

# WOLFGANG AMADEUS MOZART

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WOLFGANG AMADEUS MOZART

## The Complete Works

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\* 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:

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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 "[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

When Leopold Mozart, soon after arriving in Paris on with his family on 18 November 1763, called to pay his respects to Baron Friedrich Melchior von Grimm, he had nothing more to show as compositions by his seven-year-old son than the few keyboard pieces which he had mostly notated himself in the notebook kept for his daughter Nannerl.<sup>1</sup> Hardly two months later, however, he was in a position to report with due pride, in a letter of 1 February 1764 to the wife of his friend Lorenz Hagenauer in Salzburg, that “Now 4 Sonatas by Monsieur Wolfgang Mozart are at the engravers. Just imagine the uproar that these Sonatas are going to cause in the world when the title page announces that this is the work of a child of seven”.<sup>2</sup> Grimm had already documented in the *Correspondance littéraire* of 1 December 1763 not only Wolfgang’s improvisatory genius –

*“ce qui est incroyable, c’est de le voir jouer de tête pendant une heure de suite, et là s’abandonner à l’inspiration de son génie et à une foule d’idées ravissantes qu’il sait encore faire succéder les unes aux autres avec goût et sans confusion. Le maître de chapelle le plus consommé ne saurait être plus profond que lui dans la science de l’harmonie et des modulations qu’il sait conduire par les routes les moins connues, mais toujours exactes.”*<sup>3</sup>

*“the unbelievable thing is to see him playing out of his head continuously for a whole hour, abandoning himself in the process to the inspiration of his genius and to a multitude of ravishing ideas which he is nevertheless able to cause to succeed one another with taste and without confusion. The most consummate music director cannot be more profound than he is in the knowledge of harmony and of modulations, which he is able to lead by the least well-known of paths, but always precisely.”*

– but also his astonishing compositional abilities: *“il écrit et compose avec une facilité merveilleuse, sans avoir besoin d’approcher du clavecin et de chercher ses accords”*<sup>4</sup>

*“he writes and composes with a marvellous facility, without needing to go to the harpsichord and search for his chords”*].

In the composition of the four Sonatas mentioned (KV 6–9), some earlier keyboard pieces from Nannerl’s notebook were initially used. Although these are preserved only in Leopold’s handwriting (it is not clear whether these are copies from now lost autographs or jottings made listening to Wolfgang’s keyboard improvisations), in four cases at least the father expressly attributes them to the son and supplies a date. Amongst the oldest items is the second Menuett from KV 6, composed on 16 July 1762;<sup>5</sup> the first version of the second movement of this Sonata was written on 14 October 1763 in Brussels,<sup>6</sup> the first movement of KV 8 on 21 November 1763 in Paris,<sup>7</sup> and the first Menuett of KV 7 on 30 November 1763, likewise in Paris.<sup>8</sup> For the second movement and the first Menuett from KV 6, on the other hand,<sup>9</sup> the notebook offers neither pointers to Wolfgang’s authorship nor any date; they are, furthermore, not included in the musical supplement to Nissen’s Mozart biography of 1828, which contains all the dated compositions by Wolfgang which we know from Nannerl’s notebook. At the same time, one can only wonder that no use as material for sonatas was found for the only two pieces in Nannerl’s notebook which definitely display Wolfgang’s handwriting, as Wolfgang Plath has ascertained<sup>10</sup> (KV 5<sup>a</sup> and 5<sup>b</sup>)<sup>11</sup>, for the hypothesis proposed by Théodore de Wyzewa and Georges de Saint-Foix, that KV 5<sup>a</sup> was originally intended as the Finale of KV 6,<sup>12</sup> does not seem very plausible; it seems to have more of the character of a first movement. Finally, as far as the other movements of the four Sonatas are concerned, we must assume that they were written in December 1763 and January 1764.

<sup>1</sup> The so-called “Nannerl Notebook”, presently in the care of the International Mozart Foundation, Salzburg bears the following title, written by Leopold Mozart on the front page: *Pour le Clavecin. ce Livre appartient à Mademoiselle Marie Anna Mozart 1759. [For the Harpsichord. This book belongs to Mademoiselle Marie Anna Mozart, 1759.]* Cf. the new edition by Erich Valentin, Munich, 1956.

<sup>2</sup> Mozart. *Briefe und Aufzeichnungen. Gesamtausgabe*, published by the International Mozart Foundation, Salzburg, compiled and elucidated by Wilhelm A. Bauer and Otto Erich Deutsch (= Bauer-Deutsch), 4 volumes, Kassel etc., 1962; vol. I, No. 80, p. 126, lines 155–157

<sup>3</sup> Mozart – *Die Dokumente seines Lebens*, compiled and elucidated by Otto Erich Deutsch (*Neue Mozart-Ausgabe* X/34), p. 27–28.

<sup>4</sup> Mozart – *Die Dokumente seines Lebens*, p. 28.

<sup>5</sup> Edward J. Dent and Erich Valentin, *Der früheste Mozart*, ed. in collaboration with H. J. Laufer of the Deutsche Mozart-Gesellschaft, Munich, 1956, p. 54.

<sup>6</sup> E. J. Dent and E. Valentin, op. cit., pp. 48ff.

<sup>7</sup> E. J. Dent and E. Valentin, op. cit., pp. 56ff.

<sup>8</sup> E. J. Dent and E. Valentin, op. cit., p. 55.

<sup>9</sup> E. J. Dent and E. Valentin, op. cit., pp. 52f. and p. 54.

<sup>10</sup> Wolfgang Plath, *Beiträge zur Mozart-Autographie. I. Die Handschrift Leopold Mozarts*, in: *Mozart-Jahrbuch 1960–1961*, Salzburg, 1962, p. 87.

<sup>11</sup> KV 5<sup>b</sup> is known to us only in a facsimile of the autograph, printed in Max Glonner’s *Salzburger Mozart-Album*, Salzburg, 1871; the lost autograph likewise belonged to Nannerl’s notebook.

<sup>12</sup> T. de Wyzewa et G. de Saint-Foix, W.-A. Mozart. *Sa vie musicale et son œuvre de l’enfance à la pleine maturité*, vol. I, Paris, 1912, <sup>2</sup>/1936, pp. 56–57.



In March 1764, the Sonatas KV 6 and 7 were printed at the expense of Leopold Mozart with the following title:

*Sonates / Pour Le Clavecin / Qui peuvent se jouer avec l'Accompagnement de Violon / Dediées / A Madame Victoire / De France / Par J. G. Wolfgang Mozart de Salzbourg / Agé de Sept ans. / Oeuvre Premiere. / Prix 4<sup>L</sup> 4<sup>S</sup> / Gravées par M<sup>me</sup> Vendôme Ci-devant rue St. Jacques / à present rue St. Honoré Vis-à-vis le Palais Royal. / A Paris / aux adresses ordinaires / Avec Privilege Du Roi. / imprimé par Petit blé.*

[*Sonatas / for the harpsichord / which can be played with violin accompaniment / dedicated / to Madame Victoria / of France / by J. G. Wolfgang Mozart of Salzburg / aged seven years. / Opus I. / Price 4<sup>L</sup> 4<sup>S</sup> / Engraved by M<sup>me</sup> Vendôme previously St. Jacques Street / presently St. Honoré Street opposite the Royal Palace. / In Paris / at the usual addresses / With the King's Privilege. / Printed by Petit Blé.*]

The dedication to Princess Victoria, second daughter of King Louis XV, was penned by Melchior Grimm and goes as follows:

*“Madame / Les essais que je mets à vos pieds, sont sans doute médiocres; mais lorsque Votre bonté me permet de les parer de votre Auguste Nom, le succès n'en est plus douteux, et le Public ne peut manquer d'indulgence pour un Auteur de sept ans qui paroît sous Vos auspices.*

*Je voudrois, Madame, que la langue de la Musique fût celle de la reconnaissance; je serois moins embarrassé de parler de l'impression que vos bienfaits ont laissée dans mon coeur. J'en remporterai le souvenir dans mon pays; et tant que la Nature qui m'a fait Musicien comme elle fait les rossignols, m'inspirera, le nom de Victoire restera gravé dans ma mémoire avec les traits ineffaçables qu'il porte dans le cœur de tous les François.*

*Je suis avec le plus profond respect, / Madame, / Votre très humble, très obéissant / et très petit Serviteur / J. G. Wolfgang Mozart.”*

[*“Madame / the attempts which I lay at your feet are without doubt mediocre; but when Your goodness permits me to adorn them with your August Name, no doubts remain regarding their success, and the public cannot fail to be indulgent with a composer aged seven who appears under Your auspices.*

*I would wish, Madame, that the language of music were that of thankfulness; I would be less embarrassed to speak of the impression that your benevolence has left on my heart. I will take this memory back with me to my country; and, to the extent that Nature, which has made me a musician as she also creates the nightingales, will inspire me, the name of Victoria will remain engraved in my memory with those same ineffaceable traits which it bears in the heart of all the people of France.*

*I am with the deepest respect, / Madame, / Your very humble, very obedient / and very little Servant / J. G. Wolfgang Mozart.”]*

One month later, it was the turn of the Sonatas KV 8 and 9:

*Sonates / pour le Clavecin / Qui peuvent Se jouer avec l'Accompag<sup>mt</sup> de Violon / dediées / à M<sup>me</sup> la Comtesse de Tessé, / Dame de Madame la Dauphine. / Par J:G: Wolfgang Mozart de Salzbourg / Agé de Sept ans. / Œuvre II. / Prix 4<sup>L</sup> 4<sup>S</sup>. / Gravées par M<sup>me</sup> Vendôme Ci-devant rue St. Jacques apresent rue St. Honoré Vis a vis / Le Palais Royal. / A Paris. Aux adresses ordinaires de Musique. / Avec Privilege Du Roi. / imprimé par Petiblé.*

[*Sonatas / for the harsichord / which can be played with violin accompaniment / dedicated / to M<sup>me</sup> the Countess of Tessé, / Lady to Madame the Crown Princess. / By J:G: Wolfgang Mozart of Salzburg / Aged seven years. / Opus II. / Price 4<sup>L</sup> 4<sup>S</sup>. / Engraved by M<sup>me</sup> Vendôme previously St. Jacques Street / presently St. Honoré Street opposite / the Royal Palace. / In Paris / at the usual addresses for music / With the King's Privilege. / Printed by Petiblé.*]

Here again there was a dedication formulated by Grimm; it was addressed to the Countess of Tessé, a lady-in-waiting to Princess Maria Josepha of Saxony (the wife of the Crown Prince) who had already regaled the Mozart children with abundant gifts, as Leopold informed Maria Theresia Hagenauer in his letter of 1 February 1764.<sup>13</sup> The dedication was as follows:

*“Madame, / Votre gout pour la Musique et les bontés dont vous m'avez comblé, me donnent le droit de vous consacrer mes foibles talens. Mais lorsque vous en agréez l'hommage, est-il possible que vous défendiez à un Enfant l'expression des sentiments dont son cœur est plein? Vous ne voulez pas, Madame, que je dise de vous ce que tout le Public en dit. Cette rigueur diminuera le regret que j'ai de quitter la France. Si je n'ai plus le bonheur de vous faire ma cour, j'irai dans des pays où je parlerai du moins tant que je voudrai, et de ce que vous êtes, et de ce que je vous dois. Je suis avec un profond respect, / Madame, / Votre très-humble et très- / obéissant petit Serviteur / J. G. Wolfgang Mozart.”*

[*“Madame, / Your taste for music and the kindnesses you have heaped upon me give me the right to consecrate my feeble talents to you. But if you accept this homage, is it possible that you would deny a child the expression of the sentiments of which his heart is full? You do not wish, Madame, that I should say of you what the entire public is saying. This rigor will diminish the regret I have in leaving France. If I no longer have the happiness of paying my respects to you, I will go to countries where at least I will speak as much as I wish, both of what you are, and of what I*

<sup>13</sup> Bauer-Deutsch I, No. 80, p. 124, lines 83ff.

*owe to you. I am with deep respect, / Madame, / Your very humble and very / obedient little Servant / J. G. Wolfgang Mozart.”]*

With these two books of Sonatas, the young Mozart had adapted himself completely to the musical practice of the time in Paris. Soon after his arrival in Paris, Leopold made the acquaintance of some of the numerous German keyboard players who had settled in the French capital since around 1760, above all with Johann Gottfried Eckard, Johann Schobert, and the harp player Christian Hochbrucker; on 1 February 1764 he was able to inform Mrs. Hagenauer that “*Mr. Schoberth, Mr. Eckard, Mr. Le Grand and Mr. Hochbrucker have all brought their engraved sonatas to us and honored my children*”.<sup>14</sup> Of all of these, it was without doubt Johann Schobert, from Silesia, who exercised the greatest influence on Wolfgang, even more than Eckard, from Augsburg, whom Grimm (and therefore also Leopold Mozart) preferred to Schobert as a person and artist. Schobert was the first, and for many years the only one, to group two instead of six sonatas together as one opus;<sup>15</sup> after Mozart had adopted this practice, Eckard followed suit in the same year (1764) with his *Deux Sonates* Opus II. It was also from Schobert that this additional phrase was borrowed: “*qui peuvent se jouer avec l’accompagnement de violon*” [“*which can be played with violin accompaniment*”], an unusual circumlocution for the customary “*ad libitum*”. This practice, which gained favour steadily in French musical life from around 1760,<sup>16</sup> not only offered the option of enriching the basically inflexible sound of the harpsichord with the expressivity of string sound, but also had the great commercial advantage that this keyboard music with violin accompaniment could be of double service to amateur musicians. In many cases, the violin part was added later by the publisher, who did this in such a way that nothing essential was added to the musical substance concentrated in the keyboard part. KV 6–9 should likewise, from their beginnings on, be described as keyboard sonatas; their violin parts exhibit the characteristics noted principally by Wilhelm Fischer,<sup>17</sup> and which are also typical for Schobert and his imitators. One could almost think that Wolfgang himself had only composed the “Keyboard Sonatas” and left the completely subordinate violin parts to his father; in his letter of 3 December 1764 to Lorenz Hagenauer, however, Leopold documents emphatically Wolfgang’s own work on the violin part, of KV 8 and 9 at least, with the statement “*that in*

*particular in opus II in the very last trio 3 fifths with the violin are to be seen, which my young man wrote, I then corrected, but which old Madame Vendomme has allowed to stand. On the one hand it is a test, that our little Wolfgang should do it all himself: a fact that perhaps not everyone will be fair enough to accept. It therefore suffices so*”.<sup>18</sup>

Schobert’s influence on Wolfgang’s earliest Sonatas is also unmistakable from a stylistic point of view; this even goes as far as Mozart’s presenting an undisguised paraphrase of the leading theme from Schobert’s Sonata op. I, No. 2 as the leading theme in the Finale composed in Paris for the previously written part of KV 6 (see pp. 8ff. of the music text).<sup>19</sup> T. de Wyzewa and G. de Saint-Foix<sup>20</sup> were of the opinion that they could identify a case of borrowing from a sonata by Eckard: the closing measures of the first movement of KV 6 (in exposition and reprise; see pp. 3 and 5 in the music text) are almost the same of the final measures of the third movement of Eckard’s Sonata op. I, No. 1.<sup>21</sup> If this affinity is not pure coincidence, one must conclude that Wolfgang had already had an opportunity during his stay in Brussels to look into the *Six Sonates* op. I by Eckard, published in Paris in May 1763.

Incidentally, Mozart shared with all his Paris contemporaries the striking penchant for the so-called Alberti bass. It is remarkable that Leopold Mozart hardly ever made use of this figure in its basic form (root-fifth-third-fifth in groups of four sixteenth-notes) in his own compositions – an exception is the C major Sonata of 1760 included in Haffner’s *Oeuvres mêlées* – and that it only appears in one place in the notebook he compiled for Wolfgang in 1762, namely in an Ode by Johann Friedrich Gräfe, published in 1739,<sup>22</sup> while, from KV 5<sup>a</sup> on (composed in summer, 1763), Wolfgang’s compositional style, no doubt at the instigation of his father or at least with his acquiescence, appears suddenly to be permeated with Alberti bass figures. If it is permissible to speak of an immediate model in this case, this must be, in my opinion, not so much the reprint of Alberti by Jozzi in Amsterdam in 1761,<sup>23</sup> as probably the Paris printed collections of 1758 and 1760 with Italian keyboard music, namely sonata movements by Alberti and

<sup>18</sup> Bauer-Deutsch I, No. 94, pp. 177–178, lines 14–18.

<sup>19</sup> Reprint of Schobert’s Sonata op. I, No. 2 bei E. Reeser, op. cit., Supplement, pp. 28ff.

<sup>20</sup> T. de Wyzewa et G. de Saint-Foix, op. cit., vol. I, p. 48.

<sup>21</sup> Johann Gottfried Eckard, *Oeuvres complètes pour le Clavecin ou le Pianoforte, publiées avec une introduction par Eduard Reeser*, Amsterdam, 1956, pp. 9ff.

<sup>22</sup> Leopold Mozart’s *Notenbuch, seinem Sohne Wolfgang Amadeus zu dessen siebenten Namenstag (1762) geschenkt. Zum ersten Male veröffentlicht von Hermann Abert*, Leipzig, no date, pp. 43–44.

<sup>23</sup> Hanns Dennerlein, *Der unbekannte Mozart*, Leipzig, 1951, p. 33.

<sup>14</sup> Bauer-Deutsch I, No. 80, p. 126, lines 153–154.

<sup>15</sup> Cf. Schobert’s *Deux Sonates* Op. 1, 2, 3, 4, 5 and 8.

<sup>16</sup> Eduard Reeser, *De klaviersonate met vioolbegeleiding in het Parijsche muziekleven ten tijde van Mozart*, Rotterdam, 1939.

<sup>17</sup> Wilhelm Fischer, *Mozarts Weg von der begleiteten Klaviersonate zur Kammermusik mit Klavier*, in: *Mozart-Jahrbuch* 1956, Salzburg, 1957, p. 21.

Galuppi<sup>24</sup>, with which this treatment of the bass, so comfortable for the amateur and, incidentally, already theoretically expounded in 1708,<sup>25</sup> became more widespread than ever. Mozart, at any rate, continued to make use of the often scorned Alberti bass even in his most mature work, and not just “*in works conceived for amateurs, lady pianists and female pupils*”, as Erich Schenk maintains.<sup>26</sup>

On the further fate of the two earliest Mozart prints, we have fairly exact information. During his stay in London (from 23 April 1764 to 24 July 1765), Leopold had Opus I and II printed with a new title page in English:

*Four / Sonatas / for the / Harpsichord, / with / Accompaniment for a / Violin / Composed by / Wolfgang Mozart / Seven Years of Age / London etc.*

Further to this, R. Bremner published a reprint of Opus I re-using parts of the original French title page.<sup>27</sup> Incidentally, a renewed advertisement for the original French edition of Opus I and II was placed in the *Mercure de France* of February 1765 by the publisher Toussaint Bordet<sup>28</sup>.

\*

In the meantime, Mozart's Opus III had appeared in London:

*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 Mr. Williamson in Thrift Street Soho*

[*Six / Sonatas / for the / Harpsichord / which can be played with / violin accompaniment / transverse flute / Very 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 Mr. Williamson in Thrift Street Soho*], with a foreword dated 18 January 1765. In contrast to the French parts edition, this English print containing KV 10–15 was engraved as a score, and this form was retained when, shortly afterwards, the title page had

the phrase “*et d'un Violoncello*” [“*and of a violoncello*”] added after the word “*Traversière*”, and the edition was extended to include a separate 'cello part.<sup>29</sup> It was in this new guise that the print was announced in the *Public Advertiser* of 20 March 1765 along with the new impression, already mentioned above, of the four Sonatas Opus I and II<sup>30</sup>. A year later, in the Amsterdam *Dingsdagsche Courant* of 25 February 1766, Opus III was announced in its turn as “*Sonates pour le Clavecin avec l'Accompagnement d'un Violon*” [“*Sonatas for the harpsichord with the violin accompaniment*”].<sup>31</sup>

The fact that the *ad libitum* accompaniment with a violin (or flute) and a violoncello was specifically called for in the definitive form of Opus III caused the Editorial Board of the *New Mozart Edition* (NMA) not to place KV 10–15 amongst the Piano-Violin Sonatas (as was the case in the old Mozart Complete Edition (AMA) and also in the Urtext edition by Breitkopf & Härtel) but in the Piano Trio volume (Series VIII, Work Group 22, Section 2). (*Remark by the Editorial Board*: It should be noted, however, that KV 10–15 have been published along with the other sonatas of his youth, KV 6–9 and KV 26–31, in three separate books [BA 4755–4757] in order to make Opus I–IV available as a self-contained group for practical purposes.)

The *Six Sonates* KV 26–31, composed in The Hague in February 1766, thus form the second link in the long chain of Mozart Piano Sonatas with violin accompaniment. Unfortunately, little has come down to us on the genesis of these Sonatas. In a letter of 16 May 1766 to Lorenz Hagenauer, Leopold Mozart reported that “*We left Amsterdam for the celebrations for the Prince of Orange*<sup>32</sup> |: *which were on the 11<sup>th</sup> March, and lasted some time* :| *in The Hague, where they requested our little composer to write 6 sonatas for the keyboard with violin accompaniment for the Prince's sister, namely the Princess of Nassau Weilburg, which were also engraved immediately*”.<sup>33</sup> As early as 16 April 1766, the Sonatas were announced in the *'s-Gravenhaagsche Woensdagse Courant* as Opus IV, published by B. Hummel in The Hague and J. J. Hummel in Amsterdam<sup>34</sup>. The title reads:

*Six Sonates / Pour le / Clavecin / Avec l'Accompagnement d'un Violon / Dediées / A. S. A. S. Madame / la Princesse de Nassau / Weilbourg / Née Princesse D'Orange etc. / Par / J. G. Wolfgang Mozart*

<sup>24</sup> XX *Sonate di varri autorri* [sic], ed. by Venier in Paris.

<sup>25</sup> Francesco Gasparini, *L'Armonico Pratico al Cimbalo*, Antonio Bortoli, Venezia, 1708, p. 74. New edition as English translation: *The Practical Harmonist at the Harpsichord by Francesco Gasparini*, translated by Frank S. Stillengs, edited by David L. Burrows, New Haven, 1963, pp. 90ff.

<sup>26</sup> Erich Schenk, *Ein unbekanntes Klavier-Übungsstück Mozarts*, in: *Mitteilungen der Kommission für Musikforschung der Österreichischen Akademie der Wissenschaften*, Year 1962, No. 4, pp. 104ff.

<sup>27</sup> Paul Hirsch, *Some Early Mozart Editions*, in: *The Music Review* I, No. 1, February 1940, pp. 55ff.

<sup>28</sup> *Mozart – Die Dokumente seines Lebens*, p. 42.

<sup>29</sup> The copy of this “trio edition” in the King's Music Library, London also contains a separate violin part written by Leopold Mozart.

<sup>30</sup> *Mozart – Die Dokumente seines Lebens*, p. 43.

<sup>31</sup> *Mozart – Die Dokumente seines Lebens*, p. 51.

<sup>32</sup> Prince Wilhelm V of Orange was installed as Hereditary Governor of the Republic of the United Netherlands on 8 March 1766.

<sup>33</sup> Bauer-Deutsch I, No. 108, p. 219, lines 9–14.

<sup>34</sup> *Mozart – Die Dokumente seines Lebens*, p. 52.



/ *Agé de Neuf ans / Oeuvre IV. / A la Haye chez B. Hummel, Marchand et Imprimeur de Musique. / Prix f 3: / On peut l'avoir aussi, à Amsterdam chez J. J. Hummel.*

[*Six Sonatas / For the / Harpsichord / With violin accompaniment / Dedicated / to her Serene Highness Madame / the Princess of Nassau / Weilbourg / Née Princess of Orange etc. / By / J. G. Wolfgang Mozart / Aged Nine years / Opus IV. / In The Hague at B. Hummel, Merchant and Printer of Music. / Price f 3: / One can also obtain it in Amsterdam at J. J. Hummel.*]

No dedicatory preface is given – perhaps because in Holland Leopold did not have someone like Grimm, who was able to compose a preface in impeccable French? As early as 1767, a reprint of these Sonatas by Le Menu & Boyer appeared in Paris, with the remark “*Ces pièces peuvent s'exécuter sur la Harpe*” [“*These pieces can be played on the harp*”]; this reprint (one of the first of a Mozart work) was announced on 6 April in the *Avant Coureur* and on 27 January 1768 in Hiller's *Wöchentlichen Nachrichten*<sup>35</sup>.

Twelve years were to pass before another volume of Mozart Piano/Violin Sonatas appeared in print; these were then the Sonatas KV 301 (293<sup>a</sup>) – 306 (300<sup>l</sup>). For a long time now, Mozart scholars have been convinced that, between KV 31 and KV 301 (293<sup>a</sup>), a further group of six sonatas was composed, those classified by Köchel under the numbers 55–60<sup>36</sup> and which he dated quite arbitrarily to 1768. T. de Wyzewa and G. de Saint-Foix were of the opinion that these Sonatas, which they described as “romantic”, must have originated from Mozart's time in Milan, i.e. between November 1772 and March 1773,<sup>37</sup> and Hermann Abert<sup>38</sup> followed suit. Ludwig Schiedermair was the first to doubt the authenticity of the Sonatas, and Alfred Einstein, in his revision for the third edition of the Köchel Catalogue,<sup>39</sup> granted them nothing more than a place in the Appendix (KV<sup>3</sup> Appendix 209<sup>c-h</sup>). His hypothesis that they could be the work of Joseph Schuster<sup>40</sup> was however disproved by Richard Engländer,<sup>41</sup> after which Einstein, in his Supplement of 1947 (KV<sup>3a</sup>, p. 1046) spoke of the possible authorship

<sup>35</sup> Mozart – *Die Dokumente seines Lebens*, pp. 70 and 73.

<sup>36</sup> Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts*, Leipzig, 1862 (= KV<sup>1</sup>), pp. 69–72; the second edition of the Köchel Catalogue, revised by Paul, Count von Waldersee (Leipzig, 1905) also places these Sonatas under the KV numbers 55–60.

<sup>37</sup> T. de Wyzewa et G. de Saint-Foix, op. cit., vol. I, pp. 502ff.

<sup>38</sup> Hermann Abert, *W. A. Mozart*, vol. I, Leipzig 6/1923, pp. 351ff.

<sup>39</sup> Leipzig, 1937 = Köchel-Einstein or KV<sup>3</sup>; with Supplement, Ann Arbor, 1947 = KV<sup>3a</sup>.

<sup>40</sup> Köchel-Einstein, p. 861.

<sup>41</sup> Richard Engländer, *Les Sonates de Violon de Mozart et les “Duetti” de Joseph Schuster*, in: *Revue de Musicologie* XXIII, No. 69, 1939, pp. 6ff.

of Eberl or Hummel. Yet not everyone abandoned the view that these “romantic” sonatas should be considered as authentic Mozart works: apart from Engländer,<sup>42</sup> Gustav Gärtner also emphatically favoured Mozart's authorship.<sup>43</sup> As long as this debate is based entirely on questions of stylistic criticism, however, there being no autographs or old copies or prints which can be taken as pre-dating the edition in Breitkopf & Härtel's *Oeuvres complètes* of 1804, these “sonatas, as beautiful as they are idiosyncratic,”<sup>44</sup> cannot responsibly be included in the present volume. (*Remark by the Editorial Board: We do not at the moment anticipate including these sonatas even in NMA Serie X, Supplement, Work Group 29, Works of Dubious Authenticity.*)

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The Sonatas KV 301 (293<sup>a</sup>) to 306 (300<sup>l</sup>), on the other hand, are not only authenticated by autographs, but are also preserved in an edition authorised by Mozart, published by Sieber in Paris at the beginning of November 1778:

*Six Sonates / Pour Clavecin Ou Forté Piano / Avec Accompagnement D'un Violon / Dediées A Son Altesse Serenissime Electorale / Madame l'Electrice Palatine / par / Wolfgang Amadeo Mozart fils. / Œuvre Premier. / A Paris Chez le Sr. Sieber, Editeur de Musique, rue St. Honoré à l'hôtel d'Aligre Ancien Grand Conseil.*

[*Six Sonatas / For the Harpsichord or Fortepiano / With violin accompaniment / Dedicated to her Serene Electoral Majesty / Madame the Electress Palatine / by / Wolfgang Amadeo Mozart the son. / First Opus. / In Paris at Mr. Sieber, Editor of Music / St. Honoré Street at the hôtel d'Aligre Ancien Grand Conseil.*]

Mozart's first impulse towards the composition of these Sonatas seems to have come from Joseph Schuster's sonatas (1748 to 1812). In his letter of 6 October 1777 from Munich to his father, these are mentioned in this passage:

“*Herewith I am sending my sister 6 Duetti à Clavicembalo e Violino by Schuster. I have often played them here. They are not at all bad. If I stay here, I will also write 6, of this same taste, for they are very much liked here*”.<sup>45</sup> If, as has already been said, the six “Romantic Sonatas” KV 55–60 must be ruled

<sup>42</sup> Richard Engländer, *Die Echtheitsfrage in Mozarts Violin-Sonaten KV 55–60*, in: *Die Musikforschung* VIII, 1955, pp. 292ff.

<sup>43</sup> Gustav Gärtner, *Stilkritische Argumente für die Echtheit der “Romantischen Violinsonaten” W. A. Mozarts*, in: *Mozart-Jahrbuch* 1958, Salzburg, 1959, pp. 30ff.; the introduction by Wilhelm Fischer to Gärtner's essay contains a compact overview of Constanze Mozart's correspondence with André and Breitkopf & Härtel during the years 1799–1800 (cf. Bauer-Deutsch IV), in which she finally came to the conclusion that the Sonatas were not by Mozart.

<sup>44</sup> Alfred Heuss in his new edition of KV<sup>1</sup> 55–60, published by Peters in Leipzig.

<sup>45</sup> Bauer-Deutsch II, No. 345, p. 41, lines 62–65.

out (no copy of the Schuster Duetti, incidentally, has yet been located), the reference here can only be to the Sonatas published as a group by Sieber, although most of these were written only later, in Mannheim in February 1778, during the work on the commission for the Dutch amateur flautist De Jean<sup>46</sup>. On 14 February, Mozart wrote to his father that he had “*done something else just to make a change from duets with keyboard and violin, and also something for the Mass. But now I am resolutely getting down to work on the duets with keyboard, so that I can have them engraved.*”<sup>47</sup> This latter intention was never realised, for on the 28 February we hear that “*of the 6 Keyboard Sonatas, I still have 2 to write, but I am not in a hurry over them, for I cannot have them engraved here; it is not possible to make a subscription work here, it comes down to begging, and the copper engraver will not do the work at his own expense; he wants half of my sales. So I will prefer to have them engraved in Paris, there the engravers are happy if they get something new, and pay meekly; and it is easier to do something with subscription there.*”<sup>48</sup>

But in Paris another disappointment was waiting for Mozart; for, after rounding off his four Mannheim Sonatas in early summer with two further Sonatas – KV 304 (300<sup>c</sup>) and KV 306 (300<sup>b</sup>) – to form a cycle, he could not find a publisher in Paris who was prepared to pay what he demanded. On 20 July, he had to inform his father that “*my Sonatas will soon be engraved – so far, no-one has been willing to give me what I was asking – I will finally have to yield and part with them for 15 golden louis – but this will be the easiest way to get known here.*”<sup>49</sup>

By the time Sieber decided to have the Sonatas printed, it was already late Summer, and the engraving was therefore not finished as Mozart finally left Paris on 26 September 1778, and he had to let the work be published without a chance to make corrections; he had to consider himself lucky to have had a dedicatory copy sent on to him in time to present it personally to the Electress Elisabeth of the Palatinate in Munich on 7 January 1779.

In the first Sonata in this series, KV 301 (293<sup>a</sup>), it is discernible that the phantom of the hated flute of Mr. De Jean was still haunting Mozart. Originally, the instrumentation specified at the beginning of the first stave in the autograph had the additional phrase *o Flauto traverso* underneath *Violino*; this was later crossed out, and various measures, which were originally an octave higher, are crossed out in the music text of the first movement. Einstein is probably

right in conjecturing that this Sonata was originally intended for Mr. De Jean and therefore for the flute.

During his stay in Mannheim – more precisely, on 11 March 1778 – Mozart composed a further Piano-Violin Sonata (KV 296), first printed more than three years later as No. 2 of *Six Sonatas Opus II* by Artaria in Vienna. The autograph contains a dedication to a pupil of Mozart’s, “*Pour Mademoiselle Therese [Pierron]*”, the 15-year-old daughter in the house of Court Counsellor Serrarius in Mannheim; the next day, she took part in the performance of the Concerto for three Pianos and Orchestra (the “Lodron” Concerto KV 242) during the musical evening given by Cannabich in Mannheim,<sup>50</sup> receiving this Sonata as a farewell present (Mozart left Mannheim with his mother on 14 March).

It was probably in the Salzburg period after his return from Paris that another Mozart Sonata included in Artaria’s Opus II, KV 378 (317<sup>d</sup>), was written. Köchel dated it to 1781, while Einstein, on stylistic grounds, placed it earlier, at the beginning of 1779; biographically, this is very plausible, since Mozart hinted in the letter of 4 July 1781 to his sister that the Sonatas in C and B<sup>b</sup> were no longer new,<sup>51</sup> and, when he sent Nannerl the Artaria edition on 15 December, he included the express caution that “*for you, only four new ones are amongst them.*”<sup>52</sup> This should also be enough to justify our decision to include in the present first volume of our edition of the *Sonatas and Variations for Piano and Violin* in the *New Mozart Edition* all Sonatas written before the Vienna period and to keep the Vienna Sonatas of the years 1781 to 1788 for the second volume, although this breaks up the “artificial” grouping created in Artaria’s Opus II.

The 18 Sonatas brought together in this volume had to be revised using very varied sources. For KV 6–9 (Nos. 1–4), no autographs at all are available; the volume editors therefore had to rely on the two printed editions, Opus I and II, Leopold had had engraved in Paris, although we also had the opportunity to compare these with the original versions of individual movements scattered throughout Nannerl’s notebook (see p. VII above). It should also be pointed out that these Sonatas by a boy aged seven or eight display certain weaknesses in compositional technique; in our edition, we have retouched these only in the most exceptional cases. One example is the opening theme of the slow movement in KV 7 – praised by Leopold for its “*quite extraordinary taste*”<sup>53</sup> – in which “clarifying” rests are necessary, even if these passages are less dissonant on the harpsichord than on the pianoforte. There is now no doubt left at all as to the fact that the young Mozart intended all his Sonatas up

<sup>46</sup> Cf. NMA VIII / 20 / Abt. 2, *Quartette mit einem Blasinstrument*, presented by Jaroslav Pohanka, pp. VIII f.

<sup>47</sup> Bauer-Deutsch II, No. 423, p. 281, lines 58–60.

<sup>48</sup> Bauer-Deutsch II, No. 431, p. 305, lines 54–60.

<sup>49</sup> Bauer-Deutsch II, No. 466, p. 409, lines 163–167.

<sup>50</sup> Bauer-Deutsch II, No. 439, p. 326, lines 28ff.

<sup>51</sup> Bauer-Deutsch III, No. 610, p. 138, lines 29–30.

<sup>52</sup> Bauer-Deutsch III, No. 649, p. 183, line 6.

<sup>53</sup> Bauer-Deutsch I, No. 80, p. 126, lines 162–163.

to and including KV 31 only for performance on the harpsichord, although the pianoforte had been receiving more and more attention amongst the “modern” composers in both Paris and London. (The cautious supplying of dynamic marks in a few places in the ten early Sonatas was of course carried out on the basis of today’s more or less customary choice of the piano in performance.) It should be noted, incidentally, that, in the early Sonatas in this volume, only very occasional editorial additions have been made: these have the aim of underlining the principle of variety within each half-movement.

For KV 26–31 (Nos. 5–10), there are again no known autographs. Here a mixture of sources must be drawn upon, since many of the articulation and ornament signs found in an early copy of the keyboard part in the André Archive are missing in Hummel’s first edition. As always, the justification for this editorial procedure has to be left to the *Kritischer Bericht* [*Critical Report*, available in German only]. The source situation is different with KV 301–306 (Nos. 11 to 16). The autographs of these Sonatas are now in private ownership; the Editorial Board, however, was only granted permission to compare these with the engraved version very briefly *in situ*. Fortunately, however, a photocopy in the keeping of Edition Peters in Leipzig was also made available to the Editorial Board, and thus also to the Volume Editor, in the form of a microfilm. In addition, it was possible to draw on, in cases of doubt, the first printed edition by Sieber in Paris; this must be consulted cautiously, however, as Mozart was not able, as we know (see p. XI above), to supervise or correct it.

For KV 296, the autograph was available (now in the Public Library, New York); in contrast, that of KV 378/317<sup>d</sup> (No. 18), belonging to the former Prussian State Library, Berlin, has been missing since the end of WW II. In its place, we were at least able to consult a photocopy of this manuscript in the possession of the International Mozart Foundation. In both cases, the Vienna first printed edition by Artaria was used as a secondary source.

In the Appendix, finally, the (fragmentary) first versions of the first and second movements of KV 306 (300<sup>h</sup>) have been printed. The first movement got as far as the end of the second page of the score, at which point Mozart crossed out what he had written and wrote a new opening for this movement. He had originally marked the Finale *Andante grazioso con moto*, but then, after writing three pages of the manuscript, crossed it all out and began the movement again, this time as an *Allegretto*.

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Regarding the editorial technique in the present volume, please refer to the foreword “*Concerning the Editorial Technique*” (p. VI); particular editorial decisions are noted in the *Kritischer Bericht*, which

also lists all musical corrections and additions inasmuch as these are not already indicated typographically in the music text. – The fact that the violin stave uses smaller print throughout should in no way raise doubts on its authenticity; rather, the NMA follows here the customary practice in notating chamber music with piano as applied already in the volume *Quartets and Quintets with Piano and with Glass Harmonica* (VIII/22/Section 1). Enclosed with the volume is a supplementary violin part; here, in contrast to the score, additions and completions by the editor have not been distinguished as such.

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For their friendly help during the editing of this volume, the editor wishes to take the opportunity here of thanking above all his colleague Ms. Metha-Machteld van Petersen-van Delft, to whom he is especially indebted for her conscientious preparatory work, as well as to Dr. Eva Badura-Skoda, Vienna, and to the Chief Editors Dr. Wolfgang Rehm and Dr. Wolfgang Plath, who, with the present edition, continue to make their indelible imprint on the NMA.

Eduard Reeser

Bilthoven, August, 1964

Translation: William Buchanan





Facs. 1: “Nannerl’s Notebook”: page 56 of the original, in the possession of International Mozart Foundation, Salzburg, with the beginning of the keyboard version of KV 6 = No. 1 in Leopold Mozart’s handwriting. Cf. pages 2–4, measures 1–29.





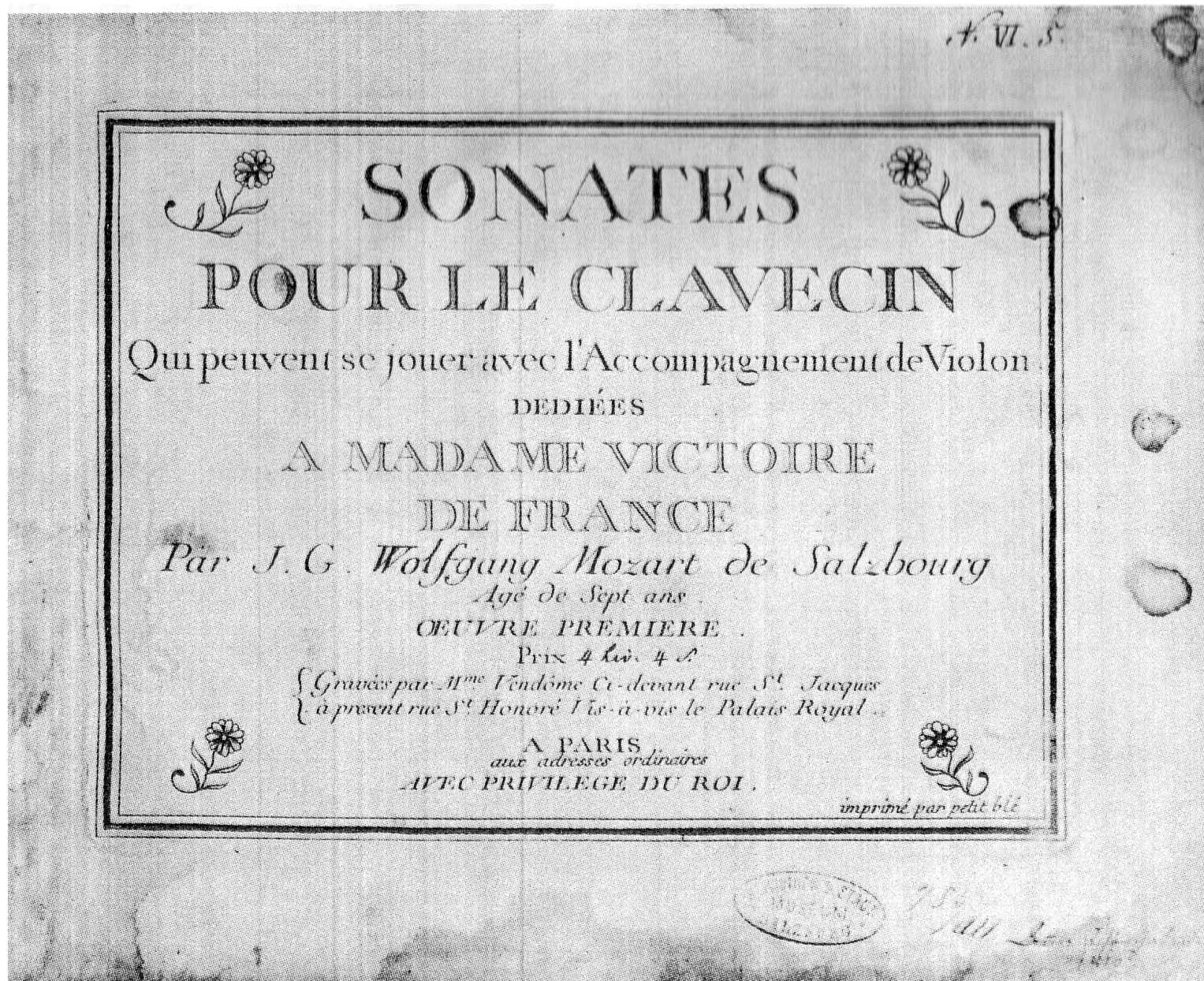
Facs. 2: Sonata in C KV 296 = No. 17: folio 1<sup>r</sup> of the autograph, in the possession of the Public Library, New York. Cf. pages 139–141, measures 1–39.





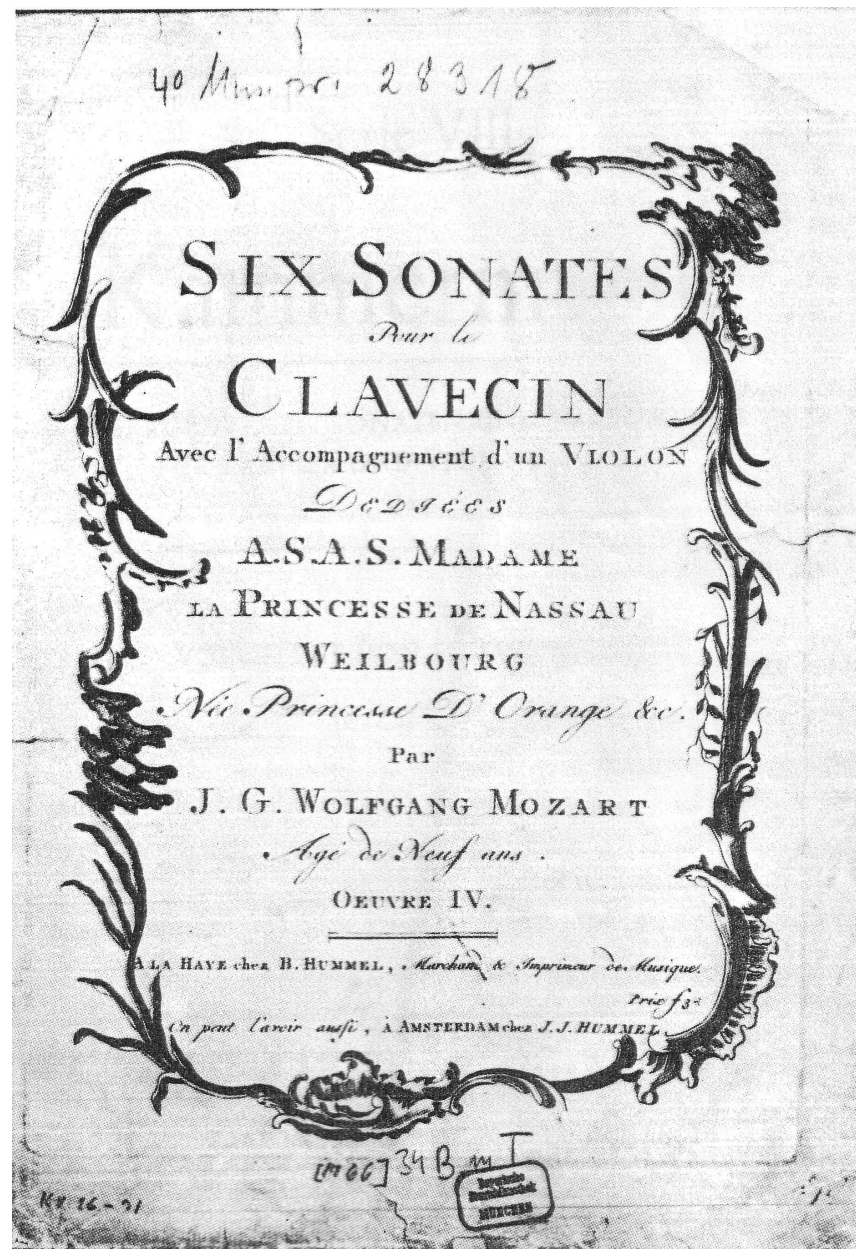
Facs. 3: Sonata in B<sup>b</sup> KV 378 (317<sup>d</sup>) = No. 18: folio 1<sup>r</sup> of the currently untraceable autographs belonging to the former Prussian State Library, Berlin, from a photocopy in the possession of the International Mozart Foundation, Salzburg. Cf. pages 154–155, measures 1–24.





Facs. 4: Title page of the first printed edition, Paris, 1764 of the Sonatas KV 6 = No. 1 and KV 7 = No. 2 (copy: collection of Dr. h. c. Anthony van Hoboken, Ascona).





Facs. 5: Title page of the first printed edition by Hummel in 1766 (The Hague) of the Sonatas KV 26–31 = Nos. 5–10 (copy: Bavarian State Library, Munich, signature: 4° Mus. pr. 28318).