Edition Eulenburg

# Eine kleine Nachtmusik

(Serenade)

G major

for

2 Violins, Viola, Violoncello and Bass

by

## Wolfgang Amadeus Mozart

Köchel No. 525

Edited by Rudolf Gerber
Foreword by Hans F. Redlich

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# W. A. Mozart Eine Kleine Nachtmusik K.V. No. 525

## PREFACE

"Eine kleine Nachtmusik", perhaps Mozart's most popular work of Divertimento-character, remains in more than one respect an enigma to the historian. To begin with: the piece is preserved only in the truncated form of a four-movement "Serenade", although we know from Mozart's entry into his own thematic Catalogue that it was composed in five movements, comprising the customary two Minuets with Trio, typical of the South-German Serenade from Haydn and Mozart to Schubert and Brahms. Mozart's entry runs as follows:

"Eine kleine Nachtmusick, bestehend in einem Allegro, Menuett und Trio—Romance, Menuett und Trio, und Finale."

The entry proves that the first Minuet and Trio are missing from current editions of the work. To make matters worse: the autograph which came into J. André's possession in 1800[1] when he acquired it from Constanze together with approx. 300 more manuscripts, vanished after his death (1842). However, it must have been already in a truncated condition at the time of André's purchase, for his first print of parts (published ca. 1827, under the publication No. 4964, and as No. 2 of Mozart's posthumous works, with the imprint "Edit. faite d'après la partition originale" and with the spurious title "Serenade") contains only the now customary four movements.

The loss of the autograph and a certain ambiguity in the preserved headline to the entry, quoted above, ("2 Violini, Viola, e Basso"[2]) became responsible for a prolonged argument among scholars on the question whether Mozart had conceived it as a String-Quintet or as a composition for String orchestra. The late re-discovery of the autograph in 1943 by Manfred Gorke has only partly solved the mystery surround-

## VORWORT

"Eine kleine Nachtmusik", vielleicht das populärste von Mozarts Werken im Divertimento-Charakter, bleibt in mehr als einer Hinsicht rätselhaft für den Historiker. Zunächst ist das Stück nur erhalten in der verstümmelten Form einer 4- sätzigen Serenade, obgleich, wie wir aus Mozarts Eintragung in seinen eigenen thematischen Katalog wissen, es in 5 Sätzen komponiert war, unter Einschluss von 2 Menuetten mit Trio, wie üblich für die süddeutsche Serenade von Haydn und Mozart bis zu Schubert und Brahms. Mozarts Eintragung lautet:

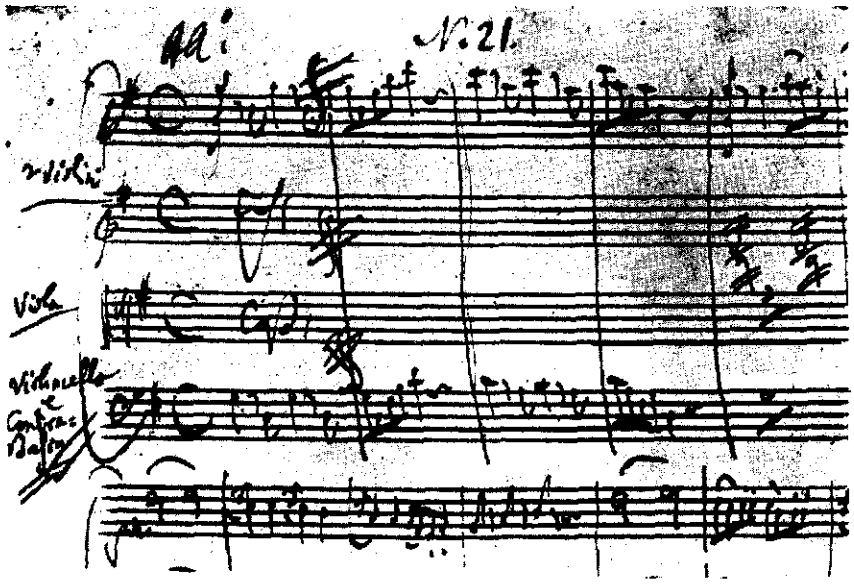
"Eine kleine Nachtmusick, bestehend in einem Allegro, Menuett und Trio, —Romance, Menuett und Trio, und Finale."

Die Eintragung zeigt, dass das erste Menuett und Trio in den bestehenden Ausgaben des Werkes fehlt. Und noch schlimmer: das Autograph, das André zusammen mit etwa 300 anderen MSS. im Jahre 1800[1] von Constanze erwarb, verschwand nach seinem Tode (1842). Es muss aber schon, als André es erwarb verstümmelt gewesen sein; denn sein erster Stimmendruck (erschienen 1827 mit der Stich-No. 4964, und als No. 2 von Mozarts nachgelassenen Werken, mit dem Aufdruck: "Edit. faite d'après la partition originale" und mit dem unechten Titel "Serenade") enthält nur die jetzt üblichen 4 Sätze.

Der Verlust des Autographs und eine gewisse Zweideutigkeit in der Kopfzeile der oben zitierten Eintragung ("2 Violini, Viola e Basso"[2]) wurde der Anlass zu dauernden Kontroversen der Forscher darüber, ob Mozart es als Streichquintett oder als Komposition für Streichorchester gedacht hatte. Die Wiederentdeckung des MS. durch Manfred Gorke im Jahre 1943 hat nur teilweise das Geheimnis gelöst, das dieses

ing this little work[3]. Mozart evidently conceived it for String Quintet only (which might or might not be doubled "ad. lib." in the Violin parts[4]), as may be seen from a facsimile of the first bars of the autograph:

kleine Werk umgibt[3]. Mozart hat es offenbar nur für Streichquintett konzipiert (das nach Belieben in den Violinen verstärkt werden kann[4]), wie aus dem Faksimile der ersten Takte des Autographen zu ersehen ist:




The autograph's accolade clearly asks for "2 Violini, Viola, Violoncello e Contrabasso", and not for Violino I, Violino II, Viola, Violoncello, e Basso" as reproduced in current editions of the full score. Gorke, who found the autograph in a private collection[5] reports that he could find in it no trace of the last Minuet and Trio. He thinks it possible that it may have been forcibly

Die Akkolade des Autographen verlangt deutlich "2 Violini, Viola, Violoncello e Contrabasso", nicht "Violine I, Violine II, Viola, Violoncello e Basso", wie in den modernen Ausgaben der Partitur angegeben ist. Gorke, der das MS. in einer privaten Sammlung fand[5], berichtet, er konnte dabei keine Spur des verlorenen Menuetts und Trio finden. Er hält es für möglich, dass es

removed from the autograph during Mozart's lifetime and believes it should be written off as a dead loss. Alfred Einstein, however, believed at times at least, to have identified the missing first Minuet in the Minuet of the half-apocryphal Piano Sonata in B flat, K. Anh. No. 136, ascribed—at least in part—to one A. E. Müller, and published in the "magasin de musique" of the Leipzig publisher Thonus[6]. This Minuet Einstein wanted to be re-transposed into G-major and inserted between the first Allegro and the Romance of the "Nachtmusik". Here is the incipit of the Minuet from K. Anh. 136:

bei Mozart's Lebzeiten gewaltsam aus dem Autographen entfernt wurde, und meint, man solle es als endgiltigen Verlust abschreiben. Dagegen nahm Alfred Einstein, wenigstens zeitweise an, es sei mit dem Menuett der halb-apokryphen Klaviersonate in B, K. Anh. No. 136, identisch, die wenigstens teilweise einem gewissen A. E. Müller zugeschrieben wird und im "Magasin de Musique" des Leipziger Verlegers Thonus erschien[6]. Dieses Menuett wollte Einstein nach G dur rücktransponiert und zwischen dem ersten Allegro und der Romanze der "Nachtmusik" eingefügt wissen. Die Anfangstakte dieses Menuetts lauten:

Hence, the mystery of the lost Minuet has, if anything, only increased since the re-appearance of the autograph.

The circumstances of the work's origin remain a mystery too. According to Mozart's entry in his Catalogue the composition was completed on August 10, 1787, in Vienna. But we do not know whether it was commissioned, and if so, by whom, nor the reasons for Mozart's unusual choice of a pure string-medium in the case of a work of outspoken Serenade-character.

"Eine kleine Nachtmusik" was written while Mozart was at work on Act II of "Don Giovanni". Hardly a shadow from that gigantic conception of demonic tensions spoils the serene beauty of this little masterpiece. Its insistence on popular melody of a folktune-like character (especially in the Romance, the Trio of the surviving Minuet, and in the first subject of the Finale) links it with the world of the "Magic Flute" and the Clarinet Concerto. Only the romantic claire—obscure of the Romance's middle part in C-minor—with its curiously ejacula-

Somit wird das Geheimnis um das verlorene Menuett durch die Entdeckung des Autographen nur noch vertieft.

Die Umstände der Entstehung des Werkes bleiben ebenfalls unbekannt. Nach Mozart's Eintragung in seinen Katalog war die Komposition am 10. August 1787 in Wien beendet. Aber wir wissen nicht, ob sie ein Auftrag war, und wenn ein solcher, von wem; noch kennen wir die Gründe für Mozart's ungewöhnliche Wahl eines Streichermediums für ein Werk von ausgesprochenem Serenadencharakter.

"Eine kleine Nachtmusik" wurde geschrieben als Mozart am 2. Akt des "Don Giovanni" arbeitete. Kaum ein Schatten aus der dämonischen Klangwelt jener gewaltigen Schöpfung trübt die heitere Schönheit dieses kleinen Meisterwerkes. Dessen Vorliebe für populäre volksliedhafte Melodie (besonders in der Romanze, dem Trio des erhaltenen Menuetts und im ersten Thema des Finales) verbindet es mit der Welt der "Zauberflöte" und des Klarinettenkonzerts. Nur das romantische Helldunkel im mittleren Teil der

tory Canon between the first Violin and the Bass instruments, offset by the continuous murmur of the middle parts—acts as a reminder to the abysses in Mozart's soul. His unsurpassed mastery in utilizing a kind of elementary Sonata-form in the two flanking movement remains a source of perennial delight. That mastery surely links this light-weight work with the more substantial instrumental masterpieces of his last years.

H. F. REDLICH

Romanze in c moll—mit dem sonderbaren, ausrufartigen Kanon zwischen Violine und den Bässen, der sich von dem Gemurmel der Mittelstimmen abhebt—erinnert an die Abgründe in Mozart's Seele. Die unübertroffene Meisterschaft in der Benutzung einer vereinfachten Sonatenform in den Ecksätzen bleibt eine Quelle dauernden Genusses. Diese Meisterschaft verbindet dieses leicht hingeworfene Werkchen mit den gewichtigeren Instrumentalwerken der letzten Jahre.

H. F. REDLICH

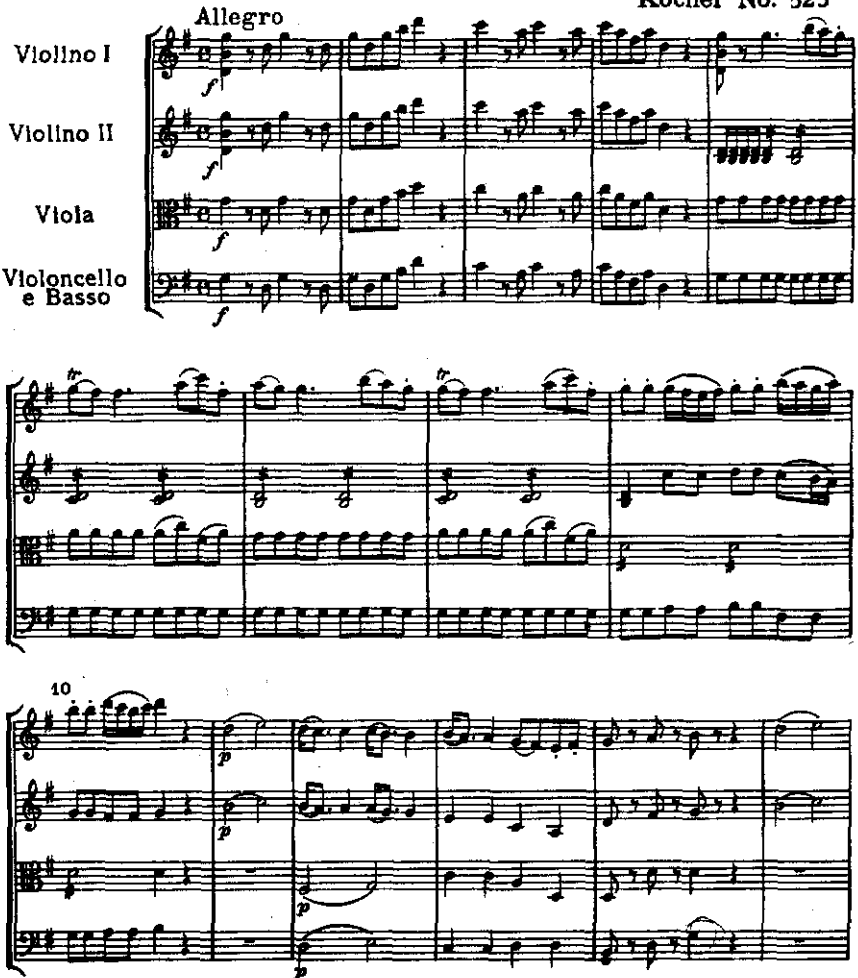
[1] André Catalogue No. 186, André described it as comprising 7 folios (13 pages?). Cf. Köchel-Einstein's "Thematic Catalogue", Ann Arbour, 1947, p. 666.
[2] Corrected by Einstein into "Bassi", op. cit. 1947, p. 1026.
[3] W. A. Mozart. Eine kleine Nachtmusik. 1787. Faksimile der Original Handschrift. Hrg. von Manfred Gorke. Bärenreiter, Kassel, 1955. Cf. also The Miniature score of K. 525, edited by E. F. Schmid, publ. in 1956 (Bärenreiter, Cassel) and its preface.
[4] It should never be performed by a large body of strings, but only by 7-8 players at the utmost.
[5] It has since become a part of the library at Bärenreiter's, Cassel.
[6] Cf. Köchel-Einstein, op. cit. 1947, p. 635, 666. In a postscript on p. 1023 Einstein has evidently "second thoughts" regarding the partial authenticity of K.V. Anh. No. 136. He seems to have been in two minds on this matter at the time of his death.
Cf. also A. Einstein "Mozart—his character, his work", London, 1946, p. 206/7 et passim.

# Serenade

## Eine kleine Nachtmusik

## I

W. A. Mozart
1756 - 1791
Köchel No. 525




The grace notes of the original are written out in full value
*Die Vorschläge des MS. sind nach ihrem wirklichen Wert ausgeschrieben.*

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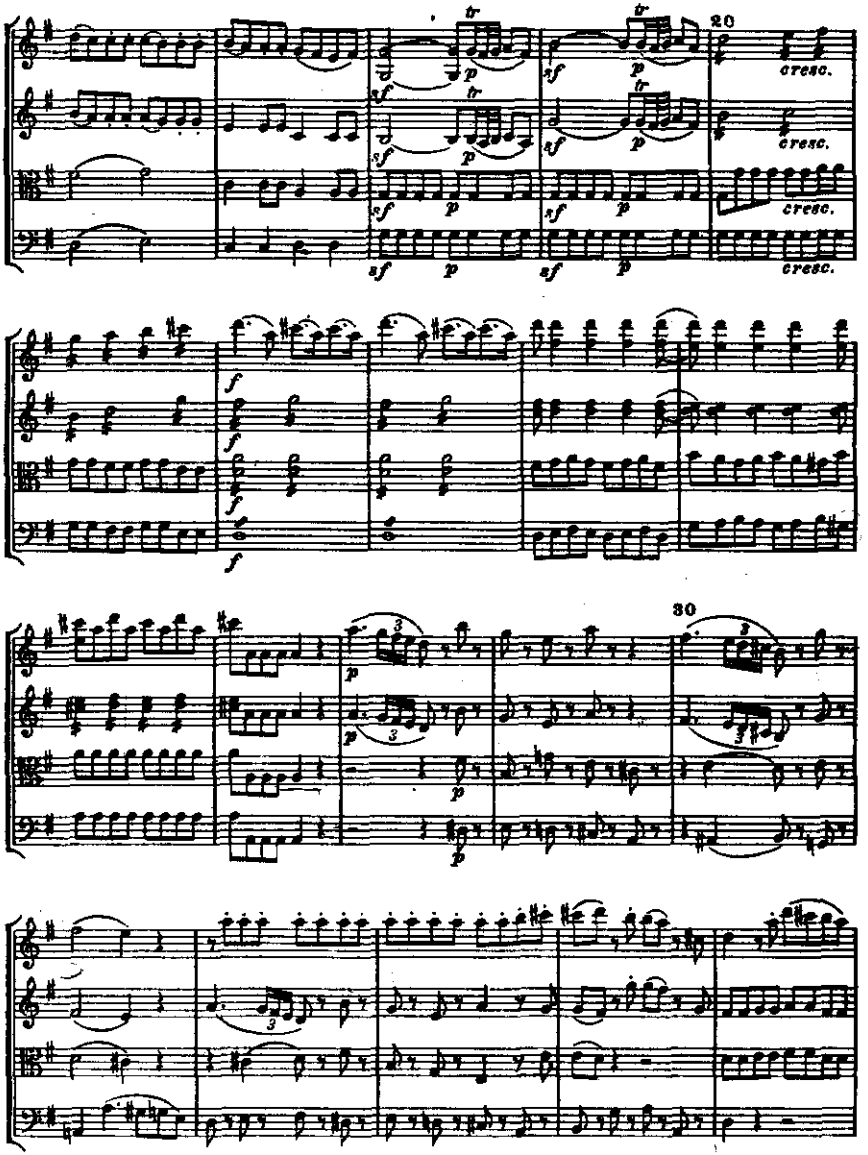
Ernst Eulenburg Ltd.,
London · Zurich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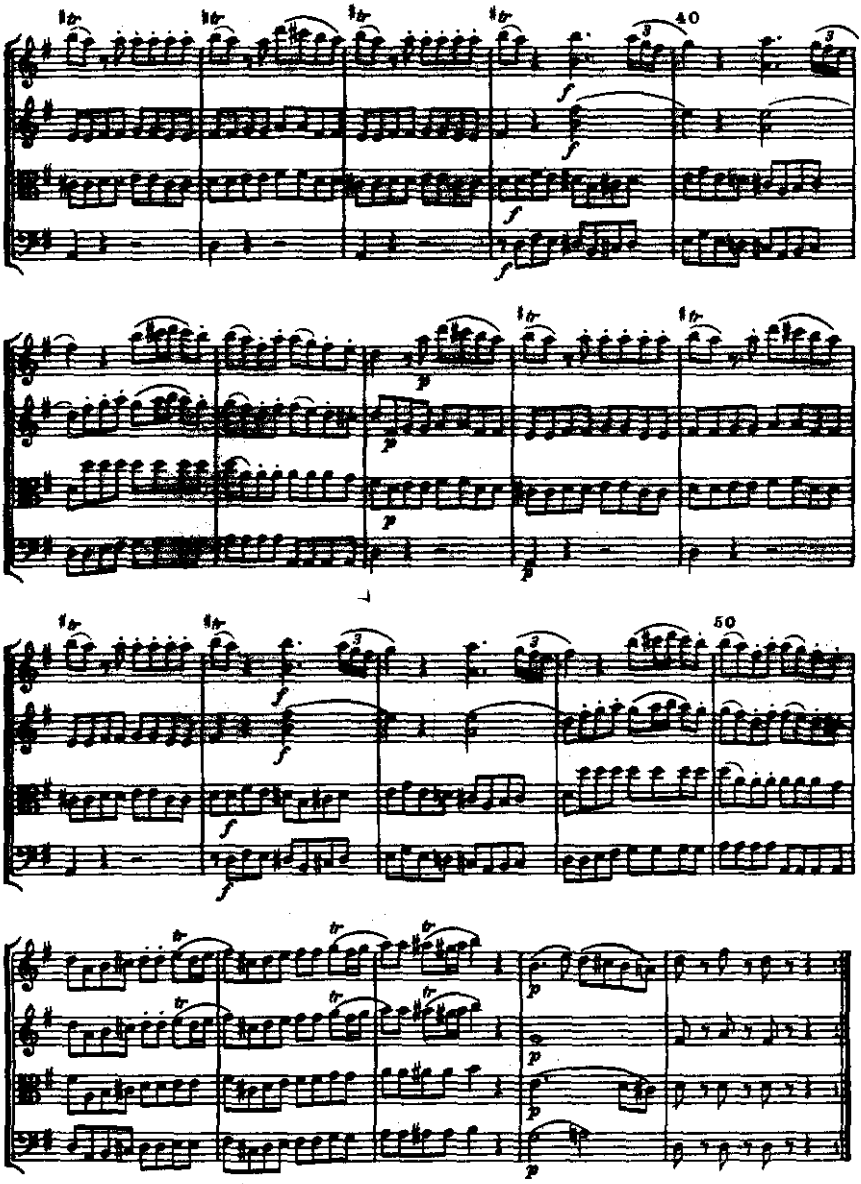
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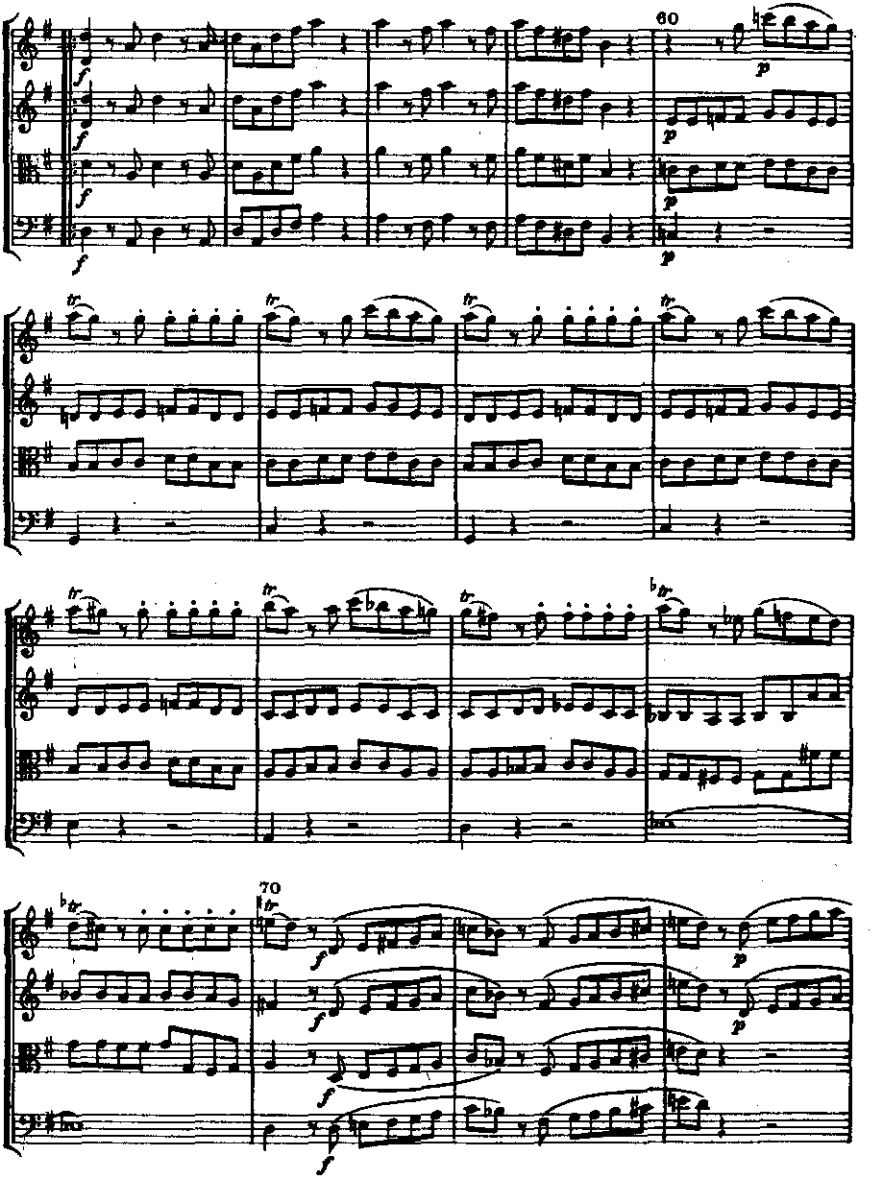
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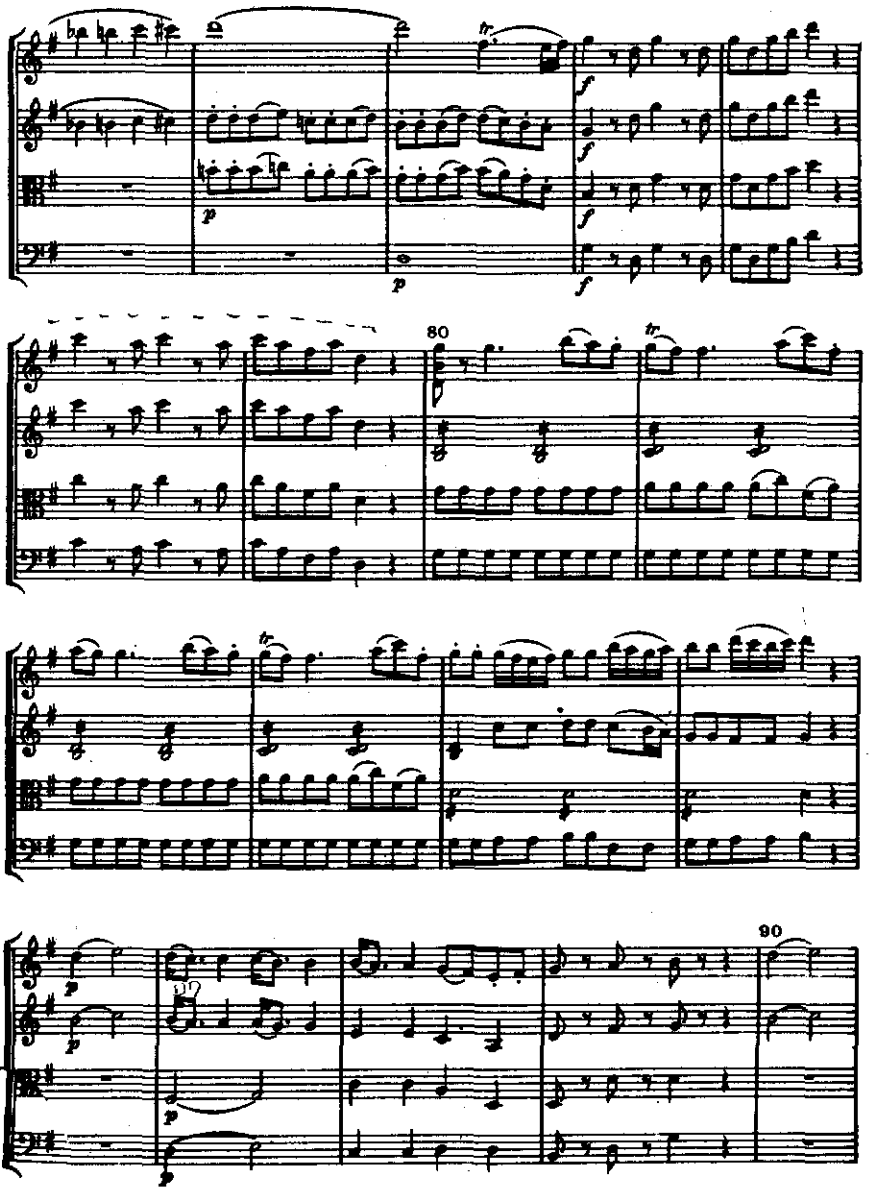
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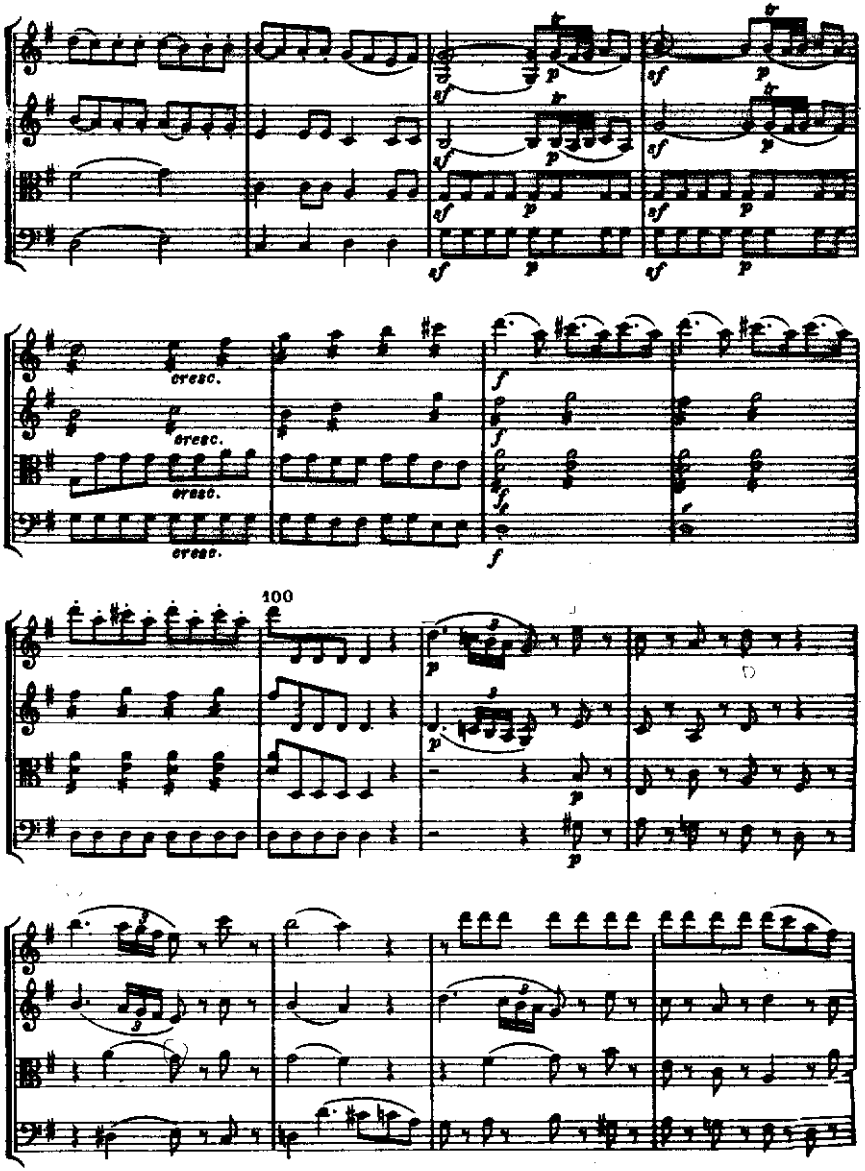
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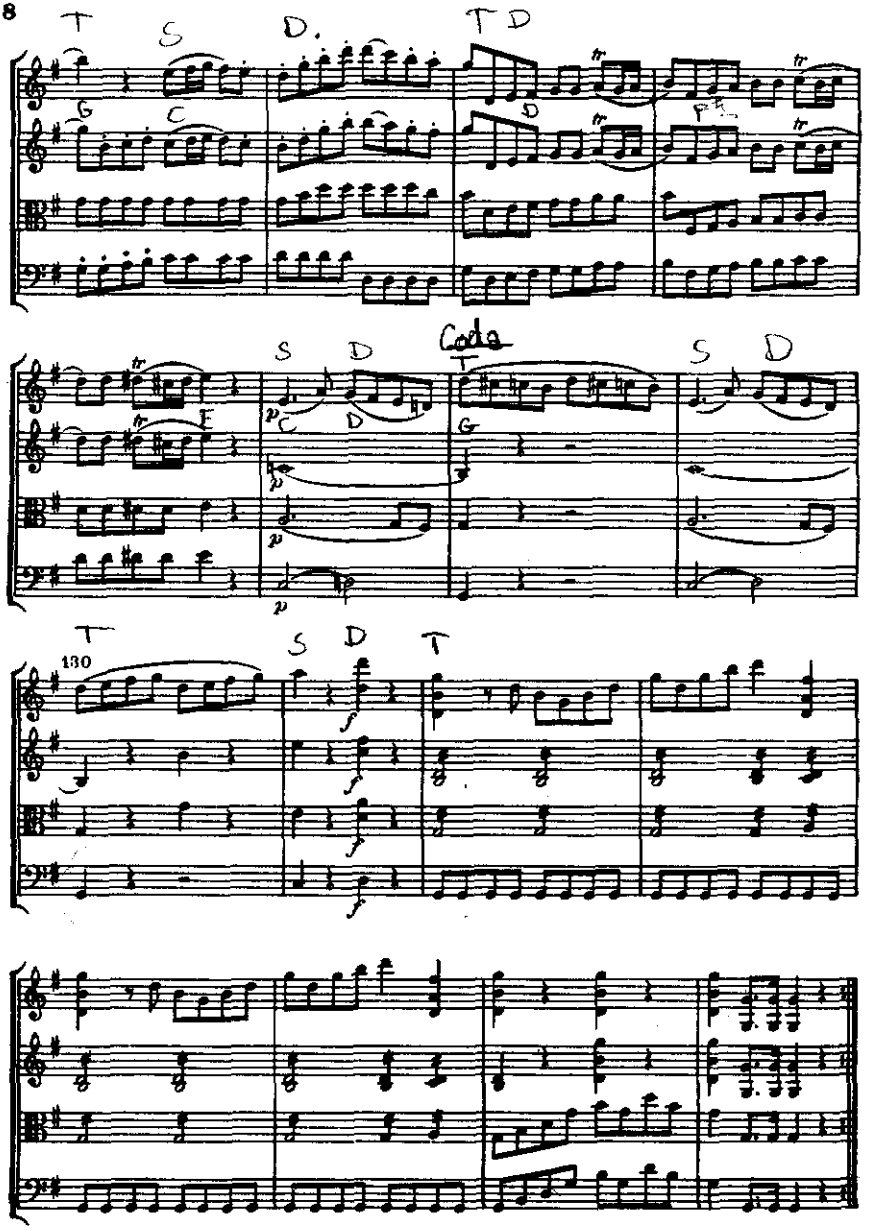
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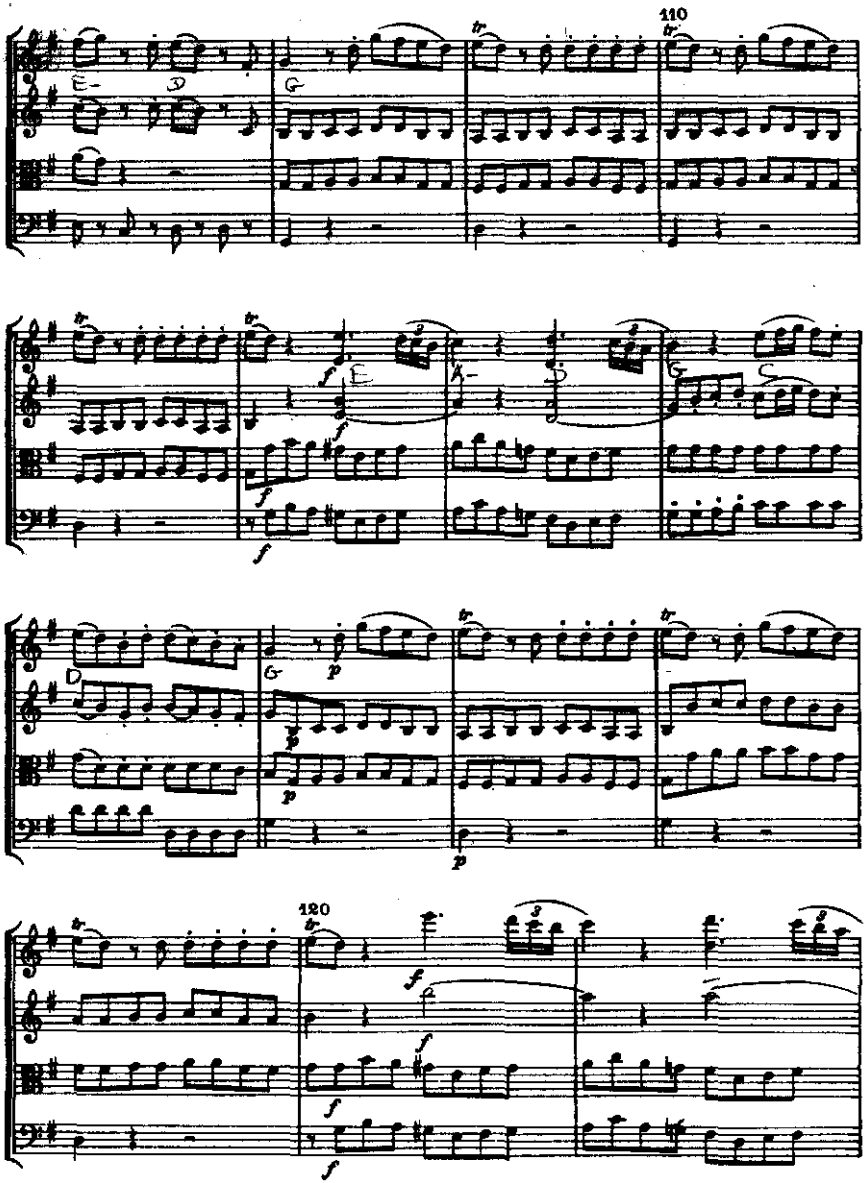
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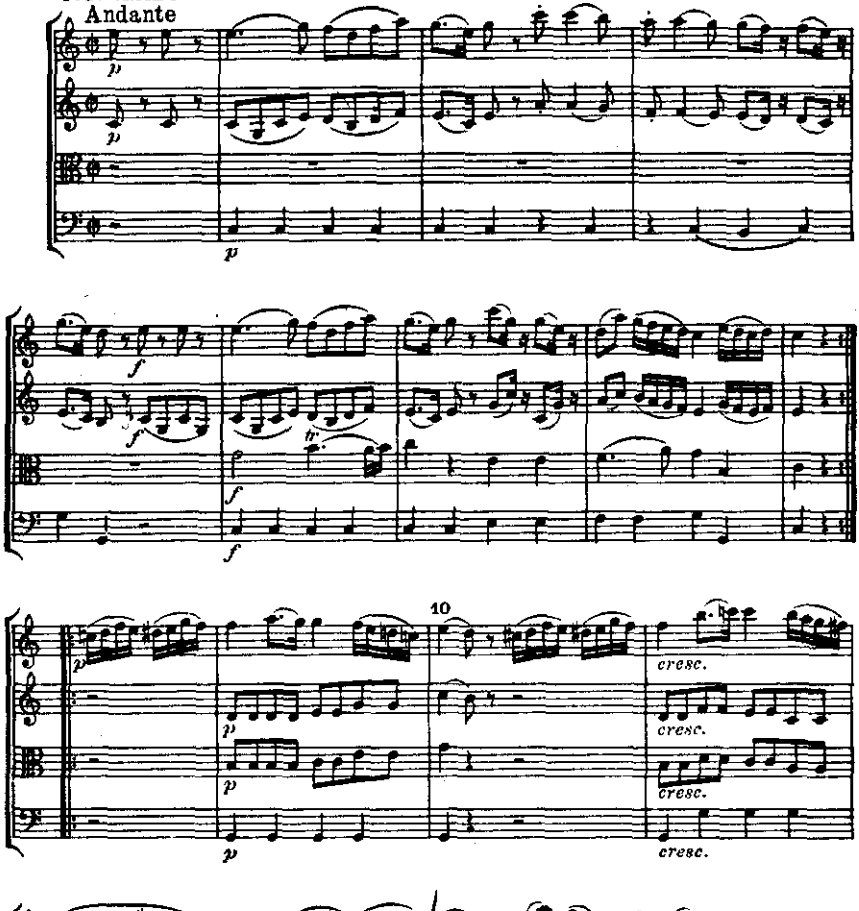
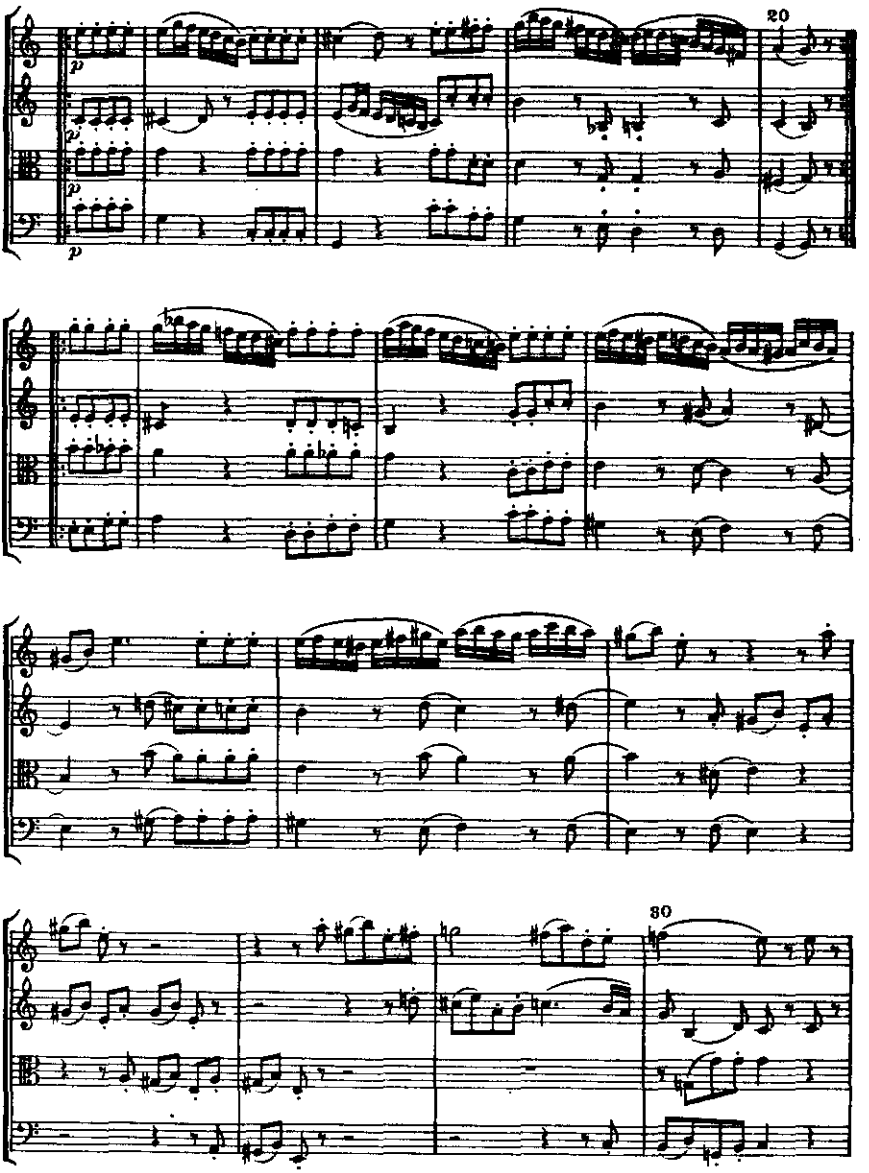
# II

Romanze
Andante

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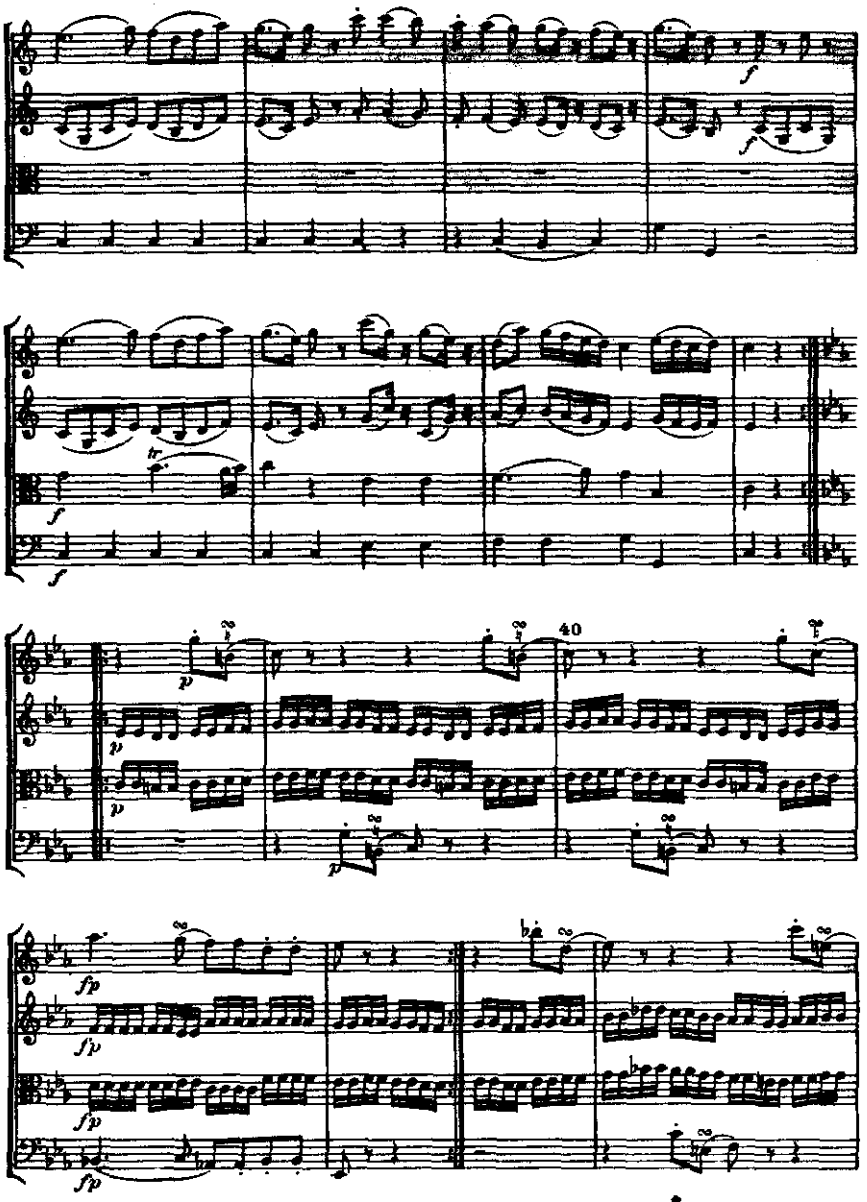




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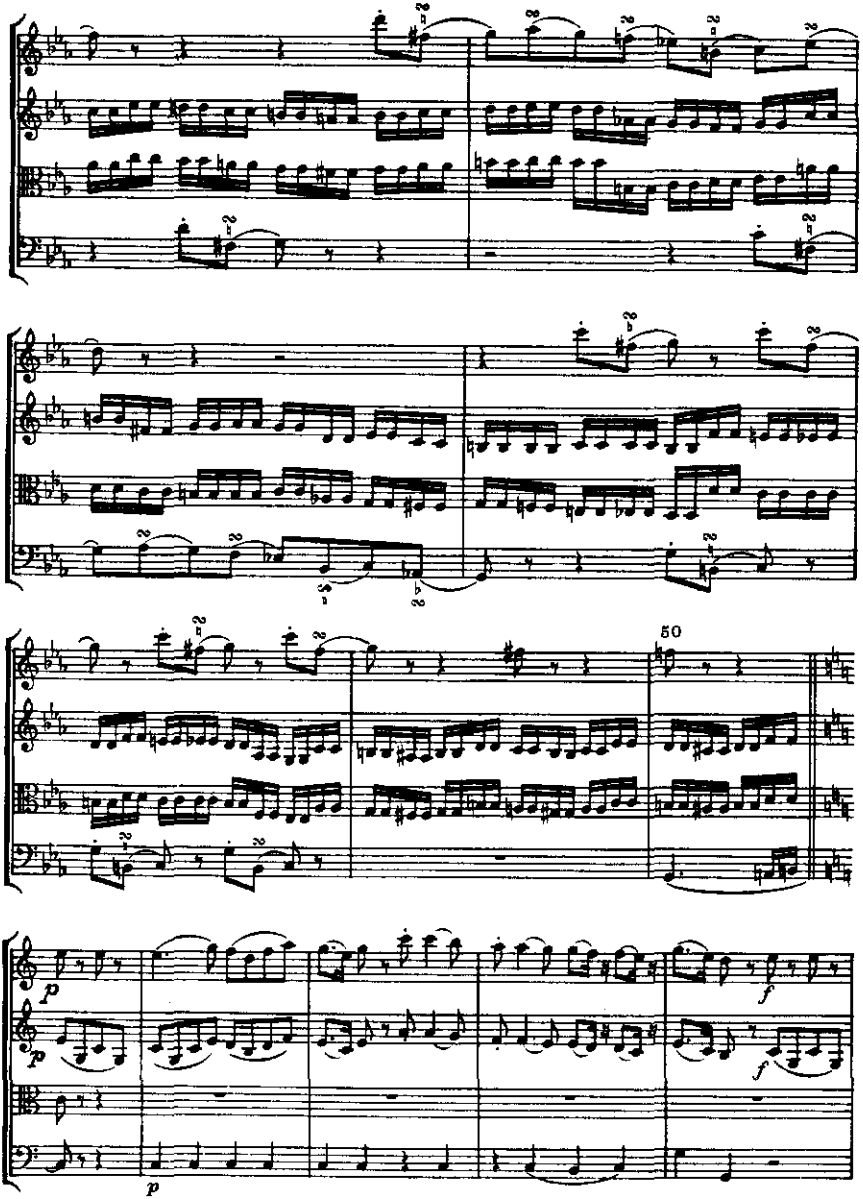
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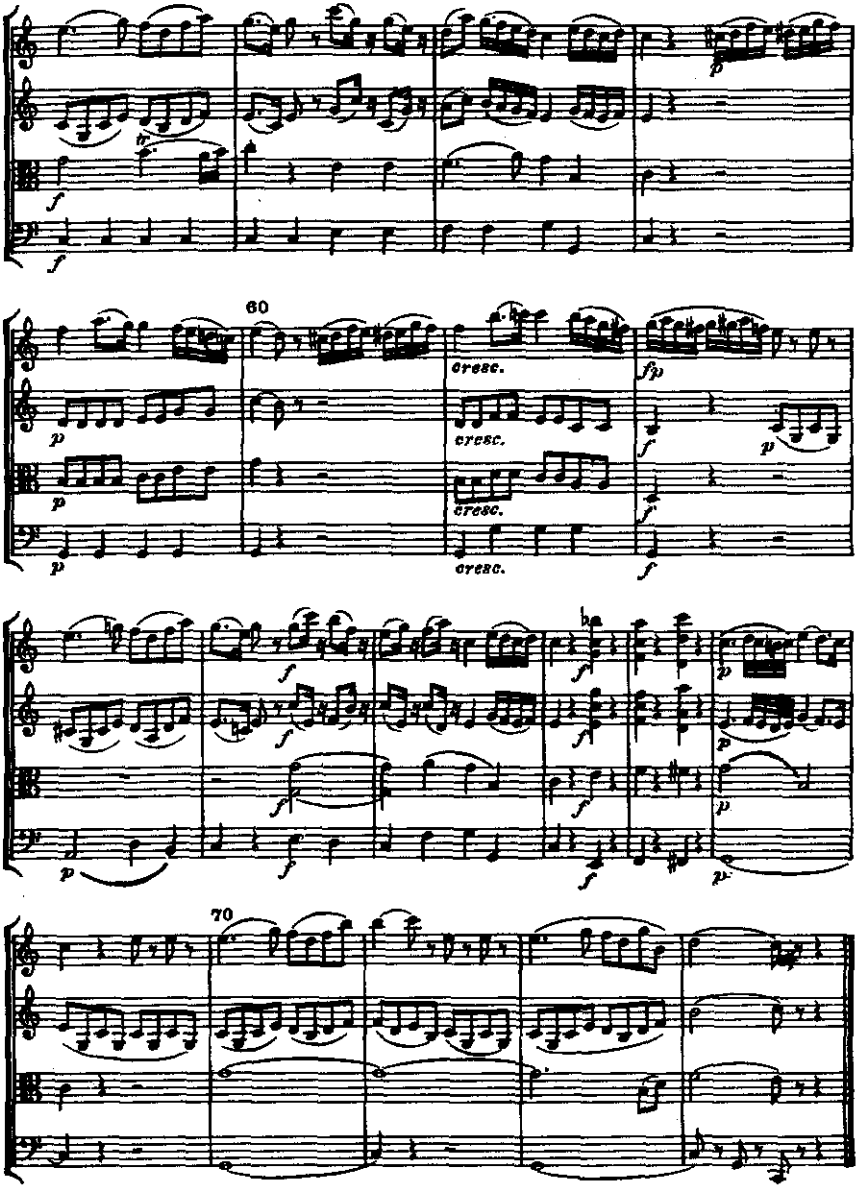
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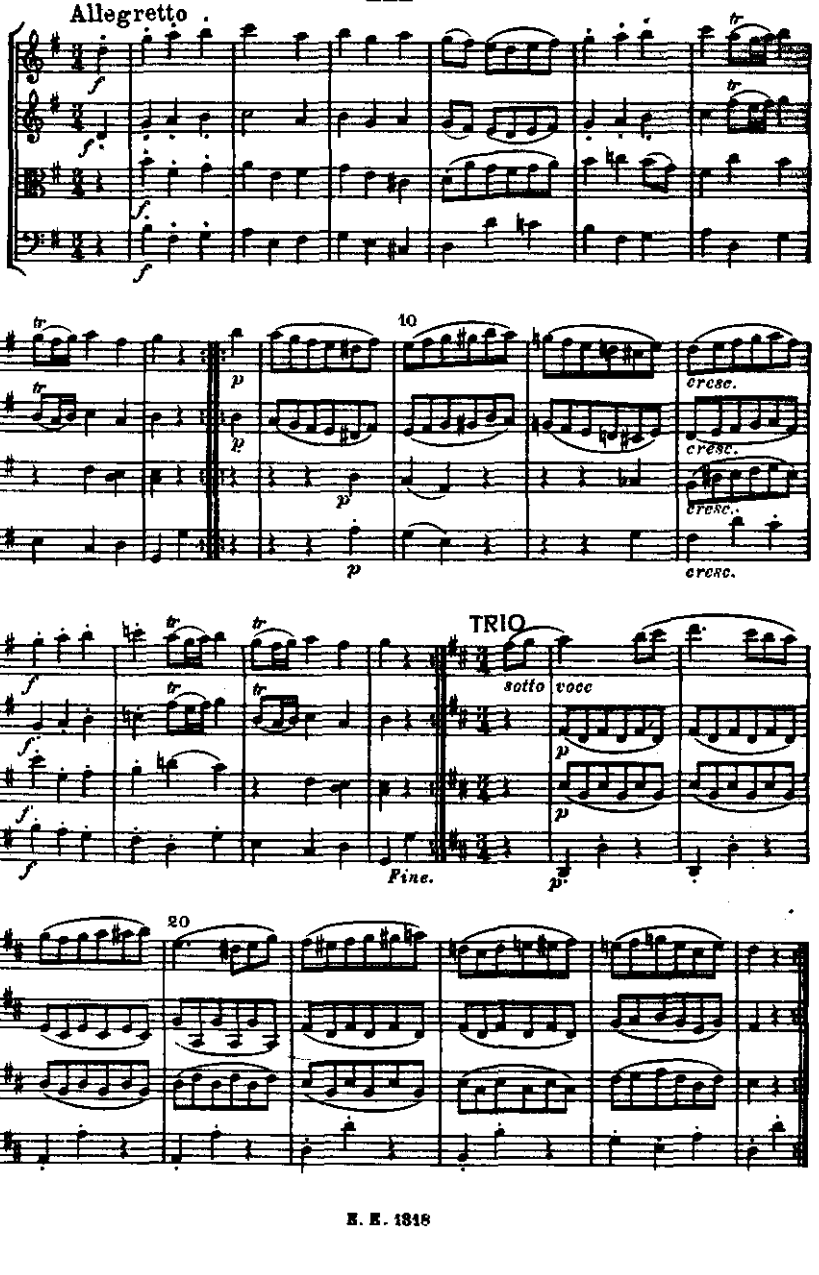
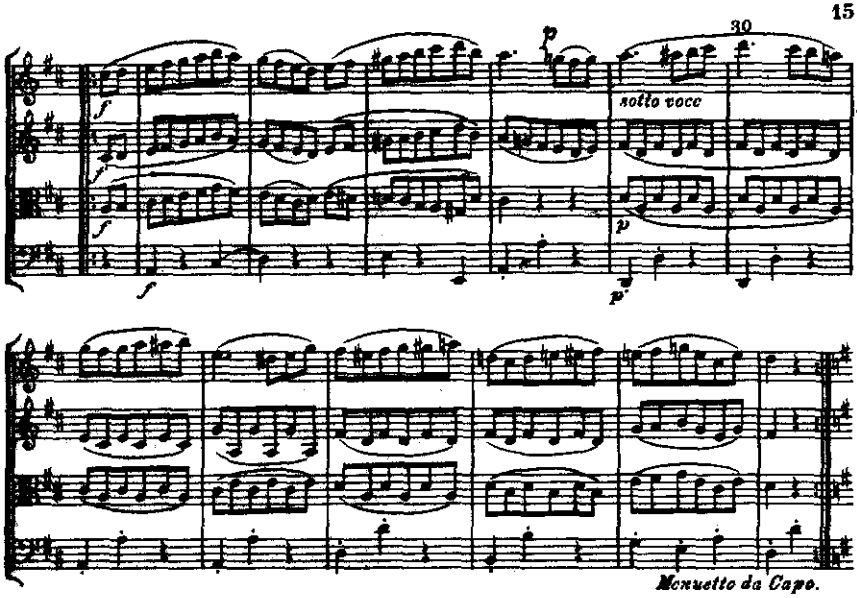
## Menuetto
Allegretto

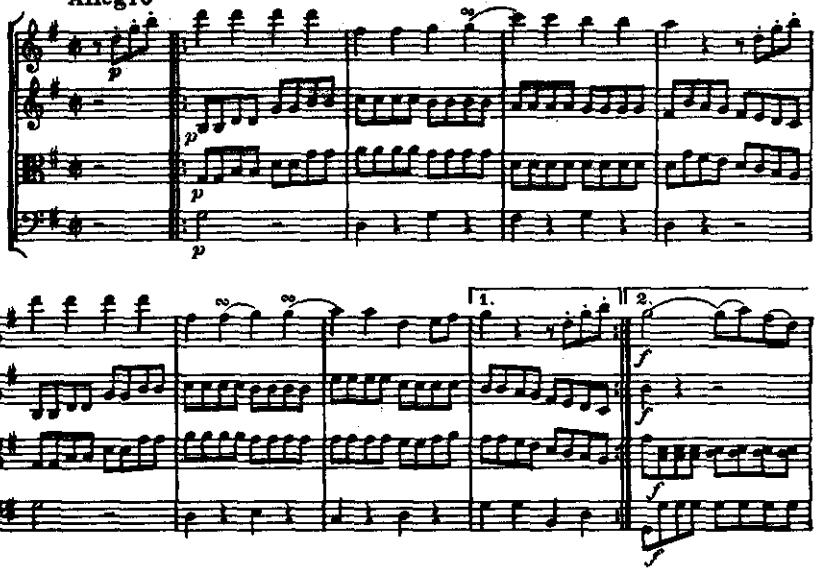
# III

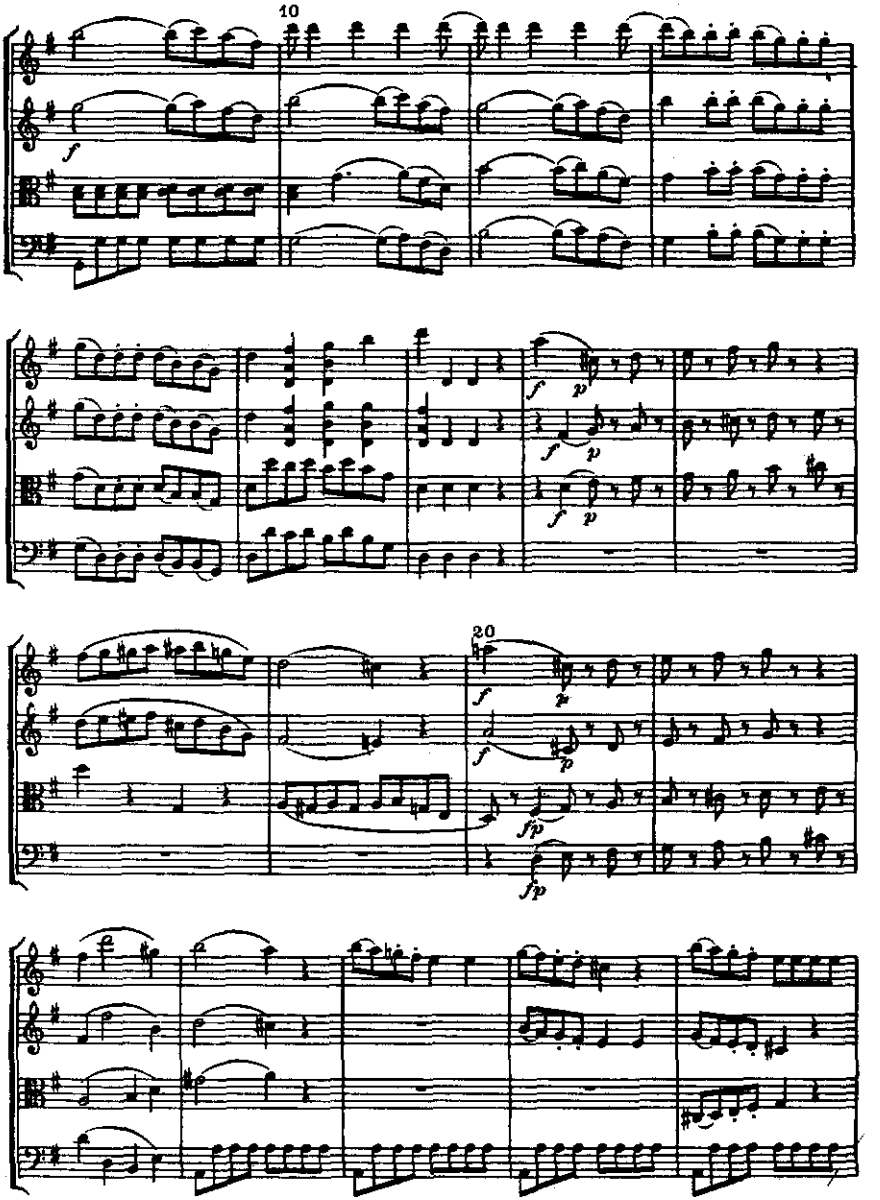





## IV

Rondo
Allegro

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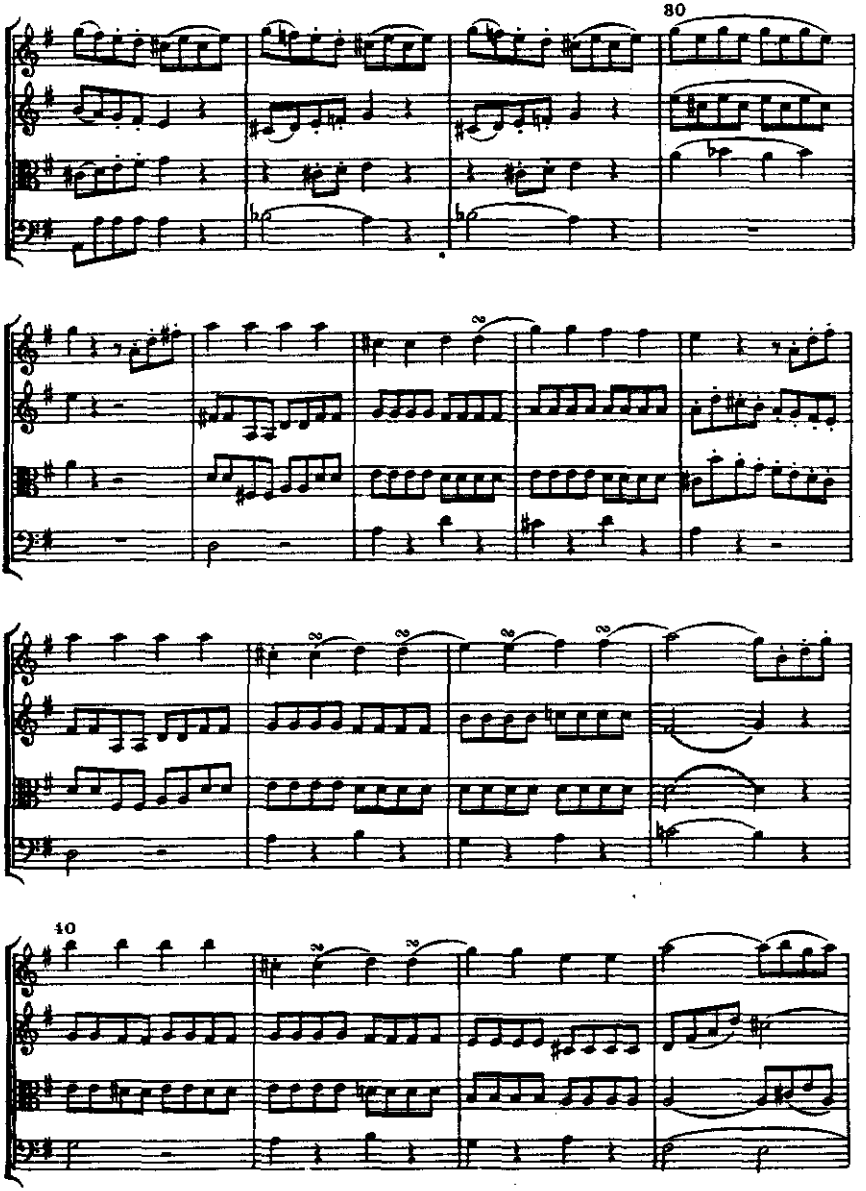
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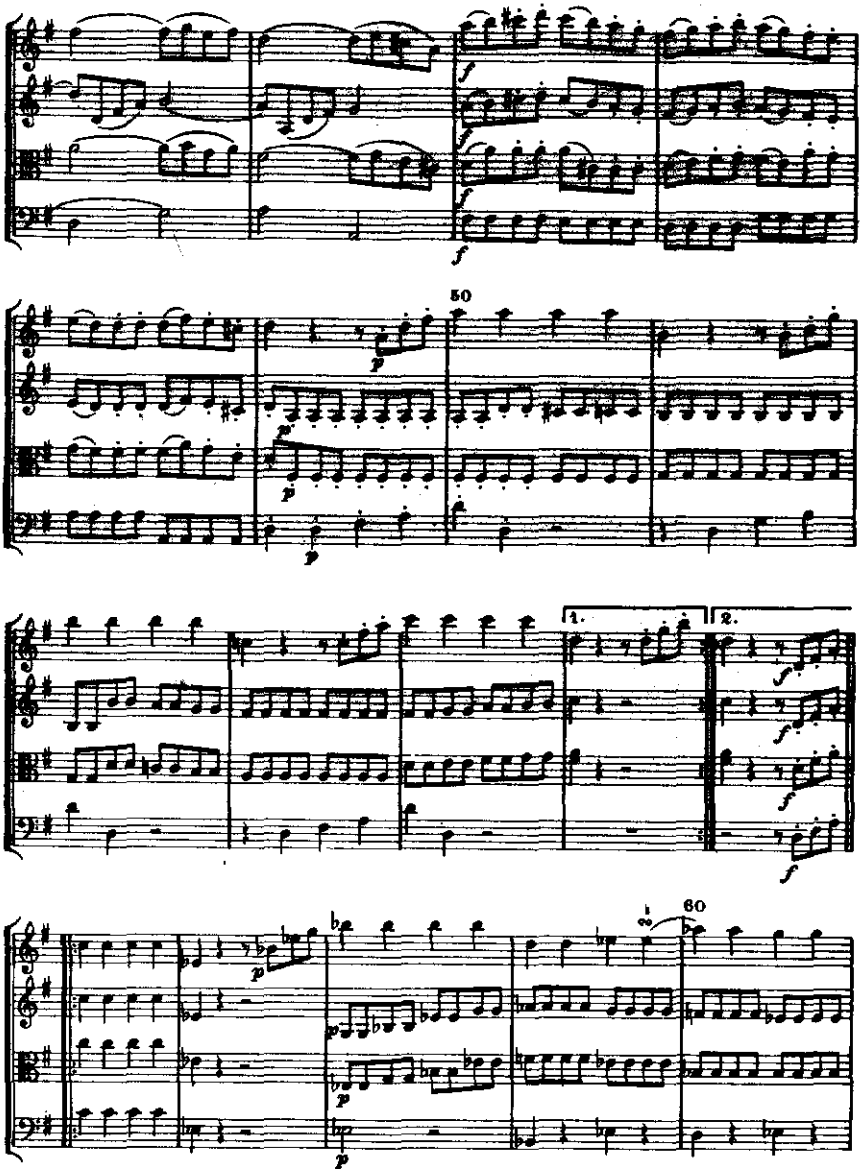
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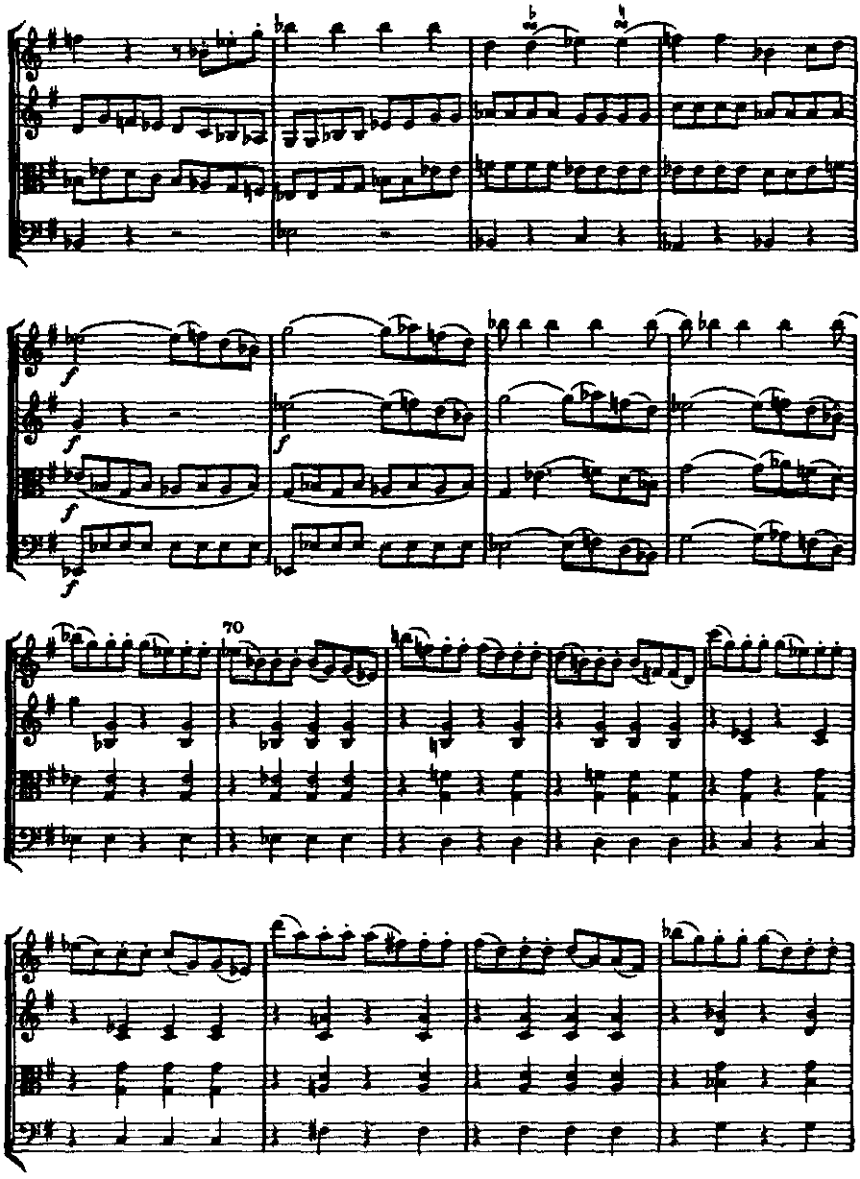
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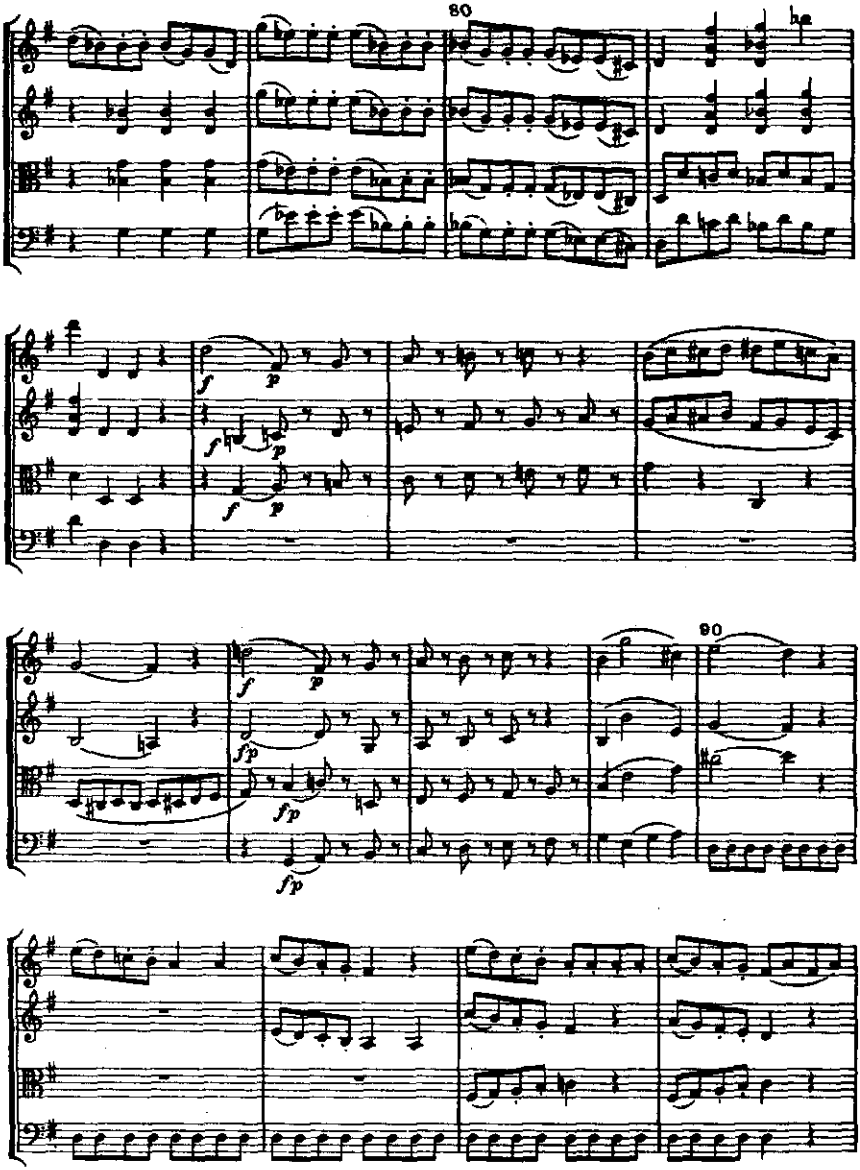
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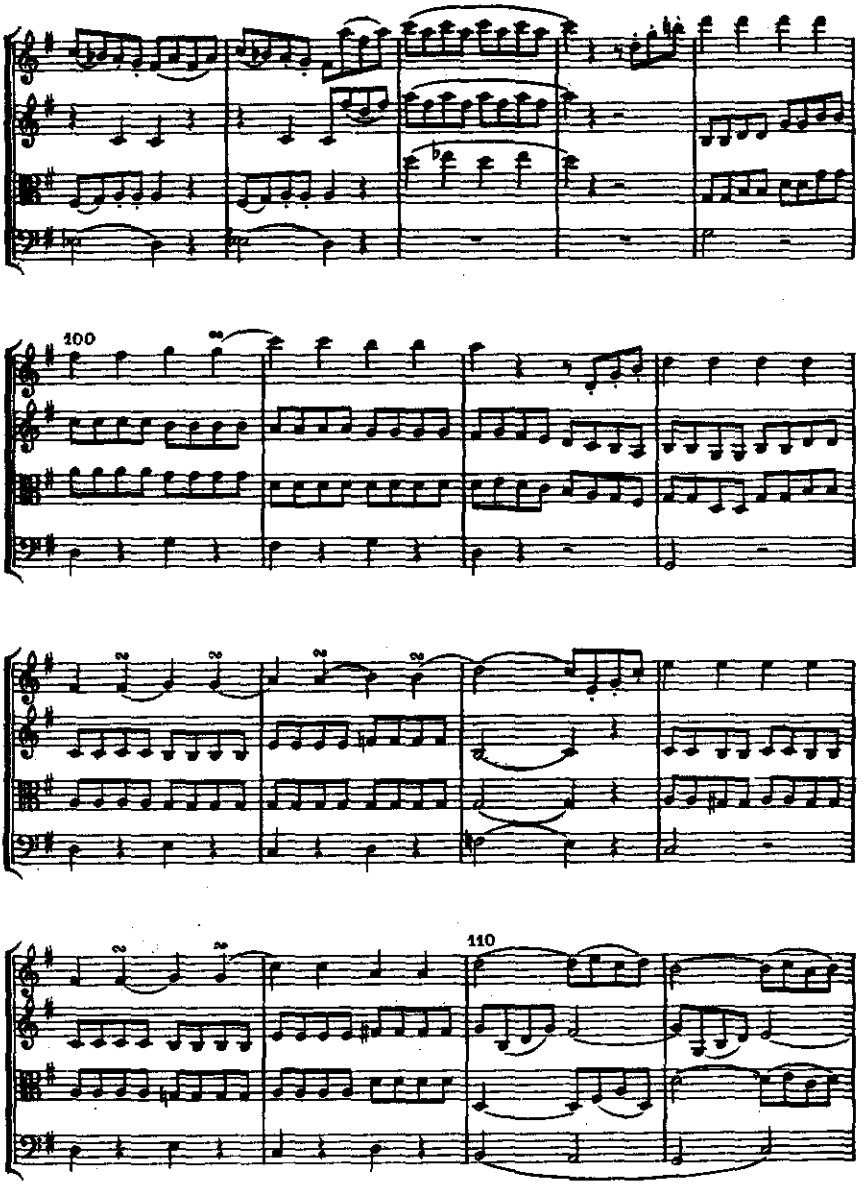
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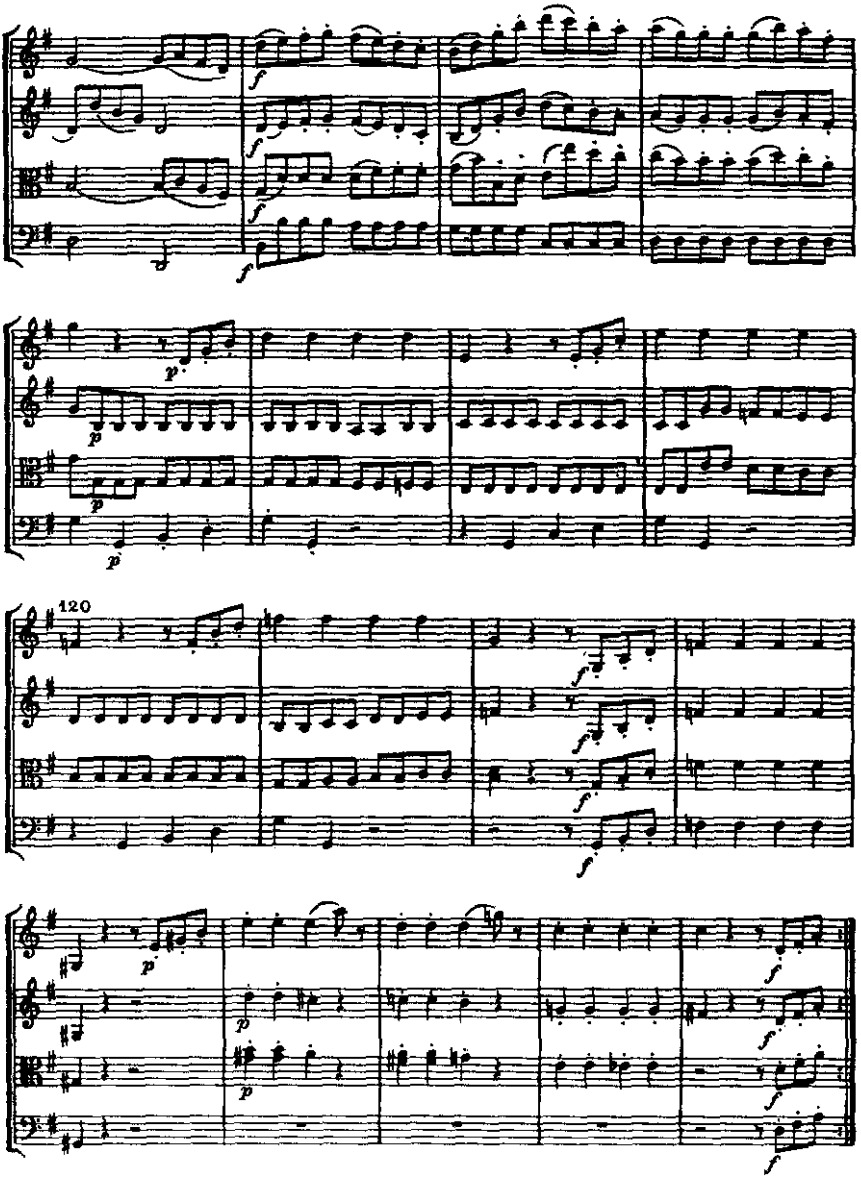
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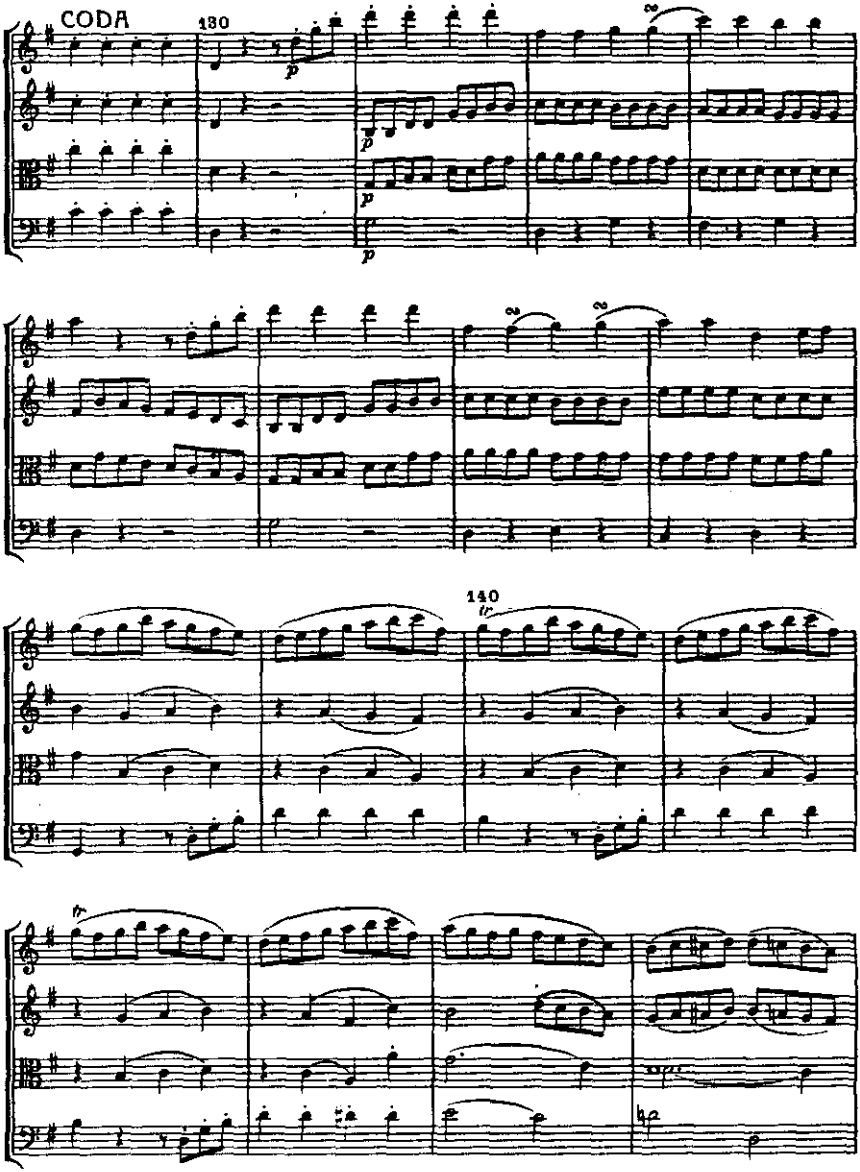
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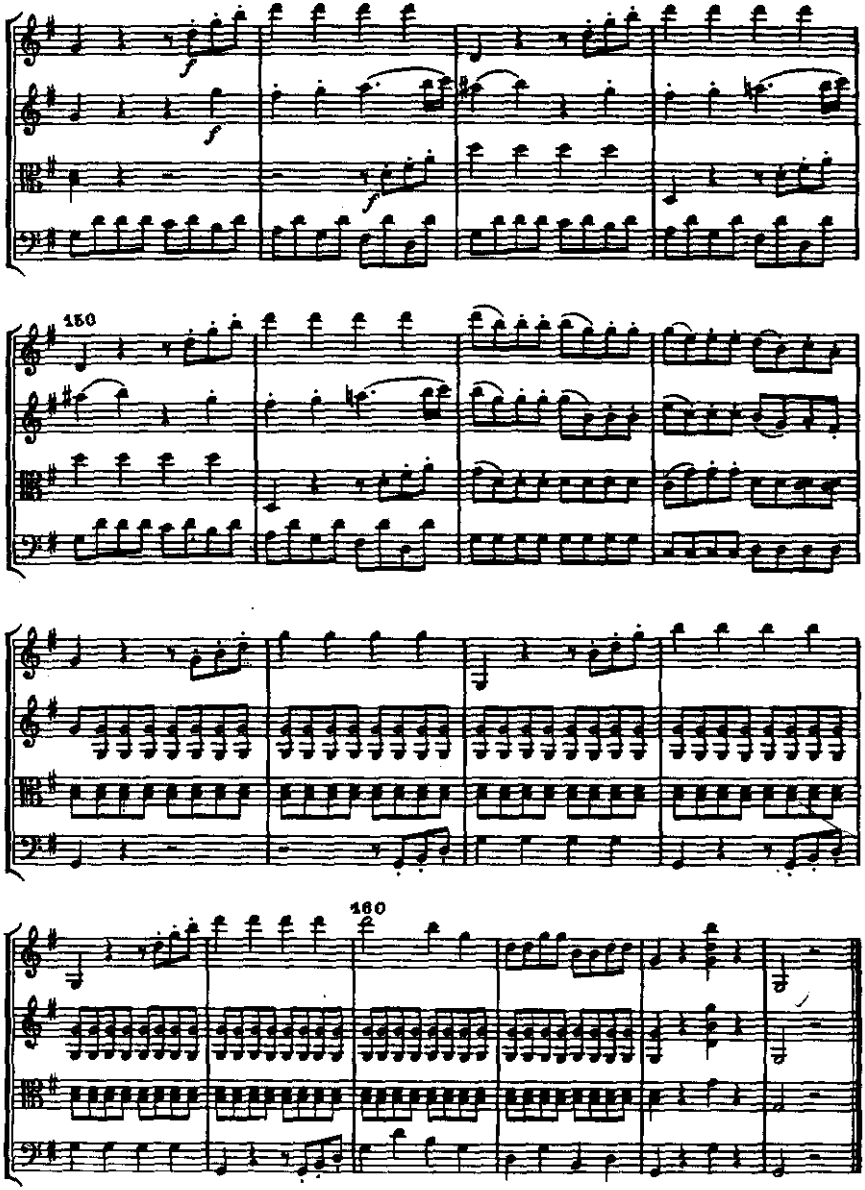
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# Edition Eulenburg

## SYMPHONIES

401. **Mozart**, C (Jupiter) [551] .....
402. **Beethoven**, No. 5, C m .....
403. **Schubert**, B m (unfinished) .....
404. **Mozart**, G m [550] .....
405. **Beethoven**, No. 3, E♭ (Eroica) .....
406. **Mendelssohn**, Nr. 3, A m .....
407. **Beethoven**, No. 6, F (Pastorale) .....
408. **Schumann**, No. 3, E♭ .....
409. **Haydn**, No. 104, D (London) .....
410. **Schubert**, No. 7, C .....
411. **Beethoven**, No. 9, D m .....
412. **Beethoven**, No. 7, A .....
413. **Schumann**, No. 4, D m .....
414. **Beethoven**, No. 4, B♭ .....
415. **Mozart**, E♭ [543] .....
416. **Beethoven**, No. 8, F♭ .....
417. **Schumann**, No. 1, B♭ .....
418. **Beethoven**, No. 1, C .....
419. **Beethoven**, No. 2, D .....
420. **Mendelssohn**, Nr. 4, A .....
421. **Schumann**, No. 2, C .....
422. **Berlioz**, Phant. Symph .....
423. **Berlioz**, Harold i. Ital. .....
424. **Berlioz**, Romeo and Juliet .....
425. **Brahms**, No. 1, C m .....
426. **Brahms**, No. 2, D .....
427. **Brahms**, No. 3, F .....
428. **Brahms**, No. 4, E m .....
429. **Tschaikowsky**, No. 5, E m .....
430. **Tschaikowsky**, No. 4, F m .....
431. **Haydn**, No. 99, [3], E♭ .....
432. **Haydn**, No. 85, [15], B♭ (La Reine) ...
433. **Dvořák**, No. 5, E m (New World) ....
434. **Haydn**, No. 100, G (Mil.) .....
435. **Haydn**, No. 94, G (Surprise) .....
436. **Haydn**, No. 92, G (Oxf.) .....
437. **Mozart**, D [385] (Haffner) .....
438. **Haydn**, No. 102, B♭ .....
439. **Haydn**, No. 101, D (Cloches) .....
440. **Strauss**, Don Juan .....
441. **Strauss**, Macbeth .....
442. **Strauss**, Death and Transfig. .....
443. **Strauss**, Till Eulenspiegel .....
444. **Strauss**, Zarathustra .....
445. **Strauss**, Don Quixote .....
446. **Mozart**, D [504] .....
447. **Liszt**, Tasso .....
449. **Liszt**, Préludes .....
450. **Liszt**, Orpheus .....
451. **Liszt**, Prometheus .....
452. **Liszt**, Mazeppa .....
453. **Liszt**, Festival Sounds .....
454. **Liszt**, Heroic Elegy .....
455. **Liszt**, Hungaria .....
456. **Liszt**, Hamlet .....
457. **Liszt**, Battle of Huns .....
458. **Liszt**, Ideals .....
459. **Bruckner**, No. 1, C m .....
460. **Bruckner**, No. 2, C m .....
461. **Bruckner**, No. 3, D m .....
462. **Bruckner**, No. 4, E♭ (romantic) .....
463. **Bruckner**, No. 5, B♭ .....
464. **Bruckner**, No. 6, A .....
465. **Bruckner**, No. 7, E .....
466. **Bruckner**, No. 8, C m .....
467. **Bruckner**, No. 9, D m .....
468. **Haydn**, No. 98, D .....
469. **Haydn**, No. 103, E♭ (Drum Roll) .....
471. **Smetana**, Vyschrad .....
472. **Smetana**, Moldau .....
473. **Smetana**, Sarka .....
474. **Smetana**, Bohemia's Woods and Fields
475. **Smetana**, Tábor .....
476. **Smetana**, Blanik .....
477. **Liszt**, Faust-Symph. .....
479. **Tschaikowsky**, No. 6, B m (Pathét)
480. **Haydn**, No. 95, C m .....
481. **Haydn**, No. 96, D .....
482. **Franck**, D m .....
483. **Haydn**, No. 97, C .....
484. **Haydn**, No. 86, D .....
485. **Haydn**, No. 98, B♭ .....
486. **Haydn**, No. 45, F♯m (Farewell) .....
487. **Haydn**, No. 88, G .....
488. **Haydn**, No. 82, C (L'ours) .....
489. **Rimsky-Korsakow**, **Antar** (No. 2).
490. **Borodin**, No. 1, E♭ .....
491. **Borodin**, No. 2, B m .....
492. **Mahler**, No. 7 .....
493. **Rimsky-Korsakow**, Scheherazade ...
498. **Strauss**, Hero's Life .....
500. **Tschaikowsky**, Manfred .....
501. **Borodin**, No. 3, A m (unfinished) .....
502. **Mozart**, C [425] .....
504. **Schubert**, No. 1, D .....
505. **Schubert**, No. 2, B♭ .....
506. **Schubert**, No. 3, D .....
507. **Schubert**, No. 4, C m (Tragic) .....
508. **Schubert**, No. 5, B♭ .....
509. **Schubert**, No. 6, C .....
510. **Strauss**, Domestica .....
511. **Haydn**, No. 73, D (Chasse) .....
512. **Haydn**, No. 31, D (Hornsignal) .....
513. **Haydn**, No. 7, C (Le Midi) .....
514. **Franck**, Chasseur maudit .....
515. **Haydn**, No. 8, G (Le Soir) .....
516. **Franck**, Les Eolides .....
517. **Haydn**, No. 48, C (Maria Theresia) ...
518. **Haydn**, No. 55, E♭ (Schoolmaster) ...
521. **J.Chr.Bach**, D .....
522. **J.Chr.Bach**, E♭ .....
523. **Franck**, Rédemption .....
524. **Zador**, Dance Symph .....
525. **Dvořák**, No. 4, G m .....
526. **Dvorak**, No. 2, Dm .....
528. **Haydn**, No. 46, B .....
530. **Haydn**, No. 83, G m (La Poule) .....
531. **Sibelius**, No. 3, C .....
532. **Mahler**, No. 5 .....
533. **Haydn**, No. 87, A .....
534. **Haydn**, No. 84, E♭ .....
535. **Haydn**, No. 49, F m. (Passione) .....
536. **Haydn**, No. 6, D (Le Matin) .....
537. **Haydn**, No. 53, D. (L'Imperiale) .....
538. **L. Leo**, Sinf. G m .....
539. **Leop. Mozart**, Sinf. G .....