

## Comments

*pf u* = piano upper staff; *pf l* = piano lower staff; *M* = measure(s)

### Sources

- A Autograph, fragment. Preserved are sections A<sub>1</sub> and A<sub>2</sub>, the rest is lost. Pf u in soprano clef.
- A<sub>1</sub> 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<sub>2</sub> Partial autograph. Salzburg, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana, 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 89 (with upbeat) to M 91 (1<sup>st</sup> 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<sub>1</sub>] (see below) to correspondingly render the following measures.
- C<sub>3</sub> 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-*

*ballo.* | *Del Signore Mozart*. The paper is of Czech manufacture from the end of the 18<sup>th</sup> century (information kindly provided by Zuzana Petrášková). Pf u in soprano clef.

- F<sub>1</sub> First edition, 1<sup>st</sup> 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:] *Publiées a Vienne chez Artaria Comp.* [below in the centre:] 47 [to the right:] *prix. f. 2.30 Xr.* Copy consulted: Hohenlohe-Zentralarchiv Neuenstein, shelfmark LA 170 Bü 140.
- F<sub>4</sub> First edition, 4<sup>th</sup> impression of K. 330, 331, 332 as “Oeuvre VI”. Publisher, plate number, title as in F<sub>1</sub>, but new price *f 4.30 Xr.* Numerous newly engraved pages of music; K. 331 is a completely new engraving (cf. Gertraut Haberkamp, *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart*, Tutzing, 1986, text volume, pp. 136 f.) Copy consulted: Salzburg, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana, shelfmark Rara 616/2,3an. Changes of page identical with F<sub>1</sub>, the changes of line, however, occasionally deviate. According to Haberkamp, three different music engravers can be distinguished; for example, F<sub>1</sub> sets staccato throughout as a droplet, F<sub>4</sub> throughout as a dot; for ♯ F<sub>1</sub> uses × and F<sub>4</sub> ♯.

### Lost sources

- [C<sub>1</sub>] 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 over-

looked mistakes. [C<sub>1</sub>] served indirectly or directly as the model for [C<sub>2</sub>], C<sub>3</sub>, [C<sub>4</sub>]. Pf u presumably in soprano clef.

- [C<sub>2</sub>] Engraver's copy for F<sub>1</sub> on the basis of [C<sub>1</sub>]; the copyist of [C<sub>2</sub>] presumably rewrote pf u in treble clef while making the transcription for the engraver. Mozart's participation is unlikely.
- [C<sub>4</sub>] Copyist's manuscript either directly from A or from [C<sub>1</sub>], 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<sub>1</sub>, A<sub>2</sub> and F<sub>1</sub>. Secondary sources are F<sub>4</sub> and C<sub>3</sub>.

Mozart's autograph of the A major Sonata is not only incompletely preserved, but the original musical text was supplemented by Mozart in [C<sub>1</sub>] (the dynamics above all) and amended in a few places, as the comparison with F<sub>1</sub> and C<sub>3</sub> shows. The comparison with the preserved autograph pages additionally shows that F<sub>1</sub> contains practically no engraving errors, but is occasionally imprecise in terms of slur placement. Accordingly, F<sub>1</sub> 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<sup>nd</sup> 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 F<sub>1</sub> are given below.

F<sub>4</sub> displays a number of changes with respect to F<sub>1</sub>, of which some are merely engraving errors, and others are obvious corrections of blatant engraving errors in F<sub>1</sub>. F<sub>4</sub> occasionally contains readings that can possibly point to hitherto unrecognised engraving errors in F<sub>1</sub>. Prints of F<sub>1-3</sub> as well as [C<sub>2</sub>] presumably served as models for the preparation of F<sub>4</sub>. All in all, Mozart's participation in F<sub>1-4</sub> has to be ruled out. F<sub>4</sub> additionally served as the decisive model for the further, faulty transmission into the 20<sup>th</sup> century and is thus of reception-historical relevance.

On the one hand, C<sub>3</sub> (with pf u notated in soprano clef, as in A) displays striking similarities with F<sub>1</sub>, but on the other hand also has readings that are independent, divergent from it or that agree only with A, but not with F<sub>1</sub>, F<sub>4</sub>. On the whole, C<sub>3</sub> indeed contains a relatively large number of scribal errors and slips of the pen, but had to be consulted as an additional secondary source for the edition because it can both confirm errors from F<sub>1</sub> (in sole concurrence with A) or allow the assumption of such errors in F<sub>1</sub> (where A is missing and C<sub>3</sub>, F<sub>1</sub>, F<sub>4</sub> offer a different reading). Thus, in as far as readings of C<sub>3</sub> and A agree and simultaneously differ from F<sub>1</sub>, the reading F<sub>1</sub> is considered defective. If C<sub>3</sub> deviates uniquely, this in turn is evaluated as an error in transmission (and not mentioned). Occasionally, F<sub>4</sub> even confirms the reading from C<sub>3</sub> as opposed to F<sub>1</sub>.

Some 18<sup>th</sup>- and 19<sup>th</sup>-century prints that are important for the reception of the Sonata were consulted by way of comparison for this edition; only the most striking incorrectly transmitted passages (often even found in modern Urtext editions) are given below.

Staccato marks (dot and dash) are rendered in accordance with Mozart's writing habits. In the sources, dynamics are frequently given both in pf l as well as in pf u. Where these are mer-

ely doublings, they are simplified to a single dynamic marking between the staves. A slur is tacitly added to each grace note, if it is missing from the sources, since grace notes are always to be played tied to the main note. Only in the last movement has the consistent notation without slur in the theme been taken over from the sources. In rare cases, grace notes display incorrect note values; as a rule, they have been corrected without comment to the modern manner of notation ("half the note value of the main note"). Mozart's manner of notating arpeggios



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*

#### **I Andante grazioso**

##### **Thema**

- 1 f., 5 f., 9, 13 f. u: In F<sub>1</sub> slur often not clearly placed, however presumably intended on the 1<sup>st</sup>-2<sup>nd</sup> notes, except in M 2, 13, where it is on the 1<sup>st</sup>-3<sup>rd</sup> notes. In F<sub>4</sub> slur predominantly, in C<sub>3</sub> throughout (although fleetingly notated at times) on the 1<sup>st</sup>-3<sup>rd</sup> notes. Slur standardised in accordance with F<sub>4</sub>, C<sub>3</sub> on 1<sup>st</sup>-3<sup>rd</sup> notes. In most later editions, slur on 1<sup>st</sup>-2<sup>nd</sup> notes.
- 7: F<sub>1</sub>, F<sub>4</sub> have *sf* erroneously on the penultimate chord (and only in pf l). C<sub>3</sub> has *f* instead of *sf* and between the penultimate and last chord. *sf* rendered in accordance with C<sub>3</sub> and M 15.
- 8 u: In many later editions, 2<sup>nd</sup> chord additionally with *e*<sup>1</sup>; not in the

sources. Cf. also comment on M 26 u and M 54 u.

#### **Variation I**

- 26 u: In F<sub>1</sub>, F<sub>4</sub> 3<sup>rd</sup> chord triad lacks *d*<sup>1</sup>, in C<sub>3</sub> 1<sup>st</sup>-3<sup>rd</sup> notes erroneously only upper part (without chords). Cf., however, the parallel passage M 36 as well as M 8, 18, 44, following which it was changed; cf. also comment on M 54 u. An engraving or scribal error (presumably in [C<sub>2</sub>]) is probable. Most later editions also add *d*<sup>1</sup>.
- l: C<sub>3</sub>, F<sub>4</sub> lack staccato; added in accordance with F<sub>1</sub>. Most later editions erroneously have slur instead of staccato (correspondingly also in M 36).
- 28 u: F<sub>1</sub>, F<sub>4</sub> lack ♯ on 8<sup>th</sup> note; added in accordance with C<sub>3</sub>.
- 28-30: *sf* and *p* in accordance with F<sub>1</sub>, F<sub>4</sub>. In M 28 f. C<sub>3</sub> has *f* instead of *sf*; placement as in F<sub>1</sub>, F<sub>4</sub>; 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 F<sub>1</sub>, F<sub>4</sub> 1<sup>st</sup> 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 C<sub>3</sub> slur mostly only on the 32<sup>nd</sup> notes.
- 37/38 u: In F<sub>1</sub>, F<sub>4</sub> the slur ends at the measure transition erroneously before the bar line; 1<sup>st</sup>-2<sup>nd</sup> notes in M 38 lack staccato. The parallel passages M 38/39 and 49/50 in F<sub>1</sub> are as given here. In F<sub>4</sub> 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. C<sub>3</sub> has slur always only on 32<sup>nd</sup> 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 F<sub>1</sub> and the other correctly engraved parallel passages there.
- 42 u: F<sub>1</sub>, F<sub>4</sub> have slur on 1<sup>st</sup>-9<sup>th</sup> and 10<sup>th</sup>-15<sup>th</sup> notes; changed to match M 41. In C<sub>3</sub> no slur in M 41-43 u each time.

48 l: Last note in accordance with F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub>. Most later editions add *e*, contrary to the sources, analogous to M 12, 30.

52 l: F<sub>1</sub>, C<sub>3</sub> lack the augmentation dot on *a* in the chord on beats 4–6; taken over from F<sub>4</sub>. Cf. also correct notation in M 106 l.

54 u: In F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> 9<sup>th</sup> note is *e*<sup>1</sup> instead of *d*<sup>1</sup>; however, cf. the parallel passage M 44, which it was changed to match. Most later editions have *d*<sup>1</sup>. Cf. also the comment on M 26 u.

### Variation III

58 u: A<sub>1</sub> lacks 2<sup>nd</sup> slur; placed in accordance with F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub>.

59 u: A<sub>1</sub>, C<sub>3</sub> lack slur; placed in accordance with F<sub>1</sub>, F<sub>4</sub>.

59 f. l: A<sub>1</sub> has continuous slur over both measures; changed to match F<sub>1</sub>, F<sub>4</sub> and M 55 f. In C<sub>3</sub> M 55–62 lack slurs.

62 l: A<sub>1</sub> has staccato dot on last note; deleted in accordance with F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub>.

63: In A<sub>1</sub> *p* probably added by an unknown hand; missing from C<sub>3</sub>, but present in F<sub>1</sub>, F<sub>4</sub>.

64 l: A<sub>1</sub>, F<sub>1</sub>, F<sub>4</sub> have whole-measure slur, changed to match pf u. In C<sub>3</sub> erroneous whole-measure slur in pf u and divided slur in pf l.

67–70 l: F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> lack slurs; placed in accordance with A<sub>1</sub> and analogous to M 59–62 ff.

70 u: Two slurs in accordance with A<sub>1</sub>; F<sub>1</sub>, F<sub>4</sub> have whole-note slur, C<sub>3</sub> lacks slur.

72 l: A<sub>1</sub> lacks slur; placed in accordance with F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub>.

### Variation IV


73–90 u: A<sub>1</sub>, C<sub>3</sub> lack slurs on the chords notated in pf u in the left hand (with exception of M 88, cf. comment); placed in accordance with F<sub>1</sub>, F<sub>4</sub>.

75, 79, 87–90 l: A<sub>1</sub> has only single notes, without the lower octaves (however, in M 79 octaves are present on beats 5 and 6); placed in accordance with F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub>.

76 u: F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> lack 2<sup>nd</sup> slur; placed in accordance with A<sub>1</sub>.

84: Chord *a/c*<sup>#1</sup>/*d*<sup>#1</sup>/*a*<sup>1</sup> on beat 3 in accordance with A<sub>1</sub>, F<sub>1</sub>, F<sub>4</sub>. The alternative from C<sub>3</sub> (cf. footnote in the musical text) is not authorised by the other sources. In A<sub>1</sub> Mozart scratched out the *d*<sup>#1</sup> originally notated in pf l and moved it to pf u. Many later editions have chord *a/c*<sup>#1</sup>/*a*<sup>1</sup> (i. e. without *d*<sup>#1</sup>). – A<sub>1</sub>, C<sub>3</sub> lack *fp*; placed in accordance with F<sub>1</sub>, F<sub>4</sub>. – F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> lack staccato; placed in accordance with A<sub>1</sub>.

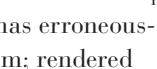
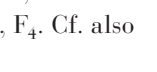
l: F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> lack slur; placed in accordance with A<sub>1</sub>.

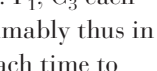
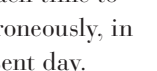
88 u: In A<sub>1</sub> beats 4–6 are ;

rendered in accordance with F<sub>1</sub>, F<sub>4</sub>.

### Variation V

91 u: F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> lack staccato dash on 1<sup>st</sup> note; placed in accordance with A<sub>1</sub>.

95 u: In F<sub>1</sub>, C<sub>3</sub> 1<sup>st</sup> chord has erroneously  instead of -beam; rendered in accordance with A<sub>1</sub>, F<sub>4</sub>. Cf. also following comment.

95 f. u: Last beat in F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> transmitted corruptly each time, changed in accordance with A<sub>1</sub>. F<sub>1</sub>, C<sub>3</sub> each time have ; presumably thus in [C<sub>1</sub>]. In F<sub>4</sub> corrected each time to ; thus, clearly erroneously, in all editions to the present day.

96 u: F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> lack 2<sup>nd</sup> slur; placed in accordance with A<sub>1</sub>.

97 u: F<sub>1</sub> erroneously has staccato dot on 3<sup>rd</sup> note of beat 4. Thus also in F<sub>4</sub>, C<sub>3</sub>, but there additionally with slur only on 1<sup>st</sup>–2<sup>nd</sup> notes. Rendered in accordance with A<sub>1</sub>. Parallel passage M 105 in F<sub>1</sub>, F<sub>4</sub> correct; C<sub>3</sub> lacks slur, but staccato dots on 2<sup>nd</sup>–3<sup>rd</sup> notes (the 4 notes that follow lack staccato dots).

98<sup>a</sup> u: F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> lack staccato dash; placed in accordance with A<sub>1</sub>.

98<sup>b</sup> u: F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> lack slur on beat 2; placed in accordance with A<sub>1</sub>.

101 f.: *sfp* not in A<sub>1</sub>; placed in accordance with F<sub>1</sub>, F<sub>4</sub>. Corrupt in C<sub>3</sub>; not *sfp*, but *f* in M 101 on the 1<sup>st</sup> and 9<sup>th</sup> notes and in M 102 on 1<sup>st</sup> note, *p* in M 101 on the 6<sup>th</sup> and 14<sup>th</sup> notes and in M 102 on 5<sup>th</sup> note.

104 u: 2<sup>nd</sup> slur placed in accordance with A<sub>1</sub>, F<sub>4</sub>, analogous to M 92. –


F<sub>4</sub>, C<sub>3</sub> lack staccato dash on 5<sup>th</sup> note; taken over from A<sub>1</sub>, F<sub>1</sub>. In F<sub>1</sub> the last five notes lack slur and staccato dash; rendered in accordance with A<sub>1</sub> (cf. also M 103). F<sub>4</sub>, C<sub>3</sub> only lack staccato dash.

l: In all sources no *♯* on the notes *d*<sup>1</sup> in the whole measure, it is only present in the following measure. Nearly all later editions add *♯* on 3<sup>rd</sup> note to match M 92.

105 u: A<sub>1</sub> lacks 1<sup>st</sup> slur. F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> in turn lack the following tie; F<sub>4</sub>, C<sub>3</sub> have slur on all four notes of beat 2. 1<sup>st</sup> slur in accordance with F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> and analogous to M 92 f., 97; tie rendered in accordance with A<sub>1</sub>. – A<sub>1</sub> lacks slur on beat 5, although it is present in F<sub>1</sub>, F<sub>4</sub>; C<sub>3</sub> lacks articulation. Rendered in accordance with A<sub>1</sub> and analogous to M 97.

l: F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> lack slur; placed in accordance with A<sub>1</sub>.

106: A<sub>1</sub> lacks *fp*; F<sub>1</sub>, F<sub>4</sub> have *f* on beat 3, *p* on beat 4 (for reasons of space, only under the staff); C<sub>3</sub>, however, has *f* on beat 4, *p* on beat 6, which is more plausible musically. In [C<sub>1</sub>] Mozart presumably placed a *fp* on beat 4 somewhat imprecisely; edited correspondingly. In many later editions *f* on beat 1, *p* on beat 4.

u: In all sources third-to-last upper note is *d*<sup>2</sup>; in A<sub>1</sub> double dotted, however, in F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> ; it is possible, but not very probable, that Mozart subsequently changed the double dot to a single dot in [C<sub>1</sub>]. Most later editions correct *d*<sup>2</sup> to *b*<sup>1</sup> to adapt the melody to that of all parallel passages and to avoid parallel octaves with the middle voice in pf l.

107 u: A<sub>1</sub> lacks 1<sup>st</sup> legato slur; placed in accordance with F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> (tie is missing there).

l: F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> lack 1<sup>st</sup> slur; placed in accordance with A<sub>1</sub>.

107 f.: A<sub>1</sub> lacks *f* and *p*; placed in accordance with sources F<sub>1</sub>, F<sub>4</sub> (missing from C<sub>3</sub>).

108<sup>a</sup> u: A<sub>1</sub>, F<sub>1</sub>, F<sub>4</sub> lack staccato dash on 5<sup>th</sup> note; in A<sub>1</sub> the 1<sup>st</sup> slur seems to

extend to the 5<sup>th</sup> note; C<sub>3</sub> lacks articulation. Changed to match A<sub>1</sub> M 108<sup>b</sup>. 108<sup>b</sup> u: F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> lack staccato; placed in accordance with A<sub>1</sub>. – On beats 4–6 in A<sub>1</sub> apparently  $\curvearrowright$  (however, pf l lacks the corresponding  $\cup$  usually found in Mozart); the dot in  $\curvearrowright$  is, however, possibly an ink splatter, and the mark a legato slur on  $b^1$ – $a^1$ ; thus in F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> and also correspondingly edited.

## Variation VI

113 l: In F<sub>4</sub> 1<sup>st</sup> chord erroneously



; rendered in accordance

with A<sub>1</sub>, F<sub>1</sub>, C<sub>3</sub>. The incorrect reading in F<sub>4</sub> was falsely amended to  $A/c\sharp/e/a$  in many later editions.

116 l: F<sub>1</sub>, F<sub>4</sub> have chord  $A_1/C\sharp/E$  instead of single note  $A_1$ , as in A<sub>1</sub>, C<sub>3</sub>; thus presumably correct in [C<sub>1</sub>], erroneous in [C<sub>2</sub>]; edited in accordance with A<sub>1</sub>, C<sub>3</sub>. Many later editions have wrong chord as in F<sub>1</sub>, F<sub>4</sub>.

124 u: F<sub>1</sub> has upper slur only to  $b\sharp^1$ , lower slur is missing; F<sub>4</sub>, C<sub>3</sub> lack both slurs; placed in accordance with A<sub>1</sub>.

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

136: In A<sub>1</sub>  $p$  in pf u is notated a little too far to the right (on beat 4),  $p$  in pf l clearly on beat 3. In F<sub>1</sub>, F<sub>4</sub>  $p$  erroneously on beat 4, in C<sub>3</sub> there is no dynamic marking;  $p$  rendered in accordance with A<sub>1</sub> pf l and placed in the middle.

l: F<sub>1</sub>, F<sub>4</sub> and all subsequent editions to the present day have third  $a/c\sharp^1$  instead of  $a$  on beat 3; A<sub>1</sub>, C<sub>3</sub> only have  $a$ . Rendered in accordance with A<sub>1</sub>, C<sub>3</sub>.

137 u: Both slurs in accordance with A<sub>1</sub>, missing from F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub>.

138 u: F<sub>4</sub>, C<sub>3</sub> lack staccato dash on 10<sup>th</sup> note; placed in accordance with A<sub>1</sub>, F<sub>1</sub>. Presumably meant to follow the 16<sup>th</sup> notes in M 139 f.

## II Menuetto – Trio

### Menuetto

2, 32 u: A<sub>1</sub> has slur on 1<sup>st</sup>–3<sup>rd</sup> notes (M 31–37 not written out by Mozart), in F<sub>1</sub>, F<sub>4</sub> on 1<sup>st</sup>–4<sup>th</sup> notes (only in M 2 in F<sub>1</sub>, in both places in F<sub>4</sub>)

or 1<sup>st</sup>–3<sup>rd</sup> notes (in M 32 in F<sub>1</sub>), in C<sub>3</sub> only on 2<sup>nd</sup>–3<sup>rd</sup> notes (M 2) or 1<sup>st</sup>–3<sup>rd</sup> notes (M 32). Slur placed in accordance with A<sub>1</sub>.

3, 33 u: In A<sub>1</sub>, F<sub>1</sub>, C<sub>3</sub> in M 3 last note  $a^2$ , in F<sub>4</sub>  $a^2$  initially engraved, then additional ledger line inserted by the engraver and thus corrected to  $c\sharp^3$ . M 33 in A<sub>1</sub> is not written out (thus  $a^2$ ), F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub>, on the other hand, have  $c\sharp^3$ ; the latter presumably an error in [C<sub>1</sub>] that was not noticed by Mozart. The  $c\sharp^3$  in M 3 in F<sub>4</sub> is by analogy to the error in F<sub>1</sub> M 33. Erroneously  $c\sharp^3$  in both places in all printed editions since then. – A<sub>1</sub>, F<sub>4</sub> have whole-measure slur; in F<sub>1</sub> length of slur ambiguous, in C<sub>3</sub> on 2<sup>nd</sup>–3<sup>rd</sup> notes. Slur placed in accordance with A<sub>1</sub>.

3–48: Except for  $f$  in M 11, A<sub>1</sub> lacks dynamics. C<sub>3</sub> 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 F<sub>1</sub>, F<sub>4</sub>, under the assumption that Mozart added these in [C<sub>1</sub>]. Cf. also comment on M 19 f.

6–8 l: A<sub>1</sub> lacks slurs (also in M 38); placed in accordance with F<sub>1</sub> (no slur there in M 8), F<sub>4</sub>, C<sub>3</sub>.

8 u: A<sub>1</sub> lacks  $\natural$  on  $g^2$ ; placed in accordance with F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub>.

13 l: F<sub>1</sub> lacks slur; placed in accordance with A<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub>.

14, 42, 44, 46 u: A<sub>1</sub> lacks slurs, in C<sub>3</sub> whole-measure slur (no slur in M 44); placed in accordance with M 12 and F<sub>1</sub>, F<sub>4</sub>.

17, 47 u: Grace note in accordance with A<sub>1</sub>; F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> have  $\natural$  or  $\flat$

18 l: F<sub>1</sub>, C<sub>3</sub> lack  $e^1$  on beat 1; placed in accordance with A<sub>1</sub>, F<sub>4</sub> (correction in F<sub>4</sub> seems natural).

19 f.: F<sub>1</sub>, F<sub>4</sub> have  $p$  at the beginning of the measure each time; in A<sub>1</sub> no dynamic marking, C<sub>3</sub> has  $p$  in M 19, however in an unknown hand (possibly subsequently added in accordance with F<sub>1</sub> or F<sub>4</sub>). If Mozart supplemented the dynamics in [C<sub>1</sub>], 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: F<sub>1</sub>, F<sub>4</sub> have  $f$  only at the beginning of M 23; placed on the upbeat in accordance with C<sub>3</sub>.

24 f. l, 26 u: In M 24 f. all sources lack accidental on  $c^1$  each time, thus undoubtedly  $c\sharp^1$ ; Mozart even placed a cautionary accidental  $\sharp$  on the 1<sup>st</sup> note in M 26, which was very unusual for him (thus also in all other sources).

In the sources A minor with  $\natural$  on 2<sup>nd</sup> note pf u only starting in M 27.

An edition by André (1841) gives M 24–26 in A minor for the first time and engraves  $\natural c^1$  in M 24 f. l, and  $\natural c^2$  in M 26 u. Found thus in many later editions.

26: F<sub>1</sub>, F<sub>4</sub> have repetition of *cresc.* (cf. previous measure); in A<sub>1</sub>, C<sub>3</sub> no dynamics.

28 l: E<sub>1</sub> lacks augmentation dots; placed in accordance with A<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub>.

36–38 l: A<sub>1</sub>, C<sub>3</sub> lack slurs (in A<sub>1</sub> in M 36 f. *Da Capo*, which is not written out, to M 6 f., but likewise no slurs there in A<sub>1</sub>); F<sub>1</sub>, F<sub>4</sub> have a slur over all three measures. One slur placed per measure in accordance with M 6–8 in C<sub>3</sub>, F<sub>1</sub>, F<sub>4</sub>.

40 l: F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> lack  $\downarrow a$  in the 1<sup>st</sup> chord and thus in all editions up to now; added in accordance with A<sub>1</sub>. F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub> likewise lack slur, placed in accordance with A<sub>1</sub>.

43 u: Staccato on last note only in A<sub>1</sub>; notated there only fleetingly next to the note head.

47 l: Beat 1  $d/a$  in all sources. Most later editions change to match M 17 and have  $d/b$ .

### Trio

54 l: Both  $\natural$  placed in accordance with A<sub>1</sub>; missing from the other sources.

58 u: A<sub>1</sub> (last preserved measure), C<sub>3</sub> lack tie; placed in accordance with F<sub>1</sub>, F<sub>4</sub>.

61/62 u: Slur at the measure transition in accordance with F<sub>1</sub>. C<sub>3</sub> lacks slur. In F<sub>4</sub> slur from 1<sup>st</sup> note M 61 (en-graved a little too far to the right) to 1<sup>st</sup> note M 62.

65, 76–78, 85 l: F<sub>1</sub> lacks augmentation dots; placed in accordance with F<sub>4</sub>, C<sub>3</sub>.

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

81 l: F<sub>1</sub> has chord *gb/b/g#<sup>1</sup>* instead of *bb/d<sup>1</sup>/g#<sup>1</sup>*; correct in F<sub>4</sub>, C<sub>3</sub>.

88 u: F<sub>1</sub>, F<sub>4</sub> have whole-measure slur, C<sub>3</sub> lacks slur; changed to match M 92.

### III Allegretto. Alla turca

Tempo marking is problematic. F<sub>1</sub> has *Allgrino* [*sic*], in F<sub>4</sub> corrected to *Allgretto* [*sic*]. C<sub>3</sub> has *Allegrino* (*a* correct-

ed to *o*). The model [C<sub>1</sub>] 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 “Allegrò”, which the copyist incorrectly read as “Allegrino”. In most later editions *Allegretto* in accordance with F<sub>4</sub>.

55 u: In F<sub>1</sub> 4<sup>th</sup> note indistinct, rather *b<sup>2</sup>* than *a<sup>2</sup>*; F<sub>4</sub> has *b<sup>2</sup>*; C<sub>3</sub> has *a<sup>2</sup>*, rendered thus in our edition. Many later editions correct the reading of F<sub>4</sub> to *f#<sup>2</sup>*.

91 l: F<sub>1</sub>, F<sub>4</sub> lack # on the 1<sup>st</sup> grace note of beat 2; present in C<sub>3</sub>, but there the # on the following main note *d#* is missing.

96: *Coda* in F<sub>1</sub>, F<sub>4</sub> only at M 97, missing from C<sub>3</sub>; placed in accordance with A<sub>2</sub>.

109 u: F<sub>1</sub>, F<sub>4</sub> lack ledger line on grace note *a<sup>2</sup>* (thus *g#<sup>2</sup>*); correct in A<sub>2</sub>, C<sub>3</sub>.

122 u: In A<sub>2</sub> 1<sup>st</sup> chord only *c#<sup>2</sup>/a<sup>2</sup>*, which is more comfortable to play. However, full chord in F<sub>1</sub>, F<sub>4</sub>, C<sub>3</sub>, thus also in almost all later editions. Probably already correspondingly corrected by Mozart in the model [C<sub>1</sub>].

126 l: F<sub>1</sub>, F<sub>4</sub> lack *A* on beat 2; present in A<sub>2</sub>, C<sub>3</sub>, thus probably an error in [C<sub>2</sub>]. All later editions add *A*.

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