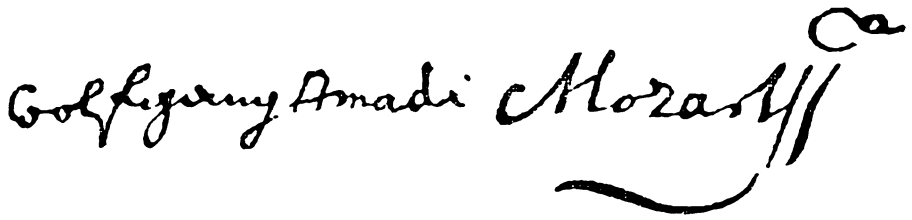

WOLFGANG AMADEUS MOZART

Neue Ausgabe sämtlicher Werke

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

Serie IX: Klaviermusik

WERKGRUPPE 27: KLAVIERSTÜCKE
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Serie IX

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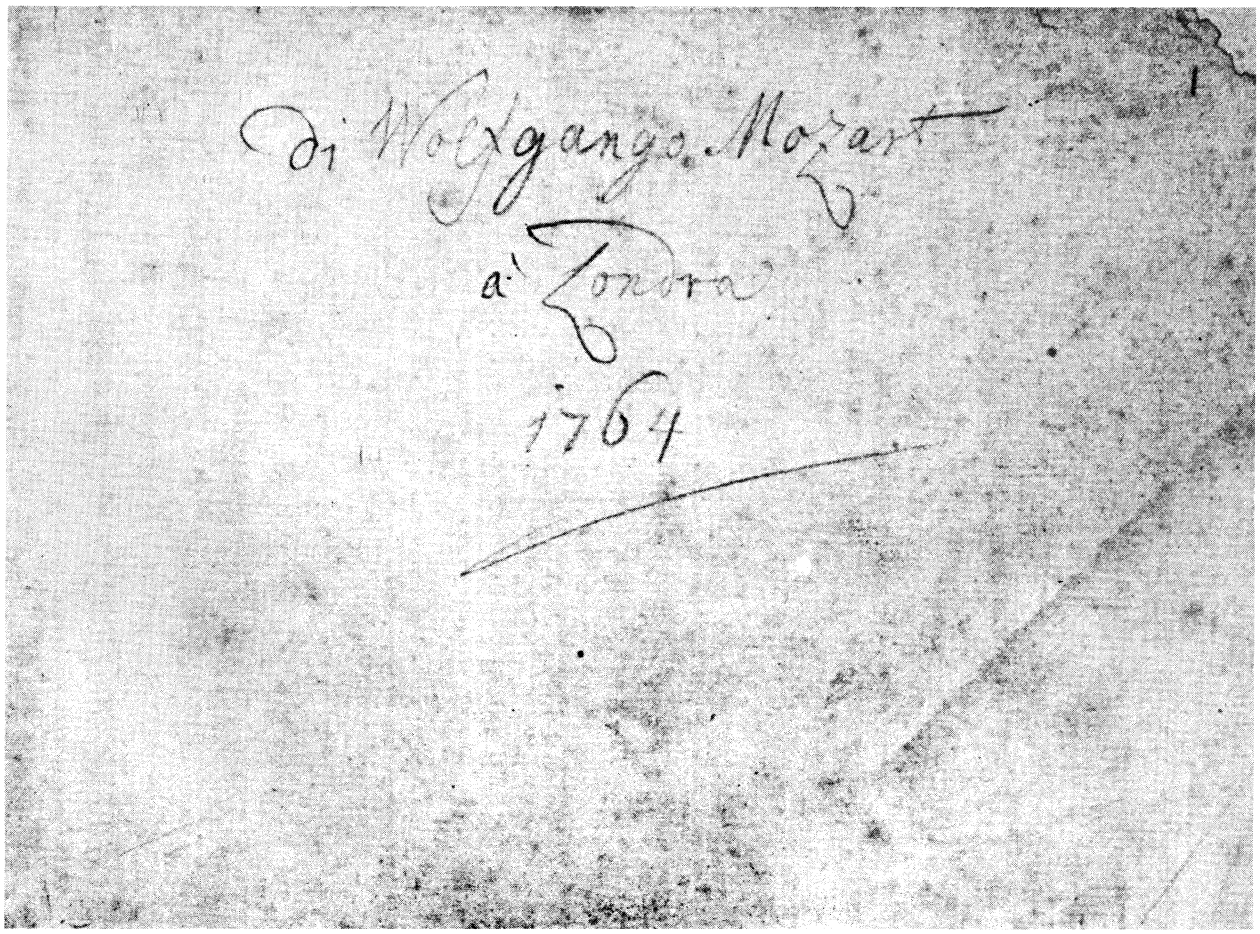

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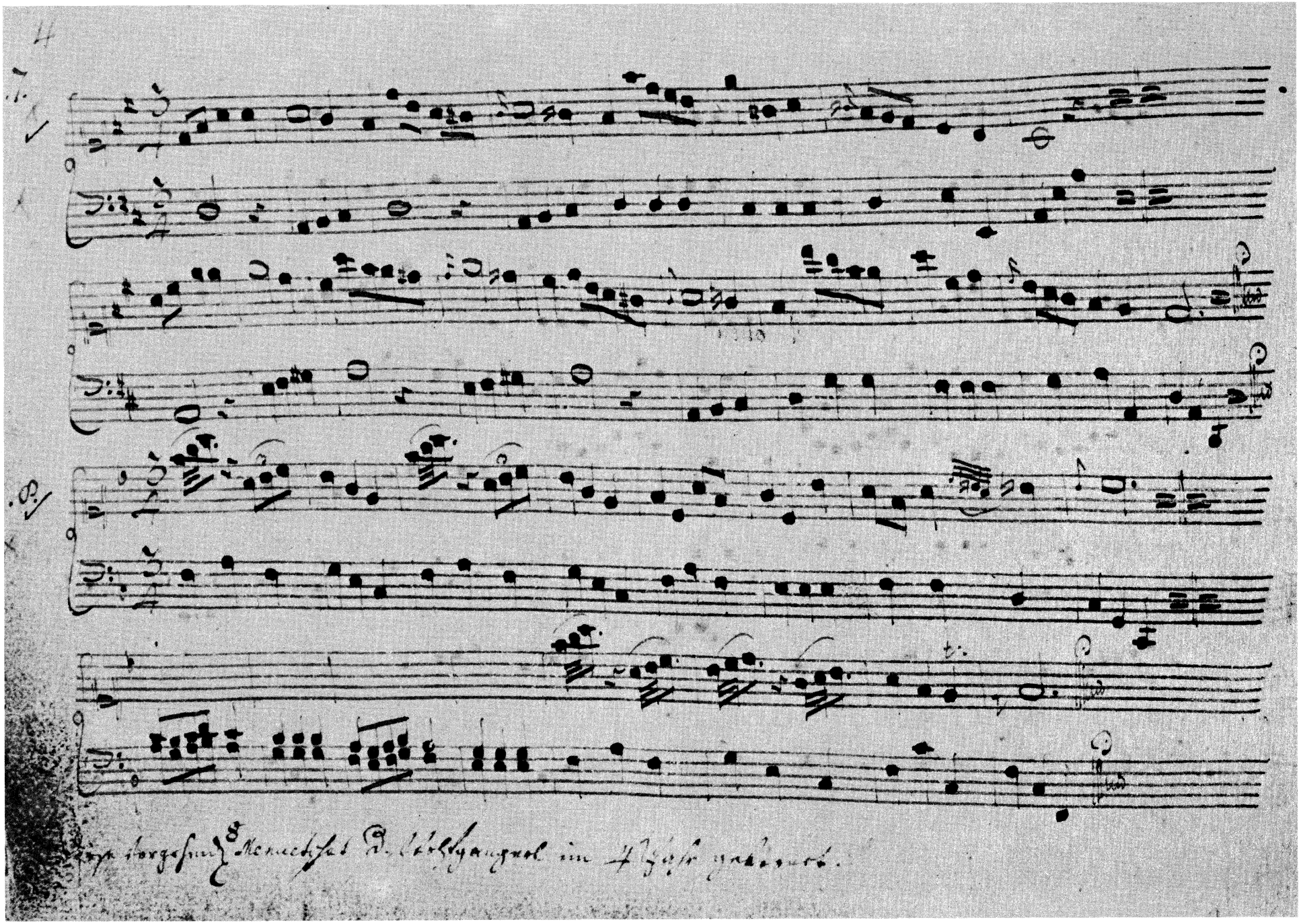
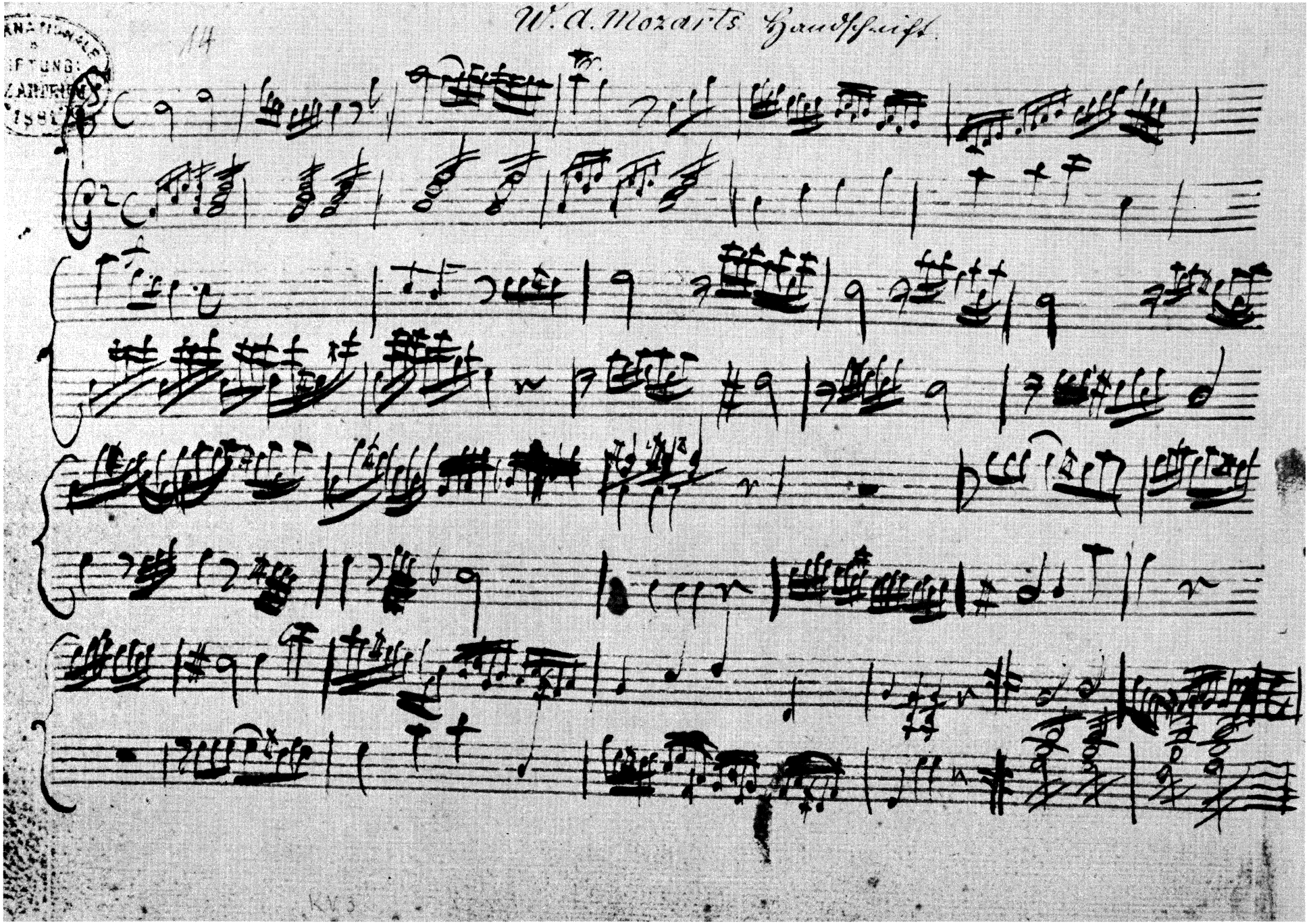


Notenbuch für Maria Anna (Nannerl) Mozart: Seite 4 mit den Menuetten Nr. 7 und 8 (Kopistenhand). Vgl. Seite 6 und 7.



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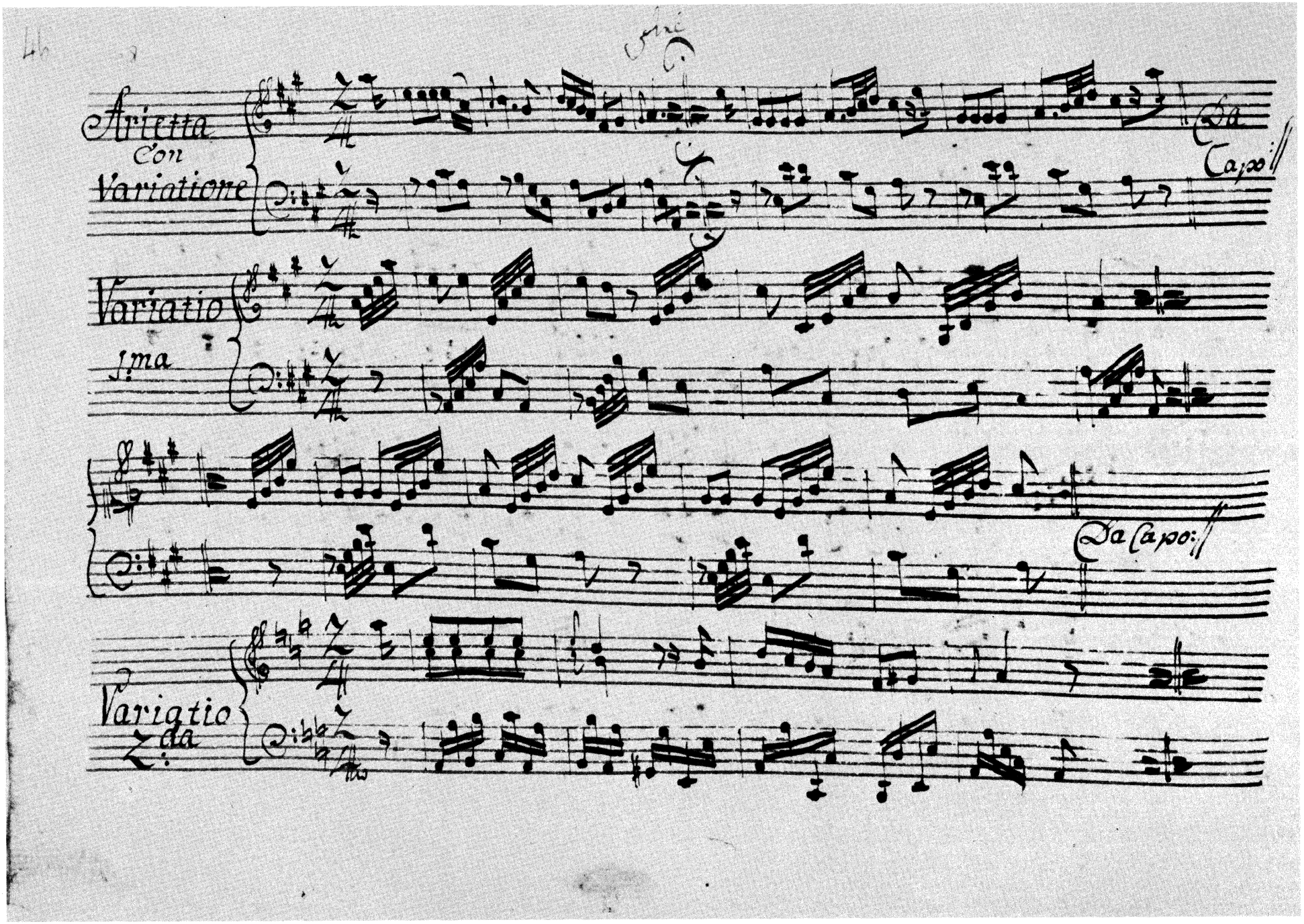

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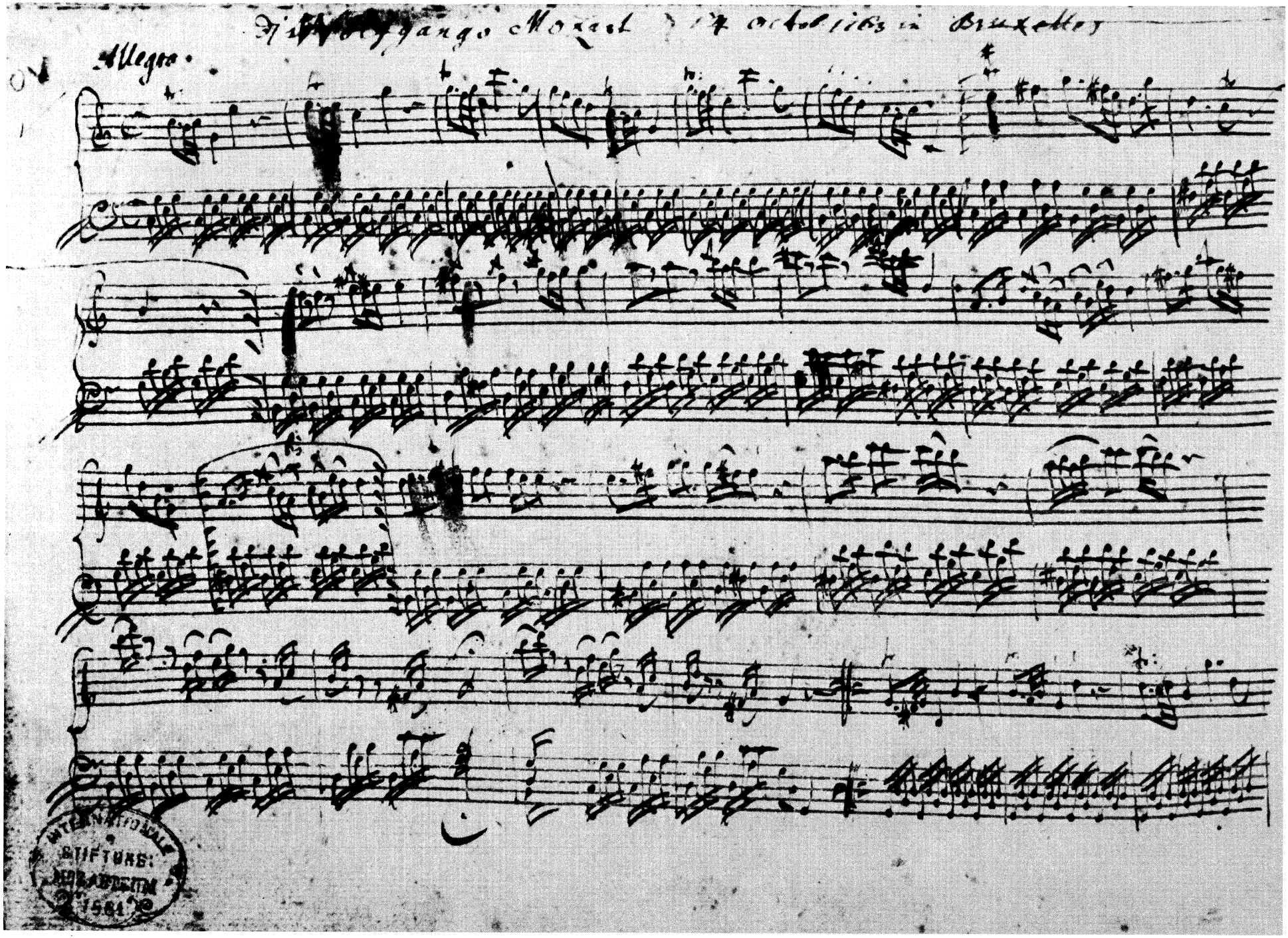

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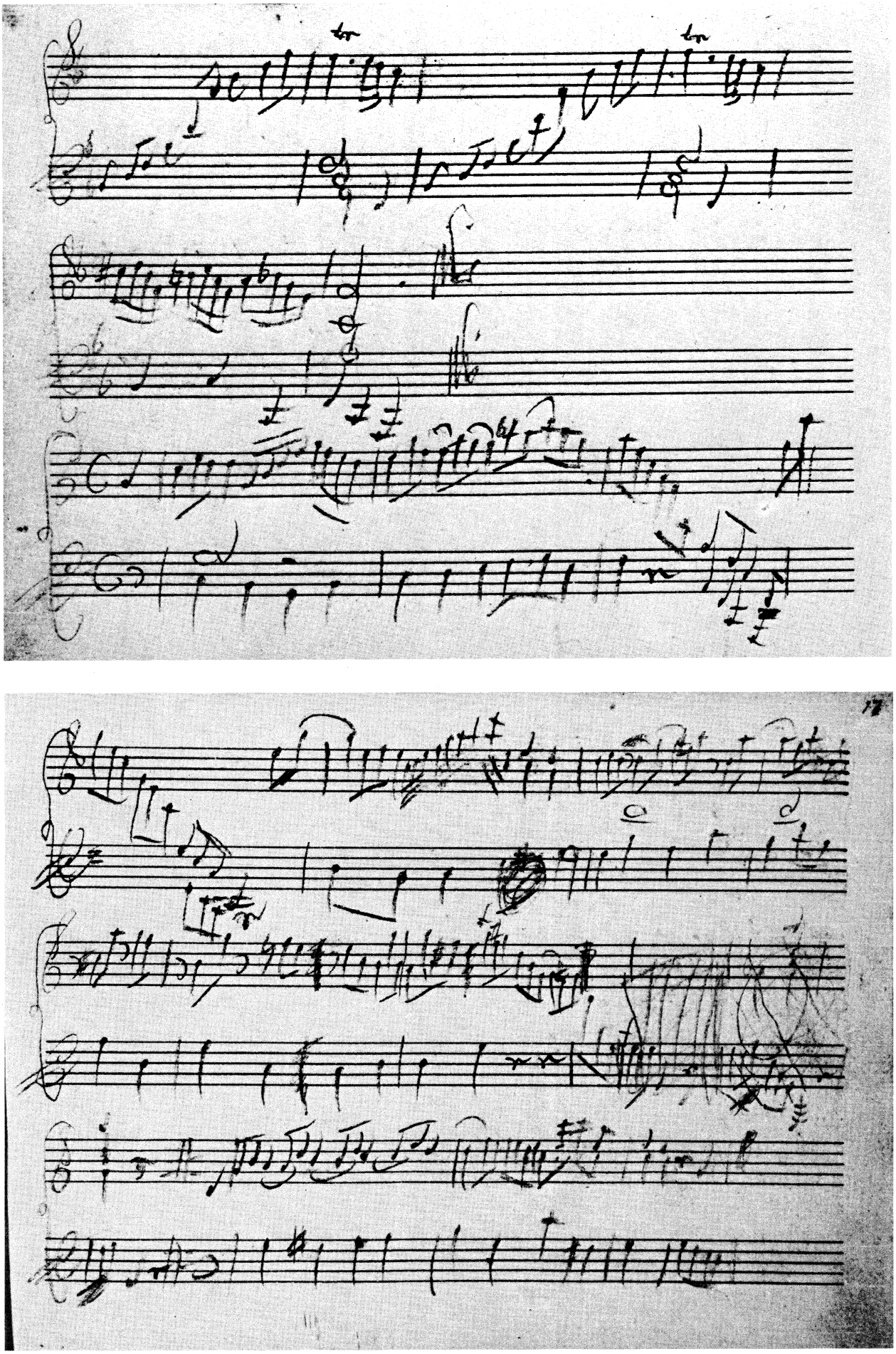
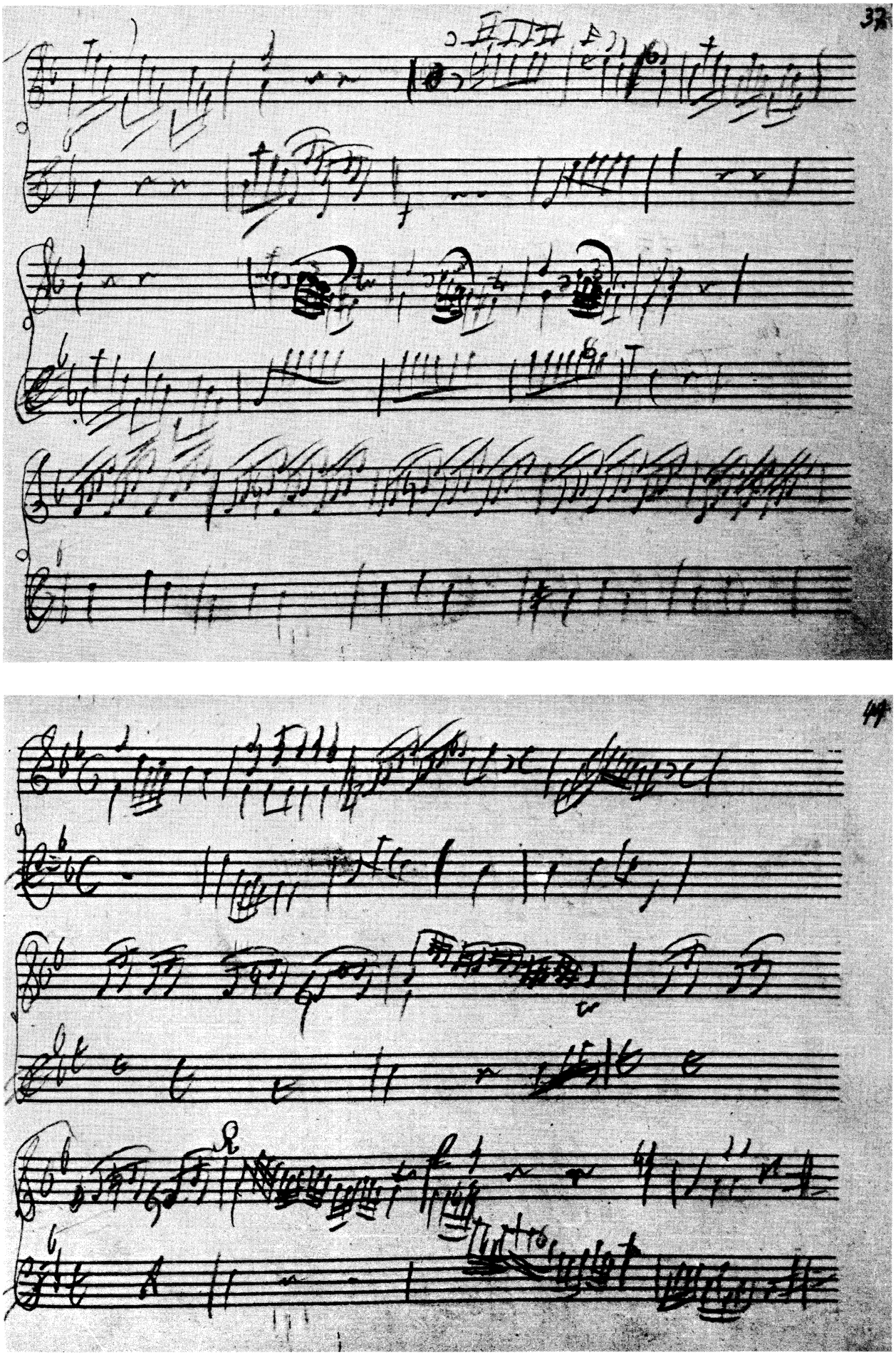


Londoner Skizzenbuch: Oben Seite 16 mit Schluß von Nr. 12 = KV Anh. 109[b] Nr. 4 (15[m]) und Beginn von Nr. 13 = KV 15[n]. Vgl. Seite 109, Takt 15–20, und Seite 110, Takt 1–3. – Unten Seite 17 mit Fortsetzung von Nr. 13 = KV 15[n]. Vgl. Seite 110–111, Takt 4–13.



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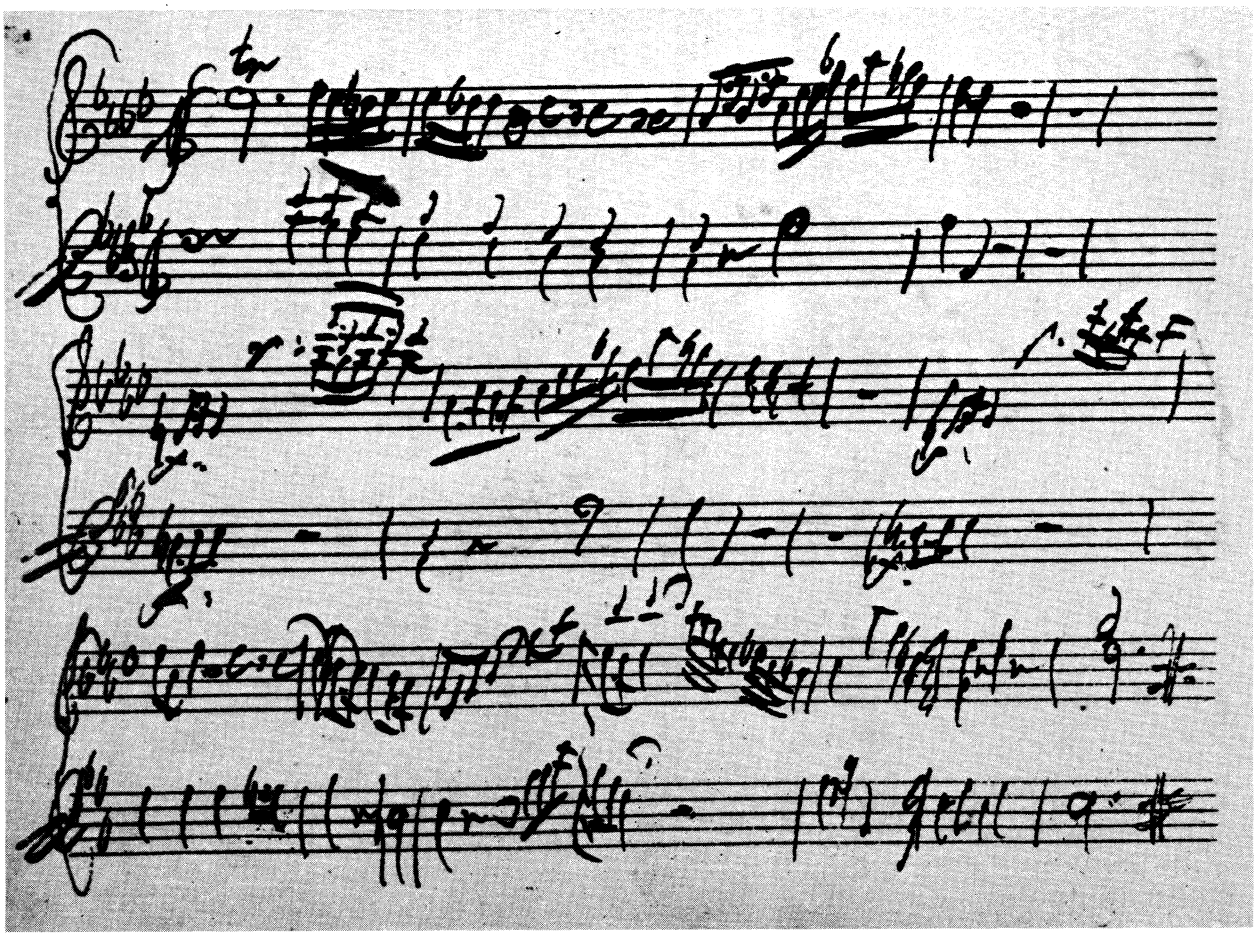
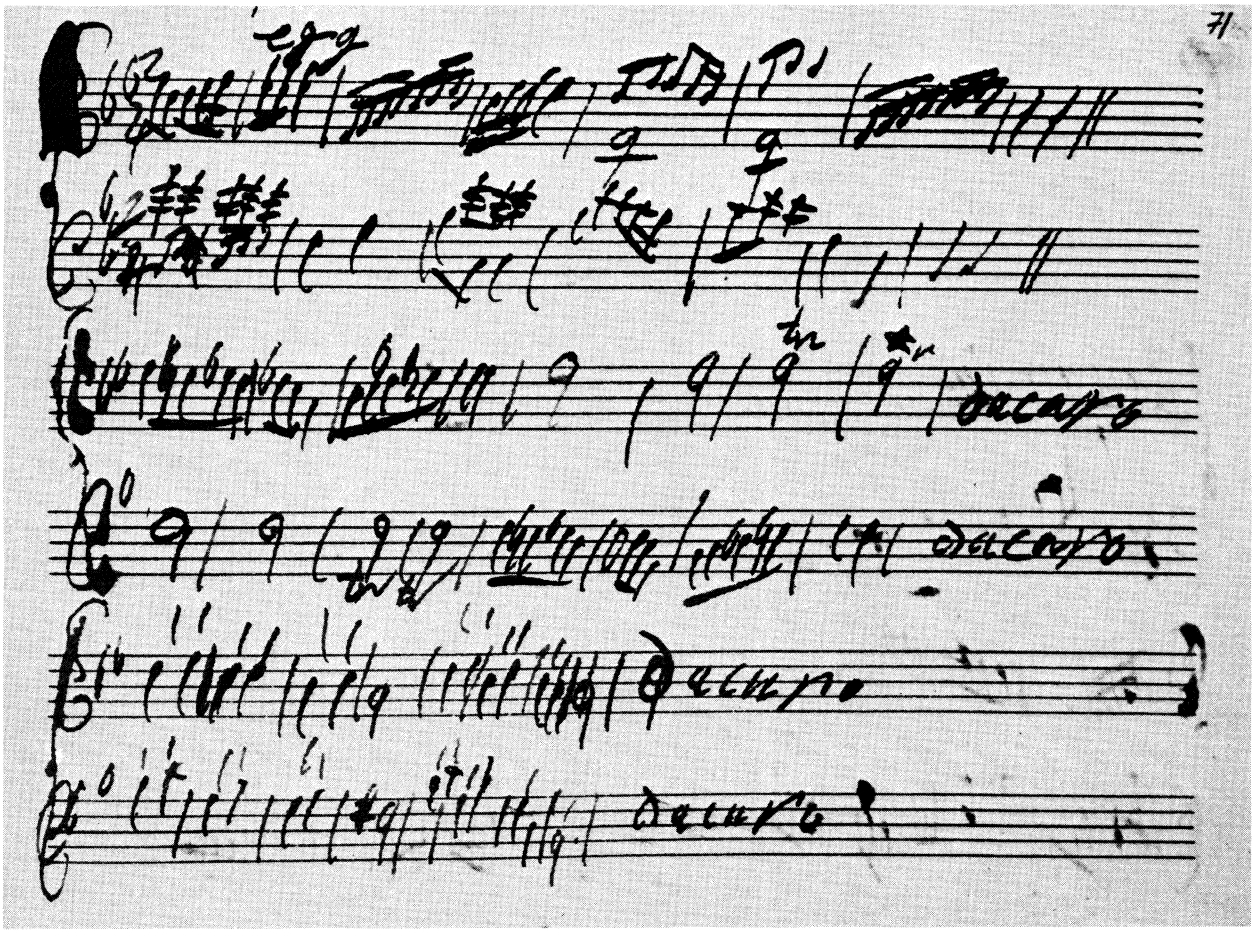


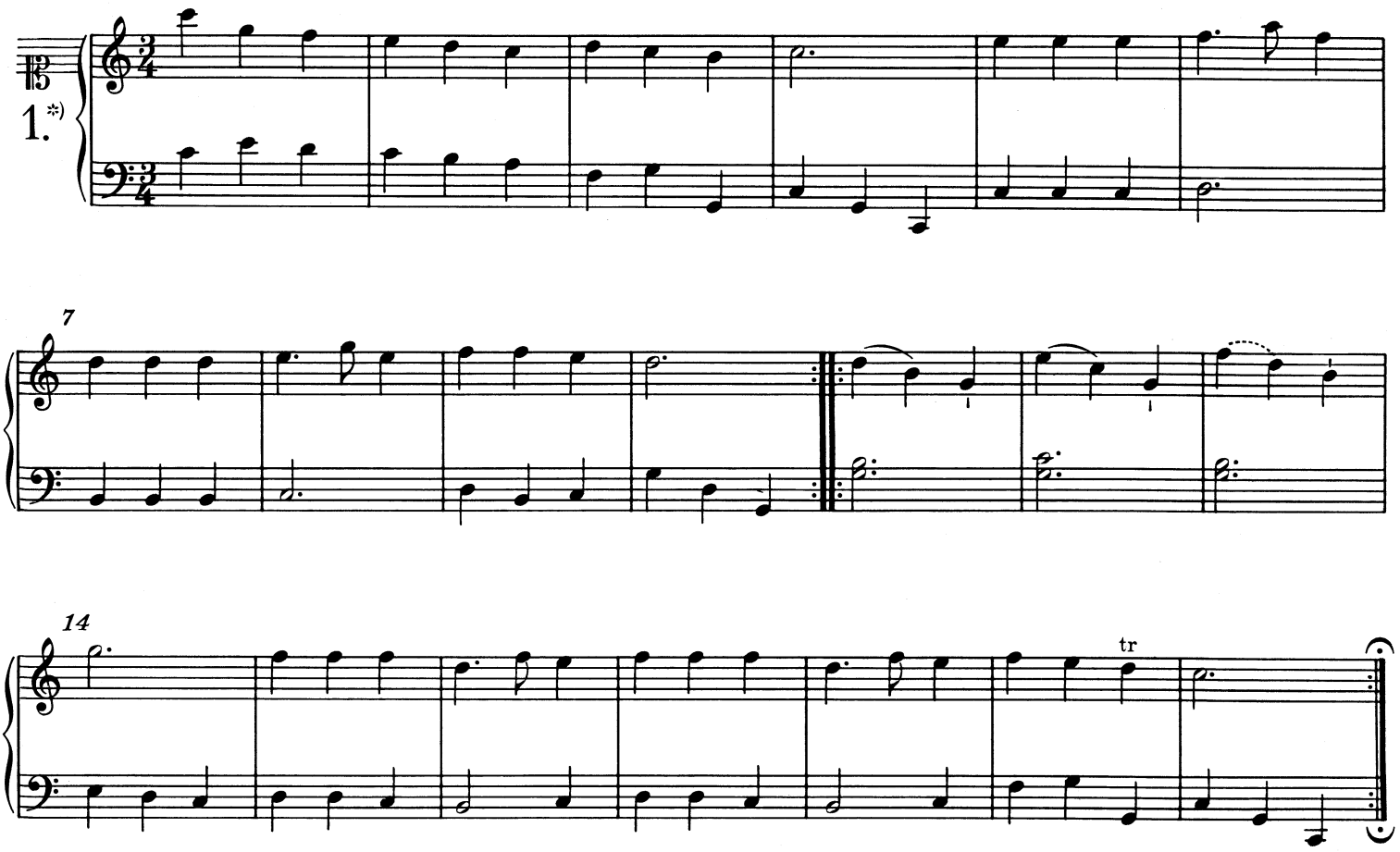


Londoner Skizzenbuch: Oben Seite 66 mit Beginn von Nr. 29 = KV 15^{dd}. Vgl. Seite 149, Takt 1 bis 19. — Unten Seite 71 mit Beginn von Nr. 32 = KV 15^{gg}. Vgl. Seite 154–155, Takt 1–32.

I. Notenbuch
für Maria Anna (Nannerl) Mozart
1759

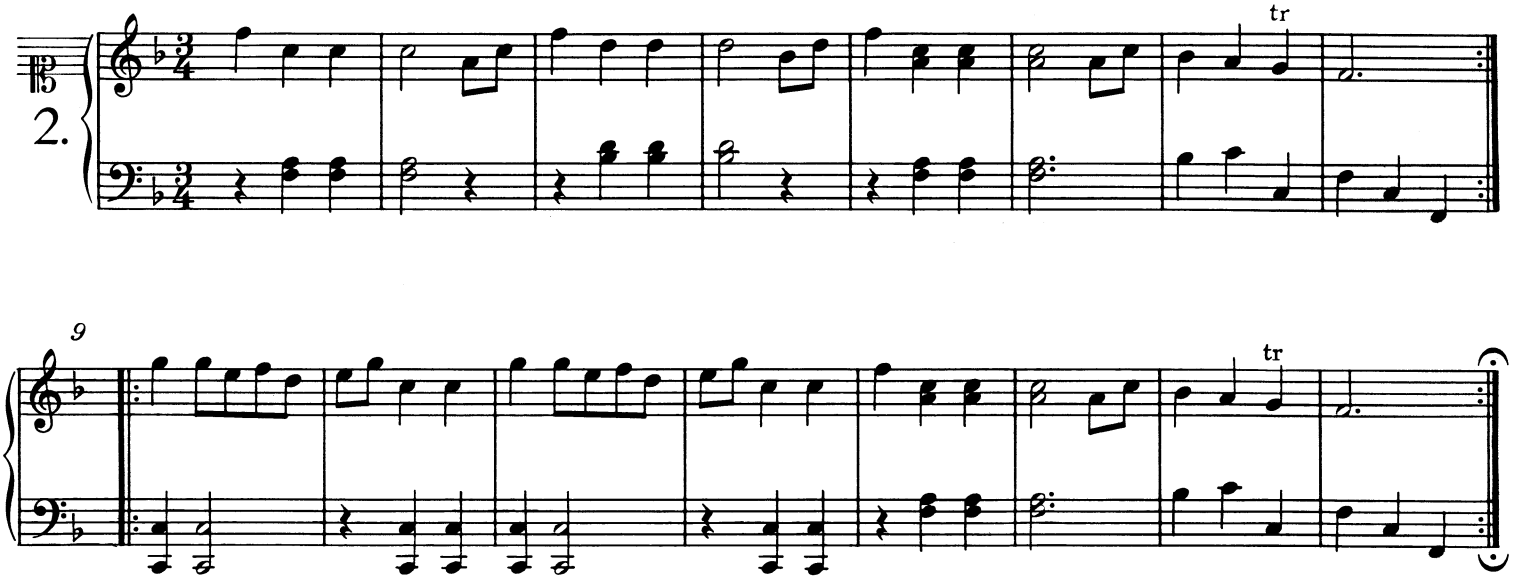
1. Menuett in C

Menuet



2. Menuett in F

Menuet



*) Die Numerierung der Menuette 1-19 ist original.

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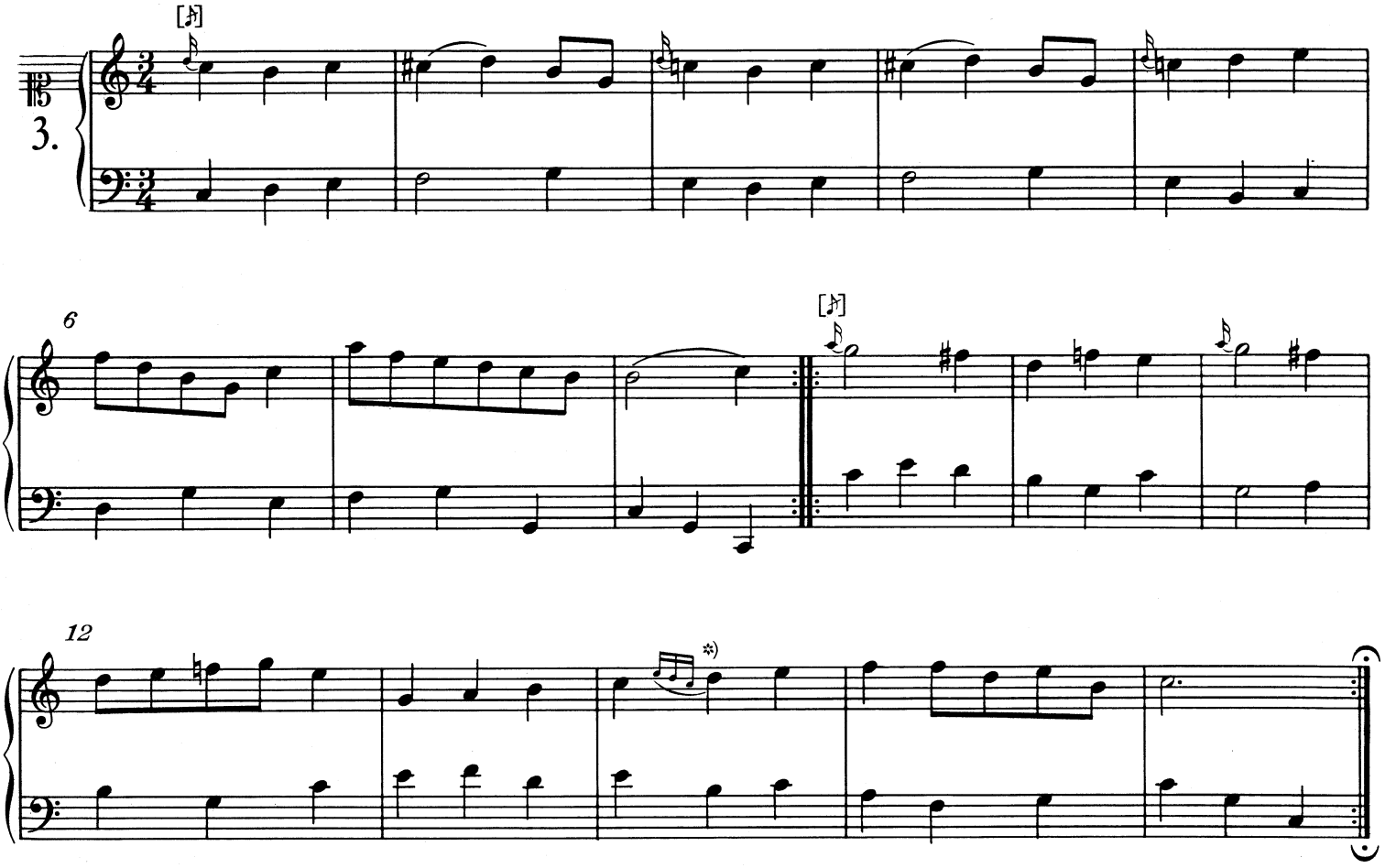
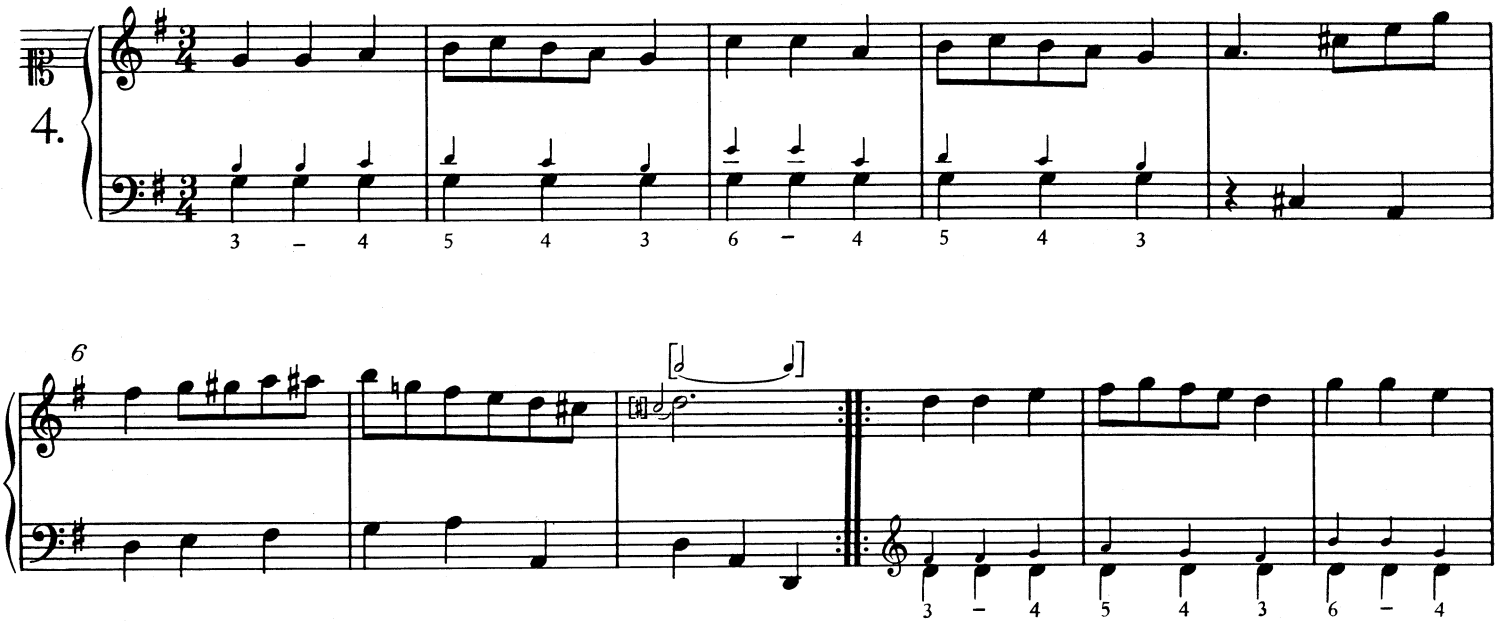
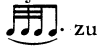
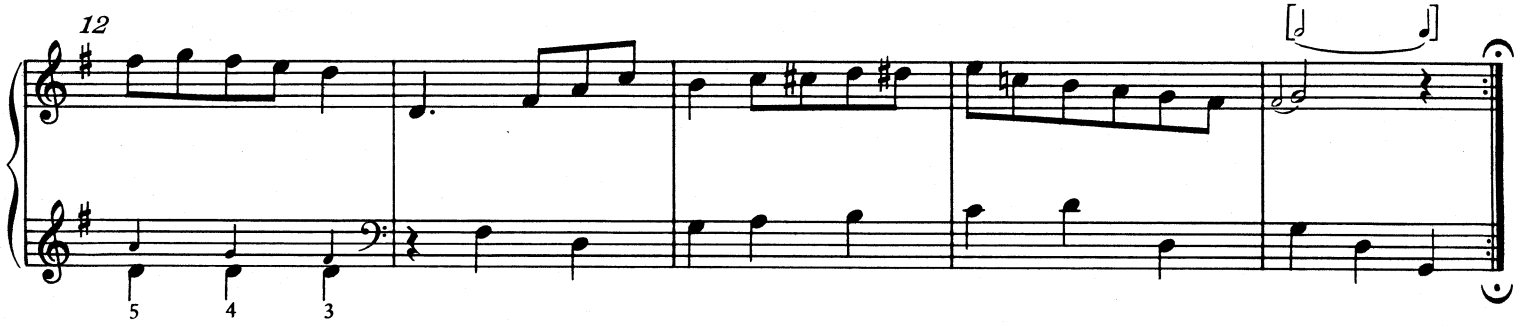
3. Menuett in C



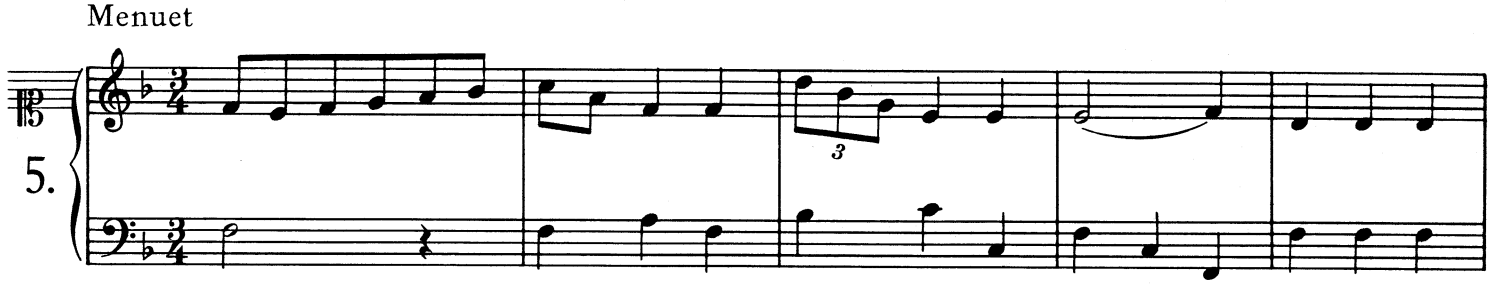
4. Menuett in G

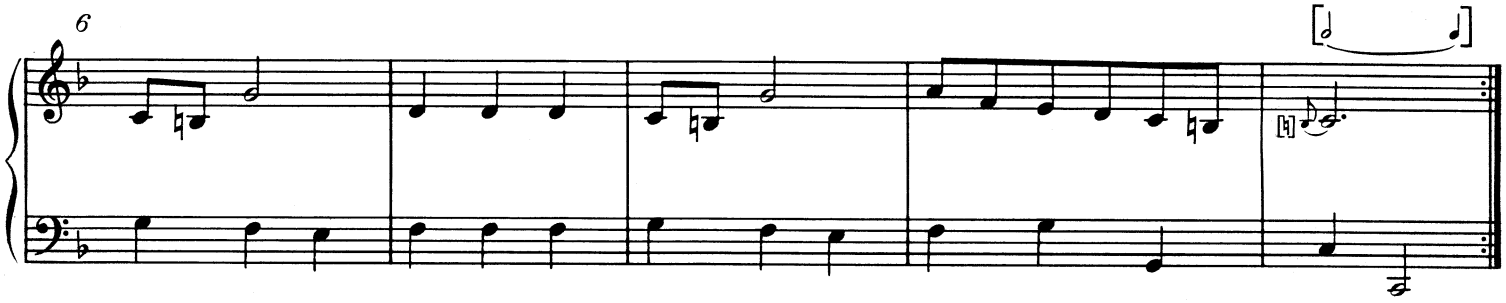


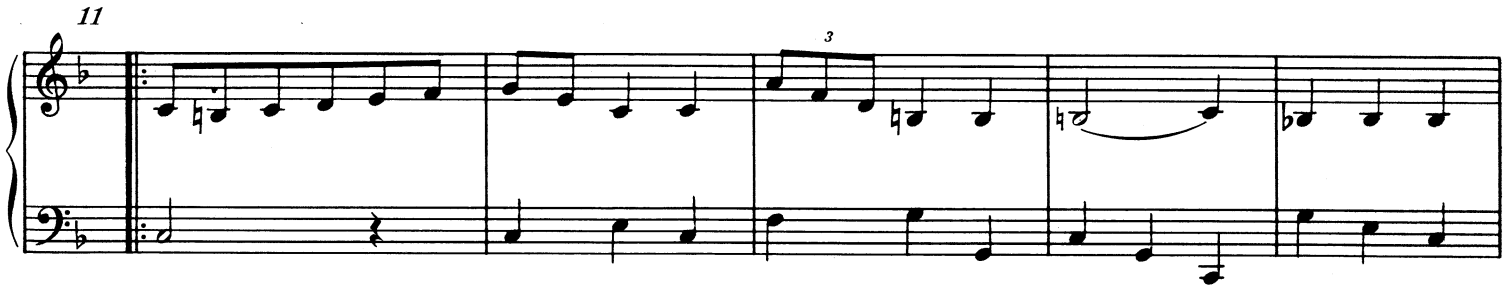
*) Nr. 3, T. 14, rechte Hand: Gemeint ist ein Doppelschlag (∾), der je nach Zusammenhang und Tempo als oder als  zu spielen ist. Dies gilt auch für alle anderen Stücke des Notenbuches.

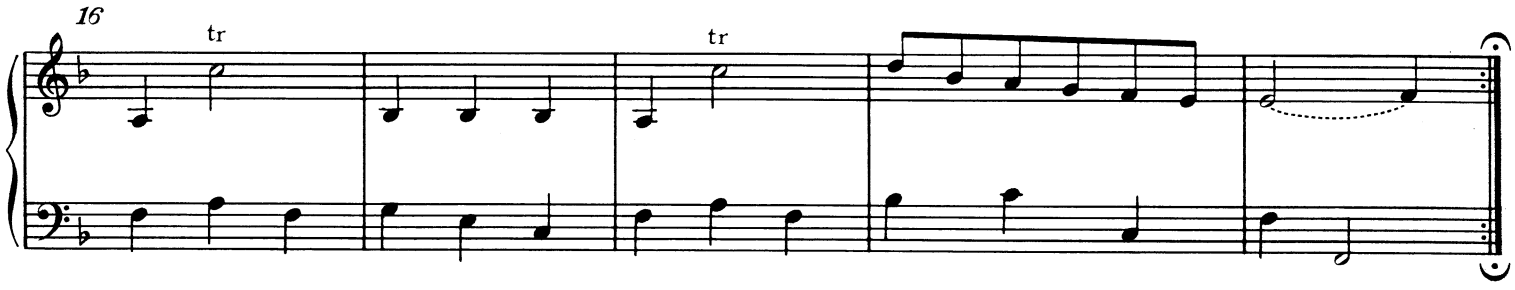


5. Menuett in F









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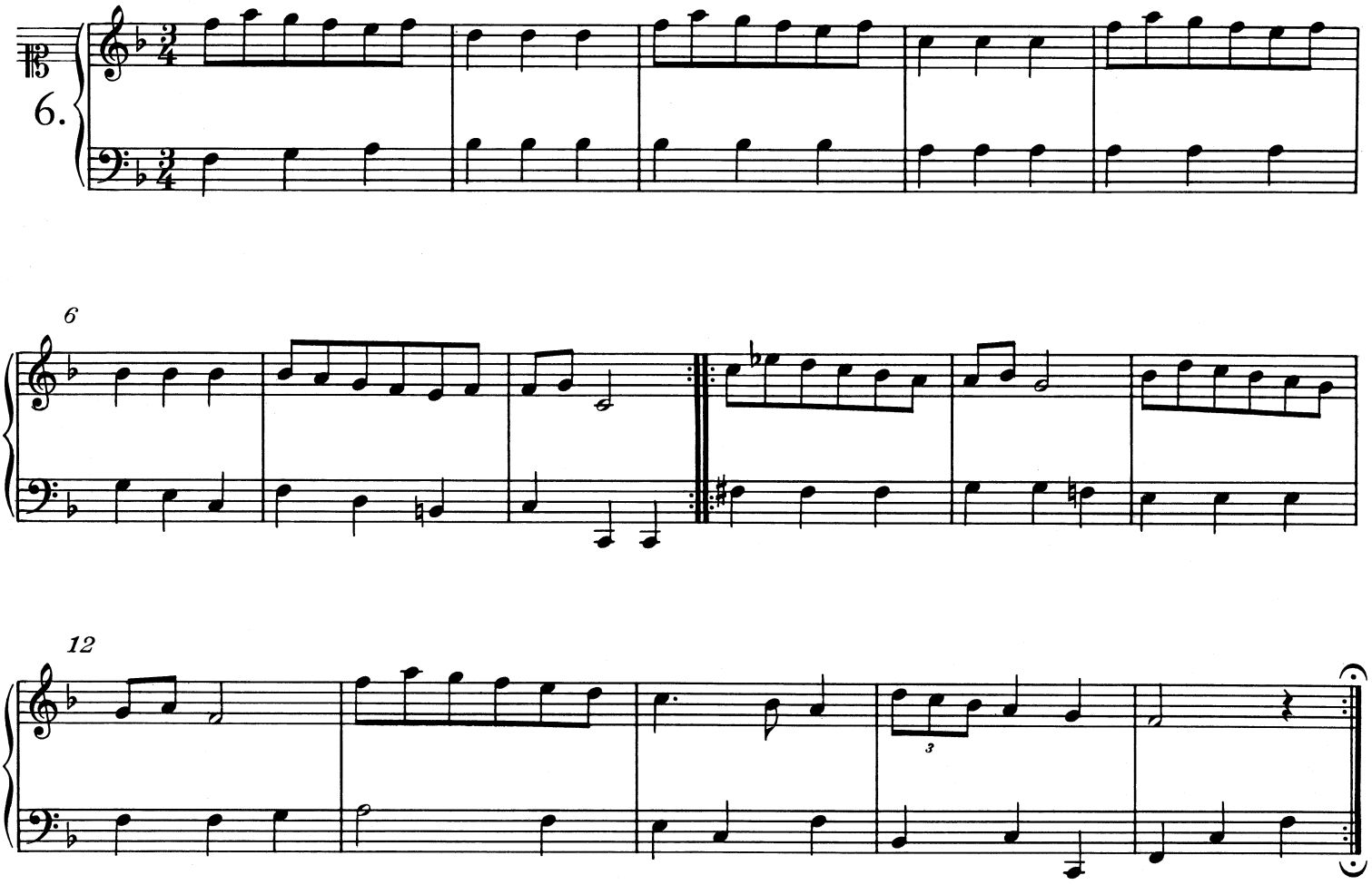
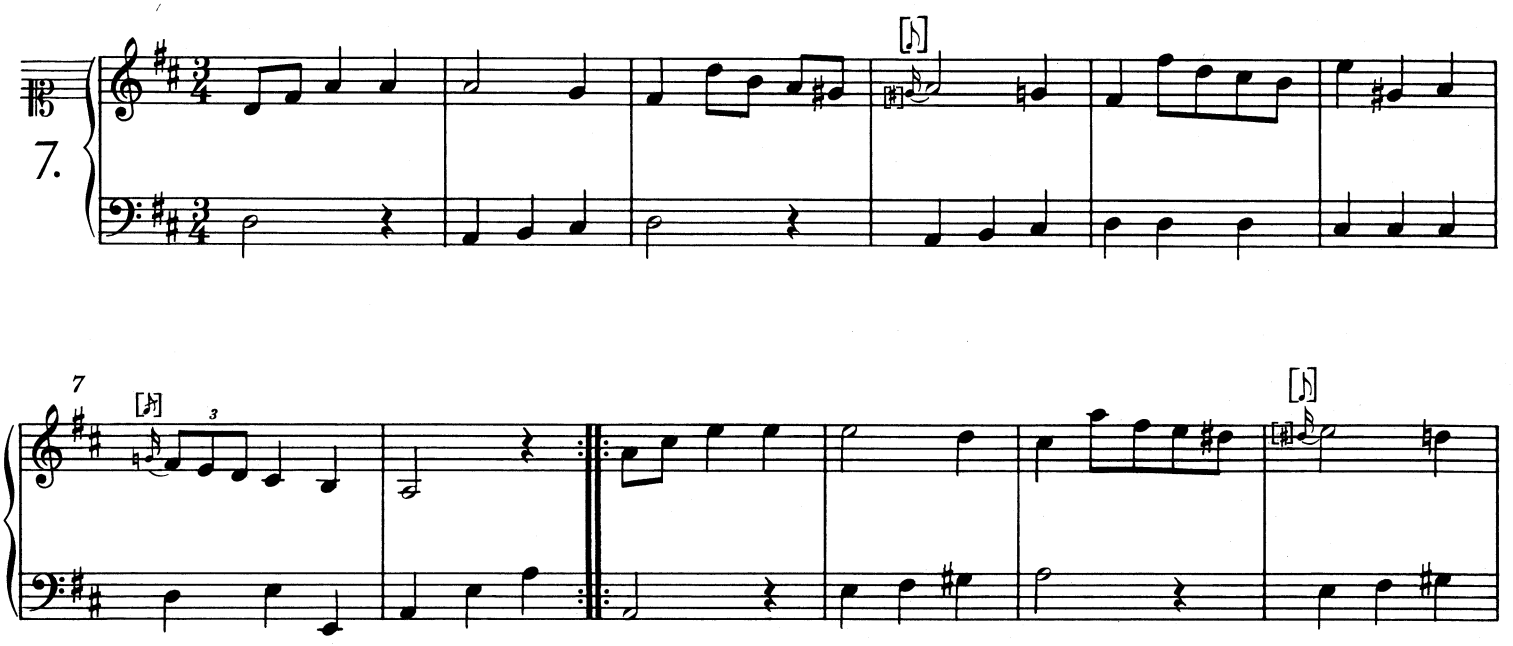
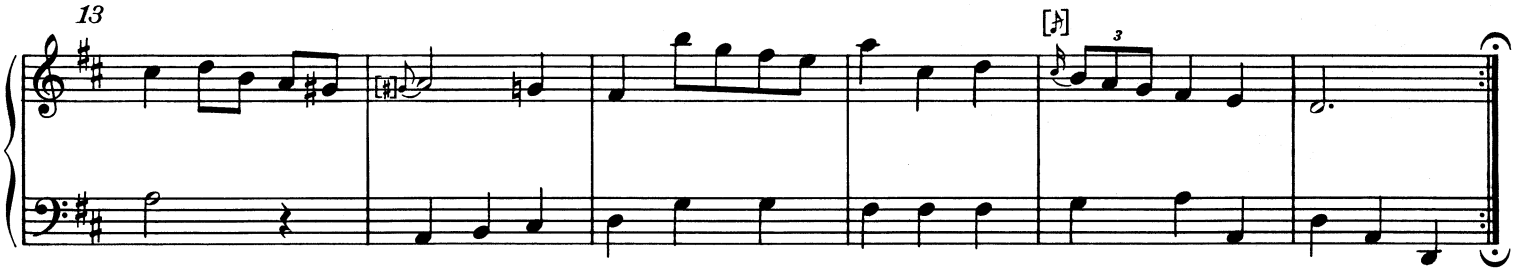


7. Menuett in D





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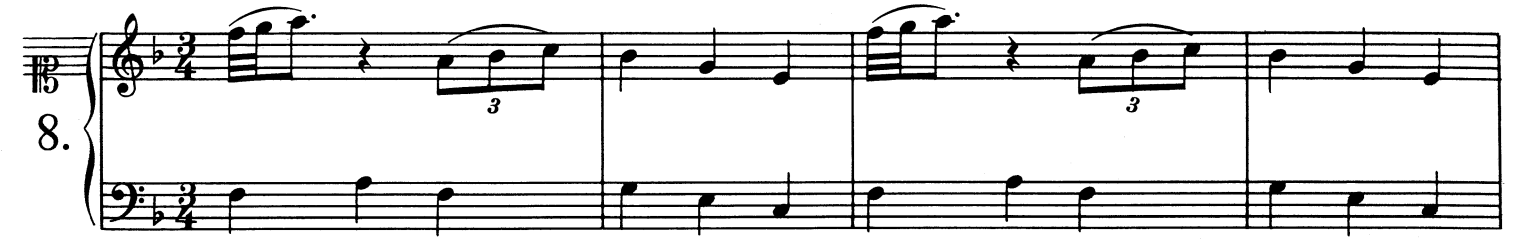

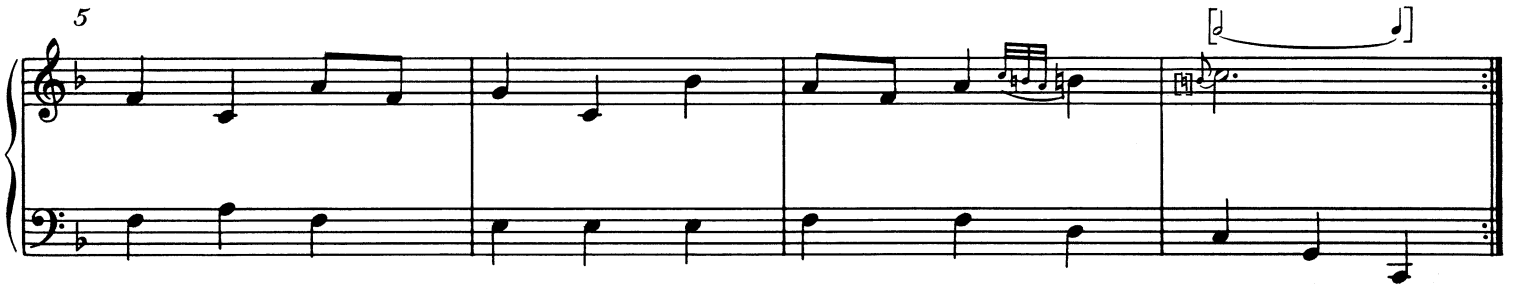

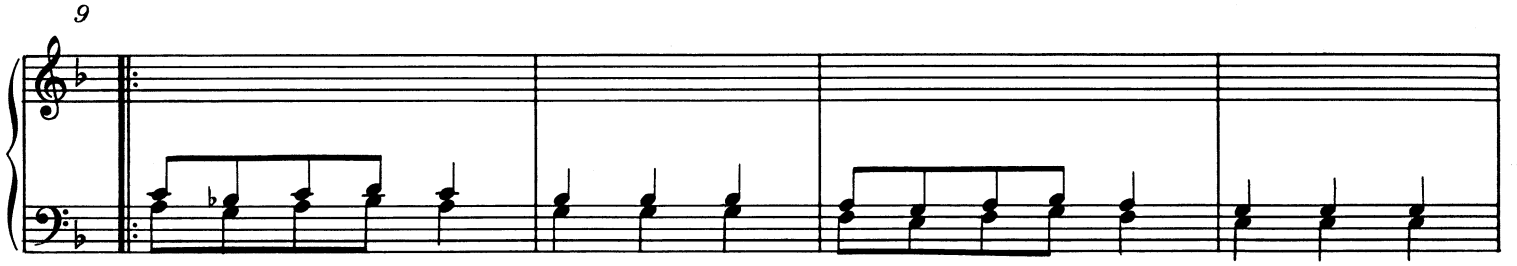

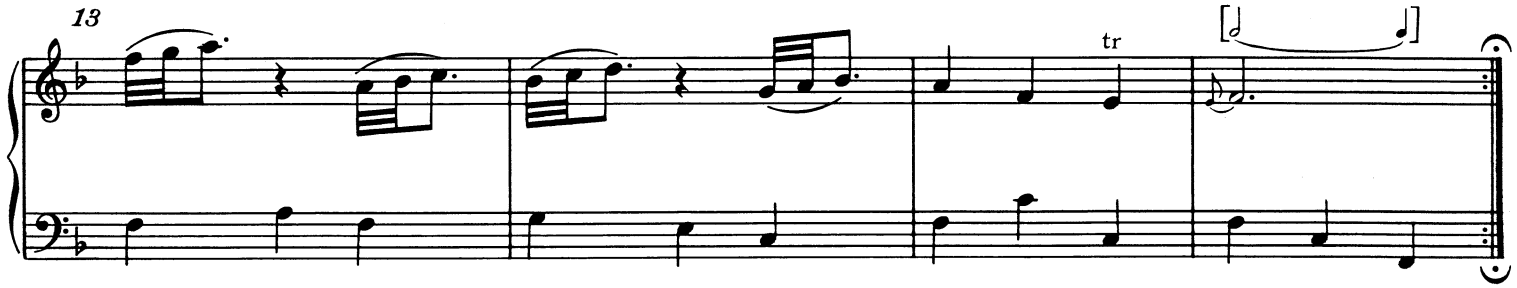

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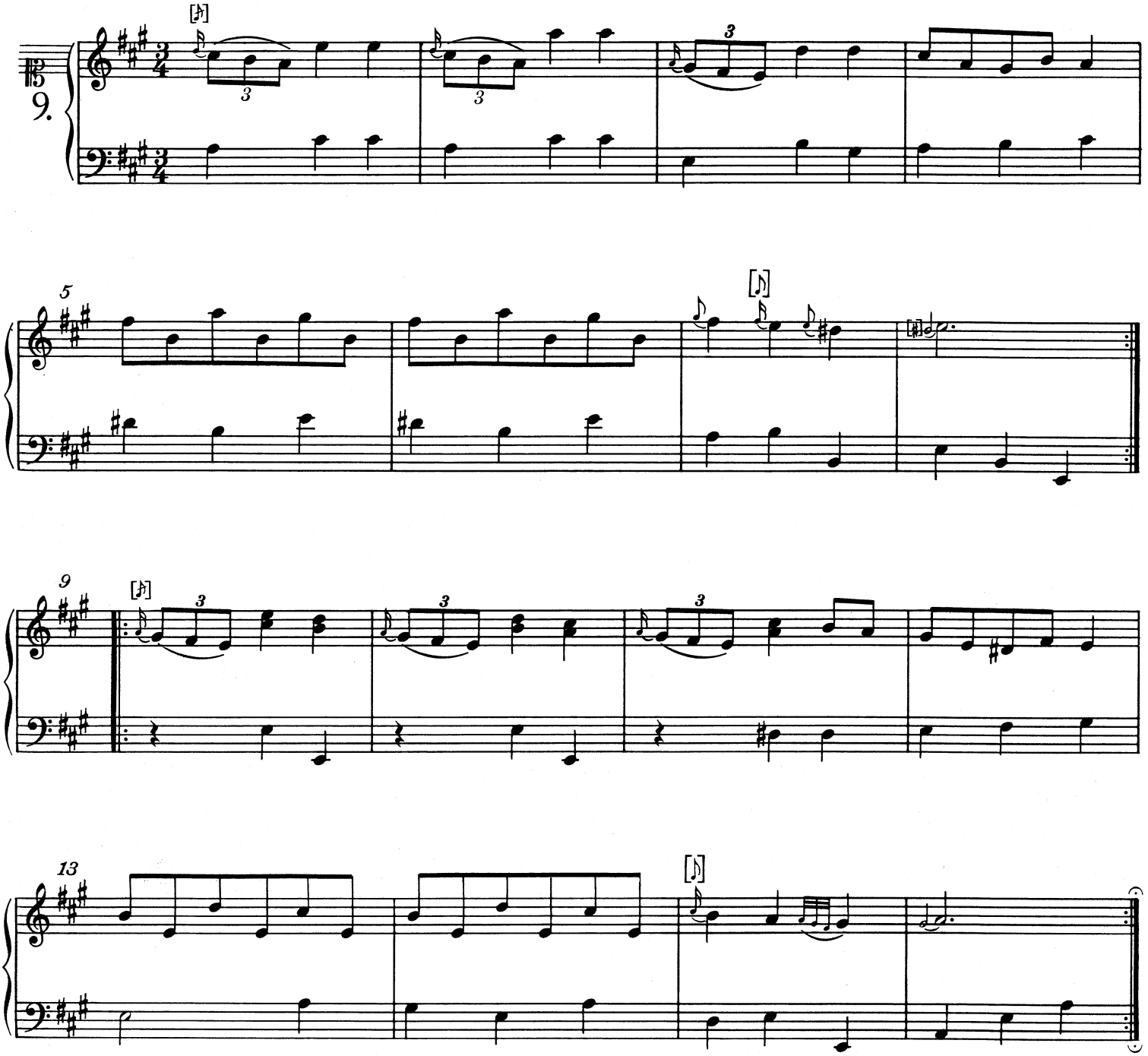

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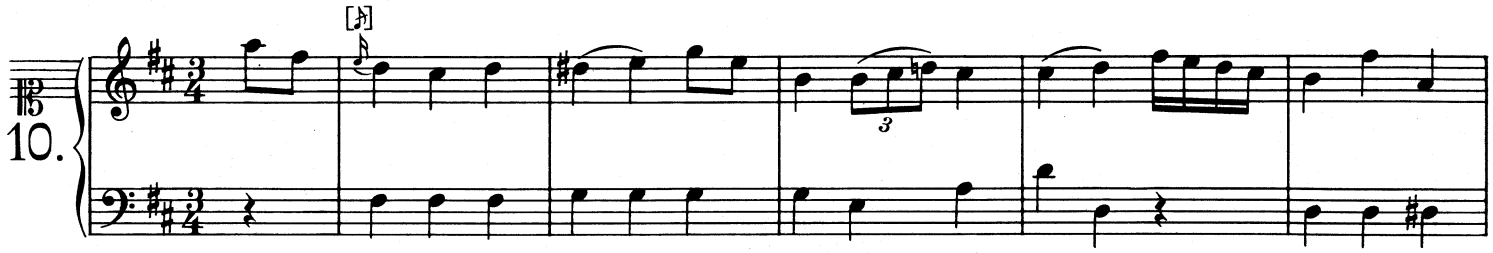
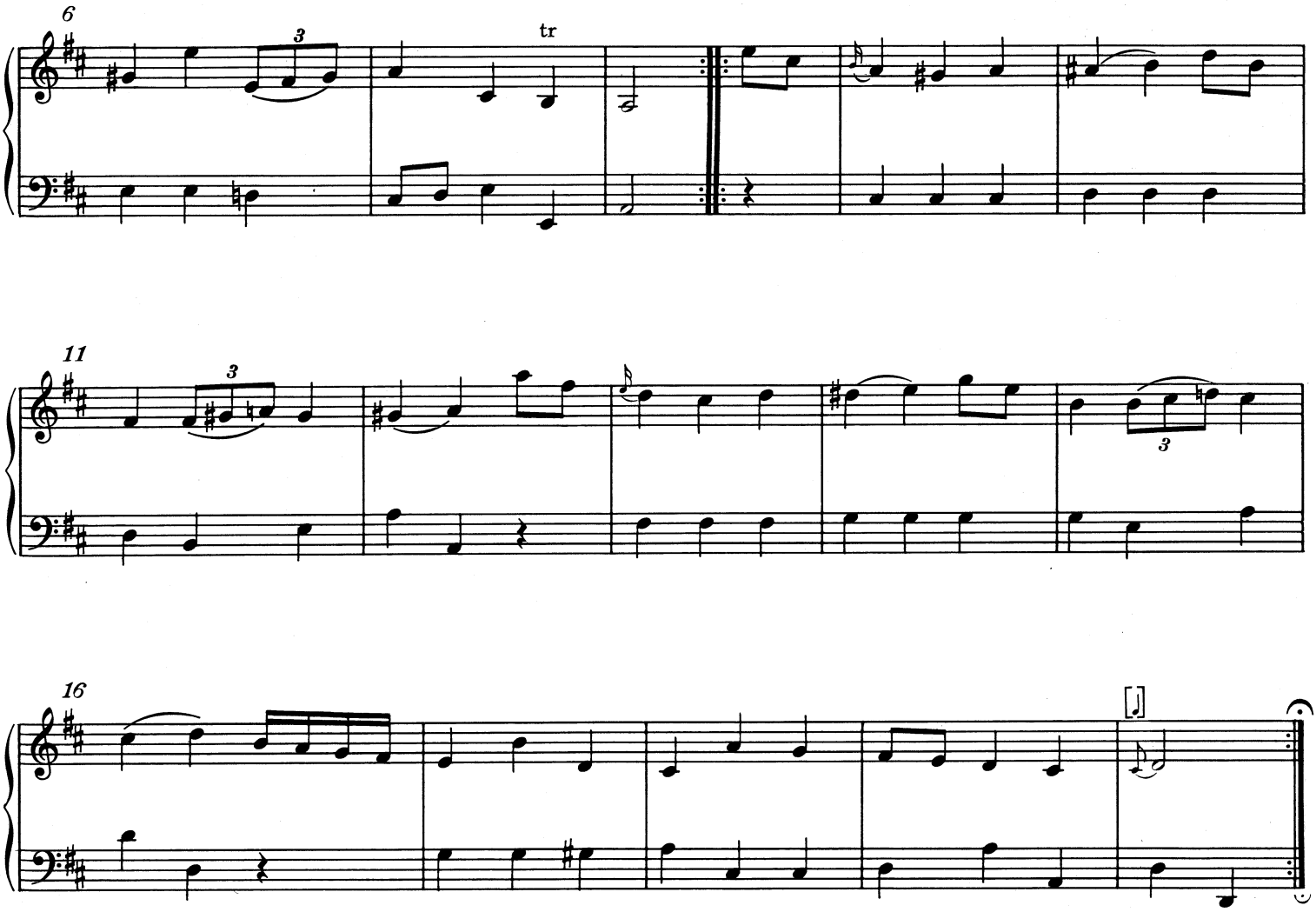
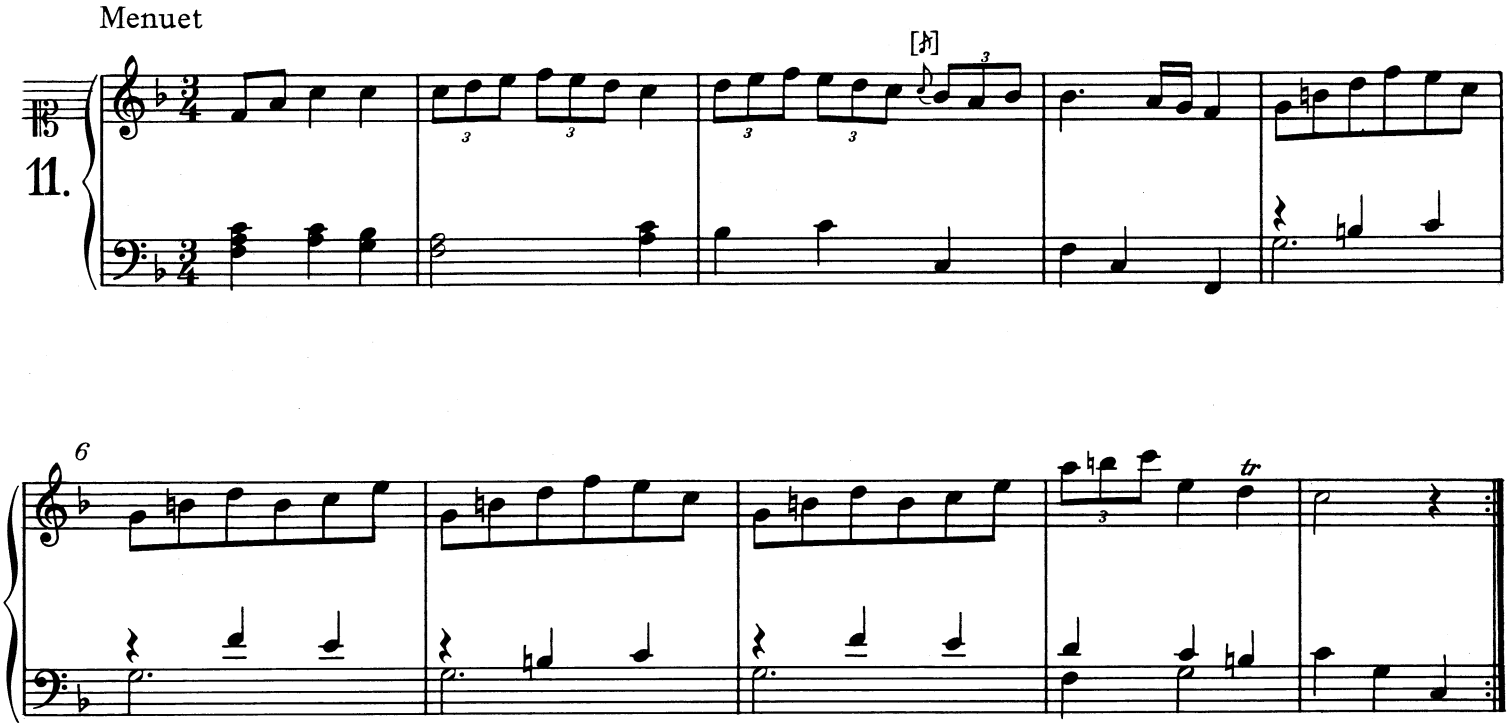
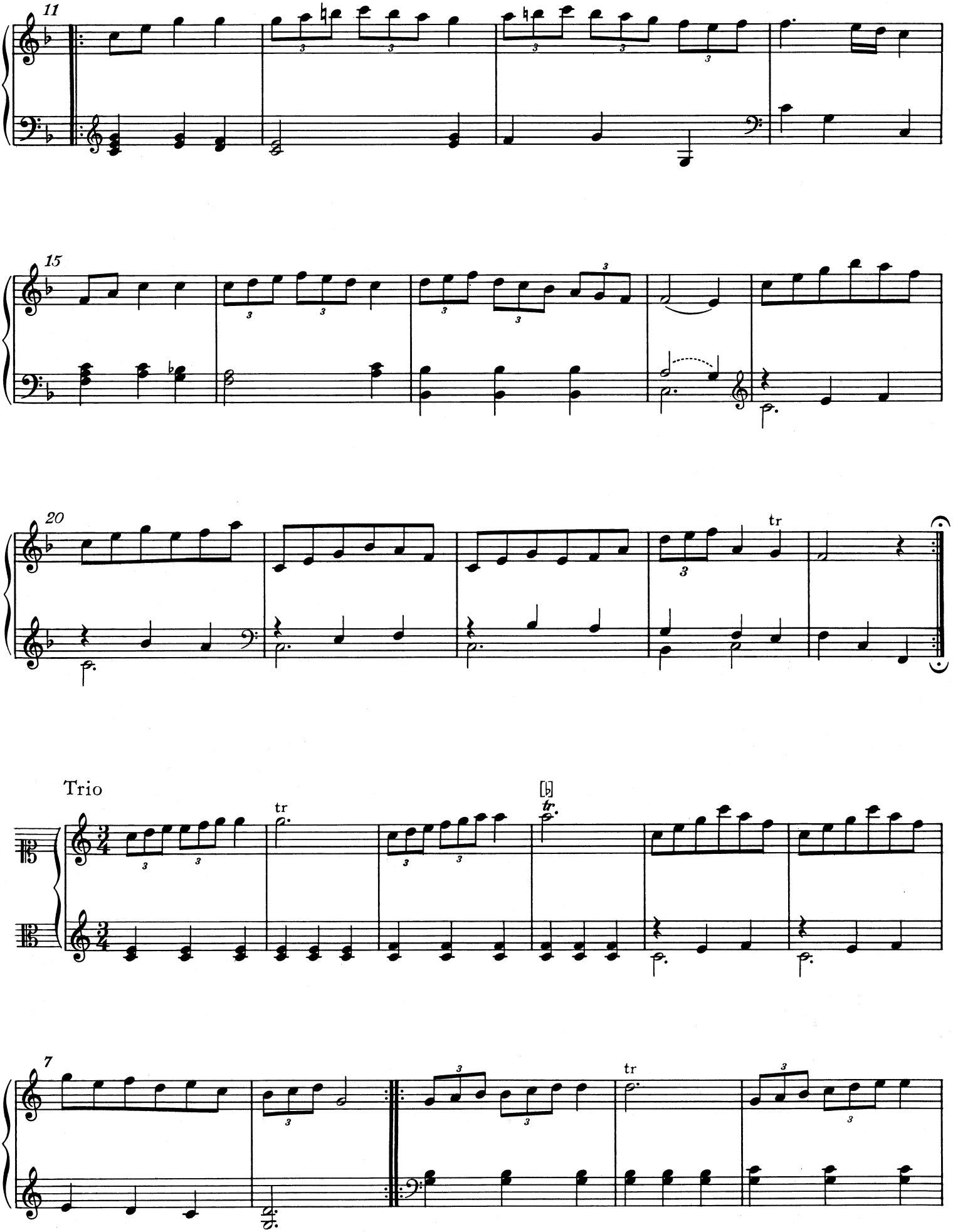




11. Menuett in F

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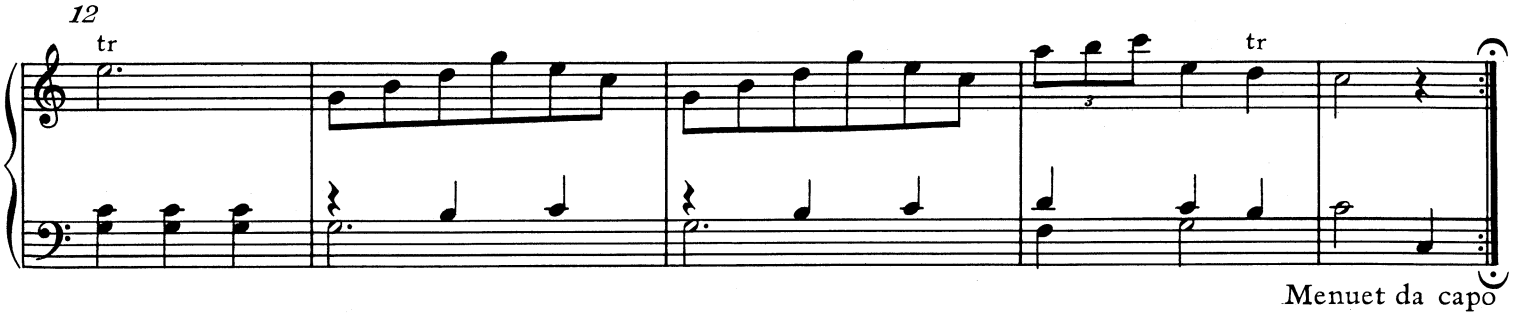
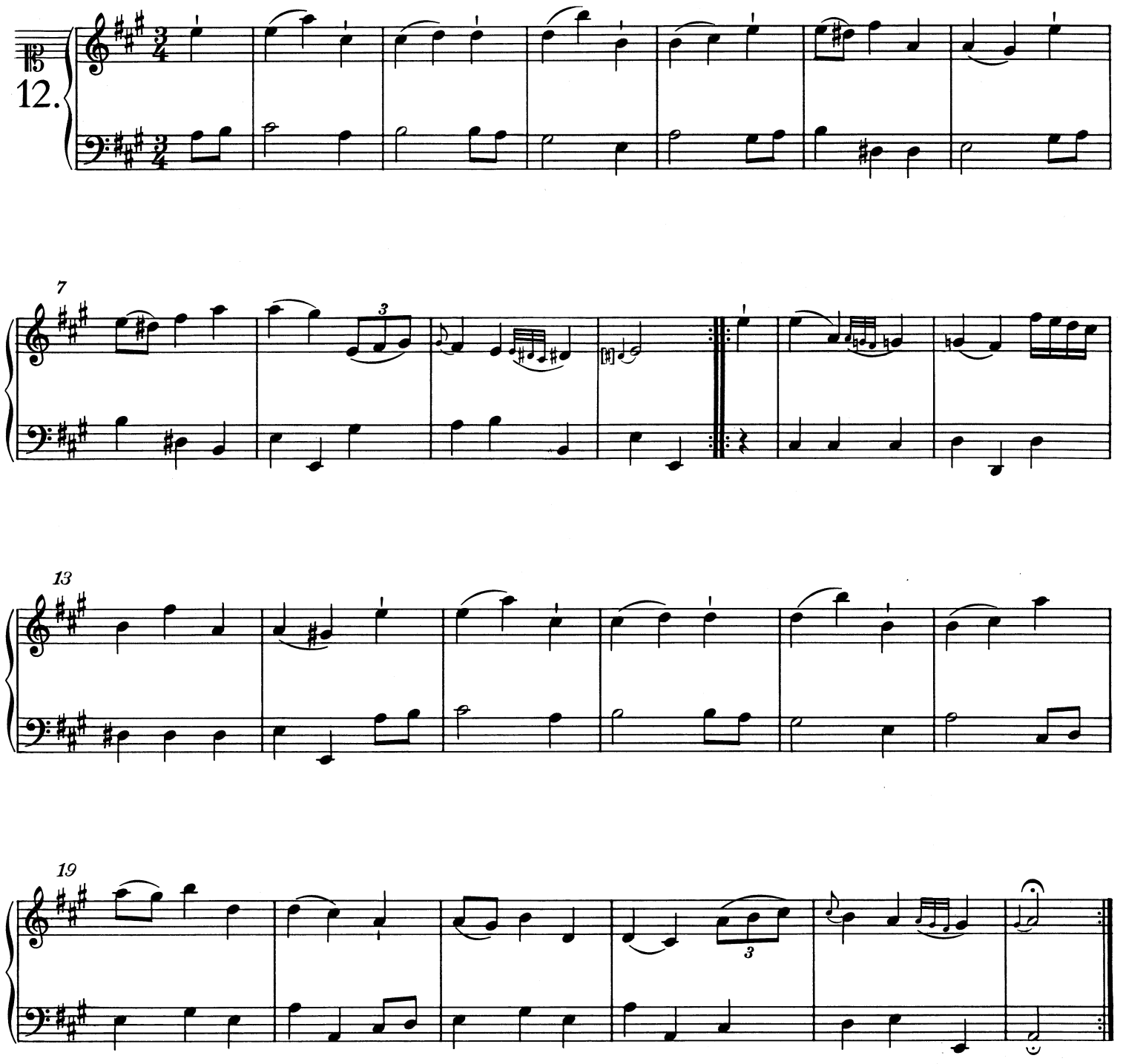
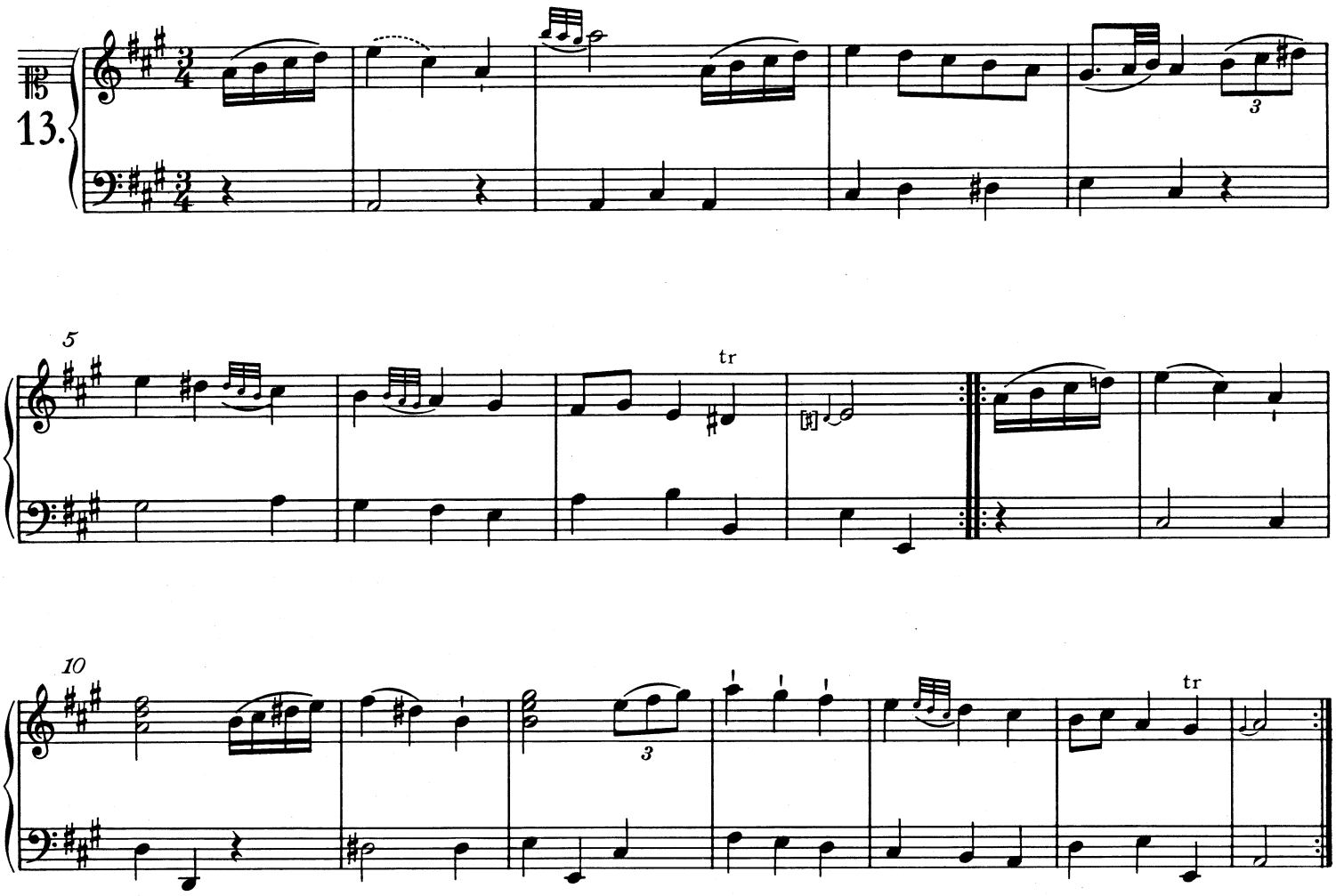


Disen Menuet und Trio hat der Wolfgangerl den 26ten Januarij 1761 einen Tag vor seinem 5ten Jahr um halbe 10 Uhr nachts in einer halben stund gelernet.

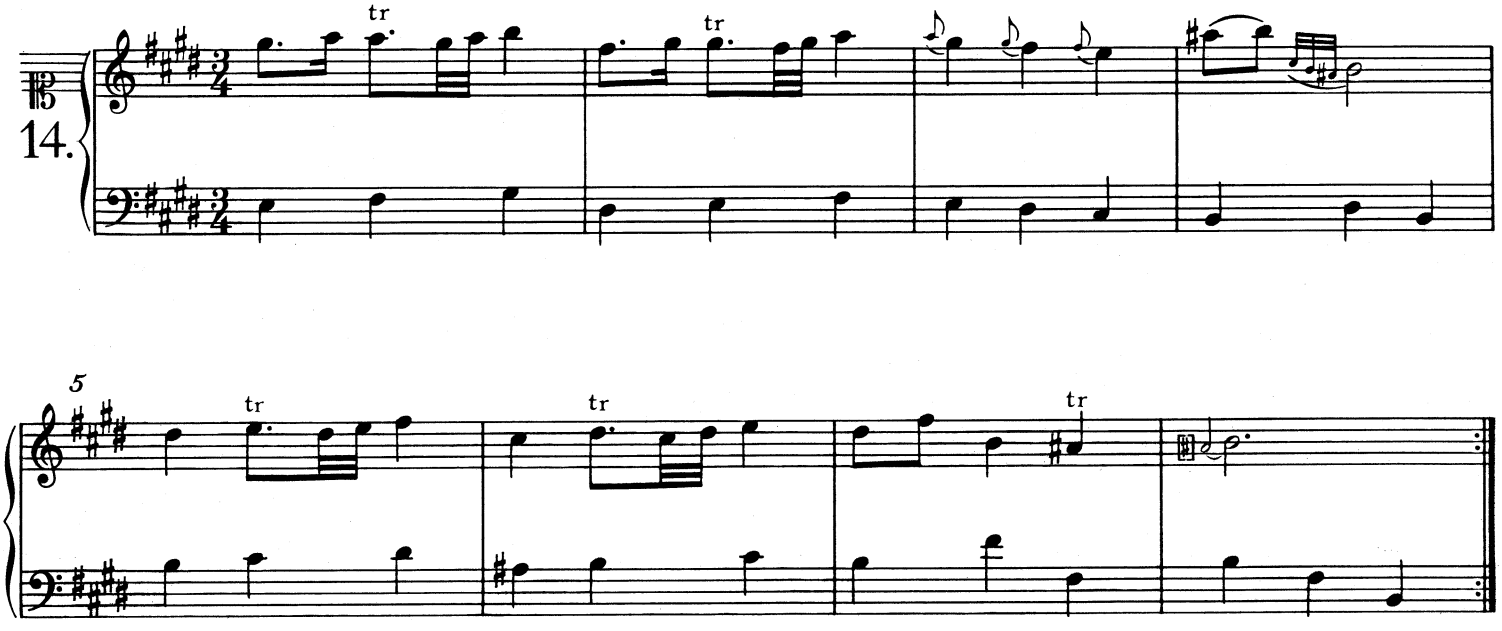
12. Menuett in A

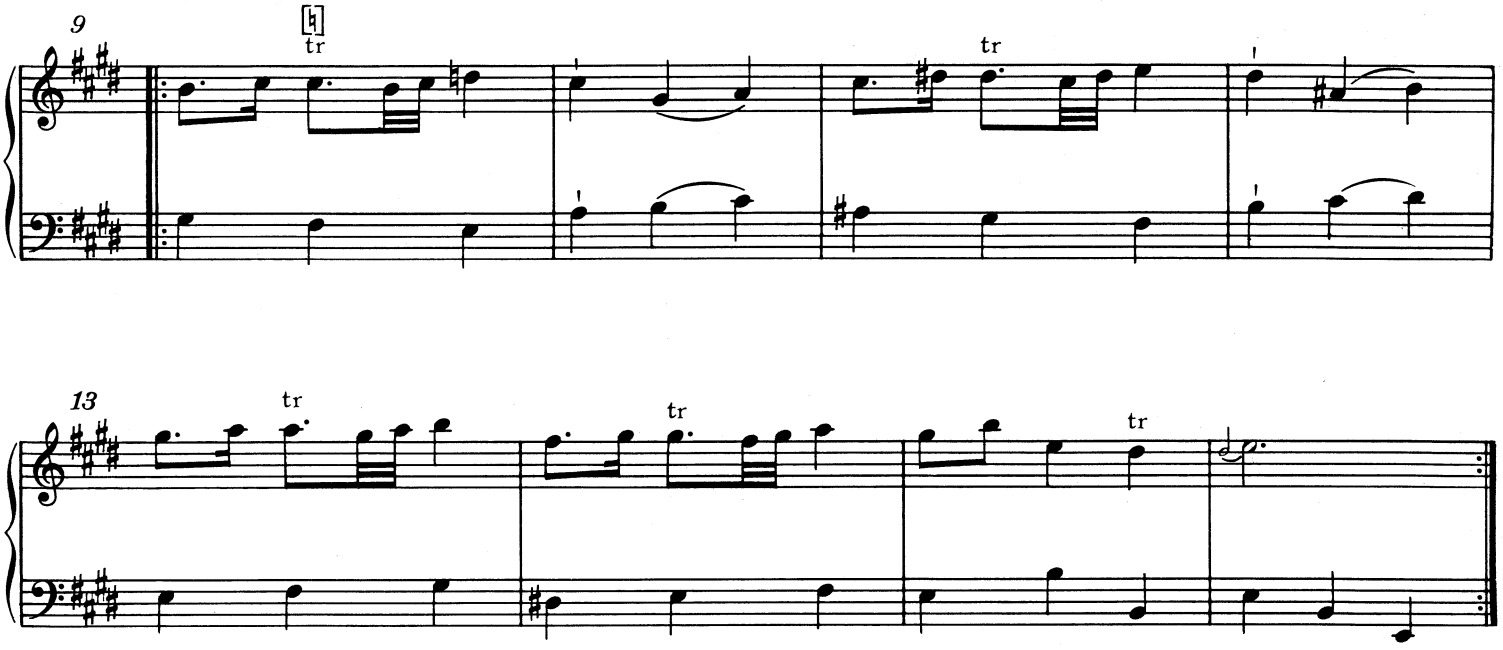


13. Menuett in A

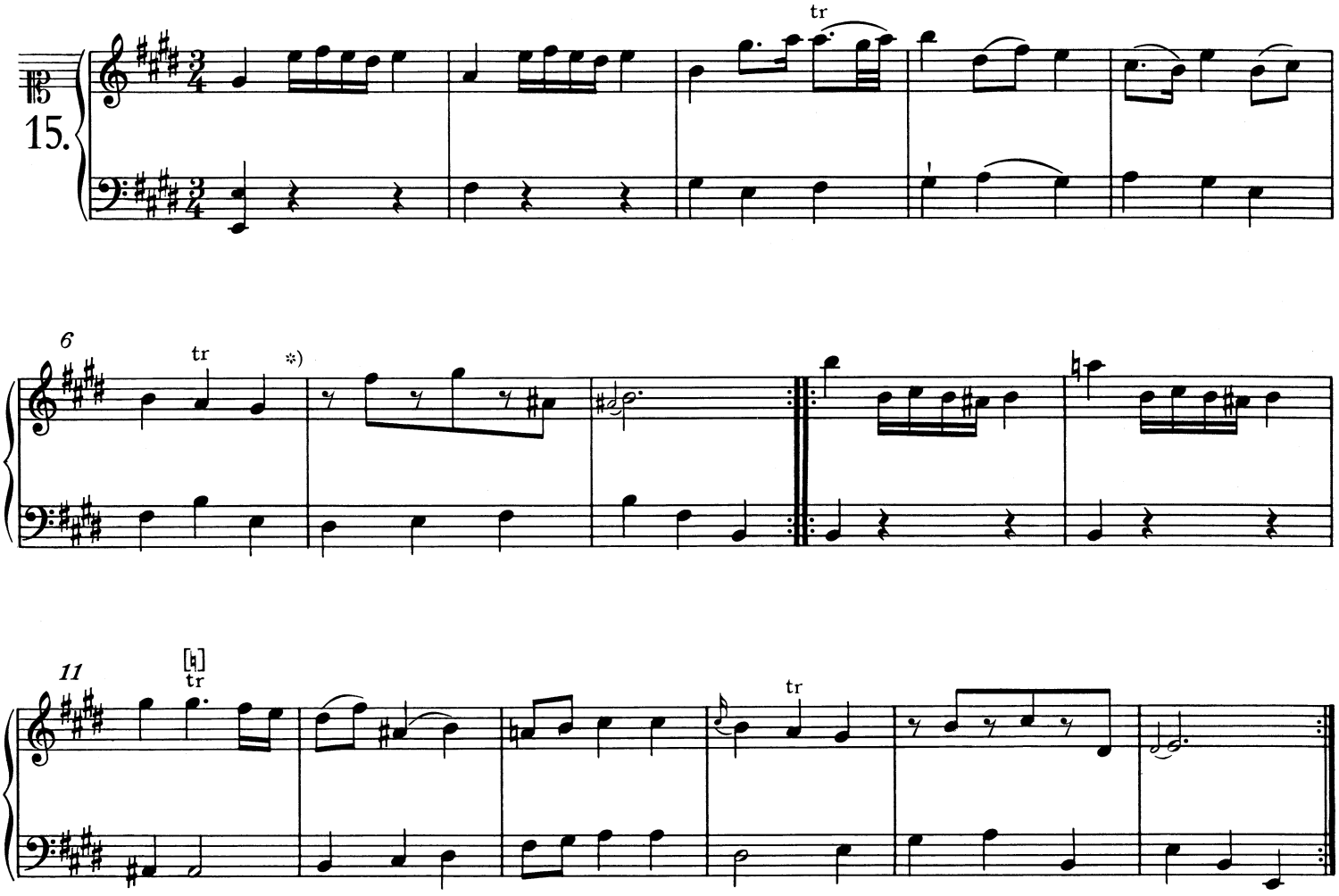


14. Menuett in E



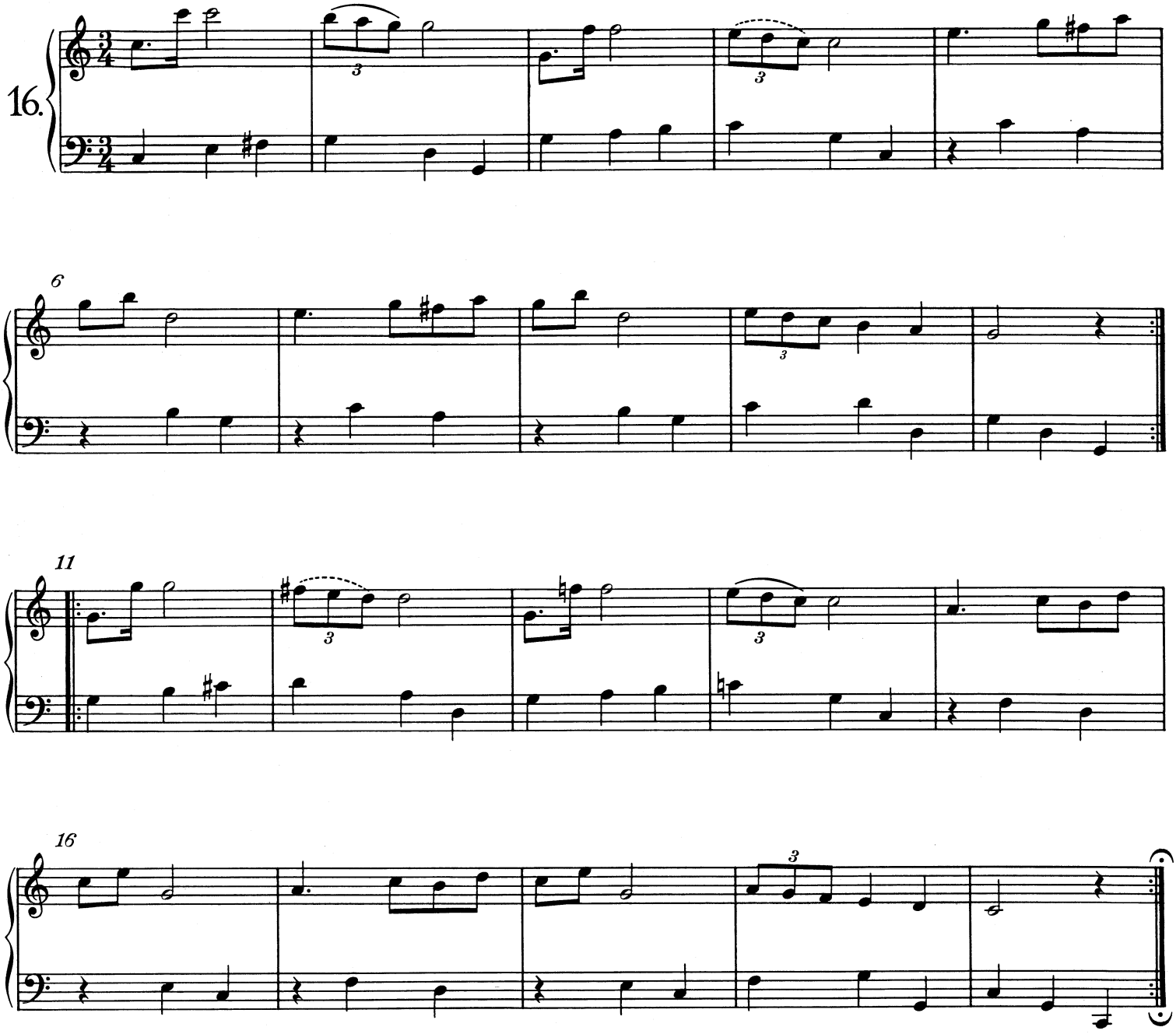


15. Menuett in E



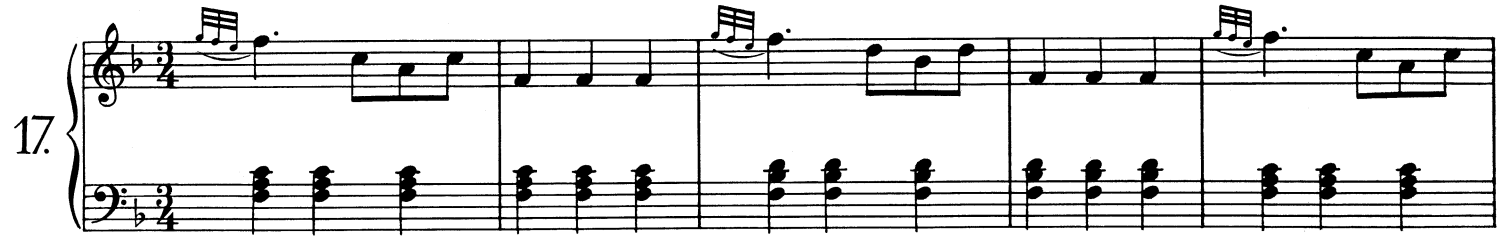
*) Nr. 15: Zu zwei im Original nach T. 6 gestrichenen Takten vgl. Krit. Bericht.

16. Menuett in C

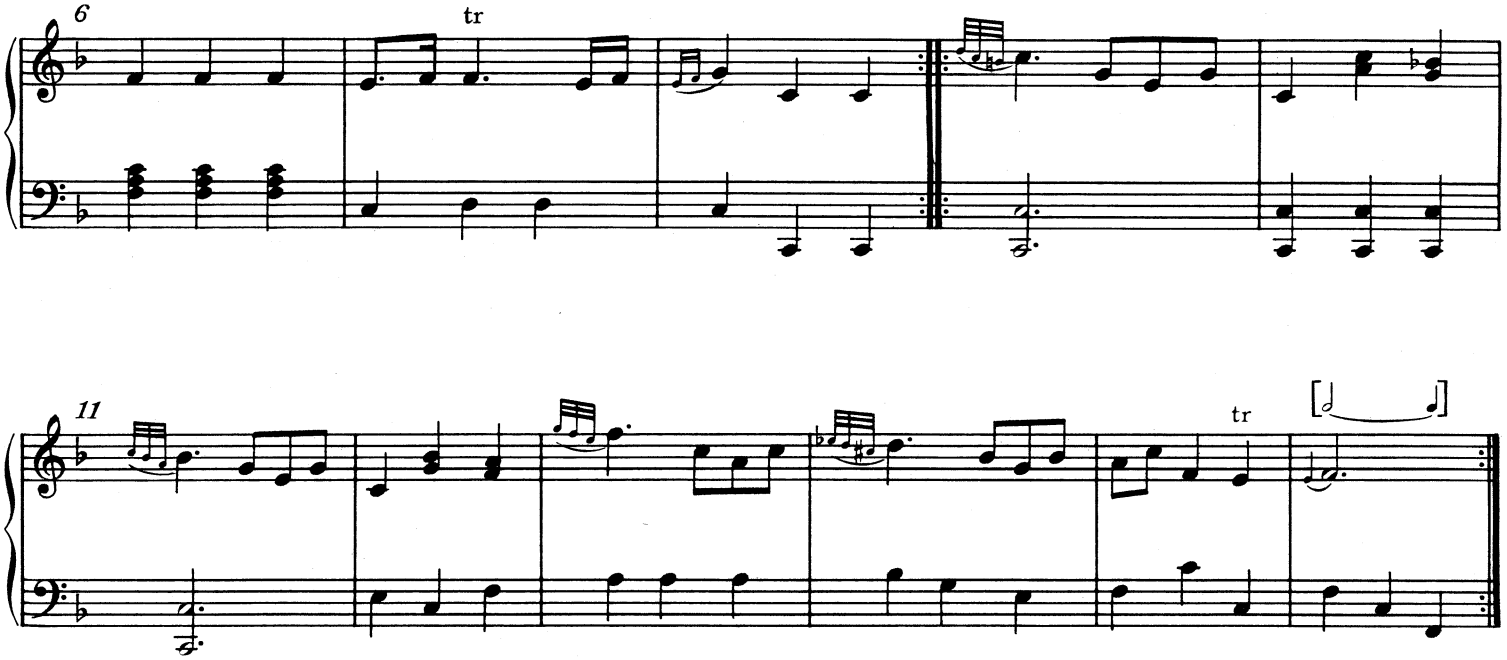


17. Menuett in F

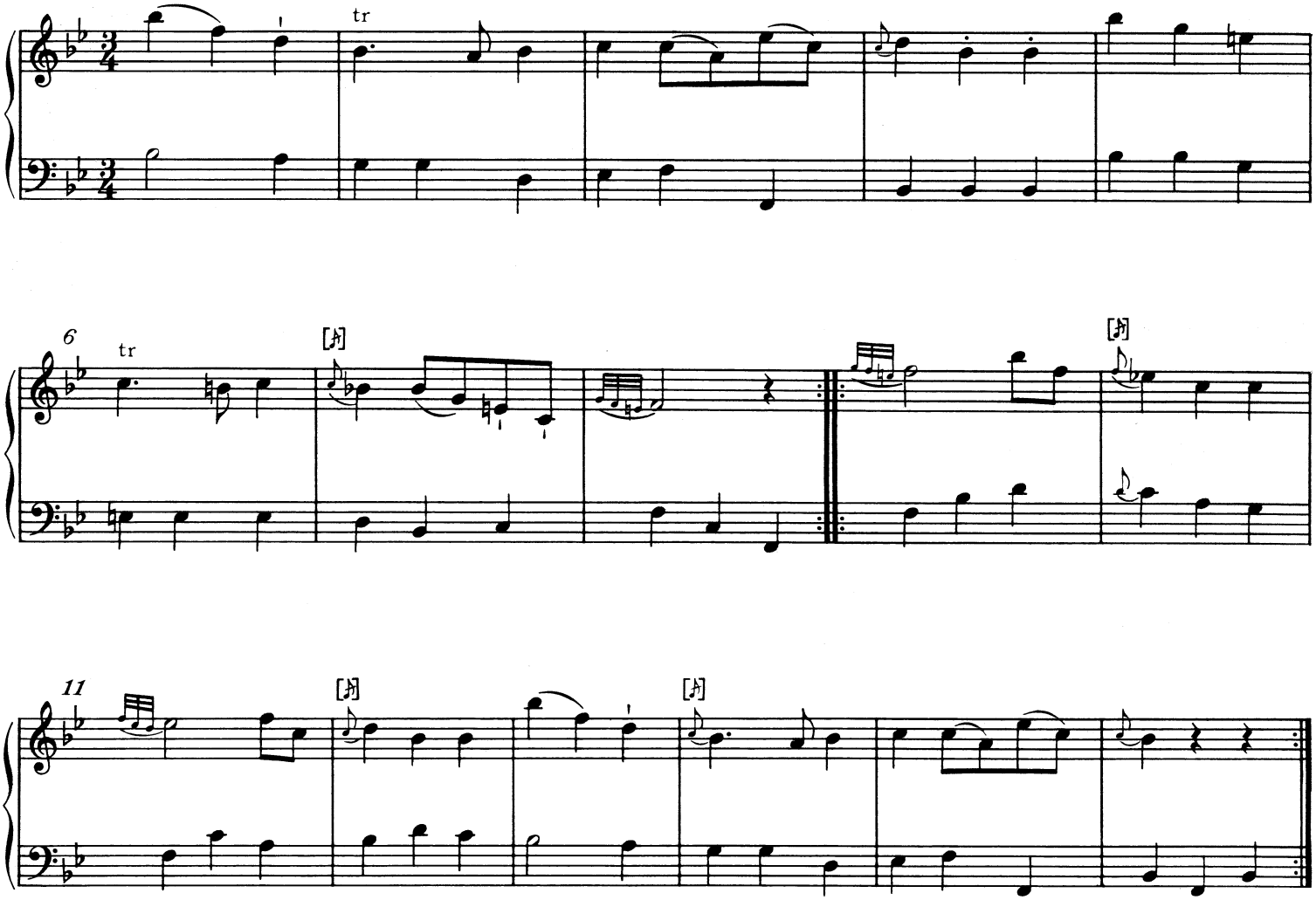
*Leopold Mozart**)



*) Vgl. Vorwort.

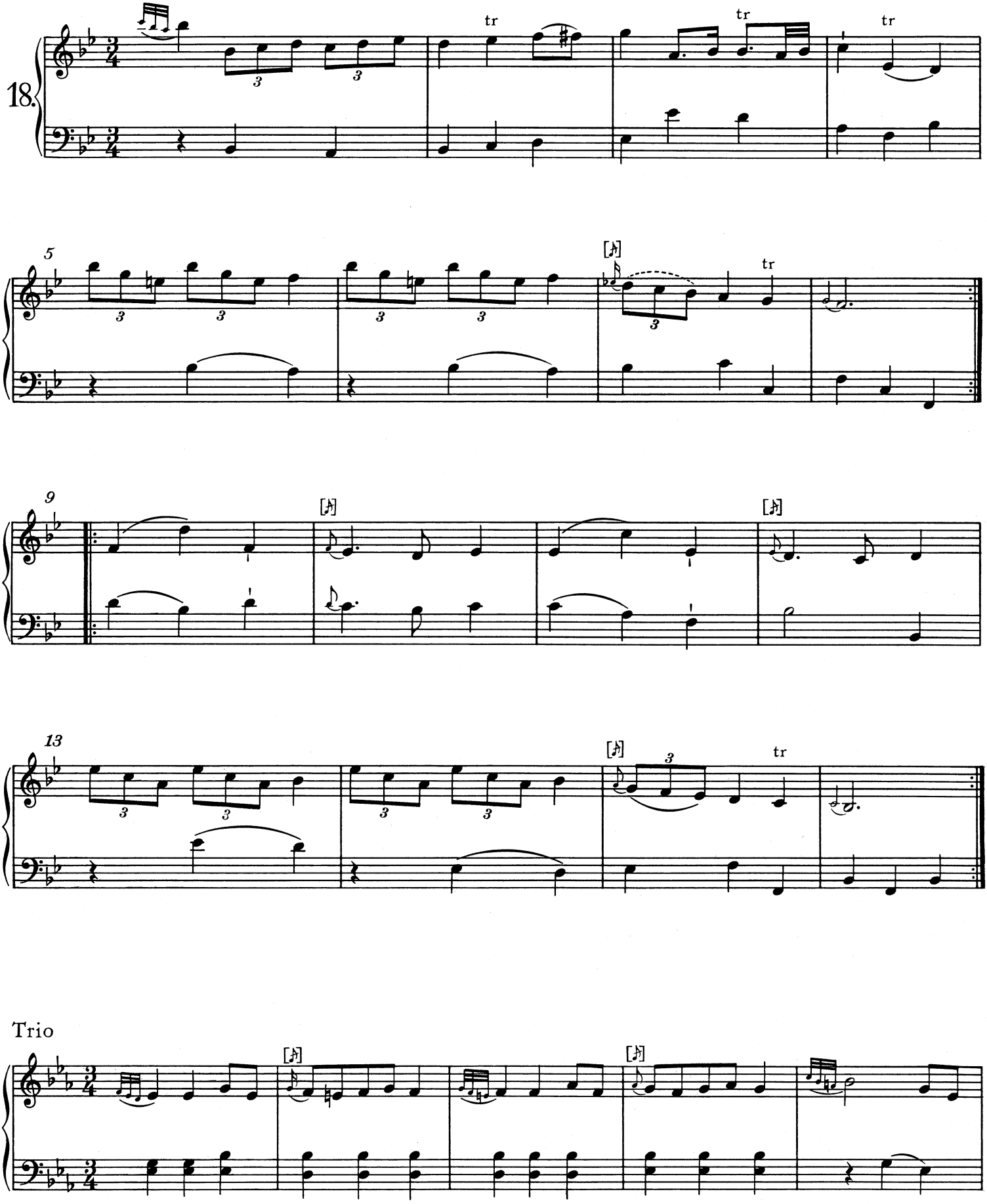


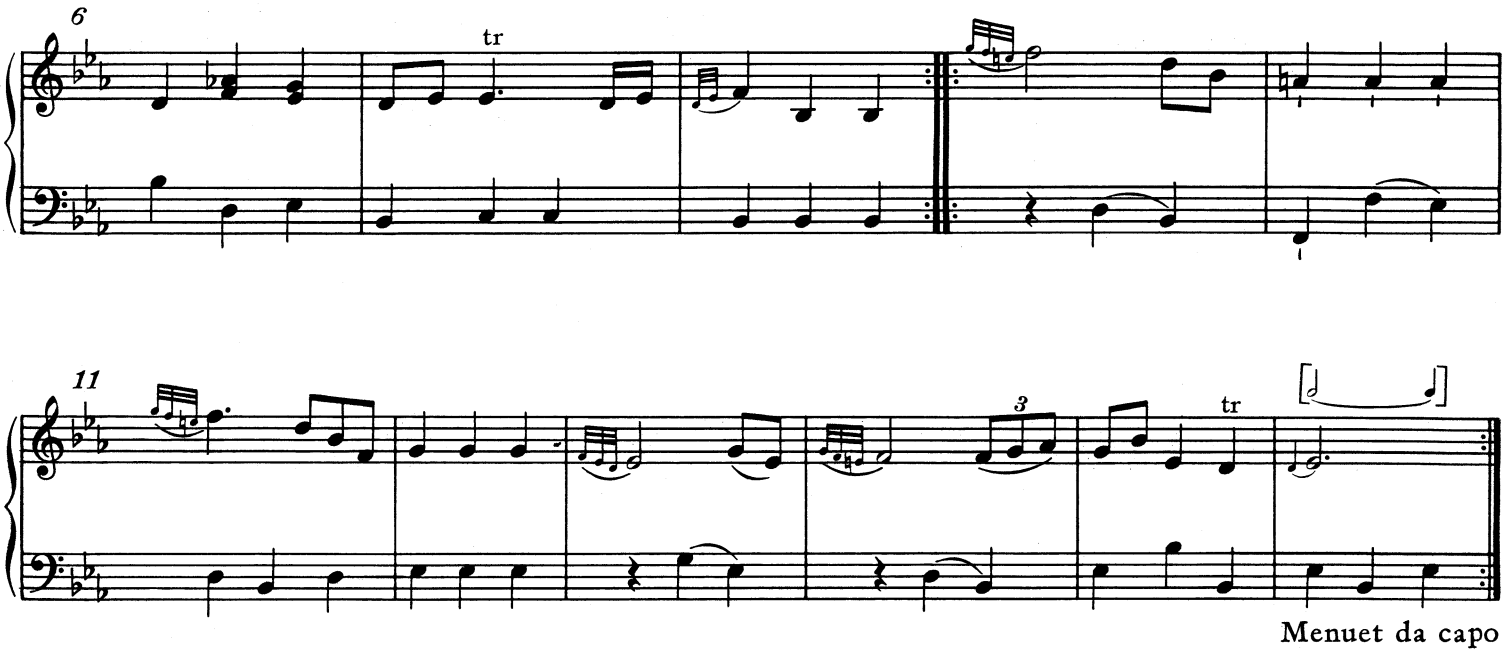
Trio



Menuet da capo

18. Menuett in B



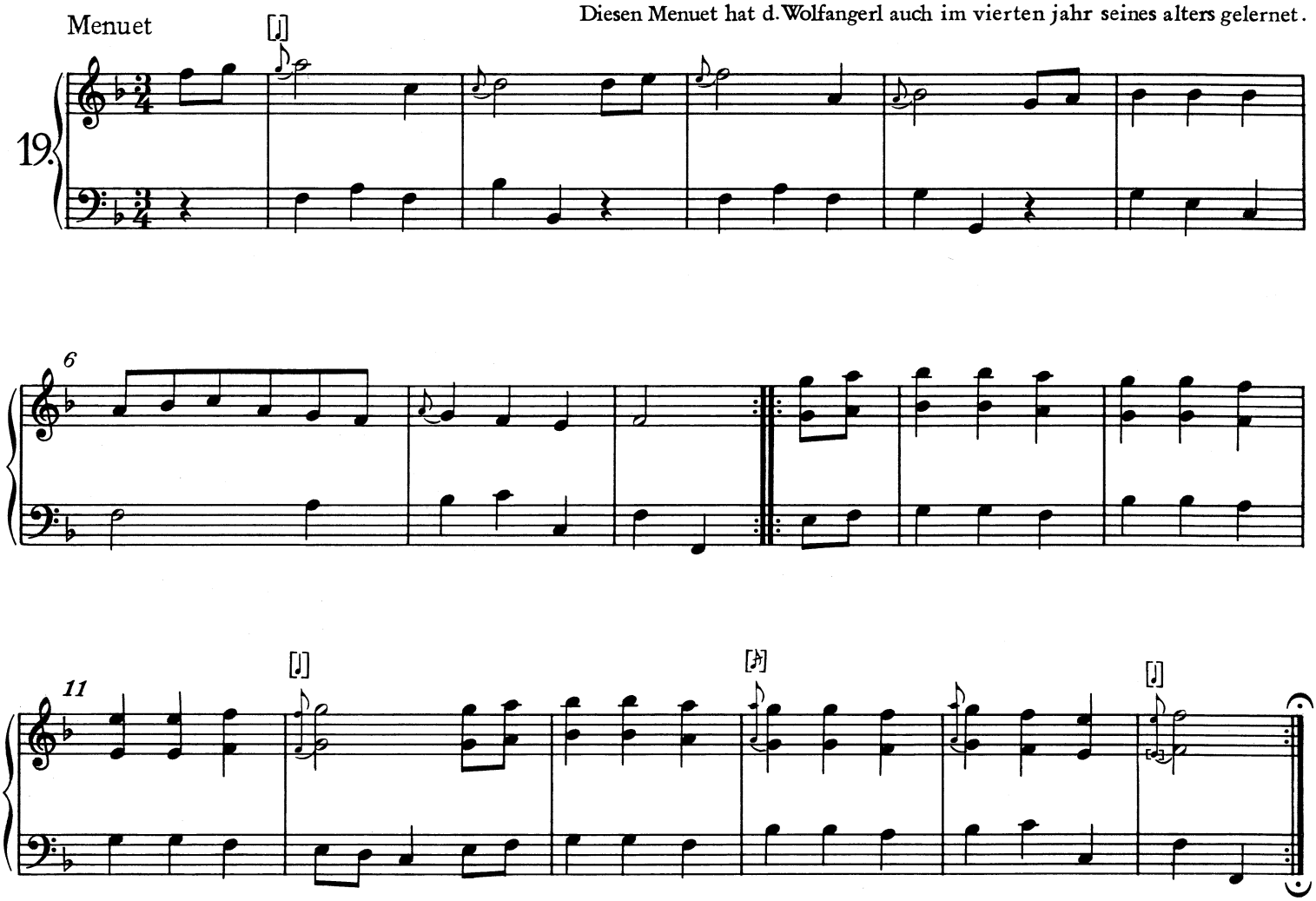


Menuet da capo

19. Menuett in F*)

Menuet

Diesen Menuet hat d. Wolfangerl auch im vierten jahr seines alters gelernet.

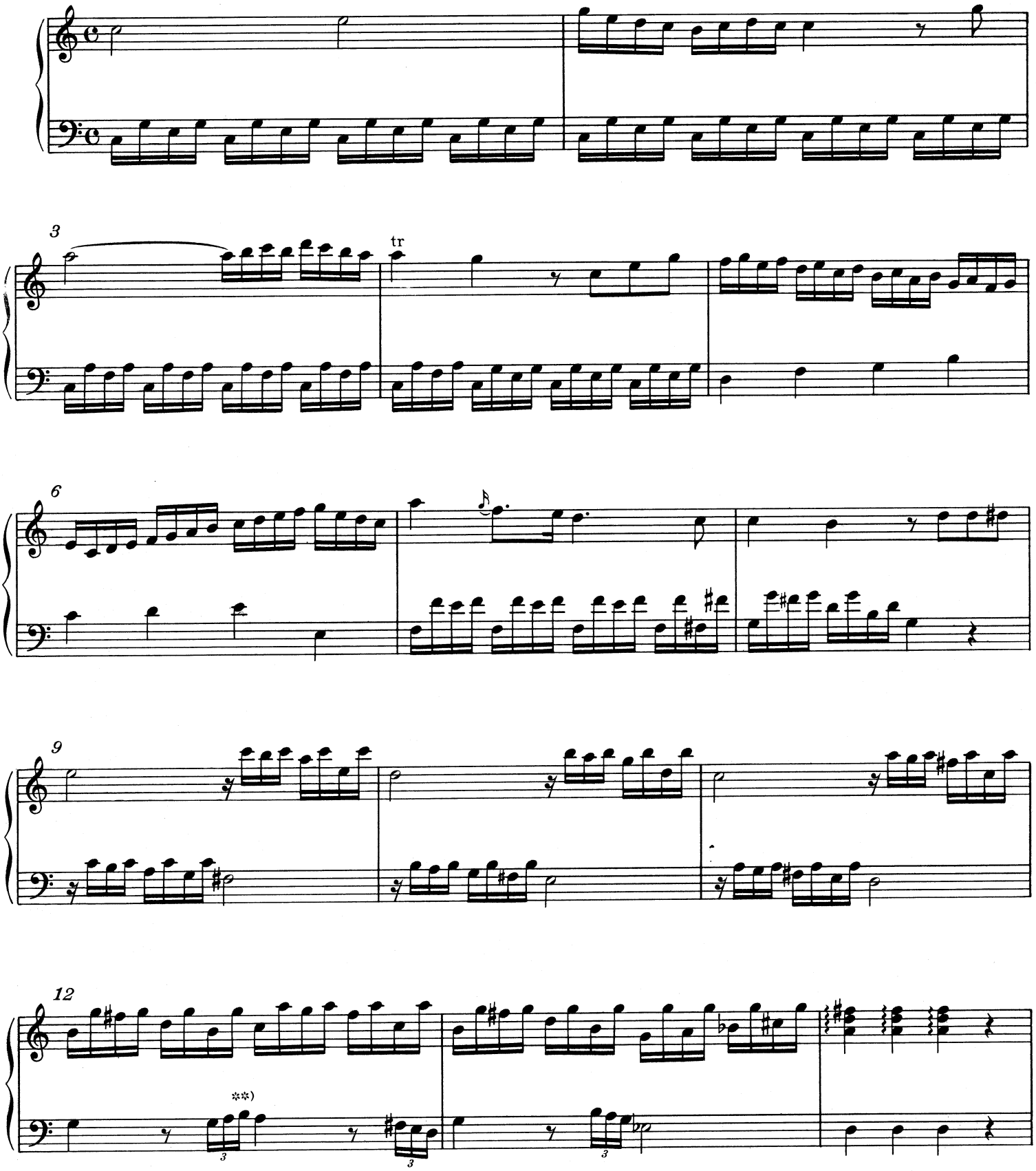


*) Eine Orchesterfassung des Menuetts Nr. 19 erscheint in Mozarts Gallimathias musicum KV 32 (Nr. 14); vgl. NMA Serie IV/12: Kassationen, Serenaden und Divertimenti für Orchester · Band 1, S. 14.

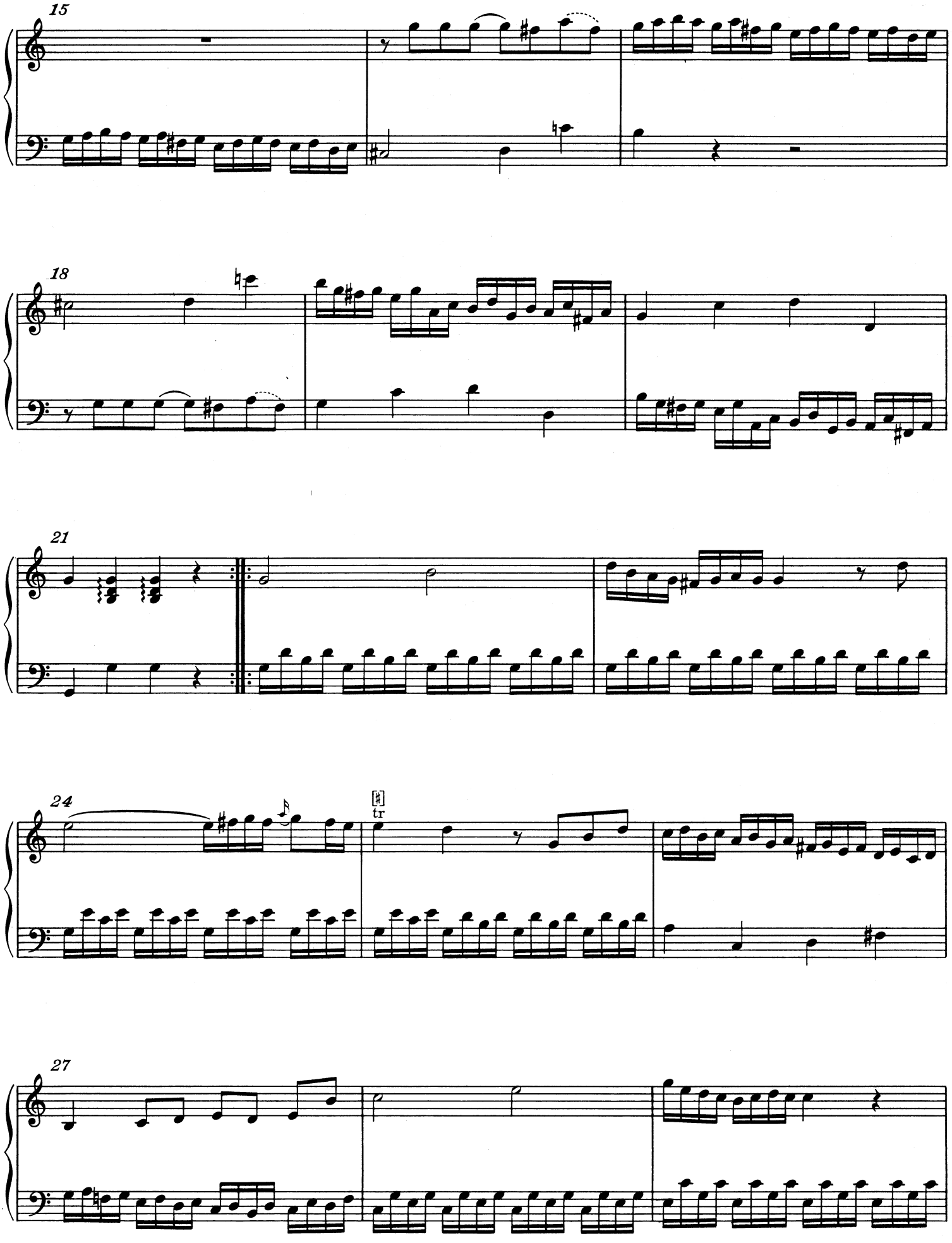
20. Klavierstück in C

KV 9a (5a)

*Entstanden wahrscheinlich 1764**)



*) Zur Datierung vgl. Vorwort.
**) T. 12-13 (und entsprechend T. 35-36), linke Hand: Im Original stets 𝄾 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯; vgl. Vorwort.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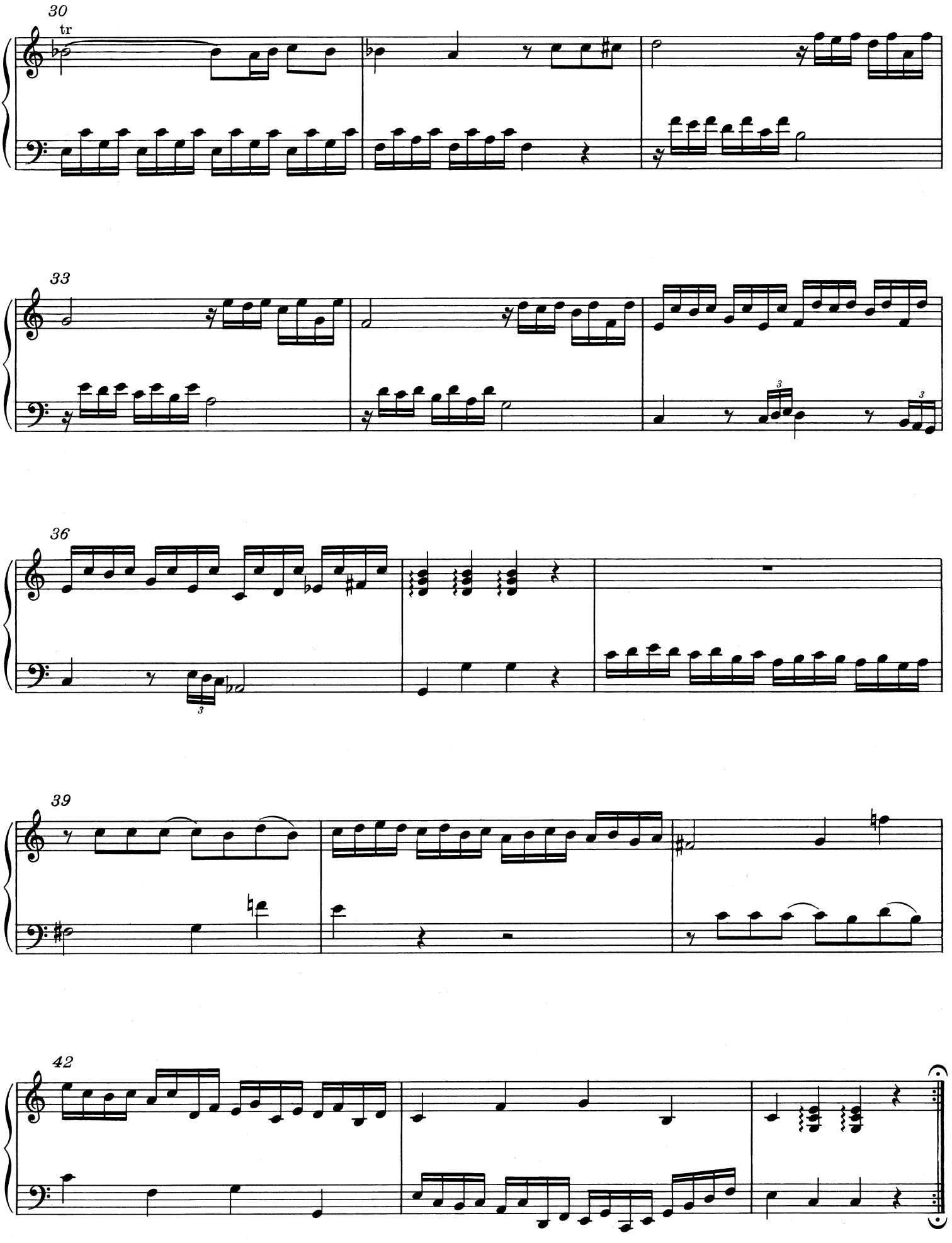
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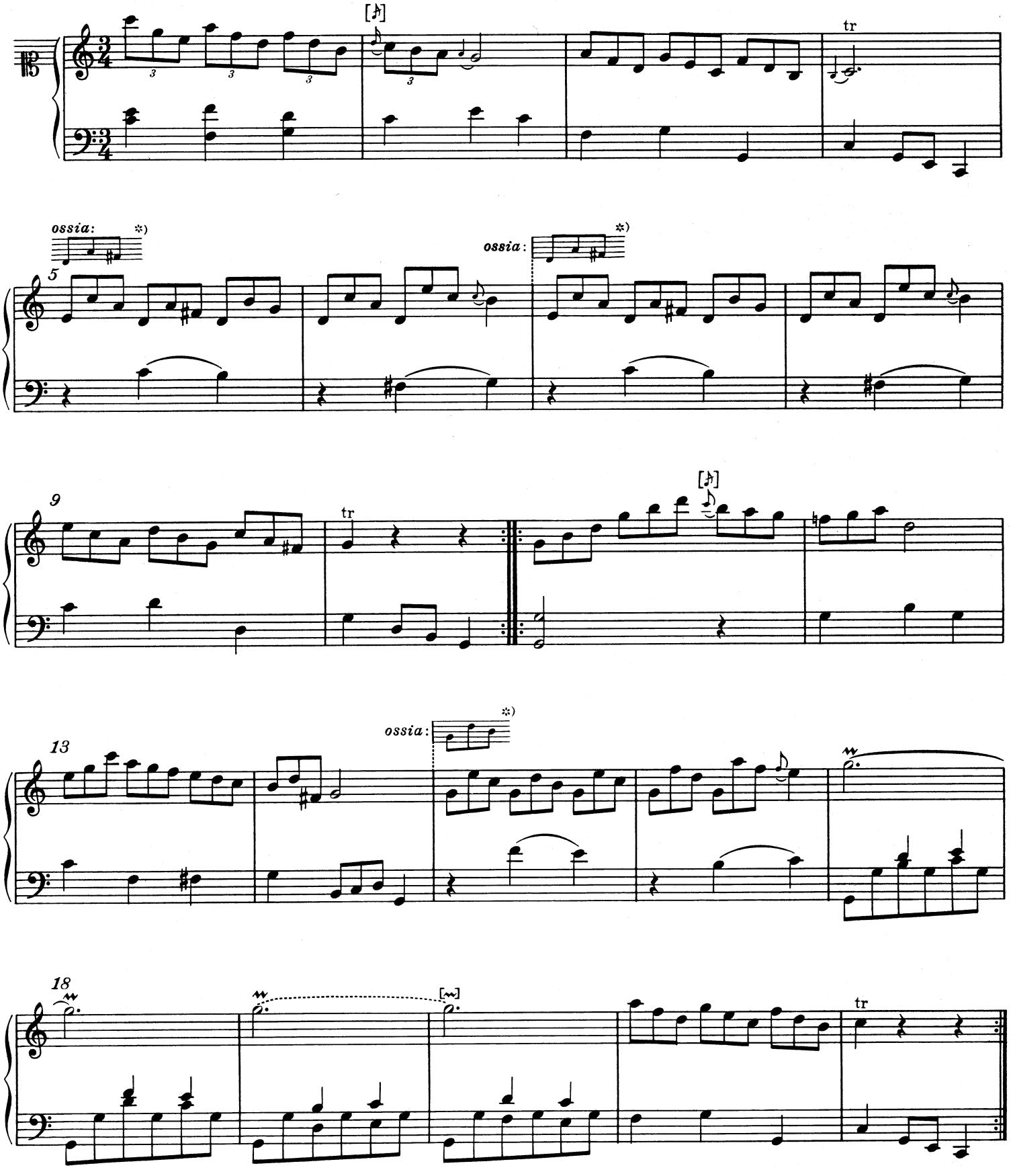
42

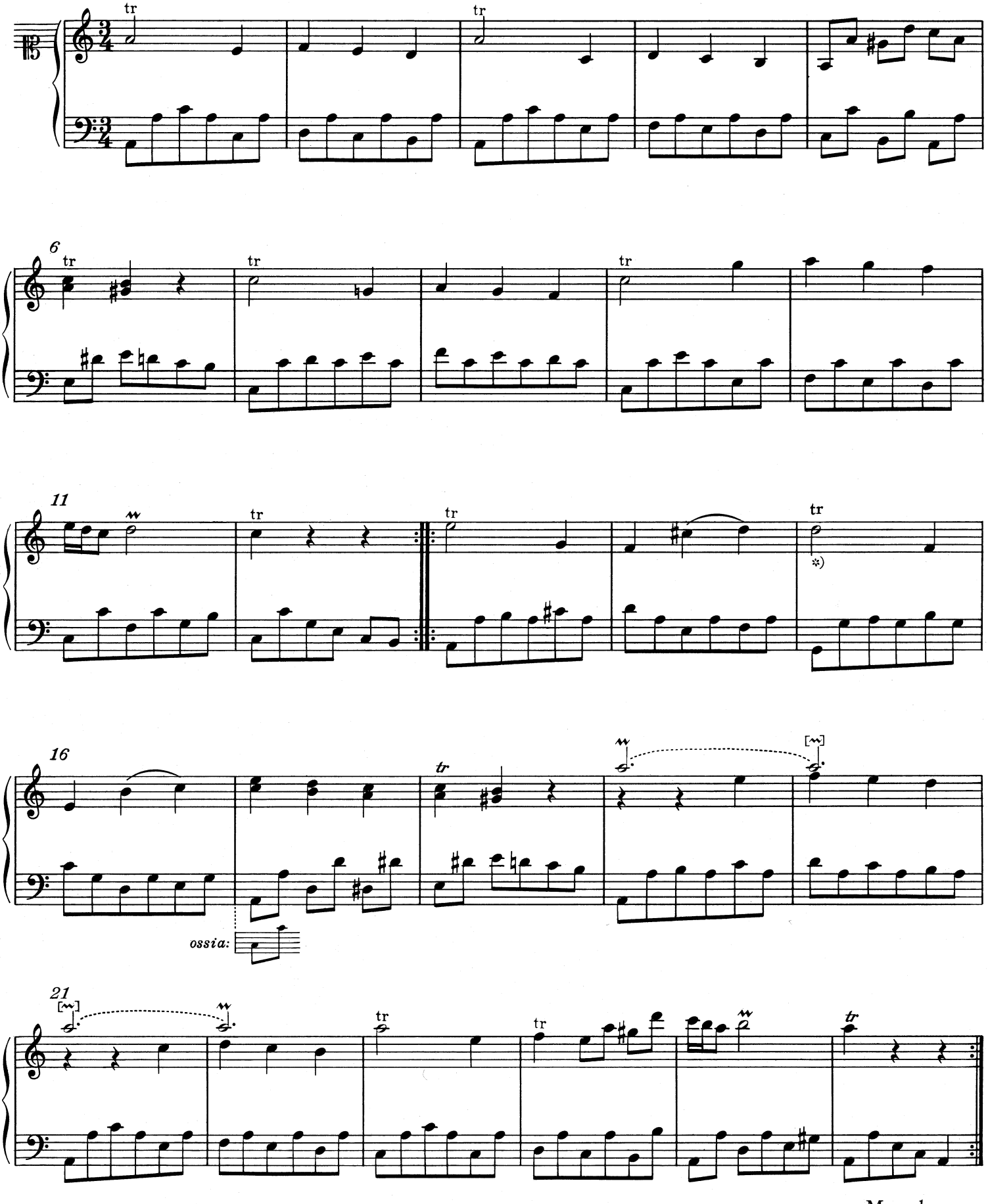
21. Menuett in C

Menuet



*) Die kleingestochenen Ossia-Versionen in T. 5, 7 und 15 sind Empfehlungen des Herausgebers; vgl. Krit. Bericht.

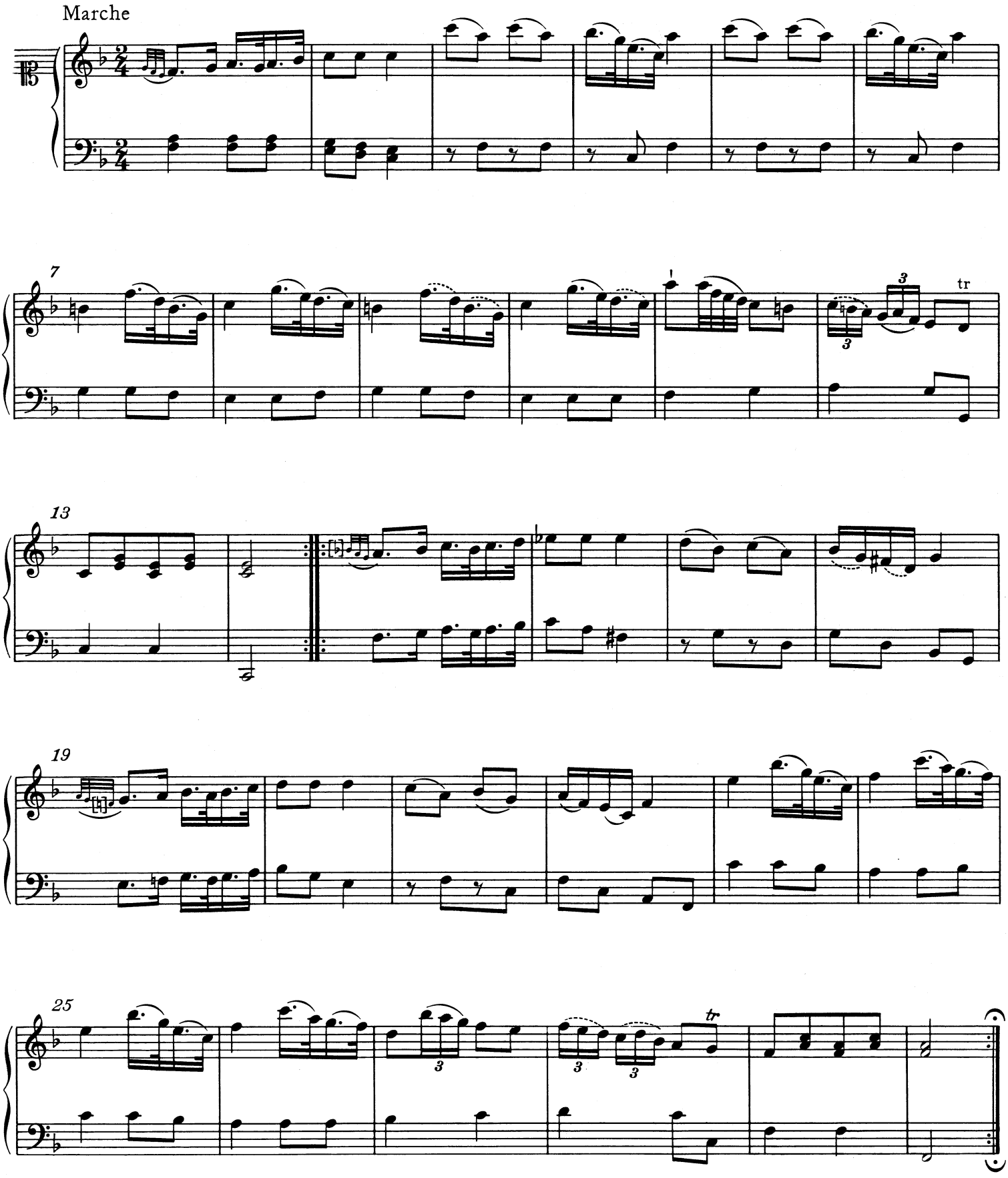
Trio



Men. da capo

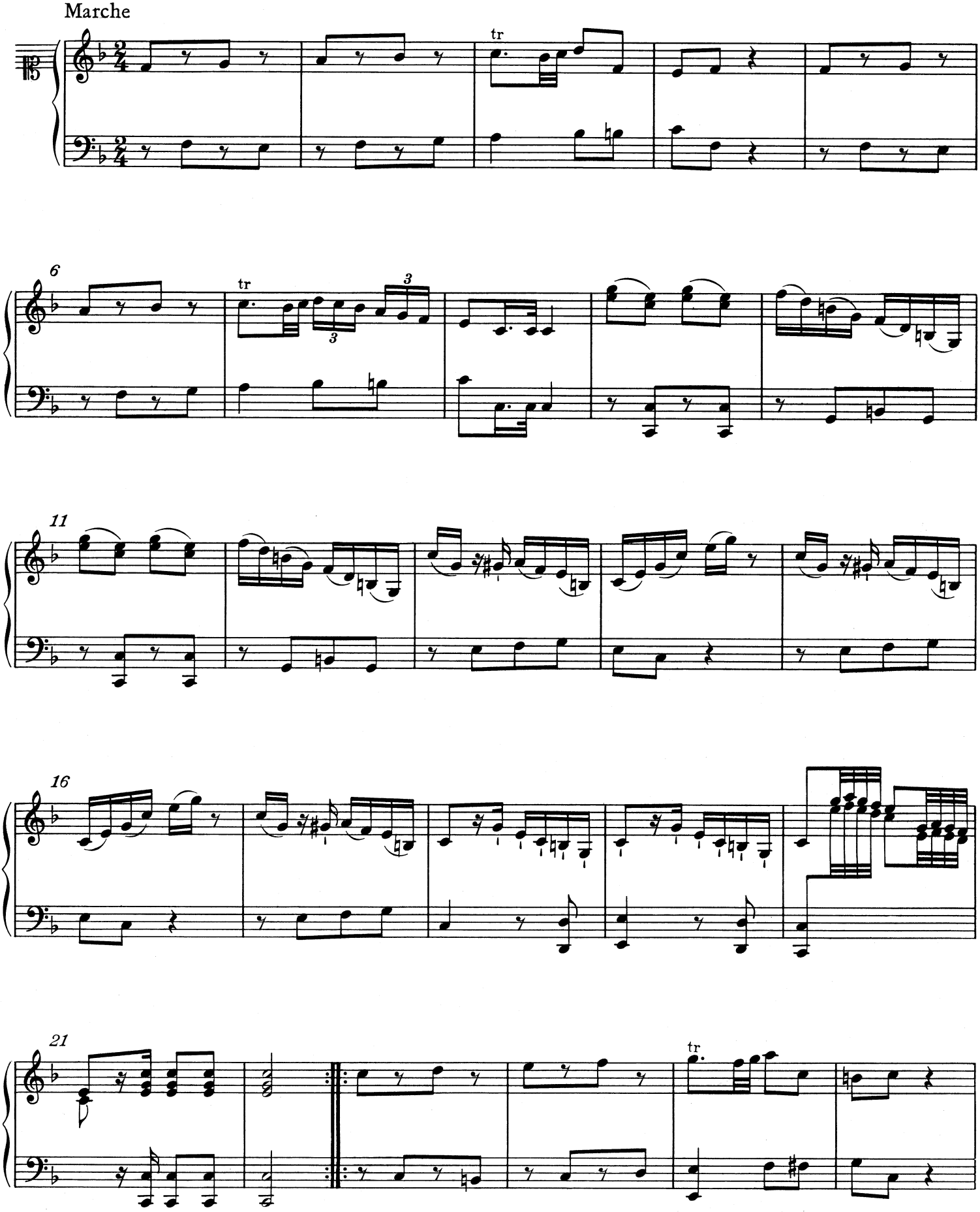
*) T. 15, rechte Hand, 1. Note: Im Original irrtümlich f'' statt d''.

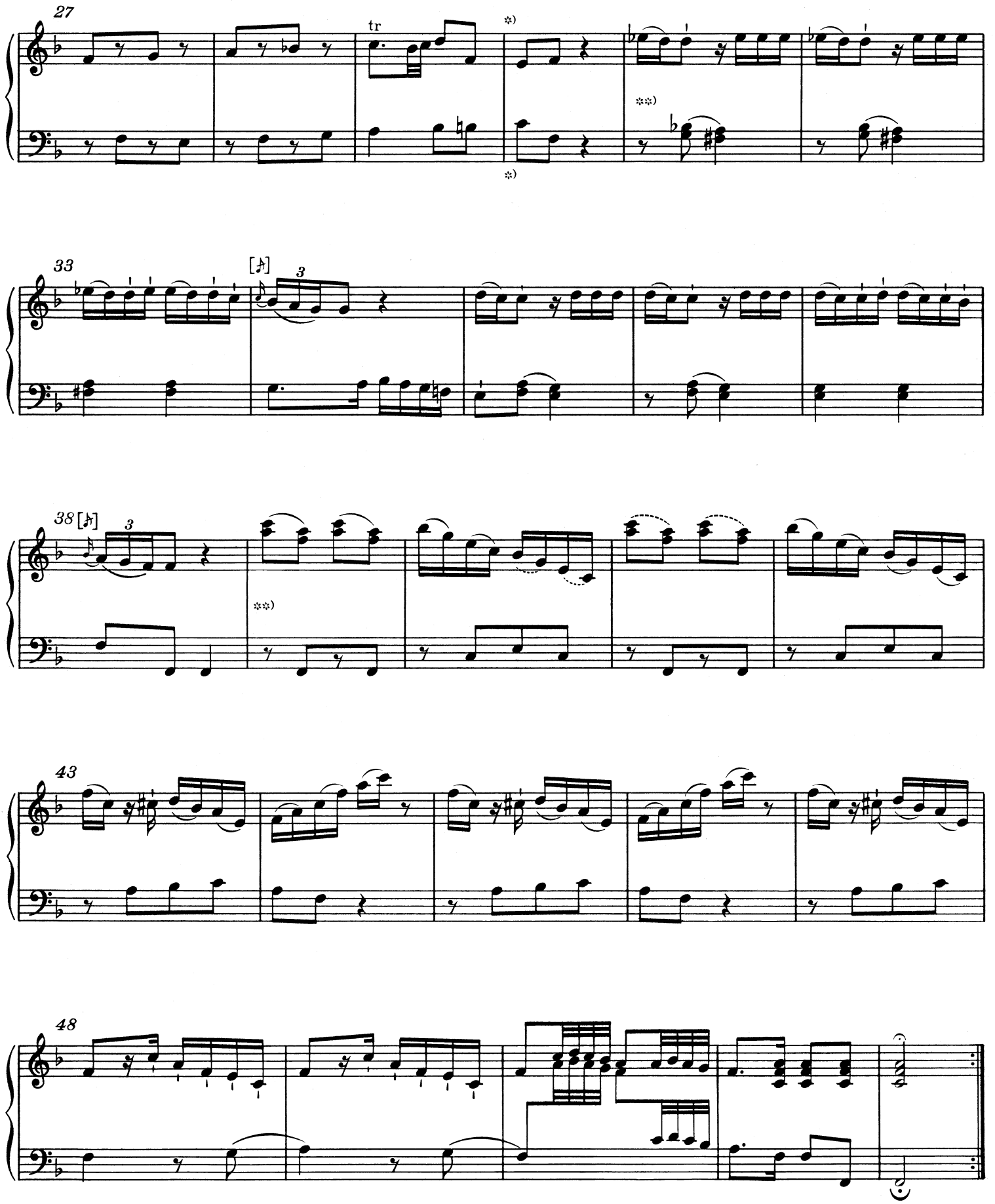
22. Marsch in F (I)



den 4ten feb: 1761 vom Wolfgangerl gelernet.

23. Marsch in F (II)



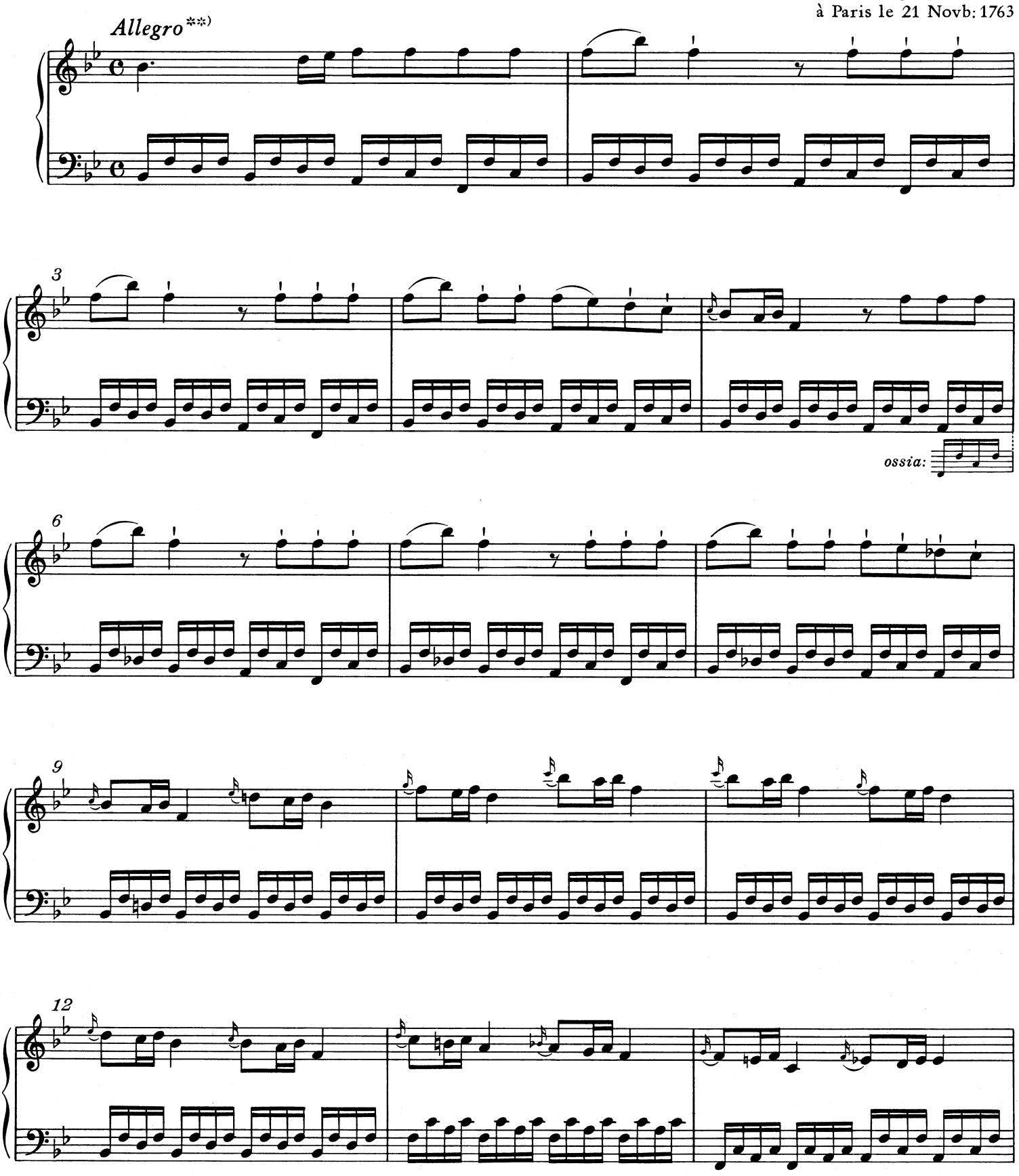


*) Zur Überlieferung der Takte 30 ff. von Nr. 23 und der ganzen Nummer 24 vgl. Vorwort.
**) T. 31 bzw. T. 39: Der Herausgeber empfiehlt T. 31 ff. piano zu spielen; in T. 39 setzt wieder forte ein.

24. Allegro in B

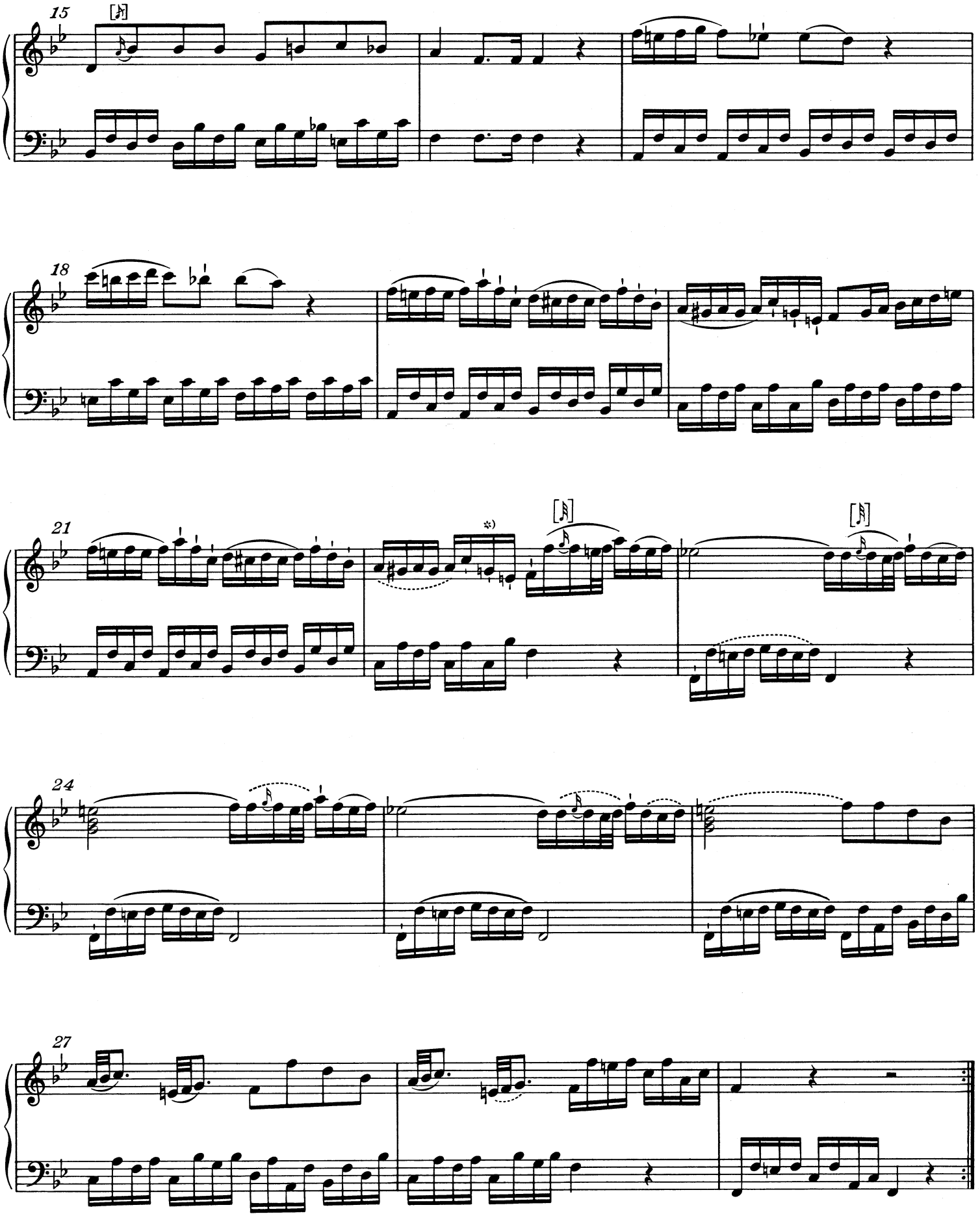
KV 8, 1. Satz (Klavierfassung)*)

di Wolfgango Mozart
à Paris le 21 Novb: 1763

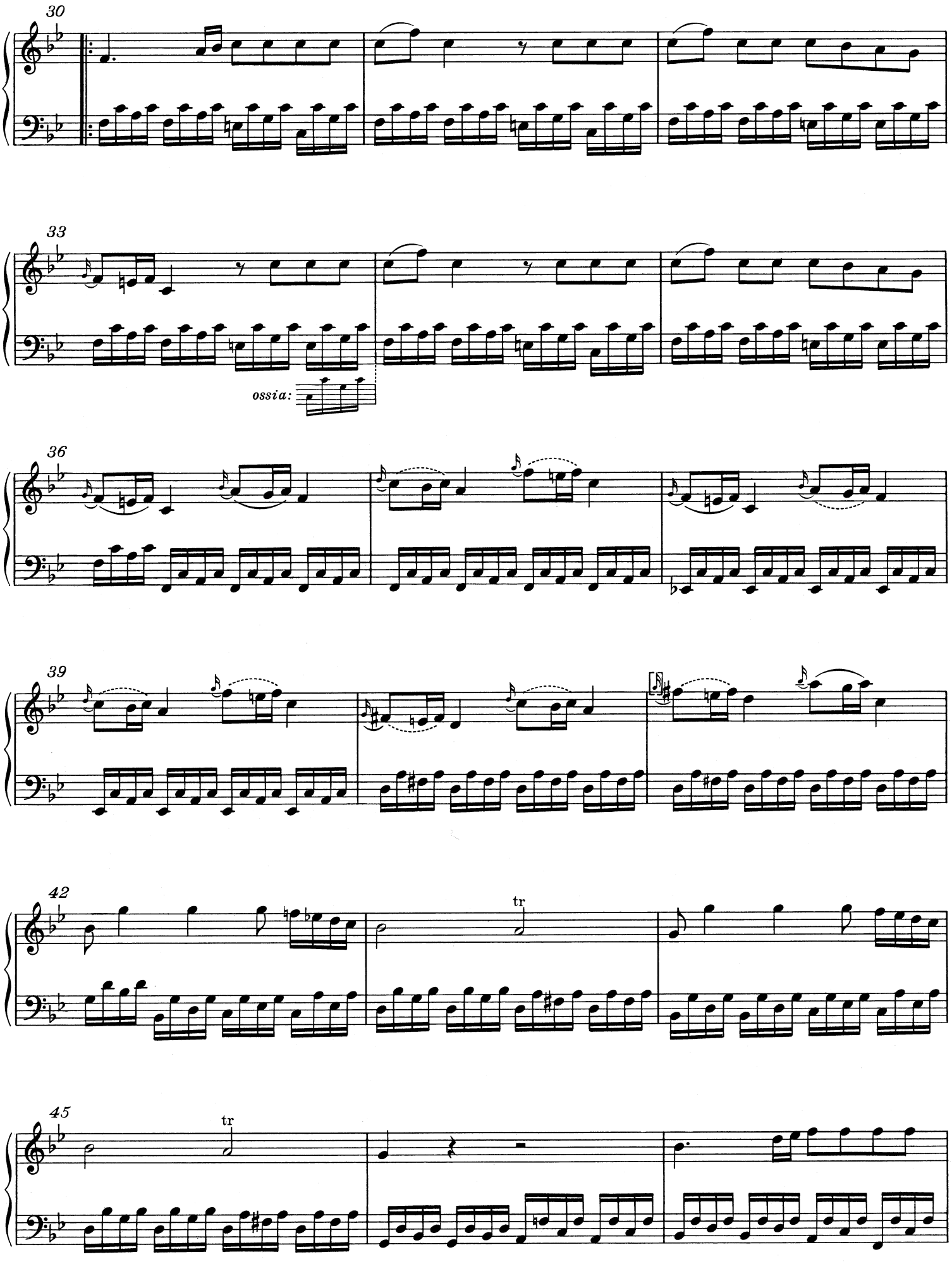


*) Handschrift Leopold Mozarts. – Die endgültige Fassung (für Klavier und Violine) ist abgedruckt in NMA Serie VIII/23: Sonaten und Variationen für Klavier und Violine · Band 1 (S.20).

**) So die Tempobezeichnung der Klavier-Violine-Fassung.



*) T. 22, rechte Hand, 7. Note: Im Original a' ; vgl. jedoch T. 20 (und entsprechend T. 60, 62).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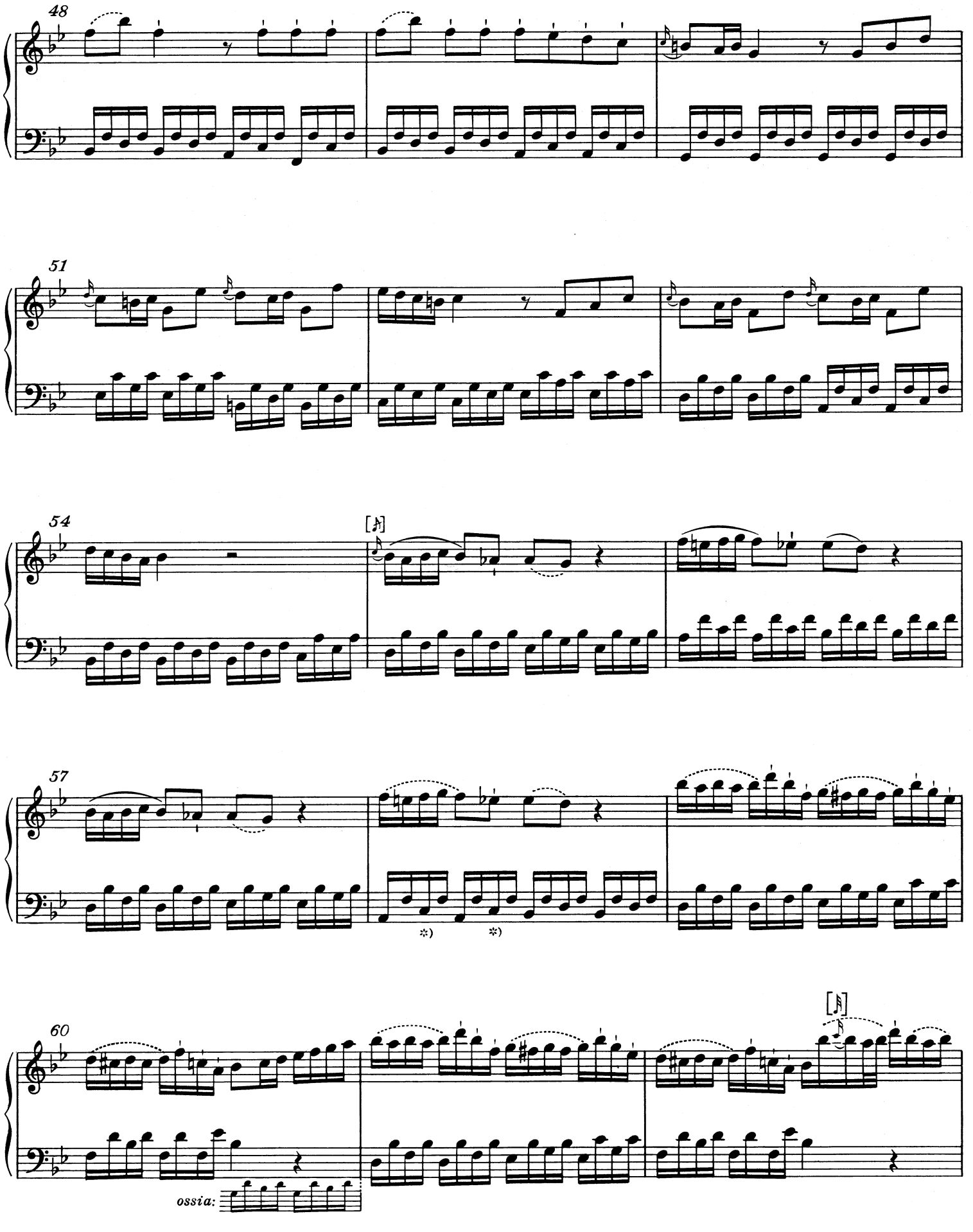
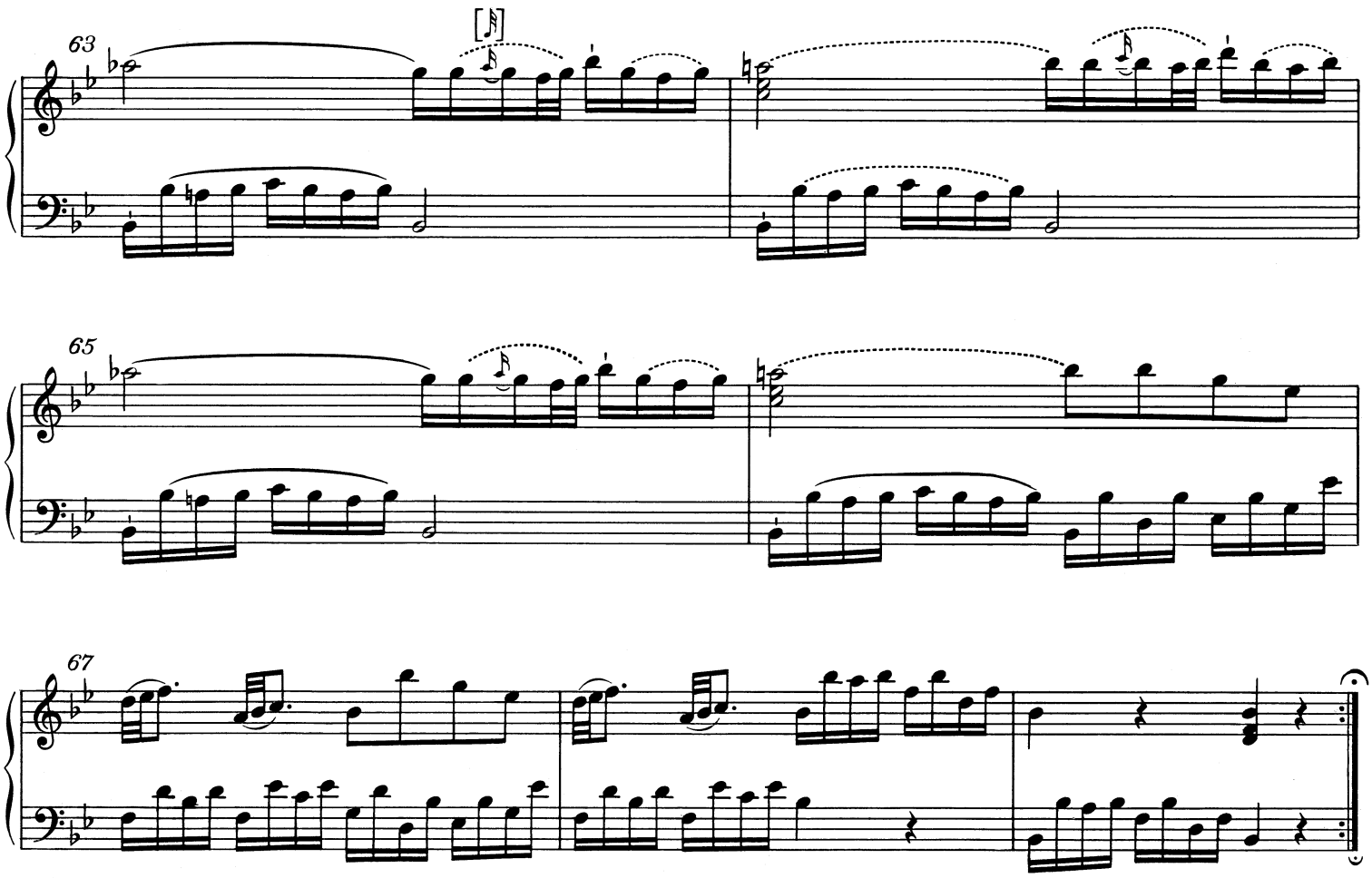


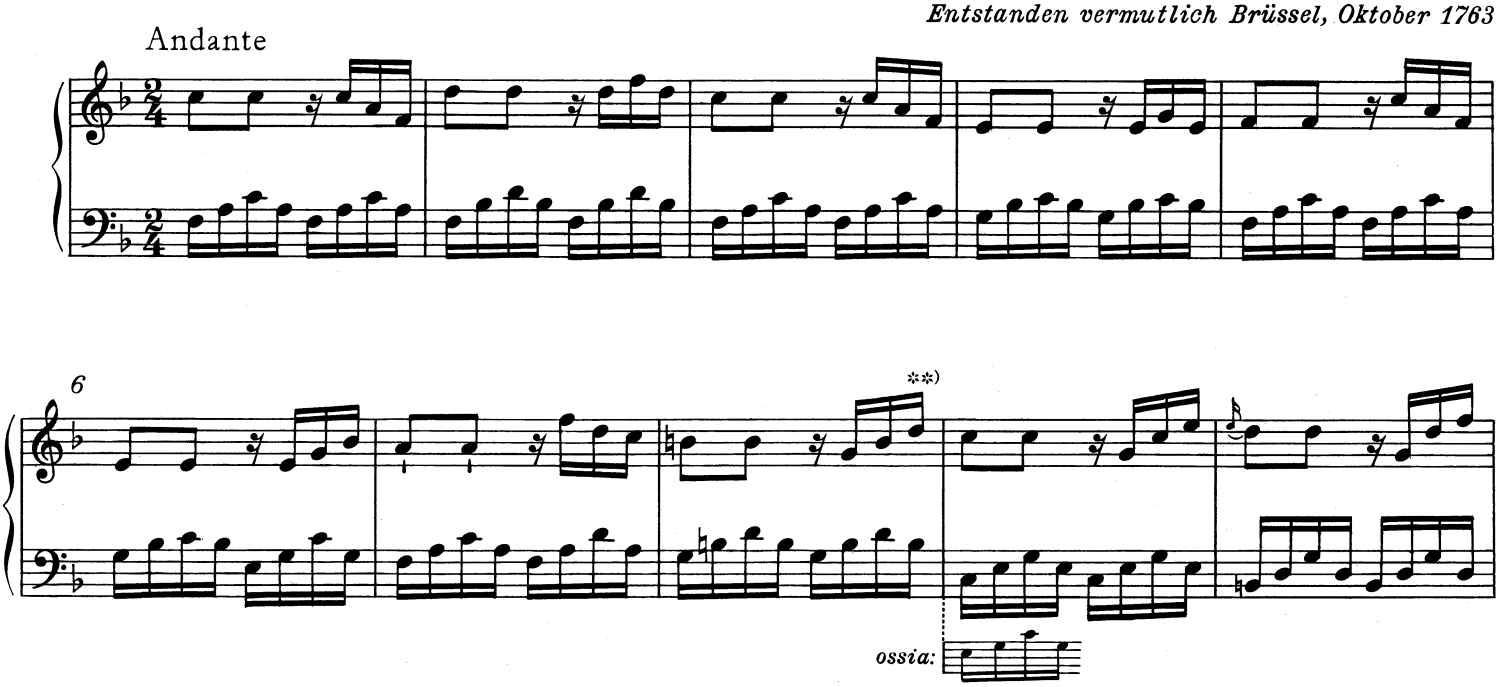
*) T. 58, linke Hand, 3. und 7. Note: Im Original irrtümlich d statt c.



25. Andante in F

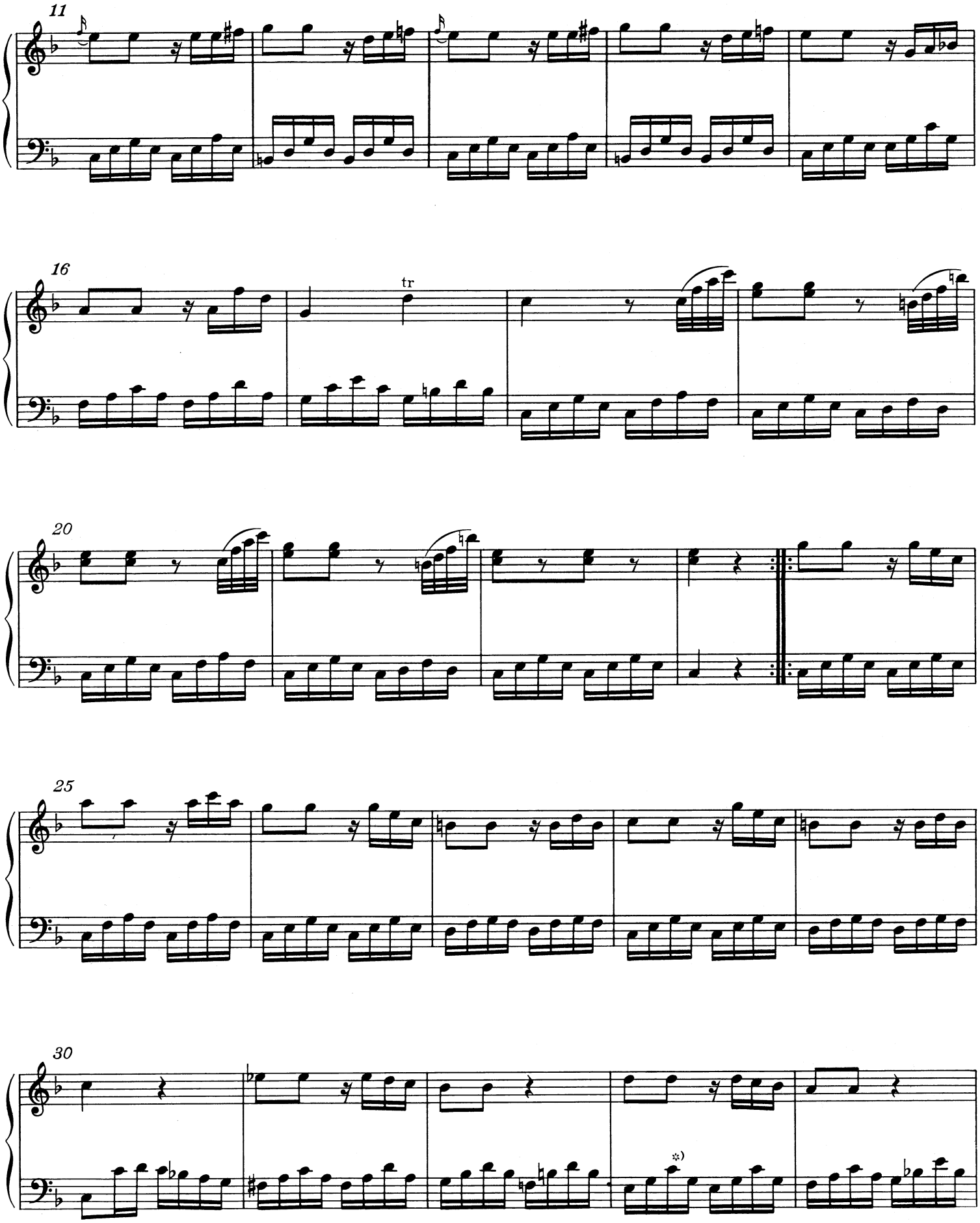
KV 6, 2. Satz (Klavierfassung)*)

Entstanden vermutlich Brüssel, Oktober 1763

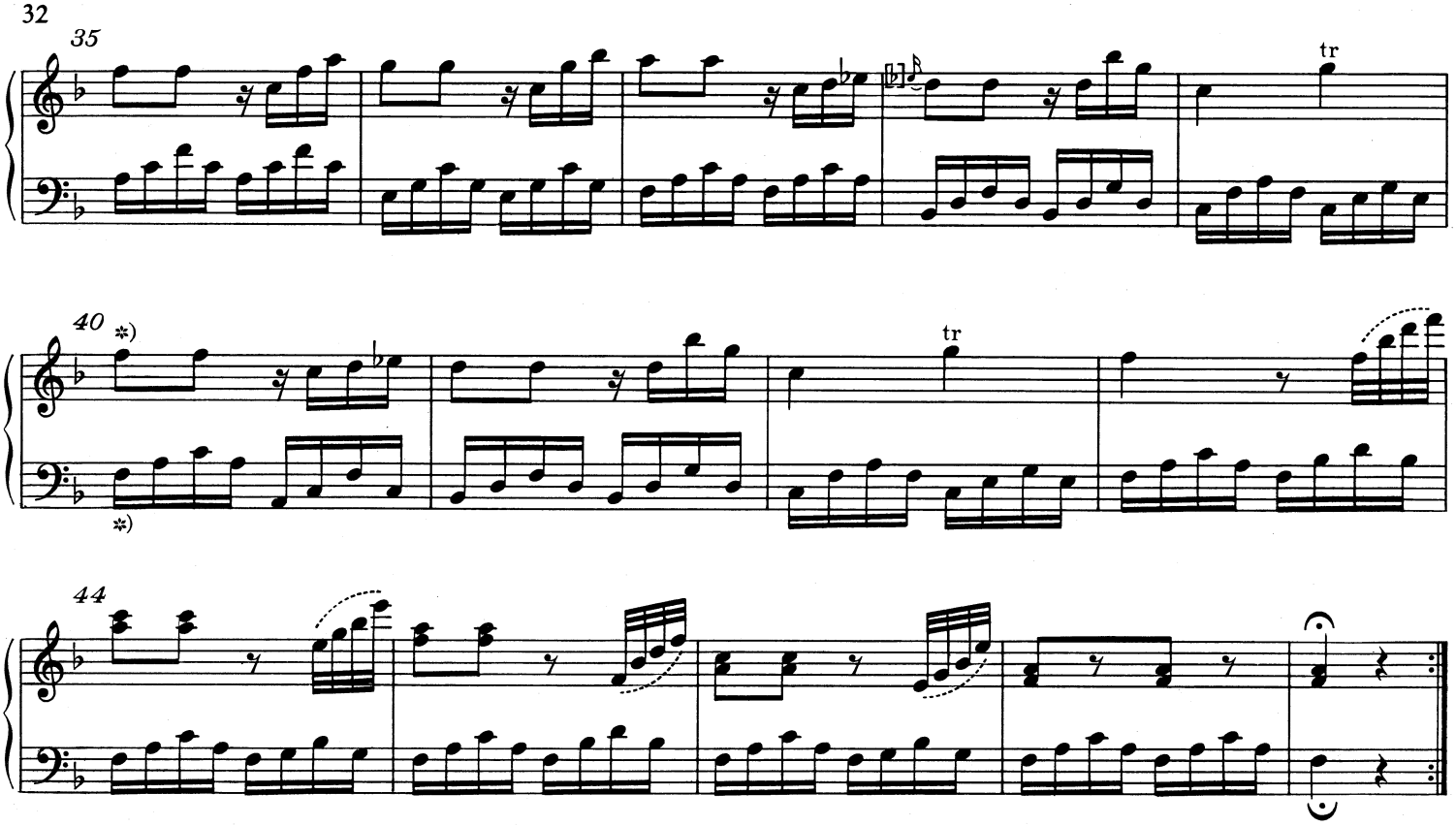


*) Handschrift Leopold Mozarts. – Die endgültige Fassung (für Klavier und Violine) ist in NMA VIII/23/1 abgedruckt (S. 6).

**) Zu einem im Original nach T. 8 gestrichenen Takt vgl. Krit. Bericht.



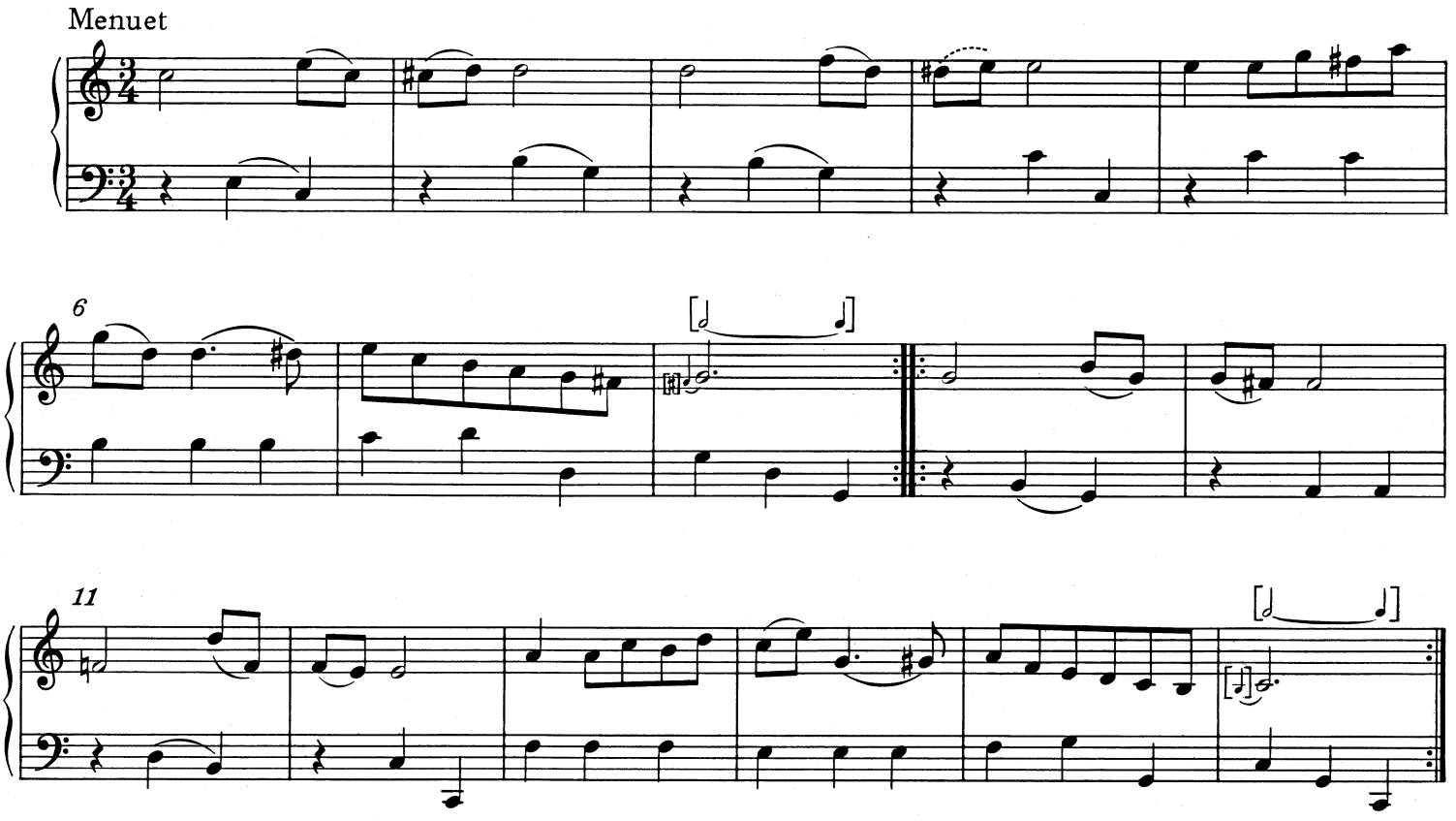
*) T. 33, linke Hand, 3. Note: Im Original c'; konsequenter wäre b.



26. Menuett in C

KV 6, Menuet I (Klavierfassung)**)

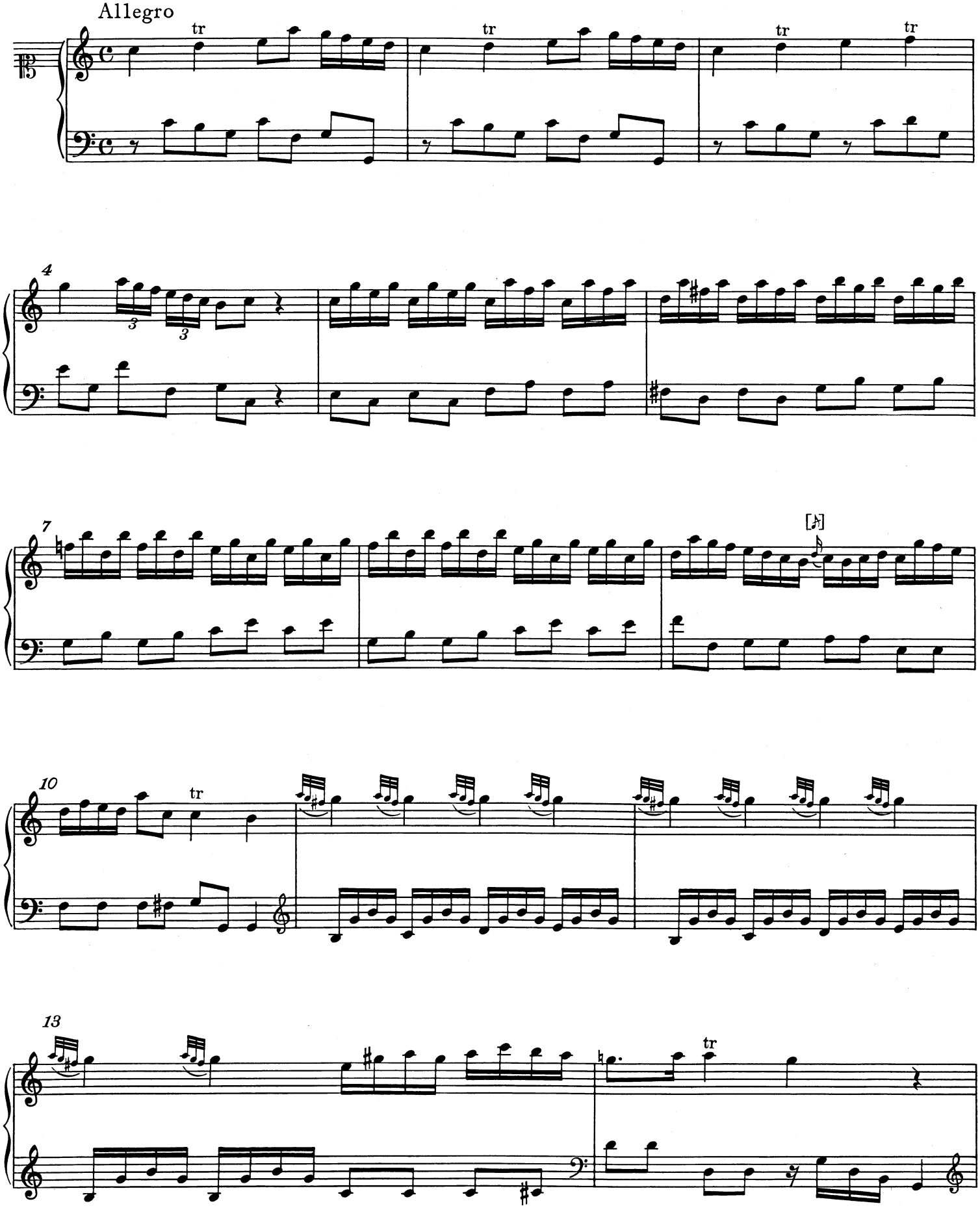
Entstanden vermutlich Brüssel, Oktober 1763

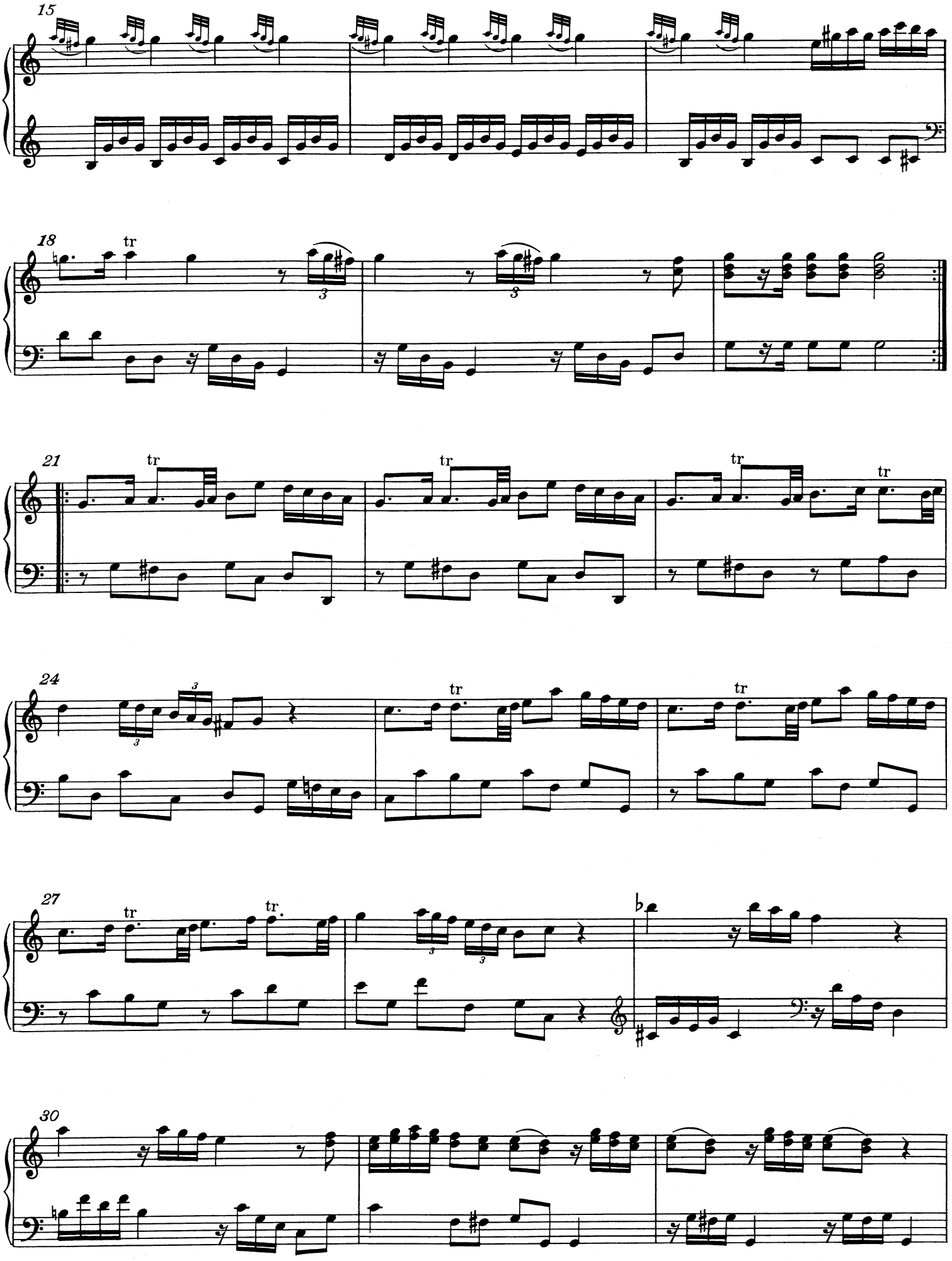


*) Die Takte 40-42 sind im Original nachträglich eingefügt.

**) Handschrift Leopold Mozarts. – Die endgültige Fassung (für Klavier und Violine) ist in NMA VIII/23/1 abgedruckt (S. 8).

27. Allegro in C

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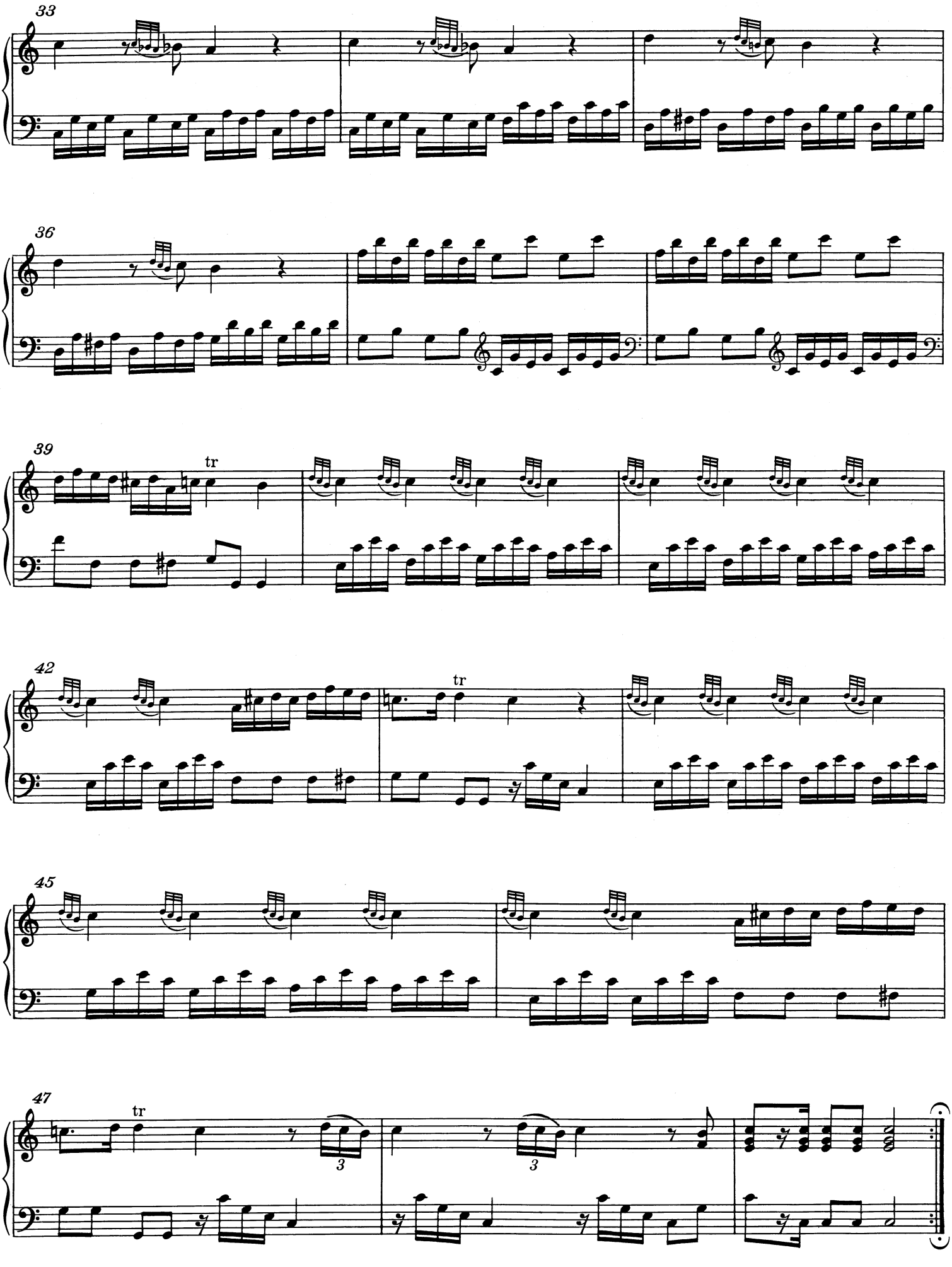
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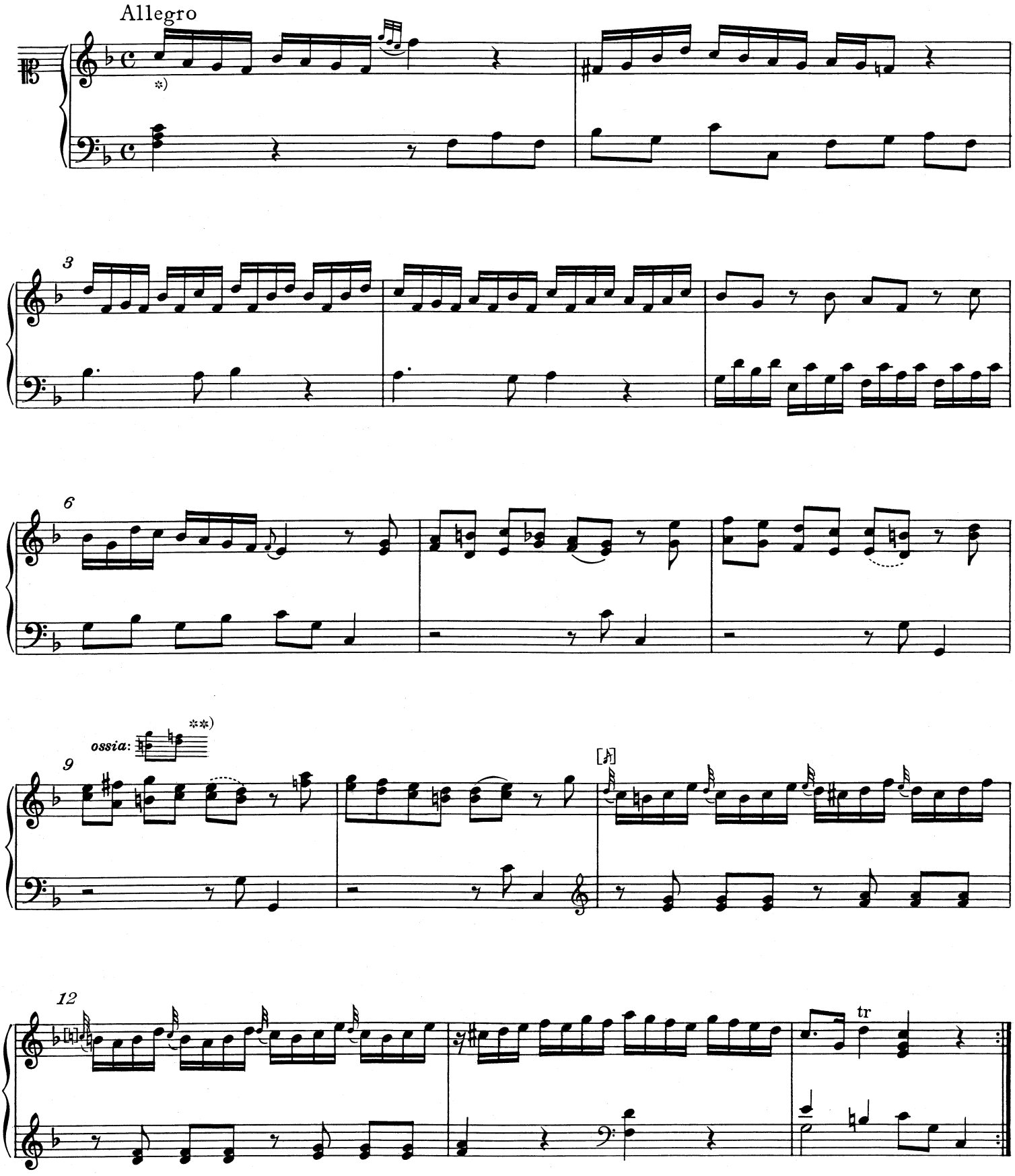
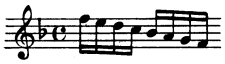
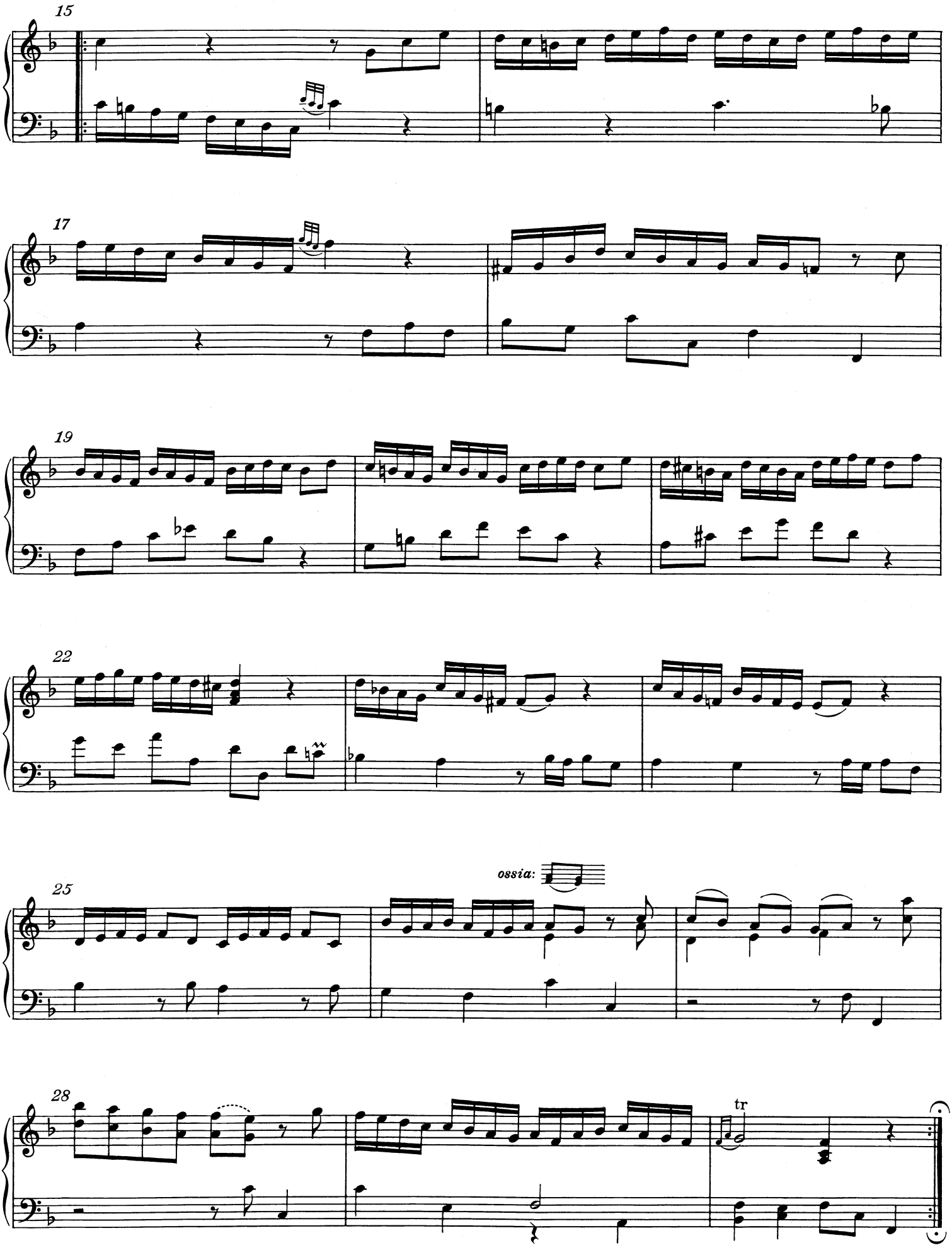
28. Allegro in F



*) T. 1, rechte Hand: Entsprechend T. 15 und 17 wäre als Anfangsfigur  zu erwarten; die Notierung des Originals ist jedoch eindeutig.

**) T. 9, oberes System: Zur Ossia-Version vgl. T. 7.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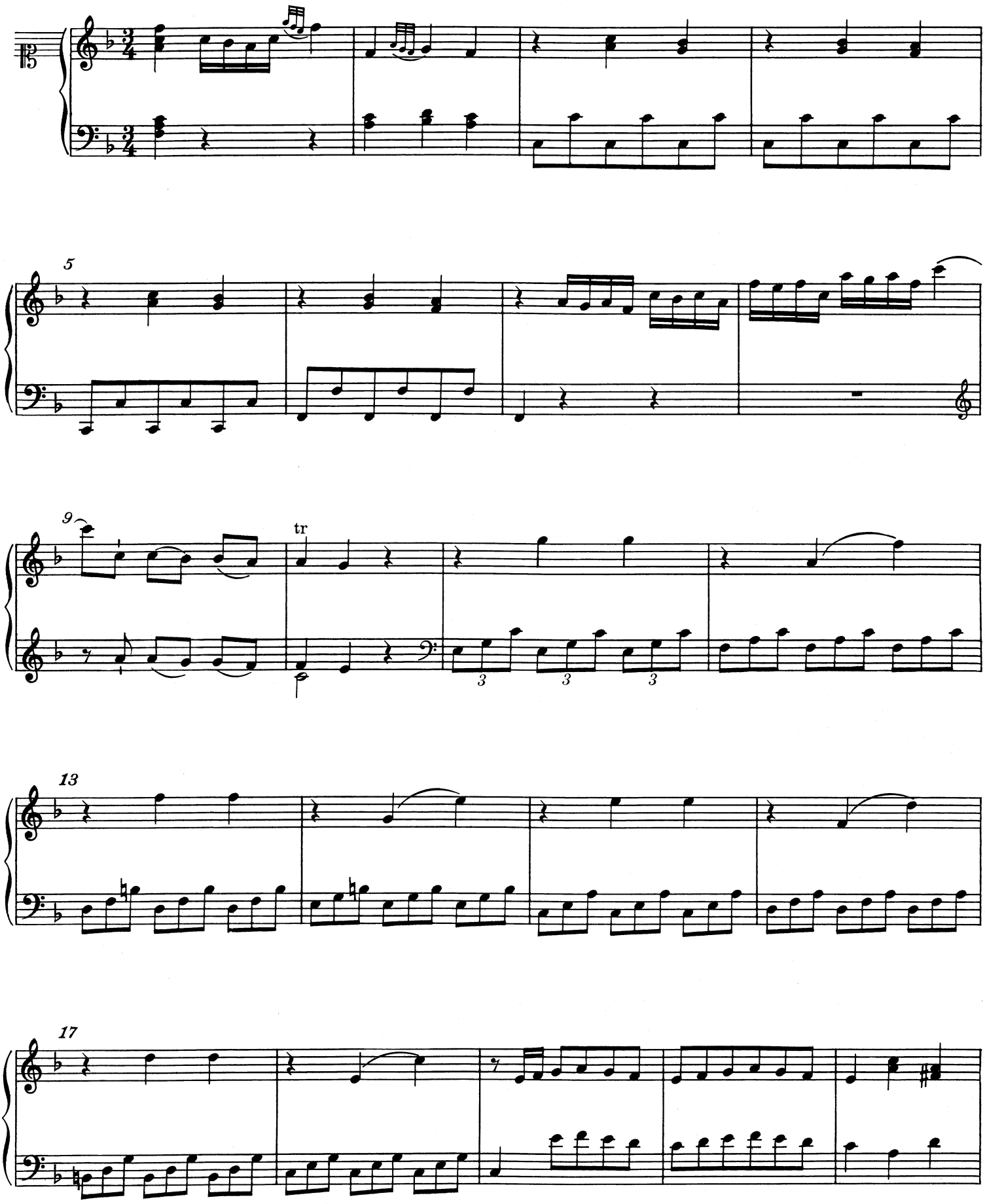
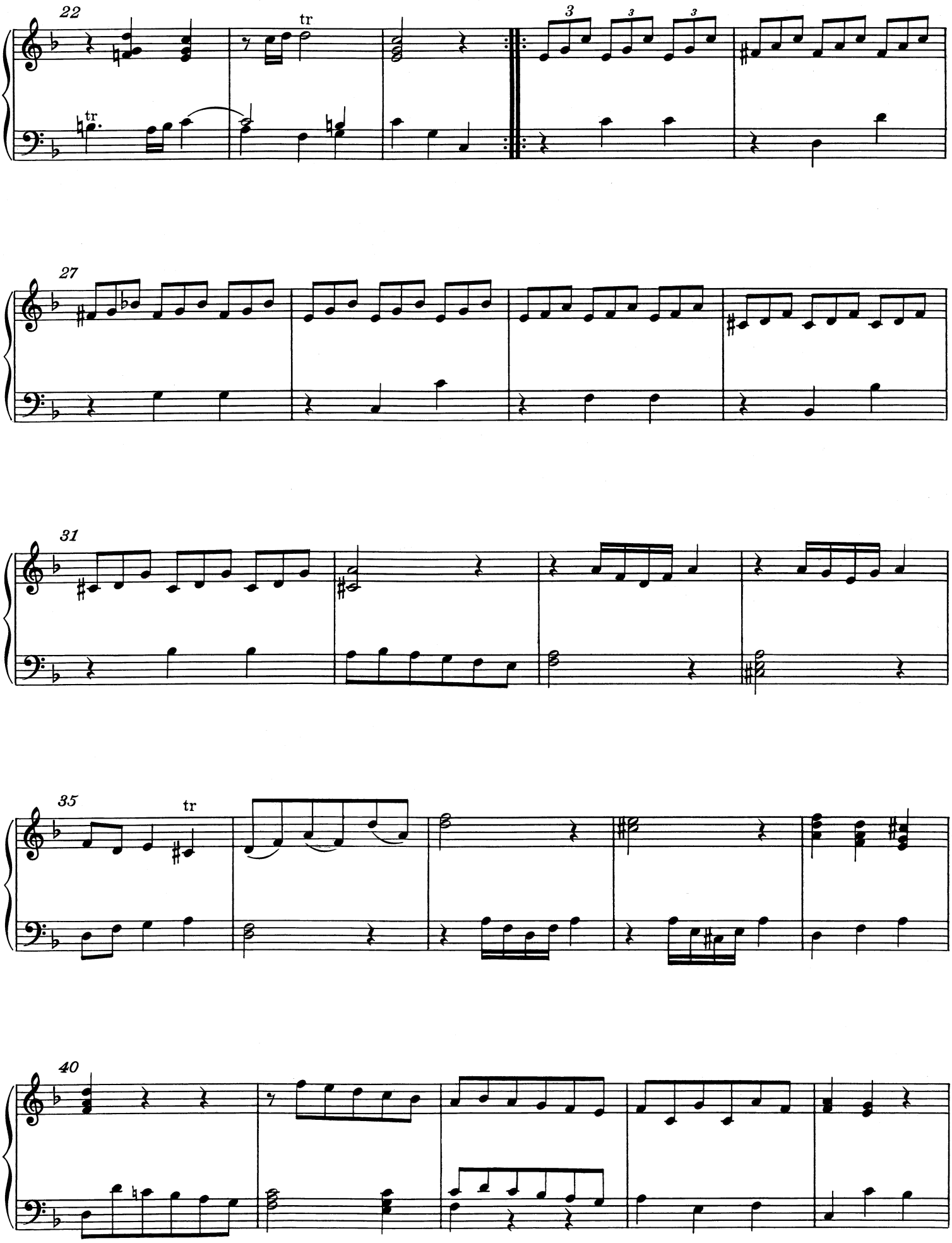
29. Klavierstück in F

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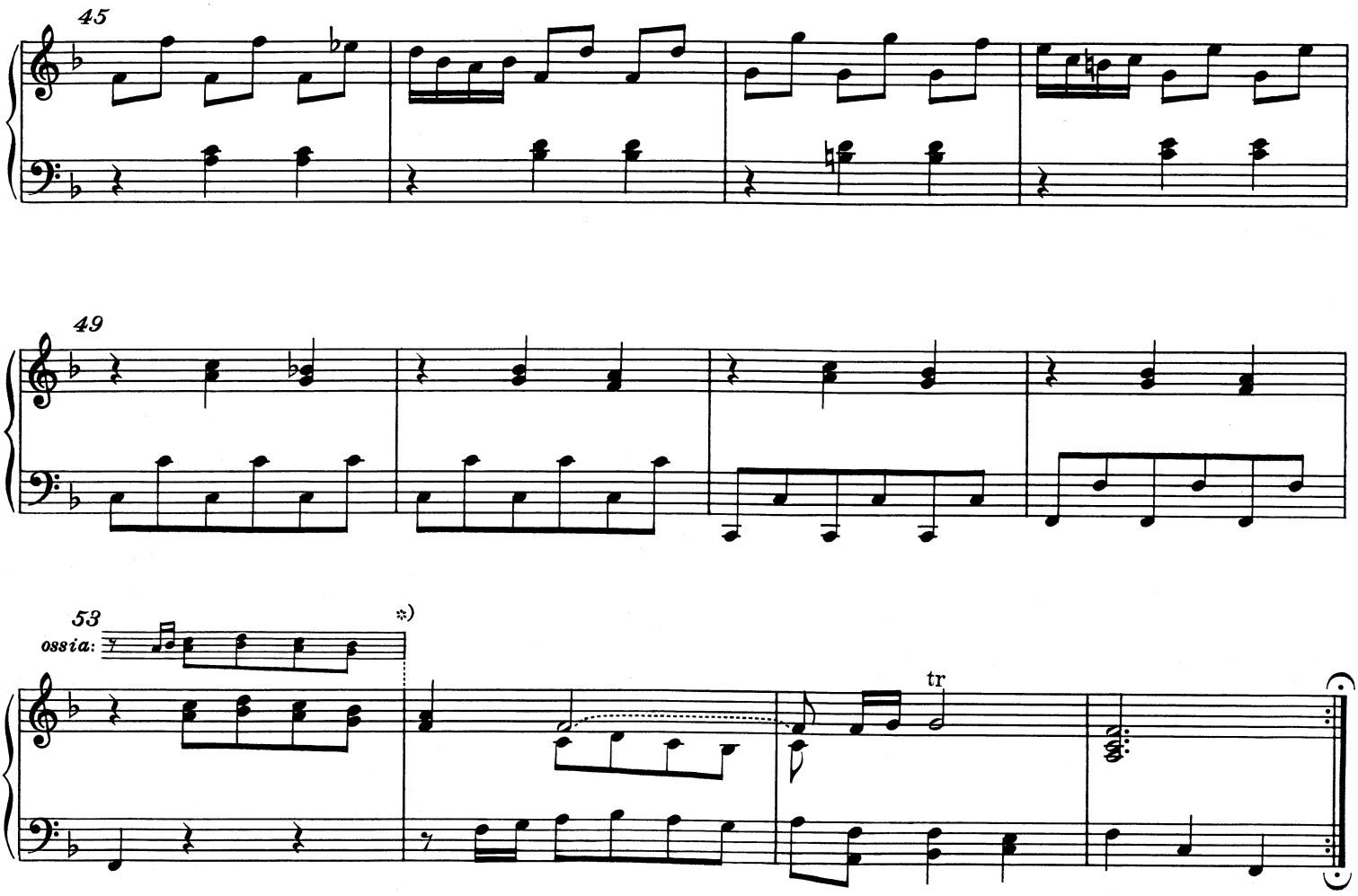
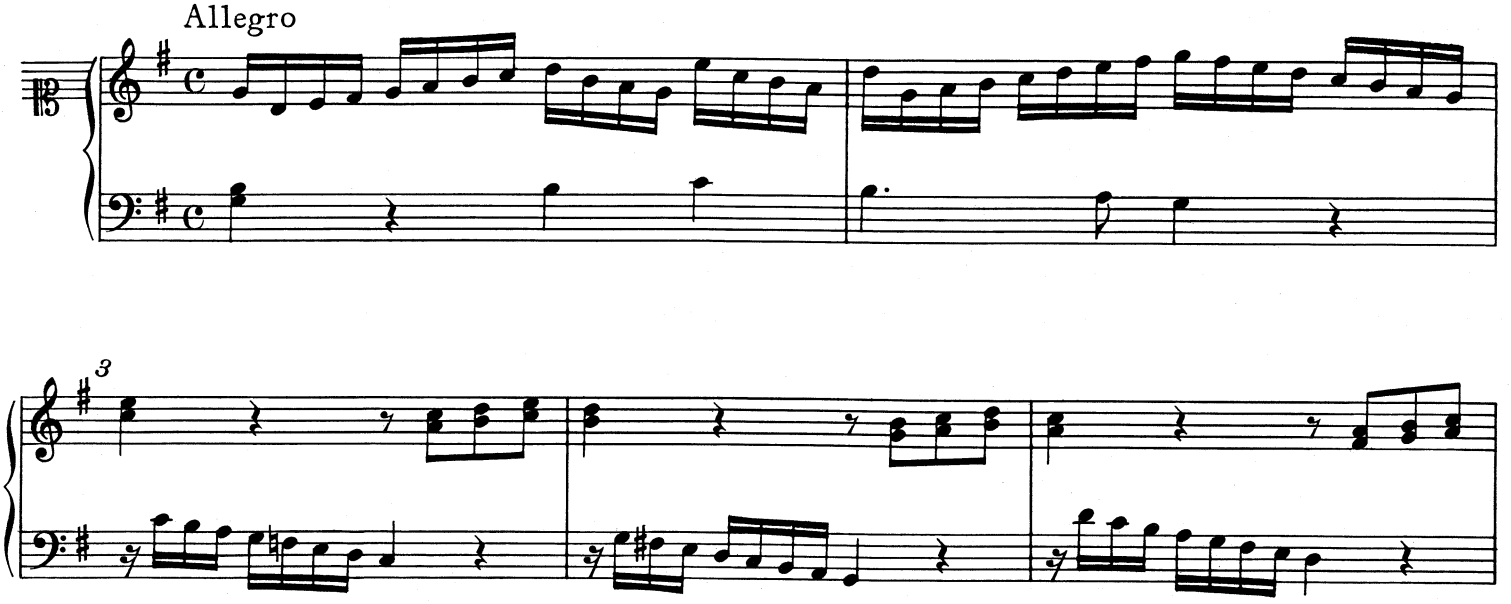
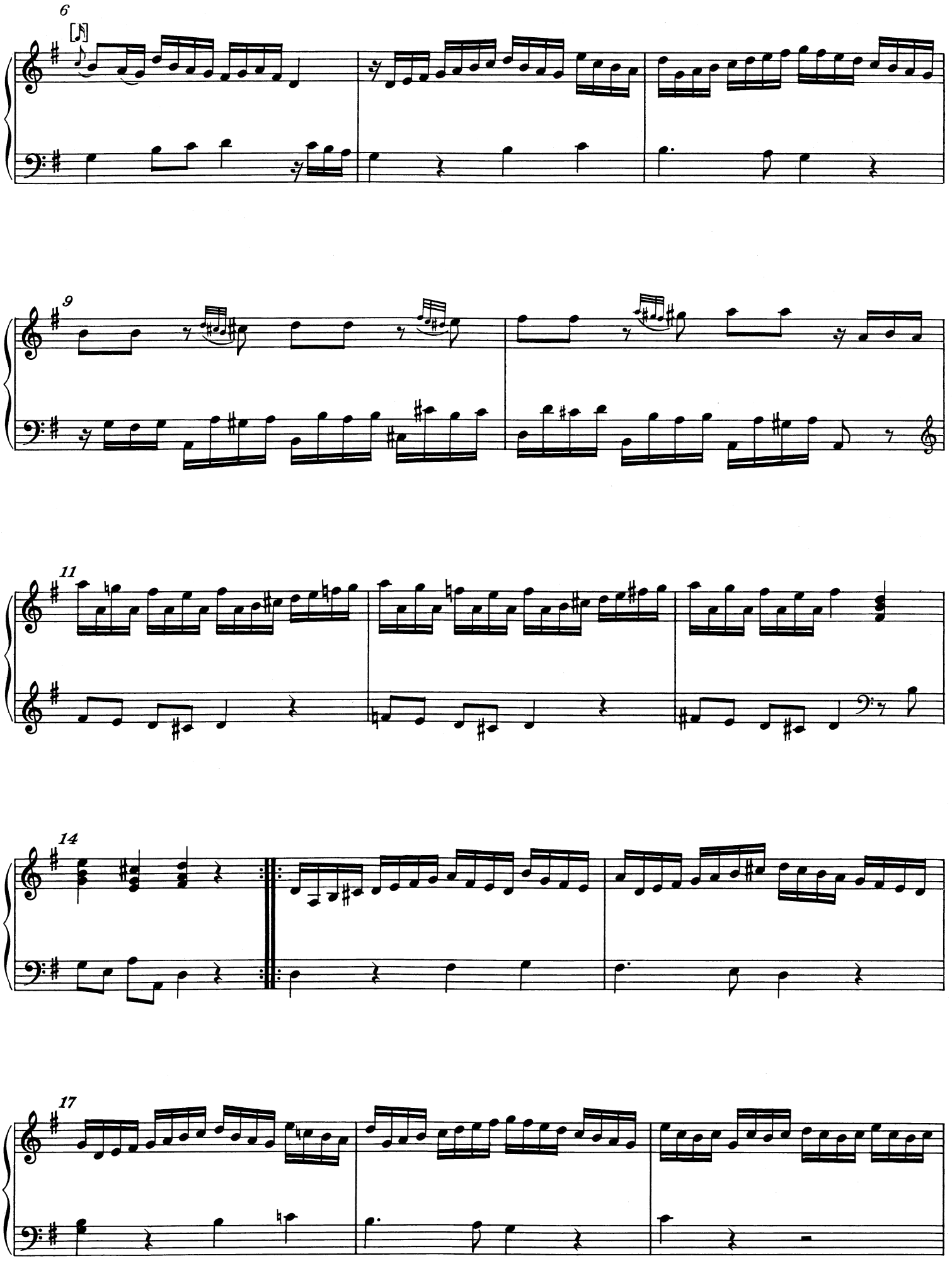


30. Allegro in G



*) Nr. 29, T. 53, rechte Hand: Zur Ossia-Version vgl. T. 19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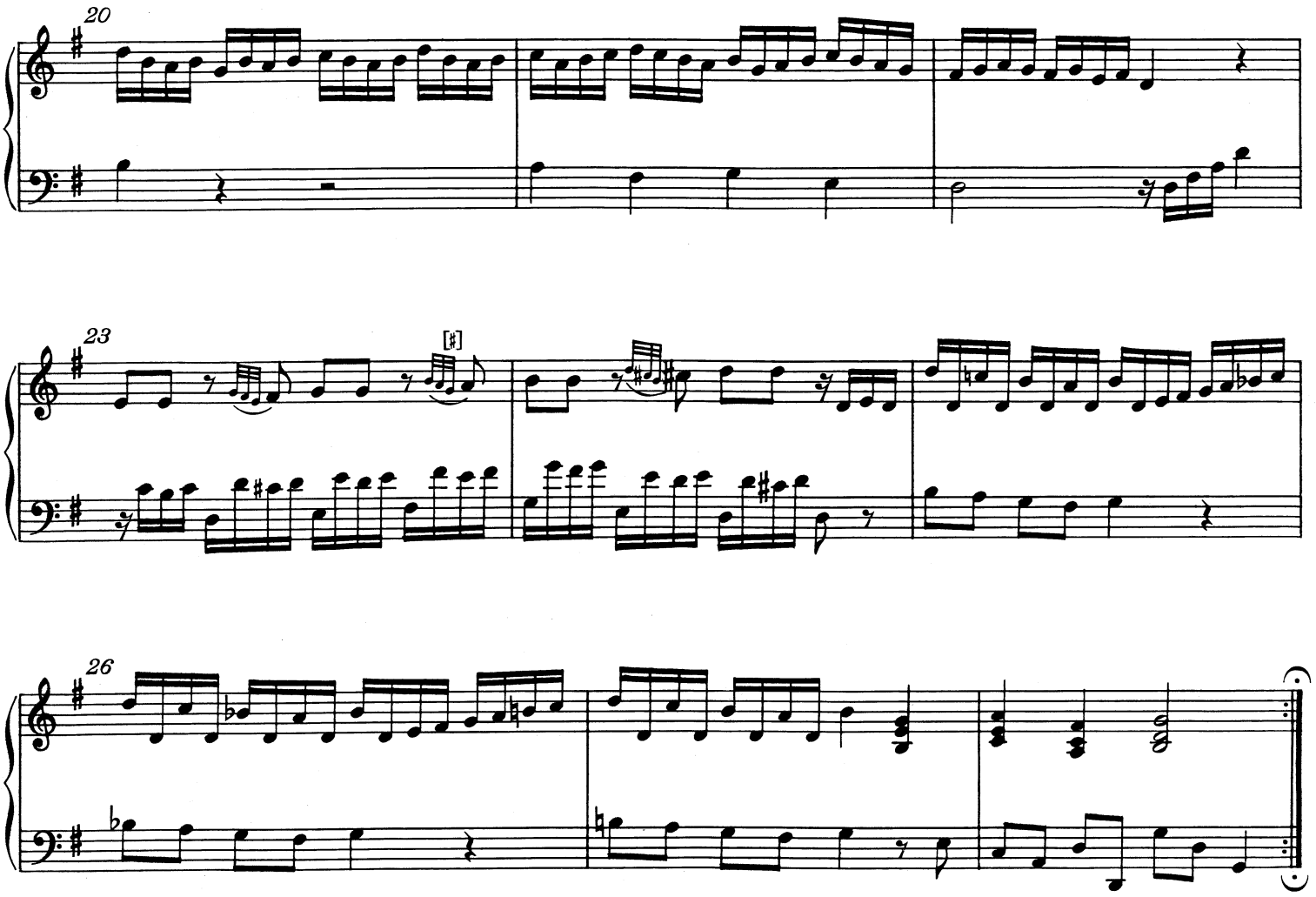
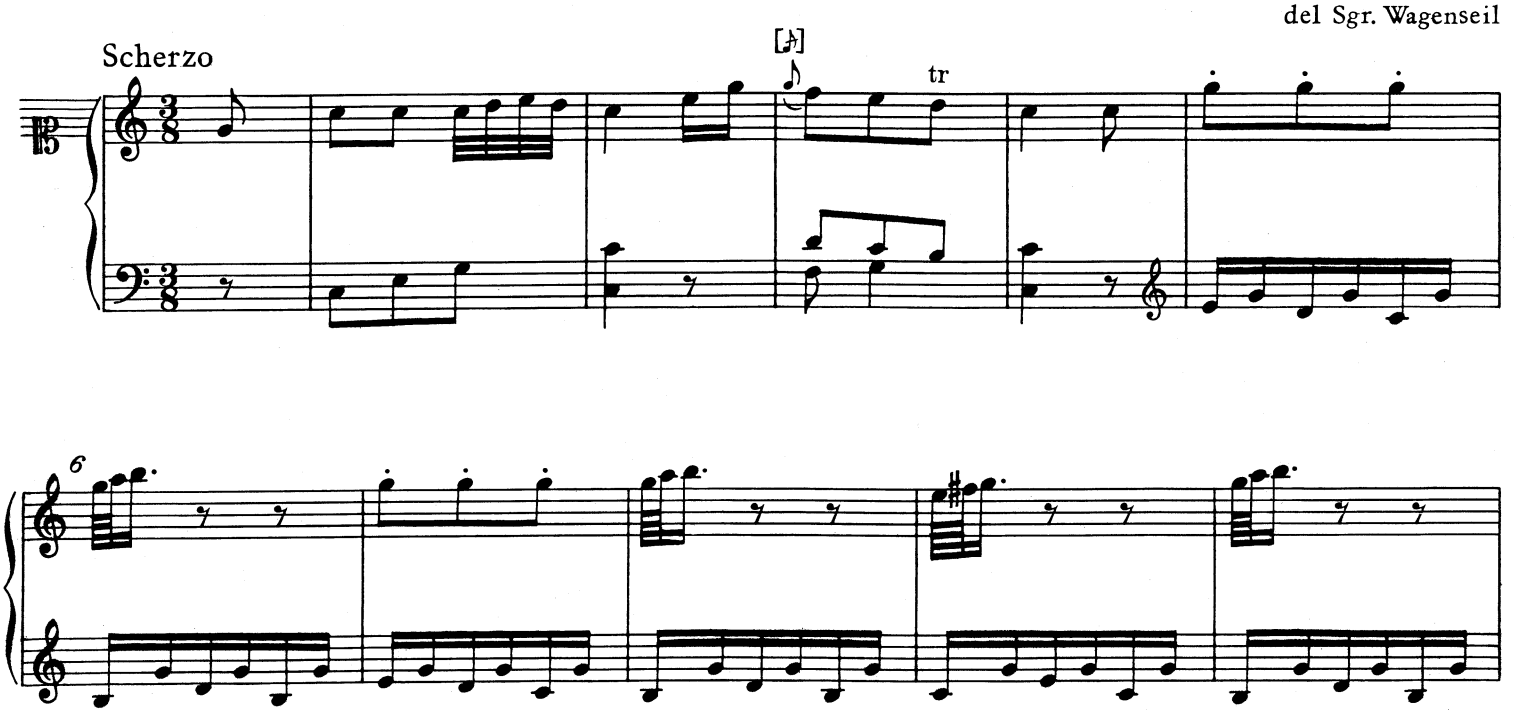
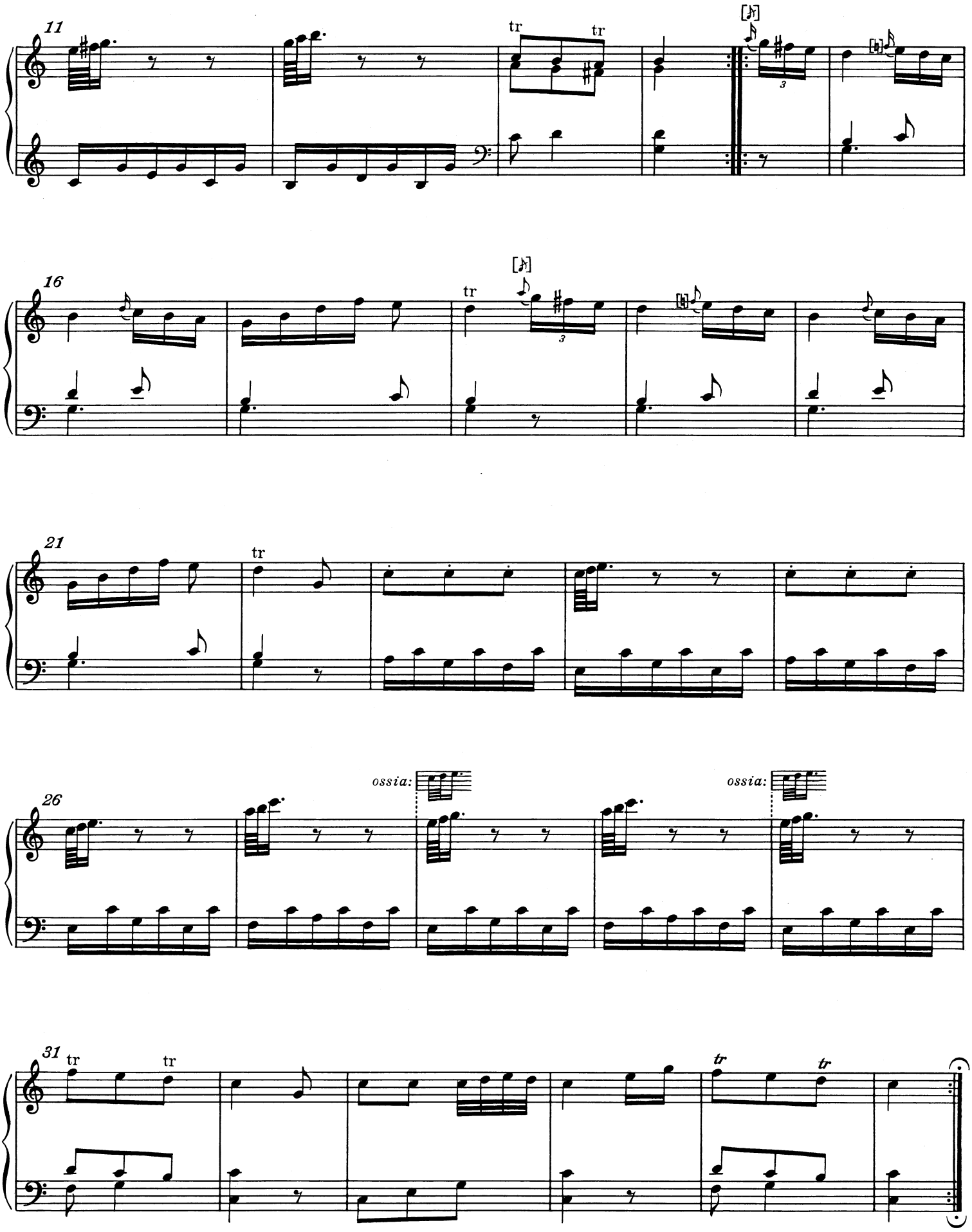


31. Scherzo in C

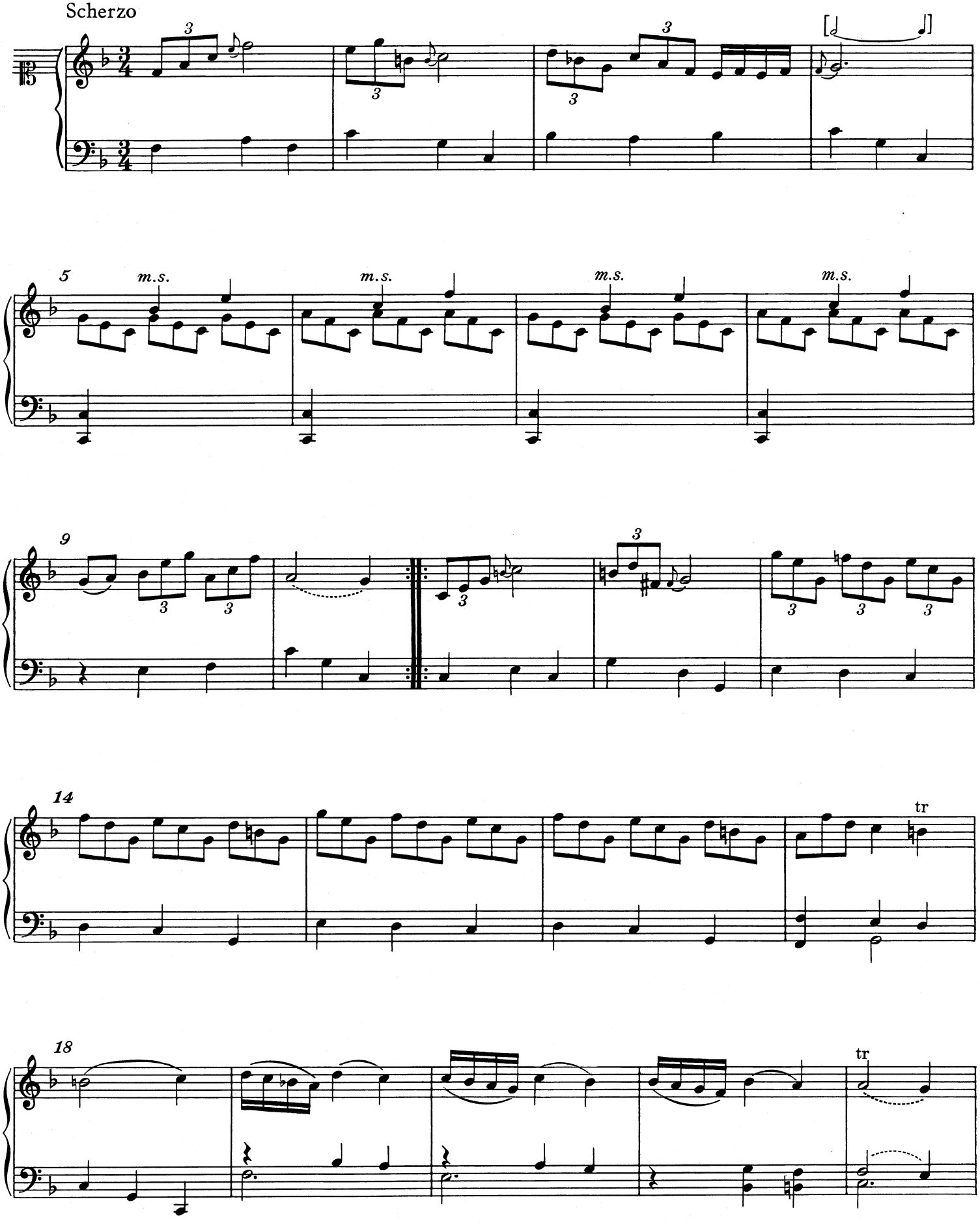
del Sgr. Wagenseil

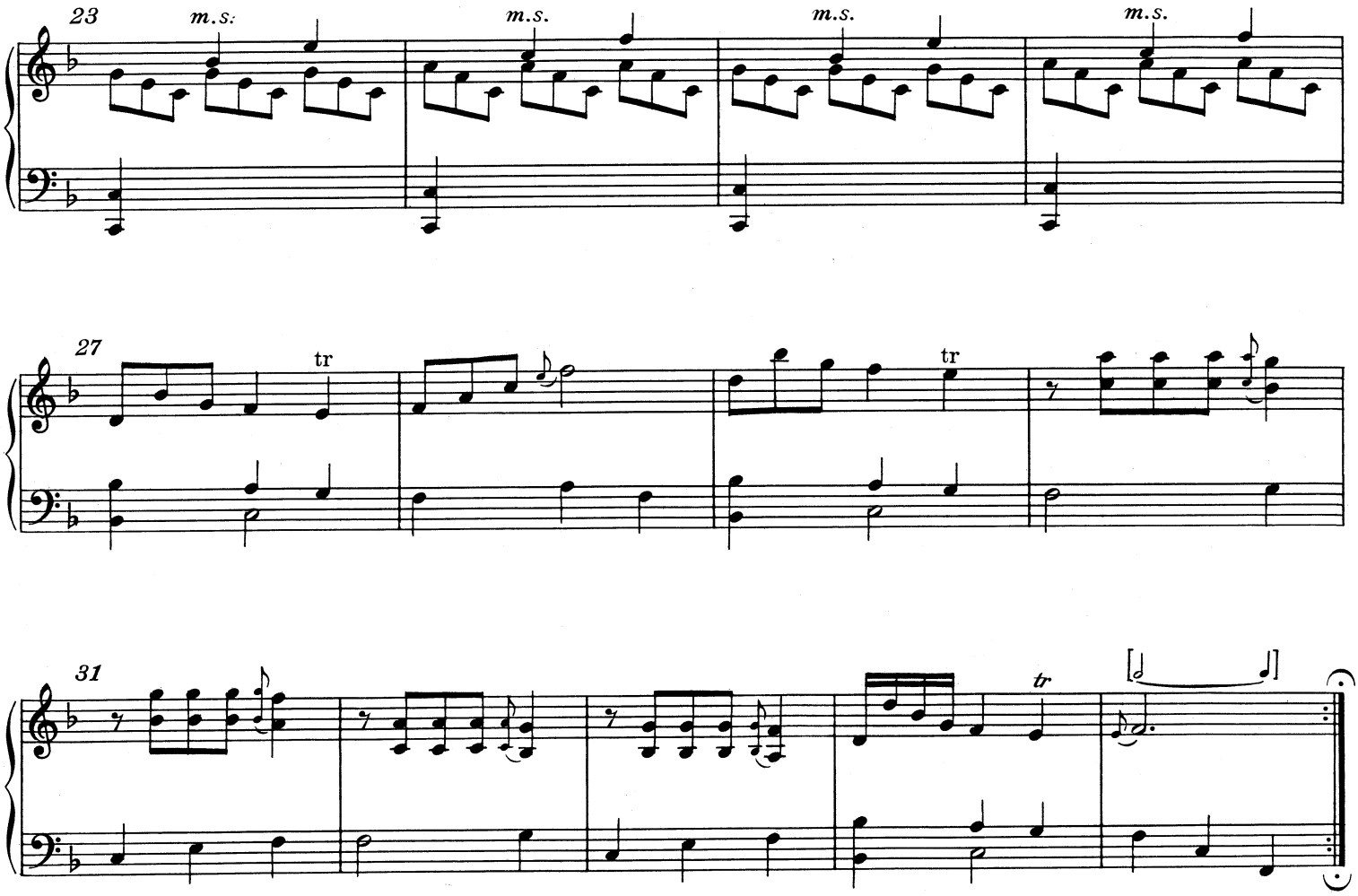




dieß Stück hat der Wolfgangerl den 24ten Januarij 1761, 3 Täge vor seinem 5ten Jahr nachts um 9uhr bis halbe 10 uhr gelernet.

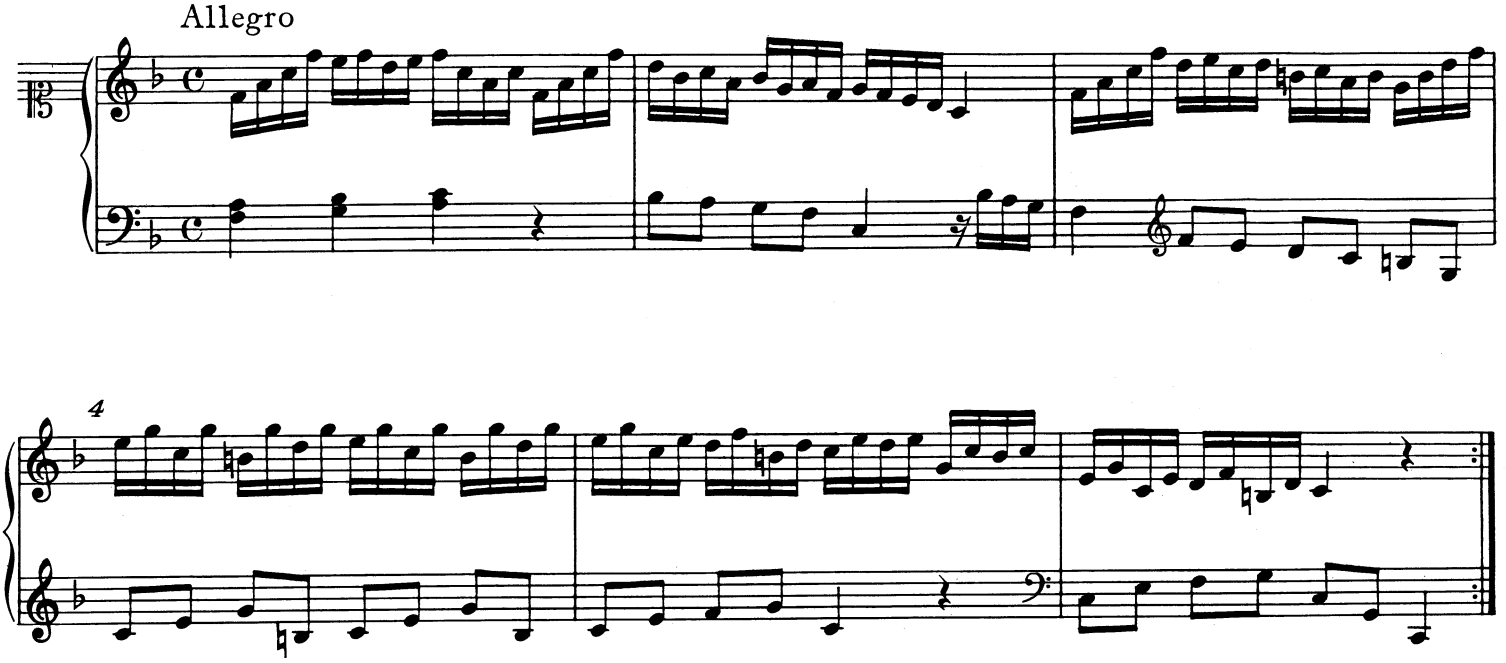
32. Scherzo in F

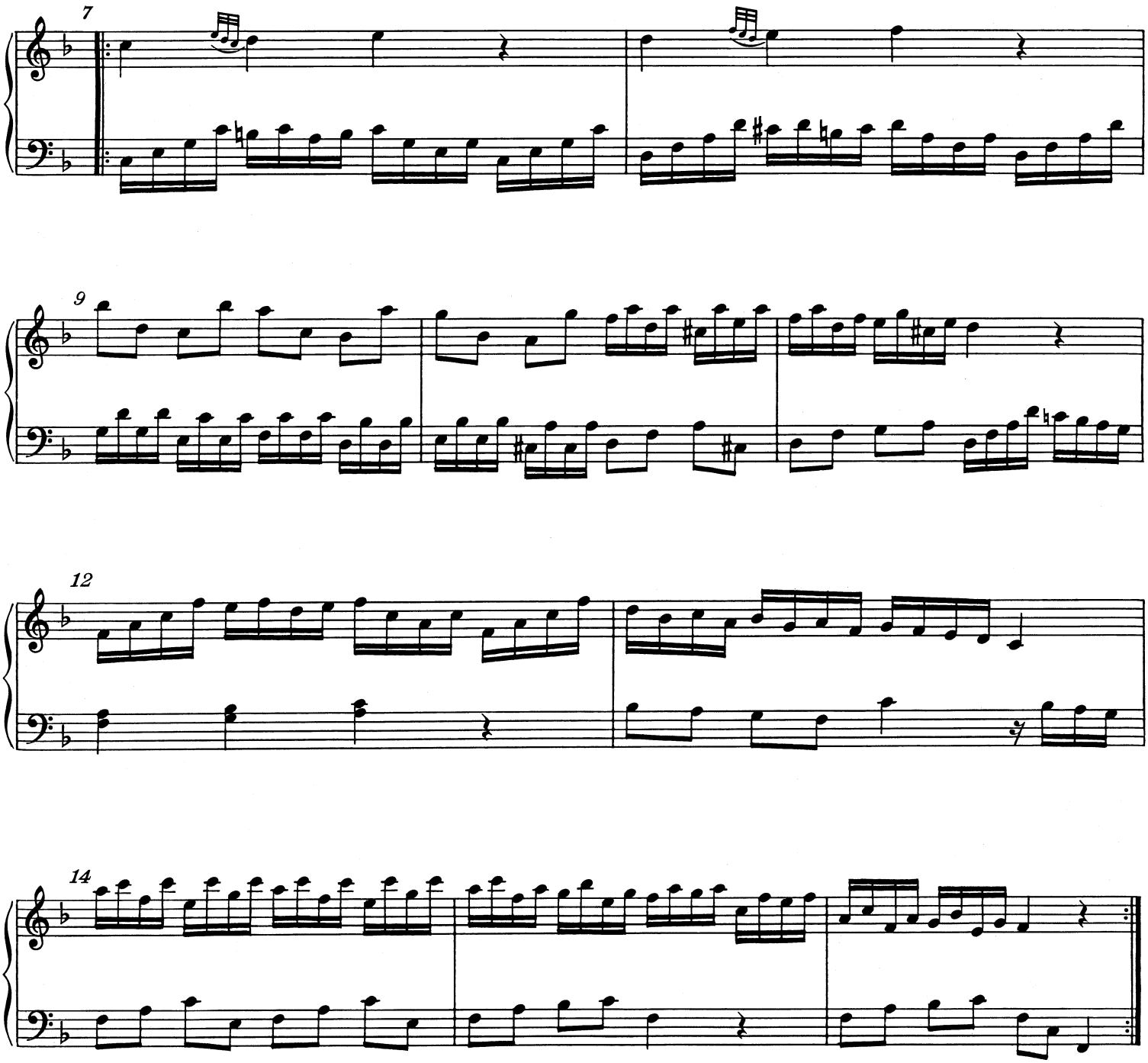




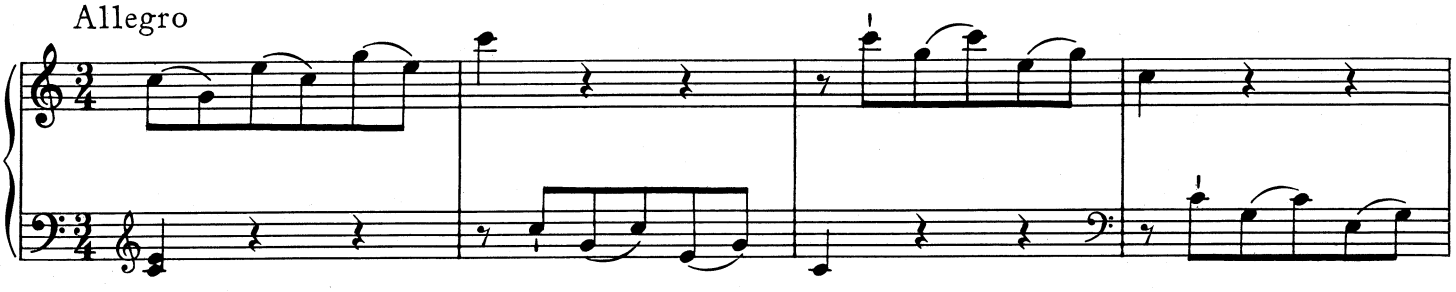
den 6ten febr: 1761 hat dies der Wolfgl: gelernet.

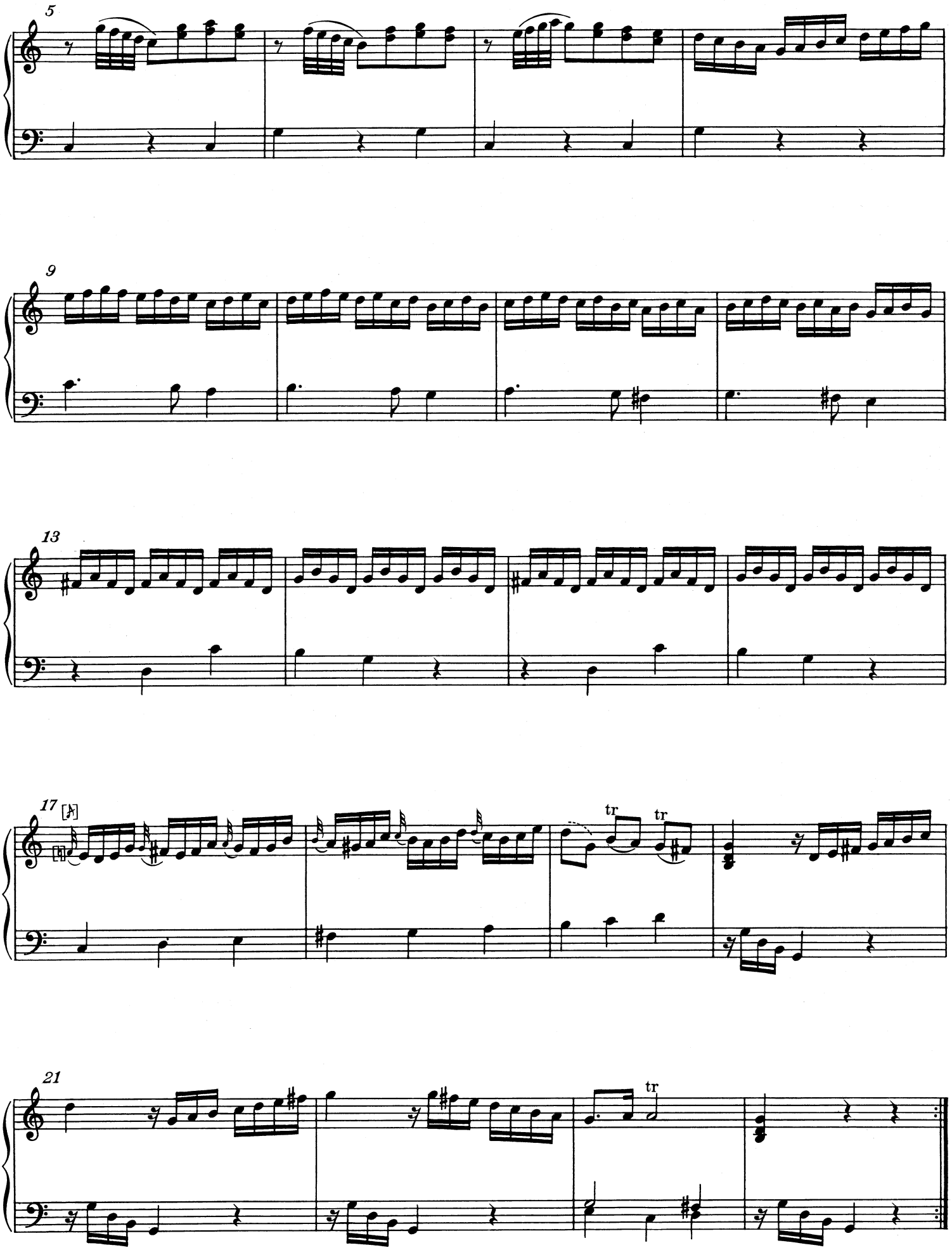
33. Allegro in F

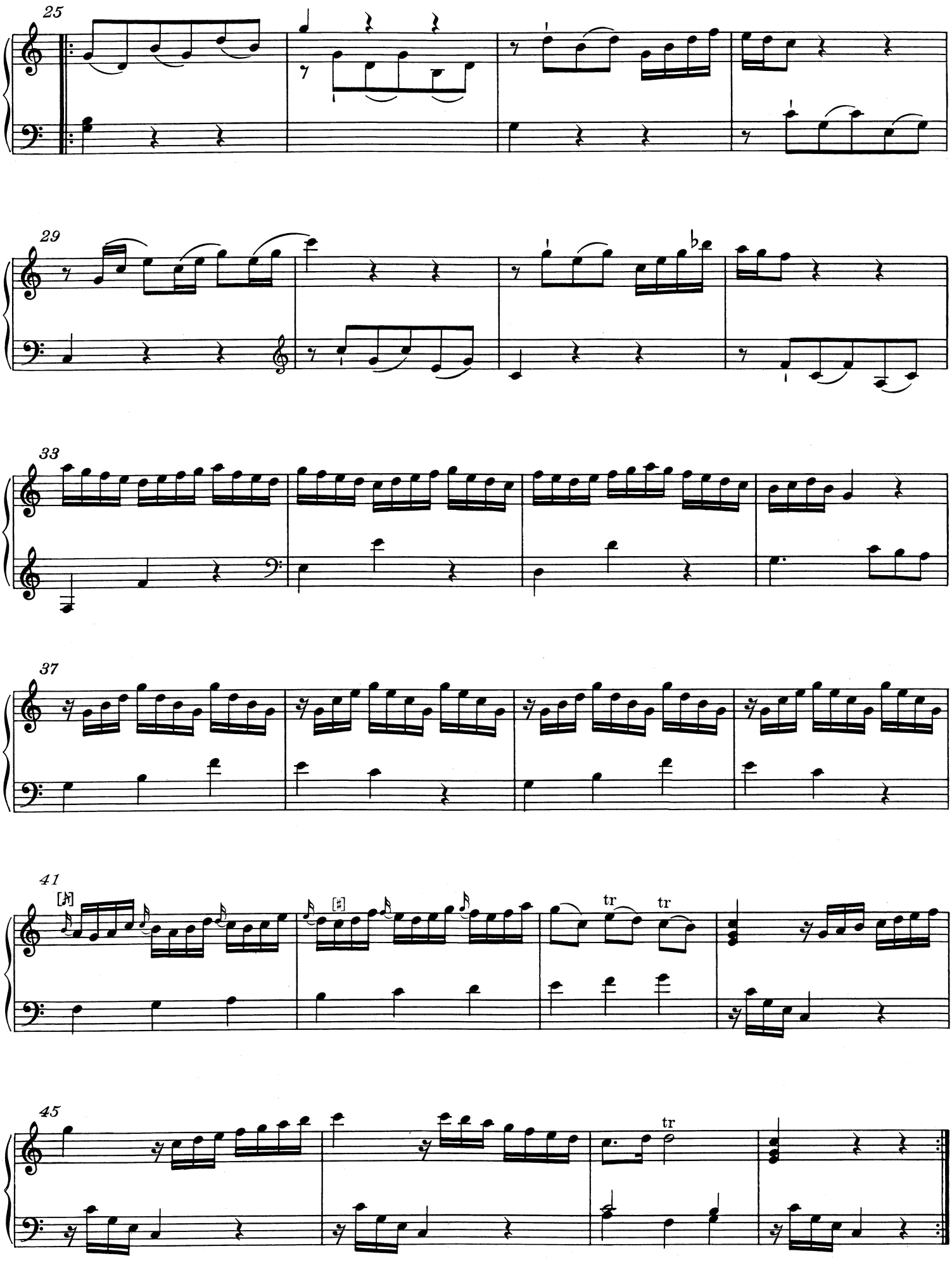




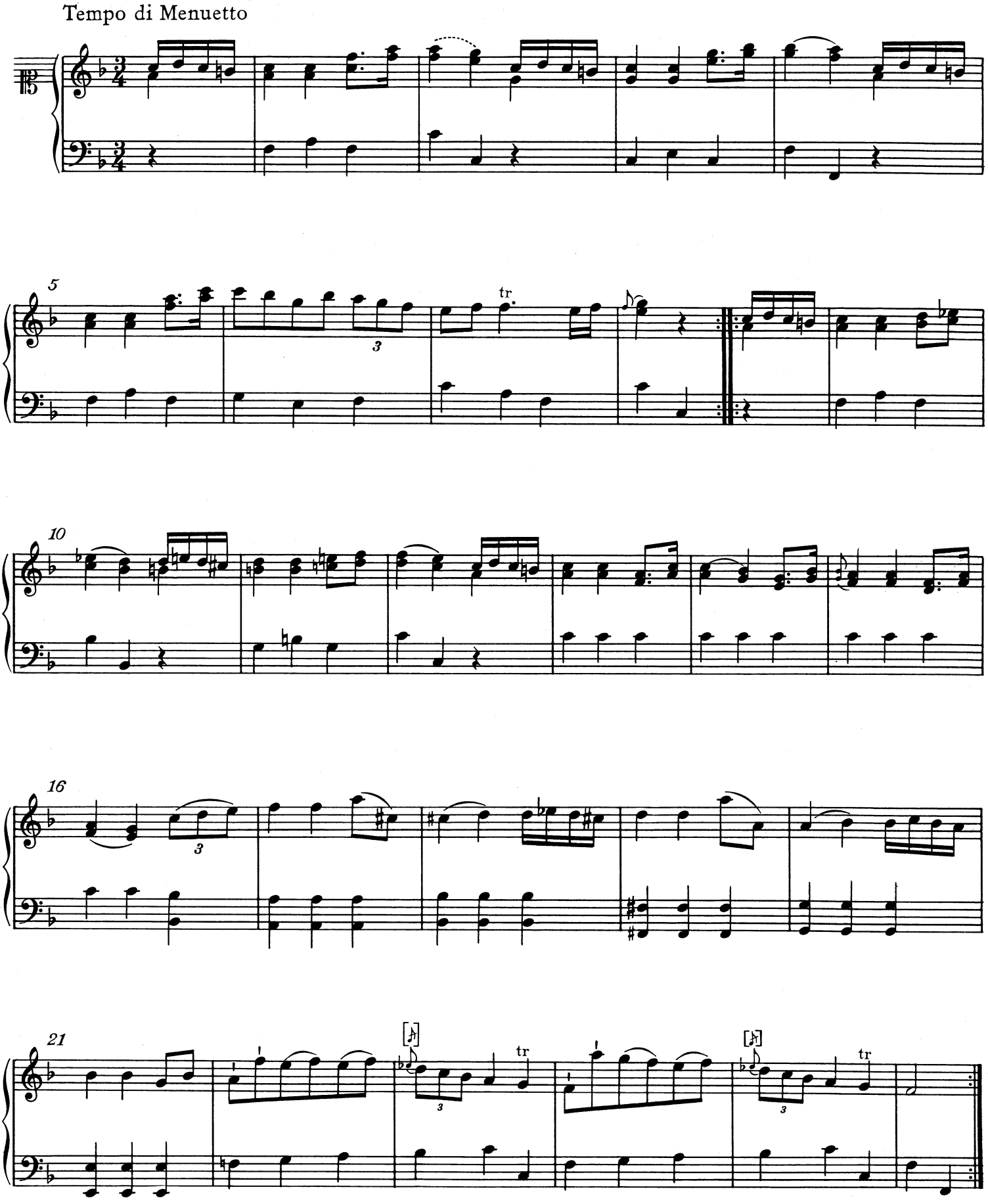
34. Allegro in C



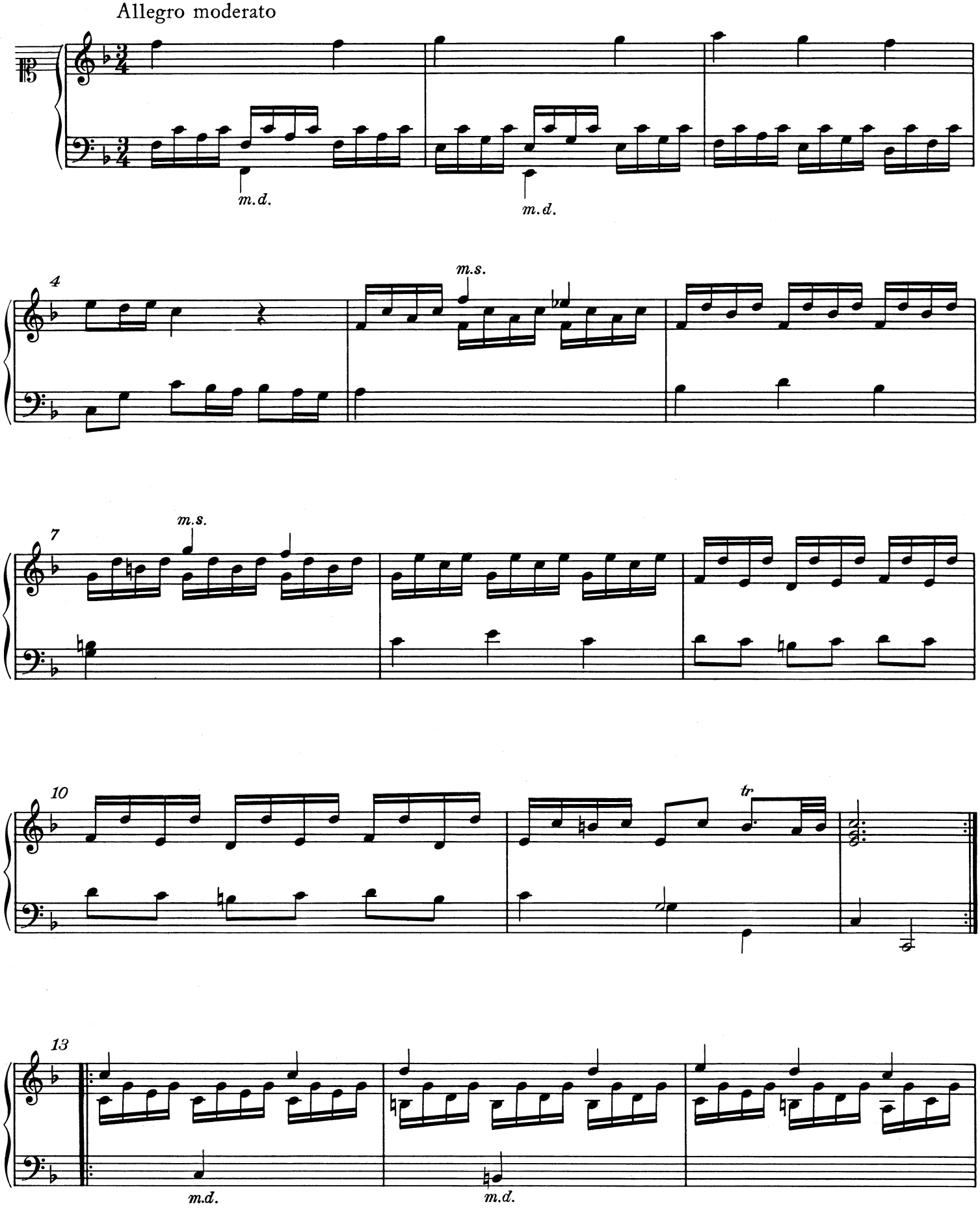

5
9
13
17
tr
tr
21
tr

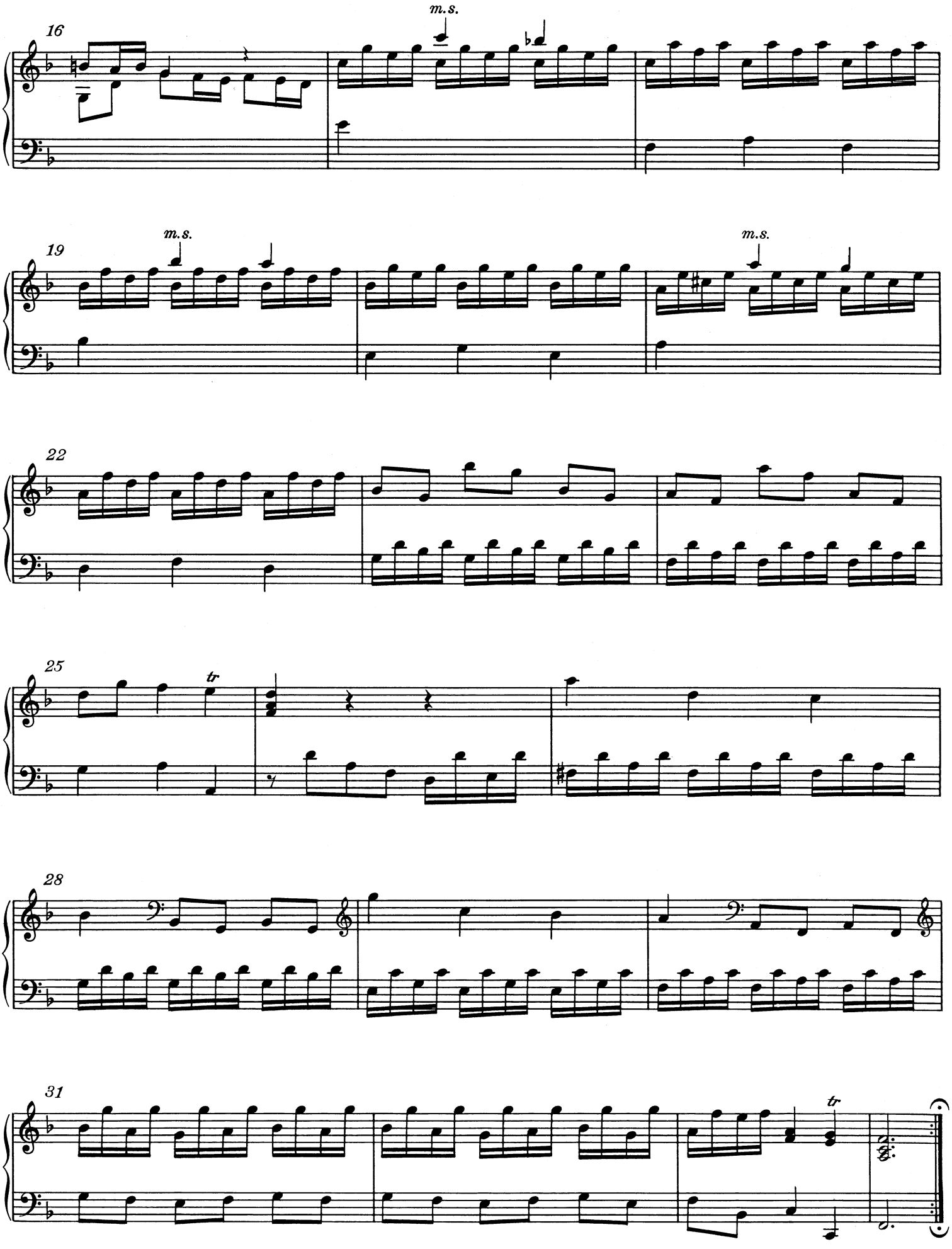

25
29
33
37
41
45
tr
tr
tr

35. Tempo di Menuetto in F



36. Allegro moderato in F




16
m.s.
19
m.s.
m.s.
22
25
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28
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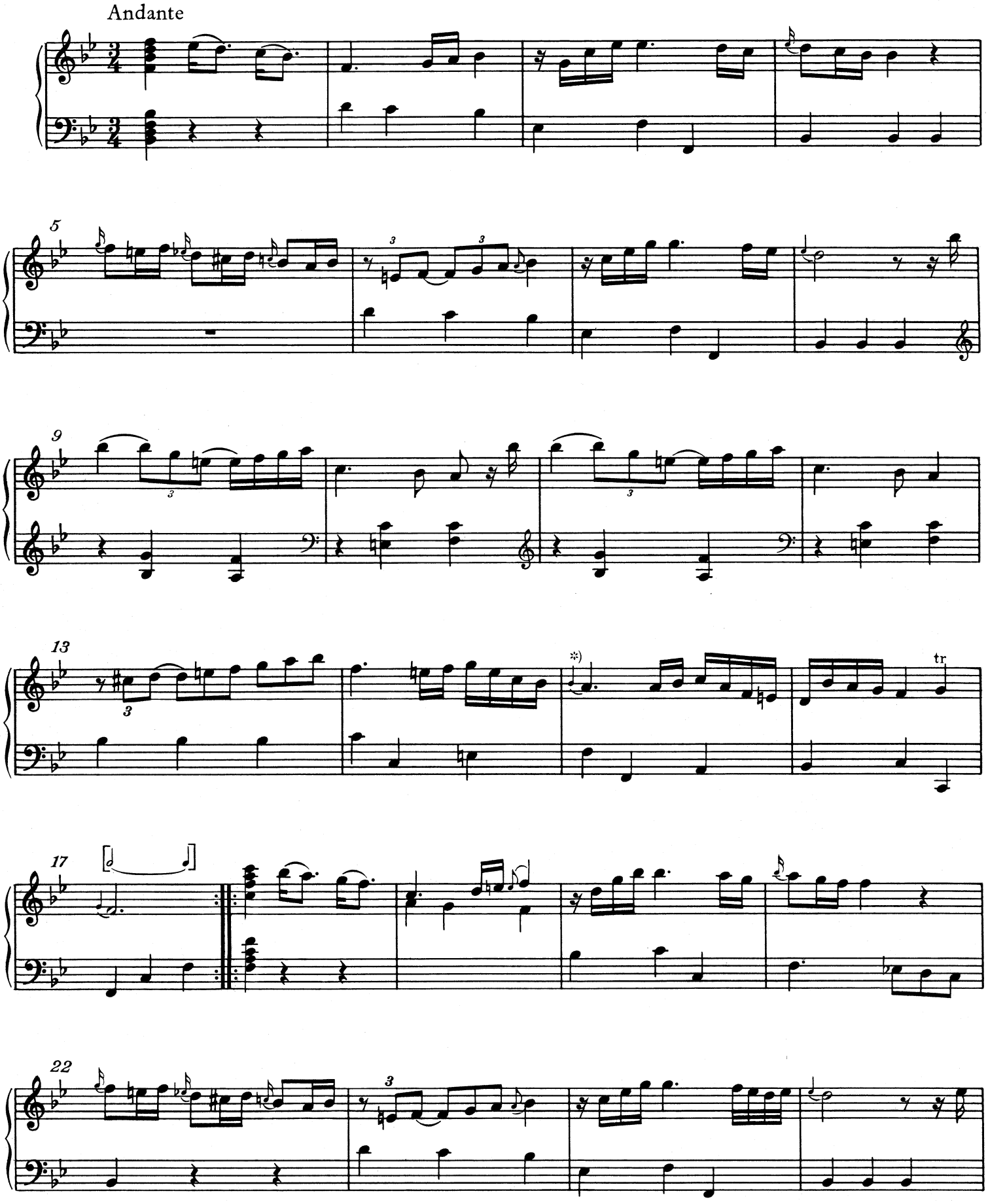
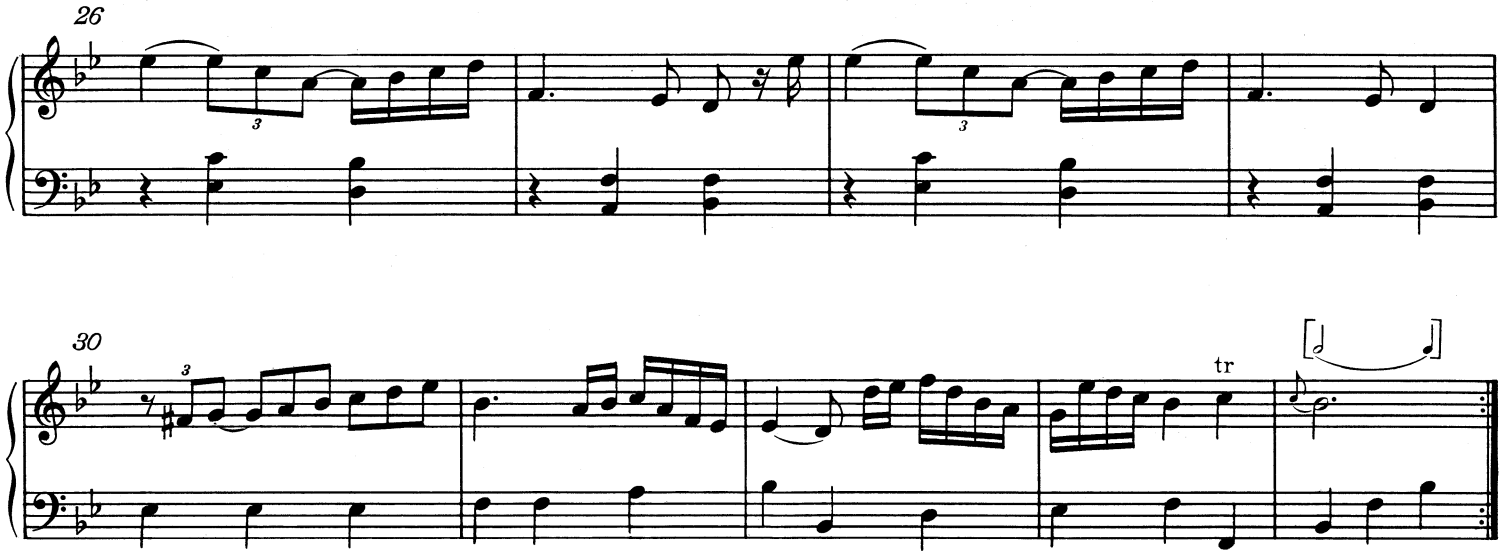
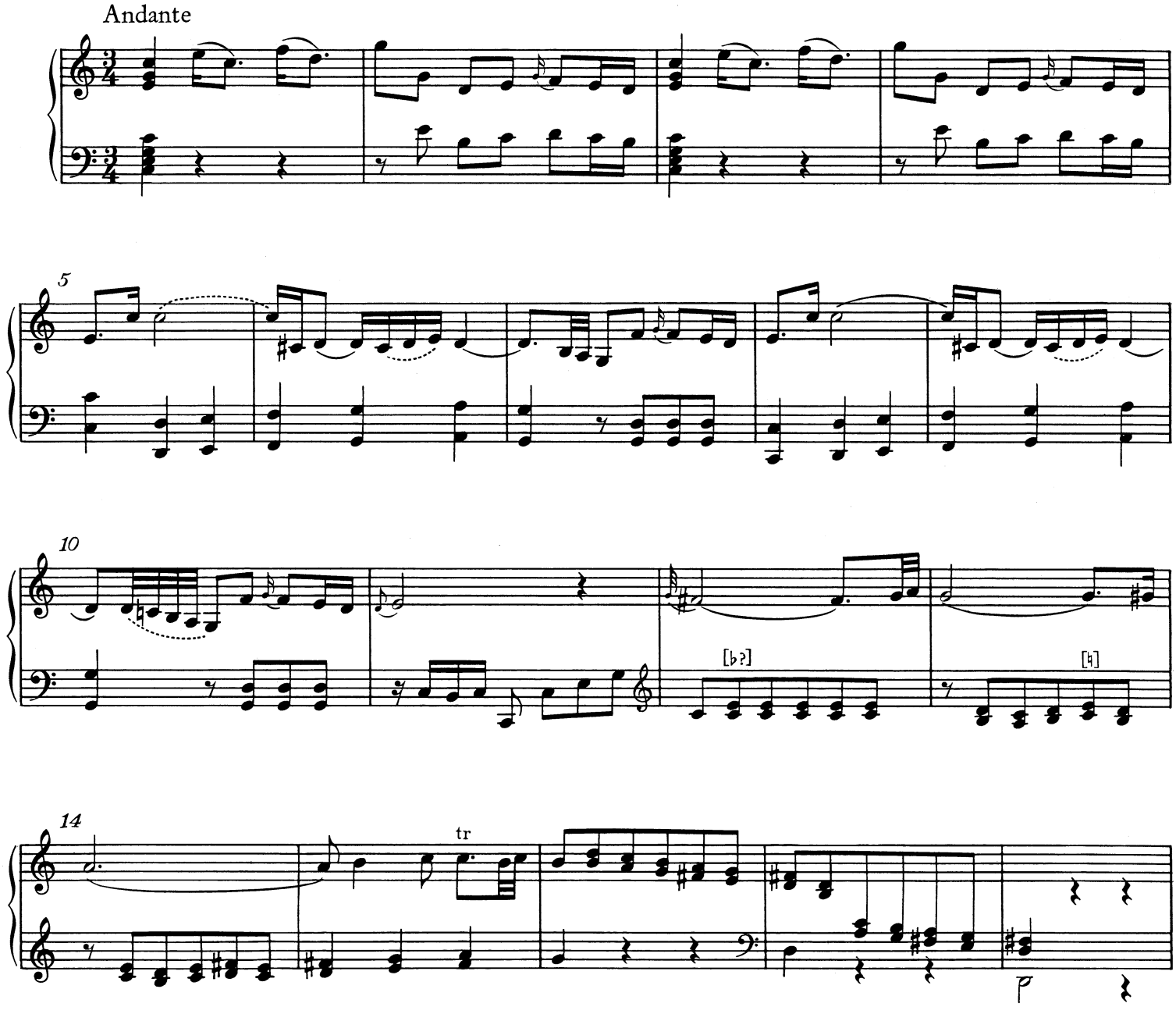
37. Andante in B

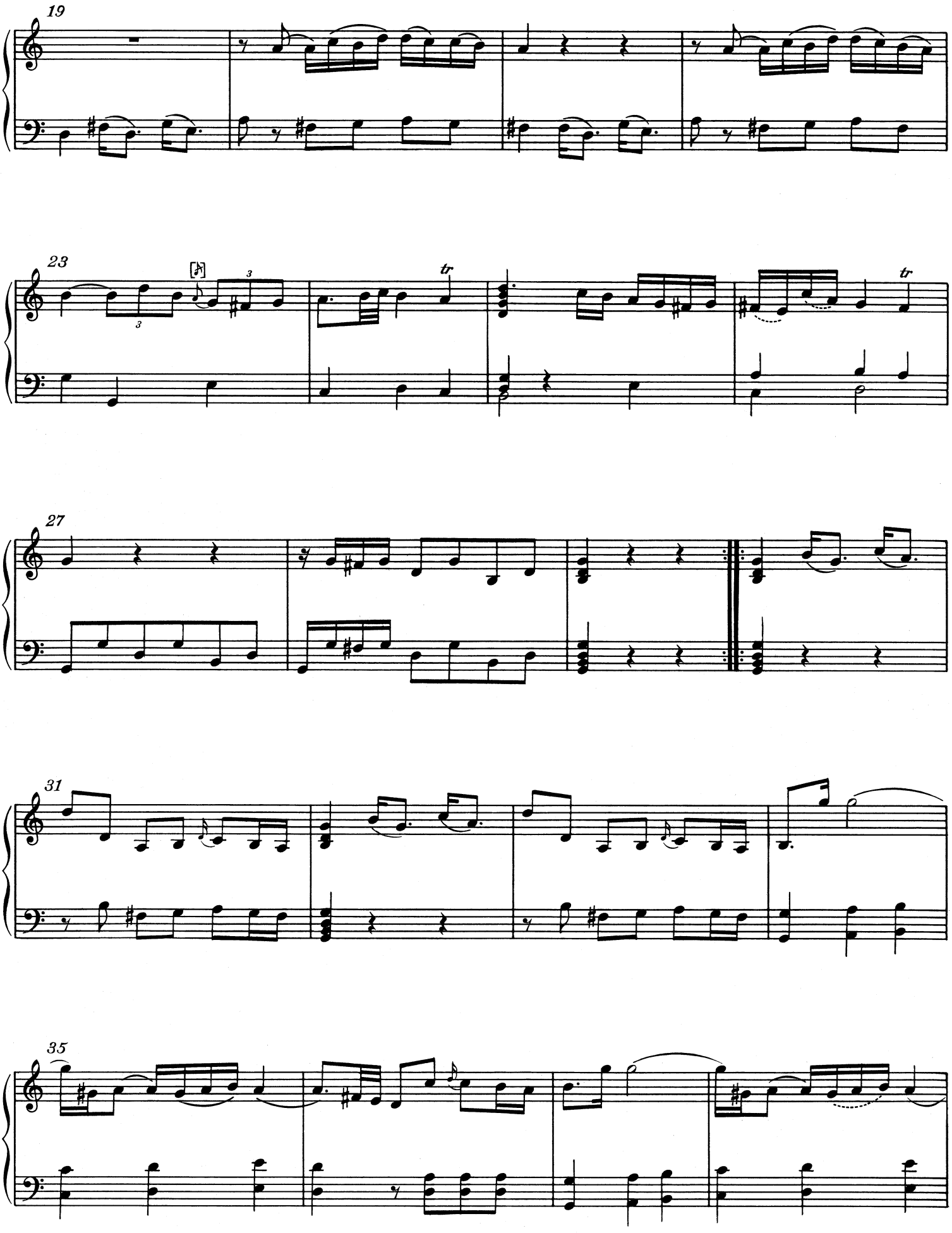


*)T. 15, rechte Hand: Vgl. die Notierung in T. 32; aber auch eine Ausführung entsprechend T. 14 wäre möglich.



38. Andante in C




19
23
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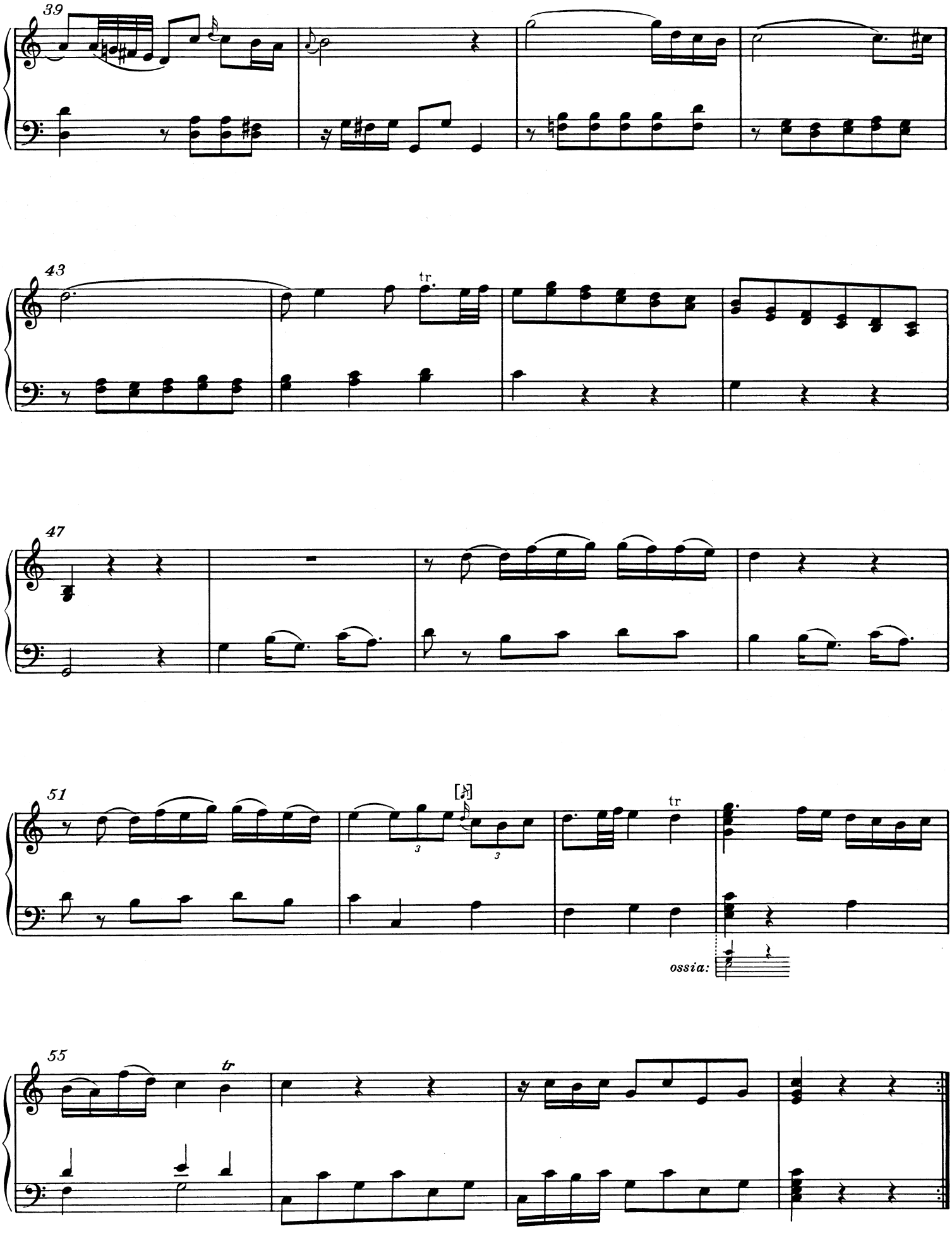
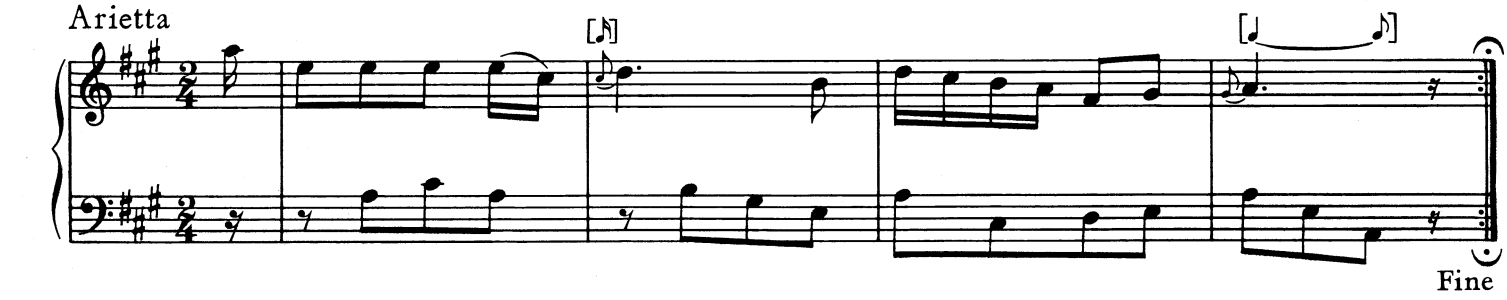
31
35

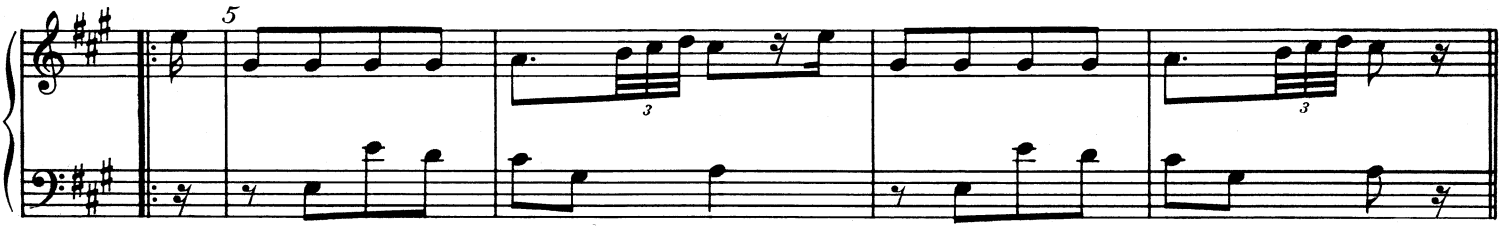

39
43
tr.
47
51
tr
ossia:
55
tr

39. Arietta con Variazioni in A

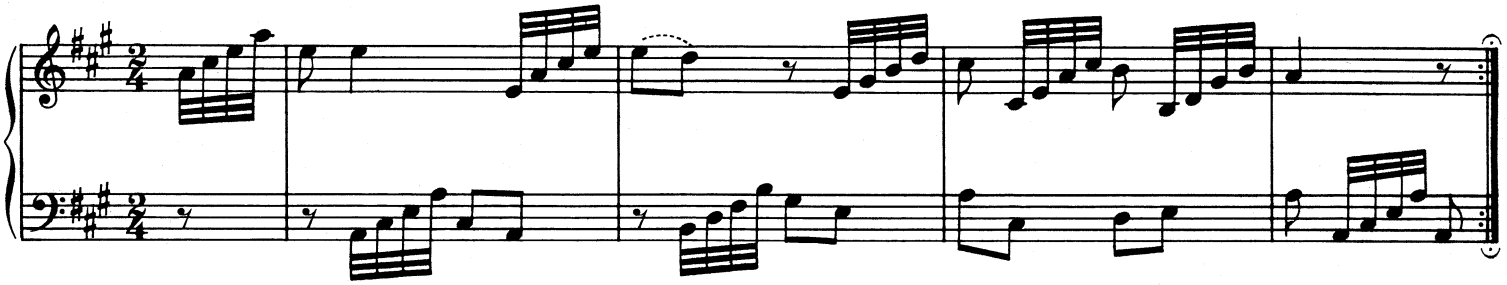
Carl Philipp Emanuel Bach *)

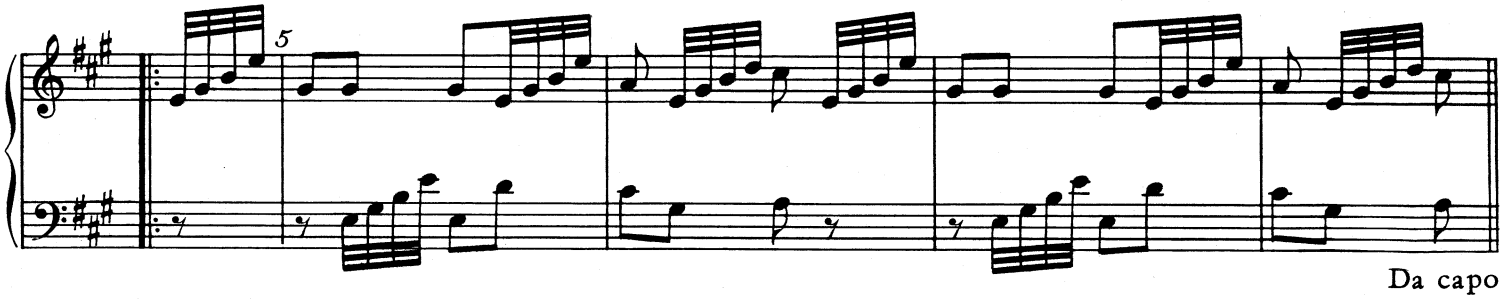
Arietta



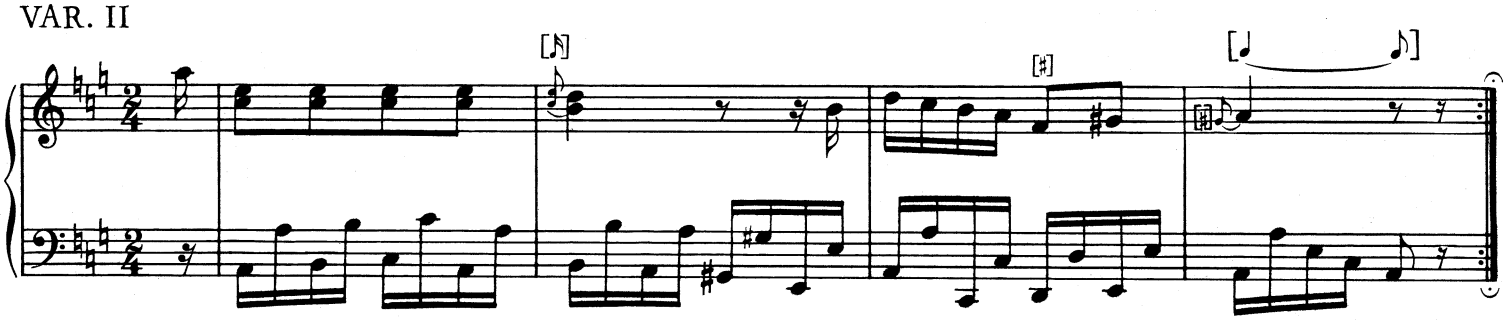


VAR. I

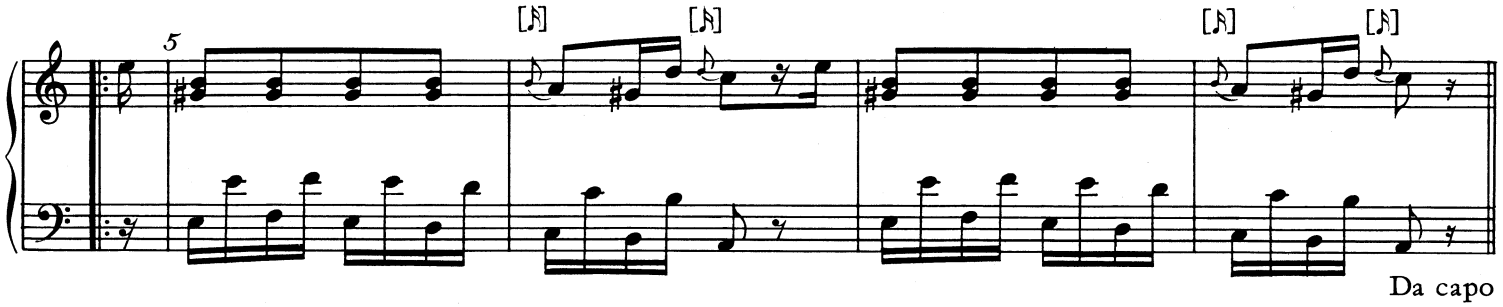




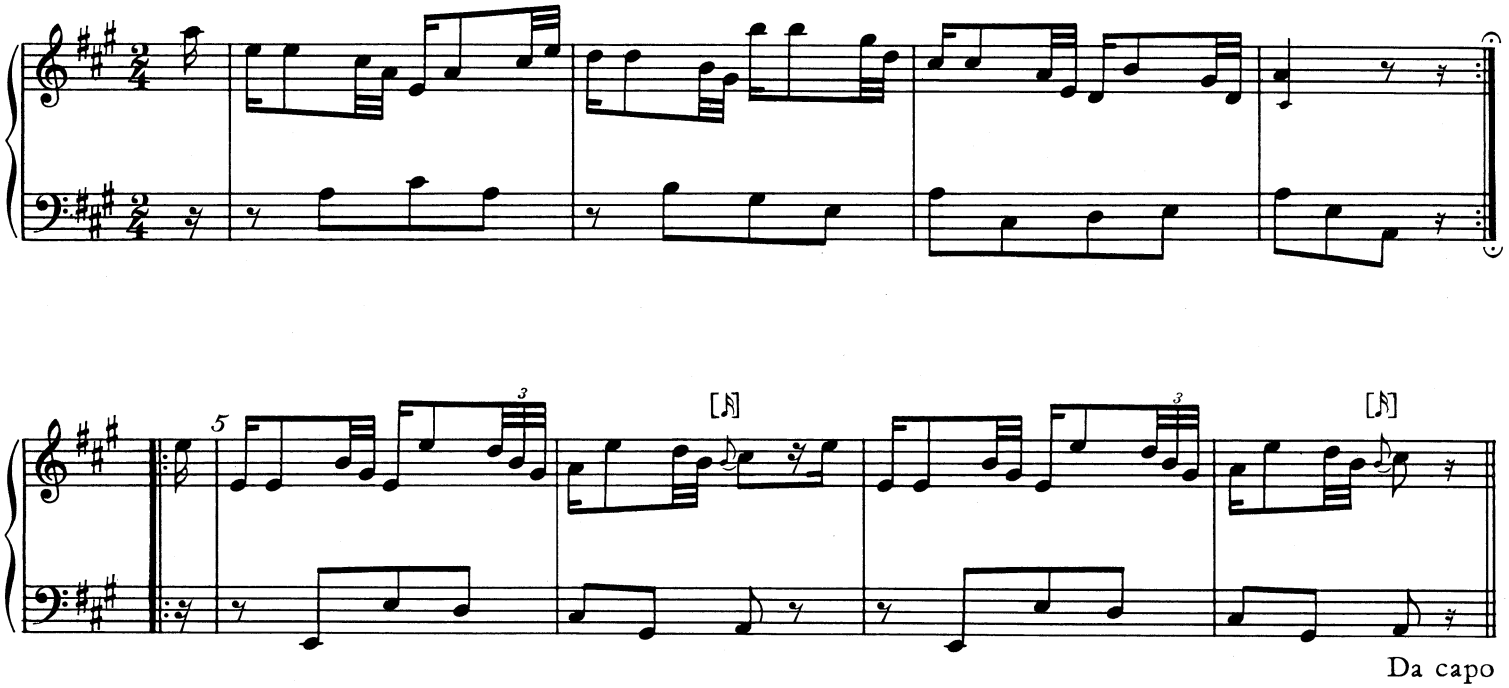
VAR. II



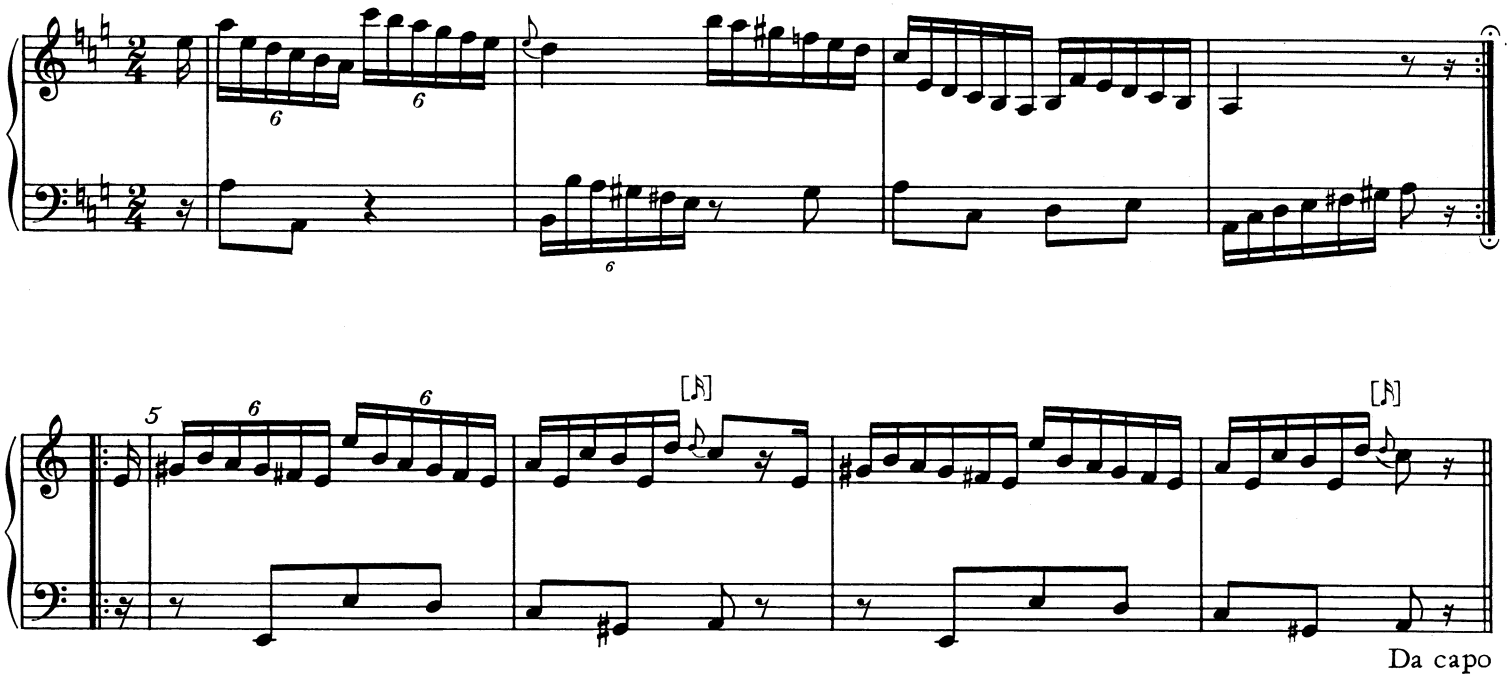
*) Vgl. Vorwort.



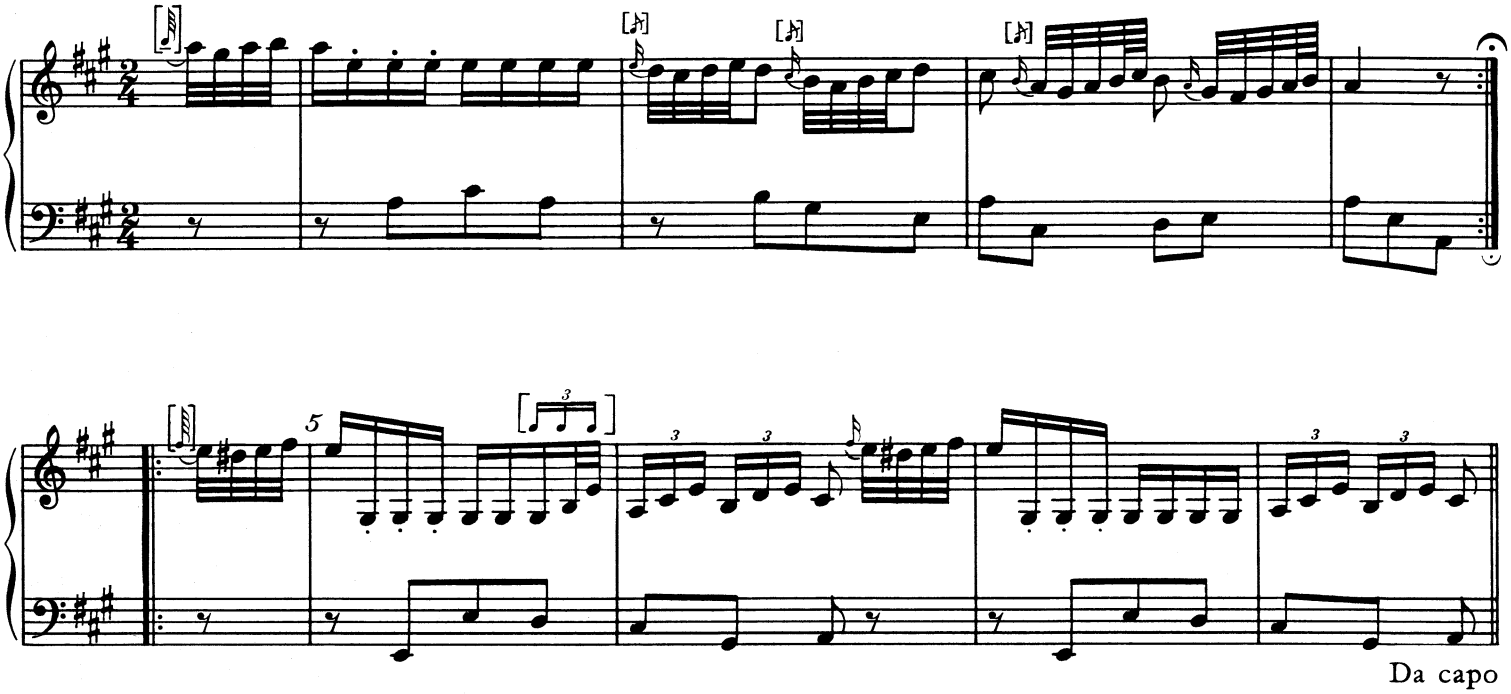
VAR. III



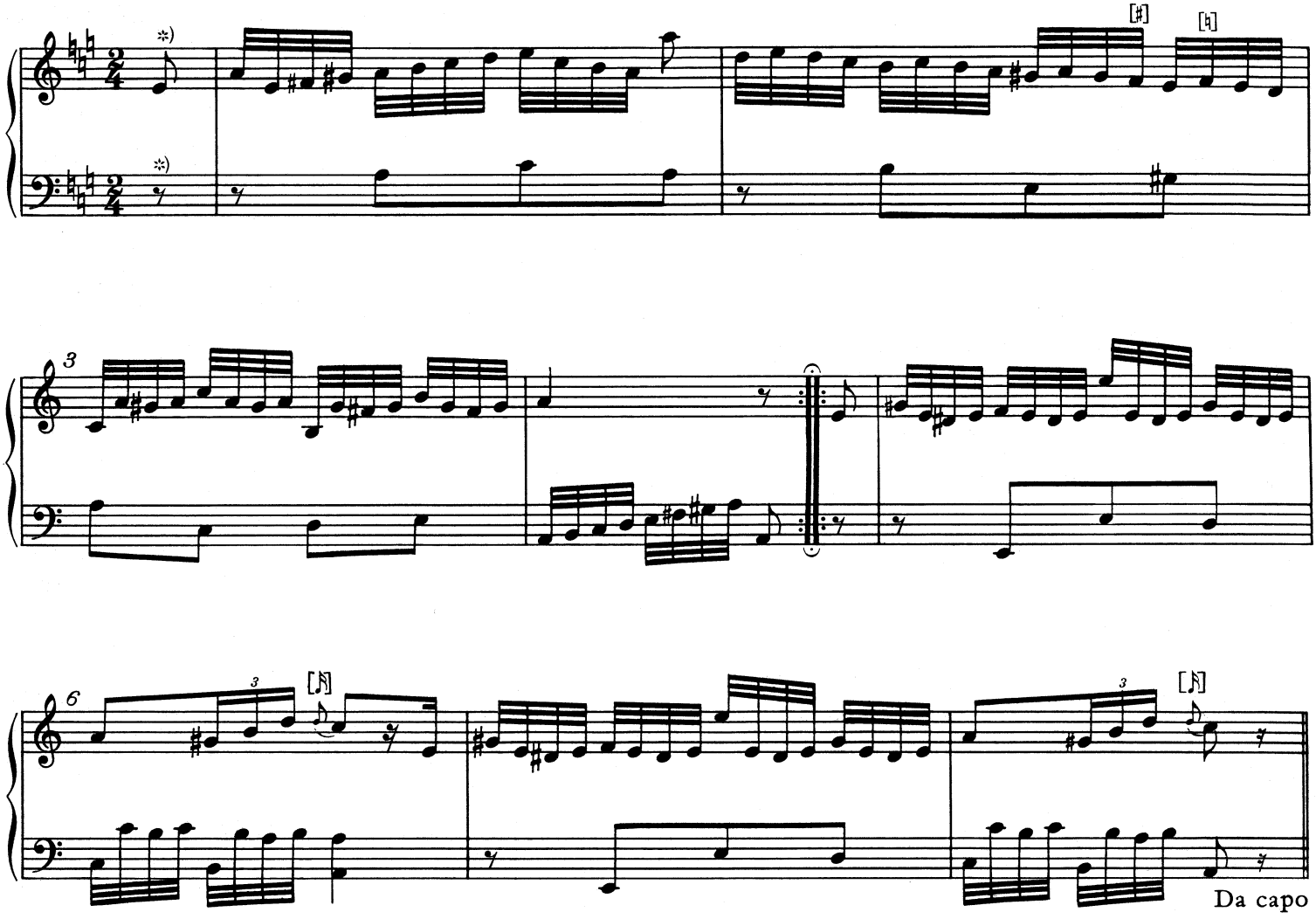
VAR. IV



VAR. V

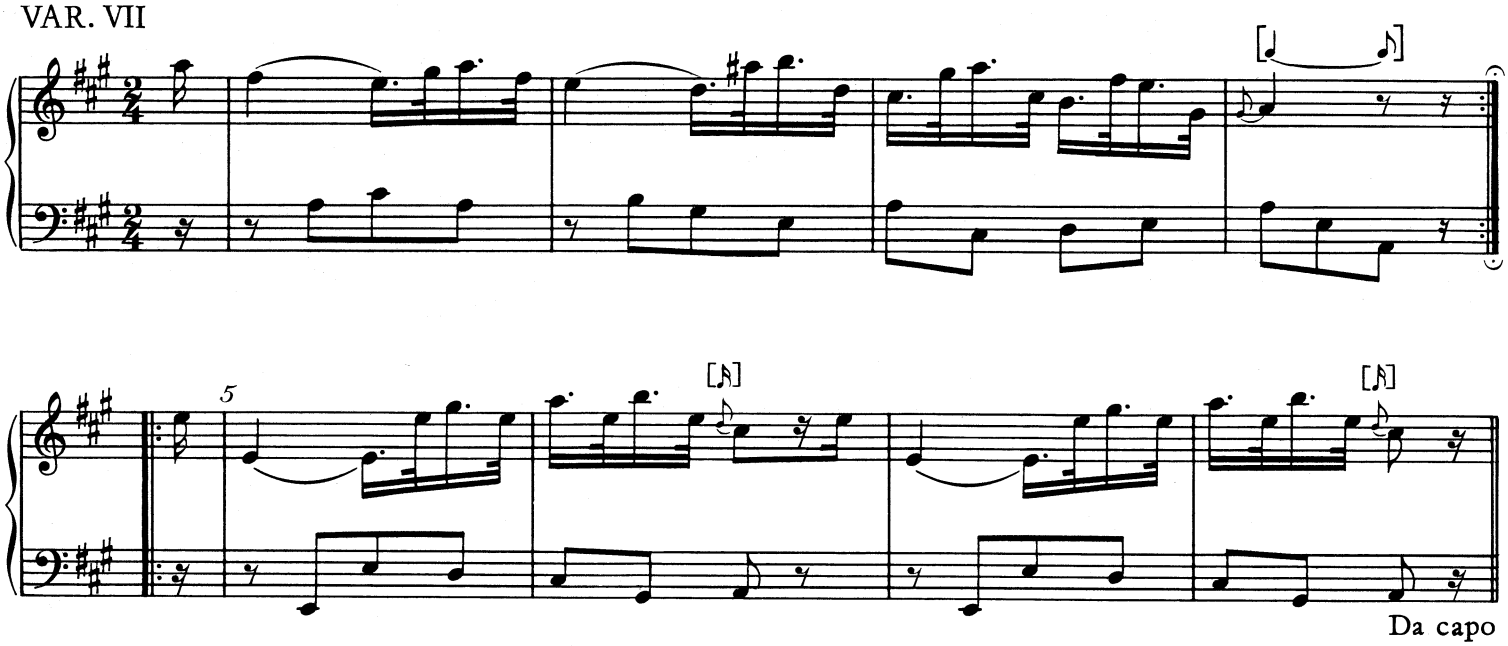


VAR. VI



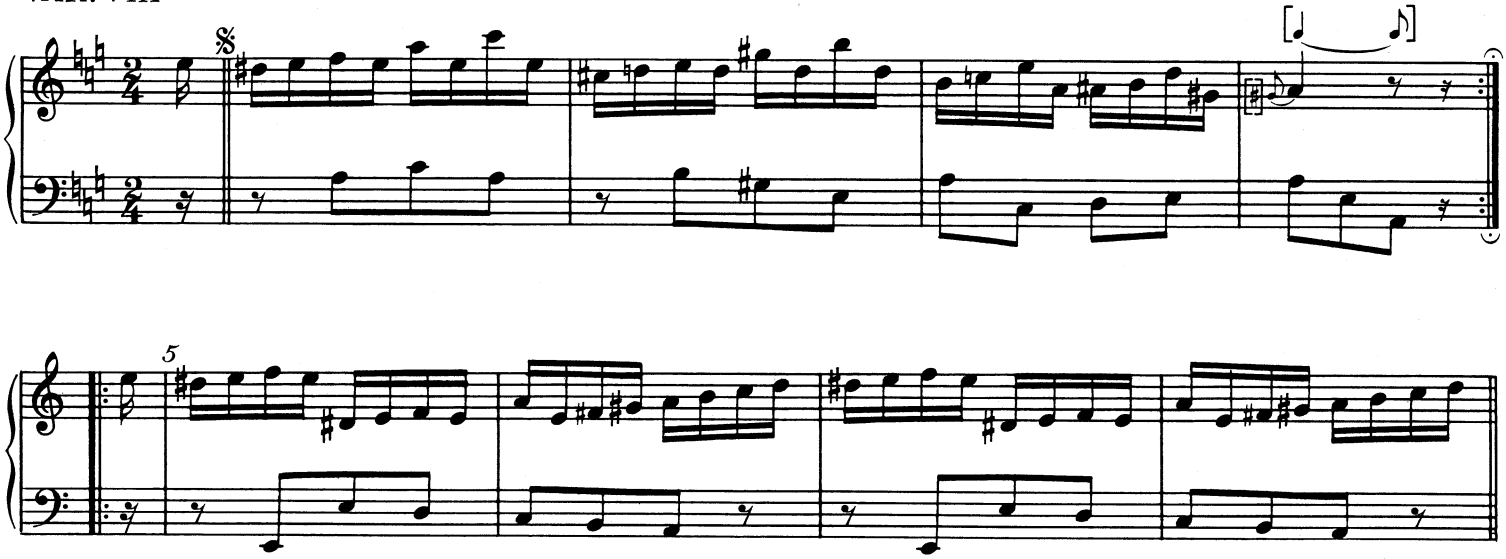
*) Var. VI, Auftakt: Im Original 𝅘𝅥𝅯 bzw. ♯ notiert; doch kann diese Verschärfung nur für das Da capo gelten.

VAR. VII



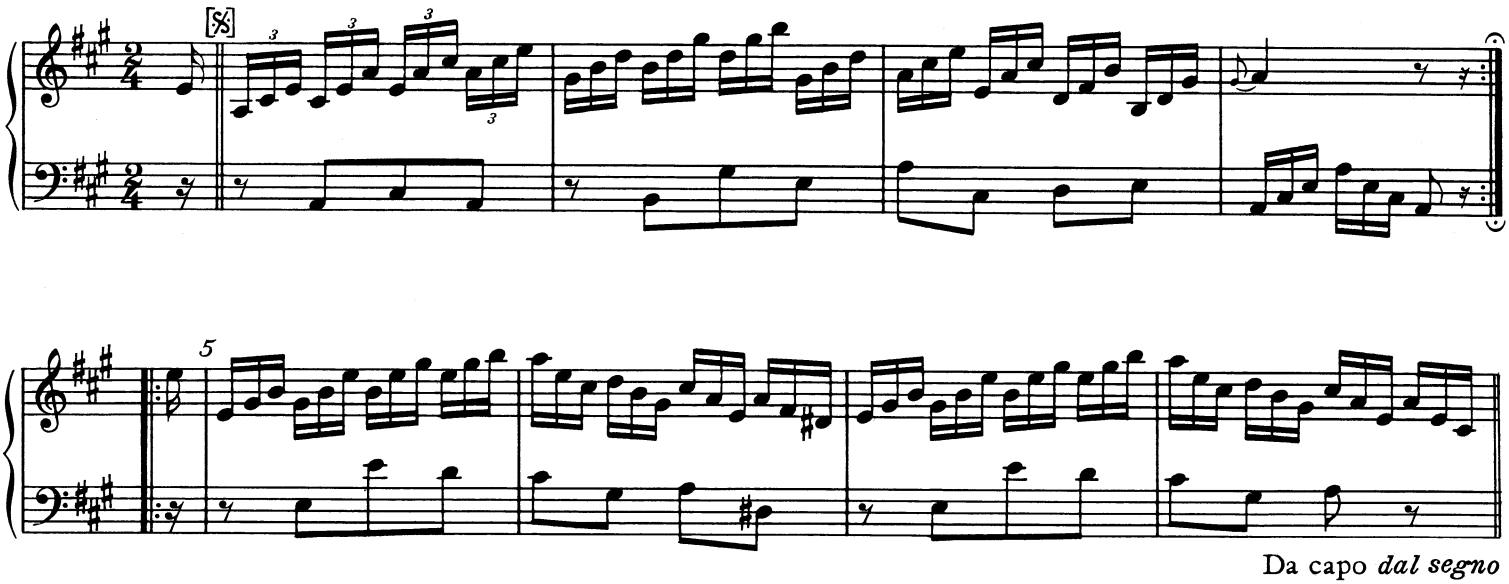
Da capo

VAR. VIII



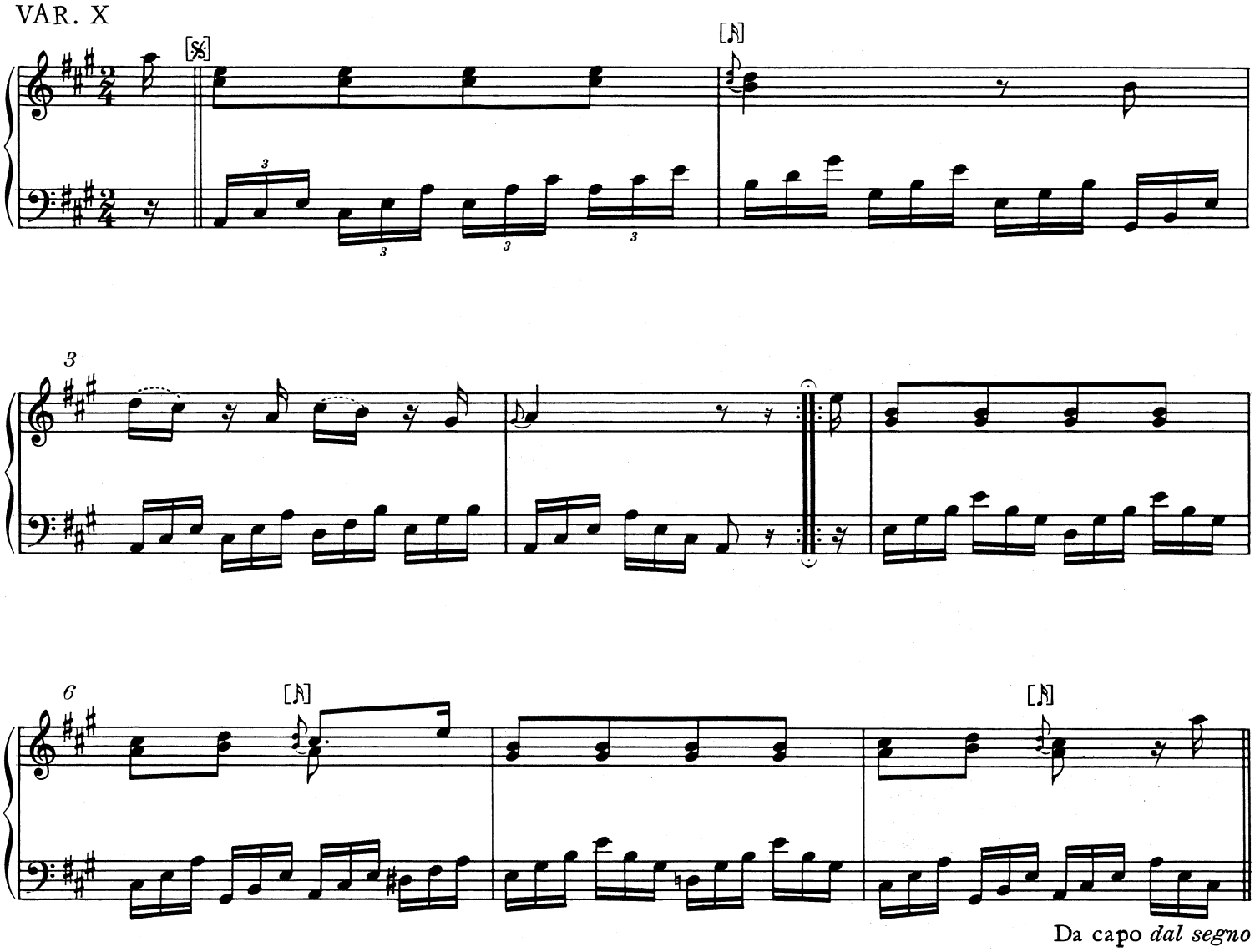
Da capo dal segno

VAR. IX



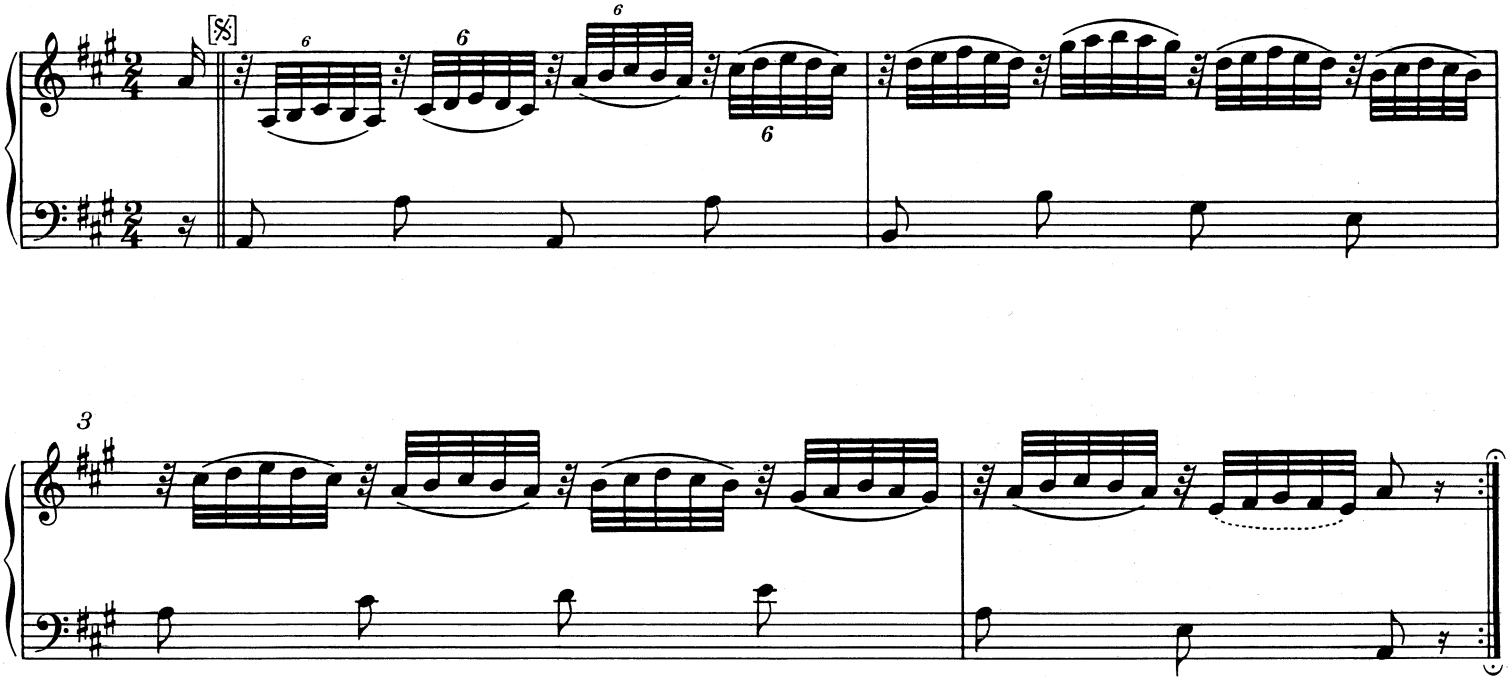
Da capo *dal segno*

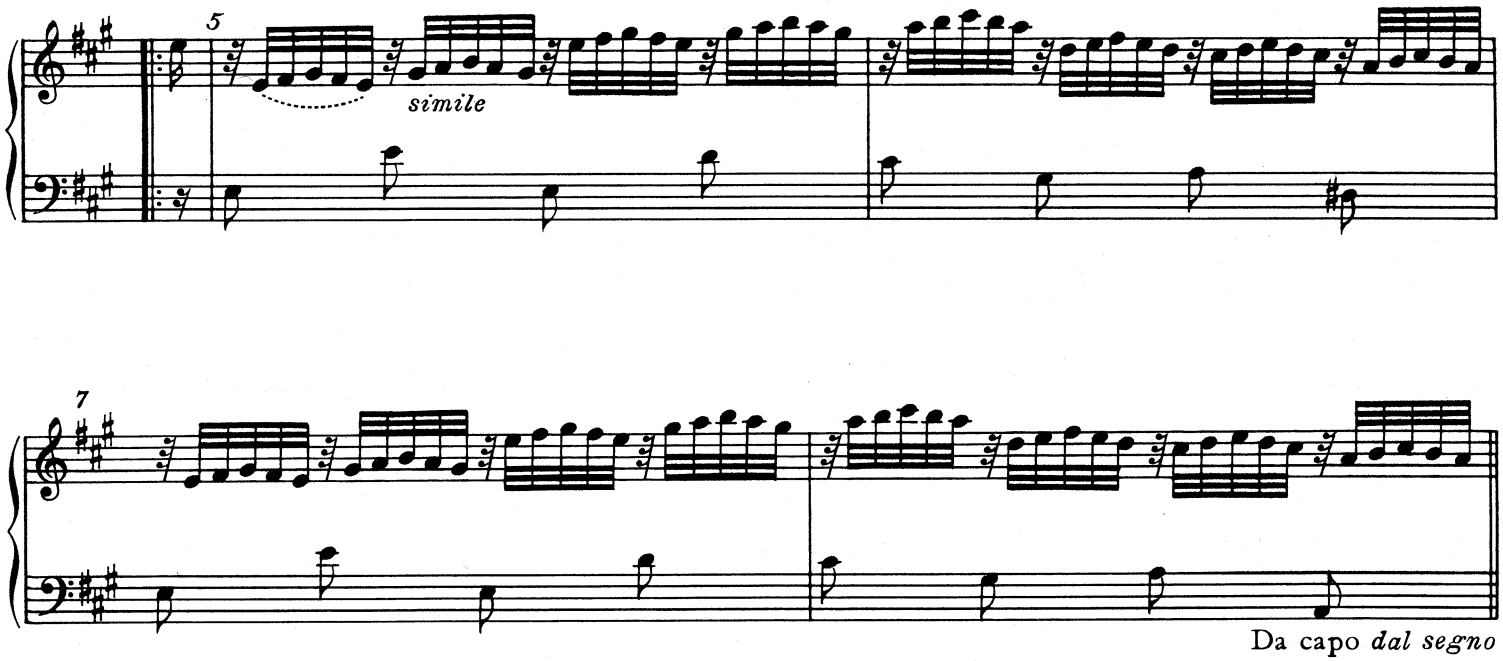
VAR. X



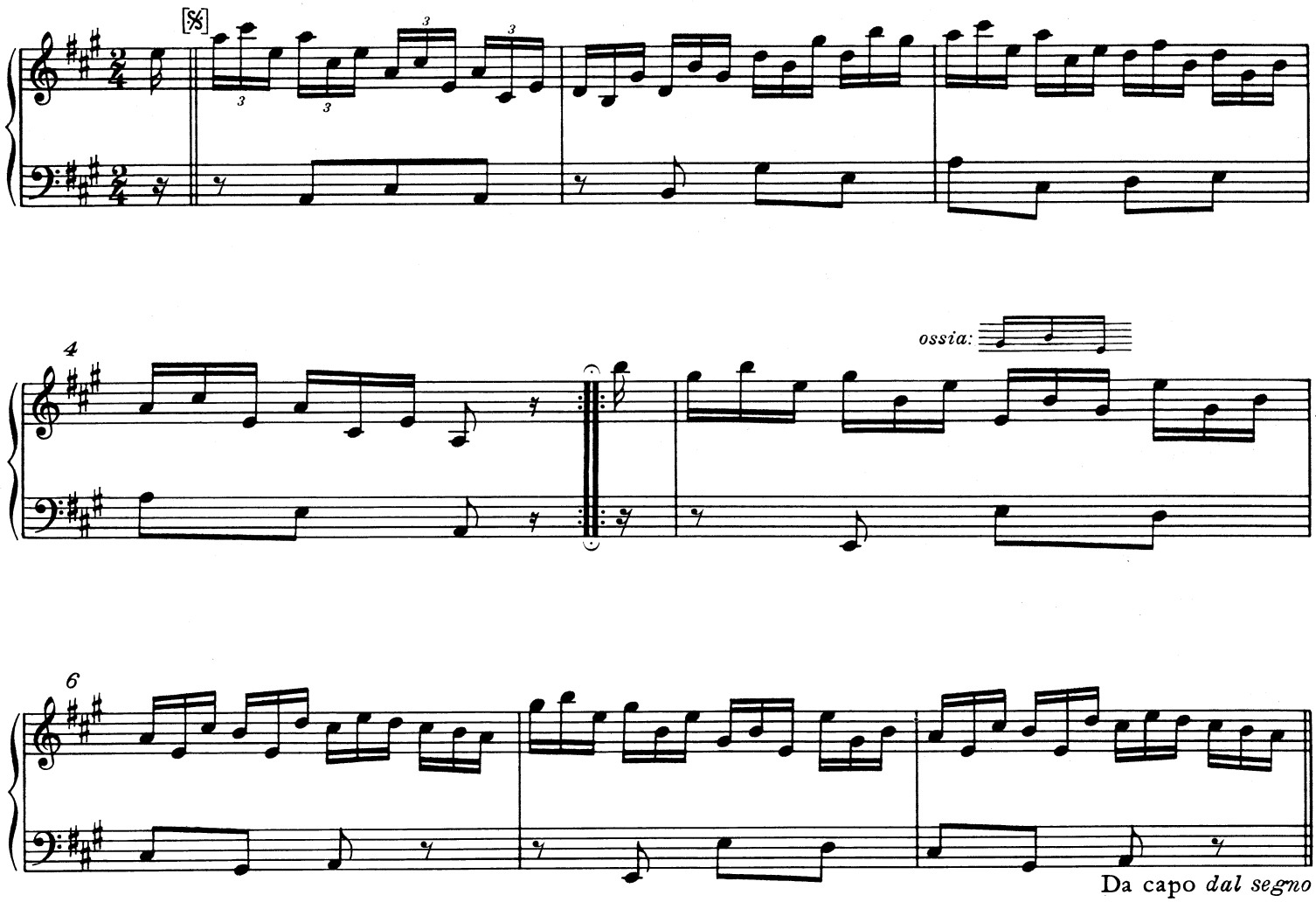
Da capo *dal segno*

VAR. XI



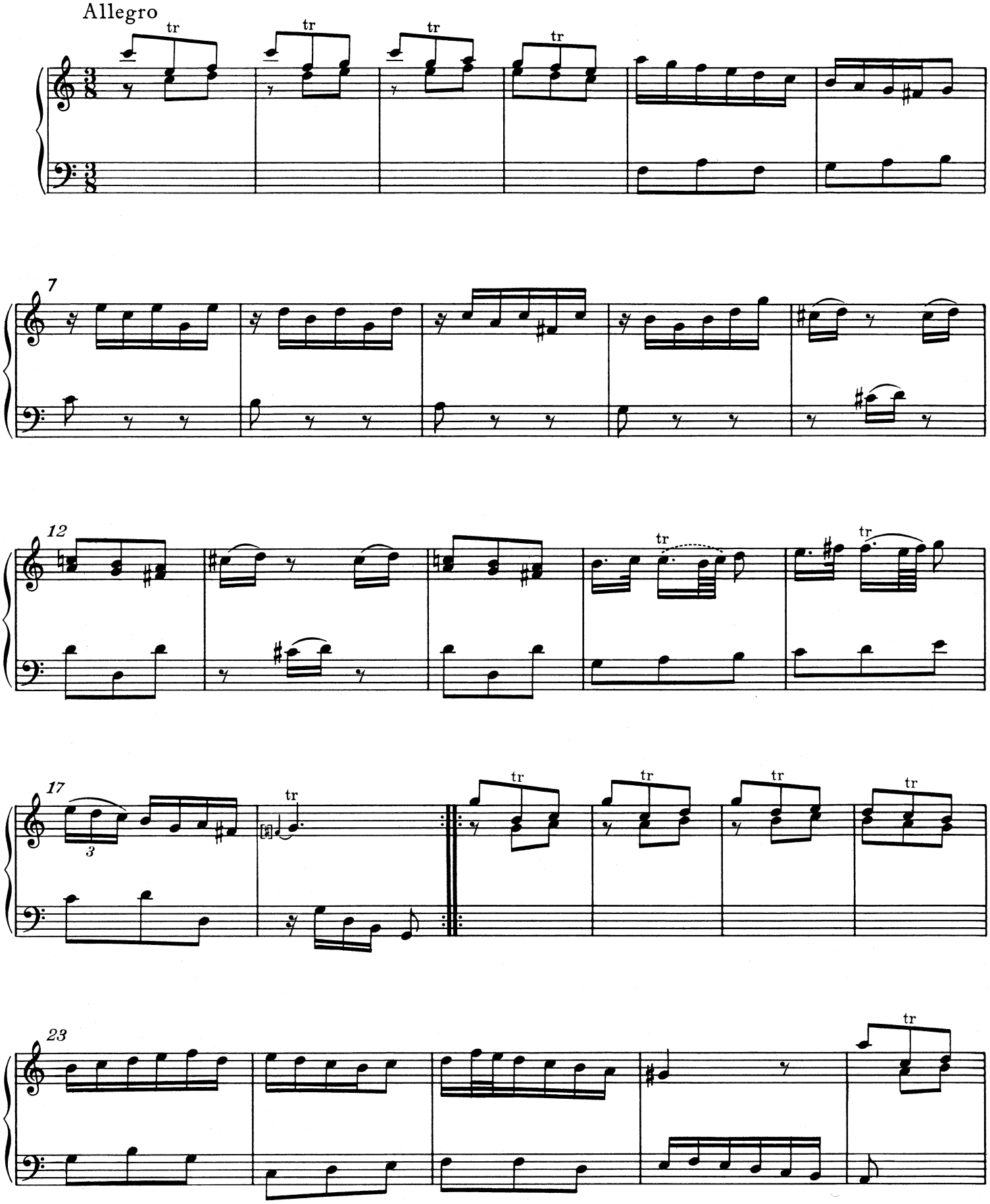


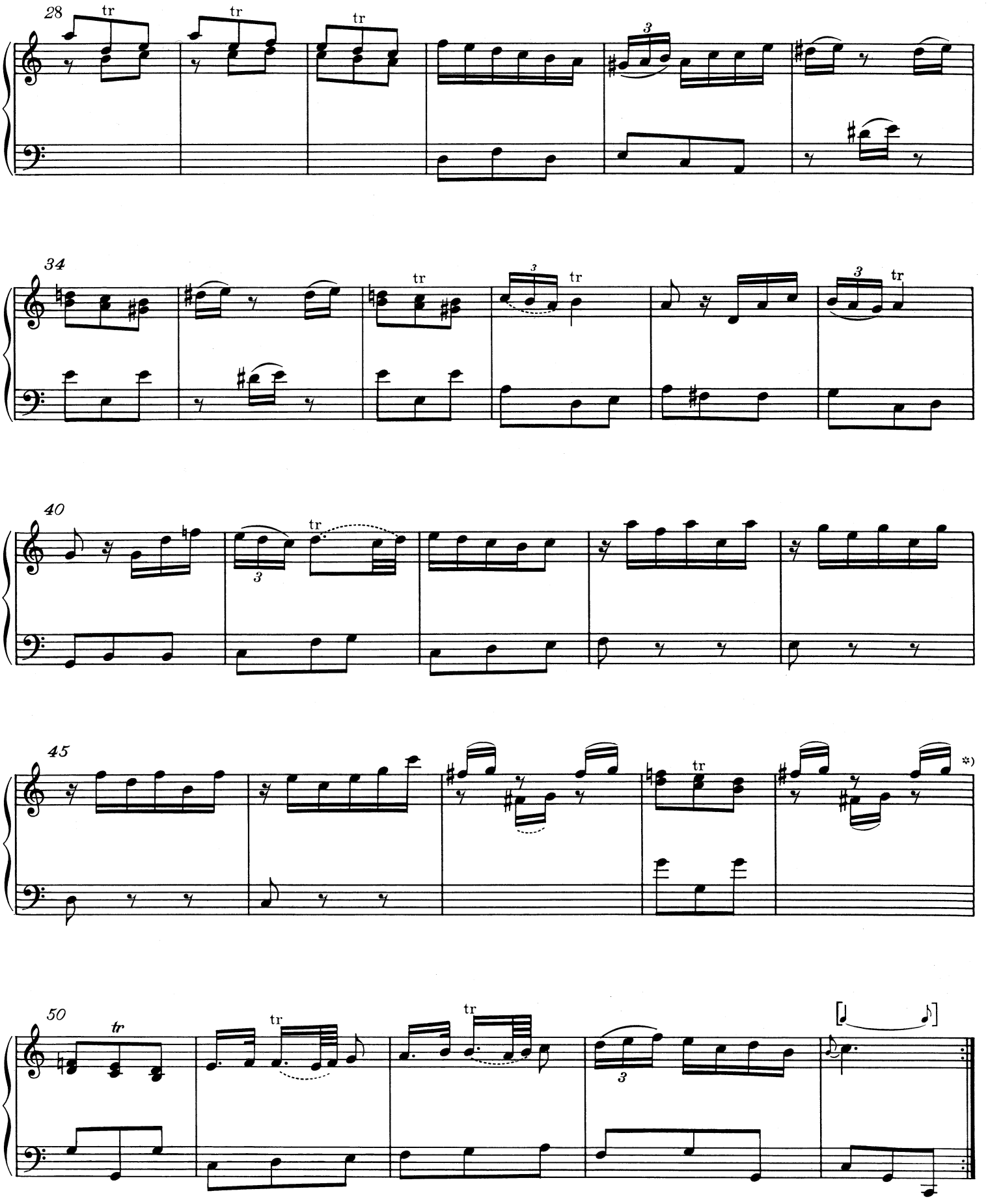
VAR. XII



Arietta da capo

40. Allegro in C

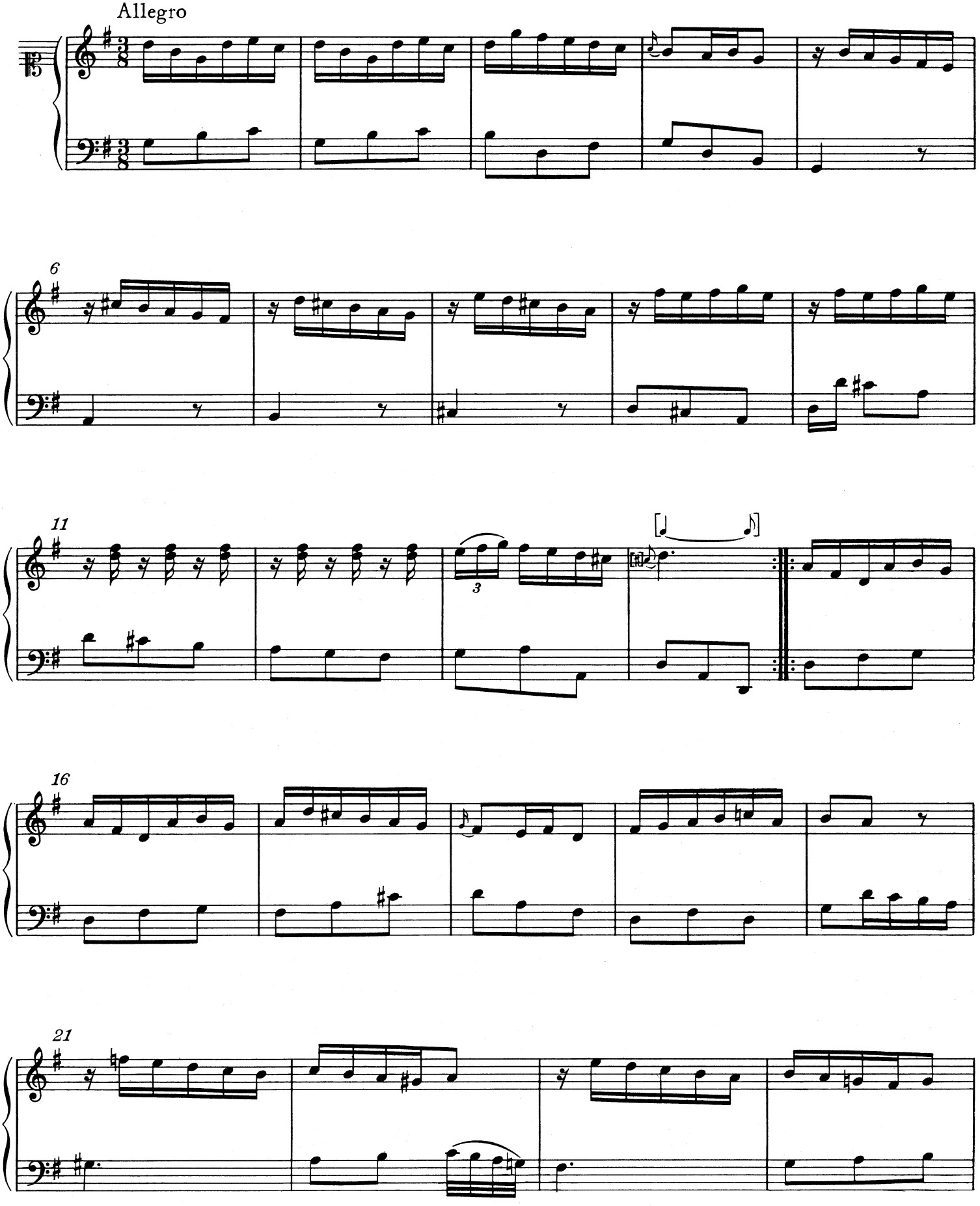


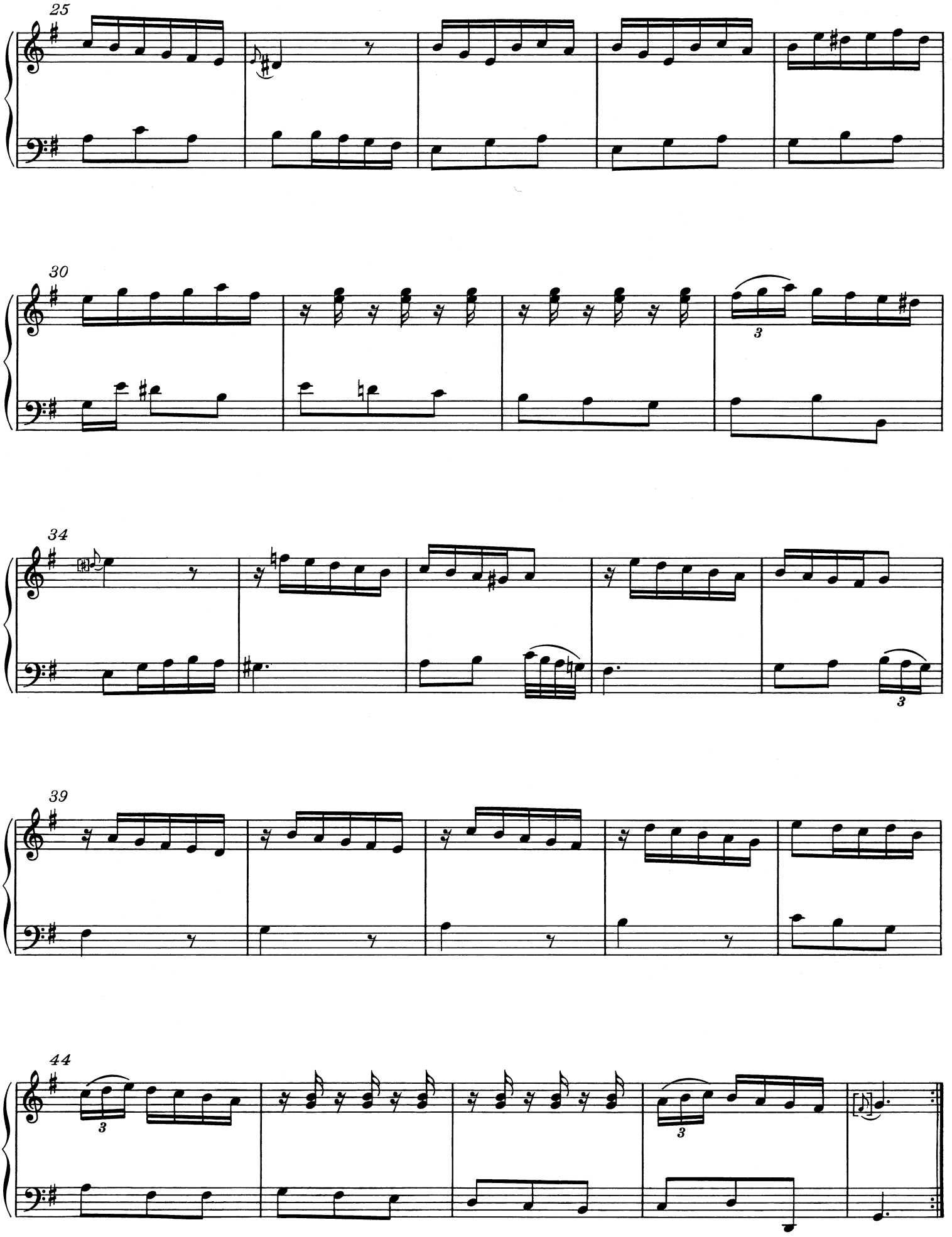


*) Zu einem im Original nach T. 49 gestrichenen Takt vgl. Krit. Bericht.

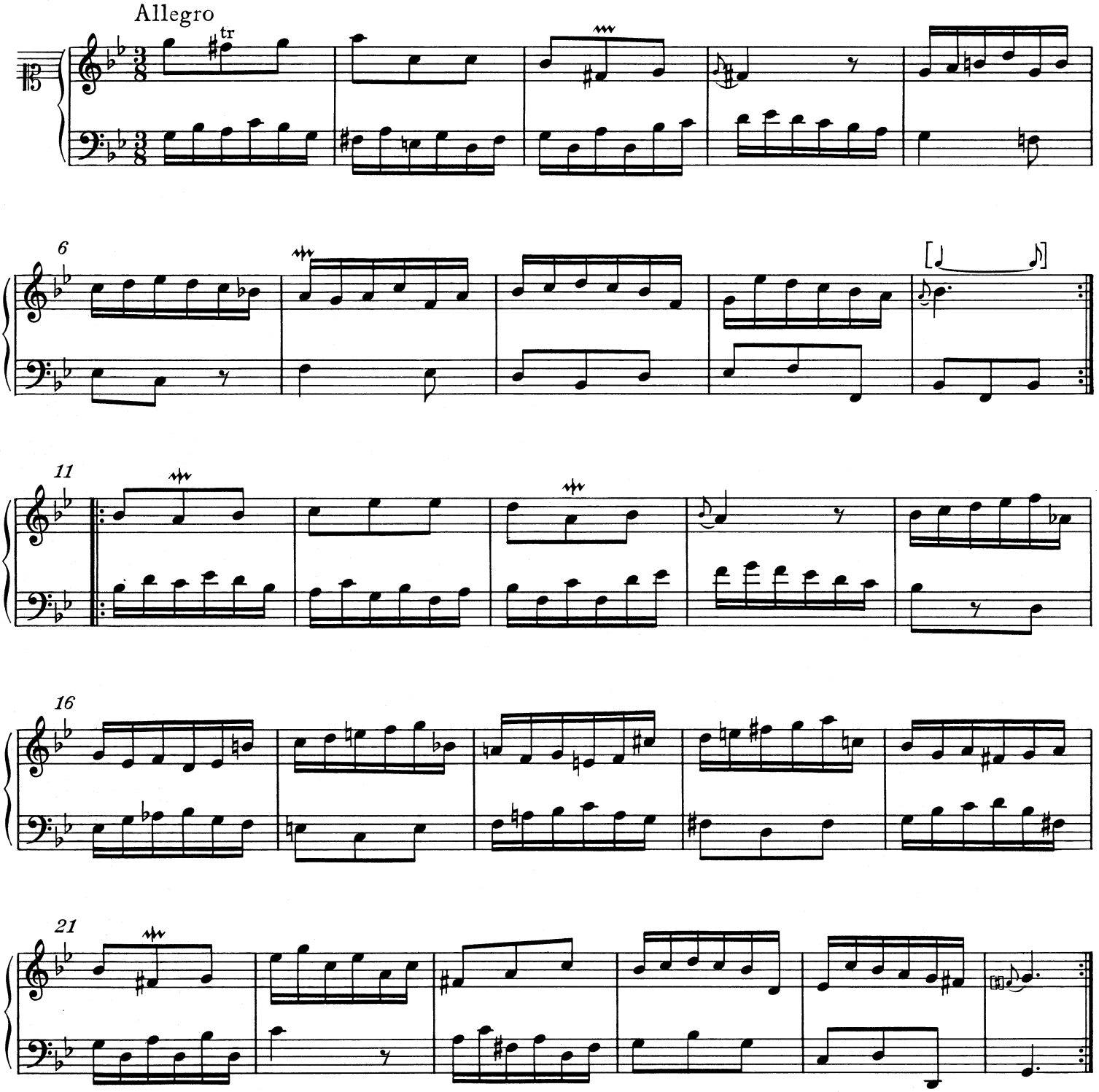
41. Allegro in G

dieß Allegro hat d. Wolfgangerl im 4ten Jahre gelernet.



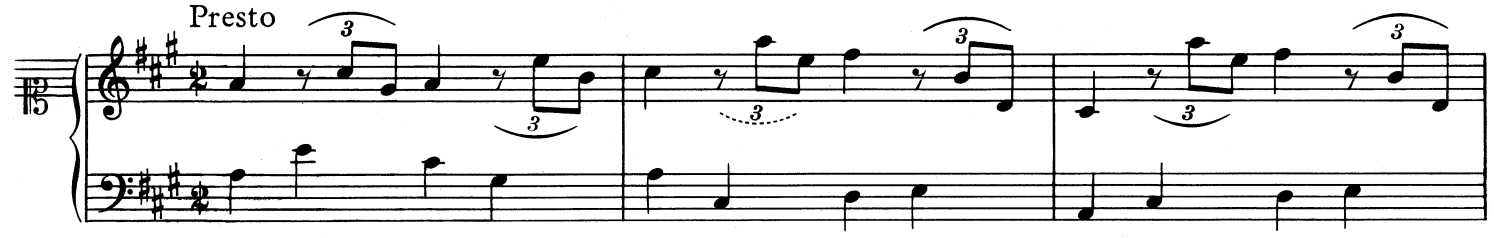

25
30
34
39
44

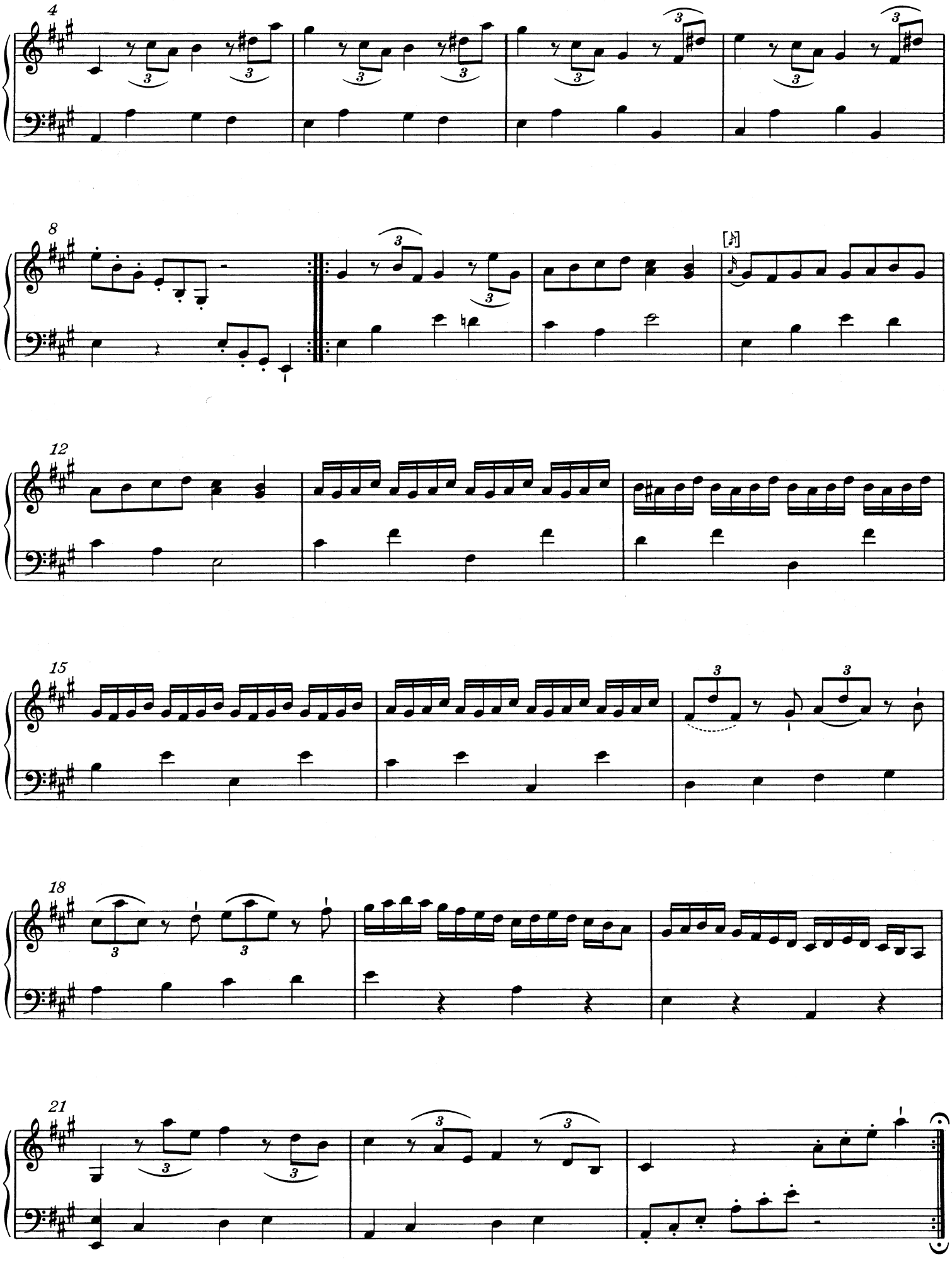
42. Allegro in g



43. Presto in A

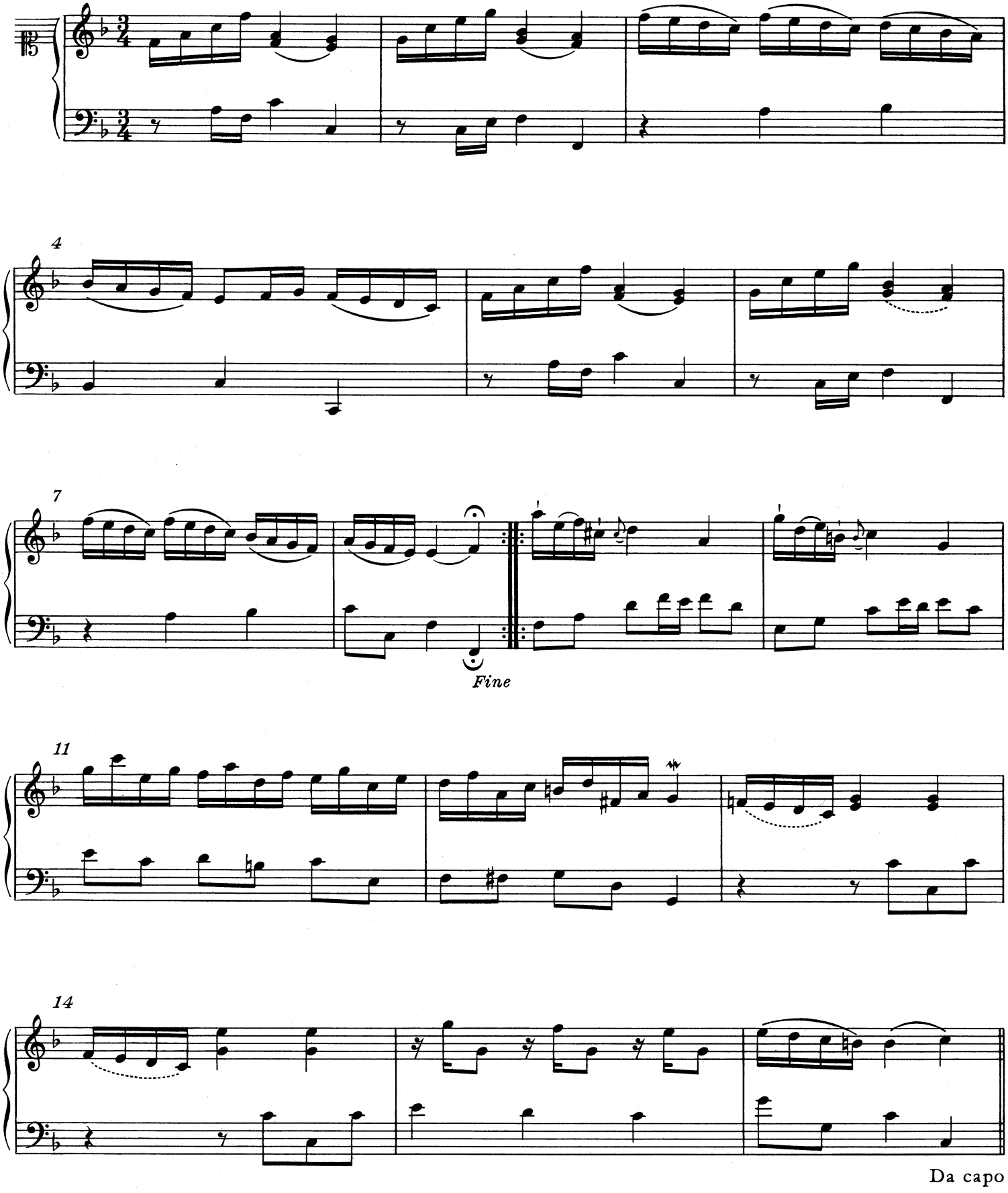
del Sgr. Tischer




4
8
12
15
18
21

44. Polonaise in F

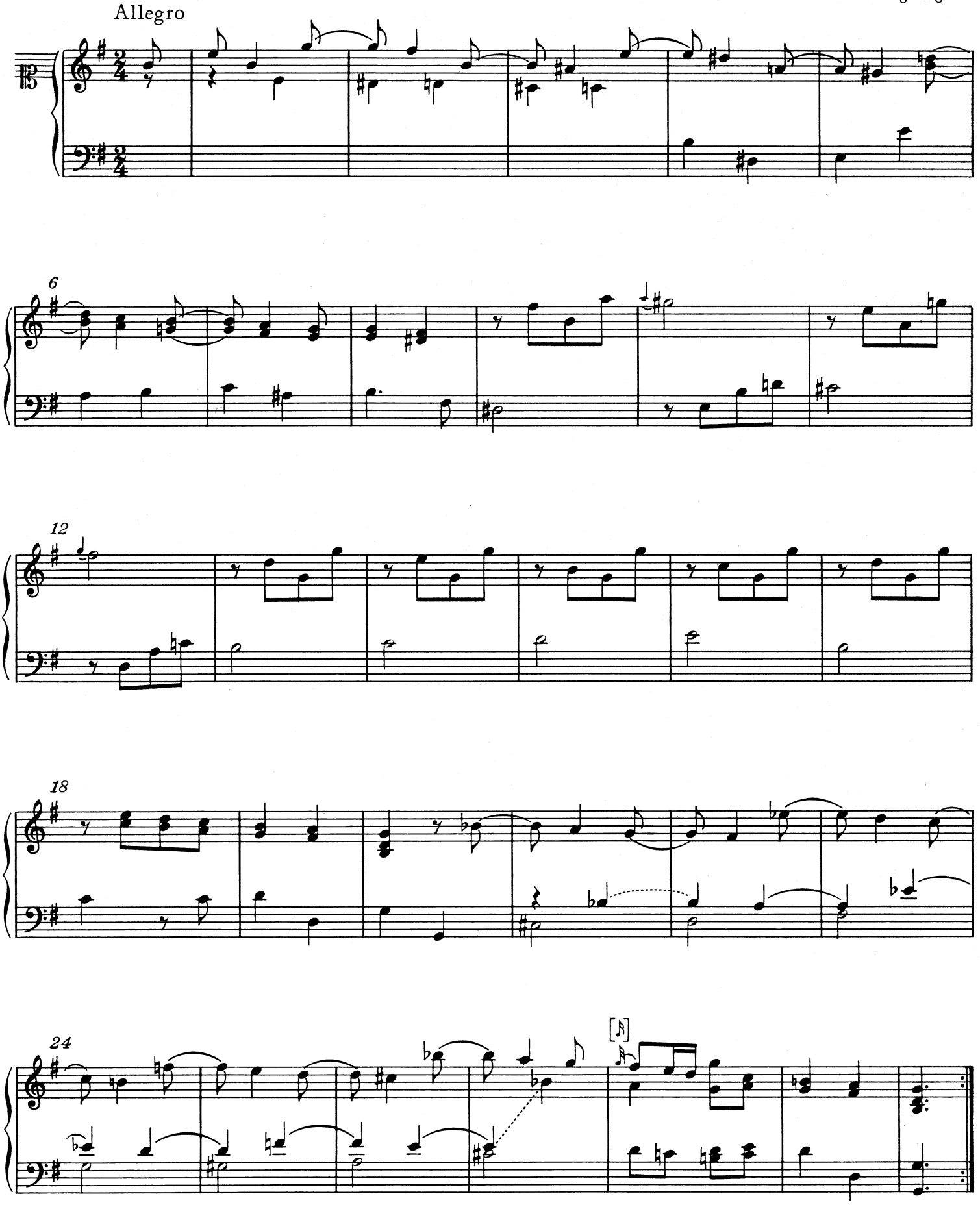
Polonoise

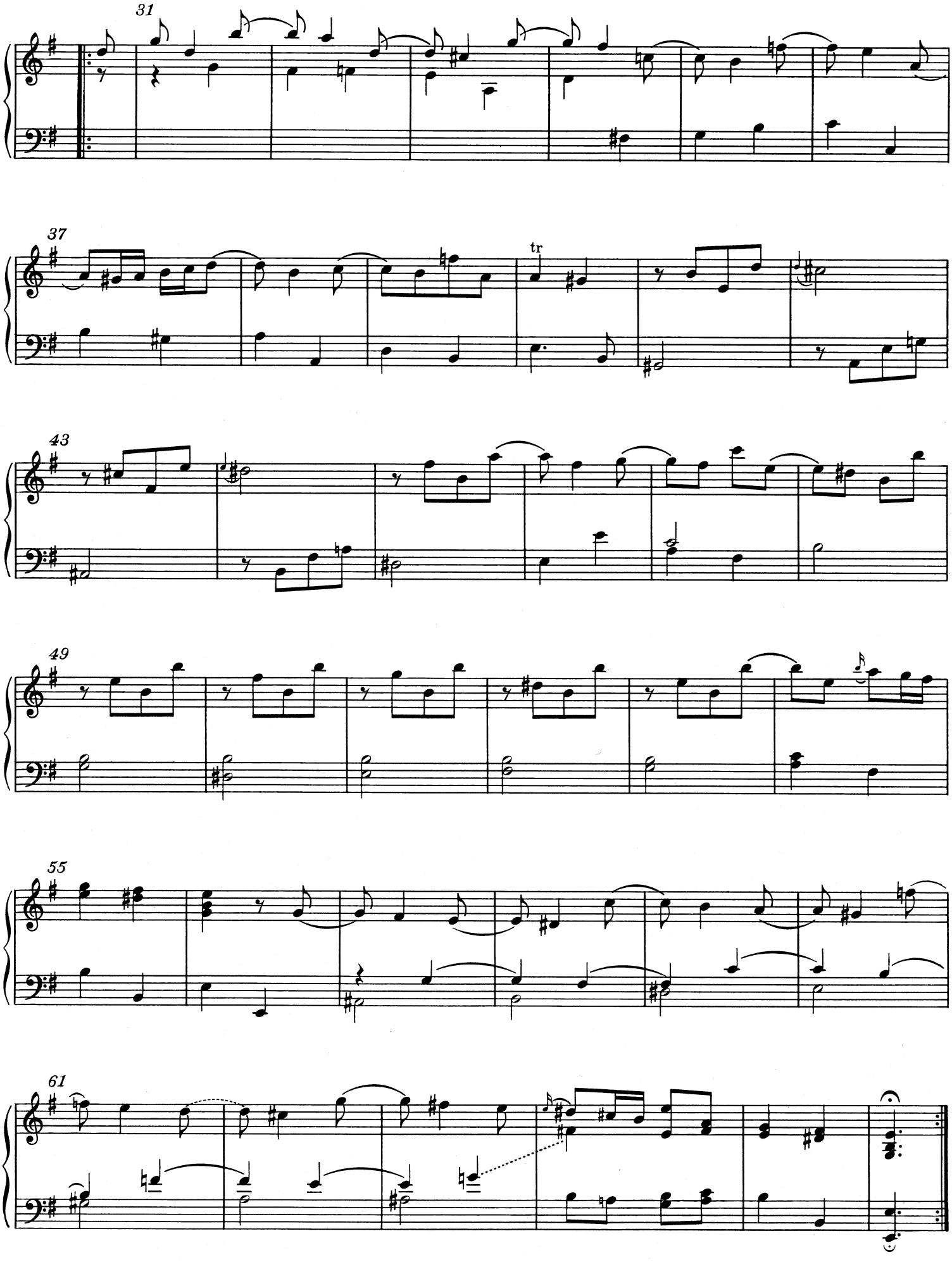


45. Allegro in e

del Sgr. Agrell

Allegro

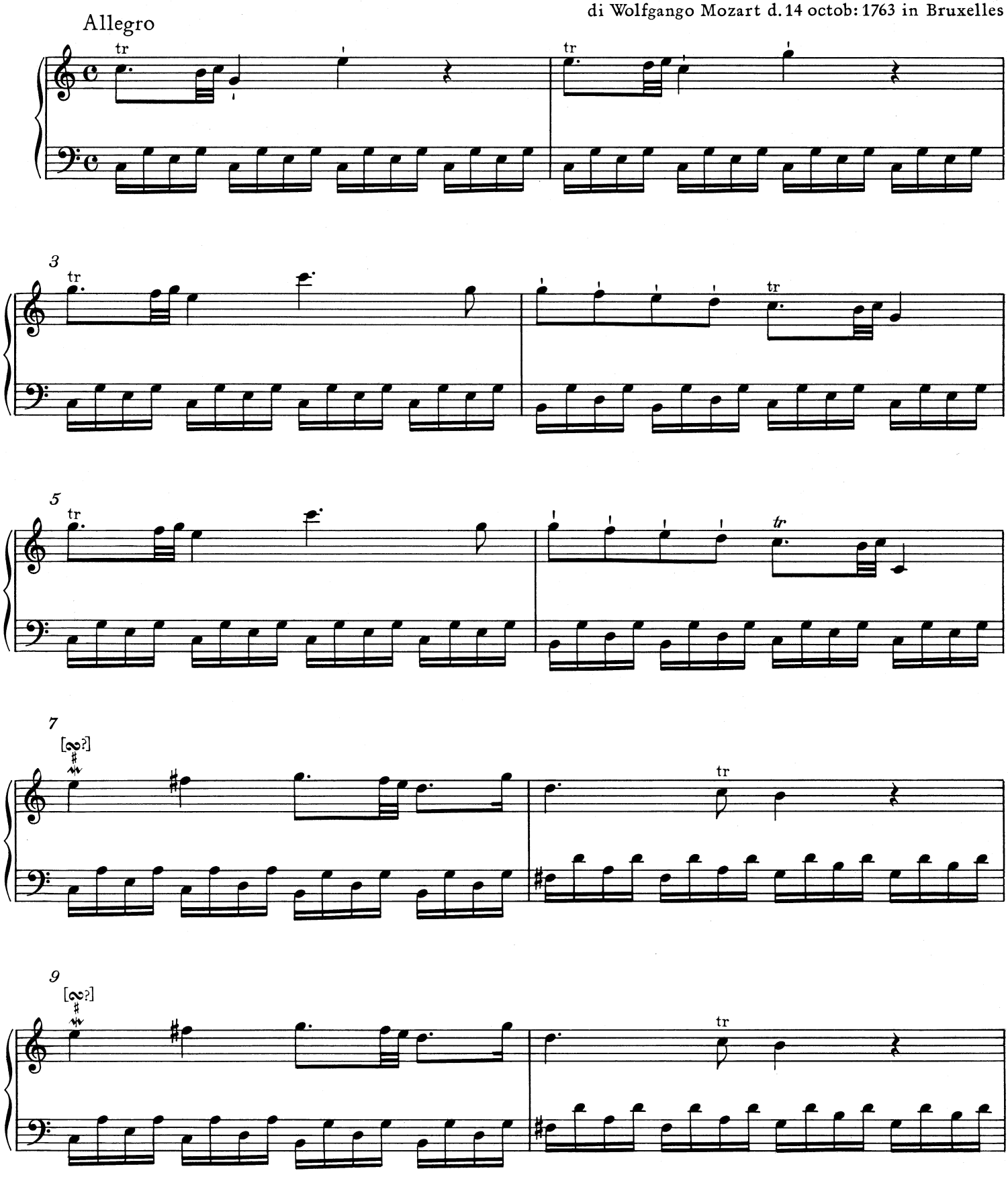



31
37
tr
43
49
55
61

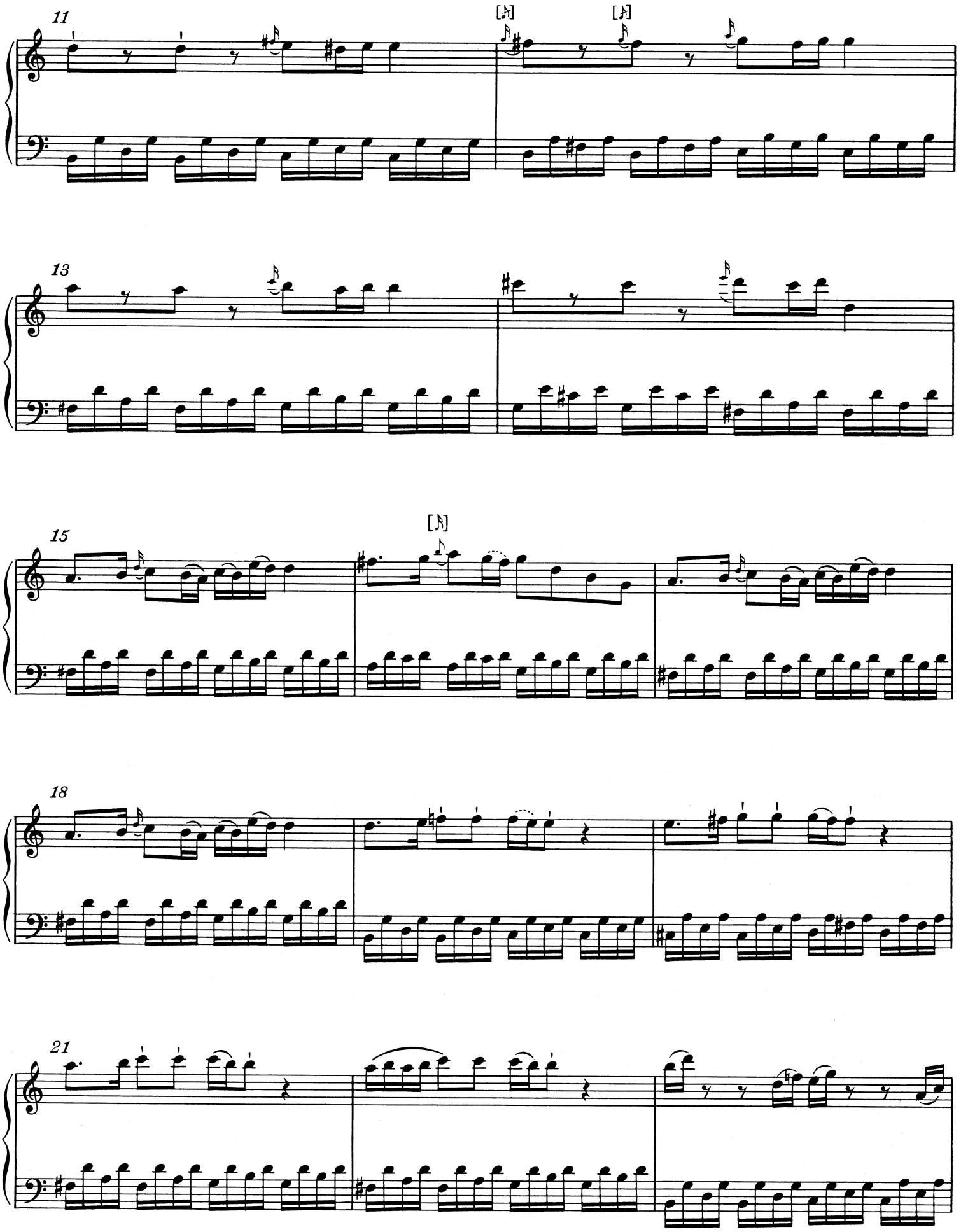
46. Allegro in C

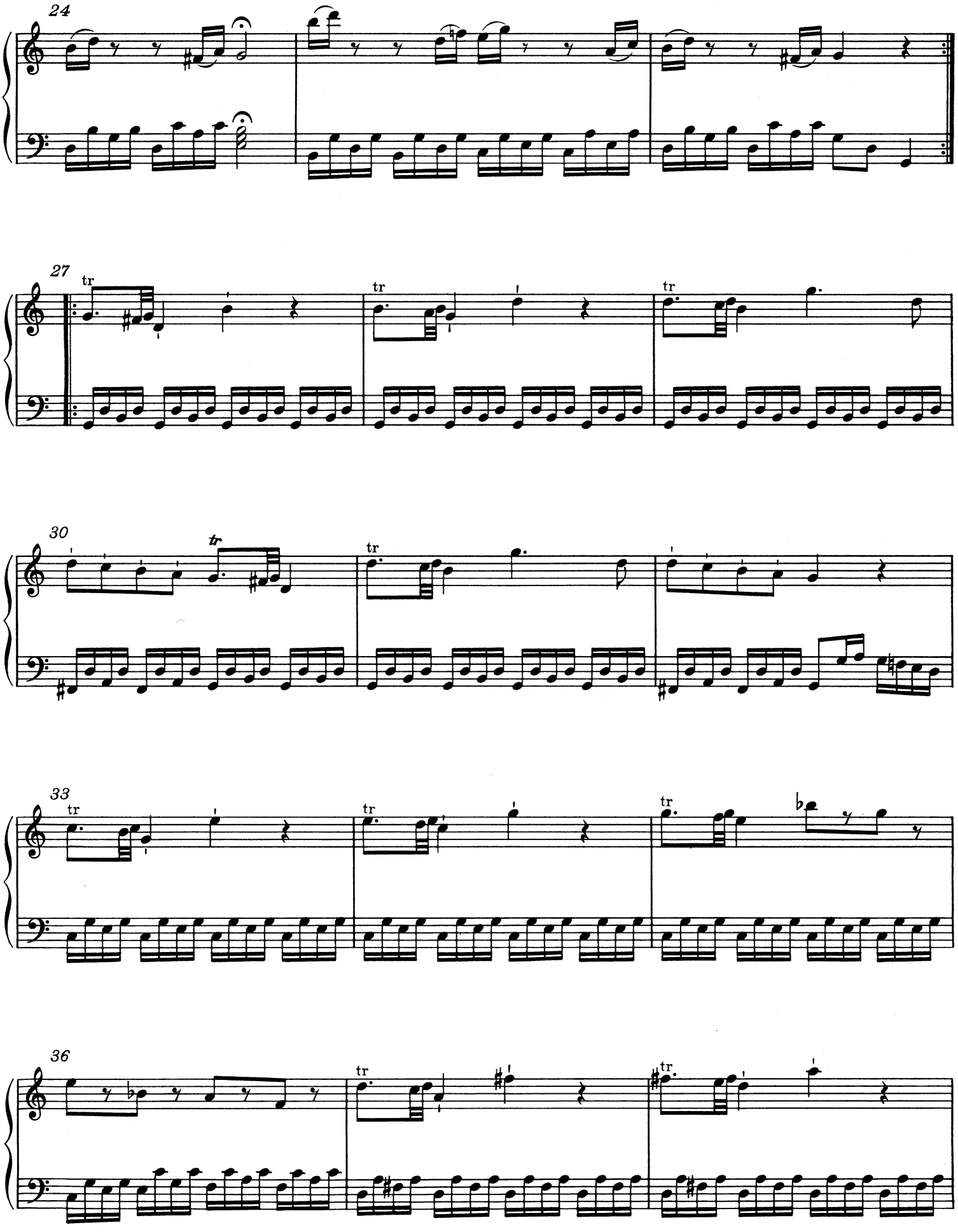
KV 6, 1. Satz (Klavierfassung)*)

di Wolfgango Mozart d. 14 octob: 1763 in Bruxelles



*)Handschrift Leopold Mozarts. — Die endgültige Fassung (für Klavier und Violine) ist in NMA VIII/23/1 abgedruckt (S. 2).


11
13
15
18
21


24
27
tr
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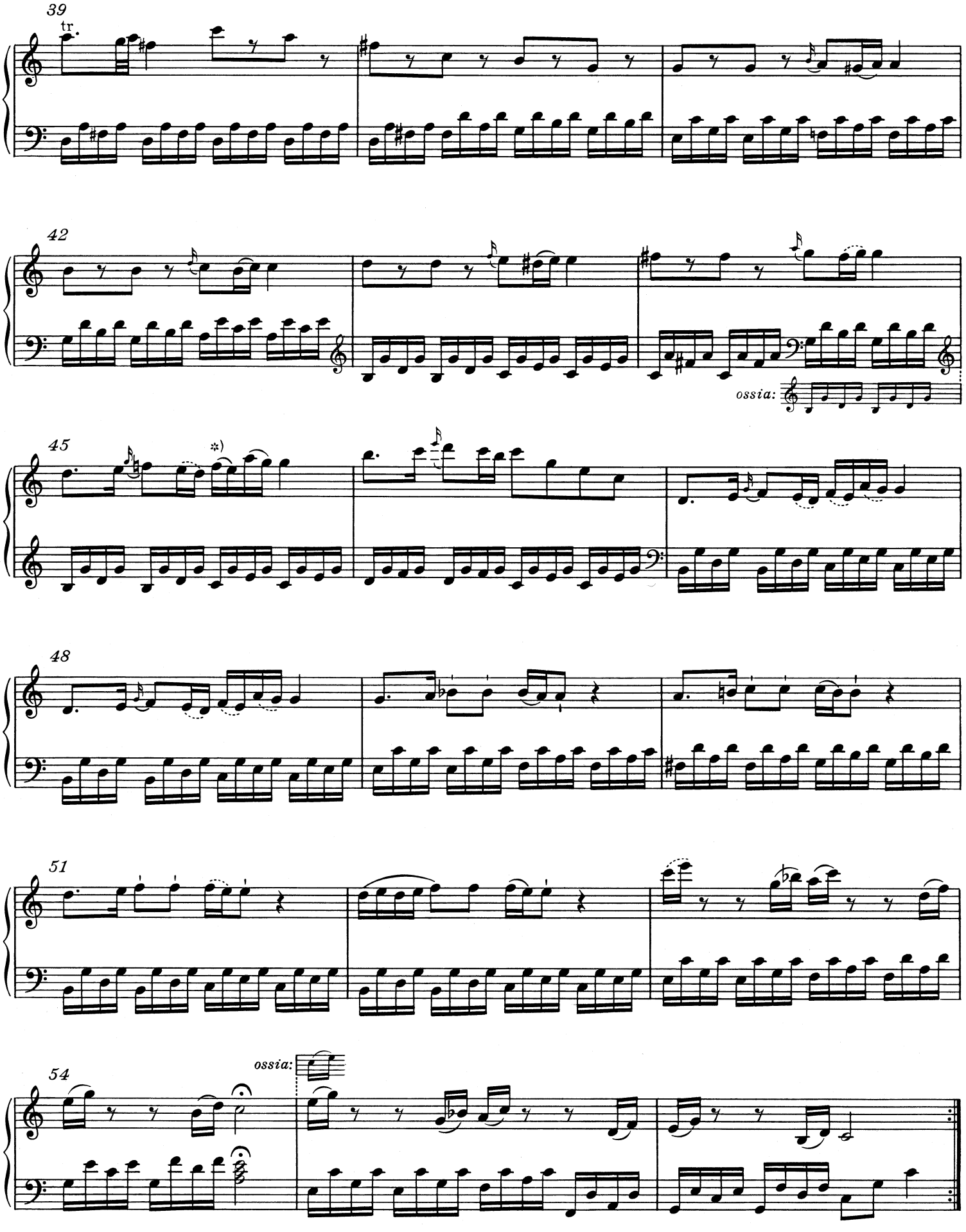
36



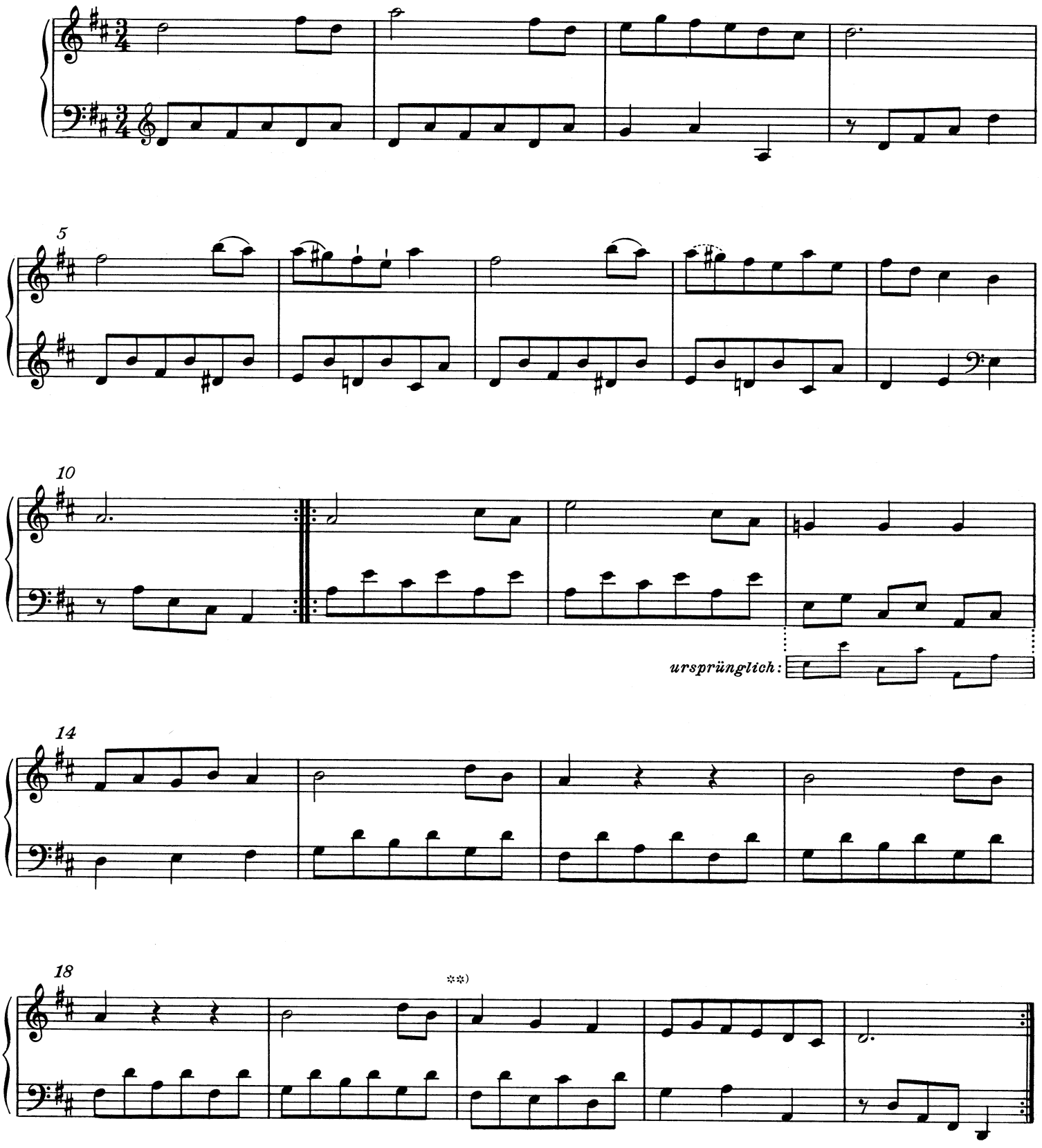
*) T. 45, 2. Hälfte: Zu einer Streichung im Original vgl. Krit. Bericht.

47. Menuett in D

KV 7, Menuet I (Klavierfassung)*)

Menuet

di Wolfgango Mozart d. 30ten Novbr: 1763 à Paris

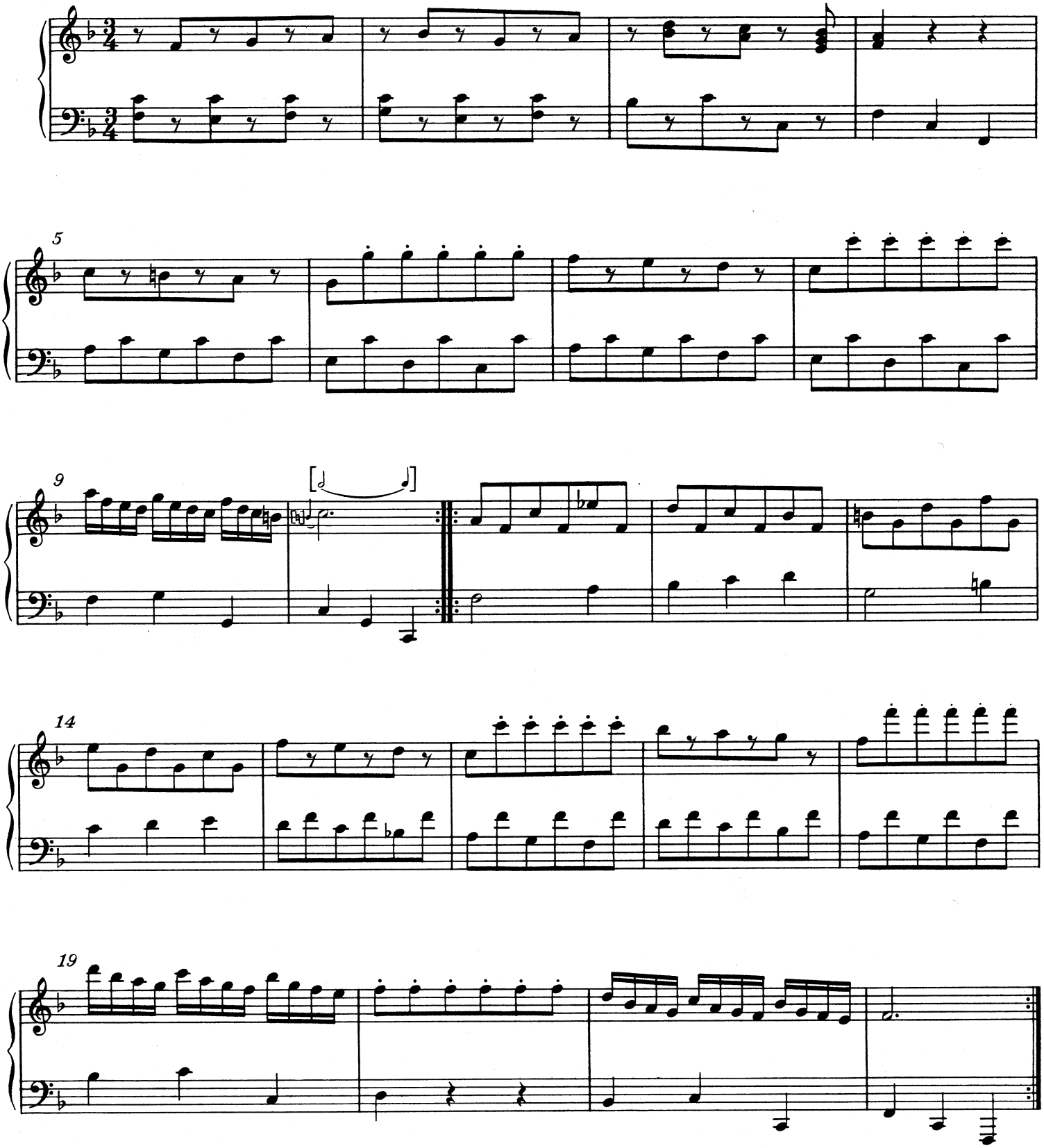


*)Handschrift Leopold Mozarts. – Die endgültige Fassung (für Klavier und Violine) ist in NMA VIII/23/1 abgedruckt (S. 19).
**)Zu einem im Original nach T. 19 gestrichenen Takt vgl. Krit. Bericht.

48. Menuett in F

KV 6, Menuet II (Klavierfassung) *)

di Wolfgango Mozart d. 16ten Julÿ 1762 [in Salzburg]

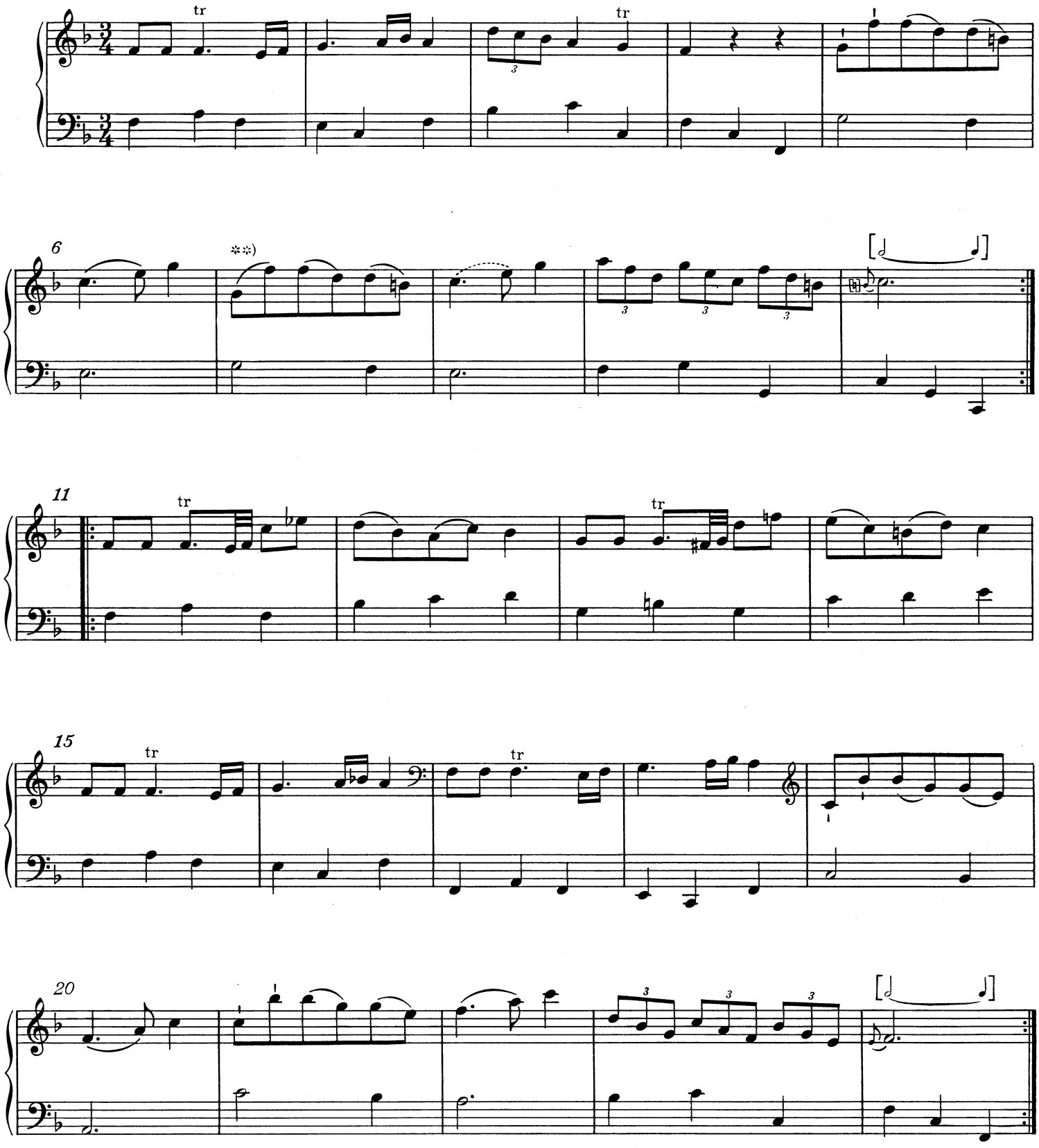


*) Handschrift Leopold Mozarts (vgl. dazu Anhang S. 171 f.: Menuett – Trio aus der Serenata in D von Leopold Mozart). – Die endgültige Fassung (für Klavier und Violine) ist in NMA VIII/23/1 abgedruckt (S. 8).

49. Menuett in F

KV 4*)

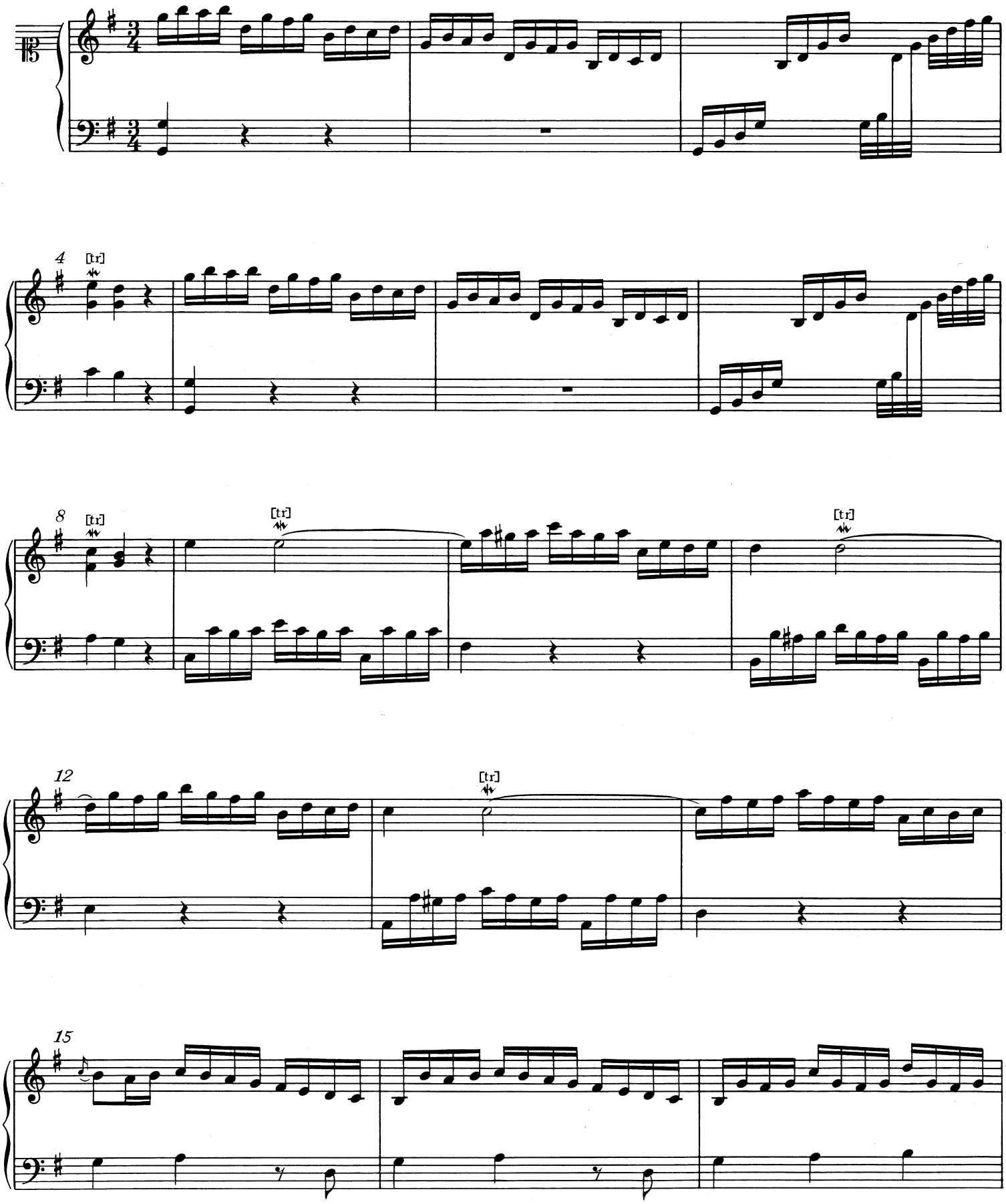
di Wolfgango Mozart d.11ten Maÿ: 1762 [Salzburg]

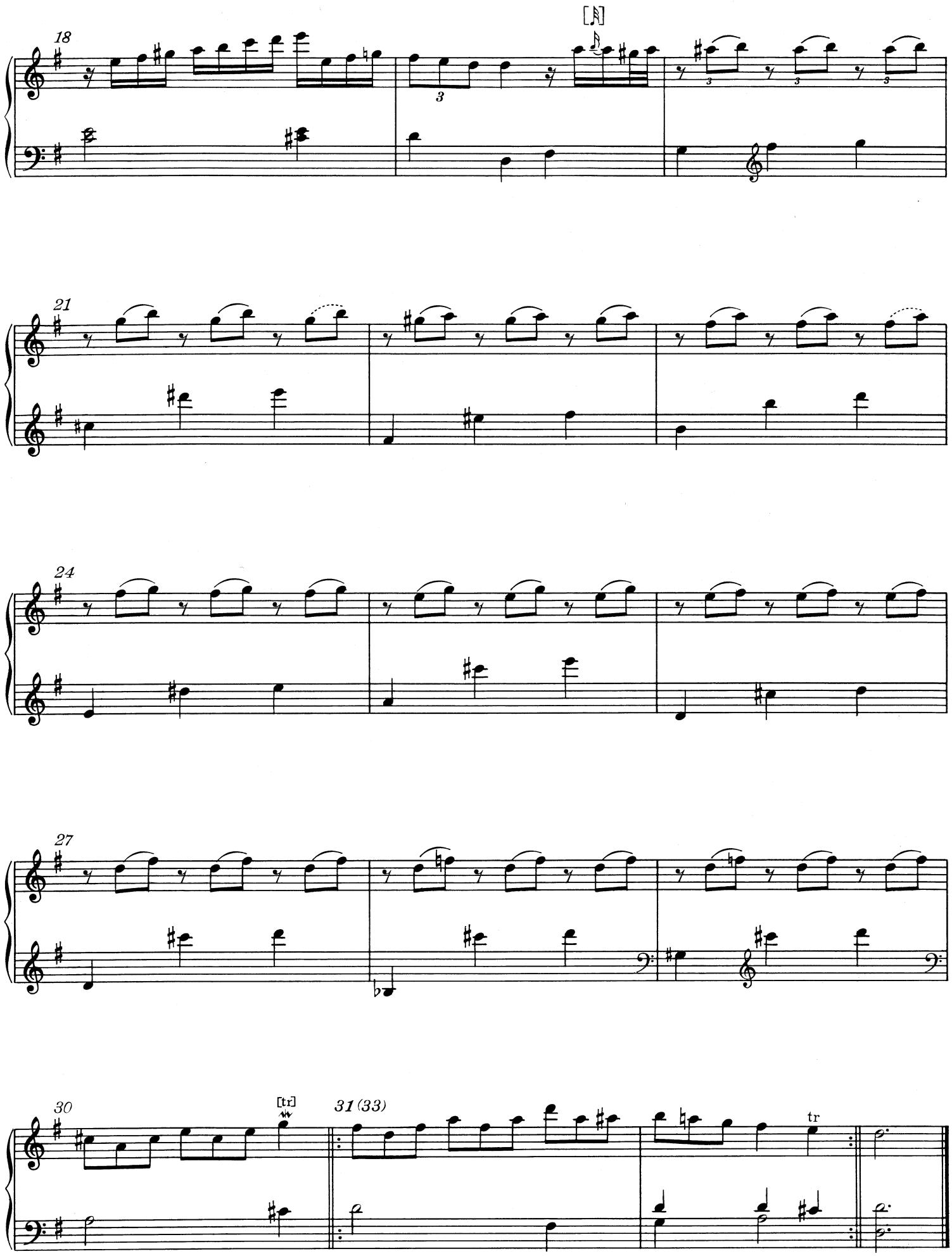


*) Handschrift Leopold Mozarts.

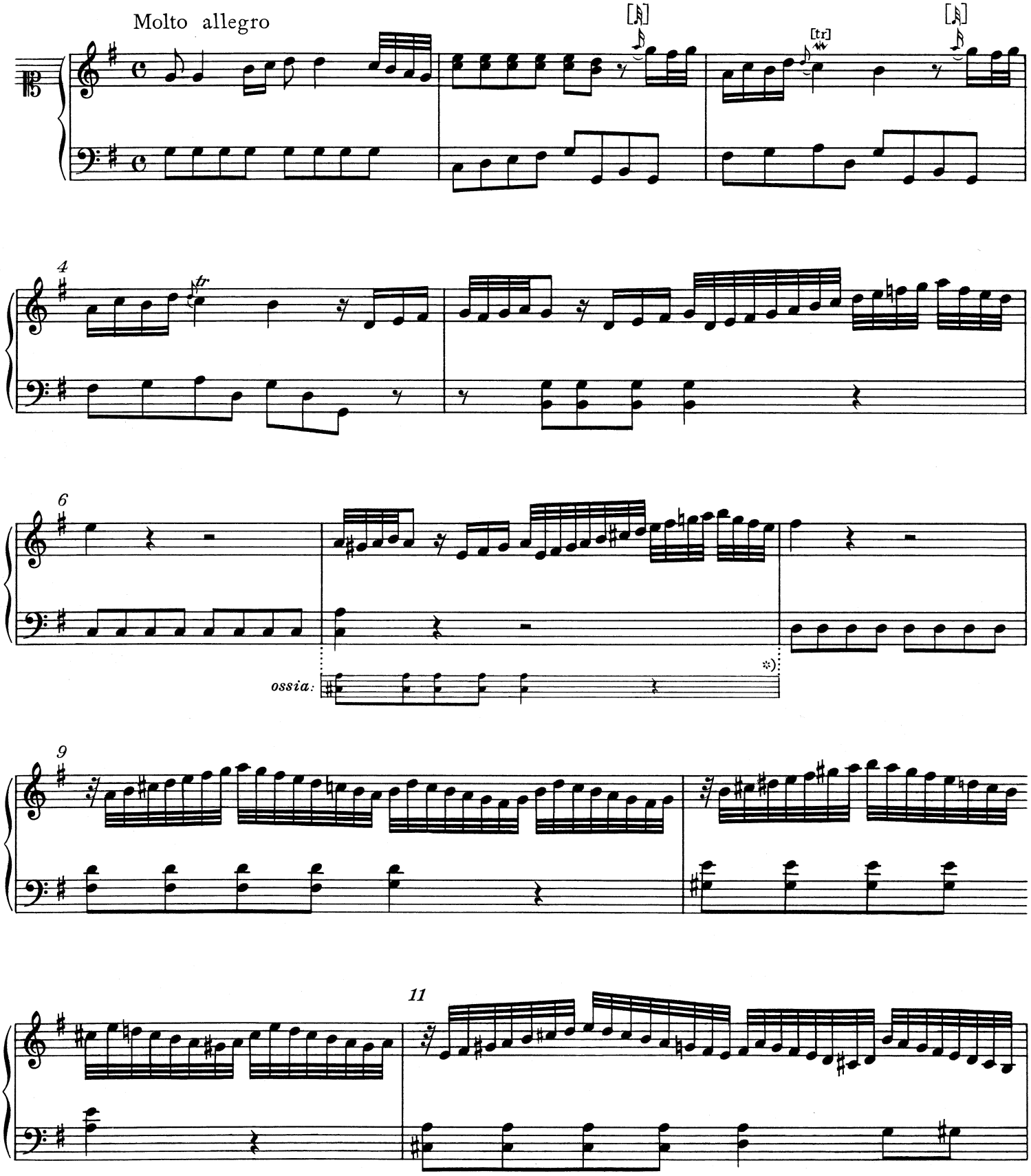
**) T. 7, rechte Hand: Die beiden ersten Noten sind wohl besser staccato zu spielen; vgl. T. 5, 19 und 21.

50. Klavierstück in G (Fragment)

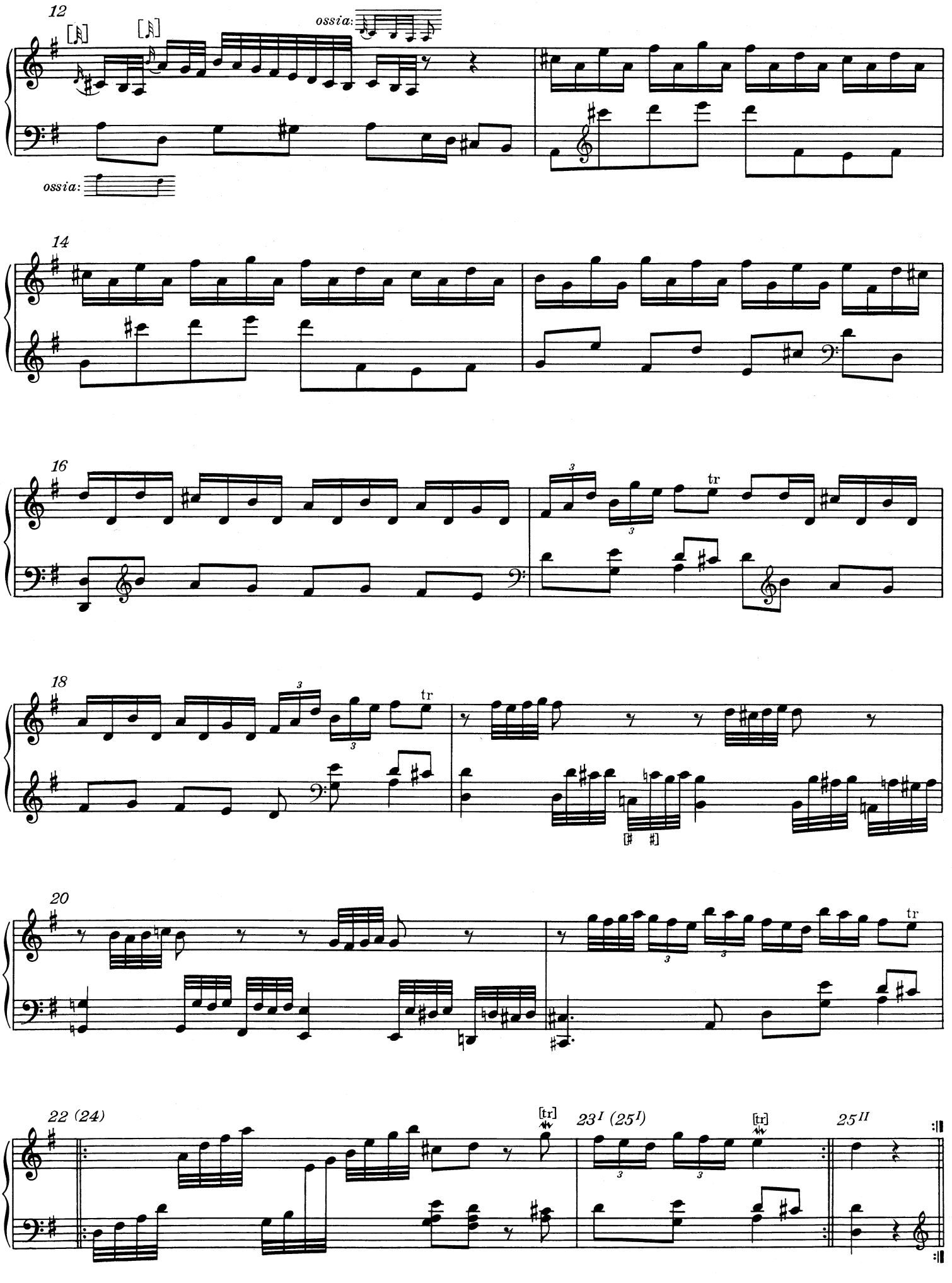



18
21
24
27
30
[tr]
31 (33)
tr

51. Konzertsatz in G



*) T. 7, linke Hand: Die Ossia-Version entspricht einer Bleistiftkorrektur, die im Original von alter Hand vorgenommen worden ist.


12
ossia:
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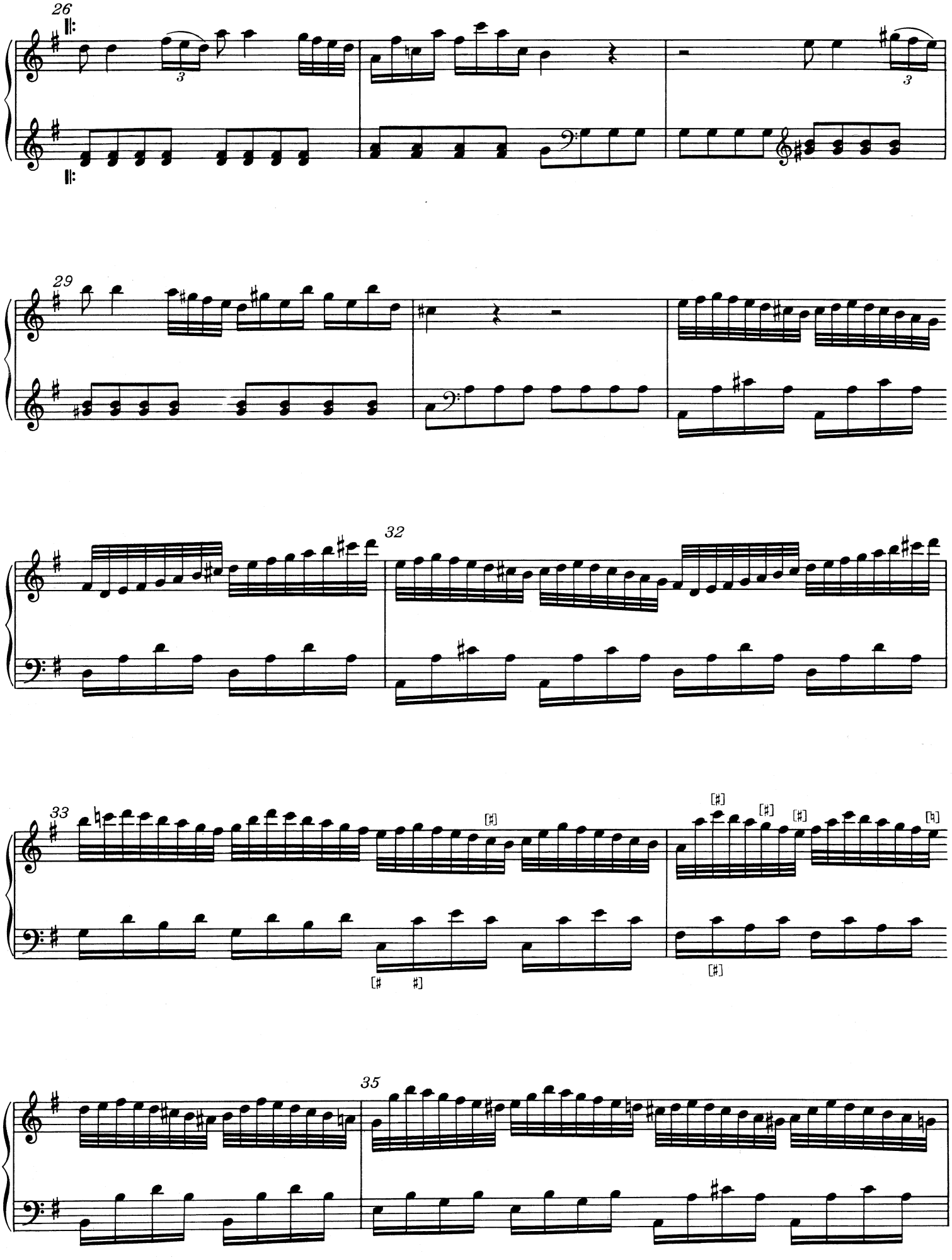
22 (24)
[tr]
23I (25I)
[tr]
25II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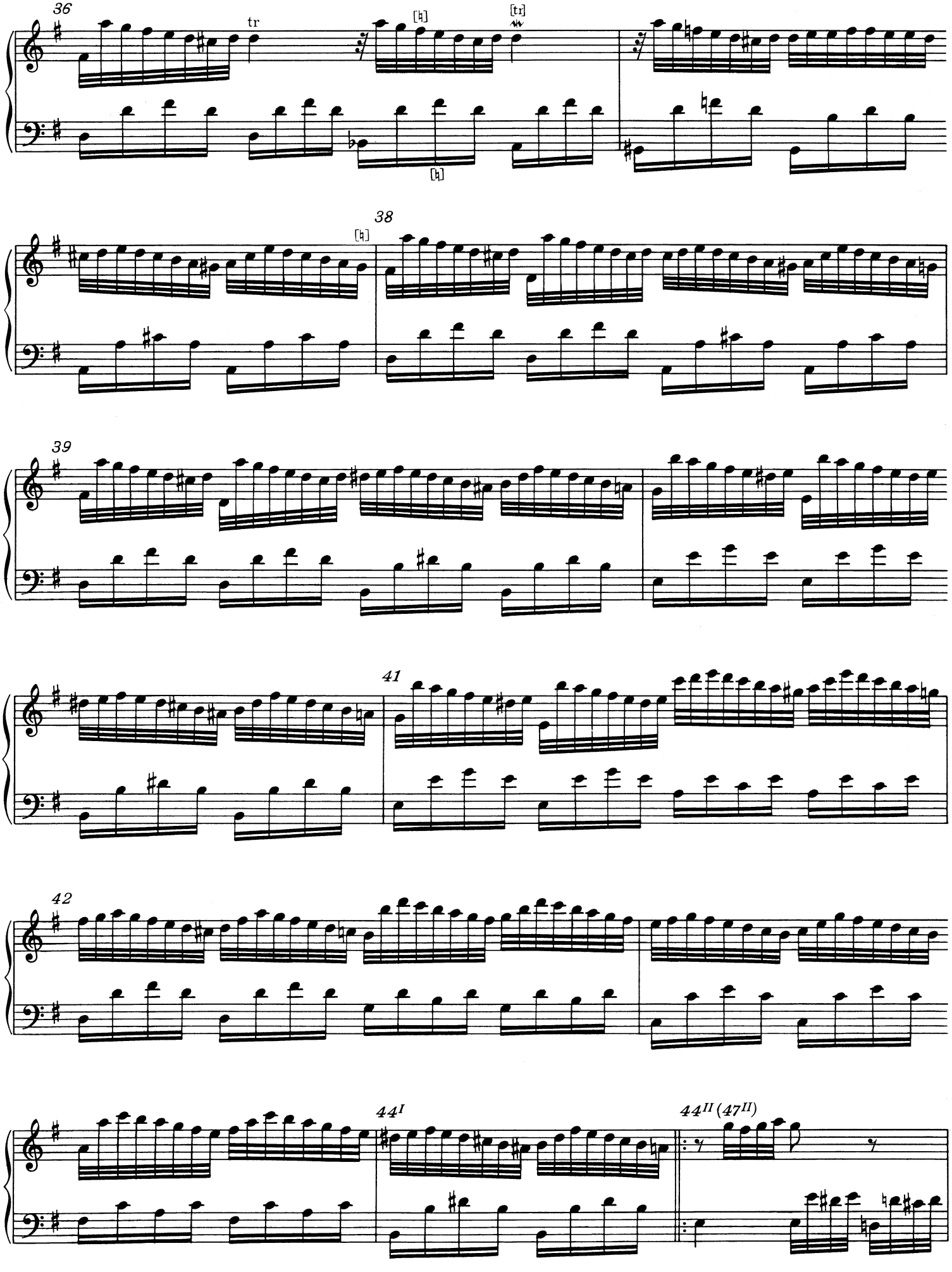
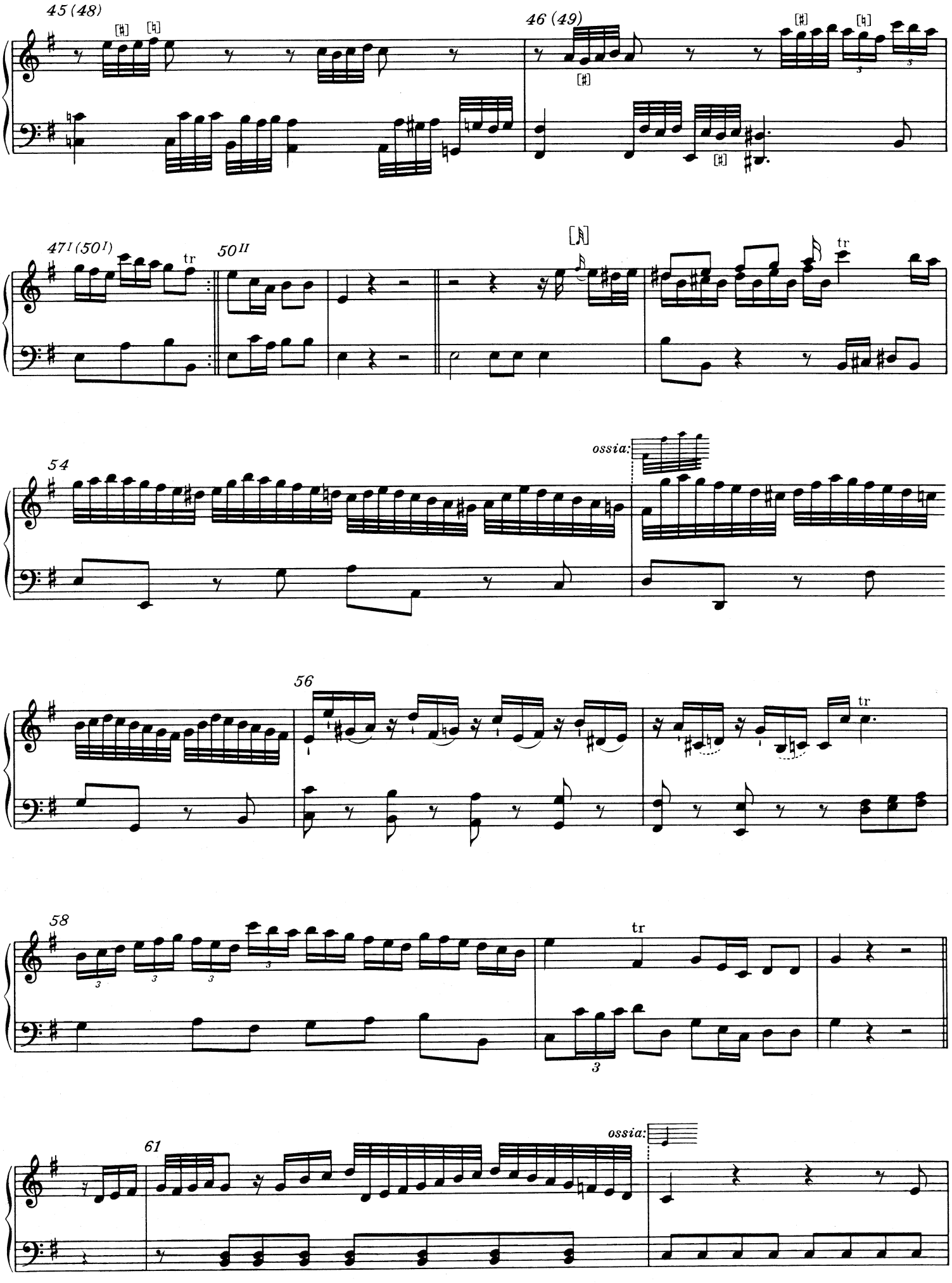
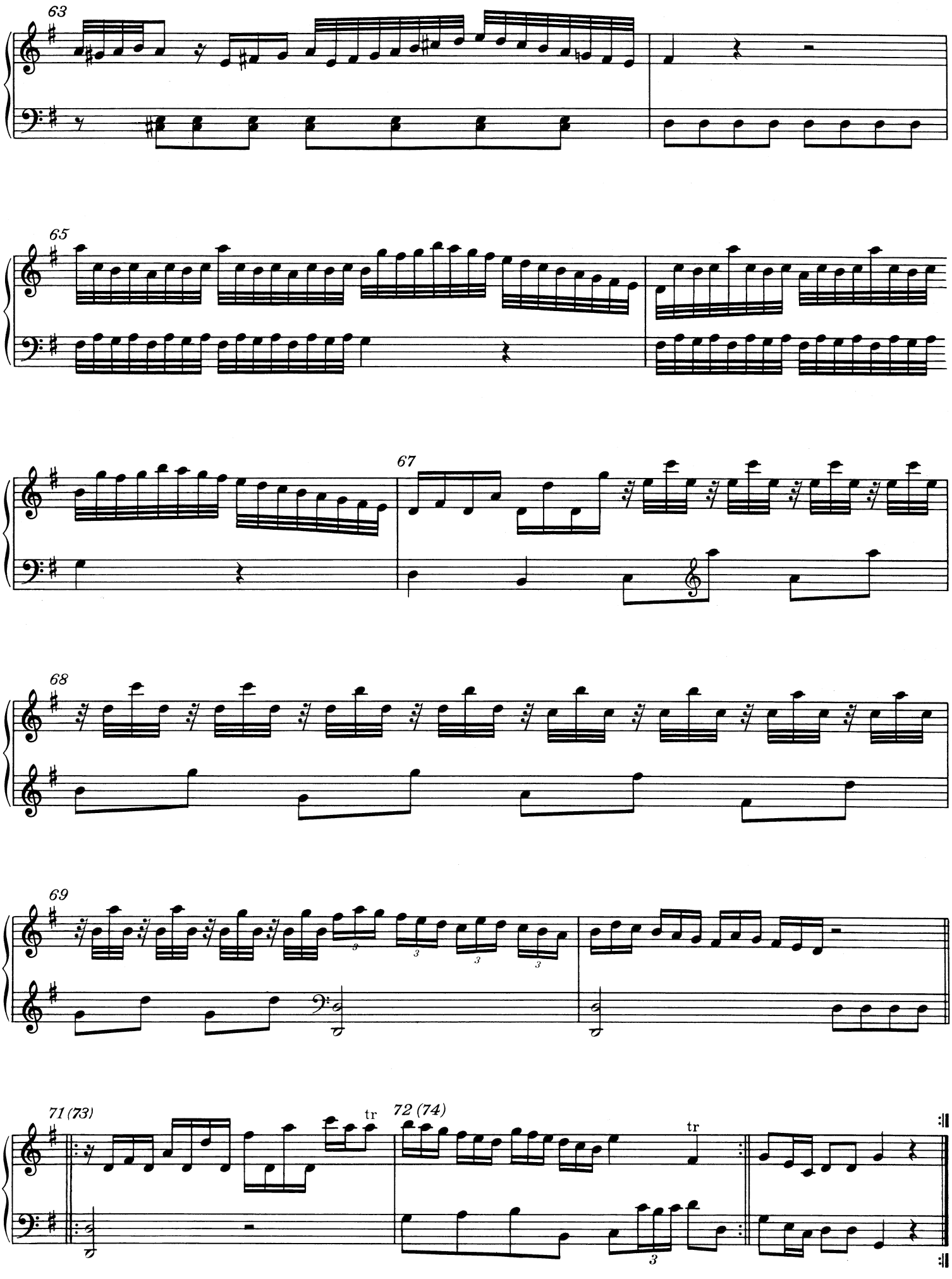

36
tr
[tr]
38
39
41
42
44I
44II (47II)


45 (48)
46 (49)
47I (50I)
50II
tr
54
ossia:
56
58
61


63
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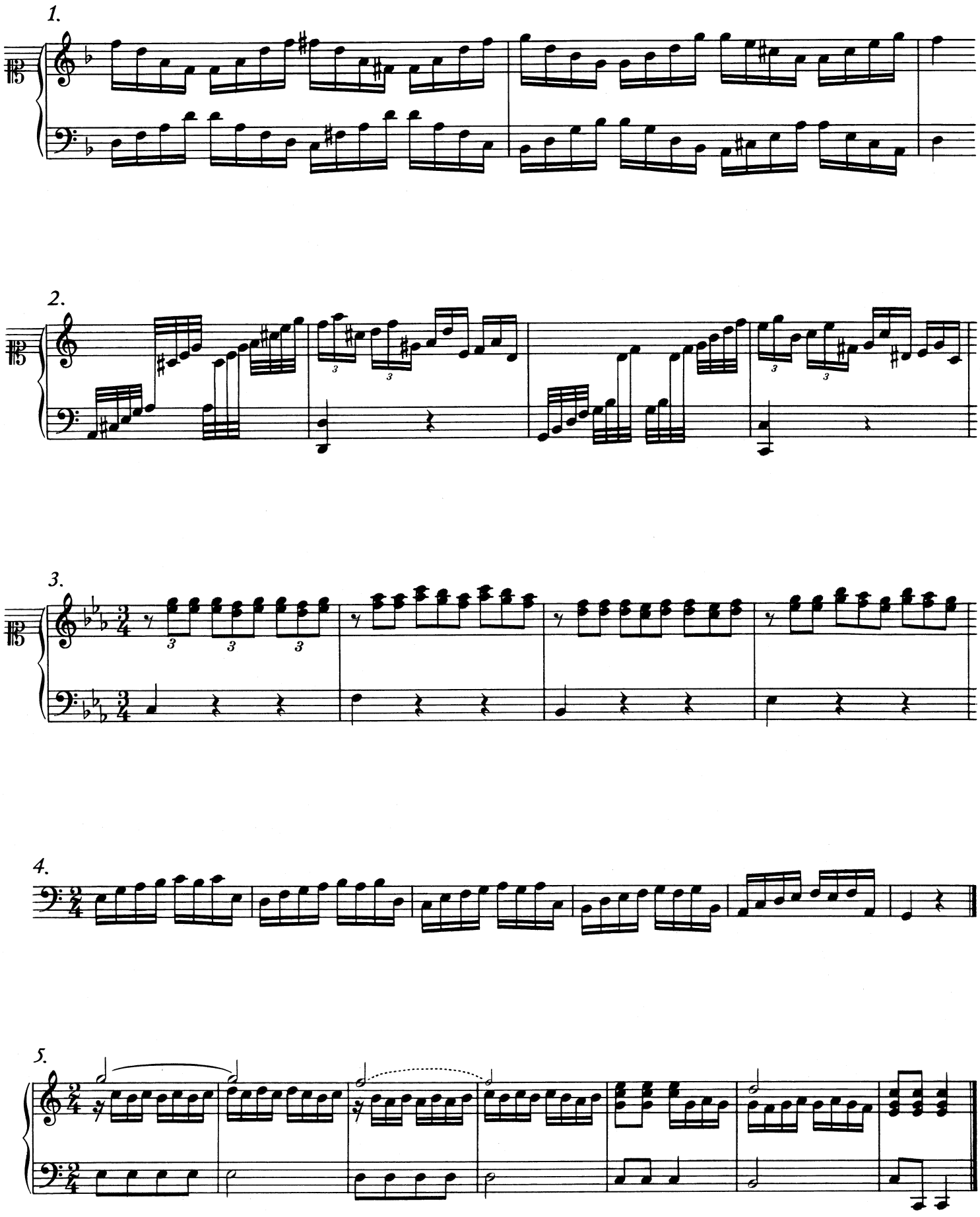
71 (73)
tr
72 (74)
tr

52. Fünf technische Übungen



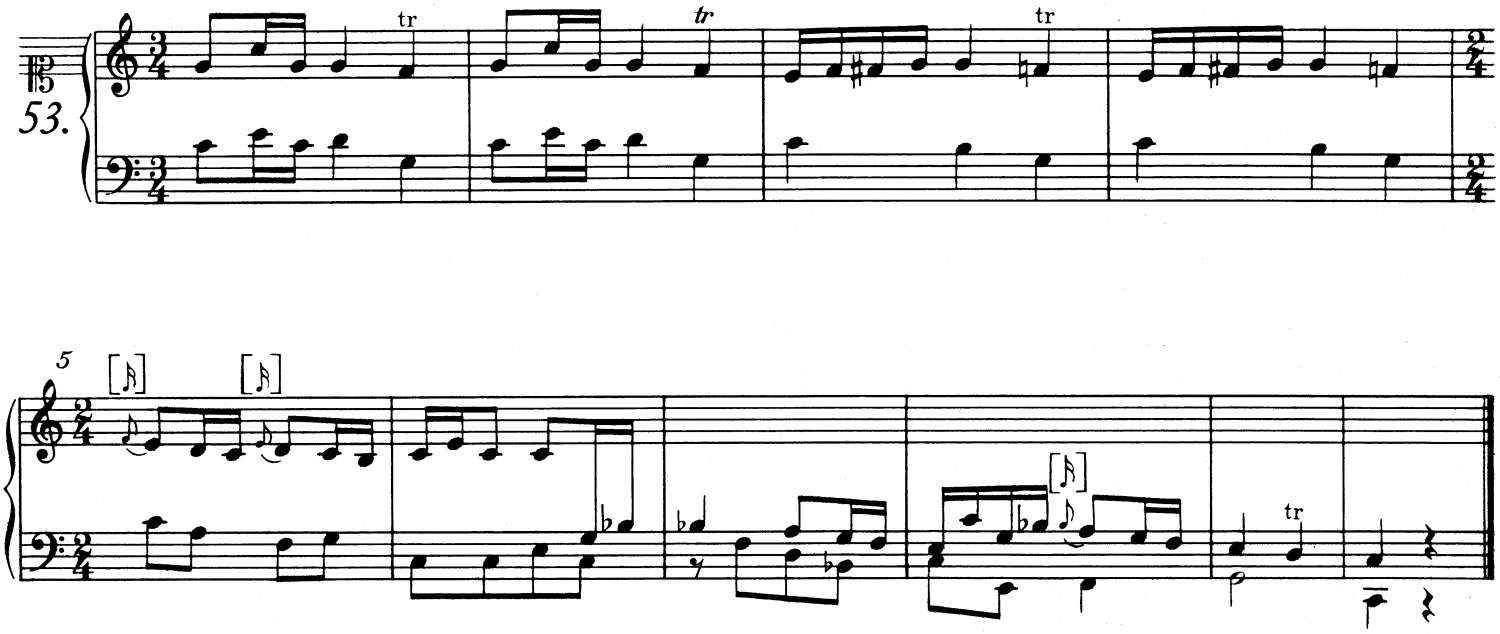
Einzelstücke aus dem ursprünglichen Bestand des Notenbuches*)
53.-56.**)

Des Wolfgangerl Compositiones in den
ersten 3 Monaten nach seinem 5ten Jahre.

Andante

KV 1a

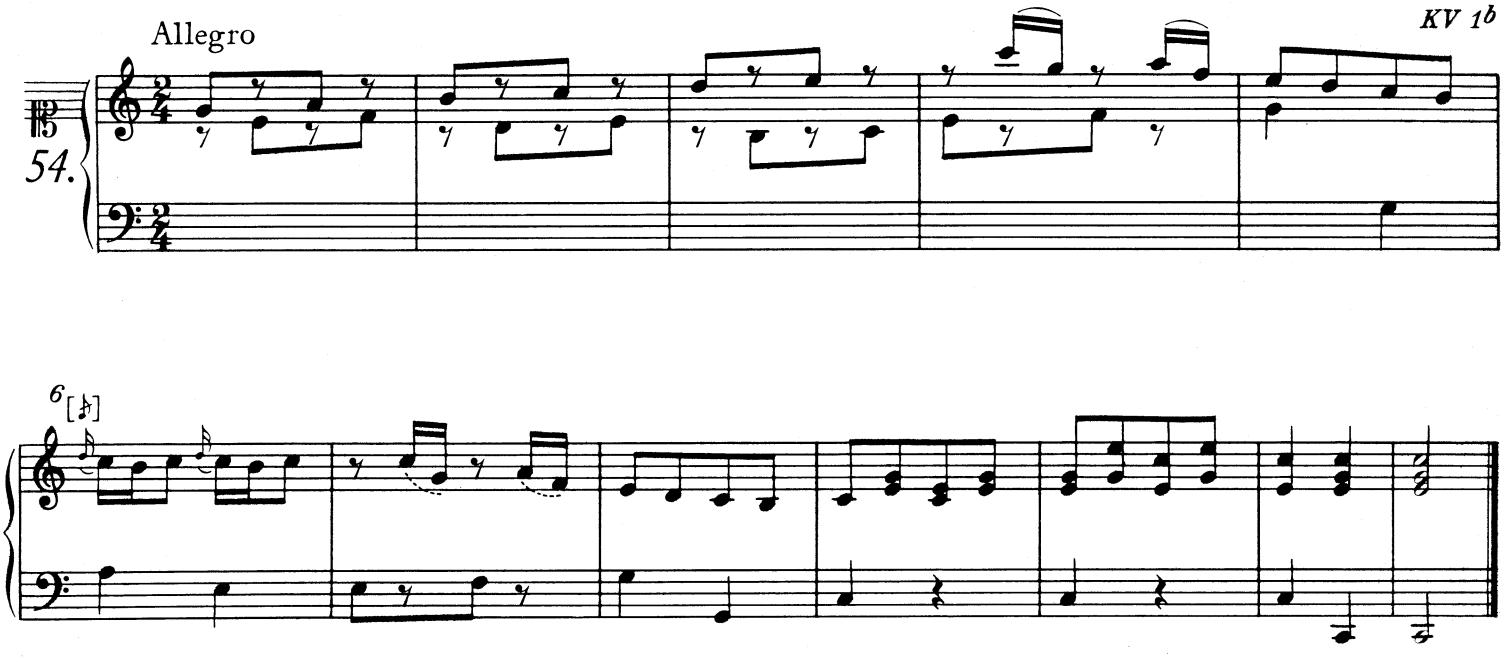
53.



Allegro

KV 1b

54.



*) Die Stücke Nr. 53-64 sind separat überliefert, haben jedoch – sicher oder sehr wahrscheinlich – zum Nannerl-Notenbuch gehört, ohne daß sich ihr Ort zweifelsfrei bestimmen ließe. Vgl. dazu Vorwort.

**) Handschrift Leopold Mozarts.

KV 1c

Allegro

55.

Sgr: Wolfgango Mozart 11ten Decembris 1761

*)

6

KV 1d

Menuetto del Sgr. Wolfango Mozart 16:to Decembris 1761

56.

tr

7

3

3

3

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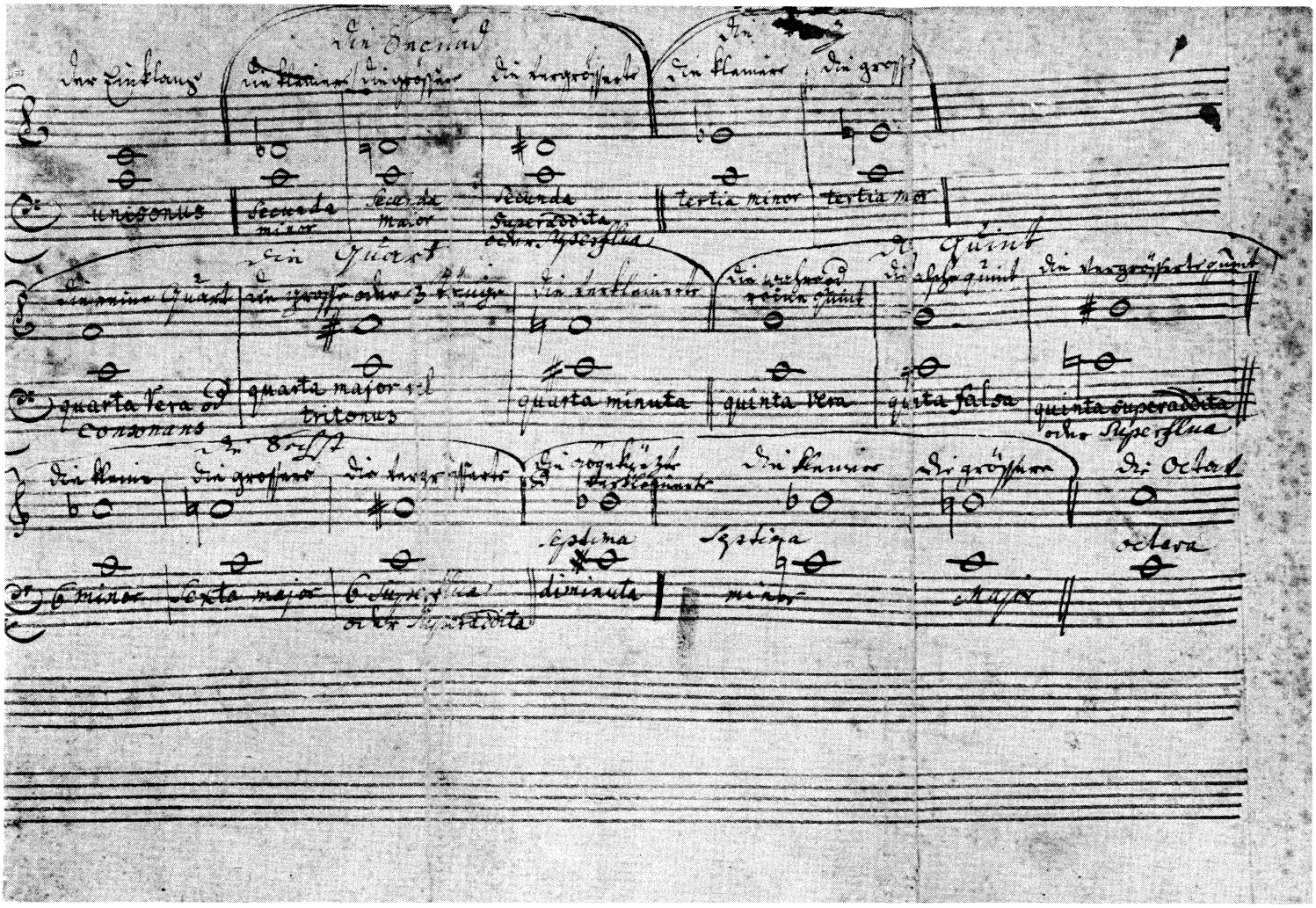
*) Nr. 55, T. 4, linke Hand, 3. Achtel: Im Original irrtümlich E statt F.

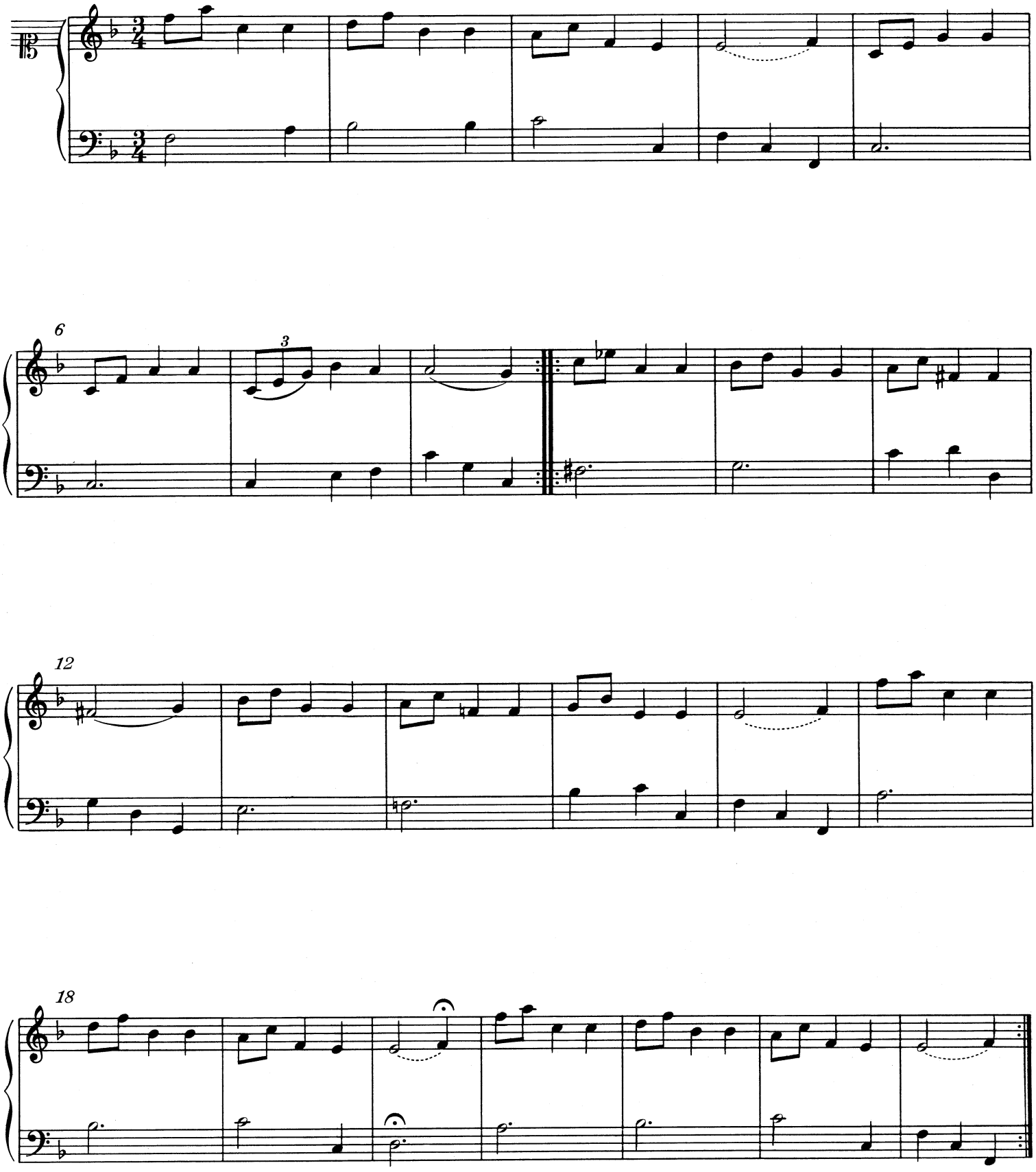
57. Intervalltabelle



58. Menuett in F

KV 2

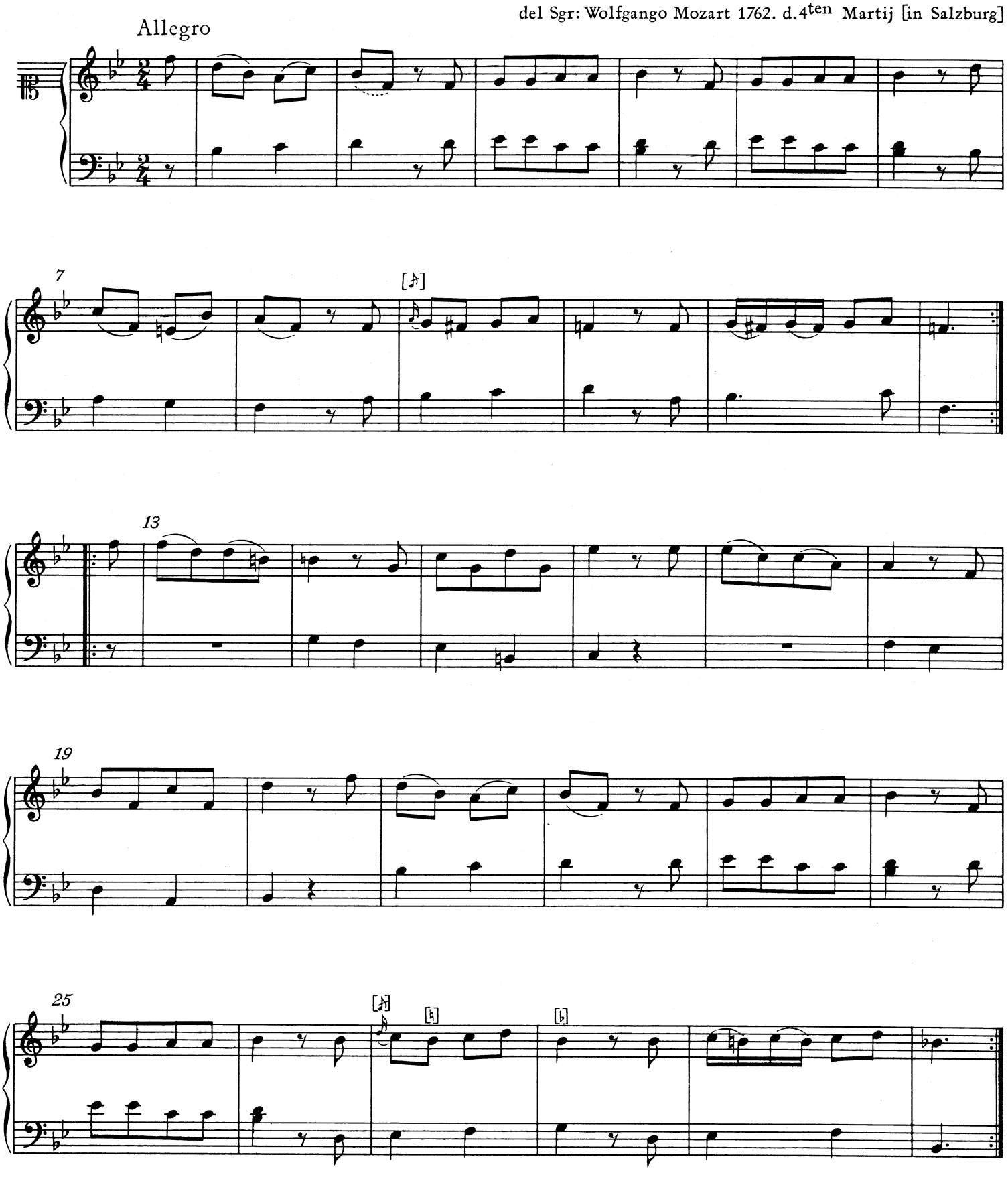
Datiert [Salzburg], Januar 1762



59. Allegro in B

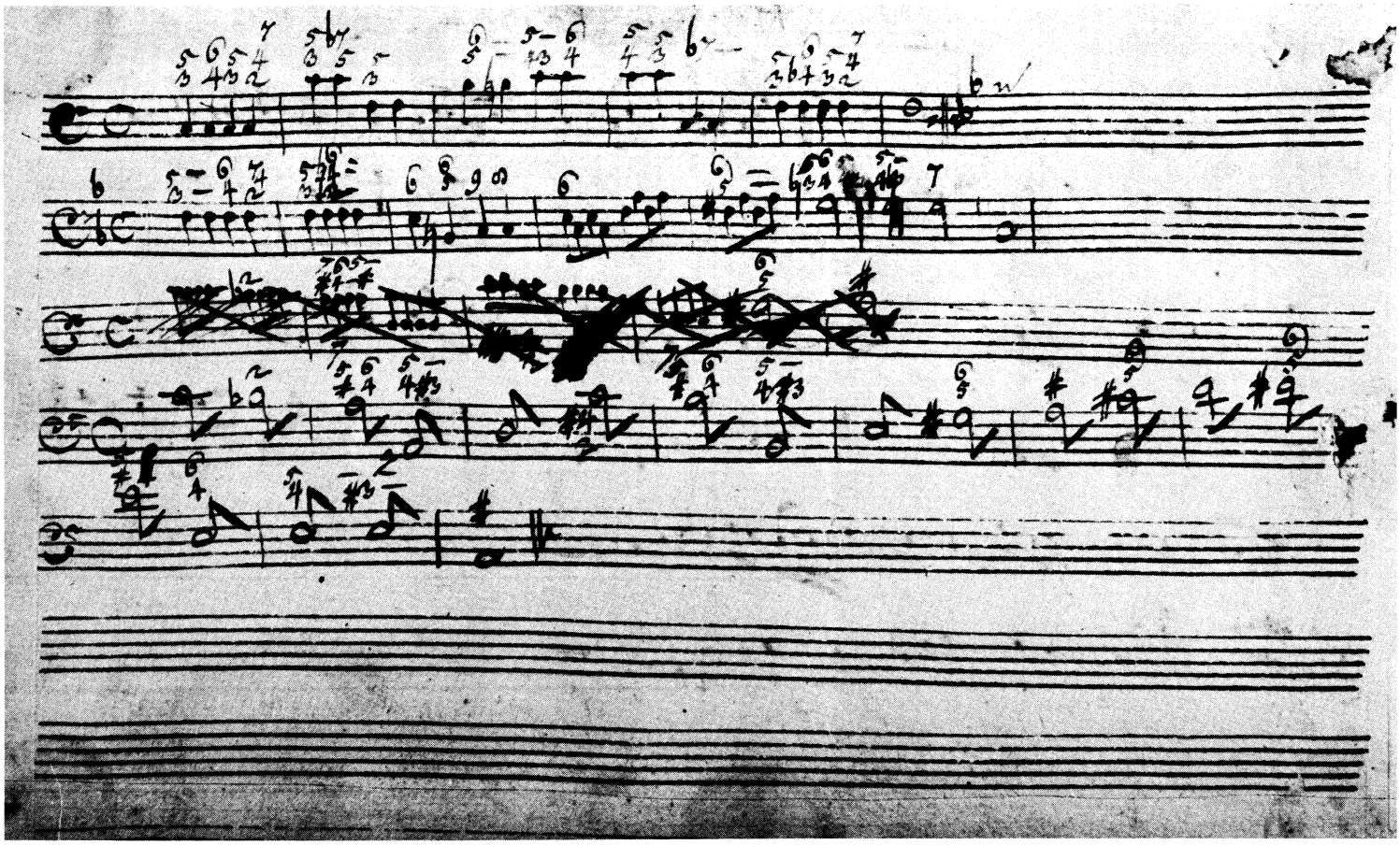
KV 3*)

del Sgr: Wolfgango Mozart 1762. d.4ten Martij [in Salzburg]



*) Handschrift Leopold Mozarts.

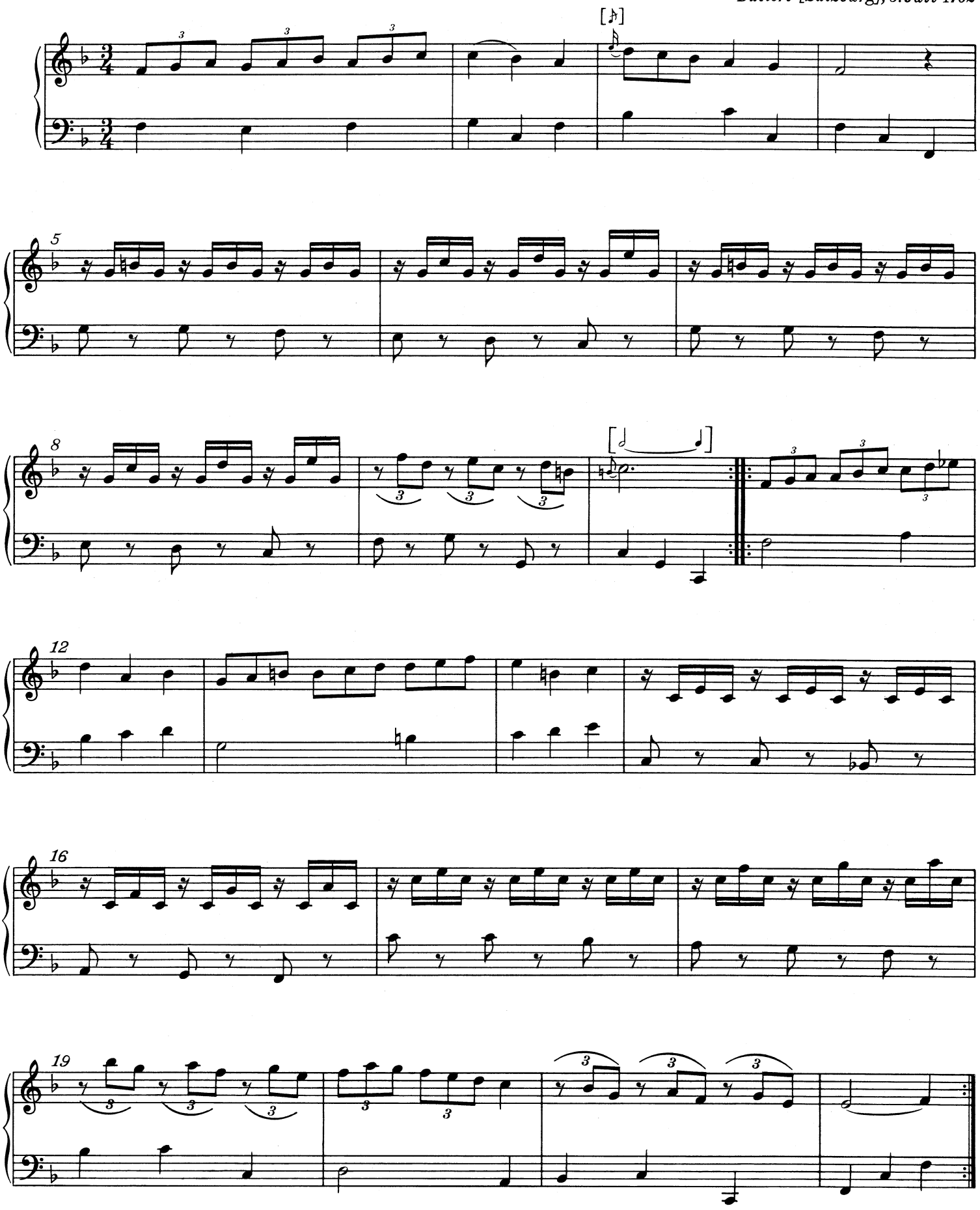
60. Drei modulierende Generalbaßübungen



61. Menuett in F

KV 5

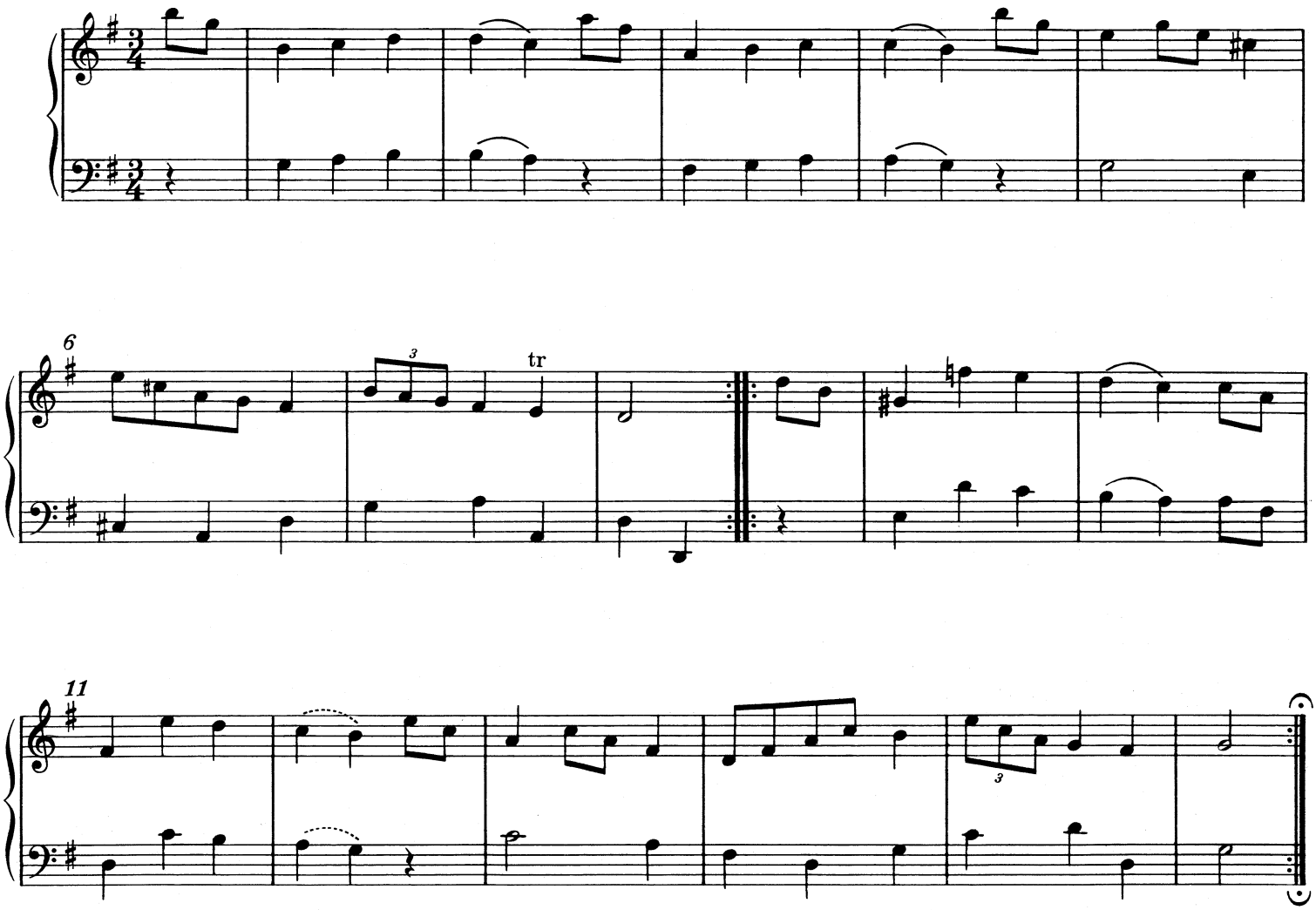
Datiert [Salzburg], 5. Juli 1762



62. Menuett in G

KV 1 (KV^6: 1^e)

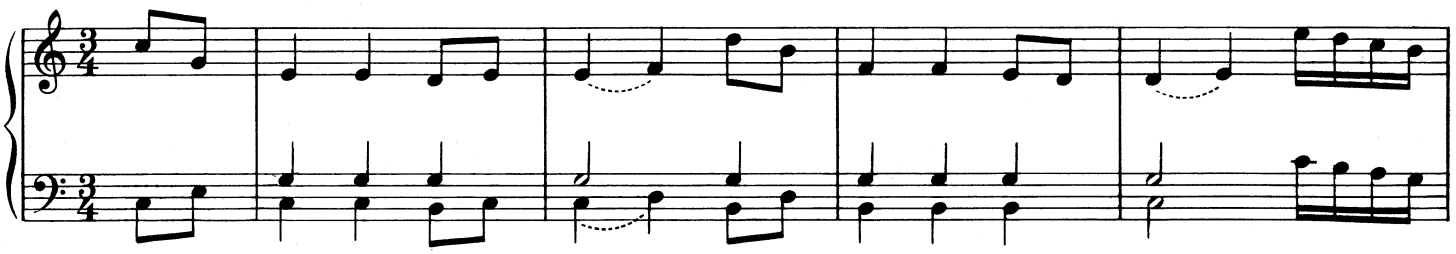
*Entstanden wahrscheinlich 1764**)



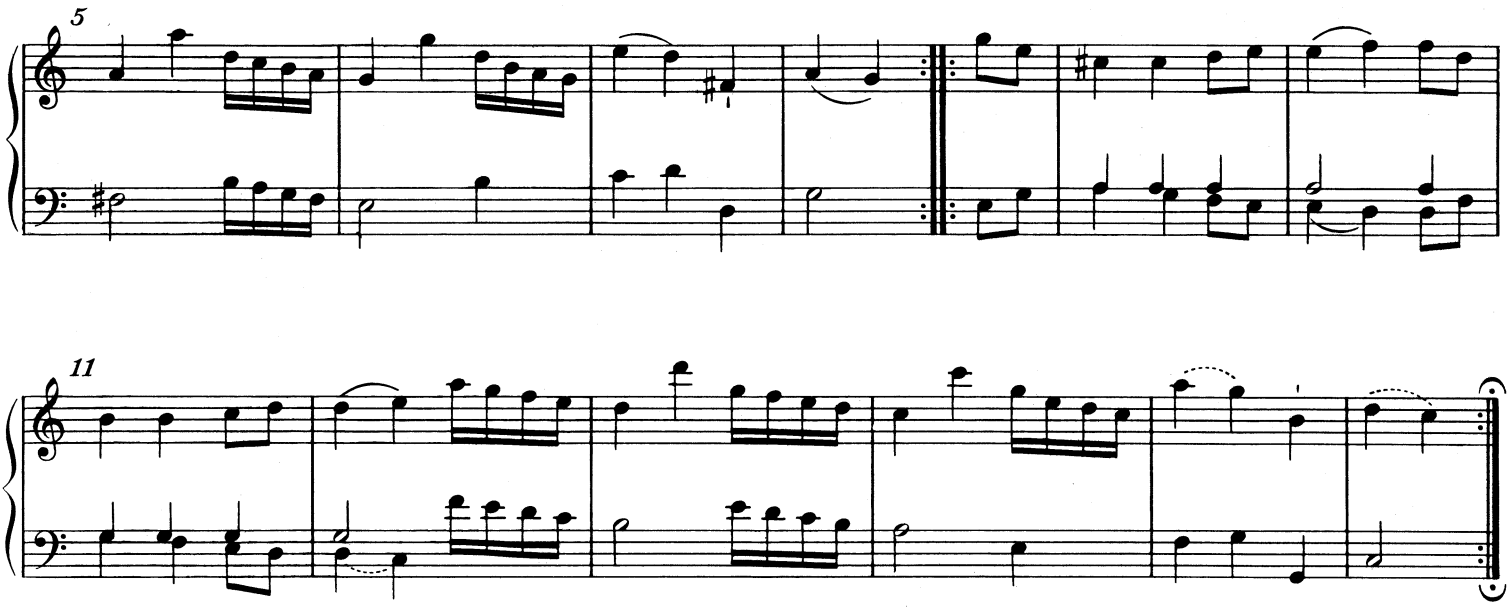
63. Menuett in C

KV 1, Trio (KV^6: 1^f)

*Entstanden wahrscheinlich 1764**)



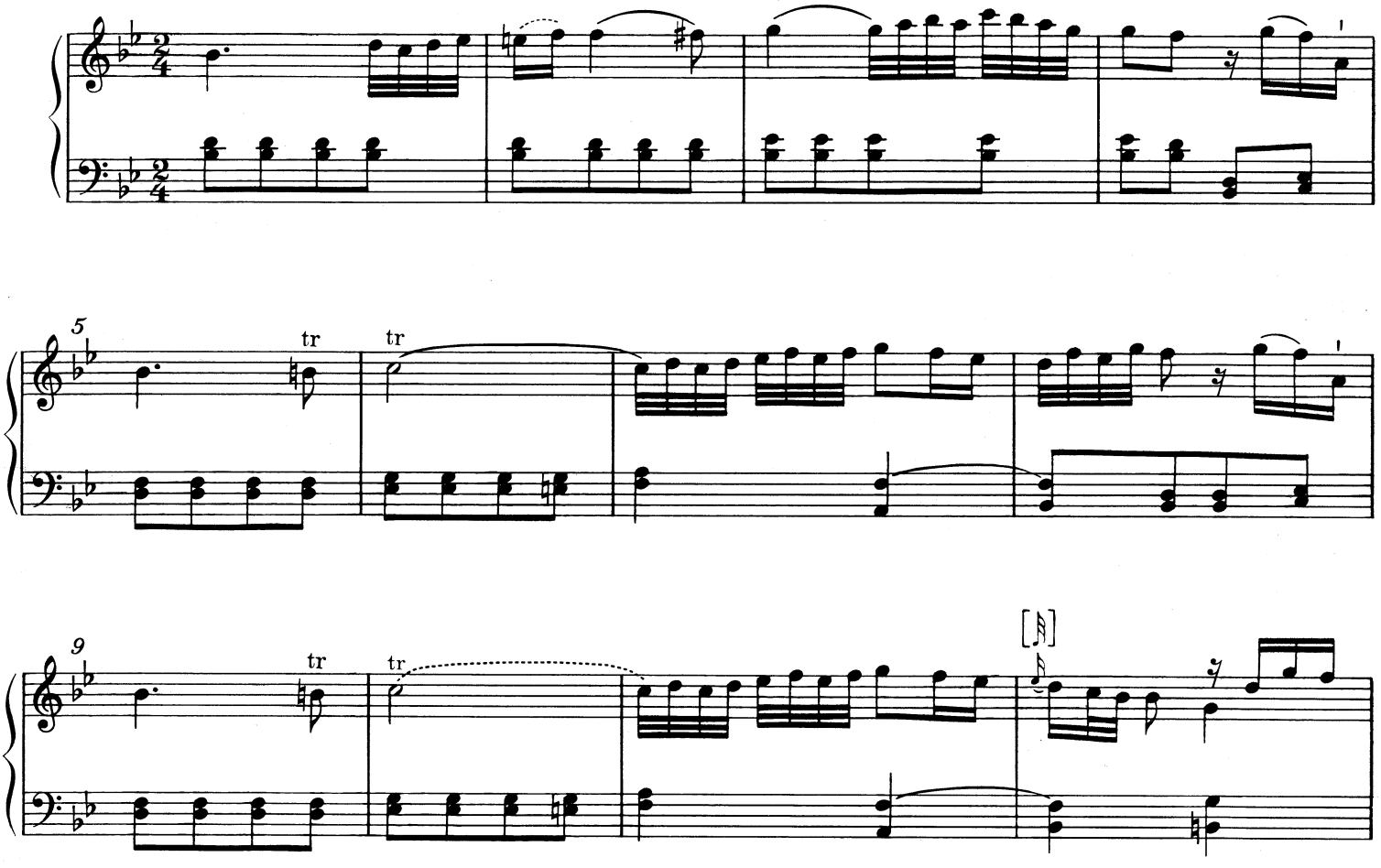
*) Zur Datierung vgl. Vorwort.



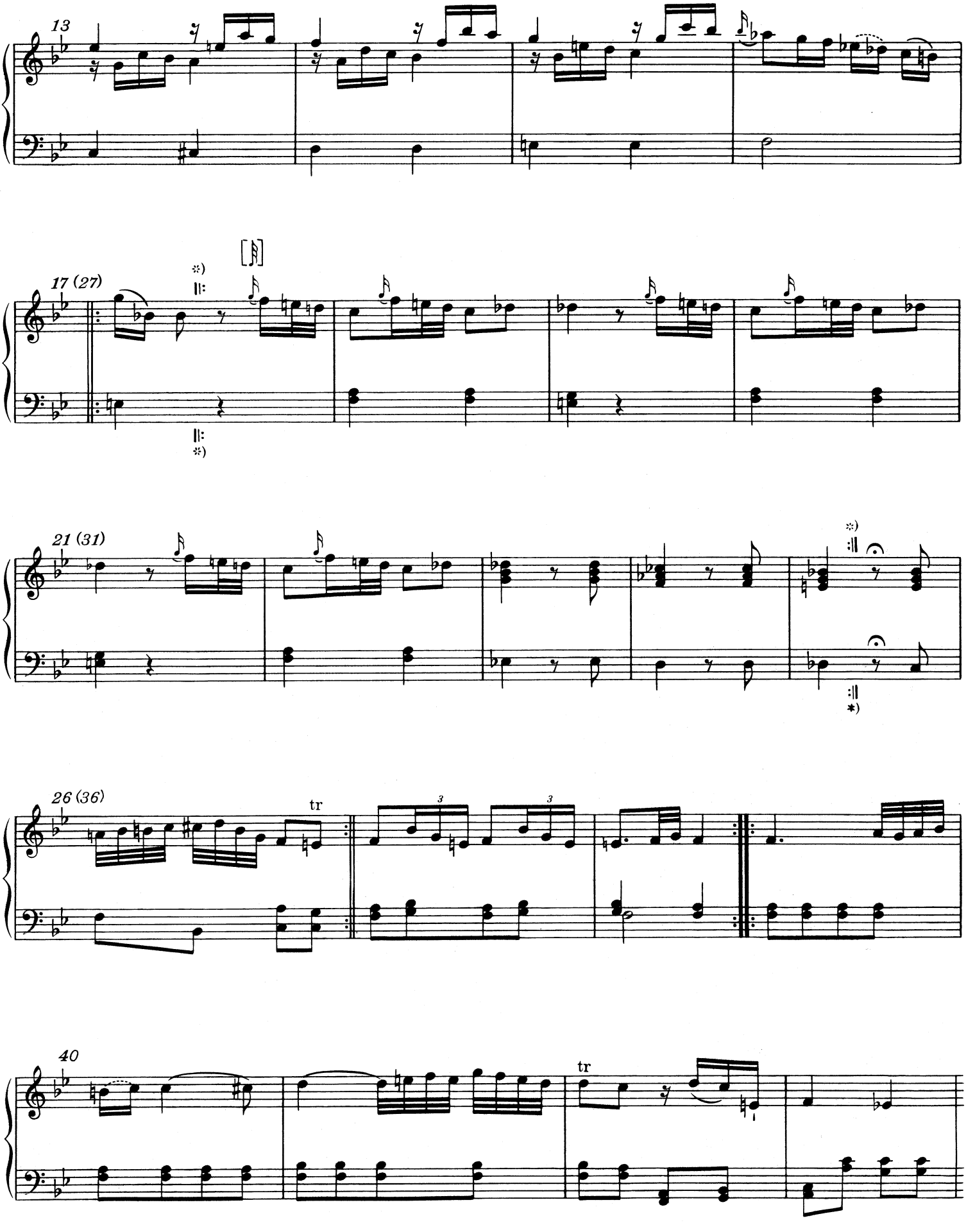
64. Klavierstück in B (Fragment)

KV 9b (5b)

*Entstanden wahrscheinlich 1764**)



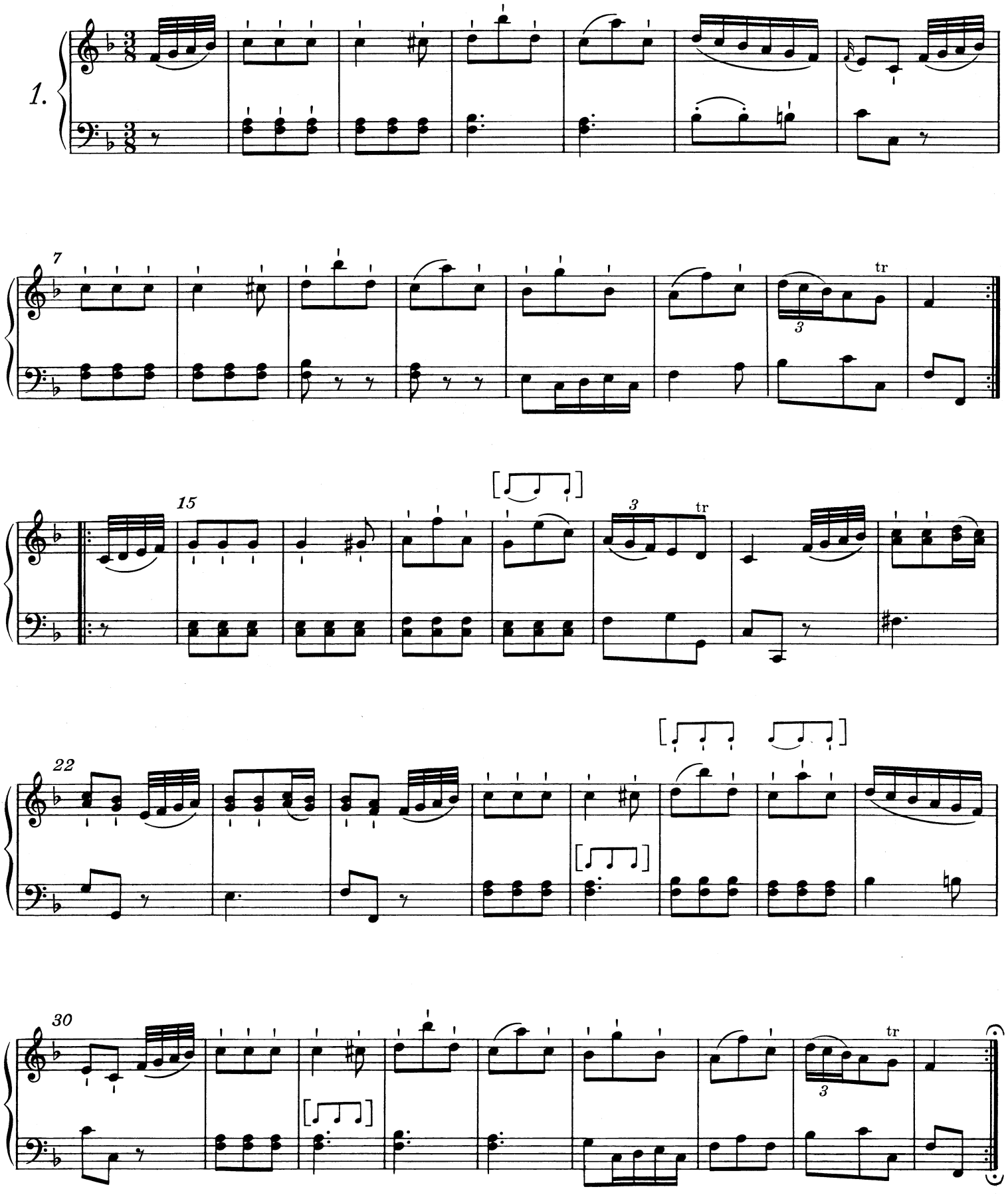
*) Zur Datierung vgl. Vorwort.



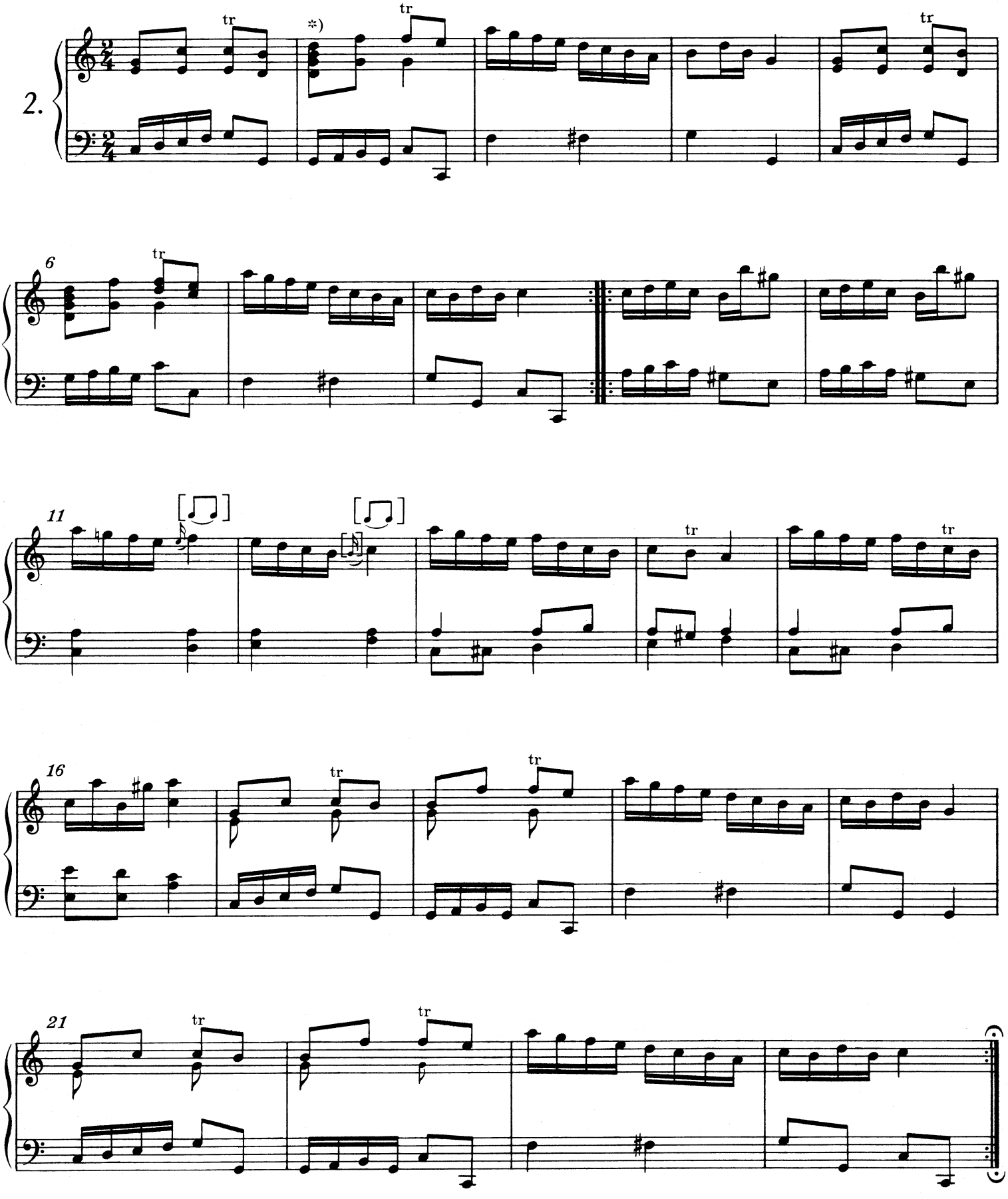
*) T. 17 und 25: Die hier angedeutete Repetition ist im Original anscheinend gestrichen.

II. Londoner Skizzenbuch
1764

KV Anh. 109b Nr. 1 (15a)

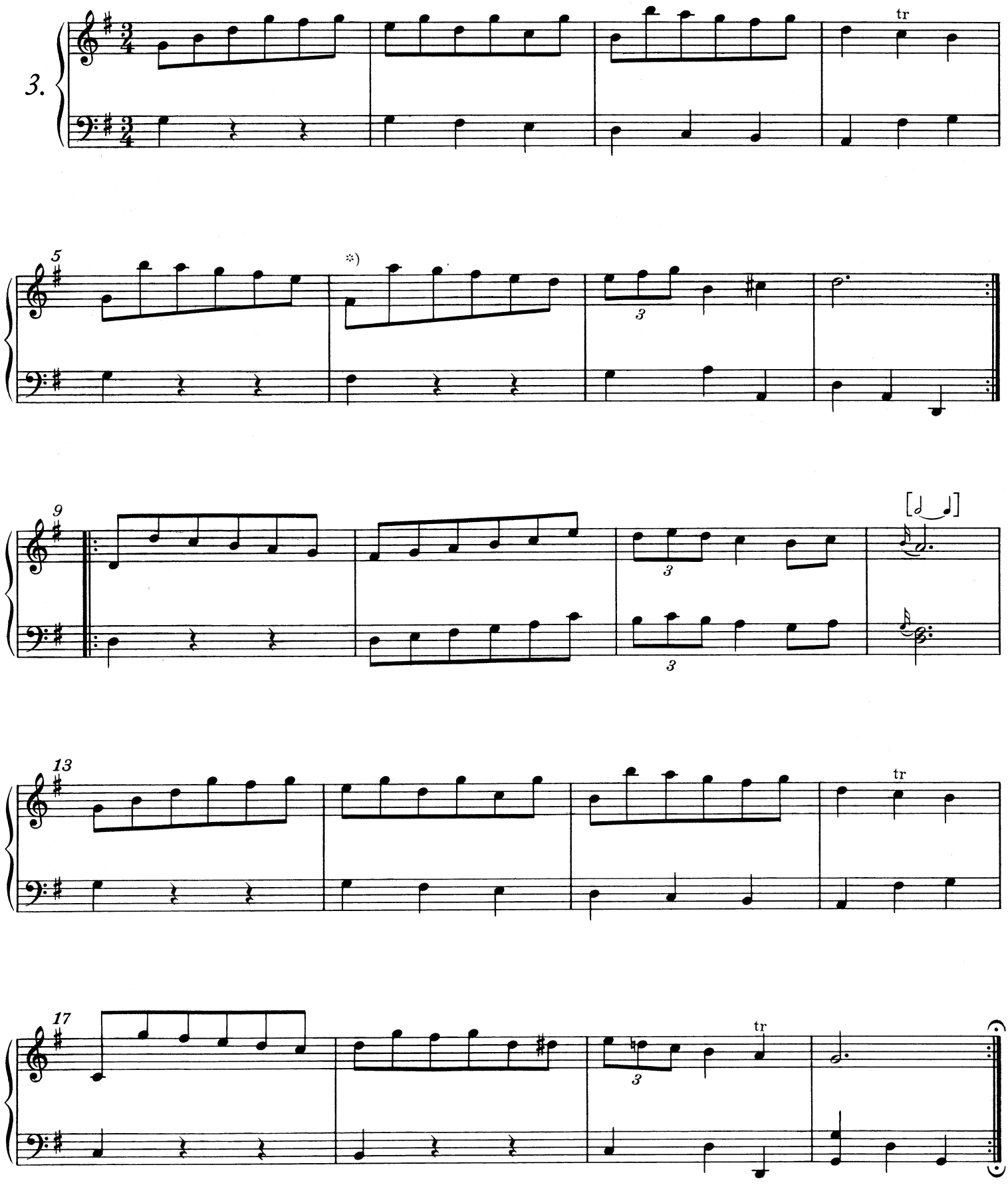


© 1982 by Bärenreiter-Verlag, Kassel



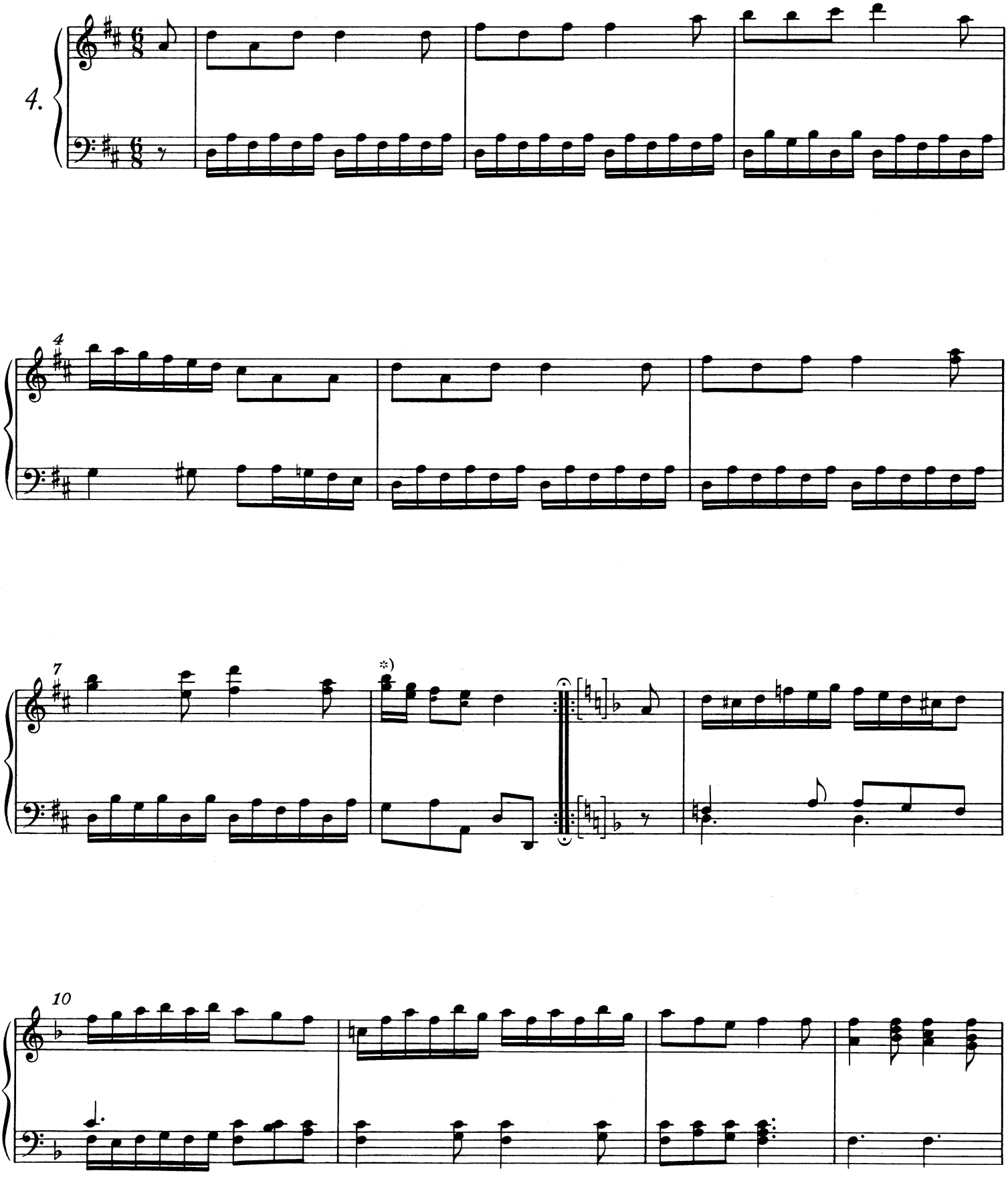
*) Zu T. 2 in der rechten Hand vgl. Krit. Bericht.

KV 15c

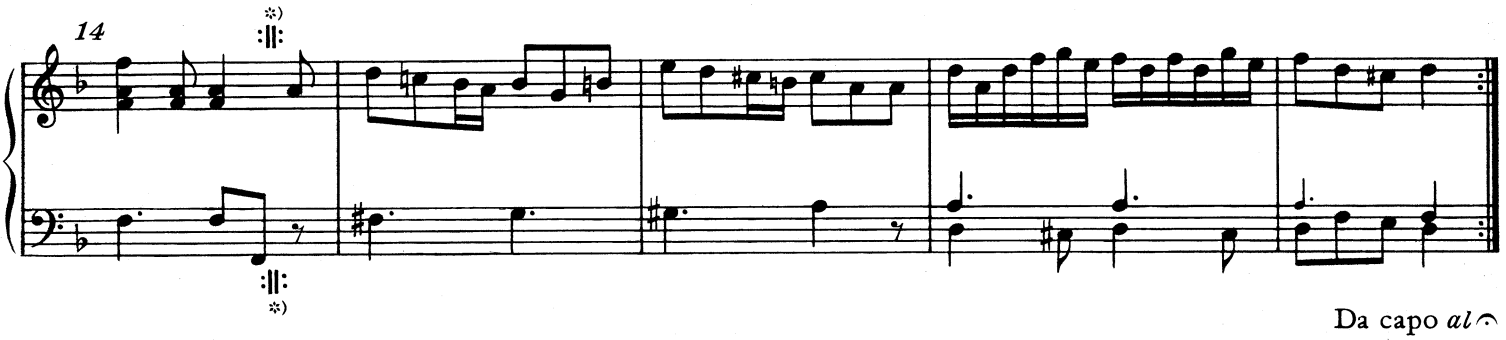


*) Zu T. 6 in der rechten Hand vgl. Krit. Bericht.

KV 15d

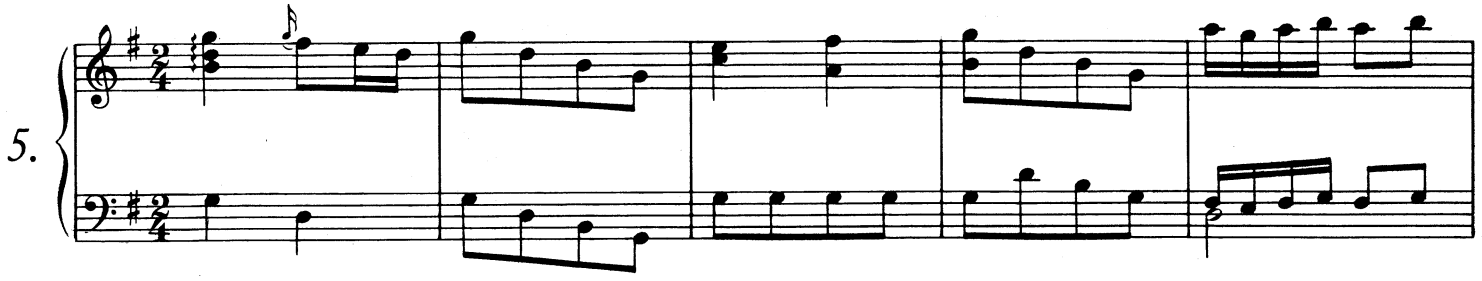


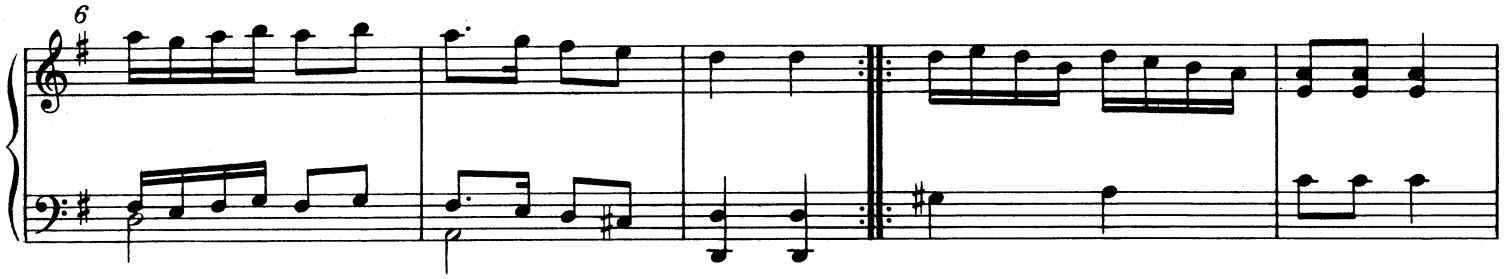
*) T. 8, rechte Hand: Die Notierung ist im Original nicht eindeutig, doch sind im 1.-3. Achtel anscheinend Terzen gemeint.

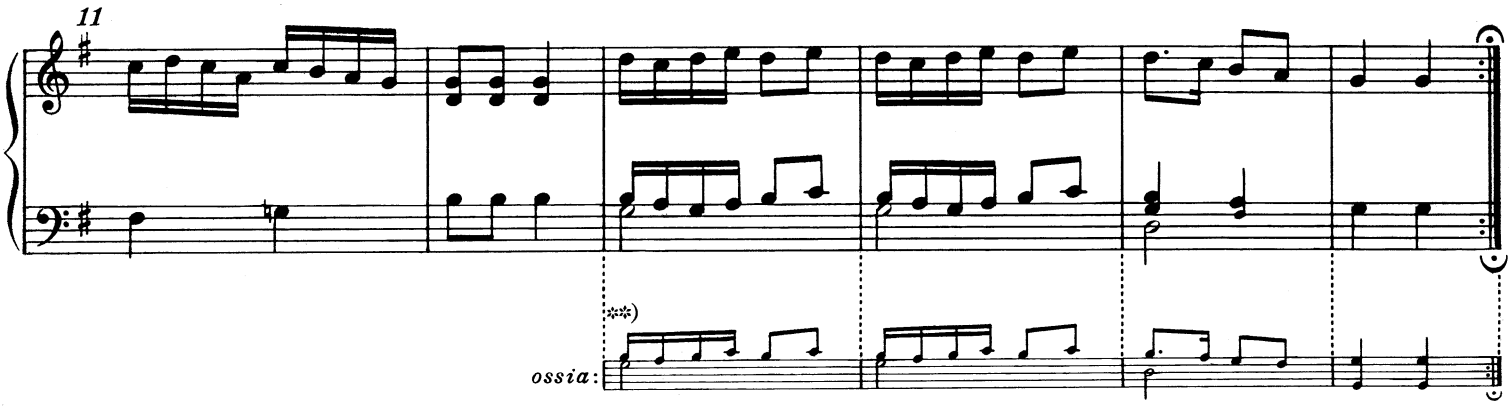


Da capo *al* 𝄐

KV 15e



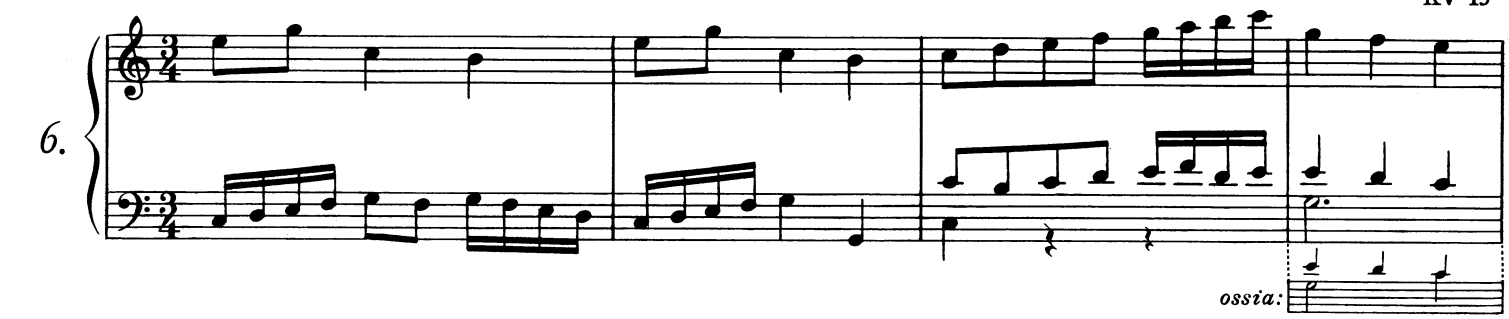


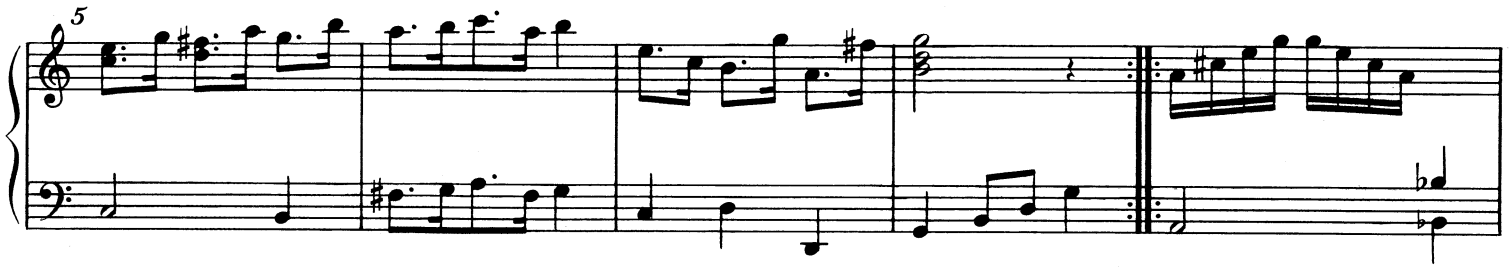


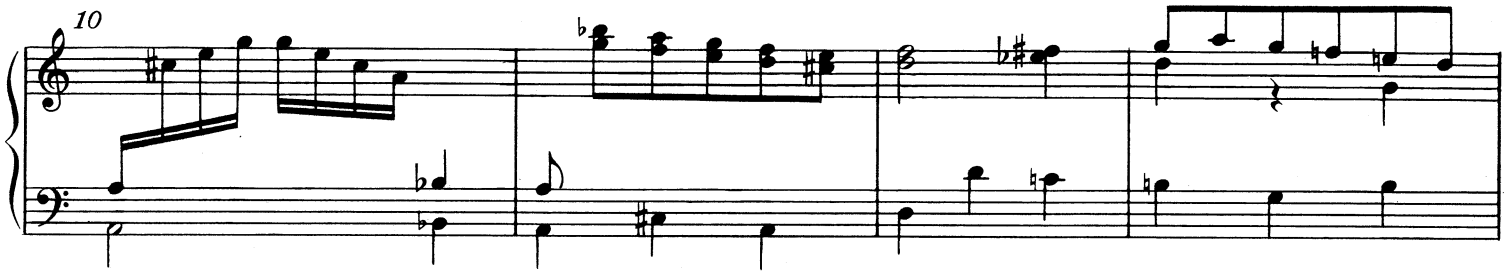
*) Nr. 4, T. 14: Teilrepetitionen ad libitum (fehlen im Original).

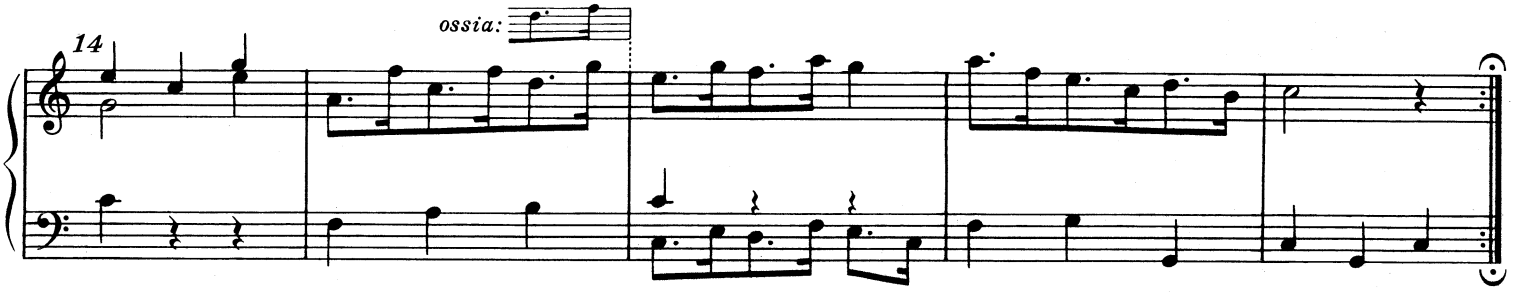
**) Nr. 5, T. 13-16, linke Hand: Die kleingestochene Ossia-Version (analog T. 5-8) ist eine Empfehlung des Herausgebers. Hierzu und zu allen weiteren Ossia-Empfehlungen im weiteren Verlauf des „Londoner Skizzenbuchs" vgl. Vorwort.

KV 15f

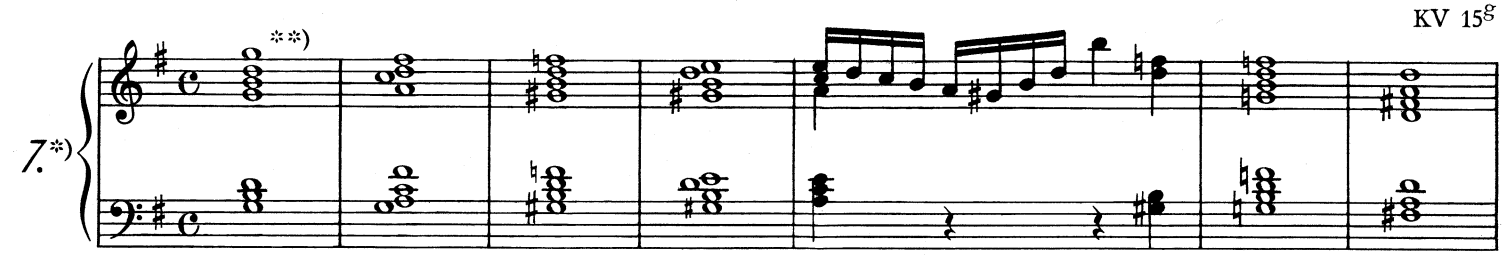






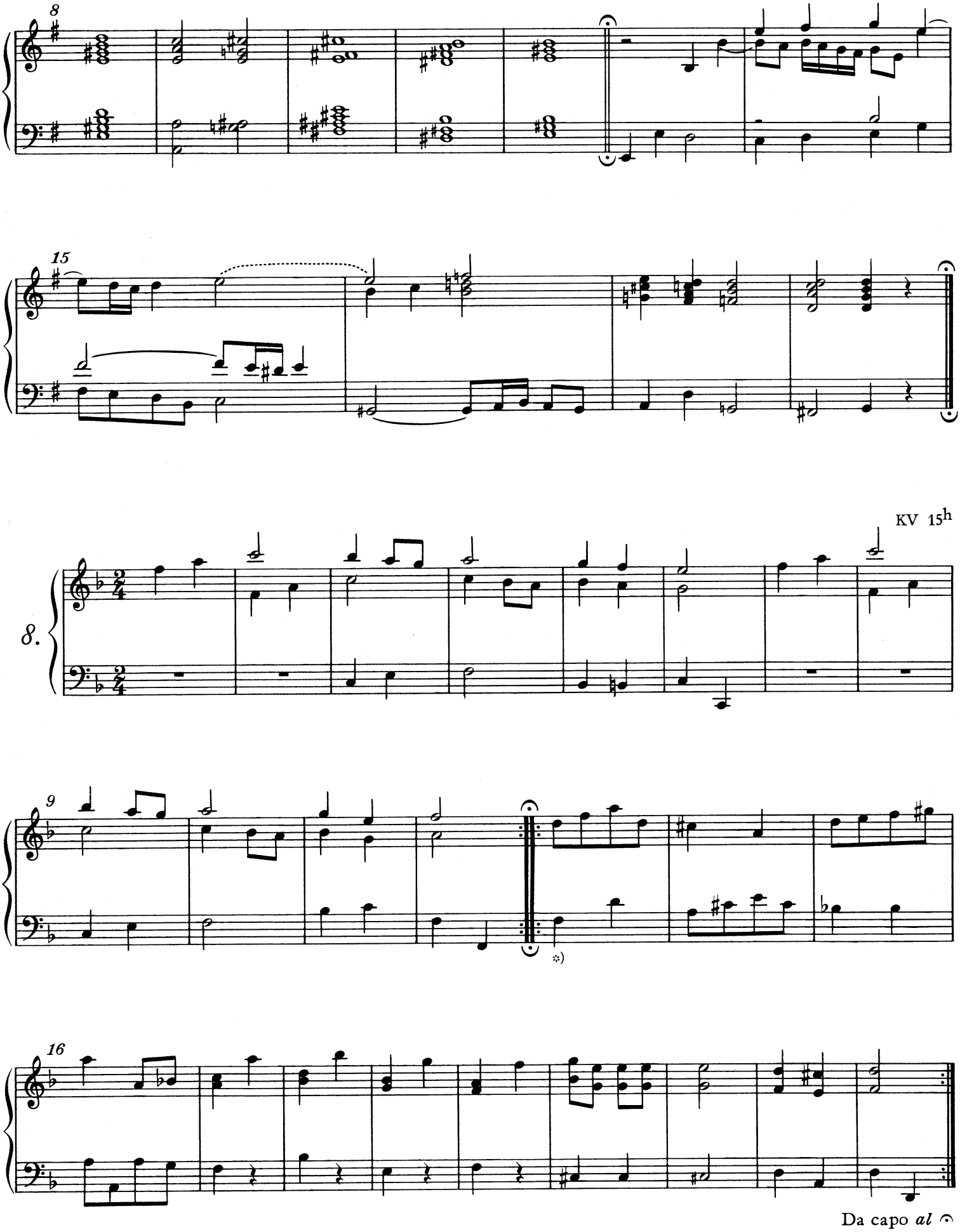


KV 15g



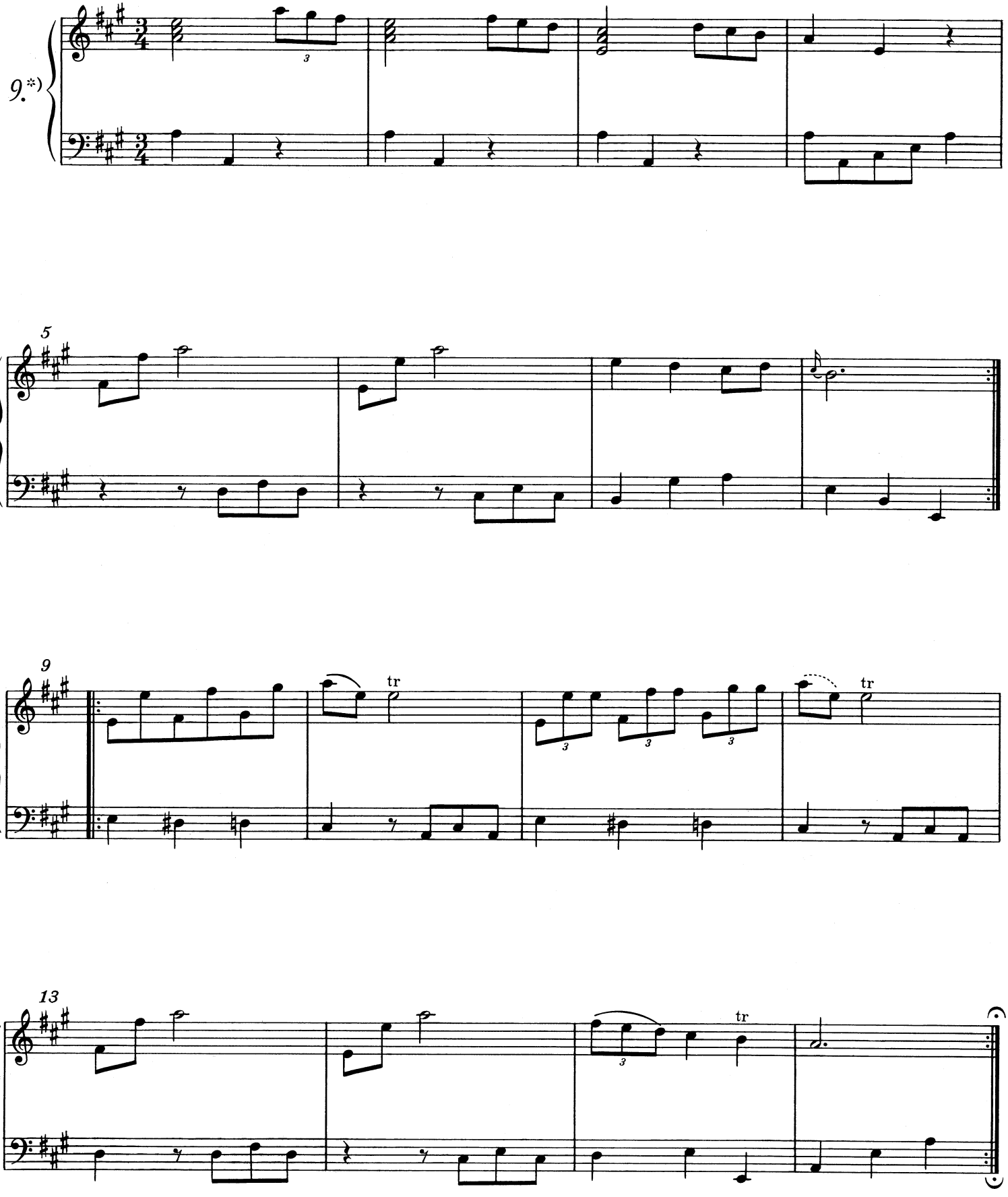
*) Der Notentext von Nr. 7 ist an einigen Stellen (besonders in T. 16 f.) problematisch; vgl. Vorwort.

**) Zur Ausführung der Akkorde (Arpeggien?) vgl. Vorwort.



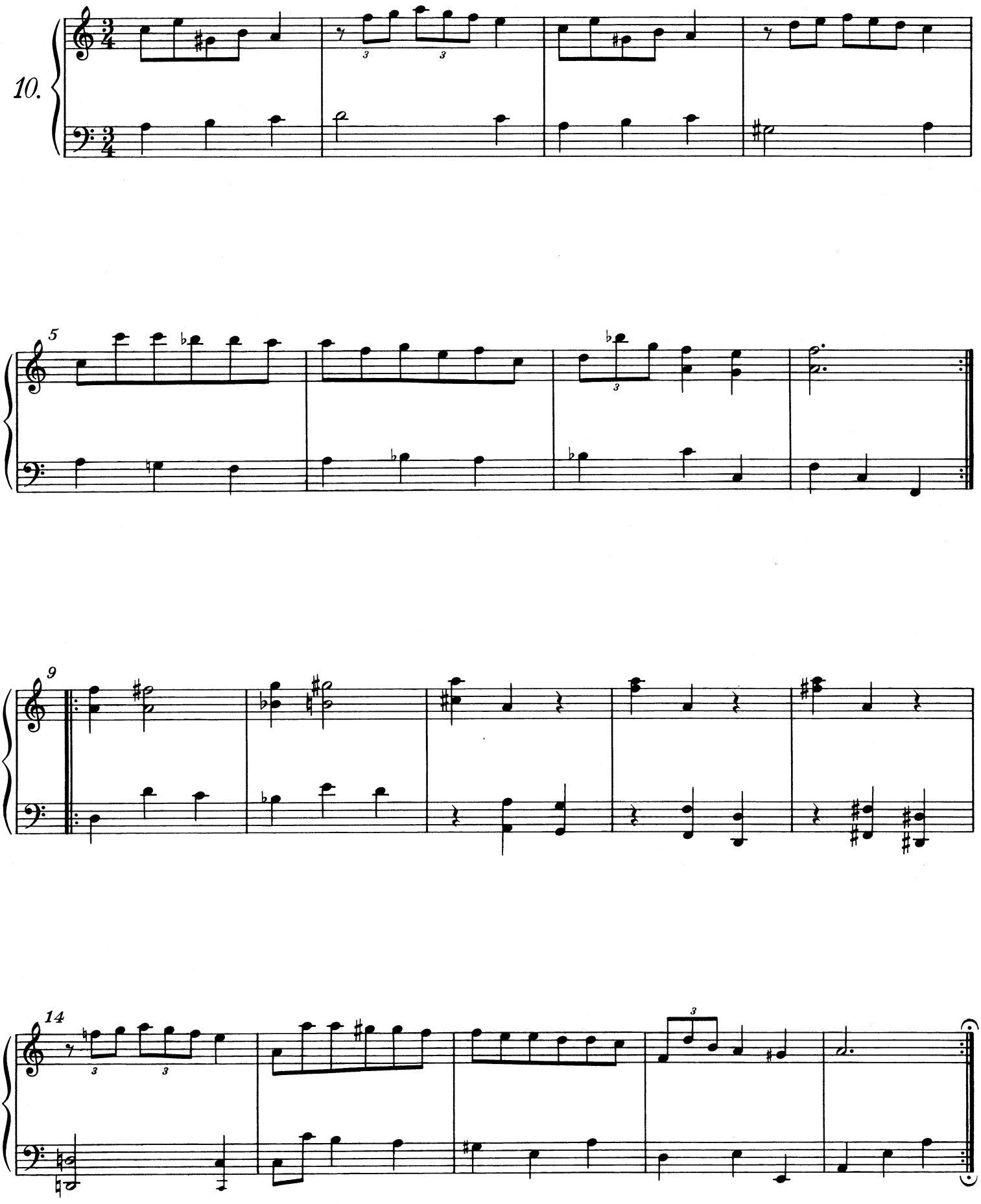
*) Nr. 8, T. 13, linke Hand: Statt f (original) ist besser d zu spielen.

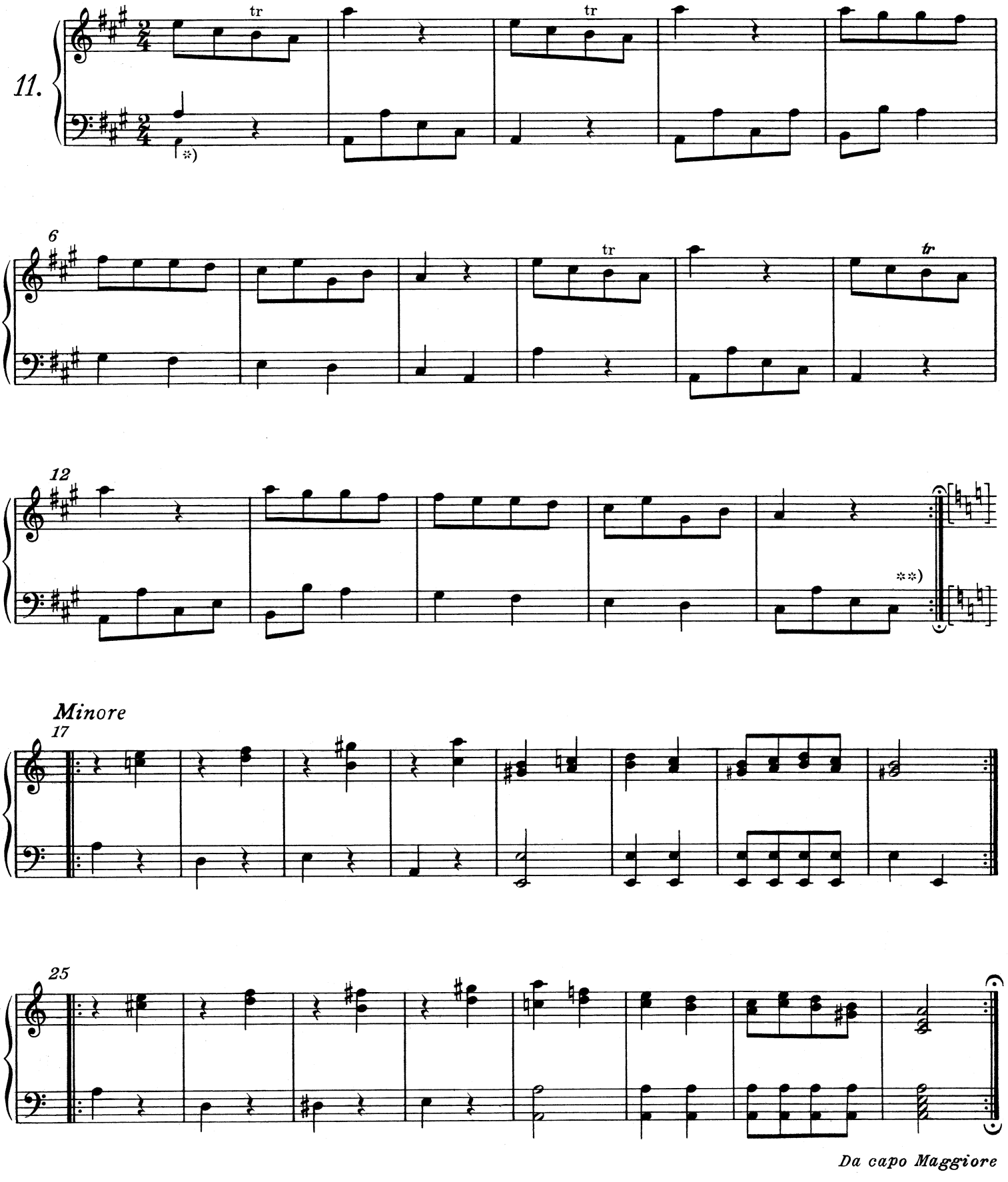
KV 15^{i}



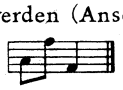
*) Nr. 9 und Nr. 10 können als Dacapo-Menuett mit Minore-Mittelteil interpretiert werden, vgl. Vorwort.

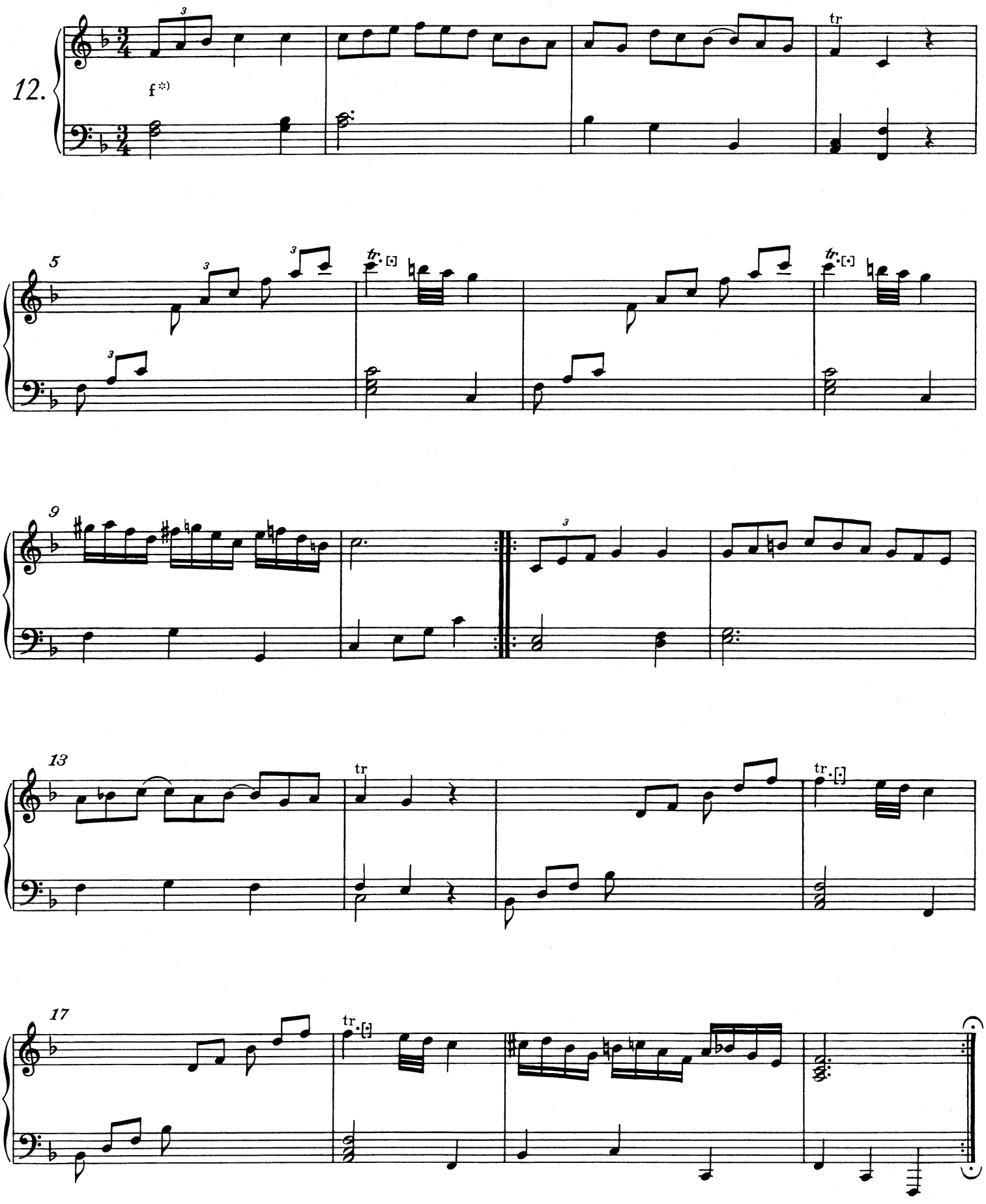
KV 15k



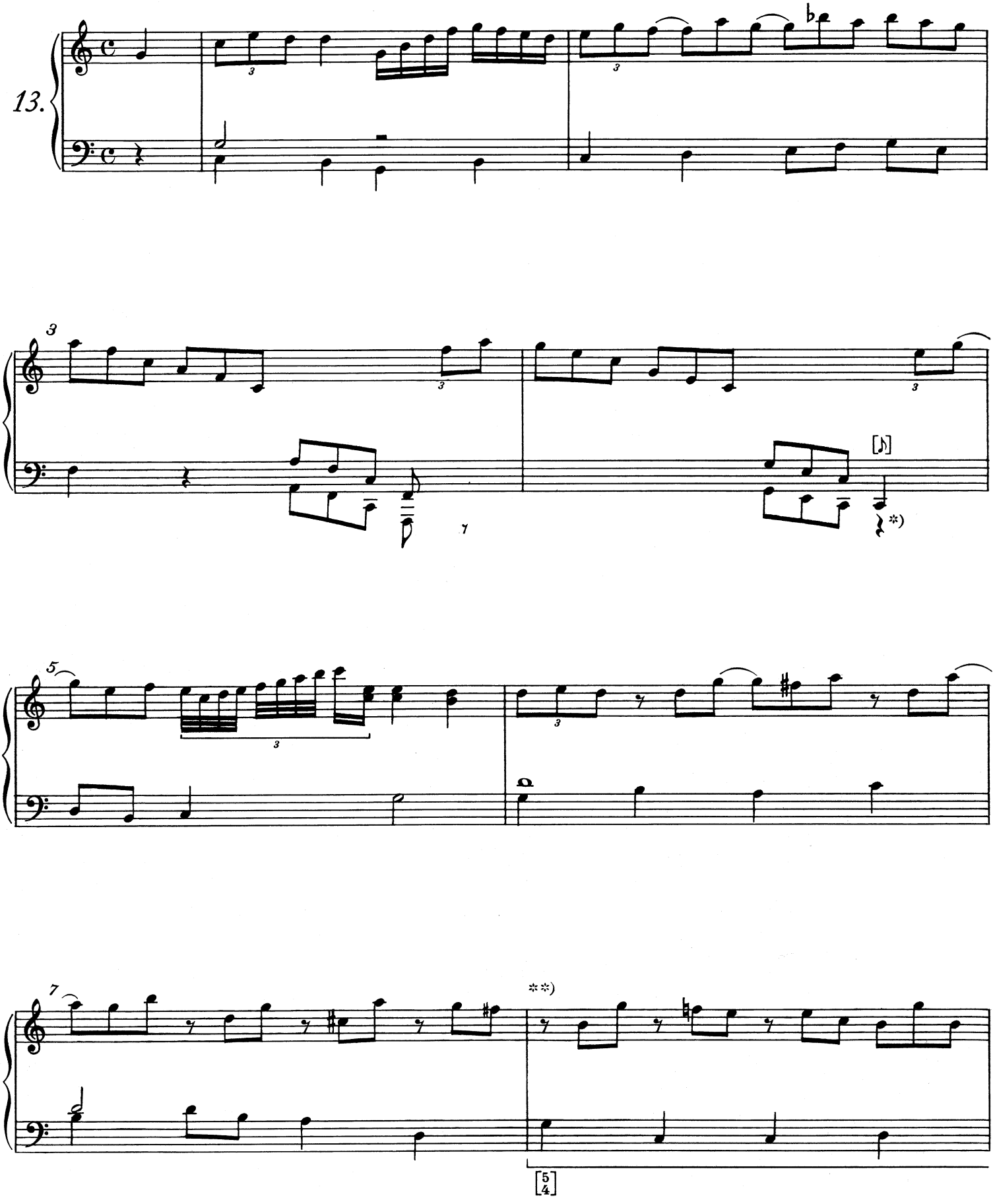


*) T. 1, linke Hand: Bei den Wiederholungen sollte A statt a gespielt werden (Anschluß von T. 16).

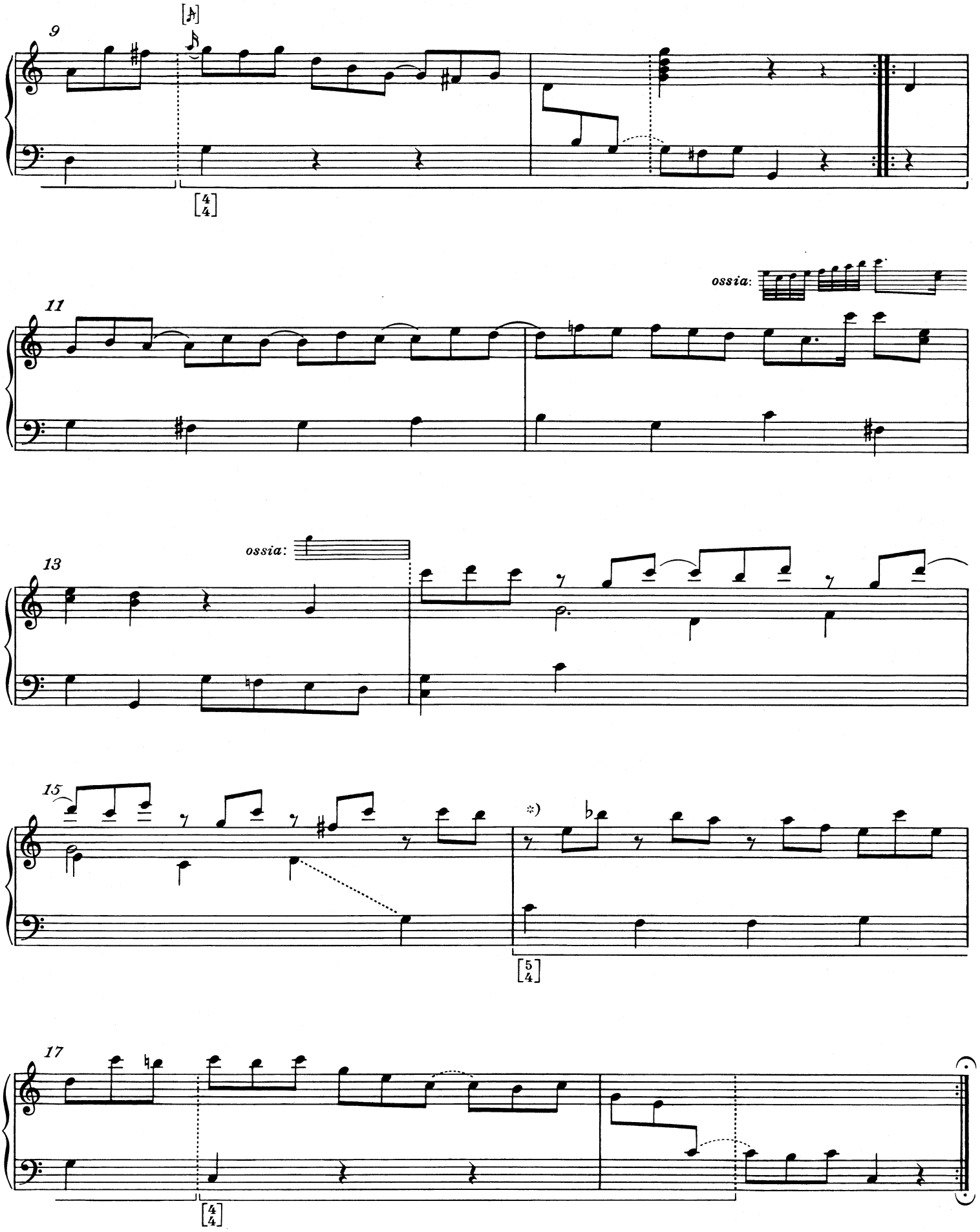
**) T. 16, linke Hand: Mozart notiert nur Volta I; Volta II müßte etwa  gespielt werden.



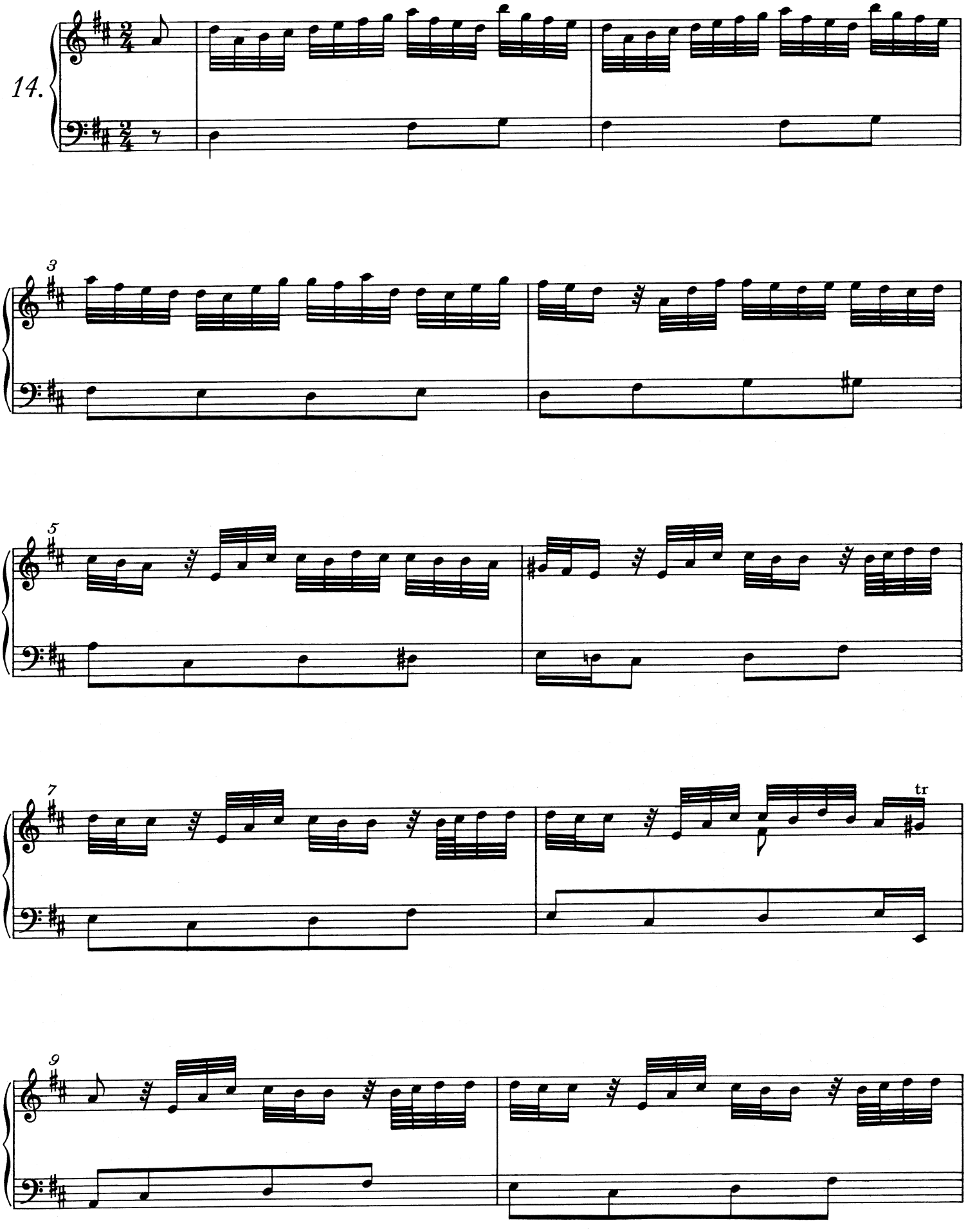
*) T. 1: Wenn das Forte einen Sinn haben soll, müssten die Takte 7/8 (und 17/18) als Piano-Echo gespielt werden.



*) T. 4, linke Hand: Mozarts Londoner Instrument reichte nur bis zum F; daher die Viertelpause.
**) Zu T. 8 ff. vgl. Vorwort.



*) Zu T. 16 ff. vgl. Vorwort.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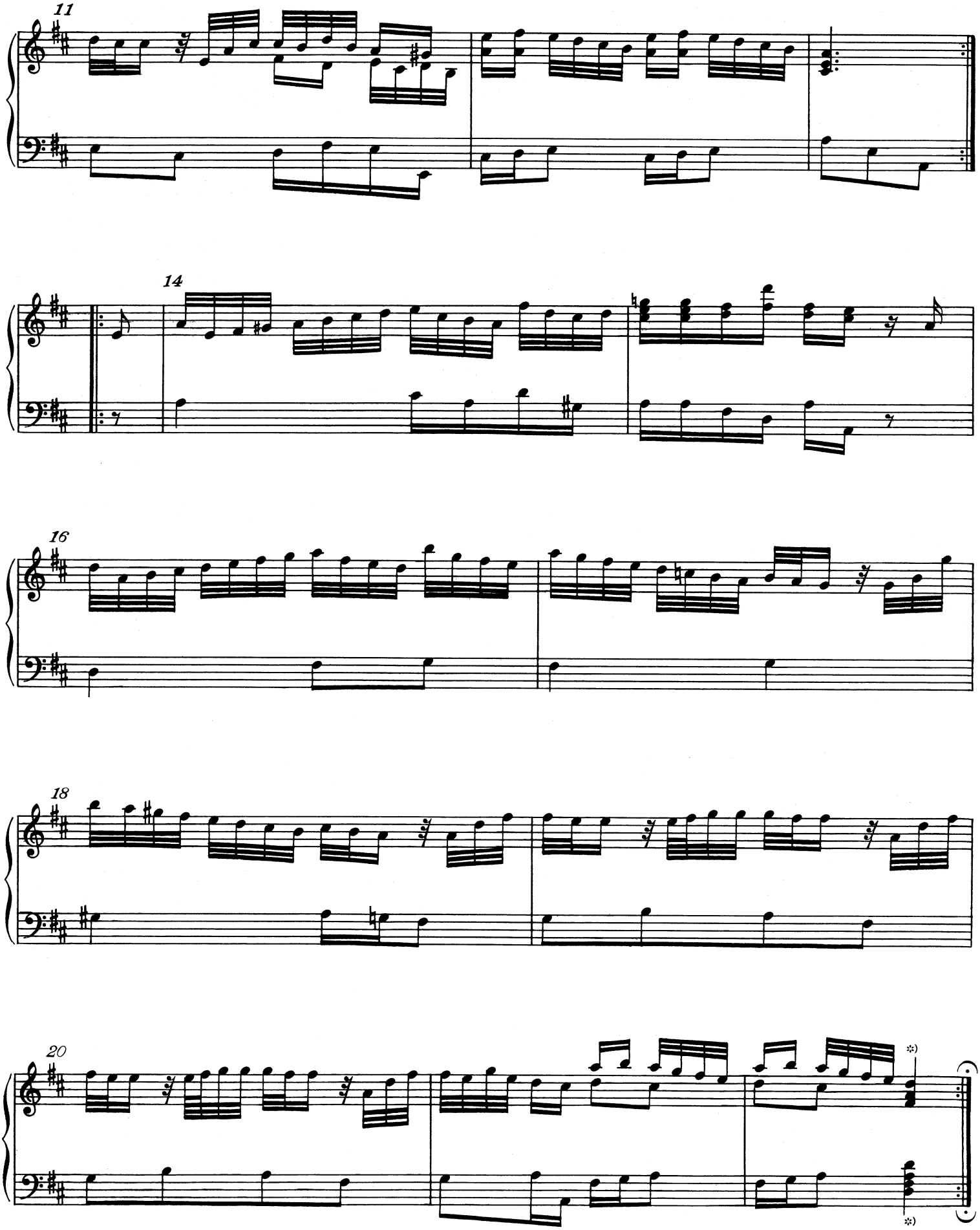
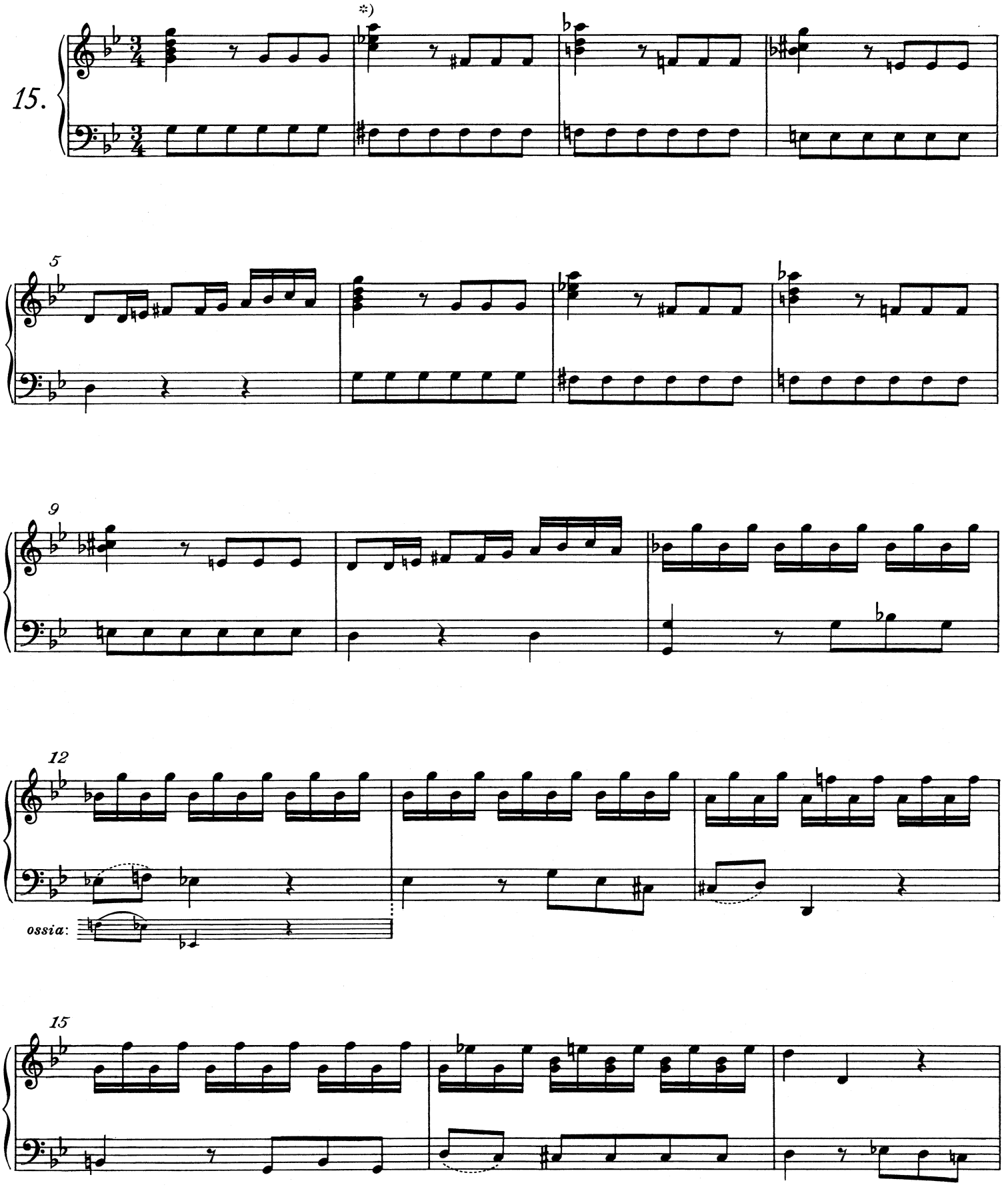
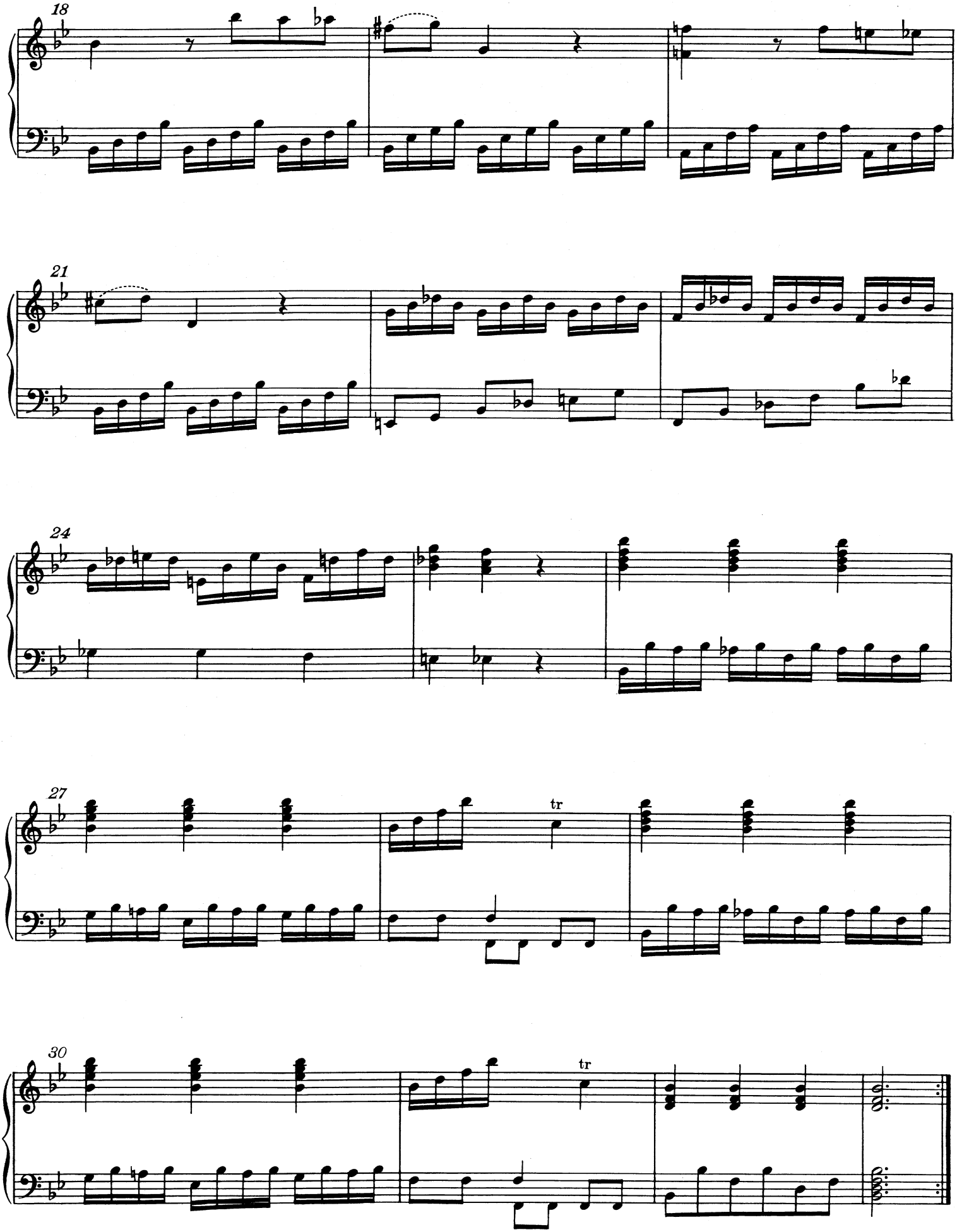


*) T. 22: Der Schlußakkord sollte bei der Wiederholung des 2. Teils analog T. 13 gespielt werden, d. h. um ein Achtel gedehnt und mit nachschlagender linker Hand.



*) T. 2 ff.: Mozart rechnet (anfänglich) mit einer G-dur-Vorzeichnung; daher die etwas befremdliche Art der Akzidenziensetzung. Vgl. auch Krit. Bericht.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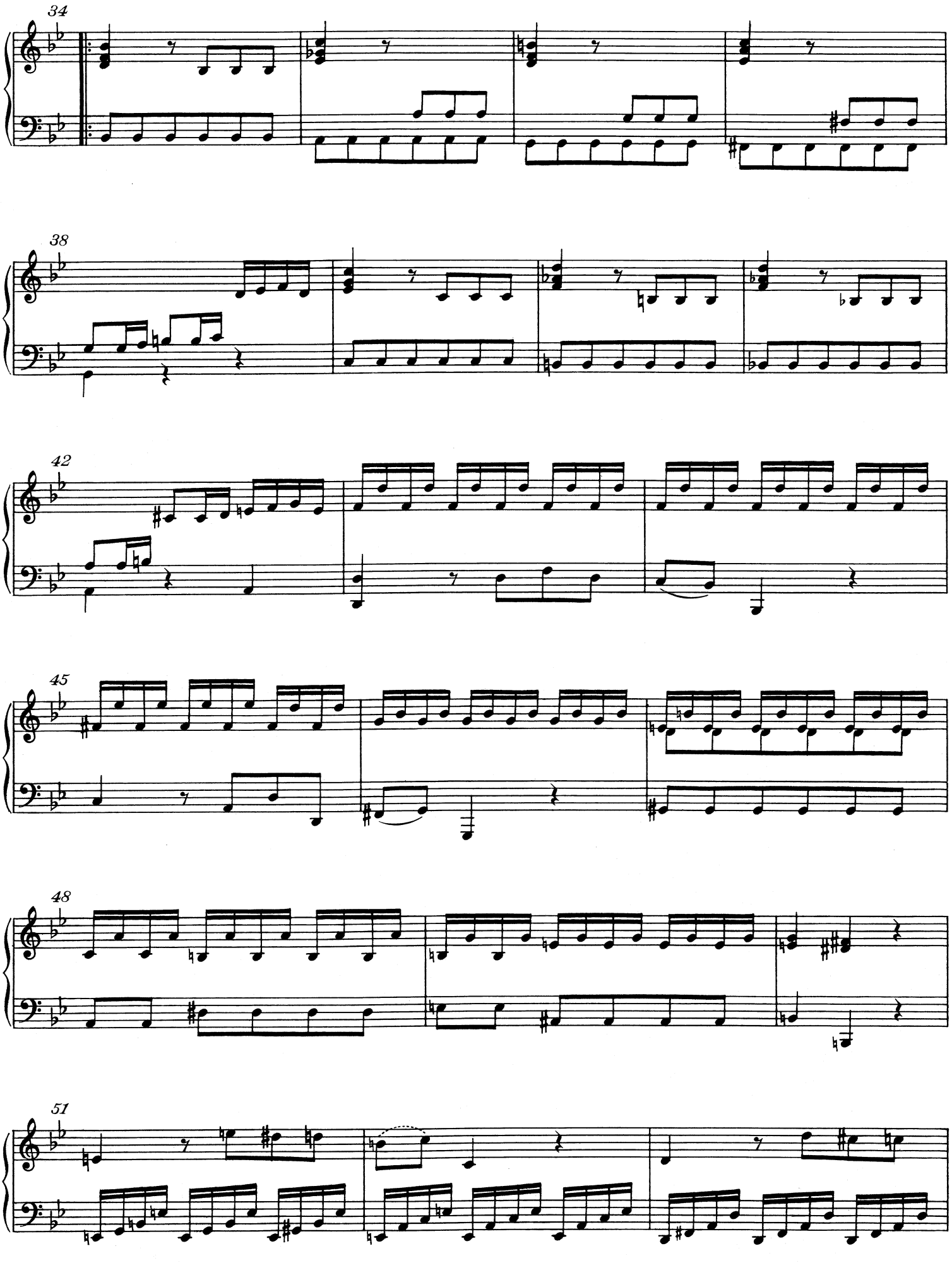
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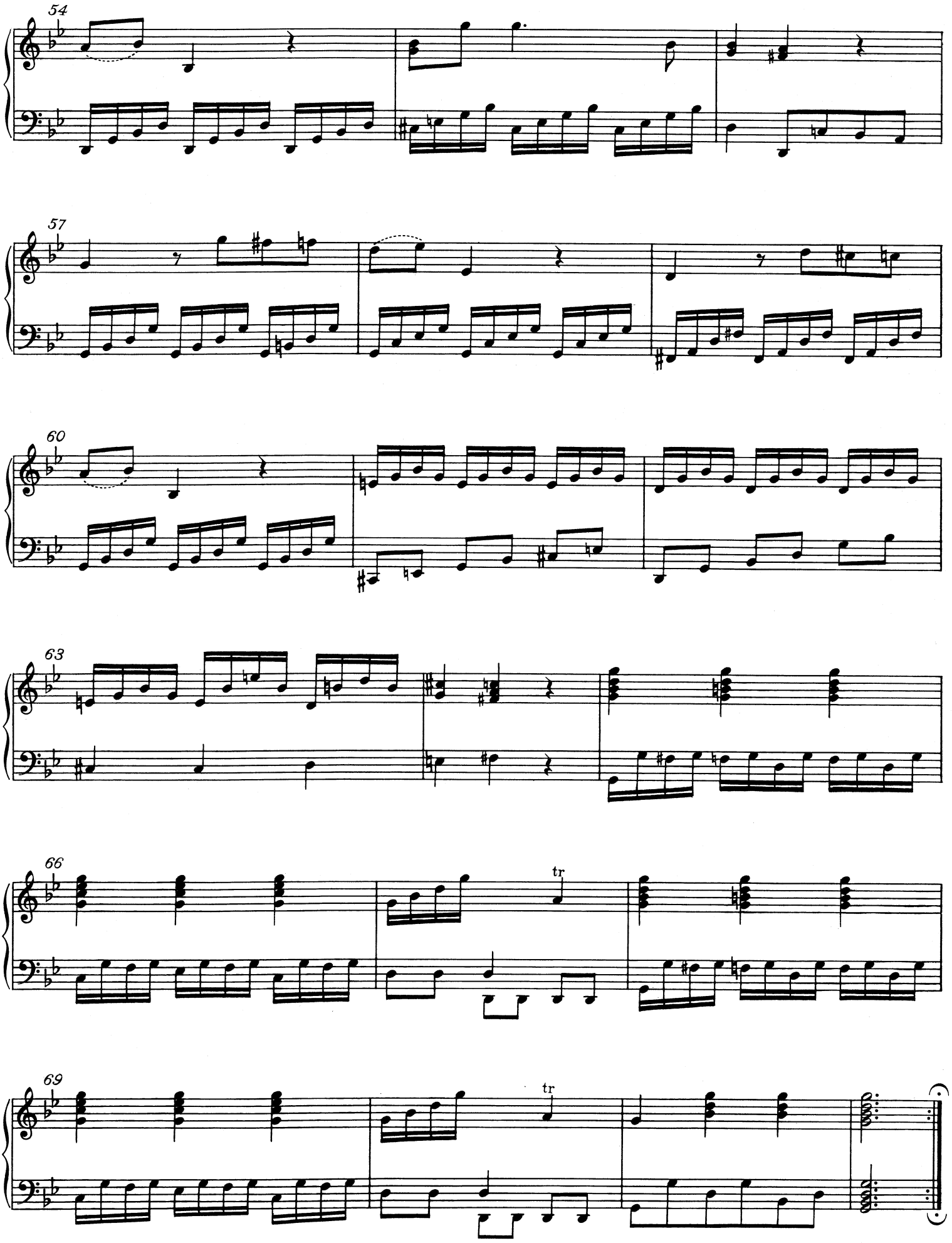
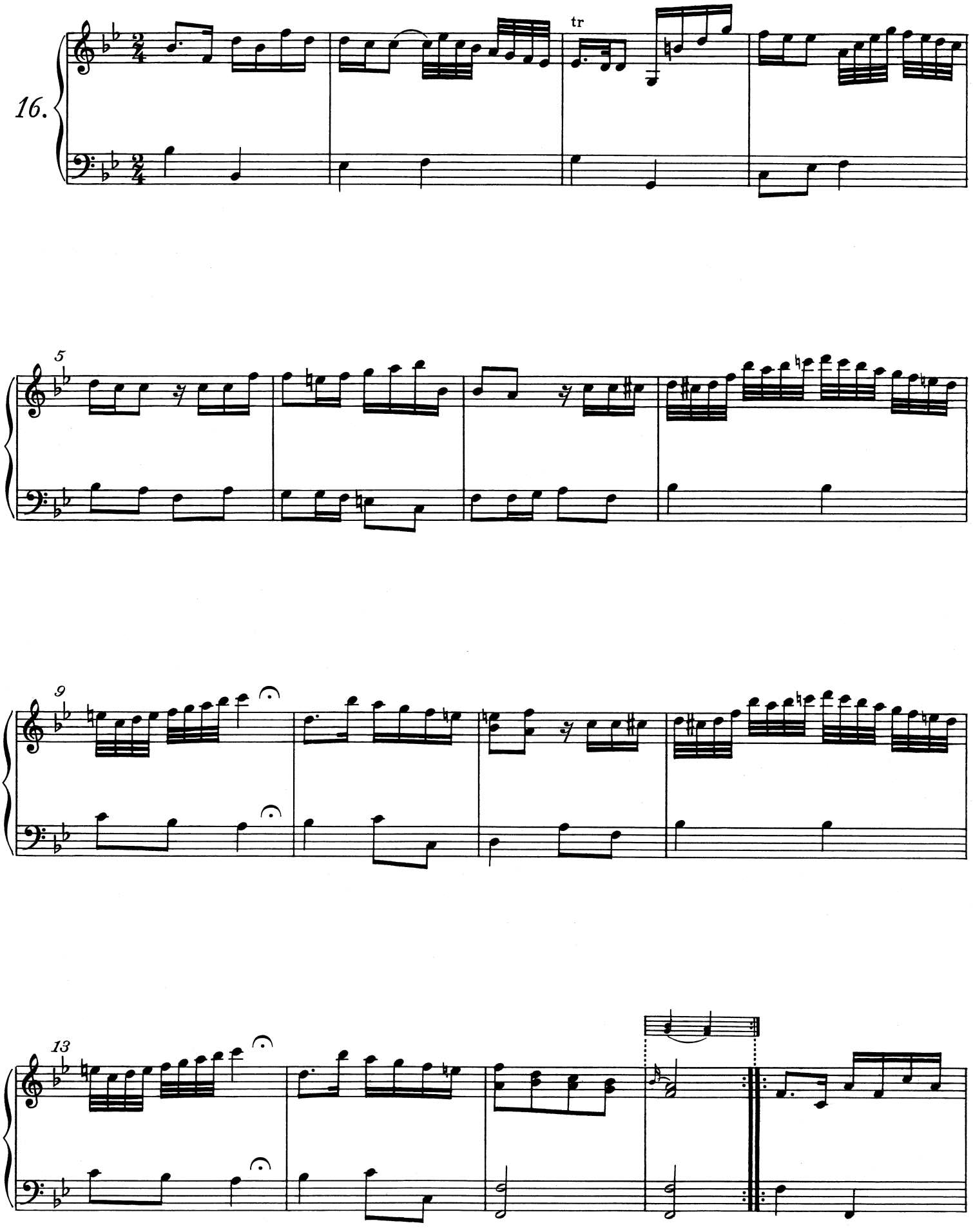
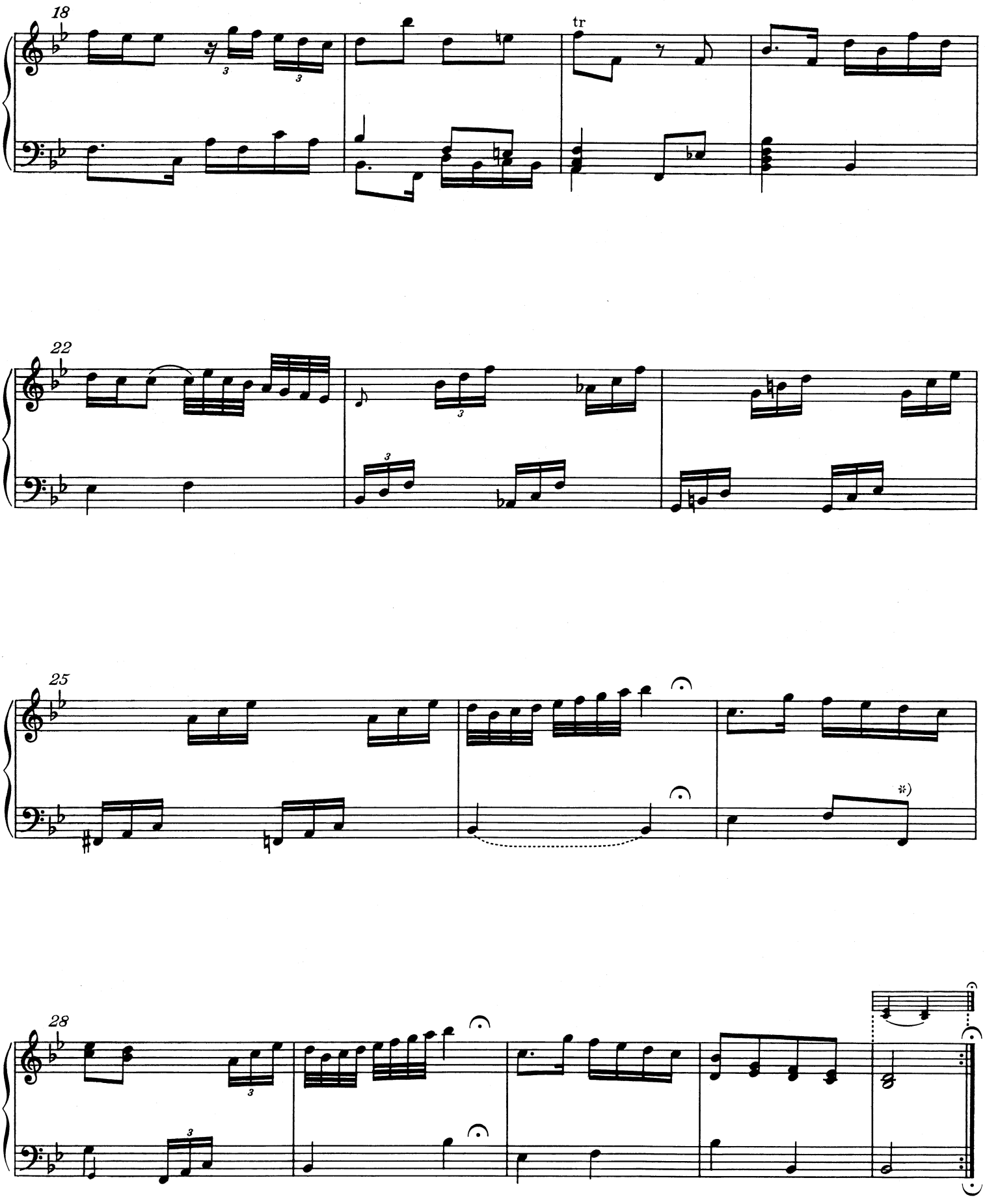
51


54
57
60
63
66
tr
69
tr

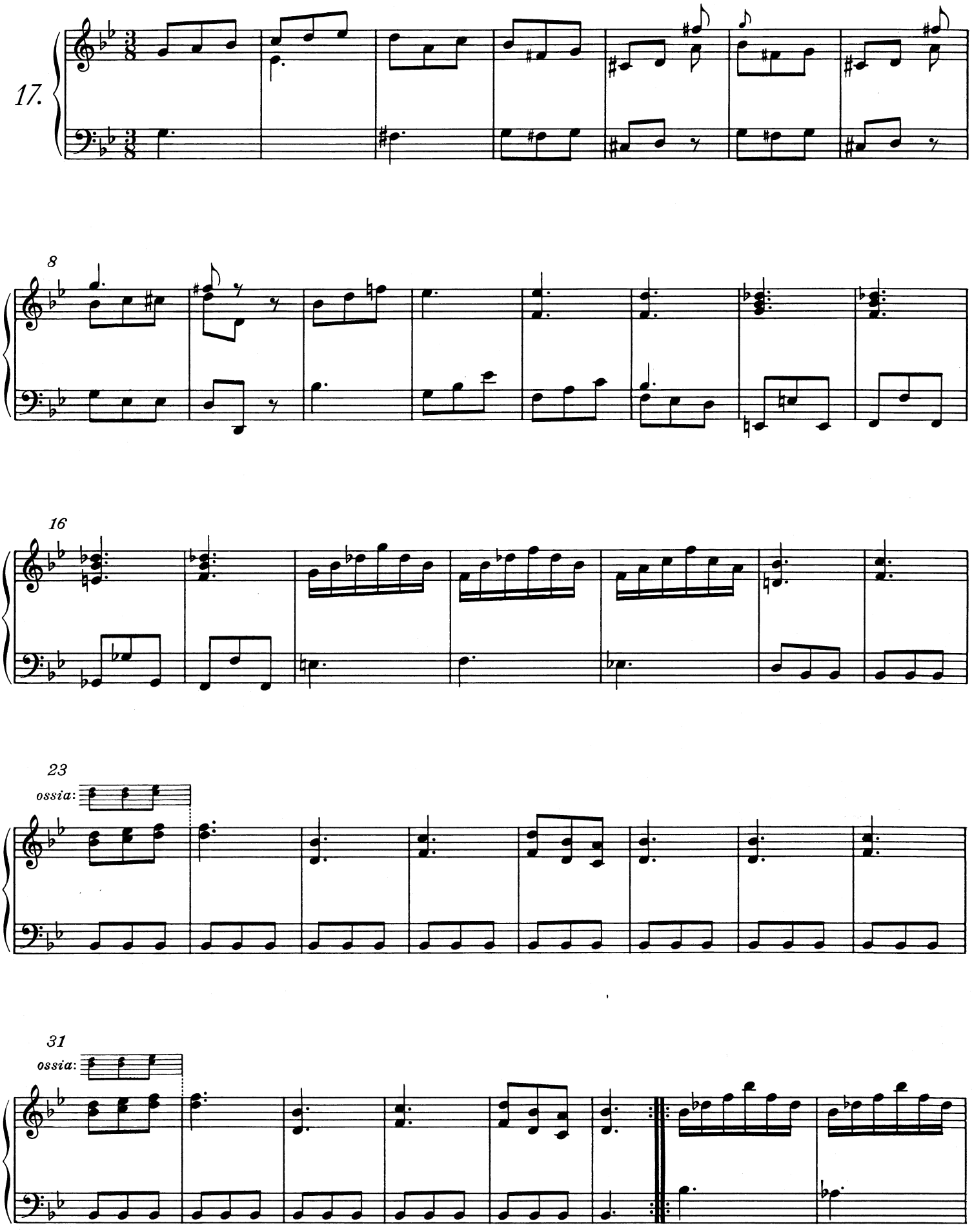
KV 15q

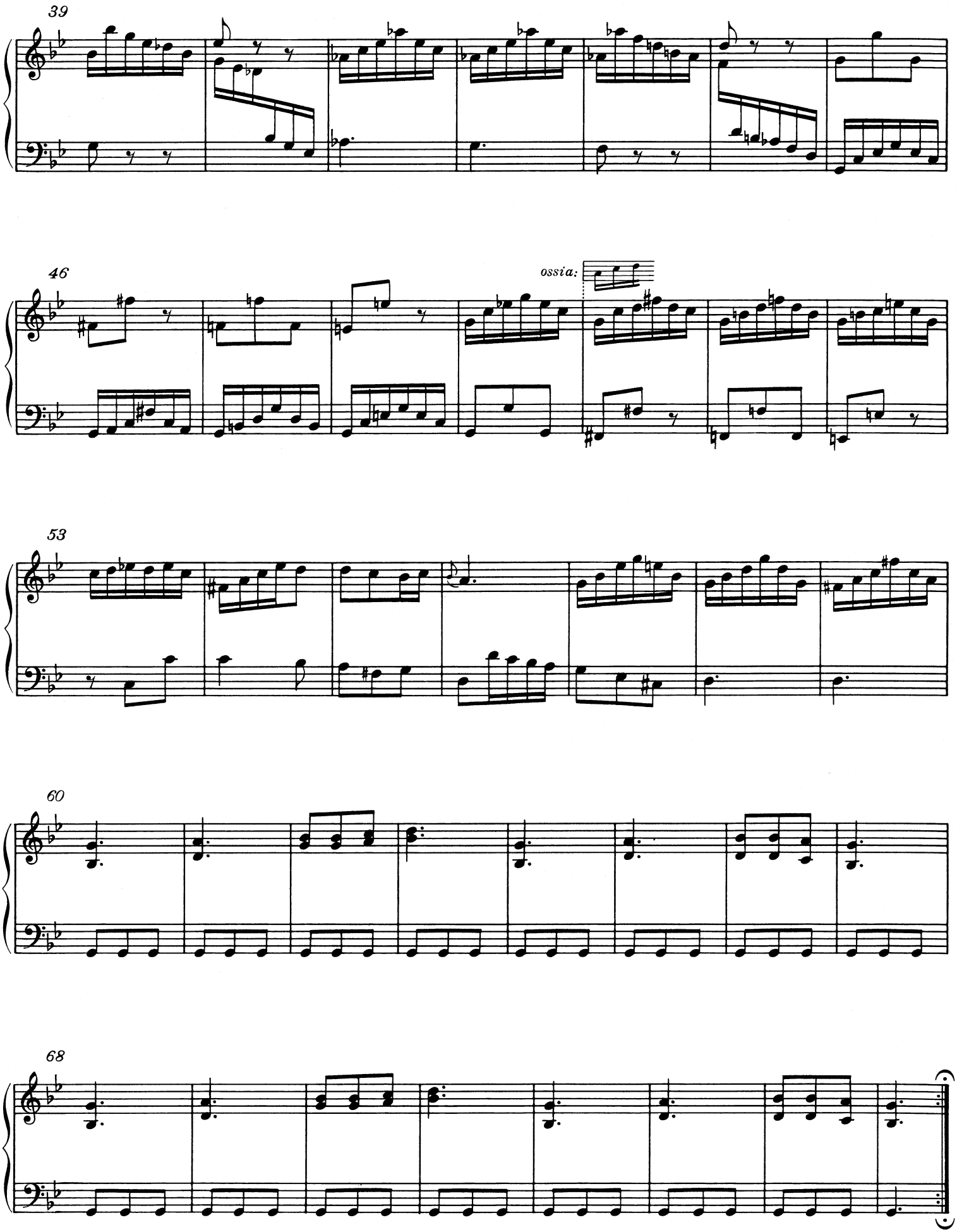




*) T. 27, linke Hand: Entweder sollte die Oktavierung unterbleiben oder aber das nachfolgende g (wie durch Kleinstich angedeutet) in der tieferen Oktave gespielt werden.

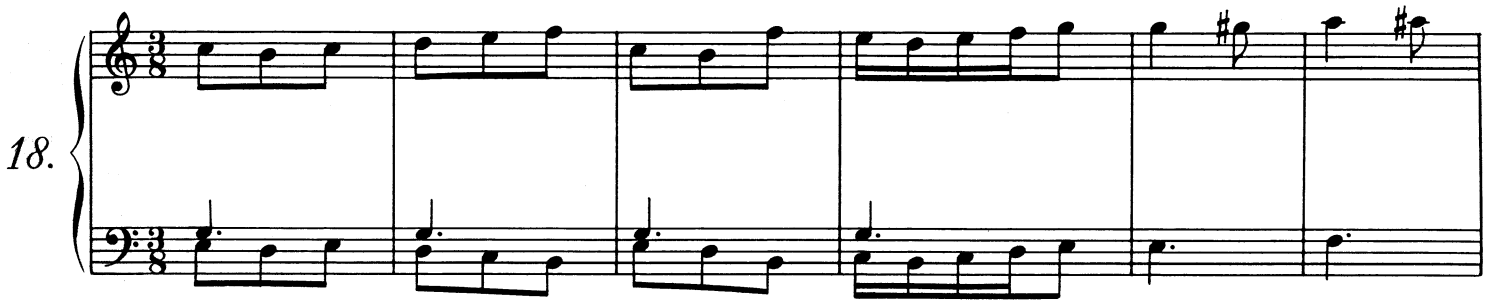
KV Anh. 109[b] Nr. 7 (15[r])



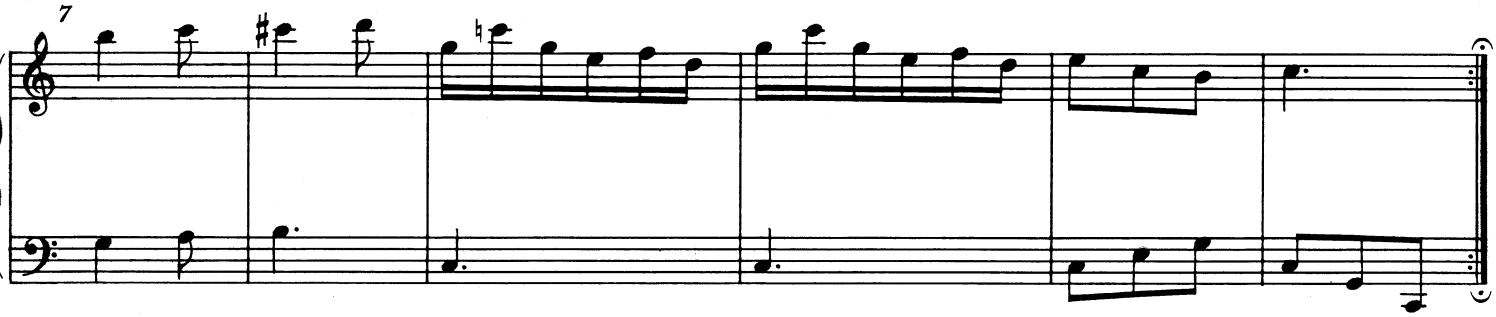

39
46
ossia:
53
60
68

KV 15s

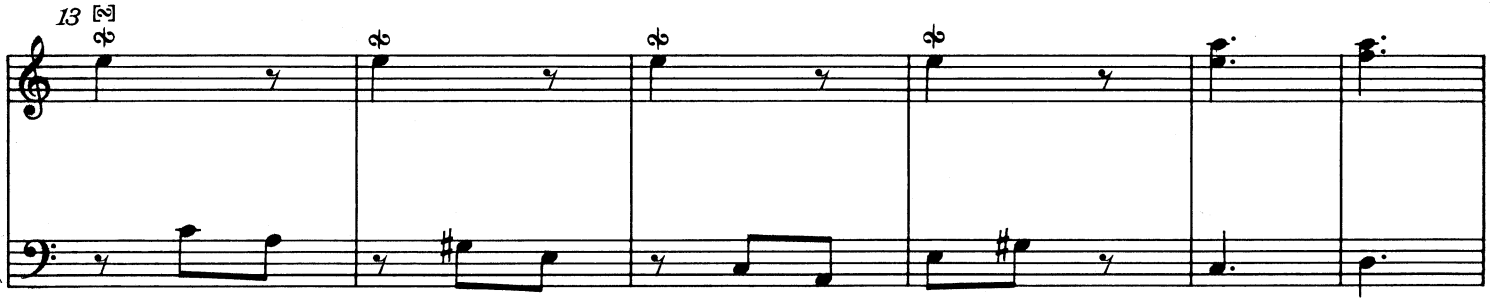
18.



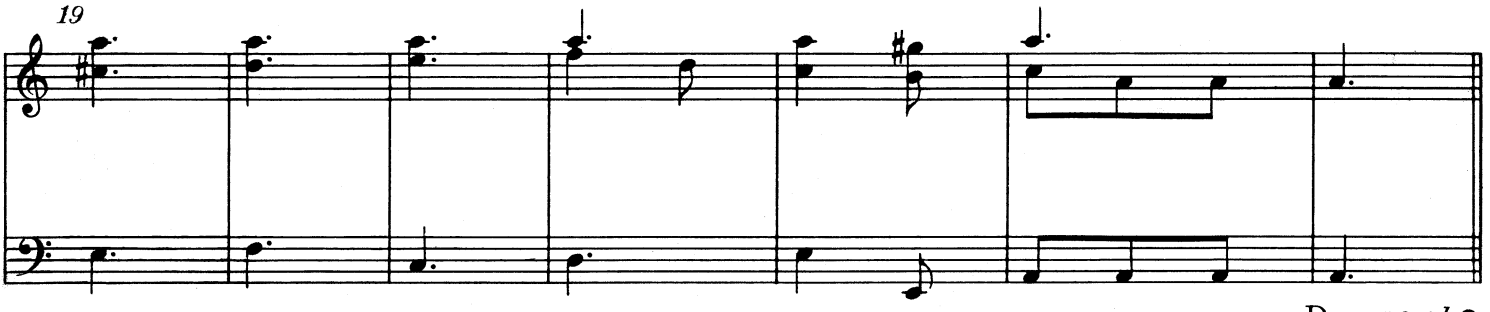
7



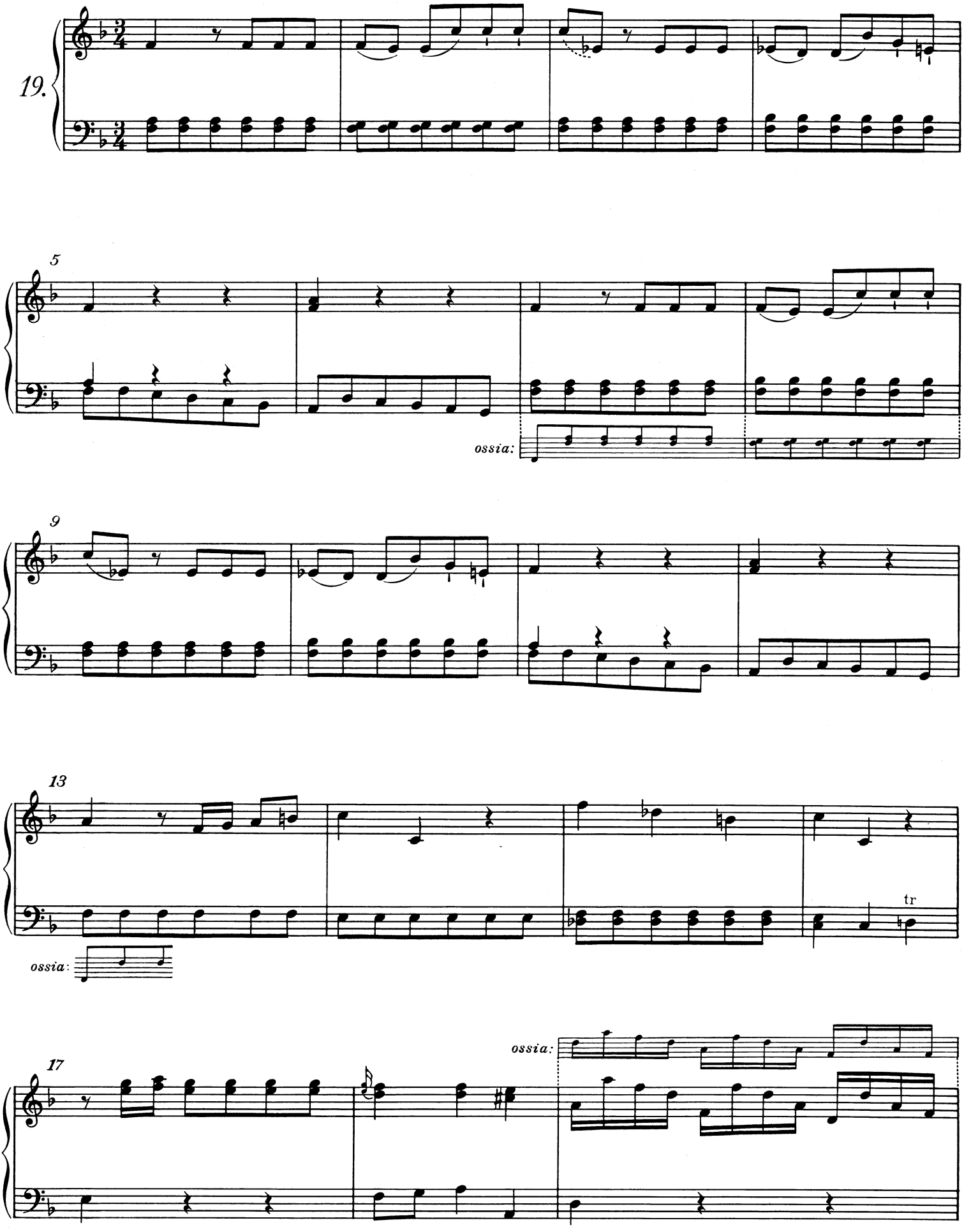
13

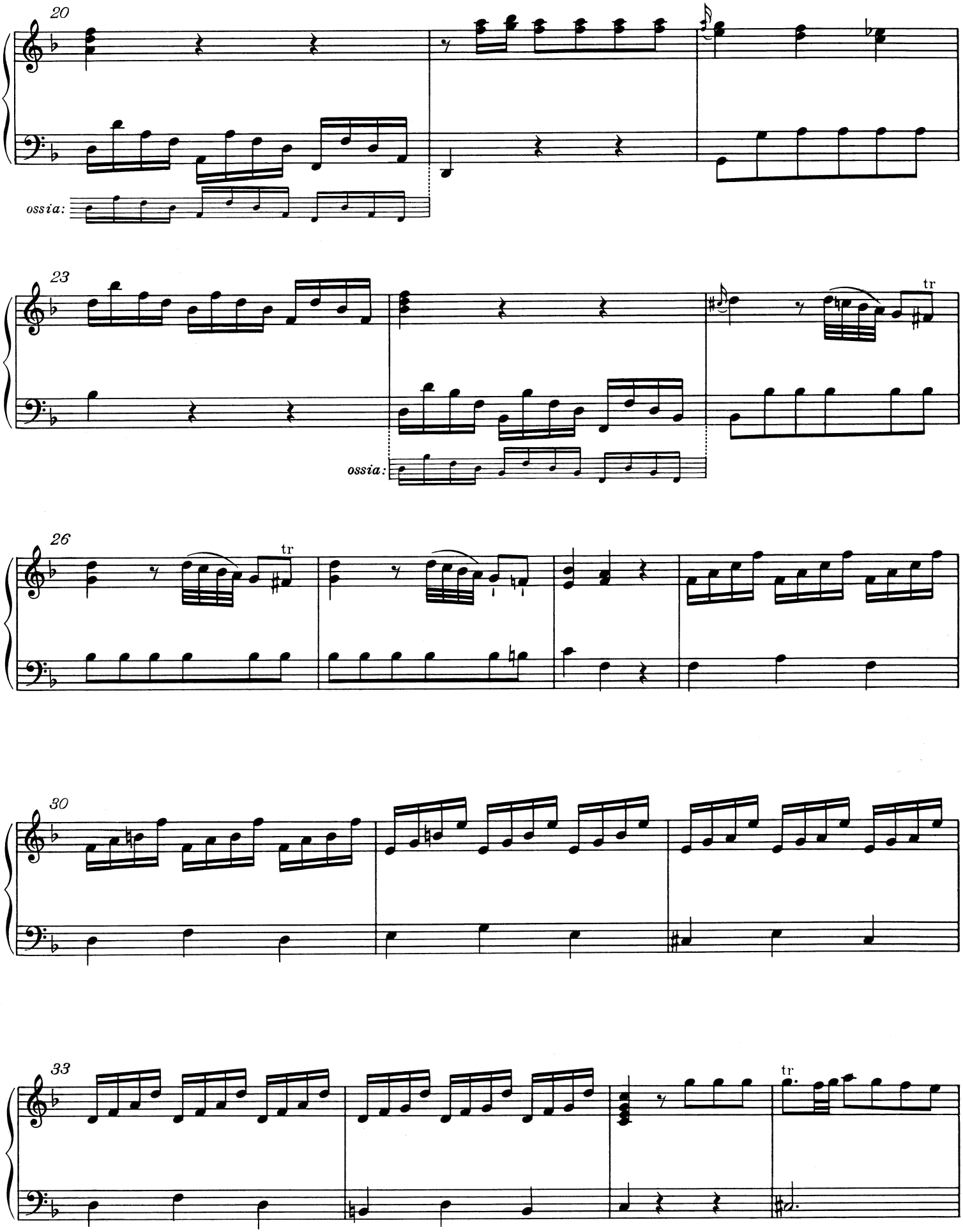


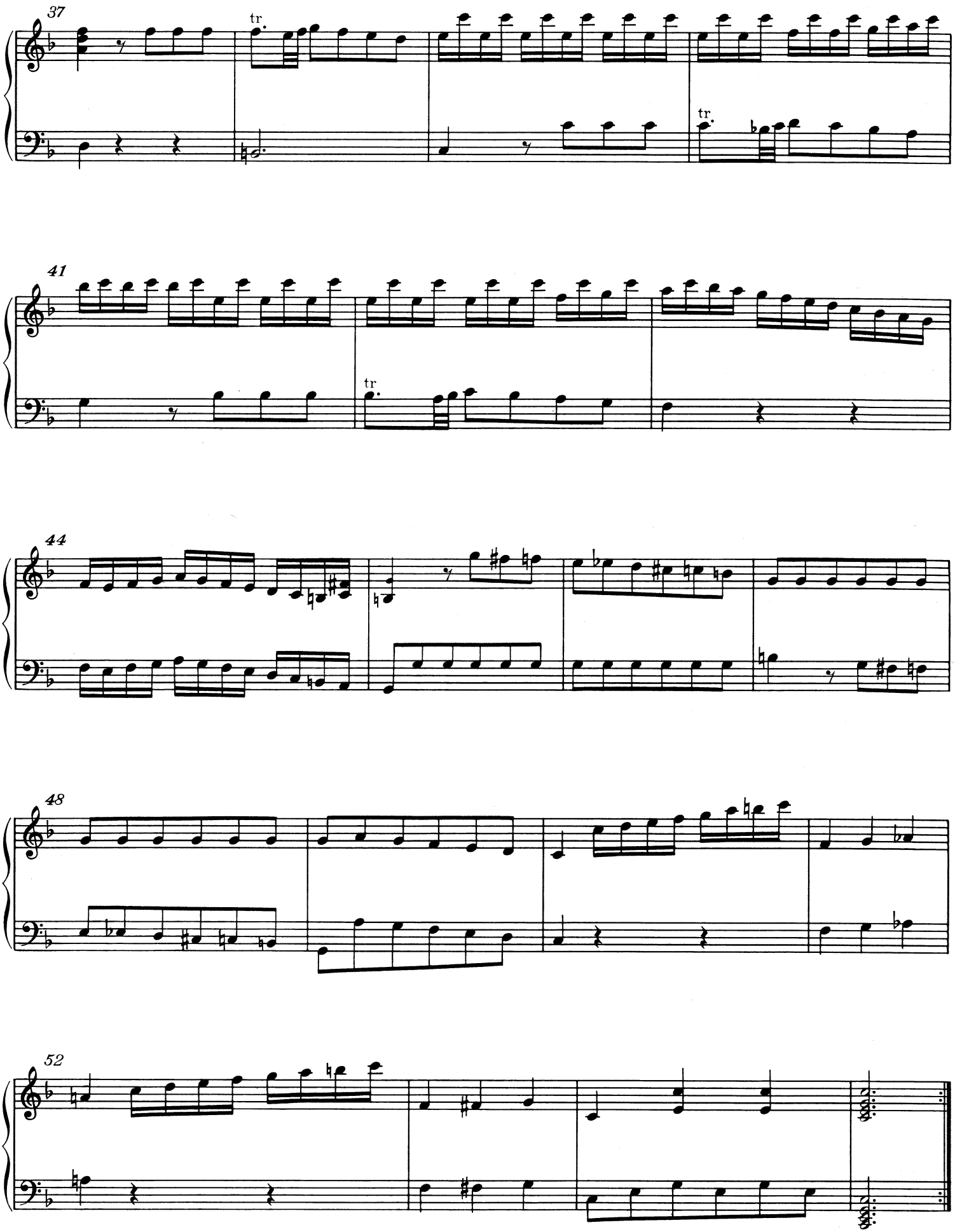
19

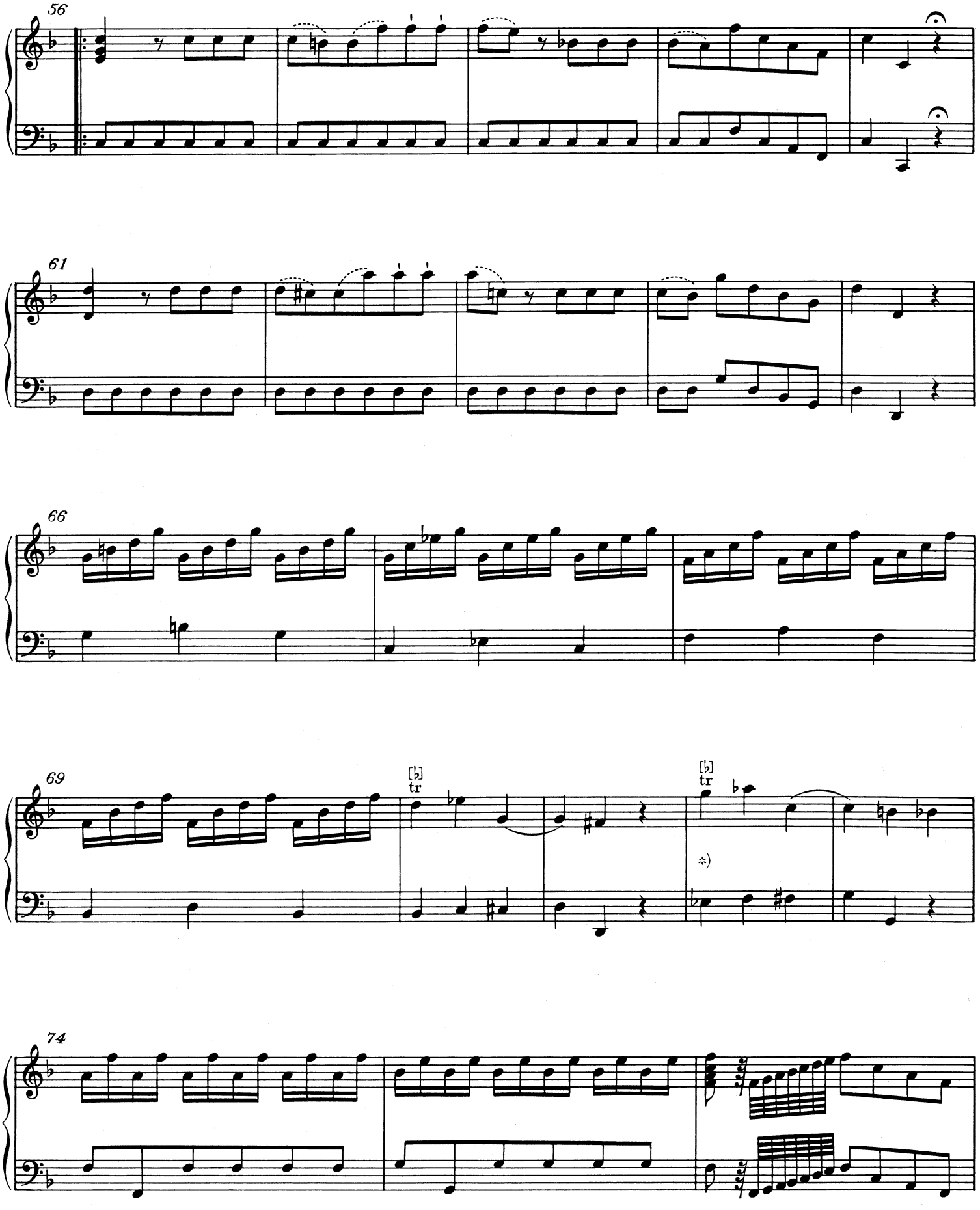


Da capo *al* 𝄐

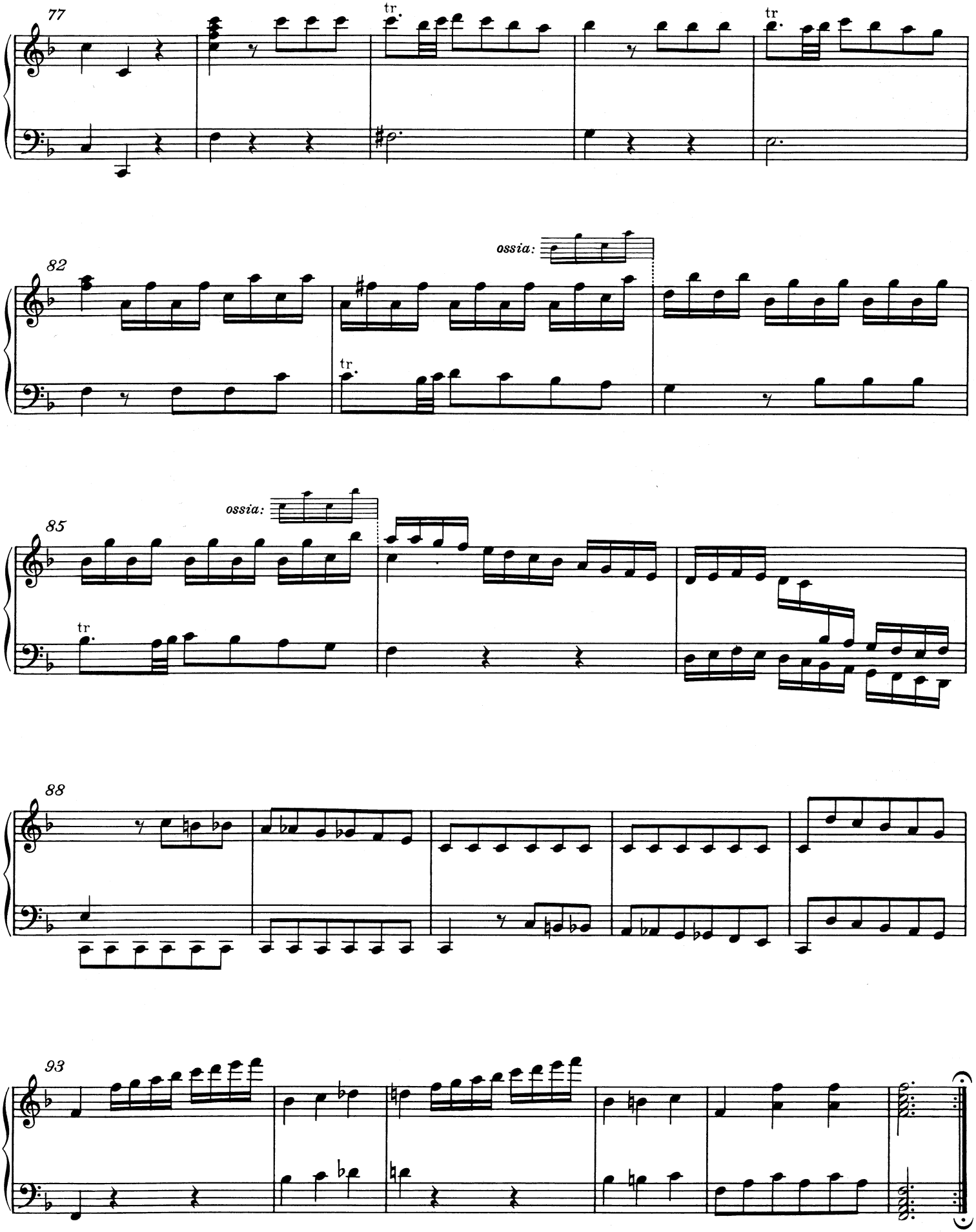

19.
5
ossia:
9
13
ossia:
tr
ossia:
17


20
ossia:
23
ossia:
tr
26
tr
30
33
tr

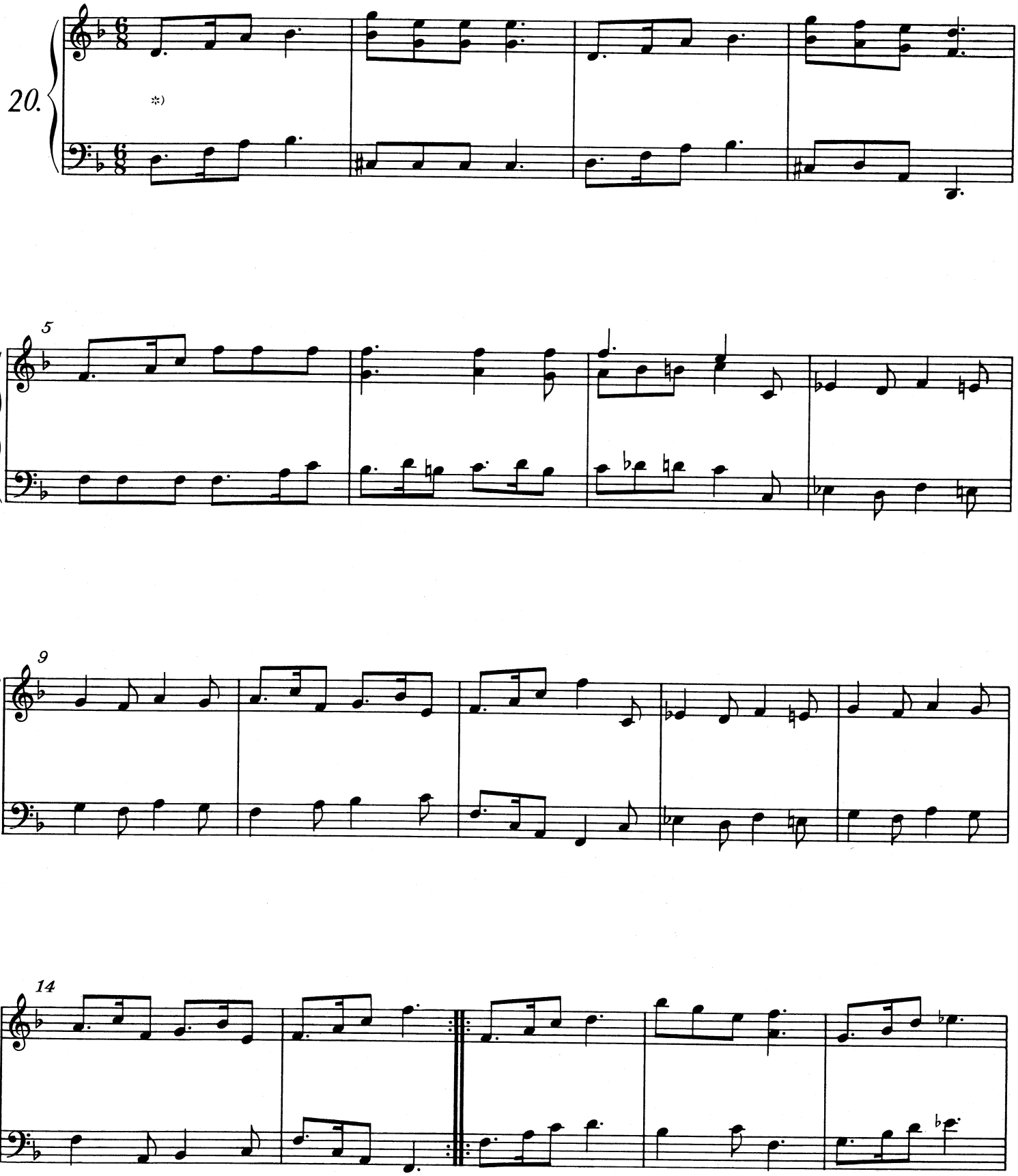

37
tr
tr
41
tr
44
48
52



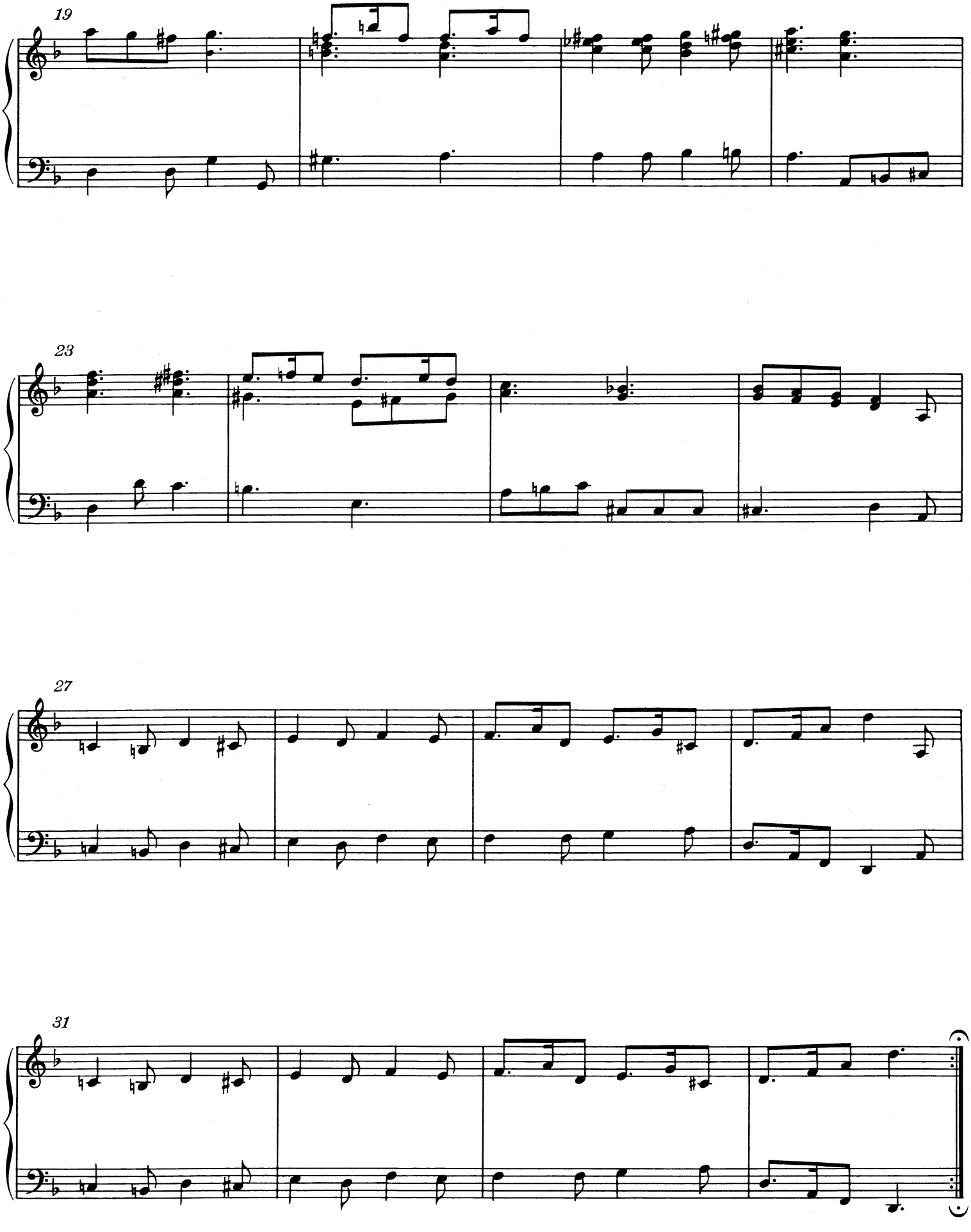
*)Zu T. 72-73 vgl. Krit. Bericht.


77
tr.
tr
82
ossia:
tr
85
ossia:
tr
88
93

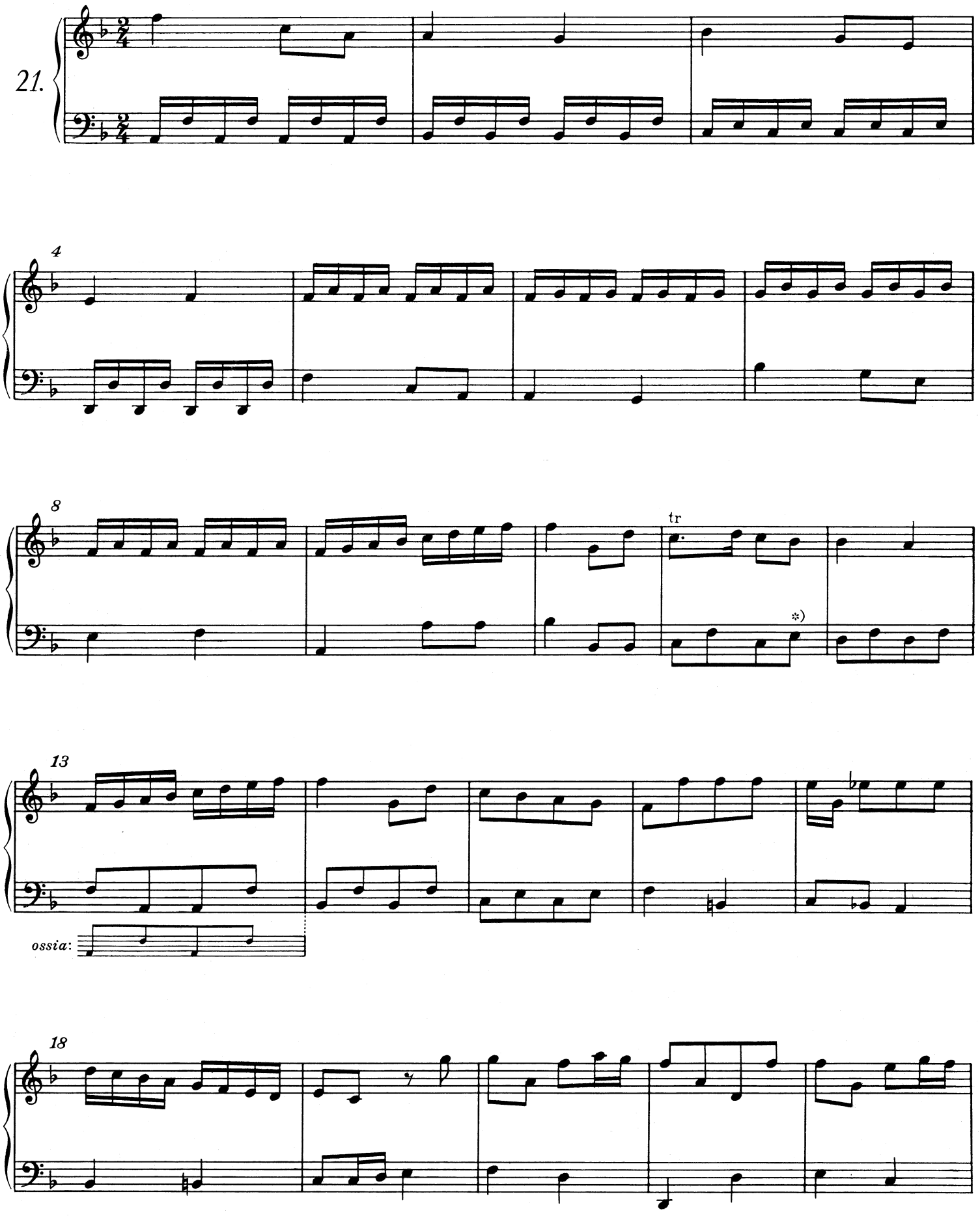
KV 15u



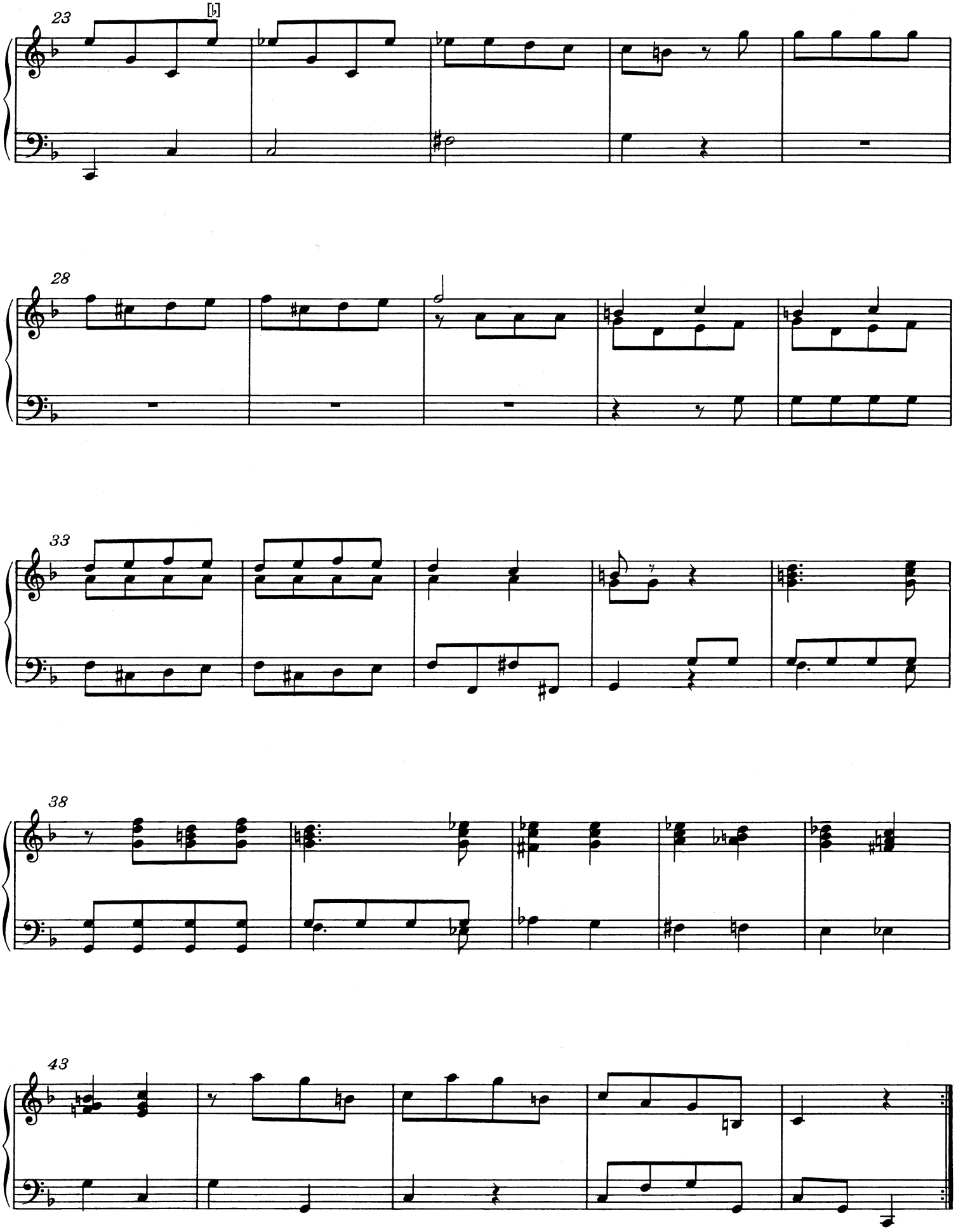
*)Mozart schreibt (das ganze Stück hindurch) ♩. ♪ ♪ ; es kann jedoch kein Zweifel darüber bestehen, daß ♩. ♪ ♪ gemeint ist. Vgl. Vorwort.


19
23
27
31

KV 15[V]



*) T. 11, linke Hand, 4. Achtel: Mozart schreibt f statt e.


23
28
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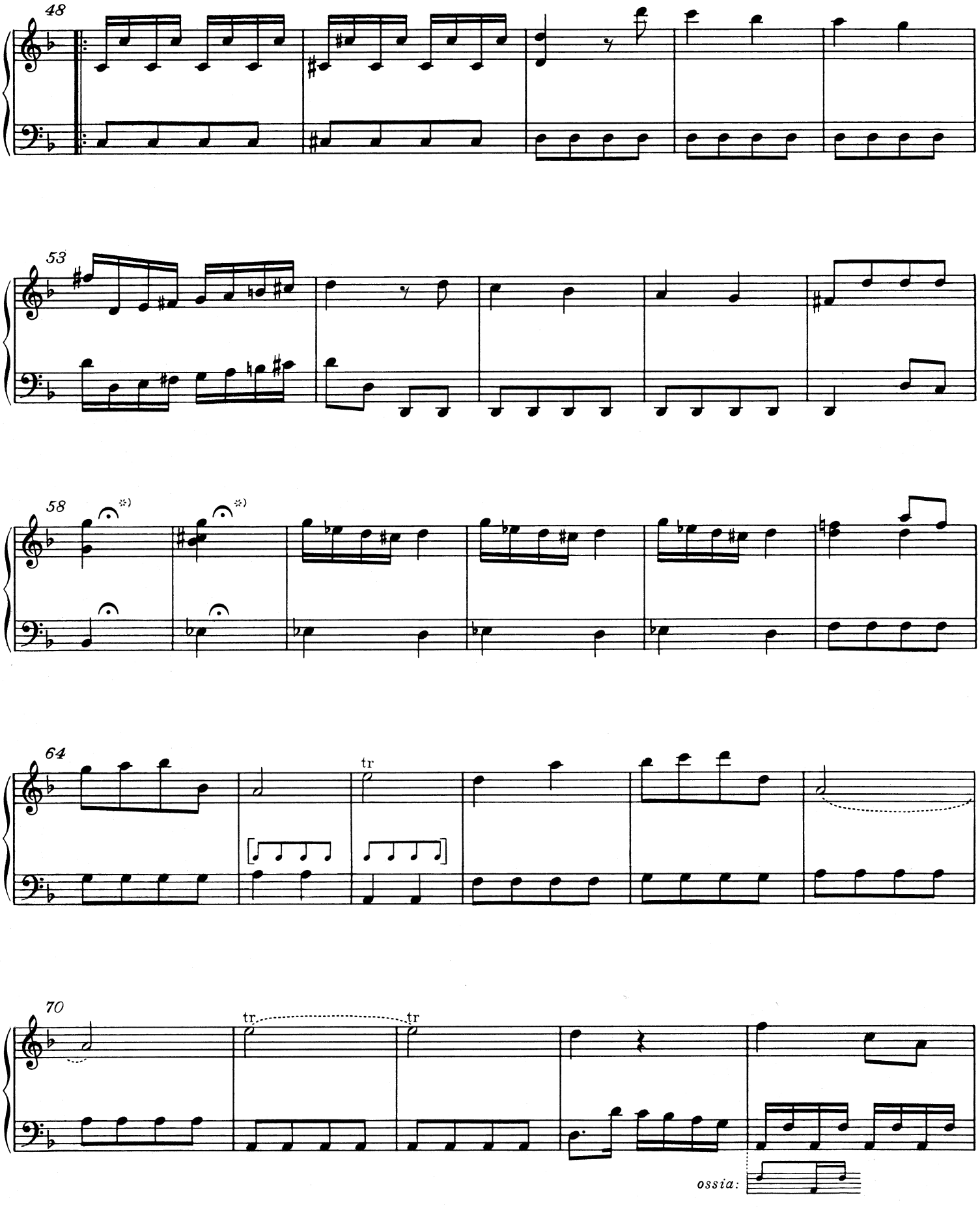
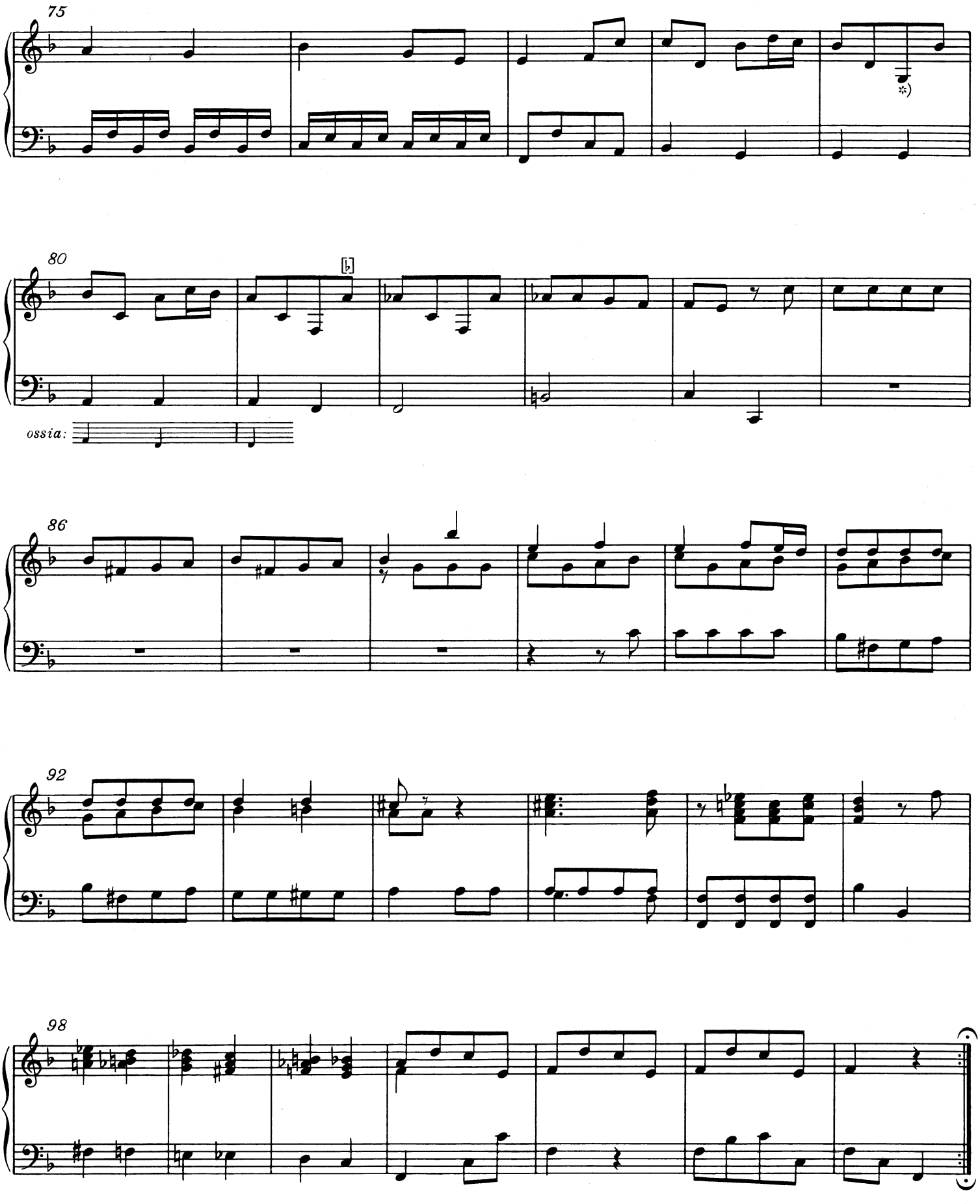
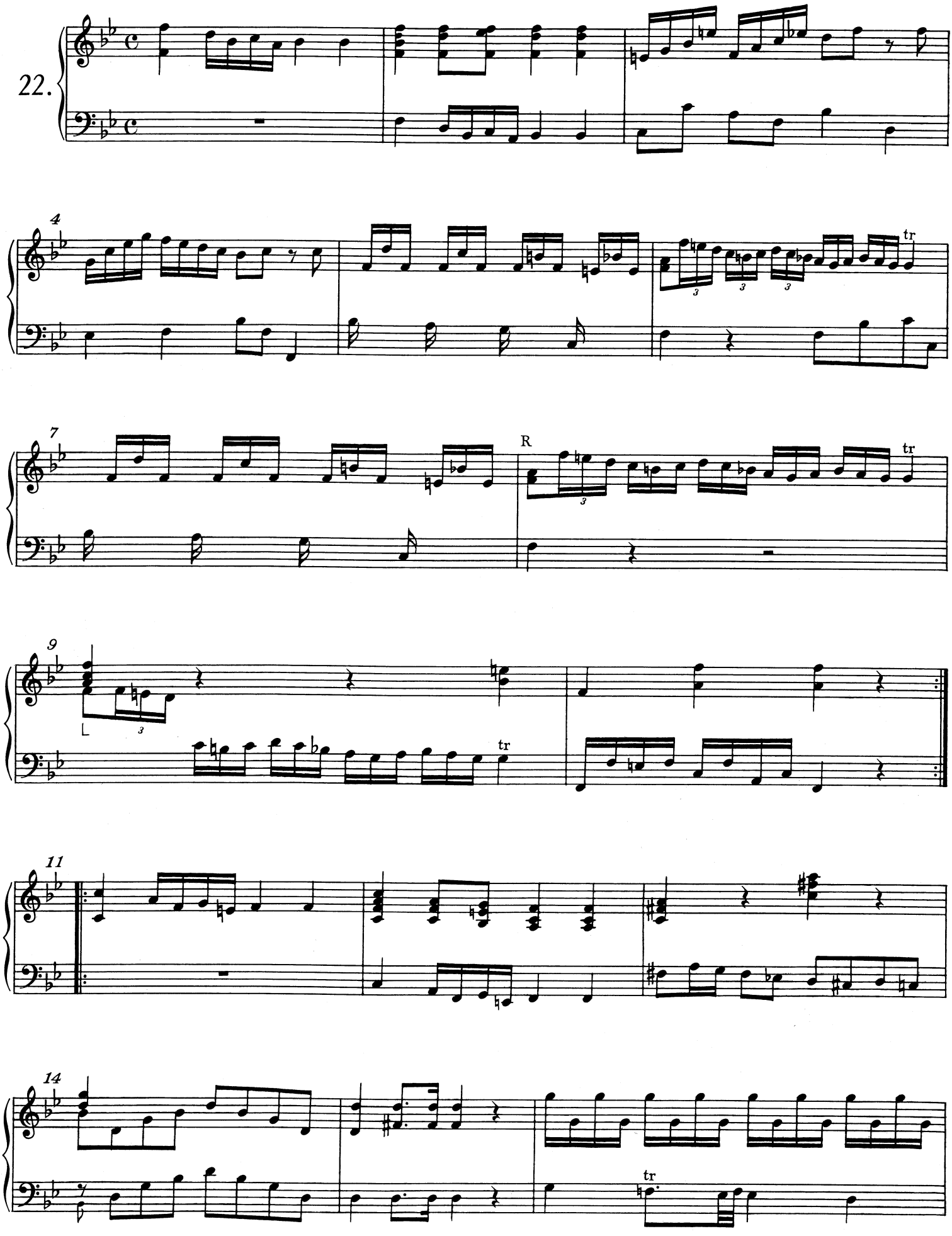
38
43



*) T. 58/59: Möglicherweise sollen die Fermaten ausgeziert werden; vgl. Vorwort.



*) T. 79, rechte Hand, 3. Achtel: Mozart notiert irrtümlich b statt g.


22.
4
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14
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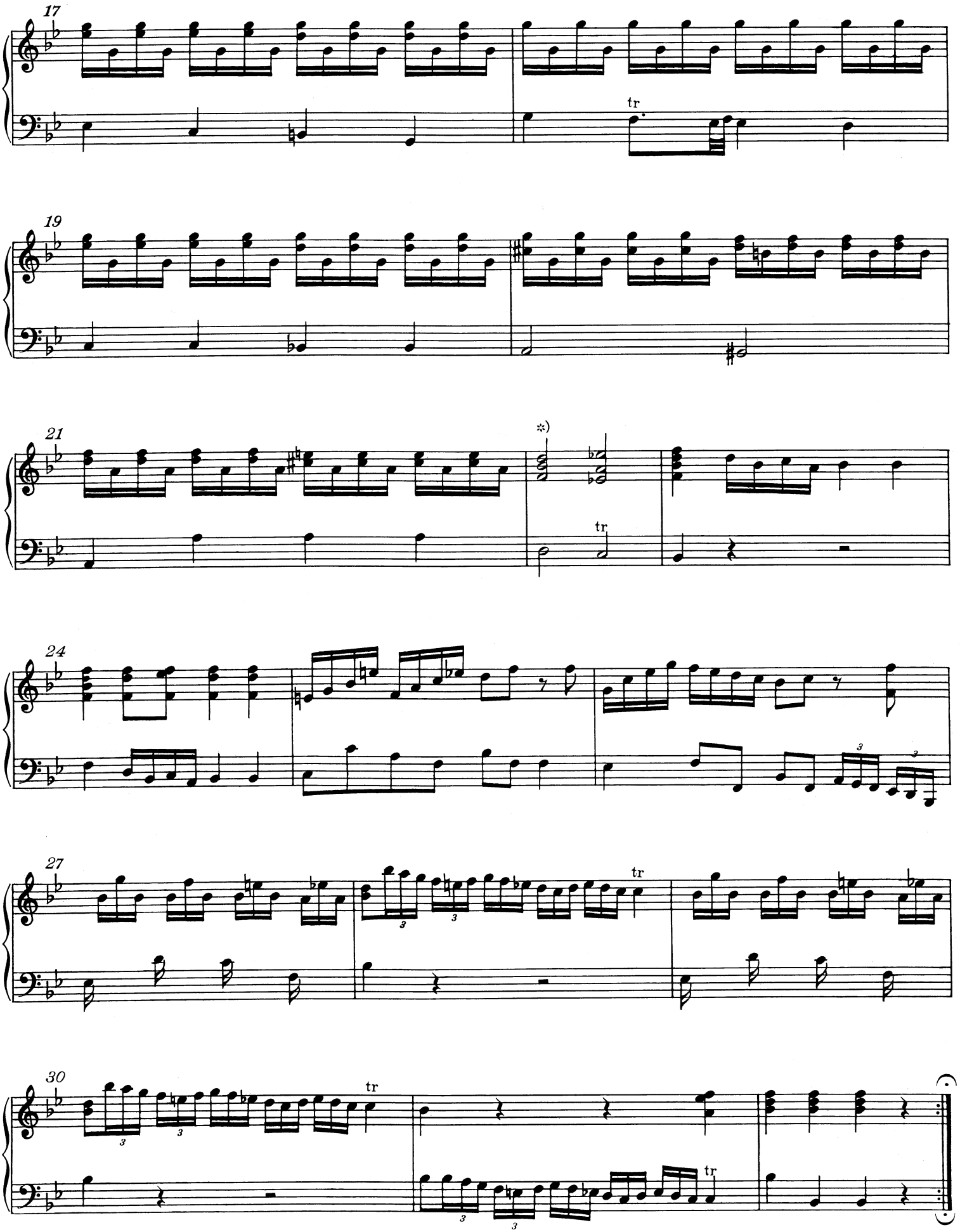
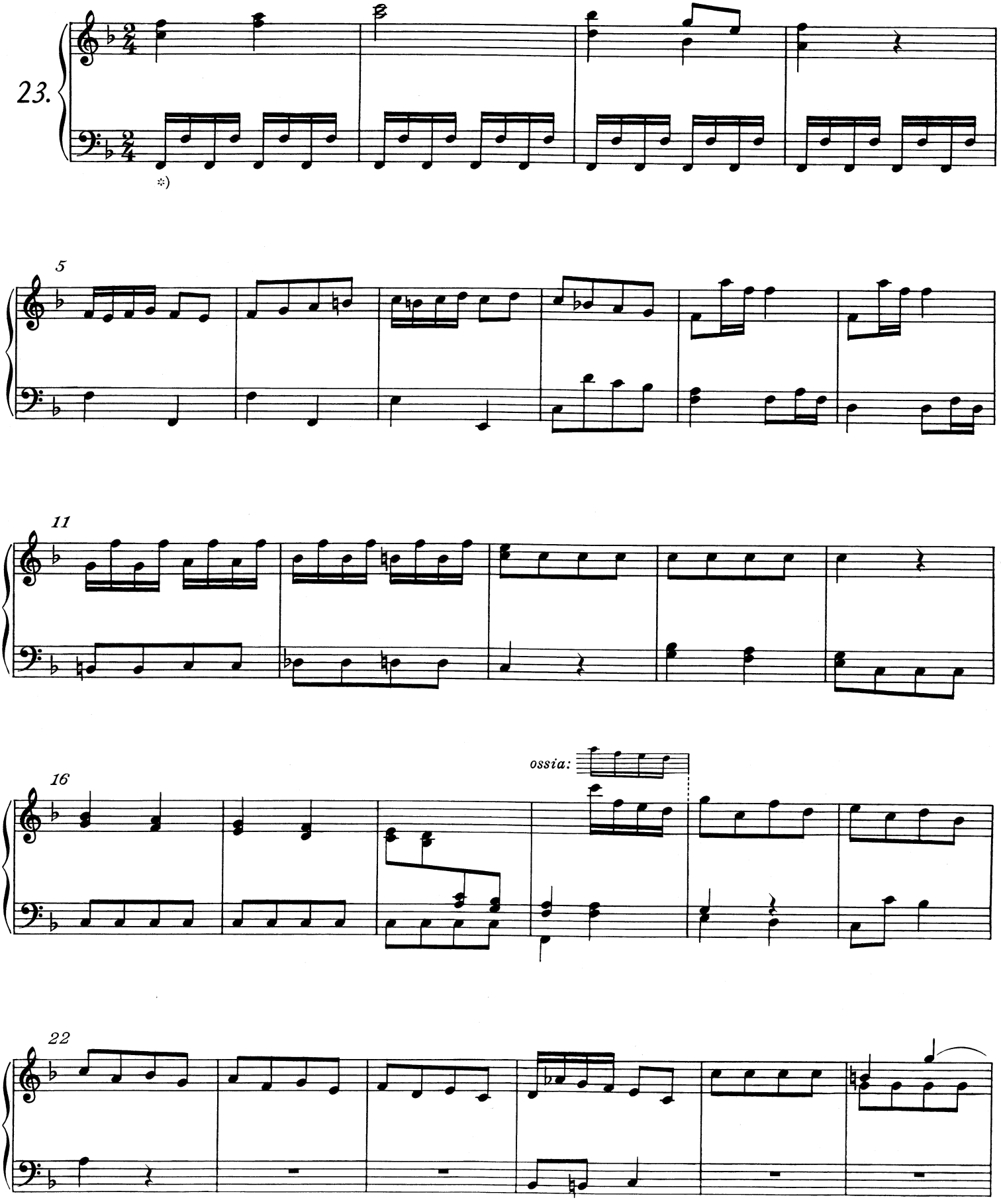
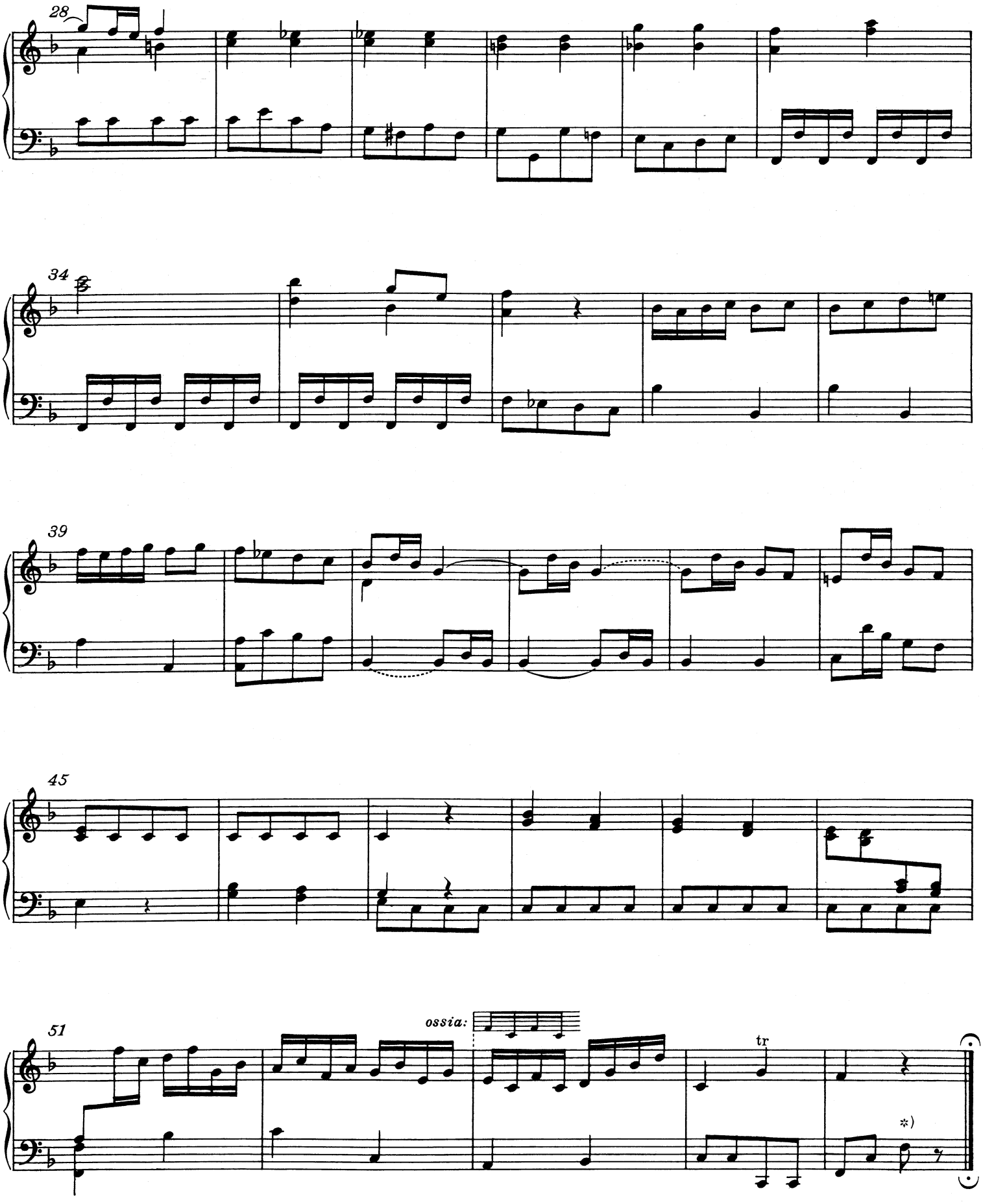


*) T. 22, rechte Hand, 1. Halbe: Der Trugschluß (d. h. b' statt wie erwartet a') ist offenbar beabsichtigt.

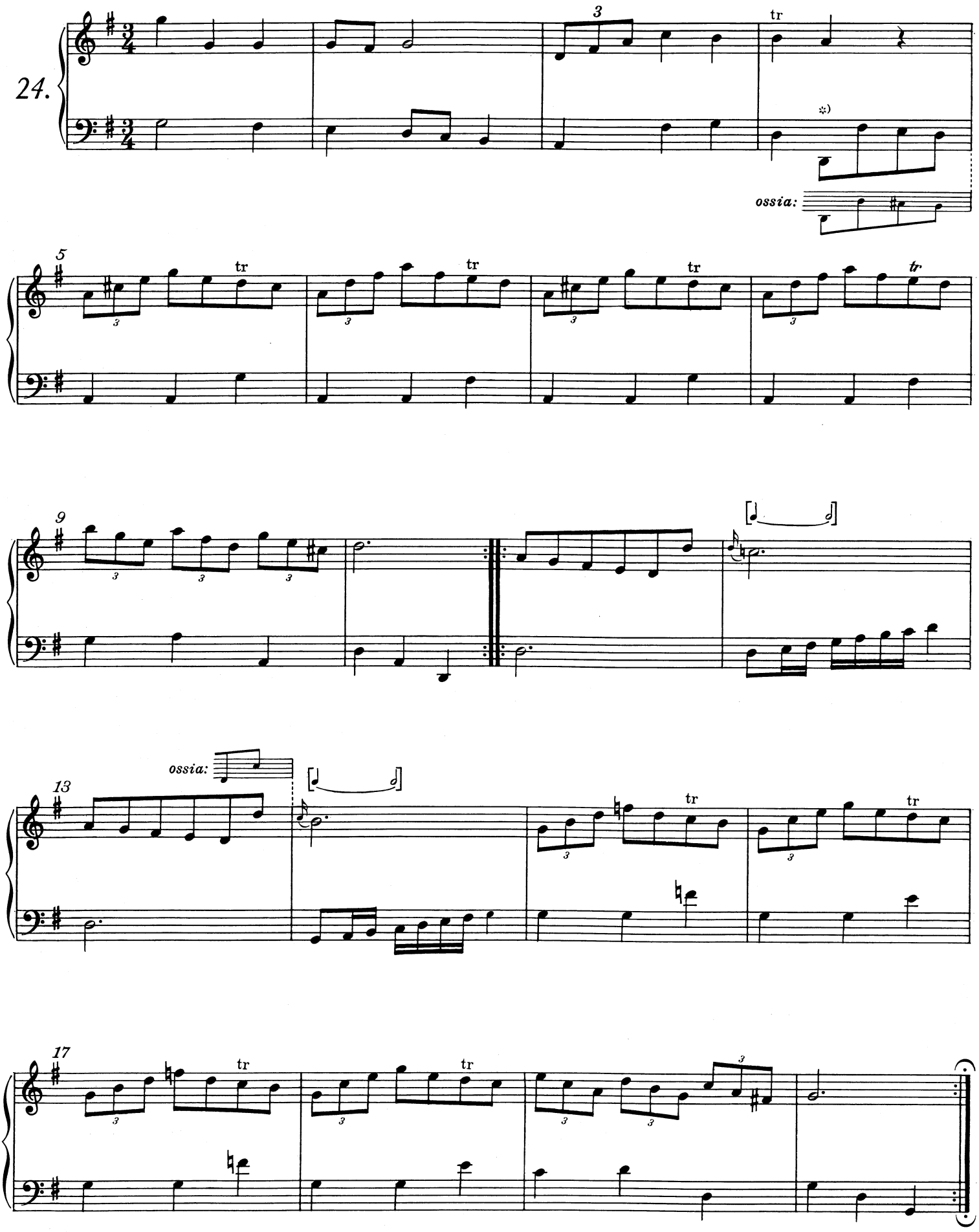
KV Anh. 109b Nr. 6 (15x)



*) T. 1-4 (und entsprechend T. 33-35), linke Hand: Die von Mozart abgekürzt notierten Oktavtremoli sind möglicherweise umgekehrt (d. h. von oben beginnend) zu spielen; auf diese Weise ließen sich die unbequemen Anschlüsse (T. 4/5, 35/36) vermeiden.

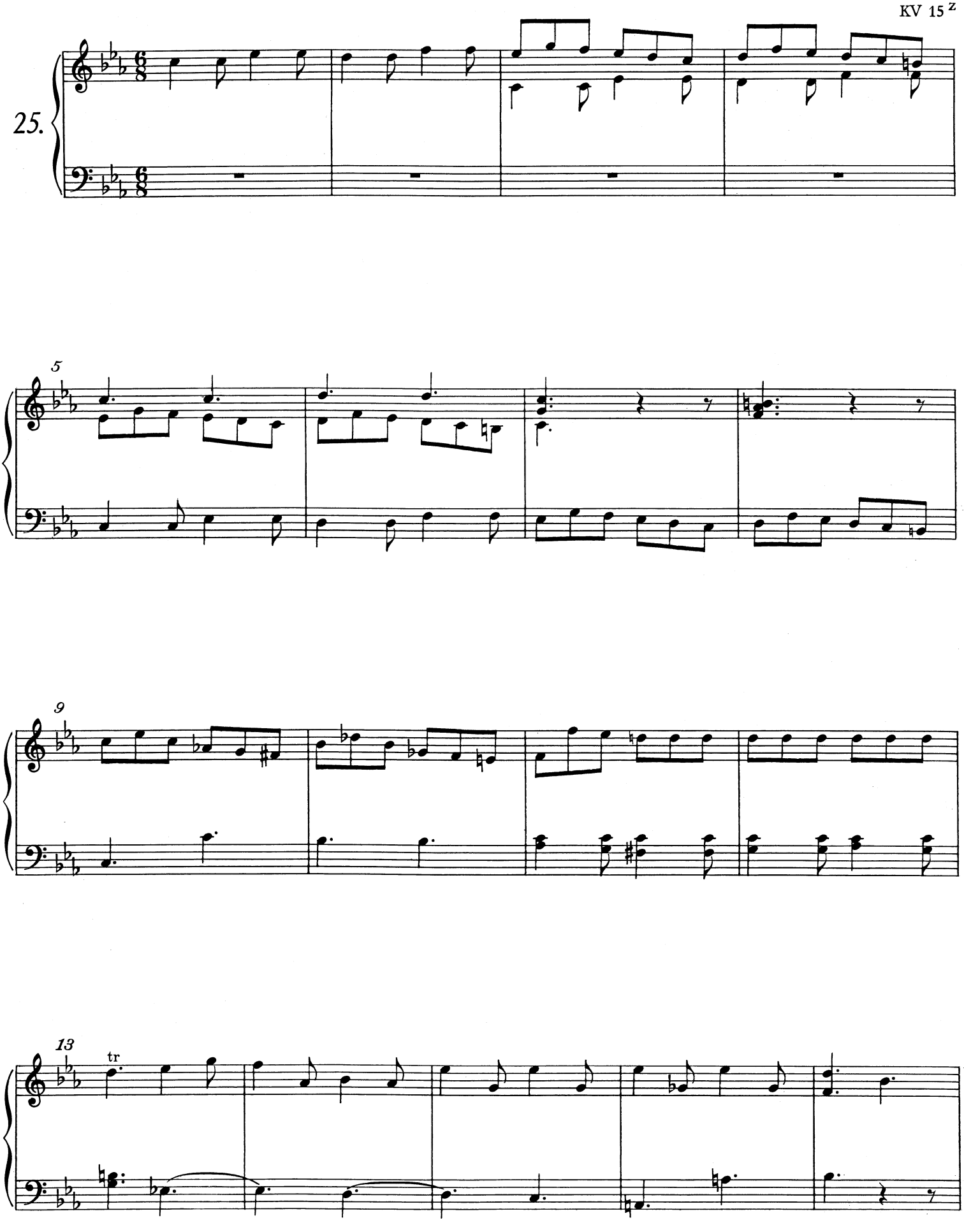


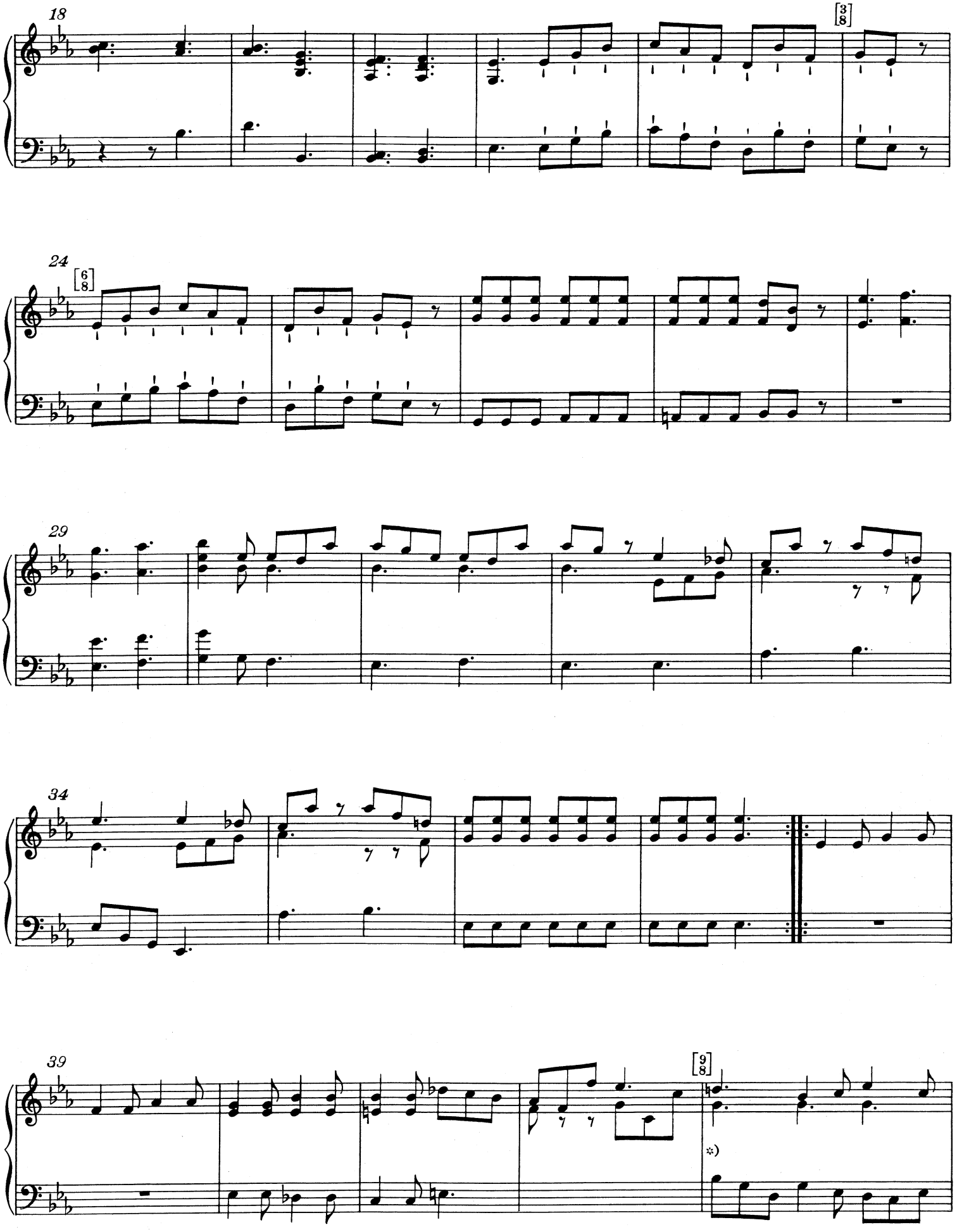
*) T. 55, linke Hand: Zur unklaren Originalnotierung vgl. Krit. Bericht.



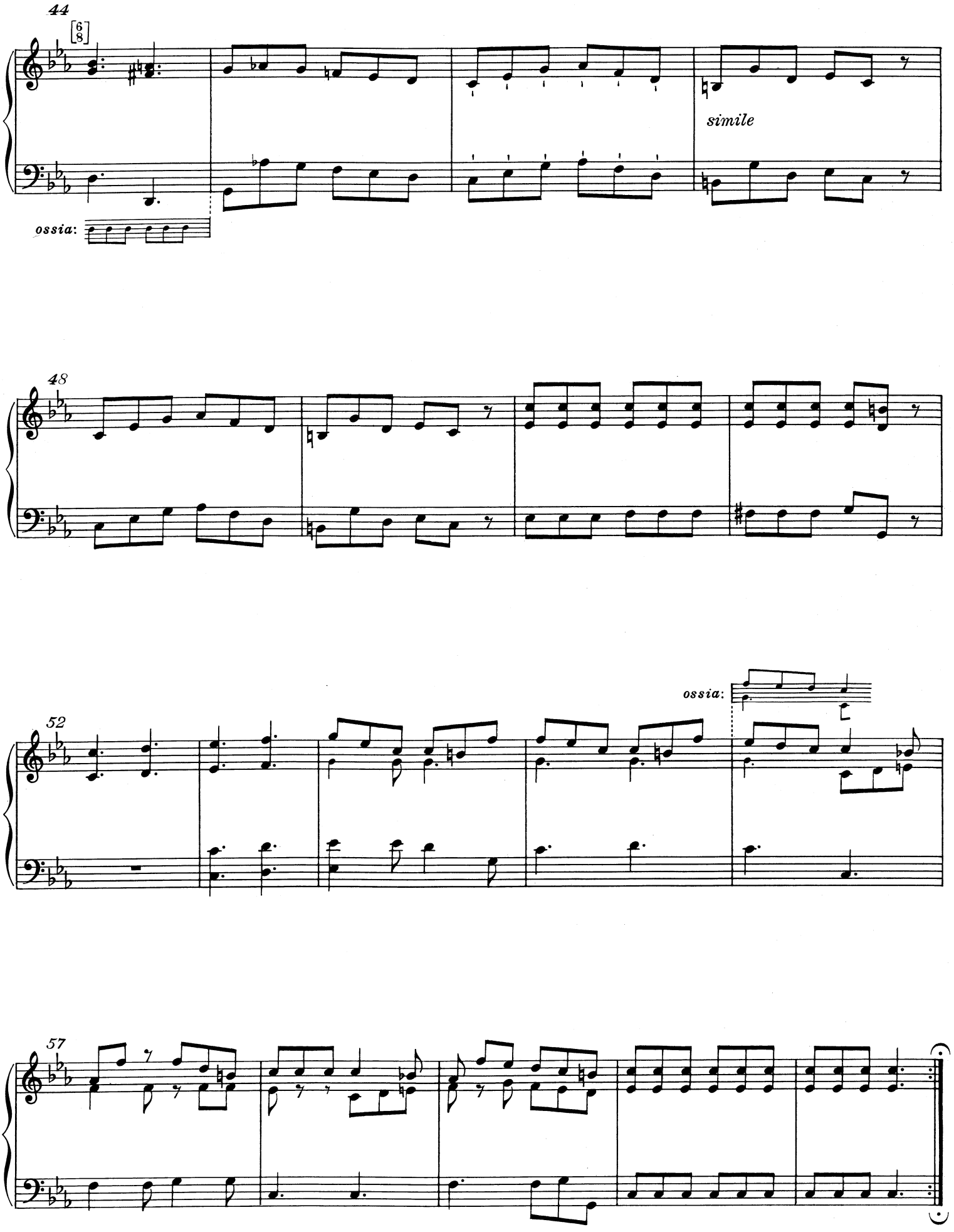
*) T. 4, linke Hand: Zur undeutlichen Originalnotierung vgl. Krit. Bericht.

KV 15 z

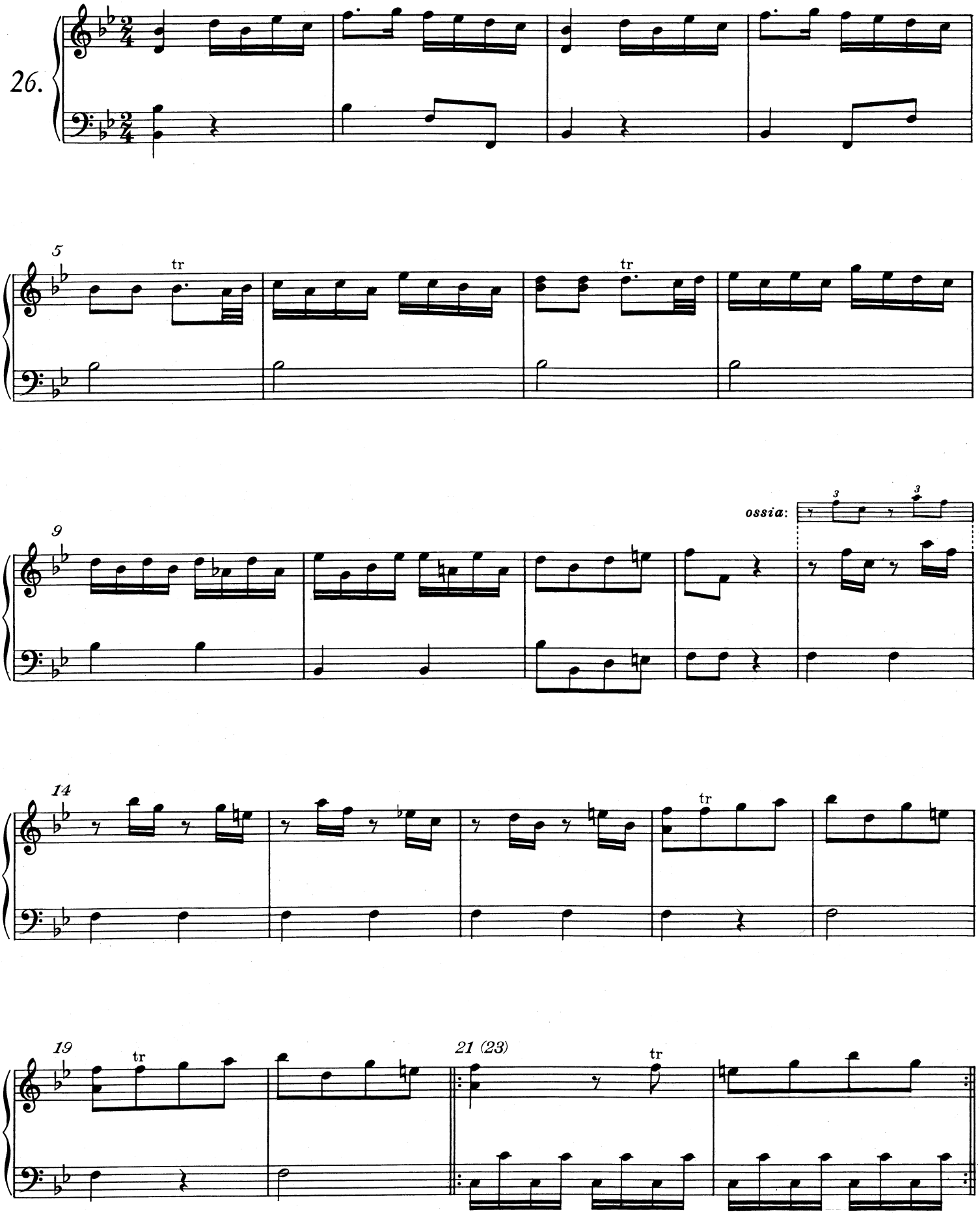


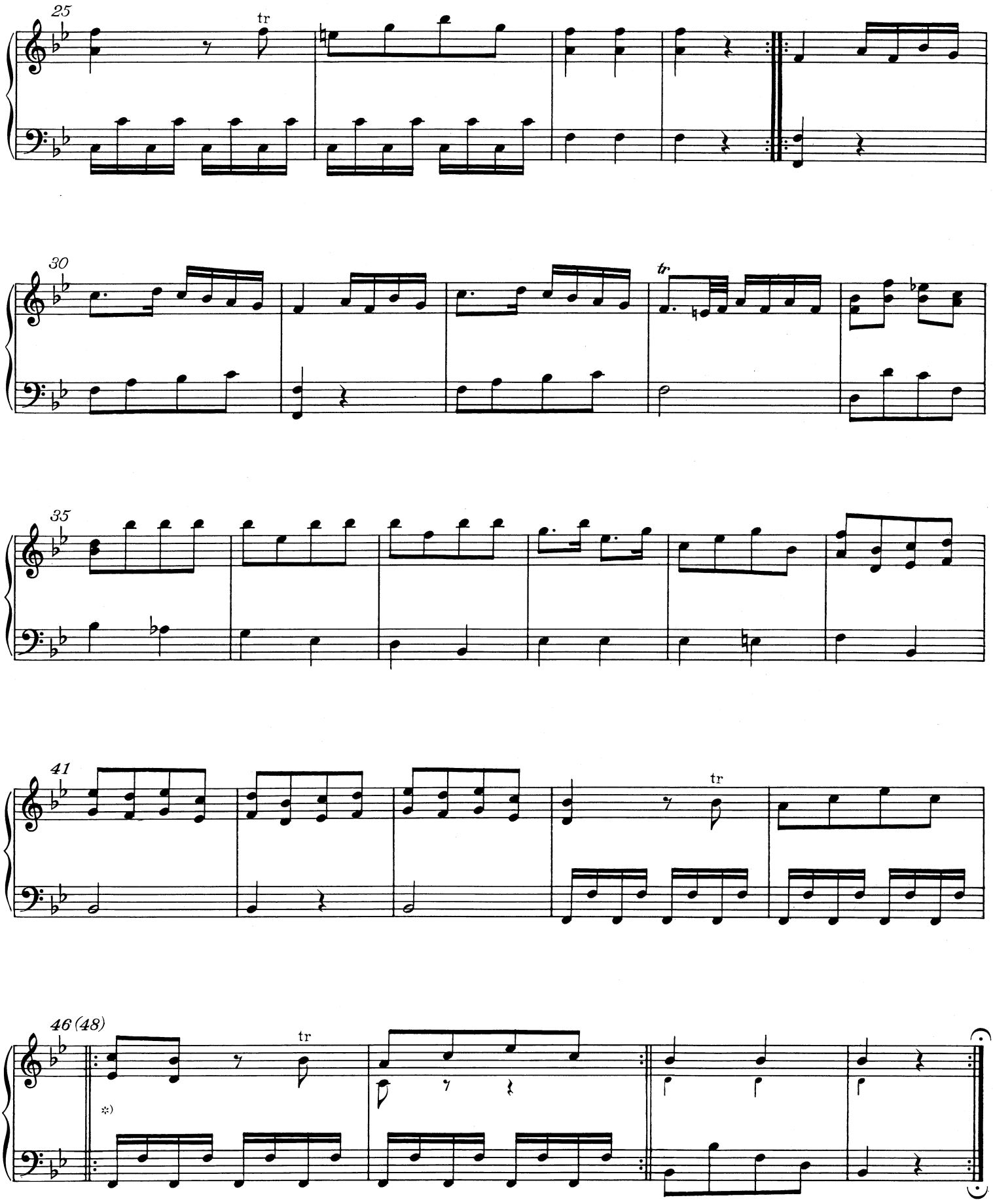


*) Zu T. 43 vgl. Krit. Bericht.


44
simile
ossia:
48
52
ossia:
57

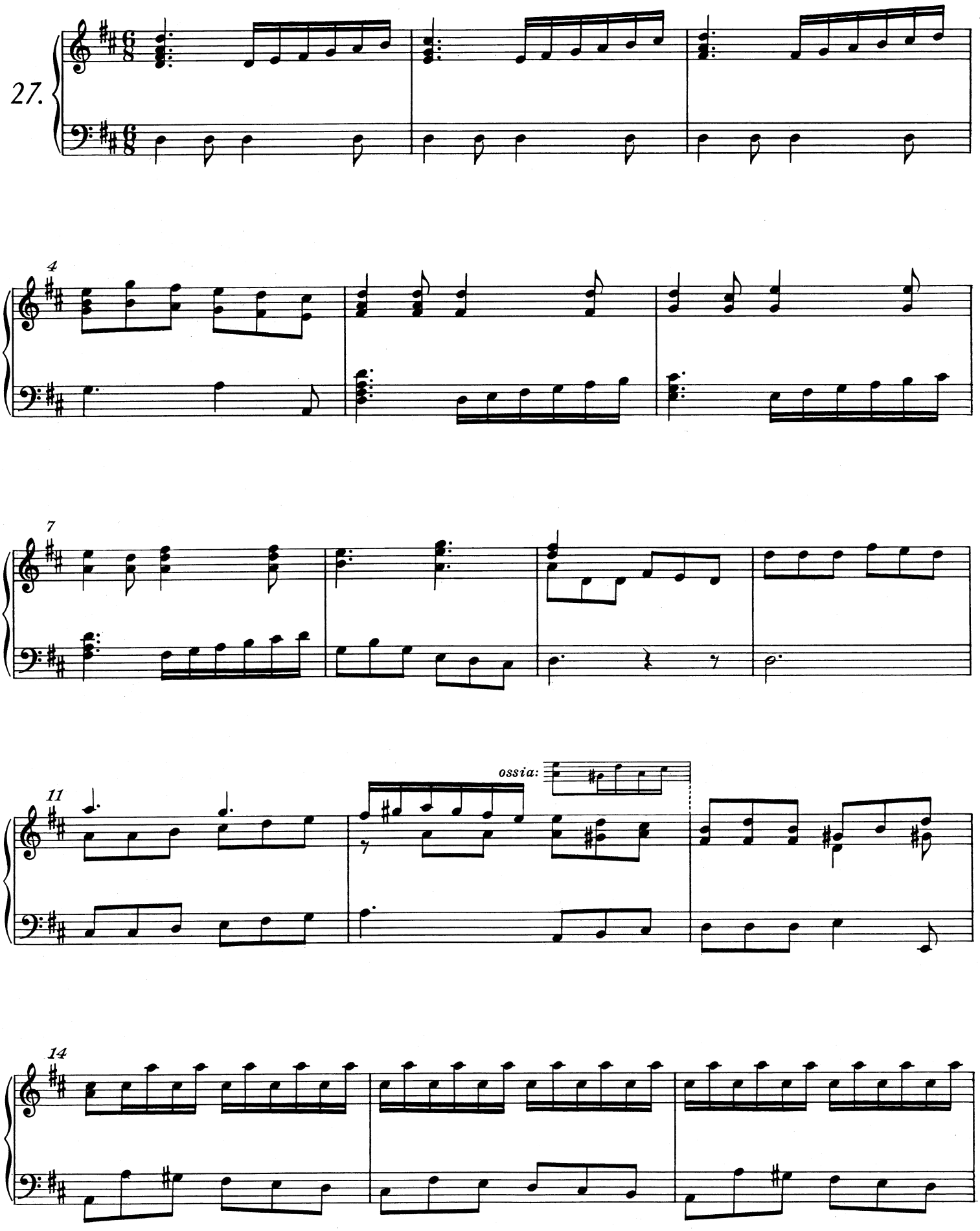
KV 15aa

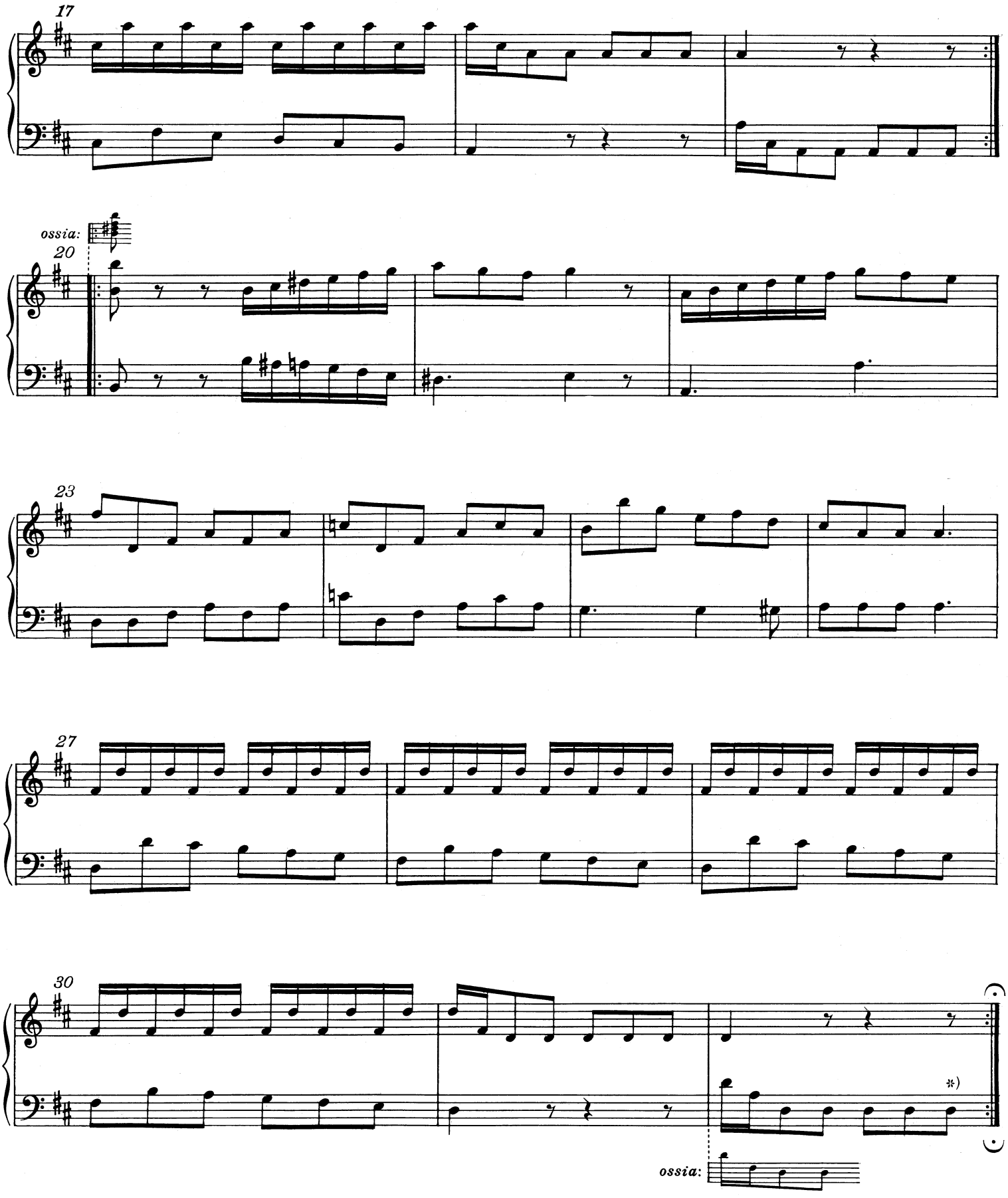


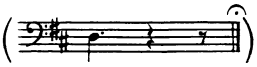


*) Zu T. 46-49 vgl. Krit. Bericht.

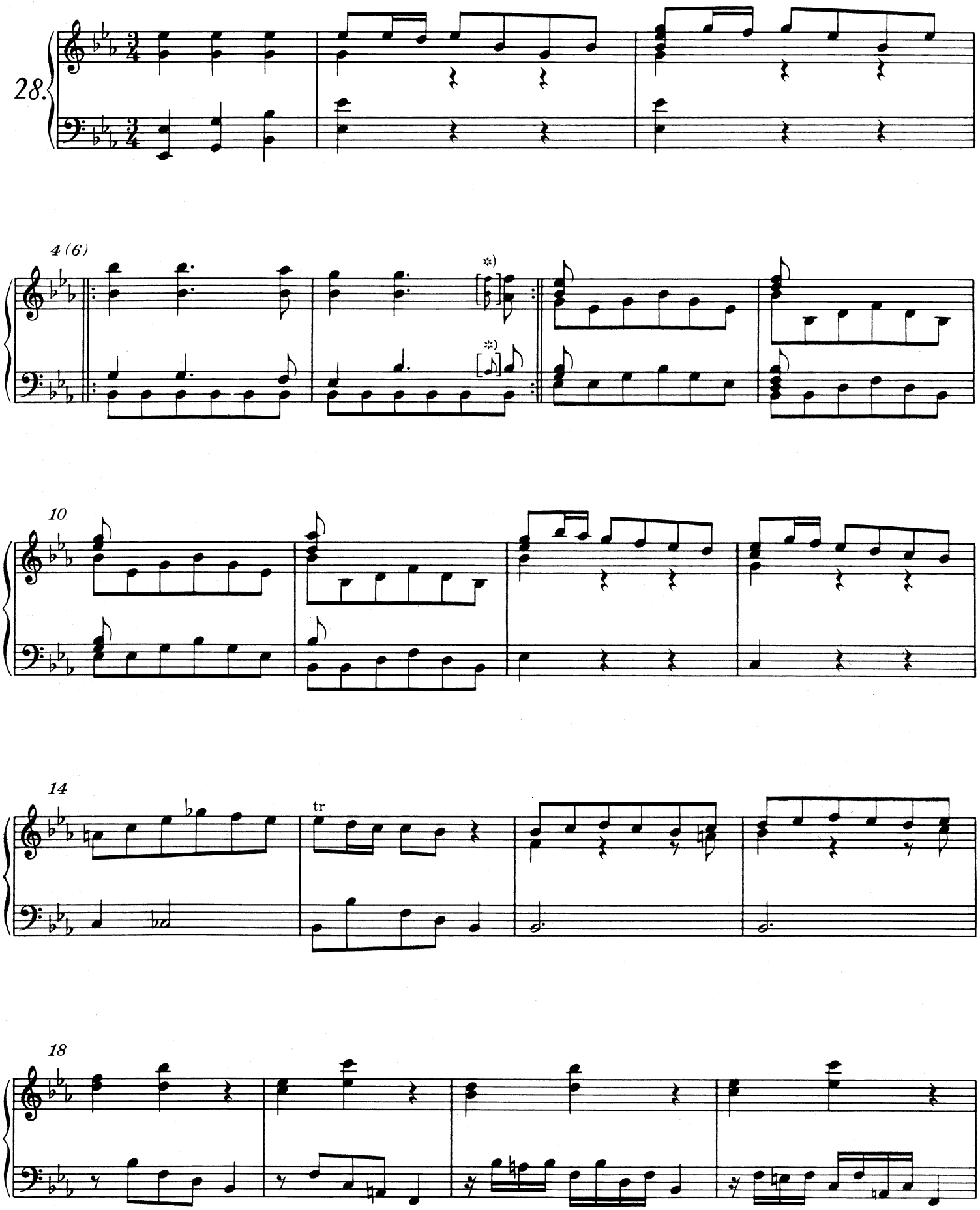
KV 15bb



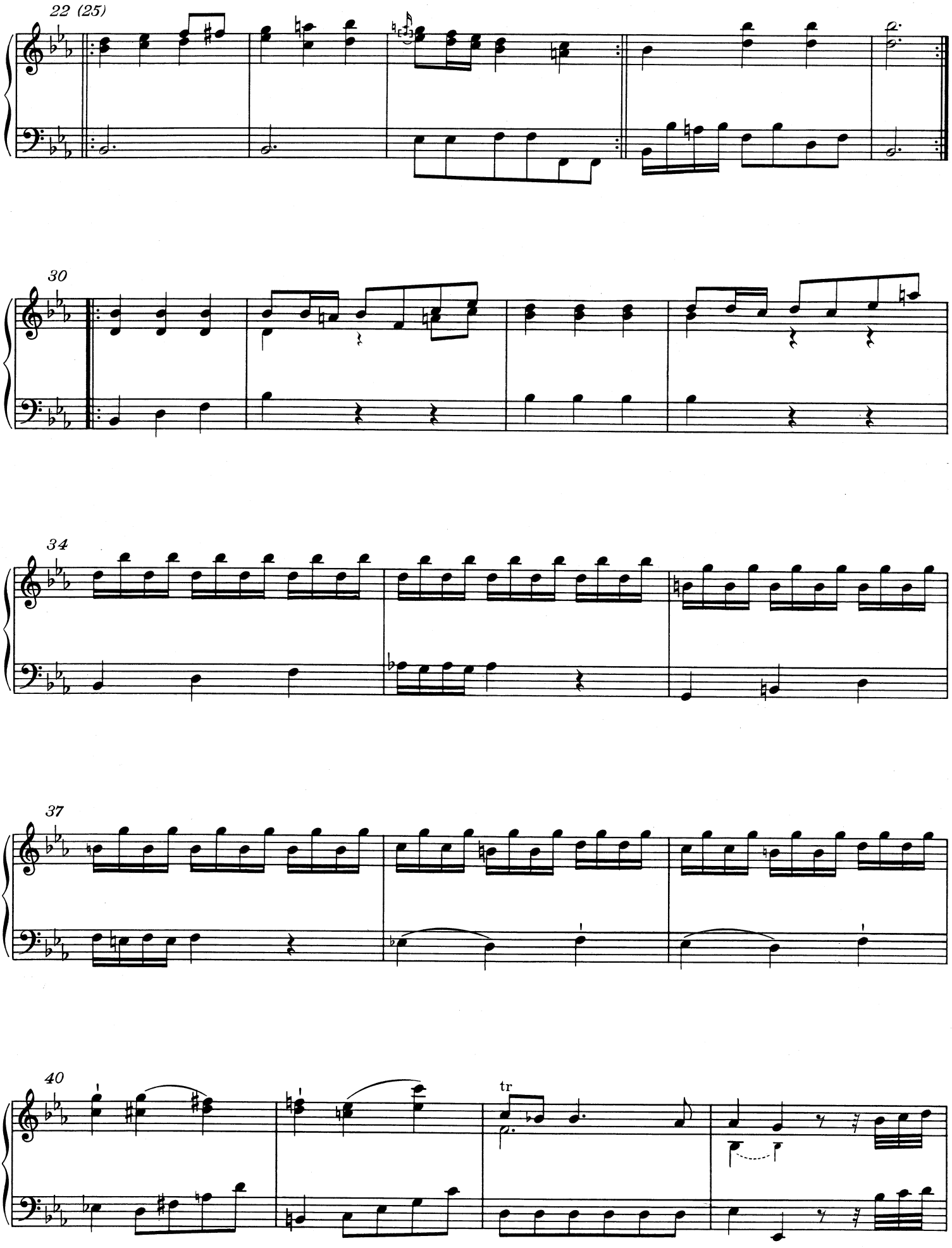


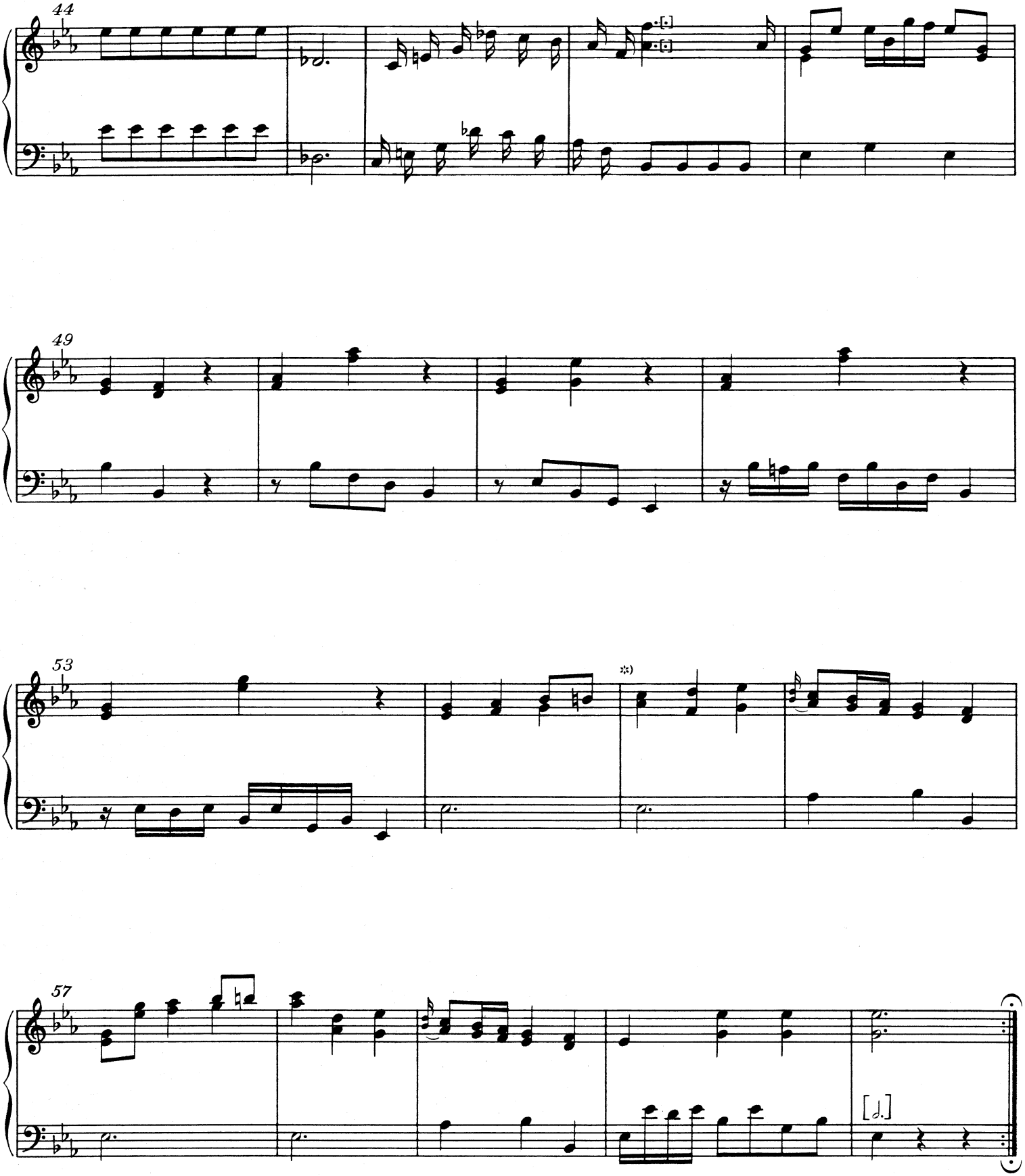
*) T. 32, linke Hand: In der Volta II wäre noch ein Schlußtakt  anzuhängen.

KV 15cc



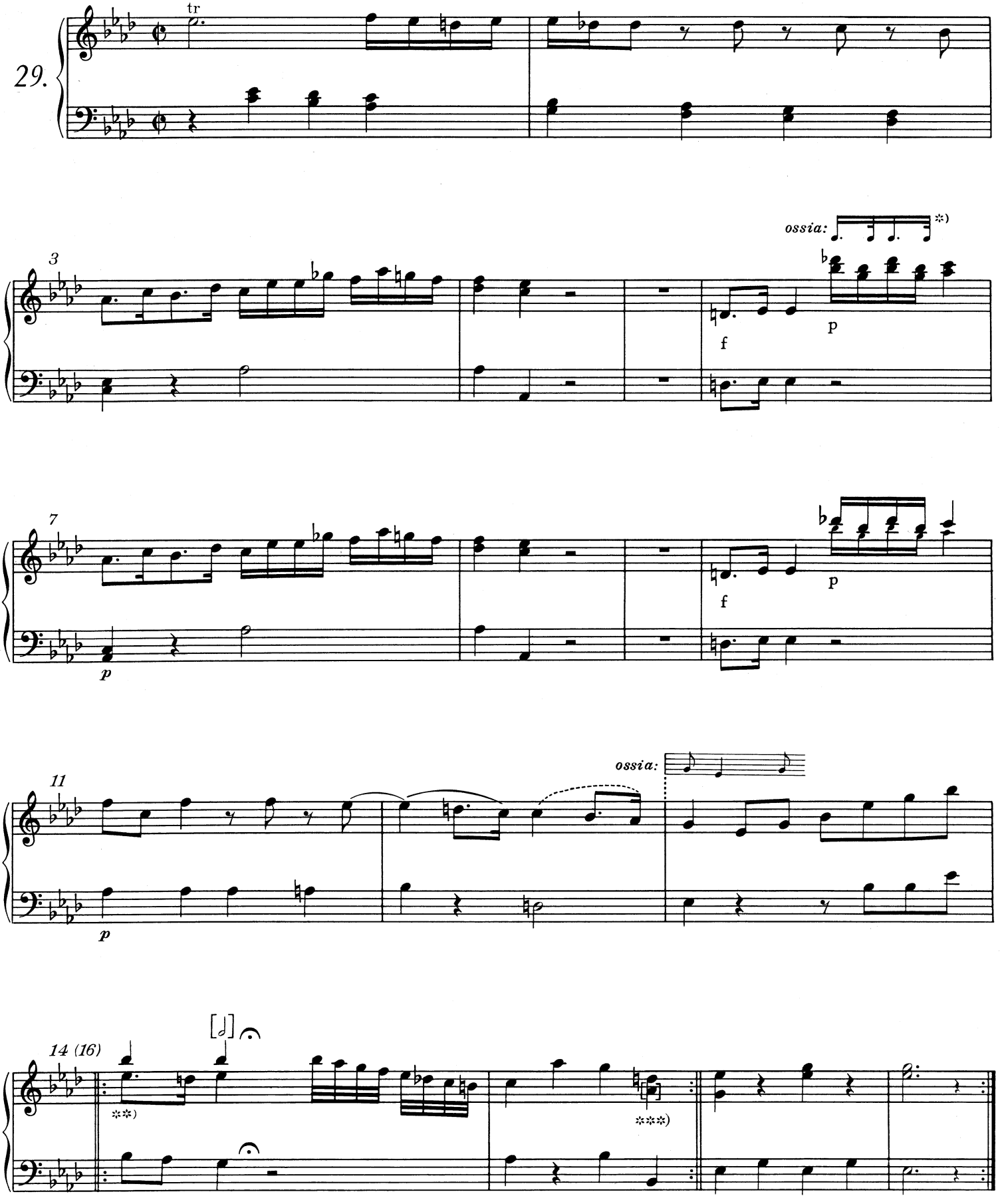
*) Für den Übergang T. 5/6 ist die eckig geklammerte Version zu spielen.


22 (25)
30
34
37
40
tr



*) Zu einem im Original nach T. 54 gestrichenen Takt vgl. Krit. Bericht.

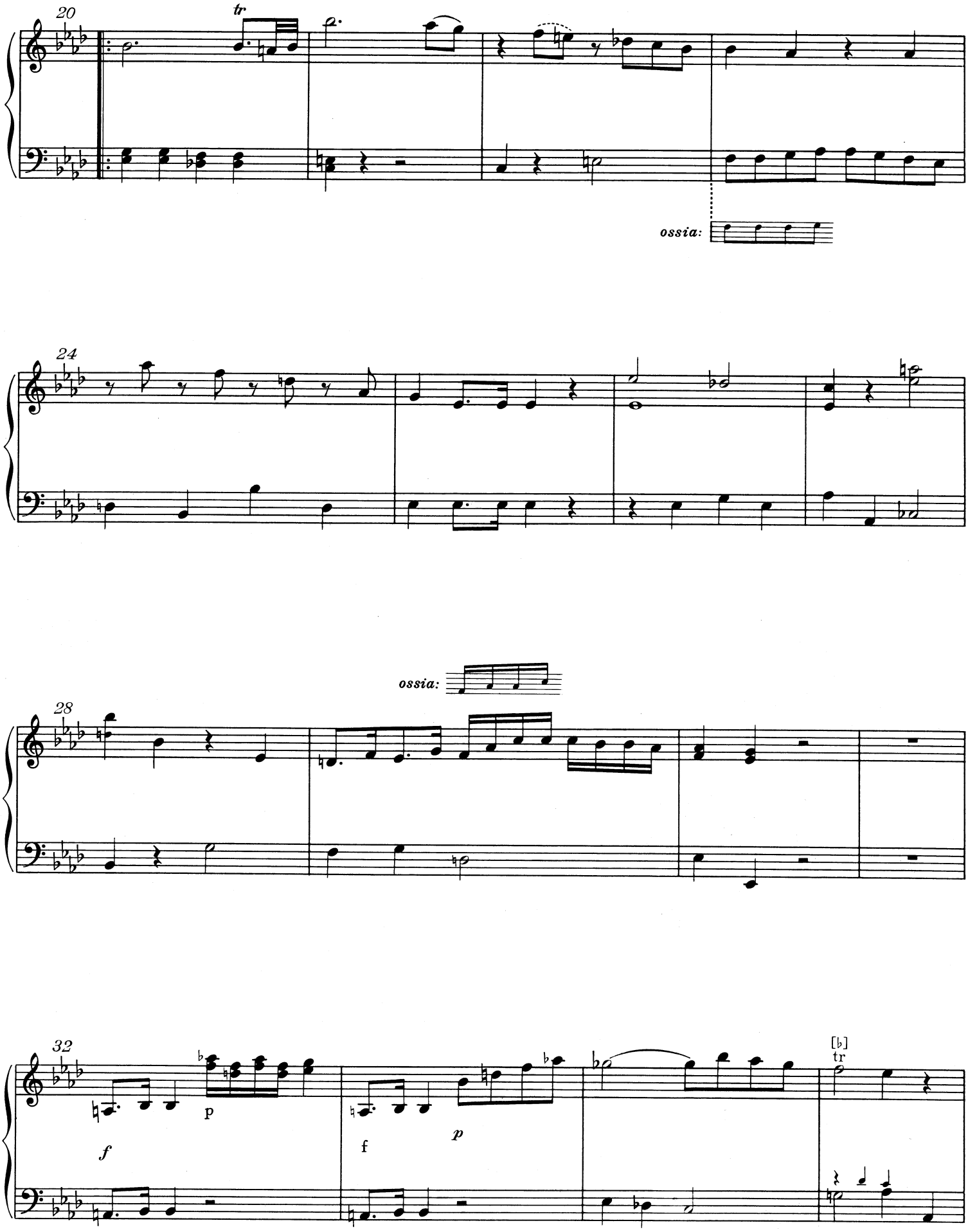
KV 15dd



*) T. 6, rechte Hand: Das Ossia gilt auch für die analogen Stellen T. 10, 32, 36 f., 43 und 47; vgl. Krit. Bericht.

**) Zu T. 14 (16) in der rechten Hand vgl. Krit. Bericht.

***) T. 15 (17), rechte Hand: Das in eckige Klammern gesetzte as' ist nur beim Übergang T. 17/18 zu spielen.


20
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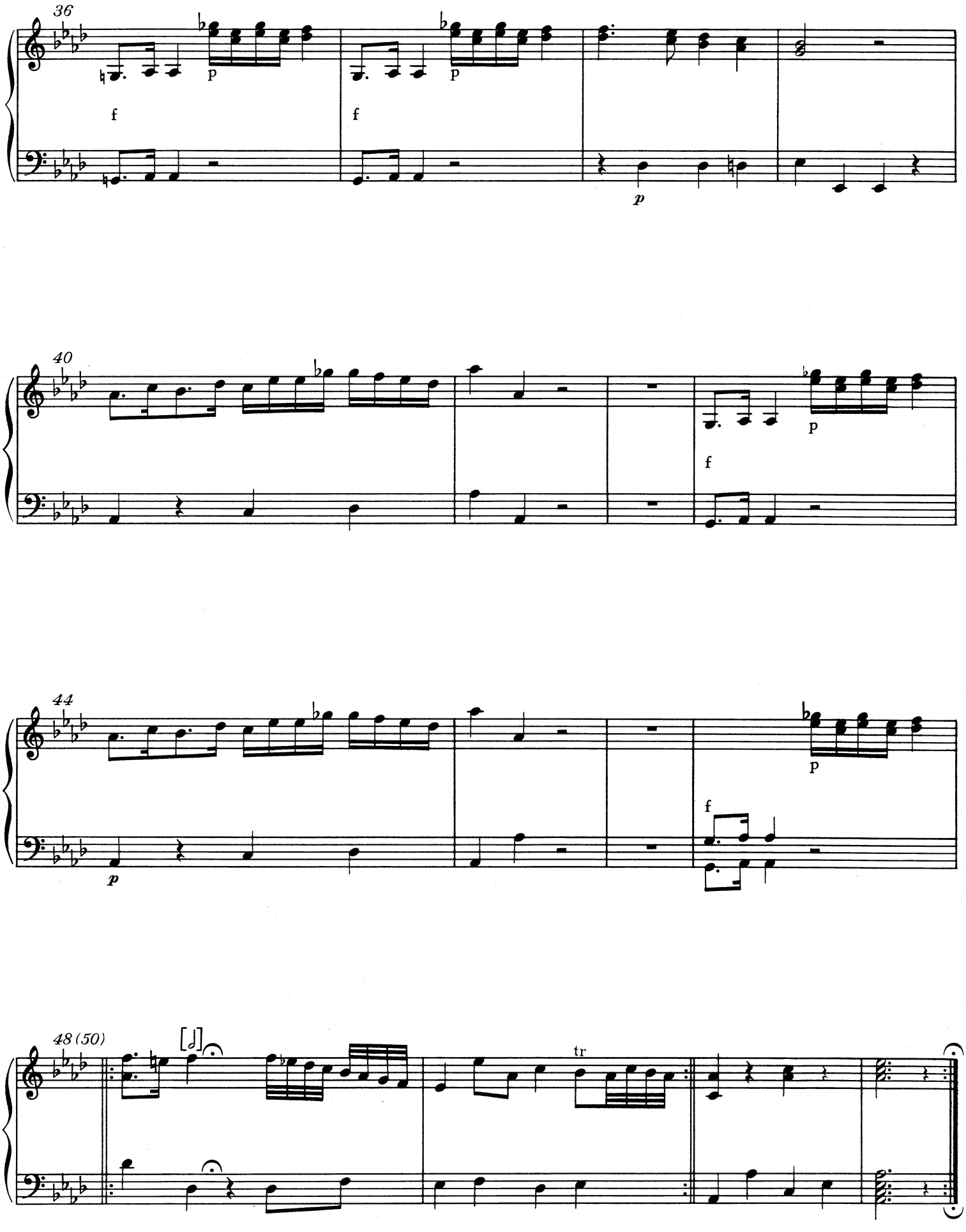
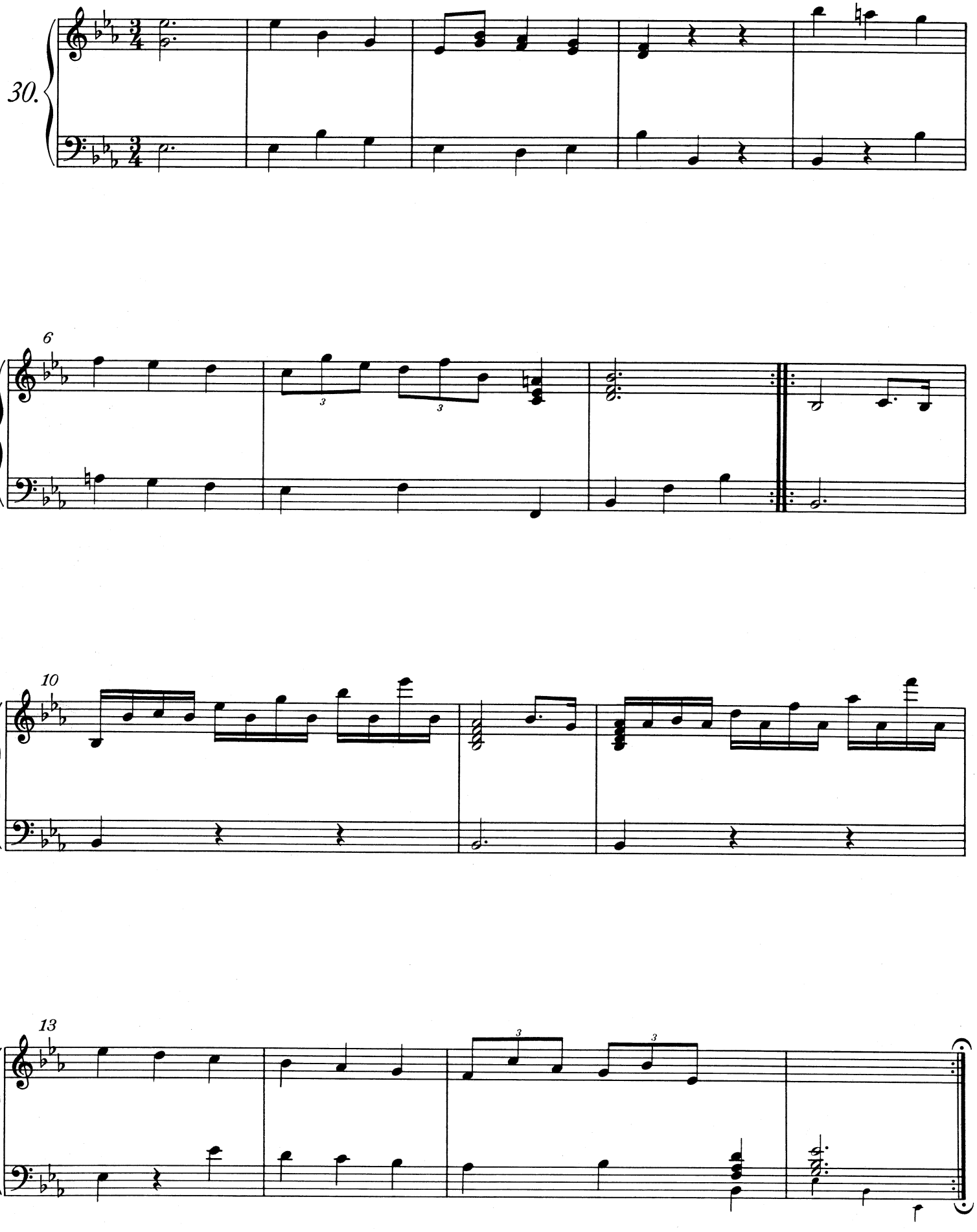
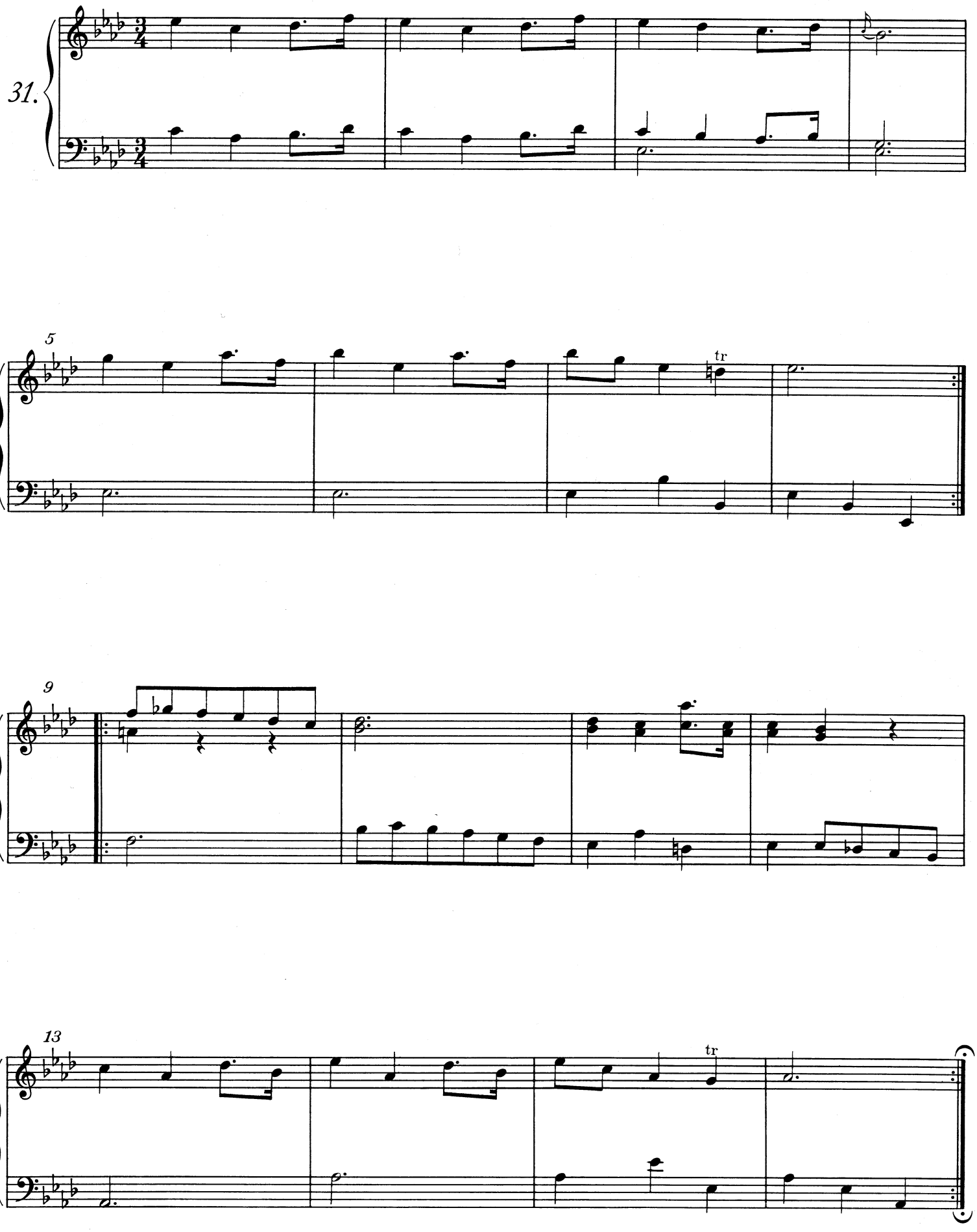
ossia:
24
ossia:
28
32
f
p
f
p
[♭]
tr


36
f
p
f
p
p
40
f
p
44
p
f
p
48 (50)
tr

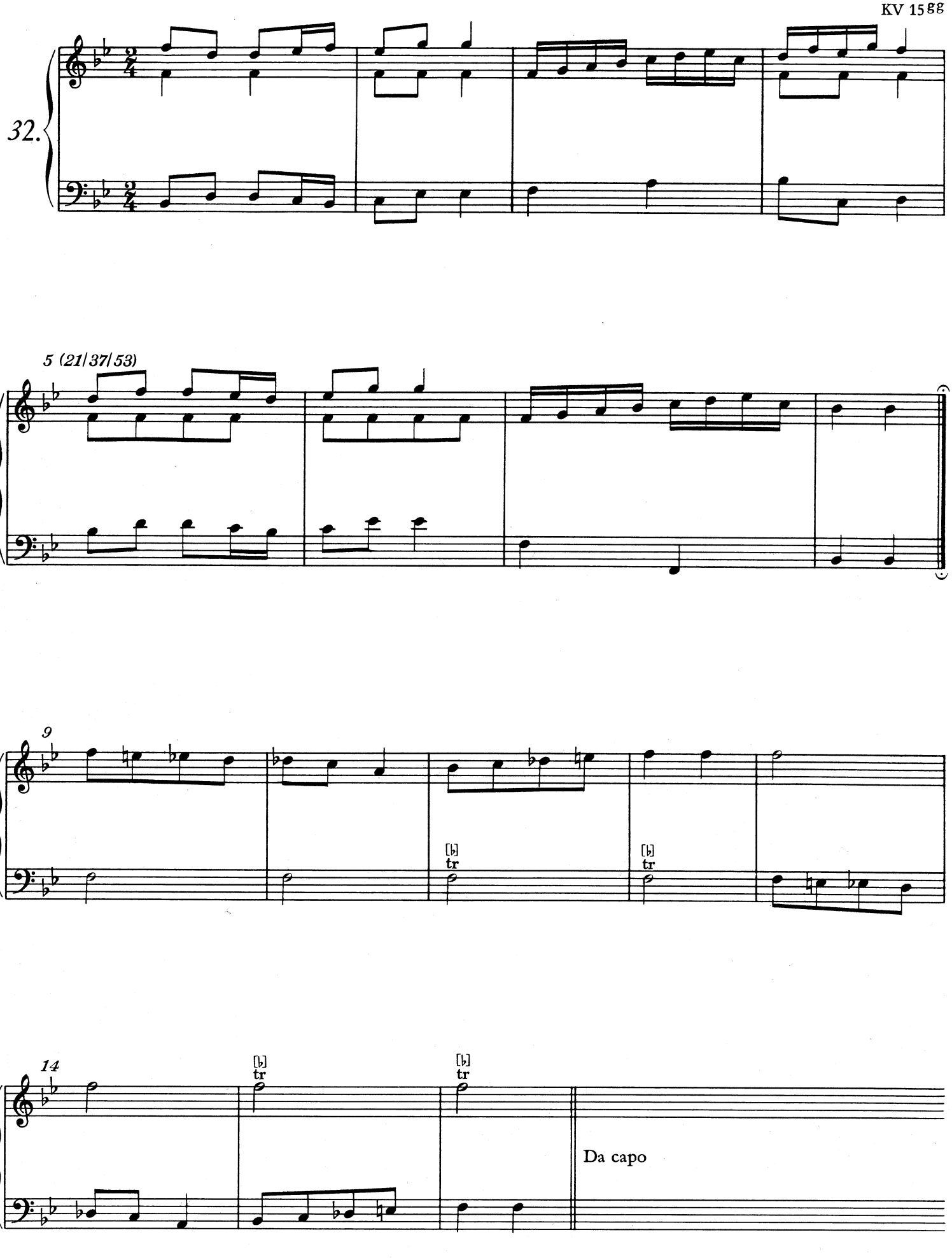
KV 15ee

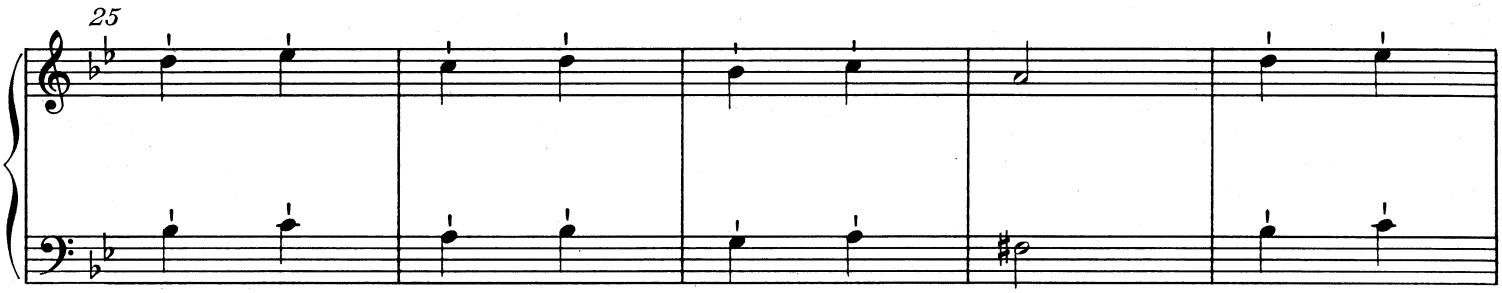


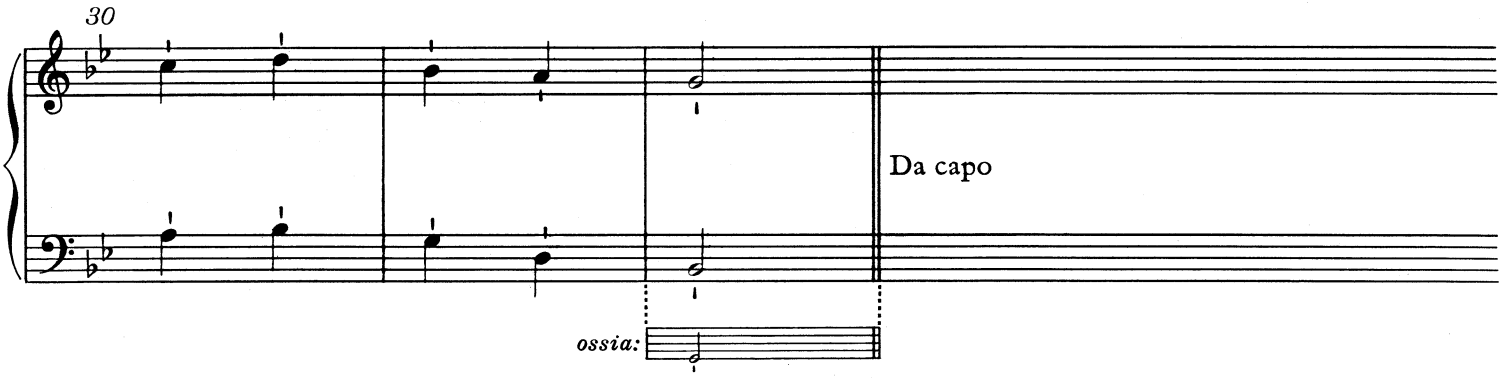
KV Anh. 109[b] Nr. 8 (15[ff])

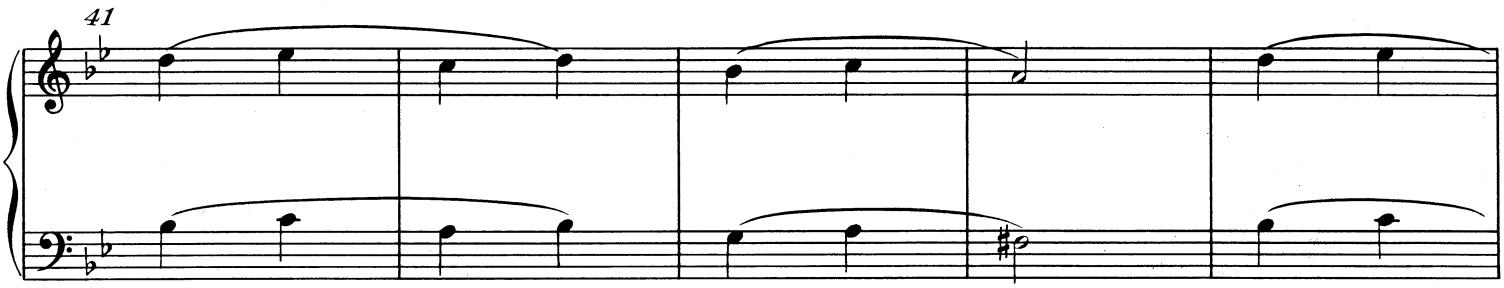


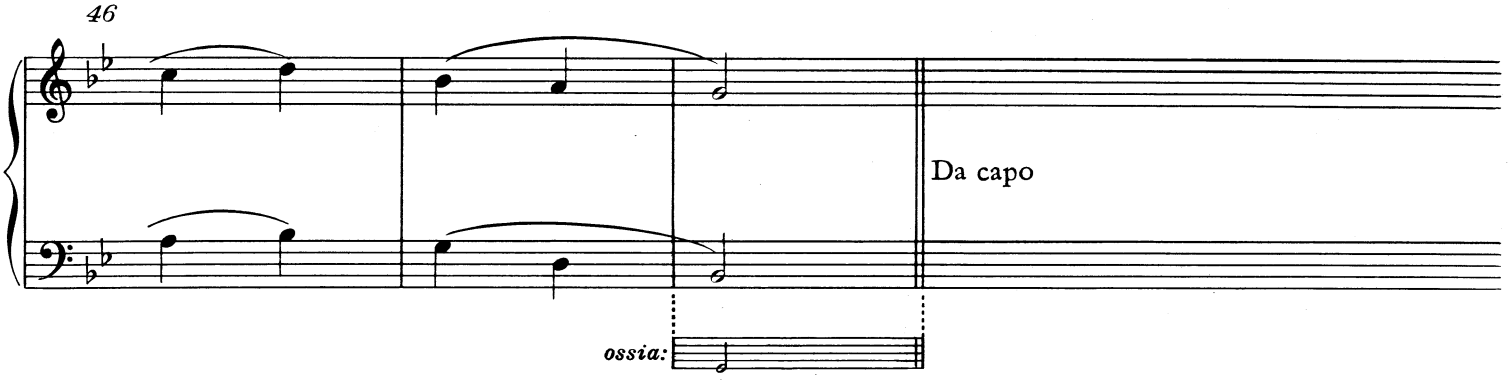
KV 15gg

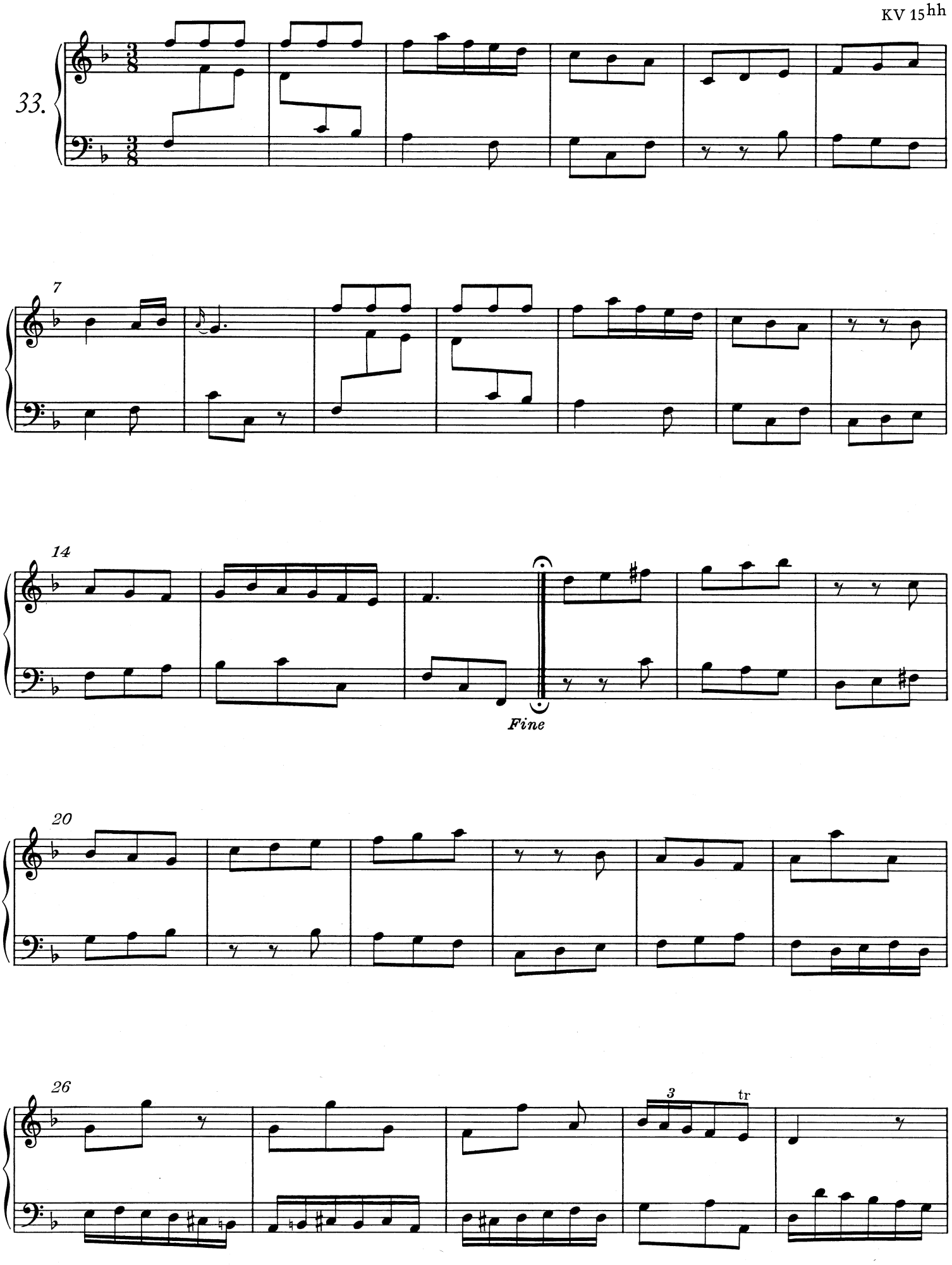



25


30
Da capo
ossia:


41


46
Da capo
ossia:


33.
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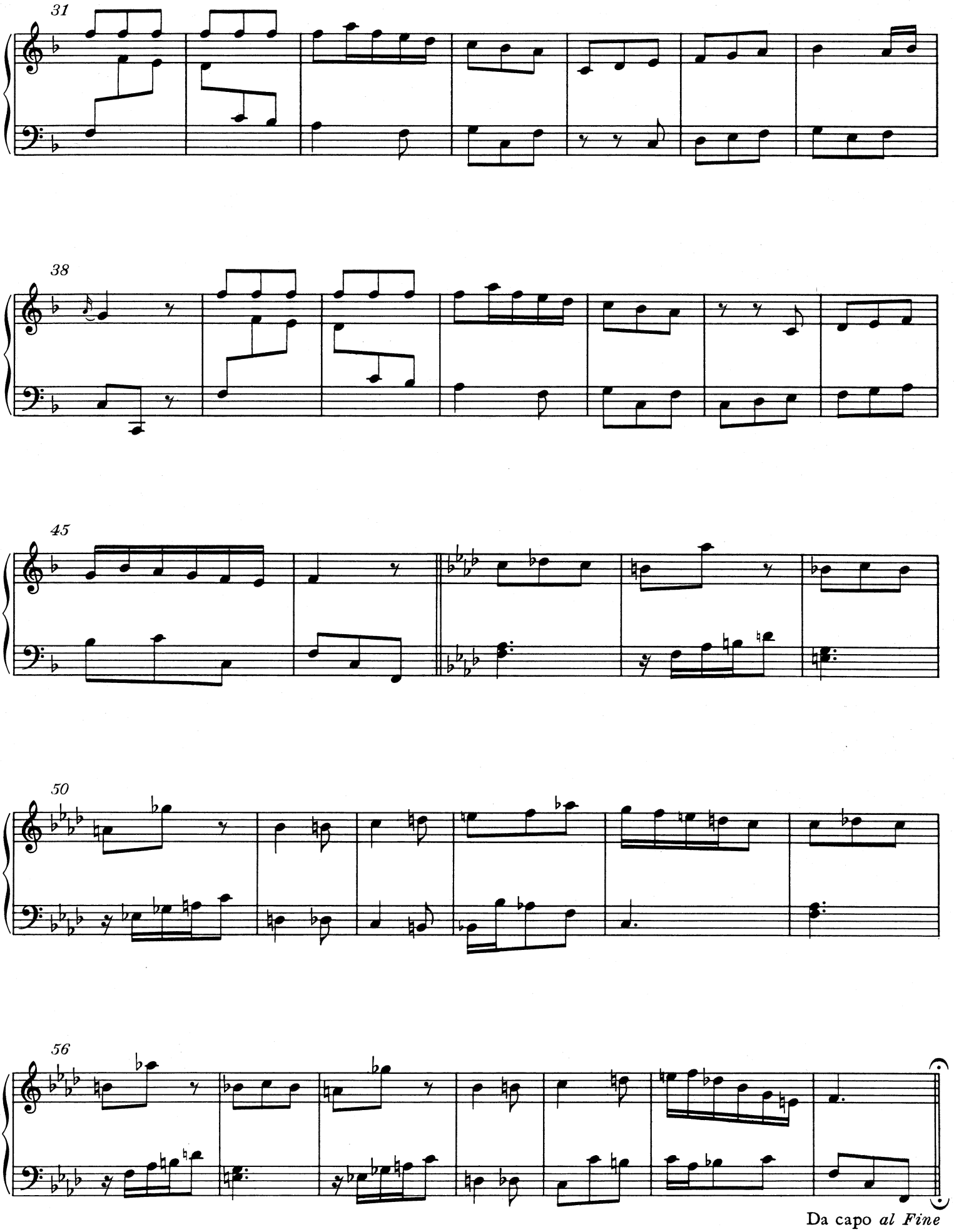
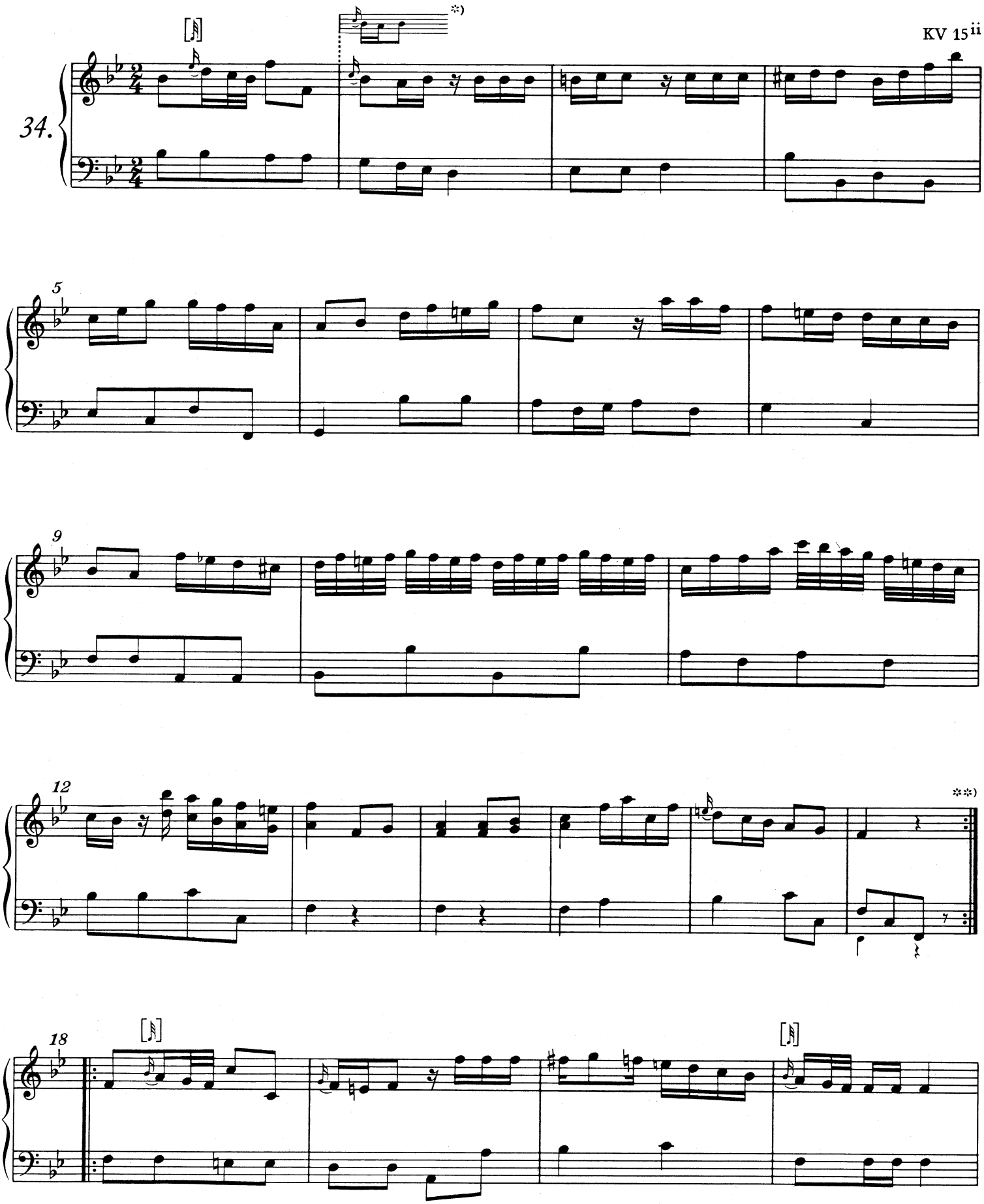
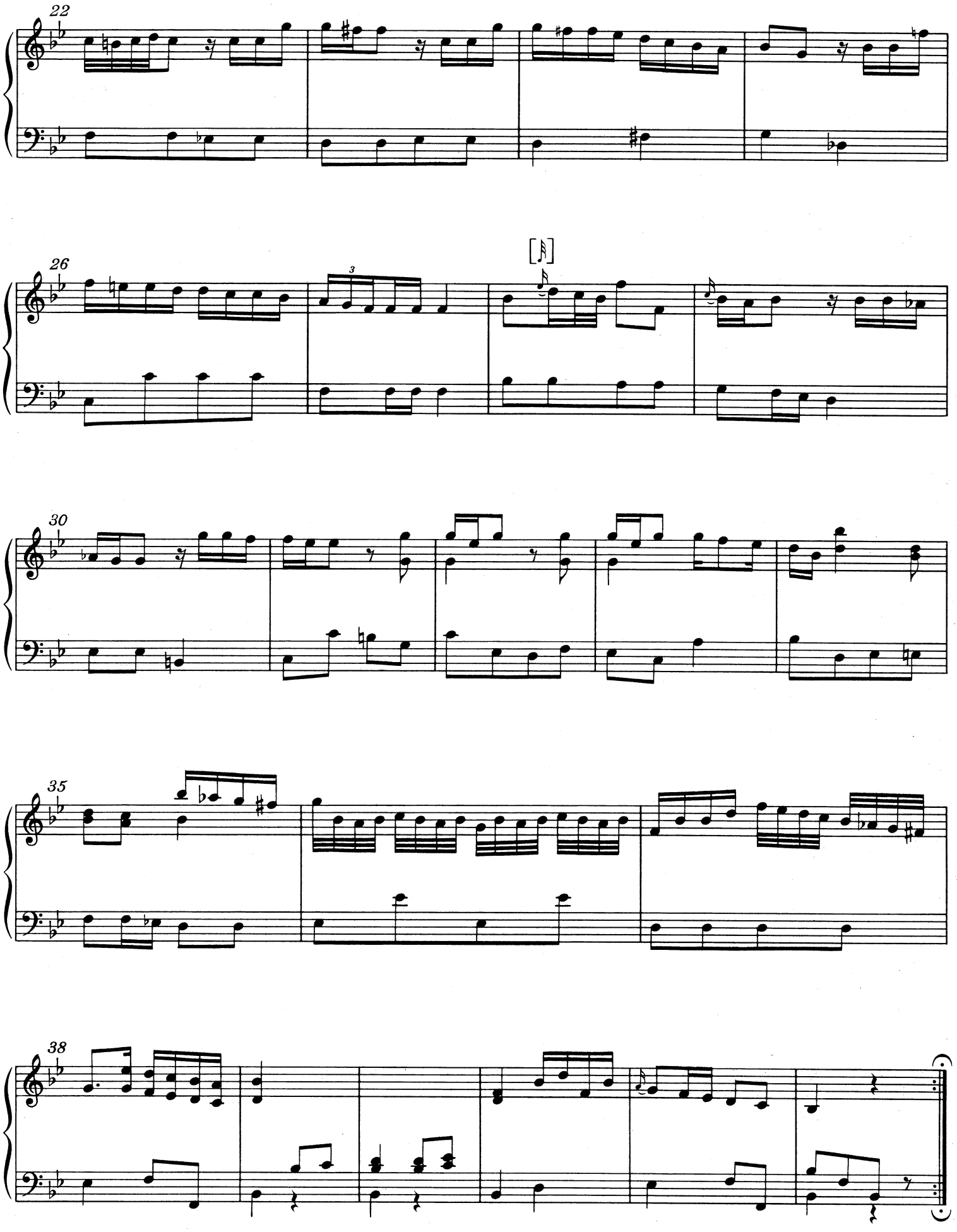
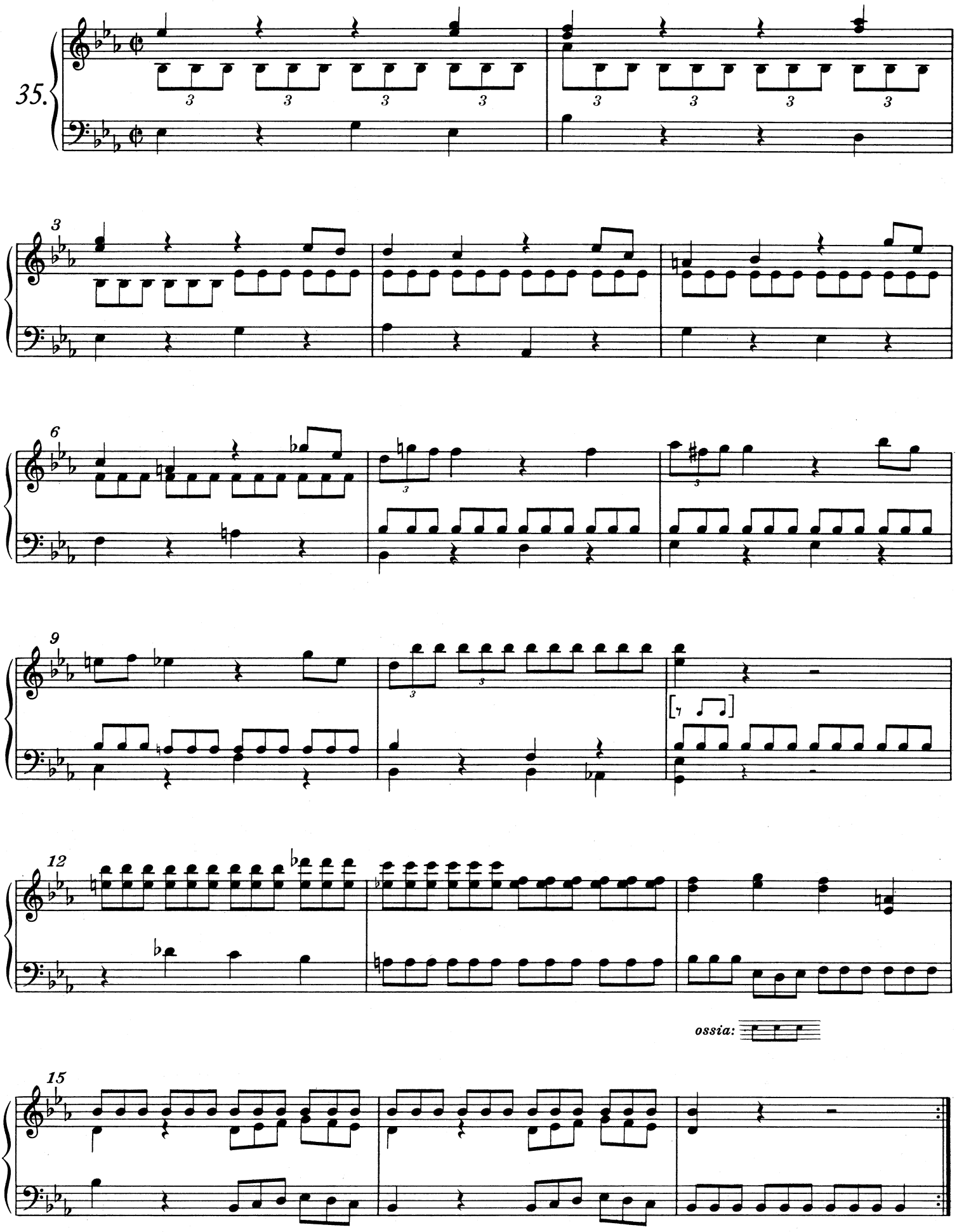

31
38
45
50
56
Da capo *al Fine*

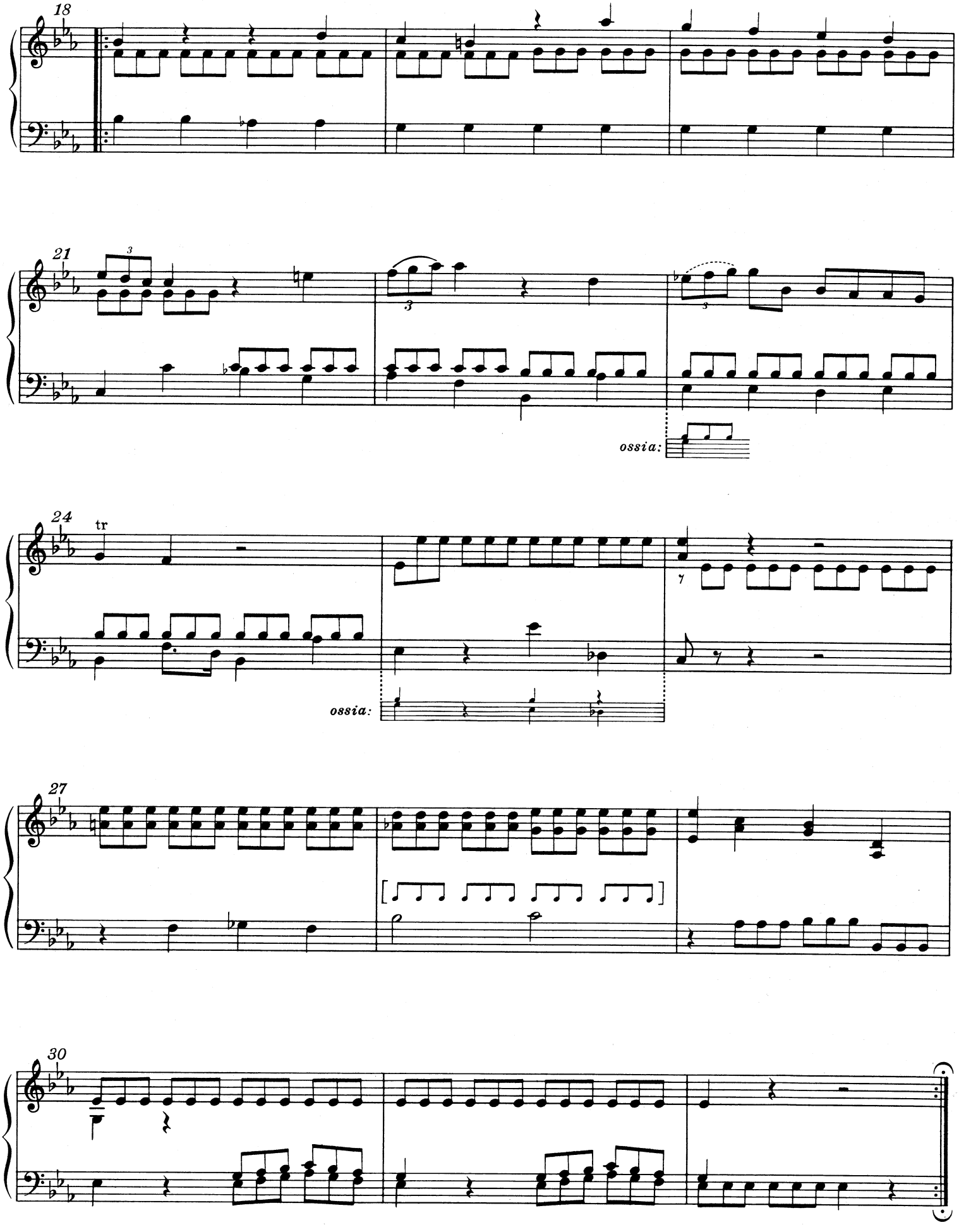
KV 15ii



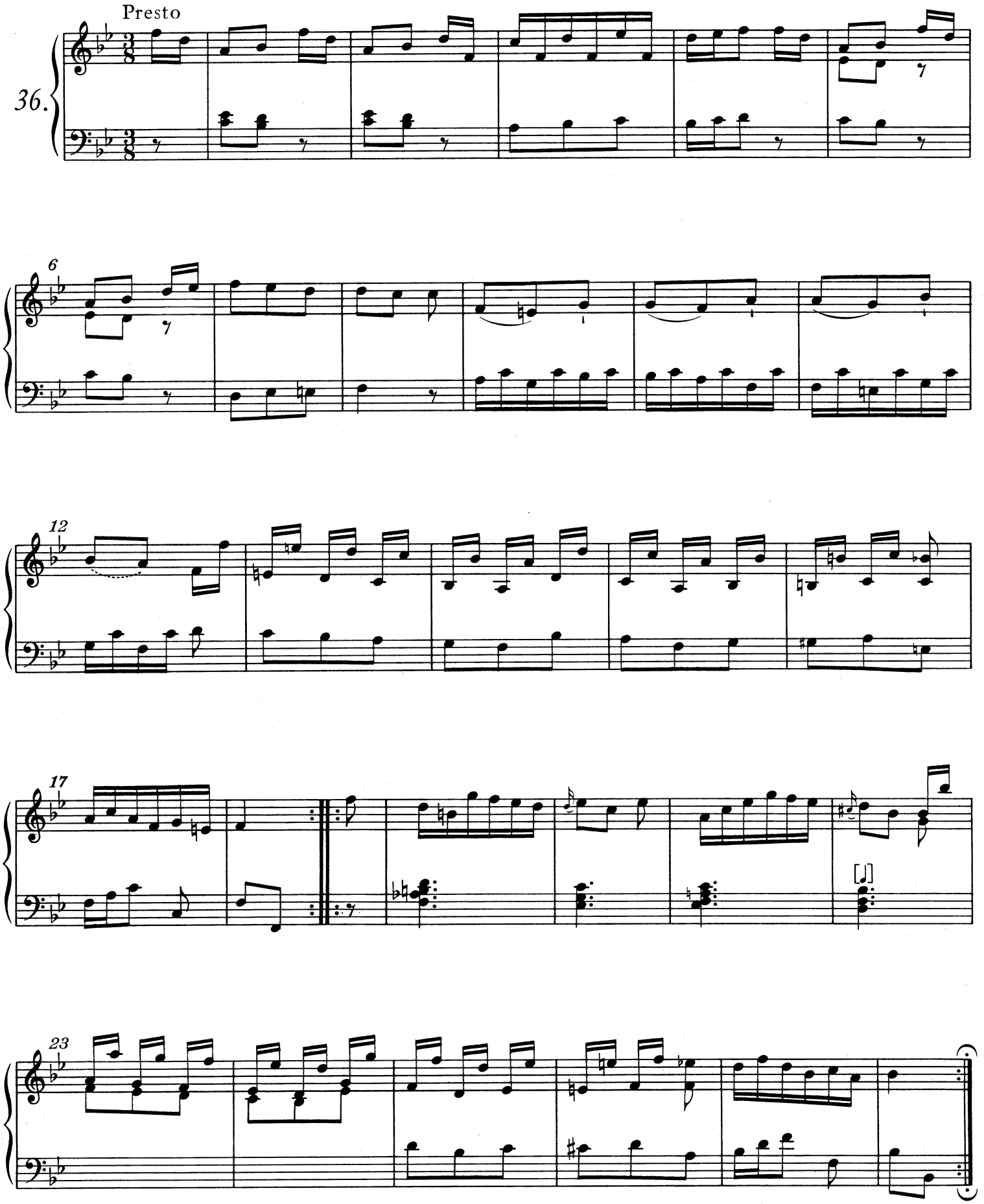
*) T. 2, rechte Hand: Vgl. T. 19 und 29; gemeint ist eine doppelschlagartige Figur.
**) T. 17: Vervollständigt nach T. 43. Es ist nicht klar, ob Mozart die beiden Baßlinien simultan oder auf die beiden Volten verteilt gemeint hat.


22
26
30
35
38

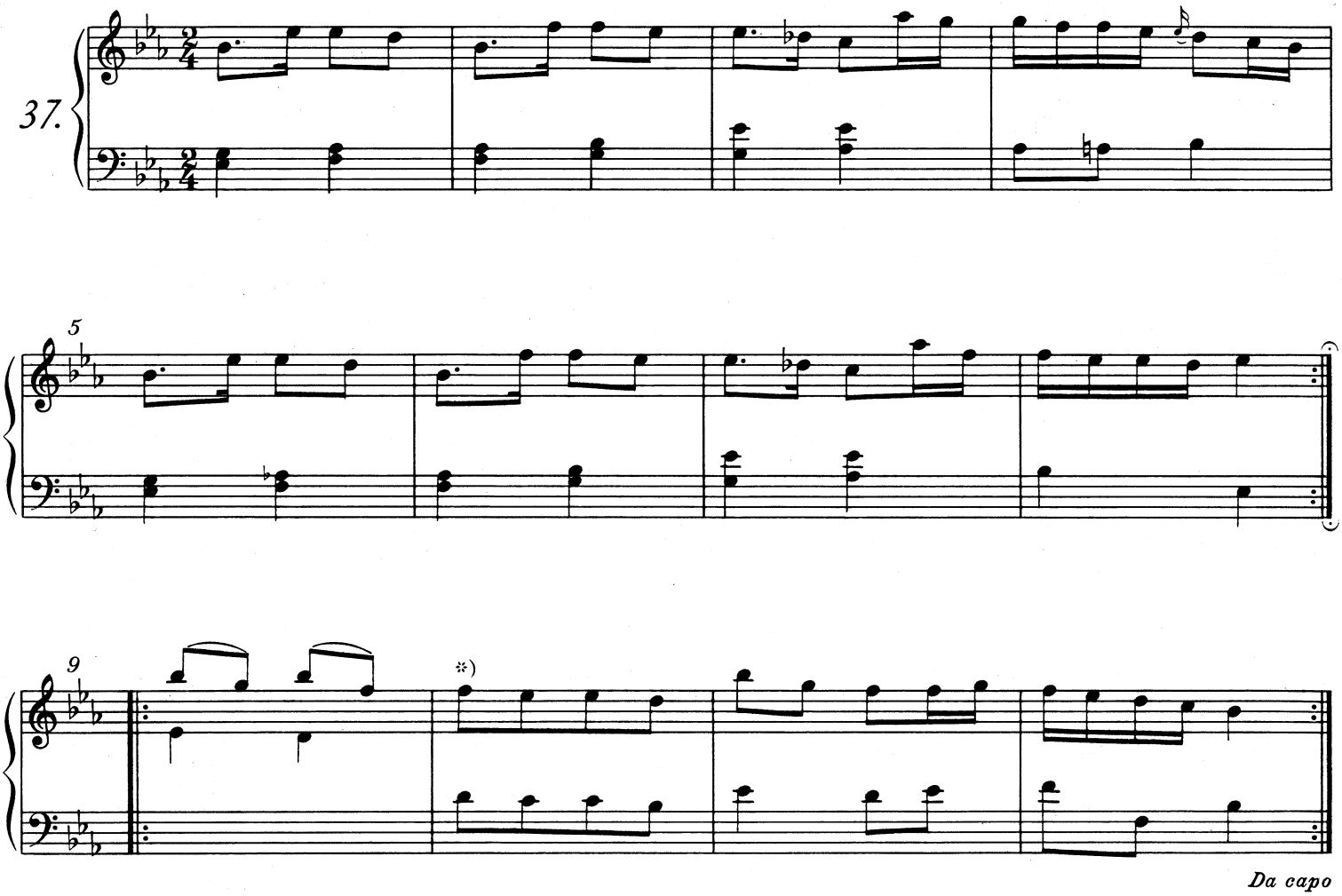

35.
3
6
9
12
ossia:
15


18
21
ossia:
24
tr
ossia:
27
30

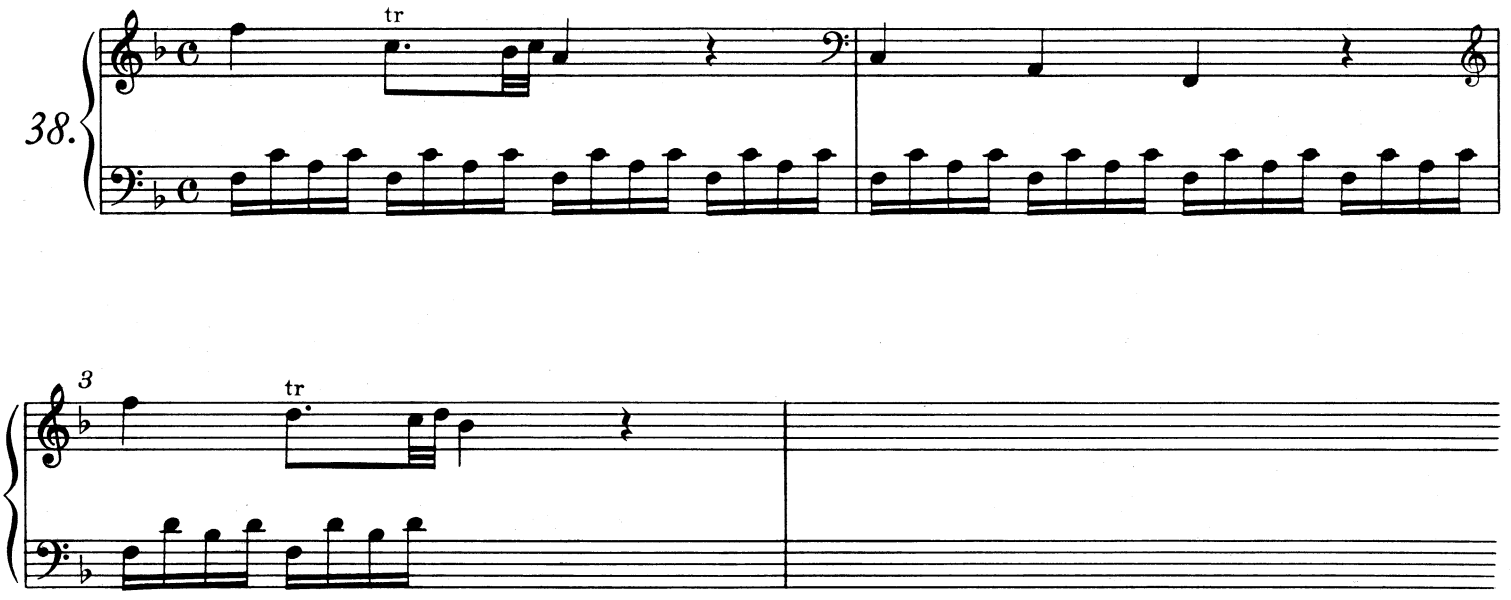
KV Anh. 109b Nr. 9 (15[11])



KV 15mm

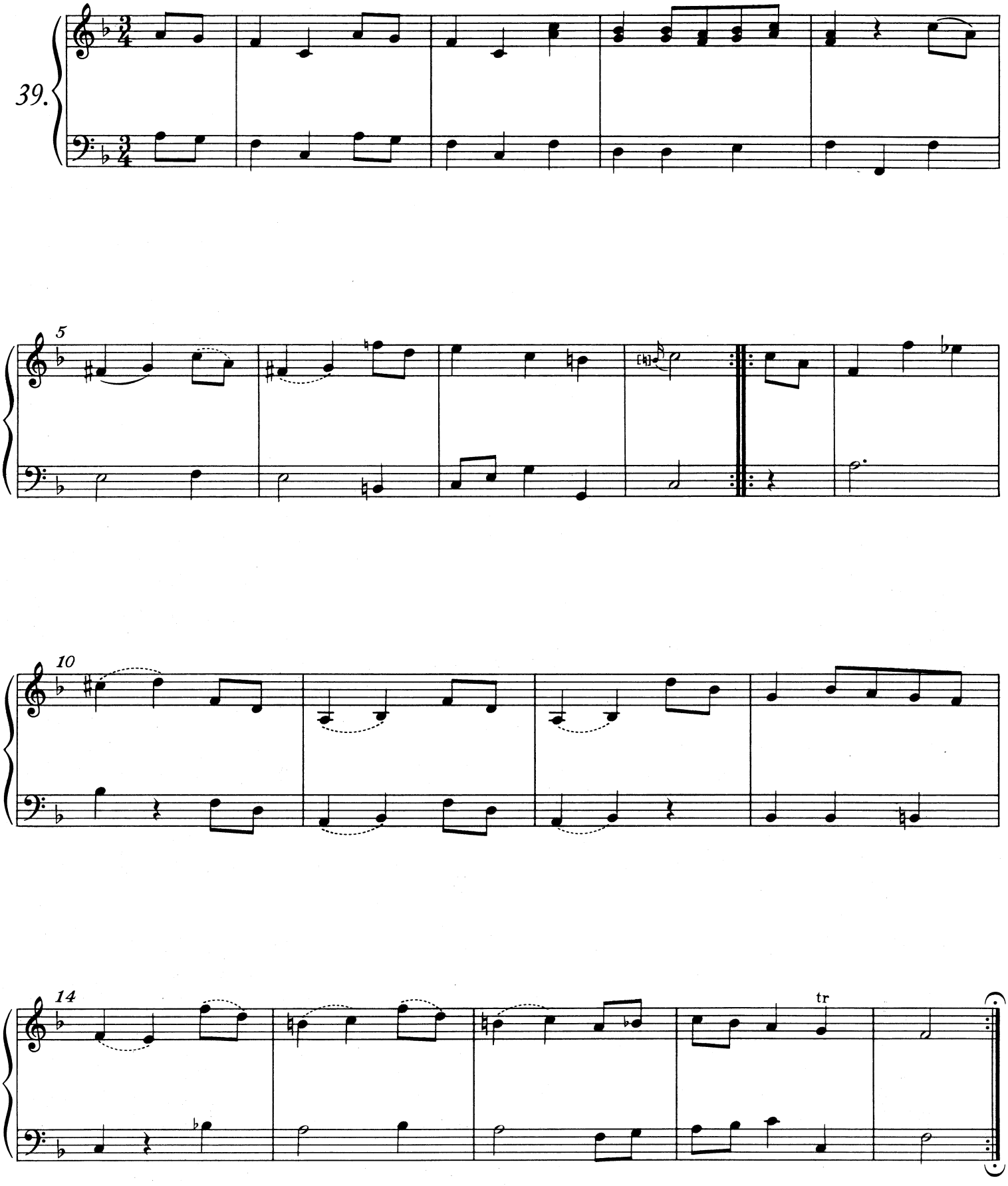


KV 15nn

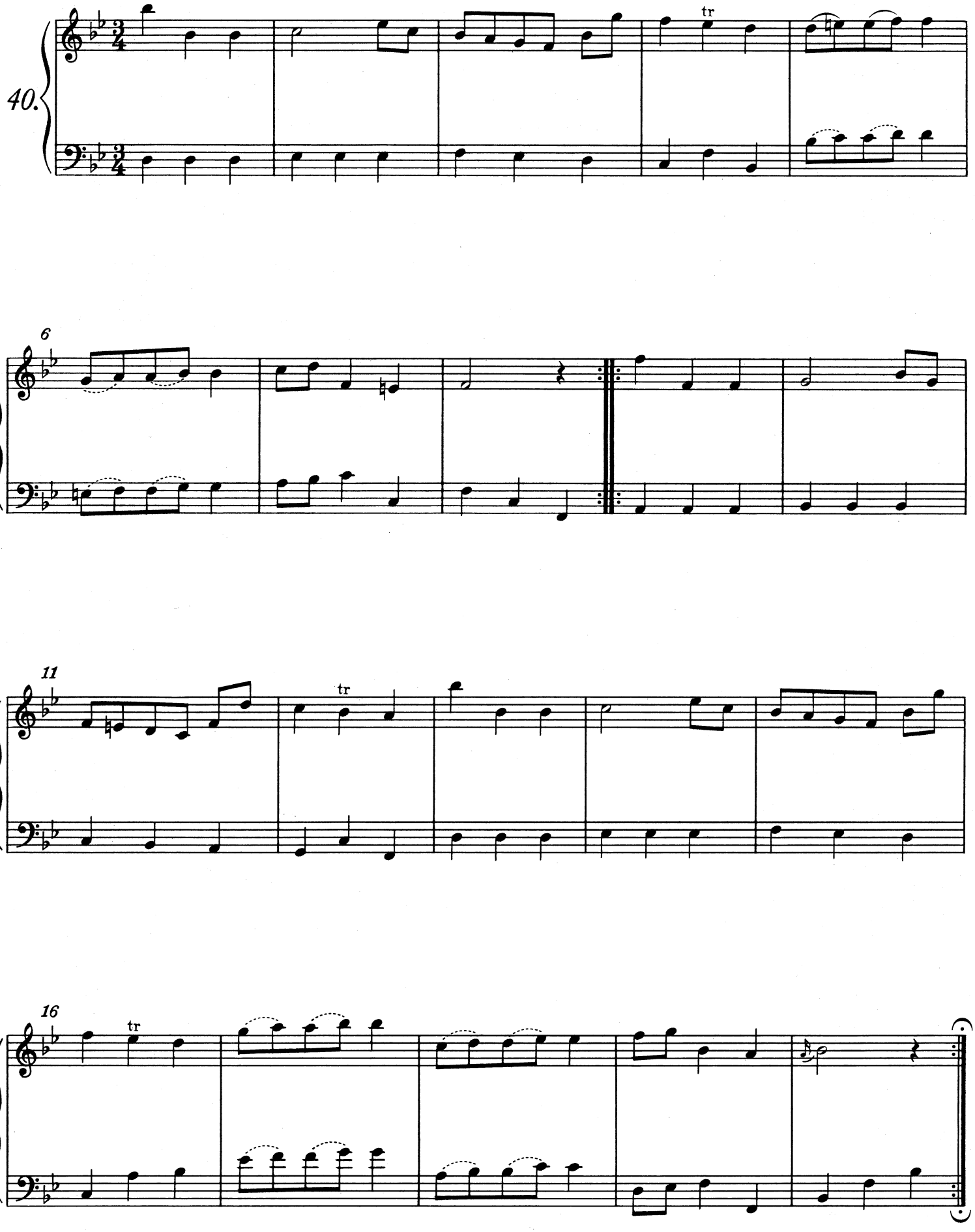


*) Nr. 37, T. 10 ff.: Zu einer gestrichenen ursprünglichen Fassung vgl. Krit. Bericht

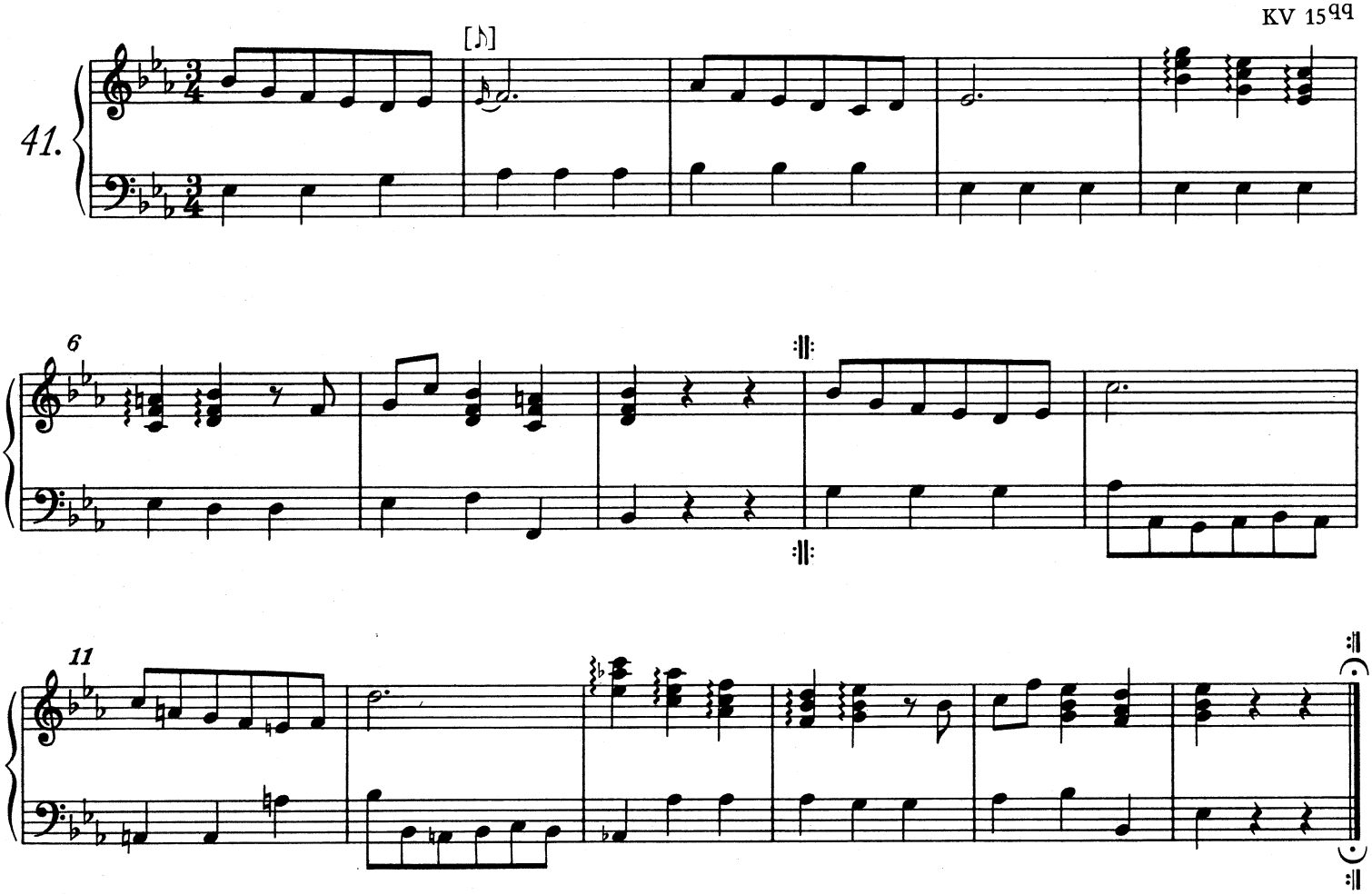
KV 15oo



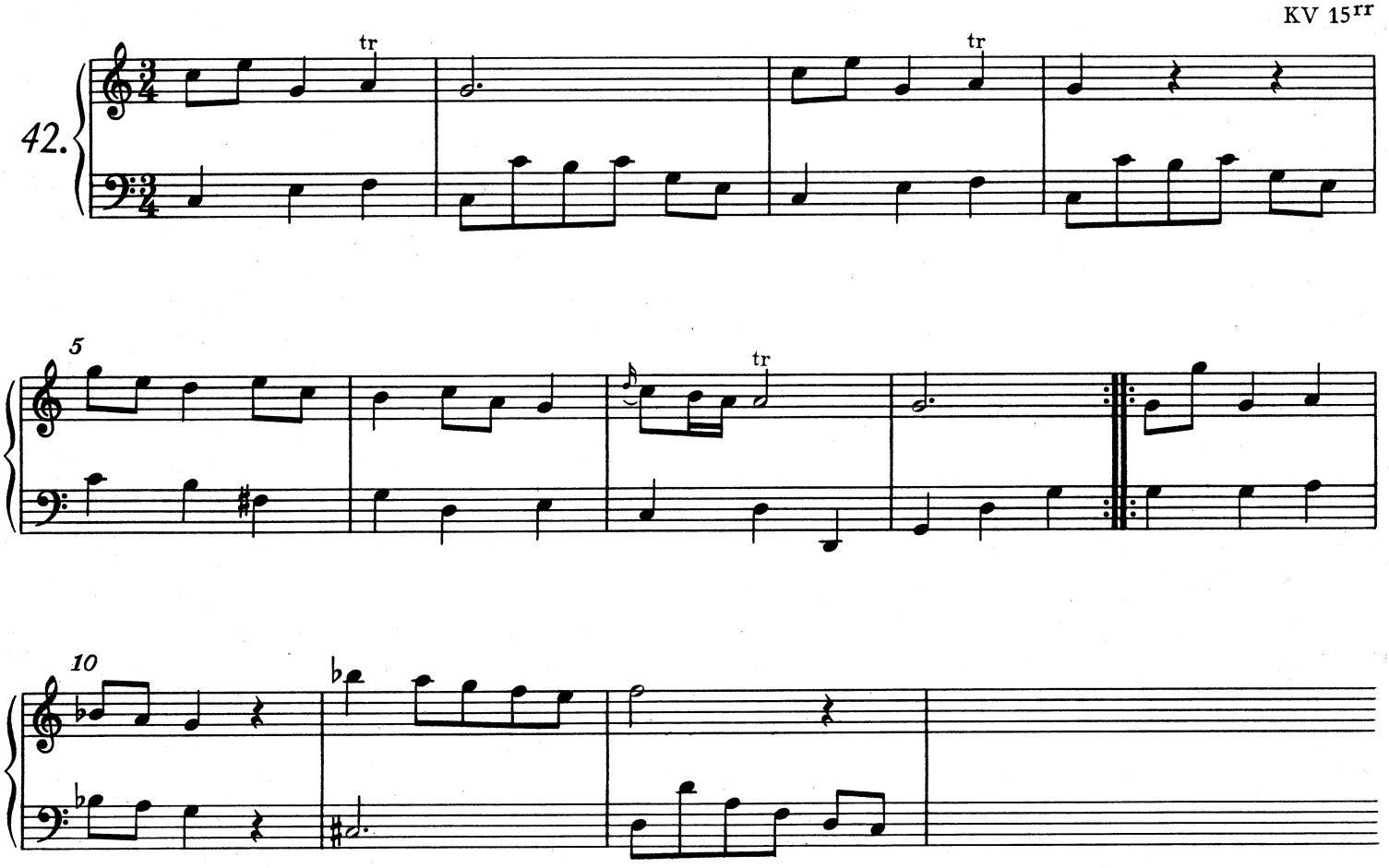
KV 15 pp



KV 15qq



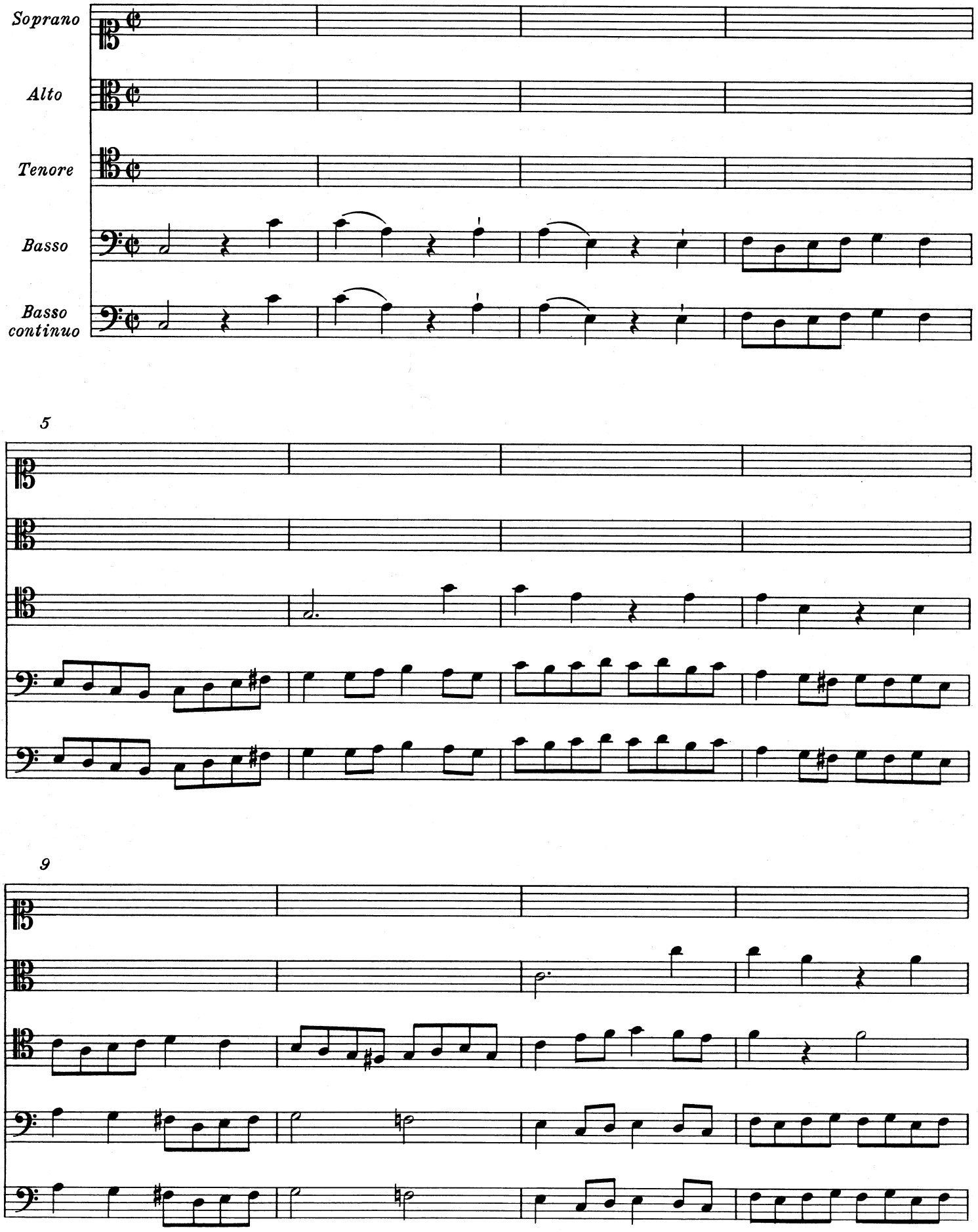
KV 15rr

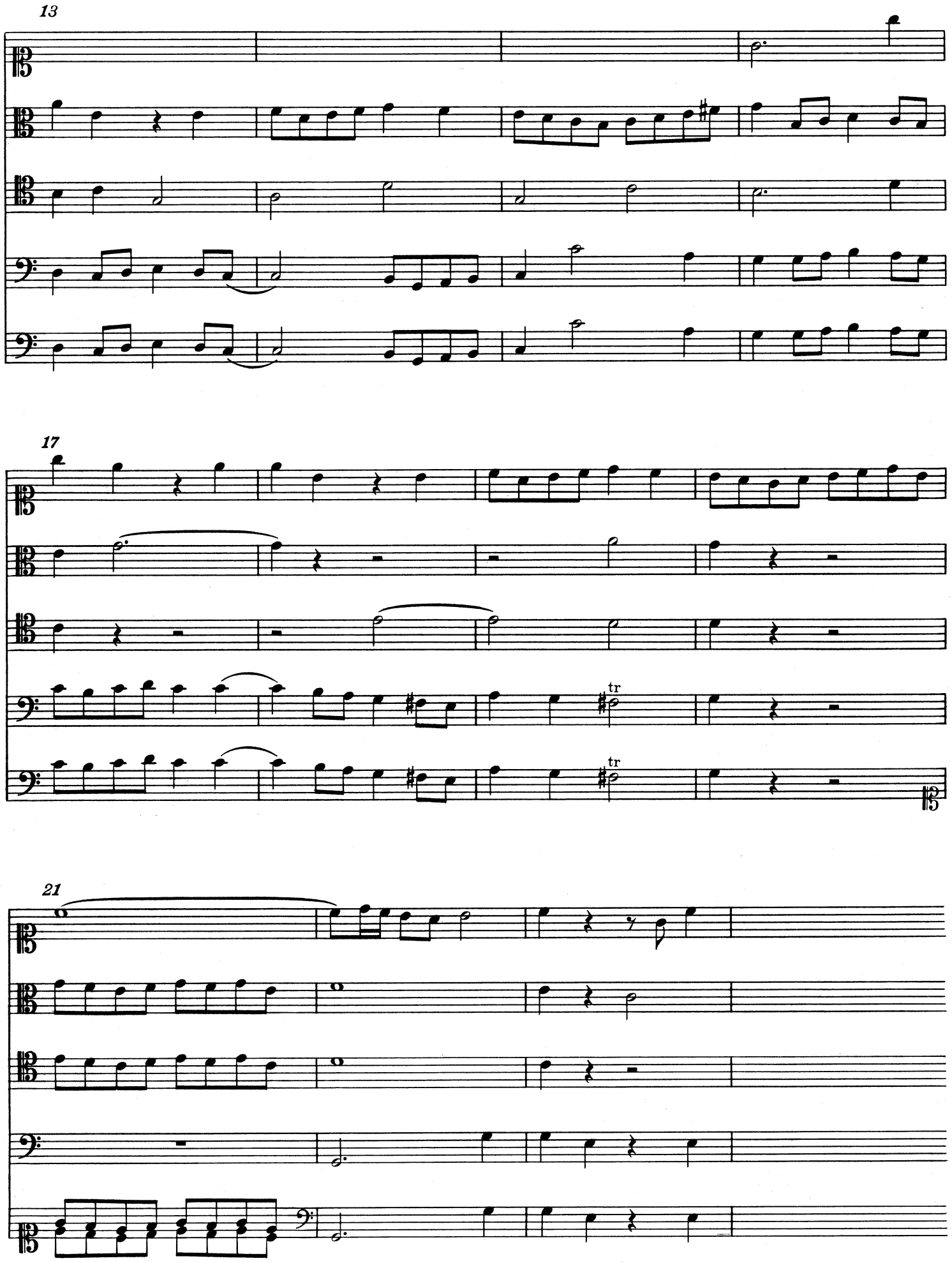


43.

Fuga

KV 15ss



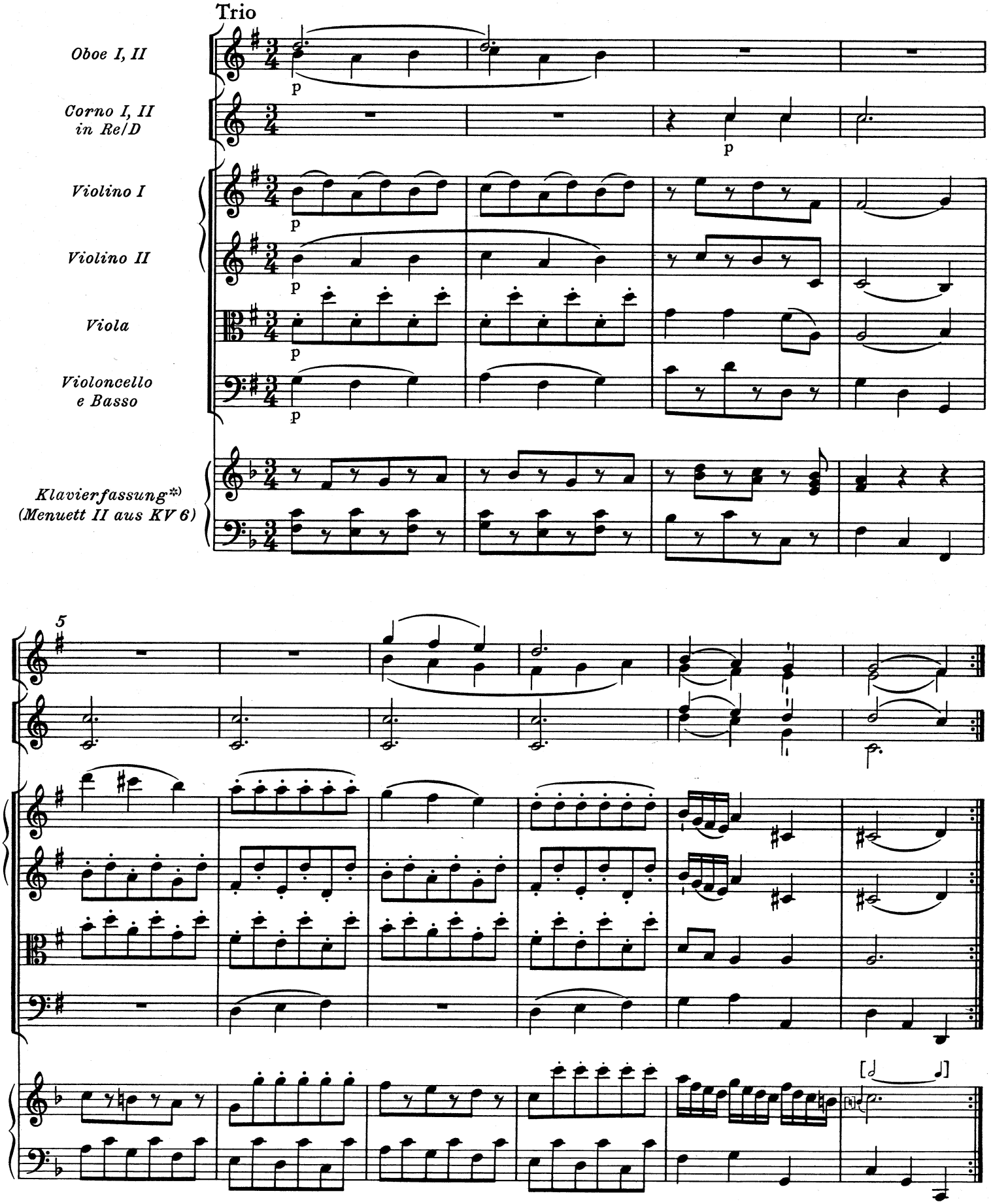

13
17
tr
tr
21

ANHANG

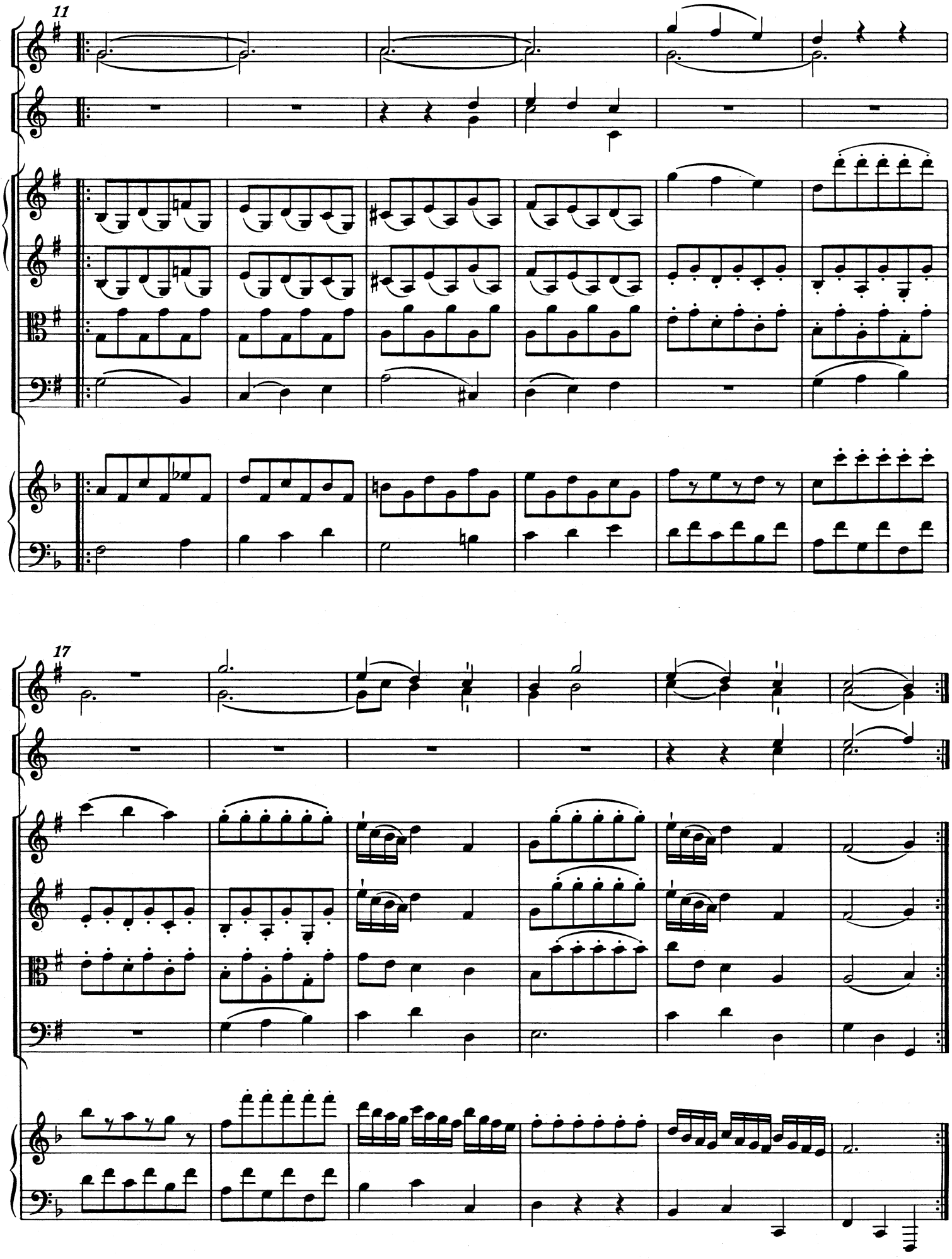
I

Trio des Menuett I (=3. Satz) aus der Serenata in D von Leopold Mozart*)

Trio



*) Vgl. Nr. 48 im Nannerl-Notenbuch (S. 76).

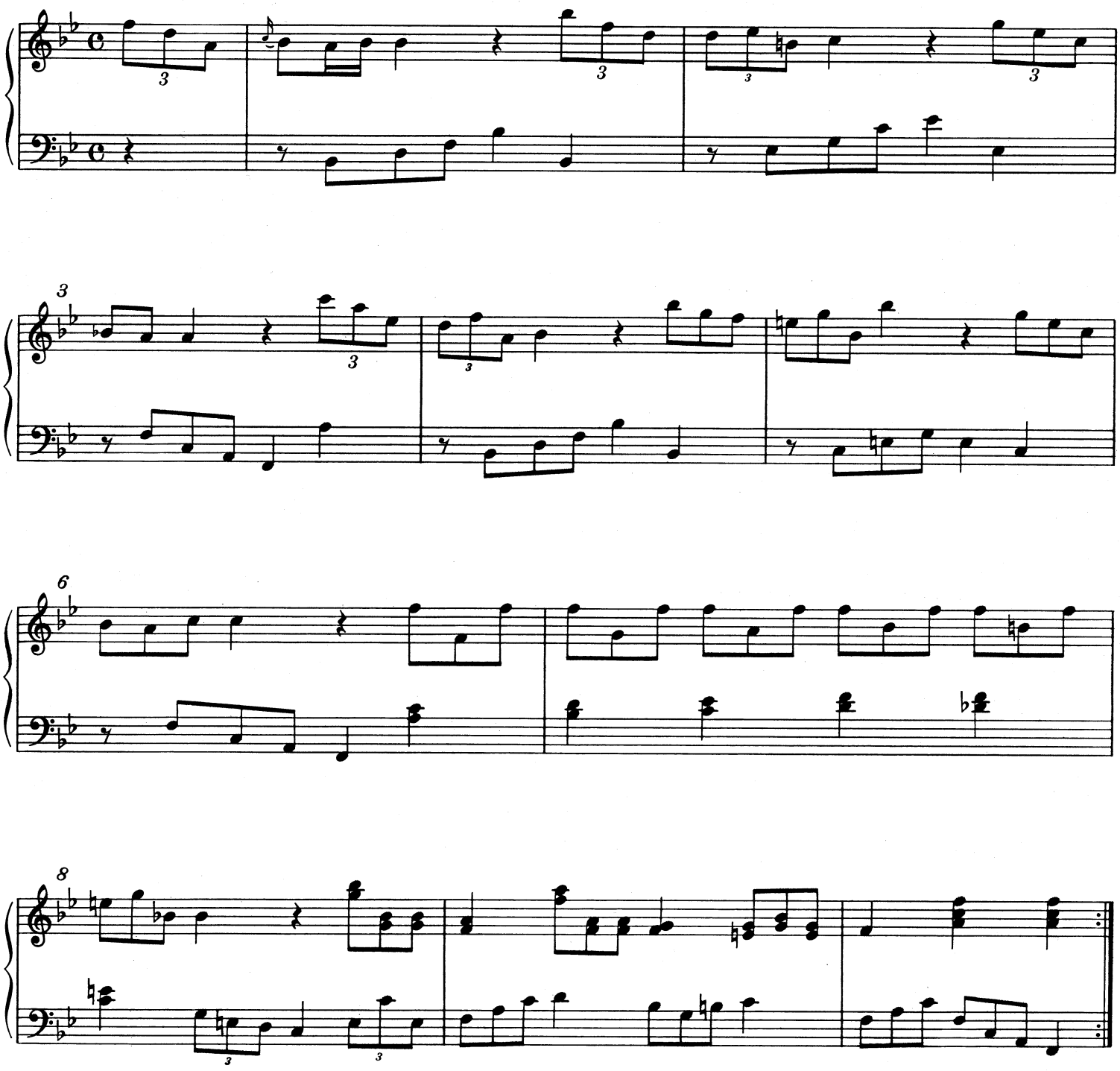

11
17

II

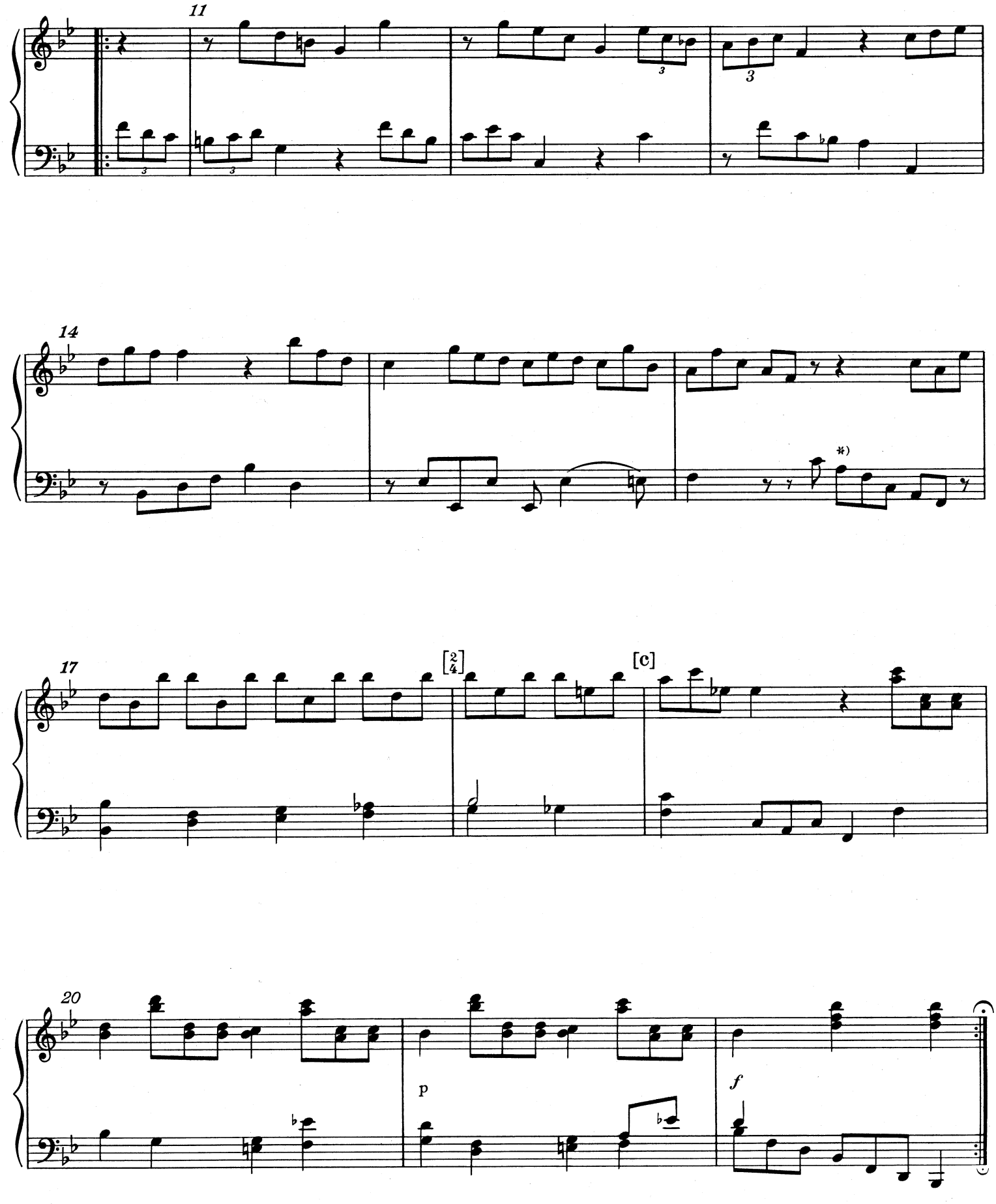
Zwei Klavierstücke unbestimmter Zugehörigkeit*)

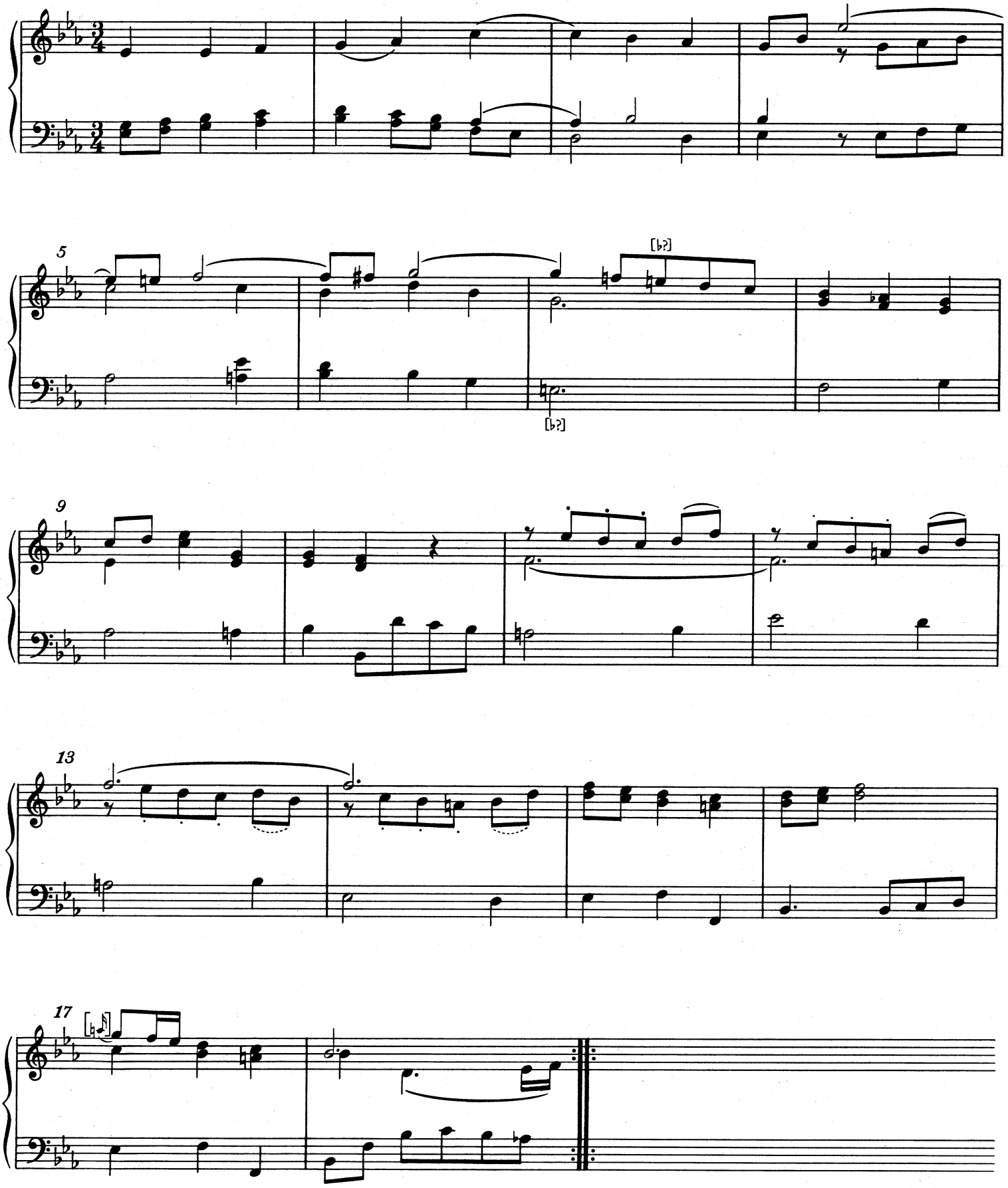
Erwähnt bei KV Anh. 20a (KV6: 626b/25)

1. Klavierstück in B



*) Zur Überlieferung und eventuellen Echtheit vgl. Vorwort.



*) T. 16, linke Hand: Die Rhythmisierung im 2.-4. Viertel ist unklar; vgl. Krit. Bericht.

2. Klavierstück in Es (Fragment)