

Edition Eulenburg
No. 1412

MOZART

SERENADE a 6

for 6 Wind Instruments
für 6 Blasinstrumente
E^b major/Es-Dur/Mi^b majeur
K 375



Eulenburg

WOLFGANG AMADEUS MOZART

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Edited by/Herausgegeben von/Édition de
Harry Newstone



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CONTENTS

Preface	III
Vorwort	VII
Préface.	XI
Textual Notes	XV
I. [Allegro maestoso]	1
II. Menuetto	20
III. Adagio	24
IV. Menuetto	32
V. Finale	34

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Eulenburg Chamber Series: ECS 1412-60

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PREFACE

On 3 November 1781 Mozart, in a letter to his father, Leopold, that included an account of how he spent his name-day (31 October), described the following interesting incident:

‘At eleven o’clock at night I was treated to a serenade [Mozart uses the word *Nachtmusick*] performed by two clarinets, two horns and two bassoons – and that too of my own composition – for I wrote it for St Theresa’s Day [15 October] for Frau von Hickel’s sister, or rather the sister-in-law of Herr von Hickel, court painter, at whose house it was performed for the first time. The six gentlemen who executed it are poor beggars who, however, play quite well together, particularly the first clarinet and the two horns. But the chief reason why I composed it was in order to let Herr von Strack, who goes there every day, hear something of my composition; so I wrote it rather carefully. It has won great applause too and on St Theresa’s Night it was performed in three different places; for as soon as they finished playing it in one place, they were taken off somewhere else and paid to play it. Well, these musicians asked that the street door might be opened and, placing themselves in the centre of the courtyard, surprised me, just as I was about to undress, in the most pleasant fashion imaginable with the first chord in E flat’.¹

The work in question was what has come to be known as the Serenade in E

flat, K 375 in its original sextet version, the combination of pairs of clarinets (or oboes, or sometimes English horns), horns and bassoons being more or less standard grouping for *Harmoniemusik* (Wind Band Music) at that time. That version is not too often heard these days having been superseded by the octet version (with two oboes added to the above combination) and one could wish that Mozart had left similar detailed documentation about the latter version’s provenance.

On 23 January 1782 Mozart wrote to Leopold about ‘young Prince Liechtenstein, who would like to collect a wind-instrument band (though he does not yet want it to be known), for which I should write the music.’² In April of that year the Emperor (Joseph II) established an official wind band of eight players to perform at court entertainments as well as on public occasions.³ Wind ensembles so constituted were not entirely new in Vienna and elsewhere but the Emperor’s example prompted other members of the aristocracy (the Princes Esterházy and Lobkowitz among them) to form similar groups for their musical establishments and, perhaps even more importantly, added further impetus for itinerant musicians to take their music into the streets, courtyards and public places of Vienna.

On 27 July 1782, Mozart wrote to his father: ‘[...] I have had to compose in a great hurry a serenade [Mozart here writes *Nacht Musique*], but only for wind instruments [...]’⁴ He does not say for whom the work is being written but, with the Prince Liechtenstein’s projected wind band (by

¹ *The Letters of Mozart And His Family*, transl. Emily Anderson (London, 1938), Vol. III, pp. 1155–56 (letter 431)

² op. cit., pp. 1183–84 (letter 442)

³ *Neue Mozart-Ausgabe*, Series VII, Work Group 17, Vol. 2 (Kassel, 1979), Preface, p. VIII

⁴ Anderson, op. cit., p. 1207 (letter 455)

now perhaps already in existence) as well as the Emperor's recently formed ensemble in mind, there seems to have been sufficient compulsion for Mozart to produce a work for wind octet and, since it had to be produced 'in a great hurry', it is not unreasonable to speculate that he would turn to the sextet written only nine months earlier and amplify it by the addition of a pair of oboes.

A comparison of the two autographs (now bound together in the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv) shows, however, that this rearrangement was not simply a case of squeezing the two oboes into the existing texture. Mozart entirely rewrote the first, third and fifth movements, integrating the oboes so skilfully that it is impossible to tell that they are not part of the original conception, a process that necessitated extensive rewriting of the other parts and included some adjustments of phrasing, dynamics and sometimes notes, the more interesting of which are listed below in the Textual Notes. For the second and fourth movements (the two minuets) Mozart simply added the oboes on an empty staff above the horns in the autograph of the sextet version. Thus there are no minuets in the autograph of the octet score in Mozart's hand, but they are there (very neatly written) in another hand (COP8) which, in the opinion of Roger Hellyer, is that of Mozart's clarinetist friend, Anton Stadler.⁵

Editorial Notes

This present edition of the Serenade, K375 in its original version is based on the autograph score (AUT6). Where the autograph reading is not entirely clear reference has been made to the autograph score of the octet version (AUT8), but we have tried to differentiate between details that Mozart may have forgotten in writing out the later version and changes made as improvements or as second thoughts. The more important of these differences are listed in the Textual Notes below.

We abbreviate Mozart's *pia*: and *for*: to *p* and *f*. For those movements (III and IV) that begin quietly he wrote *p* or *pia*: but, with the exception of the first movement, the other movements have no starting dynamic, the standard practice for *forte* beginnings. These and other (or doubtful) dynamics, accidentals or staccatos are shown editorially in square brackets. Missing or possible slurs or ties are shown as broken ligatures and are usually based upon parallel or analogous passages; those which are not and are purely editorial suggestions, will be clear from the context and are identified as such in the Textual Notes below. Where both solid and broken slurs/ties are used over the same group, solid shows the autograph and broken are editorial suggestions.









Mozart's mixture of staccato dots and strokes makes it difficult to determine whether some difference between them in performance is intended. Perhaps it should be borne in mind that the quickest way to write a staccato dot (especially with a quill pen) is a short stroke. Sometimes in Mozart's autograph it is short enough to

⁵ *NMA*, op. cit., p. X, fn 18

⁶ Roger Hellyer, preface to Mozart's Serenade, K 375 (sextet version) (London, 1979)

look like a dot, and sometimes long enough to look like a stroke, but rarely within a pattern that consistently suggests a difference between the two. Since dots and strokes mean different things to today's performers we show staccatos throughout our score as dots except where the musical context suggests that an accented staccato would be appropriate, which interpretation seems occasionally to be supported by the autograph.⁷

Apart from the quaver grace notes in movement V, bb26, 30, 115, 119 and 120

(Cl. 1) Mozart's notation for grace notes throughout the Serenade is  or  (which was also how he wrote separate semiquavers) shown in this edition as , and  which we show as . In COP8 movement II b49 (Trio) the grace notes are written  in Cl. 1 and  (?) in Cl. 2; in movement IV b3 (Cl. 1, 2) and b24 (Cor. 1, 2) they are all written . Whether a grace note should be played long or short will depend on its context and must be left to the performer. Some redundant accidentals have been omitted.

Harry Newstone

⁷ For a fuller discussion of this subject see Frederick Neumann, 'Dots and strokes in Mozart', *Early Music*, August 1993, pp. 429–53; Clive Brown, 'Dots and strokes in late 18th- and 19th-century music', *Early Music*, November 1993, pp. 593–610; and *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart*, ed. Hans Albrecht (Kassel, 1957)

