

VORWORT

1781, drei Jahre nach den ersten, ließ Mozart die zweiten sechs Violinsonaten erscheinen. Die ersten sechs jeweils zweisätzigen Sonaten bilden eine Serie; entstanden 1778 innerhalb weniger Monate, gehören sie stilistisch zusammen, und das Durchschreiten aller Möglichkeiten der Form und des Ausdrucks ergibt (wie bei Haydns Quartett-Serien) – über das Einzelwerk hinaus – die größere Einheit dieser Werke. Im Sommer 1781 aber hatte Mozart, der im März desselben Jahres nach Wien gekommen war, zwischen all dem, was die neue Umgebung von ihm forderte, nicht die Zeit, den Plan auszuführen, der ihm zuerst vorgeschwebt hatte: eine zweite, diesmal aus dreisätzigen Werken bestehende Serie zu schreiben. Im Juni dachte er sogar vorübergehend daran, aus den zwei inzwischen vollendeten Sonaten – vermutlich denen in Es-Dur und G-Dur – und den beiden schon vor seiner Übersiedlung nach Wien entstandenen in C-Dur und B-Dur ein verkaufsgerechtes Heft zusammenzustellen. Im Juli aber entschloß er sich, noch zwei weitere Sonaten zu komponieren, so daß auch „Opus II“ die traditionelle Sechszahl erreichte und – wichtiger noch – die „neuen“ Sonaten jetzt das Gesicht des gesamten Zyklus bestimmten.

Die Herausgabe übertrug er seiner Schülerin Josepha Auernhammer; überhäuft mit Arbeit (Ende Juli erhielt er den Auftrag zur „Entführung“), nahm er, wie die Fehler und Ungereimtheiten der Erstausgabe zeigen, kaum an dieser Tätigkeit teil, die wie das Stundengeben „wider sein Genie“ war. Möglicherweise bestimmte Josepha auch die Anordnung der Werke, schob die beiden älteren Sonaten zwischen die neuen, stellte die in Es-Dur als die prunkvollste an den Schluß und riß die beiden F-Dur-Sonaten, die als Gegensatzpaar zusammengehören, auseinander. Es ist eine Ironie der Editionsgeschichte, daß die Breitkopfschen „Oeuvres complètes“ von 1800 (auf die sich später die Gebrauchsausgaben stützten) Mozarts sinnvolle Anordnung der ersten sechs Sonaten durcheinanderwarfen, jedoch bei den zweiten sechs getreulich der Erstausgabe folgten. Indessen sollte man die dort überlieferte Reihenfolge nicht antasten, da eine alternative Ordnung – etwa nach der Entstehungszeit – nur vermutungsweise möglich, aber nicht zu belegen ist: keine der in Wien entstandenen Sonaten trägt ein Datum.

Als einzige der sechs Sonaten Op. II ist die in C-Dur datiert: „li 11 di Marzo 1778 à Mannheim“, ein Geschenk für das Haus Serrarius, in dem Mozart in den letzten Mannheimer Monaten gewohnt hatte. Von der B-Dur-Sonate sind Entstehungs-Anlaß und -Datum nicht bekannt – außer, daß sie nach Mozarts Abreise aus Mannheim und vor seiner Ankunft in Wien komponiert worden sein muß, denn in der Korrespondenz mit seiner Schwester Marianne ist mehrfach die Rede von den „zwei ihr bekannten Sonaten“. Als dritte, d. h. als erste neue, ist vermutlich die in Es-Dur entstanden: Die Überschrift „Sonata I^{ma}“ kann kaum einen anderen Sinn haben als den programmatischen eines Beginns; ihr Konzertcharakter macht es wahrscheinlich, daß sie für die vom Erzbischof auf den 8. April 1781 anberaumte Akademie geschrieben worden ist, und auch kompositorische Gründe sprechen für die Entstehung vor den drei anderen. Von diesen wurde eine, wie aus der Korrespondenz hervorgeht, im Juni geschrieben, die beiden

anderen – offenbar gleichzeitig – im Juli. Aber natürlich ist es Vermutung, wenn wir annehmen, daß die Reihenfolge der Entstehung KV 373a, 374e, 374d ist¹.

Im November 1781 brachte der Wiener Verleger Artaria die Sonaten heraus, und schon kurz nach ihrem Erscheinen rezensiert sie *Cramers Magazin der Musik* in der Nummer vom 4. April 1783 (1. Jg., S. 485). „Diese Sonaten sind die einzigen in ihrer Art. Reich an neuen Gedanken und Spuren des großen musicalischen Genies des Verfassers. Sehr brillant, und dem Instrumente angemessen. Dabey ist das Accompagnement der Violine mit der Clavierpartie so künstlich verbunden, daß beide Instrumente in beständiger Aufmerksamkeit unterhalten werden; so daß diese Sonaten einen eben so fertigen Violin- als Clavier-Spieler erfordern. Allein es ist nicht möglich, eine vollständige Beschreibung dieses originellen Werks zu geben. Die Liebhaber und Kenner müssen sie selbst erst durchspielen, und alsdann werden sie erfahren, daß wir nichts übertrieben haben.“

Schlägt man neuere Biographien auf, findet man überall die Bedeutung des Opus II, und insbesondere der vier Wiener Sonaten hervorgehoben. Aber wenn die Autoren auf Einzelheiten eingehen, schält sich dabei so etwas wie eine Rangfolge KV 374e, 373a, 374f, 374d heraus: Mehr zwischen den Zeilen bei dem um Abwägen bemühten Abert², bei Einstein³ schon deutlicher, in englischen Werken (Blom⁴, Girdlestone⁵, die sich von ihren deutschen Kollegen durch erfrischende Subjektivität abheben) so weitgehend, daß KV 374d geradezu unterbewertet wird. Wenn man aber diese Sonate zusammen mit KV 374e betrachtet und sie nach dem Schwesterwerk spielt, wird man erfahren, daß sie heiter und gleichzeitig tiefer ist, ein Meisterwerk der Form, d. h. das Ergebnis besonders intensiver Arbeit und – kennen wir Mozart recht – sein Lieblingswerk, dem er gerne die Rolle der „Visitenkarte“ für das neue Opus anvertraute. Die anderen drei Wiener Sonaten, alle mit einem Moll-Satz als Zentrum, bedürfen dieser lichten Ergänzung. Mozart hat den schönen – aber sozusagen „normalen“ – Sonaten in C-Dur und B-Dur im ersten Wiener Jahr vier Werke an die Seite gestellt, die er selbst in seinem späteren Schaffen nicht mehr übertreffen sollte.

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¹ Mozart-Jahrbuch 1968/70, S. 327–332. St. Foix (W. A. Mozart, Bd. 3), der in der Heiterkeit (?) der F-Dur-Sonate KV 374d die Freude über die Befreiung vom Joch des Erzbischofs erkennen will (inmitten der Aufregung dieser für Mozart fürchterlichen Tage?), plädiert für die Reihenfolge KV 374f, 374d, 373a, 374e. Die neue Mozart-Ausgabe folgt bedauerlicherweise Einstein, der aufgrund eines seiner Eil-Schlüsse KV 373a an den Anfang stellt und die eindeutige „I^{ma}“ über KV 374f beiseite schiebt.

² Hermann Abert, W. A. Mozart, 7. Aufl. Teil 1, Leipzig: Breitkopf & Härtel 1955.

³ Alfred Einstein, Mozart, His Character, His Work, New York 1945. Deutsch: Stockholm 1947 (Neuausgabe Frankfurt/Main 1968).

⁴ Eric Blom, Mozart, London 1935. Ins Deutsche übertragen: München: Bong 1954.

⁵ C. M. Girdlestone, Mozart et ses concertos pour piano. Paris 1939. Ins Englische übertragen: Mozart and his Piano Concertos. London 1948. Obwohl in erster Linie von den Konzerten handelnd, gehört das Buch zu den eindringlichsten Auseinandersetzungen mit Mozarts Werk.

HINWEISE ZUR INTERPRETATION

Zu Mozarts Schreibweise

Bogen, Punkt, Strich

Der Bogen kann dreierlei Bedeutung haben: der Legatobogen fordert gebundenes Spiel über eine längere Strecke; der Phrasierungsbogen faßt mehrtaktige Phrasen zusammen, der Artikulationsbogen kleine Notengruppen. Mozart kennt nur die erste und die dritte Bedeutung. Seine großen Bögen fordern legato, die Enden der – meist taktweise gesetzten – Bögen erwarten kein Absetzen (KV 305¹, Seitenthema); die kleinen Bögen artikulieren: die jeweils letzte Note wird verkürzt. Den Phrasierungsbogen des 19. Jahrhunderts braucht er nicht, da seine Spieler auch ohne Anweisung Phrasengrenzen erkannten. Unbezeichnete Klavierläufe werden – anders als zur Beethovenzeit – sciolto gespielt = locker, durchsichtig. Nur dort ist an legato zu denken, wo in der Violine für denselben Lauf ausdrücklich legato verlangt wird. In Zweifelsfällen empfiehlt der Herausgeber dem Spieler, die Bögen nachzutragen (z. B. KV 376¹¹, T. 43ff., oder KV 378¹, T. 37ff.).

Der Punkt ist das Staccato-Zeichen. Punkte unter einem Bogen fordern Portamento. Die Punkte für längere Staccatopartien deutet Mozart nur über den ersten Noten an; unsere Ausgabe ergänzt die fehlenden in Kleinstich.

Der Strich ist vor allem ein Intensitätszeichen. Er kann, in Verbindung mit dem Bogen, einfach Betonung fordern (z. B. KV 301¹¹, T. 6, wo ein *fp* zuviel wäre); ohne Bogen verlangt er Isolierung der Note. Aber nicht im Sinne von Staccatissimo, sondern von Intensität; ein Auftakt unter Punkten ist locker, luftig, unter Strichen ist er dicht, crescendo, was die schreibende Hand Mozarts nicht selten durch größer werdende Striche plastisch ausdrückt.

Leider fällt die Unterscheidung zwischen Strich und Punkt gelegentlich eiligem Schreiben zum Opfer; dann kommt die Realisation im Druck ohne „Deutung“ nicht aus. Existiert das Autograph nicht mehr, so ist eine gesicherte Entscheidung nicht möglich: Mozarts Stecher nahmen auf solche Subtilitäten keine Rücksicht.

f und *p*¹

Drei Lautstärkezeichen benutzt Mozart fast ausschließlich: *f*, *p* (er schreibt *for*, *pia*) und – ausnahmsweise – *pp*. *mf* kommt selten, *ff* so gut wie nie in den Violinsonaten vor. Hinzu treten die Akzentzeichen *sf* (nie *fz*) für die starke, *fp* für die schwache Hervorhebung.

f, *p* dienen 1. als Registerzeichen in den vom Cembalo her konzipierten Sätzen (Allegro-Sätzen), 2. als Ausdruckszeichen in den mit Blick auf das Pianoforte entstandenen langsamen Sätzen, 3. als Anweisung: *f* = breiter, *p* = fließender werden.

pp, vor allem an den Schlüssen, fordert Registerwechsel (2. Pedal, andere Bogen-Kontaktstelle).

In den „Registersätzen“ sind die Nuancierungen dem Spieler überlassen; umgekehrt werden dem Spieler durch die *f*, *p* in den „Nuancensätzen“ leicht zu starke Gegensätze suggeriert, weshalb Mozarts Schreibgewohnheit schwankt: in einem Nuancensatz *par excellence* wie KV 376¹¹ trägt er überhaupt kein *f*, *p* ein.

In den Registersätzen sind *f*, *p* im allgemeinen „subito“ gegeneinander abzusetzen; ebenso in den Nuancensätzen das *f* nach *p*, es sei denn, *crescendo* ist ausdrücklich ge-

fordert. Dagegen ist *subito p* selten, denn das Fehlen der *decresc.*-Vorschrift (*dim.* benutzt Mozart nicht) rührt daher, daß in der zweiten Hälfte des 18. Jahrhunderts das *decresc.* vom metrisch „guten“ Takt weg selbstverständlich war: Daniel Gottlob Türk erläutert in seiner 1789 erschienenen Klavierschule z. B.

 (*pf* = *poco forte*); anders ge-

schrieben . Diese Regel gilt natürlich nicht nur innerhalb eines Taktes, sondern auch innerhalb von Zwei- und Mehrtaktgruppen.

Akzente auf dem metrisch „schlechten“ Taktteil (oder auf dem „schlechten“ Takt im Taktpaar) fordern Hervorhebung nicht durch Betonung, sondern durch Verzögerung (agogische Akzente). Diese Regel ist für Mozarts von der Singbarkeit her bestimmte Sprache besonders wichtig. Für Beethoven (und natürlich gelegentlich auch für Mozart) gilt noch eine andere Deutung:

 fordert, Türk > aufhebend, daß die zweite Note ebenso stark betont sein soll wie die erste; d. h. die so beliebten „Stöße“ sind eine für Mozart ganz und gar unzulässige Interpretation des Zeichens *sf*. Folgen einander mehrere *fp*, so entsteht aus „Verzögerung“ oder „ebenso stark“ dasselbe: ein „quasi ritardando“, wie z. B. vor der Reprise in KV 302¹.

„Verdichtung“

Mit *sf*, *fp* hängt eine andere für die Interpretation besonders wichtige Erscheinung zusammen, die „Verdichtung“²: das klassische achttaktige Thema besteht nicht aus acht Einzeltakten, sondern ist in aller Regel so organisiert, daß auf größere Einheiten kleinere folgen, z. B. in der Weise, daß zweittaktige Phrasen von eintaktigen abgelöst werden – schematisch: 8 = 2 + 2 + 1 + 1 + . . . Takte, wobei „ . . .“ für noch kleinere Einheiten stehen kann (in Bd. I z. B. das Hauptthema des Rondos KV 306). Das Verdichtungsprinzip gilt für so gut wie alle größeren Phrasen: vgl. die Hauptthemen von 7 Takten (KV 302¹) oder 10 Takten (KV 303¹), das Seitenthema mit 15 (= 4 + 4 + 2 + . . .) Takten (KV 301¹) oder Übergangspartien (z. B. KV 301¹, T. 33–43)³.

Tempo

Mozarts Tempoangaben kennzeichnen auch den Charakter des Stückes. Adagio und Larghetto, Andante und Allegretto, Molto allegro und Presto, obwohl gleich schnell, deuten ganz verschiedene Stimmungen an. Adagio  (Tempo nahe Andante) zeigt an, daß man Viertel, nicht Achtel empfinden soll (KV 481¹¹); Allegretto  = Allegro (KV 376¹¹¹, 454¹¹¹). – Bei Mozart sind Mittel- und Außensätze weder im Tempo noch im Charakter so stark gegensätzlich wie bei Beethoven.

² „Principle of accelerated motion“ (Lowinsky). Siehe dazu auch Erwin Ratz, „Einführung in die musikalische Formenlehre“, 2. Auflage: Universal Edition, Wien 1968.

³ Über das „achtaktige Thema“ siehe Musica 1963¹¹, Practica S. 25–33.

¹ Siehe Neue Zeitschrift für Musik 1967, Heft 4.

REMARKS ON INTERPRETATION

On Mozart's notation

Slurs, staccato dots and strokes

The slur can have three connotations: the legato slur requires the notes in a passage of a certain length to be played as a unit; phrase marks identify phrases of several bars; and articulation slurs delimit short groups of notes. Only the first and third connotations are encountered in Mozart. His larger slurs designate legato, whereby the ends of the slurs (which generally cover units of whole bars) do not imply detached articulation (K 305¹ subsidiary subject); the smaller slurs indicate articulation: the last note in each case is shortened. Mozart does not use the 19th-century phrase mark – the musicians of his day would discern the contours of the phrasing themselves, without having them written in. Unmarked keyboard runs are to be played sciolto, that is loosely and transparently – not as in Beethoven's time. Legato is implied here only when the violin part stipulates legato for the same run. In marginal cases the player is recommended to fill in the slurs himself (eg. K 376^{II}, bars 43ff., or K 378^I, bars 37ff.).

The dot signifies staccato. Dots under a slur connote portamento. For longer staccato passages Mozart wrote the dots only over the first few notes; in the present edition the remaining dots have been added in small print.

The stroke is used above all as a sign of intensity. When it appears in conjunction with the slur, it simply signifies emphasis (eg. K 301^{II}, bar 6, where *fp* would be excessive); without the slur it requires the note to be articulated separately. But this should not be taken to mean staccatissimo; the mark applies to the intensity of the note. An upbeat with dots written above should be light and loose, but with strokes it should be played with intensity and *crescendo* – Mozart's own handwriting often illustrates this point graphically by progressively lengthening the strokes.

Regrettably, the speed with which Mozart wrote on occasions made the stroke and the dot indistinguishable. In such cases any printed edition must inevitably have recourse to "interpretation". And if the autograph is not extant, then an unequivocal decision is impossible: Mozart's engravers wasted no time over such subtle distinctions.

*f and p*¹

Mozart confines himself almost exclusively to three dynamic marks: *f*, *p* (he writes *for*, *pia*) and – in exceptional cases – *pp*. *mf* occurs seldom, *ff* virtually never in the violin sonatas. To these should be added the accent marks *sf* (never *fz*) for stronger emphasis and *fp* for weaker emphasis.

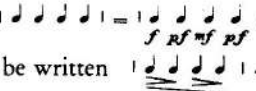
f and *p* have the following functions: 1. as registration markings in those movements conceived in terms of the harpsichord (Allegro movements); 2. as expressive marks in the slow movements composed with the pianoforte in mind; and 3. as the instruction: *f* = play more broadly, *p* = play more flowingly.

pp, particularly in final bars, signifies change of register (2nd pedal, different bow position).

Where *f* and *p* are registration markings, the gradation of nuances is left up to the performer; on the other hand,

where they are expressive marks, *f* and *p* might easily suggest an excessive contrast to the player, and Mozart is inconsistent here: in a "pianoforte movement" par excellence like K 376^{II}, for instance, he does not make a single *f/p* entry.

In the "harpsichord movements" transitions between *f* and *p* should generally be effected "subito". In the movements in which *f* and *p* are expressive marks the same applies to *f* when it occurs after *p*, except when *crescendo* is explicitly stipulated. Subito *p*, on the other hand, occurs seldom: the absence of the *decrescendo* marking (*diminuendo* is not encountered in Mozart) can be explained by the fact that in the second half of the 18th century a *decrescendo* following the metrically "strong" beat was normal practice. Daniel Gottlob Türk gives the following illustration in his Piano Method of 1789:

 (pf = poco forte), which might be written . This precept applies, of course, not only within a single bar but also to groups of two or more bars.

An accent which falls on the metrically "weak" beat in the bar (or on the "weak" bar in a two-bar unit) should be conveyed not by dynamic accentuation but by lingering over the note or notes (agogic accent). This principle is of especial significance in Mozart's musical language, derived as it is from the exigencies of vocal musical expression. For Beethoven (and of course on occasions for Mozart too) there was a further connotation:

 neutralizes Türk's $\rightrightarrows$ and signifies that the second note should be of equal strength with the first. This means that the popular device of "forcing" notes is in no way a legitimate interpretation of *sf* in Mozart. Where several *fp* markings occur in succession, then the agogic accent and equal accentuation both come to the same thing: a "quasi ritardando", as for instance before the recapitulation in K 302^I.

"Accelerated motion"

The markings *sf* and *fp* are associated with a further factor of great significance for the performer: "accelerated motion"². The classical eight-bar theme does not consist of eight individual bars but is generally constructed in such a way that larger units are succeeded by smaller units – so that, for instance, two-bar phrases will be followed by one-bar phrases, or, expressed schematically: $8 = 2 + 2 + 1 + 1 + \dots$ bars, where " $\dots$ " can represent still smaller units (eg. in Volume I the first subject of the Rondo K 306). The principle of accelerated motion is applicable to virtually any longer phrase: cf. the first subjects of 7 bars (K 302^I) or 10 bars (K 303^I), the second subject of 15 (= $4 + 4 + 2 + \dots$) bars (K 301^I), or transition passages (eg. K 301^I, bars 33–43)³.

² "The principle of accelerated motion" (Lowinsky). See also in this connection Erwin Ratz, „Einführung in die musikalische Formenlehre“, 2nd impression: Universal Edition, Vienna 1968.

³ See „Über das „achtaktige Thema“, Musica 1963^{II}, Practica, pp. 25–33.

¹ See Neue Zeitschrift für Musik 1967, volume 4.

Vorschlag und Triller

Die Regel $\text{♩} = \text{kurzer (antizipierter) Vorschlag}$, $\text{♩} = \text{langer (die Hauptnote verkürzender) Vorschlag}$ (Vorhalt) gilt für Mozart nicht. Mozart schreibt das einzelne 16tel generell $\text{♩} = \text{♩}$, $\text{♩} = \text{♩}$ usw.), weshalb die Urtextausgaben ♩ mit ♩ wiedergeben. Leider, denn oft ist ♩ (d. h. kurzer Vorschlag) gemeint. Obwohl Mozart die Klangdauernotation $\text{♩}, \text{♩}, \text{♩}$ kennt, ist sie für ihn nicht bindend. In KV 301¹, T. 1, schreibt er, da $\text{♩} \text{♩}$ „Appogiatura“, d. h. $\text{♩} \text{♩}$ bedeuten würde, $\text{♩} \text{♩}$, was der Herausgeber $\text{♩} \text{♩}$, nicht $\text{♩} \text{♩}$ liest. Allerdings: die Betonung fällt ganz auf den Vorhalt, d. h. $\text{♩} \text{♩}$ ist nicht gleichbedeutend mit der „ausgeschriebenen“ Form $\text{♩} \text{♩}$.

Der Triller beginnt prinzipiell mit der oberen Nebennote: $\text{tr} \sim$ ist eine Kette von Vorhalten. Aber die Ausnahmen von dieser Regel sind zahlreich⁴.

Verlängerungspunkt

Ein Punkt hinter einer Note bedeutet Verlängerung, aber keineswegs immer „um die Hälfte“. Wenn ♩ in einem Triolensatz steht, erhält die erste Note $\frac{2}{3}$ (nicht $\frac{3}{4}$) des Gesamtwertes, d. h. die Sechzehntelnote fällt mit der dritten Triolennote zusammen. Die „korrekte“ Schreibweise ♩ kommt in der Klassik nicht vor; daher ist in KV 296¹¹, 378¹¹ als ♩ zu lesen. Natürlich kann es im Einzelfall reizvoll sein, anders zu verfahren.

Abschlußnoten

Abschlußnoten werden gern länger geschrieben, als sie in Wirklichkeit klingen sollen – gelegentlich aus Flüchtigkeit (♩ schreibt sich schneller als ♩), meist aber mit gutem Sinn. Abschlußnoten müssen „stehen“. Würde man in KV 302¹, T. 40 ♩ schreiben, so würde das ein luftiges Abheben suggerieren, was nicht gemeint ist. Wohl muß die zweite Note rechts weg sein, wenn links der Übergang ♩ einsetzt, aber der muß dann ein wenig „zu spät“ kommen. Oder ebendort T. 99: der f -Akkord muß weg sein, wenn man das p der Violine hören soll. Auch hier der Akkord etwas länger als ein Achtel, die Fortsetzung entsprechend „zu spät“: agogische Betonung des Auftakts. Die Hinweise zu den einzelnen Sonaten enthalten jeweils eine Liste solcher Stellen⁵.

Vor- und Zurücktreteten

Führung und Begleitung wechseln bei Mozart ständig. Oft aber kann es der Blattspieler den Noten, vor allem der Violinstimme, nicht entnehmen, wer begleitet. Unsere Ausgabe gibt daher eine Hilfe: *acc.* fordert „begleiten“ (durch einen Haken — , wenn nötig, aufgehoben).

Einzelhinweise

Sonate I, F-Dur, KV 374d (376)

1. Satz: Allegro, C, $\text{♩} = 132$

Wenn man die in den Kritischen Anmerkungen erwähnten f - und p -Zeichen der EA übernimmt, bleibe man sich bewußt, daß es sich – im Gegensatz zu den „Register-Anweisungen“ in T. 63, 67, 72 – um Nuancen handelt, die wie von selbst kommen müssen. T. 11, 13 (Vl.), 48 etc.:

$\text{♩} \text{♩} \text{♩}$, nicht ♩ . T. 17: Alle Ausgaben ergänzen einen Ganztaktbogen in Analogie zum Bogen in der Violinstimme T. 16. Zwei Halbtaktbögen machen die Verdichtung auf die schweren Viertel hin deutlich und erleichtern das Zusammenspielen.

Abschlußnoten: T. 23, 25, 27, 30 (und Parallelstellen), 55.

2. Satz: Andante, $\frac{3}{4}$, $\text{♩} = 48$

Daß das Autograph keine f - p -Zeichen enthält, sollte nicht zu einer dynamisch eintönigen Wiedergabe verleiten. Wie intensiv Mozart die dynamischen Nuancen empfand, zeigen z. B. die Staccato-Zeichen in T. 16–18: Die ständig größer werdenden Striche im Autograph deuten wohl auf ein *crescendo*, dem in T. 19 ein p -subito folgen könnte. Ähnlich die in der EA eingetragenen *cresc.* T. 84 und 88 sowie p Mitte T. 85 und 89. Vorschlag: T. 31 *cresc.*, T. 34 *dim.* etc. Man kann sich die Bögen der Violinstimme von T. 1ff. nach Kl., r. H., T. 9ff. und von Kl., l. H., T. 35–37 nach T. 43–45 etc. übertragen.

Abschlußnoten: T. 4, 8, 12, 16. T. 22 und 34 kann man ♩ sogar mit $\text{♩} \text{♩}$ wiedergeben.

3. Satz: Rondeau, Allegretto grazioso, C, $\text{♩} = 66$

Das Tempo des ersten Satzes = Symmetrie der Sonate. f und p sind Registergegensätze. Ab T. 56 und 135 wird man wohl *mf* spielen. Schluß: $p \gg$.

Abschlußnoten: T. 52, 131, 195.

Sonate II, C-Dur, KV 296

1. Satz: Allegro vivace, C, $\text{♩} = 132$

Autographie f - und p -Zeichen erst ab T. 44. Trotzdem sollte man den Anfang des Satzes nuancieren, *mf* – nicht p im „Nachsatz“ T. 3–4, ebenso T. 22–29, f ab T. 30. Beginn des Mittelteils, T. 69ff. *mf* (Oe C: *dolce*), f ab T. 79. T. 4, 8, 29, 95, 99 sollte man $\ll$ spielen.

Abschlußnoten: T. 2, 6 (die Töne von Violine und Baß müssen weg sein, wenn der Nachsatz $\text{♩} \text{♩}$ beginnt), 51, 59, 61, 90, 92, 93, 97, 101, 133, 144, 146.

2. Satz: Andante sostenuto, $\frac{3}{4}$, $\text{♩} = 56$

Die Triolen ruhig spielen, gleichwohl fließend, $\text{♩} \text{♩} \text{♩}$. T. 3 sollte mit *cresc.* erreicht werden; T. 4 $\gg$, T. 6 dagegen f -subito und *diminuendo* in T. 7; T. 15 *dim.*, damit die Phrase zusammenbleibt. T. 26 $\ll$, T. 28 $\gg$, T. 21, 38, 41, 61, 68 $\gg$. Das *pp* am Schluß fordert Registerwechsel: 2. Pedal. Da das Thema sehr oft wiederkehrt, kann man zur Abwechslung punktierte Achtel und Sechzehntel spielen, also die Sechzehntel nachschlagen lassen. In T. 68 heißt es in EA ♩ statt ♩ (siehe auch die Fußnote im Notentext), jedoch können in T. 68, 69 in der Violine auch Duolen gegen die Triolen im Klavier gespielt werden. Die Fermaten erwarten Eingänge, auch sonst können kleine Verzerrungen angebracht werden, z. B. T. 16, Kl., r. H. $\text{♩} \text{♩} \text{♩}$ statt $\text{♩} \text{♩} \text{♩}$.

3. Satz: Rondeau, Allegro, C, $\text{♩} = 84$

p und f sind nur für den „Solo-Tutti“-Gegensatz des Anfangs angegeben. Natürlich gilt das f nicht für die Überleitung ab T. 17, der Seitensatz variiert zwischen *mf* und *mp* und sollte erst gegen Schluß (T. 53) zum f gesteigert werden. Das a-Moll-Couplet T. 70–85 p , die Fortsetzung in F-Dur (T. 92) nicht f , Coda ab T. 153 f , die Beantwortungen jeweils steigend. T. 4, Kl., r. H.: Die Vorhalte lang, vielleicht lombardisch $\text{♩} \text{♩}$, T. 13, 14: Kl., r. H. Vorschläge kurz. Die Triller in der Violine T. 5, 6 erst bei der

⁴ Eva und Paul Badura-Skoda, Mozart-Interpretation, Wien 1957, S. 120ff.

⁵ Sie durch ein Zeichen ' oder ' deutlich zu machen, muß die Urtextausgabe dem Spieler überlassen.

Wiederholung spielen. Den Schluß ab T. 160 ohne jedes *ritardando*.

Abschlußnoten: 16, 24, 32, 40, 69, 73, 107, 115, 123, 135, 152, 156.

Sonate III, F-Dur, KV 374e (377)

1. Satz: Allegro, C , $\text{♩} = 69$

Das Autograph enthält kein *f* und *p*, d. h. es gibt keine Registergegensätze. Erst die Oe C haben T. 47 und 121 *de-cresc.* Nuancengegensätze sind selbstverständlich, z. B. das Zurücknehmen des mittleren Takt-paares in der dreimaligen Beantwortung T. 17–22. T. 18ff. die Nachschläge sind rhythmisch an die Triolen anzugleichen. Nach Meinung des Herausgebers müssen auch die Achtel in T. 1, 3, 5, 6 etc. an die Triolen angeglichen werden: $\text{♩} = \text{♩} = \text{♩}$. Die beiden Teile sollten unbedingt wiederholt werden, wobei man im 2. Teil bei der Wiederholung, der Urfassung folgend, von T. 97 auf T. 115 springen kann (vgl. Kritische Anmerkungen).

2. Satz: Andante, $\frac{2}{4}$, $\text{♩} = 54$

Nur die I. und VI. Variation enthalten dynamische Zeichen. Die Steigerung bis zur IV. Variation verlangt eine entsprechende Dynamik, die in Anlehnung an die Bezeichnung in den Oe C in eckigen Klammern ergänzt wurde. Das Thema sollte *mf* gespielt werden. Das *f* der IV. Variation darf sehr kräftig sein. Var. II: T. 52 in den Oe C ein *f*; ähnlich wird in Var. III diese Stelle durch den oktavierten Baß zwischen den getupften Achteln stark hervorgehoben.

Abschlußnoten: T. 24, 32, 64 (in der VI. schreibt Mozart das Achtel), 72, 80, 104, 112. In Var. III, Kl., I. H. sind die Achtel etwas verlängerte Zweiunddreißigstel.

3. Satz: Tempo di Menuetto, $\frac{3}{4}$, $\text{♩} = 108$

Das Hauptthema muß ruhig sein, ohne zu stocken: intensiv die Doppeltakte empfinden $\text{♩} \text{♩} \text{♩}$, die zweite Zweitaktphase als Bestätigung der ersten. Im zweiten Abschnitt T. 48–76 durchlaufen lassen, kein *diminuendo*. Ab T. 85 kann *mf* gespielt werden.

Abschlußnoten: T. 54, 62, 68, 156, 157, 161, 162.

Sonate IV, B-Dur, KV 317d (378)

1. Satz: Allegro moderato, C , $\text{♩} = 120$

Die *f*-Zeichen in den ersten 6 Takten im Baß könnten als Ausdruckszeichen gedeutet werden, die in den Anfang ein Element des Drängens, der Unruhe, tragen; der oktavierte Baßgang T. 14–16 *p* stellt die Ruhe wieder her. T. 53: Das *pp* ist eine Registervorschrift (2. Pedal), T. 57 wieder *p*. T. 8 ein natürliches *diminuendo* in der 2. Takthälfte; T. 22 *cresc.*; T. 16 dagegen *f subito*. T. 113 *calando* = *diminuendo*. T. 190ff.: Das Klavier darf trotz *f* die Violine nicht zu decken.

Abschlußnoten: T. 23–26 (VI.), 28 (Kl.), 130–131 (VI.), 133 (Kl.).

2. Satz: Andantino sostenuto e cantabile, C , $\text{♩} = 52$

„Andantino“: Den Satz nicht pathetisch nehmen; „sostenuto“: nicht zu schnell; „Cantabile, alla breve“: nicht zu langsam, damit der Atem reicht; Ergebnis: so fließend, daß die Triolen $\text{♩} = \text{♩} = \text{♩}$ in T. 3 natürlich wirken. *f* und *p* sind Ausdruckszeichen, fast überall durch < und > vorzubereiten. Subito nur T. 22, 26, 40 und in der Coda ab T. 52. Das Schluß-*pp* = Register: 2. Pedal, eine Spur zu spät kommen. T. 5: Das Achtel nach dem Doppelschlag auf

das 6. Triolenachtel. T. 1, 5 etc.: ♩ entweder auf das 5. und 6. Triolenachtel oder doppelt so schnell auf das 6. Triolenachtel (variieren). T. 2: ♩ antizipieren, um Oktavparallelen zu vermeiden. T. 6 und 7: Vorschläge können kurz oder $\text{♩} \text{♩}$ oder $\text{♩} \text{♩}$ ausgeführt werden (man wechsele ab). T. 10: Die Triller der EA nur bei der Wiederholung spielen.

Abschlußnoten: $\text{♩} = \text{♩}$ in T. 10, 12, 24, 56.

3. Satz: Rondeau, Allegro, $\frac{3}{8}$, $\text{♩} = 66$

Bis auf den Anfang hat Mozart alle Register-*f* und *-p* sorgfältig angegeben. T. 1–8 sollte man *mf* spielen, T. 9–16 *f*. T. 17ff. wieder *mf*. Der Allegro-Teil T. 151–188 im C-Takt: Tempo-Vorschlag $\text{♩} = 120$, T. 1: Doppelschlag nicht antizipieren.

Abschlußnoten (besonders zahlreich $\text{♩} = \text{♩}$: T. 8, 16, 24, 36, 44, 52, 53, 72, 80, 88, 89, 135, 182, 196, 204, 212.

Sonate V, G-Dur, KV 373a (379)

1. Satz: Adagio, $\frac{2}{4}$, $\text{♩} = 66$

Obwohl Stärkebezeichnungen fast vollkommen fehlen, ist der Satz *molto espressivo* zu spielen. Die Oe C ergänzen z. B. die folgenden Nuancenzeichen: T. 2 Ende: *p* (??), T. 5, 6: *fp*, T. 7: *cresc.* mit *p subito* am Taktende, T. 10 Mitte: *p*, T. 20: *f*. Die autographen Zeichen T. 34–37 sind Nuancenzeichen, T. 48: *p* ist ein Registerzeichen. Das erste Arpeggio durchlaufen lassen, die beiden nächsten in beiden Händen zugleich beginnen, T. 2 wieder nacheinander, die Vorschlagsnoten antizipierend, ebenso in T. 7, wodurch man dort auch die Terzhärte (s. Kritische Anmerkungen) vermeidet. Auftakt zu T. 8 mindestens bei der Wiederholung verschärfen (so in EA). Die Wiederholung *mf* beginnen und die Violine hervortreten lassen. T. 31–33: Epilog vor der Wiederholung *p*, vor der Fortsetzung *mf*. T. 48: Die EA verstärkt den Auftakt b' der VI. durch den Vorschlag c', eine gute Variante; im Kl., r. H. kann man entsprechend a' vor g' ergänzen.

Abschlußnoten: T. 4 (Kl., I. H.), T. 45.

2. Satz: Allegro, $\frac{3}{4}$, $\text{♩} = 144$

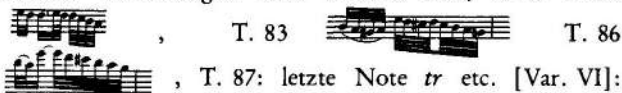
Vom Charakter her Allegro con brio. Noch aktiver, drängender als die berühmten g-Moll-Sätze (Klavierquartett, Quintett, Sinfonie): Zu Anfang sechstaktige Phasen (2+2+2 Takte), dann auch ungeradzählige und – abgesehen von den spannungsgeladenen Fermaten – ohne Atempause. T. 1 etc.: Praller nicht antizipieren, sehr schnell ausführen. *f-p*-Gegensätze stark ausprägen. Nach den Fermaten in T. 92 und 94 jeweils *a tempo* beginnen, danach neuerlich *ral-lentando*. T. 139ff. beim ersten Mal *mf*; ohne *ritardando*.

Abschlußnoten: T. 12 (Kl., I. H.), 24, 26, 64 und 66 (VI.), 80 und 92 (Kl., I. H.), 96, 98, 100.

3. Satz: Andantino cantabile, $\frac{2}{4}$, $\text{♩} = 104$

Trotz der spärlichen dynamischen Zeichen ist der Satz *espressivo* zu spielen. Im Thema, Var. I, IV, V, VI [Thema da capo] hat das Klavier die Führung, in Var. II, III und am Schluß der Coda ab T. 124 die Violine. Var. I: T. 17–24 *p*, in den Takt-paaren 25/26 und 27/28 jeweils *f*, *p*; danach ruhiges *mf*. Var. II: *mf*; T. 41, 43 *f*; T. 42, 44 in Anlehnung an T. 10 und 12 *p* oder auch *f* beibehalten; T. 45–48 *mf*. Var. III: Durchgehend *f*, mit Pathos. Kl., I. H.: Die Achtel nicht verkürzen, besonders nicht in den beruhigenden Takten 61/62. T. 54, VI.: Die beiden tiefen Noten *staccato*, eher nicht dagegen in T. 61/62, obwohl in EA so bezeichnet. Var. IV: *f*; $\text{♩} = \text{♩}$; T. 67 ♩ (VI.) zur Sextole ver-

schärfen. T. 77/78 könnte man sogar die Duolen angleichen. T. 73/74, 75/76 und gegen Schluß jeweils *diminuendo*. Var. V: ♩ = 72; *mf* bis *p*; *molto espressivo*. Die Wiederholung, die hier keinesfalls notengetreu sein sollte, kann man auf zwei Arten steigern: entweder durch Vereinfachung beim ersten Mal (z. B. T. 84: diatonischer statt chromatischer Lauf, T. 94: zweite Hälfte triolisch, T. 92 an T. 90 angleichen, Weglassen der Doppelschläge) oder durch zusätzliche Verzerrungen beim zweiten Mal, z. B. T. 81



♩ = 126. Der Übermut dieses Allegrettos fordert kleine Varianten in der Wiederholung auch hier: T. 106, 108: diatonisches Ausfüllen, zusätzliche *tr* etc. Coda: 4 Takte *f*, 4 Takte *mf*, dann *f* ohne *dim.* T. 128: *p* oder *pp* subito: „jetzt Schluß“.

Sonate VI, Es-Dur, KV 374f (380)

1. Satz: Allegro, c, ♩ = 120

f zu Beginn selbstverständlich. Das Seitenthema (T. 27ff.) wird man etwas weniger stark nehmen. Das *p* von T. 46 wird aufgehoben durch *sf* T. 54. Die vielen *f*- und *p*-Zeichen ab T. 67 sind Nuancenzeichen, die man nur andeuten darf. T. 97: *pp* fordert Registerwechsel (2. Pedal). T. 143ff. wird man wie die Parallelstelle (T. 46ff.) *p* nehmen. Ab T. 150: Zugleich mit dem *legato* der VI. subito *f*, wie in EA notiert. T. 154: *p*, nur im Aut. und nur in der Violine, läßt zwei Deutungen zu: durchgehend *f* bis zum Schluß, und die aufsteigenden Violin-Achtel nur farblich abgesetzt oder *p* auch im Klavier, *cresc.* in T. 157 und *f* bis zum Schluß. Die zweite Lösung ist wohl vorzuziehen. Wie in fast allen Es-Dur-Sätzen ist Pathos der Grundzug. Beantwortungen daher steigern: Im Hauptthema Violine in den Takten 8, 10, 11: *mf*, *mf*, *f*; im Seitenthema T. 29 stärker als T. 27 etc. T. 17 Lautstärke zurücknehmen, T. 21 *cresc.* T. 118/119 Kl., l. H.: Obwohl der Schwerpunkt zu Taktbeginn hier nicht, wie in der Parallelstelle (21ff.) durch die Oktavierung wie von selbst hervorgehoben wird, muß man ebenso deutlich in diesem Sinne unterscheiden.

Abschlußnoten: T. 27, 46, 124, 143.

2. Satz: Andante con moto, 3/4, ♩ = 48

Wie gewöhnlich schreibt Mozart *dim.* nicht, da der Satz aber durch ständiges *p*-subito zu hektisch würde, empfehlen wir in T. 4, 9, 14, 22, 53, 57, 65, 73; nicht in T. 26 und

77. Vor T. 31 ein kleines *cresc.*, nicht aber vor T. 80. T. 31: Das *f* bedeutet mehr *marcato* als *forte*. EA ergänzt in T. 29 *f*; Oe C überdies in T. 30 *p*. Der Herausgeber empfindet das, obwohl die Oktavverdopplung im Baß und die Parallelstelle (T. 80) dafür sprechen, als Vergrößerung. Bei der Hauptfigur alle Intensität auf die erste Note. Von den Ausführungen , die zu hastig wirken (*con moto!*), ergäbe die erste T. 20, 24, 75 terzverdoppelnde Oktavparallelen. An zwei Stellen sollte man den Umfang des modernen Klaviers nach unten ausnützen: T. 43, wo die Quintfälle die Dominante als Ziel erwarten lassen, und T. 66, wo die Analogie zu T. 15 die Oktave fordert.

Abschlußnoten: T. 46, 47 (VI.), 48, 49, 65.

3. Satz: Rondeau, Allegro, 6/8, ♩ = 88

Ab T. 40 enthält das Aut. *f* und *p* (Nuancen in T. 72/73!). Das Anfangs-*p* nach der EA ist selbstverständlich. Ab T. 17 (mit Auftakt) empfehlen wir: *mf* (2 Takte), *f* (2 Takte), *mf* (4 Takte), *p* (4 Takte), das gleiche ab T. 29. T. 9 und 13 sollte man das Es mit der unteren Oktave spielen; ebenso in T. 97, 161, 165. T. 8 kann man hemiolisch () spielen. T. 76, 80: Vorhalt oder oder – jedenfalls nicht beidemale gleich spielen. T. 151, 176: *Adagio p* nicht zu sehr, echoartig; da die Fermaten T. 24, 36 keinen Eingang fordern, scheint er auch T. 152 und 177 nicht notwendig zu sein. Den Schlußakkord unarpeggiert.

Abschlußnoten: T. 108 (VI.), 116, 124 (KL.).

Zur Edition der Violinstimme

Die vom Herausgeber der Violinstimme hinzugefügten Artikulationsbögen sind punktiert wiedergegeben.

Unterhalb der Zeile sind gelegentlich Alternativbezeichnungen notiert, welche als solche leicht identifizierbar sind.

Nicht alle Alternativstricharten sind in Paralleltakten wiederholt; sie können aber auch dort nach Belieben angewendet werden. Desgleichen können gelegentliche artikulatorische Abweichungen in Paralleltakten (sowohl solche bei Mozart – vgl. z. B. S. 6 der Violinstimme, T. 10 und 14 mit S. 7, T. 74 und 78 – als auch solche des Herausgebers der Violinstimme – vgl. z. B. S. 6, T. 24 mit S. 9, T. 173 oder S. 11, T. 60 mit S. 13, T. 145) nach Belieben angeglichen werden.

Der Tenutostrich in der Kombination oder stellt durchwegs eine Ergänzung dar.

PREFACE

Mozart had his second set of six violin sonatas published in 1781, three years after the first set. These earlier works, each a two-movement sonata, constituted a series: written within the space of only a few months in 1778, they evince a stylistic homogeneity, while the fact that as a whole they explore the full formal and expressive scope (as Haydn's series of quartets do) lends them an overall unity. In the summer of 1781, however, Mozart, who had only arrived in Vienna in March of the same year, was still settling down in his new environment and did not find the time to carry out his original plan: to produce a second series of sonatas, this time in three-movement form. In June he even considered for a time taking just the two sonatas he had written since March – probably those in E flat and in G – together with the sonatas in C and in B flat which had been composed before his move and publishing these in one volume. However, in June he made up his mind to compose an additional two sonatas, with the result that "Opus II" also comprised the traditional six works and – more significantly – the "new" sonatas now determine the character of the series as a whole.

Mozart left the work of preparing the sonatas for publication to his pupil Josepha Auernhammer. He was up to his eyes in work (the commission for "Die Entführung" came at the end of July), and – as the errors and inconsistencies in the first edition suggest – he took little part in the editing work, which (like giving lessons) was "anathema to his genius". It is possible that Josepha also decided the order of the sonatas, placing the two earlier sonatas amongst the more recent ones, putting the E flat sonata at the end because it is the most extravagant, and separating the two works in F which had been conceived as a contrasting pair. It is one of the ironies in the history of publishing that the Breitkopf "Oeuvres complètes" of 1800 (on which the later practical editions were based) played havoc with Mozart's carefully considered arrangement of the first six sonatas but followed the order of the first edition in the second set. The order which has thus come down to us should not be tampered with, however, since any alternative arrangement – chronological, for instance – would be speculative in the absence of firm evidence: none of the sonatas composed in Vienna is dated.

The only one of the six sonatas opus II which bears a date is that in C: "li 11 di Marzo 1778 à Mannheim", a gift for the Serrarius family with whom Mozart lived during his last months in Mannheim. The circumstances and date of the composition of the B flat sonata are not known, except that it must have been written after Mozart's departure from Mannheim and before his arrival in Vienna – so much is evident from his correspondence with his sister Marianne, in which he refers several times to the "two sonatas with which she is familiar". The third work – that is, the first of the new sonatas – is probably that in E flat: the heading "Sonata I^{ma}" can denote little else than a programmatic beginning. The character of the work suggests that Mozart had a public performance in mind, probably the Archbishop's "academy" on 8th April 1781, and there is internal evidence to support the view that this sonata predates the other three. Of these we know from the correspondence that one was written in June and the

remaining two – obviously at the same time – in July. However, to put the chronological order as K 373a, 374e, 374d remains speculation¹.

In November 1781 the Viennese publishing house Artaria printed the sonatas, and shortly after their publication they were reviewed in "Cramers Magazin der Musik" in its issue dated 4th April 1783 (Vol. 1, p. 485): "These sonatas are unique. Rich in original ideas and traces of the composer's great musical genius. Extremely brilliant and well-suited to the instrument. The violin accompaniment is so skilfully interwoven with the keyboard part that both instruments consistently command the attention; with the result that these sonatas require an equally accomplished violinist and keyboard player. However, it is not possible to render a full description of this original work. Connoisseurs and enthusiasts will have to play them through for themselves to discover that we have been guilty of no exaggeration."

More recent biographies of Mozart are unanimous in attaching great significance to the opus II sonatas, and more particularly to the four composed in Vienna. But when these biographers embark on detailed discussions of the music, what emerges is an order of preference approximately as follows: K 374e, 373a, 374f, 374d. This is implicit in Abert², who is careful to give a balanced judgement, more explicit in Einstein³, and so pronounced in English writers (Blom⁴, Girdlestone⁵, who are refreshingly subjective by comparison with their German colleagues) that they are positively disparaging about K 374d. Yet anybody who considers this sonata together with K 374e and plays it after its twin piece will discover that it is at one and the same time cheerful and profoundly serious, a masterpiece of formal design – that is, the product of especially intensive work – and (from what we know of Mozart) his favourite work which he will have wanted to use as the "visiting card" for his new opus. The other three Viennese sonatas, each with a minor-key movement at its centre, need this brighter contrast. During his first year in Vienna Mozart added to the fine but as it were "usual" sonatas in C and in B flat four works which not even he ever surpassed in his later compositions.

Karl Marguerre

¹ Mozart Yearbook 1968/70, pp. 327–332. St. Foix (W. A. Mozart, Vol. 3), who sees the cheerfulness (?) of the F major sonata K 374d as a reflection of the composer's joy at escaping from the Archbishop's yoke (during the restlessness of a period which Mozart found so dreadful?), puts forward the order K 374f, 374d, 373a, 374e. The New Mozart Edition regrettably follows Einstein who, in one of his hasty conclusions, decides to put K 373a first and ignores the unambiguous heading "I^{ma}" at the beginning of K 374f.

² Hermann Abert, W. A. Mozart, 7th reprint, part 1, Leipzig: Breitkopf & Härtel 1955.

³ Alfred Einstein, Mozart, His Character, His Work, New York 1945.

⁴ Eric Blom, Mozart, London 1935.

⁵ C. M. Girdlestone, Mozart et ses concertos pour piano. Paris 1939. English translation: Mozart and his Piano Concertos. London 1948. Although primarily concerned with the concertos, this book remains one of the most perceptive treatments of Mozart's music.

Tempo

Mozart's tempo markings also serve to designate the character of the piece. *Adagio* and *Larghetto*, *Andante* and *Allegretto*, *Molto Allegro* and *Presto* connote the same speed in each case, but quite different moods are implied. *Adagio* ♩ (tempo close to *Andante*) signifies that the piece should be thought of in terms of crotchets and not quavers (K 481^{II}); *Allegretto* ♩ = *Allegro* (K 376^{III}, K 454^{III}). The contrast between Mozart's middle and outer movements, both in tempo and in character, is not as pronounced as it is in Beethoven.

Appoggiatura and trill

The rule that ♯ = short (anticipated) appoggiatura, ♯, ♯ or ♯ = long appoggiatura (shortening the time-value of the principal note) does not apply in Mozart. He tends always to write a single semiquaver as ♯(♯=♯, ♯=♯ etc.). Thus, Urtext editions print ♯ as ♯. This is unfortunate, because ♯ (that is, short appoggiatura) is often really intended. Although Mozart uses the time-value notation ♯, ♯, ♯, he does not regard it as binding. In K 301^I, bar 1, because ♯ ♯ would imply appoggiatura (that is, ♯ ♯), he notates ♯ ♯ which the editor reads as ♯ ♯, not ♯ ♯. However, the accentuation falls entirely on the suspension, which means that ♯ ♯ is not the equivalent of its "expanded" form ♯ ♯.

As a rule, the trill should begin on the next upper note: *tr*— is a succession of suspensions. But there are numerous exceptions to this rule⁴.

Dotted notes

A dot placed after a note lengthens its time-value, but certainly not necessarily by half. When ♯ occurs in a triplet passage, the first note is allotted $\frac{2}{3}$ (not $\frac{3}{4}$) of the total time-value; in other words, the semiquaver becomes the third note of the triplet. The "correct" notation ♯³ is not encountered during the Classical Period. Thus, in K 296^{II} or K 378^{II} ♯ should be read as ♯³. Of course in individual cases a different procedure can produce appealing results.

Final notes

Final notes tend to be written longer than they should actually be played – sometimes as a result of hurried writing (♯ takes less time to write than ♯) but usually for a good reason. Final notes have to "sit". In K 302^I, bar 40, for instance, ♯ ♯ would suggest a light, detached articulation, and this is not at all what is intended. True, the second note in the right hand must have been articulated by the time the left-hand transition ♯ ♯ begins; but this has to come in slightly "late". Or again, in the same movement, bar 99: the ♯ chord must already have been heard if the ♯ of the violin is to be audible. Here too the chord should be rather longer than a quaver and the continuation correspondingly "late": agogic accentuation of the upbeat. The notes on the individual sonatas contain lists of such cases in point⁵.

Leading part and accompaniment

Leading part and accompaniment constantly alternate with Mozart. A player who is sight-reading is often unable to tell from the score – particularly from the violin part – who is accompanying. The present edition therefore adds *acc.* to signify accompaniment (and the symbol — to cancel it where necessary).

Detailed Notes

Sonata No. I, F major, K 374d (376)

1st movement: *Allegro*, ♩, ♯ = 132

If the *f* and *p* of the FE mentioned in the Critical Notes are observed, it must be remembered that these are not "registration markings" (as in bars 63, 67, 72) but expression markings, nuances which must, as it were, be spontaneous. Bars 11, 13 (vln.), 48 etc.: ♯ ♯ ♯ not ♯ ♯. Bar 17: Every edition adds one full-bar slur by analogy with the slur on bar 16 of the violin part. Two half-bar slurs emphasise the concentration on the accentuated crotchets and facilitate the co-ordination of the two parts.

Final notes: bars 23, 25, 27, 30 (and parallel passages), 55.

2nd movement: *Andante*, $\frac{3}{4}$, ♯ = 48

The fact that the autograph manuscript contains no *f* and *p* markings should not lead to a performance devoid of dynamic differentiation. How intensely Mozart was aware of dynamic nuances is shown by, for instance, the staccato marks in bars 16–18: the way the strokes in the autograph consistently increase in size most probably suggests a *crescendo*, which could be followed in bar 19 by a *p* subito. Much the same is true of the *cresc.* marked at bars 84 and 88 and the *p* in the middle of bars 85 and 89 in the FE. Recommendation: bar 31 *cresc.*, bar 34 *dim.* etc. The slurs in the violin part from bars 1ff. onwards can be added by analogy with pno. r. h. bars 9ff. and in pno. l. h. bars 35–37 by analogy with bars 43–45.

Final notes: bars 4, 8, 12, 16. In bars 22 and 34 ♯ can even be played as ♯ ♯.

3rd movement: *Rondeau, Allegretto grazioso*, ♩, ♯ = 66

Tempo of the first movement = the sonata's symmetrical structure. *f* and *p* are registration markings. From bars 56 and 135 onwards *mf* will be correct. End: *p*—.

Final notes: bars 52, 131, 195.

Sonata No. II, C major, K 296

1st movement: *Allegro vivace*, ♩, ♯ = 132

In the autograph *f* and *p* markings occur only from bar 44 onwards. Nevertheless, the opening of the movement requires dynamic nuances, *mf* – not *p* in the consequent phrase bars 3–4, similarly bars 22–29, *f* from bar 30 onwards. Beginning of the middle section, bars 69ff. *mf* (Oe C: *dolce*), *f* from bar 79 onwards. Bars 4, 8, 29, 95 and 99 should be played <.

Final notes: bars 2, 6 (the violin and bass notes must have finished sounding before the consequent phrase ♯ ♯ begins), 51, 59, 61, 90, 92, 93, 97, 101, 133, 144, 146.

2nd movement: *Andante sostenuto*, $\frac{3}{4}$, ♯ = 56

The triplets should be unhurried but fluent, ♯ ♯ ♯. Bar 3 should be reached with *cresc.*; bar 4 >, but bar 6 *f* subito and *diminuendo* in bar 7; bar 15 *dim.* to hold the phrase together. Bar 26 <, bar 28 >, bars 21, 38, 41, 61

⁴ Eva and Paul Badura-Skoda, *Mozart-Interpretation*, Vienna 1957, pp. 120ff.

⁵ The Urtext Edition must leave it up to the player to mark them with the symbols ' or '.

and 68 >. The *pp* at the end means a change of registration: 2nd pedal. Because the theme recurs a large number of times, for the sake of variety dotted quavers and semiquavers can be played, in other words a semiquaver sounded after the dotted quaver. In bar 68 the FE has  instead of  (see also the footnote to the score), but in bars 68 and 69 in the violin part duplets can also be played against the piano's triplets. The fermatas need leading into, and in general minor ornamentations can be added, eg. in bar 16 pno. r. h.  instead of .

3rd movement: Rondeau, Allegro, ♩ , $\text{♩} = 84$

p and *f* are given only for the contrast "solo/tutti" at the beginning. The *f* does not, of course, apply to the transition passage from bar 17 onwards, the second subject ranges between *mf* and *mp* and should not increase to *f* until near the end (bar 53). The A minor couplet, bars 70–85, *p*, the continuation in F major (bar 92) not *f*, coda from bar 153 onwards *f*, the answering phrases increasing dynamically each time. Bar 4, pno. r. h.: the suspensions long, perhaps Lombardic . Bars 13, 14, pno. r. h.: the appoggiaturas short. The trills in bars 5 and 6 of the violin part to be played only in the repeat. The close from bar 160 onwards completely without *ritardando*.

Final notes: 16, 24, 32, 40, 69, 73, 107, 115, 123, 135, 152, 156.

Sonata No. III, F major, K 374e (377)

1st movement: Allegro, ♩ , $\text{♩} = 69$

The autograph gives no *f* and *p* markings, thus there are no contrasts of registration. It is not until the Oe C that we find *descresc.* at bars 47 and 121. Dynamic nuances can be taken for granted, eg. the diminution of dynamic level in the two central bars of the threefold answering phrase, bars 17–22. In bars 18ff. the springers should fit in rhythmically with the triplets. The editor feels that the quavers in bars 1, 3, 5, 6 etc. should also be made to fit in with the triplets: $\text{♩} = \text{♩} = \text{♩}$. It is imperative that both sections be repeated. In the repeat of the 2nd section the player can follow the original version in jumping from bar 97 to bar 115 (cf. Critical Notes).

2nd movement: Andante, $\frac{2}{4}$, $\text{♩} = 54$

Only variations I and VI have dynamic markings. The progressive build-up to variation IV requires the right dynamics, and these – based on the markings in Oe C – have been added in square brackets. The theme should be played *mf*. The *f* of variation IV can be very forceful. Var. II: Oe C gives *f* in bar 52; similarly in var. III this passage is strongly emphasised by the octave bass between the dotted quavers.

Final notes: bars 24, 32, 64 (in the vln. part Mozart wrote a quaver), 72, 80, 104, 112. In var. III, pno. l. h. the quavers are slightly lengthened demisemiquavers.

3rd movement: Tempo di Menuetto, $\frac{3}{4}$, $\text{♩} = 108$

The main theme must be unhurried but flowing: the double bars  should be deeply felt, the second two-bar phase as an affirmation of the first. Keep the second section, bars 48–76, moving, with no *diminuendo*. From bar 85 onwards *mf* is permissible.

Final notes: bars 54, 62, 68, 156, 157, 161, 162.

Sonata No. IV, B flat major, K 317d (378)

1st movement: Allegro moderato, ♩ , $\text{♩} = 120$

The *f* markings in the bass of the opening 6 bars might be

understood as expression marks lending an element of urgency and restlessness to the beginning of the sonata; the *p* of the bass writing in octaves in bars 14–16 restores calm to the music. Bar 53: the *pp* is a registration marking (2nd pedal), bar 57 again *p*. Bar 8 a natural *diminuendo* in the second half of the bar; bar 22 *cresc.*, but bar 16 *f* subito. Bar 113 *calando* = *diminuendo*. Bars 190ff.: despite the *f* marking the piano must allow the violin to be audible.

Final notes: bars 23–26 (vln.), 28 (pno.), 130–131 (vln.), 133 (pno.).

2nd movement: Andantino sostenuto e cantabile, ♩ , $\text{♩} = 52$

"Andantino": the movement should be played without exaggerated sentiment; "sostenuto": not too fast; "cantabile, alla breve": not too slowly, the breath must last out; with the result that the movement is played flowingly enough for the triplets  in bar 3 to sound natural. *f* and *p* are expression marks and nearly everywhere should be led up to by <and>. Subito only in bars 26, 40 and in the coda from bar 52 onwards. The final *pp* means register: 2nd pedal, a shade late. Bar 5: the quaver after the turn on the 6th triplet quaver. Bars 1, 5 etc.:  either on the 5th and 6th triplet quaver or at twice the speed on the 6th triplet quaver (vary). Bar 2:  should be anticipated to avoid parallel octaves. Bars 6 and 7: appoggiaturas can be played short or  or  (alternate). Bar 10: the trills given in the FE should be played only during the repeat.

Final notes: $\text{♩} = \text{♩}$ in bars 10, 12, 24, 56.

3rd movement: Rondeau, Allegro, $\frac{3}{8}$, $\text{♩} = 66$

Except for the beginning Mozart has carefully marked all the registration *f* and *p*. Bars 1–8 should be played *mf*, bars 9–16 *f*, bars 17ff. again *mf*. The allegro section bars 151–188 ♩ : suggested tempo $\text{♩} = 120$. Bar 1: do not anticipate the turn.

Final notes (especially numerous, $\text{♩} = \text{♩}$): bars 8, 16, 24, 36, 44, 52, 53, 72, 80, 88, 89, 135, 182, 196, 204, 212.

Sonata No. V, G major, K 373a (379)

1st movement: Adagio, $\frac{2}{4}$, $\text{♩} = 66$

Although there are practically no dynamic markings, this movement needs to be played *molto espressivo*. The Oe C add, for instance, the following nuances: bar 2 end: *p* (?), bars 5, 6: *fp*, bar 7: *cresc.* with *p* subito at the end of the bar, bar 10 middle: *p*, bar 20: *f*. The markings in the autograph in bars 34–37 denote nuances: bar 48: *p* is a registration mark. Let the first arpeggio run through, the next two should begin simultaneously in both hands, bar 2 again consecutively with the appoggiaturas anticipated, likewise in bar 7, thus also avoiding the harshness of the third (cf. Critical Notes). Upbeat of bar 8 should be sharpened at least in the repeat (as in FE). Begin the repeat *mf* and allow the violin to be the dominant part. Bars 31–33: epilogue before the repeat *p*, before the continuation *mf*. Bar 48: the FE strengthens the upbeat *b'* in the vln. with the appoggiatura *c'*, a good variant reading; in the pno. r. h. *a'* can similarly be added before *g'*.

Final notes: bars 4 (pno. l. h.), 45.

2nd movement: Allegro, $\frac{3}{4}$, $\text{♩} = 144$

In character allegro con brio. Even more energetic and urgent than the famous G minor movements (piano quartet, quintet, symphony): at the beginning six-bar units (2 + 2 + 2 bars), then also odd-numbered units and – except for

the extremely tense fermatas – no pause for breath. Bar 1 etc.: the upper mordent should not be anticipated; it should be played very fast. Bring out *f*–*p* contrasts clearly. – After the fermatas in bars 92 and 94 begin each time *a tempo*, then again *rallentando*. In bars 139ff. the first time *mf*; no *ritardando*.

Final notes: bars 12 (pno. l. h.), 24, 26, 64 and 66 (vln.), 80 and 92 (pno. l. h.), 96, 98, 100.

3rd movement: *Andantino cantabile*, $\frac{2}{4}$, $\text{♩} = 104$

Despite the scarcity of the dynamic markings this movement should be played *espressivo*. In the statement of the theme and in variations I, IV, V and VI [theme da capo] the piano has the leading part, in variations II and III and at the end of the coda from bar 124 onwards the violin. Variation I: bars 17–24 *p*, in the pairs of bars 25/26 and 27/28 in each case *f*, *p*; after that an even *mf*. Variation II: *mf*; bars 41, 43 *f*; bars 42, 44 by analogy with bars 10 and 12 *p* or alternatively *f* should be retained; bars 45–48 *mf*. Variation III: *f* all the way through, with pathos. Piano l. h.: do not shorten the quavers, especially in the calmer bars 61/62. Bar 54 vln.: the two low notes *staccato*, but by contrast probably not *staccato* in bars 61/62, although they are marked as such in FE. Variation IV: *f*; $\text{♩} = \text{♩}$; bar 67 ♩ (vln.) to be sharpened to a sextuplet. In bars 77/78 the duplets could even be made to correspond. In bars 73/74, 75/76 and towards the end in each case *diminuendo*. Variation V: $\text{♩} = 72$; *mf* to *p*; *molto espressivo*. The repeat, which in this case should certainly not stick to the musical text, can be augmented in one of two ways: either by simplifying the musical text the first time through (eg. bar 84: diatonic instead of chromatic run, bar 94: second half as triplets, bar 92 made to correspond to bar 90, omission of the turns); or by adding further

embellishments in the repeats, eg.: bar 81: ,

bar 83: , bar 86: , bar 87:

last note *tr* etc. [Variation VI]: $\text{♩} = 126$. The high-spirited character of this allegretto again makes minor variants in the repeat necessary: bars 106, 108: diatonic additions, further *tr* etc. Coda: 4 bars *f*, 4 bars *mf*, then *f* without *dim*. Bar 128: *p* or *pp* subito: "now the end".

Sonata No. VI, E flat major, K 374f (380)

1st movements: *Allegro*, C, $\text{♩} = 120$

Obviously, *f* at the beginning. The second subject (bars 27ff.) is to be played slightly less forcefully. The *p* at bar 46 is cancelled by the *sf* at bar 54. The numerous *f* and *p* markings from bar 67 onwards denote nuances which must only be hinted at. Bar 97: *pp* means change of registration (2nd pedal). Bars 143ff. should be played *p* like the parallel passage (bars 46ff.). From bar 150 onwards: at the same time as the *legato* in the vln. part, subito *f*, as given in the FE. Bar 154: *p*, given only in the autograph and there only in the violin part, could be interpreted in two ways: *f* all the way through until the end and the rising violin quavers merely contrasted in tone colour; or *p* applying to the piano part, *cresc.* in bar 157 and *f* through to the end. The second reading is certainly preferable. As in almost every E flat movement, the basic character of the music is pathos. Thus, intensify answering phrases: in the principal subject, in bars 8, 10, 11 of the violin part: *mf*,

mf, *f*; in the second subject: bar 29 stronger than bar 27 etc. At bar 17 reduce volume, bar 21 *cresc.* Bars 118/119, pno. l. h.: although the emphasis at the beginning of the bar is not brought out automatically by the octaves, as it is in the parallel passage (bars 21ff.), the point still has to be made clearly.

Final notes: bars 27, 46, 124, 143.

2nd movement: *Andante con moto*, $\frac{3}{4}$, $\text{♩} = 48$

As usual, Mozart does not write *dim.*, but continual *p*–*subito* would make the movement sound hectic, so we recommend in bars 4, 9, 14, 22, 53, 57, 65, 73; not in bars 26 and 77. Before bar 31 a small *cresc.*, but not before bar 80. Bar 31: the *f* denotes *marcato* rather than *forte*. In bar 29 FE adds *f*; Oe C also adds *p* in bar 30. Although the doubling of the octaves in the bass and the parallel passage (bar 80) support these additions, the editor finds that they coarsen the music. At the principal figure  the full intensity on the first note. The variants  or  sound hurried (*con moto!*), and the first would result in parallel octaves with doubled thirds in bars 20, 24, 75. In two places the greater lower range of the modern piano should be taken advantage of: in bar 43, where the downward fifths should logically end in the dominant; and in bar 66, where the analogy with bar 15 requires the octave.

Final notes: bars 46, 47 (vln.), 48, 49, 65.

3rd movement: *Rondeau, Allegro*, $\frac{6}{8}$, $\text{♩} = 88$

From bar 40 onwards the autograph has *f* and *p* (nuances in bars 72/73!). The opening *p* given in FE is obvious. From bar 17 (with upbeat) onwards we suggest: *mf* (2 bars), *f* (2 bars), *mf* (4 bars), *p* (4 bars), and the same from bar 29 onwards. In bars 9 and 13 the E flat should be played with the lower octave; likewise in bars 97, 161, 165. Bar 8 can be played hemiolically ($\text{♩} \text{♩} \text{♩}$). In bars 76 and 80: suspension ♩ or ♩ or ♩ – but in any case not to be played the same way both times. In bars 151 and 176: *adagio p* not to be overdone, echo-like; because the fermatas in bars 24 and 36 require no lead-in, it also seems unnecessary in bars 152 and 177. The final chord not arpeggiated.

Final notes: bars 108 (vln.), 116, 124 (pno.).

On the editing of the violin part

Those articulation slurs which have been added by the editor are dotted.

In some places alternative markings have been added beneath the staff; these are readily identifiable as such.

The alternative bowing has not in every case been repeated in parallel bars, but it can be used there at the performer's discretion. In the same way occasional discrepancies in articulation between parallel bars – those indicated both by Mozart (cf. for instance p. 6 of the violin part, bars 10 and 14 and p. 7, bars 74 and 78) and by the editor of the violin part (cf. for instance p. 6, bar 24 and p. 9, bar 173 or p. 11, bar 60 and p. 13, bar 145) – can be made uniform if the performer so desires.

The tenuto mark in the combination  or  is always an interpolation.

KRITISCHE ANMERKUNGEN

Quellen:

1. Autographen (Aut.)

Sonata I, KV 374d (376): New York, Pierpont Morgan Library.

Sonata II, KV 296: New York, Public Library.

Sonata III, KV 374e (377): London, British Library (Stefan Zweig Erben).

Sonata IV, KV 317d (378): Berlin, Preußische Staatsbibliothek (seit Ende des Zweiten Weltkriegs verschollen).

Sonata V, KV 373a (379): Washington, Library of Congress.

Sonata VI, KV 374f (380): Aargau, Sammlung Koch-Floersheim.

2. Erstausgabe (EA): Six Sonates / pour le Clavecin ou Pianoforte avec / l'accompagnement d'un Violon / Dediés / à Mademoiselle / Josephe d'Aurnhamer / par Wölfg. Amadee Mozart / Oeuvre II.
Wien: Artaria (Platten-Nr. 22, 1781).

Verglichen wurden außerdem die „Œuvre complètes“ (Oe C), Cahiers XI und XII, Leipzig: Breitkopf & Härtel 1802 sowie die Urtextausgabe von Breitkopf & Härtel.

Obwohl die Erstausgabe unter Mozarts Augen entstand, folgen wir aus den im Vorwort genannten Gründen in Zweifelsfällen den Autographen.

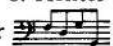
Dr. G. Henle gewährte dem Herausgeber jederzeit Einblick in seine reiche Sammlung.

Sonata I, F-Dur, KV 374d (376)

1. Satz: *Allegro*

Die EA enthält zusätzliche Vortragszeichen: *f* in T. 1, 10, 30, 44; *p* in T. 2 (Mitte), 19, 36, ebenso an allen Parallelstellen; aber „Solo-Tutti“-Gegensätze verstehen sich von selbst.

Takt

- 10 Vl.: Staccatostriche auf den letzten 3 Achteln nach T. 12 ergänzt.
- 19/20 Kl., l. H.: Denkbar ist, daß Mozart den Bogen, den er T. 21/22 setzt, hier vergessen hat. In T. 94/95 fehlt auch der 2. Bogen, den wir ergänzen.
- 37/38, 41/42, 110/111 Kl., l. H.: Bögen nach T. 114/115 ergänzt; T. 41/42 im Aut. undeutlich.
- 47 Kl., r. H.: Die oberen beiden Bögen nach T. 120 ergänzt.
- 48 Kl.: *dolce* nicht im Aut.; nach Oe C ergänzt.
- 54 Kl., l. H.: Oe C haben 5. bis 8. Achtel die kräftiger abschließende Baßfigur .
- 55 Vl.: *dolce* nicht im Aut.; nach EA ergänzt.
- 64 Kl., r. H.: EA ergänzt auf dem 3. und 4. Viertel Staccatostriche. Aber es ist denkbar, daß Mozart sie für T. 73 aufgespart hat.
- 75–91 Aut.: „17 mesures“, d. h. die Fortsetzung der Reprise ist nicht ausgeschrieben.
- 107 Kl., r. H.: Bogen nach T. 34 ergänzt.
- 116 Kl.: Die Leittonverdopplung  halten wir für einen Schreibfehler.
Oe C schlagen  vor. Wir folgen T. 39.

2. Satz: *Andante*

Die (wenigen) dynamischen Zeichen der EA sind nicht übernommen, weil der Satz überall Expression, d. h. Dynamik im Kleinen fordert.

Takt

- 1 Kl., r. H.: Der Bogen nach Vl., T. 9 ergänzt. Ebenso ist der 2. Bogen in T. 2 nach Vl., T. 10 ergänzt.
- 5 und 6 Vl.: Die letzten 4 Sechzehntel im Aut. ungebunden. Wir gleichen an T. 28 und 29 an.
- 26 Kl.: Die Bögen vom 1. zum 2. Viertel nach T. 20 ergänzt.
- 34 Kl., r. H.: Der Doppelschlag aus Oe C übernommen.
- 35–37 Kl., l. H.: Die Bögen fehlen im Aut., nach EA übernommen. Wir empfehlen, sie auch T. 43–45 zu ergänzen.

3. Satz: *Rondeau, Allegretto grazioso*

Takt

- 1, 8 *p* und *f* bereits in Oe C ergänzt.
- 28/29 Mozart hatte zunächst in der Vl. Sechzehntel wie in T. 21/22 notiert, dann aber die Unterterz ausradiert und dem Kl., r. H. Sechzehntel gegeben, ohne die zu den Achteln der Klavierstimme gehörenden Staccatopunkte wegzunehmen. EA machte daraus Punkte über jedem Sechzehntel, die in fast alle Neuausgaben übernommen wurden.
- 33 Kl., l. H.: Bogen nach T. 35 ergänzt; ebenso T. 38/39 nach T. 110/111.
- 49/50 Kl., l. H.: Bogen nach T. 53/54 ergänzt; ebenso T. 128/129 Bogen ergänzt.
- 61 Vl.: Beim 4. Achtel wäre nach T. 140 Kl., r. H. *fi* zu erwarten.
- 62 *sf* nach T. 141.
- 65–79 Mozart hat die mit dem Anfang identischen Takte neu geschrieben mit der vom Anfang abweichenden Artikulation.
- 94 Kl., r. H.: 2. Takthälfte in allen Quellen abweichen von T. 96, 102 und 104. Schreibfehler in T. 102, 5. Achtel?
- 143–146 Staccatostriche? Im Aut. nur in Vl. T. 143.
- 201/202 Vl.: Bogen fehlt im Aut.

Sonata II, C-Dur, KV 296

Titel des Aut.:

Sonata / Di Wolfgango Amadeo Mozart m pa / li 11 di marzo 1778 à Mannheim / pour Mademoiselle Therese. Therese Pierron war Mozarts Schülerin und Haustochter der Familie Serrarius, bei der Mozart in den letzten Mannheimer Monaten gewohnt hat.

1. Satz: *Allegro vivace*

Takt

- 3, 7 Kl., r. H.: Staccatopunkte nach T. 98 und 102 ergänzt; in T. 3 auch in Oe C vorhanden.
- 30, 32 Kl., r. H.: Artikulation der ersten 4 Sechzehntel aus der Vl. übernommen.

- 65/66 Aut. nicht ausgeschrieben – „bis“ über T. 63/64.
 90/91 Kl., r. H.: Bögen nach Vl. ergänzt.
 127 Vl.: In Aut. die beiden letzten Sechzehntel g' f'; wohl Schreibversehen, wie die Parallelstellen T. 45 u. a. zeigen.

2. Satz: Andante sostenuto

Die Schreibweise ♩ in Zusammenhang mit Triolen deutet im 18. Jahrhundert triolische Ausführung an: ♩ ; dem trägt das Notenbild dieser Ausgabe Rechnung.

Takt

- 17 EA setzt zum letzten Viertel *fp* entsprechend T. 1 und 5; fehlt im Aut. (Absicht?).
 28/29 Aut.: *p* so versetzt bei den einzelnen Systemen; diese Notierung ist wohl als *diminuendo* zu deuten.
 29 Kl., r. H.: 2. Sechzehntel im Aut. undeutlich notiert. EA liest f', Oe C ändern in e'; es muß g' heißen.
 70 Aut.: *pianissimo* ist ausgeschrieben, daher schwer zu lokalisieren.

3. Satz: Rondeau, Allegro

Takt

- 5–6 Vl.: *tr* fehlen im Aut., nach EA ergänzt; desgl. in den Paralleltakten.
 25–28, 108–111 Kl., r. H.: Bögen und Punkte von der Vl., T. 29–32 übernommen.
 38 Kl., r. H.: Aut. hat einen Bogen über den ganzen Takt; hier nach den Parallelstellen T. 46, 121 und 129 geteilt.
 54–69, 137–152 Aut.: „dal segno fin à ♩ “ (= T. 1–16).
 96/97 Vl.: EA ♩ ; das gäbe der Stelle ein unangemessenes Gewicht.
 154 Kl., l. H.: EA hat einen Bogen über den ganzen Takt. *b* vor e' in l. H. fehlt im Autograph (desgl. *b* in T. 154). e' statt es' wäre jedoch denkbar.

Sonata III, F-Dur, KV 374e (377)

Überschrift im Aut.: Sonata III.

1. Satz: Allegro

Takt

- 39 Kl., r. H.: Bogen nach Vl. ergänzt; so auch Oe C.
 42 Kl., r. H.: Vl.: Bögen nach T. 39 ergänzt; so auch Oe C.
 83ff. Die von der Exposition so stark abweichende Reprise ist, wie das Aut. zeigt, in zwei Stufen entstanden: Zuerst folgte auf T. 97 sofort T. 115, d. h. das erste Konzept zielte auf gleiche Länge der beiden Hälften (51 gegen 57 Takte). Nachträglich hat Mozart dann durch Einschaltung der 17 Takte „Seitenthema“ das – für diese Sonate charakteristische – Gleichgewicht zwischen Exposition und Reprise hergestellt. Nur die Takte 43–46 werden nicht wieder aufgegriffen.

2. Satz: Andante

Aut. ohne Überschrift. Hier nach EA „Thema“ und „Andante“.

Takt

- 1–32 Aut.: In einer ersten Fassung je 8 Takte mit

Wiederholung; wahrscheinlich war der Kontrapunkt Vl. T. 17ff. und Kl. T. 25ff. der Anlaß, die Vl. auch für den ersten Teil obligat zu machen.

17ff.

Im Aut. sind einige Bögen ziemlich groß; aber eine andere Artikulation als zu Anfang ist, wie auch die Erstfassung zeigt, nicht gemeint.

23, 31

Kl., r. H.: Der Bogen cis d fehlt im Aut.

33

Kl., l. H.: Der (musikalisch sinnvolle) Akzent-Strich mancher Ausgaben ist ein Lesefehler. Das Aut. stiehlt die obere Oktave doppelt, in T. 33 ist der Strich sehr kurz geraten.

81ff.

Kl.: Staccatostriche nach Vl., T. 89ff. ergänzt.

91

EA: *dolce*.

103, 111

Kl., r. H.: Der untere Bogen fehlt jeweils im Aut., nach EA ergänzt. Der Haltebogen a' a' fehlt im Aut. T. 111/112, in EA fehlt sie beidemale.

109

Kl., l. H.: 2. Viertel D in EA durch obere Oktave verstärkt.

132ff.

Kl., r. H.: Aut. hat Legatobogen nur T. 132.

139

Aut.: Bögen fehlen; in EA nur in Vl. vorhanden.

140, 142

Kl., r. H.: Im Aut. Bögen verschieden lang (Schreibflüchtigkeit oder Absicht?).

3. Satz: Tempo di Menuetto

EA fügt hinzu: Un poco Allegretto.

Die dynamischen Zeichen der EA wurden nur z. T. übernommen. Nicht übernommen wurden die Nuancenzeichen: *f* in T. 17, *p* in T. 19, *cresc.* in T. 21, *f* in T. 23, *p* in T. 24 und an den Parallelstellen; *fp* in der Vl. T. 85, 87, 89, 91.

Takt

1, 9

EA: *dolce*.

17, 19

Kl., l. H.: Bogen im Aut. ziemlich lang; EA liest trotzdem *ff*, was wir – als Alternativlesart – für T. 33 und 35 übernehmen.

47

Kl., r. H.: Leitton e' fehlt in Aut., EA und Oe C.

48, 50

f nach EA ergänzt.

51/52, 66/67

Vl.: Bogen g'/a", c"/cis" in Analogie ergänzt.

109–154

Aut.: Nicht ausgeschrieben, sondern „Thema Da Capo, 46 Tackt“.

156,

171/172, 175 *f* und *p* nach EA ergänzt.

Sonata IV, B-Dur, KV 317d (378)

1. Satz: Allegro moderato

Takt

29

Vl.: Daß der Bogen bis f' reichen soll, ist nicht sicher.

30, 32

Vl.: EA ebenfalls *fp*; ebenso T. 135. *fp* nur im Kl. scheint besser zu sein.

39, 43

Alle neueren Ausgaben ergänzen vor dem 8. Sechzehntel ein ♩ . Aber noch die Oe C lassen den Ganztonschritt, der kein Schreibversehen sein muß, bestehen.

49, 50

Kl., r. H.: Bögen von der Parallelstelle T. 154/155 übernommen, ebenso Kl., l. H., T. 50 unterer Bogen.

64

Kl., l. H.: Staccatostriche nach Parallelstelle T. 169 und nach EA.

65, 66,

170, 171

Kl., r. H.: Der Bogen zum 5. bis 6. Achtel entsprechend dem folgenden Einsatz der Vl. ergänzt.

66

Kl., l. H.: Arpeggio nach der Parallelstelle T. 171.

- Last semiquaver: the FE intensifies to ff , which might have been suggested by Mozart.
- 15 Pno. r. h.: both slurs added by analogy with the following bars.
- 20 f also in the Oe C.
- 22/23 Vln.: slur f sharp" – g " not given in the Aut.
- 33 Pno.: staccato strokes not given in the Aut.
- 34–36 Pno.: the dynamic marks not given in the Aut.; in the FE only the first p is given.
- 38–41 Pno. l. h.: slurs not given in the Aut. and FE; added by analogy with bars 20–23.
- 44 Pno. r. h.: the FE has legato slurs over the hemidemisemi-quavers.

2nd movement: Allegro

bar

- 11 Pno.: f added; likewise in bar 79.
- 26, 98 Pno. r. h.: slur 1st crotchet – 3rd quaver added by analogy with bar 100.
- 95 Vln.: the Aut. has slim dots. This could signify that the volume should be reduced, especially in view of the f marking at bars 92 and 97.
- 100 Pno. r. h.: tie g' – g' added; not given in the Aut.
- 101 Pno. r. h.: the FE has tr on the 4th quaver.
- 135, 136 Aut.: the slurs extend beyond the bar-line; Mozart's slurs are often too long. Here corrected on the basis of the FE and by analogy with the parallel passage (bars 52, 53).

3rd movement: Theme and variations, Andantino cantabile

bar

- 26, 28 Pno., r. h.: the ties 4th–5th semiquavers (d'' – d'' and c'' – c'') omitted in the Aut. because they are taken for granted. The Oe C give the tie, the FE only in bar 26.
- 43 Pno.: staccato dots added by analogy with bar 41.
- 54 Vln.: staccato strokes can be added to the lower notes e' and c sharp' (cf. Remarks on Interpretation).
- 115 Vln.: articulation made uniform with pno. r. h. (Bars 116–119 not written out, indicated by repeat marks).
- 128 FE: pp instead of p ; thus clear separation.

Sonata No. VI, E flat major, K 374f (380)

The heading on the Aut. "Sonata I^{ma}" is a clear indication – corroborated by internal evidence – that it was this sonata which Mozart played with Brunetti on 8th April 1781 (cf. K 373a [379]).

1st movement: Allegro

bar

- 27ff. Pno. r. h.: slurs added by analogy with bars 39ff. (vln. and with the parallel passage (bars 124ff.), where the Aut. gives the first slur.
- 32 Here and in all parallel passages the staccato dots have been added by analogy with bars 129 (vln.) and 137 (pno.).
- 57, 161, 163 In the Aut. the staccato marks are not given for double stopping.
- 143 Aut. and FE: p not given; added by analogy with the parallel passage (bar 46). This amendment becomes necessary if – as the

editor considers probable – the f at bar 150 of the FE derives from Mozart himself.

159 Vln.: sf not given in the Aut.; cf. parallel passage (bar 55).

2nd movement: Andante con moto

bar

- 1 and others Pno. r. h.: this figure (last two quavers) reads  in the Aut. and FE; the Oe C give it as . Since the last note sounds as a semiquaver it has been placed above the last semiquaver of the accompaniment, as in the FE.
- 3, 7, 12 Pno. r. h., vln.: staccato dots added by analogy with bar 52 (pno. r. h.).
- 4, 8 Pno. r. h.: slur to the last crotchet added by analogy with bar 8 (vln.); likewise pno. r. h., bars 22, 26, 53, 57, 73, 77.
- 21 Pno. r. h.: in the Aut. and FE b (e flat") on the 5th quaver is not given; likewise $\sharp$ (c'') in bar 72.
- 22, 26 Aut.: f not until the 2nd crotchet.
- 56 Vln.: the Aut. has a slur over the 7th–12th semiquavers, by contrast with the three-part slur in bars 7 and 12.
- 66 Pno. l. h.: the first crotchet D was not doubled in the lower octave by Mozart because the keyboards of the time did not extend down to $\underline{D}$.
- 66, 68 Pno. l. h.: in the Aut. slurs F sharp – A each time; amended by analogy with the parallel passage (bars 15 and 17) and on the basis of the FE and Oe C.
- 70 Pno. r. h.: the Aut. divides the slur (to cover groups of two notes each), by contrast with bars 19, 23, 74.
- 72 Pno. l. h.: 2nd semiquaver B flat, not B, as recent editions have given, basing the amendment on a (false) analogy with bar 76.
- 76 Pno. r. h.: the Aut. has a slur 1st–8th semiquavers.
- 81 Vln.: the p given in some editions is a misreading; likewise the slur over the semiquavers d'' g'' b flat" (given even in the FE) which Mozart changed to staccato dots in the Aut.

3rd movement: Rondeau (given in the FE as Allegro)

bar

- 1 Aut.: no p .
- 1–16 The staccato dots are inconsistent in the Aut.; here added by analogy with the parallel passages.
- 49 Pno. r. h.: arpeggio not given in the Aut.
- 56 Pno. r. h., vln.: staccato strokes not given in the Aut. and FE.
- 86 Vln.: fp not given in the Aut.; added on the basis of the FE. In bar 87 fp given in neither Aut. nor FE.
- 100 Pno. r. h.: the two slurs, which diverge from bar 12, are given in the Aut.
- 126, 127 Vln.: staccato strokes on the last two quavers added by analogy with bar 125 and bar 126 (pno. l. h.).
- 190 Pno. l. h.: the 4th quaver in the Aut. reads d instead of f ; the doubling of the leading note is possibly a slip of the pen.
- 193 Pno. l. h.: arpeggio not given in the Aut.; added on the basis of the FE.

- 76 Kl., l. H. und Vl.: Staccatostriche nach der Parallelstelle T. 181 und nach EA.
 135, 137 Kl.: *p* von der Parallelstelle T. 30, 32 übernommen.

2. Satz: *Andante sostenuto e cantabile*

Das Notenbild dieser Ausgabe ist der Normalinterpretation der Zeit angepaßt , an die man natürlich nicht sklavisch gebunden ist.

Takt

- 10 Kl., r. H.: *tr* nach EA.
 22 Vl.: EA hat Sechzehntel *f* statt *g'*, was der Parallelstelle T. 18 entspricht.
 29–30 Kl., l. H.: Oe C oktavier die Baßsteine.

3. Satz: *Rondeau, Allegro*

Takt

- 25, 27, 136, 138 Vl.: Entsprechend T. 140 müßten die Sechzehntel gebunden werden.
 29, 30 und Kl., r. H. bzw. Vl.: EA liest  (wie Aut.
 33, 34 Aut. in T. 33, 34?).
 36 Kl., r. H.: Oe C letztes Sechzehntel *es*.
 52^b Kl.: 1. Achtel im Aut. ohne Staccatostrich.
 54 Vl.: EA hat Staccatopunkte. Akzeptiert man das, so wären Punkte auch T. 56 nachzutragen sowie im Kl., l. H., T. 54, 56, 62, 64, 98, 100 und Kl. r. und l. H., T. 90, 92.
 83, 87 Vl.: Die Artikulation könnte entsprechend von T. 75 und 79 Kl., r. H. übernommen werden; fehlt merkwürdigerweise im Aut.
 150 Vl.: Der Eingang („Cadenza“) fehlt im Aut.; nach EA.
 208 Kl., r. H.: Bogen nach T. 216 ergänzt.
 211, 219 Kl., r. H.: Bögen nach Vl., T. 219 ergänzt.

Sonata V, *G-Dur*, KV 373a (379)

Aus der Existenz einer alten handschriftlichen Violinstimme schließt Einstein, daß Mozart diese Sonate mit Gaetano Brunetti, „für den ich gestern nachts die Accompaniment-Stimme geschrieben habe“ (Brief vom 8. 4. 1781), auf der erzbischöflichen Akademie in Wien gespielt habe. Aber die Stimme ist der Violinpart einer Streicherbearbeitung von fremder Hand, ohne jede Beziehung zu der eiligen Entstehung der Brunetti-Sonate (vgl. KV 374f [380]).

1. Satz: *Adagio*

Takt

- 7 1. Achtel: Um die Verdopplung der Terz zu vermeiden, bringen Oe C Kl., r. H. *g'* statt *e'*, Peters Kl., l. H. *c* statt *e*. Letztes Sechzehntel: EA verschärft zu , was auf Mozarts Anweisung zurückgehen könnte.
 15 Kl., r. H.: Die beiden Bögen analog der folgenden Takte ergänzt.
 20 *f* auch in Oe C.
 22/23 Vl.: Bogen *fi* *g'* fehlt im Aut.
 33 Kl.: Staccatostriche fehlen im Aut.
 34–36 Kl.: Die dynamischen Zeichen fehlen im Aut.; in EA nur erstes *p* vorhanden.
 38–41 Kl., l. H.: Bögen fehlen im Aut. und EA; ergänzt nach T. 20–23.
 44 Kl., r. H.: EA hat Legato-Bogen über den 64steln.

2. Satz: *Allegro*

Takt

- 11 Kl.: *f* ergänzt; ebenso T. 79.

- 26, 98 Kl., r. H.: Bogen 1. Viertel 3. Achtel nach T. 100 ergänzt.
 95 Vl.: Im Aut. dünne Punkte. Bedeutet das, daß die Lautstärke zurückgenommen werden soll, zumal T. 92 und 97 *f* angegeben ist?
 100 Kl., r. H.: Haltebogen *g'* *g'* ergänzt; fehlt im Aut.
 101 Kl., r. H.: EA hat *tr* auf 4. Achtel.
 135, 136 Aut.: Die Bögen gehen über den Taktstrich; Mozarts Bögen sind oft zu groß. Hier nach EA und Parallelstelle T. 52, 53.

3. Satz: *Thema mit Variationen, Andantino cantabile*

Takt

- 26, 28 Kl., r. H.: Bindungen 4. bis 5. Sechzehntel *d''* und *c''* *c''* im Aut. als selbstverständlich weggelassen. Oe C haben den Haltebogen, EA nur in T. 26
 43 Kl.: Staccatopunkte nach T. 41 ergänzt.
 54 Vl.: Auf den unteren Tönen *e'*, *cis'* kann man Staccatostriche ergänzen (vgl. auch Hinweise zur Interpretation).
 115 Vl.: Artikulation an Kl., r. H. angeglichen. (T. 116–119 nicht ausgeschrieben, durch Wiederholungszeichen angegeben.)
 128 EA: *pp* statt *p*; also deutliche Abtrennung.

Sonata VI, *Es-Dur*, KV 374f (380)

Die Überschrift im Aut.: „Sonata I^{ma}“ zwingt zu dem Schluß – für den auch kompositorische Gründe sprechen –, daß es diese Sonate war, die Mozart am 8. April 1781 mit Brunetti gespielt hat (vgl. KV 373a [379]).

1. Satz: *Allegro*

Takt

- 27ff. Kl., r. H.: Bögen nach Vl., T. 39ff. ergänzt sowie nach der Parallelstelle T. 124ff., wo das Aut. den ersten Bogen aufweist.
 32 Hier und an allen Parallelstellen sind die Staccatopunkte nach T. 129 (Vl.) und 137 (Kl.) ergänzt.
 57, 161, 163 Im Aut. fehlen bei allen Doppelgriffen die Staccatozeichen.
 143 Aut. und EA: *p* fehlt; nach Parallelstelle T. 46 ergänzt. Die Ergänzung ist zwingend, wenn – was der Herausgeber für wahrscheinlich hält – das *f* in EA, T. 150 auf Mozart zurückgeht.
 159 Vl.: *sf* fehlt im Aut.; vgl. Parallelstelle T. 55.

2. Satz: *Andante con moto*

Takt

- 1 u. a. Kl., r. H.: Die Figur (letzte beide Achtel) lautet im Aut. und EA ; Oe C haben . Da die letzte Note als Sechzehntel klingt, wurde sie, wie in der EA, über das letzte Sechzehntel der Begleitung gesetzt.
 3, 7, 12 Kl., r. H., Vl.: Staccatopunkte nach Kl., r. H., T. 52 ergänzt.
 4, 8 Kl., r. H.: Bogen zum letzten Viertel nach Vl., T. 8 ergänzt; ebenso Kl., r. H., T. 22, 26, 53, 57, 73, 77.
 21 Kl., r. H.: Im Aut. und EA fehlt *b* (*es*) beim 5. Achtel; ebenso *b* (*c*) in T. 72.
 22, 26 Aut.: *f* erst beim 2. Viertel.

- 56 Vl.: Im Aut. ein Bogen über dem 7. bis 12. Sechzehntel, entgegen dem dreigeteilten Bogen in T. 7 und 12.
- 66 Kl., l. H.: Das 1. Viertel D bei Mozart nicht oktaviert, weil D auf den damaligen Klavieren nicht vorhanden war.
- 66, 68 Kl., l. H.: Im Aut. Bogen jeweils Fis A; nach Parallelstelle T. 15 und 17 und nach EA und Oe C geändert.
- 70 Kl., r. H.: Aut. unterteilt den Bogen (in je 2 Noten) entgegen T. 19, 23, 74.
- 72 Kl., l. H.: 2. Sechzehntel B, nicht H, wie neuere Ausgaben in (falscher) Analogie zu T. 76 ändern.
- 76 Kl., r. H.: Aut. 1. bis 8. Sechzehntel ein Bogen.
- 81 Vl.: Das in manchen Ausgaben vorhandene *p* ist ein Lesefehler, ebenso der Bogen über den Sechzehnteln d" g" b" – bereits in der EA –, den Mozart im Aut. in Staccatopunkte geändert hatte.

3. Satz: Rondeau (Allegro nach der EA)

Takt

- 1 Aut.: ohne *p*.
- 1–16 Die Staccatopunkte im Aut. nicht konsequent gesetzt; nach Parallelstellen ergänzt.
- 49 Kl., r. H.: Arpeggio nicht im Aut.
- 56 Kl., r. H., Vl.: Staccatostriche nicht im Aut. und EA.
- 86 Vl.: *fp* nicht im Aut., nach EA ergänzt. In T. 87 *fp* weder im Aut. noch in EA.
- 100 Kl., r. H.: Die gegenüber T. 12 abweichenden beiden Bögen sind autograph.
- 126, 127 Vl.: Staccatostriche auf den beiden letzten Achteln nach T. 125 und Kl., l. H., T. 126 ergänzt.
- 190 Kl., l. H.: 4. Achtel im Aut. d statt f; die Leittonverdopplung möglicherweise ein Schreibversehen.
- 193 Kl., l. H.: Arpeggio nicht im Aut.; nach der EA ergänzt.

CRITICAL NOTES

Sources:

- Autograph manuscripts (Aut.)
Sonata No. I, K 374d (376): New York, Pierpont Morgan Library.
Sonata No. II, K 296: New York, Public Library.
Sonata No. III, K 374e (377): London, British Library (estate of Stefan Zweig).
Sonata No. IV, K 317d (378): Berlin, Preussische Staatsbibliothek (lost since the end of the Second World War).
Sonata No. V, K 373a (379): Washington, Library of Congress.
Sonata No. VI, K 374f (380): Aargau, Koch-Floersheim Collection.
- First Edition (FE): Six Sonatas / pour le Clavecin ou Piano-forte avec / l'accompagnement d'un Violon / De-diés / à Mademoiselle / Joseph d'Aurnhamer / par Wolff. Amadee Mozart / Oeuvre II.
Wien: Artaria (plate number 22, 1781).

The editor also referred to the "Œuvres complètes" (Oe C), Cahiers XI and XII, Leipzig: Breitkopf & Härtel 1802, and to the Urtext edition by Breitkopf & Härtel.

Although Mozart was on hand when the First Edition was published, for reasons which are explained in the preface the editor follows the autograph manuscripts in case of doubt.

The editor wishes to thank Dr. G. Henle for making his valuable collection available for inspection at all times.

Sonata No. I, F major, K 374d (376)

1st movement: Allegro

The FE contains additional expression marks: *f* in bars 1, 10, 30, 44; *p* in bars 2 (middle), 19, 36 and in all parallel passages. But "solo/tutti" contrasts are taken for granted.

bar

- 10 Vln.: staccato strokes on the last 3 quavers have been added by analogy with bar 12.
- 19/20 Pno. l. h.: it is conceivable that Mozart here forgot to add the slur which he gives in bars 21/22. In bars 94/95 the second slur was also omitted and has been added in the present edition.
- 37/38, 41/42, 110/111 Pno. l. h.: slurs added by analogy with bars 114/115. Bars 41/42 unclear in the Aut.
- 47 Pno. r. h.: the two upper slurs added by analogy with bar 120.
- 48 Pno.: *dolce* not in the Aut.; added on the basis of the Oe C.
- 54 Pno. l. h.: the Oe C give for the 5th to 8th quavers the following bass figure, which provides a stronger finish: .
- 55 Vln.: *dolce* not in the Aut.; added on the basis of the FE.
- 64 Pno. r. h.: the FE adds staccato strokes on the 3rd and 4th crotchets. It is, however, possible that Mozart was saving them up for bar 73.
- 75–91 Aut.: "17 mesures", i. e. the continuation of the recapitulation is not written out.
- 107 Pno. r. h.: slur added by analogy with bar 34.
- 116 Pno.: the editor considers the doubling of the leading note  to be an orthographic error.
The Oe C suggest . The present reading follows bar 39.

2nd movement: Andante

The (few) dynamics given in the FE have not been followed here because the whole movement requires expressive nuances, i. e. scaled-down dynamics.

bar

- 1 Pno. r. h.: the slur added by analogy with bar 9 (vln.). Likewise, the 2nd slur in bar 2 by analogy with bar 10 (vln.).
- 5 and 6 Vln.: the last 4 semiquavers are not tied in the Aut. Here they have been made uniform with bars 28 and 29.
- 26 Pno.: the slurs from the 1st to the 2nd crotchet have been added by analogy with bar 20.
- 34 Pno. r. h.: the turn has been added on the basis of the Oe C.
- 35–37 Pno. l. h.: the slurs are missing in the Aut.; added here on the basis of the FE. We suggest adding them also in bars 43–45.

3rd movement: Rondeau, Allegretto grazioso

bar

- 1, 8 *p* and *f* already added in the Oe C.
- 28/29 Mozart first wrote semiquavers in the vln. part, as in bars 21/22, but then erased the lower third and gave the pno. r. h. semiquavers without removing the staccato dots belonging to the quavers of the pno. part. The FE decided on dots over each semiquaver, a reading which has been followed by almost all new editions.
- 33 Pno. l. h.: slur added by analogy with bar 35; likewise in bars 38/39 by analogy with 110/111.
- 49/50 Pno. l. h.: slur added by analogy with bars 53/54; likewise slur added in bars 128/129.
- 61 Vln.: by analogy with bar 140 (pno. r. h.) the 4th quaver should be *f* sharp.
- 62 *sf* by analogy with bar 141.
- 65–79 These bars, which are identical with the opening, were rewritten by Mozart with different articulation.
- 94 Pno. r. h.: the 2nd half of the bar in all sources diverges from bars 96, 102 and 104. Orthographic error in bar 102, 5th quaver?
- 143–146 Staccato strokes? In the Aut. given only in bar 143 (vln.).
- 201/202 Vln.: slur not given in the Aut.

Sonata No. II, C major, K 296

Title of the Aut.:

Sonata / Di Wolfgango Amadeo Mozart m pa / li 11 di marzo 1778 à Mannheim / pour Mademoiselle Therese. Therese Pierron was Mozart's pupil and the lady's maid at the house of the Serrarius family with whom Mozart stayed during his last months in Mannheim.

1st movement: Allegro vivace

bar

- 3, 7 Pno. r. h.: staccato dots added by analogy with bars 98 and 102; given also in bar 3 in the Oe C.
- 30, 32 Pno. r. h.: articulation of the first 4 semiquavers taken from the vln. part.
- 65/66 Not written out in the Aut.; „bis“ above bars 63/64.
- 90/91 Pno. r. h.: slurs added by analogy with vln. part.
- 127 Vln.: in the Aut. the last two semiquavers are given as *g' f'*; this must be a slip of the pen, as the parallel passages (eg. bar 45) show.

2nd movement: Andante sostenuto

In the 18th century the notation $\text{J}^{\text{J}}\text{J}$ in connection with triplets meant that the notes were to be played as triplets $\text{J}^{\text{J}}\text{J}$; the notation of the present edition has been amended accordingly.

bar

- 17 The FE adds *fp* to the last crotchet, making it correspond with bars 1 and 5; not given in the Aut. (intentionally?).
- 28/29 Aut.: *p* staggered in this way on the individual staves. This notation must mean *diminuendo*.
- 29 Pno. r. h.: 2nd semiquaver unclear in the Aut. The FE reads it as *f'*, the Oe C change this to *e'*. The correct reading must be *g'*.
- 70 Aut.: *pianissimo* is written out in full, making it difficult to identify exactly to what it applies.

3rd movement: Rondeau, Allegro

bar

- 5–6 Vln.: *tr* not given in the Aut., added here on the basis of the FE. Likewise in the parallel bars.
- 25–28, 108–111 Pno. r. h.: slurs and dots added by analogy with the vln. part, bars 29–32.
- 38 Pno. r. h.: the Aut. gives a full-bar slur; the present edition splits it by analogy with the parallel bars 46, 121 and 129.
- 54–69, 137–152 Aut.: “dal segno fin à C ” (= bars 1–16).
- 96/97 Vln.: the FE gives $\text{f}^{\text{f}}\text{f}^{\text{f}}\text{f}^{\text{f}}\text{f}^{\text{f}}$; this would make the passage inordinately prominent.
- 154 Pno. l. h.: the FE gives a full-bar slur. *b* before the *e'* in the l. h. omitted in the Aut. (similarly *b* in bar 154). However, *e'* instead of *e* flat' would be conceivable.

Sonata No. III, F major, K 374e (377)

Heading in the Aut.: Sonata III.

1st movement: Allegro

bar

- 39 Pno. r. h.: slur added by analogy with the vln. part; likewise in the Oe C.
- 42 Pno. r. h., vln.: slurs added by analogy with bar 39; likewise in the Oe C.
- 83ff. The recapitulation, which diverges so significantly from the exposition, was composed in two stages, as the Aut. shows. Originally bar 97 was followed directly by bar 115, so that the first plan envisaged the two halves with the same length (51 as against 57 bars). Mozart subsequently interpolated the 17 bars of the “second subject”, restoring to the exposition and recapitulation that balance which is so much a feature of this sonata. Only bars 43–46 do not recur.

2nd movement: Andante

The Aut. has no heading. “Thema” and “Andante” here added on the basis of the FE.

bar

- 1–32 Aut.: in an early version 8 bars each with repeats; probably the counterpoint in bars 17ff. (vln.) and 25ff. (pno.) was the reason for adding the vln. obbligato in the first part.

- 17ff. In the Aut. some of the slurs are rather large. However – as the first version also shows – Mozart did not have a change in the articulation from the opening in mind.
- 23, 31 Pno. r. h.: the slur c sharp – d is not given in the Aut.
- 33 Pno. l. h.: the accentuation stroke (which makes sense musically) given in some editions is an incorrect reading of the original notation. In the Aut. the upper octave has double stems, and in bar 33 the line happens to be very short.
- 81ff. Pno.: staccato strokes added by analogy with bars 89ff. of the vln. part.
- 91 FE: *dolce*.
- 103, 111 Pno. r. h.: the lower slur is not given in either case in the Aut. and has been added on the basis of the FE. The tie a' – a' is not given in the Aut. In bars 111/112 it is omitted both times in the FE.
- 109 Pno. l. h.: 2nd crotchet D strengthened by upper octave in the FE.
- 132ff. Pno. r. h.: the Aut. has legato slurs only in bar 132.
- 139 Aut.: slurs not given; in the FE only in the vln. part.
- 140, 142 Pno. r. h.: in the Aut. the slurs are of different lengths (hurried writing or intentional?).

3rd movement: Tempo di Menuetto

The FE adds: Un poco Allegretto.

The dynamic marks in the FE have only partly been followed here. These nuance markings have not been followed: *f* in bar 17, *p* in bar 19, *cresc.* in bar 21, *f* in bar 23, *p* in bar 24 and in the parallel passages, *fp* in bars 85, 87, 89 and 91 of the vln. part.

bar

- 1, 9 FE: *dolce*.
- 17, 19 Pno. l. h.: the slur in the Aut. is rather long. Nevertheless, the FE reads  and the present edition follows this – as an alternative reading – for bars 33 and 35.
- 47 Pno. r. h.: the leading note e' is not given in the Aut., FE or Oe C.
- 48, 50 *f* added on the basis of the FE.
- 51/52, 66/67 Vln.: slur g"/a", c"/c sharp" added by analogy.
- 109–154 Aut.: not written out, "Thema Da Capo, 46 Tackt".
- 156,
- 171/172, 175 *f* and *p* on the basis of the FE.

Sonata No. IV, B flat major, K 317d (378)

1st movement: Allegro moderato

bar

- 29 Vln.: it is not certain that the slur should continue to f".
- 30, 32 Vln.: FE likewise *fp*; also bar 135. *fp* only in the pno. part seems preferable.
- 39, 43 All recent editions add $\sharp$ before the 8th semiquaver. The Oe C, however, still retain the whole-tone step, which is not necessarily a slip of the pen.
- 49, 50 Pno. r. h.: slurs added by analogy with the parallel passage, bars 154/155; likewise the lower slur in pno. l. h., bar 50.

- 64 Pno. l. h.: staccato strokes added by analogy with parallel passage (bar 169) and on the basis of the FE.
- 65, 66, 170, 171 Pno. r. h.: the slur to the 5th–6th quaver added to correspond with the subsequent vln. entry.
- 66 Pno. l. h.: arpeggio by analogy with the parallel passage (bar 171).
- 76 Pno. l. h. and vln.: staccato strokes by analogy with the parallel passage (bar 181) and on the basis of the FE.
- 135, 137 Pno.: *p* by analogy with the parallel passage (bars 30, 32).

2nd movement: Andante sostenuto e cantabile

The notation given in the present edition accords with the customary interpretation of the time:  = , . This does not, of course, have to be followed rigidly.

bar

- 10 Pno. r. h.: *tr* on the basis of the FE.
- 22 Vln.: the FE gives the semiquavers as f' instead of g', which corresponds to the parallel passage (bar 18).
- 29–30 Pno. l. h.: the Oe C double the octaves for the bass notes.

3rd movement: Rondeau, Allegro

bar

- 25, 27, 136, 138 Vln.: to correspond to bar 140 the semiquavers should be tied.
- 29, 30 and 33, 34 Pno. r. h. and vln.: the FE reads  (as in the Aut. in bars 33, 34?).
- 36 Pno. r. h.: the Oe C give the last semiquaver as e flat".
- 52^b Pno.: 1st quaver in the Aut. without staccato stroke.
- 54 Vln.: the FE gives staccato dots. If this reading is followed, then dots would also have to be added to bar 56 and pno. l. h. bars 54, 56, 62, 64, 98, 100 and pno. l. and r. h. bars 90, 92.
- 83, 87 Vln.: the articulation could be taken over as appropriate from bar 75 and bar 79 pno. r. h.; strangely enough it is not given in the Aut.
- 150 Vln.: the lead-in ("Cadenza") is not given in the Aut.; added here on the basis of the FE.
- 208 Pno. r. h.: slur added by analogy with bar 216.
- 211, 219 Pno. r. h.: slurs added by analogy with bar 219 of the vln. part.

Sonata No. V, G major, K 373a (379)

The existence of an old hand-written violin part led Einstein to conclude that Mozart performed this sonata at the Archbishop's "academy" with Gaetano Brunetti, "for whom I wrote the accompanying part last night" (letter dated 8. 4. 1781). The part in question, however, is the violin part of a string version in somebody else's hand and has nothing to do with the hastily written score of the Brunetti sonata (cf. K 374f [380]).

1st movement: Adagio

bar

- 7 1st quaver: to avoid doubling the third the Oe C give g' instead of e' in the pno. r. h., while Peters has c instead of e in the pno. l. h.

Wolfgang Amadeus Mozart

Sonaten für Klavier und Violine

Sonatas for Piano and Violin

Band 2 / Volume 2

Nach Autographen und Erstausgaben herausgegeben und mit Fingersätzen versehen
von Karl Marguerre / Einrichtung der Violinstimme von Gidon Kremer
Edited from autograph and first edition and with fingering added
by Karl Marguerre / Violin part edited by Gidon Kremer

Josepha Auernhammer gewidmet

6 SONATEN FÜR KLAVIER UND VIOLINE

SONATA I

KV 374d (376)

Sommer 1781, Wien

Allegro

5

8

11

13

System 13-15: Treble clef has a melodic line with a trill on measure 13 and a half note on measure 14. Bass clef has a steady eighth-note accompaniment. Measure 15 features a trill in the treble and a half note in the bass.

16

System 16-18: Treble clef has a continuous eighth-note melody. Bass clef has a steady eighth-note accompaniment. Measure 18 includes fingerings 3, 1, 3 in the bass.

19

System 19-23: Treble clef has a melodic line with a trill on measure 19 and a half note on measure 20. Bass clef has a steady eighth-note accompaniment. Measure 23 includes fingerings 1, 1, 4, 1 in the bass.

24

System 24-27: Treble clef has a melodic line with a trill on measure 24 and a half note on measure 25. Bass clef has a steady eighth-note accompaniment. Measure 27 includes fingerings 4, 1 in the bass.

28

System 28-31: Treble clef has a melodic line with a trill on measure 28 and a half note on measure 29. Bass clef has a steady eighth-note accompaniment. Measure 31 includes fingerings 4, 1 in the bass.

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48

Measures 48-51 of a musical score. The system consists of a vocal line and a piano accompaniment. The vocal line has rests for measures 48-50 and enters in measure 51 with a melodic phrase. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex melody in the treble, including a triplet in measure 49. The word *dolce* is written below the piano part in measure 48.

Measures 52-55 of a musical score. The vocal line continues with a melodic line, featuring a triplet in measure 53 and a five-measure rest in measure 54. The piano accompaniment maintains the eighth-note bass pattern and a treble melody. The word *dolce* appears again in measure 55.

Measures 56-59 of a musical score. The vocal line has rests for measures 56-57 and enters in measure 58. The piano accompaniment features a continuous eighth-note pattern in both hands.

Measures 60-63 of a musical score. The vocal line has rests for measures 60-61 and enters in measure 62. The piano accompaniment continues with eighth-note patterns. Dynamic markings *f* and *sf* are present in measure 63.

Measures 64-67 of a musical score. The vocal line has rests for measures 64-65 and enters in measure 66. The piano accompaniment features a mix of eighth-note patterns and chords. Dynamic markings *f* and *p* are used throughout the system.

69

Measures 69-72 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 69 features a melodic line in the treble staff with eighth notes and a bass line with chords. Measures 70-72 continue the melodic and harmonic development, with a forte (f) dynamic marking in measure 72.

73

Measures 73-76 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat. Measure 73 has a melodic line in the top treble staff and a bass line with chords. Measures 74-76 show more complex melodic and harmonic patterns, including a forte (f) dynamic marking in measure 76.

77

Measures 77-80 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat. Measure 77 features a melodic line in the top treble staff and a bass line with chords. Measures 78-80 continue the melodic and harmonic development, with a forte (f) dynamic marking in measure 80.

81

Measures 81-84 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat. Measure 81 features a melodic line in the top treble staff and a bass line with chords. Measures 82-84 continue the melodic and harmonic development, with a forte (f) dynamic marking in measure 84.

84

Measures 84-87 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat. Measure 84 features a melodic line in the top treble staff and a bass line with chords. Measures 85-87 continue the melodic and harmonic development, with a forte (f) dynamic marking in measure 87.

86

System 86-88: Treble clef melody with a whole note rest at 86, eighth notes at 87, and a half note at 88. Piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line with eighth notes in the left hand.

89

System 89-91: Treble clef melody with a continuous eighth-note pattern from 89 to 90, followed by a half note at 91. Piano accompaniment continues with eighth-note patterns in both hands.

92

System 92-95: Treble clef melody with a half note at 92, followed by eighth notes and a half note at 95. Piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line with eighth notes in the left hand. Fingering numbers 1, 1, 2, 1 are present at the end of the system.

96

System 96-99: Treble clef melody with a continuous eighth-note pattern from 96 to 97, followed by a half note at 98, and a continuous eighth-note pattern at 99. Piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line with eighth notes in the left hand. Fingering numbers 5, 5, 4, 2, 1 are present at the end of the system.

100

System 100-103: Treble clef melody with a trill at 100, followed by eighth notes and a half note at 101, eighth notes at 102, and a continuous eighth-note pattern at 103. Piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line with eighth notes in the left hand.

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

Andante

Measures 1-3 of the piece. The music is in 3/4 time, key of B-flat major. The melody is in the right hand, featuring eighth-note patterns. The left hand provides a harmonic accompaniment with quarter and eighth notes. A fermata is placed over the final measure.

Measures 4-6 of the piece. The melody continues with eighth-note patterns. The left hand features a more active accompaniment with eighth-note runs. Trills (tr) are indicated in measures 5 and 6.

Measures 7-9 of the piece. The melody continues with eighth-note patterns. The left hand features a more active accompaniment with eighth-note runs. A fermata is placed over the final measure.

Measures 10-12 of the piece. The melody continues with eighth-note patterns. The left hand features a more active accompaniment with eighth-note runs. A fermata is placed over the final measure.

12

tr

tr

tr

3

3

15

tr

tr

tr

18

tr

tr

tr

4

21

tr

tr

tr

tr

2

First system of music (measures 25-28). The right hand features a continuous eighth-note melody. The left hand provides harmonic support with chords and single notes, including trills in measures 25 and 27.

Second system of music (measures 29-32). The right hand continues the eighth-note melody. The left hand features trills in measures 29, 30, and 31, and sustained chords in measure 32.

Third system of music (measures 33-35). The right hand has a more varied melody with some rests. The left hand includes a section marked with a repeat sign and a fermata in measure 35.

Fourth system of music (measures 36-38). The right hand features a long, sustained trill in measure 36. The left hand has complex rhythmic patterns with fingerings 1, 3, and 2 indicated in measure 37.

Fifth system of music (measures 39-41). The right hand has a melodic line with fingerings 5, 3, 4, 1, and 2 indicated in measure 39. The left hand provides harmonic support with chords and single notes.

First system of the musical score. It consists of three staves. The top staff is a single melodic line with a long slur over the first two measures. The middle staff is a piano accompaniment with chords and eighth-note patterns. The bottom staff continues the piano accompaniment with eighth-note patterns. Fingering numbers 2, 4, 2, and 5 are indicated above notes in the middle staff.

Second system of the musical score, starting at measure 15. It features a trill (tr) in the top staff. The middle staff has a bracketed note [A] and a slur over a sequence of notes. The bottom staff continues the piano accompaniment. Fingering number 4 is indicated above a note in the middle staff.

Third system of the musical score. The top staff has a trill (tr) in the third measure. The middle staff features a series of chords with eighth-note patterns. The bottom staff continues the piano accompaniment. A trill (tr) is also indicated above a note in the middle staff.

Fourth system of the musical score, starting at measure 22. It includes the instruction "calando nel tempo" (rushing) in the top staff. The middle staff has a trill (tr) in the first measure. The bottom staff continues the piano accompaniment. The instruction "calando nel tempo" appears again in the bottom staff.

55 [in tempo]

56 [in tempo]

57 [in tempo]

58

59

60

61

62

63

First system of a musical score in B-flat major. The top staff features a melody with two trills marked 'tr'. The middle staff contains a continuous eighth-note accompaniment with triplets indicated by a '3' and a slur. The bottom staff provides a simple harmonic accompaniment with quarter notes.

Second system of the musical score. The top staff has a melodic line with a trill. The middle staff continues the eighth-note accompaniment, featuring a trill in the second measure. The bottom staff includes some rests and chordal accompaniment.

Third system of the musical score, starting at measure 12. The top staff has a trill. The middle staff features a trill and a long eighth-note run. The bottom staff continues the harmonic accompaniment.

Fourth system of the musical score, starting at measure 75. The top staff contains several trills. The middle staff has a complex melodic line with trills. The bottom staff continues the accompaniment with various rhythmic patterns.

79

83

86

89

Rondeau

Allegretto grazioso

The first system of musical notation consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first measure of the middle staff has a piano dynamic marking *[p]*. The first measure of the bottom staff has a piano dynamic marking *[p]*. There are trill ornaments marked with a trill symbol and a bracket over the notes in the second and fourth measures of the middle staff.

The second system of musical notation consists of three staves. The top staff continues the melody. The middle and bottom staves continue the accompaniment. The first measure of the middle staff has a forte dynamic marking *[f]*. The first measure of the bottom staff has a forte dynamic marking *[f]*. A trill ornament is marked with a trill symbol and a bracket over the notes in the third measure of the middle staff.

The third system of musical notation consists of three staves. The top staff continues the melody. The middle and bottom staves continue the accompaniment. The first measure of the bottom staff has a forte dynamic marking *[f]*. The system ends with a double bar line.

The fourth system of musical notation consists of three staves. The top staff continues the melody. The middle and bottom staves continue the accompaniment. The first measure of the top staff is marked with a measure number 12. The system ends with a double bar line.

15

Measures 15-18 of a musical score. Measure 15: Treble clef has a melodic line with a trill (tr) on the second measure. Bass clef has a simple accompaniment. Measure 16: Treble clef has a melodic line with a trill (tr) on the second measure. Bass clef has a simple accompaniment. Measure 17: Treble clef has a melodic line with a trill (tr) on the second measure. Bass clef has a simple accompaniment. Measure 18: Treble clef has a melodic line with a trill (tr) on the second measure. Bass clef has a simple accompaniment. Dynamics: *p* (piano) is marked in measures 15, 16, and 17. A trill bracket [tr] is marked in measure 18.

19

Measures 19-21 of a musical score. Measure 19: Treble clef has a melodic line. Bass clef has a simple accompaniment. Measure 20: Treble clef has a melodic line with a trill (tr) on the second measure. Bass clef has a simple accompaniment. Measure 21: Treble clef has a melodic line with a trill (tr) on the second measure. Bass clef has a simple accompaniment. Dynamics: *f* (forte) is marked in measure 20. Fingerings: 1, 5, 5, 4, 5 are indicated above the notes in measure 21.

22

Measures 22-24 of a musical score. Measure 22: Treble clef has a melodic line. Bass clef has a simple accompaniment. Measure 23: Treble clef has a melodic line with a trill (tr) on the second measure. Bass clef has a simple accompaniment. Measure 24: Treble clef has a melodic line with a trill (tr) on the second measure. Bass clef has a simple accompaniment. Dynamics: *p* (piano) is marked in measure 22. Fingerings: 5, 3 are indicated above the notes in measure 23.

25

tr *p* *f*

29

5 *f*

32

4 5 [Musical notation] oder [Musical notation]

35

Measures 35-38 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 35 features a melody in the treble staff and a bass line in the grand staff, both marked with a forte *f* dynamic. Measure 36 continues the melody and bass line. Measure 37 shows a change in the bass line with a forte *f* dynamic. Measure 38 concludes the system with a piano *p* dynamic in the treble staff and a sustained bass line.

39

Measures 39-42 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 39 features a melody in the treble staff and a bass line in the grand staff, both marked with a forte *f* dynamic. Measure 40 continues the melody and bass line. Measure 41 shows a change in the bass line with a forte *f* dynamic. Measure 42 concludes the system with a piano *p* dynamic in the treble staff and a sustained bass line.

43

Measures 43-46 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 43 features a melody in the treble staff and a bass line in the grand staff. Measure 44 continues the melody and bass line. Measure 45 shows a change in the bass line. Measure 46 concludes the system with a piano *p* dynamic in the treble staff and a sustained bass line.

47

Measures 47-50 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 47 features a melody in the treble staff and a bass line in the grand staff. Measure 48 continues the melody and bass line. Measure 49 shows a change in the bass line. Measure 50 concludes the system with a piano *p* dynamic in the treble staff and a sustained bass line.

50

50

54

54

58

58

61

61

64

Measures 64-67 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). Measure 64 begins with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes. Measure 65 includes a trill marked with an asterisk (*). Measure 66 ends with a trill marked *tr*.

68

Measures 68-71 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). Measure 68 begins with a piano (*p*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes. Measure 69 includes a trill marked with an asterisk (*). Measure 70 ends with a trill marked *tr*.

72

Measures 72-74 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). Measure 72 begins with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes. Measure 73 includes a trill marked with an asterisk (*). Measure 74 ends with a trill marked *tr*.

75

Measures 75-77 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). Measure 75 begins with a forte (*f*) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes. Measure 76 includes a trill marked with an asterisk (*). Measure 77 ends with a trill marked *tr*.

*) Cadenza ad libitum:



78

p

p

81

p

85

tr

tr

tr

tr

89

tr [b]

tr

tr

[A]

93

97

100

104

* Siehe Kritische Anmerkungen.
See Critical Notes.

107

f *p*

111

f *p*

115

p *tr*

119

acc. *tr* 1 5

123

System 123: Treble clef, key signature of one flat. The system contains three staves. The top staff has a whole note chord with a slur. The middle staff has a series of eighth notes and a triplet of eighth notes. The bottom staff has a series of eighth notes and a triplet of eighth notes.

126

System 126: Treble clef, key signature of one flat. The system contains three staves. The top staff has a whole note chord with a slur. The middle staff has a triplet of eighth notes and a series of eighth notes. The bottom staff has a series of eighth notes and a triplet of eighth notes.

130

System 130: Treble clef, key signature of one flat. The system contains three staves. The top staff has a series of eighth notes and a triplet of eighth notes. The middle staff has a series of eighth notes and a triplet of eighth notes. The bottom staff has a series of eighth notes and a triplet of eighth notes.

135

System 135: Treble clef, key signature of one flat. The system contains three staves. The top staff has a series of eighth notes and a triplet of eighth notes. The middle staff has a series of eighth notes and a triplet of eighth notes. The bottom staff has a series of eighth notes and a triplet of eighth notes.

139

System 139: Treble clef, key signature of one flat. The system contains three staves. The top staff has a series of eighth notes and a triplet of eighth notes. The middle staff has a series of eighth notes and a triplet of eighth notes. The bottom staff has a series of eighth notes and a triplet of eighth notes.

143

p

149

p

154

f

158

f

162

p

*) Cadenza ad libitum: *più presto in tempo*

166

Measures 166-169. The score is in 3/4 time with a key signature of one flat. Measure 166 features a piano (*p*) dynamic and a trill (*tr.*) on the first staff. Measure 167 includes a trill (*tr.*) on the first staff and a piano (*p*) dynamic on the second staff. Measure 168 has a trill (*tr.*) on the first staff and a piano (*p*) dynamic on the second staff. Measure 169 features a forte (*f*) dynamic and a trill (*tr.*) on the first staff, and a forte (*f*) dynamic on the second staff.

170

Measures 170-173. Measure 170 features a piano (*p*) dynamic on the first staff. Measure 171 includes a piano (*p*) dynamic on the first staff. Measure 172 has a piano (*p*) dynamic on the first staff. Measure 173 features a piano (*p*) dynamic on the first staff.

174

Measures 174-177. Measure 174 features a trill (*tr.*) on the first staff and a piano (*p*) dynamic on the second staff. Measure 175 includes a trill (*tr.*) on the first staff and a piano (*p*) dynamic on the second staff. Measure 176 has a trill (*tr.*) on the first staff and a piano (*p*) dynamic on the second staff. Measure 177 features a forte (*f*) dynamic on the first staff and a forte (*f*) dynamic on the second staff.

178

Measures 178-181. Measure 178 features a piano (*p*) dynamic on the first staff. Measure 179 includes a piano (*p*) dynamic on the first staff. Measure 180 has a piano (*p*) dynamic on the first staff. Measure 181 features a piano (*p*) dynamic on the first staff.

182

Measures 182-185. Measure 182 features a piano (*p*) dynamic on the first staff. Measure 183 includes a piano (*p*) dynamic on the first staff. Measure 184 has a piano (*p*) dynamic on the first staff. Measure 185 features a forte (*f*) dynamic on the first staff and a forte (*f*) dynamic on the second staff.

186

Measures 186-189. The music is in 3/4 time with a key signature of one flat. The melody in the treble clef consists of eighth and quarter notes. The piano accompaniment in the grand staff features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth and quarter notes in the left hand. Measure 189 includes fingering numbers 4, 4, 1, and 4.

190

Measures 190-192. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure 192 includes fingering numbers 4, 4, and 4.

193

Measures 193-196. The melody in the treble clef features a series of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand in measure 193. Measures 194 and 195 include fingering numbers 1, 3, and 4. The piano dynamic *p* is indicated in measures 194 and 196.

197

Measures 197-199. The piano accompaniment features a triplet of eighth notes in the right hand in measure 197. Measures 198 and 199 include fingering numbers 1, 3, 5, and 3.

200

Measures 200-203. The melody in the treble clef includes a trill in measure 200. The piano accompaniment features a triplet of eighth notes in the right hand in measure 200. Measures 201 and 202 include fingering numbers 1 and tr. The piano dynamic *p* is indicated in measure 203.

SONATA II

KV 296

11. März 1778, Mannheim

Allegro vivace

The musical score is written for piano and consists of 16 measures. It is in G major (one sharp) and 3/4 time. The tempo is marked **Allegro vivace**. The score is divided into five systems, each starting with a measure number (4, 8, 12, 16) at the beginning of the first staff. The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp (F#), a common time signature (C), and dynamic markings like **[f]** (forte). The score features several trills (tr) and triplets (3) in the right hand, and a steady eighth-note accompaniment in the left hand. The score ends with a final chord in the right hand and a sustained bass note in the left hand.

19



System 19-21: Treble clef has a whole note chord, a half note, and a quarter note. Bass clef has a whole note chord, a half note, and a quarter note. Treble clef has a series of eighth notes and a quarter note. Bass clef has a series of eighth notes and a quarter note. Treble clef has a series of eighth notes and a quarter note. Bass clef has a series of eighth notes and a quarter note.

22



System 22-25: Treble clef has a whole note chord, a half note, and a quarter note. Bass clef has a whole note chord, a half note, and a quarter note. Treble clef has a series of eighth notes and a quarter note. Bass clef has a series of eighth notes and a quarter note. Treble clef has a series of eighth notes and a quarter note. Bass clef has a series of eighth notes and a quarter note.

26



System 26-29: Treble clef has a series of eighth notes and a quarter note. Bass clef has a series of eighth notes and a quarter note. Treble clef has a series of eighth notes and a quarter note. Bass clef has a series of eighth notes and a quarter note. Treble clef has a series of eighth notes and a quarter note. Bass clef has a series of eighth notes and a quarter note.

30



System 30-32: Treble clef has a series of eighth notes and a quarter note. Bass clef has a series of eighth notes and a quarter note. Treble clef has a series of eighth notes and a quarter note. Bass clef has a series of eighth notes and a quarter note. Treble clef has a series of eighth notes and a quarter note. Bass clef has a series of eighth notes and a quarter note.

33



System 33-35: Treble clef has a series of eighth notes and a quarter note. Bass clef has a series of eighth notes and a quarter note. Treble clef has a series of eighth notes and a quarter note. Bass clef has a series of eighth notes and a quarter note. Treble clef has a series of eighth notes and a quarter note. Bass clef has a series of eighth notes and a quarter note.

39

42

tr

p

tr

tr

p

allegro

allegro

The musical score continues from measure 46. The melody in the upper staff features eighth-note patterns and trills, with some notes marked with sharp signs. The piano accompaniment includes chords and single notes, with trills indicated by 'tr.' above certain notes. Measure numbers 46, 47, 48, and 49 are printed at the top of each respective measure group.

50

tr

tr

3

3

4

1

This musical score is for a piano and voice piece, spanning measures 53 to 65. The notation is arranged in five systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#), and the time signature is 4/4.

- Measure 53:** The vocal line features a melodic phrase with trills (tr.) on the second and fourth notes. The piano accompaniment consists of eighth-note chords in the right hand and a bass line in the left hand.
- Measure 56:** The vocal line has a long, flowing melodic line with a fermata. The piano accompaniment continues with eighth-note chords and a steady bass line.
- Measure 59:** The vocal line has a melodic phrase. The piano accompaniment features a forte (*f*) dynamic in the right hand with sixteenth-note runs, and a bass line in the left hand.
- Measure 62:** The vocal line has a melodic phrase. The piano accompaniment features a forte (*f*) dynamic in the right hand with sixteenth-note runs, and a bass line in the left hand.
- Measure 65:** The vocal line has a melodic phrase. The piano accompaniment features a forte (*f*) dynamic in the right hand with sixteenth-note runs, and a bass line in the left hand.

84

tr

tr

86

tr

88

90

92

2

1

2

1

3

1

2

[p]

[p]

Detailed description: This page contains a musical score for piano and voice, spanning measures 84 to 92. The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The piano part is in the lower register, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The voice part is in the upper register, with melodic lines and trills. The score includes various musical notations such as trills (tr), slurs, and dynamic markings like [p] (piano). The measures are numbered 84, 86, 88, 90, and 92 at the beginning of each system.

96

96

100

100

104

104

108

108

112

112

116

116

119

119

122

122

126

126

130

130

134

1 4

137

5 5 2 4

141

f *p*

145

f *p* *f* *p*

149

1 2 4

Andante sostenuto



First system of the musical score. The right hand (treble clef) begins with a whole rest, followed by a half note G4, a half note F4, and a half note E4. The left hand (bass clef) starts with a half note G3, followed by a half note F3, and a half note E3. The piece is in 3/4 time and B-flat major. Dynamics include *fp* (fortissimo piano) and *p* (piano). Fingerings are indicated with numbers 1 through 5.



Second system of the musical score. The right hand features a melodic line with a trill (tr) on G4. The left hand continues with a steady eighth-note accompaniment. Dynamics include *f* (forte), *p*, *fp*, and *f*. Fingerings are indicated with numbers 1 through 5.



Third system of the musical score. The right hand has a melodic line with a trill (tr) on G4. The left hand continues with a steady eighth-note accompaniment. Dynamics include *fp* and *p*. Fingerings are indicated with numbers 1 through 5.



Fourth system of the musical score. The right hand features a melodic line with a trill (tr) on G4. The left hand continues with a steady eighth-note accompaniment. Dynamics include *f*, *p*, and *fp*. Fingerings are indicated with numbers 1 through 5.



Fifth system of the musical score. The right hand features a melodic line with a trill (tr) on G4. The left hand continues with a steady eighth-note accompaniment. Dynamics include *f*, *p*, and *fp*. Fingerings are indicated with numbers 1 through 5.

23

26

29

32

*1) Siehe Kritische Anmerkungen.
See Critical Notes.

35

fp *f* *p*

p *fp* *f* *p*

f

39

fp *f* *p* *tr*

p *fp* *f* *p*

43

fp

fp

46

fp *p* *f* *p*

fp *p* *f* *p*

*) Cadenza ad libitum:

System 1 (measures 40-51). The score is in 2/4 time. The right hand features a melodic line with dynamic markings *fp*, *f*, *p*, and *p*. The left hand plays a rhythmic accompaniment with triplets and dynamic markings *fp*, *f*, and *p*. Measure numbers 40, 51, and 55 are indicated.

System 2 (measures 55-60). The right hand continues the melodic line with dynamics *f*, *p*, *f*, and *p*. The left hand features a prominent triplet in measure 58 marked with an asterisk (*). Dynamics include *f*, *p*, *f*, and *p*. Measure numbers 55 and 60 are indicated.

System 3 (measures 60-64). The right hand includes trills (*tr*) and a triplet in measure 62. The left hand has a triplet in measure 61 and a crescendo (*cresc.*) in measure 63. Dynamics include *f*, *p*, *f*, and *f*. Measure numbers 60 and 64 are indicated.

System 4 (measures 64-68). The right hand features a trill in measure 64 and a crescendo in measure 65. The left hand has a triplet in measure 64 and a crescendo in measure 65. Dynamics include *p*, *cresc.*, *f*, and *f*. Measure numbers 64 and 68 are indicated.

System 5 (measures 68-71). The right hand includes a triplet in measure 69 and a piano (*pp*) dynamic in measure 70. The left hand has a piano (*p*) dynamic in measure 68 and a piano (*pp*) dynamic in measure 70. Measure numbers 68 and 71 are indicated.

* =

** Ausführung: ($r \cdot r = \sqrt[3]{r}$)

Rondeau
Allegro

41

*)  ; siehe Hinweise zur Interpretation.
see Remarks on Interpretation.

**) Siehe Hinweise zur Interpretation. / See Remarks on Interpretation.

26

4 4 5 2 1 2 4

30

5 3 tr 2

35

3

40

2

44

5 3 1 4

48



52



57



62



66



70

Measures 70-73 of a musical score. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 70 has a repeat sign. Measures 71-73 contain complex piano accompaniment with many sixteenth and thirty-second notes. Fingerings are indicated with numbers 1-5. A piano dynamic marking *[p]* is present in measure 71.

74

Measures 74-77 of a musical score. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measure 74 has a repeat sign. Measures 75-77 contain complex piano accompaniment. Fingerings are indicated with numbers 1-5. A piano dynamic marking *[p]* is present in measure 74.

78

Measures 78-81 of a musical score. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measures 78-81 contain complex piano accompaniment. Fingerings are indicated with numbers 1-5.

82

Measures 82-85 of a musical score. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measures 82-85 contain complex piano accompaniment. A trill marking *tr* is present in measure 85. Fingerings are indicated with numbers 1-5.

86

Measures 86-89 of a musical score. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. Measures 86-89 contain complex piano accompaniment. Trill markings *tr* are present in measures 86 and 87. A fortissimo dynamic marking *fp* is present in measures 86 and 87. Fingerings are indicated with numbers 1-5.

92

tr

[p]

3

3

96

tr

3

3

100

[f]

1

[f]

105

3

3

[mf]

109

tr

4

1

2

113

113

114

115

116

117

118

118

119

120

121

122

123

123

124

125

126

127

127

128

129

130

131

131

1 2 1

135

p *p* *p* *tr* *tr*

4 3 5

140

tr *tr* *tr* *tr*

145

f *f* *f* *tr* *tr*

2 4

149

tr

4 5 1

153

5 4

b

157

b

b

161

4 5 3

b

164

2 1 3 5 4 2

tr

SONATA III

KV 374e (377)

Sommer 1781, Wien

Allegro

The musical score is written for a single instrument, likely a violin or flute, in G major (one sharp) and 3/4 time. It consists of 12 measures. The notation includes a treble staff and a bass staff. The first system (measures 1-4) features a treble staff with a triplet of eighth notes in measure 1, a trill in measure 2, and a triplet of eighth notes in measure 3. The second system (measures 5-8) continues the melody with a trill in measure 6 and a trill in measure 8. The third system (measures 9-12) features a triplet of eighth notes in measure 9, a triplet of eighth notes in measure 10, and a triplet of eighth notes in measure 11. The fourth system (measures 13-16) features a triplet of eighth notes in measure 13, a triplet of eighth notes in measure 14, and a triplet of eighth notes in measure 15. The score is marked 'Allegro' and includes various musical notations such as triplets, trills, and fingerings.

*) Siehe Hinweise zur Interpretation.
See Remarks on Interpretation.

15

tr

2 1 1 2 1

3 3

18

tr

tr

21

tr

4 5

3 3

24

4 5

27

2

4

30

30

33

33

36

36

39

39

42

Measures 42-44 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 42 features a melodic line in the treble staff with eighth and sixteenth notes, and a piano accompaniment in the grand staff with eighth notes and rests. Measure 43 continues the melodic development. Measure 44 concludes the system with a final chord in the grand staff.

45

Measures 45-47 of a musical score. The system consists of three staves. Measure 45 shows a melodic line with a trill (tr) in the treble staff. Measure 46 continues the melodic line. Measure 47 features a trill in the treble staff and a piano accompaniment in the grand staff with eighth notes. Fingering numbers 1, 3, and 2 are indicated above the trill in measure 47.

48

Measures 48-51 of a musical score. The system consists of three staves. Measure 48 features a trill (tr) in the treble staff. Measure 49 continues the melodic line. Measure 50 features a trill (tr) in the treble staff. Measure 51 concludes the system with a final chord in the grand staff. Fingering number 3 is indicated above the trill in measure 48.

52

Measures 52-56 of a musical score. The system consists of three staves. Measure 52 features a melodic line with triplets (3) in the treble staff. Measure 53 continues the melodic line. Measure 54 features a melodic line with a triplet (3) in the treble staff. Measure 55 features a melodic line with a triplet (3) in the treble staff. Measure 56 concludes the system with a final chord in the grand staff. Fingering numbers 3, 5, 3, and 1 are indicated above the notes in measures 52, 53, 54, and 55 respectively.

57

Measures 57-60 of a musical score. The system consists of three staves. Measure 57 features a melodic line with eighth notes in the treble staff. Measure 58 continues the melodic line. Measure 59 features a melodic line with eighth notes in the treble staff. Measure 60 concludes the system with a final chord in the grand staff. Fingering numbers 3, 2, 1, 3, 2, and 1 are indicated above the notes in measures 57, 58, 59, and 60 respectively.

60

3 2 1 1 1 3

63

1 3 2 3 1 3 2 3 4

66

tr 3 2 1

69

b tr 2 1 1

72

8

78

81

84

UT 50033

88

91

95

98

* Siehe Kritische Anmerkungen und Hinweise zur Interpretation.
See Critical Notes and Remarks on Interpretation.

101

tr

tr

4

104

4

5

3

5

107

3

5

110

3

1

3

2

4

113

114

115

116

117

118

119

120

121

122

123

124

Thema
Andante

Measures 1-6 of the musical score. The piece is in 2/4 time with a key signature of one flat (B-flat). The first staff is a single melodic line with rests. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with block chords.

Measures 7-11 of the musical score. The first staff continues the melodic line. The piano accompaniment features more complex rhythmic patterns, including sixteenth-note runs in the right hand and sustained chords in the left hand.

Measures 12-15 of the musical score. The first staff continues the melodic line. The piano accompaniment continues with similar rhythmic patterns, featuring sixteenth-note runs in the right hand and sustained chords in the left hand.

16

Measures 16-21 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). The melody in the top staff features eighth and sixteenth notes with various accidentals. The piano accompaniment in the grand staff includes chords and moving lines in both hands.

22

Measures 22-26 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat. Measure 24 includes the marking *acc.* (accents) above the treble staff. The notation continues with complex rhythmic patterns and accidentals.

27

Measures 27-31 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat. Measures 29-30 include fingerings 5, 4, and 5 written above the treble staff. The system concludes with a double bar line in measure 31.

Var. I

33

p

36

f *p* *sf* *p*

41

45

Var. II

Measures 49-52 of Variation II. The music is in 2/4 time with a key signature of one flat. Measure 49 features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Measures 50-52 show more complex rhythmic patterns, including triplets and a trill (tr) in the right hand. The left hand provides a steady accompaniment with eighth and sixteenth notes.

Measures 53-56 of Variation II. Measures 53-54 continue the melodic lines from the previous system. Measures 55-56 feature a series of chords and single notes, with a repeat sign at the end of measure 56. The right hand has more active melodic lines, while the left hand remains mostly chordal.

Measures 57-60 of Variation II. Measures 57-58 show a continuation of the melodic patterns. Measures 59-60 feature a series of eighth and sixteenth notes, with a repeat sign at the end of measure 60. The right hand has more active melodic lines, while the left hand remains mostly chordal.

Measures 61-64 of Variation II. Measures 61-62 show a continuation of the melodic patterns. Measures 63-64 feature a series of eighth and sixteenth notes, with a repeat sign at the end of measure 64. The right hand has more active melodic lines, while the left hand remains mostly chordal.

Var. III

65

[mf]

67

69

71

73

Measures 73-74 of a musical score. Measure 73 features a melody in the right hand with eighth-note triplets and a bass line with a triplet of eighth notes. Measure 74 continues the melody with a half note and a quarter note, while the bass line has a triplet of eighth notes.

75

Measures 75-76 of a musical score. Measure 75 shows a melody in the right hand with eighth-note triplets and a bass line with a triplet of eighth notes. Measure 76 features a melody in the right hand with a half note and a quarter note, and a bass line with a triplet of eighth notes.

77

Measures 77-78 of a musical score. Measure 77 shows a melody in the right hand with eighth-note triplets and a bass line with a triplet of eighth notes. Measure 78 features a melody in the right hand with a half note and a quarter note, and a bass line with a triplet of eighth notes.

79

Measures 79-80 of a musical score. Measure 79 shows a melody in the right hand with eighth-note triplets and a bass line with a triplet of eighth notes. Measure 80 features a melody in the right hand with a half note and a quarter note, and a bass line with a triplet of eighth notes. The piece concludes with a double bar line and repeat dots.

Var. IV

81

84

87

90

93

Var. V

97

[dolce]

101

5 4 1 3

105

acc.

4

109

1. 2.

3 2

Var. VI
Siciliana

This musical score is for the sixth variation of a piece titled 'Siciliana'. It is written for a piano and features a 6/8 time signature. The score is divided into five systems, each containing a single melodic line and a piano accompaniment. The key signature has one flat (B-flat). The notation includes various musical symbols such as trills (tr), dynamics (p, f, fp, pp), and articulation marks. The first system (measures 113-116) begins with a piano (p) dynamic and includes trills. The second system (measures 117-120) continues with trills and a forte (f) dynamic. The third system (measures 121-124) features a piano (p) dynamic, fortissimo piano (fp), and a crescendo (cresc.) marking. The fourth system (measures 125-128) includes a forte (f) dynamic, piano (p), and first/second endings. The fifth system (measures 129-132) starts with a pianissimo (pp) dynamic and includes trills. The piano accompaniment consists of chords and moving lines in the left hand.

113 *tr* *p* *tr* *tr* *f* *p*

117 *tr* *tr* *tr* *[tr]* *f*

121 *p* *fp* *fp* *fp* *cresc.*

125 *f* *p* 1. 2.

129 *tr* *tr* *tr* *tr* *pp*

133

Measures 133-135 of a musical score. The system consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are grand staves (treble and bass clefs). The middle staff features a continuous eighth-note accompaniment with a four-measure rest in the second measure. The bottom staff provides harmonic support with chords and single notes.

136

Measures 136-138 of a musical score. The system consists of three staves. The top staff has a melodic line with slurs. The middle staff has a melodic line with slurs and some rests. The bottom staff has a continuous eighth-note accompaniment with slurs.

139

Measures 139-141 of a musical score. The system consists of three staves. The top staff has a melodic line with slurs and rests. The middle staff has a melodic line with slurs, including a sixteenth-note run in measure 140. The bottom staff has a continuous eighth-note accompaniment with slurs.

142

Measures 142-144 of a musical score. The system consists of three staves. The top staff has a melodic line with slurs and rests. The middle staff has a melodic line with slurs, including a sixteenth-note run in measure 142. The bottom staff has a continuous eighth-note accompaniment with slurs.

Tempo di Menuetto

*)

[dolce]

7

[dolce]

2

14

3

3

3

1

20

[tr]

[tr]

3

2

27

*) Siehe Hinweise zur Interpretation.
See Remarks on Interpretation.

33

System 33-38: Treble and bass staves. Treble staff has a melodic line with trills (tr) and slurs. Bass staff has a harmonic accompaniment with chords and slurs.

39

System 39-44: Treble staff has a melodic line with slurs and a trill. Bass staff has a harmonic accompaniment with chords and slurs. Fingering numbers 1-5 are present.

45

System 45-50: Treble staff has a melodic line with slurs. Bass staff has a harmonic accompaniment with chords and slurs. A forte dynamic marking [f] is present.

50

System 50-53: Treble staff has a melodic line with trills (tr) and slurs. Bass staff has a harmonic accompaniment with chords and slurs. Forte dynamic markings [f] are present.

53

System 53-58: Treble staff has a melodic line with slurs. Bass staff has a harmonic accompaniment with chords and slurs.

56

tr

tr

tr

59

tr

tr

63

tr

tr

66

tr

70

73

77

81

85

88

92

97

102

*) Cadenza ad libitum:

109

Measures 109-115. The score is in 3/4 time with a key signature of one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. Measure 109 is a whole rest. Measures 110-115 show a series of chords and eighth notes in the right hand, with corresponding chords and eighth notes in the left hand.

116

Measures 116-122. The melody continues in the right hand, featuring a triplet of eighth notes in measure 122. The left hand provides a steady accompaniment of chords and eighth notes.

123

Measures 123-129. The melody in the right hand includes a trill (tr) in measure 129. The left hand continues with chords and eighth notes.

130

Measures 130-136. The melody in the right hand features a grace note (marked with a [J]) in measure 130. The left hand continues with chords and eighth notes.

137

Measures 137-143. The melody in the right hand continues with eighth notes and chords. The left hand provides a steady accompaniment of chords and eighth notes.

143

Measures 143-148. The system consists of a single treble staff and a grand staff (treble and bass). The key signature has two flats. Measure 143 features a trill (tr) on a half note in the treble. Measures 144-148 show various chordal textures and melodic lines in both hands, including a triplet of eighth notes in measure 148.

149

Measures 149-155. The system consists of a single treble staff and a grand staff. Measures 149-155 continue the musical development with complex chordal structures and melodic fragments. A trill (tr) appears in measure 150. The bass line features several sustained chords and moving lines.

156

Measures 156-159. The system consists of a single treble staff and a grand staff. Measures 156-159 are marked with a forte dynamic [f]. The treble staff has rests in measures 156 and 157. The grand staff features intricate sixteenth-note passages in the right hand and sustained chords in the left hand.

160

Measures 160-163. The system consists of a single treble staff and a grand staff. Measures 160-163 continue the fast-paced sixteenth-note passages in the right hand, with the left hand providing harmonic support through chords and moving lines.

164

Musical score for measures 164-166. The system consists of three staves. The top staff has a whole rest in measure 164, a half note in measure 165, and a half note in measure 166. The middle staff features a continuous eighth-note melody with fingerings 1 3 5, 1 2, and 1 3. The bottom staff has chords in measures 164 and 165, followed by a long horizontal line (fermata) spanning measures 165 and 166, and then eighth-note patterns in measure 166.

167

Musical score for measures 167-170. The system consists of three staves. The top staff has a half note in measure 167, a half note in measure 168, and eighth-note patterns in measures 169 and 170. The middle staff has eighth-note patterns in measures 167 and 168, followed by a measure rest in measure 169, and eighth-note patterns in measure 170. The bottom staff has eighth-note patterns in measures 167 and 168, a measure rest in measure 169, and eighth-note patterns in measure 170. Dynamic markings include *[m. d.]* and *[m. s.]*.

171

Musical score for measures 171-176. The system consists of three staves. The top staff has a measure rest in measure 171, eighth-note patterns in measures 172-175, and a half note in measure 176. The middle staff has a trill in measure 171, eighth-note patterns in measures 172-175, and a trill in measure 176. The bottom staff has chords in measures 171-175 and eighth-note patterns in measure 176. Dynamic markings include *[p]* and *[f]*.

177

Musical score for measures 177-182. The system consists of three staves. The top staff has a measure rest in measure 177, eighth-note patterns in measures 178-181, and a half note in measure 182. The middle staff has chords in measures 177-181 and eighth-note patterns in measure 182. The bottom staff has chords in measures 177-181 and eighth-note patterns in measure 182. Dynamic markings include *p*.

SONATA IV

KV 317d (378)

1779, Salzburg

Allegro moderato

*) *f p* *f p* *f p* *f p*

5 *f p* *f p*

9 *p* *f*

13 *p* *f*

*) Siehe Hinweise zur Interpretation.
See Remarks on Interpretation.

17

tr

5 3 4

tr

20

p

p

f

f

tr

tr

tr

1 3

24

tr

tr

tr

1 2

27

p

30

*)

fp *p* *fp* *p*

33

cresc. *p*

cresc. *p*

2 1 3

37

f *tr*

f **)*

2 1 3

*) Siehe Kritische Anmerkungen.
See Critical Notes.

40

tr

b

tr

43

tr

2 4 1 2

47

p

p

52

55

58

61

64

*) Siehe Hinweise zur Interpretation.
See Remarks on Interpretation.

67

70

73

76

80

This musical score is for a piano piece, measures 67 through 80. The key signature is B-flat major (two flats). The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. Measures 67-69 show a melodic line in the upper treble staff with trills and a descending scale, while the grand staff plays a steady eighth-note accompaniment. Measure 70 features a more complex melodic line with trills and a descending scale, with the grand staff providing a more active accompaniment. Measures 71-72 continue this pattern. Measure 73 shows a melodic line with a trill and a descending scale, with the grand staff playing a more active accompaniment. Measures 74-75 continue this pattern. Measure 76 features a melodic line with a trill and a descending scale, with the grand staff playing a more active accompaniment. Measures 77-78 continue this pattern. Measure 79 shows a melodic line with a trill and a descending scale, with the grand staff playing a more active accompaniment. Measure 80 features a melodic line with a trill and a descending scale, with the grand staff playing a more active accompaniment. The score includes various musical notations such as trills, slurs, and dynamic markings like *f* (forte) and *p* (piano).

83

[p]

87

91

m.s.

f

95

f

acc.

98

This musical score is for a piano piece, spanning measures 83 to 98. It is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score is arranged in three systems, each with a single treble staff and a grand staff (treble and bass staves).
- Measure 83: The treble staff begins with a piano (*p*) dynamic. The grand staff features a simple harmonic accompaniment.
- Measure 87: The treble staff contains a melodic line with a trill and a grace note. The grand staff continues the accompaniment.
- Measure 91: The treble staff has a melodic line with a trill. The grand staff features a more active accompaniment with eighth notes.
- Measure 95: The treble staff begins with a forte (*f*) dynamic. The grand staff features a very active accompaniment with sixteenth notes, marked with an accent (*acc.*).
- Measure 98: The treble staff has a melodic line with a trill. The grand staff continues the active accompaniment.

101

104

107

110

This musical score is for a piano piece, spanning measures 101 to 110. It is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score is organized into four systems, each containing a vocal line (treble clef) and a piano accompaniment (grand staff).
- **Measure 101:** The vocal line begins with a quarter rest, followed by a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.
- **Measure 104:** The vocal line consists of three measures of eighth-note runs, each marked with a dynamic of *p* (piano). The piano accompaniment continues with eighth-note patterns, marked with *f* (forte) and *p*.
- **Measure 107:** The vocal line starts with a half note G4, followed by a quarter note F#4, and then a half note E4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.
- **Measure 110:** The vocal line consists of three measures of eighth-note runs, each marked with a dynamic of *p*. The piano accompaniment continues with eighth-note patterns, marked with *f* and *p*.

113

calando

p

calando

f p

f p

f p

117

f p

f

p

121

f

tr

f

5

1

124

tr

tr

4

4 2 1 3 1

3

3 1 3

142

tr

f

4

4

5

f

1

5

f

145

149

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is a treble clef, the middle staff is a treble clef, and the bottom staff is a bass clef. The key signature is one flat (B-flat). The music features a melody in the top staff, a treble accompaniment in the middle staff, and a bass accompaniment in the bottom staff. The melody includes a trill (tr) and a triplet (3). The treble accompaniment includes a triplet (3) and a double bar line. The bass accompaniment includes a double bar line. The score ends with a double bar line and a treble clef.

153

The third system of the musical score, spanning measures 11 to 14. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one flat (B-flat). The vocal line begins with a whole rest in measure 11, followed by a half note G4 in measure 12, and then a series of eighth and sixteenth notes in measures 13 and 14. The piano accompaniment consists of chords and moving lines in both hands. The bass line provides a harmonic foundation with notes and rests. A piano dynamic marking (*p*) is present at the beginning of the system.

158

pp

161

162

163

[p]

164

165

166

[p]

167

168

169

[p]

170

171

172

[p]

173

174

175

[p]

176

3 4

3 5 1 2 1

179

p

p

182

f

p

f

f

p

f

185

Measures 185-187 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). Measure 185 features a long, sweeping melodic line with a fermata. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with chords and eighth notes in the left hand.

188

Measures 188-190 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). Measure 188 begins with a piano (*p*) dynamic. Measure 189 features a forte (*f*) dynamic. Measure 190 includes a piano (*p*) dynamic in the piano part and a forte (*f*) dynamic in the melodic line. The piano part has a complex texture with many beamed notes and rests. The melodic line has a series of beamed eighth notes with fingerings 1, 5, 3, and 4 indicated.

191

Measures 191-193 of a musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). Measure 191 features a piano (*p*) dynamic. Measure 192 includes a piano (*p*) dynamic in the piano part and a forte (*f*) dynamic in the melodic line. Measure 193 features a piano (*p*) dynamic. The piano part has a complex texture with many beamed notes and rests. The melodic line has a series of beamed eighth notes with fingerings 3, 3, 4, 1, and 1 indicated.

Andantino sostenuto e cantabile

musical score for piano and voice, measures 1-15. The score is in 3/4 time, key of B-flat major (two flats). The tempo/mood is Andantino sostenuto e cantabile.

Measures 1-3: The vocal line begins with a whole note G4 (piano), followed by a half note A4 (forte), and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, including a triplet of eighth notes.

Measures 4-6: The vocal line continues with a half note A4 (piano), a quarter note G4 (forte), and a half note F#4. The piano accompaniment maintains the eighth-note bass line and includes a triplet of eighth notes in the right hand.

Measures 7-9: The vocal line has a half note E4 (piano), a quarter note D4 (forte), and a half note C4. The piano accompaniment features a steady eighth-note bass line and a triplet of eighth notes in the right hand.

Measures 10-12: The vocal line begins with a half note B3 (piano), a quarter note A3 (forte), and a half note G3. The piano accompaniment features a steady eighth-note bass line and a triplet of eighth notes in the right hand.

Measures 13-15: The vocal line continues with a half note F#3 (piano), a quarter note E3 (forte), and a half note D3. The piano accompaniment features a steady eighth-note bass line and a triplet of eighth notes in the right hand.

Dynamic markings: *p* (piano), *f* (forte), *fp* (fortissimo piano), *tr* (trill).

Other markings: *sotto voce* (under the voice), *[tr]* (trill), *[f]* (forte), *[p]* (piano).

17

19

22

25

28

31

f *p* *f* *p*

34

fp *p* *f* *p* *f* *p*

37

f *f* *f* *f* *f* *f*

40

p *p* *p* *p* *p* *p*

43

f *p* *f* *p* *f* *p*

*) Cadenza ad libitum:



46

p *fp* *p*

49

p *f* *f* *p* *f* *p*

52

f *p* *f* *p*

56

f *p* *f* *p*

60

f *p* *f* *p*

Rondeau
Allegro

Measures 1-5 of the first system. The piece is in 3/8 time with a key signature of two flats. The right hand features a melody with slurs and fingerings (2, 3, 4). The left hand plays a steady eighth-note accompaniment. A first ending bracket is marked with an asterisk (*) above measure 4.

Measures 6-11 of the first system. The right hand continues the melody with various fingerings (5, 1, 3, 4, 4, 1, 2, 4). The left hand accompaniment includes rests in measures 9 and 10.

Measures 12-16 of the second system. The right hand melody includes slurs and fingerings (3, 5, 1, 4). The left hand accompaniment features a melodic line in measures 13 and 14, and rests in measures 15 and 16.

Measures 17-21 of the second system. The right hand melody includes slurs and fingerings (4, 5, 4, 1, 7). The left hand accompaniment includes an *acc.* (accent) marking in measure 17 and rests in measures 18, 19, and 20.

Measures 22-26 of the third system. The right hand melody includes slurs and fingerings (5). The left hand accompaniment includes an *acc.* (accent) marking in measure 24 and rests in measures 23 and 25.



27

7 5 5 2 1

33

2 1 1 4 2 1

acc.

39

2 2

44

2 2 2

49

1. 2.

p

54

Measures 54-61. The score is in 3/4 time with a key signature of two flats. Measure 54 begins with a piano (*p*) dynamic. The right hand features a melodic line with a trill (*tr*) in measure 60. The left hand provides a harmonic accompaniment with chords and single notes.

62

Measures 62-67. The right hand continues the melodic development, while the left hand plays a steady eighth-note accompaniment. The dynamics remain consistent with the previous section.

68

Measures 68-74. Measure 68 starts with a *fp* (fortissimo piano) dynamic. The right hand includes fingerings 2, 3, 4, 5 and 5, 3, 1, 4. Trills (*tr*) are present in measures 72 and 73. The left hand features a more active accompaniment with eighth-note patterns.

75

Measures 75-81. The right hand has a trill (*tr*) in measure 75 and a forte (*f*) dynamic in measure 81. The left hand has a trill (*tr*) in measure 76 and a forte (*f*) dynamic in measure 81. The accompaniment continues with eighth-note patterns.

82

Measures 82-88. The right hand features trills (*tr*) in measures 82, 84, and 85. The left hand has a first fingering (*1*) in measure 82 and continues with eighth-note accompaniment. The piece concludes with a final chord in measure 88.

89

p *tr*

98

fp

107

fp *fp* *fp* *tr*

115

tr *[mf]* *[mf]*

122

[mf]

129

136

143

151 **Allegro**

154

157

2 1 *f*

161

5 *f*

165

3 2

168

p

171

p

174

Measures 174-177. The music is in 3/8 time with a key signature of two flats. The melody in the treble clef features eighth-note patterns and rests, with a forte (*f*) dynamic marking at the start of measure 175. The piano accompaniment in the grand staff consists of a steady eighth-note bass line in the left hand and chords in the right hand, also marked with a forte (*f*) dynamic.

178

Measures 178-181. The melody continues with eighth-note patterns and rests, marked with a piano (*p*) dynamic. The piano accompaniment features a more active eighth-note bass line and chords in the right hand, also marked with a piano (*p*) dynamic.

182

Measures 182-185. The melody includes eighth-note patterns and rests, marked with a forte (*f*) dynamic. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, also marked with a forte (*f*) dynamic.

186

Come prima

Measures 186-190. The melody features eighth-note patterns and rests, marked with a forte piano (*fp*) dynamic. The piano accompaniment consists of chords in the right hand and rests in the left hand, also marked with a forte piano (*fp*) dynamic. The section concludes with a repeat sign and a change to 3/8 time.

191

Measures 191-194. The melody features eighth-note patterns and rests, marked with a forte (*f*) dynamic. The piano accompaniment consists of chords in the right hand and eighth-note patterns in the left hand, also marked with a forte (*f*) dynamic.

198

205 pizz.

211 coll'arco

218

225

SONATA V

KV 373a (379)

Sommer 1781, Wien

Adagio

6

10

14

* Siehe Kritische Anmerkungen.
See Critical Notes.

17

20

23

26

29

*) Siehe Hinweise zur Interpretation.
See Remarks on Interpretation.

34

37

40

43

45

Siehe Hinweise zur Interpretation.
See Remarks on Interpretation.

50-1 Allegro

Measures 1-4: Treble clef, key of B-flat major, 3/4 time. Measure 1 has a repeat sign and a first ending bracket. Bass clef starts with a forte *[f]* dynamic. Measure 2 has a second ending bracket. Measure 3 has a second ending bracket. Measure 4 has a second ending bracket.

Measures 5-9: Treble clef continues with eighth notes. Bass clef has a piano *p* dynamic in measure 6 and a crescendo *cresc.* in measure 9. Measure 8 has a *rallen* marking.

Measures 10-13: Treble clef has lyrics "tan - do" and a forte *f* dynamic. Bass clef has a forte *f* dynamic. Measure 13 has a first ending bracket with a 1 3 marking.

Measures 14-18: Treble clef continues with eighth notes. Bass clef has a piano *p* dynamic in measure 18. Measure 17 has a second ending bracket.

Measures 19-23: Treble clef has lyrics "rallen - tan - do" and a forte *f* dynamic. Bass clef has a crescendo *cresc.* in measure 19 and a forte *f* dynamic in measure 22.

25 *[a tempo]*

Measures 25-28 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measure 25 is a whole rest for the vocal line. The piano accompaniment begins in measure 25 with a forte *[f]* dynamic, featuring a bass line of eighth notes and a treble line of chords. Measure 26 includes a vocal entry with a half note and a first ending bracket. Measures 27 and 28 continue the piano accompaniment with eighth-note patterns in the bass and chords in the treble.

29

Measures 29-32 of the musical score. Measure 29 features a vocal entry with a half note and a forte *[f]* dynamic. The piano accompaniment continues with eighth-note patterns in the bass and chords in the treble. Measures 30, 31, and 32 show the vocal line with eighth-note runs and the piano accompaniment maintaining its rhythmic texture.

33

Measures 33-36 of the musical score. Measure 33 has a vocal entry with a half note. The piano accompaniment continues with eighth-note patterns in the bass and chords in the treble. Measures 34, 35, and 36 show the vocal line with eighth-note runs and the piano accompaniment maintaining its rhythmic texture.

37

Measures 37-40 of the musical score. Measure 37 features a vocal entry with a half note. The piano accompaniment continues with eighth-note patterns in the bass and chords in the treble. Measures 38, 39, and 40 show the vocal line with eighth-note runs and the piano accompaniment maintaining its rhythmic texture.

40

40

44

44

48

48

51

51

57

Measures 57-63. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked *dolce*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand, marked *p*.

64

Measures 64-70. The vocal line continues with a melodic phrase marked *f*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand, marked *f*.

71

Measures 71-76. The vocal line continues with a melodic phrase marked *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand, marked *p*.

77

Measures 77-82. The vocal line includes the lyrics "tan - do" and is marked *[f]*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand, marked *cresc.* and *f*.

83

Measures 83-88. The vocal line continues with a melodic phrase marked *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand, marked *p* and *cresc.*.

89 *tando* ^{*}) ^{*})

96 *[a tempo]*

102

108 *[f]*

110

^{*}) Siehe Hinweise zur Interpretation.
See Remarks on Interpretation.

114

Measures 114-117. The music is in B-flat major (two flats). The melody in the treble clef consists of eighth and quarter notes. The piano accompaniment in the grand staff features a steady eighth-note pattern in the bass and chords in the treble.

118

Measures 118-121. Measures 119 and 120 feature trills (tr) in the melody. Measure 121 includes a triplet of eighth notes in the treble. The piano accompaniment continues with eighth-note patterns and chords.

122

Measures 122-124. Measure 122 has a long melisma (breath mark) over the melody. Measures 123 and 124 show more active melodic lines with eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and eighth notes.

125

Measures 125-128. Measures 126 and 127 feature melismas in the melody. Measure 128 includes a triplet of eighth notes in the treble. The piano accompaniment features a mix of chords and eighth-note patterns.

128

Measures 128-130. The music is in 3/4 time with a key signature of two flats. Measure 128 features a melodic line in the treble with a slur and a trill (tr) in measure 130. The piano accompaniment in the left hand consists of eighth-note patterns. Measure 129 has a complex piano part with sixteenth-note runs and a triplet in the right hand.

131

Measures 131-134. Measure 131 has a trill (tr) in the treble. Measures 132-134 continue the piano accompaniment with various rhythmic patterns, including eighth and sixteenth notes. The right hand of the piano part features chords and melodic fragments.

135

Measures 135-139. Measure 135 starts with a piano (p) dynamic. Measure 139 features a forte (f) dynamic. The piano accompaniment in the left hand shows a clear crescendo from p to f across the measures. The right hand has chords and melodic lines.

140

Measures 140-143. Measure 140 begins with a forte (f) dynamic. The piano accompaniment in the left hand features a dense texture of chords and eighth notes. The right hand has chords and melodic lines, ending with a repeat sign in measure 143.

Thema
Andantino cantabile

Var. I (*Violino tacet*)

*1 Siehe Kritische Anmerkungen.
See Critical Notes.

30

Var. II

33

37

41

45

Var. III

49 Var. III

49

Var. III

49

50

51

51

52

53

54

57

tr

3

3

3

2

59

tr

3 1

*¹) Siehe Kritische Anmerkungen.
See Critical Notes.

62

Var. IV

65

69

73

77

Var. V

Adagio

81 pizz.

83

85

87

*) Siehe Hinweise zur Interpretation.
See Remarks on Interpretation.

89

Measures 89-90. The music is in G major (one sharp). Measure 89 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 90 is more complex, with the treble staff containing a dense, fast-moving melodic line with many beamed sixteenth notes, and the bass staff providing a steady accompaniment.

91

Measures 91-92. Measure 91 continues the melodic development in the treble staff. Measure 92 shows a continuation of the fast melodic line in the treble, while the bass staff has a more active role with moving eighth notes.

93

Measures 93-94. Measure 93 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 94 is more complex, with the treble staff containing a dense, fast-moving melodic line with many beamed sixteenth notes, and the bass staff providing a steady accompaniment.

94

Measures 94-95. Measure 94 features a treble staff with a melodic line and a bass staff with a simple accompaniment. Measure 95 is more complex, with the treble staff containing a dense, fast-moving melodic line with many beamed sixteenth notes, and the bass staff providing a steady accompaniment.

(Thema da Capo, ma)

Allegretto

97

coll' arco

97 *coll' arco*

98 *[mf]*

99

100

101

102

102

103

104 *[f]*

105 *p*

106

107

107

108

109 *f*

110 *p*

111

Coda

112 b

112 *[f]*

113

114

115

115

119

123

126

*) Siehe Kritische Anmerkungen.
See Critical Notes.

SONATA VI

KV 374f (380)

Frühjahr 1781, Wien

Allegro

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats) and the time signature is common time (C). The first system begins with a vocal line starting on a whole note, followed by a piano introduction. The second system features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The third system continues the vocal melody and piano accompaniment, ending with a final chord. The score is written in a clear, legible style with standard musical notation.

11

System 11: Treble clef, key of B-flat major. Measures 11-16. Measure 11 has a fermata over a half note. Measures 12-13 have a slur over eighth notes. Measures 14-16 are chords. Bass clef: Measures 11-13 have a slur over eighth notes. Measures 14-16 are chords. Measure 15 has a fermata over a half note.

17

System 17: Treble clef, key of B-flat major. Measures 17-19. Measure 17 has a fermata over a half note. Measure 18 has a half note. Measure 19 has a half note. Bass clef: Measures 17-19 have a continuous eighth-note pattern. Measure 19 has a fermata over a half note. Fingering: 2, 2, 4 1 3 2.

20

System 20: Treble clef, key of B-flat major. Measures 20-22. Measure 20 has a half note. Measure 21 has a half note. Measure 22 has a half note. Bass clef: Measures 20-22 have a continuous eighth-note pattern. Measure 20 has a fermata over a half note. Fingering: 1 5, 5.

23

System 23: Treble clef, key of B-flat major. Measures 23-24. Measure 23 has a half note. Measure 24 has a half note. Bass clef: Measures 23-24 have a continuous eighth-note pattern. Measure 23 has a fermata over a half note. Fingering: 4, 4, 3, 2.

25

System 25: Treble and bass staves. Treble staff has a whole rest followed by a melodic line starting at measure 25. Bass staff has a whole rest followed by a melodic line starting at measure 25. Measure 25 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 26 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 27 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 28 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

29

System 29: Treble and bass staves. Treble staff has a melodic line starting at measure 29. Bass staff has a melodic line starting at measure 29. Measure 29 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 30 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 31 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 32 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

32

System 32: Treble and bass staves. Treble staff has a melodic line starting at measure 32. Bass staff has a melodic line starting at measure 32. Measure 32 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 33 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 34 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 35 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

35

System 35: Treble and bass staves. Treble staff has a melodic line starting at measure 35. Bass staff has a melodic line starting at measure 35. Measure 35 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 36 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 37 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 38 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

38

System 38: Treble and bass staves. Treble staff has a melodic line starting at measure 38. Bass staff has a melodic line starting at measure 38. Measure 38 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 39 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 40 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 41 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

42

45

48

51

55

UT 50033

59

Measures 59-63 of a musical score in B-flat major. Measure 59: Treble clef has a whole rest; Bass clef has a whole note chord (Bb, D, F). Measure 60: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 61: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 62: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 63: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Dynamics: *p* (piano) and *f* (forte).

64

Measures 64-67 of a musical score in B-flat major. Measure 64: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 65: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 66: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 67: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Dynamics: *p* (piano), *fp* (fortissimo), *f* (forte), and *[p]* (piano).

68

Measures 68-72 of a musical score in B-flat major. Measure 68: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 69: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 70: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 71: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 72: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Dynamics: *fp* (fortissimo), *p* (piano), and *f* (forte).

73

Measures 73-77 of a musical score in B-flat major. Measure 73: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 74: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 75: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 76: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Measure 77: Treble clef has a half note chord (Bb, D, F) and a half note chord (G, Bb, D); Bass clef has a whole note chord (Bb, D, F). Dynamics: *fp* (fortissimo), *f* (forte), *p* (piano), and *tr* (trill).

92

95

99

103

107

Measures 107-109 of a musical score in B-flat major. Measure 107 features a vocal line with a half note G4 and a piano accompaniment of eighth notes. Measure 108 continues the piano accompaniment. Measure 109 shows the vocal line with a half note A4 and a piano accompaniment of eighth notes.

110

Measures 110-114 of a musical score in B-flat major. Measure 110 features a vocal line with a half note G4 and a piano accompaniment of eighth notes. Measure 111 continues the piano accompaniment. Measure 112 shows the vocal line with a half note A4 and a piano accompaniment of eighth notes. Measure 113 continues the piano accompaniment. Measure 114 shows the vocal line with a half note G4 and a piano accompaniment of eighth notes.

115

Measures 115-117 of a musical score in B-flat major. Measure 115 features a vocal line with a half note G4 and a piano accompaniment of eighth notes. Measure 116 continues the piano accompaniment. Measure 117 shows the vocal line with a half note A4 and a piano accompaniment of eighth notes.

118

Measures 118-121 of a musical score in B-flat major. Measure 118 features a vocal line with a half note G4 and a piano accompaniment of eighth notes. Measure 119 continues the piano accompaniment. Measure 120 shows the vocal line with a half note A4 and a piano accompaniment of eighth notes. Measure 121 continues the piano accompaniment.

121

Measures 121-123 of a musical score in B-flat major (two flats). Measure 121 features a treble staff with a melodic line starting on G4, marked with fingering 1 3 1 3, and a bass staff with a whole rest. Measure 122 continues the treble melody with a slur and a 4th finger marking, while the bass staff has a whole rest. Measure 123 shows the treble staff concluding with a half note G4 and a quarter rest, and the bass staff with a half note G3 and a quarter rest.

124

Measures 124-126 of a musical score in B-flat major. Measure 124 has a treble staff with a half note G4 and a quarter rest, and a bass staff with a half note G3 and a quarter rest. Measure 125 features a treble staff with a half note G4 and a quarter rest, and a bass staff with a half note G3 and a quarter rest. Measure 126 shows the treble staff with a half note G4 and a quarter rest, and the bass staff with a half note G3 and a quarter rest.

127

Measures 127-129 of a musical score in B-flat major. Measure 127 has a treble staff with a half note G4 and a quarter rest, and a bass staff with a half note G3 and a quarter rest. Measure 128 features a treble staff with a half note G4 and a quarter rest, and a bass staff with a half note G3 and a quarter rest. Measure 129 shows the treble staff with a half note G4 and a quarter rest, and the bass staff with a half note G3 and a quarter rest.

130

Measures 130-132 of a musical score in B-flat major. Measure 130 has a treble staff with a half note G4 and a quarter rest, and a bass staff with a half note G3 and a quarter rest. Measure 131 features a treble staff with a half note G4 and a quarter rest, and a bass staff with a half note G3 and a quarter rest. Measure 132 shows the treble staff with a half note G4 and a quarter rest, and the bass staff with a half note G3 and a quarter rest.

133

Measures 133-135 of a musical score in B-flat major (two flats). Measure 133 is a whole rest. Measures 134 and 135 feature a piano accompaniment with eighth-note patterns in both hands, including a four-measure phrase in the right hand.

136

Measures 136-138. Measure 136 has triplets in the right hand. Measures 137 and 138 show a more complex piano accompaniment with sixteenth-note runs and chords.

139

Measures 139-141. Measure 139 has triplets in the right hand. Measures 140 and 141 feature intricate piano accompaniment with many sixteenth notes and fingerings (1, 2, 4, 5) indicated.

142

Measures 142-144. Measure 142 has an accent (*acc.*) in the right hand. Measure 143 includes a piano (*[p]*) dynamic marking. Measure 144 features a trill (*tr*) and fortissimo piano (*fp*) dynamic marking in the right hand.

145

147

151

*1 Siehe Hinweise zur Interpretation.
See Remarks on Interpretation.

Andante con moto

The musical score is for a piano piece in B-flat major, 3/4 time, marked 'Andante con moto'. It consists of 16 measures, organized into four systems of two staves each (treble and bass clef).

- Measure 1:** Treble clef has a whole rest. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*.
- Measure 2:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. An asterisk (*) is above the treble staff.
- Measure 3:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.
- Measure 4:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.
- Measure 5:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.
- Measure 6:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.
- Measure 7:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.
- Measure 8:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.
- Measure 9:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.
- Measure 10:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.
- Measure 11:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.
- Measure 12:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.
- Measure 13:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.
- Measure 14:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.
- Measure 15:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.
- Measure 16:** Treble clef has a half note B-flat and a quarter note D. Bass clef has a half note B-flat and a quarter note D. Dynamics: *p*. A 'cresc.' marking is above the bass staff.

* Siehe Kritische Anmerkungen.
See Critical Notes.

16

fp

fp

fp

p

20

p

cresc.

f

p

24

p

cresc.

f

p

28

p

f

f

32

sotto voce

tr

35

cresc.

f

38

sotto voce

tr

[b] *tr*

41

cresc.

f

[8.....]

44

p

p

5

48

p

51

p

cresc.

f

tr

54

p

cresc.

f

tr

58

p

5 3 2 5 1 1 3 5 5 3 2 5 4

62

f

tr

1 2 5 1 1 2

66 *fp* *fp* *fp* *fp*

69 *p*

72 *p* *cresc.* *f* *tr* *p*

75 *cresc.* *f* *tr* *p* *cresc.* *f* *p*

79 *f* *f* *f*

Rondeau
Allegro

6

12

17

21

p

tr

1 3 1

cresc.

f

acc.

**)*

*) Siehe Hinweise zur Interpretation.
See Remarks on Interpretation.

25

tr

30

34

39

45

72

76

82

87

93

*) Siehe Hinweise zur Interpretation.
See Remarks on Interpretation.

99

sfp *sfp*

tr *tr*

sf *p* *sf*

sfp *sfp*

105

tr *cresc.* *f*

p *cresc.* *f*

109

tr *tr*

sf *sfp*

112

tr

sf *sfp*

115

Measures 115-117. The music is in B-flat major (two flats). Measure 115 features a melody in the right hand and a bass line in the left hand. Measure 116 includes a trill (tr) in the right hand. Measure 117 continues the melodic and harmonic development.

118

Measures 118-122. Measure 118 shows a complex melodic line in the right hand. Measures 119-121 feature trills (tr) in the right hand. Measure 122 concludes the system with a final chord.

123

Measures 123-125. Measure 123 has a melody in the right hand. Measure 124 includes a trill (tr) in the right hand. Measure 125 features a descending scale in the right hand, marked with a '5' and a '4'.

126

Measures 126-128. Measure 126 features a melody in the right hand. Measure 127 includes a trill (tr) in the right hand. Measure 128 continues the melodic and harmonic development.

129

Measures 129-131. Measure 129 features a melody in the right hand. Measure 130 includes a trill (tr) in the right hand. Measure 131 concludes the system with a final chord.

132

135

138

141

147

Adagio Allegro

f *p* *f* *p*

Detailed description of the musical score: The score is written for piano on a grand staff (treble and bass clefs). Measures 132-134 show a melodic line in the right hand with arpeggiated accompaniment in the left hand, marked *f*. Measures 135-137 continue this texture with more complex arpeggiated patterns. Measures 138-140 feature a more active right hand with sixteenth-note runs and a steady bass line, also marked *f*. Measures 141-146 transition to a softer texture with *p* dynamics, featuring sustained chords and slower-moving lines. At measure 147, the tempo changes to Allegro, and the music becomes more rhythmic and active, with *f* and *p* dynamics. The key signature remains two flats throughout.

153

Measures 153-157. The score is in B-flat major (two flats). The right hand features a melodic line with trills (tr) and slurs. The left hand provides a harmonic accompaniment with chords and eighth notes.

158

Measures 158-161. Measure 158 includes a trill (tr) and a dynamic marking of *f*. Measure 159 features a crescendo (*cresc.*) and a dynamic marking of *f*. Measure 160 has a fingering of 5. Measure 161 continues the melodic and harmonic development.

162

Measures 162-164. Measure 162 includes a trill (tr). The right hand continues with a melodic line, and the left hand provides a steady accompaniment.

165

Measures 165-167. Measure 165 includes a trill (tr). The right hand features a melodic line with slurs, and the left hand provides a harmonic accompaniment.

168

Measures 168-171. Measure 168 includes a dynamic marking of *p*. Measure 169 includes a dynamic marking of *p* and a fingering of 2. Measure 170 includes a dynamic marking of *p*. Measure 171 continues the melodic and harmonic development.

Adagio

172

Measures 172-176 of the Adagio section. The music is in B-flat major (two flats). Measure 172 starts with a treble clef and a key signature of two flats. The melody in the right hand features a half note G4, a quarter note A4, and a half note Bb4. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano).

177

Allegro

Measures 177-181 of the Allegro section. The tempo changes to Allegro. The music continues in B-flat major. Measure 177 features a treble clef and a key signature of two flats. The melody in the right hand includes a trill (tr) on G4. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).

182

Measures 182-186 of the Allegro section. The music continues in B-flat major. Measure 182 features a treble clef and a key signature of two flats. The melody in the right hand includes a trill (tr) on G4. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).

187

Measures 187-190 of the Allegro section. The music continues in B-flat major. Measure 187 features a treble clef and a key signature of two flats. The melody in the right hand includes a trill (tr) on G4. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte).

191

Measures 191-194 of the Allegro section. The music continues in B-flat major. Measure 191 features a treble clef and a key signature of two flats. The melody in the right hand includes a trill (tr) on G4. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* (forte).

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KV = Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts ... von Dr. Ludwig Ritter von Köchel, bearbeitet von Franz Giegling, Zürich, Alexander Weinmann, Wien, Gerd Sievers, Wiesbaden, Breitkopf & Härtel, Wiesbaden, 1964.

Sonata IV B-Dur / B flat major 76 KV 317d (378)



Sonata V G-Dur / G major 102 KV 373a (379)



Sonata VI Es-Dur / E flat major 120 KV 374f (380)



Wolfgang Amadeus Mozart

Sonaten für Klavier und Violine

Sonatas for Piano and Violin

Band 2 / Volume 2

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Josepha Auernhammer gewidmet

6 SONATEN FÜR KLAVIER UND VIOLINE

SONATA I

KV 374d (376)

Sommer 1781, Wien

Allegro

9

14

18

25

30

40

44

48

dolce

This page of musical notation contains ten staves of music, numbered 58 through 117. The notation includes various musical symbols such as notes, rests, and accidentals, along with specific guitar-related markings like fingerings (0, 1, 2, 3, 4), dynamics (f, p), and articulations (tr, V). The music is written in a single melodic line, likely for the guitar, and features a variety of rhythmic patterns and melodic phrases.

Andante

1 2 1 1 2 1

4 1 1 0 1 1 0 3 4

7 2 0 3 4 2 3 2 3

11 [tr] 1 2 4 tr 2 4 1 1 3

16 2 tr 3 1 4 V

22 tr 3 V 2 3 tr V 3 2 4 1

26 0 1 0

29 V V

32 3 2 3 1 2 1 2 3 2 2 1

36 2 1 2 1 2 4 2

42 2 1 tr 2 3 1 2 4

48 2 1 2 2 3 1 2 3 1 2 *tr* 1

53 3 0 V calando nel tempo [in tempo] 2 1 1 2

57 1 1 1 0 1 1 0 0 3 4

61 2 0 3 4 2 3 2 3

65 1 2 4 *tr* 2 *tr* 1 1

70 2 2 *tr* 3 1 V

76 2 *tr* V 2 *tr* V 4 3 *tr* V 2 4 1

80

83 V 4 3 1 3 1 2 2 1 4 4 2

86 V 4 *tr* 4 *tr* 2 1 2

90 1 3 4 V 3

Rondeau

Allegretto grazioso

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat). The tempo and mood are indicated as "Allegretto grazioso". The score consists of nine staves, with measure numbers 6, 11, 15, 23, 27, 30, 34, 38, and 43 marking the beginning of new phrases. The music includes various musical notations such as dynamics (*p* for piano, *f* for forte), articulation (accents, trills, slurs), and fingerings (numbers 1-4). There are also performance instructions like "[♯]" and "[♮ oder ♯]". The score is characterized by its graceful and lively character, with frequent use of slurs and trills.



93 $\frac{V}{4}$ 3 V 3 1

97 2 1 $\frac{V}{3}$ 1 2 $\frac{V}{4}$

102 4 1 2 1 3 1

107 f p $\frac{V}{3}$

112 f p tr

117 1 tr 3 tr 1 2

121 tr V V 2

130 2 0 1 V 4 0 2 1

135 2 1 2 1 3

139 3 1 2 3 1 2 1 sf p 3

142 2 4 2 1 2 1 sf p 3 3 3

Detailed description: This page contains a musical score for a single melodic line, spanning measures 93 to 142. The music is written on a single staff with a key signature of one flat (B-flat). The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. There are several trills (tr) and triplets (3) indicated. Dynamic markings include *f* (forte), *p* (piano), and *sf* (sforzando). The score is divided into measures by bar lines, with measure numbers 93, 97, 102, 107, 112, 117, 121, 130, 135, 139, and 142 clearly marked at the beginning of their respective lines. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. There are also some breath marks (vertical lines with a dot) and phrasing slurs.

148 6 *tr* *f* *V*₂ 1

159 *V*₁ 3 *V*₄

163 3 *V*₂ *tr* *V* *p* *V*

169 2 *V* *p* *tr*

175 *tr* *V* *f* 4 3 4

179 4 1 1 3 4 1

183 2 1 1 *V* *f*

187 1 *V* 1

194 *V* *V* *V* *p*

198 *V* *tr*

201 1 4 4 1

SONATA II

KV 296

11. März 1778, Mannheim

Allegro vivace

9 *f* *tr*

13 *tr*

18

24 *V*

29 *V*

33 *V*

39 1 2 3 1

42 2 V tr 3 4 p

46

49 1 tr tr

53 1 tr tr 2 3

57 V 4 V 3 f

62 f 4 8 2 3 0 1

65 V

Detailed description: This musical score is for guitar, spanning measures 39 to 65. It is written in treble clef with a key signature of one sharp (F#). The notation includes various guitar-specific techniques: triplets (measures 39, 42, 53, 62), trills (measures 42, 49, 53), vibrato (measures 42, 49, 53), and natural harmonics (measures 57, 65). Dynamics include piano (p) and forte (f). Measure numbers are placed at the beginning of each line. Fingering numbers (1-4) are indicated above notes. The score ends with a double bar line and repeat dots in measure 65.

69 2 2 0 1 4 1 1

76 2 0 1 1 2 1 tr 2

80 4 3 3 tr V tr 4 3 3 tr 2 tr

85 # tr # tr V 2 b V 2 b V 3

90 2 0 2 1 1 1 2 1 2 0 1

94 2 1 2 2 2 1 4 3 1 2

p *f*

100 2 2 tr

106 tr 1 4 1 tr 1 3 3 2 tr

111 4 3 3 1

116 2 3 0 2 0 1



Andante sostenuto

Musical score for a piece in 3/4 time, marked *Andante sostenuto*. The score consists of 11 staves of music, numbered 1 to 68. The key signature has one flat (B-flat). The music features various dynamics including *p* (piano), *fp* (fortissimo piano), *f* (forte), and *pp* (pianissimo). It includes trills (*tr*), triplets (3), and various fingerings (1-4). There are also breath marks (*V*) and a crescendo (*cresc.*). The piece ends with a double bar line and a repeat sign.

*) Cadenza ad libitum:



**)

Rondeau Allegro

3 2 3 1 4 *tr* *tr*

p

6 *tr* *tr* 3 2 2 2 1 1 *tr* 1 3 *V* 4 2

f

12 **)* 3 1 1 1 4 3 *tr* 3

1

21 3 1 2 0 2 4

mf

27 2 *V* 2 *tr* 4 1 *V* *V* 4

32 *V* *V*

37 1 4 0 *V* *V* *V* *V* 4

1 3 2 1 4

42 3 3 2 1 4 3 2

48 3 1 2 4 2 3 1 3 1 2 4

53 1 2 3 4

p

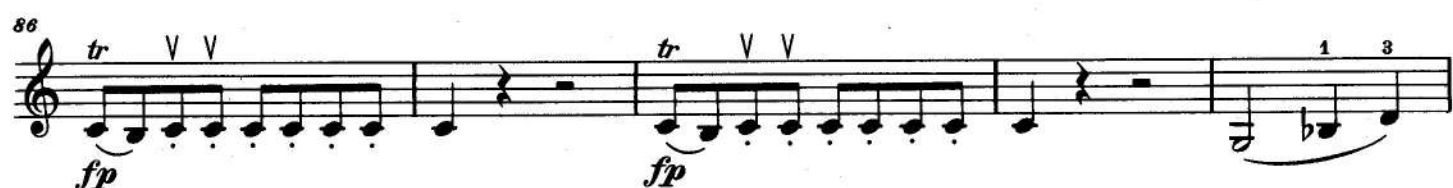
58 2 *tr* *tr* *tr* *tr* 3 2 2 *tr*

f

63 *V* 2 1 4 3 3 1 1 3 *tr*

1

**)* siehe Hinweise zur Interpretation.
see Remarks on Interpretation.



120

124

129

133

137

141

145

151

157

162

The musical score consists of ten staves, each beginning with a measure number. The notation is for a single melodic line, likely for guitar, as evidenced by the frequent use of trills and specific fingering patterns. The key signature has one sharp (F#), and the time signature is 4/4. The music is characterized by rapid sixteenth-note passages, often beamed together. Trills are used as ornaments on several notes. Fingerings are indicated by numbers 1 through 4 below the notes. Dynamic markings include 'p' (piano) at measure 137 and 'f' (forte) at measure 145. The notation includes various musical symbols such as notes, rests, trills (tr), and fingerings (numbers 1-4). Some staves have dynamic markings like 'p' (piano) and 'f' (forte). The page is numbered 1 in the top right corner.

SONATA III

KV 374e (377)

Sommer 1781, Wien

Allegro

3

5

7

10

15

20







Thema
Andante

Measures 6 to 25 of the 'Thema' section. The music is in 2/4 time, key of B-flat major. It features a melodic line with various ornaments (V) and fingerings (1, 2, 3, 4, 0). The tempo is marked 'Andante'. The notation includes slurs, ties, and dynamic markings.

Measures 33 to 44 of the 'Var. I' section. The music is in 2/4 time, key of B-flat major. It features a melodic line with various ornaments (V) and fingerings (1, 2, 3, 4, 0). The tempo is marked 'Andante'. The notation includes slurs, ties, and dynamic markings.



Var. IV



Var. V



Var. VI
Siciliana

113 *tr* *p* *tr* *f* *p*

117 *tr* *tr* *f*

121 *p* *fp* *fp* *cresc.* *f*

126 *p* *pp*

131 *tr* *tr* *1* *2* *3* *4* *2*

136 *4* *3* *2* *1*

139 *4* *1* *0* *1* *1* *4* *3* *V* *3* *2* *1* *0*

Detailed description: This musical score is for a variation titled 'Siciliana'. It is written in 6/8 time and features a variety of musical techniques including trills, triplets, and dynamic markings. The score is divided into seven staves, each containing measures 113 through 139. The first staff (measures 113-116) begins with a piano (*p*) dynamic and includes a trill in measure 113. The second staff (measures 117-120) continues with trills and a forte (*f*) dynamic. The third staff (measures 121-124) features a crescendo and a forte (*f*) dynamic. The fourth staff (measures 125-128) includes a piano (*p*) dynamic and a piano-piano (*pp*) dynamic. The fifth staff (measures 129-132) contains trills and fingerings. The sixth staff (measures 133-136) features a series of eighth notes with fingerings. The seventh staff (measures 137-139) includes a repeat sign and a final cadence.

Tempo di Menuetto

Musical score for "Tempo di Menuetto" in 3/4 time. The score is written on a single staff with a key signature of one flat (B-flat). The tempo is marked "Tempo di Menuetto". The score includes various musical notations such as notes, rests, trills, and dynamic markings.

The score is divided into measures, with measure numbers 4, 13, 14, 33, 40, 46, 53, 59, 64, 70, and 77 indicated. The tempo is marked "Tempo di Menuetto". The score includes various musical notations such as notes, rests, trills, and dynamic markings.

The score includes the following markings:

- 4**: Measure number.
- dolce**: Dynamic marking.
- 13**: Measure number.
- 14**: Measure number.
- 33**: Measure number.
- 40**: Measure number.
- 46**: Measure number.
- 53**: Measure number.
- 59**: Measure number.
- 64**: Measure number.
- 70**: Measure number.
- 77**: Measure number.
- p**: Dynamic marking.

85 3

91

99

109

121

141

147

153

162

170

176

p

f

tr

p

f

p

SONATA IV

KV 317d (378)

1779, Salzburg

Allegro moderato

The musical score for Sonata IV, KV 317d (378), 1779, Salzburg, is written in G minor, 3/4 time, and consists of 31 measures. The tempo is marked "Allegro moderato". The score is written on a single staff in treble clef. The key signature has two flats (B-flat and E-flat). The dynamics range from piano (*p*) to forte (*f*), with a crescendo marking (*cresc.*) in the final measures. The score includes various musical notations such as slurs, trills (*tr*), and fingerings (1-4). The piece concludes with a star symbol (*★*) in measure 30.

36 *f*

41

44

51 *p*

55

59

62

65 *f*

72 *p*

76 *f* *p*

83 *p*

87

91 *f*

96

101 *p* *f* *p*

106 *f* *p* *f*

110 *acc.*

113 *calando* *p*

118 *f*

124 *p*

128 *f*

131 *p*

Detailed description: This page contains a musical score for a single melodic line, spanning measures 83 to 131. The key signature is B-flat major (two flats). The score is written on a single staff with a treble clef. It includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include piano (*p*), forte (*f*), and accents (*acc.*). Performance markings include *calando* (rushing) and trills (*tr.*). The piece concludes with a final flourish in measure 131.

135 *V* *cresc.* *p*

140 *V* *f* *tr*

145 *tr* *1* *2* *1* *1* *1*

148 *1* *3* *2* *1* *1* *2* *V* *acc.*

152 *3* *V* *3* *V* *1* *1* *2* *V* *p*

160 *2* *V* *tr* *V* *2*

165 *2* *4*

168 *2* *3* *2* *2* *3* *4* *3* *f*

175 *tr* *tr* *tr* *tr* *0*

179 *V* *p* *f* *p* *V* *3*

183 *2* *1* *4* *1* *V* *2* *1* *V* *2* *3* *0* *1* *p*

189 *4* *1* *f* *3* *4* *3* *4* *1* *0* *2* *3* *1*

Andantino sostenuto e cantabile

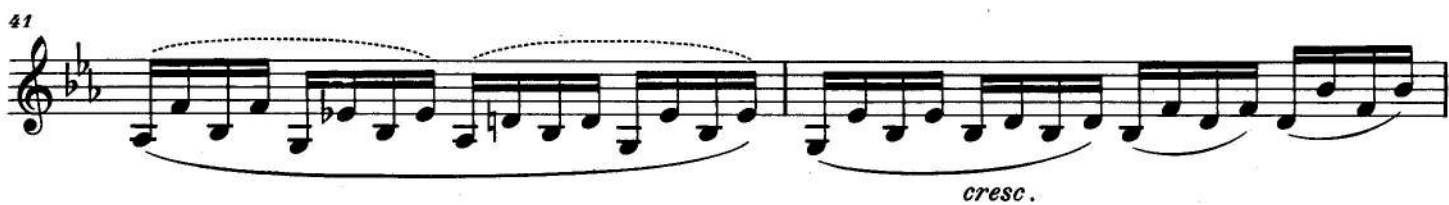
Musical score for "Andantino sostenuto e cantabile". The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The tempo and mood are indicated as "Andantino sostenuto e cantabile". The score consists of seven staves of music, with measures numbered 1 through 30. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

The score is divided into measures, with measure numbers 1, 9, 17, 20, 24, 27, and 30 marked at the beginning of their respective staves. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), *acc.* (accent), and *cresc.* (crescendo) are used throughout the piece.

The score includes several musical ornaments and techniques, such as trills (*tr*), triplets (*3*), and slurs. The piece concludes with a cadenza marked with an asterisk (*).

*) Cadenza ad libitum:

The cadenza notation shows a series of rapid sixteenth-note runs in the treble clef, starting with a key signature change to one flat (B-flat).



Rondeau
Allegro

5

13

20

29

36

50

57

65

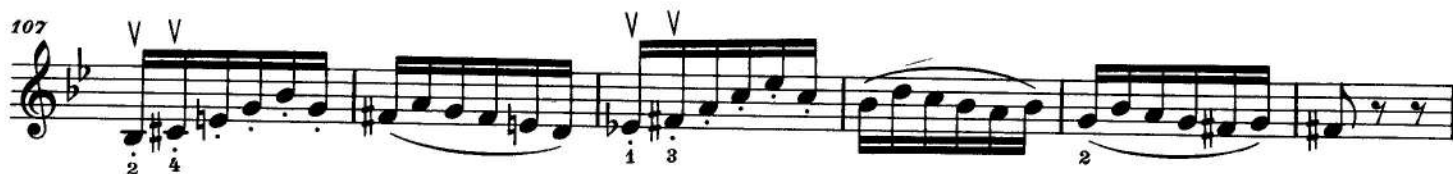
73

fp

1. 2. V

p

fp



151 **Allegro**

154

157

160

163

166

170

173

177

p

f

p

SONATA V

KV 373a (379)

Sommer 1781, Wien

The image displays a musical score for a piano piece, divided into two main sections: 'Adagio' and 'Allegro'.

Adagio Section (Measures 1-44):

- Tempo:** Adagio
- Key Signature:** One sharp (F#).
- Time Signature:** 2/4.
- Measures 1-12:** Features a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking at measure 5.
- Measures 17-30:** Continues with eighth and sixteenth notes, including a trill (*tr*) at measure 28.
- Measures 34-44:** Includes a crescendo (*cresc.*) and a forte (*f*) dynamic marking at measure 38.

Allegro Section (Measures 50-88):

- Tempo:** Allegro
- Key Signature:** Two flats (Bb, Eb).
- Time Signature:** 3/4.
- Measures 50-59:** Features a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking at measure 54.
- Measures 63-72:** Includes a rallentando (*rall.*) and a tempo marking (*[a tempo]*).
- Measures 76-88:** Features a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking at measure 78.

*) Siehe Hinweise zur Interpretation.
See Remarks on Interpretation.

** EA:  ; siehe Hinweise zur Interpretation.
 FE:  ; see Remarks on Interpretation.

50 *tr* 1 *p*

57 *dolce*

63 11 *f*

81 *f* *p*

87 *rallen* *tando* *cresc.* *f*

93 *[a tempo]* 8

106 *f*

113 *tr*

120 *tr* *I V*

127 *tr* 1 2

133 *tr* 1 *p*

139 *f*

*) Siehe Hinweise zur Interpretation.
See Remarks on Interpretation.

Thema

Andantino cantabile

mf

f

p

Var. I

tacet

Var. II

mf

Var. III

f

65 Var. IV



Var. V

Adagio



(Thema da Capo, ma)

Allegretto



SONATA VI

KV 374f (380)

Frühjahr 1781, Wien

Allegro

Musical score for Sonata VI, KV 374f (380), Allegro. The score is in G major, 2/4 time, and consists of 54 measures. It features various musical notations including dynamics (*f*, *fp*, *sf*), articulation (accents, trills), and fingerings (1-4). The piece ends with a double bar line and repeat dots.

59 *p* *f*

64 *p* *fp* *fp*

69 *fp* *fp* *fp*

72 *fp* *fp* *fp*

75 *fp* *fp* *fp*

78 *fp* *f*

83 *f*

88 *p* *pp*

91 *f*

94 *p* *pp*

98 *f*

106

Detailed description: This page of a musical score contains ten staves of music, numbered 59 to 106. The key signature is B-flat major (two flats). The notation includes various rhythmic values, slurs, and fingerings. Dynamic markings include *p* (piano), *f* (forte), *fp* (fortissimo piano), and *pp* (pianissimo). The music features a variety of melodic patterns, including eighth-note runs, sixteenth-note passages, and triplet figures. Some measures contain accidentals (sharps and naturals) that alter the key signature temporarily. The score is written for a single melodic line on a grand staff.

114

121

127

130

136

139

144

148

151

155

160

Andante con moto

1 *p* *f* *p*

6 *cresc.* *f*

9 *p* *cresc.* *f*

14 *fp* *fp*

19 *p* *cresc.*

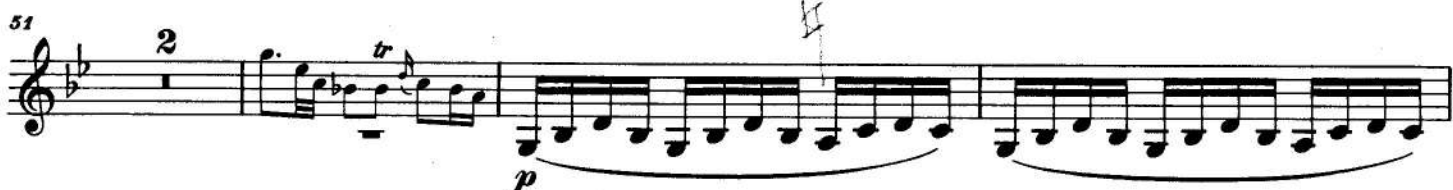
26 *f* *p* *V* *V*

29 *IV* *3* *1* *2* *f*

32 *sotto voce* *tr* *tr* *1*

35 *cresc.* *f*

37 *sotto voce* *V* *V*



Rondeau
Allegro

10

14

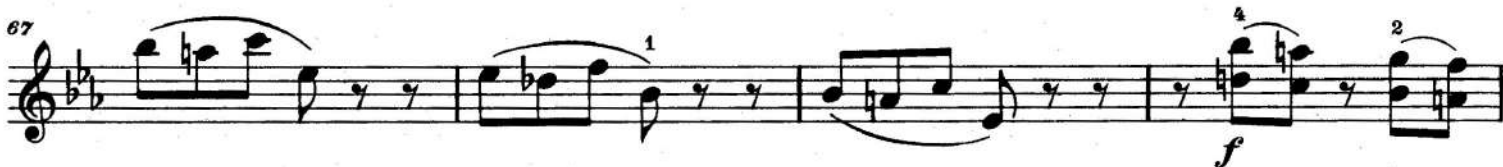
22

28

37

41

45



96 *f* *tr* *V* 2 *tr* *V* 1 *tr* *b*

101 *sfp* *sfp* *cresc.*

108 *f* *V* 2 *tr* *V* 3 2 *tr* *V* 3

113 *tr* 1 *V* 3 0 3 0 3 *IV*

117 1 1 1

120 1 3 3 2 0 1 1 *b*

123 3 1 2 3 *V* *V*

126 2 *V* 1 *V* 2 1 3 3 4 *p*

131 1 4 *V* *f*

134 4 1 3 3

137 3 3 1 0 2 4

Detailed description: This page contains a musical score for guitar, measures 96 through 137. The key signature has two flats (B-flat and E-flat). The score includes various musical notations such as trills (tr), vibrato (V), and dynamic markings (f, sfp, cresc., p). Fingering numbers (1-4) and fret numbers (0, 2, 3, 4) are indicated throughout. Measure 96 starts with a forte (f) dynamic and a trill. Measures 101-103 show a crescendo (cresc.) with sforzando (sfp) accents. Measures 108-110 feature a forte (f) dynamic and a trill. Measures 113-115 show a trill and a vibrato. Measures 117-119 show a trill and a vibrato. Measures 120-122 show a trill and a vibrato. Measures 123-125 show a trill and a vibrato. Measures 126-128 show a piano (p) dynamic and a trill. Measures 131-133 show a forte (f) dynamic and a trill. Measures 134-136 show a trill and a vibrato. Measures 137-139 show a trill and a vibrato.

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KV 374d (376)



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KV 296



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KV 374e (377)



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KV 317d (378)



Sonata V G-Dur / G major 38
KV 373a (379)



Sonata VI Es-Dur / E flat major 43
KV 374f (380)

