Comments

\[ pf\ u = \text{piano upper staff};\ pf\ l = \text{piano lower staff};\ M = \text{measure(s)} \]

Sources

A Autograph, fragment. Preserved are sections A\(_1\) and A\(_2\), the rest is lost. Pf u in soprano clef.

A\(_1\) Partial autograph. Budapest, National Széchényi Library, shelfmark Ms. Mus. 15.289. Double leaf with four written pages, landscape format, ten lines drawn with a rastrum. Contains movement I starting at M 55 to movement II, M 58, inclusive.

A\(_2\) Partial autograph. Salzburg, Internationale Stiftung Mozarteum, Bibliotheca Mozartianna, shelfmark KV 300i. A leaf written on one side, landscape format, ten lines drawn with a rastrum. Contains M 58–64 of the last movement, including the Da Capo marking for M 65–96, which are not written out; then the Coda M 96–127. On the right, next to the conclusion sign, Mozart subsequently notated 2½ measures with upbeat in pf u; these correspond to M 389 (with upbeat) to M 91 (1\(^\text{st}\) half). They are notated in treble clef and thus probably represent a later, spontaneously notated idea. Mozart presumably wrote down the 2½-measure model with broken octaves in the autograph in order to instruct the copyist of [C\(_2\)] (see below) to correspondingly render the following measures.

C\(_3\) Copyist's manuscript of the Sonatas K. 332 and 331 in an unknown hand. Prague, National Library of the Czech Republic, Music Department, shelfmark XXXII-A-406. K. 331 starts on p. 25 of the source. Title page: *Due | Sonate, per il | Clavicem-balo. | Del Signore Mozart. The paper is of Czech manufacture from the end of the 18\(^\text{th}\) century (information kindly provided by Zuzana Petrášková). Pf u in soprano clef.

F\(_1\) First edition, 1\(^{\text{st}}\) impression of K. 330, 331, 332 as "Oeuvre VI". Vienna, Artaria, plate number 47, published 1784 (advertisement in the *Wiener Zeitung*, no. 68, of 25 August 1784). K. 331 as "SONATA II" on pp. 15–24. Title: *TROIS SONATES | pour le Clavecin ou Pianoforte | composées par | W. A. MOZART. | Oeuvre, VI* [bottom left:] *C.P.S.C.M.* [bottom centre:] *Publicés a Vienne chez Artaria Comp.* [below in the centre:] *47* [to the right:] *prix f. 2.30 Xr.* Copy consulted: Holenlohe-Zentralarchiv Neuenstein, shelfmark LA 170 Bu 140.

F\(_4\) First edition, 4\(^{\text{th}}\) impression of K. 330, 331, 332 as "Oeuvre VI". Publisher, plate number, title as in F\(_1\), but new price *f 4.30 Xr*. Numerous newly engraved pages of music; K. 331 is a completely new engraving (cf. Gertraud Haberkamp, *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart*, Tutzing, 1966, text volume, pp. 136 f.) Copy consulted: Salzburg, Internationale Stiftung Mozarteum, Bibliotheca Mozartianna, shelfmark Rara 616/2.3an. Changes of page identical with F\(_1\), the changes of line, however, occasionally deviate. According to Haberkamp, three different music engravers can be distinguished; for example, F\(_1\) sets staccato throughout as a droplet, F\(_4\) throughout as a dot; for \(\#\) F\(_1\) uses \(\times\) and F\(_4\) \(\#\).

Lost sources

[C\(_4\)] Direct or indirect copyist's manuscript of A, in which (or in a model for which) Mozart entered additions and corrections, but in which, however, he also overlooked mistakes. [C\(_4\)] served indirectly or directly as the model for [C\(_2\)], [C\(_3\)], [C\(_1\)]. Pf u presumably in soprano clef.

[C\(_2\)] Engraver's copy for F\(_1\) on the basis of [C\(_4\)]; the copyist of [C\(_2\)] presumably rewrote pf u in treble clef while making the transcription for the engraver. Mozart's participation is unlikely.

[C\(_3\)] Copyist's manuscript either directly from A or from [C\(_4\)], which Mozart himself initiated and sent to his sister Maria Anna Mozart (in 1783?) in Salzburg (cf. Mozart's letter from 12 June 1784; see also *Preface*).

About this edition

The primary sources for the present edition are A\(_1\), A\(_2\) and F\(_1\). Secondary sources are F\(_4\) and C\(_3\).

Mozart's autograph of the A major Sonata is not only incompletely preserved, but the original musical text was supplemented by Mozart in [C\(_4\)] (the dynamics above all) and amended in a few places, as the comparison with F\(_1\) and C\(_3\) shows. The comparison with the preserved autograph pages additionally shows that F\(_1\) contains practically no engraving errors, but is occasionally imprecise in terms of slur placement. Accordingly, F\(_1\) reproduces a later, authorised state of the text and is therefore the primary source of this edition, together with A.

This assessment is strengthened in view of the transmission of the sibling works K. 330 and 332: thus the first edition of the C major Sonata, K. 330, likewise displays substantially richer dynamics compared with its autograph; above all, however, the well-known four concluding measures of the slow movement, which undoubtedly stem from Mozart, are only found in the first edition. Also in the 2\(^{\text{nd}}\) movement of the F major Sonata, K. 332, Artaria's first edition provides for the Da Capo (starting at M 21), a version that in terms of embellishment goes substantially beyond the reading of the autograph. The preserved autographs of the group of works K. 330–332 therefore apparently...
offer a preliminary musical text that was refined in the first edition.

All deviant readings between A and F1 are given below.

F3 displays a number of changes with respect to F5, of which some are merely engraving errors, and others are obvious corrections of blatant engraving errors in F1. F4 occasionally contains readings that can possibly point to hitherto unrecognised engraving errors in F1. Prints of F1–3, as well as C3 [presumably served as models for the preparation of F4. All in all, Mozart's participation in F1–4 has to be mentioned. Occasionally, F4 even concurs only with A, but not with F1, F4. On the other hand also has readings that are independent, divergent from it or that agree only with A, but not with F1, F4. On the whole, C3 indeed contains a number of revisions from F1 which are not present in C3. Slurs and fermatas have occasionally been added with the sources. In rare cases, grace notes display incorrect note values; as a rule, they have been corrected with comment to the modern manner of notation ("half the note value of the main note"). Mozart's manner of notating arpeggios rather than irregular beamings as well as old or inconsistent clefs have been modernised. Mozart's latent "part" notation, that is to say, the separate stemming, for example, of parallel thirds in a staff, has not been taken over. Polyphonic passages, however, have been notated in accordance with the sources. Cautionary accidentals have occasionally been added without comment; superfluous accidentals have been deleted. Alignments with parallel passages have been undertaken only very sparingly. Parentheses indicate editorial additions.

Individual comments

1 Andante grazioso

Thema

1 f., 5 f., 9, 13 f. u: In F1 slur often not clearly placed, however presumably on the 1st–2nd notes, except in M2, 13, where it is on the 1st–3rd notes. In F4, slur in M41–43 u.

7: F1, F4 have sf erroneously on the penultimate chord (and only in pf f). C3 has instead of sf, and between the penultimate and last chord. sf rendered in accordance with C3 and M 15.

8 u: In many later editions, 2nd chord additionally with c: not in the sources. Cf. also comment on M 26 u and M 54 u.

Variation I

26 u: In F1, F4 3rd chord triad lacks d♭, in C3 1st–3rd notes erroneously only upper part (without chords). Cf., however, the parallel passage M 36 as well as M 8, 16, 44, following which it was changed; cf. also comment on M 54 u. An engraving or scribal error (presumably in [C3]) is probable. Most later editions also add d♭.

I: C3, F4 lack staccato; added in accordance with F1. Most later editions erroneously have slur instead of staccato (correspondingly also in M 36).

28 u: F1, F4 lack ▲ on 8th note; added in accordance with C3.

28–30: sf and p in accordance with F1, F4. In M 28 f. C3 has f instead of sf. Placement as in F1, F4; M 30 does not have any dynamic marking. In a number of later editions, erroneous sfp in M 29 f., on beats 1 and 4 each time.

Variation II

37 f., 50 u: In F1, F4 1st slur on beats 3–4 only on the first three notes of the figure each time; changed to match the other passages (M 39, 39/40, 45/46, 46/47, 49, 51, 51/52). In C3 slur mostly only on the 32nd notes.

37/38 u: In F1, F4 the slur ends at the measure transition erroneously before the bar line: 1st–2nd notes in M 38 lack staccato. The parallel passages M 38/39 and 49/50 in F4 are as given here. In F4 in M 38/39 with short slur and without staccato; M 39, beat 5, and M 40, beat 2 also lack staccato; M 49/50 with long slur but without staccato. C3 has slur always only on 32nd notes, staccato is mostly missing, however it is present in M 50 on the first two notes. Changed to match M 38/39, 49/50 in F4 and the other correctly engraved parallel passages there.

42 u: In F1, F4 have slur on 1st–9th and 10th–15th notes; changed to match M 41. In C3 no slur in M 41–43 u each time.
48 u: Last note in accordance with F1, F4, C3. Most later editions add e, contrary to the sources, analogous to M 12, 30.

52 l: F1, C3 lack the augmentation dot on a in the chord on beats 4–6; taken over from F4. Cf. also correct notation in M 106 l.

54 u: In F1, F4, C3 9th note is e¹ instead of d¹; however, cf. the parallel passage M 44, which it was changed to match. Most later editions have d¹. Cf. also the comment on M 26 u.

**Variation III**

58 u: A1 lacks 2nd slur; placed in accordance with F1, F4, C3.

59 u: A1, C3 lack slur; placed in accordance with F1, F4, C3.

59 l: A1 has continuous slur over both measures; changed to match F1, F4 and M 55 l. In C3 M 55–62 lack slurs.

62 l: A1 has staccato dot on last note; deleted in accordance with F1, F4, C3.

63: In A1 p probably added by an unknown hand; missing from C3, but present in F1.

64 l: A1, F1, F4 have whole-measure slur, changed to match pf u. In C3 erroneous whole-measure slur in pf u and divided slur in pf l.

67–70 l: F1, F4, C3 lack slurs: placed in accordance with A1 and analogous to M 59–62 ff.

70 u: Two slurs in accordance with A1; F1, F4 have whole-note slur, C3 lacks slur.

72 l: A1 lacks slur; placed in accordance with F1, F4, C3.

**Variation IV**

73–90 u: A1, C3 lack slurs on the chords notated in pf u in the left hand (with exception of M 88, cf. comment); placed in accordance with F1, F4.

75, 79, 87–90 l: A1 has only single, without the lower octaves (however, in M 79 octaves are present on beats 5 and 6); placed in accordance with F1, F4, C3.

76 u: F1, F4, C3 lack 2nd slur; placed in accordance with A1.

84: Chord a/4/4/4/4/4/3 on beat 3 in accordance with A1, F1, F4. The alternative from C3 (cf. footnote in the musical text) is not authorised by the other sources. In A1 Mozart scratched out the # originally notated in pf l and moved it to pf u. Many later editions have chord a/4/4/4/4/4/3 (i.e. without #). – A1, C3 lack fp; placed in accordance with F1, F4, C3. C3 lack staccato; placed in accordance with A1.

88 u: In all sources third‐to‐last upper note is d¹; in A1 double dotted, however, in F1, F4, C3 it is possible, but not very probable, that Mozart subsequently changed the double dot to a single dot in [C3]. Most later editions correct d¹ to b¹ to adapt the melody to that of all parallel passages and to avoid parallel octaves with the middle voice in pf l.

92 u: F1, F4, C3 lack staccato dash on 5th note; taken over from A1, F4 In F3 the last five notes lack slur and staccato dash; rendered in accordance with A1 (cf. also M 103). F4, C3 only lack staccato dash.

95 u: In all sources no ♯ on the notes d¹ in the whole measure, it is only present in the following measure. Nearly all later editions add ♯ on 3rd note to match M 92.

105 u: A1 lacks 1st slur; F3, F4, C3 in turn lack the following tie; F1, F4, C3 lack slur on all four notes of beat 2. 1st slur in accordance with F1, F4, C3 and analogous to M 92 f., 97; tied rendered in accordance with A1, – A1 lacks slur on beat 5, although it is present in F1, F4; C3 lacks articulation. Rendered in accordance with A1 and analogous to M 97.

106: A1 lacks fp: F1, F4 have f on beat 3, p on beat 4 (for reasons of space, only under the staff); C3, however, has f on beat 4, p on beat 6, which is more plausible musically. In [C3] Mozart presumably placed a fp on beat 4 somewhat imprecisely; edited correspondingly.

107 u: In all sources third-to-last upper note is d¹; in A1 double dotted, however, in F1, F4, C3 it is possible, but not very probable, that Mozart subsequently changed the double dot to a single dot in [C3]. Most later editions correct d¹ to d¹ to adapt the melody to that of all parallel passages and to avoid parallel octaves with the middle voice in pf l.

108 u: A1 lacks 1st slur; placed in accordance with F1, F4, C3 (tie is missing there).

108 l: A1, F1, F4, C3 lack 1st slur; placed in accordance with A1.

109 f: A1 lacks f and p; placed in accordance with sources F1, F4 (missing from C3).

108 u: A1, F1, F4 lack staccato dash on 5th note; in A1 the 1st slur seems to
extend to the 5th note; C3 lacks articulation. Changed to match A1, M 108b. 108b: in F1, F4, C3 lack staccato; placed in accordance with A1. – On beats 4–6 in A1, apparently so (however, pfl lacks the corresponding ∞ usually found in Mozart); the dot in ∞ is, however, possibly an ink splatter, and the mark a legato slur on b–a; thus in F1, F4, C3 and also correspondingly edited.

Variation VI
113: In F1, 1st chord erroneously rendered in accordance with A1, F1, C3. The incorrect reading in F1 was falsely amended to A/c#e/a in many later editions.

116: F1, F4 have chord A/c#/E instead of single note A1, as in A1, C3; thus presumably correct in [C1], erroneous in [C2]; edited in accordance with A1, C3. Many later editions have wrong chord as in F1, F4.

124: F1 has upper slur only to a2, lower slur is missing; F1, C3 lack both slurs; placed in accordance with A1, C3.

127–136: Not written out in the sources, but rather indicated as a repetition of M 117–126.

136: In A1, p in pf u is notated a little too far to the right (on beat 4), p in pf l clearly on beat 3. In F1, F4, p erroneously on beat 4, in C3 there is no dynamic marking; p rendered in accordance with A1, pf l and placed in the middle.

1: F1, F4 and all subsequent editions to the present day have third a/c#2 instead of a on beat 3; A1, C3 only have a. Rendered in accordance with A1, C3.

137: Both slurs in accordance with A1, missing from F1, F4, C3.

138: In F4, C3 lack staccato dash on 10th note; placed in accordance with A1, F1. Presumably meant to follow the 16th notes in M 139 f.

II Menuetto – Trio

Menuetto
2: 32 u: A1 has slur on 1st–3rd notes (M 31–37 not written out by Mozart), in F1, F4 on 1st–4th notes (only in M 2 in F1, in both places in F4)

or 1st–3rd notes (in M 32 in F1), in C3 only on 2nd–3rd notes (M 2) or 1st–3rd notes (M 32). Slur placed in accordance with A1.

3: 33 u: In A1, F1, C3 in M 3 last note a2, in F1 a2 initially engraved, then additional ledger line inserted by the engraver and thus corrected to c#1. M 33 in A1 is not written out (thus a2). F1, F4, C3, on the other hand, have c#1; the latter presumably an error in [C1] that was not noticed by Mozart. The c#1 in M 3 in F1 is by analogy to the error in F1, M 33. Incorrectly c# in both places in all printed editions since then. – A1, F4, C3 lack staccato dash on 1st–3rd notes. Slur placed in accordance with A1.

3–49: Except for f in M 11, A1 lacks dynamics. C3 only has a few dynamic markings; M 8 cresc., M 19 p (although in another hand), M 21 cresc., M 23 on the last note f. M 31, 41 f. Dynamics are placed in accordance with sources F1, F4, under the assumption that Mozart added these in [C1]. Cf. also comment on M 19 f.

6–8: A1 lacks slurs (also in M 38); placed in accordance with F1 (no slur there in M 38), F4, C3.

8 u: A1 lacks on g2; placed in accordance with F1, F4, C3.

13: F1 lacks slur; placed in accordance with A1, F4, C3.

14: 42, 43, 46 u: A1 lacks slurs, in C3 whole-measure slur (no slur in M 44); placed in accordance with M 12 and F1, F4.

17: 47 u: Grace note in accordance with A1; F1, F4, C3 have j or j.

18 l: F1, C3 lack e1 on beat 1; placed in accordance with A1, F4 (correction in F4 seems natural).

19 f: F1, F4 have p at the beginning of the measure each time; in A1, no dynamic marking. C3 has p in M 19, however, in an unknown hand (possibly subsequently added in accordance with F1 or F4). If Mozart supplemented the dynamics in [C1], which our edition assumes, there are two possible explanations for the doubled p: either he added an (imprecisely written?) f in M 19, followed by p in M 20, or (in our opinion more plausible) he notated p in M 19 in pf u and in M 20 in pf l.

If one interprets M 23/24 as a parallel passage, then one should probably play f in M 19 and p in M 20; thus in most of the later editions.

22: F1, F4 have f only at the beginning of M 23; placed on the upbeat in accordance with C3.

24 f. l. 26 u: In M 24 f. all sources lack accidental on c1 each time, thus undoubtedly c#; Mozart even placed a cautionary accidental f on the 1st note in M 26, which was very unusual for him (thus also in all other sources). In the sources A minor with f in M 26. An edition by André (1841) gives M 24–26 in A minor for the first time and engraves f#1 in M 24 f. l, and c#2 in M 26 u. Found thus in many later editions.

26: F1, F4 have repetition of cresc. (cf. previous measure); in A1, C3 no dynamics.

28 l: F1 lacks augmentation dots; placed in accordance with A1, F1, F4, C3.

36–38 l: A1, C3 lack slurs (in A1 in M 36 f. Da Capo, which is not written out, to M 6 f. Romanos, 2000, p. 344, 11). F1, F4, C3 lack a slur over all three measures. One slur placed per measure in accordance with M 6–8 in C3, F1, F4.

40 l: F1, F4, C3 lack b on the 1st chord and thus in all editions up to now; added in accordance with A1, F1, F4, C3 likewise lack slur, placed in accordance with A1.

43 u: Staccato on last note only in A1; notated there only fleetingly next to the note head.

47 l: Beat 1 dlia in all sources. Most later editions change to match M 17 and have dlbb.

Trio
54 l: Both f placed in accordance with A1; missing from the other sources.

58 u: A1 (last preserved measure), C3 lack tie; placed in accordance with F1, F4, F4.
61/62 u: Slur at the measure transition in accordance with F_. C lacks slur. In F_ slur from 1st note M 61 (engraved a little too far to the right) to 1st note M 62.

65, 76-78, 85 l: F_ lacks augmentation dots; placed in accordance with F_. C.

72: starting on beat 2 in many later editions. Not in the sources.

81 l: F_ has chord \( gb/gk \) instead of \( bb/d/gk \); correct in F_. C.

88 u: F_, F_ have whole-measure slur, C_ lacks slur; changed to match M 92.

III Allegro. Alla turca
Tempo marking is problematic. F_ has Allegro [sic], in F_ corrected to Allegretto [sic]. C_ has Allegro (a corrected to a). The model [C_] therefore probably does have “Allegrino”, for which reason, in the absence of A, this has been taken over in the present edition. This Tempo indication is however otherwise unknown in Mozart. In A it can by all means be read (indistinct and abbreviated) as “Allegretto” or “Allegrino”, which the copyist incorrectly read as “Allegrino”. In most later editions Allegretto in accordance with F_.

55 u: In F_ 4th note indistinct, rather \( b^2 \) than \( a^2 \); F_ has \( b^2 \); C_ has \( a^2 \), rendered thus in our edition. Many later editions correct the reading of F_ to \( f^2 \).

91 l: F_, F_ lack \( \sharp \) on the 1st grace note of beat 2, present in C_, but there the \( \sharp \) on the following main note \( d^\# \) is missing.

96: Coda in F_, F_ only at M 97, missing from C_; placed in accordance with A_.

109 u: F_, F_ lack ledger line on grace note \( a^2 \) (thus \( g^\# \)); correct in A_, C_.

122 u: In A_ 1st chord only \( c^\#/a^2 \), which is more comfortable to play. However, full chord in F_, F_, C_; thus also in almost all later editions. Probably already correspondingly corrected by Mozart in the model [C_].

126 l: F_, F_ lack A on beat 2; present in A_, C_, thus probably an error in [C_]. All later editions add A.

Munich, spring 2015
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