

CRITICAL NOTES

Abbreviations

0	upbeat
a.c.	ante correcturam (before correction)
b.	bar(s)
bt.	beat(s)
corr.	corrected
l.h.	left hand
l.n.	last note
l.s.	lower staff
lv	lower voice
m.d.	manu destra / right hand
m.s.	manu sinistra / left hand
mv	middle voice
NA	the present edition
NMA	Neue Mozart Ausgabe
PN	plate number
pu.n.	penultimate note
r.h.	right hand
uv	upper voice
u.s.	upper staff
wmk	watermark

Sonata C major K. 279

Sources

- A** Autograph. The manuscript of the sonatas K. 279–284 is bound together with those of Sonata D major K. 311 as well as the Variations K. 455. It consists of 23 sheets of ten-line music paper in the typical landscape format (approx. 23 x 31,5cm), numbered by old hand from 2 to 24. The type of paper (wmk: Tyson 34) refers to the time of stay in Munich from December 1774 until March 1775.¹ The upper system is notated in treble clef. The first movement of K. 279, which was notated on smaller paper format, was not transferred from the collection of Friedrich August Grasnack to what was then Königliche Bibliothek zu Berlin in 1879; according to the first edition of Köchel-Verzeichnis (Leipzig 1862, p. 139) it consisted of four sheets with four written pages (which can be just as untrue in this form as Tyson's statement (p. 15) that the first sheet with the first movement of K. 279 was missing). The handed down movements 2 and 3 of Sonata K. 279 can be found on fol. 2r–4r of the collective manuscript. For obvious reasons, a work title is missing. Biblioteka Jagiellonska Kraków, Mus. Ms. autogr. W. A. Mozart 279–284, 330, 455.
- EA** First edition in the context of *Oeuvres Complètes*. Title page: *Oeuvres de Mozart. // Cahier III. / contenant / VII Sonates pour le Pianoforte*. Series title: *OEUVRES COMPLETTES / de / Wolfgang Amadeus Mozart. // Au Magasin de Musique de Breitkopf & Härtel / à Leipsic*. Volume title: *VII Sonates pour le Pianoforte / par / W. A. Mozart. / ... / Au Magasin de Musique de Breitkopf & Härtel, / à Leipsic. / III.*² Published around New Year of 1798–9. Order of the five sonatas

K. 279–83: K. 281, 279, 280, 282, 283 (as no. 2–6).³ The print template seems to come from the property of Thaddäus von Dürnitz.⁴ Sonata K. 279 can be found on pp. 36–47 of the print; the head title, placed in front of the first staff, is: SONATA III. Numerous additional articulations (above all dynamics) are most likely not by Mozart and are not taken into account in the present edition. Deviations in bowing and obvious errors in EA are not discussed.

Copy used: Private property of the editor.

- AA** Edition Johann André, Offenbach. Single edition (1841) of Sonata K. 279.⁵ Title: *SONATE / C dur. Ut maj.) / für das / Pianoforte / componirt / von / W. A. MOZART / N° 7. / Offenbach a/M, bei Johann André / London, Ewer & Co, 69 Newgate Street*. PN: II.7 and 6427. The edition is based on the then complete autograph, which was property of the publishing house. Copy used: Städtische Bibliotheken Leipzig, Musikbibliothek, PM 11625.

Detailed Notes⁶

1st movement: *Allegro*

4, 58	u.s.	bt. 1	arpeggio in EA only
21	u.s.	bt. 1	AA, EA: ♯ instead of ♮; NA adapts to b. 75
24	u.s.	1	AA: beamed together
29	u.s.	1–4	EA: without dynamics
36	u.s.	1	AA, EA: 1 st note <i>f</i> , 2 nd note <i>p</i> ; NA adapts to T. 96
37	u.s.	1	EA: without <i>p</i>
37f.	u.s.	1	AA, EA: partly one beam for groups of four; NA adapts to b. 98f.
53	u.s.	bt. 3f.	EA: <i>p</i> only on pu.n.; AA: <i>p</i> only on bt. 4
70	u.s.	bt. 1	EA, AA: <i>f</i> only on bt. 3; NA oriented after b. 16
71	u.s.	2–4	AA: with slur
76	u.s.		EA, AA: <i>f</i> only in b. 77, 2 nd note

¹ Cf. Alan Tyson, *Wasserzeichen-Katalog* (NMA/X/33.2), Kassel et al., p. 15, no. 34. Based on the manuscript findings, Wolfgang Plath had come to the same conclusion: Wolfgang Plath, *Zur Datierung der Klaviersonaten KV 279–284*, in: *Acta Mozartiana* 21/2 (1974), p. 26–30.

² See also Gertraud Haberkamp, *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart*, 2 vol., Tutzing 1986, vol. 1, p. 119–121, and vol. 2, fig. 65–7.

³ The Sonata D major K. 284 had been published as early as 1798 together with other works by Mozart published during his lifetime in *Oeuvres complètes, Cahier I*.

⁴ See August Scharnagl, *Freiherr Thaddäus von Dürnitz und seine Musikaliensammlung. Mit Wiedergabe des handschriftlichen Katalogs*, Tutzing 1992, p. 46, no. 136, which lists *Mozart, 6 Sonate por il Cembalo* starting with K. 281, deviating from the autograph.

⁵ The individual edition was also combined with 18 other works to form a complete edition.

⁶ The Detailed Notes follow the scheme: bar – staff/voice – symbol in the bar (note, chord or rest)/beat – comment.



80	u.s.	bt. 3	EA, AA: beginning of the slur already at 1 st note
90	u.s.	3	AA: <i>p</i> only at 4 th note, EA: without <i>p</i>
94	u.s.	1–5	EA: slur only until 4 th note; 5 th note with articulation stroke
100	u.s.	bt. 2–3	arpeggio in AA only

2nd movement: *Andante*

The position of dynamics is even in A not handled consistently (i.e. b. 10, u.s.) and sometimes not to be identified clearly.

8	u.s.	bt. 3	AA: with slur to b. 9
12	u.s.	bt. 1	A: without # at grace note <i>f</i> [#]
13	l.s.	4–9	A, AA: one slur; NA adapts to b. 11
15	u.s.		EA: <i>p</i> only at 3 rd note, <i>f</i> already at 5 th note
30	u.s.	l.n.	A, AA: <i>p</i> rather on 1 st note of b. 31
45	l.s.	1–3	A: with slur
52, 53	u.s.	1	A: without \downarrow before <i>b</i> "

3rd movement: *Allegro*

0	u.s.		A, AA, EA: <i>p</i> only at 1 st note of b. 1
36	u.s.		A, EA: slur from 1–4 and 5–8 (change of stem direction); NA adapts to b. 35
46	u.s.		A: slur rather starting from 1 st note
47	u.s.	3	A: <i>p</i> rather from 2 nd note, NA follows AA
77	u.s.	1	A: <i>p</i> erroneously repeated (line break)
79, 83	u.s.	1	A, EA: <i>f</i> only at 2 nd note
96	l.s.		A: <i>E</i> instead of <i>G</i>
100	u.s.	5–8	A, EA: one slur, NA adapts to b. 98
123f.	u.s.		EA: 
146f.	u.s.		EA: 
157	u.s.		AA: with <i>g</i> "

Sonata F major K. 280

Sources

- A Autograph. As K. 279. folia 4r–7v of the collective manuscript; head title (fol. 4r): *Sonata II*.
EA First edition. As K. 279; pp. 48–60; head title: *SONATA IV*.

Detailed Notes

1st movement: *Allegro assai*

38	u.s.	bt. 2	A, EA: <i>b</i> ' without \downarrow
39	u.s.		\downarrow to <i>b</i> " in EA only
39	u.s.	7–9	A: without articulation strokes

39	u.s.	7–9	A: without articulation strokes
58	l.s.	bt. 2	A, EA: with <i>p</i>
59	u.s.	5	A, EA: <i>b</i> without \downarrow
83, 136	u.s.	bt. 1	A, EA: without arpeggio
84	u.s.	bt. 1	A: <i>a</i> ' without augmentation dot
95	u.s.	bt. 1	A, EA: with triplet slur
97	l.s.	1	A: <i>E</i> instead of <i>C</i>
102	u.s.	2	EA: with \downarrow instead of \downarrow

2nd movement: *Adagio*

The change of dynamics is not designated identically in the sources (*p* and *f* resp. on bt. 1, rarely already at the upbeat).

6–8	u.s. lv	2	\downarrow to <i>e</i> ' only in EA
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3rd movement: *Presto*

13f., 120f.	u.s.	2	A, EA: slur separated barwise (change of stem direction)
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Sonata B flat major K. 281

Sources

- A Autograph. As K. 279; fol. 8r–11v; head title: *Sonata III*.
EA First edition. As K. 279; pp. 22–35; head title: *SONATA II*.

Detailed Notes

1st movement: *Allegro*

23	l.s.	1–4	A: slur rather to 5 th note
27	l.s.	1–8	A: additional slur
42	l.s.	1	\downarrow in EA only
58	l.s.	7	A: <i>b</i> ' \downarrow corr. from <i>g</i> '
68	u.s.	2–5	EA: \uparrow 
81	u.s.	3–5	A: originally with articulation strokes, then replaced by a slur

2nd movement: *Andante amoroso*

68	u.s.	2–6	A: originally with slur, then replaced by articulation strokes
86	l.s. lv		A: <i>b</i> \downarrow without augmentation dot (but cf. b. 26)

3rd movement: *Allegro*

Movement indication in EA: Rondo.

9	u.s. lv	11–12	A: without slur
19, 21	u.s.	bt. 2	A, EA: <i>p</i> already on bt. 1; NA adapts to parallel instances
25	u.s.	2–3	A: without slur
28	u.s.	1	EA: with \uparrow
30, 126	u.s.	1	A: ornament unclear, probably \uparrow
92	u.s.	3–6	A: slurred in pairs, NA adapts to b. 90

- 146 u.s. bt. 2 A: slurs in colliding pairs, in EA as group of four
- 162 u.s. A, EA: with additional minim rest; EA: also in l.s.

Sonata E flat major K. 282

Sources

- A Autograph. As K. 279; fol. 12r–14r; head title: *Sonata 4^{ta}*.
- EA First edition. As K. 279; pp. 61–8; head title: *SONATA IV*. [recte: V.].


Detailed Notes

1st movement: *Adagio*

- 8 u.s. 1–4 A: slur rather to 5th note
- 8 l.s. lv A: slur between notes 1–2, possibly intended simultaneously as tie *f-f* for lv and as slur for the group of semiquavers of the middle voice above
- 10 u.s. 6–8 A: originally with articulation strokes, then replaced by a slur
- 16 A: *p* rather on 4th note
- 32 l.s. 7 *b* before *a* in EA only
- 36 l.s. A: *♯* missing

2nd movement: *Menuetto I/II*

Title in A: *Imo Menuetto; 2do Menuetto; 1mo Menuetto da Capo*. The end sign is positioned at the end of *Menuetto II* in A (where the repeat of *Menuetto I* is (as in EA) not written out).

- 14 A: originally: 
- 25 u.s. EA: *p* already on 1st note; A: position unclear

3rd movement: *Allegro*

- 1 u.s. 1 A: with articulation stroke
- 12 u.s. 4 EA: articulation stroke instead of *tr* (cf. b. 10)
- 43 u.s. bt. 2 A, EA: beamed together
- 57 l.s. A, EA: slurs covering notes 1–4 and 5–8
- 82, 90 u.s. arpeggio in EA only


Sonata G major K. 283

Sources

- A Autograph. As K. 279; fol. 14r–17v; head title: *Sonata 5*.
- EA First edition. As K. 279; pp. 69–84; head title (positioned in front of the first stave): *SONATA VI*.

Detailed Notes

1st movement: *Allegro*

- 57 u.s. 3–5 A, EA: slur rather begins on 2nd note; NA adapts to b. 61
- 107 l.s. 1 A: 1st note below 1st line (= *d'* ?),  not until 2nd note; EA: corr. to *d*

2nd movement: *Andante*

- 8 u.s. 5–8 A: slurred in pairs

3rd movement: *Presto*

- 49f. u.s. A, EA: slur divided barwise; NA adapts to b. 220f.

Sonata D major K. 284

Sources

- A Autograph. As K. 279; fol. 18v–24v;⁷ head title: *Sonata VI*. A first draft related to the final version of the 1st movement is written on fol. 18r and 18v (head title: *Sonata. VI.*; abandoned after b. 72 with b. 19 of the development).
- OA Original edition. Combined with KV 333 and the Sonata for violin K. 454. *TROIS SONATES pour le Clavecin ou Pianoforte / La troisieme est accomp: d'un Violon oblg: / composées par / MR W. A. MOZART / Dediées / A SON EXCELLENCE MADAME LA COMTESSE TERESE DE KOBENZL / ... / par ... / Christoph Torricella Marschand d'Estampes / et / Editeur de Musique & . & . [links daneben:] Oeuvre VII. // Publiées et ses Vends a Vienne chez Christoph Torricella*. In a letter to his father from June 9th to 12th, 1784 Mozart writes that he gave three sonatas to Torricella for engraving, amongst them “die letzte ex D” which he wrote for Dürnitz in Munich. [=K. 284]. Toricella placed a subscription advertisement in *Wiener Zeitung* on July 7th, 1784 with August 28th, 1784 as the publication date. Pp. 18–36 of the print; head title: *Sonata. / II*. Copies used: Staats- und Universitätsbibliothek – Sächsische Landesbibliothek Dresden, Mus. 3972-T-93 (1st print), Städtische Bibliotheken Leipzig, Musikbibliothek, PM 509 and 9.III.29 (2nd print, both copies). A Facsimile of the first edition (together with K. 284 and K. 454) ed. by Norbert Kaltz has been published in the series *Collections Dominantes, Fac-simile Jean-Marc Fuzeau*; the edition is compiled from pages of the copies owned by the Universitätsbibliothek, Basel, and the British Library, London without any identification.

⁷ As mentioned in the foreword, an abandoned draft of the 1st movement can be found on fol. 18r–v. Head title: *Sonata VI*.

Detailed Notes

1st movement: *Allegro*

In OA, arpeggio signs missing in b. 1, 19, 21, 45, 72, 90, 92, 117. B. 41–43 und 113–115 not written out in A, but notated as Petite Reprise from b. 38–40 and 110–112 resp.

5–6	l.s.		OA: without slur; A: repeat-bars; slur most probably intended
7	u.s.	1	OA: <i>f</i> not until bt. 1 of b. 8
23, 94	u.s.		OA: 4 th note without tr ; 2 nd slur on notes 4–5 only; in b. 94 also 6 th note with articulation stroke
53	r.h.	10	OA: <i>f</i> \sharp without \sharp
67	l.s. uv	1	A, OA: <i>f</i> without tr
90	u.s.		A: without arpeggio
121	l.s. lv	1	A: rather <i>E</i> than <i>C</i> \sharp

2nd movement: *Rondeau en Polonoise. Andante*

The movement name of OA is *Rondeau en Polonoise*. Many full-bar bows are divided into groups of four or groups of four and eight.

3		bt. 1	OA: without <i>f</i>
5	l.s. mv		A: rather <i>d</i> ' as <i>e</i> '; NA follows OA (cf. also b. 74)
17	u.s.	2	A: ornament unclear, possibly tr
17–21, 53–56	u.s.		OA: predominantly tr instead of tr
25ff.	u.s.		A, OA: slur divided due to change of stem direction
40, 42			OA: notation without any evidence m.s./m.d.
46	u.s.	bt. 3	A: with slur
53	u.s.	1–4	OA: slur on notes 3–4 only; NA adapts to b. 17
55f.	u.s.		OA: slur b. 55, 2 nd note – b. 56, 4 th note; NA adapts to b. 19f.
74f.	u.s.		A: ornament unclear, possibly tr
78	l.s.	1–3	OA: without lower octaves

3rd movement: *Thema* [with 12 variations]. *Andante*

The altered reprises were not originally intended in the autograph. Rather, the two parts from b. 1–8 (= 187–195) and 16–25 (= 203–212) were initially provided with repeat signs. Mozart started variation 12 immediately afterwards but stopped after one bar to add the changed recapitulations before rewriting variation 12 afterwards.

35–49			OA: grace notes predominantly slurred to main notes
46	l.s. lv	1	OA: erroneously (?) <i>b</i> instead of <i>a</i>
68	l.s.		upbeat to Var. 4: A: corrected several times (first note replaced by pause?, then undo-), but most probably as OA

125	u.s.	4	A: <i>c</i> ' \times with \sharp instead of \times
159–161			A: end of first part originally (half a bar too short):



164f.			OA:
196	u.s.	10, 12	A, OA: <i>d</i> '', <i>e</i> '' without tr
219	u.s.	bt. 4	OA:
228	u.s.	bt. 3	A, OA: with slur

Sonata C major K. 309

Sources

- Ab** Manuscript copy in the hand of Leopold Mozart. Cover title: *Sonata / Per il Clavicembalo / del Sig^{re} Amadeo Wolfgango Mozart / Accademico di Bologna e di Verona*. Title on the first page of music in the hand of Leopold Mozart: *Sonata in C / Per il Clavicembalo / Solo / Del Sgr: Cavaliere Amadeo Wolfgango / Mozart Accademico di Bologna / e di Verona*. Incipit (2 bars). In Swiss private ownership.⁸
- OA** Original edition. *Trois / SONATES / Pour le Clavecin ou le Forte Piano / PAR / WOLFGANG AMADE' MOZARD / ŒUVRE IV^E. / Mises au Jour / PAR M^D. HEINA. / Gravés par M^{lle}. Fleury. / Prix 6.# / A PARIS / Chez M. Heina Editeur, Rue de Seine, Fauxbourg S. Germain, à l'Hotel de Lille / Et aux Adresses Ordinaires. / à Bruxelles; Chez M^r. Godfroy de la Riviere. / A. P. D. R.* The print includes 7 sheets; the back of the title is blank, p. 1 publisher's catalog, pages 10, 20 and 28 are unprinted (e.g. for page turn reasons) (plate size: 28 x 21 cm).⁹ There is no evidence of advertising for this print in the Paris daily press. The time around 1781 is given in the publisher's catalogue. The print is first advertised on January 15, 1783 in C. F. Cramer, *Magazin der Musik*, Bd. 1 (1783), p. 126, no. 276. The sonata is to be found on the pages 2–9 of the print. Heading on p. 2: *Sonata / I*. Only known copy: Bibliothèque Nationale de France, Paris, Département de la Musique, Ac.p. 2574.
- OC** Reprint within the framework of Breitkopf's *Oeuvres complètes, Cahier III*. Title as **EA** of K. 279. The sonata is to be found on the pages 6–21 of the print; head title (positioned in front of the first staff): *SONATA I*. The deviations of this edition from the main sources could, like K 279–83, be traced back to a copy of this sonata owned by Baron Dürnitz, in whose musical collection (see above, K. 279, EA) K. 309 with

⁸ See Ewald Zimmermann, *Eine neue Quelle zu Mozarts Klaviersonate KV 309 (284b)*, in *Die Musikforschung* 11 (1957), S. 490–493, as well as the facsimile of the first sheet music page in front of p. 401.

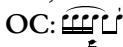
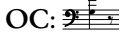
⁹ Haberkamp (as footnote 2), vol. 1, p. 127; vol. 2, Abb. 79 (title page) and 80 (publisher catalogue).

Reprint within the framework of Breitkopf's *Oeuvres complètes, Cahier III*. Title as **EA** of incipit is registered as no. 287.¹ Mozart's authorization cannot therefore be considered categorically impossible, so the main alternative readings are reported. Overall, the readings of **OC** are closer to **OA** than to **Ab**.

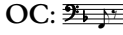

Detailed Notes

1st movement: *Allegro con spirito*

Movement indication in **OA**: *All^o con spiritoso*.

1	l.s. lv		OC : C extant, cf. also b. 8
1, 8, 90	l.s. 2		OC : with lower octave
23, 25, 58, 120	u.s. 1		Ab : without arpeggio
30	u.s. 9		Ab, OA : without \downarrow
48f., 142f.	l.s.		OA : always <i>fp</i> instead of <i>pf</i> ; OC : always <i>sf</i> instead of <i>f</i> on bt. 2 and 4
51	u.s. lv		OA : $\downarrow e''$ instead of \downarrow
51	u.s.	bt. 2–4	OA, OC : slurred in pairs; additionally each of the 2 nd quavers with articulation stroke (misread colons after the trill signs?)
109	l.s.	2–8	OA : covered by one slur
112	l.s.	3	Ab : <i>d</i> instead of <i>f</i>
119	u.s.	5	OA : additionally with $\downarrow b''$
120	l.s.	1	OA, OC : without <i>a''</i>
122ff.			OC : 
124	l.s.	bt. 1–2	OC : 
128	l.s.	bt. 3	OA : without <i>f</i>
145	u.s.	4, 6, 8	OA : with articulation stroke (cf. b. 51)

2nd movement: *Andante un poco adagio*

10	l.s.	bt. 3	Ab : without <i>c'</i>
17	l.s.	bt. 1	OC : 
27	u.s.	10, 14	OC : without \sharp
31	u.s.	bt. 2	OA : $\downarrow f$ instead of \downarrow
55	u.s.	2	Ab : probably g'' ; NA follows OA
56	u.s.	3	OC : f'' instead of $d''\sharp$
67	l.s. uv	l.n.	OA, OC : d' instead of f'
70	u.s.	5	later editions: c'' or f' instead of a'
76	u.s.	2–8	OC : with slur
77	u.s.	2–8	OC : with articulation strokes and slur
78	u.s.	2–5	OC : 

3rd movement: Rondeau. *Allegretto grazioso*

Movement indication in **OA**: *Rondau / Allegretto grazioso*. For the altered bass line of **OC** in b. 116–128 see p. 161

43	u.s.		OA, OC : <i>f</i> not until on bt. 1 of b. 44
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43	u.s.		OA, OC : <i>f</i> not until on bt. 1 of b. 44
44	u.s.	11	Ab, OA, OC : $f''\sharp$ without \sharp
50	u.s.	6	OA : \sharp erroneously not until before 8 th note (g')
67f.	l.s.	4	OA, OC : with b' and a' respectively
71	l.s.	1	OC : $g/b\flat$ instead of g/b
115	u.s.	2	OA, OC : b'' instead of c'''
134	u.s.	5	Ab, OA, OC : \downarrow for b'' not until before 3 rd note of b. 135 (unclear whether $b''\flat$ is possibly intended in b. 134, too)
136	l.s.	4	OA : without d''
155f.			OC : always <i>f</i> instead of $f\sharp$
162	l.s. lv	1	Ab : <i>c</i> instead of <i>e</i>
167	l.s.	1	Ab : with c' instead of d'
175	l.s.	1	OC : c'/eb instead of c/e
201	u.s.	3–4	Ab : rather c''' as e'''
226	l.s.	1	OC : <i>f</i> instead of $f\sharp$, but \downarrow before 2 nd note <i>f</i>

Sonata A minor K. 310

Sources

- A** Autograph. 2 parts. 1st and 2nd movement written on two sheets of 14-line music paper, format 29 x 22,5 cm (wmk: Tyson 44). p. 8 only empty staves; 3rd movement written on one sheet measuring 34,5 x 24 cm (wmk: Tyson 45). Head title: *Sonata / di Wolfgango Amadeo Mozartmp* [= manu propria] / *Paris / 1778*.¹¹ The Pierpont Morgan Library, New York, Collection Robert Owen Lehman, Deposit.
- OA** Original edition. As K. 209. The sonata is to be found on the pages 11–17 of the print. Head title (p. 11): *Sonata / II*.

Detailed Notes

1st movement: *Allegro maestoso*

In **A**, higher notes in the l.h. are partly notated in tenor clef, partly in alto clef; b. 76–77 is notated as Petite Reprise of b. 74–75; b. 80–87 is not written out but marked as *Da Capo / 8 mesures*.

10	l.s.	1–8	OA : with e' instead of f' (= reading of A a.c.)
49, 133		bt. 1	OA : with <i>f</i>
76		1	NA adapts to b. 78; see above

¹⁰See Scharnagl, as footnote 4, p. 96, no. 287: *Mozart: 3. Sonate pour le Clav.* However, since three sonatas are mentioned (probably K. 309–311), it could also have been a printed copy, especially since the collection catalog does not distinguish between manuscripts and prints. However, this would neither explain the significant deviations in the musical text from the other sources nor why it had not already been printed together with K. 310 and 311 in *Cahier I* of the *Oeuvres Complètes*.

¹¹As mentioned in the foreword, an abandoned draft of the 1st movement can be found on fol. 18r–v. Head title: *Sonata VI*.

- 80 u.s. 1 unclear if with appoggiatura $d''\sharp$ (as OA) after $d''\sharp$, for b. 80–87 in A not written out
- 92 u.s. 1, 3, 5, 7 A: notated with abbreviation; lower note erroneously e'

2nd movement: *Andante cantabile con espressione*

Higher notes in the l.h. are mostly notated in alto clef in A, and (erroneously) notated one octave lower in OA (b. 15–19, 66–67, 70–72). B. 54 (with upbeat) till 60 is not written out in A, but marked as *Da Capo 7 mesure*. Originally Mozart had intended the recapitulation of the second part, but then eliminated the repeat sign at b. 32, upbeat (there are no such signs at the end of the movement).

- 5, 58 u.s. 5–7 A, OA: erroneously with tie 5–6 instead of notes 6–7 (b. 58 in A written out, see above)
- 36 u.s. bt. 2 A, OA: appoggiatura b' without \dagger
- 75 u.s. lv bt. 2 f' probably in OA only; A unclear
- 83 u.s. bt. 1 A: f'/as'' rather \downarrow

3rd movement: *Presto*

B. b. 107–122 und 175–193 are not written out in A (*Dacapo: 16 mesures* and *Da Capo mineur 19 mesure* resp.). In A, b. 239–244 are notated as Petite Reprise of b. 233–238 (in OA written out, erroneously also b. 231 and 232 repeated after b. 238). In A, towards the end some augmentation dots to one of the two notes missing; likewise, augmentation dots in lv, l.h. often missing (i.e. b. 195, 196, 198; in OA partly existant).

- 8, 182 l.s. 1 OA: additionally with lower octave e
- 99 u.s. 1–4 A, OA: slur on notes 2–4 only due to lack of space
- 123f. u.s. uv OA: slurred per bar
- 137 l.s. 1 A: rather E as D
- 162 u.s. 2 A, OA: \sharp before $a''\sharp$ not repeated
- 233–236 l.s. A: with semibreve rest (b. 239–242 not written out)

Sonata D major K. 311

Sources

- A Autograph. Biblioteka Jagiellonska Kraków. Mus. Ms. autogr. W. A. Mozart 311. The manuscript consists of ten sheets in the format 16,5 x 23 cm (wmk: Tyson 42); sheet 10 left blank. No autograph head title.
- OA Original edition. As K. 309. The sonata is to be found on the pages 18–24 of the print. Head title (p. 18): *Sonata / III*.

Detailed Notes

1st movement: *Allegro con spirito*

Tempo indication in OA: *Allegro con spiritoso*. The notation of the written out turns in the upper voice in b. 29, 33, 59, 63, 92 and 96 as $\downarrow\downarrow\downarrow$ can be regarded as shortened notation of $\downarrow\downarrow\downarrow\downarrow$

- 1 l.s. 1 OA: with A, but cf. b. 99
- 29 u.s. OA: slur covering notes 1–4 only, notes 5–10 with articulation strokes
- 82 l.s. bt. 3 OA: $\downarrow a + \uparrow$ instead of $\downarrow a/c''\sharp$
- 85 l.s. bt. 3–4 OA: without lv $\downarrow b\flat$ (= reading of A a.c.)

2nd movement: *Andante con espressione*

Tempo indication in OA: *Andante espressione*

- 7 u.s. 3–6 A: slur originally covering notes 3–5; corr. to slur covering notes 3–6; OA: slur covering notes 3–5 (= reading of A a.c.)
- 11 A: repeat sign added later (therefore inconvenient connection to repetition of b. 1)
- 20 l.s. 5–8 A, OA: slurred in pairs; NA adapts to b. 56
- 28 l.s. 1–4 A, OA: with one slur
- 29f., 33f. l.s. 1–3 A: slur rather covering notes 1–2 only; NA adapts to u.s. and to b. 65
- 55 l.s. 6 A, OA: a (as in NA), but cf. b. 19

3rd movement: *Rondeau. Allegro*

B. 64–71 and 229–236 resp. are not written out but notated as Petite Reprise of b. 56–63 and 221–228 resp. The grace notes are often tied to the main note, especially if they are lower than the main note. Turns are notated differently in the sources (cf. b. 21ff. and its parallel passages); NA follows A.

- 16f., 154f. OA: $\downarrow\downarrow$ (but not b. 102f.)
- 31 u.s. 1 A, OA: appoggiatura $a''\sharp$ without \sharp
- 58, 60 A: position of p unclear (b. 66, 68 not written out)
- 149 u.s. A: slur divided after 5th note (change of stem direction)
- 159, 163 u.s. 2 A: with additional demisemiquaver beams on the preceding grace notes
- 163 u.s. bt. 1–2 A, OA: appoggiatura $g''\sharp$ without \sharp
- 173 A: with tempo indication *Andandante*.
- 184 u.s. 5 A, OA: $c''\sharp$ instead of e' ; NA adapts to b. 3 and parallel instances
- 267 u.s. uv 7 OA: a'' instead of g'' (= reading of A a.c.)