

Critical Report

Source

A Autograph score, Staatsbibliothek zu Berlin – Stiftung Preußischer Kulturbesitz, shelfmark *Mus. ms. Autogr. W. A. Mozart KV 551*. 48 leaves written on 91 sides, oblong format, 12 staves per page (from top to bottom): first movement on fol. 1^r *Violini* [two staves], *Viole* [one staff], [1] *Flauto* [one staff], 2 *oboe* [two staves], 2 *fagotti* [two staves], 2 | *Corni* [one staff], [2] *Clarini* | *in C* [one staff], *Timpany* | *in C* [one staff], *Bassi* [one staff]; second movement on fol. 17^v *Violini* [two staves], *Viole* [one staff], 1 *flauto* [one staff], 2 *oboe* [two staves], 2 *fagotti* [two staves], 2 | *Corni* | *in f* [one staff], *Bassi* [one staff]; third movement on 27^r *Violini* [two staves], *Viole* [one staff], 1 *Flauto* [one staff], 2 *oboe* [two staves], 2 *fagotti* [two staves], 2 | *Corni* [one staff], [2] *Clarini* | *in C* [one staff], *Timpany* | *in C* [one staff], *Bassi* [one staff]; fourth movement on fol. 31^v *Violini* [two staves], *Viole* [one staff], 1 *Flauto* [one staff], 2 *Oboe* [two staves], 2 *Fagotti* [two staves], 2 | *Corni* | *in C* [one staff], 2 *Clarini* | *in C* [one staff], *Timpany* [one staff], *Bassi* [one staff]; watermarks: Alan Tyson, *Wasserzeichen-Katalog 95* (Kassel, 1992 = *Neue Mozart-Ausgabe X/33/2*). An additional autograph source is the incipit in Mozart's *Verzeichniß aller meiner Werke | vom Monath februario 1784 bis Monath 1 | Wolfgang Amadé Mozart*, fol. 18^v (4 measures); fol. 18^v *den 10^{ten} August. | Eine Sinfonie. – 2 violini, 1 flauto, 2 oboe, 2 fagotti, 2 Corni, 2 clarini, | Timpany, viole e Bassi. –*

Editorial Philosophy

As a general rule, previous critical editions have been based upon the concept of a "Fassung letzter Hand" – a definitive version bequeathed to posterity by the composer. In this view, the autograph is seen as a document autonomous from performance, in which only the substance of a work is transmitted. This leads to an assumption that editorial intervention, explicit or tacit, is needed to extrapolate from the surviving sources – including autographs – an ideal form of a work. Yet this intervention, chiefly affecting dynamics, articulation and occasionally even pitches, imposes consistency and symmetry as intrinsic values at the expense of divergence, denying the composer the possibility of presenting parallel material in different ways.

In Mozart's case, the traditional approach overlooks the immediate practical origins of his scores and parts, and their revisions. Almost always notated with an upcoming performance in view, Mozart's manuscripts, even his autographs, anticipate and imply the act of performance. They show incontrovertibly that he deliberately changed articulation and other compositional details at parallel passages. While some of his corrections are undertaken to improve the text, many of them simply reflect alternative versions created in the context of later practical use. An appreciation of the nature of Mozart's autographs not only undermines the traditional philosophy of a definitive version, but also removes the need to mediate between source and performance: Mozart's notation calls for explication, critical attention and interpretation, not revision.

Editorial suggestions are given in square brackets; editorial slurs are dashed. No indication is given, however, to distinguish editorial accidentals in cases where Mozart, following orthographic conventions of the time, does not notate them or where, for compelling musical or other grounds (such as the carrying of a figure over to a new page), their addition is not in doubt.

Individual Readings

(Particularly important observations, above all those relevant to questions of performance practice, are printed in bold type.)

<i>Allegro vivace</i>		
58f.	VI. II	Mozart notated the 2nd half of m. 59 with the abbreviation sign // . Presumably the slur, which ends with the notated note, is meant to extend to the end of m. 59; cf. also mm. 62f.
58f., 64f., 246f., 252f.	VI. II	The different slurring is in accordance with the autograph.
100ff., 123ff., 289ff.	Vc.	The different slurring is in accordance with the autograph.
101	Vc. e Cb.	The extent of the 1st slur, which seems to start from the 2nd 8th note only here, is uncertain. The separate articulation of the 1st note seems very unlikely, though. Cf. mm. 123 and 289.
113, 116, 301, 304	Fl., Ob. I/II, VI. I/II	The different slurring is in accordance with the autograph. VI. I m. 113 additional stroke to 5th note.
142	Ob. II	No slur, cf. Ob. I.
222	Vc.	Stroke, cf. parallel passages.
253	VI. I	1st slur possibly extends only to 3rd note; cf. Fl., Fg. I.
258	Ob. I	Slur extends over the barline; cf. Fl., VI. I.
183f.	Ob. II	The extend of the slur, which seems to include 1st–4th note m. 183 only, is unclear; changed to correspond with mm. 184f.
217	Ob. II, Fg. I	Stroke at 1st note; cf. Ob. I, Fg. II and subsequent measures.
292–294	Cor. II	Mozart notated <i>g</i> and a tie at m. 291 but mm. 292–294 are empty; doubtless <i>g</i> , rather than a unison <i>g</i> ¹ , is intended at mm. 292–294; cf. Ob. I/II and Tr. I/II.
302	Fl.	Slur extends over the barline; cf. Ob. II and parallel passages.
	VI. II	Stroke to 1st note, cf. other instruments.
311f.	Timp.	Wavy line clearly extends over the barline.
<i>Andante cantabile</i>		
6	Ob. I/II	Slurring in accordance with the autograph; but cf. VI. I and m. 95.
19	VI. I	Although the <i>p</i> in this measure is traditionally placed at the 2nd note, the colon denoting the abbreviation occurs at the 3rd note (cf. VI. I, mm. 21, 23–25, 47, 51); possible exceptions are mm. 52f. and VI. II and Va, m. 47, although even there the notation is ambiguous.
23, 51	Fl.	Mozart notated <i>f:p</i> : under the 1st note, but obviously meant to approximate the dynamics in Ob. I/II and Fg. I/II with <i>p</i> effective from the middle of the bar.
25	Ob. II	The long slur extends over the 1st, but not to the 2nd note; cf. Fl., Fg. I.
28	VI. II	Mozart originally notated to each of the figures sextuplet-numerals, which he then replaced with triplet-numerals.
37f., 85f.	VI. II	The different slurring is in accordance with the autograph.
38	Strings	The relatively uncommon staggered dynamics are in accordance with the autograph.

39	Cor. I/II, VI. I	Mozart originally notated to each of the figures sextuplet-numerals, which he then replaced with triplet-numerals.	14f.	VI. I	Slur extends only to last 16th note m. 14; cf. VI. II.
39f.	VI. I/II	The slur extends over the last note of. m. 39 (on fol. 20r), but lacks continuation of that slur to 1st note m. 40 (on fol. 20*); cf. mm. 41f.	42	VI. I	Slur extends over last note, cf. mm. 44, 46 etc.
40	Fl., Fg. I/II	Mozart originally notated to each of the figures sextuplet-numerals, which he then replaced with triplet-numerals.	67, 83	Ob. II	No stroke, cf. Ob. I.
47	VI. II, Va.	Cf. remark to m.19.	78ff., 276ff.	VI. II	The different slurring is in accordance with the autograph.
48	Cor. II	d^2 (= g^1) in accordance with the autograph, but lower octave possibly intended; however, cf. also remark to Cor. II, mvt. I, mm. 292–294.	83	Ob. II	No stroke, cf. Ob. I and m. 77.
52	Fl.	<i>fp</i> at the 2nd note, cf. parallel passages	93	Fl.	Turn sign instead of <i>tr</i> , cf. parallel passages.
52f.	VI. I	Cf. remark to m. 19.	114	Ob. I/II	Slur from 1st to 8th note. Mozart originally notated a whole-measure slur for VI. I (VI. II <i>unis.</i> , Fl. <i>coi violini in 8va</i>), then overwrote it with two-note slurs as in the edition; the whole-measure slur is most probably an undeleted relic of that correction.
55–58	VI. I/II	The different slurring is in accordance with the autograph.	179, 186	Fl.	Slur extends over 2nd note, cf. parallel passages.
70	VI. II	Mozart notated the 1st sixteen 32nd-notes as 8 ^{va} //, as [unis. in] the last eight 32nd-notes are written out and slurred.	194–196,		
76	Fg. I	No slur, cf. Fg. II.	199–201	Fl., Ob. I	The different slurring is in accordance with the autograph.
86	Fg. I	Stroke to 3rd note, cf. Fl., Ob. I/II, Fg. II, Cor. I/II and Va.	223–225	Timp.	Wavy line extends erroneously over the barline to m. 225.
	Vc. e Cb.	<i>for</i> : between 1st and 2nd notes; relocated by analogy with other parts.	227	Clar. I/II, Timp.	Additional <i>p</i> , omitted.
<i>Menuetto</i>			227–230	Va.	Mozart notated two slurs, one from m. 227 to m. 228 and one from m. 228 to m. 230. Changed to agree with Vc. e. Cb.
24	Ob. I	Slur only to last note m. 23, but doubtless intended to extend to 1st note m. 24; cf. Fl., Fg. II.	255–261	VI. II	Mozart notated whole notes with one abbreviation line mm. 255–260 and only a down-stem for the 1st half of m. 261. Since the beginning (m. 254) and the end (2nd half of m. 261 and 1st note m. 262) are notated with double stems the whole passage is presumably meant <i>divisi</i> .
29, 33, 37	Fl., Ob. I/II	Ambiguous notation: the slurs might extend over the barline.	256	Ob. II	Slur, presumably belonging to an original version, omitted.
<i>Molto allegro</i>			291	Fl.	<i>tr</i> erroneously to 1st note m. 290, cf. parallel passages.
7, 231	VI. II	The different slurring is in accordance with the autograph.	312	Ob. I/II	Slur extends from 1st to 8th note, cf. VI. I (VI. II <i>unis.</i> , Fl. <i>coi violini in 8va</i>) and remark to m. 114.