

WOLFGANG AMADEUS MOZART

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KEYBOARD MUSIC

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VARIATIONS FOR KEYBOARD

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Neue Mozart-Ausgabe (New Mozart Edition)*

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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- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

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





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

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

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

With the exception of work titles, entries in the score margin, dates of composition and the footnotes, all additions and completions in the music volumes are indicated, for which the following scheme

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

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

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

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

The Editorial Board

FOREWORD

Mozart's interest in piano variations continued throughout every stage of his life. The earliest variations known to us date from 1766, the last from 1791, the year of his death. In contrast to his other works, Mozart's variations are always associated with a certain improvisatory flair, which is easily explained by the particular favour that variations enjoyed as a form for improvisation from the second half of the 18th century onwards. It is said, for example, that Mozart more or less improvised the Gluck Variations KV 455 as an encore in a concert on 23 March 1783. How much preparation there was for such spontaneous performances, however, can today no longer be ascertained. The improvisatory character of a set of variations by Mozart is to no small extent attested by the apparent existence of several sets of variations in different versions (on this cf. the remarks below on KV 352/374^c, 455, 573). Concerning the Fischer Variations (KV 179/189^a), Mozart wrote on 29 November 1777 that he had "made a note of", i.e. collected together, the six easiest ones for the Electoral Court in Mannheim.

From these facts it can be seen that definitively fixed and unchangeable versions of Mozart's piano variations did not always exist. This should be kept constantly in mind in publishing, but also in interpreting, works with variations. Further problems arise from the current source situation. Of the 14 complete sets of variations known to us, only one is available to us entire in autograph (KV 455); one other work (KV 265/300^e) has been transmitted, with the exception of two variations and five measures of another variation, in Mozart's own hand. In a third set of variations (KV 353/300^f), only six of the twelve known variations are known in autograph. In addition to these, we have the autograph fragments which are published in the Appendix of the present volume. Other sources in Mozart's hand should be mentioned: his entries in a copy of KV 264 (315^d) and the incipits to KV 455, 500, 573 and 613 in his handwritten work catalogue. Otherwise we are completely dependent on the all too often carelessly prepared first and early printed editions and on contemporary copies.

The improvisatory nature of variations on the one hand and the unfavourable source situation on the other mean that the use of the term "Urtext" ["original text"] for the works published in the present volume would appear, in most cases, questionable. At best, only those variations and

variation sections for which an autograph is available could claim this title. Since, therefore, the material to be examined exhibits in itself such a blurred contour, even the sharpest scalpels of philological textual criticism cannot always help. The editor considers it his duty to point out emphatically this state of affairs, not in order to foment uncertainty, but in order to distinguish clearly between knowledge and apparent knowledge.

There is of course no lack of source material, Mozart's piano variations having been amongst the most popular and most frequently published works altogether around the transition from the 18th to the 19th centuries. To give some impression of this enormous production, the following figures are of help. The editor has examined around 150 printed editions and around 75 copies, predominantly from the time between 1780 and 1810. KV 455, for example, was available in autograph, in eleven copies and in over twenty early printings. To this must be added the numerous reprints of earlier editions made up until about 1840. The individual sets of variations were in the process often grouped together to form whole collections of piano variations.¹

Today, we can ascribe securely to Mozart 14 complete sets of variations for piano as well as some fragments. This number does not include sets of variations placed within sonatas, although these were in fact frequently wrenched out of their context and published on their own. There are, furthermore, a great number of sets of variations in chamber music works which were reworked for piano by skilful publishers and offered to the public (on this cf. the Appendix to the *Kritischer Bericht* [Critical Report, available in German only]). It cannot be surprising, in view of the enormous popularity of Mozart's variations, that spurious works also came onto the market. The *Kritischer Bericht* provides information on these as well.²

¹ Cf. A. Einstein's overview of the complete editions in his revised edition of the *Köchel-Verzeichnis* (KV³), Leipzig, 1937, pp. 910ff., as well as the numerous supplementary references to collected editions under point 4 in the preliminary remarks to the *Kritischer Bericht* [Critical Report, available in German only].

² On this cf. also the remarks by Friedrich Rochlitz in the *Allgemeine musikalische Zeitung* I, Leipzig, 1798, p. 83.

A special case is represented by the Sarti Variations KV 460 (454^a), which are published in the present edition only in the form of a fragment which has little to do with the previously familiar set of variations going by this name. The complete work, as even a simple comparison with the autograph fragment shows, can at best be described as a work “freely invented after Mozart”. For a comprehensive justification, see the *Kritischer Bericht* on fragment KV 460 (454^a) and, above all, two detailed articles by the under-signed.³ The work will appear, edited from the sources, in Series X, Work Group 29 (*Works of dubious Authenticity*).

A short explanation is required regarding the Variations KV Appendix 138^a (KV 547^a, 3rd movement), allocated a place amongst the fragments in the Appendix. The attempt made by Alfred Einstein⁴ to join this variations movement onto the Allegro and Rondo of KV 547^a is problematic. Furthermore, since 1795, this movement has always been printed as an independent work in its piano solo version.⁵ The draft of a theme,⁶ listed by Einstein as KV 516, has not been included in the music text volume; this draft, which can hardly be imagined as belonging to the Adagio of the String Quintet KV 516, was probably not intended as the theme for a set of piano variations either.⁷ Likewise eliminated was the sketch, listed under KV Appendix 23^a (417^a), of a theme probably intended for strings or woodwind. It is no longer possible to ascertain whether Mozart’s piano arrangement KV 236 (588^b) of an aria from Gluck’s *Alceste* was intended as a theme for variations. Both of these themes are included in the NMA, in Series X, Work Group 30 (*Studies*) and Series X, Work Group 28 (*Arrangements, Orchestrations and Transcriptions of works by other composers*) respectively.

³ K. v. Fischer, *Sind die Klaviervariationen über Sartis “Come un’agnello” von Mozart?* in: *Mozart-Jahrbuch 1958*, Salzburg, 1959, pp. 18ff. Cf. also P. and E.

Badura-Skoda’s response to this article and the reply by K. von Fischer in: *Mozart-Jahrbuch 1959*, Salzburg, 1960, pp. 127ff. and pp. 140ff.

⁴ KV³, pp. 697/698.

⁵ For further elucidation of KV Appendix 138^a see below.

⁶ KV³, p. 656. The autograph of the sketch is today in the possession of the Mayeda Ikutoku Foundation (Tokio).

⁷ Cf. *Kritischer Bericht*, Appendix II.

Another theme which has been excluded is the rather un-Mozartian sounding Theme in D minor, KV Appendix 207^a, supposedly played by Mozart to the harpist Josef Häusler (Haisler) in Prague in 1787 or 1791 so that the latter could improvise variations on it.⁸

The extant sets of variations by Mozart can represent only a part of the variations he must have improvised. He extemporised variations, for example, in the course of the famous musical duel with Muzio Clementi on 24 December 1781.⁹ He was also in the habit, as already mentioned, of varying a theme as an encore in a concert. Some of these improvisations were later set out in detail by Mozart himself and published. Others are no doubt lost for ever. Another example is the set of “a dozen of the most interesting and most artistic spontaneous variations” on “*Non più andrai*” (*Figaro*), which he is said to have played in Prague on 19 January 1787.¹⁰ Details of his plans for variations on Russian songs on the occasion of the visit of the Great Prince Paul to Vienna are contained in the letter to his father of 24 November 1781.¹¹ It is not clear, however, whether these variations were ever played or written.

The situation is similar with the variations on a theme by Kelly, mentioned by Einstein in a footnote to KV 532. Of the Variations in A major KV Appendix 206 (KV 21^a), only an incipit,¹² which probably represents a second, accompanying part, is known, so this piece could

⁸ Cf. KV³ pp. 660/61 sowie R. von Freisauff, *Mozarts Don Juan*, Salzburg, 1887, pp. 16ff. – A further theme in F major, possible intended by Mozart for Häusler’s (Haisler) improvisations, receives mention in the volume *Mozart und Prag*, Prague, 1957, plate page [49], edd. A. Buchner, K. Koval, K. Mikysa and A. Čubr. The illustration is taken from a lithography by S. Pfalz, 1834 (Music Department of the National Museum, Prague). On this and the D minor theme mentioned above cf. the *Kritischer Bericht*, Appendix II and also the *Neue Mozart Ausgabe*, Series X, Work Group 29 (*Works of dubious authenticity*).

⁹ H. Abert, *W. A. Mozart I*, pp. 883ff.

¹⁰ *Ibid.* II, pp. 139/140 and 413.

¹¹ “I have looked around for favourite Russian songs, in order to be able to play variations on them.” L. Schiedermaier, *Die Briefe W. A. Mozarts und seiner Familie*, Munich and Leipzig, 1914, vol. II, p. 137. It is noteworthy that W. A. Mozart jun. wrote variations on Russian songs.

¹² For this information I am indebted to the generosity of Dr. W. Plath.

not be considered for the present edition. For all further details on dubious or forged variations for piano in Mozart's name see the *Kritischer Bericht*.

*

There now follow some brief remarks on the origins of the themes and the source situation for the individual works, although here of course only the primary source used for present edition can be named in each case. For all other details (including questions of dating) refer to the *Kritischer Bericht*. The following remarks also touch on some matters of performance practice.

KV 24 (= *Appendix 208*): The song varied here was written by Christian Ernst Graaf, with whom Mozart became acquainted in The Hague at the end of September 1765, for the installation of Wilhelm V as Arch-Governor of the Netherlands. Mozart's variations were likewise composed for these celebrations. The advertisement for the first printed edition appeared in the *Haager Courant* on 7 March 1766.

Primary Source: First printed edition, J. J. Hummel, Amsterdam, 1766. The theme is reproduced here in facsimile (p. XV). – The absence of a repeat sign in Variation VI is no doubt an error, whereas the repeat sign was probably omitted intentionally in Variation VII because of the slow tempo.

KV 25: Leopold Mozart writes on 16 May 1766 that the song *Willem van Nassau*, basis of Mozart's variations, "is sung, trumpeted and whistled by absolutely everyone in Holland".¹³ The advertisement for the first printed edition appeared, like that for KV 24, in the *Haager Courant* on 7 March 1766. The Nassau theme was also used by Mozart in the final section of the *Galimathias musicum* (KV 32/ *Appendix 100^a*).

Primary Source: First printed edition, B. Hummel, The Hague, 1766. This print uses the sign ♯ indiscriminately for ♯ and ♯. Wherever the source has ♯ instead of ♯, this has been indicated in the edition by [♯]. (Cf. Theme, Variations III and VII).

KV 180 (173^c): The theme came from Antonio Salieri's opera *La fiera di Venezia*, performed in Vienna and Mannheim in 1772. As Mozart cannot have heard these performances, he must have encountered this theme later, perhaps in Vienna in 1773.

Primary Source: First printed edition, Heina, Paris, 1778. The performance directions are however based on Schmitt (around 1780), as the accumulation of dynamic marks in the Heina edition is very problematic. The Heina printing of this work is printed in full as a facsimile in the *Kritischer Bericht*. The later printed editions and copies are mostly based on Schmitt, not on Heina. – The grace-notes in the theme are notated variously in the different sources (cf. *Kritischer Bericht*). In the French tradition, a shorter performance of the grace-notes than that in this edition is also possible (♯ = ♯). In measure 10 of Variation V, the trill in the first printed edition continues only until g^{##}. An earlier copy extends it beyond g^{##}, which musically makes more sense.

KV 179 (189^a): The theme is taken from the Finale of the *Favourite Concerto* [No. 1] for Oboe and Strings, written around 1768 by the oboe virtuoso Johann Christian Fischer, well-known in the second half of the 18th century. Mozart had heard Fischer previously, in Holland in 1766 and later in Vienna. The Variations are amongst Mozart's most frequently performed works. He used the easier sections of it for teaching purposes.

Primary Source: First printed edition, Heina, Paris, 1778. Reprint with corrections by J. Schmitt, Amsterdam, around 1780. Here again, later English printed editions and probably also the Artaria printing are based on Schmitt. – In measure 17 of Variation XI, the grace-note is notated variously in the different sources. An appropriate rendering would probably be a sixteenth-note short appoggiatura with a slight emphasis on the c^{##}.

KV 354 (299^a): The melody used here as theme is that composed by Antoine Laurent Baudron for the Romance "Vous l'ordonnez, je me ferai connoître" from the first act of Beaumarchais' comedy *Le Barbier de Seville*, performed in Paris in 1775. The title of the variations, "Je suis Lindor", is taken from the text which opens the 2nd couplet. Mozart probably heard the melody in Paris. He himself seems to have esteemed the work highly, for he included it in the programme of his concert in the Kärntnerthor Theater on 3 April 1781.

Primary Source: First printed edition, Heina, Paris, 1778. The sequence of the variations differs amongst the early printed editions. The present edition follows the first printed edition and some early printings (including Schmitt) and copies.

¹³ Cf. Schieder, op. cit., vol. IV, p. 268.

André, in Offenbach in 1792, was the first to print the Menuetto variation without a *da capo* at the end of the cycle. This was then adopted by Breitkopf & Härtel and all later printed editions. A letter from Constanza to Breitkopf & Härtel, in which she regrets that the Breitkopf edition was not based on Heina or the Schmitt printing, shows that the sequence in the first printed edition was the original. Further changes in the order of the individual variations are summarised in the *Kritischer Bericht*. – In Variation IX, no tempo indication is present in the sources. An “Andante con moto” would appear to be in keeping with the character of the piece, but on no account an “Adagio”. The up-beat to Variation XII in the first printed edition is a thirty-second-note, as opposed to the sixteenth-note in the later sources, and reflects French practice.

KV 265 (300^e): This anonymous theme was known in Paris from at least 1761 onwards. After 1770, this melody was one of the most popular themes for variations.¹⁴ Mozart had obviously heard it in Paris and provided it with variations which he probably intended for use in his teaching work.

Primary Source: Two autograph fragments in the possession of the Deutsche Mozart-Gesellschaft in Augsburg and the Mozart-Gemeinde, again in Augsburg; Variations VIII and XI are missing, as are the last five measures of Variation XII. Unfortunately, the only known example of the Torricella printed edition (1785), which was probably made from the autograph, is incomplete. On the other hand, a good copy, obviously made from the Torricella edition, has been preserved in Kremsier Castle (Czech Republic). This was consulted for the sections missing from the other two sources. – The numerous staccato marks in Variations VIII and IX familiar from more recent editions are absent from earlier sources and are encountered for the first time in Simrock (1803). But, even in places where no staccato marks are set, a *non legato* articulation is appropriate.

KV 353 (300^f): Like the theme for KV 265 (300^e), the little song *La belle Française* belongs to the Vaudeville repertoire of 18th century France.¹⁵

¹⁴ Cf. S. 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, Mozart-Jahr 1956*, Vienna, 1958, p. 666ff.

¹⁵ Cf. S. Wallon, *op. cit.*

Mozart had no doubt heard the melody in Paris, where he probably also wrote the corresponding variations.

Primary Source: For Variations II, III, VI–VIII and XI, we have two autograph fragments preserved in the Bibliothèque du Conservatoire, Paris (cf. facsimile on p. XVI) and in private ownership in London; for the Theme and for Variations I, IX, X and XII, there is an old copy in the National Library, Vienna. As is apparent from the pieces which can be compared in the autograph, this copy transmits a text close to that of the autograph. Unfortunately, Variations IV and V are missing here as well, so that the Artaria first printed edition (1786) had to be consulted for these. – In the Viennese copy, measures 9–12 of Variation I are notated as a *da capo* of measures 1–4. This edition presents the version in the Artaria print (1786), while retaining the left-hand phrasing indicated in measures 1–4 of the Viennese copy.

KV 264 (315^d): The theme is taken from *Julie*, a *Comédie mêlée d'Ariettes* written by Nicolas Dezède and staged anew in Paris on 20 August 1778. Mozart must have heard the melody there, writing the variations shortly afterwards.

Primary Source: Old copy kept in the International Mozart Foundation, Salzburg with additions and emendations in Mozart's hand (cf. facsimile on p. XVII). The somewhat unreliable first printed edition by Artaria (1786) diverges from the Mozart Foundation copy in several details while, on the other hand, showing a close affinity with copies in Kremsier Castle, Osek Monastery (in the National Museum, Prague) and Göttweig Monastery; it is in no way dependent on Artaria.

KV 352 (374^c): The March on which Mozart wrote these variations is the *Chœur des jeunes filles* “*Dieu d'amour*” (*Tempo di marcia*) from André-Ernest-Modeste Grétry's opera *Les Mariages samnites*, première in Paris in 1776. Mozart may have heard the theme in Paris, but the variations were written some years later in Vienna, probably for Countess Rumbeck.

Primary Source: Old copy from the National Library, Vienna; like three other copies, it contains only five variations (Variations I–IV and VI). It must be assumed that Mozart added the missing three variations later (for printing?). For these three variations, the first printed edition (Artaria, 1786) was chosen as the primary source.

KV 398 (416^e): The theme is taken from the first act of Giovanni Paisiello's opera *I filosofi immaginari* or *Gli astrologi*, performed in a German language version in Vienna on 22 May 1781. The variations, notated in 1783/84, resulted, as was often the case with Mozart, from an improvisation that he is known to have performed in a concert in Vienna on 23 March 1783.¹⁶

Here again, as with the two previous two works, copies are extant which point to an original that obviously existed prior to the first printed edition.

Primary Source: Old copy from the Lannoy Collection in the Landeskonservatorium, Graz. For individual corrections, use was also made of the first printed edition (Artaria, 1786). The divergences from the Graz copy have been distinguished as such throughout. In contrast to all other variations works by Mozart, here the individual variations are not separated from one another by double barlines. Also absent from all copies and printed editions before 1798 (Breitkopf & Härtel) is the numbering of the variations.

KV 455: Mozart took the theme from the singspiel *La Rencontre imprévue* (original title: *Les Pèlerins de Mecque*) by Christoph Willibald Gluck, performed in Vienna as early as 1764 and in a new production in Vienna on 26 July 1780. These variations, like KV 398 (416^e), are known to have originated as an improvisation in the concert in Vienna on 23 March 1783.¹⁷ The definitive version, however, appears under the substantially later date of 25 August 1784 in Mozart's handwritten work catalogue. It is therefore possible that the autograph named below, with an earlier, unfinished version, is linked to the Vienna concert of 1783. No secure statement can be made as to whether Gluck was present at this concert and whether Mozart perhaps chose to improvise on this theme because of Gluck's presence.

Primary Source: Complete autograph, since 1957 privately owned in Basel (cf. facsimile, p. XVIII). This autograph, which must clearly be classified as a draft, is printed in the Appendix of the present volume (cf. facsimile, p. XIX). Whether the Torricella first printed edition mentioned by Einstein ever existed is more than questionable. – The augmentation dots on only the top notes in measures 17, 21, 33 and 37 of Variation IX in

both the autograph and the earliest printed editions probably indicate an *arpeggiando* realisation (on this cf. also the notation of measures 124 and 125 in Variation VIII of KV 613).

KV 500: The origin of the gavotte-like (Kontretanz?) melody used as theme cannot be traced. It is somewhat unlikely that Mozart himself wrote it, but this cannot be completely ruled out. The variations were written for Franz Anton Hoffmeister, the Viennese publisher and friend of Mozart's.

Primary Source: Old copy from Melk Monastery, made from a probably early source which may have been close to the autograph. For the first measures, it was also possible to consult Mozart's handwritten work catalogue. This provided a reading for the rhythm of the theme which is not known from any other sources. The shortening of the trill suffix (to thirty-second-notes), however, is probably simply a question of interpretation. A further source (Vienna, National Library,) offers a concluding coda, not otherwise documented, but this is without doubt a later, non-authentic addition (details in the *Kritischer Bericht*).

KV 573: With these variations on the Menuett from the 6th Sonata of *Œuvre 4* for Violoncello and Bass by Jean Pierre Duport, supervisor and cellist at the court of Friedrich Wilhelm II, Mozart had probably attempted to gain the favour of the distrustful Duport.

Primary Source: Old copy from Vienna, Gesellschaft der Musikfreunde. This excellent source, probably very close to the lost autograph, contains the measure 46 in Variation IX missing in all other sources. Mozart's handwritten work catalogue diverges here from all other sources regarding both the contour of the theme and the number of variations listed. The increase of this number from six to nine was probably linked to preparations for printing, but, if the Artaria and not the Götz edition was the first to be printed, this was completed only after his death (1792).

KV 613: The theme originates from the 2nd part of the musical burlesque *Der dumme Gärtner* (text by Emanuel Schikaneder, music by Benedikt Schack and in part by Franz Gerl), performed in Vienna on 26 September 1789.

Mozart mentions the variations only in his handwritten work catalogue, where it is listed without a date but between two works marked 8 March 1791 and 12 April 1791 respectively (KV 612 and 614).

¹⁶ Cf. Mozart's letter of 29 March 1783, L. Schiedermaier, op. cit., vol. II, p. 218.

¹⁷ Ibid.

Primary Source: First printed edition (Artaria, Vienna, 1791). Here the source situation is relatively straightforward. The different printed editions and copies diverge little from one another. In this case, it was again possible to consult Mozart's handwritten work catalogue for the first measures. We deliberately refrained from imposing complete uniformity on the text, phrasing and articulation of the ritornellos preceding the individual variations. The principle of variation should be allowed to find expression in a certain variety in such areas as well.

Appendix

KV Appendix 38 (KV 383^d): Primary Source: autograph preserved in the International Mozart Foundation, Salzburg. This theme, in parts difficult to read, belongs to the fragments kept by the Foundation in Salzburg (No. 37). The abbreviation "*Man.*" placed by Mozart next to the theme probably means "Manualiter" and therefore suggests, despite the pianistic character of the theme, a set of variations for organ (cf. facsimile of the autograph, p. 149).

KV 455 (fragment of an earlier, unfinished version): Primary Source: autograph (property of the former Prussian State Library, currently untraceable). The text, edited from the photocopy in the Photogram Archive for Musical Master Manuscripts in the National Library, Vienna, is published here for the first time (cf. facsimile, p. XIX). – The absence of the *alla breve* dash in Variations I, II, IV and V may be an error on Mozart's part. It is certainly true, however, that the embellishments in Variation IV (absent in the final version of the work) seem to indicate an originally slower tempo for this variation. The contradictions between the articulations in measures 5/6 and 7/8 of Variation I in the autograph have been retained in this edition.

Incomplete set of variations KV 460 (454^a): Mozart borrowed the theme from

Act 1 of Giuseppe Sarti's opera *Fra i due litiganti il terzo gode*, heard for the first time in Vienna (after the première in Milan in 1782) on 28 May 1783. On 10 May of the following year, the work was performed in Vienna in a German language version. Shortly afterwards, in a letter of 9/12 June 1784, Mozart recounts that, during a visit to Sarti, he made variations on one of the latter's arias, a diversion he enjoyed greatly.¹⁸ It is very likely that the present autograph leaf represents a

draft or a subsequent partial sketch of this improvisation.

Primary Source: Autograph (owned privately in Switzerland). Theme and variations have completely different contours here to those familiar from the set of variations previously listed as KV 460 (454^a). Cf. on this the remarks above and the *Kritischer Bericht* as well as the facsimile on p. XX. The fragment presented here is independent of the edition published by Henle (Dr. Zimmermann).

KV Appendix 138^a (KV 547^a, 3rd movement): The theme is without doubt by Mozart himself, as is usually the case in variations movements which form part of a cyclical work.

Primary Source: Autograph (Louis Koch Music Autograph Collection), which originally contained the piano part of the 3rd movement of the Piano-Violin-Sonata KV 547. Later, however, Mozart crossed out in his own hand in the autograph the 4th variation, which makes no sense as a piano solo, thus making this cycle into a work for piano alone. The 4th "substitute variation" included in all printed editions since 1795 is not by Mozart. The coda in the piano version, missing in the autograph, can likewise hardly be attributed to Mozart. In the present version, the work can make a claim to authenticity.

*







For editing work, the editor had direct access to photocopies and films, and in exceptional cases also to the autographs, copies and printed editions. Wherever possible, one source was selected as the primary source for each work and thus as the basis for the text. The changes made on the basis of secondary sources are practically without exception distinguishable as such in the typeface and in all cases explained in the *Kritischer Bericht*. The same typographical means are used to distinguish all additions made by the editor as the result of comparing parallel passages. A general assimilation was not considered appropriate, however, as a certain amount of room must be left for the principle of variation and improvisation in this area as well. Printing and engraving errors have been corrected tacitly in the music text, but are mentioned however in the *Kritischer Bericht*. If there are substantially different but plausible readings of a passage, a footnote either shows the variant or refers the reader to the *Kritischer Bericht*. In some cases, where the variant consists of additional notes, it is included in small print in the main text itself.

¹⁸ L. Schiedermaier, op. cit., vol. II, p. 258.

The headings for the sets of variations have been standardised. Similarly, the abbreviation “Var.” has been selected to designate the individual variations throughout. For the original texts in all these cases cf. the *Kritischer Bericht*.







Original notation which is consistent in itself has been retained wherever possible. Tacit standardisation, i.e. notating of simultaneous chords on one stem, has been practised where the compositional texture is predominantly homophonic; this applies in particular to places where the number of voices changes momentarily, to accompanying chords and to parallel octaves, thirds and sixths, unless these are passages where Mozart may conceivably have had strict voice-leading in mind. But, where the autograph has a unison at the final cadence of a two-voice phrase and this is written with one stem only (which happens surprisingly often), a second stem has been supplied in small print (cf. e.g. KV Appendix 138^a, Variation II, measures 8 and 16); these conditions are put aside, however, if the stem can be supplied on the basis of a parallel passage.

The distribution of musical material over the two staves has, in principle, been retained as in the originals. Exceptions have been made, however, where single notes in the sources lead musical lines temporarily onto the other staff to avoid the use of auxiliary lines or a change of clef. Deviations of this kind from the source have only been noted in the *Kritischer Bericht* in the case of autograph sources. The same principle applies

regarding note stems. The old notational form  has been normalised tacitly. In particular, the beam settings have been retained as in the sources where they indicate a phrasing: e.g.   |  in the sense of  . The placing of phrasing marks presents a special problem. This an area in which the sources often diverge substantially from one another. For this reason, we have refrained from exaggeratedly sweeping assimilations or adoptions from secondary sources. Assimilations have as a rule only be made when not only parallel passages, but also at least one secondary source, confirm the reading. The autograph setting of phrasing marks, however, has of course always been adopted. Imprecisely placed phrasing marks (i.e. a little too short or a little too long) have been corrected as the sense requires, but are normally not noted in the *Kritischer Bericht*. Numerals indicating triplets, with or without bracket, have been rendered faithful to the source.

As opposed to the practice in the piano works previously published in the NMA, a distinction between dash, wedge and dot, with one exception specified below, has not been attempted. From the autograph sources for variations it is clear that Mozart probably intended no fundamental difference here in the significance of dash and dot. In the autograph of KV 353 (300^f), Variation VI, exactly the same motif is marked in measure 6 with dashes, in measure 7, in contrast, with dots. That copies and early prints treated this matter very freely is a fact that probably requires no special mention.¹⁹

For the present volume, only one exception has been made in this question: the wedge has been adopted in those rare cases where it is placed over a long note to indicate an accent. In addition to this, it should be noted concerning articulation that the absence of phrasing marks in the autograph often implies a *non legato* articulation. This is quite clear from all the passages in which Mozart writes repeated notes with neither dots nor phrasing marks. In the *Kritischer Bericht*, at the beginning of each variation, those notes marked with staccato dashes in the autograph sources are precisely specified. All staccato marks not listed there were indicated by Mozart as dots or as dots extended somewhat towards a dash shape.

The placing of accidentals follows the sources, but unnecessary cautionary accidentals have been omitted tacitly; additional accidentals contributing to immediately unambiguous reading, however, appear in small print in front of the note. Augmentation dots prolonging notes beyond the next barline () have been resolved (). , on the other hand, has not been replaced by . The approximate notation  has been normalised to . In the case of “mathematically” inexact notation of short note values to be played freely within the prevalent metre (especially in the *Adagio* variations), the approximate distribution has been clarified by the addition of a numeral (in small italics) showing the number of notes in the group. In places where a short acciaccatura emphasising the principal note is probably intended, the editor’s interpretation has been offered in square brackets

¹⁹ As Paul Mies has observed, the “*use of one sign restricts the expressive possibilities less than the standardisation of two*”; cf. *Die Artikulationszeichen Strich und Punkt bei Wolfgang Amadeus Mozart* in: *Die Musikforschung* XI (1958), pp. 428ff.

above the note in question, but always at the first occurrence of the passage only. The sign “*tr*” found in the sources and retained in this edition indicates a mordent in the case of short and accented notes. Arpeggios indicated by a slanting stroke in the sources have been printed with the wavy line customary today. All abbreviations have been resolved. Repeat signs omitted carelessly in the sources have been made up tacitly, but the repeat signs at the beginning of variations in some sources have been dropped. The time signatures frequently found in the sources at the beginning of each variation have only been retained where a change in tempo or time signature actually takes place. In view of the often improvisatory nature of variations for piano, no dynamic marks or additional tempo directions have been supplied, unless these are to be found in reliable contemporary secondary sources or have obviously been omitted carelessly by copyist or engraver; in the latter case, they have been supplied in italics. In cases where Mozart or the available primary sources do not specify a tempo, the indication in the source from which Mozart took the melody has been supplied at the statement of the theme (again in italics); this is seldom possible, however, as it is unusual for the songs from the “Opéra comique” repertoire on which Mozart frequently drew to display tempo directions. It is also true that these directions do not automatically give the tempo for Mozart’s theme and variations. This is demonstrated by KV 455, where the piece selected as a theme was marked by Gluck as *Andante*, but by Mozart as *Allegretto*. The explanation for this divergence may be that Mozart noted down such themes from memory and not from written sources. Tempo indications seem to have been superfluous, in Mozart’s view, where expressly fashionable songs (KV 25, 265/300^e, 353/300^f) or Menuetts (KV 179/189^a, 573) are involved; these usually do not have tempo indications in the written transmission either.

Dynamic marks, which are usually set individually in each staff in the sources, have been printed once only and between the staves in cases where they coincide in both hands. The editor has offered suggestions for cadenzas at fermatas only in KV 353 (300^f), 264 (315^d) and 613, as Mozart otherwise wrote cadenzas out himself at such places (cf. e.g. KV 265/300^e, Variation XI or KV 613, Variation I).

*

Finally, I am left with the pleasant task of thanking all who have contributed in any way to the completion of the present volume and the *Kritischer Bericht*.

Thanks go above all to the Chief Editor, Dr. E. F. Schmid, who died so suddenly during preparatory work on this volume, as well as to his collaborator, Dr. R. Münster, and to the present Editorial Board, Dr. W. Plath and Dr. W. Rehm. I am grateful to the following persons and institutions for providing source material, important information and valuable advice: Alf Annegarn (Den Haag), Dr. E. and P. Badura-Skoda (Vienna), Dr. A. Buchner (National Museum, Prague), Director V. Chlup (Kremsier Castle music archive), University Lecturer Dr. H. Conradin (Zurich), Ch. Cudworth (Cambridge), Dr. H. Dennerlein (Bamberg), Prof. Dr. h.c. O. E. Deutsch (Vienna), Dr. R. Elvers (Berlin), V. Féodorov (Bibliothèque du Conservatoire, Paris), Dr. R. Floersheim (Basel), Dr. F. Giegling (Zurich), Dr. R. Grumbacher (Basel), Dr. H. von Hase (Wiesbaden), Mrs. I. Henderson (London), Prof. Dr. E. Hertzmann (New York), Music Director E. Hess (Zurich), R. S. Hill (Library of Congress, Washington), Mr. Hirsch (Music Library, Leipzig), Dr. A. van Hoboken (Ascona, Switzerland), E. Huber (Berne), Dr. E. R. Jacobi (Zurich), C. Johansson (Library of the Royal Music Academy, Stockholm), Mr. MacKema (University Library, Glasgow), A. Hyatt King (British Museum, London), Dr. K. H. Köhler (German State Library, Berlin), Dr. H. Kraus (Collections of the Gesellschaft der Musikfreunde, Vienna), H. C. R. Landon (Buggiano, Italy), Ms. Ch. Landon-Fuhrmann (Vienna), Mme. E. Lebeau (Bibliothèque Nationale, Paris), Dr. A. van der Linden (Bibliothèque du Conservatoire Royal, Bruxelles), Dr. van der Meer (City Museum, Den Haag), Music Director V. Müller-Deck (Archive of the publisher André, Offenbach), Court Counsellor Prof. Dr. L. Nowak (National Library, Vienna), F. Peters-Marquart (Coburg), Prof. Dr. G. Rech (International Mozart Foundation, Salzburg), Dr. C. Reedijk (Library and Reading Rooms, Rotterdam), Prof. Dr. E. Reeser (Bilthoven), Miss P. Robertson (London and Auckland), H. Schneider (Tutzing and Munich), Prof. Dr. A. Trittinger (Monastery Archive, Melk), Dr. W. Virneisel (University Library, Tübingen), Mlle. S. Wallon (Paris), Ms. M. Walter (Basel), Dr. G. Walter (Zurich), Dr. A. Weinmann (Vienna), Dr. A. Wilhelm (Basel); I am also indebted to the University Library, Basel, the Library of the Landeskonservatorium, Graz, the Regents of Kremsmünster Monastery, the State Archive, Krumau/Český Krumlov, the Municipal Library, Mannheim, the Municipal Library, Vienna and, finally, to the Central Library, Zurich.

Kurt von Fischer
Erlenbach-Zurich, November, 1960

Translation: William Buchanan

Op de
INSTALLATIE
Van zyn Doorluchtige Hoogheid
WILLEM DEN VYFDEN,
Erfstadhouder der Zeven Vereenigde Provinciën Stadhouder.
Op dezelfde 18^{de} Verjaaring en Heerdejaarigheid,
den 8^{ten} Maart des jaars 1700.

Laat ons spieghen, Batavieren! Thans verrust d'Oranje-Zon. Die aan't
Alto.
hoofd van't Lands-bestieren, Eer de gulde Vryheid won. D' Eerste
WILLEM lei de gronden, van't vereenige Staats-jureel, Zeeven
Pylon, vast gebonden, zyn nu Vyfdem WILLEMS deel.

<p><i>Thans neemt hy, na Rechts verklaring,</i> <i>Van het gantsche Nederland,</i> <i>Op des Dags van zyn Verjaaring,</i> <i>Zelf het Staats-Roer in de hand.</i> <i>Dat hy leer; En steets in Zegen;</i> <i>Met der STAATEN wys beleid,</i> <i>& Land bestier, en allerwegen</i> <i>Zie zyn roem en eer verbreed!</i></p>	<p><i>Dan zal nog in lauter dagen,</i> <i>D' onvermoede Faam door't Land,</i> <i>Van zyn wys bestier gemagen,</i> <i>Heem door BRONSWYK ingeplant.</i> <i>Dat de Hemel WILLEM dikke</i> <i>Met zyn Slagten veer gemaar,</i> <i>Met 't Lands nut zyn jaeren rekke,</i> <i>Wenscht en toont elk openbaar.</i></p>
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AMSTERDAM by J. J. HUMMEL. *Streekdrukker en Verkoopster op den Vyfdeken.*

De Volgende Acht Variationen, op het voorgaande Aria, zyn
gemaakt door den beroemden, Jongen Componist, J. G. W. MOZART
Oud Vegen-Taaren.

Facs. 1: Title page of the first printed edition of the Variations KV 24 (= Appendix 208), J. J. Hummel, Amsterdam, 1766, with the heading for Variation I; cf. p. 3.



Facs. 2: First page of an autograph fragment of the Variations KV 353 (300^f) with Variations II and III, taken from the original in the Conservatoire de Musique, Paris; cf. pp. 59/60.

The image shows a page of handwritten musical notation for the Variations for Keyboard, KV 264. At the top, the title "Air: Lisson dormant" is written in cursive. Below it, the word "Variation" is written in a large, decorative script. The first two staves are labeled "Thema" and contain musical notation for the theme. The subsequent staves show the beginning of the variations, with various musical notations including notes, rests, and accidentals. There are several corrections and additions in Mozart's own hand, indicated by small marks and lines over the original notation.

Facs. 3: Leaf 2^r of a copy of the Variations KV 264 (315^d) with corrections in Mozart's own hand, preserved in the International Mozart Foundation, Salzburg; cf. p. 67: Theme, measures 1–21.

Facs. 4: Leaf 1^r of the complete autograph of the Variations KV 455, owned privately in Basel; cf. pp. 98–101: Theme, Variations I–III and Variation IV, measures 1–10.

The image shows a page of handwritten musical notation for a keyboard instrument. The manuscript is written on ten staves. At the top right, the title "Vier Variationen" is written in cursive. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p." and "f.". There are some corrections and scribbles throughout the piece. On the right side of the page, the number "171" is written in the margin. At the bottom right, the number "42" is circled, and the alphanumeric code "K.455" is written below it. The paper appears aged and slightly worn.

Facs. 5: Leaf 1^r of the autograph fragment of an early version of the Variations KV 455, taken from the photocopy in the Photogram Archive for Musical Master Manuscripts in the Austrian National Library, Vienna (original untraceable); cf. pp. 150/151: Theme, Variation I, Variation II, measures 1–5.



Facs. 6: Unfinished set of variations KV 460 (454^a) from the autograph, owned privately in Switzerland; cf. pp. 154–156.