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W. A. MOZART

On the Performance of the Works for Wind Instruments,
Concertos, Divertimentos, Serenades, Chamber Music

Frans Vester

Translated by Ruth Koenig

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CONTENTS

Editor's Preface	5
Foreword	6
Introduction	9
Tone	21
Metre and Stress	29
Articulation	45
Phrasing	71
Tempo	77
Some Rhythmic Questions	91
Ornaments	99
The 'Beljung'	129
Dynamics	137
Cadenzas and Fermatas	157
Performance	171
Editions	189
Thematic Register of Works	191
Introduction	191
Register of Works	196
I. Concertos and other works with orchestra	196
II. Ensemble Music for Wind Instruments	209
a. smaller ensembles (2-6 instruments)	209
b. larger ensembles (8-13 instruments)	222
III. Chamber music	237
a. with keyboard (or glass harmonica)	237
b. without keyboard	243
c. with voice	252
Appendix	255
a. Arrangements	255
b. Library sigla	263
Bibliography	269
Abbreviations, etc.	277
Register	279
I. Works	279
II. Names	282
III. Terms	284

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INTRODUCTION

*Per bene, ma espressione intendo in maniera
di sentire conforme alla intenzione del
Compositore.¹*

Antonio Lorenzoni (1779)

If we assume works of art to be inviolable and impervious to change, then that assumption also applies to musical composition of course, at any rate to its registration on paper. A complete representation, however, requires more. A composition has to be performed, the inert signs must be brought to life and set in motion. The final result depends on, or is at least influenced by, the personal, contemporary views of the interpreter. A musical, stylish interpretation of a historical composition is only possible in our own day and age when the player's feeling for the music is guided by knowledge. The stronger the predominance of feeling over knowledge, the further the result strays from the composer's original intention. Oddly enough, many players fail to see anything wrong in this. However, it is obviously not what the composer meant, as is borne out by the *Vorrede* to Leopold Mozart's *Gründliche Violinschule*, in which he says: 'I was very sorry when I heard mature violinists, some of whom were not modest about their knowledge, play quite easy passages ... in a manner totally at odds with the composer's opinion. Indeed, I was amazed to observe that even when they were told and actually shown how to play the pieces in question, they could barely, and often not at all, attain truth and purity.' In other words, a composition and the way it ought to be performed are closely connected: they cannot be separated from each other without detracting from the composer's intention. The style of performance should match the style of the composition, a premise which basically applies to all music of all periods.

Today's musical life demonstrates that by no means everybody subscribes to this opinion. Notably the player whom I would ironically designate a 'full-blooded musician' has a highly romantic idea of how renderings of music (and thus also of 18th-century music) should sound, along with a similar mentality. To him, playing music is an emotional activity that cannot be subjected to constraints but is part and parcel of 'being an artist'. Being an artist, he feels compelled to add something to the music. However, when old music is subjected to such treatment it undergoes a metamorphosis, apparently acquiring a surplus dimension.

It was not by chance that Leopold Mozart spoke of 'knowledge' and not of 'art' in the passage quoted above. The 18th century did not regard the performing musician as an 'artist' in the 19th-century sense of the word, but first and foremost as an expert whose aim it was to play music 'rasterfully' while observing existing rules and traditions. The musician's freedom was freedom in bondage, a

¹ To achieve the right kind of expression, we should play according to the composer's intention.

recurring theme in the literature. Quantz, for example, writes (XVIII §7) that music is a science 'that must not be judged by personal whims, but by certain rules ... and by good taste² acquired and refined through extensive experience and practice ...'. C.P.E. Bach (LIII §1) observes that: '... a stirring performance depends on an alert mind which is willing to follow' reasonable precepts in order to reveal the content of compositions.'

Of course, none of this entitles the musician to be dispassionate or insensitive. Bach (LIII §13) is quite explicit on the subject: '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 And so, constantly varying the passions, he will barely quiet one before he rouses another. Above all, he must discharge this office in a piece which is highly expressive by nature, whether it be by him or someone else. *In the latter case he must make certain that he assumes the emotion which the composer intended in writing it*' (my italics, F.V.). In §14 Bach continues: '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.'

The player, then, must possess the ability to move his audience. He must be able to perceive and express the affects and intuit the composer's affective state of mind at the time of writing the music. The musician is party to the composer's feelings and must 'convey' them in his performance as if he were playing from the composer's soul' (Johann Abraham Peter Schulz, in Sulzer's *Allgemeine Theorie der Schönen Künste*, vol. II, 1774, pp. 1248-1252).

Although everyone with such aims undergoes a similar process, the results will never be identical. 'Everybody feels differently, and therefore plays differently', as Tronitz wrote in the introduction to his flute tutor. Thus no two performances are alike, even when the player keeps inside the boundaries of style. Those boundaries are overstepped when the rules of 'good execution' are violated. 'This good execution is both the most essential and the most difficult element in playing. If it is lacking, a performance will always remain defective, regardless of how artful and astonishing it may appear ...' (Quantz X §22). The following chapters deal with the rules of good execution. Let us however establish once and for all that on no account may 'good execution' be confused with 'interpretation'. The latter term originated in the 19th century and is connected with the rise of the conductor, who felt it incumbent upon himself to present his own views alongside or in contrast to the composer's. Conductors attempted to get more out of a piece than was in it by highlighting aspects deemed by the composer to be of secondary importance, by exaggerating his instructions for performance or by interpreting the notation in a way that did not tally with what the composer had envisaged.

² Rousseau has this to say about 'good taste' in his *Dictionnaire de Musique* (Paris 1768, I quote the English translation of 1779): '... of all natural gifts, taste is that which is most felt, and least explained. It would not be what it is, if it could be defined.'

It is sad to observe famous orchestras, conductors, chamber music ensembles and soloists doggedly persisting – although they are gradually coming to know better – in gratuitously clinging to a 19th-century tradition which flies in the face of 18th-century practice. The composer is placed in a false light and the listener is misled, simply because the musician flouts the conventions of the 18th and early 19th centuries. At best he regards them as a primitive harbinger of the performance practice of his time, which he himself sees as the absolute pinnacle of evolution. An odd misconception, for the foundations of today's performance practice are shaky. There are no clearly defined rules. Vague terms such as 'inspiration' or 'intuition' replace musical knowledge and the conception of style possessed by the musician of yore. That knowledge is now regarded as antiquated and obsolete; indeed, today's musicians are not even willing to concede that the instructions issued by yesterday's writers can scarcely have grown obsolete for the music of yesterday. The old principles of performance have lost none of their appropriateness, actuality or musical eloquence for the music of the various periods for which they were established, and there is no reason whatsoever for jettisoning them. The modern conductor, soloist or chamber music player has no valid argument for replacing precepts of which he usually has no knowledge but nonetheless rejects – precepts, then, which the composer regarded as vital to the good execution of his music – by later ideas about performance practice, allegedly in order to 'adapt' the music to today's taste. Basically, then, we contend that music, like art, cannot be adapted to the taste of present and all future generations. A composition is written in accordance with certain, almost systematic rules which the composer rarely infringes, and it goes without saying that it should be played in accordance with the performance instructions generated by those rules.³

By no means does this guarantee the historically 'authentic' performance of old music. After all, neither the development of culture nor the development of the individual can be halted or reversed. A modicum of adaptation is therefore inevitable, but it need not, in the anachronistic sense, affect either a composition or the rules governing its performance. Nobody has ever expressed a composition have in mind more aptly than the cellist Anner Bijlisma: 'If you compare old recordings by Frans Brüggen with his later ones, you can hear the enormous change that has taken place in his ideas about music. It makes you wonder. Was he wrong then? Or is he wrong now? There's the mistake! There is no mistake. Truly great music travels along with you, just as the moon travels along with a train: the landscape changes and you are doing quite different things in the meantime, but the moon, or Bach, or Beethoven, stays in the same place' (interview in *Tijdschrift voor Oude Muziek* 1986, 5).

³ ... the notes will sound as the composer intended them; for the latter is also bound by rules' (Quantz XI §11).

The revival of interest in Baroque music in the 1930s, the result of long years of pioneering activity on the part of Arnold Dolmetsch (1858–1940), generated an awareness – chiefly among amateurs at first – of how far performance practice had gone astray. People began to realize that a stylistically faithful execution of Baroque music was not merely a matter of scraping off the 19th-century crust, but that there had to be a real revolution in the way musicians played, and above all a totally different mental approach. Now, fifty years later, we acknowledge that the performance practices of not only Renaissance and Baroque music are in need of reconstruction; it is high time to take a fresh look at the music of composers of the Classical and early Romantic period: Haydn, Mozart, Beethoven, Schubert, etc.

It was Richard Wagner who put paid to the classical performance style's chances of survival. Exploiting an incipient tendency to undermine speech-based structural articulation and the significance of the relationship between barline and strong beats, he created the precondition for his 'endless melody' – the style for which Sol Babitz coined the apt epithet 'long-line style'. Within this style, notation was to be taken as literally as possible. Notes were to be played as if glued together. The three ancient basic manners of execution, 'talking', 'dancing' and 'singing', fused into a single, sustained and exalted vocal style. This eliminated the existing functions of the barline and of differentiated articulation and phrasing. Wagner wanted to apply this style not only to his own music (and was perfectly entitled to do so), but to all classical music (see the chapter on *Tone*). Wagner's writings, including *Über das Dirigieren*, had dire consequences for the performance of all earlier music. They were read voraciously and unquestioningly by conductors, and left deep traces on the performance of all orchestral music, regardless of its original period, traces which are still apparent today. The orchestra's central position in musical life, and the powerful influence it has always exercised, led to the sacrifice of all other forms of music-making on the altar of 'Wagnerized execution'.

In the final decades of the 19th century and throughout the 20th, performance style developed as a consequence of Wagner's activities into virtually the opposite of what it had been previously. Manners of execution branded as wrong in the 18th century were now rated high, as the table below shows; they were elevated to the status of current standards and formed the basic elements of the new style.

18th century:		19th/20th century:	
1. 'speaking', 'dancing' and slightly 'singing' style		1. sustained 'singing' style	
2. small tone, based on intensity		2. large, dramatic-pathetic tone, based on volume	

- | | | |
|---|--|--|
| 3. differentiated dynamics | | 3. large-field dynamics |
| 4. crisp, clear articulation of structural significance | | 4. indistinct articulation of exclusively subordinate technical significance |
| 5. articulation pause; single notes not 'glued' together | | 5. 'long-line' playing; single notes 'glued' together |
| 6. certain bars, beats and notes stressed; barline has metric-rhythmic significance | | 6. stress and significance of barline minimized |
| 7. irregular execution of equally short notated values | | 7. regular execution of equally short notated values |
| 8. 'Bebung' | | 8. vibrato |
| 9. tempo of fast movements leisurely, slow movements moderately slow | | 9. tempo of fast movements (too) fast, slow movements (too) slow |
| 10. relaxed execution ('mit Gelassenheit') | | 10. aggressive execution |

Also involved are the technical factors listed below:

- | | | |
|------------------------------------|--|--------------------------------------|
| 18th century: | | 19th/20th century: |
| 1. costal breathing | | 1. diaphragmatic breathing |
| 2. irregularity of tone | | 2. regularity of tone |
| 3. unequal temperament | | 3. equal temperament |
| 4. low pitch ($a^1 = 422-435$ Hz) | | 4. high pitch ($a^1 = 440-448$ Hz)* |

* An authentic copy of a tuning-fork which belonged to the Viennese pianoforte builder Stein in 1780 is pitched at $a^1 = 422$ Hz. It seems that Mozart's pianoforte was tuned to this pitch (Groves's *Dictionary of Music and Musicians*, 5th edition, London 1954). A French government commission whose members included Rossini and Berlioz and whose task was to establish uniformity of pitch, states in its report, presented in 1859, the Berlin pitch of 1752 as $a^1 = 421.9$ Hz. Quantz (XVII vii §7) compares the high and low pitches of his day, arriving at the conclusion that the lower is much to be preferred: 'It is undeniable that the high pitch is much more penetrating than the low one; on the other hand, it is much less pleasing, moving and majestic. I do not wish to argue for the very low French chamber pitch, although it is the most advantageous for the transverse flute, the oboe, the bassoon, and some other instruments; but neither can I approve of the very high Venetian pitch, since in it the wind instruments sound much too disagreeable [!]. Therefore I consider the best pitch to be the so-called A German chamber pitch, which is a minor third lower than the old choir pitch. It is neither too low nor too high, but the mean between the French and the Venetian; and in it both the stringed and the wind instruments can produce their proper effect. Although the shape of the instrument would remain, the very high pitch would finally make a cross-pipe again of the transverse flute, a sawn of the oboe ... and a bombard of the bassoon. The wind instruments, which are such a special ornament of an orchestra, would suffer the greatest harm in consequence, indeed they owe their existence to the low pitch.'

A major obstacle in the performance of old music is its notation, which, contrary to what Wagner would have us believe, does not lend itself to a single, unambiguous interpretation. In fact it requires a different interpretation for each period, and sometimes even for each composer. The composer employs notation to register and convey an impression of his composition. Notation also contains performance instructions which, depending on the period, can be clear and easy to grasp, less distinct or even quite obscure. Whereas the explicit instructions in, say, a Mahler symphony leave us in no doubt as to the correct tempo or how to execute rhythms, phrasing, articulation, dynamics and ornaments, the performance of 18th-century music is fraught with doubts. These are not normally caused by any shortcomings on the part of the composer, but rather by insufficient knowledge on the part of the player. Not having been trained to do so, he is unable to decode instructions which were perfectly clear to musicians of the period but to him are cryptic, veiled. As long as he is ignorant of the conventions by which they were governed, they will remain veiled. These conventions were described in the literature. Everybody could, and to a large extent still can, learn to read notation in the way the composer meant it to be read. Without that knowledge it is virtually impossible to crack the code.

To obtain an impression of how Mozart employed notation, we must rely chiefly on German theoretical writings and on the instrumental and vocal methods or tutors which were published in the latter half of the 18th century. For our purposes, the practical methods contain more detailed information than the theoretical works. In the absence of 18th-century German methods for oboe, clarinet, bassoon or horn, we must turn to those for the flute. The most of importance of these are:

1. Johann Joachim Quantz: *Versuch einer Anweisung die Flöte traversiere zu spielen; mit verschiedenen, zur Beförderung des guten Geschmacks in der praktischen Musik dienlichen Anmerkungen begleitet, und mit Exempeln erläutert*, Berlin, 1752. (*Essay of a Method for Playing the Transverse Flute, Accompanied by Several Remarks of Service for the Improvement of Good Taste in Practical Music, and Illustrated with Examples*, translated by Edward R. Kelly under the title *On Playing the Flute*)

A supplement to chapter VI of this work is entitled 'Einige Anmerkungen zum Gebrauche des Hoboe, und des Bassons' (Several Remarks for the Use of the Oboe and Bassoon). In §1 Quantz expounds: 'Except in matters of *fingering* and *embouchure*, the oboe and bassoon have much in common with the transverse flute. Hence those who apply themselves to one of these two instruments may profit not only from the instructions given for the use of the two kinds of tongue-strokes with *ti* and *tiri*, but, in general, from the entire method for the flute, in so far as it does not have to do with *fingering* and *embouchure*.'

2. Johann George Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu spielen*, Leipzig, 1791 (*Detailed and Thorough Tutor for Playing the Flute*, excellently translated by Ardal Powell but published under the confusing title *The Virtuoso Flute-Player*)

The information provided by these methods may be supplemented with piano, violin and vocal tutors, of which the most important are:

3. Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen ... Erster Theil*, Berlin, 1753; *Zweiter Theil*, Berlin, 1762 (*Essay on the True Art of Playing Keyboard Instruments*, translated by William J. Mitchell)

4. Leopold Mozart ... *Gründliche Violinschule* ..., Augsburg, 1756 (*Thorough Violin School*)

5. Tosi-Agricola, *Anleitung zur Singkunst, aus dem Italienischen des Herrn Peter Franz Tosi* [1723] ... *mit Erläuterungen und Zusätzen von Johann Friedrich Agricola* ..., Berlin, 1757 (*Instructions in the Art of Singing, translated from the Italian by Peter Franz Tosi, with Explanations and Additions by Johann Friedrich Agricola*)

6. Daniel Gottlob Türk, *Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende, mit kritischen Anmerkungen* ..., Leipzig and Halle, 1789 (*School of Clavier Playing or Instructions in Playing the Clavier for Teachers & Students*, translated by Raymond H. Haggh)

Without exception, the authors of these methods were celebrated performers. The fact that they also – and again without exception – enjoyed varying degrees of fame as composers invests their remarks with the greatest importance, to which the publication of facsimile editions of all six methods in the 20th century bears witness. A number of less important sources are listed in the *Bibliography*. The first editions of Quantz, C.P.E. Bach, L. Mozart and Tosi-Agricola all made their appearance around the year of Mozart's birth, those of Türk and Tromlitz coincided with his last years. Three of the methods were written at the court of Frederick the Great: those by Quantz and C.P.E. Bach and Agricola's translation of (and commentary to) Tosi's vocal tutor; Türk and Tromlitz wrote their methods in Halle and Leipzig respectively. This means that five of the six methods come from north-east Germany and only one (L. Mozart's) from Mozart's own environment. However, all these works were of more than merely local significance, and Mozart was undoubtedly familiar with those which appeared between 1752 and 1757. Of C.P.E. Bach he spoke with the greatest respect: 'He is the father, we are the sons.'

The importance of a method and the lifetime of its validity can be assessed by, among other factors, the number of reprints. The table below shows that the aforementioned methods were not casual, backward-looking publications – as is occasionally claimed – but without question the sources from which musicians learned their skills in Mozart's time. From the methods of Türk and Tromlitz we see that although compositional style underwent a radical transformation between 1750 and 1790, performance style did not essentially change during that period.⁵

⁵ Helmut Peil (p. 123) observes: 'Compositional style seems to change more rapidly than manners of execution and rules for performance. The musician does not rashly abandon what he has learned, especially as the rules are bound to the instrument in question.'

Quantz	1752	reprinted in 1780, 1789, and translated into French (1752) and Dutch (1754)
C.P.E. Bach	1753	reprinted in 1759, 1780, 1787 (Part 2 1762, reprinted in 1780, 1797)
L. Mozart	1756	reprinted in 1770, 1787, 1804, and translated into French (1770) and Dutch (1766)
Tosi-Agnicola	1757	no reprints
Türk	1789	reprinted in 1802
Tronlitz	1791	no reprints

The four oldest methods (Quantz, C.P.E. Bach, L. Mozart and Tosi-Agnicola) had lost none of their value as teaching manuals and demonstrators of performance practice by the turn of the century. This is borne out by Anton Stadler's 'Musick Plan' (1800), a curriculum he devised for a new music school in Keszthely, Hungary.⁶ None of these four methods is missing. They are still valid? The link with Mozart is established here, for his close association with Stadler is common knowledge. Not only were they members of the same Masonic lodge, but Stadler played the clarinet and basset horn in Mozart's music for these instruments. Stadler's ideas in this field are therefore unlikely to have differed much from Mozart's.

Quantz' *Essay* occupies a special, indeed a unique place among the methods. It is divided into two sections. The first is the flute tutor (I-XVI); the second consists of chapters XVII ('Of the Duties of Those Who Accompany or Execute the Accompanying or Ripieno Parts Associated with a Concertante Part') and XVIII ('How a Musician and a Musical Composition Are to be Judged'), containing technical and musical instructions for all instrumentalists and a close examination of the musician and the various musical styles.

The Dutch translator of the *Versich*, Jacob Wilhelm Lustig, remarks in his preface that Quantz, as far as the second section of his book was concerned, 'never had a predecessor: since of all musical authors known hitherto, no-one has dwelt at length on the duties of a concert performer [Lustig is referring here to Chapter XVI, 'What a Flautist Must Observe if he Plays in Public Concerts] and in particular of every accompanist'. Retrospectively, it can be seen that Quantz

never had an emulator in this respect either, not even in later periods. Up to the end of the 18th century his book continued to be regarded as up-to-date by other writers, none of whom felt any urge to address the same issues. When writers agree in their opinion of a certain subject, they endorse the universal validity of that subject. This is all the more true when there is unanimity of opinion regarding one or more of the early methods, or one or both of the later ones.

Although Mozart is the only 18th-century composer whose music has uninterruptedly retained a place in the repertoire – he was never 'rediscovered' – there certainly *was* a break in performance tradition. Due to general changes in performance practice that tradition has vanished; the methods are the only means of tracing the way back to it. Unfortunately we have no sound recordings to fall back on, and so we must rely solely on the correct interpretation of the instructions and precepts contained in those methods. An interest in music, objectivity and the ability to break with current usage are essential for opening our minds to what the old writers say – sometimes between the lines. Their explanations cover the interpretation of notation, the use of tone, the rules of articulation, dynamics, rhythm, tempo, ornaments, 'good execution', etc., which were valid in their day. Even when these instructions differ vastly from current usage, we cannot ignore them simply because tastes have changed. As is normally the case with the visual arts, we must learn to adapt our taste to the music instead of the music to our taste, which is indisputably not 'guter Geschmack' (good taste).

The musician with a 20th-century training will obviously find it hard to absorb and put into practice so many instructions and rules, most of which contradict what he has been taught. He will have to learn to express himself in accordance with those rules. However, the musician who opens his mind to the old tradition will eventually discover that the rules are not an obstacle but a mainstay, indeed often an anchor even for music of later periods.

We have seen the musician encountering the problem of historical performance practice towards the end of the first half of the 20th century; the second half of the century has confronted him with the question of whether there is any point in performing historical music on modern instruments. Long before that, a number of instruments which had fallen into disuse (i.e. whose development had come to a halt, such as the recorder, the viola da gamba, the lute and the harpsichord) were rehabilitated, albeit occasionally in a 'modified' form. At first, other instruments continued to be accepted in their current condition. Musicians were so firmly convinced of the superior qualities of modern instruments that the idea of playing old music on authentic ones simply did not occur to them. Why, after all, wilfully play old music on inferior instruments? The assumption, conscious or unconscious, was that the composer, had he still been alive, would not have thought any differently.

⁶ Ernst Hess, 'Anton Stadler's "Musick-Plan"', in *M/B* 1962/63, pp. 3–54.

⁷ Compared with the 18th century, little has changed. The famous methods of the 20th century enjoy lengthy currency too.

This school of thought, embodying as it did a rather wanton manipulation of past and present, seems to have become superannuated. Many musicians now realize that music is best performed on the instruments for which it was composed. Nevertheless, playing old music on authentic instruments is still a peripheral phenomenon in current musical practice. *Vis-à-vis* the hundreds of large symphony and opera orchestras in the world, only a handful of orchestras play on historical instruments; the ratio is not much different for soloists and chamber music ensembles (the Dutch picture is somewhat exceptional in this respect). No change in this situation seems imminent, in view of the host of attendant practical and organizational problems. For instance, members of symphony orchestras – London, New York, Chicago, Berlin, Vienna, Paris, St. Petersburg, Tokyo and so on – are unlikely to master at least three different types of instruments (baroque, classical and modern) in the near future. Probably they never will. Nor can orchestras be required to banish all baroque, classical and early Romantic music from their repertoires simply because their instruments do not conform to the purists' standards. The idea is not only grotesque but if put into practice would deprive millions of listeners of live performances of old music. It is highly doubtful whether carrying specialization to such extremes would really benefit musical life. And in any case, what would the implications be for the future?

Taking a closer look at the modern symphony orchestra, which is held to be the perfect ensemble for late Romantic music, we are surprised to notice that the instrumentarium has undergone considerable changes since Tchaikovsky, Debussy and Janáček – to name but a few. Pitch has risen from $a^1=435$ to $a^1=440-448$ Hz, string players have switched from catgut to steel strings and trumpet and trombone players have exchanged their slender French instruments for American ones with wide bores and flared bells which have transformed their blaring *forte* into the nondescript sound of a brass band. In order to compete with this show of strength, the reeds, mouthpieces and head joints of woodwind instruments have been drastically modified for the sole purpose of producing a sound that is both louder and more aggressive. Nobody seems to mind. The conclusion to be drawn from all this is that within a few generations interest in sonic authenticity has dwindled. Is the prime concern 'to convey the message', with sound acting merely as a 'physical carrier', or will late Romantic music be played on instruments built before 1935 in the next century? The question might cause any philosophically inclined musician to tear his hair.

In the meantime we observe that in the present situation, musicians and ensembles specializing in historical instruments have a double advantage. Not only do they play authentic instruments, they also aim at a stylistically correct execution as a rule, or at least keep fairly faithfully to the original.

Although I have shown some leniency towards musicians who do not choose to play authentic instruments, there is absolutely no excuse for not aspiring to stylistically correct execution. Things will have to change if, besides playing old

music on old instruments, we wish to continue playing old music on modern instruments in a manner acceptable to a public which is well informed nowadays. Modern instruments will have to be used less aggressively and to better purpose, and the goal must always be a stylistically more faithful performance, provided the instruments are capable of accomplishing that aim. In short, the musician must be prepared to reprogramme himself. The double advantage of specialized ensembles would then be halved. For no matter how important the instrument, there is no denying that the way it is played and the player's mental attitude are not a whit less important.

T O N E

Current aesthetic standards pertaining to the quality and use of tone have absolutely nothing in common with 18th-century views. The contradictions are great and fundamental. Modern tone is therefore just as unsuitable for old music as 18th-century tone would be for the music of today. The following account of the vicissitudes of tone may show how and why we have strayed so far afield from the old ideals.

Bel canto, a term used to describe the Italian vocal quality to which singers aspired between the 17th and early 20th century, had a strong influence on instrumental playing. The literature of the latter half of the 18th century invariably urged musicians to follow the example set by the singer's discipline and performance. Tronlitz (VIII §3), for instance, wrote '... that our model should be the good singer, and we should try to imitate *all* this' [my italics, F.V.]¹ Notably the wind player could reap substantial benefits from the sophisticated *bel canto* technique, which offered hints as to the correct 'placing' of the voice, reliable intonation, crisp articulation and the art of *mesa di voce* (a crescendo-plus-diminuendo on a sustained note, still a standard exercise for students of all wind instruments). Vocal timbre, too, was deemed worthy of emulation: 'Each instrument matches that voice with which it is most congruent: flute, oboe, violin, model themselves on a beautiful soprano and alto; viola, cello, bassoon, on a beautiful alto, tenor and bass voice' (Tronlitz VI §3). Players were furthermore advised to adopt the singer's breathing technique: 'The voice 'leans' on its breath, which in turn supports the voice, less from the diaphragm than from the chest. The diaphragm had a mainly passive function. A voice's carrying power depended more on intensity than on volume. Taking in wind being very similar to the way we breathe in when we speak, there was no reason to pay special attention to inhalation. Consequently, methods written for wind players confine themselves to pointing out *where* breath should be taken. Technical advice rarely goes any further than: 'When taking breath it is a good idea not to gorge the chest too much ...' (Tronlitz XIII §5). The only technical directives supplied by Quantz refer to the execution of long passages: '... slowly inhale a good supply of breath. To this end you must enlarge your throat and expand your chest fully; draw up your shoulders [Tronlitz objects to this!], and try to retain the breath in your chest as fully as possible, blowing it very economically into the flute' (VII §6). Wind instrument tone, partly due to the gentle breath pressure resulting from the lack of diaphragmatic support, was light and relaxed. By way of contrast, the basis of 20th-century style is not intensity, but volume and pathos. This state of affairs was brought about by gradual alterations in the

¹ The *bel canto* style has nothing in common with the modern vocal manner. The modern singer can therefore not be regarded as a model in this connection.

various instrumental techniques. In violin technique, for instance, the small movement of the bow from the elbow developed into a large movement from the shoulder. A similar enlargement of movement took place in piano technique. Originally emanating from the hand joint, the source progressively shifted to the wrist, the elbow and the shoulder, culminating in the use of the entire body when necessary. In vocal and wind instrument technique, costal breathing was superseded by diaphragmatic breathing. All these changes stemmed from one idea: to increase the possibilities of developing greater physical force, clearly the most obvious means of enabling the player to produce a stronger tone. It was not enough to change instrumental techniques, of course: the instruments themselves had to be changed. The transformation was a gradual process, emerging from a close collaboration between player and instrument maker.

The need for a stronger violin tone made itself felt towards the end of the 18th century. Coupled with the strain imposed on instruments by the higher pitch, this was reason enough to introduce drastic constructional changes, changes which were also wrought on existing instruments. Not even violins made by Stradivarius were spared. The bridge was raised and given a more pronounced curve, so that the fingerboard had to be placed higher and, together with the neck, thrown more backwards. The fingerboard was lengthened and the tension of the strings increased, making it necessary to reinforce the sound post. The cello underwent similar alterations, acquiring a wooden tail-pin around 1900 and later a steel one. This innovation allowed the cellist to rest his instrument on the floor, and contact with the floor made for greater resonance. In the 20th century gut was gradually replaced by steel for the strings, and the violin eventually acquired a shoulder rest, following the introduction of a chin piece around 1830. Of course the bow, too, was adapted to the modern technique. It is common knowledge that changes in keyboard instruments, in analogy to the sweeping changes that were taking place in technique, were if anything even more radical: the harpsichord was ousted by the fortepiano in its various guises, culminating in the oversized modern concert grand.

The aim of wind instrument modification was fourfold: to improve intonation, simplify playing, produce a more even tone throughout the compass and last but by no means least, to increase volume. The last of these goals was achieved for all wind instruments, but their stronger tone was obtained at the expense of dynamic balance in the family, and furthermore at the expense of tone quality, which sacrificed warmth, vitality and irregularity (fork fingerings, stopped tones, hard or gentle blowing for purposes of intonation) for mechanical evenness. The difference in sound is immediately apparent when we compare a Boehm flute with a traverso, a modern clarinet (whatever the system) with a classical one, or a double-valve horn with its natural counterpart. And indeed, not all 'improvements' were greeted with enthusiasm. In 1892 the *Leipziger Allgemeine Musikalische Zeitung* quoted the instrument maker Jacob August Otto (1762- after 1830) as stating that improvements were destroying instrumental 'Eigen-

thümlichkeit', or individuality. The commentator added: 'We have often concurred with the writer's opinion, especially on hearing diverse improved wind instruments.'² Richard Wagner, on the subject of the 'extremely soft piano' demanded by conductors, declares: 'This is quite easy for stringed instruments but very difficult indeed for wind instruments to produce, in particular for woodwinds. Such players, notably the flutists, whose formerly so gentle instruments have been transformed into full-throated cannons, are virtually incapable of producing a sustained *piano* - with the possible exception of French oboists, who never get away from the pastoral character of their instrument, or clarinet players, when they are required to produce an echo effect.'³ Wagner apparently regretted the loss of softer nuances for the sake of strength.⁴ His regrets are not shared by the 20th-century musician, however. An insatiable hunger for greater volume has generated a manner of playing that has become increasingly rough and aggressive and by that token increasingly unsuitable for music of the 18th century.

It is not quite fair to place the entire blame for the developments outlined above on larger concert halls. The cause must be partly sought in the development of music itself, as is illustrated by the fact that modern orchestras in which historical instruments are played have no trouble in adapting to big halls, provided the acoustics are not too dry. The instruments of the second half of the 18th century were built to cope with their task, there being no general need for dynamic expansion until the end of the century.

It was Richard Wagner (1813-1883) who eventually - around the mid-19th century - brought about a radical change in the clearly defined ideas which had hitherto governed the differentiated use of tone as a structural element in music. In 1869 he wrote: 'The primary force of the stringed instrument's bow having been squandered, a tone required to be sustained for any length of time would

² Helmut Perl, *Rhythmische Phrasierung in der Musik des 18. Jahrhunderts*. Wilhelmshaven 1981 (p. 36).
³ Richard Wagner: 'Über das Dirigieren', 1869 (in *Gesammelte Schriften und Dichtungen*, 8. Band, Leipzig 1873), pp. 351-352).
⁴ Indeed, such striking examples of soft playing as described below, are barely conceivable on modern instruments. John Banister (*Plain and Easy Directions for Playing on the Hautboy*, 1695) writes: '... all that play upon this instrument, to a reasonable perfection, know, that with a good Reed it goes as easy and as soft as the recorder' (Quoted from T. Dart, *The Interpretation of Music*). In Gerber's *Historisch-Biographisches Lexicon der Tonkünstler II*, 1792 (col. 551), we read: 'The art of refining the tone of the simple horn has reached its peak in our day. When a pair of virtuosi perform, one believes that one is hearing, instead of the sound of brass instruments, a flute accompanied by a gambus.' And Johann Ernst Alenbourg, writing about his father Johann Caspar (1689-1761) in *Versuch einer Anleitung zur besondern-musikalischen Trompeten- und Fackel-Kunst*, 1795 (p. 62), writes: 'The encountered no difficulty in blowing the Clarinet, and could play it so softly as to be barely audible, and yet each tone could be perceived quite distinctly.'

become thinner and thinner and fade away into an embarrassed *piano*, for ... nothing has grown more alien to our orchestras than an evenly sustained tone.⁵ Wagner's imagination was apparently playing him tricks. Contrary to his suggestion, the 'evenly sustained tone' had seldom or never figured in the performance call upon all conductors to demand an evenly sustained *forte* from any instrument whatsoever in the orchestra; they will discover that this unusual demand will cause amazement, and that it will take persistent practising to achieve the proper [!] success.' In the end, though, success *was* achieved. It put paid to the tradition of differentiated playing that had been handed down from generation to generation. It also marked the triumph of the static, singing tone – 'proper singing', as Wagner called it. Audible bowing and string changes were no longer permitted. Gone, too, was distinct, differentiated articulation. The 'evenly sustained strong tone is the basis of all dynamics in both singing and the orchestra: it is the only way to all the modifications whose diversity is wholly responsible for the character of the rendering.' Umwertung aller Werte ('Transvaluation of all values'), forsooth! Here stood the cradle of the long-line style which dominates performance practice to this very day. This new style, not 'born' but 'invented' – how to interpret notation properly – was not restricted to Wagner's music. In his *Bericht über eine in München zu errichtende deutsche Musikschule* (1865)⁷ Wagner criticizes performance style: 'The mistake is that we possess classical works but have not yet acquired a classical manner of playing them.' A remarkable statement from the mouth of a composer, even when we take into account the prevailing indifference towards performance practice in 1865. It is tantamount to saying that Haydn, Mozart, Beethoven and Schubert did not know how their music was supposed to be played. Unfortunately this flawed reasoning did not prevent Wagner's style from being adopted for those composers' music too, nor from being regarded by many people as the only correct style.


These developments did not go unnoticed by the orchestral musician. Wagner's directives, contrary to natural musical feeling, must have felt strange to players at first, but by dint of 'persistent practising' they mastered them, and eventually surrendered to them unconditionally. In due course they were playing the entire orchestral repertoire with Wagner's 'orchestral tone' in Wagner's 'universal style'; unaware of the origins of these inventions and oblivious to the fact that because of them much of the musician's work (and his conductor's) could no longer be taken seriously.

⁵ Richard Wagner: 'Über das Dirigieren', 1869 (in *Gesammelte Schriften und Dichtungen*, 8. Band [Leipzig 1873], p. 351).

⁶ With the exception of the organ, bagpipes and hurdy-gurdy; the inability of these instruments to differentiate dynamics and hence to express certain affects actually prompted criticism.

⁷ Richard Wagner: *Gesammelte Schriften und Dichtungen*, 8. Band, Leipzig 1873 (p. 182).

While the old manner of playing was based on the alternation of strong and weak beats and on articulation pauses, today a note's written and sounding value are the same. A note must retain a straight, unwavering intensity from beginning to end. In the opening bars of the overture to *Tannhäuser*, composed in 1845, Wagner still deemed it necessary to add the instruction 'sehr gehalten/tenuto molto'. Later, when it had become evident that his entire style was fundamentally a stable 'sehr gehalten', this instruction became superfluous.

A tone's dynamic curve now looks like this: . When we compare this treatment of the tone – shaped like a brick in the diagram – with the treatment described by Leopold Mozart, the difference is obvious. Mozart (V §3) writes: 'Every tone attacked very powerfully fades slightly, but almost imperceptibly; otherwise it would not be a tone but merely an unpleasant and incomprehensible sound. This fading is in fact heard at the end of every tone.' Leopold's advice calls to mind the 'premier coup de langue *Daon* (for longer notes) en frappant fort avec la langue et diminuant le son ensuite qu'il produise le même effet que le tintement d'une cloche' recommended by Harnpl and Punto (*Seule et Vraie Méthode ... pour Premier et Second cors*), which they were the first to introduce, thus before the 'coup de langue sec' *Ta* and the 'coup de langue' *Da* customary in Adagios (both for shorter notes). The tone, then was rapidly 'inflated', so to quickly or slowly 'deflated':



The diagram in example 1 shows the difference between 18th-century execution (A) and the procedure advised by Wagner (B).

1. Concerto K 417¹
45
Allegro maestoso

It will take a lot more 'persistent practising' to put an end to the separation propagated by Wagner between the style of a composition and the style of its performance.

Under Wagner's influence, the player shifted his attention away from a differentiated, 'speaking' tone towards one that was static and 'singing'. It did not matter so much what he did with the tone; the main thing was the tone quality as such. The terms volume, carrying power, beauty of sound, expressiveness and length

of breath (and later vibrato as well) came to acquire greater significance. Nowadays, instead of being a means of expression as it used to be, tone has become the objective of expression. A modern player who desires to conform with modern standards must ensure that his tone is simultaneously large, full, brilliant, melodramatically expressive (with vibrato where applicable) and of great carrying power. As far as late romantic music is concerned there is nothing objectionable about this, although even here a little less vibrato and pathos would be quite a relief now and then. However, this kind of tone tends to distract the listener's attention from what the music really has to say, and is therefore useless for the performance of old music. Based as it is on speech, on articulation, 18th-century style is ruined by 'beautiful tone'. Here we face a hitherto irreconcilable discrepancy between the two manners. The two ideas of sound are poles apart, and it is impossible, really, to play music written in one style with the sound of the other style in one's head. In order to change this situation, which did not exist before 1800 and went unnoticed for a long time thereafter, the first thing to do is examine the feasibility of performing old music on modern instruments in a more plausible manner.

For the past few decades, investigation into the possibilities of modern instruments has focused on their ability to produce the wide variety of artificial effects called for by modern composers. However, no investigation has yet been conducted into the potential of modern instruments for old music. Two things come to mind here:

- a) adjustment of the tone-character and
- b) adjustment of the way tone is used, without forfeiting any of the acquired benefits.

There are significant differences in the effort needed to produce a tone on historical and on modern instruments, due partly to the instrument and partly to the manner in which it is played. Physically speaking, one 'plays' on an old instrument and 'works' on a modern one. Less 'work' would be involved if players did not have to satisfy the demands of the modern orchestra. We ought to investigate whether modern wind instruments – i.e. instruments built for volume – can be played in a manner other than the generally accepted one. In other words, to what extent can they be employed for the performance of old music in the musical, not just the technical, sense? Such an investigation would have to apply to the instruments and also to the way they are played. As far as instruments are concerned, experiments with reeds, mouthpieces and head joints, staples and shanks are desirable. It is vital to preserve good intonation. Even more essential are experiments with different ways of playing (less deliberate diaphragmatic support, less vibrato or none at all, adjustment of the embouchure, a¹ no higher than 440 Hz), and a changed mentality on the part of the player. Experimenting with historical instruments can be of vital importance. The properties of these instruments and the different techniques required to play

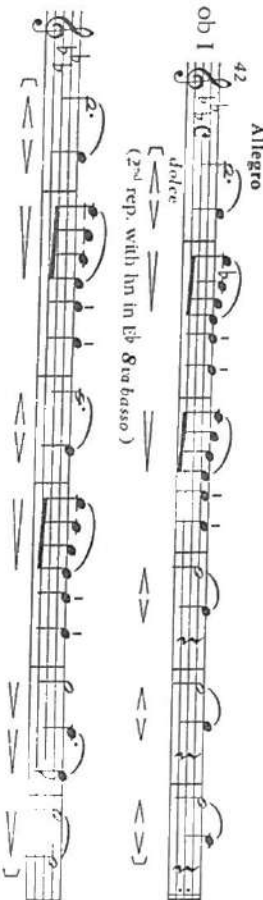
them can extend a player's horizon and open up new avenues to him. Manners of execution which have sunk into oblivion must be revived. The lusty 'big tone' that is the hallmark of modern tradition must be relinquished in favour of a lighter, more flexible tone – suited to the possibilities of modern instruments – in historical music, so that the small but structurally important dynamic nuances to be discussed in the following chapters can be performed without undue effort. Instead of 'inspired' tone, another mean tone quality could be sought, its constituents being other, perhaps less vigorous properties. The terms employed by Quantz in connection with breath control – 'blasen' and 'hauchen' (blowing and weakly exhaling) – could be revived as each other's opposites. 'Hauchen', as is only to be expected in today's muscular, energetic style, is currently taboo, being regarded as the result of poor breathing technique and bad taste. Due to this conservative outlook – an outlook not based on musical inspiration – untold possibilities are not exploited.

Applying old performance practice to historical music will automatically eliminate the need for the irritating constant vibrato. Vibrato is often employed in places where it ruins the intended effect. In any case, expression is best served by a change in timbre, effected by breath and embouchure (example 2), and/or observance of the rules of stress and articulation (examples 3, 4). Tone and execution are light and bear no resemblance whatsoever to the 20th century's broad tone and ponderous execution.

2. Quartet K 285b^{II}, Var. V



3. Serenade K 388 (384a)¹



4. Sonata K 292 (196c)¹

Allegro

bn

In fragments like the one below, a tone gently breathed, not blown, can have a most moving effect. From the middle of bar 47 on, normal tone quality can gradually be resumed (example 5).

5. Concerto K 314 (285d)¹¹

Andante ma non troppo ⁸

45

Implementing the ideas expressed here depends to a considerable extent on the type of instrument. The more the characteristic properties of the instrument have suffered from attempts to increase the volume, the harder it will be to put those ideas into practice. However, as long as the instruments enable us to develop a differentiated tone that is adaptable to various styles, and as long as we are willing to exploit that circumstance, there is some justification for playing old music even on modern instruments.

METRE AND STRESS

In his *Gründliche Violinschule* (I n §4, 5) Leopold Mozart lists the customary time signatures: C, 2 or 2/4, C, 3/1, 3/2, 3/4, 3/8, 6/4, 6/8 and 12/8. He dismisses 4/8, 2/8, 9/8, 9/16, 12/16 and 12/24 as 'useless rubbish', declaring that little or no use is made of them in new music. In emulation of Haydn and the Mannheim composers, Mozart struck a few more time signatures off his father's list, so that in the end, apart from the 12/8 in the *Lacrimosa* from the Requiem K 626, only six were left: C, C, 2/4, 3/4, 3/8 and 6/8. A meagre amount, compared with his predecessors, and also compared with Beethoven, who notably in his later works was to increase the number of time signatures to fifteen.¹

Writers of the second half of the eighteenth century are variously informative about the metric significance of the different kinds of time signatures. Unlike modern practice, in which flowing lines lead to melodic peaks and the barline is more or less regarded as a necessary evil, 18th-century music adhered to a system of metric stresses in which the number of beats in a bar and the notes in relation to one another were performed alternately louder and softer, longer and shorter, stronger ('good') and weaker ('bad'). The most simple and obvious distinction between a succession of musical sounds, in respect to expression, is that of their being *accented* or *unaccented*; according to John Gunn (p. 24). Lest too much significance be attached to the word 'accent', he hastens to add: '... there is no term in our language... more uncertain and varied in its meaning than the word *accent*.... It can only be in the... sense... of *emphasis*, that it is made use of in music'. This 'simple and obvious distinction' must be seen as a 'lost tradition' since Wagner.

An explanation of stresses (we prefer this word to accent) which tallies perfectly with Mozart's music is to be found in Türk (I iv §55): 'Each metre has good (strong) and bad (weak) beats, although according to their external value or duration, they are equal to each other.... More emphasis (*internal value*) is given to one than to the other.... For this reason, *strong beats are said to be internally long, or are called struck or accented beats*. In beating time, they occur as the downbeats (thesis). *Weak beats are also called internally short, passing or unaccented beats*, etc. They are executed by a lifting of the hand, which in technical terminology is called *arsis*. In every *two-part metre*, only one is a *strong beat*, namely the first; *the four-part metres have two strong beats*, namely the first and the third; *of which the first gets the stronger emphasis*. In *three-part metres*, the first one is really the strong beat, nevertheless, in some cases, the third is given emphasis, just as in a few cases the second is internally long and thereby the third is short.' [my italics, F.V.]

In Sulzer's *Allgemeine Theorie der Schönen Künste*, vol. II, Leipzig 1774 (pp. 1248-1252), Johann Abraham Peter Schulz warns us that not all first notes of a

¹ In *MMA*: Adagio ma non troppo.

Besides stronger and weaker parts of bars and stronger and weaker notes, there are also *stronger and weaker bars*. Türk (VI n §14) discusses this in more detail, receiving greater emphasis than an ordinary emphasized part of a bar: 'Strictly speaking, these beginning tones are themselves stressed to a greater or lesser degree (that is more strongly stressed than with greater emphasis) according to whether they begin a larger or smaller part of the whole, that is, after a full cadence, the beginning tone must be more strongly marked than after a half cadence, or merely after a phrase division, etc.' Türk's example, in which the number of crosses indicates the intensity of the accent, looks like this:

5.

Notes are stressed more strongly in *forte* than in *piano*, and generally speaking are of greater intensity and strength in fast movements than in slow ones, where under certain circumstances they are almost entirely absent. Such is the case, for instance, in slow movements in 3/4 time with an accompaniment mainly of quavers. Examples occur in the Flute Concerto K 314 (285d)ⁱⁱ, the Clarinet Quintet K 581ⁱⁱⁱ and the Clarinet Concerto K 622ⁱⁱⁱ. In duple time (C, C, 2/4, 6/8) accents are performed more consistently than in triple (3/4, 3/8).

Marked stress is given to:

1. long appoggiaturas, short appoggiaturas on the beat and suspensions (the greater the dissonance, the stronger the accent)⁵
2. wide intervals in leading voices
3. notes foreign to the key of the passage
4. unexpected modulations
5. a long note surrounded by shorter ones, regardless of whether they are in a stressed or unstressed part of a bar.

So much for the basic rules of stressed notes. Passages with regular metrical stresses wherever suitable in subdivisions of bars, and synchronous in all the voices, are relatively rare; when they do occur they are of brief duration. Regular stress is usually 'sabotaged' by the presence in one or more voices of other accents governed by less rigorous rules, without really affecting the principle as

⁵ See Quantz XVII v1 §14 and Table XXIV.

such, however. We shall come back to these rules presently. Generally speaking, then, the traditional stresses are upheld in one or more voices. In this connection Heinrich Koch, in his *Versuch einer Anleitung zur Composition* (1782–1793), vol. III, pp. 19/20, observed that 'our feelings ... are wounded in most cases, when this movement, once set in motion, is completely interrupted or exchanged for another which is dissimilar to it.'

The following examples show the six metres used by Mozart. They illustrate regular stresses which are not or scarcely affected by exceptions. The stresses are marked with Türk's crosses (+) (examples 6–11).

6. Divertimento K 213ⁱ
Allegro spiritoso
ob I

7. Quartet K 298ⁱ
[Thema. Andante]
fl

There is a fundamental difference between C and C. In C the second and fourth beats are less important – sometimes a lot less important – than in C. Bars in C are counted in two, bars in C basically in four. It would be impossible to notate example 33 (p. 39) in C, and the character of example 7 would be quite different if it were notated in C.

8. *Gran Partita* K 361 (370a)^{viii}
Finale. Molto allegro
ob I

9. Quintet K 581ⁱⁱⁱ
Menuetto
cl in A

10. Quintet K 407 (386c)¹¹

19 Andante
 hn
 in Eb

11. Concerto K 495¹¹¹

Rondo. Allegro vivace
 hn
 in Eb

Alternately stressed shorter note values are found mainly in diatonic series of separate quavers or quavers slurred in pairs in C, 2/4 and 3/4, and of semiquavers or demisemiquavers in all metres with the exception of C (examples 12, 13).

12. Concerto K 299 (297c)¹¹¹

Rondeau. Allegro
 236
 ti di ri di ri di ri di (etc.)

13. Concerto K 313 (285c)¹

Allegro maestoso
 104
 ti di ri di ri di ri di ti di ri di ri di

With modern instruments it is better in situations like examples 12 and 13 to use double tonguing or another irregular combination of syllables than single tonguing, which is too regular. Dots or strokes above notes of equal value indicate that these notes are to be played evenly (example 14). Single tonguing is preferable in these cases.

14. Concerto K 299 (297c)¹¹¹

Rondeau. Allegro
 70
 fl

The dots apply until a rest or another marking is prescribed. Both occur here. As a rule, suspensions, wide intervals and unexpected modulations are given greater emphasis (examples 15-17). Again, Türk's crosses (+, ++ and +++) are used here to indicate the degree of intensity.

15. Quartet K 370 (368b)¹

Allegro
 12
 ob
 vn
 va
 vc

16. Concerto K 622¹

Allegro
 216
 cl
 in A

In the case of long notes of the above type the stress should, in my opinion, be sustained throughout the first half of the note at least, not just at the beginning, which can however be marked by the attack.

17. Quartet K 370 (368b)¹

In the first quarter of bar 54, the third of bar 55 and the second of 56 the harmony changes unexpectedly; these parts of the bar duly receive a clear stress.

Alternately strong and weak bars in Türk's sense (example 5) occur in example 18.

18. Quartet K 370 (368b)¹

Strong and weak bars are not always so obvious. Accents are usually limited to two degrees of intensity (example 19) instead of three as in example 18.

19. Quartet K 285b¹

Strong and weak bars need not always alternate regularly, as is the case with subdivisions of bars and notes. Any combination is possible (example 20).

20. Trio K 498^{III}

There were certain ways and means of sidestepping the various grammatical formulas for stress so as to avoid metrical uniformity. These possibilities ranged from removing a stress, or shifting it to a weak part of the bar, to the addition of stresses. All this could be done in one or more of the voices, and in exceptional cases in all of them. The exceptions to the basic rules can in turn be summed up in rules.

Stresses are removed by tying a note to the next one (example 21), by dotting a note so as to prolong it past the weak subdivision of a bar (example 22), by a semiquaver, quaver or crotchet rest on a strong beat (example 23) or by slurring a strong subdivision of a bar (example 24).⁶

21. Quintet K 407 (386c)¹

22. Concerto K 622¹

In the above example the syncopated effect of the third note in bar 87 is cancelled out by the slur in bars 89 and 90.

23. Quartet K 370 (368b)¹

24. Quintet K 581¹

⁶ For the effect of articulation marks on stresses other than the examples in this chapter, see the chapter on *Articulation*. The *MVA* places dots above the first two notes in bar 87; the autograph (fragment) of K 584b (621b) has vertical lines. For the meaning of this see the chapter on *Articulation*.

Stresses are displaced by syncopations (examples 25–27), by appoggiaturas on weak beats (example 29), by hemiola (example 30), by the imaginary displacement of barlines (example 31) or by dynamic marks (example 32).

25. Concerto K 191 (186c)¹

35
Allegro
bn

26. Concerto K 622¹

97, Allegro
cl
in A

27. *Gran Partita* K 361 (370a)^{VI, Var. III}

29
Andante
hn I, II
in F

The note before a syncopation is stressed and at the same time slightly shortened, even when the note itself is syncopated.

Recurring abortive resolutions of suspensions that convey the same rhythmic impression as a syncopation are not performed as syncopations; the two notes of identical pitch in bar 30 of example 28 are separated only by the articulation; the long note does not have a syncopational function.

28. Concerto K 417¹

29
Allegro maestoso
hn
in Eb

29. Concerto K 313 (285c)¹

Allegro maestoso
fl

30. *Gran Partita* K 361 (370a)^{II}

13
Menuetto
ob I
bn I, II
clb

The hemiola turns two triple bars into three duple bars with their inherent stresses. More examples of hemiola are to be found in, among other pieces, the Flute Quartet K 285b (Anh. 171)¹ (bars 49/50, 55/56, 67–71 [hemiolic canon], etc.) and the Flute Concerto K 313 (285c)^{III} (bars 36–41, 60–63, etc.), where the hemiola only occurs in the flute part, the accompaniment solidly sticking to 3/4 time.

31. Quartet K 285b¹

87
Allegro
vn

32. Divertimento K 270¹

Allegro molto
ob I
bn I

Stresses are added at all the crotchets in 2/4, 3/4 and C (example 33) and all the quavers in slow tempos, whenever suggested by the context (example 34). Furthermore on long notes on weak beats (example 35), by strokes (occasionally dots too) above or below notes, giving all of them equal stress (example 36), by repeating notes of identical length and pitch (examples 37, 38)⁸ and lastly by dynamic marks (example 39).

33. Concerto K 191 (186e)¹

45
Allegro
bn

⁸ In the second Minuetto of the *Gran Partita* K 361 (370a)^{IV}, for instance, Mozart places strokes above differently pitched crotchets in bars 9 and 11 (clarinets, bassoons and double bass), while the parts with identically pitched crotchets in the same bars (oboes, basses horns and horns) are unmarked.

By and large, the stress in example 33 applies to the whole first movement. Perhaps Mozart would have written 4/4 instead of **C** if the former time signature had been customary. The same goes for the first movements of the Flute Concerto K 313 (285c) and the Horn Concerto K 417, both of which are marked *Allegro maestoso* – the Horn Concerto, incidentally, only in the first edition and not in the autograph, which bears no tempo indication at all.

34. Concerto K 313 (285c)¹¹
Adagio ma non troppo



In the above example the fourth quarter is actually accented in semiquavers because of the appoggiaturas.

35. Divertimento K 252 (240a)¹¹



36. Concerto K 313 (285c)¹¹¹


Rondo. Tempo di Menuetto



Actually, the strokes in bar 1 are superfluous because the notes are of identical length and pitch. Although the notes in bar 9, the beginning of the tutti, are not marked with strokes, they are of course meant to be performed in the same manner.

37. Serenade a 8 K 375^{11v}



⁹ So notated in the first edition. The *MA* gives dots instead of lines in bars 1, 2 and 3, and the beams in bars 2 and 3 have been altered into: 

38. Quartet K 285¹



39. Concerto K 313 (285c)¹¹¹

Rondo. Tempo di Menuetto



Since the signs >, ^, - and τ were still unknown in the second half of the 18th century, composers who felt the need to indicate accents had to resort to *fp* and *sfp* (see the chapter on *Dynamics*) or to the stroke (see example 5 in the chapter on *Articulation*). Mozart was restrained in his use of these signs, placing them only where stresses did not fall under the traditional rules or where he required a heavier emphasis than usual.

Stresses make fast movements rhythmic and lively; in slow movements they express calm and sad affects. The player must have at his command an arsenal of stresses ranging from light emphasis to sharp accents which intensify the rhythm, and allot them carefully to strong and weak bars, strong and weak beats and strong and weak notes according to the circumstances (tempo, character, metre, note-lengths etc.). A lack of intensity in accentuation makes for an insipid, inexpressive rendering, whereas over-accentuation will produce metric caricatures. Türk's comparison of playing music and reciting a poem can be of good service here.

All 18th-century writers underline the necessity of 'keeping time'. This not only means playing the notes in the proper time but above all possessing a feeling for the intrinsic qualities of rhythm and timing. A player lacking that feeling tends to rush his fences, landing too soon in the next bar or on another strong beat.



A precipitous arrival in the next bar is not always the result of poor timing, though; it can be due to an imperfect grasp of style. Such is the case when players rush into the next bar, deliberately or unconsciously adhering to present-day performance practice and certainly flouting 18th-century principles (example 40).

ARTICULATION

*Es ist unbedingt zu vermeiden,
biefür den oftmals irrtümlich
gebrauchten Terminus "Phrasierung"
zu verwenden.¹*

Georg von Dadelzen

Articulation is a means of performing detached (tongued) and slurred notes. What superficially appears to the instrumental player to be a purely technical procedure takes on a much wider significance in the context of 18th-century ideas about musical structure and expression. The performance of music is powered by speech and rhetoric. By that token articulation is essential to an expressive and lively rendering. The 'speaking' manner of performance, based on the kind of articulation that makes use mainly of detached notes and short slurs, is diametrically opposed to the 'singing' manner of the Romantic period, in which broad lines and long legato slurs predominate. In 18th-century music, articulation should be distinct and comprehensible, as it is in spoken language. 'Mumbling' simply will not do.

The words *staccato*, *spiccato*, *legato*, *appoggiato* (*portato*) and *tenuto* are sometimes used to indicate articulation, although symbols are more common, for example:  and .

'In general the briskness of allegros is expressed by detached notes and the tenderness of adagios by broad, slurred notes . . . I use the expression, "in general", advisedly, for I am well aware that all kinds of execution may appear in any tempo', writes C.P.E. Bach (I. III §5). Quantz (XI §10) enlarges on Bach's remarks: 'You must avoid slurring notes that ought to be articulated, and articulating those that ought to be slurred. *The notes must not seem stuck together* (my italics, F.V.). The tonguing on wind instruments, and the bowing on bowed instruments, must always be used in conformity with the aims of the composer, in accordance with his indications of slurs and strokes; this puts life into the notes. [Articulation of this sort] distinguishes these instruments from the bagpipe, which is played without tonguing.'

Quantz' exhortation not to slur detached notes originates in an old custom that lingered on to the mid-19th century and is described by Engramelle, among others:²

¹ It is imperative to avoid the often wrongly used term "phrasing" here.

² M.-D.J. Engramelle, *La Tonocochite, ou l'art de noter les cylindres*, Paris 1775 (p. 18).

Engramelle says that every detached note consists partly of sound and partly of silence, and that these two components constitute its total value. He calls the pause between two notes *silence d'articulation* (articulation pause). This notion contradicts modern views, which assign to the note only its absolute value, consisting solely of sound. Although the length of the articulation pause was left to the player's discretion, there were certain guidelines. Dom Bédos de Celles,³ for instance, suggests that the length of the pause should vary according to the character of the music. In *His gracieux* detached notes are longer than in *Airs gaîs*. Tone repetitions may even be shortened to a quarter of their notated value. Let us see what C.P.E. Bach (LIII §22) has to say on the subject. 'Tones which are neither detached nor slurred nor to be sustained are held down for half their value, unless the abbreviation *Ten.* (hold) is written over them, in which case they must be held fully. Quarters and eighths in moderate and slow tempos are usually performed in this semi-detached manner. They must not be played weakly, but with fire and a slight accentuation.' Türk (VI iii §40) begs to differ. After quoting Bach's remark he adds: 'But taken in general, this kind of playing does not seem to me to be the best. For 1) the character of a composition necessitates a variety of restrictions in this respect; 2) the distinction between the tone which is actually detached and that which is to be played in the customary manner is practically abolished; and 3) the execution would probably become too short (choppy) if every note not slurred were held down for only half of its value, and consequently the second half would be a rest ...'. His own suggestion is: 'For tones which are to be played in the customary fashion (that is, neither detached nor slurred) the finger is lifted a little earlier from the key than is required by the duration of the note. Consequently, the notes in a) are played approximately as in b) or c), depending on the circumstances.'



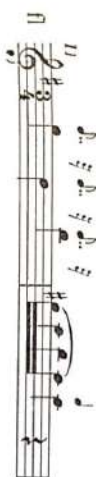
Examples b) and c) show the different ways of playing detached crotchets, b) being more appropriate for faster and c) for slower tempos (examples 2, 3).

2. Concerto K 417¹



³ François (Dom) Bédos de Celles, *L'Art du facteur d'orgues*, Paris 1766-1778 (p. 599).

3. Concerto K 314 (285d)¹¹ Andante ma non troppo⁴



The articulation pause should be observed after all unslurred notes, i.e. after long notes and dotted notes too (example 4).

4. Concerto K 447¹



Unless required otherwise by the context, as in example 2, notes ending a phrase followed by a rest retain their full value as a rule (examples 3 and 4), there being no need for an articulation pause after a note that is not immediately followed by another.

Depending on the context, the length of an articulation pause can vary from imperceptible to pronounced. The player must ensure the continuous flow of the music and take care that the articulation pauses do not chop up the phrases.

Besides normal articulation pauses there are more manifest gaps between two detached notes. They are indicated by a dot or a stroke above or below the note, both standing for staccato. For various reasons there is some confusion about the staccato dot and stroke. Authors like C.P.E. Bach and Türk assign equal importance to the two marks. Bach opts exclusively for the dot so as to avoid confusing the stroke '1' with the numeral '1' used in keyboard fingering.⁵ Referring to notes marked with dots, he says (LIII §17): 'Such tones are always held for a little less than half of their notated length.' Türk (VI iii §36) agrees. However, Quantz, Tromlitz and Clementi maintain that there is a difference between the dot and the stroke. In view of the occurrence of both kinds of marking in Mozart's manuscripts, clearly suggesting two different manners of execution, the opinion of the latter authors is certainly relevant.⁶ According to

¹ In *Mfz*: Adagio ma non troppo. In the oboe version there is one slur above bar 11.

² This applies to keyboard music; in other works he did use the stroke, as in the Sonata in A minor (Wolquenne 132) for solo flute.

³ In his article 'Die Artikulationszeichen Strich und Punkt bei Wolfgang Amadeus Mozart' (*Die Musikgeschichte* XI 1938), Paul Mies - erroneously, to my mind - arrives at a completely different conclusion: Mozart basically employs only one staccato mark: the stroke; the dot as such only occurs in connection with legato. However, hasty writing could cause the strokes to assume the most different shapes, even that of dots.

Quantz (XVII ii §12): '... a distinction is to be made between strokes and dots ... that is, the notes with strokes must be played with completely detached strokes of the bow, and those with dots simply with short strokes of the bow and in a sustained manner ...'. Strokes, however, appear more often in the Allegro than in the Adagio. In 1751 Geminiani gave the following example of how to play a note with a stroke above it:



Like Quantz, Clementi (p. 8) points out that dots have a less pronounced character than strokes, adding, somewhat tardily, '... when composers are exact in their writing.' Here he touches a sensitive spot, for even in Mozart's music dots and strokes by no means always seem to have been written down logically and with the aim of being clearly distinguishable. Furthermore, engravers sometimes sought the most convenient solution. They often treated dots and strokes on equal terms, setting exclusively for one or the other if it made their job easier. In the first editions of the Flute Quartet K 285b, the Flute Concerto K 313 (285c) and the Oboe Quartet K 370 (368b), for instance, only strokes are noted, whereas Mozart, in the only surviving autograph of the three compositions, of the Oboe Quartet, employs both. It is highly unlikely that he confined himself to strokes in the other two works. In 19th- and 20th-century editions things are usually the other way round: where Mozart wrote both marks, only dots are printed. Such is the case in the *M/G4* and in all practical editions based on it, e.g. Breitkopf & Härtel's.

Tromlitz (VIII §5) expresses a very different view – a view that is hard to reconcile with Mozart's practice: 'Strokes over the notes mean that all the notes must be accented separately or articulated with *ta*, but *not cut short*; rather they must be made long [my italics, F.V.] so that the articulation is always *latata* etc. Dots over the notes, however, must be cut short ...'. Tromlitz also complains of slipshod notation: 'Since music copyists do not observe this distinction, taking strokes and dots as meaning the same, the player must be all the more attentive not to confuse them and thereby misrepresent the composer's meaning.' So confusion reigns, not only as to the purpose of the two marks but also as to their correct interpretation in copies and in old and modern editions. Above (in the chapter on *Merve and Stress*), we saw that besides curtailing a note the stroke and the dot both express equality. In groups marked with strokes, *♩ ♪ ♫ ♬*, etc., the notes are not only of equal length but are also equally accented, including the first note of a beat. The same applies to groups marked with dots, with the exception of the first note of the beat, which although just as short as the others, does not forfeit its *dynamic stress*.

The fact that the stroke was moreover used as an emphatic mark or an accent – in the sense of the later *ˆ*, which was not yet used in the 18th century – is demonstrated by the example below, in which there can be no question of

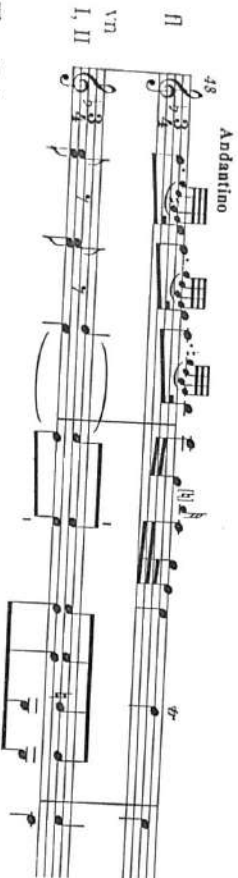
cutting the note short. Normal bar stress is inadequate here, while *fp* or *sp* would suggest too strong an accent (example 5).

5. Piano Concerto K 449ⁱⁱ



The stroke can serve this purpose in more controversial situations too (example 6).

6. Concerto K 299 (297c)ⁱⁱ



The distinction deliberately drawn by Mozart between the dot and the stroke clearly shows that he had different kinds of articulation in mind: the dot suggests a light, quasi *leggero* execution, blown more 'out of than 'into' the instrument and more appropriate to *piano* than to *forte*. The stroke demands a firmer execution for each note, blown 'into' rather than 'out of the instrument, and is more appropriate to *forte* than to *piano*. Furthermore, the stroke seems to give greater independence to the note than the dot does. Wind players can perform the differences between the two marks by using only the tongue to cut off notes marked with dots, and the breath to curtail notes marked with strokes. Examples 7, 8 and 9 illustrate Mozart's treatment of the two staccato marks.

7. *Gran Partita* K 361 (370a)^{vi}, var. vi



8. Divertimento K 213ⁱⁱ



9. Adagio and Rondo K 617



In example 9 the stroke above the fifth quaver in bar 70 has greater significance for the phrasing than for the articulation (see the chapter on *Phrasing*).

When the only available edition of a piece confines itself to one of the two staccato marks, articulation is largely a matter of the player's own sense of style and taste. He must make his own decisions as the situation dictates, and remember that in all probability Mozart originally used both marks. In the absence of a more reliable source, other and better preserved works may perhaps serve as examples. Although Türk assigned equal significance to the dot and the stroke, he does give a few useful hints (VI iii §36): 'If the character of a composition is serious, tender, sad, etc., then the detached tones must not be as short as they would be in pieces of a lively, humorous and suchlike character. Occasional detached tones in a songful Adagio are not to be as short as they would be in an Allegro. For forte one can play detached notes a little shorter than for piano. In general, the tones of skips have a more pronounced staccato than the tones of intervals progressing by step, etc.'

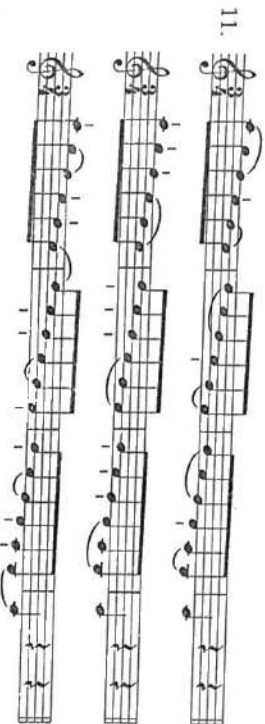
The slur presents fewer problems than the various kinds of detached notes. Even so, there are important differences in the way they were articulated in the 18th century and today: these differences are caused by stresses and articulation pauses. Normally speaking, slurs are short, their chief purpose being to combine a few notes into groups with a structural function in the articulation. The romantic slur, on the other hand, often embraces a large number of notes without being essential to the music. The romantic slur is a legato curve, occasionally a phrasing mark, whereas the 18th-century slur is first and foremost an articulation mark. Türk discusses the slur in VI iii §38: 'By the length of the curved line the composer indicates how many tones are to be slurred together. For example:



At a) all eight tones are slurred and in b) each group of four tones is slurred. It should be observed, in addition, *that the note on which the curved line begins should be very gently (and almost imperceptibly) accented* (my italics, F.V.J.). In example g) this gentle emphasis falls (contrary to the rule which is otherwise to be followed) on the weak notes marked with +, and in h) on f, d, b, etc. The third, fifth and seventh tones are to be very softly marked.

Obviously, when slurs begin on strong beats the stresses will be executed in a manner appropriate to the context, as is also the case with detached notes. Türk declares that every first note under a slur is to be slightly stressed, *even when that note does not coincide with a strong beat*. His examples furthermore show that when a slur extends past a strong beat, the normal stress is omitted there, as in examples a) and g) and examples of syncopated articulation, h) and l). Had it not been the intention to omit the accent on the third crotchet in example a), Türk would have employed the markings in example k) and given the two four-quaver groups their own short slurs under the long one. In d) the slurring has changed the two original stresses into four; e) reinforces the second and sixth quavers, and the strokes on the fourth and eighth quavers in f) suggest that they, too, should receive additional emphasis.

Leopold Mozart (VII ii §5) holds forth at length on the subject: 'The first of two, three, four or more connected notes should always be slightly emphasized and sustained a little longer; but the following ones, diminishing in tone, should be slurred thereafter (my italics, F.V.J.). This, however, should be extremely well judged, lest the bar lose balance. The proper distribution of the slightly faster slurred notes should render the somewhat longer first note not only tolerable to the ear, but quite pleasant.' Elsewhere (VII i §19) he supplies a large number of examples which show different ways of varying the articulation of one and the same passage. Let us take a look at three of them, nos. 14, 21 and 26 (example 11).



In §20 of the same chapter he makes the following comment: 'It is not sufficient, however, to implicitly obey the indicated bowing when playing such figures: they must be performed in such a manner as to make the difference immediately apparent to the ear. Of course such a theory of tasteful performance deserves its own treatise: On Good Musical Taste ... When, in a piece of music, 2, 3, 4 and

more notes are connected by a semicircle [i.e. slurred, F.V.], showing that the composer did not intend such notes to be played in a detached manner but in a singing manner, slurred together, then the first of the notes thus united should be attacked a little more strongly, but the others quite gently and fading in tone within the slur It will be seen that the emphasis sometimes falls on the first quarter, sometimes on another or the third, often, indeed, on the second half of the first, second or third quarter. This incontestably changes the entire performance ... [my italics, F.V.]. From the remarks of Türk and Leopold Mozart quoted here, we learn that the first note under a slur, even if it does not fall on a strong beat, is stressed and slightly lengthened at the cost of the following notes. The slurred notes are performed *cantabile* ('in a singing manner'), combined with a *diminuendo* ('fading in tone') which starts at the second note.⁷ The contrast between the expressiveness of slurred notes and the 'drier' detached notes plays a significant part in the expression of Mozart's music.

We may conclude from the above remarks that when strong beats are placed under a slur they lose their characteristic stresses, certainly in the case of diatonic figures, as illustrated in the above examples – a restriction decreed neither by Leopold Mozart nor Türk, incidentally.

Although Türk distanced himself in the second edition of his *Klavierschule* (1802) from the light emphasis that falls on slurred notes beginning after the beat, Leopold Mozart's views on the matter are upheld not only in the fourth edition of 1804 but also in a revised version, printed in 1817, of his *Gründliche Violienschule*. Examples 9 (bar 73), 17, 36, 39, 40, 41 (bar 5) and +4 (bars 9, 10, 11, 12) of this chapter contain specimens of slurred notes beginning after the beat, as used by Mozart.

When a detached note is followed by another articulated note, both are separated by an articulation pause. The same thing happens when the preceding note is the last of two or more slurred notes, and the next one an independent note or the first in a new group of two or more slurred notes. Observing all the relevant rules, then, we should read the above Türk example (example 10b) as follows:

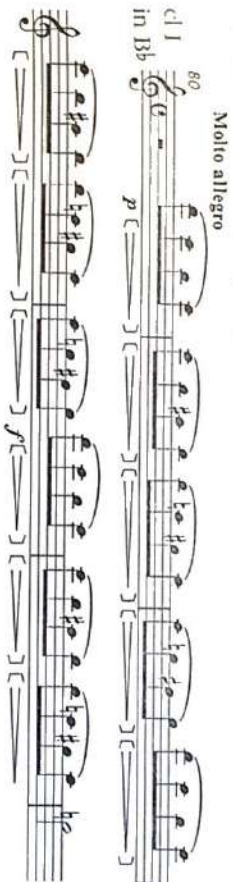


⁷ In the case of longer slurs the *diminuendo* does not start immediately, but is postponed until the last note or notes under the slur.

⁸ Türk warns against playing  as . This can only mean that the articulation pause may not be too long. If he had not countenanced any articulation pause whatsoever, he would have placed the eight notes under a single slur.

The last note in a slur is always the softest and the shortest, guaranteeing the distinct articulation of the following note. The slightly stressed and prolonged first note in the slur makes the very brief articulation pause preceding it not only necessary but quite natural. This articulation slur frequently occurs in Mozart's music. In the *Gran Partita* he makes uninhibited use of it for five bars in succession (example 13).

13. *Gran Partita* K 361 (370a)⁸



Tempo permitting, the articulation pause between single notes, between groups of slurred notes and between combinations of them is an essential item of performance practice.

A curious rule by 20th-century standards is found in both Quantz and Tromlitz, who contend that under certain circumstances a tied note should be accented. Quantz (VI iii §11) formulates the rule as follows: 'if the first of the quick notes is tied to a long note preceding it, or if a dot is substituted for it, you must express it with a breath from the chest, saying *bi* instead of *di*' (example 14).



You can also tip the two notes after the dot with *ti* (example 15).



Accented ties as in example 14 occur in Quantz' *Solfeggi*. At the tied notes he writes 'emphasize with more breath'. In example 15 the dash after *di* could indicate that the tie is not accented, thus conforming with modern execution. If that is the case, it looks as though Quantz – unlike Tromlitz – is giving the player a choice.

Tromlitz (VIII §12) supplies many examples, such as the following:



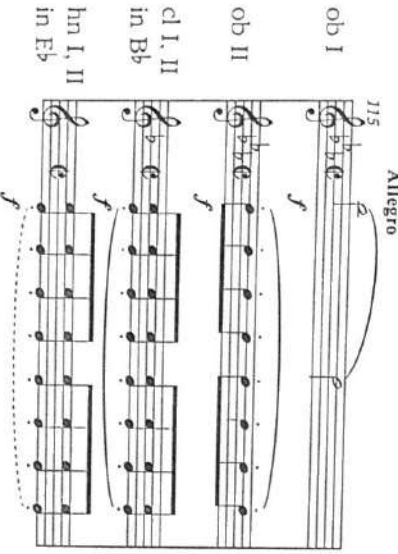
22. Andante K 315 (285e)



23. *Gran Partita* K 361 (370a)ⁱⁱⁱ



24. Serenade K 388 (384a)ⁱ



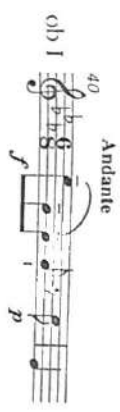
Occasionally we come across a dot on the last note in a slur, as in example 25. This means that the note is connected to the preceding one, but should be curtailed (Türk VI iii §39).

25. Quartet K 285ⁱⁱ



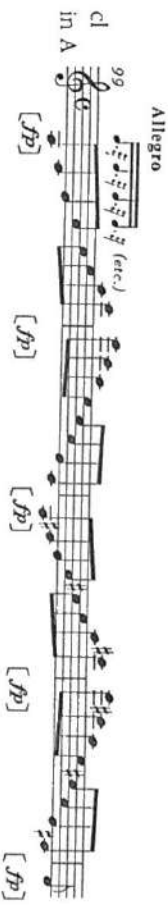
Mozart never used the horizontal line to indicate articulation. Its occurrence in the Divertimento K 252 (240a) – provided it is correctly interpreted in *MMA* (see facsimile in *MMA* VII, 17, 1, p. XX) – endorses the arguments put forward by Uri Toepflitz (p. 78) for questioning the authenticity of this work (example 26).

26. Divertimento K 252 (240a)^j



Examples 27–45 give an idea of Mozart's various uses of articulation. We shall start with examples of unmarked short notes, short notes marked with dots and short notes marked with strokes (examples 27–29).

27. Quintet K 581ⁱ



The *fp*'s in parentheses come from the flute arrangement published by André in 1803, a year after the first edition of the original. These marks correspond with the dynamic indications in the string parts of the original version.

28. Quartet K 285ⁱⁱⁱ

Rondeau. Allegretto 12



The two quavers in bar 13 need no dots since, being of identical pitch, they are short in terms of the rule. Strokes above notes give them greater independence.

29. Quartet K 370 (368b)^j



When notes are repeated or make wide leaps, they are played shorter and more crisply than in diatonic figures (examples 30, 31).

ⁱⁱ In *MMA*: Rondeau, in Köchel: Rondeau. Allegretto.

30. Concerto K 313 (285c)¹

Allegro maestoso



31. Concerto K 191 (186c)^{III}

Allegro



Example 30 is reproduced as given in the *NMA*. In the first edition (in this case the most reliable source) both bars contain stroke marks instead of dots. Irrespective of any marking, the tone repetitions in bar 42 are shorter than the detached notes in bar 41.

Where no articulation pause intervenes between repeated tones, as in the following examples, the first note of the new bar will almost invariably be heard indistinctly, and perhaps even be quite imperceptible (examples 32, 33). Quantz (VI 1 §13) warns against this, advising a more distinct and crisp emphasis in such cases, 'otherwise they will sound as if they are produced only by exhalation from the chest.'

32. Quartet K 285a¹

Andante



33. Trio K 498^{III}

Rondeaux. Allegretto



(see also example 36, bars 61/62 and example 39)

When notes of equal length are slurred in pairs, the second is shorter and weaker than the expressive first note. The *Seufzer* ('sigh', example 34) and other pairs of notes (example 35) are always (right down to the very last couplet) separated by distinct articulation pauses. The *Seufzer* can be performed both dynamically and rhythmically *inégale*.

34. Concerto K 314 (285d)^{II}

*Andante ma non troppo*¹³



35. Sonata K 292 (196c)¹

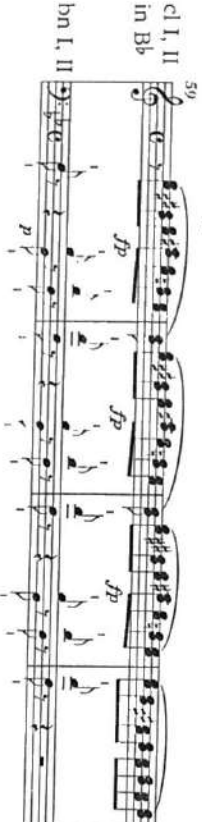
Allegro



A slur running on to a strong beat cancels out the stress on that beat (example 36).

36. *Gran Partita* K 361 (370a)¹

Molto allegro



The *fp* on the third crochets in bars 59–61 not only confirms but reinforces the stresses. The stress on the first crochets in bars 60 and 61 are cancelled out by the slurs extending that far (Türk, Leopold Mozart), but still apply in the bass. The *MGA* prints these bars as follows:



The edition was printed at a time when the autograph was not accessible, with this lamentable result.

Slurs sporadically extend further than one or two bars. They counteract the stresses, including the one on the first beat of the second bar, encouraging the development of a free musical line which is no longer constrained by stresses.

¹³ In *NMA*: *Adagio ma non troppo*.

38. Quartet K 370 (368b)¹

When a slur begins on a note after the beat, that note is slightly stressed, cancelling out any stress on the next beat (examples 39 and 40).

39. Concerto K 314 (285d)¹

In example 40 this creates the effect of syncopation.

40. Quintet K 581¹

In the first two bars of the next example the syncopation accent is counteracted by the slur; altering the position of the slur in the fifth bar presents the start of the theme in quite a different light (example 41).

41. Divertimento K 253¹

Example 42 shows differences between detached ('dry') and connected ('expressive') notes. The detached crotchets in bar 47 are short (♩), 'lifted', blown 'out of the instrument), whereas the first slurred note is expressive (stressed, blown 'into' the instrument).



42. Concerto K 417¹

Examples 43 and 44 demonstrate Mozart's differentiated and careful treatment of articulation in his ensemble writing.

43. Quintet K 452¹

44. Serenade K 388 (384a)ⁱⁱⁱ

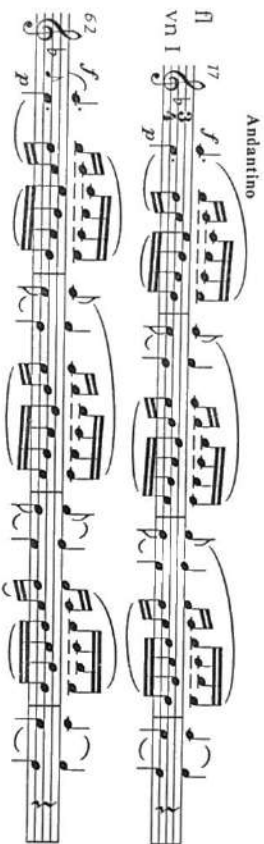
In the last example, notes and articulation form a contrapuntal alliance. The notation is unusual in that it was not the custom to introduce articulation marks in strictly contrapuntal music. Here, obeying the rules of articulation to the letter produces an astounding result.

Mozart's critical approach to articulation is illustrated by the sextet and octet versions of the Serenade K 375¹, which are separated by less than a year. We are concerned here with bars 5–18. In the former version the articulation  is prescribed in the 1st clarinet and both bassoon parts, in the latter version  is a much stronger contrast between the two motifs.

One occasionally wonders, when confronted with incongruent articulations, whether they are the result of carelessness or Mozart's deliberate intention, as in the second movement of the Concerto for flute and harp, in which the slurs in the flute part and the first violin part are discrepant (example 45).

45. Concerto K 299 (297c)¹¹

Andantino



The overlapping articulation enhances the melodic line in a manner which 18th-century notation was unable to express in any other way. The contrasting dynamics lend extraordinary brilliance to the flute tone. Carelessness seems out of the question here.

Although Mozart's articulation is seldom puzzling and most unmarked groups of notes should be played as such, he does occasionally – and this is typical of the period – seem to have left out markings, leaving the articulation to the player. It is worth taking note of what Quantz, Leopold Mozart, C.P.E. Bach, Türk and Tromlitz have to say on this subject. The latter (VIII §15), for instance, declares that articulation introduced by the performer is 'simply created out of the player's imagination, and ... could equally well be called discretionary ornaments in respect of the connection or separation of sounds. In this matter everything depends on a correct feeling, and correct judgement, so that these ornaments are used in the right place if they are not to do more harm than good.' 'Generally speaking', C.P.E. Bach observes (I III §18), 'slurred notes appear mostly in stepwise passages and in the slower or more moderate tempos.' Quantz (XI §11)

is brief and to the point: 'Sustained and flustering notes must be slurred to one another, but gay and leaping notes must be detached and separated from one another.' Articulation was often notated in the first bar or bars only, indicating that it should be continued until the intervention of a rest or other instruction (L. Mozart and Türk). Tromlitz (VIII §15) discusses the matter at some length: '... but if there is nothing [written] above them, it is an indication that the composer wishes to have it played according to the rule, and the performer must be very careful that his variations do not carry him too far away from the ideas and feelings of the composer; for each deviation occasions its particular effect [my italics, F.V.], and one must see to it that this deviation always complies with the chief sentiment if it is not to be incoherent.' Here we see Tromlitz underlining the tremendous significance of articulation in musical expression. It is not merely a question of the technical action of playing detached or connected notes, but above all of observing the appropriate musical rules which, when all is said and done, are what determine the presentation of the music. Added articulation markings should therefore 'chime with the composer's ideas and feelings', to paraphrase Tromlitz. The rules he refers to are recorded in his *Tutor* in chapters VIII and IX, which deal with 'Flötensprache', the 'speech of the flute'. Significantly, this section of his book takes up more than eighty pages (in the original German edition), almost a quarter of his entire book. Although it is worth one's while to study these chapters as secondary literature, the best examples are of course to be found in Mozart's music itself, in places where he does not leave the articulation of similar passages to the player.

Added slurs should be kept to a minimum. The player should realize that the execution rules governing the composer's own markings also apply to added slurs, which should hence be interpreted in the same manner.

The lack of articulation marks is most apparent in semiquaver and triplet passages. Occasionally ornaments written out in full, such as the termination:



and the *Waltz*:  are played as legato figures. The

same goes for progressions of seconds and thirds.

The next example shows *Waltzen* and an ascending progression of seconds in the Clarinet Concerto, a work containing numerous unmarked passages (example 46).

46. Concerto K 622ⁱ

184 Allegro

cl in A
str

In examples 47 and 48 the articulation is suggested almost automatically by the rhythm and the character of the accompaniment. Likewise the dynamics in example 48.

47. Concerto K 622ⁱ

81 Allegro

cl in A
str

48. Concerto K 313 (285c)^v

Allegro maestoso

p

str

cl I

cl II in Bb

132

p

str

In the previous example, articulation and dynamics result in three different kinds of bars, all of which form a balanced whole with the accompaniment. The crochets in bars 127, 129, 131 and 133 (first crochet in the accompaniment and third crochet in the solo part) are all stressed and retain their full value.

In unmarked series of diatonic semiquavers it is common practice to overdo the slurs, usually predominating. This articulation is erroneously regarded as typical of Mozart, who in fact employs it chiefly in short series of semiquavers (example 49).

49. Symphony K 543^v

79 Finale. Allegro

p
cl I
cl II in Bb
bn I

In longer semiquaver passages Mozart avoids this articulation. (An exception is the Concerto K 314 [285d] ⁱⁱⁱ.) In fragments like the next one, a slur over the first two notes of bars 87, 89 (etc.) would be out of place (example 50).

50. Serenade K 375^v

86 Allegro

ob I
cl I in Bb

In general, it is therefore advisable to exercise restraint in using this articulation. In a fragment like the next one it is just as improper as to slur all written-out turns and *Wälzer*. The differentiated use of detached notes and stresses can render slurs superfluous or limit them to the dotted slurs in example 51.

51. Quartet K 285f

114 Allegro

fl

117

str

120

122

Here, too, there is a certain bonding of articulation and accompaniment. The 'fresh start' in bars 115 and 120 can be underlined by light rhythmic impulses. The same applies to the first semiquavers of the third and fourth crotchet beats in bar 121 – the moment, incidentally, at which the accompanying rhythm also changes. In passages consisting partly of leaps and partly of diatonic figures it is advisable to slur the latter. The bars with slurs can moreover be played a little softer (example 52).

52. Serenade K 375w

20 Allegro

cl I

in Bb

Comparison of autographs, copies, old editions and arrangements of the period may occasionally yield ideas worth pursuing in the absence of articulation marks. Such is the case with the aforementioned arrangement for flute of the Clarinet Quintet. The dotted slurs and the dots in example 53 show the articulation as used in this arrangement.

53. Quintet K 581f

144 Allegro

cl

in A

The occasional missing articulation mark may be due to negligence on the part of the composer, copyist or engraver. Examples occur in the Flute Concerto K 313 (285c)ⁱⁱ, for which we must rely on the Breitkopf & Härtel edition (1803) as the principal source. The slur in bar 22 of the second movement was obviously forgotten, in view of its presence in the identical bar 20 (example 54).

54. Concerto K 313 (285c)ⁱⁱ

22 Adagio ma non troppo

fl

By the same token, the absence of a slur over the last eight notes in bar 24 is problematic. Unfortunately there is no identical passage to go by. We may nevertheless assume that in such a carefully marked piece, in which the articulation of practically every demisemiquaver is indicated, the composer would surely have notated dots or strokes if he had intended these notes to be detached (example 55).

55. Concerto K 313 (285c)ⁱⁱ

24 Adagio ma non troppo

fl

Generally speaking, unless otherwise prescribed, long notes (♭, ♮, ♯) are not slurred. Diminished intervals consisting of ♭, ♮ or ♯, ♮, ♯ may however be slurred if they are within the range of an octave. In such places Mozart himself often notated a slur (Serenade K 388 [384a], bar 4; Andante K 315 [285c], bar 40). Similar places where such slurs are not notated, but definitely ought to be, occur in the Clarinet Concerto K 622ⁱⁱⁱ and the Horn Concerto K 417ⁱⁱⁱ (examples 56 and 57).

56. Concerto K 622ⁱⁱⁱ

Rondo, Allegro

57. Concerto K 417ⁱⁱⁱ

Rondo

These diminished intervals may be performed *staccato* (*portamento*). Portamento ('carrying' the tone from note to note without gaps, i.e. legato) comes from *bel canto*. It can be suggested on wind instruments by inventive use of the breath. It is only distinguished from so-called slurring by the slowness [of the slide], writes Agricola (p. 234) in his commentary on Tosl. Undiminished intervals can sometimes also be performed portamento (for instance in K 314 [285d]ⁱⁱ, bar 83).

The horn is a special case in terms of articulation. In keeping with contemporary usage, articulation marks in horn parts were far and few between. Even so, the Piano Quintet K 452 demonstrates Mozart's skilful exploitation of the horn's articulation possibilities. In the concertos, though, he clings firmly to tradition. Even the principal themes of the opening movements are marked sparingly, or not at all. Everything is in fact left to the player, who can consult the orchestral tutti and accompanying parts for the most necessary articulation marks. Unfortunately the painstakingly notated articulation in the *MM* edition of the Horn Quintet K 407 (386c) is useless to the horn player. The markings are not Mozart's but come from an edition in which the horn part is arranged for cello (see the *Thematic Register of Works*, K 407 [386c]).

The virtually unmarked horn parts in the Divertimentos and Serenades force the player to listen to what is going on around him. He must take his bearings from other parts, not only with regard to articulation (note-lengths are particularly important), but also dynamics, phrasing and musical expression.

All wind players, finally, must ensure that the character of tonguing conforms with the character of the passage they are playing, for there is 'more than one intermediate degree between a firm and a gentle tongue-stroke', and players can 'express *ti* and *di* in diverse ways with the tongue' (Quantz VI 1 §12). Earlier on (VI 1 §1), Quantz observes: 'The tongue is the means by which we give animation to the execution of the notes upon the flute. ... It is the latter [i.e. the tongue] which must animate the expressions of the passions in pieces of every sort, whatever they may be: sublime or melancholy, gay or pleasing.' These words underline the importance of articulation for affective expression.

PHRASING

Separating music into phrases and subdividing the individual phrases into smaller parts by introducing caesurae is known as *phrasing*, a term unknown in the 18th century.

Like articulation, musical sentences were associated with spoken language and rhetoric. Türk (VI ii §23) writes that a complete composition could be ... compared to a speech, for as the latter itself may be divided into smaller and larger parts or members, so is this also true of music.¹ A longer period could end with a stop, smaller divisions of a period could be separated by colons or semicolons, and the smallest by commas.¹

Wrong punctuation can result in ambiguous sentences. A misplaced comma, for instance, can completely change the meaning of a sentence. The consequences of not phrasing music, or of bad phrasing, may not be underestimated.

In VI ii §24 Türk says that smaller phrase members, or 'Einschnitte', can be indicated by the beaming, as in example 1.



In the case of longer note values – which do not have beams or flags – phrasing may be suggested by a stroke above the note after which phrasing should commence (example 2).



Quantz (VII §7) also uses the stroke as a phrasing (breathing) sign in the case of shorter notes. Some of his examples are shown below (example 3).



Finding the right phrasing is a matter of noticing 'whether a composition begins with a full bar or with two, three or more quavers, or other note values (within an upbeat)', according to Türk (VI ii §25), 'because for the most part the phrase divisions fall on the same beat throughout. When the composition begins with a quaver upbeat ..., then all the following phrase members will commonly begin with the last quaver of a bar, etc. ... Nevertheless, this criterion is not always reliable, for in order to bring more variety into the whole, composers are

¹ An exclamation mark or a question mark are conceivable alternatives to the stop.

accustomed often to place phrase divisions on other parts of the bar in longer compositions.' Quantz (VII §10) likewise stresses the importance of proper phrasing: '... for a great part of true expression in performance depends upon this matter.' Players should therefore take care not to be misled 'by the bad example of those who join everything together without any distinction, in the fashion of a hurdy-gurdy.'

In the article on *Vortrag* in Sulzer's *Theorie der Schönen Künste*, J.A.P. Schulz describes various ways of phrasing: 'by either curtailing the last note of a phrase and firmly articulating the first note of the next phrase [as in example 6, bar 4], or by diminishing the tone slightly, augmenting it again at the beginning of the new phrase [as in example 5, bars 79–81]. If the phrase ends with a rest, there is no problem' [see example 10].

By and large, phrasing in classical music presents few problems. Nevertheless, some musicians apparently fail to understand the composer's clear instructions, or take the liberty of ignoring or actually changing them. Recently I heard a flutist, proclaimed as 'the world's greatest', playing the Andante K 315 (285c). The performance was remarkable for the rhythmic errors perpetrated by the player and for his total ignorance of style. But what astounded me most was his phrasing of bars 79–82:

4. Andante K 315 (285c)



although Mozart distinctly notates a slur above the notes a²-g² in bar 80 and e¹-b² in bar 79. I am unable to see any musical justification for changing the phrasing and articulation in this high-handed and disrespectful manner. It is quite obvious that the phrasing is determined by the articulation here, and that example 5 is the only way to perform the passage.



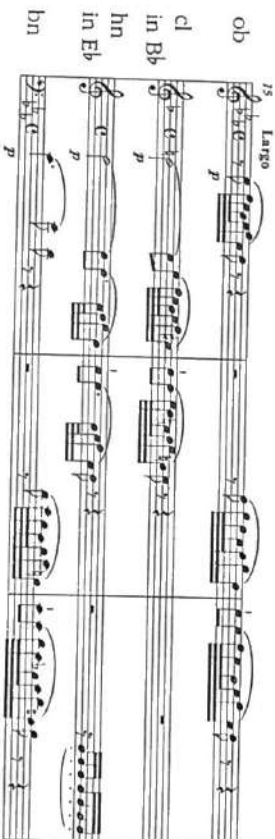
The partnership of phrasing, stress, articulation and dynamics is vividly illustrated in this example. Phrasing need not always be combined with breathing, of course. In the above and following examples, phrasing punctuated by inhalation is marked with a [I], other kinds by [·]. We should realise that inhalation always produces phrasing. Congruence of inhalation and phrasing is therefore desirable. Here follow a few examples of different kinds of phrasing used by Mozart. In bar 5 of example 6, from the Divertimento K 253¹, he counteracts the caesura of bar 1 by shifting the slur.

6. Divertimento K 253¹



Mozart rarely uses beaming to indicate the phrasing. When he does, modern editions, including the *NMA*, foil his intention by employing modern standard notation. (See example 36 and its footnote in the chapter on *Metre and Stress*.) Here and there, as in example 7, we encounter the stroke as a phrasing mark.

7. Quintet K 452¹



However, its appearances are few and far between, and its use is therefore almost always left to the player's own discretion.

The Quartet K 298¹ is an example of a piece beginning with an upbeat but in which the upbeat character is not consistently maintained (example 8).

8. Quartet K 298¹



In other cases the sensation of an upbeat must be carefully avoided (examples 9, 10).

1. **Rondeaux. Allegretto**
 cl in B \flat

The last note in bar 2 is not an upbeat to the following bar.

10. Concerto K 313 (285c)¹

Allegro maestoso

Nor are the last notes of bars 72 and 74 upbeats to the succeeding bars in the above example.

In the next example, Mozart is forced to write an octave leap in bar 66 in order to avoid an awkward register and subsequently land outside the lower range of the flute. This device has no effect on the phrasing, which proceeds after the third crotchet beat just as if the previous note had not been split in two. In bar 67 Mozart makes a virtue of necessity by maintaining the rhythm of the preceding bar (example 11).

11. Concerto K 313 (285c)¹

Allegro maestoso

Bars 138 and 139 in the next example are 'extras', rather like a parenthetical last-minute addition, remembered in the nick of time (example 12).

12. Concerto K 299 (297c)¹

133 Allegro

The same procedure is repeated ten bars later in D minor. Phrasing plays an important part in combination with rubato in the Divertimento K 253^{II} (example 13).

13. Divertimento K 253^I


1. Trio
 ob *sompre p*

The indicated caesurae after bars 4, 8, 10, 12 and 16 are fairly long. The requisite time is not 'robbed' from the previous note, as is otherwise the case. The caesurae are given their own time, outside the tempo. Only a clever use of rubato can do justice to the mood of this *Ländler*-like music.

The phrasing in the next example is often misunderstood. Again, it needs extra time (example 14).

14. Concerto K 313 (285c)^{II}

Adagio ma non troppo

The shake – performed approximately as  – may not be 'gilded' to the a^2 by a turn, and should be played with diminishing tone. From a^2 on, the dominant affect of the movement changes completely. The next bars, dramatic and awe-inspiring, herald the cadenza.

You will always find wind players who think they are doing the music a service by playing as much and as long as possible in one breath. This display of technique usually has disastrous consequences for both the phrasing and the performance. In traditional music, *circular breathing* will only produce lamentable results. Sadly, even when less annoying techniques are used, insufficient or superficial attention is paid to phrasing.

TEMPO

*... sie wird das nothwendigste und
bärestie in der Musiqne niemahlen
bekommen, nämlich das tempo ...*¹

W. A. Mozart

The metronome invented by Maelzel in 1815 (the final, improved version dates from 1820) was the culmination of a series of experiments going back to the 17th century and aimed at devising a mechanical means of establishing the tempo of a piece of music. There is little to be learned from the metronome's forerunners, impracticable instruments which never really caught on. More successful, although far from ideal, was Quantz' suggestion (XVII vii §47 ff.) to base the tempo on the pulse beat, a method still in use at the time of Maelzel's invention.

From this it can be seen that our ancestors, like ourselves, sought greater precision. That there is still a great deal of uncertainty about 18th-century tempo is borne out by the discrepancies in metronome indications in 19th- and 20th-century editions, and by the diverse tempos of gramophone recordings of one and the same work. It is therefore regrettable that no commonly used 18th-century instrument has been handed down through the generations for players to base their tempos on. Traditional tempo indications are evidently inadequate. In a footnote to I v §72, Türk quite rightly remarks: 'In addition to this, the composers themselves are by no means of one opinion without exception, in their determination of tempo and in their use of terms for this purpose, for by allegro one means a much greater degree of speed than another does.' To this we might add that the headings Allegro, Adagio, etc., do not always signify the same in different works by the same composer. Furthermore, Quantz (XI §16) points out that such headings suggest the character rather than the tempo of a piece: 'The ... indication of the dominant sentiment [affect] is the word found at the beginning of each piece, such as Allegro, Allegro non tanto, — assai, — di molto, — moderato, Presto, Allegretto, Andante, Andantino, Arioso, Cantabile, Spiritoso, Affettuoso, Grave, Adagio, Adagio assai, Lento, Mesto and so forth. Each of these words, if carefully prescribed, requires a particular execution in performance. In addition, as I have said above, each piece which has the character of one of those mentioned previously may have in it diverse mixtures of pathetic, flattering, gay, majestic or jocular ideas. Hence you must, so to speak, adopt a different sentiment at each bar, so that you can imagine yourself now melancholy, now gay, now serious, &c. Such dissimbling is most necessary in music.'

¹ ...she will never acquire that which is most necessary and difficult in music: tempo ...

Quantz (XVII vii §51) classifies tempos in four groups. The metronome numbers in the list below are based on his assumption of eighty pulse beats per minute in G time.

- | | |
|---|-----------------|
| 1. Allegro assai (Allegro molto, Presto, etc.) | J = 160 |
| 2. Allegretto (Allegro non tanto, — non troppo
— non presto, — moderato) | J = 80 |
| 3. Adagio cantabile (Cantabile, Arioso, Larghetto
Soave, Dolce, Poco Andante, Affettuoso,
Pomposo, Maestoso, alla Siciliana,
Adagio Spiritoso, etc.) | $\text{♩} = 80$ |
| 4. Adagio assai (Adagio pesante, Lento,
Largo assai, Mesto, Grave, etc.) | $\text{♩} = 40$ |

In alla breve (♩) the pace is doubled (V §13, XVII vii §50). Mainly in dupe or quadruple time there is 'a kind of moderate Allegro' which is indicated by *Poco allegro*, *Vivace* or usually simply by *Allegro*. The tempo is $J = 120$. It is a pity that Quantz did not supply more of these useful 'in-between' values, for instance for Andante.

Other values resulting from the list are:

- in group 1: $2/4, 3/4, \text{♩} = 160; 6/8, \text{♩} = 160; \text{Presto } 3/4, \text{♩} = 108, 3/8, \text{♩} = 108$
 in group 3: $3/4, \text{♩} = 80; \text{Arioso } 3/4, \text{♩} = 80, 3/8, \text{♩} = 80$
 in group 4: $3/4, \text{♩} = 40$

In XVII vii §48, Quantz debates whether one should stick doggedly to the tempo fixed by the pulse beat: 'I do not pretend that a whole piece should be measured off in accordance with the pulse beat; this would be absurd and impossible.'

The fast tempos in the above table are very fast indeed, the slow ones extremely slow. Discussing Quantz' system, Türk (I v §72) duly observes: '... and beyond this, even when the difference between an Allegro assai and an Adagio molto is presumed to be greater than it should be ...'. From C.P.E. Bach (II.XXXVI §7) we learn that in Berlin an Adagio was played much slower and an Allegro much faster than was customary elsewhere. With this remark he suggests that the tempos suggested by Quantz in groups 1 and 4 were of merely local significance.

Tromlitz (V §17), having questioned the reliability of the pulse beat in the previous paragraph, goes on: 'However, a means of lighting upon the tempo indicated by the superscription must indeed exist. I know of none other than feeling. But if one is to find out the correct tempo for a movement by feeling, one must first of all be familiar with the content of the piece. To be governed solely by the superscription is in my opinion a mistake, or at best a very vague

expedient.' In V §19 he pursues the theme: 'if [the beginner] has become used in time to divining [the content] correctly, it is no longer necessary to be so very concerned about the superscription beyond gleaning from it whether a piece should be played slow or fast; how slow or fast depends, as already stated, entirely on his feeling about the content of the piece. It is clear from this that to play a piece correctly in time in its proper tempo is no easy matter. If it were, not so many people would do it wrong.' Tromlitz means that the feeling of a piece is more indicative of how fast it should be played than the prescribed tempo, an opinion he shares with C.P.E. Bach (I.III §10). 'The pace of a composition, which is usually indicated by several well-known Italian expressions, is based on its general content as well as on the fastest notes and passages contained in it. Due consideration of these factors will prevent an Allegro from being rushed and an Adagio from being dragged.'

Two sources convert Mozart's tempos into metronome values. One of them is Johann Nepomuk Hummel's quartet arrangements of the Symphonies K 385, 425, 504, 543, 550 and 551, published in about 1823 by Simrock and Schott as *Six grandes symphonies de W.A. Mozart, arrangées pour le piano forte, avec accompagnement de flûte, violon et violoncelle, par J.N. Hummel*.² The other is an article by Gottfried Wilhelm Finck concerning the tempos in *Don Giovanni*, published in the *AMZ* of 1839 (columns 477-481) and entitled *Über das Bedürfnis, Mozarts Hauptwerke unserer Zeit so metronomisirt zu liefern, wie der Meister selbst sie ausführen lieg*.³ Both sources were written from memory, long after Mozart's death. Johann Nepomuk Hummel was Mozart's pupil and lodger from 1785 to 1787, i.e. from the age of seven to nine years old. The information in the *AMZ* article was supplied by the Czech musician Wenzel Johann Tomaschek, who in 1791, when he was seventeen, attended so many performances of *Don Giovanni* in Prague, rehearsals of which Mozart himself had supervised in 1787, that the tempos were engraved in his memory. To us these tempos seem too fast in the fast sections, but come closer to our expectations in the slow ones. Only in the Andantes do Hummel's extremely fast metronome speeds seem logical and realistic to us.⁴

² See Robert Münster's article 'Authentische Tempi zu den sechs letzten Sinfonien W.A. Mozarts?', in *MfH* 1962/63 (pp. 185-199).

³ See Walter Gerstenberg's article 'Authentische Tempi für Mozarts "Don Giovanni"', in *MfH* 1960/1 (pp. 58-61).

⁴ According to Willem Kretze Talsma (*Wiedergehort der Klavierspieler*, Innsbruck 1980), note values in metronome marks for certain rapid tempos should be read as crotchets instead of minims. For the Finale (Allegro assai) of the Symphony K 550 (in G minor) this would mean $J = 152$ (Talsma) instead of $J = 152$ (Hummel). Both Hummel's indication and Talsma's explanation of it are most unsatisfactory, the first being too fast, the second too slow. The same applies, though to a lesser extent, to Tomaschek's information. The puzzle is still a long way from being solved.

G.N. von Nissen, on p. 527 of his *Biographie W.A. Mozarts*, cites a conversation which the critic Johann Friedrich Rochlitz reportedly conducted with Mozart: 'About nothing did Mozart complain so bitterly as about the "murdering" of his compositions, principally by exaggeratedly fast tempos. "They think this will make them fiery, as if there were no fire in the composition". The readiness of players and conductors to count and beat fast tempos in 2/4, 3/4 and \mathcal{C} time in ones and twos admittedly speeds up the tempo, but at the cost of the true character of the music. Instead of the intended restless, nervous effect, the result is sluggish – surely not what the composer wanted.'

Having digested the above information, let us now try to determine a few tempos. At times Tromlitz' less than cogent argument (i.e. the feeling) will of necessity figure more prominently than might have seemed desirable at first. In Mozart's music for wind instruments the two extremes of tempos referred to by Quantz – Allegro assai and Adagio assai – are not very frequent. Mozart prefers medium tempos. Only in the Divertimentos do we find the indications *Presto*, *Allegro assai*, *Allegro spiritoso* and *Allegro molto*. Nowhere in the concertos, serenades and chamber music, with the exception of the *Gran Partita* K 361 (370a),^{vi} (Molto allegro) and the Horn Concerto K 495ⁱⁱⁱ (Allegro vivace), is a faster tempo prescribed than what Quantz terms a 'moderate' *Allegro*, which Mozart occasionally tempers with the adjuncts *maestoso*, *moderato* or *aperto*.

There are no exceedingly slow tempos in the concertos and divertimentos. Mozart prescribes *Largo* in two introductions (to the *Gran Partita* K 361 [370a]) and to the Quintet K 452). Without exception, the *Adagios* are of the type classified by Quantz as *Adagio cantabile* and not the twice as slow *Adagio assai*.

The tempo of most Allegros in \mathcal{C} time corresponds with Quantz' Allegro ($J = 120$) or therabouts.⁵ The speed of the first movement of the Concerto K 299 (297c)⁶ is far below the average at $J = c. 108$.⁶

The tempo of Allegros in \mathcal{C} can be $J = c. 76-80$: this applies to the Concerto K 299 (297c)ⁱⁱⁱ and the Serenade K 388 (384a). An Allegro like the one in the Divertimento K 166 (159d)ⁱ, although notated in \mathcal{C} time, may be played at $J = c. 80$. The absence of short note values gives this movement an evident *alla breve* character.

For Allegros in 6/8 (Oboe Quartet K 370 [368b]ⁱⁱⁱ, Clarinet Concerto K 622ⁱⁱⁱ), roughly the same tempo applies ($J = c. 76$). The last movement of the Horn Concerto K 447 is an exception. It can be played at nearly the same speed as the last movement of the Horn Concerto K 495: Allegro vivace ($J = c. 112$).

⁵ For an evaluation of all the metronome numbers that follow, the reader is referred to the incipits in the *Thematic Register of Works*.

⁶ According to Antonio Eximeno (1774) there is a difference in tempo between an Allegro from a symphony and an Allegro from a concerto. The former is much faster (Ton Koopman, *Barokmuziek*, 1985 [p. 133]). This may certainly be applied to Mozart's works.

The major works contain only one example of a 3/4 Allegro (Quartet K 285b). Its tempo, like that of an Allegro in \mathcal{C} time, is $J = 120$. Faster Allegros in 3/4 ($J = 138$ or quicker) occur in the Divertimento K 240⁷ and the 25 Pieces K 439b. The tempo of a 2/4 Allegro can vary; depending on the character of the movement, it can be faster or slower than $J = 120$. The last movements of the Serenades K 375 and K 388 (384a), both in 2/4, are a little faster than average ($J = c. 126$). At the other end of the scale we have works like the Sonata K 292 (196c)ⁱⁱⁱ, the Concerto K 314 (285d)ⁱⁱⁱ and the Quintet K 407 (386c)ⁱⁱⁱ, with respective tempos of $J = c. 104$, 112–116 and $c. 112$.

In the Divertimentos, adjuncts to *Allegro* such as *spiritoso* (\mathcal{G}) $J = 132$, *assai* (2/4) $J = 144$, (3/4) $J = 80$ and *molto* (\mathcal{G}) $J = 144$ indicate faster tempos. The *Contredanse en Rondo* – Molto allegro K 213^v (2/4), at $J = 160$, and the *Presto* K 270^v (3/8), at $J = 108$, are among the few wind pieces whose tempos correspond with the fastest listed by Quantz. Apart from the aforementioned Horn Concerto K 495ⁱⁱⁱ, only in the *Gran Partita* K 361 (370a) does an extra qualification indicate a faster tempo: Molto allegro (first and last movements), $J = 80$ might do for the first movement (\mathcal{G}), thus attaining Quantz' fastest tempo. The last movement (2/4) is approximately $J = 132$, markedly slower than Quantz' idea of this tempo.

For calmer Allegros, Mozart adds *maestoso*, *moderato* or *aperto*. The first movements of the Concertos K 313 (285c) and K 417 are in *Allegro maestoso*.⁸ The metronome mark could be $J = 112$. Things are different in the Serenade K 375. Unlike the two concertos, in which basically every crochet is stressed, every half bar is stressed in the Serenade. Moreover, the rhythmic structure and articulation justify the player's view of this movement as a $J = c. 63$ *alla breve*. *Allegro moderato* occurs twice: in the Quintet K 452ⁱ and the Horn Concerto K 495ⁱ. Both movements are in \mathcal{C} time. Because of the numerous semiquaver triplets and demisemiquavers in K 452ⁱ, the metronome indications differ markedly ($J = c. 80$ in K 452ⁱ and $J = c. 112$ in K 495ⁱ), although the character of both movements is *Allegro moderato*. Only once – in the Concerto K 314 (285d)ⁱ – is a movement headed *Allegro aperto*. The word *aperto*, like *spiritoso*, *grazioso*, etc., but unlike *molto*, *non troppo*, etc., underlines the spirit of the piece, the affect. Italian dictionaries translate *aperto* as *open*, *sincere*, *frank*. *Frank* and *open* would appear to be appropriate interpretations here. A useful metronome indication is $J = 112$.

The Allegretto in \mathcal{C} in the Quintet K 452ⁱⁱⁱ corresponds with Quantz' $J = 80$. The Allegrettos in \mathcal{C} in the Trio K 498ⁱⁱⁱ and the Adagio en Rondo K 617ⁱⁱⁱ ($J = 72-76$)

⁷ *Rondo* – *Alligretto* in the oboe version.

⁸ The autograph of K 417 does not prescribe a tempo for the first movement. The superscription *Allegro maestoso* comes from the 1st edition (1802).

are a little slower. The 2/4 Allegretto from the *Gran Partita* K 361 (370a)⁹ forfeits the characteristic lightness of an Allegretto and would be better taken at a faster pace ($j = 92-96$). But $j = 80$ is too fast for the last movement (in 2/4) of the Quartet K 298, facetiously marked *Allegretto grazioso, ma non troppo presto, earth can this have been meant for?*) In any case, this movement should be counted in minims. A metronome mark of $j = c.76$ cannot be very different from the tempo envisaged by Mozart.

Türk (I v §70) describes the Andante omitted in Quantz' classification as '... essentially walking or walking in step, and in music, a moderate tempo, which is neither slow nor fast'. Nowadays Andante is wrongly regarded more as a slow than an 'in-between' tempo. Comparison of Hummel's metronome marks for Andantes in the symphonies with 20th-century gramophone recordings yields the following results. For the 6/8 Andante in Symphony K 504, Hummel prescribes $j = 126$. Modern conductors make of this $j = 112-116$, $j = 108$, $j = 100-104$ and $j = 92-96$. For the 2/4 Andante con moto in K 543, Hummel indicates $j = 108$, but conductors beat $j = 92$, $j = 88$, $j = 69$ and $j = 58$.⁹ Observing Hummel's indications in our examination of a few Andantes, i.e. choosing the fastest acceptable tempos, we arrive at $j = c. 96$ for the 3/8 Andante in the Horn Quintet K 407 (386c), for instance. Approximately the same metronome speeds result for the 3/8 Andantes in the Horn Concerto K 417 and the Serenade K 388 (384a). Andantes in 2/4 are generally faster than Andantes in 3/8 (Diverimentos K 186 [159b]¹⁰, $j = 108$, K 253¹, $j = 120$, both in 2/4). An exception is the Andante K 315 (285c), which because of the numerous melodic demisemiquavers cannot be played much faster than $j = 80$. The Andante in 6/8 from the *Keigelsatt Trio* (K 498) can be performed at a rapid pace ($j = 160 = j = c. 54$).

Mozart qualifies his Andantes with *grazioso, ma non troppo* and *ma Adagio*. The first of these speaks for itself, and only affects the character; the other two influence the tempo. *Andante ma non troppo*, translating literally as 'going, but not too much', only occurs (in 3/4) in the Flute Concerto K 314 (285d)¹¹. This tempo indication is prescribed in the *MGA*, which is probably based on a copy in the Staatsbibliothek, Berlin. The *MMA*, based on copies in the Mozarteum in Salzburg, marks the movement *Adagio ma non troppo* and the corresponding movement in the arrangement of the concerto for the oboe *Adagio non troppo*. This translates literally as 'slow, but not too much'. The two tempo indications are roughly the same, then. However, the movement in question has an unmistakably Andante character, with all that entails for a sensitive player. The *MMA* tempos are therefore debatable. (Compare this movement, for example, with a genuine *Adagio non troppo* like the one in the Flute Concerto K 313 [285c]¹¹). A

metronome mark of $j = c. 48$ is advisable. The literal translation of *Andante ma Adagio* (Bassoon Concerto K 191 [186c]¹²), 'going but slow', is quite explicit ($j = 88-92$).

Andantino tends to cause confusion. In Türk's definition (I v §70) it is '... somewhat, and therefore not too much, at a walking pace, that is, somewhat slower than Andante'. In a footnote he remarks: 'In most instruction books, *andantino* is translated as somewhat faster than *andante*. If one considers, however, that for *molto andante* (a brisk walking tempo), a greater degree of speed is required than for an andante, then it may perhaps be found that my translation of *andantino* which indicates only a diminutive degree of walking speed – or of the tempo – is suitable in this connection.' Mozart's *Andantinos* suggest that he agreed with Türk's definition. The three *Andantinos* (Diverimento K 270¹³, Quartet K 285b¹⁴ and Concerto K 299 [297c]¹⁵) can all be played at $j = c. 56$.

Adagio tempos depend to a great extent on the note values occurring in them. The *Adagios* in *G* time with no or only incidental semiquavers or demisemiquavers, for instance the Diverimento K 166 (159d)¹⁶ and the 25 Pieces K 439b, may be played at $j = 60$, occasionally even at $j = 66$. The 6/8 *Adagios* in the Diverimento K 186 (159b)¹⁷ and K 617¹⁸ have very different characters. They might be played at $j = 44$ and $j = 92$ respectively. For the *alla breve* metre of the third movement in the Serenade K 375, $j = 66$ is about right. If taken slower, there is a danger of stagnation from bar 26 on, unless the tempo is changed at that point. *Adagios* in 3/4 call for a slower tempo, for example the Flute Quartet K 285¹⁹ ($j = c. 44$), the *Adagio* K 411 (440a) ($j = c. 50$) or the second movement of the Clarinet Concerto K 622 ($j = c. 50$). Tronlitz (V §26) makes the following observation about this type of *Adagio*: 'An *Adagio* in 3/4 is seldom composed so that the crotchets need to be divided into quavers, but crotchets are just counted in a slow tempo.' In the *Adagio ma non troppo* (G), the second movement of the Flute Concerto K 313 (285c), the crotchets are subdivided into quavers. $j = 66$ seems to be a suitable metronome mark for this. Despite the adjunct *ma non troppo*, this is Mozart's slowest *Adagio* for wind instruments. Bearing the metronome's possibilities in mind, players should count the third movement of the *Gran Partita* K 361 (370a), *Adagio* (G), in quavers ($j = 72-76$). However, our sense of metre tells us that this piece ought really to be counted in crotchets ($j = 36-38$).

In two compositions we encounter the slowest tempo of all, *Largo*. The indication heads the introductions to the respective first movements of the *Gran Partita* K 361 (370a) and the Quintet K 452. For K 361 we may assume a metronome setting of $j = c. 60$. The Quintet *Largo* is not quite so slow ($j = c. 69$). The derivation *Larghetto* is misleading. 18th-century definitions are: 'Larghetto, somewhat slowly' (Türk I v §70); '... to moderately slow tempos belong] Andante, Andantino, Larghetto, poco Adagio, poco Largo, poco Lento'

⁹ See Robert Münster's article in *MMB* 1962/63.

(Tronitz V §15). Quantz (XIV §21) mentions Larghetto and Andante in the same breath: 'An Andante or Larghetto ...'. While the proper tempo of the Larghetto in the Piano Quintet K 452¹⁰ rarely presents any problems ($J = 72$), the Clarinet Quintet K 581¹¹ Larghetto is often played too slow – the same speed as the Adagio in the Clarinet Concerto. A metronome tempo of $J = c. 50$ was suggested above. $J = 58$ for the Larghetto places the two tempos in a reasonable relationship to each other.

Mozart prescribes three different tempos for the Romance (Romanze, Romanza): *Adagio*, *Andante* and *Larghetto*. On January 4, 1786 Leopold Mozart wrote to his daughter: '... the adagio is a *Romanze*, the tempo is to be taken as *fast* as one can perform the rapid triplets ...', so that the theme does not sound too lethargic. [My italics, F.V.] Armed with this knowledge, we venture to suggest $J = 60$ for the Romance-Adagio in the *Gran Partita* K 361 (370a)¹². For the Romance-Larghetto in the Horn Concerto K 447¹³ and the Romance-Andante in the Horn Concerto K 495¹⁴, respective tempos of $J = 80$ and $J = 76$ would do.

Of all the Baroque dance forms, the *Minuet* was the only one to survive into the latter half of the 18th century. Apart from the odd *Contredanse en Rondeau* and a *Polonaise*, it is the only dance form to be treated by Mozart in that part of his oeuvre which concerns us. Türk (Anhang IV §50) gives the following description: 'The Minuet (menuet, minueto), a well-known dance of noble and charming character in 3/4 time (more seldom 3/8), is played moderately fast and agreeable, but executed without embellishments. (In some regions the minuet is played much too fast when it is not used for the dance.)' When a Minuet is qualified by *Allegretto* or *Allegro*, only the first beat of a bar is stressed. Understandably, this only applies to fast minuets. *Tempo di Menuetto* indicates the tranquil pace of the 'galant' minuet. Mozart employed both tempo definitions a few times. In the Menuetto-Allegretto in the *Gran Partita* K 361 (370a)¹⁵ the strokes above the notes in some bars (e.g. 9 and 11 in the Menuetto and 6 in Trio I) indicate that these bars have three stresses instead of the customary single one. There are no extra tempo definitions in most of the Menuetos. Theoretically, then, they could have been played at a gentle pace. In practice they frequently were not, as we learn from Quantz' observations on tempo in XVII vii §58: 'A menuet is played springily, the crotchets being marked with a rather heavy, but still short, bow-stroke with a pulse beat on two crotchets' ($J = 160$). The Menuetos in Hummel's arrangements of the symphonies are headed: (K 385¹⁶) $J = 66$, (K 425¹⁷) $J = 72$, (K 543¹⁸) $J = 80$, (K 550¹⁹) $J = 76$ and (K 551²⁰) $J = 88$.¹⁰ In the last three of these symphonies the Menuetos are

headed *Allegretto*. We thus see that Hummel's tempos are extremely fast – as different as they could be from that of the archaisic Minuet in *Don Giovanni* as registered by Tomaschek ($J = 96$). In other words, a minuet's tempo can range from $J = 96$ to $J = 88$; establishing the proper tempo is left to the player's notions and taste.

Opinion differs as to the proper tempo of the usually obligatory Trio. The literature refrains from comment. It is often thought that the Trio may be played at any speed other than that of the Minuet. I disagree, except in highly exceptional cases. A Minuet and Trio, like a Theme and Variations, must be played at the same or almost the same speed.¹¹ There are no striking differences in tempo. Hummel does not deem it necessary to prescribe the metronome mark for the trios. The difference is chiefly one of affect.¹² The same applies even to *Ländler*-like Trios, as in the Divertimento K 253¹⁴ or the Clarinet Quintet K 581¹¹ (Trio II). The tempo of the Trio almost invariably determines that of the Minuet. In other words, if there are convincing reasons for playing the Trio more slowly, the Minuet was obviously too fast in the first place.

A suggestion for the tempos of most Minuets might look something like this:

K 166 ¹¹ , K 213 ¹¹ , K 240 ¹¹ , K 388 (384a) ¹¹	$J = 58$
K 498 ¹¹	$J = 54$
K 186 (159b) ¹¹ , K 188 (240b) ¹¹	$J = 160$
K 375 ¹¹	$J = 138$
K 375 ¹¹ , K 581 ¹¹	$J = 132$
K 253 ¹⁴ , K 298 ¹⁴ , K 361 (370a) ¹⁴ , K 487 (496a) ¹⁴	$J = 116$

$J = 152$ could apply to the Menuetto-Allegretto (*Gran Partita* K 361 [370a])¹⁵ and the 25 Stücke K 439b¹⁵; $J = 126$ to the Menuetto – Moderato (Divertimento K 270¹¹), $J = 112$ to the Tempo di Menuetto (Concerto K 191 [186c]¹¹, Concerto K 313 [285c]¹¹), $J = 112$ in 3/8 time (Quartet K 285a¹¹).

Although I have frequently put the above metronome tempos to the test, they can only be subjective suggestions. Tempo and interpretation must match. Tempo affects interpretation, and interpretation can in turn influence tempo. One's sense of tempo can change from day to day. In this connection Brahms once said that it would be wrong to think he played his compositions at the same

¹¹ When variations are marked with different tempos, the beat must keep to the common denominator, e.g. in K 253: Andante $J = 60$, Adagio 3/4 (Var. V) $J = 60$; K 285b¹¹ (= K 361 [370a])¹¹; Andantino (only in K 285b) $J = 56$, Adagio (Var. VI) $J = 56$, Allegro (Var. VII) $J = 56$; K 581¹¹; Allegretto $J = 76$, Adagio (after Var. IV) $J = 76$.

¹² The *avertissement* of the *Quatrième Livre de Sonates* ... *Gigue* LV (1738) by Jean-Marie Leclair addresses a comparable problem: 'Il n'est pas moins ridicule de changer les mouvements à deux rondaux faits l'un pour l'autre, et de jouer plus vite le majeur que le mineur: à la bonne heure que l'on égale le majeur par la façon de le jouer, mais cela se peut faire sans précipiter la mesure.'

¹⁰ Talsma suggests halving the given number and multiplying it by three. For the Menuetto in Symphony K 550 this would work out at $76/2 = J = 38$ or $J = 114$, which in my opinion is highly unlikely.

tempo every day.¹³ Things will not have been all that different with 18th-century composers, even if they did not say so.

Acoustics can influence tempo too. Resonant rooms require slower tempos, which may be faster in drier environments.

It will be obvious that once chosen, a tempo must admit flexibility, without which phrasing, for example, would be impossible. Metronomic precision is a kind of straitjacket. In his essay *Metronomische Bezeichnungen zur Oper 'Euryanthe'* ... Carl Maria von Weber wrote: 'There is no slow tempo which does not require a faster pace in certain places to prevent the sensation of dragging. Conversely, there is no presto which does not require certain passages to be played more slowly, lest over-enthusiasm rob the means of expression ...'. Music lacks the means of designating all this. They dwell only in the sensitive human breast ...'¹⁴ Compared with this early Romantic notion, which trusts to feeling, 18th-century ideas were more exact. Türk, for instance, in VI v §66 and 67, says when a player may influence a previously chosen tempo: 'In compositions whose character is vehemence, anger, rage, fury, and the like, the most forceful passages can be played with a somewhat hastened (accelerando) motion. Also, certain thoughts which are repeated in a more intensified manner (generally higher) require that the speed be increased to some extent. Sometimes, when gentle feelings are interrupted by a lively passage, the latter can be played somewhat more rapidly'. A hastening of the tempo may also take place in a passage where a vehement affect is unexpectedly to be aroused. [§67:] For extraordinarily tender, longing, or melancholy passages, in which the emotion, as it were, is concentrated in one point, the effect can be very much intensified by an increasing hesitation (*Amballen, tarlando*).'¹⁵

1. Concerto K 299 (297c)¹⁶
 Rondeau, Allegro
 110 [♩ = 80] Str.
 [♩ = 72] Solo

¹³ W. Tappolet, *Notenschrift und Musizieren*, Berlin-Lichterfelde 1967 (p. 51).
¹⁴ *Ibid.* (p. 50).

The $\text{♩} = 80$ tempo can be resumed in bar 127. The changed scoring and articulation, the changed rhythm in the accompaniment and the lack of the ∞ turn the character of the theme from 'moving' into 'lively' again. Although Türk does not cite the opposite case (the sudden change from a slower to a faster pace), it is certainly feasible (example 2).

2. Concerto K 313 (285c)¹⁷
 Adagio ma non troppo
 [♩ = 66] 28
 [♩ = 69-72] Solo

Here tempo $\text{♩} = 66$ returns in bar 37 via a slight ritardando in bar 36.

There are no instances of notated *accelerandi*, and two of notated *ritardandi*:¹⁸ A ritardando ending in ♩ and followed by a new entry of the theme occurs in the second Menuetto of both versions of the Serenade K 375^v, bars 17 to 21. The second ritardando is found in the Rondeau of K 617, bar 235. It occurs in the last of four bars leading up to the recapitulation of the theme in bar 236. These transitional bars and the ensuing theme are played by the solo glass harmonica, unaccompanied.

Even when not prescribed, a ritardando can be introduced at various points, for instance on notes before a fermata and in the bar before the recapitulation of a theme or the entry of a new theme. In VI v §67 Türk says: 'The tempo is also taken gradually slower for tones before certain fermatas ... as if their powers were gradually being exhausted.' The Clarinet Quintet K 581^v, Var.^v, contains an example. A pronounced ritardando is required here, bringing the tempo to a halt, as it were, the powers having become exhausted (example 3).

3. Quintet K 581^v, Var.^v
 19 [Allegretto] cl
 in A [rit.] p
 Adagio [♩ = 4] vn I
 fp [f] p

Although not notated, a ritardando is also made in concertos before the soloist embarks on the cadenza. This ritardando should not start too soon, though.

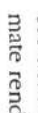
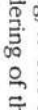
¹⁸ The term *cadenza* is discussed in the chapter on *Dynamics*.

SOME RHYTHMIC QUESTIONS

Although rhythms in Mozart's music are generally performed as notated, we do occasionally come across surviving old traditions. Even among Mozart's contemporaries there was no consensus about how to cope with such matters.

There are two conspicuous problems, which are formulated in the following questions.

1. In the case of a dotted note, when should the dot be assigned more than half the value of the note to which it is attached at the cost of the following short note (or notes)?
2. In the case of cross-rhythms caused by triplets, should the general rhythm be adjusted to that of the triplets?

Prolonging the dotted note at the cost of the subsequent short note, known as *overdotting*, is one musical device for animating the performance. The approximate rendering of the figure  then becomes .

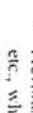

Most problems arise from the fact that overdotting does not always occur, and in any case is not a frequent phenomenon in Mozart's music. The question is where to overdot and where not. Leopold Mozart (I iii §11): 'In slow pieces there are passages in which the dot should be held out a little longer than stipulated by the prescribed rule [half the value of the preceding note], lest the rendering become too lethargic. For example, if the dot were given its customary length in



the music would sound sluggish and rather languid.¹

C.P.E. Bach (II. XXIX §15) also objects to favouring one particular execution (invariably overdotting): '... proper exactness is often lacking in the notation of dotted notes ... Hence, if only one kind of execution of these notes is adopted as the basic principle of performance, the other kinds will be lost.' And Tronlitz (VIII §10): 'Prudent intuition can easily decide in all such matters. Of course it would be best and most reliable if Gentlemen Composers would put two dots in those places where they would have the short notes after the dot very short, in contrast to only one dot, and then the player would know where he was, and would not have to be governed by such a vague rule ...; whereby many things are spoiled because an individual does not have the correct feeling ...'

After 1780 Mozart occasionally double-dotted his notes¹, as in the *Gran Partita* K 361 (370a)^{1v}, 1st III, bar 12, where the following rhythm is notated in the second

¹ Previously he had employed a different notation. See the Flute Concerto K 313 (285c)^{1v}, bars 2, 11, etc., where  is notated instead of . This suggests that Mozart was trying to enforce the distinction between dotting and over-dotting by means of notation instead of leaving the choice to the player.

oboe and second basset horn parts: $\text{♩} \cdot \text{♩}$; in the Serenade K 388 (384a)^v, bars 17, 18, 21, 22 and 29 ($\text{♩} \cdot \text{♩}$) and in the Clarinet Quintet K 581^v var II, bars 1, 5 and 13 ($\text{♩} \cdot \text{♩}$) and the Adagio, bars 1 ($\text{♩} \cdot \text{♩}$), 17 and 18 ($\text{♩} \cdot \text{♩}$). It is hence doubtful whether he meant the figure notated as $\text{♩} \cdot \text{♩}$ in bars 1, 2 and 3 of the *Gran Partita* K 361 (370a)¹ to be performed as $\text{♩} \cdot \text{♩}$. It is however within the bounds of possibility that when this figure occurred at the beginning of a slow introduction the first note was lengthened, in keeping with tradition, eliminating the need for a more accurate notation. Much of the overwhelming, massive character is however lost when these three bars are played – as they sometimes are – in the jerky rhythm of a French Overture. An alternative could be to introduce restrained overdotted, e.g. $\text{♩} \cdot \text{♩}$. Similarly, bars 2, 94, 114 and 218 of the Serenade K 375¹ ($\text{♩} \cdot \text{♩}$), might be played as $\text{♩} \cdot \text{♩}$. This would conform with an instruction in Tromlitz (VIII §10): 'In slow movements the first notes are held even longer and the short notes shorter, but they are not treated so severely as in fast movements, but more gently and tenderly.'

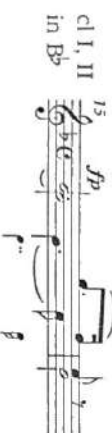
Another type of overdotted is found in figures consisting of unequal short notes after dotted notes. The short ones must be brought into rhythmic agreement. Türk (VI in §48) supplies examples of this, and it is demonstrated in the following rhythmic constellation:



The example can be summed up in a rule: where dotted notes have different values, the longest one is given an extra dot, so that the short notes will coincide. An example is found in the Serenade K 375¹ (example 2).

2. Serenade a 8 K 375¹

Allegro maestoso



In slow melodic fragments a slightly 'lazy' overdotted may be introduced, for instance in bars 1, 2, 3, etc. of the Flute Quartet K 285¹. In this freely rendered melody the flute need not keep strictly in time with the semiquavers in the pizzicato accompaniment.

¹ In the *MA* this rhythm is mistakenly notated as $\text{♩} \cdot \text{♩}$, thus contradicting the autograph.

Opinions differed as to whether dotted and other rhythms should be adjusted to triplets which would otherwise generate cross-rhythms.

Quantz (V §22), having decreed that dotting remain in force even when another part has triplets to play, continues: 'Hence you must not strike the short note after the dot with the third note of the triplet, but after it. Otherwise it will sound like six-eight or twelve-eight time ... The two passages must be treated quite differently ... If you were to play all the dotted notes found beneath the triplets in accordance with their ordinary value, the expression would be very lame and insipid, rather than brilliant and majestic.'

Quantz and C.P.E. Bach worked together at the court of Frederick the Great in Potsdam for many years, but on reading Bach's quite different views (LIII §27), one wonders what terms the two musicians were on: 'With the advent of an increased use of triplets in common or 4/4 time, as well as in 2/4 and 3/4, many pieces have appeared which might more conveniently be written in 12/8, 9/8 or 6/8. The performance of other lengths against these notes is shown in Figure 177 [XII in the German original]. The unaccented appoggiatura [i.e. the semiquaver coming after the triplet, F.V.] which is often disagreeable and always difficult, can be avoided in the ways illustrated in these examples' (example 3).

3. C.P.E. Bach's Fig. 177



Here we see that Bach adjusted not only the dotted quavers but also quavers of equal length to the triplet rhythm.

Tromlitz (V §13) also addresses the problem: 'However, putting dotted notes under the triplets to be played at the same time ... is in my opinion not a good idea, for it is quite contrary to correct and natural feelings; and this is the reason why people cannot agree on the performance of these and similar figures. One person wants the short note to come after the triplet, and another insists that the short note should be played together with the last note of the triplet. And a little later: ... it makes such an unfavourable effect that I would gladly condemn such a style of composition as mistaken except that great Masters [does Tromlitz have not only C.P.E. Bach in mind but maybe Mozart too?] have used it.' Tromlitz had seen C.P.E. Bach's example of a triplet against two quavers, but does not advocate the execution advised by Bach, complaining that '... if the first two notes of the triplet came on the first quaver, it would be 3/8 or 6/8 time; and it is not supposed to be.' He ends the paragraph on a note of resignation: 'For my part I gladly make a present of all these trivia to someone else.'

We get the impression that Mozart was not fond of standard solutions. Depending on the circumstances, he regarded both possibilities as equally feasible.

evidently assuming that players would instinctively settle for the appropriate one. Whether they did so or not is a moot point, for as we have just seen, the choice was a matter of taste. Opinions differed, and still do, which is why the following examples cannot be exonerated from the charge of subjectivity. In bars 1, 2, 3, 5, 6, 7, etc. of Var. II in the fourth movement of the Clarinet Quintet K 581, matching the dotted rhythm of the first violin with the triplets should be avoided, since this would certainly produce a languorous effect (example 4):

4. Quintet K 581^{iv} Var. II

This is decidedly at odds with what Ernst Fritz Schmid suggests in the preface to the *MM4*, which is that the rhythm of the first violin should be brought into line with the triplets in the above passage. He even extends this advice to include the last two notes – written out in full and notated in normal size – of the turn to the trills in bars 4, 8 and 16, which according to tradition, however, should be treated as if they were in small print. (See the chapter on *Ornaments*.) Rhythmic adjustment would produce a similarly listless result in bars 84 and 85 of the Serenade K 375ⁱⁱⁱ (example 5).

5. Serenade a 8 K 375ⁱⁱⁱ

In spite of the triplet figures which commence in bar 83 and are taken up by the accompaniment in bar 84, the dotted rhythm in bars 84 and 85 must be preserved to prevent the solo from sounding pedestrian. I shall now give a number of examples of places where it is more advisable to adjust dotted rhythms to triplets.

Had Mozart wanted to avoid problems in examples 6 to 9, he would have notated them in 9/8, and example 10 in 12/16. Neither metre fitted in with his system, nor did the notations $\overset{\frown}{j}$ or $\overset{\frown}{j}$. He therefore resorted to other means. The next example consists of one bar only. There is no cause to alarm the languishing flute triplet with a cross-rhythm (example 6):

6. Concerto K 314 (285d)ⁱⁱ

In the Oboe Concerto this bar is simplified by changing the rhythm of the solo part into $\overset{\frown}{j}$.

On the other hand, we should imagine the second Trio in the *Gran Partita* K 361 (370a)ⁱⁱ in 9/8 throughout. Not only do the first four bars of the first oboe part conform with the first bassoon's continuous triplet movement (example 7),

7. *Gran Partita* K 361 (370a)ⁱⁱ

but the bars in which dotted rhythms occur, following bar 12, where the triplets cease, should also be counted in 9/8 (example 8):

8. *Gran Partita* K 361 (370a)ⁱⁱ

etc., up to and including bar 17.

After the double barline the oboe and basset horn rhythm must be adjusted to the triplets in the first bassoon (example 9):

9. *Gran Partita* K 361 (370a)¹¹

18 Trio II

In bars 11 and 34 the first and second bassoons and the double bass conform with the first oboe's triplets: $\underline{\underline{\underline{\text{J}}}} \underline{\underline{\underline{\text{J}}}} \underline{\underline{\underline{\text{J}}}}$, likewise both basset horns in bar 34: $\underline{\underline{\underline{\text{J}}}} \underline{\underline{\underline{\text{J}}}} \underline{\underline{\underline{\text{J}}}}$. From bar 36 to the end the rhythm should echo that of bars 13 to 17, as in example 8.

The first Variation of the sixth movement of the *Gran Partita* K 361 (370a) could have been notated in 12/16. The only rhythmic outsiders would occur in bars 5 and 6. The upbeats to bars 9, 10 and 11, although not coinciding with the triplets, are surrounded by them and must conform (example 10).³

10. *Gran Partita* K 361 (370a)^{VI} var. 1

Undotted quavers may also be adjusted to the triplet rhythm, as in C.P.E. Bach's Fig. 177, albeit not as $\underline{\underline{\underline{\text{J}}}} \underline{\underline{\underline{\text{J}}}}$ but as $\underline{\underline{\underline{\text{J}}}} \underline{\underline{\underline{\text{J}}}}$ (examples 11, 12).

11. Sonata K 292 (196c)¹

22 Allegro

³ The same applies to Variation 1 in the Flute Quartet K 285^{IV}, of course.

12. Quartet K 370 (368b)¹

134 Allegro

A rare example of written cross-rhythms which should be played as such occurs in the Oboe Quartet K 370 (368b)¹¹. From bars 95 to 107 the oboe, in C time, plays a variety of polyrhythmic figures against the continuous 6/8 of the accompaniment.

In the chapter on *Metre and Stress* we discussed the rhythmic unevenness that results from giving alternately strong and weak stresses to notes of equal length. The question remains as to whether playing a Lombardian snap for figures originally notated in quavers is one of the liberties a player is permitted to take in special circumstances. Mozart frequently employed the Lombardian snap, not only in the normal notation of $\underline{\underline{\underline{\text{J}}}} \underline{\underline{\underline{\text{J}}}}$, but also with short appoggiaturas: $\underline{\underline{\underline{\text{J}}}} \underline{\underline{\underline{\text{J}}}}$. It is sometimes hard to curb one's inclination to play such snaps, even when they are not prescribed. Where, as in examples 14 and 15, they enliven the performance, there is little to be said against them.

14. Concerto K 299 (297c)¹¹¹

Rondeau. Allegro

219

15. Serenade a 8 K 375^{IV}

Mannetto

4

Finally, we might question whether rhythmic liberties such as playing the semi-quavers in example 16 too late and too fast are within the boundaries of good taste and by that token acceptable practice.

16. Sonata KV 292 (196c)¹¹¹

8 Andante

ORNAMENTS

Ornaments are adornments and embellishments of a melody; if they are used with care, they make it more pleasing, varied and flowing. These ornaments are indispensable, and can never be left out. If the composer himself has provided his melody with an abundance of them, then the performer must be very sparing and careful with his supplementary ones if he does not wish to spoil more than he improves.' This is 'Tromlitz' definition of ornaments (X §1). Prudence in adding embellishments should be observed in all classical instrumental music, particularly Mozart's, in which extra ornamentation introduced by the player tends to have an adverse effect, and – apart from the occasional exception – is completely superfluous.

As well as written-out ornaments (appoggiaturas, slides, etc.), Mozart's contemporary Türk discusses at least eight which are indicated by symbols, whereas Mozart only used a handful: the shake, or trill (tr), and the turn (tr), the latter usually written out in grace-notes. The sign for the *Prallritzel* (inverted mordent, Tr.] (tr), occurs a few times in the Quintet K 452. Mozart's sparing use of symbols is however deceptive, because in many cases he wrote tr not only in its usual sense but also as a substitute for tr , tr and tr .

Ornaments may be classified under two headings – of French and Italian origin respectively – which Quantz calls the *essential* and the *extempore* or *arbitrary* graces. The first group contains ornaments indicated by symbols and notes; the second those to be improvised by the player. The latter type may be disregarded here, their use being limited almost exclusively to the piano concertos which Mozart composed for his own use. Although the *Bebung* is also an ornament, it is not discussed here but merits its own chapter.

There are two types of essential graces: ornaments written out as grace-notes and those indicated by symbols. Before considering the latter type, let us examine the essential graces which precede the main note and are notated as grace-notes. They may consist of one, two or three notes. The most common and also the most important is the appoggiatura, a single note originally added spontaneously by a player (or singer) to delay the resolution of a chord, the said note being dissonant with the chord. The note may be of any length, but is usually in a certain ratio to the length of the note it precedes. There are short and long appoggiaturas. The two kinds are not always clearly distinguished in their notation. In both types the note before the appoggiatura is slightly shortened (by a distinct articulation pause), and the appoggiatura is always connected to the following main note, even though the slur is by no means always notated.

The long appoggiatura is invariably performed on the beat, i.e. 'stealing' time from the main note. This is not necessarily true of the short appoggiatura. Appoggiaturas are usually notated as grace-notes. In the old tradition it was not the custom to write notes which were extraneous to a chord in normal size. Composers were not so finicky about how they notated the rhythmic values of

such notes, but the player generally knew what he was supposed to do. However, with the passing of time misunderstandings had arisen, prompting Tromlitz to sigh (X §9): 'Since appoggiaturas cause so much confusion, because some people want to be able to play them one way, and others still another, it is to be desired that esteemed Composers would get into the habit of realizing all long appoggiaturas in ordinary notes ...'. Tosi (p. 73) could not imagine determining the length of appoggiaturas by rules either. 'A certain amount of arbitrariness will always remain, depending on the taste and feeling of the composer or performer.'¹ In this he concurs with Türk. Nevertheless, neither was discouraged from proposing rules which have often demonstrated their usefulness. According to Türk (III n §11): 'Durations of the common variable long appoggiaturas can be determined by the following three rules.' (We shall confine ourselves to the first and second rules here, disregarding the third, which is irrelevant for our purposes.) Türk: 'Rule No. 1. The appoggiatura receives half the value of the following note when that note can be divided into two equal parts (halves). [§12.] 'Rule No. 2. Before dotted (compound) notes, the appoggiatura receives two-thirds of the complete value of the note and consequently, the main note itself receives only one-third of its full value (or the value of the dot). ... Often, for the sake of uniformity, ... one must deviate from this second rule and give an appoggiatura before a dotted note only a third of its value, leaving two-thirds to the main note ...'

Opinions differ as to how loud or soft an appoggiatura should be played. C.P.E. Bach (II n §7), Marpurg (*Anleitung zum Clavierspielen*, 1755, p. 48) and Türk (III n §19) – basing their remarks on the possibilities of keyboard instruments – want all appoggiaturas to be played loud. Tosi (p. 64) agrees with them. Leopold Mozart, Quantz and Tromlitz beg to differ from these four, but agree on a course of action which Tromlitz (X §8) sums up as follows: 'Appoggiaturas must not be attacked too strongly, but then again not too gently, and clearly detached from the preceding note. The accent always falls on long appoggiaturas in practice, and if there is time the appoggiatura should be started weakly, and allowed to grow to the [full] strength of the tone, and then the following note slurred to it very weak, as if it were letting it slip. This is called an *Abzug*.' All this also applies to an appoggiatura notated in normal size.

Long appoggiaturas preceding long notes are unlikely to pose any problems to the Mozart player: they simply receive half the value of the main note (examples 1, 2).²

¹ Tables of ornaments can never convey more than a general impression in any case. In solos particularly, appoggiaturas should be executed freely and with considerable expression.
² A. Beyschlag (p. 195): '... and so M's ornamentation is of the simplest kind. Appoggiaturas are indicated in accordance with their length.' A useful rule at times, but not as easy as Beyschlag suggests.

1. Concerto K 299 (297c)ⁱⁱⁱ

78 *Rondeau. Allegro*

The appoggiatura in bar 79 is dissonant and therefore written as a grace note; in bar 81 it is consonant and hence the normal size.

2. Quartet K 285ⁱⁱ

Adagio

Mozart rarely uses this kind of appoggiatura, however. When it does occur, it is generally of a type that cannot always be executed as a long appoggiatura, although its notated value is half that of the main note (examples 3–5).

3. Concerto K 299 (297c)ⁱⁱⁱ

352 *Rondeau. Allegro*

4. Concerto K 622ⁱ

67 *Allegro*

cl in A

5. Quintet K 407 (386c)ⁱⁱ

19 *Andante*

hn in E^b

We shall come back to this presently.

Türk's second rule is only applied once in Mozart's wind music (see example 52). Equally rare is the manner of execution cited by Türk as an exception (the appoggiatura receiving one-third of the value, the main note two-thirds) (example 6).

ⁱⁱⁱ In the unfinished autograph of K 58-1b (621b) the last two slurs in bar 61 are missing.

6. Quartet K 285ⁱⁱ

Adagio



In bars 29 and 30 Mozart writes identically positioned appoggiaturas as ♯. In the *MMA* this is rightly corrected as [♯].

The *short appoggiatura* occurs in two forms: a grace-note, usually extremely short and unaccented, anticipating the beat, and an accented, short appoggiatura on the beat, with the function of a suspension. The theorists, however, invariably settle for one or the other. From Leopold Mozart's explanation (IX §9) we venture to conclude that he meant anticipatory appoggiaturas when he wrote: 'Now, there are also short appoggiaturas whose weight is not given to the auxiliary, but to the main note. The short appoggiatura is played as fast as possible, and is not attacked strongly, but very weakly.' Tromlitz does not stipulate whether short appoggiaturas should be played before or on the beat (X §11): 'Now we come to the short appoggiatura, which comes on the beat at the same time as the note in front of which it is placed.' Reichardt (*Ueber die Pflichten des Ripien-Violinisten*, 1776, p. 41), is equally cautious, observing that short appoggiaturas 'do not apparently deprive main notes of any of their value.' Türk (III iii §20), like C.P.E. Bach, contradicts this notion, stating that 'invariable [short] appoggiaturas receive only a very small and almost imperceptible part of the value of the following note.' He goes on to warn that rhythmic notation is frequently careless and does not always make it plain whether an appoggiatura is short or not.⁴ III iii §21 and 23 contain numerous examples of situations in which the appoggiatura should definitely be short.

Where relevant, these rules are cited below, and their implementation is demonstrated in works by Mozart. It is often better to play short appoggiaturas before the beat or as Tromlitz puts it, 'at the same time as the note in front of which it is placed', than to give them an 'imperceptible part of the value of the following note' (Türk, III iii §20). Where an appoggiatura is to be executed otherwise than before the beat, this is pointed out in the relevant example.

⁴ In Mozart's autographs, ♯ and ♯ are merely hastily notated ♯ and ♯. He uses this shorthand to denote not only appoggiaturas but single semiquavers and demisemiquavers as well. We may not assume that a ♯ indicates a short appoggiatura in all cases.

'... before a [short] note repeated several times ...' (Türk, III iii §21) (example 7)

7. Quartet K 370 (368b)ⁱⁱⁱ

Rondeau. Allegro



In the case of repeated *long* notes it is advisable not to make the appoggiaturas too short. They should come neither decidedly before nor decidedly on the beat (example 8).

8. Concerto K 314 (285d)^v

Allegro aperto



'Before a note (particularly a rather short one) after which others for a single one, as in Türk's examples] of the same value follow' (Türk, III iii §21) (examples 9–11).

9. Concerto K 447ⁱⁱⁱ

Allegro



10. Concerto K 313 (285c)ⁱⁱⁱ

Rondo. Tempo di Minuetto



11. Divertimento K 213ⁱⁱⁱ

Trio



'Before detached (staccato) tones' (Türk, III in §21) (example 12).

12. *Gran Partita* K 361 (370a)^v

cl
in B \flat

15 *Molto allegro*



'At the beginning of a movement or of a single idea, etc., as well as after a rest' (Türk, III in §21) (example 13).

13. *Divertimento* K 270ⁱ

ob I

45 *Allegro molto*



'Before notes which are displaced (syncopated notes) (often appoggiaturas occurring before notes after which syncopated notes follow ... are included under this rule)' (Türk, III in §21).

Only the part of this rule in parentheses concerns us (example 14); appoggiaturas preceding syncopations do not occur in the wind compositions.

14. *Gran Partita* K 361 (370a)^v

bhn I
in F

54 *Allegretto*



'Before dotted notes in a somewhat rapid tempo ...' (Türk, III in §21) (example 15).

15. 25 *Stücke* K 439b^{xiii}

bhn
in F

33 *Adagio*



The example shows that the rule is sometimes also applicable to slow tempos.

'Before a break in the melody, especially as in this case when motomy would result (a faulty reiteration of the same tone) because of a somewhat longer appoggiatura ...' (Türk, III in §21) (example 16).

16. *Divertimento* K 240^w

ob

15 *Allegro*



'When the melody ascends one step and then immediately returns to the preceding tone' (Türk, III in §21) (example 17).

17. *Quintet* K 452ⁱ

ob

50 *Allegro moderato*



This *Zwischenschlag* or *inserted beat* can be played either before or on the beat, but is always short, albeit in relation to the tempo.

'Before thirds in descending motion' (Türk, III in §23) (example 18).

18. *Concerto* K 191 (186e)ⁱⁱⁱ

bhn

59 *Rondo. Tempo di Minuetto*



Marpurg (*Anleitung zum Clavierspielen*) and Pleyel (*Klavierschule*) point out that appoggiaturas which fill up thirds should be executed as Lombardian snaps $\downarrow \text{f} \cdot \text{f} \cdot \text{f} \cdot \dots$

27. Divertimento K 270^{III}

Meneretto. Moderato

ob

The appoggiaturas in examples 26 and 27 are played short and before the beat. In bar 70 of example 26 the main notes are also short.

28. Concerto K 313 (285c)^I

Adagio ma non troppo

f

Discussing appoggiaturas like those in example 28, Türk says: 'According to the given note values ... these appoggiaturas belong to neither class, for regarded as long appoggiaturas, they are still too short, and as short appoggiaturas, too long.' (III iii §23).

The same applies to appoggiaturas rising a sixth (example 29).

29. Concerto K 191 (186e)^I

Allergro

bn

In example 28 the player is free to play the appoggiatura either before or on the beat, but in example 29 *on* the beat is better, partly because of the preceding syncopation.

The octave appoggiatura belongs almost exclusively in the flute's province, occurring only sporadically in other instruments. It is nearly always played before the beat (example 30).

30. Concerto K 299 (297c)^I

Andantino

f

In the Serenade K 375^{III} we find the seemingly complex situation illustrated below (example 31):

31. Serenade a 8 K 375^{III}

Adagio

cl I
in B \flat

Playing both appoggiaturas short and before the beat will get round the problem.⁶

In all cases not mentioned here, if the appoggiatura is notated less than half the length of the main note (e.g. \downarrow , \downarrow or \downarrow), it is usually played short. As might be expected, there are exceptions. Theoretically, the appoggiatura in bar 64 of the next example ought to be short, but this does not produce a very satisfactory result. However, giving it the value of a crotchet will prevent the suspension from being resolved. Here it is better to apply Beyschlag's rule and give the appoggiatura its notated length (example 32).

32. Concerto K 314 (285d)^I

Allergro aperto

str

The Sonata K 292 (196c)^I contains appoggiaturas governed by Türk's rule of descending thirds. However, Mozart notated them half the length of the main notes. The accompaniment is silent at this point, so there are no dissonances, and Mozart could have written ordinary values if he had wanted equal quavers. The appoggiaturas are therefore short, performed as Lombardian snaps: \downarrow \downarrow . (example 33).

33. Sonata K 292 (196c)^I

Allergro

bn

⁶ In the sextet version there is no appoggiatura in bar 60 of the clarinet part.

A short appoggiatura preceding two short notes is liable to result in triplets. This is not supposed to happen (example 34).

34. Quartet K 370 (368b)¹

Allegro

ob

and nor:

A comparison of Var. V in the second movement of the Flute Quartet K 285b with the fairly similar Var. V in the sixth movement of K 361 (370a) reveals appoggiaturas in bar 3 of the Quartet and normal note values in the *Gran Partita* (examples 35, 35a).

35. Flute Quartet K 285b¹¹, Var. V

Adagio

fl

35a. *Gran Partita* K 361 (370a)¹¹, Var. V

Adagio

ob I

The appoggiaturas in example 35 obey the rule 'appoggiaturas are short before descending thirds'. In view of the major differences in the performing apparatus of the two works and also in view of additional differences, including articulation, it is preferable to play the respective appoggiaturas as notated. In example 35 this means Lombardian.

Summing up, none of the information at our disposal seems to yield a reliable system for performing the various kinds of appoggiaturas. It is not always possible to draw a clear distinction between long and short appoggiaturas, nor is there any satisfactory answer to the question of whether a short appoggiatura should be played before or on the beat. Only too often the player must rely on his own ingenuity.

Türk (IV II §18) describes the *Schleifer* or *slide* as follows: 'The slide (*conilo*) consists of two or three stepwise ascending or descending appoggiaturas which – as their name implies – are always slurred into their main note, whether this

note is a step higher or lower than the last note of the indicated ornament.' Although Türk, a fervent upholder of playing all ornaments, including the slide, on the beat, there are places in Mozart's operas where this is quite impossible. Like the short appoggiatura, then, the slide may be played before or on the beat. It is hard to set rules. Yet again, the execution of these ornaments is a matter of the player's taste.

Mozart sometimes notated the two-note slide in small notes and sometimes in notes of normal size. Both forms occur in K 361 (370a)¹ (example 36).

36. *Gran Partita* K 361 (370a)¹

Molto allegro

ob I

a.

b.

Apart from the length of the main note, 36a and 36b are performed in identical fashion. The sole purpose of the notation in 36b is the avoidance of the complicated figure .

A good example of a two-note slide played before the beat is to be found in K 375¹¹. The dynamic indications tell us what to do. If Mozart had meant the first note of the slide to be played *fp*, he would have written it in notes of normal size, since it was not customary to equip grace notes with dynamic indications (example 37).⁷

37. Serenade K 375¹¹

Trio

cl I, II

in B \flat

fp

It is often even harder to decide whether three-note slides should be played before or on the beat. A slide's speed depends on the ambient tempo. In the next examples a less emphatic execution is recommended, it being preferable to leave the slide on the fence, so to speak, i.e. neither before nor on the beat (examples 38, 39).

⁷ There is an exception in the Concerto K 299 (297c)¹¹. We shall come back to this presently.

38. Serenade K 375^{III}



39. Concerto K 313 (285C)^{III}



The second movement of the Flute Concerto K 314 (285d) contains no fewer than nine three-note slides in the solo part and six in the accompaniment.⁸ Played on the beat, they would make the light Andante character of this movement too ponderous. It is therefore better to anticipate the beat or play them as indicated in examples 38 and 39.

In the last movement of the *Gran Partita* K 361 (370a)^{VII}, Mozart introduces slides before the beat, notated in normal size (example 40).

40. *Gran Partita* K 361 (370a)^{VII}



Commenting on the *essential ornaments* notated in symbols, Türk (IV 1 §1) says: 'They contribute markedly to the adornment of the melody; they animate it and make its tones more cohesive: ... they give greater emphasis to those tones on which they are used so that a composition has a more telling effect; they strengthen the expression of the passions and feelings; and in addition to necessary variety, as it were, they bring light and shadow in a composition.'

Two of Türk's remarks are significant. In IV 1 §7 he advises: 'One should be guided as much as possible by the character and the more or less animated tempo of a composition in determining whether ornaments are to be played faster or slower. *In an allegro, for example, trills must be played faster than in an adagio.*' [my italics, F.V.] And in §10: 'The key signature of a composition affects not only all main notes but also all ornaments. ... If the player is to deviate from

⁸ All the slides are omitted in the solo part of the Oboe Concerto arrangement. One survives in bar 51 of the accompaniment.

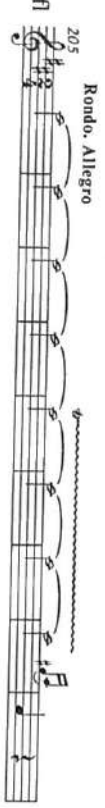
this rule, then ... a natural [♮] will be expressly notated ... This is not the case with Mozart, though. The player must determine what key a passage is written in, in order to find out what notes are meant.

The essential ornaments which Mozart indicated by symbols are, as is stated above, the *trill* (∞) and, although much less frequently, the *turn* (∞).

The trill (*Trillo*, *Tremblement*) consists of the repeated alternation of two tones at the same rate of speed, which are in the relationship of a major or a minor second to each other depending on the key signature or added accidentals; writes Türk in IV III §27, adding in §29: 'The necessary rate of speed for a trill is not possible to determine with complete accuracy ... These two tones are alternated without interruption as long as is required by the duration of the prescribed main note.'

The trill, then, is a regular figure. Those which start slow, gradually becoming faster and usually louder at the same time, occur at the end of cadenzas (Leopold Mozart X §8). Trills proceeding from a sustained note – with or without a crescendo – may also be played in this manner (example 41).

41. Concerto K 314 (285d)^{III}



Often, but not always, a trill commences on the *upper auxiliary note*. Both Tromlitz and Türk also mention the possibility of starting a trill on the *lower auxiliary*. No specific reference to trills beginning on the *main note* is made by 18th-century authors. Only Tromlitz (XI §7) cites a special case: 'But if the melody begins with a trill, either at the beginning [of the piece] or in the course of it, it can take an appoggiatura, though a very short one ... – however, it can also be made without an appoggiatura.' Nevertheless, a player may feel the need to start a trill on the main note in other places, as we shall see below.

Regardless of whether it commences on the upper or lower note, a trill always comes on the beat. According to Türk, every trill ends with a turn, which ought to be performed at the same speed as the trill itself. C.P.E. Bach is a less zealous advocate of the turn (III III §6): 'At times two short notes from below are appended. They are called the turn' ... And in III III §17 he declares: 'The average ear can always tell whether the turn should be used.'

⁹ *Nachschlag*, variously rendered in translations of the relevant literature as 'turn' or 'termination', (Translator's note).

Some authors, Tromlitz among them, require the turn to be played faster than the trill. Conversely, it may be necessary to play the turn to the trill at the end of a cadenza more slowly, so that those accompanying may ready themselves to join in the following ritornello at the same time' (Turk, IV in §37). Turk also recommends terminating a trill marked with a fermata more slowly. A few examples of the aforementioned trills are given here. First of all a normal *cadential trill* (example 42). Both the upper auxiliary and the turn are slurred with the trill. The final note (the first note of bar 343), however, is re-attacked. Even when a cadential trill is written without a turn, it must end with one (Turk, IV in §52).

42. Concerto K 622¹

cl 341 *Allegro*
in A

Example 43 shows a cadential trill beginning on the lower auxiliary. This kind of trill is most appropriate when the lower note was the last note of the previous bar and the trill has an evidently cadential character.

43. Concerto K 412 (386b)¹

hn 135 *Allegro*
in D

The unresolved trills in the solo part of K 314 (285d)¹ may also commence on the lower auxiliary. The lower note and the turn increase the surprise of the unexpected 6/3 chord in the accompaniment (example 44).

44. Concerto K 314 (285d)¹

89 *Allegro aperto*
p *sf*

fp

The proper resolution does not take place until bar 97. At the beginning of a phrase or after a rest a trill commences on the main note (example 45).¹⁰

45. Andante K 315 (285e)

2 *Andante*
p

This is also the case when the upper or lower auxiliary, written in notes of normal size, precedes the trill and is connected to it by a slur (examples 46, 47).

46. Divertimento K 270¹

48 *Allegro molto*
ob I

47. Concerto K 313 (285c)¹

81 *Allegro maestoso*
p

A succession of trills (examples 48, 49) and a trill on a chromatic passing note (example 50) begin on the main note. Although the literature does not mention either form as an exception, it is practically impossible to play them in any other way, especially the successive trills.

¹⁰ See the unisono oboes and bassoons in bars 29 and 30 of the Divertimento K 270¹.

48. Concerto K 299 (297c)¹

Allegro

The *MMA* gives the $\lfloor \flat \rfloor$ in bar 166. The accidental is superfluous if the first trill commences on the main note (trill c^1-c^2).

In analogy to example 48, the trills in example 49 should be played as follows:

49. Concerto K 622¹

Allegro

Here, too, partly due to the chromatic quavers leading up to it, the first trill in bar 225 (g^2) could start on the main note.

50. Concerto K 313 (285c)¹

Allegro maestoso

If the trill in example 50 is not started on the main note, the upper auxiliary should be played short and inconsequentially; the chromatic line must be pre-served.

Where Mozart preceded trills with an appoggiatura, it usually serves a rhythmic purpose, and is hence a long appoggiatura (examples 51, 52). In example 52 the appoggiatura receives the value of the main note, leaving the length of the dot for the trill. The same figure occurs in the tutti in this movement (bars 5 and 42).

51. Sonata K 292 (196c)¹¹

Andante

52. Concerto K 313 (285c)¹¹

Adagio ma non troppo

Mozart frequently terminates shorter trills with a turn written in notes of normal size, as in the above example and in example 50. Regardless of its notation, this turn is played at the same speed as those written as grace-notes, as in examples from Türk's *Klavierschule* (IV iii §37) and also in the sextet version of K 375¹ (example 53).

53. Serenade a 6 K 375¹

Allegro maestoso

In the octet version the turns are synchronous ($\frac{4}{4}$ $\frac{2}{2}$).

Once notated in a passage, a turn applies throughout that passage (example 54).

54. Concerto K 191 (186c)¹

Allegro

Executed as:

The trills discussed hitherto – with the exception, perhaps, of those in examples 45 and 51, to which we shall return – are trills in the strict sense of the term. They consist of two alternating diatonic tones reiterated several times throughout the entire notated length of the note. The sign ψ does not always signify the same thing, however. C.P.E. Bach (L.II §14) writes: 'Singers and instrumentalists other than keyboardists who wish to perform well need most of our short embellishments just as much as we do. However, our ways are much more orderly than theirs, for keyboardists have given embellishments specific signs the more exactly to indicate the detailed performance of their compositions.' And in §15: 'Because others have not shown such commendable foresight, but have tried, rather, to indicate everything through only a few signs, the study of ornamentation is much more taxing for them than it is for the keyboardist. Their signs have grown ambiguous or, indeed, incorrect, a condition which even today causes many improprieties in performance.' Bach goes on to point out that the mordent *lower mordent*, Tr.] for example, is sometimes indicated by a ψ . In L.II v §17 he observes that apart from in keyboard music the turn is often symbolized by a ψ or even a mordent sign, and in §18 he winds up: 'The lack of places where this ornament is ill at ease. Sometimes the speed of a piece makes it impossible to execute.' In the music he wrote for instruments other than the keyboard, incidentally, Bach employed the system he censured. He even took the trouble to rewrite the ornaments in his own arrangements of his harpsichord and organ concertos for flute, making them consistent with the ψ and ∞ for monophonic instruments.

In his *Anweisung zum Violinspiel*, 1774 (p. 46), Löhlein points out that for all instruments except keyboards, the trill sign was the only symbol which served to indicate all the embellishments. He therefore attempted (unsuccessfully, it transpired) to familiarize violinists with the signs used in keyboard writing. Türk (IV iii §32) specifies four kinds of trills: '(1) the common or proper (long, complete) trill (a) without and (b) with termination; (2) the trill from below; (3) the trill from above, and (4) the short, half trill or Pralltriller. (Some persons are also accustomed to increasing the number of trills by adding mordents to them, which they term inverted trills.)' He warns that signs are often inadequate: 'Each of the trills named above has its own sign, nevertheless, some composers indicate either one or the other by ψ and also by +.' One of these composers was Mozart, who even in his piano music confined himself to ψ and ∞ . Only in one composition (K 452ⁱ and ⁱⁱ) did he use ∞ , substituting a ψ in analogous figures, however, for no obvious reason. Even ∞ is fairly rare, occurring only in K 298ⁱⁱⁱ, K 299 (297c)ⁱⁱⁱ, K 452ⁱ and ⁱⁱ, K 498ⁱⁱⁱ and K 581ⁱⁱ; mostly, though, the turn is written out in small, and occasionally in normal notes. Otherwise ψ can indicate not only the trill but ∞ , ψ and ∞ as well.

There is little doubt as to what ψ means as long as we are dealing with long cadential trills terminating in turns, notated or not, or with shorter trills written out in notes of normal size. In all other cases the player must decide whether ψ really does denote a trill, and not some other embellishment. Common alternatives are the *Schneller* (inverted mordent, Tr.] (\mathcal{A}] or ∞) or the *Pralltriller* (∞). In a *Schneller* the main note alternates once with the upper note, and in a *Pralltriller* twice, beginning on either the upper or the main note. Both ornaments are played on the beat. In examples 55–59 the *Schneller* is preferable.

55. Quartet K 370 (368b)ⁱ

Allegro

55a. Tromlitz' suggestion (X §22):

56. Quintet K 407 (386c)ⁱⁱⁱ

Rondo. Allegro

56a. Tromlitz' suggestion:

57. Concerto K 191 (186e)ⁱⁱⁱ

97 Rondo. Tempo di Menuetto

57a. Execution:

58. Divertimento K 270^v

15 Presto

58a. Tromlitz' suggestion:

59. Flute Quartet K 285bⁱ

59a. Execution:

In the next example a Pralltriller is more appropriate (example 60).

60. Concerto K 313 (285c)ⁱ

60a. Execution:

In this connection see examples 45 and 51, for which the Pralltriller is again the best solution.

According to Tromlitz (X §22) the Pralltriller can occur in yet another guise (example 61).

61. Concerto K 313 (285c)ⁱ

61a. Execution:

The *mordent* (a single alternation of main and lower note, indicated by 4r), is mostly used in leaps or ascending diatonic passages (example 62).

62. Andante K 315 (285e)

62a. Tromlitz' suggestion (X §25):

Unlike the oboe's jaunty major trill in bars 2, 24, 56 and 94 of the orchestral accompaniment, the soloist's minor trill in bars 41 and 47 may be executed as a mordent, in a somewhat weary or dejected manner. The ornamented note is short, as are the preceding and succeeding notes, conforming with the short notes in the accompaniment.

Generally speaking, 18th-century authors agree about the execution of fairly simple turns like those prescribed by Mozart in his wind music.

The *turn* occurs in two positions: above a note and between two notes. Mozart writes both kinds in small (and occasionally normal) notes or as ∞ .

Turns above notes are relatively rare (example 63). Even when they are written out in full as grace notes, the notes are played in the time of the main note (examples 64, 65).

63. Quartet 298ⁱ

63a. Execution:

64. Quintet K 581ⁱ

64a. Execution:

65. Serenade K 388 (384a)ⁱⁱ

65a. Execution:

The turn between two notes occurs in a variety of forms (examples 66–72).

66. Concerto K 299 (297c)ⁱⁱⁱ

66a. Execution:

Mozart usually writes this turn in small notes (example 67).

67. Concerto K 191 (186c)ⁱ

The rhythm is the same as the previous example (66a). In the Quartet K 370 (368b)ⁱⁱⁱ Mozart notates the turn in two different ways (example 68).

68. Quartet K 370 (368b)
Rondeau. Allegro

68a. Execution of bar 30:

Although it is tempting to play the turn in bar 45 in the same rhythm as the one in bar 30, the elaboration below is much more likely (example 69).

69.

In the same movement of this composition we encounter the following series of turns (example 70).

70. Quartet K 370 (368b)ⁱⁱⁱ

98

Rondeau. Allegro

70a. Execution:

Tempo permitting, the dots otherwise omitted in more rapid figures (see example 69) can be preserved, according to Türk (IV iii §76) (example 71).

71. Quintet K 581ⁱⁱ

41

Larghetto

cl
in A

71a. Execution:

Turns are possible not only between diatonic steps but also between wider intervals (example 72).

72. Quintet K 452ⁱⁱ

37

Larghetto

cl
in B^b

72a. Execution:

Throughout the *Kegelstatt* Trio Mozart writes the turn in normal notes in all the parts (example 73). The ∞ sign would not indicate the articulation clearly enough.

73. Trio K 498ⁱ

9

Andante

cl
in B^b

As we have seen, Mozart also used the ♯ sign to denote a ∞. Türk (IV iii §75) says that when a trill 'cannot be comfortably played', players may 'without hesitation' employ the turn. Here are a few examples (examples 74–78).

74. Quartet K 298ⁱ

11

Trio

fl

74a. Execution:

75. *Gran Partita* K 361 (370a)ⁱⁱⁱ

5

Adagio
solo

cl
in B^b

75a. Execution:

Example 75a provides an opportunity to clarify the performance of the appoggiatura in bar 6 and the trill preceded by an appoggiatura in bar 7.

76. *Gran Partita* K 361 (370a)ⁱⁱⁱ

1

Trio II

ob I

76a. Execution:

77. *Gran Partita* K 361 (370a)^{vii}

Finale. Molto allegro



77a. Execution:

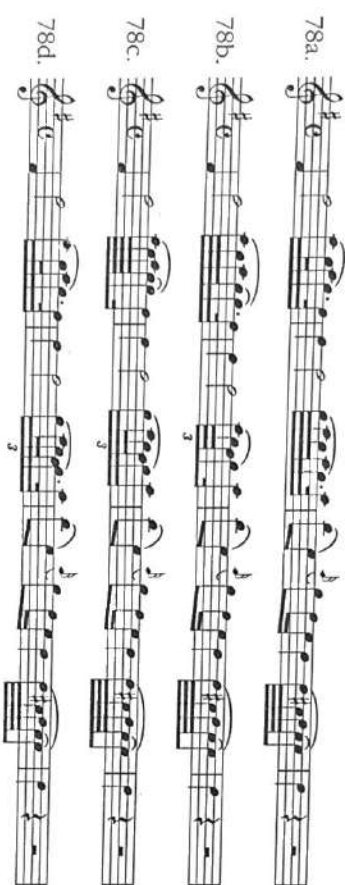


78. Concerto K 313 (285c)ⁱ

Allegro maestoso



Execution:



The elaborations of examples 78a–d make use of the Prallriller in bars 66 and 68, and also in bar 67 in example 78a. Bar 67 in examples 78b and 78d features various forms of the turn. The presence of an appoggiatura before the ♯ in bar 66 and its absence in bar 67 indicates different executions in any case.

The following passages are somewhat problematic (example 79).

79. Quartet K 285ⁱ

Allegro



Execution:



Clementi (p. 11) is the only author to discuss trills without turns as elaborated in example 79: 'The general mark for the shake is this ♯ and composers trust chiefly to the taste and judgment of the performer, whether it shall be long, short, transient, or turned.' Here we have suggested playing the trill short – shorter than its notated length, and without a turn. Examples 79b and 79c show different types of turns.

The only ornament to have gone unmentioned up to now is the *arpeggio*, which does not occur in any of the works for piano and/or wind, but is a feature of the Concerto for Flute and Harp K 299 (297c). Mozart notates it in three different ways: (a) in small notes (e.g. in the opening bar of the first movement), (b) with a stroke through the stem – converted into modern notation } in *NMA* (e.g. in bars 169 and 240 of the first movement) – and (c) in notes of normal size (bars 164 and 165 of the first movement only). Except for bars 14 and 59 of the second movement, where the small notes are marked *f* – a remarkable exception – and where in the autograph Mozart wrote the first note of the flute part directly above the first of the small notes, all arpeggios notated in small notes are played before the beat. Arpeggios indicated by } must be played fast and on the beat. In bars 13 and 58 of the second movement only the octave appoggiatura in the bass comes before the beat. Arpeggios written out in normal notes speak for themselves.

The number of embellishments varies considerably from one work to the next. Ornaments are understandably rare in pieces for horn, likewise in the *Divertimentos* (up to and including K 240). There is an abundance of ornamentation in the Flute Concerto K 313 (285c), but surprisingly little in the Clarinet Concerto K 622.

THE BEBUNG

By present-day standards a diaphragm-aided vibrato is thought to guarantee an animated, expressive tone. In the 18th century people had different views on the matter. Because vibrato changes the objective tone into a subjective, fairly impassioned sound which prevents 'good performance', it was regarded as a sign of poor taste and bad musical manners. Vibrato was known only in the form of an embellishment (*flattement, Bebung, tremolo, close shake*, etc.) which, like other embellishments, was applied to a single tone. Although the *Bebung*, or tremolo, was usually produced on wind instruments not by the breath but by moving the finger, we may safely say that in terms of music and of technique, the 20th-century vibrato and the 18th-century *Bebung* have nothing in common. The proposition holds good even when the *Bebung* results from costal action, a technique that cannot be compared with that of diaphragmatic vibrato.

Vibrato playing was encouraged by innovations in instrument construction. Increased volume almost always went hand in hand with a loss of tone quality. Of all wind players it was chiefly the flutists who attempted to offset the neutral sound of the metal Boehm flute by playing vibrato. Although they had no ostensible reason for doing so, a succession of oboists and bassoonists followed suit. Clarinet and horn players were less enthusiastic.¹ Apparently nobody cared about the chaotic consequences of such discrepant notions for orchestral and ensemble playing.

The passages quoted below clearly illustrate how and where the *Bebung* is appropriate. Vibrato is scarcely mentioned at all, and then only in disparaging terms. Reading between the lines, we see that writers were wary of the *Bebung*. In Tosi-Agricola's *Anleitung zur Singkunst*, the prototype of a bel canto tutor, we read (pp. 121-122): 'The *Bebung* on a single tone, produced on stringed instruments by rocking the finger to and fro, *making the tone neither higher nor lower, but causing it merely to waver*, is an effective device in singing too, especially on sustained notes *and all the more so when initiated towards the end of such notes*. It cannot really be expressed in notation. It is easier to convey by verbal instruction. Even so, not all throats are suitable for its execution.' [My italics, F.V.] A little further on (p. 224) he adds: 'He will be loath to hear the unwarranted, repulsive style of those who imagine the sea's waves while singing, and expel the *innocent notes* [my italics, F.V.] in ugly, crude gasps. This is an offensive and improper practice.' The words 'innocent notes' apply convey the function of the note to the attentive reader. A note is a symbol and can only be converted into sound in a number of manners which have been sanctioned through the ages. The laws of 18th-century musical aesthetics prohibited the tone from being treated in any manner other than the traditional one.

¹ I realize that the situation I am describing was very much a matter of period and geography. This is not the place for a detailed examination, however.

Instrumental methods varied in the amount of attention they paid to the *Bebung*. Quantz' compendium is relatively brief on the subject: the two passages quoted below represent all he had to say. He mentions the *Bebung* produced by the breath, by the lips and by the finger, the third manner only in combination with *messa di voce*, however. 'You can also considerably improve the tone quality of the flute through the action of your chest. You must not use a violent, that is, a trembling action, however, but a calm one. Otherwise the tone will become too breathy: ... The forward and backward motion of the lips makes the tone true and pleasing.' (IV §25). And in the chapter headed *Of the Manner of Playing the Adagio* (XIV §10): 'If you must hold a long note for either a whole or a half bar, which the Italians call *messa di voce*, you must first tip it gently with the tongue, scarcely exhaling; then you begin pianissimo, allow the strength of the tone to swell to the middle of the note, and from there diminish it to the end of the note in the same fashion, making a vibrato [*Bebung* in the original German, Tr.] with the finger on the nearest open hole.'²

In the 'Solleggi' Quantz discusses every conceivable technical problem without once referring to the *Bebung*.

In the chapter on *Articulation* in this book, I mentioned an effect similar to the breath-produced *Bebung* described by Quantz in VI 1 (*On the Use of the Tongue in Blowing upon the Flute*). The notation in his examples is also usual for the *Bebung*. The difference between the effect described by Quantz and the *Bebung* is not quite clear, unless the 'action of your chest' he speaks of in IV §25, to be performed not violently but calmly, was less violent than the 'exhalation, with chest action' he advocates in VI 1 §11 which, going by the notation example, suggests a rhythmical *Bebung*. The other possibility he offers ('expressed much more sharply') recalls the 'ugly, crude gasps' so abhorrent to Tosì, thus perhaps qualifying as a manner of articulating. From all this we must conclude that the 'action of the chest' alluded to in IV §25 must be taken to mean a free, unrhythmical *Bebung* produced by the breath.

Leopold Mozart's instructions tally with the rules formulated by Tartini in his *Traité des Agréemens de la Musique* (c. 1754). He (Mozart) writes (XI §1, 3, 4): 'The tremolo is a grace which ... can be performed gracefully on a long note, not only by good instrumentalists but also by adroit singers. Nature herself is the teacher ... Because a tone performed with a tremolo does not sound true in tune, but wavers, it would be wrong to apply it to every note. Certain players make every note quiver, as if afflicted by a constant ague ... You may grace a final note i.e. the closing note of a period, or any other sustained note with a tremolo. But there are also a slow, a swelling and a rapid *Bebung*. Slow *Bebung*en are executed in quavers, fast ones in semiquavers while the rate of fluctuation in a swelling tremolo increases from quavers to semiquavers. From

examples in another section of the same chapter (XI §7) we learn that the long note preceding the cadenza at the end of a solo may be given a swelling *Bebung*.

Francesco Gemiani (*The Art of Playing the Violin*, London 1751, p. 8) associates the *close shake* with the expression of affects: '... move the Wrist in and out slowly and equally, when it is a long continued swelling of Sound by Degrees, drawing the Bow nearer to the Bridge, and ending it very strong it may express Majesty, Dignity, etc. But making it shorter, lower and softer, it may denote Affliction, Fear, etc.' The advice given in the next part of this passage seems to fly in the face of tradition: '... when it is made on short Notes, it only contributes to make their Sound more agreeable and for this Reason it should be made use of as often as possible ...'. It would be rash to interpret these words as an encouragement to play with a constant vibrato. Gemiani, too, regards the *close shake* as a grace, but as one which he declares may adorn not only long notes but, where feasible, short ones (e.g. a single quaver amidst semiquavers). Earlier, in the preface to *Rules for Playing in a true Taste* ..., London 1747, he had observed that flutists (read: wind players) should only perform the *close shake* on long notes.

Robert Bremner's explanatory brochure, supplied with J.G.C. Schetty's 'Six Quartets ... Op. VI and entitled *Some Thoughts on the Performance of Concert-Music*, is extremely readable and enlightening about certain aspects. Take this passage: 'Many gentlemen players on bow instruments are so exceedingly fond of the *tremolo*, that they apply it wherever they possibly can. This grace has a resemblance to that wavering sound given by two of the unisons of an organ, a little out of tune; or to the voice of one who is paralytic, a song from whom would be one continued *tremolo* from beginning to end. Though the application of it may, for the sake of variety, be admitted, at times, on a long note in a simple melody; yet, if it be introduced in harmony, where the beauty and energy of the performance depend upon the united effect of all the parts being exactly in tune with each other, it becomes hurtful.' Bremner allows the soloist a considerable amount of freedom, 'being the principal entertainer during his performance, (for the bass part is considered only as a servant) all the different graces of the bow and finger may be applied by him, when and where he pleases ... He has it likewise in his option to reject the original ...'. And on the subject of orchestral (ensemble) playing: '... it must follow, that when gentlemen are performing in concert, should they, instead of considering themselves as relative parts of one great whole, assume each of them the discretionary power of applying tremolos, shakes, beats, appoggiaturas ... or, in other words, carrying all their different solo-playing powers into an orchestra performance; a concert thus rebellious cannot be productive of any noble effect ... There is

² Earlier on, in XII §18 of the chapter *Of the Manner of Playing the Allegro*, Quantz says: 'Long notes must be sustained in an elevated manner by swelling and diminishing the strength of the tone ...'. There is no mention of the *Bebung*. Quantz evidently limited its use to slow movements.

* By tremolo is meant that quivering sound made by the trembling of the hand, the finger at the same time not departing from the string.'

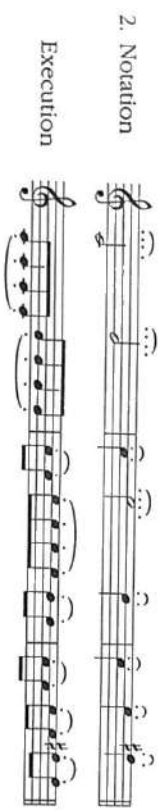
great reason to hope that they will not hereafter destroy their own entertainment by mingling these two styles of playing together; at least by carrying the first into the last ... *every tone should be as void of ornament as if produced by an open string* [my italics, F.V.]. It may not be improper here to observe, that the gentleman-performer on either the German flute or hautboy, should also, when playing in concert, adhere to the simplicity above recommended; for foul playing on a wind instrument resulting from vibrato! F.V.] must be equally prejudicial to the performance as on any other. Indeed, should he be sparing of his finger graces in general, and study the varieties and powers of blowing, his performance, if not already so, will soon become delicate, sweet and pathetic.' Tromlitz (X §4) describes the *Bebung* as 'an undulating, fluctuating motion which is made on a long, held note, and can be *slow or fast, uniform or waxing and waning*. On the flute it is produced by repeatedly partially or halfway closing and opening the next hole down from the long note with the finger, or [by alternately closing and opening] another hole completely, according to the demands of the circumstances. *It is not done with the breath on the flute*: this does not have a good effect, but makes a wailing sound; and anyone who does it spoils his chest and ruins his playing altogether, for he loses its firmness, and then cannot keep a firm and pure tone; everything wobbles out from the chest. It is not advisable to use this ornament frequently. On long notes, fermatas, and on the note before a cadenza, it can be used. A very fast *Bebung* is in my opinion a bad ornament. Examples of this technique do not lend themselves to being written down ...' [my italics, F.V.]. In §5 Tromlitz advises the player 'to use this ornament only seldom, as 'it will certainly arouse disgust if it appears too often.'

In *Versuch einer Anleitung zur berösch-musikalischen Trompeter- und Pauker-Kunst* (1795) Altenburg describes two kinds of *Bebung* that were customary on the trumpet. He discusses the first, the *Haupe*, or 'huff', in chapter X (p. 94), which deals with the use of the tongue, among other matters. Of the two forms in which the *Haupe* occurs, only the second is of interest to us: 'The second is called the beating [*huff*] because the note on which it is played is expressed, now loudly, now softly, with a quivering or a beating,' e.g.:



'The dots underneath indicate the beating, and the *f* and *p* the different loudness and softness on the tone. As is indicated, one can perform [this huff with] increasing or decreasing [volume].'

Apart from the dynamics, there is a certain resemblance to the execution described by Quantz in VI 1 §11.³ Altenburg refers to it in the chapter on the use of the tongue. He describes the *Bebung* on p. 118 of the chapter *Von den Trompeter-Manieren* as follows: 'The *Bebung* or *Schwebung* is properly a continuous increasing and decreasing [of the volume] of a given tone which is sustained according to its value. It is usually indicated by dots with a slur mark over the note, e.g.:



Since the ornament is not limited to a single note, the latter example is reminiscent of a simple form of vibrato.

The famous French tutors published around the turn of the 19th century (Devenne, c. 1794 [flute], Hugot-Wunderlich, 1804 [flute], Garnier, c. 1800 [oboe], Ozi, c. 1787 [bassoon], etc.) mention neither the vibrato nor the *Bebung*.

The passages quoted above confirm that there is absolutely no comparison between the *Bebung* of Mozart's day and the modern vibrato. Vibrato is a component of the tone to be used at the player's discretion, which in practice means more or less constantly, whereas the *Bebung* is simply an optional ornament to be executed either with or without *messa di voce*.

Generally speaking, on woodwind instruments the *Bebung* is performed by moving the finger and not with the breath. Where Leopold Mozart and Altenburg advocate a rhythmical tremolo/*Bebung*, Tosi and Tromlitz prefer a free *Bebung*, which according to them cannot be notated. The amplitude is supposed to be small. Brenner's explanation is important in that it highlights the great differences between solo and orchestral (ensemble) style. Ornaments, including tremolos on long notes, are permissible in solos with a basso continuo accompaniment, but never in orchestra parts. According to Brenner, the tremolo has a deleterious effect on intonation, an opinion to which Leopold Mozart subscribes. The *Bebung* can be played on long notes, closing notes, fermatas or the note before a cadenza.

³ See examples 18 and 19 in the chapter on *Articulation*.

Only once, in a postscript to a letter written to his father from Paris on June 12, 1778, did Mozart mention the *Bebung*: 'Meissner⁴, as you know, has the deplorable habit of persistently making his voice tremble for an entire crochet – indeed, often for a sustained quaver – something I have never liked about him. It is really horrible. It is an abuse of nature to sing like that. The human voice quivers of its own accord – but to an agreeable extent. That is the nature of the voice. It is initiated not only on wind instruments but also on stringed instruments – even on keyboards. When one goes too far it is no longer pleasant, being unnatural. To me it sounds like the organ when the bellows shudder.' Little comment is required here. Although Meissner does not sing vibrato, his *Bebung*, in Mozart's opinion, is too violent and rhythmical. The phrase 'the human voice quivers of its own accord' is an allusion to the natural freedom of the *bel canto* voice, not to the *Bebung*.

The *Bebung* was not limited to certain instruments but could, when the opportunity arose in concertos and solos, be executed by any wind instrument. Depending on the circumstances, a *Bebung* could be tight or relaxed, fast or slow. If the key mechanism does not impede a fingered *Bebung*, the effect can also be produced on modern instruments.

Mozart does not indicate this ornament with a symbol, but leaves its execution entirely to the player's initiative. Here are few examples of places where a *Bebung* is permissible (examples 3–7).

3. Concerto K 314 (285d)⁵
*Andante ma non troppo*⁵

4. *Gran Partita* K 361 (370a)⁶
Adagio

5. Concerto K 622¹
Allegro

6. Concerto K 191 (186e)¹

Allegro

7. Concerto K 495¹¹

Romanza. Andante

From the 19th-century literature it appears that 18th-century views concerning the use of vibrato had not essentially changed. In *Die Kunst des Flötenspiels* (1844) Anton Bernhard Fürstenau, like Quantz nearly a century before him, distinguished three ways of producing the *Bebung*: by means of 'a rapid succession of lung pressures', a 'quivering' movement of the jaw, and tapping the finger. These ornaments applied only to long notes, but by no means to every long note, an opinion which held good, by and large, throughout the 19th century.

The modern 'sempiternal vibrato' is a 20th-century phenomenon. It was introduced by, among others, the violinist Carl Flesch⁶, to whom vibrato was 'the most exhaustive expression of unconscious spiritual emotions', and its technique 'a vital issue for the artistic human being'. From an ornament, he and others developed a universal manner of performance.

Nowadays the vibrato is second nature to most flutists, oboists and bassoonists. A tone without vibrato sounds amputated to them. Whether the cause of this dubious phenomenon should be sought in the instrument, the player or both is a moot point. Suffice it to say that a constant vibrato is fundamentally wrong, and fatal to the performance not only of old music but of all music. The purpose of vibrato is to change the timbre and/or expression, not to camouflage an instrument's or a player's shortcomings.

To play musically with little or no vibrato demands considerable and creative breath control. It is particularly hard for flutists to make the tone sound alternately intense or relaxed, 'alive' or 'dead' independently of vibrato. If players could learn to make a distinction between the *Bebung* and vibrato, according to the circumstances, it would be a step in the right direction.

⁴ The celebrated bass singer Joseph Nikolaus Meissner (1724–1795).
⁵ *Adagio ma non troppo* in the A114.

⁶ See Carl Flesch, *Die Kunst des Violinspiels*, 2nd edition. Berlin 1928/9, vol. 1 (pp. 22, 23).

DYNAMICS

The alternate use of loud and soft is one of music's vital means of expression. 'We play Loud or Soft, according to our fancy, or the humour of the music ... sometime ... in one and the same Note' (Christopher Simpson, *The Division-Violist* ..., 1659). In the course of the 17th century degrees of loudness expressed in words or abbreviations of those words began to appear in notated music. Sometimes *crescendo* and *decrescendo* were prescribed as well. By the 18th century Geminiani and others were already using the symbols ———— and ———— . Up to the beginning of the 19th century, though, the words *crescendo* and *decrescendo* and their substitute signs were still rare, compared with the *forte* and *piano* which were used to denote contrasts.

Quantz on dynamics (XI §14): 'No less must good execution be varied. Light and shadow must be constantly maintained. No listener will be particularly moved by someone who always produces the notes with the same force or weakness and, so to speak, plays always in the same colour, or by someone who does not know how to raise or moderate the tone at the proper time. Thus a continual alternation of the Forte and Piano must be observed.' Quantz is alluding not only to the general dynamics of a piece here but to unwritten, 'discretionary' dynamics which, besides metric stresses and the varying degrees of loudness of dissonant chords¹, result from more or less spontaneous dynamic variety, prompted by 'good taste'. We shall come back to these 'micro-dynamics' – the province of solo playing – at the end of this chapter. Let us first turn our attention to the overall dynamics.

Turk (VI in §30) offers some general guidelines: '... Compositions of a spirited, happy, lively, sublime, magnificent, proud, daring, courageous, serious, fiery, wild and furious character all require a certain degree of loudness. This degree must even be increased or decreased according to whether the feeling or passion is represented in a more vehement or more moderate manner. ... And now let us consider that in each composition various gradations are again necessary which must all be in a proper relation to the whole. A forte in an Allegro furioso must therefore be a great deal louder than in an Allegro in which only a moderate degree of joy prevails, etc.

'Compositions of a gentle, innocent, naïve, pleading, tender, moving, sad, melancholy and the like, character all require a softer execution. The degree of loudness, however, must exactly correspond to each of the sentiments being expressed and as a result is different in most of the cases just mentioned. As with compositions which are to be played forcefully, other than the strength already due to them, an even greater degree for a fortissimo must be possible, and in the same manner, a piano and pianissimo should be possible in compositions that are to be played softly.'

¹ The greater the dissonance, the louder it is played. See Quantz XVII vi §14 and Table XXIV.

From this quotation we see that dynamic marks were practically superfluous, because the appropriate degree of loudness could be derived from the character of the piece. This accounts for the random presence (or absence) of such indications. Seen in this light, and compared with the music of most of his contemporaries, a number of Mozart's compositions are generously endowed with dynamic marks.

In his music for wind instruments Mozart indicated various degrees of loudness by *pp*, *p*, *dolce*, *sotto voce*, *a mezza voce*, *mf*, *f*, *ff*, *crescendo*, *decrecendo* (but not *diminuendo*) and *calando*, and also by the stress and accent marks *mf*², *mp*, *fp*, *sfp* and *sf*. Once in a while the words *crescendo* and *decrecendo* are replaced by — and — . The mark *mp* does not occur. Some of the above terms require clarification.

Sotto voce, literally 'under the voice', means a subdued tone without stresses (the harp part in bars 69–71, 73–75, 190–192, 194–196 of the first movement of the Concerto K 299 [297c], and bars 320–321 in the third movement, always in accompanying figures).

A mezza voce, literally 'half voice', differs from *mf* in halving not only the loudness but the expression too. Stresses are light, but the articulation remains distinct; the music should be played in a calm, distant manner (see example 44 in the chapter on *Articulation*).

The word *dolce*, literally 'sweet', has a bearing on the expression mainly. Mozart employs it in two ways: as *p e dolce* or *p dolce*, and as *dolce* on its own. In the former case the meaning is the customary one: soft and sweet. Where the word *dolce* appears alone, it applies to a solo in which the player determines the loudness for himself but must not forget the *dolce* character. In such passages the accompaniment is marked *p* (e.g. in the Serenade K 388 [384a]¹, oboe I, bar 42), or is silent (*Gran Partita* K 361 [370a]¹, clarinet I, bars 1–3).

The rarely prescribed *calando* meant exactly the same as *decrecendo* in the 18th century, but Mozart tends to use it in conjunction with an easing of the tempo.⁴ For instance, in bars 58 and 69 of the octet version of the Serenade K 375^{III}, the *decrecendo* prescribed in the sextet version has been changed to *calando*, for which Mozart must have had his reasons.

² This mark only occurs in K 295^{a1} and in the string parts of K 407 (386c)¹ and K 581^{III} (Trio II). Clementi (p. 9) writes: 'Rinforzando, or rinf. to swell 2, 3 or 4 notes'.

³ In the *MGA dolce* has been altered into *p*. On the third crotchet of the tutti in the same bars a *p*, not present in the autograph, has been added.

⁴ It was Clementi who legalized the double meaning of the term in 1801: 'Calando, or *mancaudo*, diminishing by degrees the sound, or slackening almost imperceptibly the time, or both' (p. 14). This double meaning only gradually gained general currency in the course of the 19th century.

Mozart had a predilection for *p*, *f* and *crescendo*, resorting only very sparingly to any other indications. *Crescendo*, for example, occurs sixteen times more than *decrecendo*. This ostensibly disproportionate ratio is a consequence of the principle of stresses, of which a *diminuendo* every bar or half-bar is an integral part. *Dececendo* and *calando* engulf the stress and in any case usually extend over more than one bar (example 1).

1. Serenade K 388 (384a)¹

The score shows two staves: cl I, II in Bb and bn I, II. The tempo is marked 'Allegro' and 'a tempo'. The key signature has one flat. The music starts with a *p* dynamic. There are several instances of *p* and *mf* dynamics. A section is marked 'à 2 calando' with a *p* dynamic. The score includes dynamic markings like *p*, *mf*, and *f*, and articulation marks like *[a tempo]*.

In these two bars only the 2nd clarinet retains slightly stressed syncopations. The stress after the barline disappears completely.

Crescendo, except under most of the cadential trills in the concertos, is prescribed chiefly where one would not automatically expect it. When not impeded by the articulation, a *crescendo*, too, will swallow up the stresses. In the following example the two horns perform a smooth *crescendo*, while the clarinets and oboes are compelled by the articulation pause at the end of each bar to interrupt the tone preceded by a short *dececendo*. The suggested rendering is given in brackets (example 2).

2. *Gran Partita* K 361 (370a)¹

The score shows two staves: ob I, II and cl I, II in Bb. The tempo is marked 'Romance. Adagio'. The key signature has two flats. The music starts with a *mf* dynamic. There are several instances of *mf*, *p cresc.*, *f*, and *p* dynamics. The score includes dynamic markings like *mf*, *p cresc.*, *f*, and *p*, and articulation marks like *[p]* and *[p cresc.]*.

A *f* at an upbeat (i.e. at a weak part of the bar) does not reach its full strength until the beginning of the following bar (examples 3, 4).

3. Serenade K 388 (384a)^v

Allegro 17

4. Quartet K 285bⁱ

Allegro 16

A *f* is rarely indicated.⁵ This does not detract from the importance of *f* in practice. As Türk says, it depends on the character of a composition or a passage.

A dynamic mark need not always indicate a subito change of loudness. Referring to a musical example, Leopold Mozart (XII §8) states: '... diminish (the tone) as the melody continues'. However, the place at which he suggests starting the decrescendo is already marked *p*. Obeying his instructions, we might interpret the piano in the following fragment as a decrescendo, perhaps even a *calando* (example 5).

5. *Gran Partita* K 361 (370a)^v, var.^v

Adagio

A *p* stands for decrescendo in some places in the Piano Quintet K 452ⁱⁱ too. The rising sequence marked *crescendo* in bars 106–108 is followed by a falling sequence (bars 109–112) over an organ point on the dominant and beginning with a *p*. A literal interpretation of this marking does not sound surprising, but illogical. We should read decrescendo instead of *p* here. The *p* is not reached until bar 113. By the same token the *p* should be read as decrescendo in bars 42 and 123.

⁵ We shall disregard the *f* in bar 61 of the cello part of K 581ⁱ – almost certainly a misprint – and the eight *f* marks on syncopated notes in the Divertimento K 270ⁱ. The sole purpose of the latter is to set stresses; a few years later Mozart would probably have written *sf*. The only true *f* that remains is thus the unisono C in the string parts of K 285bⁱ (Var. IV, bar 21).

There can be little doubt that the *p* in bar 32 of the next example is to be understood as a decrescendo. Conversely, the *f*'s in bars 31 and 33 should be rendered as crescendo (example 6).

6. Quartet K 285¹¹

Adagio

Lip to 1780 Mozart confined his indications of accents to the *fp* first described by his father in 1756. He later introduced other marks such as the new *sforzato* (*sf*) also used by Haydn, and the rare *sfp*. In I v §79 Türk gives this definition of *sforzato*: '*sf* or *sforz.* – *sforzando*, *sforzato*, play strongly; as it were, to strike with force (this often applies only to the note above which it is placed) ...'.⁶ This suggests that the loudness of the tone is not reduced and that *sforzato* was not yet used in the sense of an accent (>). Confirmation is found in the few sources in which *sf* is mentioned: the flute methods of J. Wragg (1807), B. T. Berbiguer (c. 1818), A. B. Fürstenau (c. 1825) and others. *Sforzato* should hence be read as *ff tenuto*, and may not be reckoned to the accent marks, which always incorporate a *p* (*fp*, *sfp*, *mf p*). Only in this light are the opening bars of the Serenade K 375¹ comprehensible (example 7).⁷

7. Serenade K 375¹

Allegro maestoso

The marks above the example are meant to clarify the dynamics. They show the accents diminishing in force – not subito (>), but gradually (>>). In the Serenade K 388 (384a)¹¹, which like its counterpart K 375 boasts a rich variety of dynamic marks, bars 106, 108, 130, 132, 178, 179, 186 and 187 feature a new accent sign introduced by Mozart: *mf p*, suggesting a stress rather than an accent.

8. Serenade K 388 (384a)¹¹

Allegro

In many of Mozart's compositions the dynamics are notated with care, and save for a natural incidence of 'light and shadow', the player may stick to the old rule that a dynamic indication remains in force until replaced by another.⁸ However, in some works Mozart, in keeping with tradition, limits himself to just a few hints. Among these works are the early divertimentos, the more concertante quartets (K 285, 298, 370 [368b]), the *Kegelestatl Trio* (K 498) and the solo parts of the concertos with the exception of that for flute and harp, K 299 (297c). Where the generally well-marked string parts of the two quintets K 407 (386c) and K 581 provide insufficient guidelines for the dynamics of the unmarked solo wind instruments, the same rule applies as for a concerto: the soloist makes his own decisions. First and foremost, however, loudness and softness should be in a suitable relationship to the accompaniment. In any case, unmarked movements or passages will have to be given dynamic indications. You

⁶ Exceptions include bars 19 and 21 in the *Gran Partita* K 361 (370a)¹¹, Trio I, where *sf* could also apply to the note(s) following the one marked *sf*.
⁷ See also the K 375¹¹ Trio, bars 1, 2, 5, 6, 13, 14.

⁸ The *Gran Partita* K 361 (370a) is a classic example. The *MGA*'s failure to appreciate this accounts for serious mistakes like the *p* in the Finale from bar 36² on.

cannot 'keep droning on at the same loudness', as Leopold Mozart puts it (XII 58).

When supplementing missing dynamic marks we can rely on a number of indications. For instance, the lack of a dynamic indication at the beginning of a fast or moderately fast movement means that it should be played forte. If nothing is indicated at the beginning of a slow movement we may assume that it begins piano. There are of course exceptions, depending on the character of the movement and any subsequent markings.

Alternately rising and falling figures are played crescendo and decrescendo respectively, as in the following passage from a Concerto by Georg Zarth (1708–1778), quoted in Quantz' *Solifeggi* (example 9).

9. Concerto di Zarth

Vivace

Quantz comments: 'Play the descending figures with less wind, but not less tongue, and the ascending figures with more wind but not more tongue, the first strongly; otherwise evenly and all 1's well raised.'

Both Quantz and Türk tell us how to play repeats. Quantz (XII §23) says: 'In repetitions generally, the alternation of Piano and Forte does good service.' Türk (VI in §31) goes into greater detail: 'When a musical thought is repeated, then it is customary to play it softly the second time, provided it has been played loudly the first. On the other hand, a repeated passage may also be played louder, especially when the composer has made it livelier through elaborations.' This suggestion should only be followed when there is no dynamic marking at all in the passage, or only at the beginning and nowhere else. An example can be found in the *Divertimento* K 253. The *Tema* and first four variations each consist of two eight-bar sections, both of which are repeated. Neither in the *Tema* nor in the variations are any dynamics specified for the first eight bars, and so the repeat can be played piano. The second eight bars contain several dynamic marks and can therefore be played as prescribed both times. The question of whether it is appropriate to play the repeat of the first eight bars of Var. IV piano, in view of the 'military' character of this variation, is not the issue here. The fifth variation (*Adagio*) has dynamic indications both before and after the double barline, so it is superfluous to introduce any changes in the repeat.

Although the first movement of the Quartet K 298, a theme and four variations, is in the same form as the first movement of K 253, no dynamics are prescribed. Playing all the repeats piano would result in ten monotonous eight-bar alternations of forte and piano. Unlike K 253, every instrument has its own solo variation. Nevertheless, the dynamic structure of the latter work could set the pattern (first half *f-p*; second half four bars *f*, four bars *p*, both times). Repeats of shorter passages, too, may be played alternately loud and soft (example 10).

10. Quartet K 285¹

Allegro

In faster tempos, short notes between longer ones may be played more softly and casually (example 11).

11. Quartet K 370 (368b)¹

Allegro

As stated above, Mozart only specifies crescendo where it is not taken for granted. Where it is self-evident, as in ascending sequences and other places of heightened tension, the player is expected to act on his own initiative. It would be wrong to interpret this kind of crescendo as a modern crescendo, in which traditional stresses are ignored and each note is louder than its predecessor. Mozart's crescendo applies primarily to the stresses, the intermediate notes being less involved in the process (example 12).

12. Quartet K 285¹

Allegro

In VI iii §31 Türk observes: 'In general, one must even play single tones of importance with more emphasis than the others.' There are many examples of this; one is shown below. The notes in question are marked with a + (example 13).

13. Quintet K 407 (386c)¹

97 Allegro

hn
in Eb

The guidelines given here for adding dynamics to unmarked movements or passages may be supplemented by a remark made by Türk in VI iii §31: 'To specify whether a particular passage must be played somewhat louder or softer than the preceding and following ones is utterly impossible; nevertheless, one can generally assume that the livelier parts of a composition can be played louder and the tenderly singing, etc., parts can be played softer, even if in the first case no forte, and in the second, no piano has been indicated.'

Arrangements of two compositions with sparsely indicated dynamic detail were published around 1800, with added dynamic marks. They are the Quartet K 370 (368b) for flute instead of oboe and string trio (two different arrangements of this work exist) and the Trio K 498 in the form of a sonata for piano and violin or flute instead of piano, clarinet and viola. Here are the opening bars of the first movement of K 370 (368b) in the version published by Simrock in 1802, probably arranged by the flautist Antoine Hugot. The dynamic marks added in the arrangement are in brackets (example 14).⁹

14. Quartet K 370 (368b)¹

Allegro

And a few fragments from the oboe part of the same piece (example 15).

15. Quartet K 370 (368b)¹

45 Allegro

ob

⁹ See also example 27 in the chapter on *Articulation*, showing the dynamics for the Clarinet Quintet K 581, taken from an arrangement.

7 Adagio

32

39 Rondeau. Allegro

46

The solo concertos are a special case. Dynamics are clearly marked in the tutti as a rule. In the solo parts, however, apart from the odd *fp* or *sp*, they are completely up to the player.

The words *Solo* and *Tutti* remind the orchestral instrumentalist of his twofold function: he is alternately an accompanist and a tutti player. The old custom of accompanying solos with a small string group meant that Solo also indicated who was supposed to be playing and who not. This applied to the bassoon as well, which played along with the bass when it did not have its own tutti part. In accompaniments the word Solo is generally paired with piano. Short tutti interruptions are marked forte, replaced immediately by piano when the solo enters.

It is sometimes possible to extrapolate a solo part's dynamics from the tutti or from the character of the accompaniment. An experiment with the Concerto K 313 (285c)¹ yields the following result (example 16).

16. Concerto K 313 (285c)¹

Allegro maestoso

31 Solo

35

39

42

46

50

55

58

63

66

70

74

79

(For bars 126 through 134 see example 48 in the chapter on *Articulation*. In this example the dynamics of the passage are included and explained.)

A few explanatory remarks may serve to clarify the above example. The dynamic indication in bars 31–34 correspond with bars 1–4 of the tutti. The low register of the flute entry in bar 35, the double-octave leap to bar 36 and the somewhat

halting melodic development in bars 37 and 38 make it difficult to establish the dynamics, and certainly rule out a piano rendering as in bars 5–8 of the tutti. It is better to postpone the piano which, going by the tutti, ought to begin at bar 35, until the upbeat to bar 37, and to play dolce. The *lusingando* character of the theme introduced at bar 46 calls for piano. The marks in bars 49–51 would not have been noted by an 18th-century composer, but represent an obvious rendering of the passage ('light and shadow'). The dynamics in bars 55 and 56 are based on the character of the accompaniment. The marks in bars 70 and 72 and the forte in bar 77 match the tutti. In the first edition the flute plays along with most tutti, as in bar 78. The forte upbeat is justified by the soloist's doubling of the tutti.¹⁰ The piano in bar 81 again derives from the tutti. The wide leaps in bars 86 and 88 conform with the rule and are loud, and the crescendo in bar 90 conforms with the crescendo in the accompaniment. In bars 103 and 114, before embarking on its 'real' solo (bars 104 and 115), the flute parodies the orchestra's previous bar. The contrast between this rather ironic imitation and the solo needs to be expressed in the dynamics. The forte in bar 147 matches the orchestra's preceding forte bar and *ff* in bar 147.

The generally continuous piano markings in accompaniments cannot always be taken literally. A few examples illustrating this follow. Some clarinetists adopt a velvet-gloved approach to Mozart's solos. This often results in 'beautiful tone' but detracts from the dynamic expression – inevitably of the accompaniment, too. First, then, an example from the Clarinet Concerto K 622¹ (example 17).

17. Concerto K 622¹

180
Allegro

¹⁰ Where specified in the *Urtext*, the soloist may play along with the tutti.

fl [poco] [cresc] [p] [mf] [decresc.] p [mf] [decresc.]

vn I/II [p] [mf] [decresc.]

Tutti [p] [mf] [decresc.]

In the next example the flute plays softly when accompanied only by two violins (Bars 69–72). When all the strings join in, they and the flute play loud – the strings in contravention of the prescribed piano. Here the contrast between the slurred notes in 69 and the detached notes in bar 73 of the flute part may serve as a guide (example 18).

18. Concerto K 314 (285d)¹¹

Andante ma non troppo

fl [p] [f]

vn I II [p] [f]

str [p] [f]

In the horn concertos the dynamics depend partly on the proportion of open and stopped tones (examples 19, 20).

19. Concerto K 495¹

Allegro moderato

hn in Eb [f/mf] [p]

(+ = stopped, o = open)

20. Concerto K 495¹

Allegro moderato

hn in Eb [f] [p]

(+ = stopped, o = open)

In Donnich's *Méthode de ... cor* we read that stopped tones were not meant to squawk the way they often do when produced by modern players. In the chapter *De légèreté des sons* Donnich says: 'We observe between notes which are stopped and those which are not a difference in timbre which it is impossible to eliminate completely, being inherent to the nature of the instrument, but which can at least be disguised sufficiently' so as not to offend the ear.' He continues: 'In order to achieve this result, the only means at our disposal is to play unstopped notes weakly with the breath so that stopped notes, of necessity less sonorous, do not contrast too sharply.' It was thus not a case of leaving the dynamics entirely to the whims of the instrument and of playing, say, a suspension soft and its resolution loud simply because the first note was stopped and the second open.

On one occasion Mozart prescribes the squawky *chirré* effect by marking a stopped tone *sf* (example 21).

21. Concerto K 417¹

Allegro maestoso

hn in Eb [sf]

The accompanying strings change from *p* to *cresc.* at bar 116.

The solo concerto is often sadly neglected during preparations for an orchestral concert. Generally speaking, neither conductors nor orchestras are particularly thrilled about accompanying a soloist. The soloist consequently plays loud in order to make himself heard above the orchestra, which is usually too big and too noisy; the orchestra plays loud tutti and dull, lacklustre *mf* accompaniments. This could all be avoided if soloists would note the dynamics in the orchestral parts beforehand. Concertos are best accompanied by small orches-

tras numbering, say, 4 to 6 first violins, 4 to 6 second violins, 2 to 3 violas, 2 to 3 cellos, 1 to 2 double basses, 1 bassoon (if no bassoons are required) to double the bass part in tutti passages, other wind instruments as specified in the score. Circumstances permitting, the conductor may retire, leaving things to the soloist and the leader of the orchestra, in keeping with 18th-century custom. The 'Anführer' (usually the leader) was responsible for coordinating play and ensuring 'good performance'. It was not his task to 'interpret' the music in the way we have come to expect from the modern conductor. The leader must judge from the execution of the soloist whether the latter would prefer what he is playing either faster or slower, so that the others may be guided smoothly to the correct tempo. The leader must allow the soloist the freedom to set his tempo as he considers best (Quantz, XVII 1 §6), a passage which may be also applied unservedly to dynamic interpretation.

The accompanying orchestra may not play a servile role. The accompaniment, according to Quantz (XVII vii §10), must be guided 'in all cases by the execution of the soloist, and always do [his] share.' The orchestra, then, must take an active interest in what the soloist is doing, react to his inspirations, follow his dynamics at a suitable 'distance' and take its own initiative in the tutti and occasionally elsewhere. It is imperative not to force the soloist to play an incessant forte. He must be free to play both loud and soft, provided his piano retains an audibly 'solo' character.

The indication *solo* occasionally occurs in works other than the concertos – but not as the alternative to *tutti*. In the third movement of the *Gran Partita* K 361 (370a), for instance, the first entries of the 1st oboe, 1st clarinet and 1st basset horn – prominent participants in the whole piece and in the spotlight as soloists in this movement – are marked *solo*, an instruction that remains in force until the end of the movement. Again, the word is a substitute for dynamic symbols. The parts in question are to be played in the manner of a solo, the dynamics free and above the level of the accompaniment.

A passage from a letter written by Mozart to his father from Vienna on September 26, 1781 contains an oblique reference to his ideas about dynamics. Discussing *Die Entführung aus dem Serail* and Osmin's rage, which Mozart sought to express in the tempo and key, he writes: 'For a man possessed of such a passionate fury is oblivious to order, moderation and direction, he is beside himself – and so the music, too, must be beside itself....' And then: '*the passions, violent or not, must never be expressed to the extent of arousing disgust, and the music, even in the most horrifying situation, must never offend the ear but delight it, meaning that music must always remain music ...*' [my italics, F.V.] A statement which many a conductor, including specialists in old music, would do well to take to heart.

Players of modern instruments should bear in mind that Mozart's forte was sonorous rather than noisy. The contrast between forte and piano should not be exaggerated. Dynamic indications are relative. The player should use them in a flexible manner, adapting them to the ambient circumstances and maintaining the proper balance. Where necessary *f* may be played *ff* and *mp* may replace *p*.

In Tables XVII, XVIII and XIX of chapter XIV, *Of the Manner of Playing the Adagio* (§41–43), Quantz shows an Adagio for which he has worked out the aforementioned 'micro-dynamics'. As stated earlier, these 'discretionary' dynamics apply to solos and, as far as Mozart is concerned, are suitable in slow movements of concertos and chamber music with solo instruments. The quartets are a case in point, notably the Flute Quartet K 285ⁱⁱ.

Quantz' example – a perusal of which is highly recommended – conveys an impression of the tremendous differentiation that characterized the dynamics of the period. Speaking of this 'variety of good execution' in XIV §25, he elucidates: 'But you should not always take these words [crescendo, decrescendo, strong, stronger, weak] in their extreme degree; you must proceed as in painting, where so-called *mezzo tinte* or half-tints, by which the dark is imperceptibly joined to the light, are employed to express light and shadow.' Earlier, in §9 of the same chapter, he had declared light and shadow to be 'of the greatest necessity', but to be used discerningly, 'lest you go from one to the other with too much vehemence rather than swell and diminish the tone imperceptibly.'

Another form of free dynamic improvisation is *messa di voce* – a crescendo plus diminuendo on a held-out note – sometimes in combination with a *Bebung* (example 22).

22. Quartet K 370 (368b)ⁱⁱⁱ



Mozart was not averse to *messa di voce*, witness a letter he wrote to his father on February 19, 1778, in which he describes the singer Toscani as having 'no *messa di voce*....' In a word, she sang with art but without understanding! In a letter dated a little later – May 28, 1778 – to his son, Leopold counters with an account of the oboist Carlo Besozzi: '... his sustained notes are remarkable, being held on an incredibly long breath, swelling and diminishing the tone without the least fluctuation of pure intonation. This *messa di voce* came almost too often for me ...'

Ideas about great dynamic diversity were still the same at the end of the 18th century, as we gather from John Gunn's heartfelt words on the subject (p. 26): 'If there be any one principle which takes place in all the fine arts ... it is certainly that of *varyety*: ...; the waving and gently-swelling line of beauty, the *chiaroscuro*, or light and shadow, the raising of a colour to its utmost splendour, and then withdrawing it, as it were, from the eye, by imperceptibly-varying tints, and the gradual swell and dying away of musical sounds, seem all to depend on this one principle for their effect on us.'

CADENZAS AND FERMATAS

Improvising or 'composing' cadenzas is no easy undertaking, nor was it in the 18th century, as Quantz observes in XV §6: 'It is indeed undeniable that cadenzas serve as an adornment if they fit the requirements of the piece, and are introduced at the right place. ... And since their nature and the proper way to perform them are not well known, the fashion generally becomes a burden.' The word 'fashion' suggests that Quantz had a transient phenomenon in mind. He could hardly have foreseen that the *cadenza* – an Italian invention, according to him, introduced between 1710 and 1716 – would survive into the 20th century. Players were relieved of the 'burden' in the 19th century, when composers began writing their own cadenzas. The development was heralded by Mozart, who wrote cadenzas for many of his piano concertos. There are extant cadenzas for several 18th-century concertos for stringed and wind instruments, but it is not always possible to establish whether they were written by their composers or by some player or other. As far as we know, no cadenzas supplied by Mozart's contemporaries for his wind instrument concertos have survived. We may rule out the possibility that he wrote any himself. After all, the *cadenza* was the task of the player who was prepared to assume the responsibility.

For more knowledge about 18th-century cadenzas for wind instruments we must rely on what can be gleaned from the various methods. Surviving cadenzas for wind instruments can supplement that information.

Throughout the 18th century the *cadenza* was a controversial issue; players were often rebuked for abusing the freedom it offered. In V II §12 Türk says: 'For it is not seldom that a concerto or the like seems to be played merely because of its *cadenza*. The executant goes to excess not only with regard to the suitable length ...; but in addition to this even incorporates all sorts of ideas that do not have the least relationship to what has gone before in the composition. The result is that the good impression left on the listener by the composition has for the most part been "cadenzated" out ...'

Cadenzas are played on a 6/4 chord on the dominant at the end of concerto movements when the composer has marked that place with a ♪.

The criteria for a good *cadenza* are discussed at length by Quantz, Tosi-Agricola, Türk and Tromlitz, each of whom devotes a chapter to the matter. There appears to be a strong consensus of opinion. Oddly enough, C.P.E. Bach has little to say on the subject, and Leopold Mozart ignores it completely.

Quantz discusses the *cadenza* in chapter XV of *On Playing the Flute*. In §4 he maintains that it is only 'appropriate in 'pathetic and slow pieces', or in 'serious quick ones', but not in 'gay and quick pieces' in 2/4, 3/4, 3/8, 12/8 or 6/8 time. The purpose of the *cadenza* is to 'surprise the listener unexpectedly once more at the end of the piece, and to leave behind a special impression in his heart.' (§5)

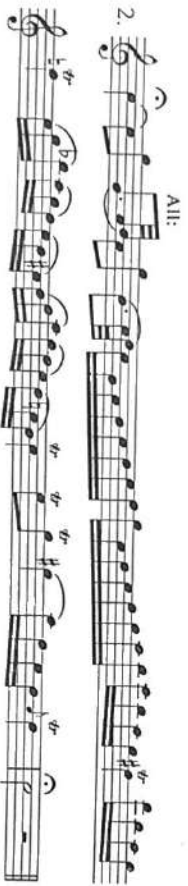
Cadenzas should 'stem from the principal sentiment of the piece, and include a short repetition or imitation of the most pleasing phrases contained in it.' Quantz doubts whether players are always able to produce new ideas on the spur of the moment. Drawing on a stock of suitable motifs from a movement will confirm the prevailing affect of that movement (§8).

The cadenza should be short and fresh, like a *bon mot* (§9), it should not incorporate too many ideas (§10) and its opening and closing figures should not be repeated more than twice in transpositions (§11). Quantz cautions players against repeating a figure at the same pitch (§12).

A short cadenza should not modulate at all, while a slightly longer one may modulate to the subdominant key and a still longer one to the subdominant and dominant. In major keys modulation to the subdominant proceeds by way of the minor seventh (example 1, at letter a), to the dominant via the augmented fourth (example 1, at letter b). The home key is reached via the perfect fourth (example 1, at letter c) (§14).

1. 

A 'gay cadenza' features 'extended leaps and gay phrases, interspersed with triplets and shakes, etc.' (§15) (example 2),

2. 

while a 'melancholy' one consists almost entirely of 'small intervals mingled with dissonances' (§15) (example 3).

3. 

In this regard you must take particular care not to lapse into absurd mixtures and confusions of the gay and the melancholy' (§15).

And in §16: *Regular metre is seldom observed, and indeed should not be observed, in cadenzas. They should consist of detached ideas rather than a sustained melody, as long as they conform to the preceding expression of the passions.* [My italics, F.V.]

Cadenzas for voice or a wind instrument 'must be so constituted *that they can be performed in one breath*' [my italics, F.V.]. A string player may make them as long as he likes, although 'reasonable brevity ... is more advantageous than vexing length.' (§17)

Quantz rounds off his exposition on the monophonic cadenza in §18: 'Because of the necessity of speedy invention [this is the first time that Quantz alludes to spontaneous improvisation, F.V.] cadenzas require more fluency of imagination than erudition. Their greatest beauty lies in that, as something unexpected, they should astonish the listener in a fresh and striking manner and, at the same time, impel to the highest pitch the agitation of the passions that is sought after. You must not believe, however, that it is possible to accomplish this simply with a multitude of quick passages. The passions can be excited much more effectively with a few simple intervals, skilfully mingled with dissonances, than with a host of motley figures.'

All this goes to show that the importance of affects may not be played down in the cadenza, but should be 'impelled to the highest pitch'.

Quantz goes into the harmonic construction of the cadenza and its modulation possibilities at greater length than his fellow-authors. Readers keen to learn more about this aspect are advised to study chapter XV.

As I said, 18th-century authors were fairly unanimous in their views on the cadenza. Like Türk, Tromlitz (XII §5) complains that players abuse it. He advocated limiting it to the length of a breath, adding in an aside (§6) that 'the reed-instrument player can hold his breath longer than a flute-player, because with the latter more wind is required, and also more is wasted.' In §7 he says: 'Since these cadenzas are free fantasies composed of all kinds of figures and ideas, and are mostly without metre, their movement and melody cannot really be determined, neither can they well be written down for another person in notation. Sometimes it does seem as though they had metre, but it does not last long before this disappears again.'

Tromlitz tolerates the introduction of material from the movement in question (XII §9): 'This emergency aid is old and well known, but in case of necessity, when you have not practised one, and nothing will come right away either, it is satisfactory.' However, if you keep a stock of fitting ideas, this aid is not necessary.' And in §10: 'Cadenzas should be short', and even when not improvised should be 'played as though they were only now appearing for the first time.' Modulations, he states, are better avoided. At most, related keys may be 'touched on'. Tromlitz' examples of cadenzas are more applicable to Mozart than those supplied by Quantz. Here is a Tromlitz cadenza (example 4):

4.

The rule of playing a cadenza in a single breath may be broken once in a while, according to Tromlitz. In a cadenza too long for one breath he provides breathing spaces (§13). He also gives examples of cadenzas thirteen and ten bars long, both notated in G throughout, again indicating where breath may be taken. Both possibilities, he says, are feasible (§14, 15). Example 5 shows the first of these cadenzas.

5.

(+, ‡ and † = first, second and third breathing space)

Türk (V II §14) confirms that cadenzas, 'especially in compositions of a melancholy character', should be brief. A vocal or wind-instrument cadenza, he says, should last only as long as a breath permits, continuing: 'On stringed instruments [including the piano, F.V.] this principle need not be followed too strictly, but this notwithstanding, enormously long cadenzas which sometimes last several minutes are in no way excusable.' Unlike Quantz and Tromlitz, who do not specifically state whether motifs from the composition should be utilized or not, Türk (V II §14) says: '... the cadenza, among other things, should particularly reinforce the impression the composition has made in the most lively way and present the most important parts of the whole composition in the form of a brief summary or in an extremely concise arrangement.' He is more tolerant towards modulations, although within limits: 'In no case should one modulate to a key

which the composer himself has not used ...'. Notably this last remark is clearly addressed more to keyboardists and string players. Wind instrumentalists would do better to make less liberal use of modulations in their cadenzas.

The cadenza, according to Türk, should be more like a fantasia than a methodically composed addition. In a footnote he adds: 'Perhaps the cadenza could be not inappropriately compared with a dream. We often dream through actual experienced events in a few minutes, which make an impression upon us by their most lively sensations, but are without any coherence or clear consciousness.'

Mozart's own cadenzas for his piano concertos are not suitable models for wind players. Their average length is between thirty and forty bars, divided into three, sometimes four, clearly distinguishable sections. Mozart wrote barlines in his cadenzas.

Summing up, we see that the classical wind cadenza should satisfy the following criteria:

- a. A cadenza is played towards the end of a movement on a 6/4 chord on the dominant marked by the composer with a cresc.
- b. The cadenza is usually brief, the length of one breath. There are however exceptions.
- c. A cadenza should not modulate, but may touch on nearby keys.
- d. A vivacious cadenza consists of leaps, gay figures, triplets, trills and the like.
- e. A melancholy cadenza consists of small intervals, interspersed with dissonances.
- f. The cadenza may present material from the preceding movement, but need not.
- g. The cadenza is not usually written in a specific metre. There are exceptions, however (Tromlitz, Mozart).
- h. The affect of the movement in question must definitely be preserved and if possible reinforced. This is more important than a display of virtuosity.
- i. Even when a cadenza is written out – as is invariably the case nowadays – it should sound like a spontaneous improvisation.

Some examples of authentic cadenzas from classical concertos for wind instruments follow. Unfortunately, it is not certain whether they were written by the composers of the concertos (examples 6–10).

6. Christoph Willibald von Gluck, Flute Concerto

I Allegro non molto

II Adagio

7. Friedrich Hartmann Graf, Flute Concerto

I Allegro

II Adagio

8. Michael Haydn, Flute Concerto PER 56

I Allegro moderato

II Andante

III Allegro assai

9. Alessandro Besozzi, Oboe Concerto

I Allegro

II Andante

— material from the movement in question

It is useful to analyse and play classical cadenzas. Many of them are to be found in *The Classical Woodwind Cadenza* by David Lasocki and Betty Bang (New York, 1978), the most comprehensive study of this subject ever published. Examples 9 and 10 in this chapter come from their book.

Mozart always wrote his own cadenzas for works featuring two, three or four instruments with an orchestral accompaniment. This means the Concertone for 2 violins K 190 (186E), the Sinfonia Concertante for violin and viola K 364 (320d), the Concerto for 2 pianos K 365 (316a), the Concerto for 3 pianos K 242 and the Sinfonia Concertante for 4 wind instruments K 297b (Anh. C 14.01). The Concerto for flute and harp K 299 (297c) is an exception. In a letter written on July 9, 1778, Mozart mentions the daughter of the Duc de Guines, who commissioned the work. He was giving her composition lessons, but: 'this is not a person to compose - it is a waste of effort. In the first place she is extremely stupid, and secondly she is extremely lazy.' It is therefore most unlikely that Mozart would have entrusted her with the composing of the three cadenzas, and we may safely assume that he wrote them himself. Türk's remark (V ii §20): 'Commonly composers themselves write out cadenzas of this type ...' is a pointer in that direction. The cadenzas have evidently been lost.

Quantz and Tromlitz' indications for double cadenzas, dealing only with melody instruments, do not help us with this work for a melody and a chord instrument. In V ii §18 Türk formulates two rules to be observed in the case of a double cadenza when one of the instruments is a piano, i.e. a chord instrument.

1. For a cadenza in two voices only those passages can be used which will permit imitation or the accompaniment of a second voice.² Türk's commentary to this rule reads: 'It follows from this that the making of a cadenza for two instruments assumes an incomparably greater harmonic knowledge than that which is required for a mere simple cadenza. Generally one of the voices lingers (rests) long enough for a short thought to be ended in the other [Türk is alluding to two-piano cadenzas, F.V.I, but it is customary before the cadence for both voices to play connected passages together, even if only in thirds and sixths. One should guard against progressions of many intervals of the same kind, however, because the listener would prefer to be diverted by variety.]'
2. Only such passages should be chosen that can be mastered by both performers.'

The commentary to this rule reads: 'Here one must expressly consider the abilities of the players and also the peculiarities of the instruments. Therefore, the more skilled player should not include difficult passages which the weaker one cannot master. In the same way, for example, the keyboard player should avoid such passages which are, to be sure, comfortable enough to play on his

own instrument, but which can either not be played on the violin and the like, or only with the greatest effort.'

Türk continues: 'On the contrary, a cadenza for two instruments may be longer than a simple one. Also the repetition of certain passages is not only permitted but for the purposes of imitation it is necessary, provided one can call what has been played by one voice and imitated by another a repetition. There is no need to remain bound to a single metre: nevertheless, the tempo (dynamics, etc.) in which the first player plays a section to be imitated, should also be maintained in the second (imitating) voice. It is only customary before (or between) each individual idea to delay somewhat longer than the actual duration. That both players must coincide exactly in those parts of the cadenza which they are playing together, is obvious without saying so.'

To this Türk adds the parenthetic remark that the limited space at his disposal did not permit the inclusion of an already sketched cadenza for two different instruments - a regrettable omission.

Besides the cadenza at the end of a movement and on a 6/4 chord on the dominant, there is another kind of embellished cadence which is indicated by the *fermata* (∞). Unlike the extended cadenza, it does not occur at the end of a movement but in the middle, on a V³ or V⁷ chord. This decorative little flourish is usually short and unthemantic and does not modulate. Examples are found in the Quintet K 407 (386c)ⁱⁱⁱ (example 12) and other pieces.

12. Quintet K 407 (386c)ⁱⁱⁱ

Rondo. Allegro

This can be executed quite simply (example 12a):

² Examples 12a, 13a, 14, 16 and 17 are of course merely suggestions.

Another example:

13. Concerto K 314 (285d)ⁱⁱⁱ

Rondeau. Allegro



Here a quote from the first movement of the concerto would suffice (example 13a).

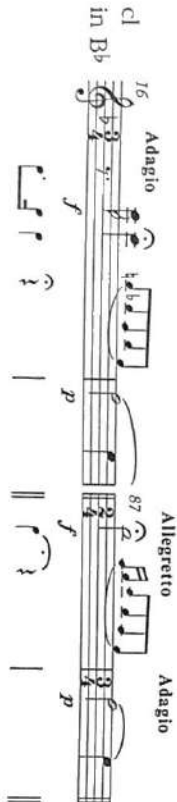


in which case the cadenza in the last movement could commence with a variant of this quote, establishing a relationship between the flourish and the extended cadenza (example 14).



Other forms are the *Eingang* or *lead-in*, and the *half cadence*. Lead-ins are found in the *Gran Partita* K 361 (370a)^v, indicated by Mozart in small notes (example 15).

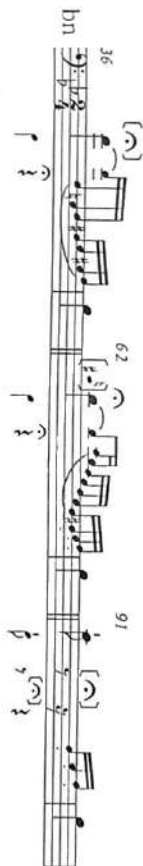
15. *Gran Partita* K 361 (370a)^v



It is virtually impossible to vary this in the *da capo* (bar 123 instead of 16), as tradition demands that a repeat should constitute an improvement. Mozart's elaboration cannot be bettered. Lead-ins not notated by Mozart occur in the Sonata K 292 (196c)ⁱⁱⁱ (example 16) and other pieces.

16. Sonata K 292 (196c)ⁱⁱⁱ

Rondo. Allegro



The Quintet K 581^{iv} (Adagio) contains an example of the half cadence. It occurs only in the bar prior to the end of a section or in a closing bar (example 17).

17. Quintet K 581^{iv}



The *NMA*'s suggested execution of this brief cadenza seems a little extravagant to me. The above solution sounds more as if the player is 'shaking his head' about the music already played, a wry effect fully justified by the complete chord of the seventh as a suspension over the dominant of the dominant.

Other flourishes indicated by a fermata occur in the Bassoon Concerto K 191 (186c)ⁱⁱⁱ, the Divertimento K 252 (240a)ⁱ, the Flute Concerto K 313 (285c)ⁱⁱⁱ, the Flute/Oboe Concerto K 314 (285d)ⁱⁱⁱ, the Horn Concerto K 417ⁱⁱⁱ, the 25 Pieces for 3 basset horns, K 439b^v, the Duos for two horns, K 487 (496a)^{xii} and the Clarinet Concerto K 622.ⁱⁱ

PERFORMANCE

completed from Frans Vester's notes by Thiemo Wind

*Affecten bey den Menschen zu erregen
oder zu stillen, ist der Music einziges Zib!l¹*
(Meinradt Spiess, *Tractatus musicus compositorio-practicus*, 1745)

*Summa: alles, was ohne böbliche Affekte geschieht,
heißt nichts, gilt nichts, tut nichts.²*
(Johann Mattheson, *Das Forschenide Orchester*, 1721)

Unlike the instrumental methods of the latter half of the 19th century and the 20th century, which offer purely technical instructions and have little to say on the subject of performance, 18th-century authors address the theme in considerable detail. Expression in music was of paramount importance, as is borne out by the above motos, to which dozens of quotations couched in a similar vein could be added.

The basic premisses of performance are founded on rhetoric, the study of eloquence. As Quantz (XI §1) says: 'Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that.' In §3 he continues: 'As to delivery, we demand that an orator have an audible, clear, and true voice; that he have distinct and perfectly true pronunciation, not confusing some letters with others, or swallowing them; that he aim at a pleasing variety in voice and language; that he avoid monotony in the discourse, rather allowing the tone of the syllables and words to be heard now loudly, now softly, now quickly, now slowly; and that he raise his voice in words requiring emphasis, subdue it in others. He must express each sentiment with an appropriate vocal inflexion, and in general adapt himself to the place where he speaks, to the listeners before him, and to the content of the discourse he delivers. Thus he must know, for example, how to make the proper distinction between a funeral oration, a panegyric, a jocular discourse, &c. Finally, he must assume a good outward bearing.' And, at the beginning of §4: 'I shall try to show that all of these things are also required in good musical execution ...'

¹ To excite or assuage affects in people is music's sole objective.

² In short: everything done without commendable affects is nothing, is worth nothing, achieves nothing.

Throughout the 18th century, there are constant allusions in the literature to the correspondence of musical performance and proper delivery in speech. The technique of both should of course be impeccable, but the chief aim is to evoke in the listener the most diverse, often fluctuating sentiments (passions, affects) as laid down in the doctrine of affects. Obscure and disputable notions have been propounded about the doctrine of affects. *MGG* offers the most intelligible definition: 'The doctrine of affects is a general aesthetic theory whose influence reached from Classical Antiquity to the beginning of the 19th century. It also acquired significance for musical aesthetics and, notably in the 17th and 18th centuries, dominated views on music. Examined in systematic contexts, affect may be understood as any human passion and sentiment.'

— Frans Yezer's manuscript breaks off here —

Performance touches the very core of music. Style and technique are important, but are only meaningful when they convey emotions. A number of communicative factors can be distinguished in that process: the 'transmitter' of the affect (the composer), 'what he has to say' (the composition), the medium through which that message is delivered (the performer, the instrument) and the receiver (the listener).

In 18th-century aesthetics the source of the affects — the composition generated by the composer's ideas — was of paramount importance: the musician's chief task was to concentrate on a solid performance as regards technique and expression, in accordance with the maker's intentions, rather than on a highly personal interpretation. C.P.E. Bach (I, III §2) gives a clear and concise answer to the question of what good performance is: 'The ability through singing or playing to make the ear conscious of the true content and affect of a composition.'

In this chapter a number of crucial 18th-century statements on performance and affect are illustrated by examples from Mozart's wind instrument music. Attention is furthermore paid to Mozart's views on performance as voiced in his letters. Obviously, the scope of this book necessitates brevity.

A multitude of factors can influence the prevailing affect of a musical composition. In *The "Affektentheorie" in the Eighteenth Century* (1955) Frederick Wessel makes the following classification: melody (including intervals, written-out ornaments, chromaticism); harmony (consonance/dissonance); tonality (key, also modulations); tempo; metre; rhythm; instrumentation.

Marpurg, in his *Kritische Briefe über die Tonkunst*, issues a host of instructions pertaining to the musical means of expressing specific affects. We learn, for instance (June 26, 1762):

1. that *sadness*, an intense degree of sensory displeasure or vexation, is to be expressed at a slow pace, with a languid, drowsy melody interspersed with a great number of sighs, often even smothered in mid-word, as it were, for which the closer-lying degrees of the scale are eminently suitable and which is built on a predominantly dissonant harmony; and
2. that *joy*, an intense degree of sensory pleasure or enjoyment, calls for a rapid pace, a lively, triumphant melody in which more widely separated degrees of the scale are eminently suitable, and a predominantly consonant harmonic basis.

Twenty-five similar propositions follow.

These descriptions make it abundantly clear that in general the prevailing affect is not attained by just one of the above parameters but by a combination of them. A striking example of the 'sadness' referred to here is found in the Adagio of the Oboe Quartet in F major, K 370 (368b)¹¹. The movement is in D minor, and may be considered a lament in *arioso* style. Bars 7–10 are one of the darkest passages Mozart ever wrote:

1. Quartet K 370 (368b)¹¹

Adagio

The music evokes a valedictory mood. One is struck first of all by the harmonic tension. In the solo part the chromatic line $c^{\sharp}-d-d^{\flat}$ is followed by a wide oboe, a shift of register which is quite an undertaking on this instrument. In bar 8 the desolate character is rendered even more poignant by the sudden silence of the violin and viola (cf. the 'smothered in mid-word' effect described by Marpurg), making the distance between the oboe and cello – a gap of more than three octaves – into an independent factor. The barline between bars 8 and 9 becomes blurred, the second crochet in bar 9 sounding like a stressed beat with the violin and viola entry acting as an upbeat.

It is interesting to see and hear how Mozart, using the same material, expresses himself in an entirely different affective and in this case relatively liberating vein:

2. Quartet K 370 (368b)ⁱⁱ

Adagio

This time he does not wander off into B^{\flat} major; E^{\flat} changes into E (reached by way of the leading note D^{\sharp}), and the middle voices carry on playing, so that the passage assumes a less mysterious character.

It is not hard to find examples of what Marpurg calls 'joy' in Mozart's music for wind instruments either. The frequent wide leaps found in fast movements are meant to induce a happy state of mind, as in the first movement of the Flute Concerto K 313 (285c) (example 3) and the third movement of the Oboe Quartet K 370 (368b) (example 4).

3. Concerto K 313 (285c)ⁱ

Allegro

4. Quartet K 370 (368b)ⁱⁱⁱ

Rondeau. Allegro

Such passages are of course the province of instruments which offer the requisite technical possibilities.

Keys can play a significant role in expressing affects, even though the whole idea of key characters was already controversial in Mozart's day. According to this principle, every key can be linked with a particular affect. 18th-century theorists paid ample attention to this aspect. In Mozart's wind music keys are not the prime designators of affects: Mozart, in any case not very adventurous in his choice of keys (certainly in comparison with Haydn), composed his wind music – in accordance with custom – in keys which showed off the instruments to their best advantage. In his 'Harmonienußik' for wind ensemble these keys are, besides C major, the major keys of F, B^{\flat} and E^{\flat} , simple major keys which are entirely logical, given the entertainment function this kind of music usually had. Something special happened when Mozart strayed off the beaten track and wrote a piece of 'Harmonienußik' in C minor: the Serenade K 388 (384a) (*Nachtlied*), for two oboes, two clarinets, two horns and two bassoons. The affects expressed here are a far cry from the generally cheerful wind music. Mozart gave this composition a symphonic four-movement structure (a highly exceptional departure for a serenade); the minuet, with its complex canonic construction, is an ingenious example of counterpoint. It is not surprising that Mozart later rewrote this serious piece as a string quintet (K 406 [516b]), nor that he retained the strongly affective key of C minor.

Schubart described C minor in the following terms: 'A declaration of love and at the same time a plaintive lament of unhappy love – in this key lies all of the lowly soul's pining, yearning, sighing.' It would be hard to find a more fitting characterization of this serenade, epitomized by the opening bars. Here – to echo Schubart's terminology – the declaration of love (bars 1–5) is answered by the unhappy lover's plaint (bars 6–9):

5. Serenade K 388 (384a)¹

Allegro

ob I
ob II
cl I
in B^b
cl II
in B^b
hn I, II
in E^b
bn I
bn II

Complying with the principle that the instrument benefits from a favourable tonal climate, Mozart composed his flute works in C major or in keys with sharps. The two flute concertos are in G major (K 313) and D major (K 314), the flute quartets are in C, G, D and A major.

Even though Mozart was very pragmatic in his choice of keys, this does not mean that key and prevailing affect have nothing to do with each other. For instance, the B minor middle movement of the Flute Quartet in D major, K 285 (example 6) aptly illustrates Schubart's description of that key: 'B minor. The key of resignation, as it were, of the meek expectation of one's fate, and of surrender to divine providence.' This mood is evoked not only by the melancholy melody but by the pizzicato accompaniment too.

6. Quartet K 285¹¹

Adagio

fl
sempre p

We should be careful about assigning affects to keys, as various examples from Mozart's oeuvre show. For instance, he changed his C major theme and variations in the Flute Quartet K 285b into B major in the *Gran Partita* K 361 (370a) without intending any appreciable difference in affect, nor is any difference apparent. The blithe character is determined less by the key than by the simple melodic, rhythmic and harmonic structure.

The same goes for the two versions of K 314: the Flute Concerto in D major and the Oboe Concerto in C major.

Of course, the affective significance of keys also applies to modulations, which can cause a difference in character (between, say, a first and second theme), and produce alternations of minor and major. The finale of the Serenade in C minor, K 388 (384a) ends up in truly bacchanalian fashion when the minor theme is transformed into major:

7. Serenade K 388 (384a)^w

Allegro

ob I
p

Allegro

ob I

Mozart accentuates the exuberant mood of the closing section with a few subtle adjustments. While the first three notes of the second bar were originally a broken sixth chord, when the theme returns in major the leap of a third is replaced by an audacious seventh (borrowed from bar 14). And the first phrase originally ended in a smooth melodic line which in bars 221–222 is transformed into leaps.


Matheson is one of the few theorists to pay attention to the affective significance of *rhythm*, about which he writes in *Der vollkommene Capellmeister*. Discussing the spondee, a metrical foot consisting of two long, stressed ‘syllables’, he says (II vi §7): ‘The spondee ... deservedly takes precedence above all rhythms, not only because of its dignified, serious gait but because it is easy to understand.’ The spondee’s dual quality of seriousness and clarity is exemplified at the beginning of the Clarinet Quintet K 581 (example 8). The serious affect in the opening bars (strings) contrasts starkly with the clarinet’s foritura, the effect that is conveyed being that of an interruption rather than a dialogue:

8. Quintet K 581¹

Allegro

A similar use of calm notes of equal value occurs at the beginning of the Adagio in the *Gran Partita* (example 9). The introductory bar is played unisono by the horns, bassoons and double bass, which with a broken triad define the tonal environment – E \flat major (the piece is in B \flat major). This conforms with Matheson's remark in *Der vollkommene Capellmeister* (II v §116): 'This explanation is complemented by the advantage bestowed on a melody when a triad is adroitly introduced shortly after the beginning, for this enables the listener to judge more accurately the region through which his ears are being guided. Everyone appreciates advance information and an opportunity to weigh up the situation, which is why such methods are so pleasing.'

9. *Gran Partita* K 361 (K 370a)ⁱⁱⁱ

From bar 2 on, Mozart's rhythmic genius is manifest. The accompanying figure  endows the music with a character both buoyant and dreamy. This shows off the solo cantilenas to their best advantage.

While the previous chapters dwell on technique and style, affect and performance touch the most vital aspect of musical practice, one which is hardest to express in words. It is this aspect that distinguishes a good musician from a less accomplished one. An infinite number of sentiments can be expressed in music, and they demand insight and feeling on the part of the performer. As C.P.E. Bach (LIII §14) says: '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.'

Quantz lists the following affects: tenderness, melancholy, gaiety, flattery, plain-tiveness, sublimeness, resignation, jocularity and boldness. We may all add affects of our own: aggression, astonishment, pedantry, smugness, arrogance, annoyance, fury, amorousness, dejection, vanity, heroism and so forth. How

important presentation is can be seen by the fact that a good performance can raise the level of music of inferior quality, and that by the same token a poor performance can ruin an expressive composition. This example was constantly cited in the 18th century in order to press home the importance of good performance.

Performance brings us to the role of the performer, a double role, really, for he or she must (1) empathize with the prevailing affects in the music and (2) convey those affects to the listener. Regarding the former requirement, Quantz (XI §21) contends that when the musician is untouched by the music he will give a bad performance. After all, you cannot move others unless you yourself are moved. The performer must therefore place himself in the composer's state of mind, as C.P.E. Bach says (I.III §13): 'the performer must make certain that he assumes the emotion which the composer intended ...'

It is not granted to everybody to give a good performance. It takes both empathy and expressive ability. Expression, the manner in which music is conveyed, depends to a considerable extent on the player's feeling, and cannot be learned from rules. That feeling can be developed, though, for instance by listening closely to others: 'For as has been said, certain subtleties of expression cannot really be described; they must be heard' (Türk, VI iii §26).

No instructions will be of any avail to a player who lacks feeling, according to Türk. Some people, he says, are so insensitive that even the most moving music makes little or no impression on them. Consequently, they will never give a good performance; at most they will learn to ape their teachers, which does not attest to personal but to borrowed expression – mechanical imitation, like a trained bird.

The 18th-century theorists are unanimous in their opinion that individual differences in temperament influence a player's taste and the way he experiences music. Türk, for instance, distinguishes fast and slow players (VI v §62): 'From this, among other things, it happens that some can play only an Allegro well and others only an Adagio. Although this one-sided kind of feeling is better than none at all, it still remains incomplete. The true musician should be able to identify with every affect ...'. Writing to his son on December 11, 1780, Leopold Mozart said of Karl Michael Esser: '... and [he] has a *fine adagio* too, which few good allegro players have.'

Quantz, too, appreciates that different temperaments can influence performance. He advises a volatile person to temper his fire in an Adagio, and a man of a despondent cast of mind to inject plenty of spirit into his Allegro. Best, he says, is a mix of temperaments with which, in the ideal situation, a person is born, for innate qualities are more constant than acquired ones.

Leopold Mozart makes a distinction between the performance of men and women. Of the violinist Regina Strinasacchi, whom Wolfgang had earlier described as playing with 'much taste and feeling', Leopold wrote on December 8, 1785: 'She does not play a single note without feeling; even in the symphony she plays everything with expression, and no-one can play an Adagio more sensitively and movingly than she; her whole heart and soul are in the melody she performs ...'. Indeed, I think that a talented woman plays with more expression than a man.'

It is interesting to see how often 18th-century theorists involve the listener in their discussions of performance. The word '*Vortrag*' (performance, presentation) is a transitional term implying the presence of one or more people *to whom* the music is presented. The musician is always cast in the role of an intermediary: the performer conveys the prevailing effects of the music to the listener. Quantz underlines the importance of the powers of suggestion in music by warning that a bad performance will induce drowsiness in the listener, who will be glad when the piece is over. If a listener fails to comprehend a piece, it is the fault of the performer who, according to Tromlitz (XV §26): '... must seek to play his piece so as to be understood by the listener; if the audience cannot understand anything of what he is saying by means of his instrument, he has certainly played it indistinctly and improperly, has not felt anything himself ...'

The theorists constantly stress that clarity is a vital element of performance. Another important aspect of presentation is the musician's bearing. Tromlitz urges players to assume a relaxed, natural posture, saying it will make a better impression than ridiculous grimaces. A natural bearing does not preclude the physical reinforcement of the prevailing affect. On the subject of the performer, C.P.E. Bach writes (I.III §13): '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.' Physical expression is of course to be frowned on if it mars the musical expression and distracts the audience's attention unduly.

Good performance depends on the player's understanding of the music and hence of every note in it. A tone may be long or short, light or heavy, loud or soft, expressive or not specifically so, tense or relaxed. In this connection Türk refers to 'speaking tones', with which the player communicates his feelings to his audience: 'Even in common Speech a Difference of Tone gives the same Word a different Meaning,' to quote Gemiani's violin method (p. 8). It is essential for the performer to choose the means of expression best suited to the prevailing affect. For wind players articulation is one of the most important of these means.

Discussing whether a player should opt for a light or heavy performance, Türk says (VI iii §43): 'Whether the execution is to be heavy or light may be determined (1) from the character and the purpose of a composition ...; (2) from the designated tempo; (3) from the metre; (4) from the note values used and (5) from the manner in which the notes progress, etc. Besides, national taste, the style of the composer and the instrument for which the composition is written must be taken into consideration.' By 'designated tempo' the author means the speeds and characters indicated by composers as an aid to the player in determining how to perform a piece. Türk supplies a detailed alphabetical list of such terms (I v §78). It should be pointed out that Mozart (and in this he was not alone) was not much given to verbal designations of the affects. He rarely qualified the customary superscriptions (Allegro, Adagio, Andante, etc.), which of course does not mean that Türk's nuances are absent in his music. Significant in connection with Mozart's music are Türk's observations on the purpose of music and on styles. The performer should have an understanding of the style or genre in which a piece is composed and of the appropriate expressive means. In a letter of February 7, 1778, Mozart claims to be versed in all styles and kinds of composition: '... for as you know, I can assume and imitate practically any manner and style of composition.'

An obvious example of a work composed in the French style is the Concerto for flute and harp, written in Paris. The last movement is a Gavotte, although few players realize this, which is why it is often taken too fast (example 10)⁵:

10. Concerto K 299 (297c)ⁱⁱⁱ

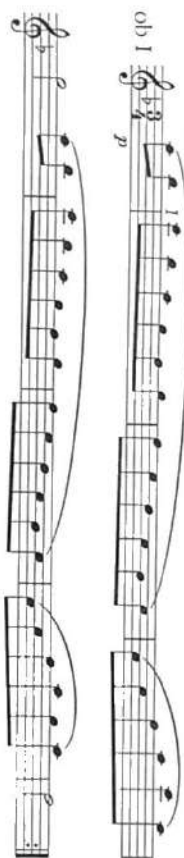


There are more examples of dance forms among Mozart's works. The Ländler, a lighthearted folk dance, was a popular variant on the minuet in Mozart's day. In minuets with two trios he was fond of making the second one a Ländler, doing so in the *Gran Partita* K 361 (example 11), and in the Clarinet Quintet K 581 100.

⁵ This paragraph comes from Frans Vester's lecture 'On the Performance of Mozart's Flute Music.'

11. *Gran Partita* K 361 (370a)^{vi}

Trio II



Mozart's music contains several examples of the highly popular Turkish style influenced by Janissary music in his day. Wind instruments were particularly suited to the Turkish *vein*. *Alla Turca* pieces were usually in 2/4 time and homophonous, with a rousing rhythm, a profusion of tone repetitions and triadic motifs, and a simple harmonic structure as a rule. Examples of Turkish music are found in the aforementioned closing movement (bars 17ff) of the Serenade K 388 and in the *Gran Partita* (example 12):

12. *Gran Partita*, K 361 (370a)^{vii}

Finale. Molto Allegro

The image shows a multi-staff musical score for the Finale of Gran Partita K 361. The staves are labeled as follows from top to bottom: ob I, ob II, cl I in Bb, cl II in Bb, bhn I in F, bhn II in F, hn I, II in F, hn III, IV in Bb basso, bn I, bn II, and db. The music is in 3/4 time and marked 'Molto Allegro'. It features a complex texture with many repeated notes and rhythmic patterns across the different instruments.

The Rondo of the Flute (Oboe) Concerto K 314 is also composed 'alla Turca' (example 13), although more subtly than in the *Gran Partita*. It should be remembered that a concerto is not the same thing as a wind serenade. A few years later, incidentally, Mozart quoted this music almost literally in the aria 'Welche Wonne, welche Lust' in *Die Entführung aus dem Serail*, an opera in which the oriental setting plays such a prominent role (example 14).

13. Concerto K 314 (285d)ⁱⁱⁱ

Rondeau. Allegro



14. *Die Entführung aus dem Serail*, K 384 (Act II, no. 12, Blondä's Aria)



Mozart himself enjoyed the stirring effect of Turkish music, judging by a remark about the overture to *Die Entführung* in a letter to his father written on September 26, 1781: '... and I do not think they will sleep through it, even if they have spent an entire sleepless night.'

In XI §16 Quantz points out that it takes time to develop a subtle sense of discrimination with regard to stylistic and affective nuances: 'From young persons, who are generally too frisky and impatient, it [discrimination] can scarcely be expected. It will however come as feeling and judgement increase.' In the normal course of events it will in any case take time to fully comprehend the emotional content of a piece. C.P.E. Bach (I.III §1) writes: 'Of course it is only rarely possible to reveal the true content and affect of a piece on its first reading.'

Great store was set by the performer's taste in Mozart's day. However, as stated earlier, taste was supposed to be subordinate to the composer's intention. Only later, in the 19th century, did the art of subjective interpretation emerge as an independent phenomenon, and it is not by chance that its appearance coincided with the rise of music criticism.

The theorists recommend different ways of developing good taste. Like Türk, Quantz (X §20) advises musicians to listen to good performers – singers as well as instrumentalists! 'The beginner must therefore seek to listen to as many good and generally approved compositions as possible. By this means he will greatly facilitate his path toward good taste in music.' Technique and rules, Tronlitz tells us, should be regarded primarily as a *means* of acquiring good taste and feeling.

The performer's subjective contribution lies in expression, the aspect of music which cannot be imparted by the notes or – in its most extreme manifestation – by any symbol or marking. This raises such concepts as emotion and musicality. Expression is indispensable to performance, and should be seen as something natural, not imposed. It is prerequisite, however. The performer should strive to achieve a coalescence of a faithful textual rendering and emotional expression. According to Gemlini, playing with good taste involves 'expressing with Strength and Delicacy the Intention of the Composer.' He adds: 'This expression is, what every one should endeavour to acquire, and it may be easily obtained by any Person, who is not too fond of his own Opinion, and doth not obstinately resist the Force of true Evidence.' (p. 6) This again subscribes to the view that the performer's role is basically subordinate and intermediary, and that he may not impose his own personality on the music.

Mozart's own views on performance, gleaned from his letters, conform with those of Quantz, Türk, Leopold Mozart and other writers. Going by contemporary reports, Mozart the performer put a lot of expression into his music. Clementi, for instance, thought that he had never heard anyone play 'so profoundly and charmingly'. Mozart, however, wrote the following about Clementi on January 12, 1782: 'Clementi plays well as far as his right-hand execution is concerned. Passages in thirds are his forte. For the rest, he does not possess a jot of feeling or taste. In a word, a mere mechanic.' Comparing Clementi and Mozart, Dittersdorf arrives at the conclusion: 'Clementi's performance is dominated by art, but Mozart's by art and taste.'

It will not come as a surprise to learn that a genius like Mozart set great store by expression. On more than one occasion he confirmed this in his letters. On November 13, 1777, he wrote to his father from Mannheim about the sonatas of Joseph Mysliveček: 'My advice would be for my sister ... to play them with much expression, taste and fire, for these sonatas ought to please everybody, are easy to learn by heart and will create quite a stir when played with due precision.' A few weeks later, on December 11, Leopold wrote to his son: 'Nannerl is playing your Sonata very well, and with a great deal of expression.' And on January 26, 1778: 'She played your Sonata from Mannheim excellently, with a great deal of expression.'

'Composers are to be pitied for having their music often performed by insensitive and stupid players, for in such cases their purpose is only half fulfilled, or not at all. Other artists are more assured of the applause they deserve, for most of them perform their own compositions.' Mozart will have heartily agreed with Daniel Gottlob Türk's (VI 1 §3) commiserative attitude to composers. Mozart detested musicians who saw fit to subordinate the music to their own virtuosity. In his opinion it was easier to play fast than slow, expression being less important than technique in fast music. On January 17, 1778, he described Abbé Vogler's breakneck performance of the Piano Concerto in C, K 246: 'To me there

is no difference between that kind of sight-reading and shiting. The listeners ... hear, think, and feel just as *he*. ... As a matter of fact it is much easier to play a piece fast than slow. ... And what is the art of playing at sight? It is this: to play the piece in the right tempo, as it ought to be played. All notes, grace-notes, etc., with the correct expression and taste as prescribed, so that one believes that the music was composed by the person who is playing it.¹

Mozart's opinion that it is harder to play slow than fast is confirmed in a letter of November 14, 1777, about the Sonata in C, K 309 (284b), which he had written for his pupil Rose Cannabich: '... the Andante will cost us the most trouble, for it is full of expression and must be played accurately with the prescribed taste, forte and piano.' In both letters Mozart employs the same terminology: 'expression...', 'taste [*gustol*...]', '... prescribed [*luite es stehd*] ...', words which evidently often crossed his lips.

But Mozart also held that expression could only thrive on a good technical basis. Describing the poor technique of the said pupil in the 1777 letter, he wrote: '... it is pity, for she has so much genius ... and plays with so much feeling.' Ideally, in his opinion, technical difficulties ought to be inaudible, judging by his remarks about the violinist Ignaz Fränzl (November 22, 1777): 'He pleases me greatly; you know I am no great admirer of difficulties. What he plays is difficult, but you do not hear that it is difficult and believe you could imitate him immediately. That is the proper way. Not a note is missing; you can hear everything. ... In a word: he is not a wizard, as far as I am concerned, but a very competent violinist.'

Technique, a sense of style and the ability to express emotions – these are the essential elements of performance. The mechanical side can be learned, there must be feeling, but that can be developed. Only when a musician has achieved complete technical mastery will the expression come into its own. As Tromlitz (XV §33) says: 'If a player wants to put all this to the best use, he must be completely at home with all the technical business, of which articulation is one of the most important parts; there must be nothing missing; everything must be in his power so that he does not have to think about it any more while playing, and can concern himself exclusively with passion and expression [author's italics]'. In other words: the performer must rise above instrumental and technical problems so as to concentrate fully on expressing the affects. Only then will music receive the meaning it deserves. To aspire to a manner of performance which is expressive, stylistically appropriate and convincing is the task of the modern musician.

EDITIONS

The paramount requirement for the study of old music is a reliable edition, preferably an *Urtext*. The player's sole concern is for the notes, signs and tempos prescribed by the composer. He has a right to this information and should not be dependent on the whims of editors who present their personal opinions as indispensable directions for performance without identifying non-authentic additions. Such editions are misleading; they confuse the player and they undermine any certainty he may have had. What is the composer's work and what the editor's?

Many publishers (especially French and American) still refuse to acknowledge their responsibility and the importance of their task. Entire generations have suffered from their questionable editions. If the articulation is not to the editor's taste, if the meaning eludes or puzzles him, he simply 'corrects' the composer by making arbitrary changes. Slurs become dots, dots become slurs and strokes become dots. Slurs are extended or shortened, articulation marks are scrapped or added without any justification whatsoever. Nor are dynamic marks, tempo indications and ornaments safe from his ministrations. Such behaviour shows a lack of respect for the composer and patronizes the player.¹

An edition should be a faithful and accurate representation of what the composer wrote, enabling the player to form his own opinion and assume the responsibility for his interpretation. It is therefore imperative that all editorial alterations be clearly identified, for instance by bracketing additions or dotting added slurs. Italics or smaller print, as in the *MIA*, tend to be confusing and are best avoided. Small print may be effective for added notes or rests, but the difference between a dot of normal size and a small one can only be seen on very close scrutiny, and usually goes unnoticed. The same applies to italics, which are encountered in most editions without implying anything other than the normal meaning.

Where the system of brackets, dotted slurs and rests in small print is inadequate, changes should be clearly indicated in footnotes or the foreword. Graphological and other problems pertaining to the interpretation of the text should also be discussed in the foreword.

Mozart players are advised to compare their practical editions with the *MIA*, available in most good libraries. Should the player decide that this *Urtext* edition fails to satisfy his needs, and should the accompanying *Kritischer Bericht* leave his questions unanswered, he must rely on copies of the autograph or, when these are not available, on first editions. Details of these can be found in the *Thematic Register of Works*.

¹ It is to be deplored that tenders of master classes and suchlike often stipulate the use of edited scores on the alleged grounds that making *Urtext* editions 'wastes' so much time.

THEMATIC REGISTER OF WORKS

Introduction

Mozart's compositions for wind instruments cover practically all the musical forms and genres which were current in the second half of the 18th century, and were written for both the customary combinations of instruments and more unusual settings. The latter category contains examples of Mozart's own inventions (Clarinet Quintet, Horn Quintet, Quintet for piano and wind, Quintet for glass harmonica, flute, oboe, viola and cello, Trio for piano, clarinet and viola, the *Gran Partita*, etc.), some of which were initiated, others not. The following table lists the periods in which Mozart composed for wind instruments and the genres or instruments he preferred – always depending on the circumstances.

- 1764–1768 Sonatas, Solos (flute), 'Stücke' (horn), Divertimentos (four instruments) and Trumpet Concerto. All these pieces have been lost, with the exception of the Sonatas K 10–15.
- 1769–1772 Nothing
- 1773–1777 All the Divertimentos
- 1774–1775 Bassoon Concerto and Sonata for bassoon and cello
- 1777–1778 Flute Concertos and Flute Quartets (with the exception of K 298)
- Oboe Concertos
- 1778 Sinfonia Concertante and Concerto for flute and harp
- 1779–1780 Nothing
- 1781 Oboe Quartet
- 1781–1783/4 Serenades and *Gran Partita*
- 1781–1786 Horn Concertos and Horn Quintet, Duos for two Horns
- 1783–1791 The basset horn works
- 1784 Quintet with keyboard
- 1786 Flute Quartet K 298
- 1786–1791 Clarinet ('basset clarinet') Concerto and chamber music with clarinet (*Kegelesalt Trio*, Quintet)
- 1791 Adagio and Rondo for glass harmonica

Works with solo parts were composed for wind players involved in Mozart's life at a particular moment, such as the oboist Giuseppe Ferlendis (1755–c.1802), the clarinet and basset horn players Anton (1753–1812) and Johann (1756–c.1804) Stadler, the hornist Ignaz Leutgeb (Leitgeb) (1732–1811) and the Mannheim musicians Johann Baptist Wendling (1723–1797), flute, Friedrich Ramn (1744–1811), oboe, and Georg Wenzel Ritter (1748–1808), bassoon, reinforced by the celebrated horn virtuoso Johann Wenzel Stich (Punto) (1746–1803) for the

Sinfonia Concertante. In addition there were amateurs like Ferdinand Dejean (1731–1797), flute, Adrien-Louis Bonnières de Souastre Comte de Guines (1735–1806), flute, and Thaddäus Freiherr von Dürnitz (1756–1803), bassoon, who commissioned Mozart to compose pieces for their instruments.

Of the roughly eighty compositions for wind instruments, more than half were left unfinished or have been lost. The authenticity of some is dubious. Not counting the Sonatas K 10–15 and compositions with vocal parts, we are left with thirty-five complete and extant original works, only three of which (K 191 [1866], K 285b and K 498) were published during the composer's lifetime. Although the autographs of no fewer than twenty-six complete compositions have been preserved, only one of the said three printed works (K 498) survives in autograph. This practically eliminates the dilemma of whether preference should be given to the autograph or to a first edition which may have been authorized by the composer.

By and large, the works may be classified under three headings:

- I. concertos and other works with orchestra;
- II. the works written solely for wind instruments, most of them Divertimentos and Serenades, but also including chamber music (pieces for basset horns, whether or not combined with clarinets, and the Duos for two horns), and
- III. chamber music with strings, with keyboard (or glass harmonica) and with voice.

In each of these categories Mozart surpassed his contemporaries in terms of craftsmanship, originality and *feeling* for the characteristic qualities of wind instruments. Moreover, an ascending line is to be observed in the development from, say, the Bassoon Concerto to the Clarinet Concerto, from the Flute Quartet K 285a to the Clarinet Quintet and from the Divertimentos K 166 (159d) and K 186 (159b) to the two Serenades and the *Gym Partita*. Time and time again, the truth of Gerber's remarks (*Historisch-Biographisches Lexicon der Tonkünstler* I, 1790, col. 979) is endorsed: 'This great master, due to his early initiation into harmony, familiarized himself with it so profoundly and affectionately that it is hard for an unpractised ear to keep track of it in his compositions. Even more experienced listeners must hear his works several times. Fortunately for him, he attained perfection while still young, among the charming, dallying Vienna muses, otherwise he might easily have suffered the same fate as the great Wilhelm Friedemann Bach, whose flights only a few other mortals could keep in sight.'

Even in the lighter genre of the divertimento and serenade Mozart flouted tradition, producing for reasons which are unclear works like the Serenades K

¹ For Dejean's first name and dates of birth and death I am indebted to research by Frank Leguin (Leiden), who supplied this information in his article 'Mozart's ... "rarer Mann" in *Mitteilungen der Internationalen Stiftung Mozarteum*, Salzburg, February 1981 (see also the *Vorwort* in *MMA* V, 14, 3, p. VIII, footnote 2). From Leguin's article we may take it that the results of previous research, in which Dejean's name is given as Willem Britten de Jong, must be based on a misunderstanding.

375 and 388 (384a), whose depth of character is more in keeping with chamber music than with the divertimento. He has no qualms about introducing counterpoint either – a highly unusual departure for a serenade (Serenade K 388 [384a]^m; Menuetto in canone, Trio in canone al roverscio). The key – C minor – is also quite exceptional for a work of this kind. Tradition decreed that divertimentos and serenades be written in major keys, certainly music for wind ensembles, as is borne out by Mozart's other pieces, incidentally. Be that as it may, the Serenades (at any rate the sextet version of K 375) were played *al fresco*. This is documented by Mozart's letter of November 3, 1781, to his father: '... at 11 o'clock in the evening I was regaled by 2 clarinets, 2 horns and 2 bassoons with a piece of 'Nachtmusik', composed by myself to boot ... The 6 gentlemen who played it are poor devils but play together quite prettily, especially the first clarinetist and the two Waldhorn players. My chief reason for writing it was however to let Herr v. Strack, who comes there every day, hear something of mine, which is why I composed it in a fairly reasonable manner. There was plenty of applause. It was played in three places in the Theresa night, for as soon as they had finished in one place they were led somewhere else and paid.'

Finally, a word on the instruments for which this music was written. Two of the six most important wind instruments with which Mozart was concerned were still in their late Baroque state: the flute and the oboe. The flute still had one key and the oboe, due to standardization of the hand positions (right hand below), had lost the left-hand D[#]/E^b key, so that only two of the three keys remained. By the middle of the 18th century, the clarinet, bassoon and horn had attained the form they were to retain throughout the classical period. The clarinet, like the bassoon, had five or six keys. The 'Inventionshorn' devised by the hornist Anton Joseph Hampl and the Dresden instrument maker Werner in about 1753 simplified the system for changing the crooks required for the different keys. The most common keys were B^b (alto and basso), C, D, E^b, E, F, G and A. Hampl is also regarded as the man responsible for developing the method of hand-stopping. Inserting the hand in the bell in different ways enabled the player to produce many more than the horn's natural tones.

Apart from improvements to the basset horn, which had been invented around 1770, and experiments to lengthen the clarinet, with which Mozart was familiar because of his acquaintance with the Stadler brothers, who performed such experiments, the flute was the only wind instrument to change significantly during his lifetime. Besides the existing D[#]/E^b key, five more were added, including those for the low notes c¹ and c². The Duc de Guines, who commissioned the Concerto for flute and harp, owned one of these instruments, and it was evidently at his request that Mozart exploited these new possibilities in a restrained but distinctive fashion in the piece. The keys Mozart used in wind instrument music are closely connected with the technical facilities and distinctive traits of the instrument in question. C, G, D and A are the keys best suited to

the flute; for the oboe and bassoon F, B \flat and E \flat are preferred, with the addition of C for the oboe. B \flat and E \flat (C and F fingering) are the approved keys for the B \flat clarinet, A and D (C and F fingering) for the A clarinet and F (F fingering) for the C clarinet. In pieces of a solo character the horn is tuned in D (once) and E \flat (four times). In the other compositions the E \flat horn is favourite, in the *Gran Partita* F and low B \flat horns are used, in the *Divertimentos E \flat* and F horns and also high B \flat horns. No key is specified for the horns in the *Duets* K 487.

As already mentioned, Mozart opted almost exclusively for major keys, the *Serenade* K 388 (384a) in C minor being the only exception. Movements in minor keys are found in the *Divertimento* in B \flat K 240ⁱⁱⁱ (Trio in G minor), the *Quartet* in D K 285ⁱⁱ (in B minor), the *Quartet* in C K 285^{iv} (Var. IV in C minor), the *Quartet* in F major K 370 (368b)ⁱⁱ (in D minor), the *Serenade* in E \flat K 375ⁱⁱ (Trio in C minor), the *Gran Partita* in B \flat K 361 (370a)^{v, vi} (Trio in B \flat minor, Allegretto in C minor, Var. IV in B \flat minor), the *Trio* in E \flat K 498ⁱⁱ (Trio in G minor), the *Quintet* in A K 581^{iii, iv} (Trio in A minor [clarinet tace]), Var. III in A minor) and lastly the *Adagio* and *Rondo* K 617, in which the *Adagio* is in C minor and the *Rondo* in C major. (For the relationship between key and affect see the chapter on *Performance*.)

Although Mozart had seen the clarinet which had appeared in 1700 on his visit to London in 1764, he did not prescribe the instrument in his early works², due to the fact that it was not yet available in Salzburg and many other cities. From Quantz' *Versuch* we learn that it was barely known in Berlin either. Quantz mentions it once in passing, in XVII vii §6.

The *Thematic Register of Works* is arranged systematically. As far as possible the chronological order is preserved in each section. There are three categories, the second and third of which are divided into sub-sections. The arrangement looks like this:

- I. Concertos and other works with orchestra
- II. Ensemble music for wind instruments
 - a. smaller ensembles (2-6 instruments)
 - b. larger ensembles (8-13 instruments)
- III. Chamber music
 - a. with keyboard (or glass harmonica)
 - b. without keyboard
 - c. with voice

Late 18th- and early 19th-century arrangements are to be found in a non-thematic *Appendix* at the end of this chapter. Categories I, II and III supply not only data pertaining to the complete and preserved works but also on those which have been lost or were unfinished, as well as to works of doubtful authenticity.

² With the exception of the *Divertimentos* a 10 K 166 (159d) and K 186 (159b), written for Milan.

For additional information the reader is referred to the 6th (8th) edition of *Köchels Verzeichniss* (1964, 1983) and the forewords and *Kritische Berichte* in the *MA*, furthermore to Günther Hausswald (*Mozarts Serenaden*, 1951, 1975) and Uri Toepflitz (*Die Holzbläser in der Musik Mozarts*, 1978), which contain numerous references to existing literature.

Unless a practical *MA* (Bärenreiter) or a Henle edition are available, under the heading 'Practical edition' the Breitkopf & Härtel edition is often mentioned; although based on the less than reliable *MGA*, it is superior to most modern editions. However, comparison of this edition with the *MA* remains essential.

Besides the abbreviations given in the relevant list, the following abbreviations are used in this chapter:

- Bär - Bärenreiter
- B&H - Breitkopf & Härtel
- U - unfinished (usually no more than a fragment)
- RSM - *Repertoire International des Sources Musicales* /I. Einzeldrucke vor 1800. Vol. 6.

The section on Wolfgang Amadeus Mozart in *RSM* is available as an offprint (Bär 1978)

- D - Mozart's authorship is doubtful or out of the question
- L - lost

For library sigla, see the list at the end of this chapter.

Numbers in parentheses following the incipit indicate the number of bars in that particular movement.

I. CONCERTOS AND OTHER WORKS WITH ORCHESTRA

L K 47c

'Trompeten Concert für einen Knaben'
Salzburg, 1768

Autograph:

lost

This work is mentioned in a letter from Leopold Mozart dated November 12, 1768, to L. Hagenauer in Salzburg.

K 191
(186e)

Bassoon Concerto (+ str 2ob 2hn)
Salzburg, June 4, 1774

Autograph:

a Salisburgo li 4 di Giugno 1774 – disappeared

1st printing:

Concerto pour le basson avec l'accompagnement de deux violon, alto, basse, deux hautbois et deux cors ... oeuvre 96.

– Offenbach, J. André, no. 355 (c. 1790)
RISM M 5743; A Sm, Wn – CH W, Zz

Practical edition:

B&H PB 518, OB 2689
V, 14, 3

MMA:



(170)



(52)



(150)

For commentary see under K Anh. 230 (196d).

D

K Anh. 230 Bassoon Concerto
(196d)
Salzburg (1775?)

Autograph:

lost



The Concerto K 191 (186e) was found in the estate of Thadäus Freiherr von Dürnitz, an amateur bassoonist who commissioned works from famous composers. At his death he was supposed to have possessed three more bassoon concertos by Mozart (in C, B \flat , B \natural), which have however been lost. For a long time only the incipit of the Concerto K Anh. 230 (196d) was thought to have survived. However, it transpires that this concerto is to be found in D-brd B under the abbreviation Dzy (Danzi) Mus. ms. 4481/2.

A second Bassoon Concerto (B \flat) K Anh. C 14.03, a copy of which is in NL DHgm, is certainly not by Mozart. Ernst Hess (*MJB* 1957, pp. 223ff) attributes it to Devienne. A practical edition was published in 1934 (Braunschweig, H. Litloff, ed. Max Seiffert, no. 2810 [5882]).

L K 271k

Oboe Concerto

lost

Autograph:
This concerto, if not identical with the *Uyfassung* of K 314 (285d), is lost. See below, K 314 (285d) and K 293 (416f).

K 313
(285c)
Flute Concerto (+ str 2ob/2fl 2hn)
Mannheim, January-February 1778

Autograph:

unknown

Copies:
A Wgm – D-brd B
Concerto pour la flute avec accompagnement de l'orchestre ... – Leipzig, Breitkopf & Härtel no. 203 (1803) *RISM* M 5749; A Wn-h, Wst – CH Zz – GB Lautler – H BI

Practical edition:
B&H PB 513, OB 556
V, 14, 3

MMA:



(219)

Adagio ma non troppo

Rondo. Tempo di Minuetto

(62)

(290)

This is probably one of the concertos commissioned by Dejean, who in December 1777 ordered '3 little, easy and short concertos and a couple of quattro on the flute' from Mozart. In the second movement the oboes alternate with the flutes, as was common practice. Ripieno players usually played both instruments. It was therefore not necessary to enlarge the orchestra.

For further commentary see below, K 314 (285d)

K 314
(285d)
Flute Concerto (version A) / Oboe Concerto (version B) (+ str 2ob 2hn)

Mannheim, January-February 1778 (?)

Autograph: unknown

Copies: A Wgm, Sm (in C for oboe, in D for flute)

First printing: Munich, Falter (as op. 99) (c. 1800)

No extant copies of this edition are known.

Practical edition: B&H PB 514, OB 557 a/b; Boosey & Hawkes 1948 (version B)

VMA: V, 14, 3

Version A:

Allegro aperto

(188)

Allegro aperto

(188)

Version B:

Andante ma non troppo

(91)

Adagio ma non troppo

(90)

Rondeau. Allegro

(285)

Rondo. Allegretto

(285)

Writing from Mannheim to his father on February 14, 1778, Mozart mentions '2 Concerti und 3 quartetti' which he is supposed to have written for Dejean. Later (on October 3, 1778) he speaks of only one 'flauten Concert für den Mir: de Jean'. It could be either K 313 (285c) or K 314 (285d). Two different versions of the latter are known, one for flute (in D) and one for oboe (in C). Musicologists' insistence on regarding the oboe version which surfaced in 1920 as the original is hard to countenance in view of the writing, which firmly establishes the piece as a concerto for flute and not for oboe. The discovery of an autograph fragment of the solo part in C changes nothing about that. What is more, of the nine bars in the fragment, six do not tally with the surviving oboe version and five do not correspond with the flute version either. Mozart's treatment of the oboe is manifest in all of his works in which that instrument occurs, first and foremost among them the Quartet K 370 (3681b), and is totally inconsistent with the primitive, badly written oboe part of this concerto. Ingo Gortzki's analysis of certain fragments (*Tibia* 2/79) establishes without a doubt that at any rate the oboe part of this version cannot be the original. According to Gortzki the part is an anonymous simplification. I myself am convinced that it is an arrangement in which Mozart had no hand whatsoever.

The argument put forward by musicologists as to the limited range of the flute part (d¹-e¹, instead of d¹-g³, as in K 313 [285c]) does not hold water, for this range is exceeded neither in the Andante K 315 (285e) nor in two of the three quartets possibly composed in the same period. After all, it was still the flute's 'official' compass. Mozart's extension of this compass in K 313 might have had something to do with the qualities of the player for whom he wrote the work. The scoring, which includes two oboes, is improbable for a Mozart oboe concerto (compare K 293 [416f]). It cannot be ruled out that one of the two flute concertos was written earlier and hence not for Dejean. On the name-day of Mozart's sister Nannerl, July 26,

1777, a flute concerto by Mozart was played by a certain Cassel (*Mozart, Die Dokumente seines Lebens, gesammelt und erlautert von Otto Erich Deutsch*, 1961, p. 144). In my opinion this concerto can have been none other than the original version of K 314 (285d), which some anonymous arranger later fashioned into an oboe concerto. Musicology's blindness to this possibility astonishes me. If the concerto performed in 1777 was not K 314, we must conclude that there was a third flute concerto which has been lost. This logical conclusion is also ignored by musicologists. Oboists would do well to make this work conform as closely as possible with version A.

Literature:
Ingo Goritzki, 'Mozarts Oboenkonzert unter neuen Aspekten', in *Tibia* 2/79, pp. 302-308.

K 315
(285c)
Andante for flute (+ str 2ob 2hn)
Mannheim, early 1778

Autograph:

Andante per il flauto traverso principale con 2 Violini 1 Viola 2 Oboe 2 Corni & Basso. (The title-page is in an unknown handwriting) - F Pc

Facsimile:
First printing:

MMA V, 13, 3 (first page)
Andante pour la flute avec accompagnement d'orchestre ... *Œuvre* 86^{me} Edition faite d'apres la partition en manuscrit. - Offenbach, J. Andre, no. 1424 (1800) *RISM* M 5750; A Sm. W'gm - CS Bu - D-brd B - H Bb
B&H PB 512, OB 1832
V, 14, 3

Practical edition:
MMA:

L K 297B
(Anh. 9)

Kochels Verzeichnis and *MGG* suggest that this piece may have been written as an alternative second movement for the Concerto K 313 (285c), which may have been too difficult for Dejean. A feeble argument, and improbable to boot.

Sinfonia Concertante for flute, oboe, horn and bassoon (+ str 2ob 2hn?)
Paris, between April 5 and 20, 1778

lost

Autograph:
The existence of this work is mentioned only in the correspondence. On April 5, 1778, Mozart wrote to his father: 'Now I am going to write a concertante symphony for flauto Wendling, oboe Ramm, Punto Waldhorn and Ritter bassoon.' Various intrigues prevented the performance from taking place. The autograph vanished at the same time.

D K 297b
(Anh. C14.01)
2ob 2hn)

Sinfonia concertante for oboe, clarinet, horn and bassoon (+str 2ob 2hn)
Paris, between April 5 and 20, 1778 (?)

Autograph:

lost

D-brd B - Mus. Ms. 15399

Copy:

NMA X, 29, 1 (first and ninth pages)

Facsimile:

B&H PB 524, OB 559; Musica Rara; Kneusslin; Barenreiter BA 7137a. The last two editions supply a reconstruction of

Practical edition:
K 297B (Anh. 9) for flute, oboe, horn and bassoon by Joseph Bopp and Robert Levin.
NMA: X, 29, 1

Disregarding the different solo instruments, it is uncertain whether K 297B (Anh. 9) and K 297b (Anh. C 14.01) are

identical. Is K 297b (Anh. 14.01) a forgery or a later arrangement and re-scoring of K 297B? If so, this arrangement was certainly not made by Mozart.

Literature:
 Martin Staehelin and Kurt Birsak, 'Zur Echtheitsproblematik der Mozartschen Bläserkonzertante', in *MJB* 1971/72, pp. 56–67; Marius Flothuis, 'Mozarts Konzertante Symphonie für 4 Bläser', in *Mitteilungen der Internationalen Stiftung Mozarteum*, Jg. 14, 1966, Heft 3/4, pp. 18–19; Christoph-Hellmut Mahling, 'Vorwort' in *NMA* X, 29, 1.

K 299
 (297c)

Concerto for flute and harp (+ str [2va in II] 2ob 2hn)
 Paris, April 1778

Autograph: No title – PL KJ
 Facsimile: *NMA* V, 14, 6 (six pages)
 Copy: Concertante a la harpa, e flauto v. W.A. Mozart, Paris 1778 (title in unknown handwriting) – D-brd B
 Practical edition: B&H PB 515, OB 555
NMA: V, 14, 6

'Für den Herzog von Guines und dessen Tochter'. The form and character of this composition exhibit the traits of a concertante symphony rather than a double concerto. The low c¹ and c#¹ in the flute part may be accounted for by the circumstance that the Duc de Guines was French Ambassador in London for some years. Since 1776 the London flute-maker Potter had been constructing six-keyed flutes capable of producing these notes. De Guines must have brought one of these instruments back to Paris with him in 1778.

K 293
 (416f)

Oboe Concerto (+ str [2va] 2cl 2bn 2hn)
 Mannheim, autumn 1778 (?)

Autograph: Concerto d'Oboë – GB Cfm
 Facsimile: *NMA* V, 14, 3 (first page)
 Edition: B&H PB 516
NMA: V, 14, 3

Köchels Verzeichniss dates this fragment of the first movement in 1783. *NMA* has good reasons for placing the work in the autumn of 1778. In that case it was probably composed for Friedrich Ramm. The autograph is 61 bars long, 48 of which are fully scored.

A Concerto in E^b for oboe (K Anh. 14.06), published in 1899 by C.F. Schmidt in Heilbronn (no. 1890) is undoubtedly a 19th-century forgery. No source is named in that edition.

K 370b

Horn Concerto (+ str 2ob 2hn)
 Vienna, March 21, 1781 (?)

Autograph: The autograph has been cut into small pieces. Fragments are in D-brd B – F Pc – A Sca, Sm – CS Pnm
 Facsimile: Hans Pizka, *Das Horn bei Mozart*
 Edition: Sikorski 1983 (reconstruction by Herman Jeurissen)
NMA: V, 14, 5

K 371

Rondo for horn (+ str 2ob 2hn)
 Vienna, March 21, 1781

Autograph: Rondeau di Wolfgang Amadée Mozart
 mp. Vienne ce 21 de mars 1781 – In the private collection of Mrs. Hinrichsen
 Facsimile: Hans Pizka, *Das Horn bei Mozart*
 Practical edition: B&H PB 523
NMA: V, 14, 5



The Rondo was probably intended as a Finale to K 370b and may actually have been written for Leutgeb. The autograph is complete (219 bars), but not in every detail.

K 412 and 514 (386b)

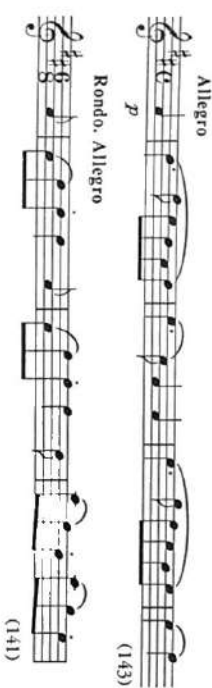
Horn Concerto (+ str 2ob 2bn)
Vienna, late 1782

Autograph:

Concerto a Corno principale – PL KJ
(The title is in an unknown handwriting)
Hans Pizka, *Das Horn bei Mozart*

Practical edition:
MMA V, 14, 5 (Rondo K 514)

B&H PB 519
V, 14, 5



This concerto was written for Leutgeb. The score is strewn with teasing remarks meant for him. The accompaniment in the second movement is without bassoons. A second version of the second movement, inscribed 'Vienna Venerdi santo li 6 Aprile 1789' is in USSR Lit (accompaniment for strings only). The Rondo listed in *Köchels Verzeichnis*¹ under no. 514 is the second autograph of the second movement.

K 417
Horn Concerto (+ str 2ob 2bn)
Vienna, May 27, 1783

Autograph:

Concerto. Wolfgang Amadé Mozart hat sich über den Leitgeb, Esel, Ochs und Narr, erbarnt zu Wien den 27. Mai 1783 – PL KJ

Facsimile:
Hans Pizka, *Das Horn bei Mozart*

MMA V, 14, 5 (first page)

First printing:

Deuxième concerto pour le cor... œuvre 105. – Offenbach, Jean André, no. 1590 (1802) *RISM M 5756*; A Wgm, Wn-h –

CS Plk – D-brd OF – D-ddr ZI – I Mc –
NL At – S Skma
Practical edition:
B&H PB 520
V, 14, 5

Allegro maestoso (no tempo indication in the autograph; *Allegro maestoso* comes from the first printing)



The autograph contains the first 176 bars of the first movement and the entire Rondo. The rest is missing.

K 447
Horn Concerto (+ str 2cl 2bn)
Vienna, 1783

Autograph:

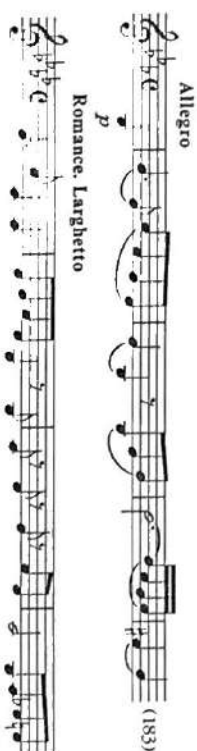
Concerto per il Corno Solo (above the Romanze, in Mozart's handwriting:) di Wolfgang Amadeo Mozart – GB Lbl
Hans Pizka, *Das Horn bei Mozart*

MMA V, 14, 5 (first page of the Romance – Larghetto)

First printing:

Premier concerto pour le cor ... œuvre 92. Edition faite d'après la partition en manuscrit – Offenbach, J. André, no. 1507 (1801) *RISM M 5758*; A Sm, Wgm, Wn-h – CS Plk – D-brd OF(hn) – D-ddr ZI – S Skma (hn missing)

Practical edition:
B&H PB 521, OB 2593
V, 14, 5



Romance. Larghetto

(79)

Allegro

K 495
Horn Concerto (+ str 2ob 2hn)
Vienna, June 26, 1786
Autograph: (206)

The title in Mozart's own *Verzeichniss* reads: 'Ein Waldhornkonzert für den Leittag. Begleitung: 2 Violini, 2 Violen, 2 Oboen, 2 Corni e Basso' – US NYpm

Facsimile:
Hans Pizka. *Das Horn bei Mozart* (in four colours)
MMA V, 14. 5 (two pages in colour)

First printing:
3me Concerto pour le cor, accompagnée de 2 violons, alto, basse, deux hautbois et deux cors ... oeuvre 106. – Offenbach, J. André, no. 1591 (1802) *RISM/N* 5761; A M, Sm (2x), Wgm (incomplete), Wn, Wn-h – D-brd OF – D-ddr ZI – NL DHgm – S Skma

This edition is mutilated. A number of bars are missing. The second printing, Concerto per il corro di caccia, con due violini, viola, due oboi, due corni e basso, opera postuma di W. A. Mozart, - Wien, Bureau des arts et d'industrie, no. 249 (1803) *RISM/N* 5762: A Wn-h – CS PK – D-brd Bhm – H Bb, is virtually flawless in this respect.

Practical edition:
B&H PB 522
MMA:
V, 14. 5

Allegro moderato (in Mozart's own *Verzeichniss* *Allegro*)

(173)

Romanza. Andante

(189)

Rondo. Allegro vivace

(203)

The autograph is incomplete. On the first of the surviving pages is a remark in Nissen's handwriting: 'Wranitzky weiß, wo das übrige dieses ganzen Werkes ist, nämlich bei Leitgeb.' Wranitzky knows where the rest of this complete work is, namely with Leitgeb. The score is written in a random selection of black, red, green and blue ink, all four colours sometimes occurring on a single page.

U K 494a

Horn Concerto (+ str 2ob 2hn)
Vienna, July 1786
Autograph:

Concerto a Corno principale (title in unknown handwriting) – D-ddr Bds
Hans Pizka. *Das Horn bei Mozart*
Sikorski
(completed by Herman Jeurissen)
MMA:
V, 14. 5

(4)

The autograph contains 91 bars of the first movement of a Horn Concerto in E. The unusual length of the first tutti (65 bars) indicates an ambitious conception. For purposes of comparison, the tutti in K 412 (386b), 417, 447 and 495 are respectively 21, 24, 28 and +2 bars long, and 56 in the Clarinet Concerto. Did Mozart perhaps envisage a horn concerto which could vie with the big piano concertos?

U K 584b
(621b)

Basset Horn Concerto (+ str 2fl 2hn)
Vienna, January 1791 (?)
Autograph: CH Wrs
Facsimile: MMA V, 14. 4

[Allegro]

(1)

Prior to composing the Clarinet Concerto K 622, Mozart worked on a concerto for basset horn in G, which he never finished. The sketchy fragment is 199 bars long and – apart from the key, the slightly different scoring and changes dictated by the instrument – almost identical with the first movement of K 622.

In bar 180 of the manuscript the key changes from G to A. Probably in consultation with Stadler, Mozart seems to have altered his plans and adapted the work to Stadler's new invention, the clarinet with its lower range extended by a major third.

Clarinet Concerto (+ str 2fl 2bn 2hn)
Vienna, early October 1791
Autograph:

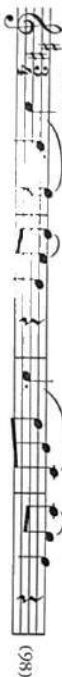
The title in Mozart's own *Verzeichniss* reads: 'Ein konzert für die Clarinette, für Hr. Stadler den Ältern. Begleitung, 2 violin, viole, 2 flauti, 2 fagotti, 2 Corni e Bassi' – unknown
D-brd B (2 different copies)
Copy:
First printing:

1. Concert pour clarinette avec accompagnement de 2 violons, 2 flûtes, 2 bassons, 2 cors, viola et basse ... – Leipzig, Breitkopf & Härtel, no. 59 (1801) *RISM M 5763*
CS Pk – D-brd Bhm, BfS
2. Concerto pour la clarinette avec accompagnement d'orchestre ... oeuvre 107. – Offenbach, J. André, no. 1595, 1630 (1801) *RISM M 5764*; A Wgm, Wn, Wn-h – D-brd Ful - S L
3. Concerto pour clarinette principale deux violons alto et basse 2 flutes 2 bassons 2 cors, opera 107. – Paris, Steber, no. 1552 (1801) *RISM M 5765*; CH Zz B&H PB 517, OB 558
V, 14, 4

Allegro



Adagio



Rondo. Allegro



This concerto, Mozart's last finished instrumental composition, was written for Anton Stadler and the longer clarinet he had constructed, an instrument whose compass extended down to C (sounding A). For practical reasons the work was published in a version for the normal clarinet, a version unauthorized by Mozart. The original version was lost along with the autograph. A reconstruction for 'basset clarinet' – a nomenclature used neither by Mozart nor Stadler – is in *MMA V*, 14, 4.

II. ENSEMBLE MUSIC FOR WIND INSTRUMENTS

a. smaller ensembles (2–6 instruments)

L K 41b 'Viele Stücke für 2 Clarini – für 2 Corni – für 2 Corni di Bassetto'

'Aufzüge für Trompeten und Pauken'

Salzburg, 1767

These titles are listed in Leopold Mozart's *Verzeichniss*, 1768. The mention of the basset horn is odd, seeing that the instrument was not invented until 1770, by Mayrhofer in Passau.

L K 41c 'Verschiedene Märsche ... militärische mit 2 Haut: 2 Corni & fagotte'

Salzburg, 1767

This title is listed in Leopold Mozart's *Verzeichniss*, 1768.

K 213 Divertimento for 2 oboes, 2 horns and 2 bassoons

Salzburg, July 1, 1775

Autograph:

Divertimento 1^{mo} à 6, del Sgr. Cav. Amadeo Wolfgang Mozart nel Luglio 1775 – PL KJ (In one volume along with K 240, 252 [240a], 253 and 270)

MMA VII, 17, 1 (first page)

Facsimile:

Cinq divertissemens pour deux hautbois, deux cors et deux bassons ... Œuvre 90. Édition d'après l'original de l'auteur. – Offenbach, J. André, no. 1504 (1802) *RISM M 5885*; A Sm, Wgm, Wn-h, Wst – D-brd MGml, OF

Practical edition: B&H PB 398, OB 2422

MMA VII, 17, 1

Allegro spiritoso



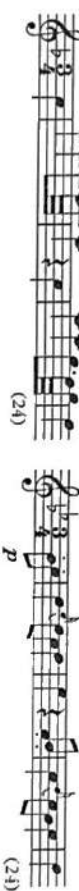
Andante



Minnetto



Trio



Contredanse en Rondeau
Molto allegro



Köchels Verzeichniss assumes the Divertimentos K 213, 240, 252 (240a), 253, 270 and 289 to have been composed as 'Tafelmusik' for the archbishop of Salzburg.

K 240

Divertimento for 2 oboes, 2 horns and 2 bassoons
Salzburg, January 1776

Autograph:

Divertimento II^{mo} à 6 di Amadeo Wolf.
Mozart nel Gianaro 1776 – PL KJ (In one volume along with K 213, 252 [240a], 253 and 270)

Facsimile: MMA VII, 17, 1 (first page)

First printing: see K 213

Practical edition: B&H OB 2422 a/b

MMA: VII, 17, 1



K 252
(240a)

Divertimento for 2 oboes, 2 horns and 2 bassoons
Salzburg, January 1776 (?)

Autograph:

Divertimento III a 6 – PL KJ (In one volume along with K 213, 240, 253 and 270)

Facsimile: MMA VII, 17, 1 (third page)

First printing: see K 213

Practical edition: B&H OB 2429

MMA: VII, 17, 1

Andante



Menuetto



Trio



Polonaise: Andante



Presto assai



Uri Toeplitz (*Die Holzbläser in der Musik Mozarts*, p. 78) questions the authenticity of this work. He also contends that the first movement is missing. Although the work is in Mozart's handwriting he added neither his name nor the date, as he did for the other divertimentos in this group. Is this a copy, or perhaps a superficially arranged piece by another composer?

K 253

Divertimento for 2 oboes, 2 horns and 2 bassoons
Salzburg, August 1776

Autograph:

Divertimento IV del Sigr. Caval. Amadeo Wolf.
Mozart nel Agosto 1776 – PL KJ (In one volume along with K 213, 240, 252 [240a] and 270)

Facsimile: MMA VII, 17, 1 (seventh page)

First printing: see K 213

Practical edition: B&H PB 401, OB 2431 a/b

MMA: VII, 17, 1

Tema: Andante (con variazioni)



Menuetto



Trio



Allegro assai



Clarinet Concerto (+ str 2fl 2bn 2hn)
Vienna, early October 1791

Autograph:

The title in Mozart's own *Verzeichniss* reads: 'Ein Konzert für die Clarinette, für Hr. Stadler den Ältern. Begleitung, 2 Violin, Virole, 2 flauti, 2 fagotti, 2 Corni e Bassi' – unknown

Copy:

D-brd B (2 different copies)

First printing:

1. Concert pour clarinette avec accompagnement de 2 violons, 2 flûtes, 2 bassons, 2 cors, viola et basse ... – Leipzig, Breitkopf & Härtel, no. 59 (1801) *RISM* M 5763
CS Pk – D-brd Bhm, BFB

2. Concerto pour la clarinette avec accompagnement d'orchestre ... œuvre 107. – Offenbach, J. André, no. 1595, 1630 (1801) *RISM* M 5764; A Wgm, Wn, Wn-h – D-brd Ful – S 1

3. Concerto pour clarinette principale deux violons alto et basse 2 flutes 2 bassons 2 cors, opera 107. – Paris, Sieber, no. 1552 (1801) *RISM* M 5765; CH Zz B&H PB 517, OB 558
V. 14, 4

Allegro

(359)

Adagio

(98)

Rondo, Allegro

(353)

This concerto, Mozart's last finished instrumental composition, was written for Anton Stadler and the longer clarinet he had constructed, an instrument whose compass extended down to C (sounding A). For practical reasons the work was published in a version for the normal clarinet, a version unauthorized by Mozart. The original version was lost along with the autograph. A reconstruction for 'basset clarinet' – a nomenclature used neither by Mozart nor Stadler – is in *NMA* V, 14, 4.

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L K 41b viele Stücke für 2 Clarini – für 2 Corni – für 2 Corni di Bassetto'

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These titles are listed in Leopold Mozart's *Verzeichniss*, 1768. The mention of the basset horn is odd, seeing that the instrument was not invented until 1770, by Mayrhofer in Passau.

L K 41c

'Verschiedene Märsche ... militärische mit 2 Haut: 2 Corni & fagotte'
Salzburg, 1767

This title is listed in Leopold Mozart's *Verzeichniss*, 1768.

K 213

Divertimento for 2 oboes, 2 horns and 2 bassoons

Salzburg, July 1, 1775

Autograph:

Divertimento 1^{mo} à 6, del Sgr. Cav. Amadeo Wolfgang Mozart nel Luglio 1775 – PL KJ (In one volume along with K 240, 252 [240a], 253 and 270)
NMA VII, 17, 1 (first page)

Facsimile:
First printing:

Cinq divertissemens pour deux hautbois, deux cors et deux bassons ... Œuvre 90. Édition d'après l'original de l'auteur. – Offenbach, J. André, no. 1504 (1802) *RISM* M 5885; A Sm, Wgm, Wn-h, Wst – D-brd MGmi, OF

Practical edition:
NMA:
B&H PB 398, OB 2422
VII, 17, 1

Allegro spiritoso

(72)

Andante

(28)

Menuetto

(24)

Trio

(24)

Divertimento for 2 oboes, 2 horns and 2 bassoons
 Salzburg, January 1777
 Autograph:

V^o Divertimento à 6 di Amadeo Wolfg. Mozart nel Gennaio 1777 - PL KJ (In one volume along with K 213, 240, 252 [240a] and 253)

Facsimile:
 MMA VII, 17, 1
 First printing:
 see K 213
 Practical edition:
 B&H PB 402, OB 2433
 MMA:
 VII, 17, 1

Allegro molto

(118)

Andantino

(46)

Mennetto. Moderato

(22)

Trio

(20)

Presto

(132)

D K 289
 (271g)
 Divertimento for 2 oboes, 2 horns and 2 bassoons
 Salzburg, summer 1777 (?)
 Autograph:
 Copy:

unknown
 Divertimento in E^b da Zaе Oboe Zaе Corni
 Zaе Fagotti Del Sigre W. A. Mozart -
 D-brd Mbs
 Practical edition:
 B&H PB 403, OB 2435
 MMA:
 X, 29, Band 2

Adagio

(13)

Allegro

(122)

Mennetto

(39)

(20)

Adagio

(62)

Finale. Presto

(101)

Uri Toeplitz is not alone in doubting the work's authenticity: the MMA has published the work in Serie X, Werkgruppe 29 ('Werke Zweifelhafte Echtheit').

D K Anh.
 C 17.08
 Parthia for 2 clarinets, 2 horns and bassoon
 Copy:
 CS Bm A16817 - Photocopy MMA

Allegro - Mennetto - Polonaise - Finale

D K Anh.
 C 17.09
 Sextet for 2 clarinets, 2 horns and 2 bassoons
 Copy:
 CS Bm A14282 - Photocopy MMA

Allegro - Mennetto - Adagio - Allegro

D K Anh.
 C 17.10
 Partia no. 2 for 2 clarinets, 2 horns and 2 bassoons
 Copy:
 A W'n - Mus.Hs.622
 From:
 'IV Parthien ex Dis', the second 'Vermuthlich von Mozart'.

Poco Adagio

Allegro

Mennetto

(with 2 Trios)

D K Anh. Cassation for oboe (or flute), clarinet, horn and bassoon
 C 17.11 Practical edition: Albert J. Andraud, Cincinnati (Ohio) 1936

Adagio
 hb
 f (24)

Allegro
 hb
 f (120)

Musnetto. Allegretto
 hn
 mf con brio (50)

Adagio
 hn
 p dolce (93)

Tempo di Polacca
 kl
 p (69)

Presto
 hb
 f (177)

Köchels Verzeichnis notes: 'Das 1910 entdeckte und ohne Quellenangabe veröffentlichte Werk ist eine bloße Nachahmung und hat bestimmt mit Mozart nichts zu tun' (The work, discovered in 1910 and published without reference to a source is a mere imitation and definitely has nothing to do with Mozart!)

For the sextet version of K 375 see section IIb: *larger ensembles*

K 439b
 (Anh. 229)
 [25] 'Petites Pièces' for 2 basset horns and bassoon (or 3 basset horns)
 Vienna, 1783 (?)

Autograph: unknown
 Copy: D-brd B – Mus. Ms. 15447
 First printing: 1. Petites pièces pour deux cors de basse et basson ... liv. I. – Leipzig, Breitkopf & Härtel, no. 162 (1803) (contains

only 4 pieces) *RISM N 6263*; A Sm. Wgm, W'n-h, Wsr – D-brd Mbs – D-ddr Dmb
 2. Trois serenades pour 2 clarinettes et basson ... livre I(III). – Bonn, N. Simrock, no. 926 (c.1813) *RISM N 6265/6*; B Bc – S Skma
 Bär BA 1437–1440; *Musica Rara* (nos. 3, 4, 5, 6)
 V: 3, 21

I.
 Allegro
 f (123)

Musnetto. Allegretto
 f (32)

Adagio
 p (21)

Musnetto
 p f p f p f (20)

Trio
 p (24)

Rondo. Allegro
 f (111)

II.
 Allegro
 f (36)

Musnetto
 f (32)

Trio
 p (41)

Larghetto
 p (36)

9. *Menuetto*
Rondo. Allegro
f p (30) *Trio*
p f p f (36)

10. *p* (157)

III.

11. *Allegro*
f p (94)

12. *Menuetto*
f p (38)

Trio
p dolce (43)

13. *Adagio*
f p (37)

14. *Menuetto*
p dolce (39)

Trio
p dolce (36)

15. *Rondo. Allegro assai*
f (188)

IV.

16. *Allegro*
f (78)

17. *Larghetto*
p dolce (27)

18. *Menuetto*
f p (22) *Trio*
p (33)

19. *Adagio*
p dolce (16)

20. *Allegretto (Allegro)*
p f (109)

V.

21. *Adagio*
p dolce (22)

22. *Menuetto*
f p (38) *Trio*
p (24)

23. *Adagio*
p dolce (16)

24. *Romance. Andante*
p cresc. f (26)

25. *Polonaise*
p (18)

The 25 Pieces fall naturally into five five-movement Serenades. Simrock's sixth Serenade consists of arrangements (not by Mozart) from *Le Nozze di Figaro* and *Don Giovanni*. Although the sources indicate a 2 clarinet and bassoon setting, the NMA justifiably assumes that the Pieces were originally composed for three basset horns.

The Breitkopf edition (*RISM* M 6263) contains only the second Divertimento, in which however the first movement (Allegro) is missing and the closing Rondo is replaced by an Allegro of which the incipit is given below:

Allegro
f p (86)

In *NMA* V, 3, 21 this movement is in the *Anhang*.

Mozart probably intended to write a series of six divertimentos. The fifth one gives the impression of being patched together from movements of two unfinished divertimentos which ought really to have been nos. 5 and 6. Simrock's edition of the six Serenades for 2 clarinets and bassoon was accompanied by another edition, published by the same house and under the same number:

D K 439b

Trois Sérénades pour deux clarinettes, 2 cors et basson, composées par W.A. Mozart, livr. I(II) – Bonn, N. Simrock, no. 926 (c. 1813)

B Bc – RISM M 6264

The horn parts were added later. The first five Serenades are identical with the five Divertimentos (25 Petites Pièces) K 439b.

K 411
(484a)

Adagio for 2 clarinets and 3 basset horns
Vienna, probably late 1785

Autograph:

Di Wolfgang Amadeo Mozart mpr. – Pl KJ

First printing:

Adagio für 2 Klarinetten, 3 Bassethörner. Nachgelassenes Werk. – Offenbach, J. André, no. 7263 (1853)

Practical edition:

B&H PB 1342; Musica Rara VII, 17, 2

NMA:



The piece was probably written for Anton David, Vincent Springer and the Stadler brothers.

U K 440b
(484b)
(Anh. 95)

Allegro assai for 2 clarinets and 3 basset horns
Vienna, probably late 1785

Autograph:

A Sm
NMA: VII, 17, 2



This fragment consists of 22 fully scored bars.

U K 440c
(484c)
(Anh. 93)

Adagio for clarinet in C and 3 basset horns
Vienna, probably late 1785

Autograph:

A Sm
NMA: VII, 17, 2



This fragment consists of 6 fully scored bars.

K 410
(484d)

Adagio for 2 basset horns and bassoon

Vienna, probably late 1785

Autograph:

Practical edition:

S Smf
B&H PB 1341; Kalmeyer (Lose Blätter no. 245); Sikorski; Musica Rara VIII, 21

NMA:



U K 484e

Allegro for (1?) basset horn and ?

Autograph:

unknown
Vienna, Christian Nebelhay, Liste 29 (1951)

NMA:

VII, 17, 2



A 32-bar fragment of a basset horn part.

K 487
(496a)

Twelve duos for 2 horns

Vienna, July 27, 1786

Autograph:

Di Wolfgang Amadé Mozart mp. Wien den 27^{en} Jullius 1786 untern Kegelscheiben – A W^{gm}

NMA VIII, 21; Hans Pizka, *Das Horn bei Mozart*

Facsimile:

Douze pièces pour deux cors: oeuvre posthume. – Wien, Bureau des arts et

First printing:

Practical edition:

d'Industrie, no. 46 (1802) *RISM* M 6284;
CS K - D-brd Bhm - H Sfm - US Wc
Kallmeyer 1926; McGinnis & Marx 1947;
Doblinger
VIII, 21 (this edition suggests horns in Eb)

NMA:

1. Allegro (32)

2. Menuetto, Allegretto (24) Trio (16)

3. Andante (28)

4. Polonaise (26)

5. Larghetto (16)

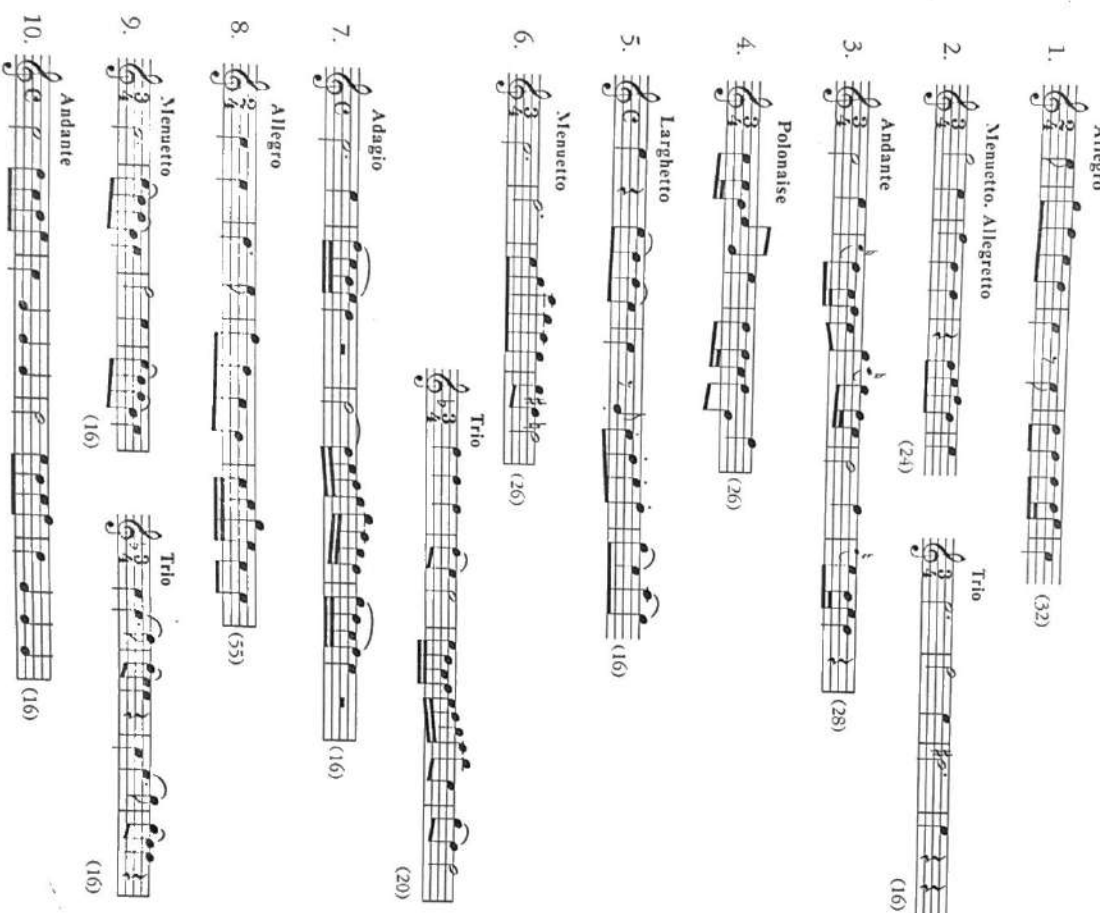
6. Menuetto (26) Trio (20)

7. Adagio (16)

8. Allegro (55)

9. Menuetto (16) Trio (16)

10. Andante (16)



220

11. Menuetto (16) Trio (16)



12. Allegro (41)



Only numbers 1, 3 and 6 are by Mozart. A connection with the 'Stücke für 2 Corni di Bassetto' (K 41b) in Leopold Mozart's *Verzeichniss* has been erroneously suggested, particularly in view of the range (to g^3) of the first horn part. The second part, though, can only be played on the horn, scotching the notion that the duets were intended for 2 basset horns. The first part may have been meant as a challenge to Leutgeb. *Köchels Verzeichniss*' remarks: 'jedoch ist die Ausführung, virtuose Spieler vorausgesetzt, auf Waldhörnern nicht ausgeschlossen' (Given virtuoso players, however, performance on Waldhorns is not unfeasible).

U K 580a
(Anh. 94)

Adagio for clarinet and 3 basset horns (?)
Vienna, September 1789 (?)
Autograph: A Sm - no. 49
Practical edition: Kneusslin 1959 (for eng hn 2hn [2bhn] bn); Sikorski 1970 (for eng hn 2 bhn bn)
NMA: VII, 17, 2

Adagio



The instrumentation is not specified. Constanze Mozart mentioned this Adagio in a letter of March 1, 1800, to Breitkopf & Härtel, saying that it was scored for '1 Corno inglese, 2 Violini e Basso'. However, Marius Flothuis puts forward convincing arguments in favour of the above instrumentation ('Mozart's "Adagio für Englischhorn"', in *Mitteilungen der Internationalen Stiftung Mozarteum*, 15. Jg. [1967] Heft 1/2, pp. 1-3). The piece is 73 bars long, 28 of which are fully scored.

221

D K 620
(Anh. B
at 620)

Die Zauberflöte for 2 flutes
Die Zauberflöte. Grand opéra, arrangé pour deux flûtes ou deux violons par l'auteur, Mr. W. A. Mozart [?] - Berlin-Amsterdam, J. J. Hummel, no. 828 (1793) *RISM* M 5021; CH EN - D-brd W - GB lbl, Ckc - US Wc
Practical edition: Universal Edition 1976

The Universal edition is based on one by Schott (no. 181) which is listed neither in *Köchels Verzeichnis* nor in *RISM*. It is doubtful whether the arrangement attributed by Hummel to Mozart is really the latter's work.

b. larger ensembles (8-13 instruments)

K 186
(159b)

Divertimento for 2 oboes, 2 clarinets, 2 cors anglais, 2 horns and 2 bassoons
Milan, March 1773

Autograph: D-brd B
Facsimile: *NMA* VII, 17, 2 (first page)
Practical edition: B&H PB 395, OB 2416
NMA: VII, 17, 1



Minnetto



Andante



Adagio



Allegro



The large number of players and the city in which the piece was written suggest that this Divertimento was an Italian commission. Neither clarinets nor cors anglais were available

K 166
(159d)

Divertimento for 2 oboes, 2 clarinets, 2 cors anglais, 2 horns ('corni di caccia in Dis') and 2 bassoons
Salzburg, March 24, 1773
Autograph: Divertimento di Wolfgango Mozart il 24 Marzo 1773 à Saltsburgo - Pl KJ

Facsimile: *NMA* VII, 17, 1 (first page)
Practical edition: B&H PB 394, OB 2414; Musica Rara
NMA: VII, 17, 1

in Salzburg. The Divertimento below, K 166 (159d), for the same combination of instruments, was very likely meant for the same customer, even if it was composed in Salzburg. For a detailed commentary see *NMA* VII, 17, 1, *Vorrort* pp. IX, X, XI.



Minnetto



Andante grazioso



Adagio











Allegro



See remarks on the above Divertimento K 186 (159b).

- D K 187
(159c)
(Anh. C
17.12)

'Zehn Stücke' for 2 flutes, 3 trumpets in C, 2 trumpets in D and 4 tympani in C, G and D, A
Salzburg, c. 1773
Manuscript (by Leopold Mozart) – PL KJ (?)
Practical edition: B&H PB 396, OB 2418

1.  (20)
2.  (16)
3.  (18)
4.  (22)
5.  (31)
6.  (90)
7.  (16)
8.  (31)

These pieces are not by Mozart. Numbers 1–5 were composed by Joseph Starzer (1726–1787). The Görtweig Benedictine Order has a copy with the title 'Musica da Cammera molto particolare fatta e presentata alla Regina di Moscovia &c à voc: 2: Schalmaux o: Flaut: Clarino 1^{mo}, 2^{do}, 3^{io} ex C: Clarino 1^{mo}, 2^{do} ex D: Con Tympano Del Sgre Starzer'. The 1st, 2nd,

- K 188
(240b)

Divertimento for 2 flutes, 3 trumpets in C, 2 trumpets in D and 4 tympani in C, G and D, A
Salzburg, 1776
Autograph:

Del Sigr. Cav. Amadeo Wolfgang Mozart.
(An unknown hand has added the word 'Divertimento') – F P I
Paris, L. Ferruque, Imprimerie Protat
Mâcon; MMA VII, 17, 1 (first page)
Practical edition: B&H PB 397, OB 2420
MMA: VII, 17, 1

 (16)

3rd and 5th clarino parts are marked 'con Sordino'. These pieces were copied by Leopold Mozart, with minor alterations. The title 'Musica da Cammera', the use of flutes and the prescribed trumpet mutes indicate that the pieces were meant as 'Tafelmusik', not to be played out of doors. Numbers 7, 9 and 10 are from Gluck's opera *Paride ed Elena*. Numbers 6 and 8 are missing. In the collection of R. F. Kallir, New York, is an autograph by W. A. Mozart of a 'Ballo Gavotte von Chr. W. Gluck, für Bläser und Pauken eingerichtet von W. A. Mozart'. Here is the incipit:

Andante ψ

 (40)

Allegro

 (60)

Mu-netto

 (24)

Andante

 (28)

Mu-netto

 (20)

[Gavotte]

 (20)

The authenticity of this work is beyond question. The autograph once showed the occasion for which it was written, but unfortunately this information has been obliterated.

The first trumpet part displays to a far lesser extent than in K 187 (159c)^v the distinctive characteristics of baroque clarino playing. In both K 187 (159c) and K 188 (240b) the trumpets can use mutes. According to Matheson the word *clarino* is particularly appropriate to the muted trumpet. (On the subject of the mute [*Sordun/Sordini*] see Johann Ernst Altenburg, *Versuch einer Anleitung zur heroisch-musikalischen Trom-peter- und Pauker-Kunst*, 1795.)

- D K 196e
 (Anh. 226)
 Anh.
 C 17.01)
- Divertimento for 2 oboes, 2 clarinets, 2 horns and 2 bassoons
 Munich (Prague?), possibly 1775
 Autograph: unknown
 Copies: D-brd B – Mus. Ms. 15351/1; CS KRE
 (Parthia III in *XII Parthie del Sig. Mozart
 et Veni*)

First printing:

Trois pièces d'harmonie pour 2 clarinettes, 2 hautbois, 2 bassons et 2 cors ... livr. I – Leipzig: Breitkopf & Härtel, no. 61 (1801) *RISM* M 5918; A Sm, Wgm (2x), W'n-h – CS Bm – D-ddr Dmb – 1 Fc

Practical edition:
NMA:

Musica Rara; Peters
 X, 29, 2

Allegro moderato

 (113)

Mu-netto

 (41)

Trio

 (40)

Romance. Adagio ma un poco andante

 (84)

Mu-netto. Allegretto

 (37)

Trio

 (16)

Rondo. Andante

 (117)

The authenticity of this divertimento, and also of K 196f (Anh. C 17.02), is questionable.

- D K 196f
 (Anh. 227)
 Anh.
 C 17.02)
- Divertimento for 2 oboes, 2 clarinets, 2 horns and 2 bassoons
 Munich (Prague?), possibly 1775
 Autograph: unknown
 Copy: D-brd B – Mus. Ms. 6 in 15310 (oboes missing)

First printing:


Deux pièces d'harmonie, pour 2 clarinettes, 2 hautbois, 2 bassons et 2 cors ... liv. II – Leipzig, Breitkopf & Härtel, no. 65 (1801) *RISM M 5919*: A Sm, Wgm (4x), Wn-h – GS Bm – D-ddr Dmb – H KE
Practical edition:
Peters
X, 29, 2

Allegro
ob
 (43)

Menuetto
ob
 (16)

Trio
cl I
 (20)

Adagio
cl
dolce
 (20)

Menuetto
ob
 (28)

Trio
cl
 (16)

Finale. Andantino
ob
 (37)

Trio
cl
mf
 *cresc. f*

- D K Anh. 228 Divertimento for 2 oboes, 2 clarinets, 2 horns and 2 bassoons
(Anh. Autograph: unknown
C 17.03) Copy: D-brd B – Mus.Ms. 15351/5
First printing: See K 196f (Anh. 227) (Anh. C 17.02)

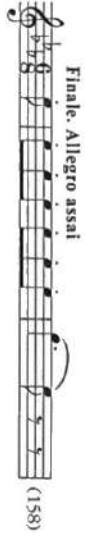
Adagio
 (138)

Allegro
 (138)

Menuetto
 (60)

Romance. Andante
 (76)

Minuetto
 (49)

Finale. Allegro assai
 (158)

Although this work was published together with K 196f (Anh. 227) (Anh. C 17.02), it does not bear the slightest resemblance to it and is definitely not by Mozart.

- D K Anh. 224 Divertimento for 2 clarinets, 2 oboes, 2 horns and 2 bassoons
(Anh. Copy: D-brd B – Mus.Ms. 15310/1
C 17.04)

Adagio
 (119)

Menuetto. Allegro
p *fp* *p* *f*
 (with Trio) (69)

Adagio (Thema con variazioni)
p dolce
 (149)

Menuetto. Allegretto
 (with Trio) (54)

This work is certainly not by Mozart. The finale is apparently missing.

D K Anh. 225 Divertimento for 2 clarinets, 2 oboes, 2 horns and 2 bassoons (Anh. Copy: D-brd B – Mus.Ms. 15310/1 C 17.05)



This work is certainly not by Mozart either, but probably by the same composer as K. Anh. 224 (Anh. C 17.04).

D K Anh. 17.07 Adagio and Allegro for 2 oboes, 2 clarinets, 2 horns and 2 bassoons

Copy: CS Pu (Parthia I)



As well as the movements mentioned under K. Anh. 225 (Anh. C 17.05), this copy includes the above Adagio and Allegro.

K 375

Serenade for

A: 2 clarinets, 2 horns and 2 bassoons

B: 2 oboes, 2 clarinets, 2 horns and 2 bassoons

Vienna, October 1781 (version A), July 1782 (version B)

Autograph: D-brd B (versions A and B in one volume)

Facsimile: *NMA* VII, 17, 2 (three pages)

First printing:

A: Sérénade à deux clarinettes, deux cors et deux bassons ... œuvre 27me. – Offenbach, J. André, no. 530 (c. 1792) *RISM* M 5890; A M – F Pe – GB Lbl
 B: Sérénade pour deux clarinettes, deux hautbois, 2 cors & 2 bassons: No. 1 Édition d'après le manuscrit de l'auteur. – Offenbach, J. André, no. 2882 (c. 1810)

Practical edition:
NMA:
 B&H PB 405, OB 1845 (version B); Musica Rara (both versions, the second Menuetto with the second trio in the A version) VII, 17, 2 (both versions)



For reasons unknown, Mozart rewrote the sextet version for octet, adding numerous details regarding articulation, dynamics and the text. He scrapped the repetition of the exposition in the first movement, added an extra bar at the end of the Adagio and gave the last movement the extra bars 199 to 205.

K 388
(384a)

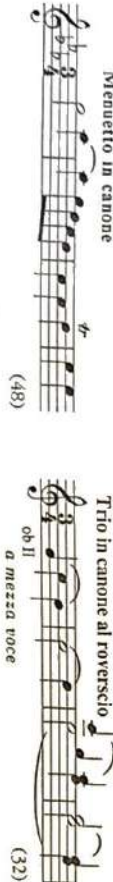
Serenade (*Nacht Musique*) for 2 oboes, 2 clarinets, 2 horns and 2 bassoons
Vienna, late July 1782
Autograph:

Serenada di Wolfgang Amadeo Mozart
mp/1782 – D-brd B (last page not autograph)

Facsimile:
First printing:

MMA VII, 17, 2 (first page)
1: Orctto pour 2 hautbois, 2 clarinettes, 2 bassons et 2 cors ... (édition originale) – Leipzig, A. Kühnel, no. 900 (c.1811) *RISM* M 5893; A Wn-h – D-brd HR, NEhz – D-ddr Dmh, RUII – S Skma
2: Sérénade pour deux clarinettes, deux hautbois, 2 cors & 2 bassons, No. 2 ... édition d'après le manuscrit de l'auteur. – Offenbach, J. André, no. 2883 (c.1811) *RISM* M 5894; A Wgm – D-brd AB, F, OF – US W^c

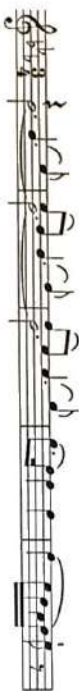
Practical edition:
NMA:
B&H PB 406, OB 1826; Musica Rara VII, 17, 2



U K 384B

This work was probably composed for Prince von Lichtenstein's musicians. Unlike all Mozart's other works for wind instruments, the serenade is in a minor key and possesses a depth of expression unusual for a work of this type. Later (probably in the spring of 1787) Mozart rewrote the piece as a Quintet for 2 violins, 2 violas and cello (K 406 [516b]).

[Andante] for 2 oboes, 2 clarinets, 2 horns and 2 bassoons
Vienna, 1782
Autograph: A Wgm
NMA: VII, 17, 2



This fragment, which Einstein suspects of being a discarded Andante for K 388 (384a), consists of 18 fully scored bars.

U K 384b

March for 2 oboes, 2 clarinets, 2 horns and 2 bassoons
Vienna, presumably July 1782
Autograph: Marcia – CH Zwaltner
NMA: VII, 17, 2



The fragment consists of 4 scored bars.

U K 384c
(Anh. 96)

[Allegro] for 2 oboes, 2 clarinets, 2 horns and 2 bassoons
Vienna, presumably July 1782
Autograph: A Sm
NMA: VII, 17, 2



This fragment consists of 16 fully scored bars. Marius Flothuis (*Mozarts Bearbeitungen eigener und fremder Werke*, 1969, p. 24) is probably correct in his assumption that the fragments K 384B, 384b and 384c (Anh. 96) may be regarded as a draft for a Serenade in Bb for eight wind instruments.

K 384
(K deest)
Harmoniemusik der *Erfindung aus dem Serail* for 2 oboes, 2 clarinets, 2 horns and 2 bassoons

Vienna 1782

Autograph:

unknown

Copy:

D-brd Do

Practical edition:

Bär 1987

On July 20, 1782, Mozart wrote to his father: 'Now I have no mean task. By Sunday week I must produce a version for wind instruments of my opera *Die Entführung*, otherwise someone else will do it and reap the profits instead of me ... You would not believe how hard it is to make a wind arrangement which preserves the characteristics of the wind instruments without losing any of the effect. Well, I shall simply have to work at night, otherwise it will not get done ...'

It is as good as certain that the copy discovered by Bas Blomhert in 1983 is this arrangement, previously regarded as lost.

Literature:

Acta Mozartiana, Jg. 32, 1985, p. 7 and p. 63.

K 361
(370a)
Serenade (*Gran Partita*) for 2 oboes, 2 clarinets, 2 bass horn, 4 horns, 2 bassoons and double bass

Vienna, presumably 1783/4

Autograph:

gran Partita Del Sigr. Wolfgang Mozart.
(This title is in an unknown handwriting. The year, 1780, added in a different hand, is incorrect) – US Wc

Facsimile:

Washington, D.C., Library of Congress 1976; *NMA* VII, 17, 2 (pages 1 and 54)

First printing:

Grande sérénade pour deux hautbois, deux clarinettes, deux cors de basset, quatre cors, deux bassons et grand basson ou basse ... œuvre posthume. – Wien, Bureau des arts et d'industrie, no. 62 (1803) *RISM* M 5887; A Wgm, Wn-h-CH Zz – CS Bm, K – D-brd Mbs – I Fc, Mc – S Skma
B&H PB 404, OB 590; Musica Rara VII, 17, 2

Practical edition:

NMA:

Largo

Molto allegro

Mennetto

Trio I

Trio II

Adagio

Mennetto. Allegretto

Trio I

Trio II

Romance. Adagio

Allegretto

[Tema con variazioni] [Andantino]

Finale. Molto allegro

An announcement in the *Wienerblätchen* of March 23, 1784, reads: 'Heut wird Herr Stadler der ältere in wirklichen Diensten Sr. Majestät des Kaisers, im k. k. National-Hoftheater eine musikalische Akademie zu seinem Vortheil geben, wobey

unter anderen gut gewählten Stücken eine große blasende Musik von ganz besonderer Art, von der Composition des Hrn. Mozart gegeben wird' (Otto Erich Deutsch, *Mozart. Die Dokumente seines Lebens*, 1961, p. 198). The piece played at Stadler senior's benefit concert at the Emperor's court theatre can have been none other than the Serenade K 361 (370a). The title 'gran Partita' is not Mozart's. 'Partita' is a corruption of 'Parthie', 'Parthia', 'Feldparthie' or 'Partita', a name given in the latter half of the 18th century to pieces of a divertimento-like character, usually for wind instruments. Whoever gave the piece its name rightly felt that of all the 'blasende Musiken', K 361 (370a), with its complement of players, its length and its substance, fully deserved to be called a 'gran Partita'.

The 'grand basson' in the title of the first edition has caused a great deal of misunderstanding. The autograph clearly and exclusively specifies 'Contra Basso' before the first stave of the score, and not the usual, ambiguous 'basso'. The recurrent pizzicati would be impossible to play on a double basson anyway.

The *NMA* foreword points out a remarkable phenomenon in bar 24 of the fifth movement (the Romance): a kind of 'prima volta' sign which is difficult to comply with within the first 24 bars. Examining the autograph, one gets the impression that Mozart tried to rub out this sign with his finger while the ink was still wet. However, the Allegretto could conceivably be followed by the 'da capo' Romance (this is in fact indicated by the words 'Da capo senza repliche' in the autograph, the repeat not being written out in full), in which case the bar in question (bar 111 in *NMA*) should be omitted.

U K⁶ deest
First movement of a Serenade (?) for 2 oboes, 2 clarinets, 2 horns and 2 bassoons

NMA: VII, 17, 2



This 2-bar fragment, probably the beginning of an octet, is written on the eighth sheet of the autograph of the Serenade K 388 (384a)

III. CHAMBER MUSIC

a. with keyboard (or glass harmonica)

K 10-15

6 Sonatas for harpsichord and violin or flute (cello ad libitum)

London, 1764

Autograph:

First printing:

unknown

Six sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de violon, ou flaute traversiere et d'un violoncelle très humblement dédiées à Sa Majesté Charlotte Reine de la Grande Bretagne composées par J. G. Wolfgang Mozart agé de huit ans oeuvre III. - London, printed for the author and sold at his lodgings at Mr. Williamson in Thrif Street Soho, 1765 *RISM* M 6346; A Sm, Wn (2x), Wn-h - CH N - D-brd Mbs - D-ddr WRd (with vc) - F Pc - GB Ibl (with vc) - NL Uim - US MORduncan, Wc B&H; Bär BA 4756; Ed. Reinhardt (6 Sonaten für Flöte und Klavier) VII, 22, 2

Practical edition:

NMA:

K 10

Allegro



(68)

Andante



(66)

Menuetto I



(22)

Menuetto II



(26)

K 11

Andante



(50)

Allegro
f p f p
Menuetto (68)
(48)



K 12
Andante
Allegro
(52)
(143)



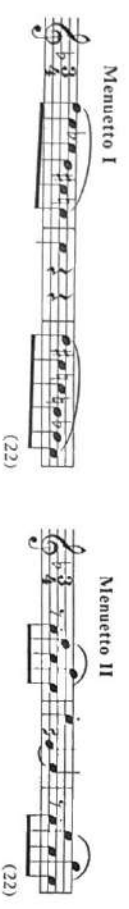
K 13
Allegro
(98)



Andante
(70)



Menuetto I (22)
Menuetto II (22)



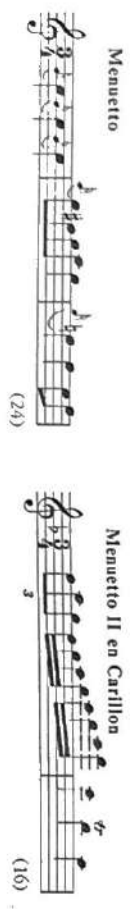
K 14
Allegro
(86)



Allegro
(160)



Menuetto
(24)
Menuetto II en Carillon
(16)



K 15
Andante maestoso
Allegro grazioso
(91)
(66)



These six sonatas scarcely merit the classification of wind instrument music. The idea of playing them on a flute instead of a violin was probably prompted by commercial considerations. The violin part is almost impossible to perform on the flute. In Joseph Bopp's arrangement 'für Flöte und Klavier' (Ed. Reinhardt) the right-hand harpsichord part and the violin accompaniment are repeatedly exchanged so as to make the flute part easier to play and give it a more solo character. This is contrary to the composer's intention, in view of the title: *'Sonates pour le clavecin qui peuvent se jouer avec l'accompagnement de ...'*

L K 33a
Solos for flute [and basso?]
Lausanne, September 1766

In Leopold Mozart's *Verzeichniss* we read: 'Verschiedene Solo für die Flauto trav: - für den Herzog Louis v. Württemberg DI: in Lusana. Es wurde in Gegenwart dieser Durchl. Herrn componiert.'

L K 33h
'Stückl' for horn [and basso?]
Salzburg, 1766 (?)

In a letter of February 16, 1778, Leopold Mozart wrote: 'Prince Breuner's valet Martin Grassl was buried today, Wolfgang will remember writing a little Waldhorn piece for him.'

D K 301
(293a)
Sonata for keyboard and violin (Flute?)
Mannheim, probably February 1778
Autograph: US NYpm

Allegro con spirito
(194)





Köchels *Verzeichniss*⁶ gives the following commentary on this sonata: 'Before the solo part in the 1st movement 'Violino' is underlined and '(o) Flauto' crossed out. Several bars with octave transpositions are deleted. Mozart either began the sonata for Mr. de Jean, which is not unlikely, or Sieber (the first publisher) wanted the series of six sonatas to be for V or F1 ad libitum. There are no more octave transpositions in the 2nd movement, however, nor does Sieber's edition contain any reference to the flute.'

This sonata is in a reconstruction 'für Flöte und Klavier' by Ricarda and Knut Bröhl, published by Voggenreiter Verlag, Bonn – Bad Godesberg, 1980.

K 452
Quintet for keyboard, oboe, clarinet, horn and bassoon
Vienna, March 30, 1784

Autograph:

The title in Mozart's own *Verzeichniss* is 'Ein Klavier Quintett. Begleitung, 1 Oboe, 1 Clarinette, 1 Corno, et 1 Fagotto' – F Pc
MMA VIII, 22, 1 (first and second pages)

Facsimile:

Quintur concertant pour piano forte, hautboi, clarinette, cor & basson ... – Augsburg, Gombart & Co., no. 285 (1800)
RISM/M 6338; A M, Wn-h – CH E, Zz – CS Bn, K – D-brd Bhm, DO, HL – S Skma B&H KB 874; Bär BA 4730; Musica Rara; Henle

Practical edition:
MMA: VIII, 22, 1

Musical notation for Largo and Allegro moderato. The top staff is marked 'Largo' and the bottom staff is marked 'Allegro moderato'. Both sections start with a dynamic of *f* and end with *p*. The measure numbers (20) and (102) are indicated at the end of the lines.



This work was composed for the Lent concerts of 1784. In a letter dated April 10 to his father about the first performance on April 1, two days after he had finished the piece, Mozart wrote: 'I have composed 2 big concertos and then a quintet, which received a great deal of applause: I myself think it is the best thing I have written in my whole life. It is for 1 oboe, 1 Clarinette, 1 Corno, 1 fagotto, and the Pianoforte: I wish you could have heard it! – and how beautifully it was performed! Who the players were (besides Mozart?) is not known.'

UL K 452a
(Anh. 54)

Quintet for keyboard, oboe, clarinet, basset horn and bassoon
Vienna, spring 1784

Autograph:

unknown
According to Köchels *Verzeichniss* this fragment consisted of 35 6/8 bars in Bb.

K 498

Trio for keyboard, clarinet and viola (*Kegelstein Trio*)
Vienna, August 5, 1786

Autograph:

The title in Mozart's own *Verzeichniss* is: 'Terzett für Klavier, Clarinet und Viola' – F Pc

First printing:

Trio per il clavicembalo o forte piano con l'accompagnamento d'un violino e viola, opera 14. La parte del violino si può eseguire anche con un clarinetto. – Wien, Artaria & Co., no. 188 (1788) *RISM M* 6365; A M, Sm, Wgn, Wn-h, Wsr – CH E – CS K – D-brd Mbs, MT – D-ddr DI, LEm, SW1 – GB Ibl – H Bb – I Nc B&H KB 1207; Bär: Henle 1981 VIII, 22, 2

Practical edition:
MMA:

Musical notation for Andante (129). The staff shows a melodic line in 3/8 time with a key signature of one flat. The tempo is marked 'Andante' and the dynamics range from *f* to *p*. The measure number (129) is indicated at the end of the line.

Minnetto (41)

Trio (158)

Rondeaux: Allegretto (222)

According to a not entirely reliable anecdote Mozart composed this trio during a game of skittles, which would account for its nickname of *Kegeblatt Trio* ('Skittle-ground trio'). The foreword in *NMA* states that the first performance of this work was without a doubt given by Franziska Jacquin, Mozart's pupil and the daughter of a family with whom he was on friendly terms. Mozart himself on the viola and Anton Stadler, at the Jacquin family home. Probably for commercial reasons the first edition substitutes a violin for the clarinet, the latter being merely mentioned as an alternative. However, the autograph and Mozart's own *Verzeichniss* leave us in no doubt as to his own intentions.

U K 616a
(Anh. 92)
Fantasia for glass harmonica, flute, oboe, viola and cello
Vienna, probably before or on May 23, 1791

Autograph:
Fantasia – A Sm
VMA: VIII, 22, 1

Adagio

harmonica

The first five bars of this 13-bar fragment are fully scored. According to *Köchels Verzeichniss* Mozart originally intended to begin K 617 with these bars.

K 617
Adagio and Rondo for glass harmonica, flute, oboe, viola and cello

Vienna, May 23, 1791
Autograph:

The title in Mozart's own *Verzeichniss* is 'Adagio und Rondeau für Harmonica, 1 Flauto, 1 oboe, 1 viola e Violoncello.' – GB Lbl

Facsimile:
First printing:

NMA VIII, 22, 1 (first page)
Quintetto per l'armonica o forte piano con l'accompagnamento d'un flauto, oboe, viola e violoncello ... no. 2 del retaggio del defunto. – Leipzig: Breitkopf & Härtel, no. 46 (1796) *RSM* N 6344; A Sm, Wgm, Wn – B Bc – D-brd Mbs, Almb – D-ddr GOL, Hau – GB Lbl – S Skma B&H PB 1176, KB 912; Bär VIII, 22, 1

Adagio (58)

Allegretto (230)

Written for the blind glass harmonica player Marianne Kirchgäßner (1772–1808), who gave the first performance on June 10. Nowadays the glass harmonica is usually replaced by the piano, an option offered by the first edition. The celesta might be another alternative.

b) without keyboard

L K 41a

6 Divertimentos
Salzburg, 1767

Leopold Mozart's *Verzeichniss* lists '6 Divertimenti à 4. für verschiedene Instrumente als Violin, Clarino, Corno, flauttrav., fagotto, Trombone, Viola, Violoncello &c.'

K 292
(196c)

Sonata for bassoon and cello
Munich, presumably early 1775
Autograph:
First printing:

unknown
Sonate pour basson & violoncelle, ouvrage posthume par W.A. Mozart. – Berlin-Amsterdam J.J. Hummel, no. 1299 (before 1800?) *RSM* N 6282; A Wn-h – D-brd Bhm

Practical edition: Österreichischer Bundesverlag: B&H 1984
 MMA: VIII, 21

Allegro

Andante

Rondo, Allegro

Probably written for the amateur bassoonist Thaddäus Freiherr von Dürnitz, this piece is in the form of a solo sonata with an unfigured bass, a genre abandoned by Mozart after 1768. The autograph has vanished, so that it cannot be established whether the editor altered a perhaps specified 'basso' (double bass?) into 'violoncelle'. Be that as it may, here and there the use of the double bass benefits the often quite close voices. Transposing the part an octave higher for the double bass actually produces a better result; this is due to the instrument's timbre, which forms a more marked contrast with the bassoon than the cello does. The range of the part (D⁴-d⁵), in which C is carefully avoided (compare bars 14 and 44 in the second movement) also indicates the double bass. In his *Practisches Geig-Fundament*, published in 1787, Joh. Anton Kobrich prescribes a D A d g tuning. MMA's suggestion that the piece could be played on two bassoons is unfeasible in the extreme. Disregarding the fact that the low C would be unnecessarily avoided, the two parts would in this case (a sonata for two similar instruments) have been treated in an alternating concertante fashion.

It is interesting to note that the range of the bassoon part (F²-g³) is almost an octave smaller than in the Bassoon Concerto (B¹-b¹). Equally interesting is the correspondence between the first two bars of the Concerto and the Sonata.

Uri Toepflitz (*Die Holzbläser in der Musik Mozarts*, 1978, p. 101) has serious doubts as to Mozart's authorship, suggesting that it is time to banish the work to the Köchel *Anhang*, an opinion to which I do not subscribe.

K 285

Quartet for flute, violin, viola and cello
 Mannheim, December 25, 1777
 Autograph: Quartetto di Wolfgango Amadeo Mozart.
 Mannheim im 25 dec:re 1777 – PL KJ
 First printing: Quartetto per flauto o violino primo,
 violino secondo, viola e basso. – Wien,
 Mainz, Artaria & Co., no. 389 (1792)
RISM M 6195; A Wgm, Wsr – GB Lbl –
 YU Zha

Practical edition: B&H PB 1250, KM 497; Bär BA 4405
 MMA: VIII, 20, 2

Allegro

Adagio

Rondeau, Allegretto

The Quartet K 285 is the only one of the four surviving flute quartets which can be established as having been written for Dejean. The first and other early printings consist of the first movement of K 285 with the addition of the two movements of K 285a as the second and third movements. The original second and third movements do not appear in the old edition.

K 285a

Quartet for flute, violin, viola and cello
 Mannheim, early 1778 (?)
 Autograph: unknown
 Copy: D-brd B
 First printing: In K 285
 Practical edition: Bär BA 4405; Sikorski; Hinrichsen 1938
 MMA: (1st ed.)
 VIII, 20, 2

³ In MMA: Rondeau, in Köchel: Rondeau, Allegretto.

Andante
Tempo di Minuetto

Köchel's *Verzeichnis* does not question the authenticity of this work. There are however some doubts as to when it was written. Is it likely that a work so reminiscent of J. C. Bach could date from the same period as the mature Quartet K 285? Uri Toepflitz (*Die Holzbläser in der Musik Mozarts*, 1978, p. 96) wonders whether Dejean perhaps complained about the technical difficulties in the flute part of K 285; if so, Mozart could have catered to his requirements with K 285a. However, the Quartet K 285a might conceivably have been an earlier piece which Mozart added to the works meant for Dejean. The indiscriminate coupling of this quartet with the first movement of K 285 in the first edition could indicate that the publisher thought the first movement was missing.

K 285b
(Anh. 171)
Quartet for flute, violin, viola and cello
Mannheim, early 1778 (?)

Autograph: All that survives is an autograph sketch of bars 149–158 of the first movement – D-brd B

Facsimile: MMA VIII, 20, 2

First printing: *Quartetto per il flauto, violino, viola e*

basso di Sigre. W. A. Mozart, opera XIV. – Speyer, Bossler (1788) *RISM* M 6206; D-brd ERms – YU Zha

Facsimile: MMA VIII, 20, 2, (title page and first page of the flute part)

Practical edition: Bär BA 4405

MMA: VIII, 20, 2

Allegro *mf*

Andantino *p*

This quartet is also hard to date. It is usually regarded as one of the three quartets for Dejean mentioned in the letters. This is contradicted by, among other factors, the almost literal correspondence between the second movement and the sixth movement of the *Gran Partita*, which was not composed until 1783/4. The surviving autograph fragment (Bars 149–158 of the first movement) is written on a sheet of sketches for *Die Einführung aus dem Serail*, K 384 (Vienna, July 30, 1781 – May 29, 1782). The three quartets thought to have been commissioned by Dejean seem to have little in common. Is K 285 perhaps the only one of the three to have survived, and were the others lost?

K 370
(368b)
Quartet for oboe, violin, viola and cello
Munich, early 1781

Autograph: Quartetto (in unknown handwriting) par Mr. Wolfgang Amadeo Mozart à Munich 1781 – F Pc

Facsimile: MMA VIII, 20, 2 (first and fourth pages)

First printing: *Quatuor pour hautbois, violon, alto &*

violoncelle, œuvre 101. Édition faite d'après la partition en manuscrit. – Offenbach, J. André, no. 1524 (1801) *RISM* N1 6204; A Sm, Wn-h – CS K – 1 Mc – US Wc


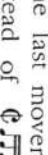
Practical edition: B&H PB 1252, KB 499; Nova Music

MMA: VIII, 20, 2

Allegro

Adagio

Rondeau. Allegro

Probably composed for Mozart's friend Friedrich Ramm, oboist at Mannheim and Munich. There is a simplified copy in D-brd B, in which for example the semiquavers are missing in bars 103–107 of the last movement. The rhythm here is , instead of , as in the original. Such is also the case, oddly enough, in the arrangement transposed into G for the flute, published by Simrock in 1802.

K 407
(386c)

Quintet for horn, violin, 2 violas and cello
Vienna, presumably late 1782

Autograph:

lost

Copy:

D-brd B

First printing:

Quintetto pour cor, violon, deux alto et basse. – Leipzig, Schmeidt & Rau, no. 18 (c. 1796) *RISM* M 6029; A SF, Wmi, Wn-h – CS K – D-brd F – S Skma

Practical edition:

B&H PB 1167, KB 79
VIII, 19, 2

MMA:

The articulation markings in the horn part in the *MMA* are based neither on the first printing nor on the mutilated and cut André edition of 1803, but on the one published by Artaria & Co. in 1800, in which the horn part is rewritten for cello, an arrangement in which Mozart had no part whatsoever. The *MMA* foreword remains silent on this matter. Since it can take years for a 'Kritischer Bericht' to appear, as tends to be the case with these volumes, the *MMA* edition is useless as an *Urtext*; all the more so in view of the fact that the articulations in it are virtually unplayable on the hand-stopped horn.



Written for Ignaz Leutgeb.

K 298

Quartet for flute, violin, viola and cello

Vienna, presumably late 1786

Autograph:

A Wn

Facsimile:

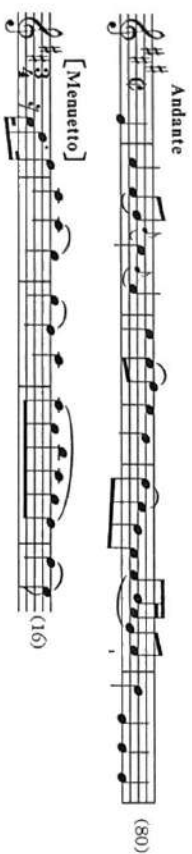
MMA VIII, 20, 2 (first, second and fifth pages)

First printing:

Quatuor original pour flûte, violon, alte et violoncelle ... œuv. posthume (édition faite d'après le manuscrit original) – Wien, Johann Traeg, no. 339 (1808) *RISM* M 6201; A Sm, Wgm, Wn, Wn-h
B&H PB 1251, KB 498; Bär BA 4405
VIII, 20, 2

Practical edition:

MMA:




All Köchel editions state 1778 as the year in which this quartet was composed. The work is a 'Quatuor d'airs dialogués', i.e., it makes use of themes by other composers. The themes of the three movements come respectively from a song by Hofmeister, an old French rondeau and an opera by Paisiello. The said opera was premiered in 1786, invalidating any earlier date for the quartet. The inscription heading the last movement recalls the facetious remarks found in the horn concertos and meant for Leutgeb. It reads: 'Rondieaux / Allegretto grazioso, mà non troppo presto, però non troppo adagio. Così-così-con molto garbo ed espressione.'

U K 516c
(Anh. 91)

Quintet for clarinet, 2 violins, viola and cello
Vienna, 1787 (?)

Autograph:

Quintetto (addition by Nissen: 'Anfang
eines Quintetto welches vollendet zu sein
scheint') – F Pc - Ms. 262

Facsimile:
NMA VIII, 19, 2 (first page)

VIII, 19, 2



The fragment consists of 93 fully scored bars of the first movement. There is nothing sketchy about the manuscript, which is written without any deletions. This suggests that the work was finished, needing only to be copied.

U K 516d

Rondo for clarinet, 2 violins, viola and cello
Vienna, spring 1789

Autograph:

J Tmf

Facsimile:
NMA VIII, 19, 2
VIII, 19, 2



The fragment consists of 8 fully scored bars.

U K 516e
(Anh. 89)

Rondo for clarinet, 2 violins, viola and cello

Autograph: disappeared

In 1869 Köchel saw this fragment, which was then in the possession of Julius André. It consisted of 7 3/4 bars in E \flat .

L K 544

'Ein kleiner Marsch' for violin, flute, viola, horn and cello
Vienna, June 26, 1788

Autograph:

The title in Mozart's own *Verzeichnis* is
'Ein kleiner Marsch. 1 Violine, 1 Flauto, 1
Viola, 1 Corno e Violoncello.' – unknown



250

U K 580b
(Anh. 90)

Quintet for clarinet (in C), basset horn, violin, viola and cello
Vienna, presumably late 1789

Autograph:

D-brd B

Facsimile: NMA VIII, 19, 2 (first page)

Practical edition:

Ed. Kunzelmann GM 787, 1982 (Ergänzt
von Franz Beyer); Boethius Press 1983
(Reconstruction R. Wilby)

NMA:

VIII, 19, 2



45 bars of this 102-bar fragment are fully scored.

K 581

Quintet for clarinet, 2 violins, viola and cello
Vienna, September 29, 1789

Autograph:

The title in Mozart's own *Verzeichnis* is
'Ein Quintett à 1 clarineto, 2 violini, viola
e violoncello.' – unknown

First printing:

Quintetto pour clarinette, deux violons,
alto, et violoncelle, composé par W.A.
Mozart. Œuvre 108. – Offenbach, J.
André, no. 1602 (1801) *RISM* M 6035; A
Gk, Sm, Wn-h – D-ddr MEI
NMA VIII, 19, 2 (title page and incipit
from Mozart's own *Verzeichnis*)
B&H PB 1170, KB 84/85; Bär BA 4711 TP
VIII, 19, 2

Facsimile:

Practical edition :
NMA:



251

Trio II
 Allegretto con Variazioni
 vn I
 cl
 fr
 p
 (141) (51)

Composed for Anton Stadler. In its original form this work, like the Clarinet Concerto, was meant for a clarinet with an extended lower range down to C (sounding A).

U K 581a
 (Anh. 88)

Quintet for clarinet, 2 violins, viola and bass
 Vienna, presumably September 1789 or later
 Autograph: A Sm - No. 51
 Facsimile: MMA VIII, 19, 2 (third page)
 MMA: VIII, 19, 2

[Rondo]
 p

Only a few bars of this 89-bar fragment are fully scored.

c) with voice

The texts of the following compositions are by Pietro Metastasio.

K 346
 (439a)

Notturmo for 2 sopranos and bass (accompanied by 3 basset horns): 'Luci care, luci belle'
 Vienna, presumably 1783
 Autograph: disappeared
 Copy: A Wgm
 Practical edition: Peters 1942; Bär
 MMA: III, 9

Allegretto
 Lu - ci ca - re, lu - ci - bel - le
 (16 Accompaniment)

K 436

Notturmo for two sopranos and bass (accompanied by 3 basset horns): 'Ecco quel fiero istrante'
 Vienna, presumably 1783
 Autograph: A KR (only vocal score)
 Practical edition: B&H PB 801; Peters 1942; Bär
 MMA: III, 9

Andante
 Ec - co quel fie - ro i - stan - te
 (40)

K 437

Notturmo for 2 sopranos and bass (accompanied by 2 clarinets and 1 basset horn): 'Mi lagnerò facendo'
 Vienna, presumably 1783
 Autograph: disappeared
 Copy: CS Pnn (oboes instead of clarinets)
 Practical edition: B&H PB 810; Peters 1942; Bär
 MMA: III, 9

Poco Adagio
 Mi la - gne - rò - ta - cen - do
 (70)

K 438

Notturmo for 2 sopranos and bass (accompanied by 2 clarinets and 1 basset horn): 'Se lontan, ben mio, tu sei'
 Vienna, presumably 1783
 Autograph: A KR (only vocal score)
 Copy: CS Pnn (oboes instead of clarinets)
 Practical edition: B&H PB 831; Peters 1942
 MMA: III, 9

Adagio
 Se lon - tan, ben - mio, tu - se - i
 (21 Accompaniment)
 (7 Voice)

Nocturno for 2 sopranos and bass (accompanied by 3 basset horns): 'Due pupille amabili'
Vienna, presumably 1783

Autograph:

disappeared

Copy:

CS Pm

Practical edition:

Peters 1942

MMA:

III, 9

Andante

Canzonetta for 2 sopranos and bass (accompanied by 3 basset horns): 'Più non si trovano'

Vienna, July 16, 1788

Autograph:

unknown

Copies:

A Wgm, Wn - D-brd B

Practical edition:

B&H PB 825; Bär; Peters 1942

MMA:

III, 9

Andante

Arrangements

Arrangements, notably opera arrangements, were extremely popular in the 18th and early 19th centuries. The fact that Mozart planned to make his own arrangement of *Die Entführung aus dem Serail* for 'Harmonie', i.e. for winds (see section IIb of this chapter [K 384]), indicates that arrangements were not regarded as questionable surrogates. On the contrary, they enlarged the repertoire and were seen as a means of acquainting a wider public with the music. In a certain sense, arrangements had a function similar to that of the modern radio and gramophone record. There is currently a tendency to publish these old arrangements again.

The names of the arrangers are often unknown. A number of the most important arrangements are listed below. For the numerous versions with the flute as only wind instrument (one, two or three flutes; flute and orchestra; flute and string instrument[s]; flute and piano; flute, string instrument[s] and piano), the reader is referred to my catalogue *Flute Music of the 18th Century* (Monteux 1985), which lists at least a hundred-and-fifty such arrangements. 20th-century arrangements of the three works for mechanical musical instruments, the two Fantasies für eine Orgelwâlze, K 594 and K 608, and the Andante für eine Wâlze in eine kleine Orgel, K 616, are listed in the same catalogue.

Most old arrangements can be found in K^o Anh. B: *Übertrugungen und Bearbeitungen von Jender Hand*.

K 297 (300a) Sinfonie en harmonie pour deux clarinettes, deux hautbois ou flûtes, deux cors, clarino, deux bassons ou basson et serpent... arrangee par C.A. Goepfert. - Bonn, N. Simrock, no. 415 (ca. 1804); RISM M 5578;

D-brd HR, Rit
(Arrangement of Paris Symphony)

K 296, 310 (300d), 575

Trois duos pour deux clarinettes... oeuvre 69me, liv. 2. - Offenbach, J. André, no. 1250 (1799) RISM M 6584;

F Pc - I Vc

Practical edition: Fritz Schulz, Freiburg [K Anh. 159]

(Arrangements of violin sonata, piano sonata and string quartet)

K 377 (374e), 548, 496

Trois duos pour deux clarinettes... œuvre 72^{me}, livr. 2. Offenbach, J. André, no. 1291 (1799) *RISM M 6602*
DK Km – F Pc
(Arrangements of violin sonata and two piano trios)

K 378 (317d), 376 (374d), 379 (373a), 296, 310 (300d), 575

Six duo concertants pour deux clarinettes, livr. 1, 2. – Paris, Sieber, no. 114, 115 (ca. 1802) *RISM M 6607*
F Pc (livr. 1) – GB Lbl
(Arrangements of three violin sonatas, two piano sonatas and a string quartet)

K 380 (374f), 564, 454

Trois duos pour deux clarinettes... œuvre 77^{me}, liv. 1. – Offenbach; J. André, no. 1290 (1799) *RISM M 6629*
DK Km – F Pc
Practical edition: Fritz Schulz, Freiburg (K Anh. 160)
(Arrangements of violin sonata, piano trio and violin sonata)

K 380 (374f), 564, 454, 377 (374e), 548, 496

Six duos concertants pour deux clarinettes ... 2^e. liv. - Paris, Le Duc, no. 366. *RISM M 6635*
F Pc
Practical edition: Carl Fischer, New York
(Arrangements of violin sonata, piano trio, two violin sonatas and two piano trios)

K 378 (317d), 380 (374f), 496

Trois quatuors (B^b, E^b, F) pour clarinette, violon, alto & violoncelle...œuvre 79^{me}. – Offenbach, J. André, no. 1311 (1799) *RISM M 6618*
A Wn – CH E – CS Bu – F Pc – I Mc – S Skma
(Arrangements of violin sonatas)

K 334 (320b)

Sestetto pour flûte, violon, altoviola, deux cors et basse... no. 1. – Mainz, B. Schott, no. 241 (ca. 1800) *RISM M 5940*
D-brd MZsch – GB Mfp – NL DHgm
(Arrangements of Divertimento for two violins, viola, double-bass and two horns)

K 335 (320a), 366, 408/1 (383), 408/3 (385F)

6 Marches pour harmonie, arr. à 9 parts par C.A. Göpfert. – Bonn, N. Simrock, no. 420 (1805) (Whistling, *Handbuch* 1828)
(Arrangements from *Idomeno* and other compositions)

K 361 (370a)

Parthia in B für 2 Klar, 2 Ob, 2 Cor, 2 Fg u. Contrafg.

ms CS Pnm – XX F55
Parthia für 8 Bläser (Heidenreich) ms Schloss Eisenstad

Trois pièces d'harmonie

ms D-brd B
Harmonien für 2 Ob, 2 Klar, 2 Cor, 2 Fg ms CS Pu – M1/31

(Parthia II from the above 'Harmonies' consists of K 361 [370a]^{v. iv}, a Menuet and Trio, a Rondo and K 361 [370a]^{v. v})

Sinfonie concertante pour deux violons, flûte, deux hautbois, deux clarinettes, deux bassons, deux cors, alto & basse, arrangée d'après une grande sérénade pour des instruments à vent, œuvre 91 de W.A. Mozart, par F. Gleissner. – Offenbach, J. André, no. 1506 (1800) *RISM M 5902*

A Wn – D-brd Bfb, Mbs, OF (2x), Tes – D-ddr Zi – GB Lcm – H P

Grand quintetto pour le piano forte, hautbois, violon, viola et violoncelle... arrangé d'après la grande sérénade... par C.F.G. Schwencke – Hamburg, J.A. Böhme. *RISM M 5903*
B Bc – CH E

Douze nouvelles suites d'harmonie à 8 parties, par A. Mozart, suivies de marches et pas redoublés par J. Gebauer... dédiés aux armées françaises... suite 109, 2^{me} livraison. – Paris, Sieber père, No. 1561 (c. 1801) *RISM M 5904*
D-brd F

Trois pièces d'harmonie pour 2 clarinettes, 2 hautbois, 2 bassons et 2 cors, par W.A. Mozart, livr. I. – Leipzig, Breitkopf & Härtel, no. 61 (1801) *RISM M 5905*

A Sm (2x), Wn-h – CS Bm – D-ddr Dmb – I Fc
Practical edition: Peters, no. 6306a (as K Anh. 182 = *RISM M 5905*)
(Arrangements of movements from the *Gran Partita*)

K 384

Arrangements for wind in ms: D-brd DO, I Fe (8-part 'Harmonie musik'), arranged by Went, CS K (now in CS Pnm) (eh instead of cl)
Practical edition: Musica Rara (Went), Schott 1957 (Bläserbearbeitung a.d. Zeit Mozarts)
(Arrangements from *Die Entführung aus dem Serail*)

- K 387 Sesteto I^{mo} à Fl. Ob. due V. Va e Vc, arrangiert nach den Quartetten. ms CS Pnm
(Arrangement of string quartet)
- K 407 (386c) Parthia ex Es für 2 Klar, 2 Cor, 2 Fg. ms CS Bm
Parthia ex Es für 2 Klar, 2 Cor, 2 Fg. ms A GÖ. (in III)
Parthia für 8 st. Harmonie von Gius. Haidenreich ms H V
Pièce d'harmonie pour deux clarinettes in B, deux bassons et deux cors, par W.A. Mozart. Liv. IV, no. 7 (supplemented by K 563ⁿ, Menuet and Trio) – Leipzig, Breitkopf & Härtel no. 285 (1805) RISM M 6079 and M 6302
A Wgm (3x), Wn, Wn-h – CH Zz – CS Bm – D-brd Mmb
(Arrangement of the Horn Quintet)
- K 421 (417b) Sesteto II^{do} à Fl, Ob, due V, Va e Vc, "arrangiert nach den Quartetten". ms CS Pn
(Arrangement of string quartet)
- K 452 Concertante pour violon principale, hautboi, clarinette, cor, basson, violoncelle, alte & basse – Augsburg, Gombart & Co., no. 285, 292 (1799) RISM M 6422
A M, Wgm, Wn-h – CH Zz – D-brd DO, Mbs – F Pc – GB Lbl – S Skma
(Arrangement of Quintet for piano and wind instruments)
- K 458 Sesteto III^{mo} à Fl, Ob, due V, Va e Vc, "arrangiert nach den Quartetten". ms CS Pnm
(Arrangement of string quartet)
- K 492 Arrangement for wind octet by Wendt ms I Fc
Air de Figaro arr. à 6 ou 7 Part., liv. 1-3 – Paris, Sieber (Whistling, *Handbuch* 1828)
Ouv. de Figaro arr. à 8 et 11 Part.-Paris, Janet et Cotelte (Whistling, *Handbuch* 1828)
Ouverture de l'opéra: *Le nozze di Figaro*... arrangée pour 2 clarinettes en ut, 2 flûtes, 2 bassons, 2 cors, trompette et serpent ou contre basson par P.C. Hammerl. – Hamburg, J.A. Böhme, no. "M.1.", RISM M 4451
CH Lz
Practical edition: Musica Rara (Wendt)
(Arrangements from *Le Nozze di Figaro*)

- K 497 Pièces d'Harmonie ms CS Pnm
(Arrangement of sonata for piano due)
- K 406 (516b) Quintet für 4 Bläser und Klavier (early 19th century) ms US Wc
(Arrangement of string quintet [Serenade K 388 (384a)])
- K 527 Arranged for 8-part 'Harmonie' (H.G. Ehrenfried) ms I Fc
Für Harmoniemusik "accorn. di Triebensee" ms H V
Idem ms CS Pn
Practical edition: Musica Rara
Airs de *Don Juan* arr. à 8 Part. – Paris, Dufaut et Dubois.
(Whistling, *Handbuch* 1828)
Airs de *Don Juan* arr. à 6 ou 7 Part. – Paris, Sieber.
(Whistling, *Handbuch* 1828)
Airs de *Don Juan* arr. à 6 ou 7 Part. – Paris, Sieber.
(Whistling, *Handbuch* 1828)
Ouverture de *Don Juan* arr. à 8 et 10 Part. – Paris, Pleyel
(Whistling, *Handbuch* 1828)
Don Juan, Opéra de W. Mozart, arrangé pour 2 flûtes et basson ou violoncelle. – Mainz. B. Schott's Söhne, no. 1269 (ca. 1817) RISM M 4633
A Wn – D-brd MZsch
Practical edition: Broekmans & Van Poppel
(Arrangements from *Don Giovanni*)
- K 588 Arrangement for 2 Ob, 2 Clar, 2 Hn and 2 Bn ms I Fc
18 Stücke für 2 Ob, 2 Engl. Hörner, 2 Cor und 2 Fg von Giovanni Went. ms CS Pn
Practical edition: Musica Rara (Wendt) (Zob 2cl 2hn 2bn)
(Arrangements from *Così fan tutte*)
- K 614 Grande sérénade, tirée des œuvres de Mozart & arrangée pour 2 clarinettes, 2 cors & 2 bassons, par Stumpf. – Hamburg, Gebrüder Meyn, no. 13. RISM M 6069
D-ddr DI
(Arrangement of string quintet)

- Harmoniestücke
 Ouverture für 2 Clar, 2 Fg, 2 Cor ms CS Pn
 Für 8 stimm. Harmoniemusik (Heydenreich) ms CS Bm
 ms I Fc
 Ouverture de l'opéra *Die Zauberflöte* ... arrangée pour 2
 clarinettes en ut, 2 flûtes, 2 bassons, 2 cors, trompette &
 serpent ou contre-basson par P.C. Hammerl. – Hamburg, J.A.
 Böhme, no. "M.2". RISM M 5035
- CH Lz
 No. 122. Suite d'harmonie de *La flûte enchantée* ou *Mistères
 d'Isis*, ... arrangée pour 2 clarinettes, 2 cors, 2 bassons, et 2
 flûtes ou hautbois, par Stumpf, livre (2). – Paris, Sieber père,
 no. 1665 RISM M 5066
- D-brd WERI
 Pièces d'harmonie pour deux clarinettes, deux cors et deux
 bassons, arrangées par I. Stumpf. Premier recueil... 2^{de} édition.
 – Offenbach, J. André, no. 2695 (1809) RISM M 5052
- D-brd F, OF
 (Idem)... deuxième recueil... – Offenbach, J. André, no. 751
 (1795) RISM M 5053
- A Sn – D-brd OF
 (Idem)... troisième recueil... – Offenbach, J. André, no. 769
 (1795) RISM M 5055
- D-brd B, OF, WERI
 Recueil [1–3] de pièces d'harmonie pour deux clarinettes, deux
 cors et deux bassons, tirées de l'opéra *La flûte enchantée* ...
 arrangé par I. Stumpf. – Paris, Imbault, nos. 623, 624, 625
 (1796) RISM M 5063
- F Pn (2 copies)
 Suite d'harmonie de *La flûte enchantée*, de Mozart, arrangée
 pour 2 clarinettes, 2 cors et 2 bassons, par Stumpf, no. 107.–
 Paris, Sieber père, no. 1551 RISM M 5065
- D-brd AB
 Douze airs choisis de *La flûte enchantée*, de Mozart, arrangés
 en harmonie pour deux clarinettes, deux oboe, deux bassons,
 deux cors. – Paris, Pleyel, no. 82 (ca. 1797) RISM M 5067
- A Wn – CH Gpu
 Practical edition: Musica Rara (Heidenreich)
 (Arrangements from *Die Zauberflöte*)

- Auszug der besten Stücke aus *Clemenza di Tito*. ms CS Pn
 Harmoniestücke ms CS Pn
 Arie de *la Clemence de Titius*, arr. en Harmonie... par G.F.
 Fuchs, 2. Suite nr. 1–4, 6, 7, für 2 Fl, 2 Klar, 2 Fg u. 2 Cor
 ms CH Zz
 Für 8 stimm. Harmoniemusik u. Contrafagott (Triebensee)
 ms I Fc
- Practical edition: Musica Rara (Zob 2cl 2hn 2bn)
La Clemenza di Tito. Opéra par W. Mozart, arrangé en hammo-
 nie pour deux clarinettes, deux flûtes, deux hautbois, deux
 bassons, deux cors, trompette & contre-basse, par M^r. Stumpf.
 Liv. 1, 2. – Augsburg, Gombart & Co., nos. 369, 449. RISM M 5199
- D-brd AB [1], HR, Mbs [1], NEhz – GB lbl
 Ouverture de l'opéra: *La clemenza di Tito*, arrangé pour deux
 clarinettes en ut, 2 flûtes, 2 bassons, 2 cors, trompette et
 serpent, par P.C. Hammerl. – Hamburg, J.A. Böhme
 RISM M 5215
- CH Lz
 Ouverture pour deux clarinettes, petite clarinette, petite flûte,
 deux bassons, deux cors, serpent, grosse caisse & trompet. Par
 M^r. W.A. Mozart. – Berlin/Amsterdam, J.J. Hummel, no. 1151
 (ca. 1799) RISM M 5219
- D-brd Tmi
 6 Airs de *La clemence de Titius*, musique de Mozart. Arrangées
 en harmonie à 8 parties, par G.F. Fuchs. 2. Suite. – Paris,
 Decombe. RISM M 5227
- CH Zz
 Airs de *La clemence de Titius*, musique de Mozart, arrangés en
 harmonie à 6 parties, par G.F. Fuchs. – Paris, Decombe. RISM M 5228
- I Fc (incomplete)
 (Arrangements from *La clemenza di Tito*) RISM M 5414
- K 391 (340b), 468, 519, 531, 597, 433 (416c)
 Six pièces d'harmonie, arrangées par M^r. Goepfert, pour 2
 oboe ou flûtes, 2 clarinettes, 2 cors, trompette ad libitum,
 basson et serpent ou 2 bassons. Composées par W.A. Mozart.
 – Bonn, B. Simrock; Paris, H. Simrock, nos. 456, 457 (1806)
 RISM M 5414
- D-ddr LErn
 (Arrangements of songs)

K 523, 476, 524, 307 (284d), 539

Pièces d'harmonie pour hautbois, 2 clarinettes, 2 bassons, 2 cors et trompette, arrangées d'après divers air et chansons de W.A. Mozart. Par C.A. Goepfert. – Offenbach, J. André, no. 1798 (1803)

RISM M 5422

A Wgm – D-brd OF

(Arrangements of songs)

K 530, 529, Anh. 246 (Anh. C 8.06), 596, 392 (340a), 518

Six pièces d'harmonie, arrangées par Mr. Goepfert, pour 2 oboe ou flûtes, 2 clarinettes, 2 cors, trompette ad libitum, basson et serpent ou 2 bassons. No. 1. – Bonn, N. Simrock; Paris, H. Simrock, no. 456.

RISM M 5426

CH E – D-brd B

(Arrangements of songs)

Library sigla

A – Austria

Gk Graz, Akademie für Musik und Darstellende Kunst und Landesmusikschule

GÖ Göttweig, Benediktiner-Stift Göttweig, Musikarchiv

KR Kremsmünster, Benediktiner-Stift Kremsmünster, Regenererei oder Musikarchiv

M Melk an der Donau, Benediktiner-Stift.

Sca Salzburg, Salzburger Museum Carolino Augusteum, Bibliothek.

Sm – Mozarteum (Internationale Stiftung Mozarteum & Akademie für Musik und Darstellende Kunst Mozarteum),
Bibliotheca Mozartiana

SF St. Florian, Augustiner-Chorherrenstift

Wgm Vienna, Gesellschaft der Musikfreunde in Wien

Wmi – Musikwissenschaftliches Institut der Universität

Wn – Österreichische Nationalbibliothek (ehem. K.K. Hofbibliothek),
Musiksammlung

Wn-h – Österreichische Nationalbibliothek (Sammlung Anthony
van Hoboken)

Wst – Stadtbibliothek Musiksammlung

B – Belgium

Bc Brussels, Conservatoire Royal de Musique, Bibliothèque

Brc Brugge, Stedelijk Muziekconservatorium, Bibliotheek

Lc Liège, Conservatoire Royal de Musique, Bibliothèque

CH – Switzerland

E Einsiedeln, Kloster Einsiedeln, Musikbibliothek

EN Engelberg, Stift Engelberg, Musikbibliothek

Gpu Geneva, Bibliothèque publique et universitaire de Genève

Lz Lucerne, Zentralbibliothek (früher Kantonsbibliothek und Bürgerbibliothek)

N Neuchâtel (Neuenburg), Bibliothèque publique de la Ville de Neuchâtel

SO Solothurn, Zentralbibliothek, Musiksammlung

W Winterthur, Stadtbibliothek

Wrs – Rychenberg-Stiftung

Zw Zürich, Dr. Georg Wälder

Zz – Zentralbibliothek, Kantons-, Stadt- und Universitätsbibliothek

Zcher – Privatbibliothek Hélène Cherbuliez (Bibliothek Antoine-Elisée Cherbuliez)

CS – CSSR – Czech Republic/Slovakia

- Bm Brno, Moravské múzeum-hud. hist. oddělení
 Bu – Státní vedecká knihovna Universitní knihovna
 K Český Krumlov, pobočka Státní archivu Třeboní Hudební sbírka
 Schwarzenberg-Oettingen Svozy
 KRE Krennica, Městský archiv
 Pk Prague, Archiv Státní konservatore v Praze
 Pnm – Národní múzeum – hud. oddělení
 Pu – Státní knihovna CSR – Universitní knihovna Různá provenience

D-brd – German Federal Republic

- AB Amorbach, Fürstlich Leiningische Bibliothek
 B Berlin, Staatsbibliothek (Stiftung Preussischer Kulturbesitz)
 Bhm – Staatliche Hochschule für Musik und Darstellende Kunst (ehem. Kgl. Akademische Hochschule für Musik)
 BfB Burgsteinfurt, Fürstlich Bentheimische Bibliothek (now in MÜu)
 DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
 ERms Erlangen, Musikwissenschaftliches Seminar der Universität Erlangen-Nürnberg
 F Frankfurt/Main, Stadt- und Universitätsbibliothek, Musik- und Theaterabteilung Manskopfesches Museum
 FUJ Fulda, Hessische Landesbibliothek
 HL Haltenbergsteten, Schloß, über Niedersteten (Baden-Württemberg), Fürst zu Hohenlohe-Jagsberg'sche Bibliothek (Information via Hans Schneider, 8132 Tutzing)
 HR Harburg über Donauwörth, Fürstlich Öttingen-Wallerstein'sche Bibliothek, Schloß Harburg
 KfH Cologne, Staatliche Hochschule für Musik (ehem. Conservatorium der Musik), Bibliothek
 LÜh Lübeck, Bibliothek der Hansestadt Lübeck (ehem. Stadtbibliothek der Freien und Hansestadt Lübeck), Musikabteilung
 Mbs Munich, Bayerische Staatsbibliothek (ehem. Königliche Hof- und Staatsbibliothek), Musiksammlung
 Mmb – Städtische Musikbibliothek
 MGmi Marburg/Lahn, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
 MT Metten über Deggendorf (Bavaria), Abtei Metten, Bibliothek
 MÜu Münster, Universitätsbibliothek
 MZsch Mainz, Musikverlag B. Schort's Söhne, Verlagsarchiv
 NEbz Neuenstein, Kreis Öhringen (Württemberg), Hohenlohe-Zentralarchiv
 OF Offenbach am Main, Verlagsarchiv André
 Rit Regensburg (Bayern), Fürstlich Thurn und Taxis'sche Hofbibliothek
 Tes Tübingen, Evangelisches Stift, Bibliothek

- Trn – Musikwissenschaftliches Institut der Universität (mit dem Schwäbischen Landesmusikarchiv)
 W Wolfenbüttel (Niedersachsen), Herzog-August-Bibliothek, Musikabteilung
 WERL Wertheim/Main, Fürstlich Löwenstein'sche Bibliothek

D-ddr – (former) German Democratic Republic

- Bds Berlin, Deutsche Staatsbibliothek (ehem. Kgl. Bibliothek; Preussische Staatsbibliothek; Öffentliche Wissenschaftliche Bibliothek), Musikabteilung
 DI Dresden (Sachsen), Sächsische Landesbibliothek, Musikabteilung (ehem. Kgl. Öffentliche Bibliothek)
 Dmb – Musikbibliothek (ehem. Städtische Musikbücherei)
 GOI Gotha (Thüringen), Landesbibliothek (ehem. Herzogliche Bibliothek)
 HAU Halle/Saale (Sachsen-Anhalt), Universitäts- und Landesbibliothek Sachsen-Anhalt (Musiksammlung)
 Lem Leipzig (Sachsen), Musikbibliothek der Stadt Leipzig (Musik-bibliothek Peters und verschiedene Sammlungen in der Leipziger Stadtbibliothek)
 MEIR Meiningen (Thüringen), Staatliche Museen mit Regier-Archiv (ehem. Meininger Museen); Abteilung Musikgeschichte
 RUI Rudolstadt (Thüringen), Staatsarchiv (Landeshauparchiv)
 SWI Schwerin (Mecklenburg), Mecklenburgische Landesbibliothek (ehem. Mecklenburgische Regierungsbibliothek, Musikabteilung)
 WRl Weimar (Thüringen), Thüringische Landesbibliothek (ehem. Groß-herzogliche Bibliothek), Musiksammlung
 ZI Zittau (Sachsen), Stadt- und Kreisbibliothek "Christian Weise-Bibliothek"

DK – Denmark

- Km Copenhagen, Musikhistorisk Museum
 Kk – Det kongelige Bibliotek

F – France

- Pc Paris, Bibliothèque du Conservatoire national de musique (now in Bibliothèque nationale)
 Pl – Bibliothèque de l'Institut de France

GB – Great Britain

- Cfm Cambridge, Fitzwilliam Museum
 Ckc – Rowe Music Library; King's College
 Lbl London, British Library
 Lcm – Royal College of Music
 Laufer – H.J. Laufer private collection
 Mp Manchester, Central Public Library (Henry Watson Music Library)

H – Hungary

- Bb Budapest, Bartók Béla Zeneművészeti Szakközépiskola Könyvtára
 (Béla-Bartók-Konservatórium)
 Bl – Liszt Ferenc Zeneművészeti Főiskola Könyvtára (Bibliothek der Musikhochschule "Ferenc Liszt")
 KE Keszthely, Országos Széchényi Könyvtár, "Helikon"-Könyvtára
 P Pécs (Fünfkirchen), Pécs-egyházmegeyei Könyvtár, volt Pécsi Párpvelőintezeti Könyvtár (Diozesanbibliothek)
 V Vác, Egyházmegyei Könyvtár (Diozesanbibliothek)

I – Italy

- Bc Bologna, Civico Museo Bibliografico-Musicale (ehem. Liceo Musicale "G.B. Martini")
 Fc Florence, Biblioteca del Conservatorio di Musica "L. Cherubini"
 Mc Milan, Biblioteca del Conservatorio "Giuseppe Verdi"
 Nc Naples, Biblioteca del Conservatorio di Musica "S. Pietro a Marella"
 Pc Padua, Biblioteca capitolare
 Vc Venice, Biblioteca del Conservatoria "Benedetto Marcello" (fondo primitivo, fondo Correr, fondo Giustiniani, fondo dell' Ospedaleto, fondo Carminati)

J – Japan

- Tmf Tokyo, Mayeda Ikutoku Foundation

NL – Netherlands

- At Amsterdam, Toonkunst-Bibliotheek
 DHgm The Hague, Gemeente Museum
 Um Utrecht, Instituut voor Muziekwetenschap der Rijksuniversiteit

PL – Poland

- Kj Krakau, Biblioteka Jagiellońska

S – Sweden

- Skma Stockholm, Kungliga Musikaliska Akademiens Bibliotek
 Smf – Siftelsen Musikalturens främjande

266

US – United States of America

- MORdn Morgantown (W.Va.), Dr. Richard E. Duncan private collection
 can
 NYpm New York (N.Y.), Pierpont Morgan Library
 Wc Washington (D.C.), Library of Congress, Music Division

USSR – (former) Soviet Union

- Lit St. Petersburg, Naučnaja biblioteka Gosudarstvennogo instituta teatra, muzyki i kinematografii

YU – (former) Yugoslavia

- Zha Zagreb, Hrvatski glazbeni zavod (zbirka Don Nikole Udina Algarotti)

267

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ABBREVIATIONS, ETC.

b	basso
bhn	basset horn
bn	bassoon
cl	clarinet
db	double bass
eh	cor anglais/English horn
fl	flute
hn	horn
hpd	harpisichord
kbd	keyboard
ob	oboe
orch	orchestra
str	strings
tp	trumpet
va	viola
vc	violoncello
vn	violin

AMZ

Allgemeine Musikalische Zeitung
L. Ritter von Köchel. Chronologisch-thematisches
Verzeichnis sämtlicher Tonwerke von W.A. Mozart

K

KV 1st edition
KV 6th edition (etc.)

K¹

Mozart Gesamt Ausgabe (1877-1905)

K⁶

Die Musik in Geschichte und Gegenwart

MGA

Mozart Jahrbuch
Neue Mozart Ausgabe (begun in 1955, not yet completed)

M/B

Répertoire International des Sources Musicales

MMA

Mozart Wolfgang Amadeus Mozart (Geopold Mozart's first name is always stated)

RISM

ed.

edition

A

A major (etc.)

A min.

A minor (etc.)

VI v §67

sixth chapter, fifth section, paragraph 67 (etc.)
"Erster Theil", second chapter, second section, paragraph 13 (etc.)
(only in C.P.E. Bach)

II II §13

K 498¹

K 498, first movement (etc.)

Bebung
 "new start" (in music examples)
 texts or symbols in square parentheses in quotations and music
 examples are the author's additions
 in quotations, indicates that part of the original text is omitted

Where an author's name, but not the title of the work in question, is mentioned, the latter is listed in the *Bibliography*.

I. Works	K 10-15	6 Sonatas B ^b , G, A, F, C, B ^b (hpd vn/fd) 191f., 237ff.
L	K 33a	Solos (fl and bassoi) 191, 239
L	K 33h	"Stückl" (fl and bassoi) 191, 239
L	K 41a	6 Divertimenti (miscellaneous instruments) 191, 243
L	K 41b	"Viele Stücke" (clarini 2hn 2bn) 209, 221
L	K 41c	"Verschiedene Marsche" (Zob 2hn bn) 209
L	K 47c	"Trompeten Concert..." 191, 196
L	K 166 (159d)	Divertimento E ^b (Zob 2cl Zeh 2hn 2bn) 80, 83, 85, 192, 194, 223
L	K 186 (159b)	Divertimento B ^b (Zob 2cl Zeh 2hn 2bn) ... 82f., 85, 192, 194, 222f.
D	K 187 (159c)	"Zehn Stücke C" (2fl 5hpt 4vmp.) 224, 226
D	(Anh. C 17.12)	Divertimento C (2fl 5hpt 4vmp.) 85, 225f.
D	K 188 (240b)	Bassoon Concerto B ^b 38f., 58, 83, 85, 105f., 110, 119, 121, 123, 135, 164, 169, 191f., 196f.
D	K 191 (186c)	Divertimento E ^b (Zob 2cl 2hn 2bn) 226f.
D	K 196e (Anh. 226)	Divertimento B ^b (Zob 2cl 2hn 2bn) 227ff.
D	(Anh. C 17.01)	Divertimento F (Zob 2hn 2bn) .. 33, 49, 54, 81, 85, 103, 209f.
D	K 196f (Anh. 227)	Divertimento B ^b (Zob 2hn 2bn) ... 81, 85, 105, 127, 194, 209f.
D	(Anh. C 17.02)	Divertimento E ^b (Zob 2hn 2bn) .. 40, 56f., 169, 209ff.
L	K 213	Divertimento F (Zob 2hn 2bn) 60, 72-75, 82, 85, 144f., 209ff.
L	K 240	Divertimento B ^b (Zob 2hn 2bn) .. 39, 81, 83, 85, 104, 110, 117, 121, 140, 209-212
L	K 252 (240a)	Oboe Concerto 191, 197
L	K 253	Quartet D (fl vn va vc) 41, 56f., 66, 83, 88, 92, 101f., 109, 126, 142f., 145f., 155, 177, 191, 194, 245ff.
L	K 270	Quartet G (fl vn va vc) 58, 85, 108, 138, 192, 245f.
L	K 271k	Quartet C (fl vn va vc) 27, 36, 39, 48, 81, 83, 85, 96, 112, 122, 140, 192, 194, 246f.
L	K 285	Divertimento E ^b (Zob 2hn 2bn) 210, 212
L	K 285a	Sonate B ^b (bn vc) 27, 59, 81, 88, 96f., 108, 111, 118, 168f., 191, 243f.
L	K 285b (Anh. 171)	Oboe Concerto F 197, 199, 203
D	K 289 (271g)	
D	K 292 (196c)	
U	K 293 (416f)	

L	K 297B (Anh. 9)	Sinfonia concertante (fl ob hn bn orchestra)	201f.	K 436	Nocturno (3 voices 3bhn)	253
D	K 297b (Anh. C 14.01)	Sinfonia concertante E ^b (ob cl hn bn orchestra)	166, 201f.	K 437	Nocturno (3 voices 2cl bhn)	253
	K 298	Quartet A (fl vn va vc) ...	33, 73, 82, 85, 120, 123, 125, 143, 145, 191, 249, 275	K 438	Nocturno (3 voices 2cl bhn)	253
	K 299 (297c)	Concerto C (fl hp orchestra) ...	34f., 49, 62, 74, 80, 83, 86, 97, 101, 107, 110, 118, 120, 123, 127, 138, 143, 164, 166, 184, 193, 202	K 439	Nocturno (3 voices 3bhn)	254
D	K 301 (293a)	Sonata (kbd vn/fl?)	239f.	K 439b (Anh. 220)	Petites Pièces (2bhn bn/3 bhn)	81, 83, 85, 104, 169, 214-218
	K 313 (285c)	Flute Concerto G	34, 38-41, 48, 54, 58, 64f., 67, 74f., 81ff., 85, 87, 91, 103, 107, 109f., 114, 117ff., 122, 126f., 148ff., 164, 169, 174, 176, 191, 197, 199ff.	K 440b (484b) (Anh. 95)	Allegro assai B ^b (2cl 3bhn)	218
	K 314 (285d)	Flute Concerto D	28, 32, 47, 59f., 65, 68, 81f., 88, 95, 103, 111, 114ff., 134, 152, 164, 168f., 176f., 186, 191, 198ff.	K 440c (484c) (Anh. 93)	Adagio F (cl 3bhn)	219
D	K 314 (285d)	Oboe Concerto C	65, 68, 81f., 88, 95, 103, 111, 114ff., 134, 152, 164, 168f., 177, 186, 191, 197-200	K 447	Horn Concerto E ^b ...	47, 80, 84, 103, 164, 205, 207
	K 315 (285e)	Andante C (fl orchestra)	56, 68, 72, 82, 117, 122, 164, 199f.	K 452	Quintet E ^b (kbd ob cl hn bn)	61, 68, 73, 80f., 83f., 99, 105, 120, 125, 141, 164, 240, 258
	K 346 (439a)	Nocturno (3 voices 3bhn)	252	K 452a (Anh. 54)	Quintet (kbd ob cl bhn bn)	241
	K 361 (370a)	<i>Gran Partita</i> B ^b (2ob 2cl 2bhn 4hn 2bn db)	33, 38f., 42, 49, 53, 56, 59, 80-85, 89, 91f., 95f., 104, 112ff., 125f., 134, 138f., 141ff., 154, 168, 177, 180f., 184ff., 191f., 194, 234ff., 247, 257	K 484e	Allegro (bhn l+7)	219
	K 370 (368b)	Oboe Quartet F	35f., 48, 57, 60, 80, 97, 103, 112, 121, 124, 143, 145ff., 155, 164, 173ff., 191, 194, 199, 247f.	K 487 (496a)	12 Duos (2hn)	85, 165, 169, 194, 219
U	K 370b	Horn Concerto E ^b	203f.	K 494	Horn Concerto E	207
U	K 371	Rondo E ^b (hn orchestra)	203f.	K 495	Horn Concerto E ^b	34, 80f., 84, 135, 153, 164, 206f.
U	K 375	Serenade E ^b (2obl 2cl 2hn 2bn)	40, 42, 62, 65f., 81, 83, 85, 87, 89, 92, 94, 97, 111, 113f., 119, 142f., 192ff., 230f.	K 498	<i>Kegetstah Trio</i> E ^b (kbd cl va)	36, 58, 74, 81, 85, 120, 125, 143, 146, 192, 194, 241
	K 384 (K deest)	<i>Die Entführung aus dem Serail</i> (arr. 2ob 2cl 2hn 2bn)	234, 255, 257	K 516c (Anh. 91)	Quintet B ^b (cl 2vn va vc)	250
	K 384B	Andante E ^b (2ob 2cl 2hn 2bn)	233	K 516d	Rondo E ^b (cl 2vn va vc)	250
U	K 384b	Marcia B ^b (2ob 2cl 2hn 2bn)	233	K 516e (Anh. 89)	Rondo E ^b (cl 2vn va vc)	250
U	K 384c (Anh. 96)	Allegro B ^b (2ob 2cl 2hn 2bn)	233	K 544	Kleiner Marsch D (fl hn vn va vc)	250
	K 388 (384a)	Serenade C min. (<i>Nacht Musiqué</i>) (2ob 2cl 2hn 2bn)	27, 56, 61, 68, 80f., 82, 85, 92, 123, 138ff., 143, 175ff., 185, 192ff., 232f., 236, 259	K 549	Ganzonetta (3 voices 3bhn)	254
	K 407 (386c)	Quintet E ^b (hn vn 2va vc)	34, 37, 68, 81f., 101, 107, 121, 138, 143, 146, 167, 248, 258	K 580a (Anh. 94)	Adagio C (cl 2hn bn/cl 3bhn)	221
	K 410 (449d) (484d)	Adagio F (2bhn bn)	219	K 580b (Anh. 90)	Quintet A (cl 2vn va vc)	32f., 37, 57, 60, 67, 84f., 87, 92, 94, 120, 123f., 138, 140, 143, 146, 169, 178f., 184, 194, 251
	K 411 (440a) (484a)	Adagio B ^b (2cl 3bhn)	83, 218	K 581	Quintet A (cl 2vn va vc)	252
	K 412 (386b)	Horn Concerto D	116, 204, 207	K 620	Bassethorn Concerto G (A)	101, 207
	K 417	Horn Concerto E ^b	25, 38, 40, 46, 60, 68, 81f., 153, 169, 204f., 207	K 622	Fantaisie C (glass harmonica fl ob va vc)	242
				K 617	Adagio and Rondo C min./C (glass harmonica fl ob va vc)	50, 81, 83, 87, 194, 242
				K 620	<i>Die Zauberflöte</i> (arr. 2fl)	222, 260
				K 622	Clarinet Concerto A	32, 35, 37f., 43, 64, 68, 80, 83, 101, 116, 118, 127, 134, 151f., 164, 169, 208, 271f.
D	K Anh. C 17.07	Adagio and Allegro E ^b (2ob 2cl 2hn 2bn)	230	K Anh. C 17.08	Parthia F (2cl 2hn bn)	213
D	K Anh. C 17.09	Sextet B ^b (2cl 2hn 2bn)	213	K Anh. C 17.09	Parthia F (2cl 2hn bn)	213
D	K Anh. C 17.10	Partia E ^b (2cl 2hn 2bn)	213	K Anh. C 17.10	Partia E ^b (2cl 2hn 2bn)	213
D	K Anh. C 17.11	Cassation E ^b (ob cl hn bn)	214	K Anh. C 17.11	Cassation E ^b (ob cl hn bn)	214
D	K Anh. 224 (C 17.04)	Divertimento E ^b (2cl 2ob 2hn 2bn)	229f.	K Anh. 224 (C 17.04)	Divertimento E ^b (2cl 2ob 2hn 2bn)	229f.
D	K Anh. 225 (C 17.05)	Divertimento F (2cl 2ob 2hn 2bn)	230	K Anh. 225 (C 17.05)	Divertimento F (2cl 2ob 2hn 2bn)	230
D	K Anh. 228 (C 17.03)	Divertimento E ^b (2ob 2cl 2hn 2bn)	228	K Anh. 228 (C 17.03)	Divertimento E ^b (2ob 2cl 2hn 2bn)	228
U	K ⁶ deest	Allegro C min. (2ob 2cl 2hn 2bn)	236	K ⁶ deest	Allegro C min. (2ob 2cl 2hn 2bn)	236

II. Names

- Adam, L. 55
 Agricola, J. F. 15f., 68, 129, 157, 276
 Alenbourg, J. C. and J. E. 23, 132f., 226, 269
 Babitz, S. 7, 12, 30, 269
 Bach, G. Ph. E. 10, 15f., 45ff., 55, 62, 79, 91, 93, 96, 100, 102, 106, 115, 120, 157, 172, 181ff., 186, 269
 Bach, J. C. 246
 Bach, J. S. 11
 Bach, W. F. 192
 Bang, B. 166, 272
 Banister, J. 23
 Bédos de Cellès, F. 46, 269
 Beethoven, L. v. 11f., 24, 29, 54
 Berthouier, B. T. 142, 269
 Berthoz, H. 13
 Besozzi, C. and A. 155, 163
 Beyer, F. 251
 Beyschlag, A. 100, 111, 269
 Bitsak, K. 202
 Blombert, B. 234
 Bopp, J. 201, 239
 Brahm, J. 85
 Brenner, R. 131, 133, 269
 Breuner, Pirnce 239
 Brühl, K. and R. 240
 Brüggem, F. 11
 Bijlma, A. 11
 Cannabich, R. 188
 Cassel 200
 Clementi, M. +T. 127, 138, 187, 269
 Czerny, C. 54, 269
 Dandelsen, G. von 45
 Danzi, F. 197
 Dar, Th. 23, 270
 David, A. 218
 Debussy, C. 18
 Degeu, F. 197, 198f., 201, 240, 245ff.
 Delusse 165
 Deutsch, O. E. 200, 236, 273
 Devienne, F. 133, 197, 270
 Dittersdorf 187
 Dolmetsch, A. 12, 270
 Dornich, H. 153, 270
 Dürnicz, Th. Freiherr von 192, 197, 244
 Ferlendis, G. 191
 Finck, G. W. 79
 Flesch, C. 133, 270
 Flothuis, M. 202, 221, 233, 270
 Fränzl, I. 188
 Frederick the Great 15, 93
 Fuchs, G. F. 261
 Fürstenau, A. B. 135, 142, 271
 Garnier, J. F. 133, 271
 Gebauer, J. 257
 Gemiani, F. 48, 131, 137, 183, 187, 271
 Gebert 23, 192, 271
 Gerstenberg, W. 79, 271
 Gevaert, F. A. 164f.
 Gleissner, F. 257
 Gluck, C. W. 162, 225, 275
 Gopfert (Goepfert), C. A. 255, 257, 261f.
 Gortzki, I. 199f., 271
 Graf, F. H. 162
 Grassl, M. 239
 Guines, Duc de 166, 192f., 202
 Gunn, J. 29, 156, 271
 Hagenauer, L. 196
 Haidenreich (Heydenreich), G. 258, 260
 Hammerl, P. C. 258, 260
 Hampl, A. J. 25, 193
 Hausswaid, G. 195, 271
 Haydn, J. 12, 24, 29, 142, 175
 Haydn, M. 163
 Hennebains, A. 165
 Hess, E. 16, 197, 271
 Hofmeister, F. A. 249
 Hugot, A. 133, 166, 271
 Hummel, J. N. 79, 82, 84f.
 Jacquin, F. 242
 Janáček, L. 18
 Jeunissen, H. 203, 207
 Kirchgäßner, M. 243
 Kobrich, J. A. 244
 Koch, H. 33, 271
 Koopman, T. 80, 272
 Lasocki, D. 166, 272
 Leclair, J. M. 83, 272
 Lequin, F. 192
 Leugub (Leigeb), I. 191, 204, 206, 221, 248
 Levin, R. 201
 Köhlein, G. S. 31, 120, 272
 Lorenzoni, A. 9, 272
 Lustig, J. W. 16
 Maelzel 77
 Mahler, G. 14
 Marburg, F. W. 31, 100, 105, 172, 174, 272
 Matheson, J. 171, 178, 180, 226, 272
 Mayrhofer 209
 Meissner, J. N. 134
 Metastasio, P. 252
 Mies, F. 47, 272
 Milchmeyer, J. P. 107, 272
 Mozart, C. 221
 Mozart, L. 9, 15f., 25, 29, 51f., 59, 62f., 84, 91, 100, 102, 115, 130, 133, 140, 144, 157, 183, 187, 196, 201, 221, 225, 241, 272
 Mozart, Xaver 187, 199
 Münster, R. 79, 82, 273
 Mysliveček, J. 157
 Nissen, G. N. von 80, 206, 250, 274
 Otto, J. A. 22
 Ozi, E. 133, 274
 Pasiello 249
 Perl, H. 7, 13, 23, 274
 Pizka, H. 203-277, 219, 274
 Pleyel, I. 105, 274
 Potter 202
 Punto, see Stich
 Quantz, J. J. 10f., 13-16, 21, 27, 30, 45, 47f., 53ff., 62, 69, 71f., 77f., 89ff., 84, 93, 99f., 106, 108, 130, 133, 135, 137, 144, 154f., 157ff., 166, 171, 181ff., 184f., 194, 274f.
 Ramn, F. 191, 201, 203, 248
 Reichardt, J. 102, 275
 Reinecke, C. 165
 Ritter, G. W. 191, 201
 Rochlitz, J. F. 89
 Rossini, G. 13
 Rothschild, F. 28, 275
 Rousseau, J. J. 10, 275
 Scheer, J. G. C. 131
 Schmidt, E. F. 94, 275
 Schubart, C. F. D. 175, 177, 275
 Schubert, F. 12, 24
 Schulz, J. A. P. 10, 29, 32, 72
 Schweenke, C. F. G. 257
 Simpson, C. 137
 Spiess, M. 171
 Springer, V. 218
 Studler, A. and J. 16, 191, 193, 207f., 218, 235, 242, 252, 271
 Staehelin, M. 262, 275
 Stutzer, J. 224, 275
 Stein 13
 Stich (Punto), J. W. 25, 191, 201, 274
 Stockhausen, K. H. 165
 Stradivarius 22
 Strnascechi, R. 183
 Stumpf, I. 260f.
 Sulzer, S. 10, 29, 72, 275
 Tafanel, P. 164f.
 Takama, W. R. 79, 84, 275
 Tappolet, W. 86, 275
 Tartini, G. 130, 275
 Toepflitz, U. 56, 195, 211, 213, 244, 246, 276
 Tomasehek, W. J. 79, 85
 Toscani 135
 Tosi, P. F. 15f., 68, 100, 106, 129, 133, 157, 276
 Triebensee 259, 261
 Tromlitz, J. G. 10, 14f., 21, 47f., 53, 62f., 78f., 83f., 91f., 99f., 102, 115f., 121f., 132f., 157, 159f., 166, 183, 186, 188, 276
 Tschalkovsky, P. I. 18
 Turk, D. G. 6, 15f., 29-33, 35f., 46f., 50f., 55f., 59, 62f., 71, 77f., 82f., 86f., 100-107, 109-116, 119f., 124f., 137, 140, 142, 144, 146, 157, 159f., 166f., 182, 184, 186f., 276
 Vogler, Abbé 187
 Wagner, R. 12, 14, 23f., 29, 276
 Weber, C. M. von 86
 Wendling, J. B. 191, 201
 Went (Vend), J. (G.) 226, 257
 Werner 193
 Wessel, F. 172, 276
 Wilby, R. 251
 Wittenberg, Herzog L. von 239
 Wraga, J. 142, 276
 Wrantzkv 206
 Wunderlich, J. G. 133, 271
 Zarth, G. 144

III. Terms

- affect (*Affecté*, see also sentiment) 10, 77, 81, 85f.,
 159, 161, 171f., 174f., 177f., 181ff., 186, 194
appoggiato 45, 54f.
appoggiatura 32, 99-112, 118
 arbitrary ornaments/graces 99
arpeggio 127
 articulation pause 13, 25, 46f., 50, 52f., 58, 108,
 139
 articulation syllables 30
 bad beats 29
 barline 12f., 29, 38, 42, 139, 174
bel canto 21, 68, 129, 134
Bombard 13
 bore 18
 breathing (see also costal, diaphragmatic and
 circular breathing) 21, 27, 160
 cadential trill 115f., 121
 calando 87, 138
 cello strings 18, 22
 circular breathing 75
 Close Shake 129, 131
 Corona 88f.
 costal breathing 13, 22
Coûté (see also *slide*) 112
coup de langue 25
 diaphragmatic breathing 13, 22, 129
 double tonguing 30, 34
 emphasis 29-32, 36, 39, 51, 114, 171
 endless melody 12
 equal temperament 13
 essential ornaments/graces 99, 114f.
Faßmann 129
Flötensprache 63
 fork fingerings 22
 French Overture 92
 French style 184
 Gavotte 86, 184, 226
good beats 29
 grace notes 99, 123
 half cadence 168f.
hauchen (see weakly exhaling)
Hanne(hauf) 132
 head joint 18, 26
hemiola 39
tingel 58
 intonation 21f., 26, 133
 inverted mordent 121
Ländler 75, 85, 184
 lead-in (*Eingang*) 168
 Lombardian 112
 Lombardian snap 97, 105, 111
 long-line playing/style 12f., 24
 lower auxiliary 115ff., 120
 lower mordent 120
massa di voce 21, 130, 133, 155
 mordent 120, 122
 overdoling 91f.
 passions 6, 10, 69, 114, 137, 154, 158f., 171f.
 pitch 13, 18, 22
 portamento 68
 portato 45, 54f.
Pralinier 99, 120f.
 pulse beat 77f.
 reeds 18, 26
 rhetoric 45, 71
 rubato 74, 88f.
Schneller 121
Schwebung 133
 semibreve 63
 semibreve or constant vibrato 27, 135
 semibreve 63
 sentiment (see also affect) 77, 158
senza tempo 88
Souffler (sigh) 58f.
 shawm 15
 single tonguing 34
 slide 99, 112ff.
 spiccato 45
 staccato 45, 47, 50, 54
 stopped tone 22, 153
strascino 68
 stroke(s) (*Strich*) 34, 37, 39ff., 45, 47ff., 51, 54,
 57f., 67, 71, 73, 84, 189, 272
 support 21, 26
 syncope, syncopation 37, 60
 tardo 86
 tenuto 25, 45, 54, 142
 tone repetitions 46, 58, 185
tremblement 115
 trill (*Trillo*) 43, 99, 115-121, 125, 127
 trill with a turn/termination 115f., 119, 121, 127
 turn 65, 99, 108, 115, 122ff., 127
 unequal temperament 13
 upbeat 31, 42, 71, 73f., 140
 vibrato (see also semibreve or constant vibrato)
 13, 26, 129, 132-135, 271
Walze 63, 65
 weakly exhaling (weak exhalation, *hauchen*) 27,
 54, 130