

# WOLFGANG AMADEUS MOZART

Series X

## SUPPLEMENT

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PRESENTED BY FRANZ GIEGLING, WOLFGANG PLATH  
AND WOLFGANG REHM

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

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





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

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

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV<sup>3</sup> or KV<sup>3a</sup>) are given in brackets; occasional differing numberings in the sixth edition (KV<sup>6</sup>) are indicated.

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

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

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

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

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

Work Group 29 (Works of Dubious Authenticity) has the task of presenting those works whose authenticity is seriously debatable as a collection of examples for future exercises in stylistic criticism. This second volume comprises *dubiosa* of various genres: the first section contains a series of Wind Divertimentos, while the other two sections are dedicated to chamber music (Keyboard/Violin) and the music for keyboard (for two and for four hands).

From the numerous pieces for varying wind scorings transmitted under Mozart's name, a selection has been made here. On these and on a further Wind Divertimento (KV App. 228/KV<sup>6</sup> App. C 17.03), which might have been expected here, we refer the reader to the remarks by Franz Giegling (pp. IX ff.); the works from the other two sections are treated in the following Foreword.

The Editorial Board

## FOREWORD

### I. Divertimentos for Wind Instruments

In the decade following Mozart's death, Breitkopf & Härtel looked everywhere for material for their complete edition, the *Œuvres Complètes*. As we know, the Leipzig-based publishers directed their efforts towards Mozart's widow, who initially rather reluctantly offered some of her husband's works for sale, until finally suggesting to Breitkopf, on 9 November 1799, that they should acquire her entire "stock" of manuscripts from the estate. The publishers did not take the offer up, so their rival, the then 24 year-old Johann Anton André in Offenbach-on-Main, was able to seize the initiative. Breitkopf & Härtel – in the explanation given by Alfred Einstein<sup>1</sup> for their decisions – had probably underestimated the extent of Constanze Mozart's "stock" and believed they had a tolerable substitute for it in copies from elsewhere. This idea also plays a role in the source situation for the three Wind Divertimentos KV 289 (271<sup>g</sup>), KV Appendix 226 (196<sup>e</sup>; KV<sup>6</sup> Appendix C 17.01) and KV Appendix 227 (196<sup>f</sup>; KV<sup>6</sup> Appendix C 17.02): for none of the three works transmitted under Mozart's name has an original score ever been found.

The *Divertimento in E<sup>b</sup>* KV 289 (271<sup>g</sup>) for two each of oboes, horns and bassoons was published for the first time in the Old Mozart Edition (AMA),<sup>2</sup> the justification being a set of parts copies and a "more recent score copy from Köchel's estate"<sup>3</sup>. The first edition of the *Köchel Verzeichnis* notes that no autograph or editions are known. Otto Jahn listed the piece as No. 68 with an incipit of four measures.<sup>4</sup> Einstein (in KV<sup>3</sup>)

dated it to early Summer 1777 (= 271<sup>g</sup>) with this commentary in the *Anmerkung* [note]:

"This work apparently closes the series of Divertimenti [KV] 213, 240, 240<sup>a</sup> (252), 270, which Mozart had perhaps planned to publish.<sup>5</sup> In its content, it is closely related to the two Divertimenti [KV] 196<sup>e-f</sup> (Appendices 226 and 227)."

An arrangement as "*Sonate à 4 mains, arrangée d'après le Manuscrit Original d'Harmonie. No. 3*" ["Sonata four hands, arranged after the original manuscript of the 'Harmonie' piece"], published by the Royal Harmonic Institution (London, c. 1825, publisher's number: 413), caused Einstein to suppose that the autograph was still in private ownership in England.

The piece is in four movements: The first movement (Allegro) with a short Adagio introduction, Menuetto-Trio, Adagio and Finale (Presto); all movements are in the same key of E<sup>b</sup> major.

The basis of this edition was the set of parts copies in the Bavarian State Library, Munich which had already served for the AMA edition. The copies probably date from the beginning of the 19th century.<sup>6</sup> Two score copies, from approximately the middle of the 19th century, were of little significance for the redaction. A peculiar feature is the 13 measure introduction, whose musical lines suggest a date of composition substantially later than that of Mozart's Wind Divertimentos of the years 1775 to 1777. Stylistically, it is congruent with the cantilene of the Adagio (3rd movement), both lacking

<sup>1</sup> KV<sup>3+3a</sup>, pp. XXVIIff. (in KV<sup>6</sup> p. XXIX). – The exchange of letters between Constanze Mozart and Breitkopf in: Bauer-Deutsch IV, pp. 209ff.

<sup>2</sup> As Divertimento No. 16 in Series 9/No. 30 in August 1880.

<sup>3</sup> AMA, Editorial Report by Gustav Nottebohm, pp. 22f.

<sup>4</sup> W. A. Mozart I, Leipzig, 1856, p. 712.

<sup>5</sup> Missing: "[KV] 253".

<sup>6</sup> The scribe is identical with "copyist II" in the Mozart collection founded by Aloys Fuchs in the Clementinum in Prague (the designation of the scribe after: Marie Svobodová, *Das "Denkmal Wolfgang Amadeus Mozarts" in der Prager Universitätsbibliothek*, in: *Mozart-Jahrbuch 1967*, Salzburg, 1968, pp. 353-386). See also the facsimiles on p. XX of this volume.

elegance in their conception. The Menuett is of the familiar simple construction; in the Trio, however, there is a harmonically strikingly untidy passage (mm. 5-6 and again 17-18) coupled with consecutive octaves in the outer parts (mm. 6 and 18). The two fast framing movements display a strangely block-like character. The thematic material, not very rich in fantasy anyway, is not strong enough to bear the constant re-use. This is most obvious in the frequent appearance in parallel octaves of pairs of instruments in thirds.

Lapses in compositional technique occur plentifully in this work: in the Allegro, measures 22-24 (parallel passage: mm. 96-98) alone contain four cases of consecutive octaves between either the two oboes or Oboe I/Bassoon I. There is also a strangely disjointed leap of an augmented octave in the first oboe (mm. 124/125 and again 127/128). In the final movement, a number of consecutive fifths can be found, although those which progress from a perfect to a diminished fifth are less unsettling. And, in the Divertimento as whole, the composer's treatment of the horns, a telling indicator, is of a manner which casts grave doubts on Mozart's authorship. Specifically, the horns are almost always used as an instrumentation effect, doubling other parts, so that further consecutives occur frequently. Such handling of the horns is known in Mozart's works for larger ensembles, but not in the wind sextets with what is, in comparison, a solo instrumentation. In the latter, Mozart gives the horns largely independent parts; only in quite isolated cases do they share the material of other parts, a procedure which is, however, constantly observable in the present Divertimento.<sup>7</sup> The other two *Divertimentos KV<sup>6</sup> Appendices C 17.01 and 17.02* reached Breitkopf & Härtel in 1800 via Franz Xaver Niemetschek and came from the collection of the Prague flautist Franz Leitl; in what form they were passed on we do not know. The engraver's exemplars for these works have so far not been located; they were possibly disposed of after the prints were made. In any case, both works were published in Leipzig in 1801 (along

<sup>7</sup> Uri Toeplitz was the first to voice the suspicion that KV 289 might not be by Mozart, in his papers *Die Holzbläser in der Musik Mozarts und ihr Verhältnis zur Tonartenwahl (= Sammlung musikwissenschaftlicher Abhandlungen 62)*, Baden-Baden, 1978, pp. 78-80, and *Ist das Bläser-Divertimento in Es-Dur, KV 271g/289 von Mozart?*, in: *Mitteilungen der Internationalen Stiftung Mozarteum 32*, Salzburg, 1984 (Issues 1-4), pp. 51-63.

with others) as *Pièces d'Harmonie* in the form of two sets of parts (publisher's numbers: 61 and 65 respectively). In the list of Divertimentos referred to above, Otto Jahn made the following cautious remark after the incipit to KV 289:

“From the various printed collections of Mozart's ‘Harmonie’ music I was reluctant to include anything here because – apart from the arranged pieces – much seems inadequately attested and the date has not been ascertained.”

And Köchel wrote in KV<sup>1</sup> (p. 521) in a similar vein regarding the two other Divertimentos (but extends the statement to include the second):

“In collective editions of ‘Harmonie’ music, like that in which this Divertimento was a number, there is such a mixing of genuine, false and re-attributed that only that which is attested elsewhere can be considered genuine. We must list 4 such numbers here as dubious [KV Appendices 226-229] until such time as a better guarantee is found.”

More than 130 years have passed since this remark was made; no secure information has emerged. In 1936, Georges de Saint-Foix spoke out emphatically for the authenticity of both Divertimentos.<sup>8</sup> He even went as far as suggesting that publication by Breitkopf represented “a kind of guarantee of authenticity”, but also had to admit that none of the original manuscripts had come down to us. Georges de Saint-Foix discussed the possibility that the work was written in Vienna and dated it, because of the clarinets, to between 1781 and 1783; he associated them specifically with the Augarten concerts and the projected wind ensemble for Prince von Liechtenstein. On the other hand, he made special efforts to try to explain the Divertimento KV<sup>6</sup> Appendix C 17.02 as a commission for the “learned” landlord of the inn “Zum schwarzen Adler” in Munich, Franz Albert, with reference to Mozart's letter of 2/3 October 1777.<sup>9</sup> Here Mozart mentioned five musicians who played “a little music” on the eve of Albert's name-day, including “piece[s]” by Joseph Fiala (1754 to 1816). It is yet to be investigated whether indeed Fiala himself could be considered amongst the possible

<sup>8</sup> W.-A. Mozart III, Paris, 1936, pp. 282f. – It is possible that Einstein allowed himself to be influenced by this into placing both pieces in the primary section of KV<sup>3</sup> under “196e” and “196f” respectively.

<sup>9</sup> Bauer-Deutsch II, No. 342, pp. 28ff. (especially p. 32).

composers of KV<sup>6</sup> Appendix C 17.02. In this context, the note-for-note quotation from the Benedictus of the *Missa brevis* in F KV 192 (186<sup>f</sup>) in the first Menuett is of interest (mm. 1-4).<sup>10</sup> Self-quotations of this direct kind are rare in Mozart, but it is precisely amongst the Wind Divertimentos that quotations from himself and from others can be identified.<sup>11</sup> Unfortunately, they have no weight as evidence regarding the degree of authenticity or non-authenticity – but there are other criteria in this respect in the present work. If, however, one could seriously consider Joseph Fiala as possible composer, this quotation would be interpreted as a gesture of friendship.

The two Divertimentos KV<sup>6</sup> Appendices C 17.01 and 17.02 are, in terms of character and compositional technique, quite different, so it is probable that they are not by the same composer. Both are known in two versions, for eight and six wind instruments respectively. The piece in E<sup>b</sup> (KV<sup>6</sup> Appendix C 17.01) was obviously initially conceived as an octet for two each of oboes, clarinets, horns and bassoons. It is in five movements, with two Menuetts (each of them with its own Trio). The Finale-Rondo follows the classical scheme A–B–A–C–A–B–A, with the middle section in C minor. All themes in the work are of playful serenity, are well suited to wind instruments, but are however in a certain way short-winded; one building-block follows the other, frequently in two-measure units and lacking the over-arching, so-to-speak crowning gesture used to such inimitable effect in even the shorter Mozart works. The themes are treated within a loosely-woven texture, in “open work”, with a constant seeking for changes of sonority. In comparison, the arrangement for sextet by the Prague clarinetist Václav Havel (c. 1778 to c. 1826),<sup>12</sup> included in this volume only for the sake

of completeness, appears much more compressed, almost breathless, and, above all, less varied in timbre, since the clarinet lines are additionally extended by take over almost unchanged oboe material from the octet version. The third movement is titled *Romance*, a designation Mozart used for a number of movements in the 1780s.

In terms of compositional technique, there are various defects and irregularities. If one considers the consecutive octaves between the pair of horns and the other winds as an “instrumentation effect”, it is nevertheless unpleasantly obvious when it involves outer parts, particularly when the expected contrary motion in the other parts does not materialise.<sup>13</sup> A veiled progression in fifths appears in the second Menuett (mm. 14-15: clarinet II/bassoon), as does “fifthy” voice-leading in the first Menuett (mm. 5-6) between the oboes, although the move here from a perfect to a diminished fifth is comparatively tolerable. – Seen as a whole, however, the originality of invention and the quality of compositional technique must be adjudged substantially better in Divertimento KV<sup>6</sup> Appendix C 17.01 than in the Sextet KV 289. In contrast to the Divertimento in E<sup>b</sup>, the sister work in B<sup>b</sup> KV<sup>6</sup> Appendix C 17.02 was initially conceived for two each of clarinets, horns and bassoons. This is clear from the two oboe parts in the octet version, which merely double other wind parts without displaying any independent thematic life. The original source for the sextet was used unchanged for this arrangement. There is a peculiar beginning of the first movement on a first-inversion chord. None of Mozart’s Wind Divertimentos begins this way. The 12/8 motion continues somewhat monotonously throughout the Allegro; this movement remains without the appearance of a genuinely contrasting idea. The two Menuetts are confined within the traditional frame; their thoroughly conventional form makes it difficult, if not impossible, to detect any clues for or against their authenticity. The Adagio is without compositional error,<sup>14</sup> but the solutions

<sup>10</sup> NMA I/1/Section 1: *Masses • Volume 2*, p. 111 (Soprano, mm. 1 to 4).

<sup>11</sup> NMA VII/17: *Divertimentos and Serenades for Wind Instruments • Volume 1* (Foreword p. XI and XIII).

<sup>12</sup> Václav Havel (also Hawel), as Personal Chamber Attendant to Archbishop Maria Thaddäus Trautmannsdorf, was from 1804 director of the latter’s *Harmoniemusik* [wind ensemble]. From the repertoire of this *Harmoniemusik* and related ensembles, hundreds of wind pieces are preserved in Kremsier Castle Archive. See Jiří Sehnal, *Harmoniemusik in Mähren 1750-1840*, in: *ACTA MUSEI MORAVIAE LXVIII* [Prague], 1983, pp. 117 to 148 (with summary in German).

<sup>13</sup> In the Allegro moderato (opening movement), the following parallel progressions are objectionable: mm. 101-102 (Oboe II/Clarinet II); in the Trio of the first Menuett: mm. 15-16 and m. 17 (Clarinet I/Bassoon I); in the Rondo: mm. 79-80 (Oboe I/Clarinet I).

<sup>14</sup> In the Allegro, consecutive fifths are found in mm. 12 and 13; in the first Menuett, consecutive octaves in mm. 7-8 and 15-16, and in its Trio in mm. 10 and 12. In the Adagio, the voice-leading between Clarinet I

adopted are often less than masterly. The life in this movement comes from the song-like contour of the first oboe part, to which the thirty-second-note figuration in the first bassoon provides an effective counterpart. The construction of the Finale in rondo form is of the simplest kind, bordering on meagreness. The contrasting middle section consists of an *alla breve* section titled *Trio* – Trio signifies here a piece of contrasting texture (as is usually the case with the traditional sequence “Menuett-Trio-Menuett”) rather than a more or less genuine three-part texture.

In summary, it can be said that – in the editor’s opinion – stylistic grounds alone rule out any of the Divertimentos printed here having anything to do with Mozart. It is important, however, to reach a general consensus on this. Relatively frequent errors in compositional technique, a number of school-book solutions, inelegance in style and in details of melodic invention and development, un-Mozartian treatment of the horns – these are by and large the most important negative criteria. In addition, a question of stylistic dating is relevant: all three works are substantially later than the 1770s, as is particularly evident when one looks at Mozart’s wind sextets from that period. For the Divertimento KV 289, furthermore, a date of composition after Mozart’s death cannot be ruled out.

Despite the stylistic reservations regarding Mozart’s authorship as outlined here, it is undeniable that all three Divertimenti have come down to us under Mozart’s name and have appeared unchallenged as Mozart works throughout several editions of the *Köchel Verzeichnis*. It is to be hoped that the present edition will contribute to the continuing authenticity debate by providing a new text founded on scientific and critical principles.

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The original intention was to include the Divertimento (Octet) in E<sup>b</sup> KV Appendix 228 (KV<sup>6</sup> Appendix C 17.03) in the present volume.<sup>15</sup> Closer examination of this piece, however, likewise published under Mozart’s name by Breitkopf & Härtel in 1801, revealed so many inconsistencies that it appeared impossible to associate this work with Mozart in any way at all.

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and Bassoon II in m. 17 is correct if the trill in the Clarinet begins “by the rule” with the upper auxiliary.

<sup>15</sup> See the *Kritischer Bericht* [*Critical Report*, available in German only] to NMA VII/17: *Divertimentos and Serenades for Wind Instruments • Volume 1*, p. a/4.

This *Pièce d'Harmonie* has, furthermore, always been allocated a place in the “appendix” in the literature, including the *Köchel Verzeichnis*, so there is no necessity to make it the subject of renewed discussion.

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Concerning the edition of the Wind Divertimentos presented here, it should be noted that the typographical differentiation otherwise customary in the NMA has not been applied to the music text; details are given in the *Kritischer Bericht* [*Critical Report*, available in German only].

In the directions for the clarinet register “chalumeau” or “clarinetto” in the two Divertimentos KV<sup>6</sup> Appendices C 17.01 and 17.02, the variable spellings in the sources (*Schalmo* and *Chalm:*) have been tacitly standardised.<sup>16</sup>

Franz Giegling

Basel, Spring, 1993

## II. Sonatas for Piano and Violin

The so-called Romantic Sonatas KV 55-60 (Appendix 209<sup>c-h</sup>; KV<sup>6</sup> Appendix C 23.01-23.06) owe this popular designation to Théodore Wyzewa and Georges de Saint-Foix<sup>17</sup>: in their interpretation, these compositions are the main evidence of a “deep Romantic crisis” in which Mozart supposedly found himself during his stay in Milan between November 1772 and March 1773, and not for moment do the two authors doubt the authenticity of these works. After this, it was above all Hermann Gärtner who, with his practical edition of the Sonatas,<sup>18</sup> introduced the familiar designation into the German literature.

Nor was any doubt regarding authenticity known in the early Mozart research: Ludwig von Köchel had no hesitation in including the six sonatas in the main text of his work catalogue (KV 55-60), where he listed them as definitely works of Mozart’s youth (1768); no reservations were expressed on their publication in the AMA (Series 18, Nos. 17-22, October 1879). In Otto Jahn’s

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<sup>16</sup> See, concerning this register entry, the remark in the music text on p. 24 and also Pietro (Peter) Lichtenthal, *Dizionario e bibliografia della musica* I, Milan, 1826, article *Chalumeau* (Italian: *Scialumò*), p. 157, and MGG 7, cols. 1017f.

<sup>17</sup> W.-A. Mozart I ([<sup>1</sup>/1912] Paris, 1936): Nos. 160–162 and 164–165, pp. 502 ff. and pp. 515ff.; II (Paris, 1936): No. 172, pp. 14ff.

<sup>18</sup> Edition Breitkopf 4476, Leipzig, no date [1916].



Mozart biography, however, they are not mentioned.

As far as anyone knew at that time, the Sonatas were transmitted in only one source, Breitkopf & Härtel's *Œuvres Complètes* (Cahier XVI, Leipzig, 1804). This was apparently considered an adequate guarantee of authenticity, especially this Leipzig-based publisher had close business contacts at the time with Constanze Mozart, the guardian of Mozart's estate.

It was left to Alfred Einstein, therefore, to express more than general doubts on their authenticity;<sup>19</sup> he was the first to point out that there exists in fact a exchange of correspondence precisely on the authenticity of these Sonatas between Constanze Mozart on one side and Breitkopf & Härtel (Leipzig) and Johann Anton André (Offenbach am Main) on the other.<sup>20</sup>

Responding to the protests of Breitkopf & Härtel that these Sonatas, if authentic at all, were at most works of his youth and of little quality, Constanze Mozart wrote on 16 November 1800:

"[...] Although I believe I may remain firmly convinced that the six sonatas sent to you on 25<sup>th</sup> February 1799 are really by my husband of blessed memory, such scruples nevertheless arose in me on reading through our correspondence that I have been moved to make the following proposal to you.

What gives rise to my scruples is that you declare them to be so poor, and so unworthy of Mozart. Out of respect for him, it would be desirable for me that they should not be published under his name. On the other hand, it is equally important for you, who wish to publish only the choice works of the same, not to cause disaffection amongst your subscribers with poor works.

I therefore offer on my part that I return to you the twelve ducats already paid, and request that you change my credit with you by this sum. The sonatas, in the form in which you have them, I happily give into your possession.

In return, you promise only not to publish them as Mozart's work, which I would also not allow to be

<sup>19</sup> As Ludwig Schiedermair had already done (*Mozart. Sein Leben und seine Werke*, Munich, 1922): "In my opinion, which can be supported by documentary evidence, even if this is admittedly at the moment not complete, these sonatas are however not original Mozart works" (p. 452, footnote to p. 104).

<sup>20</sup> See KV<sup>3</sup>, pp. 861ff. (footnote to KV Appendix 209<sup>c</sup> = 55).

done or to happen, at least not without public objection. If you yourselves recognise them, after renewed examination, as Mozart's work, I will in that case even allow that you publish them as such. Only, I wish to relinquish my share completely, and in no way be responsible if subsequently another person claims the authorship. As they are apparently so very poor, it could easily be, against all appearances, that they are not by Mozart.

I expect a statement of your agreement and acceptance of the obligation not to publish them as Mozart's work, or at least to keep my out of any responsibility according to what I have expressed above, and in return I pay with pleasure the 54 fl.

Since, however, I have made this offer and thus spare you any losses, I declare at the same time that I believe that I hereby, as with a warning and caveat, have released myself from any responsibility and that you yourselves are to be accountable for all consequences that may arise if you do not heed my warning.

Please be so obliging as to reassure me by the next post, which I will acknowledge as a particular token of friendship [...]

Postscript.

If in the meantime you wish to use the sonatas, be it under Mozart's name or without the same, may I then hope you do not deduct anything from my credit for this. At the same time, I am very happy to pay. The main thing is simply that you should free me of all responsibility, for which I will be most indebted to you; irrespective of which I give you word of honor that nothing other than scruples raised in me by outside factors have moved me to write this, nothing other than your appraisal of these sonatas."<sup>21</sup>

Under the same date of 16 November 1800, Constanze wrote as follows to the publisher André in Offenbach:

"[...] you will certainly still remember that amongst the items left by Mozart were 6 sonatas in copy which I thought to be his work, and regarding which I said to you that I had sold them to Breitkopf and Härtel, who declared them very poor, as you yourself did. You asked me persistently for the copy, and I gave it to you on your word of honor that you, aware that they had already been sold, would make no misuse of

<sup>21</sup> Bauer-Deutsch IV, No. 1320, pp. 382f.

them.<sup>22</sup> Now a scruple has come most forcefully upon me that they are not Mozart's. But since, however, I have *sold* them to B. & H., who can publish them without Mozart's name if they wish (I have corresponded with them on this and informed them of my scruple), this changes nothing and your obligation, my friend, remains the same.

I am only sending this notice to you for the principal reason that you should on no account list these themes in Mozart's thematic catalogue; I cannot now recognise them as his work, and would object if you were to publish these in their entirety, or even only the themes, as Mozartian. In the meantime I have left it to Breitkopf and Härtel to appraise them again and to evaluate them according to their internal criteria. I have absolved myself from any guarantee that they are by Mozart – this is the main concern I have in the matter [...]"<sup>23</sup>

Despite all these reservations on Constanze Mozart's part, the six Sonatas did eventually appear, as already mentioned, in 1804, printed in Breitkopf's *Œuvres Complètes* as "Sonatinas" and indeed – without any further explanation – under Mozart's name. As far as we know, Mozart's widow did not voice any protest. This much, then, is clear: a manuscript of the *Romantic Sonatas* had existed in Mozart's estate, described by Constanze herself as a "copy" or "transcript". This manuscript, apparently initially available to Breitkopf & Härtel, but then afterwards also to Johann Anton André, was until recently considered lost; in view of the circumstances, it was thought to have been in the (bombed) Breitkopf Archive. In fact, it had already passed, along with other Mozart manuscripts he had acquired, into André's hands in 1799/1800, for the Sonatas are listed in the "Gleißner Catalogue", compiled c. 1800, as number "132" (it is indicative, however, that they are absent in all later Mozart catalogues compiled for André's publishing business). The bulk of the anonymous [!] manuscript is to be found today in the music department of the City and University Library, Frankfurt-on-Main, while a supplement – the *ad libitum* parts for KV 57, which passed in André's estate to his last pupil, Heinrich Henkel – has

<sup>22</sup> Letters with the relevant statements by André have not been preserved. Constanze is probably referring to a conversation with André on the occasion of his visiting Vienna (late autumn, 1799).

<sup>23</sup> Bauer-Deutsch IV, No. 1321, pp. 384f.

probably made its way into the Hessian State Library in Fulda.<sup>24</sup>

From what has been said so far, and from the results of an examination of the manuscript, the following conclusions are permissible:<sup>25</sup>

1. The manuscript was not written by Mozart; it is therefore understandable that Mozart's widow spoke of it as a "copy" or "transcript": it is not a Mozart autograph.

2. Nevertheless, an autograph, even if of unknown authorship, is extant, for a precise examination of the numerous corrections in the manuscript shows that they are mainly not corrections of slips of the hand, but rather corrections made to the work during composition. Scribe and composer are one and the same person, who up till now has remained unidentifiable.

3. It is furthermore clear that the six Sonatas do not form an self-contained cycle, but are simply the remains of a series consisting of (at least) twelve numbers. The extant numbers are 1, 5, 6 and 10 to 12; those missing are therefore numbers 2 to 4 and 7 to 9.

4. The original sequence as suggested by the numbering of the individual Sonatas – and which is also the order in which they are printed in the NMA – differs from that in Breitkopf's *Œuvres Complètes*, as, in turn, does the sequence in *Köchel Verzeichnis*, as the following table shows:

Sequence	Source/NMA	B & H	KV <sup>1</sup> /AMA
1	1	1	(5) KV 59
2	5	3	(1) KV 55
3	6	5	(2) KV 56
4	10	6	(6) KV 60
5	11	4	(4) KV 58
6	12	2	(3) KV 57

These various and mutually contradictory attempts by Breitkopf and in the *Köchel Verzeichnis* (and accordingly the AMA) to establish the order were probably the results of a wish to create a satisfactory sequence of keys as in a genuine cycle.

<sup>24</sup> Cf. Wolfgang Plath, *Mozartiana in Fulda und Frankfurt (Neues zu Heinrich Henkel und seinem Nachlaß)*, in: *Mozart-Jahrbuch 1968/70*, Salzburg, 1970, pp. 333-386 (see above all *Exkurs A: Die Originalmanuskripte der sogenannten romantischen Violinsonaten*, pp. 368-373); reprinted in: id., *Mozart-Schriften. Ausgewählte Aufsätze*, Kassel etc., no date [1991], pp. 126ff.

<sup>25</sup> For details, see the *Kritischer Bericht*.

5. For the Sonata KV 57 (KV<sup>6</sup> Appendix C 23.03) there exist besides the regular piano score, as also indicated, also separate *ad libitum* parts for two horns and contrabass (“*Basso*”); these additional parts are in the same, unknown scribal hand as the other parts of the manuscript. The NMA renders (for the first time) the piece in this extended quintet scoring.<sup>26</sup>

The inclusion of the *Romantic Sonatas* in the Supplement to the NMA (X/29) can therefore, strictly speaking, not be of help in resolving the question of authenticity: it can be taken as certain that these Sonatas are not by Mozart. It would nevertheless be of substantial interest for Mozart scholarship to have the real composer traced, for the composer must clearly have been a person who enjoyed a special closeness of some kind to Mozart (be it as pupil, as friend or however), for otherwise it would be difficult to explain how a “foreign” autograph came to be in Mozart’s estate.

*Sonata in D KV<sup>6</sup> deest*: This Piano and Violin Sonata is absent from all editions of the *Köchel Verzeichnis* and is therefore also completely unknown in the Mozart literature. It is transmitted in a unique source, a printed score, of which only one example is known, by the London music dealer J. Bland (“*A favorite SONATA for the Piano Forte or Harpsichord, with an accompaniment for a Violin. Composed by W. A. Mozart.*”); the publication is undated, but could hardly be placed earlier than 1780.<sup>27</sup>

As far as its style is concerned, this Sonata, assuming that it is authentic, could in fact be from around 1765/66, towards the end of the great European Tour, and thus in chronological proximity to the Piano and Violin Sonatas Opus IV (KV 26-31), but it would then be difficult to explain why its appearance in print should have

<sup>26</sup> All three additional parts agree in displaying, besides the designation *ad libitum*, the initial direction *con sordini*, which is not rescinded in the subsequent course of the piece. How the latter direction was to be realised at that time must be left open here; in a performance with modern instruments, the use of mutes is unthinkable, even if one employs a violoncello in the *Basso* instead of a contrabass.

<sup>27</sup> The address given in the imprint (“*45 Holborn*”) was applicable from 1778 to 1795 (cf. *MUSIC PUBLISHING IN THE BRITISH ISLES from the earliest times to the middle of the nineteenth century* [...] by Charles Humphries & William C. Smith, London, 1954); at the moment, it cannot be narrowed down more precisely.

been so much later. While it is not impossible that there may have been unpublished single works of this genre besides the Sonatas Opus 1 to 4 published in print at the instigation of Leopold Mozart, there is however no proof of their existence, since the family correspondence of those years permits no conclusions of this kind, and the catalogue of his son’s early works up to 1768 compiled by Leopold Mozart<sup>28</sup> speaks only of the printed editions already mentioned. Compared with the Sonatas KV 26-31, the piece presented here displays little originality and falls, particularly in the Rondo, a long way short of the level we are accustomed to with Mozart.

The case of this Sonata provides in certain ways an analogy to the Piano Sonata four hands KV 19<sup>d</sup>, with which the following section will be concerned.

### III. Piano Music

*Sonata in C for Piano four hands KV 19<sup>d</sup>*: This work, published at the end of the 1780s in Paris by “*De Roullède*” under Mozart’s name, was first discovered by Georges de Saint-Foix in 1921.<sup>29</sup> In the main series of the NMA (IX/24/Section 2: 1955, Wolfgang Rehm), this Sonata is treated as authentic, and had previously appeared in several editions<sup>30</sup> in which Mozart’s authorship had been accepted without question. Neither Saint-Foix nor Alfred Einstein (in KV<sup>3</sup> and in his Mozart biography of 1947) were troubled by doubts of any kind regarding its authenticity. Even after 1955, the Sonata was included as a genuine work in further editions with Mozart’s music for piano four hands,<sup>31</sup> nor did any doubts on the authenticity of this work (whose Rondo theme is related to the Rondo theme from the so-called

<sup>28</sup> See Bauer-Deutsch I, No. 144, pp. 287-289.

<sup>29</sup> Georges de Saint-Foix, *Une sonate inconnue de Mozart*, in: *La Revue Musicale* 2/No. 7 (1 May 1921, pp. 100-110) with the edition of Menuett and Trio in No. 11 of the same journal that year (1 October 1921, pp. 286f.).

<sup>30</sup> 1941 by Afas-Musikverlag, Berlin (Dünnebeil), 1951 by B. Schott’s Söhne, Mainz (Alec Rowley) and 1952 by Oxford University Press (A. Hyatt King and Howard Ferguson). The Roullède printing appeared in facsimile as early as 1937, in the book *Vierhändig* by Karl Ganzer and Ludwig Kusche, published in Munich, but with some retouching.

<sup>31</sup> *W. A. Mozart. Werke für Klavier zu vier Händen* (Ewald Zimmermann), Munich, 1957; Wiener Urtext-Ausgabe: *Mozart. Werke für Klavier zu vier Händen* (Christa Landon), Vienna, 1963, although KV 19<sup>d</sup> is placed last.

Gran Partita KV 361/370<sup>a</sup>) occur during the preparation of KV<sup>6</sup> (1964).

The intention in printing once again this Sonata (which remains unimportant despite its generous proportions), this time in the second volume of NMA Work Group 29, is to make it available for discussion in a form taking into account the doubts on its authenticity that have been voiced in the meantime: stylistic criteria and much obscurity surrounding its transmission make it seem unlikely that Mozart is the composer.

First of all, let us examine again in a wide sweep both old documents and also new documents and facts<sup>32</sup> that can be shown to be linked to KV 19<sup>d</sup> and draw in some cases new conclusions:

The statement said to have been in a letter from Leopold Mozart from London on 9 July 1765 to Lorenz Hagenauer in Salzburg, – “*In London, little Wolfgang has written his first piece for 4 hands. Nowhere, until then, had a sonata for four hands been composed.*” – is absent from the document of the same date, which is extant only in copy (Bauer-Deutsch No. 98). The two sentences are known to us only in an extract from this letter which Georg Nikolaus Nissen quotes in his Mozart biography of 1828, and which have been associated with this Sonata since Saint-Foix' discovery of it in 1921 (to which Alfred Einstein then gave, in 1937, the Köchel number “19<sup>dh</sup>” with the dating “*London, before the 9 July 1765*”), although reservations have occasionally been

<sup>32</sup> Here we refer to the literature quoted in the *Kritischer Bericht* to NMA IX/24/Section 2 and mention here a selection of the literature on this subject published since 1957 (referring also to the *Mozart-Bibliographie* up to 1991, Kassel etc., 1976, 1978, 1982, 1987, 1992): Alan Tyson, *Mozart's piano Duet K. 19d: The first English Edition?*, in: *The Music Review* 22/3 (August 1961), p. 222; id., *The earliest Editions of Mozart's Duet-Sonata K. 19d*, in: *The Music Review* 30/2 (May 1969), pp. 98-105; Editorial Report by Christa Landon (in the edition mentioned in footnote 31); Wolfgang Plath, *Kleine Mozartiana*, in: *Festschrift Rudolf Elvers zum 60. Geburtstag*, edd. Ernst Hertrich and Hans Schneider, Tutzing, 1985, pp. 397-406, here especially pp. 397-402 (*I. Mozarts “erste composition auf 4 Hände”*); Gertraut Haberkamp, *Die Erstdrucke von Wolfgang Amadeus Mozart*, Tutzing, 1986 (text volume pp. 75, illustrations volume p. 12); Cliff Eisen, *Mozart and the Four-Hand Sonata K. 19d*, in: *Festschrift Alan Tyson* (in preparation; we are grateful to Mr. Eisen for making a copy of his manuscript to the Editorial Board of the NMA).

expressed (by Rehm, for example, in his *Kritischer Bericht* [*Critical Report*, available in German only] to NMA IX/24/Section 2). These reservations are based on the premise that the two sentences of Leopold Mozart's quoted in Nissen's letter extract must be considered apocryphal rather than genuine. Yet here it is appropriate to see this in relation: the first of the sentences – “*In London, little Wolfgang has written his first piece for 4 hands*” – could go back to Leopold, for Maria Anna (Nannerl) speaks in four letters to Breitkopf & Härtel in the years 1801, 1804, 1805 and 1807 of a “*tiny piece for four hands*”, a “*tiny piece four hands piece*” or of “*a little piece for 4 hands*”, referring in each case to the same work – according to Nannerl, Wolfgang's piece “*written in London at the age of 8*”. Wolfgang Plath has succeeded in showing convincingly that this “*tiny piece*” or “*little piece*” is identical with a work known only as an incipit, the “*Divertim[ento] a 4*” (KV<sup>6</sup> deest) in the old manuscript Breitkopf & Härtel catalogue<sup>33</sup>. The work in question is Mozart's “*first piece for 4 hands*”, written in London in 1764/65, but as completely absent as KV 19<sup>d</sup> from Leopold Mozart's *Verzeichniß* [...] [*Catalogue*] of 1768 (Bauer-Deutsch No. 144).

While Einstein in KV<sup>3</sup>, as already mentioned, dated the Sonata KV 19<sup>d</sup> on the basis of the questionable letter from Leopold Mozart to Lorenz Hagenauer, as “*London, composed before 9 July 1765*”, in 1955/1957 the NMA brought the date “*before 13 May 1765*” into the discussion (KV<sup>6</sup> similarly speaks of “*beginning of May 1765*”). The decisive factor here was the announcement of a concert in the London *Public Advertiser* of 13 May of that year, according to which the two Mozart children gave a concert on the day in question in “*Hickford's Great Room in Brewer Street*” (including “*Vocal and Instrumental Music*”, “*Overtures of this little Boy's own Composition*” and also a “*Concerto on the Harpsichord by the little Composer and his Sister each single and both together*”). This concert announcement has been associated with a London report (printed in the *Europäischen Zeitung* of 6 August 1765) – possibly penned by Leopold Mozart – in which we read that the famous Swiss piano maker Burkhard Tschudi, based in London, “*had the honor of constructing a grand piano with two manuals*” for the King of Prussia, Friedrich II, and “*took the measure of having his extraordinary piano played by the most*

<sup>33</sup> Plath, loc. cit. (see footnote 32).

*extraordinary keyboard player in the world [...]*". It continues below: "*It was quite captivating to hear the fourteen year-old sister of this little virtuoso playing with astonishing dexterity the most difficult sonatas on this piano and her brother's impromptu accompaniments to the same on another instrument. Both work wonders.*" Finally, the following sentence from an announcement in the *Public Advertiser* of 11 July 1765 of several concerts by the Mozart family before their departure from London belongs to the same context: "*The two children will also play together upon the same harpsichord, and put upon it a handkerchief, without seeing the keys*". All of this together led in 1955/1957 (in the open presentation of the *For and Against* in the *Kritischer Bericht* [Critical Report, available in German only] to NMA IX/24/Section 2) to an initially hypothetical conclusion that Wolfgang composed the Sonata KV 19<sup>d</sup> for the concert on 13 May 1765 and performed it with his sister Nannerl on the two-manual Tschudi piano, a hypothesis which was subsequently treated as a definite fact (*Kritischer Bericht*, last paragraph on p. 57).

A more precise examination and interpretation of this documentary material, however, reveals not the least reason (and here we agree with the remarks by Cliff Eisen in the essay referred to in footnote 32) for constructing a connection of any kind with the Sonata KV 19<sup>d</sup> attributed to Mozart.

Parallel to the extremely dubious connection between the documents and the Sonata KV 19<sup>d</sup>, there is also a problematical work transmission to be considered. No autograph is extant, nor is there an accredited copy; instead, we have only two relatively late (although contemporary) printed editions:

1. The edition, already mentioned, by Roulede in Paris (only known example: Bibliothèque nationale, Paris) probably appeared in the late autumn of 1787, or at the latest in February 1788. The premise for this dating is that the announcement in the *Calendrier musical universel* of January 1789 can be associated with a list of works which appeared between 20 November 1787 and 15 December 1788,<sup>34</sup> or that another announcement in the *Journal de Paris* of 29 February 1788 for newly published musical

<sup>34</sup> Including: "*Sonate à quatre mains pour le piano par M. A. Mozart: oeuw. 14<sup>e</sup>, Prix 3 liv. 12 s. chez de Roulede*".

items<sup>35</sup> can be linked with this edition. There is some weight of evidence for this, as a comparison of the texts of the announcements with the formulations on the title page shows (see the facsimile on the left on p. XXIII); at the same time, however, the title page does not display the opus number "14" mentioned in both announcements. We will return below to the matter of the corrected re-issue of the Roulede edition with a new title page, of which again only one example, that in the Austrian National Library in Vienna, is known.

2. The edition by H. Andrews (London), a facsimile of whose passepartout title taken from the only example known today, that in the possession of Alan Tyson, London, appears on p. XXIII (middle): here both the opus number "16" and the price "2." are significant. By all appearances, it will most probably have been published in 1789, some time after R. Birchall and H. Andrews went their separate ways in May of that year. This edition was announced in *The World* of 4 August 1789 and in the *Analytical Review* of September of the same year.<sup>36</sup>

An unchanged re-issue of this edition with a new title page in 1789 by Andrews' original partner R. Birchall was considered, until the discovery of Andrews' edition, to be the first English edition of KV 19<sup>d</sup> and was until recently known only from one example, originally in the possession of A. Hyatt King<sup>37</sup> (see the facsimile of the passepartout title on the right on p. XXIII with handwritten entries: opus number "16." and the higher price of "3.") and today kept in the British Library, London. A further copy of this re-issue was discovered recently in Oxford University Library by Alan Tyson; the watermark in the paper of this copy ("RC") reveals the year "1797", from which

<sup>35</sup> Including: "*Sonate à quatre mains, pour le piano forte ou le clavecin, composée par A. Mozart; Œuvre 14<sup>e</sup>; prix 3 liv. 12 s.*"

<sup>36</sup> The Andrews edition was not yet known in 1955/1957, which means that some thoughts in the *Kritischer Bericht* to NMA IX/24/Section 2, pp. 58ff. are today out of date. Cf. on this edition (and also on Roulede's) the two essays, mentioned in footnote 32, in the *Music Review* of 1961 and 1969 by Alan Tyson.

<sup>37</sup> See the contribution by the same author, *An Unrecorded English Edition of Mozart's Duet-Sonata K. 19d*, in: *The Music Review* 12 (February 1951), pp. 29-34 (with a letter in the May issue of the same journal, p. 181); reprinted later in: *Mozart in Retrospect*, London etc., 1955, chapter 5 (pp. 100-111).

one can conclude that this re-issue cannot have come onto the market before this date (in the copy in the British Library, however, both watermark and date are absent!).

The transmission of Sonata KV 19<sup>d</sup> is – besides the divergent opus numbers “14” and “16” already mentioned, which will not be discussed further here – more than dubious: a work supposedly written in 1765, for which the documentary references to Mozart as the composer are anything but clear, is published for the first time around quarter of a century later under the name of a composer who by this time is widely known and who has just created *Le nozze di Figaro* and *Don Giovanni*, putting them on in Vienna and Prague with generally sensational success; it appears, moreover, in an edition containing, apart from the “collisions” between the parts of two players (here, in contrast with NMA IX/24/Section 2, they have deliberately not been marked), not only engraving errors, but also considerable formal inconsistencies as well as clumsiness and mistakes in the compositional technique,<sup>38</sup> all adding to the doubts surrounding the attribution to “A. Mozart”. It should also be mentioned in this context that the re-issue of the Roulede print (with, incidentally, a similar watermark to that in the first edition, cf. on this the *Kritischer Bericht*) displays some changes in the music text which indicate knowledge of the revised or corrected London printing by Andrews (individual cases are detailed in the *Kritischer Bericht*), even though the title page shows no divergences of any kind from that of the 1787/88 edition (see p. XXIII, on the left).

Our new edition of KV 19<sup>d</sup> in score is based primarily on the better (even if later) English printed transmission, but is to be understood roughly as a “mixed edition” (without typographical differentiation) of the two printed editions from Paris and London; divergences between the two readings are detailed in the *Kritischer Bericht*, as are the relevant editorial decisions.

<sup>38</sup> Regarding the first, one could point out *pars pro toto* the disproportionate length, underlined by what are probably repeat signs (see corresponding footnote on p. 197), of the last movement (Rondo), the fourth free section of which begins with unconvincing doublings; regarding the last, see passages (one choose any number) such as m. 9 (*f* three times) or m. 23 (*b<sup>b</sup>* four times) in the Rondo or, in the same movement, the “crooked” voice-leading in mm. 76f. (*Secondo*, right).

With their new edition of the C major Sonata for piano four hands, the editors wish to stimulate the recently kindled authenticity debate; at the same time, they hope to provide with this edition a starting-point for further investigations of style, source and documents. The true composer of the work is yet to be identified.

*Sarti-Variationen KV 460 (454<sup>a</sup>)*: There are two sets of “Sarti” Variations going under Mozart’s name. One set (though incomplete) is preserved in Mozart’s autograph and appeared in print for the first time in the Appendix to the NMA volume *Variations for Piano* (IX/26) presented in 1961 by Kurt von Fischer. The second, complete cycle is known only from a posthumous print (Artaria, Vienna, 1803) and in some copies. The two sets of variations have only the theme in common (Giuseppe Sarti’s “*Come un'agnello*”), and only the second, complete cycle has become well-known in the true sense. This cycle is the subject of the primary entry (“460”) in the *Köchel-Verzeichnis*, and is the only one to appear in the AMA (Series XXI). Alfred Einstein was the first, in his revision for the third edition of the *Köchel-Verzeichnis* (1937), to take note of both sets: the complete set was named in a primary entry under the number “454<sup>a</sup> = 460”, while Mozart’s fragment was mentioned only as a secondary entry under the rubric *Autograph*. In KV<sup>6</sup> (1964), finally, the procedure was reversed: in the primary entry “KV 454a = 460”, the fragment is handled, while the complete cycle is banished to the footnote. The reason for this was an authenticity debate started by Kurt von Fischer in 1958.<sup>39</sup> Only the fragment, said Fischer, can be considered genuine, while the complete cycle, transmitted in print under Mozart’s name, must be classified, on the grounds of questionable stylistic features and errors of compositional technique, as dubious in the highest degree. This view was contradicted energetically by Paul and Eva Badura-Skoda in the *Mozart-Jahrbuch 1959*,<sup>40</sup> with a response furnished by Kurt von Fischer in the same year-book.<sup>41</sup> Some years later, Fischer spoke out again

<sup>39</sup> *Sind die Klaviervariationen über Sartis “Come un'agnello” von Mozart?*, in: *Mozart-Jahrbuch 1958*, Salzburg, 1959, pp. 18-29.

<sup>40</sup> *Zur Echtheit von Mozarts Sarti-Variationen KV. 460*, Salzburg, 1960, pp. 127-139.

<sup>41</sup> *Sind die Klaviervariationen KV. 460 von Mozart?*, pp. 140-145.

on the subject of the “Sarti Variations”.<sup>42</sup> At the end of this contribution, he drew a balance of the discussion to date:

“The question of the authorship of this disputed work has yet to be completely settled. Nevertheless, all information available so far, in combination with the new arguments presented here, seem to confirm the suggestion made by Marius Flothuis at the last Salzburg Colloquium,<sup>43</sup> where he proposed that the A major Variations were in fact a kind of Mozart/Sarti joint production. This, however, I wish to emphasise, does not mean a co-operation between both composers, but rather a pasticcio by Sarti which can simultaneously be understood as a later and partial writing out, revision and filling out of an improvisation by Mozart. The only question left open is whether Sarti wished by means of this project to offer homage to the genius of Mozart, or quite simply to deck himself with borrowed plumage.”

As things stand at the moment, the authenticity of the Sarti Variations KV 460 (454<sup>a</sup>) continues to be at least doubtful, for which reason the present edition presents them again for discussion.

*Concerning the Appendix “Variationen in G”:* In the contribution just mentioned, Kurt von Fischer pointed out that on the same theme by Sarti there exists an anonymous set of variations in G major in which individual sections show a remarkable affinity to the A major Variations. We have printed these variations for the first time as an Appendix to KV 460 (454<sup>a</sup>) in this volume. The source used in the editing was the Artaria print number “286” (Vienna, 1787).

*Sonate in B<sup>b</sup> KV Appendix 136 (498<sup>a</sup>):* This work has confronted scholarship with questions of which some have until now left unanswered.<sup>44</sup> A plentiful printed transmission, which only started posthumously (with the printing by P. J. Thonus,

<sup>42</sup> “*COME UN'AGNELLO – Aria del SIG<sup>r</sup> SARTI con Variazioni*”, in: *Mozart-Jahrbuch 1978/79*, Kassel etc., 1979, pp. 112–121.

<sup>43</sup> During the conference of the Zentralinstitut für Mozart-Forschung (Salzburg, 1971), there was a discussion between Paul Badura-Skoda and Kurt von Fischer, in the section “Questions of Authenticity”, of the problem of the “Sarti Variations”; this is summarised on p. 55 of the *Mozart-Jahrbuch 1971/72* (Salzburg, 1973).

<sup>44</sup> On the relatively extensive literature cf. NMA IX/25 /2, p. VIII (Foreword) and the series *Mozart-Bibliographie* begun in 1975.

Leipzig, 1798), however, claims Mozart’s authorship; a later re-issue, with new title page, of the Thonus edition by the Bureau de Musique de C. F. Peters in Leipzig names the cantor of the Thomaskirche in Leipzig, August Eberhard Müller (1767-1817): “[...] *composée par A. E. MÜLLER. Oeuv. XXVI. Cette Sonate imprimée d’abord sous le nom de Mozart dans le magazin de musique de Thonus, que nous avons acheté, a paru maintenant comme Oeuvre posthume de Mozart dans le Bureau d’Industrie à Vienne et à Mayence etc.*” [“[...] *composed by A. E. MÜLLER. Op. XXVI. This sonata, initially printed under the name of Mozart in Thonus’ music shop, which we have bought up, has now been published as a posthumous work by Mozart by the Bureau d’Industrie in Vienna and in Mainz etc.*”] In the same vein, Ernst Ludwig Gerber wrote in the article devoted to Müller in his *Neuen Tonkünstler-Lexikon* (1812-1814) that “*This sonata [op. 26] had the peculiar fate of being re-engraved in many places under Mozart’s name and of being considered the latter’s work.*” Another side of the problem lies in the fact that two movements of this Sonata, more or less undisguisedly, draw on other Mozart compositions: the second movement (Andante) can be seen, taken over its whole course, as a substantially changed and simplified arrangement of the variations movement from the B<sup>b</sup> major Piano Concerto KV 450, and in the final movement (Rondo) references to the Rondos of the Piano Concertos KV 456 and 595 as well as a later obvious quotation from the middle section of the final movement of KV 450 can be discerned. For this reason, the Sonata appears in KV<sup>6</sup> not as a whole, but, so to speak, broken up and distributed over several entries: the opening movement and the Menuett are listed as “dubious” in Appendix C, while the variations movement and Rondo are placed in Appendix B: Re-workings of KV 450, 456 and 595.

In light of these problems, the editors of the AMA declined to include the Sonata in their edition. This decision may well have been influenced by an essay by Gustav Nottebohm,<sup>45</sup> in which the concluding statement is that “[it] is *unthinkable that Mozart arranged or adapted the movements in question, or that the combination of the four movements to form a whole, a sonata,*

<sup>45</sup> *Zwei unter Mozart’s Namen herausgekommene Klaviersonaten*, in: *Recensionen und Mittheilungen über Theater und Musik* 11 (1865), No. 24, pp. 372f.

was due to him. The whole should perhaps be seen as an essay by Müller in Mozart's style and Mozartian techniques.”

Richard S. Hill also voices the opinion that the whole Sonata is by Müller and that the first publication under Mozart's name was Thonus' idea.<sup>46</sup>

Alfred Einstein, in contrast, takes a differentiated view in KV<sup>3</sup> (1937): according to him, it “is beyond question that the first Allegro and the Menuett are not by A. E. Müller, but can only have sprung from Mozart himself. The Menuett is probably an arrangement of a Mozart string quartet movement (of the unknown 1st Menuett from the Kleine Nachtmusik?).” Instead of then at least ascribing the arrangement to Müller, Einstein makes the situation more complicated with his continuation: “The Andante is a very curtailed and arranged version of the middle movement from [KV] 450, the Rondo mixed together from elements of the finales of [KV] 450, 456, 595. This arrangement can in no way be traced back to Mozart, but probably to André [!]”

Karl Marguerre, who has expressed himself on this matter several times, takes the line that it is more or less probable that not only the opening movement and Menuett, but also the arrangement of the variations movement and, furthermore, parts of the Rondo have down to us directly from Mozart. In his view, the Sonata has in fact nothing to do with August Eberhard Müller and, instead, much, if not everything, to do with Mozart. As has already been hinted at in the Foreword to NMA IX/25: *Piano Sonatas • Volume 2* (p. VIII), we are of the opinion that in KV Appendix 136 we are indeed dealing with a work by August Eberhard Müller, with opening movement and Menuett as original compositions “à la Mozart”, the variations movement as an arrangement after Mozart and, finally, the closing Rondo as a kind of pasticcio of various “ideas” borrowed from Mozart. That some parts of the Sonata have worked out extraordinarily well, at least substantially better than others, must not necessarily lead to the conclusion that some of it is by Mozart, while other parts are by Müller. Since the discussion about this Sonata can in no sense be considered closed, it is justifiable to print the piece in the Supplement of the NMA.

<sup>46</sup> *The Plate Numbers of C. F. Peters' Predecessors*, in: *Papers read by Members of the American Musicological Society at the Annual Meeting Washington 1938*, p. 129.

The edition of the Sonata in this volume is a “mixed edition”, i.e. its text is based on a number of old printed editions. Wherever divergent readings could not be integrated into the main text, these have been presented, depending on the circumstances, either on *ossia* staves or in footnotes. In the absence of a single primary source on which the editing could be based, it was not possible to maintain the usual NMA practice of typographical differentiation; as a result, the *Lesartenverzeichnis* [list of readings] in the *Kritischer Bericht* must be consulted for all details.

*Romance in A<sup>b</sup> KV Appendix 205 (KV<sup>6</sup> Appendix C 27.04)*: Our edition follows in broad terms the first printing by Tranquillo Mollo in Vienna (1802), but also presents, towards the end of the piece, an *ossia* with some obvious improvements in the piano writing taking from the early printed edition (1807) by Franz Anton Hoffmeister's Bureau de Musique in Leipzig.

The authenticity of the Romance as a whole and as an original piano piece is, in view of the glaring weaknesses, especially in the second half of the work, highly dubious, yet, on the other hand, it cannot be ruled out, in this piece, that we are dealing with a posthumous arrangement of a fragment of Mozartian chamber music.<sup>47</sup>

Wolfgang Plath

Wolfgang Rehm

Augsburg and Salzburg, Autumn, 1993

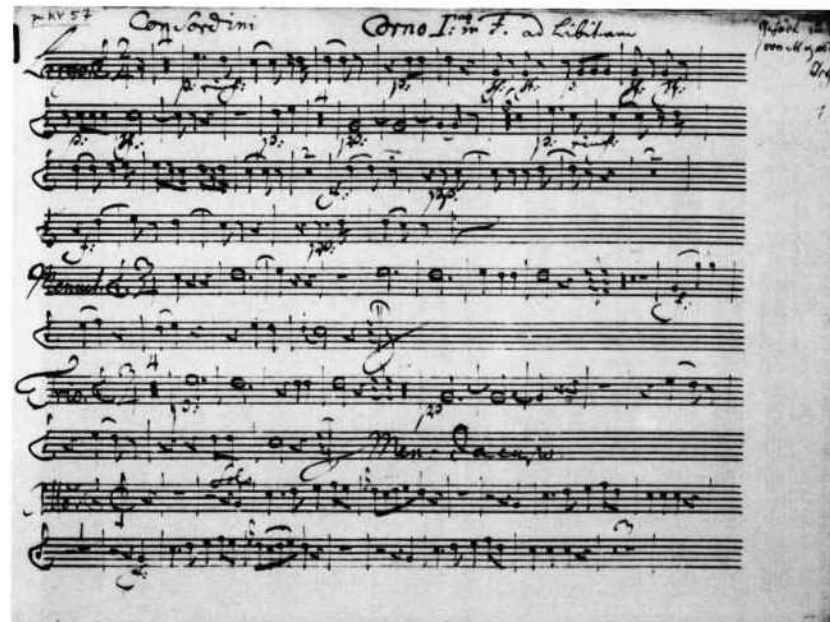
Translation: William Buchanan

<sup>47</sup> Cf. Wolfgang Plath, *Überliefert die dubiose Klavier-Romance in As KV Anh. 205 das verschollene Quintett-Fragment KV Anh. 54 (452a)?*, in: *Mozart-Jahrbuch 1965/66*, Salzburg, 1967, pp. 71-86 (reprinted in: id., *Mozart-Schriften. Ausgewählte Aufsätze*, Kassel etc., no date [1991], pp. 105ff.). The identification attempted there with the (at that point still untraceable) fragment KV 452<sup>a</sup> is however no longer relevant: with the re-appearance of the autograph (Sotheby's, London, 1990), it has in the meantime become clear that KV 452<sup>a</sup> has musically nothing to do with the Romance. Despite this altered situation, however, it is still conceivable that the first half of the piano Romance could be derived from some other, lost fragment of chamber music by Mozart.





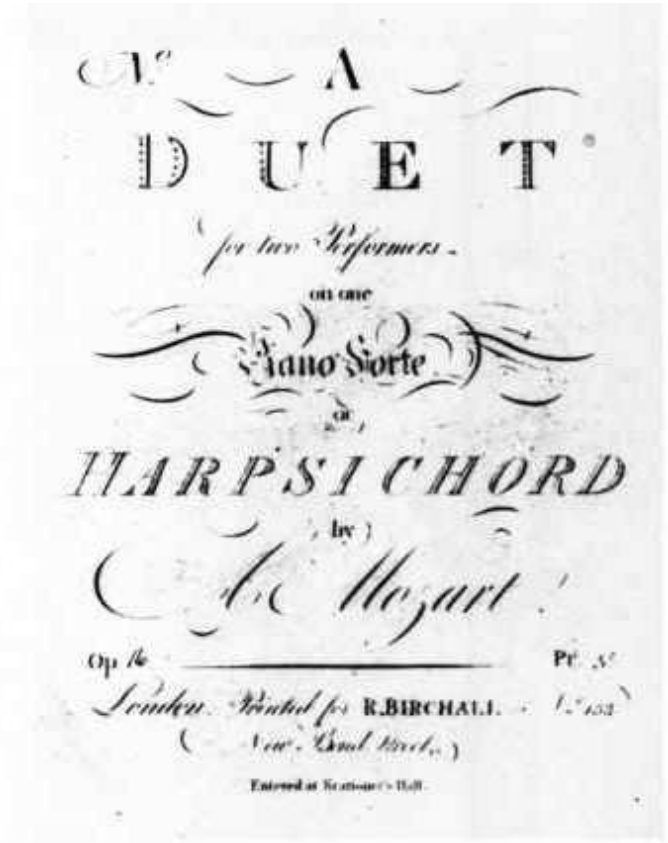
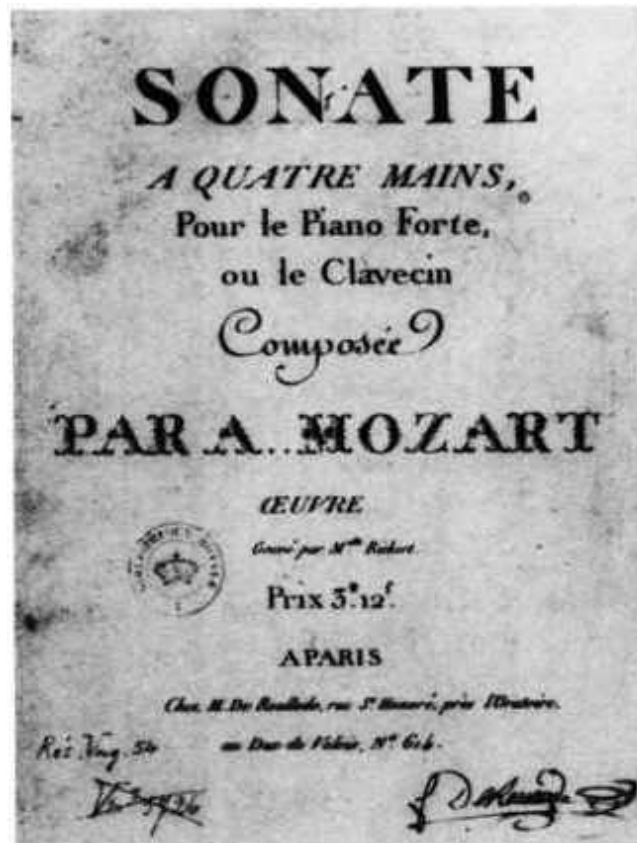
Facs. 1, 2: *Divertimento in E<sup>b</sup> KV 289 (271<sup>B</sup>)*: Title page and first page of the “Oboe I<sup>mo</sup>” part in the copy preserved in the Bavarian State Library, Munich (Music Department).



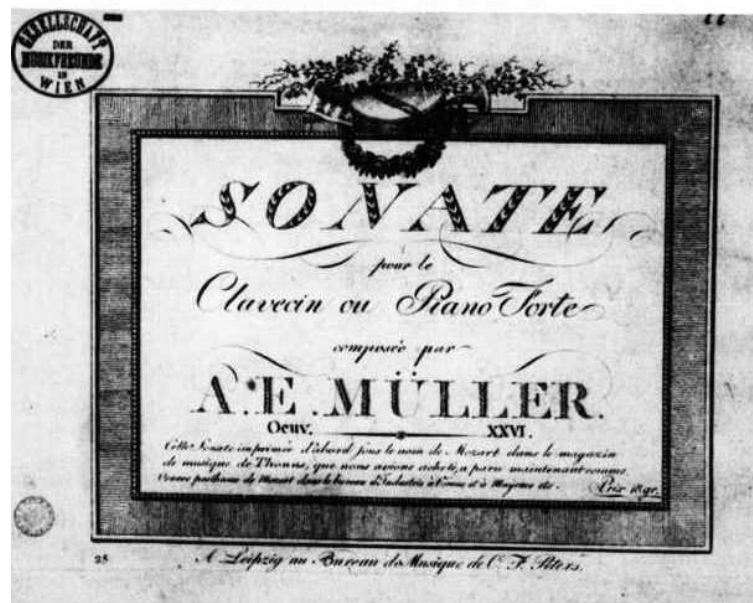
Facs. 3, 4 *The six Romantic Sonatas KV 55-60* (Appendix 209<sup>c-h</sup>; KV<sup>6</sup> Appendix C 23.01-23.06): First page of the anonymous autograph of KV 57 and first page of the “Corno I:<sup>mo</sup> in F. ad libitum” part. City and University Library, Frankfurt on Main and Hessian State Library, Fulda.

A Favorite SONATA for the Piano Forte or Harpiford, with an accompaniment for a Violin. Composed by W. A. MOZART,  
London. Printed by J. Bland at his Music Warehouse, St. Hillborn, Pr. 1780.

Facs. 5, 6: *Sonata in D KV<sup>6</sup> deest*: first and last pages of the print by J. Bland (London, c. 1780). Copy: Český Krumlov (Krumau).



Facs. 7, 8, 9: *Sonata in C for Piano four hands KV 19<sup>d</sup>*: The title pages of the printed editions by De Roulede (Paris, c. 1787/88), H. Andrews (London, c. 1789) and R. Birchall (London, 1797). Copies: see p. XVI



Facs. 10, 11: *Sonata in B<sup>b</sup> KV Appendix 136 (498<sup>a</sup>)*: Title pages of the first printed edition by P. J. Thonus (Leipzig, 1798, purveyed in commission by Breitkopf & Härtel) under Mozart's name and of the re-issue with new title page by the Bureau de Musique de C. F. Peters, Leipzig under the name of August Eberhard Müller. Copies in the Breitkopf & Härtel Archive and in the Archive of the Gesellschaft der Musikfreunde in Vienna respectively.