

# WOLFGANG AMADEUS MOZART

Series VIII

## CHAMBER MUSIC

WORKGROUP 22:  
QUINTETS, QUARTETS AND TRIOS  
WITH PIANO AND WITH GLASS HARMONICA  
SECTION 2: PIANO TRIOS

PRESENTED BY WOLFGANG PLATH AND WOLFGANG REHM

1966

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

Editorial Board: Dietrich Berke ● Wolfgang Plath ● Wolfgang Rehm

Agents for

BRITISH COMMONWEALTH OF NATIONS: Bärenreiter Ltd. London

BUNDESREPUBLIK DEUTSCHLAND: Bärenreiter-Verlag Kassel

SWITZERLAND and all other countries not named here: Bärenreiter-Verlag Basel

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

The editing of the NMA is supported by

City of Augsburg

City of Salzburg

Administration Land Salzburg

City of Vienna

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.

## CONTENTS

|  |       |
|--|-------|
| Editorial Principles .....   | VI    |
| Foreword.....  | VII   |
| Facsimiles: Sonatas KV 10 – 15: title page of the first printed edition, page 1 of<br>the first printed edition, page 1 of the manuscript Violin part, page 1 of the<br>Violoncello part printed as a supplement to the first printed edition..... | XVI   |
| Facsimile: Leaf 1 <sup>r</sup> from the autograph of the Trio in G KV 496.....   | XVII  |
| Facsimile: Leaf 1 <sup>r</sup> from the autograph of the Trio in C KV 548.....   | XVIII |
| Facsimiles: Leaf 1 <sup>r</sup> from the partially autograph score and a page from the<br>autograph Piano part of the Trio in G KV 564.....  | XIX   |
| Facsimiles: Leaf 1 <sup>r</sup> and leaf 3 <sup>v</sup> from the autograph of the third of the three<br>fragmentary Trio movements KV 442.....   | XX    |
| 1. Sonata in B <sup>b</sup> for Piano, Violin (or Flute) and Violoncello KV 10.....  | 2     |
| 2. Sonata in G for Piano, Violin (or Flute) and Violoncello KV 11.....   | 12    |
| 3. Sonata in A for Piano, Violin (or Flute) and Violoncello KV 12.....   | 18    |
| 4. Sonata in F for Piano, Violin (or Flute) and Violoncello KV 13.....   | 26    |
| 5. Sonata in C for Piano, Violin (or Flute) and Violoncello KV 14.....   | 36    |
| 6. Sonata in B <sup>b</sup> for Piano, Violin (or Flute) and Violoncello KV 15.....  | 48    |
| 7. Divertimento à 3 in B <sup>b</sup> for Piano, Violin and Violoncello KV 254.....  | 56    |
| 8. Trio (Sonata) in G for Piano, Violin and Violoncello KV 496.....  | 78    |
| 9. Trio in E <sup>b</sup> (“Kegelstatt Trio”) for Piano, Clarinet and Viola KV 498.....  | 104   |
| 10. Trio in B <sup>b</sup> for Piano, Violin and Violoncello KV 502.....   | 129   |
| 11. Trio in E for Piano, Violin and Violoncello KV 542.....  | 160   |
| 12. Trio in C for Piano, Violin and Violoncello KV 548.....  | 188   |
| 13. Trio in G for Piano, Violin and Violoncello KV 564.....  | 212   |
| Appendix   |       |
| I: Three fragmentary Trio movements for Piano, Violin and Violoncello,<br>completed by Maximilian Stadler KV 442   |       |
| a. Trio movement in D minor .....  | 235   |
| b. Trio movement in G.....   | 246   |
| c. Trio movement in D.....   | 256   |
| II. First, discontinued version of the third movement from the<br>Trio in E KV 542.....  | 268   |
| III. Beginning of a Trio movement in G for Piano, Violin and<br>Violoncello (fragment) KV App. 52 (495 <sup>a</sup> ).....   | 271   |
| IV. Beginning of a Trio movement in B <sup>b</sup> for Piano, Violin and<br>Violoncello (fragment) KV App. 51 (501 <sup>a</sup> ).....   | 272   |

## 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)
- II: Theatrical Works (5–7)
- III: Songs, Part-Songs, Canons (8–10)
- IV: Orchestral Works (11–13)
- V: Concertos (14–15)
- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- 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 (KV<sup>3</sup> or KV<sup>3a</sup>) are given in brackets; occasional differing numberings in the sixth edition (KV<sup>6</sup>) 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 (3<sup>rd</sup> 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

This volume brings together all the piano trios composed by Mozart: the question, however, of how many such trios Mozart actually wrote is answered differently according to one's point of view. The range of opinion regarding the series of works presented here will no doubt be especially broad, for the volume opens with six sonatas which are generally known as Duos for Pianos and Violin but which are not included in the two volumes with *Sonatas and Variations for Piano and Violin* in the New Mozart Edition (= NMA, Series VIII, Work Group 23), namely the Sonatas KV 10–15 (= Nos. 1–6). Written in London in 1764 during the grand tour of Europe, this was the first publication in the extended instrumentation of piano, violin (or flute) and violoncello – more on that below. This was followed – after an interval of twelve years – by the Divertimento Trio in B<sup>b</sup> KV 254 (= No. 7); only after yet another long interval, of ten years, did the series of “great” trio compositions appear, dating from the years 1786 to 1788 and forming the main body of this volume (= Nos. 8–13): the Trio in G KV 496, the so-called “Kegelstatt Trio” in E<sup>b</sup> KV 498 for Piano, Clarinet and Viola; the Trios in B<sup>b</sup> KV 502, in E KV 542, in C KV 548 and G KV 564. Finally, the Appendix to this volume presents three heterogeneous, fragmentary trio movements in D minor, G and D, grouped together under their customary Köchel number 442 and including the completion work by Abbé Maximilian Stadler (= Appendix I, a.–c.), concluding with, alongside the first, interrupted version of the third movement of the E major Trio KV 542 (= Appendix II), two further fragments (= Appendices III and IV) of tiny dimensions: KV Appendix 52 (495<sup>a</sup>) and KV Appendix 51 (501<sup>a</sup>).

Even this short introductory overview reveals, in comparison with Mozart's piano sonatas, his sonatas for keyboard and violin, his keyboard Variations as occasional or *à la mode* compositions or his piano concertos, an obvious discontinuity, not only in the chronological placing within Mozart's complete works, but also – as this implies – in the development of the genre. It is in fact, by a long way, the “classical” piano trio that is the last genre to take on clear contours, developing only towards the end of the Vienna Classic period. The discontinuity detectable here with Mozart's work is at least equally pronounced in the case of Joseph Haydn: the first Haydn work recognised by himself as a piano trio was written “before 1766”, followed in “1769 (?)” by a *Divertimento per il Cembalo con Pariton e 2 Violini* [*Divertimento for the Harpsichord with Baryton and 2 Violins*], later re-worked as a piano trio; only in 1784 did the real production of piano trios begin, although this was then pursued continuously until 1795.<sup>1</sup>

<sup>1</sup> Cf. *Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis*, compiled by Anthony van Hoboken, Vol.

\*

The inclusion of the six Sonatas KV 10–15 (= Nos. 1–6) – Mozart dedicated them to the Queen of England “at her own request” and received in return 50 Guineas<sup>2</sup> – in the Piano Trio volume of the NMA may initially seem surprising: even in the sixth edition of the *Köchel Verzeichnis*<sup>3</sup> these works are described as Sonatas for “Keyboard and Violin or Flute (*Violoncello ad libitum*)”; the old Mozart Edition (AMA) consigned them without reflection to the work group Piano-Violin Sonatas.<sup>4</sup> In contrast, the NMA has quite deliberately placed KV 10–15 at the beginning of the Piano Trio volume; for one can indeed detect in these works the historical point at which the genres piano trio and the simple accompanied keyboard sonata begin to go different ways.<sup>5</sup>

KV 10–15 have not been preserved in autograph, but in what can probably be considered an authentic first printed edition of 1765; it is indicative that this exists in two divergent original editions. As far as the music text is concerned, the engraved scores (keyboard and violin) in both editions are identical; they even carry the same long dedication, which is reproduced in the

1, Mainz, 1957, Group XV, pp. 681ff., and Ruth Blume, *Studien zur Entwicklungsgeschichte des Klaviertrios im 18. Jahrhundert*, Phil. Diss., Kiel, 1962 (typewritten), pp. 208ff.; see there also a detailed evaluation of the genre “Piano Trio” in Mozart (pp. 154ff.); on the history of the genre cf. the recently published article *Trio. C. Klaviertrio*, in: MGG 13, cols. 692–97. – Finally, we mention the both critical and apologetic essay by Karl Marguerre, *Mozarts Klaviertrios*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1962, pp. 182–194.

<sup>2</sup> *Mozart. Briefe und Aufzeichnungen. Gesamtausgabe*, published by the Internationalen Stiftung Mozarteum Salzburg, compiled and elucidated by Wilhelm A. Bauer and Otto Erich Deutsch (= Bauer-Deutsch), 4 vols., Kassel etc., 1962/63; I, No. 93, p. 170, lines 10f., and No. 96, p. 184, lines 145f.

<sup>3</sup> Revised by Franz Giegling, Alexander Weinmann, Gerd Sievers, Wiesbaden, 1964 (=KV<sup>6</sup>).

<sup>4</sup> The only practical edition available at the moment (Basel, 1959, 2 vols.) has no qualms about publishing KV 10–15 as *6 Sonatas for Flute and Piano* – in a corresponding arrangement by Joseph Bopp.

<sup>5</sup> On this cf. Eduard Reeser in the Foreword to NMA VIII/23/Vol. 1, p. VIII, and the specialist literature quoted there in footnotes 15 and 16: E. Reeser, *De klaviersonate met vioolbegeleiding in het Parijsche muziekleven ten tijde van Mozart*, Rotterdam, 1939, as well as Wilhelm Fischer, *Mozarts Weg von der begleitenden Klaviersonate zur Kammermusik mit Klavier*, in: *Mozart-Jahrbuch 1956*, Salzburg, 1957, pp. 21–34.

*Kritischer Bericht* [Critical Report, available in German only] to the present volume.<sup>6</sup>

The essential difference, however, is already visible in the divergent formulations of the title. In one edition, several examples of which have been preserved, the title is as follows:

*Six / SONATES / pour le / CLAVECIN / qui peuvent se jouer avec / L'accompagnement de Violon, ou Flaute / Traversiere / Très humblement dédiées / A SA MAJESTÉ / CHARLOTTE / REINE de la GRANDE BRETAGNE / Composées par / I. G. WOLFGANG MOZART / Agé de huit Ans / Oeuvre III. / LONDON Printed for the Author and sold at his Lodgings / At M.<sup>r</sup> Williamson in Thrift Street Soho.<sup>7</sup>*

*[Six / SONATAS / for the / HARPSICORD / which can be played with / the accompaniment of the violin, or traverse flute / Most humbly dedicated / TO HER MAJESTY / CHARLOTTE / QUEEN of GREAT BRITAIN / Composed by / I. G. WOLFGANG MOZART / Aged eight years / Opus III. / LONDON Printed for the Author and sold at his Lodgings / At M.<sup>r</sup> Williamson in Thrift Street Soho.]*

The other edition changes this wording only enough to mention the extended instrumentation [...] *Traversiere et d'un Violoncelle* (cf. facsimile a. on p. XVI). And, in fact, both known copies of this edition<sup>8</sup> include a printed violoncello part; in the copy in the Queen's Music Library the separate printed violin is missing or, more precisely, was intentionally replaced by manuscript part in Leopold Mozart's hand – in which the performance directions are substantially better and more exact than those in the printed part. It is reasonable to suppose that the copy concerned is the (or one of the) dedicated copy/copies presented officially at the Royal Court (on this cf. the *Kritischer Bericht*), although it cannot be assumed automatically that the official version is the “real” authentic version; this assumption is contradicted, for example, by the facts that the printed version without violoncello is much more widely disseminated and that precisely this version is the one found in Mozart's estate.<sup>9</sup> A more detailed discussion of this matter, however, and of the

chronological relationship between the two printed versions is reserved for the *Kritischer Bericht*.

It was not considerations of this kind, however, – inasmuch as they can lead to a definite conclusion at all – that determined the decision to publish KV 10–15 in this volume; rather, it appeared sensible to present the works concerned in the richest of their available forms in terms of musical content and sonority. This richest form – in this case the printed edition with violoncello – endows the six Sonatas with the properties of an intermediate musical form. On the one hand, they are conceived as keyboard sonatas with *ad libitum* accompanying melody instrument (violin or flute) and therefore have a place in a line linking KV 6–9 and KV 26–31 – inasmuch as the addition of the violoncello part can be interpreted as a matter of chance in the sense of *ad libitum* practice and can at least plausibly be taken as such in the Opus nos. I, II and IV. On the other hand, it is precisely the fact that this customary form of performance was made “tangible” by the publication of a specially printed violoncello part which is in no way simply a primitive doubling of the keyboard bass that gives KV 10–15 special historical interest. The six sonatas mark the first step on the way from the *ad libitum* accompanied keyboard sonata to the later classical piano trio, a way outlined in this volume, as far as Mozart is concerned, with all the clarity one could wish for. From this point of view, the inclusion of the six numbers of Opus III, previously classified as Piano-Violin or Piano-Flute Sonatas, in the Piano Trio Volume of the NMA is quite justifiable.<sup>10</sup>

The historical development of this genre as we can trace it in Mozart does of course bypass some important stages: the gaps between KV 10–15 and KV 254 on the one hand and KV 254 and KV 496ff. on the other are authentic and not the result of the disappearance of works. Mozart's early trio compositions can thus equally well be classified as *ad libitum* works (which should not be misunderstood as a value judgement): they were for him, for whatever reasons, apparently of little interest until well into his mature years; with the six works of the years 1786–88, however, the genre became nothing less than an obligato, indeed a lonely first pinnacle in entire history of the “piano trio”. As has already been pointed out at the beginning, the same is true of Haydn's trio compositions, while, in contrast to these two figures, or, more precisely, building on their foundations, Beethoven claimed with his Opus 1 the inheritance of

<sup>6</sup> Cf. also *Mozart. Die Dokumente seines Lebens*, compiled and elucidated by O. E. Deutsch (NMA X/34), pp. 39f., and KV<sup>6</sup>, p. 13.

<sup>7</sup> Reproduced in: *Mozart und seine Welt in zeitgenössischen Bildern*, founded by Maximilian Zenger, presented by O. E. Deutsch (NMA X/32), p. 69, No. 126.

<sup>8</sup> The Queen's Music Library, London and Royal College of Music, London; furthermore, Dr. Cecil B. Oldman, London, possesses a copy which, while providing the separate violoncello part, makes use of the title quoted but without the mention of the extended instrumentation. (For further details cf. the *Kritischer Bericht* [Critical Report, available in German only].)

<sup>9</sup> Collection of Dr. h. c. Anthony van Hoboken, Ascona (without violin part).

<sup>10</sup> In order to make at the same time the works I–IV = KV 6–9, 10–15 and 26 to 31 accessible for practical purposes, the NMA text of these so-called *Jugendsonaten* [sonatas of his youth] by Mozart will appear in three separate books (BA 4755–4757).

this genre, which had just achieved its full classical blossoming.<sup>11</sup>

*Special remarks on KV 10–15:*

1. Contrary to the generally held opinion, there is hardly any room for doubt that the only instrument suitable for Mozart's early keyboard works and thus also for KV 10–15 is not the hammerflügel but rather the harpsichord. Although the first printed edition does not make any conclusive statements on this (*Clavecin*, see p. VIII above), the style of writing for the keyboard and the fact that dynamic marks are given only in the violin/flute and violoncello parts but not in the keyboard part, with one exception, however, which is equally peculiar and unique: in the first movement of KV 15 (pp. 48–51), all three parts are provided with dynamics, but without any accent or transitional dynamics (*crescendo*) – both of which are characteristic for pianoforte writing; instead, simple contrast dynamics suitable for a two-manual harpsichord appear. Where the present edition supplies dynamic marks in the keyboard part in analogy with the other parts or as free editorial additions (opening dynamics!), this is only in order to make a sensible rendition of the part on a modern piano possible as well.<sup>12</sup>

2. The possible *ad libitum* use of violin or flute for the upper part expressed in the title of the first printed edition should be exploited in modern practice. The upper part in its authentic form, however, is clearly written for violin (double-stops, low tessitura) and can therefore not be rendered playable for the flute without changes. The volume editors considered it advisable in this regard to consult Prof. Dr. Hans-Peter Schmitz, an experienced and recognised flautist. His remarks on the matter are printed here *in extenso*:

“If one wishes to play the Sonatas KV 10–15 with the flute, it should be borne in mind that these works were written at a time in which music practice conferred on the performer not only the right, but even the duty, to adapt any given written piece of music to suit his instrument, his individuality and his ability as well as the occasion in question (room, available instruments etc.).

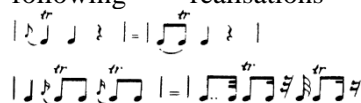
An adaptation of this kind means that one transposes notes below d' (flauto traverso) up an octave, possibly incorporating in the process preceding and succeeding notes; indeed, in view of the lack of overtones in the

first octave of the flute, the possibility must always be considered of transposing entire passages primarily written for violin, although a relevant factor here is whether a harpsichord or a piano is used.

The second part of the process is the adaptation of the various double-stop notations; here it is generally recommended that the upper note alone should be played, in certain cases prefixing a grace-note or arpeggio figure. The third point is that the late baroque performance practice still applicable in the works of Mozart's youth occasionally permits the exchange of parts; in our case, the flute player can then, if it pleases him, here and there take over the upper part of the keyboard part, while the harpsichordist or pianist plays the original flute part. Alone with the aim of achieving as wide a circulation as possible for the work, these Sonatas are written in such a way that they can be played on a harpsichord alone or else together with violin or flute and accompanying violoncello; this *ad libitum* characteristic in the instrumentation makes such an exchange of parts particularly justifiable and desirable. It is of course a matter of judgement for each player alone to decide whether to make use of this option.

Ideally, the flautist will read the music of the keyboard part (unless a second score is available), marking the exchange of parts clearly in pencil with arrows – in pencil because the particular pleasure in this form of music-making is precisely that one can constantly try out new possibilities.” (Here ends the quotation from Hans-Peter Schmitz.)

3. The triller should always begin with the upper auxiliary note, even if this is not explicitly indicated. If a trill appears in combination with a grace-note (= written-out upper auxiliary note), a slight prolongation of the upper auxiliary is recommended. In the special case of the first movement of KV 11 (= No. 2), the following realisations are recommended:

 but

4. In the Sonata KV 14 (= No. 5), the printed violoncello part exhibits remarkable divergences in two senses: the second movement is placed at the end and also bears the tempo indication *Molto Allegro* (instead of *Allegro*). It is difficult to decide whether this is a case more of carelessness than of intention; the fact is, however, that in the other Sonatas from Opus III the Menuett movements are always at the end, and that Leopold's manuscript violin part for KV 14 agrees in the order of the movements and the tempo indications with the printed version (i.e. *Allegro* – *Menuetto I, II*).

<sup>11</sup> It is without doubt significant in this context that Beethoven made a copy for his own study purposes of the contrapuntal Variation IV (third movement) of KV 496 (original: Beethoven Archive, Bonn), although this is undated.

<sup>12</sup> On this question cf. also E. Reeser, Foreword to NMA VIII/23/Vol. 1, p. XII.



The next work after the six Sonatas KV 10–15 is the Piano Trio Divertimento in B<sup>b</sup> KV 254 (= No. 7) from the middle of the Salzburg period (August 1776), described in the autograph,<sup>13</sup> missing since the end of WW II, as a *Divertimento à 3*.<sup>14</sup> Although, correctly, doubts have hardly ever been raised about this work's identity as a genuine piano trio, attention should at least be drawn to the unusual classification *Divertimento* in the title; Mozart normally termed the six great piano trios of his late period *Terzett* [*Trio*](in his handwritten work catalogue)<sup>15</sup>, and did the same with KV 496, whose autograph bears the heading *Sonata*. In the light of experience, one should not attach too much importance to authentic designations, for if Mozart speaks of these works in his letters, he simply writes “trio”; the same is true of the B<sup>b</sup> major Divertimento KV 254: “*then I played the concertos in C, in B<sup>b</sup> and E<sup>b</sup> [KV 246, 238, 271], and then my trio.*”<sup>16</sup> and “*They then accompanied Nannerl in your trio for piano in B<sup>b</sup> and this very very [sic] excellently.*”<sup>17</sup> It would be wise, however, to allocate KV 254 a similar place somewhere between the genres: seen from the standpoint of the late Mozart piano trio, it must be seen as a precursory form in every way, with very little real independence in the violoncello part; in terms of the Divertimento of that period, as we know it in e.g. KV 136–138 (125<sup>a-c</sup>) or KV 113, we see here an extremely borderline case in which the first signs of a turn towards the piano trio in its classical dimensions are already clearly manifest.<sup>18</sup>

<sup>13</sup> Formerly Prussian State Library, Berlin.

<sup>14</sup> Cf. KV<sup>6</sup>, p. 254, *Autograph*.

<sup>15</sup> *Verzeichniß aller meiner Werke vom Monath Febrario 1784 bis Monath ... 1 . . .* [Catalogue of all my works from the month of February 1784 to the month ... 1 . . .], facsimile edition with commentary by O. E. Deutsch, Wien-Leipzig-Zurich-London, 1938 and New York, 1956.

<sup>16</sup> Bauer-Deutsch II, No. 345 (from Mozart to his father, Munich, 6 October 1777), p. 40, lines 54–55.

<sup>17</sup> Bauer-Deutsch II, No. 410 (here the letter concerned is from Leopold to his wife and son, Salzburg, 26 January 1778), p. 242, lines 87–88.

<sup>18</sup> The *Klavierdivertimento* [Piano Divertimento] can be found as an independent genre which at the same time serves as an early form of the Piano Trio (cf. the MGG article quoted in footnote 1), e.g. in the early works of Joseph Haydn (Hoboken Group XIV, op. cit., pp. 669ff.), in which case the instrumentation is given as “*Piano, Violin, Bass and 2 Horns*” or “*Piano, Baryton and 2 Violins*” or “*Klavier, 2 Violinen and Violoncello*” and so forth – Only once, it appears, did Mozart at a later point concern himself, at least in experiments, with the opportunities in terms of form and compositional technique offered by these “genuine” *Klavierdivertimentos*: the autograph fragment of only 29 measures listed as KV Appendix 55 (387<sup>c</sup> = KV<sup>6</sup> 452<sup>b</sup>), for Piano (Cembalo), 2 Violins, 2 Horns and Bass was described, certainly wrongly, in the earlier editions of the *Köchel-Verzeichnis* as a fragment from a movement for a piano concerto; the term *chamber music movement* (as in KV<sup>6</sup>, p. 488) is much more accurate.

For the editing of KV 254, as already mentioned, the autograph was not available; nor was it possible to locate authentic or at least contemporary copies;<sup>19</sup> nevertheless, the first printed edition in parts, published between 1778 and 1782 in Paris by Madame Heina,<sup>20</sup> has proved to be thoroughly reliable and could be taken without hesitation as the main source.

KV 496 (= No. 8): Entered in Mozart's handwritten work catalogue under 8 July 1786 and mentioned, along with the Piano Quartet in G minor KV 478 and the Keyboard-Violin Sonata in E<sup>b</sup> KV 481, in a short letter of July 1786 to the father of his friend Gottfried von Jacquin,<sup>21</sup> the G major Trio is edited here from the autograph in a scholarly edition for the first time since the publication of the AMA. The autograph had been considered lost since 1882, re-appearing unexpectedly in private hands in Paris only in 1961;<sup>22</sup> special thanks are offered here to the present owner, whose family acquired the autograph in 1882, for his readiness in making available to the Editorial Board high-gloss photocopies with precise information about the occurrence of passages marked, by Mozart himself, in red (cf. facsimile on p. XVII). As has already been outlined elsewhere,<sup>23</sup> Mozart used two inks in these particularly well-preserved autographs: one of a sepia colour and one red.<sup>24</sup> This fact, and also the heading *Sonata* (cf. the left column of p. X) caused Alfred Einstein to conjecture that “*the original basis of this trio, as in [KV] 564, could have been a sonata for keyboard*”.<sup>25</sup> This hypothesis was refuted at an early stage by Karl Marguerre,<sup>26</sup> who, without knowledge of the autograph, then believed lost, examined only the copy already referred to. In the process, he also drew attention, certainly correctly, to the normal sequence of

<sup>19</sup> Cf. *Mozart. Die Dokumente seines Lebens*, p. 221, 14 September 1785: no trace has been found of the copies of a Piano Trio by Mozart announced by Johann Traeg – Deutsch was surely right in linking this with KV 254 – in the *Wiener Zeitung* (Vienna) on this date.

<sup>20</sup> Regarding the contested dating of this print cf. the *Kritischer Bericht*. [Critical Report, available in German only]

<sup>21</sup> Bauer-Deutsch III, No. 966, p. 554.

<sup>22</sup> Cf. Wolfgang Rehm, *Miscellanea Mozartiana II*, in: *Festschrift Otto Erich Deutsch zum 80. Geburtstag*, edd. Jan LaRue, Walter Gerstenberg, Wolfgang Rehm, Kassel etc., 1963, pp. 153f.

<sup>23</sup> Cf. Rehm, op. cit.

<sup>24</sup> The best source before the re-appearance of the autograph of KV 496 was a copy, once in the possession of Otto Jahn and made from the autograph (State Library Berlin – Prussian Cultural Heritage, signature *Mus. Ms. 15 520*), which follows the original in making use of two colours (red and black).

<sup>25</sup> Cf. the third edition of the *Köchel-Verzeichnis*, revised by Einstein, Leipzig, 1937 (= KV<sup>3</sup>), p. 630.

<sup>26</sup> *Zwei Abschriften Mozartscher Werke*, in: *Die Musikforschung XIII*, 1960, pp. 57–60.

stages in Mozart's writing out of his works; his argumentation has been confirmed emphatically by the once more available autograph.

KV 498 (= No. 9): The E<sup>b</sup> major Trio for Piano, Clarinet and Viola was supposedly, according to an unattested anecdote, composed during a skittles evening – from which the nick-name “Kegelstatt Trio” [“Bowling Alley Trio”] is derived. In chronological proximity – the “Kegelstatt Trio” is entered in his handwritten catalogue under 5 August – we find the twelve Wind Duos KV 487 (496<sup>a</sup>), whose autograph bears Mozart's note *Vienna 27<sup>th</sup> July 1786 amongst the skittles*; it is therefore quite possible that the anecdote weaves different true stories together, so that it is not possible to rule out finally the possibility that at least a part of the work on the Trio KV 498 may have taken place during one of these special meetings of Mozart's circle of friends. According to another tradition, this work, just like the Piano Sonata in F for four hands KV 497 and some other compositions of this time, was written for his friends, the family Jacquin; in this particular case it was written for the daughter of the house, Franziska, who was one of Mozart's keyboard pupils.<sup>27</sup> The Trio was certainly performed in Jacquin's house with Mozart on the viola and Anton Stadler on the clarinet.

The autograph (Bibliothèque nationale, Paris, Département de la Musique; formerly Bibliothèque du Conservatoire de Musique) displayed only scattered and inconsistent dynamic marks, so it was necessary in editing to consult the parts edition published by Artaria & Co. in Vienna in 1788. In the first movement in particular, but also in some measures in the Finale, the dynamics were adopted, albeit with some reservations, from this first edition and printed in italics. Otherwise, this first printed edition departs in other aspects as well from the autograph: it was published for violin instead of clarinet – with the remark *La parte del Violino si può eseguire anche con un Clarinetto* [The violin part can also be performed on a clarinet], with the result that the violin part had to undergo appropriate changes or re-arrangement wherever the original clarinet part went below g.<sup>28</sup> One divergence between the autograph and the first printed edition deserves special attention: in the measures 97, 148 and 152 of the *Menuetto*, the printed violin part “improves” or smooths out the – possibly humorously intended (?) – harsh readings in the original. As the autograph is absolutely

unambiguous in precisely the passages in question, however, our edition follows the original in the measures concerned, rendering the printed version as an *ossia* in small print above.

There is hardly any way of deciding whether the Artaria print should be considered authentic. It seems most unlikely that it was prepared under Mozart's watchful eye, or even that he was involved in the proof-reading, but at the same time it has sensible variants, such as in measure 30 (violin = clarinet) and in measures 60–62 (piano) of the first movement, in measure 53 (piano) in the second movement, or in measure 185 of the Finale (violin = clarinet and also viola); these have been distinguished as additions in the present edition (in small print or as footnotes). In the last case mentioned, (Finale, measure 185) the divergence (autograph: whole measure rest in clarinet and viola; first print: quarter-note e<sup>b</sup> and e<sup>b</sup> followed by rests respectively) is due to the fact that Mozart composed the coda, measures 176–184, only after the completion of the composition and on a page of its own (10<sup>r</sup> of the autograph, the Finale ends with 9<sup>v</sup>); in the process, Mozart forgot to add the connecting measure 185 to the clarinet and viola parts.

KV 502 (= No. 10): The autograph of the second B<sup>b</sup> major Trio (recorded in the handwritten work catalogue on 18 November 1786) belongs to the lost possessions of the former Prussian State Library, Berlin; unfortunately, all that is left of this is a single page with the final measures of the first movement and a photocopy of the beginning of the second movement.<sup>29</sup> For editing purposes, therefore, the first printed parts edition published by Artaria (Vienna, 1788) had to be taken as the main source. The information conveyed by the autograph page was however extremely useful to the editors, particularly for the first movement (articulation), but also for the second movement (articulation and dynamics). One substantial problem in the second movement could not be solved, however, with the help either of the single page or any other source: although the local dynamics have in most cases been marked carefully from measure to measure, even if they are not always easy to interpret, Mozart seems, even in the lost autograph, generally to have omitted dynamic indications for the individual structural parts or sections. The absence of such structural dynamics, especially in the later chamber music with piano and also in the following trios – with the sole exception of KV 542 – may be a sign that these works, as we know more or less certainly to be the case with KV 496 and KV 498, were intended by Mozart for private performance in the houses of his closest friends. In the particular case of KV 502, the volume editors could not bring

<sup>27</sup> Cf. Caroline Pichler, *Denkwürdigkeiten aus Alt-Österreich*, Vol. I, p. 180.

<sup>28</sup> For reasons of performance practice, our edition presents in the accompanying *Violino (Flauto) / Clarinetto* part, besides the authentic Clarinet part, the violin adaptation as well, in which the factors outlined above in connection with the first printed edition are taken into consideration; the articulation marks placed so arbitrarily in the first printed edition have been ignored, however, in favour of those in the original clarinet part.

<sup>29</sup> Ludwig Schiedermair, *W. A. Mozarts Handschrift in zeitlich geordneten Nachbildungen*, Leipzig, 1919, Plate 54.

themselves simply to add the structural dynamics as they thought best, as there are certainly good reasons for differing opinions on this; a filling of these “gaps” must therefore be left to the musical understanding and experience of the individual players.

KV 542 (= No. 11): The autograph of this work again belongs to those lost possessions of the former Prussian State Library in Berlin already frequently referred to; it has, however, fortunately been preserved, so to speak, in an excellent facsimile edition.<sup>30</sup> It was therefore possible to dispense with the consultation of secondary sources, especially in view of Mozart’s unambiguous notation throughout. This piano trio was possibly written for Michael Puchberg, Masonic brother, friend and helper in financial need. Mozart wrote as follows to Puchberg before 17 June 1788: “*P.S. When will we make a little music at your place again? – I have written a new trio! –*”,<sup>31</sup> which can only be a reference to KV 542 (handwritten catalogue: 22 June 1788). This could also be the trio mentioned in the letter of 2 August 1788<sup>32</sup> to Nannerl and which she was to play for Michael Haydn and others;<sup>33</sup> in the later course of events, however, some confusion grew up around the so-called “Puchberg Trio”, for the later literature tended to apply this title to the String Trio Divertimento in E<sup>b</sup> KV 563 (handwritten catalogue: 27 September 1788). The latter view could at best be supported by one passage from a Mozart letter of 16 April 1789 to Constanze from Dresden, where he reported on a private quartet evening: “*we had arranged a quartet at our place in l’hotel de Boulogne [recte: Pologne]. – we put it on in the chapel with Antoine Tayber |: who, as you know, is organist here :| and with Mr. Kraft |: violoncellist to Prince Esterhazy :| who is here with his son; during this little recital I had the trio played which I had written for Mr. von Puchberg, – it was executed so thoroughly audibly*”,<sup>34</sup> This formulation is not completely unambiguous, and, if one chooses to maintain that an inn would not normally have had a keyboard instrument available, one would have to conclude that only music for strings was performed that evening, so that the “trio which I had written for

*Mr. von Puchberg*” could then only have been the Divertimento KV 563.<sup>35</sup> It therefore remains unclear whether there were one or two “Puchberg Trios”. – As Alfred Einstein has already stated emphatically on a number of occasions,<sup>36</sup> the Finale of Mozart’s E major Trio was not composed at the first attempt: the autograph contains, immediately before the definitive version, an “*Anlauf*” [“*run-up*”] (Einstein) at a relatively advanced stage; this is published complete for the first time in Appendix II of the present volume.

KV 548 (= No. 12): The autograph of this Trio, entered in the handwritten catalogue under the date 14 July 1788, is in the possession of the State and Municipal Library, St. Petersburg (M. E. Saltykow-Schtschedrin Library) and was of decisive importance in preparing this edition. There are no authentic records concerning the origin, intention and possible performance of the work, unless one chooses to admit the letter passage mentioned above in the context of KV 542. There are no special editorial problems to be discussed; it should only be pointed out that Mozart provided only very sparse dynamics for the final movement, but this is structurally so obvious that the volume editors believed they could permit themselves some cautious additions.

KV 564 (= No. 13): From the lost (partial) autographs (from the former Prussian State Library, Berlin), photocopies originally in the estate of Kurt Soldan and now in the possession of Edition Peters (Leipzig) have been preserved; these are, with the exception of the missing score page 14, complete and have been made available for the present edition thanks to the amicable mediation of Professor Wilhelm Weismann. From the photographs it is clear that the keyboard part is in the hand of a copyist (with occasional corrections by Mozart), while Mozart himself added the violin and violoncello lines above and below this, as was his practice in the autographs of the other piano trios.<sup>37</sup> Besides this, we still have today fragments of an autograph keyboard part, again only in photocopy or facsimile,<sup>38</sup> which have of course also been consulted. The gap resulting from the missing page in the manuscript score was filled in the present edition from the first printed parts edition (Stephen Storace, London, 1789, *Collection of Original Harpsichord Music*, Vol. 2, No. 5). The existence of the autograph

<sup>30</sup> Munich, 1921 (published by Drei Masken).

<sup>31</sup> Bauer-Deutsch IV, No. 1077, p. 67, lines 48–50.

<sup>32</sup> Bauer-Deutsch IV, No. 1082, pp. 71f.

<sup>33</sup> At best, the slightly later C major Trio KV 548 could also be taken into consideration here. This appears somewhat improbable for reasons of timing, however, since it was entered in his handwritten catalogue on 14 July 1788, casting doubt on whether Mozart could really have expected Nannerl to have the copies of the “*latest piano pieces*” intended for her (line 5 of the letter quoted in footnote 32) in her hands by the beginning of August, quite apart from the fact that, as a “presentation piece”, KV 542 with its greater weight would in any case have been much more suitable than KV 548.

<sup>34</sup> Bauer-Deutsch IV, No. 1094, pp. 82f., lines 19–24.

<sup>35</sup> The notion that Mozart played the Piano Trio KV 542 at the Dresden Court on 14 April 1789 (as e.g. in KV<sup>6</sup>, p. 615, *Anmerkung*), can only be the result of a misunderstanding of the letter of 16 April 1789 just quoted, in which there is also mention of a musical evening on the same date.

<sup>36</sup> KV<sup>3</sup>, p. XL, and *Mozart. Sein Charakter, sein Werk*, Stockholm, 1947, p. 198.


<sup>37</sup> Only in the so-called “Kegelstatt Trio” [“Bowling Alley Trio”] KV 498 is the piano – simultaneously the bass instrument – notated at the bottom.


<sup>38</sup> More detailed references in the *Kritischer Bericht*.



keyboard part – and a misunderstanding of its character as an instrumental part – had previously led to the conclusion<sup>39</sup> that Mozart's Trio KV 564 was originally a sonata for solo keyboard, transformed only at a later date (1788) into a trio. More recently, however, Wilhelm Weismann and later, with a somewhat independent view, Karl Marguerre subjected this earlier view to critical examination;<sup>40</sup> according to Weismann, the G major Trio KV 564 does in fact represent a re-working of an earlier composition, possibly dating back to the Mannheim years (?), but the original form was not a keyboard sonata, but rather a keyboard-violin sonata. Marguerre, on the other hand, comes to the following conclusion: “*The Trio was created in 1788 in the form in which it has come down to us; Mozart initially wrote it out in parts, however, because it had to be ‘put on’ immediately (reminding us of the Strinasacchi Sonata). Someone must have mislaid the string parts, and, instead of writing them out complete from memory, Mozart found it more convenient at this point to go to the trouble of writing a score, to which purpose he had the keyboard part copied out.*” The volume editors were finally persuaded that the evidence of the sources allows no doubt of any kind to be cast on the trio as the original form of the work (thus sharing Marguerre's opinion): the sequence of events must have been that Mozart, for reasons unknown, composed only the keyboard part of the trio – and this in great haste – so that the part was available for practising the exacting passages; only after this, and on the basis of the keyboard part (or a corrected intermediate copy), was the score finally put together, displaying the caligraphic features described above; i.e. the pre-existent keyboard part was copied with improvements, while, as the final stage in the work process, Mozart composed the two string parts to supplement this.<sup>41</sup>

*Particular Remarks:* 1. In measures 13–14 of Variation II in the second movement, the autograph keyboard part and the partially autograph score concur in the whole-measure rests in the upper stave of the keyboard part; the filling-out of these measures in the form

familiar today  appears for the first time in an early print by Artaria (1790) and is to be rejected as neither authentic nor musically necessary. This same passage, however, is not left without

“improvement” in the first printed edition (Storace, 1789) either; there the text is: 

2. Second movement, Variation IV: The pianist will find the “wrong”-sounding fourths (g' + c'' and d'' + g'' respectively) strange in measures 10 and 12 (on both occasions the 1st eighth-note). They are however not only the authentic, but, in terms of the rules of composition, also the only correct reading.<sup>42</sup> A urgent warning must be spoken against the both widely disseminated and incorrect reading of e' + c'' and h' + g'' respectively (i.e. sixths instead of fourths).

3. Third movement: Surpassing even the sparsity in the final movement of KV 548, Mozart has refrained here completely from dynamic marks; even the extant early printed editions leave it in this state. The marks supplied in the NMA are therefore to be understood in all cases as suggestions by the volume editors.

\*

KV 442 (= Appendix I, a.–c.): The three fragmentary trio movements grouped together under the traditional Köchel number 442 are presented in the NMA – although only in the Appendix – in the traditional form, i.e. with the completion work by Abbé Maximilian Stadler (they had already been published thus as a “complete piano trio” by Johann André, Offenbach, in 1797) in order that they may be, to at least a limited extent, playable. This is also the reason why the additions by Stadler, who notated his additions directly in Mozart's autograph (first and third movement: German State Library, Berlin, second movement: City Library, Vienna) has not been distinguished by small type but by square brackets and corresponding marks in the music text.

Although the following facts are already familiar from the literature, it may not be superfluous to repeat them emphatically here: the music concerned is in no sense the fragment of a keyboard trio in three movements, but rather three trio movements left unfinished by Mozart and without an interrelationship of any kind. We must be no less energetic in contradicting the common view that these three individual movements “*may [...] indeed have originated at roughly the same time*”.<sup>43</sup> This is undoubtedly not the case, at least as far as the 6/8 movement (c.) is concerned,<sup>44</sup> and it would certainly have been more appropriate to have given each a separate Köchel number. The traditional dating is 1783, which in any case – here thinking not only of an interpretation of Mozart's handwriting – is on the whole probably too early. The *terminus ante quem non*

<sup>39</sup> For the first time in Otto Jahn, *W. A. Mozart*, Part IV, Leipzig, 1/1859, p. 42, and perpetuated down to Einstein, *Mozart. Sein Charakter, sein Werk*, p. 340.

<sup>40</sup> Weismann, *Zur Urfassung von Mozarts Klaviertrio KV 564*, in: *Deutsches Jahrbuch der Musikwissenschaft für 1958*, ed. Walther Vetter, Leipzig, 1959, pp. 35–40; Marguerre, *Mozarts Klaviertrios*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1962, p. 192.

<sup>41</sup> A comprehensive discussion of this matter is left to the *Kritischer Bericht*.

<sup>42</sup> Cf. also the facsimile of the autograph piano part, p. XIX.

<sup>43</sup> KV<sup>3</sup>, p. 563, *Anmerkung*, and KV<sup>6</sup>, p. 477, *Anmerkung*.

<sup>44</sup> A similar conclusion is reached by Marguerre (*Mozarts Klaviertrios*, op. cit., p. 194).



may in fact be around 1785. This approximate dating is supported by the observation that the D major fragment (a.) exhibits a remarkably strong affinity with the D major Piano Concerto KV 466 (first piano solo in the first movement), in the same way as, in its turn and hardly to be missed by the attentive ear, the episodic passage of measures 141–149 in the G major Fragment (b.) – *Tempo di Menuetto*: the latter is perhaps more a middle movement than a gentle Finale (?) – anticipates the second theme in the first movement (measures 147ff.) of the C minor Piano Concerto KV 491. These two fragmentary movements may thus indeed take their place rather at the beginning of the Vienna series of trios (around 1785/86), which is more probable than the idea that two hesitant essays in a previously almost unexplored genre were made in 1783 (or even earlier)<sup>45</sup> and simply “deposited” in isolation, only to be taken up again a considerable time later. – The third fragment (c.), which takes on the least plausible role imaginable as a final movement in Stadler’s “piano trio” (it is really a typical “first” movement!), is probably the one that has been most gravely misrecognised in every sense in the past. It is one of the greatest fragments of Mozartian chamber music that has come down to us, great even as completed by Stadler, and it is at the same time very probably also the last, the latest, documentation in any form of Mozart’s creative work with the piano trio. The handwriting points to 1788 – if not even later – and the masterly composition itself, with its obvious and hardly coincidental parallels to the first movement of the String Quintet in E<sup>b</sup> KV 614, leaves almost no doubt that the series of piano trios was meant to be extended beyond KV 564.

KV Appendix 52 (495<sup>a</sup>) and KV Appendix 51 (501<sup>a</sup>) (= Appendices III and IV): The autographs of these two short trio fragments are in the possession of the International Mozart Foundation, Salzburg. Since Einstein (KV<sup>3</sup>), the supposed dating of both fragments has been the year 1786,<sup>46</sup> based on the idea that G major was a rejected beginning for the G major Trio KV 496 and, similarly, the B<sup>b</sup> major fragment an immediate precursor of the Trio in B<sup>b</sup> KV 502. In view of these hypothetical relationships, it has to be asked why the G major fragment could not equally well be linked to the second, later G major Trio KV 564 from the year 1788. In fact, a dating of this kind would accord much better with the surface details of the autograph, which displays all the characteristics of Mozart’s handwriting in its final stages. Drawing once again on the caligraphic evidence, it seems on the other hand hardly credible that both fragments date from one and the same year. Even if one takes into account that

the B<sup>b</sup> major fragment was obviously written with a newly-sharpened pen – a circumstance which can sometimes modify the superficial appearance of the writing to an astonishing degree – one would nevertheless conclude that it is to be dated earlier than the other fragment.<sup>47</sup> Such considerations, however, do not provide adequately secure evidence for a new dating, so that the traditional dating – 1786 – has been retained despite all reservations.

\*

Regarding the editorial technique, please refer to the relevant remarks on page VI. In keeping with the usual practice as followed to date in the NMA volumes with chamber music for piano and strings or wind instruments, the staves *Violino* (*Flauto traverso*) or *Violino* or *Clarinetto in Si b/B* and *Violoncello* or *Viola* in the present volume are in small print throughout; editorial additions in these two staves have been distinguished typographically in the customary manner (cf. p. VI). In contrast to the score, the separate parts supplied along with this volume do not distinguish editorial additions and making-up as such.

Before joint examination and revision, the pieces were collated from the sources as follows: Nos. 7 and 13 by Wolfgang Plath, Nos. 1–6, 8–12 and the Appendix by Wolfgang Rehm.

\*

For making source material available, for information and valuable advice regarding the editing work on the present volume, sincere thanks are offered here both to the archives and libraries mentioned in the *Kritischer Bericht* and to the following persons: Dr. Ruth Blume (Kassel); Franz Beyer (Munich); Prof. Dr. h. c. Otto Erich Deutsch (Vienna), Vladimir Fédorov (Paris); Karl Heinz Füssl (Vienna); Music Director Ernst Hess (Egg, Switzerland); Dr. h. c. Anthony van Hoboken (Ascona); Superintendent A. Hyatt King (London); Dr. Karl-Heinz Köhler (Berlin); H. C. Robbins Landon (Buggiano-Vienna); Prof. Dr. Karl Marguerre (Darmstadt); Prof. Dr. Iwan Martynoff (Moscow); Prof. Dr. Hans-Peter Schmitz (Berlin); Dr. Alan Tyson (London); Prof. Dr. Wilhelm Weismann (Leipzig) and to the sadly deceased first Chief Editor of the *New Mozart Edition*, Dr. Ernst Fritz Schmid.

Wolfgang Plath • Wolfgang Rehm  
Augsburg and Kassel, November, 1965

Postscript 1984


<sup>47</sup> To prevent any misunderstanding: this fragment also originated during the Vienna years; a possible putting back of the date to perhaps somewhere close to the B<sup>b</sup> major Divertimento KV 254 – an appealing thought in view of certain musical relationships! – is completely out of the question.

<sup>45</sup> According to Marguerre, op. cit., p. 194.

<sup>46</sup> Mena Blaschitz, *Die Salzburger Mozartfragmente*, Phil. Diss., Bonn, 1926, assumed for KV Appendix 52 (495<sup>a</sup>) the year 1781 (!), for KV Appendix 51 (501<sup>a</sup>) the year 1786.

The autographs for KV 254 (= No. 7), KV 502 (= No. 10), KV 542 (= No. 11) and the (partial) autographs for KV 564 (= No. 13), included amongst the possessions of the former Prussian State Library which went missing in 1945, are today kept in the Biblioteka Jagiellońska Kraków and have been accessible once again since 1979/1980. For the editing of No. 11 and No. 13 in 1966, a facsimile edition made from the autograph (KV 542) and photocopies of the (partial) autographs (KV 564) were available, while No. 7 (KV 254) and No. 10 (KV 502) had to be edited from secondary sources. Editorial changes in the text of the NMA resulting from the renewed access to the autographs have been detailed as a matter of principle only in the *Kritischer Bericht*,<sup>48</sup> but the most far-reaching changes can at least be listed in tabular form in this Addendum:

#### KV 254 (= No. 7)

P. 56, mm. 11 and 13 (and similarly p. 61, mm. 144 and 146), violin: read in both cases  instead of



P. 59, m. 98, keyboard l.h.: the c" in the chord on the 1st quarter-note is eliminated (cf. also *Kritischer Bericht*)

P. 63, mm. 212 and 213, violoncello: Mozart notates 1st quarter-note as  $\underline{B}^b$  (sic) instead of  $B^b$

P. 66, m. 18, violin and keyboard l.h.: place "tr" on the eighth-note  $e^{bm}$  and c' (middle voice) on the 3rd quarter-note

P. 73, mm. 127/128, violin: place tie between  $b^{b1}$ – $b^{b1}$

P. 73, m. 135, keyboard r.h.: place "tr" on 2nd quarter-note

P. 74, m. 154, keyboard l.h.: read 1st quarter-note  $e^{b1} + b^{b1} + c''$  instead of  $e^{b1} + c''$

P. 77, m. 254, keyboard r.h.: read 3rd quarter-note  $c'' + e^{bm} + f'' + a''$  instead of  $c'' + f'' + a''$

#### KV 502 (= No. 10)

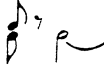
P. 129, m. 5, keyboard r.h.: grace-note  $f''$  to 3rd quarter-note ( $e^{bm}$ ) eliminated

P. 136, m. 117, keyboard l.h.: 1st quarter-note read  $f + a + c' + e^{b1}$  instead of  $f + a + c'$

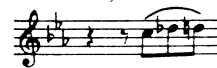
P. 138, m. 149, keyboard l.h.: 1st quarter-note read  $F + A$  instead of  $A$  (but cf. m. 34: in the autograph as engraved in the NMA)

P. 142, m. 21, keyboard r.h.: place turn on 4th eighth-note (instead of between 4th and 5th eighth-notes)


P. 142, m. 32, keyboard l.h.: the bass entry ( $B^b$ ) is obviously intended at the 2nd quarter-note (cf.

*Kritischer Bericht*), so that one should read 

P. 144, m. 60, violin: possibly intended is




(cf. *Kritischer Bericht*)

P. 146, m. 91, keyboard r.h.: place  between penultimate and ultimate note ( $f'-b'$ )

P. 147, m. 97, keyboard l.h.: read 1st quarter-note



instead of 

P. 147, m. 100, keyboard r.h.: read im 1st quarter-note  $g + b^b + e^{b1}$  instead of  $g + e^{b1}$

P. 147, m. 104, keyboard r.h.: place turn on the third-last eighth-note ( $e^{b1}$ )

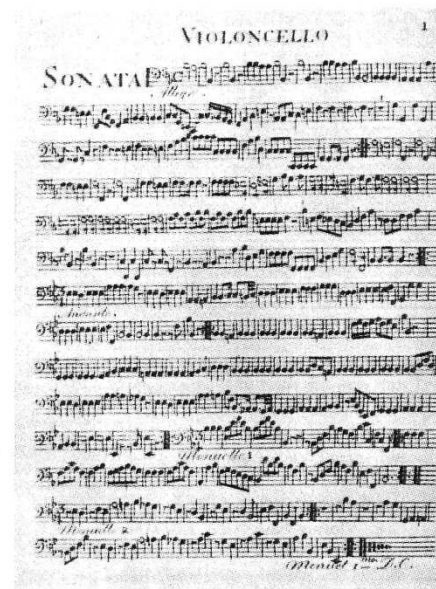
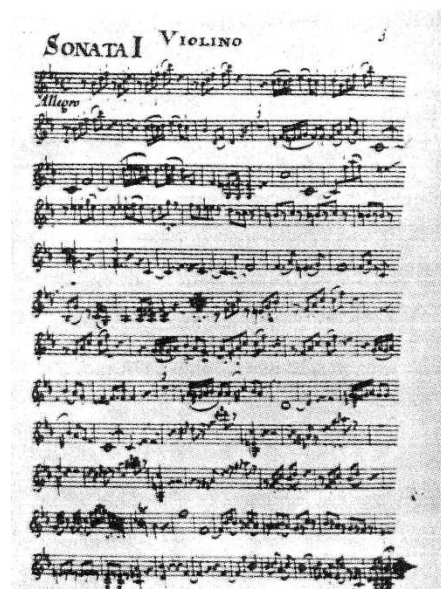
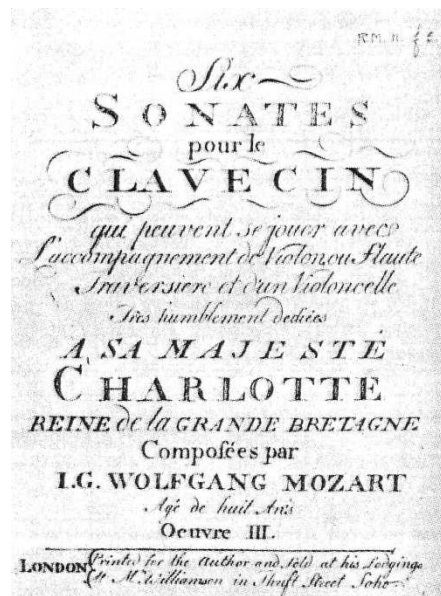
P. 154, m. 133, keyboard l.h.: read 1st quarter-note ( $F$ ) with lower octave

P. 159, m. 236, keyboard r.h.: read penultimate eighth-note  $c$  instead of  $e^b$

P. 159, m. 237, keyboard r.h.: read 1st eighth-note  $e^b$  instead of  $c$

Translation: William Buchanan

<sup>48</sup> Simple errors in type-setting or engraving in the text of the first edition of 1966 were, however, eliminated in this second edition.



Facs. 1-4: Sonatas KV 10–15 = Nos. 1–6: **a.** Title page of the first printed edition. Copy in Queen's Music Library, London. – **b.** Page 1 of the first printed edition (KV 10). Cf. pages 2–3, measures 1–21. – **c.** Page 1 of the violin part written by Leopold Mozart and included with the copy of the first printed edition (KV 10) already referred to. Cf. pages 2–6. – **d.** Page 1 of the violoncello part included with the first printed edition (KV 10) (copy in Queen's Music Library, London). Cf. pages 2–11.





Facs. 5: Trio (Sonata) in G KV 496 = No. 8: folio 1<sup>r</sup> of the autograph in private ownership in Paris. Cf. pages 78–79, measures 1–27. The sections written in red ink in the original have been encircled.





Facs. 6: Trio in C KV 548 = No. 12: folio 1<sup>r</sup> of the autograph in the possession of the State and Municipal Library, St. Petersburg. Cf. pages 188–189, measures 1–22.





Facs. 7: Trio in G KV 564 = No. 13: folio 1<sup>r</sup> of the partial autograph in the Biblioteka Jagiellońska Kraków in a photocopy in the possession of Edition Peters, Leipzig. Cf. pages 212–213, measures 1–20.



Facs. 8: Trio in G KV 564 = No. 13: a page from the fragment autograph keyboard part in the Biblioteka Jagiellońska Kraków in a photocopy in the possession of Edition Peters, Leipzig. Cf. pages 221–224, Var. II, measure 9–Var. VI, measure 10.



Facs. 9: Fragmentary trio composition in D KV 442/c. = Appendix I c.: folio 1<sup>r</sup> [= 8<sup>r</sup> in the continuous foliation] in the autograph kept in the German State Library, Berlin. Cf. pages 256–257, measures 1–29.



Facs. 10: Fragmentary trio composition in D KV 442/c. = Appendix I, c.: folio 3<sup>v</sup> [= 10<sup>v</sup> in the continuous foliation] in the autograph. Cf. pages 262–265, measures 125–187. The first nine measures of the keyboard part are in Mozart's hand; the rest was completed by Maximilian Stadler.