

Bemerkungen

Hrn = Horn; Va = Viola; Vc = Violoncello; Vl = Violine; T = Takt(e)

Quellen

E Erstaussage in Stimmen. Leipzig, Schmiedt & Rau, Plattennummer 18, Erscheinen angezeigt 1797. Titel: *QUINTETTO pour | COR VIOLON DEUX ALTO ET BASSE | composé par | W. A. MOZART. | Leipsic chez Schmiedt & Rau.* Verwendetes Exemplar: Frankfurt am Main, Stadt- und Universitätsbibliothek, Signatur Mus.pr. Q 49/114 (1–5).

AG_{Ar} Ausgabe in Stimmen. Wien, Artaria, Plattennummer 852, erschienen 1799. Titel: *Grand | QUINTETTO | per | due Violini due Viole e Violoncello* [sic; richtig: Violine, zwei Violen und zwei Violoncelli] | *del | SIG. MOZART | N^o 8. | In Vienna presso Artaria Comp. |* [links unten:] 283.315. 388.428.429.440.821 [rechts unten:] f. 2. Verwendetes Exemplar: Salzburg, Bibliotheca Mozartiana, Signatur Rara 407/1. Die Hornstimme wurde in dieser Ausgabe für Violoncello arrangiert. Mit Ausnahme zweier Transpositionsfehler (3. Satz T 121 und 123) oktavierte der Bearbeiter dabei jedes notierte *g* (klingend *B*) der Hornstimme in der Violoncellostimme nach oben (*b*). Im 1. Satz wurden fünf Takte gestrichen (T 66–70; in T 65 wurden die Töne der Hornstimme bei der Verlegung ins 1. Violoncello getilgt, um den Anschluss von T 65 an T 71 zu ermöglichen). Der Bearbeiter erweiterte das Quintett darüber hinaus um das zweite Menuett aus der Bläserserenade KV 375, die in ihrer Sextettversion schon 1792 erschienen war.

AG_H Ausgabe in Stimmen. Wien, Hoffmeister & Comp., und Leipzig, Bureau de Musique, Plattennummer 7, Erscheinen angezeigt 1801. Titel: *QUINTETTO | Pour | Deux Violons, 2 Alto et Violoncelle | composé | PAR | W. A. MOZART. | Arrangé par F. A. Hoffmeister | d'un Quintetto pour Cor, Violon, 2 Alto et Violoncelle. | N^o. I. | à Vienne, chez Hoffmeister & Comp. | à Leipsic au Bureau de Musique. |* [rechts:] *Prix 20 Gr.* Verwendetes Exemplar: Salzburg, Bibliotheca Mozartiana, Signatur Rara 407/4.

AB Partiturnabschrift. Offenbach, Verlagsarchiv André, Signatur M 12523. Kopftitel: *Quintetto* [größere Lücke] *von W. A. Mozart.* 15 Blätter mit 29 beschriebenen Seiten. Zahlreiche nachträgliche handschriftliche Korrekturen und Ergänzungen zweiter Hand. AB erleichtert an einigen Stellen die Hornstimme. Die Quelle weist in den Ecksätzen sieben Kürzungen auf:
1. Satz T 46–51 und 122–130,
3. Satz T 16–23, 28–31, 74 (mit Auftakt) bis 93 (mit Auftakt), 120–125 und 153–166. AG_{An} verfügt über dieselben Kürzungen; AB diente daher wohl als Vorlage für AG_{An}. Die Herkunft von AB bleibt ungeklärt.

AG_{An} Ausgabe in Stimmen. Offenbach, André, Plattennummer 1631, Erscheinen angezeigt 1802. Titel: *QUINTETTO | pour le Cor | Violon, deux Violes | et Violoncelle | composé | par | W. A. Mozart. | Oeuvre 109. |* [links:] *N^o 1631.* [rechts:] *Prix f1 Xr12. | A Offenbach s/m, chez J. André.* Verwendetes Exemplar: Frankfurt am Main, Stadt- und Universitätsbibliothek, Signatur Mus.pr. Q 55/576 (1–5).

Abhängigkeit der Quellen

Die Kürzungen im Notentext in AG_{An} und AG_{Ar} sind zwar nicht deckungsgleich, doch verfügen beide Quellen über gemeinsame Fehler: 2. Satz, T 101

(letzte Noten in Va 1/2 jeweils *c¹/a* statt *a/f*) und 3. Satz, T 143 (*g¹* statt *es¹* in Va 2). Diese Fehler lassen auf eine gemeinsame, heute verschollene Vorlage schließen, die das Werk noch ungekürzt wiedergab.

E und der Überlieferungszweig AG_{An}/AG_{Ar} weisen unterschiedliche Lesarten auf – 2. Satz, T 60–63 Hrn; 3. Satz T 1 (Vorschlagsnote Va 2) –, woraus zu schließen ist, dass E und der Zweig AG_{An}/AG_{Ar} unabhängig voneinander auf das verschollene Autograph zurückgehen.

Für AG_H muss ein dritter Überlieferungszweig angenommen werden, der unabhängig von E und AG_{An}/AG_{Ar} auf das verschollene Autograph zurückgeht.

Zur Edition

Da E die früheste Quelle in Originalbesetzung darstellt und den Notentext vollständig überliefert, wurde sie dieser Edition als Hauptquelle zugrunde gelegt. Die übrigen Quellen mussten als Nebenquellen hinzugezogen werden. Aufschlussreiche Lesarten aus den Nebenquellen werden dem Interpreten in der Regel durch Fußnoten, ansonsten in den Einzelbemerkungen mitgeteilt. Ergänzungen der Herausgeber sind durch runde Klammern gekennzeichnet. Fraglos fehlende Vorzeichen und Triolenziffern wurden stillschweigend gesetzt. Die Balkung folgt in der Regel E. Die Unterscheidung zwischen Staccatopunkt und -strich folgt den Quellen, wurde jedoch an inkonsequent bezeichneten Stellen behutsam angeglichen.

Einzelbemerkungen

Wenn nicht anders angegeben, beziehen sich die folgenden Einzelbemerkungen auf E.

I Allegro

5 Hrn: *p* gemäß AG_{An}, AB.

6 Hrn: Bogen nur bis 2. Note.

8 Hrn: In AB und AG_{Ar} fehlt *tr*. In AG_{Ar} T 80 steht jedoch *tr*.





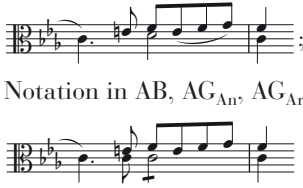
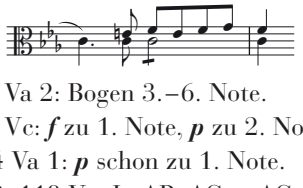
Vc: Bogen gemäß den Nebenquellen.

10 Hrn: Bogen erst ab 2. Note.

18 Va 2: Bogen 5.–8. Note gemäß AB,

AG_{An}, AG_{Ar}.

Vc: Bogen erst ab 2. Note.


- 19 Va 2: Bogen gemäß AB.
 23 f. Va 1: Bogen jeweils 1.–2. und 3.–4. Note.
 24 Va 1: Irrtümlich \sharp zu 2. Note.
 28 Hrn, Vc: In AG_{An} , AG_{Ar} zu jeder Note **fp**. In AB im Hrn vorhanden, im Vc von fremder Hand nachgetragen.
 Va 1: 1. **fp** gemäß den Nebenquellen. – In E 1. Takthälfte  statt 
 30 VI: In AB, AG_{An} , AG_{Ar} ohne **f**.
 Va 2: In AB, AG_{Ar}  statt 
 31 VI: Bogen gemäß AB, AG_{Ar} .
 32 VI: Artikulation 4.–9. Note gemäß AG_{Ar} , AB. In E, AG_{An} Bogen 4.–6. und 7.–9. Note. – In E **p** zu 2. Note.
 Va 1: In E

 Notation in AB, AG_{An} , AG_{Ar}

 Va 2: Bogen 3.–6. Note.
 Vc: **f** zu 1. Note, **p** zu 2. Note.
 34 Va 1: **p** schon zu 1. Note.
 42, 118 Vc: In AB, AG_{An} , AG_{Ar} ohne *pizz.*
 43, 45 VI: Bogen 1.–2. Note gemäß AG_{Ar} , T 45 auch gemäß AG_{An} .
 46 Vc: **rf** zu 2. Note.
 49 Hrn: In AG_{Ar} **p**.
 51 f., 64 f. Vc: Bogen *F–B*.
 56: Am Taktende \sharp , in T 135 jedoch Schlussstrich ohne Wiederholungszeichen.
 Va 1: **f** zu 1. Note.
 Hrn: Position des **f** unklar.
 60 Hrn: Haltebogen gemäß AB, AG_{An} , AG_{Ar} .
 62 f. Va 2: Haltebögen gemäß AG_{Ar} .
 Vc: In allen Quellen **f** schon zu 1. Note.
 63 f. Va 1: Legatobögen gemäß AG_{An} , AB und Haltebogen gemäß AG_{Ar} .
 64 VI: Zusätzlich Staccatopunkt zu 1. Note.
 Va 1: 1. Note irrtümlich b^1 statt a^1 .
 65 f., 67 f. Hrn: In AB, AG_{An} **fp** zu 1. Note T 65, 67 statt **f** zu 1. Note T 65, 67 und **p** zu 1. Note T 66, 68.
 69 VI: **tr** gemäß AB, AG_{An} .
 72 Va 1: Bögen gemäß AB, AG_{An} .
 75 VI: Bogen 7.–8. Note gemäß AB, AG_{An} .

- 79 f. Va 2: Haltebogen bei Taktübergang.
 Vc: Bogen gemäß AB, AG_{An} , AG_{Ar} .
 80 Hrn: **tr** gemäß AG_{Ar} .
 86 Hrn: Wohl irrtümlich **f**.
 VI: Staccatopunkte gemäß AB, AG_{An} .
 87 VI, Va 1/2, Vc: Punkte gemäß AB, AG_{An} .
 90 Vc: **fp** gemäß AG_{An} , AG_{Ar} . In E **mf** statt **fp**. In AB zunächst **p**, von zweiter Hand zu **fp** korrigiert.
 91–96 Va 2: Bögen gemäß AG_{Ar} ; E und die übrigen Quellen oft sicher versehentlich abweichend.
 96 VI: Bogen 1.–2. Note gemäß AB, AG_{An} .
 99 f. Hrn, VI, Va 1, Vc: In T 99 in Hrn **p** zu 6. Note, Va 1 und Vc haben **rf** zu 2. Note. In T 100 haben VI und Va 1 **p** zu 1. Note. Alle diese Dynamikangaben nicht in AB, AG_{An} , AG_{Ar} .
 108 Va 1/2: **p** erst zu 2. Note.
 109 Va 1, Vc: Bögen gemäß AB, AG_{An} und AG_{Ar} .
 122 VI, Va 1/2, Vc: In VI, Va 1/2 **mf** zu 2. Note, in Vc **rf** zu 2. Note. Einheitlich **f** gemäß AG_{Ar} und AG_{H} .
 Vc: Bogen gemäß AG_{Ar} .
 124 Va 2: Bogen gemäß AG_{Ar} .
 125 Hrn: Zusätzlicher Bogen 1.–2. Note.
 126 Hrn: Staccatostrich zu 5. Note.
 131 VI: Bogen 2.–4. statt 1.–4. Note.
 Va 2: Bogen erst ab 2. Note.
 135 VI, Va 1/2: **f** zu 1. Note.
 VI: In AB, AG_{An} und AG_{Ar} 2. Note es^2 statt g/es^1 .
 Vc: \curvearrowright zu ζ



II Andante

- 9 VI: **f** gemäß AB, AG_{An} , AG_{Ar} .
 11 f. VI: Bögen gemäß AB, AG_{An} , AG_{Ar} .
 18 Va 1/2: **p** gemäß AG_{An} (nur Va 2) und AG_{Ar} (dort bereits zu 1. Note), in AB ebenfalls **p**, in Va 1 nachgetragen.
 In E **rf** zu 2. Note.
 26 Va 1: Letzte Note des Motivs ist nur hier dissonante Durchgangsnote. Offenbar um scharfe Dissonanz zu vermeiden, ändern AB, AG_{An}



In AB, AG_{An} Motiv in Hrn, Vc angeglichen (T 25 Hrn: 

T 27 Vc: 

- 34 Hrn: Bogen erst ab 2. Note.
 41 f. Va 2: Bogen am Taktübergang gemäß AB, AG_{An} , AG_{Ar} .
 42 Hrn, Va 2, Vc: **p** erst in T 43.
 VI: In AB, AG_{An} , AG_{Ar} Bogen 1.–2. Note; in AG_{Ar} zudem Bogen 2.–3. Note.
 43 VI: In AB, AG_{An} \flat -Vorschlag e^2 zu 1. Note. In AG_{Ar} \flat -Vorschlag g^2 zu 1. Note.
 44 VI: Bogen gemäß AG_{An} , AG_{Ar} ; in AB Bogen bis T 45 gezogen. In E ohne Bogen.
 46 Va 1: Bogen gemäß AB, AG_{An} , AG_{Ar} .
 49 VI, Va 1, Vc: In AG_{Ar} **p**.
 50 Va 1: In AB, AG_{An} , AG_{Ar} 1. Note as^1 statt f^1 .
 52 f. VI: Überbindung *b–b* gemäß AB, AG_{An} , AG_{Ar} ; in E *as–g* ohne Bogen. – **sf** zu 2. Note T 52 und **p** T 53 gemäß AG_{Ar} ; in E **p** zu 1. Note T 52.
 Va 1: **sf** zur 2. Note T 52 und **p** T 53 gemäß AG_{Ar} ; in E **p** zu 2. Note T 52.
 Va 2: **sf** zur 2. Note gemäß AG_{Ar} . – In E in T 52 1. Note d^1 statt c^1 .
 Vc: **p** in T 53 gemäß AB, AG_{Ar} .
 54 Vc: Bogen gemäß AB, AG_{An} .
 60 Va 2: Staccatostriche.
 Vc: Staccatopunkte.
 60–63 Hrn: In AG_{An} in T 63 3.–4. Note staccato statt legato; vgl. aber Va 1. AG_{Ar} wie AG_{An} , nur ohne Artikulationsbezeichnung. – Die Lesart aus E stellt eine Vereinfachung dar (Vermeidung der Noten c^3 und h^2 , klingend es^2 und d^2) und ist daher vermutlich nicht authentisch.
 64 Va 1: Staccatostriche zu 1.–3. Note.
 72 Vc: Bogen gemäß AB, AG_{An} , AG_{Ar} .
 76 Vc: Bogen gemäß AB, AG_{An} .
 83 Va 1: Bogen gemäß AB, AG_{An} und AG_{Ar} .
 85 VI: Bögen gemäß AB, AG_{An} .
 86 Hrn, VI: Bögen in 2. Takthälfte gemäß AB, AG_{An} .
 88 f. VI: Bogen bis zur 3. Note.
 91 Va 1: Legato 5.–7. Note, angeglichen an Vc.
 93 Vc: In AB, AG_{An} , AG_{Ar}  statt 

- 97 VI, Va 1/2: Bogen 1.–2. Note gemäß AG_{An}; in AB 1.–3. Note.
 99 Va 1: 2. Bogen nicht eindeutig, möglicherweise ab 6. statt ab 5. Note.
 101 Va 1: In AB, AG_{An}, AG_{Ar} 2. Note c^1 statt a .
 Va 2: In AB, AG_{An}, AG_{Ar} 2. Note a statt f .
 103 Va 2: c statt D . \curvearrowright gemäß AG_{Ar} (dort aber \downarrow statt \downarrow).
 105 VI: Bogen gemäß AG_{Ar}.
 109 f. Vc: Bogen f – B gemäß den Nebenquellen.
 110 Hrn: In AB, AG_{An}, AG_{Ar} Bogen 1.–2. Note.
 112 Hrn, Va 1: p schon zu 1. Note.

III Rondo. Allegro

- 1 Va 1: Bogen gemäß AG_{Ar}.
 2, 5 f. Hrn: In AG_{An}, AG_{Ar} in den 16tel-Gruppen jeweils 1.–2. Note legato, 3.–4. Note staccato; ebenso VI in T 9 f., 13 f., an den meisten Parallelstellen sowie in den Begleitstimmen (z. B. Va 2 in T 2). Vgl. auch *Vorwort*.
 1, 5, 58, 62, 132 Va 2: Vorschlagsnote d^1 zu 2. Note. Eine Vorschlagsnote wäre auch in Va 2 T 128 sowie in Va 1 T 9, 66, 136 zu erwarten gewesen, wo sie inkonsequenterweise fehlt. In AB, AG_{An}, AG_{Ar} steht keine einzige dieser Vorschlagsnoten. Das Zusammentreffen der Notation mit 16teln in der Melodiestimme und mit Vorschlagsnote in einer Begleitstimme ist zudem untypisch für Mozart. Aus diesen Gründen wurde jeweils die Vorschlagsnote d^1 in T 1, 5, 58, 62, 132 getilgt.
 2, 6, 59 Vc: Bogen jeweils 1.–4. Note, vgl. aber T 14, 63, 71, 129, 133, 141.
 4 Va 1: Staccatostrich zu 1. Note.
 9 VI: In AB und AG_{Ar} Bogen 2.–3. Note und Staccato 4.–5. Note. Diese Artikulation findet sich in AB und AG_{Ar} an vielen anderen Stellen und auch in den übrigen Streicherstimmen, wo E einen Bogen zu vier 16tel-Noten hat.
 Va 1: Bogen erst ab 3. Note.
 Vc: Bogen gemäß AG_{Ar}.
 23 Vc: Nur Bogenende zur 4. Note erkennbar; vgl. aber T 19.

- 30 Va 1: 2. Note irrtümlich d^1 statt c^1 .
 Andere Ausgaben korrigieren stattdessen in Vc die 2. Note von A auf B . Die Melodieführung der Hornstimme spricht jedoch für eine Harmonisierung mit F-dur statt B-dur. In AG_{Ar} heißen die letzten drei Noten in Hrn c^2 – e^2 – d^2 statt c^2 – d^2 – c^2 .
 33 Hrn: Bogen 2.–3. statt 1.–2. Note.
 37 f. Va 1, Vc: Bogen Va 1 gemäß AG_{Ar}, Vc gemäß AB, AG_{An}, AG_{Ar}.
 40 VI: Staccato gemäß AG_{Ar}.
 43 Hrn: In E irrtümlich dis^2 (klingend fis^1) statt d^2 (klingend f^1).
 48 f., 50 f. VI: Bögen T 48 f. gemäß AB, AG_{An}, AG_{Ar}, T 50 f. gemäß AG_{Ar}.
 51 f. Vc: Haltebogen gemäß AG_{Ar}.
 53 f. Va 2: Bogen am Taktübergang gemäß AB, AG_{An}.
 55 f. VI, Vc: Bogen am Taktübergang gemäß AB, AG_{An}, AG_{Ar}.
 57 Hrn: In AB, AG_{An}, AG_{Ar} \downarrow statt \downarrow γ .
 58 f. Va 1: Bogen irrtümlich c^1 – b statt es^1 – c^1 ; wir folgen AG_{Ar}.
 60 Va 1: Bogen 1.–2. Note.
 64 Vc: Bogen 1.–2. Note.
 68 VI: Staccato 1.–2. Note gemäß AG_{Ar}.
 70 Va 1: Bogen 2.–3. statt 1.–3. Note.
 71 Va 1: Letzte Note f^1 statt es^1 .
 80 VI: Bogen gemäß AG_{Ar}.
 82 Va 1: Bogen schon ab 1. Note, vgl. jedoch Va 2 T 84.
 84 VI: Artikulation 1.–3. Note gemäß AG_{Ar}.
 85 VI: Bogen gemäß AG_{Ar} (dort 1. Note b^2 statt as^2).
 88 Va 2: Bogen 3.–4. Note.
 92 VI: Bogen wohl versehentlich 2.–5. Note.
 96 Va 1: Bogen gemäß AG_{Ar}.
 99 VI: Bogen gemäß AB, AG_{An}, AG_{Ar}.
 103 f. Va 1: Haltebogen es^1 – es^1 gemäß AG_{Ar}.
 112 VI: Bogen gemäß AB, AG_{An}, AG_{Ar}.
 116 Va 2: Bogen gemäß AB, AG_{An}.
 119 Va 1: So auch AG_{Ar}. In AB wurde die 1. Note nachträglich von c^2 in d^1 korrigiert. AG_{An} hat dementsprechend auch a^1 .
 121–123 Hrn: Bögen gemäß AG_{Ar}.
 127 VI: \downarrow d^1 statt 1. \downarrow .
 128 Va 1: Wohl irrtümlich ohne Bogen; wir folgen AG_{Ar}. Vgl. auch T 58 f.
 131 f. Va 2: Haltebogen gemäß AB, AG_{An}, AG_{Ar}.

- 132 Va 2: Bogen erst ab 3. Note.
 140 Va 1: Bogen nur 1.–2. Note; wir folgen AG_{Ar}.
 148 Hrn, VI, Va 2, Vc: rf zu 1. Note, angeglichen an T 150 (dort in E in Vc kein fp).
 Va 1/2: fp gemäß AB, AG_{An}, AG_{Ar}.
 150 Hrn: In AB \downarrow -Vorschlag g^2 (klingend b^1), in AG_{An} \downarrow -Vorschlag g^2 .
 Vc: fp gemäß AB.
 153 Va 1: Wohl irrtümlich f .
 153–157 Va 1/2: Bögen gemäß AG_{Ar}.
 154, 156 Hrn: Haltebögen gemäß AG_{Ar}, AG_H.
 155 VI: So in allen Quellen, vgl. jedoch Hrn T 145.
 158 f., 160 f. Hrn: Haltebögen gemäß AG_{Ar}.
 171, 175 Va 1: Bögen 5.–8. Note gemäß AB, AG_{An} und AG_{Ar}; in E jeweils Bogen 5.–6. und 7.–8. Note.
 176–183 VI, Va 1/2, Vc: In AB in T 176 *decresc.*, T 179 p , T 181 pp , T 183 f .
 178–180 Vc: Bogen As bis G (T 179) und G (T 179) bis B (T 180).
 182 f. Va 1: Bogen as bis 1. g T 183 statt c^1 – as .
 183 VI: Bogen 3.–6. Note.
 183 f. VI, Va 1/2, Vc: In AB, AG_{An} in den 16tel-Gruppen jeweils 1.–2. Note legato, 3.–4. Note staccato. Dynamik: f .
 184 VI: Bogen 5.–8. Note.

München, Herbst 2009

Henrik Wiese · Norbert Müllemann

Comments

hn = horn; va = viola; vc = violoncello;
vn = violin; M = measure(s)

Sources

F First edition, parts. Leipzig, Schmiedt & Rau, plate number 18, advertised in 1797. Title: *QUINTETTO | pour | COR VIOLON DEUX ALTO ET BASSE | composé par | W. A. MOZART. | Leipsic chez Schmiedt & Rau.* Copy consulted: Frankfurt am Main, Stadt- und Universitätsbibliothek, shelfmark Mus.pr. Q 49/114 (1–5).

ED_{Ar} Edition, parts. Vienna, Artaria, plate number 852, published in 1799. Title: *Grand | QUINTETTO | per | due Violini due Viole e Violoncello [sic; recte: violin, two violas and two violoncelli] | del | SIG. MOZART | N^o 8. | In Vienna presso Artaria Comp. | [below left:] 283.315.388.428.429.440. 821 [below right:] f. 2.* Copy consulted: Salzburg, Bibliotheca Mozartiana, shelfmark Rara 407/1. The horn part was arranged for violoncello in this edition. With the exception of two transposition errors (3rd movement M 121 and 123), the arranger transposed each notated *g* (sounding *B \flat*) in the horn part an octave higher in the violoncello part (*bb*). Five measures were deleted in the 1st movement (M 66–70; in M 65 the notes in the horn part were deleted when it was arranged for the 1st violoncello in order to enable the connection from M 65 to 71). This aside, the arranger also expanded the Quintet by adding the second Menuet from the Wind Serenade KV 375, which had already been published in 1792 in a version for sextet.

ED_H Edition, parts. Vienna, Hoffmeister & Comp., and Leipzig, Bureau de Musique, plate number 7, advertised in 1801. Title: *QUINTETTO | Pour | Deux Violons, 2 Alto et Violoncelle | composé | PAR | W. A. MOZART. | Arrangé par F. A. Hoffmeister | d'un Quintetto pour Cor, Violon, 2 Alto et Violoncelle. | N^o. I. | à Vienne, chez Hoffmeister & Comp. | à Leipsic au Bureau de Musique. | [right:] Prix 20 Gr.* Copy consulted: Salzburg, Bibliotheca Mozartiana, shelfmark Rara 407/4.

C Manuscript copy of the score. Offenbach, Verlagsarchiv André, shelfmark M 12523. Head title: *Quintetto [larger gap] von W. A. Mozart.* 15 leaves with 29 written pages. Numerous later corrections and additions in another hand. C simplifies the horn part in several places. The source contains seven cuts in the outer movements: 1st movement M 46–51 and 122–130, 3rd movement M 16–23, 28–31, 74 (with upbeat) to 93 (with upbeat), M 120–125 and 153–166. ED_{An} contains the same deletions; thus C probably served as the model for ED_{An}. C's origins remain unexplained.

ED_{An} Edition, parts. Offenbach, André, plate number 1631, advertised in 1802. Title: *QUINTETTO | pour le Cor | Violon, deux Violes | et Violoncelle | composé | par | W. A. Mozart. | Oeuvre 109. | [left:] N^o 1631. [right:] Prix f1 Xr12. | A Offenbach s/m, chez J. André.* Copy consulted: Frankfurt am Main, Stadt- und Universitätsbibliothek, shelfmark Mus.pr. Q 55/576 (1–5).

Relationship between sources

Although the cuts in the musical text in ED_{An} and ED_{Ar} differ, they both have mistakes in common: 2nd movement, M 101 (last notes in va 1/2 are *c¹/a* instead of *alf*) and 3rd movement, M 143

(*g¹* instead of *eb¹* in va 2). These mistakes allow us to draw the conclusion that they shared a model – now missing – which presented the work without cuts.

F and the branch ED_{An}/ED_{Ar} exhibit different readings – 2nd movement M 60–63 hn; 3rd movement M 1 (grace note va 2) –, which allows us to draw the conclusion that F and the branch ED_{An}/ED_{Ar} are based on the missing autograph independently of one another.

As far as ED_H is concerned we must assume that there was a third branch based on the missing autograph independently of F and ED_{An}/ED_{Ar}.

About this edition

As F represents the earliest source with the original instrumentation and contains the complete musical text, it was the primary source for this edition. The remaining sources were consulted as secondary sources. Illuminating readings from the secondary sources are generally given in footnotes or otherwise in the individual comments. Additions by the editor have been placed in parentheses. Accidentals and triplet figures that are obviously missing have been added without comment. As a rule the beaming follows F. The distinction between staccato dot and staccato dash follows the sources but has been discreetly coordinated where it is inconsistent.

Individual comments

Unless otherwise stated, the following individual comments refer to F.

I Allegro

5 hn: *p* is from ED_{An}, C.

6 hn: Slur extends only to 2nd note.

8 hn: C, ED_{Ar} lack *tr*. However, in ED_{Ar} there is *tr* in M 80.

vc: Slur follows secondary sources.

10 hn: Slur begins only on 2nd note.

18 va 2: Slur on 5th–8th notes follows C, ED_{An}, ED_{Ar}.



vc: Slur begins only on 2nd note.

19 va 2: Slur follows C.



23 f. va 1: Slur each time on 1st–2nd and 3rd–4th notes.

24 va 1: \flat on 2nd note in error.

28 hn, vc: ED_{An}, ED_{Ar} give *fp* on every note. In C in hn part, added later by another hand in vc.

va 1: 1st *fp* from secondary sources. – In F 1st half of measure has  instead of 

30 vn: C, ED_{An}, ED_{Ar} do not have *f*.

va 2: C, ED_{Ar} have  instead of 

31 vn: Slur follows C and ED_{Ar}.

32 vn: Articulation on 4th–9th notes follows ED_{Ar}. C, F, ED_{An} have slur on 4th–6th and 7th–9th notes. – F has *p* on 2nd note.

va 1: F has



C, ED_{An}, ED_{Ar} have



va 2: Slur on 3rd–6th notes.

vc: *f* on 1st note, *p* on 2nd note.

34 va 1: *p* already on 1st note.


42, 118 vc: C, ED_{An}, ED_{Ar} do not have *pizz*.

43, 45 vn: Slur on 1st–2nd notes is from ED_{Ar}. ED_{An} also has this in M 4.

46 vc: *rf* on 2nd note.

49 hn: ED_{Ar} has *p*.

51 f., 64 f. vc: Slur on *F–Bb*.

56: End of measure has , however, double bar line in M 135 does not have repeat sign.

va 1: *f* on 1st note.

hn: Position of *f* unclear.

60 hn: Tie follows C, ED_{An}, ED_{Ar}.

62 f. va 2: Tie follows ED_{Ar}.

vc: All sources already have *f* on 1st note.

63 f. va 1: Slurs follow ED_{An}, C and tie follows ED_{Ar}.

64 vn: In addition staccato dot on 1st note.

va 1: 1st note *bb*¹ instead of *a*¹ by mistake.

65 f., 67 f. hn: C, ED_{An} have *fp* on 1st note in M 65, 67 instead of *f* on 1st note in M 65, 67 and *p* on 1st note in M 66, 68.

69 vn: *tr* from C, ED_{An}.

72 va 1: Slurs follow C, ED_{An}.

75 vn: Slur on 7th–8th notes follows C, ED_{An}.

79 f. va 2: Tie over bar line.

vc: Slur follows C, ED_{An}, ED_{Ar}.

80 hn: *tr* follows ED_{Ar}.

86 hn: Probably *f* by mistake.

vn: Staccato dots follow C, ED_{An}.

87 vn, va 1/2, vc: Dots follow C, ED_{An}.

90 vc: *fp* follows ED_{An}, ED_{Ar}. F has *mf* instead of *fp*. C first of all had *p* which was changed to *fp* by another hand.

91–96 va 2: Slurs follow ED_{Ar}; F and the remaining sources often differ, presumably by mistake.

96 vn: Slur on 1st–2nd notes follows C, ED_{An}.

99 f. hn, vn, va 1, vc: M 99 hn has *p* on 6th note, va 1 and vc have *rf* on 2nd note. In M 100 vn and va 1 have *p* on 1st note. All of these dynamic markings are missing from C, ED_{An} and ED_{Ar}.

108 va 1/2: *p* only from 2nd note.

109 va 1, vc: Slurs follow C, ED_{An}, ED_{Ar}.

122 vn, va 1/2, vc: vn and va 1/2 have *mf* on 2nd note, vc has *rf* on 2nd note.

Consistently *f* in ED_{Ar}, ED_{Hr}.

vc: Slur follows ED_{Ar}.

124 va 2: Slur follows ED_{Ar}.

125 hn: Additional slur on 1st–2nd notes.

126 hn: Staccato dash on 5th note.

131 vn: Slur on 2nd–4th notes instead of 1st–4th ones.

va 2: Slur only begins on 2nd note.

135 vn, va 1/2: *f* on 1st note.

vn: In C, ED_{An}, ED_{Ar} 2nd note is *eb*² instead of *g/eb*¹.

vc:  on ξ

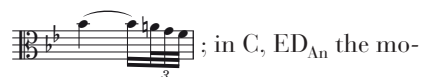
II Andante

9 vn: *f* follows C, ED_{An}, ED_{Ar}.

11 f. vn: Slurs follow C, ED_{An}, ED_{Ar}.

18 va 1/2: *p* follows ED_{An} (only va 2) and ED_{Ar} (there already on 1st note), in C also *p*, in va 1 added later. In F *rf* on 2nd note.

26 va 1: The last note of the motif is only a dissonant passing note here. Apparently to avoid a jarring dissonance, C, ED_{An} change this to





tif in hn and vc is changed to conform (M 25 hrn:



34 hn: Slur only begins on 2nd note.

41 f. va 2: Slur over bar line follows C, ED_{An}, ED_{Ar}.

42 hn, va 2, vc: *p* only begins in M 43. vn: In C, ED_{An}, ED_{Ar} slur on 1st–2nd notes; in ED_{Ar} additional slur on 2nd–3rd notes.

43 vn: C, ED_{An} have  grace note *e*² in front of 1st note. ED_{Ar} has  grace note *g*² in front of 1st note.

44 vn: Slur follows ED_{An}, ED_{Ar}; in C slur continues until M 45. F does not have a slur.

46 va 1: Slur follows C, ED_{An}, ED_{Ar}.

49 vn, va 1, vc: ED_{Ar} has *p*.

50 va 1: In C, ED_{An}, ED_{Ar} 1st note is *ab*¹ not *f*¹.

52 f. vn: Tie *bb–bb* follows C, ED_{An}, ED_{Ar}; in F *ab–g* does not have a slur. – *sf* on 2nd note in M 52 and *p* in M 53 follow ED_{Ar}; F has *p* on 1st note in M 52.

va 1: *sf* on 2nd note in M 52 and *p* in M 53 follow ED_{Ar}; F has *p* on 2nd note in M 52.

va 2: *sf* on 2nd note follows ED_{Ar}. – In F in M 52 1st note is *d*¹ not *c*¹.

vc: *p* in M 53 follows C and ED_{Ar}.

54 vc: Slur follows C, ED_{An}.

60 va 2: Staccato dashes.

vc: Staccato dots.

60–63 hn: In ED_{An} in M 63 3rd–4th

notes are staccato not legato; but see va 1. ED_{Ar} has the same as ED_{An}, but without articulation markings. – The reading from F is simplified (avoidance of the notes *c*³ and *b*², sounding *eb*² and *d*²) and is therefore probably not authentic.

64 va 1: Staccato dashes on 1st–3rd notes.

72 vc: Slur follows C, ED_{An}, ED_{Ar}.






76 vc: Slur follows C, ED_{An}.

83 va 1: Slur follows C, ED_{An}, ED_{Ar}.

85 vn: Slurs follow C, ED_{An}.



86 hn, vn: Slurs in 2nd half of measure follow C, ED_{An}.





88 f. vn: Slur continues to 3rd note.

- 91 va 1: 5th–7th notes are legato, changed to conform with vc.
- 93 vc: C, ED_{An}, ED_{Ar} have  instead of .
- 97 vn, va 1/2: Slur on 1st–2nd notes follows ED_{An}; in C on 1st–3rd notes.
- 99 va 1: 2nd slur not clear, possibly from 6th note not from the 5th one.
- 101 va 1: In C, ED_{An}, ED_{Ar} 2nd note is *c*¹ not *a*.
va 2: In C, ED_{An}, ED_{Ar} 2nd note is *a* not *f*.
- 103 va 2: *c* instead of *D*.  follows ED_{Ar} (but there  not .
- 105 vn: Slur follows ED_{Ar}.
- 109 f. vc: Slur *f*–*Bb* follows the secondary sources.
- 110 hn: In C, ED_{An}, ED_{Ar} slur on 1st–2nd notes.
- 112 hn, va 1: *p* already on 1st note.

III Rondo. Allegro

- 1 va 1: Slur follows ED_{Ar}.
- 2, 5 f. hn: In ED_{An}, ED_{Ar} the 1st–2nd notes in the 16th groups are legato, the 3rd–4th notes are staccato each time; the same applies to vn in M 9 f., 13 f., to most of the parallel passages as well as in the accompanying parts (e. g. va 2 in M 2). Also see *Preface*.
- 1, 5, 58, 62, 132 va 2: Grace note *d*¹ in front of 2nd note. A grace note would also be expected in va 2 in M 128 as well as va 1 in M 9, 66, 136, where it is inconsistently missing each time. In C, ED_{An} and ED_{Ar} none of these grace notes are given. This combining of the notation with 16th notes in the melody line and with grace notes in an accompanying part is also untypical for Mozart. For this reason the grace note *d*¹ has been deleted in M 1, 5, 58, 62 and 132.
- 2, 6, 59 vc: There is a slur on the 1st–4th notes each time, but see M 14, 63, 71, 129, 133, 141.
- 4 va 1: Staccato dash on 1st note.
- 9 vn: C, ED_{Ar} have slur on 2nd–3rd notes and staccato on 4th–5th notes. This articulation can be found in C, ED_{Ar} at many other passages and also in the other string parts, where F has a slur over four 16th notes.
va 1: Slur only begins on 3rd note.
vc: Slur follows ED_{Ar}.

- 23 vc: Only the end of the slur on the 4th note can be discerned; but see M 19.
- 30 va 1: 2nd note *d*¹ instead of *c*¹ in error. Other editions correct the 2nd note in vc from *A* to *Bb* instead. However, the melodic line in the horn part is indicative of F major instead of *Bb* major harmony. In ED_{Ar} the last three notes in the horn part are *c*²–*e*²–*d*² instead of *c*²–*d*²–*c*².
- 33 hn: Slur on 2nd–3rd notes instead of 1st–2nd ones.
- 37 f. va 1, vc: Slur in va 1 follows ED_{Ar}, vc follows C, ED_{An}, ED_{Ar}.
- 40 vn: Staccato follows ED_{Ar}.
- 43 hn: In F mistakenly *d*^{#2} (sounds *f*^{#1}) instead of *d*² (sounds *f*¹).
- 48 f., 50 f. vn: Slurs in M 48 f. follow C, ED_{An}, ED_{Ar}; M 50 f. follows ED_{Ar}.
- 51 f. vc: Tie follows ED_{Ar}.
- 53 f. va 2: Slur over bar line follows C, ED_{An}.
- 55 f. vn, vc: Slur over bar line follows C, ED_{An}, ED_{Ar}.
- 57 hn: C, ED_{An}, ED_{Ar} have  instead of .
- 58 f. va 1: Slur on *c*¹–*bb* instead of *eb*¹–*c*¹ by mistake; we follow ED_{Ar}.
- 60 va 1: Slur on 1st–2nd notes.
- 64 vc: Slur on 1st–2nd notes.
- 68 vn: Staccato on 1st–2nd notes follows ED_{Ar}.
- 70 va 1: Slur on 2nd–3rd notes instead of on 1st–3rd ones.
- 71 va 1: Last note is *f*¹ instead of *eb*¹.
- 80 vn: Slur follows ED_{Ar}.
- 82 va 1: Slur already begins on 1st note, but see va 2 M 84.
- 84 vn: Articulation on 1st–3rd notes follows ED_{Ar}.
- 85 vn: Slur follows ED_{Ar} (there the 1st note is *bb*² instead of *ab*²).
- 88 va 2: Slur on 3rd–4th notes.
- 92 vn: Slur probably mistakenly on 2nd–5th notes.
- 96 va 1: Slur follows ED_{Ar}.
- 99 vn: Slur follows C, ED_{An}, ED_{Ar}.
- 103 f. va 1: Tie *eb*¹–*eb*¹ follows ED_{Ar}.
- 112 vn: Slur follows C, ED_{An}, ED_{Ar}.
- 116 va 2: Slur follows C, ED_{An}.
- 119 va 1: Thus also in ED_{Ar}. In C the 1st note was later corrected from *c*² to *a*¹. ED_{An} thus also has *a*¹.
- 121–123 hn: Slurs follow ED_{Ar}.

- 127 vn:  *d*¹ instead of 1st .
- 128 va 1: Probably without a slur by mistake; we follow ED_{Ar}. See also M 58 f.
- 131 f. va 2: Tie follows C, ED_{An}, ED_{Ar}.
- 132 va 2: Slur only begins on 3rd note.
- 140 va 1: Slur only on 1st–2nd notes; we follow ED_{Ar}.
- 148 hn, vn, va 2, vc: *rf* on 1st note, changed to conform with M 150 (there vc in F does not have *fp*).
va 1/2: *fp* follows C, ED_{An}, ED_{Ar}.
- 150 hn: In C -grace note *g*² (sounds *bb*¹), in ED_{An} -grace note *g*².
vc: *fp* follows C.
- 153 va 1: Probably *f* is a mistake.
- 153–157 va 1/2: Slurs follow ED_{Ar}.
- 154, 156 hn: Ties follow ED_{Ar}, ED_H.
- 155 vn: Thus in all of the sources, but see hn M 145.
- 158 f., 160 f. hn: Ties follow ED_{Ar}.
- 171, 175 va 1: Slurs on 5th–8th notes follow C, ED_{An}, ED_{Ar}; in F slur on 5th–6th notes and 7th–8th ones each time.
- 176–183 vn, va 1/2, vc: In C M 176 has *decresc.*, M 179 *p*, M 181 *pp*, M 183 *f*.
- 178–180 vc: Slur from *Ab* to *G* (M 179) and from *G* (M 179) to *Bb* (M 180).
- 182 f. va 1: Slur from *ab* to 1st *g* in M 183 instead of *c*¹–*ab*.
- 183 vn: Slur on 3rd–6th notes.
- 183 f. vn, va 1/2, vc: In C, ED_{An} in the 16th groups 1st–2nd notes are legato each time, 3rd–4th notes are staccato. The dynamic marking is *f*.
- 184 vn: Slur on 5th–8th notes.

Munich, autumn 2009

Henrik Wiese · Norbert Müllemann