the B^b horns.

APPENDIX C

Autograph Notes

Numerous corrections can be found in the autograph and are assumed to be in Mozart's hand. Such corrections occur in many forms: some adjust obviously wrong pitches or articulations; some provide additional material in the form of phrase extensions; others reflect what appear to be changes of mind. Most of the corrections occur either in the form of strike-outs (the original item is literally crossed-out), or over-writings (where the correction is made directly over the original item). A number of instances exist where it appears that the correction was made immediately and the wrong item was "wiped" from the page, often leaving a light smear and a faint image of the original marking. Other instances appear to have been corrected after the ink had dried, requiring the marking to be "scratched" from the page and frequently resulting in the removal of the stave lines and subsequent re-drawing of them.

Examination of these instances with the autograph in hand may provide important clues as to the actual order in which the parts were written down. The performer may find this useful in determining the accuracy of the articulation markings as well as illustrating Mozart's method of composition.

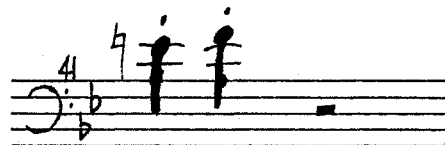
It should be noted that not all the corrections and over-writings encountered in the autograph are contained in this appendix. The items

that follow were selected as representative samples. Those corrections or over-writings not listed are generally similar in both intent and content in comparison to those that follow.

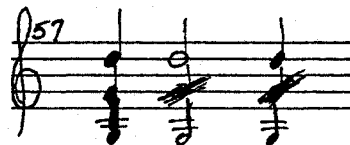
l: 36 Correction found in B^b horn I, beat three, autograph reads:



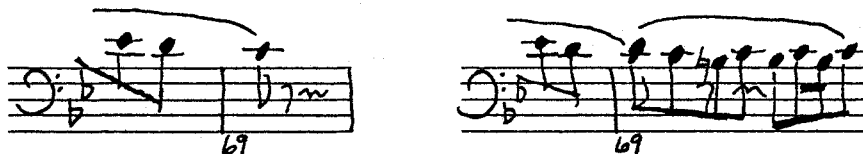
l: 41 Correction found in Bassoon I, autograph reads:



l: 57 Correction found in F horn II, autograph reads:



l: 69 Initially, Mozart intended only the Bassett horns to continue the melodic material in this measure, later adding the bassoons. This is evident in the autograph in Bassoon I, first note, l: 69. The first note was originally a single eighth-note (ci) with the remainder of the measure comprised of rests. The material now found in the edition was added later:



Such an example allows one to witness Mozart's manner of composing by sketching in the main parts and later returning to fill-in the details.

- l: 70 Mozart originally placed the B^b horn parts on the F horn staff, then corrected the error:

F horns

B^b horns

The image shows two staves of music. The top staff is labeled 'F horns' and the bottom staff is labeled 'B^b horns'. Both staves are in treble clef. The top staff has a measure number '70' at the beginning. In the second measure of the top staff, there is a large, dark scribble with a question mark above it, indicating a correction. The bottom staff shows two measures of music with notes and rests.

- l: 72 This measure, again, offers the opportunity to observe Mozart's compositional process. In the autograph, the measure appears as:

Bassoon I

Bassoon II

Contrabass

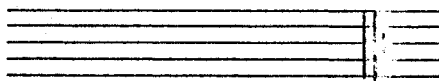
The image shows three staves of music. The top staff is labeled 'Bassoon I', the middle staff is labeled 'Bassoon II', and the bottom staff is labeled 'Contrabass'. All three staves are in bass clef with a key signature of one flat. The top staff has a measure number '72' at the beginning. The music consists of three measures across the three staves, showing the original instrumentation.

Clearly the Contrabass was written first with "CoB" then placed in the bassoons. At some later point, Mozart crossed-out the markings in both bassoons and rewrote the parts.

- l: 91 There appears to have been at one time, a set of repeat marks at the outset of this measure:

The image shows a single staff of music. The measure number '90' is written above the first measure, and '91' is written above the second measure. The staff is empty for the first measure, and the second measure contains a double bar line followed by a repeat sign (two dots) and a fermata-like symbol, indicating a set of repeat marks at the outset of measure 91.

Clear erasure marks exist following the double bar that concludes measure 90 (measure 90, in the autograph, is the last measure of page 10):



as well as at the beginning of measure 91 on page 11:

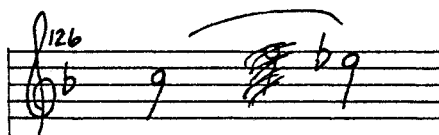


Both the staff lines and the original markings appear to have been erased, and the staff lines were subsequently redrawn.

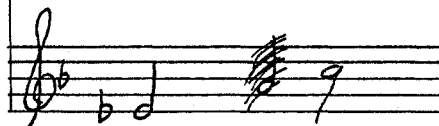
l: 126

Corrections of pitches can be found in the Basset horns:

Basset
horn I



Basset
horn II



l: 157

Clarinet I appears in the autograph as:

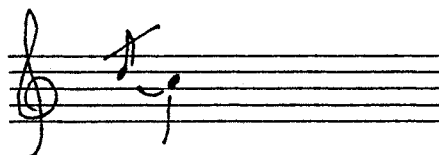


(See the discussion regarding these measures in the Performance Notes, l: 154+.)

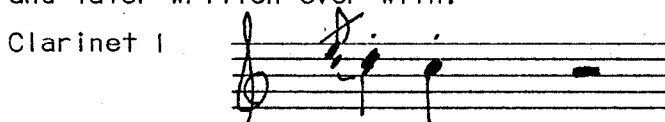
l: 165

The appoggiatura and the first quarter note of Clarinet I appear to have originally been written a step lower:

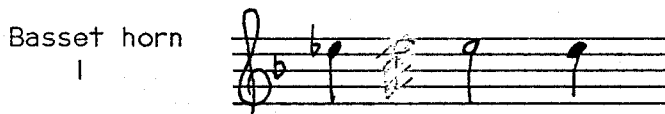
Clarinet I



and later written over with:



- I: 182 The first note of Bassett horn I, now a quarter note, appears to have originally been a half note:



- I: 183 An erasure appears to have been made in the bassoons and Contrabass as the caligraphy is slightly distorted. In addition, the staff lines have been redrawn. The original markings are not visible.
- II: 5 The for: marking in Clarinet II is almost totally obscured by what appears to be a large ink blot.
- II: 14-15 Mozart seems to have initially intended Clarinet I to tie over the bar line, for the tie between the measures was "wiped" away but is still apparent. The dotted eighth rest was probably then inserted:



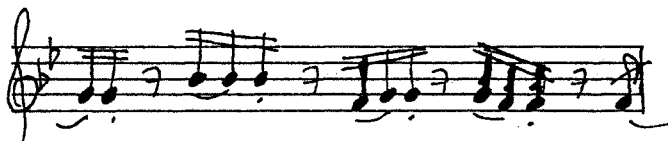
- II: 22 Although the size of the ink marking and the smear overlap the original markings, it appears that B^b horn II originally read:



and was then altered to:



- II: 35+ See Appendix B, Performance Notes, II: 35+.
- II: 43-46 Erasures have been made in the Basset horns and the original markings are not clear. It appears that Mozart originally notated measure 43 in measure 44, then realized the error and removed the markings. The faint image of what appears to be a pia: symbol is recognizable in Basset horn II in II: 44. In addition, the faint image of a half-note (f) appears in the Contrabass (an octave below Bassoon I) but was wiped away before the ink had dried.
- III: 3 The fourth group of notes in Basset horn II appear to have initially been written a third higher:



- III: 5 Corrections have also been made in the third group of notes in both Basset horn I and Bassoon I:

Basset
horn I



Bassoon I



- III: 24 In Bassoon I, the note head of the third beat eighth note is so expanded (blotted) that the exact pitch is uncertain and had to be clarified by writing the letter name of the note above it:



- III: 29 Bassoon I contains three corrections within a single measure:



III: 42

The E^b Horns were originally written as whole notes:

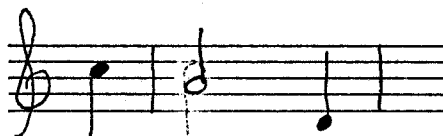


These marks were then wiped away before the ink had dried. The parts were then changed to:



IV: 1

The first note of this measure in Bassett horn II was originally written a third higher, then immediately wiped away (evident by the smear and faint image of the original marking).



IV: 30

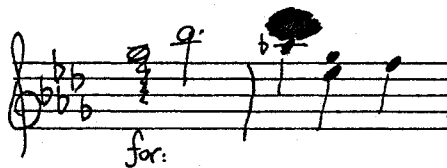
Oboe I appears to have been initially written as:



rather than as:



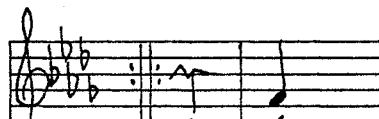
IV: 37-38 Oboe II appears in the autograph as:



It appears that the original line may have been g⁴ - a^b - e - f, in IV: 37-38. When that line was given to the bassoons and Contrabass, Mozart rewrote Oboe II. Therefore, it is suggested that the g⁴ is the correct pitch.

IV: 44 The last beat of this measure (the anacrusis into the following measure) in the oboes and Basses horns was originally marked with rests:

Oboes



Basset horns



IV: 57 Adjustments and corrections have been made in Oboe II, both clarinets, both Basset horns and the Contrabass. This is evident in the smudged appearance of both the staves and the notes in these parts. Furthermore, the staff lines have been redrawn. The original markings are not apparent but the visible corrections in the following measure (58) can be seen in the clarinets and Basset horns:

Clarinet I

Clarinet II

Basset horn I

Basset horn II

- V: 16 The fermata marking above the E^b horns originally appeared above the second beat quarter note and was wiped away and replaced above the last beat quarter rest.
- V: 21 The piano in Oboe I originally appeared beneath the three sixteenth notes at the conclusion of the measure but was crossed-out and placed at the beginning of the measure.
- V: 24 What appears to be a first ending symbol can be found in this measure. The symbol also appears to have been rubbed-out for the ink is blurred and smudged. The writer has assumed this to be the case and has not included the symbol in the edition.
- V: 35-37 Basset horn II appears in the autograph as:

suggesting that the corrected notes were originally a third higher.

- VI: 17-18 Clarinet II and both Basset horns contain pitch corrections in these measures and are notated in the autograph as:

Clarinet II

Basset horn I

Basset horn II

- VI: 19 Oboe I originally doubled Clarinet I in this measure, but was scratched out and readjusted:

- VI: 21 The markings above the sextuplets in Oboe I in this measure (also in Bassoon I, VI: 23) at first appear to be slur markings but are "3's" denoting rhythmic subdivisions.

- VI: 58 An extraneous mark appears between the two sixteenth notes in B^D horn II in the autograph:

- VI: 68 For a discussion of the crossed-out repeat sign in VI: 68, see pp. 216.

- VI: 106 In the autograph, the bassoons are written as:

The figure was originally marked with a slur above the last three eighth notes and then altered to show

in two of the four measures.

- VI: 113 Basset horn I originally was written with an fⁱ on beat one and was subsequently scratched out and altered to aⁱ:

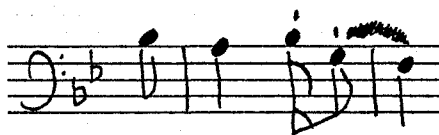


- VII: 1 (also VII: 2 and 9) the eⁱ on beat one in B^b horn II was originally written as cⁱ and then scratched out. The letter name "e" accompanies this procedure in each instance.

- VII: 16 The original pitches (now unidentifiable) in the F horns were scratched out and replaced:



- VII: 84 Adjustments in both pitch and articulation in the Contrabass were made in this measure, as shown in the autograph:



SELECTED BIBLIOGRAPHY

- Anderson, Emily. The Letters of Mozart and His Family. 2 vols. 2nd ed. Prepared by A. Hyatt King and Monica Carolan. New York: St. Martin's Press, 1966.
- Atsalis, Theodore Nicholas. "The Eighteenth-Century Bassoon: Performance Feasibility of W. A. Mozart's Wind Sextets." D.M.A. Thesis, University of Cincinnati, 1973.
- Ayres, Thomas A. "The Appoggiatura in the Mozart Clarinet Concerto." Instrumentalist, May, 1965, pp. 66-67.
- Babitz, Sol. "Accenting and Style in Eighteenth-Century Music." Instrumentalist, February, 1968, pp. 51-52.
- _____. "Modern Errors in Mozart Performance." Mozart-Jahrbuch. Salzburg: Internationalen Stiftung Mozarteum, 1968.
- Bach, C. P. E. Essay on the True Art of Playing Keyboard Instruments. Translated by William J. Mitchell. New York: W. W. Norton & Company, 1949.
- Badura-Skoda, Eva and Paul. Interpreting Mozart at the Keyboard. Translated by Leo Black. New York: St. Martin's Press, 1962.
- Baines, Anthony. Woodwind Instruments and Their History. Revised edition. New York: W. W. Norton & Company, 1963.
- Bang, Betty Mather. Interpretation of French Music from 1675 to 1775. New York: McGinnis & Marx Publishers, 1973.
- Barbour, J. Murry. Trumpets, Horns and Music. Lansing: Michigan State University Press, 1964.
- Bate, Philip. The Oboe. 3rd ed. New York: W. W. Norton & Company, 1975.
- Beach, Joseph. "Tempo in the Performance of Classical Music." Master's thesis, University of Cincinnati, 1948.
- Beyschlag, Adolf. Die Ornamentik Der Musik. Leipzig: Breitkopf & Härtel, 1908.
- Biancalli, Louis, editor. The Mozart Handbook. New York: World Publishing Company, 1954.

- Boyden, David D. "Dynamics in Seventeenth and Eighteenth Century Music." Essays on Music in Honor of Archibald Thompson Davison. Cambridge: Department of Music, Harvard University, 1957, pp. 185-194.
- Brown, Maurice J. E. "Mozart's Recapitulations: A Point of Style." Music and Letters, April, 1949, pp. 109-117.
- Burnau, John. "The Origin and Development of the Clarinet." Instrumentalist, March, 1968, pp. 53-55.
- Carse, Adam. Musical Wind Instruments. 2nd ed. New York: Oxford University Press, 1965.
- _____. The Orchestra in the XVIIIth Century. Cambridge: W. Heffer & Sons, Ltd., 1940.
- Cobbett, Walter Willson. Cobbett's Cyclopedic Survey of Chamber Music. 2 vols. London: Oxford University Press, 1930.
- Cone, Edward T. Musical Form and Musical Performance. New York: W. W. Norton & Company, 1968.
- Daniel, R. "Interpreting Mozart's Music." Music Journal, March, 1956, pp. 22-23.
- Dannreuther, Edward. Musical Ornamentation. Vol. 1: From C. Ph. Bach to the Present. London: Novello and Company, Ltd., 193_.
- Dart, Thurston. The Interpretation of Music. New York: Harper & Row, Publishers, 1963.
- Dart, Thurston; Emery, Walter, and Morris, Christopher. Editing Early Music. London: Hollen Street Press, 1963.
- Deutsch, Otto Erich. Mozart: A Documentary Biography. Translated by Peter Branscombe and Jeremy Noble. Stanford: Stanford University Press, 1966.
- Dolmetsch, Arnold. The Interpretation of the Music of the XVII & XVIII Centuries. London: Oxford University Press, 1946.
- Donnington, Robert. "Ornaments." Grove's Dictionary of Music and Musicians. 5th ed. Edited by Eric Blom. London: MacMillan and Company, 1954-1961, VI: 384-448.
- _____. The Interpretation of Early Music. New version. New York: St. Martin's Press, 1974.

- Dorian, Frederick. The History of Music in Performance. New York: W. W. Norton & Company, 1942.
- Einstein, Alfred. Mozart: His Character, His Work. Translated by Nathan Broder and Arthur Mendel. New York: Oxford University Press, 1951.
- _____. W. A. Mozart: The Ten Celebrated String Quartets. London: Novell, 194_.
- Fitzpatrick, Horace. The Horn and Horn Playing, and the Austro-Bohemian Tradition from 1680-1830. London: Oxford University Press, 1970.
- Geiringer, Karl. Musical Instruments. Translated by Bernard Miall. New York: Oxford University Press, 1945.
- Gibson, O. Lee. "The Serenades and Divertimenti of Mozart." Ph.D. dissertation, North Texas State College, 1960.
- Grout, Donald Jay. A History of Music in Western Civilization. Revised ed. New York: W. W. Norton & Company, 1973.
- Halfpenny, Eric. "Double Bass." In Musical Instruments Through the Ages. Edited by Anthony Baines. London: Penguin Books, 1973.
- _____. "The French Hautbouy: A Technical Survey, Part I." Galpin Society Journal 6 (July 1953): 23-24.
- Hausswald, Günter. "The Divertimento and Cognate Forms." In The Age of Enlightenment, pp. 503-14. Edited by Frederick Sternfeld and Egon Wellesz. Vol. VII of The New Oxford History of Music. London: Oxford University Press, 1973.
- _____. Mozarts Serenaden. Wilhelmshaven: Heinrichshofen's Verlag, 1975.
- Jahn, Otto. Life of Mozart. Translated by Pauline D. Townsend. 3 vols. London: Novello, Ewer & Company, 1882.
- Keller, Hermann. Phrasing and Articulation. Translated by L. Gerdine. New York: W. W. Norton & Company, 1965.
- Kenyon, Max. Mozart in Salzburg: A Study and Guide. New York: G. P. Putnam's Sons, 1953.
- Hertzmann, Erich. "Mozart's Creative Process." In The Creative World of Mozart, pp. 17-30. Edited by Paul Henry Lang. New York: W. W. Norton & Company, 1963.

- Kirkpatrick, Ralph. "Eighteenth Century Metronomic Indications." American Musicological Society Papers (December, 1938), pp. 30-50.
- Köchel, Ludwig Ritter von. Chronologisch-thematisches Verzeichnis sämtlicher Wolfgang Amadeus Mozarts. 7th ed. Edited by Alfred Einstein. Wiesbaden: Breitkopf & Härtel, 1964.
- Korn, Richard. Orchestral Accents. Freeport, New York: Books for Libraries Press; reprint ed., by arrangement with Farrar, Straus & Giroux, Inc., 1971.
- Kroll, Oskar. The Clarinet. Revised by Diethard Riehm. Translated by Hilda Morris. Translation edited by Anthony Baines. New York: Taplinger Publishing Company, 1968.
- Landon, Christa, Editor. Joseph Haydn: Sämtliche Klaviersonaten. 3 vols. 3rd ed. Vienna: Universal Edition, 1964.
- Landon H. C. Robbins, editor. Joseph Haydn Gesamtausgabe. Series 1: Volume 9, Symphonies no. 82-87, and Volume 10, Symphonies 88-92. Boston: The Haydn Society, 1950-51.
- Lang, Paul Henry. Music in Western Civilization. New York: W. W. Norton & Company, 1941.
- Langwill, Lyndesay G. The Bassoon and Contrabassoon. London: Ernest Benn, Ltd., 1965.
- Leavis, Ralph. "Mozart's Flute Quartet in C, K. App. 171." Music and Letters 4 (January 1962): 48-52.
- Leeson, Daniel N. "The Bassett Horn." Instrumentalist, March, 1968, pp. 56-60
- _____. A letter printed in "From Our Readers." Instrumentalist, February, 1974, pp. 14-15.
- Leeson, Daniel N., and Whitwell, David. "Concerning Mozart's Serenade in B^b for Thirteen Instruments, K. 361 (370a)." Mozart-Jahrbuch. Basel: Barenreiter, 1978.
- _____. "Mozart's 'Spurious' Wind Octets." Music and Letters 53 (October, 1972): 377-99.
- _____. "Mozart's Thematic Catalogue." Musical Times 114 (August, 1973): 781-83.

- MacGillivray, James. "The Woodwinds." In Musical Instruments Through the Ages, pp. 237-76. Edited by Anthony Baines. London: Penguin Books, 1961.
- Marcuse, Sibyl. A Survey of Musical Instruments. New York: Harper and Row, Publishers, 1975.
- Marx, Josef. "The Tone of the Baroque Oboe." Galpin Society Journal 4 (June 1951): 3-19.
- Mishkin, Henry G. "Incomplete Notation in Mozart's Piano Concertos." Musical Quarterly 61 (July 1975): 345-59.
- Mitchell, Donald. "The Serenades for Wind Band." In The Mozart Companion, pp. 66-89. Edited by H. C. Robbins Landon and Donald Mitchell. New York: Oxford University Press, 1956.
- Mozart, Leopold. Violin Playing. 2nd ed. Translated by Edith Knocker. London: Oxford University Press, 1951.
- Mozart, Wolfgang Amadeus. Gran Partita, K. 361: A Facsimile of the Holograph in the Whittall Foundation Collection. Washington: U.S. Government Printing Office, 1976.
- _____. Neue Ausgabe sämtlicher Werke. Series IV, Werkgruppe 12, Bd 1, edited by Günter Hausswald and Wolfgang Plath; Bd 2 and 3, edited by Günter Hausswald; Bd 4, edited by Walter Sinn; Series VII, Werkgruppe 17, Bd 2, edited by Daniel N. Leeson and Neal Zaslaw. Basel: Bärenreiter, 1964-1979.
- _____. Sonatas and Fantasies for the Piano. Edited by Nathan Broder. Bryn Mawr: Theodore Presser Company, 1956.
- _____. Werke. Series 9, Abt. 1 and 2, Kassationen, Serenaden, Divertimenti. Leipzig: Breitkopf & Härtel, 1877.
- Newhill, John P. A letter printed in "From Our Readers." Instrumentalist, October, 1973, p. 14.
- Newman, William S. The Sonata in the Classical Era. 2nd ed. New York: W. W. Norton & Company, 1972.
- Pauly, Reinhard G. Music in the Classic Period. 2nd ed. Englewood Cliffs: Prentice-Hall, Inc., 1973.
- Pegge, Morley. "Horn." Grove's Dictionary of Music and Musicians. 10 vols. 5th ed. Edited by Eric Blom. London: MacMillan & Company, 1954-61, IV: 356-72.

- Quantz, Johann Joachim. On Playing the Flute. Translated by Edward R. Reilly. New York: Schirmer Books, 1966.
- Reiner, Ronald. "The History and Development of the Clarinet." Woodwind World, June, 1972, pp. 6-9.
- Rendall, F. Geoffrey. The Clarinet. 3rd ed. Revised by Philip Bate. London: Ernest Benn, Ltd., 1971.
- Rosen, Charles. The Classical Style; Haydn, Mozart, Beethoven. New York: W. W. Norton & Company, 1972.
- Rothschild, Fritz. "Mozart's Pianoforte Music: Some Aspects of its Interpretation." The Score, September, 1954, pp. 3-11.
- _____. Musical Performance in the Times of Mozart and Beethoven. Part II of The Lost Tradition in Music. New York: Oxford University Press, 1961.
- Sachs, Curt. The History of Musical Instruments. New York: W. W. Norton & Company, 1940.
- _____. Rhythm and Tempo. New York: W. W. Norton & Company, 1953.
- Sadie, Stanley. Mozart. New York: Grossman Publishers, 1970.
- Schwartz, H. W. The Story of Musical Instruments. New York: Doubleday, Doran & Company, 1939.
- Schwartz, Ira. "General Ornamentation Practices of the Eighteenth Century." Instrumentalist, March, 1969, pp. 77-80.
- Singleton, Ira C. "The Rationality of Eighteenth Century Musical Classicism." Ph.D. dissertation, New York University, School of Education, 1954.
- Stevens, Denis. "Problems of Editing and Publishing Old Music." Report of the Eighth Congress of the International Musicological Society, pp. 150-58. Basel: Bärenreiter, 1961.
- Stout, Louis J. "The History and Development of the Horn." Woodwind World, September, 1971, pp. 11-12.
- Temianka, Henri. "The Mozart Myth." Instrumentalist, March, 1970, pp. 27-28.
- Türk, Daniel Gottlieb. Klavierschule oder Anweisung zum Klavierspielen für Lehrer and Lernende. Leipzig und Halle, 1789.

- Ulrich, Homer. Chamber Music. 2nd ed. New York: Columbia Press, 1966.
- Vinquist, Mary and Neal Zaslaw, editors. Performance Practice: A Bibliography. New York: W. W. Norton & Company, 1971.
- Ward, Martha Kingdon. "Mozart and the Bassoon." Music and Letters, January, 1949, pp. 8-25.
- _____. "Mozart's Clarinetist." Monthly Musical Record, January, 1955, pp. 8-14.
- Warner, Thomas E. "Indications of Performance Practices in Woodwind Instruction Books of the Seventeenth and Eighteenth Centuries." Ph.D. dissertation, New York University, 1964.
- Webster, James. "Towards a History of Viennese Chamber Music in the Early Classical Period." Journal of the American Musicological Society 27 (Summer 1974): 212-47.
- Whitwell, David. "The Incredible Vienna Octet School: A Case for the Authenticity of Mozart's Arrangement of 'Die Entführung aus dem Serail' for Wind Instruments." Instrumentalist, November, 1969, pp. 40-43.
- _____. A New History of Wind Music. Evanston, Ill.: Instrumentalist Company, 1972.
- _____. "Notation Problems in Eighteenth Century Manuscripts." Instrumentalist, September, 1971, pp. 30-33.
- _____. "Performance Problems in Mozart's Serenade in B^b, K. 361." Instrumentalist, October, 1970, pp. 28-31.
- Winternitz, Emanuel. Musical Autographs from Monteverdi to Hindemith. 2 vols. New York: Dover Publications, 1965.