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FOR KEYBOARD AND VIOLIN · VOLUME 2

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WOLFGANG AMADEUS MOZART

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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 (KV³ or KV^{3a}) are given in brackets; occasional differing numberings in the sixth edition (KV⁶) are indicated.

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

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

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 C-clefs used in the sources have been replaced by modern clefs.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

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

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

FOREWORD

The compositions for piano and violin brought together in this volume, all written during Mozart's time in Vienna, can be divided chronologically into three groups. The first group comprises the Sonatas KV 379/373^a, 376/374^d, 377/374^e and 380/374^f (Nos. 19–22) – which were preceded by the sonata-form movement KV 372 (Appendix II/1) – of Spring and Summer 1781 along with the two sets of variations KV 359/374^a and 360/374^b (Nos. 27–28). The second group consists exclusively of unfinished compositions which were probably all written in August or September 1782: Sonata KV 403/385^c (Appendix II/2), Andante and Allegretto KV 404/385^d (Appendix I), Andante and Fugue KV 402/385^e (Appendix II/3), Sonata movement KV Appendix 48/480^a = KV⁶ 385E (Appendix III/1) and Fantasia KV 396/385^f (Appendix III/2). The works in the third group, in contrast, were composed at much larger intervals of time: the Sonatas KV 454, 481, 526 and 547 (Nos. 23–26) in the years 1784, 1785, 1787 and 1788 respectively, the Sonata movements KV Appendix 50/ 526^a and Appendix 47/546^a (Appendix III/3 und 4) in 1787 and 1788 respectively.

A definite circumstance giving rise to the first group is known, at least as far as KV 372 and 379 (373^a) are concerned: they are amongst the last duties Mozart had to carry out in the hated service of the Archbishop of Salzburg, Hieronymus, Count von Colloredo. The latter was already in Vienna with his retinue by the end of January 1781; at his command, Mozart had to leave Munich on 12 March to join him in Vienna. Arriving there on 16 March, he had to take part, on the same day, in a musical evening given by the Salzburg Court Music in the house of the Teutonic Order. Soon after that, he was commissioned to deliver compositions for various Salzburg Court musicians, including the violinist Antonio Brunetti (KV 373 and 379/373^a) and the castrato Francesco Ceccarelli (KV 374). These three pieces were performed on 8 April 1781 in a musical evening in the house of the Teutonic Order, as we gather from a letter written by Mozart to his father on the same evening: “today we had – for I am writing at 11 o'clock at night – a musical evening. 3 pieces by myself were performed there. New ones, of course – a Rondeau for a concerto for Brunetti – a Sonata with violin accompaniment, for me – which I composed yesterday evening between 11 and 12 o'clock – but, in order to be ready, wrote out only the accompaniment part for Brunetti, but kept my

part in my head – and then a Rondeau for Ceccarelli – which he had to practise”.¹

Within the framework of the present edition, only the Sonata is of importance for us. Alfred Einstein's assumption, voiced in his revision for the third edition of the Köchel-Verzeichnis,² that the work in question is the Sonata KV 379 (373^a) in G major – the manuscript, currently in the Library of Congress in Washington, bears no date – is made plausible by the fact that for this Sonata a separate violin part, with substantial divergences from both the manuscript mentioned and the first printed edition, is extant.³ It is probable that this copy represents the part played by Brunetti, while Mozart, on working out the piano part later, considered changes in the violin part desirable. Köchel⁴ (and later, taking Köchel's word for it, Hermann Abert⁵) was of the opinion that the Sonata referred to in the Mozart letter quoted above must have been the unfinished Allegro KV 372 in B^b major, listed at an early date by Nissen⁶ and subsequently completed by Abbé Stadler “*in a very demanding and probably not very Mozartian manner*” (as Abert⁷ expressed it); in this form, it was printed by André in Offenbach in 1826. This now untraceable fragment, however, was explicitly dated in Mozart's hand as 24 March 1781. Georg Kinsky felt obliged, in view of the letter of 8 April, to assume that “*Mozart obviously added the date to the manuscript later from memory and made*

¹ *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 Vols., Kassel etc., 1962–1963; Vol. III, No. 587, p. 103, lines 13–19. – That playing with Brunetti was not a unclouded pleasure for Wolfgang is shown in a passage in his letter to Leopold on 11 April 1781 (Bauer-Deutsch III, No. 588, p. 104, lines 5–6), where he writes, “*Te Deum Laudamus that the coarse and smelly Brunetti has finally gone, who is a shame to his Lord, himself and all of music* –.”

² Leipzig, 1937, p. 457 (= Köchel-Einstein or KV³; with supplement, Ann Arbor, 1947 = KV^{3a}).

³ State Library Berlin – Prussian Cultural Heritage (Music Department), signature *Mus. Ms 15536*.

⁴ Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts*, Leipzig, 1862 (= KV¹), p. 305.

⁵ Hermann Abert, *W. A. Mozart*, Vol. I, Leipzig, ⁶/1923, p. 781, footnote 1.

⁶ Georg Nikolaus von Nissen, *Biographie W. A. Mozart's*, Leipzig, 1828, Appendix p. 13, No. 37.

⁷ H. Abert, *op. cit.*, Vol. I, p. 814, footnote 2.

an error”,⁸ which sounds less convincing than Einstein’s⁹ conjecture that Mozart had intended this Sonata for his appearance with Brunetti during the musical evening of the Vienna *Tonkünstlersocietät* [*Musicians’ Society*] in the Kärntner Theater on 3 April 1781. The fact that the first Allegro was left unfinished could then be explained by the Archbishop’s initial refusal to let Mozart take part in this concert, as the young master reported indignantly to his father on 24 March 1781;¹⁰ when permission was finally given,¹¹ it was too late to change the already fixed programme, so that there was no point in completing the Sonata.

Whatever the case may be, it is clear that a complete Sonata was performed at the musical evening on 8 April. If this was in fact KV 372, then there must have been at least a complete violin part for Brunetti to play from, but, in contrast to the independent violin part for KV 379 (373^a), we have no knowledge of one.

If, by the way, Mozart had finished KV 372, he would have certainly have included this Sonata, marked *Sonata I^a* in the autograph, in the set of six Sonatas he referred to in the letter of 19 May 1781 to his father, for which, he wrote, “*the subscription [...] has started*”.¹² For this publication, however, he composed three other Sonatas, namely two in F major (KV 376/374^d und 377/374^e) and one in E^b major (KV 380/374^f), rounding these off with the already mentioned Sonata in G major KV 379 (374^f) and with two earlier compositions, contained in Volume I of our edition, the Sonatas KV 296 in C major and KV 378 (317^d) in B^b major, written on 11 March 1778 in Mannheim and at the beginning of 1779 in Salzburg respectively. The autograph of the Sonata placed as No. 6 in the final order, in E^b major KV 380 (374^f), bears somewhat surprisingly the heading *Sonata I.ma*. Kinsky¹³ believes that the collection was to have opened with this Sonata; while Massin¹⁴, in contrast, suspects that Mozart intended to publish a second set of Sonatas, due to begin with KV 380 (374^f), but, because the work on the *Abduction from the Seraglio* demanded so much from him in the Summer of 1781, he never got round to it. It is striking that Mozart, in a letter to

Nannerl on 4 July 1781, informed her that he had sent four sonatas to the engravers, “*amongst them are those in C and B^b* [KV 296 and 378/317^d], *and only two of the others are new*”.¹⁵ If the two new sonatas are KV 379 (373^a) and 376 (374^d), KV 380 (374^f) could indeed have opened a new series, with KV 377 (374^e) as No. 2. On the basis of a letter of 25 July 1781, however, it is clear that Mozart had taken up his original plan again, for he wrote to his father that “*in the meantime I am having 6 sonatas engraved, Artaria |: music engraver :| has already spoken with me*”.¹⁶ Mozart had then not waited for the results of the subscription, but had placed the order on the basis of advice from Countess Thun, who was well-disposed towards him, “*that one cannot think about a subscription before autumn – for everyone who has money is in the countryside*”.¹⁷ Meanwhile, however, the conflict with the Archbishop, which had been smouldering for such a long time, erupted in a dramatic explosion, much to the horror of Leopold, who envisaged the worst of consequences for his son’s career and who could not come to terms with the fact that Wolfgang, despite all his protestations of devotion, had broken with paternal authority. When Wolfgang, after the rupture with the Court in Salzburg, then went on to take accommodation with the mother of his earlier love Aloysia Weber, he was in danger of becoming in Leopold’s eyes a Prodigal Son. Mozart did not spare any efforts in trying to give his father as favourable a picture as possible of future prospects in Vienna, and this was certainly one of the reasons why he wished to accelerate the printing of the six Sonatas. At the end of November 1781 – as announced in Vienna on 8 December 1781 in the *Wiener Zeitung*¹⁸ – the publication appeared under the title

SIX SONATES / Pour le Clavecin, ou Pianoforte avec / l'accompagnement d'un Violon / Dediés / A Mademoiselle JOSEPHE D'AURNHAMER / par / WOLFG. AMADEE MOZART / Oeuvre II. / Publiés, se vendent chez Artaria Comp. / a Vienne. / Prix f. 5.
[*SIX SONATAS / for the harpsichord or pianoforte with / violin accompaniment / dedicated / to Mademoiselle JOSEPHE D'AURNHAMER / by / WOLFG. AMADEE MOZART / Opus II. / Published and sold by the Artaria Company / in Vienna. / Price f. 5.]*

It gives the impression of careful preparation – as far as the dynamic marks are concerned, it is often more

⁸ Leo Liepmannsohn Antiquariat, Auction Catalogue 62, second and final part, Berlin, 1932, p. 13.

⁹ Köchel-Einstein (KV^{3a}), p. 1005.

¹⁰ Bauer-Deutsch III, No. 585, p. 99, line 82.

¹¹ Bauer-Deutsch III, No. 585, p. 100, line 114.

¹² Bauer-Deutsch III, No. 598, p. 118, line 38.

¹³ *Katalog der Musikautographen-Sammlung Louis Koch*, described and elucidated by Dr. Georg Kinsky, Stuttgart, 1953, p. 23.

¹⁴ Jean and Brigitte Massin, *Wolfgang Amadeus Mozart*, Paris, 1959, p. 881.

¹⁵ Bauer-Deutsch III, No. 610, p. 138, line 30.

¹⁶ Bauer-Deutsch III, No. 612, pp. 141–142, lines 53–55.

¹⁷ Bauer-Deutsch III, No. 612, p. 141, lines 51–52.

¹⁸ *Mozart – Die Dokumente seines Lebens*, compiled and elucidated by Otto Erich Deutsch (*Neue Mozart-Ausgabe* [NMA] X/34), p. 175.

detailed than Mozart's autograph – and it is therefore not quite clear why Mozart spoke in his letter of 26 April 1783 to the publisher Sieber in Paris, referring to the Artaria print, of being “*not all too satisfied with the engraving work here*”,¹⁹ unless he wished to flatter Sieber into agreeing to publish the three Piano Concertos KV 413–415.²⁰ The attractive title page, otherwise not typical of Artaria (see the facsimile on p. XXIII), caused Weinmann to see a connection with the Vienna publisher Torricella; he believed the necessary conclusion from this was that the Artaria edition was “*therefore not an original edition*”,²¹ particularly since one reads in the announcement in the Viennese *Wiener Zeitung* of 8 December 1781 of “*in a new impression and available: 6 Sonatas for the keyboard with the accompaniment of a violin by the already sufficiently known and praised Mr. Wolfgang Amadee Mozart*”²². The confusing opus numbers have already been pointed out by Deutsch and Oldman;²³ this was now the third “Opus II” in the still short history of Mozart printed editions! Incidentally, the Paris publisher Boyer announced in der *Gazette de France* of 11 October 1785 a reprint of the Artaria Opus II as *Œuvre 2^e*,²⁴ and, around 1786, Hummel in Amsterdam helped himself to this Artaria print, publishing it as *Opus I Lib. 1/2*.

The wide dissemination of these six Sonatas even during Mozart's lifetime is probably partially due to the striking praise voiced in a review in Cramer's *Magazin der Musik* (Hamburg, 4 April 1783), in which it was stated that these Sonatas are “*the only ones of their kind. Rich in new ideas and showing the signs of the genius of their author. Very brilliant, and suited to the instrument. At the same time, the violin accompaniment is so artistically combined with the keyboard part that both instruments constantly attract attention; these sonatas therefore require a violinist as skilful as the pianist. Only, it is not possible to give a complete description of these original works. The music lover and connoisseur must first play them through themselves, upon which they will perceive that we have in no way*

exaggerated”.²⁵ From this assessment, we see how, even in the 80s of the 18th century, sonatas of this kind were still considered part of the domain of keyboard music, which makes a precise differentiation from a stylistic point of view between keyboard works with and without an accompaniment of this kind almost illusory.

After initial studies with Franz Xaver Richter and Leopold Koželuch, Josepha Auernhammer, to whom the Sonatas were dedicated, became one of Mozart's keyboard pupils shortly after he settled in Vienna. “*I eat almost daily at Mr. von Auerhammer's*”, he writes to his father on 27 June 1781.²⁶ “*– the young miss is a monster! – but plays ravishingly; only the true, fine, singing feel for cantabile is lacking; she plucks everything to bits.*” The request in the same letter, “*please have the Sonata for four hands in B^b [KV 358/186^c] and the 2 concertos for 2 pianos [KV 365/316^a and the arrangement of KV 242] copied – and send them to me as soon as possible; –*”²⁷ refers without doubt to making music with Josepha Auernhammer. Mozart performed with her in public on various occasions, e.g. in her parents' home on 23 November 1781, where he played the Concerto for two Pianos KV 365 (316^a) and the Sonata for two Pianos KV 448 (375^a), or on 26 May 1782 in his first concert in the Augarten (once again with the double concerto). On 3 November of the same year, he took part in Josepha's musical evening in the theater, for which he even had to postpone his planned journey to Salzburg. Although he made merciless jokes in the letter of 22 August 1781 to his father about this young girl, acutely lacking the blessings of feminine beauty, who had soon fallen in love with this teacher only two years her senior,²⁸ he continued to keep up contacts with her and even accepted her help, if we can believe a report in Cramer's *Magazin der Musik* of 23 April 1787: “*It is she who saw to it that the numerous sonatas and ariettas with variations by Mozart were engraved by the company Artaria, and read the proofs*”.²⁹ Incidentally, the Variations KV 265 (“*Ah, vous dirai-je, Maman*”), published in 1785, were dedicated to her, although not by Mozart personally, as Einstein³⁰ has observed, but by the publisher Torricella. This is probably connected with Josepha's own activity as a composer, mainly of variations: by 1799 she had already reached her Opus 63!³¹ As a pianist, Josepha Auernhammer cast

¹⁹ Bauer-Deutsch III, No. 741, p. 266, lines 7–8.

²⁰ Apparently in vain, for these concertos were published again by Artaria in 1785 as Op. IV

²¹ Alexander Weinmann, *Vollständiges*

Verlagsverzeichnis Artaria & Comp., Vienna, 1952, p. 15

²² *Mozart – Die Dokumente seines Lebens*, p. 175.

²³ Otto Erich Deutsch and Cecil B. Oldman, *Mozart-Drucke*, in: *Zeitschrift für Musikwissenschaft* XIV, 1931–1932, pp. 135ff. and 337ff. – Cf. also Otto Erich Deutsch, *Mozarts Verleger*, in: *Mozart-Jahrbuch 1955*, Salzburg, 1956, pp. 49ff

²⁴ *Mozart – Die Dokumente seines Lebens*, p. 223.

²⁵ *Mozart – Die Dokumente seines Lebens*, p. 190.

²⁶ Bauer-Deutsch III, No. 608, p. 135, lines 26–29.

²⁷ Bauer-Deutsch III, No. 608, p. 135, lines 37–39.

²⁸ Bauer-Deutsch III, No. 619, pp. 151–152, lines 48–82.

²⁹ *Mozart – Die Dokumente seines Lebens*, p. 256.

³⁰ Köchel-Einstein, p. 386.

³¹ H. Abert, op. cit., Vol. I, p. 677, footnote 1.

no bad light on her master; in the 90s, she was still considered in Vienna as “one of the best known artists in the field of music”, and she continued to appear in public until 1813, with a repertoire including Beethoven’s Concerto in C minor.³²

Josepha Auernhammer was not Mozart’s first pupil in Vienna; he had already been engaged to teach the young Countess Maria Karolina Tiennes de Rumbecke, née Cobenzl, who obviously profited from this teaching; in the *Jahrbuch der Tonkunst* [*Music Art Annual*] of 1796 the following is written about her: “Plays the fortepiano masterfully, with precision, taste and speed, in such a way that she is counted amongst the great artists on this instrument”.³³ She is certainly also the subject of a remark in Mozart’s letter to his father of 20 June 1781: “[...] I will close now, for I still have to finish variations for my pupil”,³⁴ and similarly in the letter to Nannerl of 4 July 1781: “And then I wrote 3 Arias with Variations, which I could of course send to you”.³⁵ As the talk here is of three sets of variations, it is not possible to say with certainty which of the three was intended for Countess Rumbecke; possibilities are the Variations KV 359 (374^a) on “La Bergère Célimène” and KV 360 (374^b) on “Au bord d’une Fontaine” (“Hélas, j’ai perdu mon amant”) – both with violin accompaniment – as well as the Variations for Keyboard KV 352 (374^c) on the choral piece “Dieu d’amour” from the opera *Les Mariages Samnites* by Grétry. Kurt von Fischer³⁶ considers it quite possible that the cycle referred to in the letter of 20 June 1781 was the latter. In any case, the autographs of KV 359 (374^a) and 360 (374^b), currently in the Département de la Musique of the Bibliothèque Nationale in Paris (until recently known as the Bibliothèque du Conservatoire), (the autograph of KV 352 is untraceable), give no indication of their purpose; even the printed edition gives no pointers in this respect, for Artaria published the Variations for Keyboard KV 353 (300^f), 455, 398 (416^e), 352 (374^c), 360 (374^b) and 359 (374^a) in 1786 in the separate books 2–7 with a uniform title page on which the consecutive numbers had to be filled in ink:

ARIETTE / avec Variations / POUR LE CLAVECIN
OU PIANO FORTE / par / W. A. MOZART / No

³² Erich Schenk, *Wolfgang Amadeus Mozart*, Zurich–Leipzig–Vienna, 1955, p. 530.

³³ Quoted by Schenk, op. cit., p. 527.

³⁴ Bauer-Deutsch III, No. 607, p. 134, lines 28–29.

³⁵ Bauer-Deutsch III, No. 610, p. 138, lines 31–32.

³⁶ Kurt von Fischer, *Kritischer Bericht* [*Critical Report*, available in German only] for the Volume *Variations für Klavier* (NMA IX/26), p. 90.

/ a Vienne chez Artaria & Comp. / C. P. S. C. M. / 40 Kr.³⁷.

[ARIETTE / with Variations / FOR THE
HARPSICHORD OR PIANOFORTE / by / W. A.
MOZART / No / in Vienna at Artaria & Comp. /
With Privilege of His Sacred Imperial Majesty / 40
Crowns.]

(Styling details of these all-purpose title pages change occasionally.)

As one can see, this title page makes no statement about the origin of the themes; only the autograph of KV 359 (374^a), in a heading, offers at least the title of the song melody: *Variazioni sopra l’aria la Bergère Célimène &c.* In the case of the Variations KV 359 (374^a), Einstein³⁸ discovered that the theme is to be found on a single-sheet print of chansons in the British Museum, described as “Chanson nouvelle” and beginning “La Bergère Célimène dans les bois s’en va chantant.” Research by Simone Wallon³⁹ has shown that the melody used by Mozart – the text, originally from the 17th century, had previously appeared with another melody, published by Ballard in 1703 – was taken from the *V^e Recueil de duo à voix égales, romances, brunettes etc.* of 1770 by Albanèse, where it bore the title “Brunette”. Mozart’s familiarity with the *romances* and *brunettes* of Albanèse (probably dating from his second visit to Paris, in 1778), has already been established by Georges de Saint-Foix,⁴⁰ who named the *3^{me} Recueil d’Ariettes avec accompagnement* of 1767 by Albanèse as the source of the theme for KV 360 (374^b). In the process, he noticed that the text of this ariette in Albanèse’s setting did not begin with “Hélas, j’ai perdu mon amant” – this was the incipit noted by Einstein for KV 360 (374^b) in KV³ – but “Auprès” [recte “Au bord”] “d’une fontaine”. According to Simone Wallon,⁴¹ no chanson with the title “Hélas, j’ai perdu mon amant” has ever existed in France. The chanson “Au bord d’une fontaine” likewise goes back to the 17th century, the refrain

³⁷ All six sets of Variations were announced in the *Wiener Zeitung* of 5 August 1786 (cf. *Mozart – Die Dokumente seines Lebens*, p. 244). Previously, on 26 April 1786, the Variations “Lison dormait” KV 264 (315^d) had been announced as “Ariette No. 1” (op. cit., p. 238), – with Le Duc in Paris, incidentally, as early as January 1786 (cf. *Mozart – Die Dokumente seines Lebens*, p. 229).

³⁸ Köchel-Einstein, p. 459.

³⁹ Simone Wallon, *Romances et Vaudevilles français dans les Variations pour piano et pour piano et violon de Mozart*, in: *Bericht über den Internationalen Musikwissenschaftlichen Kongreß Wien 1956*, Graz–Cologne, 1958, pp. 669–670.

⁴⁰ G. de Saint-Foix, *W.-A. Mozart*, Vol. III, Paris, 1936, p. 275

⁴¹ Op. cit., p. 670.

even as far back as the 16th century; here, once again, other melodies preceded that of Albanèse, including one of the *brunettes* published by Ballard in 1703. In contrast to the earlier chansons, one recognises in the melodies of Albanèse the “*goût italien*” [“*Italian taste*”], and Simone Wallon says correctly that it is “*significatif que ce soit précisément à travers lui que, par deux fois, Mozart ait eu contact avec la chanson française*”⁴² [“*significantative that it was precisely via him that Mozart, on two occasions, came into contact with the French chanson*”]. In “*La bergère Célimène*”, Mozart made far-reaching changes in Albanèse’s melody (after the fermata); in “*Au bord d’une fontaine*” he restricted himself, with the exception of small, individual alterations, to a transposition of the melody from E minor to G minor.⁴³ Georges de Saint-Foix deduced from Mozart’s autograph of KV 359 (374^a) that a coda should have followed the fast Variation XII; Mozart probably never found time to write this, and de Saint-Foix suspects that this was also the case with KV 360 (374^b).⁴⁴ Finally, a word on the possibility that the only set of Variations for Keyboard and Violin by Mozart to have come down to us may have been preceded by another work of the same genre. Under KV Appendix 208 (21^a) we find mention of a composition whose incipit appears in the handwritten catalogue of Breitkopf & Härtel (hs. K., original catalogue p. 54, copy p. 50) with the rubric *Variat. compos. a Londres* [Variations composed in London] and the mark *M. S.* These Variations in A major for Keyboard are not included in the catalogue of Wolfgang’s compositions which Leopold Mozart compiled in 1768.⁴⁵ Kurt von Fischer⁴⁶ suspected that the incipit is not complete,

which spurred Wolfgang Plath to the acute surmise that an upper part (violin?) may originally have been notated above the melody quoted, in which case the work would have belonged to the genre Variations for Keyboard and Violin. This solution does in fact produce a melodically and harmonically satisfactory theme;⁴⁷ the one thing that speaks against this is that, at the time of composition (1764/65), an accompanying violin would certainly not have played the upper voice, but only a line a third or a sixth below the piano melody.

*

Let us now consider the second group of compositions for piano and violin dating from Mozart’s Vienna period, all of them written in 1782 and all connected with Constanze Mozart. It is striking that entire group consists of fragments only. One could almost believe that all compositions dedicated to Constanze were fated to be left unfinished. This applies to both large-scale compositions (the C minor Mass) and smaller ones, such as those included in the present volume. The first place amongst these is occupied by the Andante and Allegretto in C major (KV 404/385^d), which, according to Köchel, was started as a Sonata for Constanze in 1782; “*an Andante in two sections, which were probably to serve for variations, has been written out, along with the beginning of a final movement, to which André provided some measures as a conclusion; he published this trifle [1804] as a Sonatina [op. 110]*”.⁴⁸ But can one be sure that these two movements originally belonged together? In an early printed edition of 1805 by the *Bureau d’Arts et d’Industrie* in Vienna, there is no mention of a Sonatina; instead, the title is *Andante et Allegretto faciles* [Easy Andante and Allegretto]. It gives pause that only the autograph of the *Allegretto* is extant; it is now in the Sächsische Landesbibliothek in Dresden, having been included, complete with incipit, in French’s catalogue, which appeared between Spring 1838 and Autumn 1839.⁴⁹ Of the autograph for the Andante, which we recognise at a later date in the second variation of the *Variationi for the Keyboard for 4 Hands* KV 501 and in the Andante for a Mechanical Organ KV 616, there is

⁴² Op. cit., p. 669.

⁴³ Matthias Simons, who analysed KV 360 using Schenker’s method in *Acta Mozartiana* (Year X, No. 1, pp. 14–19), seems to have taken no notice of the results of the investigations by G. de Saint-Foix and Simone Wallon.

⁴⁴ G. de Saint-Foix, op. cit., Vol. III, pp. 274–275 and 276.

⁴⁵ *Verzeichniß alles desjenigen was dieser 12 jährige Knab seit seinem 7ten Jahre componiert, und in originali kann aufgezeigt werden* [Catalogue of all that this 12-year-old boy has composed since his 7th year and can be seen in the original], now in the Bibliothèque Nationale, Paris (Collection Malherbe, signature Ms. 263). This document, extending to three folio pages, was originally conceived as a supplement to the *Species facti* (cf. Bauer-Deutsch I, No. 139, pp. 279–283) which Leopold presented to Emperor Joseph II on 21 September 1768. Cf. Köchel-Einstein, pp. XXIV–XXV; an edition with added incipits was prepared by E. H. Müller von Asow (Vienna, 1956).

⁴⁶ K. von Fischer, op. cit., p. 150.

⁴⁷ K. von Fischer, op. cit., p. 150

⁴⁸ KV¹, p. 328; here Köchel without doubt confused *Andante* and *Allegretto*: autograph and print of the *Allegretto* are identical, so André can have made additions only in the *Andante*, for which the autograph is missing (see below); cf. the *Kritischer Bericht*.

⁴⁹ Wolfgang Rehm, *Miscellanea Mozartiana II*, in: *Festschrift Otto Erich Deutsch zum achtzigsten Geburtstag*, edd. W. Gerstenberg, J. LaRue and W. Rehm, Kassel etc., 1963, pp. 141ff.

no trace. De Saint-Foix⁵⁰ believed that he had to place this “*Petite Sonate*” [“*Little Sonata*”] after the Keyboard Sonata in D major KV 545 and the Sonata for Keyboard and Violin in F major KV 547 because, especially in the Andante, he thought he detected the atmosphere of Mozart’s late works (mainly those for Mechanical Organ) and also because it appeared to him that KV 404 (385^d), just like the other two Sonatas, was conceived for beginners. Einstein,⁵¹ on the other hand, saw nothing more in it than “*an undisguised joke*”: “*Mozart is making fun of his spouse.*”

What has not been proved, for the moment, for KV 404 (385^d) is quite securely documented as far as KV 403 (385^c) is concerned: the autograph of this unfinished Sonata in C major, currently in the Département de la Musique in the Bibliothèque Nationale, Paris (until recently in the Bibliothèque du Conservatoire), bears the heading “*Sonate Première. Par moi W. A. Mozart pour ma très chère Epouse*” [“*First Sonata. By me, W.A. Mozart, for my very dear spouse*”]. One can conclude from this, firstly, that this work was started after his marriage to Constanze on 4 August 1782 and, secondly, that the composer obviously intended to write a series of sonatas for Constanze. Einstein,⁵² in contrast, believed that Mozart had never wanted to publish this Sonata. After his death, Stadler completed the final movement, which amounted to only 20 measures by Mozart, by supplying 124 further measures; it was in this form that the work appeared in print as a *Sonate facile* [Easy Sonata] published by André in Offenbach in 1830.

The Allegro Fragment in A KV Appendix 48 (480^a = KV⁶ 385E) can also probably be counted as one of the compositions intended for Constanze, although Mena Blaschitz⁵³ dates it to 1785 because of what he believes to be audible stylistic similarities with the Sonatas KV 454 and 481.

We have more reliable information about KV 402 (385^e), an Andante in A major followed by a fugue in A minor, left unfinished and later completed by Stadler. According to Einstein,⁵⁴ this must represent parts of one of the Sonatas dedicated to Constanze. He supports this assumption with the help of a facsimile of the first page of the Andante included in

the French edition of *Don Juan* by Castil-Blaze (*A la Lyre moderne*, Paris, 1821). In this facsimile, the Andante bears the heading *Sonata II^{da}*, written by Mozart but later crossed out.⁵⁵ Nevertheless, Abert⁵⁶, de Saint-Foix⁵⁷ and Dennerlein⁵⁸ believe that we can speak here only of a fugue with slow introduction. Despite the striking similarity between the theme of the Andante and the Menuett from the first finale of *Don Giovanni*, there can be hardly any doubt that the fugue belongs to the large complex of fugue fragments from the year 1782 reflecting Mozart’s interest in the music of Bach and Handel, reinforced by the influence of Baron van Swieten. “*I go to Baron van Suiten’s every Sunday at 12 o’clock – and there nothing is played except Handel and Bach. – ... – not only Sebastian, but also Emanuel and Friedeman Bach*”, he wrote to his father on 10 April 1782.⁵⁹ Ten days later, he sent his sister a Prelude and a three-voice Fugue for Keyboard – KV 394 (383^a) – and stated his intention to follow this by five others “*and then present them to Baron van Suiten*”.⁶⁰ At the same time, however, he took the opportunity of assuaging his father’s and sister’s loathing for everything connected with the Webers by mentioned explicitly that⁶¹ “*the reason that this fugue came into the world is really my dear Constance. – [...] she will hear nothing apart from fugues, but |: in this category :| especially nothing but Handel and Bach; – Now, as she has often heard me playing fugues out of my head, she asked me if I had ever written any out – and when I told her, no, she scolded me most sharply for not wanting to write that which is indeed most artistic and beautiful in music; and she did not relent in her begging until I wrote out a fugue for her, and this is it.*” Whether this touching story made any impression in Salzburg must be doubted; in any case, they must have been noticed there that, after KV 394 (383^a), not a single package sent to Salzburg afterwards contained a fugue, although Mozart probably made outlines of fugues throughout the whole of 1782.⁶² K. H. Wörner was likely right in his assumption that Mozart was constantly aware of how much he continued to be influenced by the two great Baroque masters in the subjects of his fugues, with the result

⁵⁰ G. de Saint-Foix, *W.-A. Mozart*, Vol. IV, Paris, 1939, p. 345.

⁵¹ Alfred Einstein, *Mozart, sein Charakter, sein Werk*, Stockholm, 1947, p. 347.

⁵² *Mozart ...*, p. 347.

⁵³ Mena Blaschitz, *Die Salzburger Mozart-Fragmente*. Diss. Bonn, 1924, Extract in: *Jahrbuch der Philosophischen Fakultät Bonn*, 1924/25.

⁵⁴ Köchel-Einstein, p. 495.

⁵⁵ The autograph of KV 402 (385^e) is lost; only one example of the facsimile mentioned in KV² and KV³ has so far been located, that in the British Museum, London.

⁵⁶ H. Abert, op. cit., Vol. II, Leipzig, 1921, p. 164.

⁵⁷ G. de Saint-Foix, op. cit., Vol. III, p. 339.

⁵⁸ Hanns Dennerlein, *Der unbekannte Mozart*, Leipzig, 2/1955, p. 151.

⁵⁹ Bauer-Deutsch III, No. 667, p. 201, lines 45–48.

⁶⁰ Bauer-Deutsch III, No. 668, p. 203, line 32.

⁶¹ Bauer-Deutsch III, No. 668, pp. 202–203, lines 18–28.

⁶² KV⁶ (Wiesbaden, 1964) mentions as many as 10 fugue fragments for the year 1782 alone!

that they did not satisfy him as an “*expression of what he was searching for and of what was new in his art: expansiveness and majesty in the Baroque sense*”.⁶³ The extent to which the Fugue from KV 402 (385^e) also stood under Handel’s influence has been shown convincingly by W. Siegmund-Schultze;⁶⁴ Carl de Nijs⁶⁵ furthermore points to Wilhelm Friedemann Bach, one of whose fugues was indeed arranged by Mozart (?) for string trio as the last of his six three-voice Fugues KV 404^a.

Nor did the works of Carl Philipp Emanuel Bach fail to leave an impression on Mozart, as can be seen from the unfortunately once again unfinished “Sonata Movement” in C minor KV 396 (385^f), whose autograph was discovered by Robert Haas in the Goethe and Schiller Archive in Weimar in 1930.⁶⁶ Up to this point, the *Fantasie pour le Clavecin ou Pianoforte, dédiée à Mad. Constanze Mozart* [Fantasy for the Harpsichord or Pianoforte, dedicated to Madame Constanze Mozart], published by Johann Cappi in Vienna in 1803, was considered an original (and complete) Mozart work, although since 1833 it would have been possible to gather from the obituary for Maximilian Stadler published by Ignaz, Baron von Mosel in the Viennese *Wiener Zeitschrift für Kunst, Literatur etc.* in December of that year that Stadler “*composed the whole second section for the (small) Keyboard Fantasy in C minor, printed after Mozart’s death, of which only the first section was complete*”.⁶⁷ This autograph also shows that Stadler had incorporated the violin part, notated by Mozart only from m. 23 onwards, into the keyboard part, and that he had also wished to “improve” the irregularity in m. 13, where Mozart suddenly extends a 4/4 measure to 6/4, by shifting the barlines and adding a “*senselessly long*”⁶⁸ half-measure rest in m. 14. We must also note that the title *Fantasy* and the tempo indication *Adagio* do not occur in the autograph. – Abert,⁶⁹ by the way, had already concluded, on the basis of an old copy in Stadler’s handwriting (with a dedication to

Constanze) in the A. Posonyi Collection (later Heyer⁷⁰ Collection), that KV 396 (385^f) had been finished by Stadler. He also stated his suspicion that Stadler’s continuation (which he rightly called the product of a “*particularly fortuitous hour*”)⁷¹ was based on a misunderstanding, as, in his opinion, Mozart had wanted to write a free Fantasy and not a strict sonata-form movement. This view was later adopted by Dennerlein as well, who even called the movement an “introduction for a fugue”.⁷² On the other hand, however, the without doubt authentic repeat sign and the exposition of the themes rather suggest, in my opinion, a sonata-form movement. Dennerlein furthermore believes⁷³ that the development section is certainly the work of Mozart; in doing so, he aligns himself with the view of Georges de Saint-Foix,⁷⁴ who was convinced, on the basis of the surviving autograph, that in any case the measures immediately after the repeat sign must be by Mozart, as is probably the entire ingenious development section – in which de Saint-Foix had at an earlier stage already⁷⁵ believed that the pianistic technical influence of Clementi was visible, basing this on a letter from Mozart to his sister on 7 June 1783⁷⁶ – so that only the reprise, which closes on a very un-Mozartian C major, would then be Stadler’s work.

Whatever the truth may be in all this, we consider it irresponsible, in the present edition, to go beyond the evidence presented by the autograph; we have therefore printed the fragment in the form in which it is found in the Weimar manuscript, considering it, with Einstein,⁷⁷ to be an introductory piece for one of the Sonatas written in 1782 with Constanze in mind. The stylistic affinity with the Fantasies “without barlines” by C.Ph.E. Bach, particularly with the *Fantasia in C minor* at the end of the “*Probstücke*” [“Test Pieces”] for the *Versuch über die wahre Art das Clavier zu spielen* [Essay on the true manner of playing the keyboard], would not contradict this dating, as it was in 1780 that the third impression of Bach’s work was published by Schwickert in Leipzig, and Mozart may have been

⁶³ K. H. Wörner, *Mozarts Fugenfragmente*, in: *Kongreß-Bericht 1956*, p. 748.

⁶⁴ W. Siegmund-Schultze, *Wolfgang Amadeus Mozart unter dem Einfluß Georg Friedrich Händels*, in: *Händel-Jahrbuch 1956*, Leipzig, 1956, pp. 33–34.

⁶⁵ Abbé Carl de Nijs, *Mozart et les fils de Jean-Sébastien Bach*, in: *Les influences étrangères dans l’œuvre de W. A. Mozart*, Paris, 1956 (1958), p. 105.

⁶⁶ Robert Haas, *Mozarts kleinere Klavierphantasie in c-Moll K. 396*, in: *Augsburger Mozartbuch*, Augsburg, 1943, p. 423. – This article contains the first complete transcription of Mozart’s autograph.

⁶⁷ R. Haas, op. cit., p. 425.

⁶⁸ Cf. Walter Georgii, *Klassisches Klavierstück in neuem Licht*, in: *Zeitschrift für Musik*, Year 112 (1951), p. 469.

⁶⁹ H. Abert, op. cit., Vol. II, pp. 898–899.

⁷⁰ *Katalog des Musikhistorischen Museums von Wilhelm Heyer Cöln*, Vol. IV, Leipzig, 1916, p. 148.

⁷¹ H. Abert, op. cit., Vol. II, p. 899.

⁷² Op. cit., p. 151.

⁷³ Op. cit., p. 183.

⁷⁴ G. de Saint-Foix, *Le Problème de la Phantasie en ut mineur de Mozart* (Koechel 396), in: *Revue belge de Musicologie* III, pp. 220–221.

⁷⁵ G. de Saint-Foix, *Mozart et les Ecoles du Nord*, in: *La Revue musicale* XIV (1933), p. 458 (38).

⁷⁶ Bauer-Deutsch III, No. 750, p. 272, lines 24–41.

⁷⁷ Köchel-Einstein, p. 496.

able to see a copy of this at van Swieten's.⁷⁸ On the other hand, the striking similarity to C.Ph.E. Bach's Fantasy in F# minor of the year 1787, in which the accompanying violin part, a rarity for Bach, received exactly the same subordinate treatment as in KV 396 (385^f), and which was also printed as a piece for solo piano, could make a much later dating necessary, as de Saint-Foix has emphatically argued.⁷⁹ A genesis in 1782, however, would be further supported by the circumstance that, according to Dennerlein,⁸⁰ the influence of J.S. Bach should also be taken into account, particularly due to his C minor Fantasy (BWV 906) and the Toccata at the beginning of the E minor Partita (BWV 830).

To conclude our discussion of the numerous compositional fragments from the year 1782, a little should be said about the two incomplete sonata-form movements which must be counted chronologically as part of the third group of the Vienna Sonatas and Variations for Keyboard and Violin. These are the sonata-form movement A KV Appendix 50 (526^a) and the sonata-form movement in G KV Appendix 47 (546^a), both noted at an early date in Nissen's catalogue.⁸¹ The first of these movements probably originated in the Summer of 1787, as the same leaf in the autograph contains sketches for *Don Giovanni*; it should perhaps be seen as a first draft for the Sonata KV 526, which is also in A major. – The second fragment, dated by Mena Blaschitz on stylistic grounds to 1784,⁸² is, according to Einstein,⁸³ more likely to have originated in June 1788 amongst ideas associated with the Sonata KV 547, and, like this Sonata, may have been intended as a "Sonata for beginners". Einstein bases his argument for this not only on graphological details, but above all on the fact that Mozart noted the instruments at the beginning of the score as *Violino* and *Piano-Forte*; but he only wrote "Pianoforte" instead of "Cembalo" ["harpsichord"] during the last years of his life.

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The four Sonatas in the third group present no problems as far as dating is concerned, as they appear in Mozart's handwritten *Verzeichniß aller meiner Werke* [*Catalogue of all my Works*] with date and incipit. For the first Sonata, KV 454, noted in this catalogue under 21 April 1784, the

circumstances giving rise to the composition are also known. On 24 April 1784, Mozart reported to his father, "We now have here the famous lady of Mantua, Strinasacchi, a very good violin player; she shows very much taste and sensibility in her play. – I am just writing a sonata which we will play together in the theater on Thursday in her musical evening"⁸⁴. When Regina Strinasacchi (1761–1829) had to play the Sonata, without prior rehearsal, in the Kärntnertor Theater on 29 April 1784 in the presence of Emperor Joseph II, it seems that only the violin part was finished; Mozart accompanied by memory, supported only by scanty manuscript reminders concerning the keyboard part. In the autograph (kept in the *Stiftelsen Musikkulturens främjande* [R. Nydahl] in Stockholm), Alfred Orel found confirmation of this legend;⁸⁵ the violin part in the score is written in paler ink than the keyboard part, obviously notated later, in which there are several cases of the barlines, already fixed by the violin part, having to be "bent" because of lack of space. The Andante was originally marked Adagio. It is also remarkable that in the autograph one can see the first measures of a Sonata in C major for Keyboard and Violin of which nothing further is known. The Sonata KV 454 appeared in print in the very same year. In the Viennese *Wiener Zeitung* of 7 July 1784, the publisher Torricella called on music lovers to support the subscription: "The work of the famous Music Director Mozart [...] 3 new Keyboard Sonatas, of which the first 2 are for Keyboard alone [KV 333/315^c and 284/205^b], and the third is accompanied by a violin, recently played by the famous Mademoiselle Strinasacchi [sic] in the Theater with Mr. Mozart to the applause of all".⁸⁶ This edition appeared on 28 August 1784 without a list of subscribers; the title page, displaying Masonic emblems, read as follows:

TROIS SONATES / pour le Clavecin ou Pianoforte /
La troisieme est accomp. d'un Violon oblg:/
composées par / Mr. W. A. MOZART / Dédiées / A
SON EXCELLENCE MADAME LA COMTESSE
TERESE DE KOBENZL / Née Comtesse de
Montelabate, Epouse de son Excell. Monsieur Le
Comte / Louis de Cobenzl Ministre Plenipotentiaire
de S.M.I.R. Sip. etc. etc. / a la Cour de Sa Maj:
Imperatrice de toutes les Russies etc. etc. / par son
tres humble et tres obeissant serviteur / Christoph
Torricella, Marschand d'Estampes / et Editeur de
Musique etc. etc. Oeuvre VII.

[THREE SONATAS / for the Harpsichord or
Pianoforte / The third is accompanied by an

⁷⁸ R. Haas, op. cit., p. 435.

⁷⁹ G. de Saint-Foix, *Le Problème de la Phantasie en ut mineur etc.*, pp. 219–220.

⁸⁰ Op. cit., p. 182.

⁸¹ G. N. von Nissen, op. cit., Appendix p. 12, Nos. 17 and 15.

⁸² Op. cit.

⁸³ Köchel-Einstein, p. 696.

⁸⁴ Bauer-Deutsch III, No. 786, p. 311, lines 2–5.

⁸⁵ Alfred Orel, *Mozartiana in Schweden*, in: *Acta Mozartiana* VI (1959) pp. 3–4.

⁸⁶ *Mozart – Die Dokumente seines Lebens*, p. 200.

obbligato violin / composed by / Mr. W. A. MOZART / Dedicated / TO HER EXCELLENCY MADAME THE COUNTESS OF KOBENZL / Née Countess of Montelabate, Wife of his Excellency Monsieur the Count / Louis de Cobenzl Plenipotentiary Minister of S.M.I.R. Sip. etc. etc. / at the Court of her Majesty the Empress of all the Russias etc. etc. / by her very humble and very obedient servant / Christoph Torricella, Merchant of Engravings / and Editor of Music etc. etc. Opus VII.]

– In 1787, Artaria, who had taken over Torricella's publishing house a year previously, brought out a new impression of this edition, but without the title border. It should also be mentioned that various arrangements of KV 454 appeared immediately for instrumental combinations including flute quartet (André, Offenbach), string quartet (Sieber, Paris) and string trio (Artaria, Vienna).

In contrast to Sonata KV 454, the concrete circumstances which contributed to the genesis of Sonata KV 481 are still unknown. Einstein was probably right in supposing that Mozart only wrote this Sonata in order to get some money from a publisher.⁸⁷ In his *Verzeichniß aller meiner Werke*, it received the date 12 December 1785; in the autograph in the former Prussian State Library (missing since the end of WW II) it displayed the title *Sonata*, and the first printed edition, in 1786, was headed

SONATE / pour Le / Fortepiano, ou Clavecin / avec Accompagnement d'un Violon / Composé par / Mr. WOLF. AMAD. MOZART / Publié, et se vend à Vienne au Magazin de Musique de Mr. Hoffmeister. [SONATA / for the / Fortepiano, or Harpsichord / with violin accompaniment / Composed by / Mr. WOLF. AMAD. MOZART / Published and sold in Vienna at Mr. Hoffmeister's Music Shop.]

– In the *Musikalischen Real-Zeitung*, Speyer, on 13 August 1788, this Sonata was reviewed critically by a writer working from a reprint by Rath Bossler in Speyer;⁸⁸ his remarks include the wish that the composer should take care “*to be less captivated by the fashionable taste of our age*”. “*His works would then take on an even more general and, at the same time, more lasting, value*”. Before voicing this judgement, by the way, the same reviewer examined the Variations KV 360 (374^b) and advised Mozart to take an example “*from the models of the two Bachs [probably referring to C. Ph. E. and Joh. Chr. Bach] and other older composers*”. Despite this, he had to admit “*that Mr. M. is not lacking in good fundamentals of harmony, nor in richness of fantasy*”; in the Adagio of the Sonata, which he

described as “*full of gentle sentiments, a true expression of languishing love*”, he finds the “*alternation of the tonal species [...] not without harshness, but also to good effect*”. This was the only Sonata on the “*list of my most recent offspring*” sent by Mozart on 8 August 1786 to Prince von Fürstenberg in Donaueschingen.⁸⁹ This Sonata also appeared in various arrangements around the end of the century.

There is once again no information on the genesis of the Sonata KV 526, which Mozart dated as 24 August 1787. It was likewise published by Hoffmeister, in September 1787, with the title *SONATE / pour le / Fortepiano, ou Clavecin / avec accompagnement d'un Violon. [SONATA / for the / Fortepiano, or Harpsichord / with violin accompaniment]*. It is not impossible that Mozart wrote this Sonata while still under the impression of the recent death, on 22 June 1787, of Johann Friedrich Abel, whom he had greatly venerated since his time in London. De Saint-Foix⁹⁰ has discovered that the Rondo theme in KV 526 is taken from the Finale of Abel's Sonata for Keyboard, Violin and Violoncello Op. V No. 5. – Einstein⁹¹ described the style of this, the last of the great “*accompanied*” Sonatas and in which a perfect harmony between piano and violin parts is achieved, as “*simultaneously Bach-like and Mozartian*”, as the most beautiful realisation of the “*balancing of the styles*” on which Mozart worked so hard after re-discovering pre-classical polyphony in 1782.

In contrast to this, the Sonatina KV 547 appears to return to the starting-point of the development in 1764. This *little Keyboard Sonata for beginners with a violin*, as it is described in Mozart's handwritten catalogue under 10 July 1788, gives, along with the little Keyboard Sonata for beginners KV 545 composed two weeks earlier, “*testimony of Mozart's almost desperate striving for popularity*”, as K. Marguerre expresses it.⁹² As the autograph has been lost (just as with KV 545), we are dependent on the first printed edition, published by T. Mollo & Co, Vienna, in 1805, for our primary source. It is strange, however, that the last two movements of this Sonata, which Einstein⁹³ saw as “*originally certainly written for piano alone*”, had previously been published (but nevertheless long after Mozart's death!) in a version for keyboard alone: the Andante

⁸⁹ Bauer-Deutsch III, No. 974, pp. 565–567.

⁹⁰ G. de Saint-Foix, *W.-A. Mozart*, Vol. V, Paris, 1946, pp. 319 to 320.

⁹¹ *Mozart ...*, p. 348.

⁹² Karl Marguerre, *Die Violinsonate KV 547 und ihre Bearbeitung für Klavier allein*, in: *Mozart-Jahrbuch 1959*, Salzburg, 1960, p. 229.

⁹³ *Mozart ...*, p. 349.

⁸⁷ A. Einstein, *Mozart ...*, p. 348.

⁸⁸ *Mozart – Die Dokumente seines Lebens*, p. 283.

in 1795 by Hoffmeister (taken over in the same year by Artaria) and the Allegro, along with the transposed Rondo from KV 545, as a Sonata in F major in two movements in the *Oeuvres complètes Cah. 6* by Breitkopf & Härtel (1799) – at the same time as the Andante from KV 547 – and later listed by Köchel as KV 54 or Appendix 135. No-one cast any doubt on the authenticity of these arrangements until 1951, when K. Marguerre rejected Mozart's authorship on grounds of stylistic criticism;⁹⁴ Einstein even went as far as grouping the two numbers to form a three-movement Sonata KV³ 547^a, apparently without considering that the Rondo in KV 545 represented a typical final movement, to which Mozart would probably never have attached a slow set of variations as a Finale. Today, however, an (incomplete) autograph keyboard part (KV⁶ 547^b) for the Andante con Variazioni from KV 547 is available – currently in the Louis Koch Collection, previously owned by Franz Anton Hoffmeister and given to the composer Gasparo Spontini in 1838 by Auguste Witzleben – in which various changes corresponding precisely to the Artaria print have been made. The changes in question are the crossing-out of Variation IV, which is meaningless without a violin part, and the addition of filling-out notes in measures 2–8 of Variation V. In the print, Variation IV was replaced by another, which certainly was not by Mozart; nor did he write the Coda, which consists of a rough re-writing of measures 17 to 26 of Mozart's version for piano and violin. A short time ago, however, the Editorial Board of the NMA established that the changes in the autograph referred to were made later in another hand, i.e. not by Mozart himself. Thus the most important reason for Kurt von Fischer's publishing the keyboard version of the Andante in Work Group 26 (Variations for Keyboard) of Series IX of the NMA is dismissed; the apparently non-authentic arrangement should therefore be attributed, along with the keyboard versions of the sets of Variations KV 359 (374^a) and KV 360 (374^b), to the business acumen of the publishers concerned, who “sought to increase the number of keyboard variations by the master”⁹⁵.

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Finally, mention must be made of some compositions which, for one reason or another, can be considered as linked to the genre of the accompanied Keyboard Sonata. The most important of these is the Sonata KV 570, written in February 1789 and listed expressly in Mozart's *Verzeichnüß aller meiner Werke* as *Eine Sonata auf klavier allein*

[*A Sonata for Keyboard alone*], but described in the first printed edition, by Artaria in 1796, as a Sonata for Keyboard and Violin and subsequently often reprinted in this form. We see no reason to consider this form authentic; it could have been the work of the ever-active André, since he also arranged this Sonata for string quartet and had it published by Pleyel in Paris in 1797 in this form, along with KV 481 and KV 526, with the title *Trois Quatuors nouveaux* op. 37.

The situation is more complicated with the Trio KV 496, written in July 1786, which was listed in Mozart's handwritten Work Catalogue (and also in the letter of 8 August 1786, already mentioned, addressed to the valet Sebastian Winter but intended for Winter's master, the Prince of Donaueschingen) explicitly as a *A trio for piano, violin and violoncello* and was published in a printed edition by Hoffmeister in the very same year, 1786. The recently re-discovered autograph of this work (now in private ownership in Paris), however, is headed *Sonata*. The circumstance that the autograph and the copy made from it, both once in the possession of Otto Jahn, are marked with black and red ink, seemed to confirm Einstein's supposition that this trio was originally based on a piano sonata,⁹⁶ but this was disproved by Marguerre⁹⁷ on the basis of the copy and, more recently, by Rehm⁹⁸ after detailed study of the autograph. Incidentally, Einstein's book on Mozart contains a correction of his initial judgement on KV 496;⁹⁹ here he speaks of “*a genuine trio, in which the violoncello may well be employed more frugally than the violin, but does indeed participate in the substance of the dialog and seems not to be some kind of afterthought*”.

For the Trio KV 564, entered as *A Trio* in Mozart's handwritten *Verzeichnüß* under the date 27 October 1788, Einstein assumed that the original version must have been a piano sonata; he drew support for this from a categorical statement by Otto Jahns¹⁰⁰ which had previously been adopted uncritically by Köchel, Abert and de Saint-Foix as well. Here, however, the same mistake had been made as in the final movement of the Sonata KV 547: the autograph copy of the keyboard part was in both cases taken to be an autonomous keyboard version! But even a superficial examination of this “version” reveals that the keyboard often has to play purely

⁹⁶ Köchel-Einstein, p. 630.

⁹⁷ K. Marguerre, *Zwei Abschriften Mozartscher Werke*, in: *Die Musikforschung* XIII (1960), pp. 59–60.

⁹⁸ Op. cit., pp. 153–154.

⁹⁹ A. Einstein, *Mozart ...*, p. 350.

¹⁰⁰ Otto Jahn, *W. A. Mozart*, Vol. IV, Leipzig, 1856, p. 42.

⁹⁴ K. Marguerre, op. cit., pp. 228–233.

⁹⁵ K. von Fischer, op. cit., p. 154.

accompanying figures for the (here absent) violin part, as e.g. in mm. 9–15 of the first Allegro. W. Weismann, who has also investigated thoroughly the photocopy of the (now untraceable) autograph score of this Trio,¹⁰¹ was able to ascertain that the two outer parts were written by Mozart, while the keyboard part is in a foreign hand; in the process, he noticed that under the word *Cembalo* [*Harpsichord*] at the beginning of the score there initially stood *Basso*, but that this was later crossed out; this shows “that the copyist must have been working from either a violin sonata or possibly from an early version of a piano trio which Mozart wanted to re-work”.¹⁰² The fact that Mozart had already dropped the use of *Basso* by the Mannheim-Paris Violin Sonatas of 1778 led Weismann to assume that an earlier Keyboard Trio was the basis for KV 564, at least earlier than the two Trios in Joh. Chr. Bach’s Opus 15 of 1779, an assumption which is further reinforced by arguments resting on stylistic points.¹⁰³ For these reasons, KV 564 was not considered for inclusion in Mozart’s Vienna series of Sonatas for Keyboard and Violin.

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In contrast to the Sonatas published in Volume 1, the Sonatas in the present second Volume could on the whole be edited from photocopies of autographs as outlined above in the context of the genesis of the various compositions. Only in the case of KV 454 were there difficulties, as the autograph, in private ownership in Sweden, had to be consulted *in loco*. The volume editor was in this case able to rely on the texts revised in Stockholm by Alfred Orel in 1956 and Wolfgang Rehm in 1964.

In cases where the autograph was missing either partially or totally (KV 547, 404/385^d and 402/385^e), old copies and printed editions were available as primary sources. In individual cases, by the way, even though autographs were available, primary importance was attached to first printed editions; in the first and second movements of KV 376 (374^d) and in the third movement of KV 377 (374^e), the dynamic marks supplied in italics were taken largely from the Artaria first printed edition, and the same is true for the whole Sonata KV 481, where the first printed edition, by Hoffmeister, had to supplement the evidence of the autograph. In the autograph of KV 377 (374^e), the second movement contains a first, crossed out version of the theme for the Variations; this is printed in Appendix IV of the

¹⁰¹ Wilhelm Weismann, *Zur Urfassung von Mozarts Klaviertrio KV 564*, in: *Deutsches Jahrbuch der Musikwissenschaft für 1958*, III, Leipzig, 1959, pp. 35ff.

¹⁰² W. Weismann, op. cit., p. 37.

¹⁰³ W. Weismann, op. cit., p. 39.

present volume (p. 186), as are the 23 measures originally placed between measures 44 and 45 in the third movement of KV 526 and later crossed out by Mozart on the autograph.

On the editorial technique in the present volume, please refer to the foreword by the Editorial Board (*Concerning the Editorial Technique*, p. VI); special points of editorial technique are noted in the *Kritischer Bericht* [*Critical Report*, available in German only], where all musical corrections and additions are listed, unless they are distinguished typographically in the music text. – The fact that the violin part is in small print throughout should under no circumstances raise doubts on its authenticity; rather, the NMA is following here the standard practice in notating chamber music with keyboard as used already in Volume I. In the separate part supplied with the present volume and intended for the violinist, additions and making-up by the editor have again not been specially marked as such.

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In editing this second volume of Sonatas and Variations for Keyboard and Violin, the volume editor once again received friendly assistance from various sides. His thanks go first of all to his colleague Ms. Metha-Machteld van Petersen-van Delft, who, not for the first time, deserves particular recognition for her work with the detailed and often exhausting preparatory work; further thanks are extended to Prof. Dr. Alfred Orel (Vienna), Dr. C. G. Stellan Mörner (Stockholm), Director Helmut Deckert (Dresden), Music Director Ernst Hess (Zurich), Mr. K. H. Füssl (Vienna) and the two chief editors Dr. Wolfgang Rehm and Dr. Wolfgang Plath, who have dedicated hardly less time and effort to this task than the volume editor himself.

Eduard Reeser

Bilthoven, June, 1965

Postscript 1985

1. The autograph of the Sonata KV 454 (= No. 23), Stiftelsen Musikkulturens främjande Stockholm, is generally available today as a facsimile edition (Stockholm 1982, Foreword: Eduard Melkus).
2. The autographs of the Sonatas KV 481 (= No. 24) and KV 526 (= No. 25) are today in the Biblioteka Jagiellońska, Kraków.
3. Andante and Allegretto KV 404/385^d (= Appendix D): Regarding the dating “supposedly 1782”, see the *Nachträge zu den Vorworten der Notenbände* [*Postscripts to the Forewords to the Music Volumes*] in the *Kritischer Bericht*: there I have stated that, in my opinion, KV 404 originated substantially later than 1782, probably in 1788.

E. R.

Translation: William Buchanan

The image shows a page of handwritten musical notation for a violin and keyboard. At the top, there are handwritten notes: "Violino, 5/8", "Violino, Allegro", and "Pizzicato". The notation consists of several staves. The upper staves contain the violin part, with a section labeled "Coda" starting around the middle of the page. The lower staves contain a keyboard part, which is mostly sketched and crossed out with diagonal lines. The manuscript is filled with various markings, including slurs, accents, and corrections, indicating it is a working draft.

Facs. 1: Sonata in G KV 379 (373^a) = No. 19: folio 4^v of the autograph in the keeping of the Library of Congress, Washington. Cf. page 13, Variation IV, measures 9–16, pages 13–14, Variation V, measures 1–16 (violin part) and page 15, Coda, measures 16^b–33 (violin part; a sketched keyboard part follows on the next page of the autograph); regarding the scoring-out in Variation V and the Coda cf. *Kritischer Bericht*.



Facs. 2: Sonata in A KV 526 = No. 25: folio [6^v =] 1^v (numbered according to movements) of the currently untraceable autograph [see *Addendum 1985*, p. XVII: today in the Biblioteka Jagiellońska, Kraków] belonging to the former Prussian State Library, Berlin from a photocopy in the possession of the International Mozart Foundation, Salzburg. Cf. page 186, Appendix IV/2, and pages 111–112, measures 45–69.

Theme: Allegretto.

Variation I. *Andante* *Adagio*

Mozart

Violin

Cembalo

Variation I

215.

Daguer

Don. M. S. consists of 4 leaves at Salzburg, Sale - July 12. 1872. The property of J. ...

Facs. 3: Twelve Variations in G KV 359 (374^a) = No. 27: folio 1^r of the autograph in the keeping of the Département de la Musique in the Bibliothèque Nationale, Paris (formerly Bibliothèque du Conservatoire), signature: Ms. 228 (I). Cf. pages 136–137, Theme and also Variations I and II.

Handwritten musical score for the Allegretto in C major, KV 404, by Wolfgang Amadeus Mozart. The score is written on ten staves. The top staff is for the Violin (Vcllo) and the second staff is for the Keyboard (Clavier). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and ornaments. At the bottom of the page, there is a handwritten signature "Johann Baptist Stamitz" and a date "Am 23. Juni 1781".

Facs. 4: Andante and Allegretto in C KV 404 (385^d) = Appendix I: autograph of the Allegretto in the keeping of the Sächsische Landesbibliothek, Dresden, signature *Mus.* 3972/R/15. Cf. page 153.



Facs. 5: First movement of a Sonata in B^b KV 372 = Appendix II/1: folio 2^r of the lost autograph from a photocopy kept in the *Archiv für Photogramme musikalischer Meisterhandschriften* (“Meisterarchiv”) in the Music Collection of the Austrian National Library, Vienna, signature *M 14 I*. Cf. pages 156–157, measures 55–84 (from measure 66 in Maximilian Stadler’s handwriting).



Facs. 6: Title page of the first printed edition, by Artaria in 1781, of the six “Auernhammer Sonatas” = Nos. 17–22 (Nos. 17–18 are presented in Volume 1). Copy in the Bavarian State Library, Munich, signature: 4° Mus. pr. 3245.