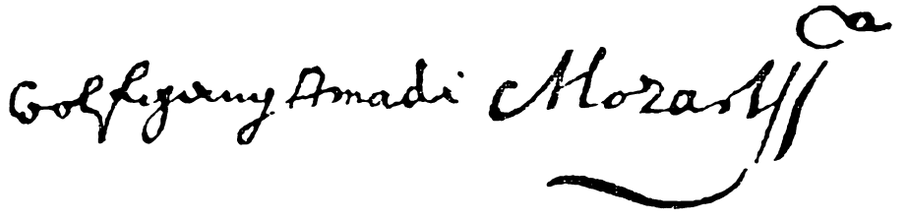

WOLFGANG AMADEUS MOZART

Neue Ausgabe sämtlicher Werke

IN VERBINDUNG MIT DEN MOZARTSTÄDTEN
AUGSBURG, SALZBURG UND WIEN HERAUSGEGEBEN VON DER
INTERNATIONALEN STIFTUNG MOZARTEUM SALZBURG

Serie IX: Klaviermusik

WERKGRUPPE 25:
KLAVIERSONATEN · BAND 2

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1986

WOLFGANG AMADEUS MOZART

Serie IX

Klaviermusik

WERKGRUPPE 25:
KLAVIERSONATEN · BAND 2

VORGELEGT VON
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zu aufrichtigem Dank verpflichtet.

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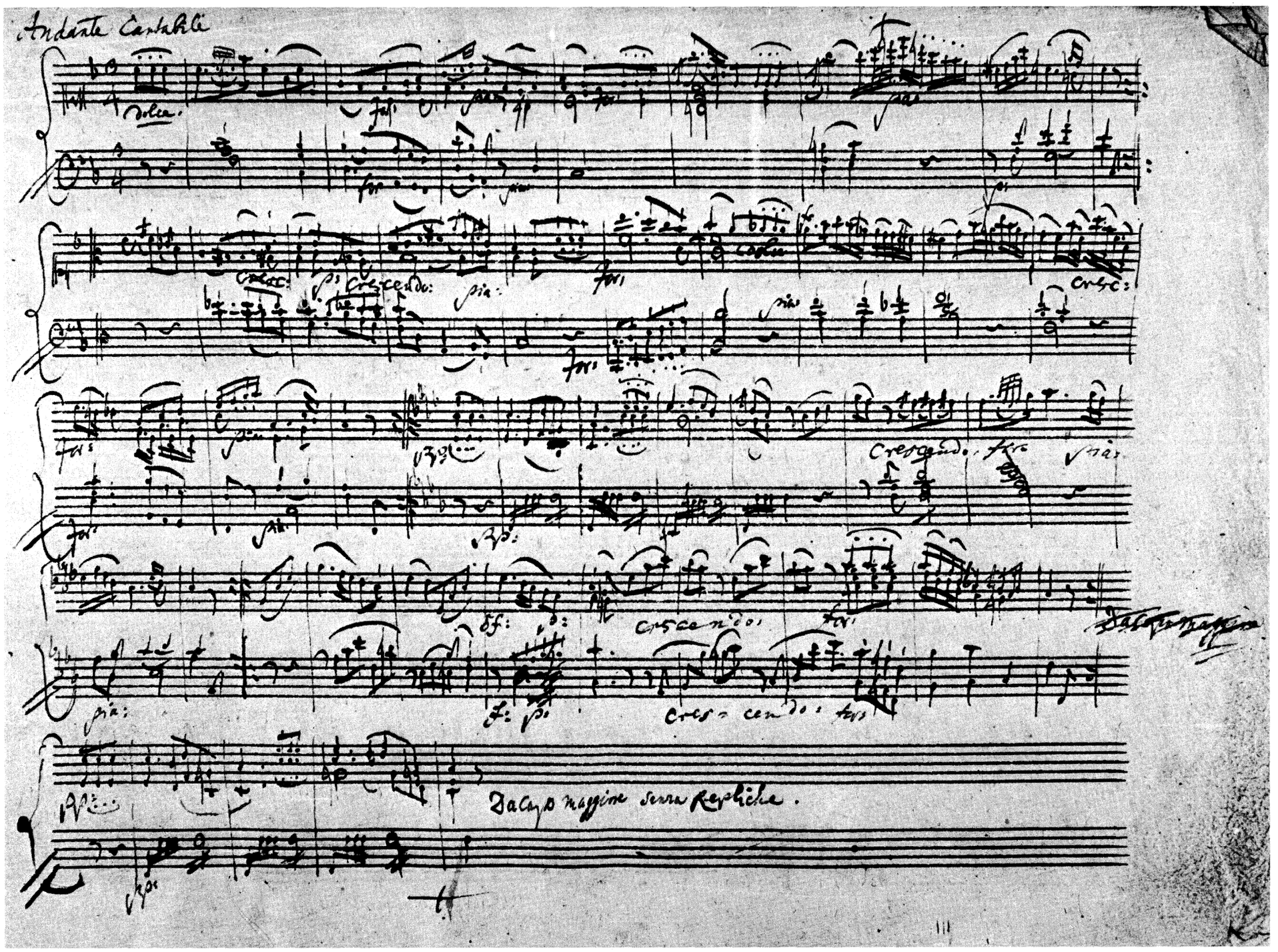
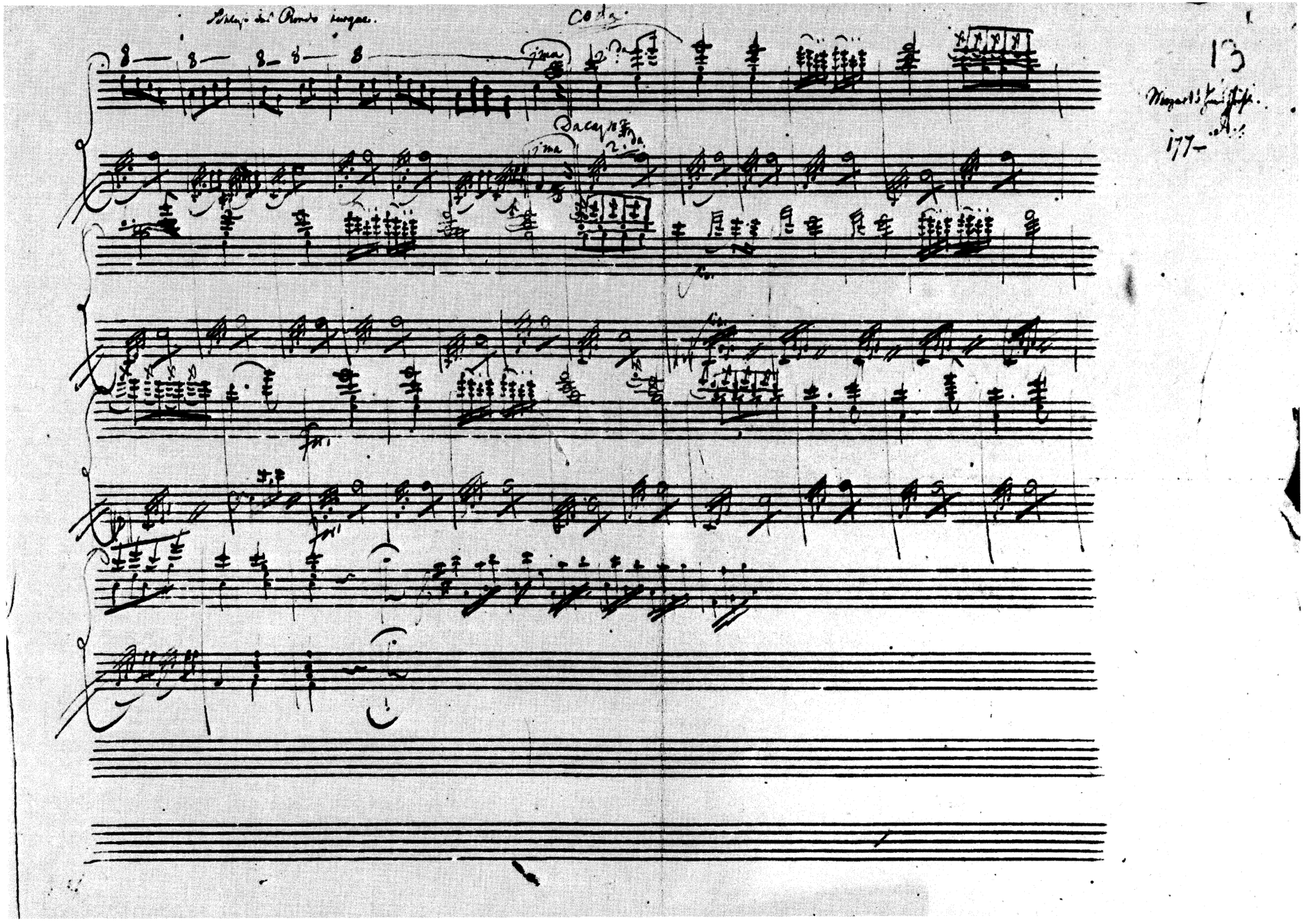
Augsburg und Salzburg,
im Juli 1986

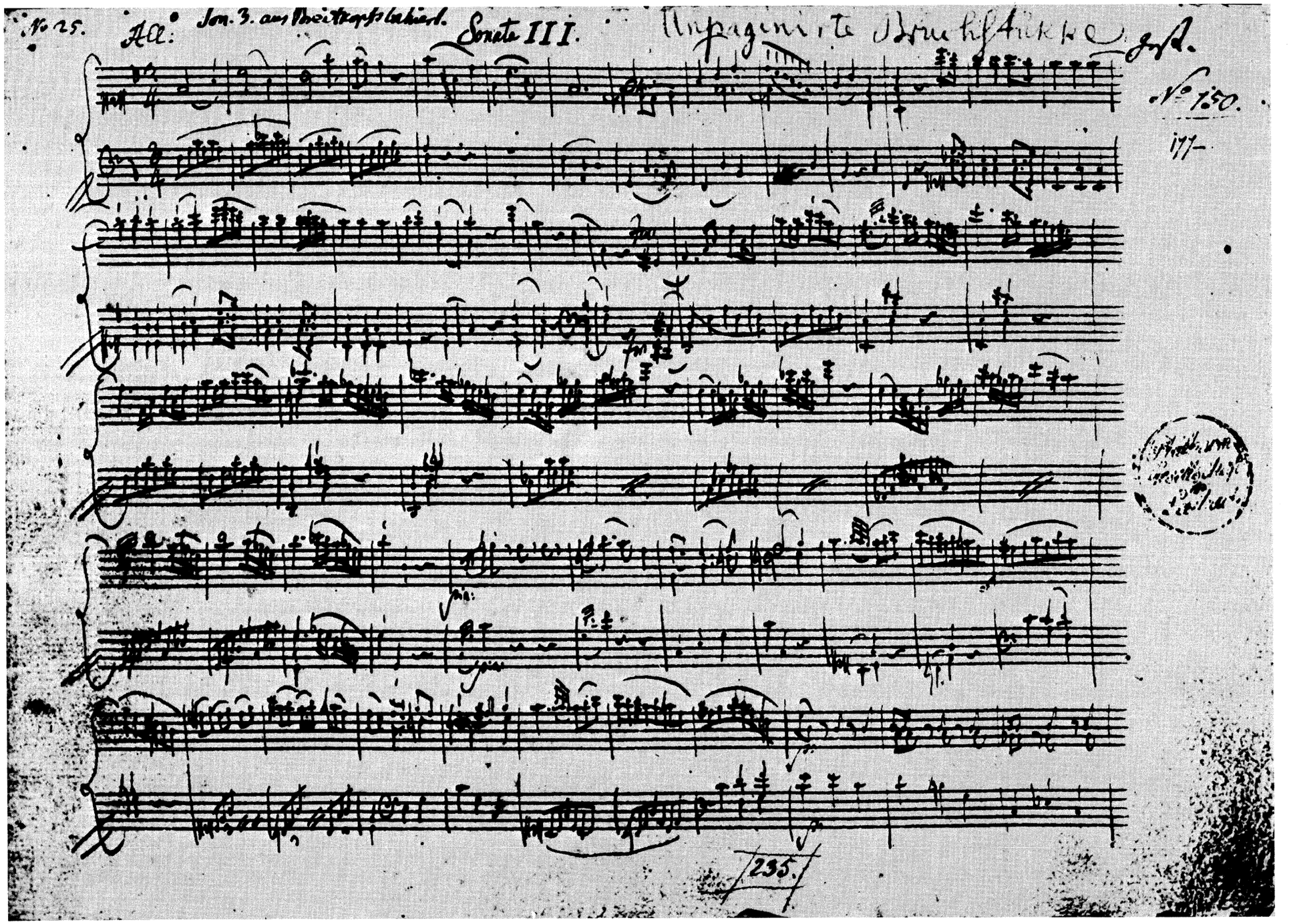
Wolfgang Plath
Wolfgang Rehm



Sonate in C KV 330 (300^{h}) = Nr. 10: Fünfte Seite des Autographs (Biblioteka Jagiellońska Kraków). Vgl. Seite 7–8.



Sonate in A KV 331 (300^{i}) = Nr. 11: Autographes Fragment = Schlußblatt (Portugiesischer Privatbesitz).
Vgl. Seite 26–27, Takt 90–127, und Vorwort.



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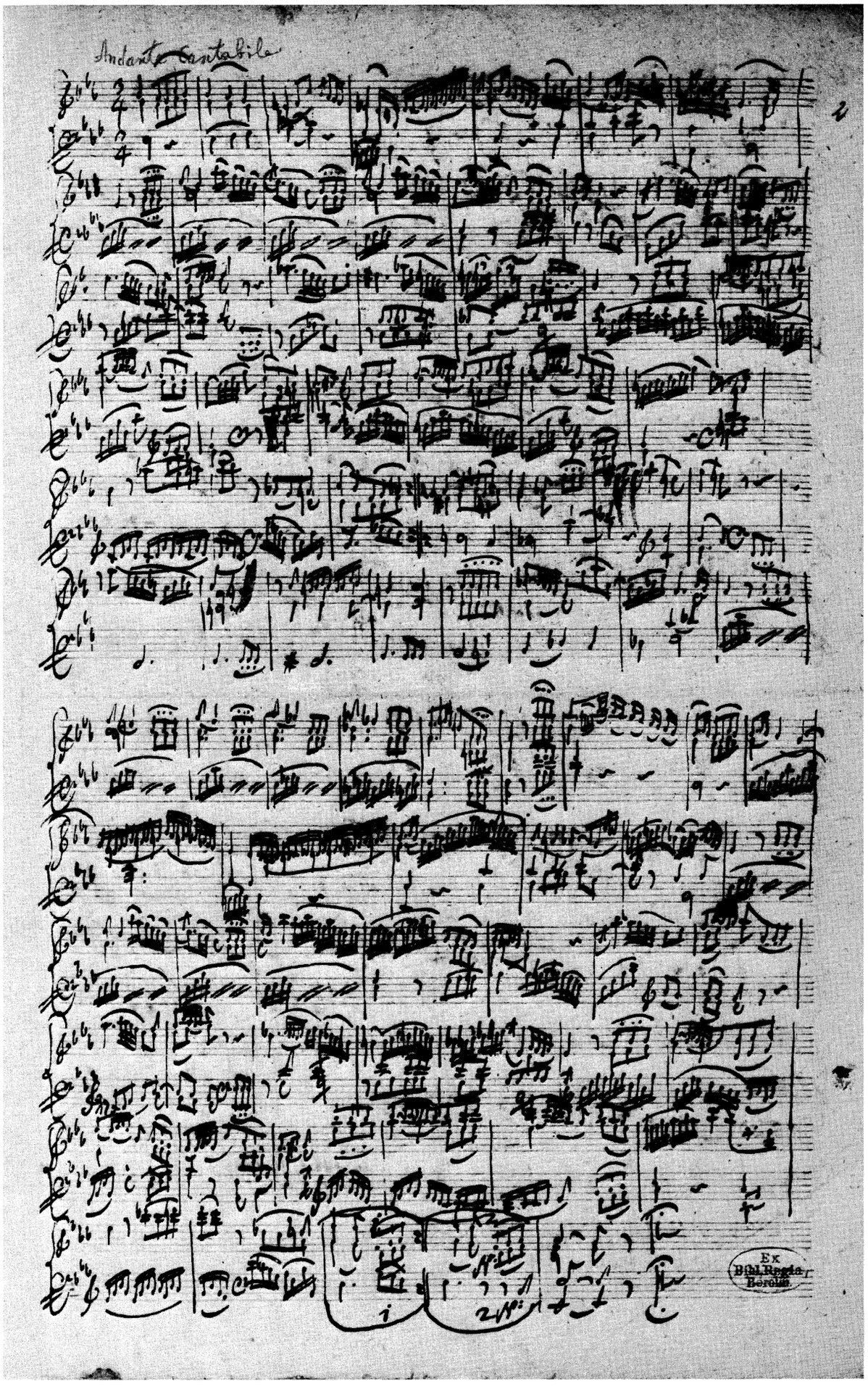
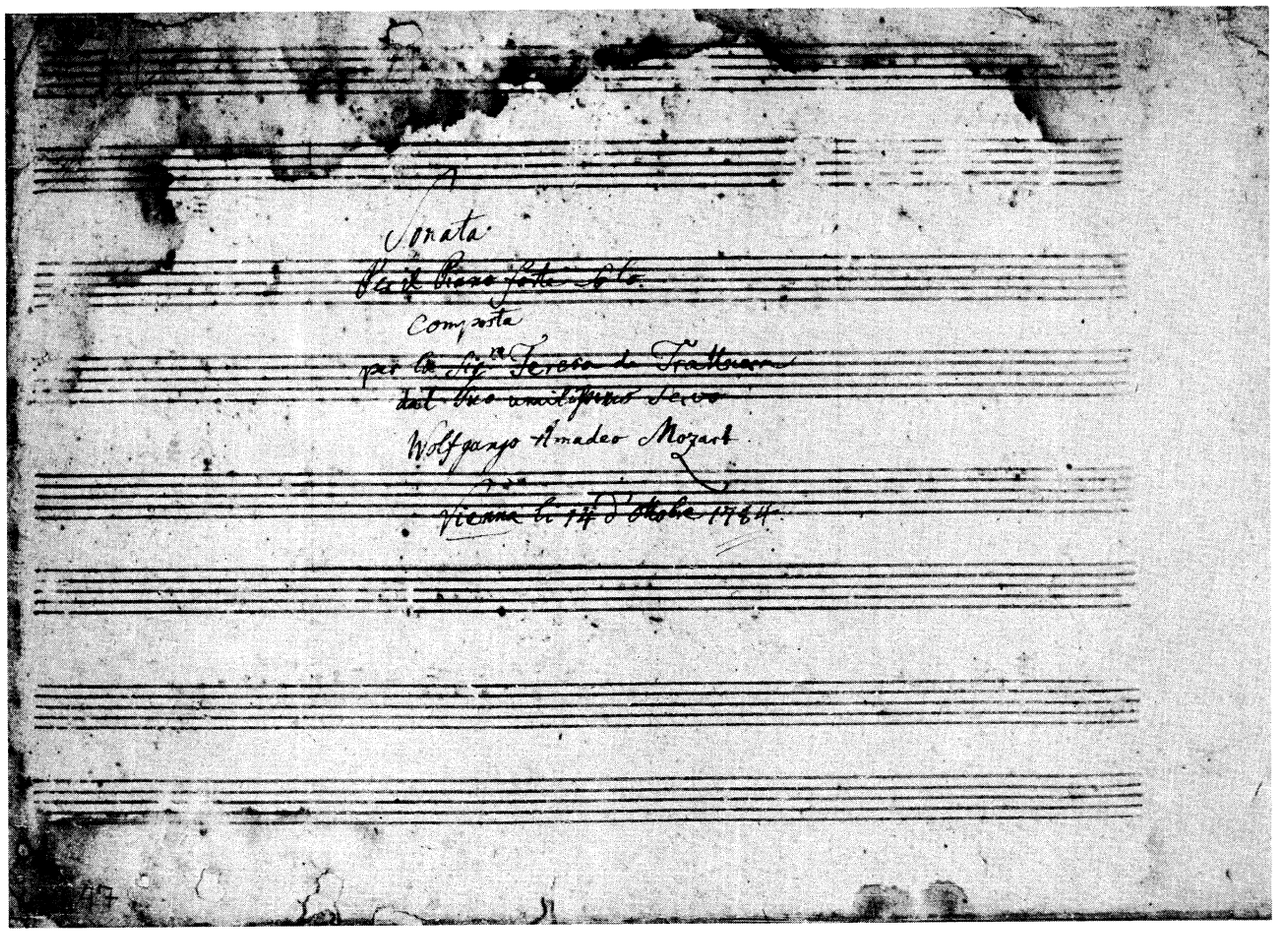


Sonate in B KV 333 (315^{c}) = Nr. 13: Dritte Seite des Autographs (Staatsbibliothek Preußischer Kulturbesitz Berlin/West, Musikabteilung). Vgl. Seite 56–59; die Tempobezeichnung *Andante cantabile* hat Mozart später mit Bleistift nachgetragen (vgl. Vorwort).



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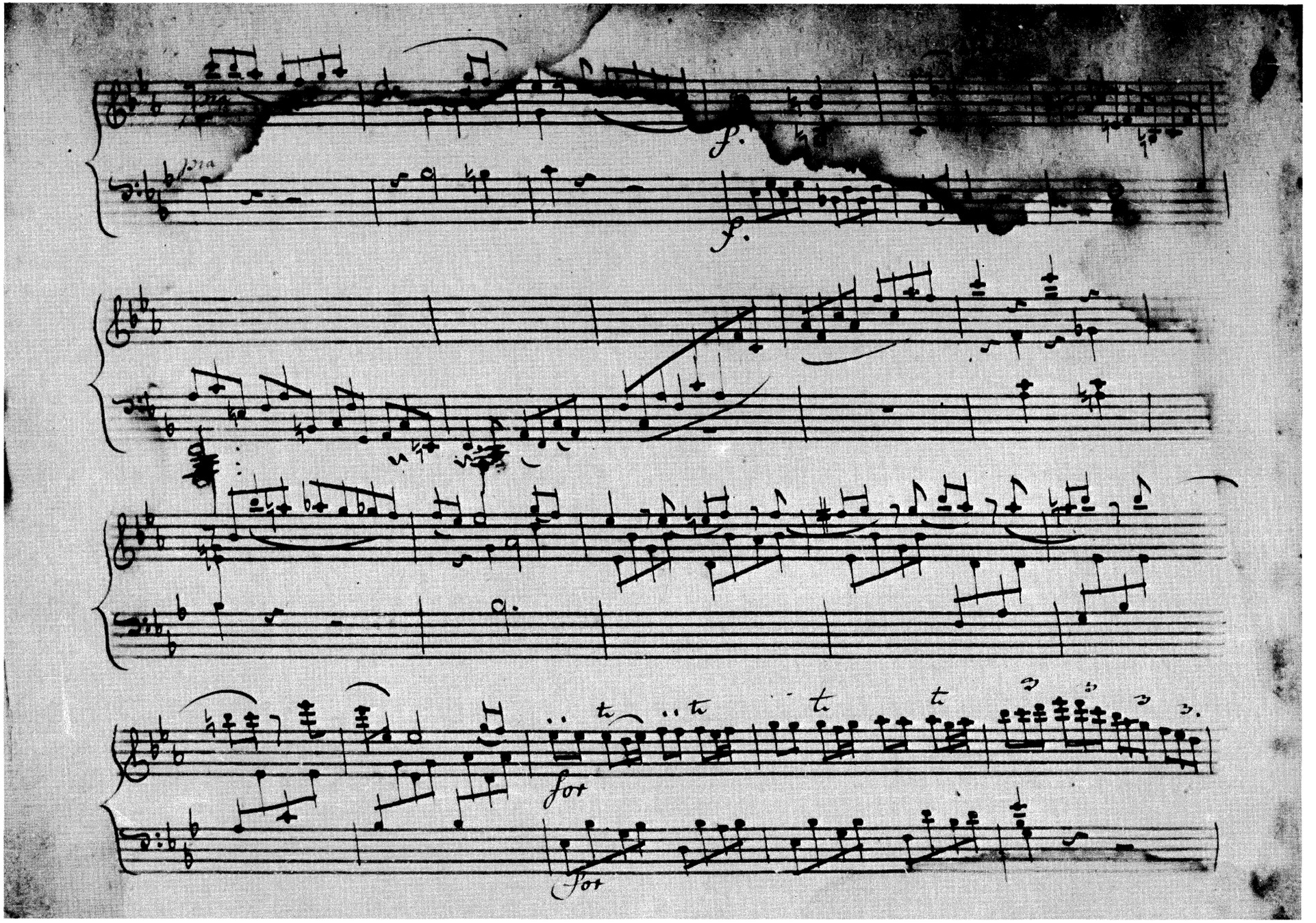
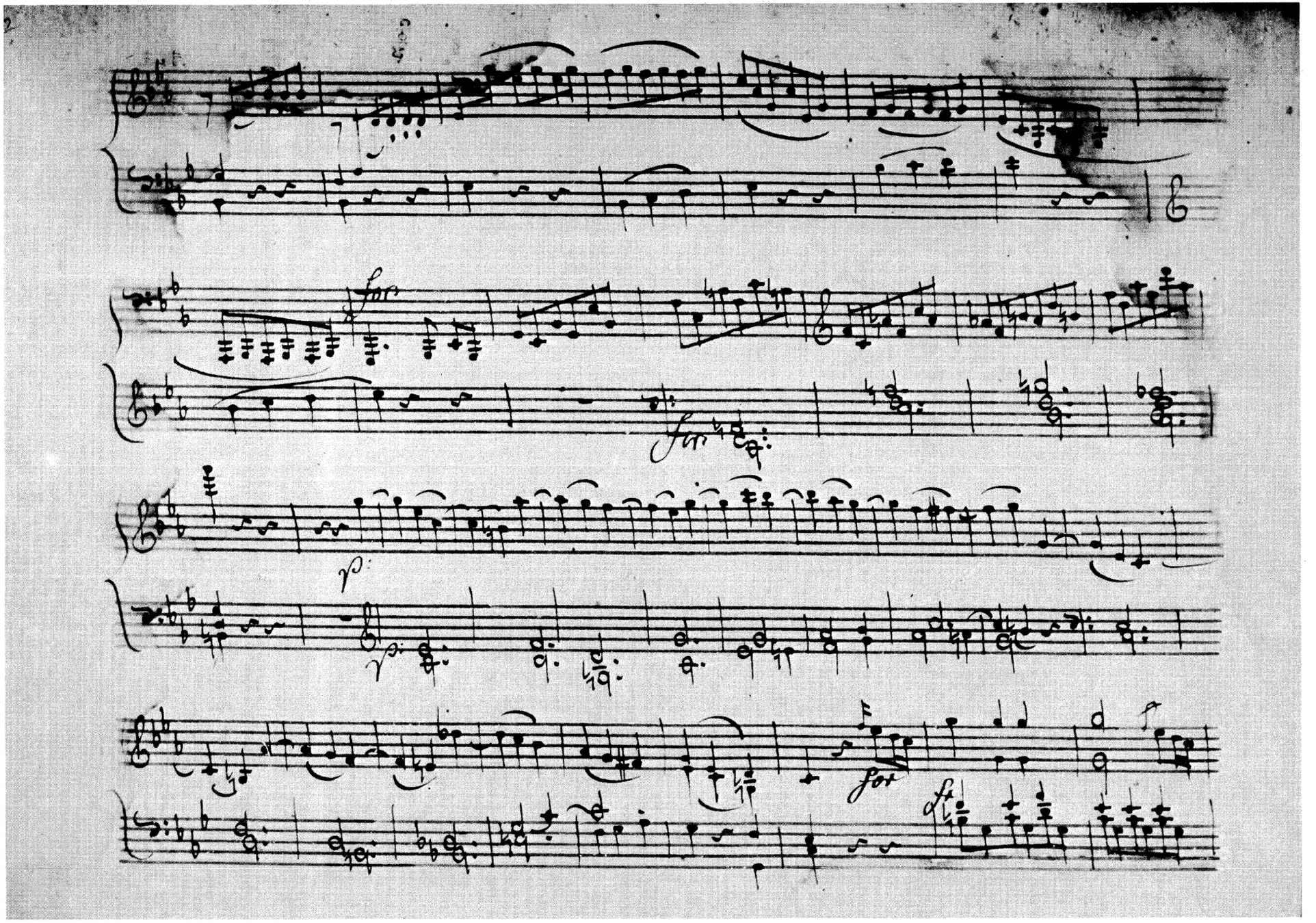
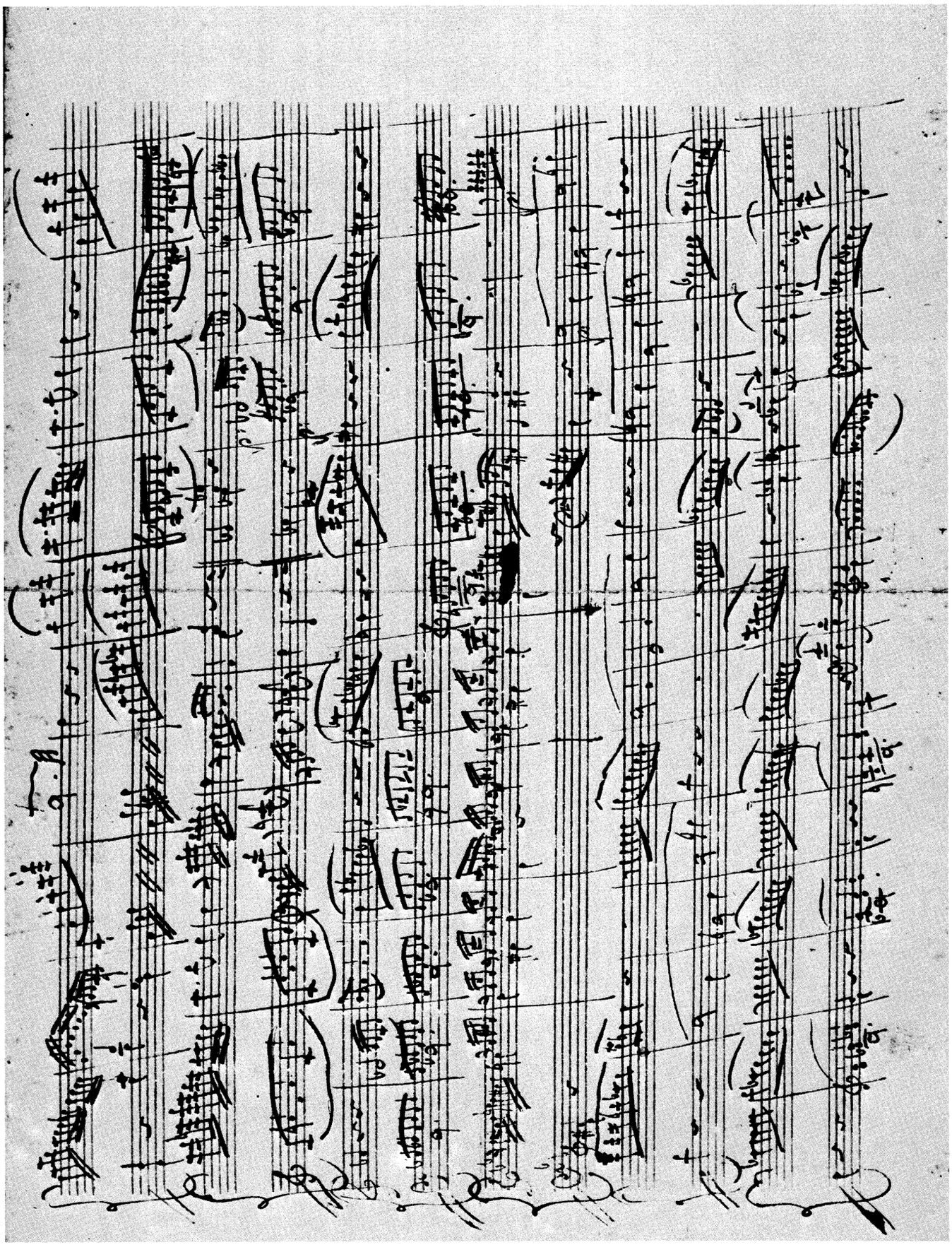
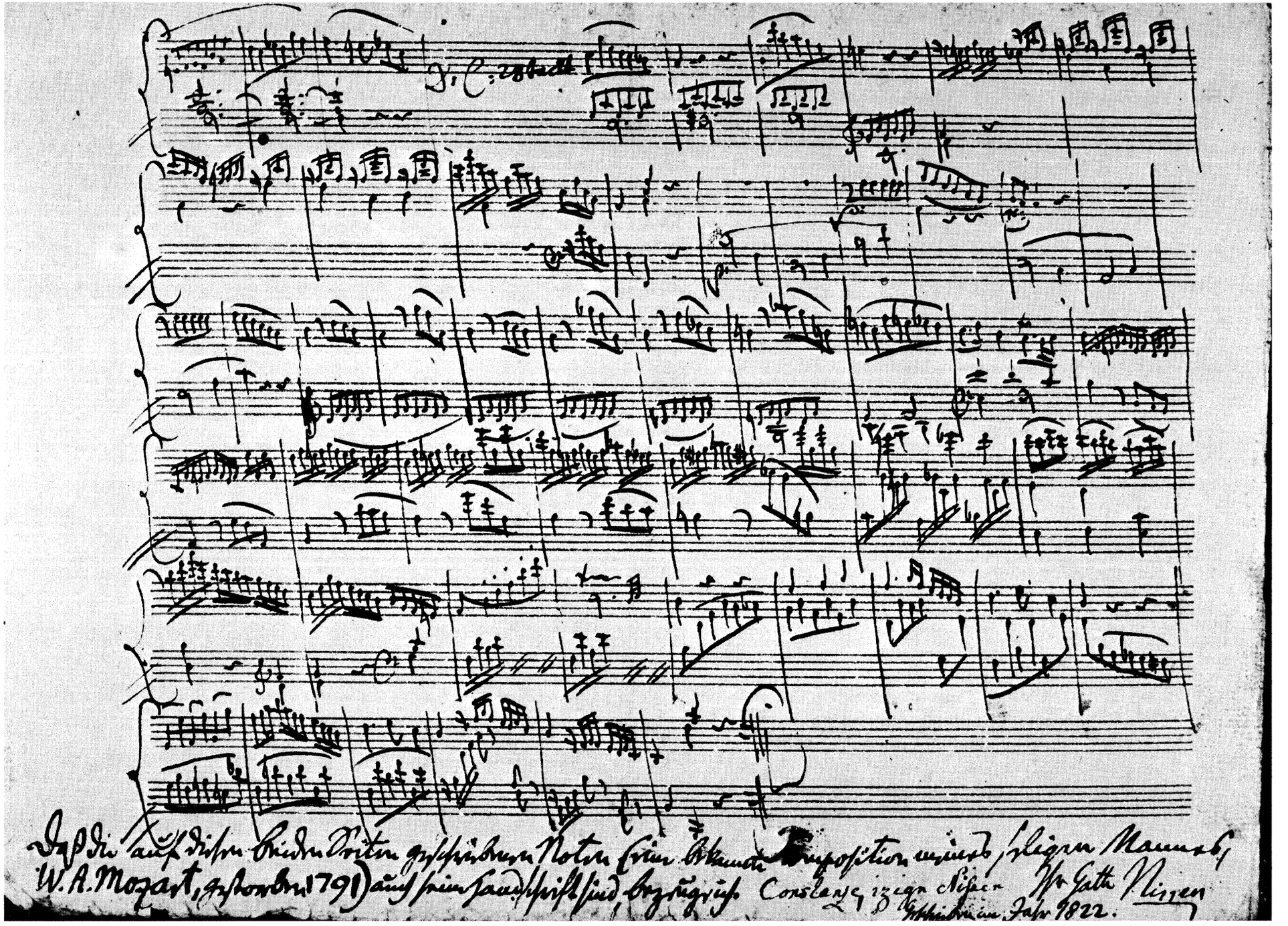


Sonate in c KV 457 = Nr. 14b: Dritte Seite des ersten Satzes aus der *Widmungskopie*: Vgl. Seite 81–82, Takt 46–65. Die Korrekturen in Takt 52f. (zu Beginn der zweiten Akkolade) stammen von der Hand Mozarts; vgl. Vorwort.

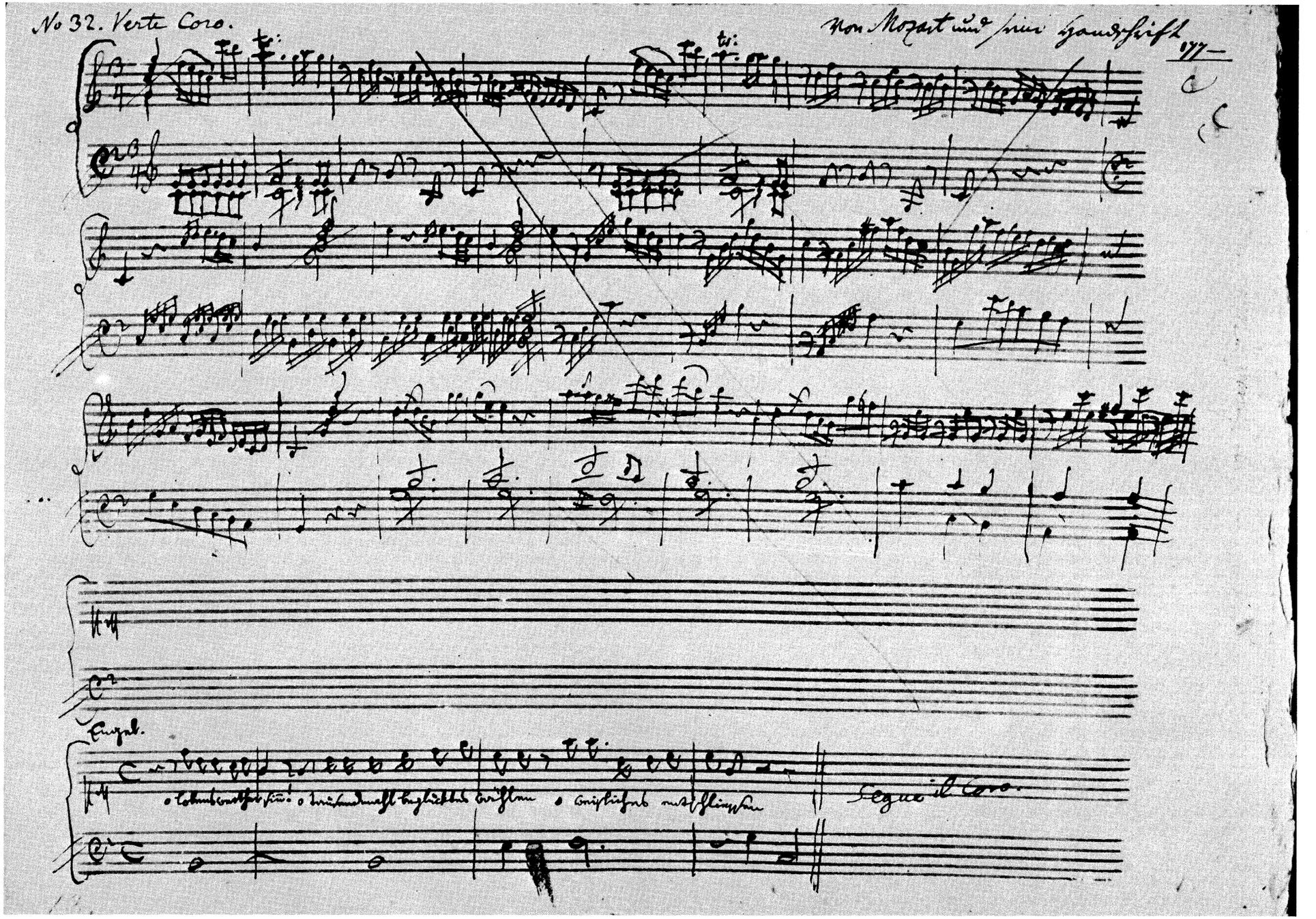


Sonate in c KV 457 = Nr. 14b: Vierte Seite des Schlußsatzes aus der *Widmungskopie*: Vgl. Seite 93–94, Takt 88–121. Die dynamischen Zeichen in der zweiten und dritten Akkolade hat Mozart nachgetragen; dazu und zu Takt 92ff. vgl. Vorwort.





Sonate in B KV 570 = Nr. 17: Autographes Fragment mit dem Schluß des ersten Satzes (The British Library London). Vgl. Seite 135 (Takt 65) bis 139 und Vorwort.



Sonatensatz in C KV⁶: deest = Anhang II, Nr. 1: Originale Niederschrift auf Blatt 1ʳ des Autographs zum Schlußchor der *Grabmusik* KV 42/35ᵃ (Internationale Stiftung Mozarteum Salzburg). Vgl. Seite 173 und Vorwort (unten auf der Seite ist das Rezitativ zum Schlußchor der *Grabmusik* notiert).

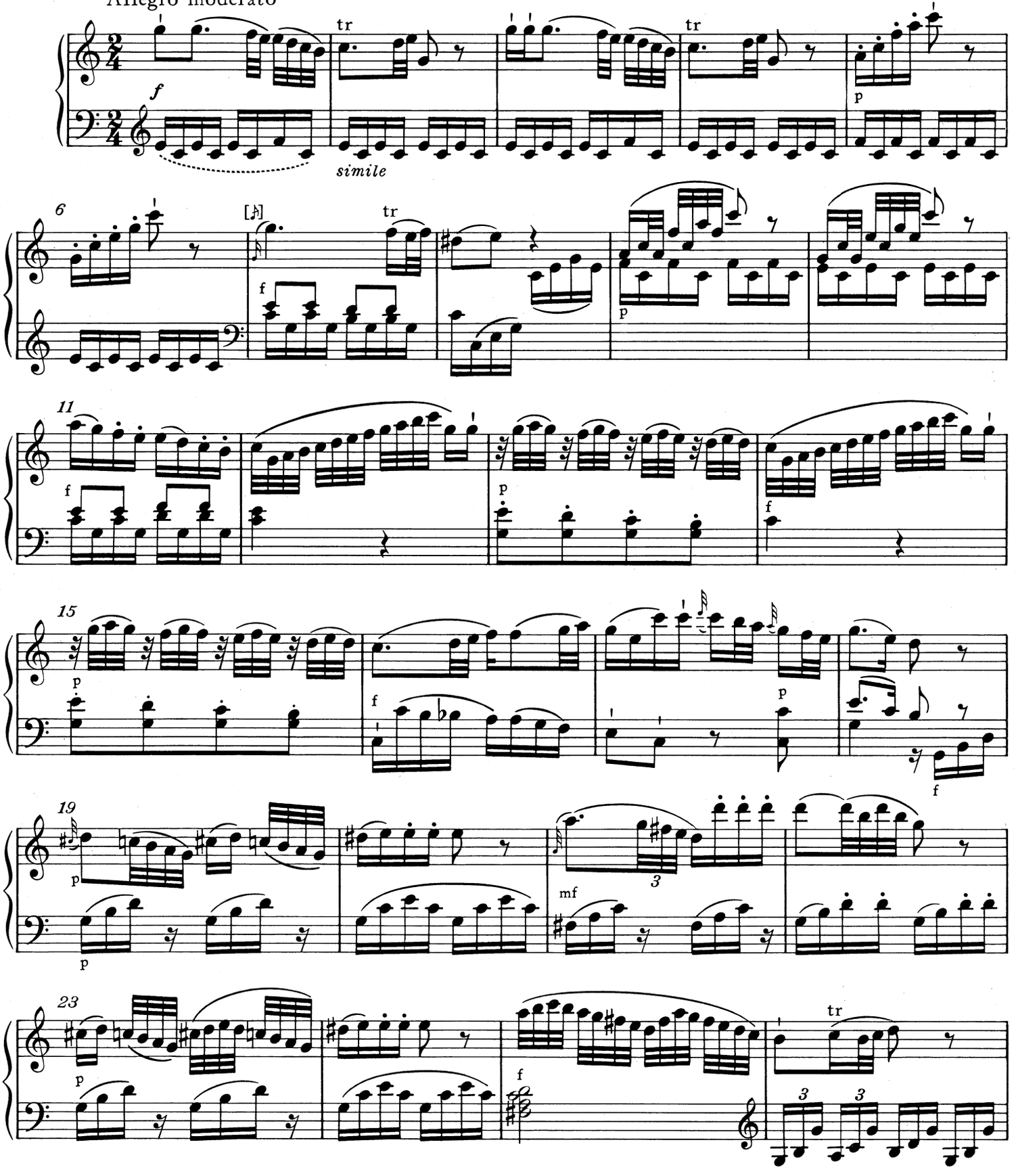
KLAVIERSONATEN · BAND 2

10. Sonate in C

KV 330 (300h)

Sonata I*)

Entstanden in Wien (oder Salzburg), 1783*)



*) Zur originalen Zählung des Zyklus KV 330-332, zu seiner Überlieferung und zur Neudatierung seiner drei Sonaten (Nr. 10-12) vgl. Vorwort. - Zu den unterschiedlichen Lesarten im Autograph von KV 330 und im Erstdruck (Artaria, Wien 1784) vgl. Vorwort. Die in allen Sätzen kleiner gestochenen dynamischen Zeichen sind dem Erstdruck entnommen.

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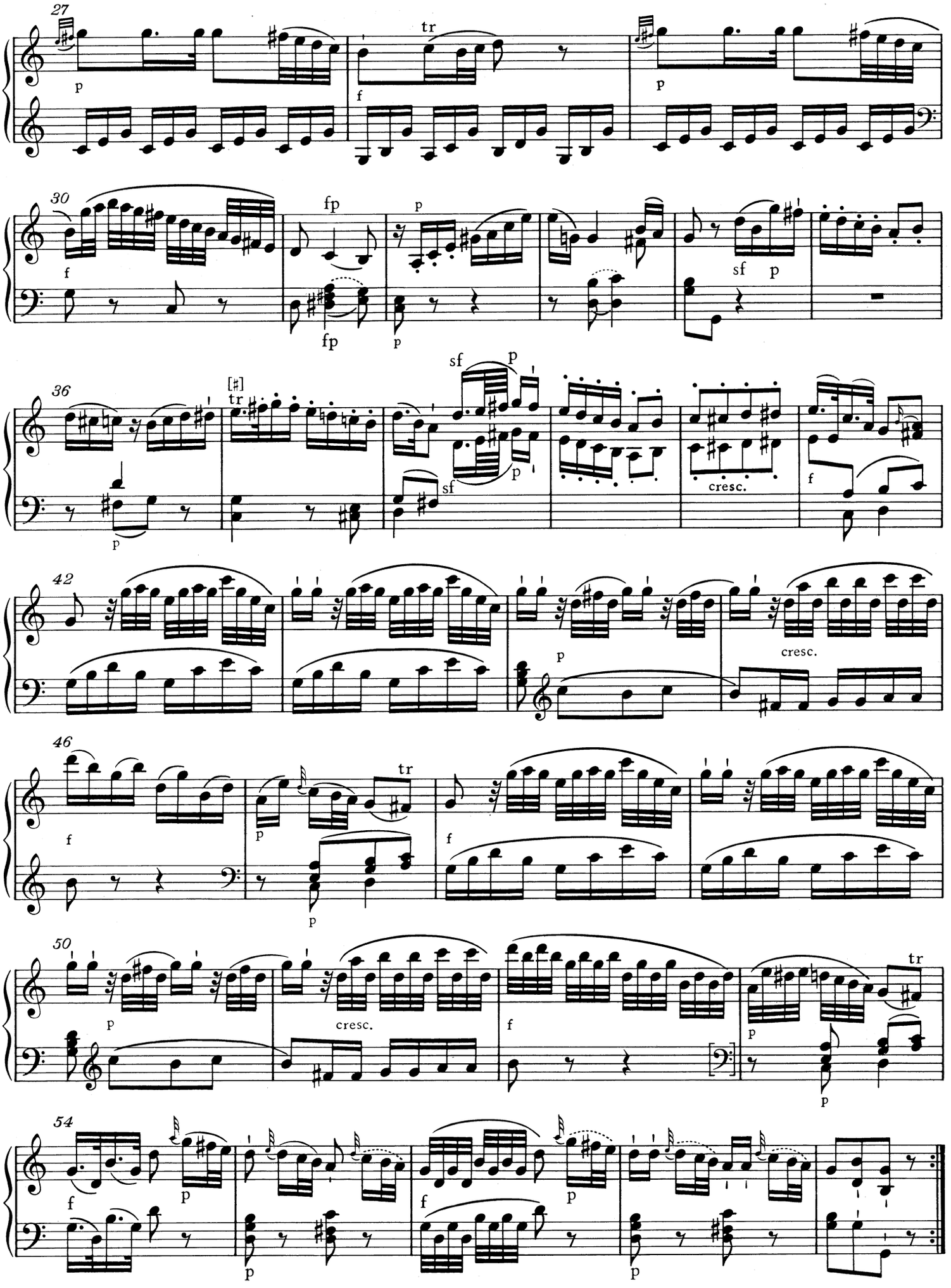
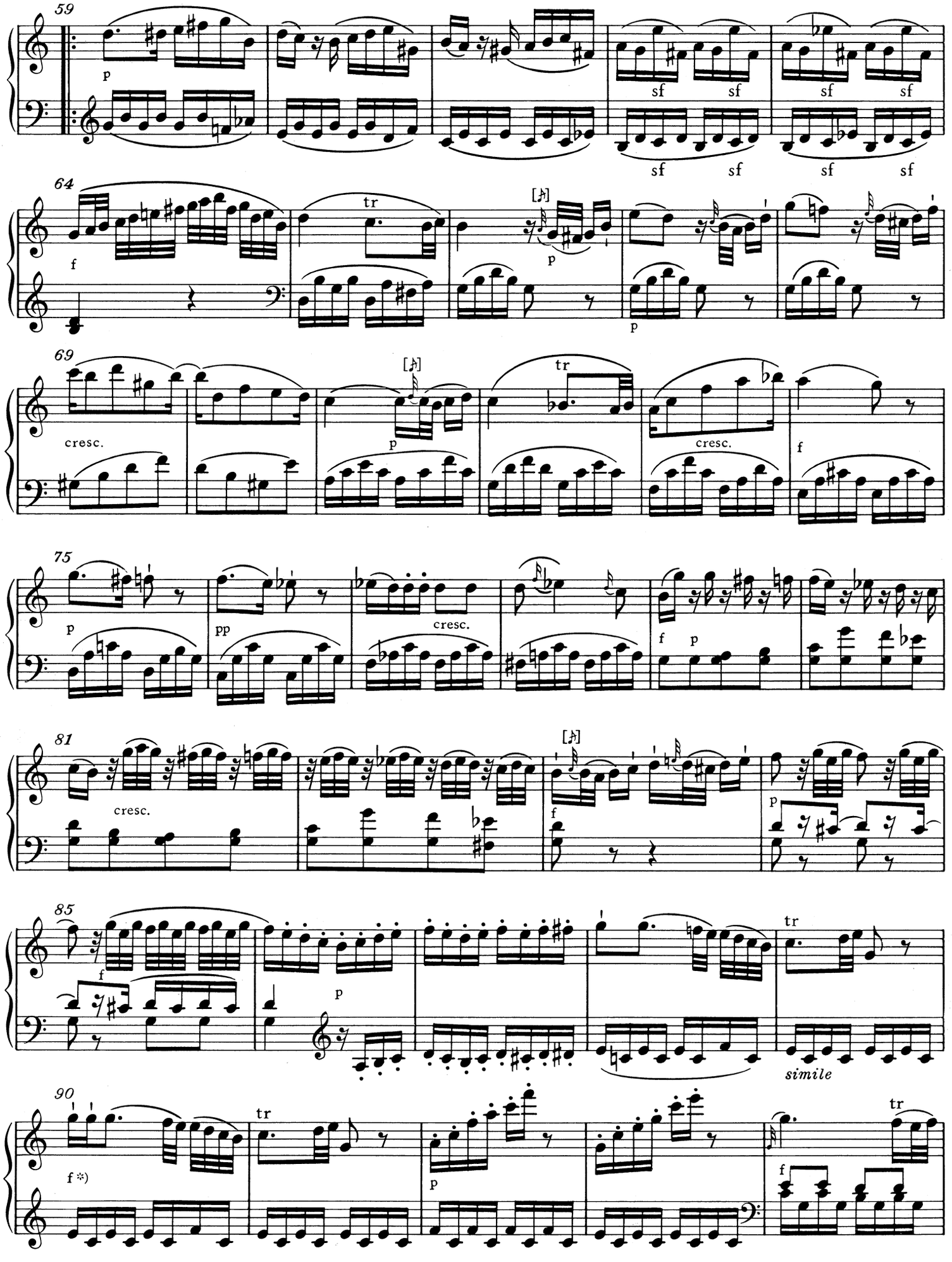
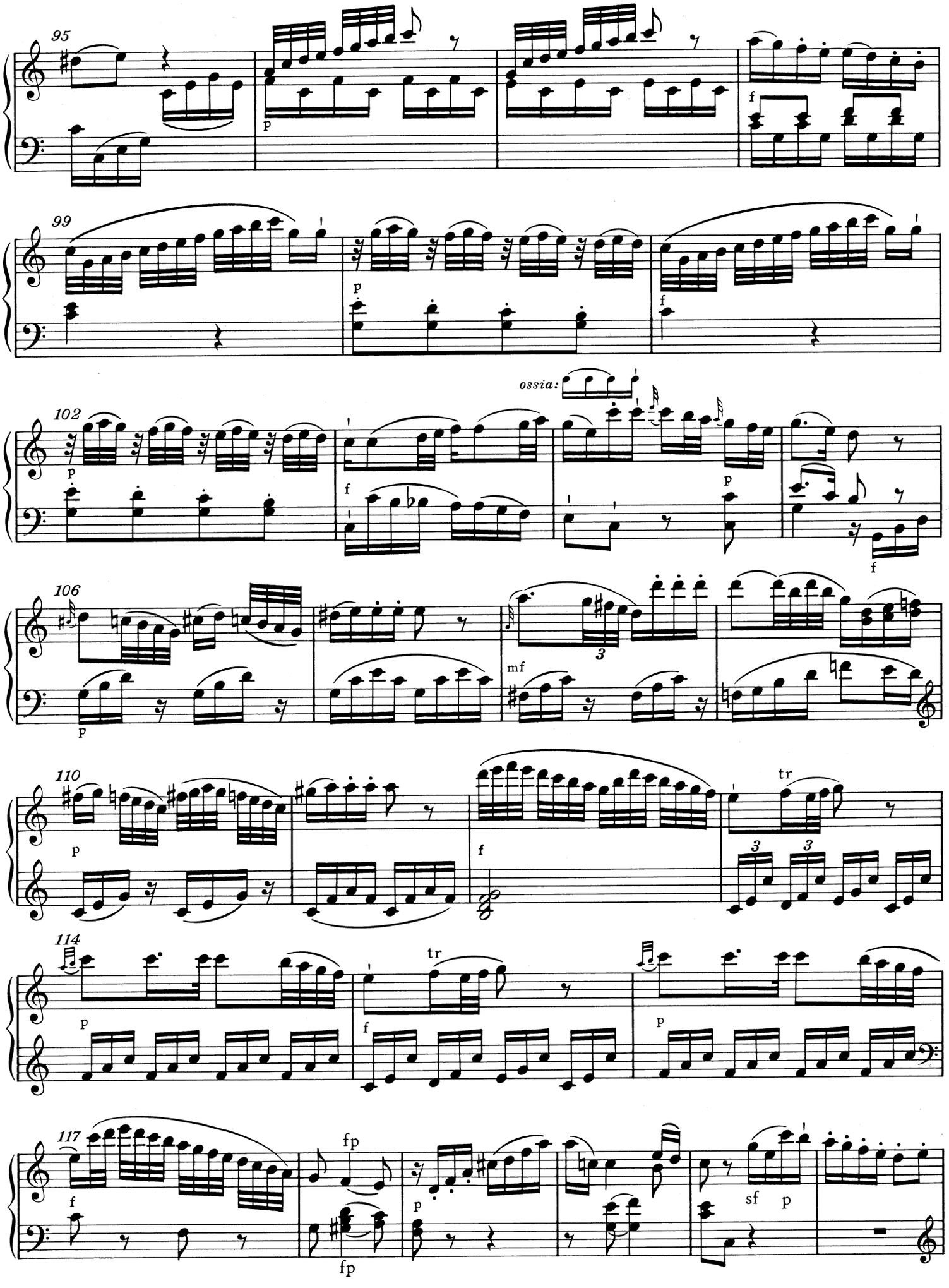
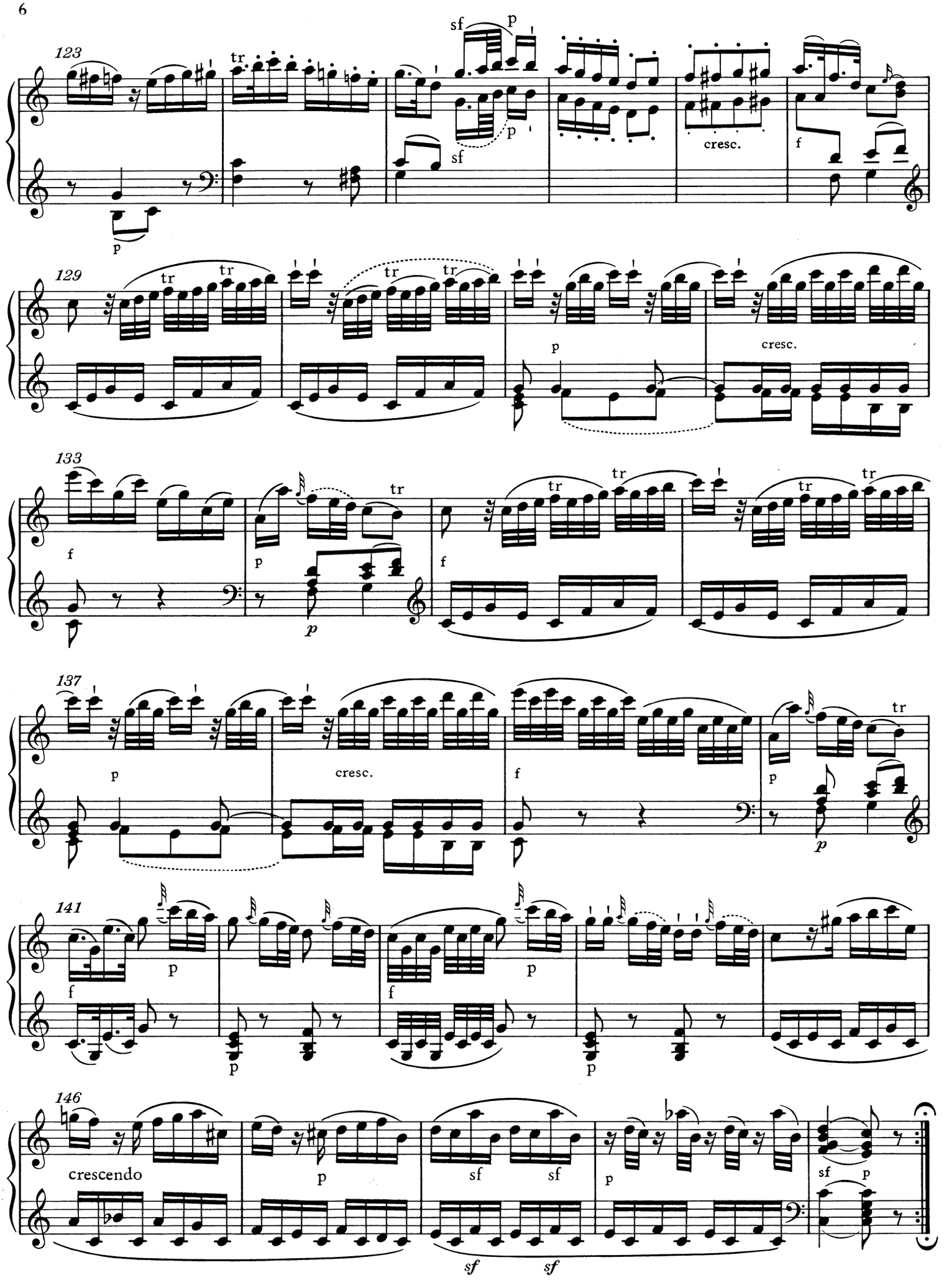
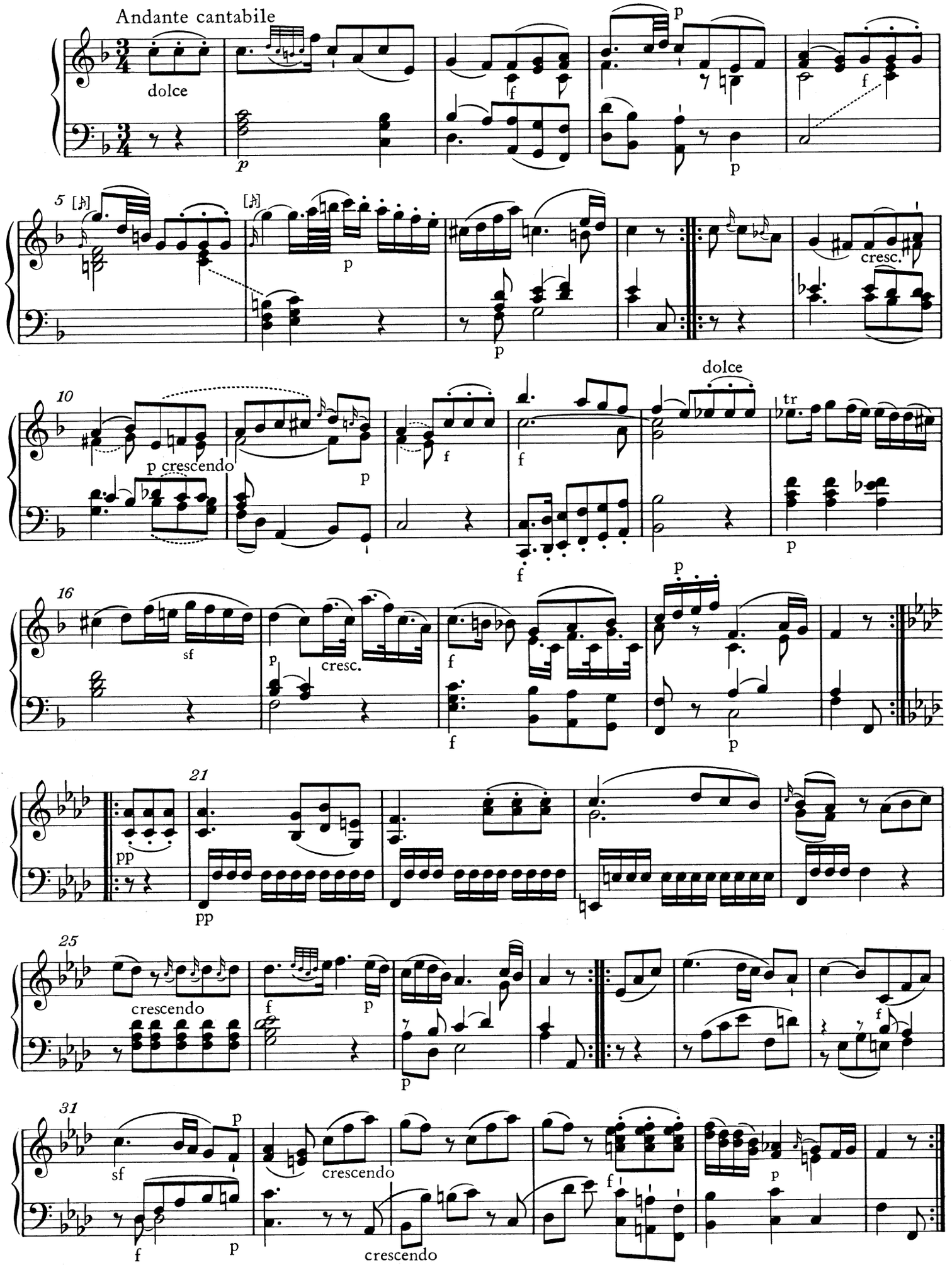

27
p
tr
f
p
30
f
fp
p
fp
p
sf
p
36
[♯]
tr
sf
p
p
sf
p
cresc.
f
42
p
cresc.
46
f
p
tr
p
f
50
p
cresc.
f
p
tr
p
54
f
p
p
f
p
p

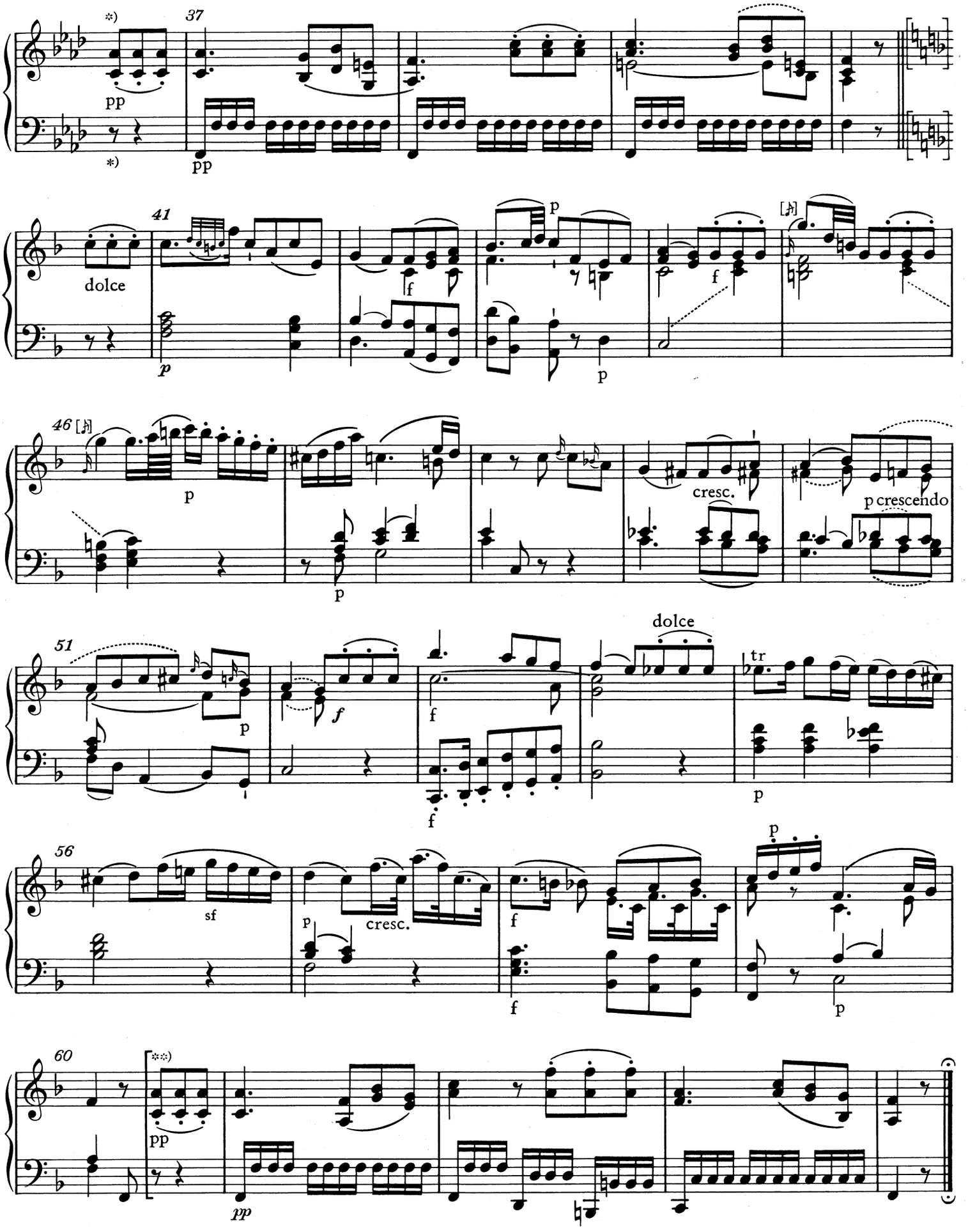


*) *forte* in T. 90 gehört möglicherweise schon zu T. 88; vgl. Vorwort.


95
p
f
99
p
f
ossia:
102
p
f
p
f
106
p
mf
3
110
p
f
tr
3
3
114
p
tr
f
p
117
f
fp
fp
p
sf
p

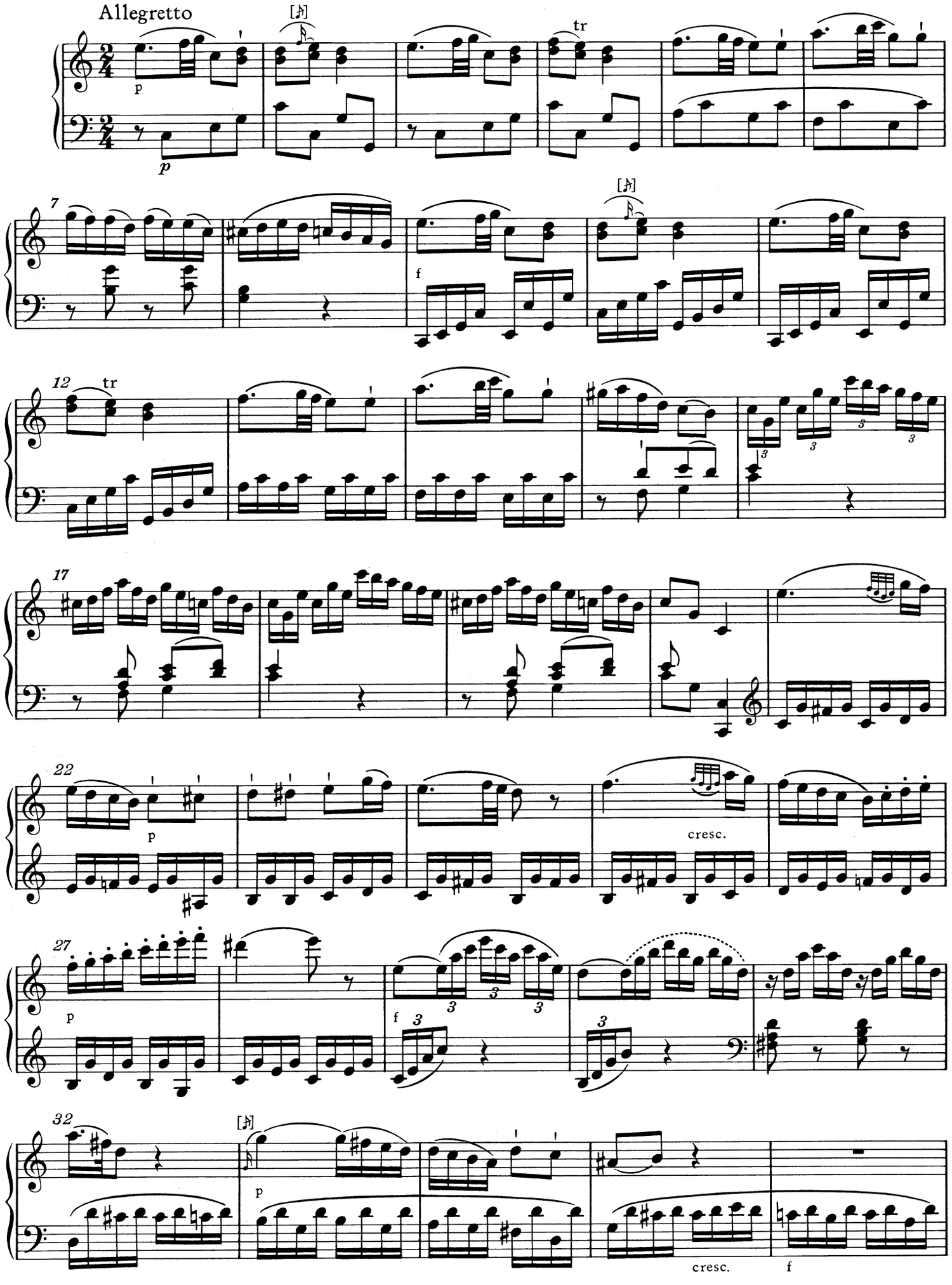

123
sf
p
tr
sf
p
cresc.
f
p
129
tr
tr
tr
tr
p
cresc.
133
f
tr
p
p
f
tr
tr
137
p
cresc.
f
p
tr
p
141
f
p
p
f
p
p
146
crescendo
p
sf
sf
p
sf
p
sf
sf


Andante cantabile
dolce
5
10
p crescendo
cresc.
dolce
16
sf
cresc.
21
25
crescendo
31
crescendo
crescendo



*) Zu T. 36II – 40I vgl. Vorwort.

**) Die Takte 60 (4. Achtel) bis 64 sind im Autograph nicht notiert, jedoch im Erstdruck überliefert; vgl. Vorwort.


Allegretto
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7
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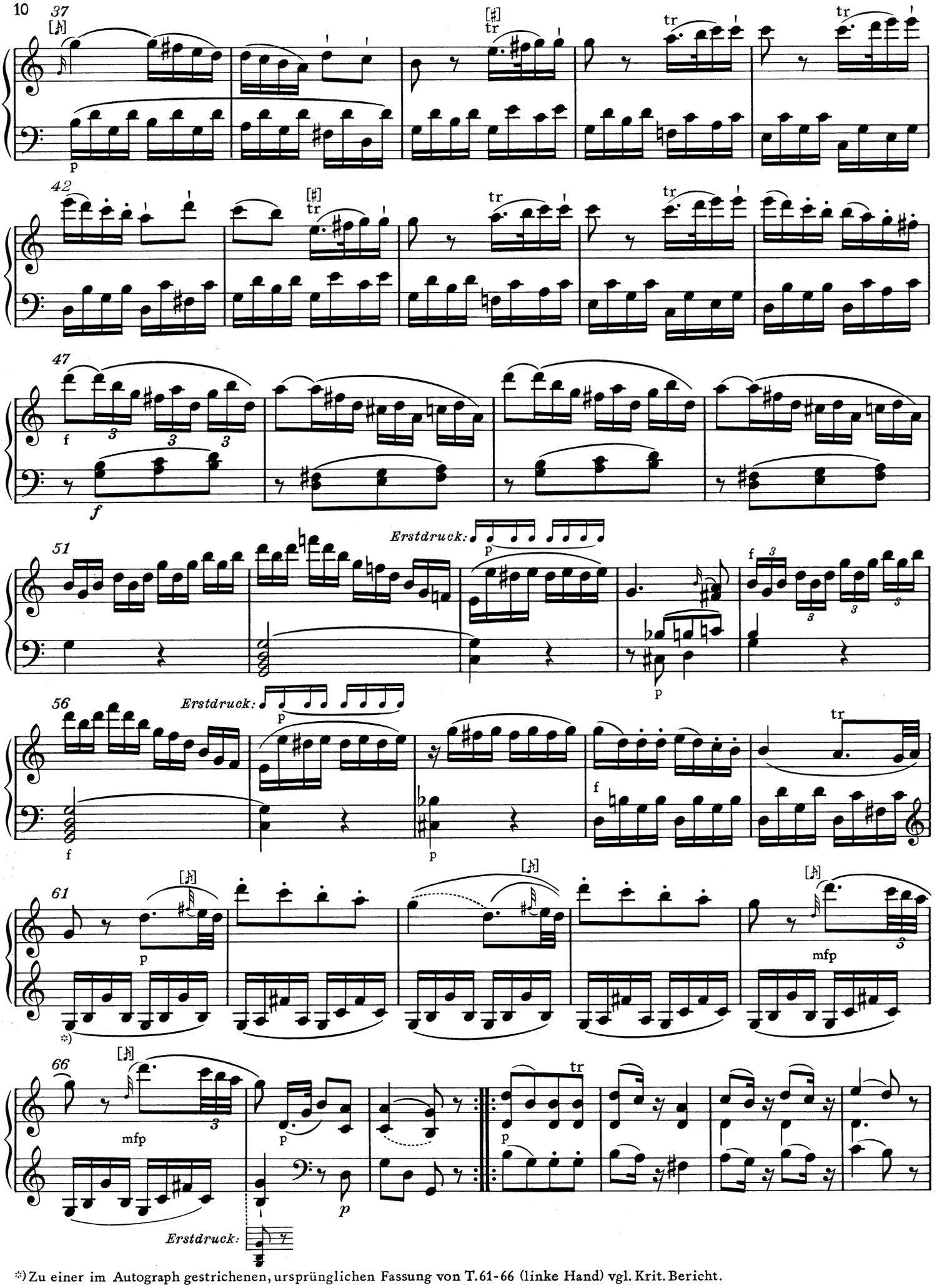
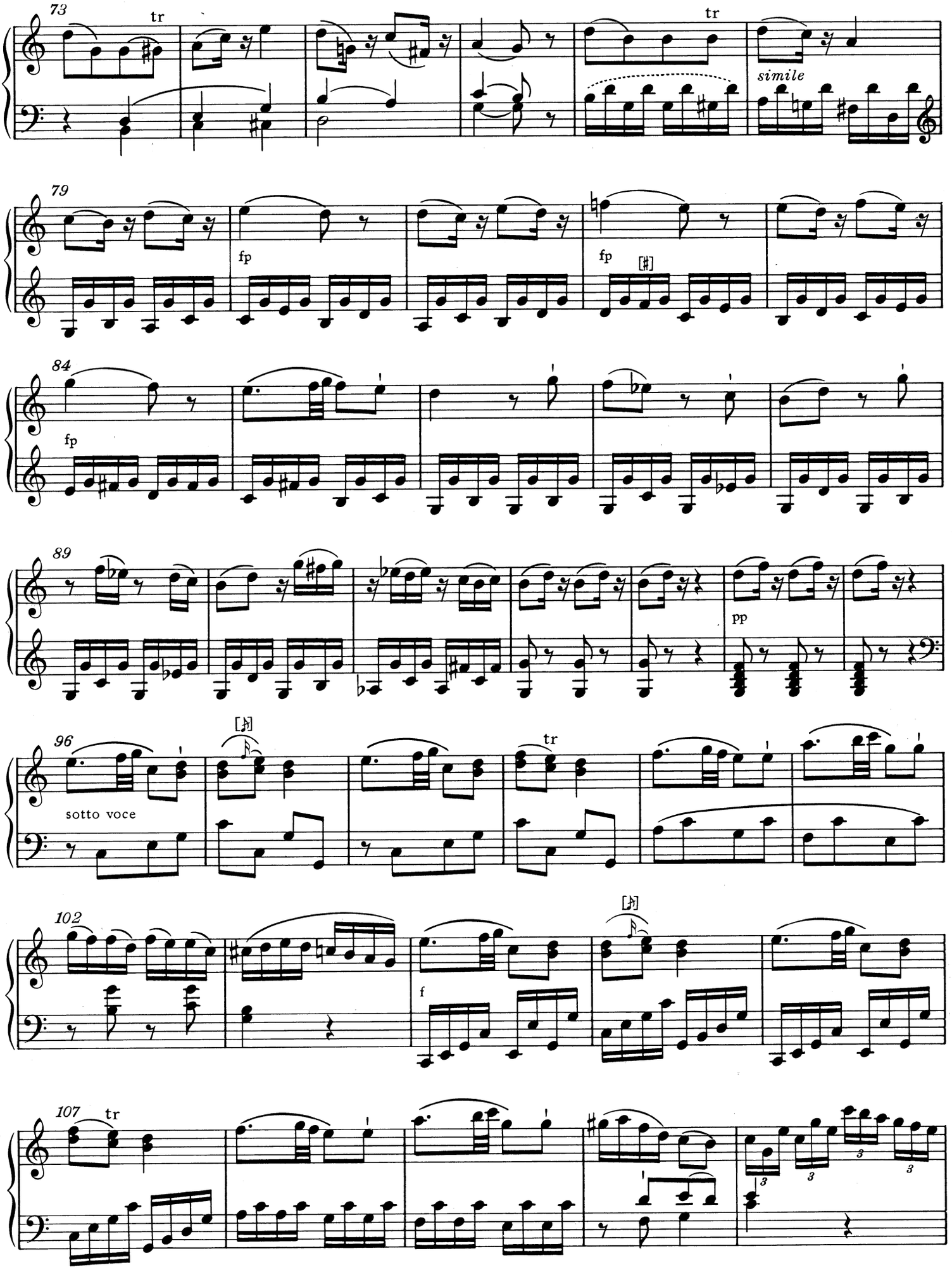
p
cresc.
27
p
f
32
p
cresc.
f



*) Zu einer im Autograph gestrichenen, ursprünglichen Fassung von T. 61-66 (linke Hand) vgl. Krit. Bericht.


73
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79
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fp
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fp
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pp
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102
f
107
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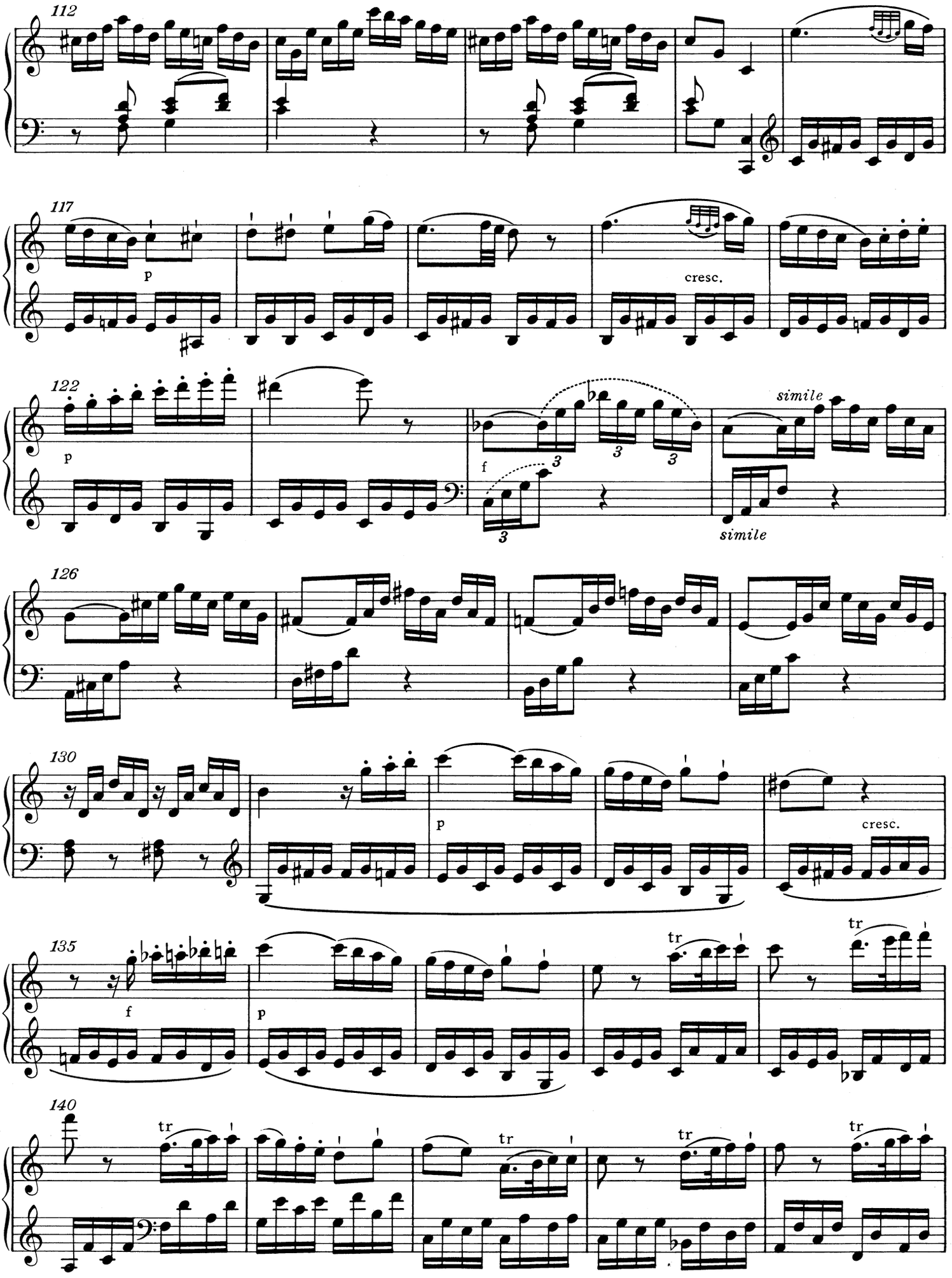
112
117
p
cresc.
122
p
f
simile
simile
126
130
p
cresc.
135
f
p
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tr
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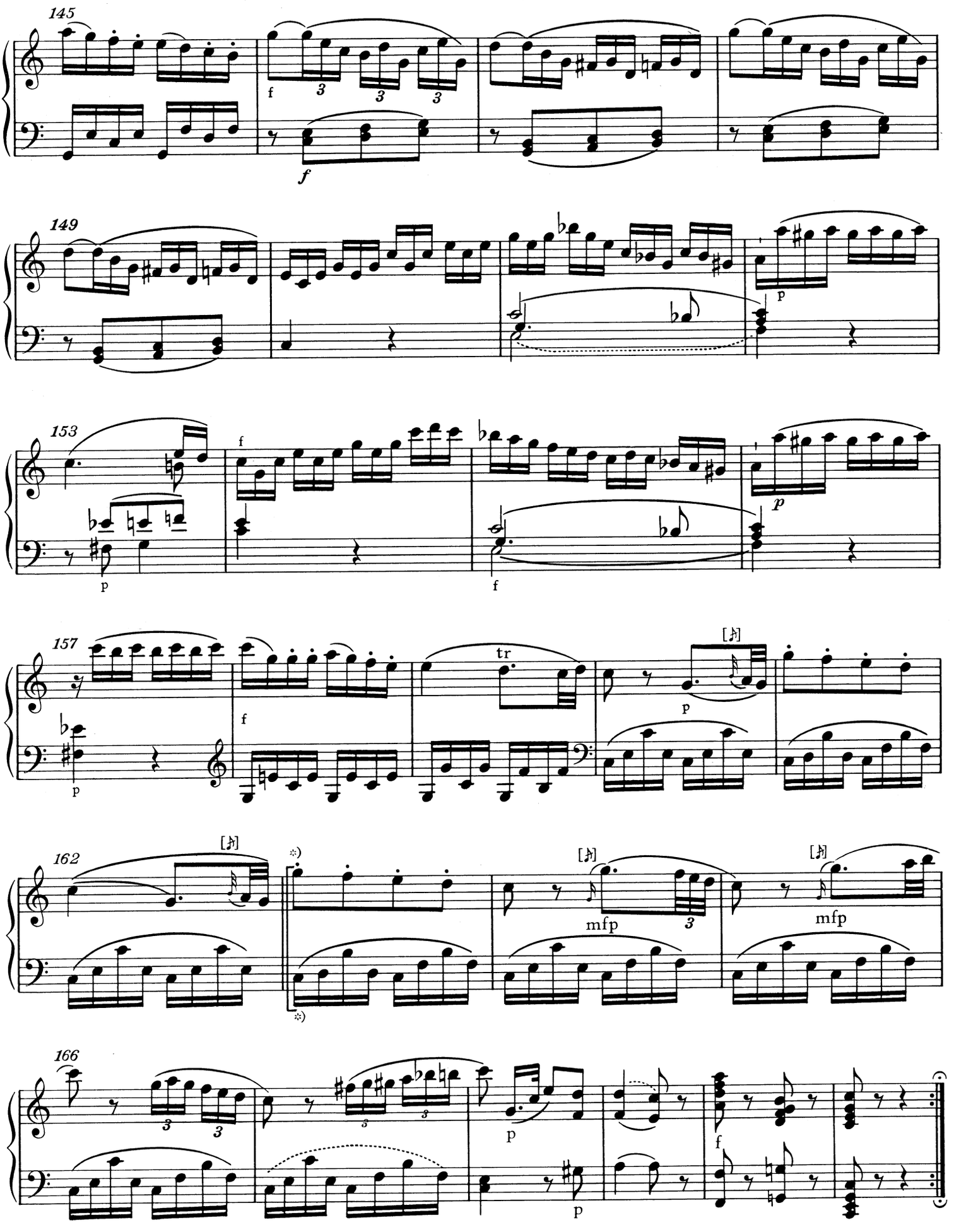
tr
tr



*) Im Autograph fehlt das Blatt mit den Takten 163-171, die jedoch im Erstdruck überliefert sind; vgl. Vorwort.

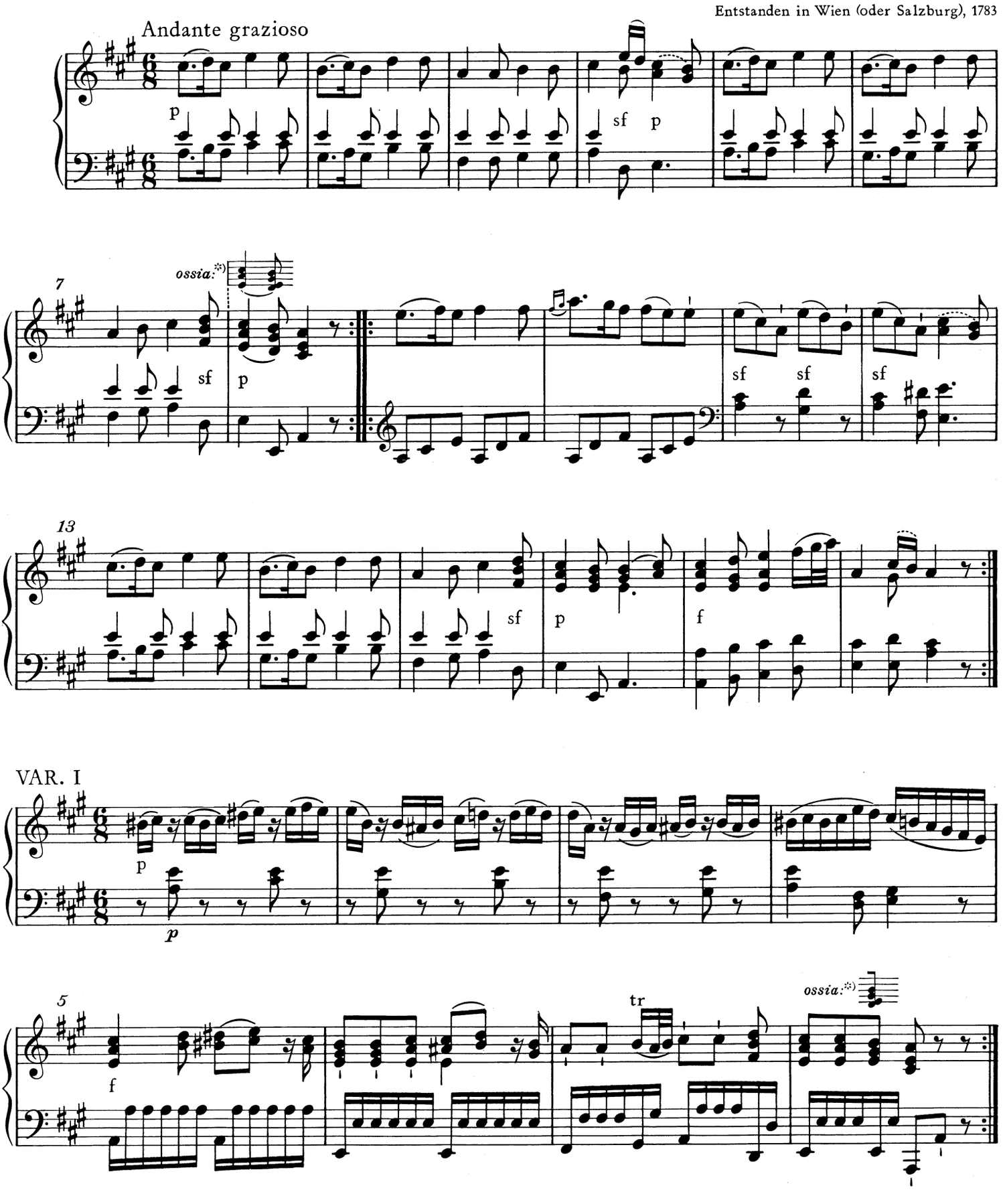
11. Sonate in A

KV 331 (300i)

Sonata II

Entstanden in Wien (oder Salzburg), 1783

Andante grazioso



*) Vgl. Vorwort.

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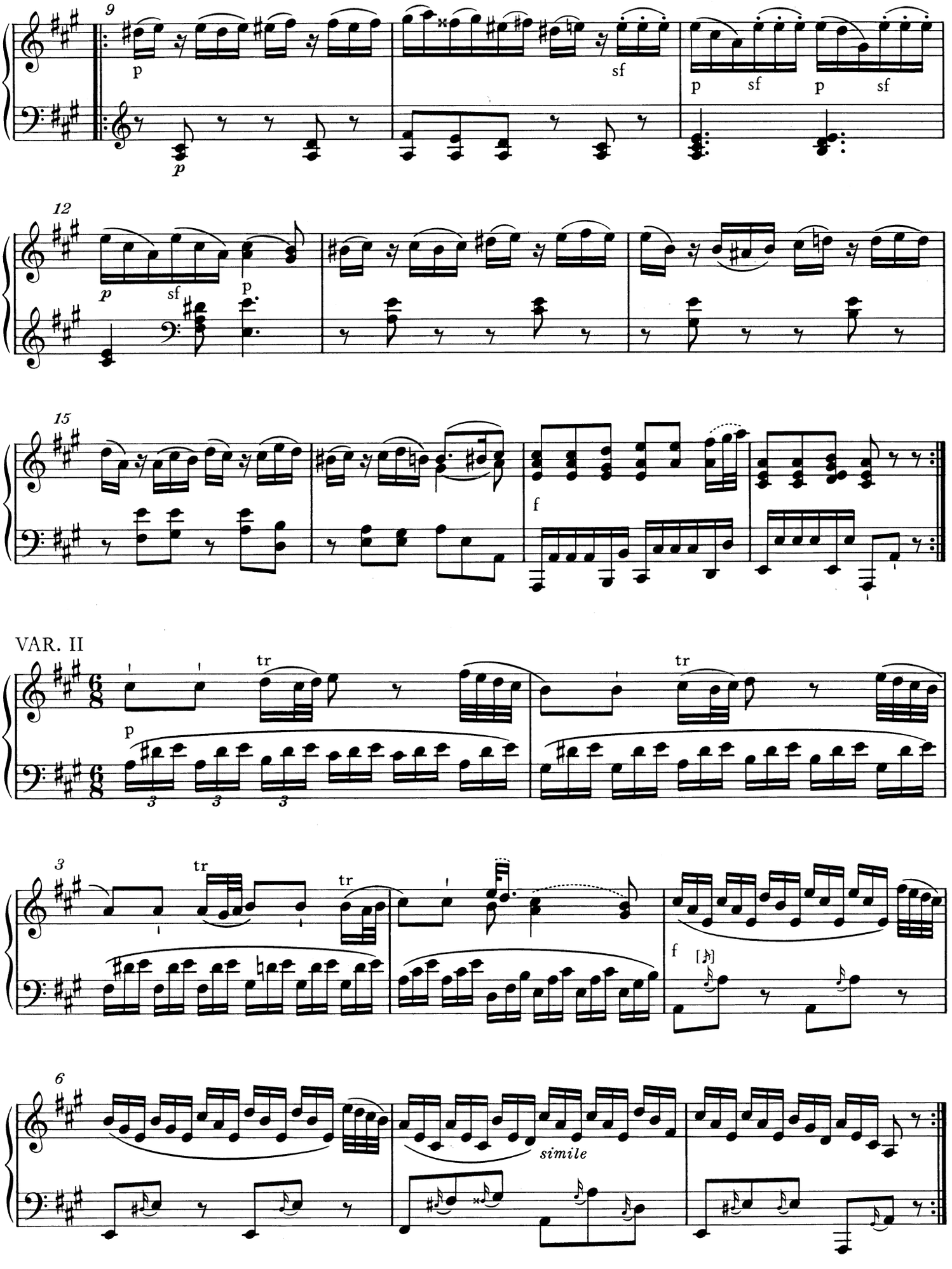
9
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12
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15
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VAR. II
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tr
tr
f
6
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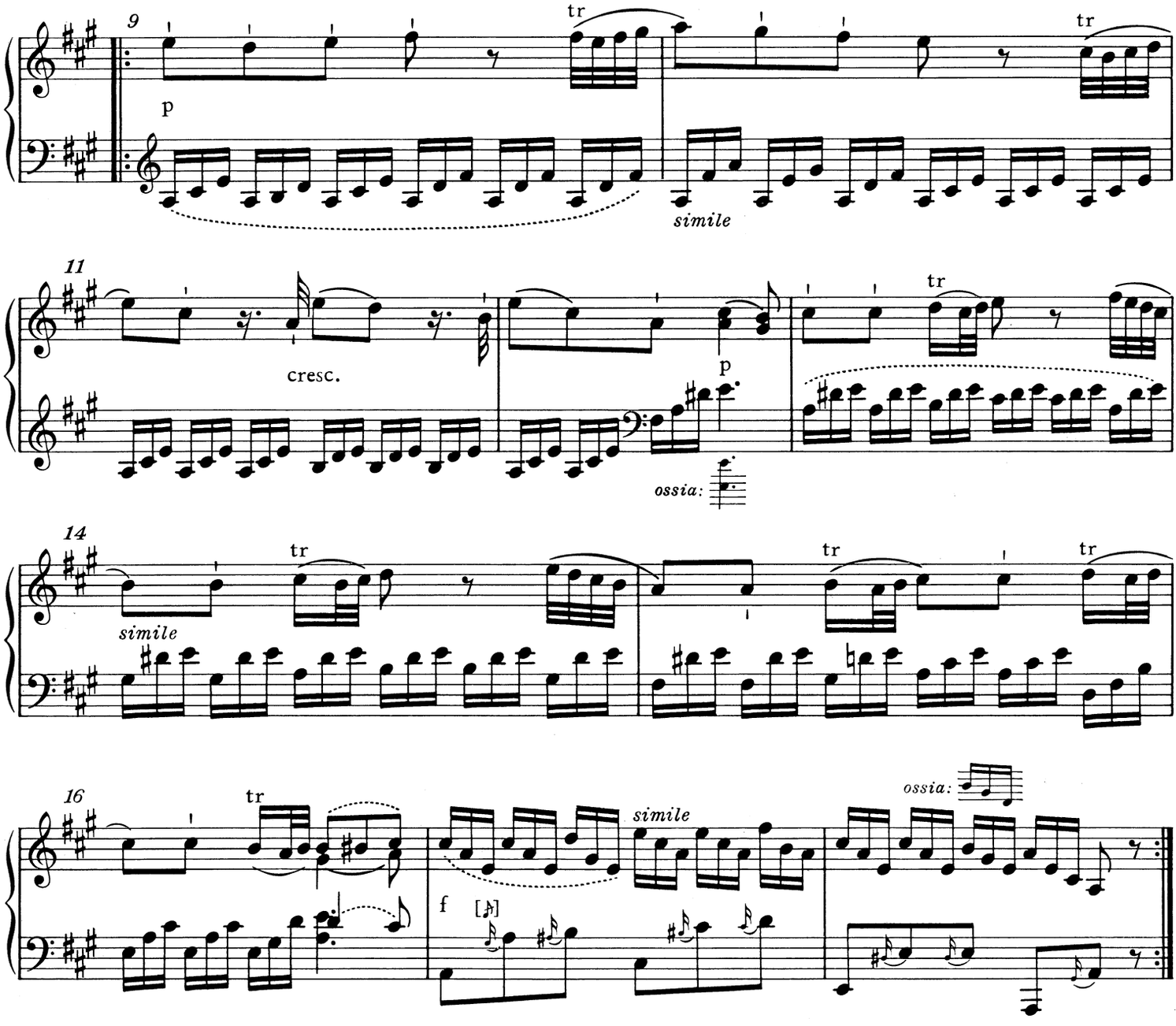
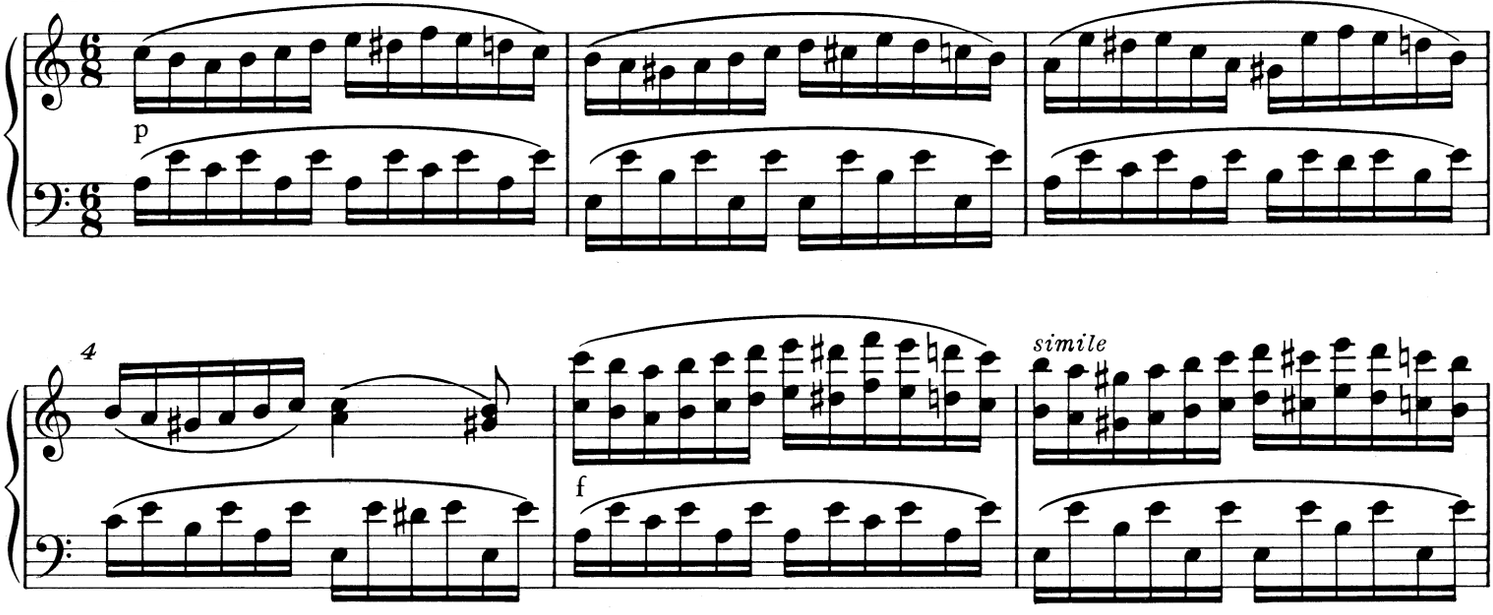
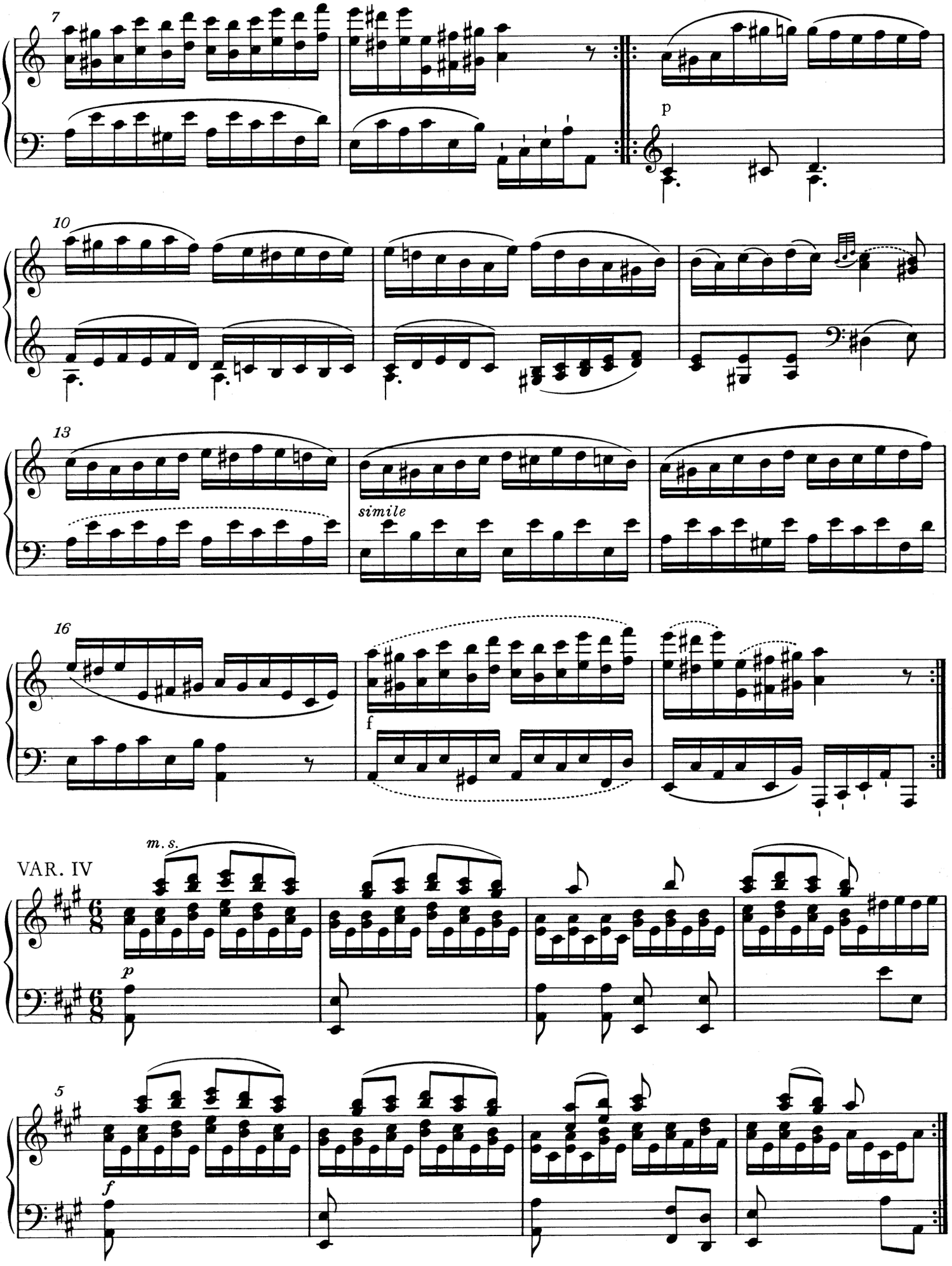
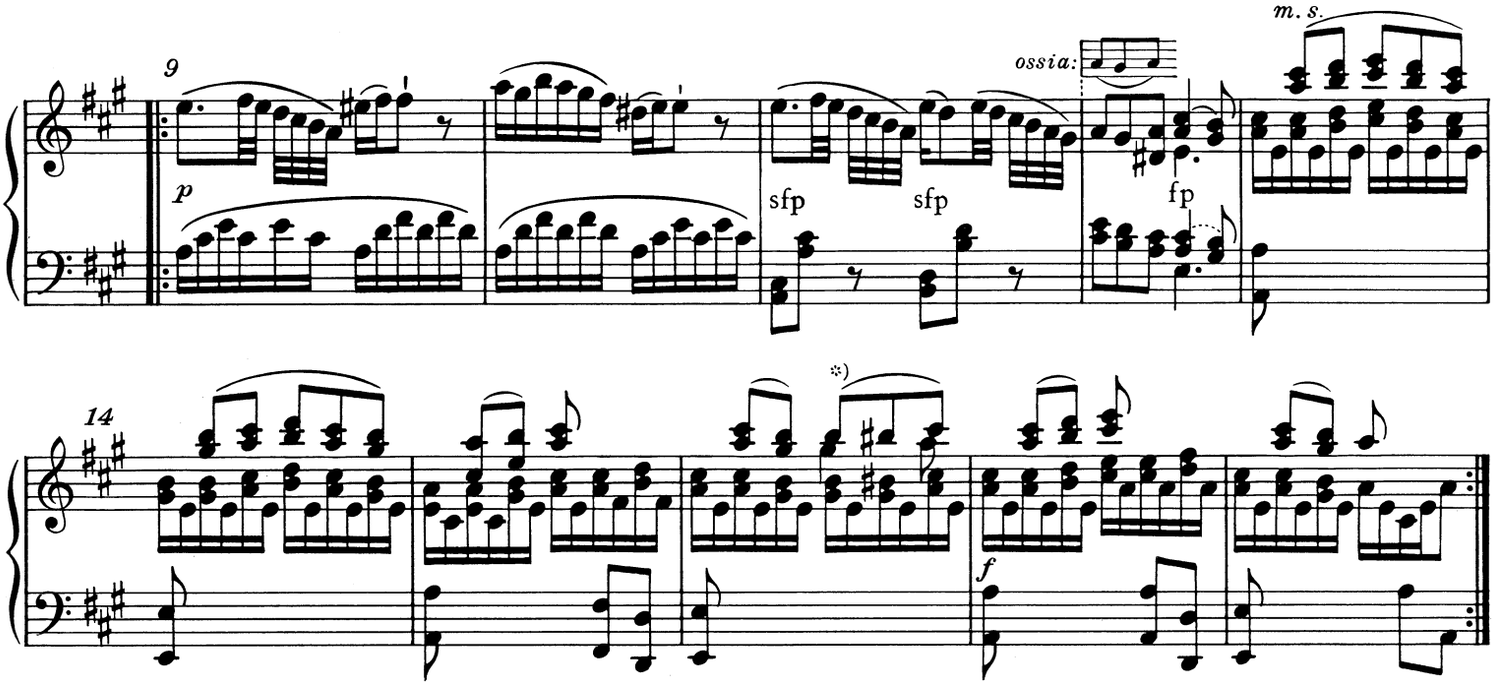


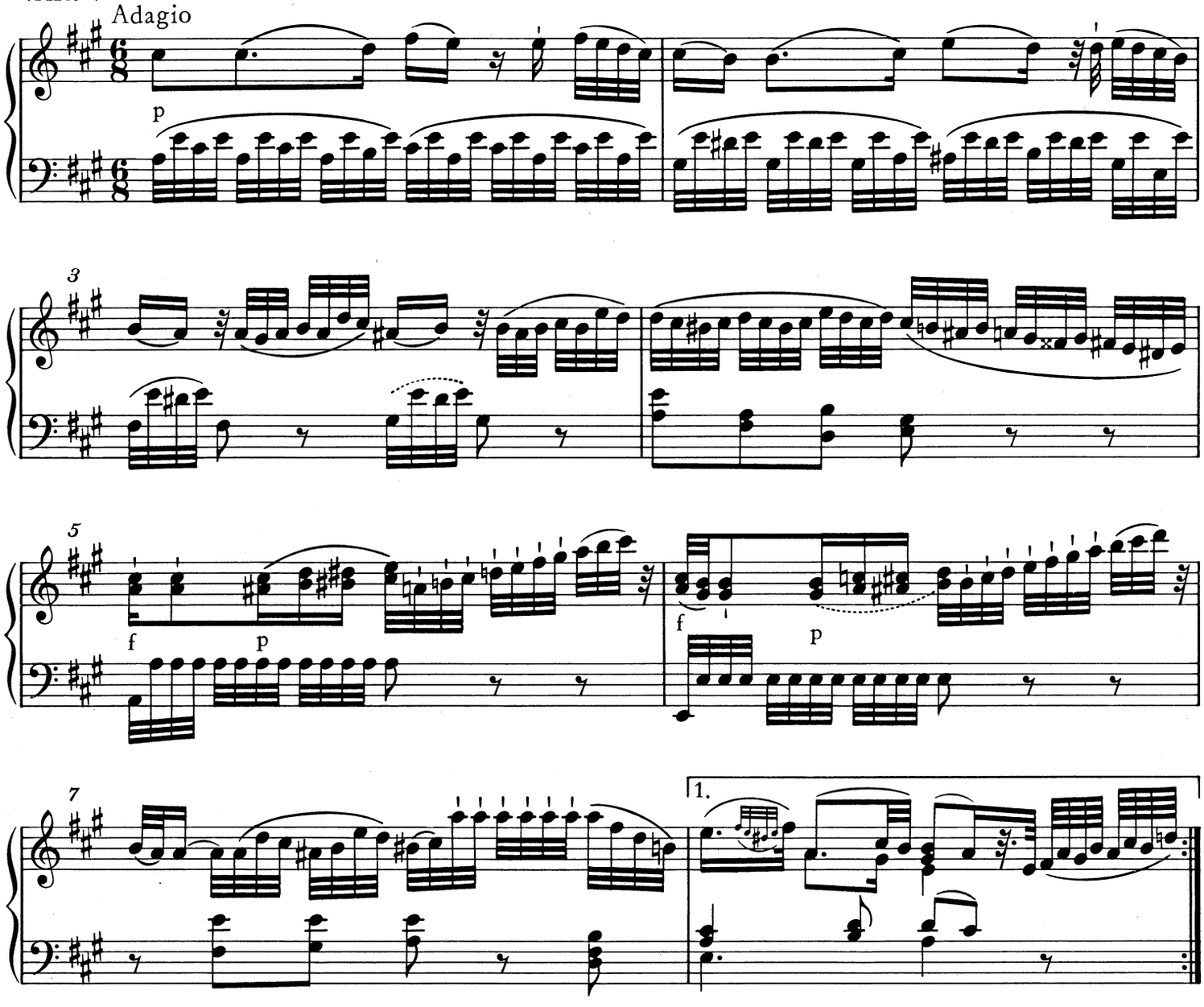
VAR. III



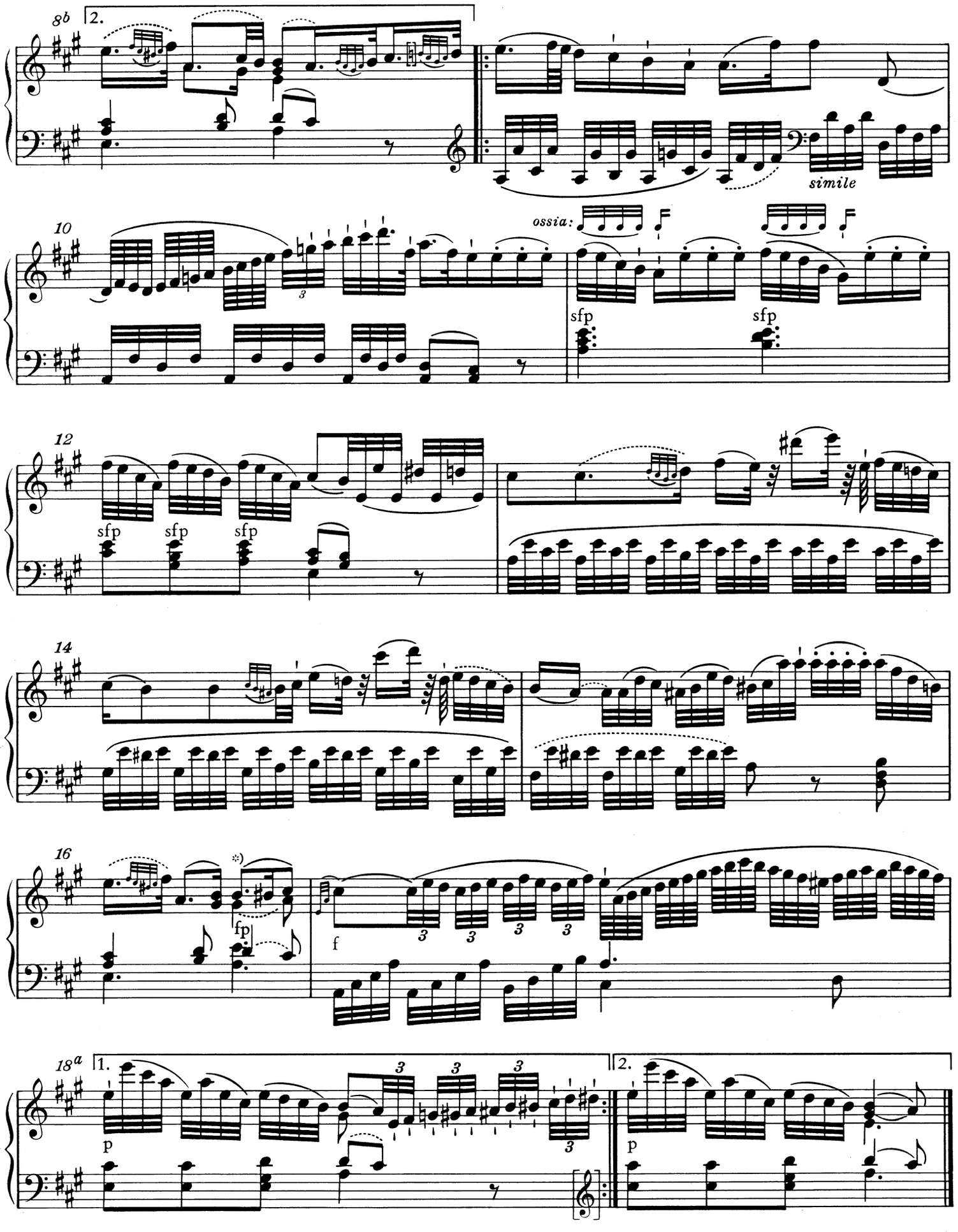

7
p
10
13
simile
16
f
m. s.
VAR. IV
p
5
f



VAR. V



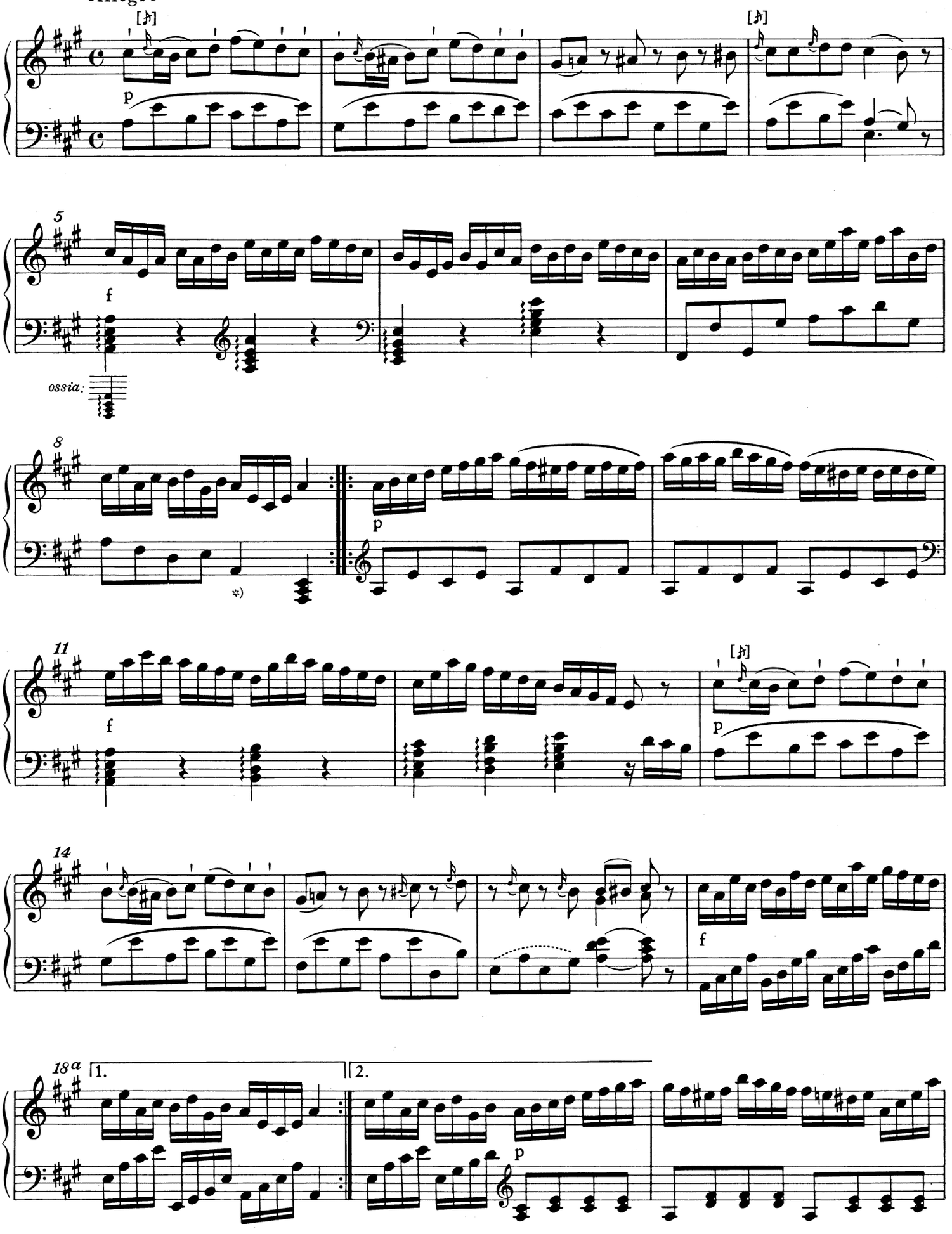
*) Var. IV: Zur Notation der 2. Hälfte von T. 16 (linke Hand) vgl. Krit. Bericht.



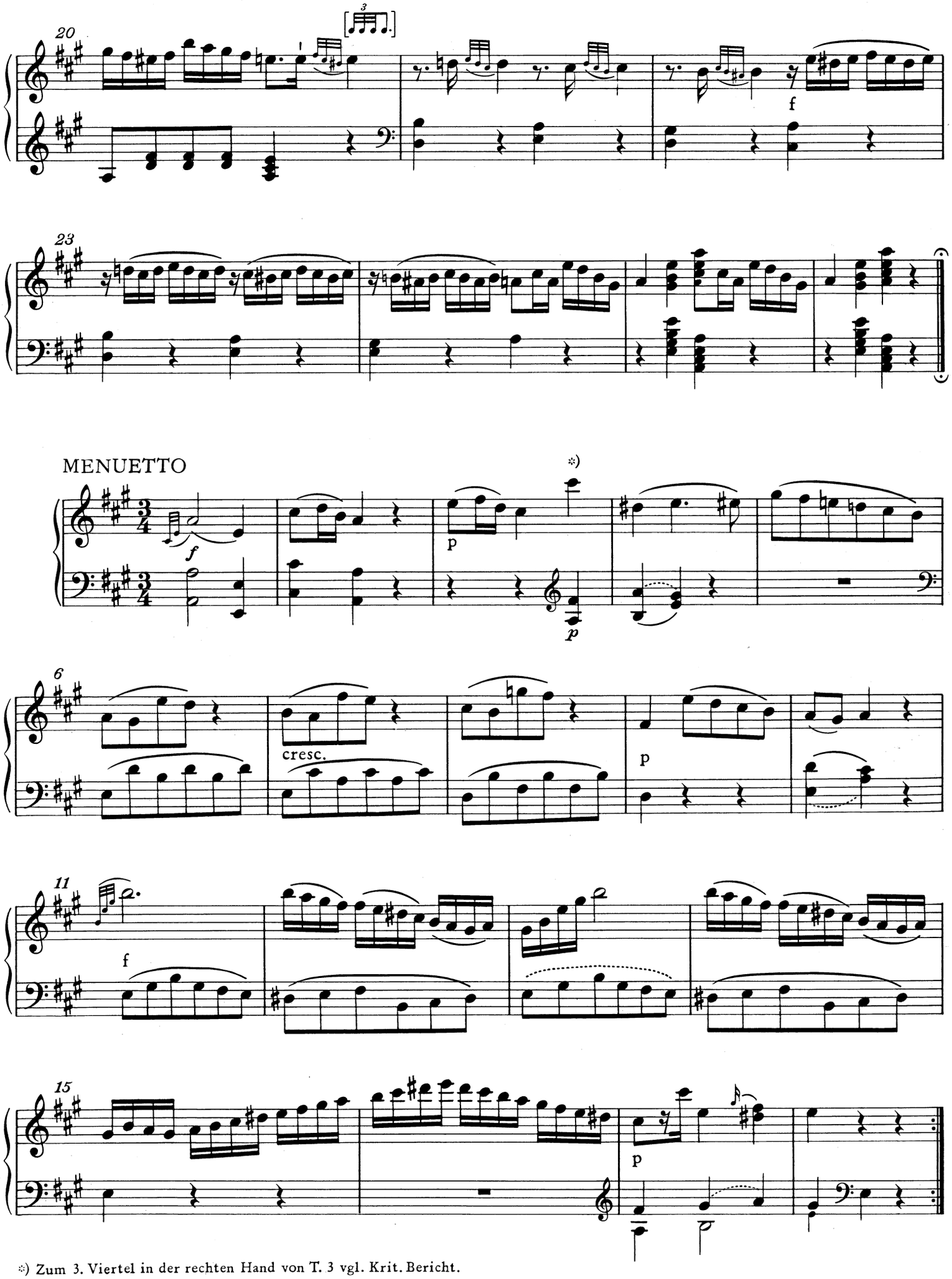
*) T. 16, rechte Hand, Oberstimme: Drittletzte Note in den Vorlagen irrtümlich d'' statt h'; vgl. Vorwort.

VAR. VI

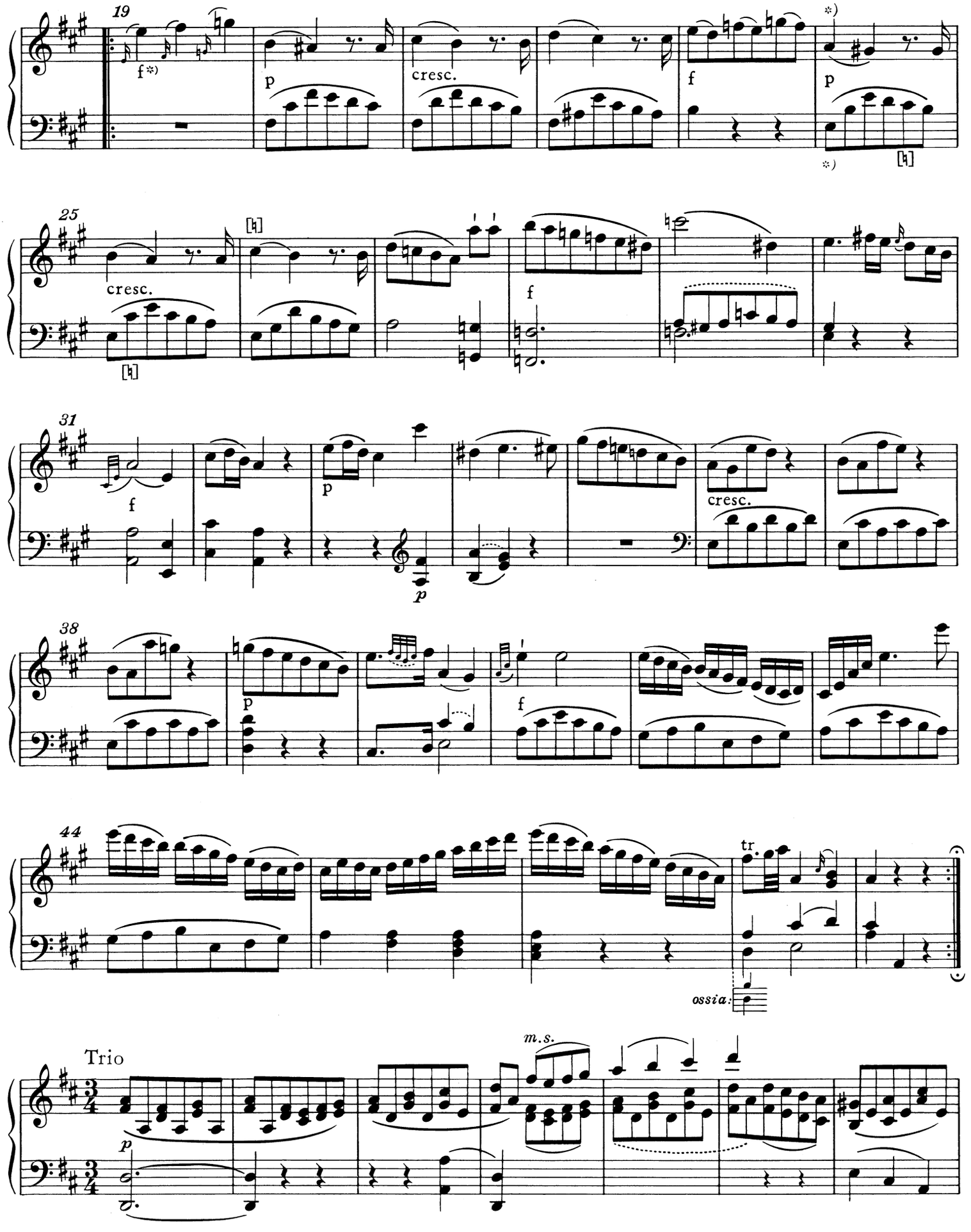
Allegro



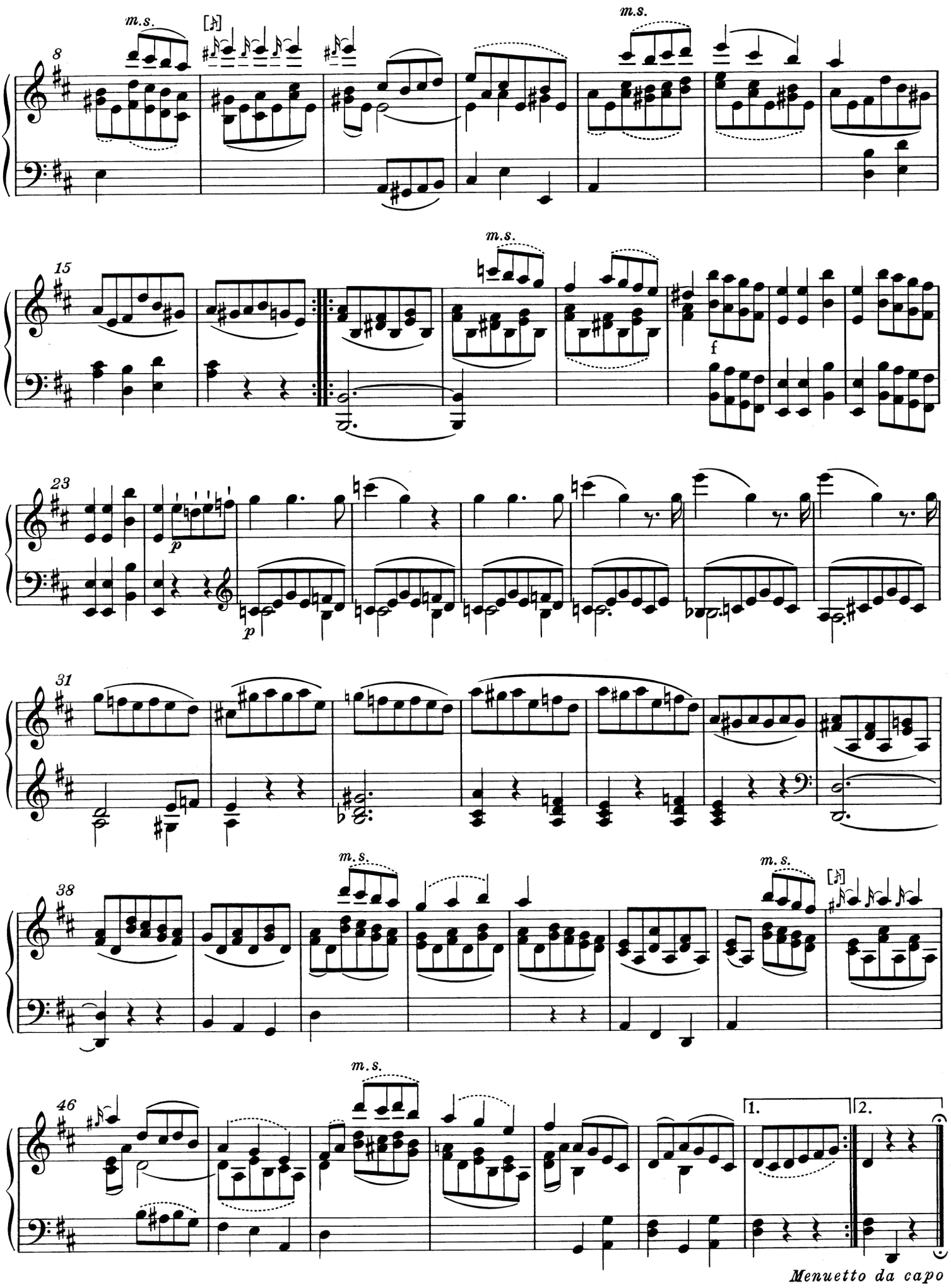
*)T. 8, linke Hand: Zur 2. Takthälfte vgl. Vorwort.

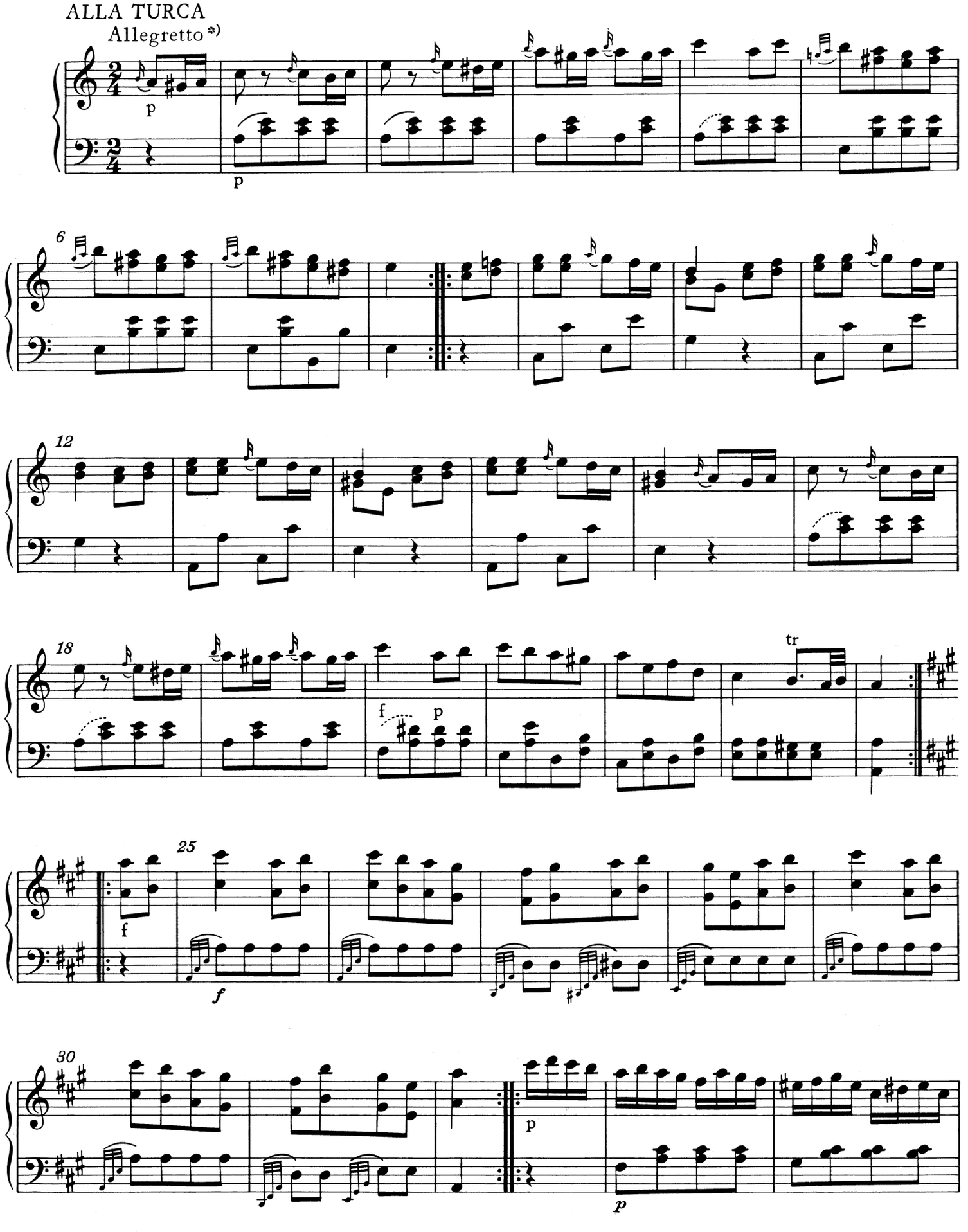


*) Zum 3. Viertel in der rechten Hand von T. 3 vgl. Krit. Bericht.

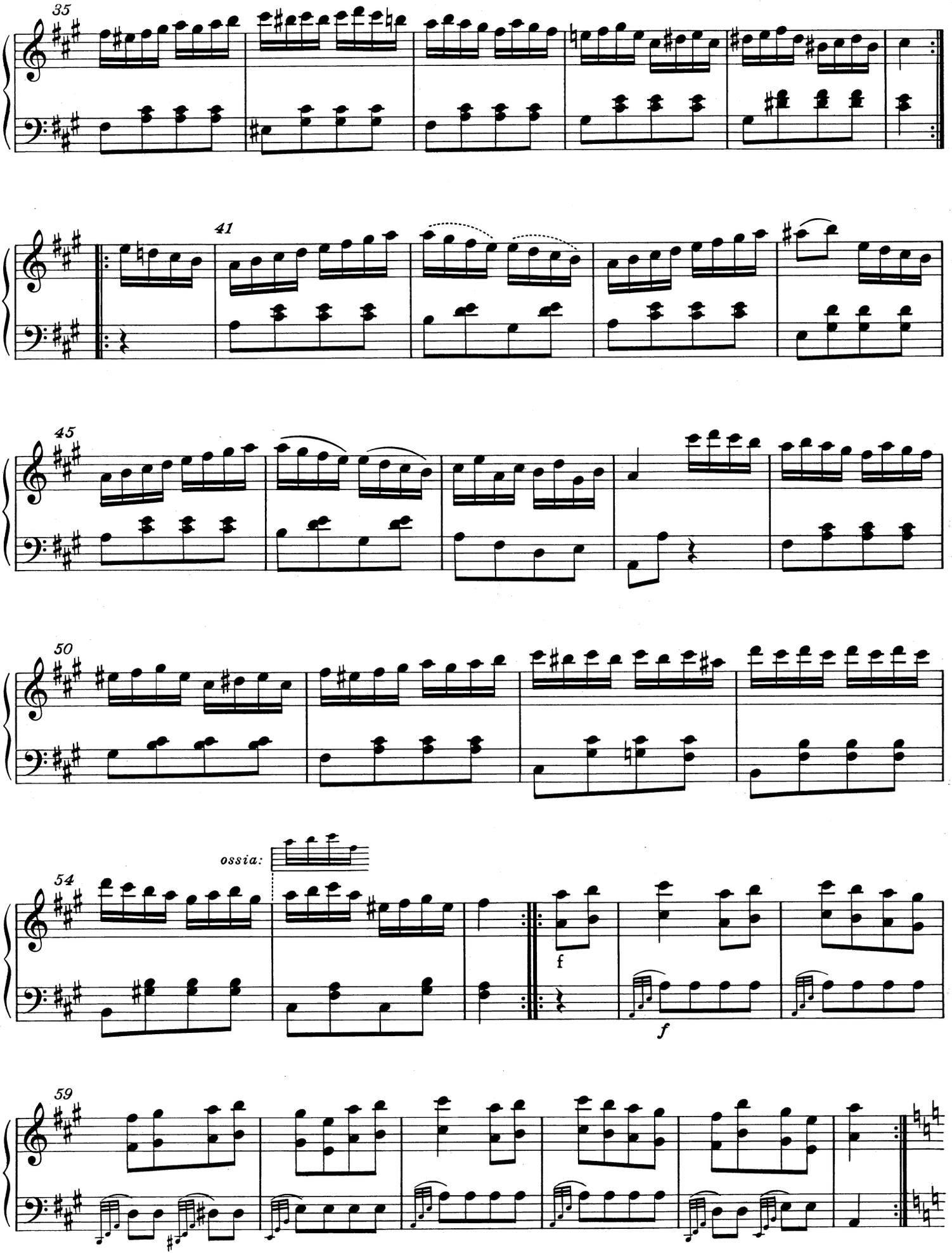


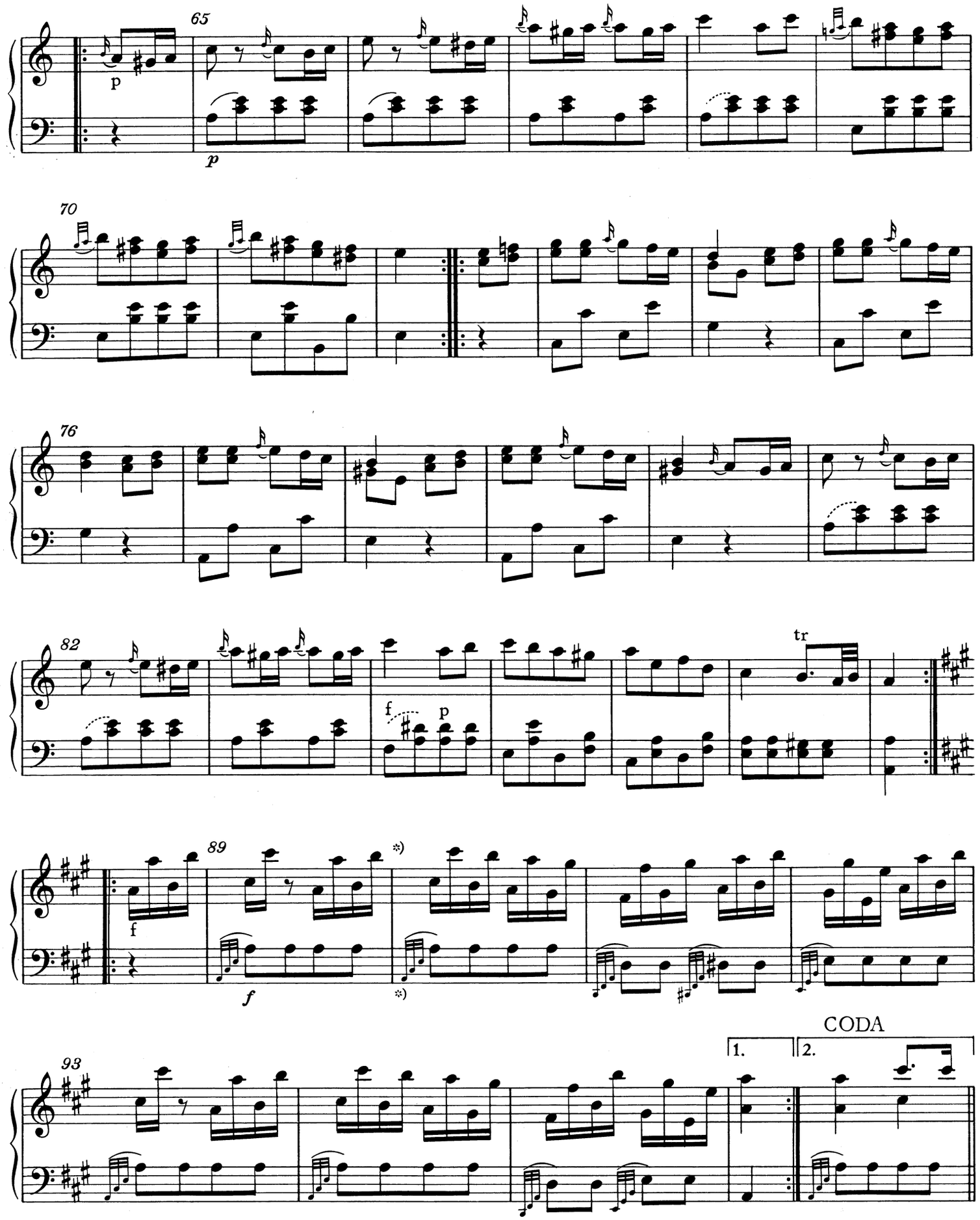
*) Menuetto: Zur Dynamik in T. 19 und Harmonik in T. 24-26 vgl. Vorwort.


m.s.
8
15
23
31
38
46
f
p
1.
2.
Menuetto da capo

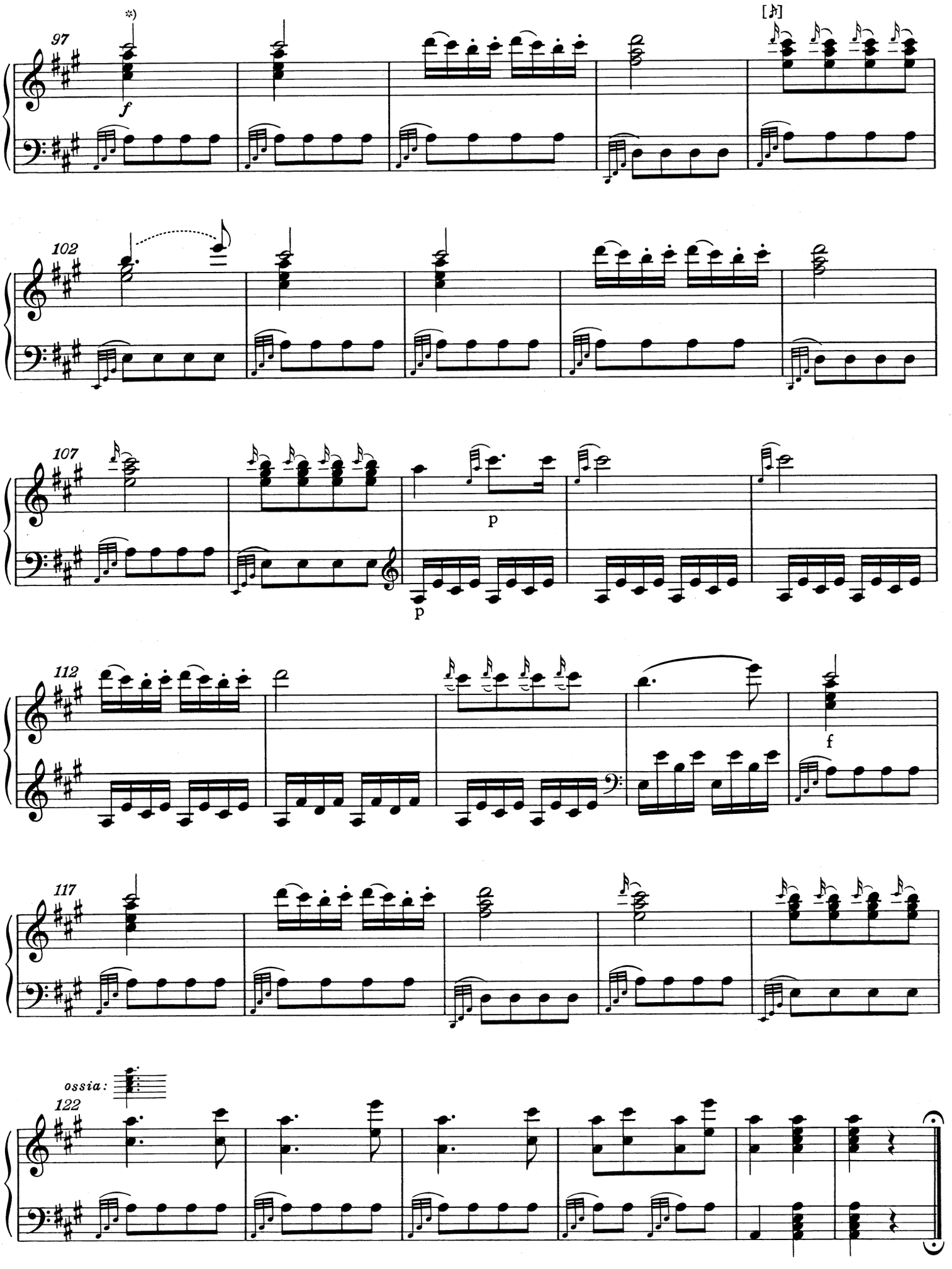


*) Zur Tempobezeichnung vgl. Vorwort.


35
41
45
50
ossia:
54
f
f
59



*) Mit T. 90 setzt das autographe Fragment ein; vgl. Vorwort.



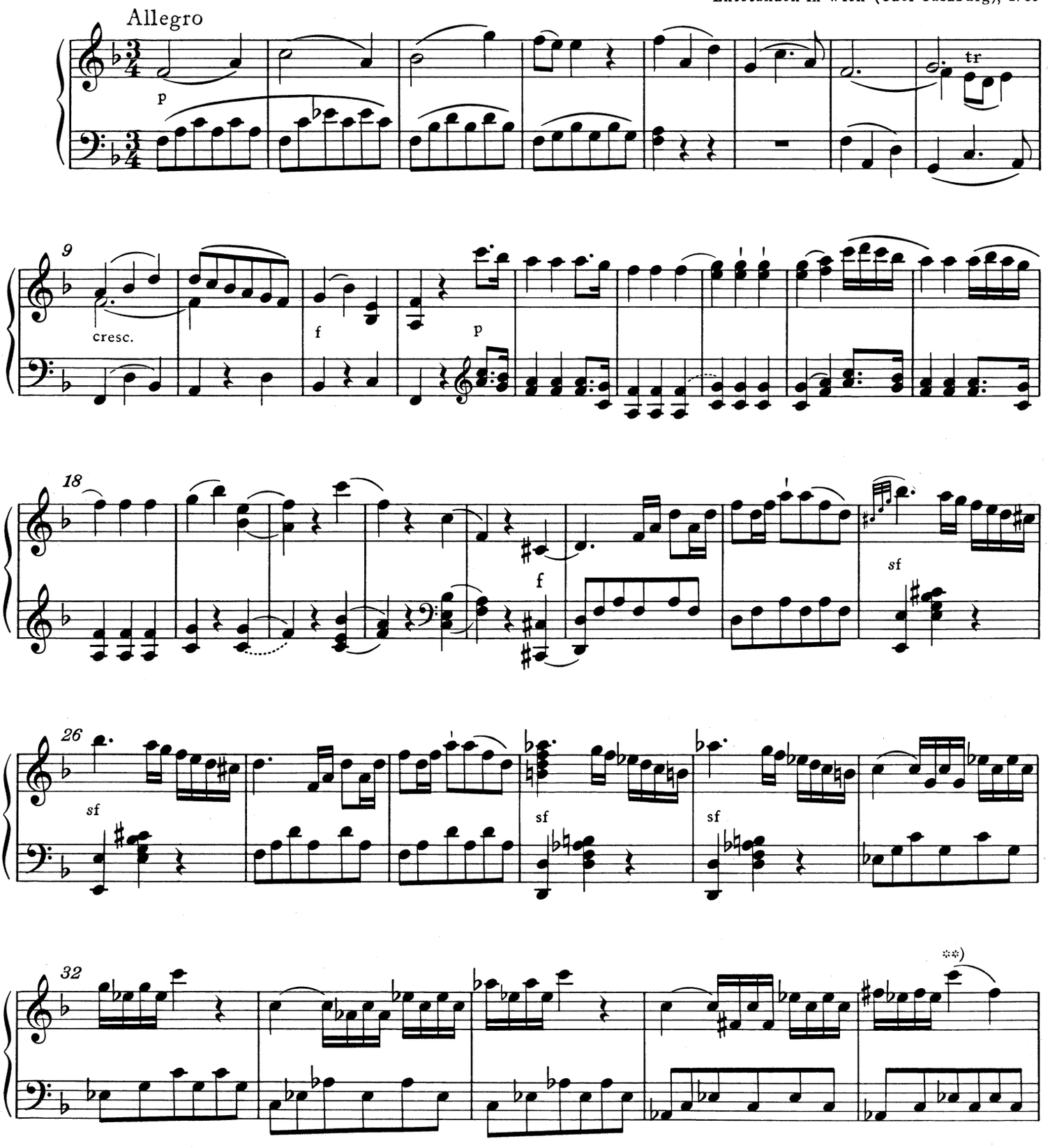
*) Zu T. 97ff. vgl. Vorwort.

12. Sonate in F

KV 332 (300k)

Sonata III *)

Entstanden in Wien (oder Salzburg), 1783



*) Zu den unterschiedlichen Lesarten im Autograph und im Erstdruck (Artaria, Wien 1784) vgl. Vorwort. Die in allen Sätzen kleiner gestochenen dynamischen Zeichen sind dem Erstdruck entnommen.

**) T. 36, rechte Hand, 2. Viertel: Im Autograph irrtümlich a'' statt c'''.

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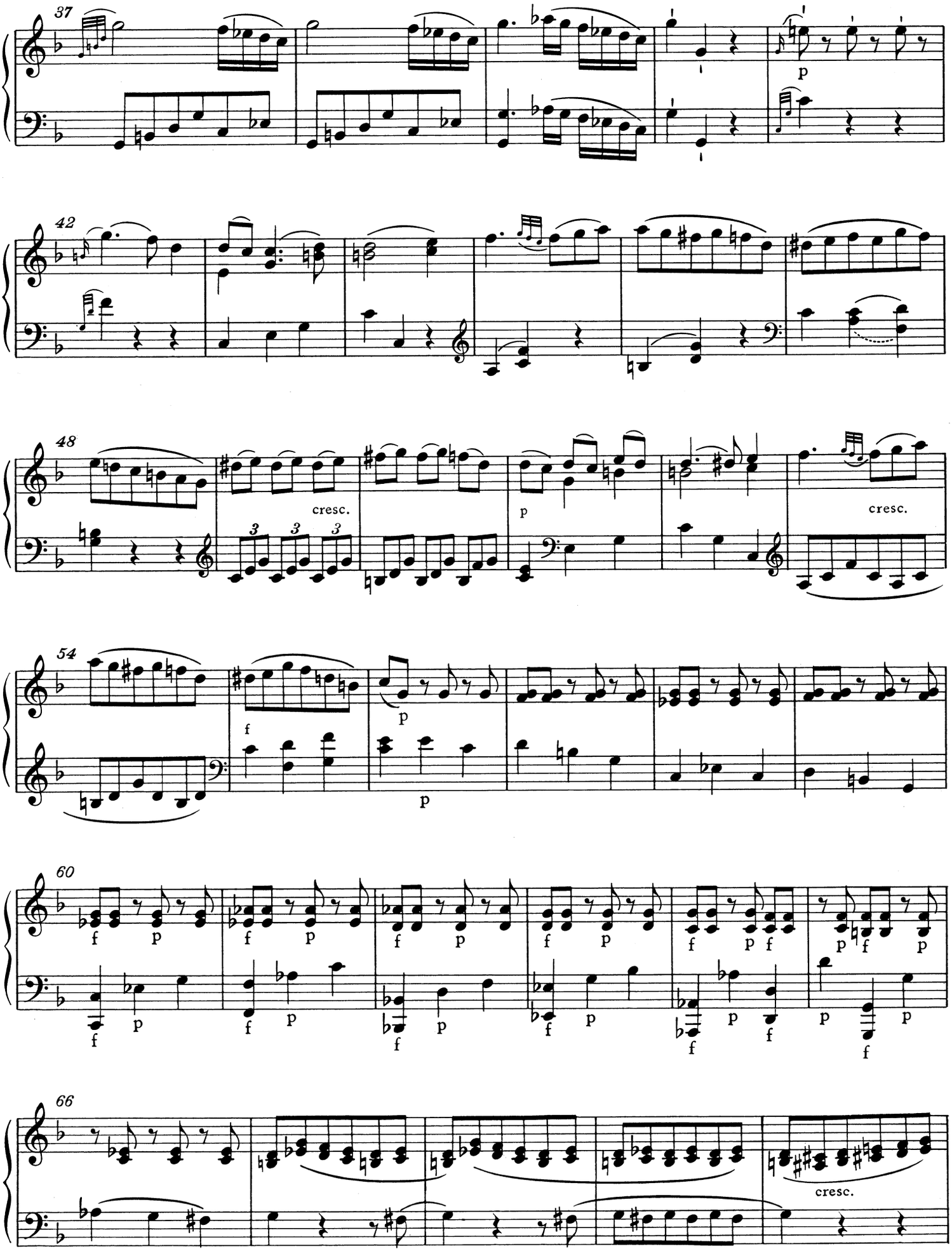
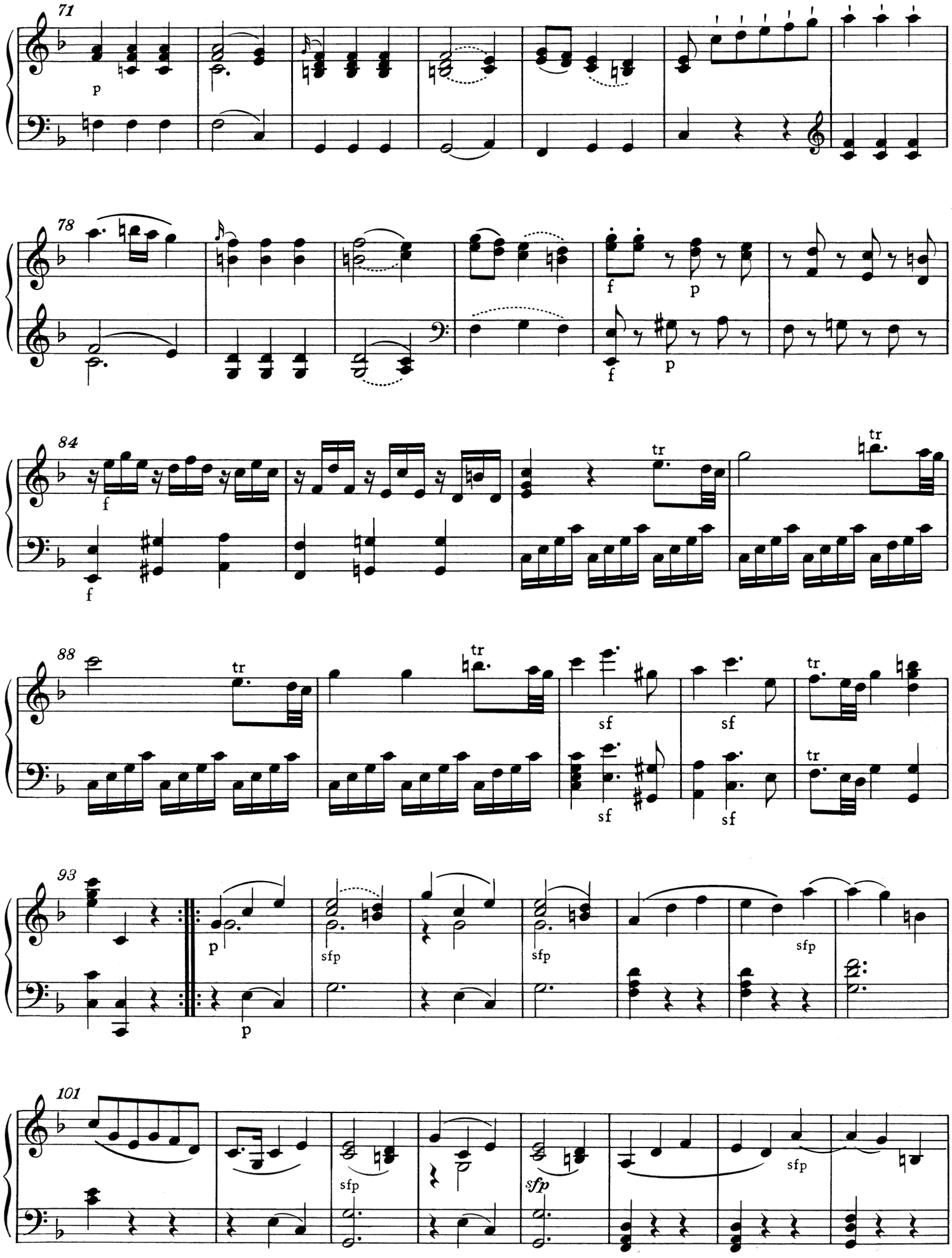
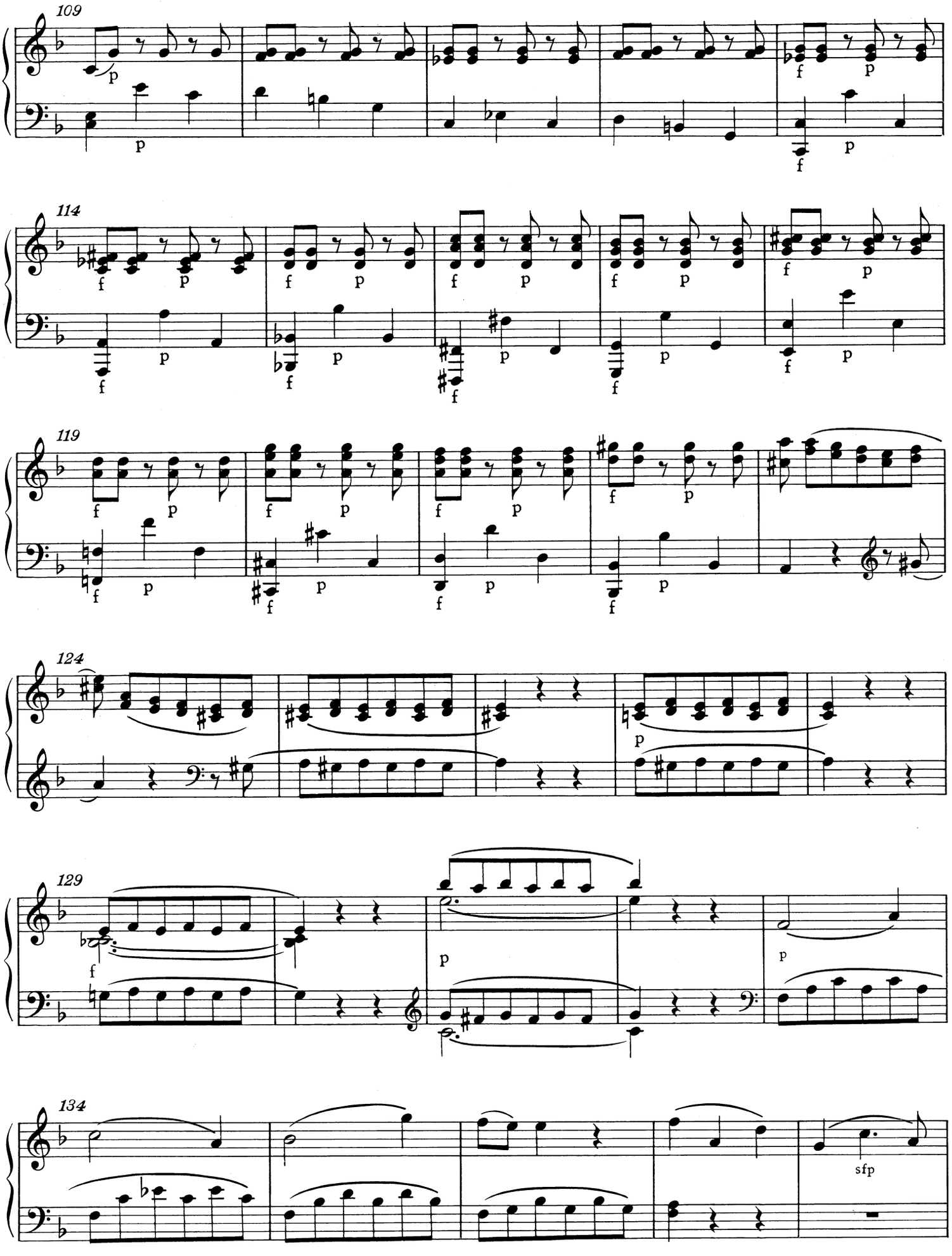
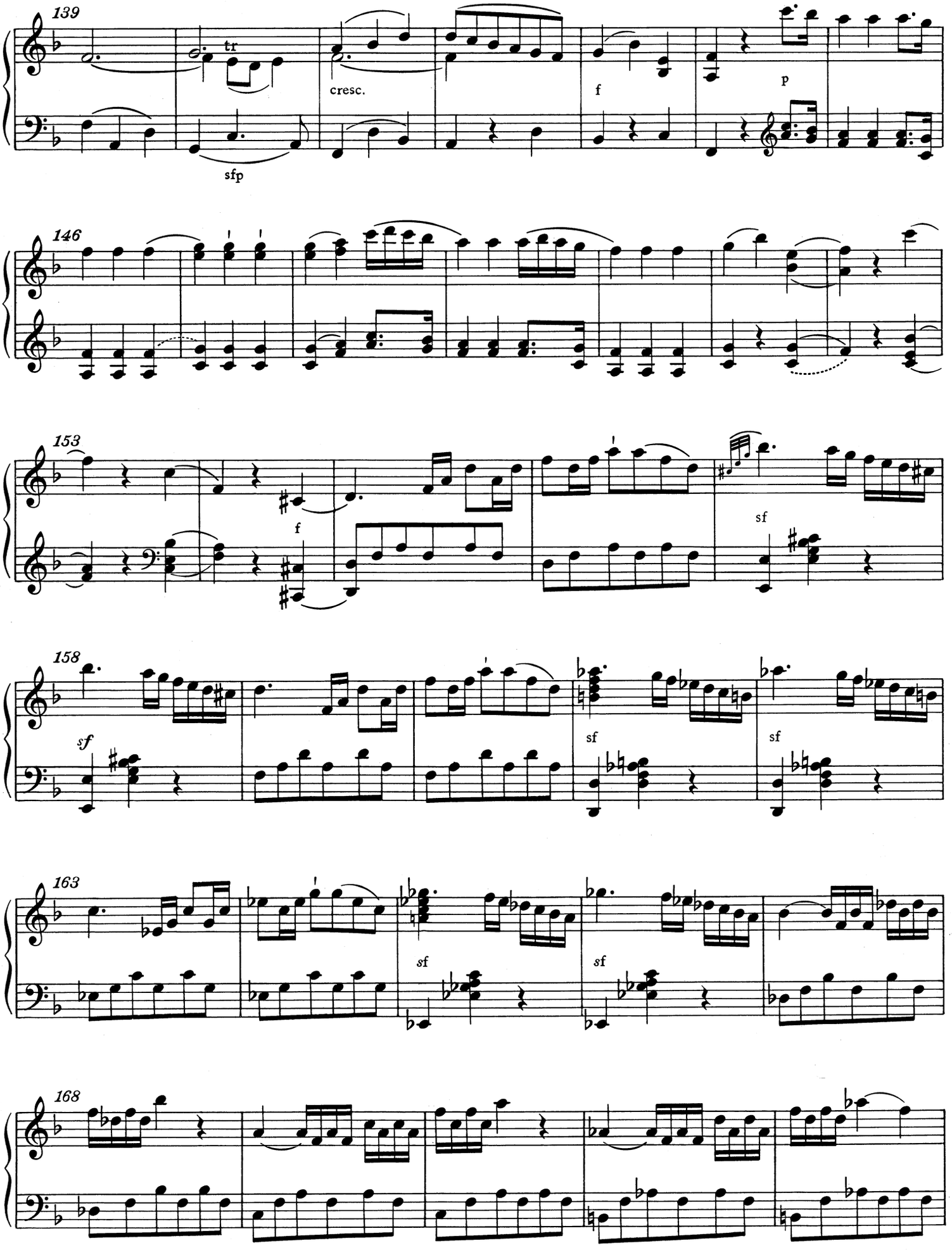
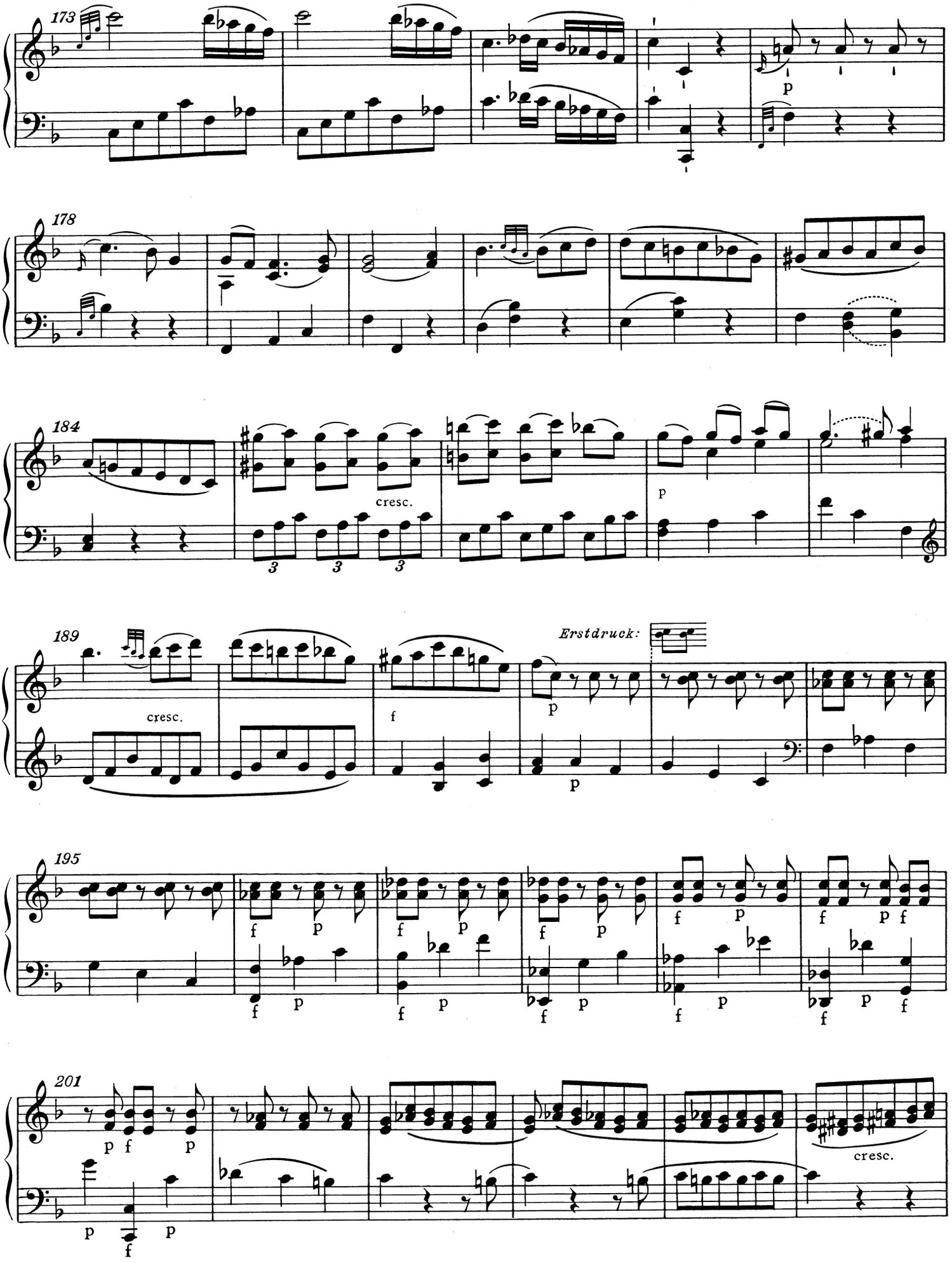
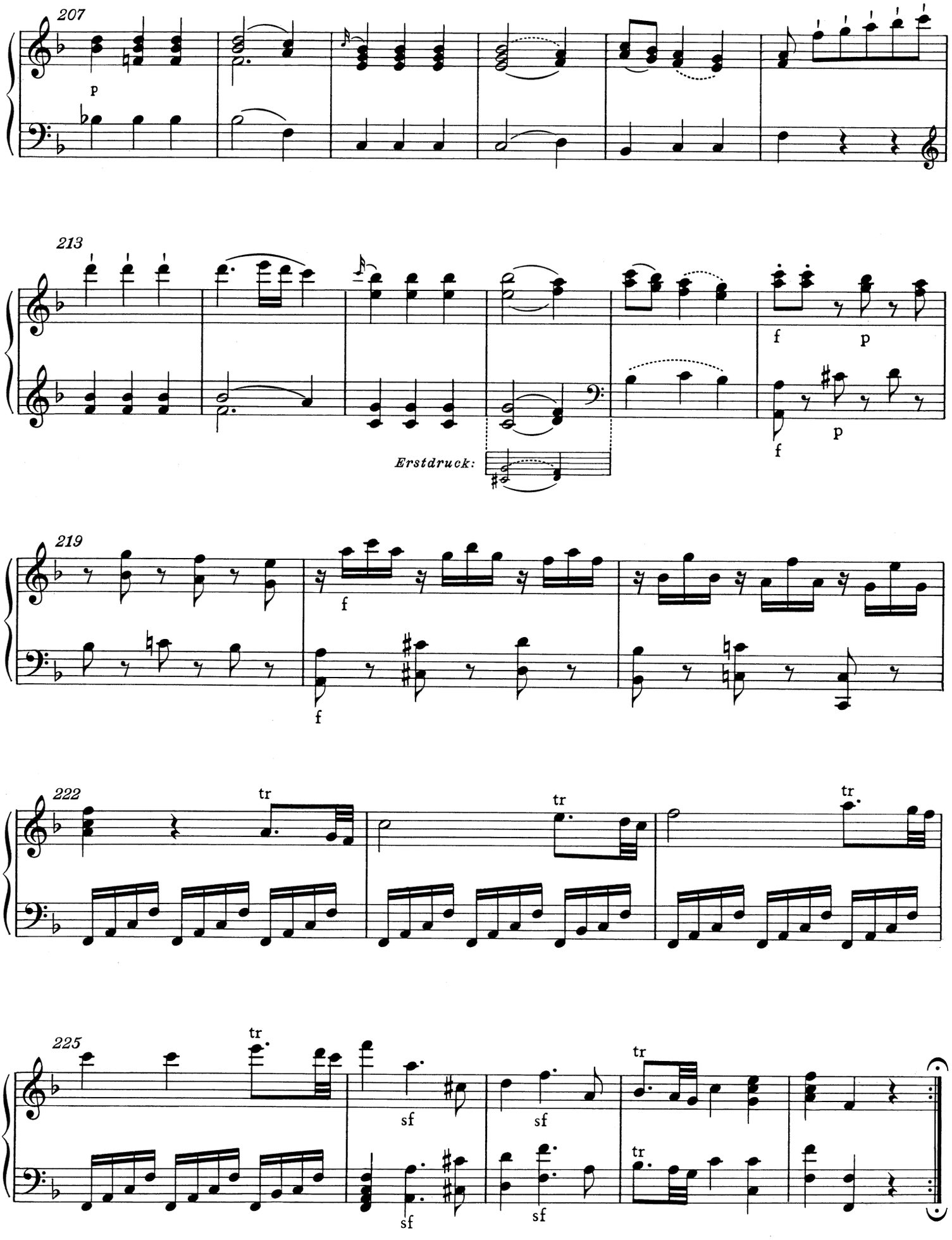

37
p
42
48
cresc.
p
cresc.
54
f
p
p
60
f
p
66
cresc.

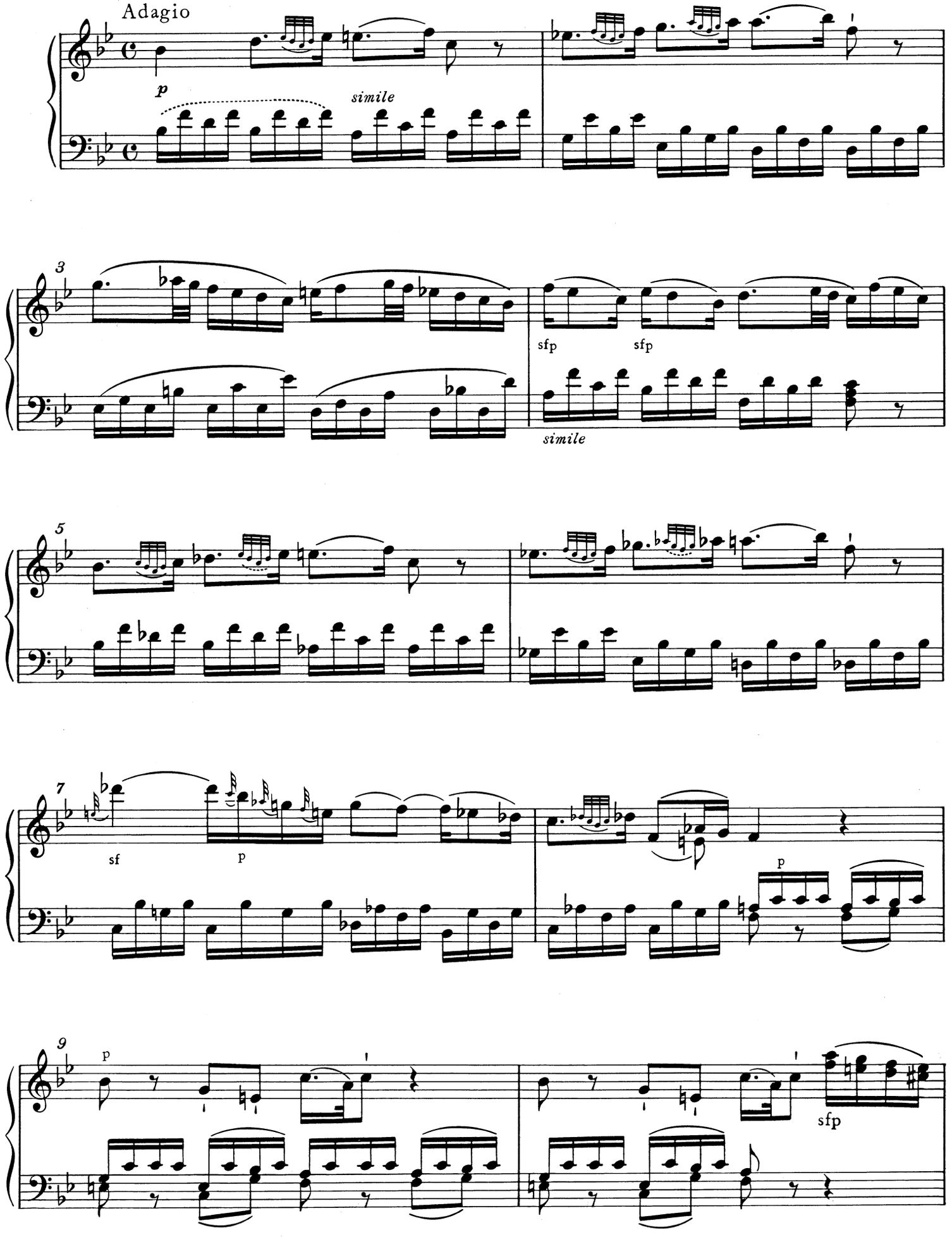

71
p
78
f
p
f
p
84
f
f
tr
tr
88
tr
tr
sf
sf
sf
sf
tr
tr
93
p
p
sfp
sfp
sfp
101
sfp
sfp
sfp

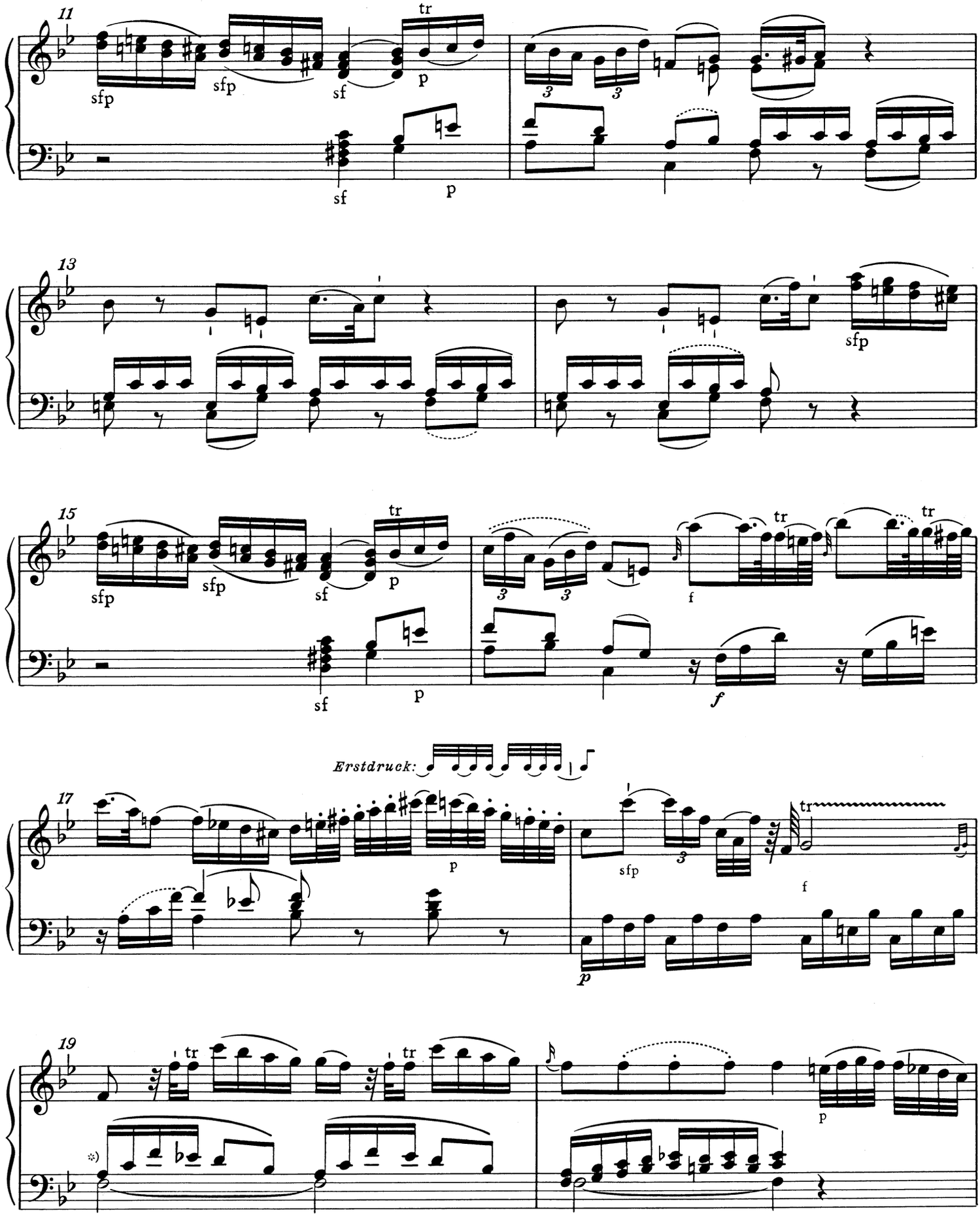

109
114
119
124
129
134
sfp


139
tr
cresc.
f
p
sfp
146
153
f
sf
158
sf
sf
sf
163
sf
sf
168

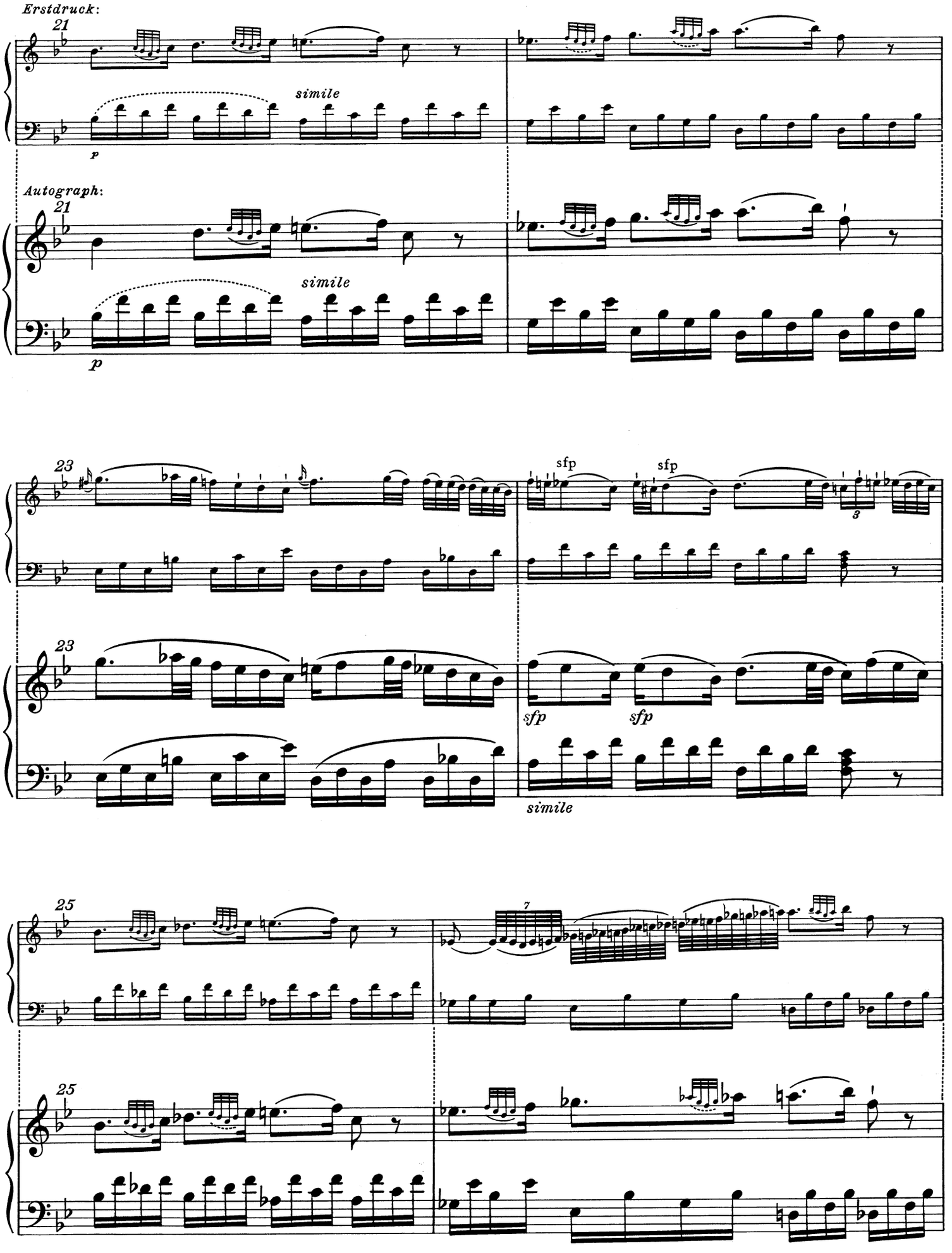

173
p
178
184
cresc.
p
189
cresc.
f
p
Erstdruck:
195
f
p
201
p
f
p
cresc.

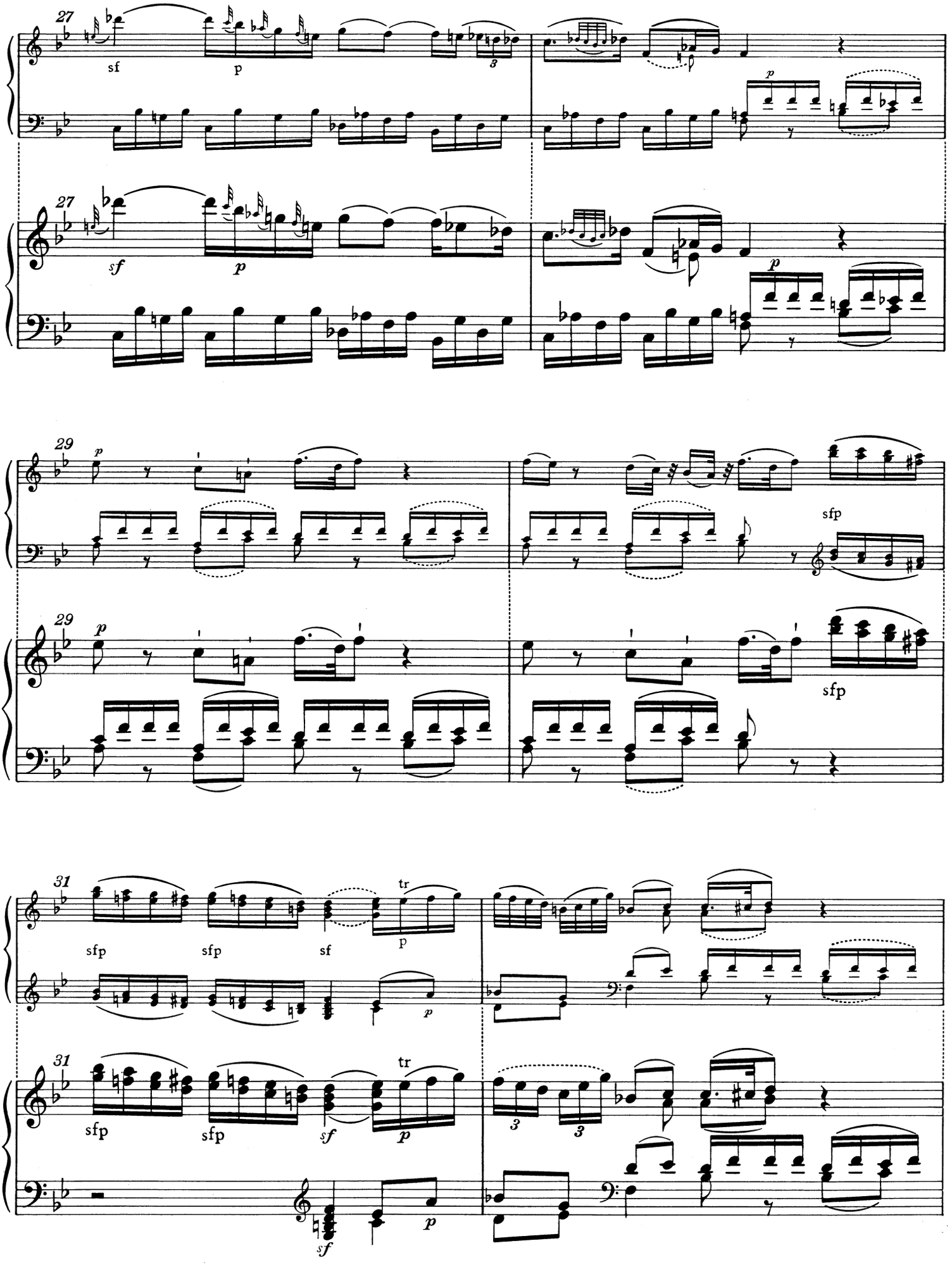

207
p
213
f
p
Erstdruck:
f
p
219
f
f
222
tr
tr
tr
225
tr
sf
sf
tr
sf
sf
tr

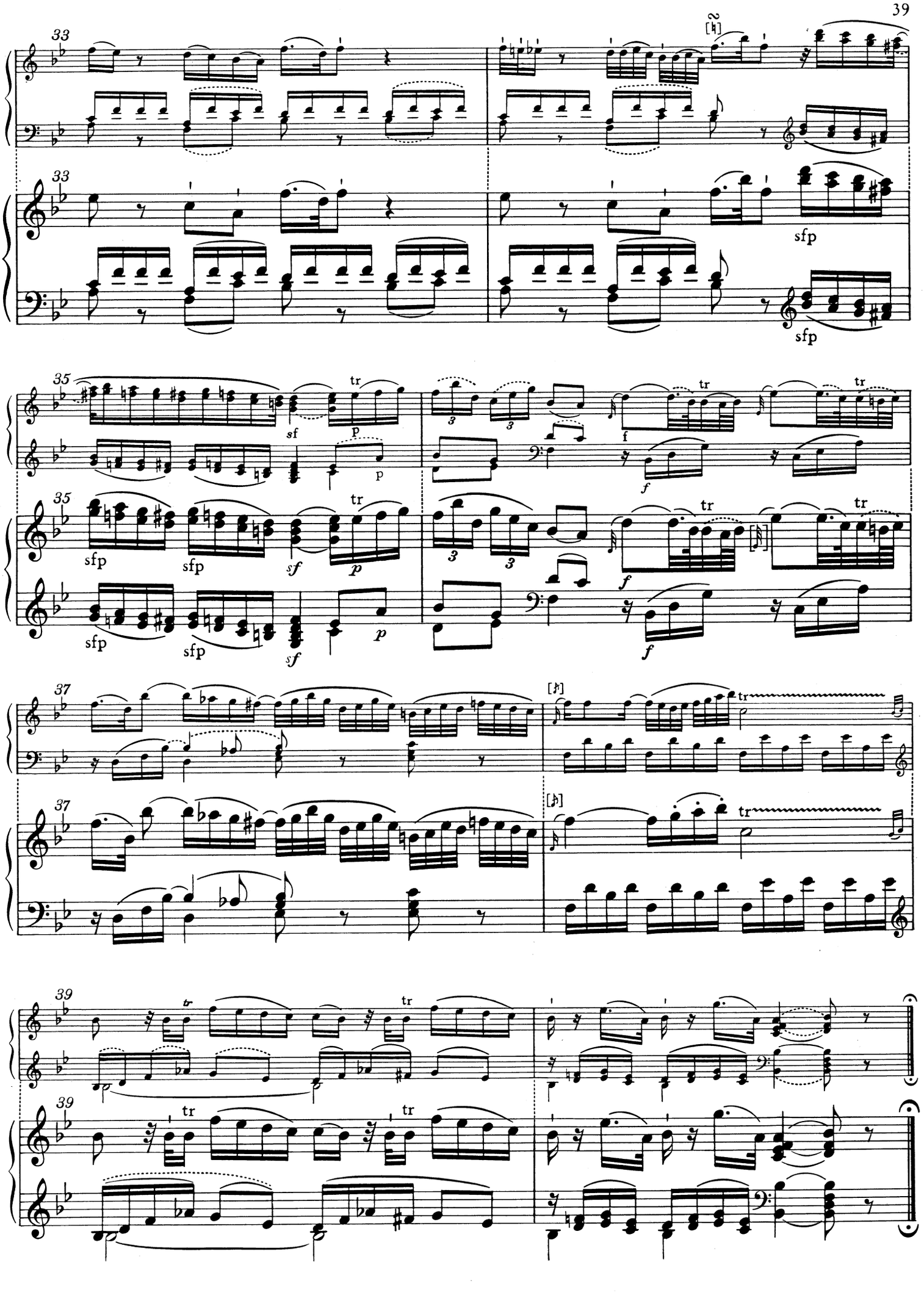

Adagio
p
simile
3
sfp
sfp
simile
5
7
sf
p
p
9
p
sfp



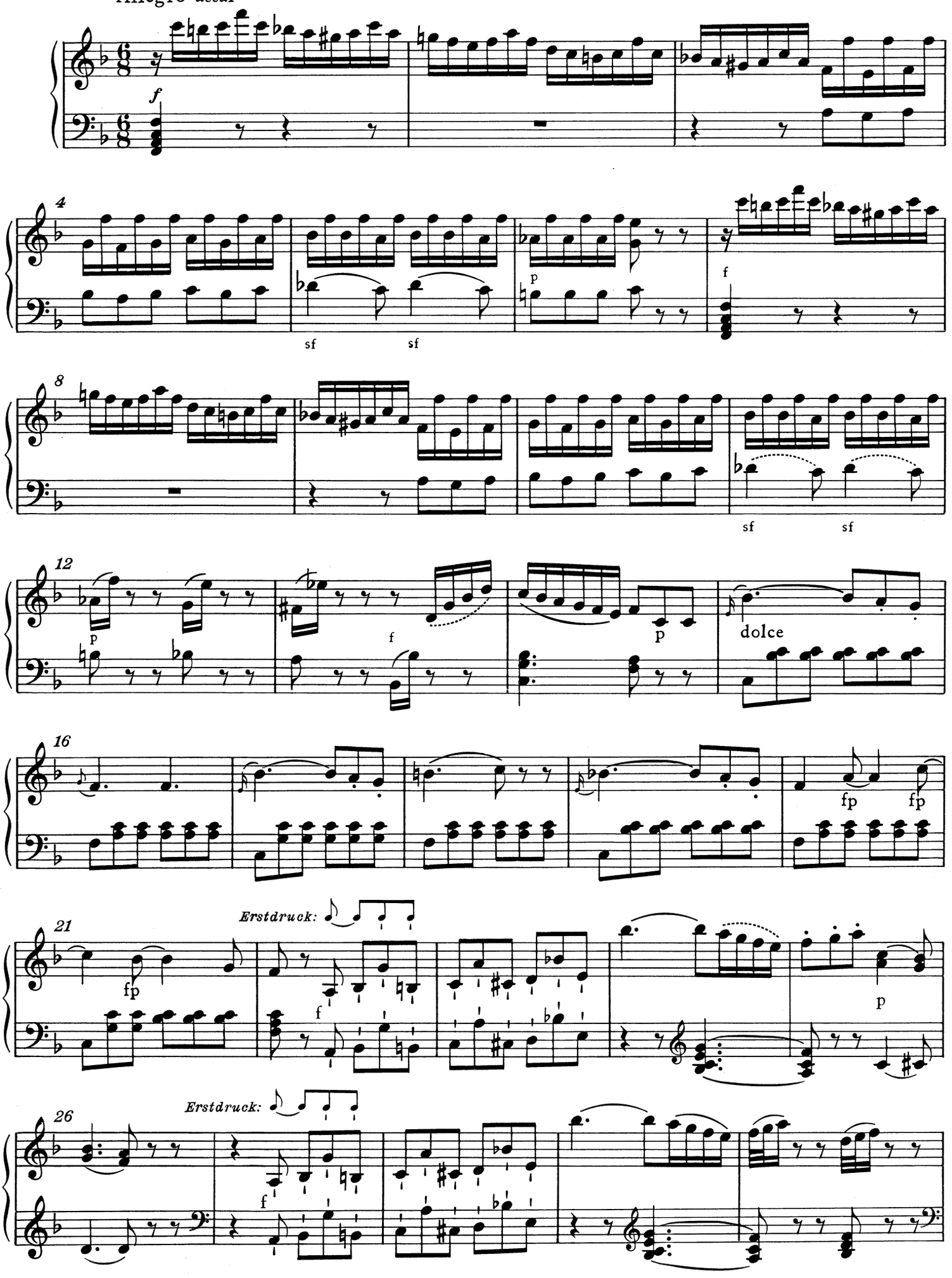
*) T. 19, linke Hand, 1. Sechzehntelnote: So im Autograph; im Erstdruck f statt a.

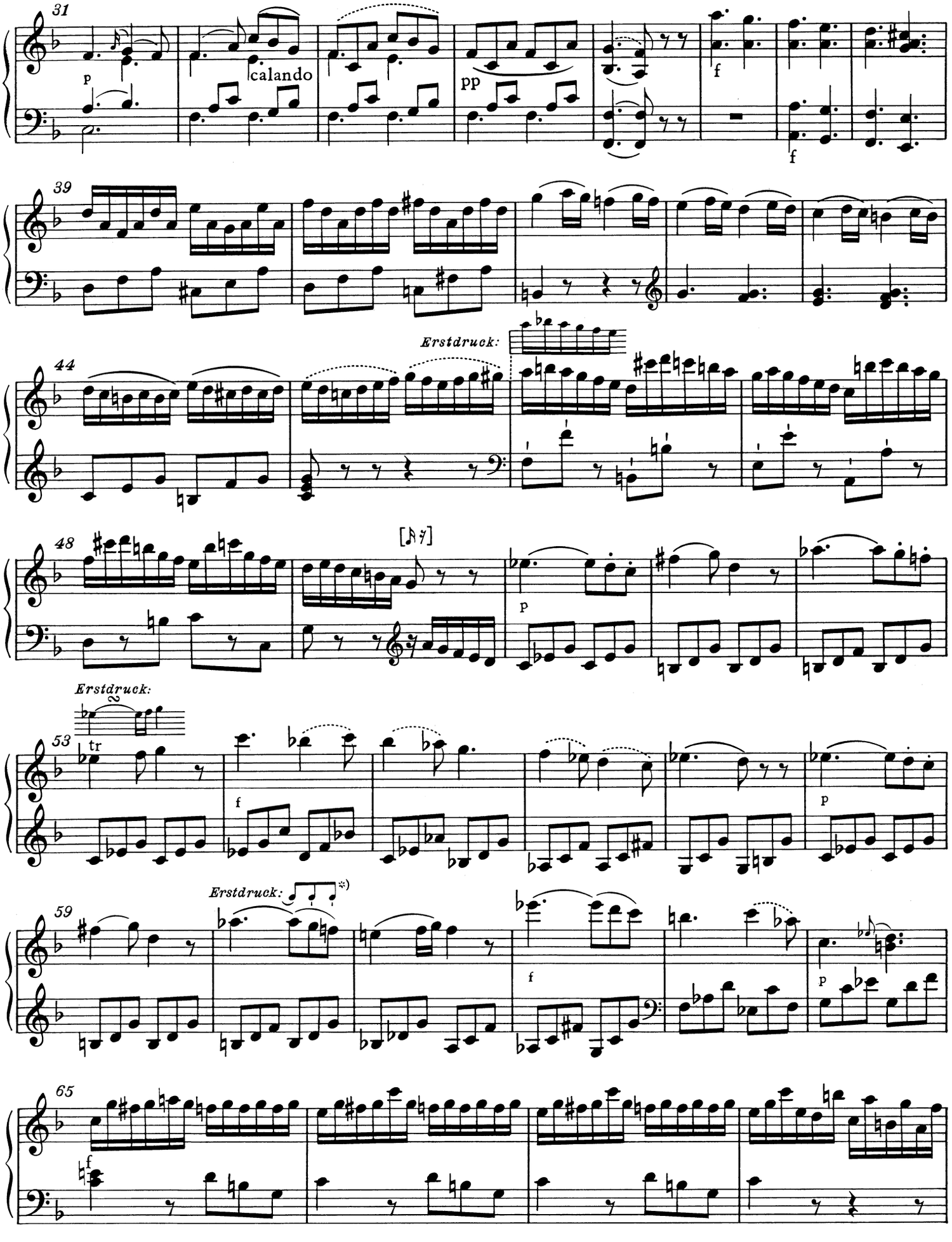

Erstdruck:
21
simile
p
Autograph:
21
simile
p
23
sfp
sfp
3
23
sfp
sfp
simile
25
7
25


27
sf
p
3
p
27
sf
p
p
29
p
sfp
29
p
sfp
31
sfp
sfp
sf
tr
p
p
31
sfp
sfp
sf
tr
p
3
3
p
sf

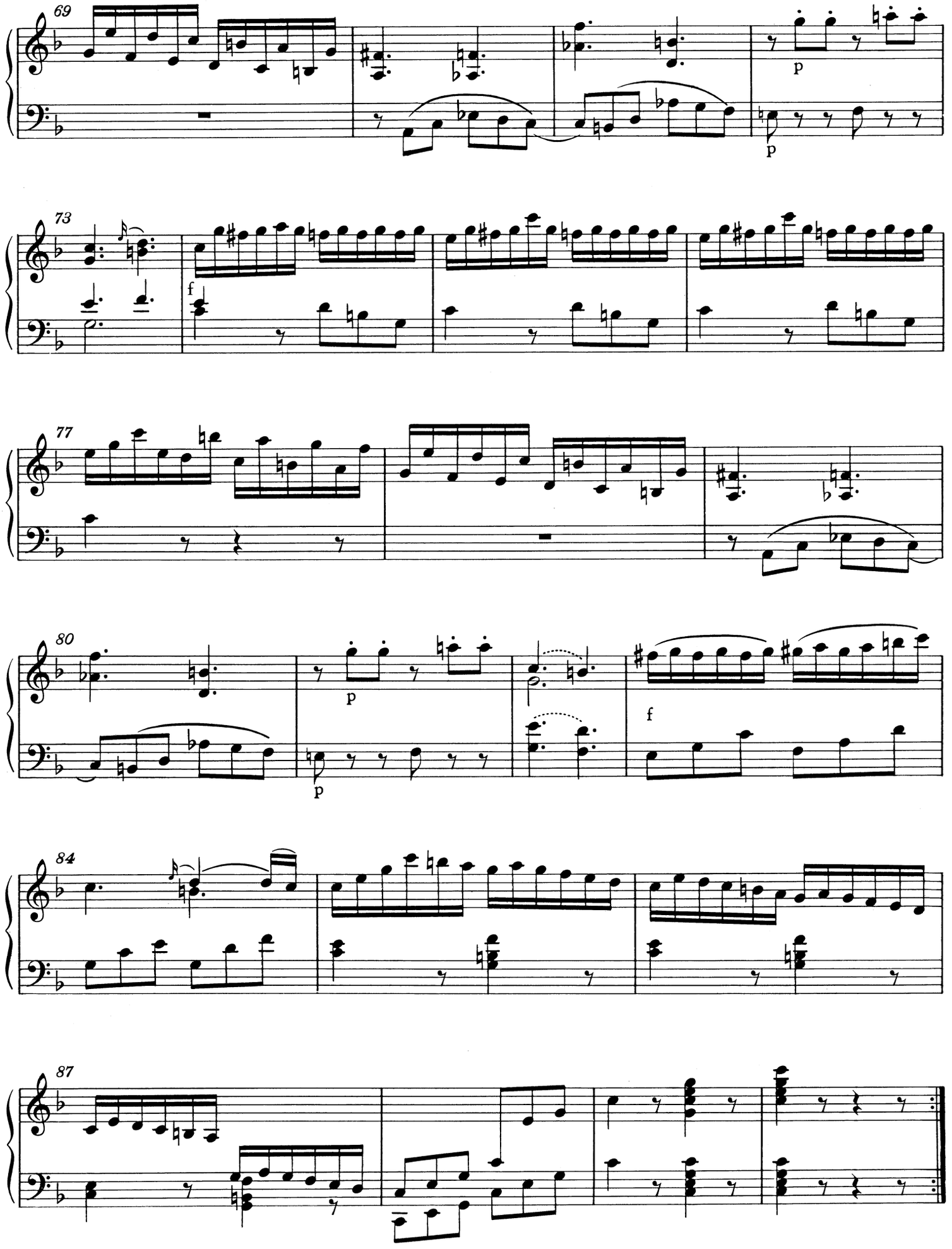

33
sfp
35
tr
sf
p
f
sfp
37
39

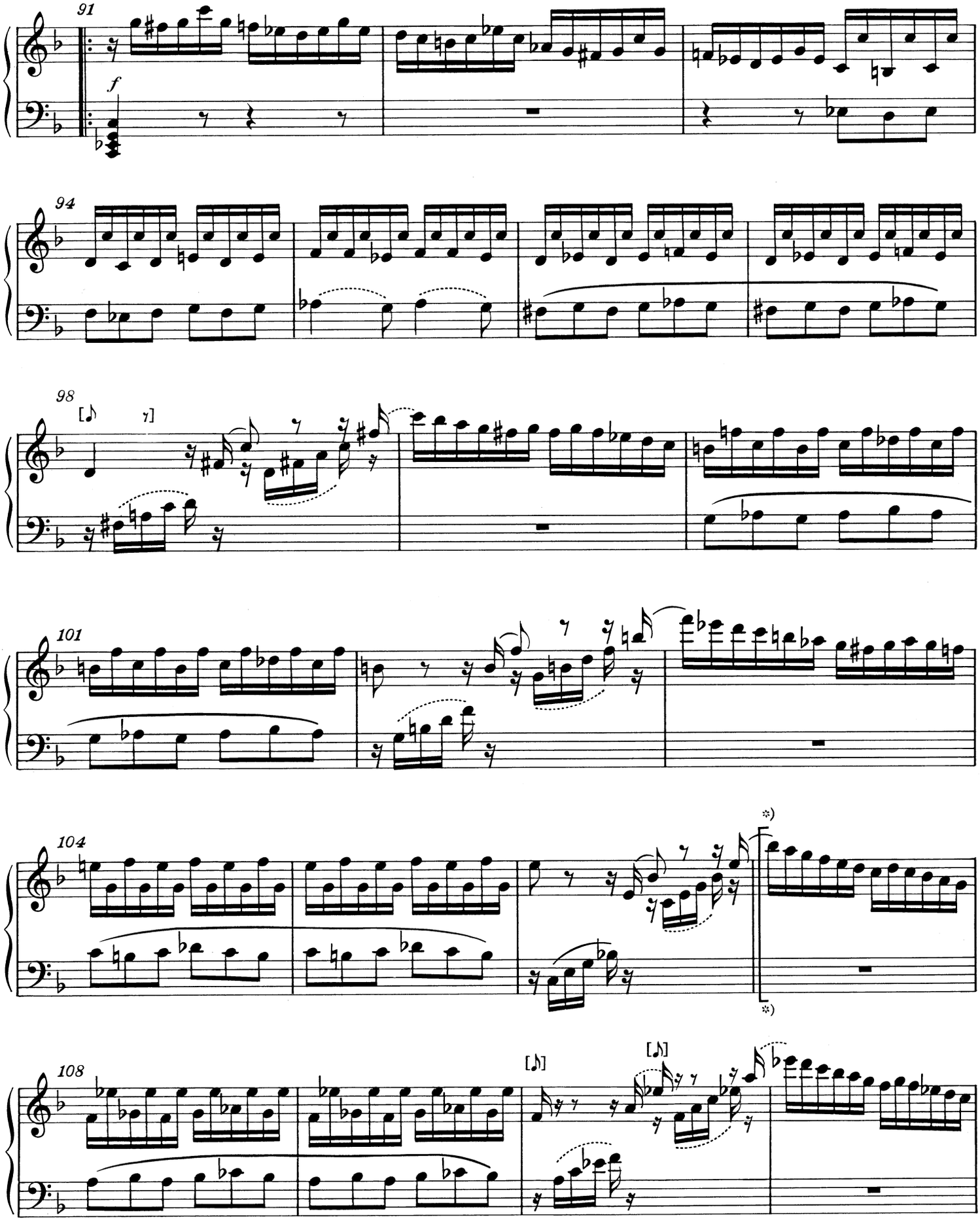
Allegro assai



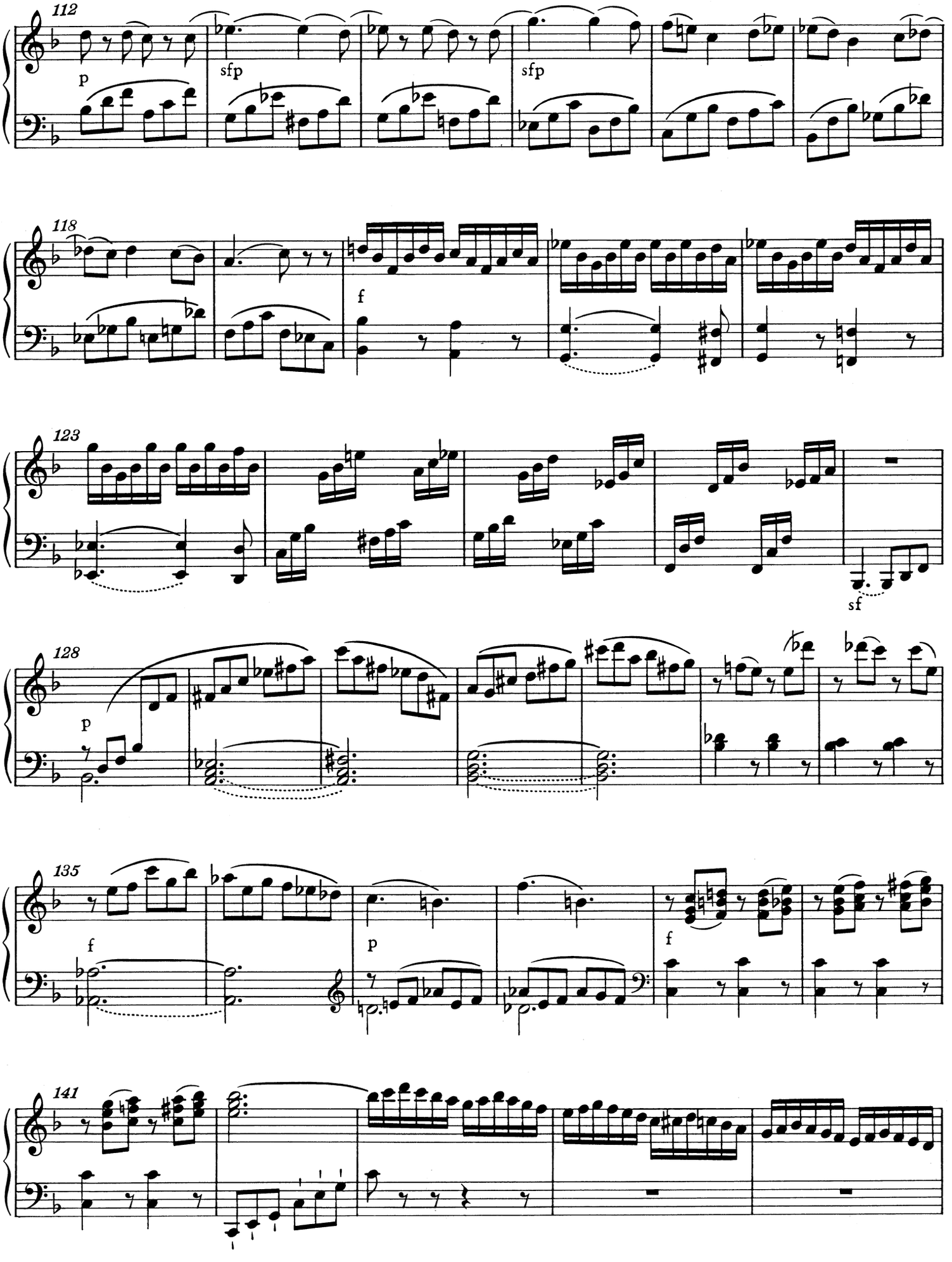


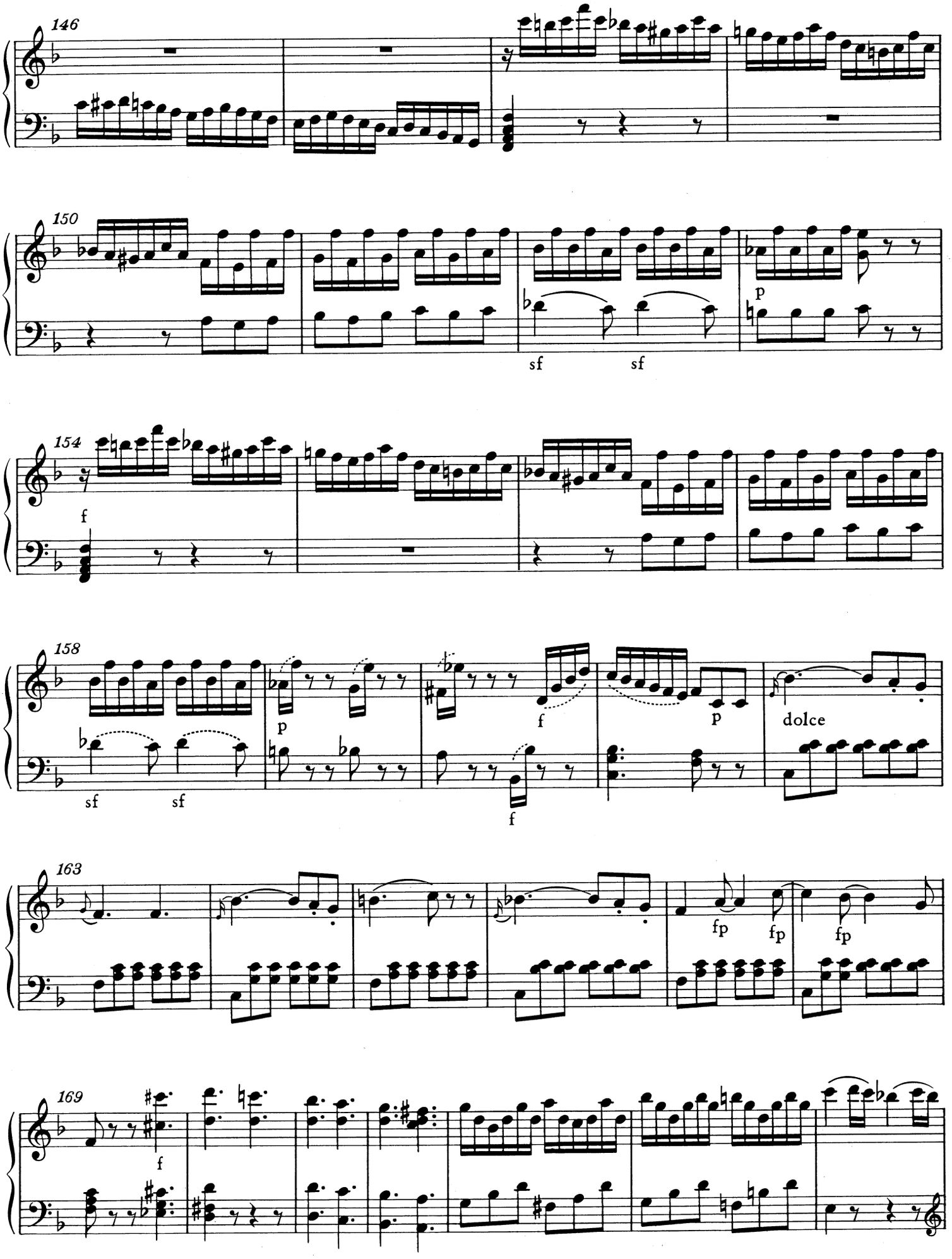
*) So auch in T. 62.

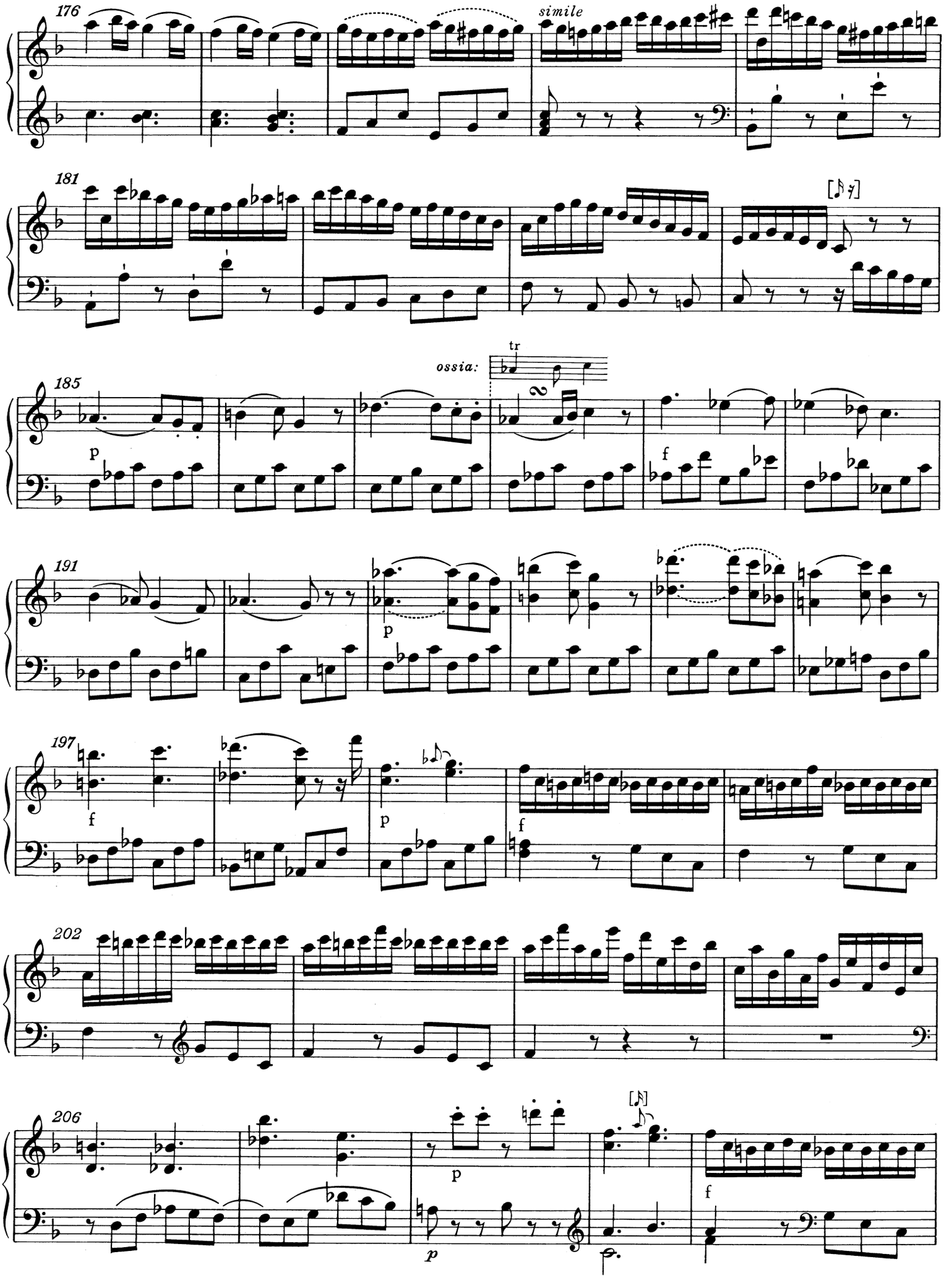

69
p
p
73
f
77
80
p
p
f
84
87

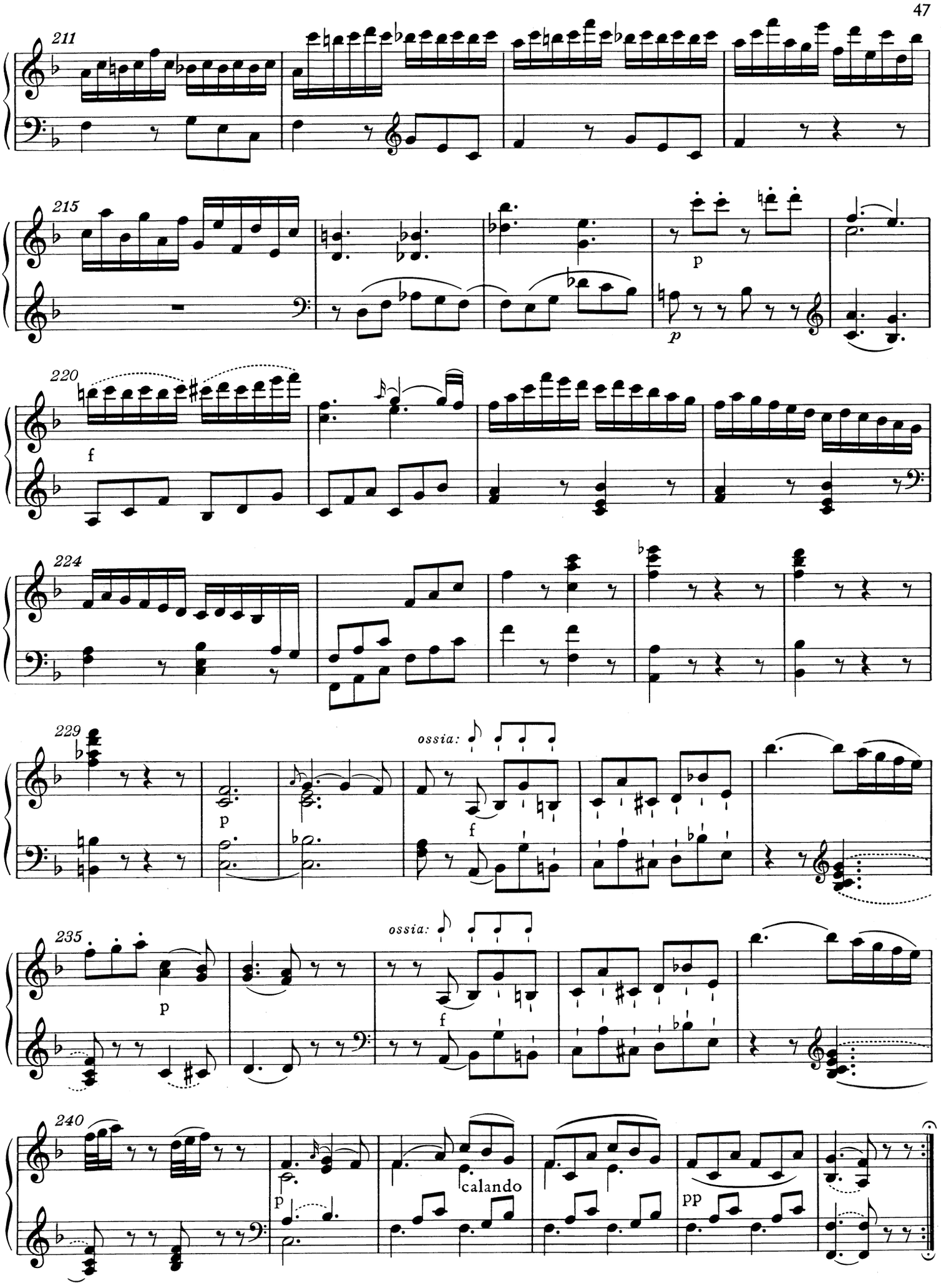


*) T. 107 bis Schluß des Satzes fehlt im Autograph; dazu und zur Textgestaltung dieses Abschnitts vgl. Vorwort.


112
p
sfp
sfp
118
f
123
sf
128
p
135
f
p
f
141


146
150
sf
sf
p
154
f
158
sf
sf
p
f
f
p
dolce
163
fp
fp
fp
169
f

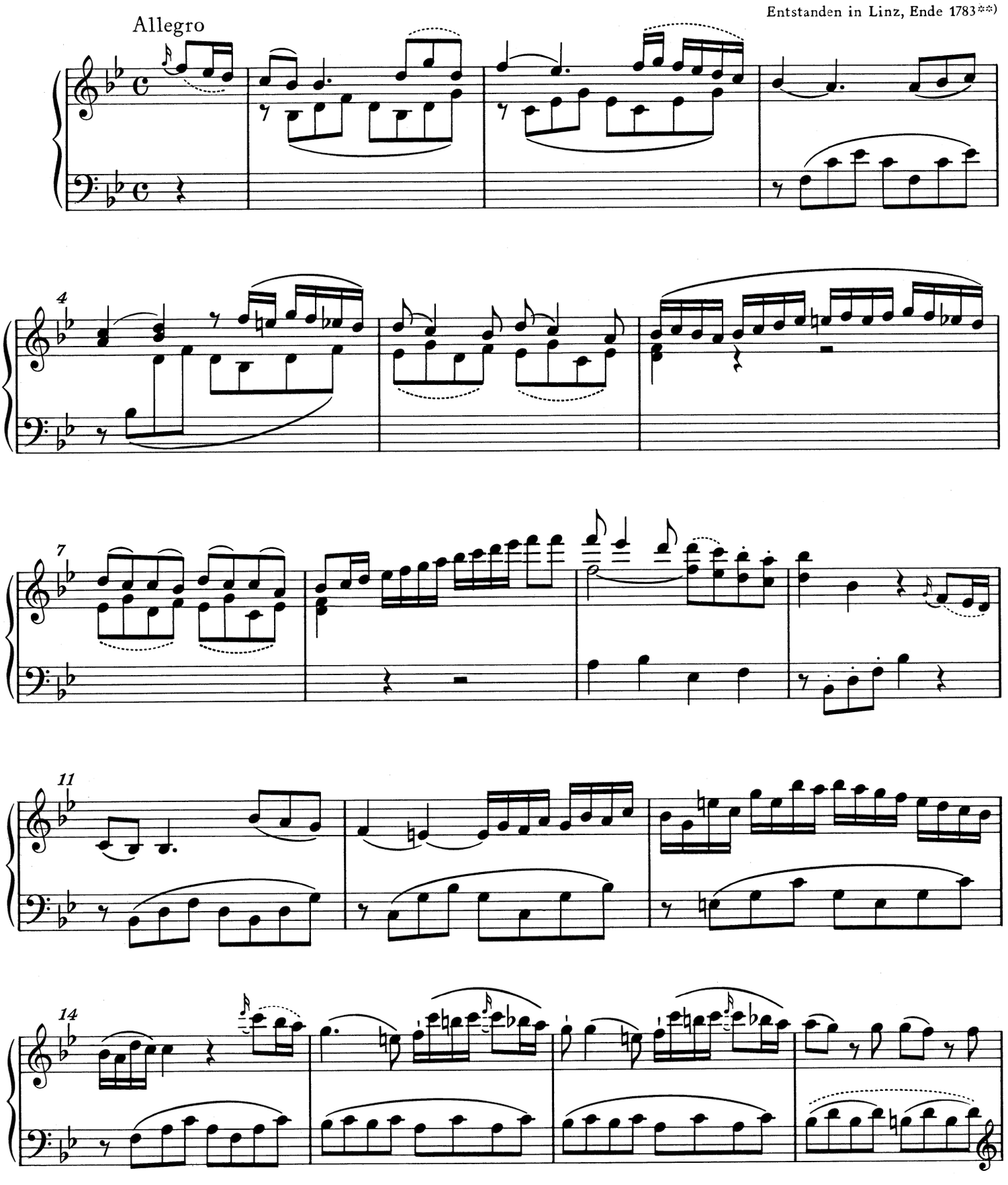

176
simile
181
185
ossia:
tr
p
f
191
p
197
f
p
f
202
206
p
f


211
215
p
p
220
f
224
229
p
ossia:
f
235
p
ossia:
f
240
p
calando
pp

13. Sonate in B

KV 333 (315c)*)

Entstanden in Linz, Ende 1783**)



*) Zu den unterschiedlichen Lesarten im Autograph und im Erstdruck (Torricella, Wien 1784) sowie zur Dynamik im ersten Satz vgl. Vorwort.
**) Zur Neudatierung vgl. Vorwort.

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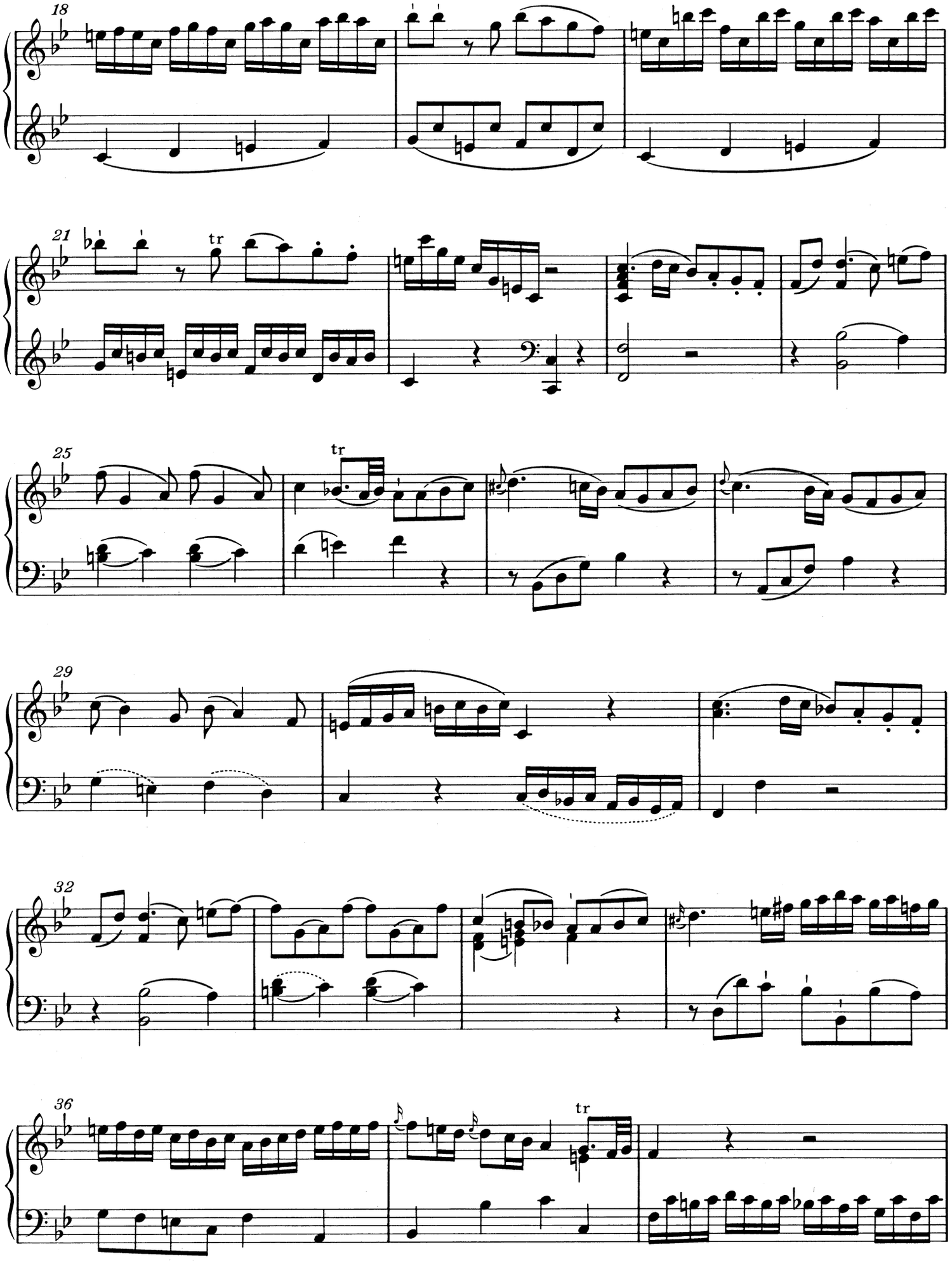
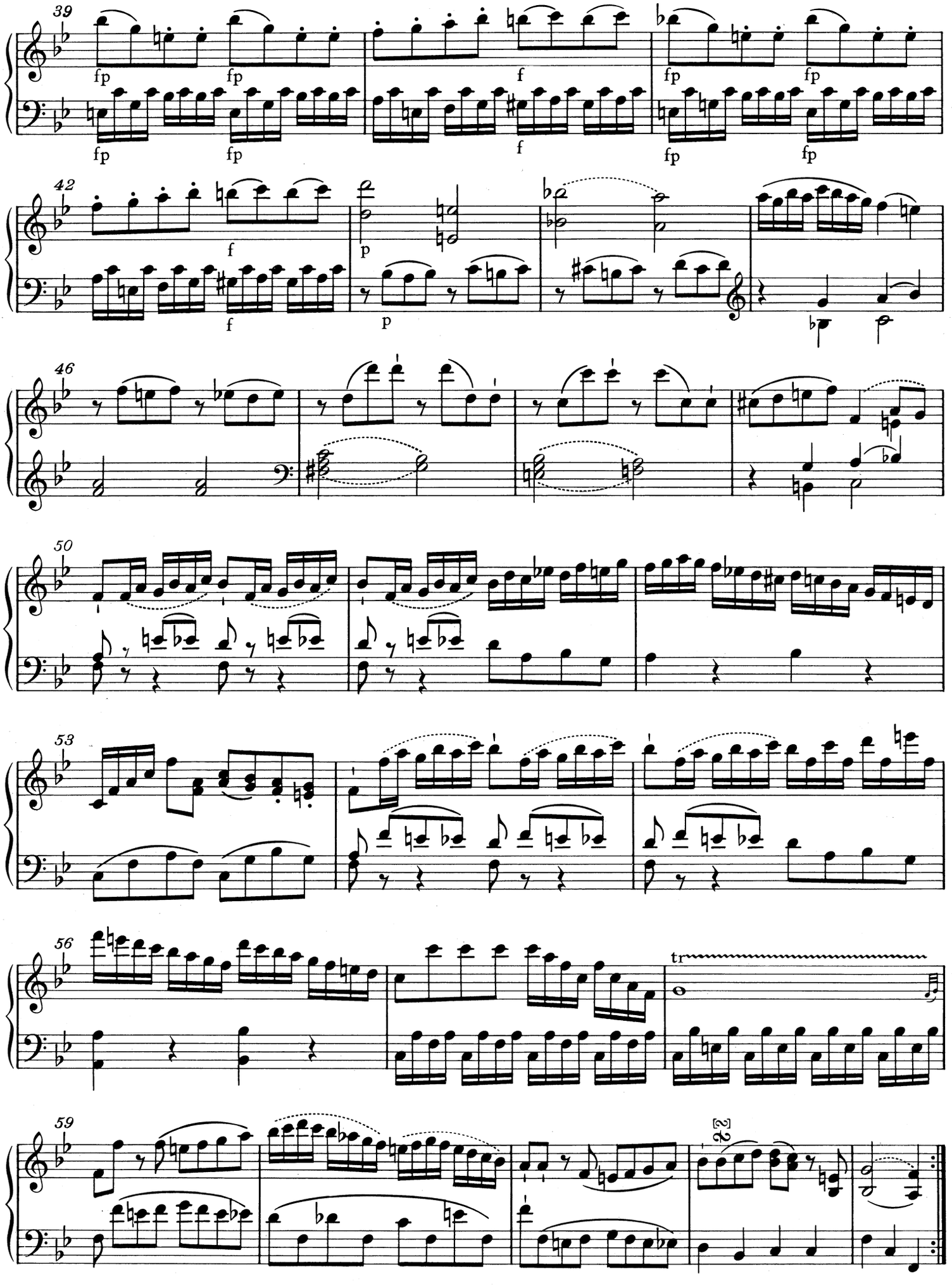
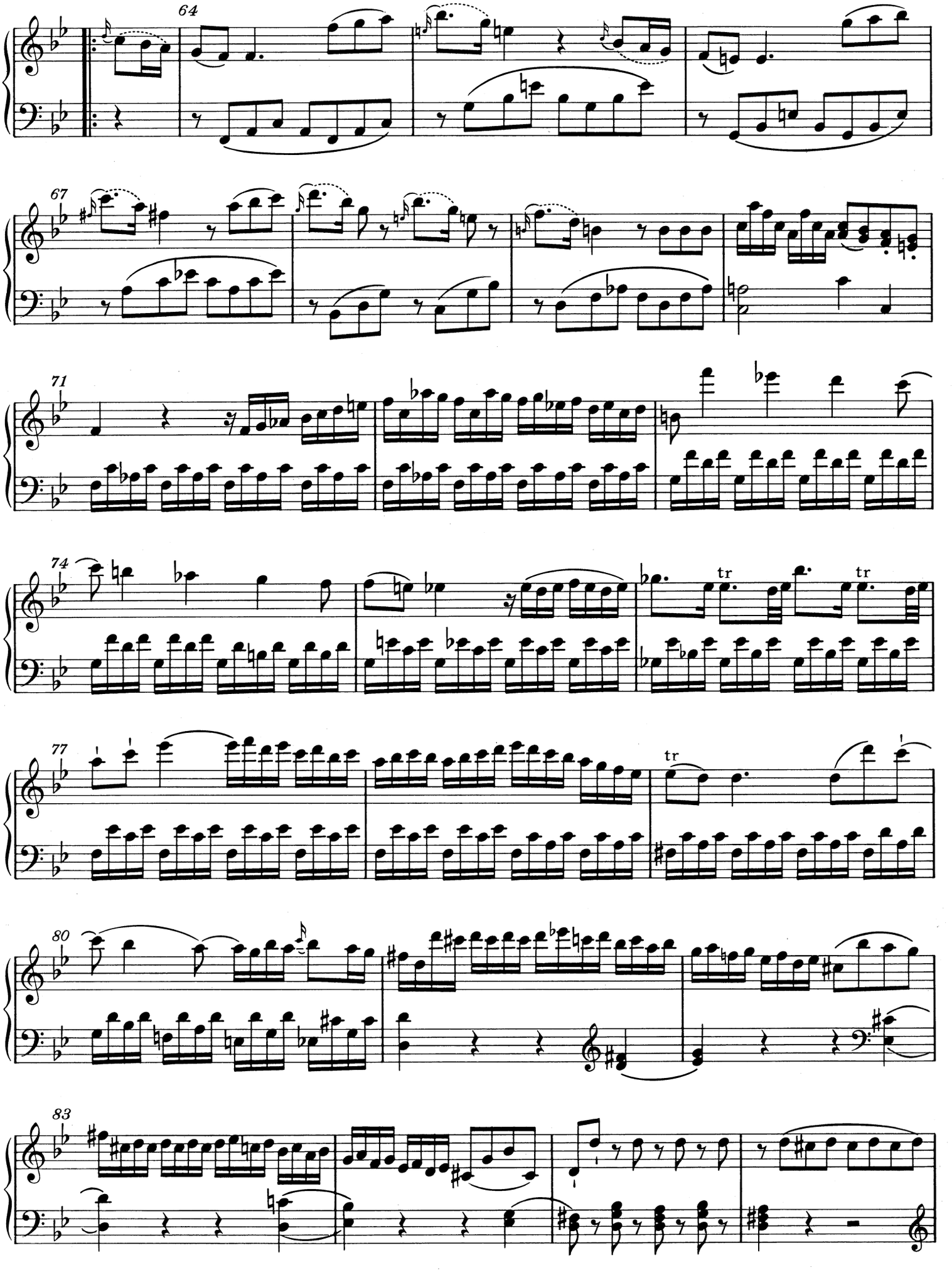
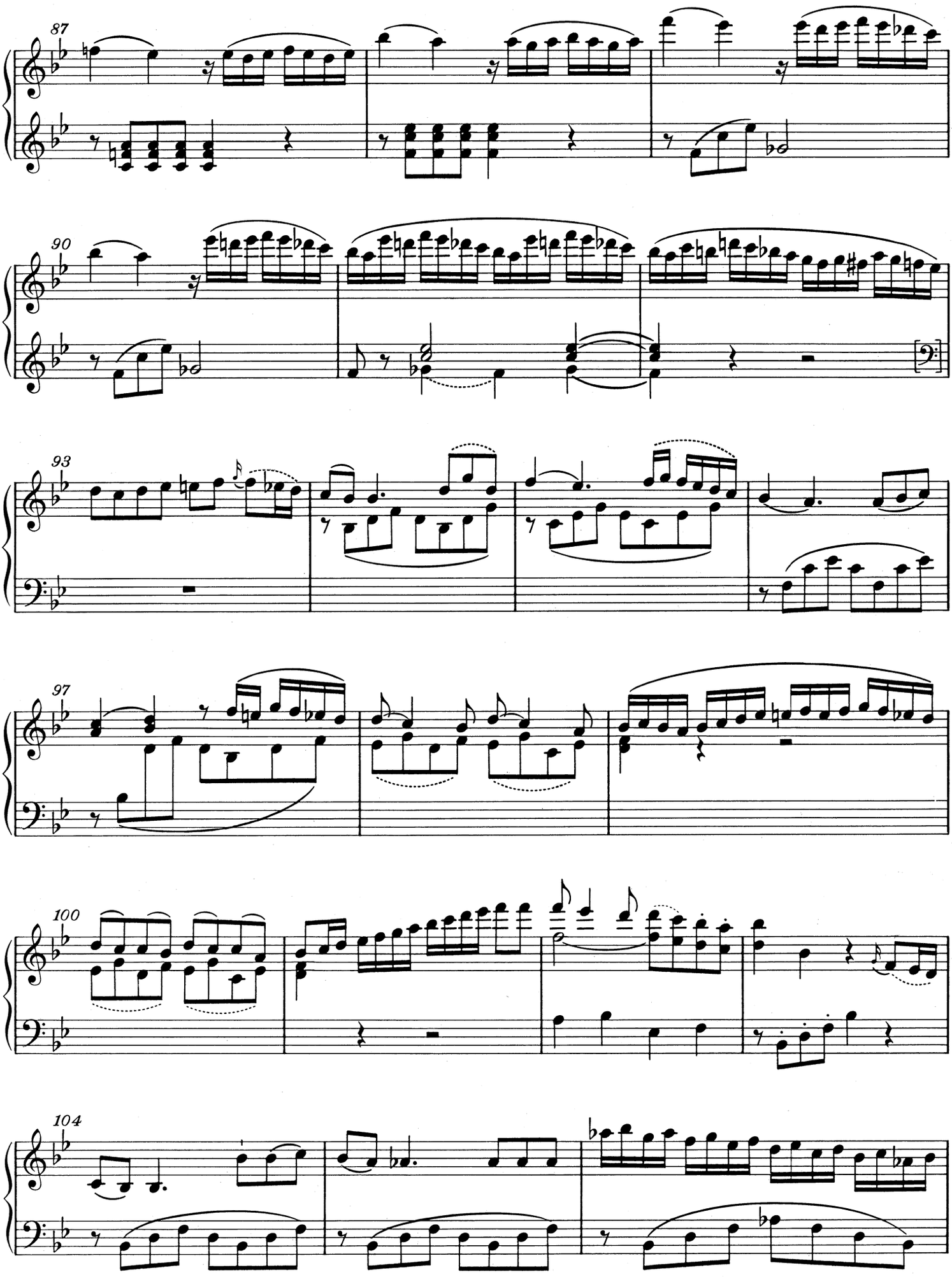
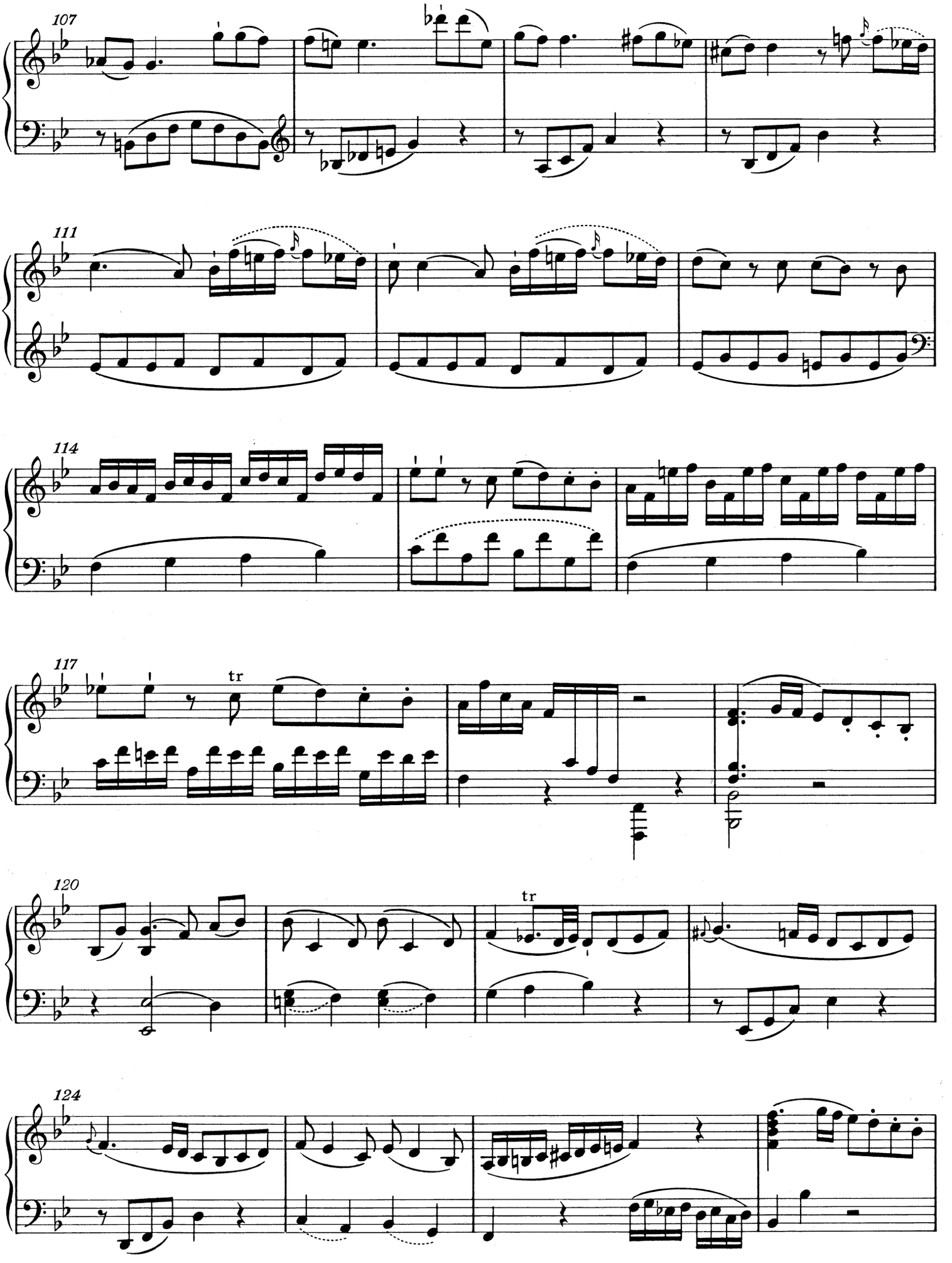
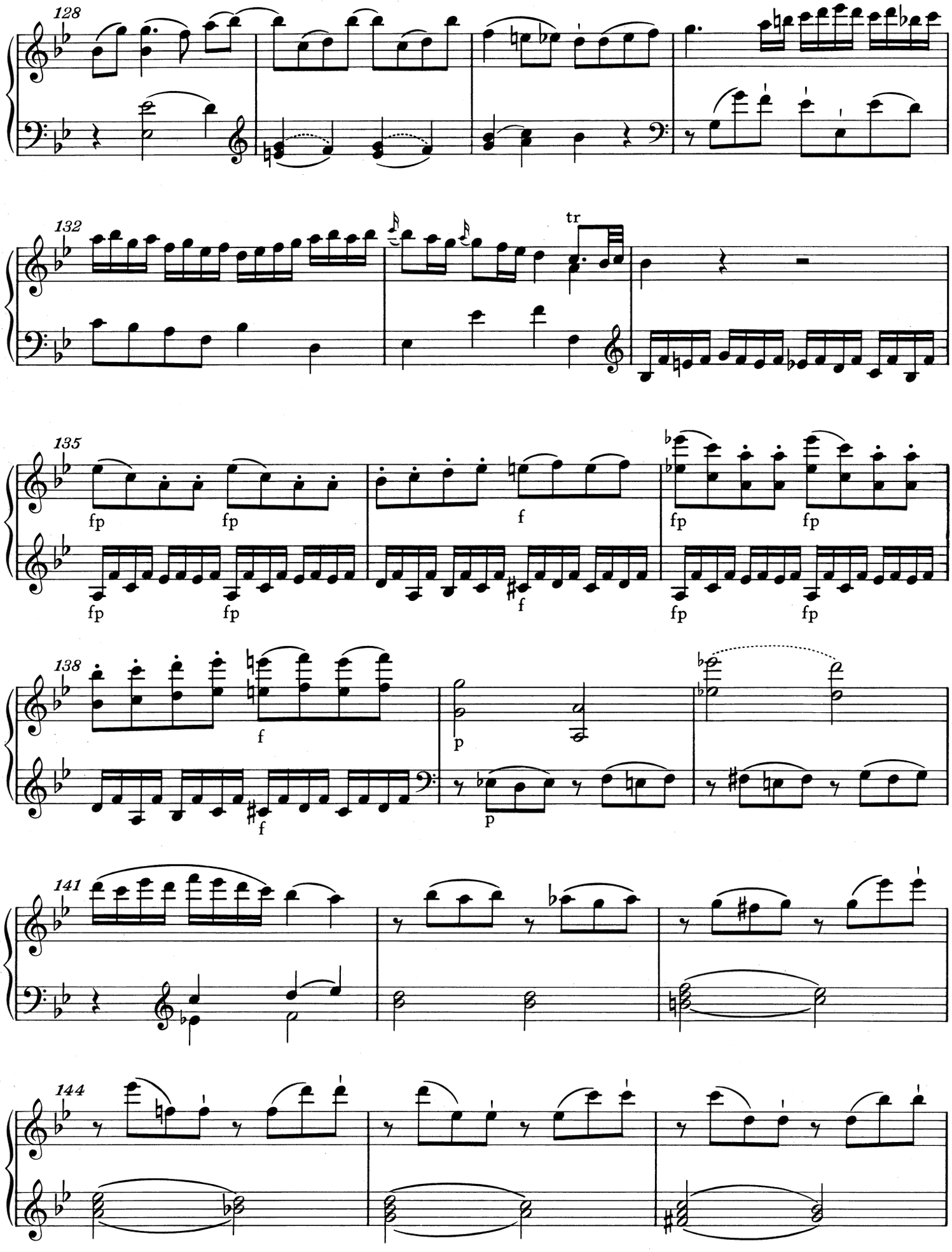

18
21
tr
25
tr
29
32
36
tr

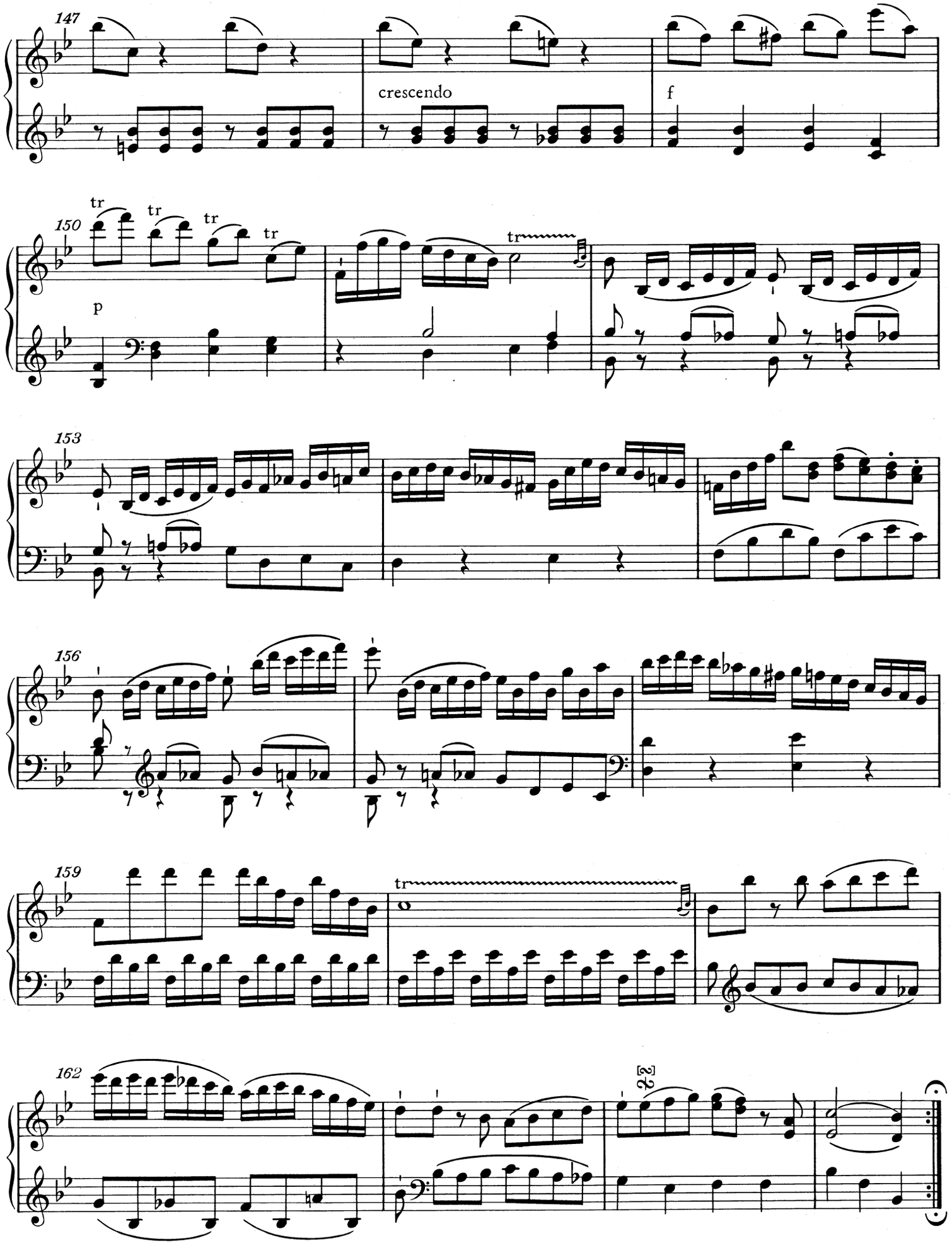

39
fp
fp
fp
fp
f
fp
fp
fp
fp
42
f
f
p
p
46
50
53
56
tr
59

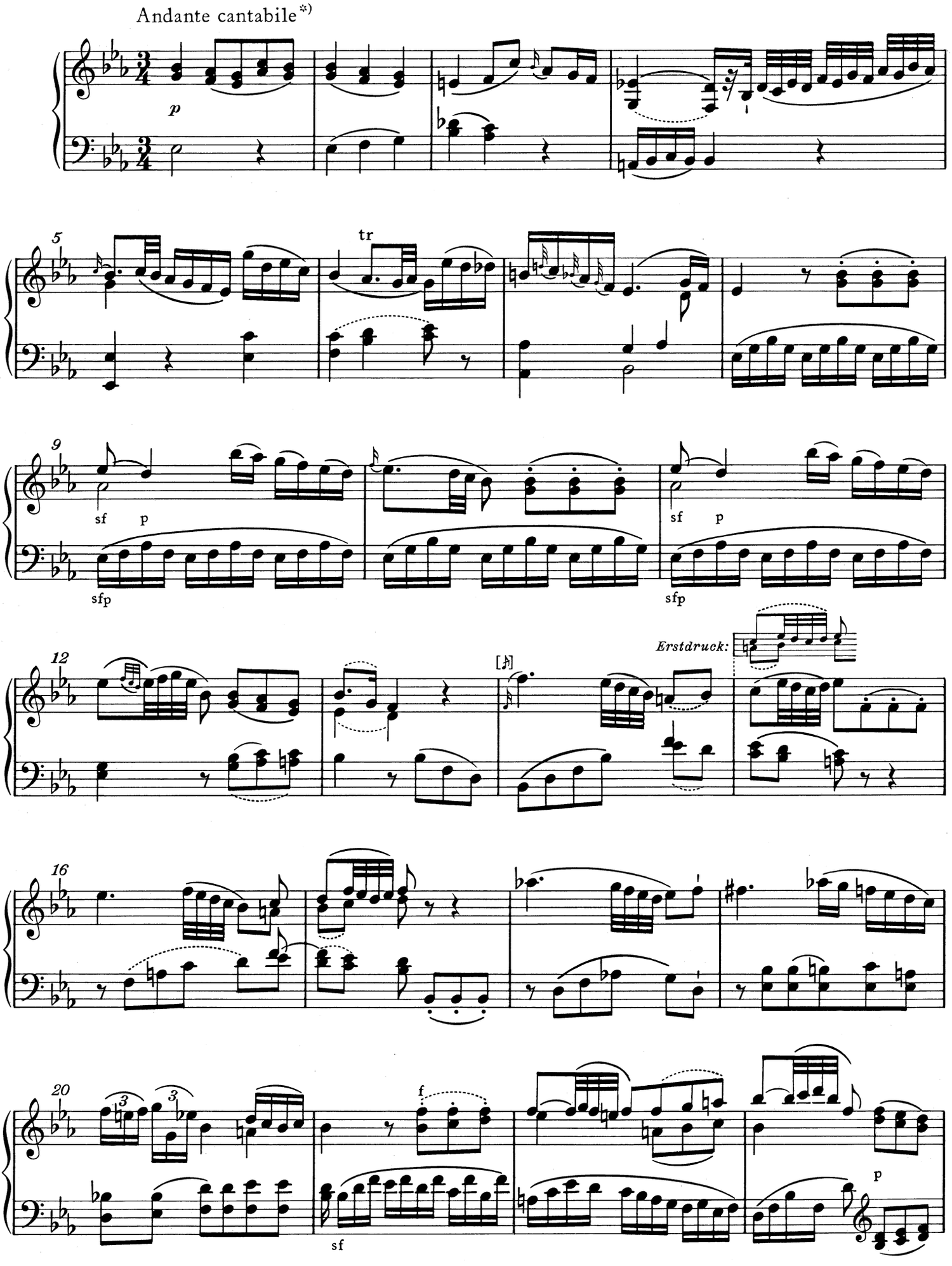

64
67
71
74
tr
tr
77
tr
80
83


87
90
93
97
100
104

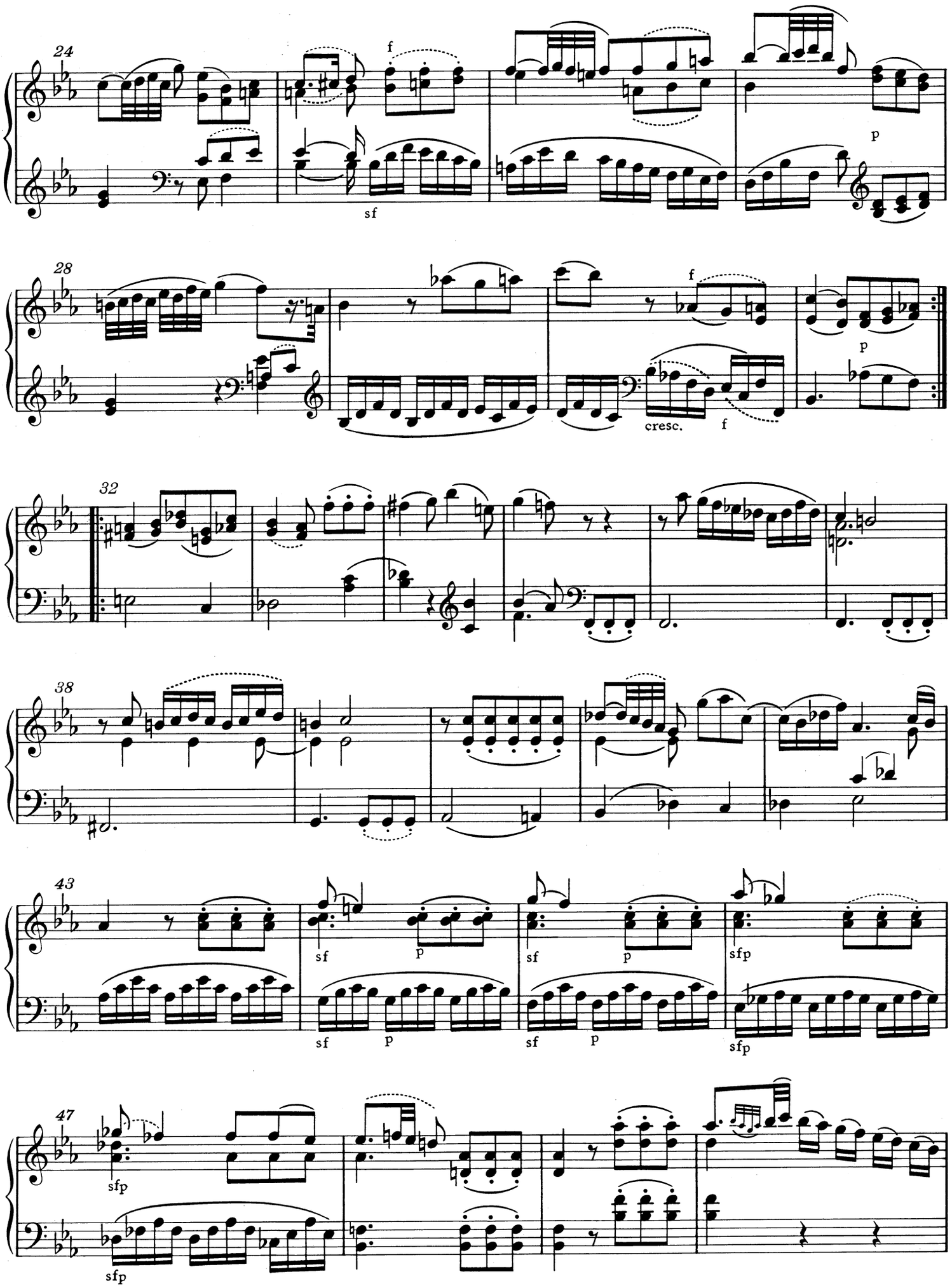

107
111
114
117
tr
120
tr
124

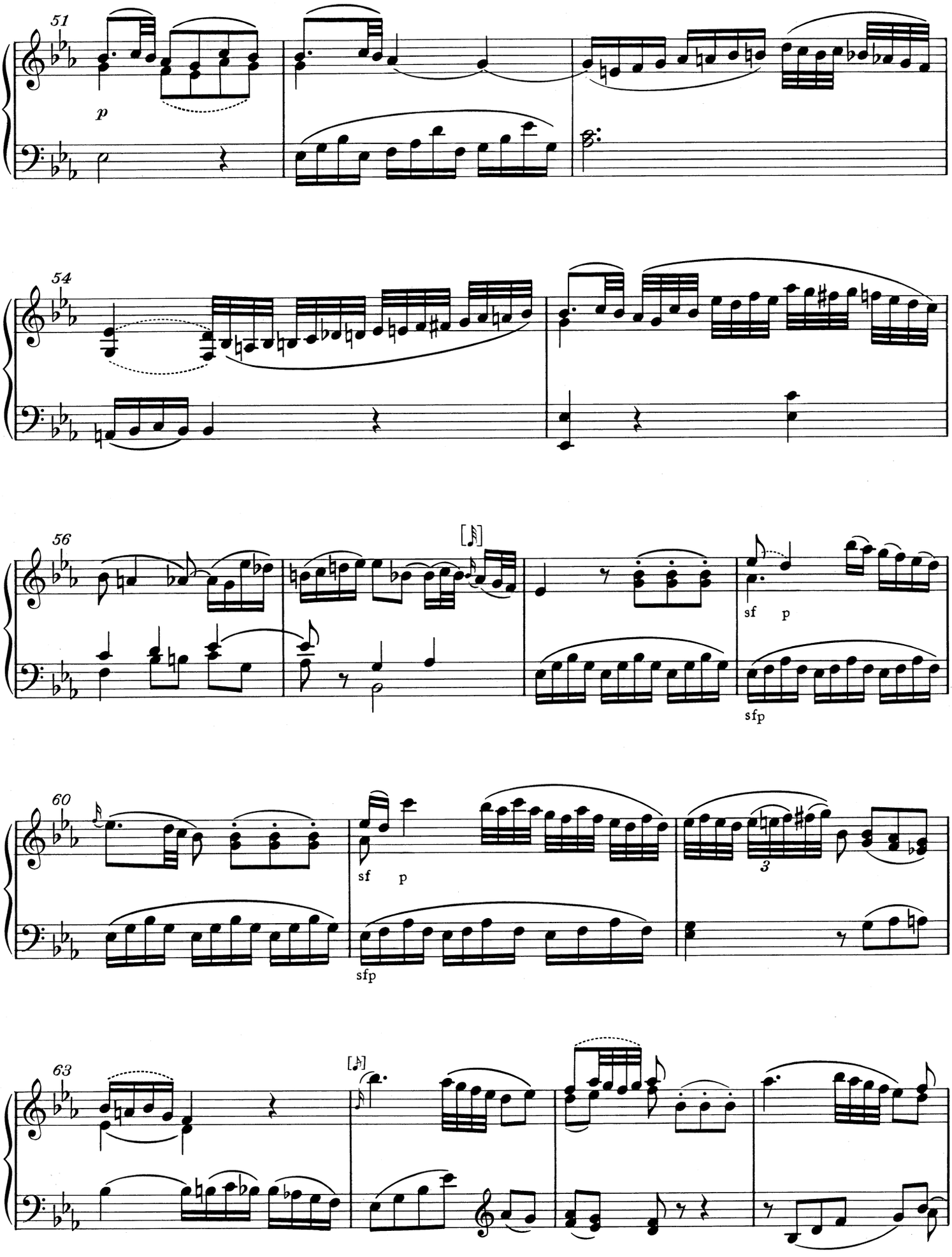

128
132
tr
135
fp
fp
f
fp
fp
fp
fp
f
fp
fp
138
f
p
f
p
141
144

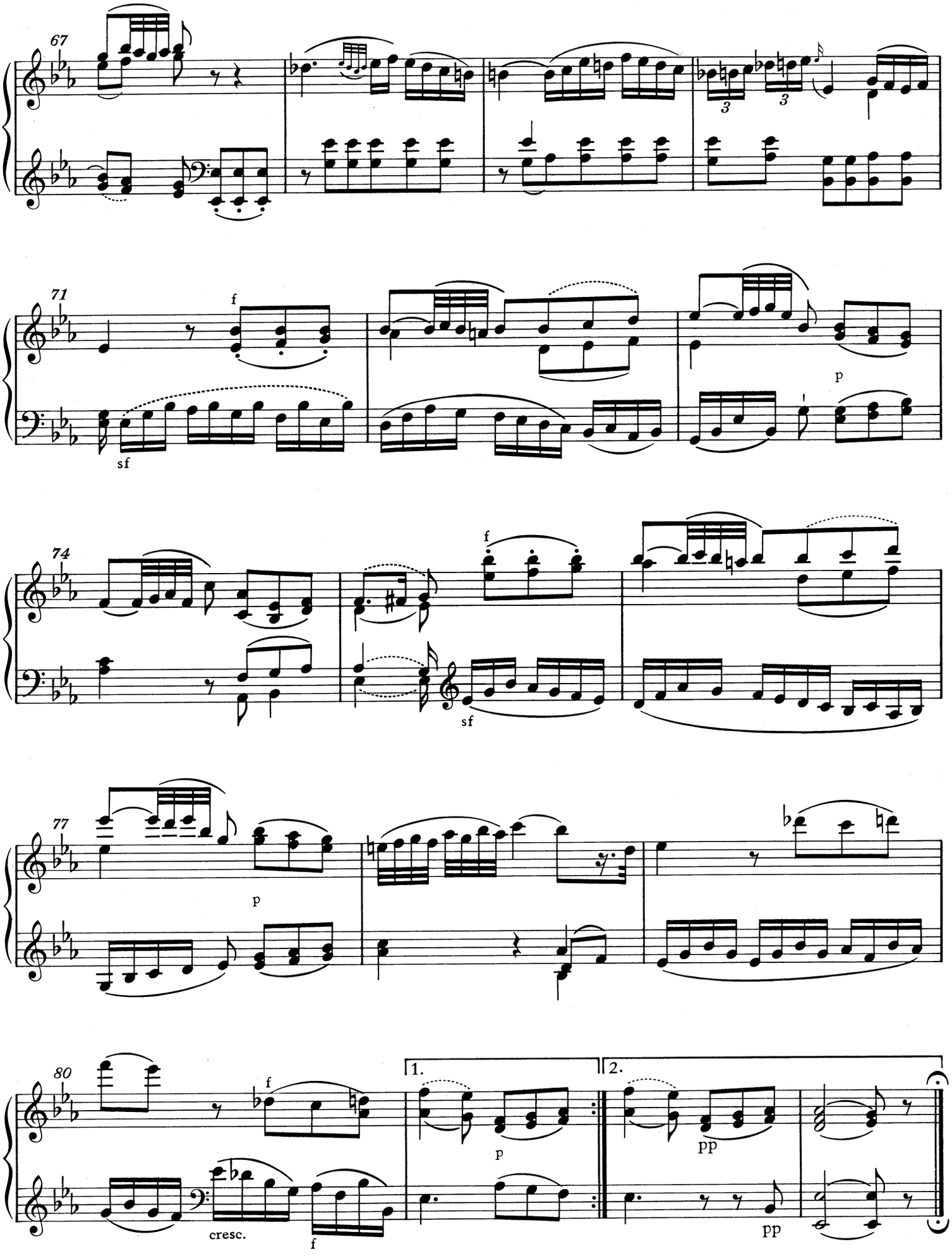

147
crescendo
f
150
tr
tr
tr
tr
tr
p
153
156
159
tr
162

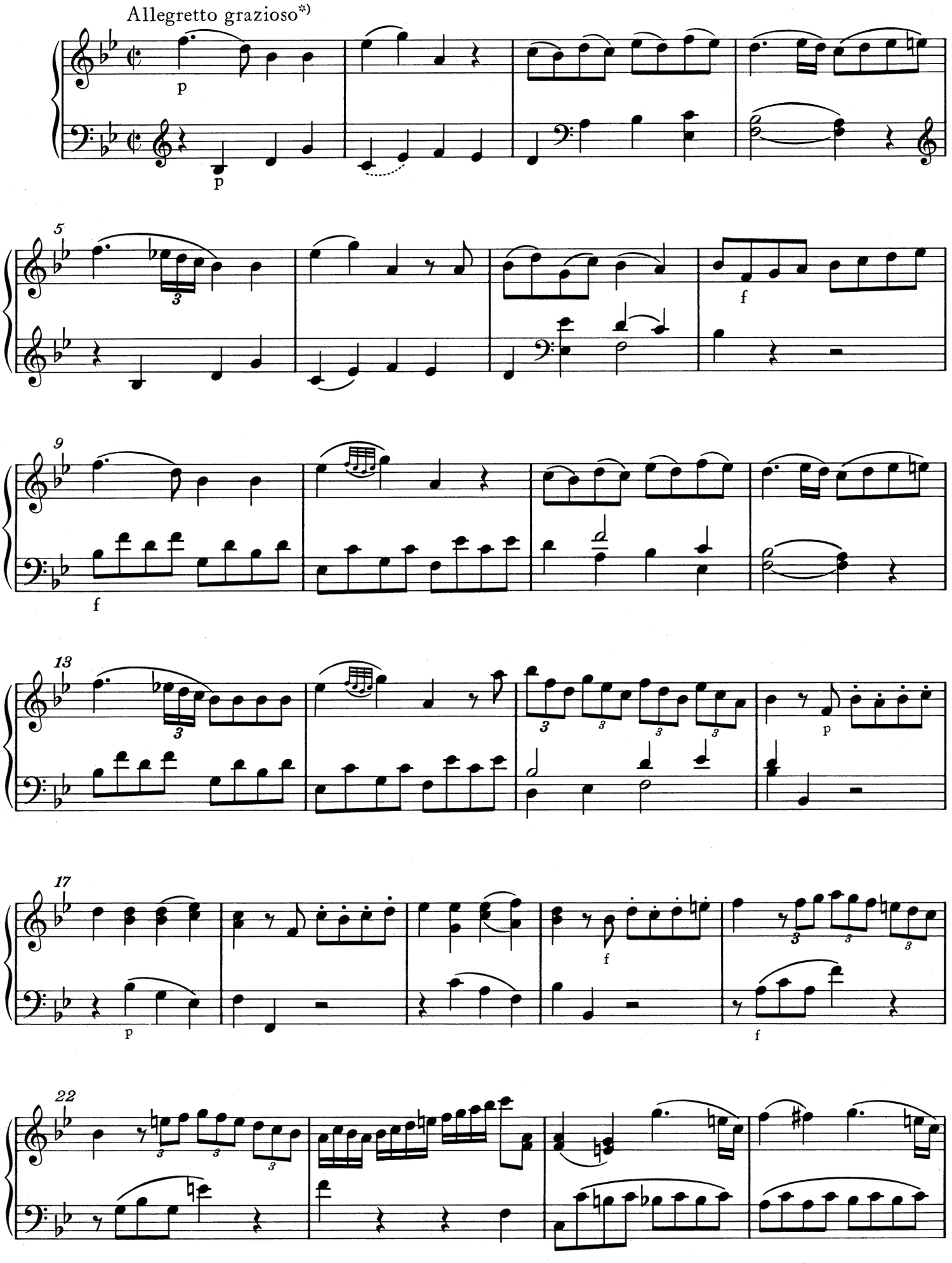


*) Die kleiner gestochenen dynamischen Zeichen sind dem Erstdruck entnommen.

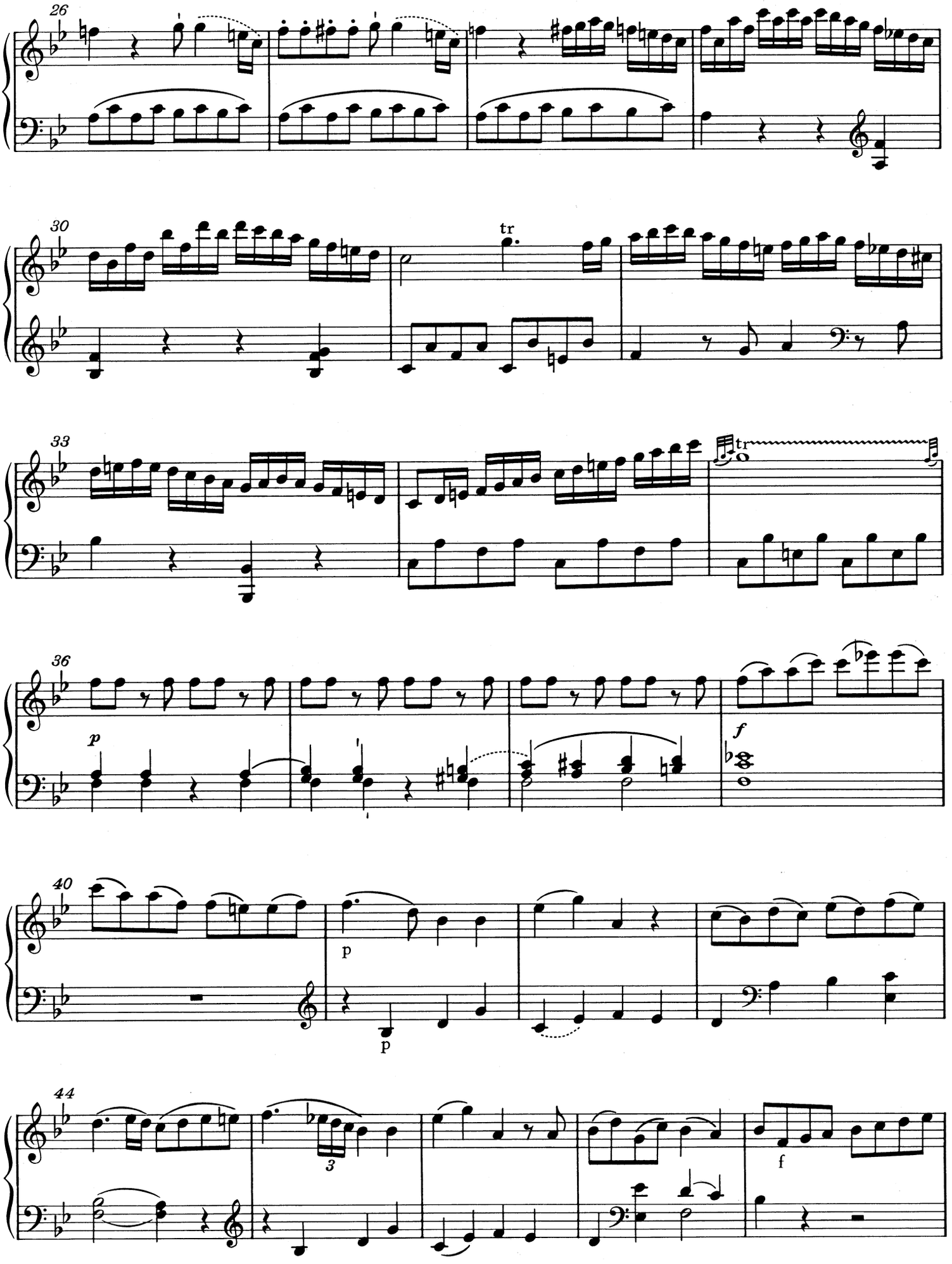

24
f
sf
p
28
f
cresc.
f
p
32
38
43
sf
p
sf
p
sf
p
sfp
sf
p
sf
p
sfp
47
sfp
sfp

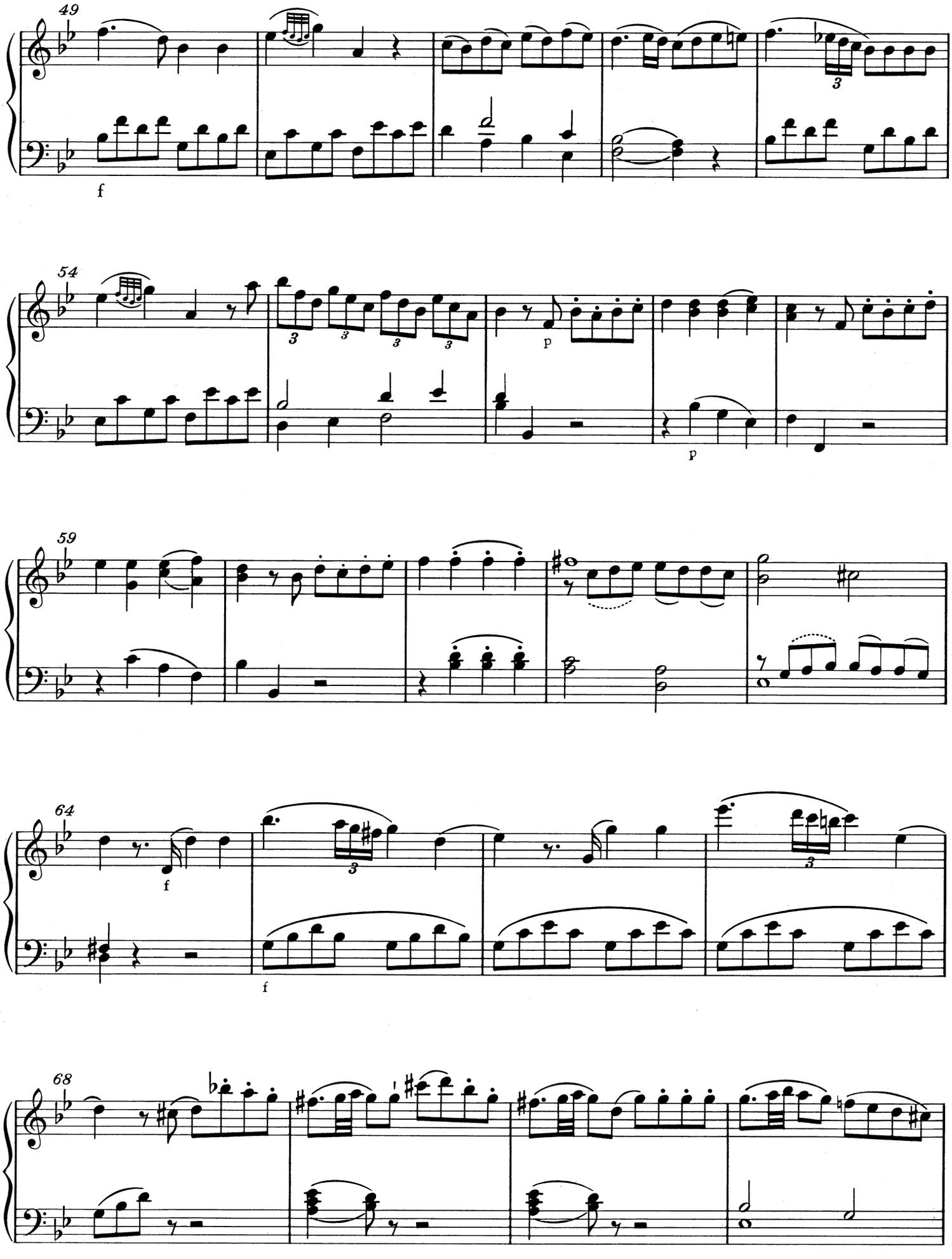

51
p
54
56
sf p
sfp
60
sf p
3
sfp
63

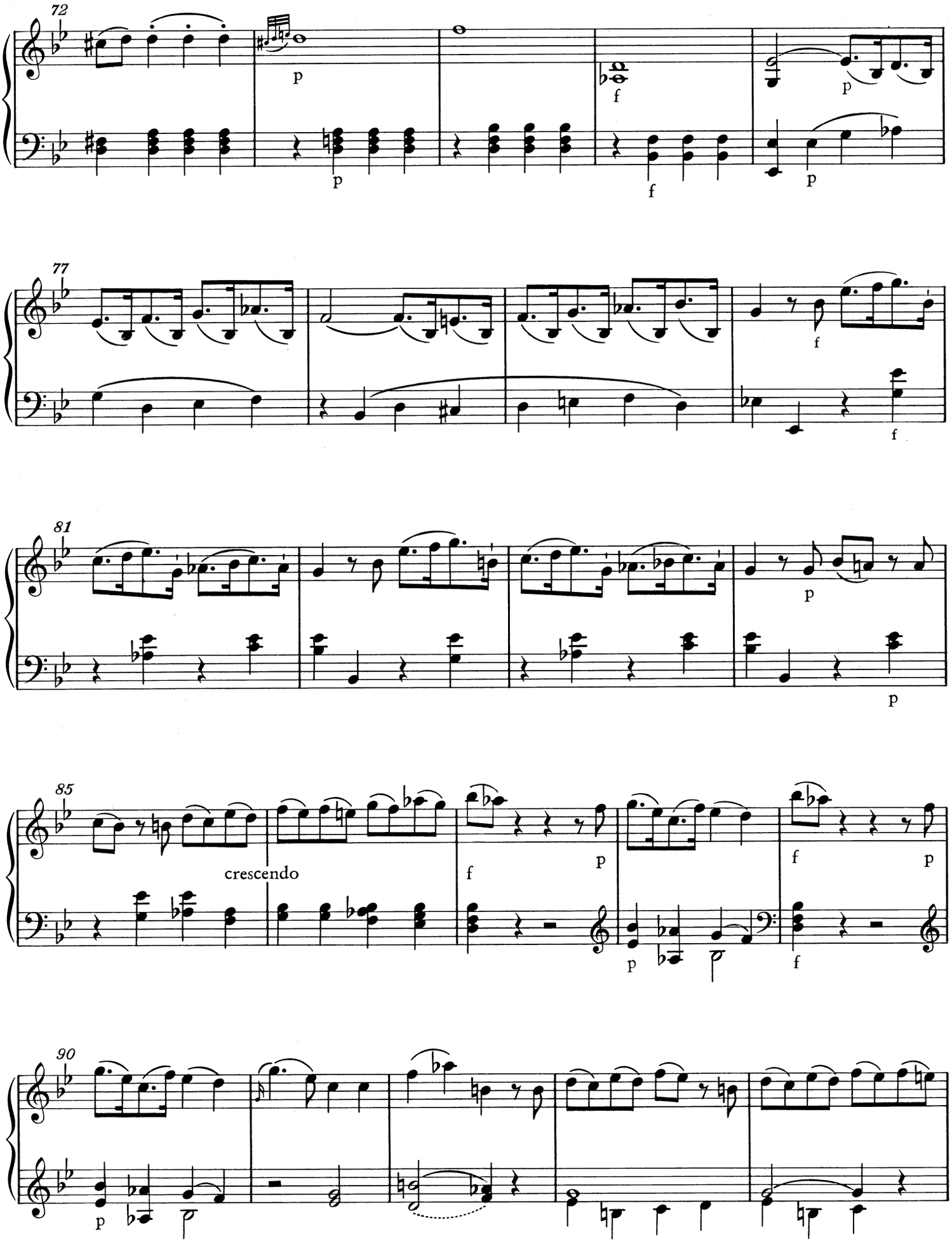

67
71
f
sf
p
74
f
sf
77
p
80
f
cresc.
f
1.
2.
p
pp
pp

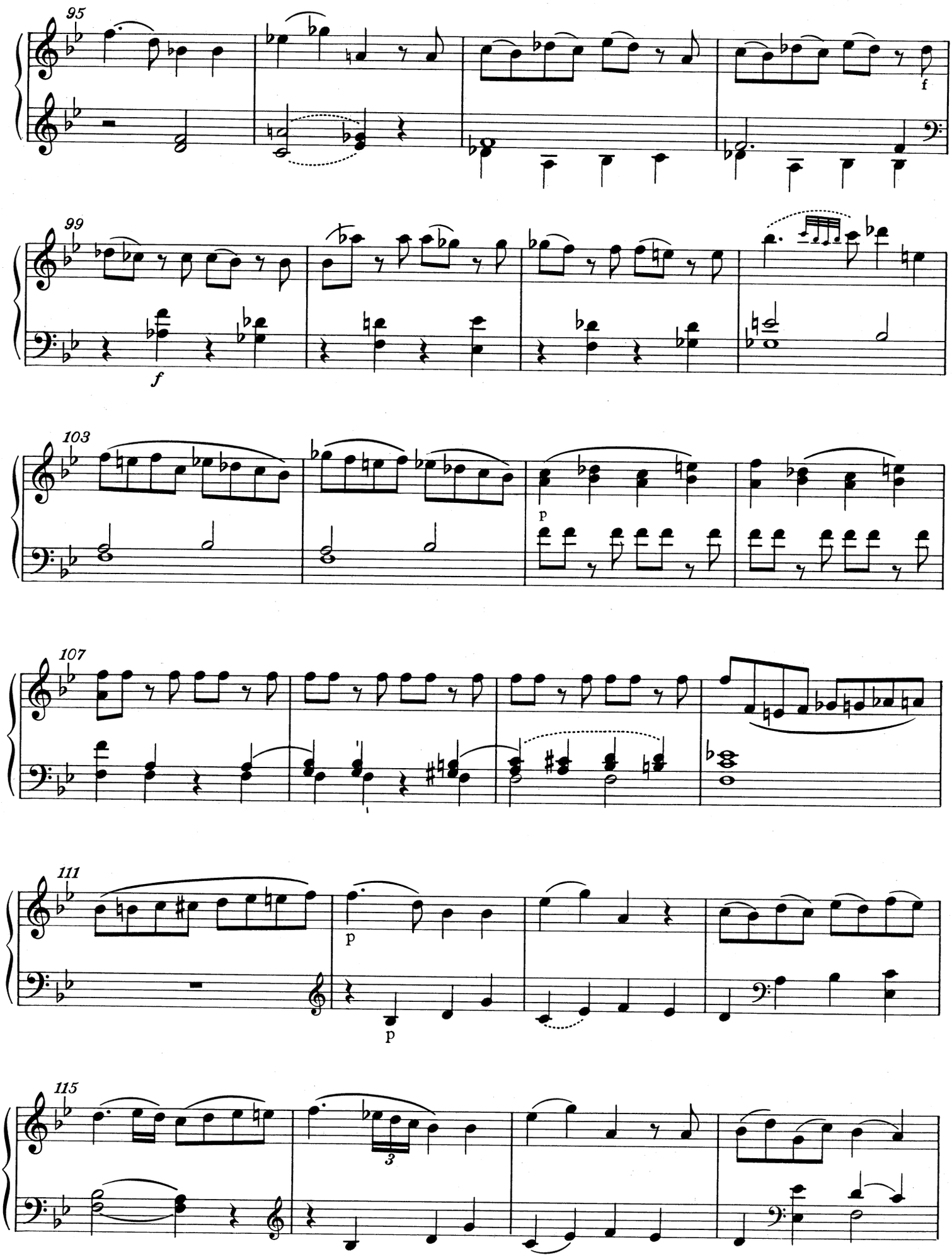


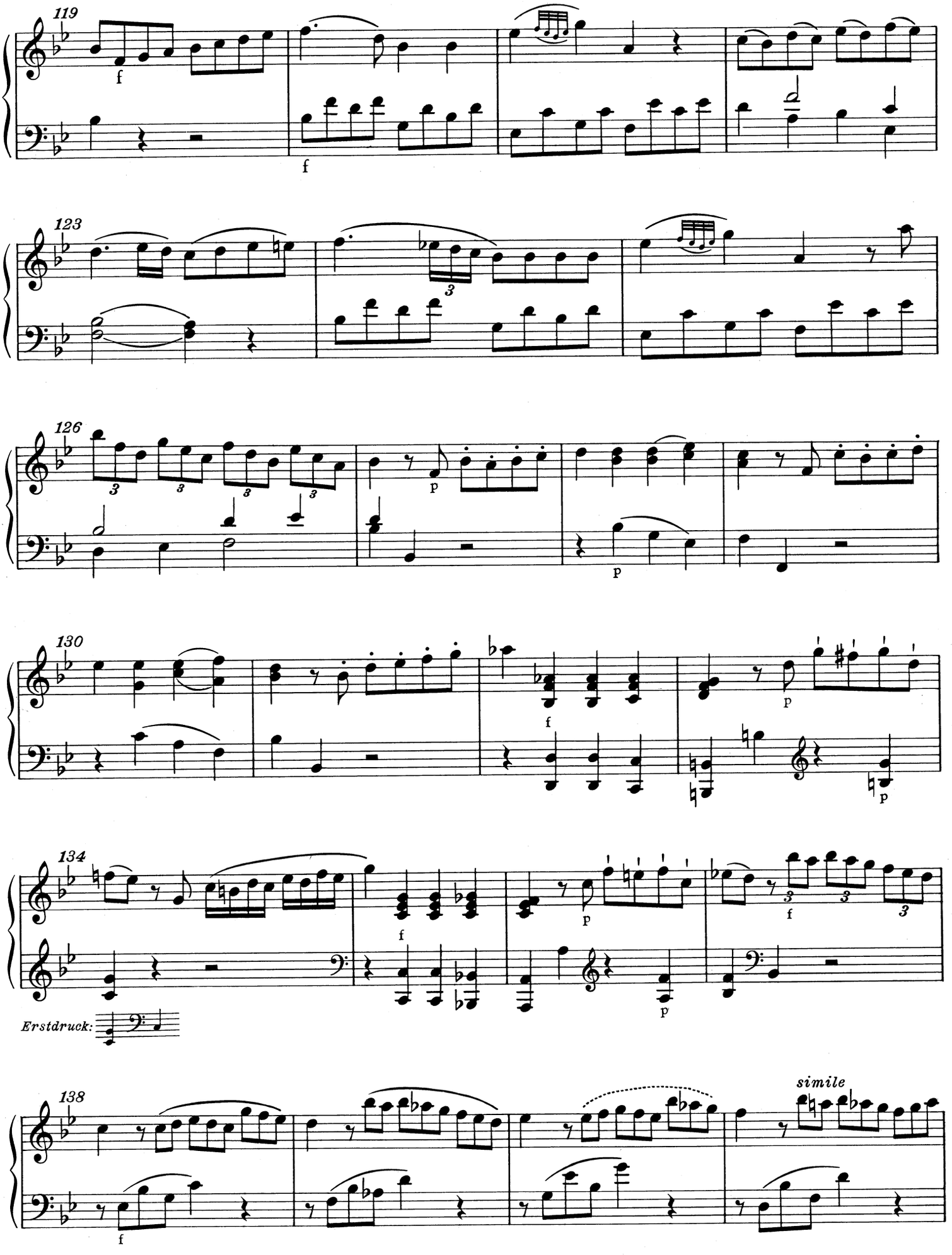
*)Die kleiner gestochenen dynamischen Zeichen sind dem Erstdruck entnommen.

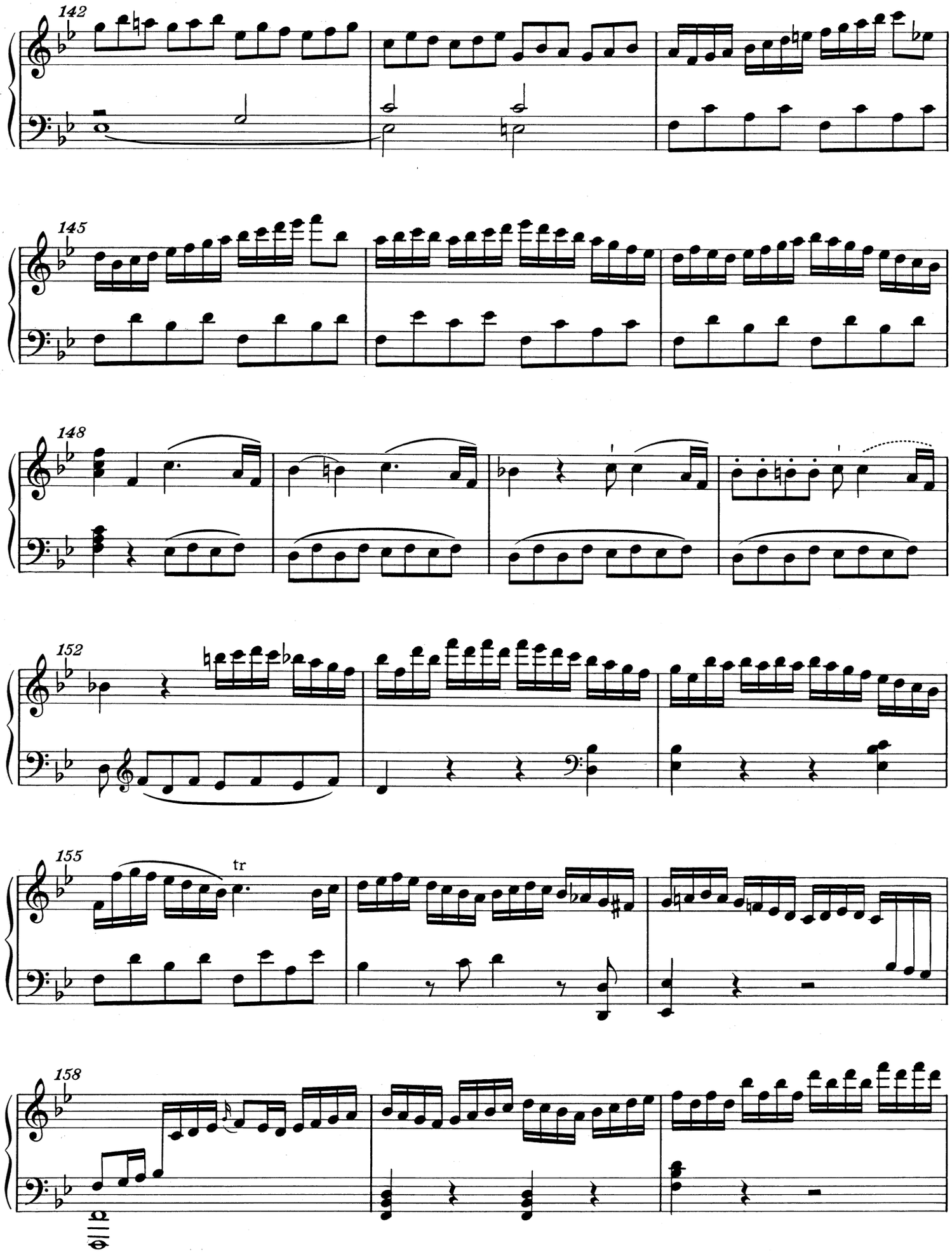

26
30
tr
33
tr
36
p
f
40
p
p
44
3
f

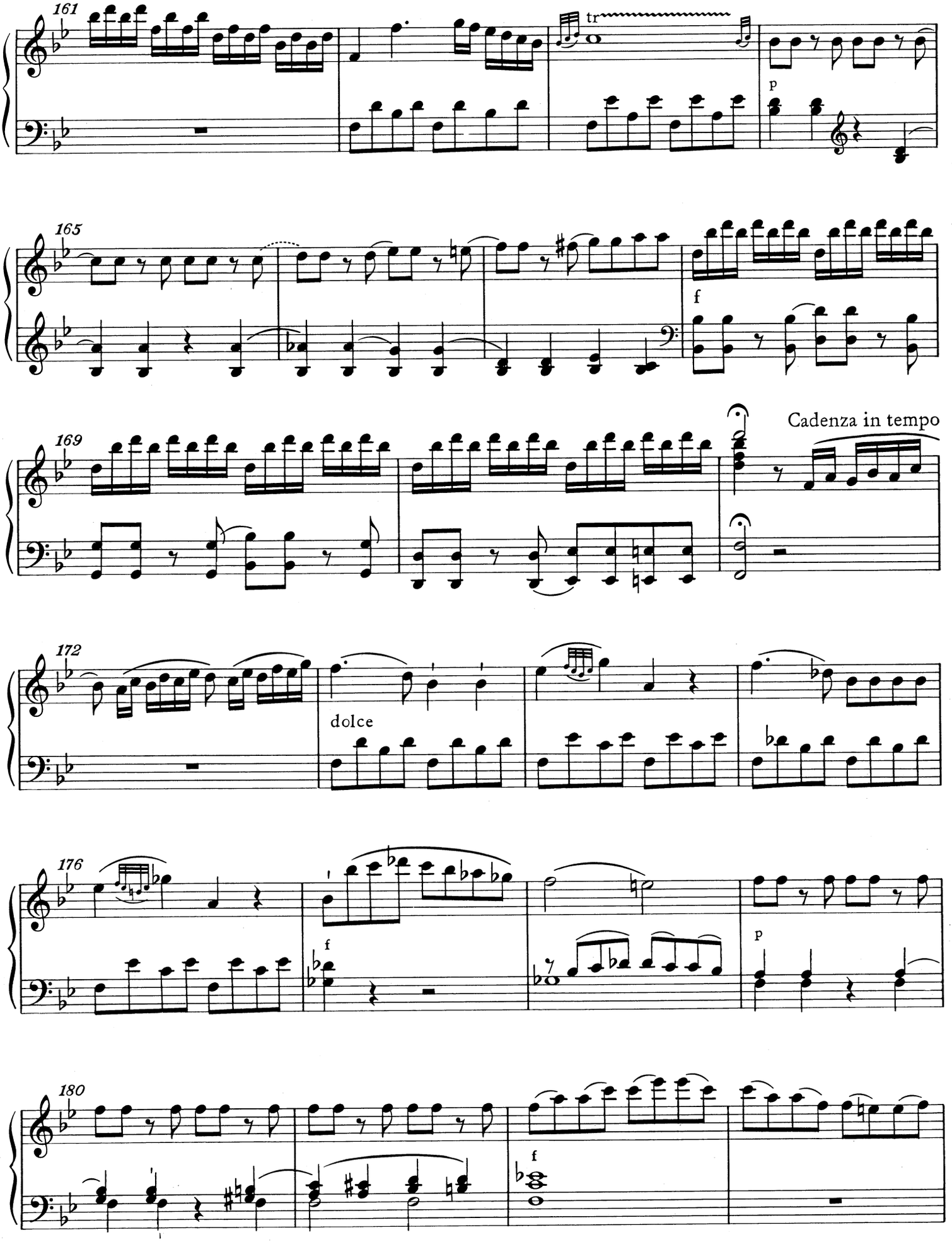

49
f
54
p
p
59
64
f
f
68

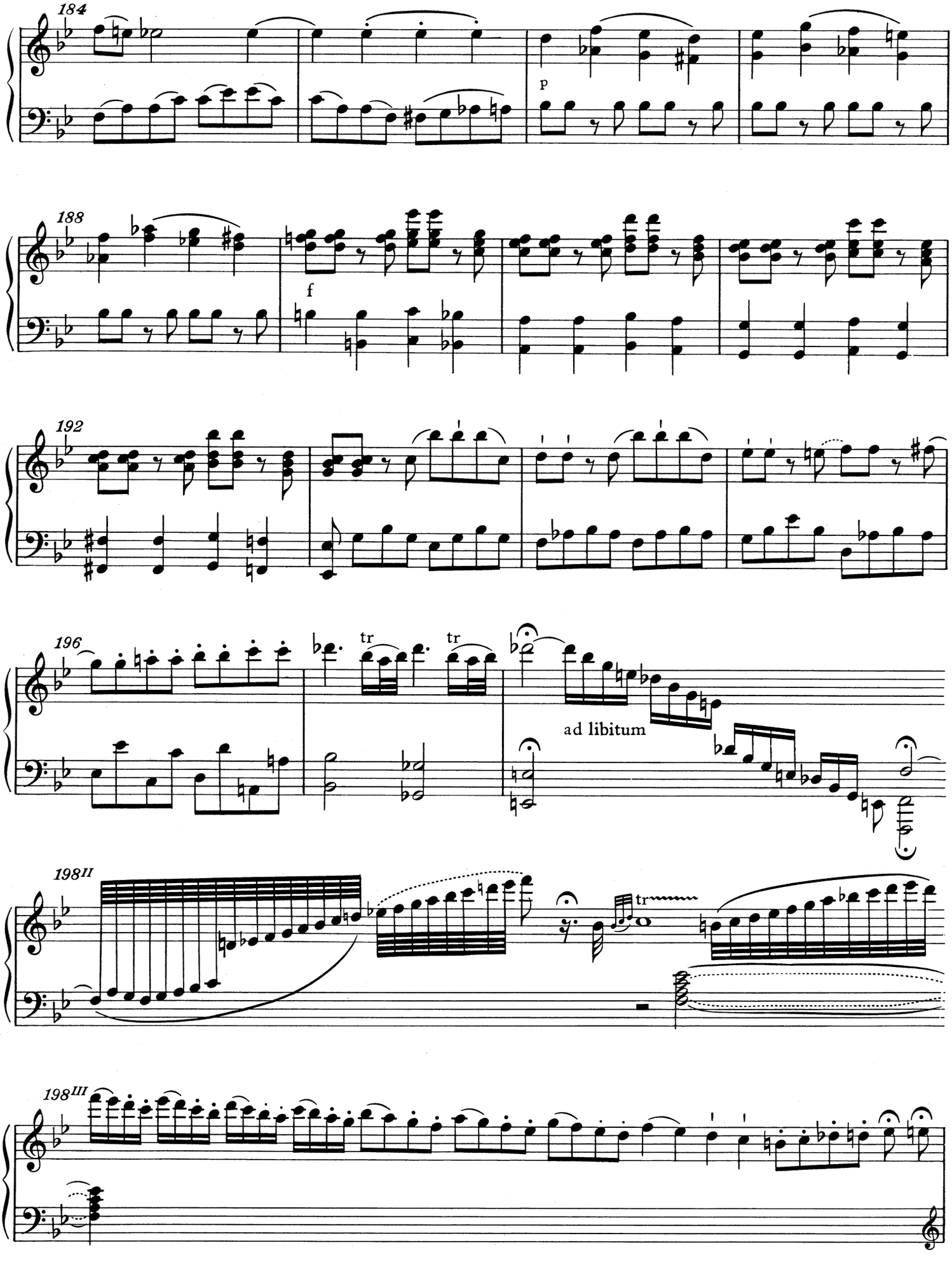

72
p
f
p
p
f
77
f
f
81
p
p
85
crescendo
f
p
f
p
p
f
90
p

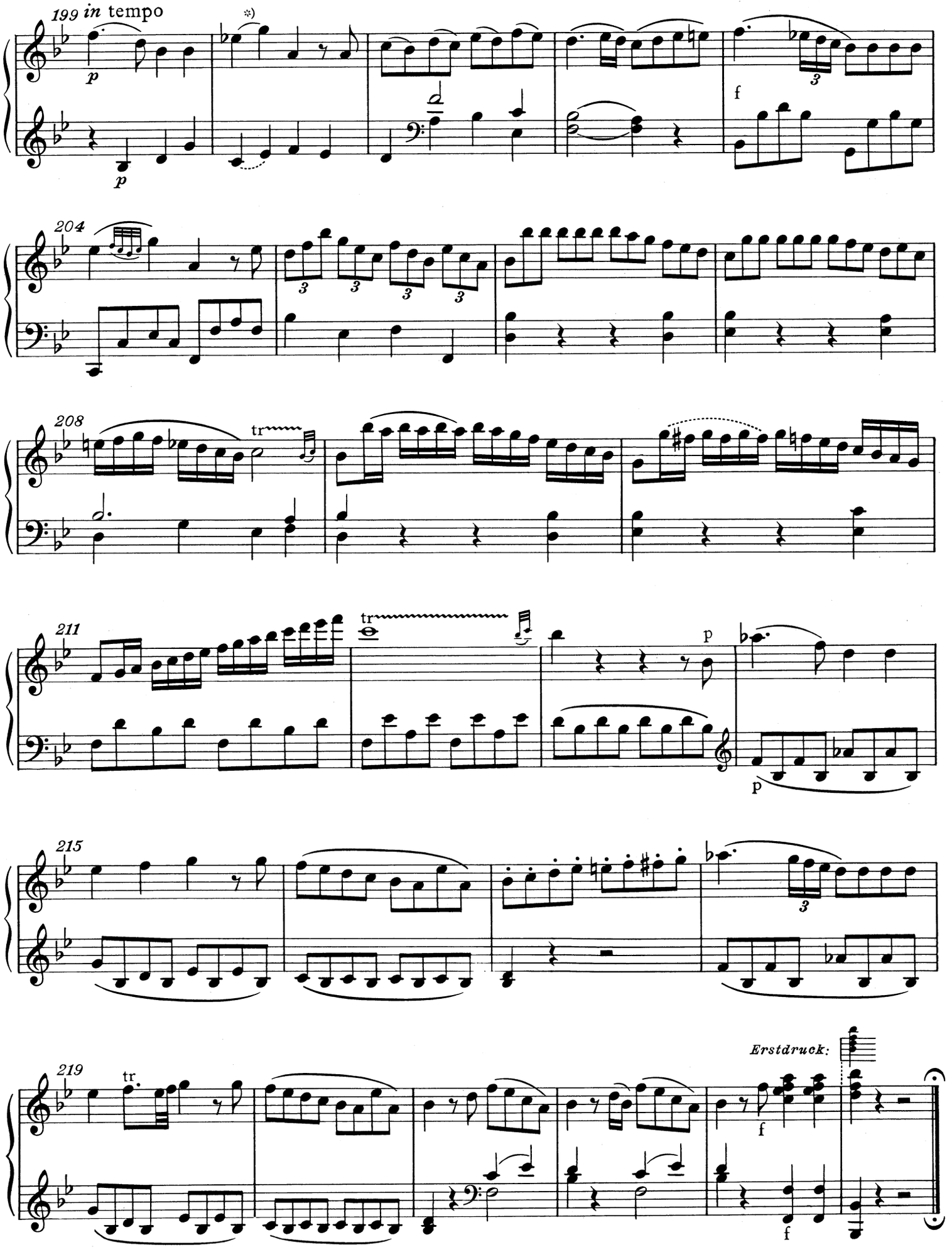

95
f
99
f
103
p
107
111
p
p
115
3


119
f
f
123
3
126
3
3
3
3
p
p
130
f
p
p
134
f
p
p
f
Erstdruck:
138
simile
f


142
145
148
152
155
tr
158


161
tr
p
165
f
169
Cadenza in tempo
172
dolce
176
f
p
180
f


184
p
188
f
192
196
tr
tr
ad libitum
198II
tr
198III

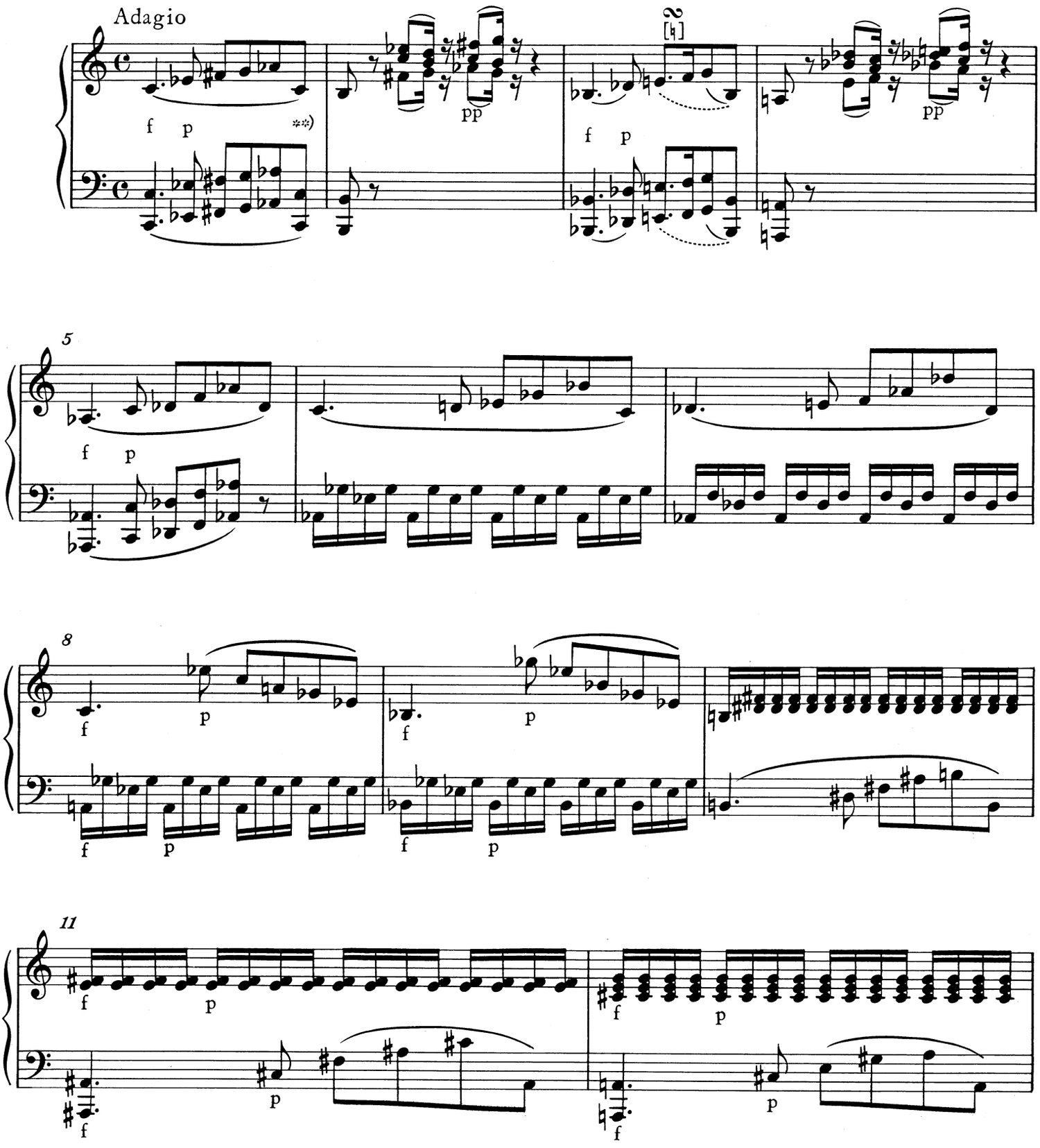


*) T. 200, rechte Hand: Im Erstdruck Doppelschlag wie T. 204.

14a. Fantasie in c*)

KV 475

Datiert: Wien, 20. Mai 1785



*) Zur Zusammengehörigkeit von Fantasie KV 475 und Sonate KV 457, zu ihrer Überlieferung und zu ihrer Textgestaltung vgl. Vorwort.
**) T. 1: Artikulation nach dem Erstdruck (Artaria, Wien 1785); in seinem eigenhändigen Werkverzeichnis läßt Mozart den Bogen mit der 2. Note beginnen.

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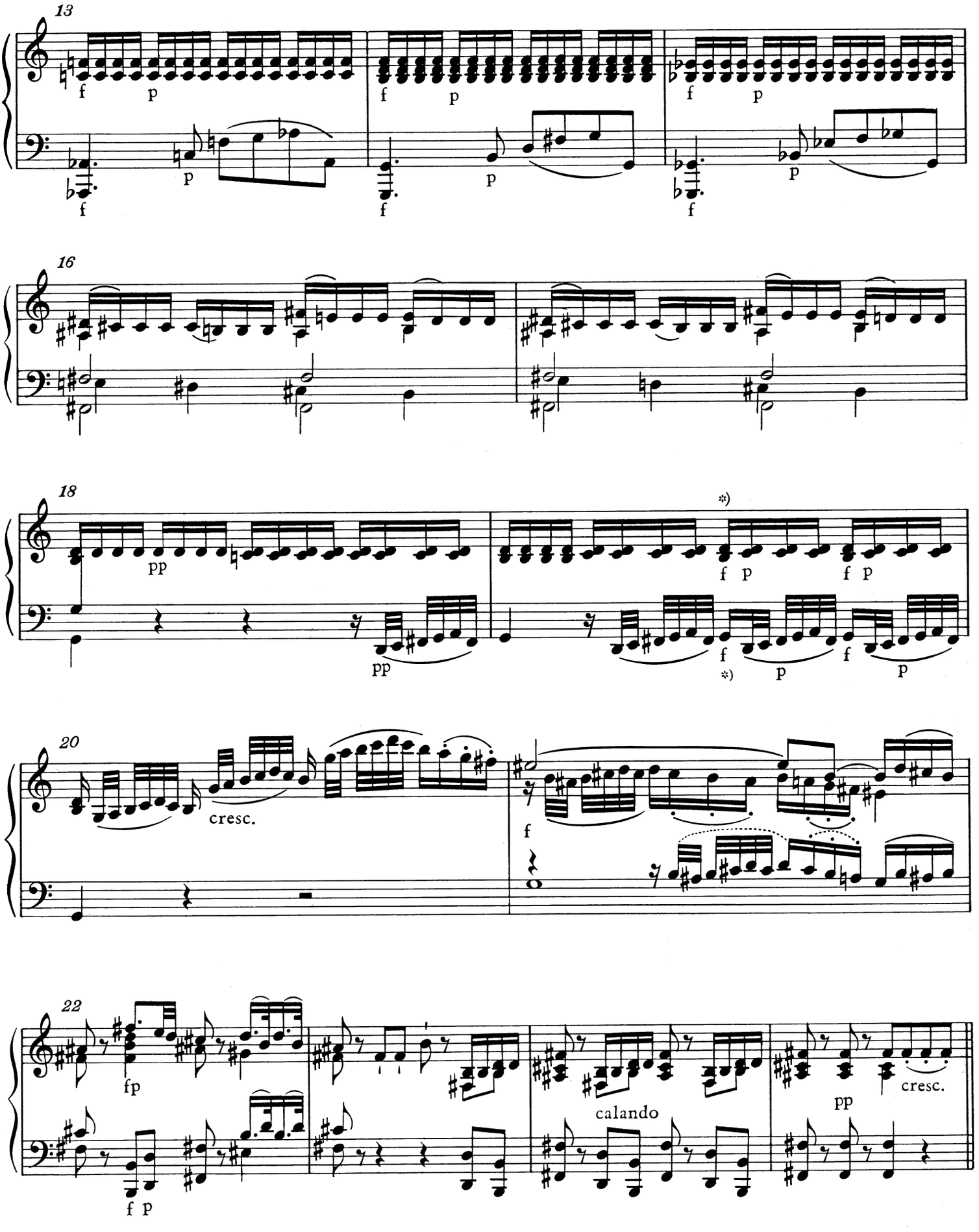
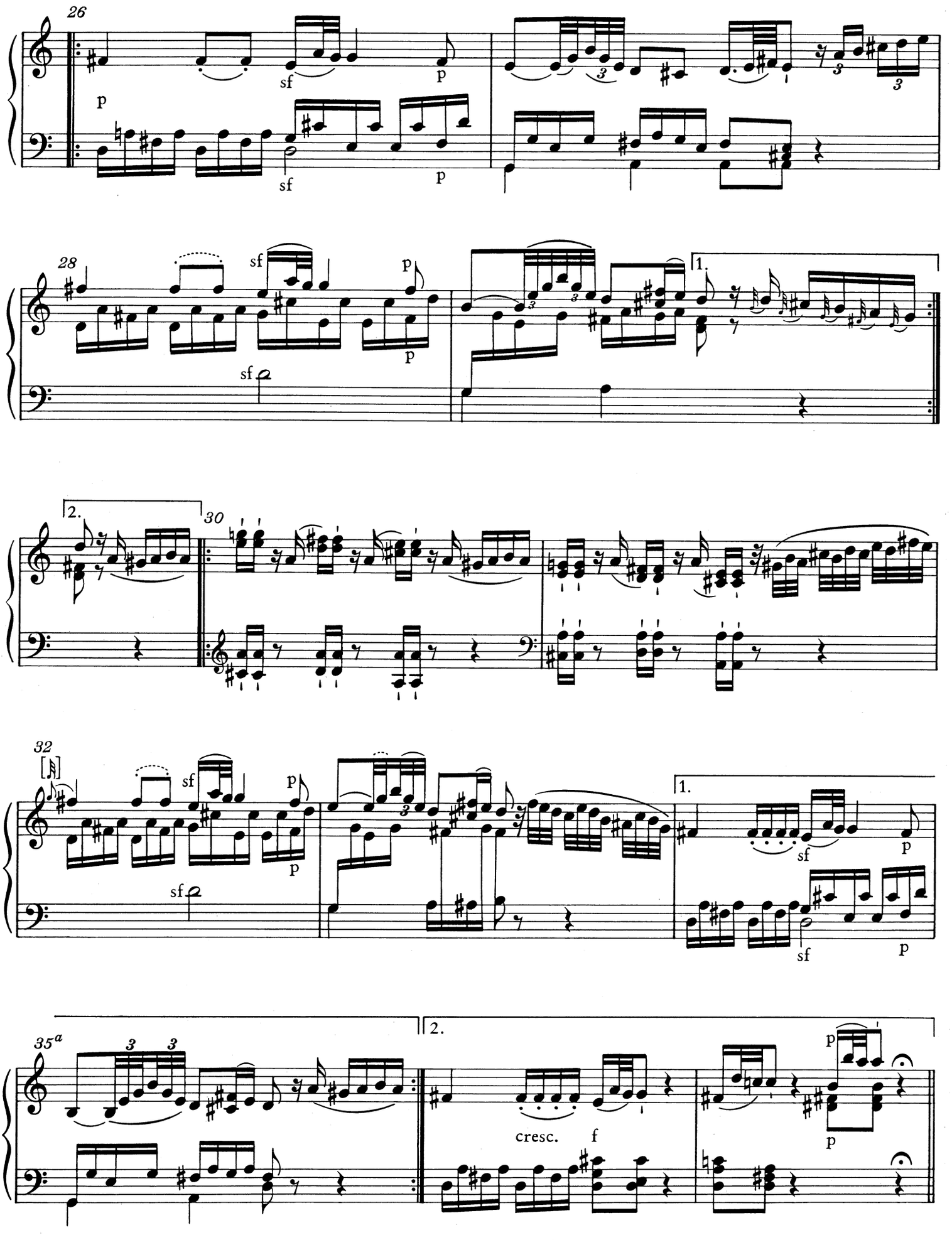
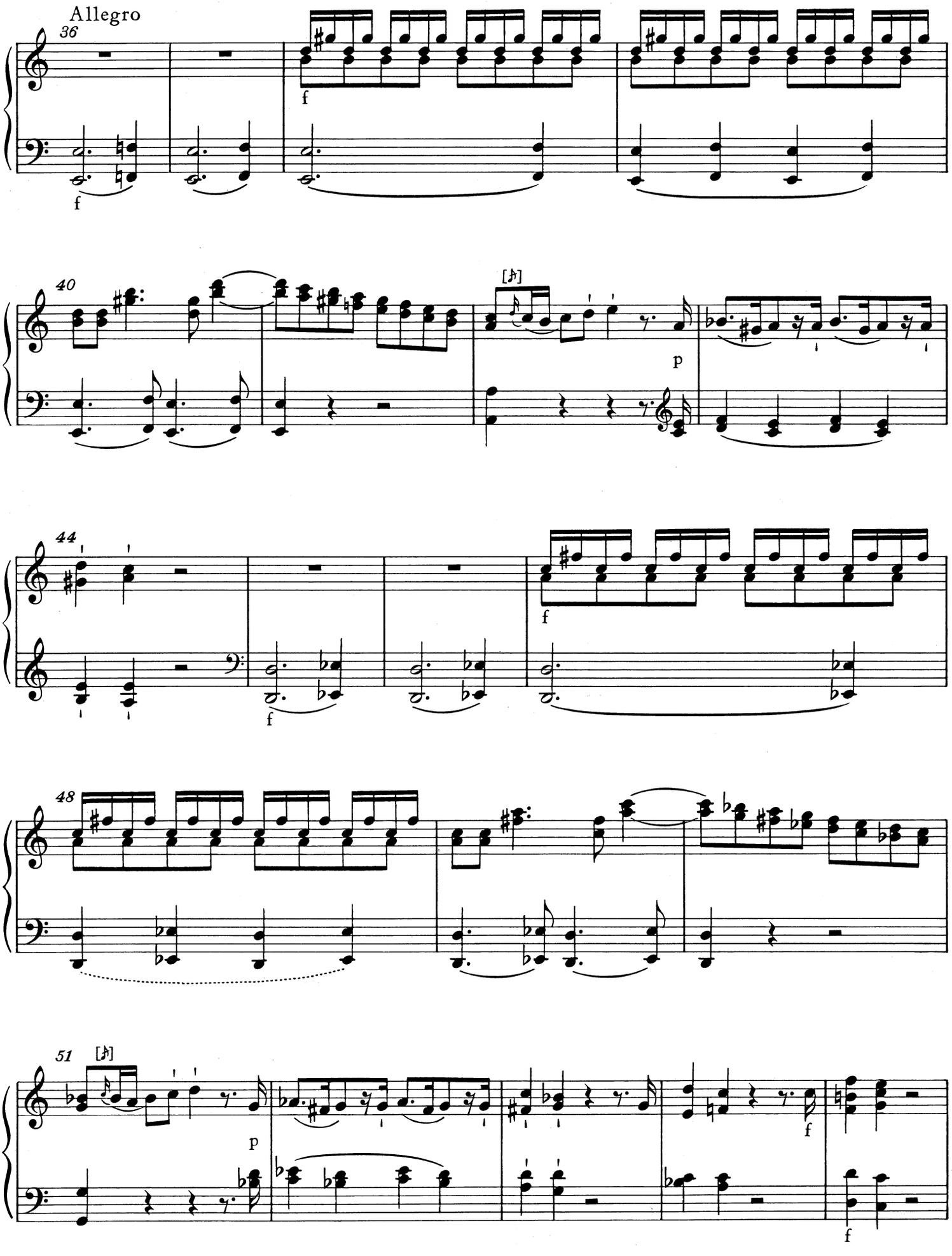
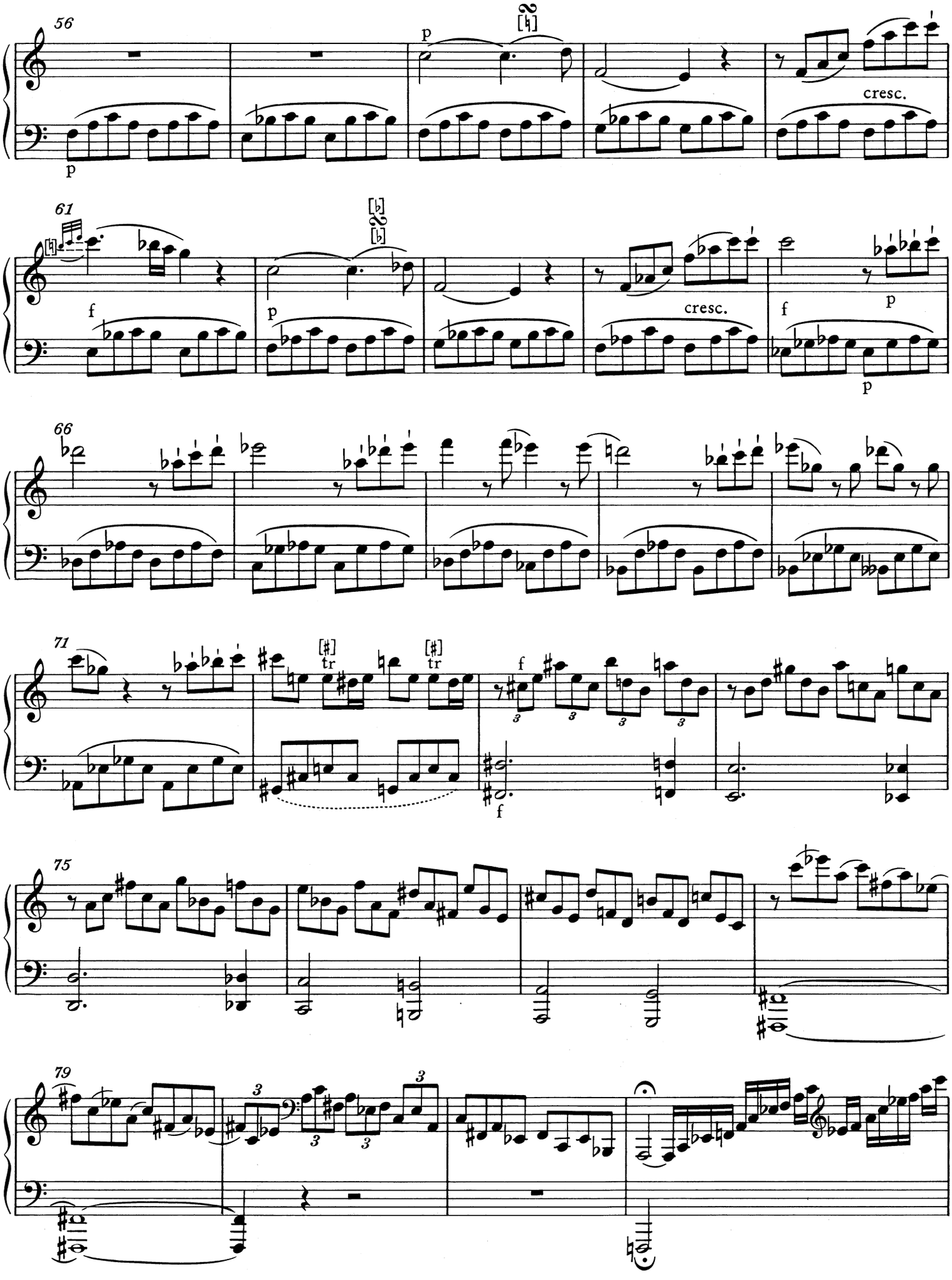
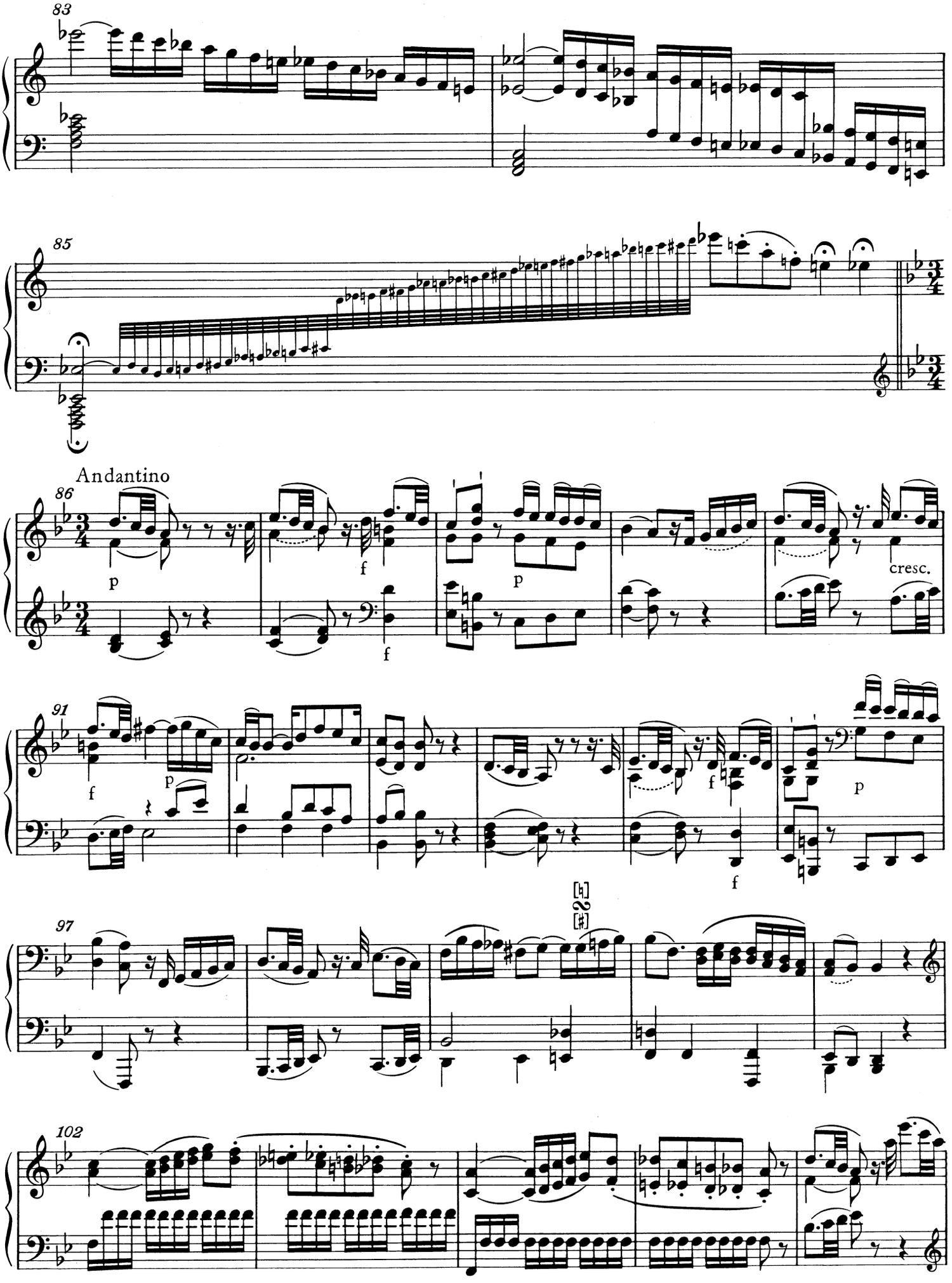


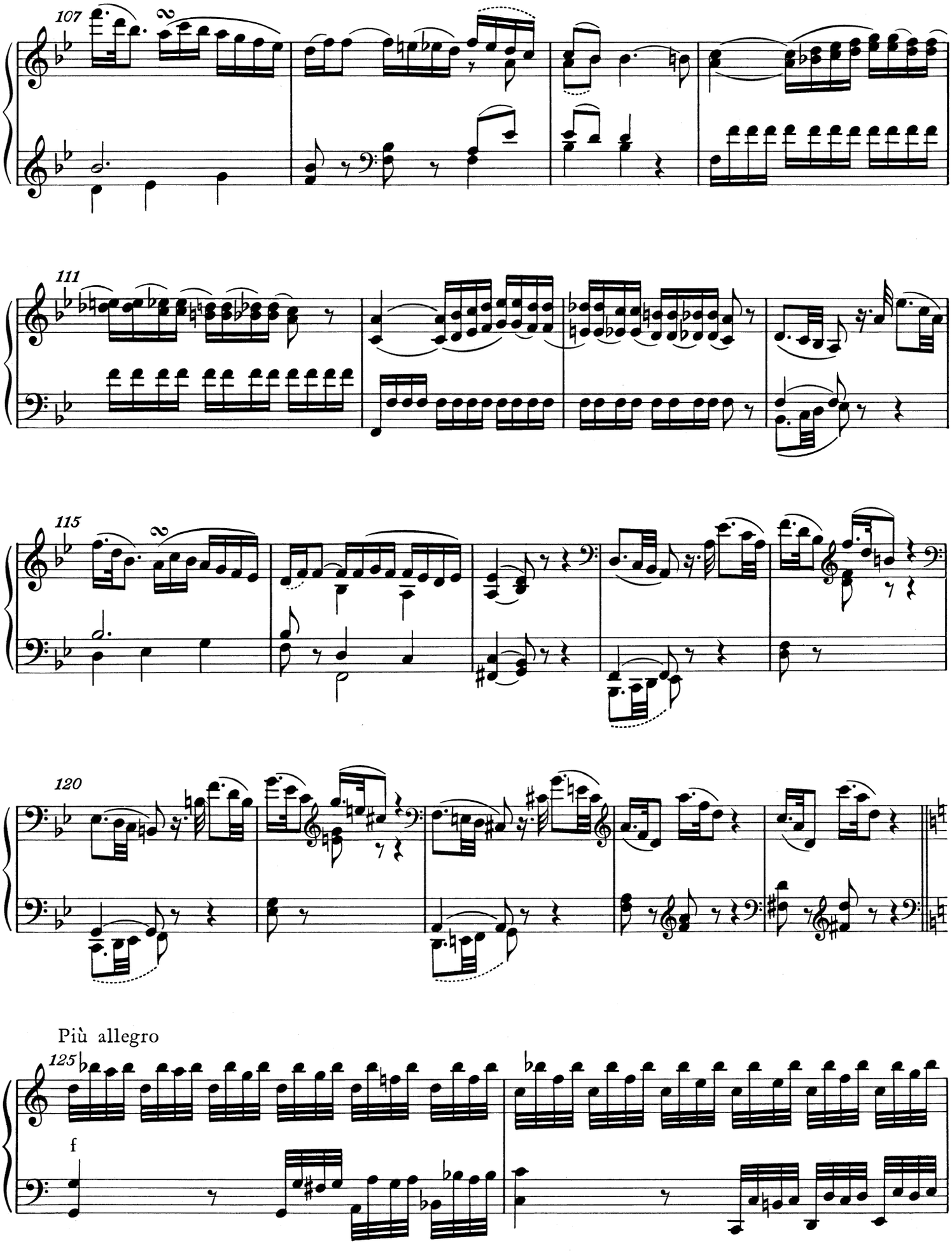
*) Zur Dynamik in T. 19, 169 und 172 vgl. Vorwort.

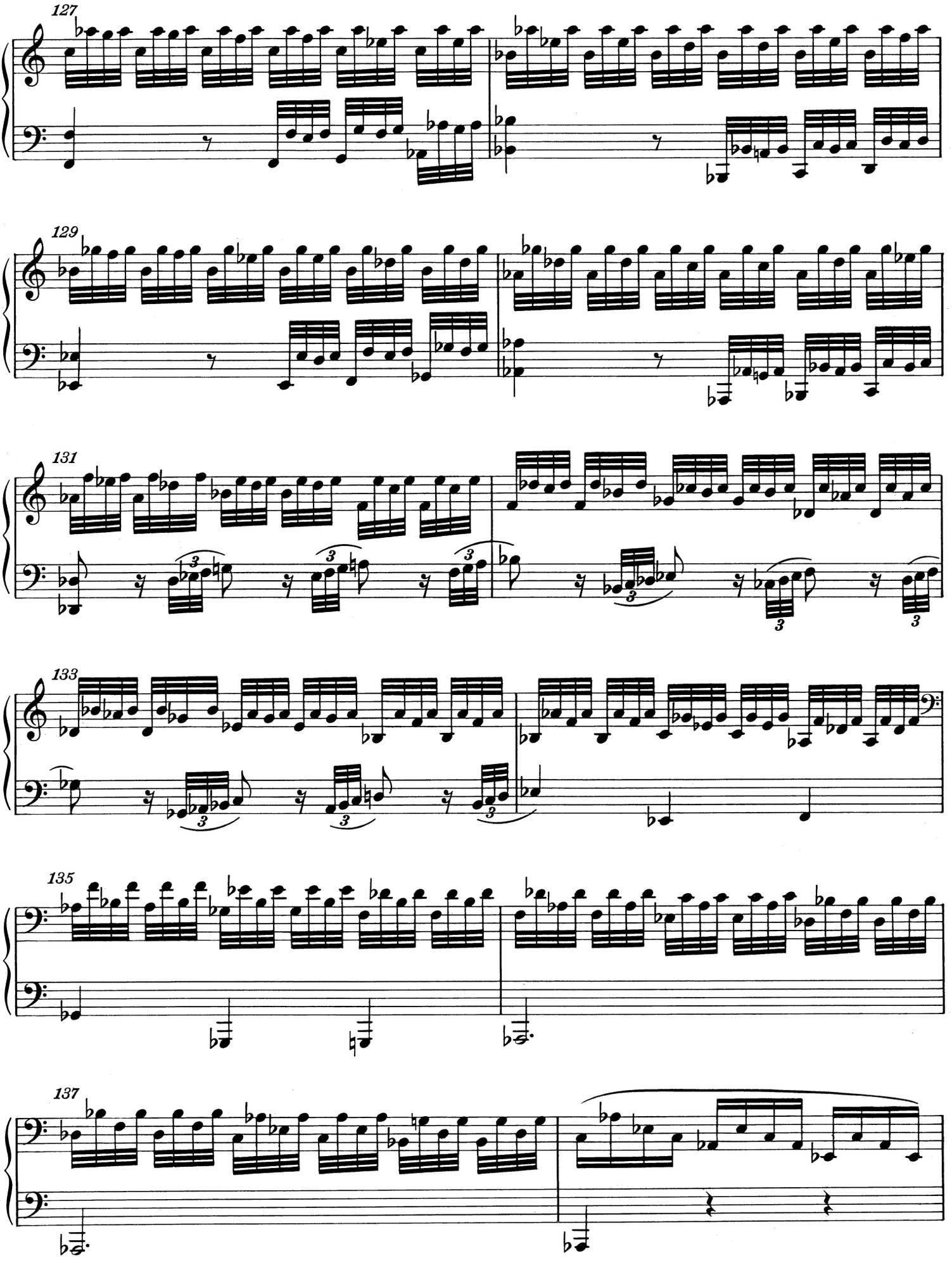

26
p
sf
p
sf
p
28
sf
p
sf
p
1.
2.
30
32
sf
p
sf
p
1.
sf
p
sf
p
35a
3
3
2.
cresc.
f
p
p

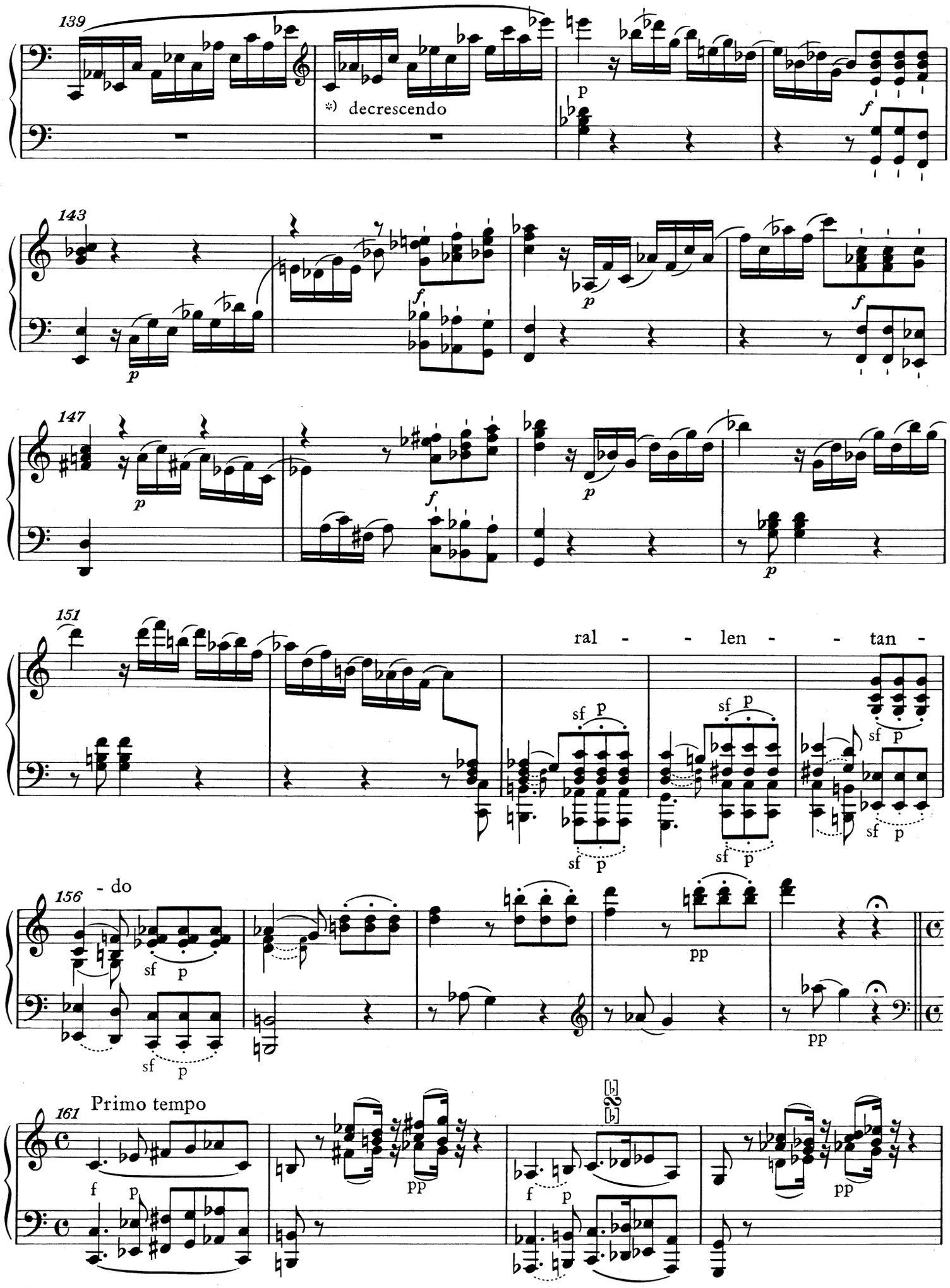

Allegro
36
f
f
40
[𝆕]
p
44
f
f
48
51
[𝆕]
p
f
f


56
p
p
cresc.
61
f
p
cresc.
f
p
p
66
71
tr
tr
f
f
75
79
3
3
3
3

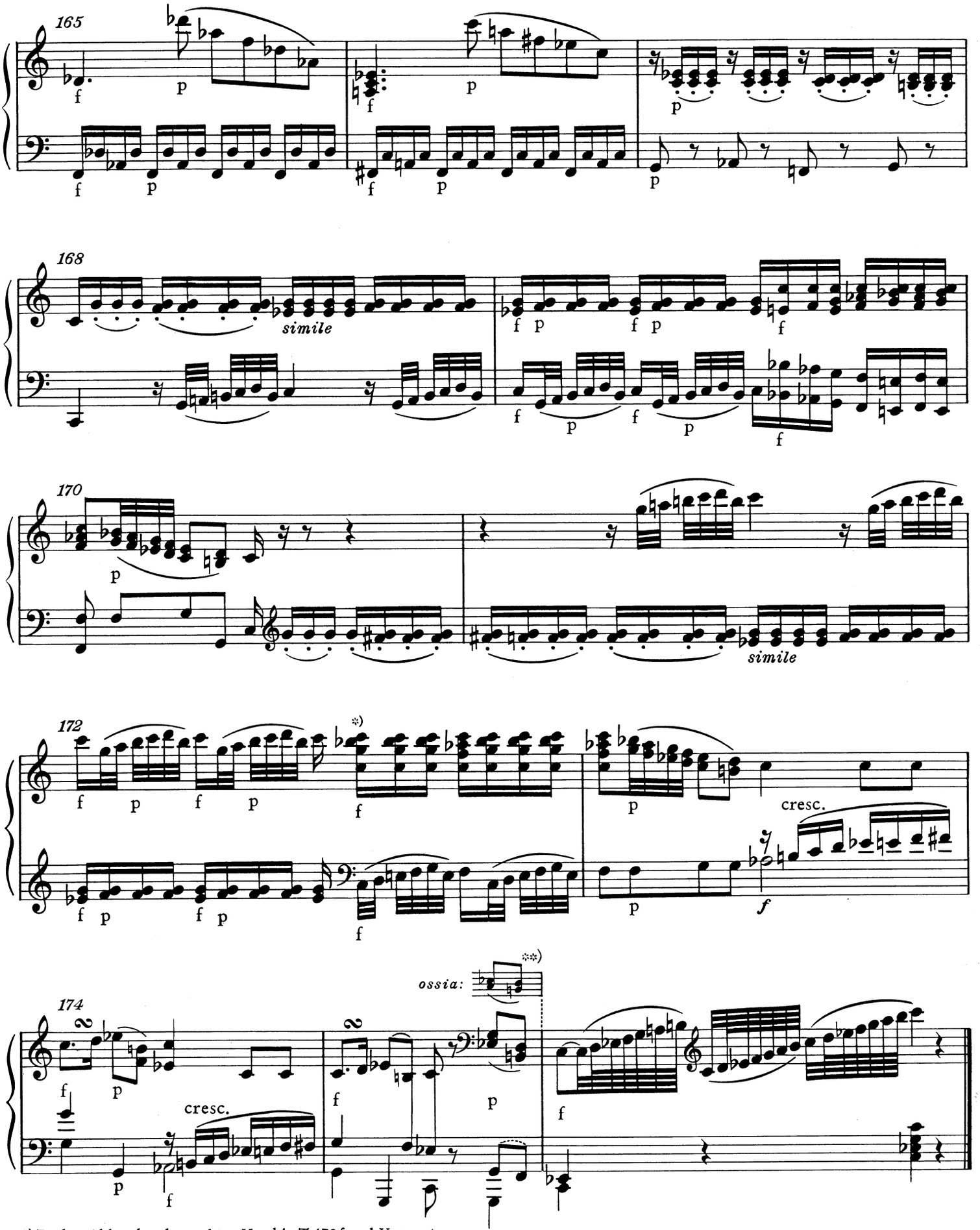

83
85
Andantino
86
p
f
p
cresc.
91
f
p
f
p
97
102


107
111
115
120
Più allegro
125
f

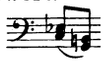

127
129
131
133
135
137



*) Zur Dynamik in T. 140 f. vgl. Vorwort.



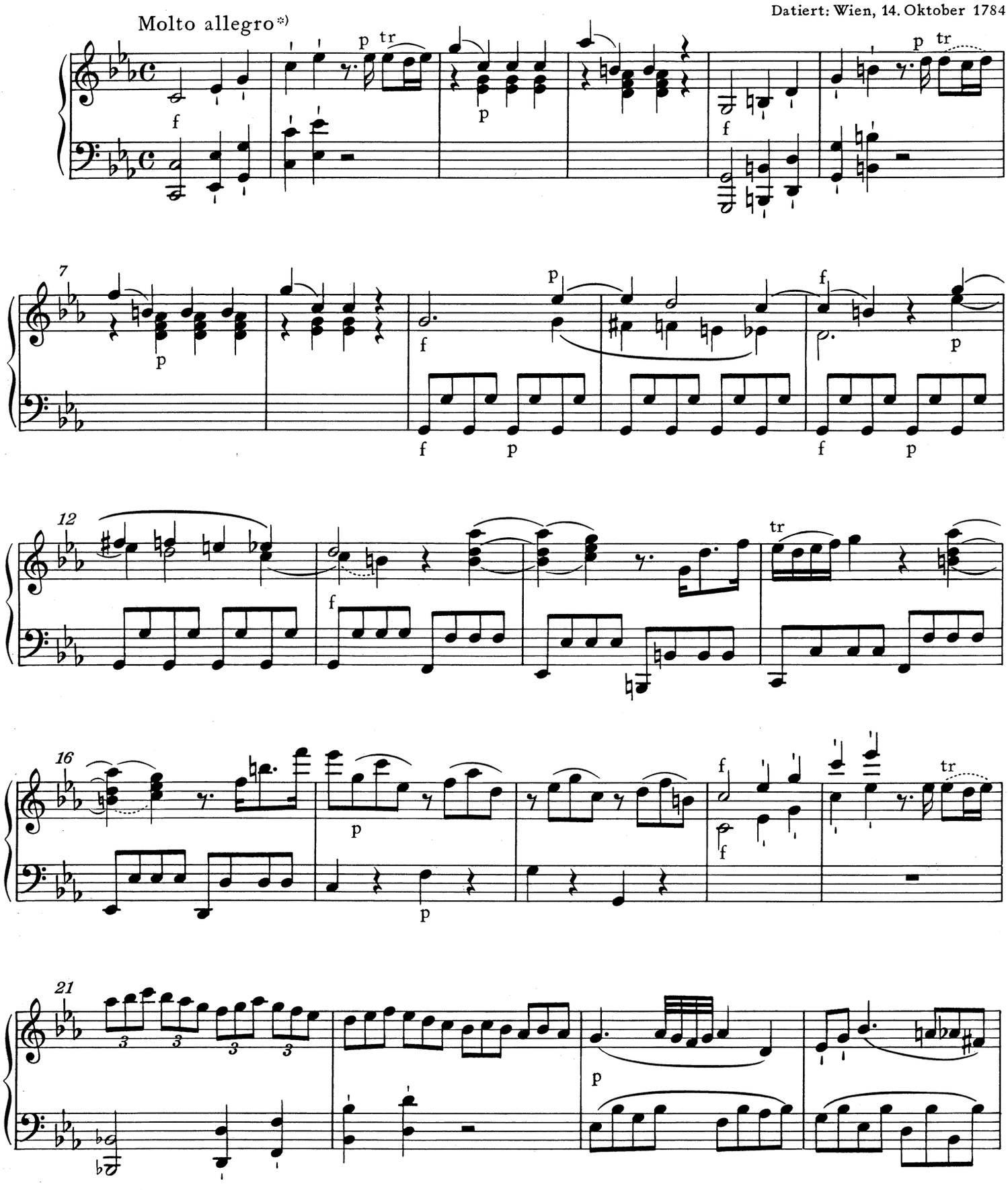
*) Zu den Akkorden der rechten Hand in T. 172 f. vgl. Vorwort.

**) T. 175, rechte Hand, 4. Viertel: Möglich wäre auch  (vgl. Vorwort).

14b. Sonate in c

KV 457

Datiert: Wien, 14. Oktober 1784



*) Tempobezeichnung nach Erstdruck (Artaria, Wien 1785) und André (Offenbach 1802 und 1829); in Mozarts eigenhändigem Werkverzeichnis und in der Widmungskopie (vgl. Vorwort): Allegro.

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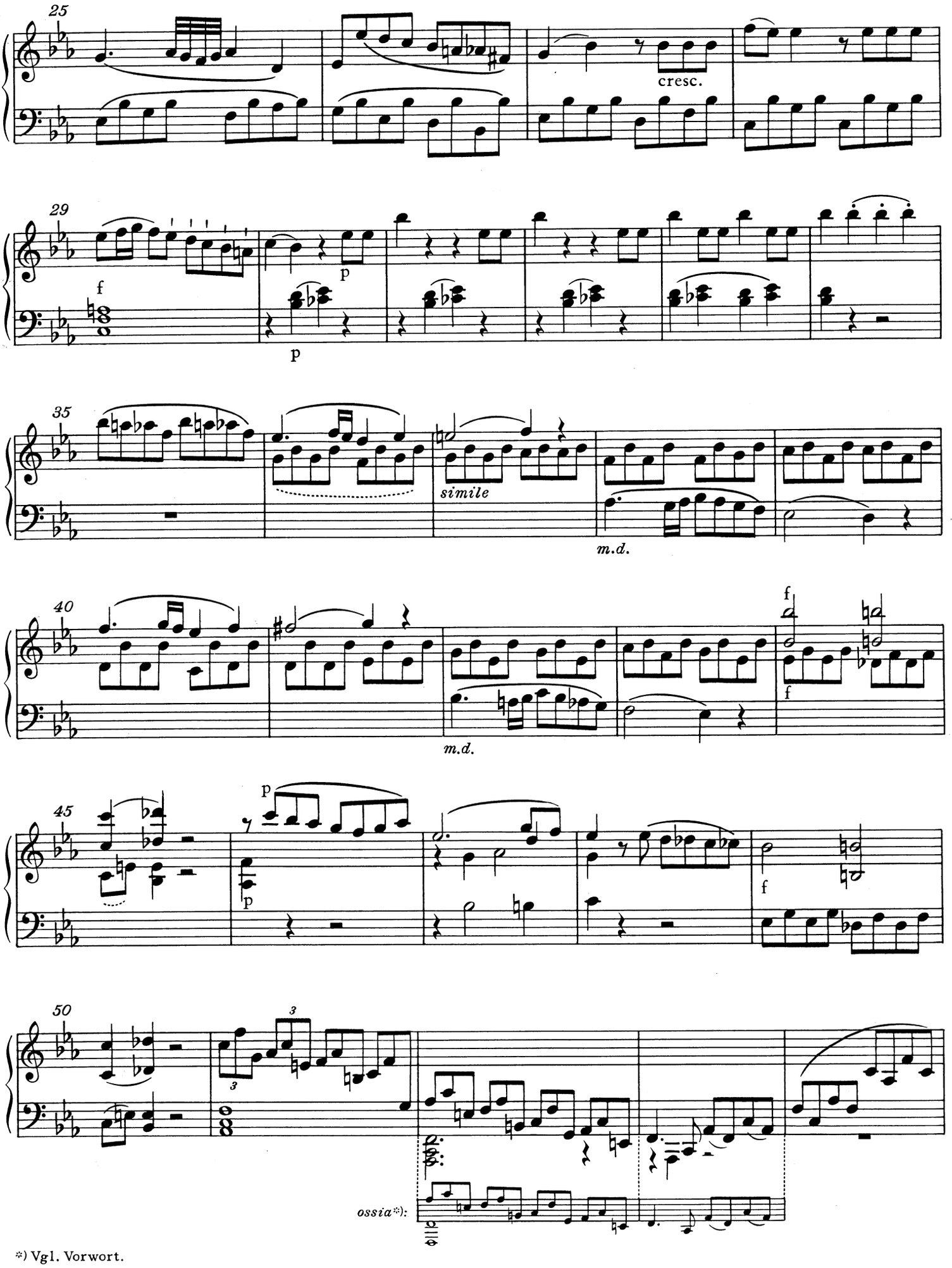
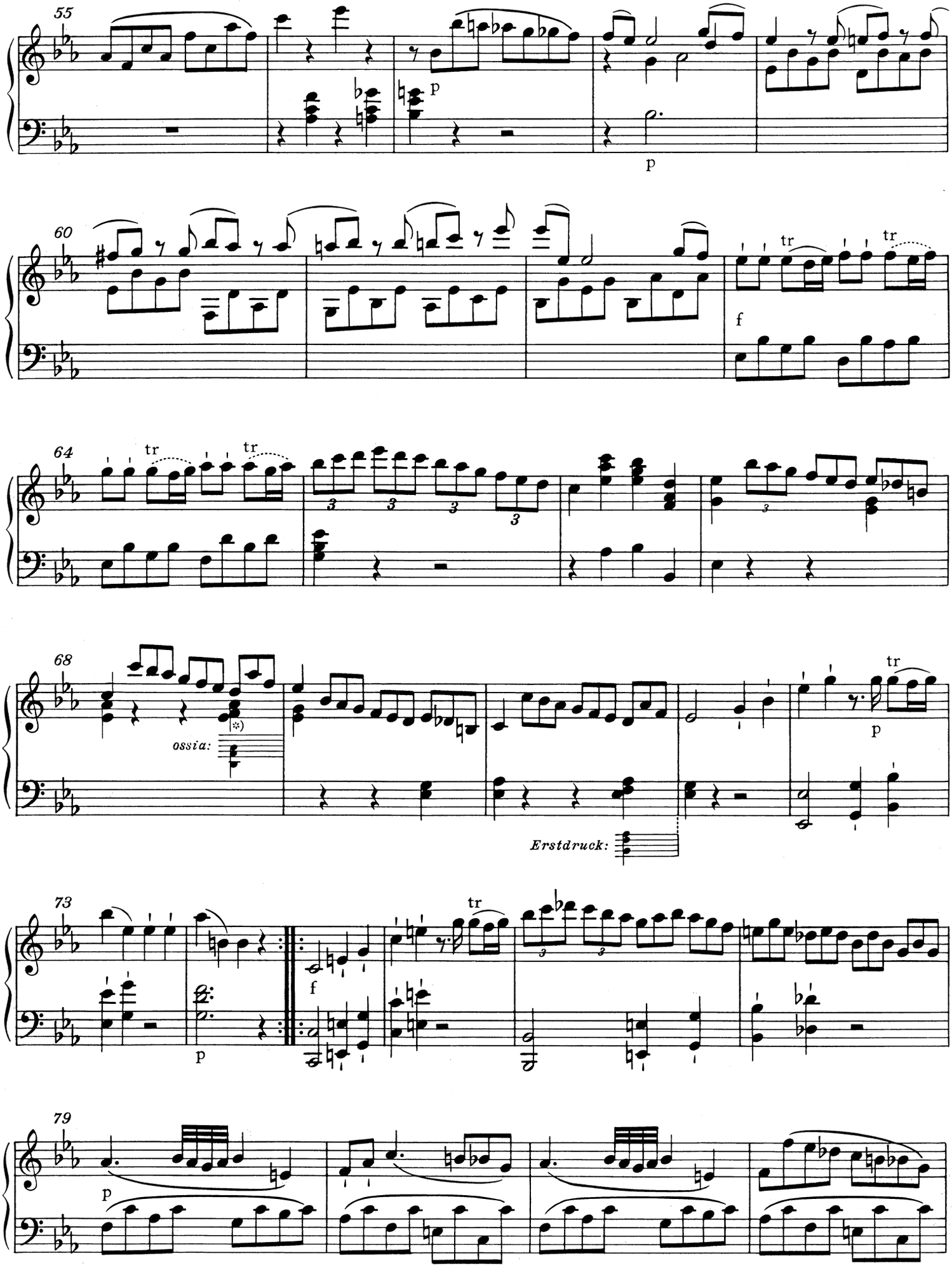
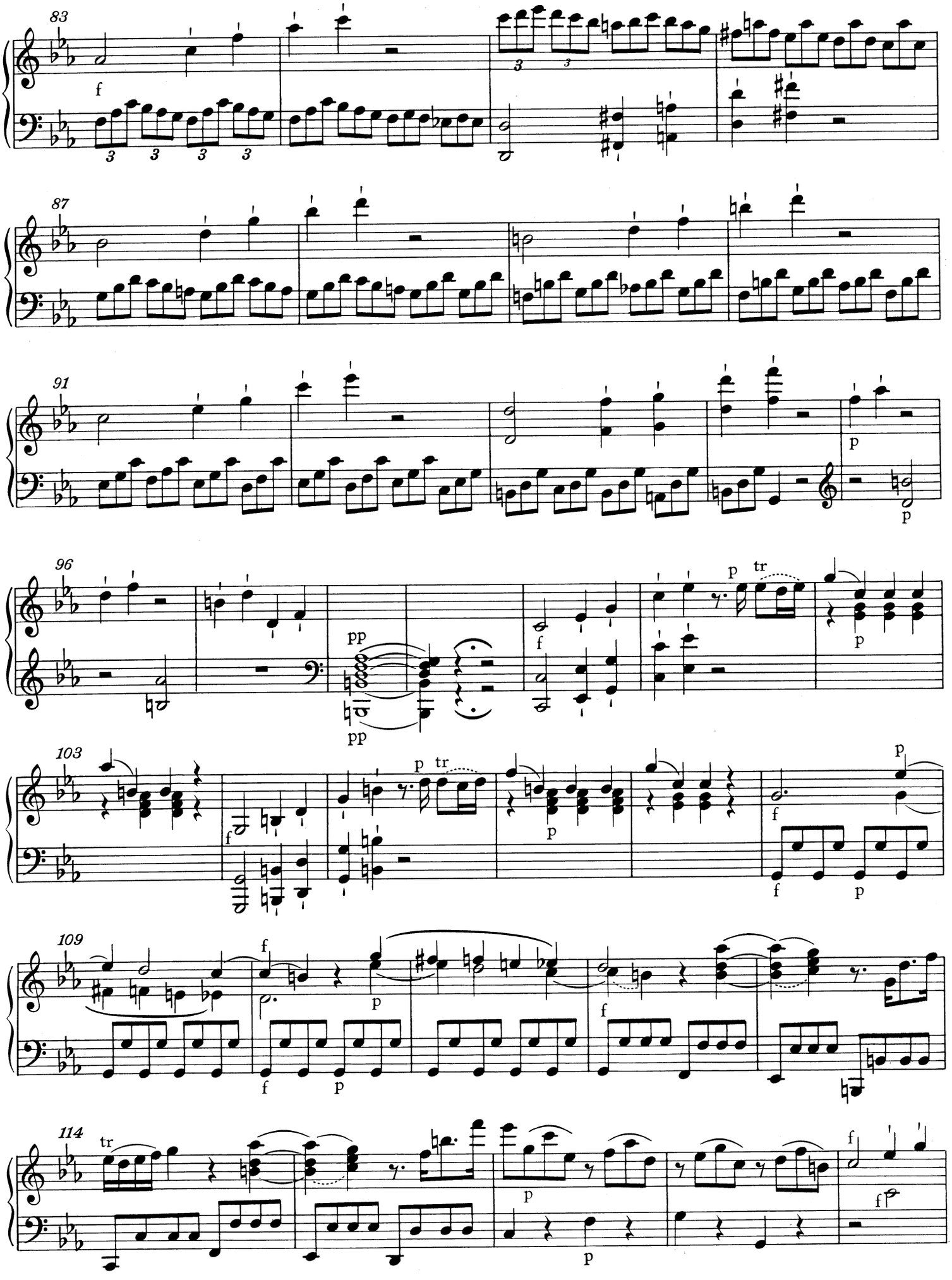
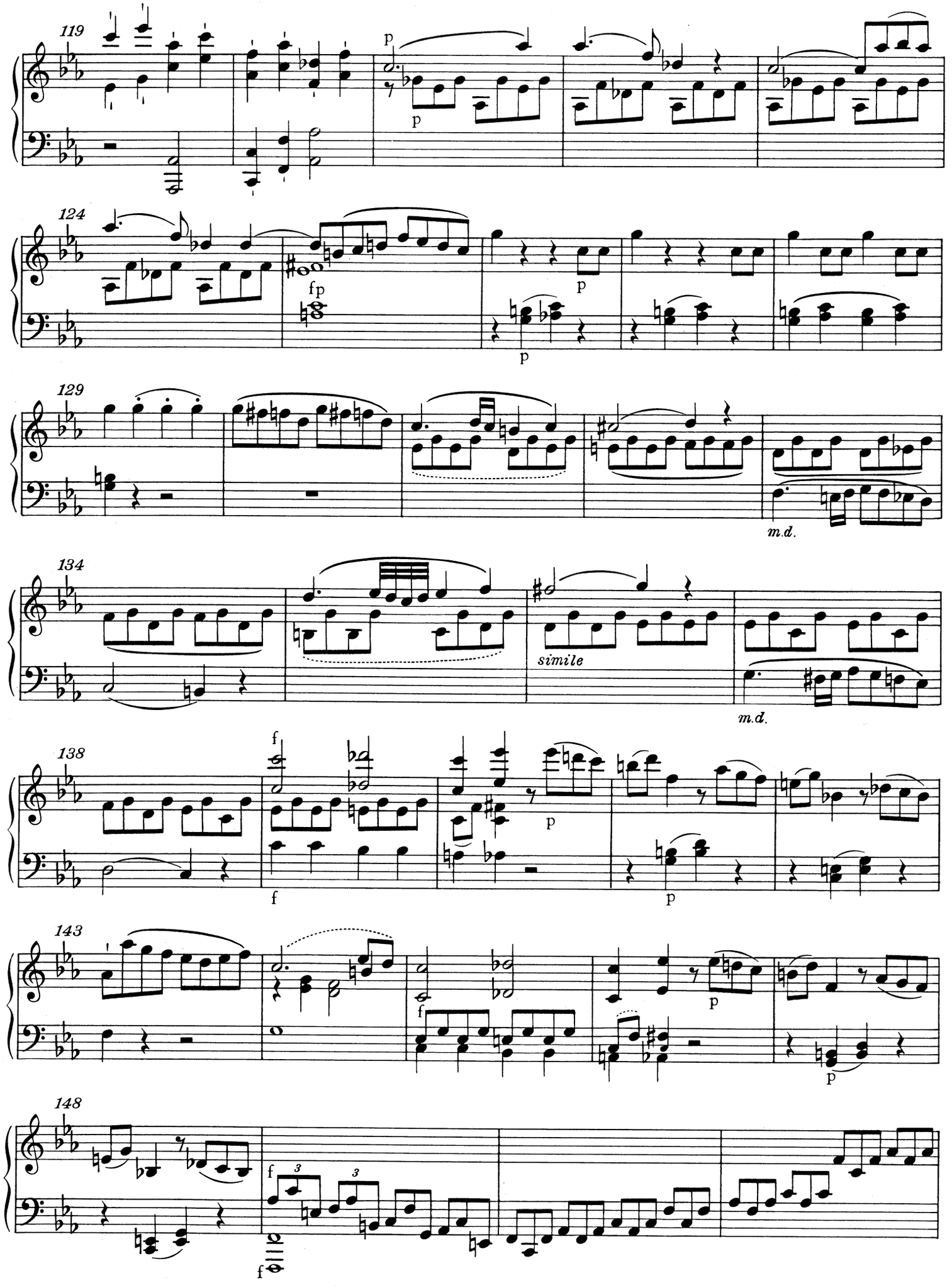


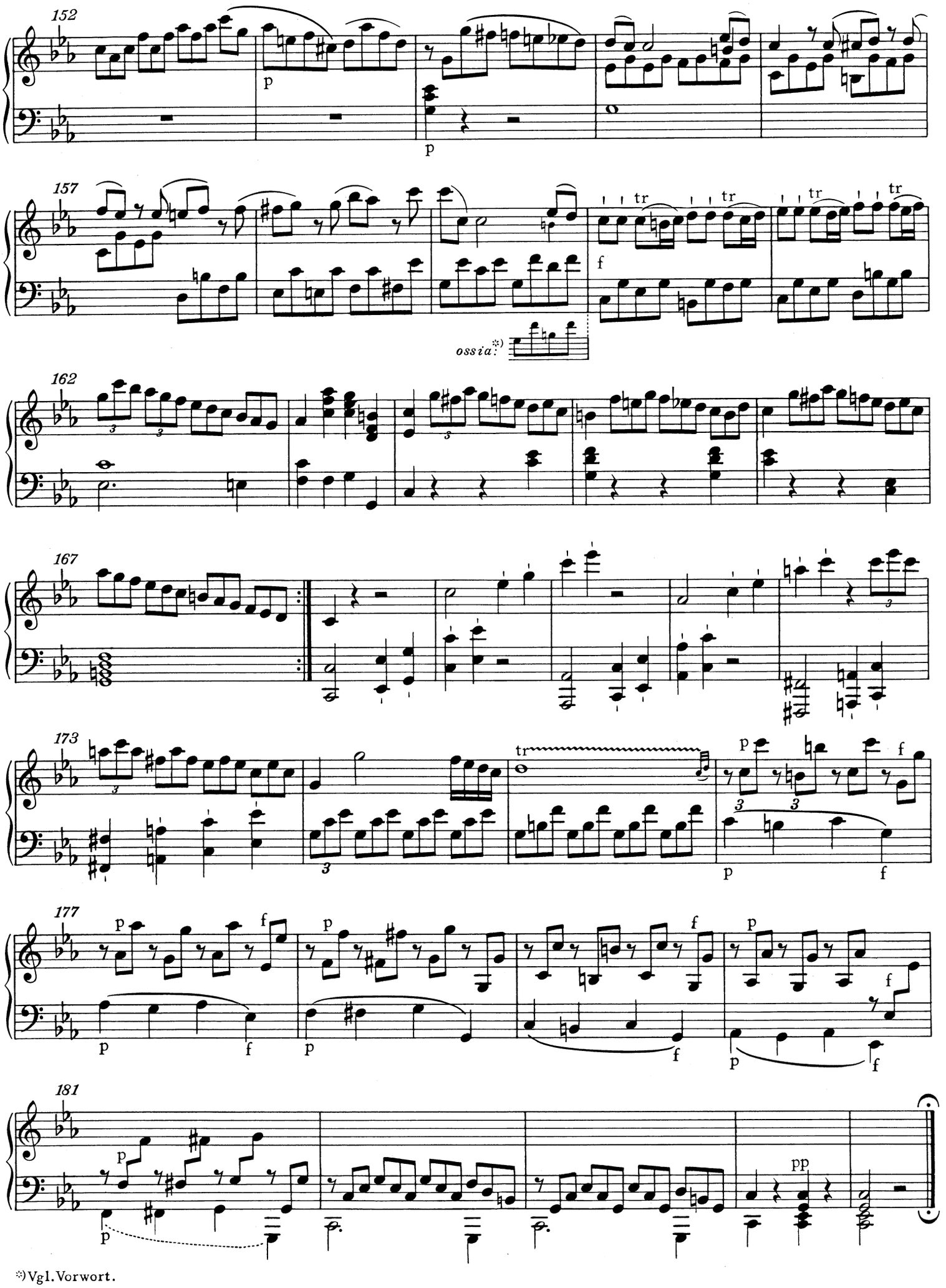
*) Vgl. Vorwort.



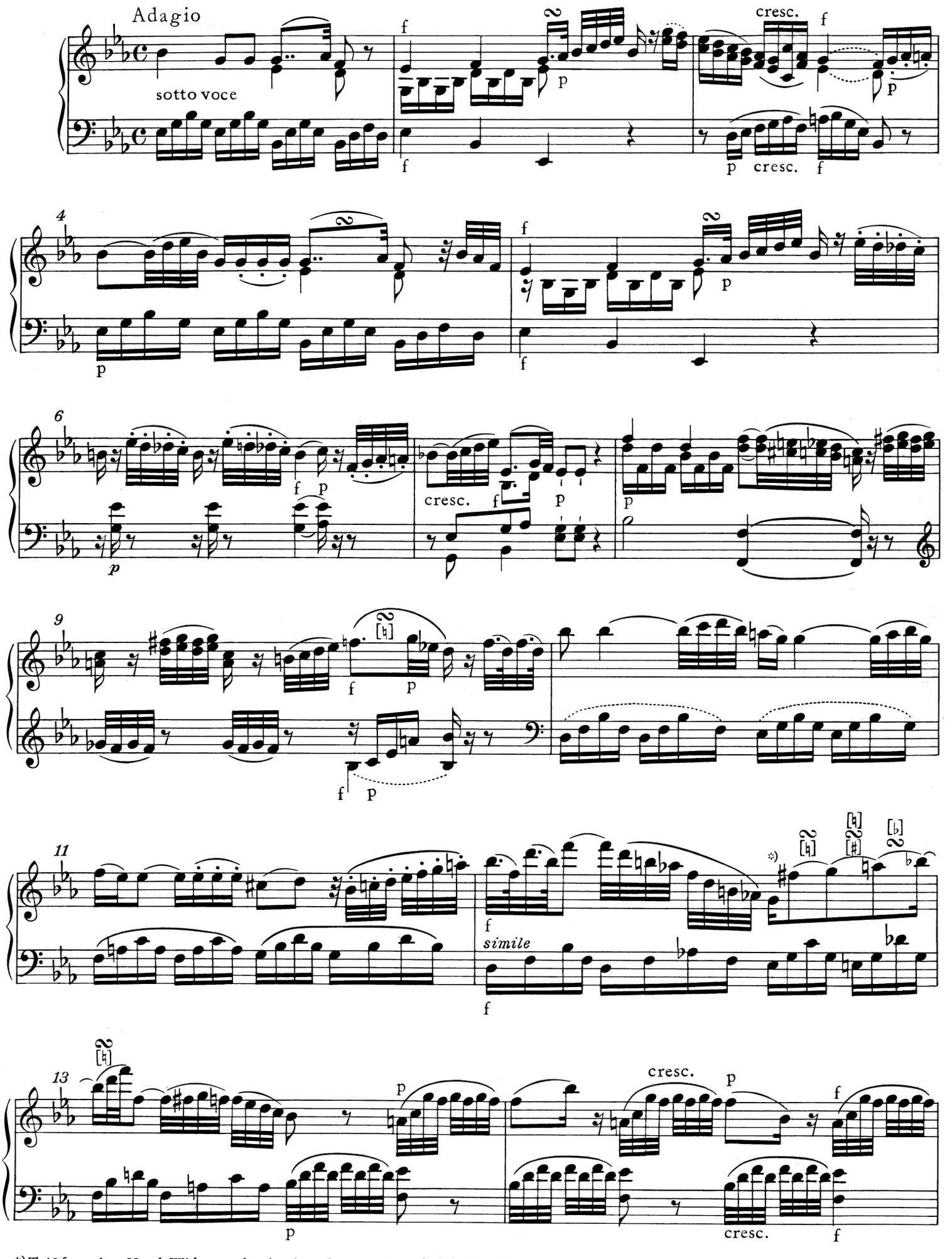
*) T. 68: Zum 4. Viertel in der linken Hand vgl. Krit. Bericht.


83
87
91
96
103
109
114

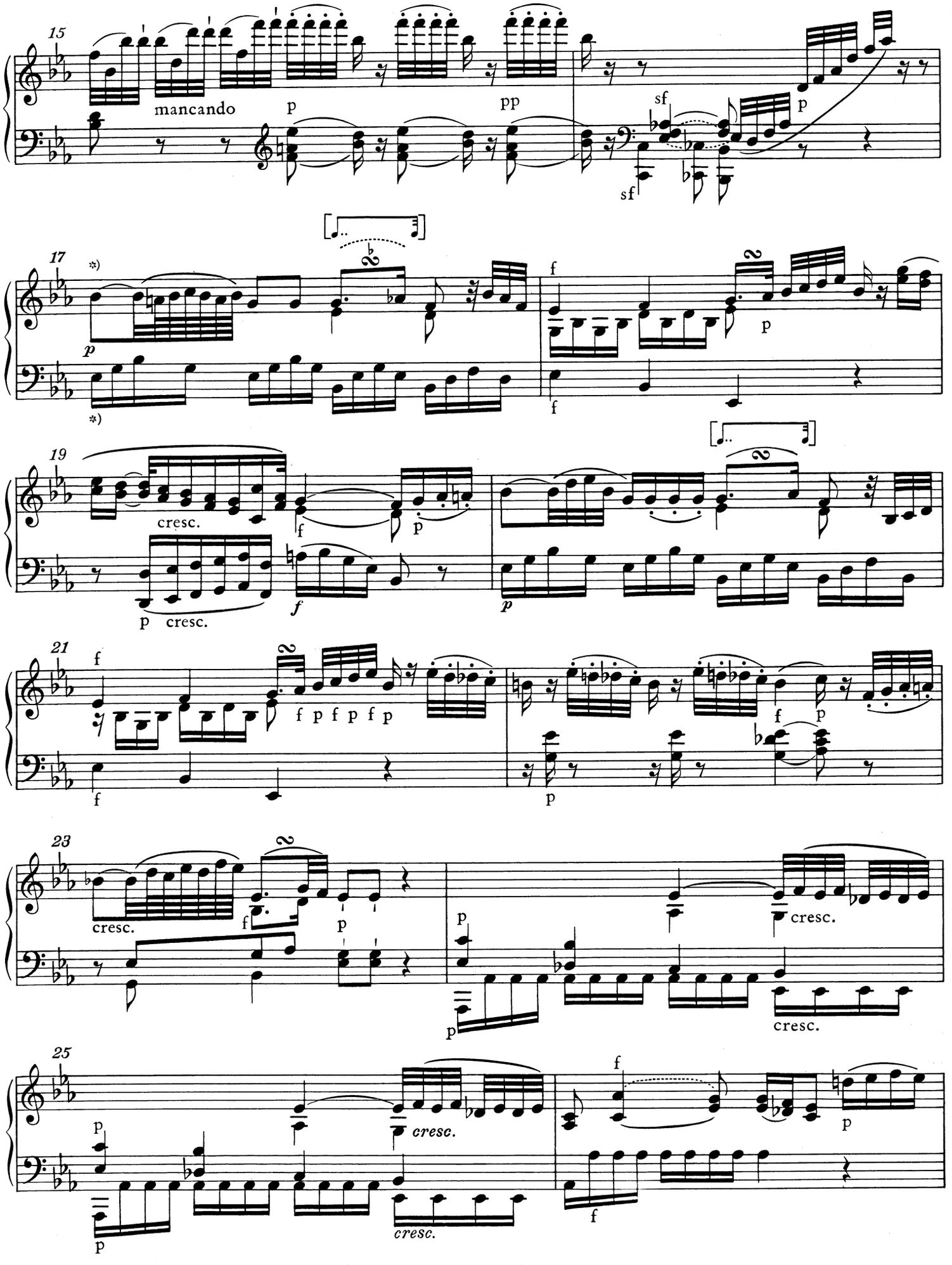

119
p
p
124
fp
p
p
129
m.d.
134
simile
m.d.
138
f
f
p
p
143
f
p
p
148
f
f



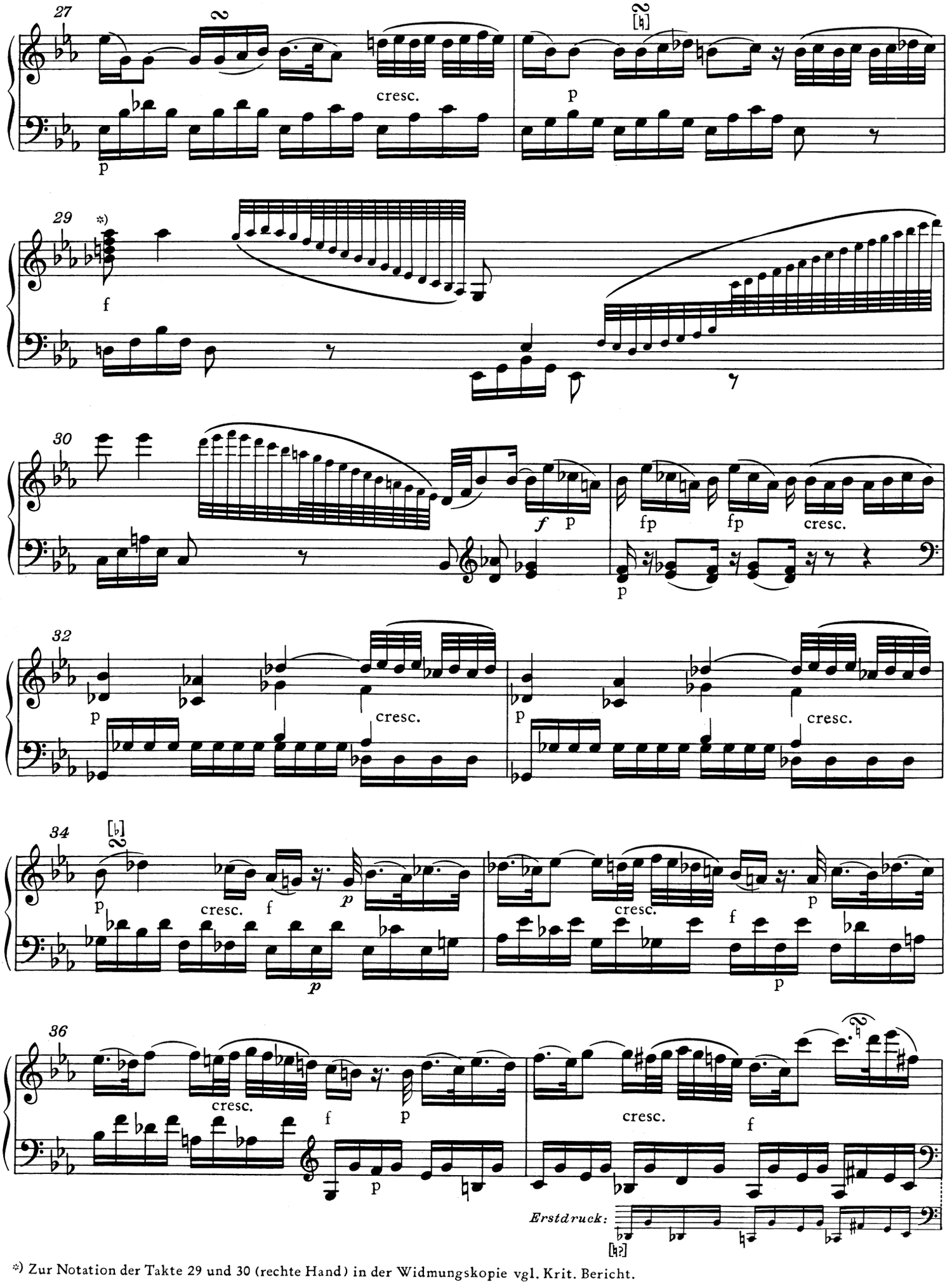
*) Vgl. Vorwort.



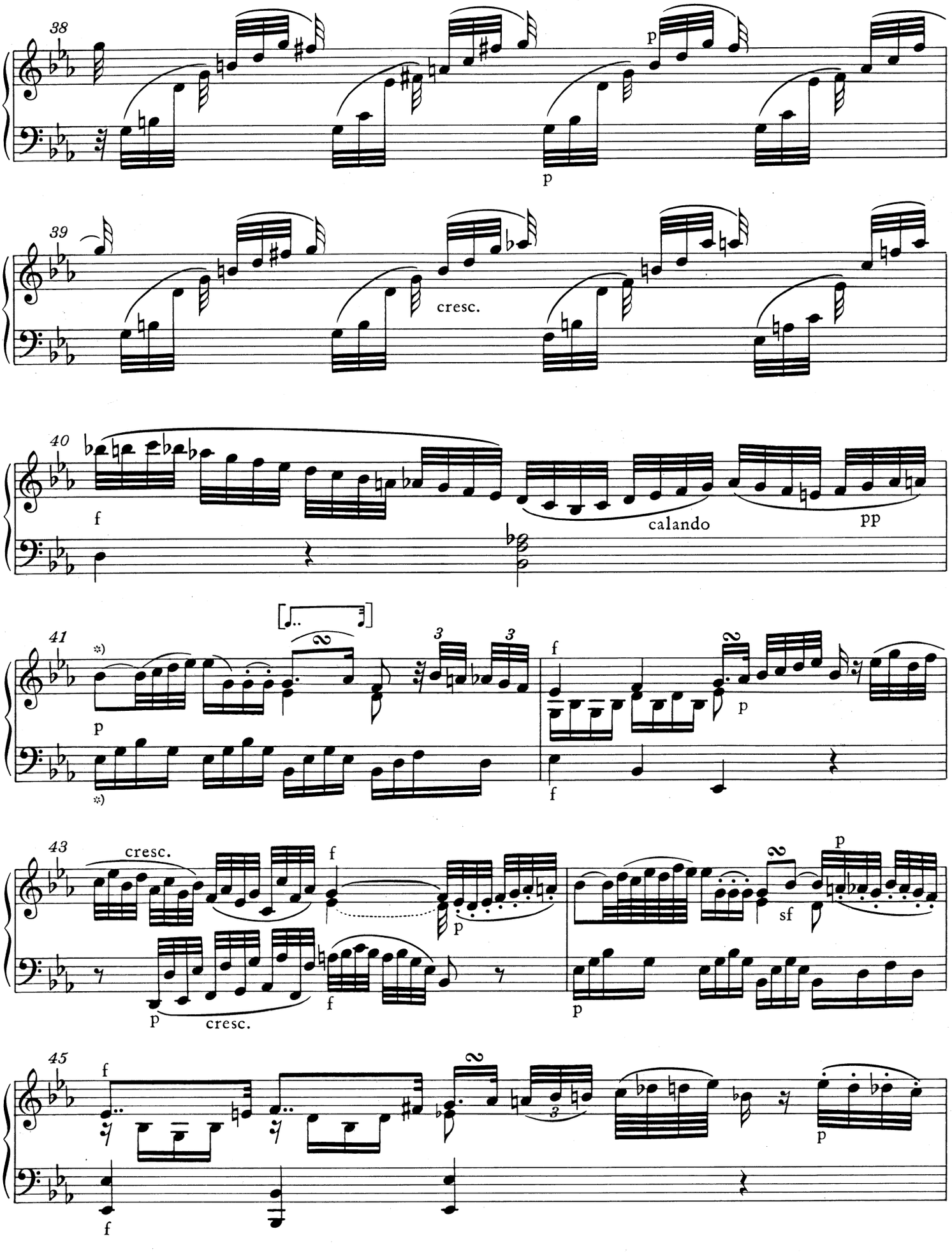
*) T. 12 f., rechte Hand: Widmungskopie ohne Ornamente; vgl. Krit. Bericht.



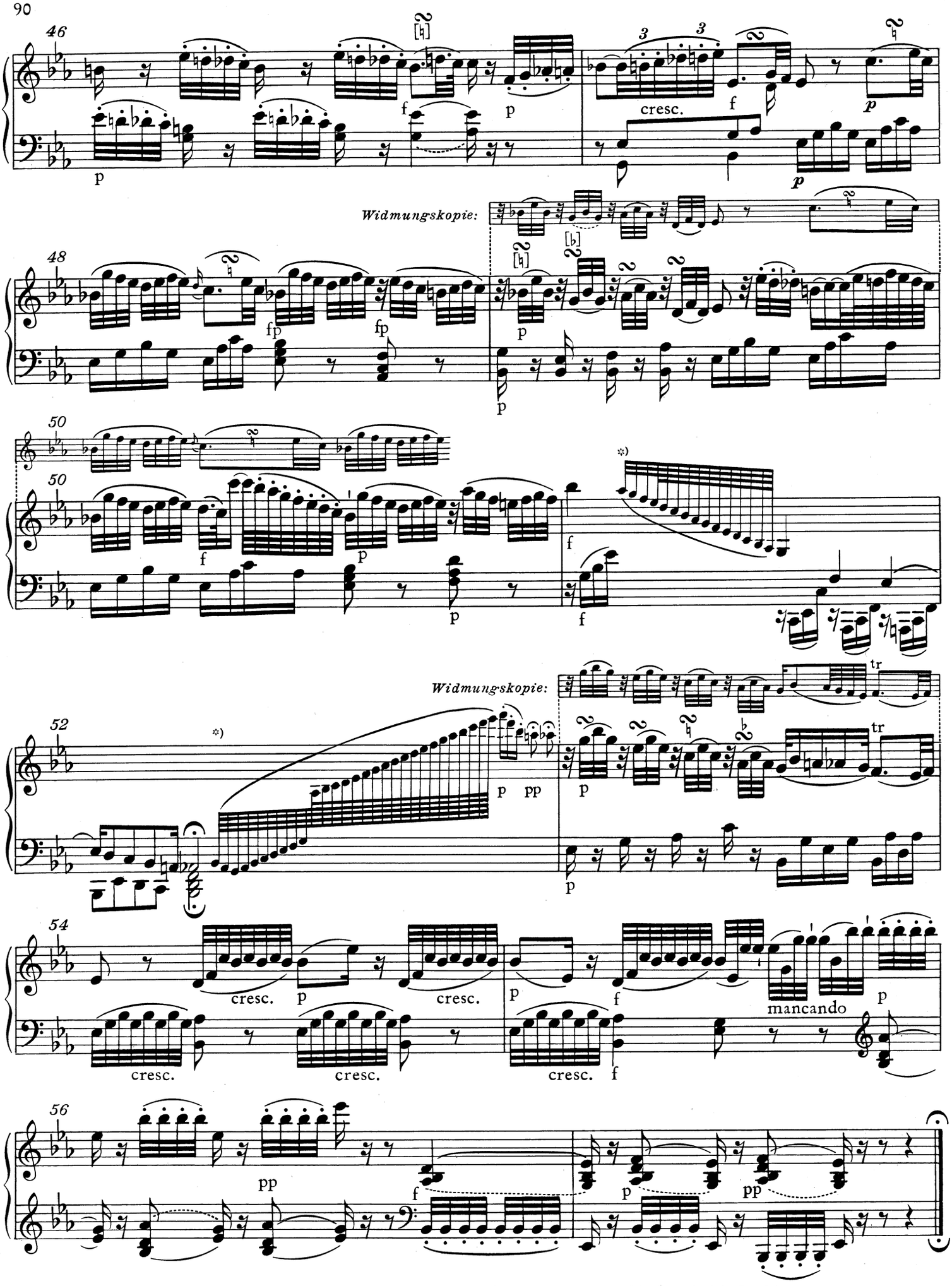
*) Die Widmungskopie bringt für die Takte 17-23 den Text der Takte 1-7; vgl. Vorwort.



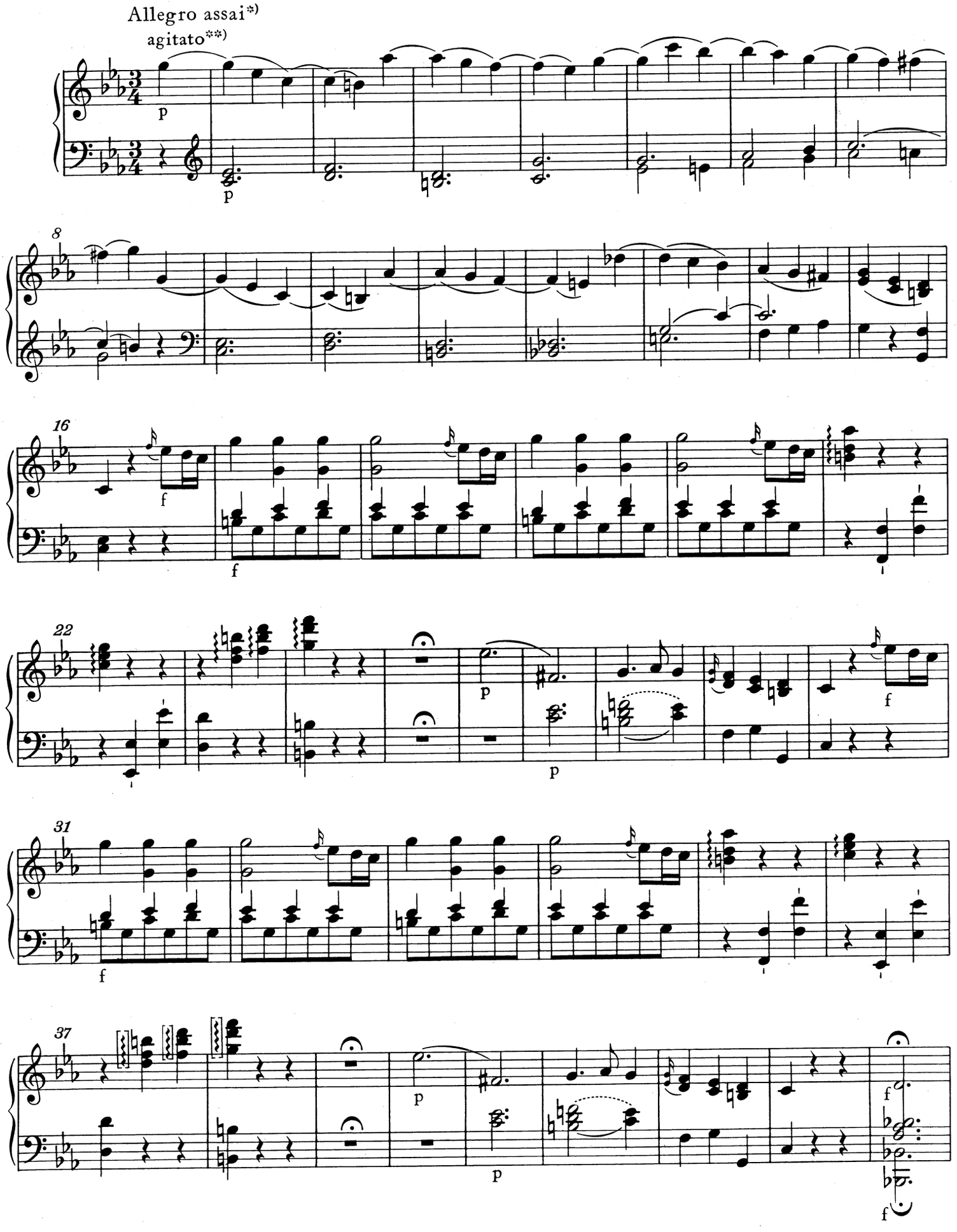
*) Zur Notation der Takte 29 und 30 (rechte Hand) in der Widmungskopie vgl. Krit. Bericht.



*) Die Widmungskopie bringt für die Takte 41-47 (1. Takthälfte) den Text der Takte 1-7 (1. Takthälfte); vgl. Vorwort.

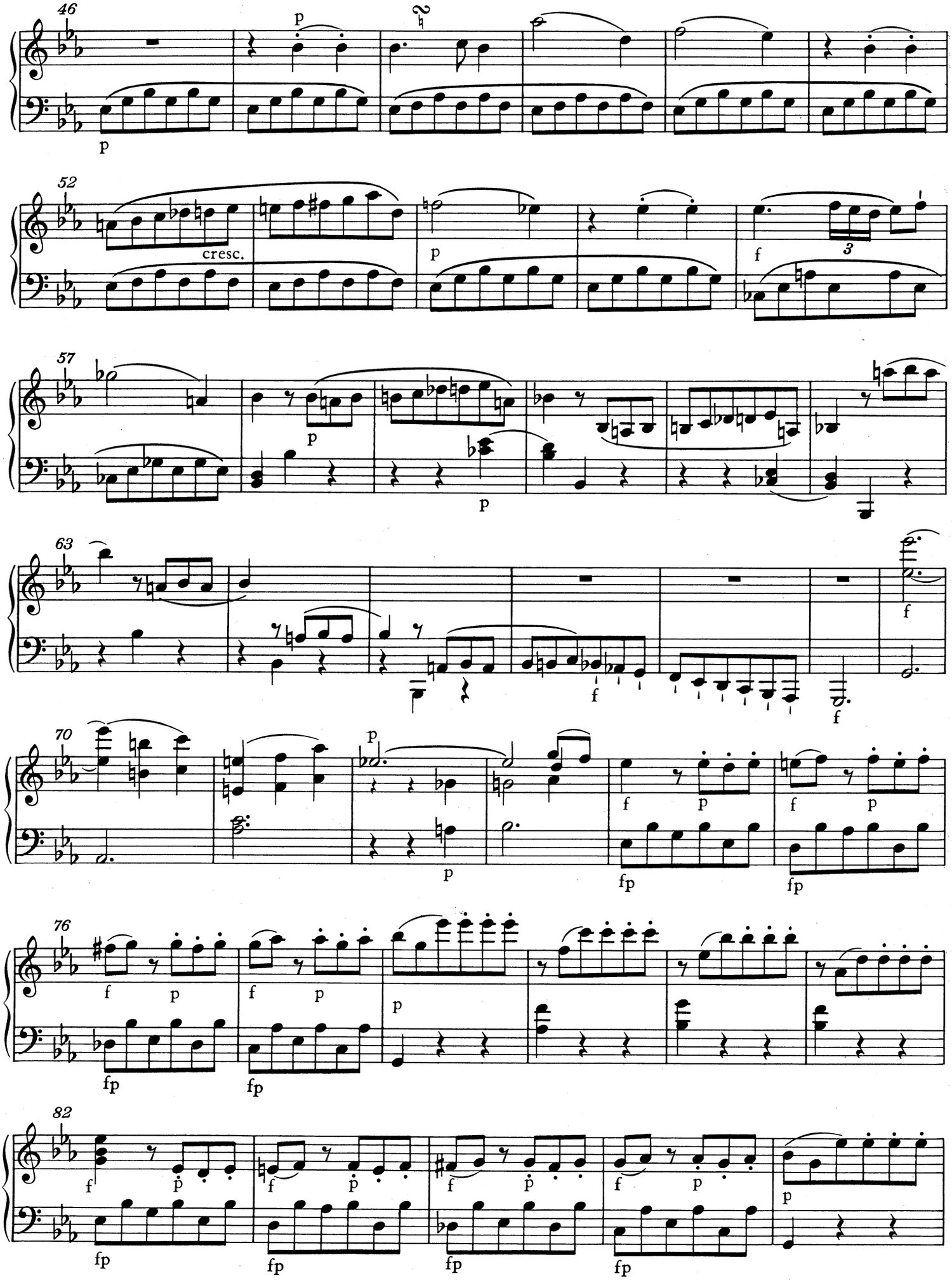


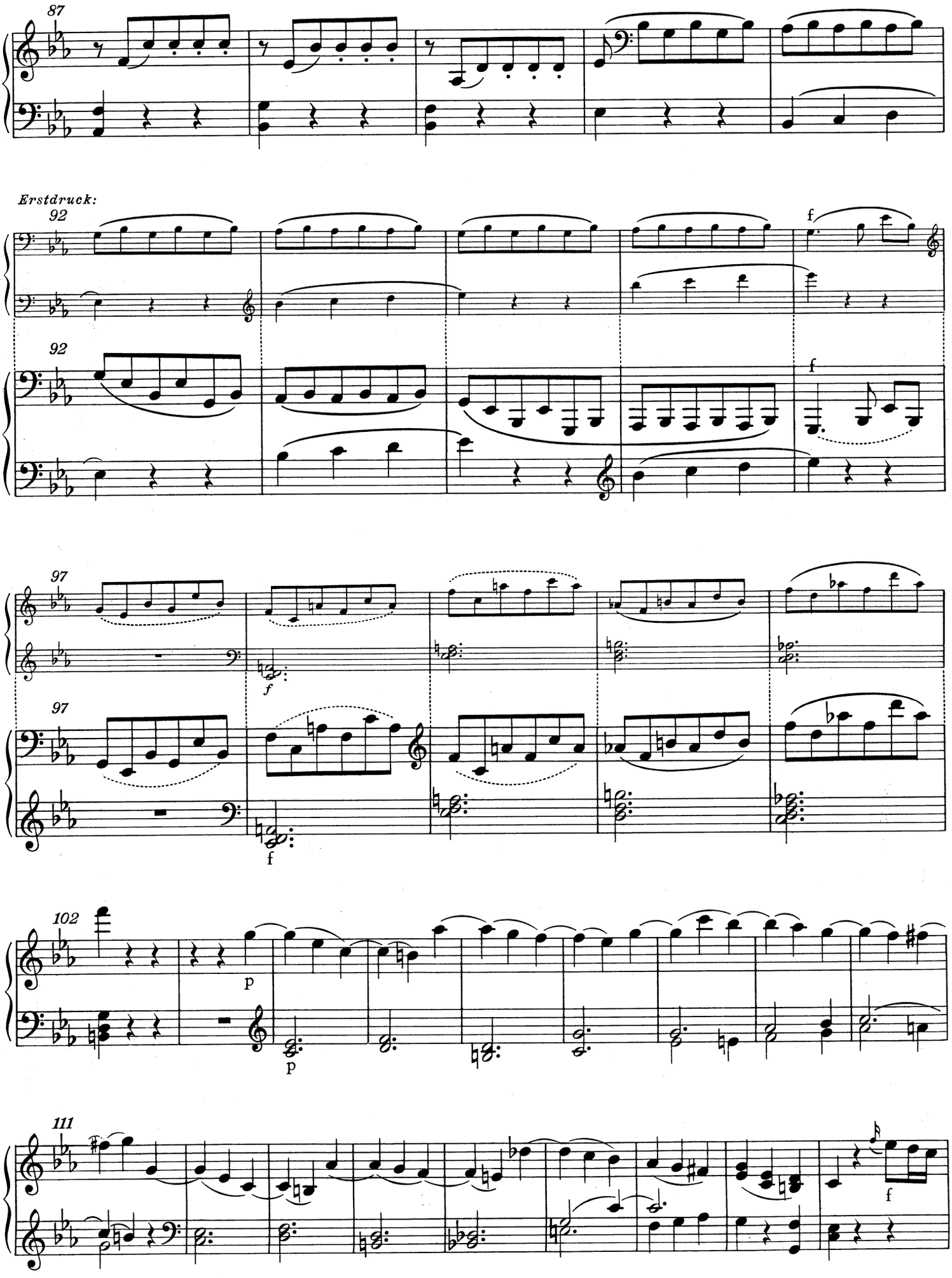
*) T.51f.: Die Ziernoten sind in der Widmungskopie nur angedeutet (T.51) bzw. nicht notiert (T.52); vgl. Krit. Bericht.

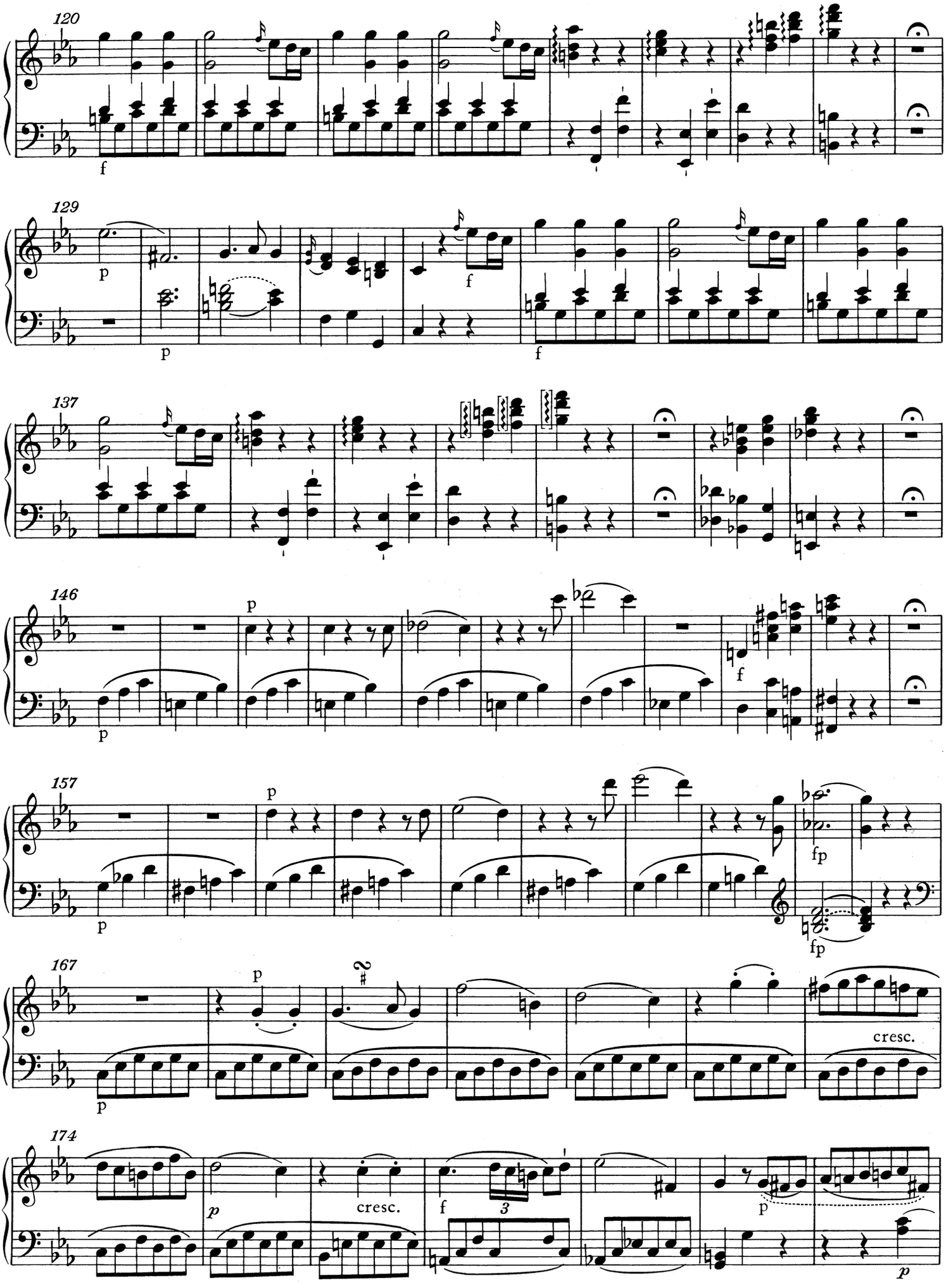


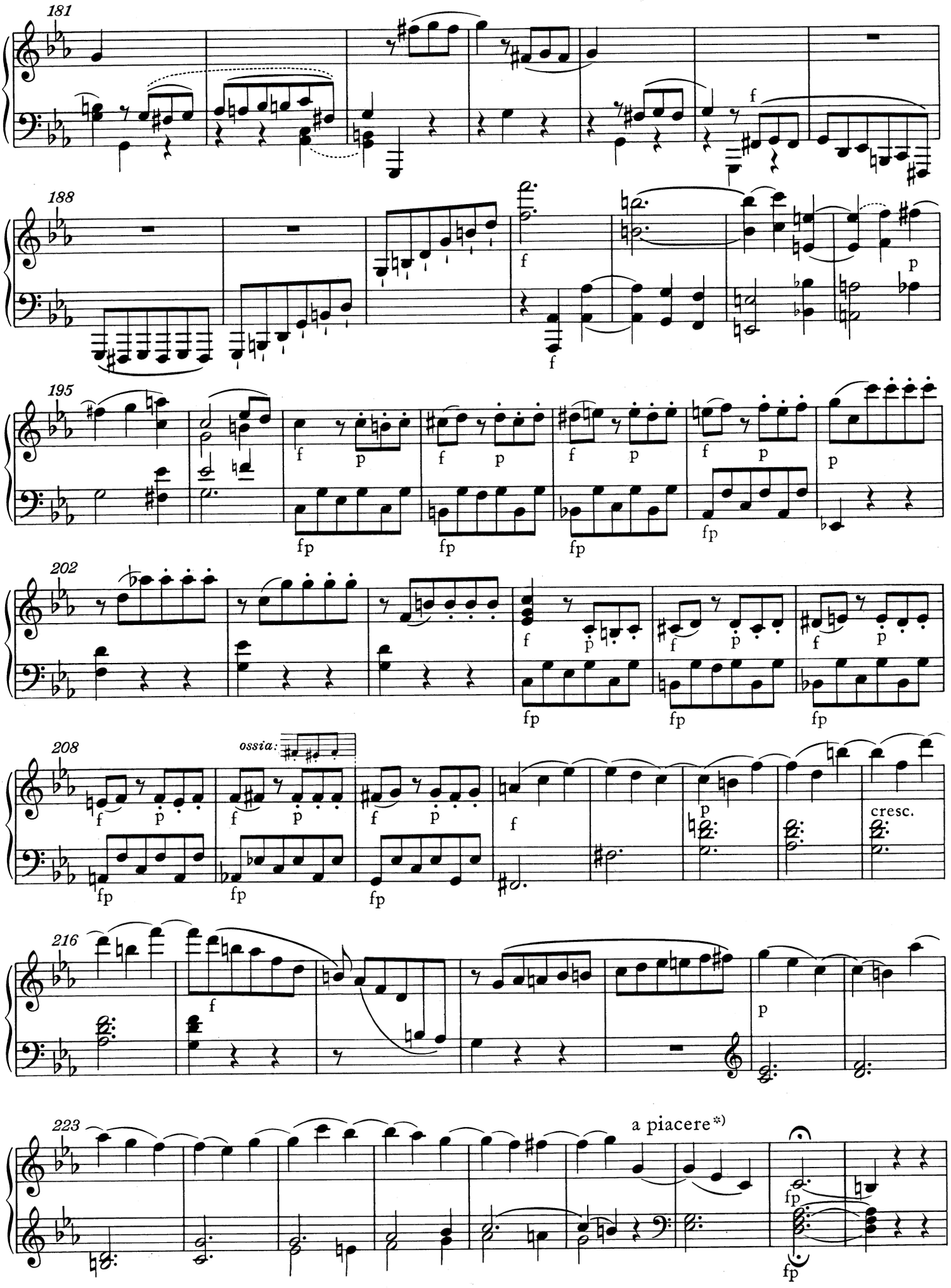
*) Tempobezeichnung nach dem Erstdruck; in der Widmungskopie und bei André (1802 und 1829): Molto allegro.

**) „agitato" in der Widmungskopie von Mozart nachgetragen.

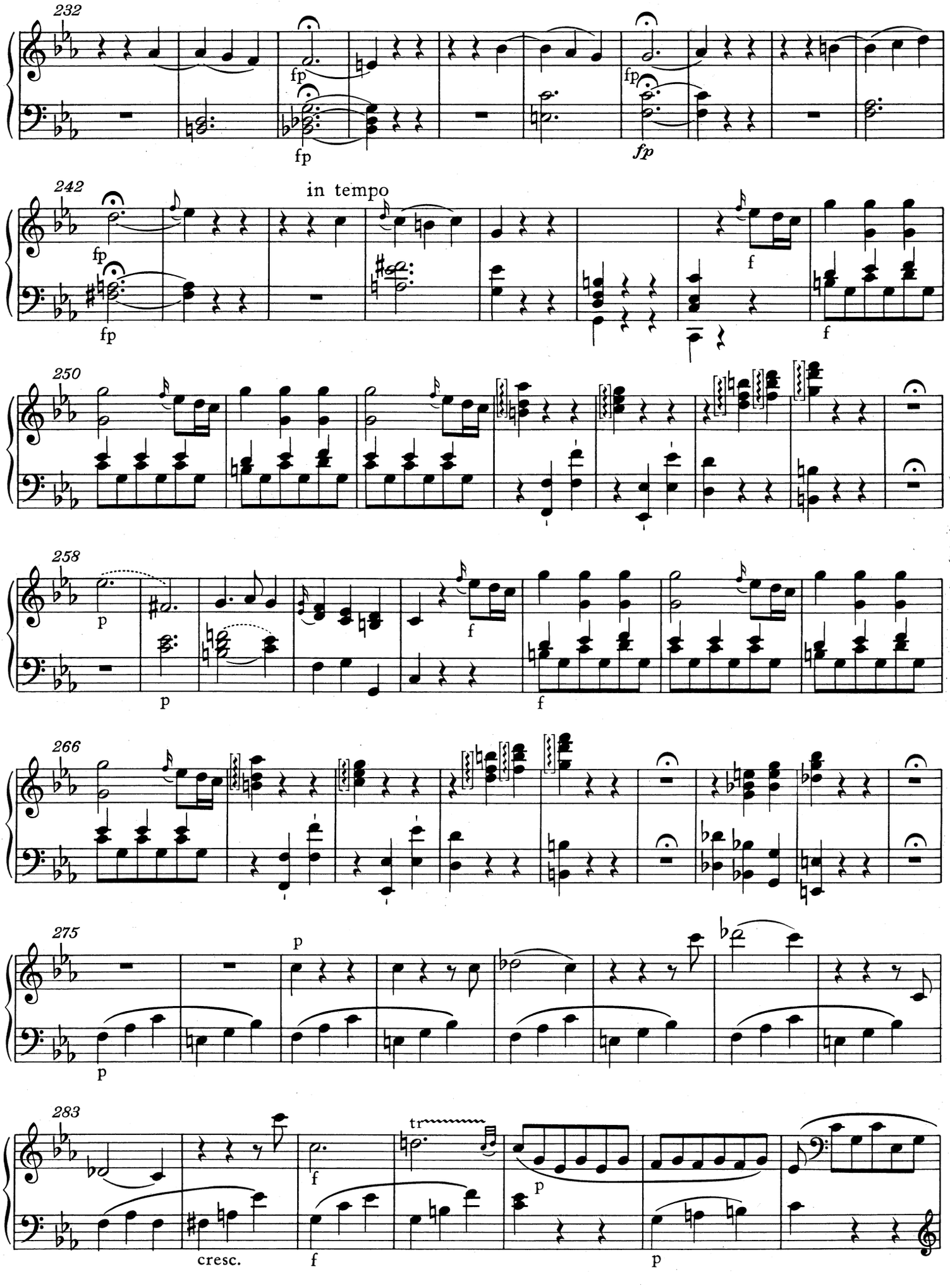

46
52
cresc.
57
63
70
76
82


87
Erstdruck:
92
f
92
f
97
f
97
f
102
p
p
111
f


120
f
129
p
p
f
f
137
146
p
p
f
157
p
p
fp
fp
167
p
p
cresc.
174
p
cresc.
f
3
p
p



*) „a piacere“ in der Widmungskopie und bei André (1802 und 1829) erst zum Fermatentakt (T. 230).


232
fp
fp
fp
fp
242
in tempo
fp
fp
f
f
250
258
p
p
f
f
266
275
p
p
283
cresc.
f
tr
p
f
p

Erstdruck:

290

f

290

f

297

simile

297

simile

304

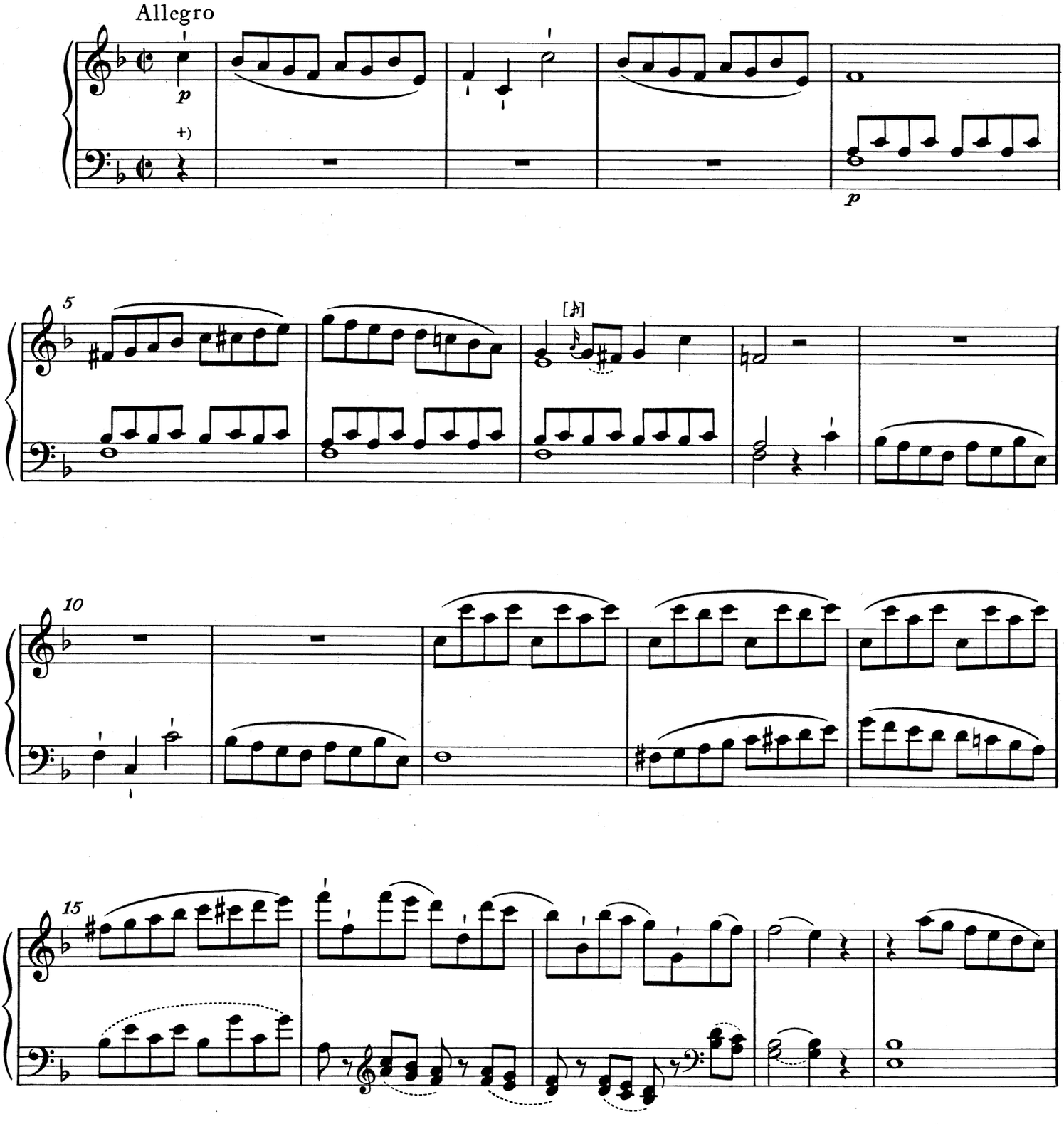
304

311

15. Sonate in F

1. und 2. Satz = KV 533*)
3. Satz = KV 494*)

KV 533 datiert: Wien, 3. Januar 1788
KV 494 datiert: Wien, 10. Juni 1786**)



*) Zur Zusammengehörigkeit der drei Sätze und ihrer Überlieferung vgl. Vorwort.
**) = Datierung der Erstfassung (vgl. Anhang I, S. 166-172).
+) Die Anfangsdynamik ist problematisch; vgl. Vorwort.

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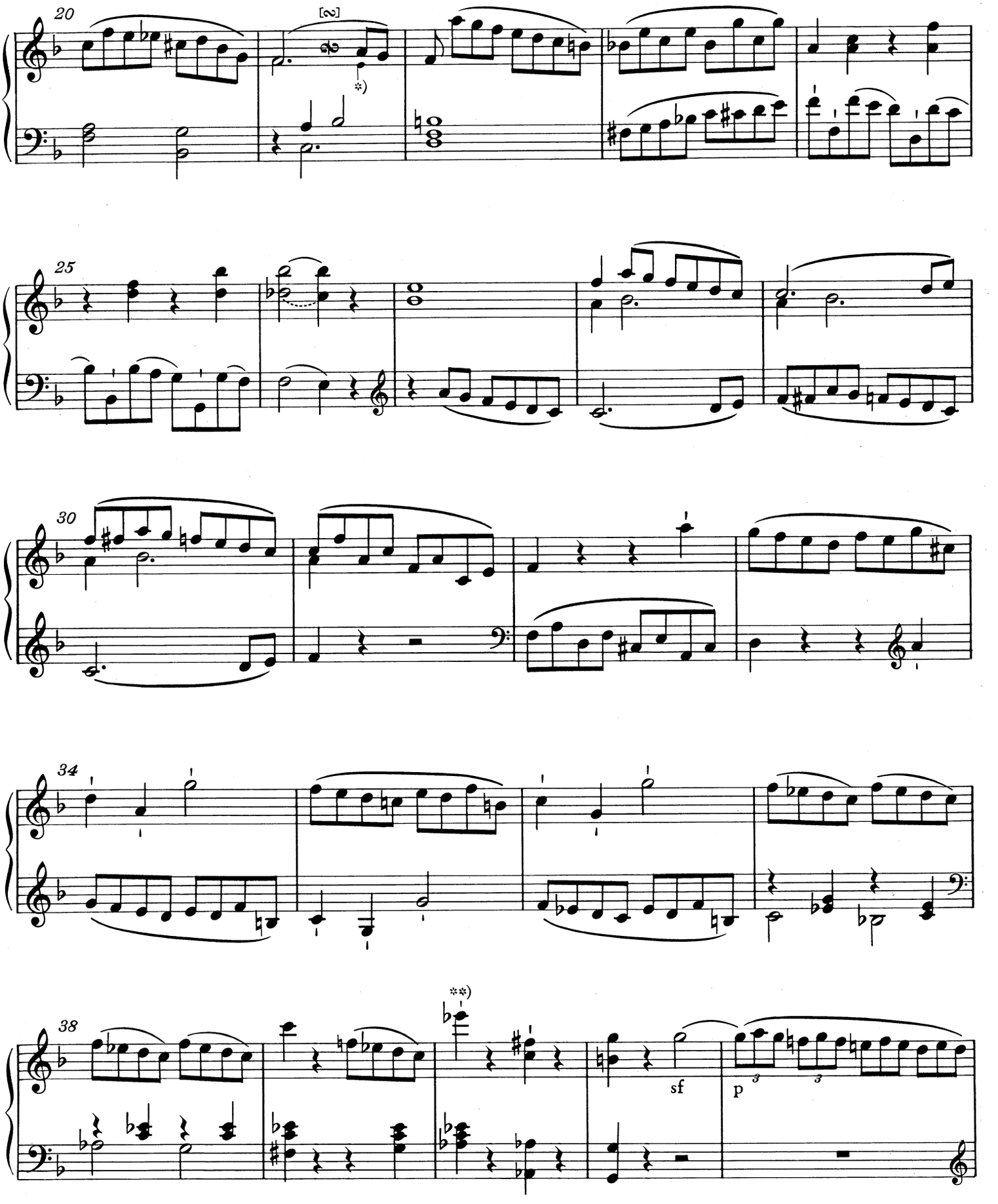
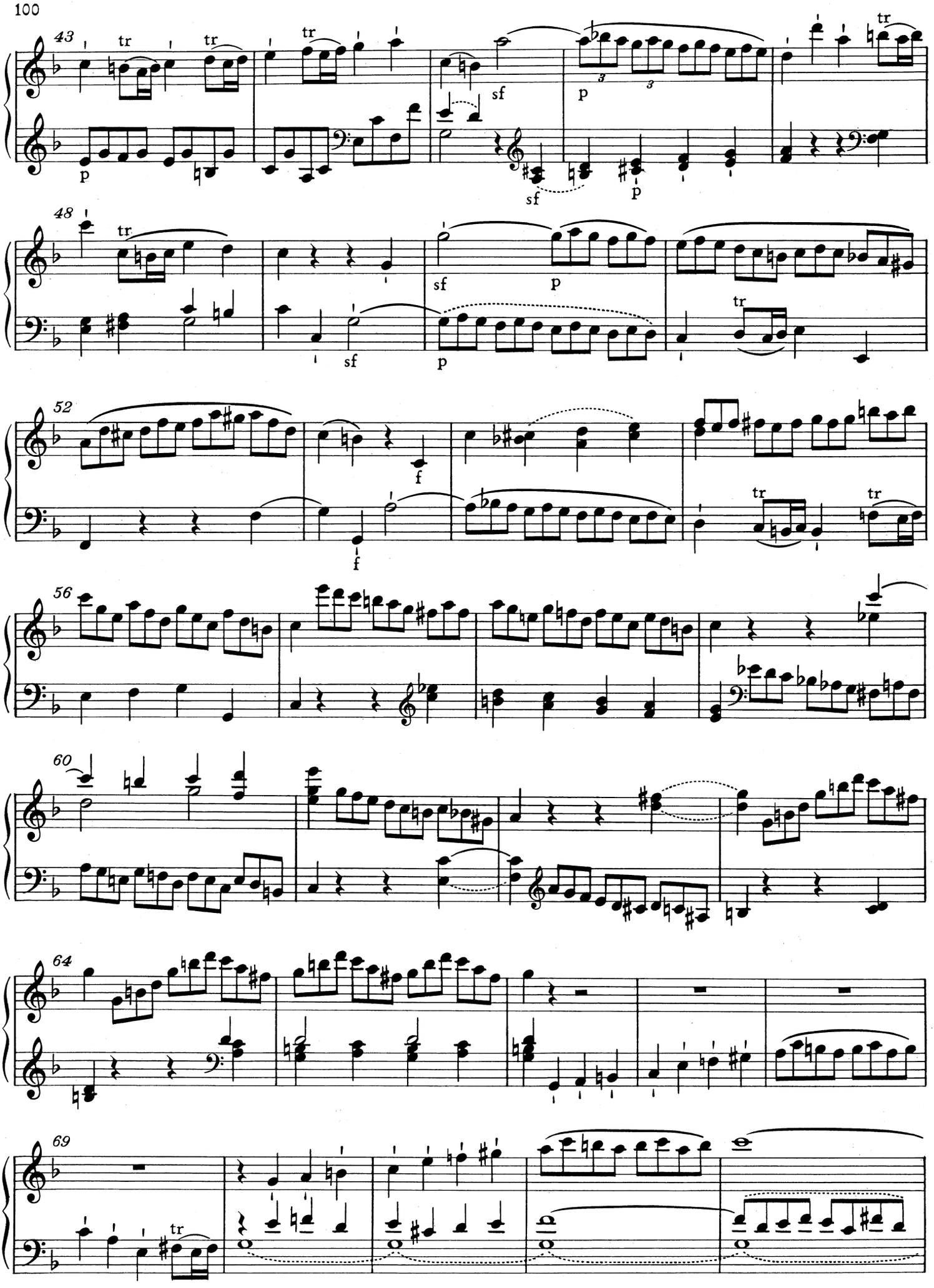
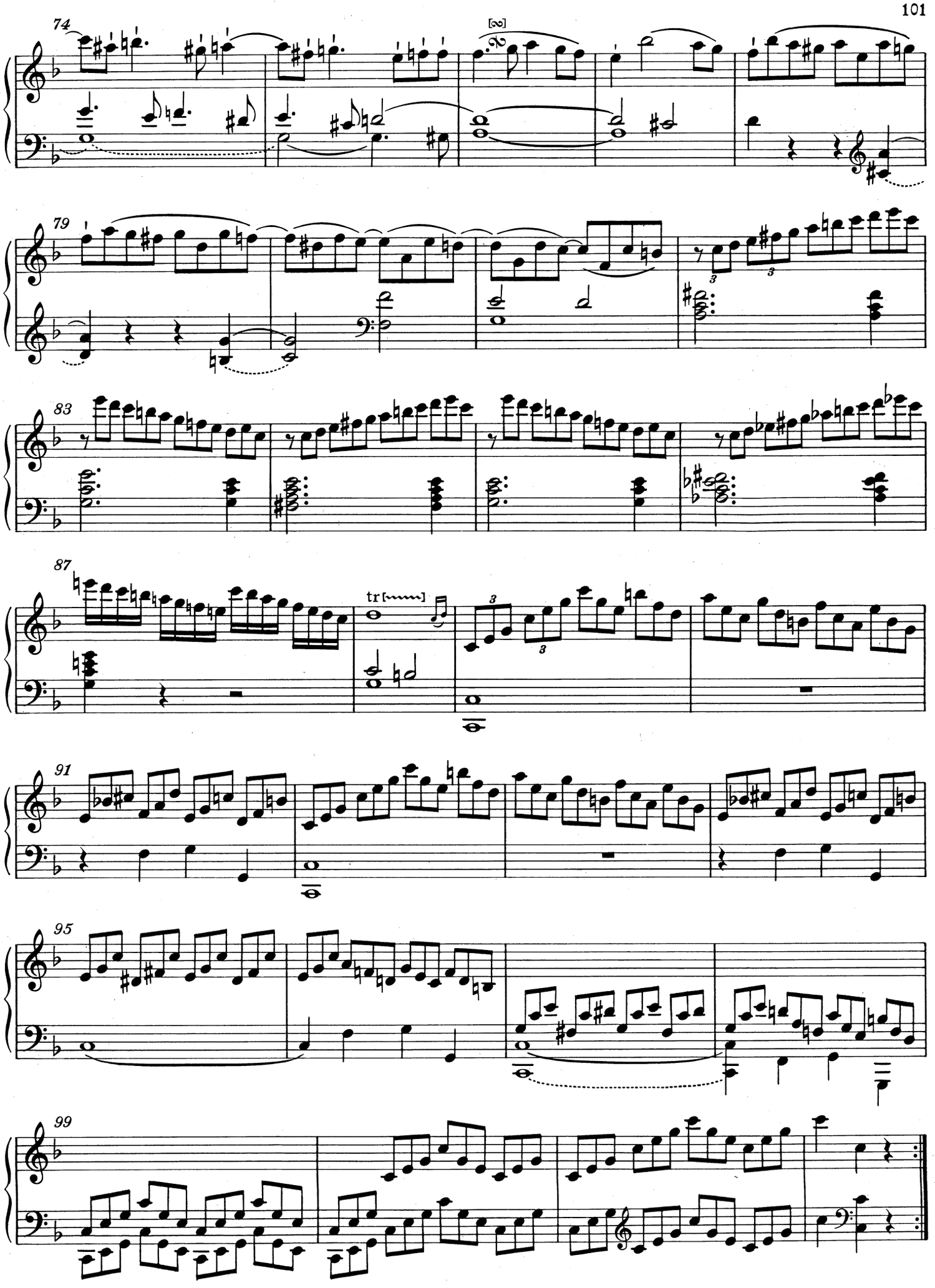
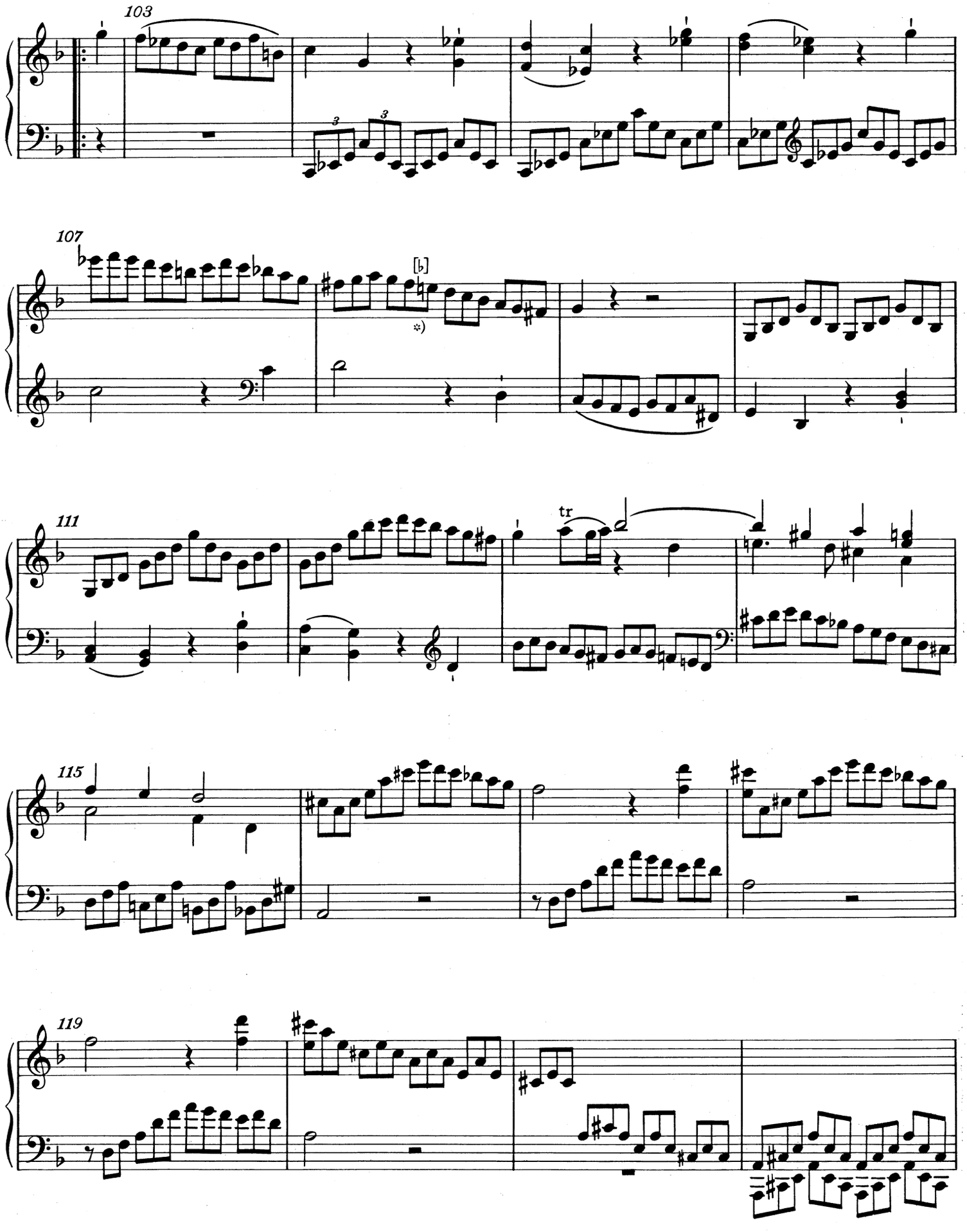


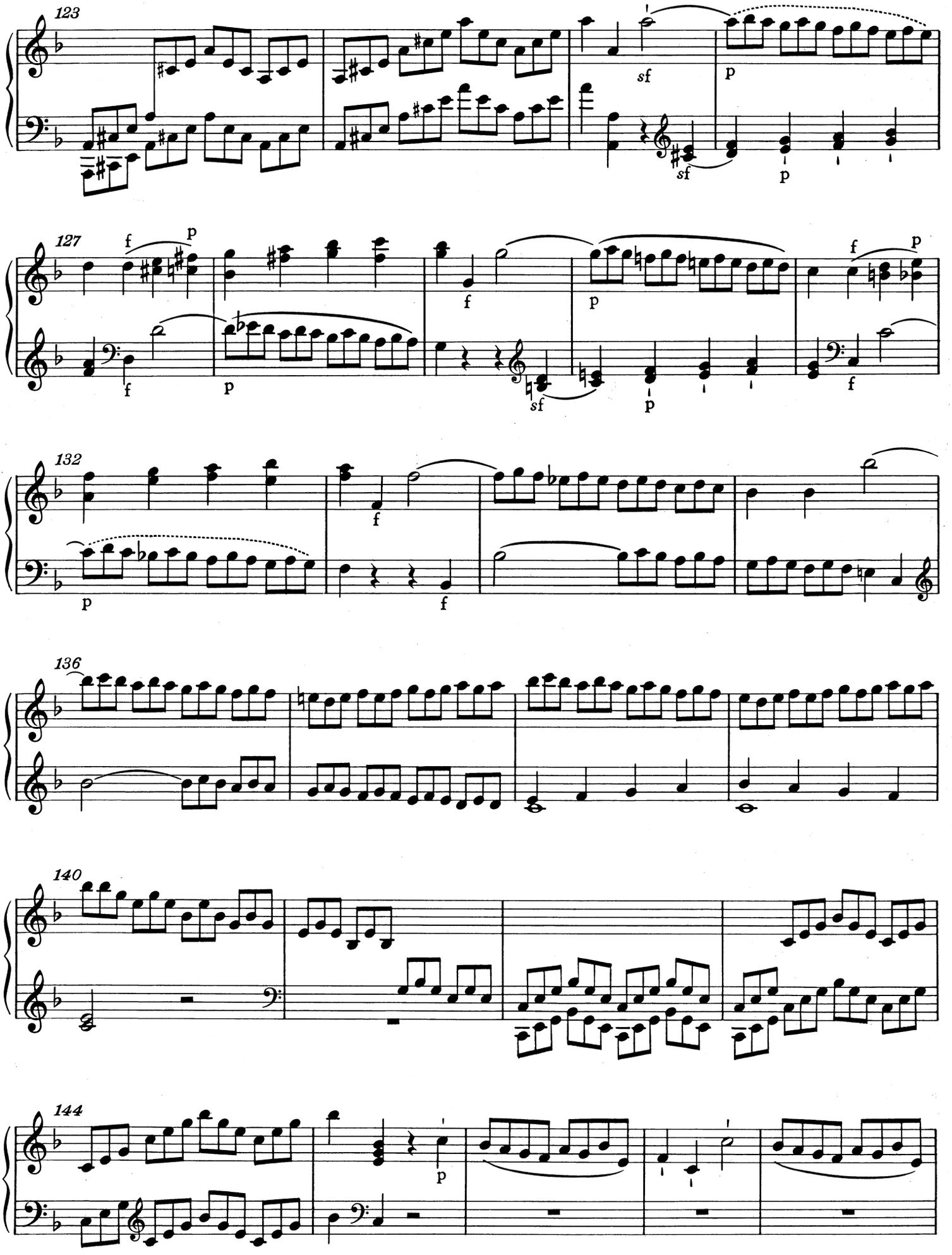
*) T. 21: Zum 4. Viertel in der rechten Hand vgl. Vorwort.
**) T. 40, rechte Hand, 1. Viertel: In den Vorlagen c''' statt es''' (Stichfehler?); vgl. aber T. 167 und Vorwort.

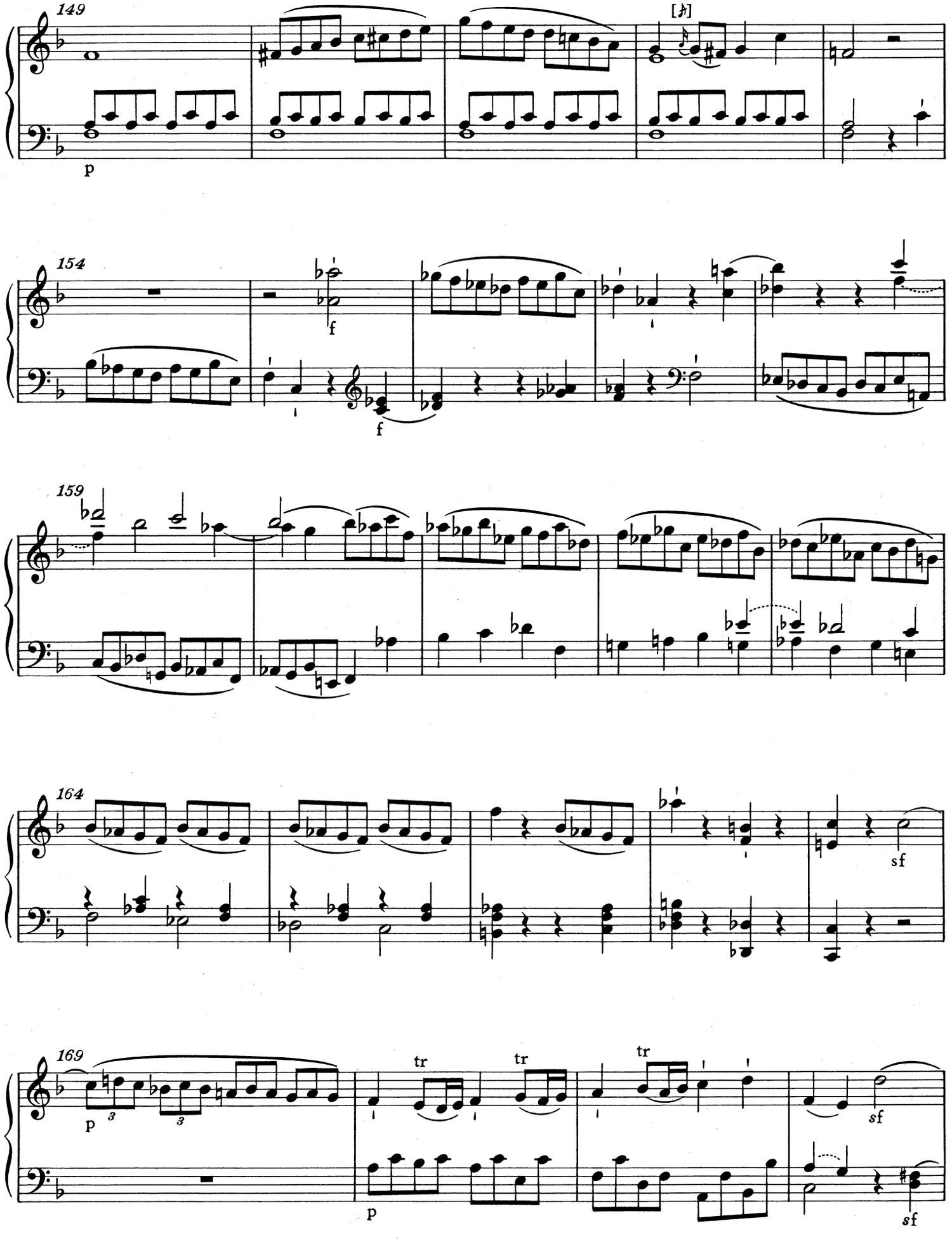

43
48
52
56
60
64
69

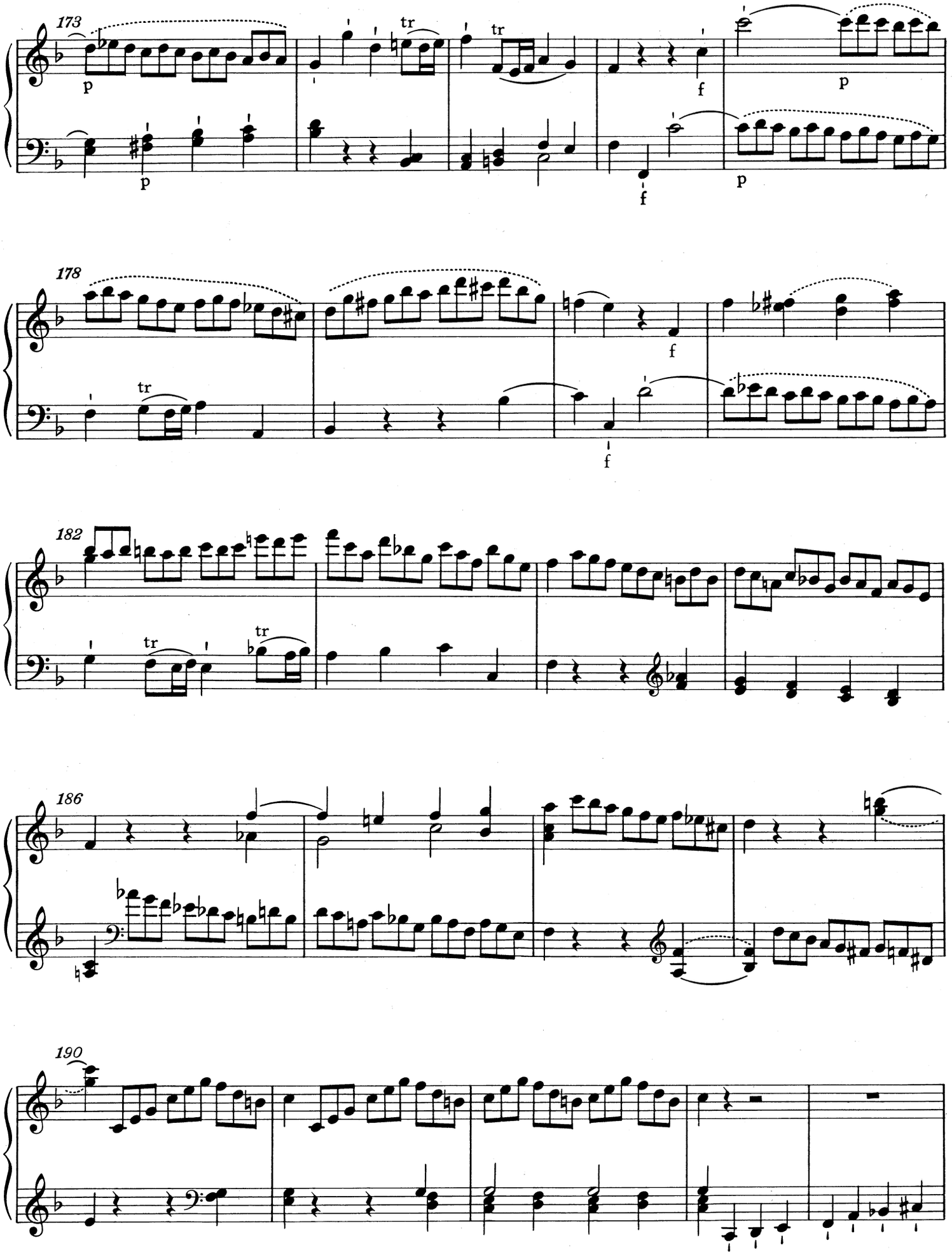

74
79
83
87
91
95
99

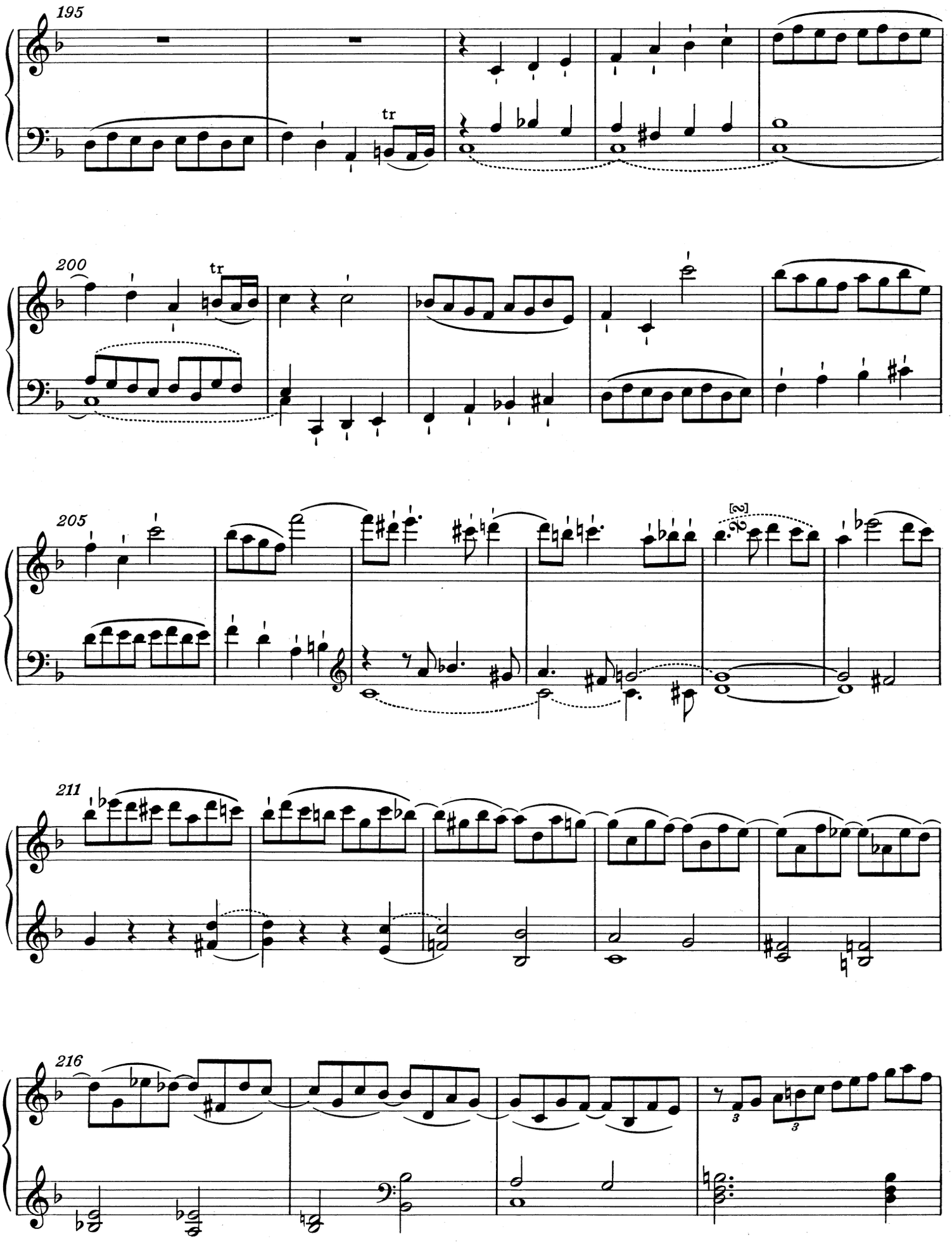


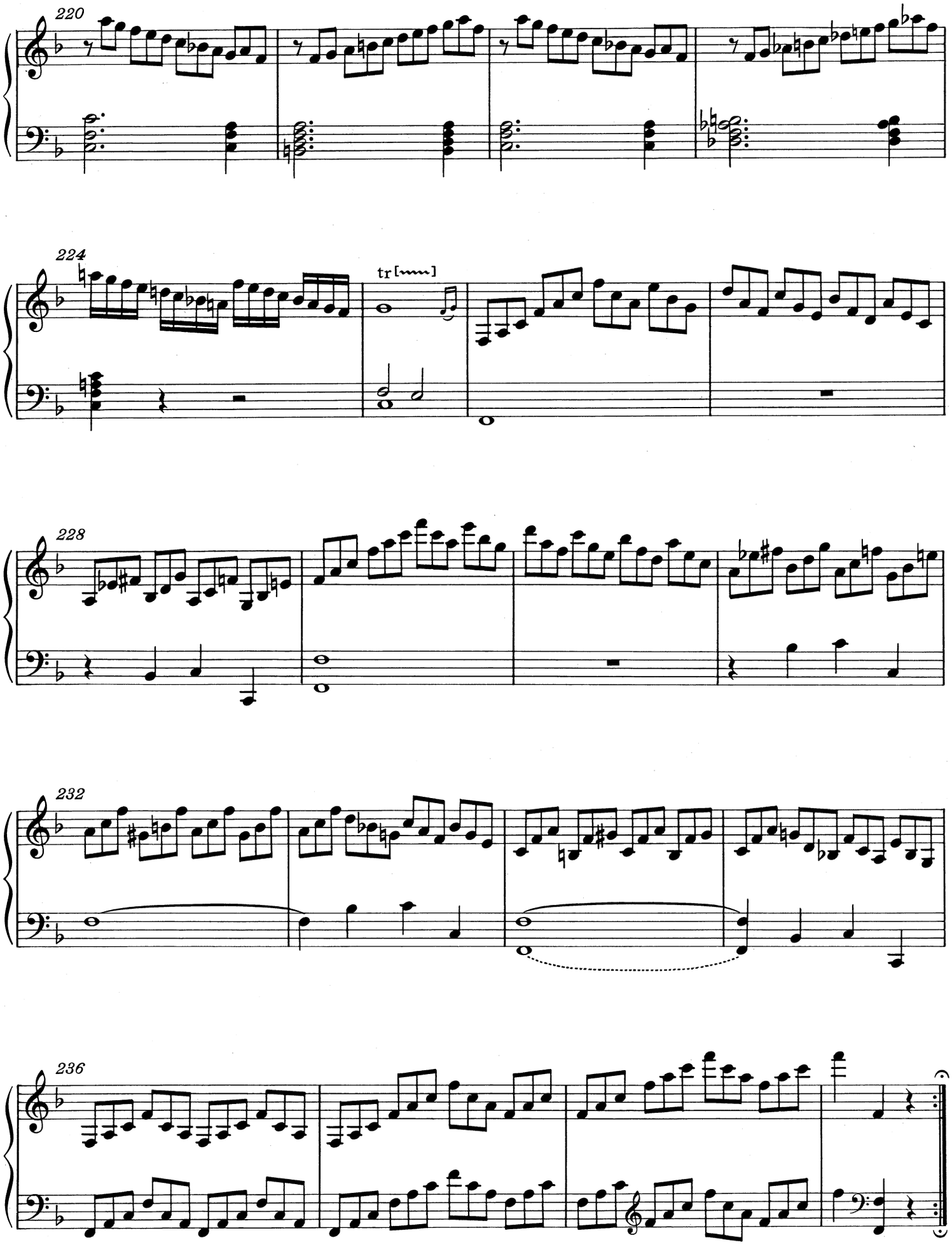
*) T. 108, rechte Hand: ♮ vor 6. Note nach den Vorlagen; vgl. aber T. 114, linke Hand.

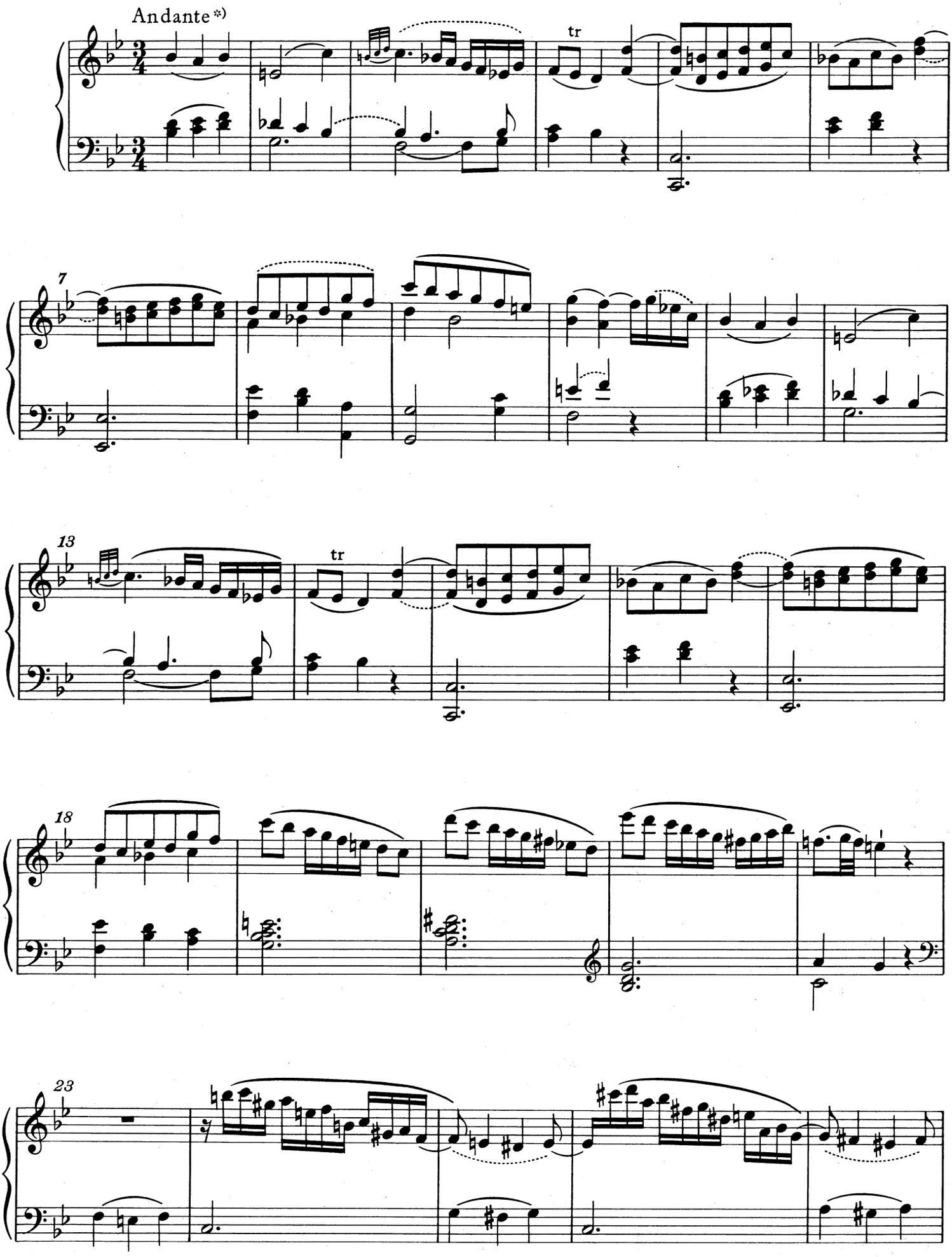

123
sf
p
sf
p
127
f
p
f
p
f
p
sf
p
f
132
p
f
f
136
140
144
p


149
p
154
f
f
159
164
sf
169
p
tr
tr
tr
p
sf
sf

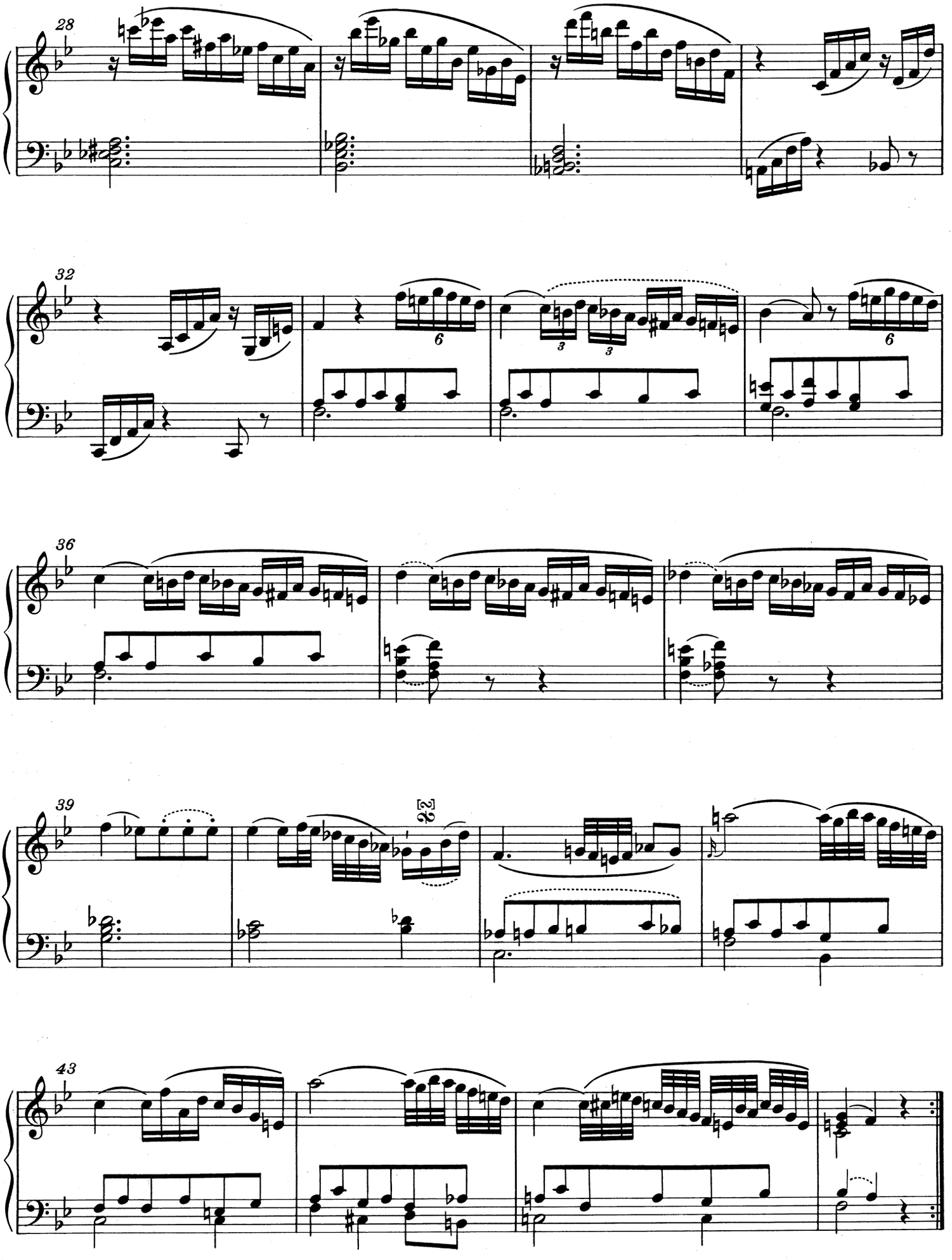

173
178
182
186
190

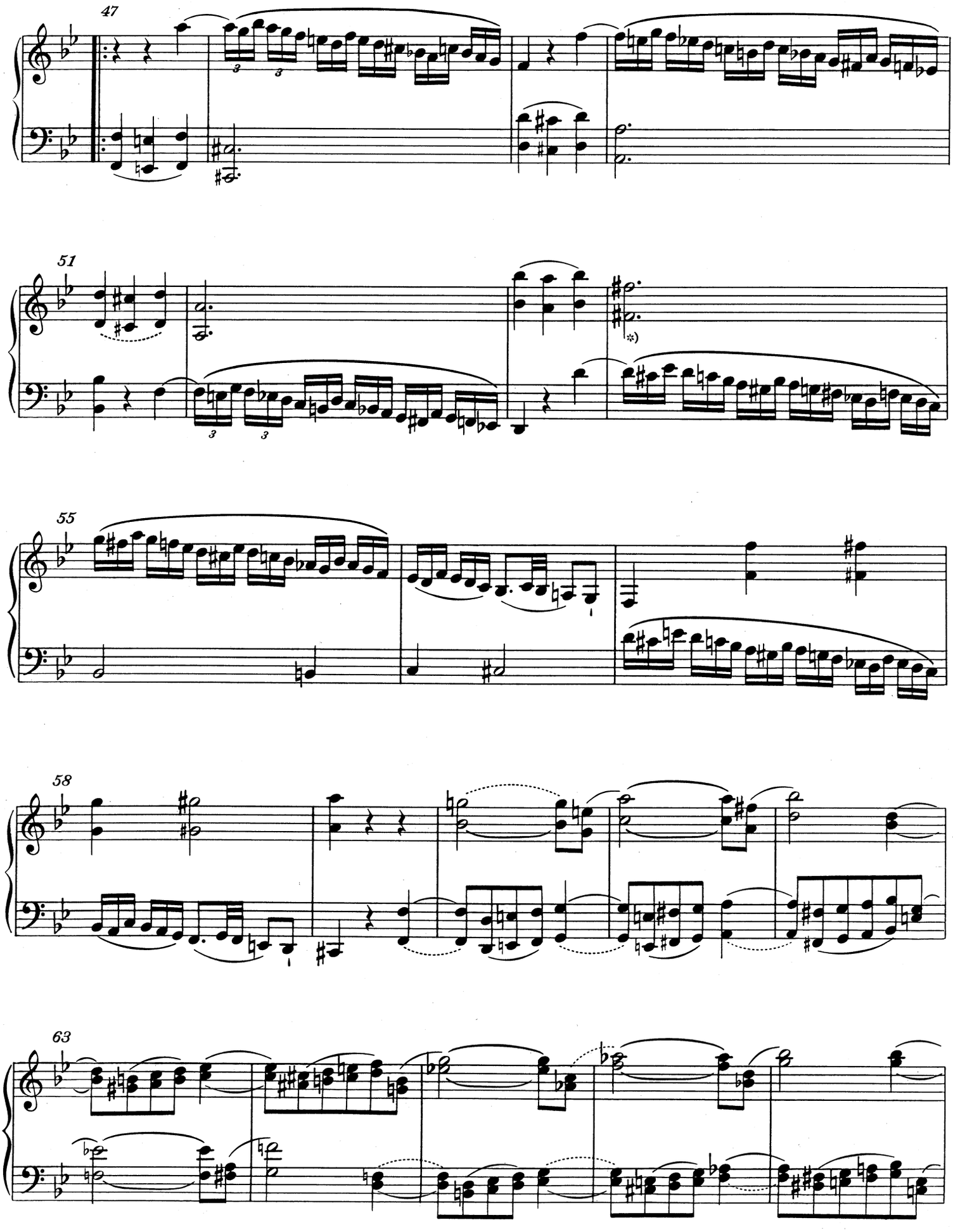

195
tr
200
tr
205
211
216


220
224
tr
228
232
236

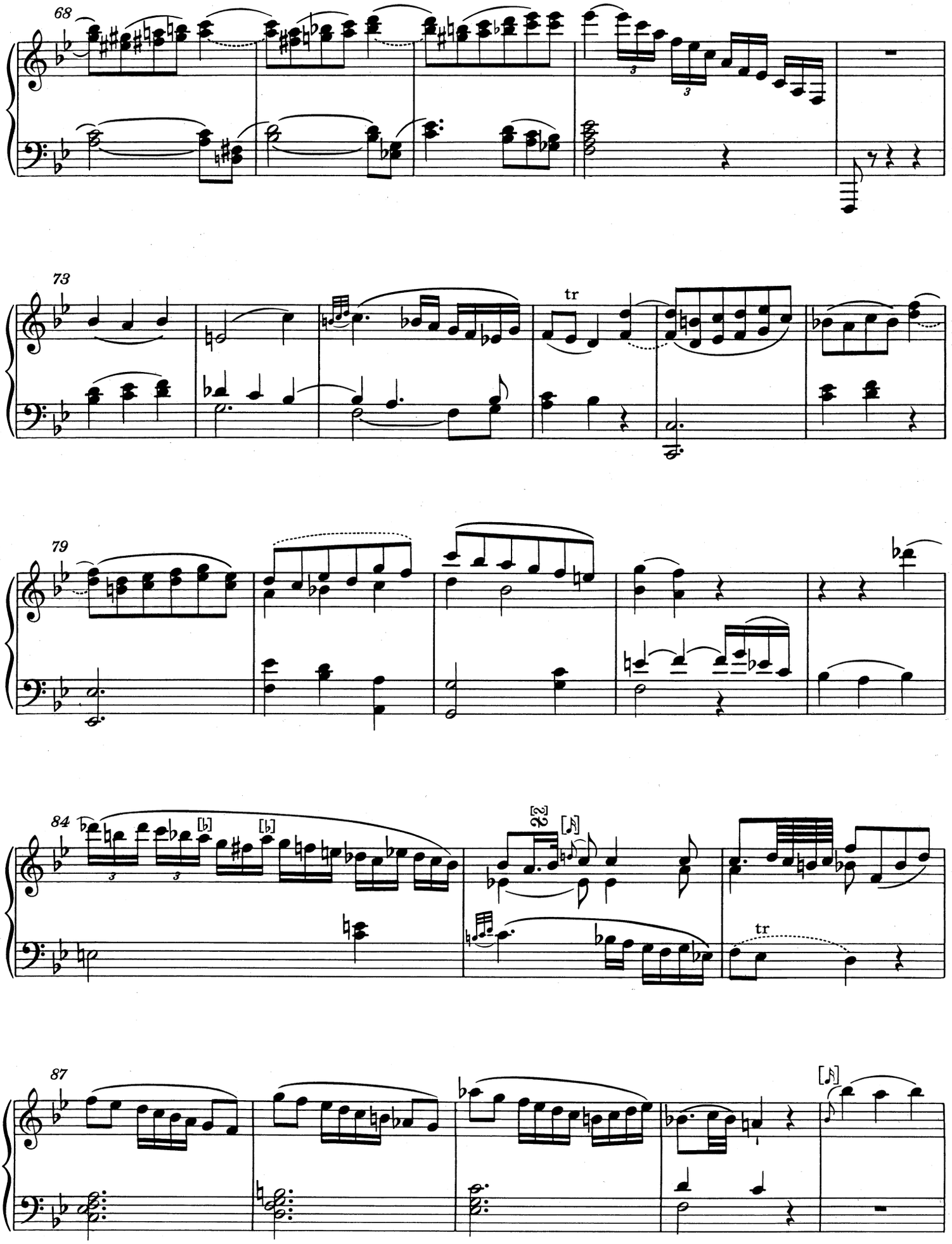


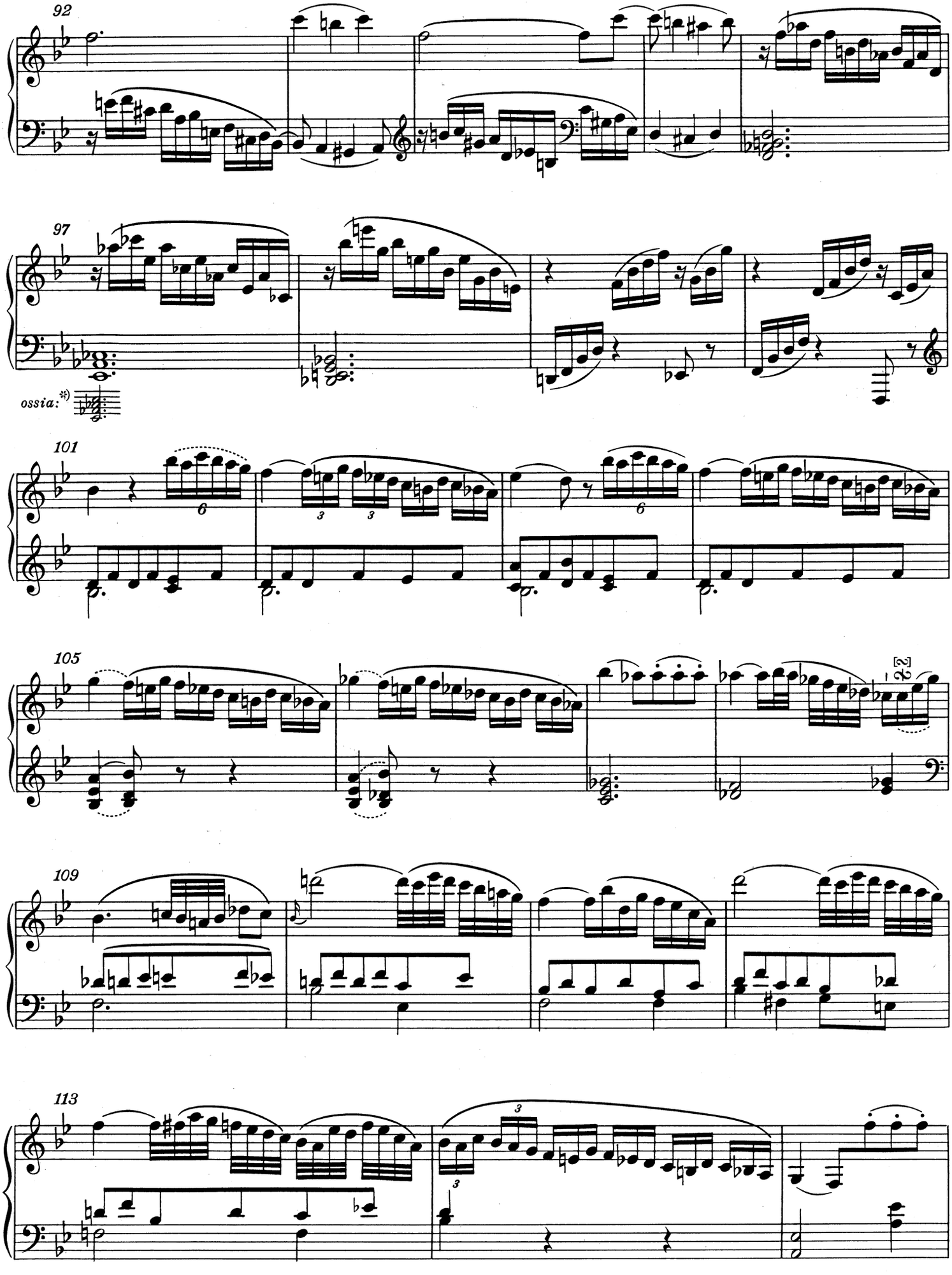
*) Zur fehlenden Dynamik in diesem Satz vgl. Vorwort.


28
32
36
39
43

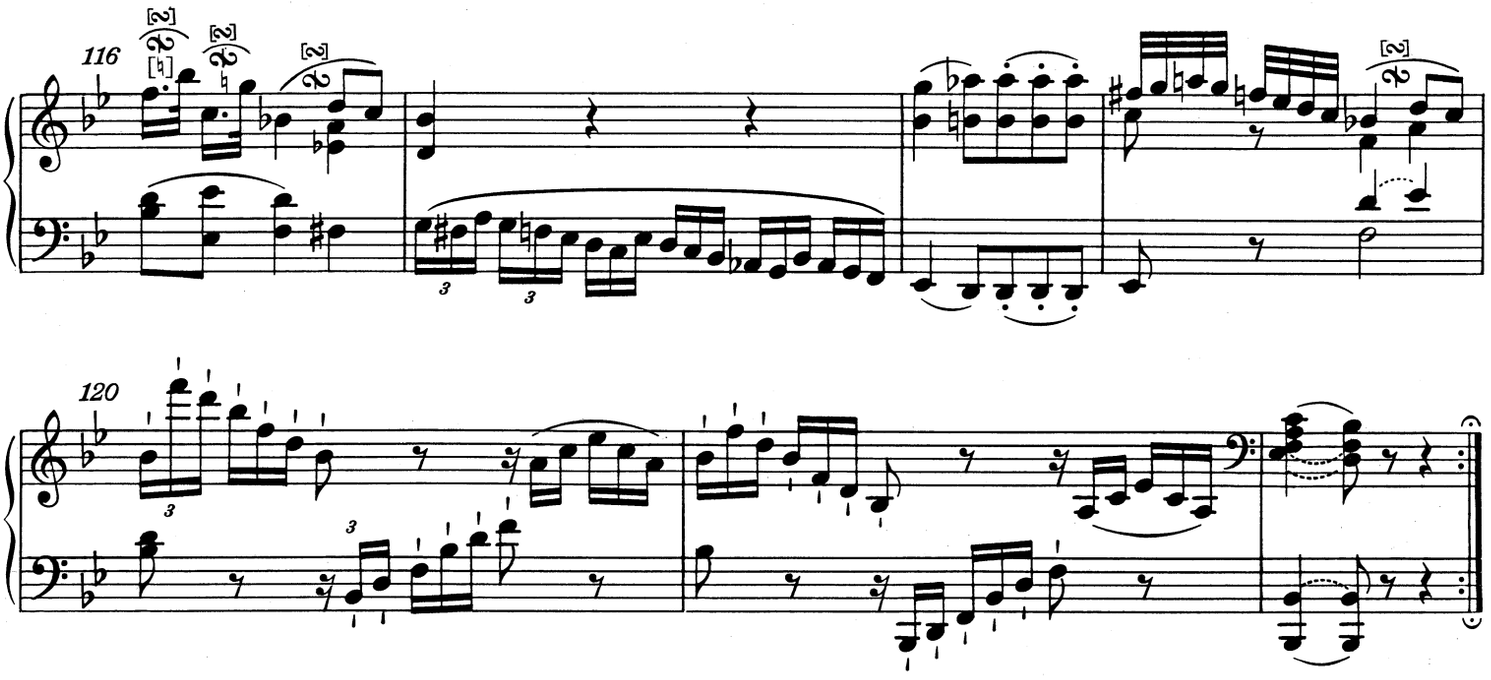


*) T. 54, rechte Hand: Untere Note in den Vorlagen irrtümlich (?) a' statt fis'; vgl. Vorwort.


68
73
tr
79
84
tr
87

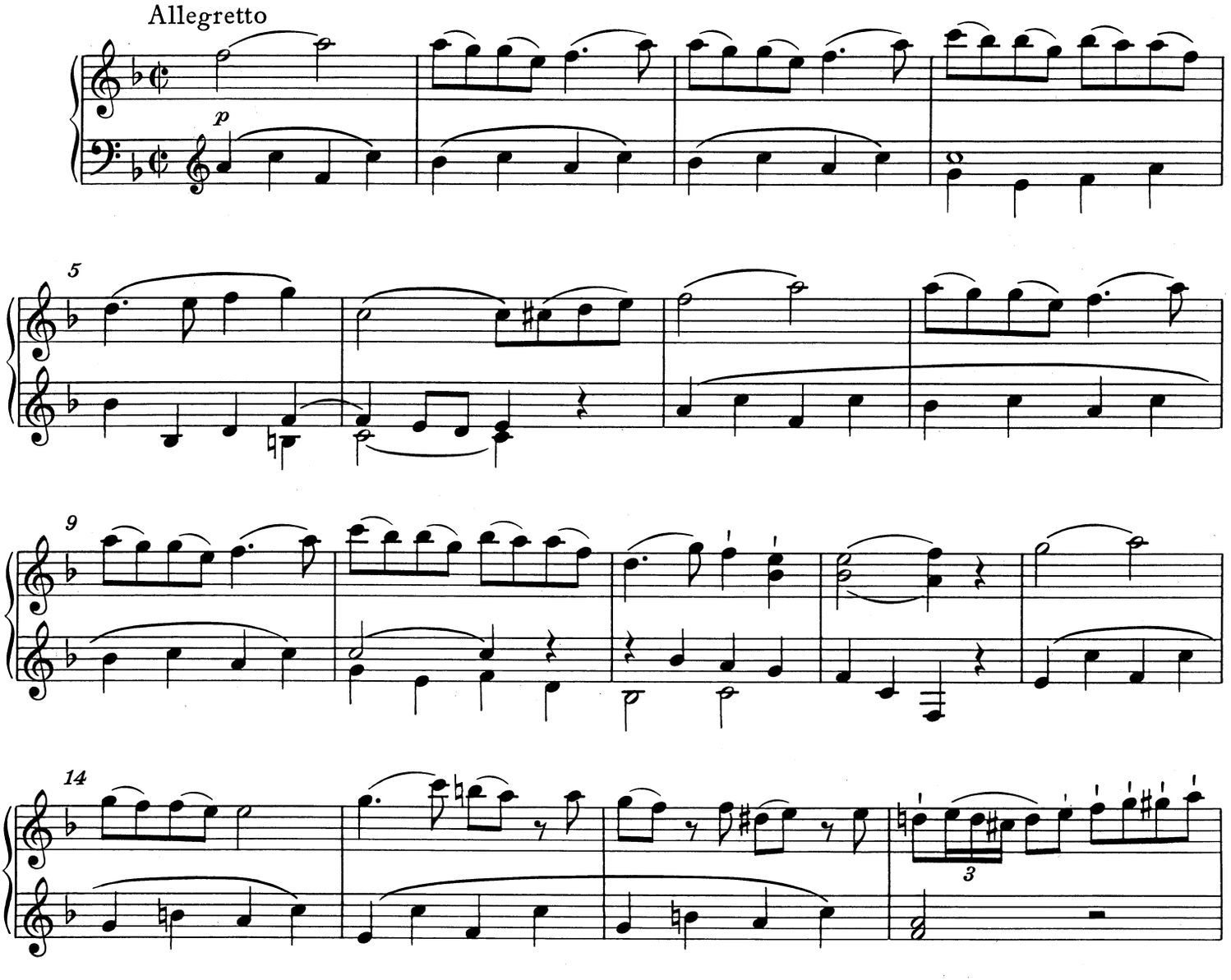


*) Vgl. T. 29.

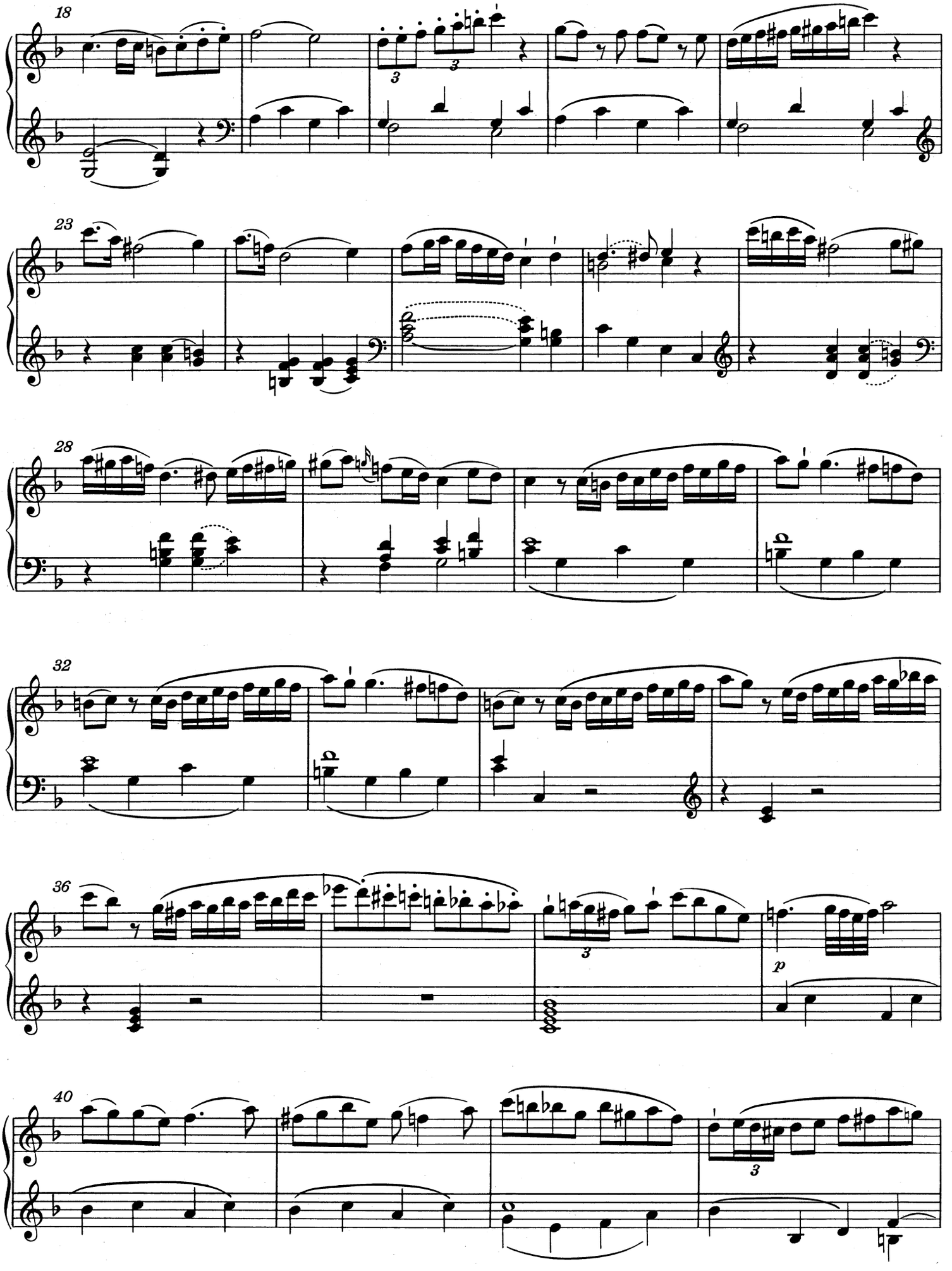


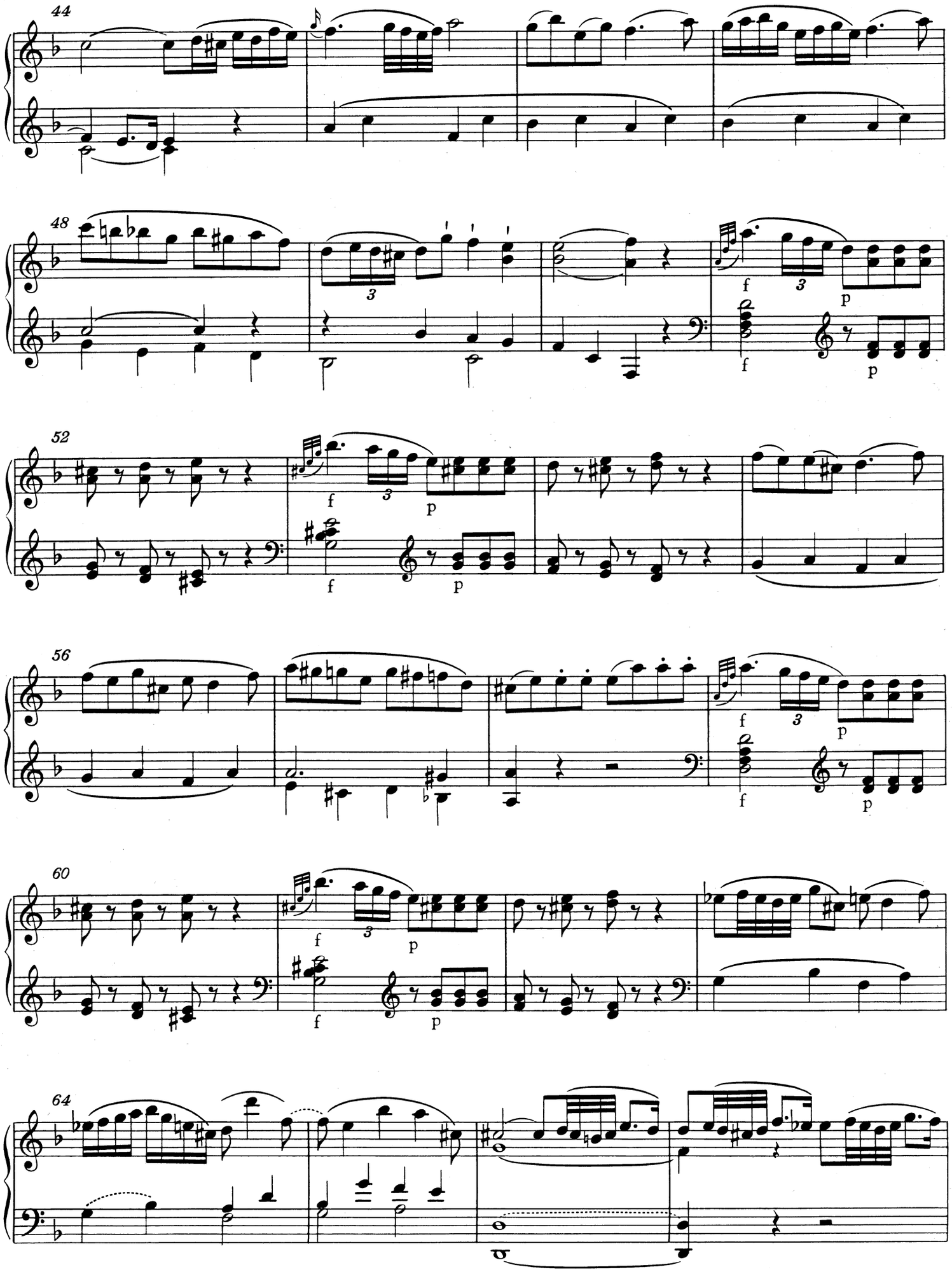
RONDO*)

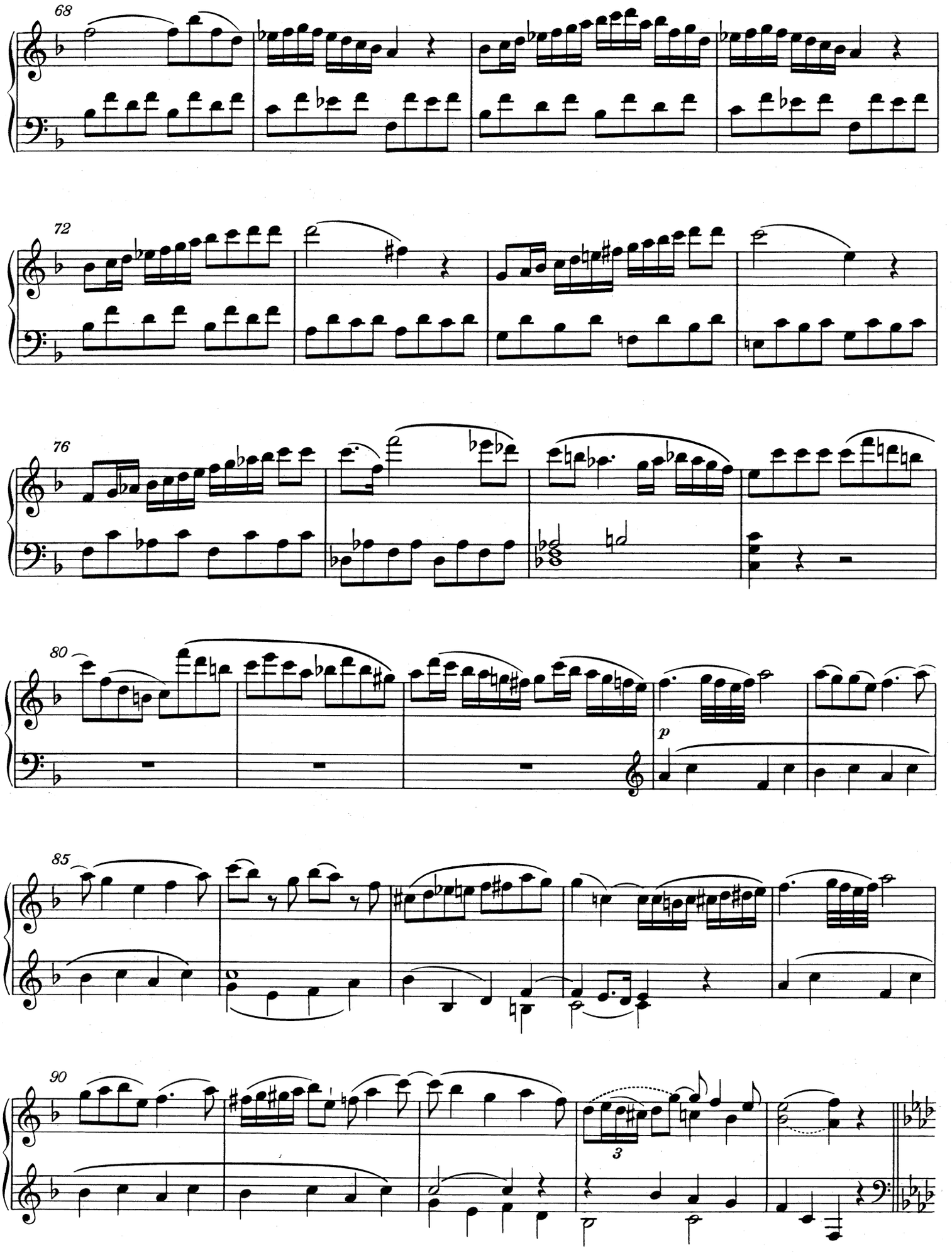
Allegretto

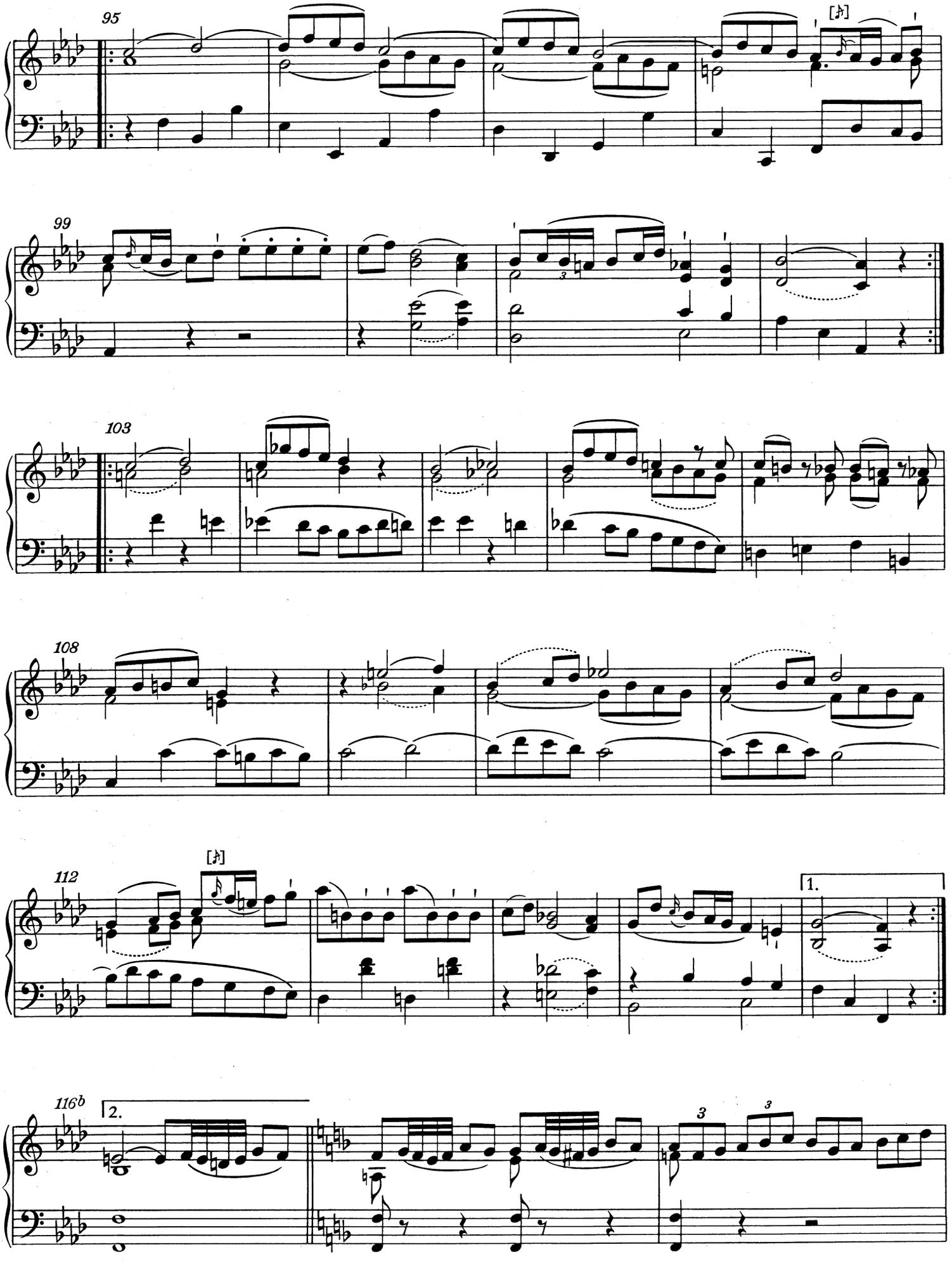


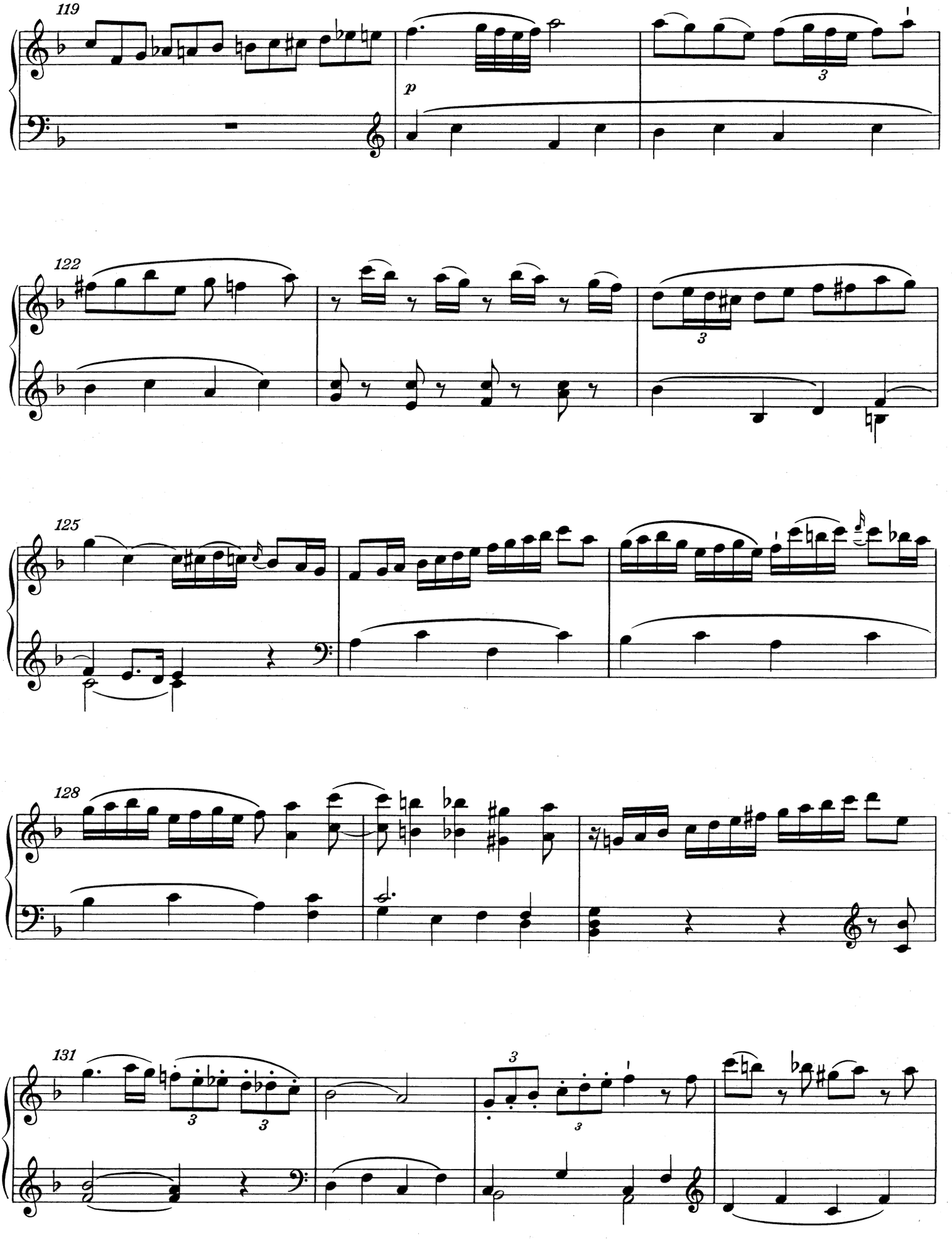
*) Die autograph überlieferte kürzere Erstfassung dieses Satzes ist im Anhang I auf S. 166 - 172 abgedruckt; vgl. Vorwort.

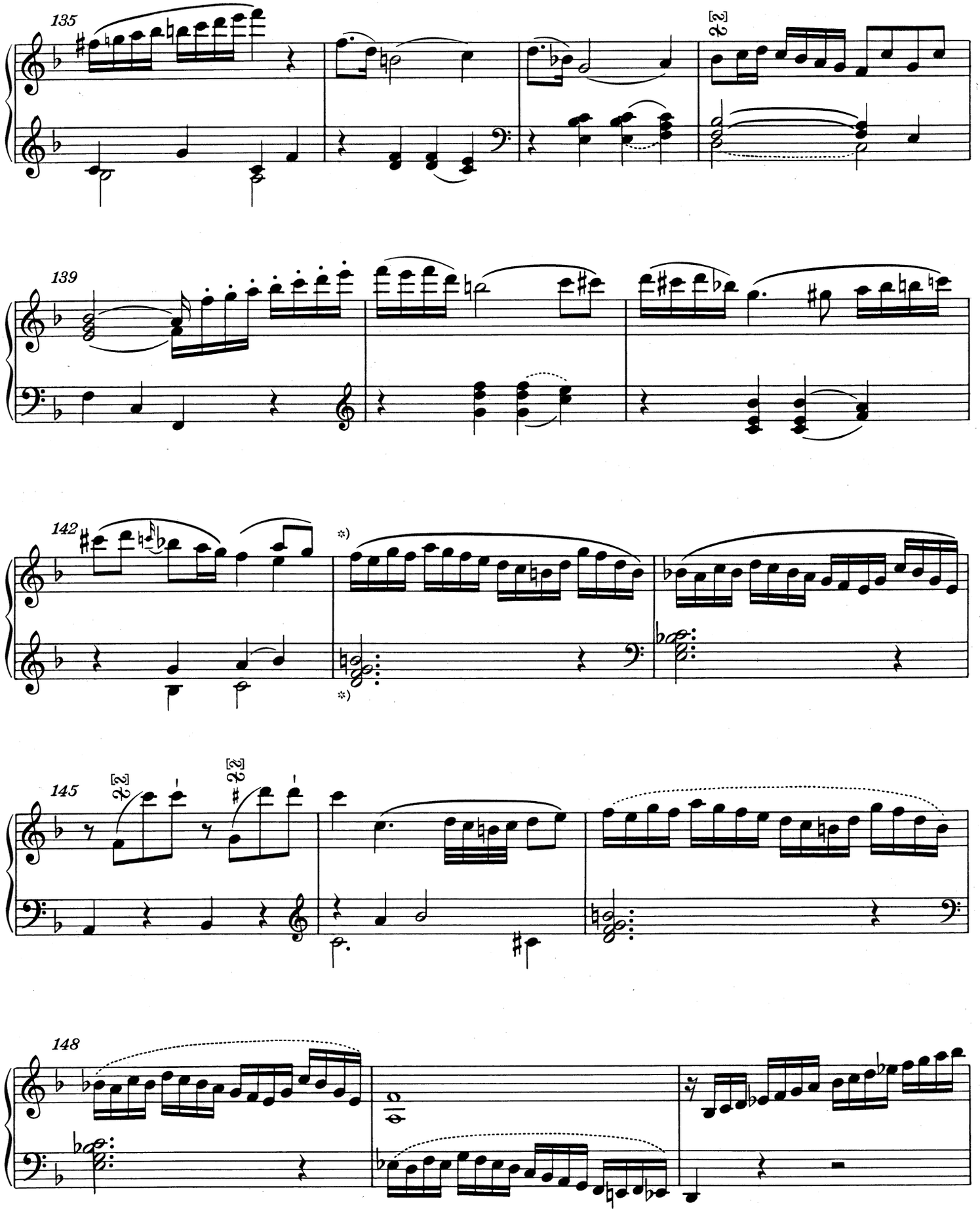

18
23
28
32
36
p
40


44
48
52
56
60
64

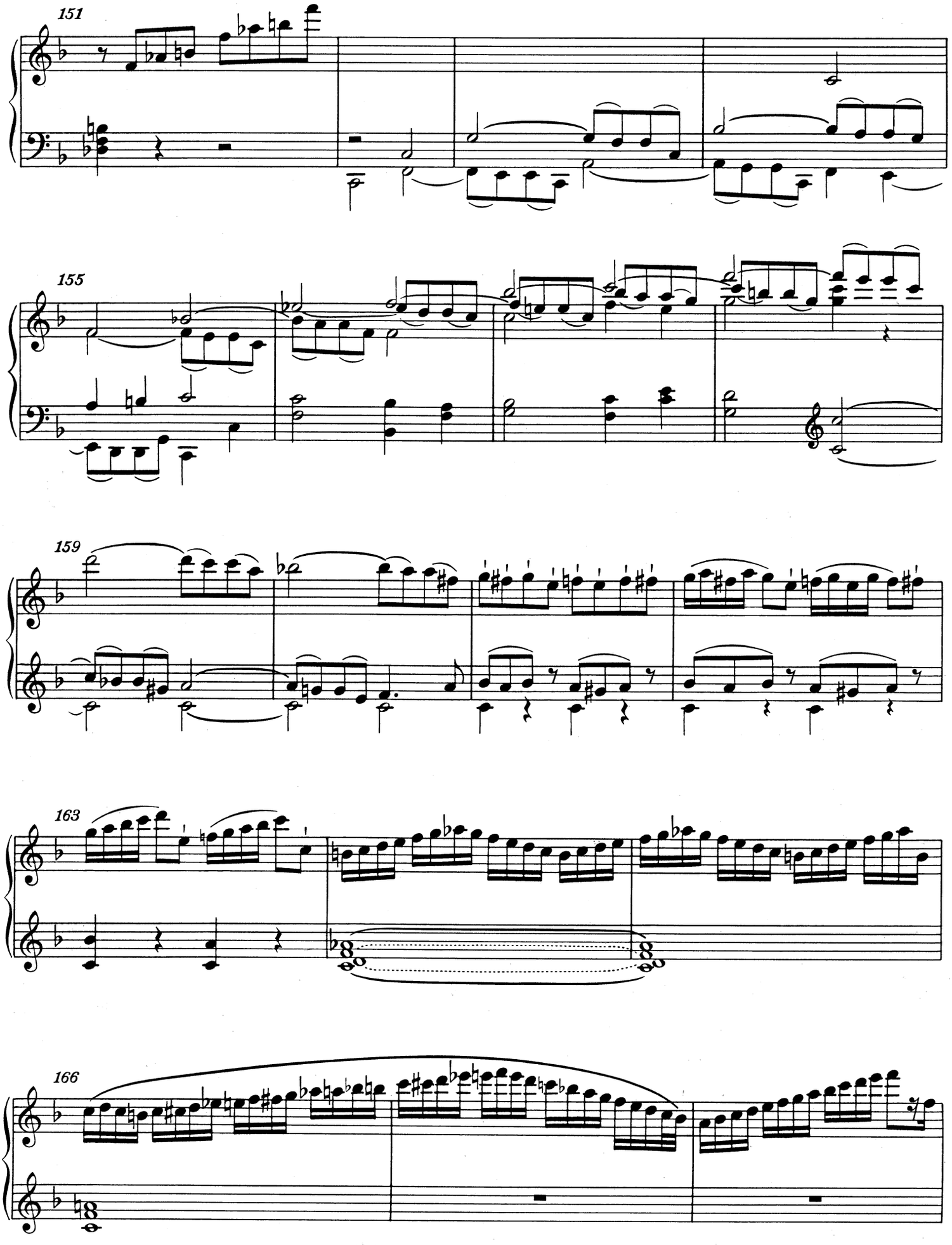

68
72
76
80
p
85
90
3

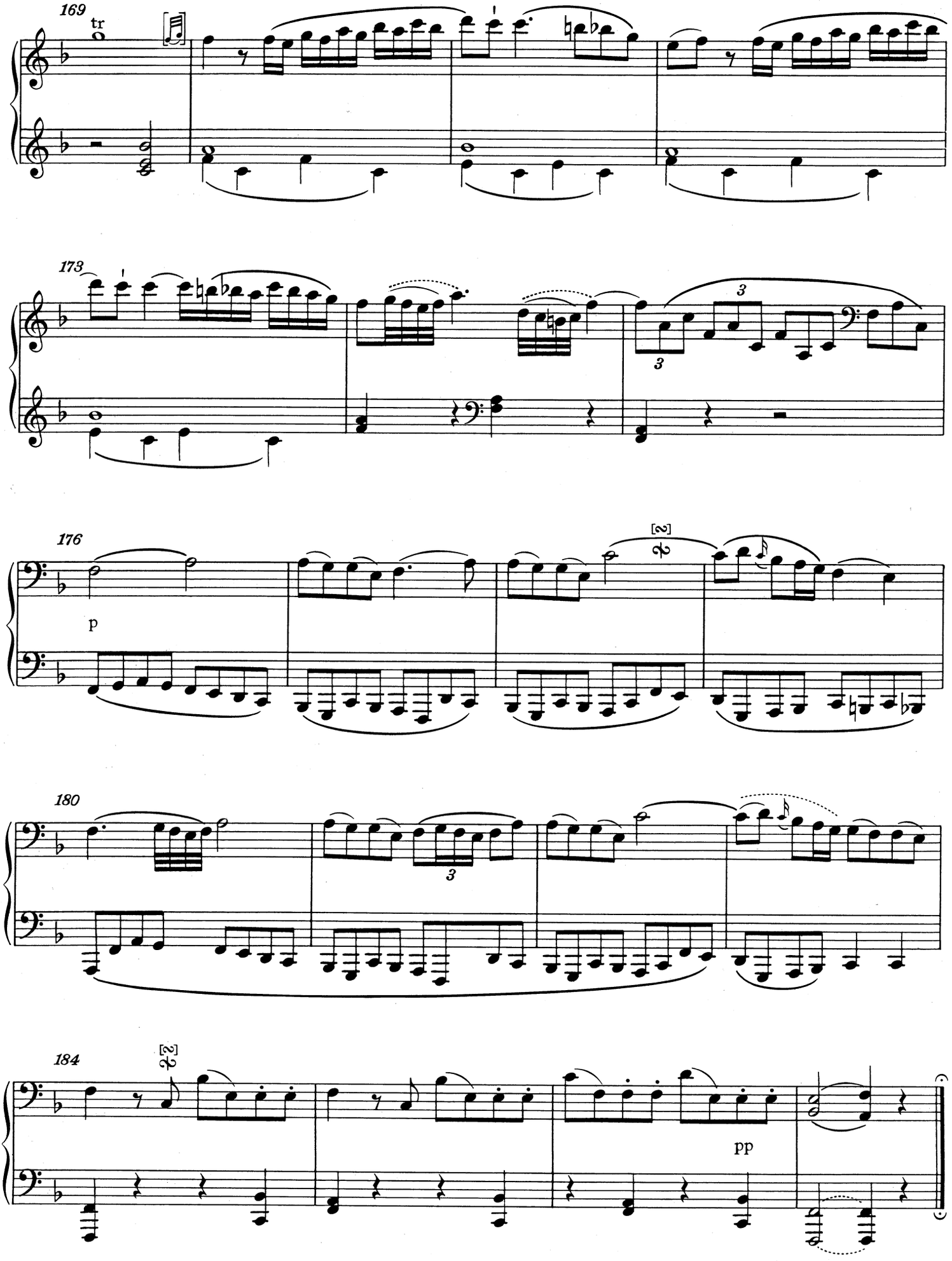

95
99
103
108
112
1.
2.
116b


119
p
122
125
128
131



*) Die Takte 143-169 fehlen in der autograph überlieferten kürzeren Erstfassung dieses Satzes; vgl. Anhang I, S. 172.

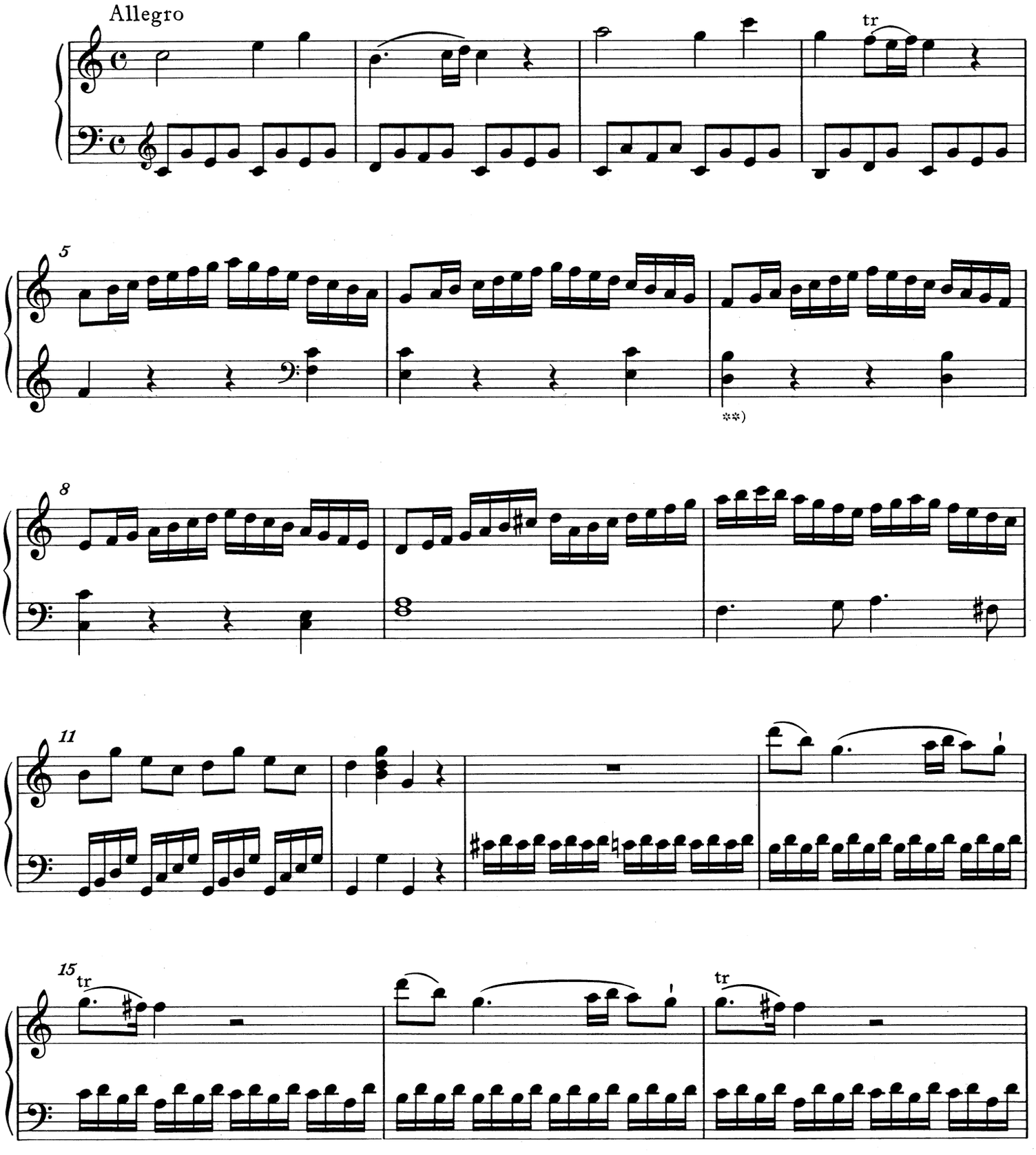

151
155
159
163
166


169
tr
173
3
3
176
p
[2]
180
3
184
[2]
pp

16. Sonate in C

KV 545*)

Datiert: Wien, 26. Juni 1788



*) Zur Überlieferung und fehlenden Dynamik vgl. Vorwort.

**) T. 7, linke Hand, 1. Viertel: So in den Vorlagen; vgl. aber T. 48.

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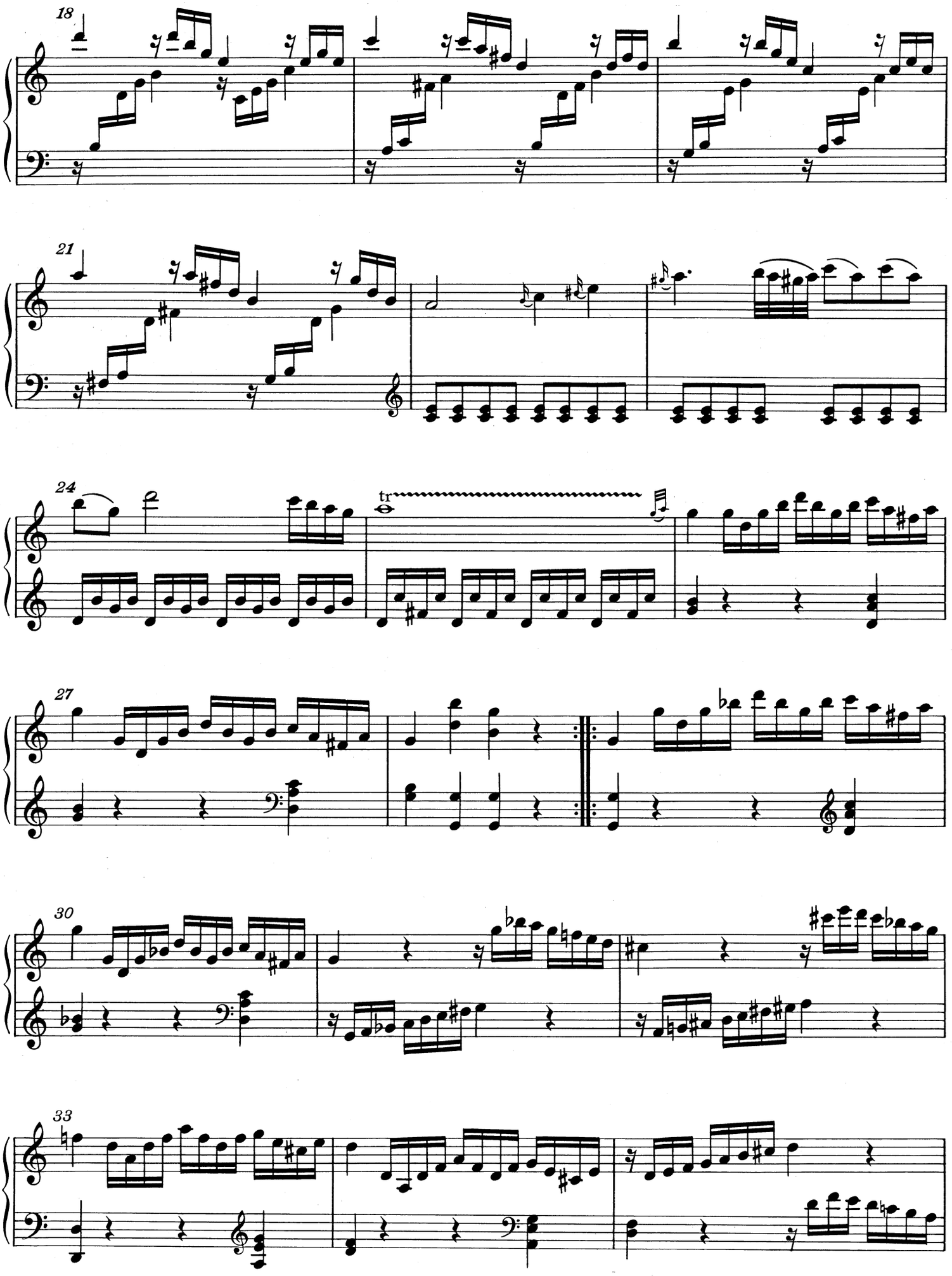
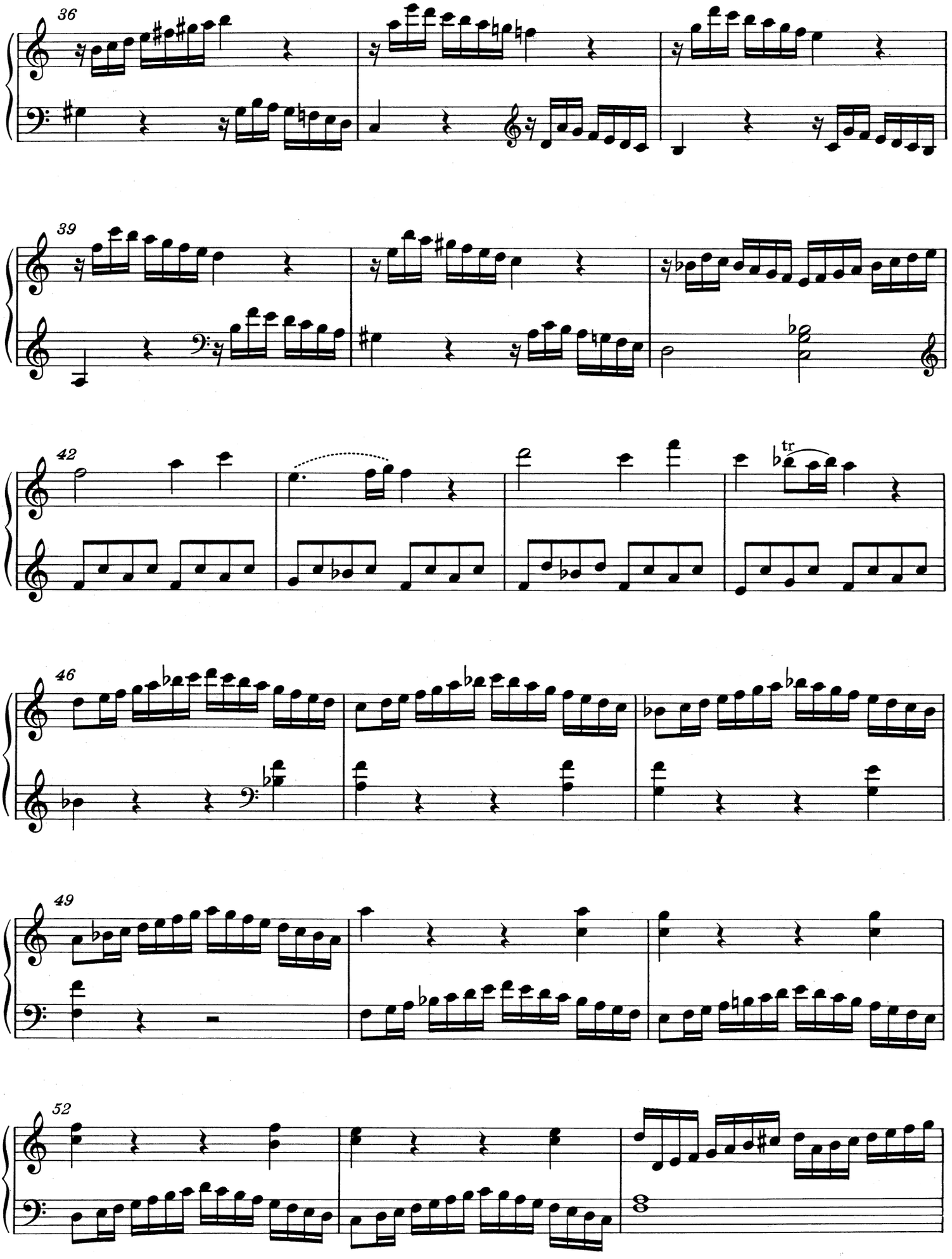
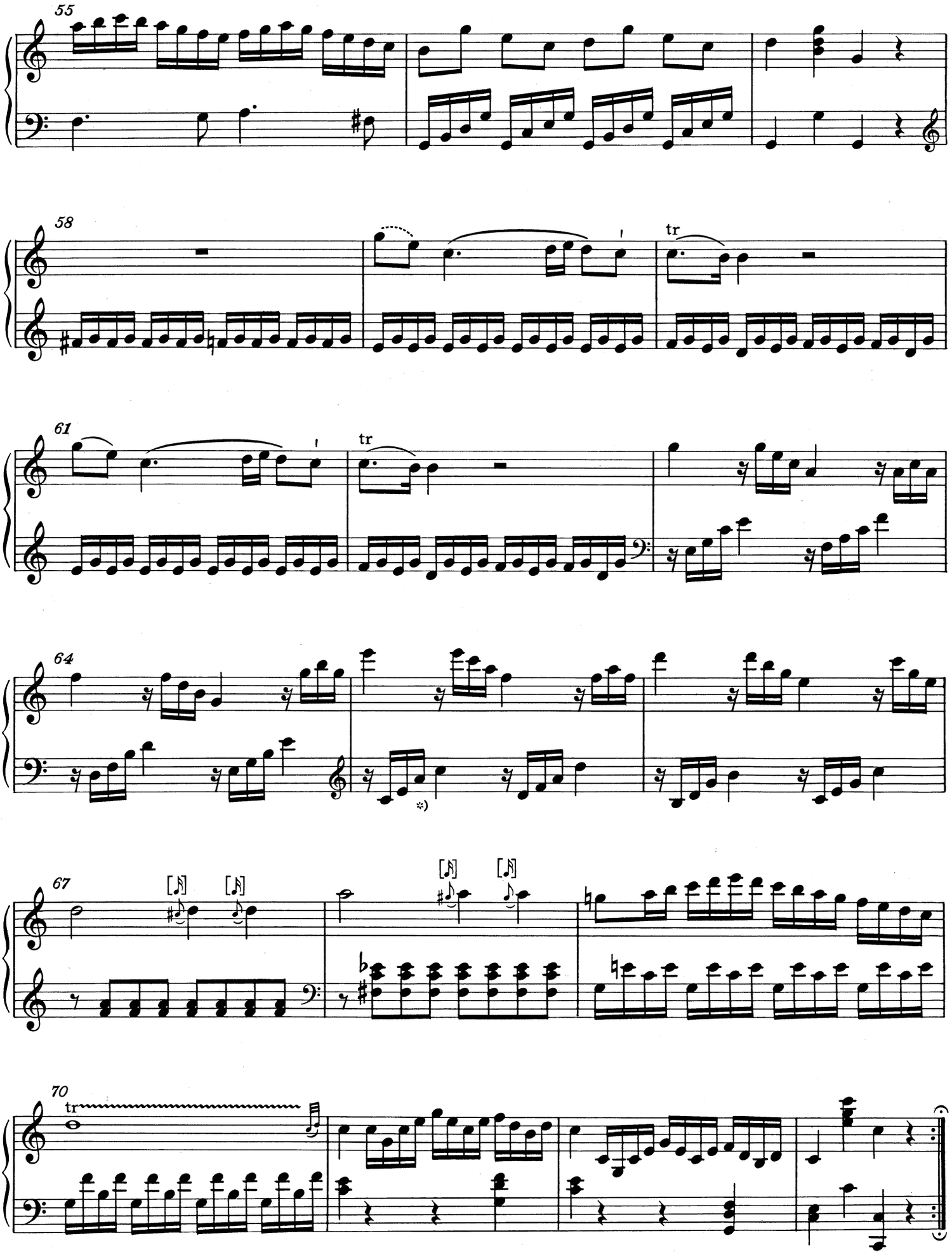
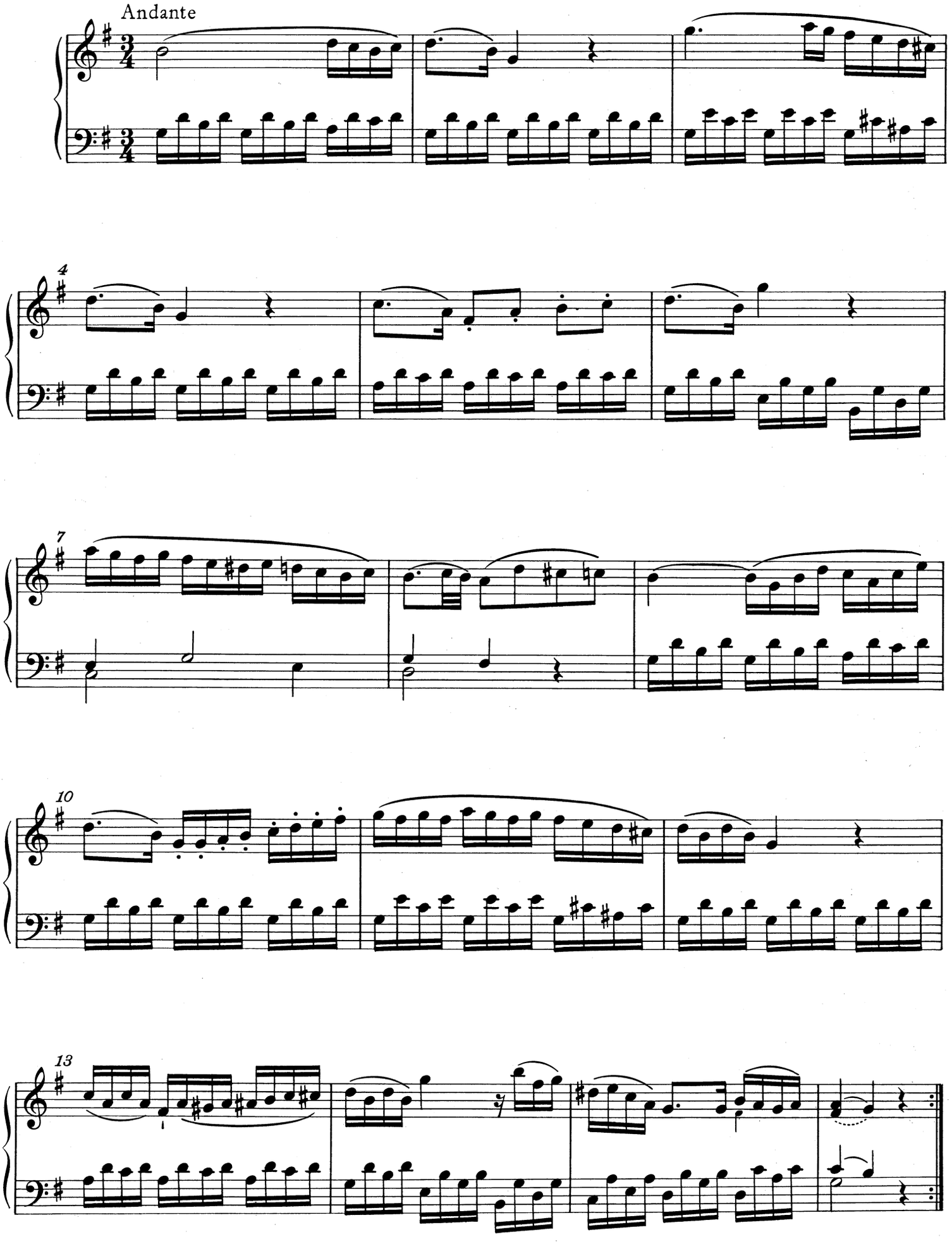
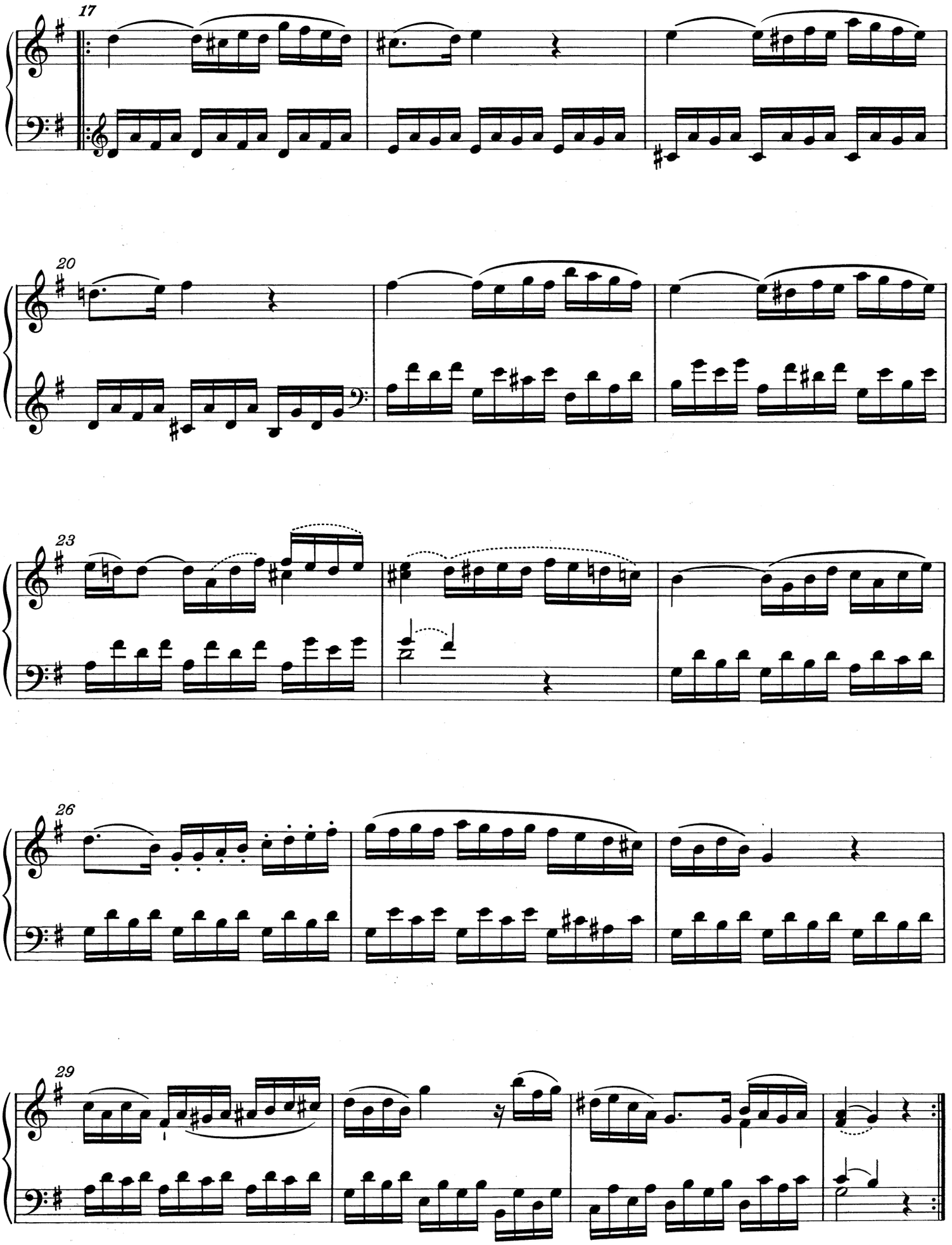

18
21
24
tr
27
30
33

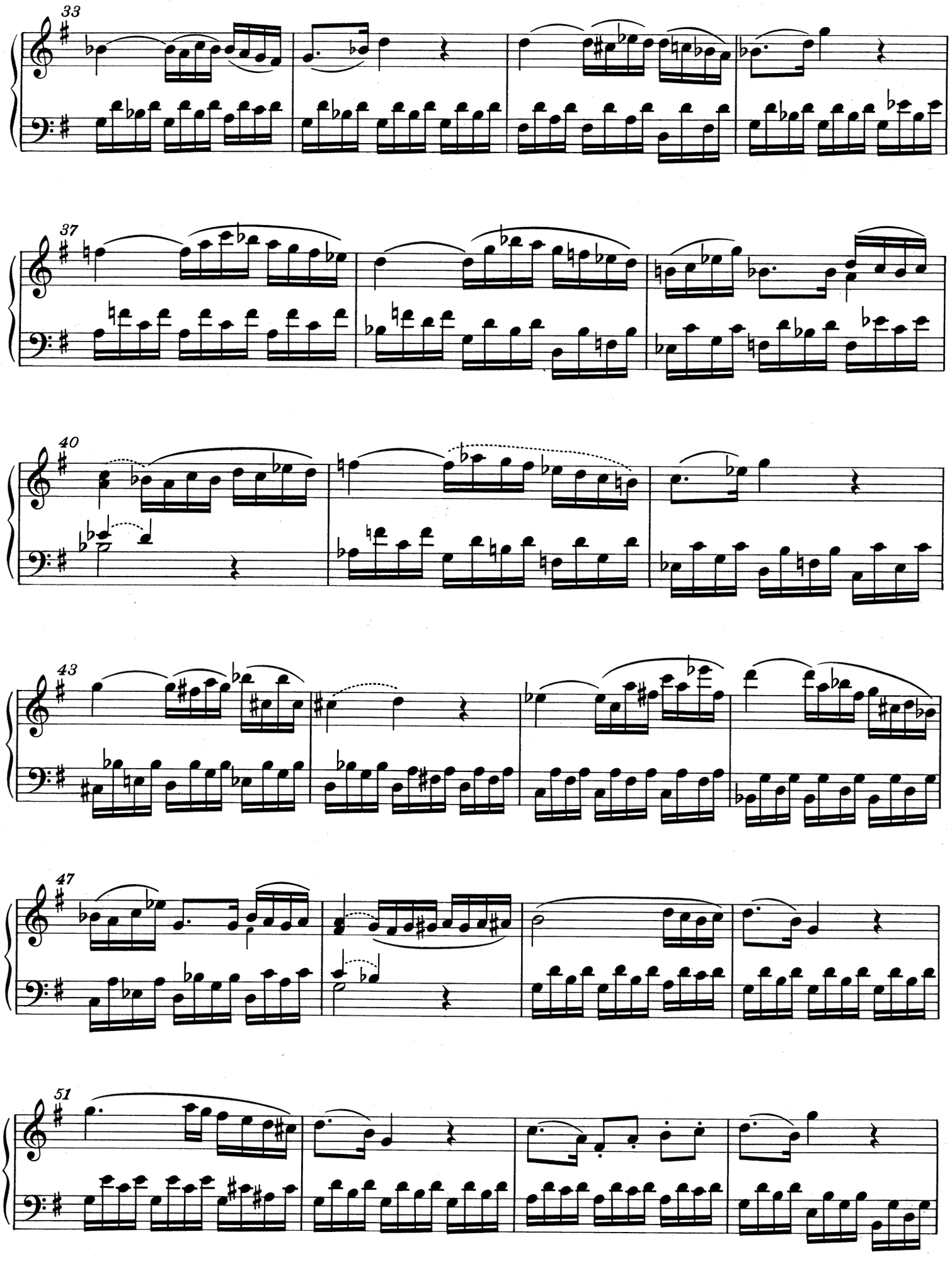

36
39
42
tr
46
49
52

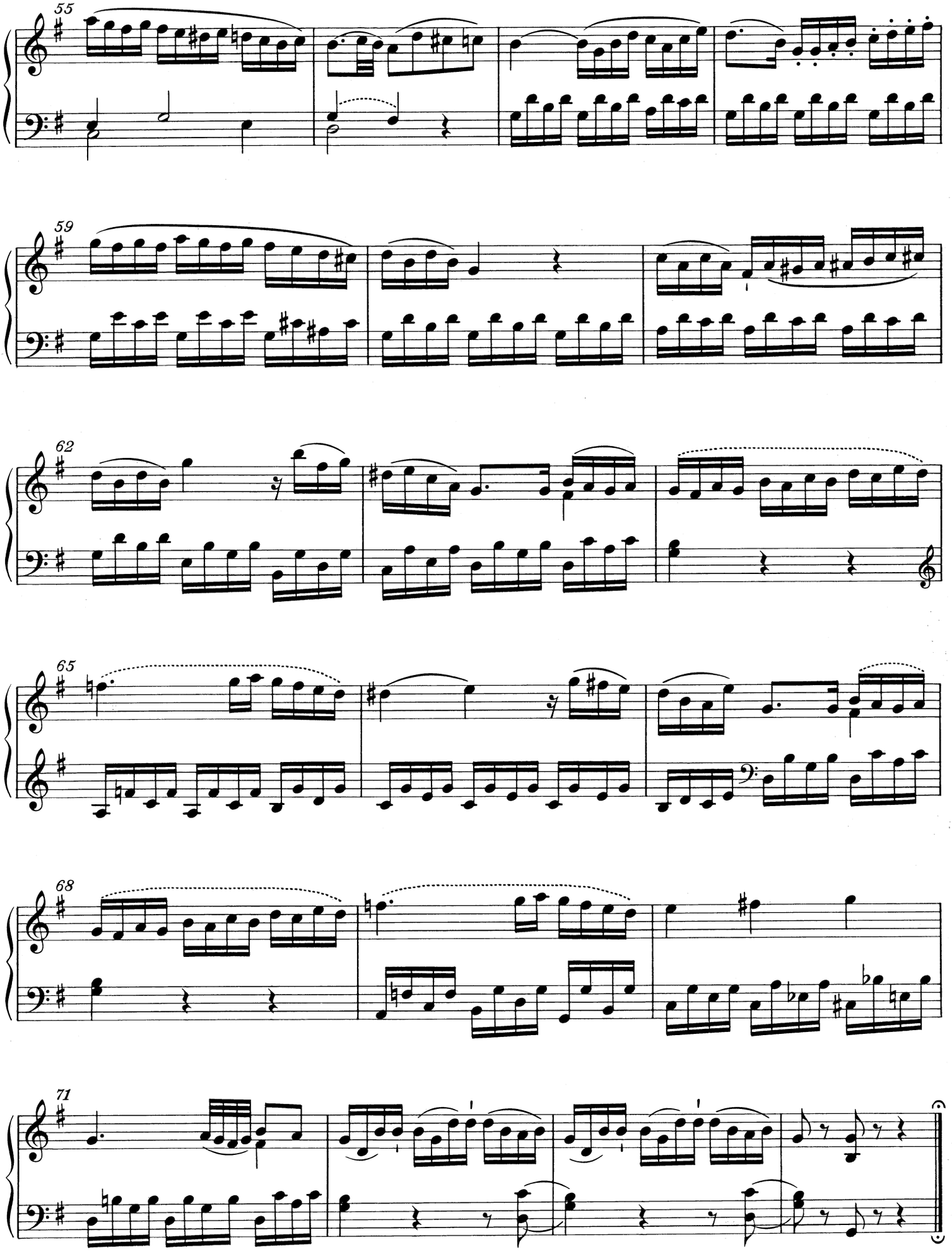


*) T. 65, linke Hand, 3. Note: In den Vorlagen irrtümlich (?) g′ statt a′.


Andante
4
7
10
13

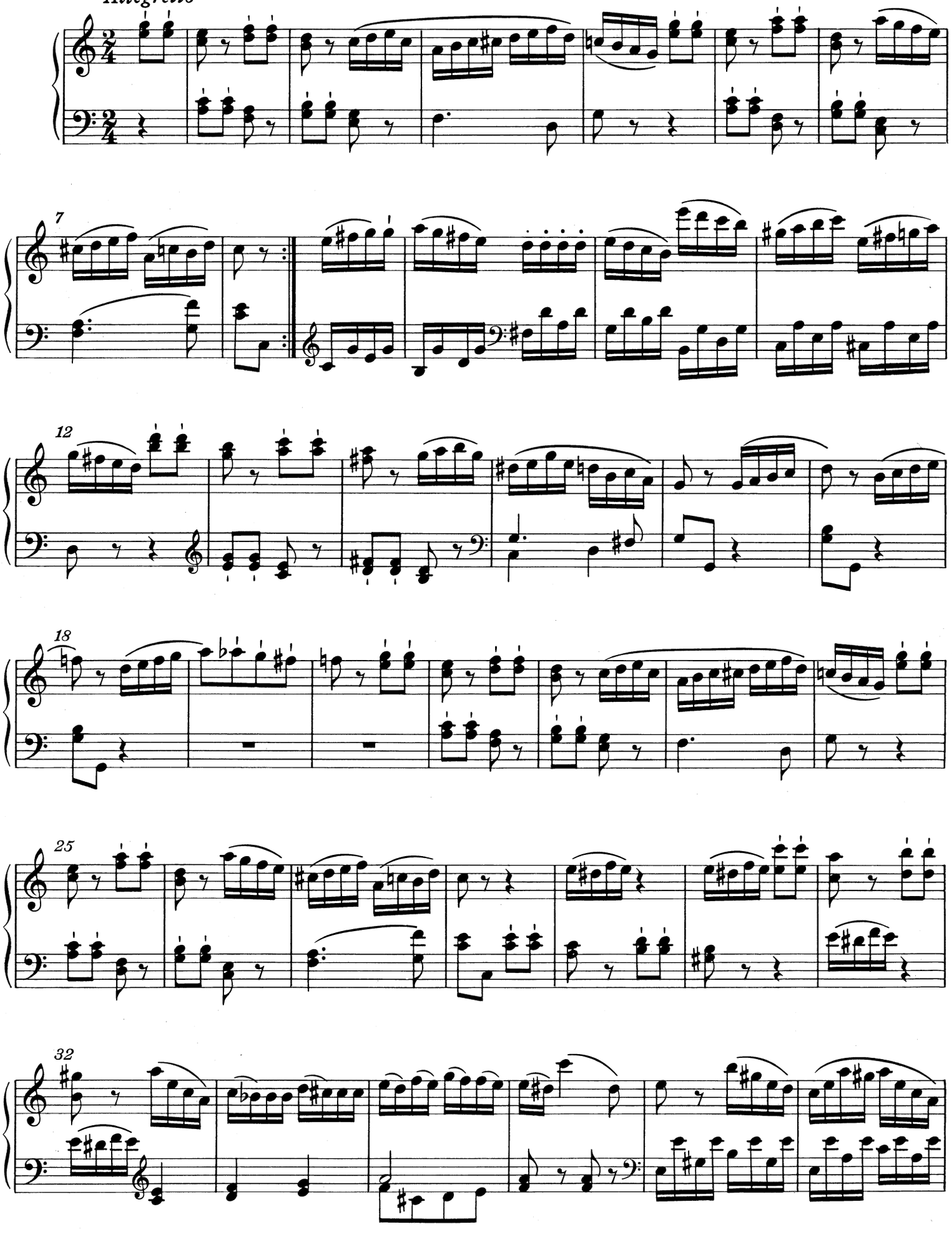

17
20
23
26
29

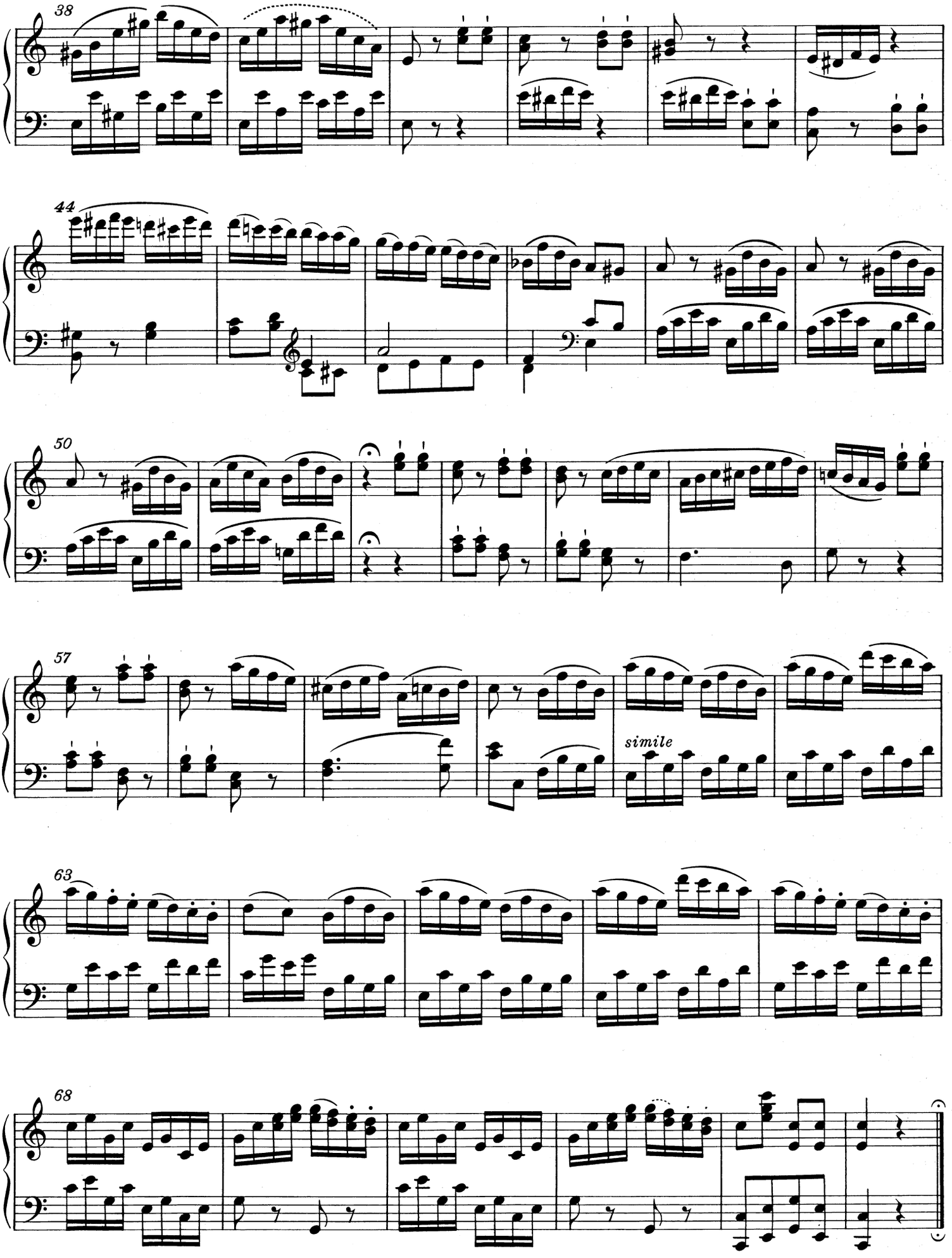

33
37
40
43
47
51


55
59
62
65
68
71

RONDO

Allegretto

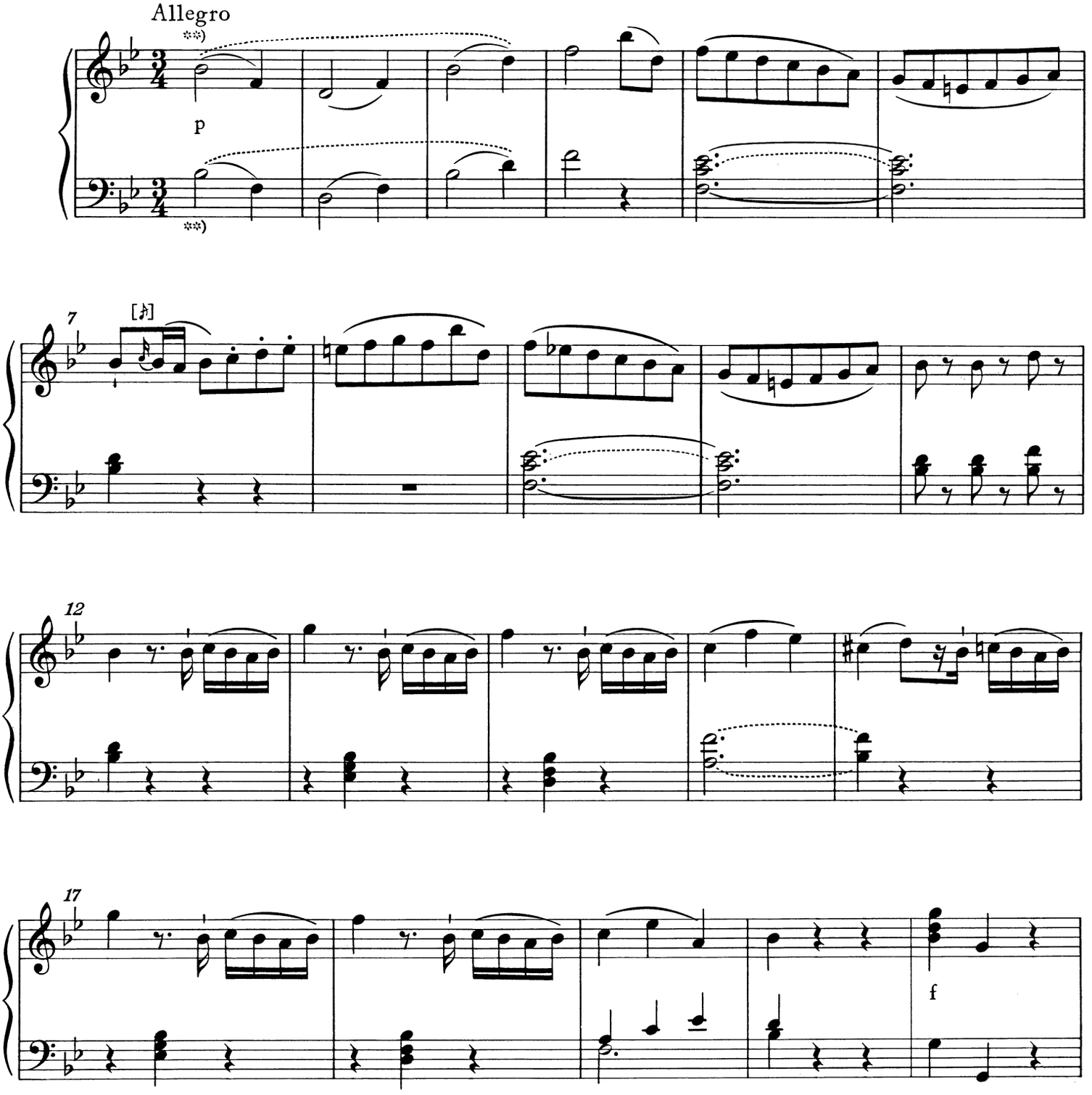



38
44
50
57
simile
63
68

17. Sonate in B

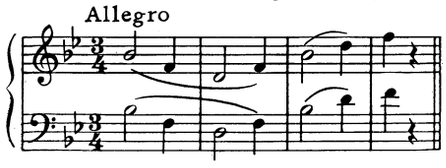
KV 570*)

Datiert: Wien, Februar 1789



*) Zur Überlieferung vgl. Vorwort.

**) T. 1-4 in Mozarts eigenhändigem Werkverzeichnis:



Zur unterschiedlichen Artikulation des Themenkopfes vgl. Vorwort.

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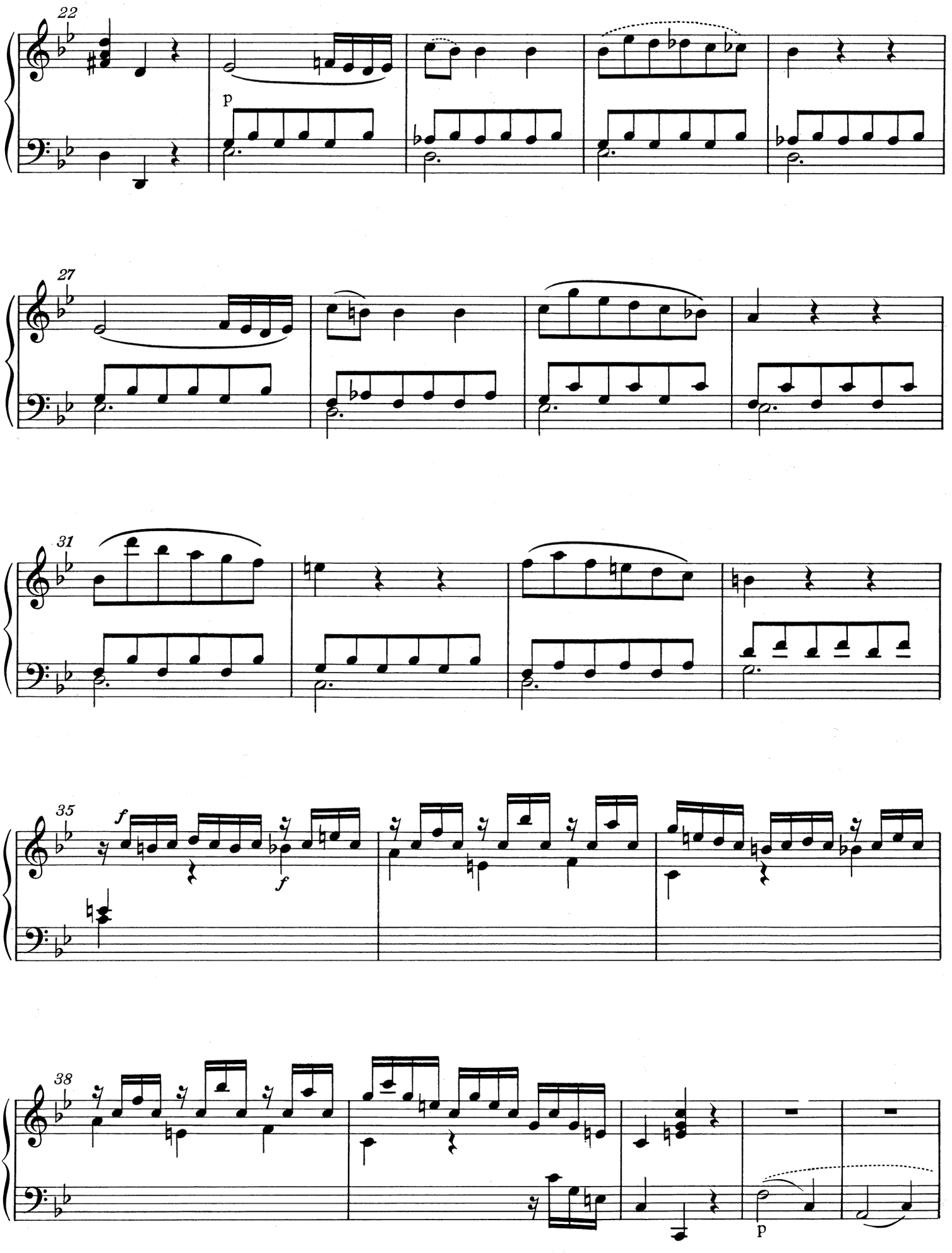
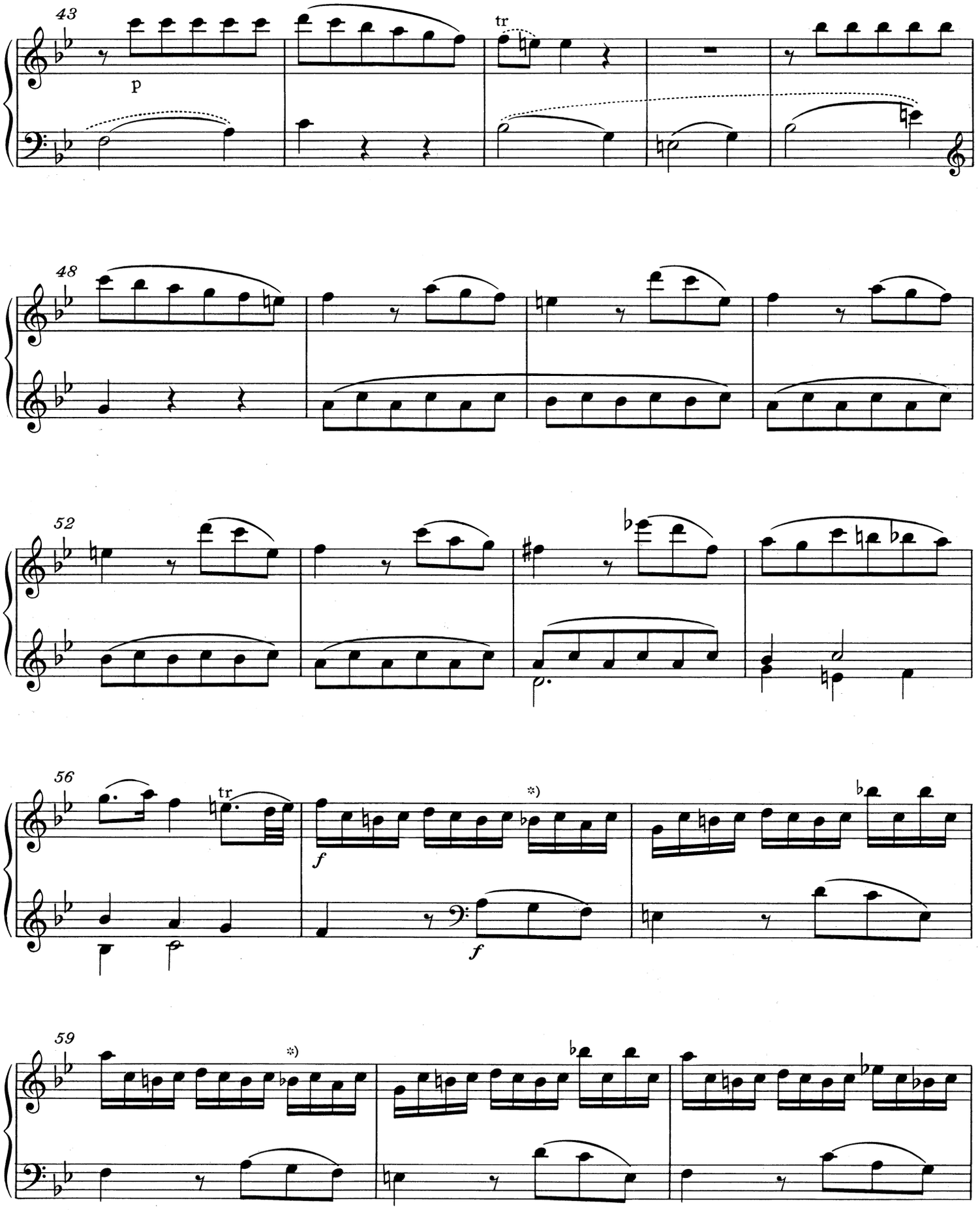
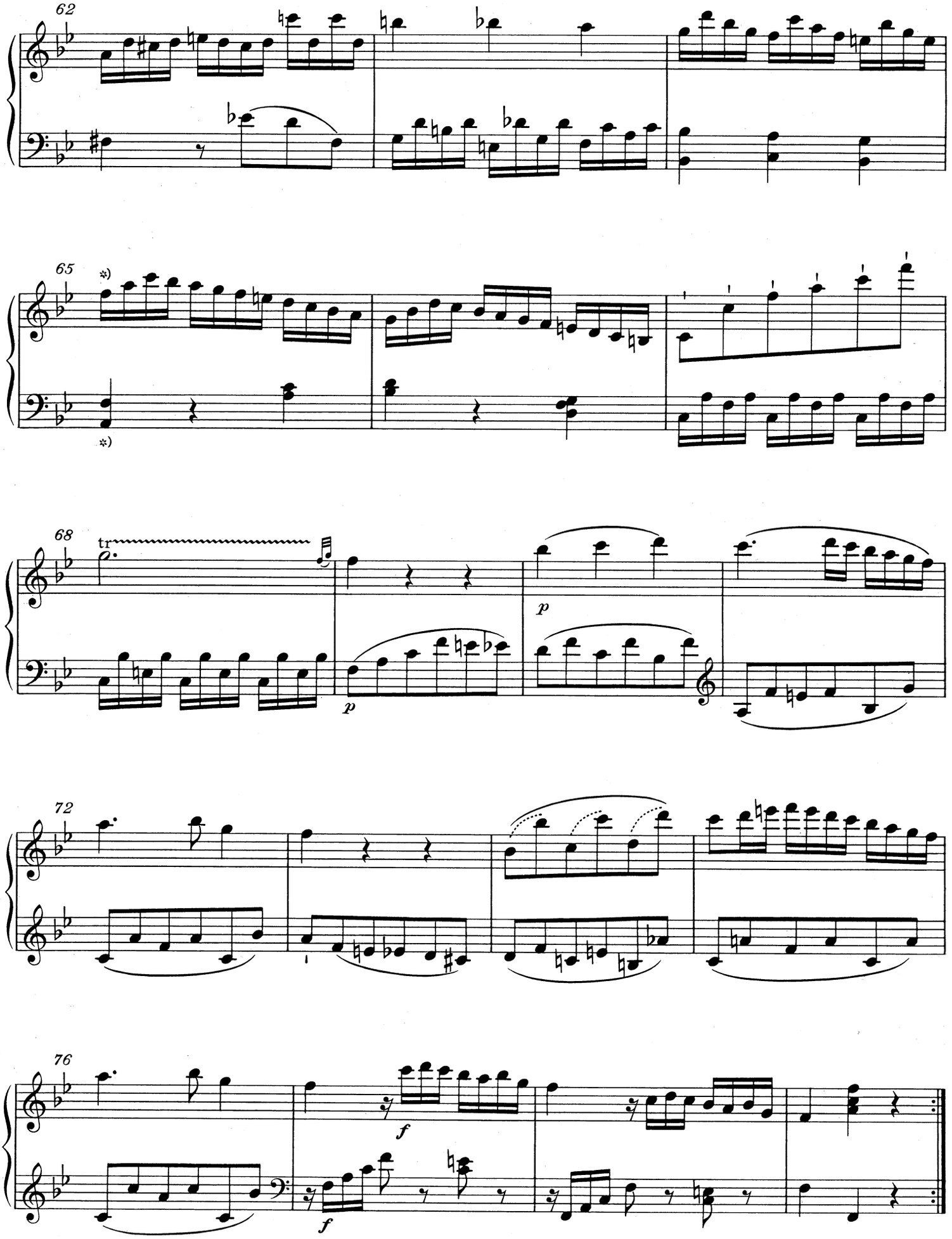
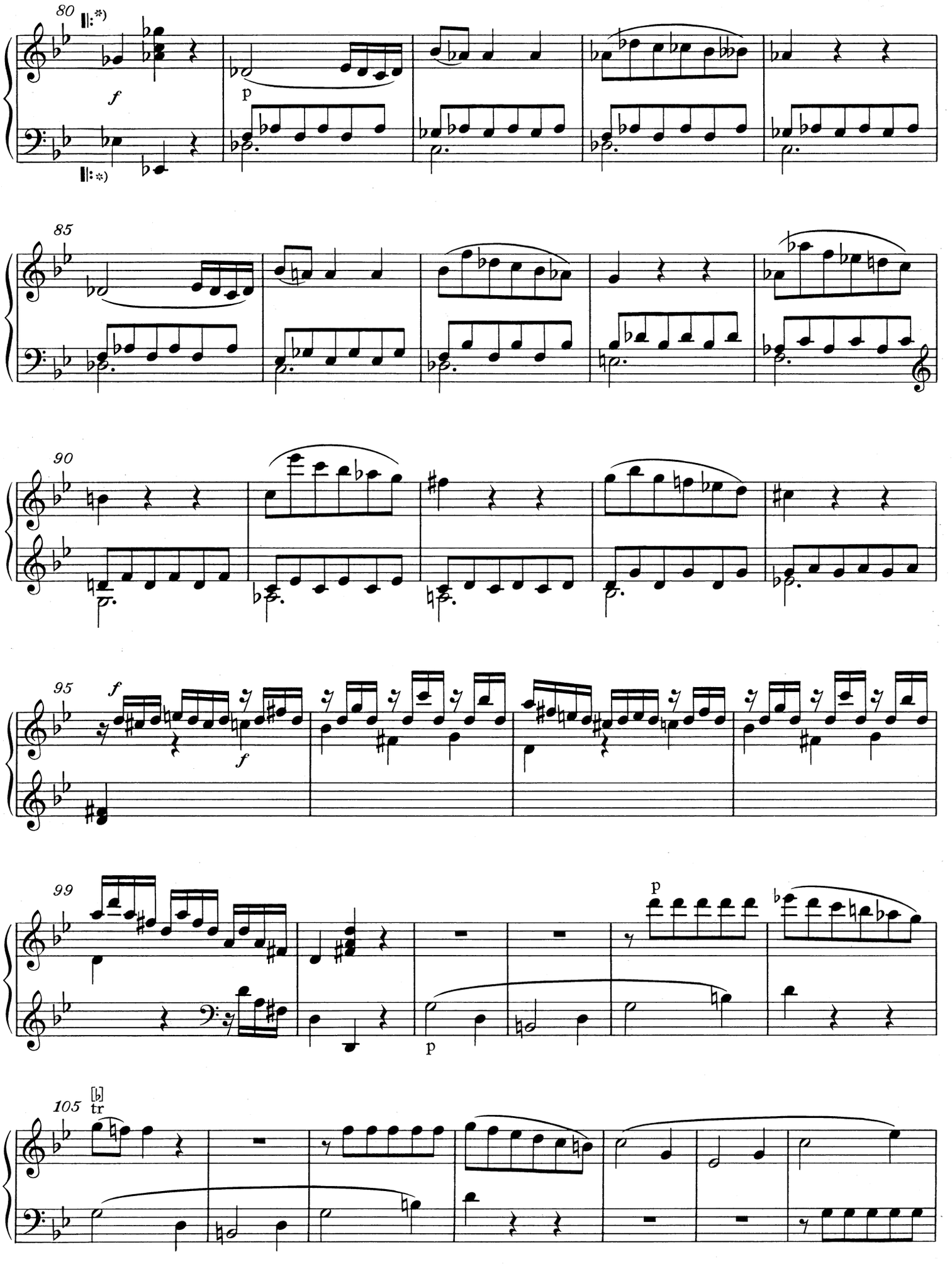

22
p
27
31
35
f
f
38
p



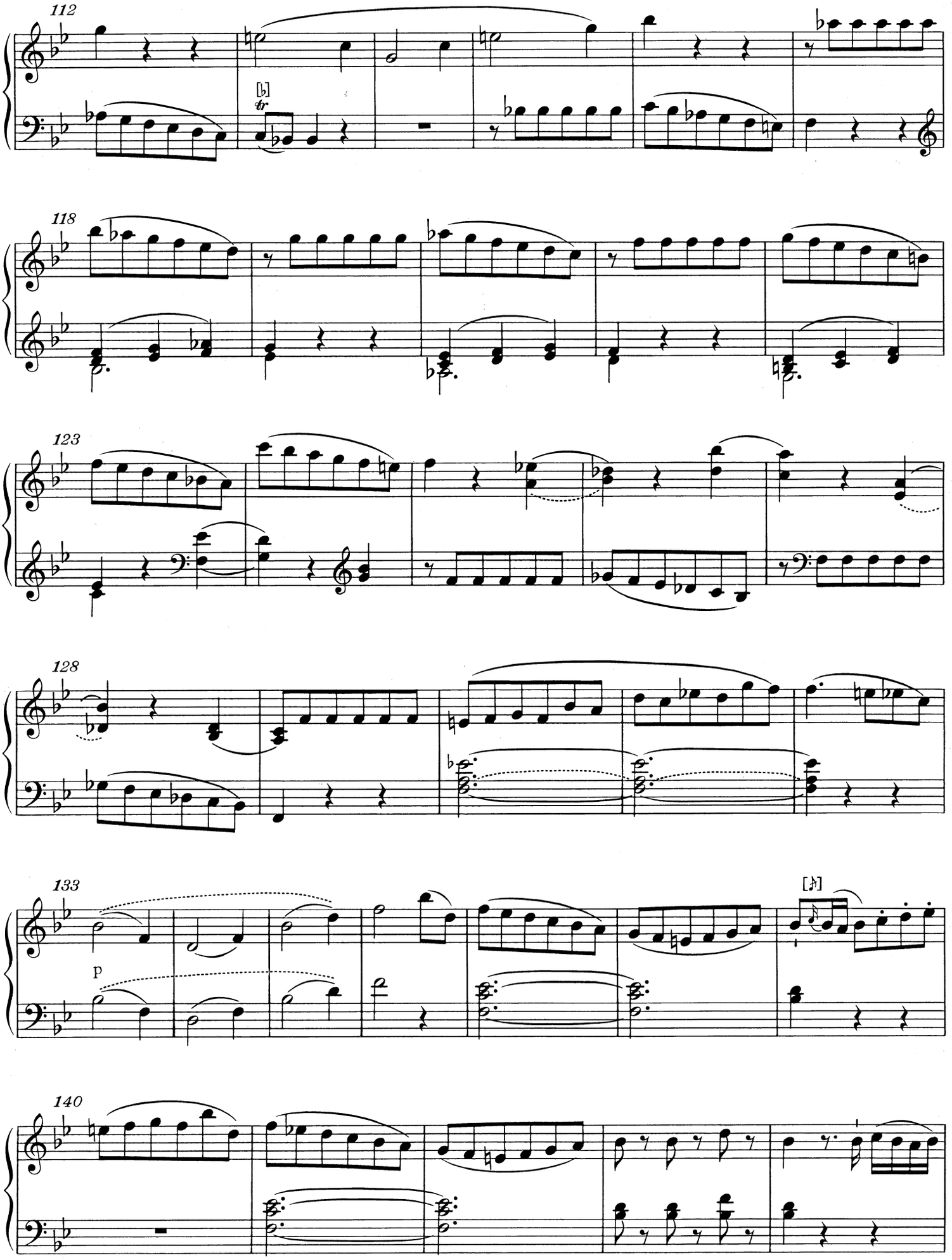
*) T. 57 und 59, rechte Hand: 1. Sechzehntelnote des 3. Viertels ossia a' statt b'; vgl. T. 187 und 189 sowie Vorwort.

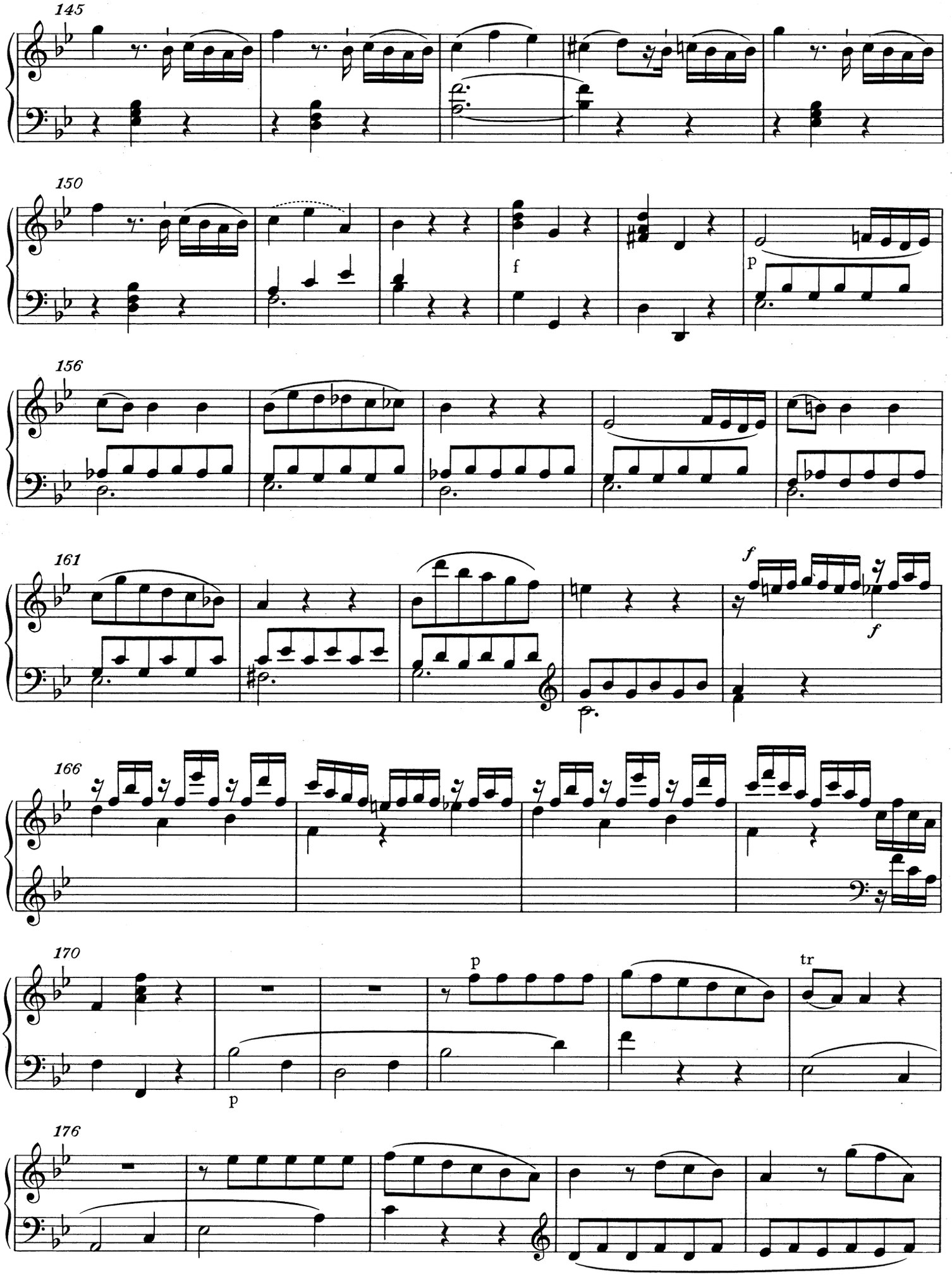


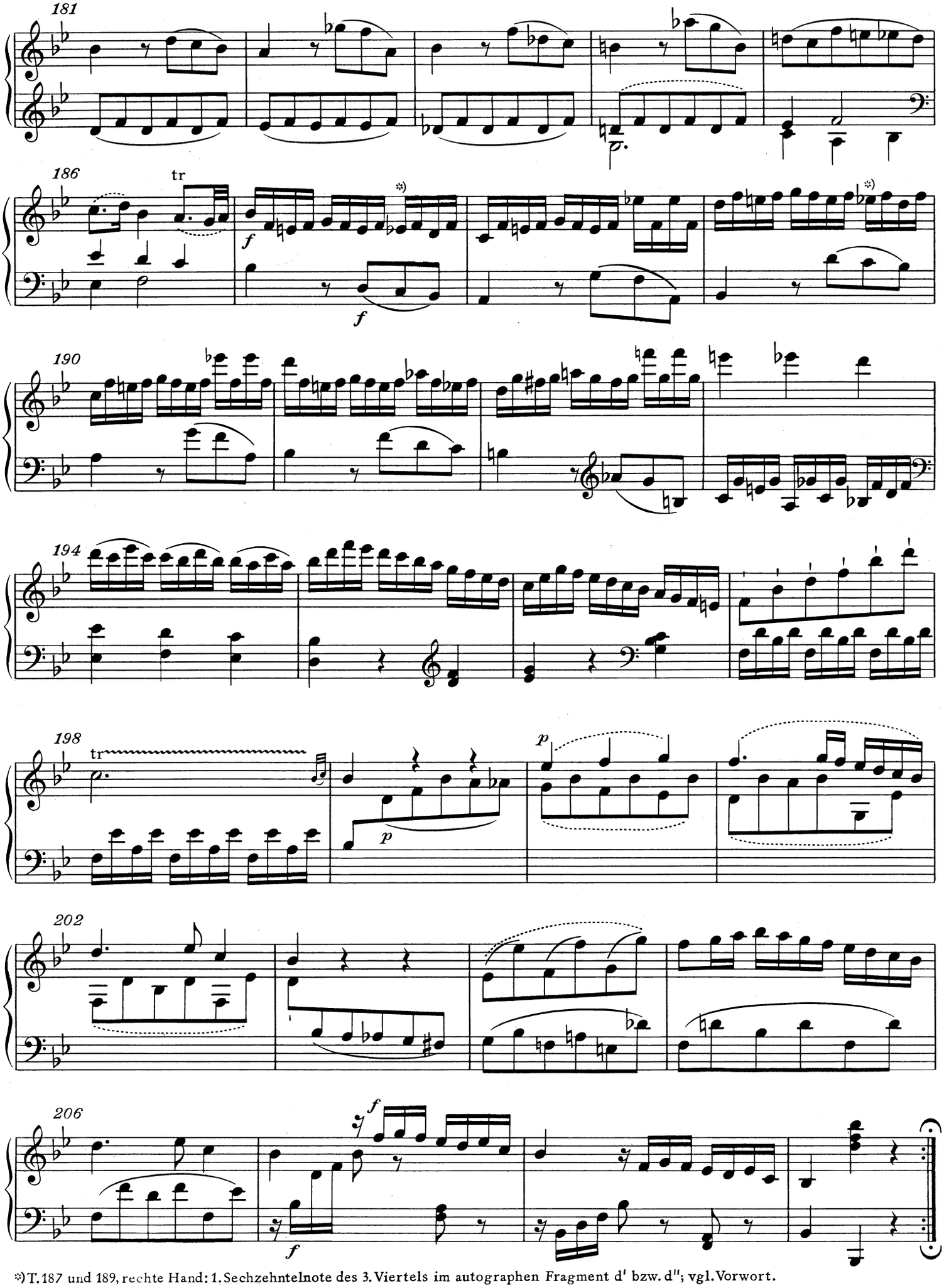
*) Mit T. 65 setzt das autographe Fragment ein; vgl. Vorwort.



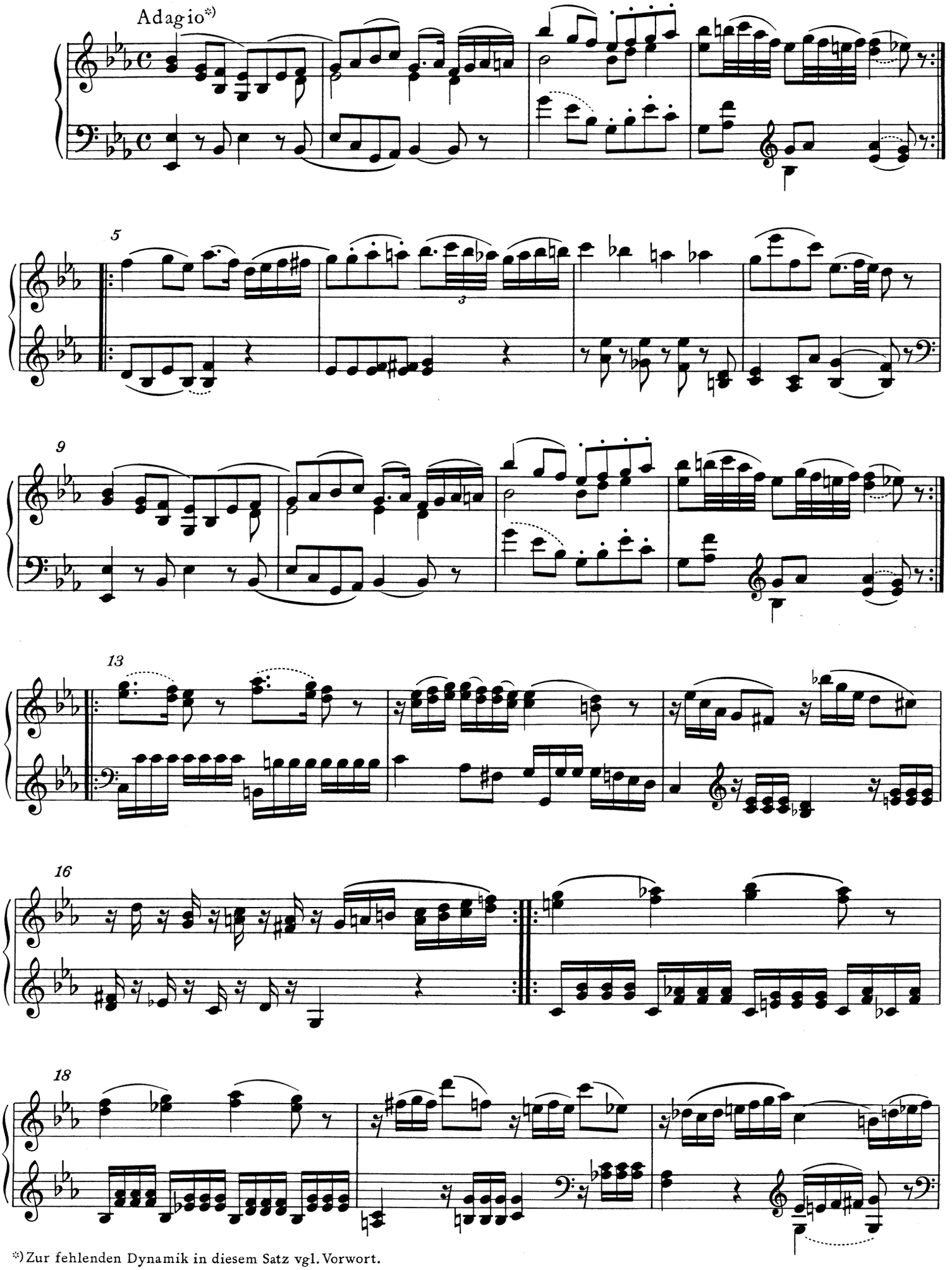
*) Vgl. Vorwort.


112
118
123
128
133
p
140

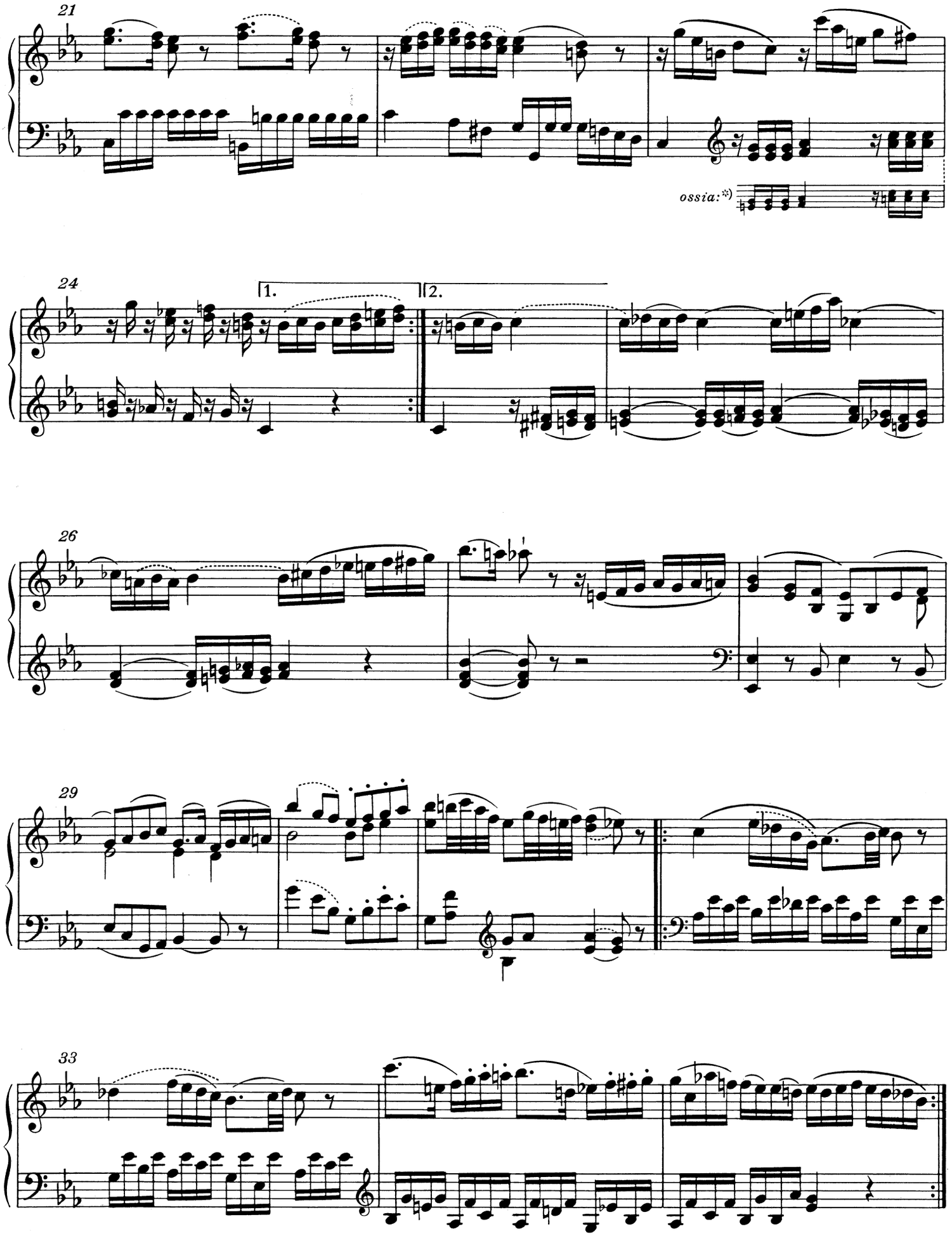

145
150
f
p
156
161
f
f
166
170
p
p
tr
176



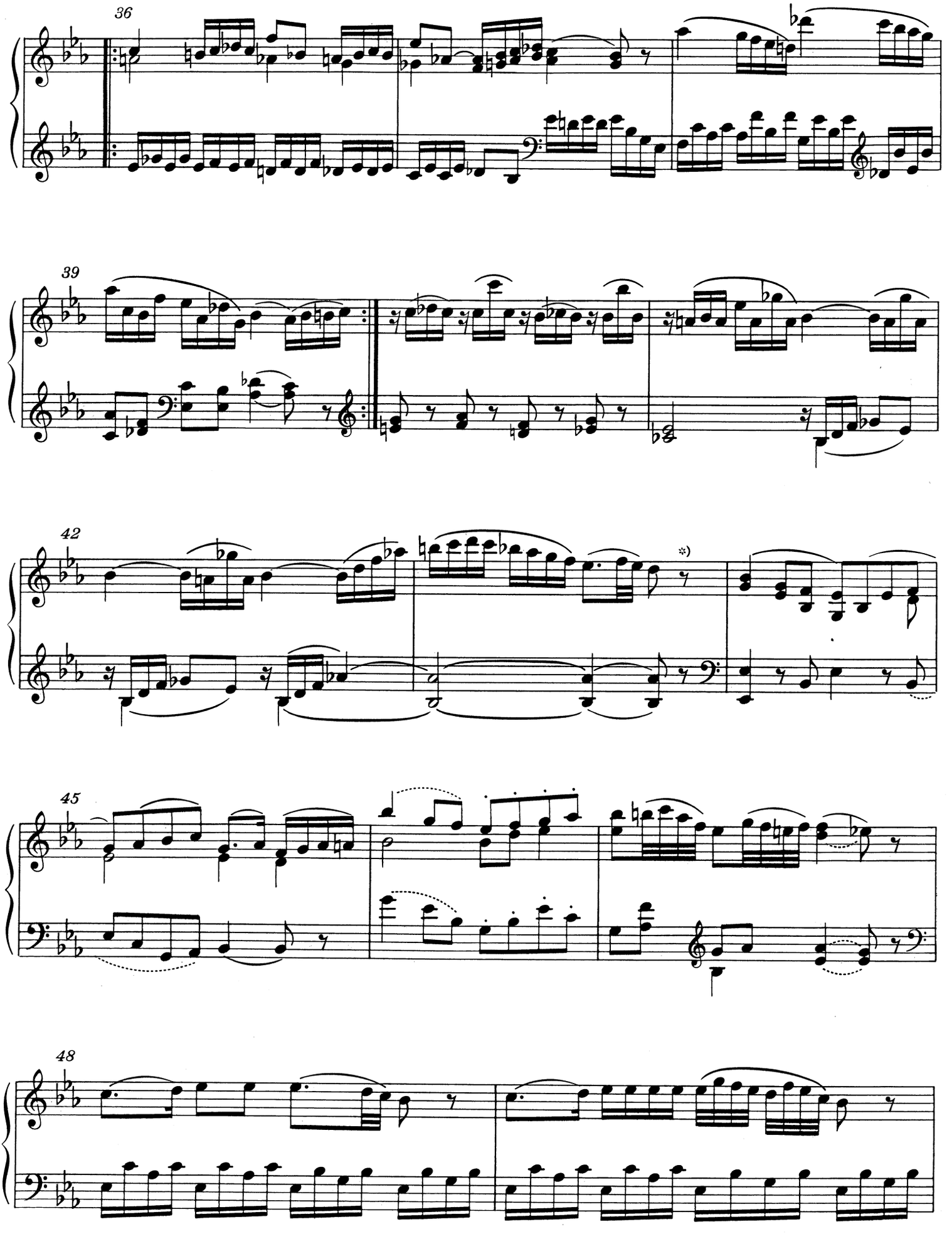
*) T. 187 und 189, rechte Hand: 1. Sechzehntelnote des 3. Viertels im autographen Fragment d' bzw. d''; vgl. Vorwort.



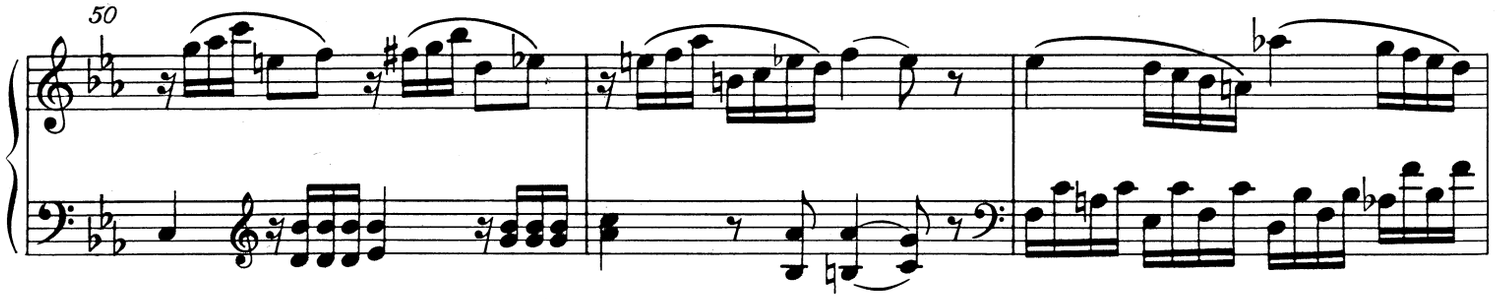
*) Zur fehlenden Dynamik in diesem Satz vgl. Vorwort.

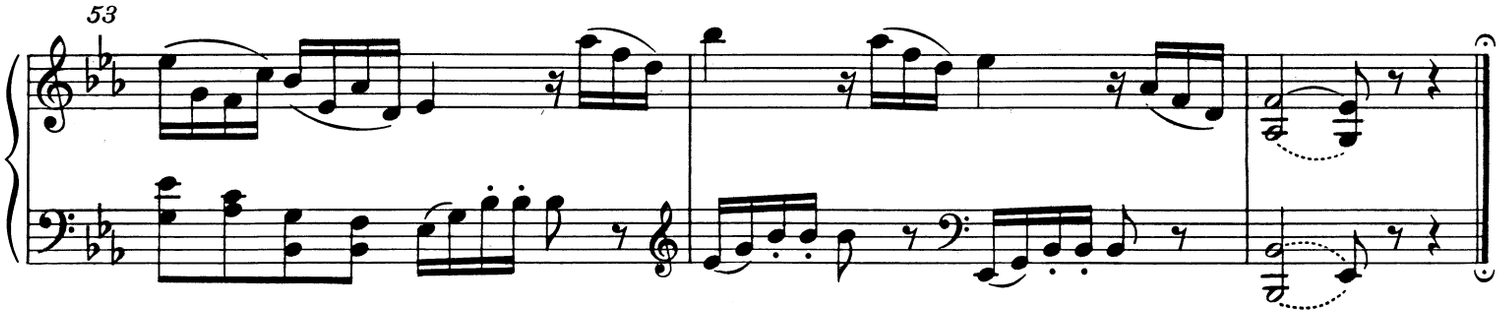


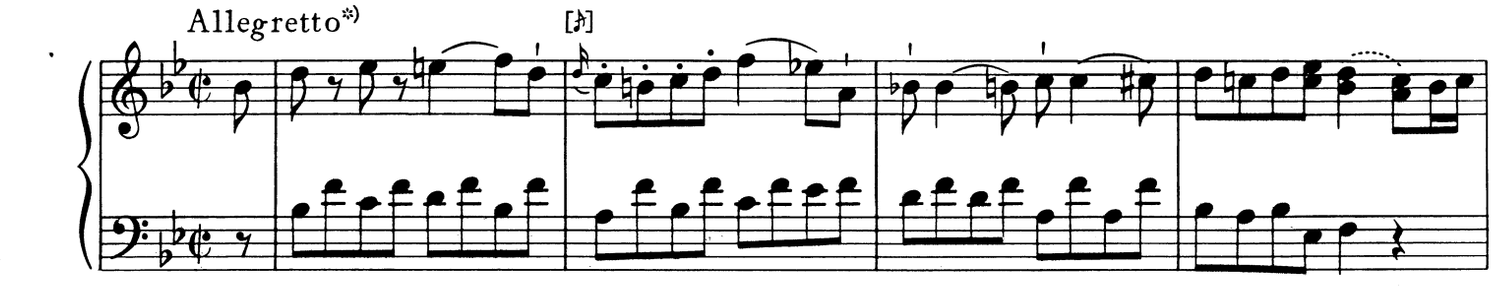
*) Vgl. Vorwort.

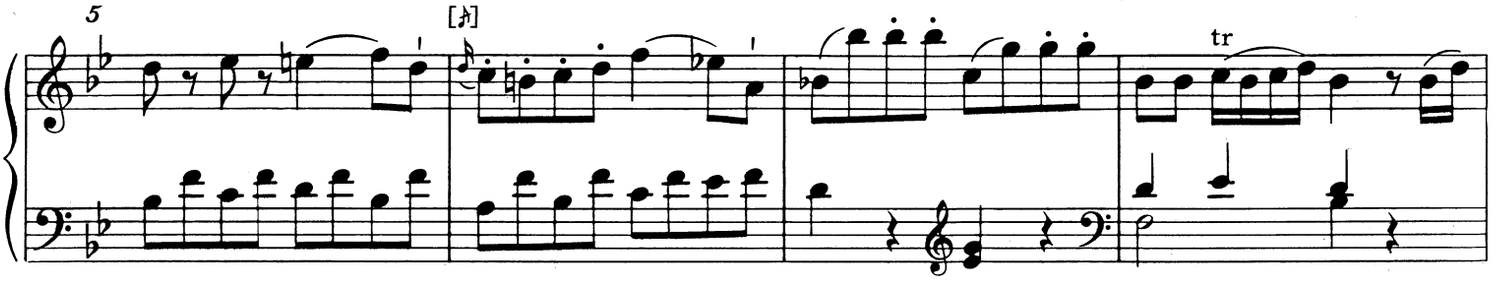


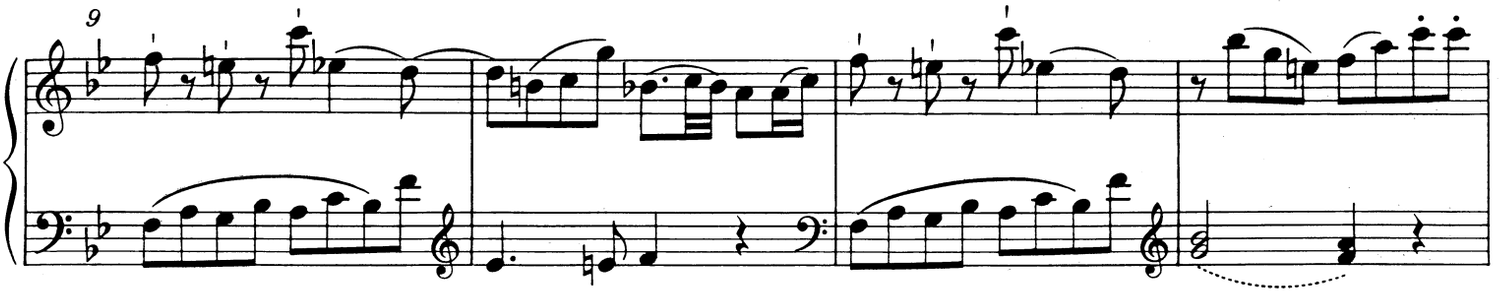
*) T. 43: Hier kann ein kurzer Eingang gespielt werden.



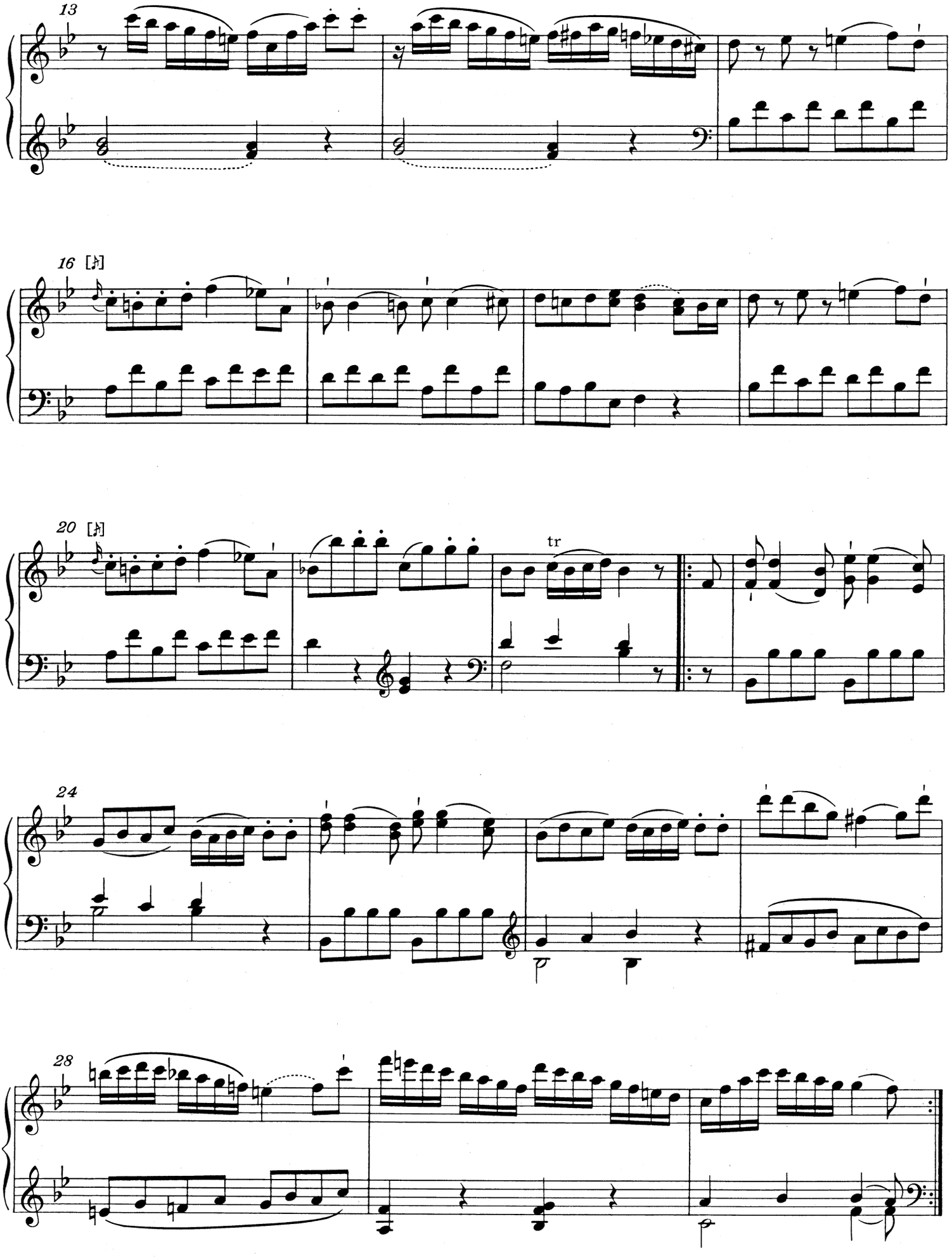


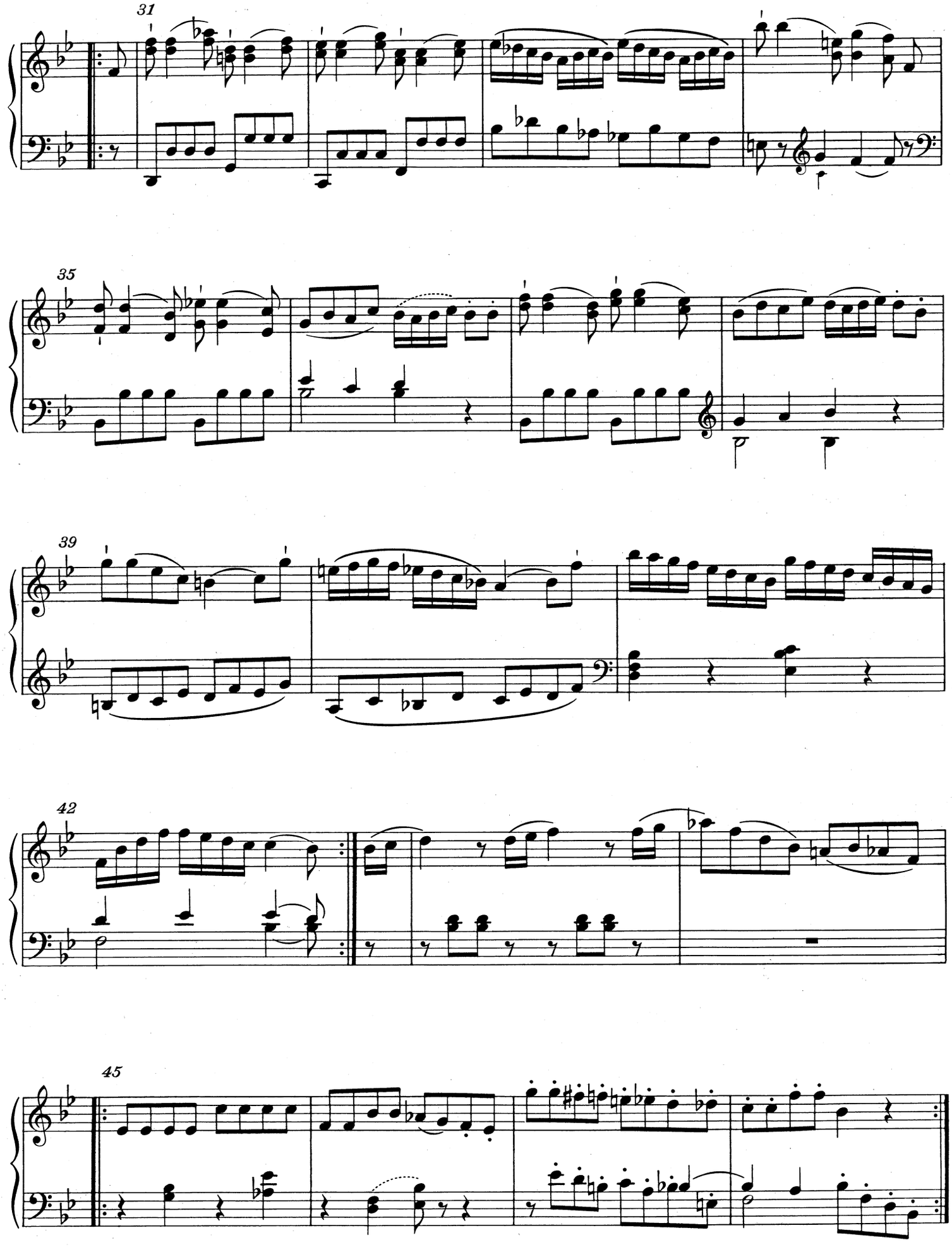


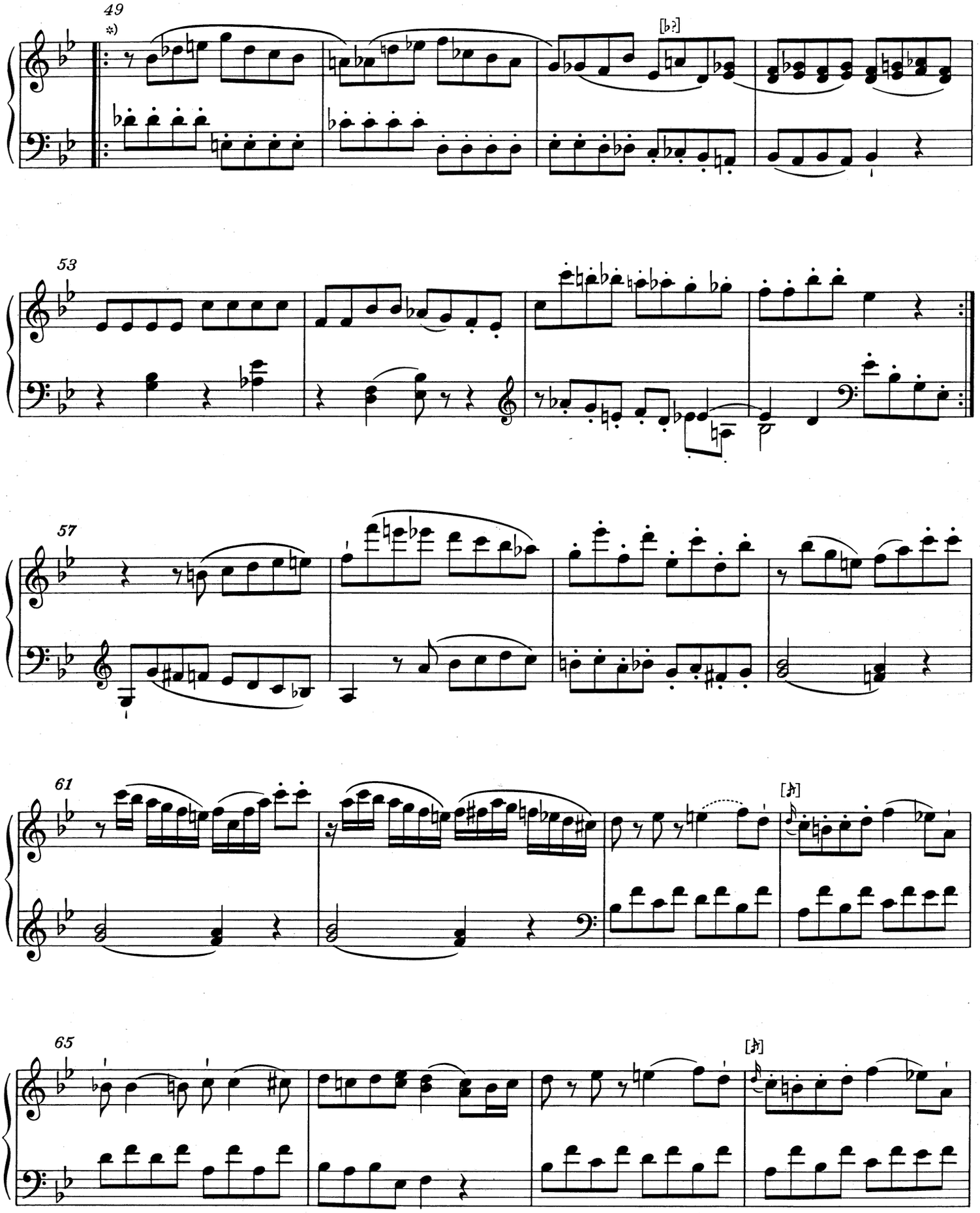




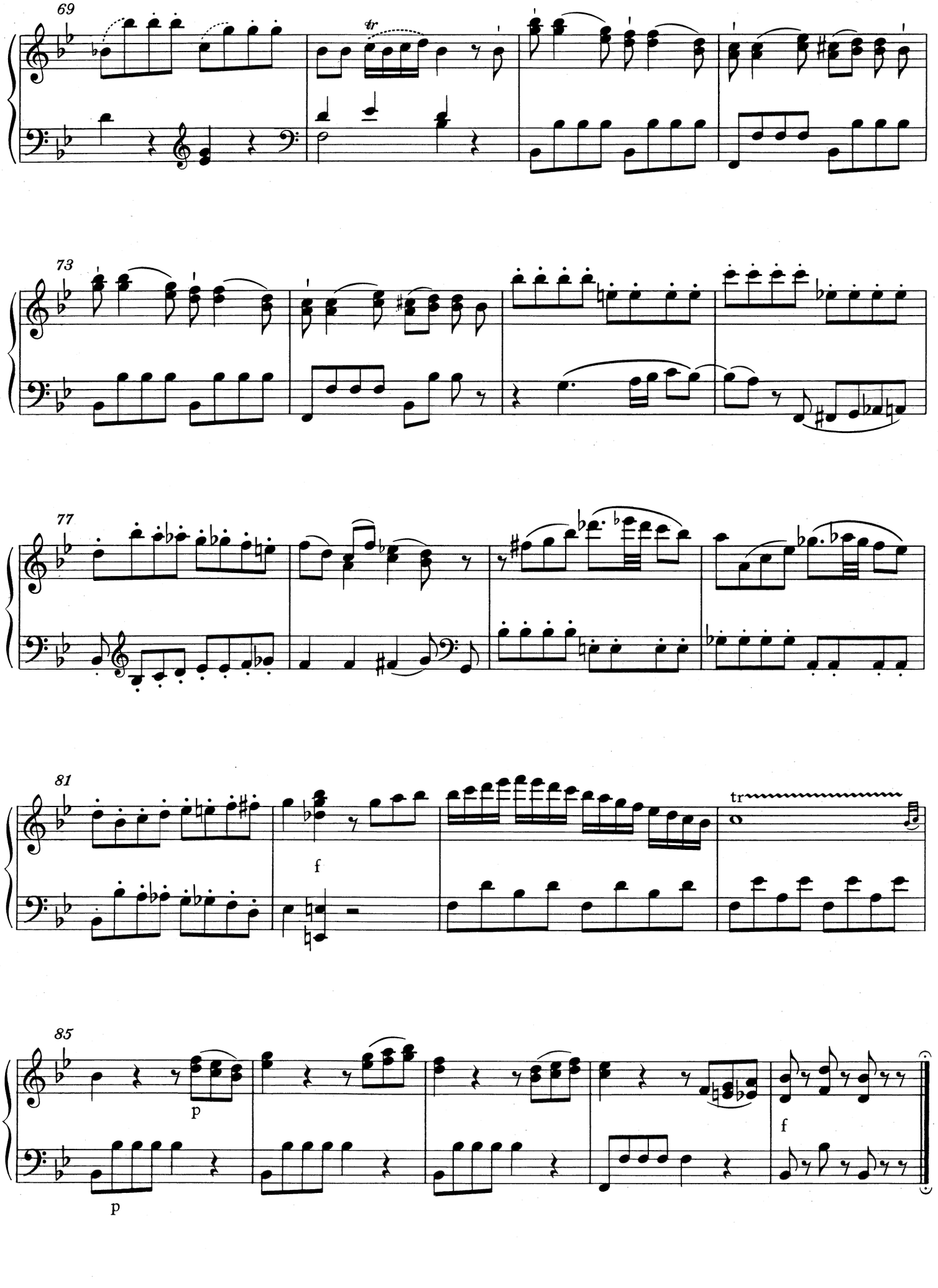
*) Zur fehlenden Dynamik in diesem Satz vgl. Vorwort.


13
16 [𝄋]
20 [𝄋]
tr
24
28


31
35
39
42
45



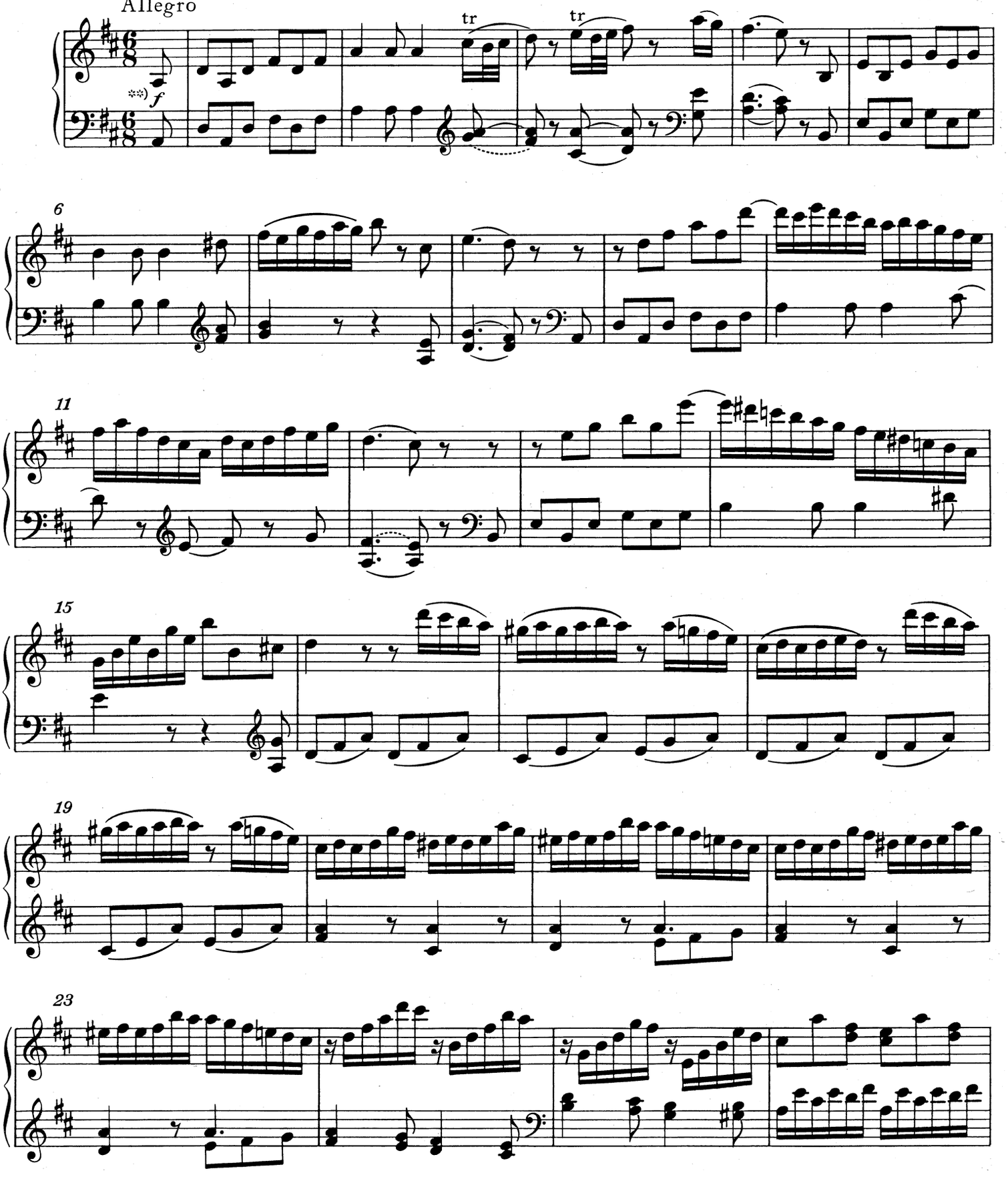
*) T. 49-52: Zur Artikulation in der rechten Hand vgl. Vorwort.


69
tr
73
77
81
f
tr
85
p
p
f

18. Sonate in D

KV 576*)

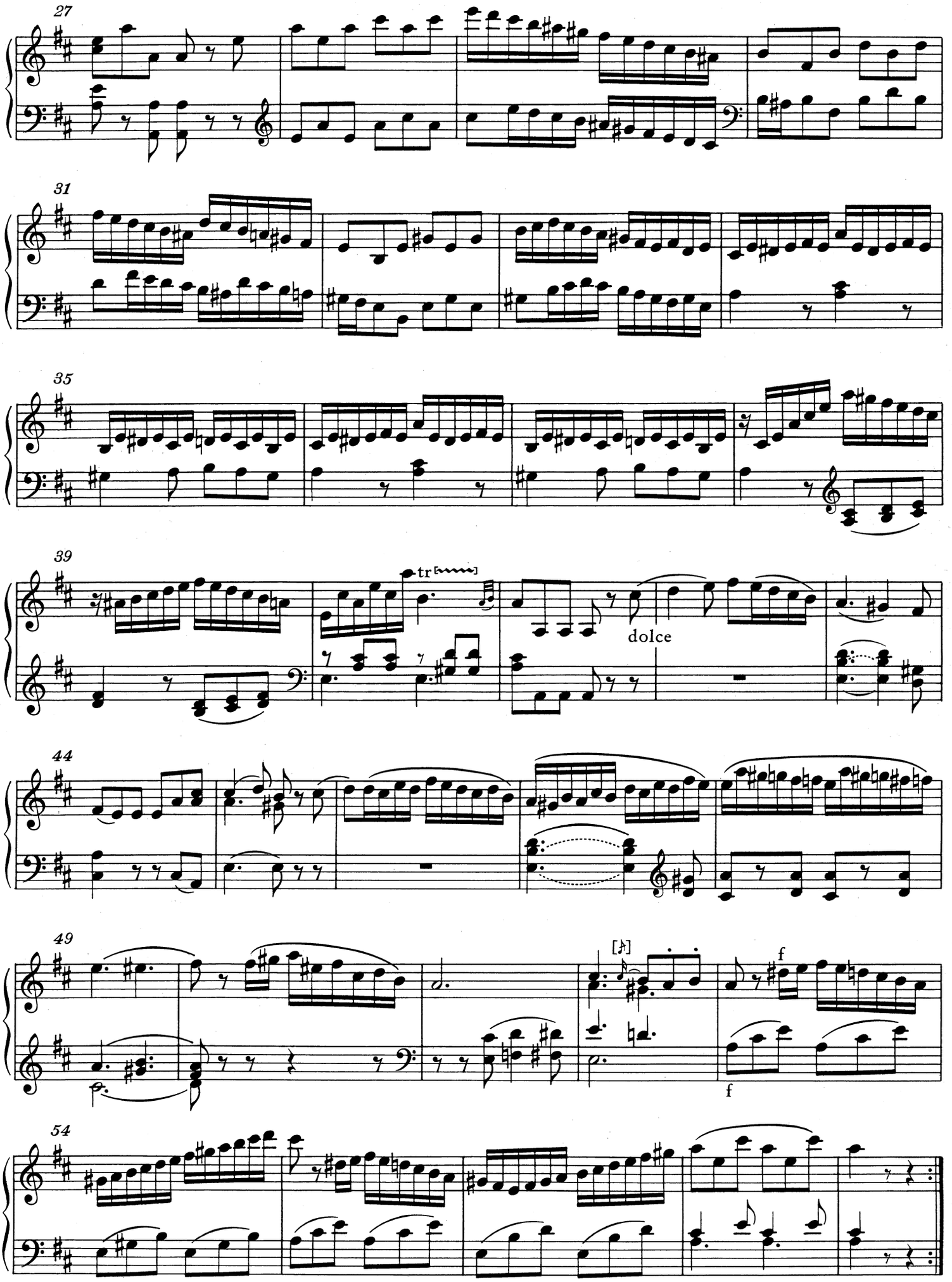
Datiert: Wien, Juli 1789



*) Zur Überlieferung vgl. Vorwort.

**) T. 1-4 (und entsprechend T. 99-102) folgen der Notation in Mozarts eigenhändigem Werkverzeichnis; vgl. Vorwort.

© 1986 by Bärenreiter-Verlag, Kassel


27
31
35
39
tr
dolce
44
49
[𝅘𝅥𝅯]
f
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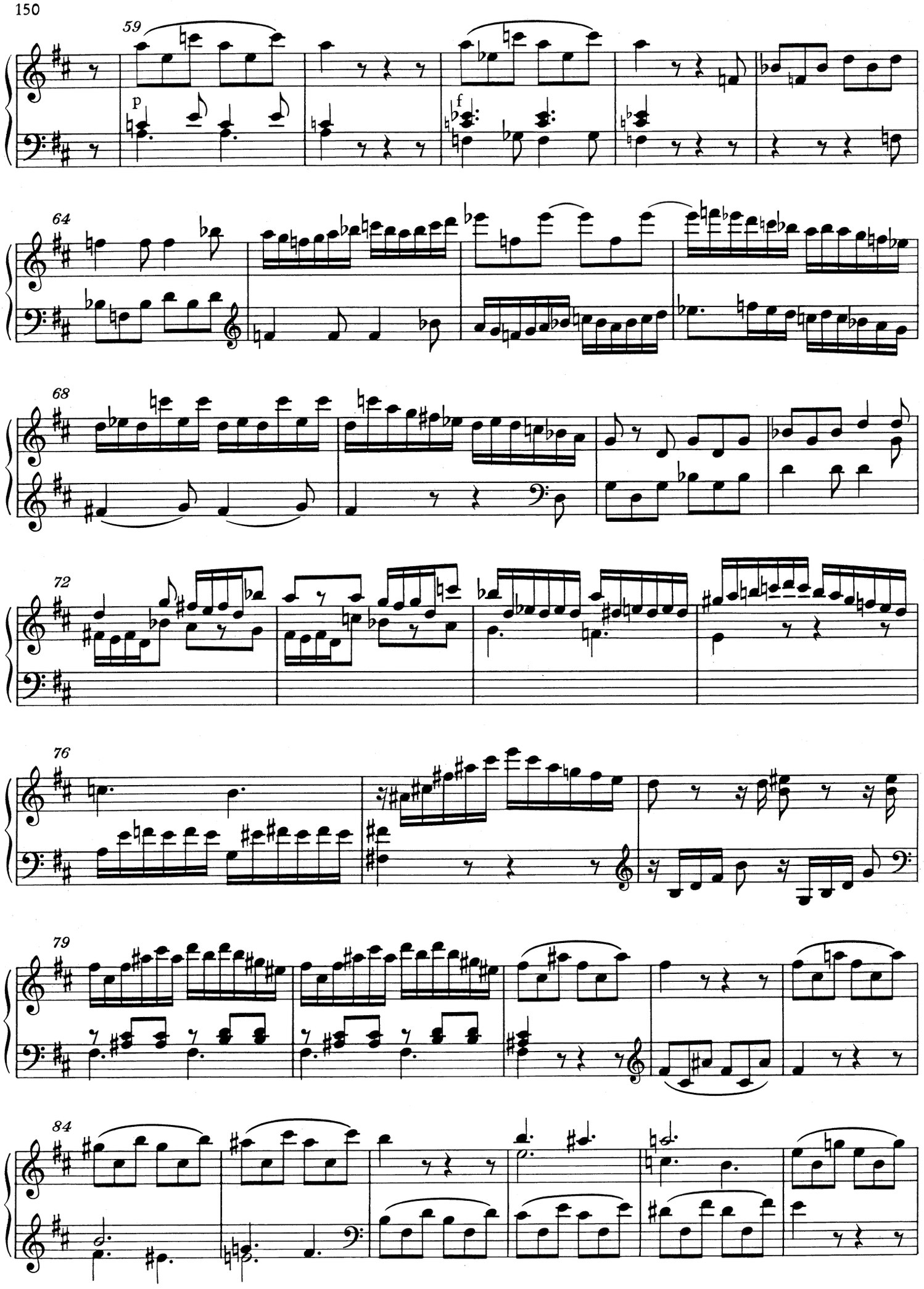
54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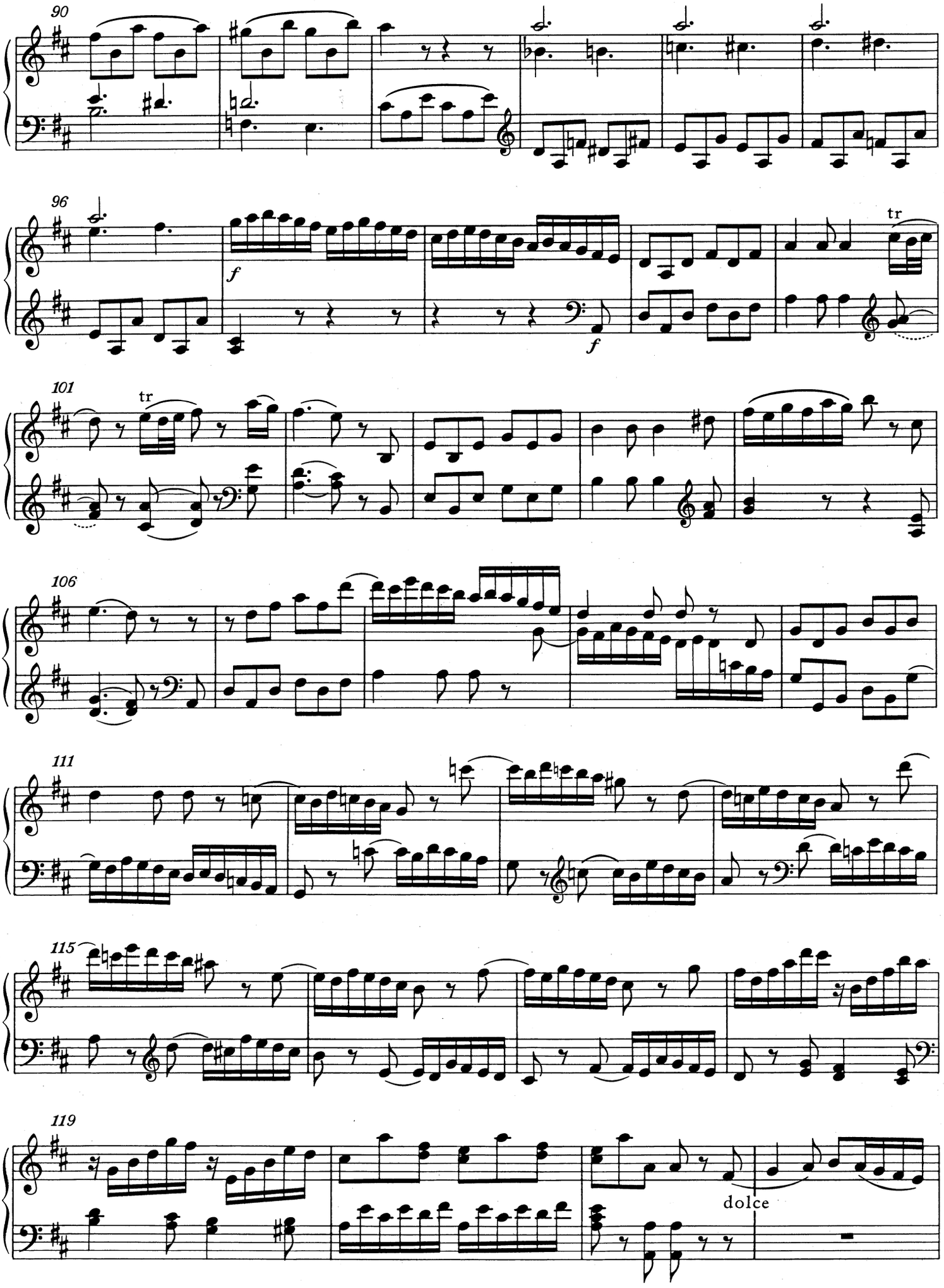
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f
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tr
101
tr
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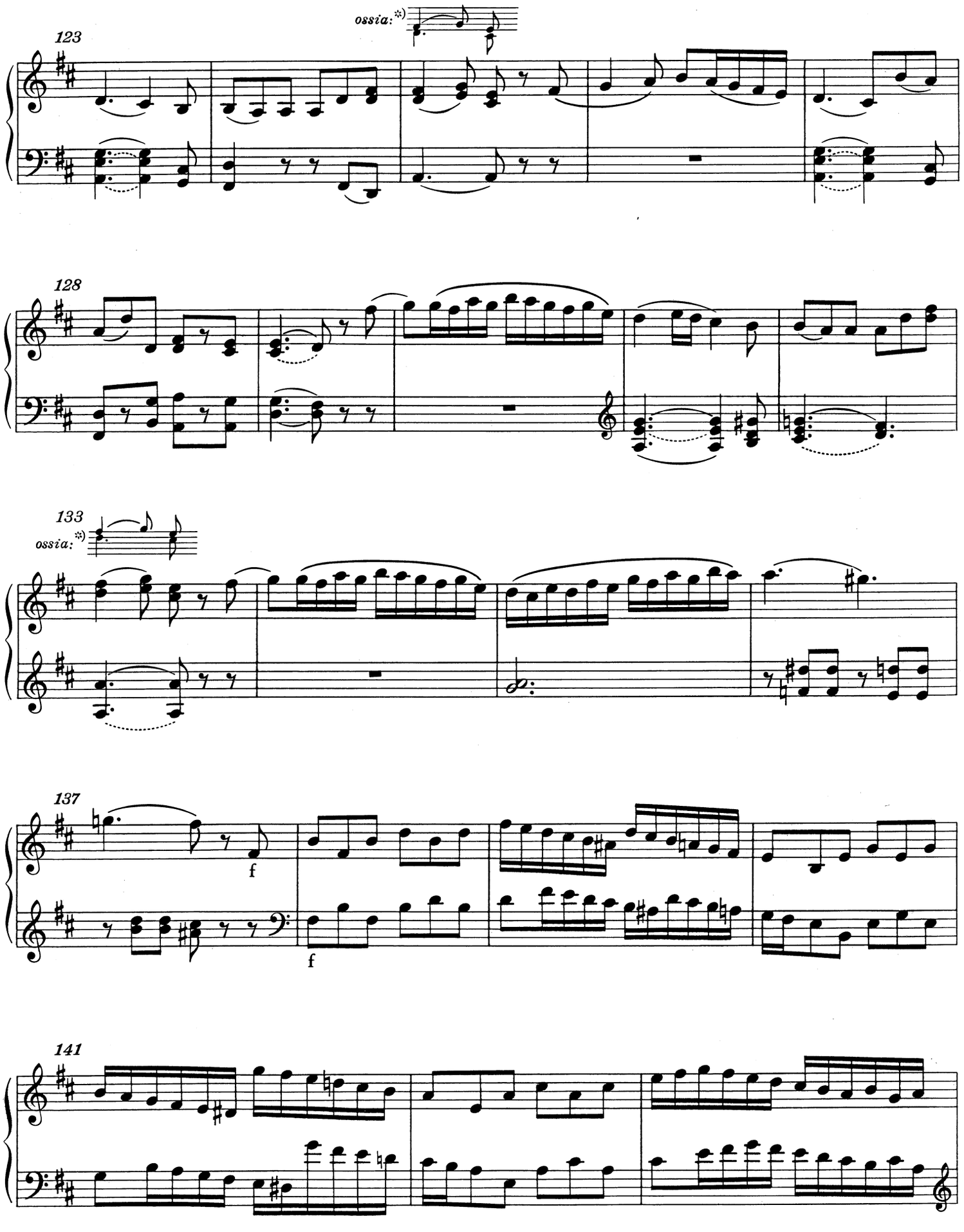
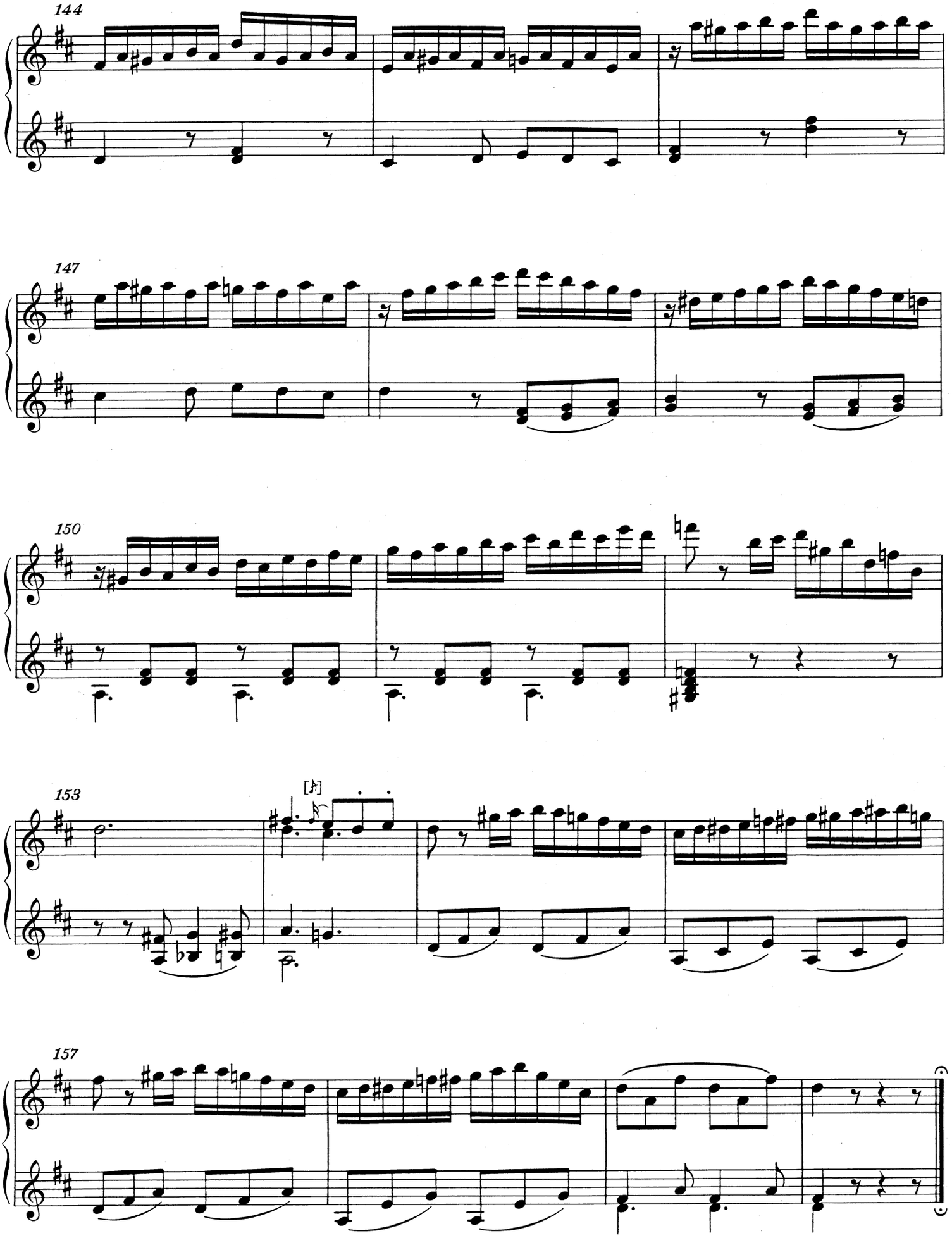
115
119
dolce



*) Vgl. Vorwort.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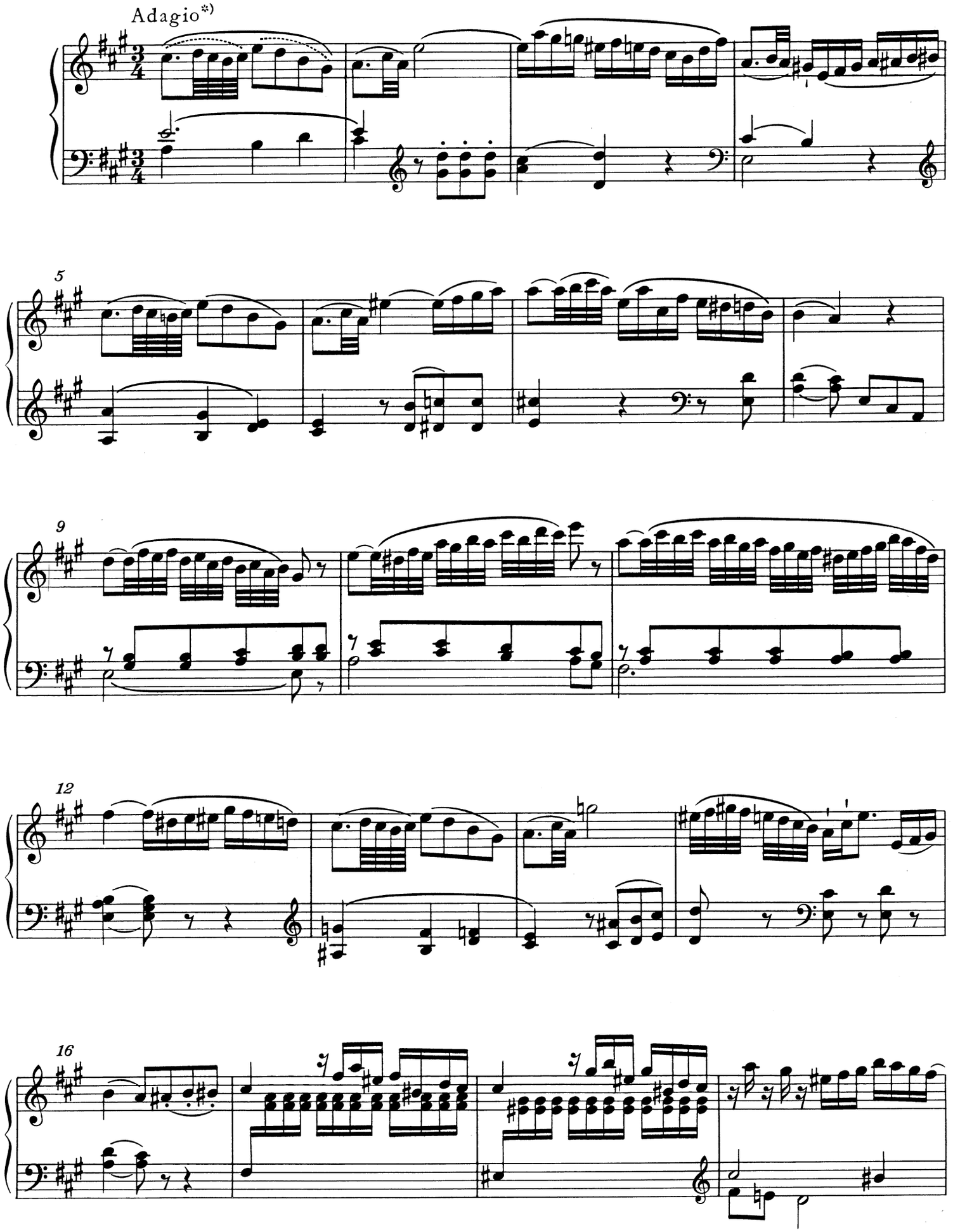
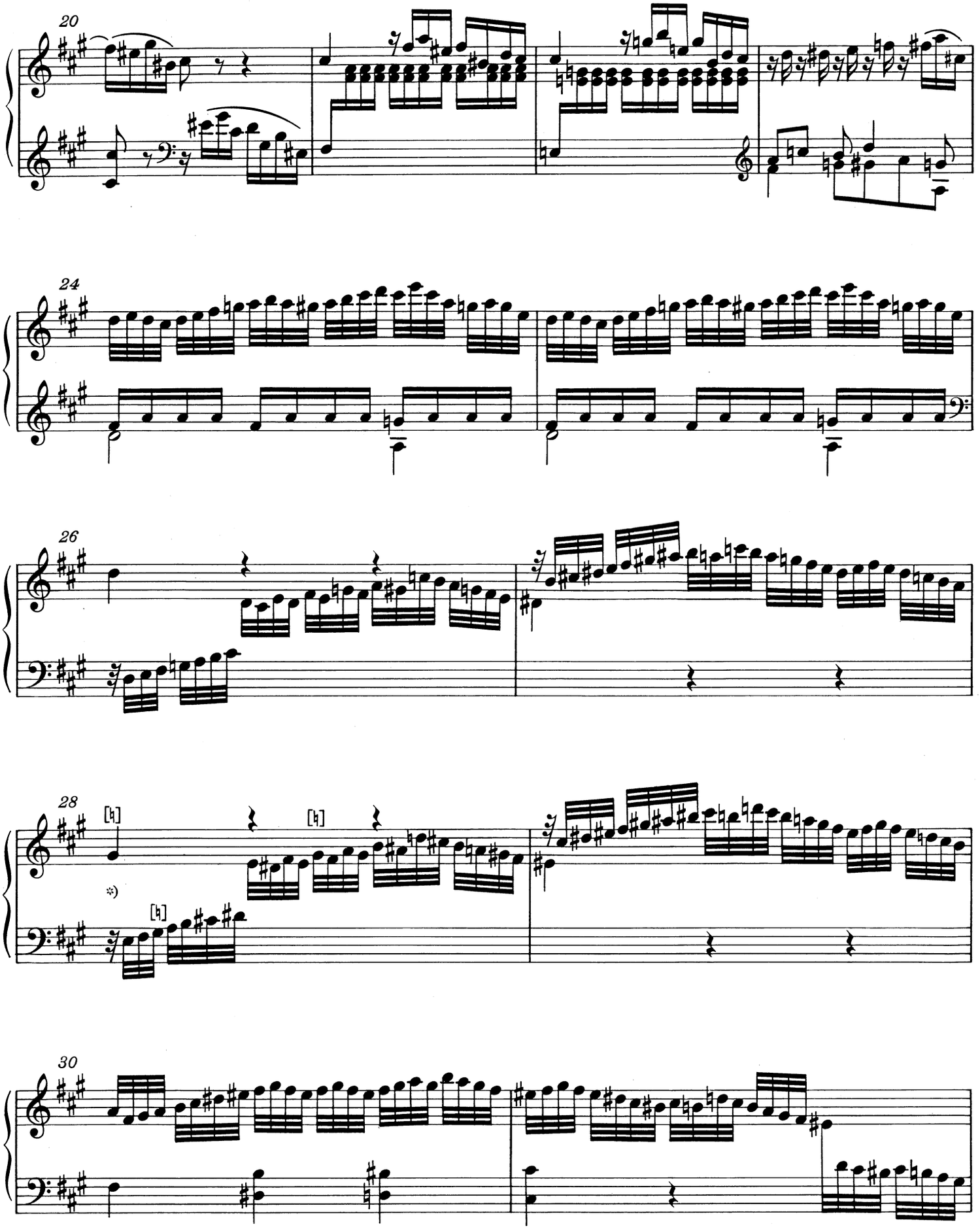
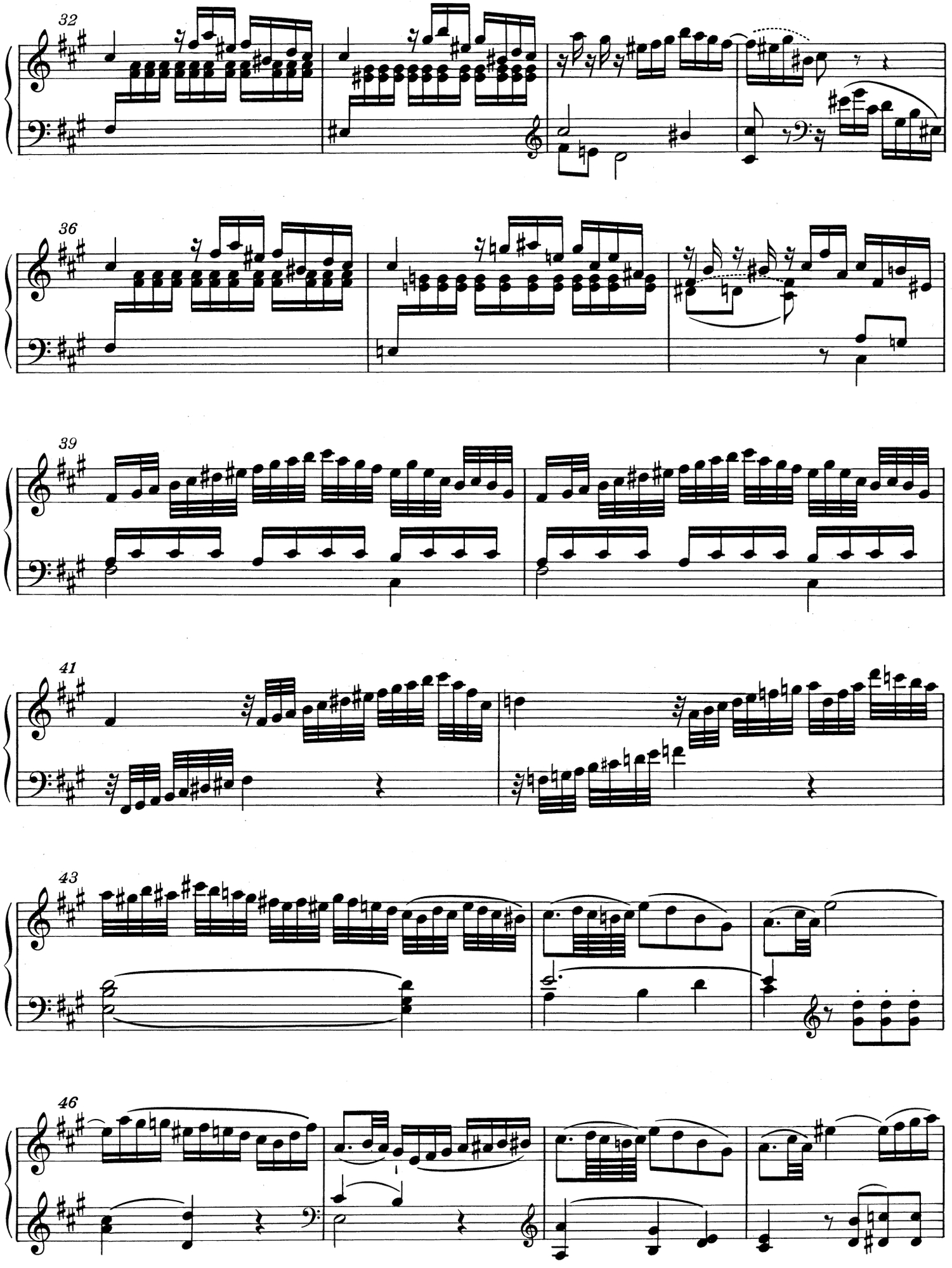
150
153
157



*) Zur fehlenden Dynamik in diesem Satz vgl. Vorwort.



*) Zu T. 28 vgl. Vorwort.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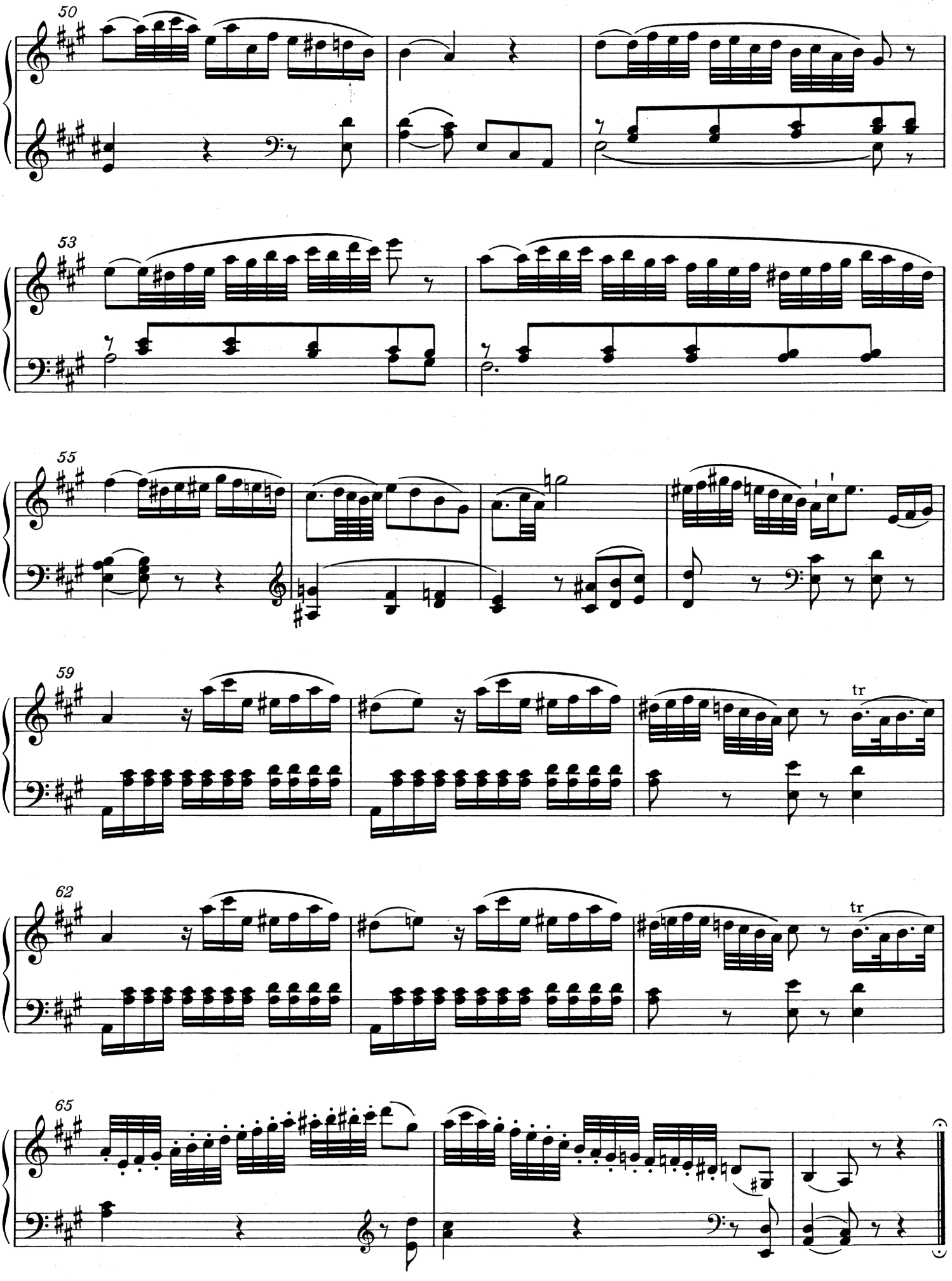
41
43
46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53
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62
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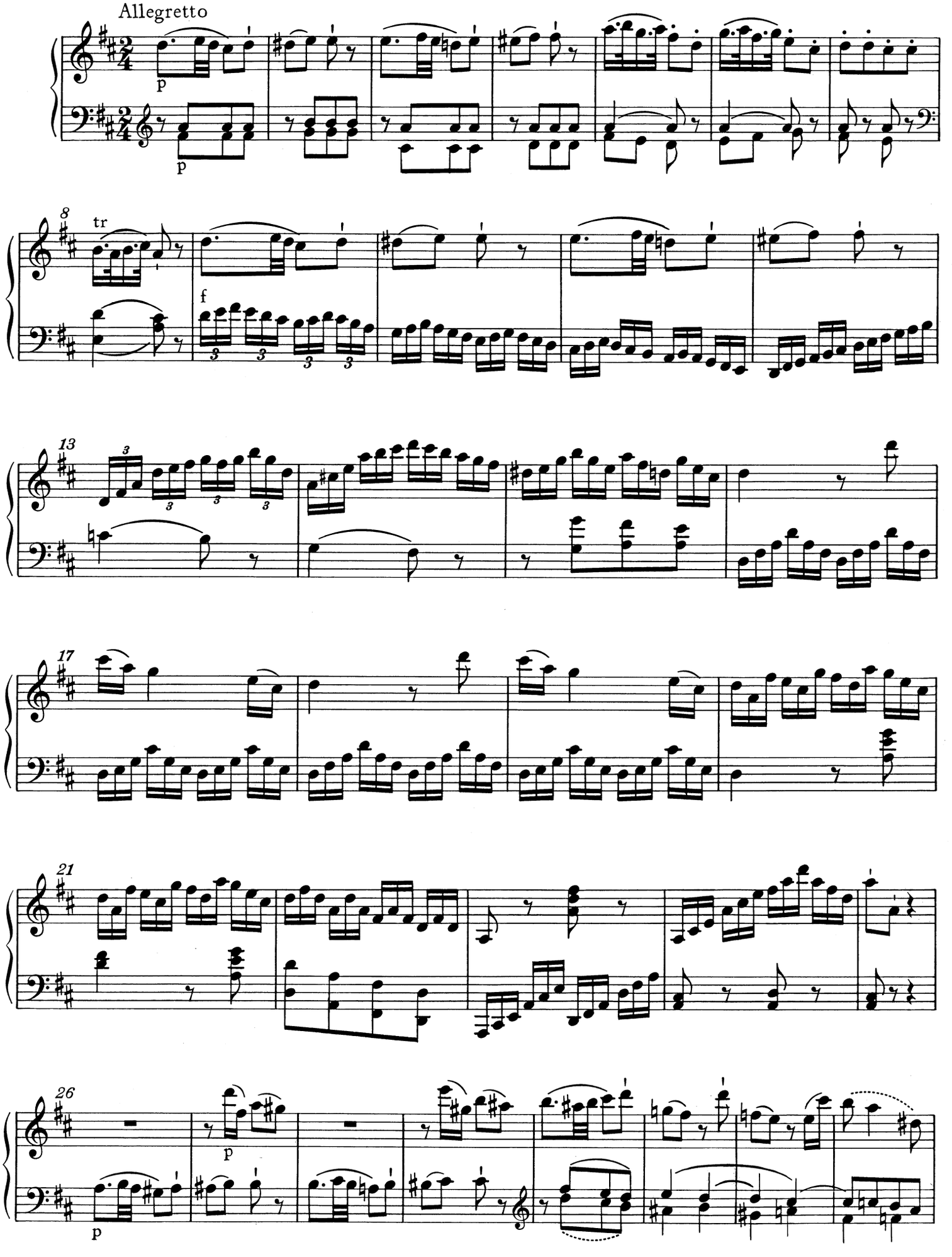
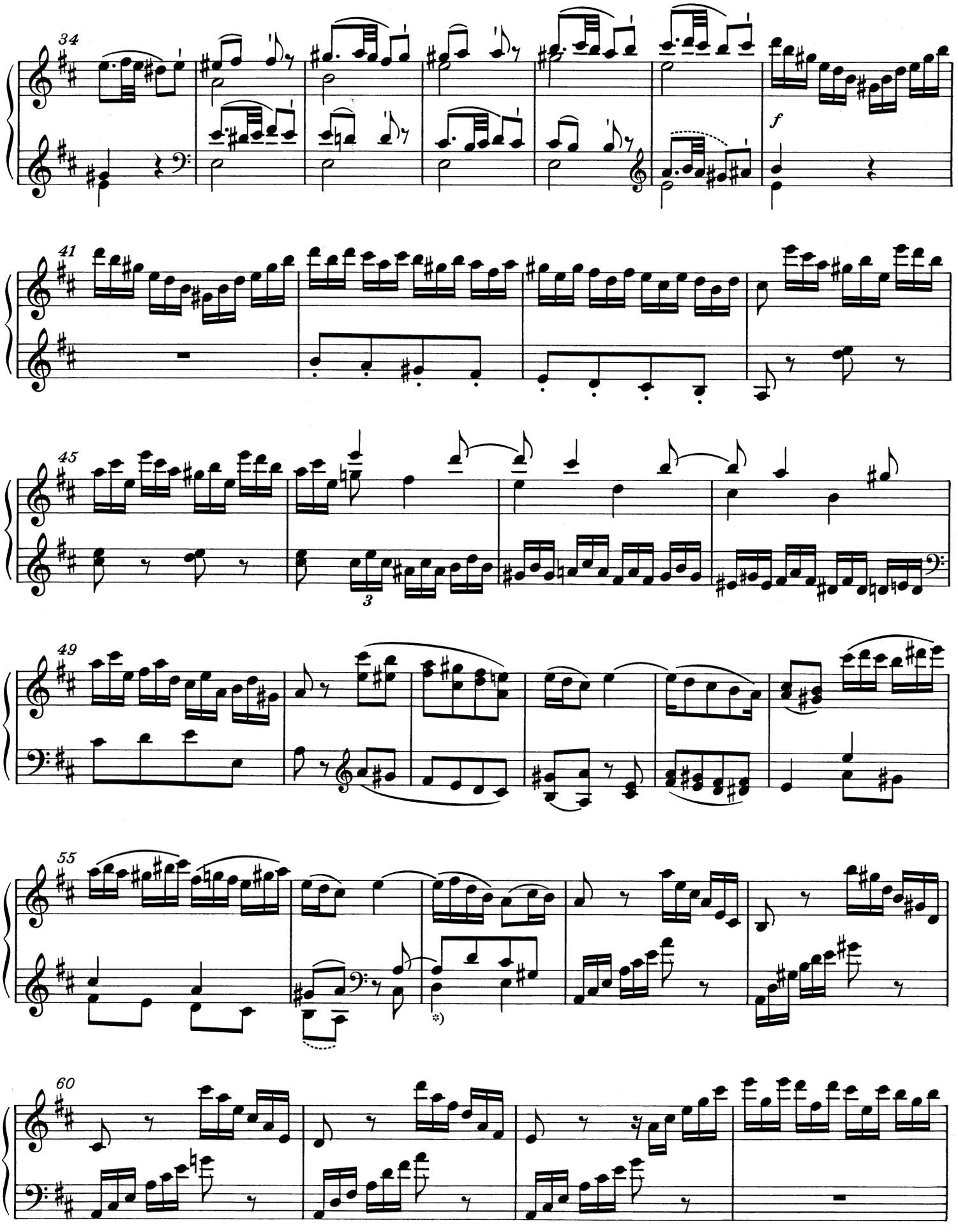
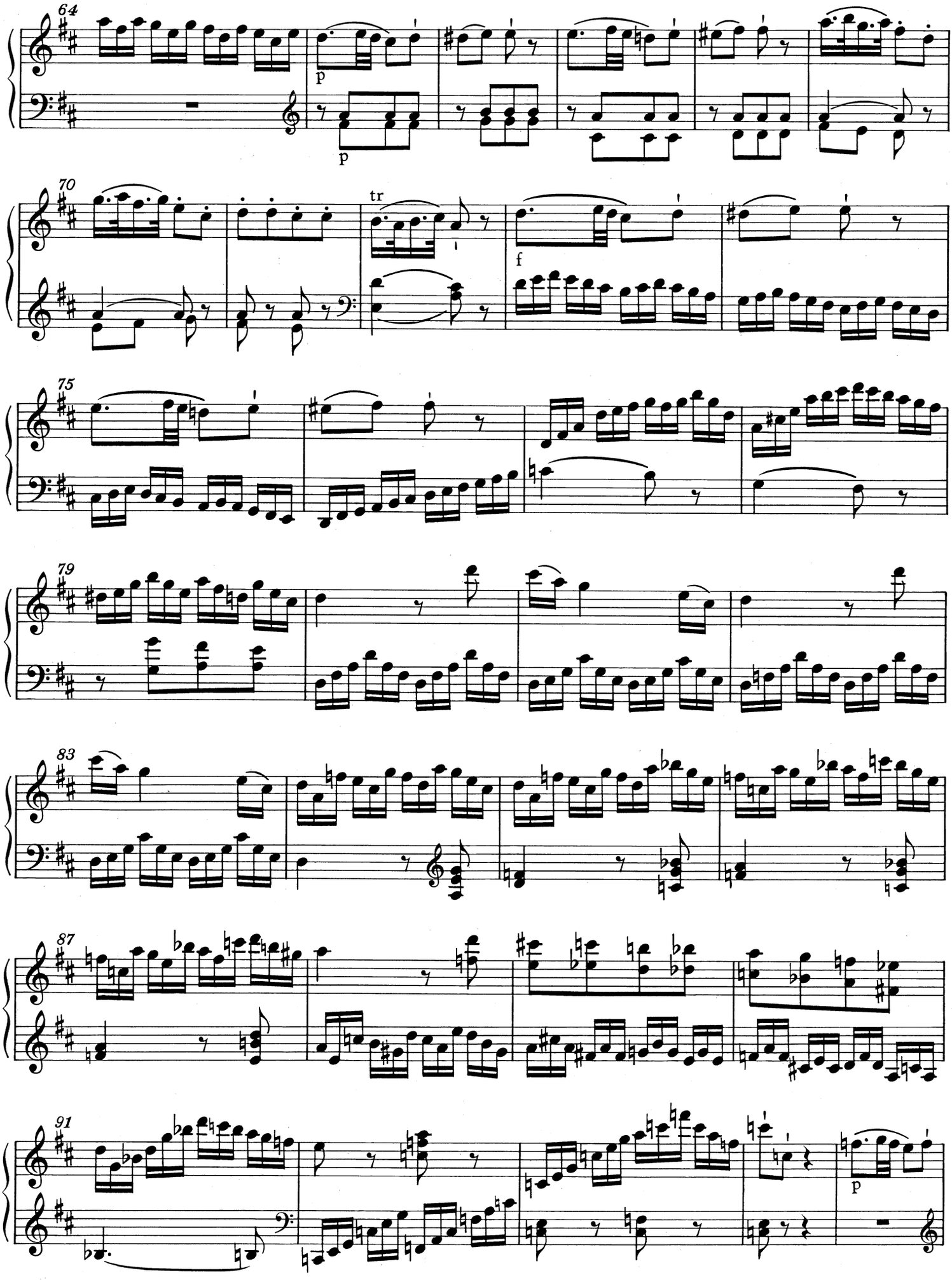

Allegretto
p
p
8
tr
f
13
17
21
26
p
p



*) T. 57, linke Hand, Unterstimme: 1. Viertel in der Vorlage fis statt d; vgl. Vorwort.


64
p
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70
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f
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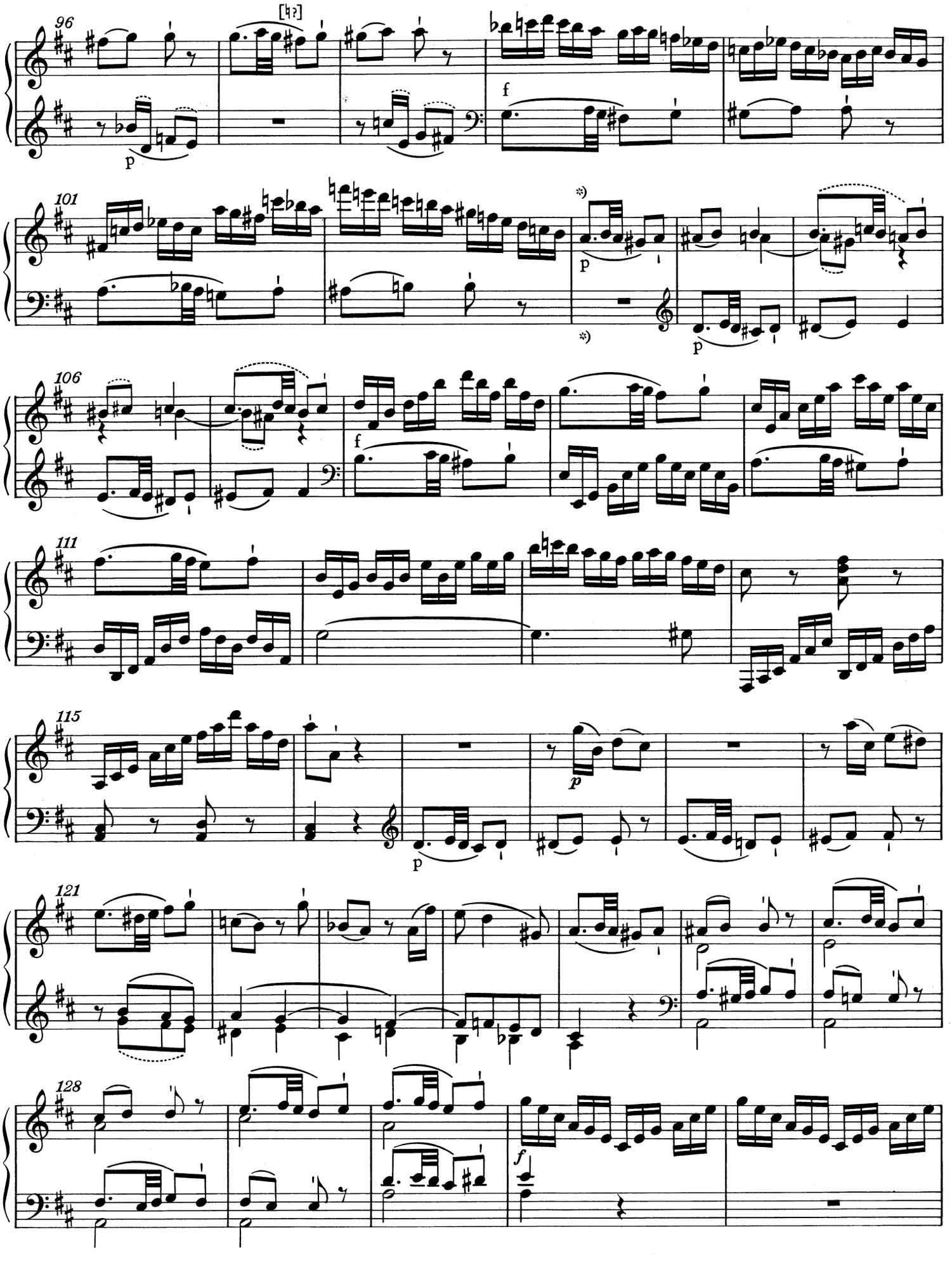
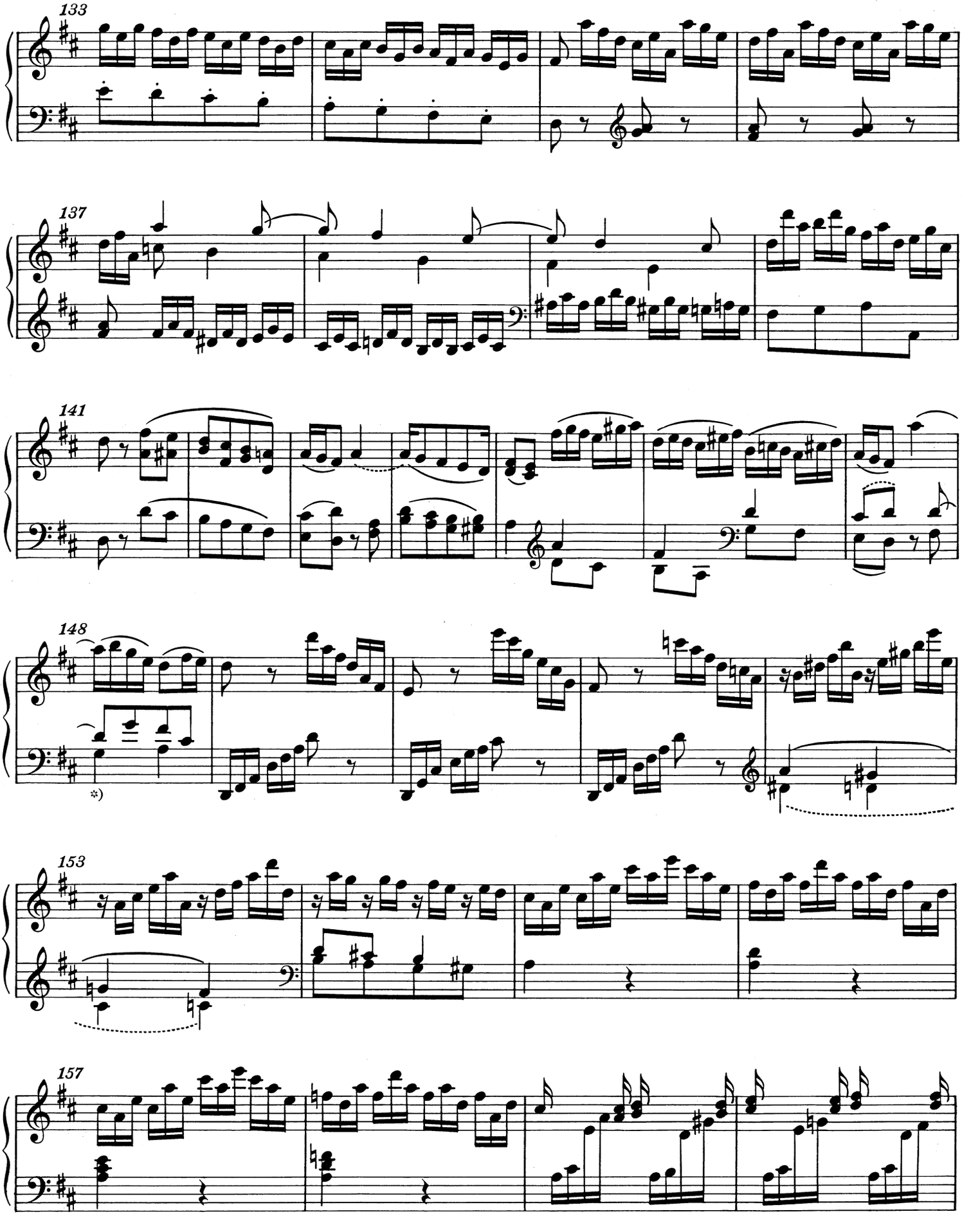
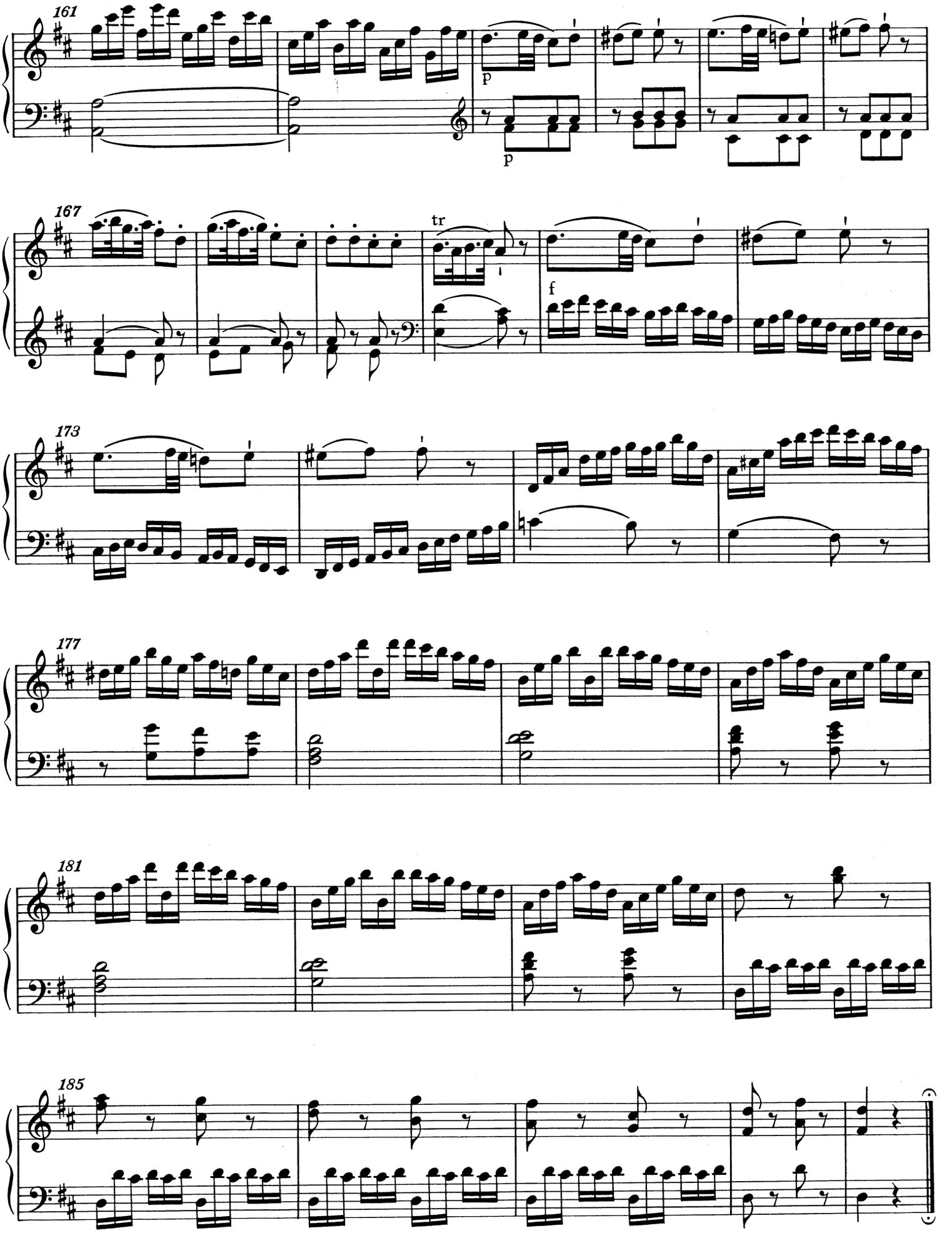
87
91
p



*) Zu T. 103 ff. vgl. Vorwort.



*) T. 148, linke Hand, Unterstimme: 1. Viertel in der Vorlage h statt g; vgl. Vorwort.


161
p
p
167
tr
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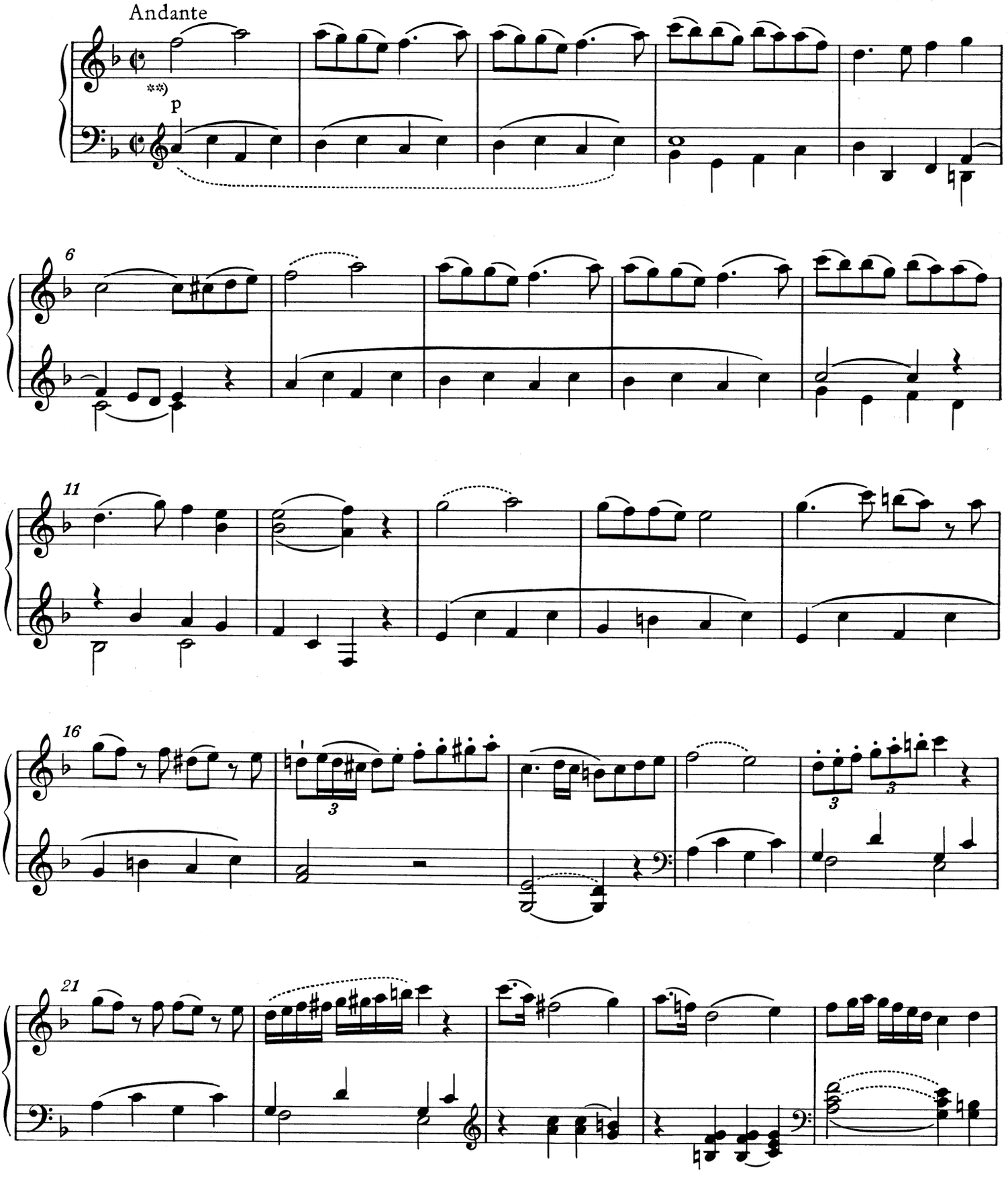
173
177
181
185

ANHANG

I

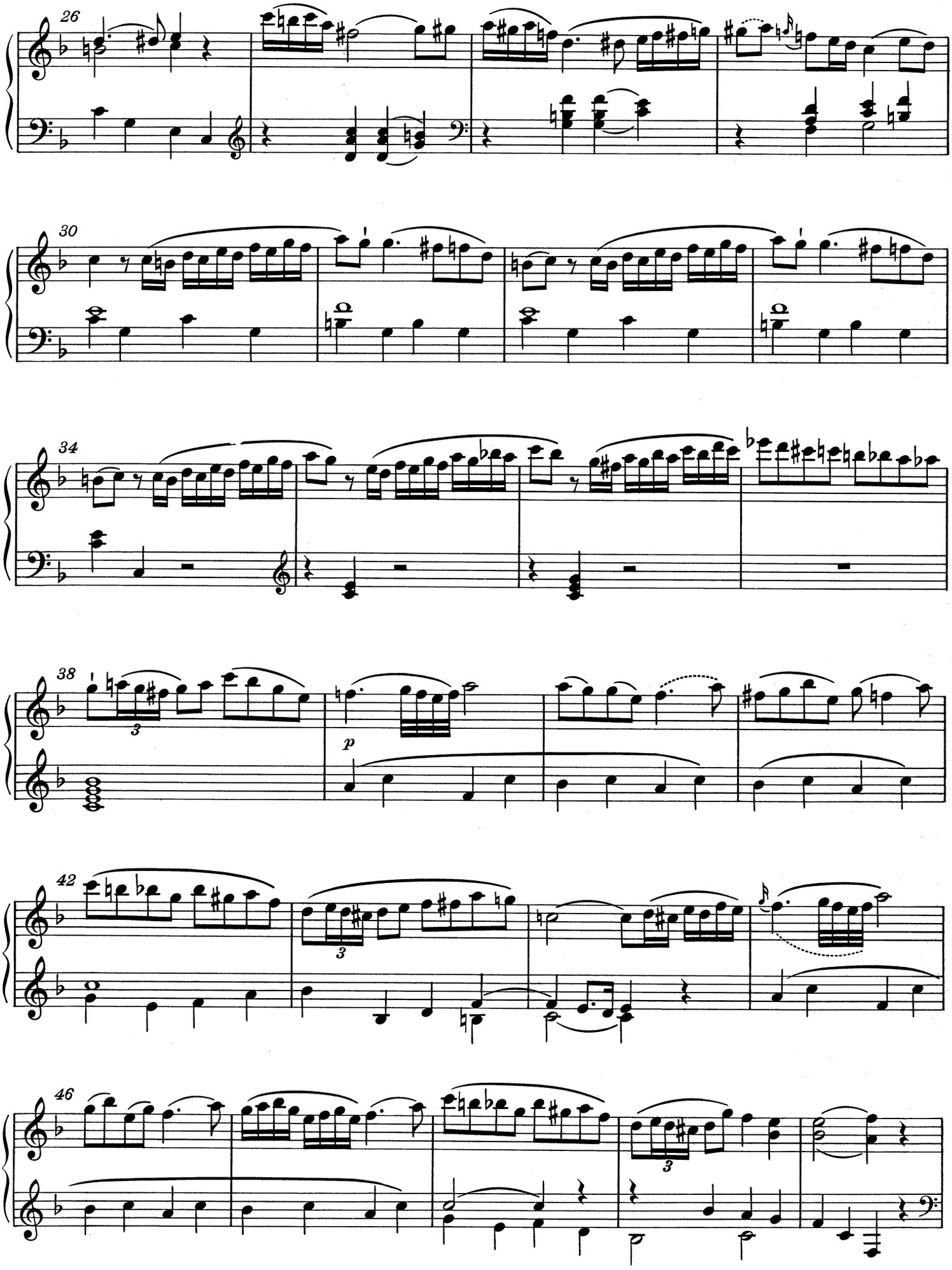
Erstfassung des Rondos KV 494*)

Datiert: Wien, 10. Juni 1786



*) Vgl. Vorwort.

**) T. 1: piano und Bogen in der rechten Hand nach Mozarts eigenhändigem Werkverzeichnis; dort in der linken Hand ein Bogen zu T. 1 und 2.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34
38
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p
42
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46
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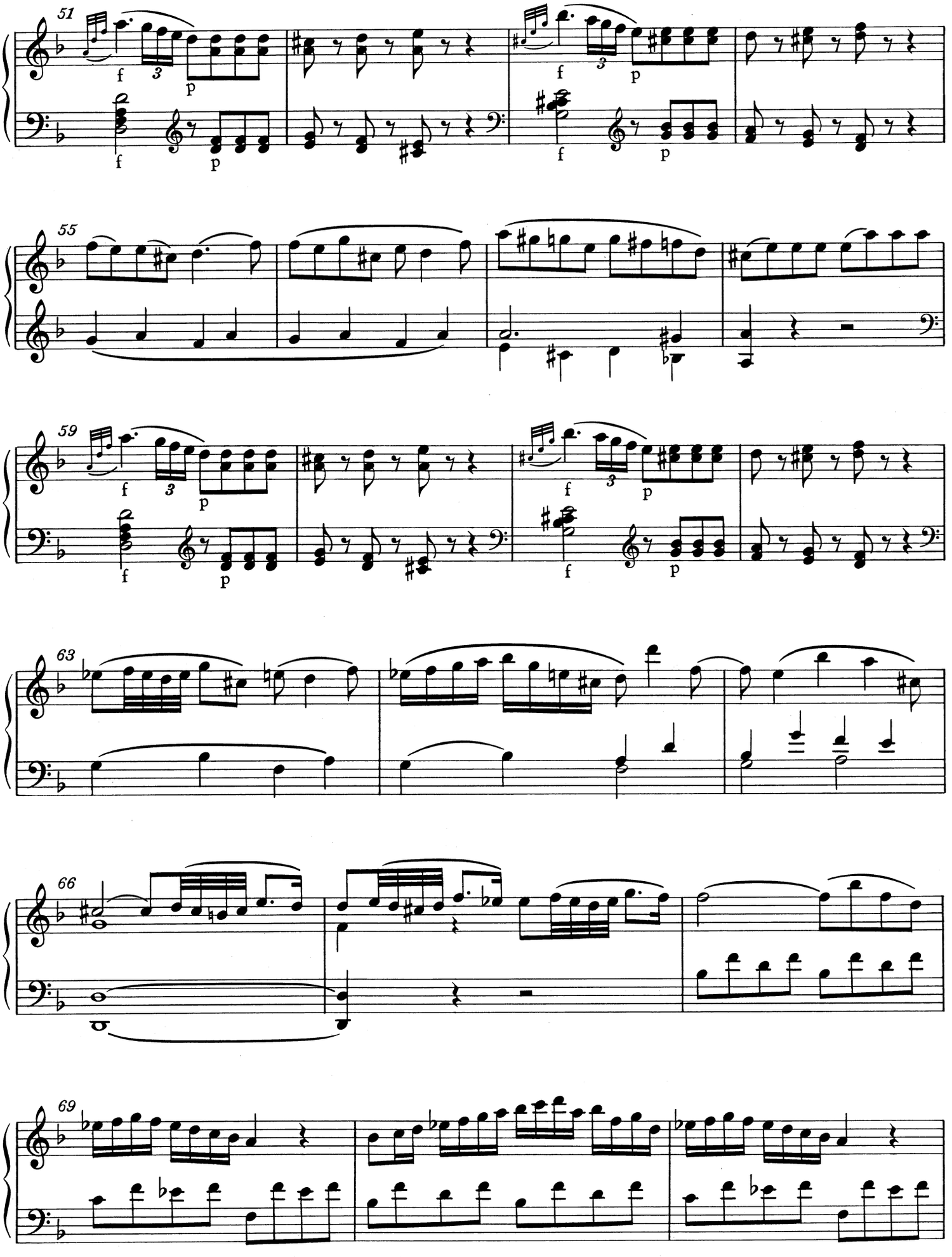
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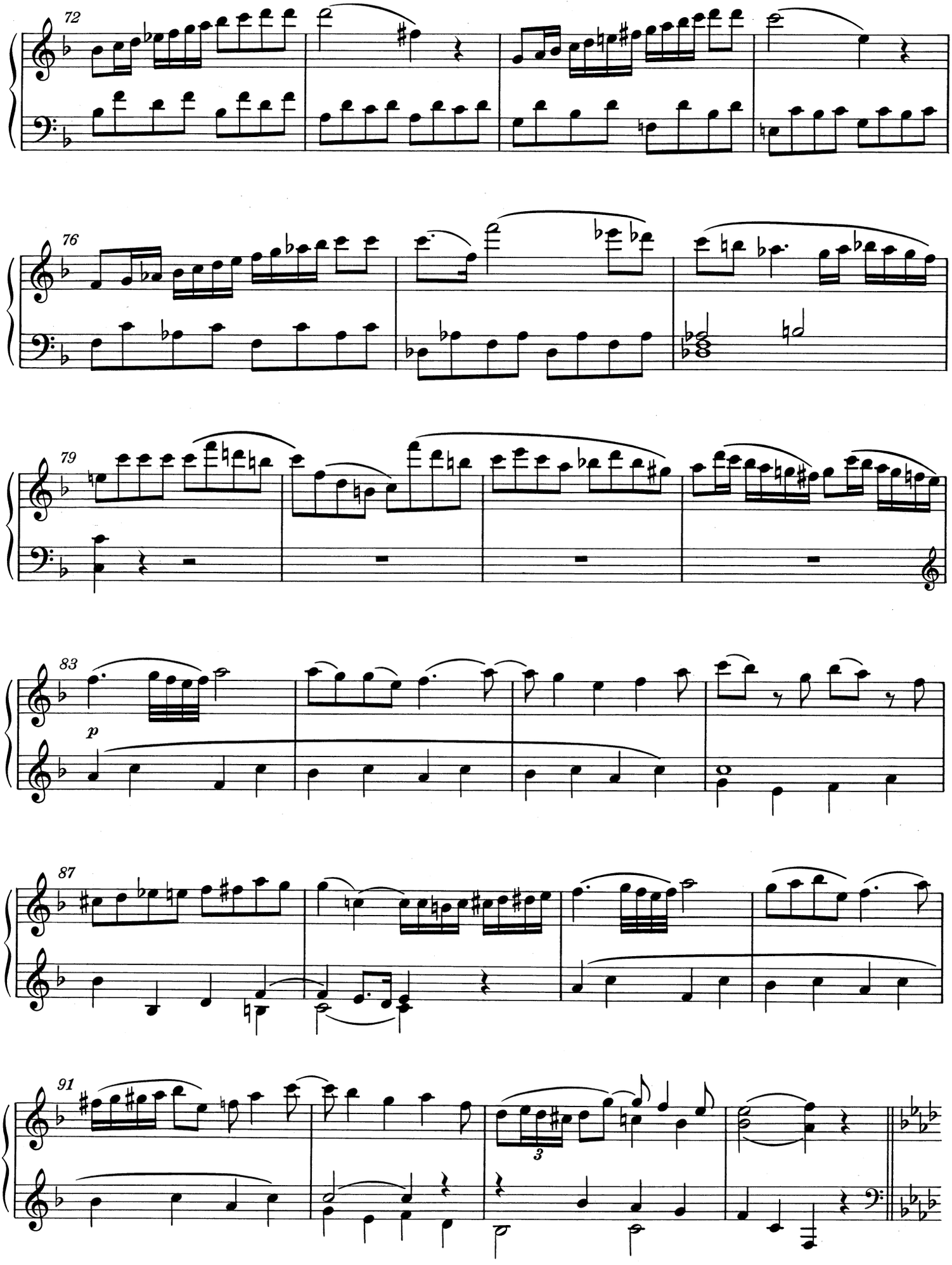
69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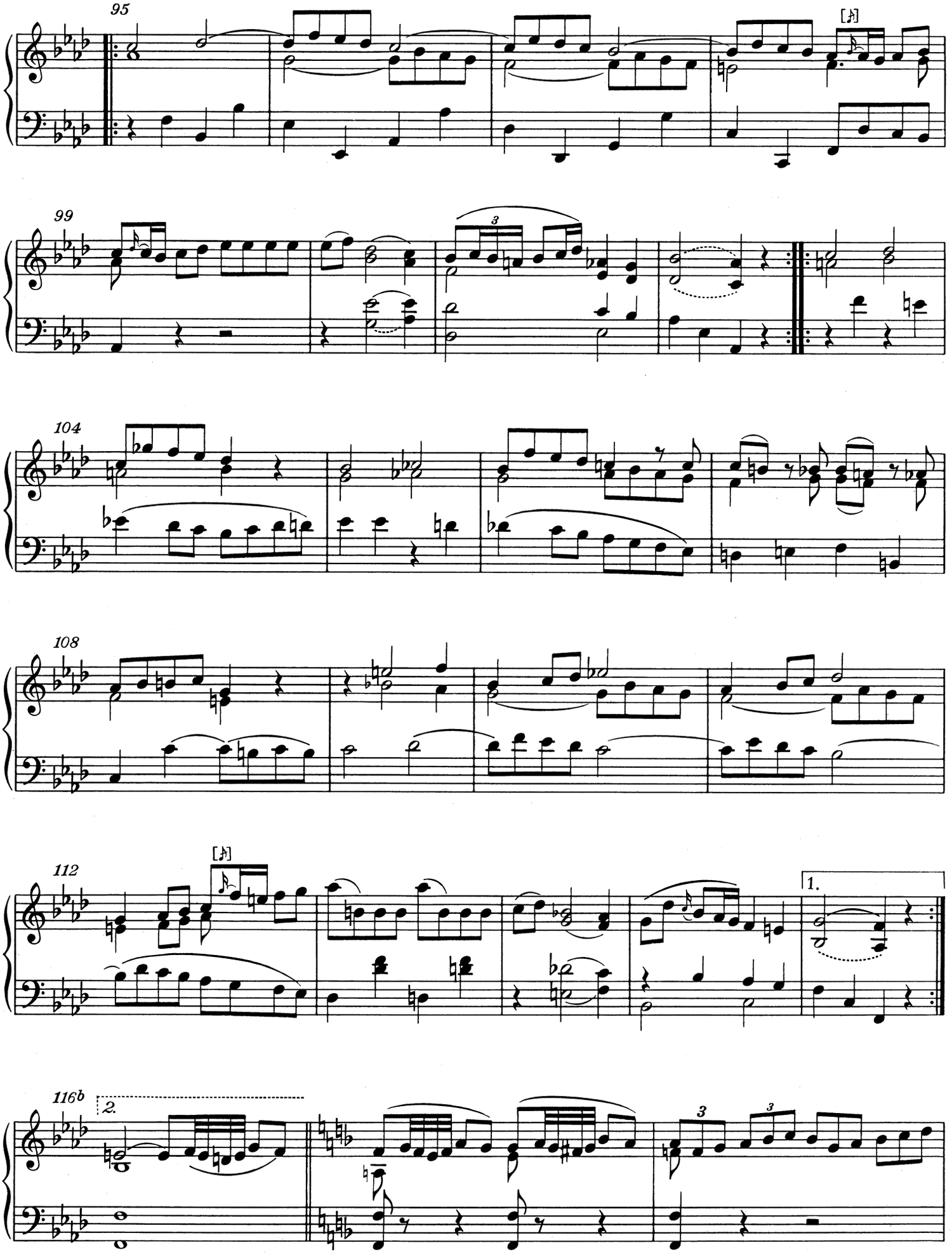
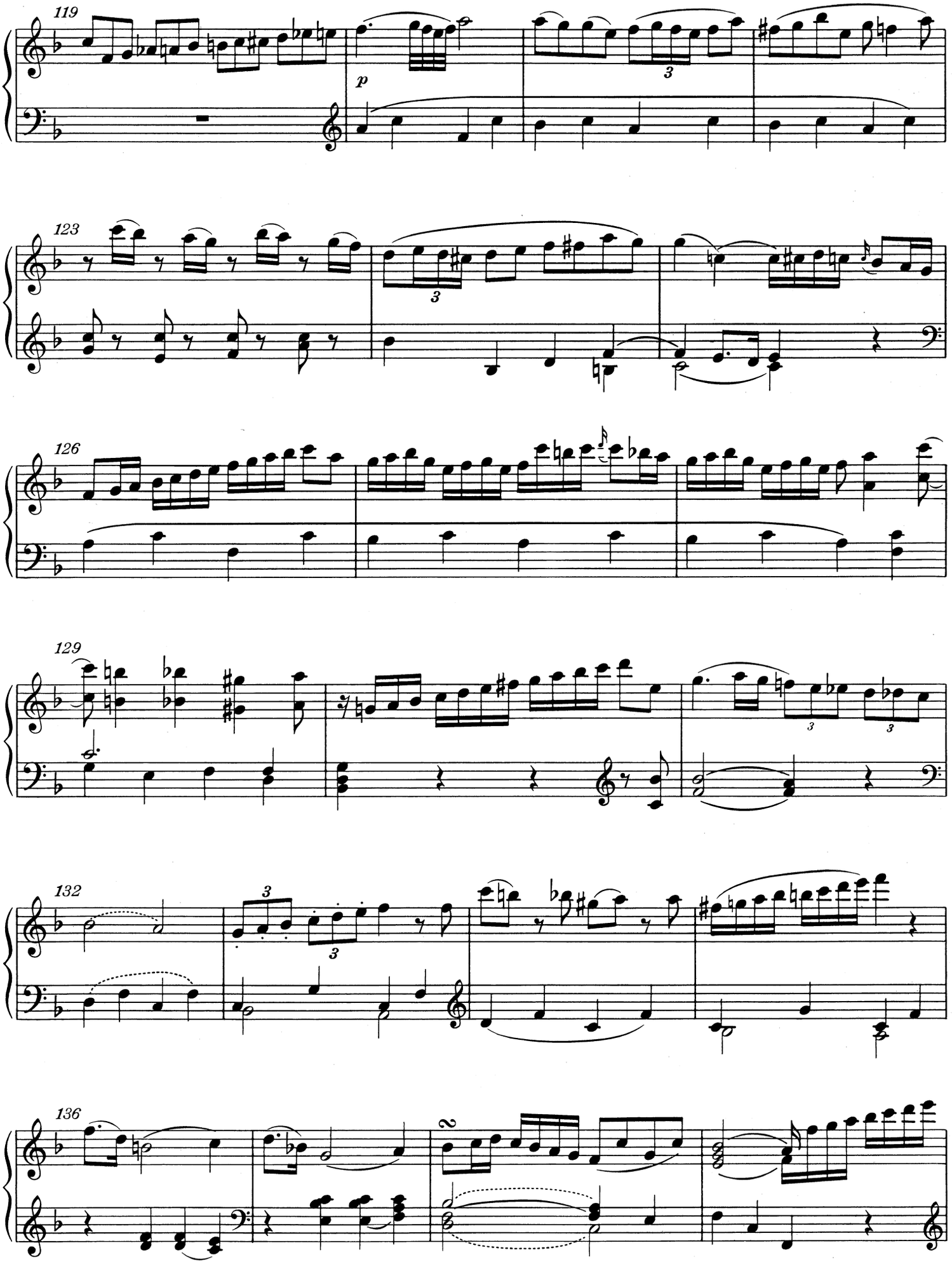
p
87
91
3


95
99
104
108
112
1.
116b
2.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p
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126
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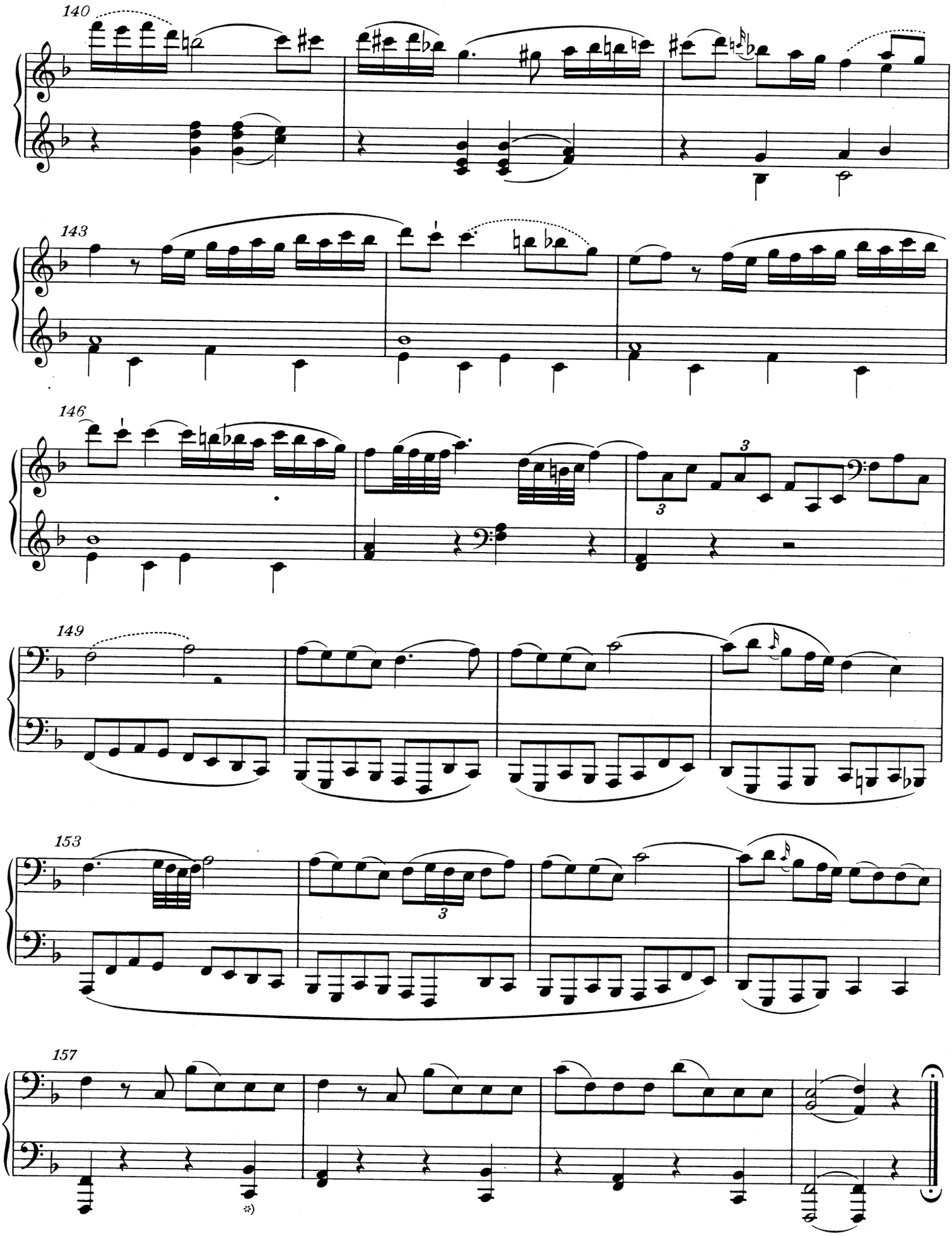
132
136



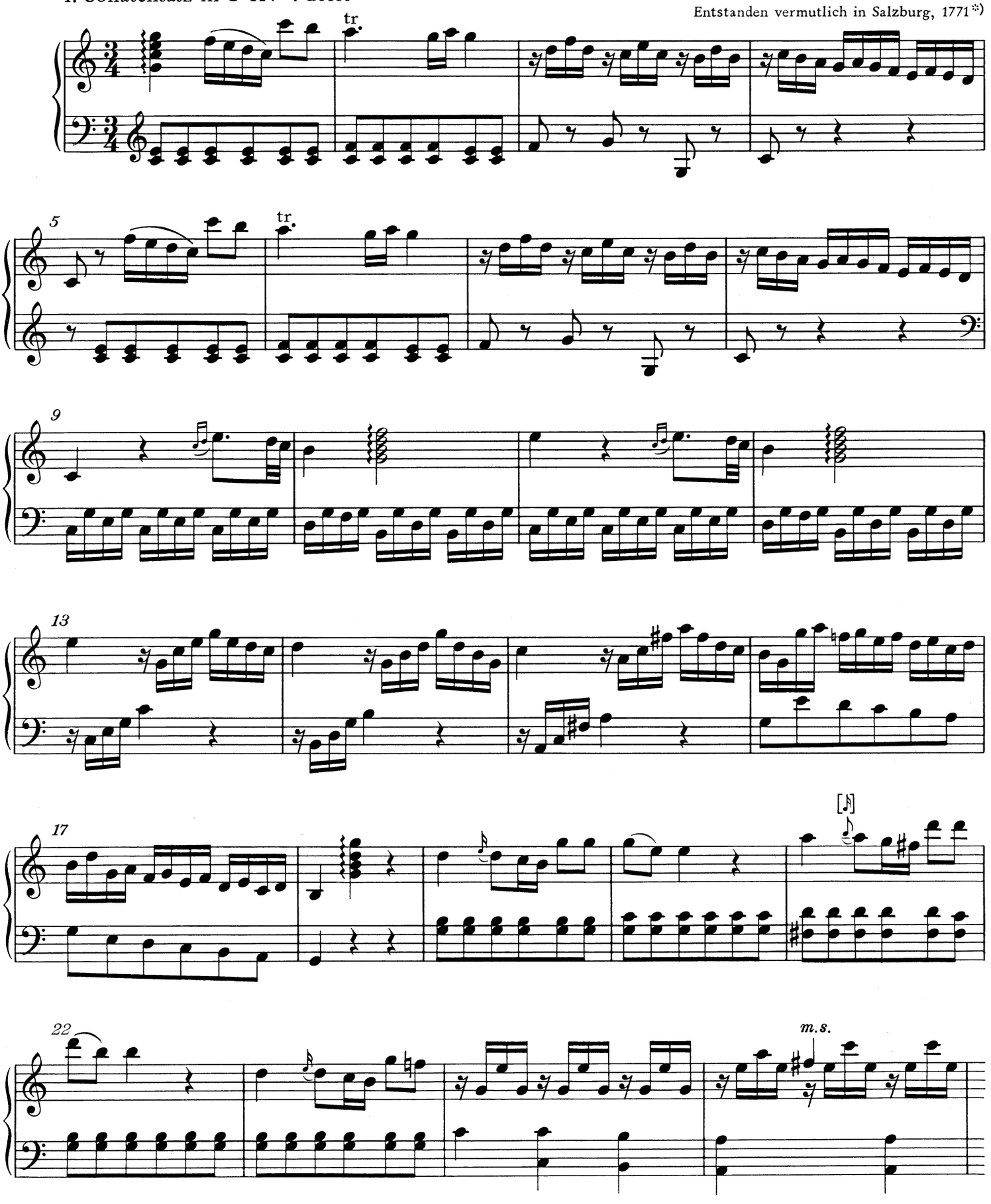
*) T. 157, linke Hand, 4. Viertel: Im Autograph mit zusätzlicher Terz E (sicherlich nur Schreibversehen).

II

Fragmente

1. Sonatensatz in C KV^6: deest

Entstanden vermutlich in Salzburg, 1771*)

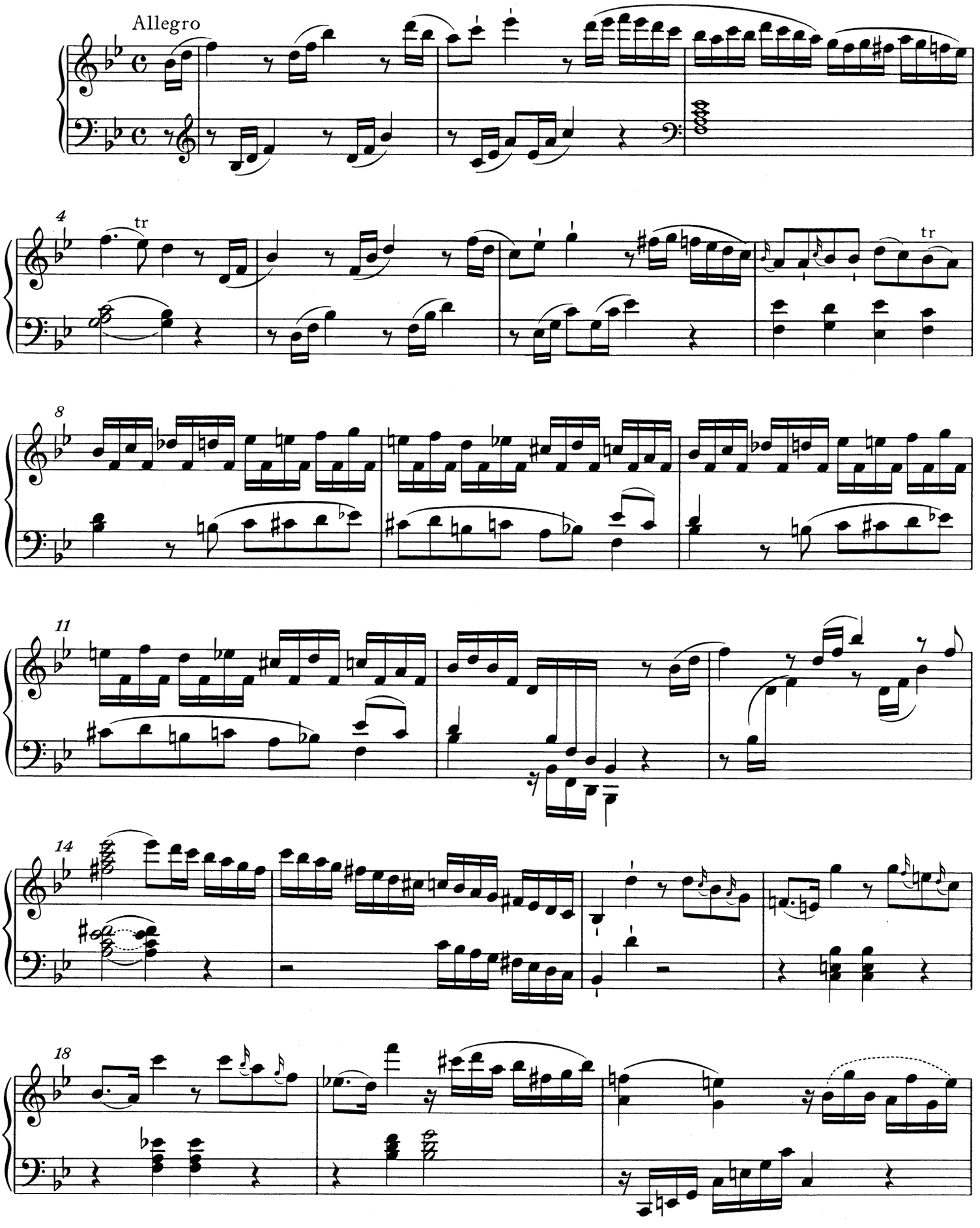


*) Zur Datierung und Überlieferung vgl. Vorwort.

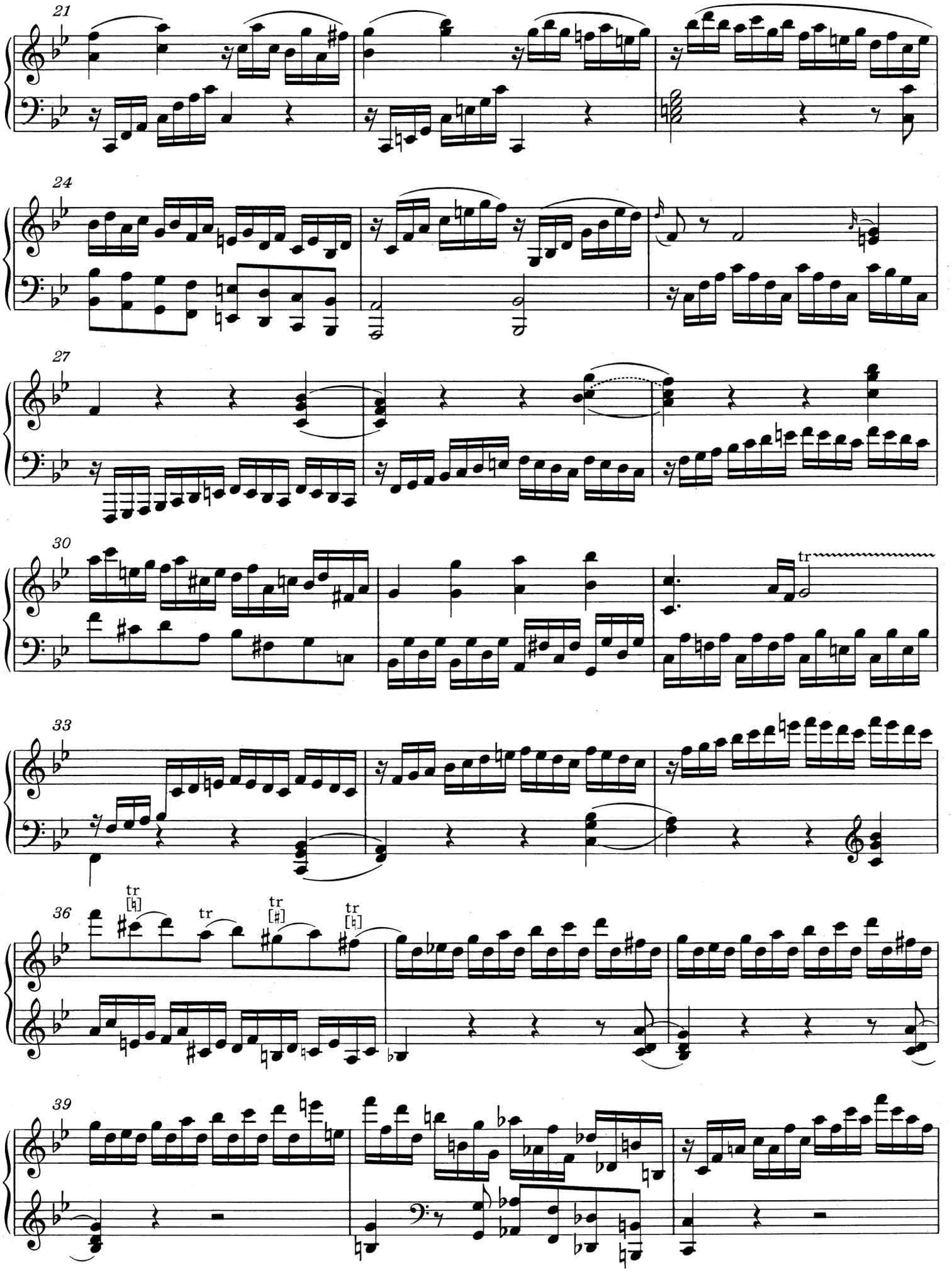
2. Sonatensatz in B KV 400 (372ª)

ergänzt von Maximilian Stadler

Entstanden vermutlich in Wien, 1781 *)



*) Zur Datierung vgl. Vorwort.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33
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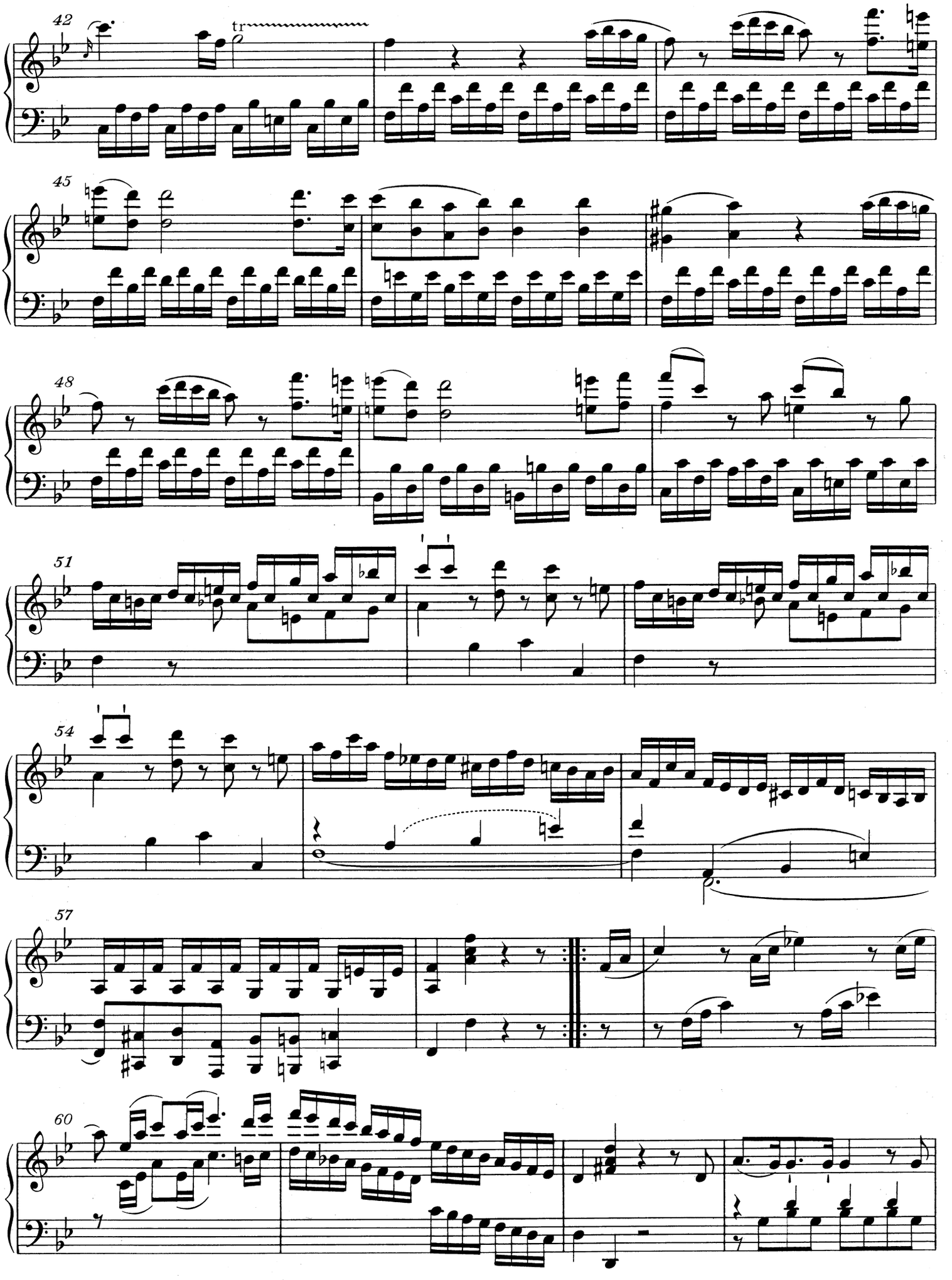
tr
[♮]
tr
tr
[♯]
tr
[♮]
39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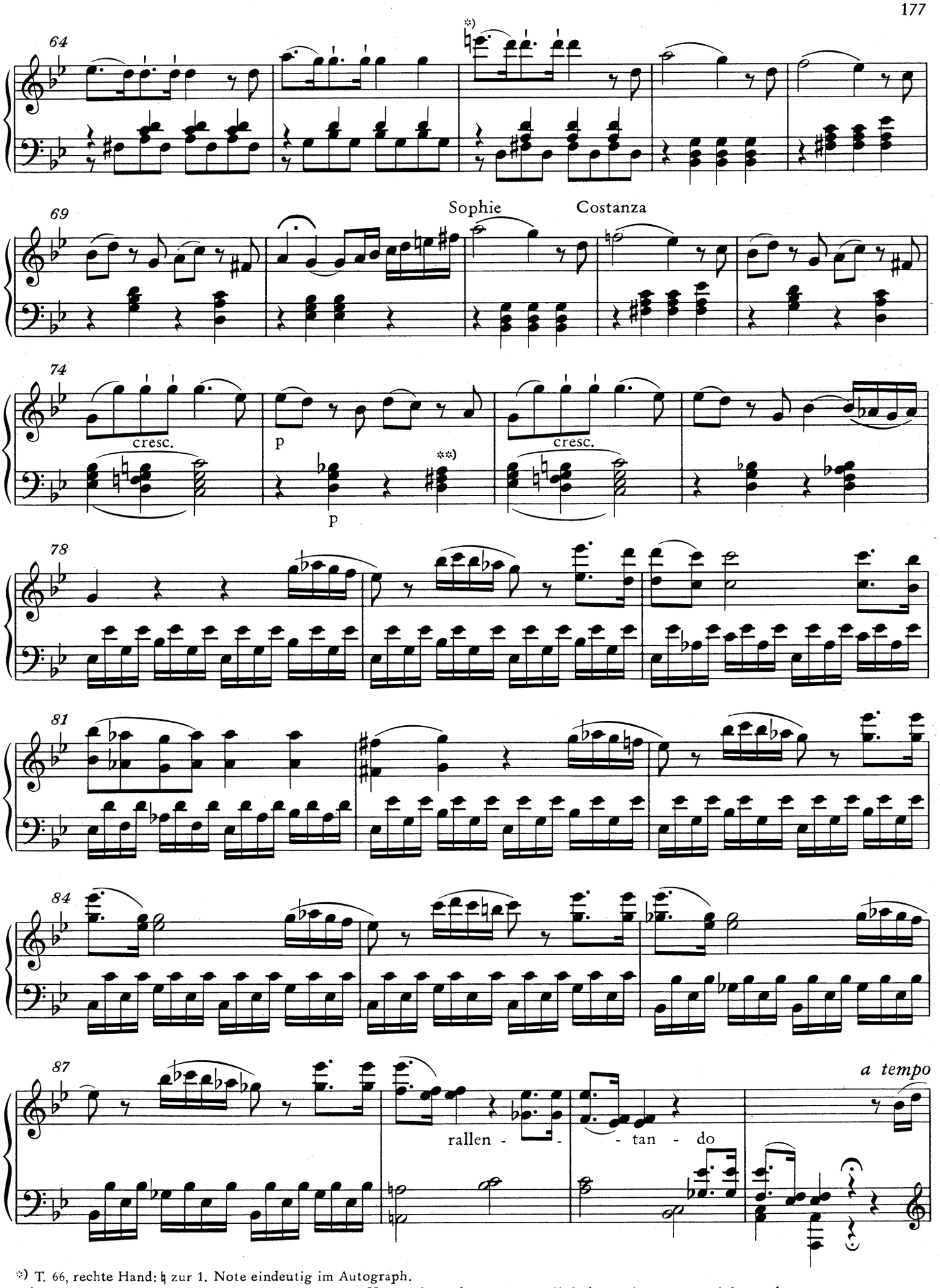
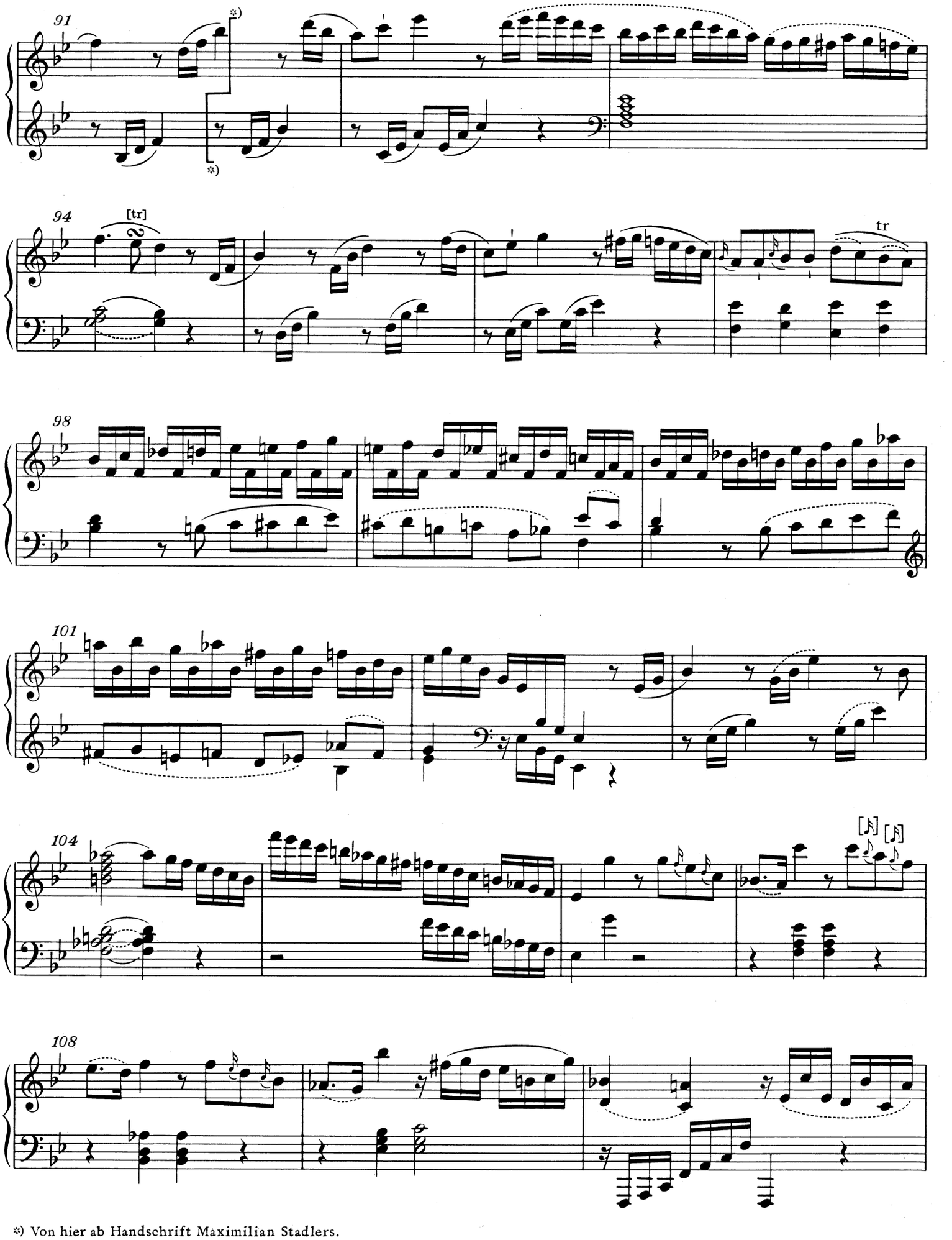
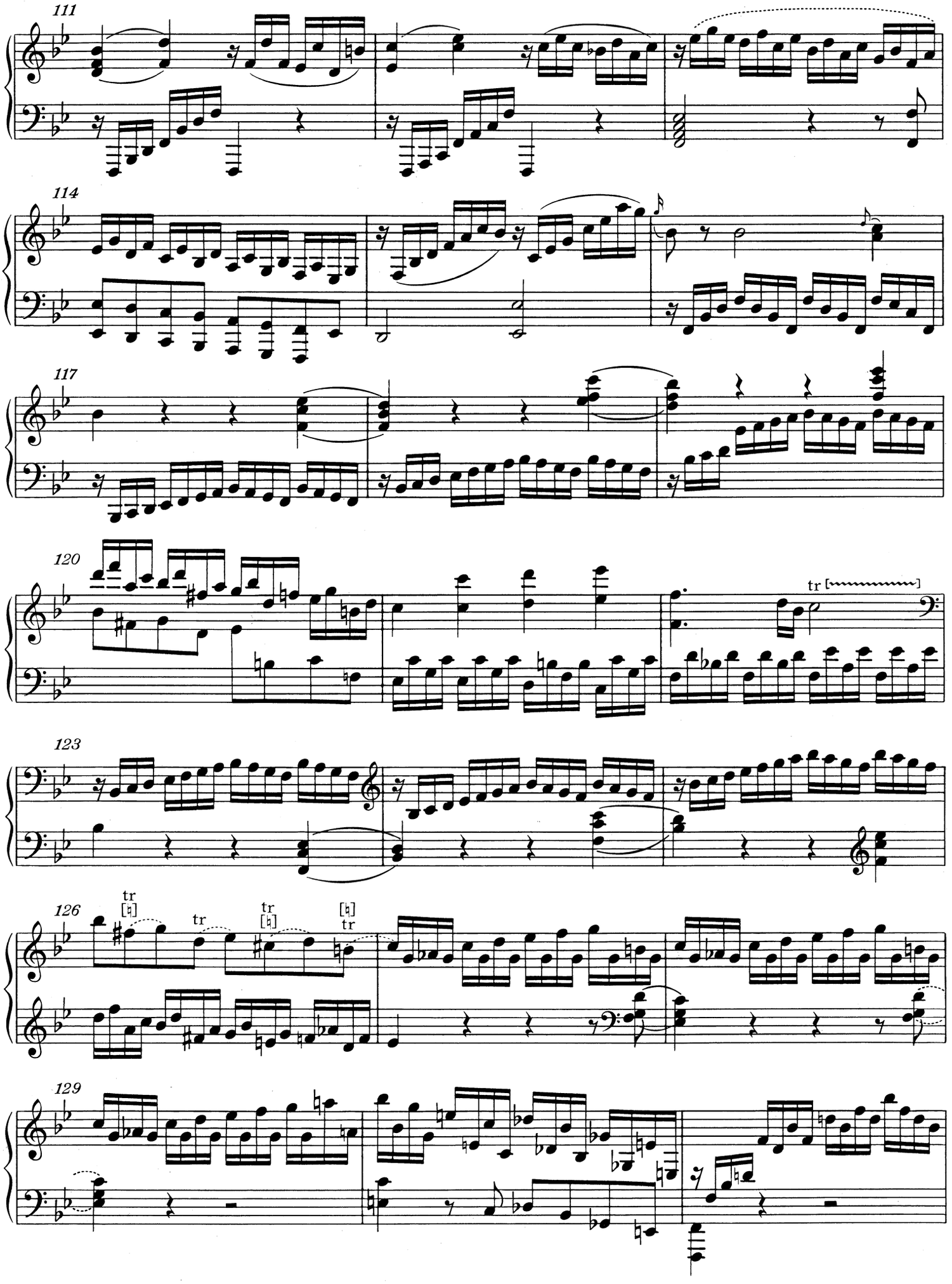


*) T. 66, rechte Hand: ♮ zur 1. Note eindeutig im Autograph.

**) T. 75, linke Hand, 4. Viertel: So im Autograph; zur Vermeidung der Quintparallele kann c' statt a gespielt werden.



*) Von hier ab Handschrift Maximilian Stadlers.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tr
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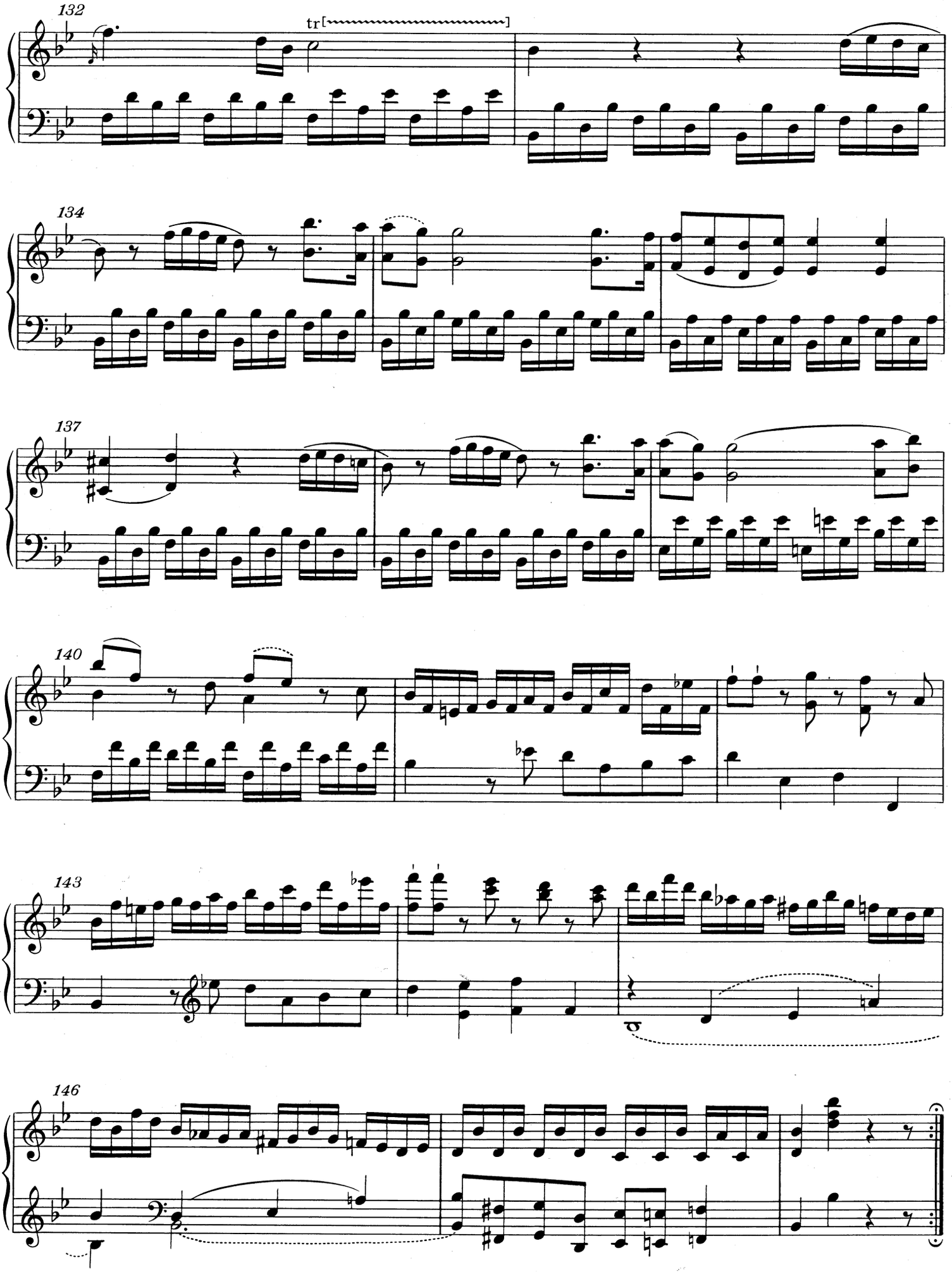
[♮]
tr
129


132
tr
134
137
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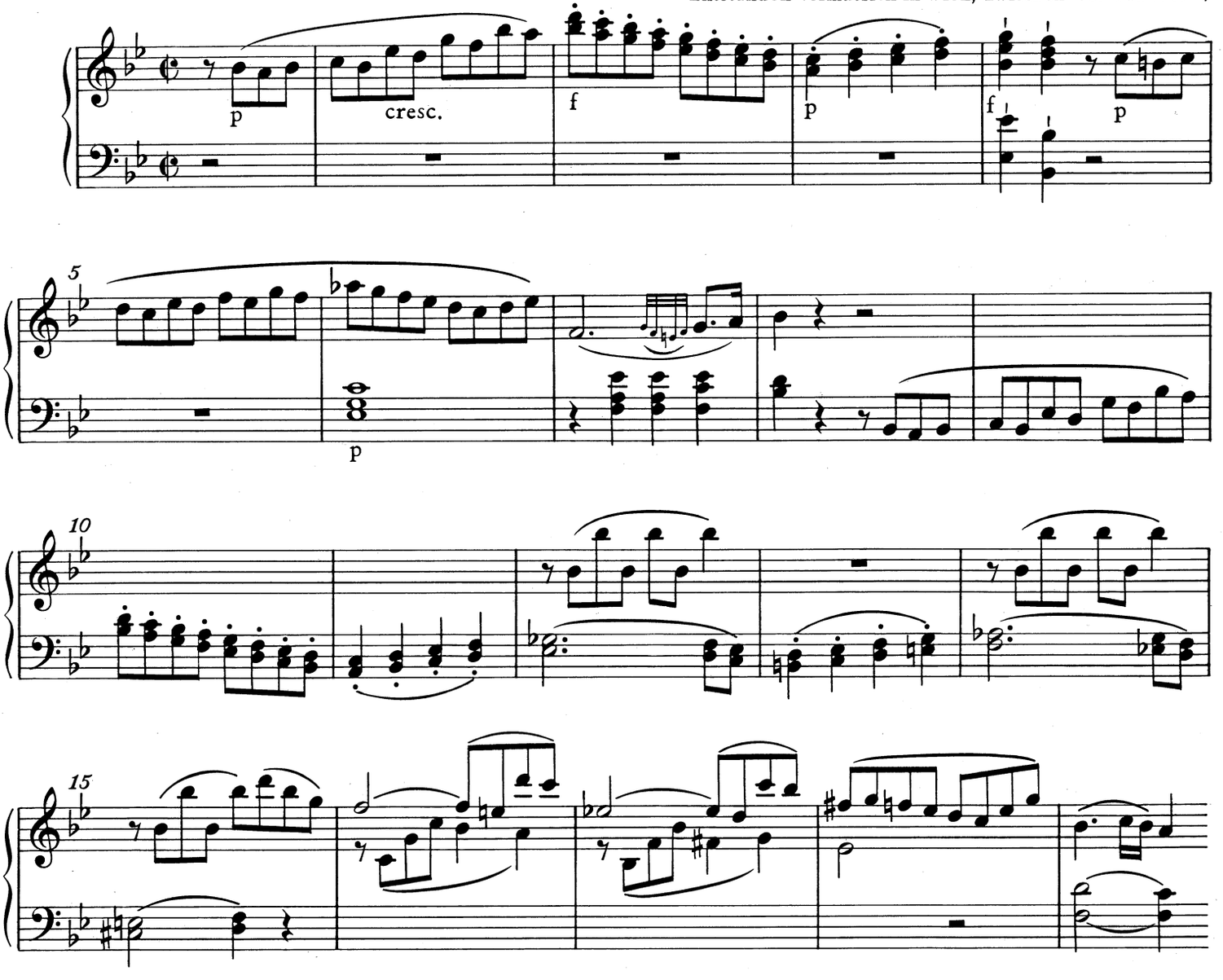
143
146

3. Sonatensatz in B KV Anh. 31 (569a)

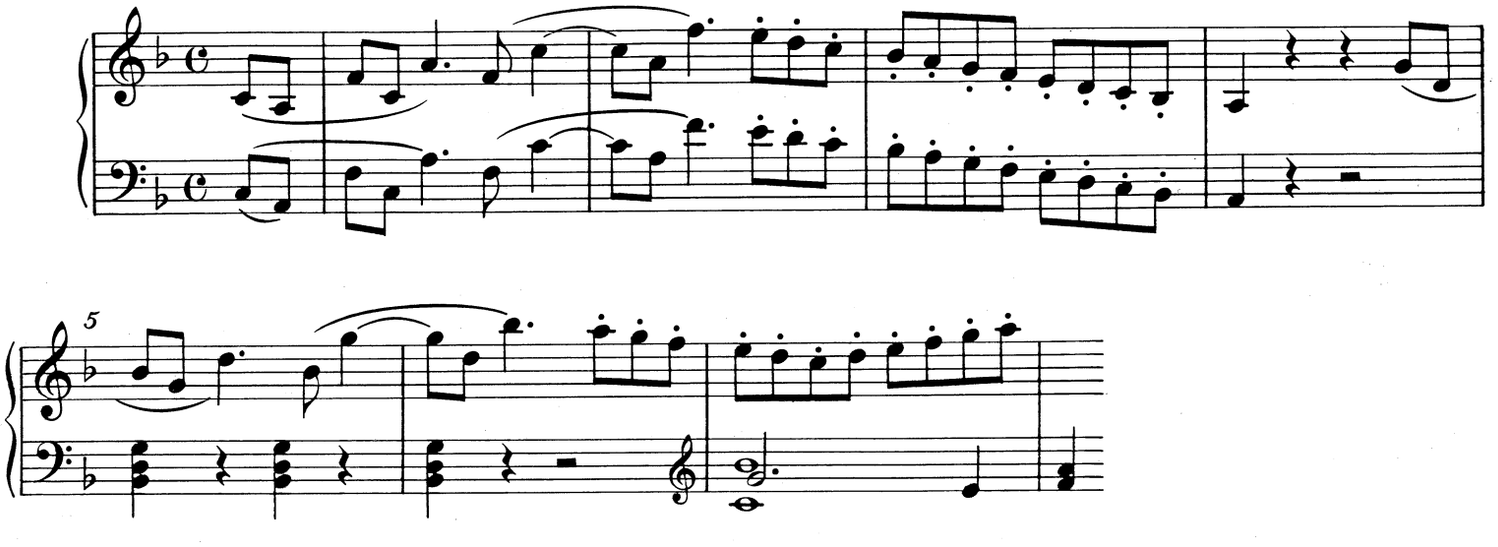
Sonata

Entstanden vermutlich in Wien, zwischen 1787 und 1789 *)



4. Sonatensatz in F KV Anh. 29 (590a)

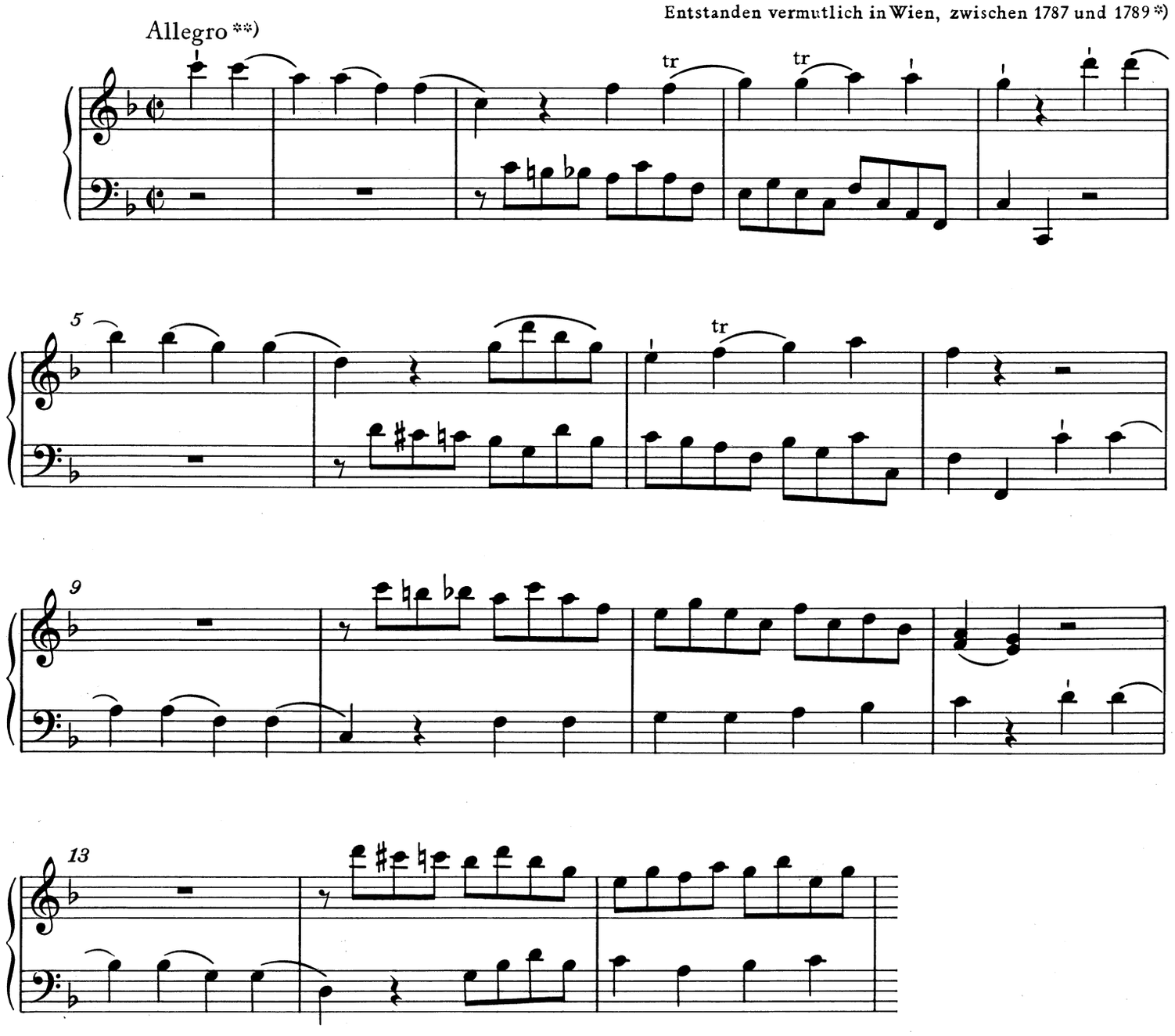
Entstanden vermutlich in Wien, zwischen 1787 und 1789 *)



*) Zur Datierung vgl. Vorwort.

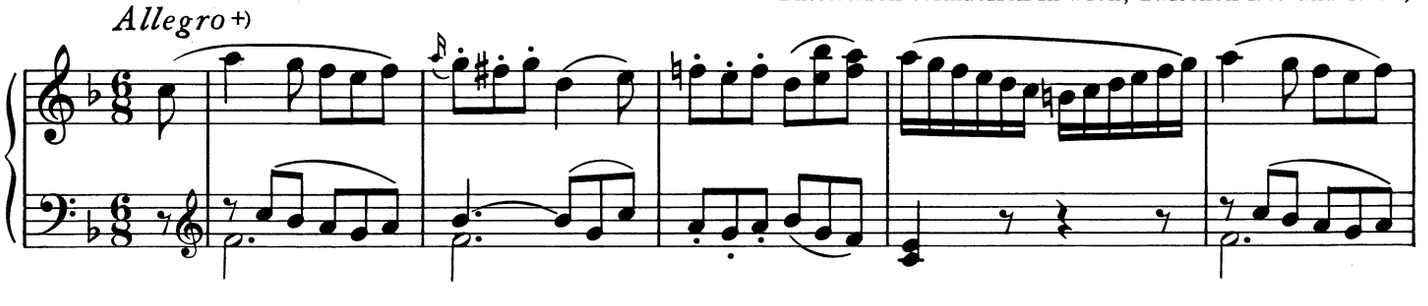
5. Sonatensatz in F KV Anh. 30 (590b)

Entstanden vermutlich in Wien, zwischen 1787 und 1789 *)

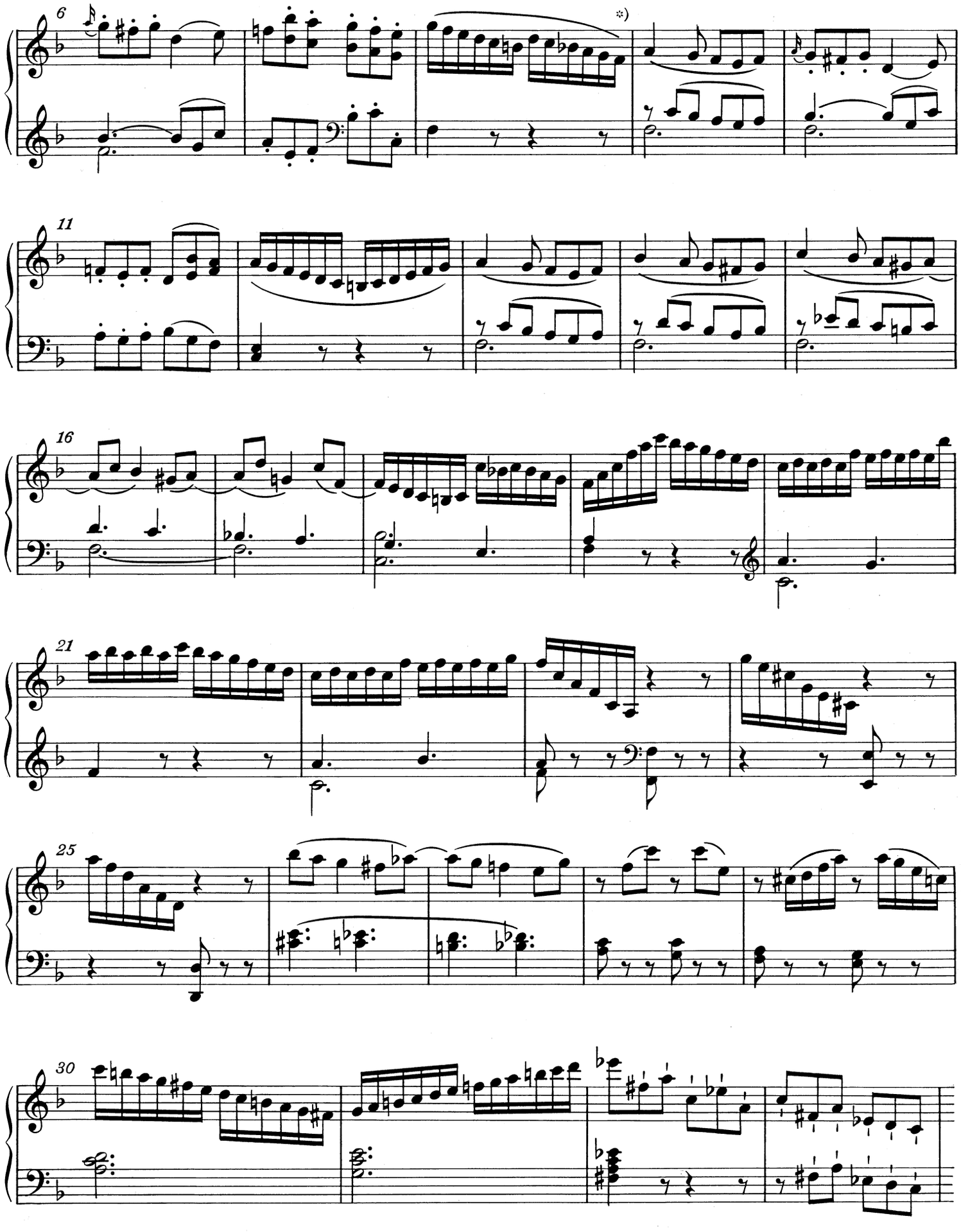


6. Sonatensatz (Rondo) in F KV Anh. 37 (590c)

Entstanden vermutlich in Wien, zwischen 1787 und 1789 *)



*) Zur Datierung vgl. Vorwort.
**) Ursprünglich „Presto"
+) Tempobezeichnung im Autograph von fremder Hand.

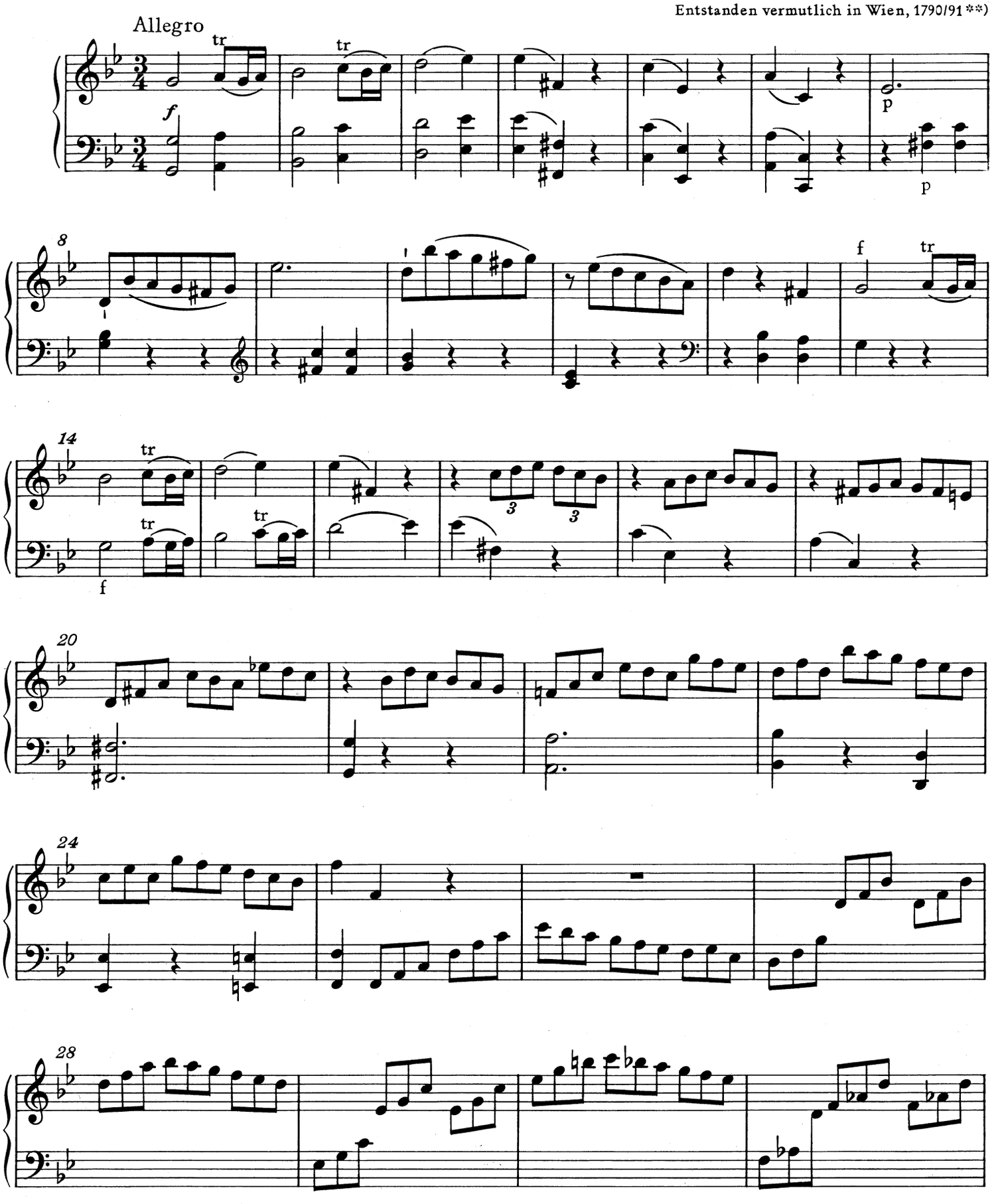


*) Zur 2. Hälfte von T. 8 vgl. Krit. Bericht.

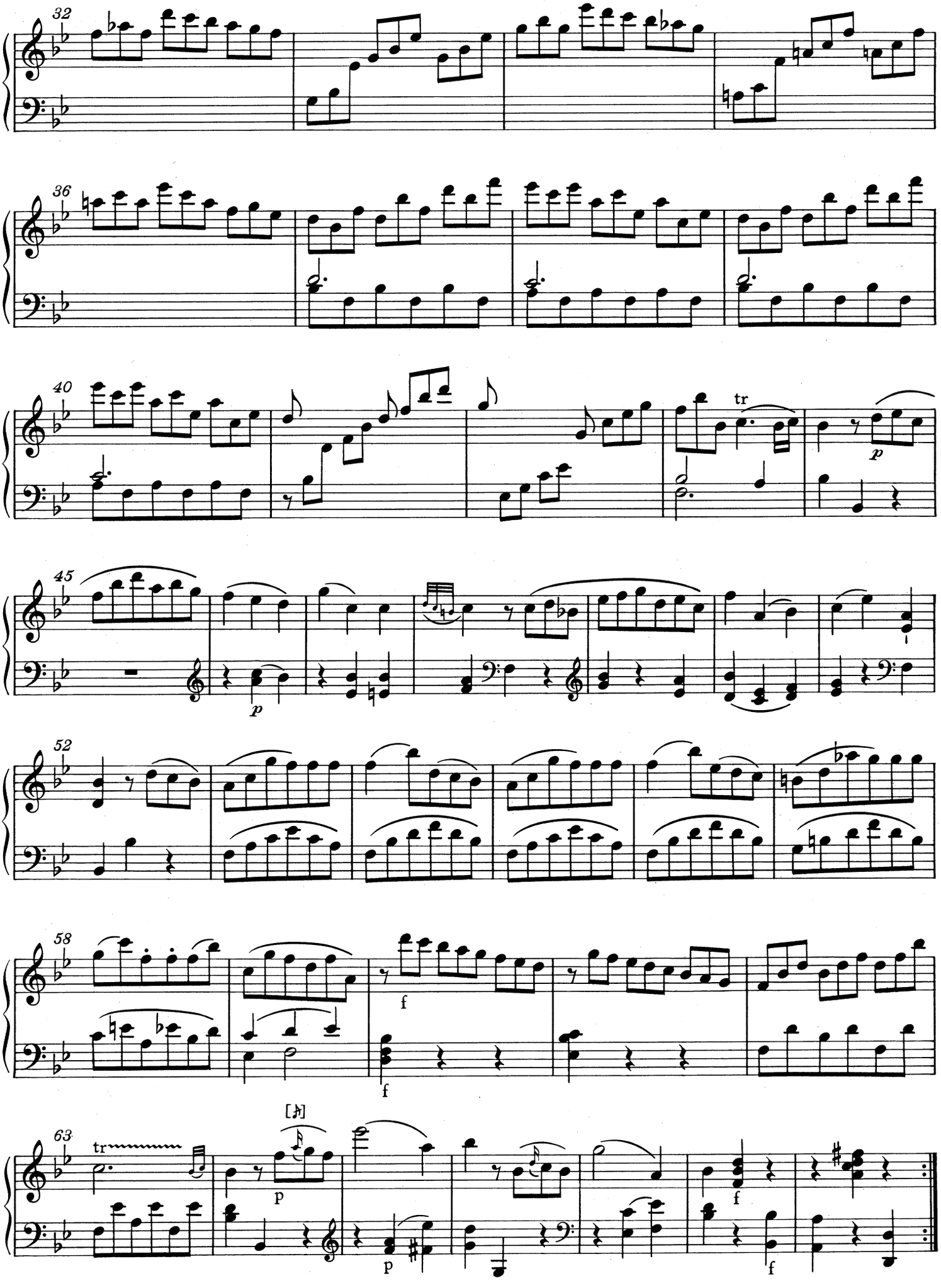
7. Sonatensatz in g KV 312 (189i; KV6: 590d)

mit Ergänzung von unbekannten Händen*)

Entstanden vermutlich in Wien, 1790/91**)



*) Vgl. Vorwort.
**) Zur Datierung vgl. Vorwort.


32
36
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f
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tr
[𝅘𝅥𝅯]
p
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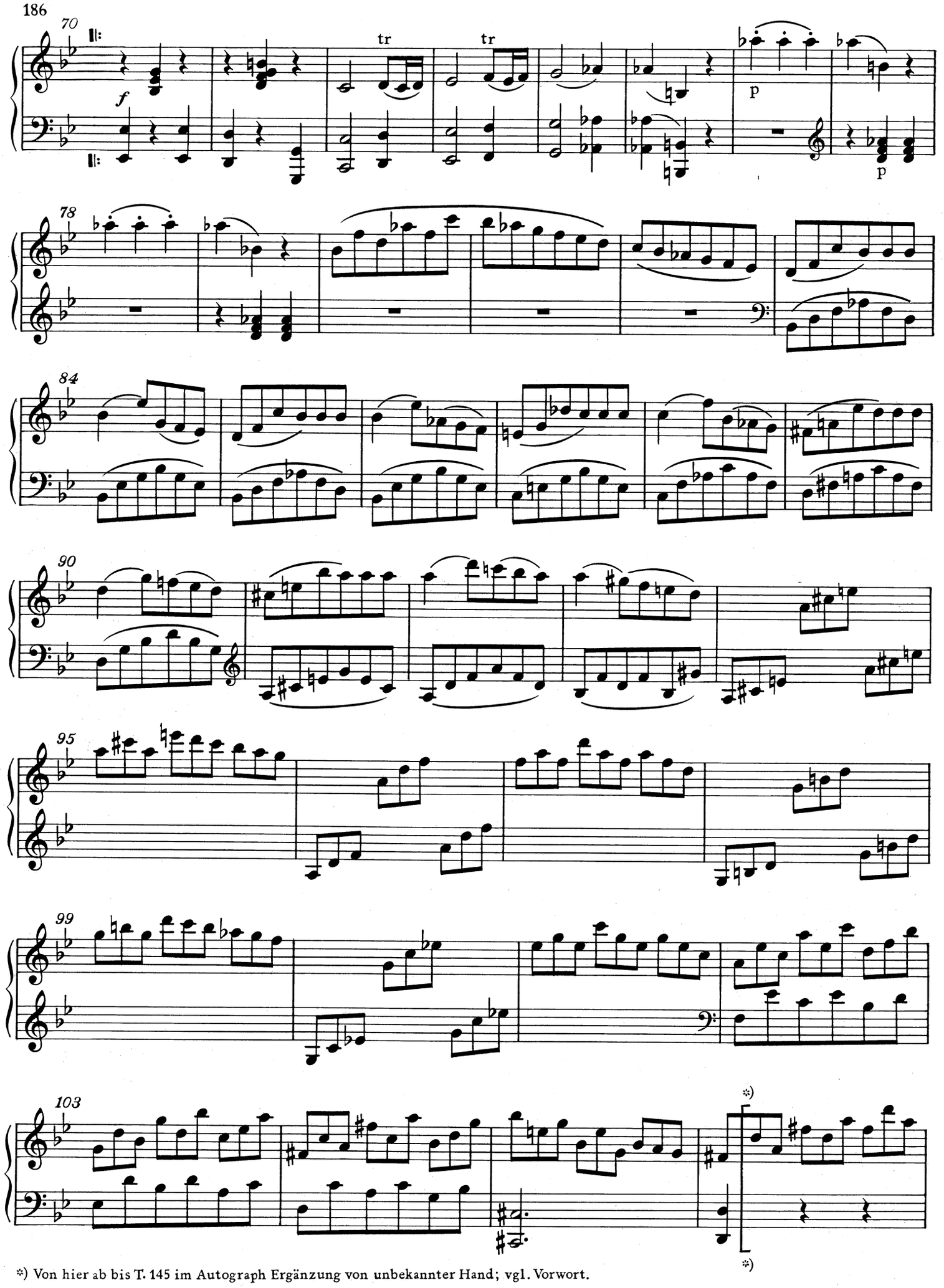
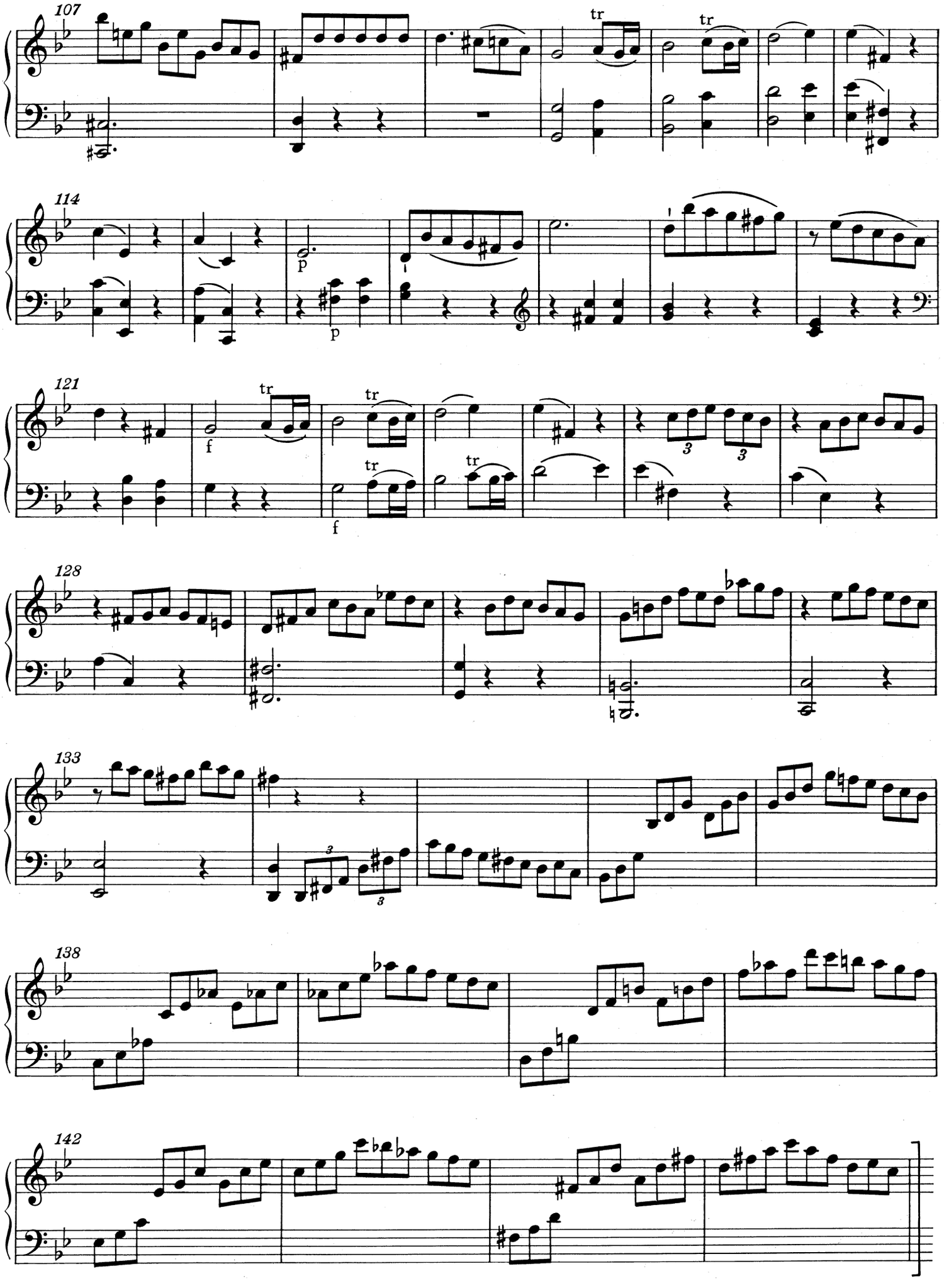
f
f



*) Von hier ab bis T. 145 im Autograph Ergänzung von unbekannter Hand; vgl. Vorwort.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121
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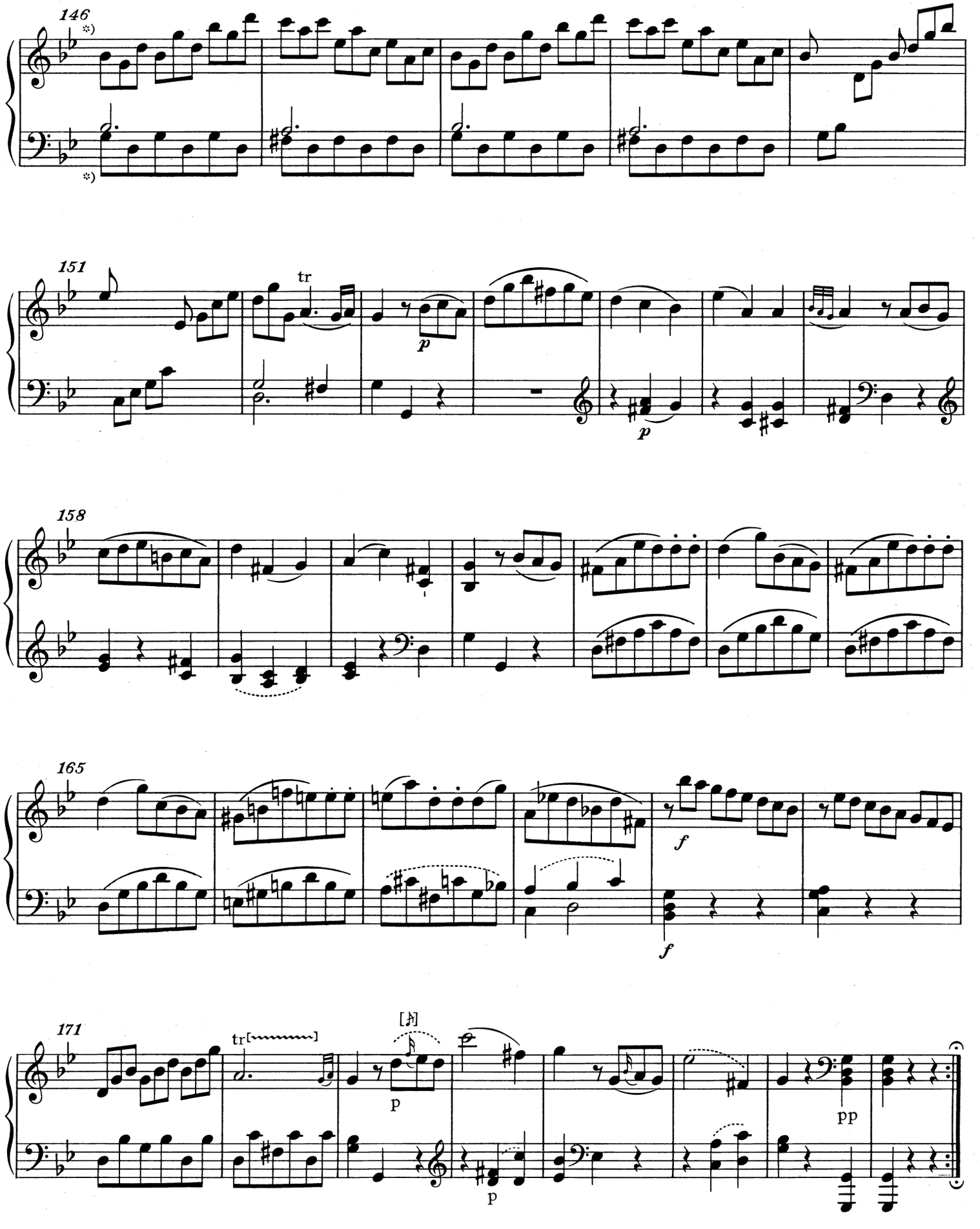
142



*) T. 146 bis Schluß nach dem Erstdruck; vgl. Vorwort.