Mozart

Urtext

Werke für Klavier zu vier Händen

Works for Piano Four-hands

G. Henle Verlag

92

Wolfgang Amadeus Mozart

Werke für Klavier zu vier Händen

Works for Piano Four-hands

Herausgegeben von / Edited by Ewald Zimmermann
Fingersatz von / Fingering by Walther Lampe

G. Henle Verlag

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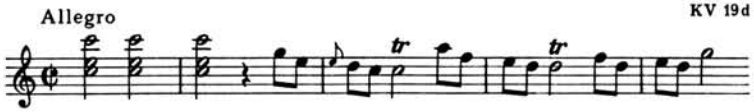

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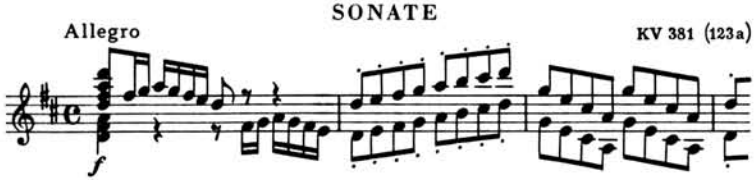
C-dur · C major · Ut majeur

SONATE — KV 381 (123a)



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D-dur · D major · Ré majeur

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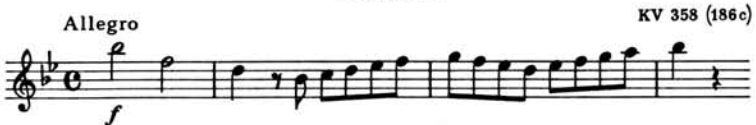

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B-dur · B♭ major · Si♭ majeur

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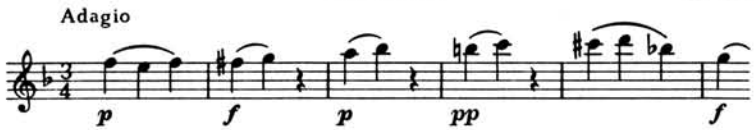

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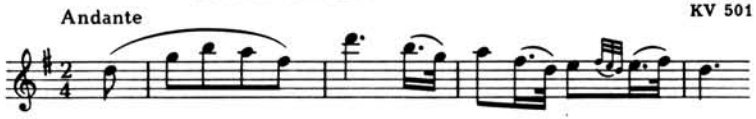
F-dur · F major · Fa majeur

ANDANTE MIT VARIATIONEN — KV 501



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G-dur · G major · Sol majeur

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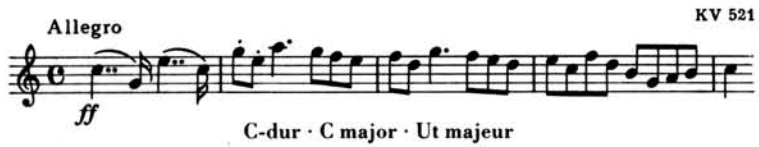

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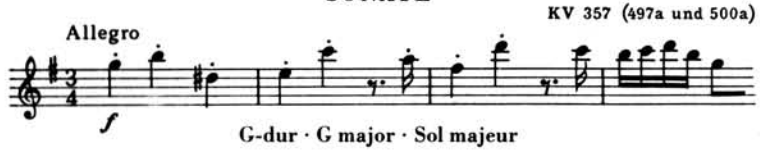
C-dur · C major · Ut majeur

ANHANG · APPENDIX · APPENDICE

SONATE — KV 357 (497a und 500a)



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G-dur · G major · Sol majeur

FUGA — KV 401 (375e)

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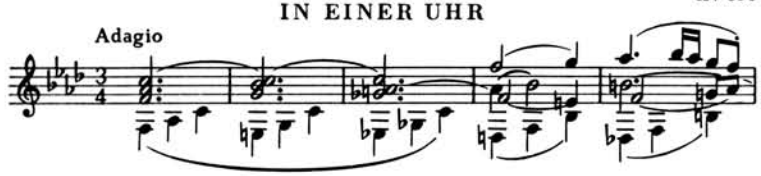
g-moll · g minor · sol mineur

EIN STÜCK FÜR EIN ORGELWERK IN EINER UHR — KV 594



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f-moll · f minor · fa mineur

EIN ORGEL-STÜCK FÜR EINE UHR — KV 608

160

f-moll · f minor · fa mineur

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Vorwort

Die vorliegende Ausgabe enthält alle vierhändigen Kompositionen Mozarts in der Reihenfolge ihrer Entstehung. In einem Anhang werden einige Werke mitgeteilt, die entweder vom Komponisten nicht vollendet wurden (KV 357) oder deren Bestimmung für vierhändiges Spiel nicht verbürgt ist (KV 401, 594 und 608). Maßgeblich für die Textgestaltung waren vor allem die Eigenschriften, die für folgende Werke zur Verfügung standen: KV 358 (186 c), KV 381 (123 a) (1. Satz T. 1–45, 2. Satz Primo ganz, Secondo T. 1–54, 3. Satz Primo T. 1–140, Secondo T. 56–167), KV 401 (375 e), KV 497, 501 und 521. Für die Fantasien KV 594 und 608 dienten als Ersatz für die verschollenen Handschriften Abschriften der Eigenschriften vom Anfang des 19. Jahrhunderts. Außerdem wurden für alle Werke – außer den Kompositionen für eine Orgelwalze, die bereits in den ersten Ausgaben Bearbeitungen des Originaltextes darstellen – auch die Erstausgaben herangezogen. Zu Vergleichszwecken wurden weitere Frühdrucke benutzt.

Da die Anwendung von Punkt und Keil als Stakkato-Zeichen bei Mozart jede Konsequenz vermissen lässt, wurde in dieser Ausgabe einheitlich der Punkt gesetzt. Im Übrigen ist aber so weit wie nur möglich die originale Mozartsche Schreibweise beibehalten worden.

Ausführlichere Angaben zu den Lesarten finden sich in den *Bemerkungen* am Ende des Bandes.

Duisburg, Sommer 1976
Ewald Zimmermann

Preface

The present edition contains all Mozart's works for four hands in the order of their composition. Several works which either were not completed by the composer (K. 357) or which one cannot be sure were originally written for four hands (K. 401, 594 and 608) are given in the Appendix. The basic sources for the text were first of all the autographs, which were available for the following works: K. 358 (186c), K. 381 (123a) (1st movement, bars 1–45; 2nd movement, Primo complete, Secondo, bars 1–54; 3rd movement, Primo, bars 1–140; Secondo, bars 56–167), K. 401 (375 e), K. 497, 501 and 521. Fantasies K. 594 and 608 are based on copies of the autograph manuscripts dating from the beginning of the nineteenth century, the autographs themselves having disappeared. In addition, the first editions were also consulted for all works except those for a mechanical organ, of which even the first editions were revisions of the original text. Other early impressions were consulted for purposes of comparison.

Since there is absolutely no uniformity in Mozart's employment of the dot and wedge as staccato mark, this edition has used the dot exclusively. Otherwise Mozart's original notation has been retained just as far as possible.

Comprehensive information concerning variant readings is to be found in the *Comments* at the end of the volume.

Duisburg, summer 1976
Ewald Zimmermann

Préface

La présente édition renferme toutes les compositions à quatre mains de Mozart dans l'ordre chronologique de leur création. Quelques œuvres, que l'auteur n'a pas terminées (K. 357) ou dont on ne peut certifier qu'elles sont faites pour quatre mains (K. 401, 594 et 608), sont publiées dans une appendice. Pour l'élaboration du texte, ce sont surtout les autographes qui ont fait autorité et dont on s'est servi pour les œuvres suivantes: K. 358 (186c), K. 381 (123a) (1er mouvement, mes. 1–45, 2e mouvement Primo entier, Secondo mes. 1–54, 3e mouvement Primo mes. 1–140, Secondo mes. 56–167), K. 401 (375e), K. 497, 501 et 521. Pour les fantaisies K. 594 et 608, ce sont les copies des autographes, datant du début du 19e siècle, qui ont remplacé les manuscrits disparus. En outre, pour toutes les compositions, on s'est servi également des premières éditions, excepté pour celles faites pour un orgue à cylindre qui montrent déjà, dès les premières éditions, des remaniements du texte original. Dans un but de comparaison, on s'est servi aussi d'autres éditions de l'époque.

Comme Mozart emploie sans discernement le point ou le trait conique en signe de staccato, on a choisi uniformément le point pour cette édition, sinon, on s'en est tenu, dans la mesure du possible, à façon d'écrire propre à Mozart.

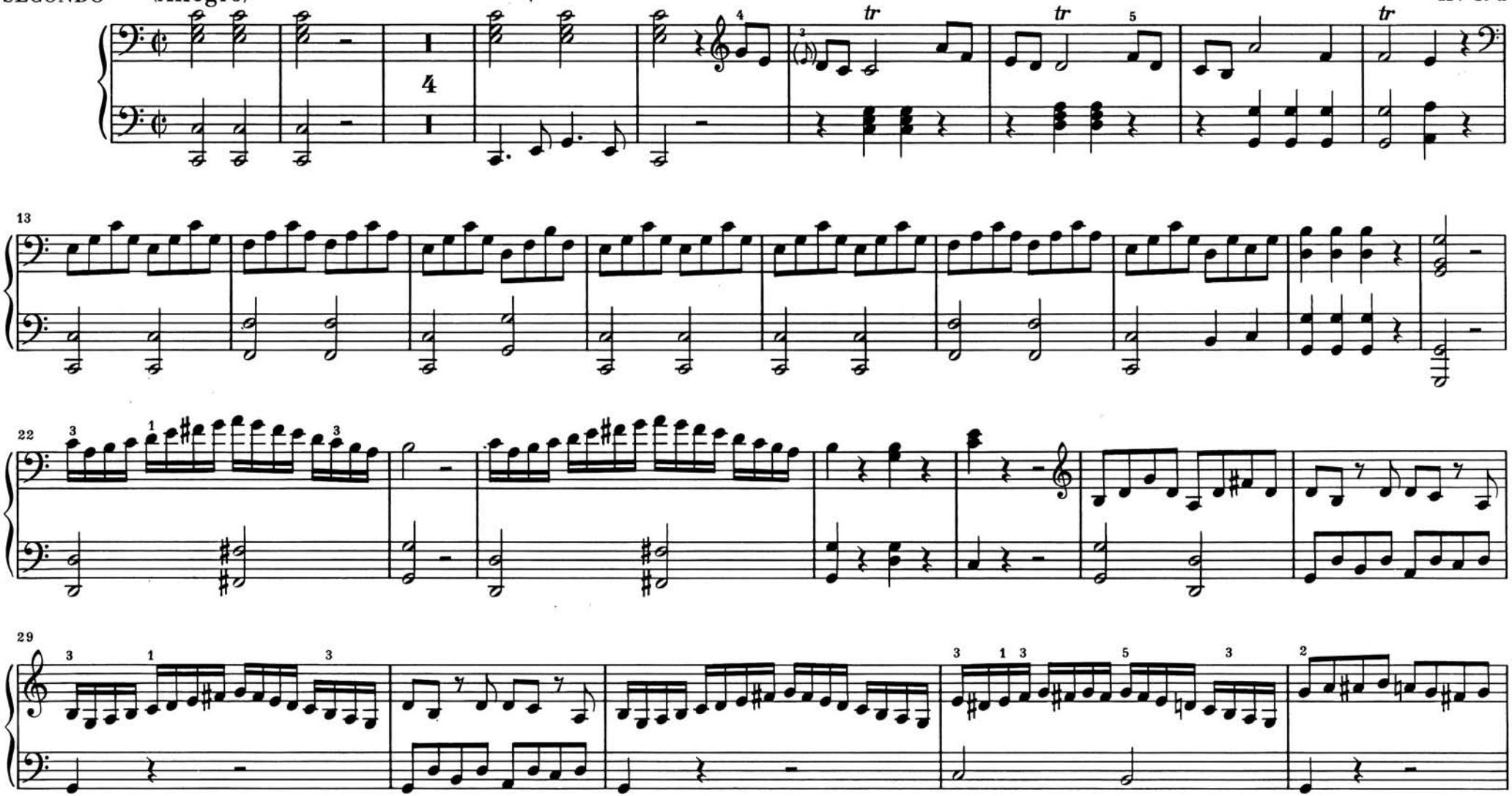
Des renseignements plus détaillés sur les variantes se trouvent dans les *Remarques* à la fin du volume.

Duisburg, été 1976
Ewald Zimmermann

SONATE

Komponiert in London 1765

SECONDO (Allegro) KV 19d



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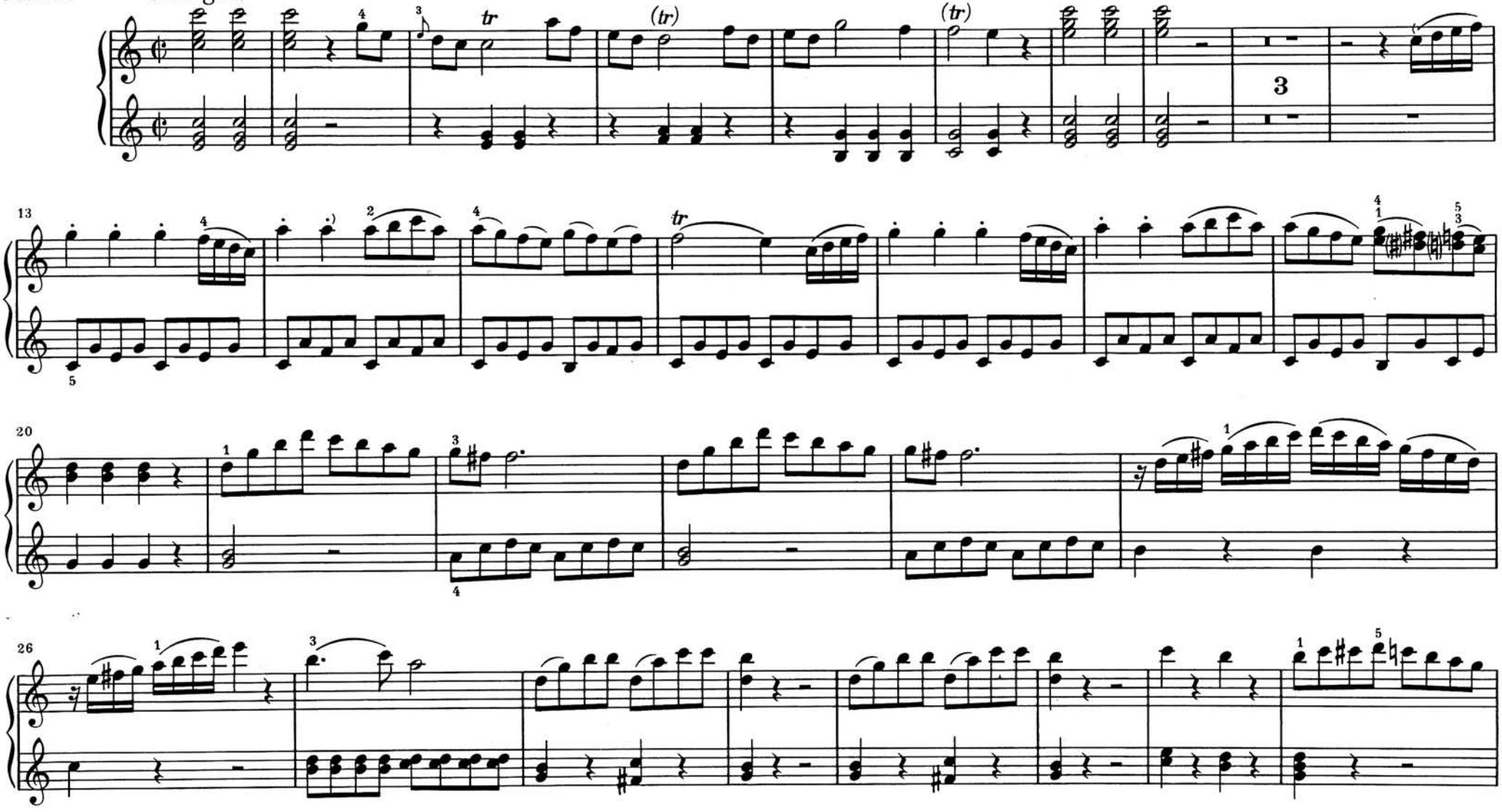
SONATE

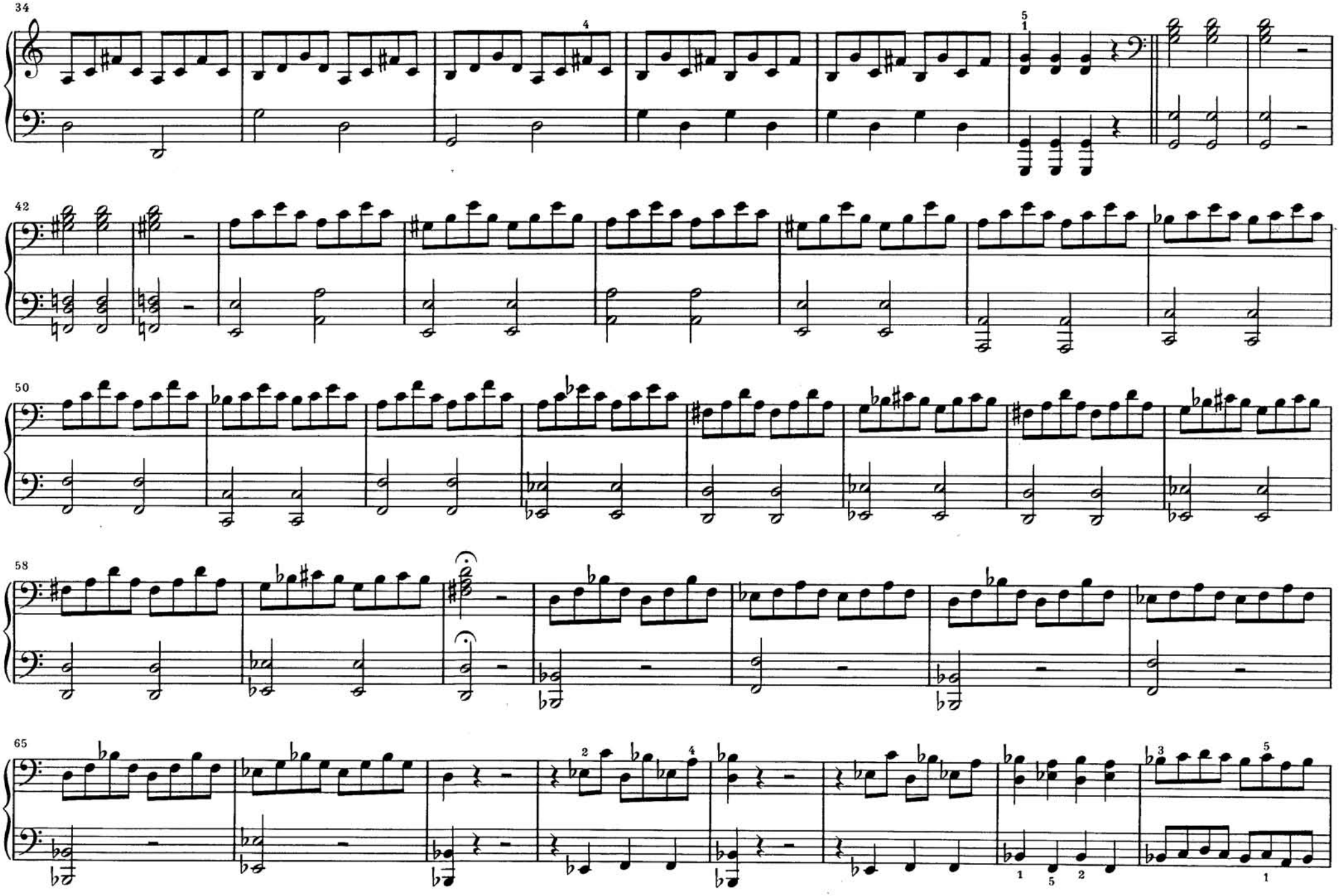
Komponiert in London 1765

PRIMO

(Allegro)

KV 19d

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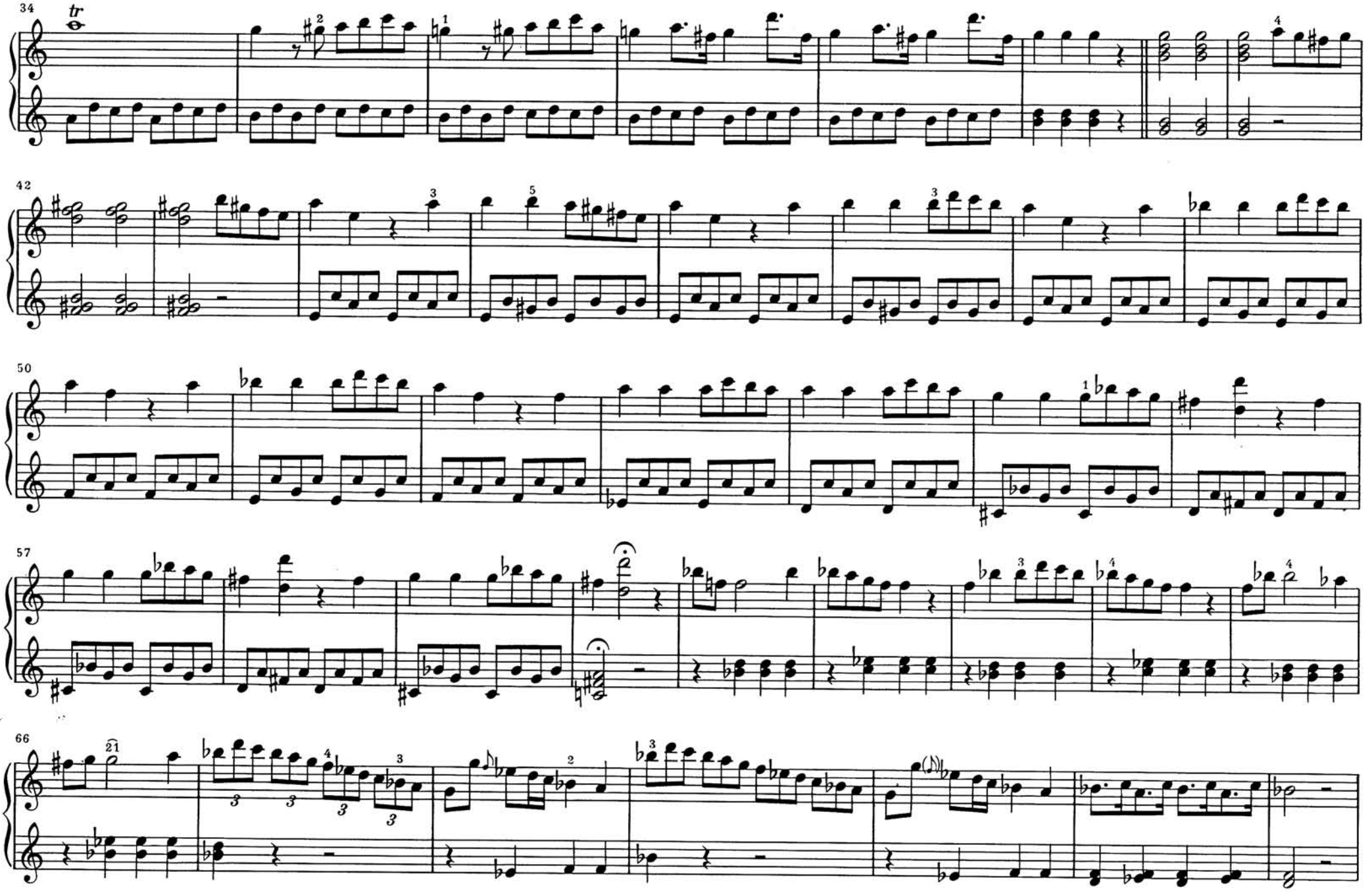
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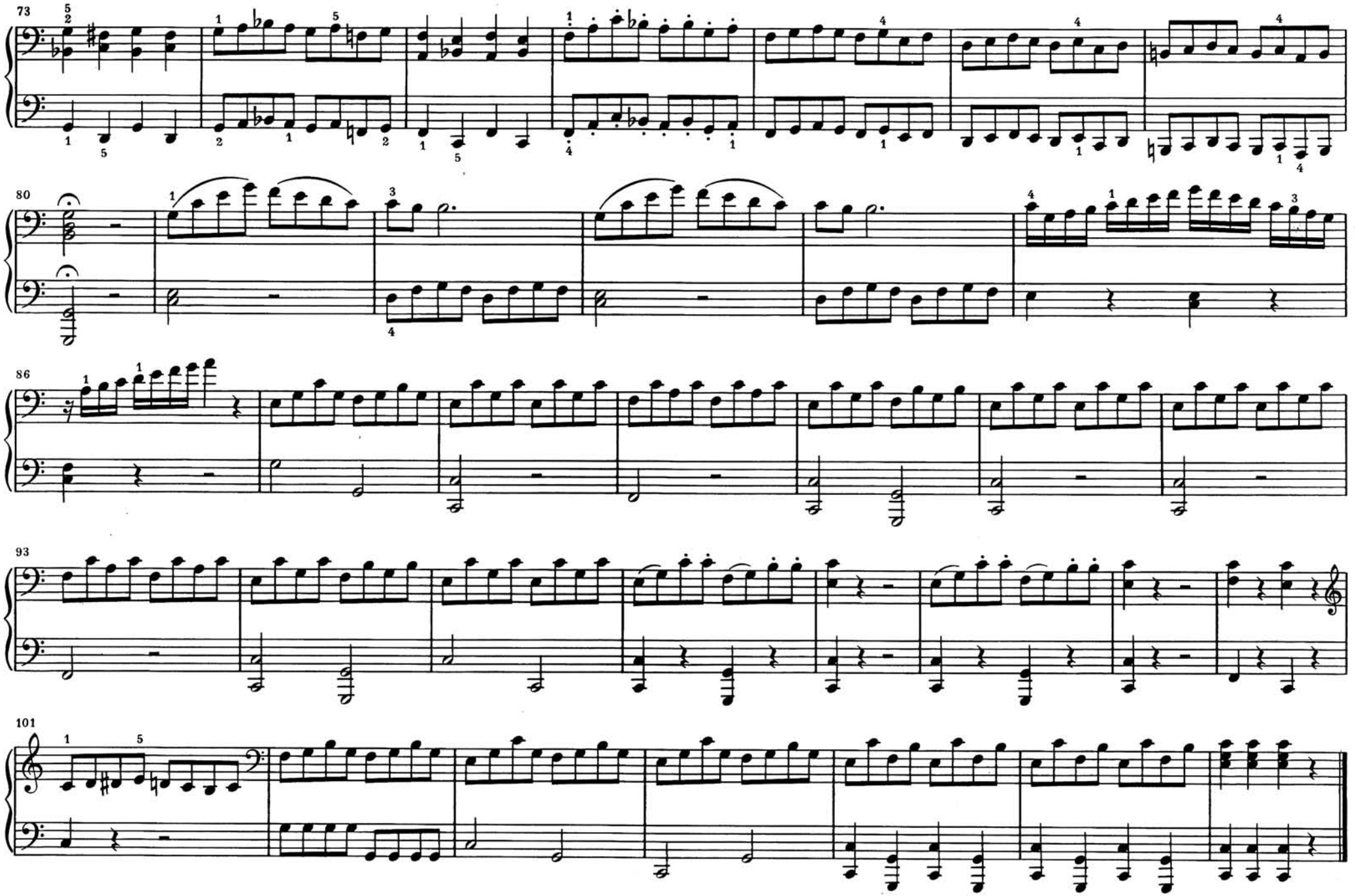
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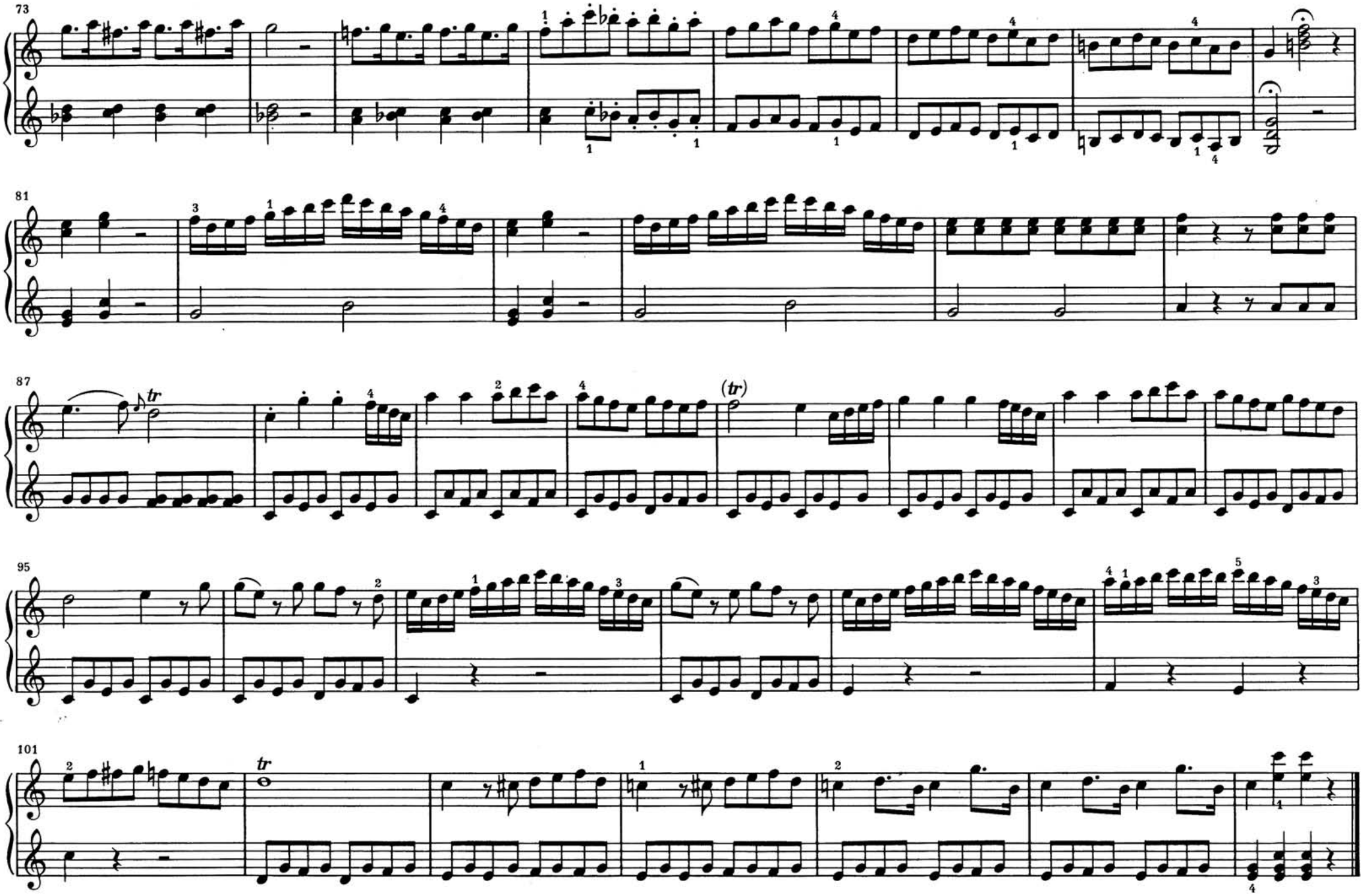
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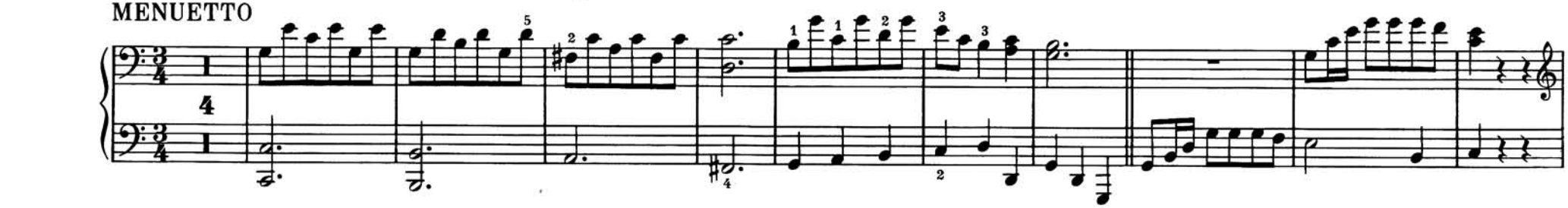
MENUETTO



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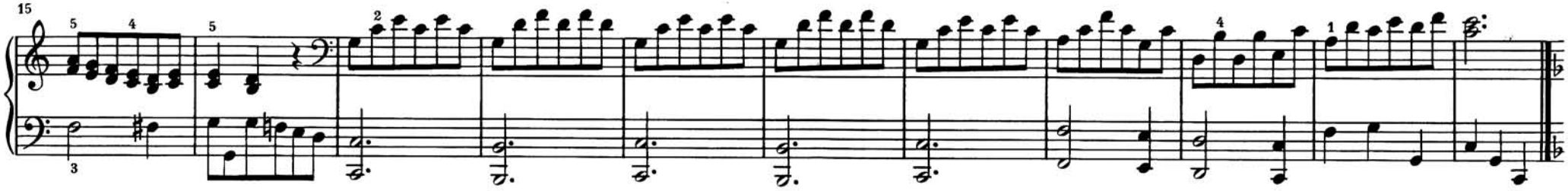

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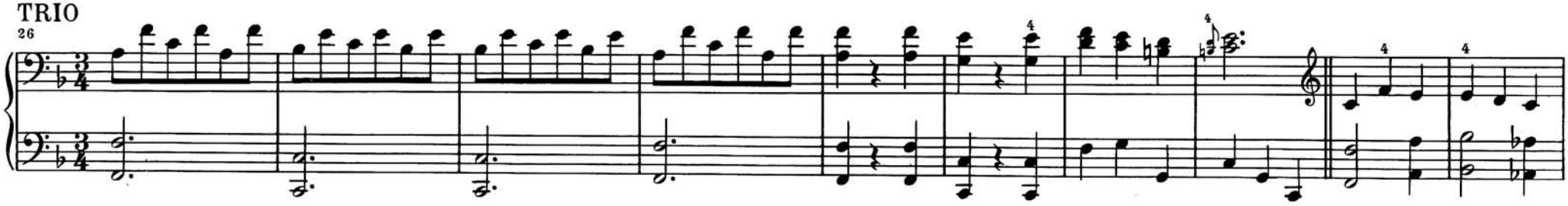

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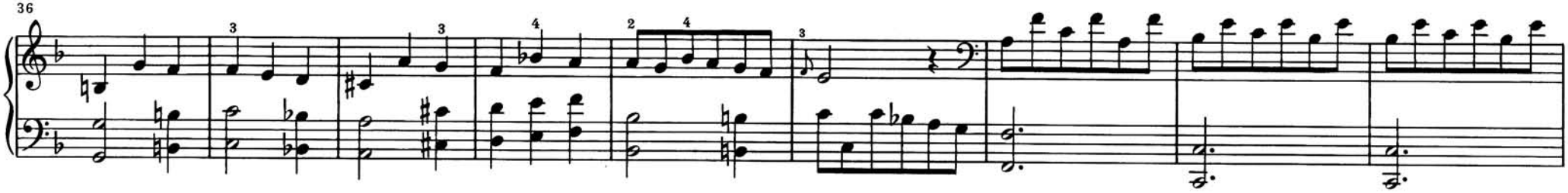

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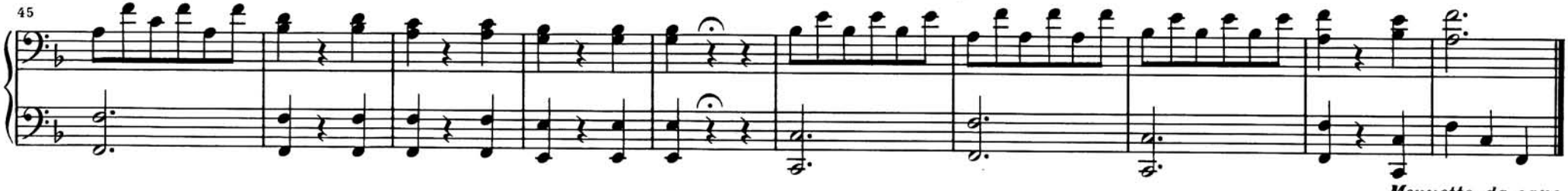
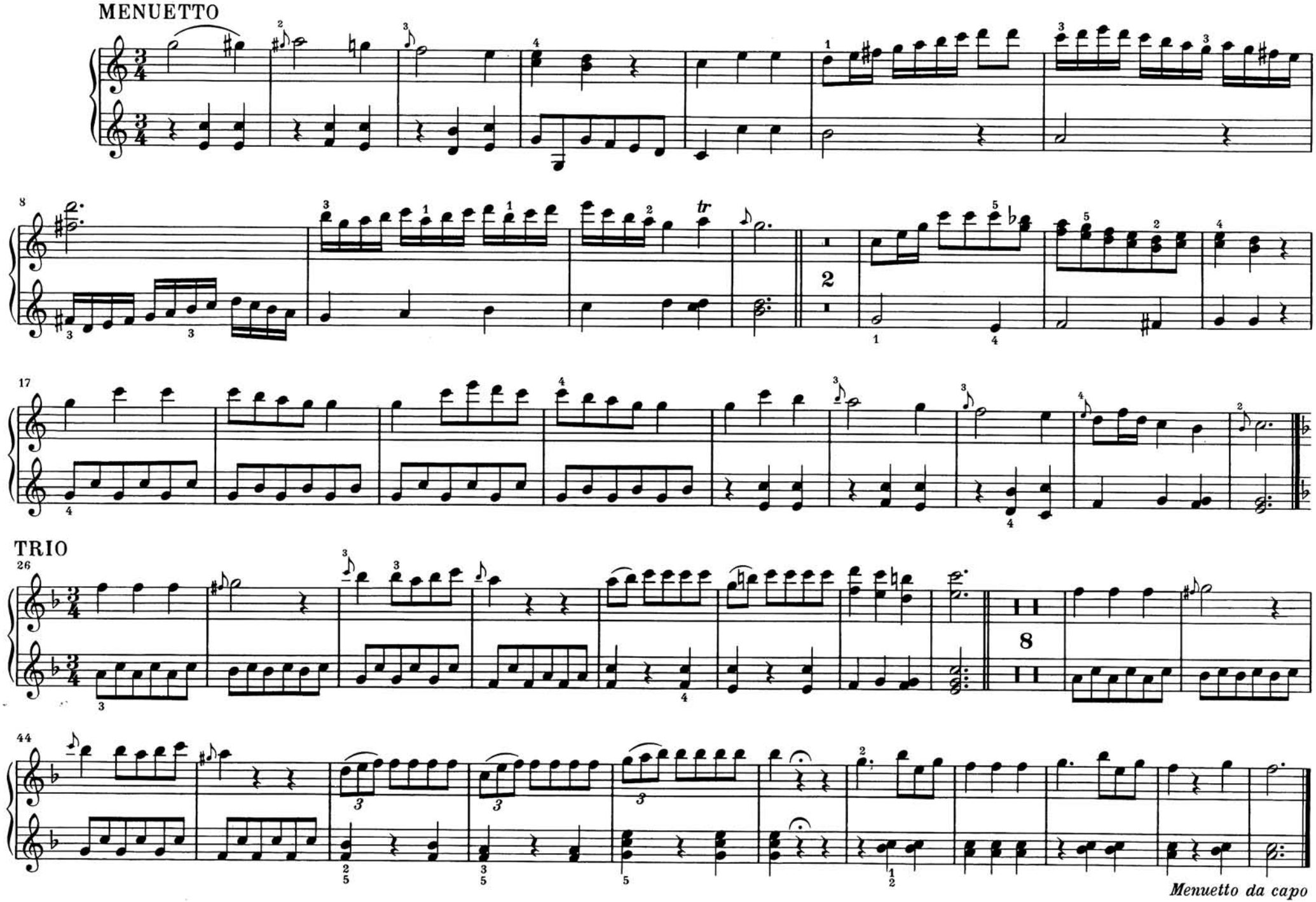


Menuetto da capo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Menuetto da capo

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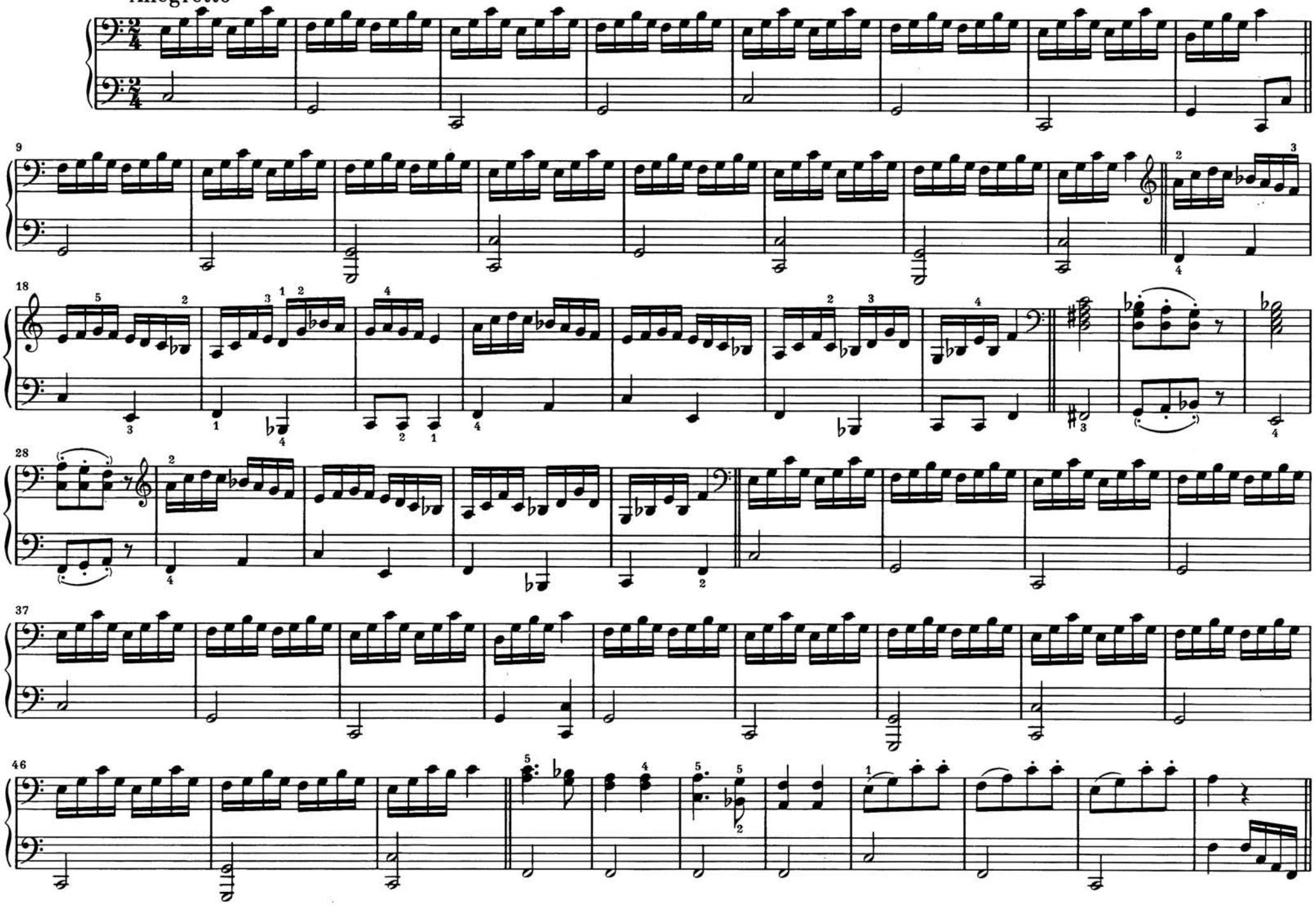
Allegretto



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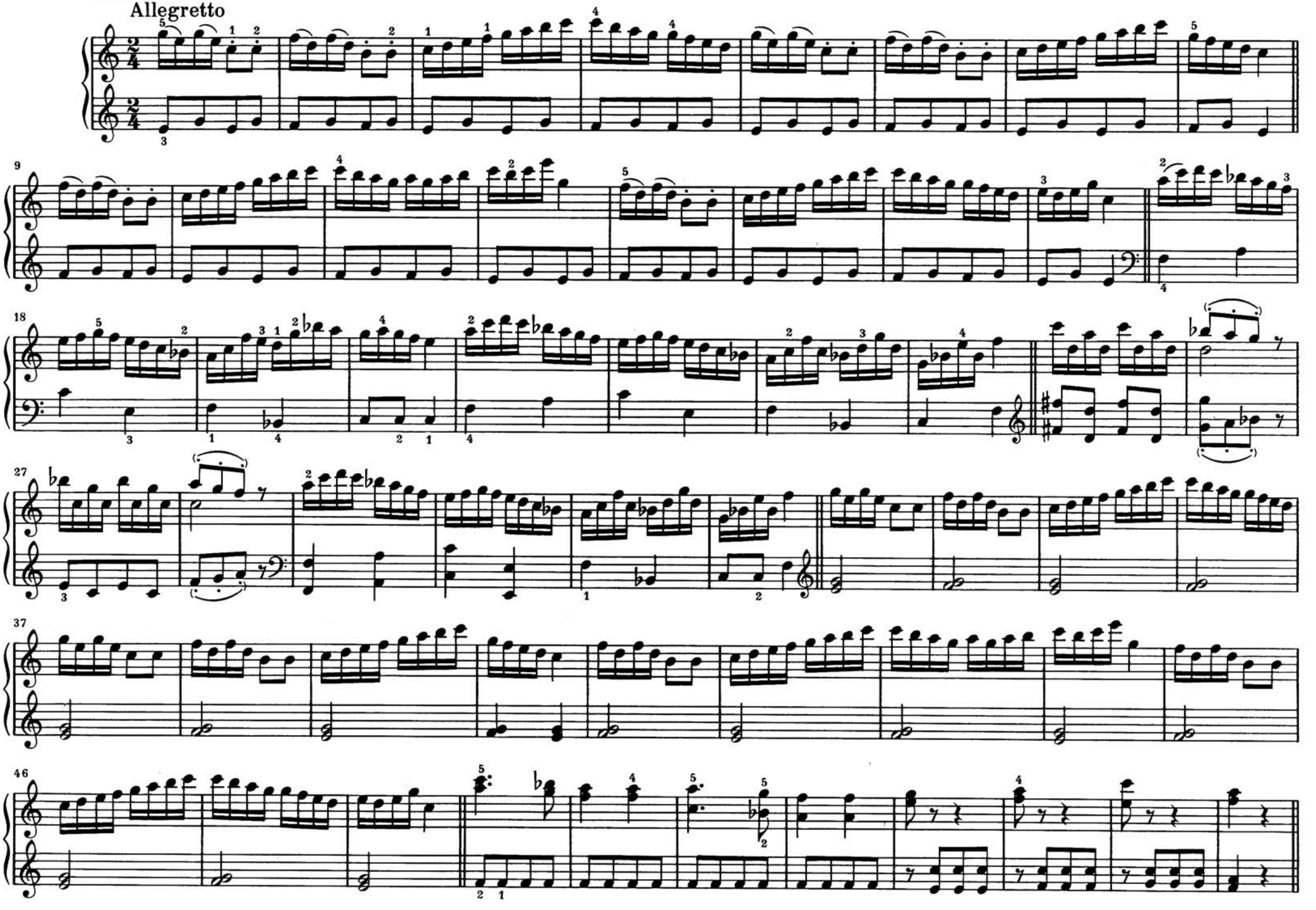

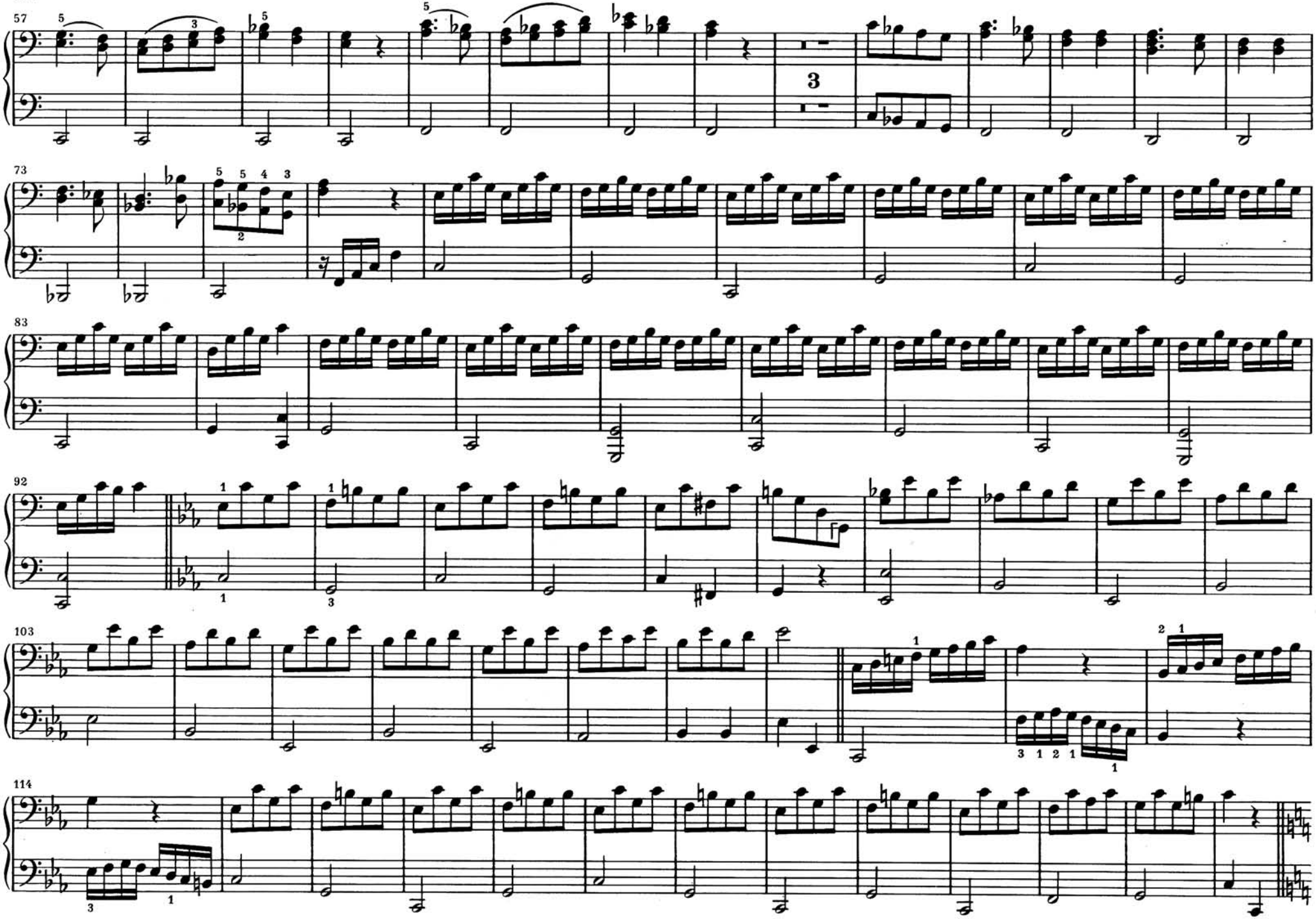
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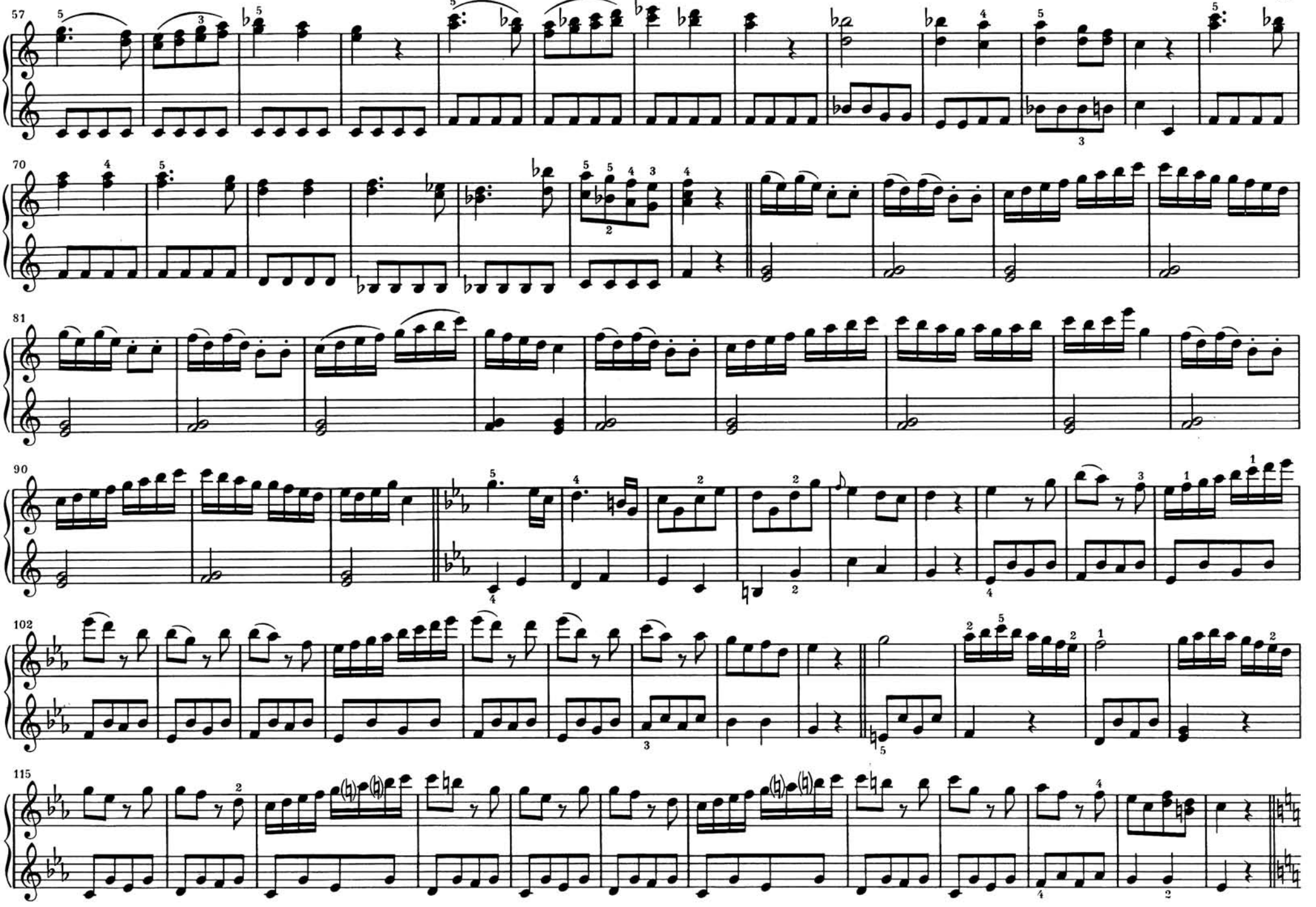
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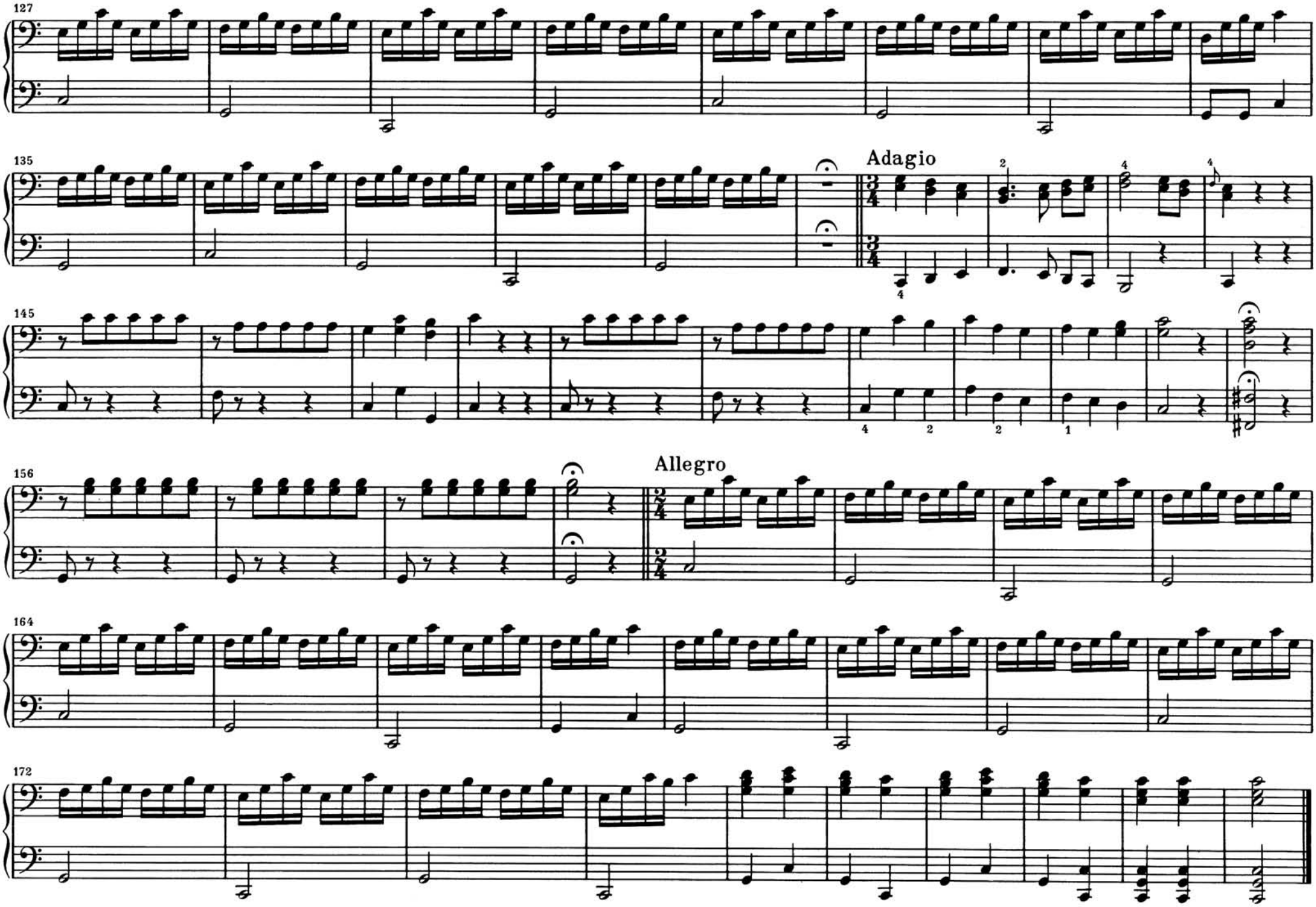
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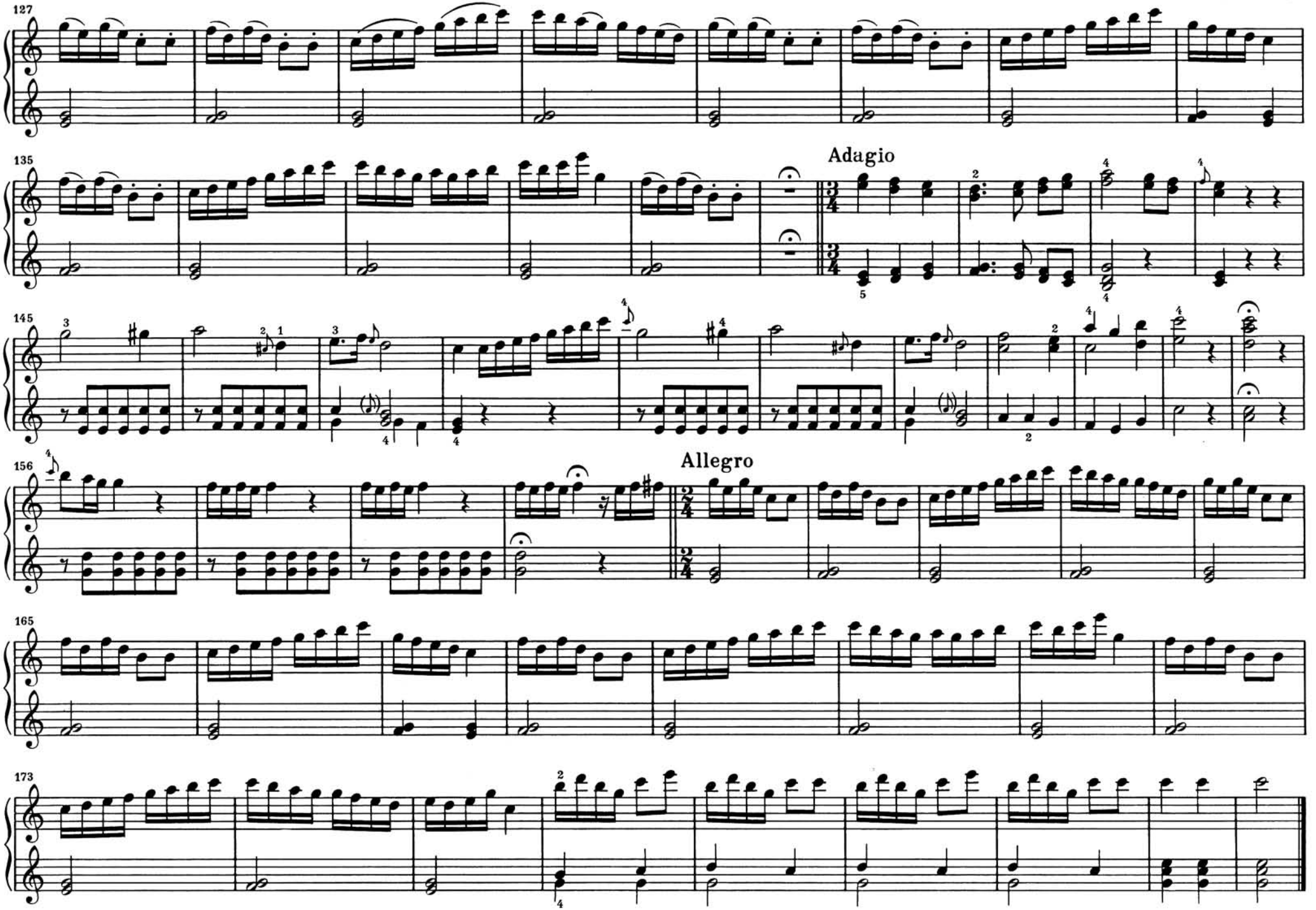
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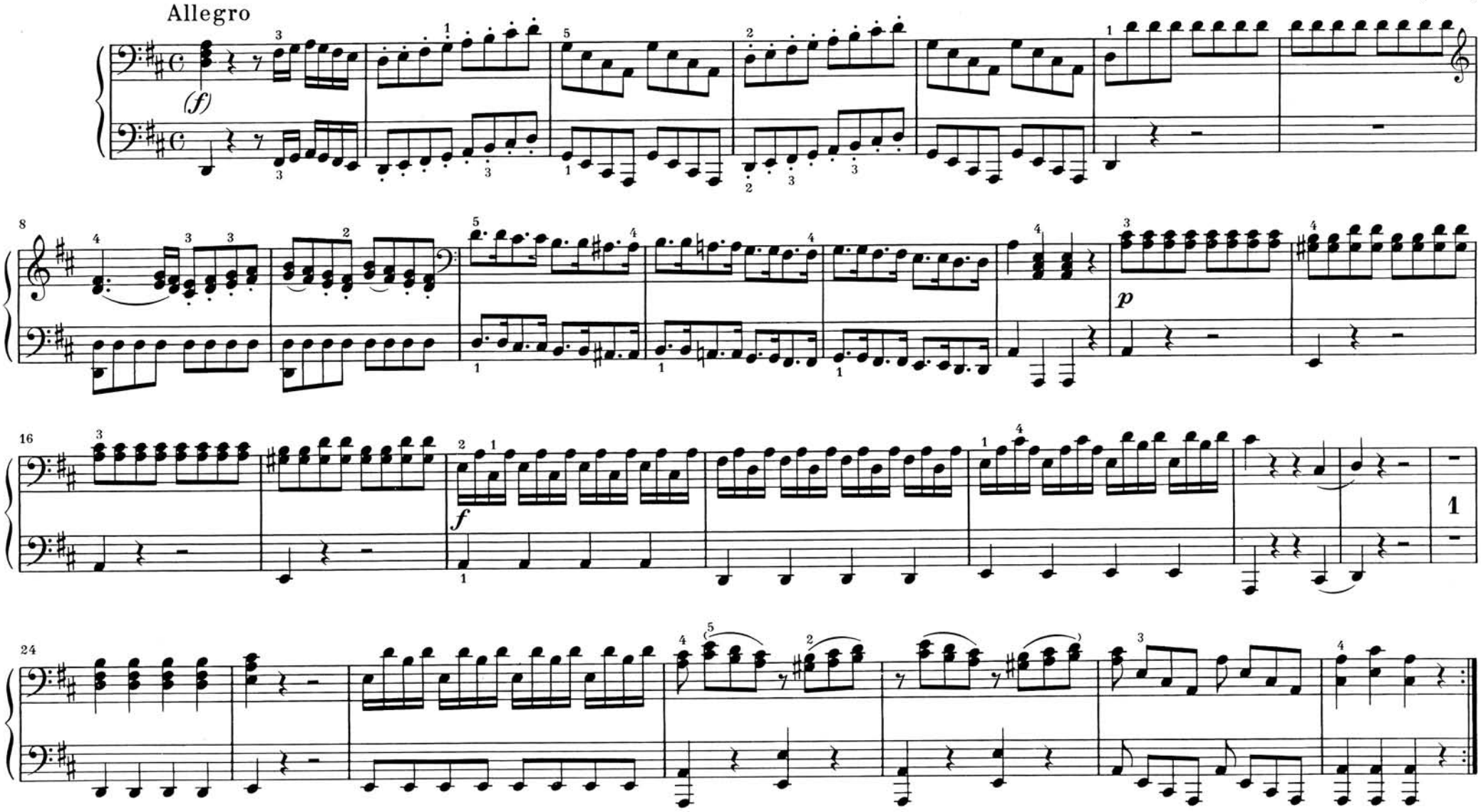
SONATE

Komponiert in Salzburg 1772

KV 381 (123 a)



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Komponiert in Salzburg 1772

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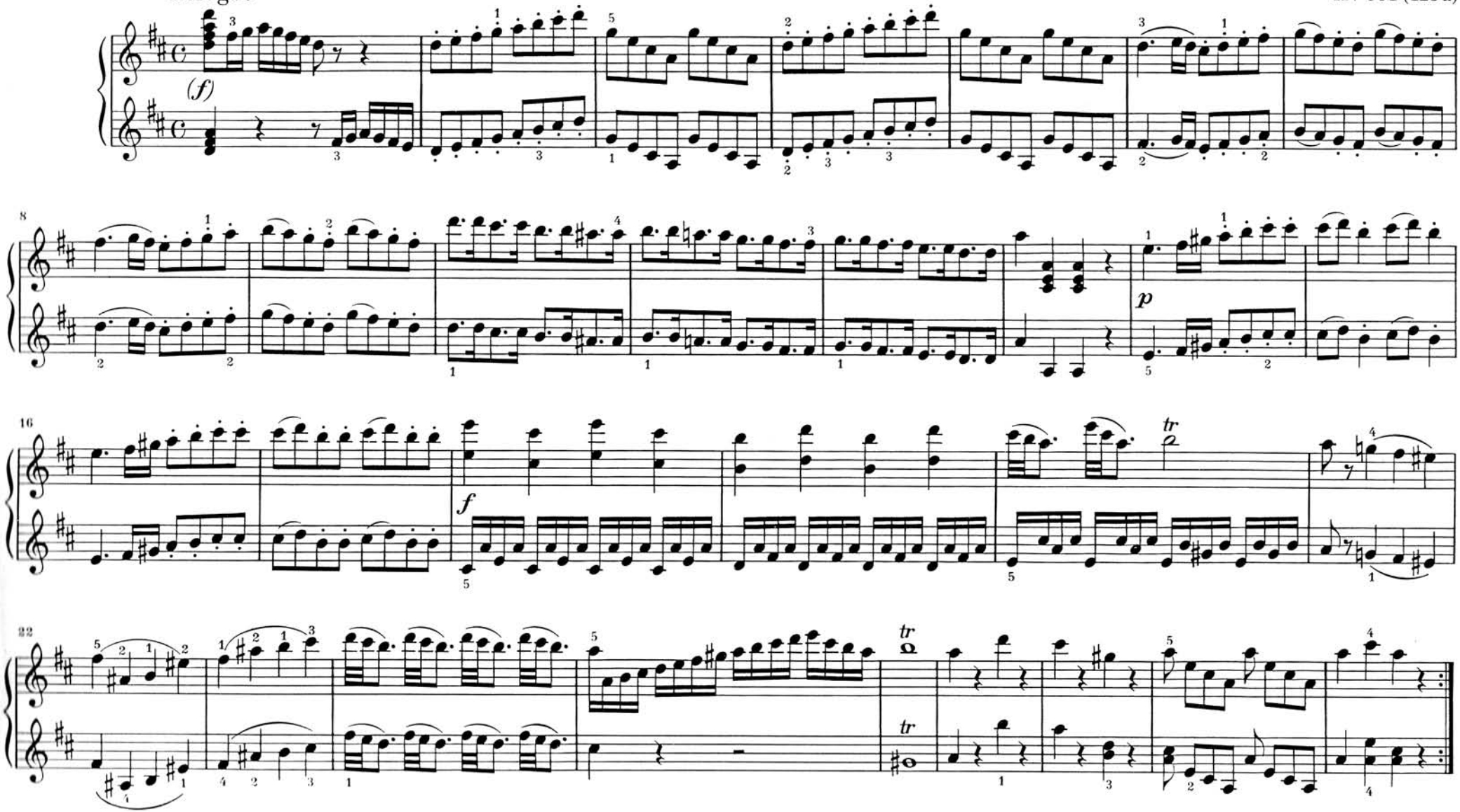

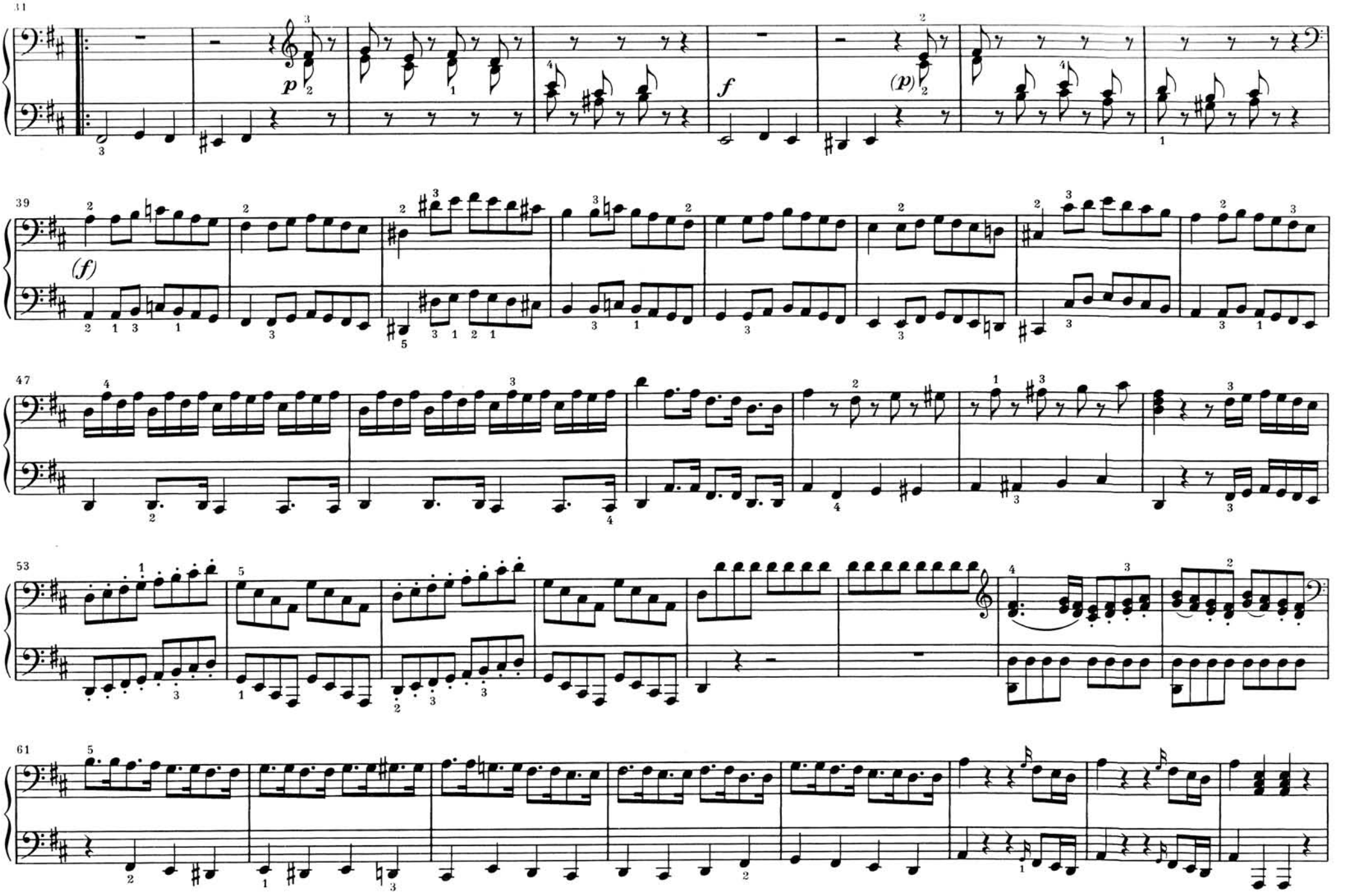
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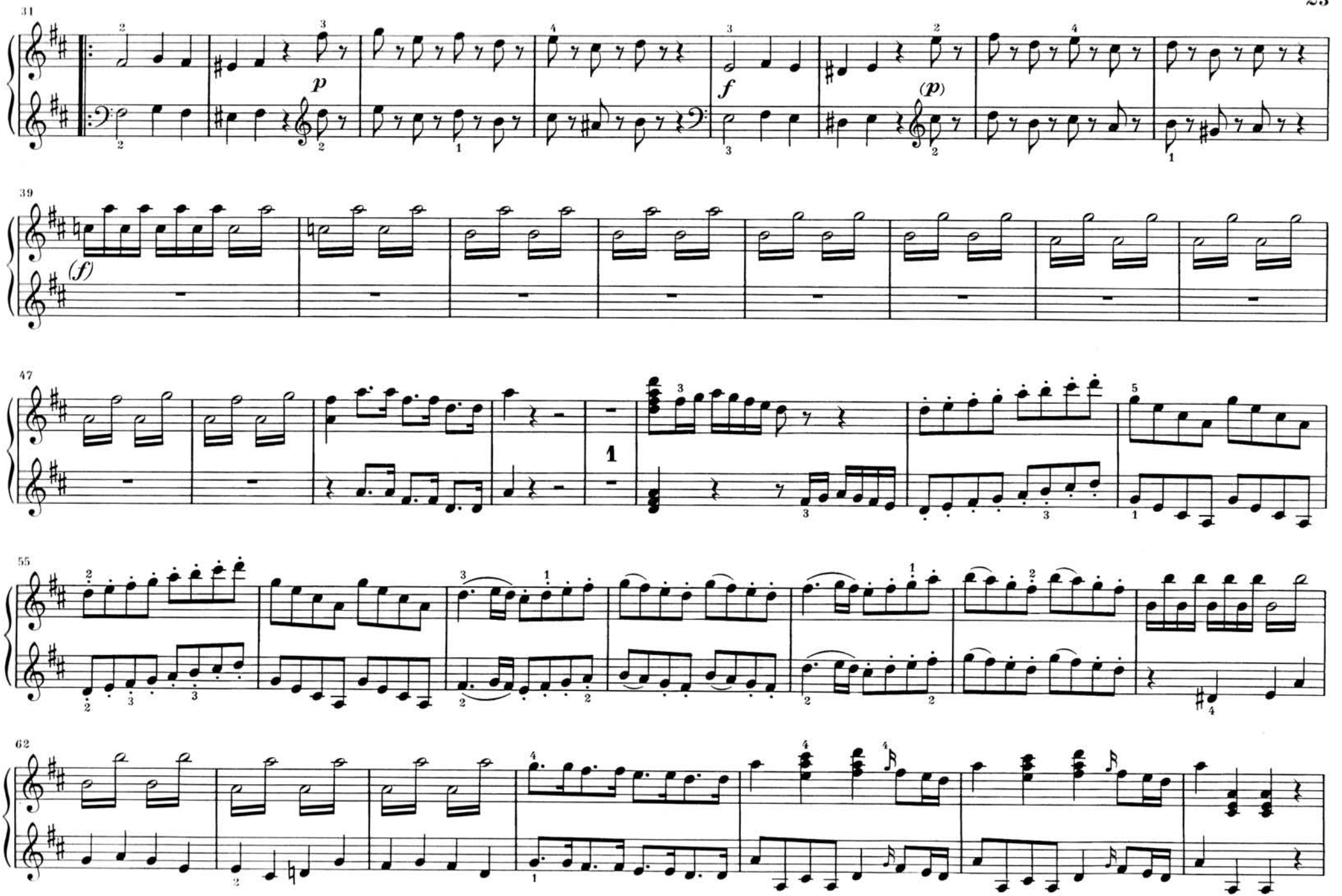
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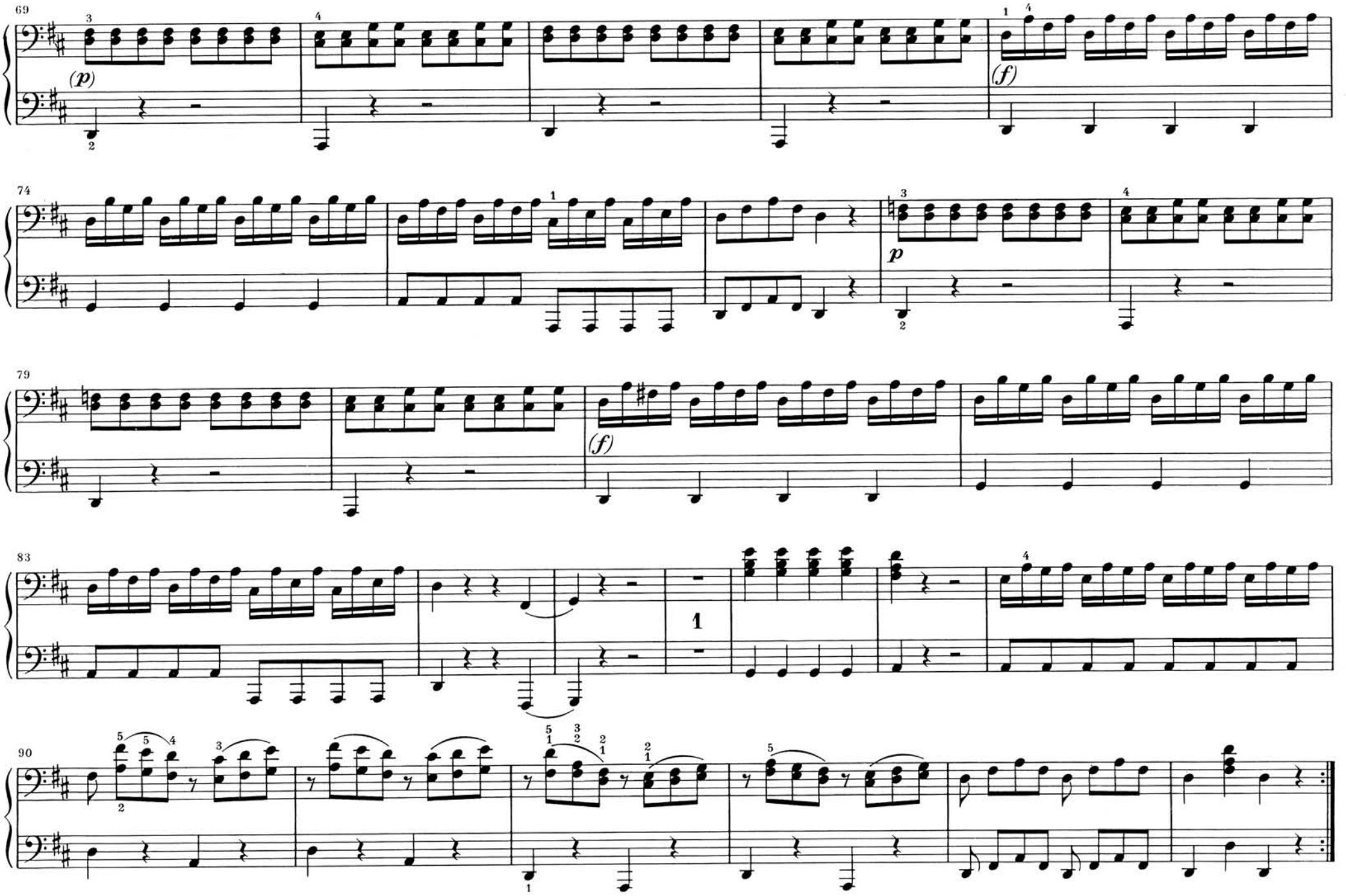
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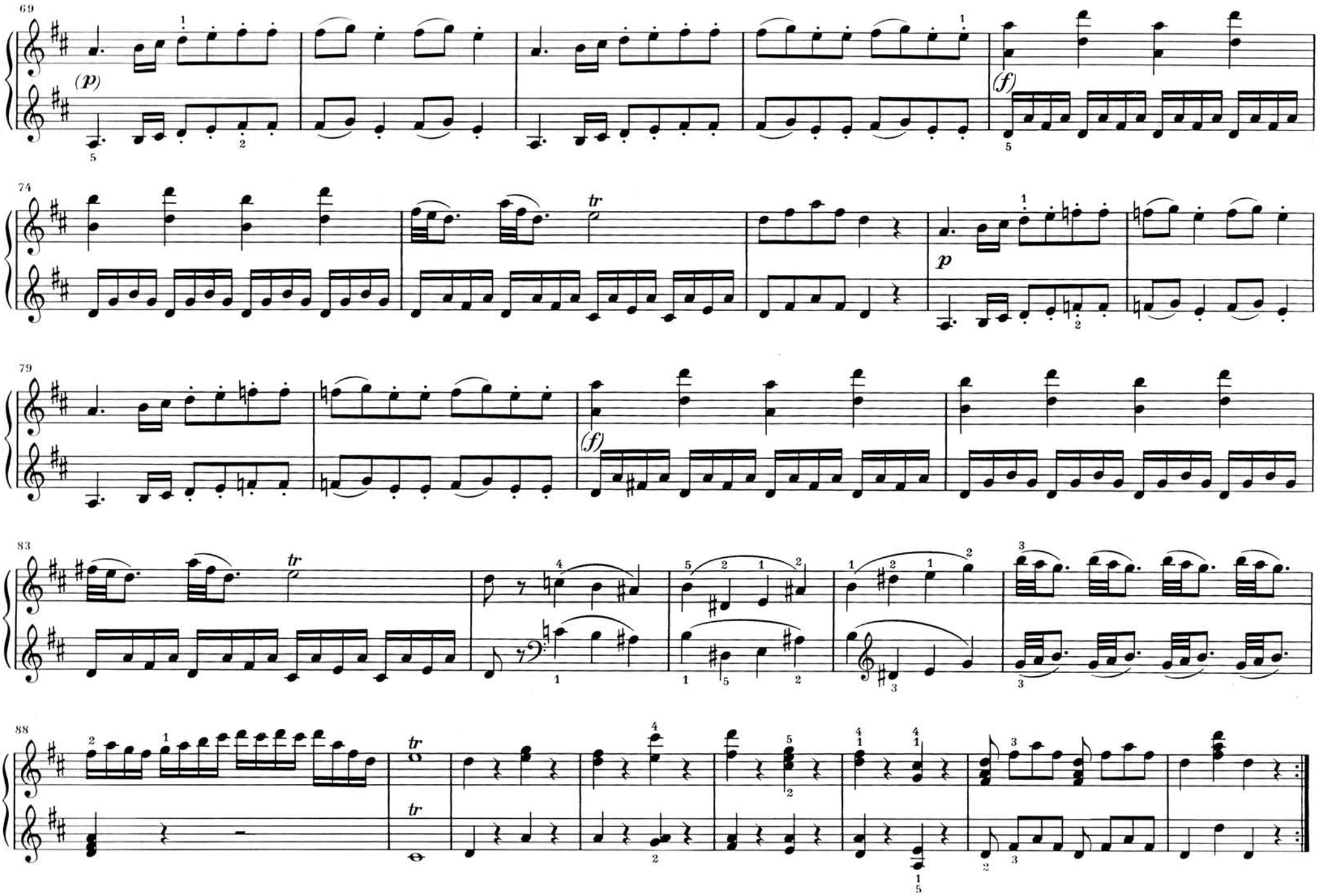
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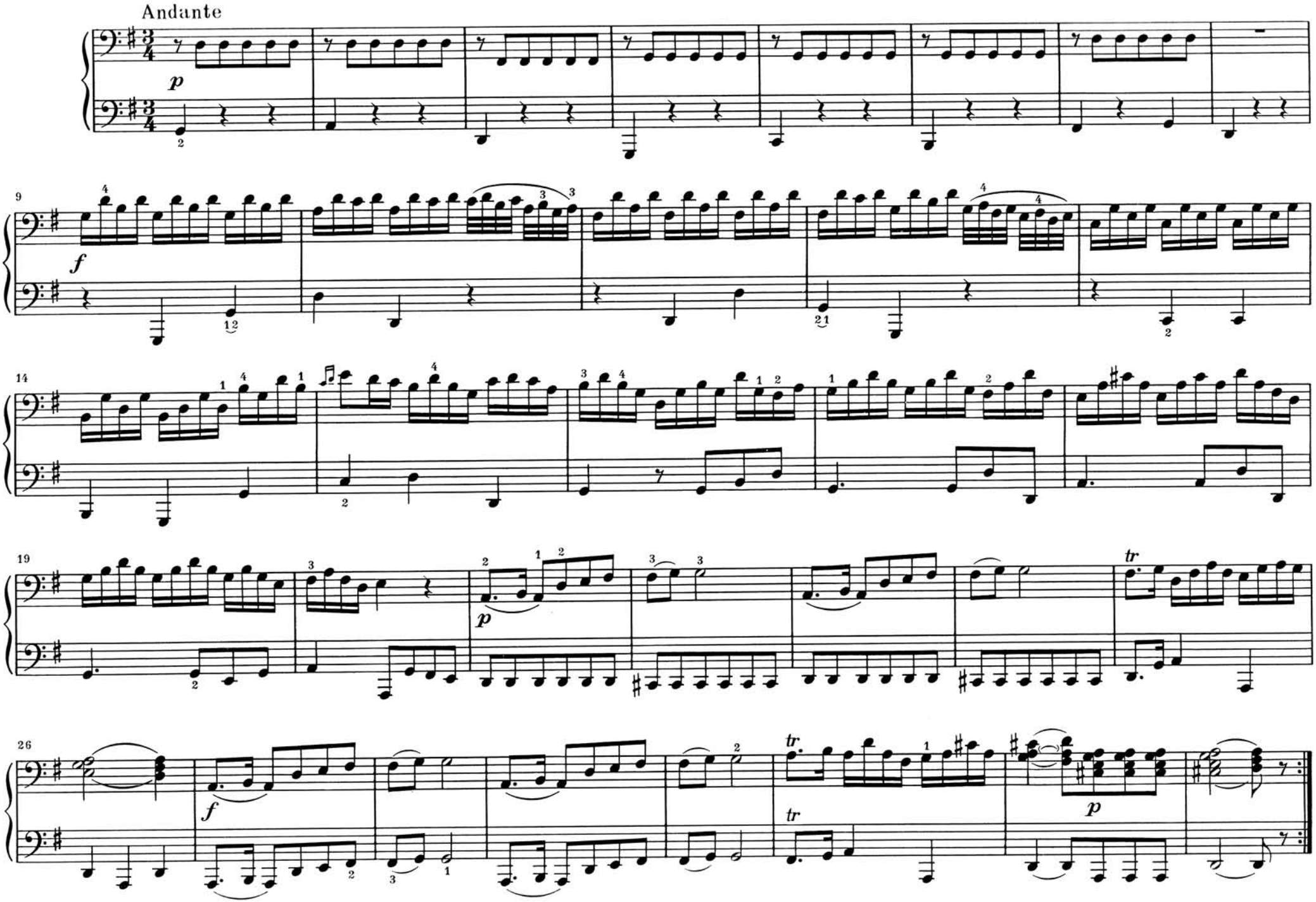
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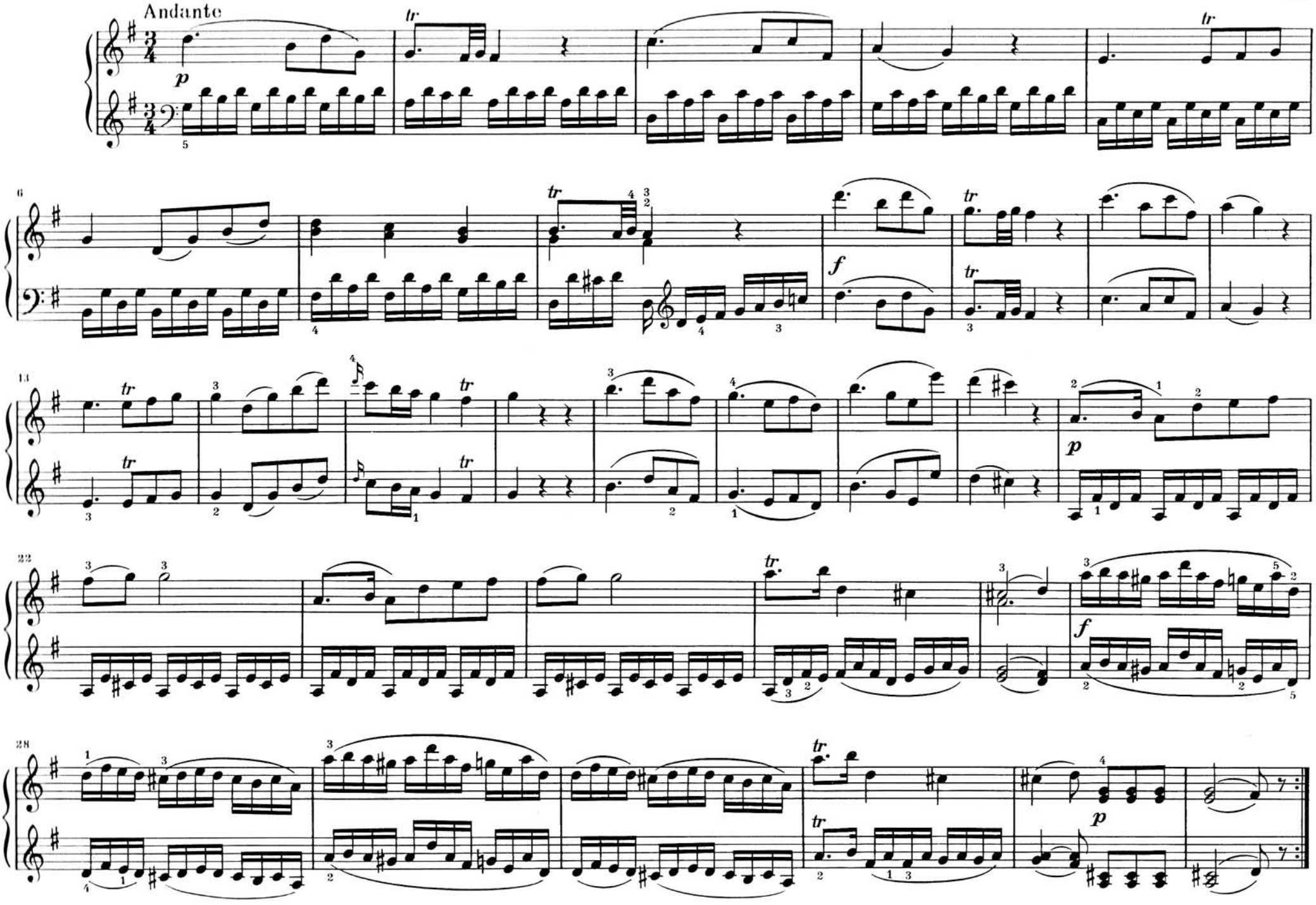
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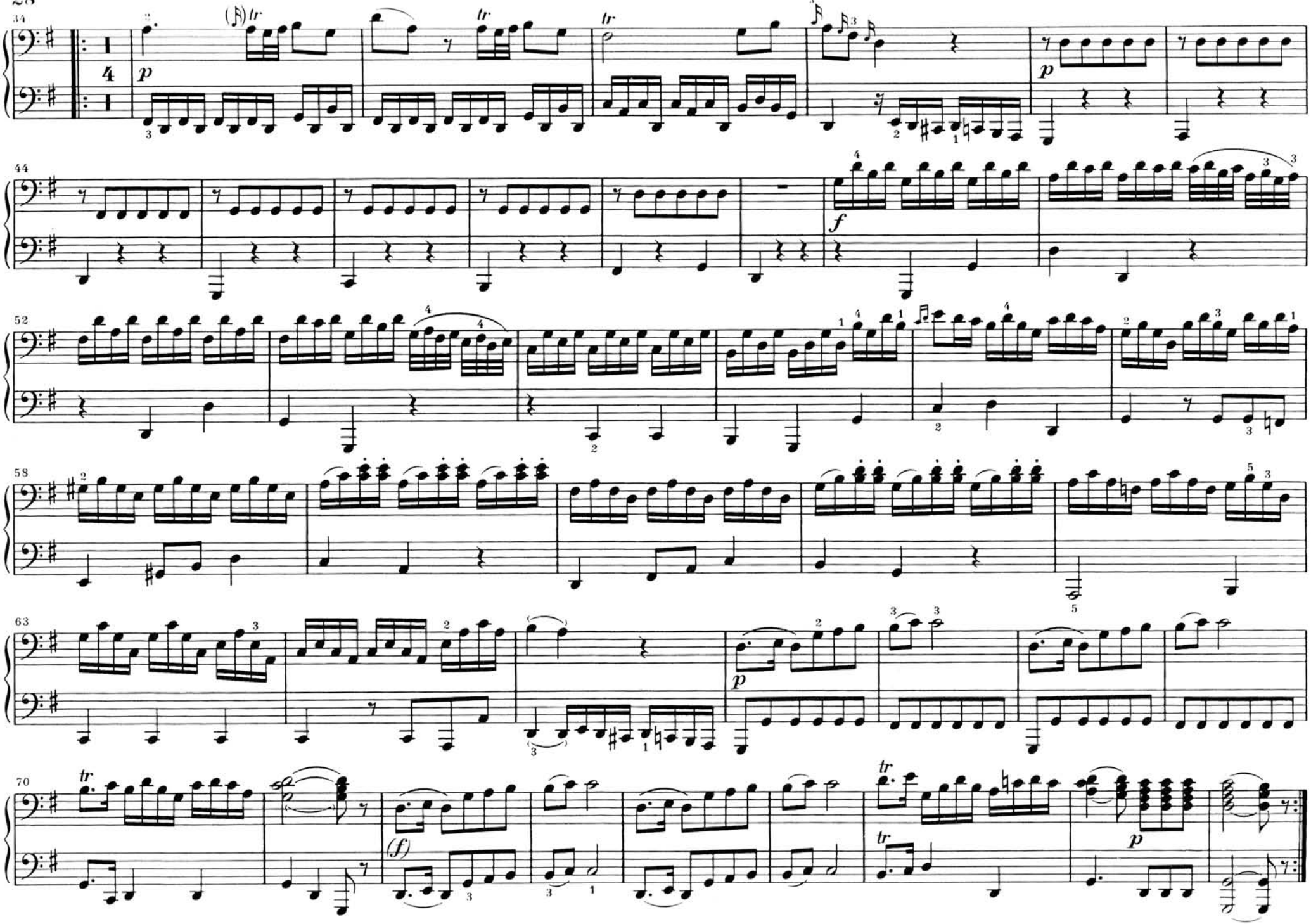
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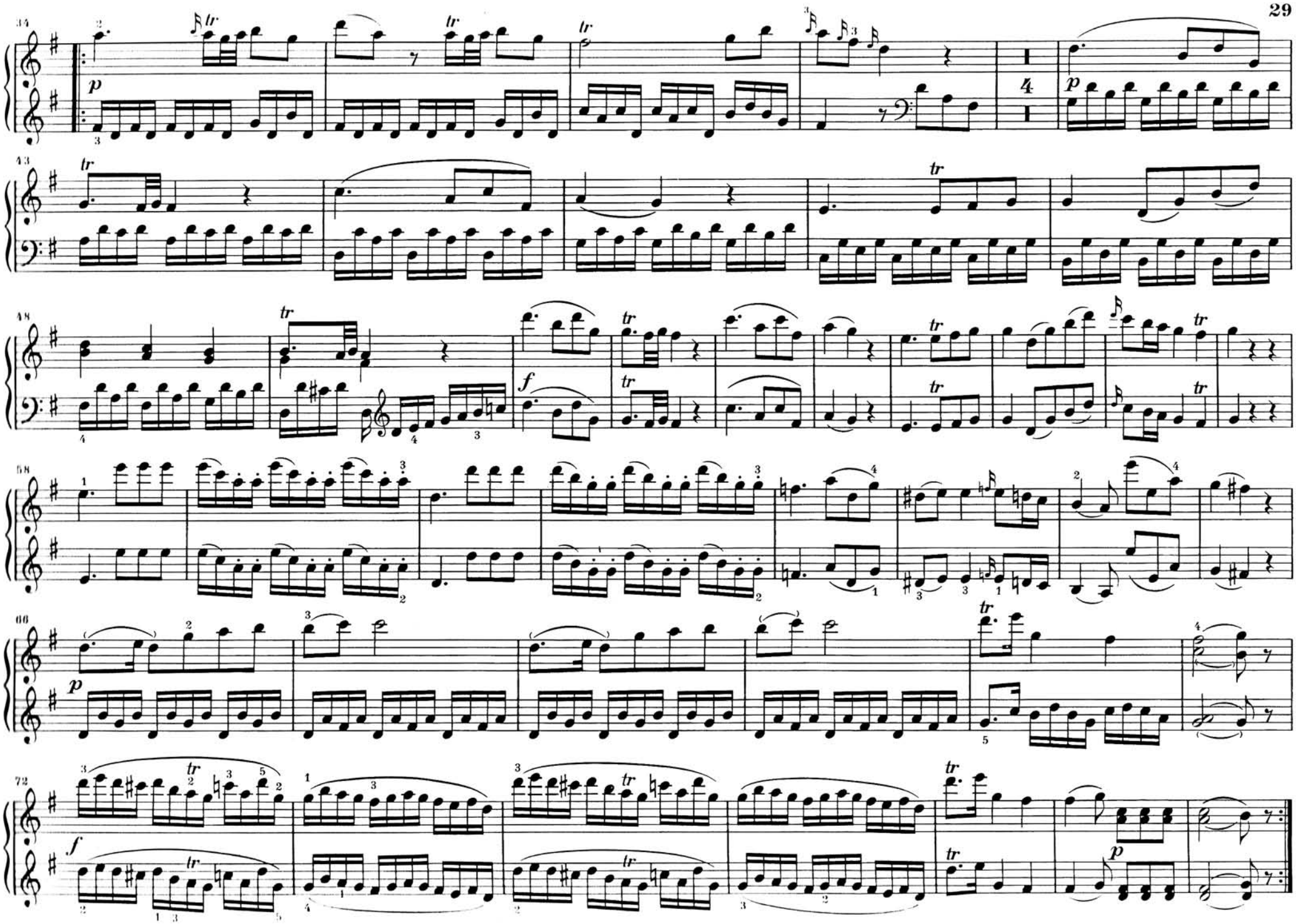
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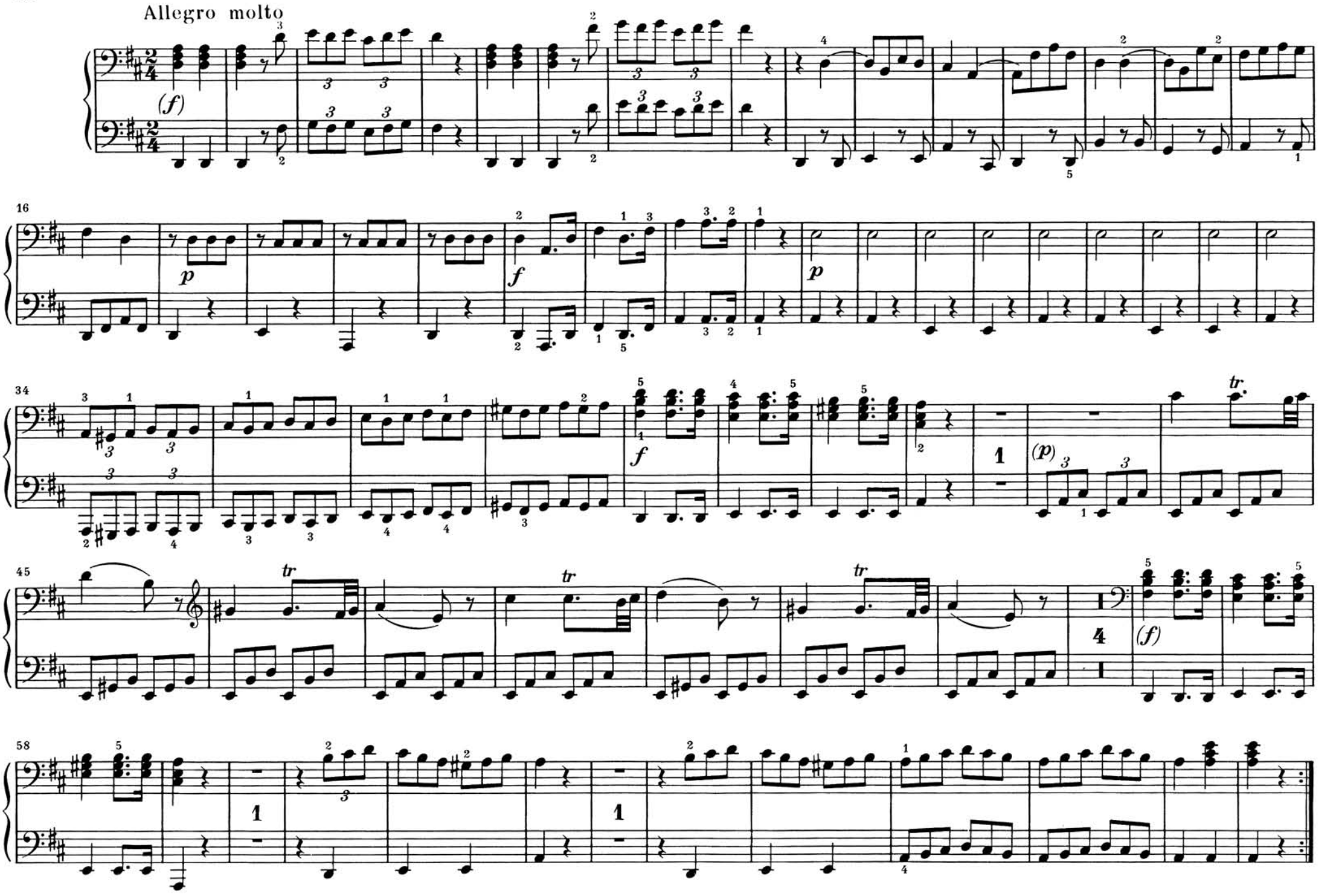
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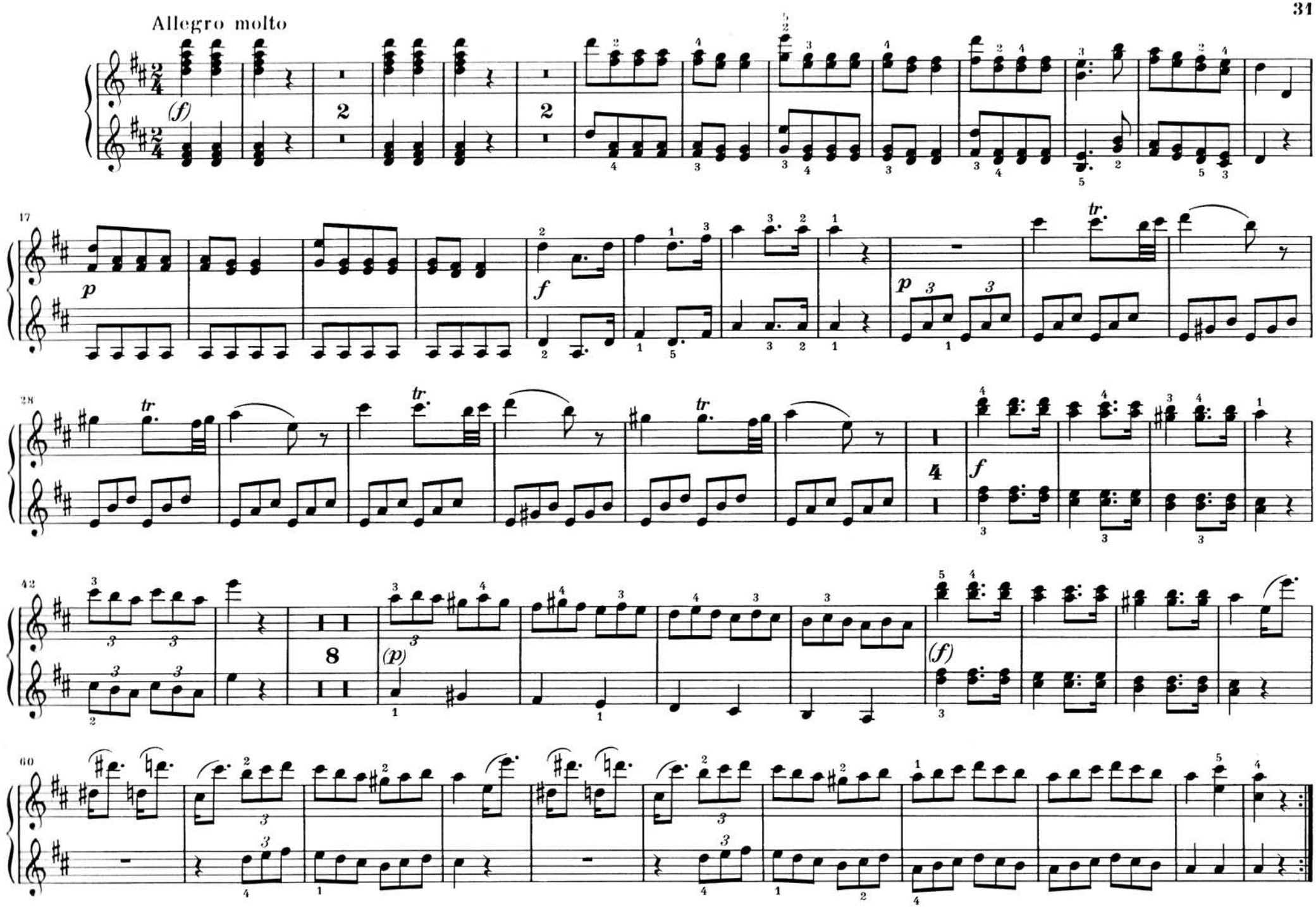
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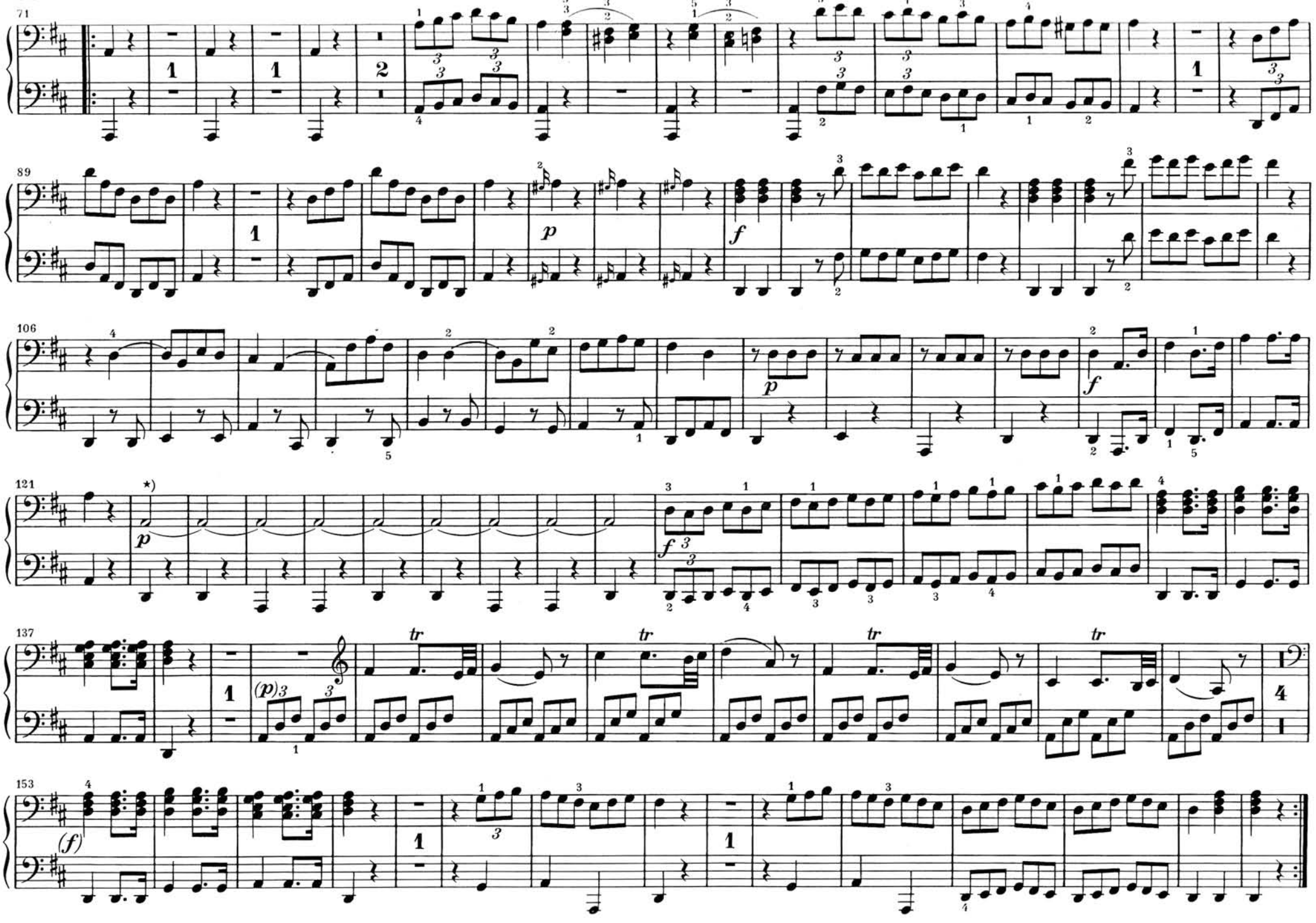
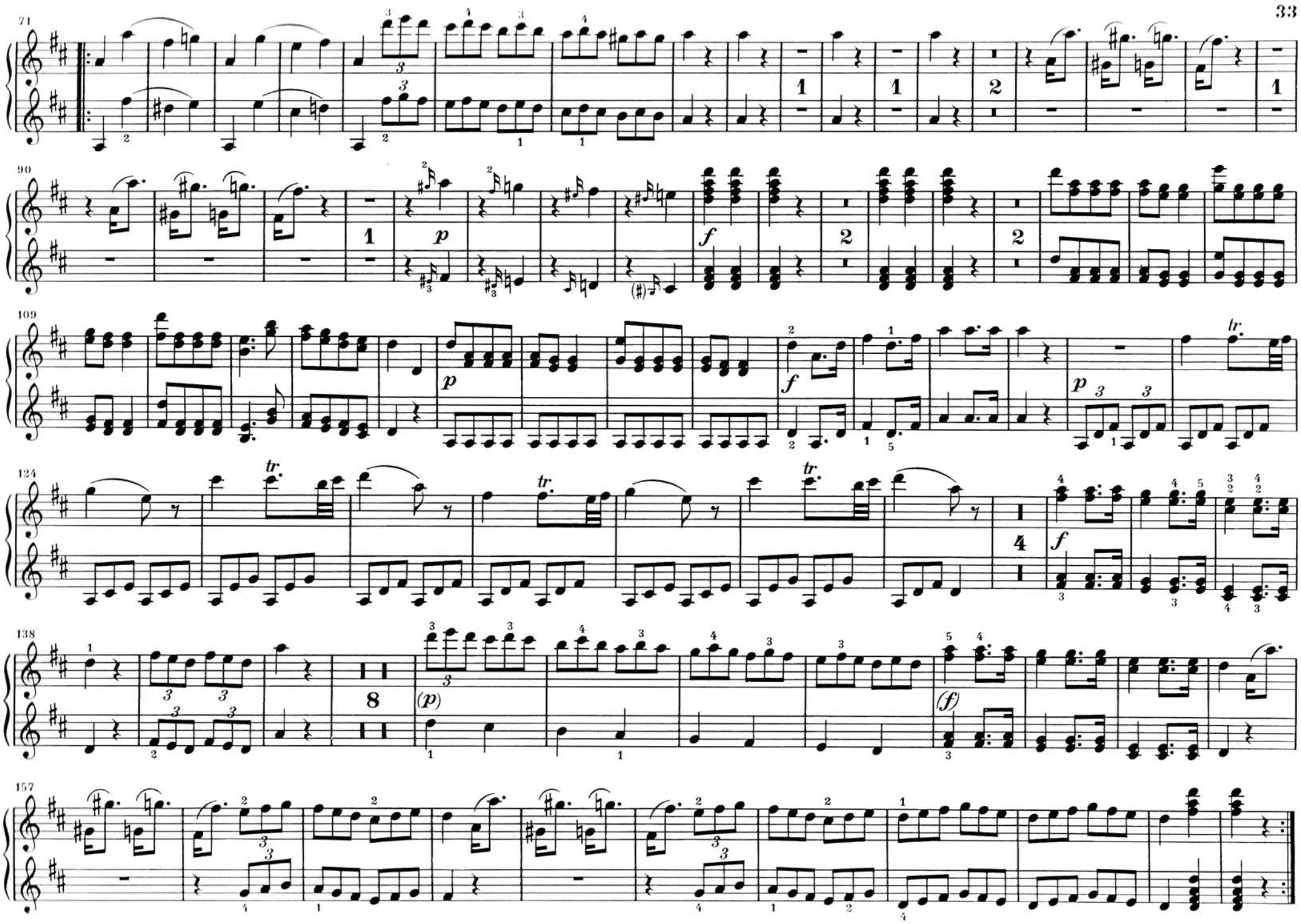


*) T. 122–130: Haltebögen nur in der Eigenschrift.

*) Measures 122–130: Ties in the autograph only.

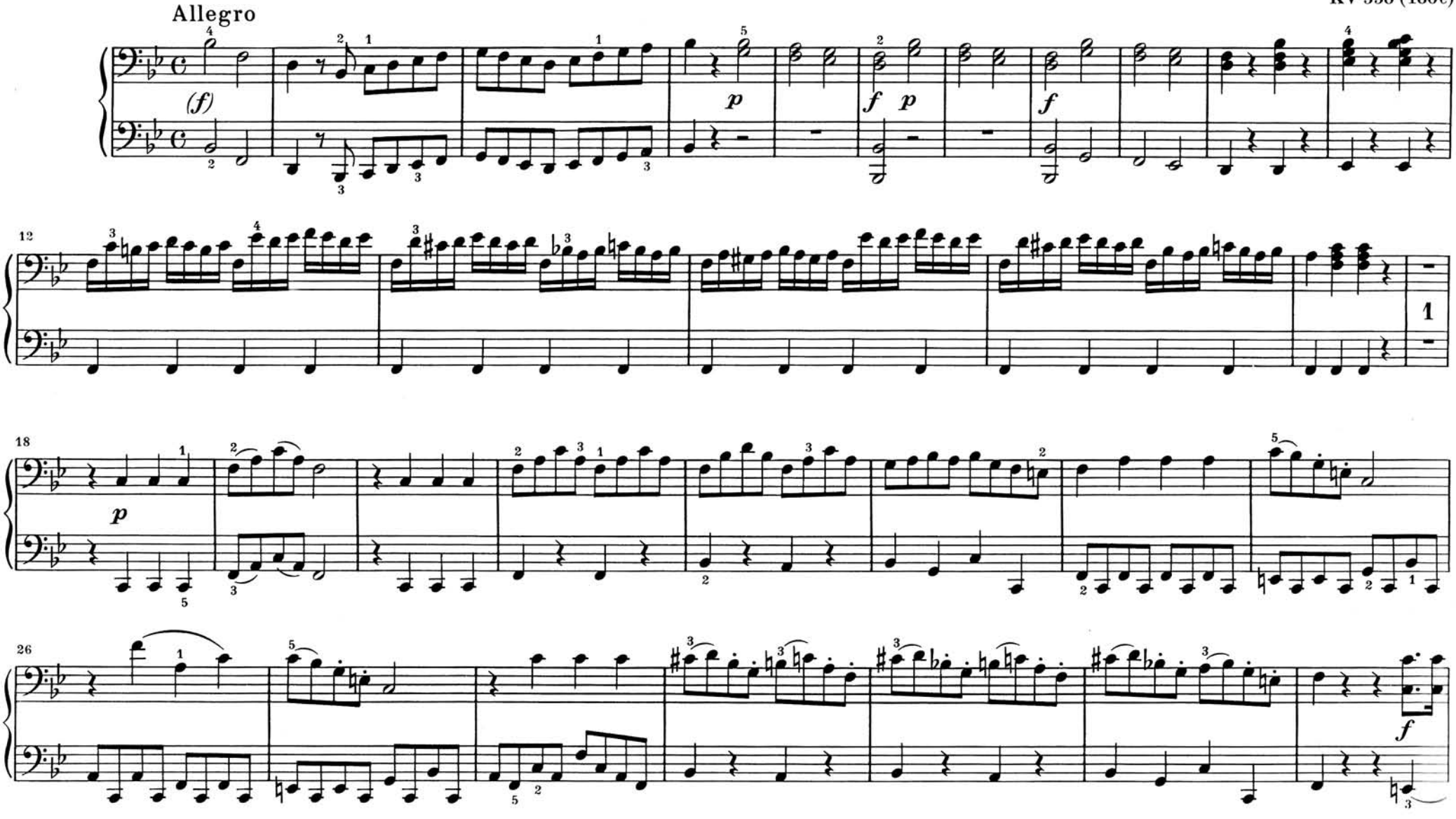
*) Mesures 122–130: Les arcs de tenue dans l'autographe seulement.


71
90
109
124
138
157
p
f
tr.
8
(p)
(f)

SONATE

Komponiert in Salzburg 1774

KV 358 (186c)

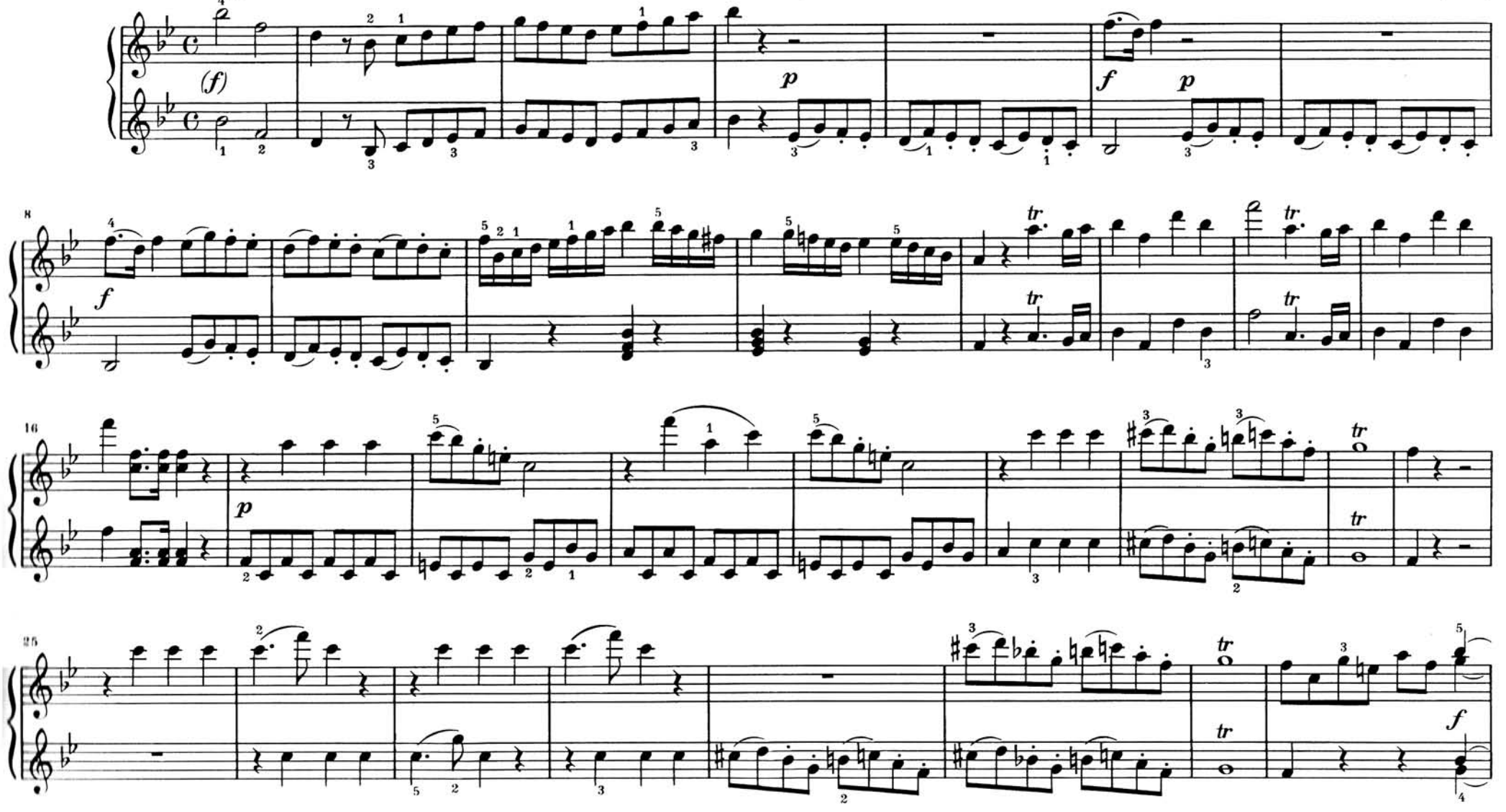


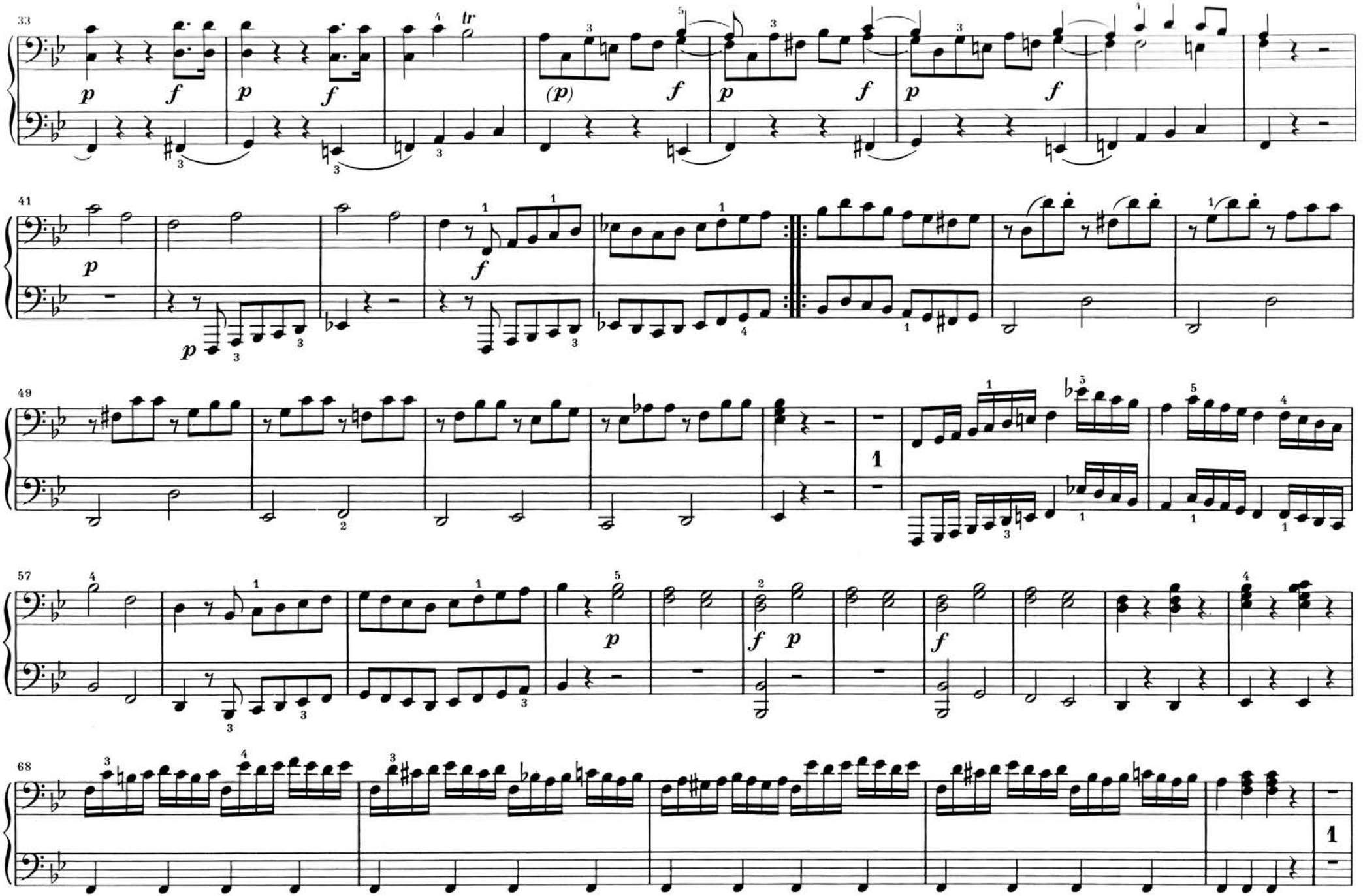
SONATE

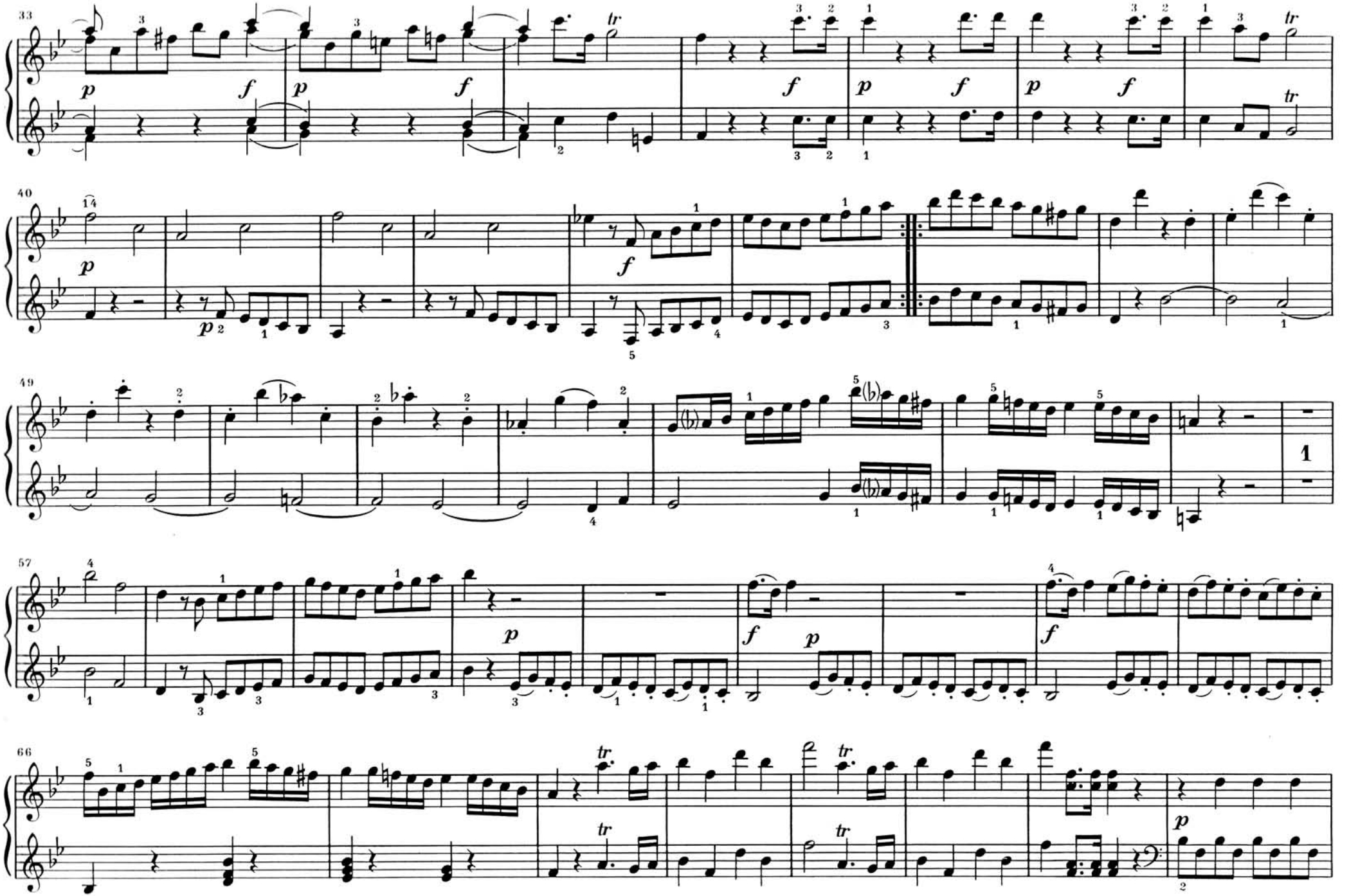
Komponiert in Salzburg 1774

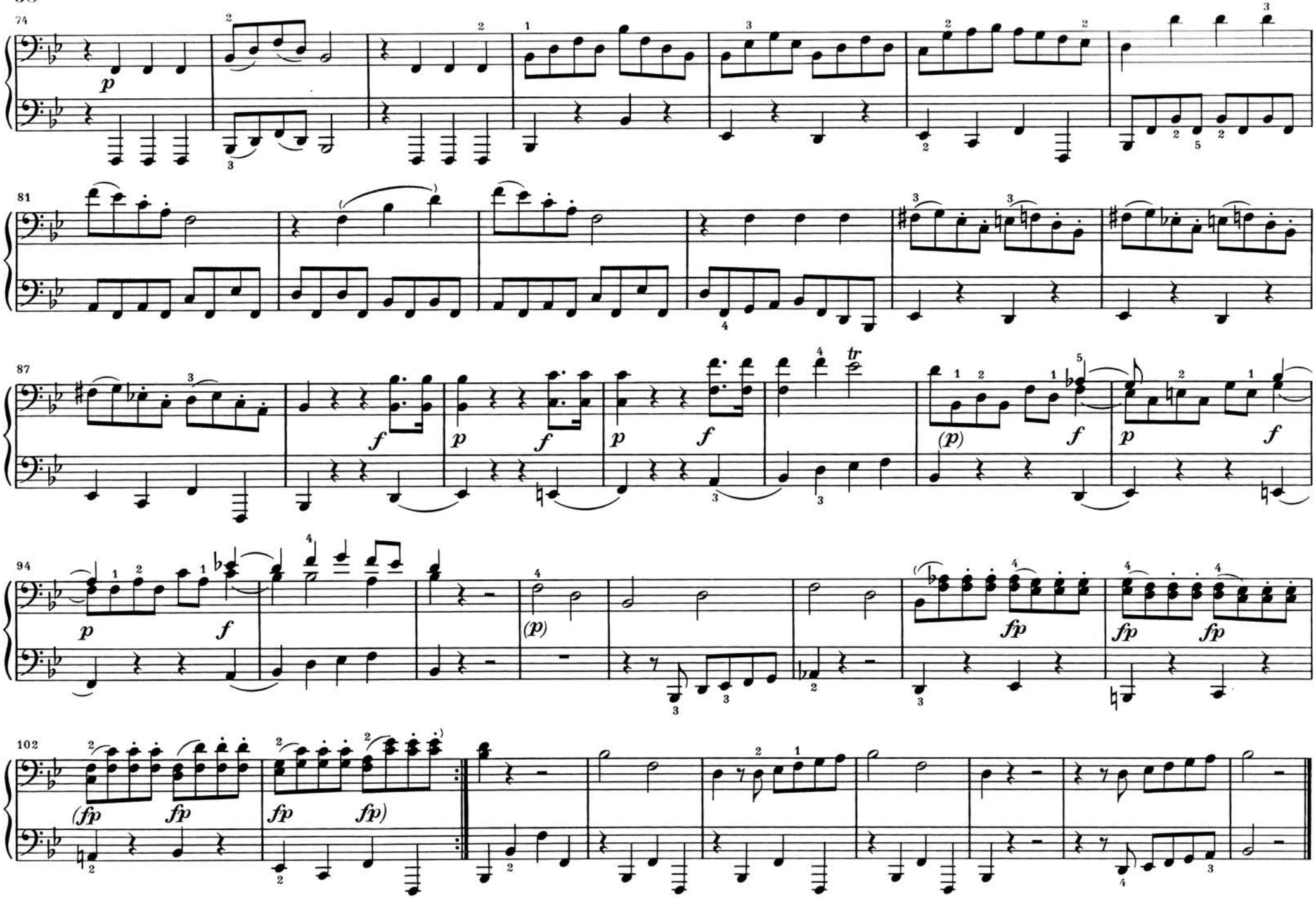
Allegro

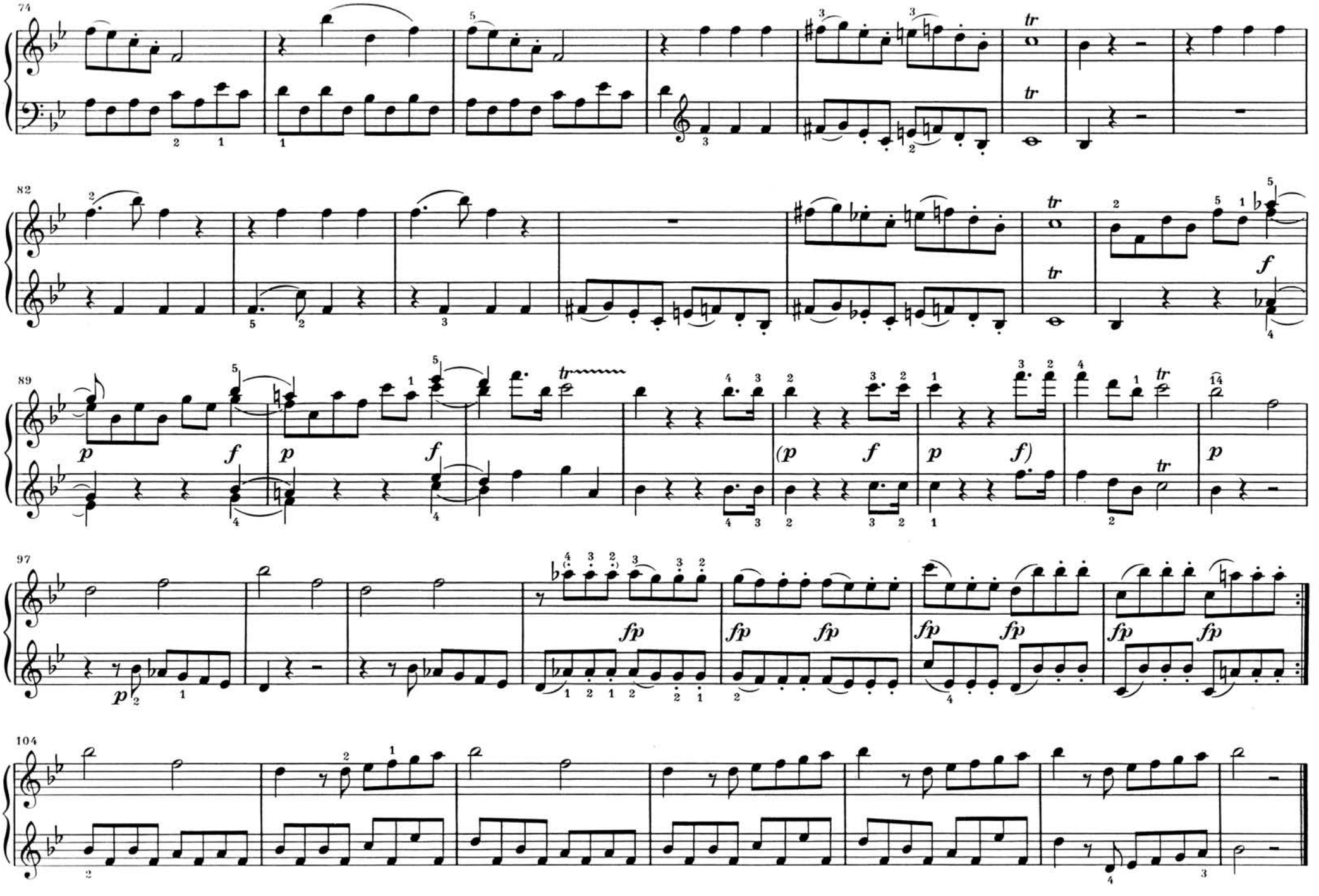
KV 358 (186c)



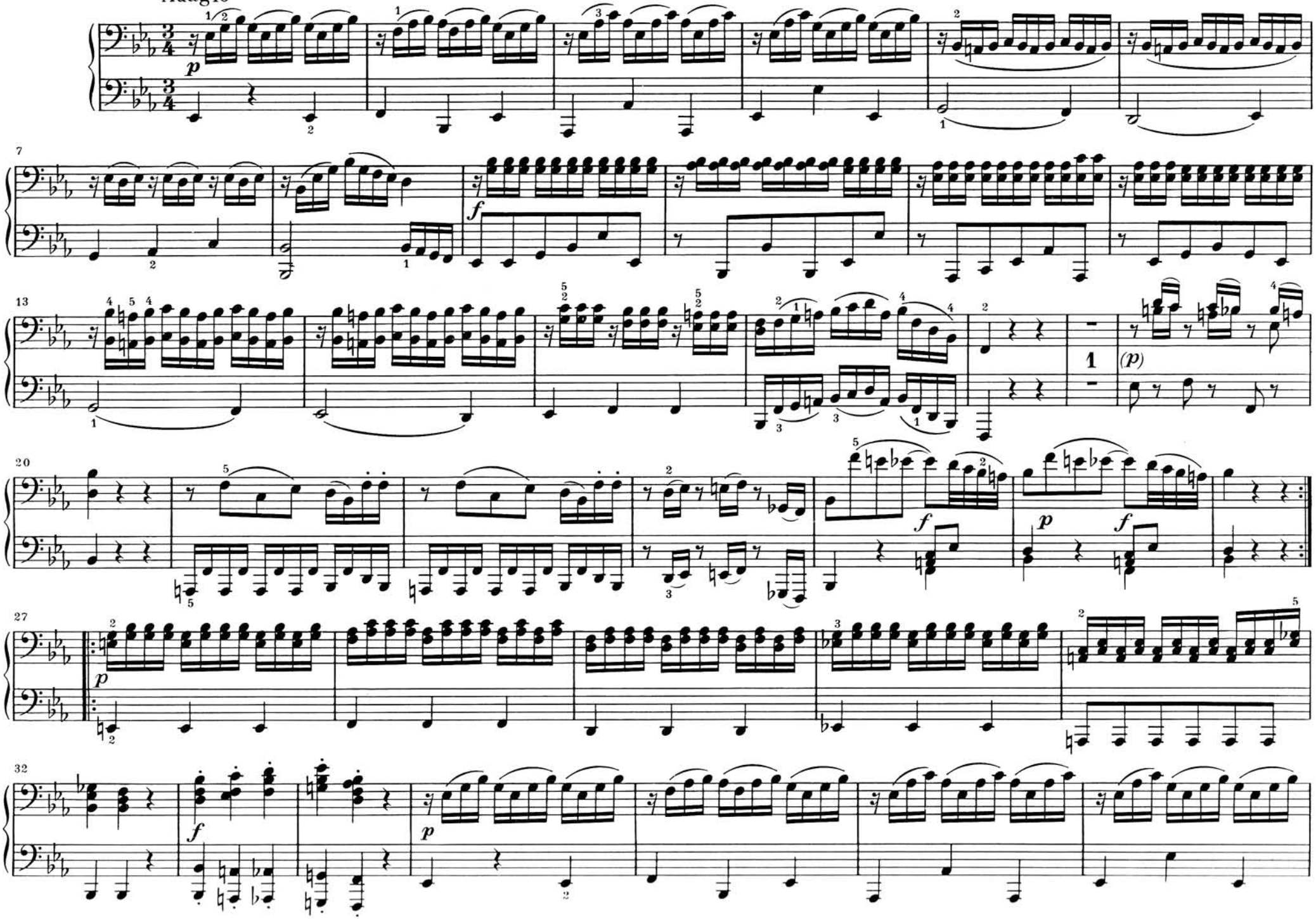

33
41
49
57
68


33
p
f
tr
40
49
57
66

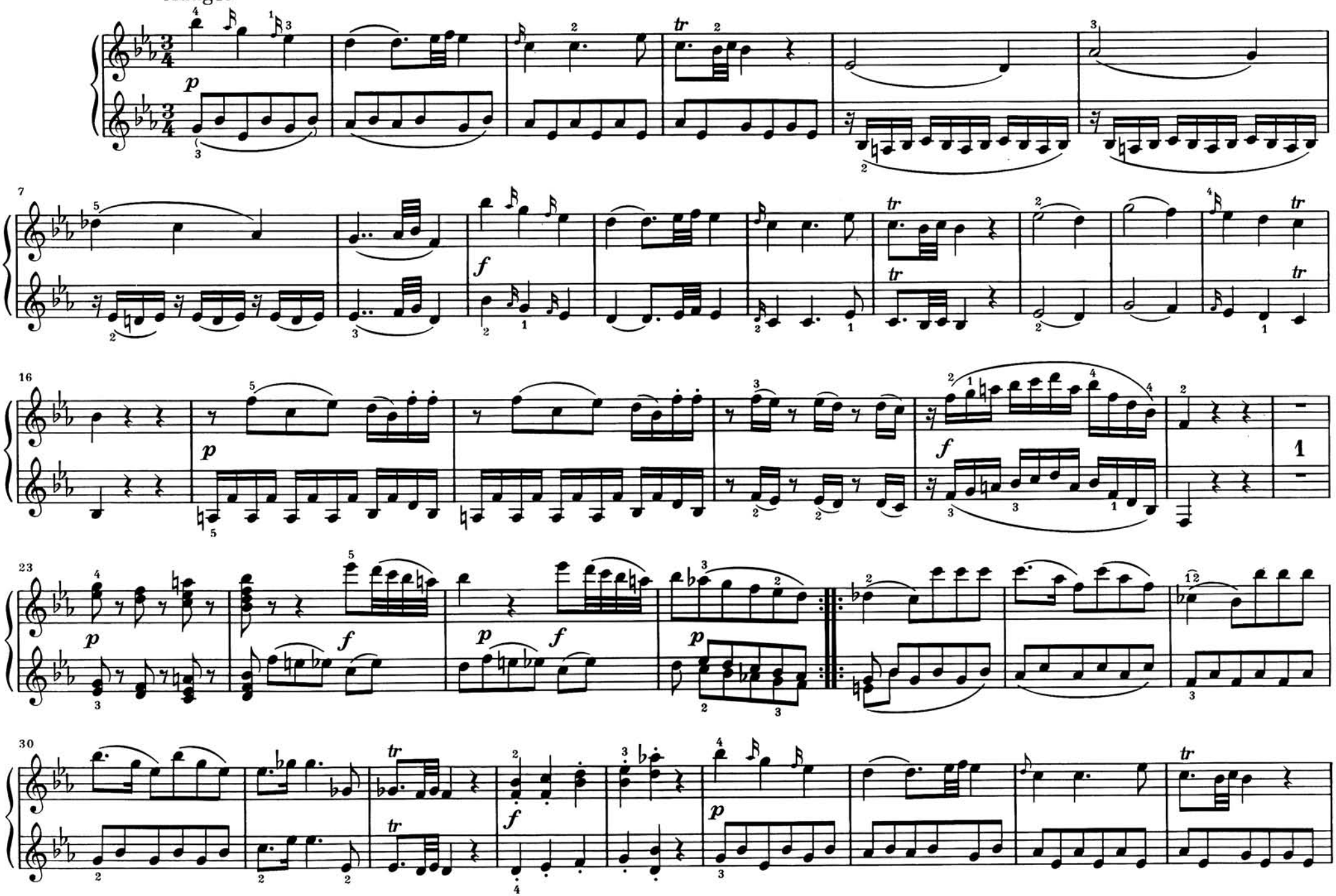

74
p
81
87
f
p
f
p
f
tr
(p)
f
p
f
94
p
f
(p)
fp
fp
fp
102
(fp
fp
fp
fp)

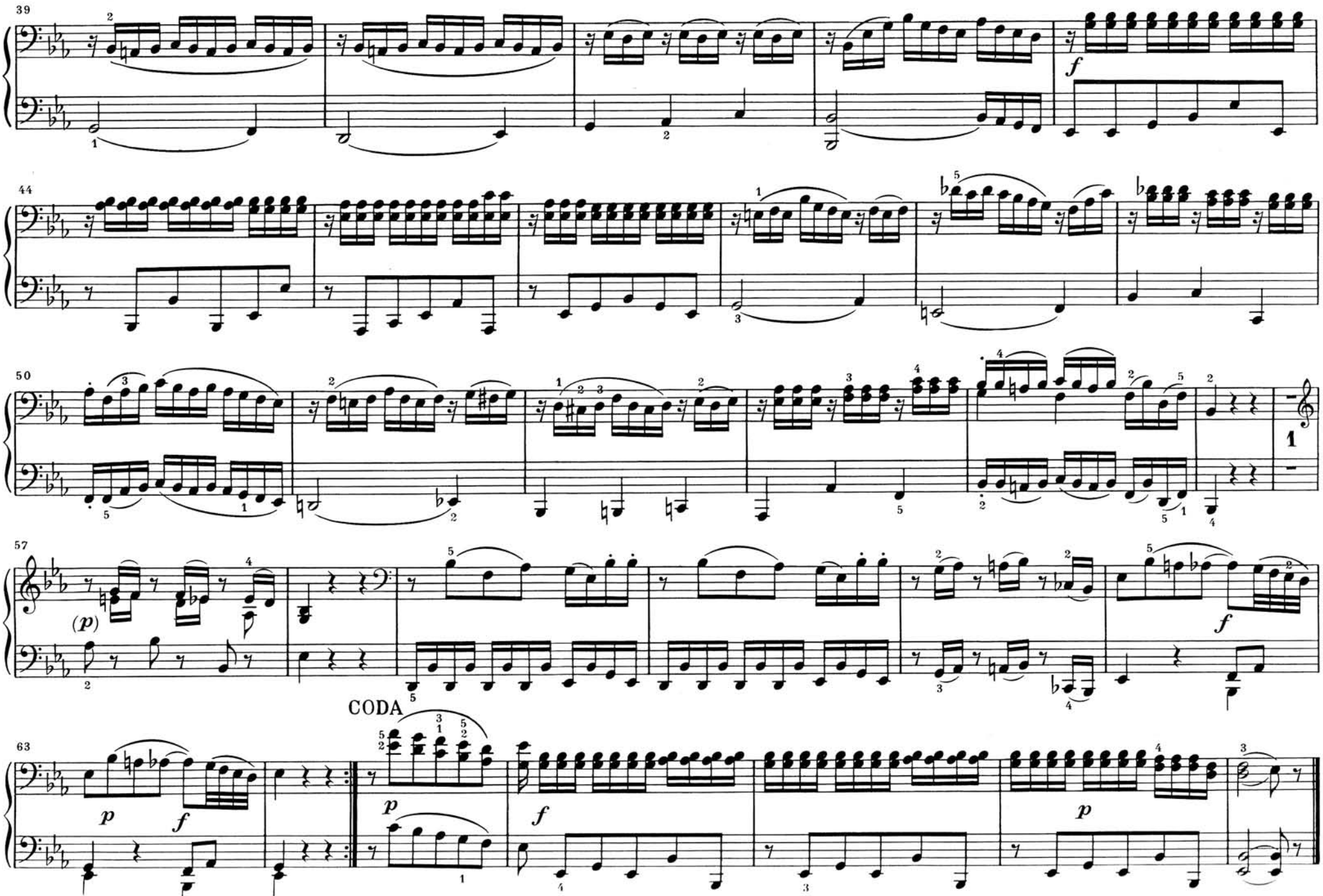

74
82
89
97
104
tr
p
f
fp
(p
f)

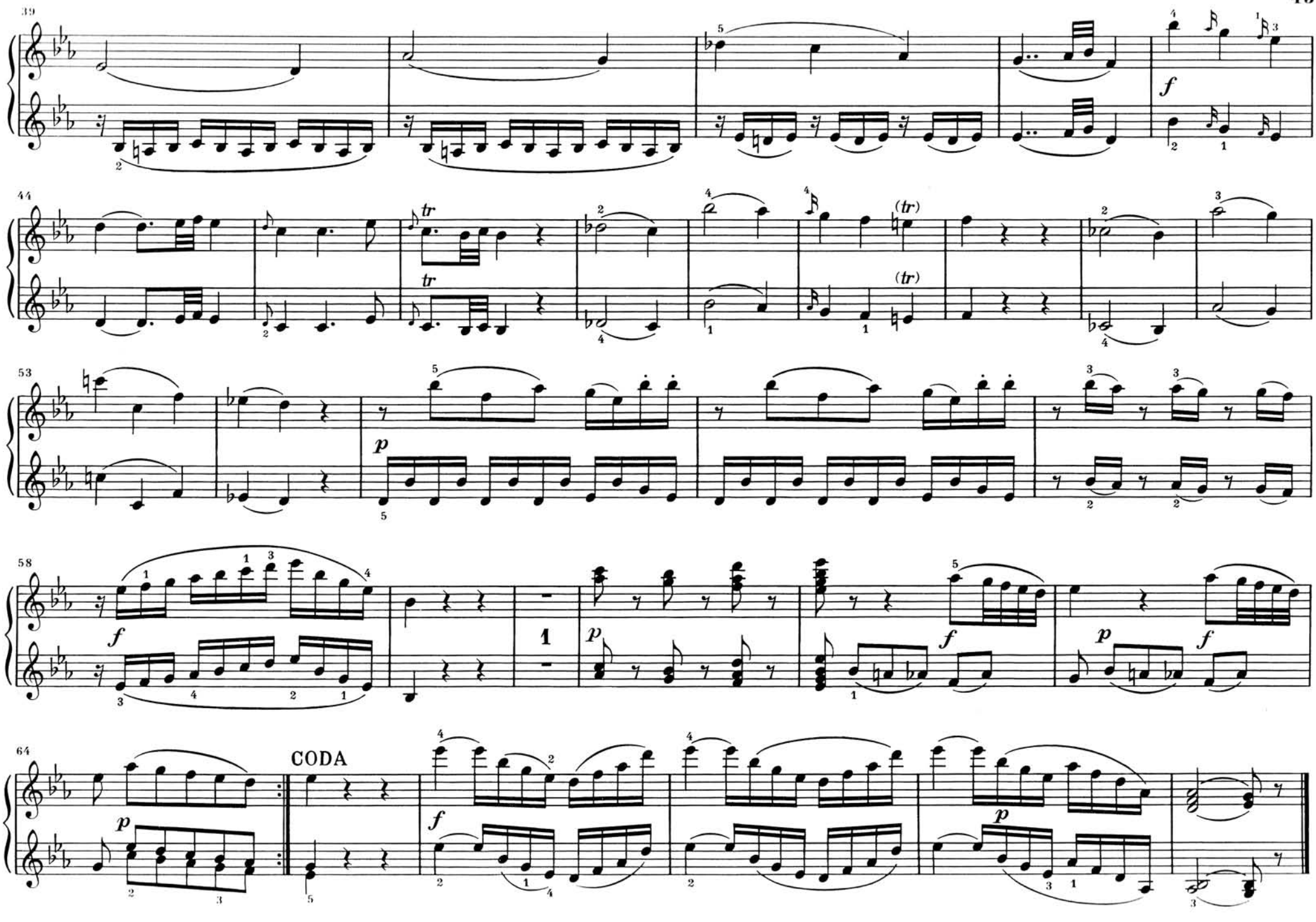
Adagio

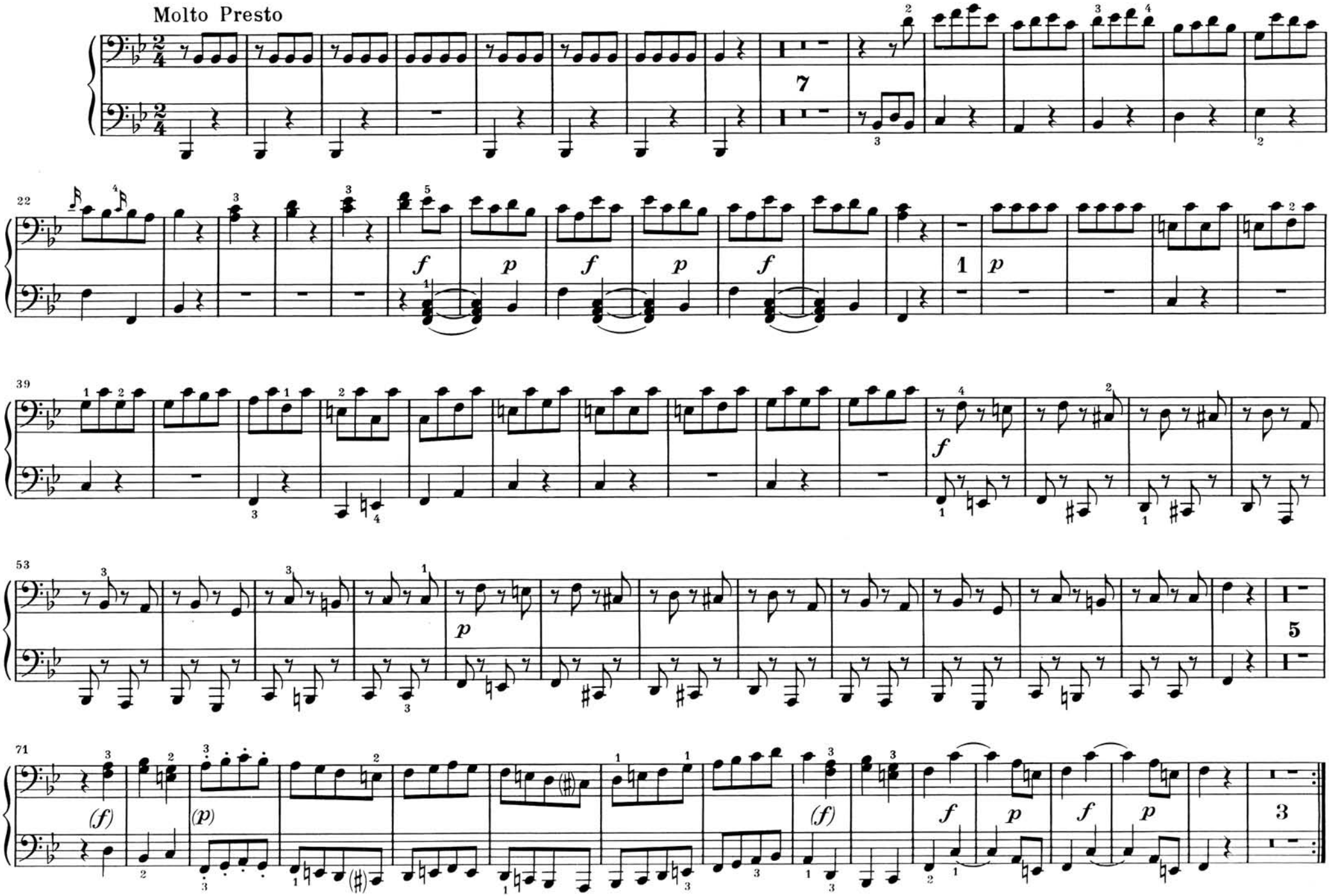


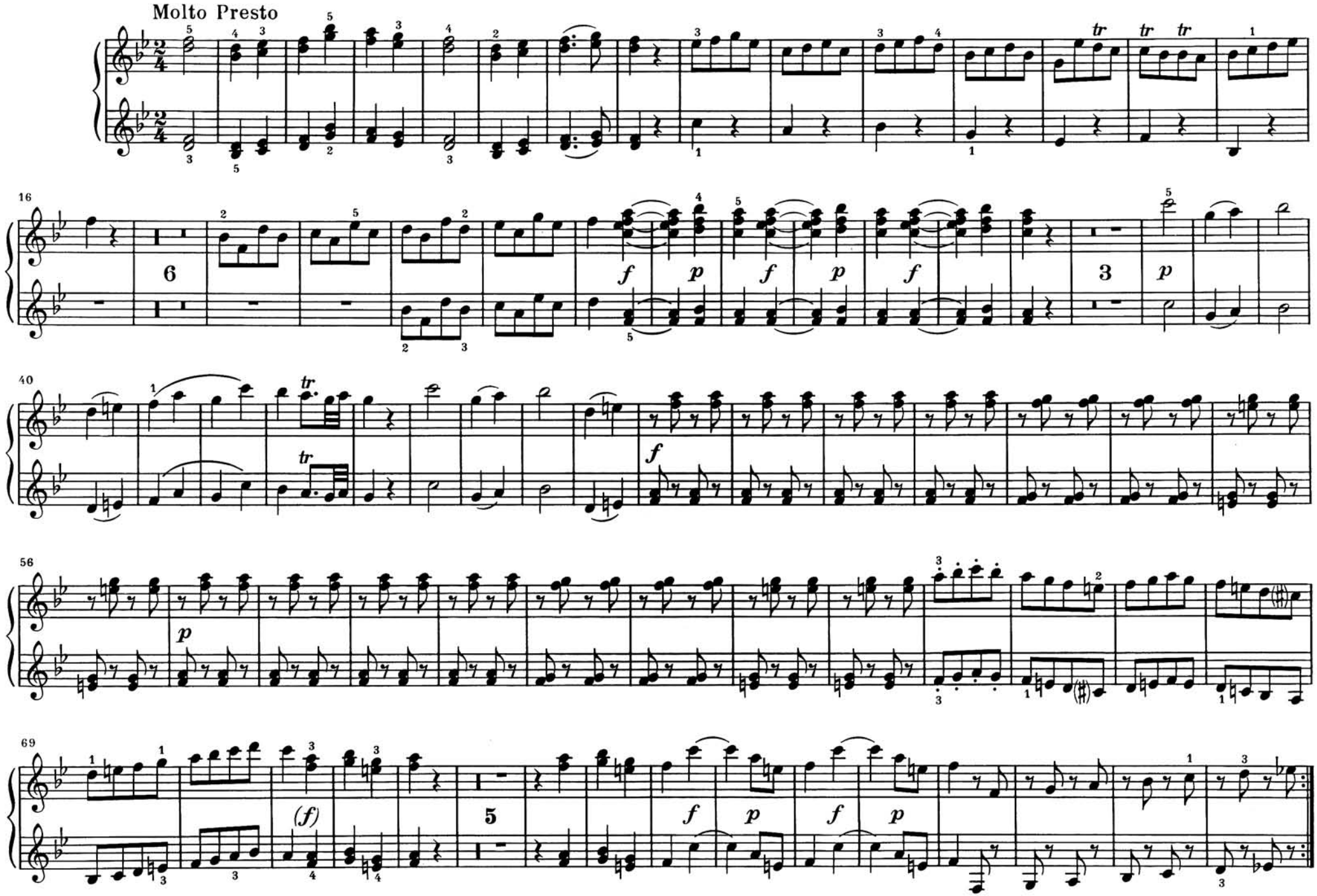
Adagio

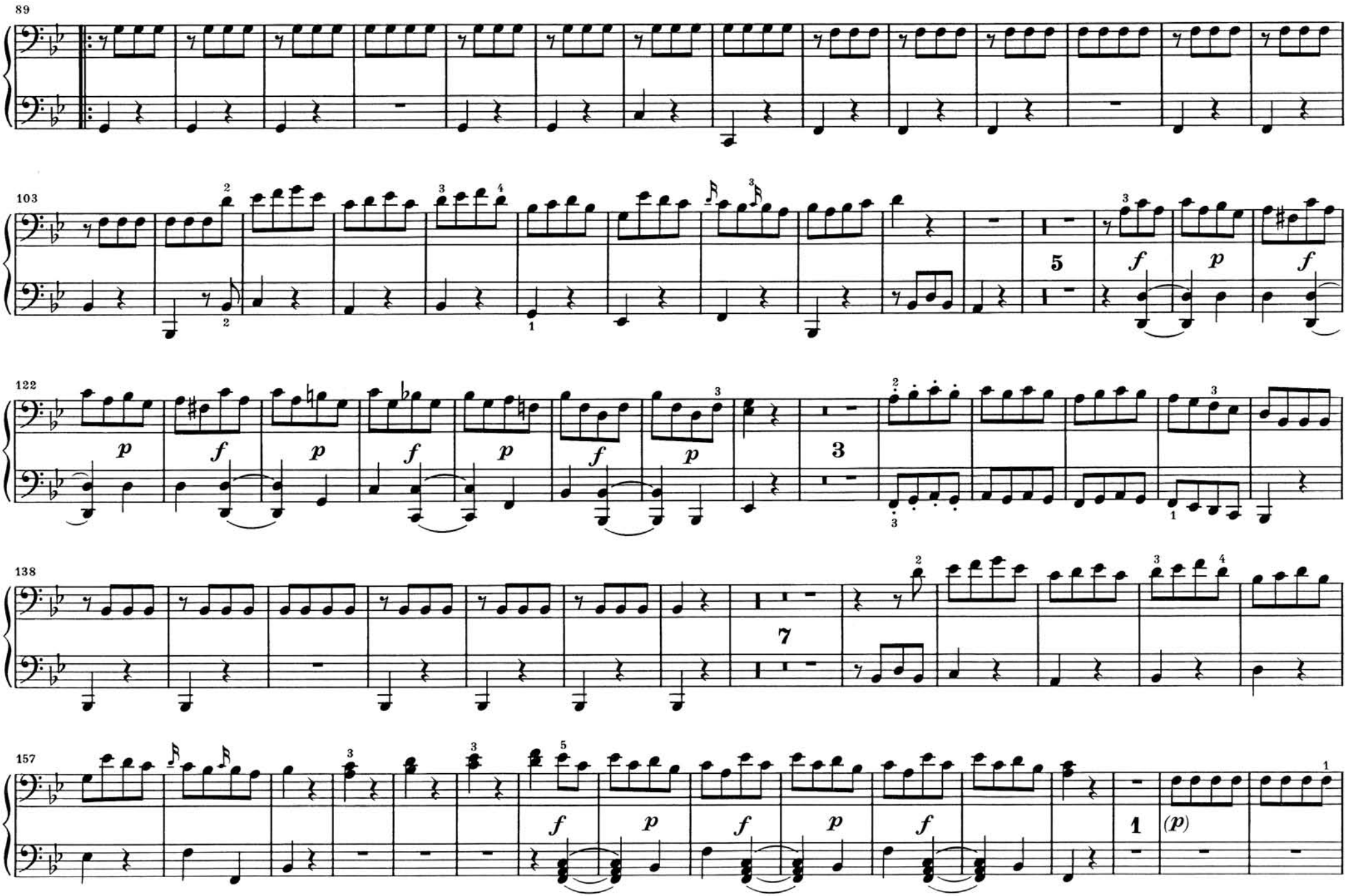


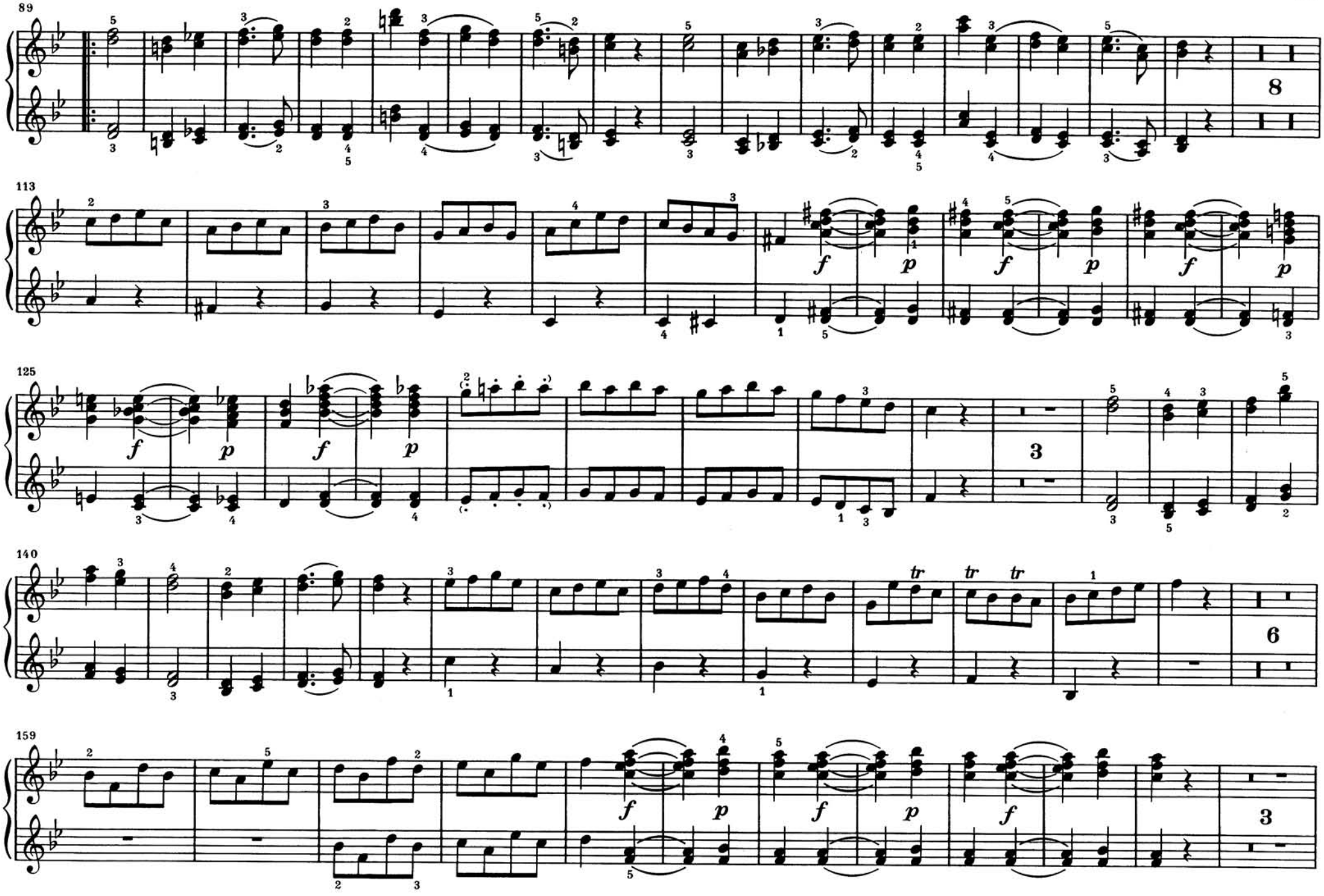

39
f
44
50
1
57
(p)
f
CODA
63
p
f
p
f
p

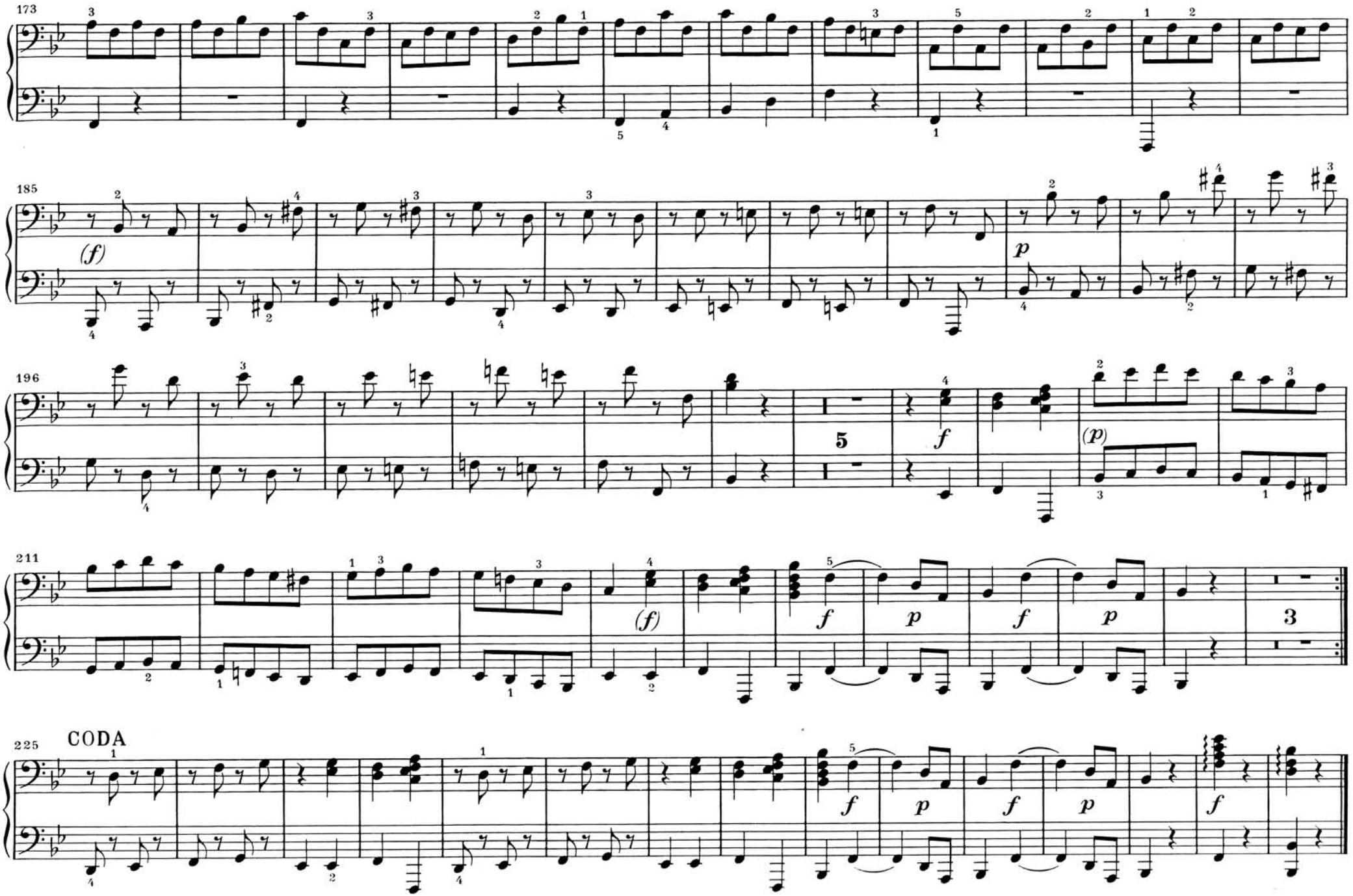

39
f
44
tr
tr
(tr)
(tr)
53
p
58
f
p
f
p
f
64
CODA
p
f
p

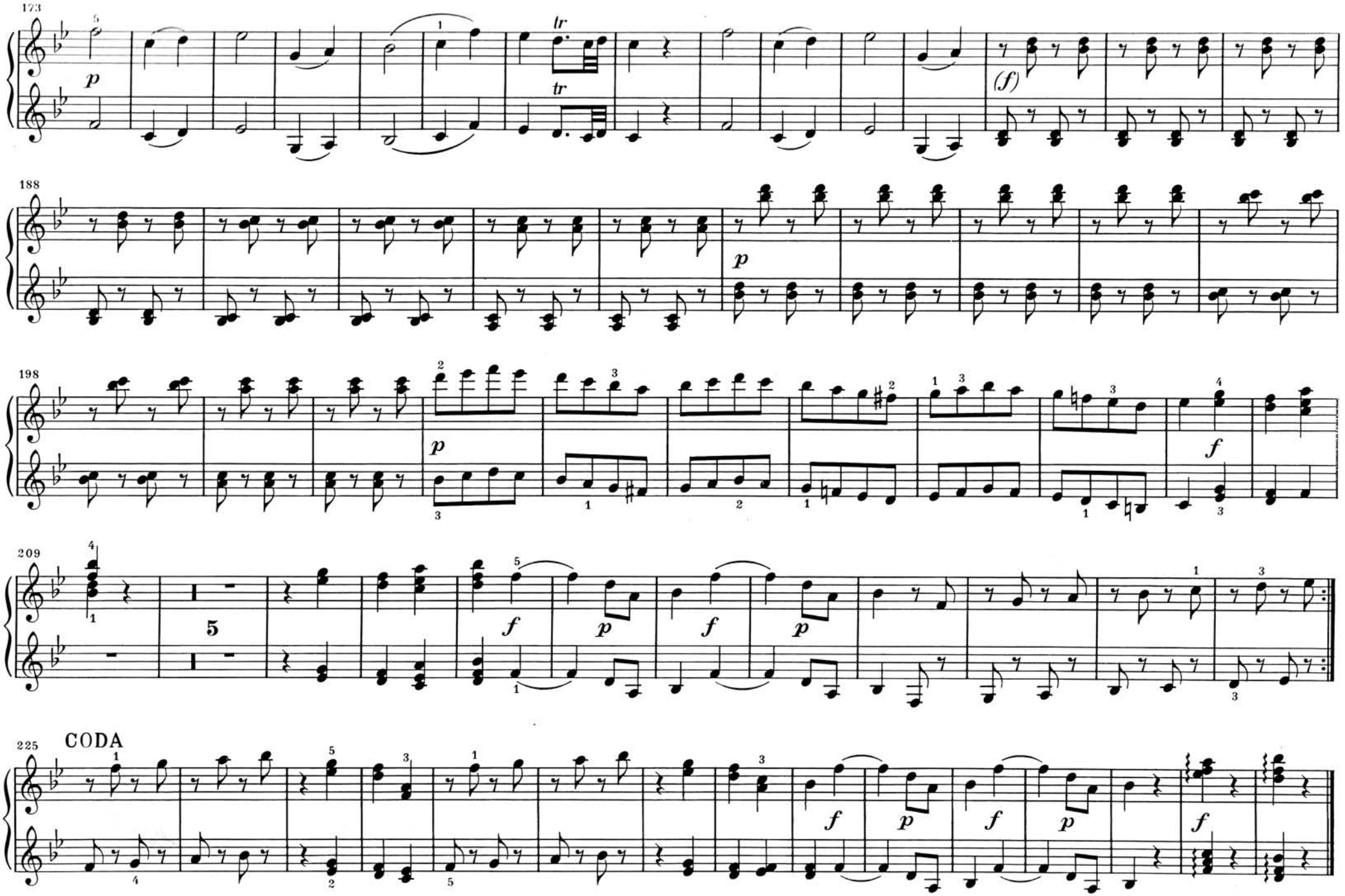

Molto Presto
22
39
53
71


Molto Presto
16
6
f
p
f
p
f
3
p
40
tr
tr
f
56
p
69
(f)
5
f
p
f
p


89
103
122
138
157


89
8
113
f
p
125
3
140
tr
6
159
3


173
185
(f)
p
196
5
f
(p)
211
(f)
f
p
f
p
3
225
CODA
f
p
f
p
f

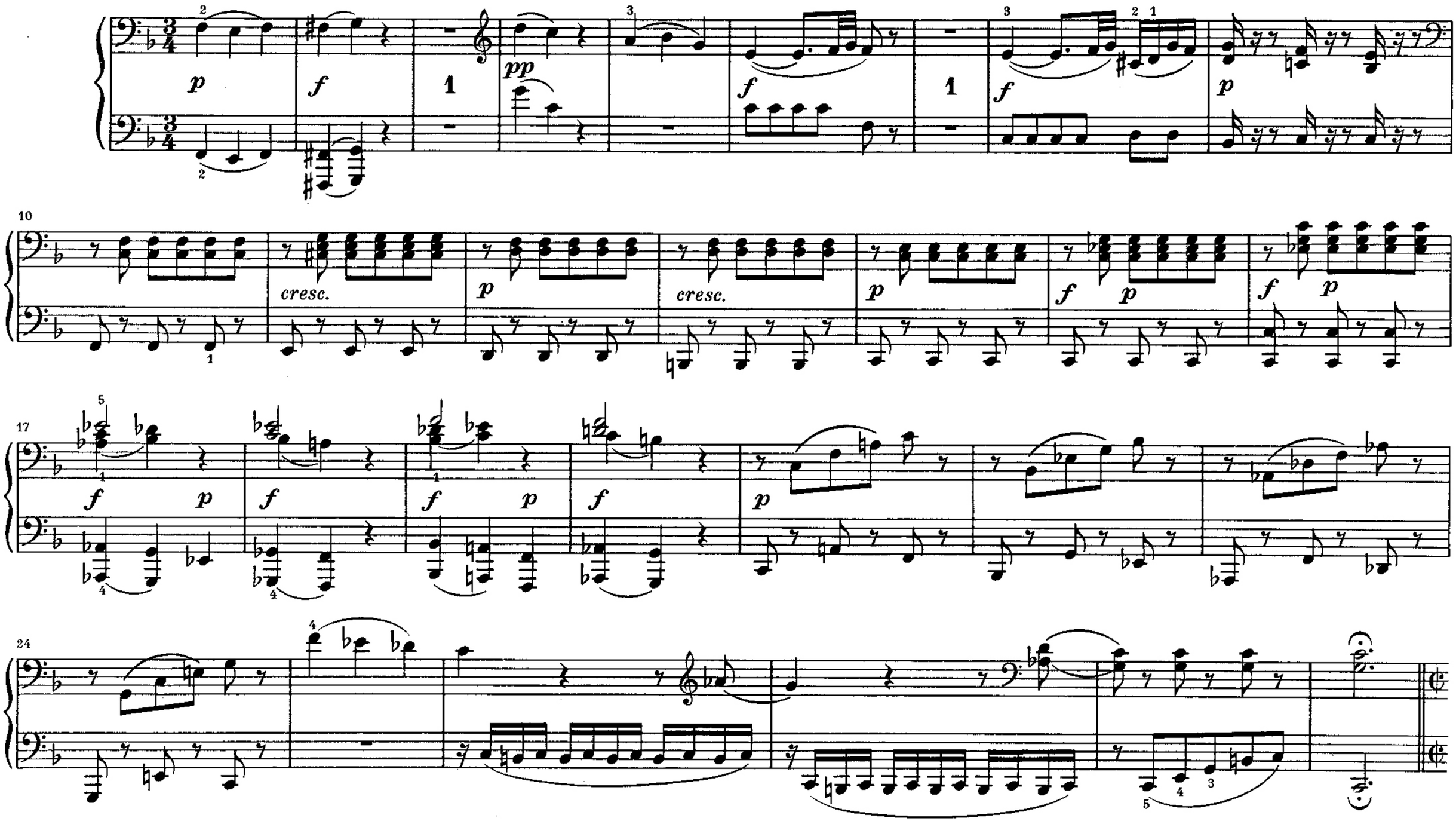

173
188
198
209
225
CODA

SONATE

Komponiert in Wien 1786

Adagio

KV 497

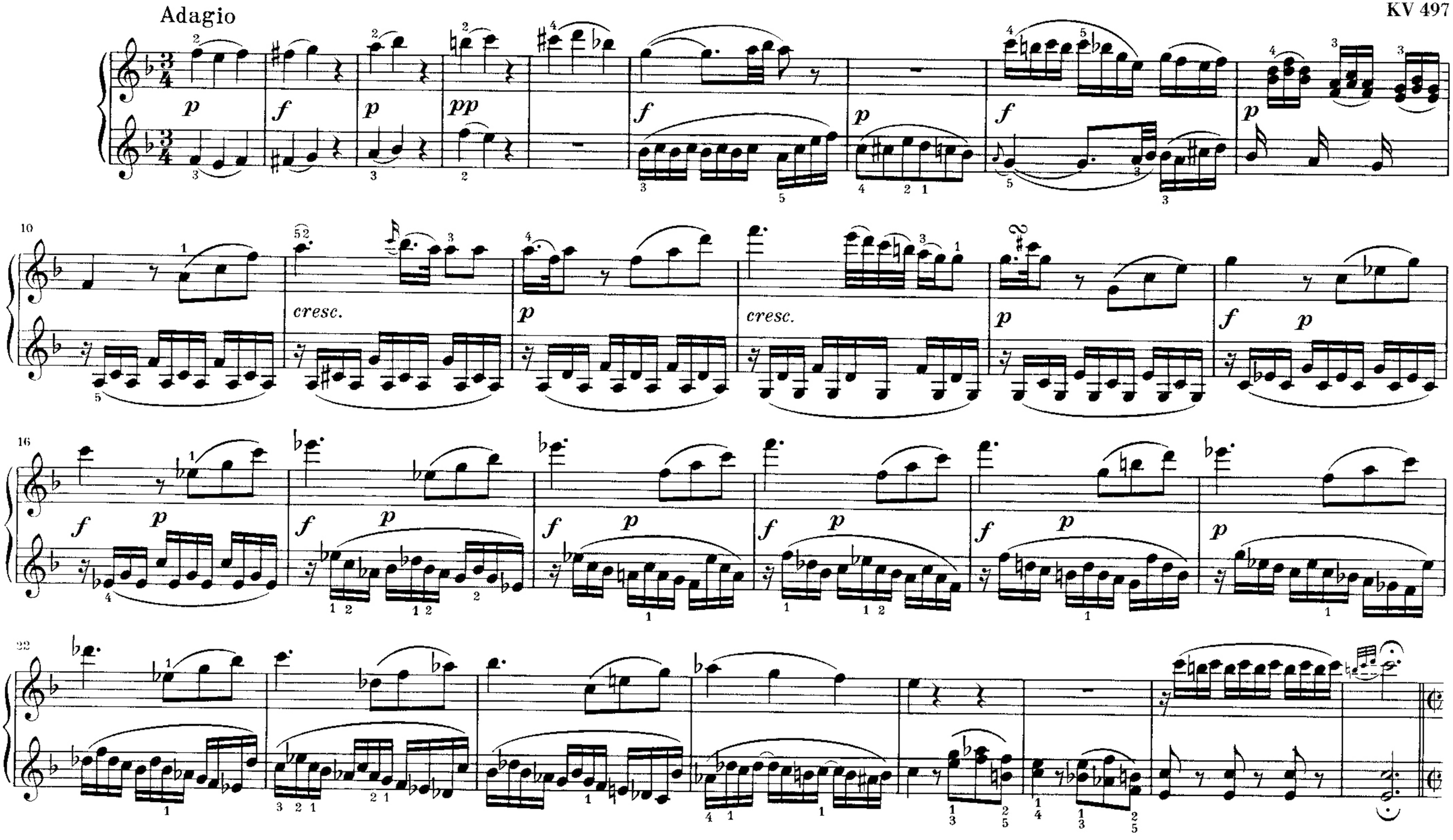


SONATE

Komponiert in Wien 1786

Adagio

KV 497



30 Allegro di molto

45

55

65

78

Allegro di molto

30

p

3

1

f

p

46

cresc. *f* *p* *cresc.* *f* *p* *cresc.* *f* *p* *f* *p* *f* *p* *f* *p*

57

f *p* *f* *p*

69

79

f *p*

90

103

111

121

128

90

f

101

110

p

pp

121

f

p

cresc.

f

p

131

cresc.

f

f

139

145

151

ff

3

p

3

1

165

1

f

1

1

177

p

139

150

ff *p*

162

f

171

179

p

187

193

cre - - - - scen - - - - - - do

f

201

6

p

216

f

p

fp

cresc.

f *p*

223

cresc.

f *p*

cresc.

f

f

1

187

195

cre - - - - - - scen - - - - - - - do

f

202

calando

p

3

1

215

f

p

cresc.

f *p*

cresc.

225

f *p*

cresc.

f *p*

f *p*

f *p*

f *p*

f *p*

233

f

p

241

250

f

260

p

267

f

233

242

250

257

265

275

283

290

297

303

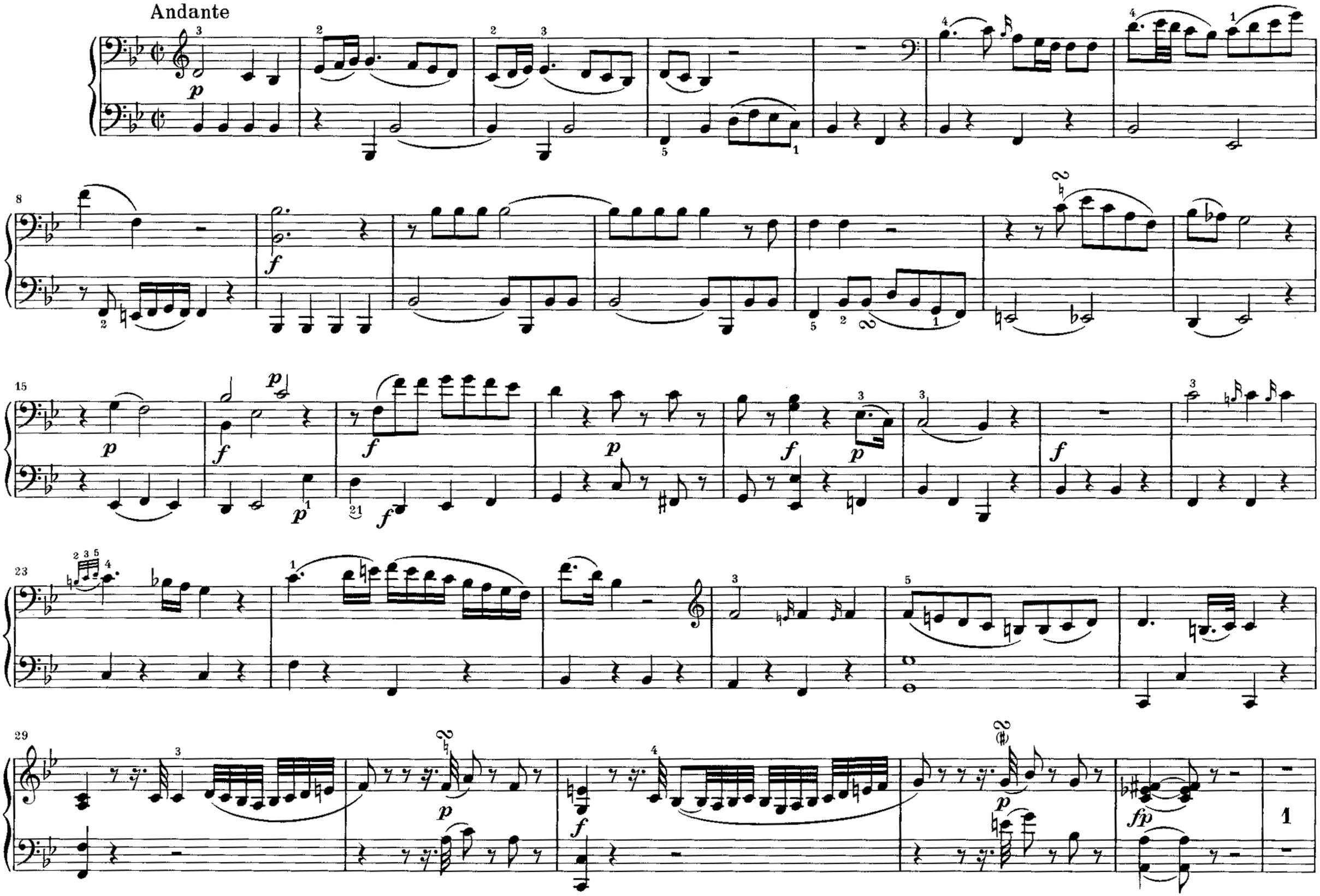
275

282

289

297

304


Andante

Andante

*) Nach der Erstausgabe; in der Eigenschrift (wohl versehentlich): ♭. Ebenso Takt 95.

*) According to the 1st edition; in the autograph (probably an error): ♭. The same bar 95.

*) D'après la première édition; dans l'autographe (prob^nt par erreur): ♭. Egalement mesure 95.

35

f *p* *f* *p*

39

f *p* *f* *p* *pp*

44

cresc.

49

f *p*

57

f *p* *f*

64

p

35

f *p* *f*

40

fp 2 *pp*

48

cresc. *f* *p*

56

f *p* *f* *p*

65

72

78

86

92

97

72

79

84

90

95

cresc.

cresc.

102

f

106

p

110

pp

115

cresc.

f

p

f

p

120

cresc.

f

p

102

p

f

105

fp

110

pp

115

cresc.

f

p

118

f

p

cresc.

f

p

Allegro

9

f

14

19

1

f

p

27

1

f

35

p

8

18

26

35

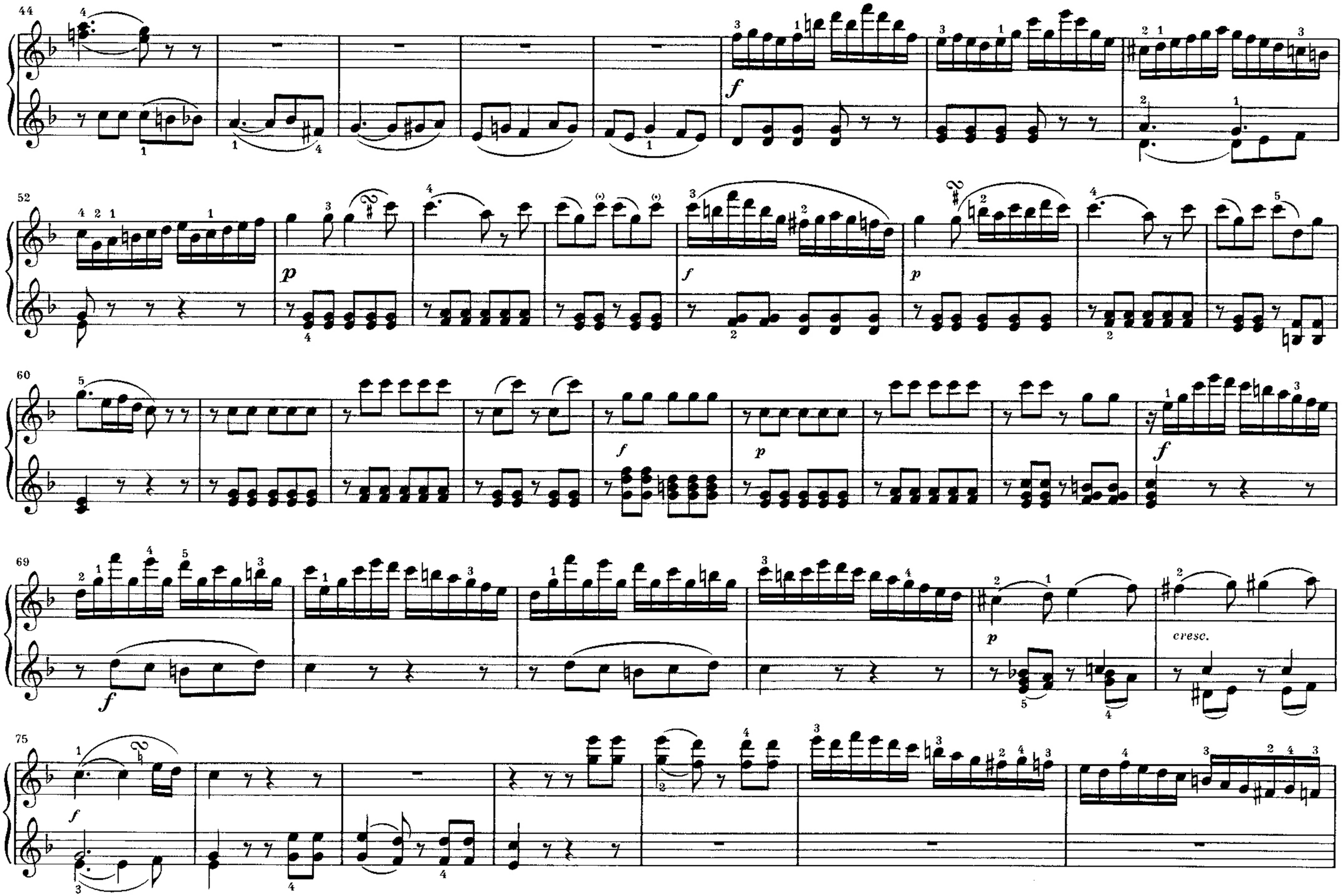
44

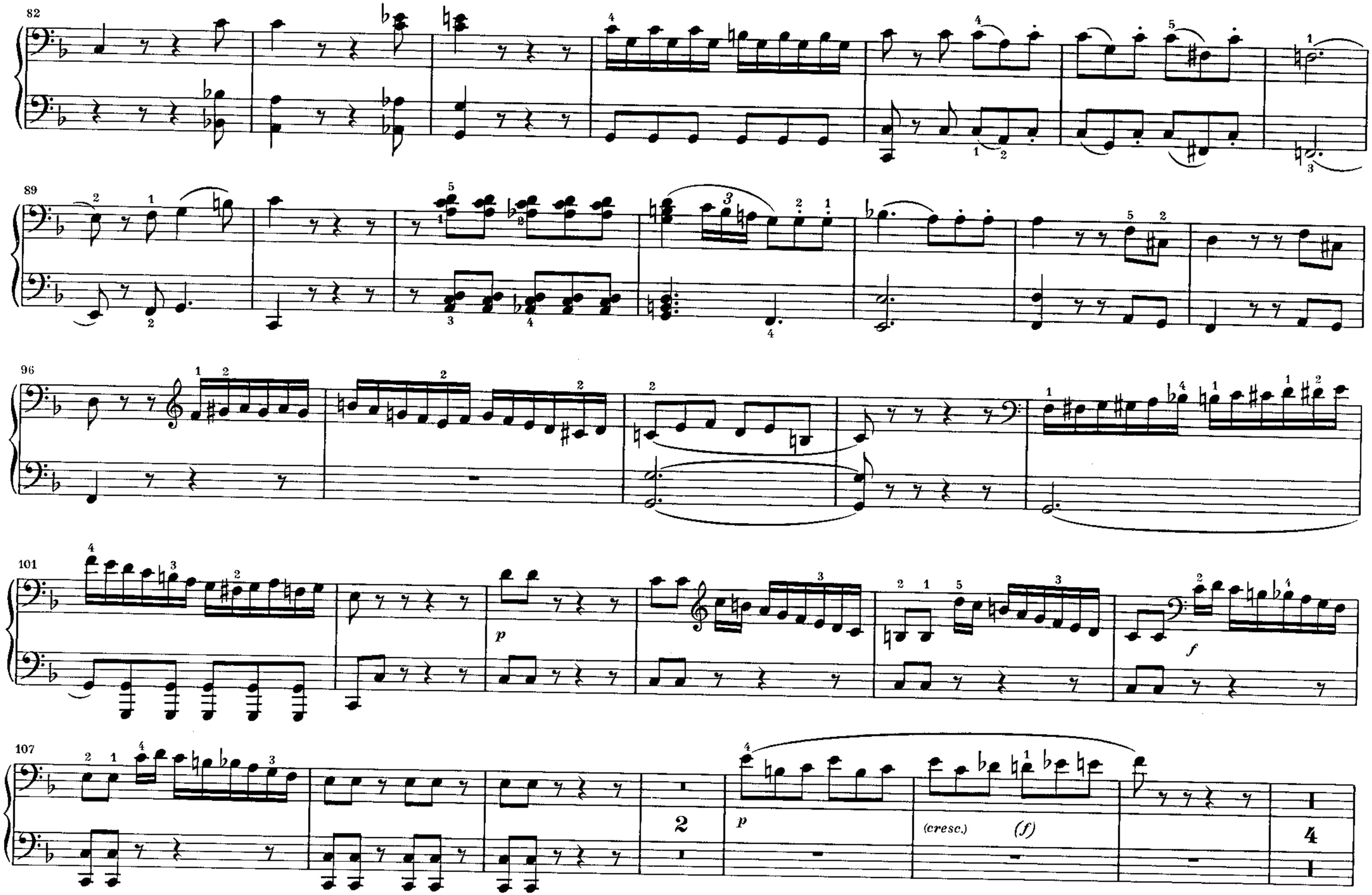
52

60

68

77


cresc.


82
89
96
101
p
f
107
2
p
(cresc.)
(f)
4

82

90

96

103

110

119

128

133

138

144

153

119

127

135

141

147

155

162

cresc.

f

p

170

cresc.

f

p

f

180

f

**)

186

*) Nach der Erstausgabe.
**) Nach der Eigenschrift.

*) According to the first edition.
**) According to the autograph.

*) D'après la première édition.
**) D'après l'autographe.

162

cresc.

f

1

f

p

169

cresc.

f

177

p

f

184

p

189

196

205

210

215

222

196

204

212

218

223

f

p

cresc.

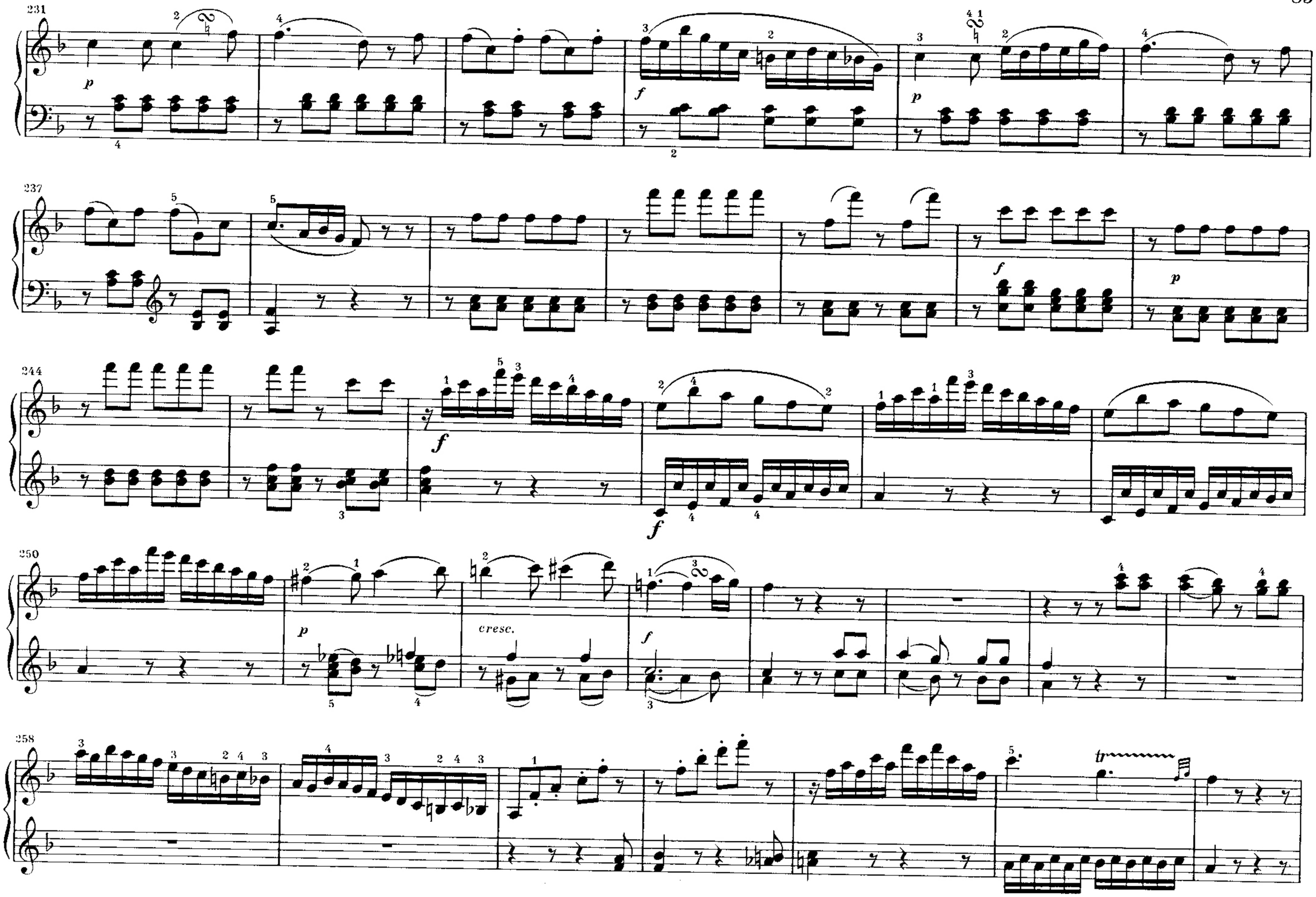
231

239

246

255

259


231
p
f
p
237
f
p
244
f
f
250
p
cresc.
f
258
tr

265

271

278

283

290

265

271

276

283

289

cresc.

299

304

310

318

*) Nach der Erstausgabe.
**) Nach der Eigenschrift.

*) According to the first edition.
**) According to the autograph.

*) D'après la première édition.
**) D'après l'autographe.

299

306

313

319

crescendo

cresc.

crescendo

*) Nach der Erstausgabe.
**) Nach der Eigenschrift.

*) According to the first edition.
**) According to the autograph.

*) D'après la première édition.
**) D'après l'autographe.

ANDANTE MIT VARIATIONEN

Komponiert in Wien 1786

Andante

KV 501

Var. I

Var. II

ANDANTE MIT VARIATIONEN

Komponiert in Wien 1786

KV 501

Andante

Var. I

Var. II

45

49

53

1.

2.

Var. III

58

66

1.

2.

45

55 Var. III

59

63

68

73 Var. IV

82

91 Var. V

96

107

112

Var. IV

73

84

Var. V

96

102

107

117

126

135

143

149

117

122

127

f

p

136

146

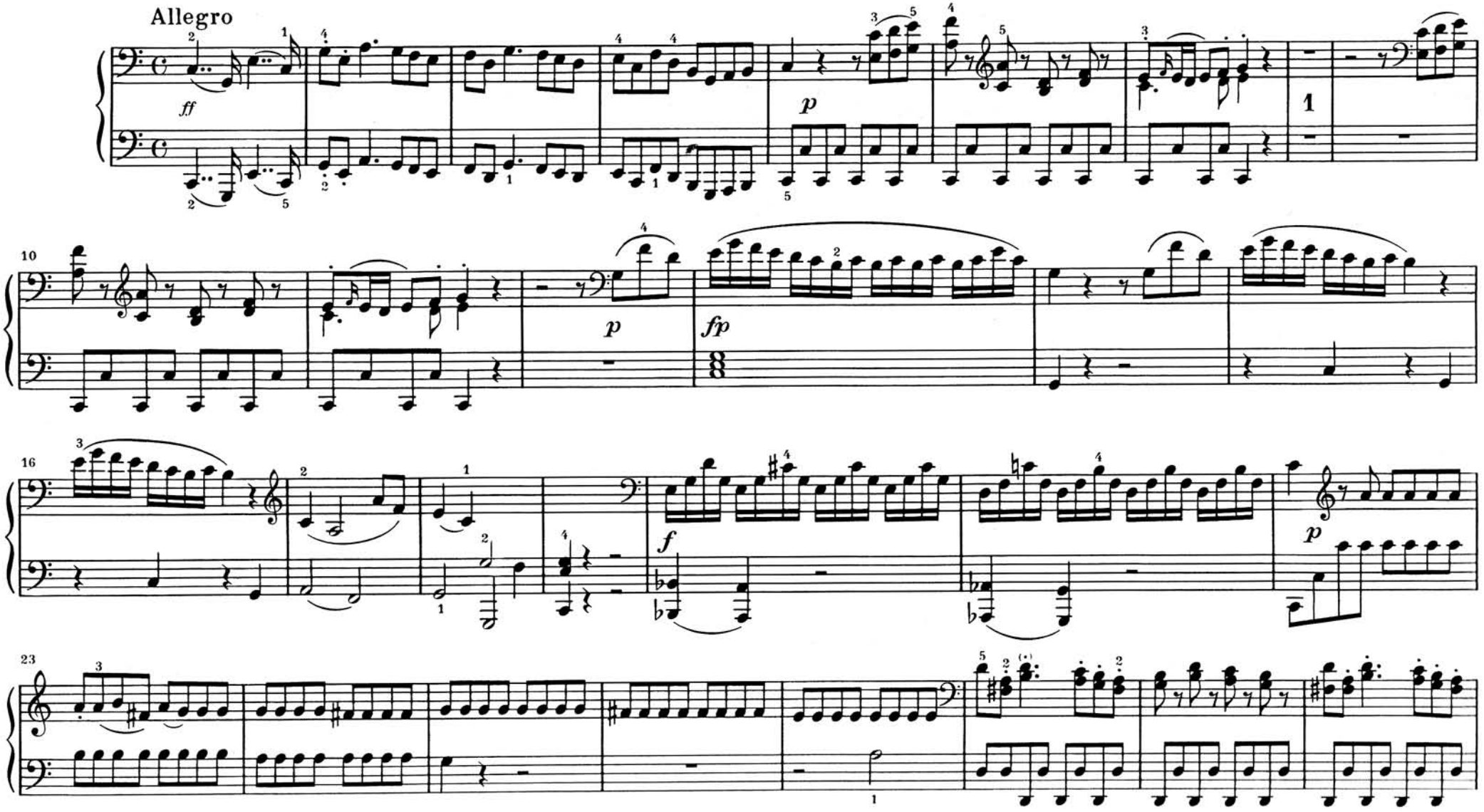
pp

SONATE

Nanette und Babette v. Natorp gewidmet

Komponiert in Wien 1787

KV 521

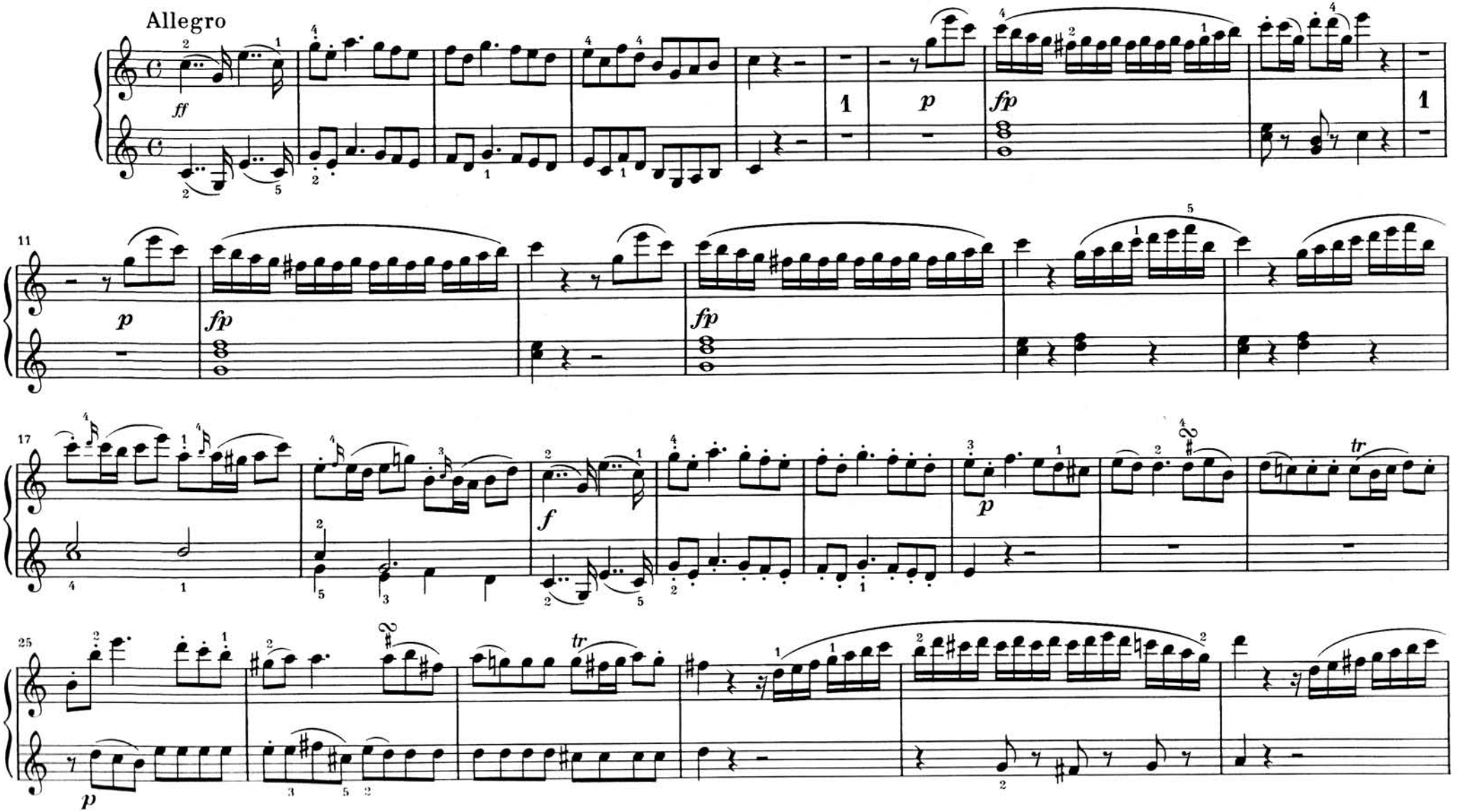


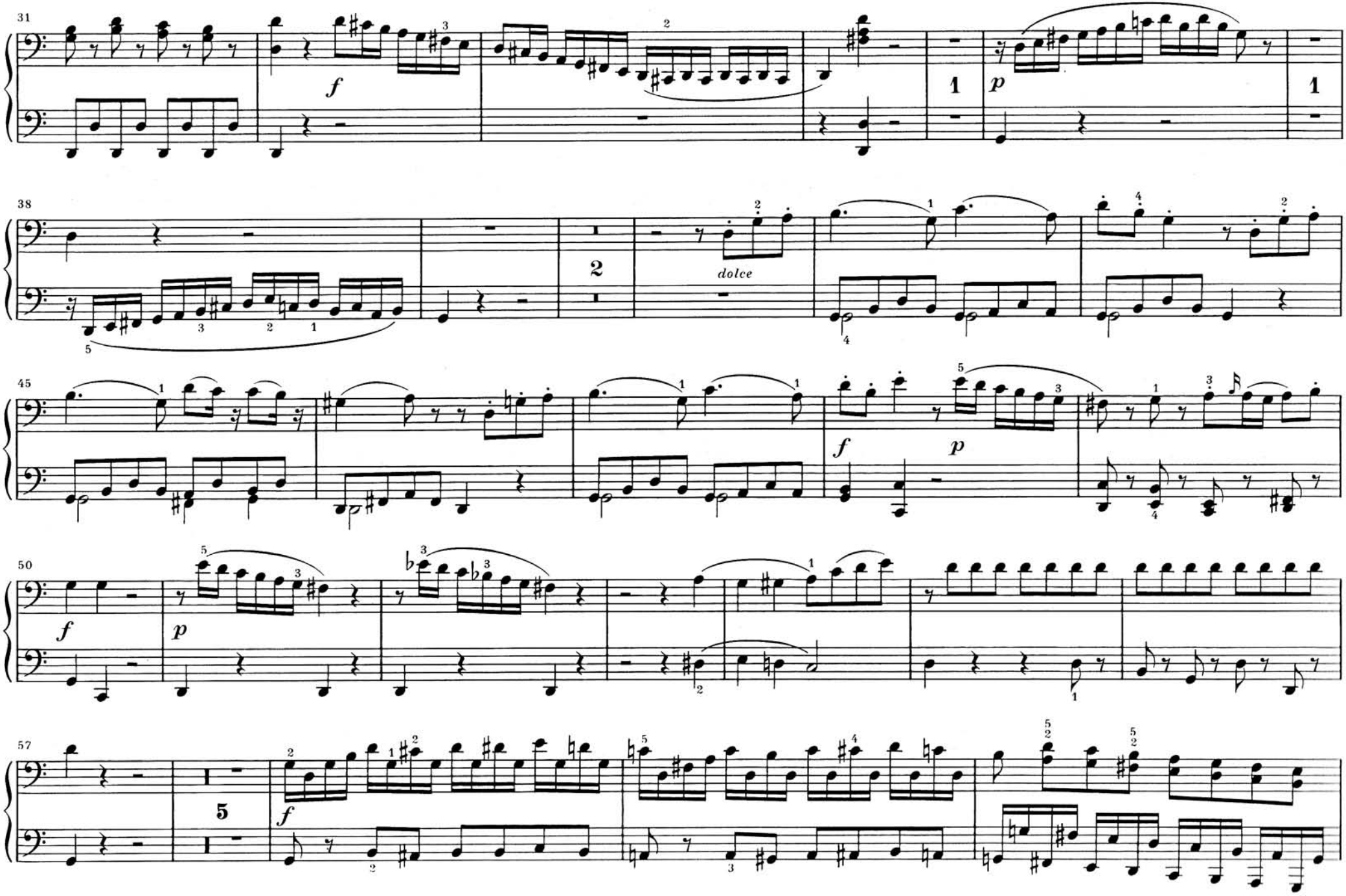
SONATE

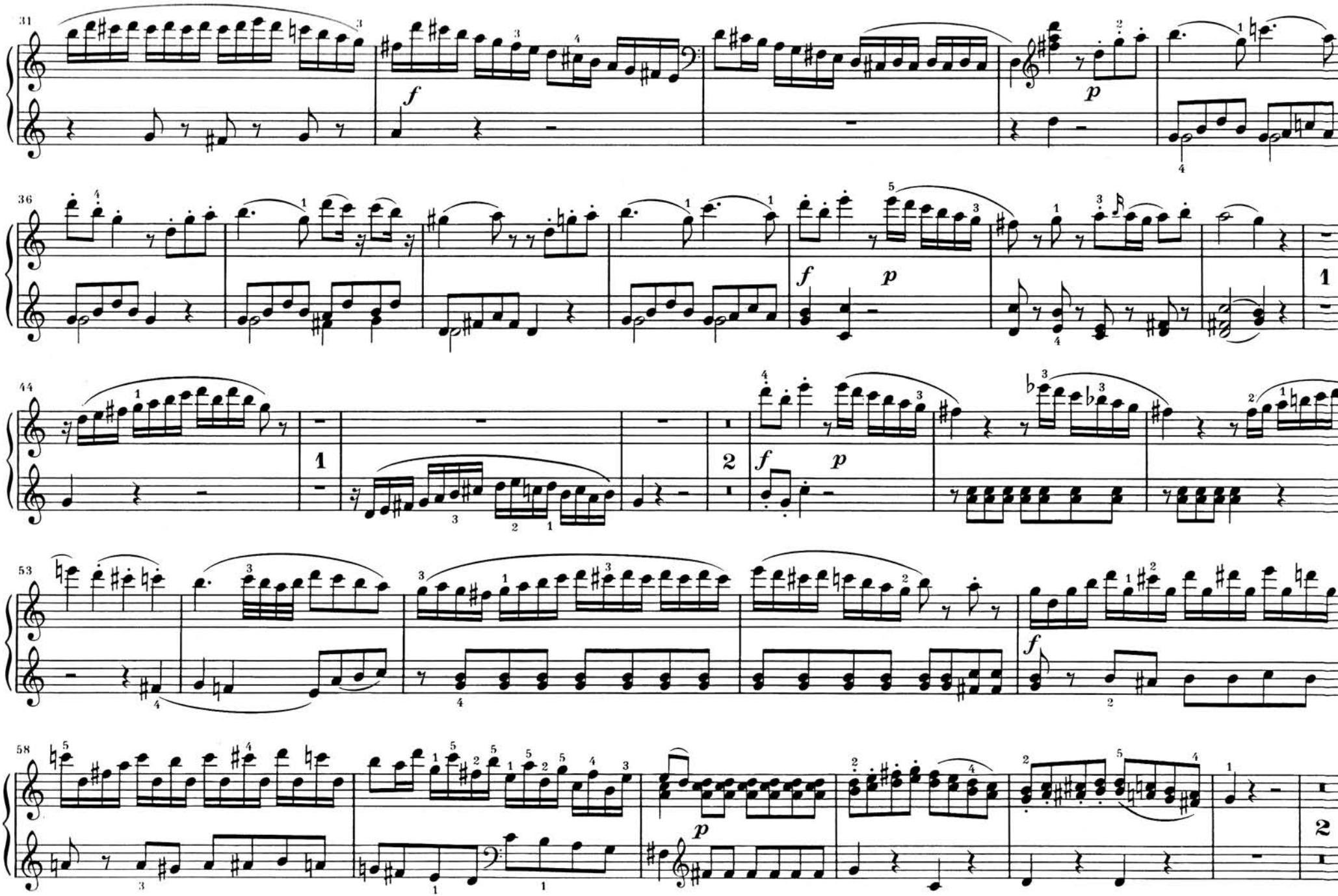
Nanette und Babette v. Natorp gewidmet

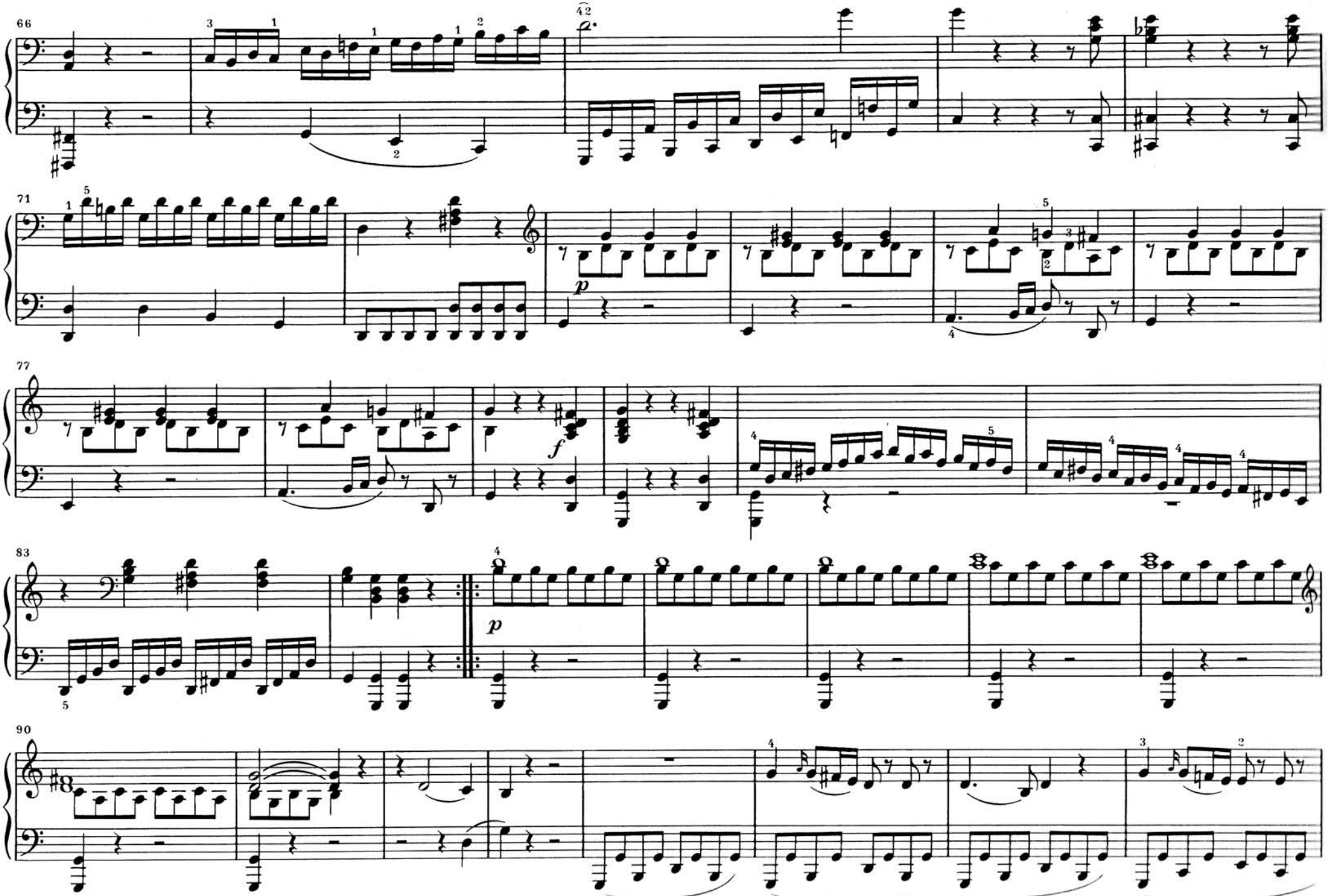
Komponiert in Wien 1787

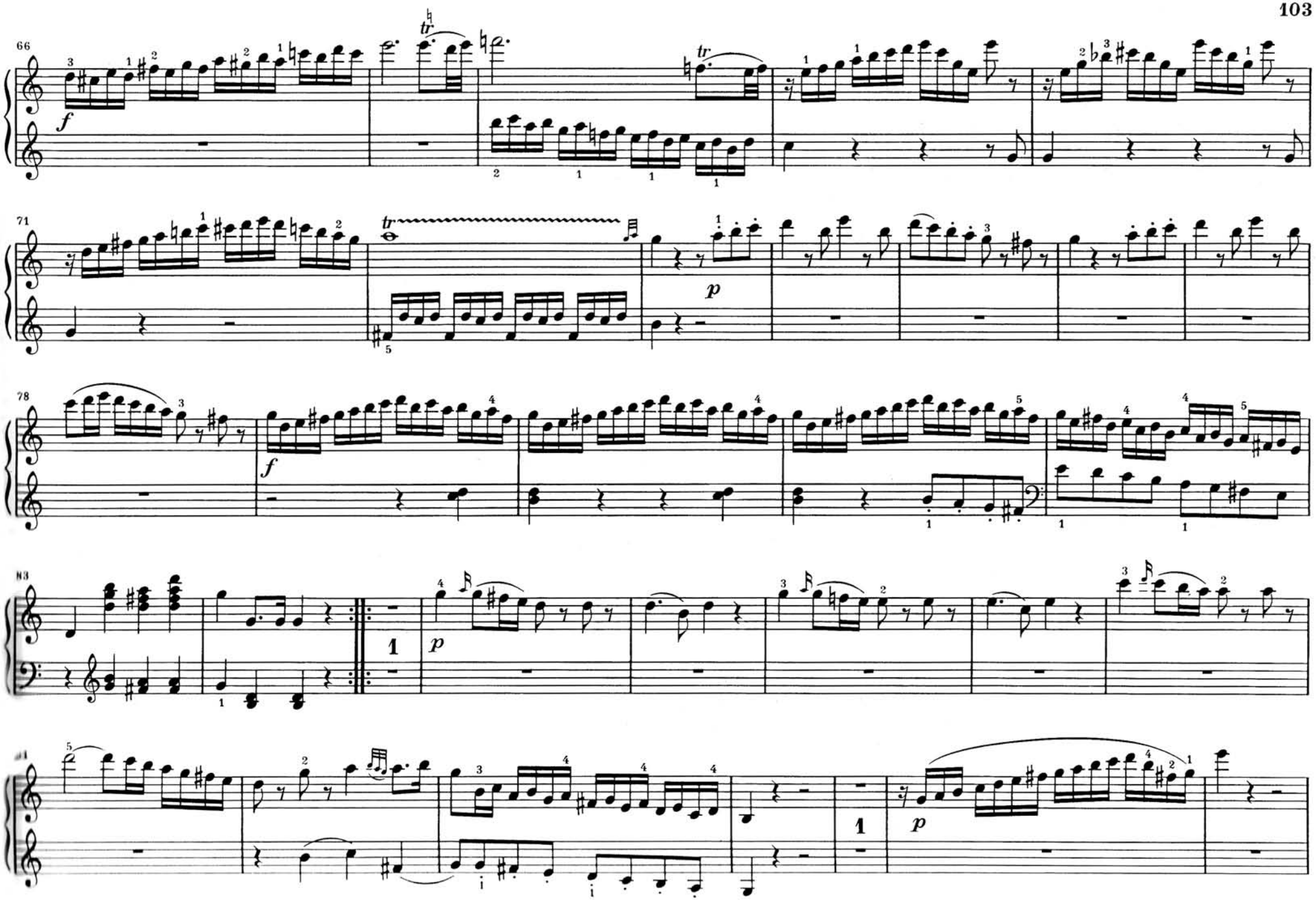
KV 521

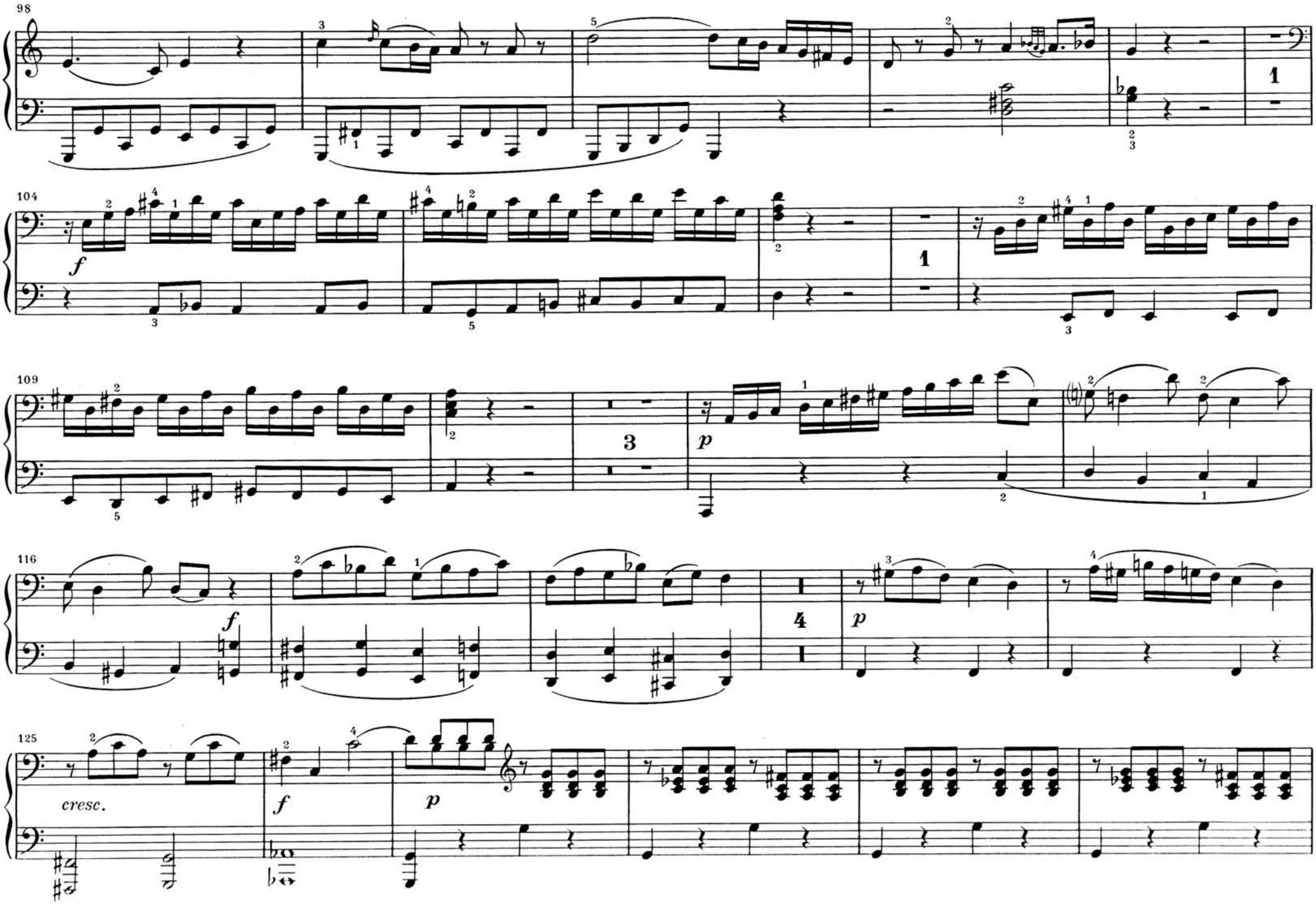


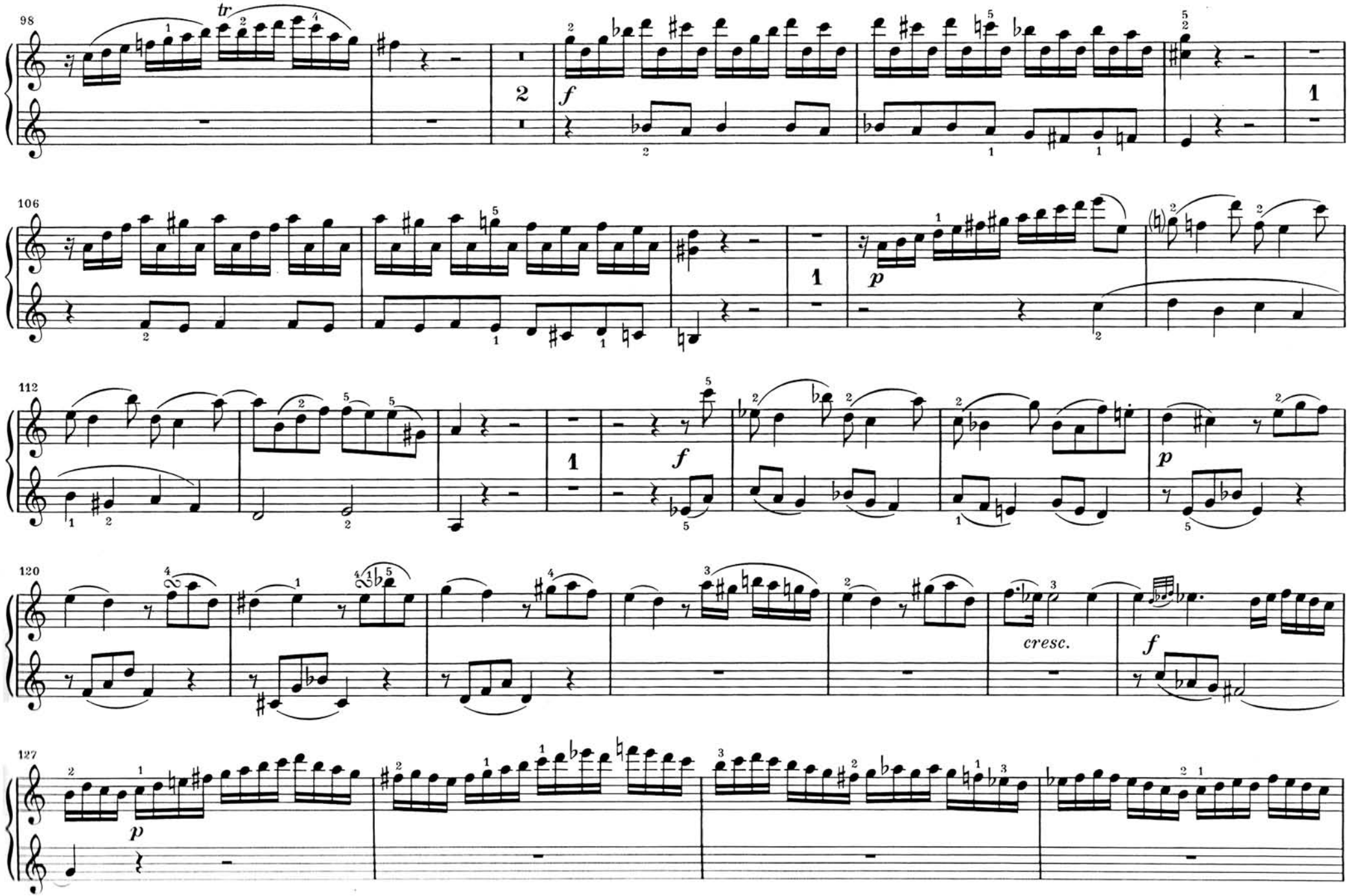

31
f
1
p
1
38
2
dolce
45
f
p
50
f
p
57
5
f

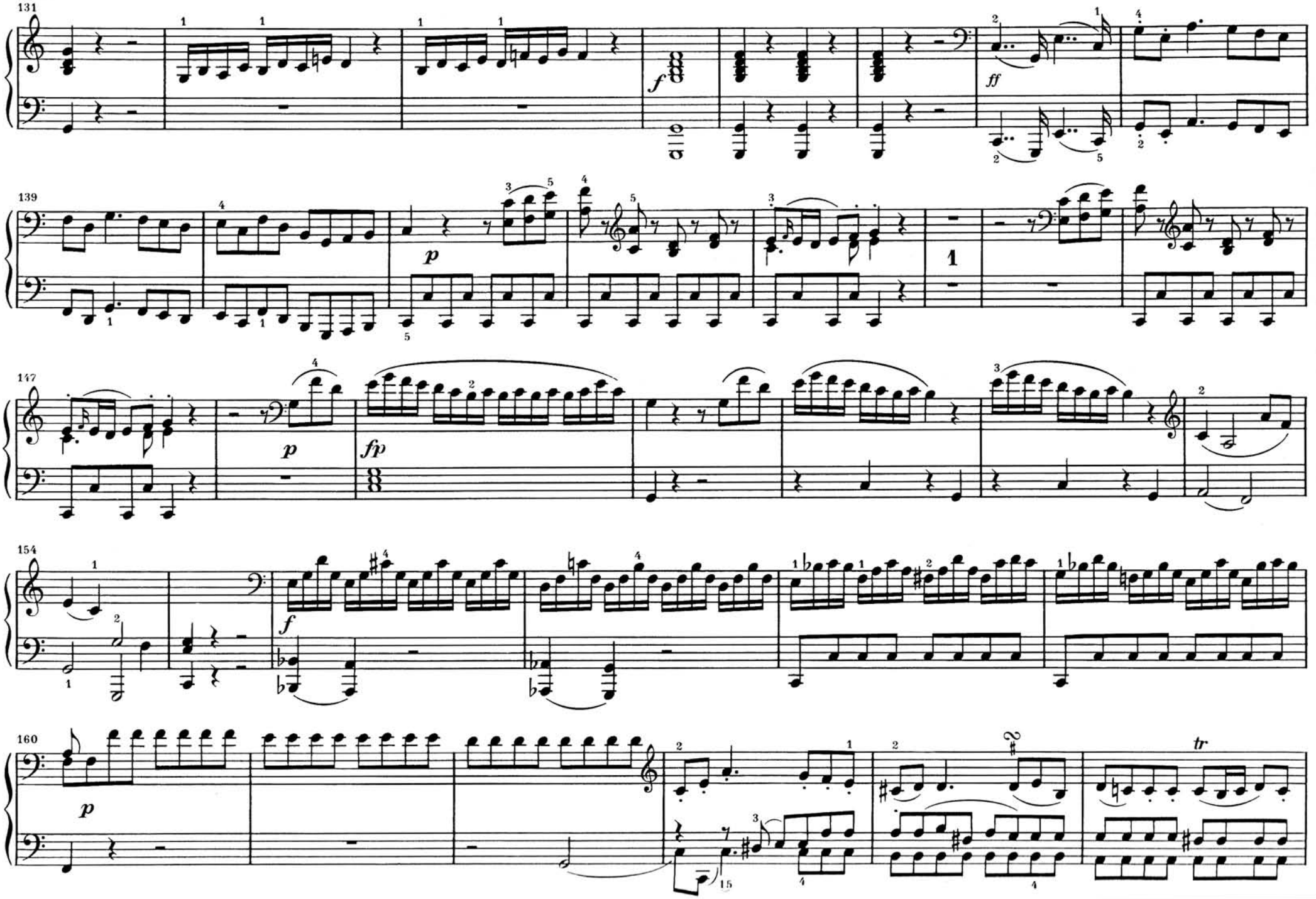

31
f
p
36
f
p
1
44
1
2
f
p
53
f
58
p
2

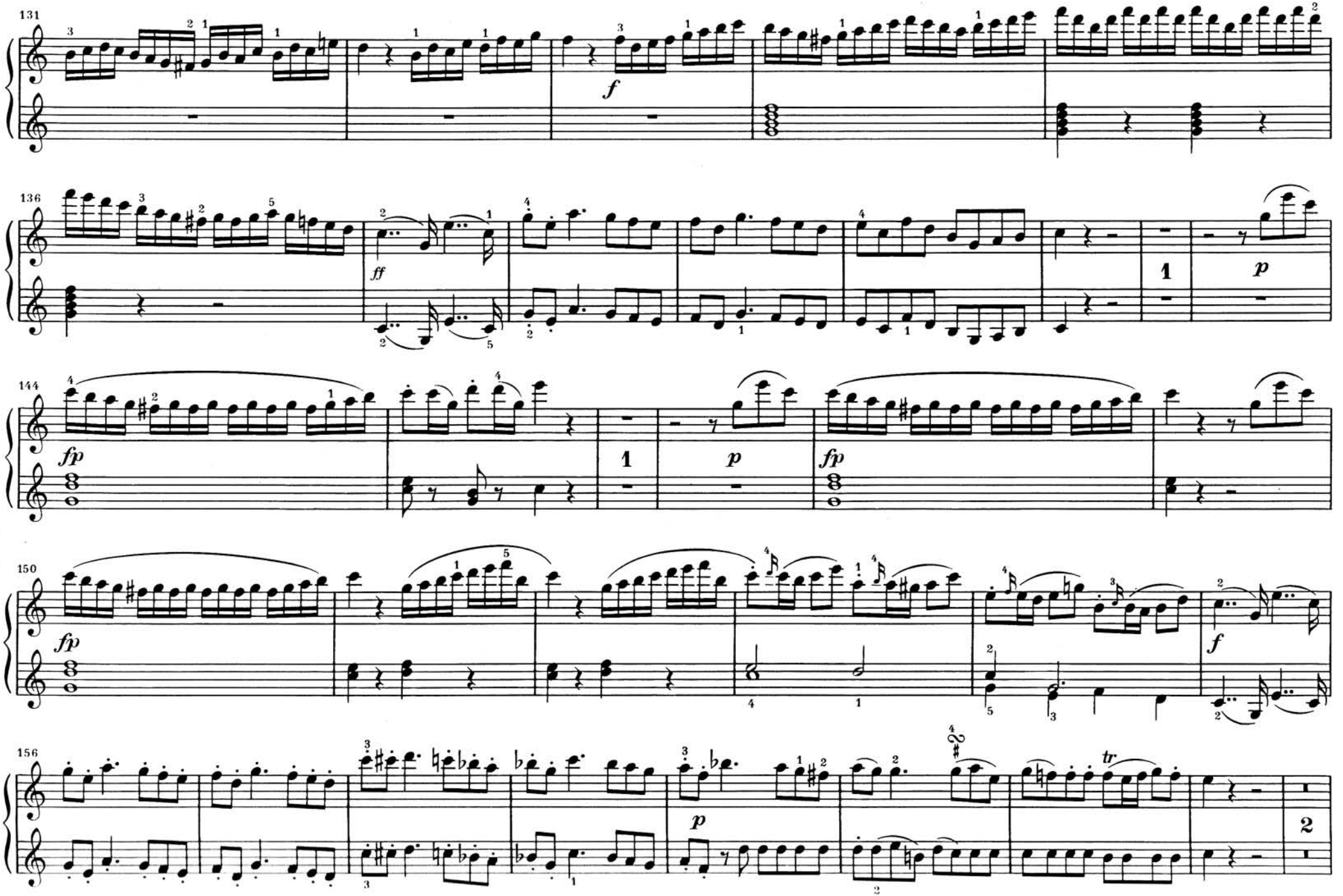

66
71
77
83
90
p
f
p

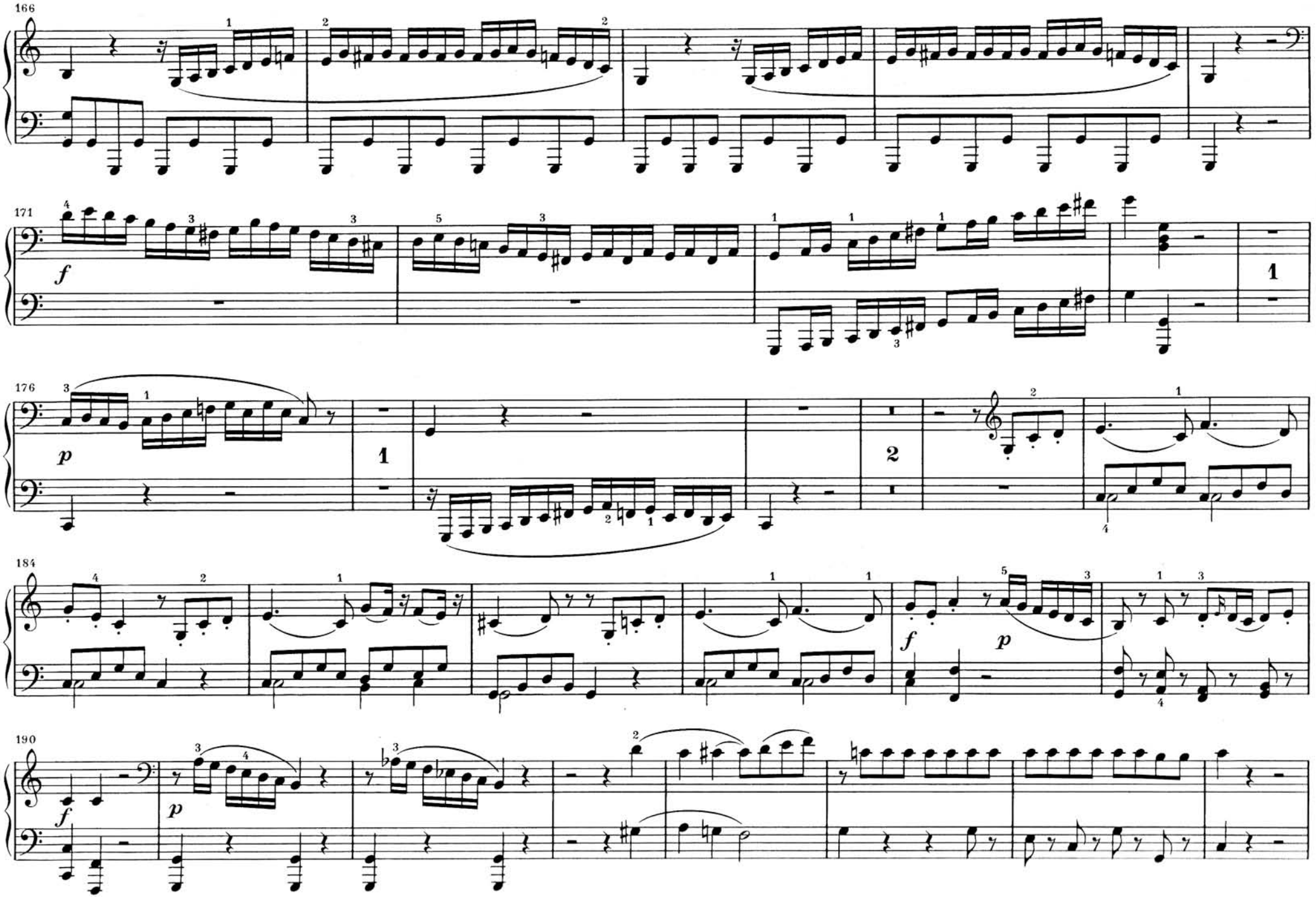

66
f
71
tr
p
78
f
83
1
p
91
1
p

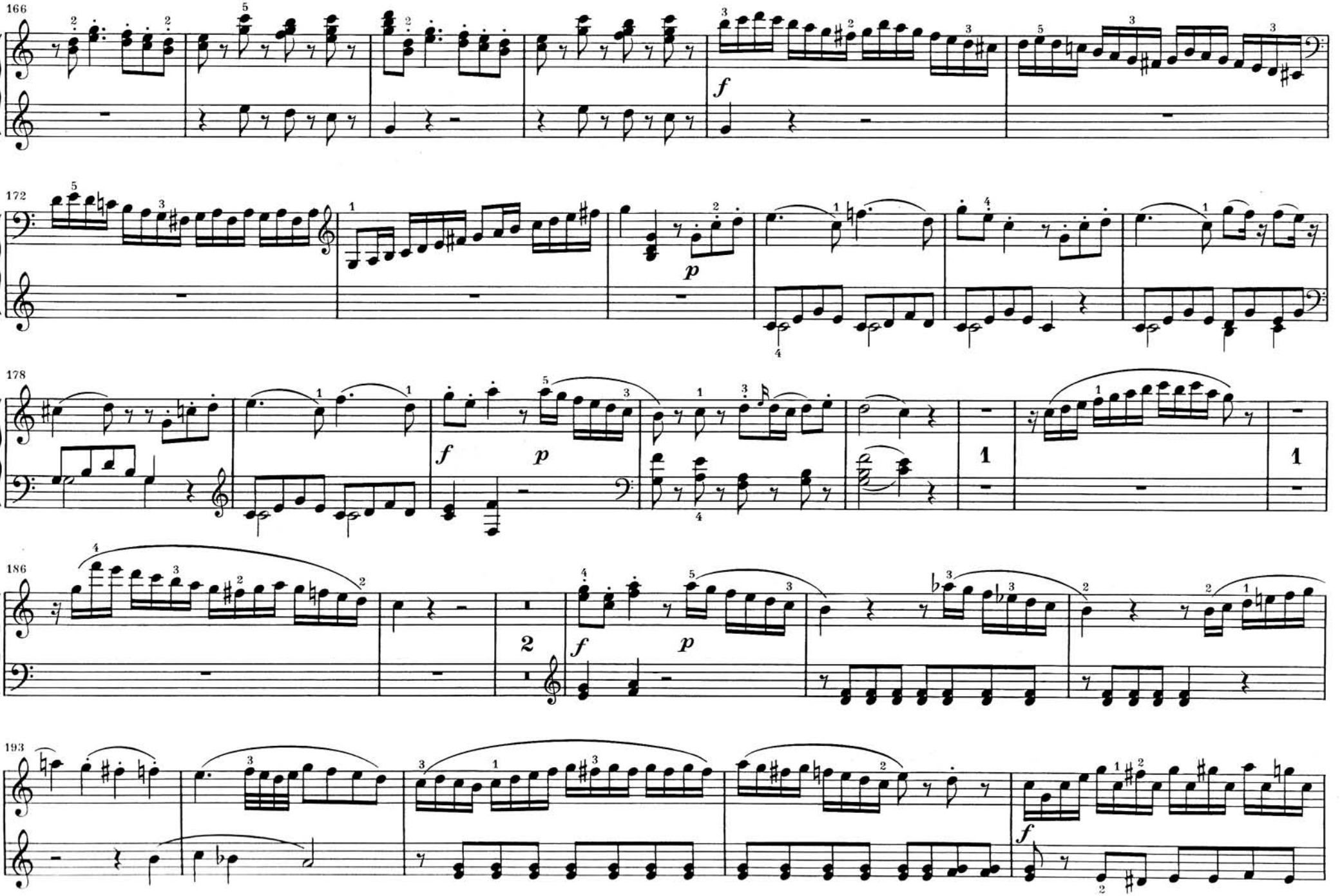

98
104
109
116
125
f
p
cresc.

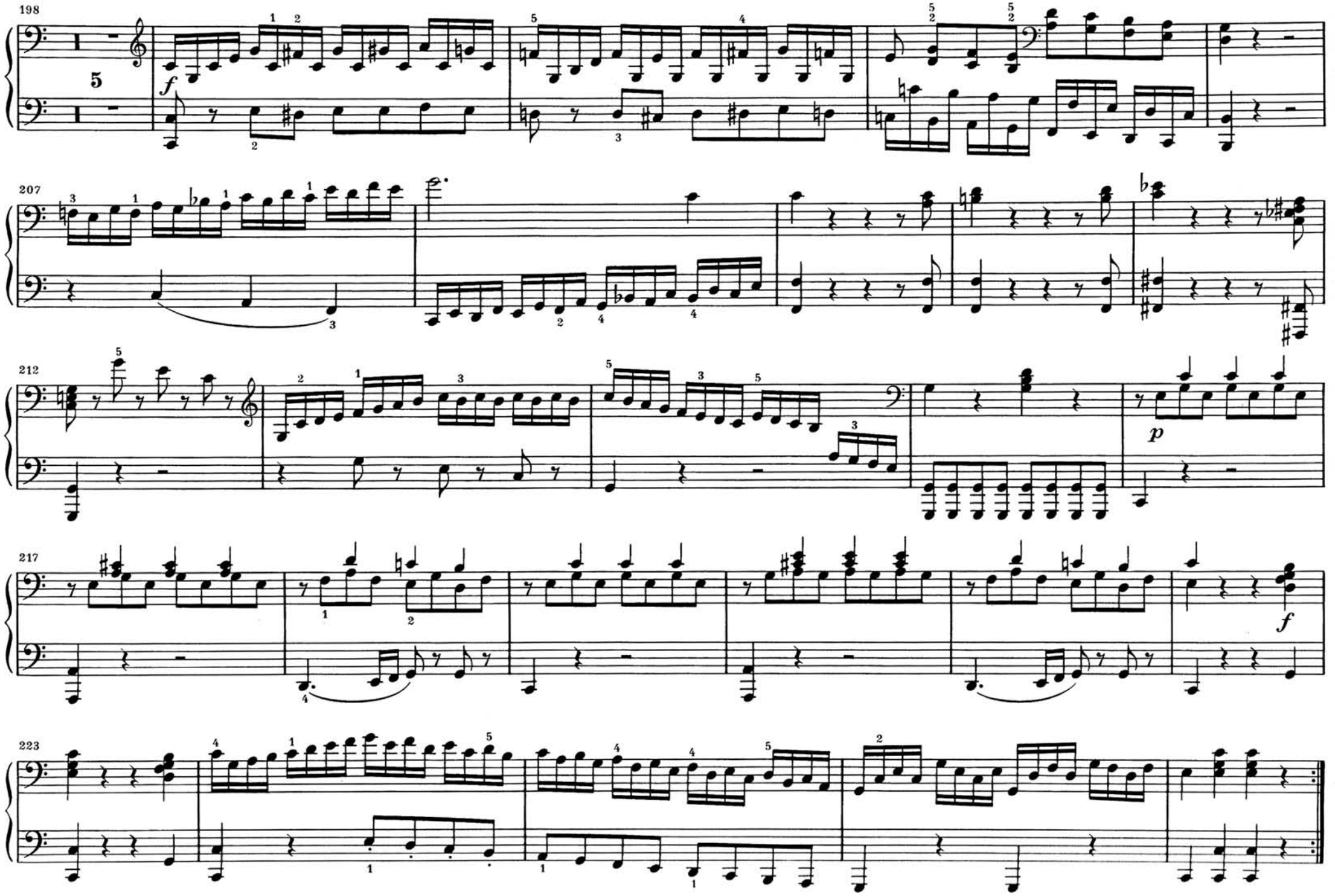

98
tr
2
f
106
p
112
f
p
120
cresc.
f
127
p

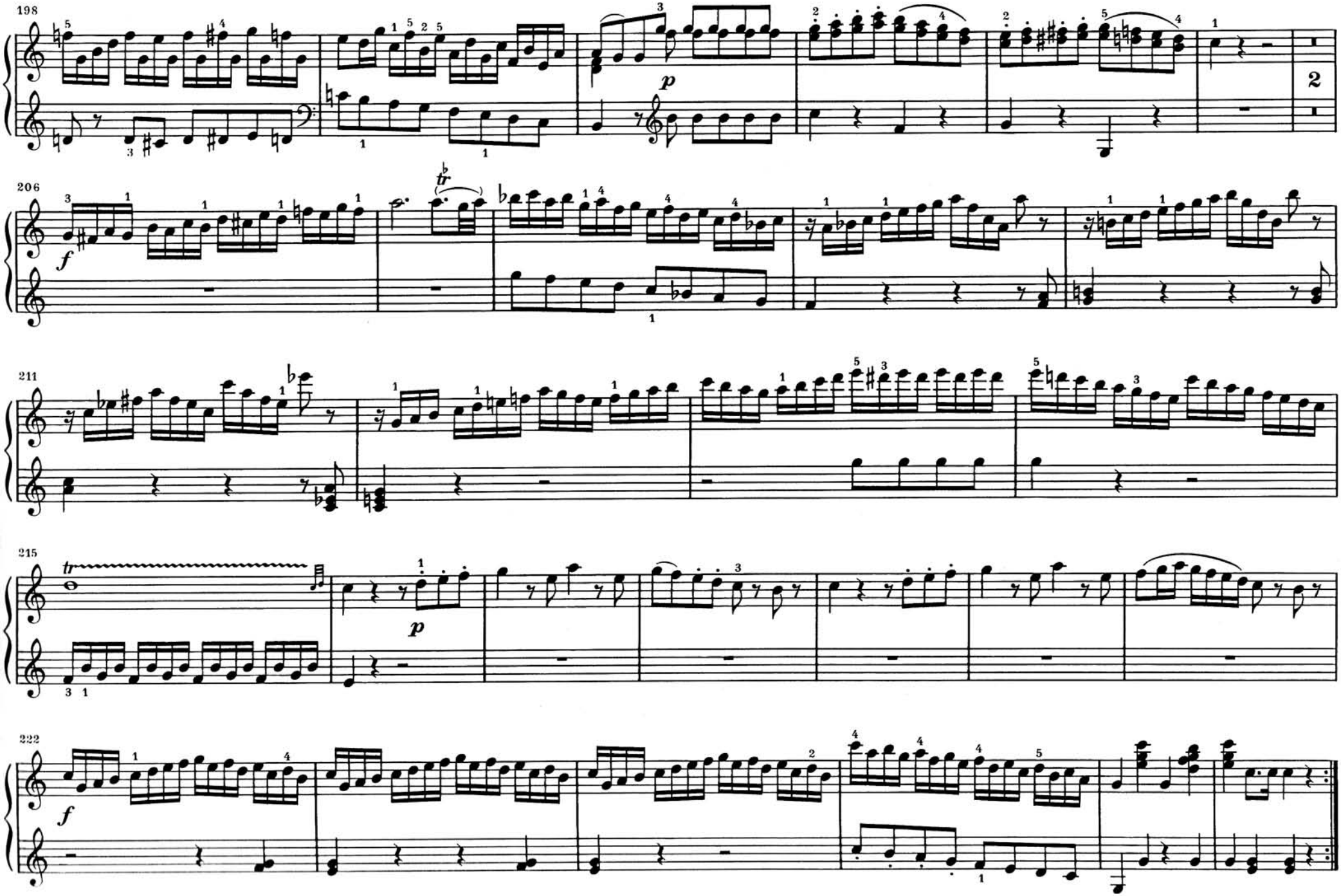

131
f
ff
139
p
1
147
p
fp
154
f
160
p
tr

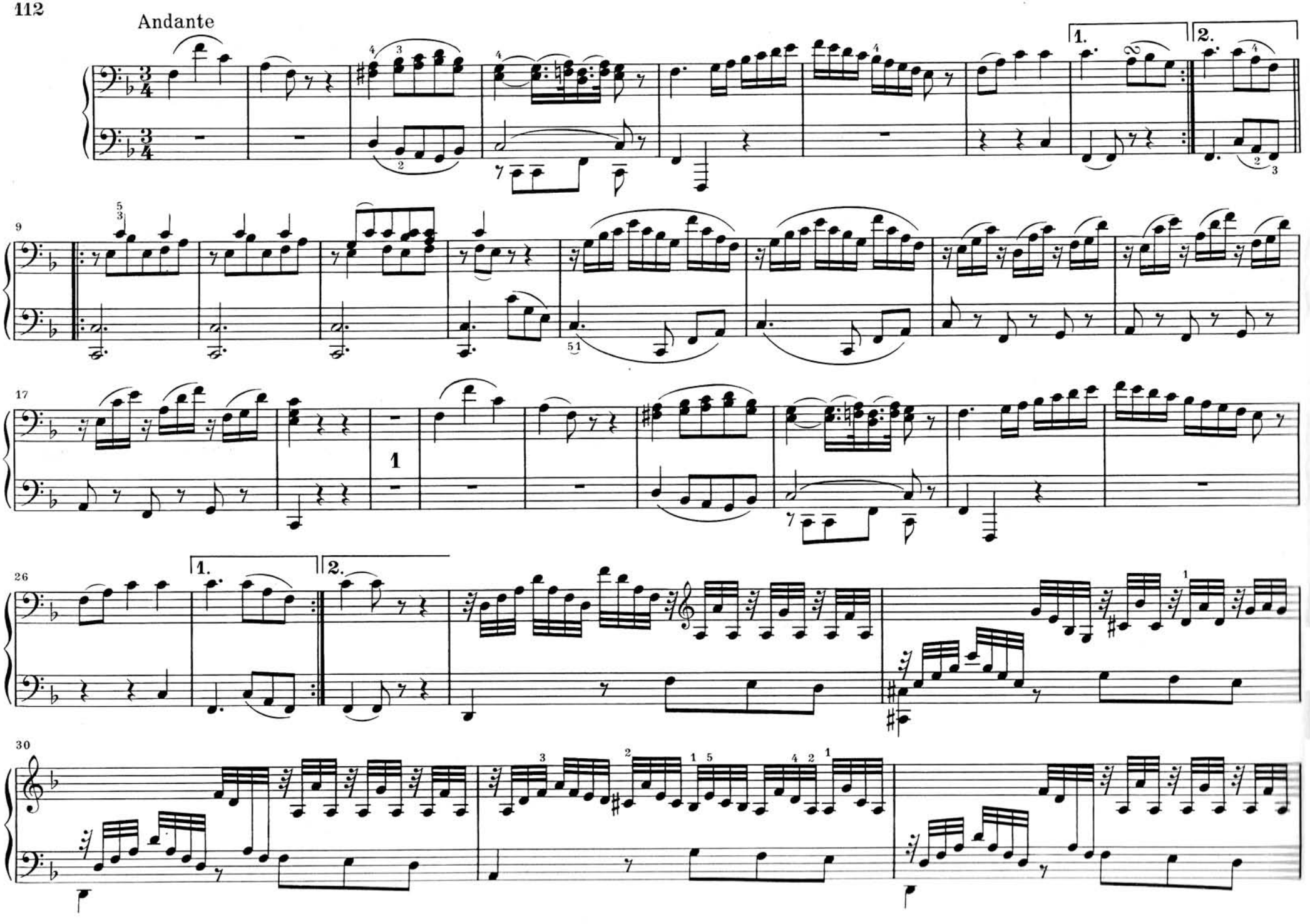

131
f
136
ff
1
p
144
fp
1
p
fp
150
fp
f
156
p
tr
2

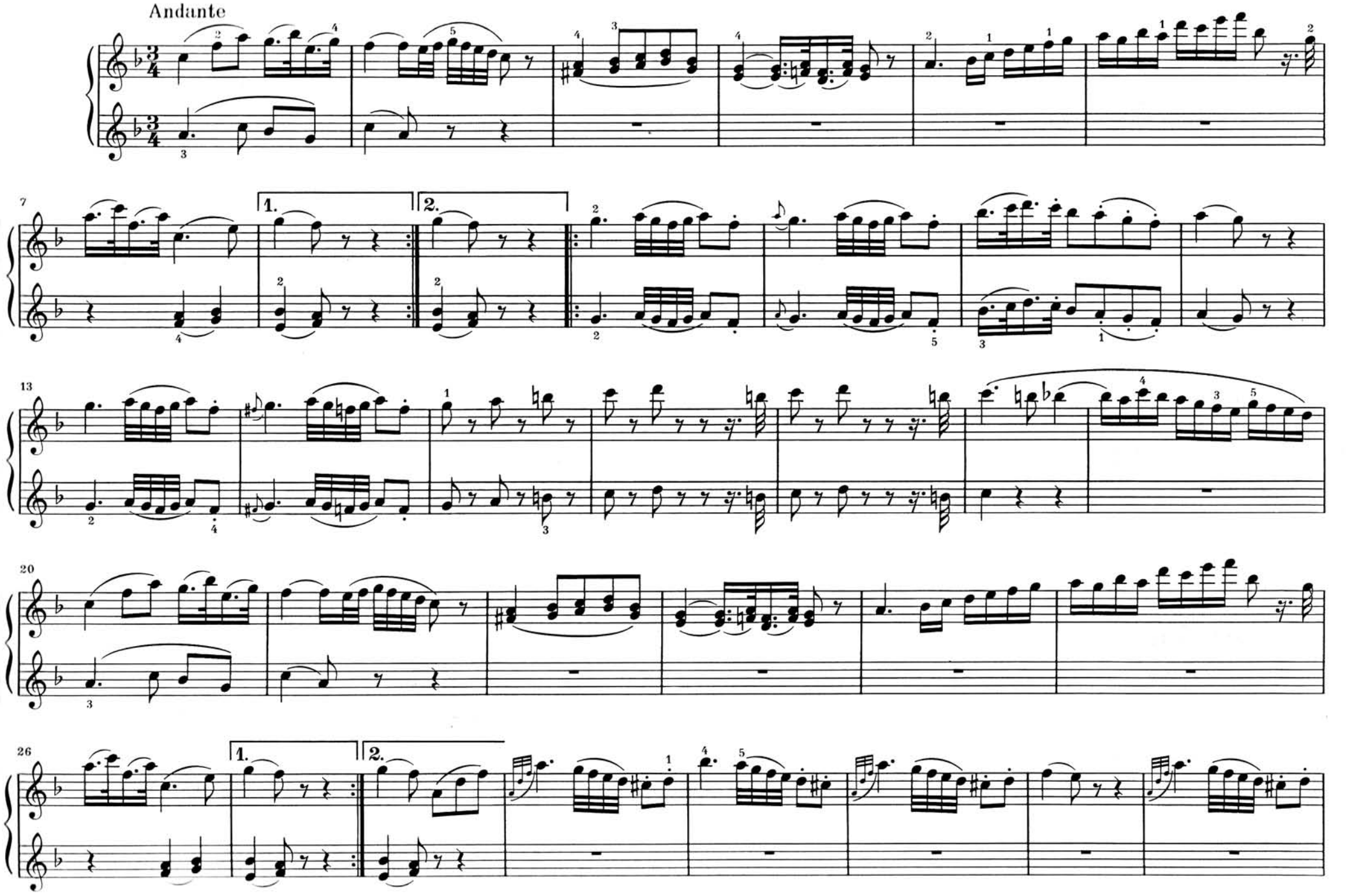

166
171
f
176
p
1
2
184
f
p
190
f
p

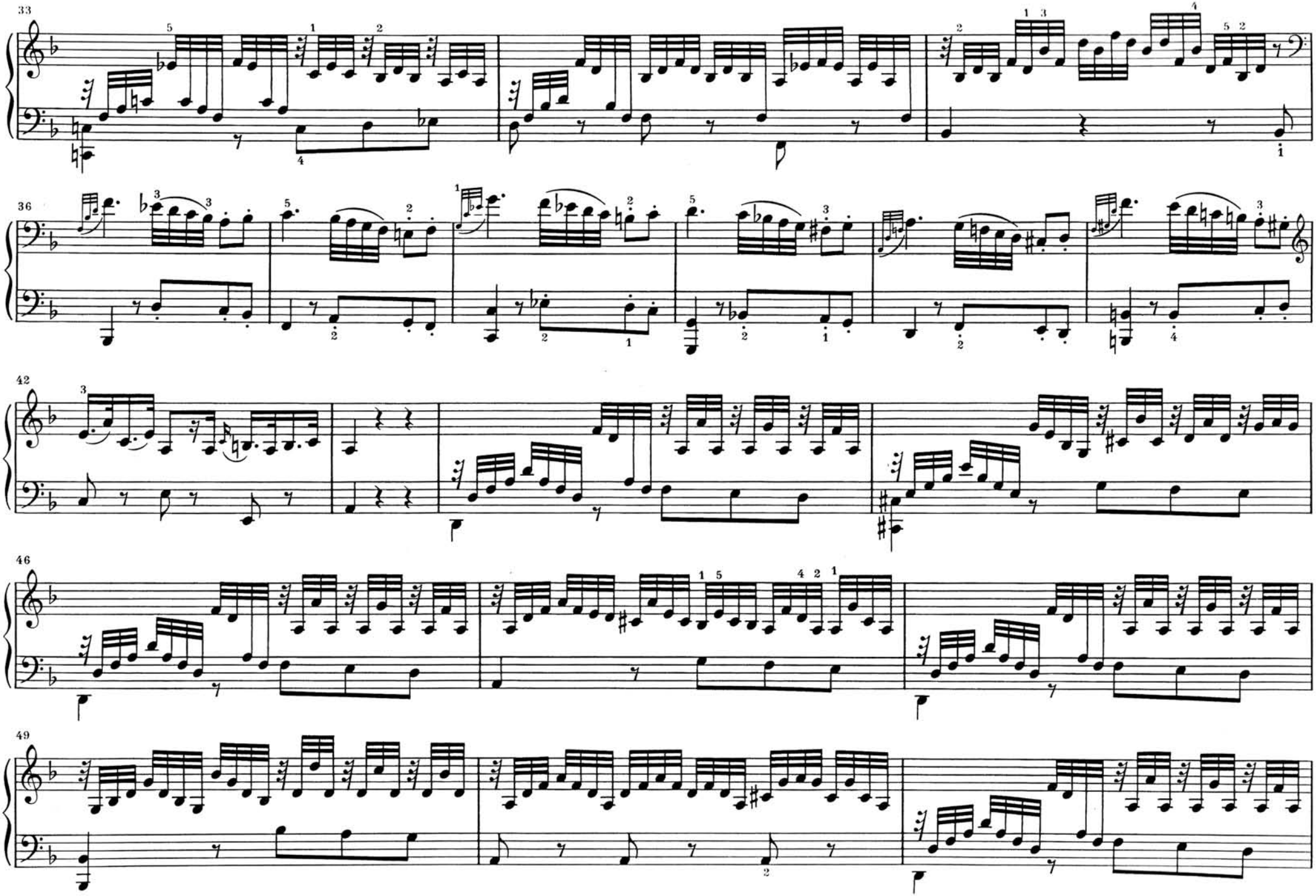

166
f
172
p
178
f
p
1
1
186
2
f
p
193
f


198
5
f
207
212
p
217
f
223


198
206
211
215
222


Andante
1.
2.
9
17
1
26
1.
2.
30


Andante
1.
2.
1.
2.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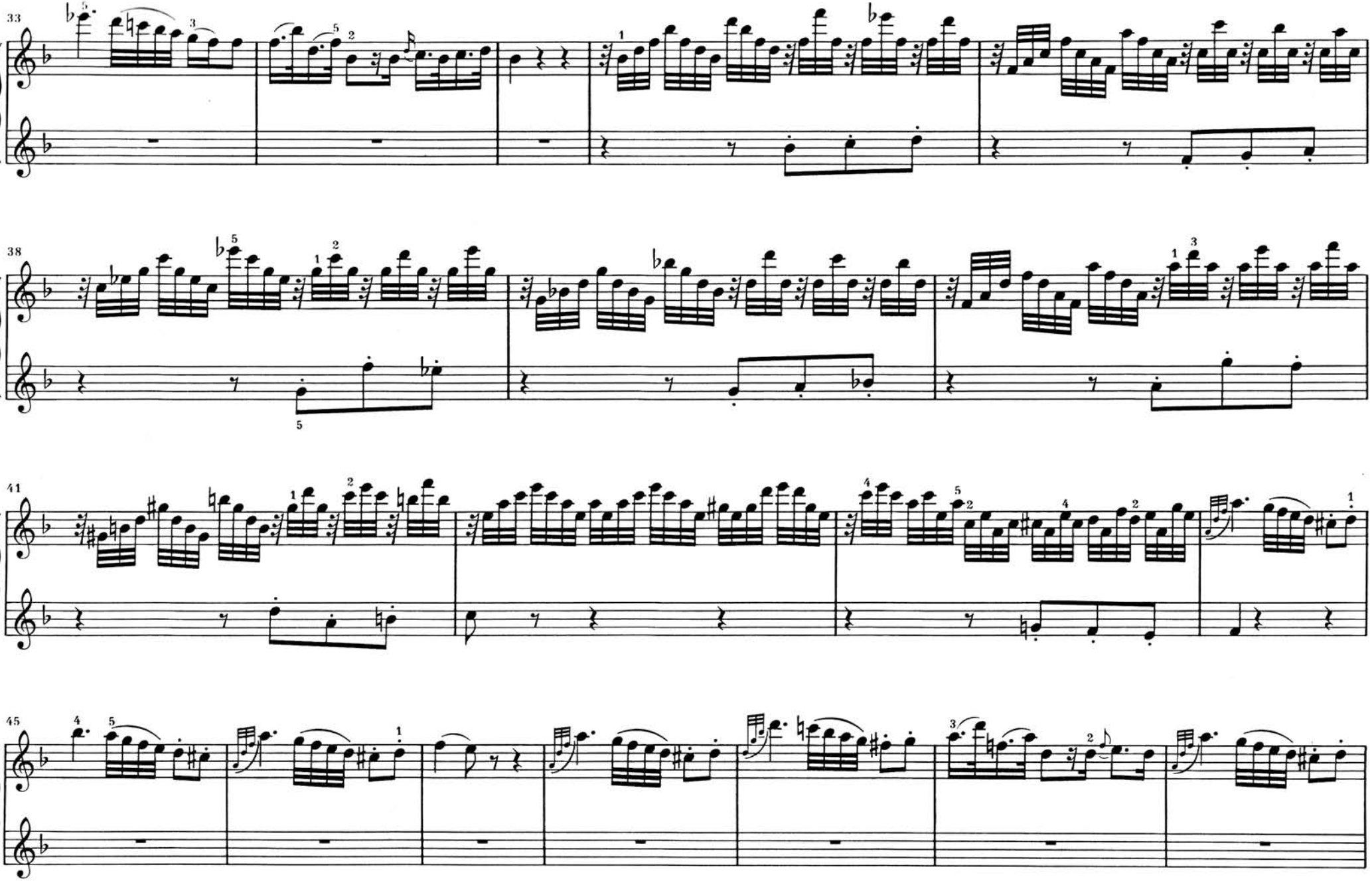
36
42
46
49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38
41
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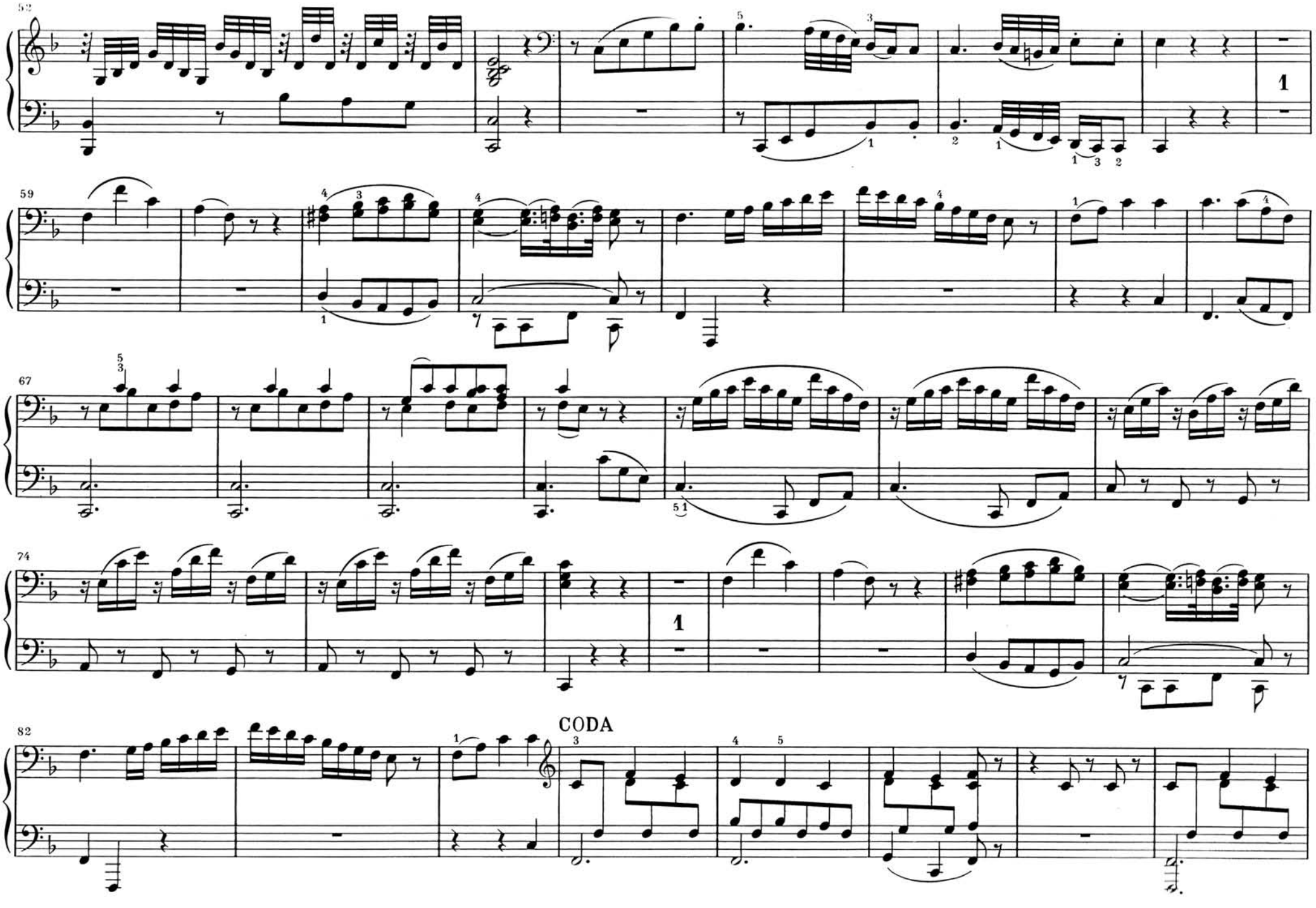
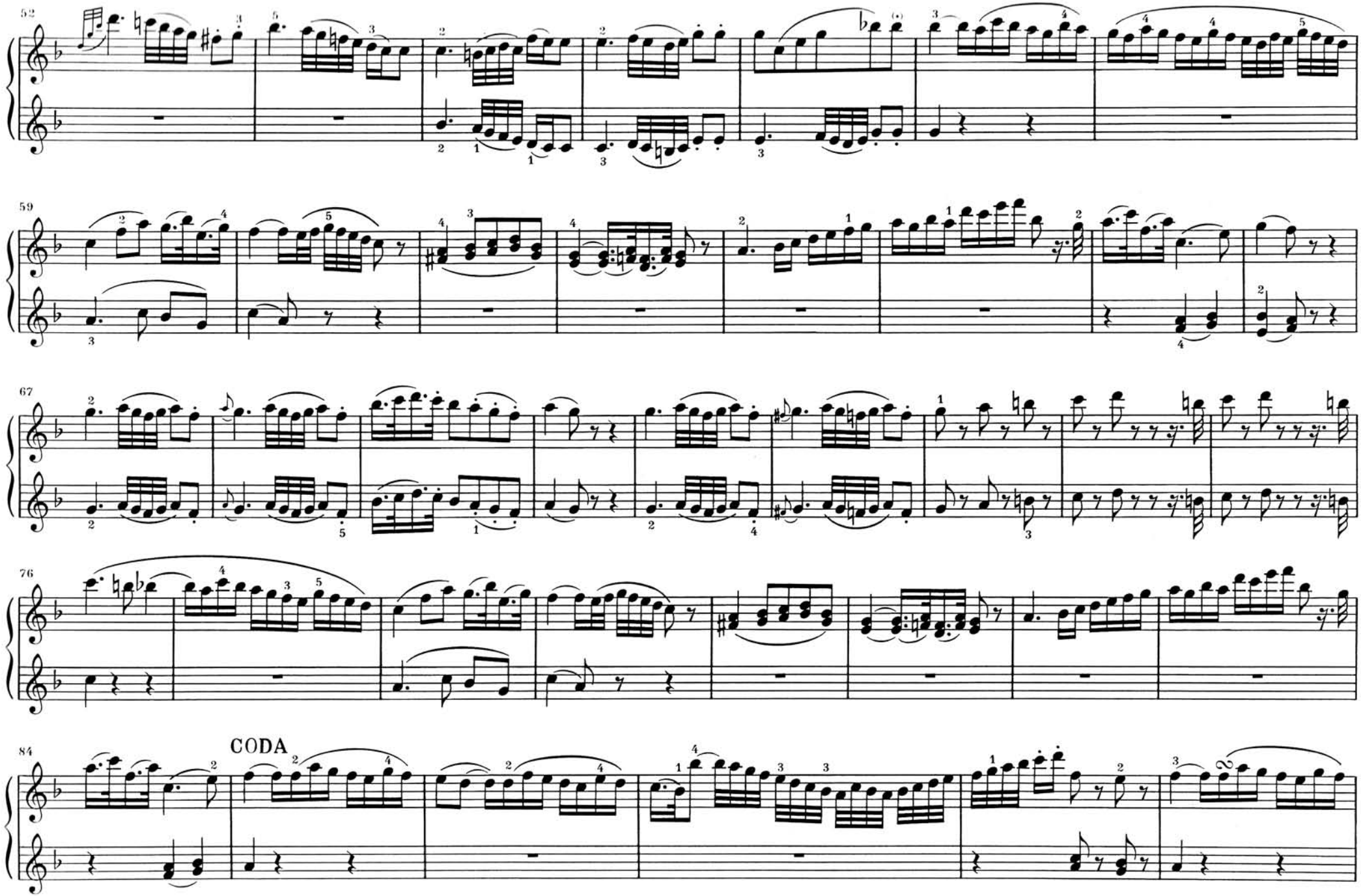
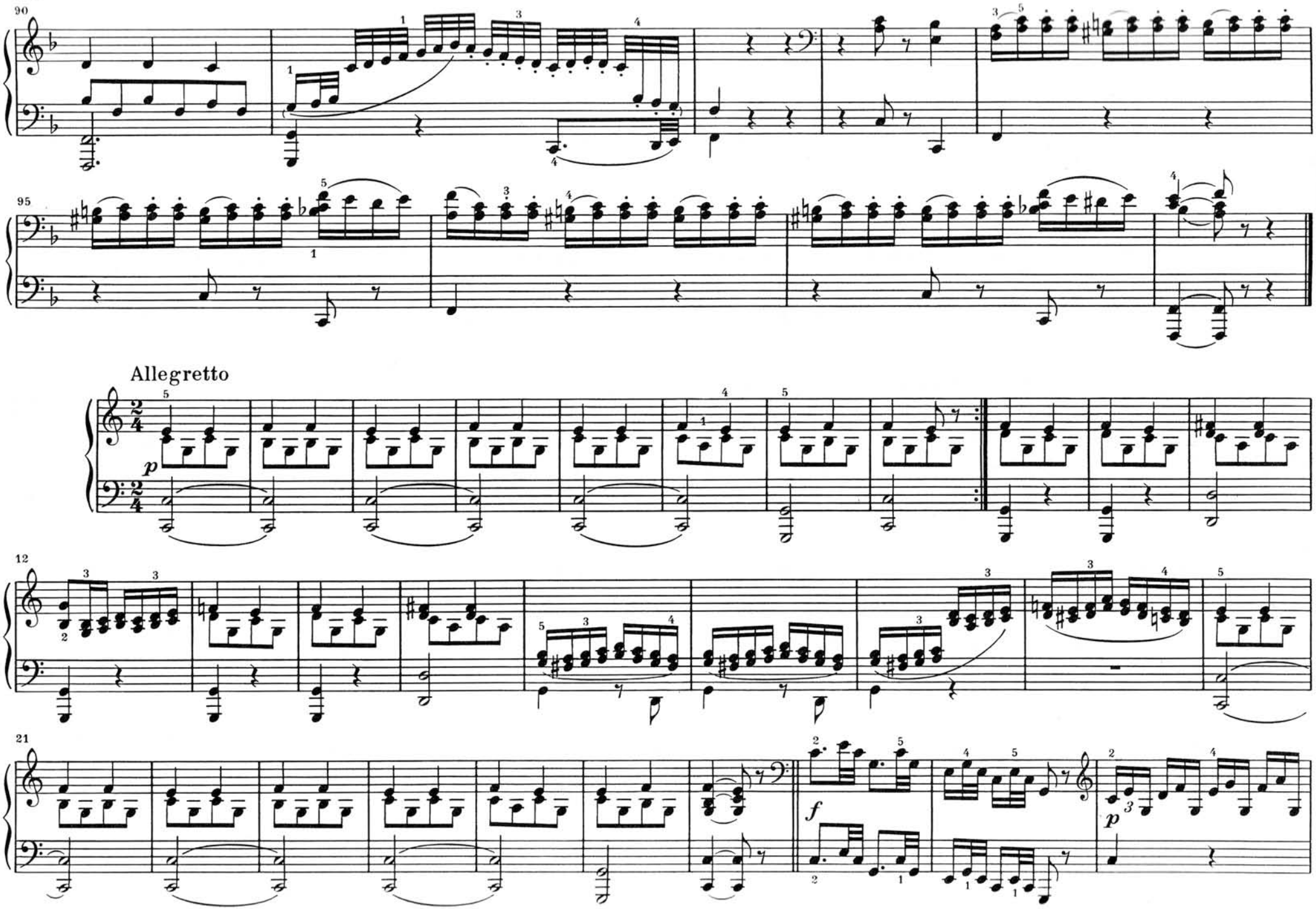
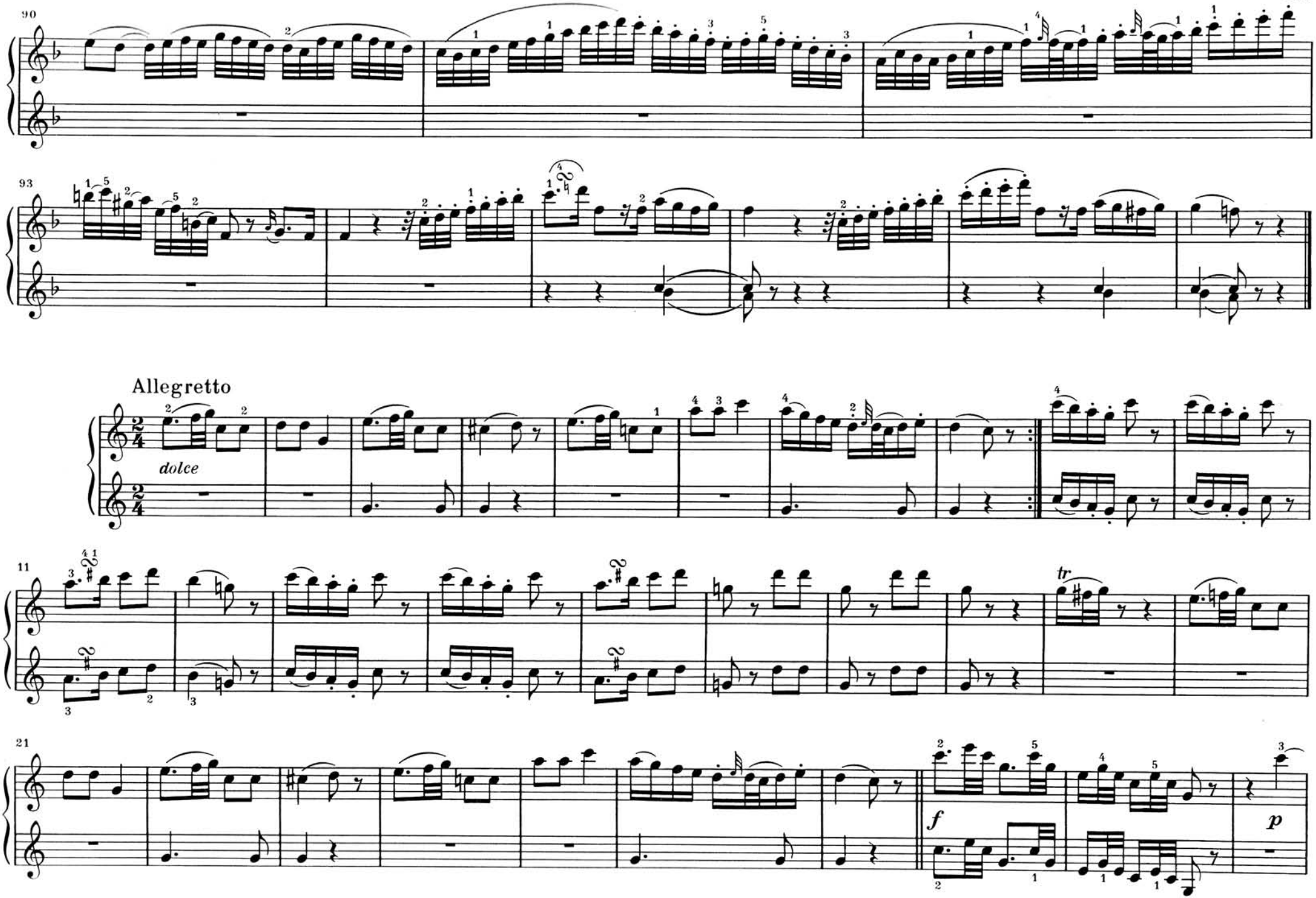
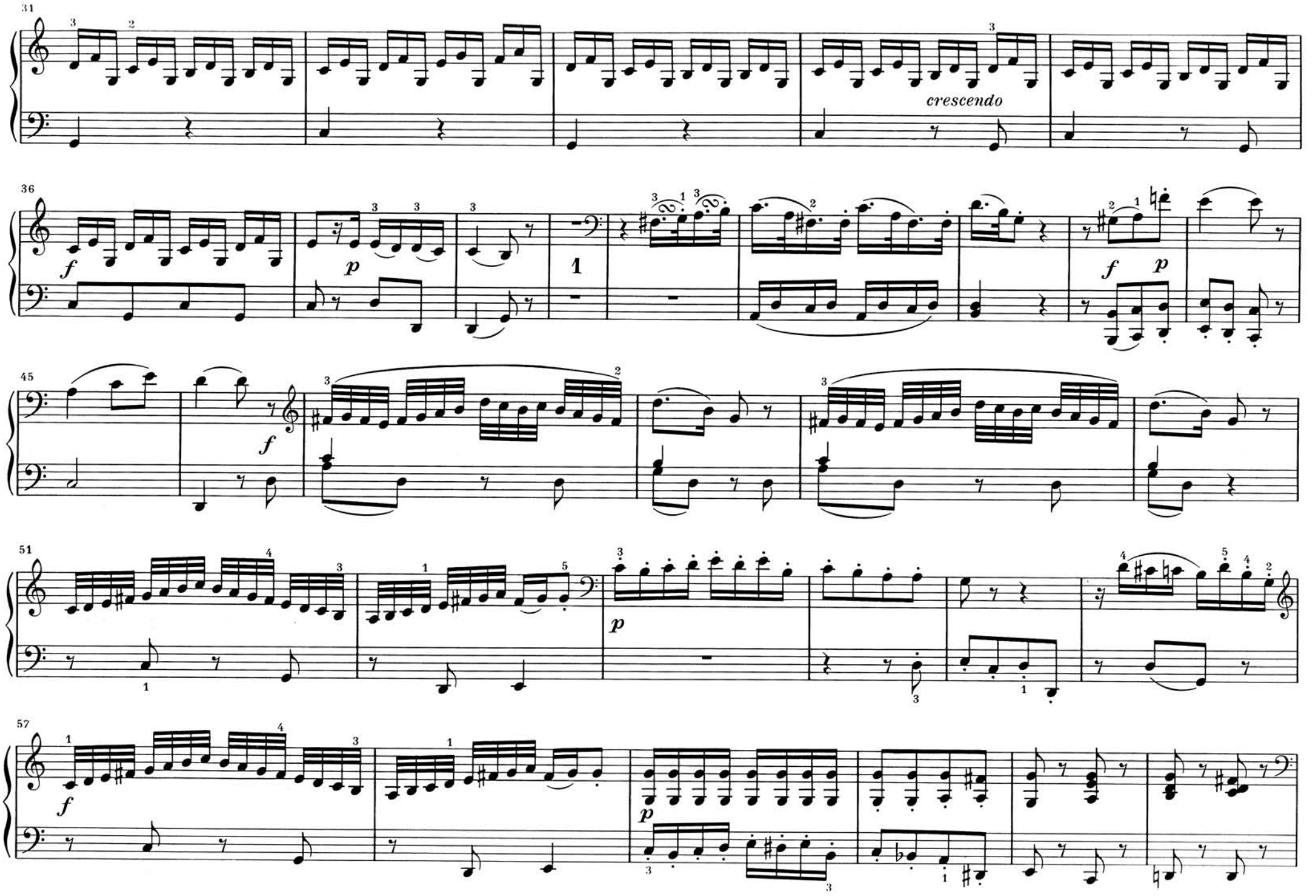
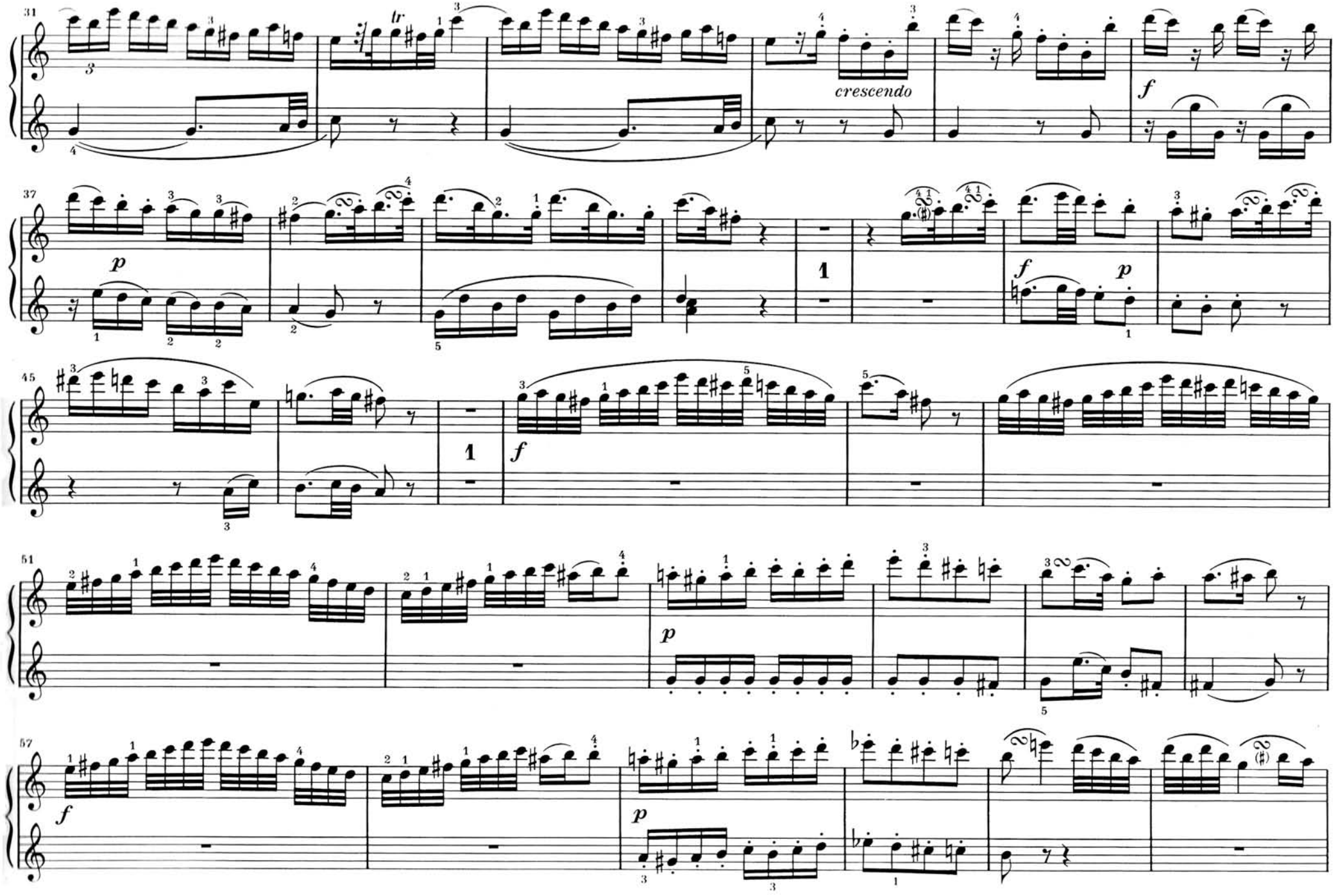

52
59
67
74
82
CODA

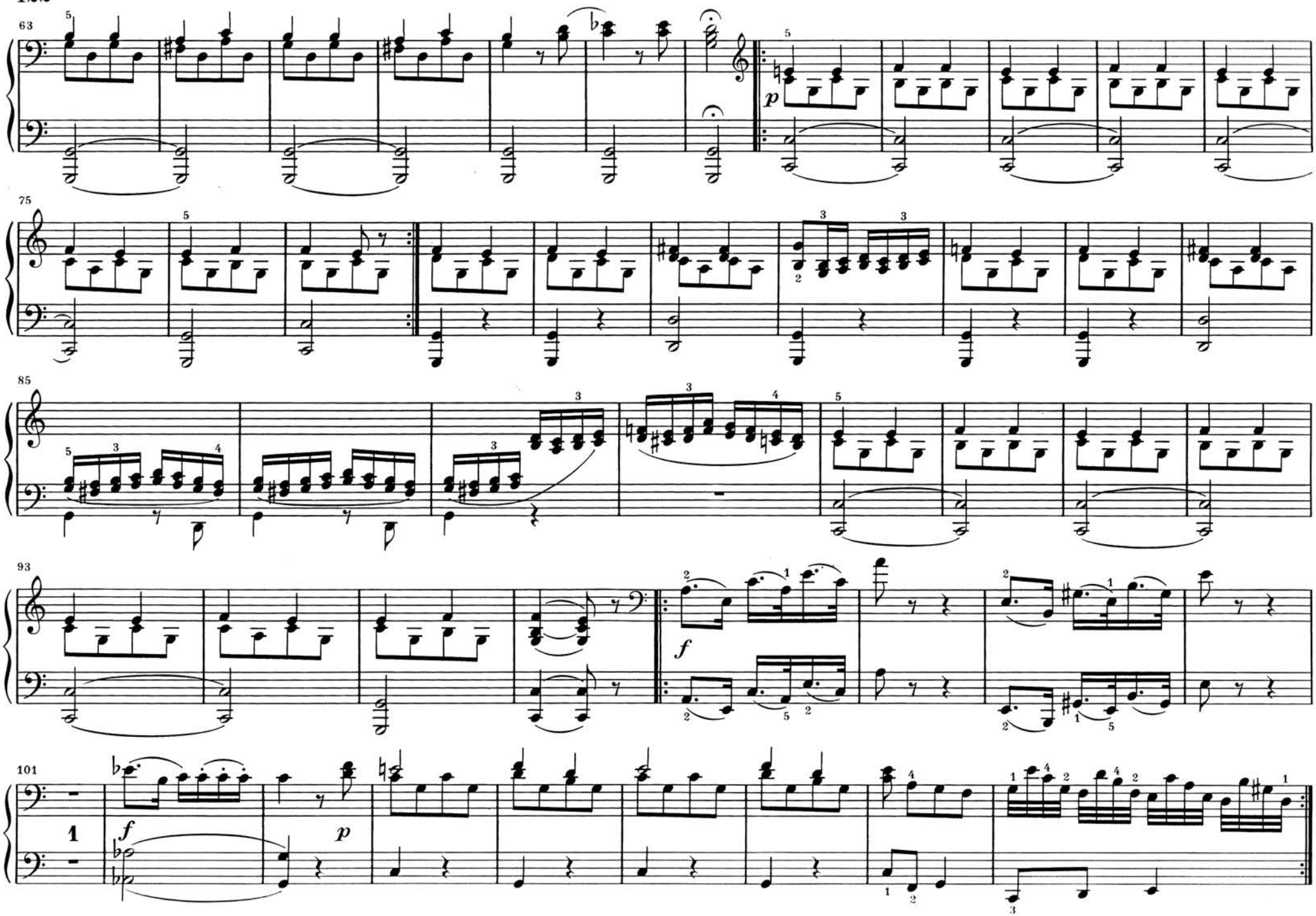

52
59
67
76
84
CODA

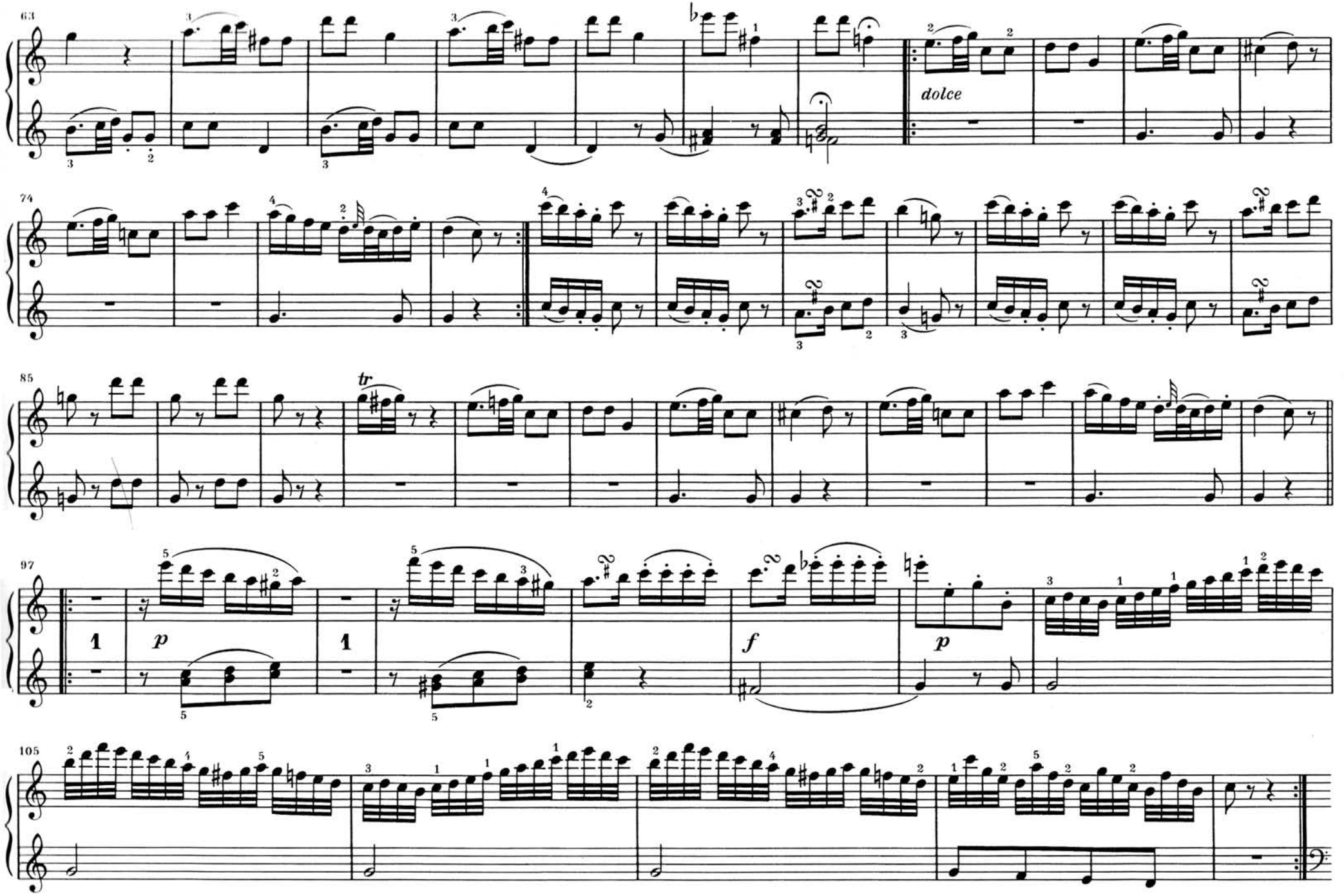

90
95
Allegretto
12
21
p
f
p

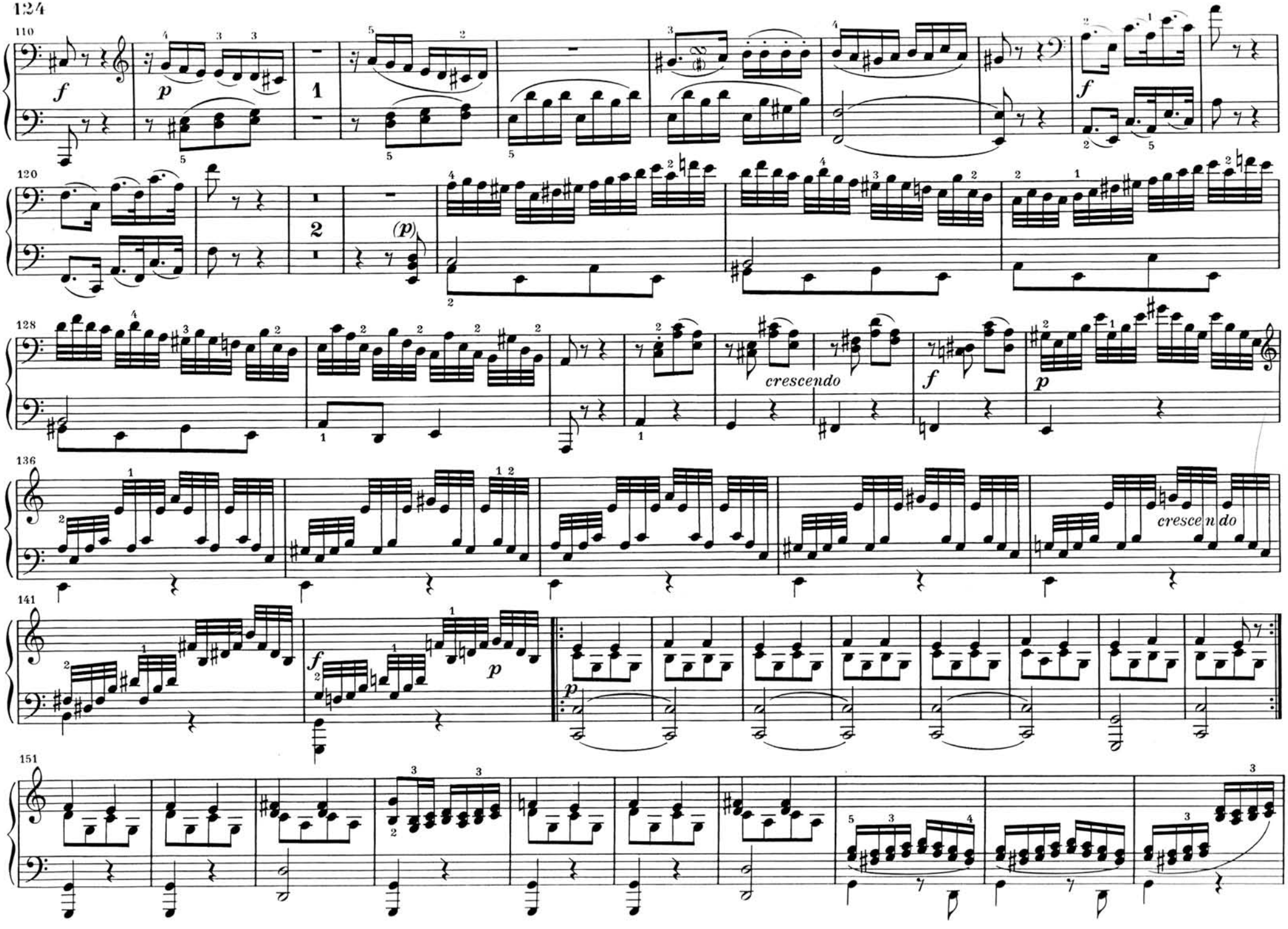

90
93
Allegretto
dolce
11
tr
21
f
p

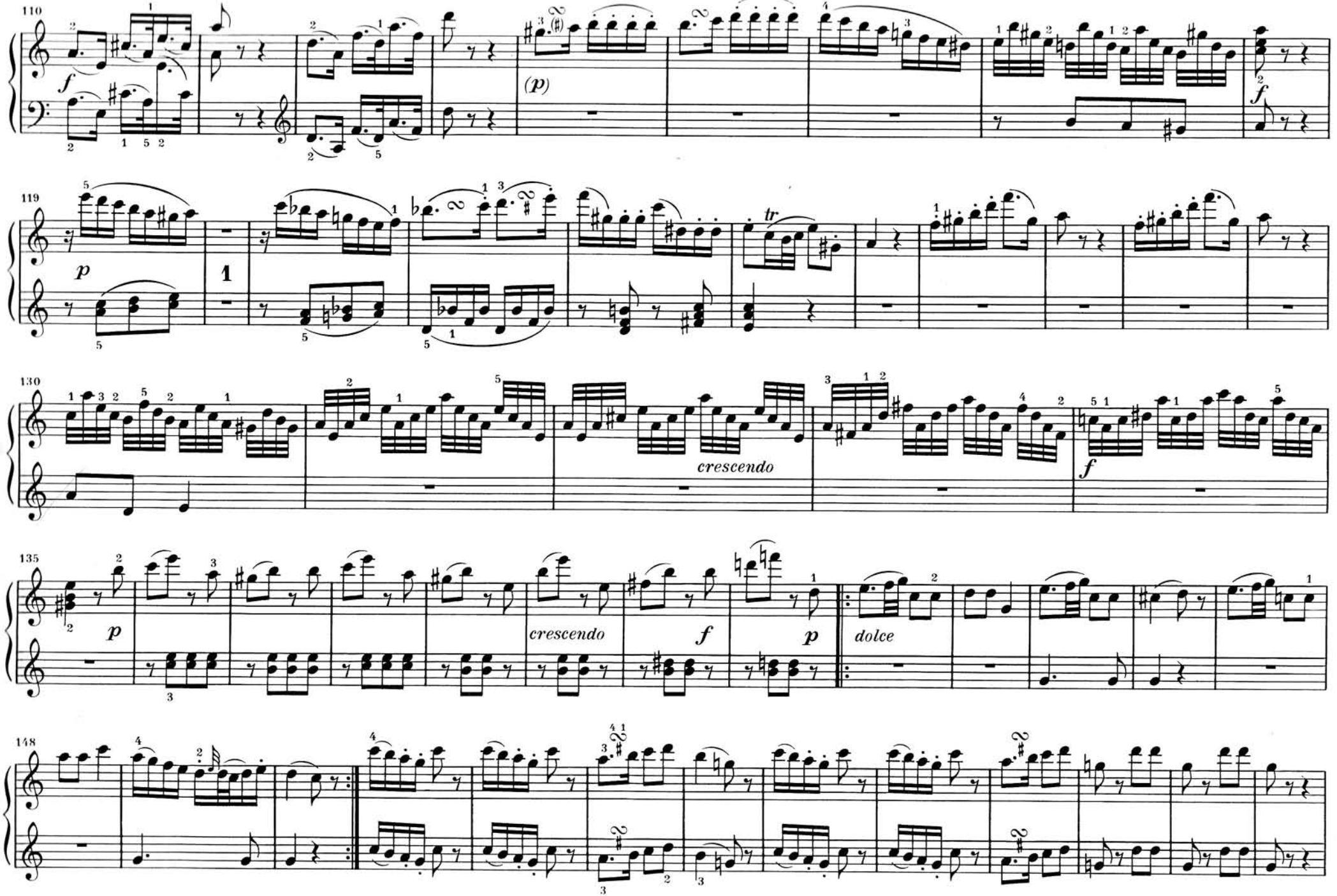

31
crescendo
36
f
p
1
45
f
51
p
57
f
p

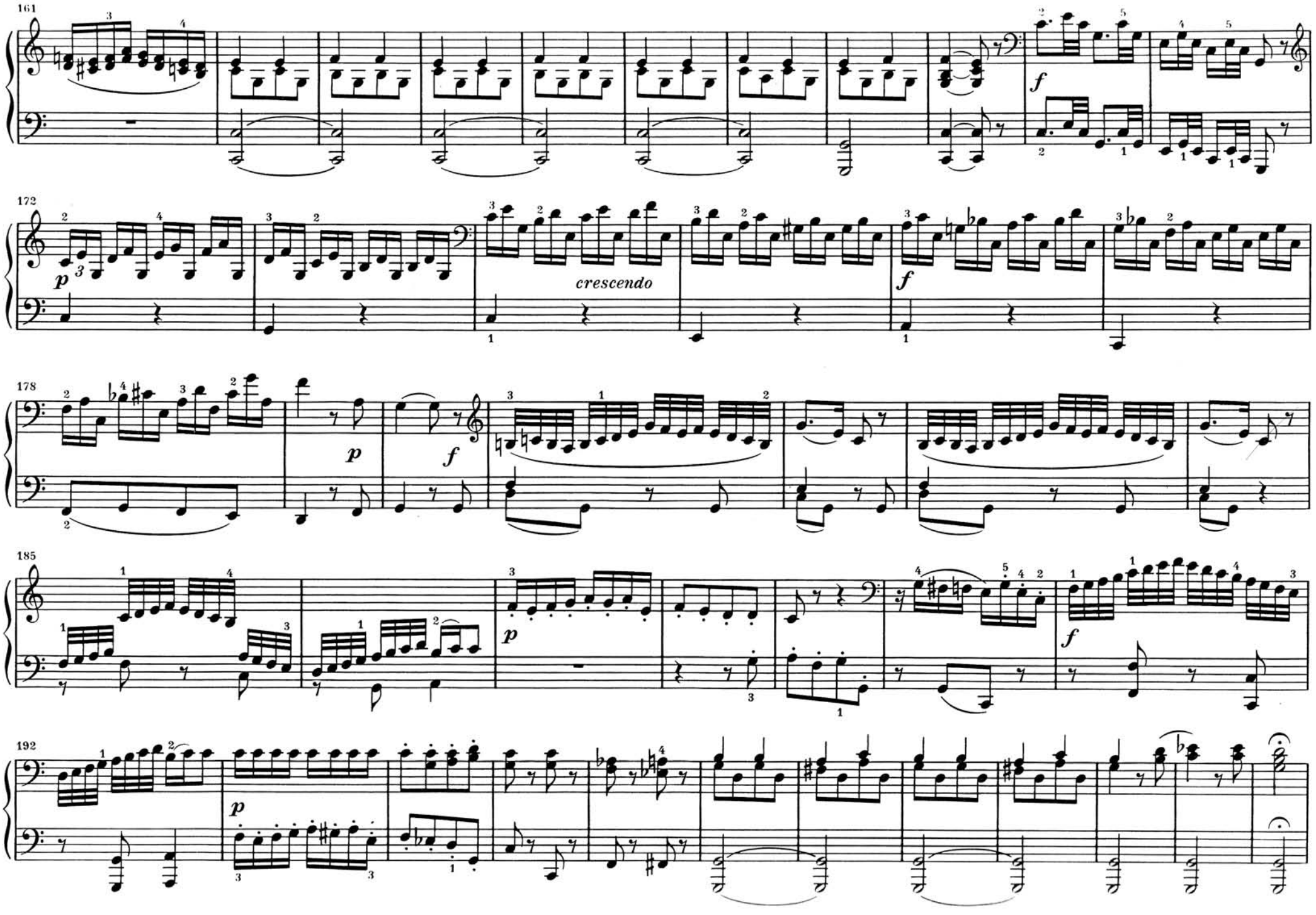

31
tr
crescendo
f
37
p
1
f
p
45
1
f
51
p
57
f
p

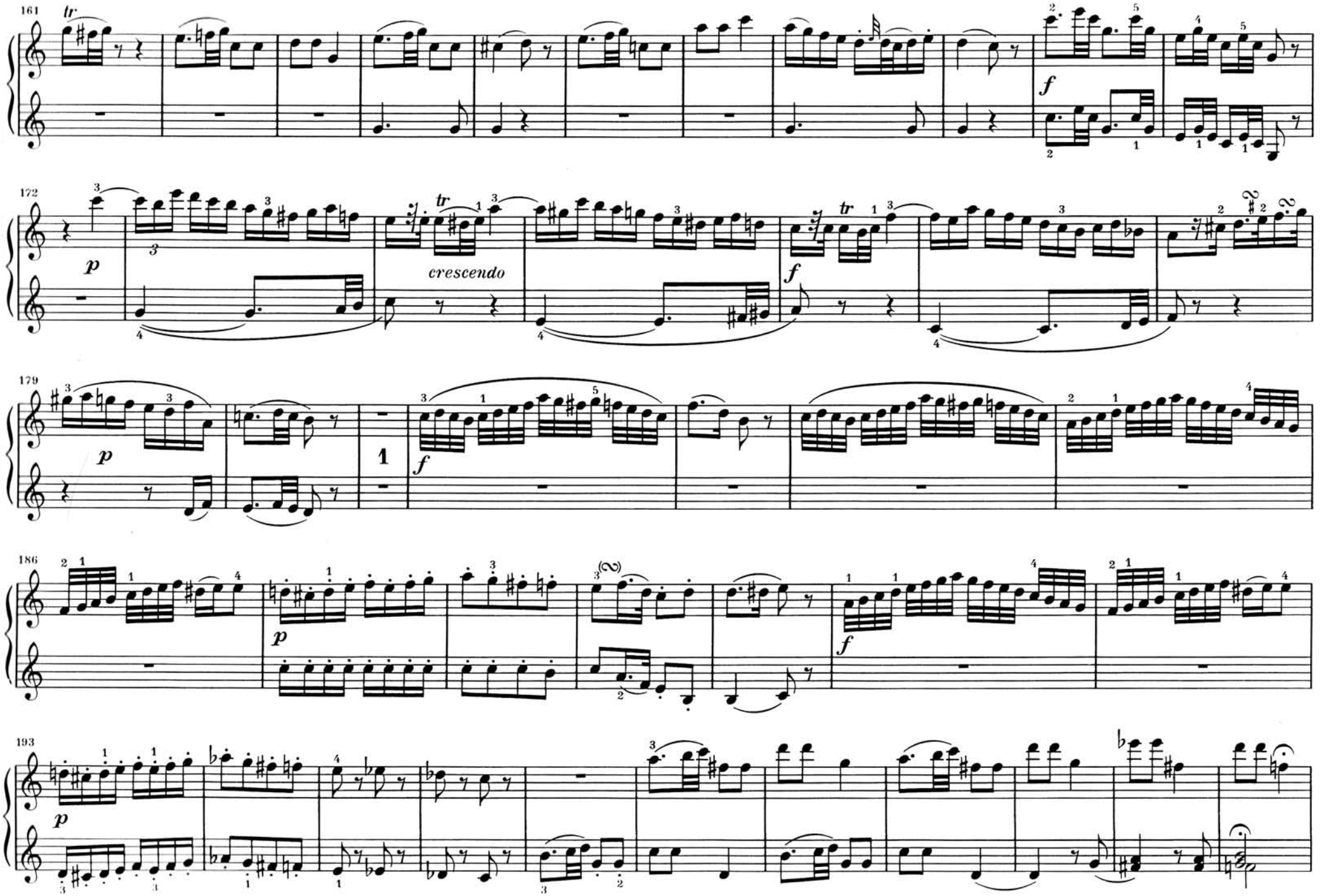

63
p
75
85
93
f
101
1
f
p

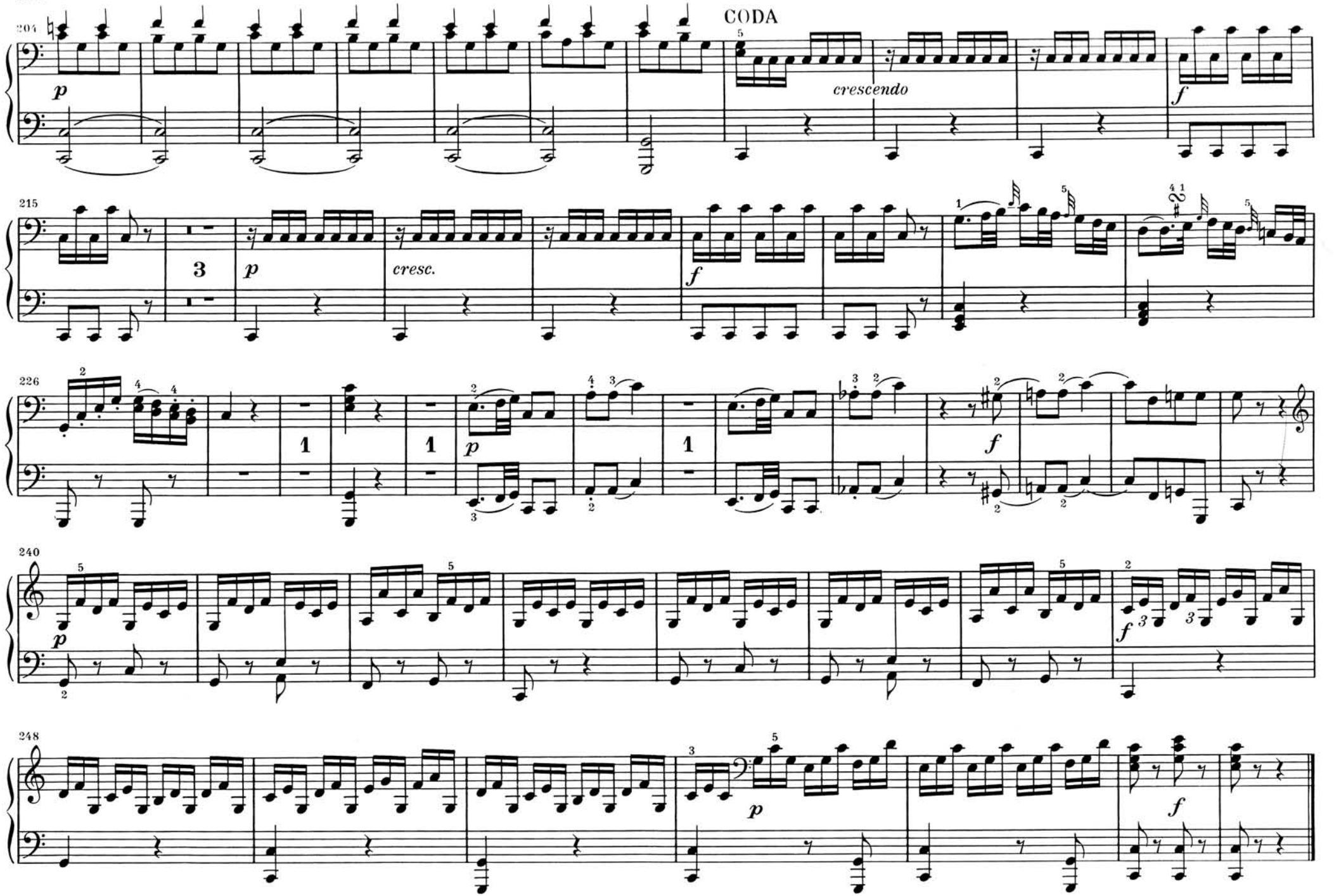

63
dolce
74
85
tr
97
1
p
1
f
p
105

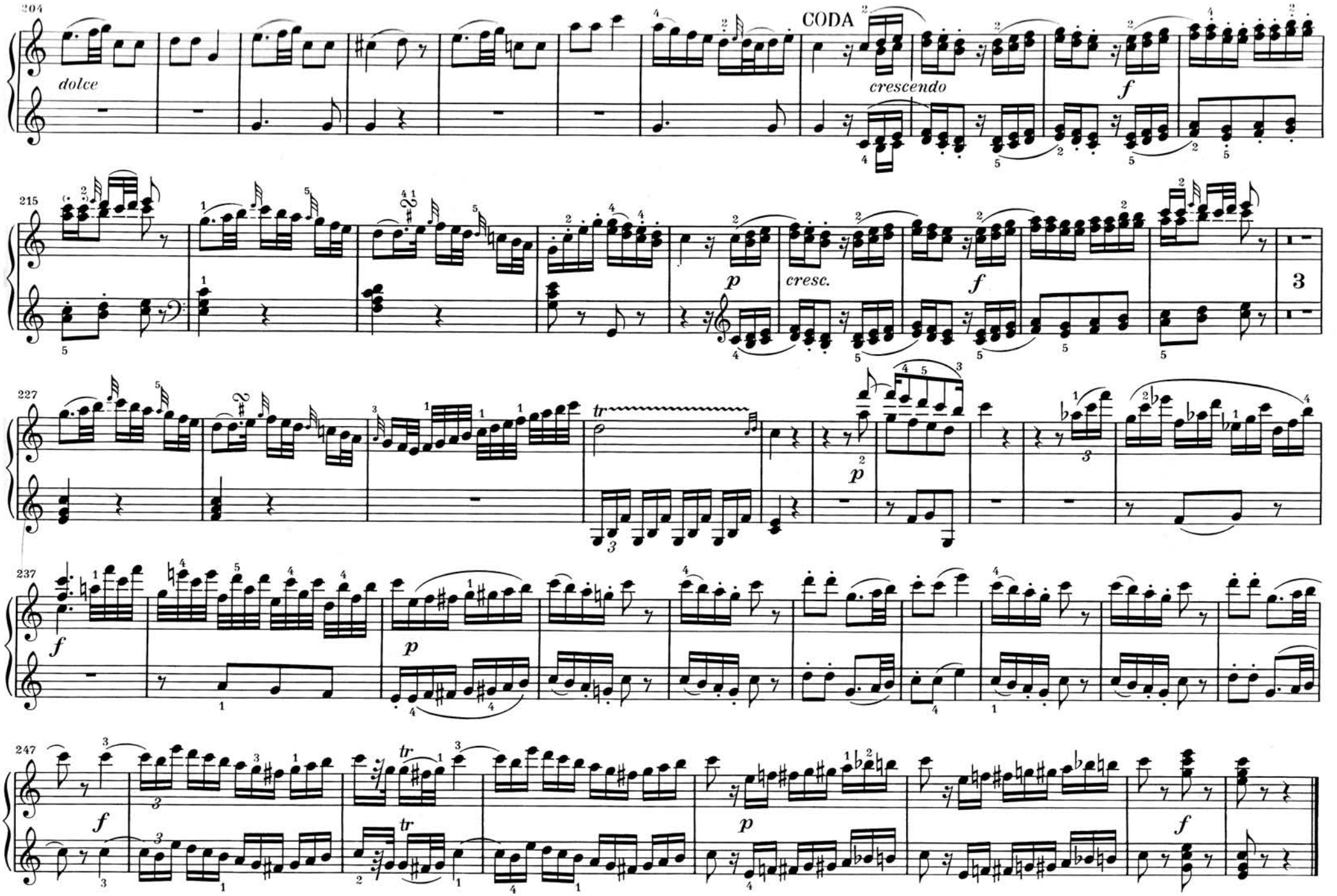

110
f
p
1
120
2
(p)
128
crescendo
f
p
136
crescendo
141
f
p
p
151


110
f
(p)
f
119
p
1
tr
130
crescendo
f
135
p
crescendo
f
p
dolce
148


161
172
crescendo
178
185
192


161
tr
f
172
p
crescendo
tr
f
179
p
1
f
186
p
f
193
p


CODA
204
p
crescendo
f
215
3
p
cresc.
f
226
1
1
p
1
f
240
p
f
248
p
f

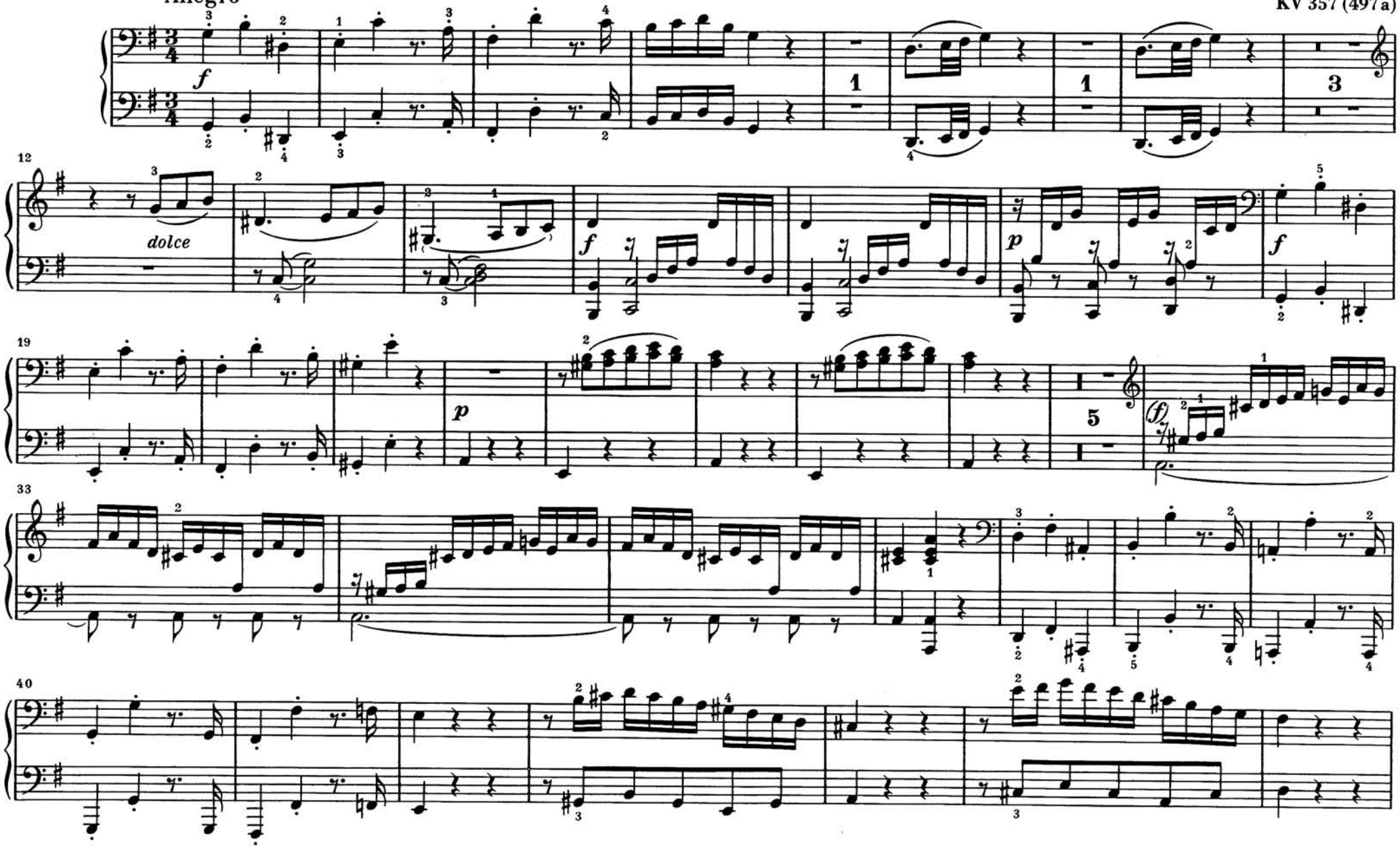

204
dolce
CODA
crescendo
f
215
p
cresc.
f
3
227
tr
p
237
f
p
247
f
tr
tr
p
f

SONATE

Komponiert in Wien 1786

Allegro

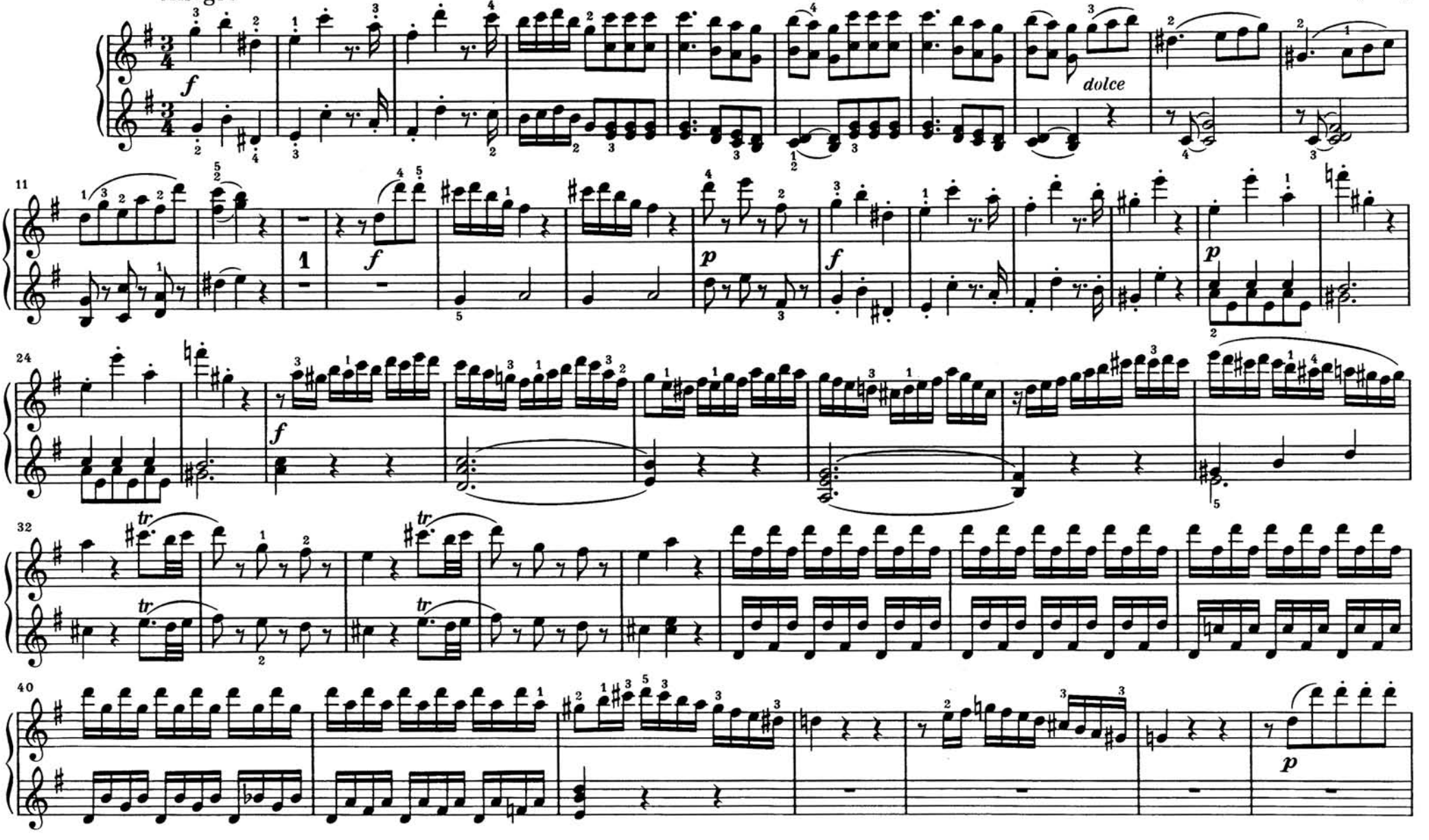
KV 357 (497 a)

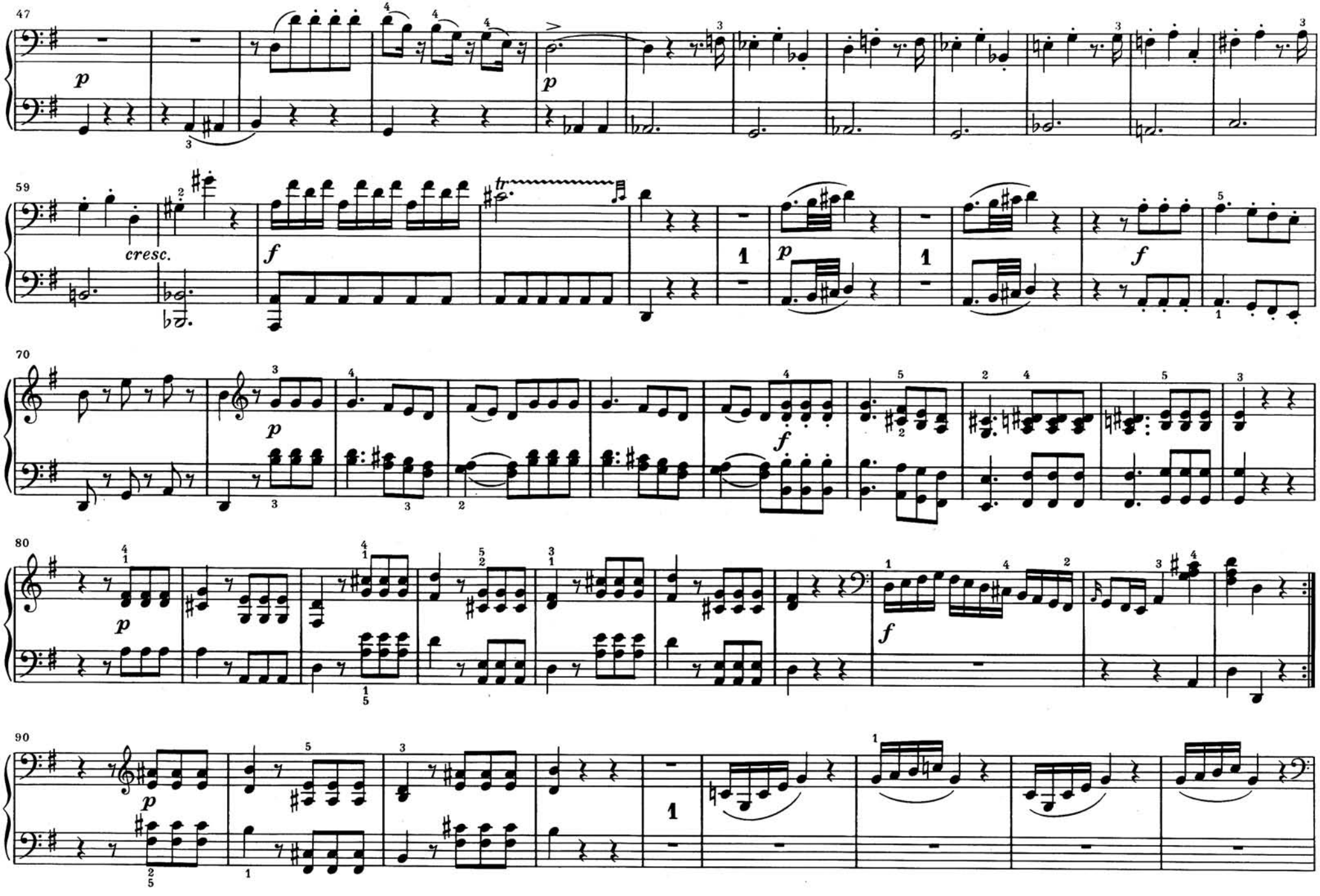


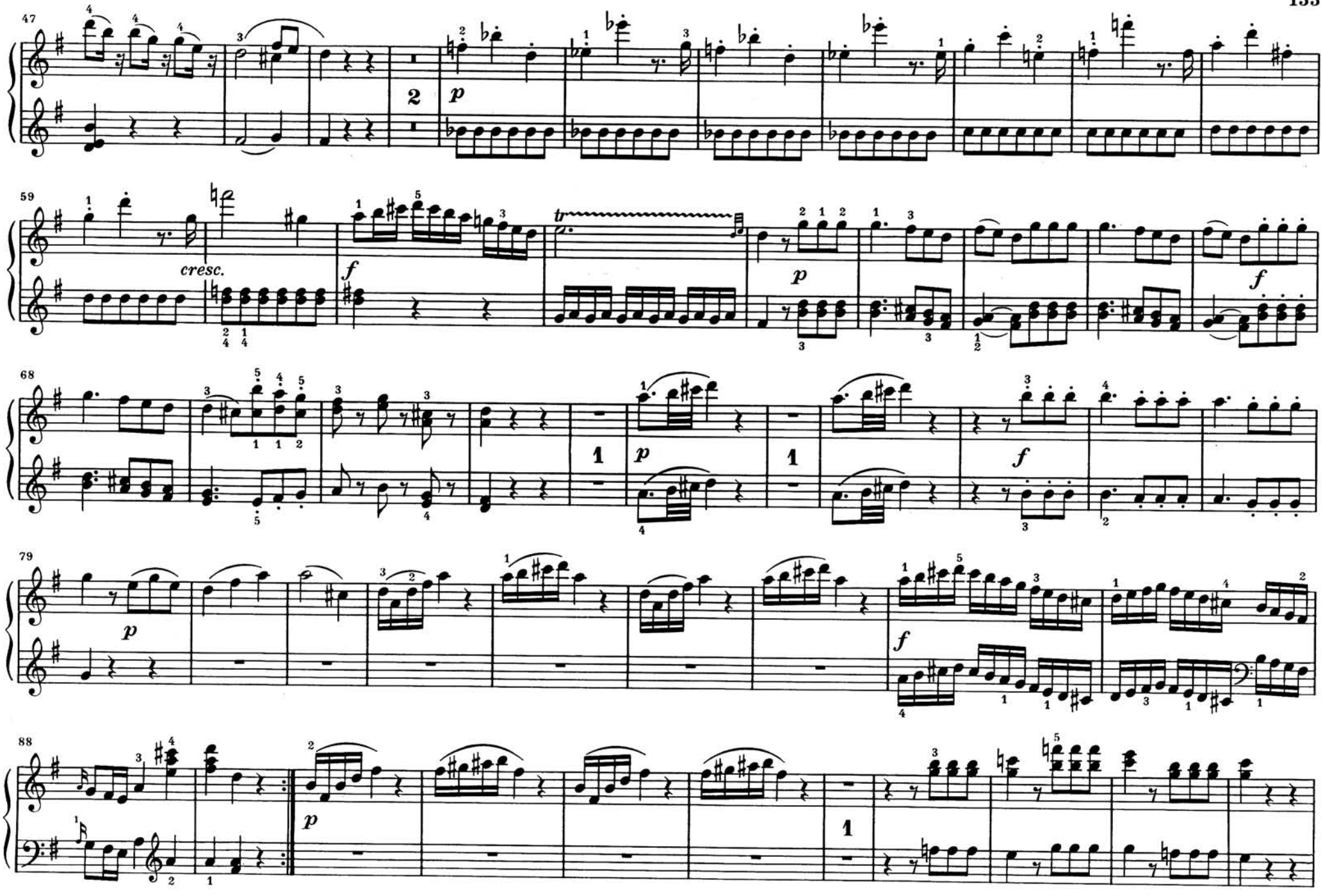
SONATE

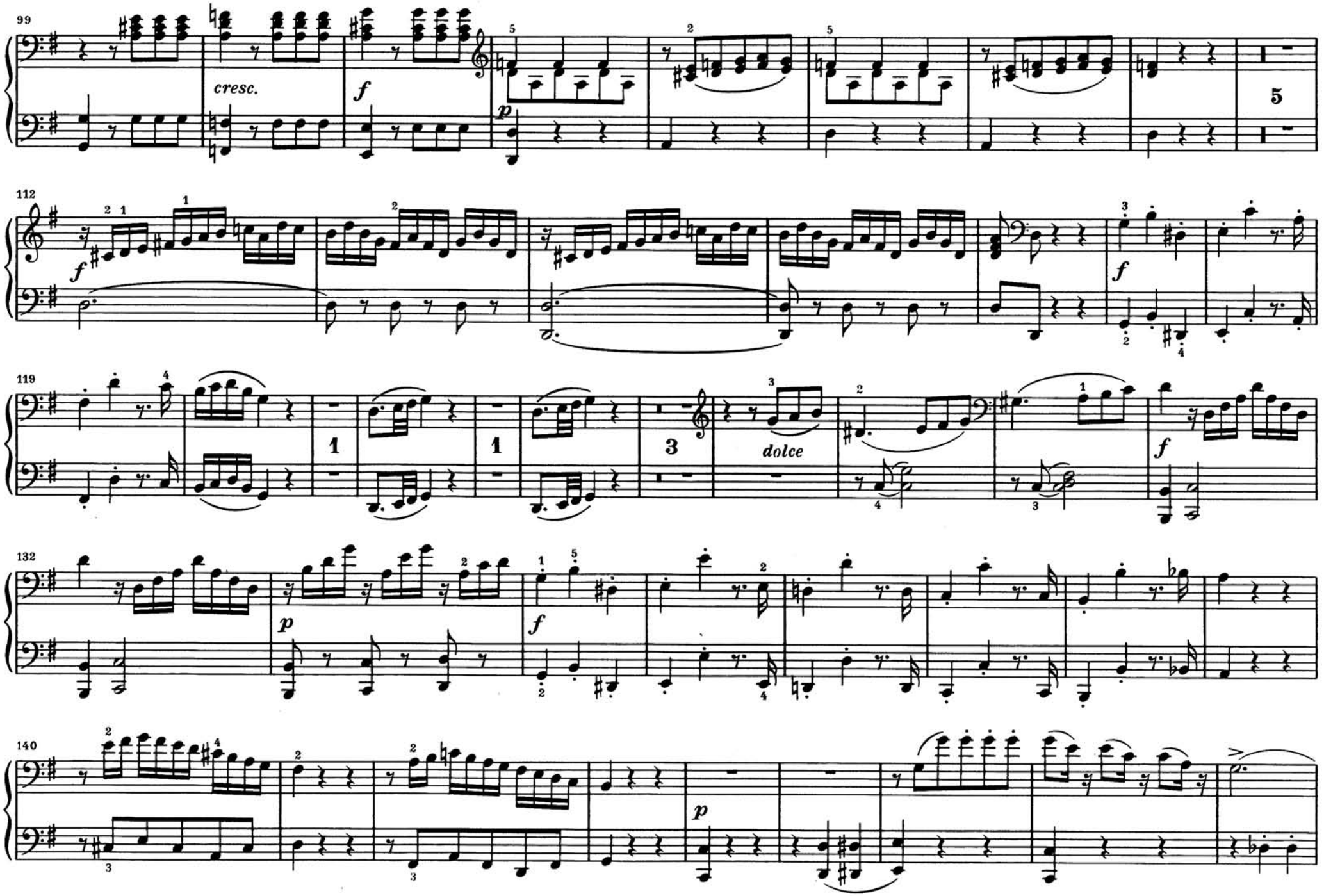
Komponiert in Wien 1786

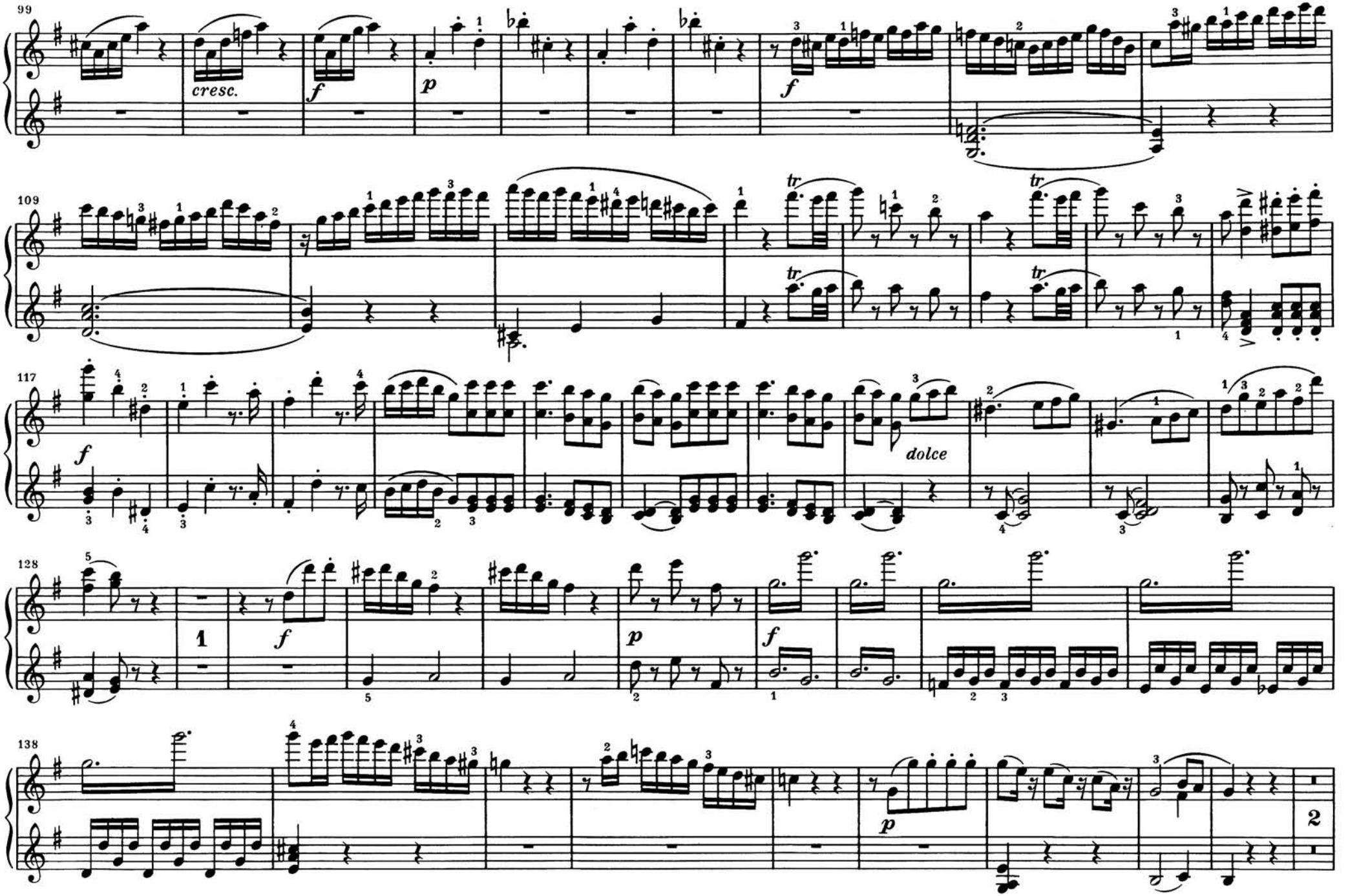
Allegro KV 357 (497a)

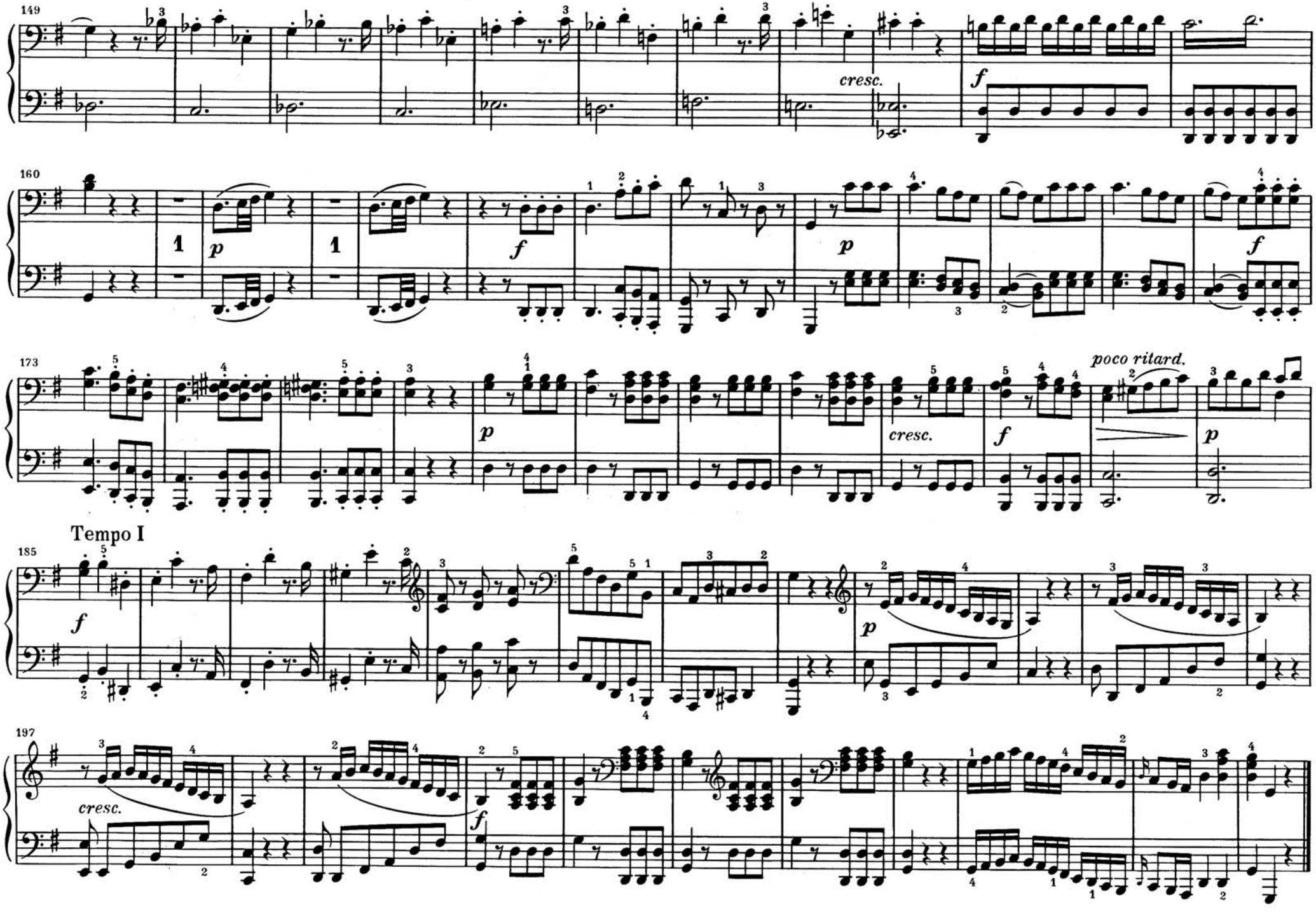


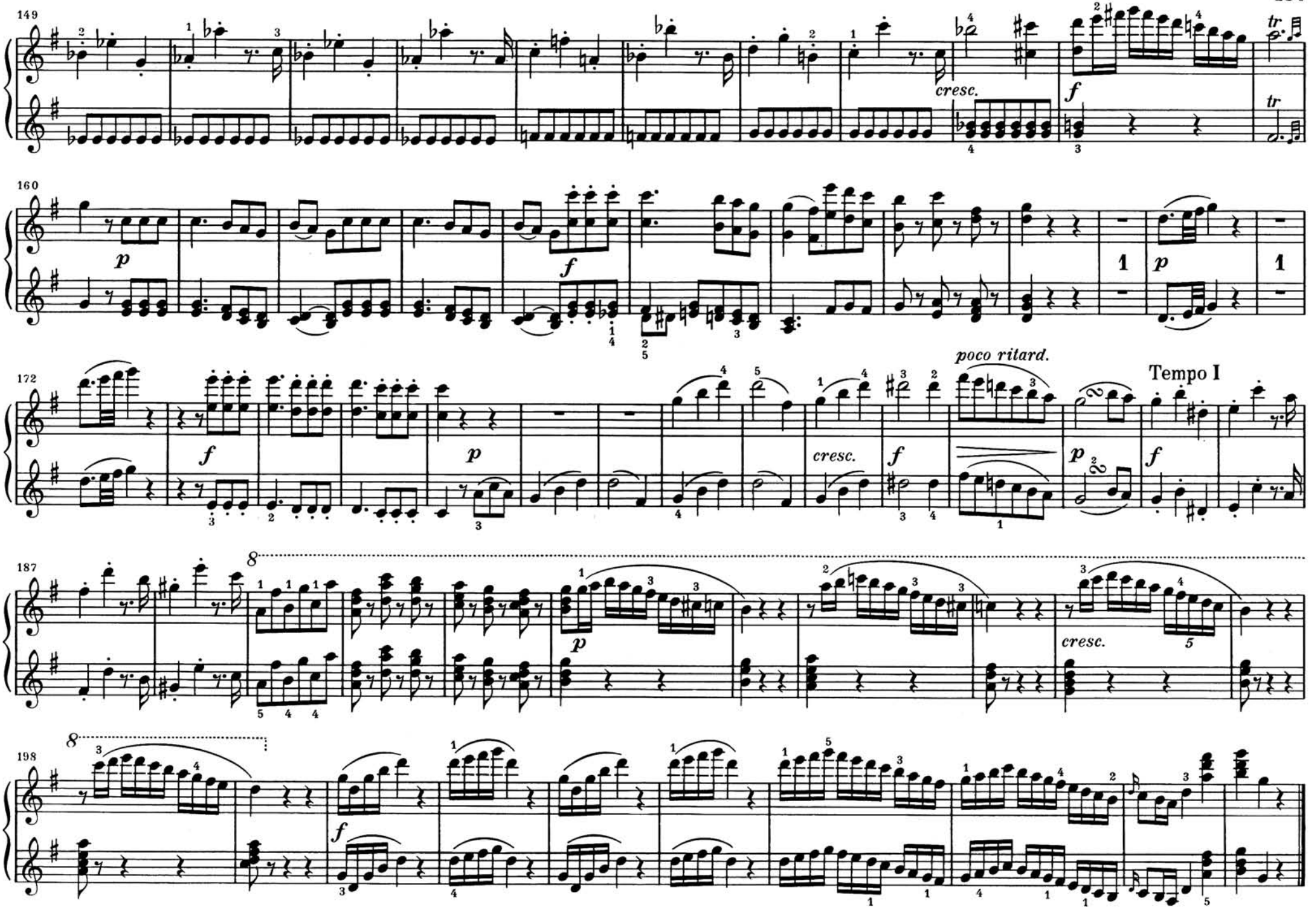

47
p
p
59
cresc.
f
tr
1
p
1
f
70
p
f
80
p
f
90
p
1

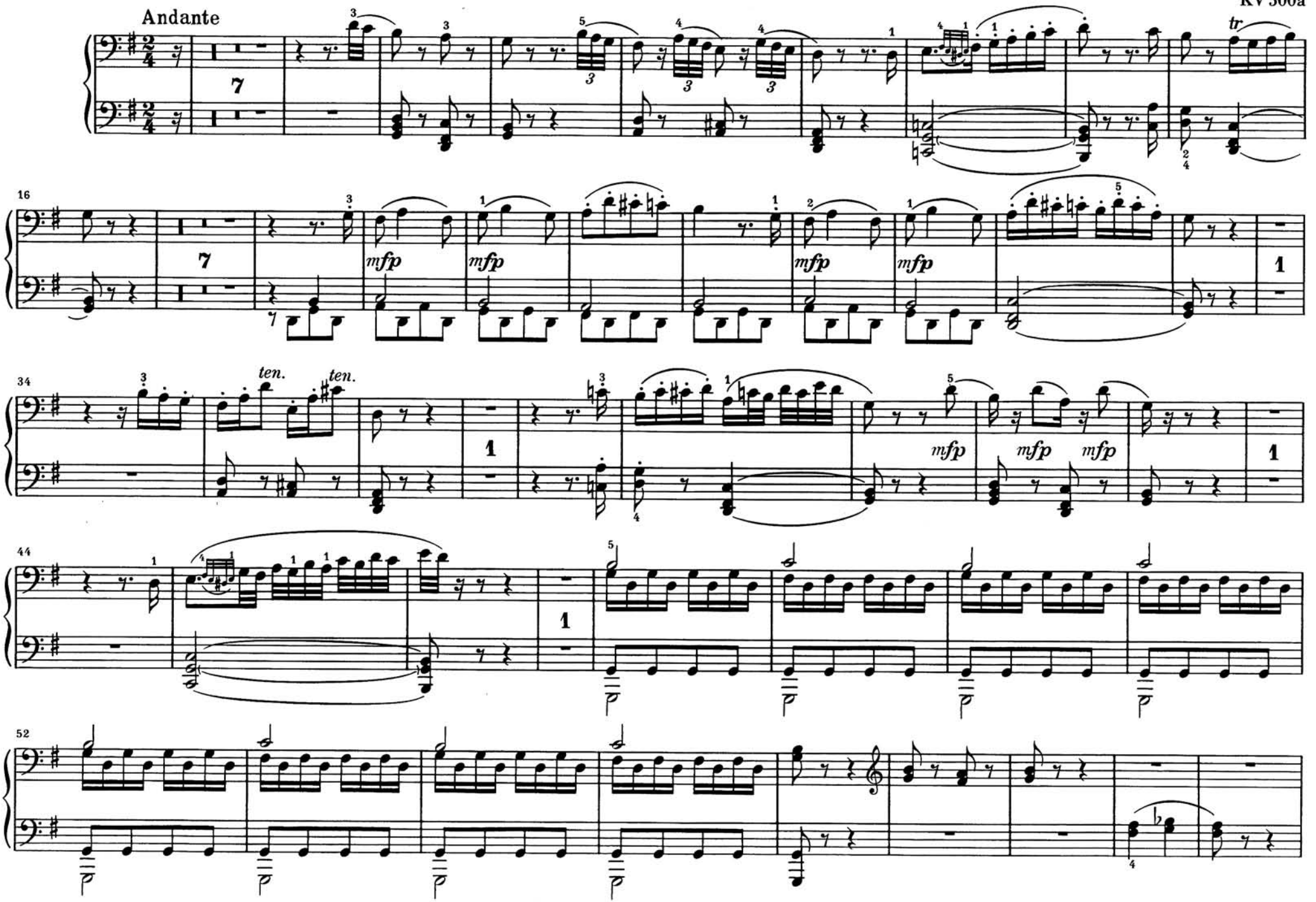

47
2
p
59
cresc.
f
tr
p
f
68
1
p
1
f
79
p
f
88
p
1


99
cresc.
f
p
5
112
f
f
119
1
1
3
dolce
f
132
p
f
140
p

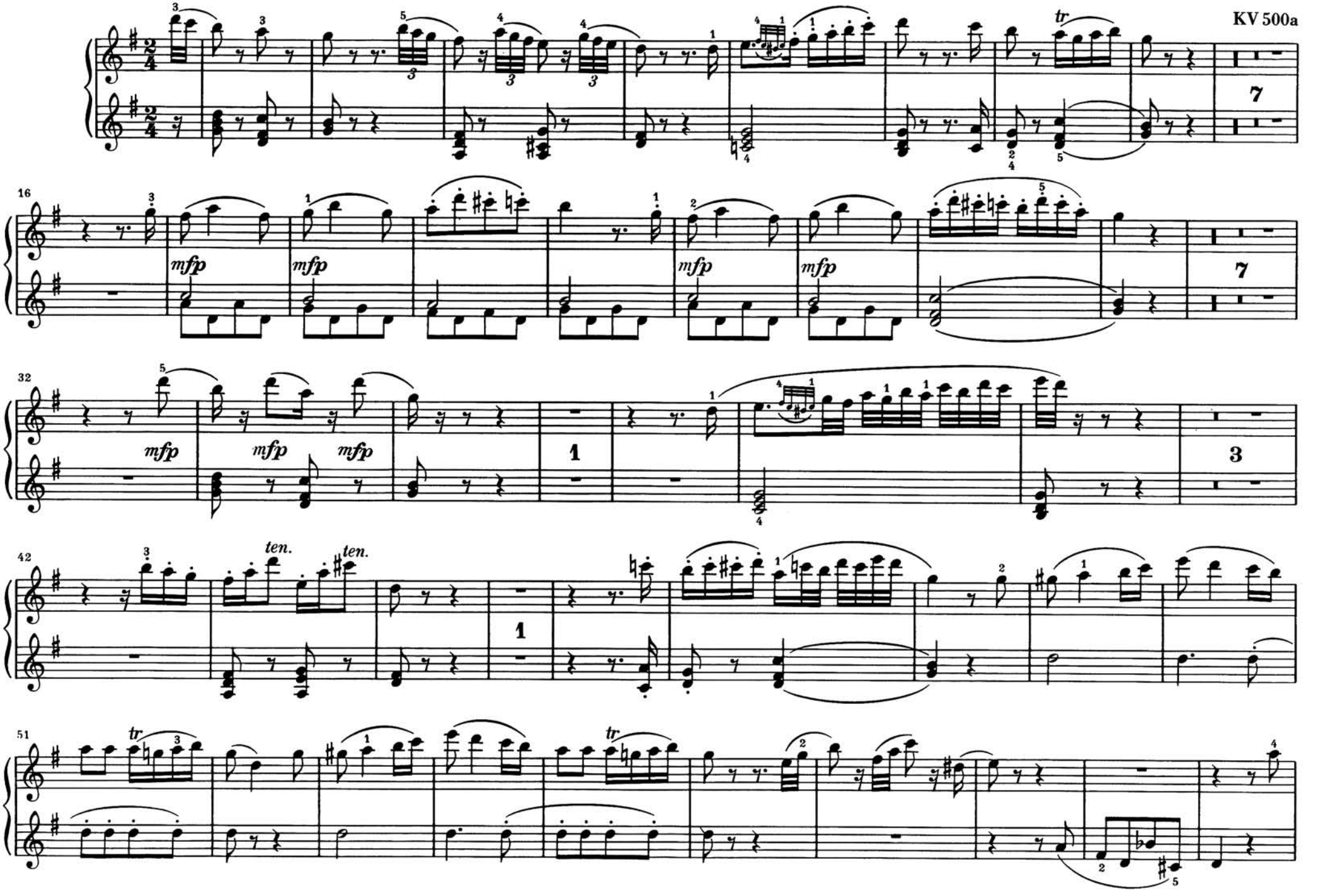

99
cresc.
f
p
f
109
tr
117
f
dolce
128
1
f
p
f
138
p
2

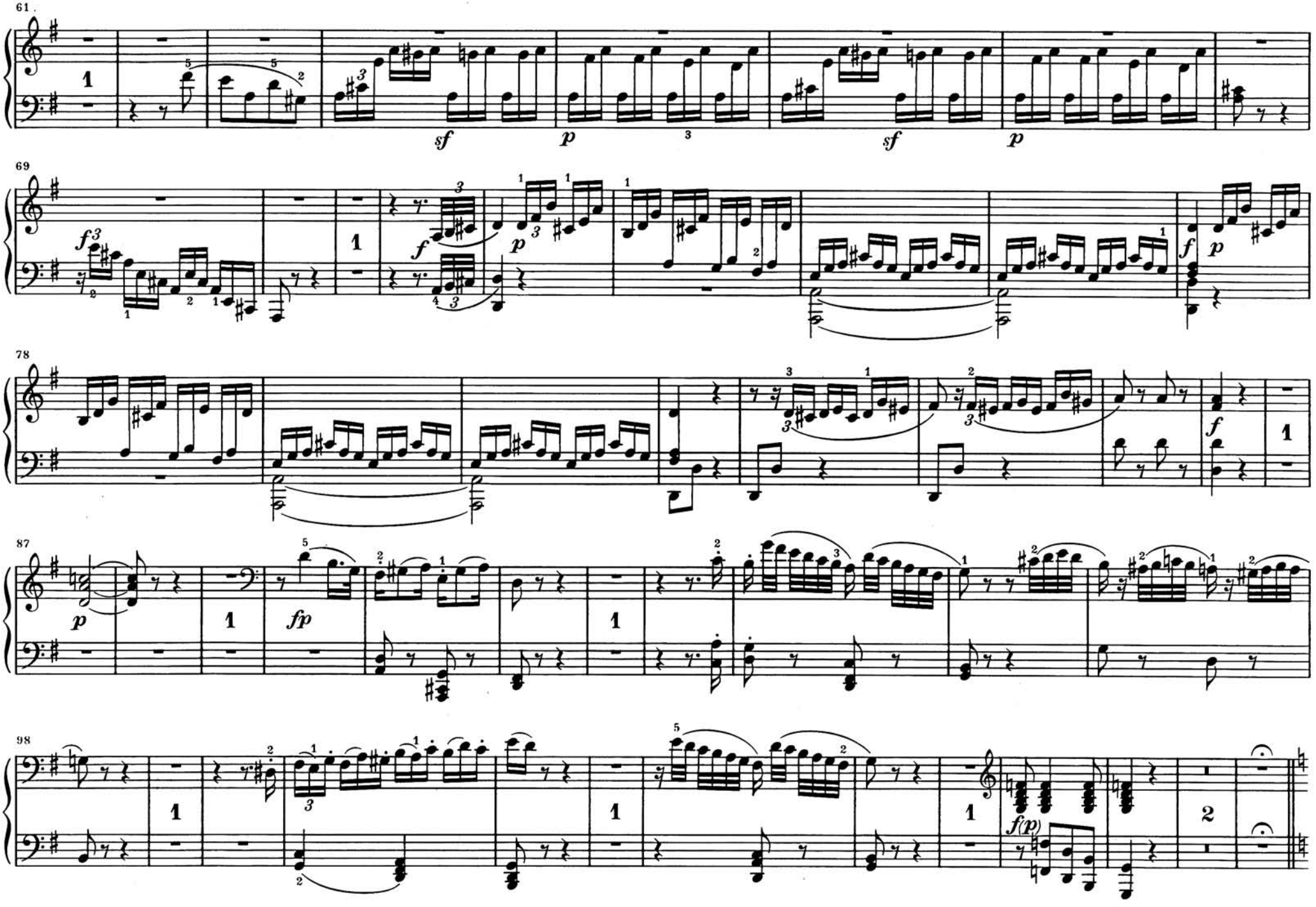

149
cresc.
f
160
1
p
1
f
p
f
173
p
cresc.
f
poco ritard.
p
Tempo I
185
f
p
197
cresc.
f

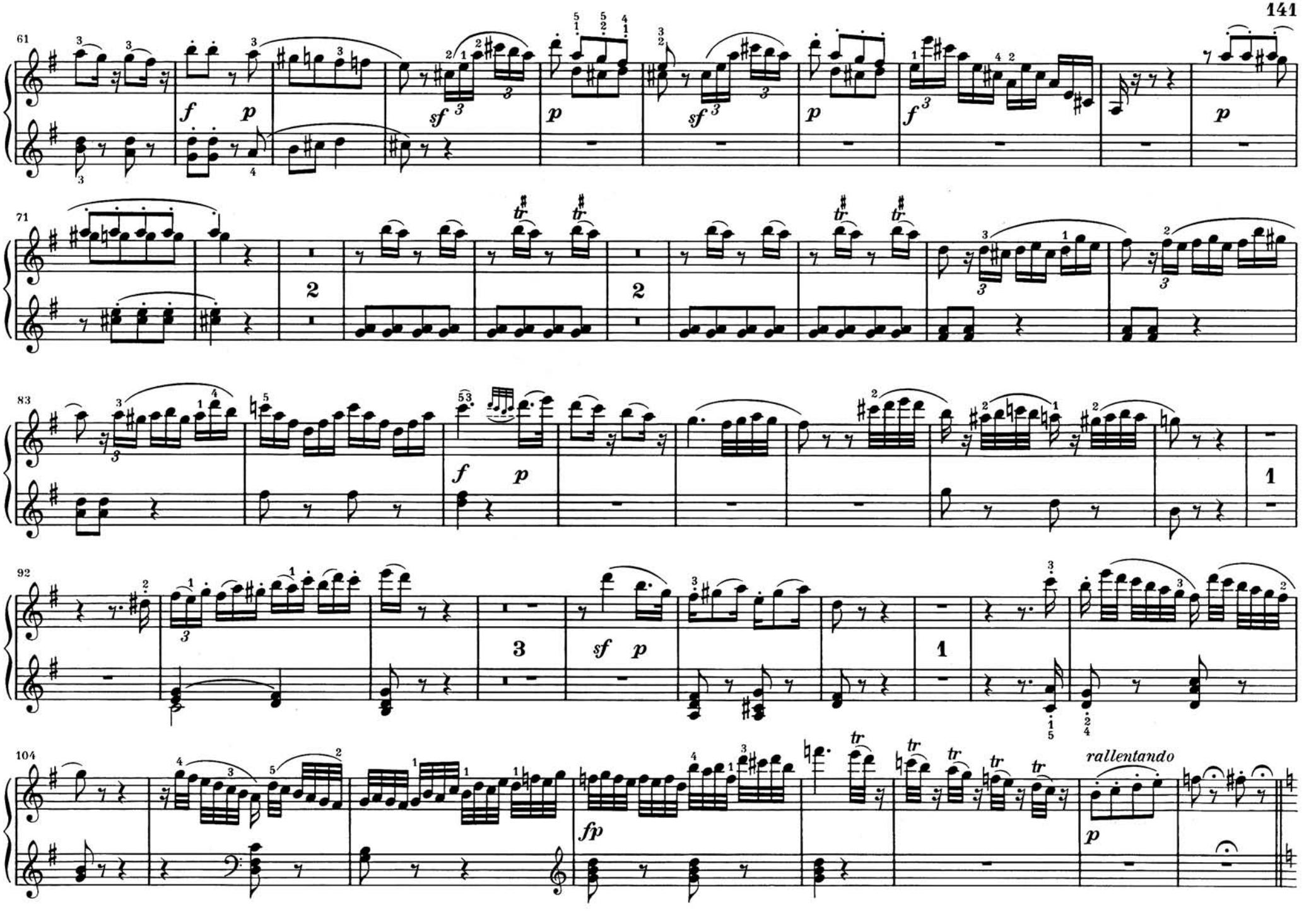

149
cresc.
f
tr
160
p
f
1
p
1
172
f
p
cresc.
f
poco ritard.
p
Tempo I
f
187
8
p
cresc.
198
8
f

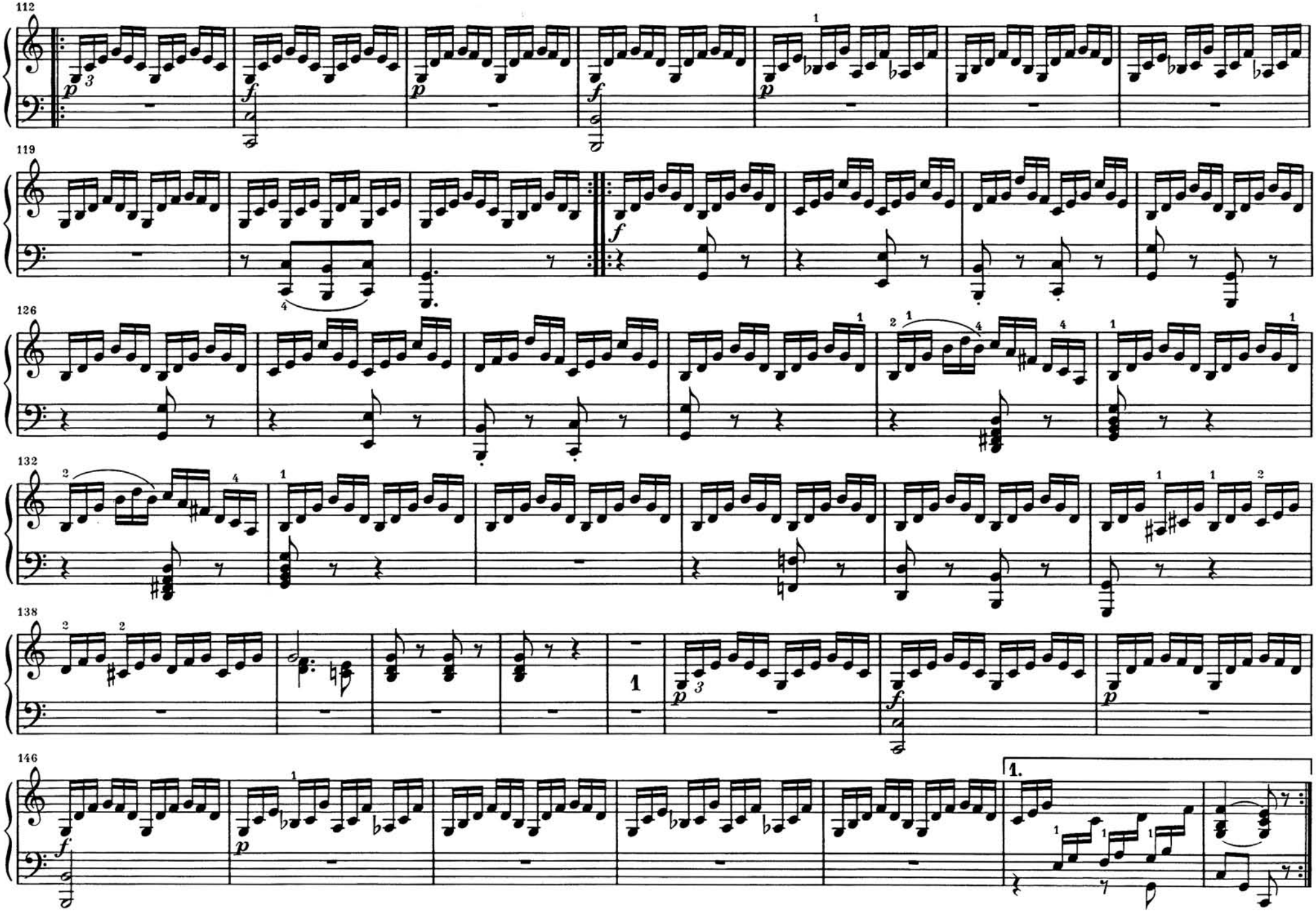

Andante
7
tr
16
7
mfp
mfp
mfp
mfp
1
34
ten.
ten.
1
mfp
mfp
mfp
1
44
1
1
52

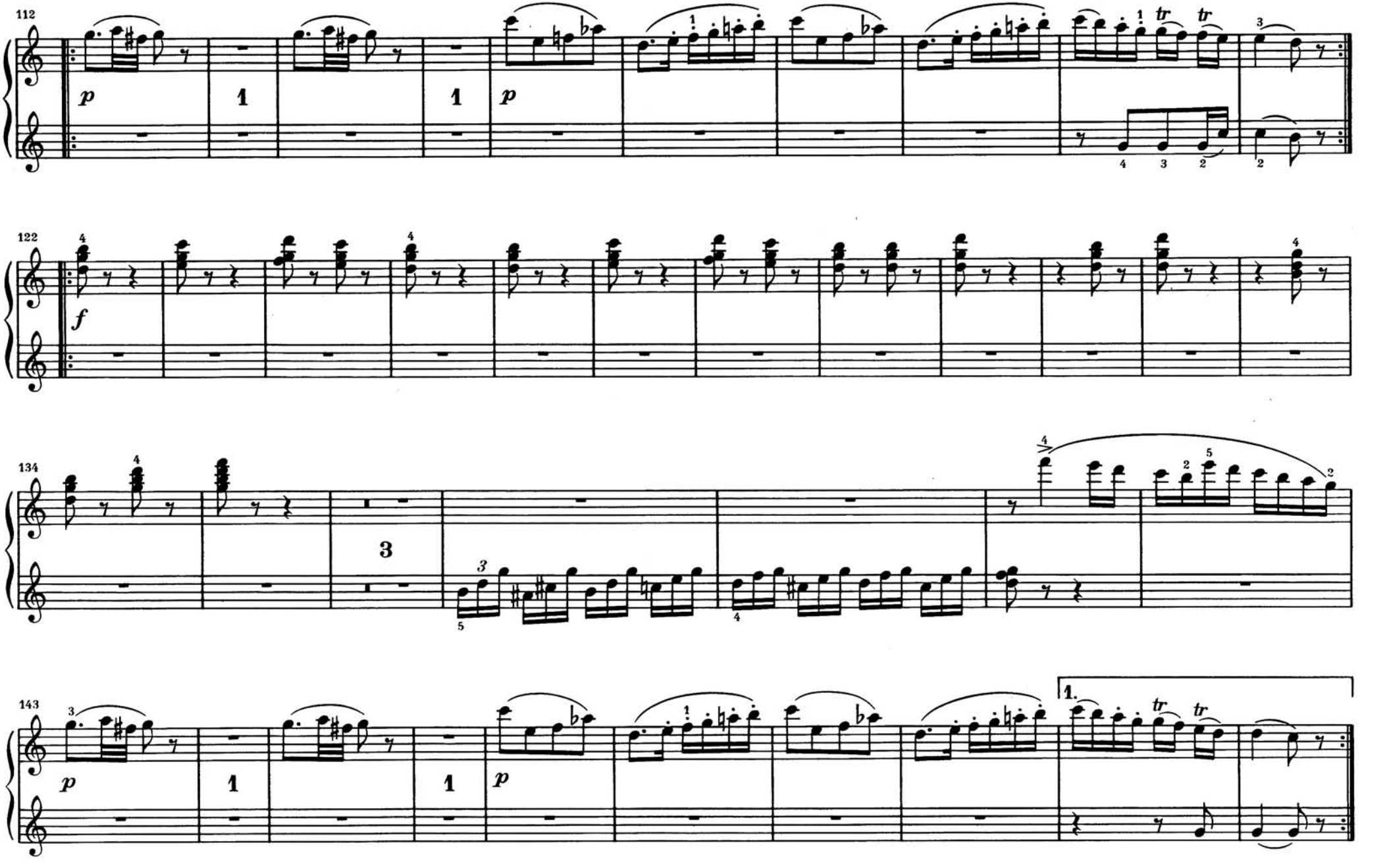
Andante

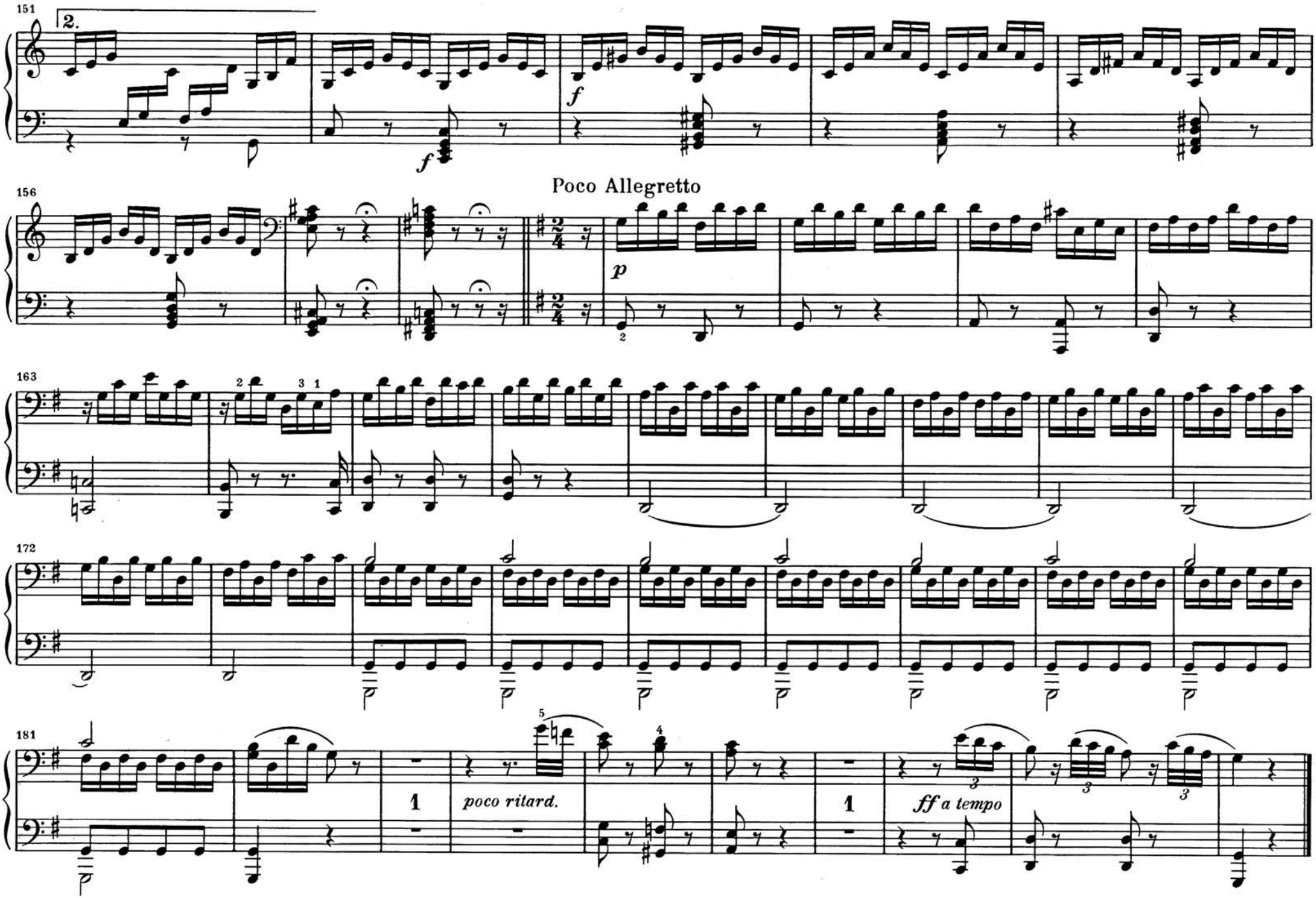


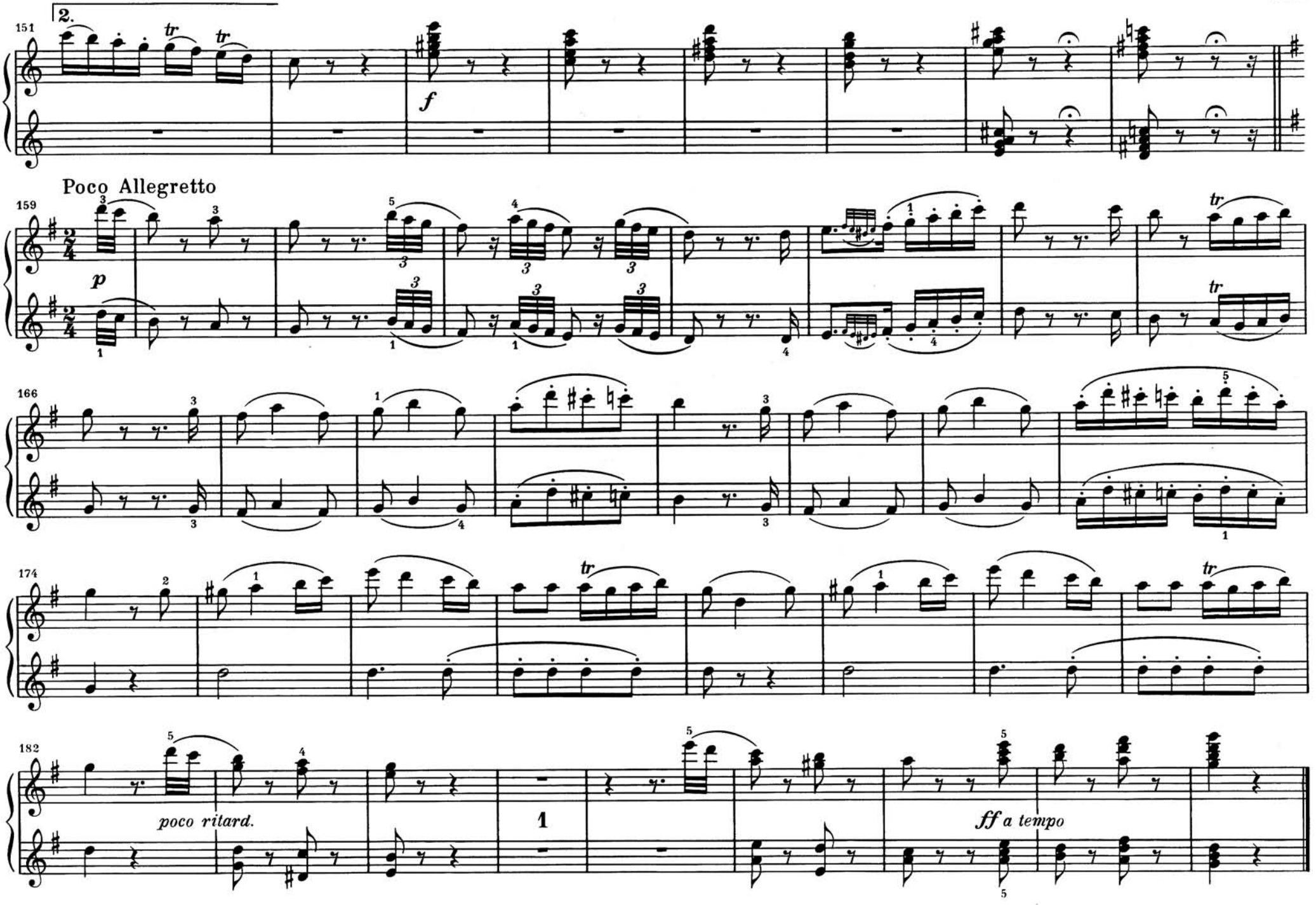

61
69
78
87
98
sf
p
sf
p
f3
f
p
f
p
fp
f
p
f(p)


61
f
p
sf
p
sf
p
f
p
71
2
2
83
f
p
1
92
3
sf
p
1
104
fp
rallentando
p


112
119
126
132
138
146
1.


112
p
1
1
p
tr
tr
122
f
134
3
143
p
1
1
p
1.
tr
tr

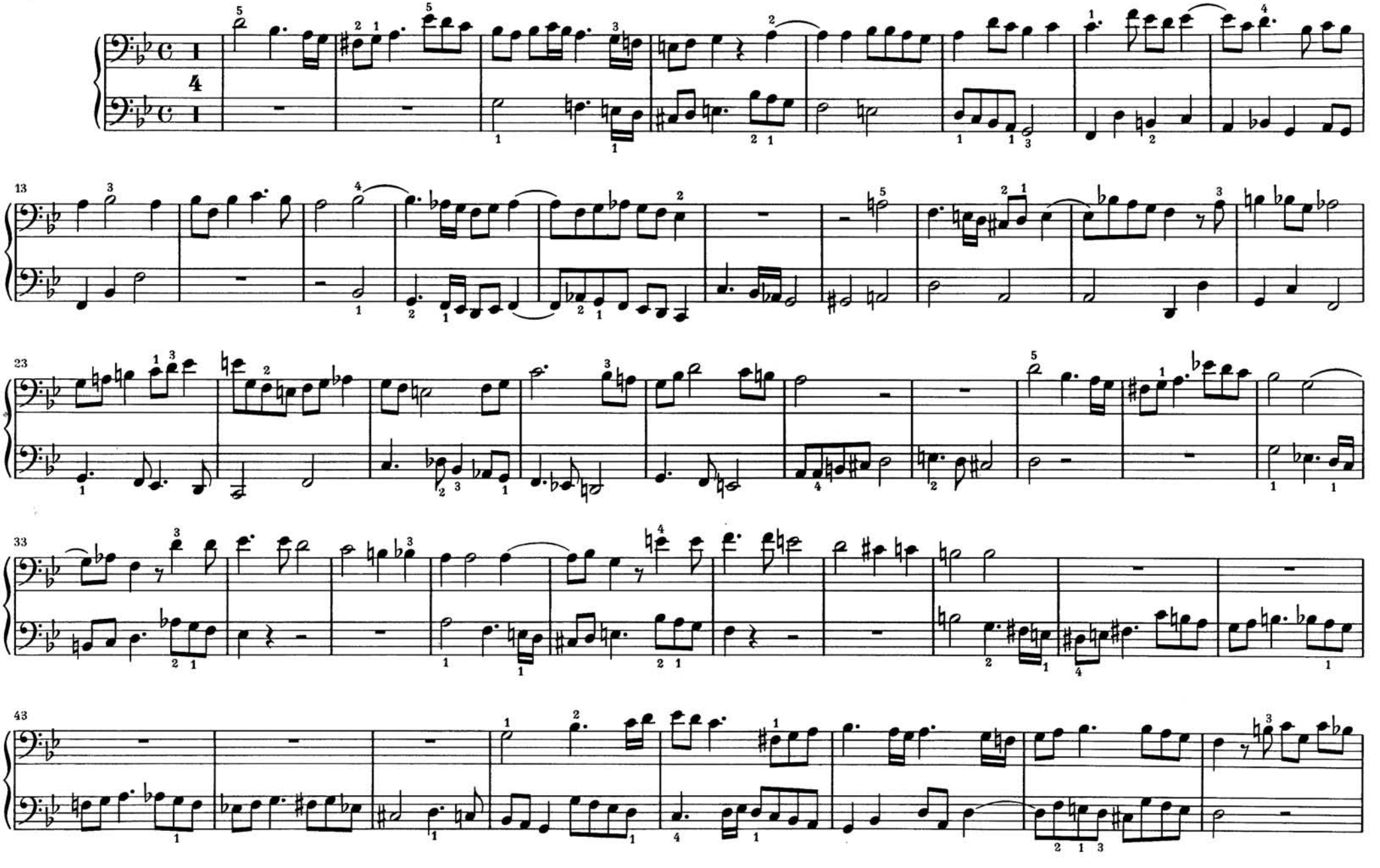

151
2.
f
f
156
Poco Allegretto
p
163
172
181
1
poco ritard.
1
ff a tempo


2.
151
f
Poco Allegretto
159
p
166
174
182
poco ritard.
1
ff a tempo

FUGA

Komponiert in Wien 1782

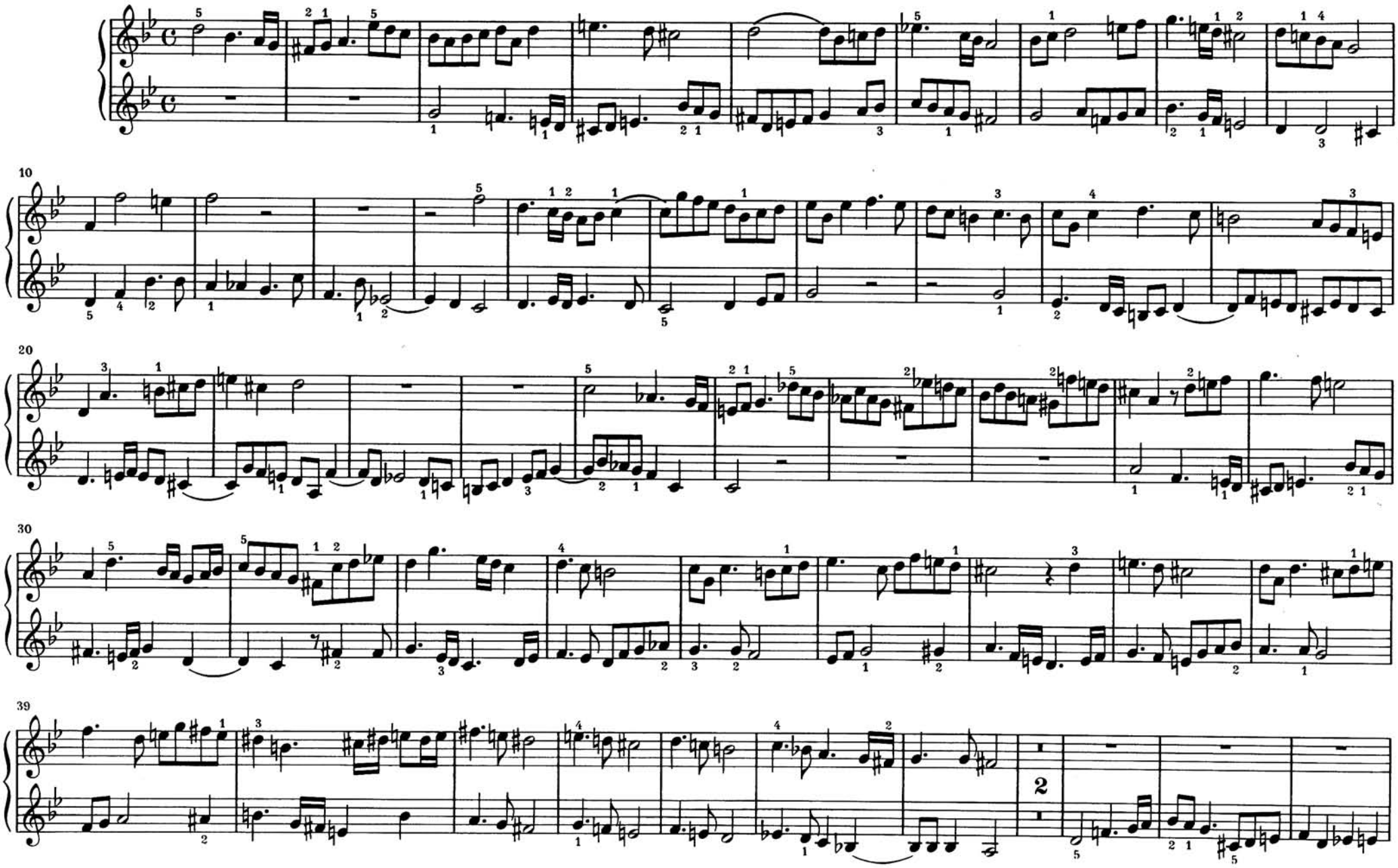
KV 401 (375e)

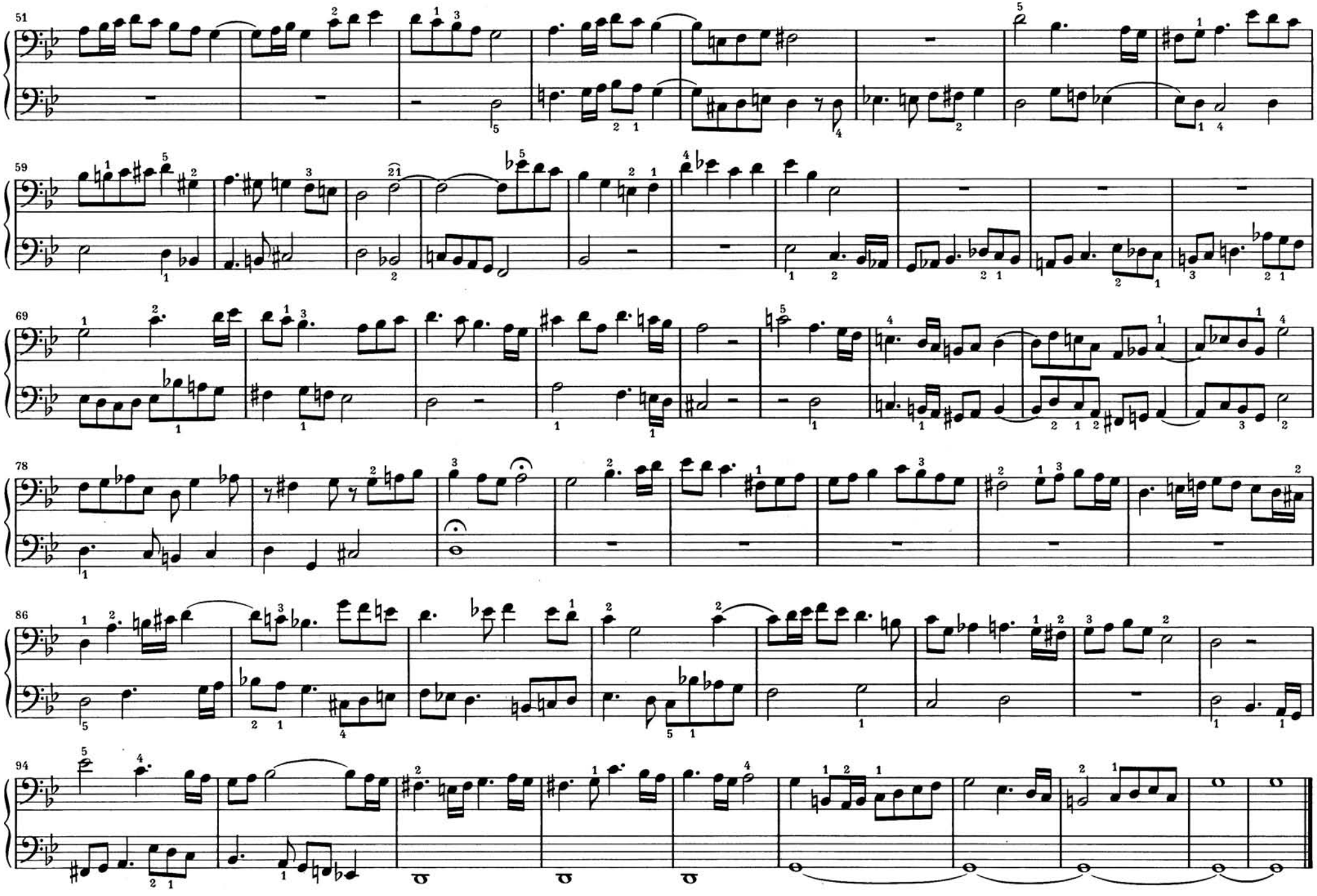


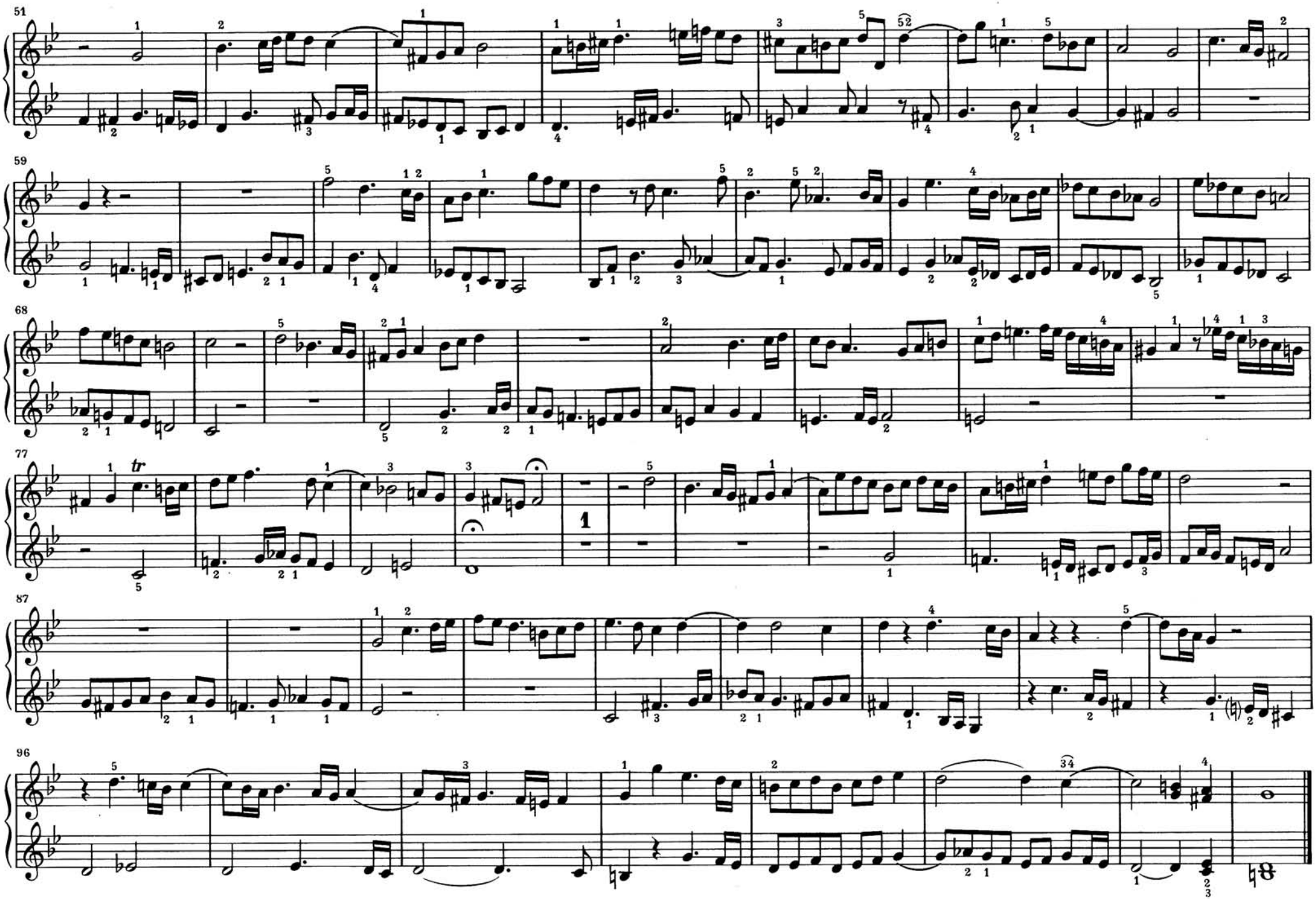
FUGA

Komponiert in Wien 1782

KV 401 (375e)




51
59
69
78
86
94

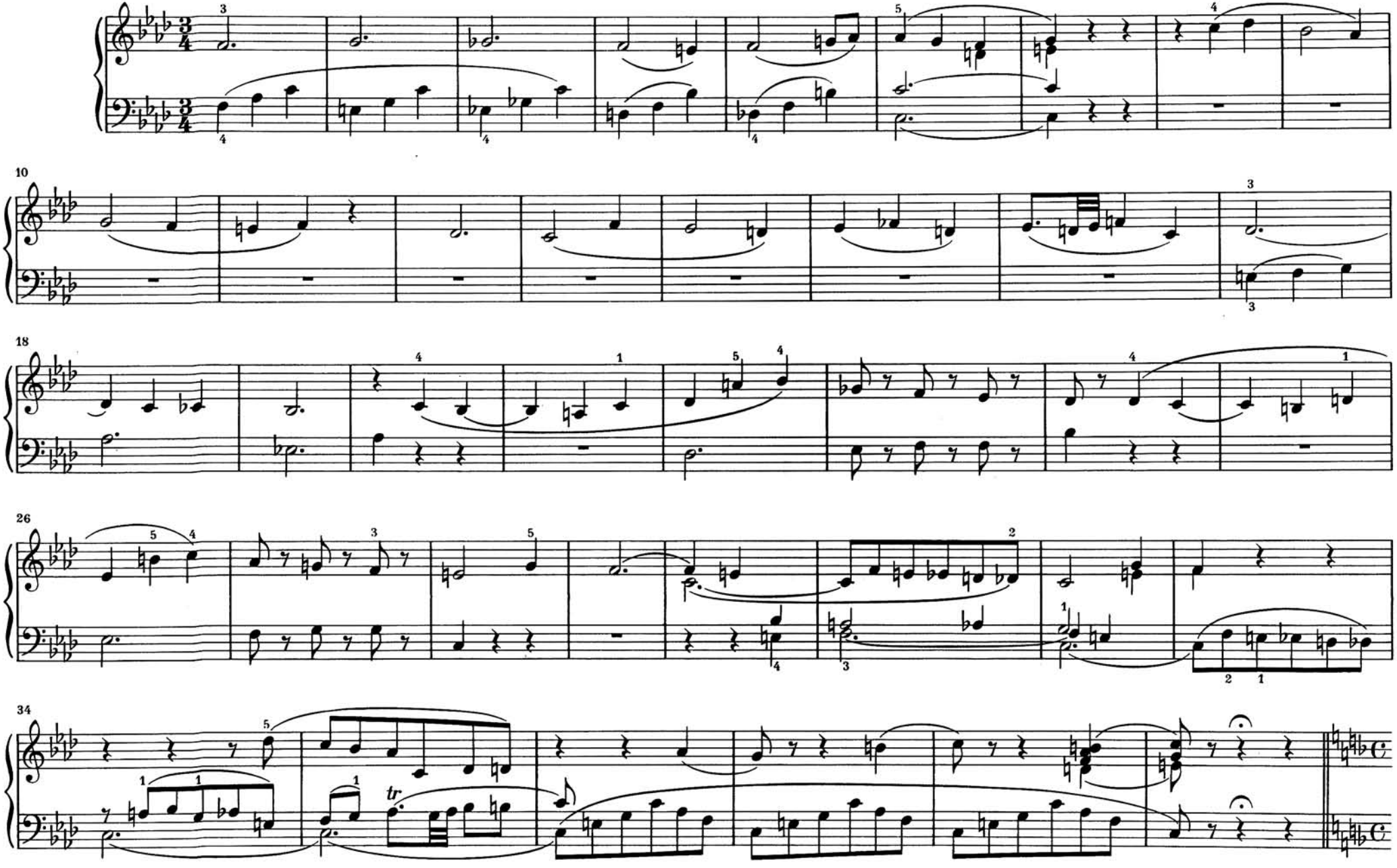

51
59
68
77
tr
87
96

EIN STÜCK FÜR EIN ORGELWERK IN EINER UHR

Komponiert in Frankfurt und Wien 1790

Adagio

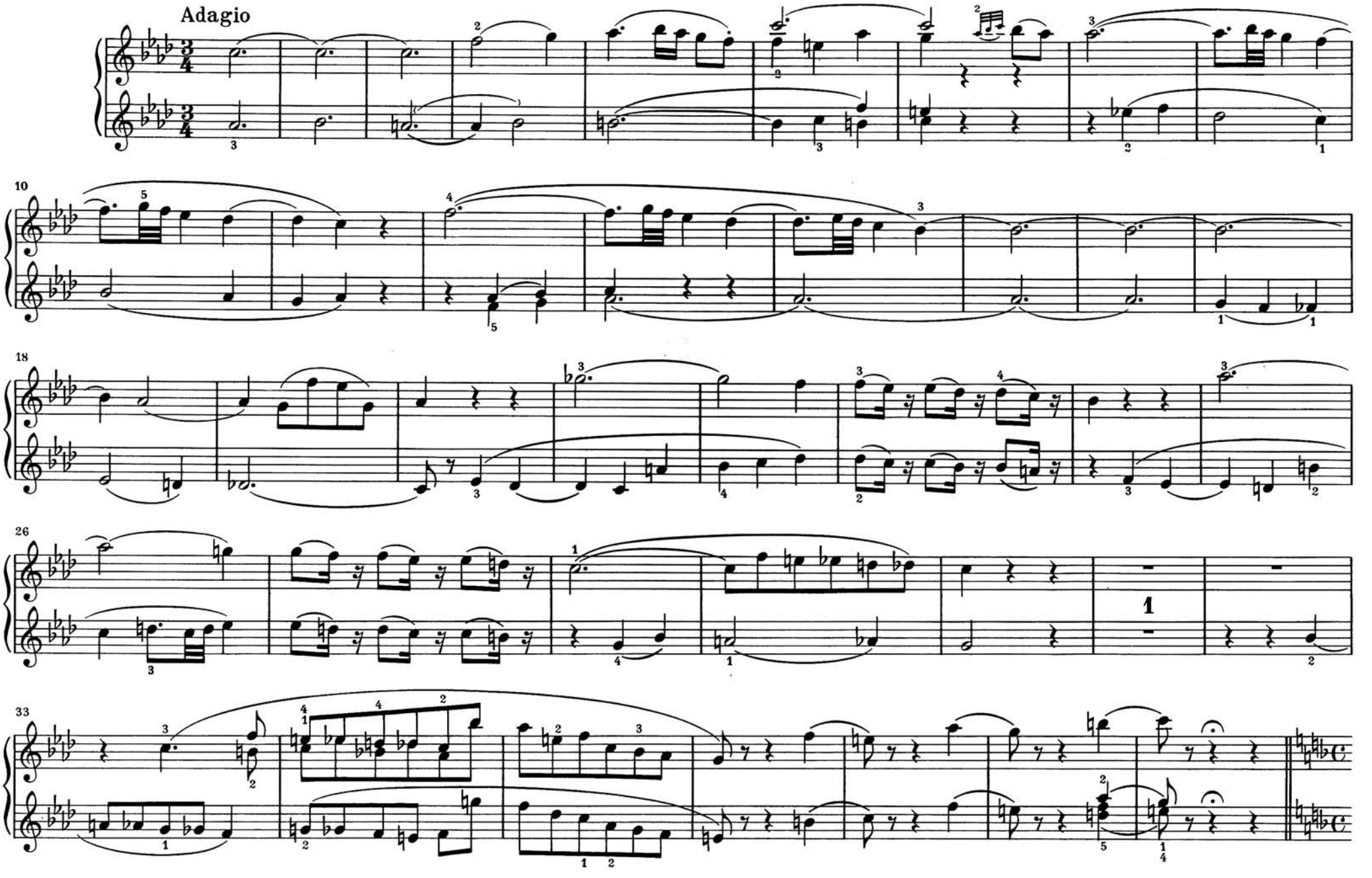
KV 594

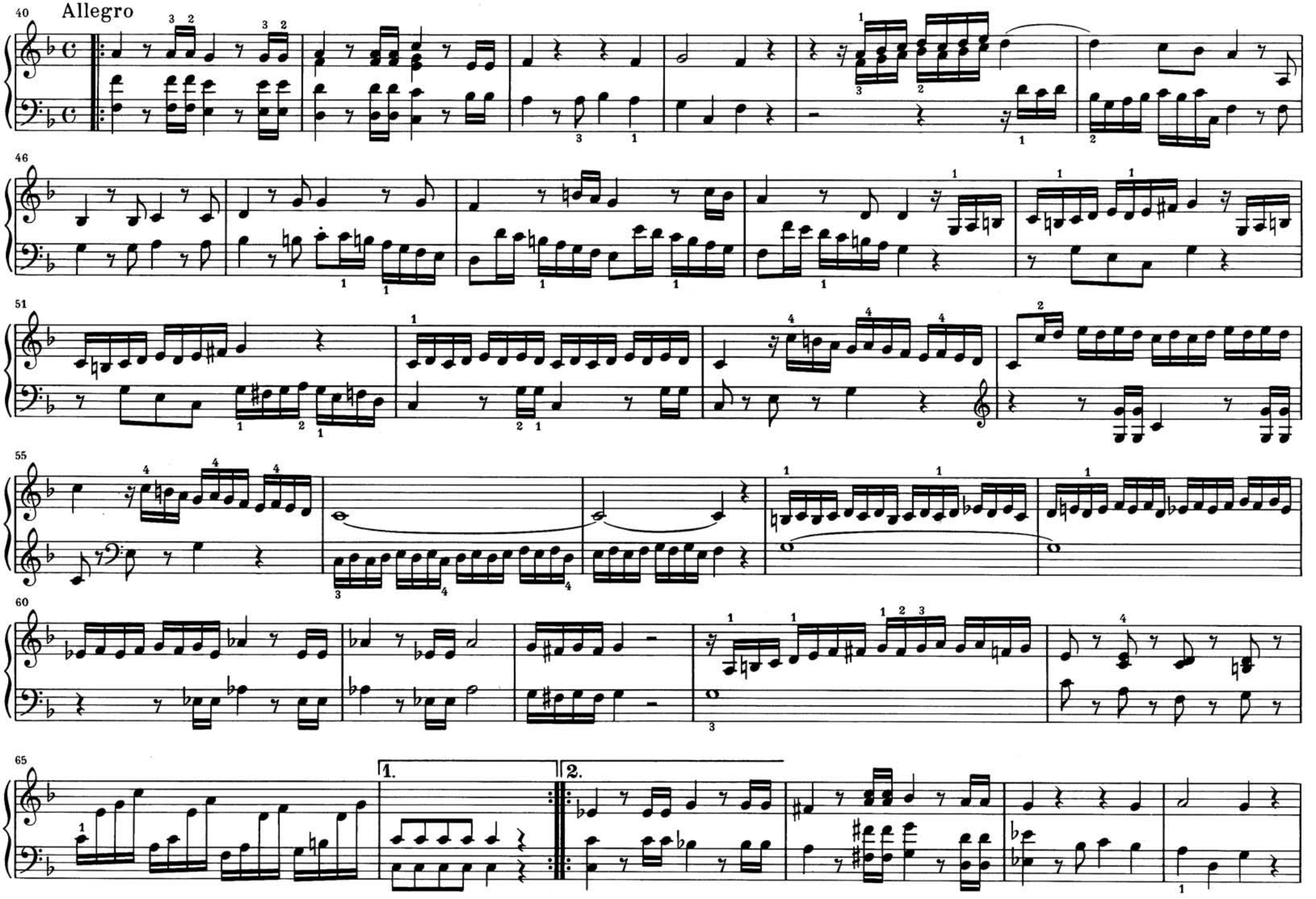


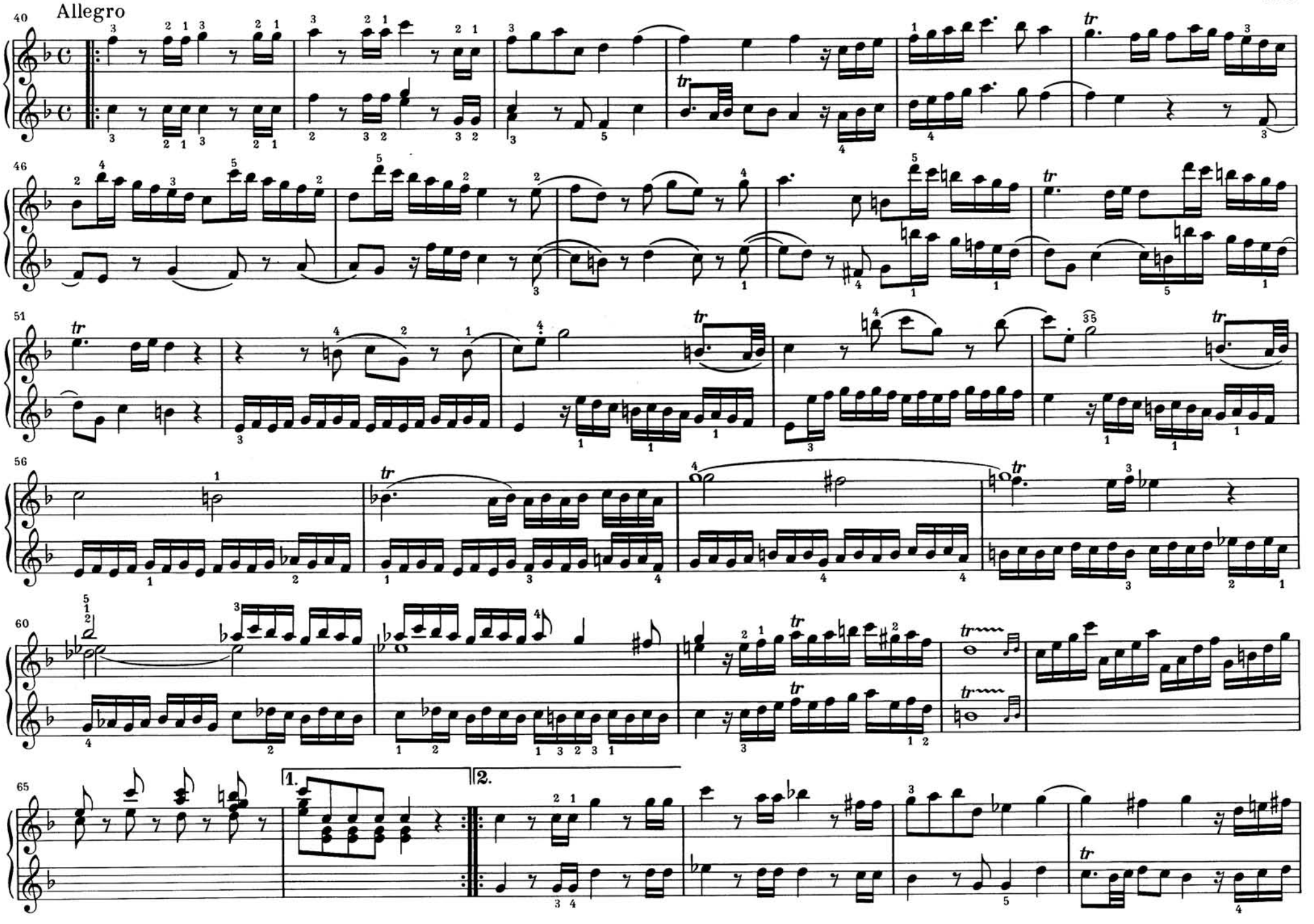
EIN STÜCK FÜR EIN ORGELWERK IN EINER UHR

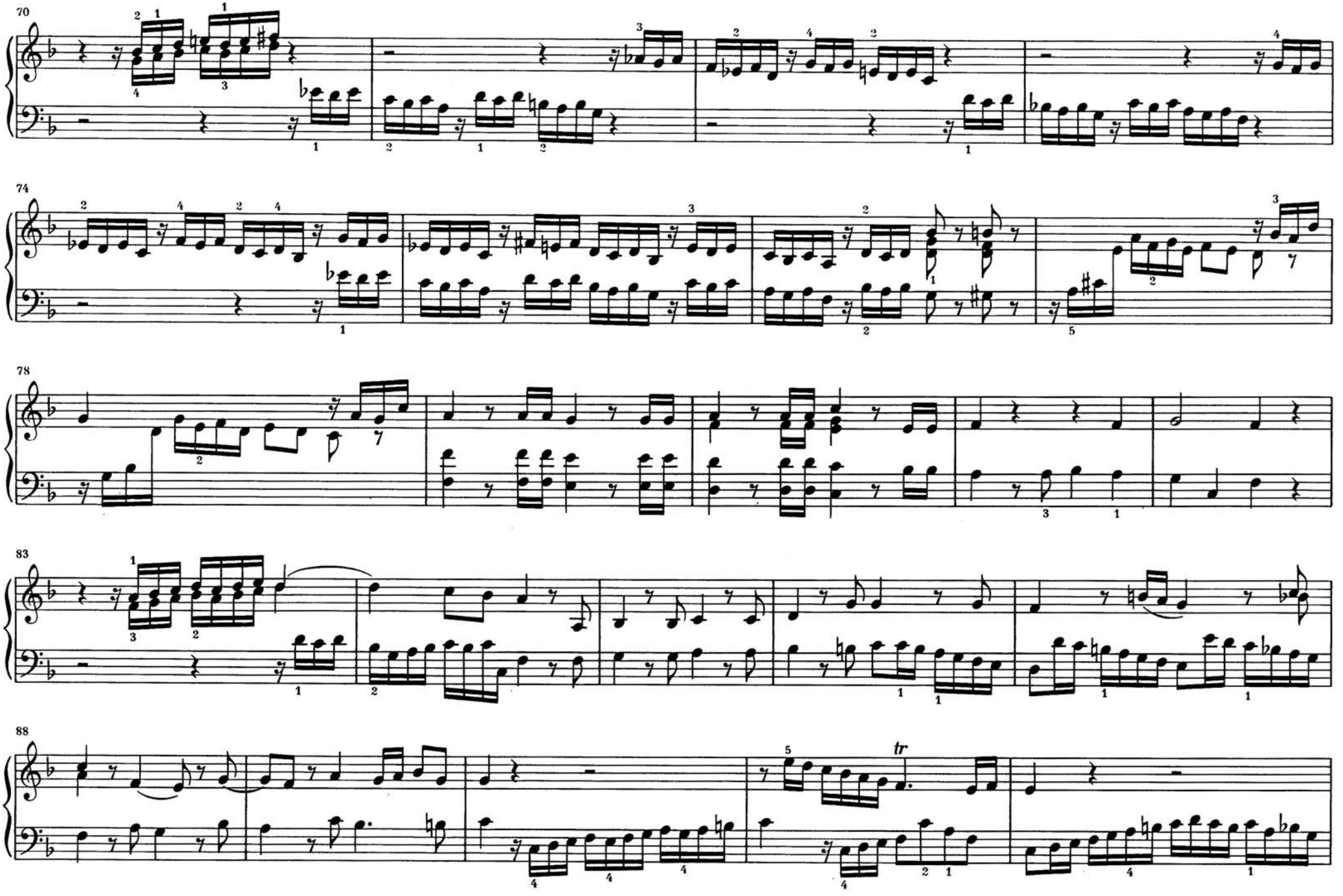
Komponiert in Frankfurt und Wien 1790

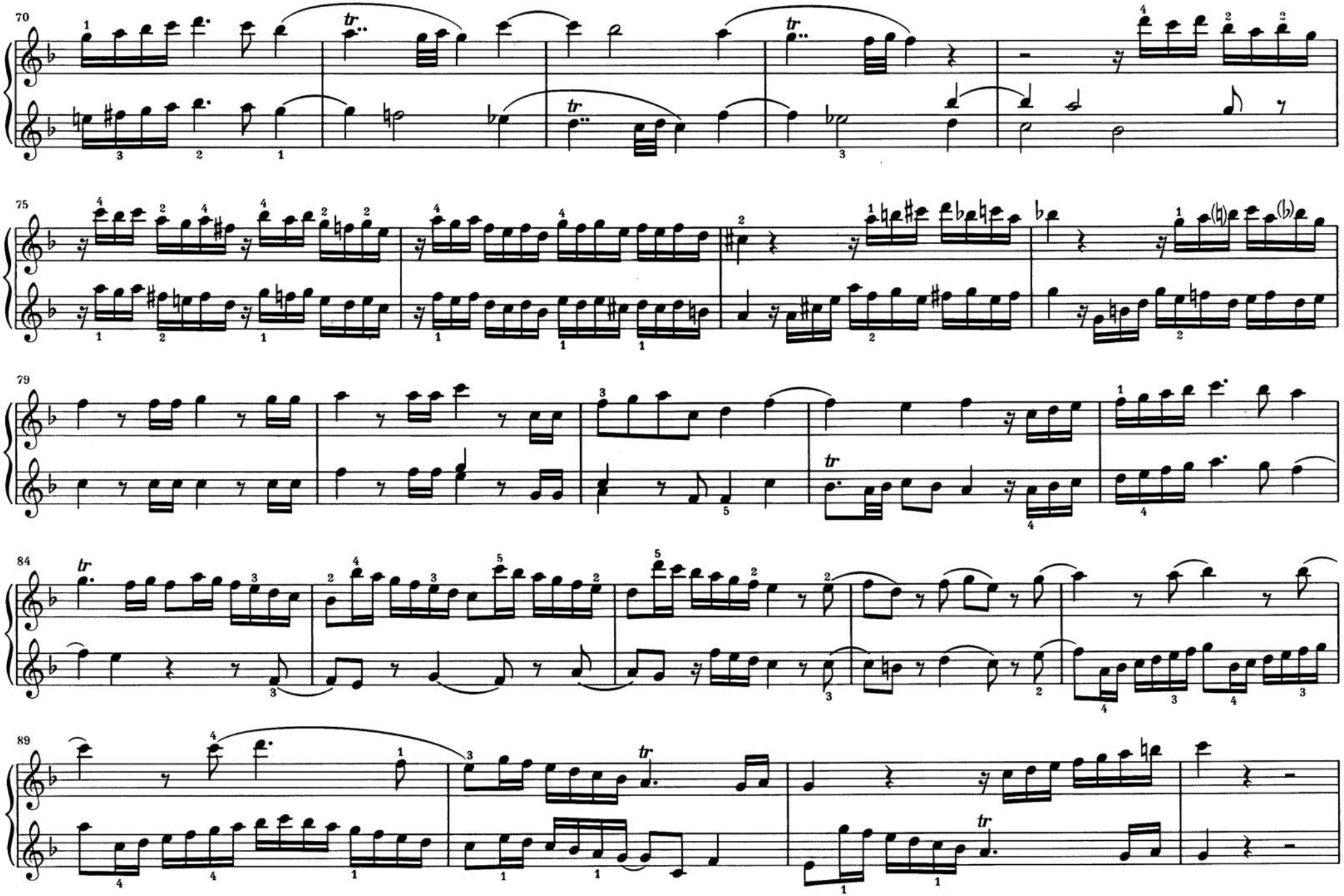
KV 594

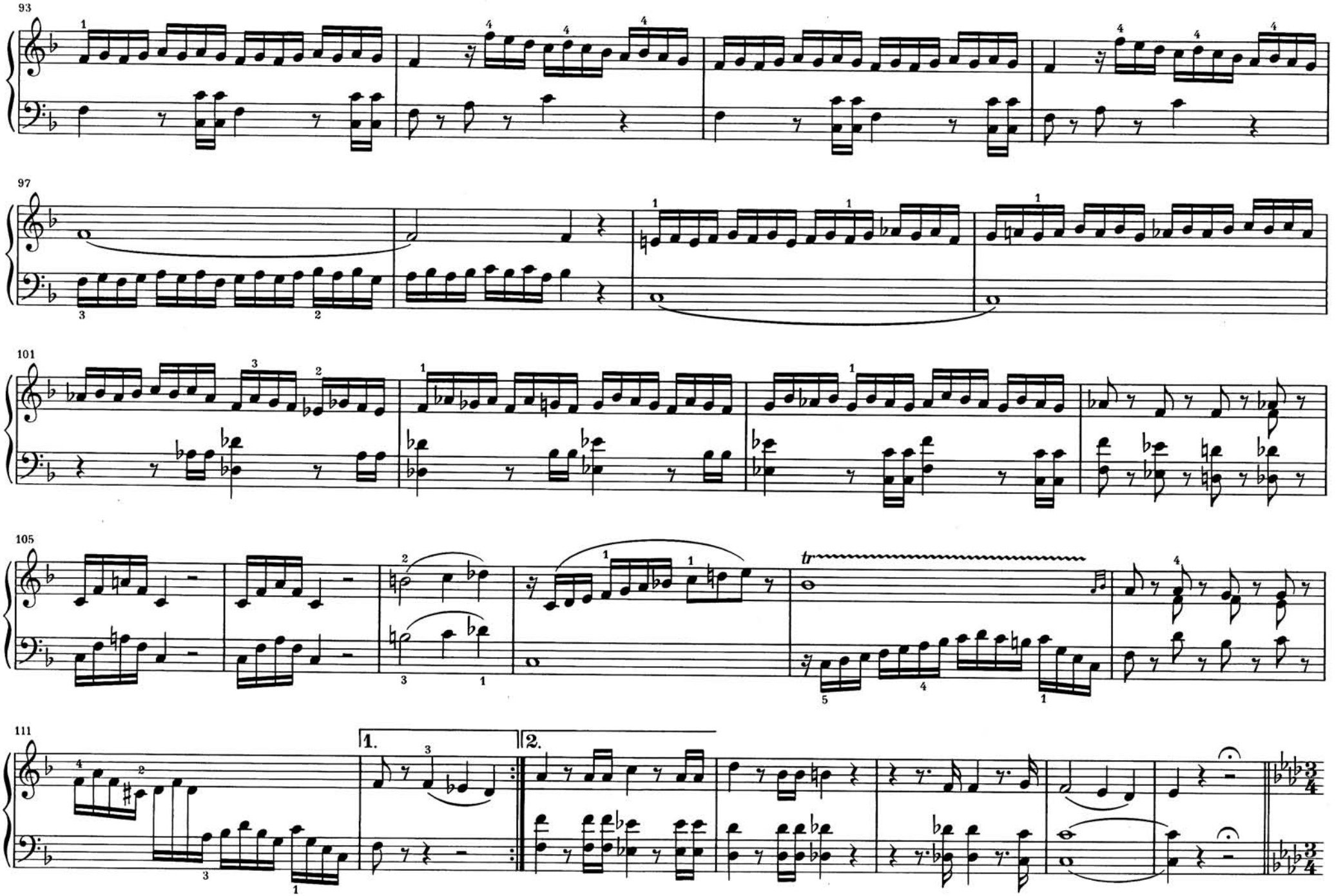



Allegro
40
46
51
55
60
65
1.
2.


Allegro
40
46
51
56
60
65
1.
2.


70
74
78
83
88
tr


70
75
79
84
89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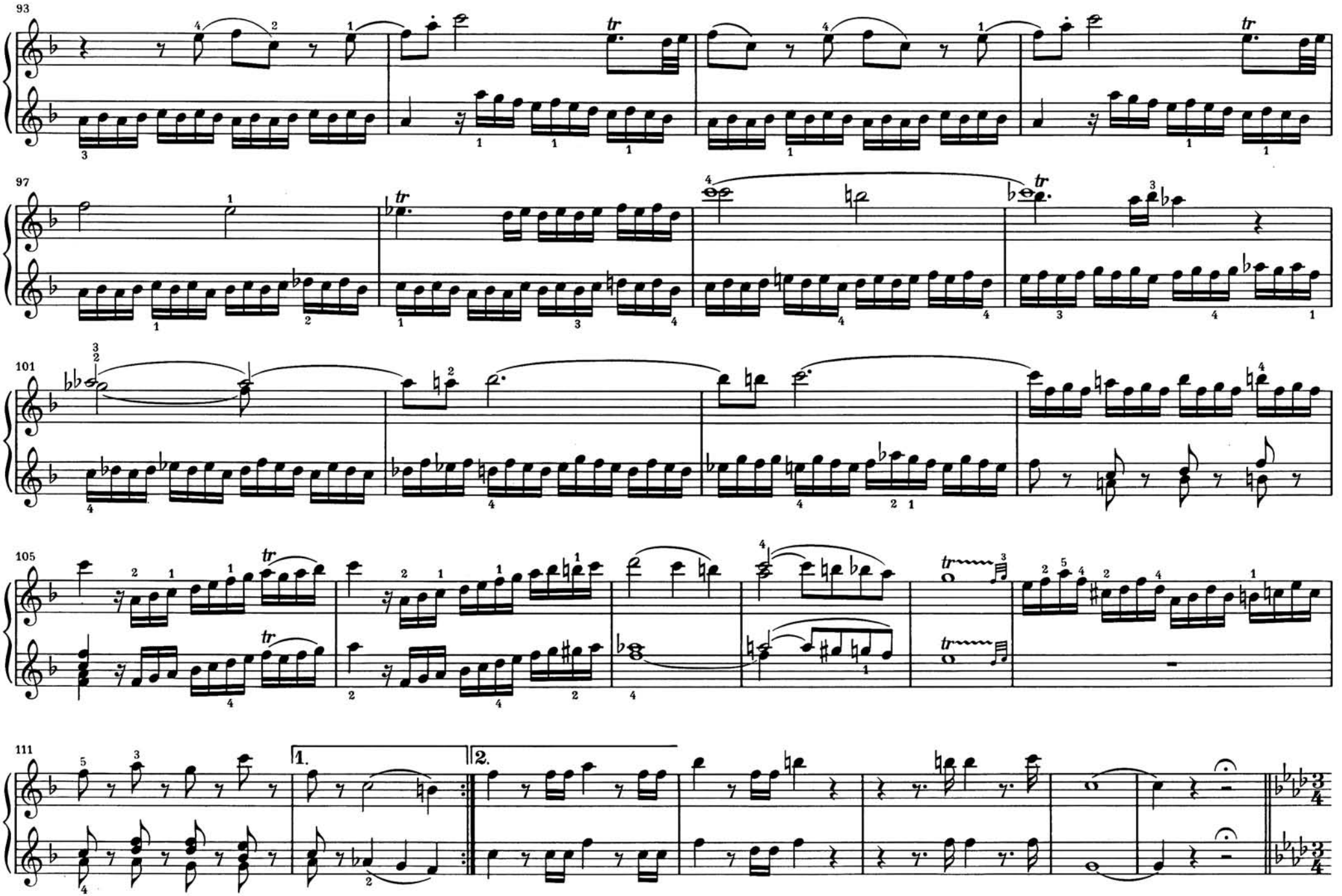
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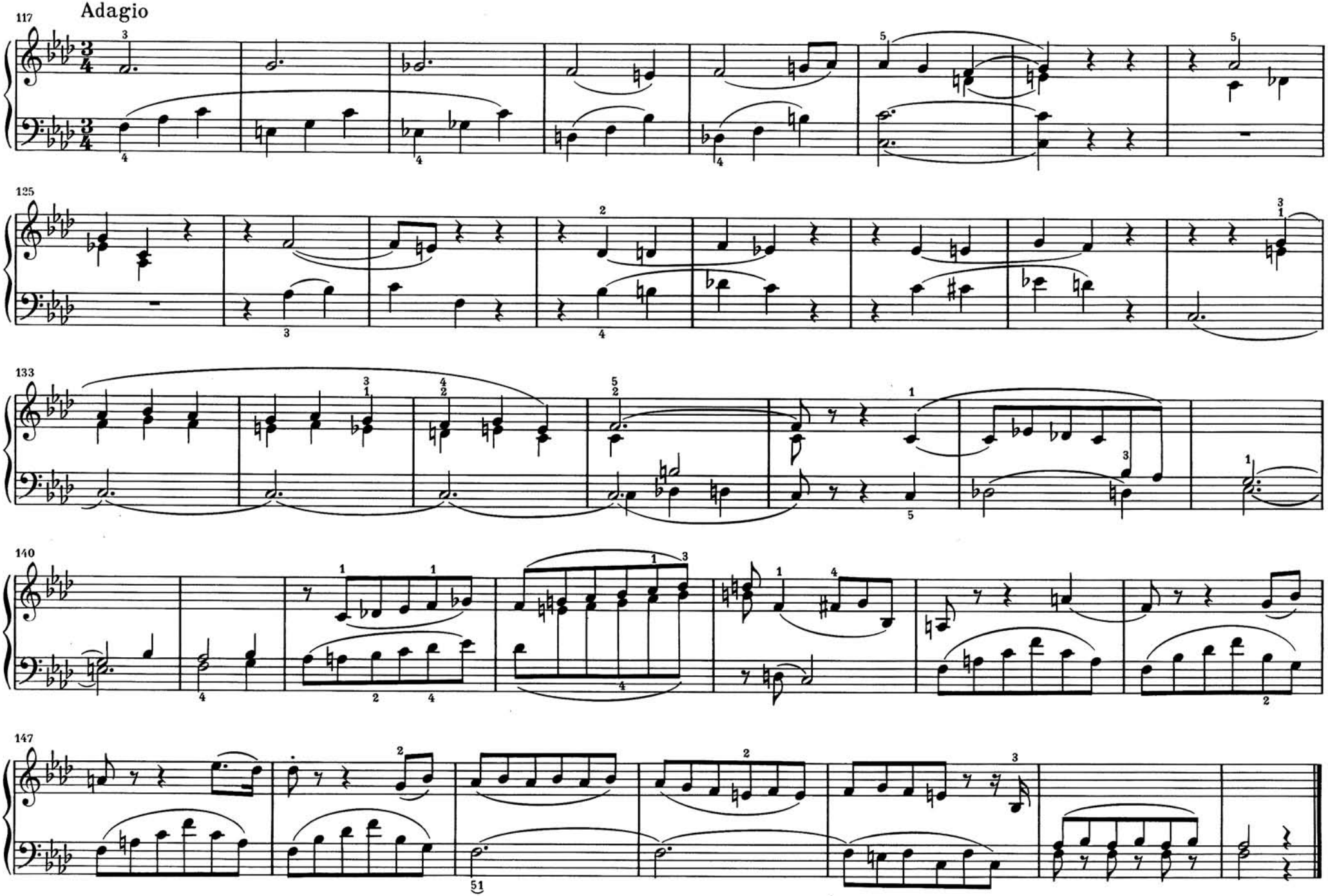

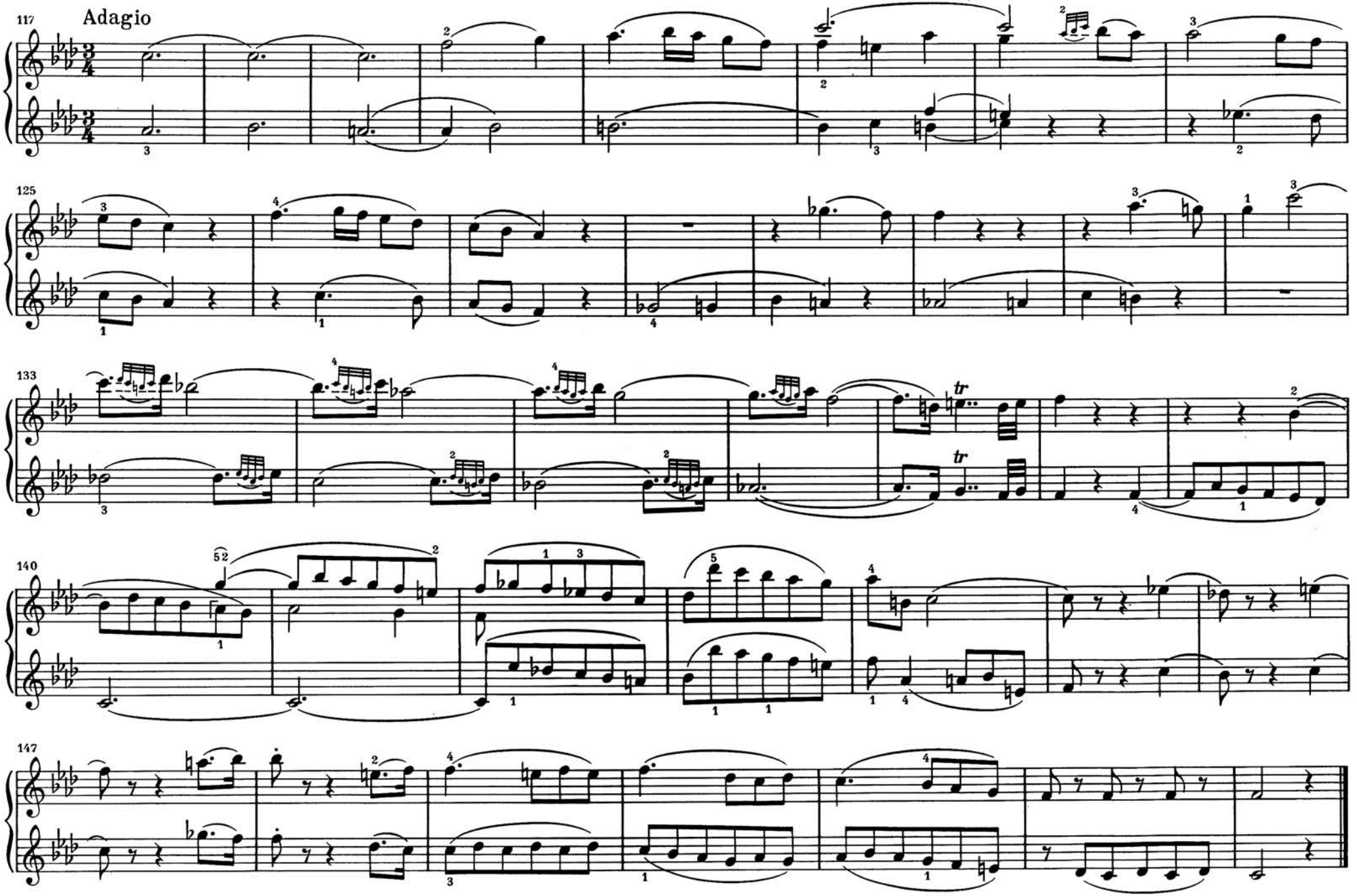
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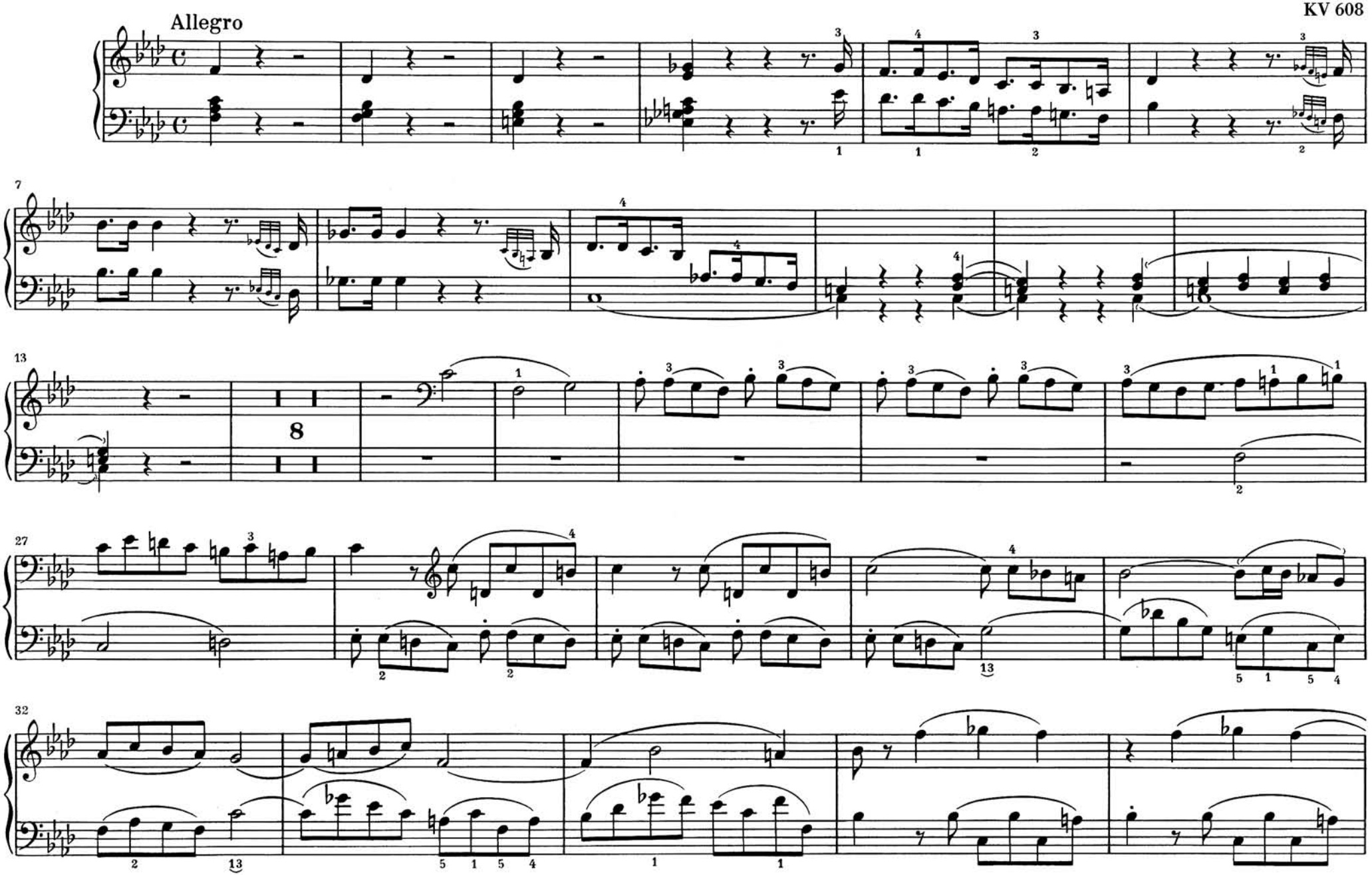
EIN ORGEL-STÜCK FÜR EINE UHR

Komponiert in Wien 1791

KV 608

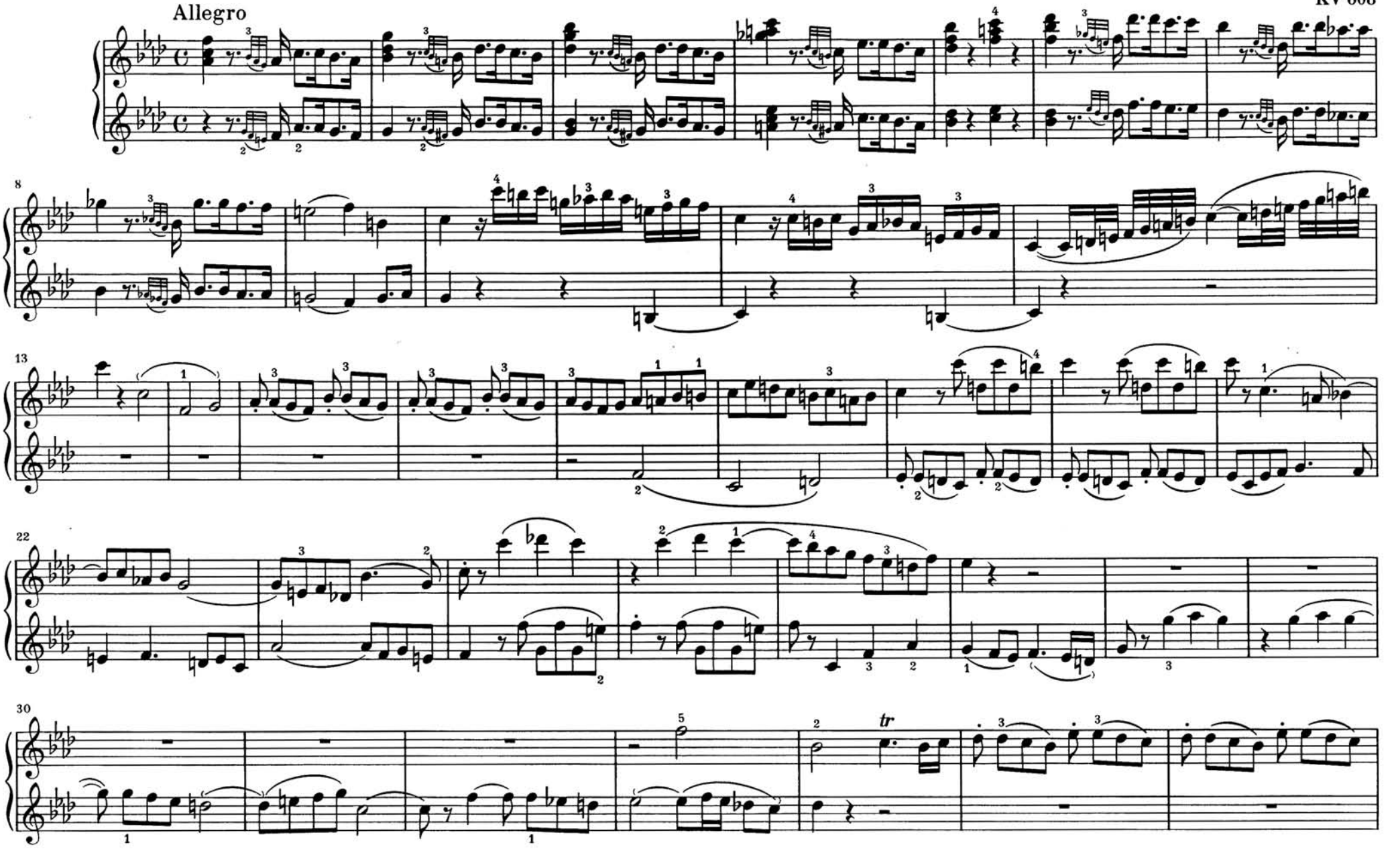


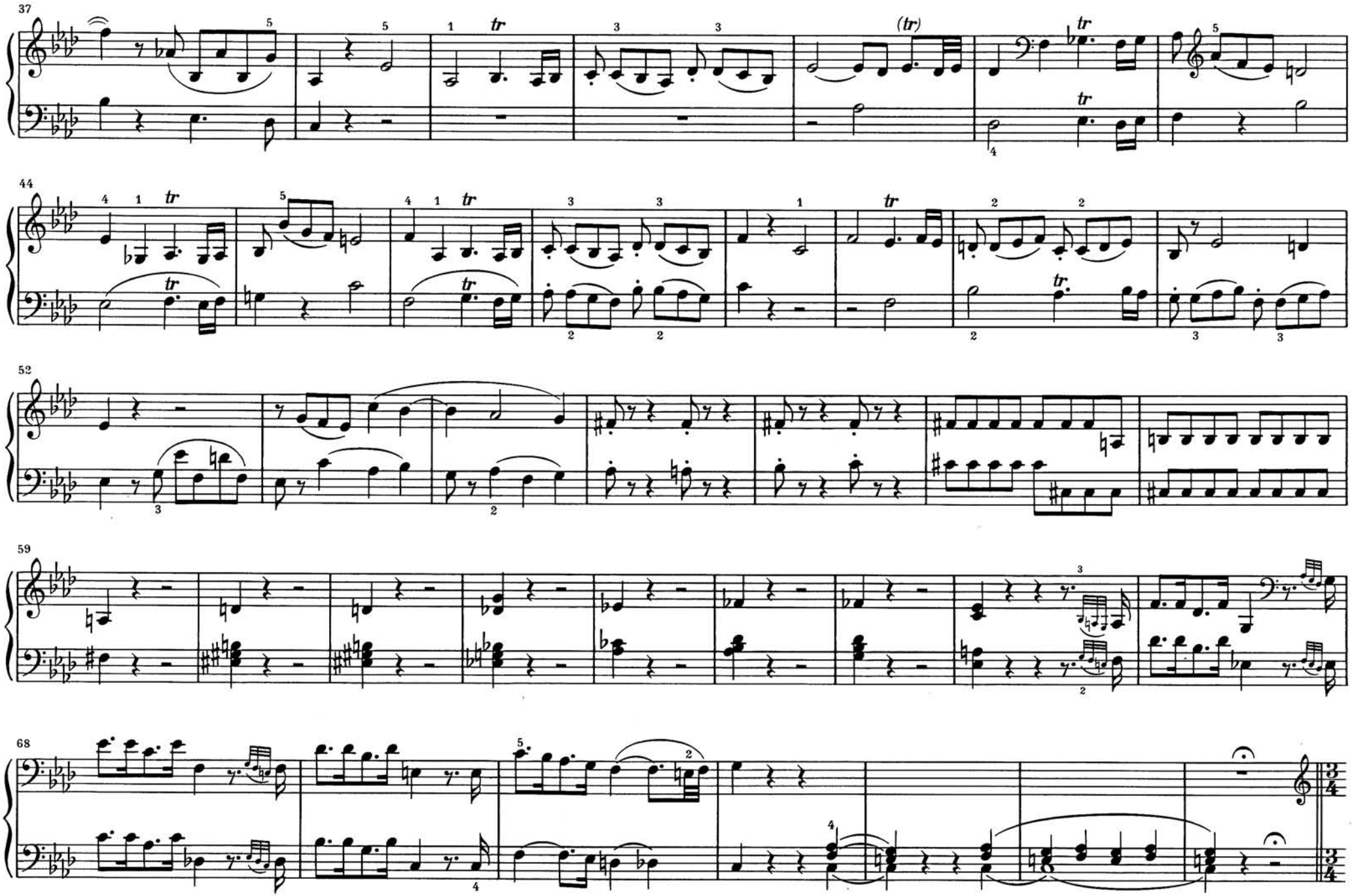
EIN ORGEL-STÜCK FÜR EINE UHR

Komponiert in Wien 1791

KV 608

Allegro

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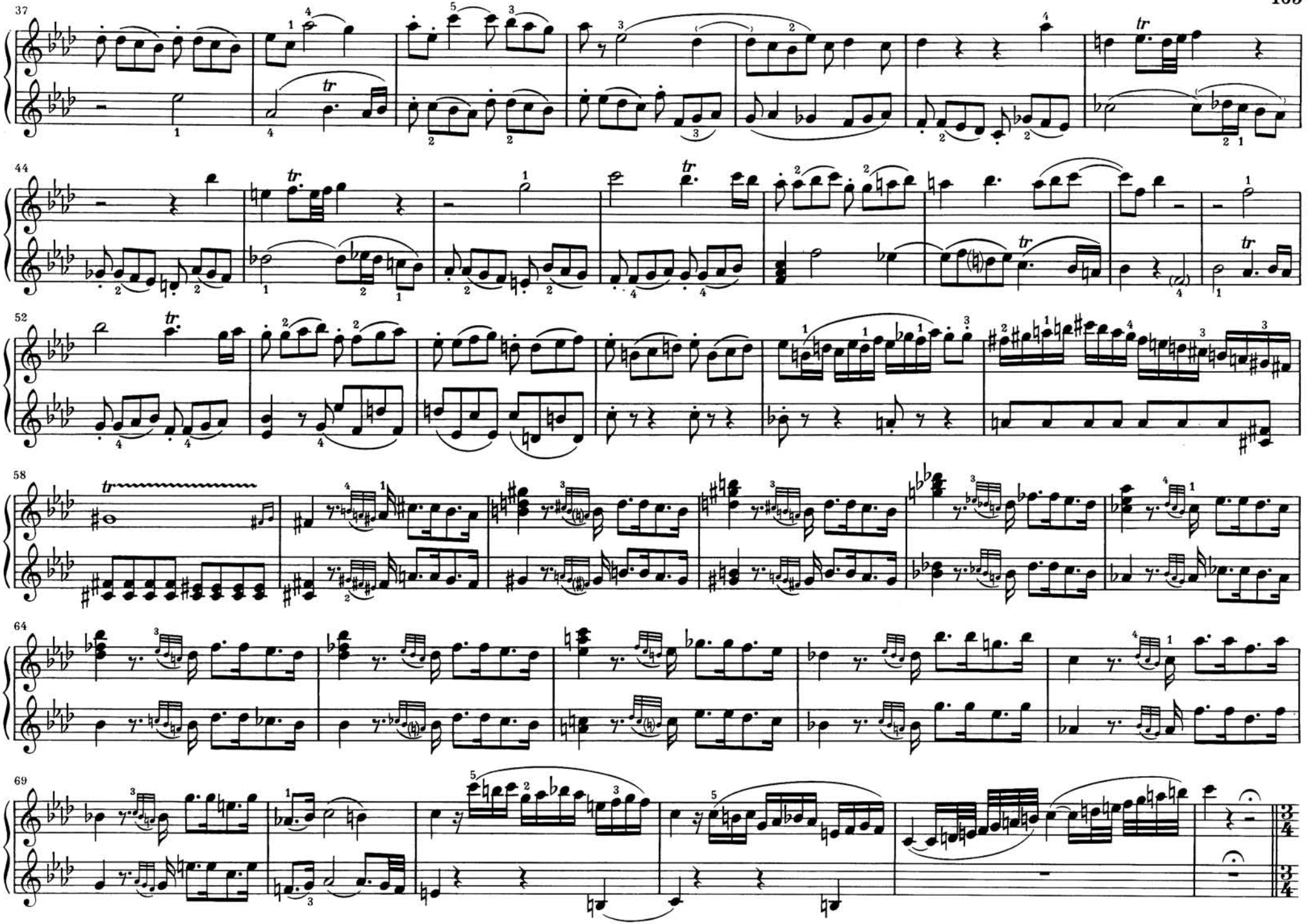
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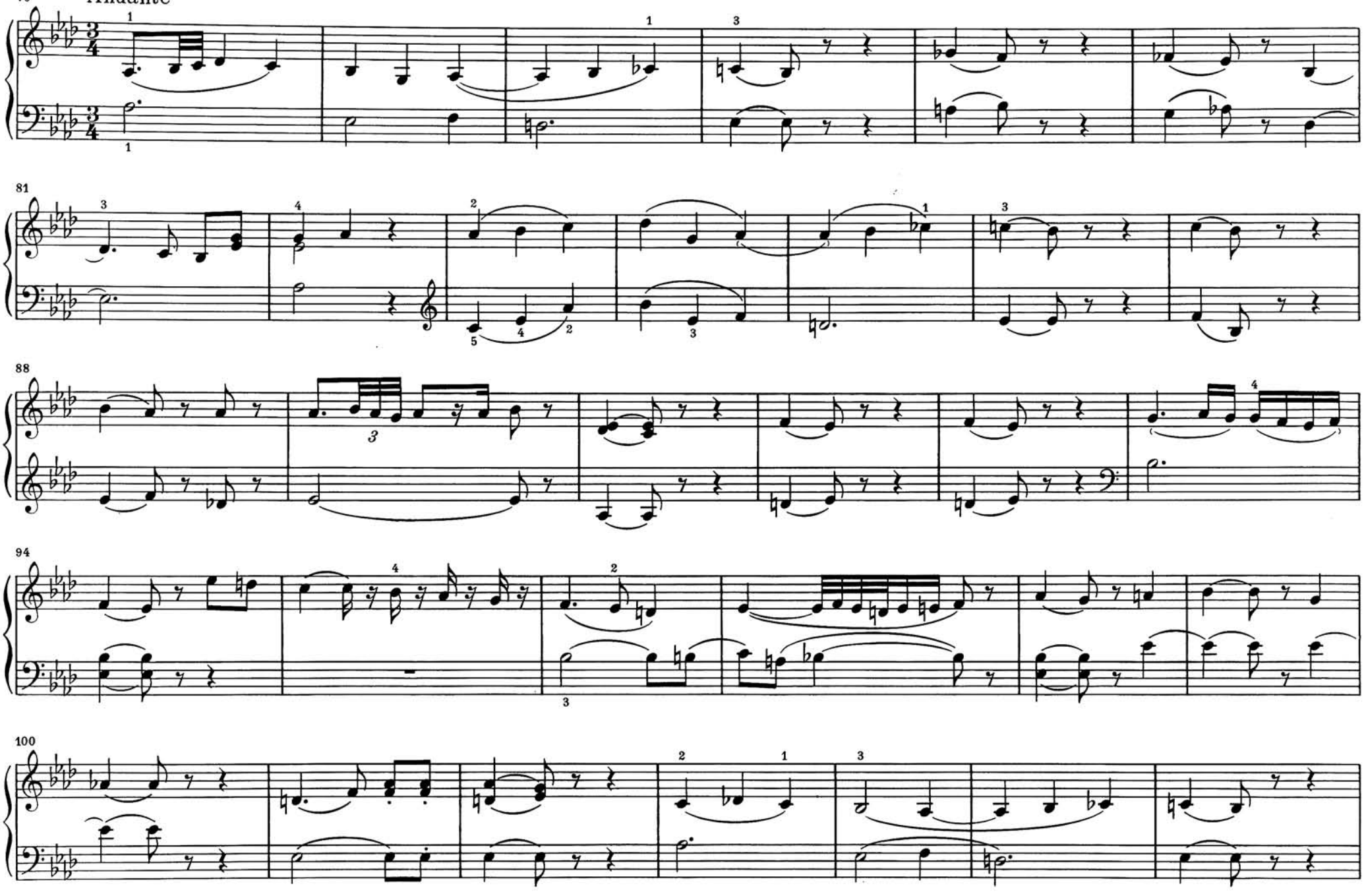
75 Andante



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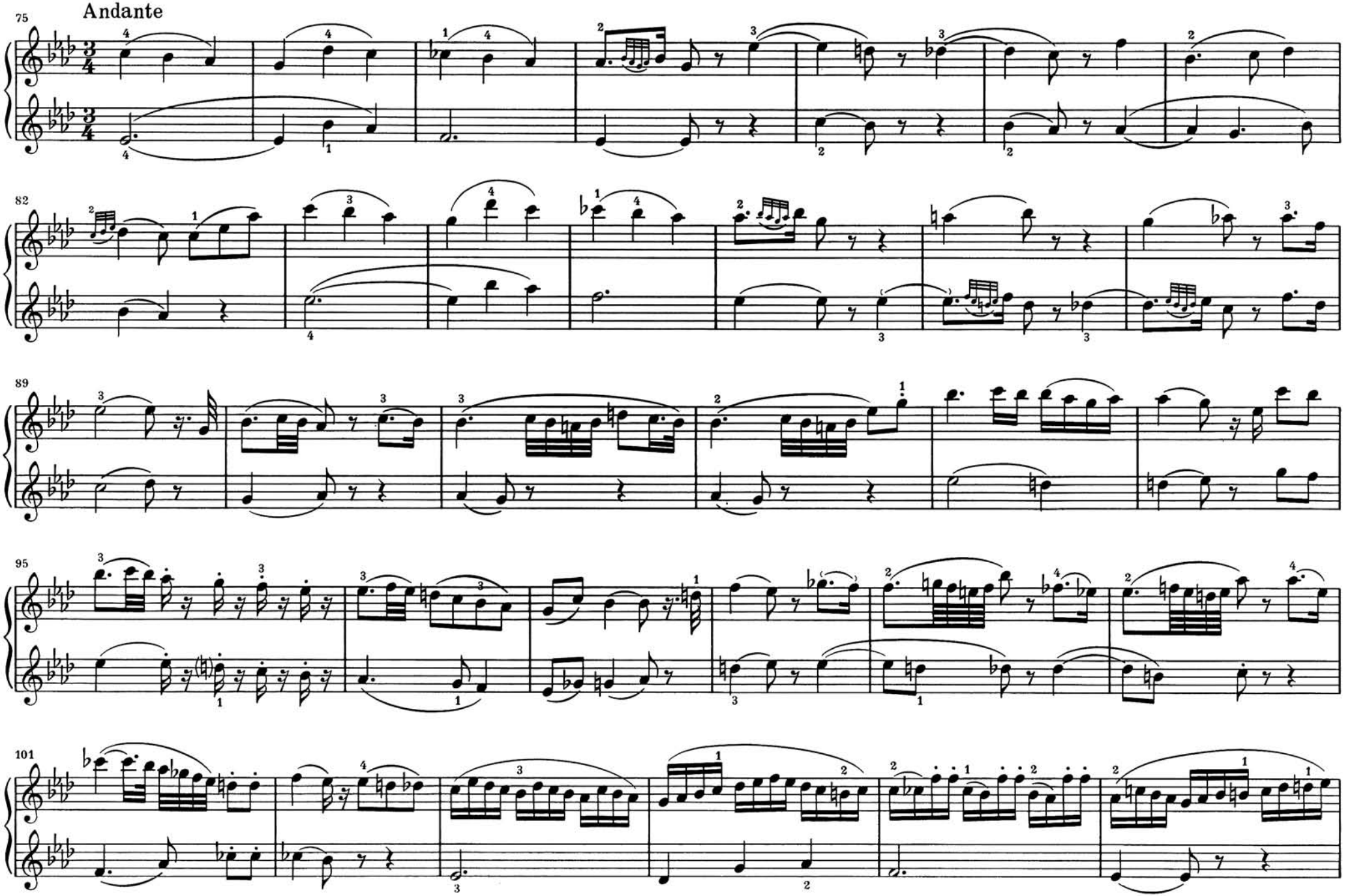

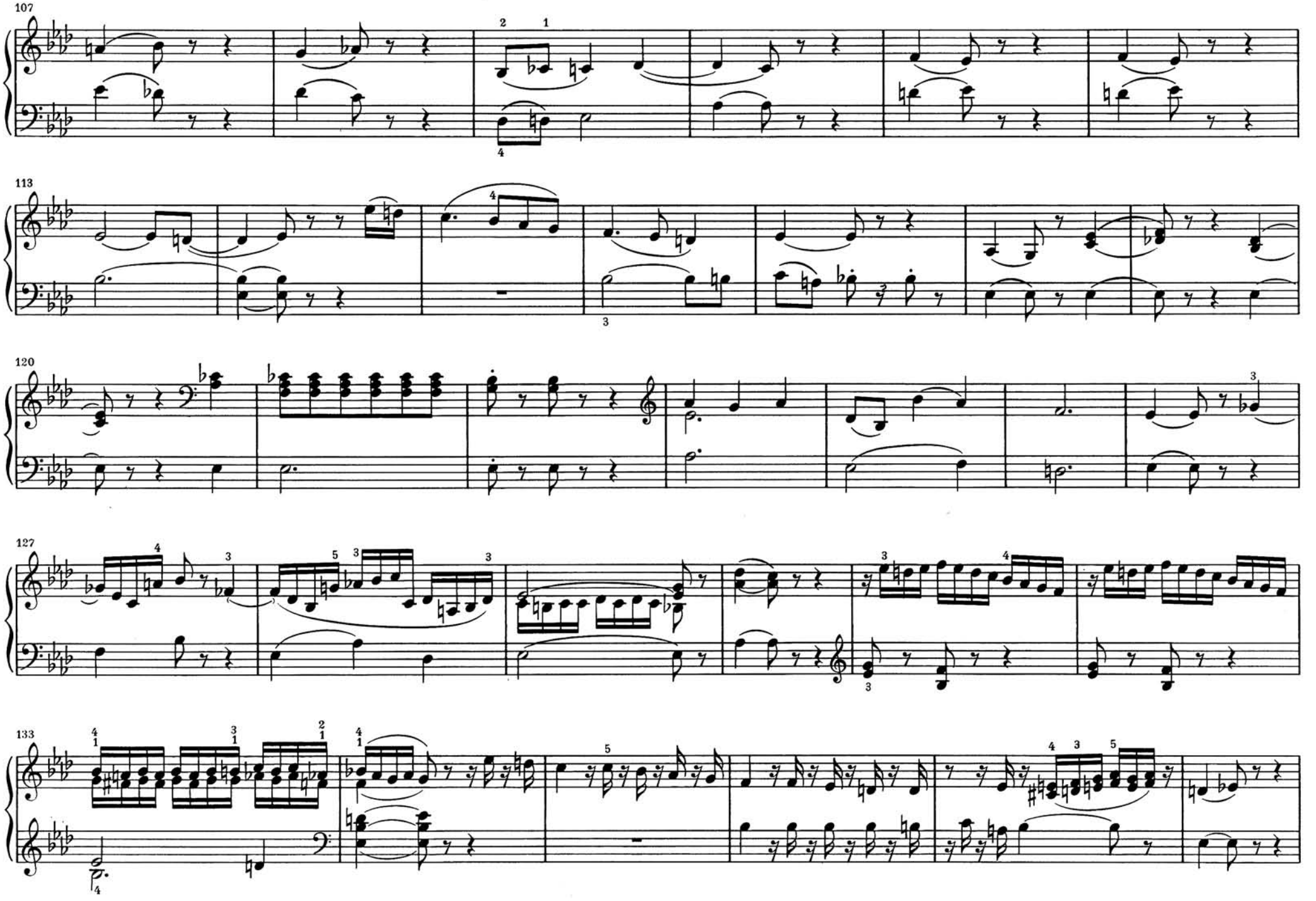
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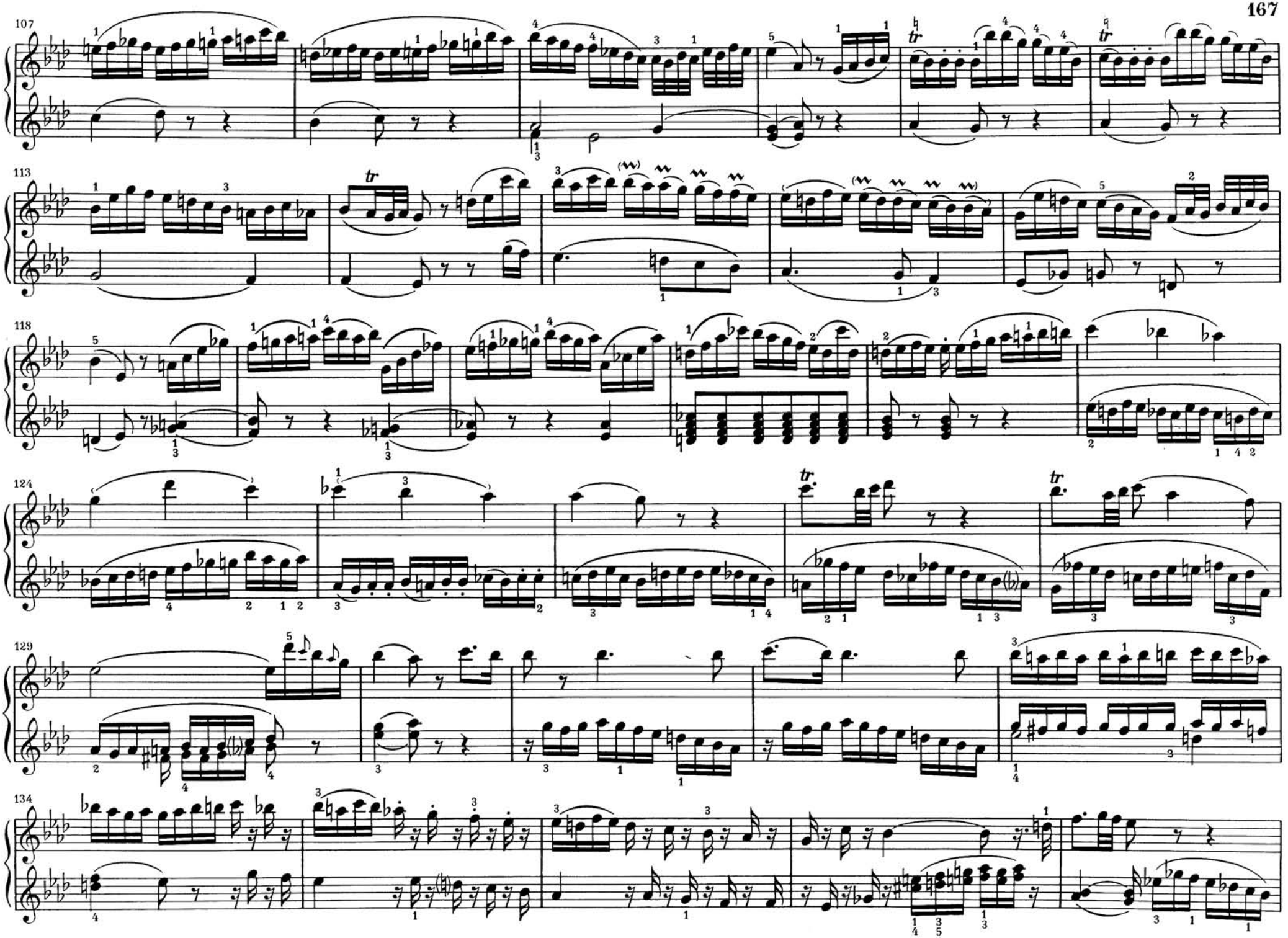
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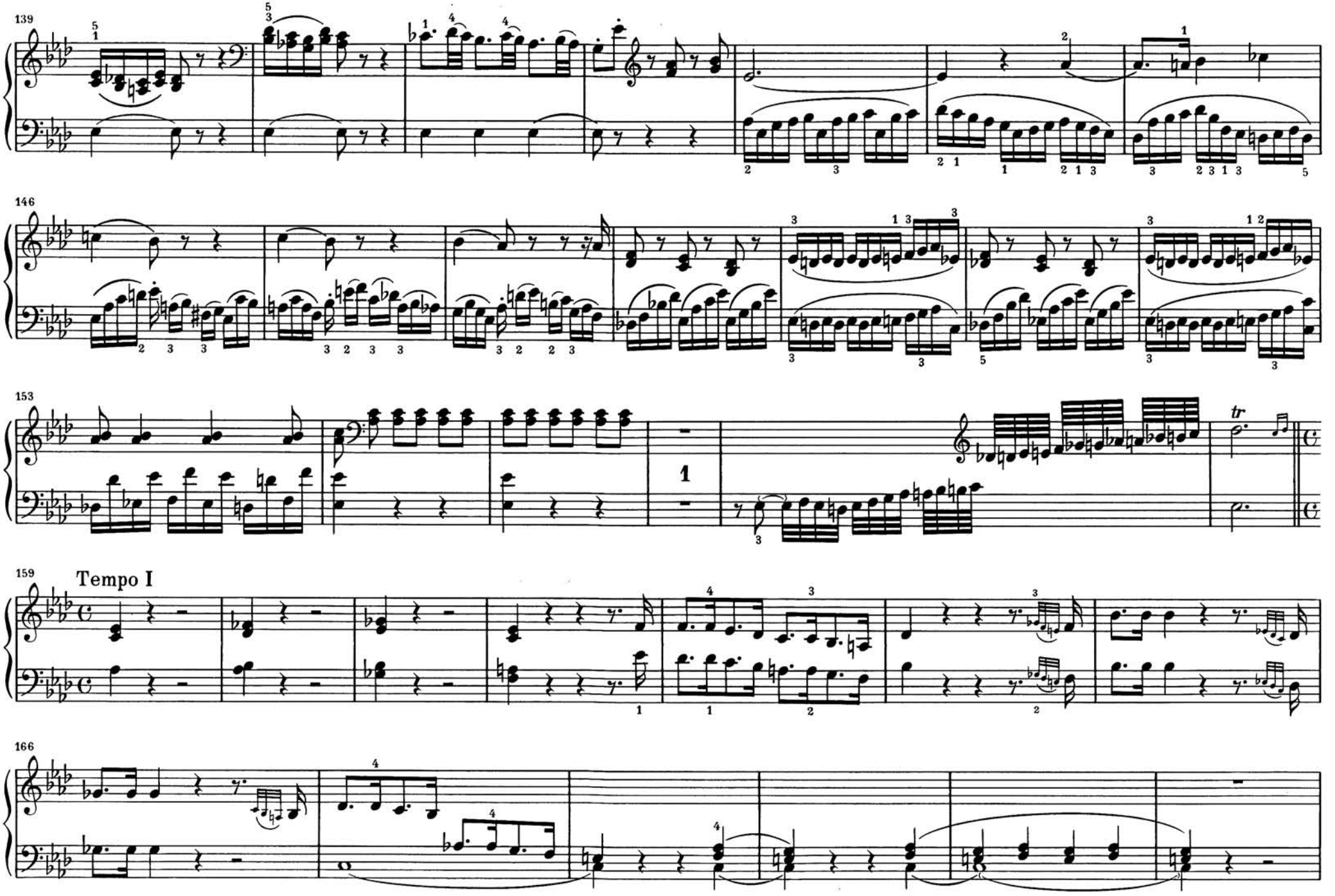
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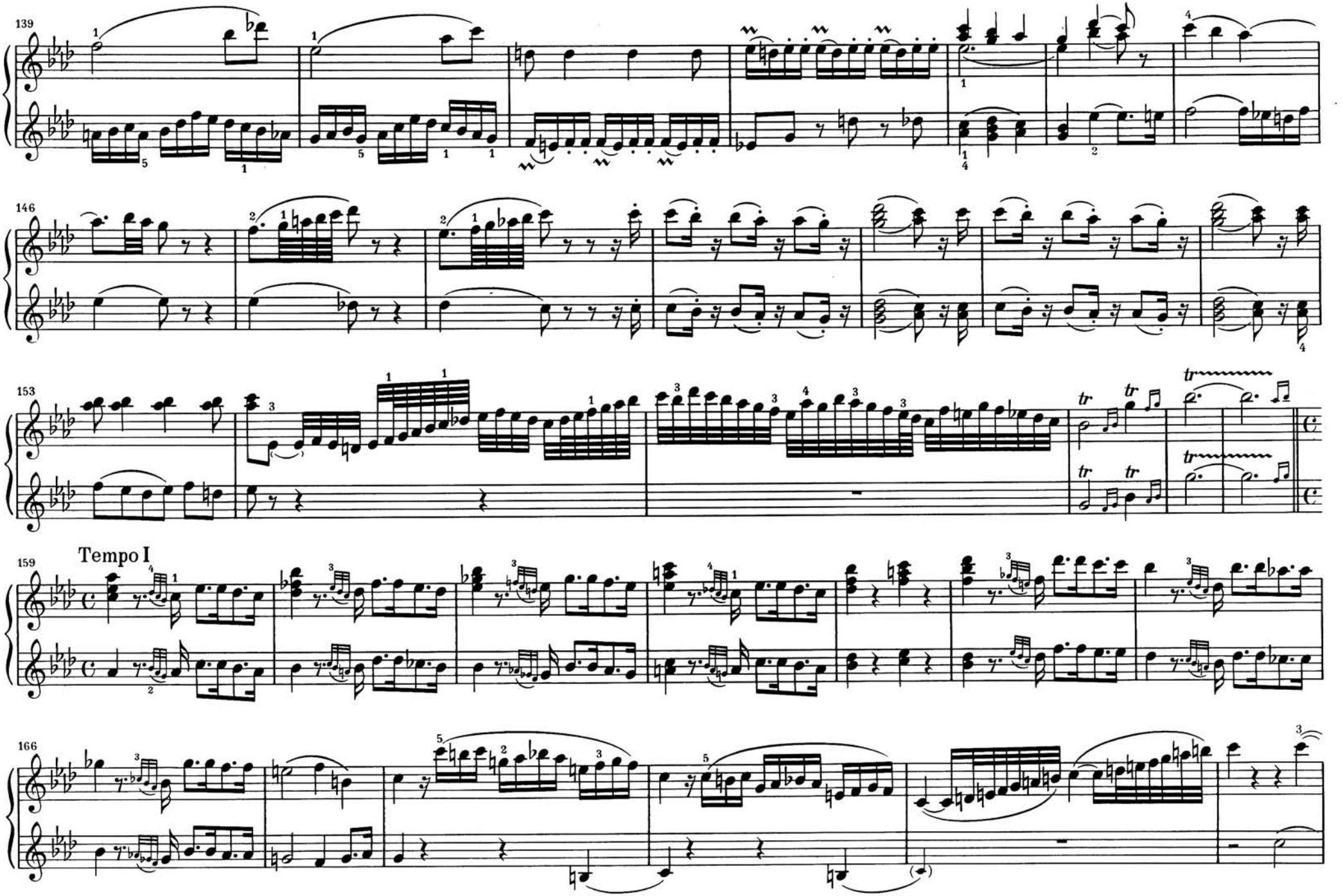
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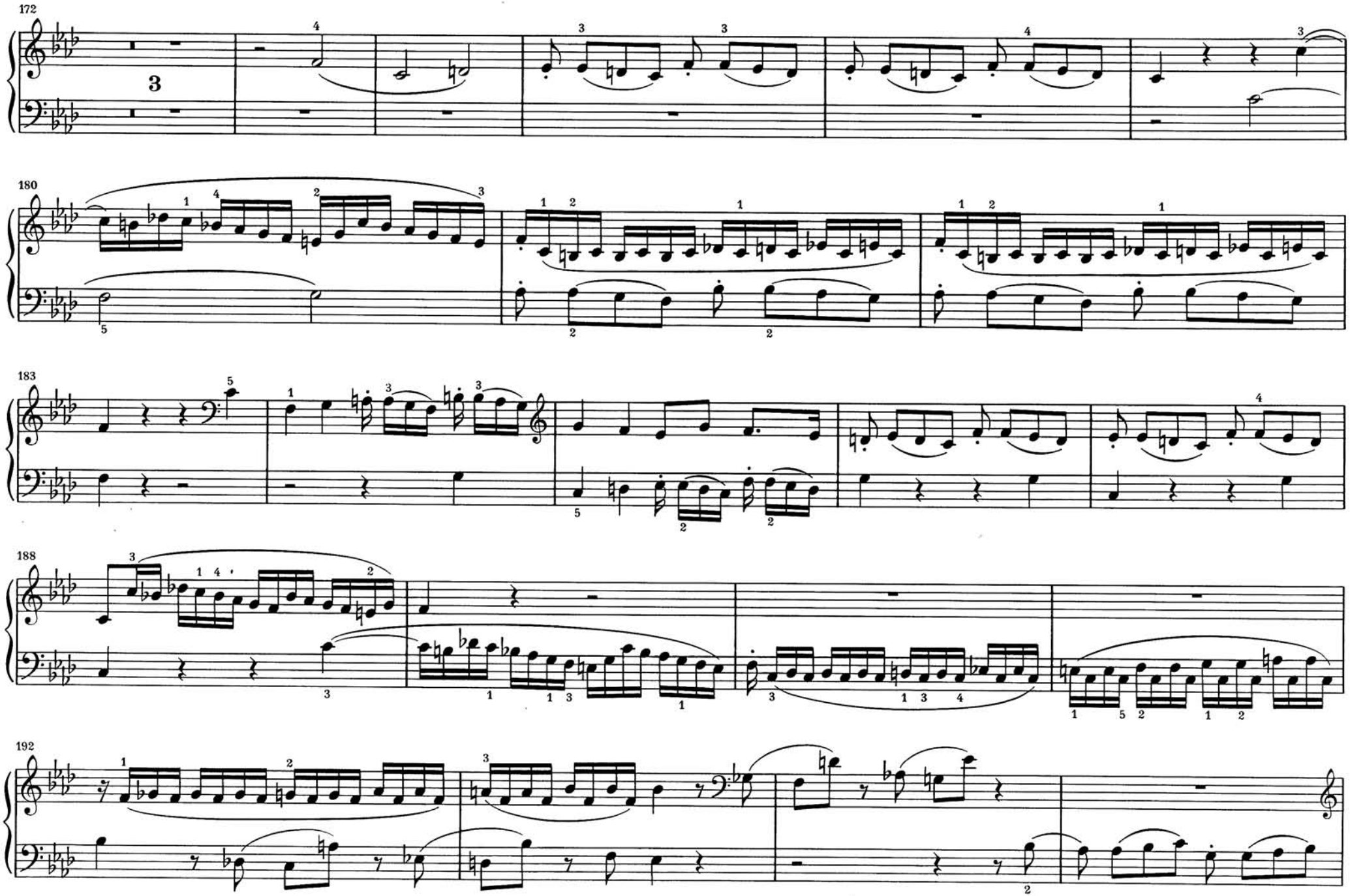
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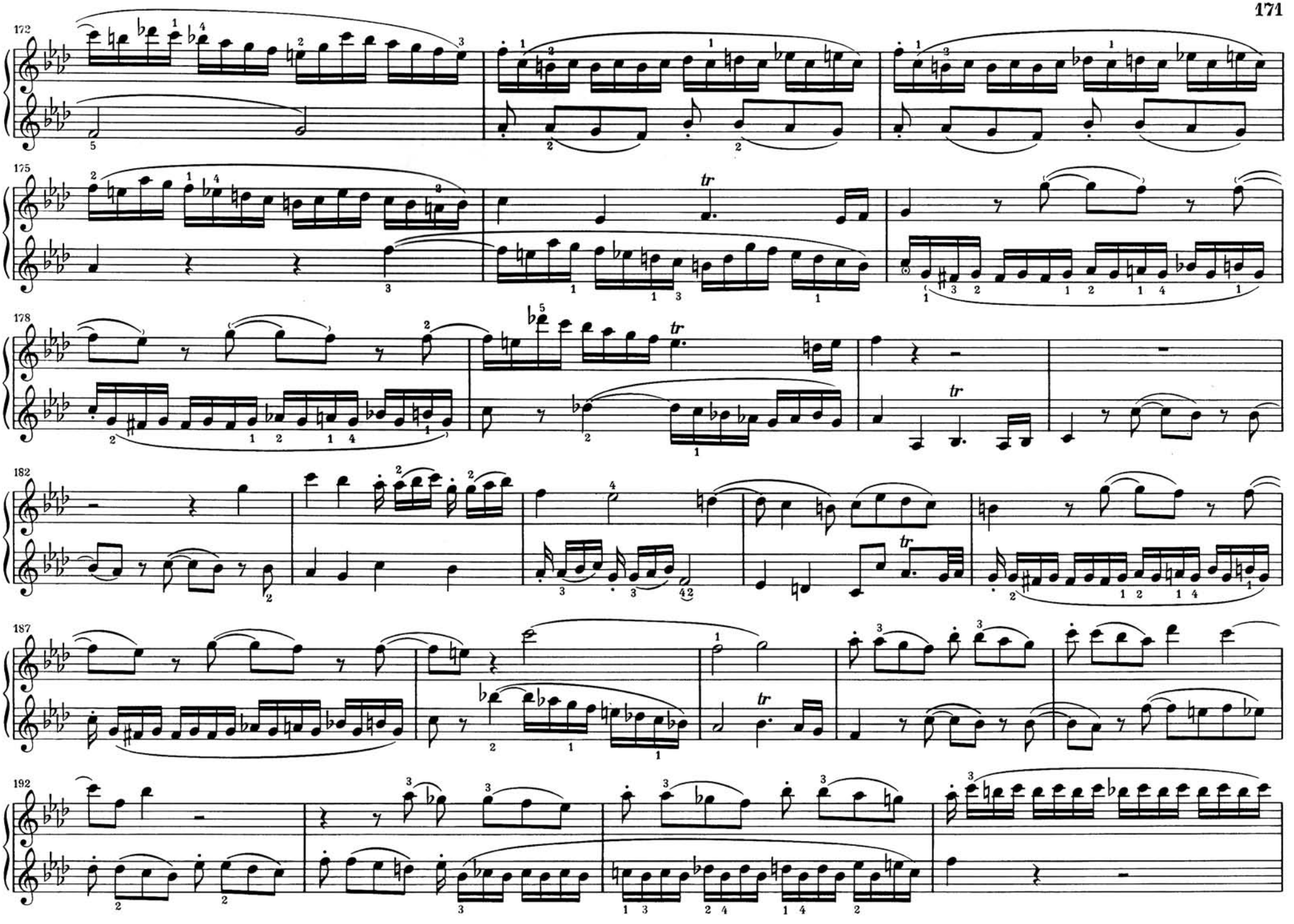
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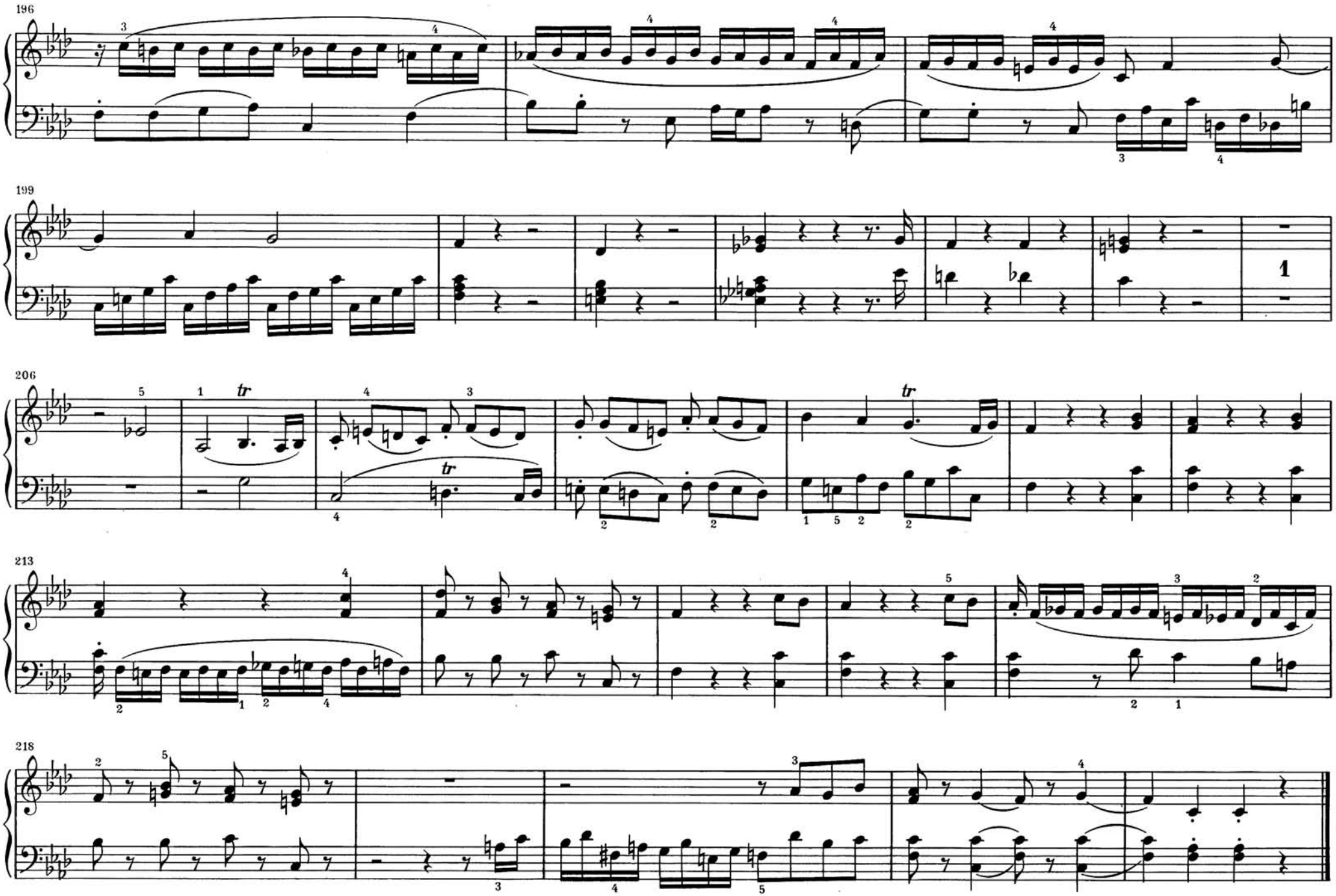
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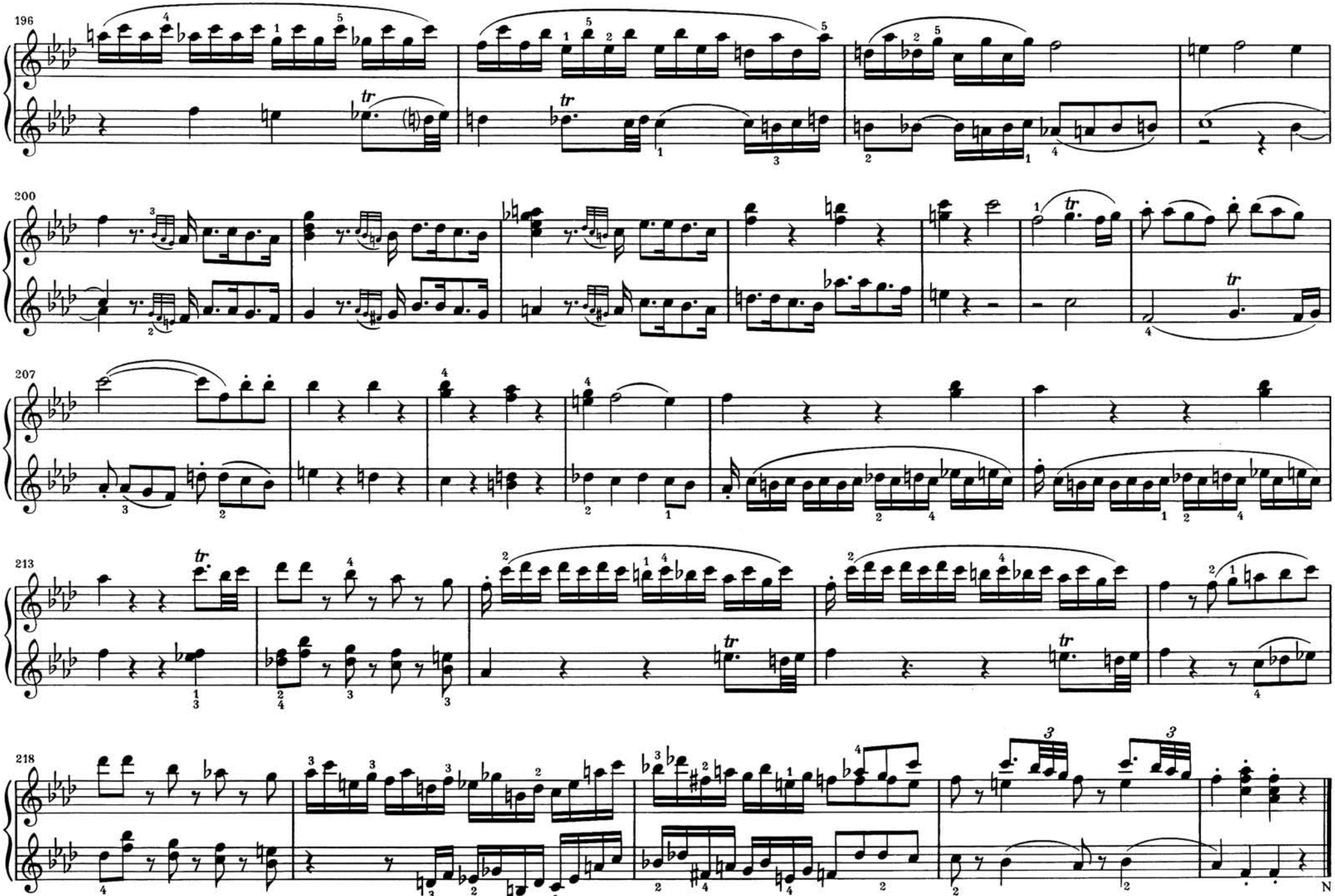
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Bemerkungen

Sonate C-dur KV 19 d

Diese Sonate ist für ein Cembalo mit zwei Manualen geschrieben. Daraus erklärt sich das häufige Kollidieren der Innenhände. Die Pariser Erstausgabe (um 1790) enthält – im Gegensatz zu einer etwa gleichzeitig erschienenen Londoner Ausgabe – eine Reihe von satztechnischen Unebenheiten, die aber möglicherweise keine Stichfehler, sondern Eigentümlichkeiten des jungen, noch unfertigen Komponisten darstellen. Deshalb wurde hier der Text im Wesentlichen nach der Pariser Erstausgabe wiedergegeben. Die im Menuett auftretenden doppelten Taktstriche finden sich in beiden Ausgaben. Möglicherweise hatte Mozart hier Wiederholungen vorgesehen.

Sonate D-dur KV 381 (123 a)

1. Satz

20 (Secondo): In der 1. Takthälfte lautet die im Zusammenspiel mit dem Primo kaum ausführbare Fassung der rechten Hand in der Erstausgabe:

21 (Primo): Erstes Diskantachtel a^2 nach der Erstausgabe und weiteren Quellen; die Eigenschrift hat e^3 (vielleicht durch Zeilenwechsel bedingtes Schreibversehen).

74, 82 (Primo): Die Erstausgabe bringt hier in der linken Hand (im Zusammenspiel mit dem Secondo kaum ausführbar):

2. Satz

66 (Secondo): In der Erstausgabe stehen in Takt 66, 68, 72, 74 (Secondo) und Takt 66, 68 (Primo) Stakkato-Zeichen auf den drei letzten Achteln; vgl. jedoch die Parallelstelle Takt 21 ff., die in Eigenschrift vorliegt.

Sonate B-dur KV 358 (186 c)

Die Tempobezeichnungen *Allegro* und *Andante* für den 1. und den 2. Satz sind nur in der Erstausgabe vorhanden.

1. Satz

48 (Secondo): In der Erstausgabe lautet das 6. Achtel *a*, in der Eigenschrift (wohl irrtümlich) *g*.

2. Satz

29 (Secondo): Das 11. Sechzehntel heißt in Eigenschrift und Erstausgabe *as/f* (wohl irrtümlich statt *f/d*).

Sonate F-dur KV 497

Die im 1. und 3. Satz klein gestochenen dynamischen Zeichen und die Tempobezeichnung *Allegro* für den 3. Satz finden sich nur in der Erstausgabe.

3. Satz

160 (Secondo): Das 2. und 3. Achtel sind hier nach der Erstausgabe wiedergegeben (entsprechend T. 159; vgl. auch Primo T. 159, 160); die Eigenschrift hat as^1–g^1.

187, 189 (Primo): Der Text folgt der Erstausgabe; die Eigenschrift bringt stattdessen in der ersten Takthälfte die punktierte Viertelnote der rechten Hand im unteren und entsprechende Pausen im oberen System.

Sonate C-dur KV 521

Die im 1. Satz klein gestochenen dynamischen Zeichen stehen nur in der Erstausgabe.

1. Satz

132 (Secondo): Das 3. Viertel ist in Erstausgabe und Frühdrucken d^1; die Eigenschrift hat f^1 (vermutlich Schreibversehen).

Anhang

Sonate G-dur KV 357 (497 a)

Das Werk ist unvollendet und wurde von Julius André im 1. Satz ab T. 99, im 2. Satz ab T. 159 ergänzt.

Fuga g-moll KV 401 (375e)

Es ist nicht bekannt, für welches Instrument diese Fuge bestimmt ist. Wegen der zum Teil sehr weiten Abstände zwischen den Stimmen kann an eine zweihändige Ausführung nicht gedacht gewesen sein. Die letzten acht Takte sind von Stadler hinzugefügt. Die Erstausgabe trägt die Bezeichnung: „Fugha per il Clavicembalo o Organo". Möglicherweise aber handelt es sich nur um eine Kontrapunktstudie.

56 (Primo): Die beiden ersten Noten der linken Hand sind nach der Eigenschrift wiedergegeben; die Erstausgabe hat die beiden Viertel g^1–a^1.

Stück für ein Orgelwerk in einer Uhr KV 594

Die vorliegende Ausgabe bringt erstmalig die in vier Systemen geschriebene Originalfassung des Werkes, wobei die beiden Oberstimmen dem Primo und die beiden Unterstimmen dem Secondo zugeteilt sind. Dabei ist häufiges Kreuzen und enges Zusammengehen oder Kollidieren der Innenhände nicht zu vermeiden.

Orgel-Stück für eine Uhr KV 608

Eine aus Beethovens Besitz stammende Abschrift gibt das Werk in vier Systemen wieder, die in vorliegender Ausgabe wie bei KV 594 auf die beiden Spieler verteilt sind. Eine Abschrift aus dem Besitz Köchels, auf die sich offenbar eine neuere Ausgabe stützt, enthält vermutlich schon viele nachträgliche Änderungen und Hinzufügungen.

Duisburg, Sommer 1976 Ewald Zimmermann

Comments

Sonata in C major K. 19 d

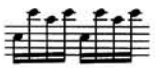
This sonata is written for a harpsichord with two manuals, which explains the frequent colliding of the inner hands. The Paris first edition (circ. 1790) in comparison with a London edition of about the same date, contains a number of compositional irregularities, which may not be errors in the musical script but little singularities of the young and still immature composer. Therefore the present text is based in the main on the Paris first edition.

The double bars in the Minuet are found in both editions. Possibly Mozart intended repetitions here.

Sonata in D major K. 381 (123 a)

1st movement

20 (Secondo): In the first half of the bar, the version of the right hand given in the first edition, which is hardly practicable with the Primo, is as follows:



21 (Primo): First eighth-note in treble is a^2 according to the first edition and other sources; the autograph has e^3 (perhaps a clerical error due to change of staff).

74, 82 (Primo): Here the first edition has the following in the left hand, which is hardly possible with the Secondo:

2nd movement

66 (Secondo): In the 1st edition the 3 last eighth-notes in M. 66, 68, 72, 74 (Secondo) and M. 66, 68 (Primo) are marked *staccato*; cf. however the parallel passages b. 21 ff, which are taken from autograph.

Sonata in B♭ major K. 358 (186 c)

The tempo markings *Allegro* and *Andante* for the 1st and 2nd movements are found only in the first edition.

1st movement

48 (Secondo): In the 1st edition the sixth eighth-note is a, in the autograph g (a mistake?).

2nd movement

29 (Secondo): In autograph and 1st edition the 11th sixteenth-note is ab/f (probably an error, instead of f/d).

Sonata in F major K. 497

The dynamic signs given in small print in the 1st and 3rd movements and the tempo marking *Allegro* for the 3rd movement are found only in the first edition.

3rd movement

160 (Secondo): Here the 2nd and 3rd eighth-notes are taken from the 1st edition (similar to M. 159; cf. also Primo, M. 159, 160); the autograph has ab^1-g^1.

187, 189 (Primo): The text follows the 1st edition; in the 1st half of the bar, the autograph has the dotted quarter-note of the right hand in the lower staff and corresponding rests in the upper staff.

Sonata in C major K. 521

The dynamic signs in small print in the first movement are found only in the first edition.

1st movement

132 (Secondo): In the first edition and early impressions, the third quarter-note is d^1; the autograph has f^1 (presumably an error in notation).

Appendix

Sonata in G major K. 357 (497 a)

This work was left unfinished. The 1st movement from M. 99 and 2nd movement from M. 159 were completed by J. André.

Fuga in g minor K. 401 (375e)

It is not known for what instrument this fugue was intended. There can be no question of its being for four hands owing partly to the very wide spaces between the voices. The last eight bars were added by Stadler. The first edition carries the following notation: „Fugha per il Clavicembalo o Organo". But possibly it was only intended as a study in counterpoint.

56 (Primo): The first two notes of the left hand are according to the autograph. The first edition has the two quarter-notes g^1-a^1.

Adagio and Allegro for a Mechanical Organ in a Clock K. 594

This edition presents the work for the first time on four staves, as originally written. The two upper staves represent the Primo and the two lower, the Secondo. In view of this, frequent crossing of the inner hands, their running very close together, or colliding, cannot be avoided.

Organ Piece for a Musical Clock K. 608

In a copy formerly in Beethoven's possession, this work is written on four staves, which in the present edition (as with K. 594) are divided between the two players. A copy belonging to Köchel, upon which apparently a more recent edition is based, presumably contains many later emendations and additions.

Duisburg, summer 1976 Ewald Zimmermann

Remarques

Sonate en Ut majeur K. 19 d

Cette sonate fut écrite pour clavecin à 2 claviers. Ceci explique la collision fréquente des 2 mains intérieures. Dans la technique de la composition, la 1re édition de Paris (vers 1790) contient – contrairement à une édition de Londres, à peu près de la même époque – beaucoup d'irréguliarités probablement dues à une particuliarité provenant de l'inexpérience du jeune compositeur plutôt qu'à une erreur de gravure. C'est pourquoi le texte de cette édition est, dans les points essentiels, conforme à la 1re édition de Paris.

Les doubles barres de mesure qu'on rencontre dans le Menuet existent dans les deux éditions. Il est possible que Mozart y prévoyait des reprises.

Sonate en Ré majeur K. 381 (123 a)

1er mouvement

20 (Secondo): Dans la 1re moitié de la mesure, la version pour la main droite dans la 1re édition à jouer ensemble avec le Primo (presqu' inexécutable) est ainsi:

21 (Primo): 1ère croche du soprano *la*^{2} d'après la 1ère édition et d'autres sources; dans l'autographe *mi*^{3} (peut-être par erreur d'écriture due à une interversion de lignes).

74, 82 (Primo): La 1re édition donne à cet endroit, à la main gauche (à jouer avec le Secondo, presqu' inexécutable):

2e mouvement

66 (Secondo): Dans la 1re édition, il y a aux M. 66, 68, 72, 74 (Secondo) et 66, 68 (Primo) des signes de staccato sur les 3 dernières croches: cf. cependant endroits similaires dans l'autographe M. 21 et suivantes.

Sonate en Sib majeur K. 358 (186 c)

Les désignations *Allegro* et *Andante* pour le 1er et 2e mouvement n'existent que dans la première édition.

1er mouvement

48 (Secondo): Dans la 1re édition, la 6e croche est un *la*, dans l'autographe (probablement par erreur), un *sol*.

2e mouvement

29 (Secondo): La 11e double croche est dans autographe et 1re édition *lab/fa* (probablement par erreur au lieu de *fa/ré*).

Sonate en Fa majeur K. 497

Les signes de nuances gravés en petits caractères et la désignation *Allegro* pour le 3e mouvement ne se trouvent que dans la première édition.

3e mouvement

160 (Secondo): Les 2e et 3e croches sont rendues ici d'après la 1re édition (correspondant à M. 159; cf. aussi Primo M. 159, 160); l'autographe a *lab*^{1}–*sol*^{1}.

187, 189 (Primo): Le texte s'appuie sur la 1re édition; par contre, l'autographe donne, à la 1re moitié de la mesure, la noire pointée pour la main droite à la portée inférieure et à la supérieure, la contre-valeur en silences.

Sonate en Ut majeur K. 521

Les signes de nuances gravés en petits caractères au 1er mouvement ne sont que dans la première édition.

1er mouvement

132 (Secondo): La 3e noire est un *ré*^{1} dans la première édition et dans les éditions de l'époque; l'autographe a *fa*^{1} (erreur d'écriture probable).

Appendice

Sonate en Sol majeur K. 357 (497 a)

Cette œuvre inachevée fut complétée par J. André au 1er mouvement, à partir de M. 99, au 2e mouvement, de M. 159.

Fugue en sol mineur K. 401 (375e)

On ignore pour quel instrument cette fugue a été faite. La grande distance qui sépare fréquemment les voix montre qu'elle n'a pas été conçue pour une exécution à deux mains. Les huit dernières mesures ont été ajoutées par Stadler. La première édition porte la désignation: «Fugha per il Clavicembalo o Organo». Il est possible qu'il ne s'agisse que d'une étude de contrepoint.

56 (Primo): Les deux premières notes de la main gauche sont d'après l'autographe; la première édition a les deux noires *sol*^{1}–*la*^{1}.

Morceau pour orgue mécanique dans une horloge K. 594

La présente édition publie pour la premiére fois la version originale de l'œuvre écrite sur quatre portées, où les deux voix supérieures sont distribuées au Primo et les deux voix inférieures au Secondo. Pour cette raison, il est difficile d'éviter le croisement fréquent des mains intérieures, leur jeu rapproché ou leur collision.

Pièce d'orgue pour une horloge K. 608

Une copie ayant appartenu à Beethoven rend l'œuvre écrite sur quatre portées qui, tant dans la présente édition que dans le K. 594, sont réparties entre les deux joueurs. Une copie provenant de Köchel, sur laquelle s'appuie manifestement une édition plus récente, contient déjà, comme on le suppose, beaucoup de changements et d'additions ultérieures.

Duisburg, été 1976 Ewald Zimmermann