

WOLFGANG AMADEUS MOZART

Series VI

CHURCH SONATAS

WORK GROUP 16:
SONATAS FOR ORGAN AND ORCHESTRA

PRESENTED BY MINOS E. DOUNIAS

1957

Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

The Complete Works

BÄRENREITER KASSEL ● BASEL ● LONDON

En coopération avec le Conseil international de la Musique

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As a supplement to each volume a Critical Report (Kritischer Bericht) in German is available

The editing of the NMA is supported by

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Konferenz der Akademien der Wissenschaften in der Bundesrepublik Deutschland,
represented by

Akademie der Wissenschaften und der Literatur Mainz,
with funds from

Bundesministerium für Forschung und Technologie, Bonn and

Bayerisches Staatsministerium für Unterricht und Kultus

Ministerium für Kultur der Deutschen Demokratischen Republik

Bundesministerium für Unterricht und Kunst, Vienna

* Hereafter referred to as the NMA. The predecessor, the "Alte Mozart-Edition" (Old Mozart Edition) is referred to as the AMA.

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EDITORIAL PRINCIPLES

The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians. The NMA appears in 10 Series subdivided into 35 Work Groups:

- I: Sacred Vocal Works (1–4)
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- X: Supplement (28–35)

For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.





Within the volumes and Work Groups the completed works appear in their order of composition. Sketches, draughts and fragments are placed in an Appendix at the end of the relevant volume. Sketches etc. which cannot be assigned to a particular work, but only to a genre or group of works, generally appear in chronological order at the end of the final volume of the relevant Work Group. Where an identification regarding genre is not possible, the sketches etc. are published in Series X, Supplement (Work Group 30: Studies, Sketches, Draughts, Fragments, Various). Lost compositions are mentioned in the relevant Critical Commentary in German. Works of doubtful authenticity appear in Series X (Work Group 29). Works which are almost certainly spurious have not been included.

Of the various versions of a work or part of a work, that version has generally been chosen as the basis for editing which is regarded as final and definitive. Previous or alternative forms are reproduced in the Appendix.

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV³ or KV^{3a}) are given in brackets; occasional differing numberings in the sixth edition (KV⁶) are indicated.

With the exception of work titles, entries in the score margin, dates of composition and the

footnotes, all additions and completions in the music volumes are indicated, for which the following scheme applies: letters (words, dynamic markings, *tr* signs and numbers in italics; principal notes, accidentals before principal notes, dashes, dots, fermatas, ornaments and smaller rests (half notes, quarters, etc.) in small print; slurs and crescendo marks in broken lines; grace and ornamental notes in square brackets. An exception to the rule for numbers is the case of those grouping triplets, sextuplets, etc. together, which are always in italics, those added editorially in smaller print. Whole measure rests missing in the source have been completed tacitly.

The title of each work as well as the specification in italics of the instruments and voices at the beginning of each piece have been normalised, the disposition of the score follows today's practice. The wording of the original titles and score disposition are provided in the Critical Commentary in German. The original notation for transposing instruments has been retained. C-clefs used in the sources have been replaced by modern clefs. Mozart always notated singly occurring sixteenth, thirty-second notes etc. crossed-through, (i.e.  instead of ); the notation therefore does not distinguish between long or short realisations. The NMA generally renders these in the modern notation  etc.; if a grace note of this kind should be interpreted as "short" an additional indication "[]" is given over the relevant grace note. Missing slurs at grace notes or grace note groups as well as articulation signs on ornamental notes have generally been added without comment. Dynamic markings are rendered in the modern form, e.g. *f* and *p* instead of *for:* and *pia:*

The texts of vocal works have been adjusted following modern orthography. The realisation of the bass continuo, in small print, is as a rule only provided for *secco* recitatives. For any editorial departures from these guidelines refer to the relevant Foreword and to the Critical Commentary in German.

A comprehensive representation of the editorial guidelines for the NMA (3rd version, 1962) has been published in *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben* [Editorial Guidelines for Musical Heritage and Complete Editions]. Commissioned by the Gesellschaft für Forschung and edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99–129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA. *The Editorial Board*

FOREWORD

Mozart's Sonatas for two Violins, Organ, Violoncello and Bass, sometimes with additional instruments, presented here for the first time as a complete collection, were intended for church services in Salzburg Cathedral. Although the composition of these works was spread over a period of about ten years, the external form remained unchanged. They are short Allegro pieces, always in one movement, with rudimentary development sections of only a few measures. They were inserted between Epistle and Gospel during High Mass and had to be restricted to a duration of a few minutes. This compact form was a result of the Salzburg custom according to which the entire Mass with Kyrie, Gloria, Credo, the "*Sonata all'Epistola*", as Mozart called these pieces, the Offertorium, Sanctus and Agnus Dei was not to last more than three quarters of an hour.¹

In contrast to the external features of these sonatas, the internal construction of these sonatas underwent a constant transformation corresponding to the general development in the master's work. A exact date for the composition of the first three sonatas, KV 67, 68 and 69, cannot be fixed. Alfred Einstein, who considered them to be the extant half of the "*6 Trio a 2 Violini e Violoncello*" mentioned under 1768 in Leopold Mozart's catalog, dated them to 1767.² Erich Schenk, on the other hand, sees this group as the artistic expression of impressions brought home by the fifteen-year-old Mozart from his first journey to Italy, i.e. in 1771.³ For him, the Italian opera symphony (theme of

KV 69: triadic thematic material followed by sixteen-note run) and also the contrapuntal art of a Padre Martini (KV 68: imitative development of the 2nd theme, mm. 14–17, 50 to 53) left their unmistakable traces here. Because of such Italianate features, Wyzewa/Saint-Foix and also Abert had already pointed to a date of composition for the Sonatas KV 67–69 of 1771/72. Hans Dennerlein attempts to throw light on the genesis of this early and undated group, in which he also included the Sonatas KV 144 and 145, by examining comparable themes from symphonies, concertos and *Singspiels* written by the young Mozart.⁴ He identifies relationships with more advanced works of 1772 and later, which should warn us against placing the cycle at an earlier date. For him, these early works lead in a constant and consistent development from sonata to sonata to the main group with clear dates of composition from 1775 onwards. Mansfield therefore has good reasons for dating the sonatas to 1774.⁵

The hypothesis proposed by Einstein, who had the now untraceable autographs in front of him,⁶ is convincing inasmuch as the first three sonatas (KV 67 to 69) are in fact without thorough-bass figures. One is consequently tempted to see them as trios for two violins and violoncello without organ. Yet the similarity of the one-movement form and the content to the other church sonatas is unmistakable, so that we must again assume for this early group – as with the unfigured fragment KV Appendix 65^a – that participation of the organ is intended. These were without doubt the first of the Epistle Sonatas, born of practical necessity and creating a special genre within the master's œuvre.

Now, as Dennerlein correctly observes, Mozart would have had no cause to write such brief, single-movement pieces before his appointment on 9 August 1772 as Master of the Cathedral Music in the service of the Prince-Archbishop. We must therefore assume this to be the earliest possible date for the probably simultaneous genesis of the three sonatas (KV 67 to 69). The two subsequent sonatas, KV 144 and 145, may have been written a little later. While the spirit of the Italian opera symphony is indeed still present in these lively Allegro movements, the form is considerably extended in comparison to the three earlier works. Longer development sections, the return of the main theme as a coda (KV 144), the interpolation of intermediate formal sections in the exposition (KV 145) and also the appearance of

¹ Mozart referred to this in letter of 4 September 1776 to Padre Martini: "[...] la nostra Musica di chiesa è aßai differente di quella d'Italia, e sempre piu, che una Meßa con tutto = Il Kyrie, Gloria, Credo, la Sonata all'Epistola, l'Offertorio ò sia Mottetto, Sanctus ed Agnus Dei ed anche la più Solenne, quando dice La Messa il Principe steßo non ha da durare che al più longo 3 quarti d'ora. ci vuole un Studio particolare per questa Sorte di Compositione, e che deve però essere una Meßa con tutti Stromenti – Trombe di guerra, Tympani ecc: ah, che siamo sì lontani Cariss.^{mo} Sgr. P: Maestro, quante cose che avrai à dirgli! [...]" "[...] our church music is quite different from that of Italy, and, even more, that a Mass with everything = the Kyrie, Gloria, Credo, the Sonata to the Epistle, the Offertory or else a motet, Sanctus and Agnus Dei and even the most solemn, when the prince himself says the Mass, must not last longer than 3 quarters of an hour. One needs a special course of study for this sort of composition, which nevertheless has to be a Mass with all the instruments – military trumpet, timpani, etc.: ah, how far apart we are, dearest Signore Padre Maestro, how many things I would have to tell you! [...]" Erich H. Müller von Asow, *Briefe Wolfgang Amadeus Mozarts*, Berlin, 1942, II, pp. 314f.

² Alfred Einstein, *Ann Arbor* – reprint of the 3rd edition of the Köchel Catalog of 1937 with the Supplement "Berichtigungen und Zusätze", Michigan, 1947, p. 67.

³ Erich Schenk, *Mozarts Kirchensonaten* in "Deutsche Musikultur", Year I (Kassel, 1936/37), pp. 342–347.

⁴ Hans Dennerlein, *Zur Problematik von Mozarts Kirchensonaten* in *Mozart-Jahrbuch 1953* (Salzburg, 1954), pp. 95–111.

⁵ Orlando A. Mansfield, *Mozart's Organ Sonatas* in "The Musical Quarterly" VIII (New York, 1922), pp. 566–594.

⁶ Cf. Liepmannsohn Catalog, Auction 62 (1932), pp. 4f.

thorough-bass figures place these sonatas on a more advanced level within the early group. It is regrettable that all trace of the autographs of these early works, still available in 1936, has been lost in the meantime.⁷ Consulting the originals would probably have given us valuable information regarding the questions discussed here.

A new type of sonata, on the other hand, is represented by the dated sonatas in the middle group. To this belong KV 212 (1775), KV 241, 224, 225, 244, 245 and 263 (1776), as well as KV 274 (1777). Instead of the lively triadic thematic material of the earlier works, a new variety of melodic contour appears here, interrupted by cantabile elements. The texture of the melodic strands is broken up in a symphonic sense, the timbre is more delicate and transparent, a second thematic group becomes more and more conspicuous, growing to form larger, more elaborate structures. In the Sonatas KV 244, 245 and 263, the organ, which until now has been confined to the usual realisation of the continuo, is given an independent and sometimes leading role. They form the transition to the last, more substantial works in this genre.

The first of the final series is the solemn Sonata KV 278 “*pro festis Pal(l)i*”,⁸ probably written for Easter Sunday 1777. The previous stereotype scoring for two violins and basses (already augmented by two clarini in the Sonata KV 263 of 1776), is extended further here by the addition of two oboes, obligato violoncello and timpani. This splendid piece was the last to be written before Mozart’s departure from the Archbishop’s service on 28 August 1777. It was probably two years later, in 1779, after the journey to Paris and the subsequent return to the Archbishop’s employment as Court and Cathedral Organist, that Mozart wrote the sumptuous Sonata KV 329, including pairs of oboes, horns, clarini and timpani as well as the usual string ensemble. At the same time, he gave the

organ, which he now played himself, an eminently important role. In the next Sonata, the KV 328 of 1779, the obligato organ part takes over the leading role and replaces to an extent the wind instruments absent in this work. In the last Sonata in this genre, the KV 336 of 1780, in which the wind instruments are again missing, the organ gains solo and virtuoso prominence in a concerto-like presentation of the finely-worked melodic line. There is even a cadenza at the end. Here is a suggestion for a cadenza, worked out by Ernst Heß, Zürich:



These last works in the grand style (KV 263, 278, 329, 328, 336), set significantly in the solemn key of C major, are marked by a majestic and elevated spirit. They can be linked to certain Mass settings by Mozart. According to Einstein, KV 263 belongs to the Organ-solo Mass KV 259. Einstein, Haas and Schiedermaier couple KV 329 (317^a) with the Coronation Mass KV 317, Einstein and Saint-Foix associate KV 336 (336^d) with the Missa solennis in C KV 337, while, finally, Dennerlein considers KV 278 to be a later interpolation in the Trinity Mass already written in 1773.⁹

With the exception of KV 67, 68, 69, 144, 145 and 329, photocopies of the Mozart autographs were available for the present edition. The particularly clear and carefully notated manuscripts by the master made it possible to confine the additions and making-up to a minimum and have made a substantial contribution to eliminating in the present edition some errors which crept into the old Mozart Edition (AMA), particularly as far as the dynamics are concerned.

Amongst the most delicate problems of interpretation in this edition is the question of staccato marks.¹⁰ Contrary to the widely accepted

⁷ Cf. remarks in the *Kritischer Bericht* to KV 67.

⁸ “*Festa pallii*” are the high feast days on which the Archbishop wears the Pallium, a narrow liturgical shoulder decoration with strips of woollen cloth. It is awarded by the Pope and is worn only on certain feasts within the church. The feasts are specified in the relevant accompanying document; if this is not the case, the feasts detailed in the Pontificale Romanum apply (recounted in Wetzler and Welte’s *Kirchenlexikon*, 2nd edition, vol. 9, col. 1816). [Kindly communicated by Senior Archive Advisor Dr. Herbert Klein, Salzburg]. Cf. also Michael Buchberger, *Lexikon für Theologie und Kirche*, 2nd edition, vol. VII, Freiburg, 1935, p. 898. According to the Salzburg Court and Church Calendar for the year 1777 published by M. Seifert in *Denkmäler der Tonkunst in Bayern* IX, 2, p. VII, the festa pallii were New Year’s Day, the 6 January, Maundy Thursday, Easter Sunday, Whitsunday, the 27 November and the 25 December. The 21 December was the celebration of the consecration of the Archbishop and the “Receipt of the Pallii”. Cf. Einstein, KV³, pp. 342–343.

⁹ Cf. Dennerlein, op. cit. 101.

¹⁰ This problem is considered in a booklet by Hans Albrecht: *Die Bedeutung der Zeichen Keil, Strich und Punkt bei*

view, I believe that Mozart consciously differentiated between staccato wedge (†) or dash (–) and staccato dot (•). It is not unusual, however, during hasty writing-out, for both forms to develop into long, often inclined, short dashes (↘) or commas (,), making an interpretation in the light of context and incidental circumstances necessary. What significance have these signs, which refer to bowing and phrasing? The remarks by Leopold Mozart on the wedge are unambiguous: “*Sometimes the composer conceives some notes of which he wishes each one to be clearly detached with a separate bow and audibly severed from the next. In this case he indicates the desired performance by small dashes which he places above or below the*

notes: e.g.



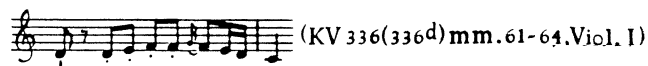
notes: e.g. ”.¹¹ Apart from his comments on portato articulation (•),¹² Leopold Mozart never speaks of the staccato dots which light touches of his son Wolfgang’s pen so frequently put on paper. If we assume that the son also understands the staccato wedge as a short stroke with the bow lying on the string, we may take the staccato dot to mean, whether in *p* or *f*, a more or less resilient spring bowing, an absolutely necessary element in performing Mozart’s music for strings.

It is furthermore relevant to point out that the wedge (or dash) often means an accent. Typical in this respect is its use in passages of pseudo-polyphonic effect such as the following,



(KV 67 (41^b) mm.17 Viol. I)

but also in passages in which individual notes within a melodic line are to be brought out and in which there is often a strict differentiation between dots and dashes:



(KV 336 (336^d) mm.61–64, Viol. I)


In double-stops, Mozart does not generally use staccato marks, even in cases in which the phrasing obviously calls for a short bow stroke.¹³ This may well be due to the fact that double-stopping, which demands a more or less short bow stroke in Allegro, hardly leaves room for doubt regarding the style of performance. If, on the other hand, a gentle breaking of the sound is required, with the upper note clearly

intended to be held longer, Mozart notates his double-stops and violin chords with a corresponding rhythmic differentiation, e.g.



(KV 212, Viol. I, mm.1.) or (KV 329, Viol. I, mm.101)

The placing of the dynamic marks “*for:*” and “*pia:*”, replaced here by *f* and *p*, can not always be determined precisely in the Mozart autographs. Analogous motifs in parallel passages and the context are informative in such cases. As a rule, Mozart notates “*for:*” and “*pia:*”, if the score allows enough space, slightly in advance – perhaps to give the performer a little time to prepare himself, a circumstance which has led to a number of errors in more recent editions. In the later sonatas, graded dynamic marks which were no doubt already in use to indicate affective content, *fp*, *mezz:* *for:* and *crescendo*, are employed, but this time precisely notated. The indication for swell, <>, does not occur at all these sonatas, although it had been in practical use since Vivaldi’s day.

Although these sonatas can be performed with an ensemble of solo instruments, they were probably essentially conceived as orchestral pieces. This is suggested, apart from the surging themes and the often syncopated accompaniment (e.g. , particularly by the frequent use of tremolo. The autographs give no information about the strength of the forces required. A pointer on this is provided by the original parts material for Mozart church music discovered by E.F. Schmid in the Cathedral Archive in Salzburg in 1956. As a rule, there are two parts each for Violins I and II, i.e. 4 players in firsts and seconds respectively. They also provide information about the practical realisation of the “*Bassi:*” part, which, according to Salzburg custom (“*Bassi soliti*”), was not only played by “*Violone*” and “*Battutta*” (probably on the violoncello) but also generally included the bassoon; in addition, there were almost always two organ parts with thorough-bass figures.

This is also the moment to discuss the question of the organ registration appropriate to continuo realisation. As discussed in various places in the *Kritischer Bericht*, Mozart calls for a gentle organ sound throughout. In KV 244 and 245 there is even an express instruction “*Copula allein*”, i.e. an eight-foot stopped flute register; in the other sonatas there are absolutely no dynamic marks. This muted performance of the *basso continuo* may have been necessary in order to keep the accompaniment in the right balance with the violins responsible for

Mozart. *Fünf Lösungen einer Preisfrage*. Bärenreiter-Verlag, Kassel/Basel/London, 1957.

¹¹ Cf. *Violinschule* [Violin Method] I, 3 § 20.

¹² Cf. *Violinschule* I, 3 § 17.


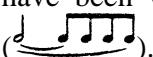
¹³ Cf. e.g. the beginning of KV 241.

presenting the melody, a group rather thin in numbers during Mozart's time in office. For the organ part in the Sonata KV 336 with its solo-like characteristics but again without dynamic marks, the registration needed for the right dynamics must have been chosen spontaneously.

Hans Dennerlein drew our attention to the increasing importance of the organ part from one sonata to the next. He was quite accurate in his observation of a continuous development from an unfigured foundational bass (KV 67–69) to a figured continuo bass (KV 144, 145, 212, 224, 225, 241), going on to an obbligato organ part (KV 244, 245, 263, 328, 329) and finally reaching a concerto style in the last sonata (KV 336). It should be noted that Mozart in this last work also assumed the use of an “Organo ripieno” beside the “Organo solo” for the realisation of the figured bass, as the autograph notation clearly shows. It is also possible that a second organ was employed for the continuo in KV 328 and KV 329. As is well-known, not less than six organs were available in Salzburg Cathedral. These were positioned, Dennerlein reports, in the crossing (the Gospel Organ, the Epistle Organ, the Trumpet Organ and its twin opposite), furthermore the small organ in the Presbytery and the large organ above the entrance.¹⁴ For Mozart's Church Sonatas, Dennerlein considers that the Gospel Organ close to the position reserved for the violinists or else the two-manual Epistle Organ were possible instruments. For the larger organ sonatas with wind instruments we can assume that the large Cathedral organ was used, as this also had a *kopelfloete*.¹⁵ Nothing of these organs is left to us today.

Remarks on the editorial technique:

The present sonatas are in chronological order; two fragments follow at the end of the volume. Chords in the violin part, which Mozart customarily provided with double or multiple stems, have been set according to modern practice on a single stem. The polyphony suggested by Mozart's notation of the organ part, except where it involves coupled parallels in thirds, sixths or octaves, has been retained. Accidentals which seemed urgently

necessary and were not present in the original have been set in brackets, while superfluous accidentals have been omitted. Obvious slips of the hand have been corrected, as have inexact phrasing marks, abbreviations of every kind which are no longer standard in today's printing have been written out, and combined ties and phrasing marks () have been written in the normal modern notation (.

Here I would like to thank most warmly the Chief Editor of the New Mozart Edition, Dr. E. F. Schmid, who has supported me at all times with advice and information and has readily supplied me with all the material desired. Without his help, this work would not have been completed. The realisation of the figured bass was generously prepared by Dr. Werner Bittinger, Kassel. My sincere thanks are extended also to Mr. J. G. Papaioannou, Athens, who allowed me the use of his private library, as well as to Director W. M. Baraschenkov (State Public Library, Leningrad), Dr. R. Elvers, Berlin, Dr. H. Heckmann (German Music History Archive, Kassel), Music Director E. Heß, Zurich, Dr. H. Kraus (Gesellschaft der Musikfreunde in Vienna), Mr. R. von Reibnitz (University Library, Tübingen, Department Berlin Manuscripts), Dr. Walter Senn, Innsbruck, and Dr. H. Zirnbauer (Veste Coburg) for valuable information concerning the Mozart autographs.

Minos E. Dounias

Athens, March, 1957

Postscript 1986

The autographs of KV 67–69, 144 and 145, which were not available for the edition of 1957 are once again accessible and are to be found in Mills College Library, Oakland, California, USA. The evaluation of these autographs is presented in NMA X/31: *Addenda*

The autographs of the Sonatas KV 212, 224, 225, 245, 247 and 278 are today in the State Library Berlin – Prussian Cultural Heritage.

Translation: William Buchanan

¹⁴ Cf. Leopold Mozart, “*Nachricht von dem gegenwärtigen Stande der Musik Sr. Hochfürstlichen Gnaden des Erzbischofs zu Salzburg im Jahre 1757*” [“*Report on the present condition of the music of His High-Princely Grace, the Archbishop of Salzburg, in the year 1757*”] in Marpurge's “*Historisch-Kritischen Beyträgen zur Aufnahme der Musik*”, Berlin, 1757, III.

¹⁵ Further details on the organ situation in Salzburg Cathedral and the realisation of the Mozart Church Sonatas can be found in op. cit. 101–103.



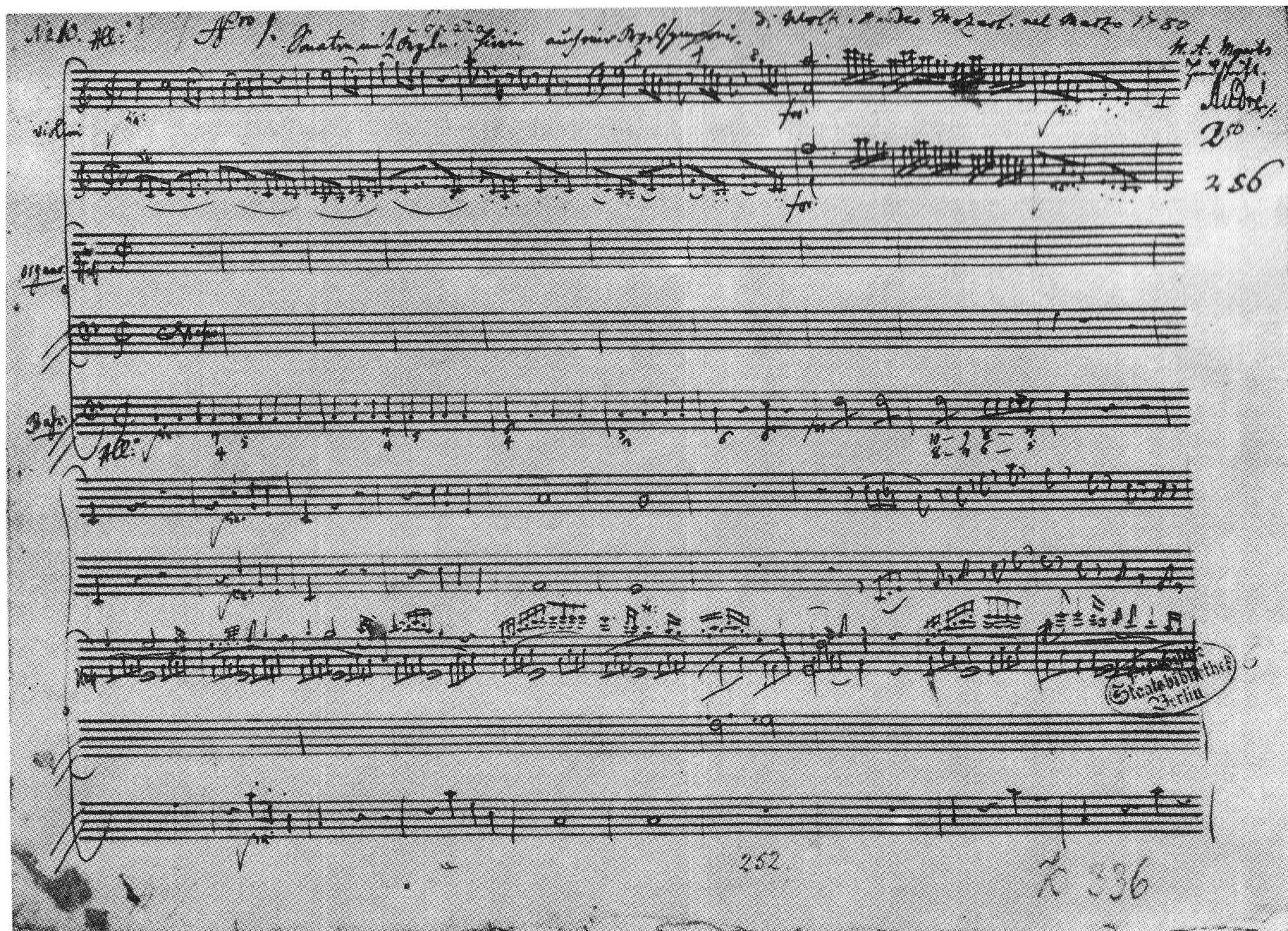
Facs. 1: First page of the Sonata in F KV 244 from the autograph in the University Library, Tübingen (cf. page 25, measures 1–26). See the addendum on page 73.



Facs. 2: First page of the Sonata in C KV 278 (271⁶) from the autograph in the University Library, Tübingen (cf. pages 39/40, measures 1–12). See the Addendum on page 73.

Handwritten musical score for the first page of the Sonata in C KV 328 (317^c) from the autograph in the Art Collections in the Veste Coburg. The score is written on ten staves. The top two staves are for Violini (Violins), the next two for Organo (Organ), and the bottom four for Bassi (Basses). The title "No. 11. 317^c. 2. Sonata." is written at the top. The key signature is one flat (B-flat). The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings like "pian." and "molto for.".

Facs. 3: First page of the Sonata in C KV 328 (317^c) from the autograph in the Art Collections in the Veste Coburg (cf. page 60, measures 1–11).



Facs. 4: First page of the Sonata in C KV 336 (336^d) from the autograph in the German State Library, Berlin (cf. pages 65/66, measures 1–20).