

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:

- I: Sacred Vocal Works (1–4)
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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 collection of Works in this Volume

The two volumes of the New Mozart Edition (NMA) presented here publish all the known piano sonatas in their authentic instrumentation. Each volume contains nine numbers in its main musical text;¹ in addition, the Appendix to Volume 1 prints the first, discontinued version of the first movement of KV 284 (205^b), while the Appendix to Volume 2 contains not only the first version of the Rondo KV 494, later re-worked by Mozart and combined with the two movements KV 533 to form a piano sonata (No. 15), but also seven fragmentary sonata movements.

In the second volume, a work is encountered which may not be familiar as a piano sonata, namely the Sonata in B^b KV 570 (= No. 17), which, although entered in Mozart's handwritten work catalogue as *A Sonata for Piano alone*, has been published in many editions as a Sonata for Piano and Violin.² It is possible that one further Sonata will be sought in vain in this series, the four movements grouped together in KV³ under the number 498^a, but listed separately in KV⁶ in Appendix B to 450, 456, 595 (Andante and Rondo) and as Appendices C 25.04 and 25.05 (opening of a movement and Menuett). The editors of the Piano Sonatas presented in the NMA share with KV⁶ the belief that these sonata movements represent compositions (opening of a movement and Menuett) or arrangements (slow and final movements) from the pen of the former cantor of the Thomaskirche in Leipzig, August Eberhard Müller (1767–1817), as whose Opus 26 they were in fact published in a contemporary printed edition.³ Voices have been raised for the (partial) authenticity of this Sonata, however, including Hermann Abert⁴, Théodore de Wyzewa

and Georges de Saint-Foix⁵ and Alfred Einstein (in KV³), joined more recently by Karl Marguerre.⁶ For this reason, these four movements have been presented for continued discussion in Work Group 29 of the NMA (*Works of dubious Authenticity*).

A special case in this context is represented by the Piano Sonata KV¹ Appendix 135, placed as a work in three movements (combined with KV¹ 54 = KV² Appendix 138^a) under the number 547^a in the main text of the *Köchel-Verzeichnis* by Einstein. Opposing Einstein's view, Karl Marguerre argued convincingly in 1959 that the supposed final movement of the Sonata, a Theme with Variations (= KV² Appendix 138^a) amounts to nothing more than the arrangement, in a foreign hand, of the piano part of the third movement of the Sonata for Piano and Violin in F KV 547, while the first two movements of the Sonata, Allegro and Rondo (= KV¹ Appendix 135), must be considered arrangements, again in a foreign hand, of the second movement of the same Sonata and of the third movement of the C major Piano Sonata KV 545. The alleged piano sonata is thus a posthumous re-working and, in this form, has nothing to do with Mozart.⁷ The editors of KV⁶ reacted to Karl Marguerre's criticism by dismantling Einstein's three-movement Sonata to form a two-movement Sonata (KV⁶: 547^a) and a separate set of Variations for Piano (KV⁶: 547^b), without accepting the possibly far-reaching consequences from such doubts. The editors of the present volume accept Marguerre's argumentation⁸ and have excluded KV Appendix 135 and Appendix 138^a (= KV³: 547^a) from the Work Group *Piano Sonatas* in the NMA.

Sonatas KV 330–332 = Nos. 10–12

¹ Vol. 1: KV 279–284 (189^{d-h} and 205^b), KV 309 (284^b), KV 311 (284^c) and KV 310 (300^d); Vol. 2: KV 330–332 (300^{h-k}), KV 333 (315^c), KV 475 and 457, KV 533 + 494, KV 545, KV 570 and KV 576.

² On this cf. NMA VIII/23: *Sonatas and Variations for Piano and Violin • Volume 2* (Eduard Reeser), p. XVI (Foreword), and the Foreword to the second volume of Piano Sonatas (NMA IX/25/2).

³ *Sonate pour le Clavecin ou Piano Forte comp. par A. E. Müller Œuvr. XXVI*, Vienna and Leipzig, 1801 (Hoffmeister & Kühnel); the first impression of this edition (Leipzig, 1798: J. P. v. Thonus) names Mozart as the composer.

⁴ W. A. Mozart II, ⁷/1956, p. 310, footnote 3.

⁵ W.-A. Mozart. *Sa vie musicale et son œuvre* II, Paris, 1936, p. 416 (No. 466), and IV, Paris, 1939, pp. 207f. (No. 499).

⁶ *Die viersätzig B-Dur-Sonate von Mozart und A. E. Müller* (KV³ 498^a), in: *Mitteilungen der Internationalen Stiftung Mozarteum* 26 (Salzburg, August 1978), double issue 3/4, pp. 1–4.

⁷ Karl Marguerre, *Die Violinsonate KV. 547 und ihre Bearbeitung für Klavier allein*, in: *Mozart-Jahrbuch 1959*, Salzburg, 1960, pp. 228–233.

⁸ Cf. also NMA VIII/23: *Sonatas and Variations for Piano • Volume 2* (Eduard Reeser), pp. XVf. (Foreword).

In his letter of 9/12 June 1784, Mozart writes on 12 June from Vienna to his father in Salzburg: “Now I have given the 3 Sonatas for piano alone, which I once sent to my sister, the first in C, the second in A, and the third in F minor, to Artaria for engraving; [...]”.⁹ The accompanying information on the keys shows that only the Sonata cycle KV 330–332 can be meant. In the only incompletely transmitted and scattered autographs,¹⁰ KV 330 (300^h) has the heading *Sonata I.*, KV 332 (300^k) is marked *Sonata III.* (cf. the facsimile on p. XXV), and the first printed edition, made by Artaria at Mozart’s instruction (Vienna, 1784), places the Sonatas in the order adopted in our edition.¹¹ The letter passage from the Mozart family correspondence quoted above is the only one which refers unambiguously to this cycle. The significance of a further passage is at least debatable and requires discussion: on 3 April 1784, Leopold Mozart writes to Sebastian Winter in Donaueschingen that he also has “6 sonatas for piano alone, which are not known, but have been written for ourselves only”. Some authors assume that this is a reference to the six Piano Sonatas KV 310, 311 and 330–333 (= Nos. 9, 8 and 10–13),¹² but is more likely that Leopold Mozart was thinking about the earlier and, at the time, still unpublished cycle of six Sonatas KV 279–284 (= Nos. 1–6). As far as the six later Sonatas are concerned, one should bear in mind that nowhere are these works transmitted as a complete cycle of six – quite apart from their differing dates of composition, on which we shall say more below. It seems advisable, therefore, not to link the passage from Leopold Mozart’s letter of 3 April

⁹ The quotations, each identified only by date, are taken in all cases from: *Mozart. Briefe und Aufzeichnungen. Gesamtausgabe*, compiled (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch (4 text volumes = Bauer–Deutsch I–IV, Kassel etc., 1962/63), with commentary on the basis of their previous work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc., 1971), Register, compiled by Joseph Heinz Eibl (= Eibl VII, Kassel etc., 1975).

¹⁰ On this cf. the special remarks below on the three Sonatas in this cycle.

¹¹ On the first edition of KV 330–332 (with its various reprints) cf. Gertraut Haberkamp, *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart*, Tutzing, 1986 (subsequently referred to as HaberkampED), Text Volume, pp. 136f., Illustrations Volume, ill. 91.

¹² Thus Erich H. Müller von Asow above all, and after him Joseph Heinz Eibl (cf. Eibl VI, p. 178: on No. 782/3).

1784 with either the three Sonatas KV 330–332 or the Sonatas KV 310, 311 and 333.

The traditional dating of the three Sonatas KV 330–332, “supposedly composed in Paris in summer 1778” (thus KV⁶), is erroneous and based on false premises. On 18/20 July 1778, Mozart writes to his father from Paris that he plans to send to Salzburg, along with other musical items, “some of my Sonatas for piano alone”; a similar intention was repeated in his letter of 31 July 1778, in the postscript to his sister. These rather imprecise passages have until now been automatically taken as meaning “that at least two, probably all three, Sonatas [= KV 330–332] were already complete in July 1778”.¹³ This is contradicted, however, by the fact that Mozart’s handwriting in the transmitted autographs is of a more developed character, not connected with “Paris 1778”, but rather of a later date, summer 1780 at the earliest.¹⁴ These observations, complemented by examinations of paper and watermarks by Alan Tyson, lead finally to a presumed date of composition in the year 1783 (Vienna or Salzburg): the conclusion must be that Mozart did not give Artaria earlier compositions for engraving, but precisely his most recent works for piano.¹⁵

The following special remarks refer to the individual Sonatas in the cycle:

Sonata in C KV 330 (300^h) = No. 10

The almost complete autograph (only the final leaf with the last nine measures of the third movement is missing) is today in the Biblioteka Jagiellońska, Kraków. Mozart notates the right hand in soprano clef throughout, a clef used occasionally for the left hand as well (on this cf. see details in the *Kritischer Bericht* [*Critical Report*, available in German only]). The first printed edition by Artaria (Vienna, 1784) differs from the autograph not only in its substantially more plentiful dynamic markings (reproduced in our edition in smaller, straight print), but above all in having a epilog, not notated in the autograph, at the end of the slow movement (*Andante cantabile*). As can be seen clearly from the facsimile on page XXIII,

¹³ KV^{3a}, p. 1001, and later KV⁶, p. 325.

¹⁴ Cf. Wolfgang Plath, *Studien zur Mozart-Autographie II. Schriftchronologie 1770–1780*, in: *Mozart-Jahrbuch 1976/77*, Kassel etc., 1978, p. 171

¹⁵ On this cf. Alan Tyson, *Mozart’s Use of 10-Staff and 12-Staff Paper*, in: *Festschrift Albi Rosenthal*, ed. Rudolf Elvers, Tutzing, 1984, pp. 285–287.

Mozart's original idea was to call for a repeat of the major section after measure 36¹, but this instruction was crossed out again and an epilog to the minor section notated (mm. 36^{II}–40^I). That the final measures of the movement corresponding to this epilog in the minor (m. 60, 4th eighth-note, to m. 64) were never notated in the autograph, but were apparently entered directly into the engraver's copy for the first printed edition, can be considered pure chance; there can be no doubt of the authenticity of the measures in question. For the end of the third movement, lost in the autograph (see above), the first printed edition was likewise consulted. Other variants in the print, if not indicated in the score itself, are listed in the *Kritischer Bericht*.

1st movement: Neither the autograph nor the first printed edition indicate initial dynamics. The NMA supplies *forte* in measure 1, as would have been self-evident in the practice of the time. More doubt surrounds the dynamics in the reprise (mm. 88ff.), where one would again expect a *forte* in analogy with measure 88; yet here again the autograph provides no indication, and in the first printed edition the expected *forte* does not occur until measure 90, which is musically hardly convincing. While the editors have followed the first printed edition here, they consider it in no way impossible that the *forte* placed only in measure 90 (after a *crescendo* in measure 87) should really have been placed earlier, in measure 88.

The differentiated staccato marks in the first quarter-note in measure 104 (right hand) are clearly notated thus in the autograph; it nevertheless seemed sensible to print the "smoother" reading (corresponding to the exposition, m. 17) as an *ossia* above it.

The original notation for the left hand in the final measure does not permit a reasonable musical realisation: it is almost unthinkable that the octave *c+c'* should be held, with the third and fifth coming on the second quarter-note. There are comparable passages in Joseph Haydn's piano sonatas, often more clearly notated, as for example at the end of the first section of the second movement of the C major Sonata Hob. XVI/35:



It is reasonable to interpret Mozart's divergent notation at the end of the first movement of KV 330 in this sense, although an arpeggio encompassing both hands would also be conceivable.

2nd movement: The long phrasing mark rendered as a dotted line in measures 10/11 and measures 50/51 (right hand) is taken from Artaria's first printed edition.

Regarding the measures 36^{II}–40^I, added to the autograph at a later date, refer to the general remarks above; the same applies for the measures 60 (4th eighth-note) to 64, transmitted only in the first printed edition.

3rd movement: The double (even if inconsistent) setting of phrasing marks in measures 63 and 162 corresponds to Mozart's notation; his intention here is obviously to warn expressly against a caesura in the middle of the measure.

Sonata in A KV 331 (300^b) = No. 11

Of the autograph of this Sonata, only the leaf with the measures 90ff. of the *Alla turca* is extant (in private ownership in Portugal; cf. the facsimile on p. XXIV). From this autograph fragment, it is clear that in this Sonata Mozart once again notated the right hand (and here and there the left) in the soprano clef. Otherwise, our edition has drawn on the first printed edition, by Artaria (Vienna, 1784), as its primary source, with occasional reference to the early printed edition in the *Œuvres Complètes* by Breitkopf & Härtel (*Cahier I*, Leipzig, 1798: *Sonata II*).

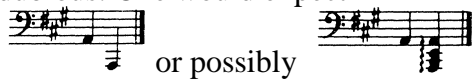
1st movement: The readings rendered here as *ossia* are taken from the Breitkopf & Härtel printed edition already mentioned; they are serious alternatives in every way, with the exception of measure 5 in Variation VI.

Variation V: The reading transmitted in the sources for measure 16 (right hand: *d''* instead of *b'*) seems implausible both melodically and in terms of voice-leading; a further comparison is provided by parallel passages in Variations I, II and IV. – In the same passage, the dynamic marks given in the Artaria print are ambiguous: almost certainly because of lack of space, they appear in

¹⁶ The analogous end of the second section (m. 42) originally had no arpeggio sign.

the left hand only, displaced so much that the *forte* appears under the third eighth-note while the *piano* is slightly to the right of the fourth eighth-note in the measure. While some modern editions have adopted these dynamics literally, we prefer, on musical grounds, to believe that an accent on the fourth quarter-note is intended.

In Variation VI, the transmitted version of the second half of measure 8, left hand, appears dubious. One would expect



2nd movement: In the first printed edition, measure 19 of the Menuett – certainly erroneously – has *piano* instead of *forte*; this had already been corrected by the time of the *Œuvres Complètes*. – The transmission of measures 24–26 of the Menuett is obviously corrupt: although there can be no doubt that the passage is intended to sound in A minor, the relevant accidentals are missing in the first printed edition (and, surprisingly, also in the *Œuvres Complètes*); in measure 26 (right hand, first quarter-note), both prints clearly have *c#*, which represents a contradiction of the previous harmonic development (mm. 27ff.). The editors have therefore decided to present their interpretation of this passage.

In analogy with measure 17, the *ossia* reading in measure 47 of the Menuett (left hand) corresponds to the text in the *Œuvres Complètes*.

3rd movement: The tempo direction in the first impressions of the Artaria printed edition is *All[e]grino*, an unusual term. This had subsequently been corrected to *All[e]gretto* as early as the fourth impression; this direction is engraved with correct orthography in the *Œuvres Complètes*. The *ossia* in measure 55, right hand, is again taken from the *Œuvres Complètes*.

In the autograph fragment, which begins with measure 90 (and which of course serves as the primary source from this point onwards), Mozart used an abbreviated notation for measures 90–95, sketching in the treble clef (!) the realisation of measures 89 (with upbeat) to 91 (first quarter-note) at the bottom of the page (cf. the facsimile on p. XXIV). The significance of the instruction *da capo* in combination with repeat signs (m. 96^{a+b}), clearly visible in the facsimile, cannot be interpreted definitely without knowledge of the previous pages in the autograph; it could refer to a repeat of the D major episode of measures 25–32¹, but Mozart provided not only the instruction, but also repeat marks, which amount in this situation

to a pleonasm. The following hypothesis may offer help: it is possible that this movement was originally to conclude with a “*da capo*” (not written out) of measures 25ff. = measures 89–96. A later idea for an extension of the end of the movement could then no longer be accommodated at the end of the autograph of the Sonata, forcing Mozart to write on a separate leaf. There are indications that the extant autograph fragment should not be considered as an accidentally separated part of the complete autograph, but in fact as a specially notated supplement. While the puzzling pleonasm of the *da capo* instruction and repeat marks would still exist, our hypothesis does at least provide explanatory circumstances.

The differentiated notation of simultaneous chords and written-out arpeggios in measures 97ff. corresponds precisely to the autograph fragment. The *ossia* in measure 122, right hand, presents the version found in the first printed edition (and in the *Œuvres Complètes*).

Sonata in F KV 332 (300^k) = No. 12

The incomplete autograph, from which the final leaf, with measure 107 to the end, is missing, is privately owned in the U.S.A. (William H. Scheide, Princeton). For the editing of the missing section, the Artaria first printed edition (Vienna, 1784) was consulted.¹⁷ The more plentiful dynamics and also a number of sensible text variants in the printed edition as compared to the autograph have been adopted in all movements and distinguished by smaller but straight print; a number of sensible text variants from the same source have been set in small print and appropriately labelled (*Erstdruck*)¹⁸. For the *da capo* in the second movement (mm. 21–40), Mozart calls in the autograph for a simple repeat of the beginning, while the first printed edition presents a varied version of the text; this appears in its entirety as a variant in small print in our edition. Here Mozart had apparently once again revised his original text during preparations for printing. – In the autograph, the soprano clef is again used throughout for the right hand; this clef, and also the tenor clef, are occasionally used in the left hand as well (for details of this cf. the *Kritischer Bericht*).

¹⁷ On this cf. also the special remarks below concerning the third movement.

¹⁸ On further variants of the first printed edition cf. the *Kritischer Bericht*.

1st movement: The vertical alignment of the grace-notes in measures 41 and 42 (and again in mm. 177 and 178) corresponds precisely to Mozart's notation; the grace-notes should therefore apparently be performed simultaneously in both hands and not as a *quasi arpeggio*.

2nd movement: Regarding the notation and possible realisations of the left hand in the second half of the final measure, refer to the special remarks on the second movement of No. 10.

3rd movement: The basis of our text in the final section, measures 107ff., is, as already mentioned above, Artaria's first printed edition; we have refrained from a complete assimilation of these sections to agree with Mozart's autograph notation of the exposition, but in individual cases attention has been drawn to divergences in an *ossia* printed above.

Sonata in B^b KV 333 (315^c) = No. 13

This work was published by Christoph Torricella in the Summer of 1784, along with the so-called "Dürniz Sonata" KV 284/205^b (= No. 6), written in Munich in 1775, and the Sonata in B^b for Piano and Violin KV 454 (dated Vienna, 21 April 1784) as Opus 7.¹⁹ It is to this first printed edition that Mozart refers in the letter of 9/12 June from Vienna to his father:

"– But [I have] also given Torricella three [Sonatas to be engraved], the last of them being that in D major, which I wrote for Dürniz in Munich. –"

Leopold Mozart is also referring to the Torricella print when he writes on 12 March 1785 from Vienna to his daughter in St. Gilgen: "3 Sonatas have also been published by Toricella, only one of them with a violin." These are the only letter passages which can be securely identified as references to KV 333.²⁰

Regarding the date and circumstances of the genesis of this Sonata, no authentic documents are extant. In the first edition of his work catalogue, Ludwig von Köchel offers the hypothetical date

"1779", which Georges de Saint-Foix pins down more precisely to "Salzburg, entre janvier et mars 1779" ["Salzburg, between January and March 1779"].²¹ In contrast, it has been accepted since Alfred Einstein's revision work for KV³ that the Sonata was composed in Paris in the late Summer of 1778; this dating was subsequently generally considered valid and was still being quoted in KV⁶ (1964). Proof that this date is more than five years too early has in the meantime been provided by independent chronological investigations of the handwriting (Wolfgang Plath) and of the paper and watermarks (Alan Tyson): while the evidence of the handwriting points towards around 1783/84, "probably not very long before the appearance of the first printed edition in 1784",²² Tyson argues convincingly that the work was composed in Linz at the end of 1783 (i.e. in November), placing it in the immediate vicinity of the "Linz Symphony" KV 425; Mozart and his wife stopped in Linz at this date on the return journey from Salzburg to Vienna.²³ This new dating could without doubt be confirmed by stylistic studies, but a corresponding specific study of this kind has yet to be carried out. The basis of our edition is the autograph (State Library Berlin – Prussian Cultural Heritage (Music Department)), with the adoption of a number of dynamic marks (in the second and third movements) from the first printed edition already referred to, set in small but straight print, while a few variant readings taken from the same source have been labelled appropriately in the text. A complete list of variants is provided in the *Kritischer Bericht*. In individual cases, it is very difficult to decide which of these variants may be due to unauthorised decisions on the part of the engraver or proof reader or which may represent Mozart's direct intervention during preparations for printing. It is highly probable that text variants in the first printed edition of the so-called "Dürniz Sonata" are the result of a revision of the Sonata by Mozart,²⁴ so a similar procedure cannot be ruled out for the present Sonata. – The tempo

¹⁹ Cf. HaberkampED, Text Volume, pp. 138f., and Illustrations Volume, ill. 92f.

²⁰ Cf. also the discussion above (in the section on Nos. 10–12) of a passage in a letter of 3 April 1784 from Leopold Mozart to Sebastian Winter in Donaueschingen. – In connection with the so-called "Strinasacchi-Sonate" KV 454, Torricella's edition of 1784 still plays, to a certain extent, a role in father Mozart's letters to Nannerl of 7 December 1785 and (explicitly) of 15 September 1786.

²¹ W.-A. Mozart. *Sa vie musicale et son œuvre* III, Paris, 1936, p. 140.

²² Cf. Wolfgang Plath, op. cit. (see footnote 14), p. 171.

²³ Cf. Alan Tyson, *The Date of Mozart's Piano Sonata in B Flat, KV 333/315^c: The 'Linz Sonata'?*, in: *Musik • Edition • Interpretation. Gedenkschrift Günter Henle*, ed. Martin Bente, Munich, 1980, pp. 447–454.

²⁴ Cf. the special remarks on KV 284 (= No. 6) in the *Foreword* to Volume 1 of our edition (pp. XIIf.).

indications originally missing from the autograph were added later in pencil by Mozart (cf. the facsimile on p. XXVI); they appear in this form in the first printed edition as well.²⁵

1st movement: Mozart limits himself to only a few dynamic marks in the course of the movement; autograph and first printed edition agree with each other in this respect. We refrained from supplying opening dynamics in both sections (and in the reprise), since the character of the main theme has as little to do with a *forte* as with a *piano*; a stylistically secure performer will surely make the right decision and, furthermore, know how to interpret sensibly the sparse directions in the original text.

Measures 23 (119) and 31 (127): We have left Mozart's strikingly inconsistent placing of augmentation dots for chords of several notes unchanged, considering it to be, under certain circumstances, a pointer towards greater variety in performance; it is possible that Mozart genuinely wanted – depending on the passage – only the notes he had marked with dots to be held (cf. also the section *Remarks on Editorial Procedures* below).

Although the reading in both autograph and first printed edition for the second eighth-note in the left hand in measures 44 and 140 is absolutely clear, i.e. $\sharp b$ and $\sharp e$ respectively, there has been discussion concerning the intended sense of these passages. Gustav Gärtner maintains that the “correct” reading here must be $b\sharp$ instead of b (or $e\sharp$ instead of e).²⁶ Ewald Zimmermann has presented good reasons for the opposite view;²⁷ we follow Zimmermann's argumentation and therefore see no need to offer alternative texts at the places in question.

2nd movement: There can be no doubt that the reading in the first printed edition for measure 15 (= *ossia* staff) is better than that in the autograph. Editorial consistency, of course, obliges us to follow the autograph for the main text of the NMA. It should be noted, however, that Mozart

himself notates the parallel passage (m. 65) “correctly”.

In measures 25 and 75, the “*sf*” in the left hand in the first printed edition is of course not to be understood in the sense of an accent on the marked note alone, but as a raising into prominence of the renewed entry of the accompanying figure.

Measures 44–47: The question of whether the different written forms, going back to the first printed edition, of the dynamic indications (“*sf p*” and “*sfp*”) really signify differences in performance or merely represent a simplified notation of one and the same musical intention has to be left open here.

3rd movement: The *ossia* reading for the left hand in measure 134, taken from the first printed edition, is once again preferable to that in the main text and is analogous to measure 15 in the second movement.

Fantasia in C minor KV 475 = No. 14a and Sonata in C minor KV 457 = No. 14b

Perhaps Mozart's most magnificent composition for piano, the Fantasia and Sonata in C minor are generally understood to represent a unity. Yet, the two heterogeneous parts were written at different times: on 14 October 1784 Mozart entered KV 457 in his handwritten work catalogue as “A Sonata for piano alone”, and it was only on 20 May of the following year that “A Fantasia for piano alone”, i.e. KV 475, was noted. Artaria's first printed edition, in which both parts were combined as “*Fantaisie et Sonate Pour le Forte-Piano [...] Oeuvre XI*” [“*Fantasia and Sonata for the Forte-Piano [...] Opus XI*”] (cf. the facsimile on p. XXVII oben), was announced in Vienna in the *Wiener Zeitung* of 7 December 1785.²⁸ In the printed title, the work is dedicated to *Madame Therese de Trattner*, the wife of Mozart's landlord in Vienna at that date, Johann Thomas von Trattner²⁹; Maria Theresia von Trattner, née Nagel (1758–1793), was for a time one of Mozart's piano pupils. As in most of his piano

²⁵ Doubts occasionally expressed concerning the authenticity of the added tempo markings in the autograph are without foundation.

²⁶ Two readings in KV 333, in: *Musica* 10 (1956), Issue 5, p. 333.

²⁷ *Noch einmal: Zwei Lesarten bei KV. 333*, in: *Musica* 10 (1956), Issue 10, p. 680f.; cf. also Gustav Gärtner, *Zum dritten Mal: Zwei Lesarten bei KV 333*, in: *Musica* 11 (1957), Issue 4, pp. 229f.

²⁸ Cf. NMA X/34: *Mozart. Die Dokumente seines Lebens* (Otto Erich Deutsch), p. 225. On the print itself (with its various reprints and a *Nouvelle Edition*) cf. HaberkampED, Text Volume, pp. 236f., and Illustrations Volume, ill. 196, as well as the *Kritischer Bericht*.

²⁹ On Trattner cf. Hermine Cloeter, *Johann Thomas Trattner. Ein Großunternehmer im Theresianischen Wien*, Graz-Cologne, 1952.

compositions of the Vienna period, there are no documents or other communications regarding the genesis of the Fantasia and Sonata in C minor.³⁰ It is claimed that Mozart played the C minor Fantasia in his concert in Leipzig on 12 May 1789.³¹ The uniting of Fantasia and Sonata to form a whole was not the result of the Viennese publisher's taking matters into his own hands, but was certainly Mozart's own idea; a glance at the dates given above shows that the Fantasia was written with the impending publication of his complete works in mind.

An immediate consequence of the different dates of composition of the two parts of the work is that there can have been no single complete autograph, but rather two separate manuscripts. Both are today lost; their last known harbor was the collection of William Howard Doane (Cincinnati, USA), who acquired them in 1889 from Julian Marshall (London). Marshall must in turn have bought the manuscripts directly or indirectly from Johann Andreas Stumpff (likewise London), in whose possession they were from 1811 (1815?) until his death in 1846 (KV⁶, *Kritischer Bericht*, pp. XXXIf.). Stumpff's Mozart autograph came from the famous collection of the Offenbach music publisher Johann Anton André, who had acquired the major part of Mozart's musical legacy from Constanze Mozart in 1799.

While for the Fantasia – with the exception of one or two debatable readings (on this cf. below) – there is only one version of the text, the situation is substantially more complicated with the Sonata; it reflects a process whose stages can be sketched as follows:

1. Mozart finished writing out the Sonata on 14 October 1784. The distinguishing characteristic of

³⁰ The family correspondence provides us with nothing at all in this respect: according to Leopold Mozart's letter of 13 January 1786 to Nannerl, Mozart wrote to his father on 28 December 1785 from Vienna that he would “*send him a new piano sonata with the post coach*”; this obviously refers to a copy of the Artaria print of KV 475 + 457 published a short time previously. Further mentions in the letters of father Leopold are without significance (15 February and 5/6 May 1786).

³¹ Thus at any rate Georg Nikolaus Nissen, *Biographie W. A. Mozarts*, Leipzig, 1828, p. 530 (Reprint: Hildesheim–New York, 1972). In the printed programme leaflet for the concert itself, however, there is mention only of a “*Fantasie, auf dem Pianoforte*” (NMA X/34, p. 300), which does not permit an identification.

this original text is that in the slow movement (Adagio) the reprise at this stage does not show any diminutions (as is evidenced by the copy discussed below).

2. Mozart immediately had a fair copy made, in which he subsequently entered a small number of improvements (cf. the facsimiles on pp. XXVIIIff.) and a dedicatory title in his own hand:

“*Sonata / Per il Piano forte solo. / composta / per la Sig.^{ta} Teresa de Trattner / dal suo umilissimo servo / Wolfgang Amadeo Mozart. / Vienna li 14 d'ottobre 1784.*”

[“*Sonata / For the Piano forte alone. / composed / for Signora Teresa von Trattner / by her most humble servant / Wolfgang Amadeus Mozart. / Vienna, 14 October 1784.*”]

[Cf. the facsimile on p. XXVII below.]

This manuscript, referred to in what follows as the *Dedicatory Copy* and long believed lost, has recently come to light for the first time (The Jewish National & University Library, Jerusalem). In all likelihood, Mozart presented this copy to his pupil, Mrs. von Trattner; the expansive dedicatory title is otherwise hardly explicable. But, on the other hand, apart from Mozart's improvements, there are no signs of any kind that suggest this copy might have been used in teaching. It is inconceivable that the recurrences of the theme in the second movement were in fact played undecorated as they stand – and yet there is not the least indication of any improvisatory diminutions.

3. It was probably for the publication of his complete works that Mozart undertook a revision of this autograph section; this consisted principally of the provision of written-out diminutions in the generally familiar manner for the reprises of the main theme already mentioned. (Mozart could no doubt have notated these after-thoughts in the margin of the old manuscript or on separate leaves.)

4. The existence of this stage can be deduced. A new (and not transmitted) fair copy must have been made of the now revised manuscript for use as the engraver's copy in the first printed edition by Artaria.

5. In this engraver's copy – or else directly in the proofs – a final revision of the text applying to the last movement (mm. 92ff. and mm. 291ff.) must have been made by Mozart. The technical difficulties in the original form, in which the hands cross and move as far apart as four octaves,

were reduced in the printed version by a number of octave transpositions. It must be emphasised, however, that these changes were not necessarily Mozart's own idea, but may have been made at the instigation of the publisher. Changes by the publisher without Mozart's authorisation are, however, more or less out of the question.

Building on what has already been said, the subsequent transmission of Fantasia and Sonata must have been roughly as follows:

a) The autographs of both parts of the work (that of the Sonata with the revisions mentioned under point 3 above) were the basis for the various editions published by André, of which two of the earlier editions (1802: Plate Number 1525, and c. 1829: Plate Number 5332) were single work editions in which their dependence on the original is underlined by the inclusion in the title of the remark "*Edition (faite) d'après le manuscrit original (de l'auteur)*" [*"Edition (made) after the (author's) original manuscript"*], whereas the two later editions, as parts of collected editions of Mozart's piano sonatas, no later included this remark in the title.³² This transmission led to the old Mozart Edition (AMA Series, Leipzig, 1878/1880) and to the so-called "Akademie-Ausgabe" [*"Academy Edition"*] (AA)³³; these two editions obviously still had access to the autographs or at least "*a copy made exactly from the autograph*" (thus the AA). The distinguishing characteristics of this strand of the transmission are, on the one hand, the written-out diminutions in the slow movement of the Sonata and, on the other hand, the extreme separation of the crossed hands in the final movement ("*difficult version*", i.e. the original text).

b) The Artaria printed edition of 1785 constitutes (roughly speaking) the basis for the rest of the transmission, in particular for the edition in the *Œuvres Complètes* of Breitkopf & Härtel (*Cahier VI*, Leipzig, 1799: *I. Fantasia* and *II. Sonata*)³⁴.

³² *Billigste und correcte Original-Ausgabe* (1841, plate numbers 6421ff.) and *Neue und correcte Original-Ausgabe* (probably after 1841 with other plates, but likewise plate numbers 6421ff.; with fingerings and metronome numbers).

³³ *Urtext klassischer Musikwerke, herausgegeben auf Veranlassung und unter Verantwortung der Akademie der Künste in Berlin: W. A. Mozart, Sonaten und Phantasien für Klavier*, ed. Ernst Rudorff, Leipzig, no date.

³⁴ More details are available in the *Kritischer Bericht*.

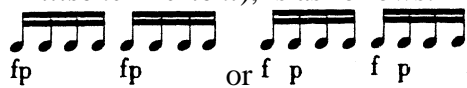
The distinguishing characteristics of this strand of the transmission are (1.) once again the written-out diminutions in the slow movement of the Sonata, but (2.) the less extreme separation of the crossed hands in the final movement ("*simplified version*", i.e. revised text). If one takes the distinguishing characteristics proposed for the two strands of the transmission as criteria, our edition follows what is essentially the autograph tradition, i.e. the "*simplified version*" from the first printed edition is offered only in small print as a subsidiary text. At the same time, the second movement of the Sonata does of course include in its main text the reprise diminutions in the second movement as found in both the first printed edition and the revised autograph; the unembellished readings in the *Dedicatory Copy* have in this case been offered only as footnotes or on small-print staves. In fixing details of our text, however, it was not possible to maintain a "no compromise" approach; i.e. we were obliged to mix our sources. In this process, the *Dedicatory Copy* was taken as the primary source for the first and last movements of the Sonata, as it is the only source immediately accessible today going back to Mozart himself. On the other hand, where the *Dedicatory Copy* is silent (as in the text of the Fantasia), the first printed edition was taken as the primary source, as this, on the whole, transmits better and more probable readings than those in the André tradition; the same applies to the second movement of the Sonata. – This mixing of the sources affects not so much the pitches as, above all, the dynamic and articulation marks, which have been adopted as being equally authoritative from all four sources (the *Dedicatory Copy* and the printed editions by Artaria 1785 and André 1802 and 1829 respectively) and set in normal print. Precise details are available in the *Kritischer Bericht*. Typographical differentiation has been used only where signs absent from the sources have been supplied by the editors either by analogy or according to their best judgement.

Particular Remarks:

Fantasia KV 475

Both Artaria and André set the two notes in the chords in measures 16f. on one stem only. But, as there can hardly be any doubt that the lower notes are intended as a counterpoint to the the quarter-note motion in the left hand, we have supplied additional, short, downward quarter-note stems. The same applies *mutatis mutandis* to the eighth-note beams supplied in the left hand in measures

23f. This simplified kind of notation is not unusual in Mozart and must certainly not be taken literally. The different placings of the *piano* in both hands in measure 19 corresponds precisely to the first printed edition, although this edition subsequently places the *piano* in measures 169 and 172 in the same point in both hands, on the third sixteenth-note. A possible, but simplified, notation, to be found in several editions (cf. the *Kritischer Bericht*), is as follows:



(and correspondingly in the left hand). A quasi-syncopated placing of the dynamics “*fp*” on the second sixteenth-note in each group must be rejected in the light of the sources; nor is this solution as self-evidently correct as Eva and Paul Badura-Skoda maintain.³⁵

Going against the sources, which place a barline after the fourth quarter-note in measure 82 (and then not again until before our measure 84), the NMA places this barline so that the chord of the seventh lies at the beginning of the measure (= our m. 83).

The question of whether the consistent notation in all sources implies that the octaves passage in measure 84 is to be played by the right hand alone cannot be answered definitively; a performance with both hands would appear quite conceivable.

The held middle voice in measures 86, 87, 94, 95, 114, 118, 120 and 122 is notated imprecisely in the sources as a half-note, while it is engraved in measures 90 and 106 (in André’s print of 1829 in m. 87 as well) as a quarter-note with tied eighth-note; we have adopted the latter, rhythmically more precise notation throughout.

Measures 140f.: The dynamic marking of these two measures is taken from the first printed edition. Eva and Paul Badura-Skoda have expressed doubt about the musical sense of these directions: in their view, the *decrescendo* takes “*all the energy out of this run as it rises to the heights*”, and the *piano* in measure 141 is probably intended to apply to the descending sixteenth-note figure rather than to the chord at the beginning of the measure.³⁶ And indeed, the *decrescendo* is absent in the André transmission, although the *piano* is there at the beginning of measure 141 – only the fourth André edition (published after 1841) places here, in accordance

with musical common sense, “*fp*” instead of “*p*”. The AMA omits dynamic marks altogether, while the AA places the marks from the first printed edition in brackets.

The dynamics printed in italics in measures 142 to 150 have been supplied by the editors. In the second half of measure 172 (up to and including the first eighth-note in the following measure), the four André editions and both AMA and AA agree in presenting the following two-voice version:



This version has a thin and hardly convincing effect, especially in view of the parallel to the second half of measure 169; we have therefore preferred to adopt the version in the first printed edition with its more satisfactory sonority.

Measure 175: On the last quarter-note in the right hand, the main text of the NMA follows the first printed edition; the same reading is offered by the two earlier André editions, while Breitkopf’s *Œuvres Complètes*, two later André prints and both AMA and AA have the reading printed by us as an *ossia* version. (Astonishingly, it is precisely this reading that is adopted in Artaria’s *Nouvelle Edition*, mentioned in footnote 28 above.) Finally, the version offered as a footnote is the musically very plausible suggestion made by Eva and Paul Badura-Skoda,³⁷ although this appears nowhere in the transmission. It has the advantage of musical consistency. In contrast, the striking *d* on the last eighth-note in the text of the first printed edition disturbs the melodic line thoroughly by needlessly concealing the primary importance of the leading note *B*. The *ossia* version sacrifices the analogy with the context (mm. 174f.) too much to be musically convincing. To all appearances, Mozart must have corrected this passage several times, with the two divergent readings to be understood as attempts to clarify the possibly ambiguous manuscript notation.

In the final measure of the Fantasia, both AMA and AA set sextuplet numerals on the sixty-fourth-note groups. These numerals are also engraved in the first printed edition and in the André edition of 1802, but only for the first group. A rhythmic grouping in sextuplets is orthographically wrong at this point and is otherwise hardly conceivable.

³⁵ *Mozart-Interpretation*, Vienna, 1957, p. 309.

³⁶ *Op. cit.*, p. 310.

³⁷ *L’art de jouer Mozart au piano* (= extended French translation of the study mentioned in footnote 35), Paris, 1974, p. 166.

Sonata KV 457

1st movement: The *ossia* for measures 52f. presents the text in the first printed edition with improvements taken from André: in Artaria, the second note in measure 53 is A^b instead of C (Artaria's *Nouvelle Edition*, cf. footnote 28 above, prints C). We follow in our main text the *Dedicatory Copy*, in which Mozart himself corrected the left hand (which was probably originally as in the first printed edition; cf. the facsimile on p. XXVIII). The *ossia* in the left hand in measure 159 (placed in analogy to measure 62) and the quarter-note $\sharp b'$ in small print in the right hand in the main text of the same measure are to be understood as alternatives and should not be played simultaneously.

2nd movement: The *Dedicatory Copy* has as the last sixteenth-note in the third quarter-note in the left hand in measure 51 A^b instead of F , a reading which is quite reasonable but otherwise not to be found in the transmission.

Sonata in F = No. 15 (1st and 2nd movements = KV 533, 3rd movement = KV 494)

Under the date 10 June 1786, Mozart noted in his work catalogue “A little Rondò for piano alone”, a single piece, therefore, and accorded the number 494 in the *Köchel-Verzeichnis*. Although we have no information telling us anything about the occasion giving rise to this composition, it can be taken as fairly certain that Mozart had intended it as the second in a set of three *Rondi* along with KV 485 (D major) and KV 511 (A minor). The fact that subsequently only KV 485 and KV 511 were published in Vienna, in separate editions by Franz Anton Hoffmeister in 1786 and 1787 respectively, while KV 494 appeared not in Vienna, but in Speyer, published by Philipp Heinrich Bossler, likewise in 1787,³⁸ suggests that there must have been some unexpected re-planning in Vienna, concerning probably not so much Mozart himself as his publishers at that time.

The next compositions for piano solo, apart from the A minor Rondo KV 511, are “An Allegro and Andante for piano alone” KV 533, noted by Mozart in his thematic catalogue on 3 January 1788. Mozart joined these two newly composed

movements with the earlier Rondo KV 494 as the final movement and had all three published as a piano sonata by Hoffmeister in Vienna at the beginning of 1788.³⁹ In its new function as the Finale of a Sonata, the text of the Rondo underwent a not insignificant extension: this interpolation, the measures 143–169, added by Mozart only as he formed the plan for the Hoffmeister publication, is often referred to as a “cadenza” in the modern literature,⁴⁰ a not very felicitous term and not to be found in the contemporary sources.

No autograph is extant for the first two movements (KV 533); we do have an original notation for the Rondo KV 494, but only in the shorter, original, single movement version of 1786, printed by us in Appendix I of this volume (pp. 166–172; on this cf. also below).

For the text of the Sonata KV 533+494, our edition took as its basis the Hoffmeister first printed edition already mentioned; in addition, the early printed edition in Breitkopf's *Œuvres Complètes* was occasionally consulted as well (*Cahier III*, Leipzig, 1799: *Sonata VII*).

Dynamics: The beginning of the first movement is without dynamics in either hand, which would normally mean that the initial dynamic should be *forte*. This would not accord, however, with the fact that the beginning of the reprise is marked *piano*. We have therefore supplied *piano* at the beginning of the movement as well, but have refrained from the addition of any further arbitrary additions of dynamic marks. It would, for example, have been very difficult to decide from what point at the beginning of the movement the *forte* should apply. Even more intractable problems are presented by the complete absence of dynamics in the slow movement. This cannot be solved by editorial procedures; here the responsibility rests entirely with the player. – Finally, the dynamic level marked in italics at the beginning of the third movement goes back to Mozart's entry concerning KV 494 in his work catalogue.

1st movement: The dash indicating an accent on the half-note in 2 is missing in the work catalogue,

³⁸ On this first printed edition cf. HaberkampED, Text Volume, pp. 300f., and Illustrations Volume, ill. 263f.; on a more recent dating see Hans Schneider, *Der Musikverleger Heinrich Philipp Bossler 1744–1812*, Tutzing, 1985, p. 147.

³⁹ Cf. HaberkampED, Text Volume, pp. 300f., and Illustrations Volume, ill. 262.

⁴⁰ Thus also Hans Neumann, *The Two Versions of Mozart's Rondo K. 494, revised and completed by Carl Schachter*, in: *The Music Forum* 1 (1967), edited by William J. Mitchell and Felix Salzer, pp. 1–34.

but is present, as in the other places, in the first printed edition.

We have adopted the completed upper middle voice in measure 21 from Breitkopf's *Œuvres Complètes*; this emendation is good and sensible, even if not absolutely necessary.

Measure 40: We consider the parallel to measure 167 in the reprise, despite the not completely identical harmonic context, to be so compelling that we believe this intervention in the source text is justified.

2nd movement: The sources agree in transmitting *a'* instead of *f#'* in the middle voice in measure 54, i.e. a simultaneous sixth instead of an octave. From the analogous context, however, the intended sense of this passage is clear beyond doubt. The texture should become three-part only from measure 60 on.

Measures 56 and 58: We consider the trill sign on the dotted figure (taken from the *Œuvres Complètes*) found in some editions to be superfluous or even musically wrong.

Sonata in C KV 545 = No. 16

It was as “*A little Piano Sonata for beginners*” that Mozart described Sonata KV 545 in his catalogue on 26 June 1788; it is better known as “*Sonate facile*” [“*Easy Sonata*”], its title in the posthumous first printed edition by the Vienna *Bureau d'Arts et d'Industrie* in 1805.⁴¹ As the autograph of the Sonata is missing, the NMA has relied on this printed edition, but has consulted the other editions of about the same time by Johann André (Offenbach, 1805) and Johann Cappel (Vienna, 1809).

A fundamental observation is that all the editions mentioned print the text of the Sonata without any dynamic marks at all. We have refrained from any free editorial additions, so that the comments on the previous number are valid here as well. It should be noted, however, that later editions, including the AMA, contain comprehensive dynamics in all three movements, but in a form which hardly permits the conclusion that they could have originated from Mozart; they have therefore not been considered for our edition. – Regarding the staccato marks (dash and/or dot), the sources vary substantially; we have attempted

to make a distinction on the basis of Mozart's normal notational practice.

1st movement: The phrasing marks in measure 2 (right hand) transmitted in the printed editions are absent from the *incipit* in the handwritten work catalogue; on the other hand, the tempo direction *Allegro*, which does not appear in the first printed edition, is present in both Mozart's catalogue and the other printed editions.

3rd movement: The tempo indication for the Rondo (*Allegretto*) is found only in the Cappel edition and has therefore been printed in italics. – The fermatas in measure 52 do not imply a “*Eingang* [bridge passage, often improvised] *situation*” and therefore do not require an embellishment of any kind.

Sonata in B^b KV 570 = No. 17

Mozart noted this work in his thematic catalogue in February of the year 1789 with the remark “*A Sonata for piano alone*”. From the autograph, a substantial part of the first movement (m. 65 to the end: cf. the facsimiles on pp. XXXf.) has been preserved; this is to be seen today in the British Library, London. The reason why KV 570 was published in the posthumous first printed edition by Artaria (Vienna, 1796) as a “*Sonata per il Clavicembalo o Piano-Forte con l'accompagnamento d'un Violino*” [“*Sonata for the Harpsichord or Piano-Forte with violin accompaniment*”] with a separate violin part is not known. In this instrumentation, for piano and violin, the work appeared in many editions in the 19th and even in the 20th centuries. The violin part in this version is in no way *obbligato*, but consists purely of either accompanying figures or doubling at the unison or octave of the piano part. It is unlikely that Mozart would have gone back to this already outmoded genre of a piano sonata accompanied by the violin.⁴² Nevertheless, the piano-violin version was considered authentic up until not very long ago. Alfred Einstein (KV³, p. 719) was the first to suspect in this version an arrangement by André, whose own edition appeared later than the Artaria first printed edition, however. More recently, without any supporting arguments, Johann Mederitsch has

⁴² While it is true that Mozart makes use once again in KV 547 of that earlier form, he does explicitly choose as a title this Sonata (the twin work to the “*Sonata facile*” KV 545) “*A little piano sonata for beginners with a violin*” – KV 570 is however anything but a work for beginners!

⁴¹ Cf. HaberkampED, Text Volume, pp. 308f., and Illustrations Volume, ill. 274.

been named as the possible author of the violin part.⁴³ There is no voice in the current literature speaking in favour of Mozart's authorship of this part.⁴⁴

Decisions regarding the music text of the first movement were of course based primarily on the autograph fragment, although it must be noted that the reprise measures 133 to 160 are indicated only as a "*da capo*" (i.e. are not written out). For the remaining part of the Sonata, the piano part of the first printed edition was as a rule consulted as the authoritative source; in the first movement, this leads to two contradictory readings, for which a commentary is provided below.

Regarding the dynamics, at least as far as the second and third movements are concerned, the remarks made above apply here as well: the text is once again completely without dynamic markings, and, for the sake of consistency, no attempt was made to supply any. The marks in the first movement, on the other hand, are so plentiful and also so sensible that the occasional gaps could be filled by editorial making-up.

Ist movement: The articulation of the head-theme is disparate in the sources. In our main text (mm. 1–3, 41ff. and 133–135) we follow the first printed edition, but supply in addition the long phrasing marks to be seen in measures 101ff. of the autograph fragment. We furthermore inform the user, in a footnote at the beginning of the movement, of yet another distribution of phrasing marks, taken from Mozart's handwritten catalogue. In the light of the latter, it seems clear that Mozart's intention was in fact one long phrasing mark over the whole passage rather than three shorter ones.

For the parallel measures 57/59 (Exposition) and 187/189 (Reprise), a textual problem arises

⁴³ *Wiener Urtext Edition: Wolfgang Amadeus Mozart, Klaviersonaten*, edd. Karl Heinz Füssl and Heinz Scholz, Volume 2, Mainz and Vienna, 1973, p. III.

⁴⁴ Hans Eppstein, for example, considers "*that we can dispense completely with the hypothesis of Mozart's authorship of the violin part*" (*Warum wurde Mozarts KV 570 zur Violinsonate?*), in: *Die Musikforschung* 16, 1963, Issue 4, p. 379). If, on the other hand, HaberkampED states in the discussion of the first printed edition regarding the violin part (Text Volume, pp. 321f.) that it is "*however not yet clear whether Mozart may indeed composed it himself for now lost Hoffmeister first edition*", and in the process appeals to Eppstein's study for support, there must be a mistake somewhere.

inasmuch as – footnotes inform the user at the relevant place in in the score (p. 134) – autograph fragment and first printed edition diverge. We could not bring ourselves to adopt in our main text the harsh-sounding and not completely convincing reading in both places in the autograph fragment; instead, we believe it preferable to take the smoother version found in the first printed edition and the later transmission (cf. *Kritischer Bericht*). The performer is of course free to choose the reading according to his taste and interpretational insight.

The repeat of the second section called for in all modern editions is not without problems. As both facsimiles show (pp. XXXf.), Mozart himself set no repeat signs at the beginning of measure 80, but apparently did so at the end of the movement. The same reading is found in the piano part of the first printed edition, while the corresponding violin part has repeat signs at the beginning of the second section.⁴⁵ Although the notational evidence in this case may be confusing, musical analysis supplies arguments which suggest a performance without repeat would be better, for the rough harmonic jolt from the concluding measure back to 80 is substantially less convincing than the transition from measure 79 to measure 80. Mozart's notation at the beginning of the second section should thus be taken literally, whereas the repeat signs at the end of the movement are to be understood as an automatic notational reaction of the type one can observe frequently elsewhere. (A parallel case is provided by the G minor Fragment KV 312/KV⁶: 590^d = Appendix II/7, pp. 184–188. It should also be noted that in the D major Sonata KV 576 = No. 18 the second section of the first movement is not repeated.)

2nd movement: The *ossia* in measure 23 (left hand) is taken from the André printed edition (Offenbach 1841). The ♯e' on the second quarter-note, however, seems less satisfactory; a better solution is provided by the ♯a' on the last quarter-note. (In the analogous situation in m. 15, we have supplied the natural sign on the last quarter-note, from the printed editions by André and J. A. Böhme (Hamburg), in the main text but in small print.)

⁴⁵ The same procedure was adopted in the early printed edition of KV 570 in the *Œuvres Complètes (Cahier I, Leipzig, 1801: Sonata V)*.

In measure 41 (left hand), the first printed edition clearly has c^b in the lower voice. Some new editions simply read c' – probably because the harmonic transition from the previous measure (the harmony on the last quarter-note is E^b major, not E^b minor!) seems too harsh. We see no need to depart from the text in the source.

The placing of phrasing marks in the left hand in measures 41f. seems to indicate on the one hand *legato* for the whole figure, but at same time to call for a *tenuto* on the bass note b^b ; the notation in measures 42f. shows that the latter is intended.

3rd movement: In measures 49–52 (right hand), the whole-measure and half-measure phrasing marks extend in all cases only as far as the barlines. Taking the nature of the motifs into consideration, we have supplied phrasing marks crossing the barlines.

Sonata in D KV 576 = No. 18

It would be superfluous to state that with this Sonata we once again know nothing about occasion and circumstances of its composition, were it not for the existence of a passage from a Mozart letter from that time which has been repeatedly – and certainly wrongly – associated with KV 576. In his letter of 12 July 1789 to Michael Puchberg, Mozart made the following remark in passing: “*In the meantime I am writing 6 easy piano sonatas for Princess Friederika and 6 Quartets for the King, all of which I am going to have engraved by Koželuch at my own expense*”. That the “6 Quartets” are the cycle, originally planned to encompass this number, known as the “Prussian Quartets” KV 575 etc., is beyond doubt; of the six “easy” piano sonatas, it is generally assumed that at least one was indeed composed, namely KV 576, a work entered by Mozart in his work catalogue at this time, i.e. in July 1789, as “A Sonata for piano alone”. That this identification is not correct, because KV 576 definitely belongs to Mozart’s most demanding piano works, can be taken as certain. We must accept the fact that we know nothing about the reasons for the composition of this Sonata, and that the six planned “Prussian Piano Sonatas” never progressed beyond compositional intention (on this cf. also the remarks below on Appendix II/3–6). – The autograph of the D major Sonata KV 576 is also lost; nor was the first printed edition by Johann Anton Koželuch, but by the *Bureau d'Arts et d'Industrie* in Vienna, a posthumous edition in the year 1805. This printed edition served as the basis for our edition; the

editions by André (likewise 1805) and in the *Œuvres Complètes (Cahier VII, Leipzig 1806: Sonata I)* were also consulted.

1st movement: In the left hand in measures 2 and 3 (and analogously in the reprise measures 100 and 101) in the first printed edition, the two held notes a' are missing. We follow the notation of the incipit in the handwritten work catalogue.

The *ossia* in measures 125 and 133 is suggested by the analogy with the corresponding measure 45 in the exposition; the succession of thirds in the sources is not beyond question.

2nd movement: Here we observe once again the complete absence of dynamic marks; for the reasons stated above we have refrained from free editorial additions.

The accidentals in square brackets in measure 28, as a result of which an E minor would sound instead of E major, are taken from Breitkopf’s *Œuvres Complètes* and represent the reading we recommend here.

For measures 62–64, a note-for-note repeat of measures 59–61, Eva Badura-Skoda suggests a variation or diminution, which in this context we can only mention in passing.⁴⁶

3rd movement:⁴⁷ The reading in the first printed edition, according to which the bass leaps in measure 57 (or similarly in measure 148) to $f\#$ (or b) – leading to a poor sounding duplication of the major third in connection with the upper voice – was changed following André’s printed edition and Breitkopf’s *Œuvres Complètes* (on this cf. also the *Kritischer Bericht*).

The section measures 103–107 obviously appears in corrupt form in the transmission; in the upper voice, measures 104/105 have an additional tied b' , measures 106/107 an additional tied $c\#\#$, while, in the left hand, the $e\#\#$ already appears at the beginning of measure 106, which, while it has its charms, results in incorrect consecutive fifths. The articulation of the head-motif is inconsistent or

⁴⁶ *Über die Anbringung von Auszierungen in den Klavierwerken Mozarts*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1958, pp. 191f. – A further suggestion in this sense is outlined by Karl Heinz Füssl and Heinz Scholz on p. V of the edition named in footnote 43.

⁴⁷ In revising the text of this movement, the editors have benefitted on various occasions from suggestions received in the course of special correspondence with Johann Zürcher (Worb, Switzerland) in the course of 1982; they take this opportunity of expressing their thanks.

even incorrect in these measures (whole-measure phrasing marks predominate). We believe our corrective intervention in these measures is necessary.

Appendix

I. First version of the Rondo KV 494

It seemed incumbent upon us to print the original version from the year 1786, not only because of the text's being 27 measures shorter, but also because of the occasionally strongly divergent articulation. There is, furthermore, a single, and admittedly not enormously significant, variant in the musical text (m. 79, left hand). Our text is based on the autograph (Feli Salzer Collection, New York);⁴⁸ the variants in the first printed edition by Heinrich Philipp Bossler (Speyer, 1787) are detailed in the *Kritischer Bericht*. In the autograph, the right hand is notated in the soprano clef as far as the third quarter-note of measure 148, and this clef is also encountered in the left hand (cf. the *Kritischer Bericht*).

II. Fragments

1. Sonata Movement in C KV⁶: *deest*

This beginning of an *Allegro* movement for a piano sonata, apparently crossed out by Mozart himself, stands on the first page of the autograph containing the final chorus composed for subsequent addition to the Funeral Music KV 42 (35^a) and preserved in the International Mozart Foundation, Salzburg. Its probable date of composition can be deduced from the characteristics of the handwriting (see the facsimile on p. XXXII)⁴⁹.

2. Sonata Movement in B^b KV 400 (372^a)

Our dating adheres to the tradition going back to Otto Jahn. The names “*Sophie*” and “*Costanza*”, which appear in the development section, refer of course to the two as yet unmarried Weber daughters still in the family home in Vienna. The completion work by Maximilian Stadler, written directly into Mozart's autograph (Stiftelsen musikkulturens främjande Stockholm) from measure 91 on, does not always correspond

precisely, particularly in the reprise measures, to Mozart's original (compare e.g. mm. 97 with m. 7). We have adopted divergences of this kind unchanged.

3.–6. Sonata movements in B^b and F KV Appendix 31, 29, 30, 37 (KV 569^a, 590^{a-c})

The autographs of these four fragments belong to the International Mozart Foundation, Salzburg. Our dating (“*probably between 1787 and 1789 in Vienna*”; we decline to offer a date as precise as that in KV⁶) is based on work by Alan Tyson.⁵⁰

In Nos. 3 and 4, the *Allegro* character of an opening movement is unmistakable, while one might rather detect in fragment No. 5, marked “*Allegro*”, the beginning of a final movement. The question of whether the common key (F major) in fragments Nos. 4–6 indicates their belonging to one and the same work must be left open. The chronology of the fragments Nos. 3–6 would theoretically allow an association with the planned set of six Sonatas for Princess Friederika of Prussia (on this cf. under KV 576 above), but here the musical material would again seem too demanding.⁵¹

7. Sonata Movement in G minor KV 312 (189ⁱ; KV⁶: 590^d)

The autograph (Bodleian Library, Oxford – Margaret Deneke Collection) breaks off at the beginning of measure 106; at this point a foreign, unidentified hand takes over, continuing until the end of measure 145 (the reprise measures 110–130, as a “*da capo*”, are not notated).

For the rest of the movement, we follow the first printed edition, published in 1805 in the Viennese *Magasin de l'imprimerie chymique*. There the measures 146 to 177 (first quarter-note) represent nothing other than a transposition to the minor of the corresponding measures from the exposition (mm. 37ff.) and are therefore in a certain sense “covered” by Mozart's original text; the two chords at the end are free editorial additions in the first printing. – According to KV⁶, this G minor

⁴⁸ Presented complete in facsimile in the study by Hans Neumann/Carl Schachter referred to in footnote 40.

⁴⁹ On this cf. Wolfgang Rehm, *Mozart-Miszelle: Bemerkungen zum Autograph des Schlußchors aus der “Grabmusik” KV 42 (35^a)*, in: *Festschrift Martin Ruhnke zum 65. Geburtstag*, edited by members of the Institute for Musicology at Erlangen-Nuremberg University, Neuhausen-Stuttgart, 1986, pp. 321–325.



⁵⁰ *The Mozart Fragments in the Mozarteum, Salzburg: A Preliminary Study of Their Chronology and Their Significance*, in: *Journal of the American Musicological Society* 34 (1981), No. 3, pp. 471–510 (especially p. 508).

⁵¹ From an additional communication of 5 December 1985 from Alan Tyson we gather that he dates the four fragments to before the journey to Potsdam, which would immediately rule out any possible connection with the “*Prussian Sonatas*”.


movement was written “*probably in Vienna in the summer of 1790*”; in our dating, we again draw on information provided by Alan Tyson in the communication of December 1985 mentioned in footnote 51.

Remarks on Editorial Procedures

Apart from the general remarks in the foreword by the Editorial Board (*The Editorial Method*, p. VII), the following principles have been applied in the present edition of the Piano Sonatas:

The fundamental aim has been to attempt, within the editorial guidelines of the NMA, to adopt in our edition as many of the features of the original notation as possible (above all when autographs have served as primary sources). This is especially true of the distribution of musical material over the left and right hand staves, but also of the placing of augmentation dots in simultaneous chords (e.g.  instead of the customary ; this idiosyncrasy on Mozart's part may well be more than notational frugality and could have an interpretational significance. Notation with voice-leading in unison, in reality “unplayable” (cf. page 38, measure 28, third quarter-note), has been retained. We have also retained separate note-stems and superimposition of phrasing-marks (or placing of phrasing marks contrary to engraving rules) wherever this appeared sensible in the light of compositional texture or melodic line. The question of placing phrasing marks on ornaments has as a rule been solved, going beyond the general NMA guidelines, by making up missing slurs on single grace-notes fundamentally without typographical differentiation, while slurs missing on turns written out as grace-notes have either not been made up or have been engraved as dotted lines. Here again it is possible that Mozart wished to suggest a difference of articulation in the ornaments concerned. A differentiation between staccato dots and dashes has been attempted wherever it seemed possible. Even in cases where the printed sources indicate staccato by either dot or dash exclusively (cf. *Kritischer Bericht*), as is the case e.g. in the final movement of Sonata KV 576 (= No. 18), a differentiation of the two staccato marks according to Mozart's normal practice has been attempted.

Dynamic marks occurring in the course of the piece have been placed separately for left and right hands, a procedure which has been applied even to simultaneous accents (*fp* or similar) and wherever it serves purposes of clarity. No general attempt has been made to assimilate parallel

passages (e.g. exposition/reprise or multiple appearances of Rondo refrains), but divergences of this kind have occasionally been pointed out by double notation (e.g. ) or in footnotes.

Obviously missing accidentals have of course been supplied, in keeping with NMA guidelines, in small print (in front of the notes). But there are also situations in which no incontestable decision can be made as to whether an accidental has been carelessly omitted or intentionally not notated (or engraved). In doubtful cases of this kind, accidentals have been placed in square brackets above or below the note in question.

We have decided not to offer a table for the realisation of the ornament signs used by Mozart because, first of all, we cannot yet draw on any generally accepted norms of interpretation, so that any suggestions made would inevitably be heavily subjective and, secondly, enough literature on this subject is available already.⁵²

*

The editors' thanks are due to all libraries and collections named individually in the *Kritischer Bericht* which have made sources available as microfilms or copies or allowed them to be examined *in loco*. They also owe thanks to Dr. Faye Ferguson (Salzburg), Ms. Leonore Haupt-Stummer (Salzburg) and Professors Dr. Marius Flothuis (Amsterdam) and Karl Heinz Füssl (Vienna) for their critical reading of the proofs and for many a piece of advice on decisions concerning the text; also to Dr. Gertraut Haberkamp (Munich), Dr. Ernst Hertrich (Munich) and Dr. Alan Tyson (London) for their help in collecting and dating various sources; and, further, to Mr. William H. Scheide (Princeton, N. J.) and Professor Dr. Christoph Wolff (Cambridge, Mass.) for clarification of particular details regarding the autographs of the Sonatas KV 332 (= No. 12) and KV 310 (= No. 9), kept in Princeton and New York respectively.

Wolfgang Plath

Wolfgang Rehm

Augsburg and Salzburg, July, 1986

Translation: William Buchanan

⁵² Thus e.g. Eva and Paul Badura-Skoda, *Mozart-Interpretation*, Vienna, 1957, and more recently Frederick Neumann, *Ornamentation and Improvisation in Mozart*, Princeton, 1986.

Handwritten musical score for the fifth page of the autograph of Mozart's Sonata in C major, KV 330 (300^b). The score is written on ten staves, showing complex keyboard textures with many accidentals and dynamic markings. The title "Sonata Cantabile" is written at the top left. The page concludes with the instruction "Dopo questo si ripete." followed by a double bar line.

Facs. 1: Sonata in C KV 330 (300^b) = No. 10: fifth page of the autograph (Biblioteka Jagiellońska, Kraków). Cf. pages 7–8.

Piano del Basso continuo.

Coda

piano

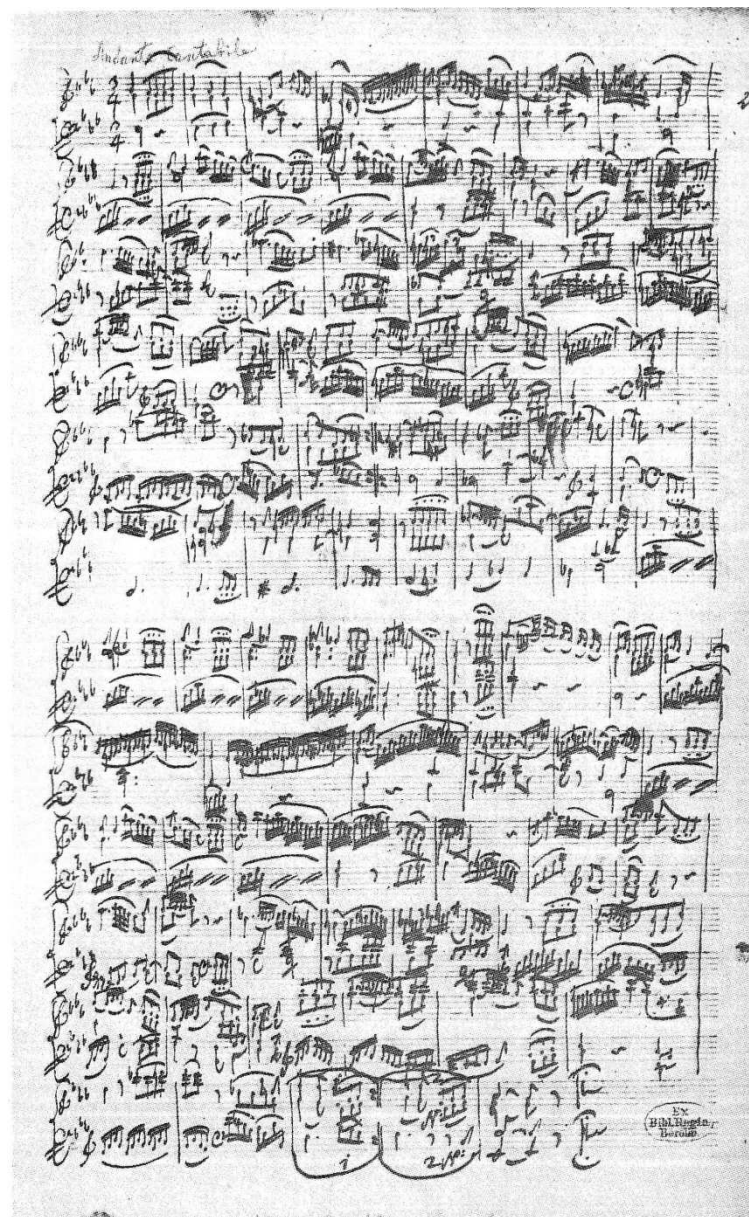
Dolce

13
Mozart's K. 331
177-178

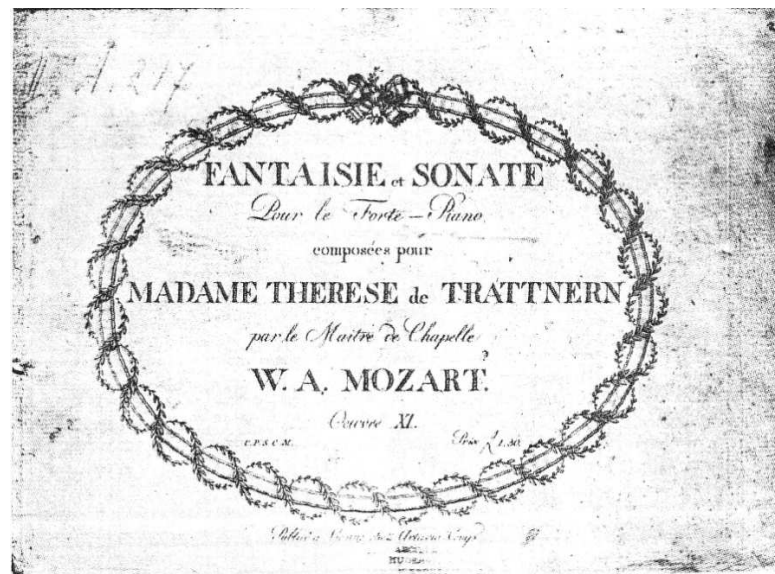
Facs. 2: Sonata in A KV 331 (300^b) = No. 11: autograph fragment = final leaf (in private ownership in Portugal). Cf. pages 26–27, measures 90–127, and Foreword.



Facs. 3: Sonata in F KV 332 (300^k) = No. 12: first page of the autograph (William H. Scheide, Princeton). Cf. pages 28–29, measures 1–58.



Facs. 4: Sonata in B^b KV 333 (315^c) = No. 13: third page of the autograph (State Library Berlin – Prussian Cultural Heritage (Music Department)). Cf. pages 56–59; the tempo direction *Andante cantabile* was added later by Mozart in pencil (cf. Foreword).



Facs. 5, 6: Fantasia in C minor KV 475 = No. 14^a and Sonata in C minor KV 457 = No. 14^b: above: title page from the first printed edition of KV 475 + 457 (copy: Kromerčič, Státní zámek a zahrady), below: title page from the *Dedicatory Copy* of KV 457 (The Jewish National & University Library, Jerusalem). Cf. Foreword.



Facs. 7: Sonata in C minor KV 457 = No. 14^b: third page of the first movement in the *Dedicatory Copy*: Cf. pages 81–82, measures 46–65. The corrections in measures 52f. (at the beginning of the second staff system) are in Mozart's hand; cf. Foreword.



Facs. 8, 9: Sonata in C minor KV 457 = No. 14^b: fourth page of the last movement from the *Dedicatory Copy*: Cf. pages 93–94, measures 88–121. The dynamic marks in the second and third staff systems were added later by Mozart; on this and on measures 92ff. cf. the Foreword.



Facs. 8, 9: Sonata in C minor KV 457 = No. 14^b: fourth page of the last movement from the *Dedicatory Copy*: Cf. pages 93–94, measures 88–121. The dynamic marks in the second and third staff systems were added later by Mozart; on this and on measures 92ff. cf. the Foreword.



Facs. 10: Sonata in B^b KV 570 = No. 17: autograph fragment with the conclusion of the first movement (The British Library, London). Cf. page 135 (measure 65) to 139 and Foreword.

No 32. Verte Coro.

Non Mozart wie hier gauschlich

Segue il coro.

Facs. 11: Sonata Movement in C KV⁶: *deest* = Appendix II, No. 1: original notation on leaf 1^r of the autograph of the final chorus of the Funeral Music KV 42/35^a (International Mozart Foundation, Salzburg). Cf. page 173 and Foreword (at the bottom of the page, the recitative to the final chorus of the Funeral Music is notated).