

Wolfgang Amadeus
MOZART

Cembalosonaten

Harpsichord Sonatas
KV 10–15

herausgegeben von / edited by
Siegbert Rampe

Stuttgarter Mozart-Ausgaben
Urtext

Partitur / Full score



Carus 51.010/10

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Die Sonaten sind in folgenden Ausgaben erhältlich:

- 1) Für Cembalo allein (Carus 51.010/10).
- 2) Triosonaten: Partitur (Carus 51.010),
Violino/Flauto (Carus 51.010/11),
Violoncello (Carus 51.010/12).

The sonatas are available in the following editions:

- 1) Harpsichord solo (Carus 51.010/10).
- 2) Trio sonatas: Score (Carus 51.010),
Violin/flute (Carus 51.010/11),
Violoncello (Carus 51.010/12).

Vorwort

Mozarts Sonaten KV 10–15 gelten seit ihrer Veröffentlichung in der *Neuen Mozart-Ausgabe*¹ (1966) als Klaviertrios, fanden als solche jedoch keinen Eingang in das einschlägige Repertoire, weil die Partien der Melodieinstrumente begleitend und nicht obligat sind. Noch die siebte Auflage des *Köchel-Verzeichnisses* hatte die Werke freilich differenzierter, nämlich als Sonaten „für Klavier und Violine oder Flöte (Violoncello ad libitum)“ vorgestellt.² Denn der Titel der von Mozart Vater und Sohn veranlassten Erstausgabe von 1765 lautet: *Six Sonates pour le Clavecin qui peuvent se jouer avec l'accompagnement de Violon ou Flaute Traversiere* (Teilaufgabe **E2**; siehe Faksimile der Teilaufgabe **E1** auf S. 10 mit dem Zusatz „et d'un Violoncelle“). Demnach handelt es sich um Cembalosonaten, die nach Belieben von Violine und Traversflöte begleitet werden können, wobei sich die Spieler sowohl von Tasten- als auch Melodieinstrument der Partitur zu bedienen vermögen.³ Gleichwohl enthält die Erstausgabe in sämtlichen Auflagen eine beigelegte *Violino*-, in der Teilaufgabe **E1** (siehe in der Partitur der Triofassung den Kritischen Bericht, S. 76) auch eine Violoncello-Stimme. Letztere dürfte nachträglich hinzugefügt worden sein, da deren Existenz nicht in der Partitur der Erstausgabe, wohl aber in der ersten Ankündigung⁴ der Sonaten am 20. März 1765 im *London Public Advertiser* vermerkt ist: „Dedicated, by Permission, to Her Majesty, Six Sonatas for the Harpsichord, with Accompaniment for a Violin, or German Flute and a Violoncello. Composed by I. G. Wolfgang Mozart, Eight Years of Age.“⁵

Für die musikalische Praxis ergeben sich aus der Erstausgabe also folgende Besetzungsmöglichkeiten:

- Cembalo (Klavier) solo,
- Cembalo (Klavier) mit Begleitung von Violine oder Traversflöte,
- Cembalo (Klavier) mit Begleitung von Violine oder Traversflöte und Violoncello.

Die vorliegende Neuausgabe trägt diesen unterschiedlichen Besetzungsmöglichkeiten erstmals Rechnung, indem einerseits die unveränderte Cembalopartie, andererseits die Partitur samt Einzelstimmen für Violine/Traversflöte und Violoncello vorgelegt wird.

Tatsächlich ist die Cembalopartie autonom und bedarf keiner Ergänzung, während die Melodieinstrumente nur Begleitfunktion ausüben oder Einwürfe beisteuern oder – im Falle des Violoncellos – die linke Hand des Tastenspielers verdoppeln. KV 10–15 stellen also nicht nur Mozarts früheste Klaviertrios, sondern auch seine ersten vollständig erhaltenen Klaviertrios dar und sind neuerdings als solche eingespielt worden.⁶ Damit gehören sie zu einem in Frankreich kurz vor Mitte des 18. Jahrhunderts entstandenen Genre von „Pièces de Clavecin“, das, worauf Charles-Jacques Mathon de la Cour bereits 1777 hingewiesen hat, primär im Interesse größerer Verbreitung auch in Kammermusikfassungen herauskam.⁷ Das älteste Beispiel dieser Art bieten Jean-Philippe Rameaus (1683–1764) *Pièces de Clavecin en Concerts*, die 1741 in Paris für Cembalo, Violine oder Traversflöte und Gambe erschienen sind – verse-

hen mit dem ausdrücklichen Hinweis des Komponisten, man möge die Stücke auch auf dem Cembalo allein vortragen. Hierzu hat Rameau dem Erstdruck Einrichtungen von fünf Sätzen mit ursprünglich obligaten Partien der Melodieinstrumente als Muster für Cembalo solo beigelegt.⁸ Mozart wiederum hat diese französische Praxis schon in den Jahren 1762–1764 adaptiert, als er die Sonate KV 6 und einen Satz der Sonate KV 7 – komponiert für Cembalo und Violine und der Prinzessin Louis-Marie-Thérèse de Bourbon, genannt Madame Victoire de France, gewidmet – ohne Violinbegleitung in das 1759 begonnene Notenbuch seiner Schwester Maria Anna (Nannerl) Mozart eintrug.⁹

Über die Entstehung der Sonaten KV 10–15 während des London-Aufenthalts der Familie von April 1764 bis Juli 1765 berichtet der Vater Leopold Mozart (1719–1787) am 27. November 1764 an Johann Lorenz Hagenauer in Salzburg:

Ich habe über all dieses eine grosse Ausgabe 6. Sonaten von unserm H[errn]: Wolfgang stechen und drucken lassen, die der Königin von Grossbritannien I: auf ihr selbst verlangen :! dediciert werden; Eine Sache, die in dieser Statt [Stadt] sehr viel Bemühung verursacht, indem man zu einen graveur [Notenstecher] I: wie es auch zu Paris war :! so weit als bis in [nach] Hellbrun zu marchiren hat: und diese Leute muß man immer antreiben, denn sie haben viel zu thun.¹⁰

Dies mag die Ursache dafür gewesen sein, dass die separate Violinstimme bei Überreichung des erhaltenen Dedikationsexemplars an die Königin noch nicht fertig gestellt war, weshalb Leopold Mozart selbst eine Stimme herauszuschreiben hatte (siehe in der Partitur der Triofassung den Kritischen Bericht, S. 77). Die Übergabe muss vor dem 20. März 1765, an dem die Ausgabe öffentlich angekündigt worden ist, stattgefunden haben; denn bereits am 19. März hatte Leopold Mozart Hagenauer mitgeteilt: „Die

¹ Wolfgang Amadeus Mozart, *Neue Ausgabe sämtlicher Werke*, Serie VIII: *Kammermusik*, Werkgruppe 22, Abteilung 2: *Klaviertrios*, hrsg. von Wolfgang Plath und Wolfgang Rehm, Kassel etc. 1966.

² Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts [...] Siebente unveränderte Auflage bearbeitet von Franz Giegling*, Zürich, Alexander Weimann, Wien, Gerd Sievers, Wiesbaden, Wiesbaden 1965, S. 9–15.

³ Siegbert Rampe, „Das Tasteninstrument in den Flötensonaten von Mozart und in den Flötentrios von Haydn“, in: *Tibia* 3 (1991), S. 508–518 (S. 515).

⁴ W. A. Mozart, *Neue Ausgabe sämtlicher Werke*, Serie X: *Supplement*, Werkgruppe 34: *Die Dokumente seines Lebens*, hrsg. von Otto Erich Deutsch, Kassel etc. 1961, S. 43.

⁵ Ebd.

⁶ W. A. Mozart, *Complete Clavier Works Vol. 1–13*, S. Rampe, Cembalo, Clavichord und Fortepiano (MDG, 2005ff.). Die Sonate KV 12 erschien in *Volume 2* (MDG 341 1302–2, 2005), die Veröffentlichung der übrigen Sonaten befindet sich in Vorbereitung.

⁷ S. Rampe, *Mozarts Claviermusik. Klangwelt und Aufführungspraxis. Ein Handbuch*, Kassel etc. 1995, S. 222f.

⁸ Jean-Philippe Rameau, *Pièces de Clavecin*. Neue Ausgabe sämtlicher Clavierwerke II: *Die Bücher von 1726/27 & 1741*, hrsg. von S. Rampe, Kassel etc. 2004, S. XVII. und 45–48.

⁹ S. Rampe, *Mozarts Claviermusik*, a. a. O., S. 222.

¹⁰ *Mozart. Briefe und Aufzeichnungen. Gesamtausgabe Band I*, hrsg. von Wilhelm A. Bauer und O. E. Deutsch, Kassel etc. 1962, Nr. 93, S. 170.

Königin hat unserm Wolfgango für die Dedication der Sonaten 50 Guinées [zum] präsent gemacht“.¹¹ Ob es sich, wie von Leopold Mozart behauptet, dabei allerdings dezidiert um einen Kompositionsauftrag gehandelt hat, oder ob die Cembalo spielende Königin lediglich darum gebeten hatte, weitere Kompositionen von Wolfgang Amadeus kennen zu lernen, bleibe dahin gestellt. Jedenfalls waren das achtjährige Wunderkind und seine Schwester vor der offenbar ausgesprochen musikbegeisterten Königin erstmals am 27. April 1764, vier Tage nach ihrer Ankunft in London, und in der Folgezeit noch öfter aufgetreten.

Dem für Mozart ungewöhnlichen Tonumfang ihrer Klavierpartie nach (C–F[♯] – sieht man einmal von dem singulären B₁ im zweiten Menuett von KV 10 ab) sind die sechs Sonaten an dem bis heute erhaltenen Reiseclavichord entstanden, das sich damals im Gepäck der Mozart-Familie befunden hat. Das Instrument, 1762 von Johann Andreas Stein in Augsburg erbaut, ist ein- bis zweifach gebunden und weist noch immer eine modifizierte mitteltönige Temperatur auf.¹² In Kammermusikbesetzung waren die Sonaten allerdings für englische Cembali mit ein oder – im Falle von KV 15 – zwei Manualen bestimmt, blieben Clavichorde ihrer geringen Lautstärke halber doch für Aufführungen in Klaviertrio-Formation untauglich.¹³ Im Frühjahr 1765 hat Mozart persönlich sogar die neueste Entwicklung im englischen Cembalobau, den so genannten *Machine Stop*, der Öffentlichkeit vorgestellt. Durch diese von Burkat Shudi konstruierte mechanische Vorrichtung war es möglich, die einzelnen Register mittels Pedal zu bedienen. In einem wahrscheinlich von Leopold Mozart stammenden Zeitungsbericht über die erste öffentliche Vorstellung heißt es:

Man hat es als etwas Ausserordentliches bemerkt, dass Herr Thudy [!] alle die Register in ein Pedal angebracht, so daß sie durch das Treten nacheinander können abgezogen und das Abnehmen und Zunehmen des Tones dadurch nach Belieben kann genommen werden, welches crescendo und decrescendo die Herren Clavieristen sich längst gewünscht.¹⁴

Dieses ebenfalls bis heute erhaltene zweimanualige Cembalo Shudis aus dem Jahr 1765 war für den Preußenkönig Friedrich II. bestimmt und ging im Anschluss an Mozarts Auftritt nach Potsdam.¹⁵ Freilich ergeben sich aus der Klavierpartie von KV 10–15 keinerlei Hinweise auf ein solches Instrument; auch die Dynamikangaben in KV 15 sind ohne weiteres auf einem konventionellen Cembalo mit zwei Manualen ausführbar (s. o.).¹⁶ Nicht in Frage kommt als Tasteninstrument hingegen das in England gerade erst eingeführte Hammerklavier. Der aus Sachsen eingewanderte Londoner Klavierbauer Johannes Zumpe, mit dem die Mozarts damals in Kontakt standen, hatte um 1762 begonnen, Tafelklaviere in Serie zu fertigen. Sie verfügten über eine simple Stoßmechanik ohne Auslösung und waren für die Ausführung rhythmisch und artikulatorisch anspruchsvoller Notentexte wie jener der Sonaten KV 10–15 ungeeignet. Die kommerzielle Produktion englischer Hammerflügel mit Stoßzungenmechanik indes, der später sogenannten „Englischen Mechanik“, begann erst im Jahr 1777.¹⁷

Hinsichtlich Melodik, Themenverarbeitung und äußerer Form orientieren sich die sechs Sonaten vor allem am Vorbild Johann Christian Bachs (1735–1782), der seit Frühjahr 1764 als „Music Master“ der britischen Königin tätig und am 19. Mai 1764 erstmals mit Vater und Sohn Mozart zusammengetroffen war. KV 10–15 können demnach als unmittelbare oder indirekte Produkte von Mozarts Kompositionsunterricht bei dem Bach-Sohn gelten. Als Vorlagen kämen Bachs eigene *Six Sonates pour le Clavecin, accompagnées D'un Violon ou Flute Traversière et d'un Violoncelle* (mit allerdings obligater Violin- bzw. Traversflötenstimme) in Betracht, die als Opus 2 1764 in London erschienen sind. Sie zeigen eine zweisätzliche Anlage mit einem Kopfsatz in sogenannter Sonatenform und anschließendem Menuett oder Rondo, welche Mozart in KV 10, 11, 13 und 14 zur Dreisätzlichkeit erweitert hat. Eine Abkehr von diesem Vorbild und zugleich einen deutlichen Schritt in Richtung auf Mozarts eigenen Personalstil verraten die Sonaten KV 13 und 14, während der Eingangssatz von KV 15, namentlich seine Melodik und Figuration, an Carl Philipp Emanuel Bach (1714–1788) erinnert, der zeitweilig Lehrer seines jüngeren Bruders Johann Christian gewesen war. Das im deutschen Sprachgebiet eher ungewöhnliche mehrfache Auftreten ein und derselben Grundtonart innerhalb einer einzigen Publikation (KV 10 und 15) ist in Klavier- und Kammermusiksammlungen Johann Christian Bachs übrigens keineswegs selten.

Dass Leopold Mozart bei der Vorbereitung der Erstausgabe von 1765, wie er Johann Lorenz Hagenauer schrieb, selbst Regie geführt hat, lässt sich angesichts des jugendlichen Alters des Komponisten kaum bezweifeln. Vor diesem Hintergrund kommt der von ihm angefertigten Violinstimme des Dedikationsexemplars besondere Bedeutung zu, da deren abweichende Lesarten auf das Kompositionsautograph zurückgehen und wohl auch redaktionelle Eingriffe des in praktischen Belangen erfahreneren Vaters spiegeln dürften. Die Lesarten des Erstdrucks indessen mögen auf die von Wolfgang Amadeus Mozart selbst redigierte Stichvorlage zurückzuführen sein, wobei allerdings zu berücksichtigen ist, dass die Notenstecher Artikulationszeichen und Dynamiksymbole oft ungenau platziert haben. Unsere Ausgabe folgt prinzipiell dem Erstdruck,

¹¹ Ebda., Nr. 96, S. 184.

¹² Weitere Einzelheiten in S. Rampe, *Mozarts Claviermusik*, a. a. O., S. 46f. Das Instrument gehört heute dem Ungarischen Nationalmuseum Budapest. Durch die zweifache Bindung werden zwei verschiedene Töne im chromatischen Abstand von ein und denselben Saiten erzeugt, indem die Tangenten der zugehörigen Tasten diese Saiten an separaten Stellen berühren.

¹³ Daniel Gottlob Türk, *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende*, Leipzig und Halle 1787; Faks., hrsg. von S. Rampe, Kassel etc. 1997, S. 8.

¹⁴ W. A. Mozart, *Die Dokumente seines Lebens*, a. a. O., S. 47.

¹⁵ S. Rampe, „Das Tasteninstrument“, a. a. O., S. 508f. Ders., *Mozarts Claviermusik*, a. a. O., S. 25 und 54f. Friedrich II. ließ das Instrument in seine schlesische Residenz in Breslau schaffen; im Zusammenhang mit dem Ende des 2. Weltkrieges gelangte es 1945 nach Moskau.

¹⁶ Meine abweichende Auffassung von 1991 (S. Rampe, „Das Tasteninstrument“, a. a. O., S. 516f.) beruht auf dem Notentext der *Neuen Mozart-Ausgabe*, der zahlreiche, von den Herausgebern ergänzte Dynamiksymbole enthält.

¹⁷ S. Rampe, „Das Tasteninstrument“, a. a. O., S. 514. Ders., *Mozarts Claviermusik*, a. a. O., S. 31ff. und 39.

berücksichtigt aber aus den genannten Gründen für die Violine zum ersten Mal auch wichtige Lesarten von Leopold Mozarts Stimme in der Partitur der Triofassung in folgender Weise: bedeutsame Differenzen werden entweder als *Ossia* im Kleinstich über dem System notiert oder bei direkter Übernahme aus der handschriftlichen Quelle in der Violinstimme durch Einklammerung in runden Klammern kenntlich gemacht; bei weniger bedeutsamen Differenzen wird mittels eines Fußnotensternchens direkt auf die Einzelanmerkungen des Kritischen Berichtes verwiesen, wo auch weniger wichtige Übernahmen oder Lesartendifferenzen, die in der Ausgabe nicht berücksichtigt werden, nachgewiesen sind.

Hinweise zur Ausführung

Neben dem Cembalo kommt für Aufführungen der Kammermusikfassungen natürlich auch das Klavier in Frage. Beide Instrumente eignen sich ebenso wie das Clavichord für eine solistische Darstellung der Sonaten. Schließlich sei darauf hingewiesen, dass alle sechs Kompositionen – entsprechend dem Beispiel der zeitgenössischen Sonaten etwa von Carl Philipp Emanuel Bach und Franz Xaver Schnizer (1740–1785)¹⁸ – unbegleitet auch auf der Orgel hervorragend zum Klingen zu bringen sind, wobei bei Oktavverdoppelungen im Bass und für den Ton *B*, in KV 10 das Pedal herangezogen werden kann. Bedenkt man, dass von Mozart nur wenige originale Kompositionen¹⁹ oder geeignete Adaptionen für die Orgel existieren, so stellen die Sonaten KV 10–15 eine willkommene Bereicherung des Repertoires dar.

Die separate Ausgabe der unbegleiteten Version gibt den unveränderten Notentext der Cembalopartie des Erstdrucks wieder. Für eine Ausführung mit Klavier wurde als *Ossia* zum Themenkopf des *Andante maestoso* von KV 15 zusätzlich eine Übernahme der Violinstimme vorgeschlagen, weil sich die sieben- bis achttimmigen Akkorde durch Arpeggieren lediglich auf dem Cembalo und Clavichord wirkungsvoll ausnehmen, auf dem Klavier jedoch etwas leer klingen. Es liegt im Ermessen des Pianisten, von diesem Vorschlag Gebrauch zu machen; wirklich notwendig ist die Ergänzung nicht.

Will man die Violinpartie allerdings auf der Flöte vortragen, so wird eine Einrichtung entsprechend dem Tonumfang der zeitgenössischen Traversflöte, beginnend mit *d*¹, oder der modernen Querflöte, beginnend mit *c*¹, unvermeidlich, wie dies 1741 bereits Rameau klargestellt hat.²⁰ Die unter die genannten Fußtöne führenden Partien sind, vorzugsweise als zusammenhängende Passagen oder Phrasen, hoch zu oktavierem und Violinakkorde entweder zu arpeggieren oder auf die für den harmonischen Verlauf entscheidenden Töne zu reduzieren. Auf Vorschläge des Herausgebers hierzu wurde verzichtet; die erforderliche Bearbeitung bleibt Sache des jeweiligen Flötisten.

Wie gesagt, bestehen zwischen der dem Dedikations-exemplar beigegeführten handschriftlichen Violinstimme Leopold Mozarts und dem Erstdruck teilweise erhebliche Unterschiede betreffend Artikulation bzw. Bogenführung

sowie Gestaltung von Doppelgriffen, Appoggiaturen, Ornamenten und Fermaten (siehe unten). Die handschriftlich überlieferten Lesarten erweisen sich oft entweder als eigenständige Varianten oder tragen sogar zur Klärung des im Erstdruck enthaltenen Notentextes bei. Es bleibt dem Violinisten/Flötisten überlassen, für welche Version er sich entscheidet.

Eine gewisse Anzahl von Stichfehlern, die im Kritischen Bericht ausgewiesen sind, macht es unwahrscheinlich anzunehmen, dass die Korrekturabzüge der Erstaussgabe vor Drucklegung von Vater und Sohn Mozart gelesen worden sind, bzw. dass die erforderlichen Korrekturen tatsächlich noch in den Druck Eingang gefunden haben. So fehlen im Erstdruck mehrfach Akzidentien, insbesondere Auflösungszeichen, sei es aufgrund zeitgenössischer Notationskonventionen oder tatsächlicher Versäumnisse beim Stich. Solche Akzidentien wurden in der vorliegenden Neuausgabe durch Kleinstich gekennzeichnet. Vom Herausgeber ergänzte Töne sind im Notentext ebenfalls durch Kleinstich bzw. [] (Appoggiaturen), Binde- und Haltebogen durch Strichelung, Artikulationskeile durch Wiedergabe als dünne Striche sowie Dynamikangaben durch Kleinstich ausgewiesen. Einige Vorschläge wurden vom Herausgeber mit Rücksicht auf den rhythmischen Kontext von Achtel- in Sechzehntelnoten geändert; auch in diesen Fällen informiert der Kritische Bericht über die originalen Lesarten.

Dynamik wurde in der Neuausgabe freilich nur dort hinzugefügt, wo es sich eindeutig um *p*- bzw. *f*-Abschnitte handelt, die alle Partien betreffen, bzw. wo die Stimmen der Melodieinstrumente zwingend aneinander anzugleichen waren. Hingegen habe ich darauf verzichtet, generell die Dynamik der Melodieinstrumente in die Klavierpartie zu übertragen – zum einen weil viele Vorzeichnungen auf einem Cembalo ohne *Machine Stop* gar nicht realisierbar wären, zum anderen weil sich ein Teil dieser Dynamik, vor allem *p*-Vorzeichnungen und Akzente, offensichtlich auf die Begleitfunktion der Melodieinstrumente bezieht und daher für das Tasteninstrument gegenstandslos ist. Es bleibt einmal mehr dem Clavichordspieler und Pianisten überlassen, darüber zu befinden, ob und welche Dynamikangaben er aus den Stimmen der Melodieinstrumente übernehmen möchte.

Zur Ausführung von Ornamentik und Vorschlägen sei grundsätzlich auf die neuere Fachliteratur verwiesen.²¹ Darüber hinaus enthält der Erstdruck von KV 10–15 mehrere Ornamentiksymbole, die einer zusätzlichen Klärung bedürfen. Der Schrägstrich in der Klavierpartie des *Allegro* von KV 13 (T. 60 und 62) verlangt ein Arpeggio von unten nach oben. Dieses Zeichen geht auf französische Cembalo-

¹⁸ Franz Xaver Schnizer, *Sechs Sonaten Opus 1* für Cembalo (Klavier) und Orgel, hrsg. von Franz Lehrndorfer, Stuttgart 1980.

¹⁹ Vgl. *Orgel- und Claviermusik am Salzburger Hof 1500–1800*, hrsg. von S. Rampe, Kassel etc. 2005, S. VIII f. und 62–67.

²⁰ Vgl. J.-P. Rameau, *Pièces de Clavecin*, a. a. O., S. 46.

²¹ Frederick Neumann, *Ornamentation and Improvisation in Mozart*, Princeton 1986; Günther von Noé, *Der Vorschlag in Theorie und Praxis. Ein Ratgeber für den Interpreten*, Wien und München 1986; S. Rampe, *Mozarts Claviermusik*, a. a. O., S. 194–213.

loquellen des späten 17. Jahrhunderts, vor allem aber auf Rameaus Buch von 1724²² zurück und findet sich seitdem in zahlreichen Kompositionen, die in französischer Tradition stehen. Durchgestrichene Doppelschläge im Sinne gewöhnlicher Triller wie im *Andante maestoso* von KV 15 treten in Wiener Klaviermusik der Zeit häufig auf. Ihre Verwendung im Erstdruck von KV 15 an Stelle des $\#$ -Symbols ist vermutlich auf Inkonsistenzen in der Bezeichnung der Stichvorlage zurückzuführen.

Während Fermaten über Finalnoten oder Schlußstrichen eines Satzes im Erstdruck von 1765 selten sind, erscheinen sie in Leopold Mozarts handschriftlicher Violinstimme regelmäßig. Am Ende des Finales von KV 15 trifft man im Druck sogar auf Fermaten über den letzten Pausen der Klavierstimme, in der handschriftlichen Violinstimme jedoch über dem Schlußstrich. Diese Beobachtung lässt grundsätzlich daran zweifeln, ob den Schlussfermaten eine andere Bedeutung zukommt als jene eines Finalzeichens, die sie im 18. Jahrhundert neben der Verlängerung einer Note, Pause oder eben auch des zeitlichen Abstands zweier Sätze (Schlußstrich) vorzugsweise innehatten.²³ Gleichwohl gibt die vorliegende Neuedition die Fermaten entsprechend den Quellen wieder und überlässt es wiederum den Interpreten, über die individuelle Deutung zu entscheiden.

Für die Bereitstellung des Quellenmaterials und die Genehmigung zur Publikation danke ich Ihrer Majestät Elisabeth II., Königin von Großbritannien, der British Library London und der Bayerischen Staatsbibliothek München.

Der Kritische Bericht, auch für die vorliegende Cembaloausgabe, ist in der Partitur der Triofassung (Carus 50.010) enthalten.

Köln, im September 2005

Siegbert Rampe

²² J.-P. Rameau, *Pièces de Clavecin. Neue Ausgabe sämtlicher Clavierwerke I: Die Bücher von 1705/06 & 1724*, hrsg. von S. Rampe, Kassel etc. 2004, S. 15f.

²³ S. Rampe und Dominik Sackmann, *Bachs Orchestermusik. Entstehung, Klangwelt, Interpretation. Ein Handbuch*, Kassel etc. 2000, S. 406f.

Foreword

Since their publication as piano trios in the *New Mozart Edition* (1966),¹ Mozart's sonatas K. 10–15 have failed to take hold in the standard chamber music repertoire for the simple reason that the melody instruments function as an accompaniment rather than as obligato parts. Yet even the seventh edition of the Köchel Catalogue had shown greater circumspection by listing them as sonatas "for piano and violin or flute (violoncello *ad libitum*)."² Furthermore, the title of the first edition, published by Mozart *père* and *fils* in 1765, reads *Six Sonates pour le Clavecin qui peuvent se jouer avec l'accompagnement de Violon ou Flaute Traversiere* (partial print run **E2**; see the facsimile of the partial print run **E1** on p. 10 with the remark "et d'un Violoncelle"). In other words, these pieces are harpsichord sonatas that may be accompanied at will by a violin or a transverse flute, with all the musicians expected to play from the score.³ Nonetheless, every impression of the first edition contained an enclosed part for violin, and a cello part was included in the partial press run **E1** (see p. 76 of the Critical Report in the score of the trio version). The cello part was most likely added at a later date, for its existence is noted, not in the score of the first edition, but in the first advertisement⁴ of the sonatas in the *London Public Advertiser* on 20 March 1765: "Dedicated, by Permission, to Her Majesty, Six Sonatas for the Harpsichord, with Accompaniment for a Violin, or German Flute and a Violoncello. Composed by I. G. Wolfgang Mozart, Eight Years of Age."⁵

In sum, the first edition offers the following permissible formats for performance:

- Solo harpsichord (piano)
- Harpsichord (piano) accompanied by a violin or transverse flute
- Harpsichord (piano) accompanied by a violin or transverse flute and a cello.

Our new edition is the first to take these conflicting formats into account by presenting two separate versions, one being the unaltered harpsichord part, the other a full score with separate instrumental parts for violin/flute and cello.

The harpsichord part is indeed capable of standing by itself and requires no instrumental expansion. The melody instruments, in contrast, merely function as an accompaniment or contribute brief interjections, or, in the case of the cello, reinforce the left-hand of the keyboard. In other words, K. 10–15 are not only Mozart's earliest piano trios, they are also his earliest keyboard sonatas to survive intact, and they have recently been recorded as such.⁶ In this light, they belong to the genre of *pièces de clavecin* that arose in France shortly before the mid-eighteenth century – a genre, as Charles-Jacques Mathon de la Cour already pointed out in 1777, that appeared in versions for chamber ensemble primarily to boost their distribution.⁷ The earliest examples of this species are the *Pièces de Clavecin en Concerts* by Jean-Philippe Rameau (1683–1764), which were published in Paris for harpsichord, violin or transverse flute, and viola da gamba in 1741 – with an express plea from the composer to play them on the harpsichord alone. To this end, Rameau

produced solo harpsichord arrangements of five pieces that originally had obligato parts for melody instruments, and enclosed them in the first edition.⁸ Mozart in turn adopted this French practice as early as 1762–4, when he entered Sonata K. 6 and one movement of Sonata K. 7, without violin accompaniment, in the notebook begun in 1759 for his sister Maria Anna (Nannerl) Mozart.⁹ Both of these works, dedicated to Princess Louis-Marie-Thérèse de Bourbon („Madame Victoire de France"), were originally written for harpsichord and violin.

Sonatas K. 10–15 originated while the Mozart family was staying in London from April 1764 to July 1765. Leopold Mozart (1719–1787) gave an account of them in a letter of 27 November 1764 to Johann Lorenz Hagenauer in Salzburg:

In addition I have the heavy expense of having six sonatas of our Master Wolfgang engraved and printed, which are being dedicated to the Queen of Great Britain (at her own request). This sort of business costs a great deal of effort in this town, for one has to march as far as Hellbrunn to find an engraver (just as in Paris), and these people must always be kept under pressure, for they have a lot to do.¹⁰

This may explain why the separate violin part was not yet finished when the presentation copy was given to the Queen, and why Leopold had to write out a part in his own hand (see the Critical Report, p. 77 in the score of the trio version). The presentation must have taken place prior to 20 March 1765, when the edition was publicly advertised, for on 19 March Leopold reported to Hagenauer that "the Queen has given our Wolfgang a present of fifty guineas for the dedication of the sonatas."¹¹ Whether this work was expressly commissioned, as Leopold Mozart claimed, or whether the harpsichord-playing Queen merely asked to see more of Wolfgang's music is a moot question. Whatever the case, the eight-year-old prodigy and his sis-

¹ Wolfgang Amadeus Mozart: *Neue Ausgabe sämtlicher Werke*, Series VIII: *Kammermusik*, Category 22, Section 2: *Klaviertrios*, ed. Wolfgang Plath and Wolfgang Rehm (Kassel, etc., 1966).

² Ludwig Ritter von Köchel: *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts* [...], 7th edn., ed. Franz Giegling (Zurich), Alexander Weinmann (Vienna) and Gerd Sievers (Wiesbaden) (Wiesbaden, 1965), pp. 9–15.

³ Siegbert Rampe: "Das Tasteninstrument in den Flötensonaten von Mozart und in den Flötentrios von Haydn," *Tibia* 3 (1991), pp. 508–18, esp. p. 515.

⁴ W. A. Mozart: *Neue Ausgabe sämtlicher Werke*, Series X: *Supplement*, Category 34: *Die Dokumente seines Lebens*, ed. Otto Erich Deutsch (Kassel, etc., 1961), p. 43.

⁵ *Ibid.*

⁶ W. A. Mozart: *Complete Clavier Works*, vols. 1–13; S. Rampe, harpsichord, clavichord and fortepiano (MDG, 2005ff.). Sonata K. 12 appeared in volume 2 (MDG 341 1302–2, 2005); publication of the other sonatas is in preparation.

⁷ S. Rampe: *Mozarts Claviermusik. Klangwelt und Aufführungspraxis. Ein Handbuch* (Kassel, etc., 1995), pp. 222f.

⁸ Jean-Philippe Rameau: *Pièces de Clavecin*. New Edition of the Complete Keyboard Works, ii: *The Books of 1726–7 and 1741*, ed. S. Rampe (Kassel, etc., 2004), pp. xvi f. and 45–8.

⁹ Rampe, *Mozarts Claviermusik* (see note 7), p. 222.

¹⁰ *Mozart: Briefe und Aufzeichnungen, Gesamtausgabe*, i, ed. Wilhelm A. Bauer and O. E. Deutsch (Kassel, 1962), no. 93, p. 170.

¹¹ *Ibid.*, no. 96, p. 184.

ter gave their first performance before the musically-minded Queen on 27 April 1764, four days after their arrival in London, and appeared several times thereafter.

The compass of the keyboard part, from C to f^{\flat} (apart from a single B_7 in the second minuet of K. 10), is unusual for Mozart. It implies that the six sonatas were composed at the travel clavichord built by Johann Andreas Stein in 1762 – an instrument that the Mozarts carried in their luggage and is still extant today. It is fretted with one or two notes to a key and still has its modified mean-tone temperament.¹² In chamber ensembles, however, the sonatas were intended for English harpsichords with one or (in the case of K. 15) two manuals, clavichords being unsuitable for a keyboard trio due to their soft volume.¹³ In the spring of 1765 Mozart himself gave the first public demonstration of the latest development in English harpsichord construction, the so-called “machine stop.” This mechanical device, built by Burkart Shudi, made it possible to operate the stop by means of a pedal. A newspaper report on the first public demonstration, probably written by Leopold Mozart, has this to say about it:

It has been regarded as particularly noteworthy that Mr. Thudy [*sic*] connected all the stops to a pedal, so that they can be drawn by treading, one after another, and the decrease and increase of tone may be varied at will, which *crescendo* and *decrescendo* has been long wished for by clavier players.¹⁴

Shudi's two-manual harpsichord of 1765 likewise survives to the present day. It was intended for King Frederick II of Prussia and was shipped to Potsdam directly after Mozart's performance.¹⁵ Admittedly the keyboard parts of K. 10–15 offer no indication of such an instrument; moreover, the dynamic marks in K. 15 can be rendered without further ado on a conventional two-manual harpsichord (see above).¹⁶ On the other hand, one keyboard instrument may be safely disqualified: the fortepiano, which had just been introduced in England. The London piano manufacturer Johannes Zumpe, an immigrant from Saxony with whom the Mozarts were then in contact, had begun to mass-produce square pianos in 1762. They had a single action without escapement and were unsuitable for the performance of music with rhythms and articulation as demanding as those of K. 10–15. The commercial production of English fortepianos with sprung hoppers – the so-called “English grand action” – did not begin until 1777.¹⁷

As far as their melody, thematic development, and formal design are concerned, the six sonatas draw most of all on the example of Johann Christian Bach (1735–1782), who was “music master” to the British Queen from early 1764 and first met Mozart *père* and *fils* on 19 May 1764. Consequently, K. 10–15 may be regarded as direct or indirect offshoots of Mozart's composition lessons with this famous son of J. S. Bach. Potential models include Bach's own *Six Sonates pour le Clavecin, accompagnées D'un Violon ou Flute traversière et d'un Violoncelle*, op. 2 (London, 1764), although here the part for violin or flute is obligato. They reveal a two-movement design with an opening movement in so-called sonata-allegro form followed by a minuet or a rondo – a pattern that Mozart expanded into three movements in K. 10, 11, 13, and 14. A

volte-face from this model, and a clear step in the direction of his personal idiom, can be found in K. 13 and 14. In contrast, the opening movement of K. 15, especially its melodic writing and figuration, recalls Carl Philipp Emanuel Bach (1714–1788), the sometime teacher of his younger brother Johann Christian. Incidentally, the multiple use of a tonic key within a published set of pieces (K. 10 and 15), though somewhat unusual in the German-speaking countries, is by no means a rarity in Johann Christian Bach's collections of keyboard and chamber music.

Given the tender age of the composer, there is little reason to doubt that Leopold Mozart himself took matters in hand in preparing the first edition of 1765, as he wrote to Johann Lorenz Hagenauer. In this light, the violin part that he wrote out for the presentation copy is particularly significant, for its alternative readings derive from the composer's autograph. It may also reflect editorial interventions on the part of his father, who was well-versed in practical matters. The conflicting readings in the first edition, on the other hand, may well derive from the engraver's copy, which was vetted by Wolfgang himself, though it should be borne in mind that articulation marks and dynamic signs were often placed inaccurately by the engravers. Our edition basically follows the original print. For the above reasons, however, it is also the first to take into account Leopold Mozart's alternative readings in the violin part. In the score of the trio version we have done this in the following ways: Important readings adopted from the handwritten source are identified as *Ossia* above the staff of the violin part either by parentheses or by footnotes (marked with asterisks) referring directly to the editorial commentary in the Critical Report, where the reader will also find less significant borrowings or conflicting readings omitted from our edition.

Notes on Performance

Besides the harpsichord, it need hardly be mentioned that performances in chamber music formats may also make use of a piano. Both instruments are suitable for solo performances of these sonatas, as is the clavichord. Finally, it should be pointed out that all six pieces may also be played to excellent advantage on the organ without accompaniment, following the example of contemporary sonatas by

¹² Further information in S. Rampe, *Mozarts Claviermusik* (see note 7), pp. 46f. Today the instrument belongs to the Hungarian National Museum in Budapest. By means of the double connection two different notes in chromatic relationship to each other are produced on one and the same string, in that the tangents of the respective keys touch these strings at separate locations.

¹³ Daniel Gottlob Türk: *Klavierschule oder Anweisung zum Klavierspielen für Lehrer und Lernende* (Leipzig and Halle, 1787); facsimile ed. S. Rampe (Kassel, etc., 1997), p. 8.

¹⁴ Mozart, *Dokumente* (see note 4), p. 47.

¹⁵ S. Rampe, “Das Tasteninstrument” (see note 3), pp. 508f.; idem, *Mozarts Claviermusik* (see note 7), pp. 25 and 54f. Frederick had the instrument moved to his Silesian residence in Breslau. In connection with the end of the Second World War it was taken to Moscow in 1945.

¹⁶ My dissenting view of 1991, in S. Rampe, “Tasteninstrument” (see note 3), pp. 516f., is based on the musical text of the *Neue Mozart-Ausgabe*, which contains many dynamic signs added by the editors.

¹⁷ S. Rampe, “Tasteninstrument” (see note 3), p. 514; idem, *Mozarts Claviermusik* (see note 7), pp. 31ff. and 39.

Carl Philipp Emanuel Bach and Franz Xaver Schnizer (1740–1785).¹⁸ In such cases the octave doublings in the bass and the pitch B_1 in K. 10 may be placed in the pedals. Considering how few original compositions¹⁹ or adaptations Mozart left behind for the organ, K. 10–15 represent a welcome addition to the repertoire.

Our separate edition of the unaccompanied keyboard version presents the unaltered text of the harpsichord part as it appears in the original print. For performances on a piano, we also present an *ossia* to the opening of the theme of the *Andante maestoso* of K. 15 showing how to incorporate the violin part, since the seven- to eight-note chords, though effective when arpeggiated on a harpsichord or clavichord, sound somewhat thin when played on a piano. Pianists are invited to make use of our suggestion as they wish; it is by no means mandatory.

Players who wish to use a flute in lieu of the violin part will find it necessary to adjust the part to suit the compass of the contemporary transverse flute, beginning at d^1 , or the modern concert flute, beginning at c^1 , as Rameau already demonstrated in 1741.²⁰ Notes lying beneath these lower limits must be transposed an octave higher, preferably as continuous passages or phrases; and multiple stops on the violin must be either arpeggiated or reduced to pitches essential to the harmonic progression. We have dispensed with editorial suggestions and leave the necessary arrangement to the discretion of the flutist.

As already mentioned, the first edition and the violin part added by Leopold Mozart to the presentation copy differ, sometimes considerably, in articulation, bowing, and the handling of double stops, appoggiaturas, ornaments, and fermatas (see below). The readings handed down in the manuscript often prove either to be independent variants or help to clarify the text of the first edition. We leave it to the violinist or flutist to decide which version to prefer.

A certain number of engraver's errors, listed in the Critical Report, make it rather unlikely that Wolfgang and Leopold Mozart proofread the first edition prior to its publication, or that the corrections they made actually found their way into the print. For example, the first edition lacks a good number of accidentals, especially natural signs, owing either to contemporary notational usage or to slips in the engraving process. In our new edition we have added such accidentals in smaller print. Similarly, notes added by the editor are identified in the musical text by small type or square brackets for appoggiaturas, dotted lines for slurs and ties, and thin lines for articulation wedges and small type for dynamic marks. As far as rhythm is concerned, the editor has suggested several changes from eighth- to sixteenth-notes; once again, information on the original readings may be found in the Critical Report.

We have added dynamic marks only in clearly delineated sections of *piano* or *forte* affecting all the instrumental parts, or in sections where a balance must be struck in the melody instruments. In contrast, I have generally refrained from transferring the dynamics of the melody instruments

to the keyboard, first because many such instructions are unperformable on a harpsichord without a machine stop, and second because some of these marks, especially *p* and accents, obviously refer to the accompaniment function of the melody instruments and are thus irrelevant on the keyboard. Once again, we leave it to the pianist or clavichord player to decide which dynamic marks, if any, should be adopted from the melody instruments.

With regard to the execution of ornaments and appoggiaturas, readers are urged to consult recent scholarly studies.²¹ Furthermore, the first edition of K. 10–15 contains several ornament symbols that require additional clarification. The oblique slash in the keyboard part of the *Allegro* of K. 13 (mm. 60 and 62) calls for an arpeggio from bottom to top. This sign derives from French harpsichord manuscripts of the late seventeenth century, and especially Rameau's book of 1724.²² Thereafter it was found in a great many compositions beholden to the French tradition. Turns with an oblique slash, indicating ordinary trills (as in the *Andante maestoso* of K. 15), frequently occur in Viennese keyboard music of this period. Their use in the first edition of K. 15 in lieu of the *x* symbol probably resulted from inconsistencies among the markings in the engraver's copy.

Although we seldom find fermatas on final notes or the final double bar of a movement in the 1765 print, they regularly appear in Leopold Mozart's handwritten violin part. The print even has fermatas above final rests in the keyboard part, e. g. at the end of the finale of K. 15, but above the final double bar in the handwritten violin part. This discovery raises doubts as to whether the final fermatas have any significance beyond indicating a point of completion – a meaning they shared, in the eighteenth century, with the elongation of a note, rest, or temporal distance between two movements (final double bar).²³ Nonetheless, our edition reproduces these fermatas as they appear in the sources and leaves their interpretation, once again, to the discretion of the player.

I wish to thank Her Majesty Queen Elizabeth II of Great Britain, the British Library (London), and the Bayerische Staatsbibliothek (Munich) for kindly placing source material at my disposal and granting permission to publish.

See the Critical Report in the score of the trio version.

Cologne, September 2005

Siegbert Rampe

Translation: J. Bradford Robinson

¹⁸ Franz Xaver Schnizer: *Sechs Sonaten Opus 1* für Cembalo (Klavier) und Orgel, ed. Franz Lehrndorfer (Stuttgart, 1980).

¹⁹ See *Orgel- und Claviermusik am Salzburger Hof 1500–1800*, ed. S. Rampe (Kassel, etc., 2005), pp. viiif. and 62–7.

²⁰ See Rameau, *Pièces de Clavecin* (see note 8), p. 46.

²¹ Frederick Neumann: *Ornamentation and Improvisation in Mozart* (Princeton, 1986); Günther von Noé: *Der Vorschlag in Theorie und Praxis. Ein Ratgeber für den Interpreten* (Vienna and Munich, 1986); S. Rampe, *Mozarts Claviermusik* (see note 7), pp. 194–213.

²² J.-P. Rameau: *Pièces de Clavecin*, New Edition of the Complete Keyboard Works, i: *The Books of 1705–6 and 1724*, ed. S. Rampe (Kassel, etc., 2004), pp. 15f.

²³ S. Rampe and Dominik Sackmann: *Bachs Orchestermusik. Entstehung, Klangwelt, Interpretation. Ein Handbuch*, (Kassel, etc., 2000), p. 406f.

Six
SONATES
pour le
CLAVECIN
*qui peuvent se jouer avec
L'accompagnement de Violon, ou Flaute
Traversiere et d'un Violoncelle
Très humblement dediées*
A SA MAJESTÉ
CHARLOTTE
REINE de la GRANDE BRETAGNE
Composées par
I.G. WOLFGANG MOZART
Agé de huit Ans
Oeuvre III.

LONDON *(Printed for the Author and Sold at his Lodgings
At M. Williamson in Thurst Street Soho.*

Abb. 1: Wolfgang Amadeus Mozart, *Six Sonates pour le Clavecin op. 3 KV 10–15*. Titelblatt des Erstdrucks, London (1765), auf dem die Sonaten eindeutig als Cembalosonaten bezeichnet sind, deren Begleitung durch Violine bzw. Traversflöte sowie Violoncello möglich ist. Dedikationsexemplar aus dem Besitz der britischen Königin; British Library, London, Signatur R. M. II. f. 5



l'art conduit ensuite & achève. . . Mais que je vive, & un jour je lui offrirai un don digne d'Elle & de toi, car avec ton secours, j'égalerais la gloire de tous les grands hommes de ma patrie, je deviendrais immortel comme *Handel*, & *Haydn*, & mon nom sera aussi célèbre que celui de *Bach*.

Un grand éclat de rire déconcerta ma noble confiance. Que *Votre Majesté* juge de la patience qu'il me faut pour écrire avec un Cœur aussi fantaisique! . . . Ne voudrais-je pas aussi que j'osasse reprocher à *Votre Majesté* cet excès de bonté qui fait le sujet de mon orgueil & de ma gloire? *Moi*, *Madame*, vous reprocher un défaut? Le beau défaut? *Votre Majesté* ne s'en corrigera de sa vie.

On dit qu'il faut tout passer aux *Genies*, je dois au mien le bonheur de vous plaire, & je lui pardonne ses caprices. *Daignez*, *Madame*, recevoir mes foibles dons. Vous fûtes de tout temps destinée à régner sur un peuple, libre, les enfans du genre ne le sont pas moins que le *Peuple Britannique*; libres surtout dans leurs hommages, ils se plaisent à entourer votre trône. Vos vertus, vos talens, vos bienfaits seront à jamais présents à ma mémoire, surtout où je vivrai je me regarderai comme le sujet de *VOTRE MAJESTÉ*.

Je suis avec le plus profond respect,

Madame,

de *Votre Majesté*

Le très-humble & très-obéissant petit serviteur
J.G.W. Mozart

À Londres, ce 8
Janvier 1763.

A la Reine Madame,

Plen d'orgueil & de joie d'oser vous offrir un hommage, j'achèverais ces sonates pour les porter aux pieds de *Votre Majesté*; j'étois, je l'avoue, ivre de vanité & ravi de moi-même, lorsque j'apprenus le *Genie* de la *Musique* à côté de moi.

« Tu es bien vain, me dit-il, de savoir écrire à un âge où les autres apprennent encore à épeller. *Moi*, vain de ton *Clavier*, & lui répondis-je, Non, j'ai d'autres motifs de vanité. *Provenais* le favori de la *Reine* de ces *Isles fortunées*. Tu prétends que n'est le vin du *vin*, & *Suprême* qui, la distingues, les talens lui viennent il s'écrit bien placé sur le trône. Elle les honore & les protège. *Qu'Elle* te permette de lui faire une offrande, tu es arde de gloire, tu seras s'il n'en que toute la terre le surnom, plus philosophe je ne confie mon orgueil qu'à mon *clavier* qui en devient un peu plus éloquent, écrit tout? »

« Et cette éloquence produit des *Sonates*! . . . Est-il bien sûr que j'aie jamais inspiré un *faisceau* de *Sonates*? »
Ce propos me piqua. Et, mon père, lui dis-je, tu parles ce matin comme un pédant. Lorsque la *Reine* daigne m'écrire, je m'abandonne à toi, & je deviens sublime, loin d'Elle le charme & l'inspiration, son laquette image m'inspire encore quelques idées que

l'art



Abb. 2: Six Sonates pour le Clavecin op. 3 KV 10–15. Widmungsrede des Erstdrucks an die britische Königin Charlotte (1744–1818), geborene Prinzessin Sophie Charlotte von Mecklenburg-Strelitz. Aller Wahrscheinlichkeit nach ist aber Leopold Mozart als Verfasser dieser Widmungsrede anzusehen und nicht sein damals neunjähriger Sohn Wolfgang Amadeus. Eine Übersetzung der Widmungsrede enthält der Abschnitt „I. Die Quellen“ des Kritischen Berichtes der Ausgabe der Triofassung (Carus 51.010).

Quelle: wie Abb. 1

1. Sonate in B

Cembalo

KV 10

Wolfgang Amadeus Mozart
1756–1791

Allegro

4

7

10

13

16

m.s.

Aufführungsdauer / Duration: ca. 14 min.

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Urtext
edited by Siegbert Rampe

19

Musical score for measures 19-21. Treble clef has eighth-note patterns with accents. Bass clef has quarter notes and rests.

22

Musical score for measures 22-24. Treble clef has sixteenth-note runs with trills. Bass clef has quarter notes and rests.

25

Musical score for measures 25-27. Treble clef has eighth-note patterns with slurs. Bass clef has eighth-note patterns.

28

Musical score for measures 28-30. Treble clef has quarter notes with trills. Bass clef has eighth-note patterns.

31

Musical score for measures 31-33. Treble clef has quarter notes with trills. Bass clef has eighth-note patterns.

34

Musical score for measures 34-36. Treble clef has quarter notes with trills. Bass clef has eighth-note patterns.

37

Musical notation for measures 37-38. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a slur over measures 37 and 38. The bass clef staff contains a steady eighth-note accompaniment.

39

Musical notation for measures 39-41. The treble clef staff features a more active melodic line with sixteenth-note runs. The bass clef staff continues with the eighth-note accompaniment.

42

Musical notation for measures 42-43. The treble clef staff has a melodic line with some rests. The bass clef staff maintains the eighth-note accompaniment.

44

Musical notation for measures 44-46. The treble clef staff shows a melodic line with rests and a sharp sign. The bass clef staff continues with the eighth-note accompaniment.

47

Musical notation for measures 47-49. The treble clef staff features a melodic line with rests and a sharp sign. The bass clef staff continues with the eighth-note accompaniment.

50

Musical notation for measures 50-52. The treble clef staff includes a trill (tr) in measure 51 and a triplet in measure 52. The bass clef staff continues with the eighth-note accompaniment.

53

tr

This system contains measures 53 and 54. The right hand features a melodic line with slurs and a trill (tr) in measure 54. The left hand provides a steady accompaniment with eighth notes.

55

m.s.

This system contains measures 55, 56, and 57. Measure 55 has a dense sixteenth-note texture in the right hand. Measure 57 includes the marking 'm.s.'.

58

This system contains measures 58 and 59. The right hand continues with a melodic line, and the left hand has a simple accompaniment.

60

tr

This system contains measures 60, 61, and 62. Measure 62 features a trill (tr) in the right hand.

63

This system contains measures 63, 64, and 65. The right hand has a melodic line with slurs, and the left hand has a consistent accompaniment.

66

This system contains measures 66, 67, and 68. The right hand features a melodic line with slurs and a trill in measure 67. The left hand has a steady accompaniment.

Andante

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of two flats. The right hand features a melodic line with trills (tr) and slurs, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 6-9. The right hand continues with trills and slurs, and the left hand maintains the eighth-note accompaniment.

Musical notation for measures 10-13. The right hand has trills and slurs, and the left hand has eighth notes with some slurs.

Musical notation for measures 14-17. The right hand features trills and slurs, and the left hand has eighth notes with slurs.

Musical notation for measures 18-22. The right hand has trills and slurs, and the left hand includes triplets of eighth notes in measures 19, 20, 21, and 22.

Musical notation for measures 23-27. The right hand has trills and slurs, and the left hand has eighth notes with slurs.

Musical notation for measures 28-31. The right hand has trills and slurs, and the left hand has eighth notes with slurs.

33

tr tr tr tr tr

38

tr tr tr tr tr

43

tr tr tr tr tr

48

tr tr tr tr tr

53

tr tr tr tr tr

58

tr tr tr tr tr

63

tr tr tr tr tr

Menuetto I

Musical notation for Menuetto I, measures 1-7. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The notation includes treble and bass staves. Trills (tr) are marked above notes in measures 2, 3, 5, and 7. Triplet markings (3) are present in measures 4 and 7. A repeat sign is at the end of measure 7.

Musical notation for Menuetto I, measures 8-14. Measures 8-9 are marked with a repeat sign. Trills (tr) are marked above notes in measures 10, 12, and 14. The notation continues with treble and bass staves.

Musical notation for Menuetto I, measures 15-21. Measure 15 begins with a triplet (3). Trills (tr) are marked above notes in measures 16, 18, and 21. The notation concludes with a final double bar line.

Menuetto II

Musical notation for Menuetto II, measures 1-13. The piece is in 3/4 time with a key signature of two flats. The notation includes treble and bass staves. A large watermark 'Carus' is overlaid on the page.

Musical notation for Menuetto II, measures 14-19. A trill (tr) is marked above a note in measure 14. The notation continues with treble and bass staves.

Musical notation for Menuetto II, measures 20-23. Trills (tr) are marked above notes in measures 20 and 23. The notation concludes with a final double bar line.

Musical notation for Menuetto II, measures 24-27. A trill (tr) is marked above a note in measure 27. The notation concludes with a final double bar line.

Da capo Menuetto I

Carus 51.010/10

2. Sonate in G

KV 11

Andante

Measures 1-3 of the first system. The treble clef contains a melodic line with eighth and sixteenth notes, and the bass clef contains a steady eighth-note accompaniment. The key signature is one sharp (F#).

Measures 4-8. Measure 4 begins with a trill (tr) on the treble clef. Measures 6 and 7 feature triplet markings (3) over the treble clef. Trills (tr) are also present in measures 7 and 8.

Measures 9-13. Measure 9 starts with a trill (tr) on the treble clef. The bass clef accompaniment continues with eighth notes. A large watermark 'CARUS' is overlaid on the page.

Measures 14-18. Measures 14, 15, 16, and 17 each begin with a trill (tr) on the treble clef. The bass clef accompaniment consists of eighth notes.

Measures 19-23. Measure 19 begins with a trill (tr) on the treble clef. The bass clef accompaniment continues with eighth notes. A large watermark 'CARUS' is overlaid on the page.

Measures 24-27. Measures 24, 25, and 26 each begin with a trill (tr) on the treble clef. The bass clef accompaniment continues with eighth notes.

Measures 28-31. Measures 28, 29, and 30 each begin with a trill (tr) on the treble clef. The bass clef accompaniment continues with eighth notes.

Aufführungsdauer / Duration: ca. 9 min.

Carus 51.010/10

32

35

40

46

52

9

15

22

tr. tr. tr.

28

35

42

48

55

tr. tr.

62

tr. tr.

Menuetto

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the right hand features eighth and sixteenth notes, with a trill (tr) in measure 7. The bass line consists of quarter and eighth notes.

Musical notation for measures 8-14. The melody continues with eighth and sixteenth notes, and the bass line remains simple with quarter and eighth notes.

Musical notation for measures 15-20. Measure 19 contains a triplet of eighth notes in the right hand. The piece concludes with a repeat sign.

Musical notation for measures 21-26. This section includes a trill (tr) in measure 26. The melody and bass line continue with similar rhythmic patterns.

Musical notation for measures 27-34. This section includes trills (tr) in measures 27, 32, and 34. The melody and bass line continue with similar rhythmic patterns.

Musical notation for measures 35-41. This section includes a trill (tr) in measure 35. The melody and bass line continue with similar rhythmic patterns.

Musical notation for measures 42-48. Measure 47 contains a triplet of eighth notes in the right hand. The piece concludes with a repeat sign.

Da capo Allegro

3. Sonate in A

KV 12

Andante

Measures 1-4 of the sonata. The right hand features a melodic line with trills (tr) and slurs. The left hand has a steady accompaniment with triplets (3) in the bass line.

Measures 5-7. The right hand continues with a flowing melodic line. The left hand maintains the triplet accompaniment.

Measures 8-10. The right hand has a more active melodic line with slurs. The left hand continues with triplets.

Measures 11-13. The right hand features a melodic line with slurs. The left hand continues with triplets.

Measures 14-16. The right hand has a melodic line with slurs. The left hand continues with triplets.

Measures 17-19. The right hand has a melodic line with slurs. The left hand continues with triplets.

Measures 20-22. The right hand has a melodic line with slurs. The left hand continues with triplets.

Aufführungsdauer / Duration: ca. 9 min.

Carus 51.010/10

23

tr

tr

3

3

3

27

3

3

3

30

tr

3

3

3

34

3

3

3

37

tr

3

3

3

40

3

3

3

3

3

43

3

3

46

Musical score for measures 46-48. The piece is in G major (one sharp) and 3/4 time. Measure 46 features a treble clef with eighth-note runs and a bass clef with a triplet of eighth notes. Measure 47 continues the eighth-note runs in the treble and has a triplet in the bass. Measure 48 shows a continuation of the eighth-note patterns in both hands.

49

Musical score for measures 49-52. Measure 49 has a treble clef with a half rest followed by eighth-note runs, and a bass clef with eighth-note runs. Measure 50 continues with similar patterns. Measure 51 features a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 52 concludes with a treble clef ending on a half note and a bass clef with eighth-note runs.

Allegro

Musical score for measures 53-58, marked **Allegro**. The piece changes to 3/8 time. Measure 53 has a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 54 continues with eighth-note runs in both hands. Measure 55 features a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 56 has a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 57 continues with eighth-note runs in both hands. Measure 58 concludes with a treble clef ending on a half note and a bass clef with eighth-note runs.

9

Musical score for measures 59-64. Measure 59 has a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 60 continues with eighth-note runs in both hands. Measure 61 features a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 62 has a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 63 continues with eighth-note runs in both hands. Measure 64 concludes with a treble clef ending on a half note and a bass clef with eighth-note runs.

Musical score for measures 65-70. Measure 65 has a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 66 continues with eighth-note runs in both hands. Measure 67 features a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 68 has a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 69 continues with eighth-note runs in both hands. Measure 70 concludes with a treble clef ending on a half note and a bass clef with eighth-note runs. A *p* dynamic marking is present in measure 70.

25

Musical score for measures 71-76. Measure 71 has a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 72 continues with eighth-note runs in both hands. Measure 73 features a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 74 has a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 75 continues with eighth-note runs in both hands. Measure 76 concludes with a treble clef ending on a half note and a bass clef with eighth-note runs. *s* and *p* dynamic markings are present in measures 72 and 74 respectively.

33

Musical score for measures 77-82. Measure 77 has a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 78 continues with eighth-note runs in both hands. Measure 79 features a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 80 has a treble clef with eighth-note runs and a bass clef with eighth-note runs. Measure 81 continues with eighth-note runs in both hands. Measure 82 concludes with a treble clef ending on a half note and a bass clef with eighth-note runs.

41

Musical score for measures 41-47. The piece is in G major (one sharp) and 3/4 time. The right hand features a continuous eighth-note melody, while the left hand provides a steady accompaniment of eighth notes.

48

Musical score for measures 48-55. The right hand continues with eighth-note patterns, and the left hand introduces some chords and rests.

56

Musical score for measures 56-62. The right hand has a more melodic line with some slurs, and the left hand continues with eighth-note accompaniment.

63

Musical score for measures 63-69. The right hand features a melodic line with slurs, and the left hand has a simple accompaniment. A piano (*p*) dynamic marking is present in measure 67.

70

Musical score for measures 70-77. The right hand continues with eighth-note patterns, and the left hand has a steady accompaniment. A piano (*p*) dynamic marking is present in measure 71.

78

Musical score for measures 78-84. The right hand has a melodic line with slurs, and the left hand continues with eighth-note accompaniment.

85

Musical score for measures 85-91. The right hand features a melodic line with slurs, and the left hand has a steady accompaniment.

92

92-98

f

This system contains measures 92 through 98. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It features a complex texture with sixteenth-note patterns in both hands. A dynamic marking of *f* (forte) is present in measure 95.

99

99-106

p

This system contains measures 99 through 106. The music continues with similar sixteenth-note patterns. A dynamic marking of *p* (piano) is present in measure 102.

107

107-113

This system contains measures 107 through 113. The music continues with similar sixteenth-note patterns.

114

114-120

f

This system contains measures 114 through 120. The music continues with similar sixteenth-note patterns. A dynamic marking of *f* (forte) is present in measure 119.

121

121-128

This system contains measures 121 through 128. The music continues with similar sixteenth-note patterns.

129

129-135

p *f*

This system contains measures 129 through 135. The music continues with similar sixteenth-note patterns. Dynamic markings of *p* (piano) and *f* (forte) are present in measures 131 and 134 respectively.

136

136-142

p *f*

This system contains measures 136 through 142. The music continues with similar sixteenth-note patterns. Dynamic markings of *p* (piano) and *f* (forte) are present in measures 137 and 139 respectively. Triplet markings (3) are present in measures 140 and 141.

4. Sonate in F

KV 13

Allegro

tr tr tr 3 3 3 3

6

tr tr tr

11

14

tr tr

18

simile

22

Musical notation for measures 22-26. The system consists of a treble and bass clef. The treble clef contains a melodic line with various note values and rests. The bass clef contains a steady accompaniment of eighth notes. A large watermark 'Carus' is overlaid on the right side of the page.

27

Musical notation for measures 27-31. The system consists of a treble and bass clef. The treble clef contains a melodic line with various note values and rests. The bass clef contains a steady accompaniment of eighth notes. A large watermark 'Carus' is overlaid on the right side of the page.

32

Musical notation for measures 32-36. The system consists of a treble and bass clef. The treble clef contains a melodic line with various note values and rests. The bass clef contains a steady accompaniment of eighth notes. A large watermark 'Carus' is overlaid on the right side of the page.

37

Musical notation for measures 37-40. The system consists of a treble and bass clef. The treble clef contains a melodic line with various note values and rests, including a trill (tr) in measure 38. The bass clef contains a steady accompaniment of eighth notes. A large watermark 'Carus' is overlaid on the right side of the page.

41

Musical notation for measures 41-44. The system consists of a treble and bass clef. The treble clef contains a melodic line with various note values and rests, including triplets in measures 41 and 42. The bass clef contains a steady accompaniment of eighth notes. A large watermark 'Carus' is overlaid on the right side of the page.

45

tr tr

tr

3 3

50

tr tr

tr

55

[b] tr

58

tr tr

tr

3 3

f f

63

tr tr

3 3

68

tr

f

3 3

72

simile

76

81

86

91

tr

95

Andante

Musical notation for measures 1-5. The piece is in a minor key with a 3/4 time signature. The tempo is marked 'Andante'. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Musical notation for measures 6-10. Measure 6 is marked with a '6'. Trills ('tr') are indicated in measures 7 and 8. The bass line continues with eighth notes, while the treble line has more complex rhythmic patterns.

Musical notation for measures 11-15. Measure 11 is marked with an '11'. A 'tr' is marked in measure 12, and a 'simile' instruction is placed in the bass line. The music maintains its melodic and accompanimental structure.

Musical notation for measures 16-20. Measure 16 is marked with a '16'. Trills ('tr') are marked in measures 18 and 19. The accompaniment remains consistent with eighth notes.

Musical notation for measures 21-26. Measure 21 is marked with a '21'. Trills ('tr') are marked in measures 22 and 25. The piece continues with its characteristic melodic and accompanimental lines.

Musical notation for measures 27-31. Measure 27 is marked with a '27'. The music features a repeat sign at the beginning of the system. The accompaniment consists of eighth notes, and the treble line has a melodic line with some slurs.

Musical notation for measures 32-36. Measure 32 is marked with a '32'. A 'tr' is marked in measure 35, and a 'simile' instruction is placed in the bass line. The piece concludes with a final melodic phrase in the treble.

37

tr

42

tr

47

tr

52

tr

56

tr

simile

61

tr

66

tr

Menuetto I

Musical notation for Menuetto I, measures 1-7. The piece is in 3/4 time with a key signature of one flat (B-flat). The melody in the right hand features eighth-note patterns and rests, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for Menuetto I, measures 8-14. Measure 8 begins with a repeat sign. A trill (tr) is indicated above the final note of measure 14. The notation continues with eighth-note patterns and rests in both hands.

Musical notation for Menuetto I, measures 15-21. Measure 15 starts with a repeat sign. A triplet (3) is indicated above a group of notes in measure 21. The piece concludes with a double bar line and repeat dots.

Menuetto II

Musical notation for Menuetto II, measures 1-7. The piece is in 3/4 time with a key signature of one flat. The right hand features a melody with eighth-note patterns and trills, while the left hand plays chords and single notes.

Musical notation for Menuetto II, measures 8-14. Measure 8 begins with a repeat sign. The notation continues with eighth-note patterns and rests in both hands.

Musical notation for Menuetto II, measures 15-21. Measure 15 starts with a repeat sign. The piece concludes with a double bar line and repeat dots.

Da capo Menuetto I

5. Sonate in C

KV 14

Allegro

First system of musical notation, measures 1-3. The right hand features a series of eighth-note patterns, while the left hand has a steady eighth-note accompaniment. Measure 3 includes a triplet in the right hand.

Second system of musical notation, measures 4-6. Measure 4 starts with a treble clef and a key signature change to one sharp (F#). Measure 6 contains a trill (tr) in the right hand.

Third system of musical notation, measures 7-10. The right hand continues with melodic lines, and the left hand maintains the accompaniment.

Fourth system of musical notation, measures 11-13. The right hand has a more active melodic line with some grace notes.

Fifth system of musical notation, measures 14-16. Measure 14 begins with a treble clef and a key signature change to one sharp (F#).

Sixth system of musical notation, measures 17-19. Measures 17 and 19 feature trills (tr) in the right hand.

Seventh system of musical notation, measures 20-22. Measure 20 has a trill (tr) in the right hand, and measure 22 includes a triplet in the right hand.

Aufführungsdauer / Duration: ca. 12 min.

Carus 51.010/10

23 *tr*

24

25 *tr*

26 *tr*

27

28 *tr*

29 *tr*

30

31 *tr*

32 *tr*

33

34 *tr*

35

36

37 *tr*

38

39 *tr*

40

Musical notation for measures 40-42. Treble clef has a melodic line with slurs and a sharp sign. Bass clef has a steady eighth-note accompaniment.

43

Musical notation for measures 43-45. Measure 43 has a trill (*tr*) in the treble. Measure 44 has a whole rest in the treble. Measure 45 has triplets in both staves.

46

Musical notation for measures 46-48. Treble clef has a melodic line with slurs and a sharp sign. Bass clef has a steady eighth-note accompaniment.

49

Musical notation for measures 49-50. Measure 49 has a triplet in the bass. Measure 50 has a slur in the treble.

51

Musical notation for measures 51-52. Treble clef has a melodic line with slurs and a sharp sign. Bass clef has a steady eighth-note accompaniment.

53

Musical notation for measures 53-54. Treble clef has a melodic line with slurs and a sharp sign. Bass clef has a steady eighth-note accompaniment.

55

58

61

64

68

72

74

77

80

tr

Musical score for measures 80-82. The treble clef staff features a melodic line with a trill (tr) on the second measure. The bass clef staff provides a steady accompaniment of eighth notes.

83

tr

Musical score for measures 83-85. The treble clef staff has a trill (tr) on the first measure. The bass clef staff continues with eighth-note accompaniment.

Allegro *

tr

Musical score for measures 86-88. The tempo is marked **Allegro ***. The treble clef staff includes a trill (tr) on the second measure. The bass clef staff has a more complex accompaniment.

8

tr

Musical score for measures 89-91. The treble clef staff features a trill (tr) on the first measure. The bass clef staff has a simple accompaniment.

16

tr

Musical score for measures 92-94. The treble clef staff includes a trill (tr) on the second measure. The bass clef staff has a simple accompaniment.

24

tr

Musical score for measures 95-97. The treble clef staff includes a trill (tr) on the second measure. The bass clef staff has a simple accompaniment.

31

Musical score for measures 98-100. The treble clef staff features a melodic line with a trill (tr) on the second measure. The bass clef staff has a simple accompaniment.

* Separate Violoncellostimme / Separate Violoncello part: **Molto Allegro**

37 *tr*

45 *tr*

52 *tr*

60 *tr* *tr* *tr* *tr* *tr* *tr*

Fine

66 *tr* *tr* *tr* *tr* *tr* *tr*

78 *tr*

87 *tr* *tr* *tr* *tr*

Menuetto I

The first system of musical notation for Menuetto I, measures 1-6. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass clef accompaniment consists of a steady eighth-note pattern: G3-A3-B3-C4-D4-E4-F#4-G4.

The second system of musical notation for Menuetto I, measures 7-12. Measures 7-8 are marked with a repeat sign and a first ending bracket. Measure 7 features a trill (tr) on G4. The melody continues with eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass clef accompaniment continues with the eighth-note pattern.

The third system of musical notation for Menuetto I, measures 13-18. The melody in the treble clef features a sequence of eighth notes: A4-B4-C5-B4-A4-G4-F#4-E4. The bass clef accompaniment continues with the eighth-note pattern.

The fourth system of musical notation for Menuetto I, measures 19-24. The melody in the treble clef features a sequence of eighth notes: D4-C4-B3-A3-G3-F#3-E3. The bass clef accompaniment continues with the eighth-note pattern.

Menuetto

The first system of musical notation for Menuetto da Capo, measures 1-5. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass clef accompaniment consists of a steady eighth-note pattern: G3-A3-B3-C4-D4-E4-F#4-G4.

The second system of musical notation for Menuetto da Capo, measures 6-11. Measures 6-7 are marked with a repeat sign and a first ending bracket. Measure 6 features a trill (tr) on G4. The melody continues with eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The bass clef accompaniment continues with the eighth-note pattern.

The third system of musical notation for Menuetto da Capo, measures 12-17. The melody in the treble clef features a sequence of eighth notes: D4-C4-B3-A3-G3-F#3-E3. The bass clef accompaniment continues with the eighth-note pattern.

Menuetto I da Capo

6. Sonate in B

KV 15

Andante maestoso

* Violinstimme der Triofassung als Alternativvorschlag des Herausgebers, vgl. das Vorwort /
Violin part of the trio version as alternative suggestion by the editor, see the Foreword

** Zur Interpretation des Ornaments vgl. das Vorwort / For the interpretation of the ornament see the Foreword

* Violinstimme der Triofassung als Alternativvorschlag des Herausgebers, vgl. das Vorwort /
Violin part of the trio version as alternative suggestion by the editor, see the Foreword

** Zur Interpretation des Ornaments vgl. das Vorwort / For the interpretation of the ornament see the Foreword

Aufführungsdauer / Duration: ca. 9 min.

Musical score system 15-18. The system consists of a grand staff with two staves. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features a complex rhythmic pattern with sixteenth and thirty-second notes. Dynamics include *p* (piano) and *f* (forte). A trill (*tr*) is marked above a note in measure 17. The system concludes with a repeat sign.

Musical score system 19-21. The system consists of a grand staff with two staves. The key signature has two flats. The music continues with a similar rhythmic pattern. Dynamics include *p* (piano). A trill (*tr*) is marked above a note in measure 21. The system concludes with a repeat sign.

Musical score system 22-24. The system consists of a grand staff with two staves. The key signature has two flats. The music continues with a similar rhythmic pattern. Dynamics include *p* (piano). The system concludes with a repeat sign.

Musical score system 25-30. The system consists of a grand staff with two staves. The key signature has two flats. The music continues with a similar rhythmic pattern. Dynamics include *p* (piano), *f* (forte), and *p* (piano). The system concludes with a repeat sign.

Musical score system 31-34. The system consists of a grand staff with two staves. The key signature has two flats. The music continues with a similar rhythmic pattern. Dynamics include *f* (forte) and *p* (piano). A triplet (*3*) is marked above a group of notes in measure 32. The system concludes with a repeat sign.

34

Musical score for measures 34-37. Measure 34 has a treble clef with a 7/8 time signature and a melody starting with a triplet of eighth notes. The piano accompaniment has a bass clef with a melody of eighth notes and chords. Dynamics include piano (*p*) and forte (*f*).

38

Musical score for measures 38-41. Measure 38 has a treble clef with a 7/8 time signature and a melody starting with a triplet of eighth notes. The piano accompaniment has a bass clef with a melody of eighth notes and chords. Dynamics include piano (*p*) and forte (*f*).

42

Musical score for measures 42-45. Measure 42 has a treble clef with a 7/8 time signature and a melody starting with a triplet of eighth notes. The piano accompaniment has a bass clef with a melody of eighth notes and chords. Dynamics include piano (*p*) and forte (*f*).

Musical score for measures 46-49. Measure 46 has a treble clef with a 7/8 time signature and a melody starting with a triplet of eighth notes. The piano accompaniment has a bass clef with a melody of eighth notes and chords. Dynamics include piano (*p*) and forte (*f*).

50

Musical score for measures 50-53. Measure 50 has a treble clef with a 7/8 time signature and a melody starting with a triplet of eighth notes. The piano accompaniment has a bass clef with a melody of eighth notes and chords. Dynamics include piano (*p*) and forte (*f*).

55

55-57

p *tr*

Measures 55-57: Treble clef with a 3/4 time signature. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, including a trill in measure 57. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) and trill (*tr*).

58

58-61

tr

Measures 58-61: Treble clef. The right hand continues with intricate rhythmic patterns, featuring a trill in measure 61. The left hand maintains the eighth-note accompaniment. A trill (*tr*) is marked in measure 61.

62

62-65

f *p* *f* *p*

Measures 62-65: Treble clef. The right hand has a more melodic line with dynamic markings of forte (*f*) and piano (*p*). The left hand plays chords and eighth notes. Dynamics include forte (*f*) and piano (*p*).

Allegro grazioso

66-71

Allegro grazioso

Measures 66-71: Treble clef. The right hand features a melodic line with grace notes. The left hand plays a simple accompaniment. The tempo/mood is marked "Allegro grazioso".

12

72-80

tr *tr*

Measures 72-80: Treble clef. The right hand has a melodic line with trills in measures 72 and 75. The left hand plays a steady accompaniment. Trills (*tr*) are marked in measures 72 and 75.

21

81-88

Measures 81-88: Treble clef. The right hand features a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a steady accompaniment.

29

89-94

Measures 89-94: Treble clef. The right hand continues with a complex rhythmic pattern. The left hand plays a steady accompaniment.

37

Musical notation for measures 37-45. Treble clef, key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment of quarter notes.

46

Musical notation for measures 46-54. Treble clef, key signature of two flats. The right hand has a more active melodic line with slurs and ties, and the left hand continues with a steady accompaniment.

55

Musical notation for measures 55-62. Treble clef, key signature of two flats. The right hand continues with a melodic line, and the left hand has a more complex accompaniment with some eighth notes.

63

Musical notation for measures 63-71. Treble clef, key signature of two flats. Measure 64 includes a trill (tr) in the right hand. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

72

Musical notation for measures 72-77. Treble clef, key signature of two flats. The right hand features a complex melodic line with many sixteenth notes and slurs, while the left hand has a steady accompaniment.

78

Musical notation for measures 78-84. Treble clef, key signature of two flats. The right hand continues with a complex melodic line, and the left hand has a steady accompaniment.

85

Musical notation for measures 85-92. Treble clef, key signature of two flats. The right hand has a complex melodic line with slurs, and the left hand has a steady accompaniment. The piece concludes with a final chord.