Edition Eulenburg

M452
.M27
K-387

Dedicated to Joseph Haydn

QUARTET

G major

for

2 Violins, Viola and Violoncello

by

WOLFGANG AMADEUS MOZART

Köchel, No 387
Composed 1782

Edited, and with Foreword, by
RUDOLF GERBER

Ernst Eulenburg, Ltd. 36/38 Dean St., London, W.1
Edition Eulenburg, G.m.b.H., Zurich
Edition Eulenburg, K.-G, Stuttgart
Eulenburg Miniature Scores, New York

Page

I. Allegro vivace assai. 1

II. MENUETTO. Allegro 11

III. Andante cantabile. 16

IV. Molto allegro. 24

PRINTED BY THE SOHO PRESS, LONDON, W.1.

MOZART, STRING-QUARTETS

Amongst the so called "10 celebrated Quartets" of Mozart first come the six String Quartets (Köchel) 387 (G major), 421 (D minor), 428 (E flat major), 458 (B flat major), 464(A major),465(C major), which the master composed during a period of three years (1782—1785), and, on Sept. 1st 1785, dedicated to "his dear friend,Haydn". Next come the 3 "Prussian" Quartets, dating from the years 1789/1790, and dedicated to Friedrich Wilhelm II. These are, (Köchel) 575 (D major), 589 (B flat major), and 590 (F major), whilst the remaining solitary one (Köchel) 499 of the year 1786 bears no inscription. It has often been noted that these compositions, namely, the 6 "Haydn Quartets", play an important part in Mozart's artistic development. Mozart created these works, as is well known, under the influence of the 6 "Russian" Quartets of J. Haydn (1781), in which the principle of thematic development was realized in a striking, and historically important manner. The "quite new and particular art" of Quartet composition, thus introduced by Haydn, led Mozart to follow the example of his fatherly friend, and also, in his turn, to realize the absolute equal value of the four stringed instruments, and moreover, the organic treatment of thematic thought—the main virtues of Haydn's "Russian" Quartets—in the 6 compositions already mentioned. The fact that both these tasks did not come easy to Mozart is admitted in the dedication to Haydn himself, where the former master speaks of the Quartets as the fruits of "long and arduous work." (For the copious criticism of contemporaries, see H. Abert, W. A. Mozart, II, 170.) Apart from thematically constructed work, these Quartets, as also, and partially in a higher degree the four remaining ones, are distinguished for characteristic, frankly romantic combination of beauty in sound. Thematically not so strong as the "Haydn" Quartets, but still more lovely are the later ones, especially the two Quartets in D major (Köchel) 499 and 575, the melodic wealth and instrumental colour of which announce the immediate approach of the Clarinet Quintet. Generally speaking, the Violoncello plays a prominent, not to say soloistic part in the 3 "Prussian" Quartets, which fact is probably due to the royal personage who commissioned the works, he being an amateur of the instrument.

The revisal of the Quartets was undertaken partly from the first editions and partly from the setting of the compositions in Series 14 of the complete edition. For reasons of clarity, and so as to retain the Mozartean music picture, the grace notes were left in their original form (as small notes). Taking into consideration the contemporary theories on graces (Ph. E. Bach, Leopold Mozart, etc.) their execution should cause no difficulty. As one and only exception the frequent tonal group was resolved into its actual values: .

Giessen, 1930.

Prof. Rudolf Gerber

MOZART, STREICHQUARTETTE

Unter den sog. „10 berühmten Quartetten" Mozarts stehen an erster Stelle jene sechs Streichquartette K.V. 387 (G-dur), 421 (d-moll), 428 (Es-dur), 458 (B-dur), 464 (A-dur), 465 (C-dur), die der Meister in einem Zeitraum von 3 Jahren (1782 bis 1785) komponierte und am 1. Sept. 1785 seinem „lieben Freunde Haydn" widmete. Aus den Jahren 1789/1790 stammen alsdann die 3 „Preußischen", Friedrich Wilhelm II. gewidmeten Quartette K.V. 575 (D-dur), 589 (B-dur) und 590 (F-dur), während das in der Mitte stehende und einzeln erschienene D-dur-Quartett K.V. 499 vom Jahre 1786 keine Widmung trägt. Daß diese Kompositionen, namentlich die 6 „Haydnquartette", in der künstlerischen Entwicklung Mozarts einen besonderen Rang einnehmen, ist schon des öfteren hervorgehoben worden. Mozart schuf die Werke bekanntlich unter dem lebendigen Eindruck der 6 „Russischen" Quartette Haydns vom Jahre 1781, in denen das Prinzip der thematischen Durchführung eine markante und entwicklungsgeschichtlich bedeutsame Verwirklichung erfahren hat. Die „ganz neue und besondere Art" der Quartettkomposition, die Haydn damit in die Wege leitete, bewog auch Mozart, dem väterlichen Freunde alsbald nachzueifern und sowohl die absolute Gleichwertigkeit der vier Streichinstrumente, als auch die organische Verarbeitung der thematischen Gedanken (thematische Arbeit) — die Haupterrungenschaften der „Russischen" Quartette Haydns — in den genannten 6 Quartetten seinerseits zu verwirklichen. Daß ihm beides nicht leicht geworden ist, gibt er in der Widmung an Haydn selbst zu, wo er die Quartette eine Frucht „langer und mühsamer Arbeit" nennt. (Über die vielfach ablehnende Kritik der Zeitgenossen vgl. H. Abert, W. A. Mozart, II 170f.) Abgesehen von der thematisch-konstruktiven Arbeit, zeichnen sich diese Quartette, wie auch, teilweise in noch höherem Grade, die vier übrigen durch charakteristische, vielfach geradezu romantisch anmutende Klangverbindungen aus, die man häufig auf das Phänomen der Terzverwandtschaft zurückführen kann. Weniger streng thematisch als die „Haydnquartette", aber um so wohllautvoller sind die späteren, unter ihnen besonders die beiden D-dur-Quartette K.V. 499 und 575, deren melodischer Schmelz und instrumentale Koloristik die unmittelbare Nähe des Klarinettenquintetts ahnen lassen. Im übrigen tritt in den 3 „Preußischen" Quartetten das Violoncello bedeutsam, um nicht zu sagen, solistisch in den Vordergrund, was wohl mit Rücksicht auf den königlichen Auftraggeber geschah, der dieses Instrument besonders schätzte.

Die Durchsicht der Quartette wurde auf Grund einiger Erstdrucke, sowie im Hinblick auf die Fassung der Kompositionen in Serie 14 der Gesamtausgabe vorgenommen. Aus Gründen der Übersichtlichkeit und Erhaltung des Mozartschen Notenbildes wurden die Vorschläge in der originalen Form (als kleine Nötchen) belassen. Ihre Ausführung dürfte unter Berücksichtigung der zeitgenössischen Vorschlagstheorie (Ph. E. Bach, Leopold Mozart u. a.) keine Schwierigkeiten bereiten. Als einzige Ausnahme wurde die häufig vorkommende Tongruppe in die realen Werte aufgelöst.

Gießen 1930. Prof. Rudolf Gerber

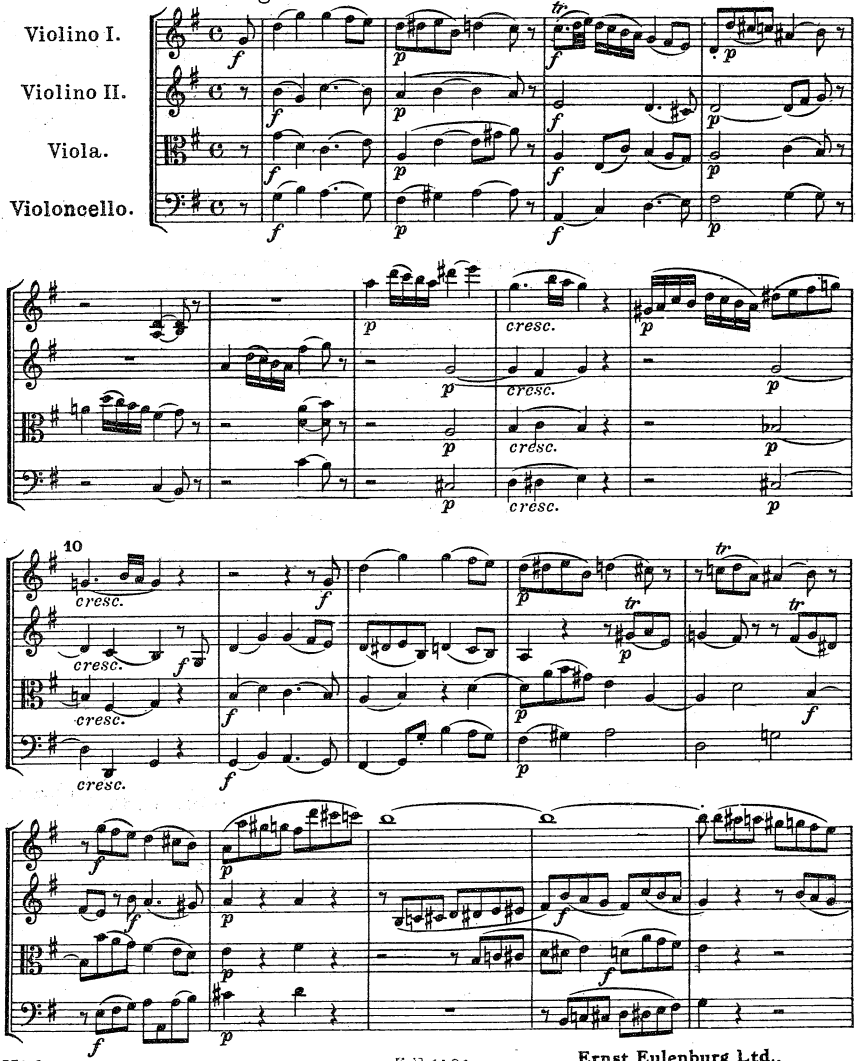
Quartet

I

W.A.Mozart.
1756-1791

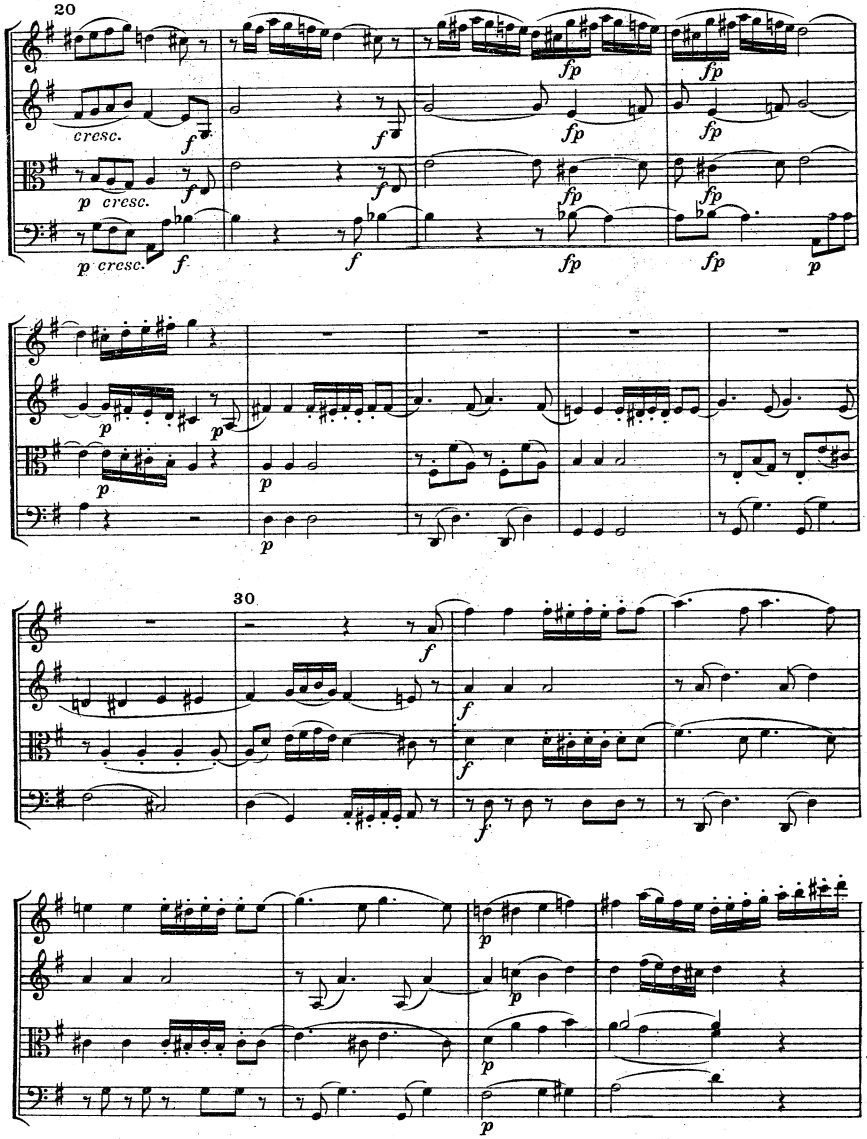
Köchel, No. 387

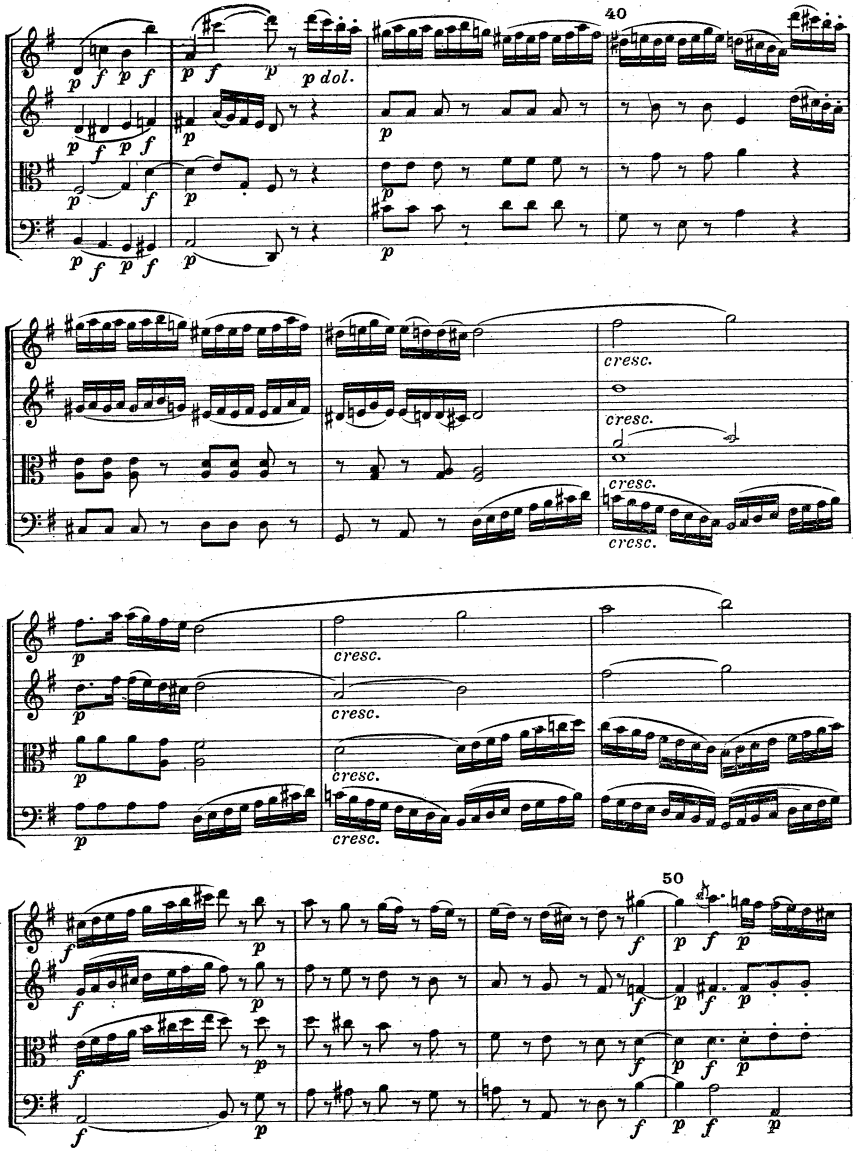
Allegro vivace assai.

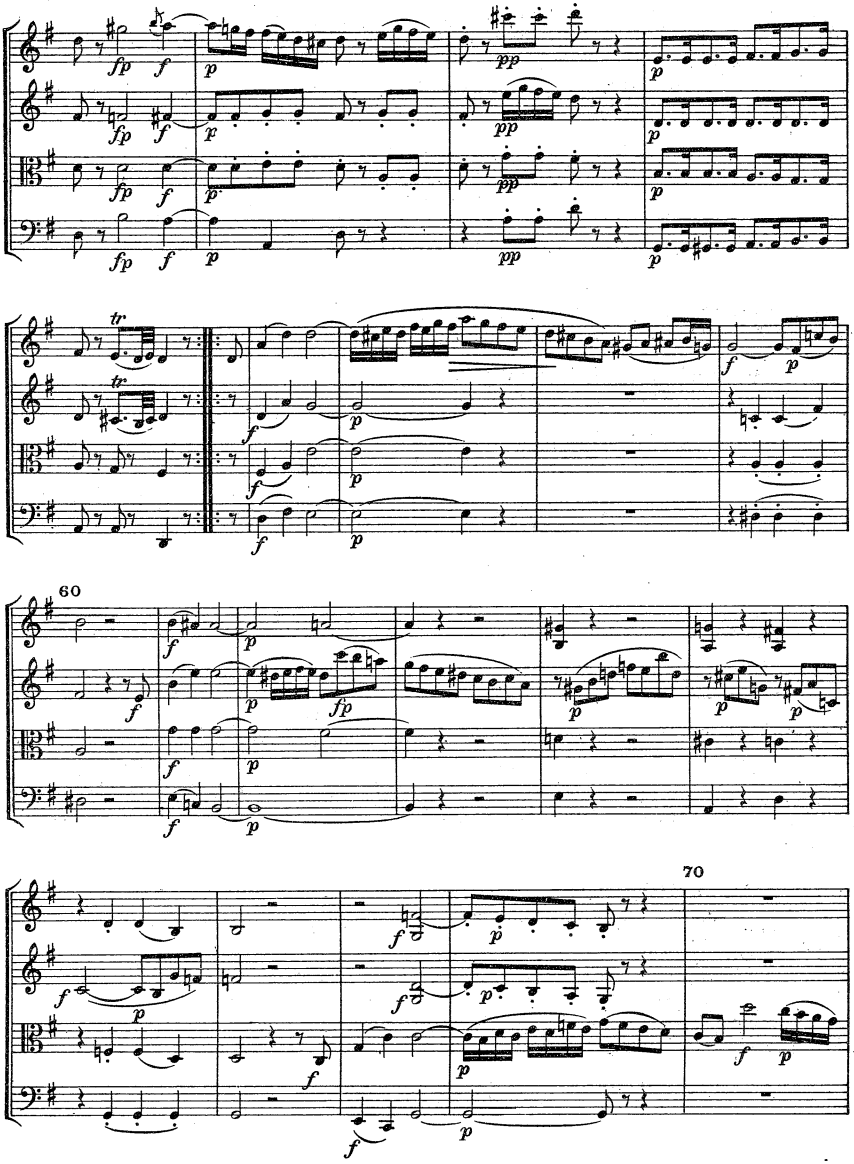


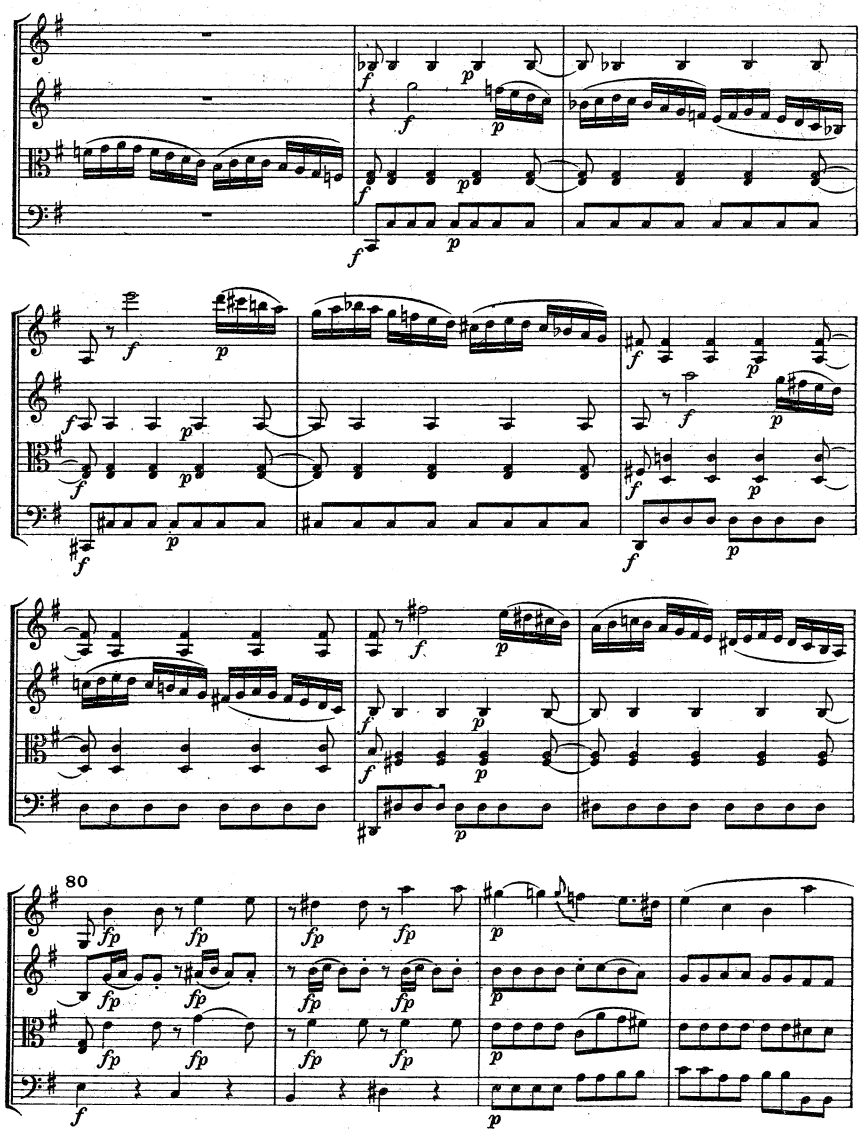
E.E.1101

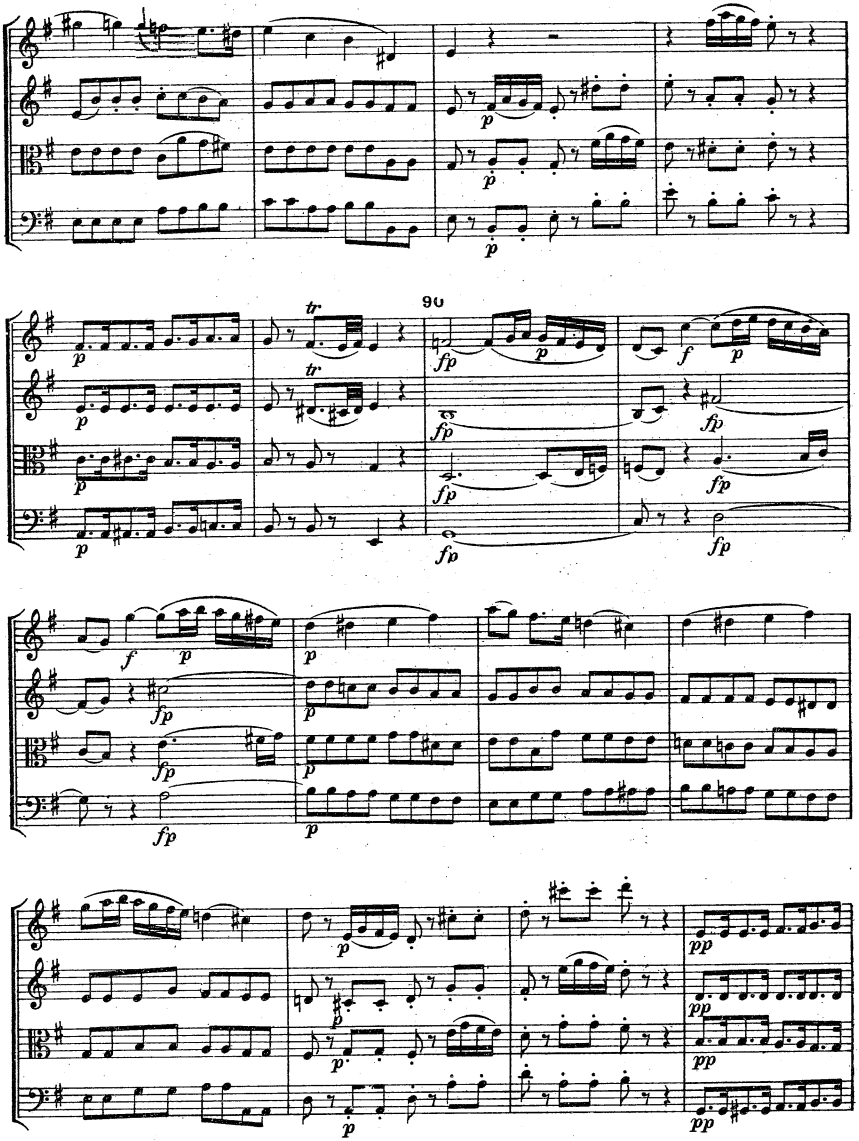
Ernst Eulenburg Ltd.,
London - Zurich - Stuttgart

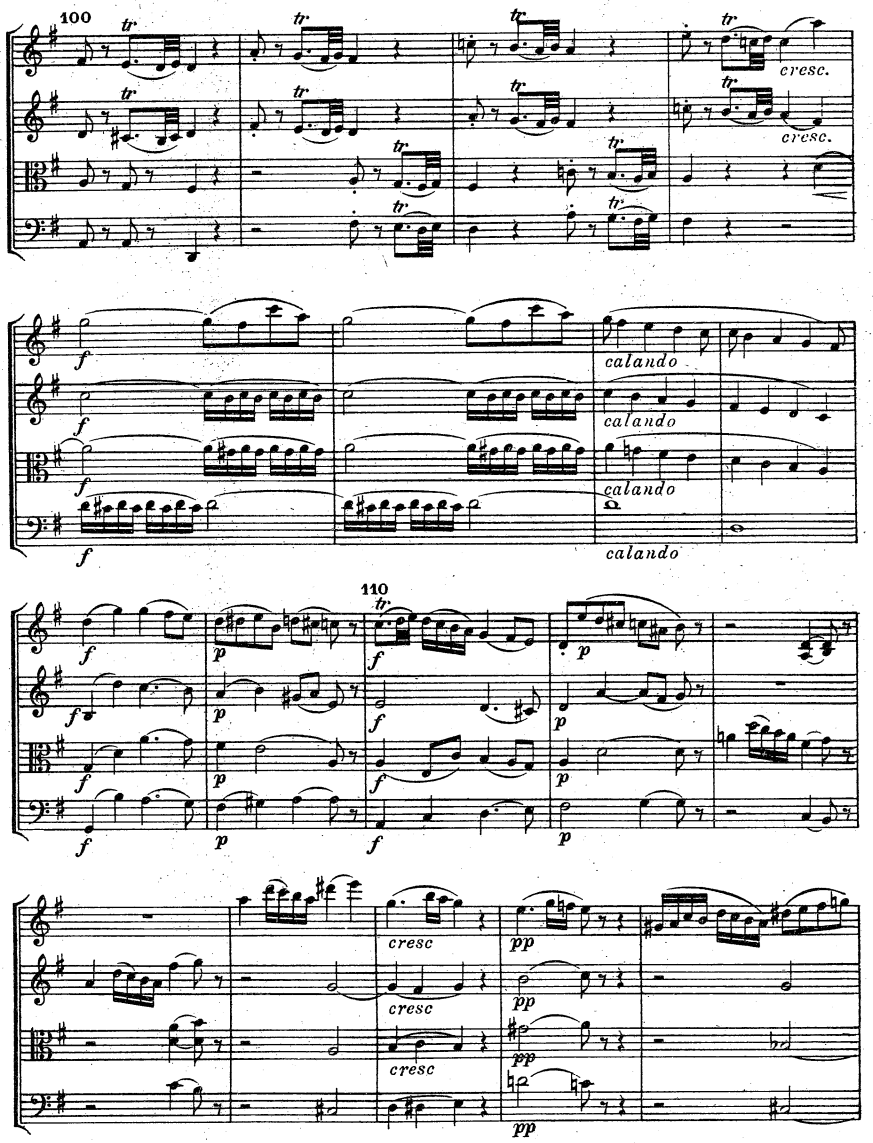

20
cresc.
f
p
cresc.
fp
30

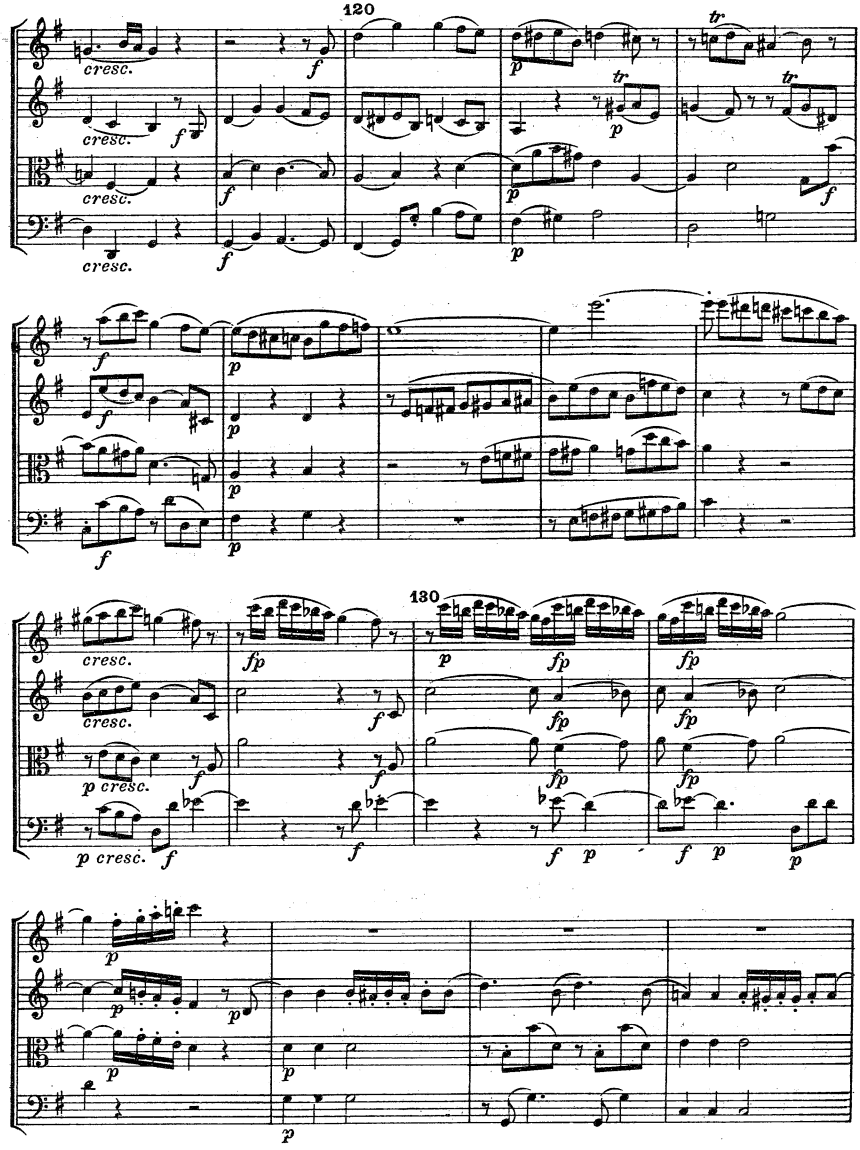

40
p f p f
p f p p dol.
cresc.
50

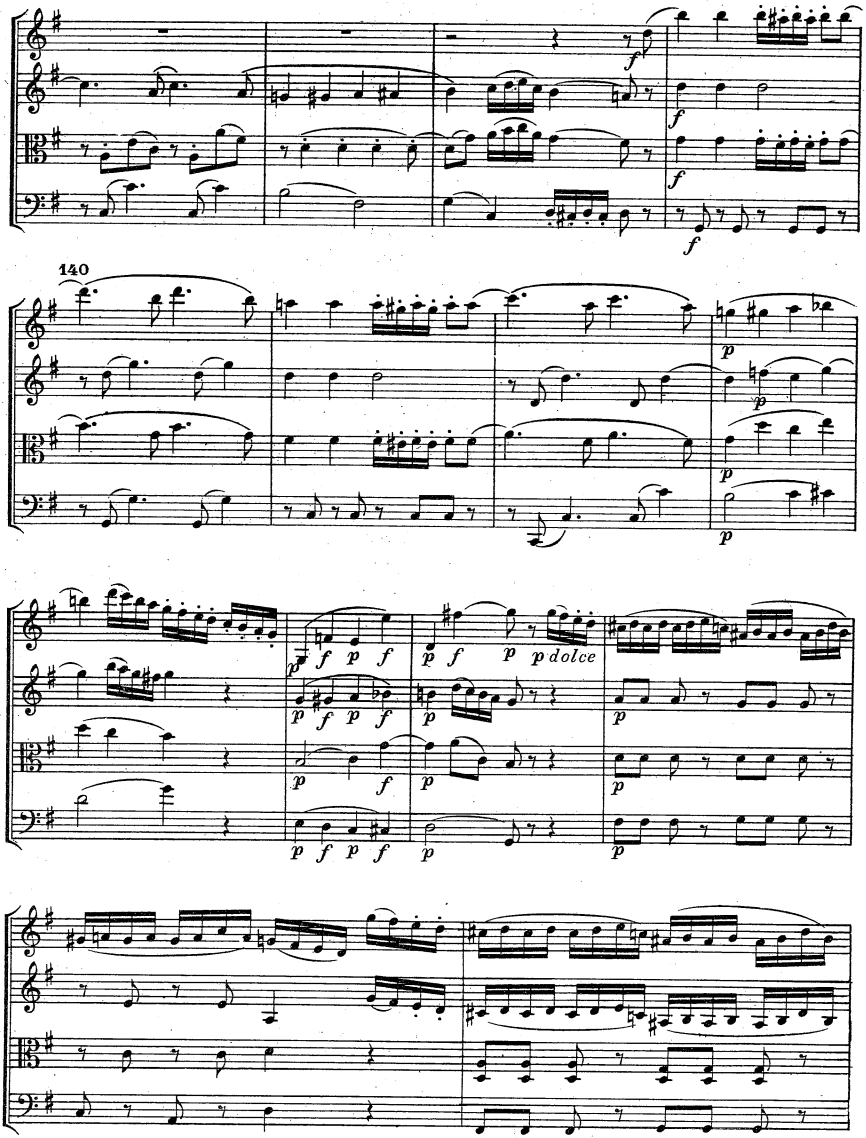

60
70

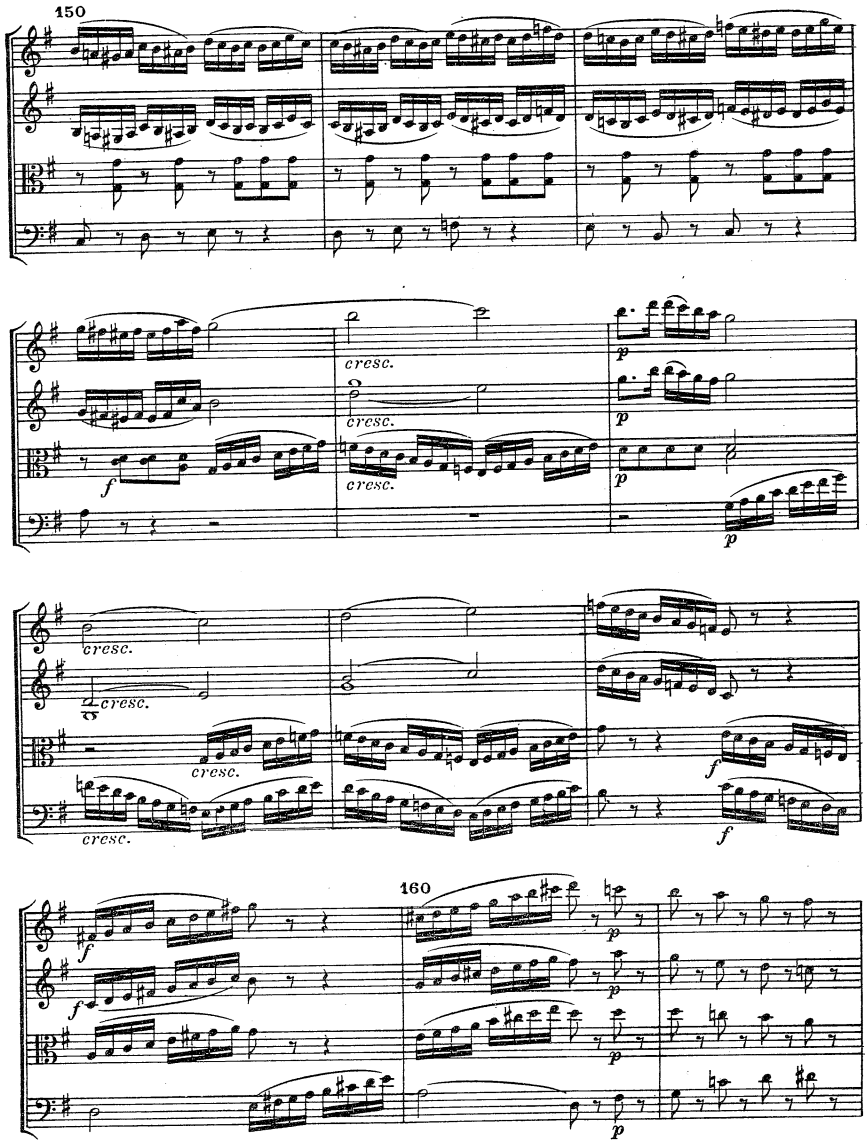

80

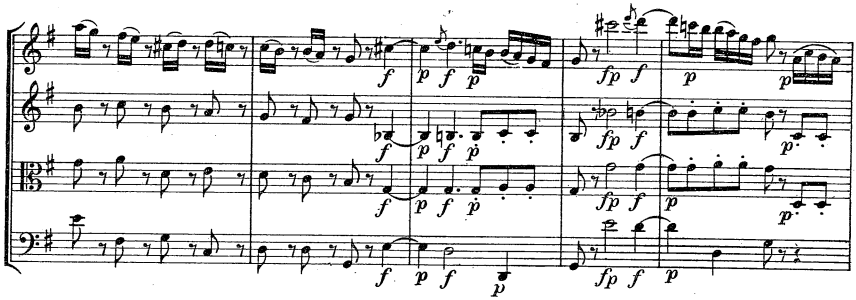

90

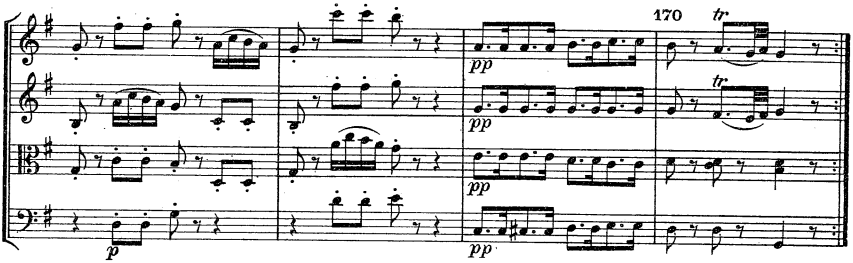

100
cresc.
cresc.
calando
calando
calando
calando
110
cresc
cresc
cresc


120
130
cresc.
tr.


140
dolce

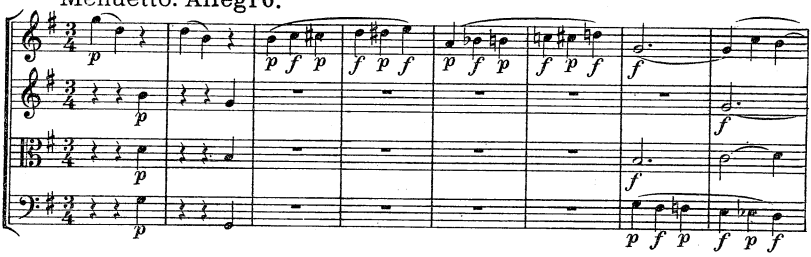

150
cresc.
cresc.
cresc.
p
p
p
cresc.
cresc.
cresc.
cresc.
f
f
160
f
f
p
p
p
p

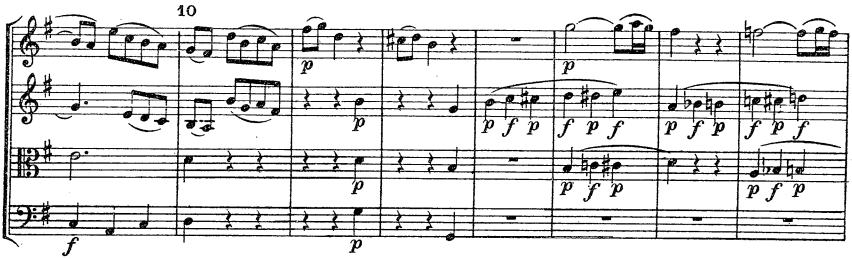


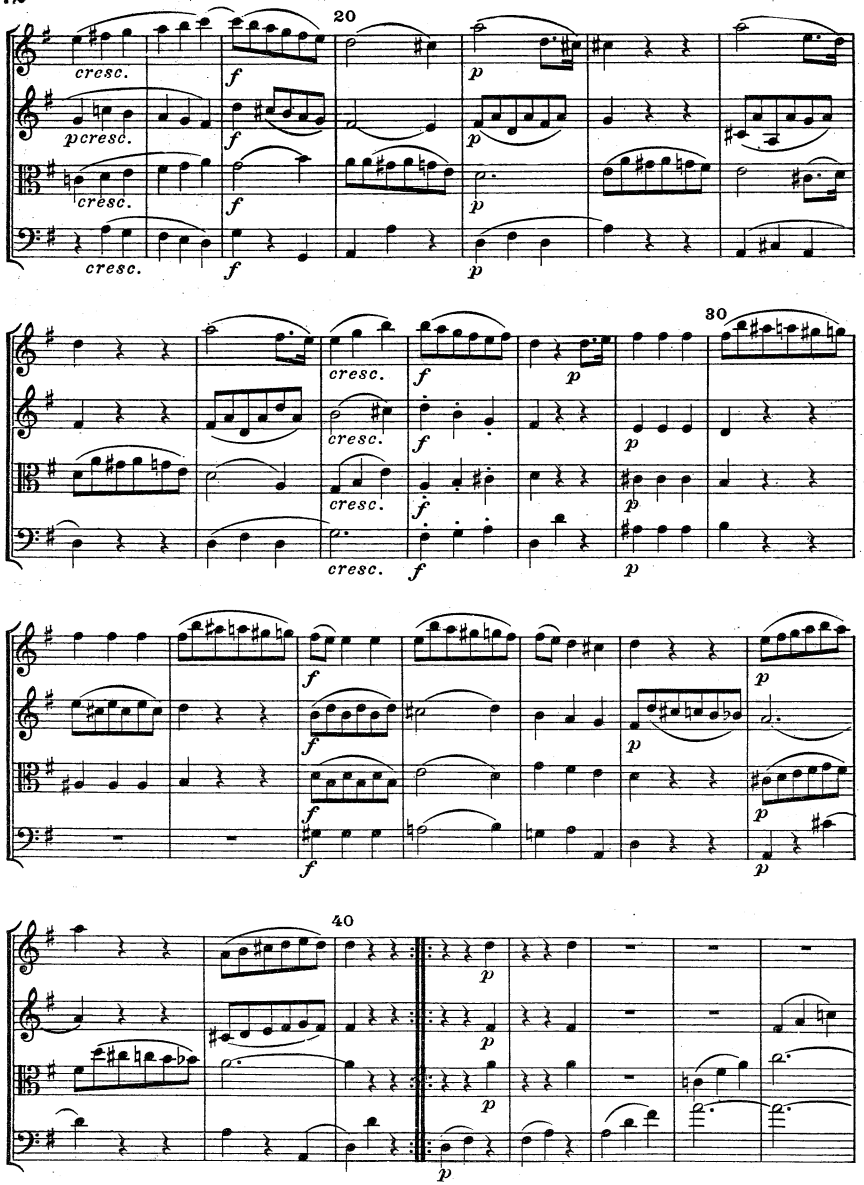


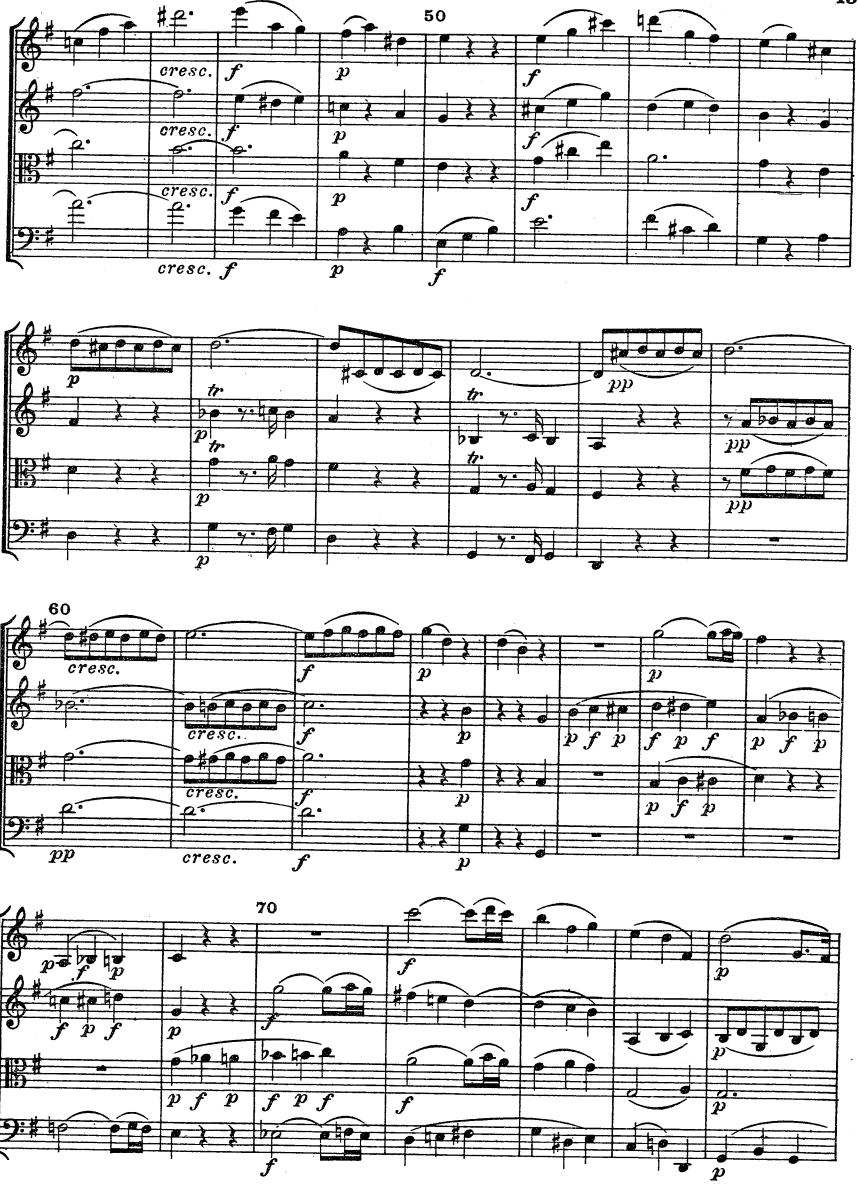
II

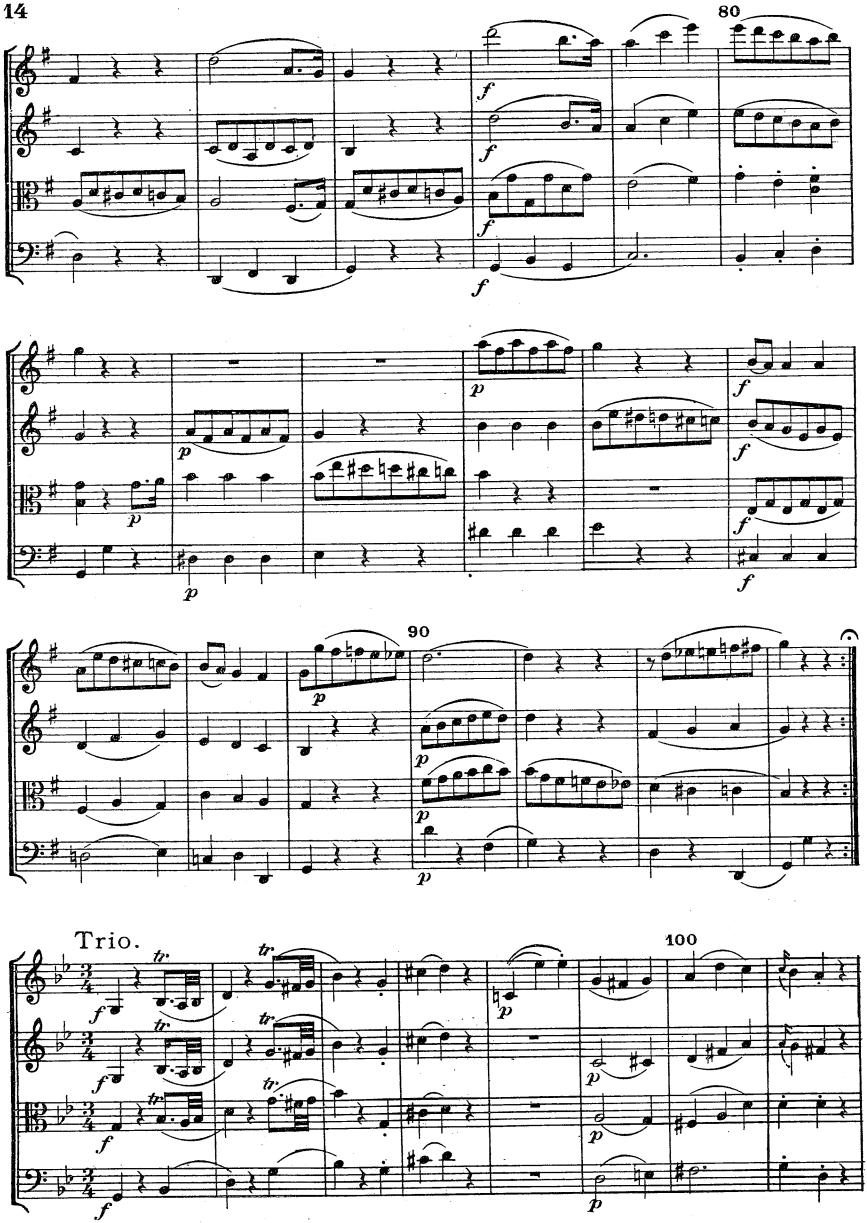
Menuetto. Allegro.

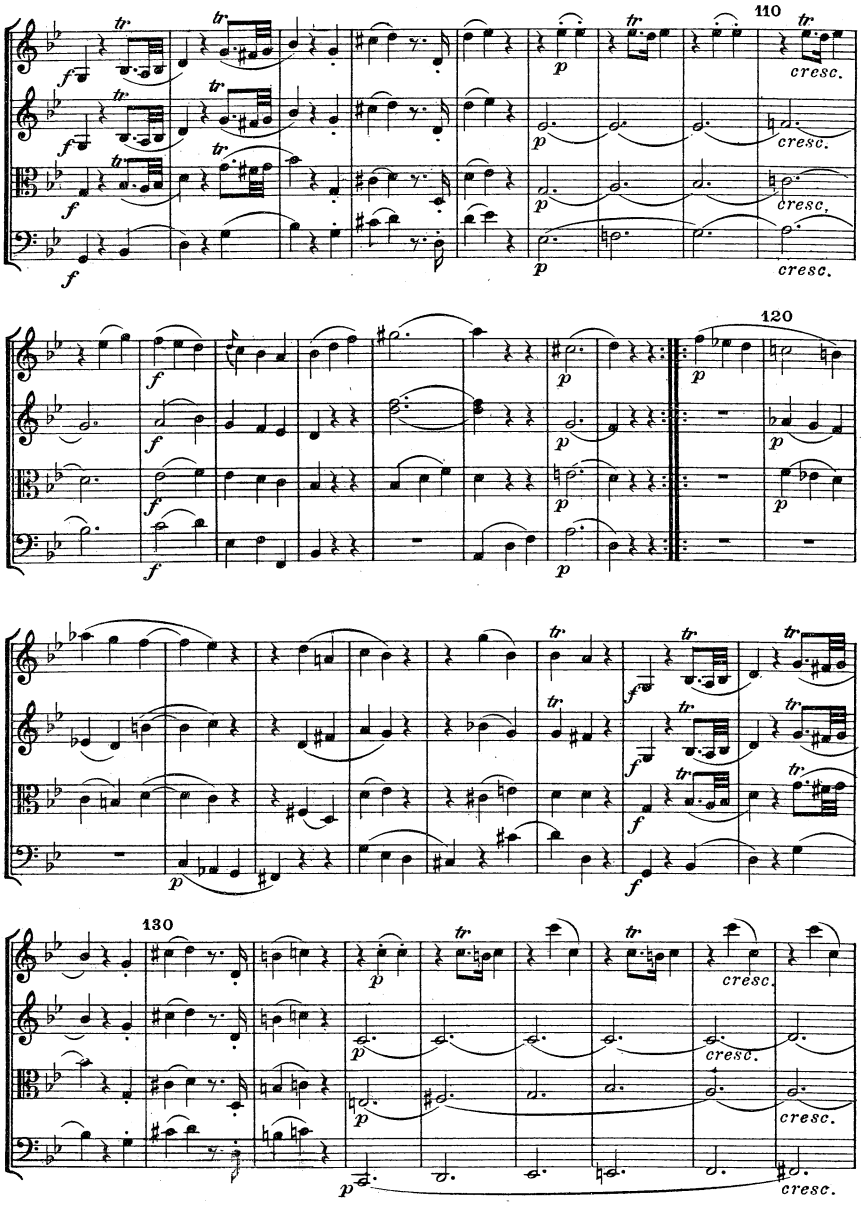


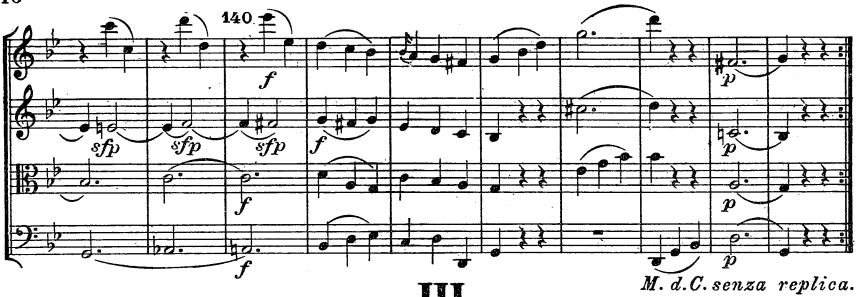



20
30
40
cresc.
f
p


50
cresc.
f
p
60
70
tr
pp

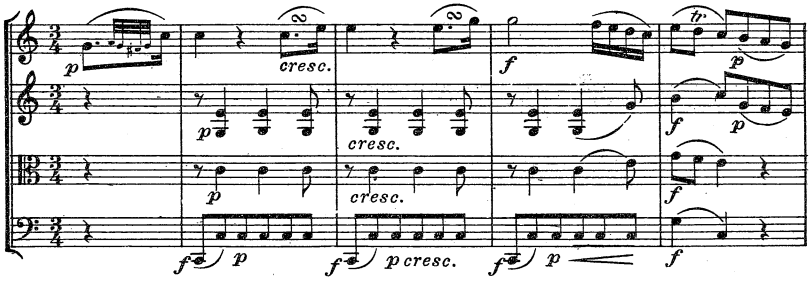

80
90
Trio.
100

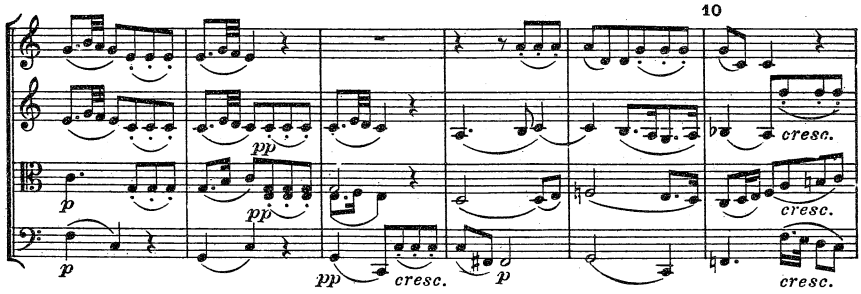

110
120
130
cresc.

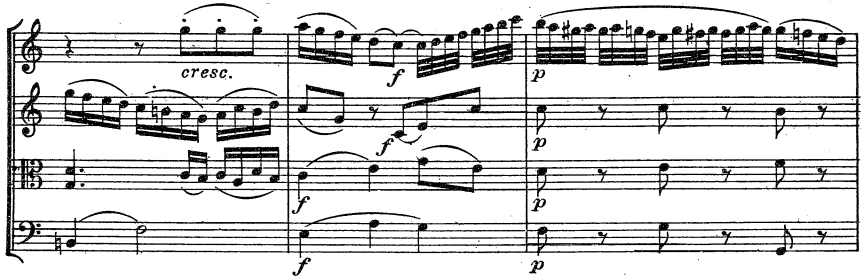


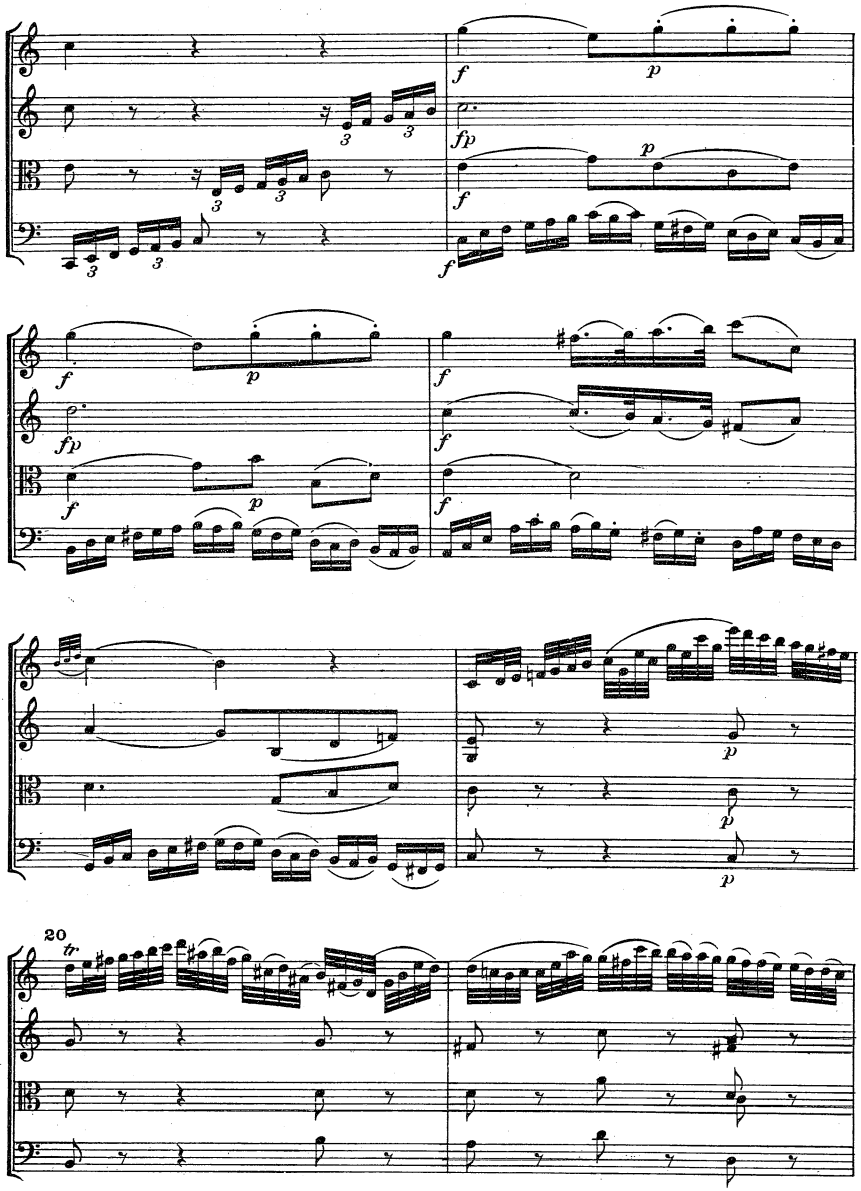
III

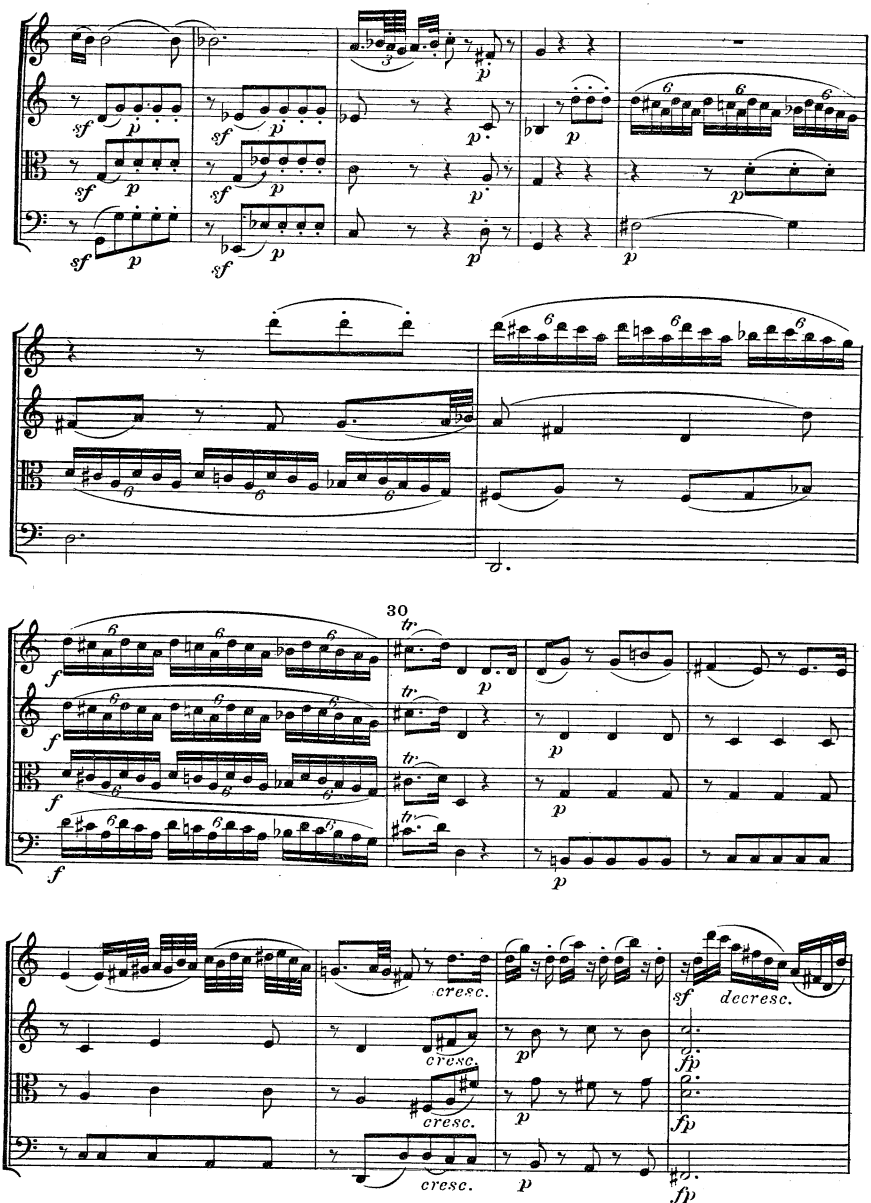
Andante cantabile.

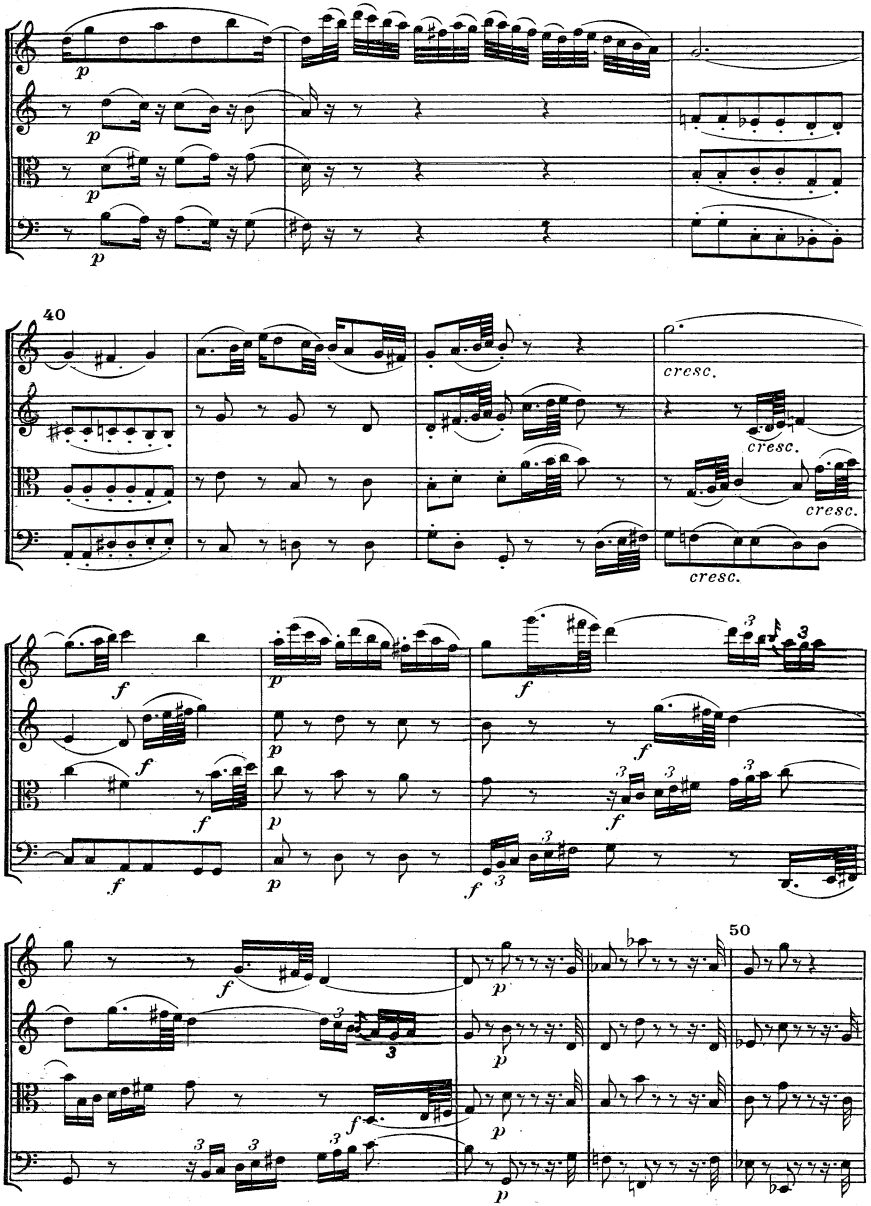


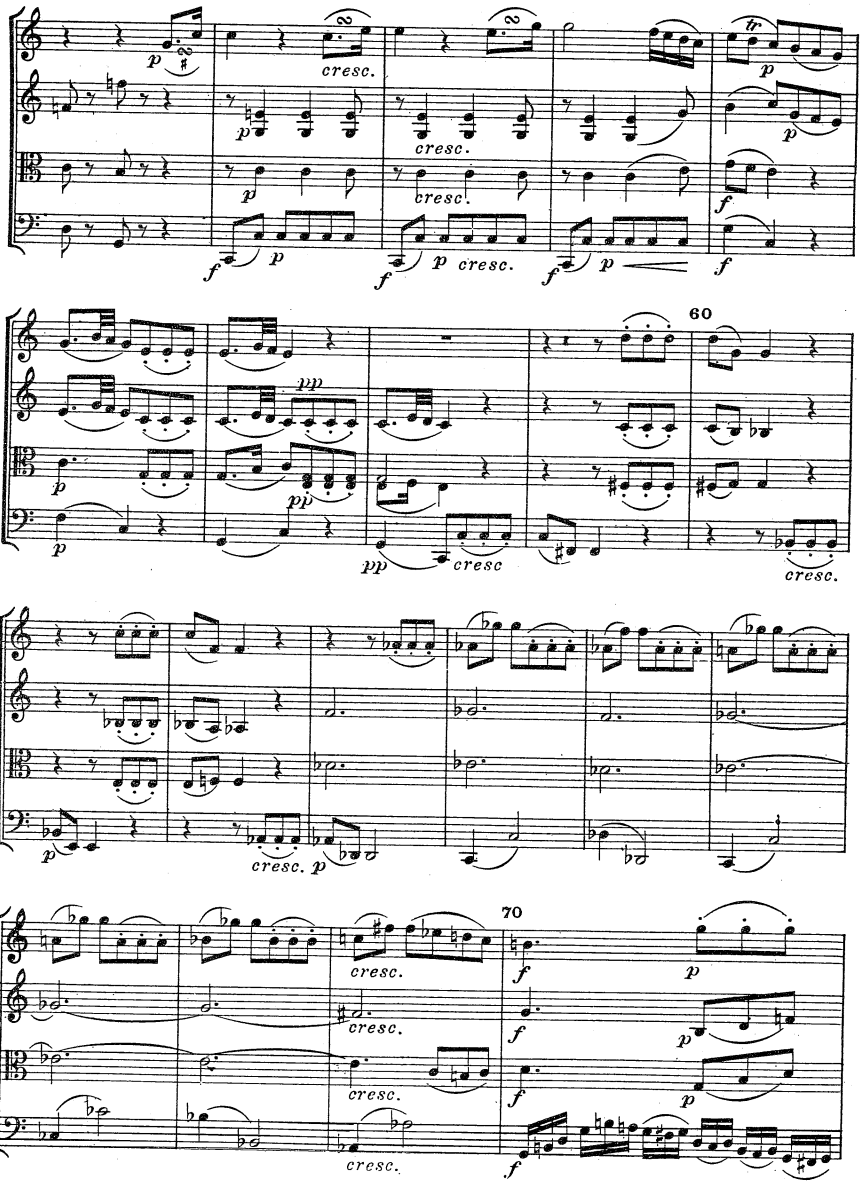


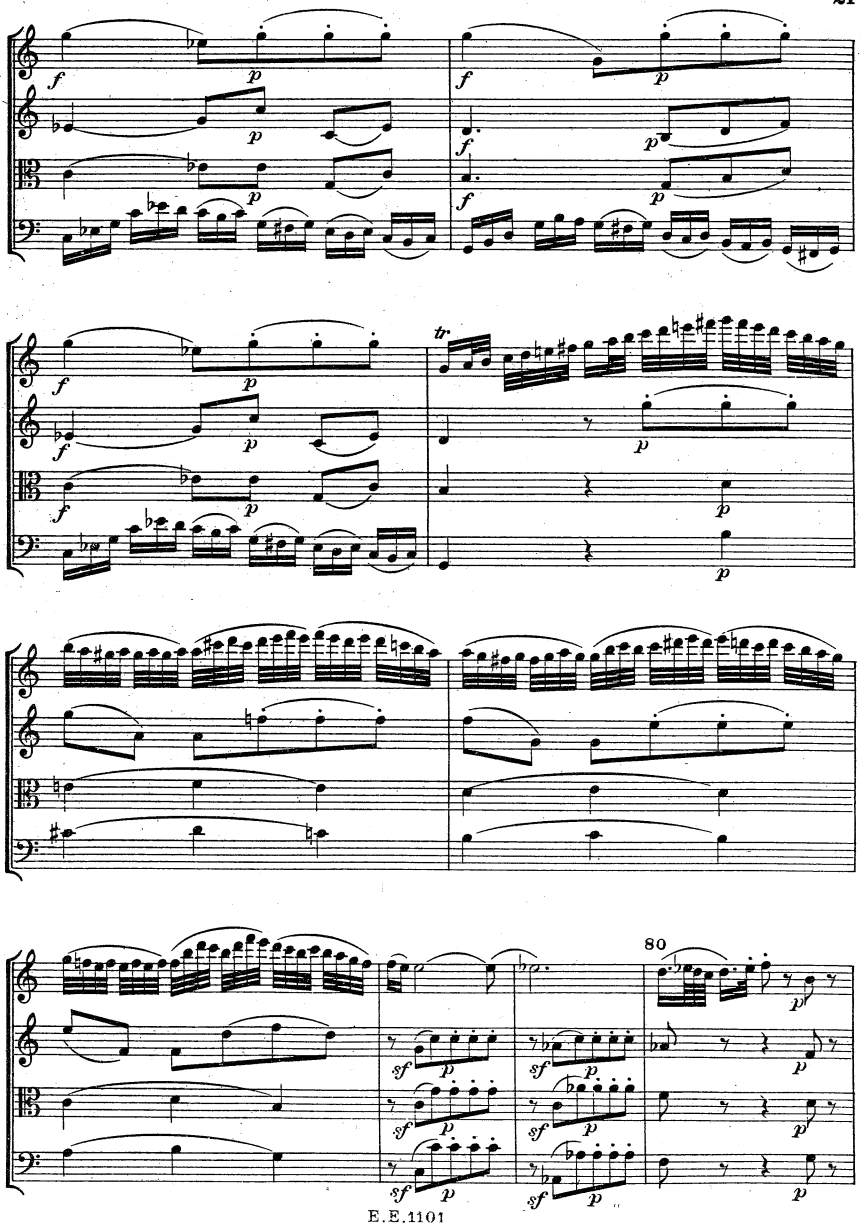


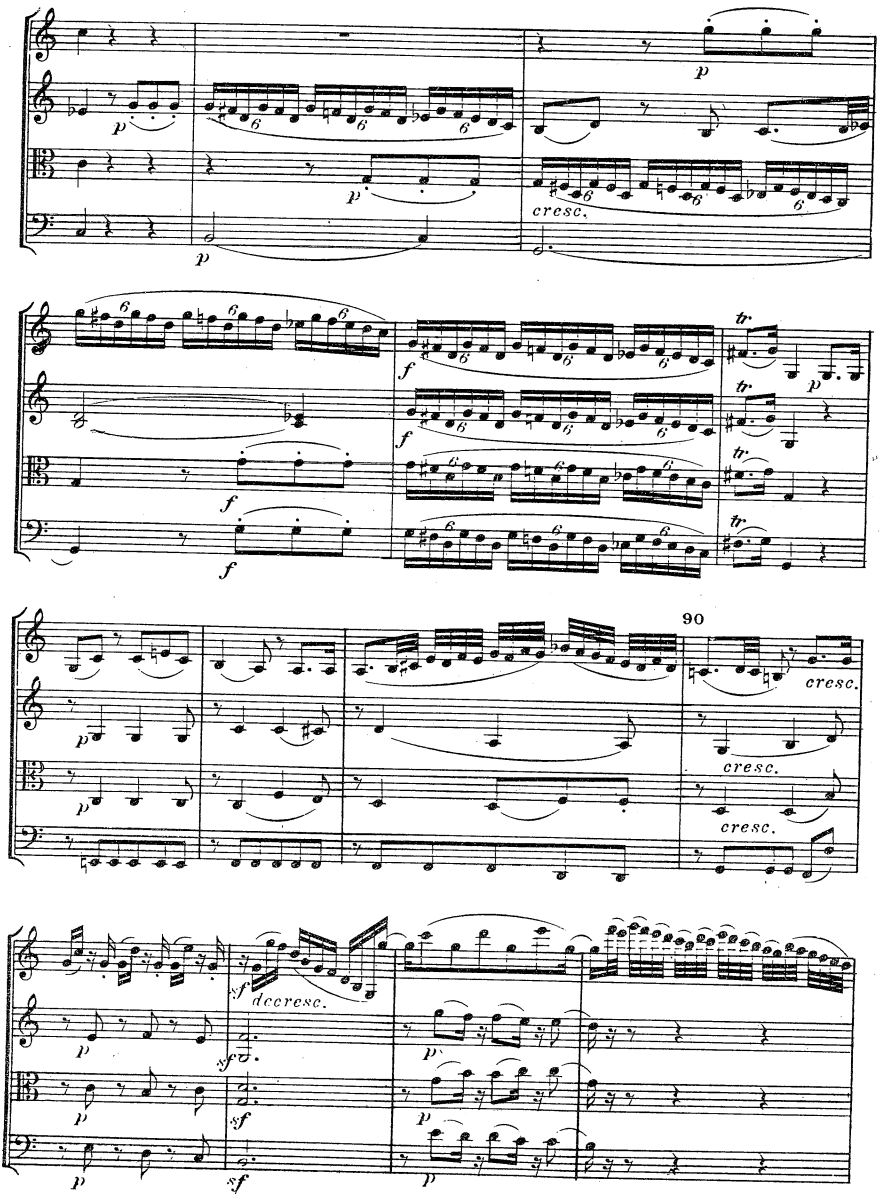

f
p
fp
20
tr

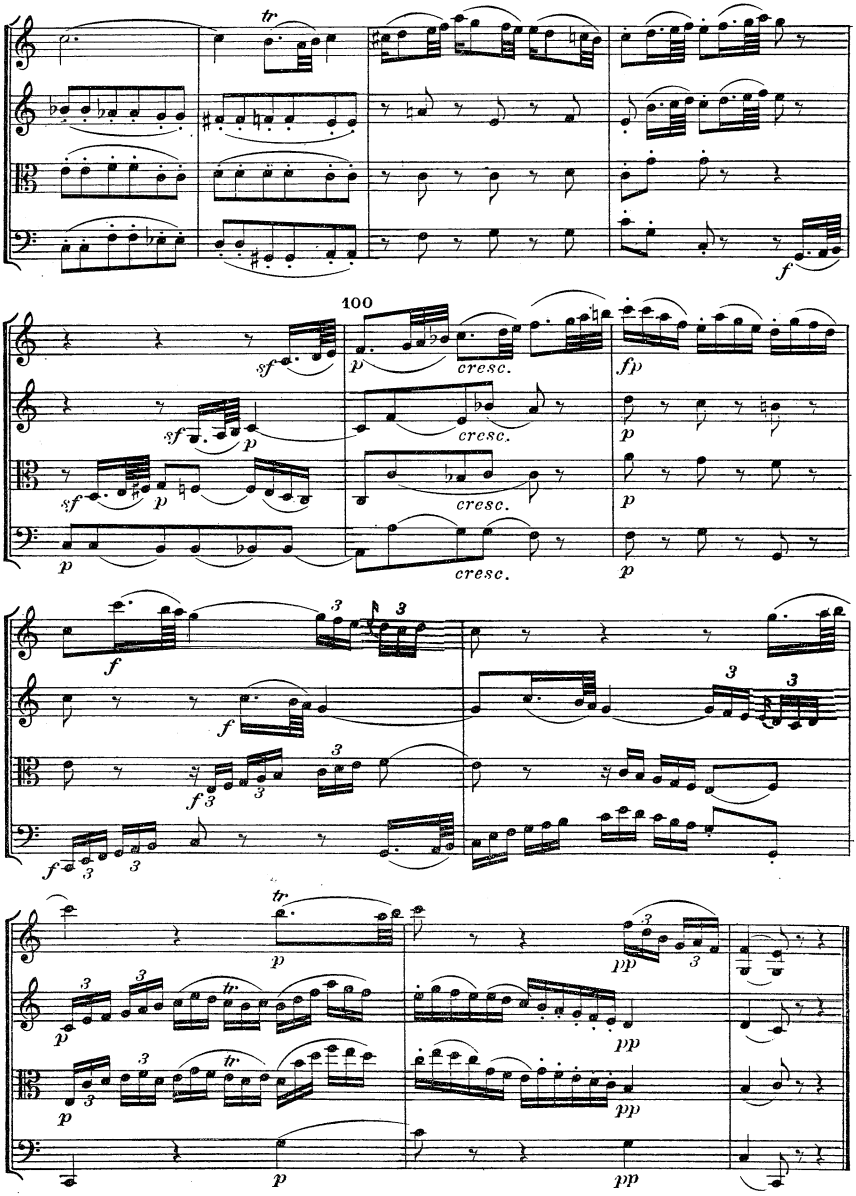

30
cresc.
decresc.


40
cresc.
cresc.
cresc.
cresc.
50


cresc.
60
70

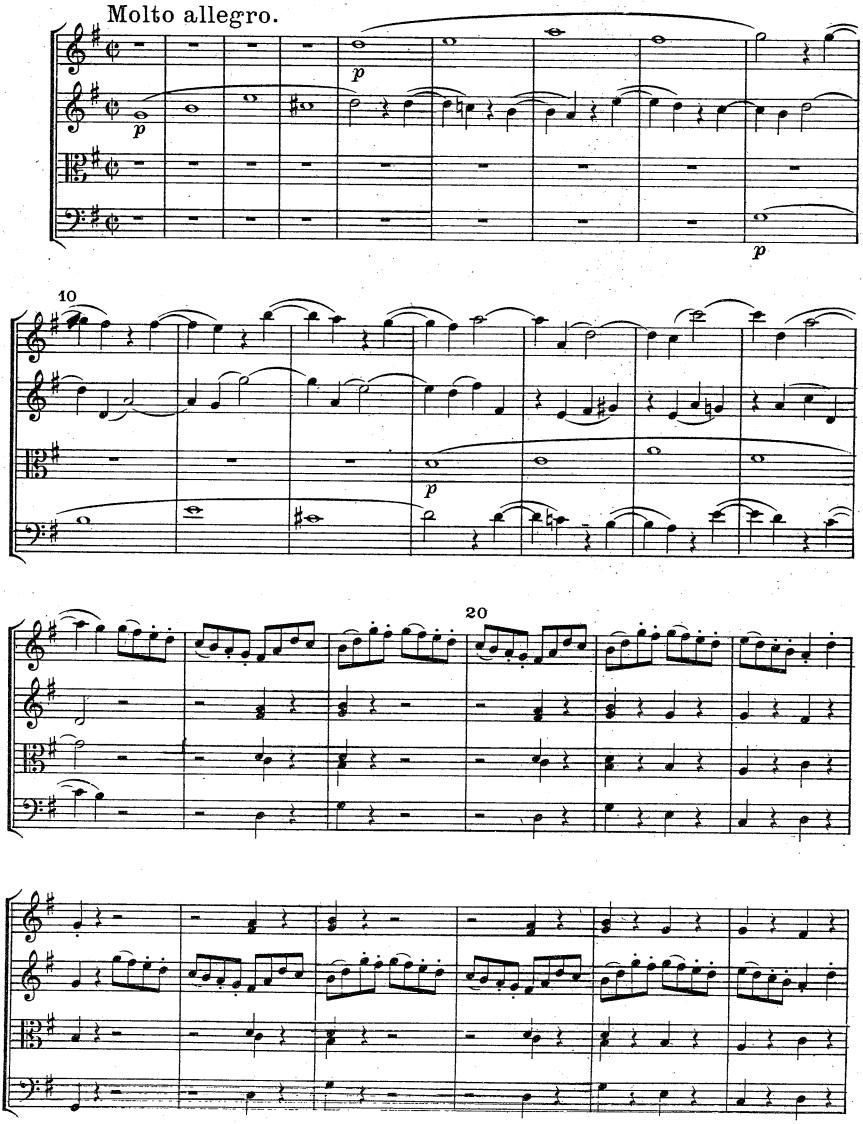

80

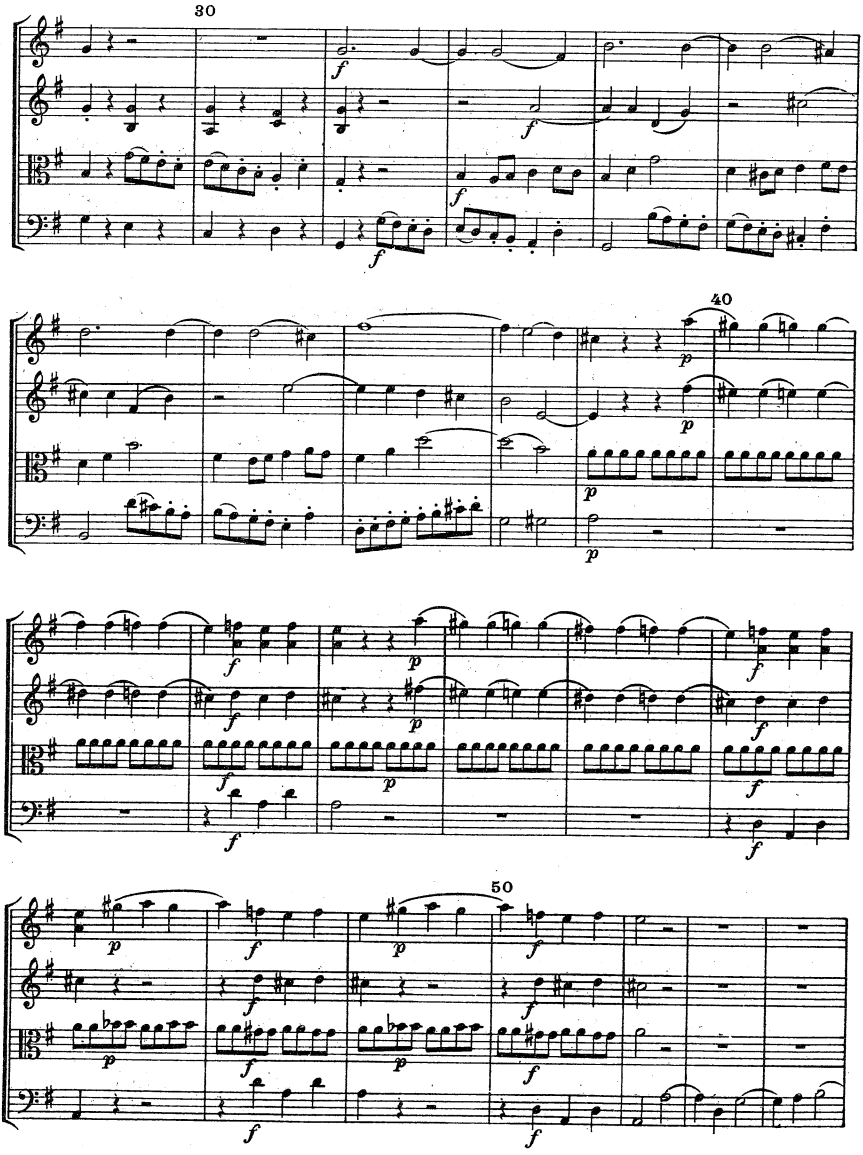

p
cresc.
f
tr
90
cresc.
decresc.
sf

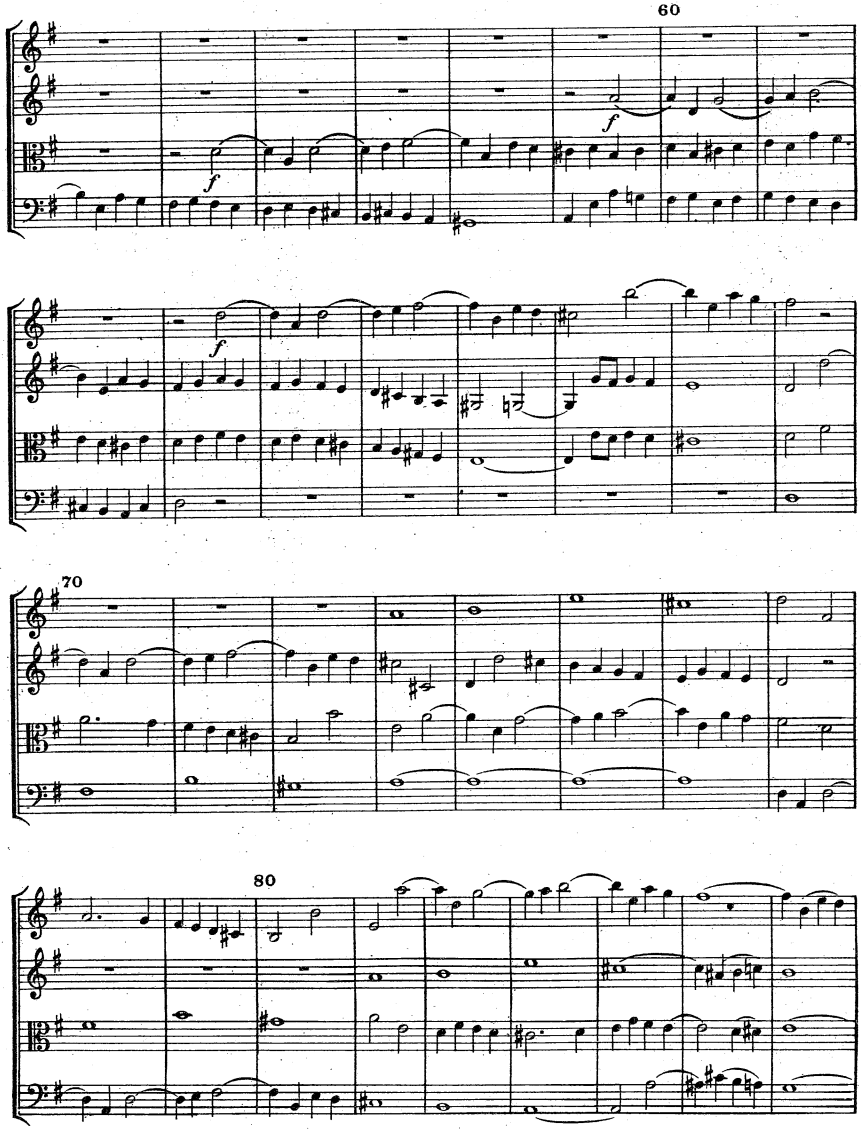

tr
f
100
sf
p
cresc.
fp
f
3
pp

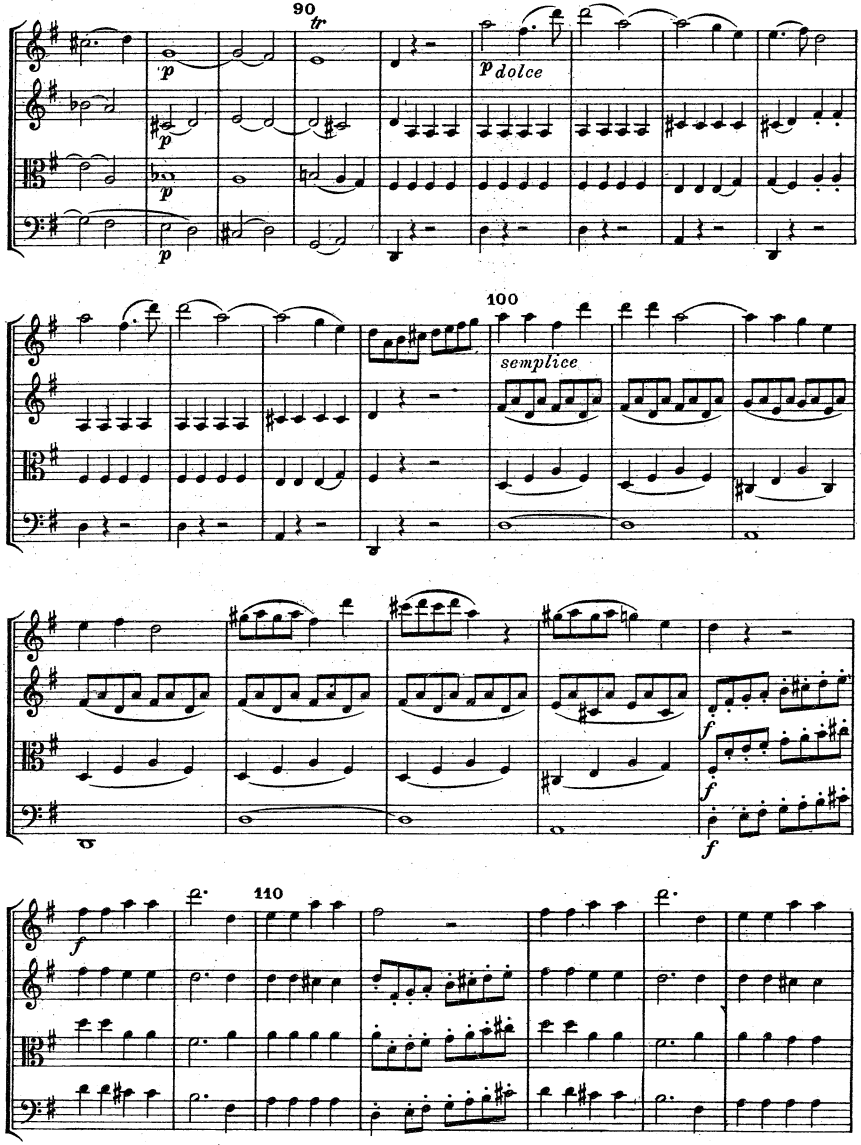
IV

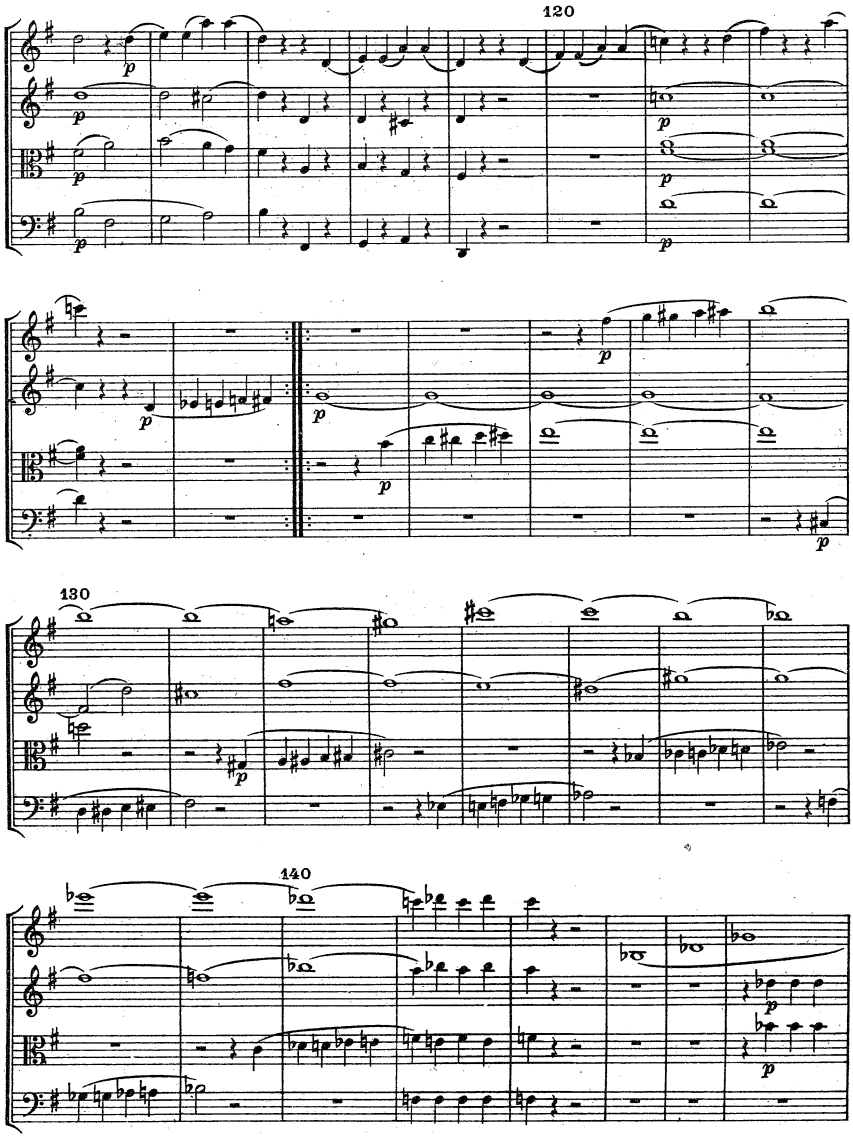
Molto allegro.

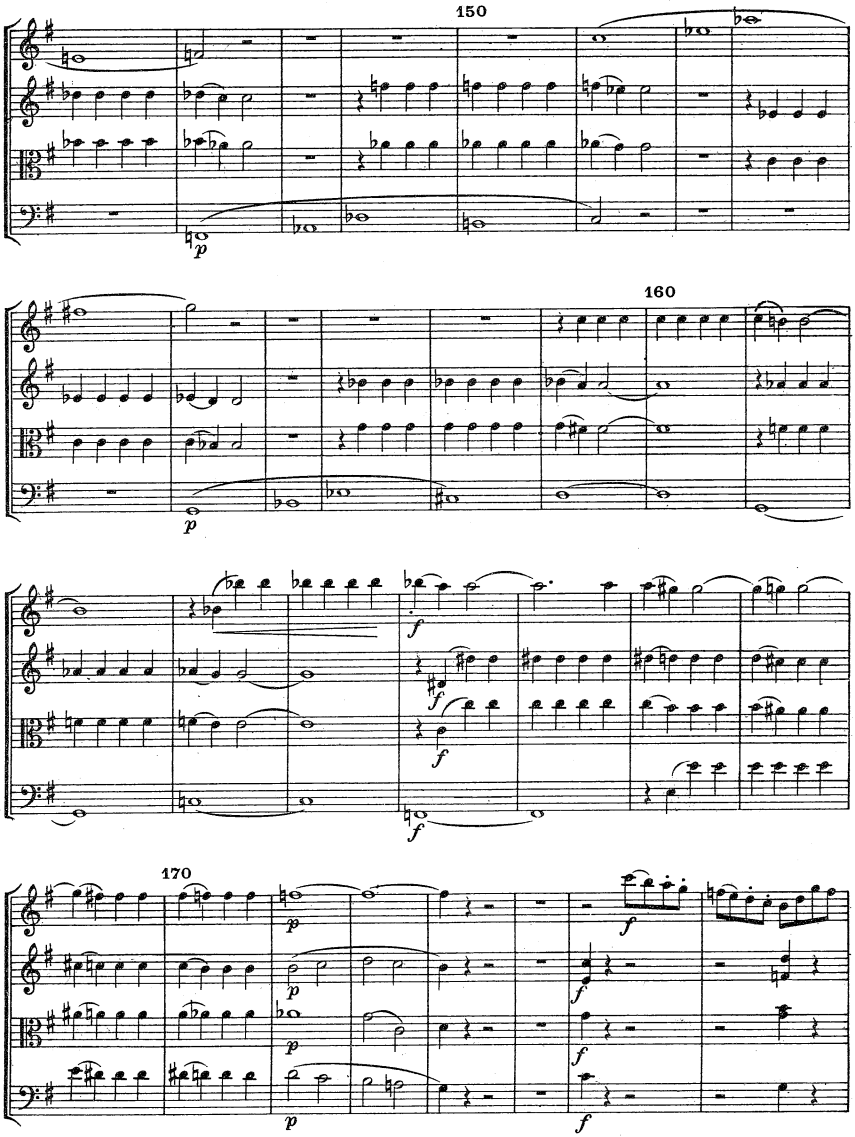


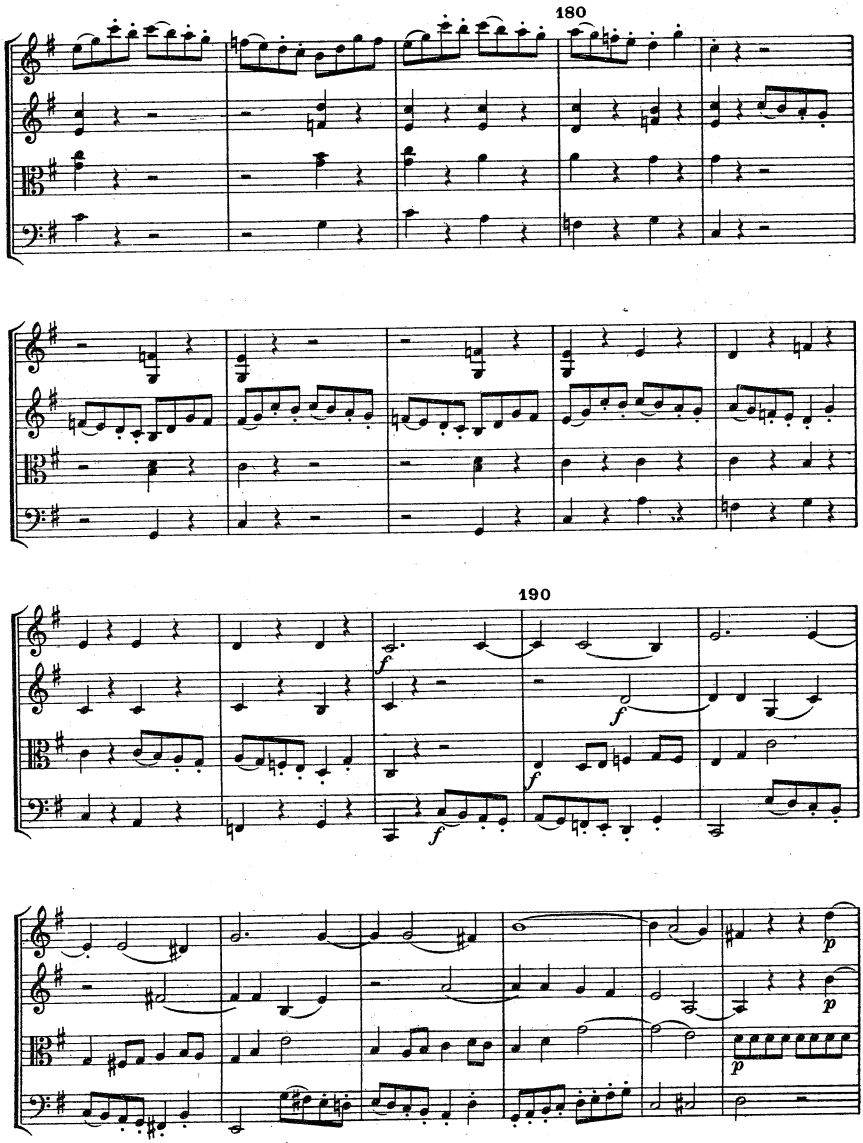

30
40
50

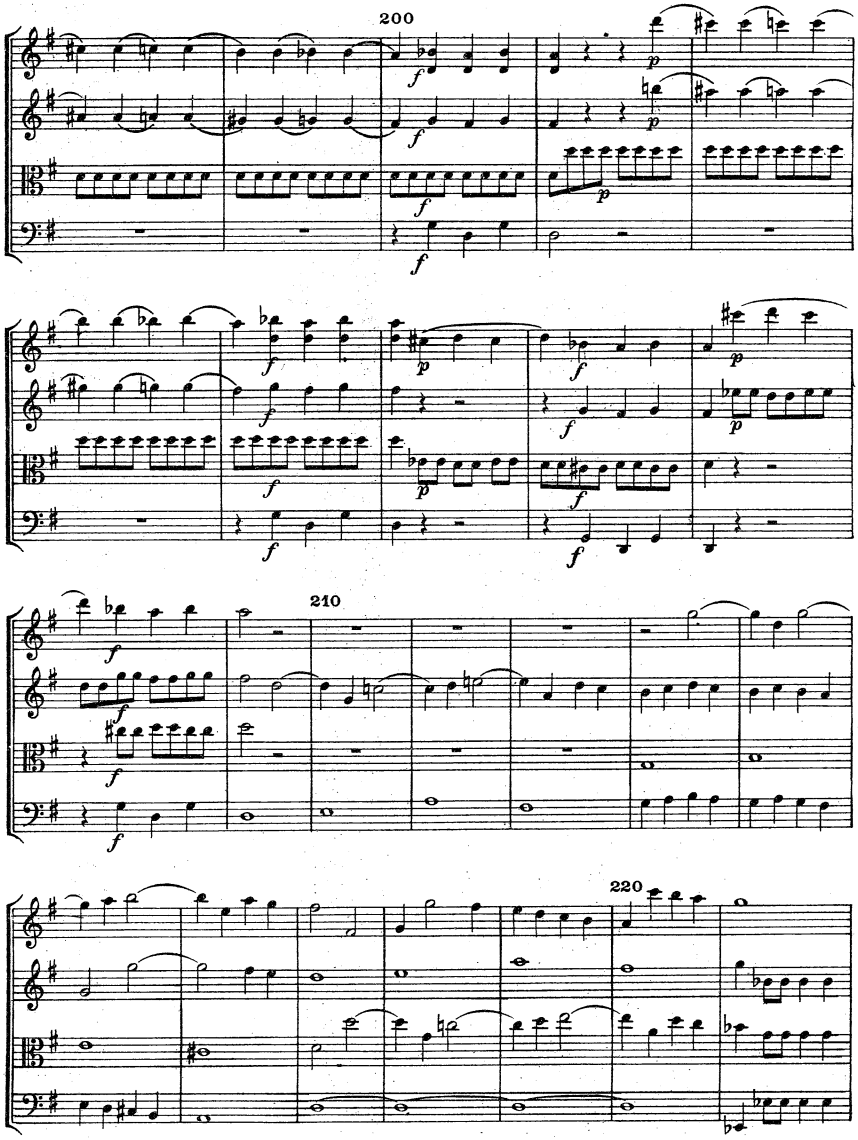

60
f
f
70
80

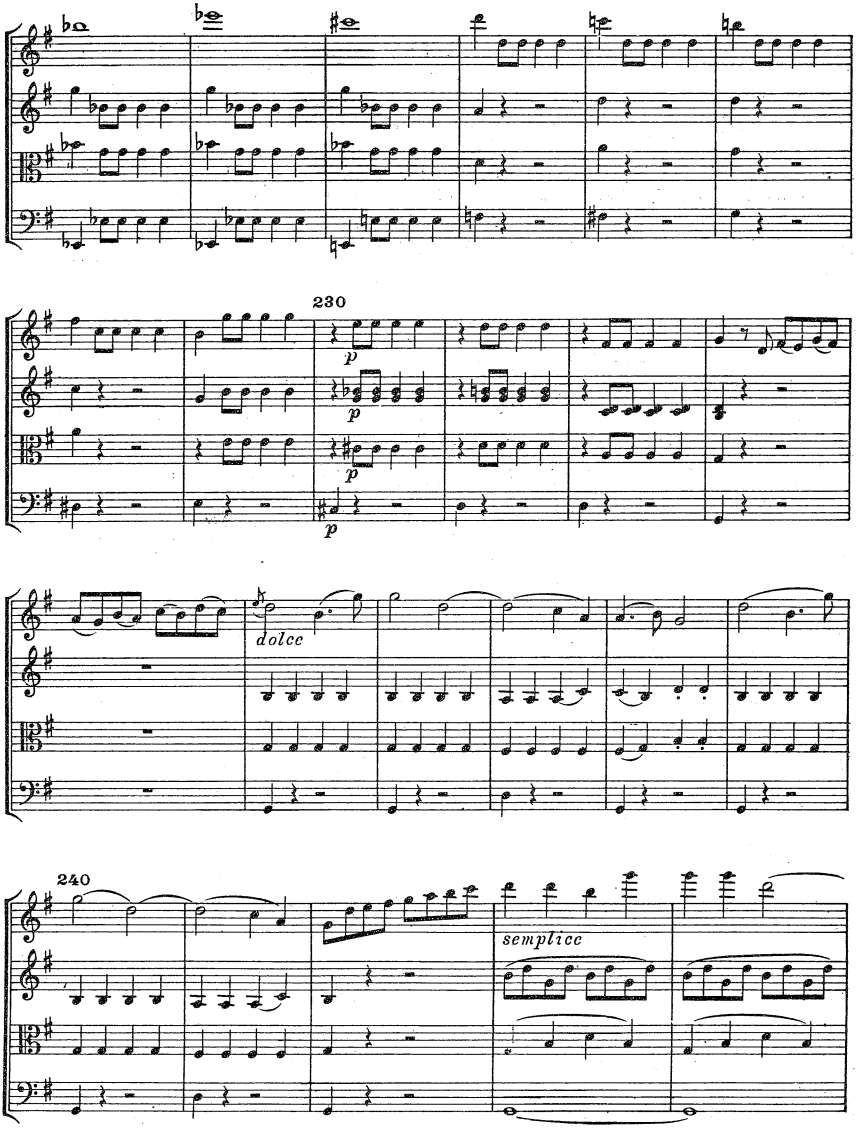

90
tr
p
p
p
p
p dolce
100
semplice
f
f
f
110
f

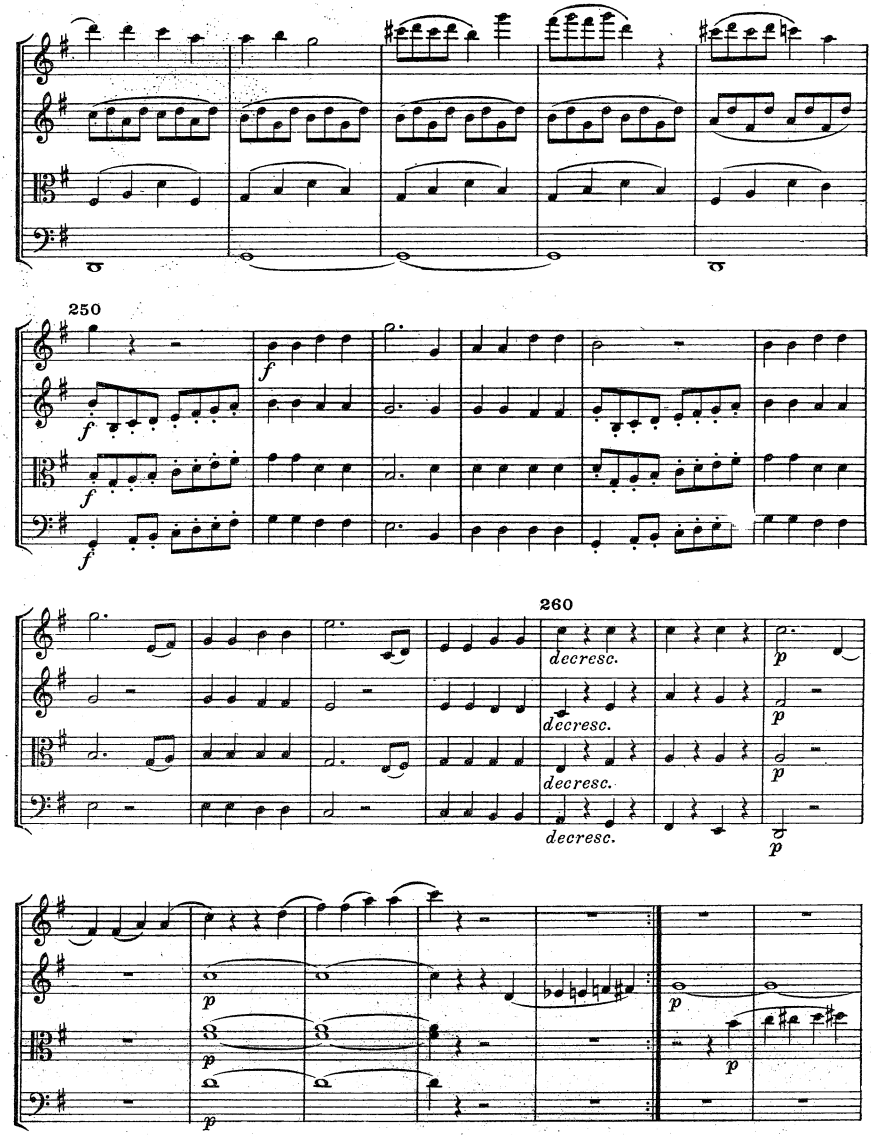

120
130
140

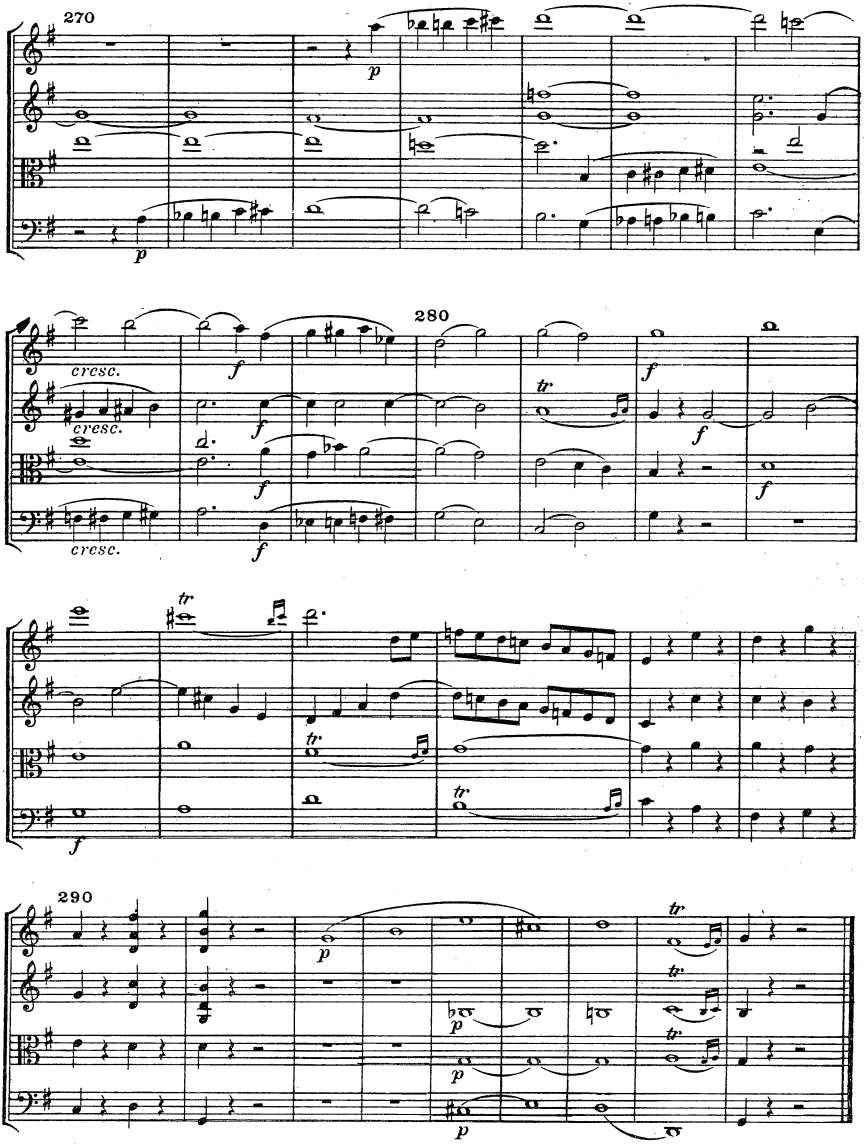

150
160
170
p
f


180
190
f
f
f
p
p


200
210
220


230
p
p
p
dolce
240
semplice


250
f
f
f
f
260
decresc.
decresc.
decresc.
decresc.
p
p
p
p
p
p
p
p
p


270
p
p
280
cresc.
cresc.
cresc.
f
f
f
f
f
f
f
tr
tr
tr
290
p
p
p
p
tr
tr
tr