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MOZART

SERENADE

for 2 Horns, 2 Oboes, 2 Clarinets and 2 Bassoons
für 2 Hörner, 2 Oboen, 2 Klarinetten
und 2 Fagotte
E^b major/Es-Dur/Mi^b majeur
K 375



Eulenburg

WOLFGANG AMADEUS MOZART

SERENADE a 8

for 8 Wind Instruments

für 8 Blasinstrumente

E \flat major/Es-Dur/Mi \flat majeur

K 375

Edited by/Herausgegeben von/Édition de
Harry Newstone



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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 That version is not too often heard these days having been superseded by the octet version (with two oboes added to the above combination) and one could wish that Mozart had left similar detailed documentation about the latter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)

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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 is based, for movements I, III and V, on the octet autograph (AUT8) and, for movements II and IV, on the amplified sextet autograph (AUT6). In the few places where the former is not entirely clear I have consulted the latter for clarification. Both scores are written on oblong-format (landscape) 12-stave paper. On neither score did Mozart write a title or a date (or even his signature), but in the hand of André, the publisher of the first edition of the octet version (Offenbach 1810),⁶ are the words 'Wien im Monat Oktober 1781' on the sextet score and '1782 in Wien' on the octet score. We have changed Mozart's order of instruments (top to bottom: horns, oboes, clarinets, bassoons) to reflect modern practice.









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.

⁵ *NMA*, op. cit., p. X, fn 18

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

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 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)

VORWORT

Am 3. November 1781 beschrieb Mozart in einem Brief an seinen Vater Leopold, in dem er unter anderem auch erzählt, wie er seinen Namenstag (31. Oktober) verbrachte, folgende interessante Begebenheit:

„[...] auf die Nacht um 11 uhr bekam ich eine NachtMusick von 2 clarinetten, 2 Horn, und 2 Fagott – und zwar von meiner eigenen komposition. – diese Musick hatte ich auf den thesesia tag [15. Oktober 1781] – für die schwester der fr: v: Hickl, oder schwägerin des H: v: Hickl [Hofmaler:] gemacht; alwo sie auch wirklich das erste-mal ist producirt worden. – die 6 Herrn die solche exequirn sind arme schlucker, die aber ganz Hüpsch zusammen blasen; besonders der erste clarinettist und die 2 Waldhornisten. – die haubtursache aber warum ich sie gemacht, war, um dem H: v: strack [welcher täglich dahin kömmt:] etwas von mir hören zu lassen. und deswegen habe ich sie auch ein wenig vernünftig geschrieben. – sie hat auch allen beyfall erhalten. – Man hat sie in der thesesia nacht an dreyerley örter gemacht. – denn wie sie wo damit fertig waren, so hat man sie wieder wo anders hingeführt und bezahlt. – die Herrn also haben sich die hausthüre öffnen lassen, und nachdem sie sich mitten im Hof rangirt, mich, da ich mich eben entkleiden wollte, mit dem Ersten E B accord auf die angenehmste art von der Welt überrascht.“¹

¹ vgl. Mozart, *Briefe und Aufzeichnungen*. Gesamtausgabe, hg. von der Internationalen Stiftung Mozarteum Salzburg, gesammelt (und erläutert) von Wilhelm A. Bauer und Otto Erich Deutsch, Kassel etc. 1962/63 [im folgenden Bauer-Deutsch], Bd. III, Nr. 638, S. 171–172

Das betreffende Werk ist inzwischen als Es-Dur-Serenade, KV 375, in der Originalfassung für Sextett bekannt; die Kombination bestimmter Instrumentenpaare – je zwei Klarinetten (oder Oboen oder manchmal Englischhörner), Hörner und Fagotte – war damals mehr oder weniger die Standardbesetzung der „Harmoniemusik“ genannten Bläserensembles. Die Originalfassung wird heute nicht so oft gespielt, meist wird die spätere Oktettfassung (mit der oben erwähnten Standardbesetzung und zwei Oboen) vorgezogen. Man wünschte sich nur, daß Mozart die Entstehungsgeschichte dieser späteren Fassung auch so detailliert beschrieben hätte.

Am 23. Januar 1782 schrieb Mozart an Leopold: „[...] der Junge fürst liechtenstein, [er will es aber noch nicht wissen lassen:] dieser will eine Harmonie Musick aufnehmen, zu welcher ich die stücke setzen soll“². Im April desselben Jahres gründete der Kaiser (Joseph II) ein offizielles Bläserensemble, dessen acht Musiker sowohl bei Hof zur Unterhaltung als auch bei öffentlichen Anlässen aufzuspielen hatten.³ Solcherart bestellte Bläsergruppen waren weder in Wien noch anderswo ganz neu, aber das Beispiel des Kaisers veranlaßte andere Mitglieder der Aristokratie (u. a. die Fürsten Esterházy und Lobkowitz), ihren herrschaftlichen Hauskapellen ebenfalls solche Bläserensembles anzugliedern und gab – was wohl noch wichtiger war – herumziehenden Wandermusikern einen zusätzlichen Anstoß, ihre Musik auf den Straßen, Innenhöfen und öffentlichen Plätzen Wiens vorzutragen.

² ebda., Bd. III, Nr. 660, S. 194

³ *Neue Mozart Ausgabe*, Reihe VII, Werkgruppe 17, Bd. 2, Kassel 1979, Vorwort, S. VIII