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TWENTY PIANO COMPOSITIONS
BY WOLFGANG AMADEUS MOZART

TWENTY PIANO COMPOSITIONS

WOLFGANG AMADEUS MOZART

EDITED BY

CARL REINECKE

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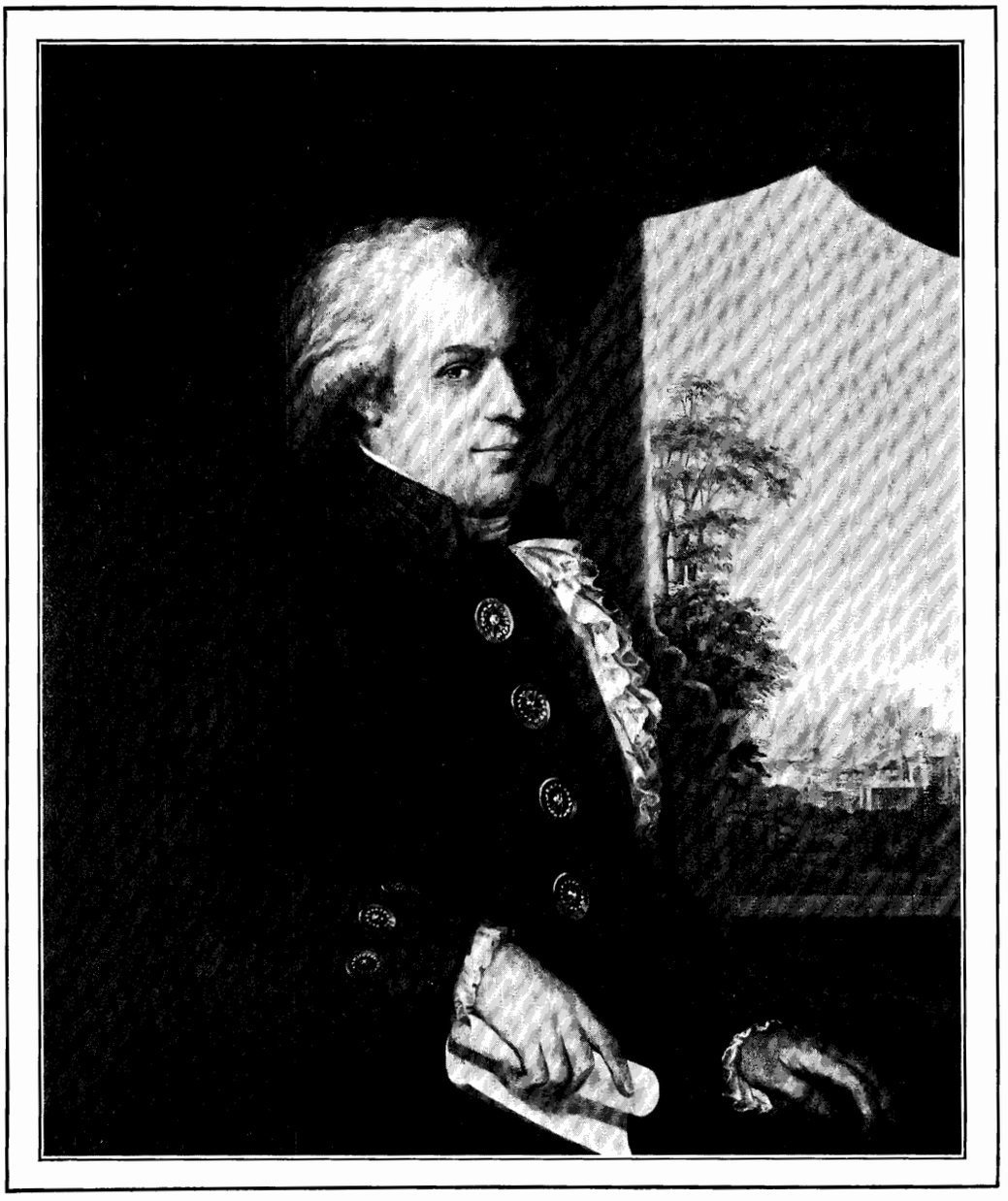


Mozart

FROM A NEWLY DISCOVERED PORTRAIT IN THE COLLECTION OF H. E. KREHBIEL, ESQ.

WOLFGANG AMADEUS MOZART

WHOEVER, in possession of a good, sound perception of the truly beautiful, is able at this day to enjoy and admire Mozart's masterpieces can hardly realize the fact that more than a century has elapsed since this great genius closed his eyes in everlasting repose. Time in its arrow-swift flight ruthlessly sweeps away everything that has a merely ephemeral value, and only he who has created for all epochs, like a Shakespeare, a Goethe, a Michelangelo, a Beethoven, remains standing like a pillar, which, after centuries, still inspires admiration. Such a pillar was Mozart also.

It would be foolish if in blind adoration we should estimate at the same lofty level of value all of the master's compositions, for as a child he wrote childish things; his *Titus* he composed when ill and in a travelling-carriage; and throughout his life, owing to his excessive good-nature, he produced many pieces in the interest of trivial festivities, and a great deal for dilettante acquaintances; in short, "occasional works" of all kinds, such as could not by any possibility lay claim to immortality, although even in these less significant productions his marvellous instinct for perfect beauty of form cannot fail to be recognized. This may be proved by an examination of his multitudinous *divertimenti*, *cassazioni*, *serenate*, and the like, where genuine outbursts of brilliant genius frequently occur. But his operas, from *The Elopement* to *The Magic Flute*, his last great symphonies, string quartets and quintets, the *Requiem*, the *C minor Mass*, and many of his pianoforte compositions,—first and foremost his piano concertos in C minor, D minor, D major, B major, &c.,—will still hold their own when many works of the great composers of our day have already sunk into oblivion.

Wolfgang Amadeus Mozart was born on January 27, 1756, at Salzburg. He was the son of the "Hofmusicus" Leopold Mozart and Anna Marie Mozart (*née* Pertl). Of the seven

WER die Meisterwerke Mozart's heute mit gesund erhaltenem Sinne für das wahrhaft Schöne zu geniessen und zu bewundern versteht, der wird sich kaum in die Thatsache hinein finden können, dass mehr als ein Jahrhundert dahin gegangen ist, seit dieser grosse Meister seine Augen zu ewiger Ruhe schloss. Die pfeilschnell dahin eilende Zeit mäht in ihrem Fluge erbarmungslos Alles nieder, was nur einen zeitlichen Werth hat, und nur der, welcher für alle Zeiten geschaffen hat, wie ein Shakespeare, Goethe, Michelangelo, Beethoven bleibt wie eine Säule stehen, die nach Jahrhunderten noch bewundert wird. Eine solche Säule ist auch Mozart.

Es wäre thöricht, wollte man in blinder Verehrung alle Werke des Meisters gleich hoch einschätzen, denn als Kind hat er kindliche Sachen geschrieben, den *Titus* componirte er als kranker Mann im Reisewagen, und inzwischen hat er in seiner übergrossen Gutmüthigkeit gar Manches zur Verherrlichung kleiner Festlichkeiten, Vieles für befreundete Dilettanten, kurz Gelegenheitswerke aller Art geschrieben, die nicht auf Unsterblichkeit Anspruch machen können und wollen, wenngleich auch in diesen minder bedeutenden Werken der wunderbare Sinn für vollendete Formschönheit nicht zu verkennen ist. Man prüfe darauf hin die zahlreichen Divertimenti, Cassationen, Serenaden, u. s. w., in denen nicht selten wahrhafte Genieblitze aufzucken. Aber seine Opern, von der *Entführung* bis zur *Zauberflöte*, seine letzten grossen Symphonien, Streich-Quartette und Quintette, das *Requiem*, die *C-molle-Messe* und viele seiner Clavierwerke (voran seine Clavierconcerte in C-moll, D-moll, D-dur, B-dur u. s. w.) werden noch Stand halten, wenn manche Werke heutiger Tagesgrössen schon wieder vergessen sein werden.

Am 27. Januar 1756 ward Wolfgang Amadeus Mozart als Sohn des „Hofmusicus" Leopold Mozart und der Anna Marie Mozart,

children resulting from this marriage five died before attaining the age of three, but the two that were spared to their parents became their joy and their pride: these were Wolfgang and his sister Maria Anna, called Nannerl, four and a half years older than he, who at a very tender age displayed a remarkable gift for music, and served her brother as a model. Even as a child of three the little fellow liked to listen while his sister was taking her harpsichord lesson, and then he would go to the instrument and delight his childish ear with the pleasant sound of runs in thirds.

The father quickly recognized his little son's wonderful gift, and deserves the credit not only of recognizing, but also of wisely directing, the boy's talent. In the year 1761 the little man wrote his first composition,—a minuet with trio, in G major. It is a pretty little piece, almost entirely in two parts; and even to-day would make a very good showing if it were made a little fuller and richer for the piano.

In 1762 the father took his two children and made his first artistic journey—a very modest one, to be sure—to Munich, which is situated not far from Salzburg. Here the children roused such admiration that he decided to take the young artists the same year to Vienna: there at the imperial court they were accorded the most generous reception. The boy, who in the meantime had been studying the violin and organ, as well as the piano, astonished every one by his extraordinary performances, and he was caressed and petted by reason of his boyish lack of self-consciousness. He sprang into the Empress Maria Theresia's lap and kissed her heartily; while he promised to marry the Princess Marie Antoinette, who afterwards, as Queen of France, died in Paris under the guillotine.

It would lead us too far afield to describe in this brief biographical sketch all the artistic journeys of the Mozart family: each was like a real triumphal progress. After visiting Paris, London and Holland, the "Trifolium" returned to Salzburg in November, 1766, loaded down with a perfect museum of gifts and jewels of

geb. Pertl, geboren. Von den sieben Kindern, welche dieser Ehe entsprossen waren, starben fünf, bevor sie das dritte Lebensjahr erreicht hatten, die beiden Kinder aber, welche den Eltern verblieben, wurden ihre Freude und ihr Stolz, es waren Wolfgang und dessen 4½ Jahre ältere Schwester, Maria Anna, genannt das Nannerl, welche auch im zarten Kindesalter schon eine merkwürdige Begabung für Musik zeigte und ihrem jüngeren Bruder zunächst als Vorbild diente. Schon als dreijähriger Knabe hörte der Kleine gern zu, wenn die Schwester Clavier-Unterricht hatte und setzte sich dann selbst ans Instrument, um sein kindliches Ohr an dem Wohlklang von Terzengängen zu ergötzen.

Der Vater erkannte sofort die wunderbare Begabung seines Söhnchens, und ihm gebührt das Verdienst, das Talent des Knaben nicht allein erkannt, sondern auch verständnissvoll gefördert zu haben. Im Jahre 1761 schrieb der kleine Mann seine erste Composition nieder, ein Menuett mit Trio in G-dur. Es ist ein kleines anmuthiges, fast durchweg nur zweistimmig gehaltenes Stück, welches noch heute eine gute Figur machen würde, wenn man den Claviersatz etwas reicher ausgestalten wollte.

Im Jahre 1762 unternahm der Vater die erste zwar nur bescheidene Kunstreise mit seinen beiden Kindern nach dem nahe gelegenen München, wo die beiden Kinder jedoch eine solche Bewunderung erregten, dass der Vater sich entschloss, noch in demselben Jahre die kleinen Künstler nach Wien zu führen. Am kaiserlichen Hofe fanden die Kinder die liebevollste Aufnahme; den Knaben, der inzwischen neben dem Clavier auch Geige und Orgel studiert hatte, bewunderte man um seiner staunenswerthen Leistungen willen, und zugleich liebte und verhätschelte man ihn wegen seiner kindlichen Unbefangenheit. Er sprang der Kaiserin Maria Theresia auf den Schooss und küsste sie herzhaft ab, der Prinzessin Maria Antoinette aber (die später in Paris als Königin auf der Guillotine endete) versprach er, sie zu heirathen.

Es würde zu weit führen in diesem kurzen Lebensabriss aller ferneren Kunstreisen der Fami-

every kind. That same year, that is to say when he was ten, Mozart composed a religious cantata entitled *The Duty of the First Commandment*— a score of two hundred and eight pages! Toward the end of 1766 the father again started with his two children for Vienna, but at Olmütz both Nannerl and Wolfgang came down with the smallpox. When their health was restored they kept on to Vienna, but this time Fortune was not particularly favorable to them. Although the Emperor and Empress received them as graciously as before, they had grown economical and contented themselves with bestowing small gifts on the children; while the public, which had in the past gone wild over their marvellous talent, now manifested little interest in the young artists, in spite of their development. So the substantial reward was almost wholly lacking.

In 1768 Mozart wrote the one-act operetta *Bastien and Bastienne*, which even to-day is a stock-piece in many theatres in Germany, and is particularly surprising by reason of its clear-cut characterization of the various personages. Equally remarkable is it that the first measures of the overture coincide with the initial motive of Beethoven's *Eroica Symphony*. At the Emperor's desire he composed this same year his opera *La Finta Semplice*, which comprises no less than twenty-six numbers. Its performance, however, was thwarted through the machinations of the impresario Affligio.

In December, 1769, Leopold Mozart took his son to Italy; by way of Innsbrück, Roveredo and Verona they proceeded to Milan, and everywhere the lad, now fifteen, aroused the greatest admiration, not only as a virtuoso, but as a composer. They went by way of Parma and Bologna to Rome, where the boy accomplished the marvellous feat of writing out from memory after only a single hearing, Allegri's *Miserere*. The journey was extended as far as Naples, and everywhere numberless manifestations of honor expressed the truly fervid admiration which he aroused. Among other things the Pope conferred on him the Order of the Golden Spur which carried with it the rank of knighthood. The same

lie Mozart zu gedenken; sie alle glichen wahren Triumphzügen. Nachdem Paris, London und Holland besucht waren, traf das Trifolium im November 1766 wieder in Salzburg ein, beladen mit einem ganzen Magazin von Geschenken und Kleinodien aller Art. Im Jahre 1766, also in seinem zehnten Lebensjahre componirte Mozart ein geistliches Singspiel *Die Schuldigkeit des ersten Gebotes* eine Partitur von 208 Seiten! Gegen Ende dieses Jahres begab sich der Vater abermals mit seinen Kindern nach Wien, in Olmütz aber erkrankten das Nannerl sowohl wie der Wolfgang an den Blattern; als sie endlich genesen waren, reisten sie nach Wien, aber diesmal war ihnen das Glück nicht sonderlich hold. Zwar nahm das Kaiserpaar sie ebenso gnädig auf wie dereinst, aber man war sparsam geworden und begnügte sich damit, den Kindern kleine Geschenke zu machen, während das Publikum, welches den Wunderkindern dereinst zugejubelt hatte, für die sich entwickelnden jungen Künstler wenig Interesse zeigte. Somit blieb der klingende Lohn fast ganz aus.

Im Jahre 1768 schrieb Mozart das einaktige Singspiel *Bastien und Bastienne*, welches noch heute auf manchen Bühnen Deutschlands heimisch ist und namentlich durch die scharfe Characterisirung der verschiedenen Personen überrascht. Ebenso überraschend ist es, dass die ersten Takte der Ouvertüre mit dem Anfangsmotiv der *Sinfonia Eroica* von Beethoven übereinstimmen. Auf Wunsch des Kaisers componirte er noch in demselben Jahre die Oper *La finta semplice*, welche nicht weniger als 26 Nummern enthält. Die Aufführung wurde jedoch durch die Intriguen des Impresario Affligio hintertrieben.

Im December 1769 führte Leopold Mozart seinen Sohn nach Italien. Ueber Innsbruck, Roveredo und Verona fuhren sie nach Mailand, und überall fand der fünfzehnjährige, sowohl als Componist wie auch als Virtuose die grösste Bewunderung. Weiter ging es über Parma, Bologna nach Rom, wo der Jüngling das Kunststück vollführte, das *Miserere* von Allegri, nachdem er es *einmal* gehört hatte, aus dem Ge-

distinction, as is well known, was bestowed on Gluck, who from that time forth never called himself anything else than "Ritter" Gluck; while Mozart only for the first few years, and at the instigation of his worldly-wise father, allowed himself to be called "Cavaliere" Mozart, and afterwards entirely discontinued the use of the title.

In March, 1773, Mozart and his father were back in Salzburg again. When in 1781 he created his *Idomeneo* he had already composed no less than three hundred and sixty-five different works, including twelve operas, thirty-seven symphonies, twenty-two concertos for various instruments, more than sixty works for the Church, thirty-three serenades, cassations, divertimenti and the like. What a flight meantime the young eagle had accomplished toward the highest goal of his art may be realized by a study of this the first of his ripe operatic creations, although one will be quick to recognize that it only partially makes good its claim to be a *dramatic* creation. The composer himself suffered keenly at being obliged to write the work in the traditional style of the Italian opera of that day, and with subtle consideration for the capacities of the singers. In a letter he thus expresses himself concerning Raaf, the singer of Idomeneo: "He is so in love with the careless old way of singing that it makes one sweat blood!" But an everlasting amount of beautiful music is contained in the work, and even at the present day we listen with delight at concerts to one or another of its many lovely arias; while the fascinating gavotte from the ballet-music, whenever it is heard in German music-halls, inevitably awakens a demand for its repetition.

In 1782 Mozart married his Constanze. A true friend of the Mozart family described the relations of the bridal pair in the following words: "In his marriage with Constanze Weber, Mozart lived a contented life. He found in her a good, affectionate wife, who was able to accommodate herself admirably to his disposition, thereby winning his entire confidence and a power over him, which she exercised only that she might

dächtniss niederzuschreiben. Man dehnte die Reise bis Neapel aus, und überall äusserte sich eine wahrhaft glühende Begeisterung in unzähligen Ehrenerweisungen. Unter Anderem verlieh ihm der Papst den Orden vom goldenen Sporn, wodurch ihm die Ritterwürde zu Theil wurde. Dieselbe Ehre ward bekanntlich auch Gluck zu Theil, der sich von dem Augenblick an nie anders als „Ritter Gluck" nannte, während Mozart sich nur in den ersten Jahren auf Wunsch des lebensklugen Vaters „Cavaliere Mozart" nannte, später aber gänzlich davon absah.

Im März 1773 waren Vater und Sohn wieder in Salzburg. Als Mozart im Jahre 1781 seinen *Idomeneo* schuf, hatte er nicht weniger als 365 Werke geschrieben, darunter 12 Opern, 37 Symphonien, 22 Concerte für verschiedene Instrumente, über 60 Werke für die Kirche, 33 Serenaden, Cassationen und Divertimenti u. s. w. Welchen Flug der junge Adler inzwischen zu den höchsten Zielen seiner Kunst zurückgelegt hatte, erkennt man an dieser seiner ersten reifen Opernschöpfung, wenngleich man sich nicht verhehlen wird, dass sie die Anforderungen an eine *dramatische* Schöpfung nur theilweise erfüllt. Der Meister selbst empfand es schmerzlich, dass er gezwungen war, das Werk im traditionellen Style der damaligen italienischen Oper und mit subtiler Rücksicht auf die Fähigkeiten der Sänger schreiben zu müssen. So äussert er sich in einem Briefe folgendermassen über Raaf, den Sänger des Idomeneo: „Er ist auf den alten Schlendrian so erpicht, dass man Blut schwitzen möchte!" Aber unendlich viel schöne Musik enthält das Werk, und noch heute hört man in Concerten diese oder jene der vielen schönen Arien mit Genuss, während die reizende Gavotte aus der Balletmusik die Runde durch die deutschen Concertsäle macht und stets *da capo* begehrt wird.

Im Jahre 1782 heirathete Mozart seine Constanze. Ein treuer Freund des Mozart'schen Hauses schildert das Verhältniss der beiden Ehegatten mit folgenden Worten: „In seiner Ehe mit Constanze Weber lebte Mozart vergnügt. Er fand an ihr ein gutes liebevolles Weib, die

frequently defend him from impulsive mistakes. He had a genuine love for her, trusted her in every respect, even in regard to his peccadilloes, and she rewarded him with her tenderness and faithful care."

The first work which the young husband wrote was *Belmont and Constanze; or, The Elopement from the Seraglio.* With this work Mozart unquestionably raised himself to the first rank as a master in the musical art. His contemporaries were able to appreciate *The Elopement*, and they conferred upon the young composer such a hearty glorification that he wrote his father: "It does one real good to meet with such approval." He himself liked his work, but he was not wholly satisfied with the part of "Constanze" because he was "compelled to sacrifice it to Mlle. Cavalieri's *flexible gullet* (*geläufigen Gurgel*)."

Mozart's regular residence at Vienna was interrupted in 1789 by a journey to Berlin at the invitation of Prince Lichnowski, who was going thither in his travelling-coach in pursuance of his manifold functions. The route took them first to Dresden, where Mozart played before the Saxon Court, and from there to Leipzig, where he gave an organ-concert in the Thomas-Kirche. The *cantor* Doles exclaimed in the highest pitch of enthusiasm: "Only Bach ever played like that!"

In Berlin he received the most gracious welcome from King Friedrich Wilhelm II, who cherished a high admiration for *The Elopement* and other works of his. The King even attempted to attach the composer to himself by offering him the position of "Kapellmeister" with a salary of three thousand thalers (nine thousand marks) a year. As Mozart was granted only the miserable pittance of eight hundred gülden in Vienna, one would suppose that he would have accepted the invitation with alacrity; but he could only answer, "Must I entirely desert my good Kaiser?" The King allowed him time for consideration, and in fact when Mozart returned to Vienna he craved an audience of the Emperor and asked to be released. But when the monarch in the most cordial tone exclaimed: "What! you

sich an seine Gemüthsart vortrefflich anzuschmiegen wusste und dadurch sein ganzes Zutrauen und eine Gewalt über ihn gewann, welche sie nur dazu verwendete, ihn oft von Uebereilungen abzuhalten. Er liebte sie wahrhaft, vertraute ihr alles, selbst seine kleinen Sünden— und sie vergalt es ihm mit Zärtlichkeit und treuer Sorgfalt."

Das erste Werk, welches nun der junge Ehemann schrieb, war *Belmont und Constanze; oder, die Entführung aus dem Serail.* Mit diesem Werk stellte sich Mozart fraglos in die Reihe der ersten Meister der Tonkunst. Schon die Zeitgenossen wussten die *Entführung* zu schätzen und feierten den 25-jährigen *maestro* so herzlich, dass dieser an seinen Vater schreibt: „Es thut einem doch wohl, wenn man solchen Beifall erhält!" Er selbst liebte sein Werk, nur war er nicht mit der Parthie der Constanze ganz zufrieden, weil er sie „der geläufigen Gurgel" der Mademoiselle Cavalieri hatte aufopfern müssen.

Mozart's ständiger Aufenthalt in Wien ward im Jahre 1789 durch eine Reise nach Berlin unterbrochen, da der Fürst Lichnowski Mozart einlud, ihn in seinem Reisewagen nach Berlin zu begleiten, wohin den Fürsten mannigfache Pflichten riefen. Die Reise führte sie zunächst nach Dresden, wo Mozart am sächsischen Hofe spielte, und von dort nach Leipzig. Als Mozart hier in der Thomaskirche ein Orgel-Concert gab, rief der Cantor Doles in höchster Begeisterung aus: „So hat nur noch Bach gespielt!"

In Berlin fand er beim König Friedrich Wilhelm II, der die *Entführung* und andere Mozart'sche Werke hoch verehrte, die denkbar gnädigste Aufnahme; der König versuchte sogar den Meister an sich zu fesseln, indem er ihm die Stelle eines Kapellmeisters mit dem jährlichen Gehalte von 3000 Thalern (9000 Mark) antrug. Da Mozart in Wien den armseligen Gehalt von 800 Gulden bezog, sollte man denken, dass er die Einladung rasch und freudig angenommen hätte, aber er fand als Antwort nur die Worte: „Soll ich meinen guten Kaiser ganz verlassen?" Der König gestattete ihm Bedenkzeit, und in der That erbat Mozart in Wien eine

wish to leave me?" the great artist was overwhelmed with emotion, and uttered only these three words: "*Majestät, ich bleibe!*" ("Your Majesty, I will stay").

When his friends reproached him for having failed to use his opportunity to demand an increase of salary he replied: "How the devil could I think of that at such a moment?"

From this time forth there is little worth relating in his life-story, and the narrator might come to a conclusion with the words: "He composed other masterpieces and—died!" But with these final words the narrator would come into conflict with no less an opponent than Goethe, who once said: "How can one say that Mozart *composed* his *Don Juan!*—Composition!—It is a spiritual creation which in its parts as well as in its entirety comes out of *one* spirit and at *one* outburst, and is permeated by the breath of *one* life, in which the producer in no way made any effort or experiment or even acted at his own free will, but in which the demonic spirit of his genius seized him so that he was compelled to execute its bidding."

Reluctantly the present writer renounces the pleasant task of making a thorough study of the brilliant three-star constellation of his operas,—*The Marriage of Figaro*, *Don Giovanni* and *The Magic Flute*, of their origin and significance and of the fate that attended them; but narrow limits must be imposed upon a brief biographical sketch like this, and, as in the case of the above-mentioned operas, many of his great instrumental pieces would seem to demand a searching discussion. May it be permitted me therefore to call the attention of those who desire a more thorough study of Mozart's works to two writings of mine which may perhaps to some degree satisfy their demands: these are a pamphlet entitled *For the Revival of Mozart's Piano-Concertos* (Leipzig: Reinecke Brothers) and the book entitled *Masters of Music: Mozart, Beethoven, Haydn, Weber, Schumann, Mendelssohn* (Berlin and Stuttgart: published by W. Spemann).

With death already in his heart the master nevertheless wrote his two splendid works, *The*

Audienz beim Kaiser, um diesen um seine Entlassung zu bitten; als nun aber der Kaiser in herzlichstem Tone ausrief: „Wie, Sie wollen mich verlassen?" Da überwältigte das Gefühl den grossen Künstler, und er sprach nur die drei Worte: „Majestät, ich bleibe."

Als seine Freunde ihm dann Vorwürfe darüber machten, dass er die Gelegenheit nicht benutzt habe, um eine Gehaltserhöhung zu verlangen, antwortete er: „Der Teufel denke in solcher Stunde daran."

Von jetzt ab bieten seine Lebensschicksale wenig Erzählenswerthes und der Erzähler könnte schliessen mit den Worten: er componirte ferner Meisterwerke und starb. Aber mit letzteren Worten würde der Erzähler in Conflict gerathen mit keinem Geringeren als Goethe, denn dieser sagte dereinst: „Wie kann man sagen, Mozart habe seinen *Don Juan* componirt!—Composition!—Eine geistige Schöpfung ist es, das Einzelne wie das Ganze aus einem Geiste und Guss und von dem Hauche *eines* Lebens durchdrungen, wobei der Producirende keineswegs versuchte und stückelte und nach Willkür verfuhr, sondern wobei der dämonische Geist seines Genies ihn in der Gewalt hatte, so dass er ausführen musste was jener gebot."

Ungern versagt es sich Schreiber dieses, über das funkelnde Dreigestirn seiner Opern *Figaros Hochzeit*, *Don Juan* und *Die Zauberflöte* ausführlich zu berichten, über deren Entstehung, Bedeutung und Schicksal, aber einem kurzen Lebensabriss, wie gegenwärtiger ist, sind engere Grenzen gesteckt; und ebensowohl wie genannte Opern würden auch viele seiner grossen Instrumentalwerke eine eingehende Besprechung fordern. Es sei mir daher gestattet Diejenigen, welche nach Ausführlichem über Mozart's Werke Verlangen tragen, auf zwei Schriften von mir zu verweisen, die ihrem Wunsche vielleicht einigermassen entsprechen könnten; es sind die Broschüre *Zur Wiederbelebung der Mozart'schen Clavierconcerte* (Leipzig bei Gebrüder Reinecke) und das Buch *Meister der Tonkunst: Mozart, Beethoven, Haydn, Weber, Schumann, Mendelssohn* (Berlin und Stuttgart bei W. Spemann).

Magic Flute and the *Requiem*. Concerning the latter an almost fabulous legend was set afloat in his day regarding the strange way in which the work was ordered of Mozart; but now it has been proved with reasonable certainty that the commission was delivered in such a mysterious manner, simply because the man who ordered it had the intention of having it performed later as his own. This scoundrel was a Count Walsegg.

In the last year of his life Mozart created, beside *The Magic Flute*, *Titus* and the *Requiem*, twenty-eight other works, some of them of large proportions; but the mighty, ever-creative spirit could not resist the wasting away of the feeble body, and on December 5, 1791, Mozart closed his eyes in eternal rest. He was only thirty-five years old.

Schon mit dem Tode im Herzen schrieb der Meister zwei seiner herrlichsten Werke: *Die Zauberflöte* und das *Requiem*. Um letzteres spann die Mitwelt eine fast märchenhafte Sage infolge der geheimnissvollen Art in welcher das Werk bei Mozart bestellt wurde. Jetzt aber ist mit ziemlicher Bestimmtheit erwiesen, dass die Bestellung nur deshalb auf so mysteriöse Weise geschah, weil der Besteller die Absicht hatte, das *Requiem* später als seine eigene Schöpfung aufführen zu lassen. Dieser Schelm war ein Graf Walsegg.

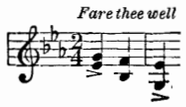
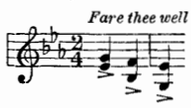
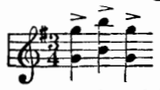
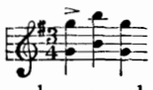
In seinem letzten Lebensjahre schuf Mozart ausser der *Zauberflöte*, dem *Titus* und dem *Requiem* noch 28 Werke von zum Theil grösserem Umfange; aber der starke, immer schaffende Geist konnte doch den Verfall des schwachen Körpers nicht aufhalten, und am 5. December 1791 schloss der Meister die Augen zur ewigen Ruhe. Er war nur 35 Jahre alt geworden.

A WORD CONCERNING EXECUTION

A *correct* execution may be learned; one characterized by *beauty*, *intelligence* and *soul* can be learned only when the player possesses the capacity to recognize and to interpret the general meaning inherent in a piece of music, and likewise the constantly changing moods that recur in it, according to his nature. Here follow a few hints as to a technically correct execution. Of course a note-perfect reproduction is presupposed as indispensable; but just as, through an incorrect accentuation of the syllables, a word or a sentence may be rendered meaningless, so likewise may a musical thought be made incoherent by means of incorrect accentuation of the component parts of a measure. In speech we accent only the first syllable of a trochee (– ⏑, *fa'*ther, *Va'*ter; *heav'*en, *Him'*mel), and to this corresponds the accent of the individual quarter-notes in 2/4 measure. As an example of this we may

EINIGES ÜBER VORTRAG

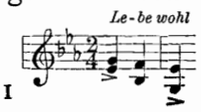
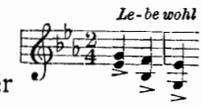
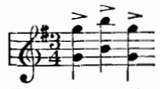
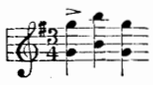
Ein richtiger Vortrag kann erlernt werden, ein schöner, verständniss-und geistvoller aber nur dann, wenn der Spieler die Fähigkeit besitzt, den allgemeinen Stimmungsgehalt eines Tonstücks und ebensowohl die inmitten desselben häufig wechselnden Stimmungen ihrem Wesen nach zu erkennen und wiederzugeben. Zunächst mögen einige Winke über den bloss richtigen Vortrag folgen. Natürlich ist als unerlässlich die notengetreue Wiedergabe vorausgesetzt; wie aber durch unrichtige Betonung der Sylben ein Wort oder ein Satz unverständlich werden kann, so auch ein musikalischer Gedanke durch unrichtige Betonung der einzelnen Taktglieder. In der Sprache betonen wir beim Trochäus (– ⏑) nur die erste Sylbe (*Va'*ter, *fa'*ther; *Him'*mel, *heav'*en), und dem soll auch die Betonung der einzelne Viertel im 2/4 Takt entsprechen. Beispielsweise

adduce Beethoven's sonata *Les Adieux*, first measure,  but not  The beginning of the Beethoven sonata, Op. 79, corresponds to the dactyl – ∪ ∪, and therefore the second and third quarter-notes should not be so strongly accented as the first: thus, not  but  Whoever is able to apply this rule also to the allied measures of time (4/4, 6/8, 6/4, &c.) will, from a technical standpoint at least, never play unmusically. Nevertheless, that even this rule, like every other, has its exceptions, is self-evident. Let it suffice among other examples to cite merely that of *syncopation*.[1] The performer must not in his excess of zeal for the accent go too far, because the rendering in that case may easily sound pedantic and academic; and naturally the accents in a tender, elegiac piece should never be so energetic as in a dance or march.

But exactly where is the boundary between the correctly regular and the beautiful execution? A correctly regular performance in certain circumstances may be the exact opposite of beautiful; a beautiful performance may apparently offend against all the rules. For example, in Beethoven's Waldstein Sonata, Op. 53, during the first two measures not a single chance for emphasis occurs: all the eight quavers should sound equally pianissimo, if one wishes to sustain the character of the idea.

Now what is especially demanded in Mozart's works is that the execution should be distinctively beautiful. So let us for a moment put ourselves in the composer's place. In a letter to his father he wrote as follows regarding the then famous Nanette Stein: "She will never attain the most essential and the most difficult and the one absolutely necessary thing in music—that is, *tempo;* because from her youth up she has with perfect assiduity accustomed herself never

[1] *Very readable is the book entitled "Rhythm: Its Function in Art and its Significance in Musical Execution," by Adolph Carpe (Leipzig: Reinecke Brothers).*

sei angeführt Beethoven's Sonate *Les Adieux* Takt 1  nicht aber  oder der Anfang der Beethoven'schen Sonate, Op. 79 entspricht dem Dactylus – ∪ ∪, und darf also das zweite und dritte Viertel nicht so stark betont werden wie das erste, mithin nicht  sondern  Wer diese Regel auch bei den zusammengesetzten Taktarten (4/4, 6/8, 6/4, u. s. w.) anzuwenden versteht, wird mindestens nie unmusikalisch spielen. Dass jedoch auch diese Regel ihre Ausnahmen hat, wie eben eine jede, ist selbstverständlich: es sei u. A. nur an die Synkope[1] erinnert. Der Spieler darf auch in seinem Uebereifer der richtigen Betonung nicht zu weit gehen, weil der Vortrag dann leicht pedantisch und lehrhaft klingen kann, und dürfen natürlich in einem weichen elegischen Stücke die Accente niemals so energisch sein wie etwa in einem Marsche oder Tanz.

Wo aber ist überhaupt die Grenze zwischen regelrechtem und schönem Vortrage? Ein regelrechter Vortrag kann unter Umständen unschön sein, ein schöner Vortrag scheinbar gegen die Regeln verstossen. In der Waldstein-Sonate von Beethoven, Op. 53 darf z. B. während der ersten beiden Takte kein einziges gutes Taktheil hervorgehoben werden, sondern sämmtliche acht Achtel sollen gleichmässig pianissimo erklingen, wenn man dem Character dieses Gedankens gerecht werden will.

Was nun speciell den Vortrag Mozart'scher Werke anlangt, der sicherlich ein schöner sein soll, so lassen wir zunächst den Meister einmal selber reden. Dieser schreibt in einem Briefe an seinen Vater über die zu jener Zeit berühmte Nanette Stein das folgende: „Sie wird das Nothwendigste und Härteste und die Hauptsache in der Musique, nämlich das Tempo, niemals bekommen, weil sie sich von Jugend auf völlig beflissen hat, nicht auf den Tact zu spielen.

[1] *Sehr lesenswerth ist das Buch: „Der Rhythmus: Sein Wesen in der Kunst und seine Bedeutung im musikalischen Vortrage," von Adolph Carpe (Leipzig: Gebrüder Reinecke).*

to play in time. If a passage recurs, she plays it the second time more slowly; if it comes a third time, still slower. Herr Stein, her father, and I have talked certainly two hours at a stretch regarding this point. I have already fairly converted him. Now he sees and hears that I always keep strictly to time. Regarding this they were all filled with surprise. The *tempo rubato* in an adagio—the left hand knowing nothing about it—they cannot comprehend: with them the left hand is subservient."[1]

Arbitrary variations of tempo could not be more explicitly held up to condemnation! And just as little should one attempt to improve on the composer's shading where, as for example in the *A minor Rondo*, he has with especial solicitude prescribed what it should be.

Nevertheless the intelligent interpreter's individuality will always be able to assert itself, for, above all, the performance must be to a high degree a matter of temperament. The works of such a fiery spirit as Mozart must not be played merely with a certain dignity and moderation, but in the proper place there must be fire and brilliancy; while again in other places care must be taken to impart the tenderest and warmest depth of feeling. But how insufficient language is to convey instruction regarding such things is felt by the musician at every renewed attempt, and one involuntarily thinks of the poet's words:

"If 't is not felt, 't will not be caught by chasing."

Wenn eine Sache zweymal kommt, so wird sie das zweyte Mal langsamer gespielt; kommt selbe drey Mal wieder langsamer. Herr Stein (ihr Vater) und ich haben gewiss zwey Stund' mit einander über diesen Punkt gesprochen. Ich habe ihn aber schon ziemlich bekehrt—nun sieht und hört er, dass ich immer accurat im Tacte bleibe. Ueber das verwundern sich Alle. Das *tempo rubato* in einem Adagio, dass die linke Hand nichts davon weiss, können sie gar nicht begreifen; bei ihnen giebt die linke Hand nach."

Deutlicher kann die willkürliche Veränderung des Tempo nicht verdammt werden! Und ebenso wenig darf man die Nuancirung des Meisters verbessern wollen, wo er sie, wie z. B. im *A-moll Rondo* so überaus sorgfältig vorgeschrieben hat.

Bei alledem wird die Individualität des geistvollen Interpreten immer noch zur Geltung kommen können, denn vor allen Dingen muss der Vortrag in hohem Grade temperamentvoll sein. Die Werke eines solchen Feuergeistes, wie Mozart einer war, dürfen nicht mit einer gewissen Würde und Gelassenheit gespielt werden, sondern es muss am rechten Orte sprühen und blitzen, während an anderen Orten für zärteste und wärmste Innigkeit zu sorgen ist. Wie unzureichend aber die Sprache ist um dergleichen zu lehren, fühlt der Musiker bei jedem erneuten Versuche, und unwillkürlich denkt er an des Dichters Wort:

„Wenn ihr 's nicht fühlt, ihr werdet 's nicht erjagen."

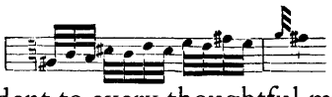
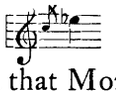
Concerning the Ornaments

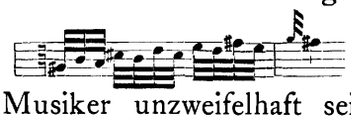
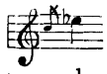
There are rules and traditions regarding the execution of embellishments, and yet how varied are the views of experts on this matter! Personally I have taken pains to gather as far as possible from the works of the masters themselves their own preferences as to the execution of embellishments; and on the basis of results thus obtained I have noted them in this album. For example, I infer that Mozart in the *C minor Fantasia* (Köchel, No. 475), in the third and fourth

Ueber die Ornamente

Es existiren Regeln und Traditionen über die Ausführung der Verzierungen, und dennoch—wie verschieden sind die Ansichten der Fachmänner hinsichtlich dieser Materie. Ich persönlich habe mich bemüht, die Ausführung der Verzierungen, so weit eben möglich, aus den Werken der Meister selbst zu abstrahiren, und auf Grund dieser Resultate in diesem Album auszuschreiben. Beispielsweise führe ich an, dass Mozart in der *C-moll-Fantasie* (K. V. 475) im

[1] *The Abbé Liszt used to say to his pupils, "Follow the Bible rule: 'Let not your left hand know what your right hand doeth.'" N. H. D.*

measures after the II, writes the notes as follows:  while it must be evident to every thoughtful musician that the master must have played the last two notes and not We find a similar notation in the slow movement of the *G minor Symphony*. After Mozart has written the motive which first appears in the seventh measure, almost a hundred times in this way, he notates it in the thirteenth measure before the end of the first part as follows:  And it is just as clear as in the Fantasia that Mozart intended to have that motive carried out consistently thus: If it be asked now why Mozart here inserted a grace-note the answer is: because it was apparently too burdensome to him to reckon how much of a quarter-note remained over when a thirty-second-note was subtracted, and because it never entered his mind to doubt that the musicians of his day, to whom was intrusted in large measure the appropriate introduction of ornamentation, would understand its correct execution. Similar examples could be adduced, but these few suffice to prove that Mozart desired to have the grace-notes, both short and long, played with an accent when they occur in the melody. Nevertheless I am certain that many will take exception to my interpretation of the embellishments, were it only because it is very often absolutely impossible to indicate with notes how they should be played. Embellishments—if they are truly such and not abbreviations—lie outside of rhythm, and sound stiff if played strictly in tempo. Especially is this true of short trills with complementary turn, or with appoggiatura and turn. I have therefore considered it advisable not to write out in full the execution of the trills.

3. und 4. Takte nach der II folgendermassen notirt:  während es jedem Musiker unzweifelhaft sein muss, dass der Meister die letzten beiden Noten: nicht aber gespielt haben will. Aehnliches finden wir in dem langsamen Satze der *G-moll-Symphonie*. Nachdem Mozart das im 7. Takte zuerst auftretende Motiv fast hundertmal in dieser Weise geschrieben hat, notirt er im 13. Takte vor dem Schluss des ersten Theils wie folgt:  Und ebenso klar wie in der Fantasie ist es, dass Mozart jenes Motiv in consequenter Weise fortgesetzt haben wollte, also: Fragt man nun, warum Mozart hier einen „Vorschlag" notirt habe, so lautet die Antwort, weil es ihm wahrscheinlich zu lästig war, sich auszurechnen, wie viel von einem Viertel übrig bleibt, wenn ein 32^{tel} davon abgezogen ist, und weil er garnicht daran zweifeln konnte, dass die Musiker jener Zeit, welche mit der Ornamentik sehr vertraut waren, dergleichen richtig ausführen würden. Aehnlicher Beispiele könnte man noch unzählige anführen, doch genügen diese wenigen, um daraus zu entnehmen, dass Mozart die Vorschlagsnoten, sowohl kurze wie lange, betont haben wollte, wenn sie in der Melodie auftraten. Dennoch bin ich darauf gefasst, dass Mancher mit meiner Ausschreibung der Verzierungen nicht einverstanden sein wird, und wäre es auch nur, weil es oft absolut unmöglich ist, dieselben genau so zu notiren wie sie gespielt werden sollen; Verzierungen (wenn sie wirklich solche sind und nicht Abbreviaturen) liegen ausserhalb des Rhythmus und klingen, wenn sie streng im Takt gespielt werden, steif; namentlich gilt dies von kürzeren Trillern mit Nachschlag, oder gar mit Vor- und Nachschlag. Ich habe daher ganz davon abgesehen, die Ausführung der Triller auszuschreiben.

A Word concerning the Art-Forms employed in Instrumental Music

The *simplest* form is the so-called *song* or *dance* form which sometimes is included in one period of eight measures (see the theme of Beethoven's C minor Variations), but generally in two or more periods. An example is furnished by the theme for the variations with which the *A major Sonata* (Köchel, No. 331) begins; likewise, in a somewhat more complicated way, by the *Minuet in D* (Köchel, No. 355). The middle movements of a sonata are usually written in a more developed song-form. The essential element of the *rondo*-form is that the principal theme should recur over and over again; and yet always succeeded by other independent episodes. In Mozart's *A minor Rondo* the principal theme occurs certainly five times.

By *sonata*-form is understood only that form which meets one in the first movement of a sonata, as, for example, the *C minor Sonata* of Mozart. In very rare instances the composer begins with variations (Beethoven, Op. 26), or with a *cantabile* adagio (Beethoven's *Sonata quasi una fantasia* in C sharp minor), but such movements are not meant when the word sonata-form is used. Here the composer begins with a principal theme, which according to his design he extends to a greater or less length; then follows the group of modulations which serve to introduce the second theme. This occurs always in another key: in the case of a sonata in the major, it is usually in the dominant, in the case of a sonata in the minor generally in the related major; and its development is likewise wholly at the composer's discretion. Then follows a *coda*, with which the first part comes to a conclusion.

Quite frequently the first part is repeated. After the conclusion begins the so-called development section, in which the composer employs one or more of the earlier themes, either in free or in complicated polyphonic style. When he has gone as far as he desires he returns to his first theme, and what now follows frequently

Einiges über die gebräuchlichsten Kunstformen in der Instrumentalmusik

Die einfachste Form ist die sogenannte *Lied-* oder *Tanzform*, welche zuweilen aus einer nur achttaktigen Periode besteht (siehe das Thema der C-moll-Variationen von Beethoven), zumeist aber aus zwei oder mehren Perioden. Ein Beispiel liefert das Thema zu den Variationen, mit denen die *A-dur-Sonate* (K. V. 331) beginnt, desgleichen in etwas complicirterer Weise das *Menuett in D* (K.V. 355). Die Mittelsätze einer Sonate sind häufig in complicirterer Liedform geschrieben. Das wesentliche der *Rondoform* ist, dass das Hauptthema in mehrfacher Wiederkehr erklingt, und zwar stets abgelöst durch andere selbstständige Episoden. In dem *A-moll-Rondo* von Mozart tritt das Hauptthema sogar fünfmal auf.

Unter *Sonatenform* versteht man nur diejenige Form, welche einem in dem *ersten* Satze einer Sonate (wie beispielsweise die *C-moll-Sonate* von Mozart) entgegentritt. In sehr seltenen Fällen beginnt der Componist mit Variationen (Beethoven, Op. 26) oder mit einem liedartig gehaltenen Adagio (Beethoven, *Sonata quasi una fantasia* in Cis-moll), aber von solchen Sätzen ist nicht die Rede, wenn man von Sonatenform spricht. Hier beginnt der Componist mit einem Hauptthema, welches er, seinen Intentionen gemäss, mehr oder weniger ausbreitet, dann folgt die Modulationsgruppe, welche dazu dient, das zweite Thema einzuführen. Dies tritt stets in einer anderen Tonart auf (bei einer Sonate in der Durtonart gewöhnlich in der Dominante, bei einer Sonate in Moll zumeist in der verwandten Durtonart), und dessen Ausbreitung hängt ebenfalls ganz von dem Ermessen des Componisten ab, dann folgt eine Coda, mit welcher der erste Theil abschliesst.

Sehr häufig wird dieser erste Theil wiederholt. Nach diesem Abschlusse beginnt der sogenannte Durchführungstheil, in welchem der Componist eines der früheren Motive oder deren mehre verarbeitet, sei es in freier, sei es in complicirter polyphoner Weise. Hat der Componist

corresponds exactly to the first part, the only difference being that the second theme and the *coda* are now brought back in the principal key. One scarcely needs to remark that this form is capable of endless modifications; but the Mozart movements in sonata-form correspond, with comparatively few exceptions, to the above analysis.

The *suite* in its original form arose out of a series of dance-pieces—*allemande*, *courante*, *gavotte* and the like—which generally began with an overture or prelude and ended with a *gigue*. The Mozart suite remained only a torso, for Mozart would never have begun a suite in C major and ended it in E flat major. Moreover the autograph contains an unfinished *sarabande*.

The *fantasia*, as its name implies, has no conventional form. But Mozart with his unusually fine feeling for symmetry always included or added properly correlated movements so that the whole should not be misty and "in the air," but should offer the hearer a solid foundation to rest upon. His *C major Fantasie* concludes with a fugue, that in D minor with a *cantabile* allegretto; the great one in C minor includes two episodes (in D major and B major) in song-form, and the other one in C minor is from the very beginning written in sonata-form.

Variations, as the word implies, are alterations of a theme through enrichment on its melodic, harmonic, rhythmical or polyphonic side, but in such a way that the theme remains always recognizable as the same. Very often the form of variations subserves purely virtuoso purposes, and consequently in the course of time a prejudice against variations has arisen, which even at the present day it is difficult to allay. Mozart also wrote his piano-variations for himself as a virtuoso in order to dazzle with them, but in his string-quartets (D minor, A major) he gave us variations of high artistic value. Beethoven also very frequently used the form of variations. Suffice it to mention only the *Eroica*, the *C minor* and the *Ninth Symphonies*, in which works they are employed in exceedingly free form.

The *fugue* is a piece in which all the parts

sich hierin Genüge geleistet, so kehrt er zum ersten Thema zurück, und das nun Folgende entspricht sehr häufig ganz genau dem ersten Theile, nur mit dem Unterschiede, dass das zweite Thema und die Coda nunmehr auch in der Haupttonart gebracht werden. Es bedarf kaum der Erwähnung, dass diese Form unzähliger Modificationen fähig ist; die Mozart'schen Sätze in Sonatenform entsprechen aber ziemlich ausnahmslos der obigen Analyse.

Die *Suite* in ihrer ursprünglichen älteren Form bestand aus einer Folge von Tanzstücken (Allemande, Courante, Gavotte, u.s.w.), die meist durch eine Ouvertüre oder ein Praeludium eingeleitet und mit einer Gigue geschlossen ward. Die Mozart'sche Suite ist ein Torso geblieben, denn Mozart würde nie eine Suite in C-dur begonnen und in Es-dur geendet haben. Uebrigens enthält das Autograph auch noch eine unvollendete Sarabande.

Die *Fantasie* hat, wie schon der Name erwarten lässt, keine bestimmte Form. Mozart aber, mit seinem ungemein feinen Formgefühl, hat seinen Fantasien stets festgefügte Sätze angeschlossen oder eingefügt, damit das Ganze nicht nebelhaft zerfliesse, sondern dem Hörer auch zuweilen einen festen Halt biete. Seine *C-dur-Fantasie* schliesst mit einer Fuge, die in D-moll mit einem liederartigen Allegretto, die grosse C-moll enthält zwei Episoden (in D-dur und B-dur) in Liedform, und die andere in C-moll ist von Haus aus in Sonatenform geschrieben.

Variationen sind, wie schon das Wort sagt, Veränderungen eines Themas durch Bereicherung nach melodischer, harmonischer, rhythmischer oder polyphoner Seite hin, doch so, dass das Thema immerhin einigermassen erkennbar bleibt. Sehr oft hat die Variationenform lediglich virtuosen Zwecken gedient, daher mit der Zeit ein Vorurtheil gegen die Variationen entstanden ist, das noch heute schwer zu besiegen ist. Auch Mozart hat seine Clavier-Variationen für sich als Virtuose geschrieben um damit zu glänzen, aber in seinen Streich-Quartetten (D-moll, A-dur) hat er auch Variationen von hohem Kunstwerth

are of equal significance and importance, built on one theme which first enters in one part alone; then is taken up by the other parts in accordance with well-known rules, and is developed according to the composer's judgment in such a way that the fugue-theme always remains the active element. Whole treatises have been written to explain and to teach the nature of the fugue exhaustively, but of course in these few lines only the merest sketch can be given. There are fugues of two, three, four and more parts, strict and free, simple as well as double and treble fugues. A miniature fugue is called a *fughetto*, and the *gigue* is very often a *fughetto*.

Translated by

NATHAN HASKELL DOLE

geliefert. Auch Beethoven hat die Variationenform sehr häufig verwandt, es seien nur die *Eroica*, die *C-moll-Symphonie* und die *Neunte* genannt, in welchen Werken sie in allerdings freier Weise auftritt.

Die *Fuge* ist ein Stück, in welchem alle Stimmen von gleicher Bedeutung und Wichtigkeit sind, gebaut auf *ein* Thema, welches zuerst in einer Stimme allein auftritt, dann von den übrigen Stimmen nach gewissen Regeln gebracht und nach Ermessen des Componisten in solcher Weise fortgeführt wird, dass das Fugenthema stets das treibende Element bleibt. Um das Wesen der Fuge erschöpfend zu erklären und zu lehren sind ganze Bücher geschrieben worden, auf wenigen Zeilen ist also nur eine Skizze zu geben möglich. Es giebt Fugen für 2, 3, 4 und mehr Stimmen, strenge und freie, einfache sowohl wie Doppel- und Tripelfugen. Kleine Fugen nennt man Fughetten, und ist die Gigue sehr häufig eine Fughette.

Leipzig, im October 1905

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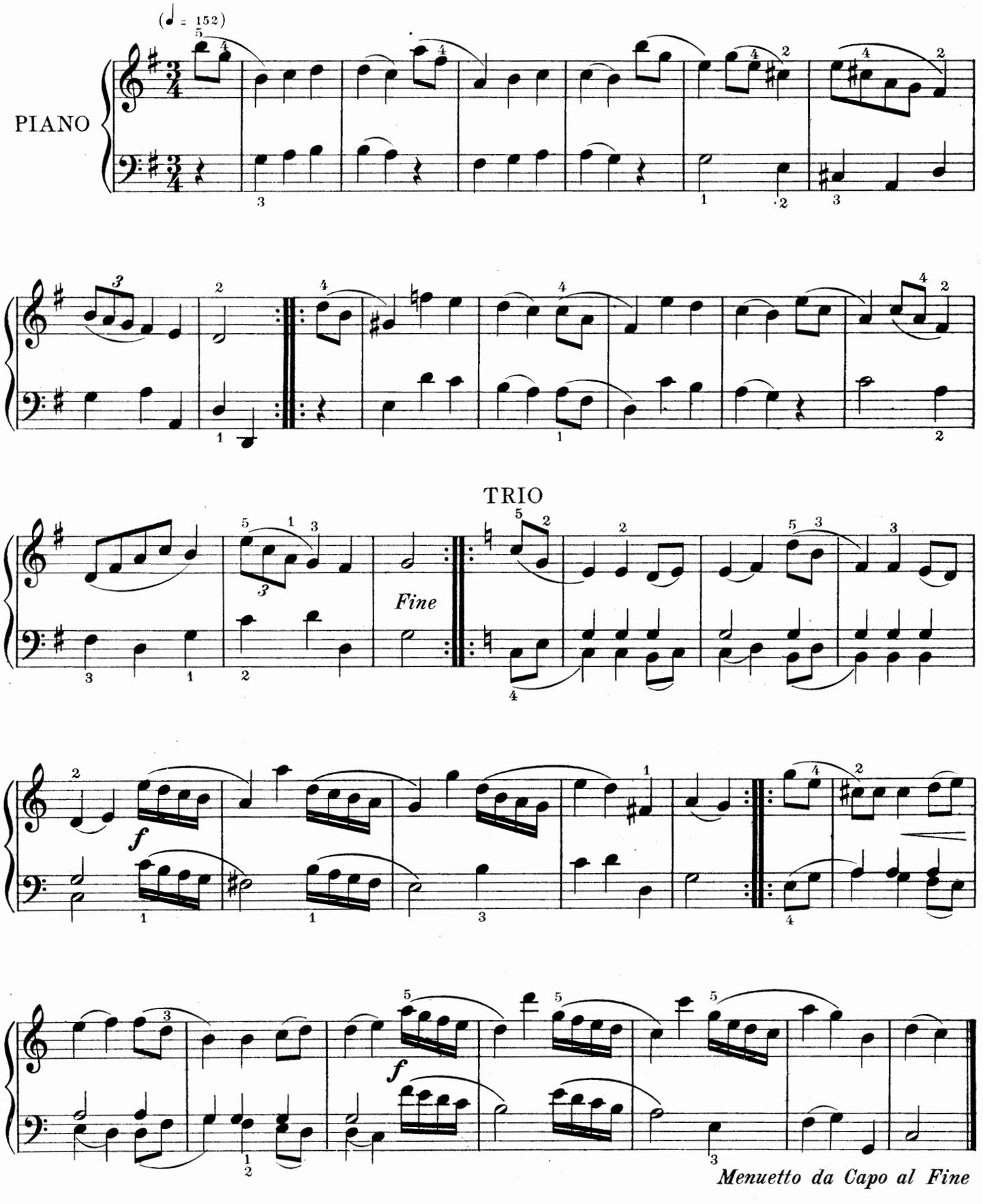
MINUET No 1, in G Major

(Composed at Salzburg, in 1761)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART
Nº 1 (Köchel)



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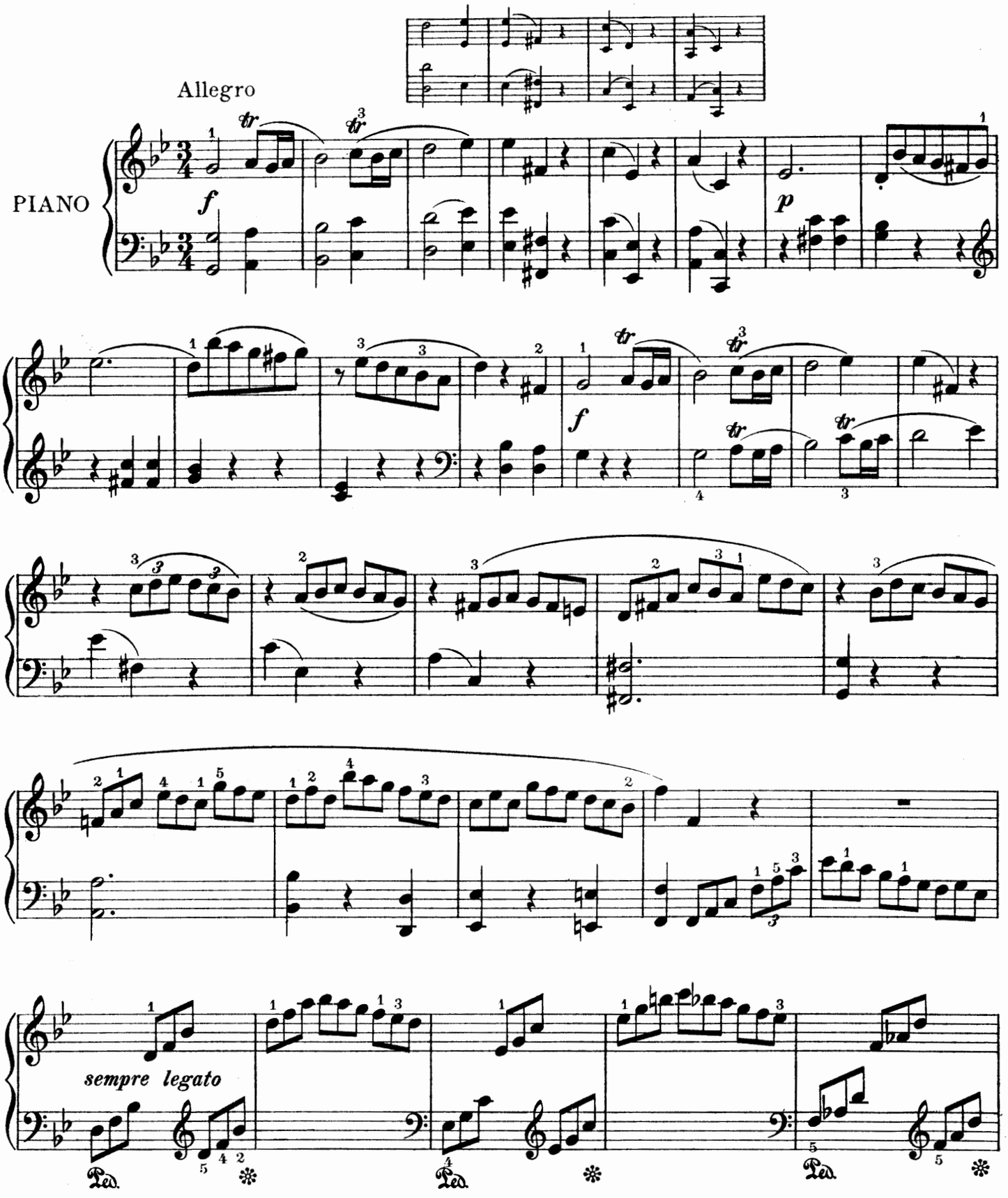
ALLEGRO FOR A SONATA

(ALLEGRO EINER SONATE)

Edited by Carl Reinecke

(Composed about 1778)

WOLFGANG AMADEUS MOZART
No 312 (Köchel)



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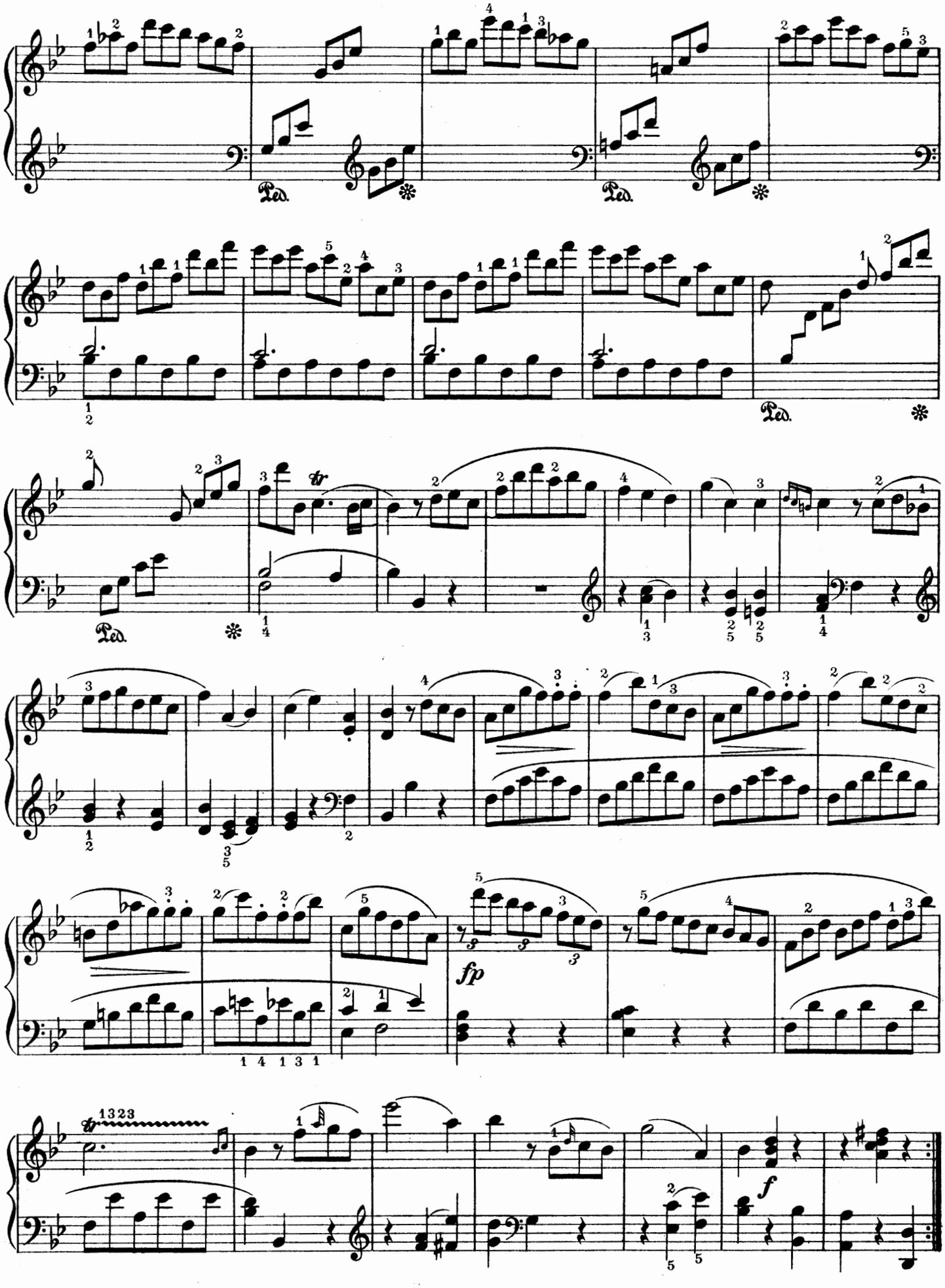
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fp
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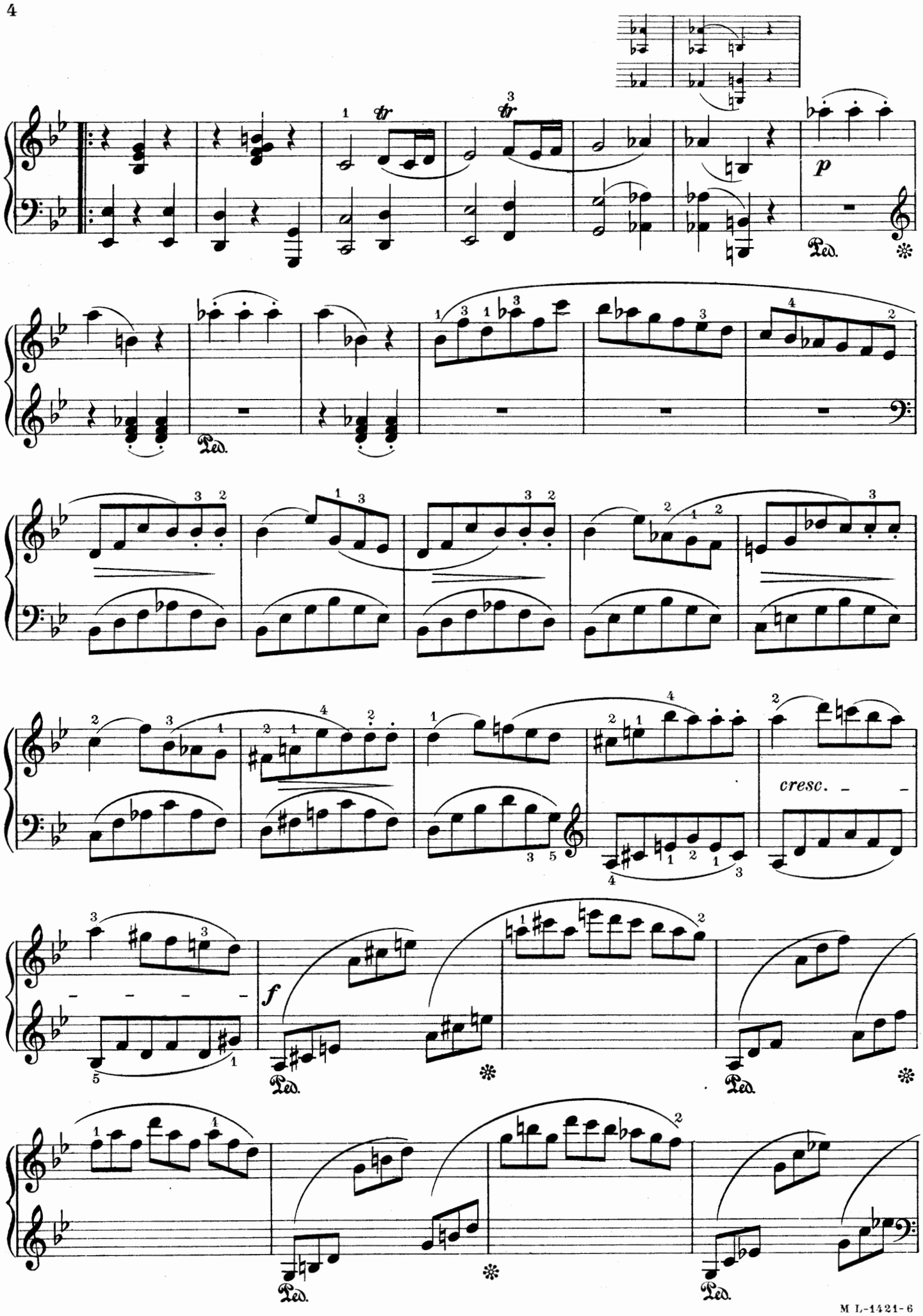
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cresc.
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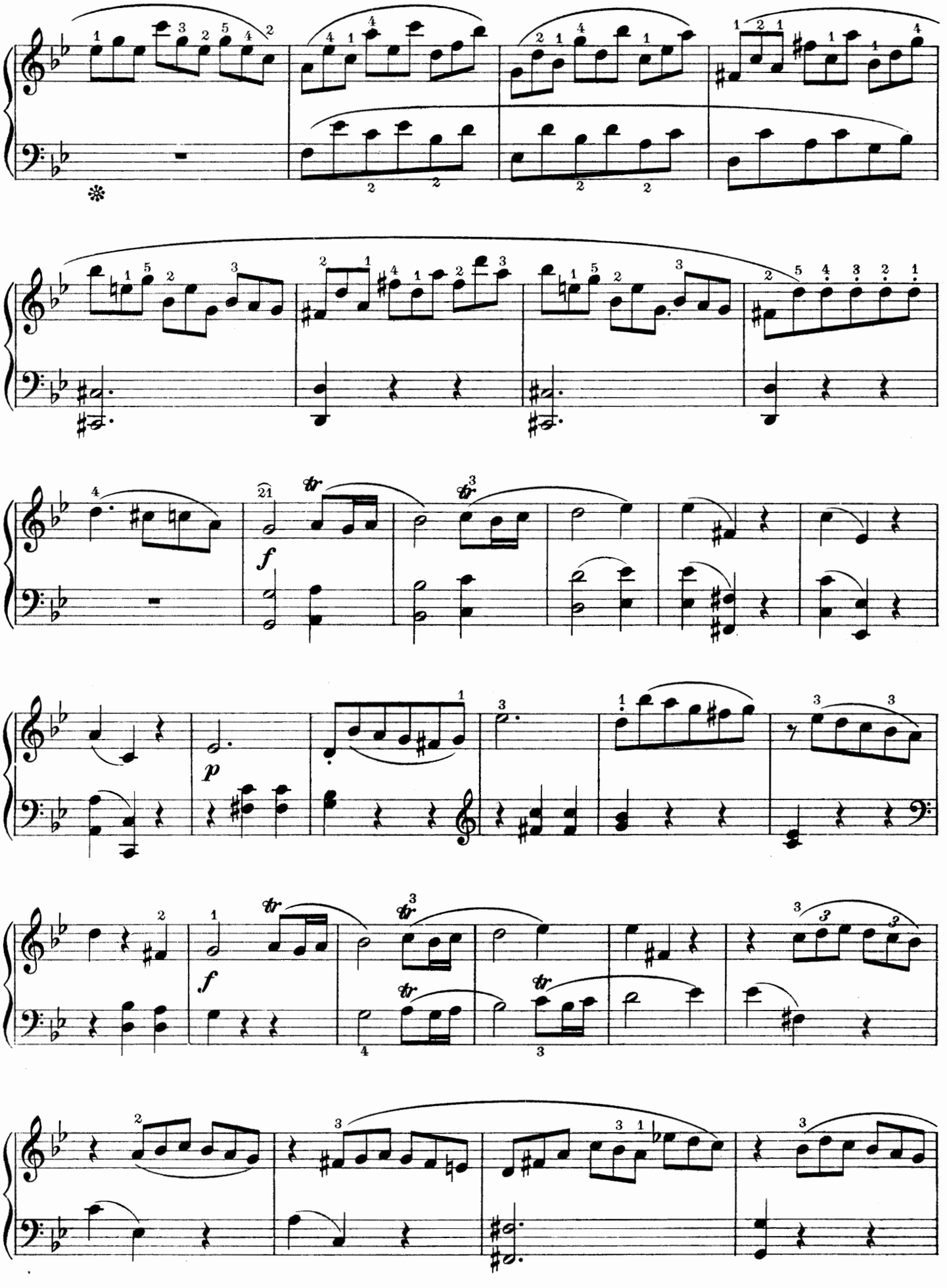
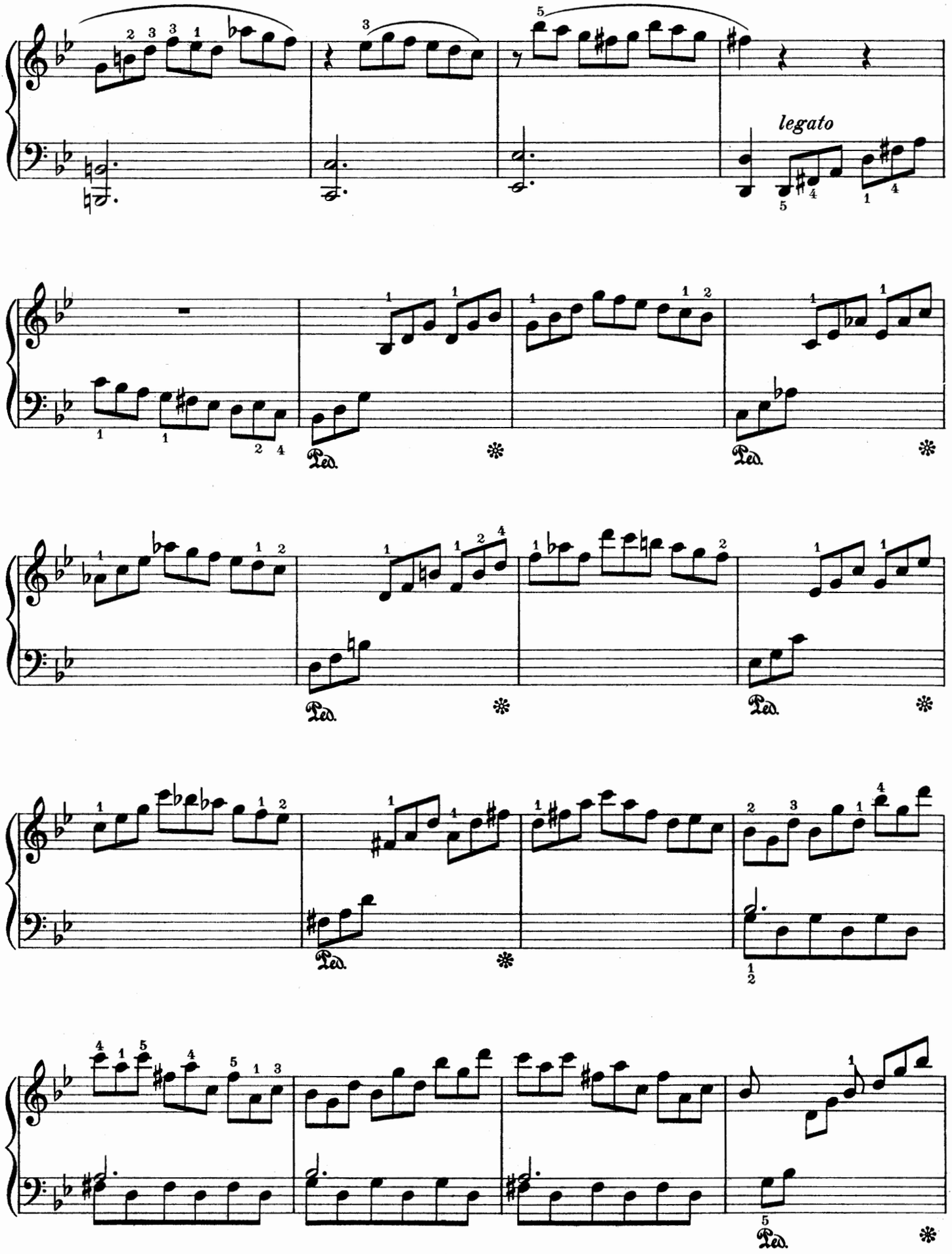
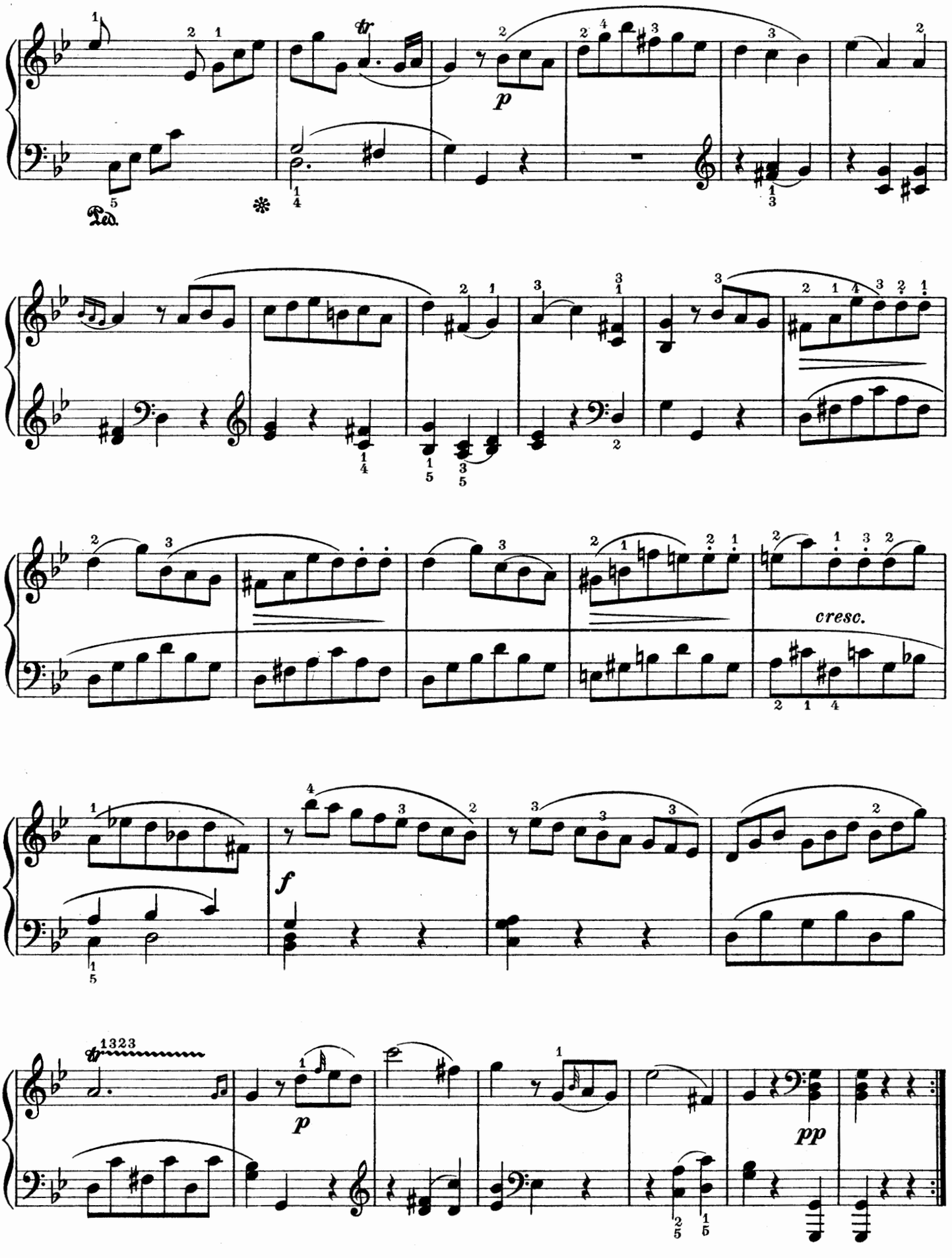



legato
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
p
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pp

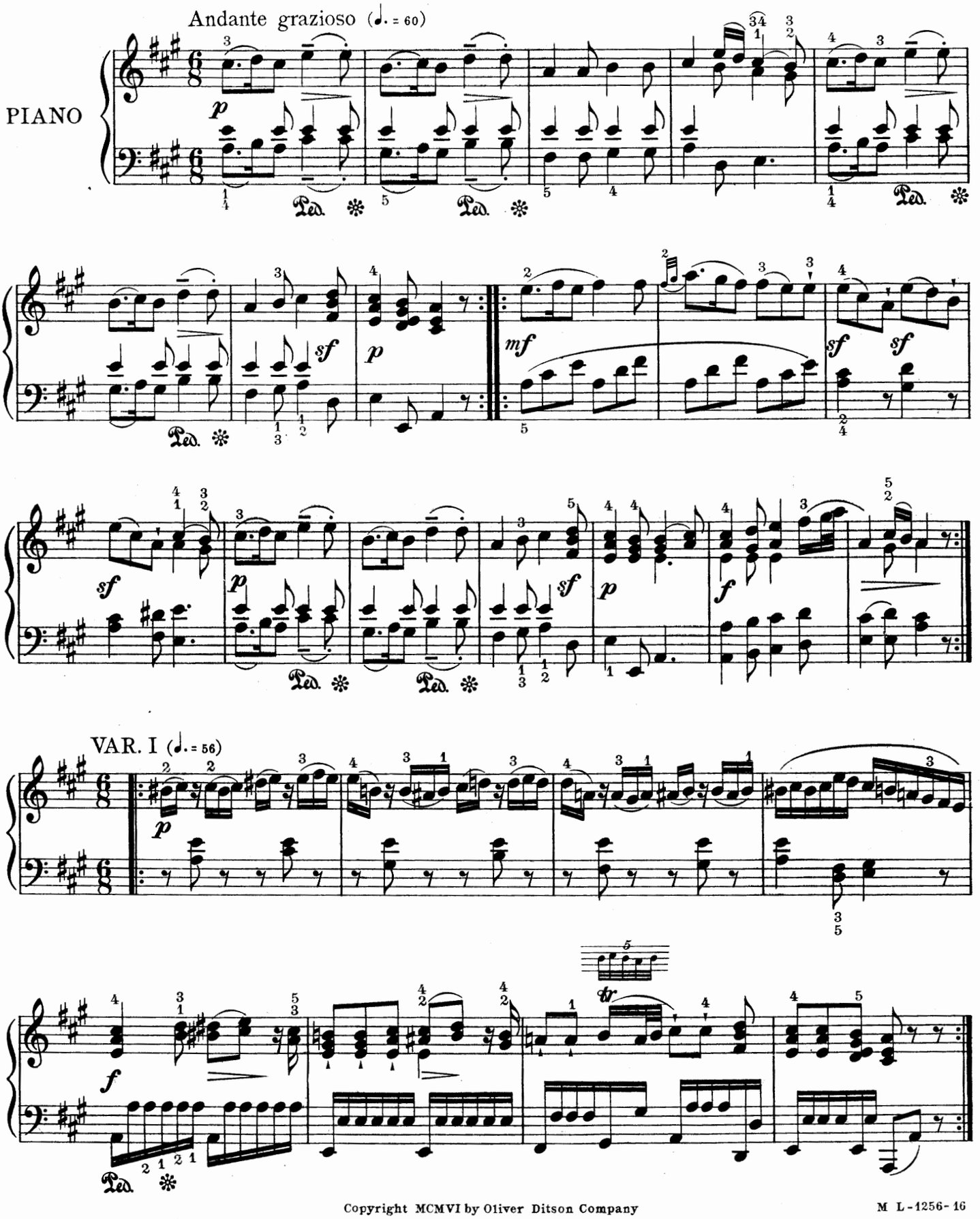
SONATA Nº 11, in A Major

(Composed in 1772)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART

Nº 331 (Köchel)



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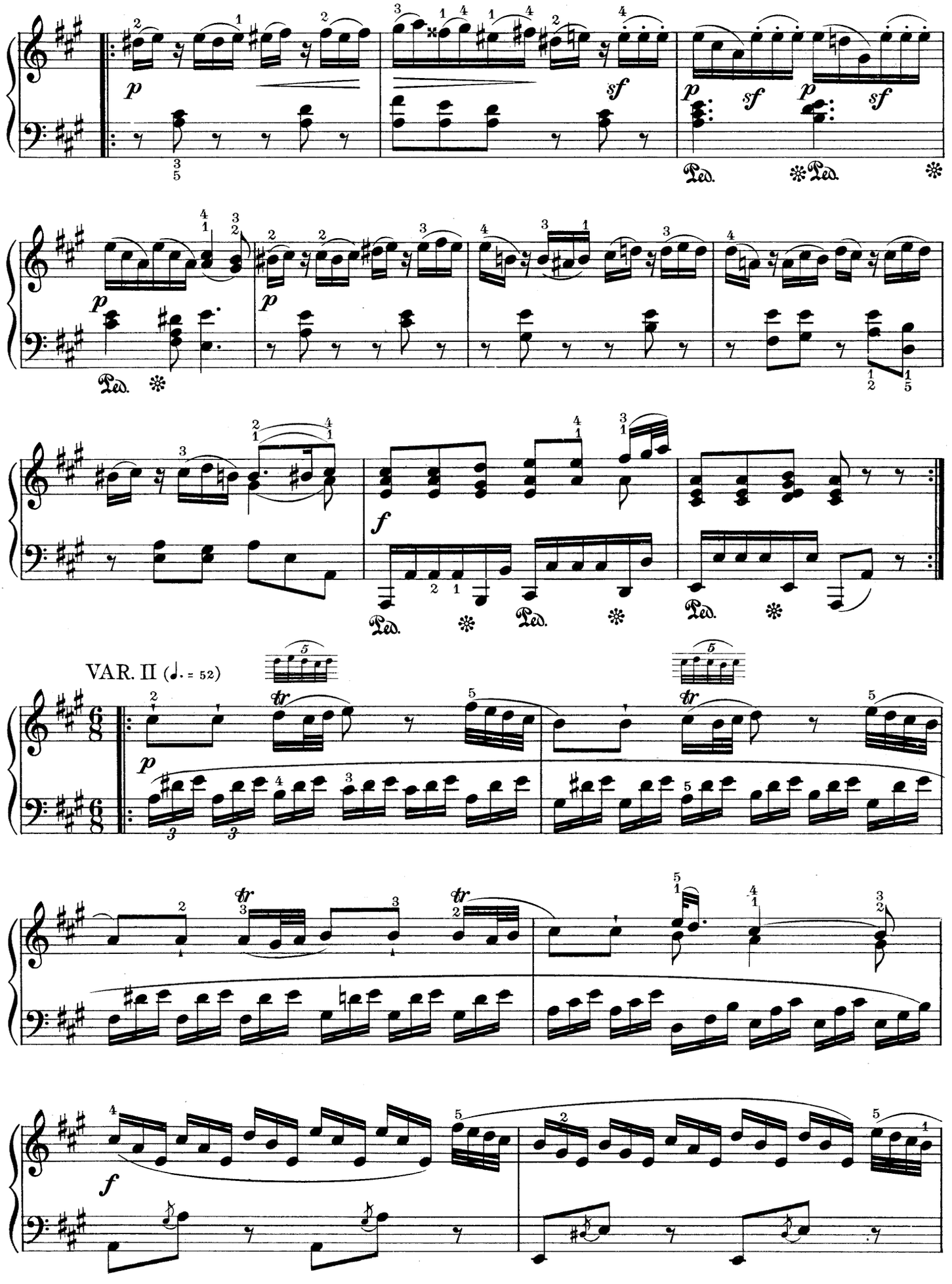
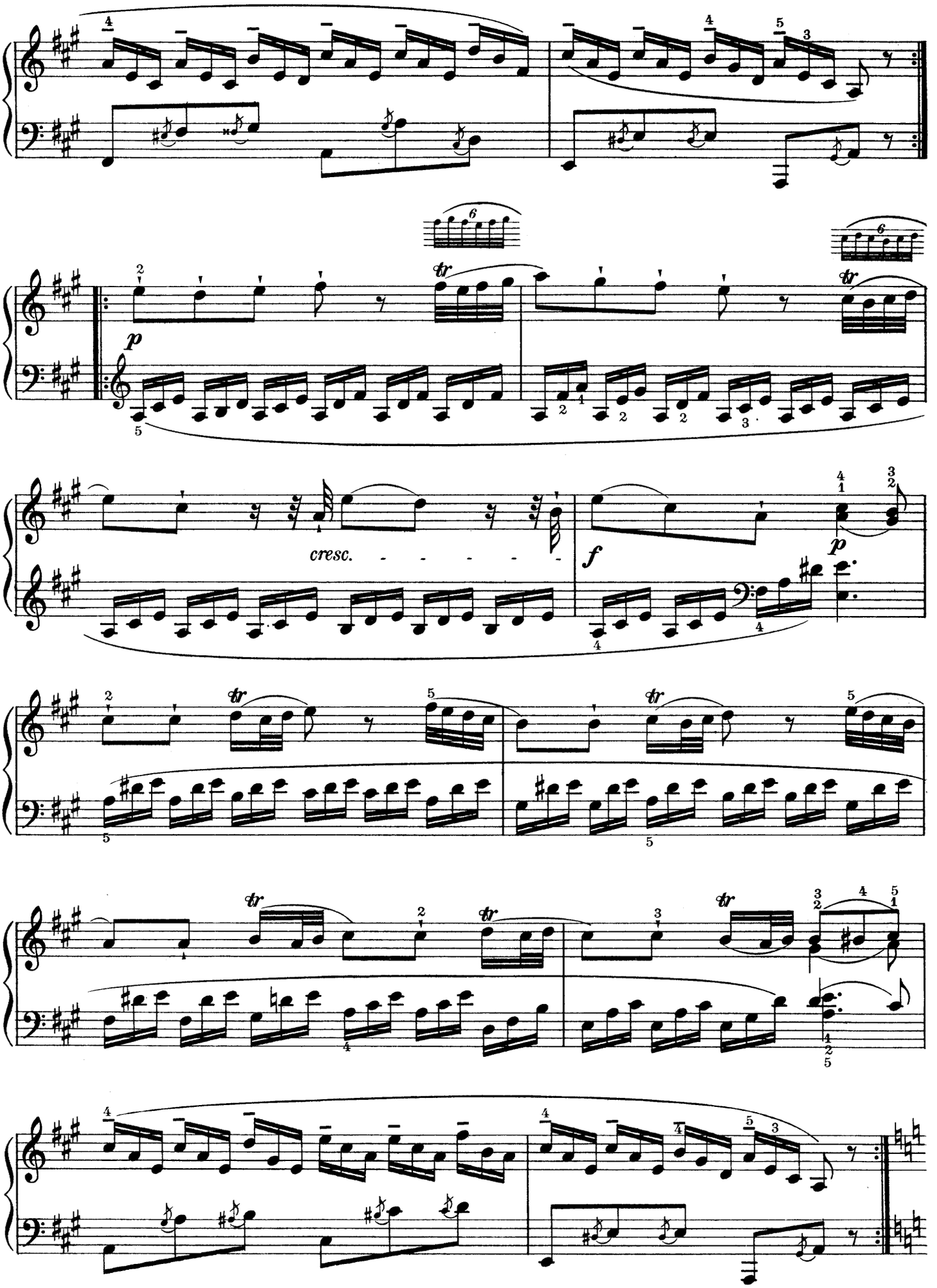

p
sf
p
sf
p
sf
Ped.
Ped.
p
p
Ped.
f
Ped.
Ped.
Ped.
VAR. II (♩. = 52)
p
tr
tr
tr
f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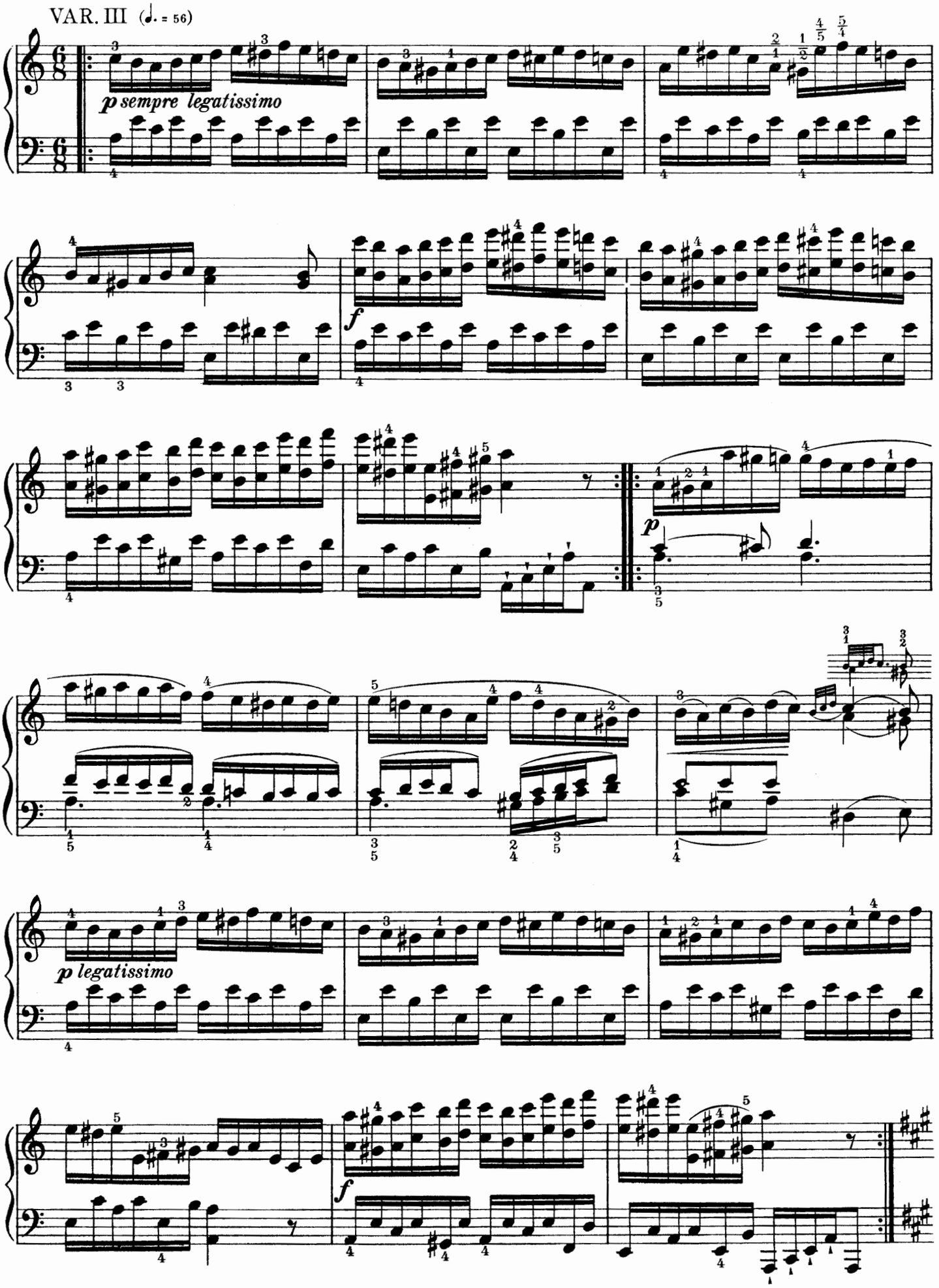
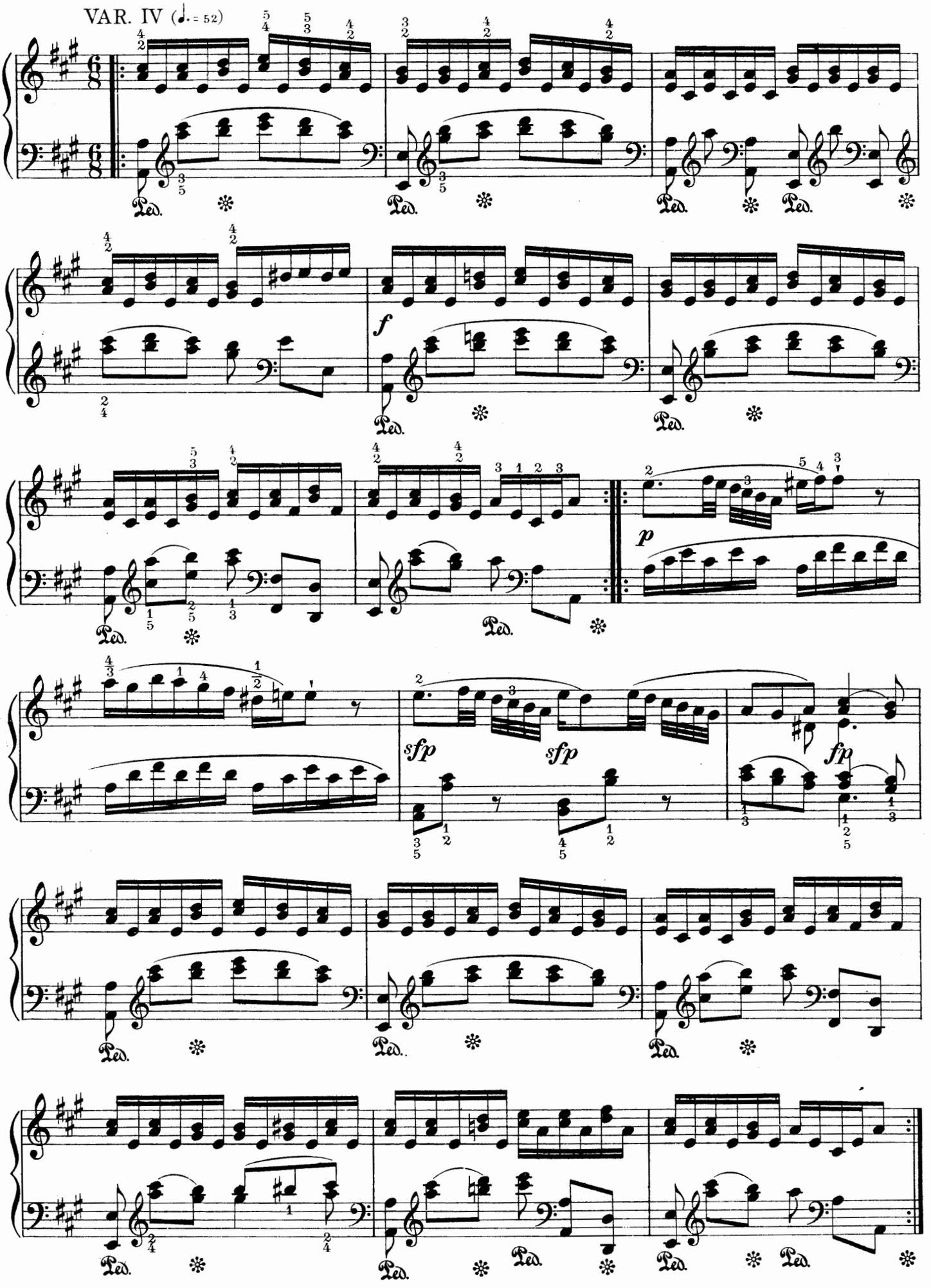
cresc.
f
p

VAR. III (♩. = 56)




VAR. IV (♩. = 52)
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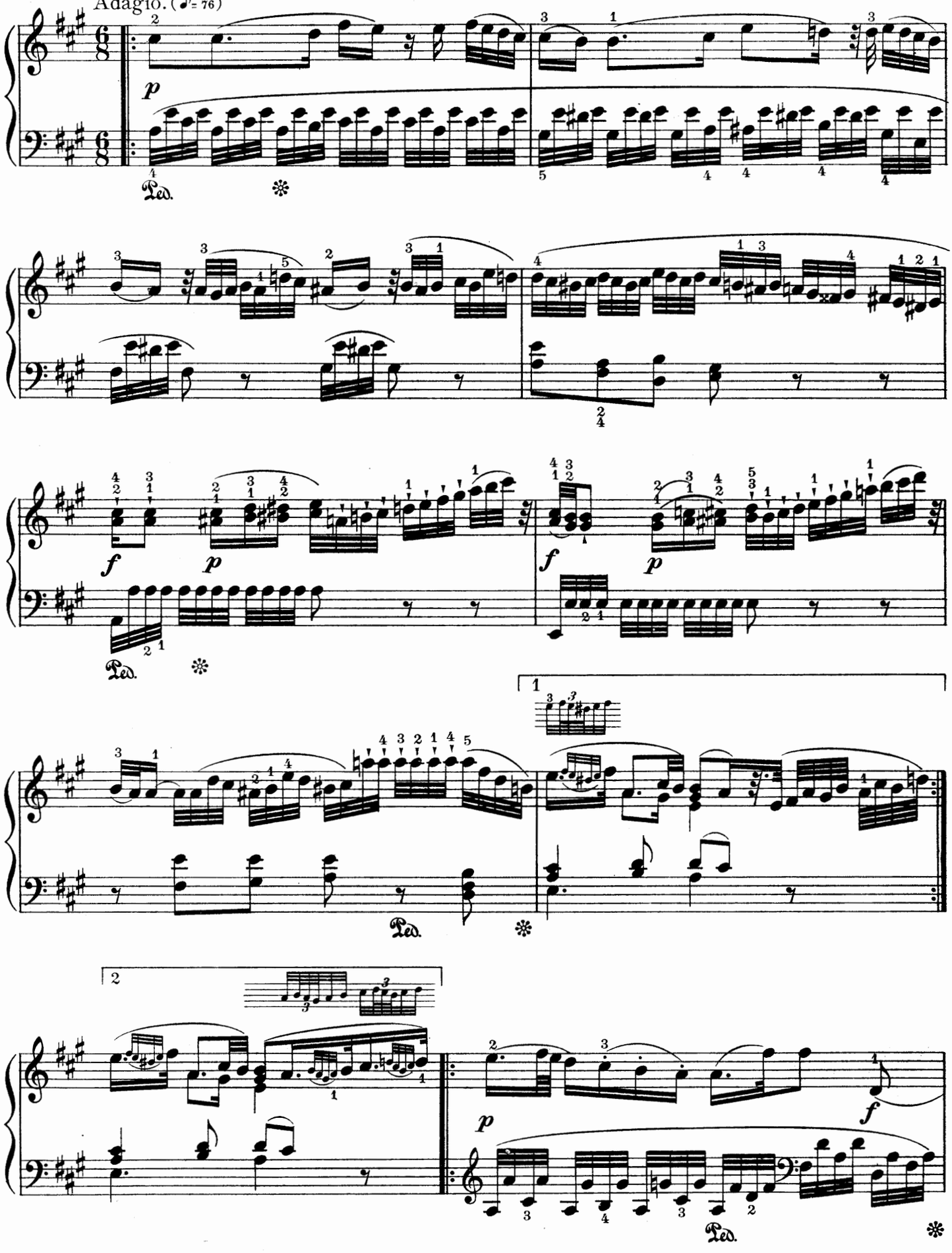
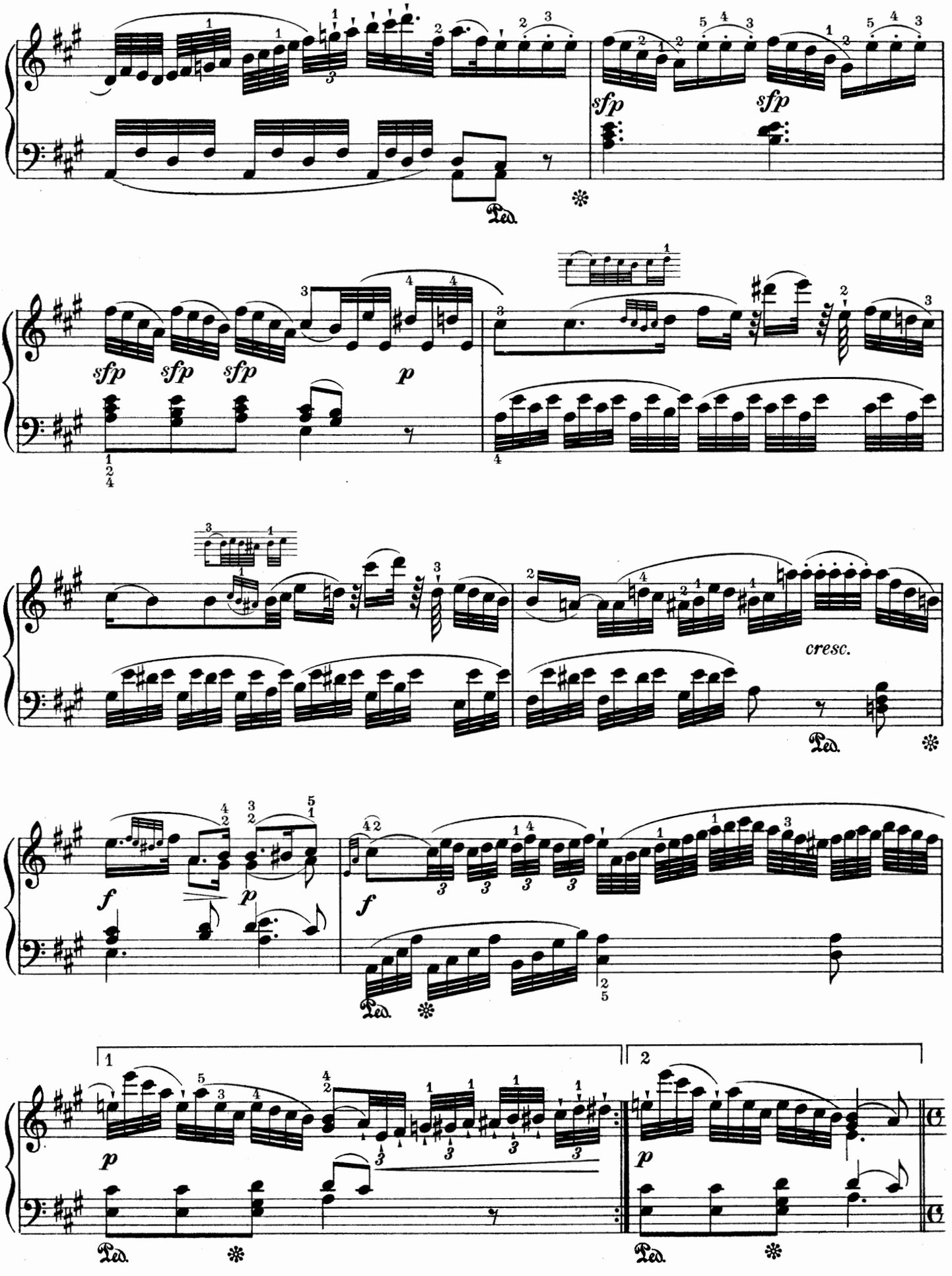
p
sfp
sfp
fp
Ped.

VAR. V.

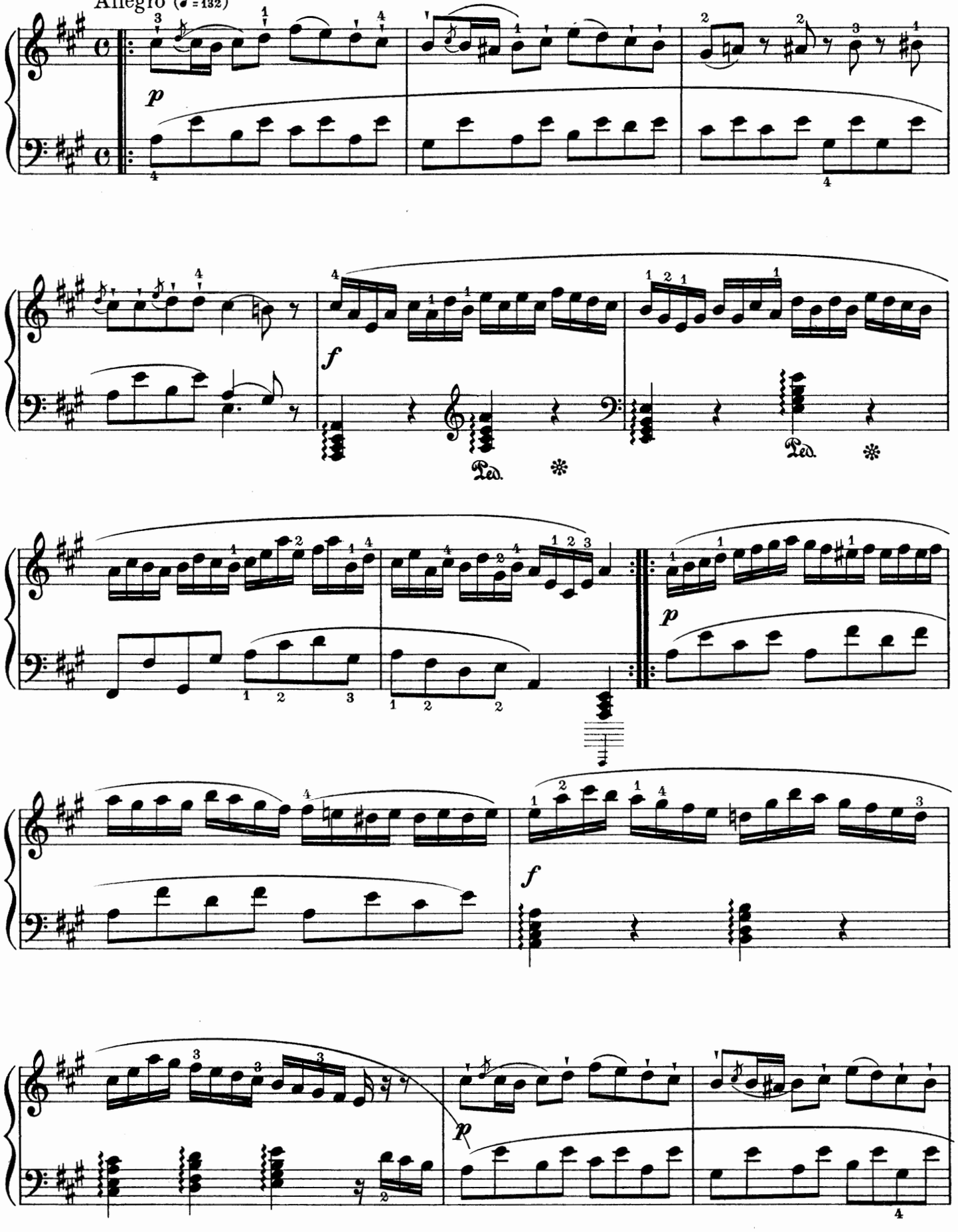
Adagio. (♪= 76)

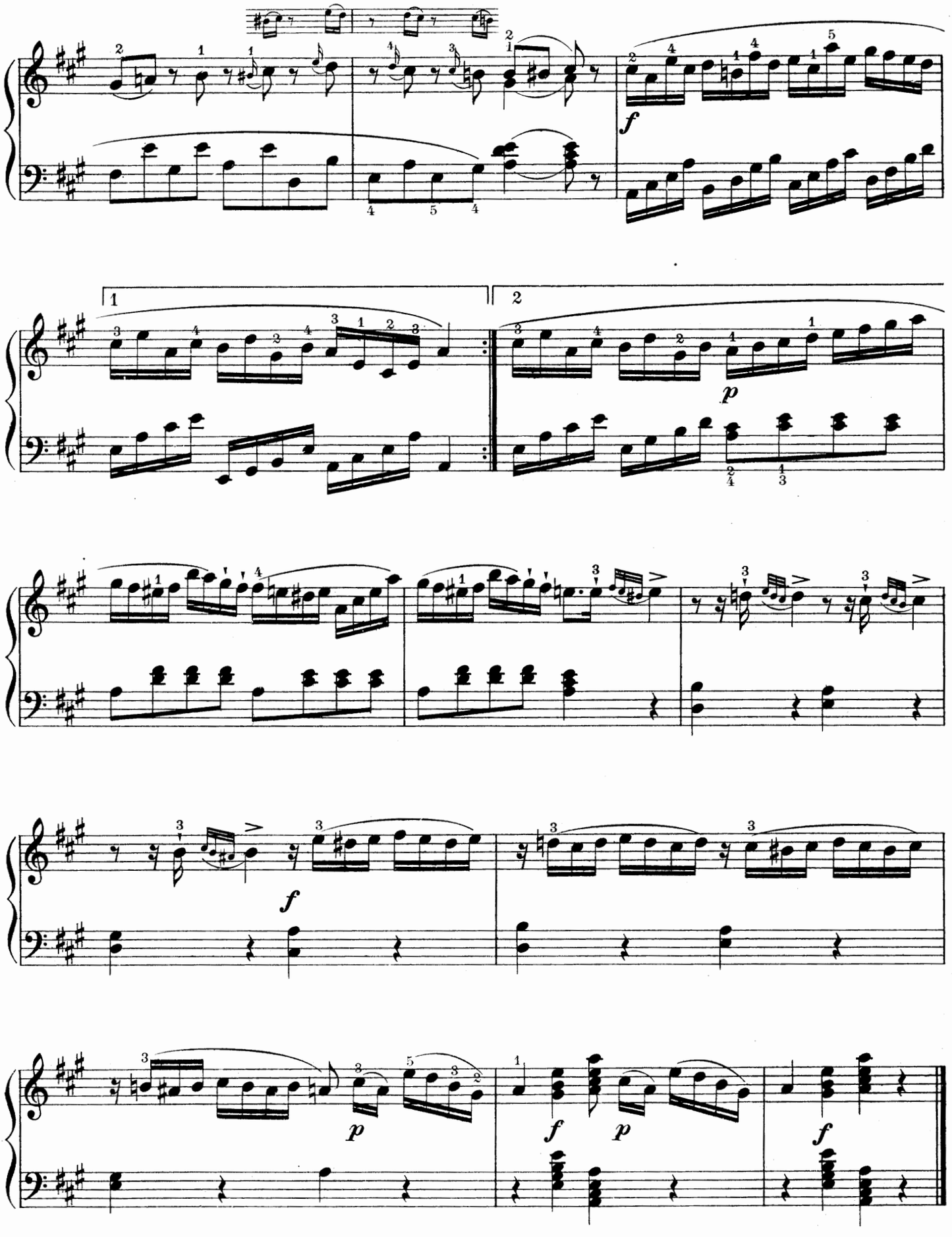



sfp
sfp
sfp
sfp
sfp
p
cresc.
f
p
f
p
p
Ped.
1
2

VAR. VI

Allegro (♩ = 132)

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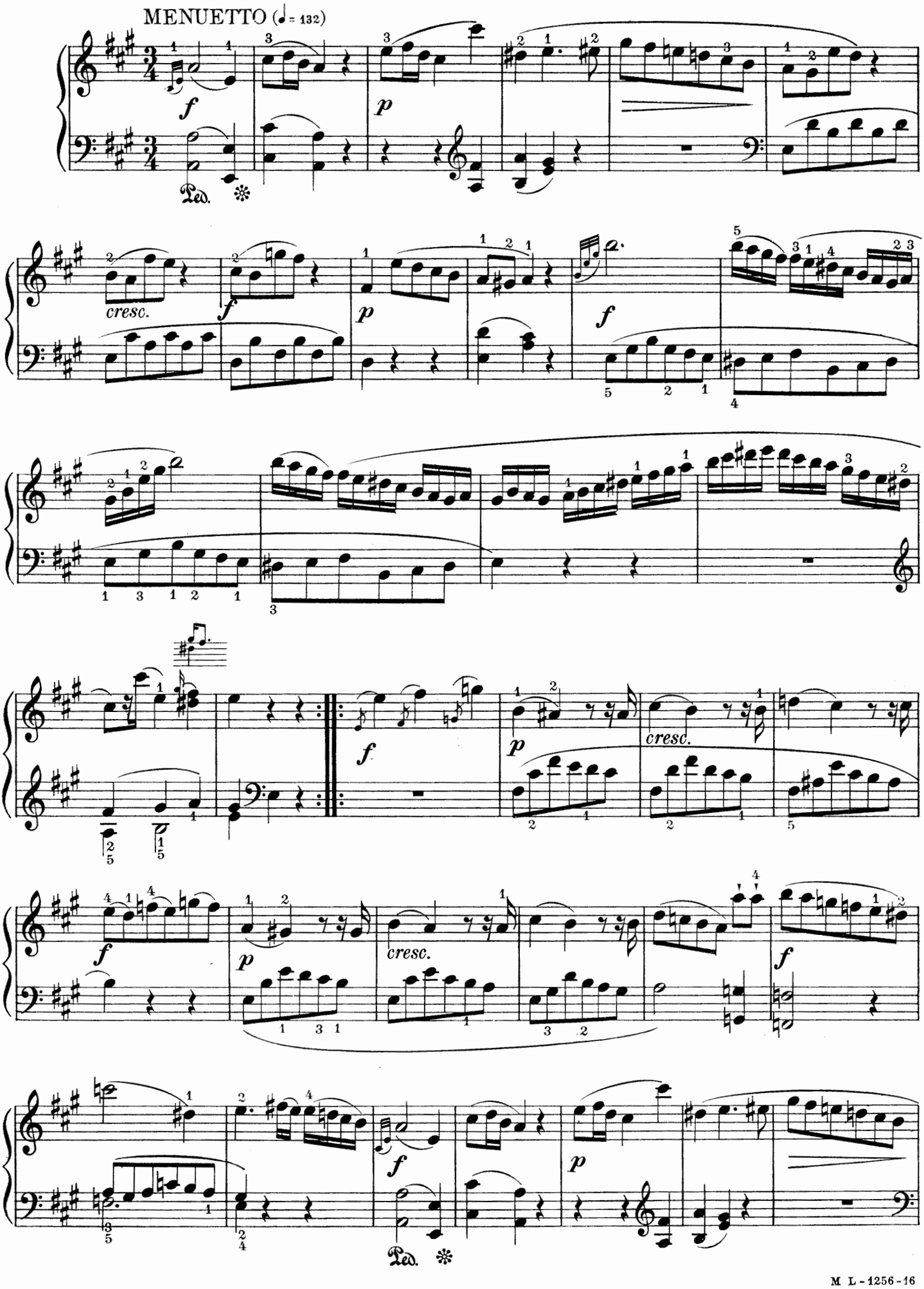
f
p
f
p
f


MENUETTO (♩ = 132)
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p
cresc.
f
p
f
f
p
cresc.
f
p
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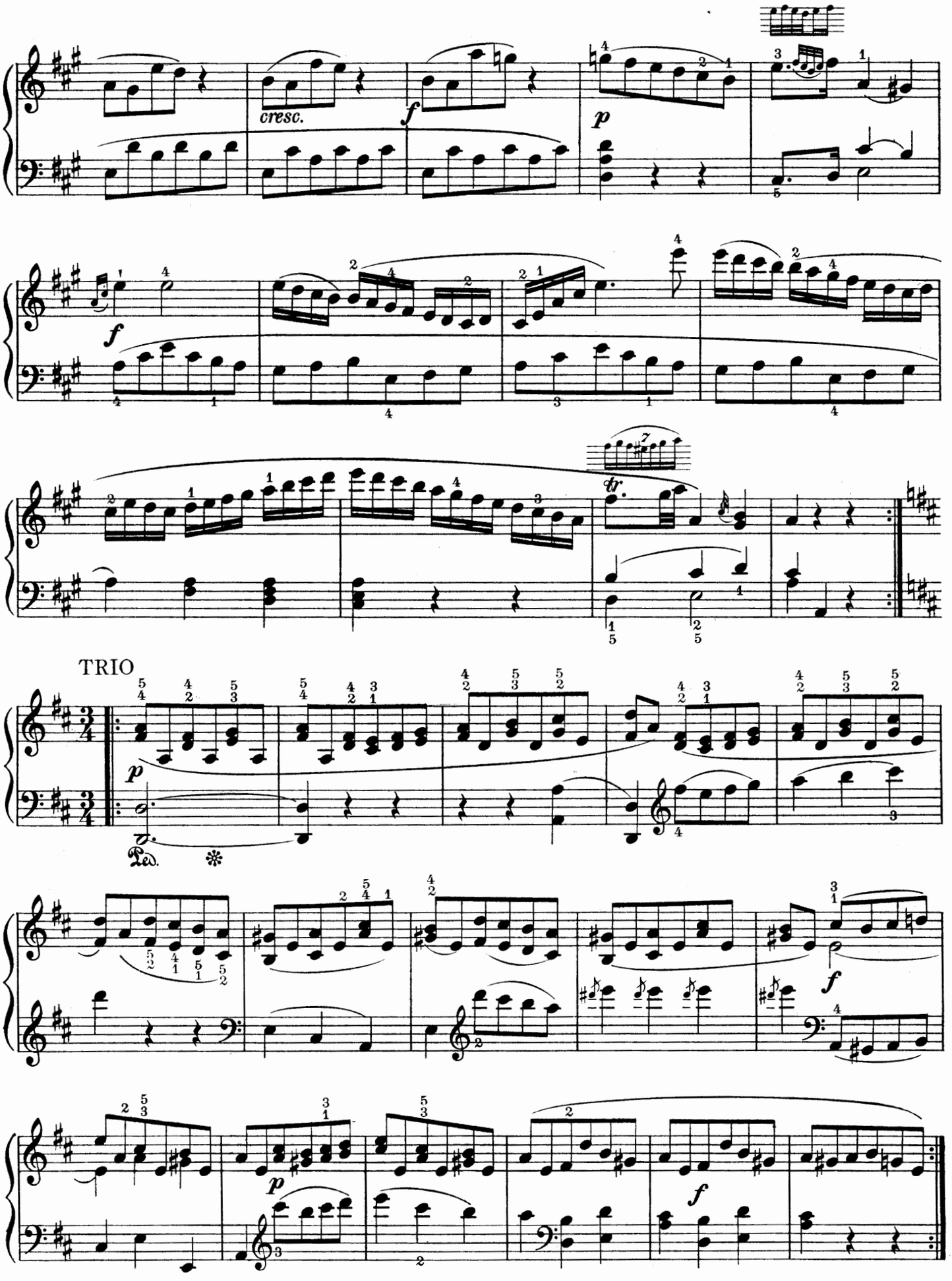
f
f
p
Ped.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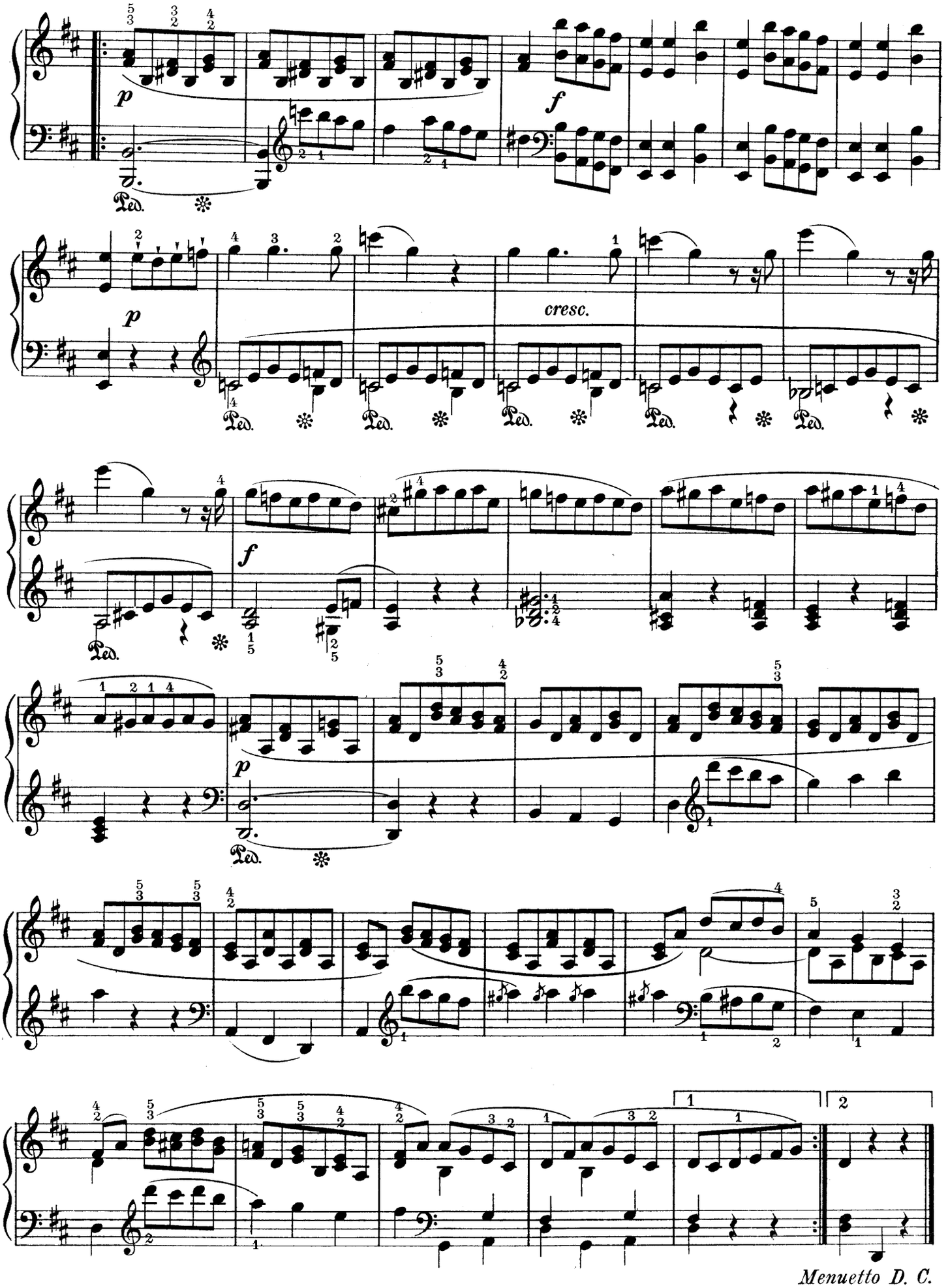
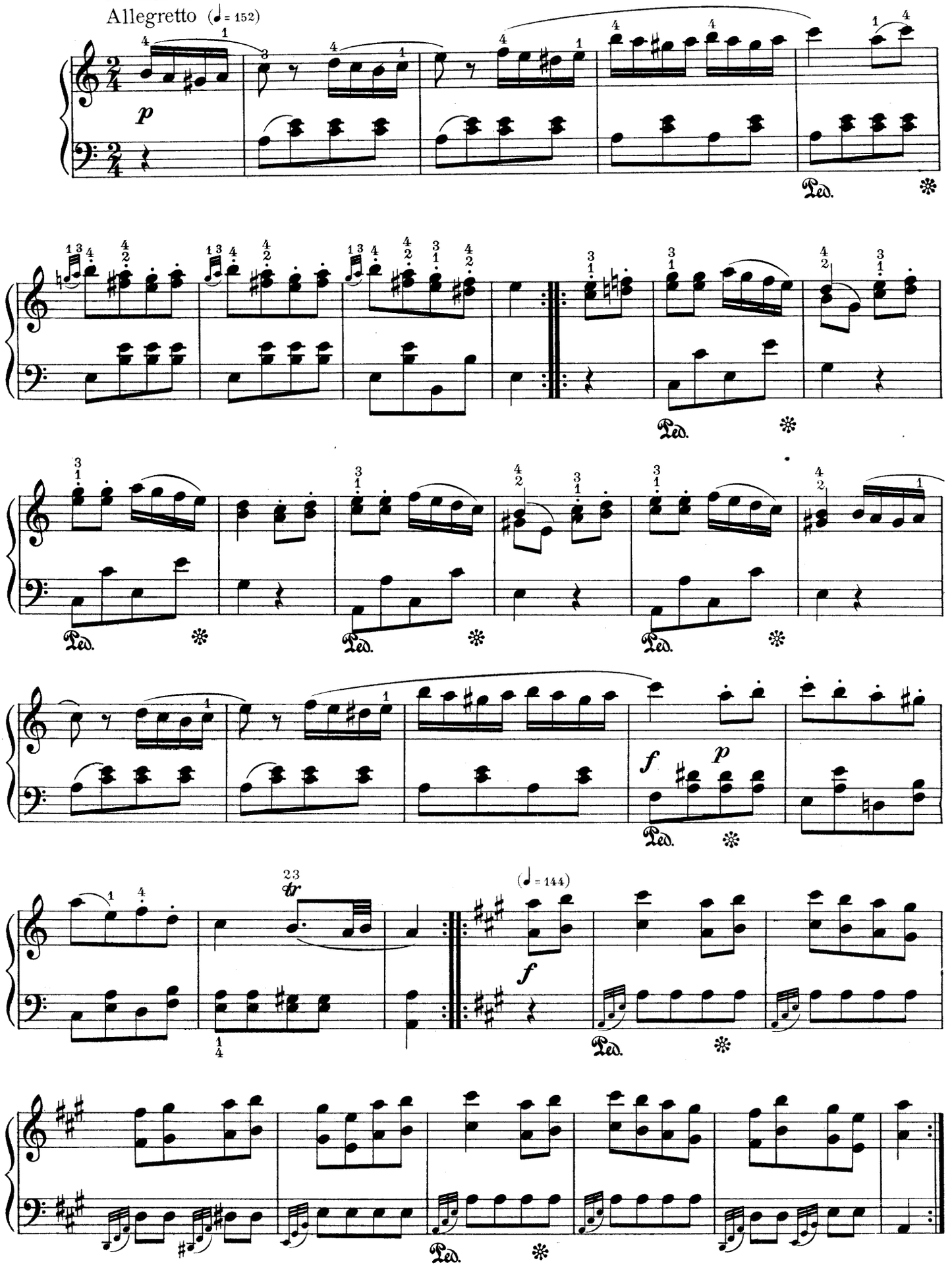
TRIO
Ped.

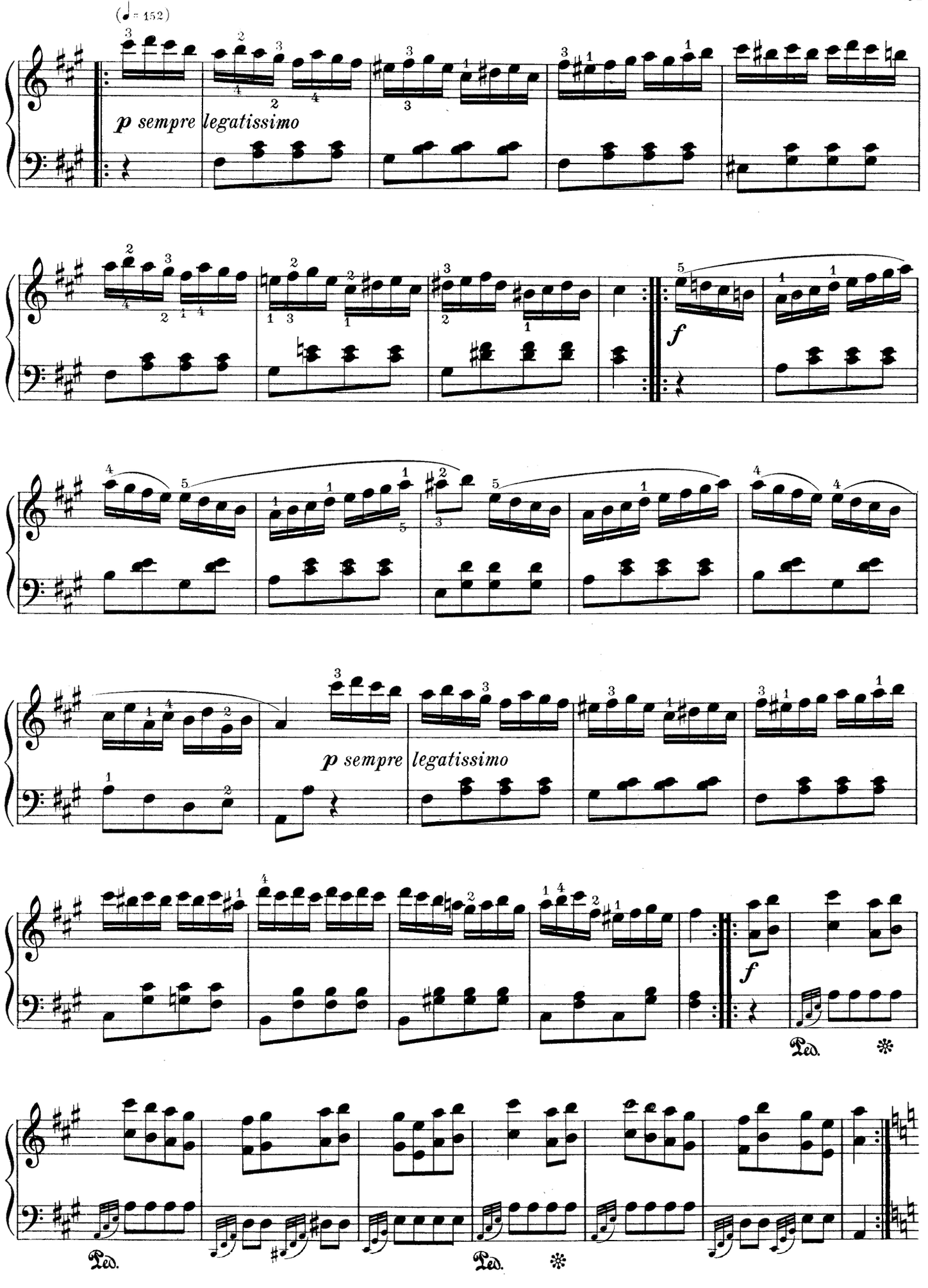


Menuetto D. C.

ALLA TURCA

Allegretto (♩ = 152)

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p sempre legatissimo
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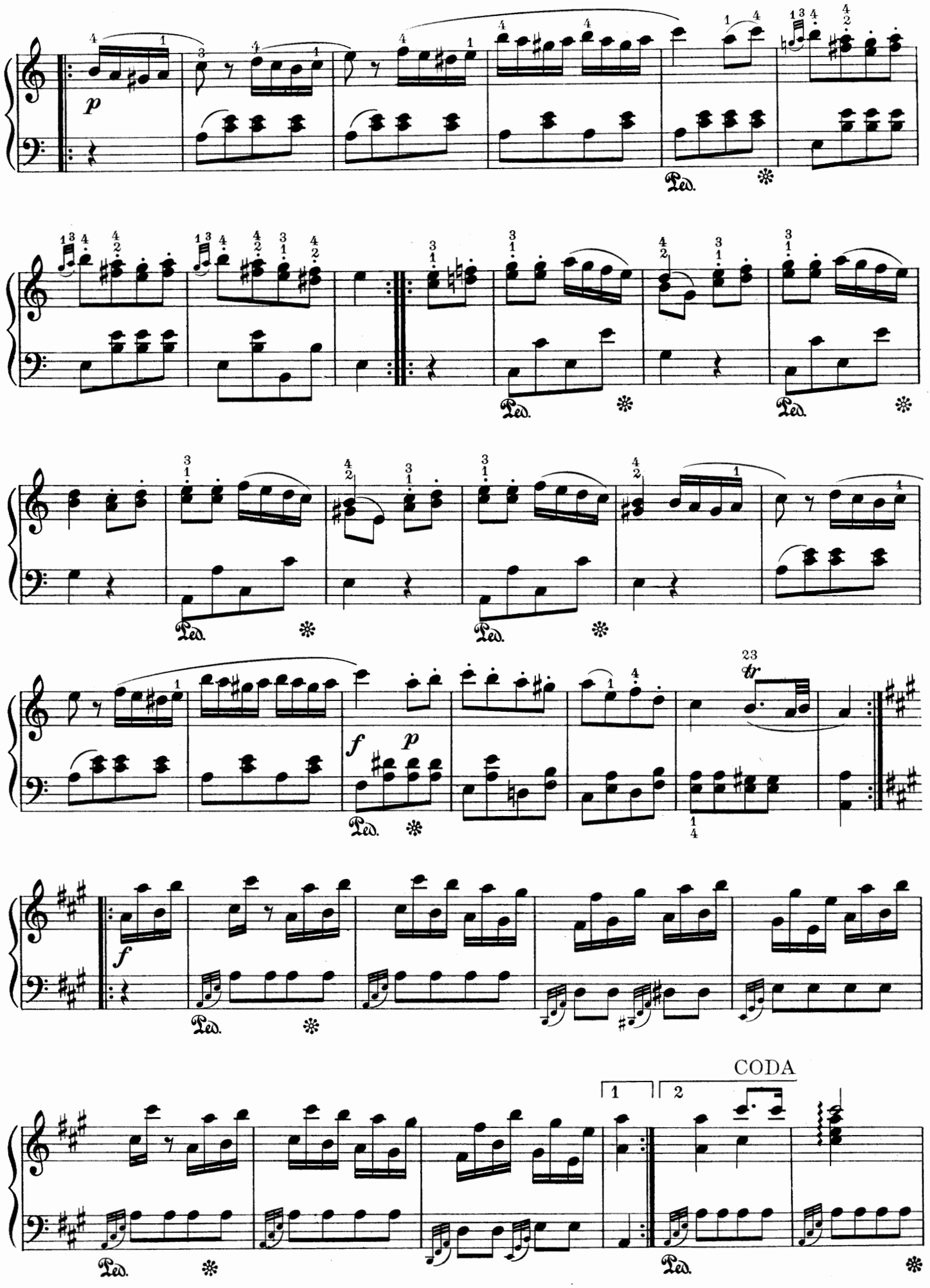
Ped.
Ped.
Ped.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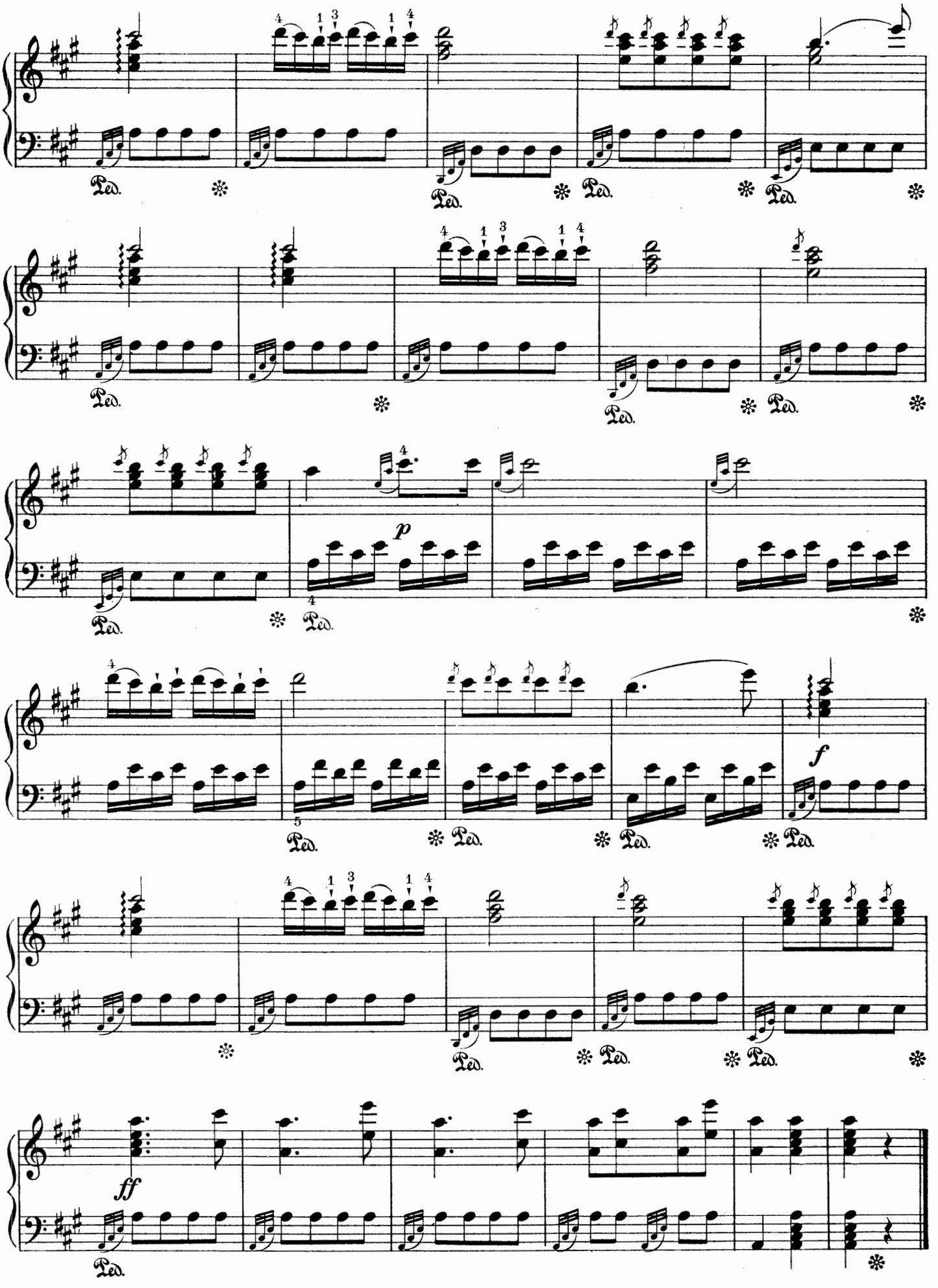
Ped.
f
p
tr
CODA
1
2


Ped.
p
f
ff

SONATA Nº 12, in F Major

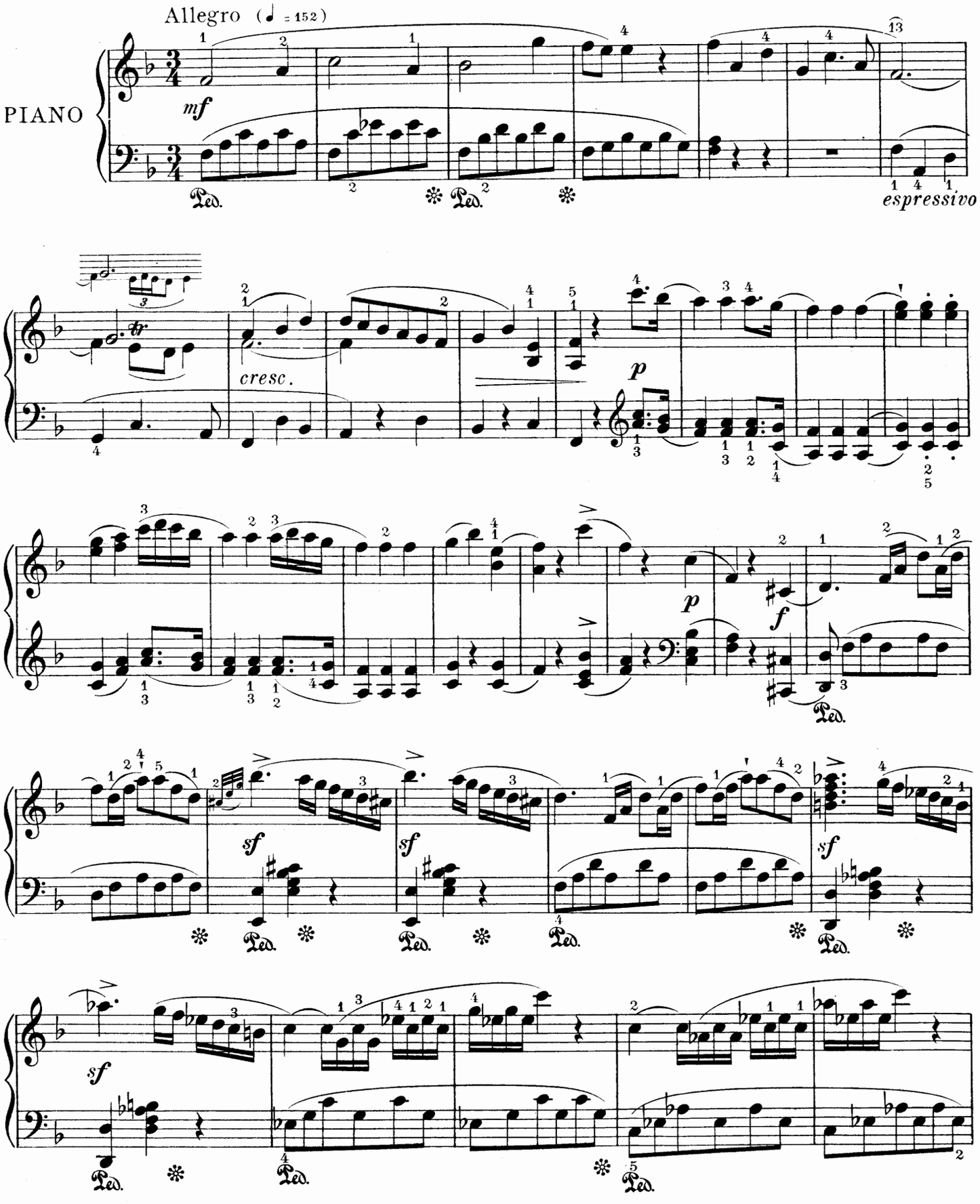
(Composed in 1779)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART
Nº 332 (Köchel)

Allegro (♩ = 152)

PIANO



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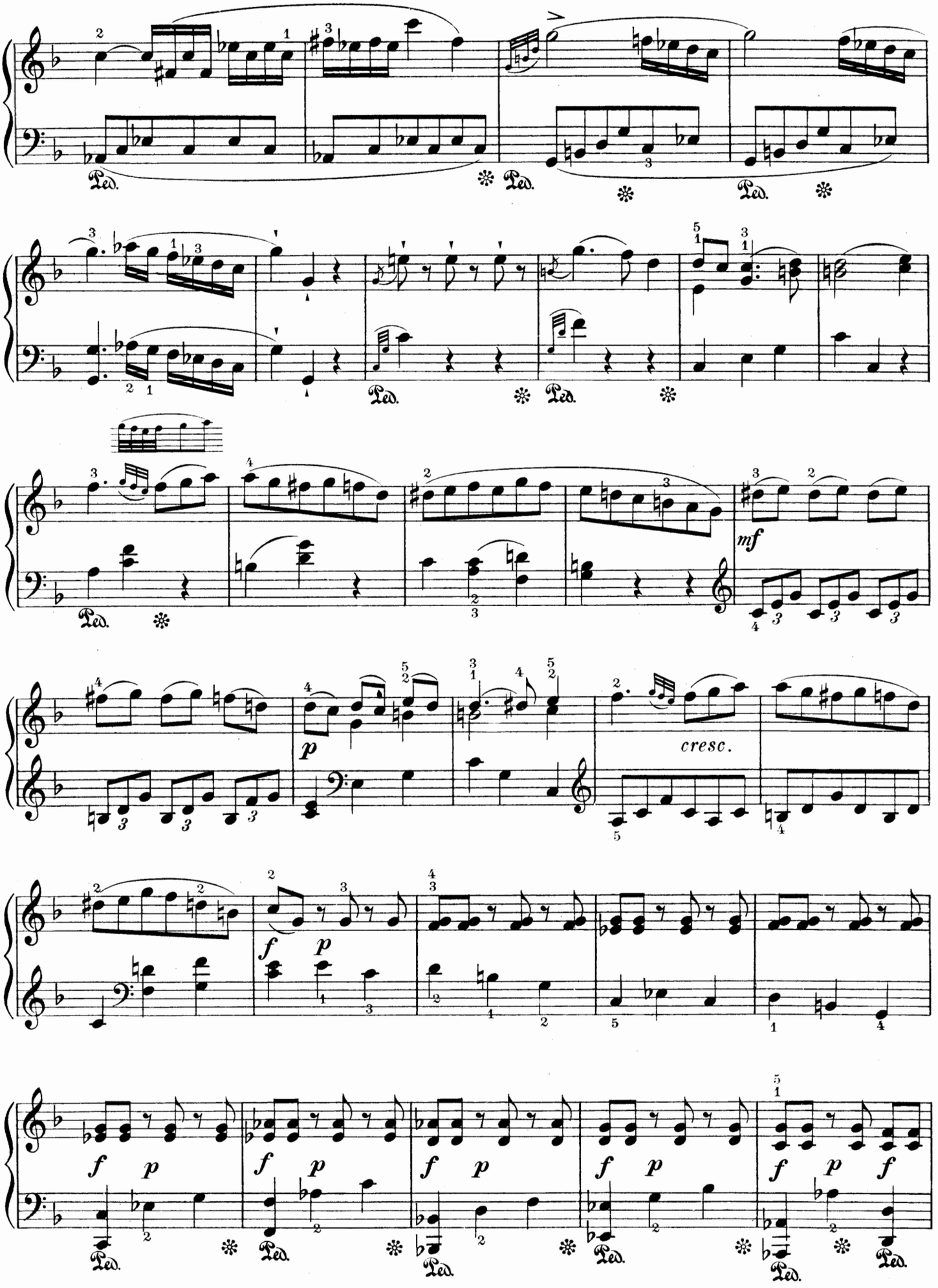
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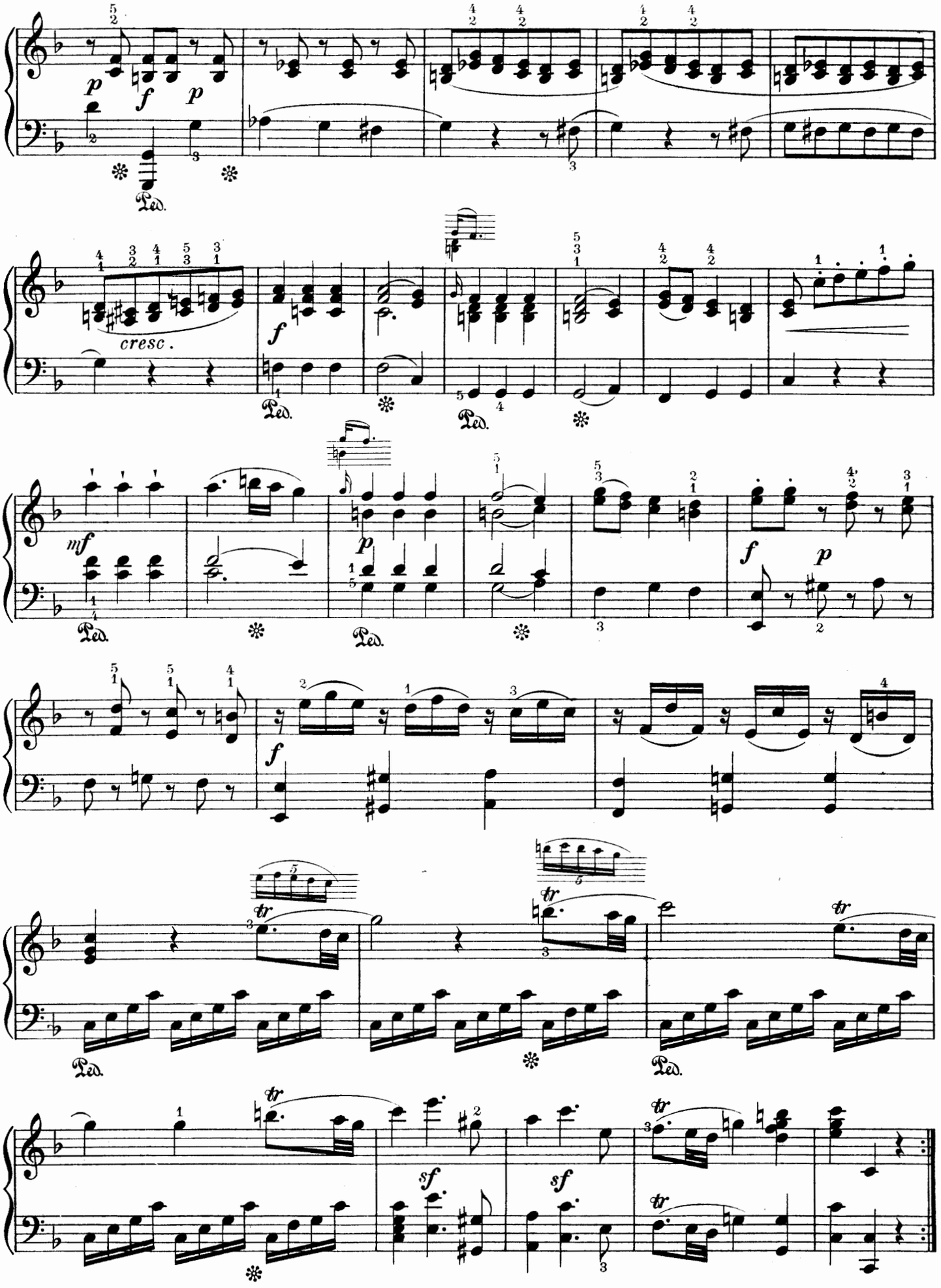
mf
cresc.
f
p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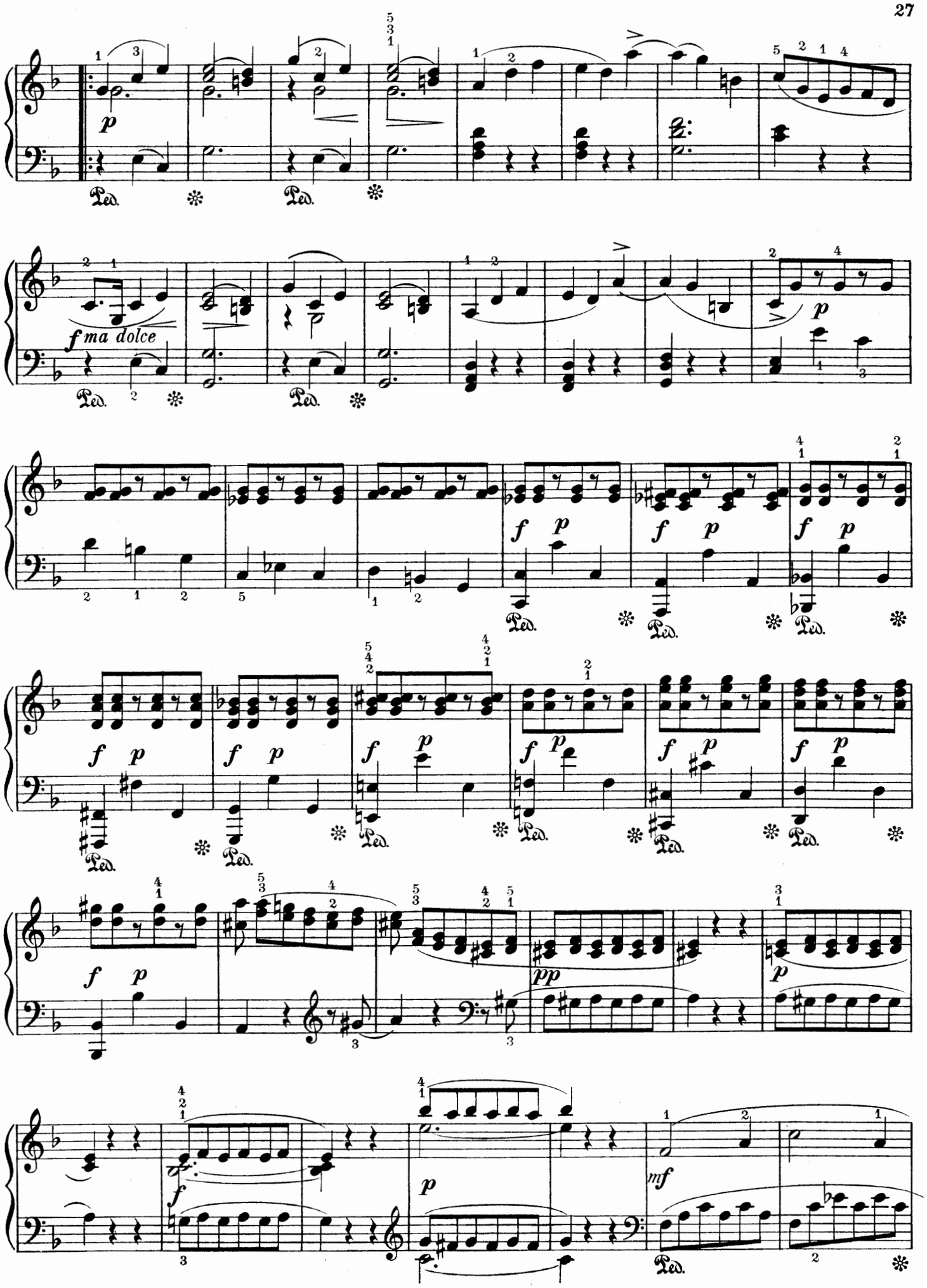
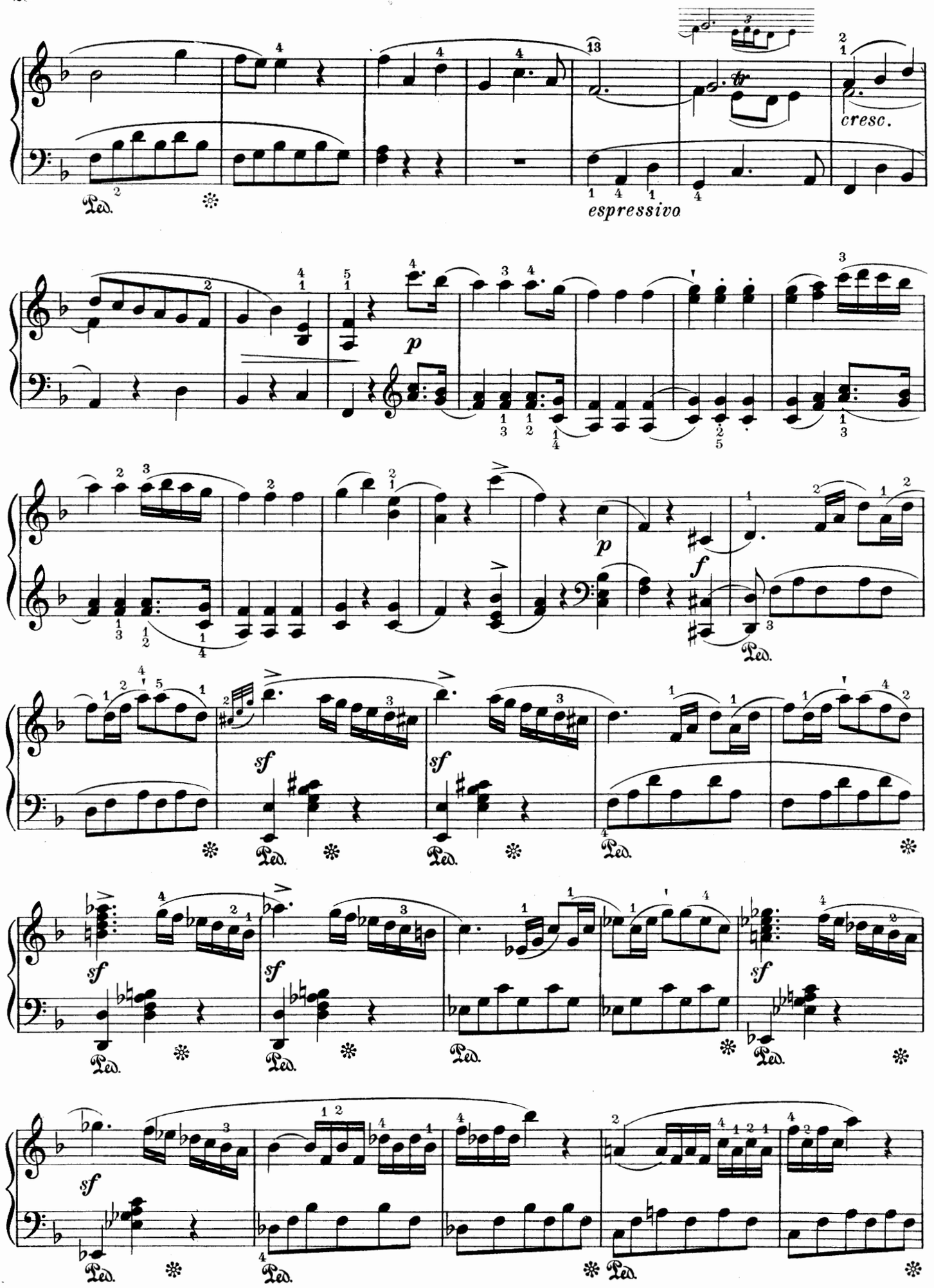
f
p
Ped.
cresc.
f
mf
p
f
p
sf
sf


p
Ped.
f ma dolce
f p
pp
mf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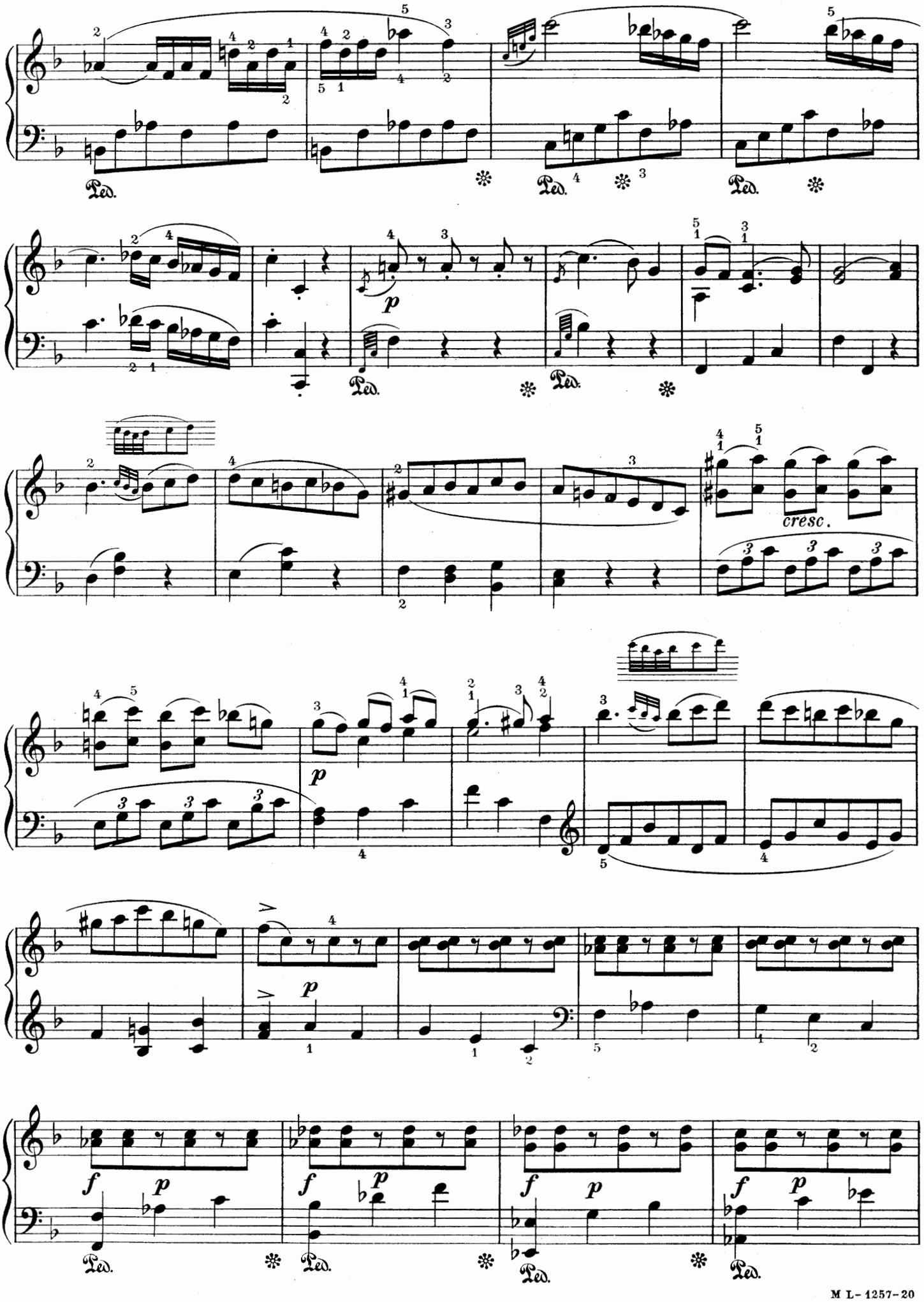
sf
sf
Ped.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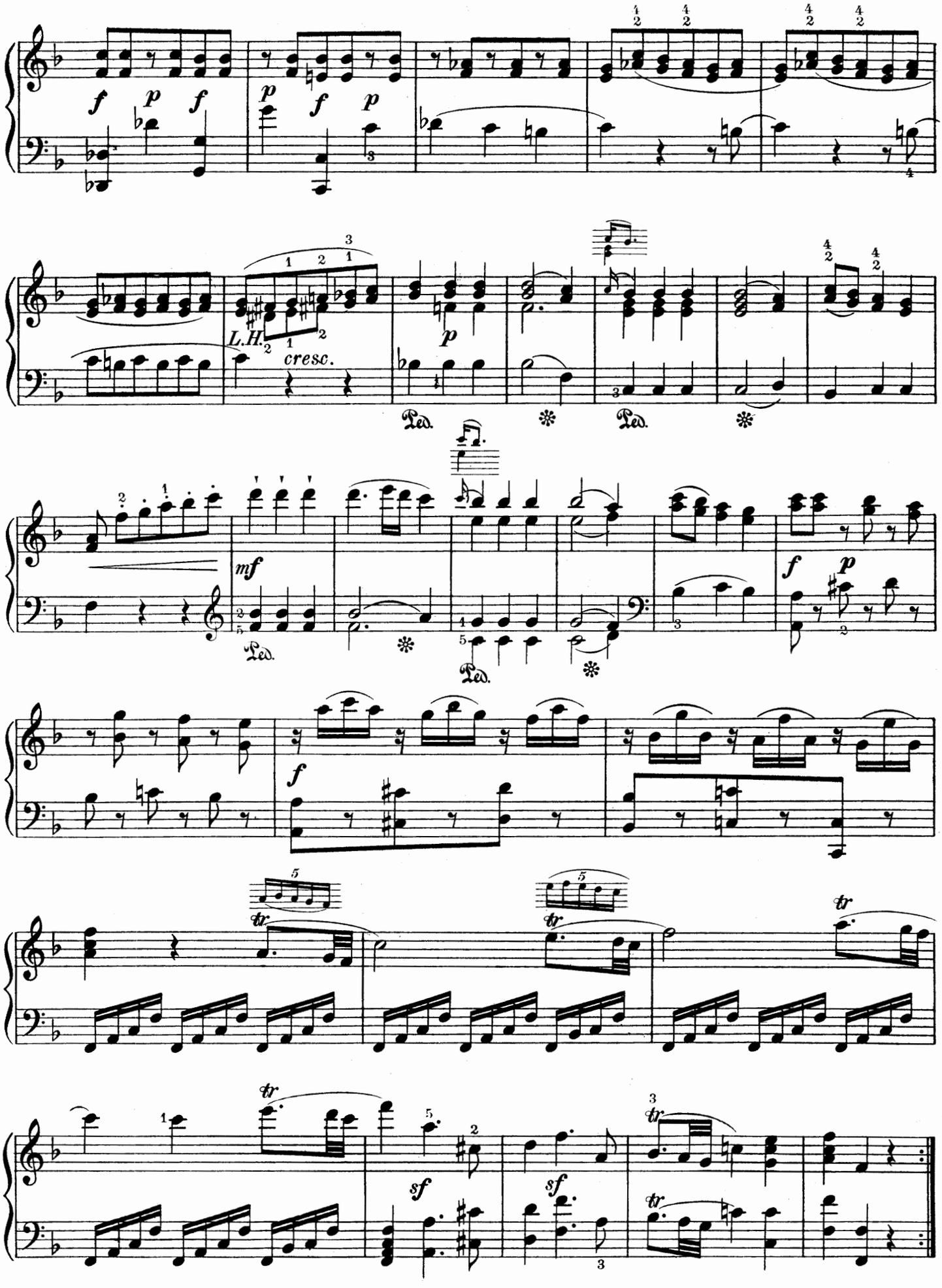
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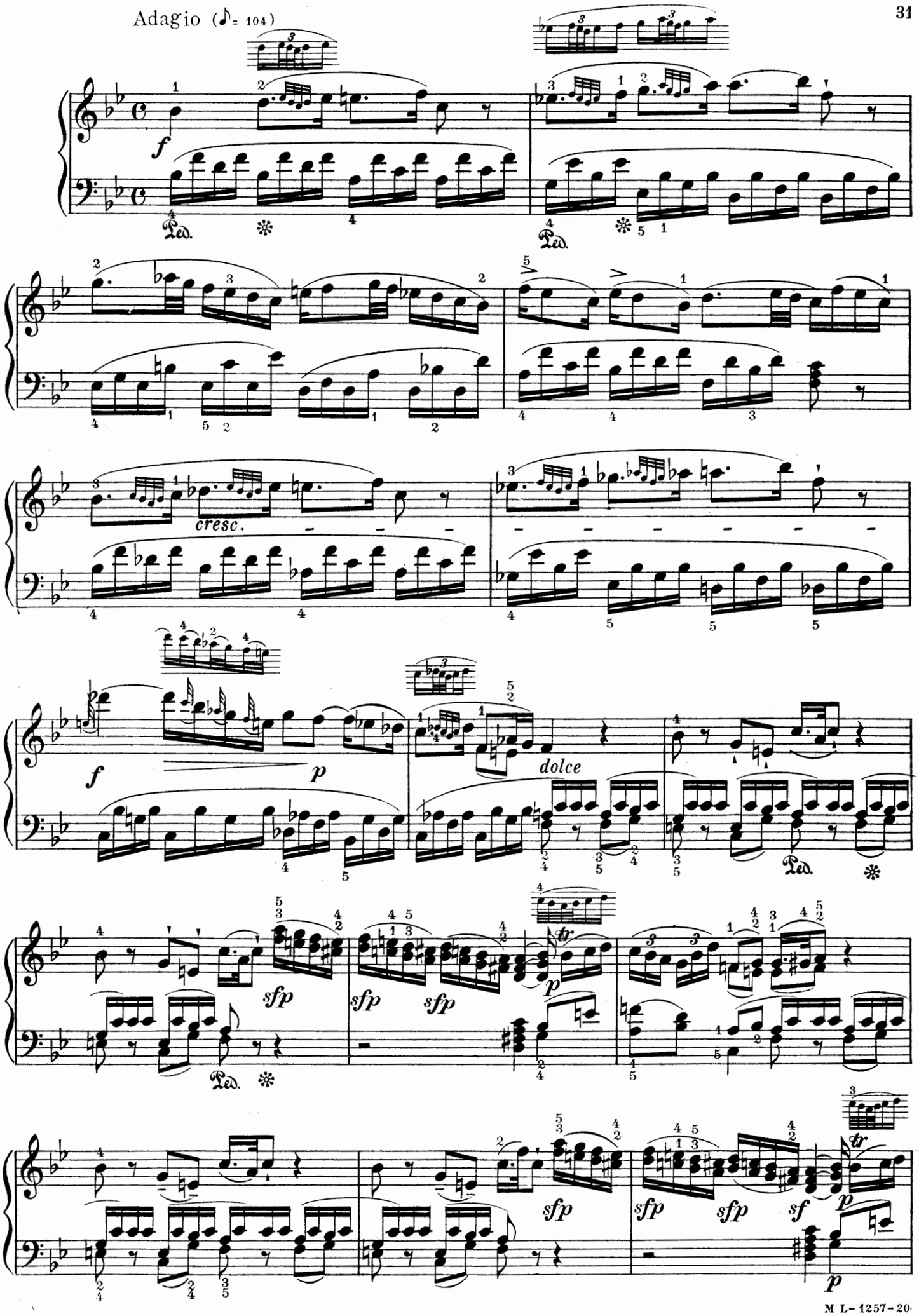
Adagio (♪= 104)
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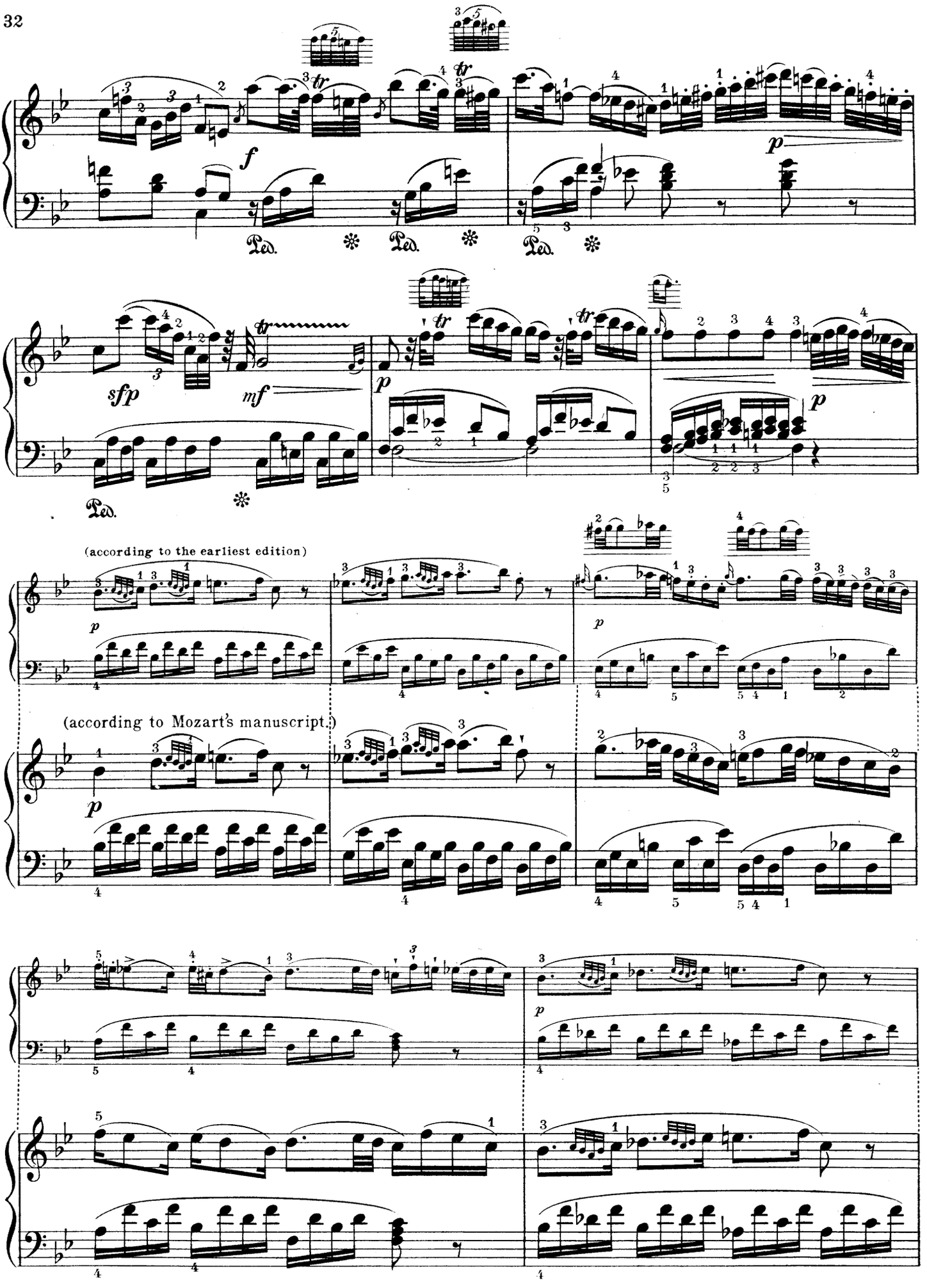
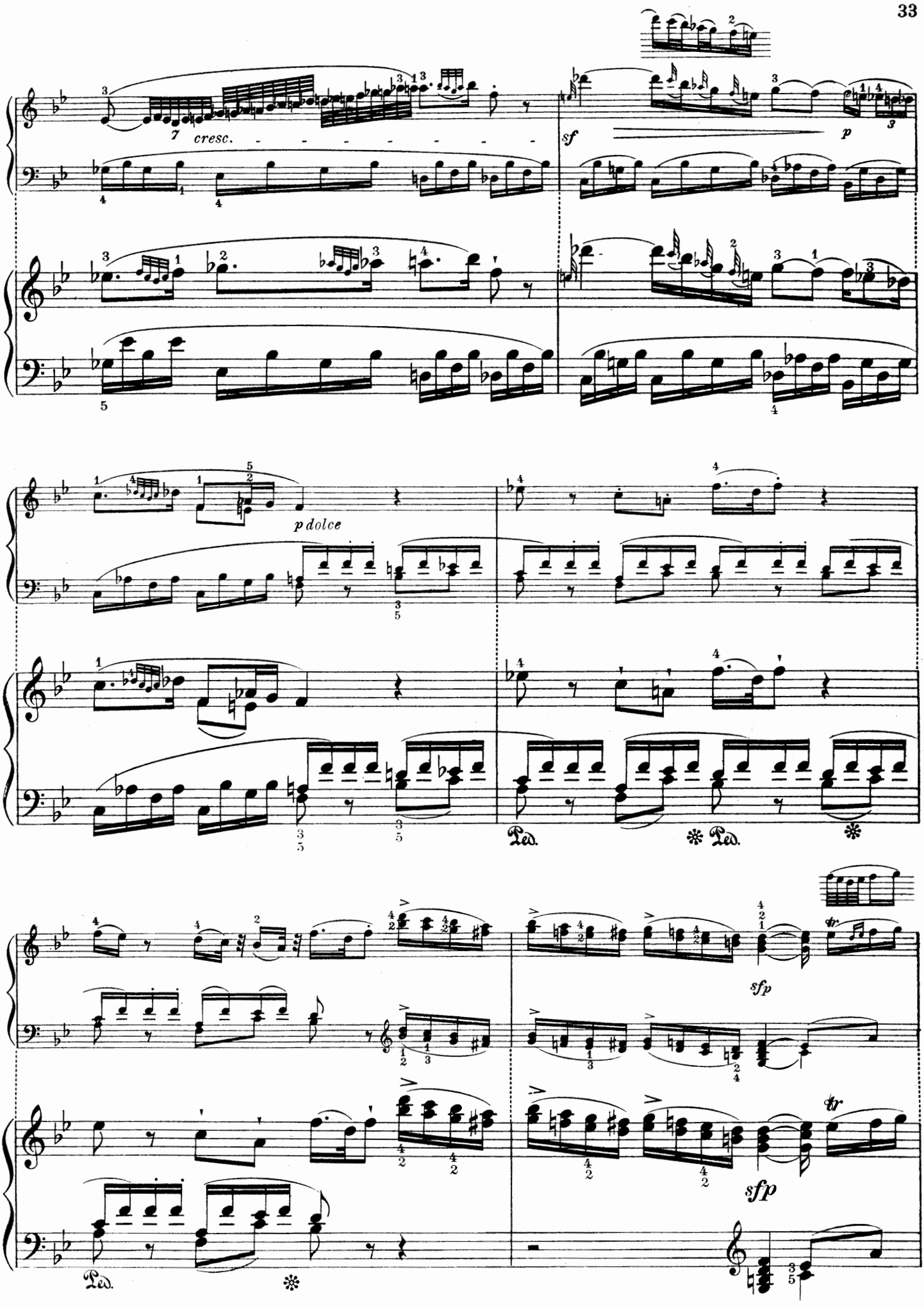
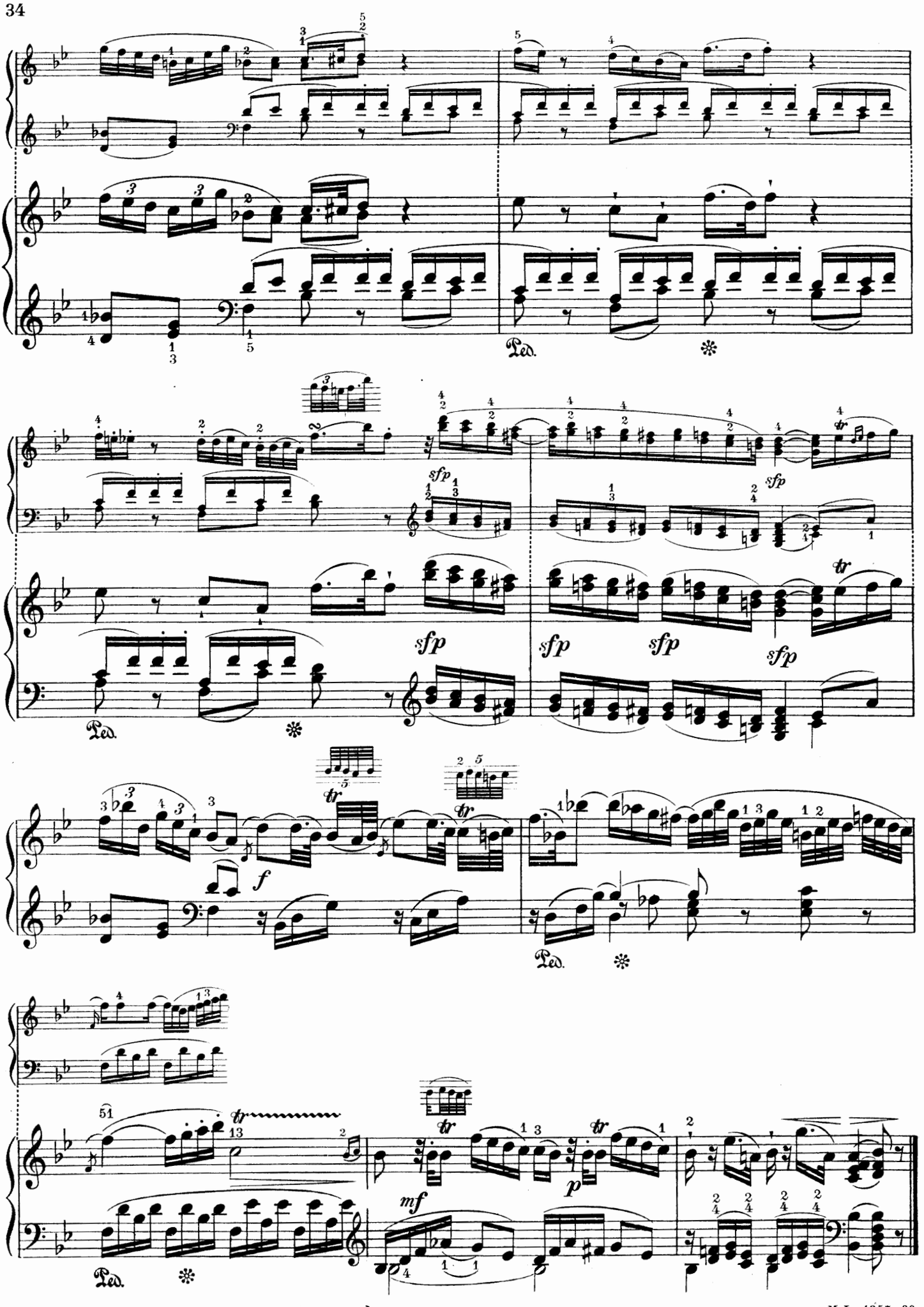
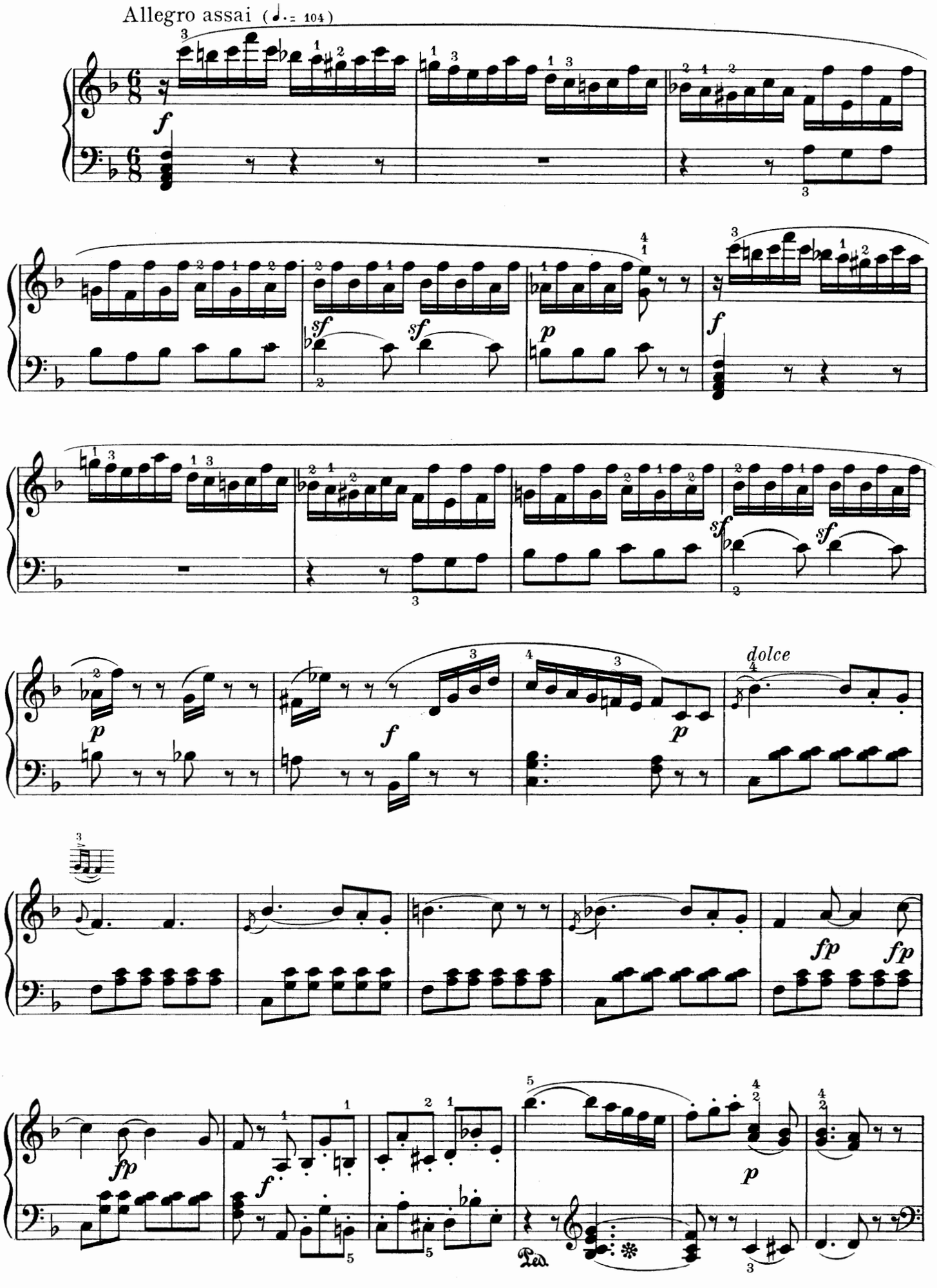
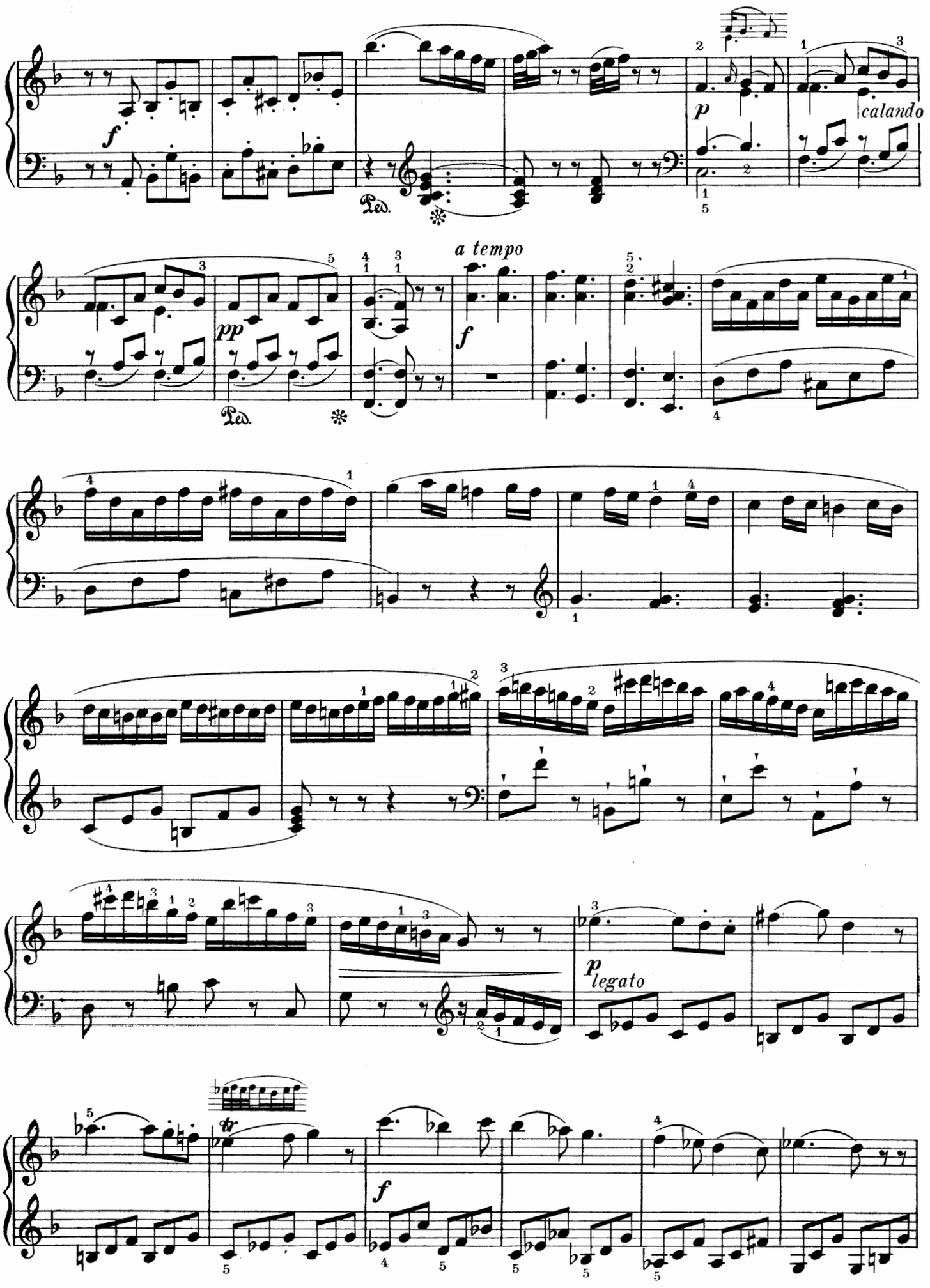
Ped.
cresc.
p
dolce
sfp
tr
sf

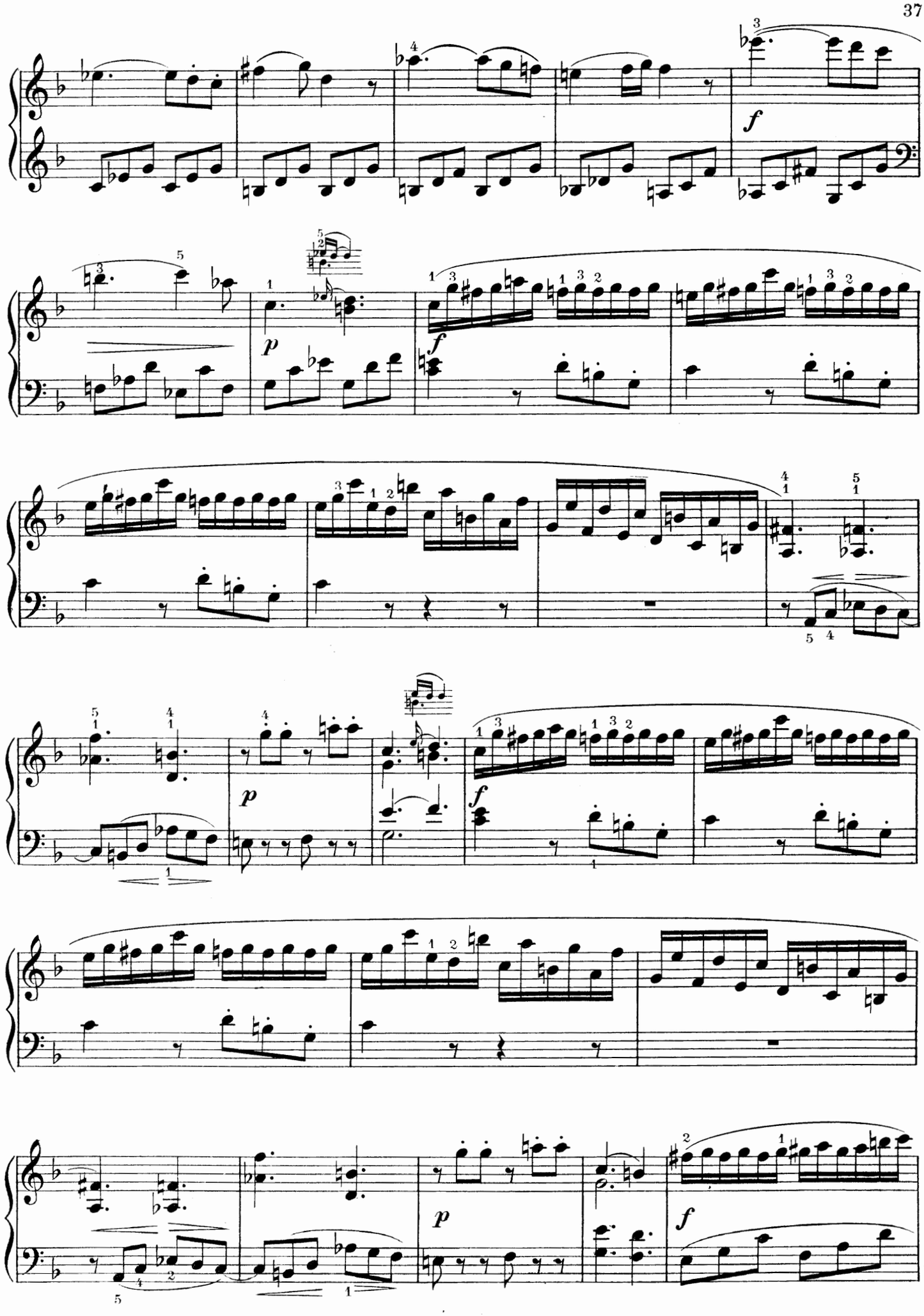

f
p
sfp
mf
Ped.
(according to the earliest edition)
(according to Mozart's manuscript.)

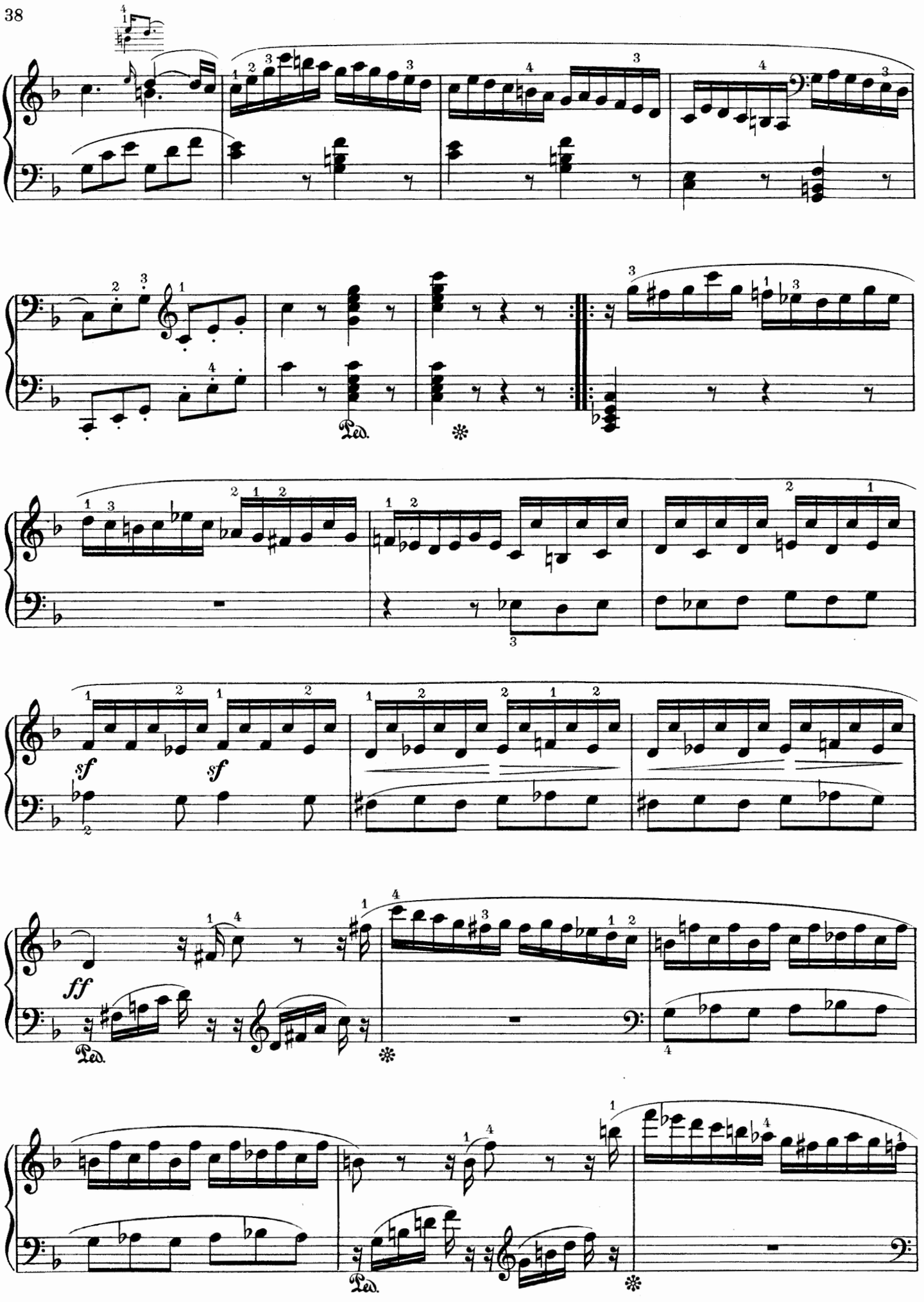

7 cresc.
sf
p
p dolce
Ped.
Ped.
sfp
tr
sfp
tr
Ped.

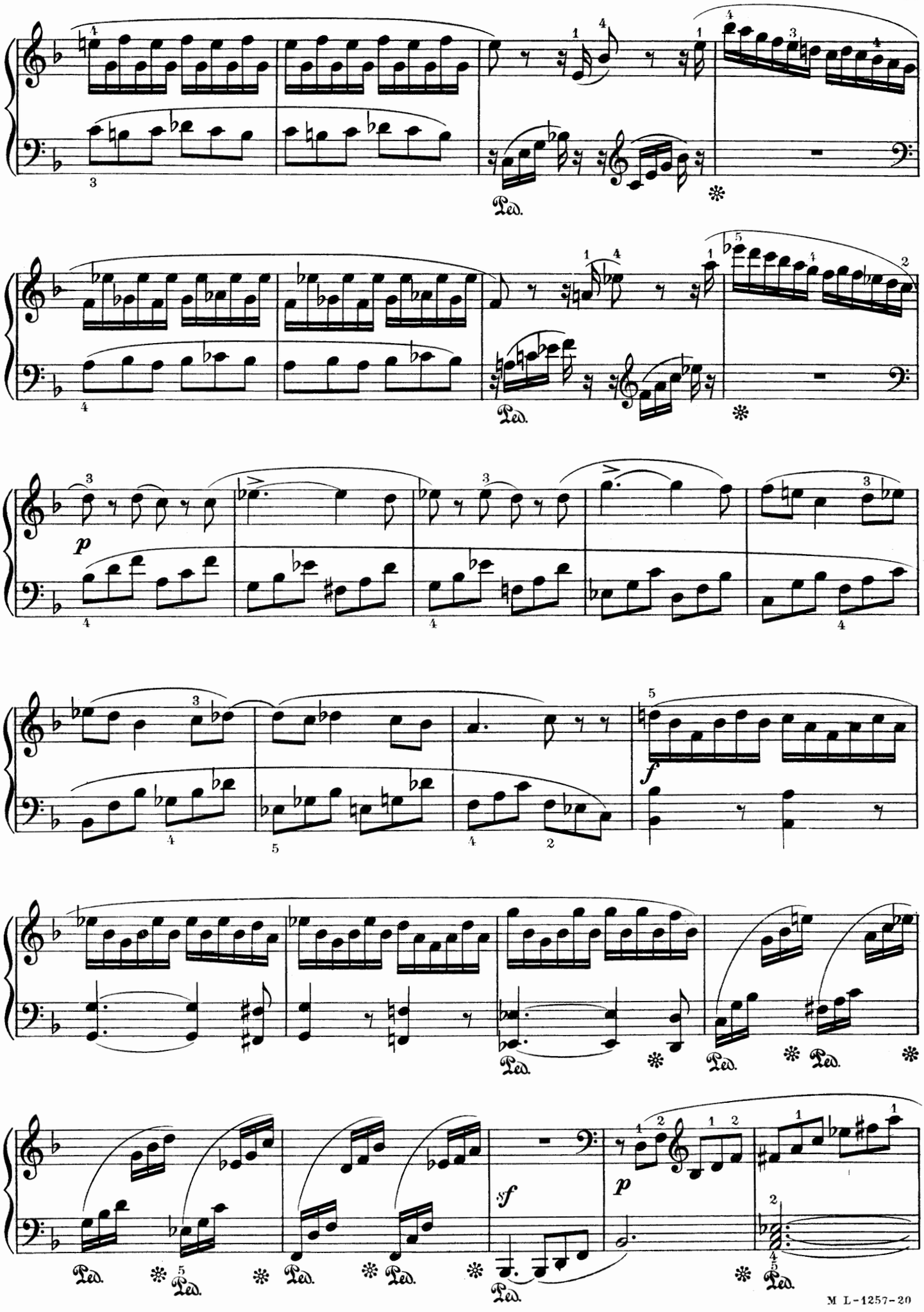

Ped.
sfp
f
mf
p

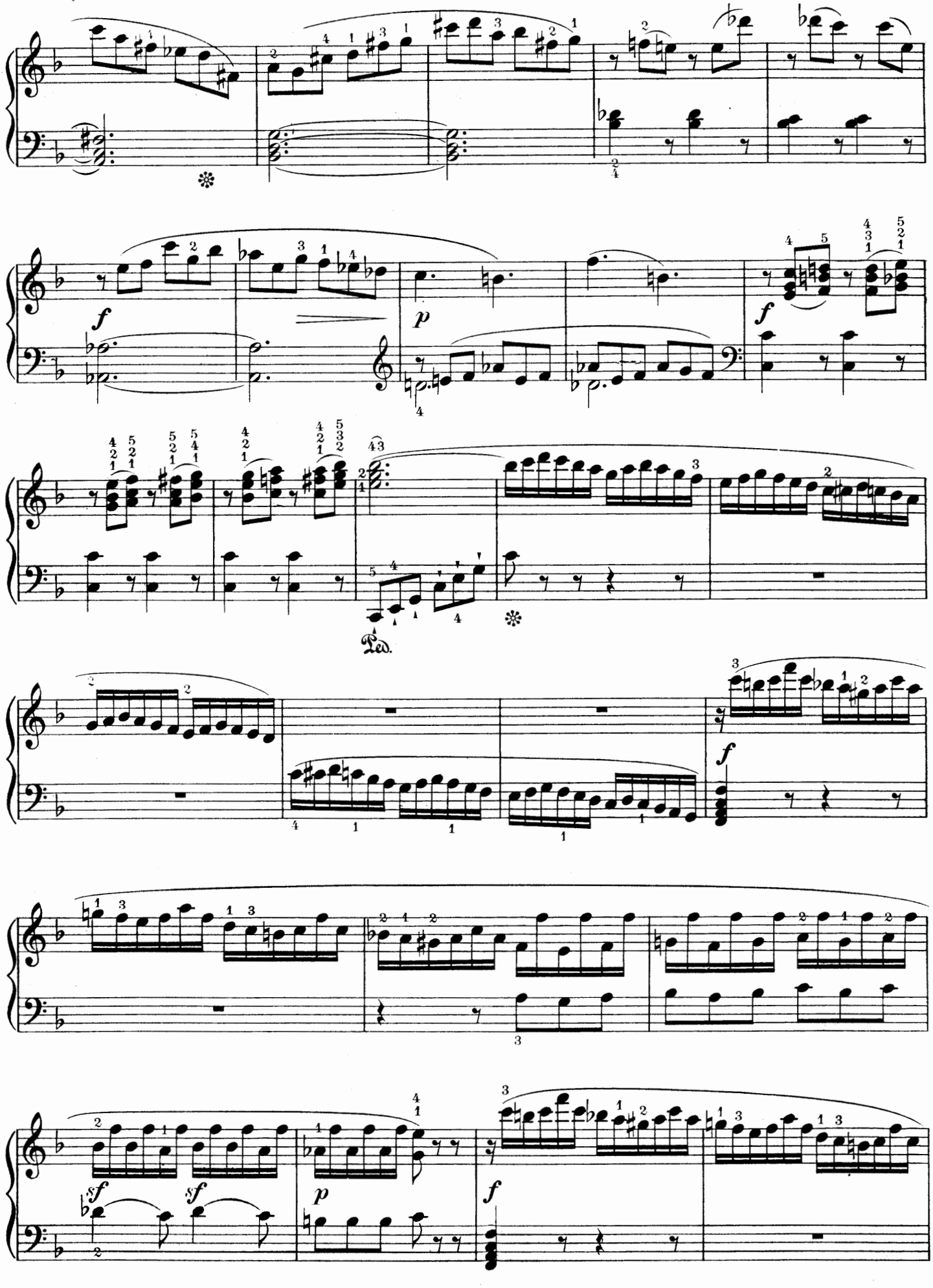

Allegro assai (♩. = 104)
f
sf
sf
p
f
sf
sf
p
f
p
dolce
fp
fp
fp
f
p
Ped.

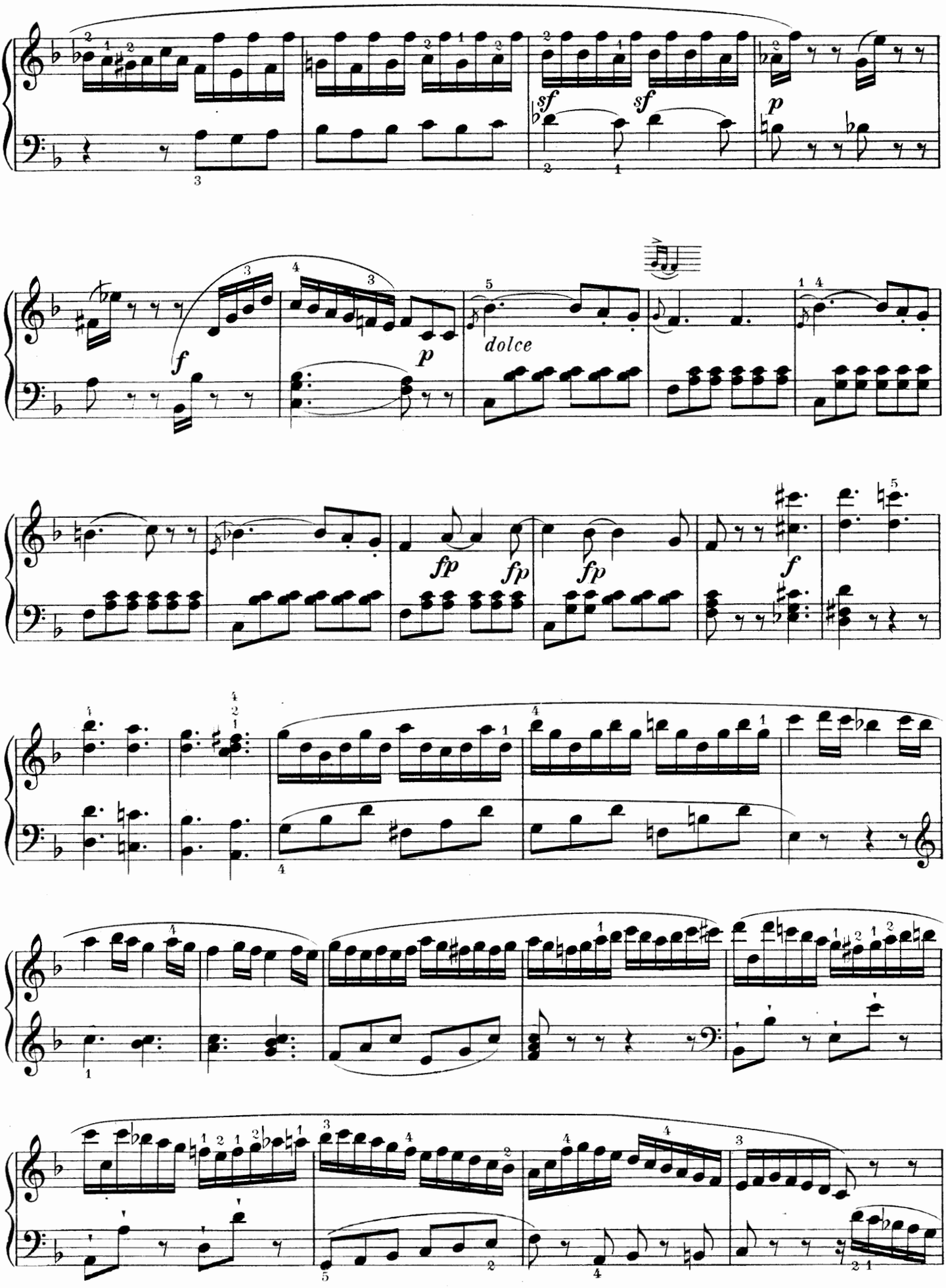

f
Ped.
p
calando
pp
a tempo
f
legato
tr
f

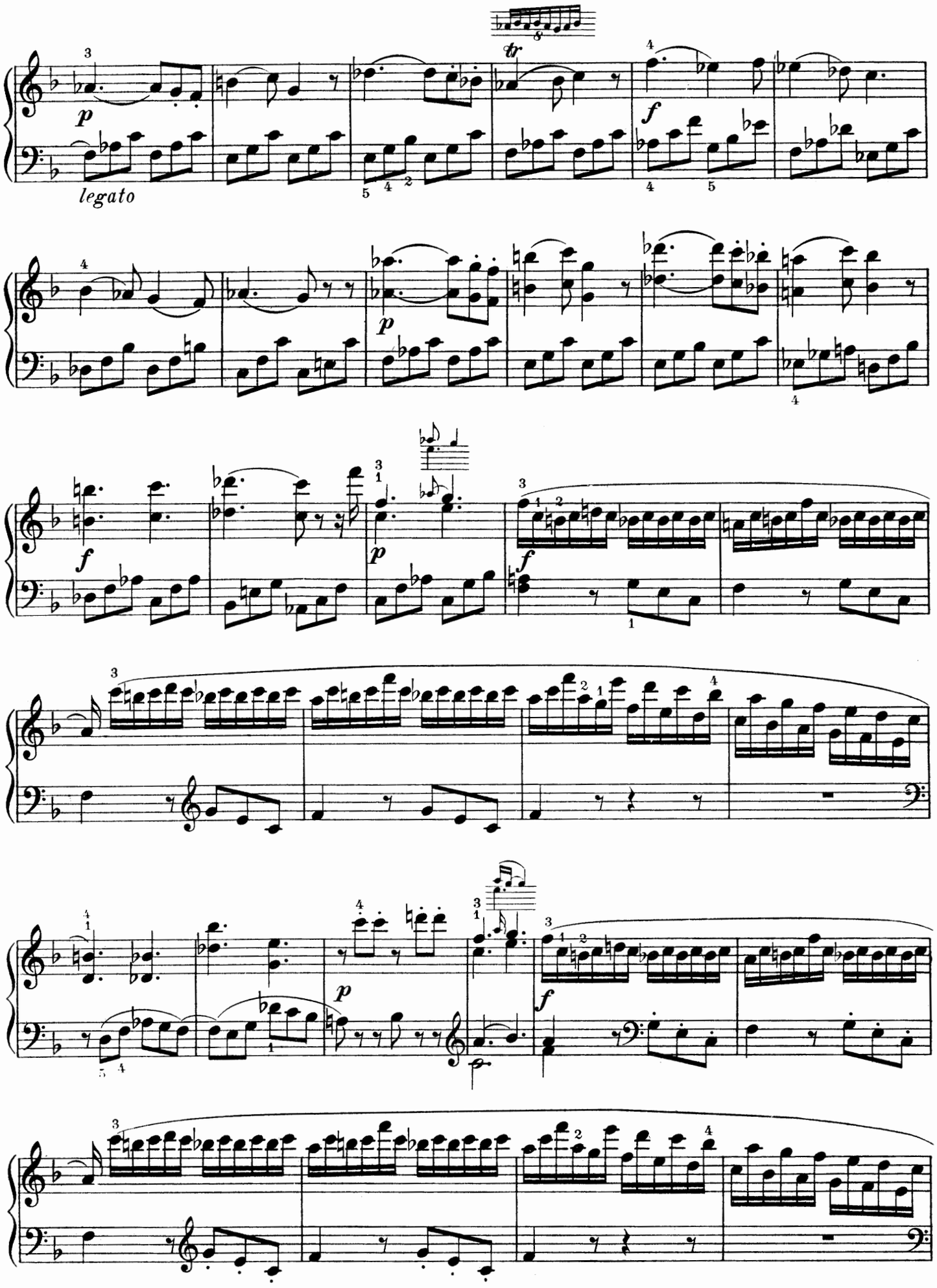


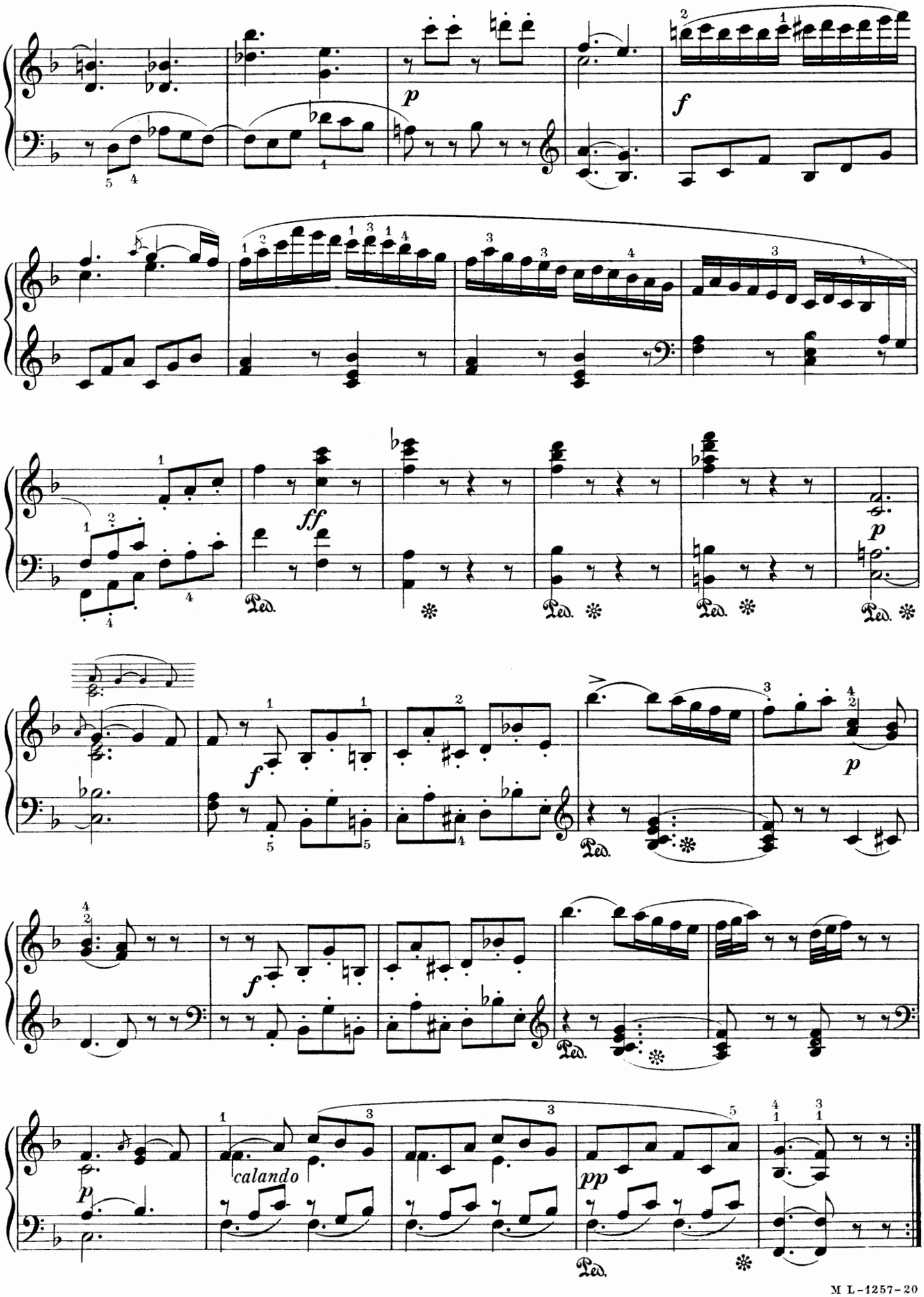

sf
sf
ff
Ped.
Ped.
Ped.


Ped.
p
f
sf
p


f
p
f
Ped.
f
sf
sf
p
f


sf
sf
p
f
p
dolce
fp
fp
fp
f


p
legato
tr
f
p
f
p
f
p
f


p
f
ff
Ped.
p
f
Ped.
p
f
Ped.
p
calando
pp
Ped.

TWELVE VARIATIONS

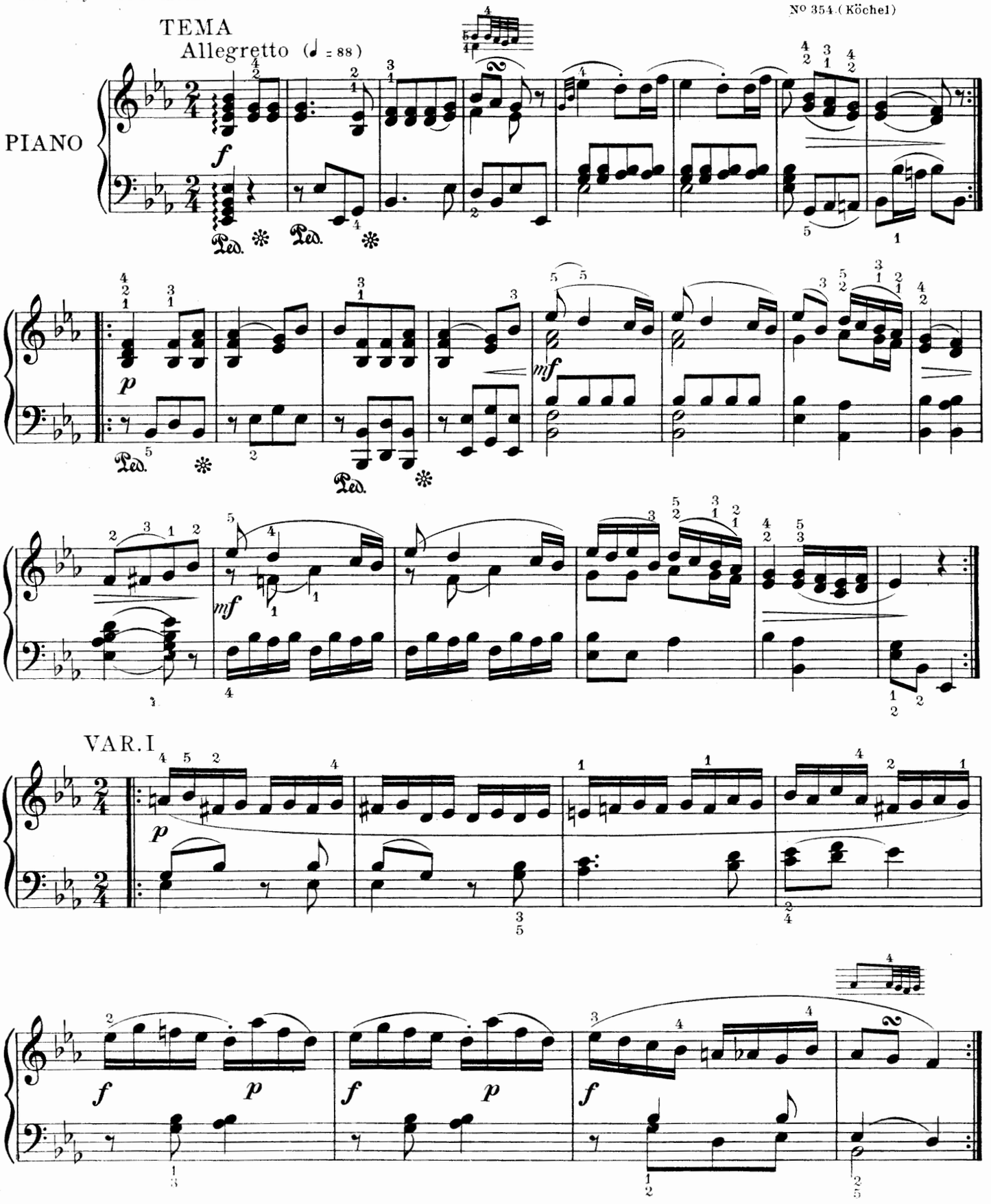
upon the Romance

"JE SUIS LINDOR"

(Composed in 1780)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART
No 354 (Köchel)



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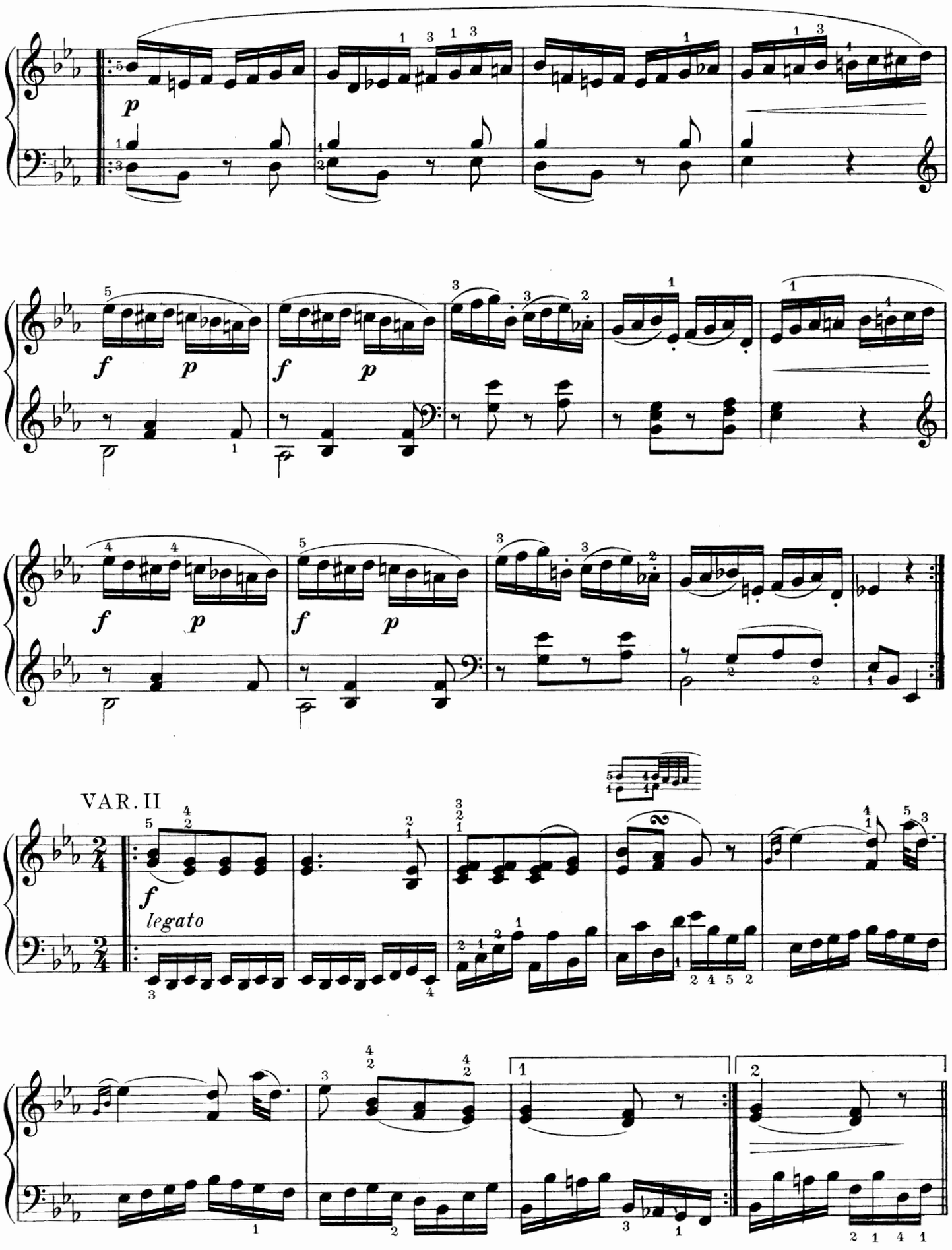
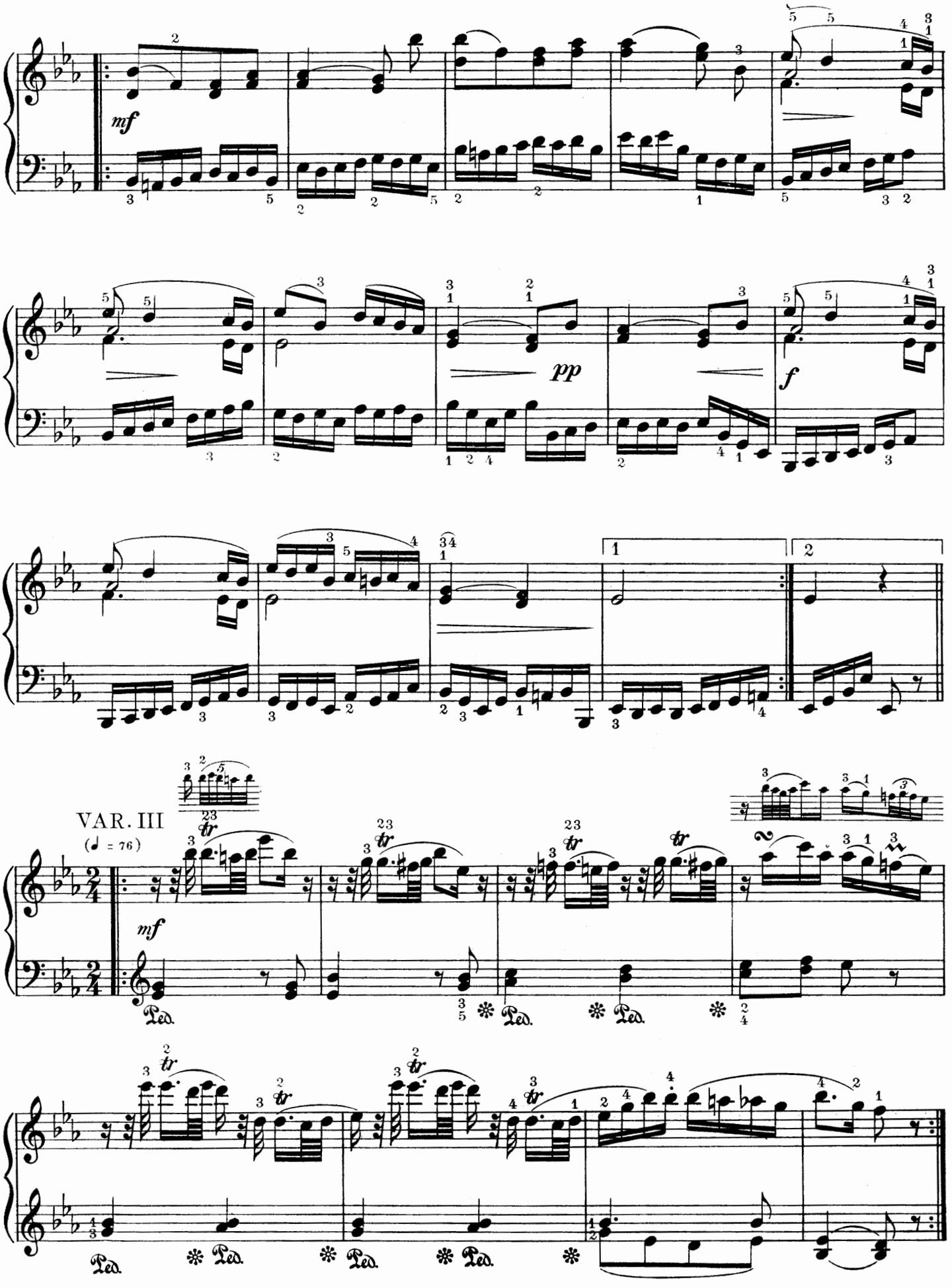
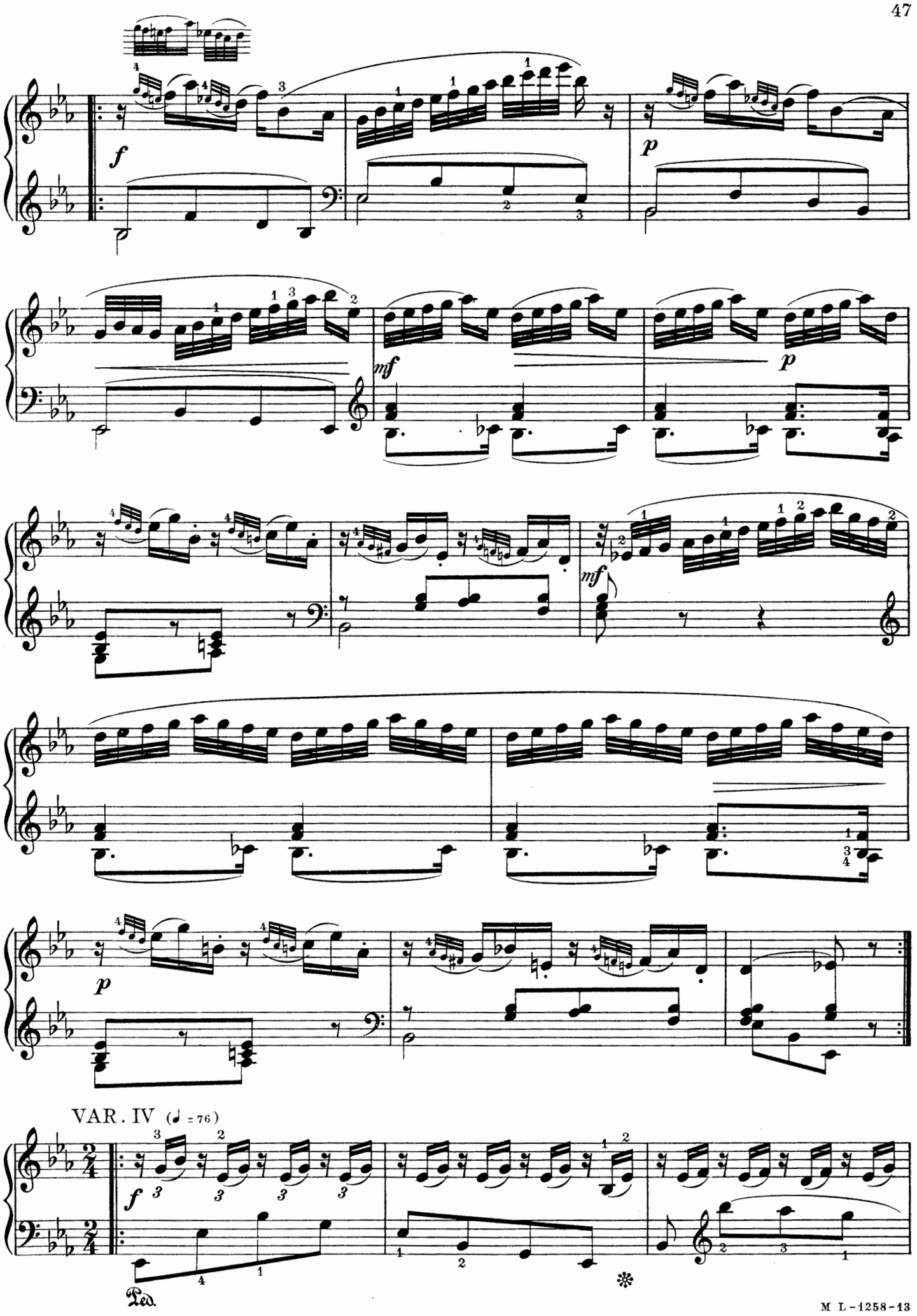
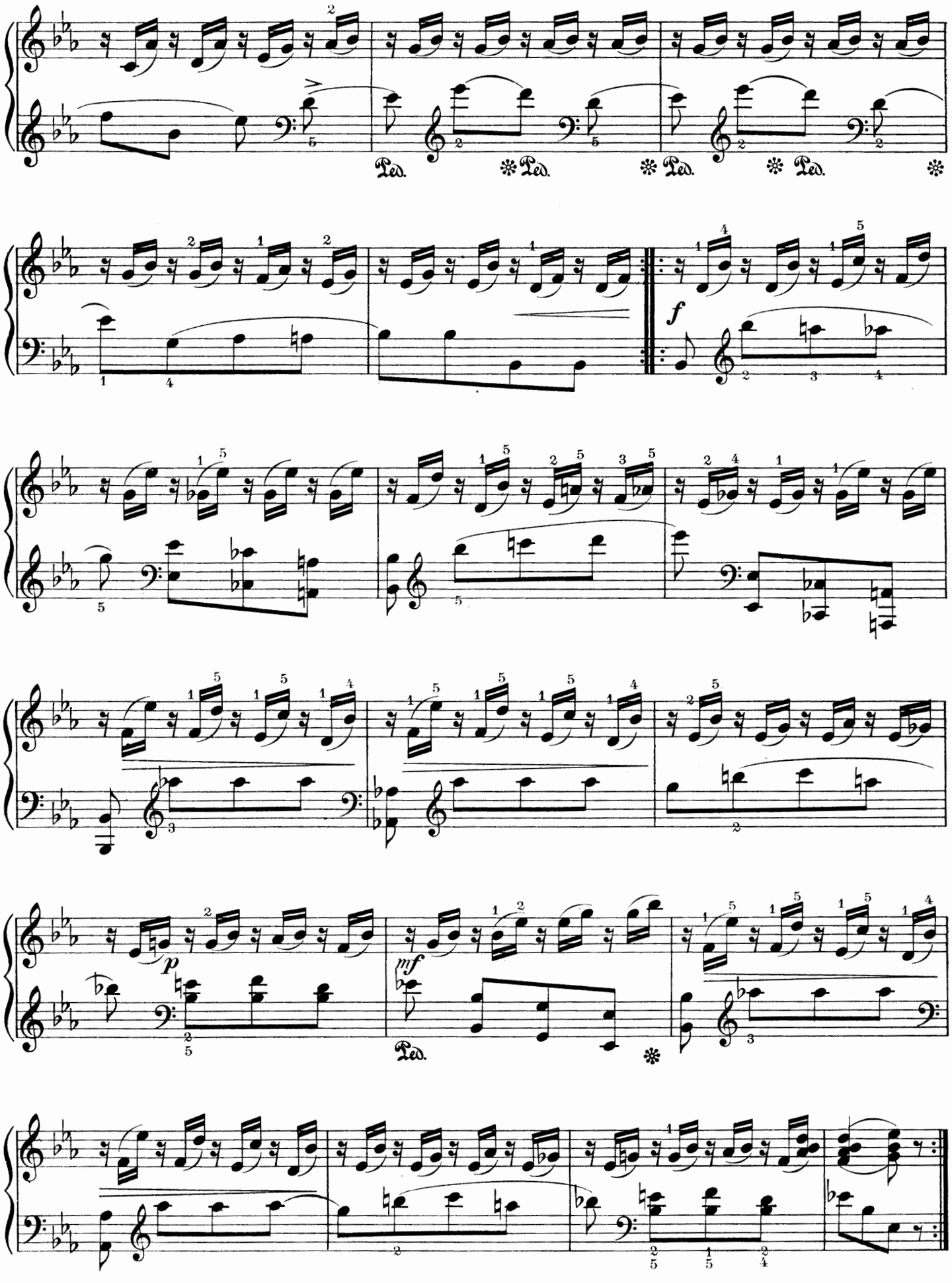
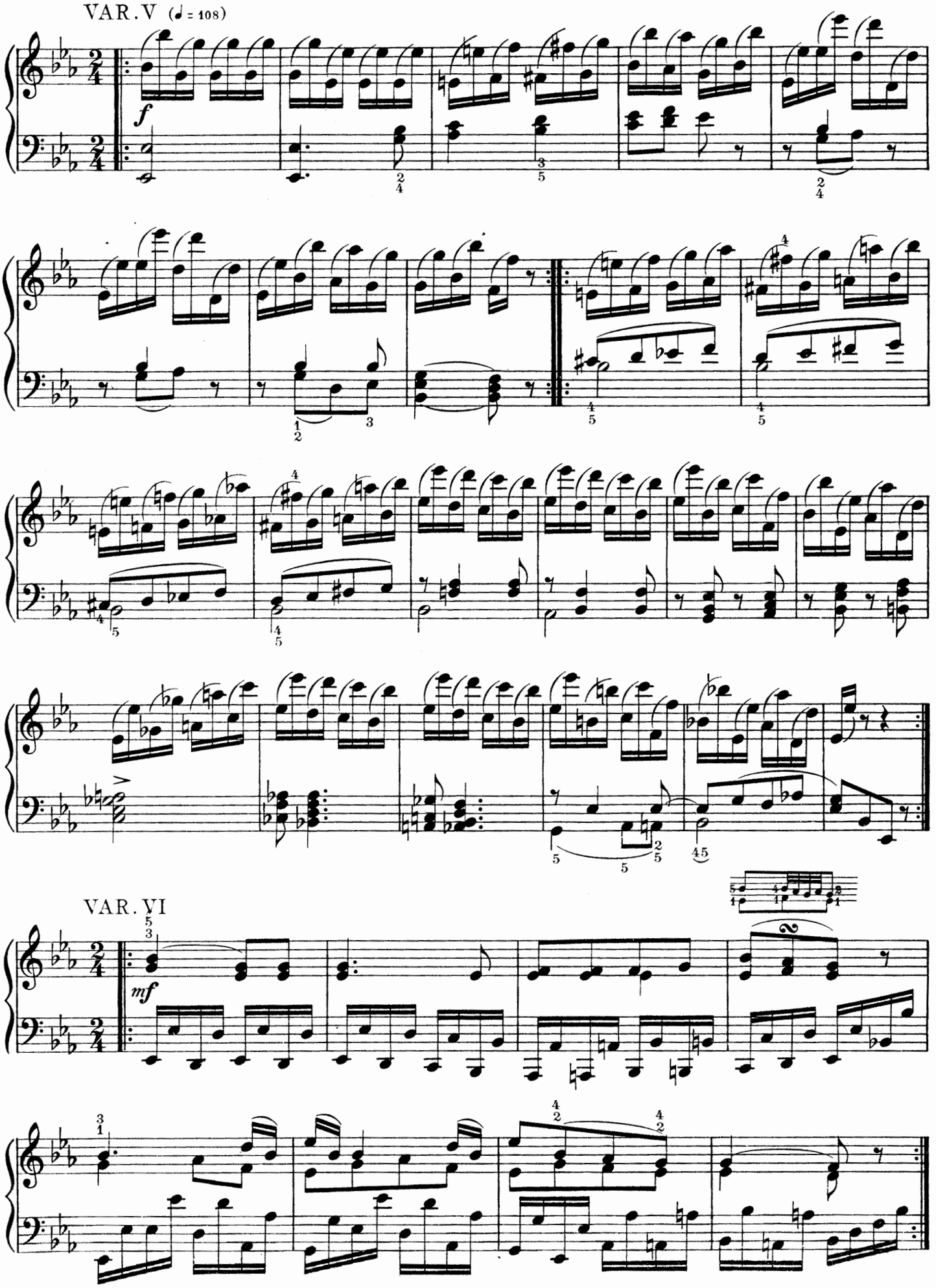
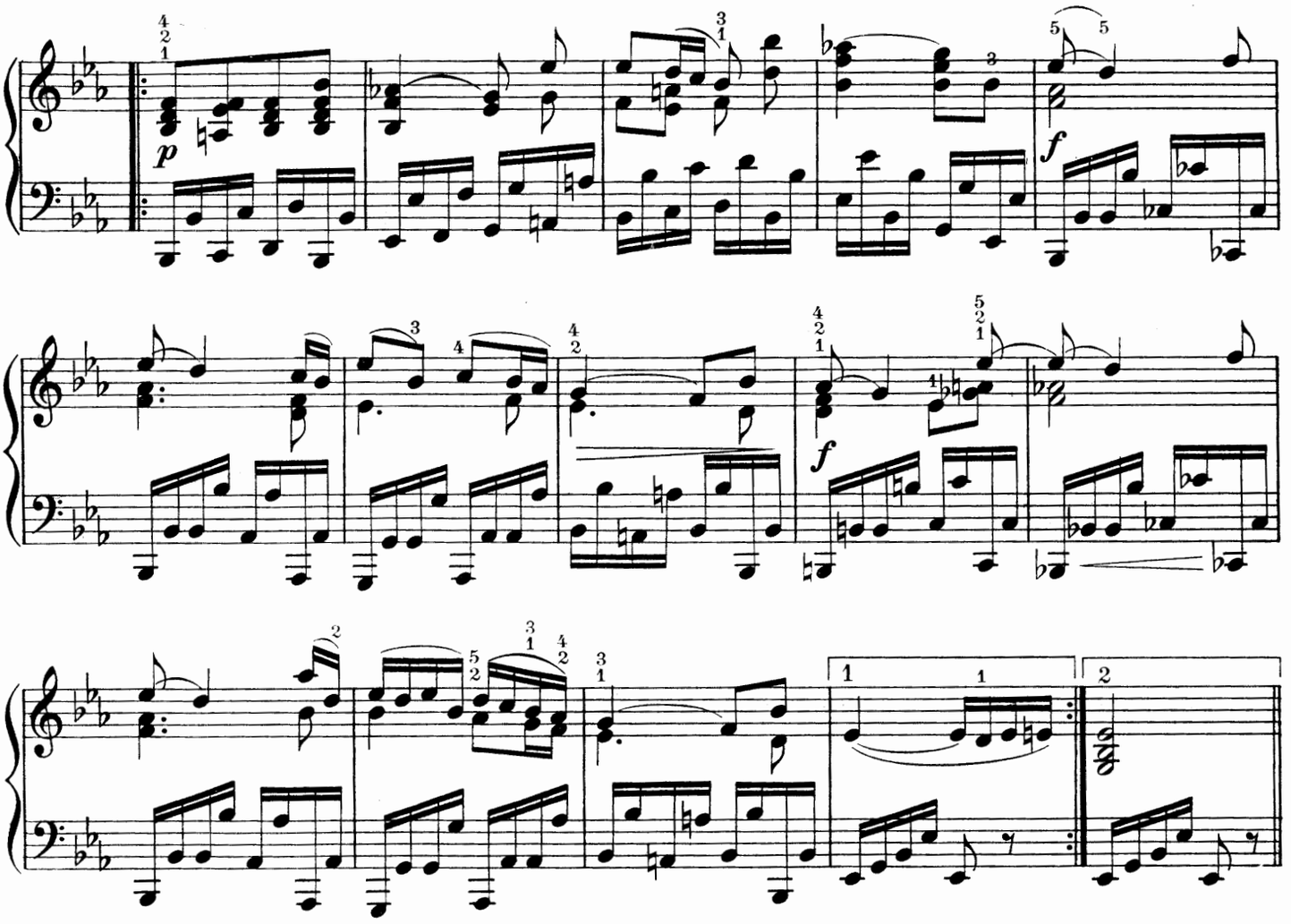

p
f
p
f
p
f
p
f
p
VAR. II
f
legato


mf
pp
f
1
2
VAR. III
(♩ = 76)
mf
Ped.


f
p
mf
p
mf
p
VAR. IV (♩ = 76)
f
Ped.

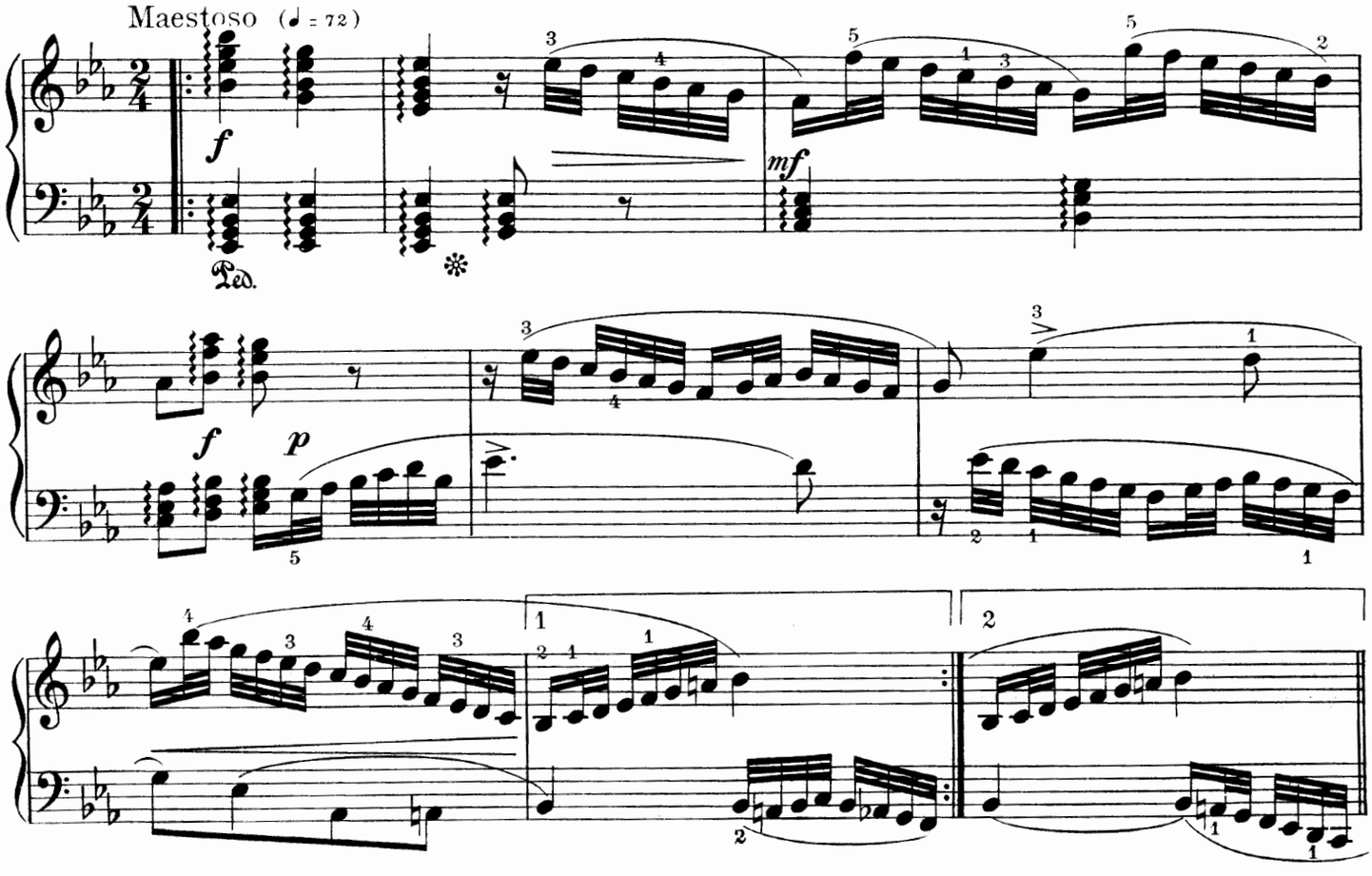

Ped.
Ped.
Ped.
Ped.
f
p
mf
Ped.

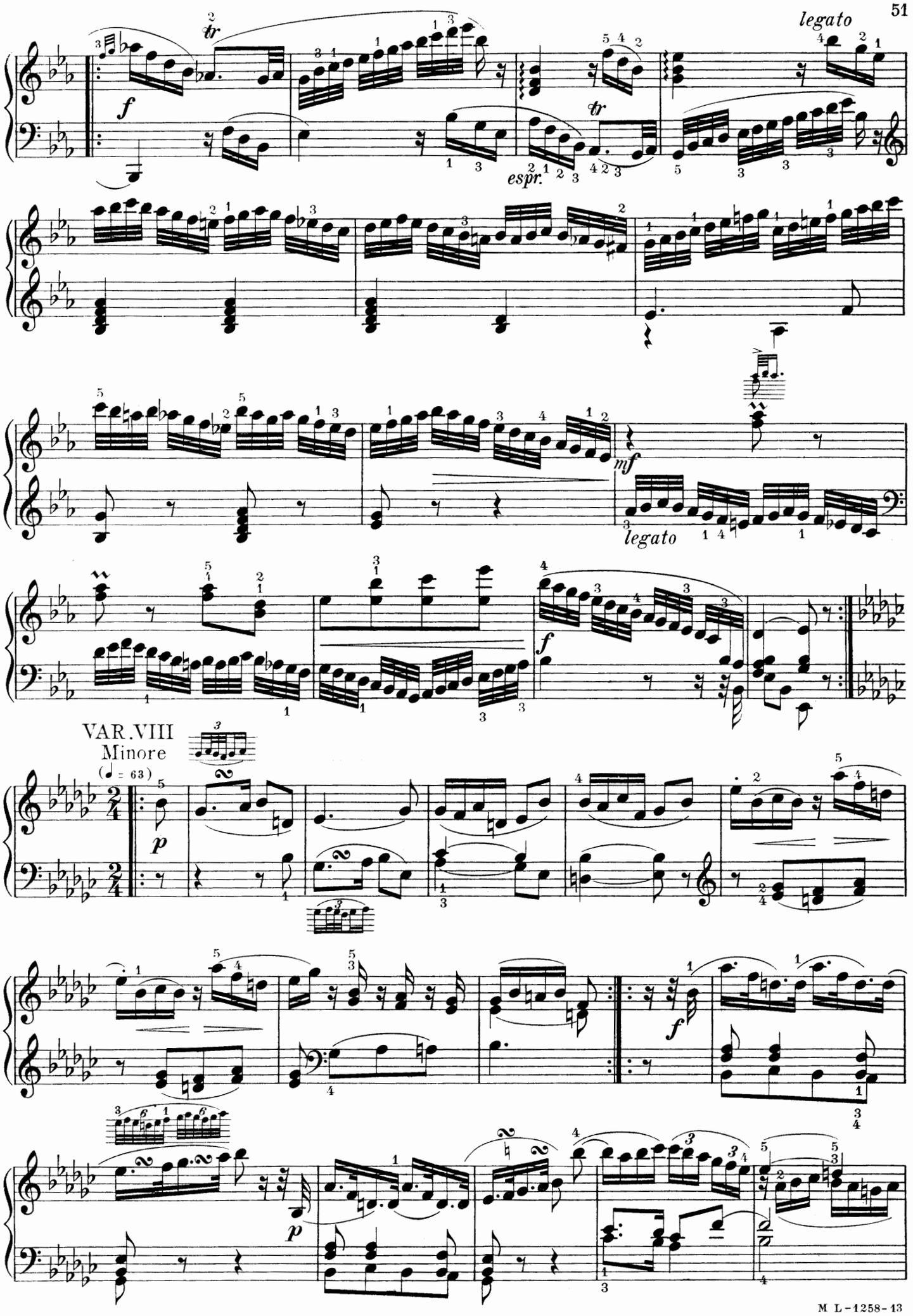

VAR. V (♩ = 108)
f
VAR. VI
mf

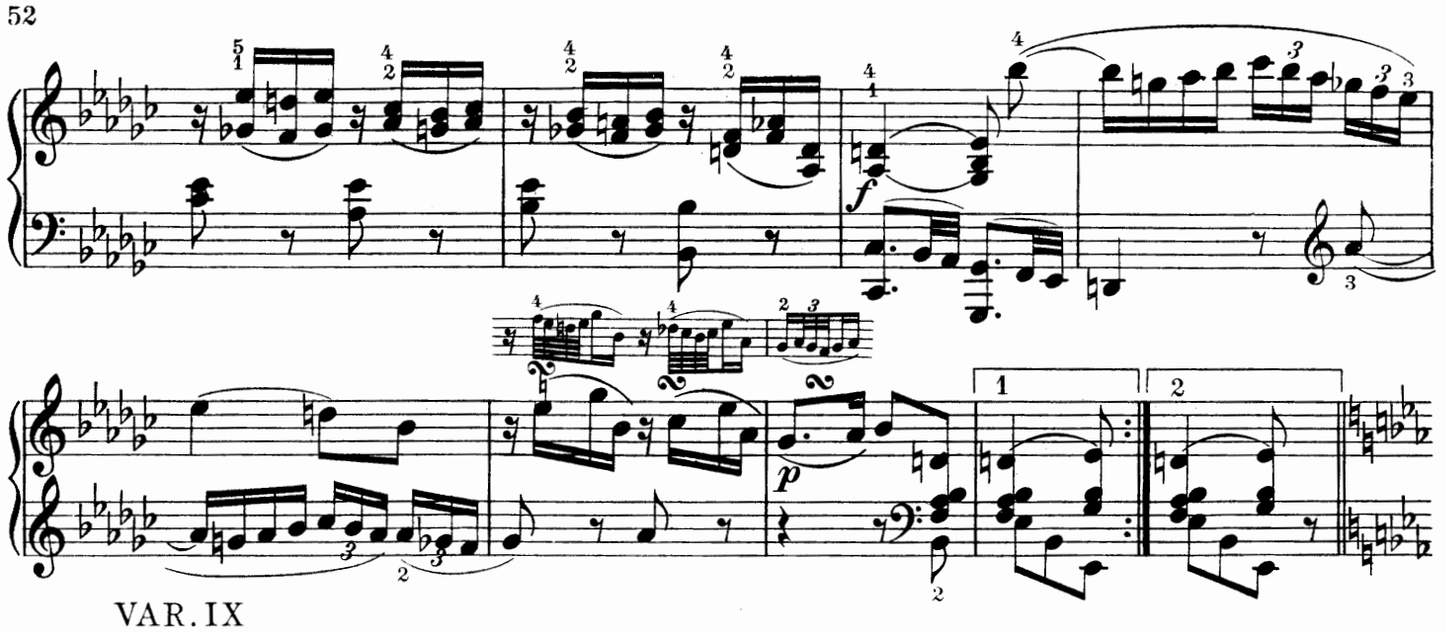


VAR. VII

Maestoso (♩ = 72)

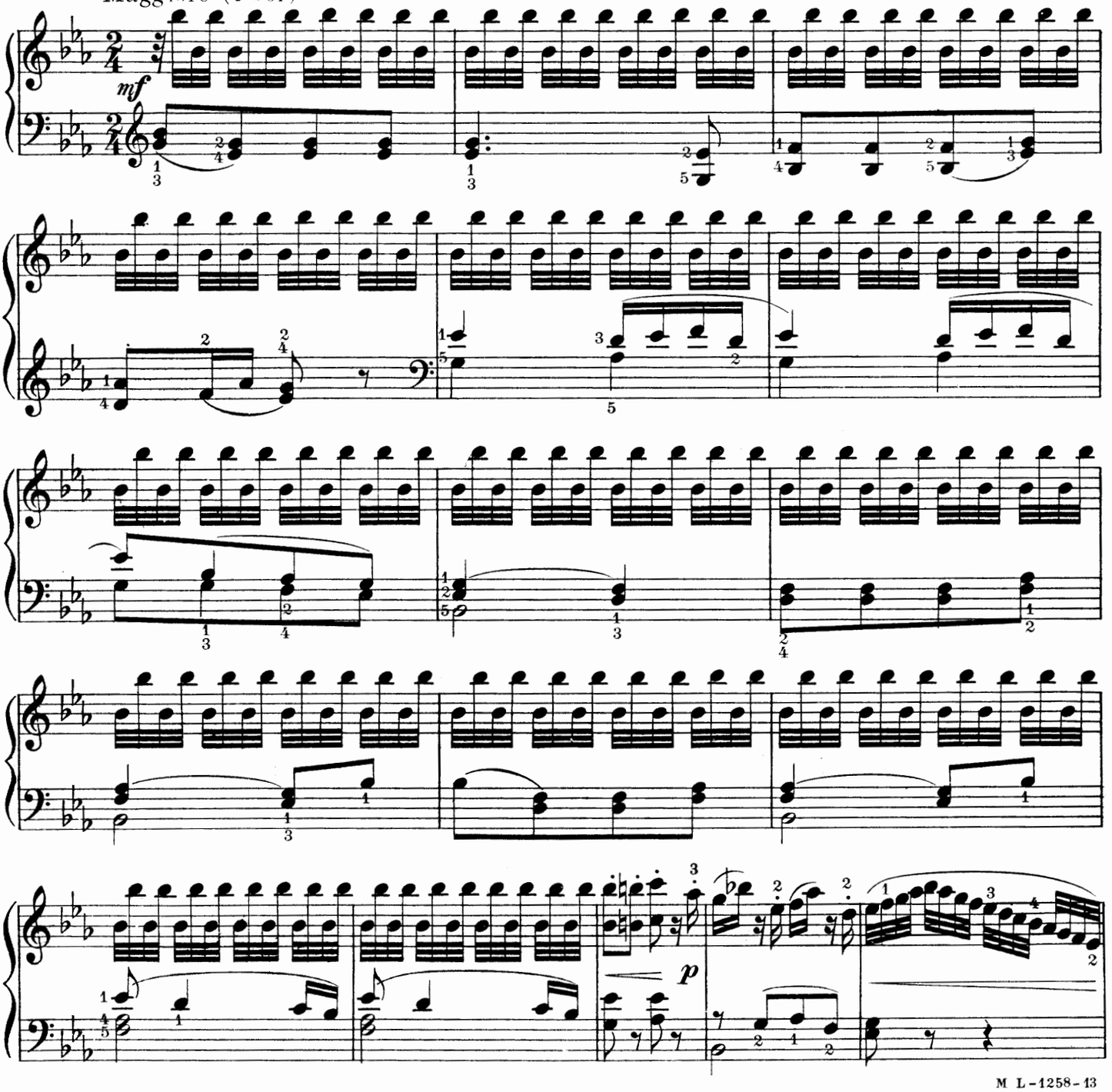


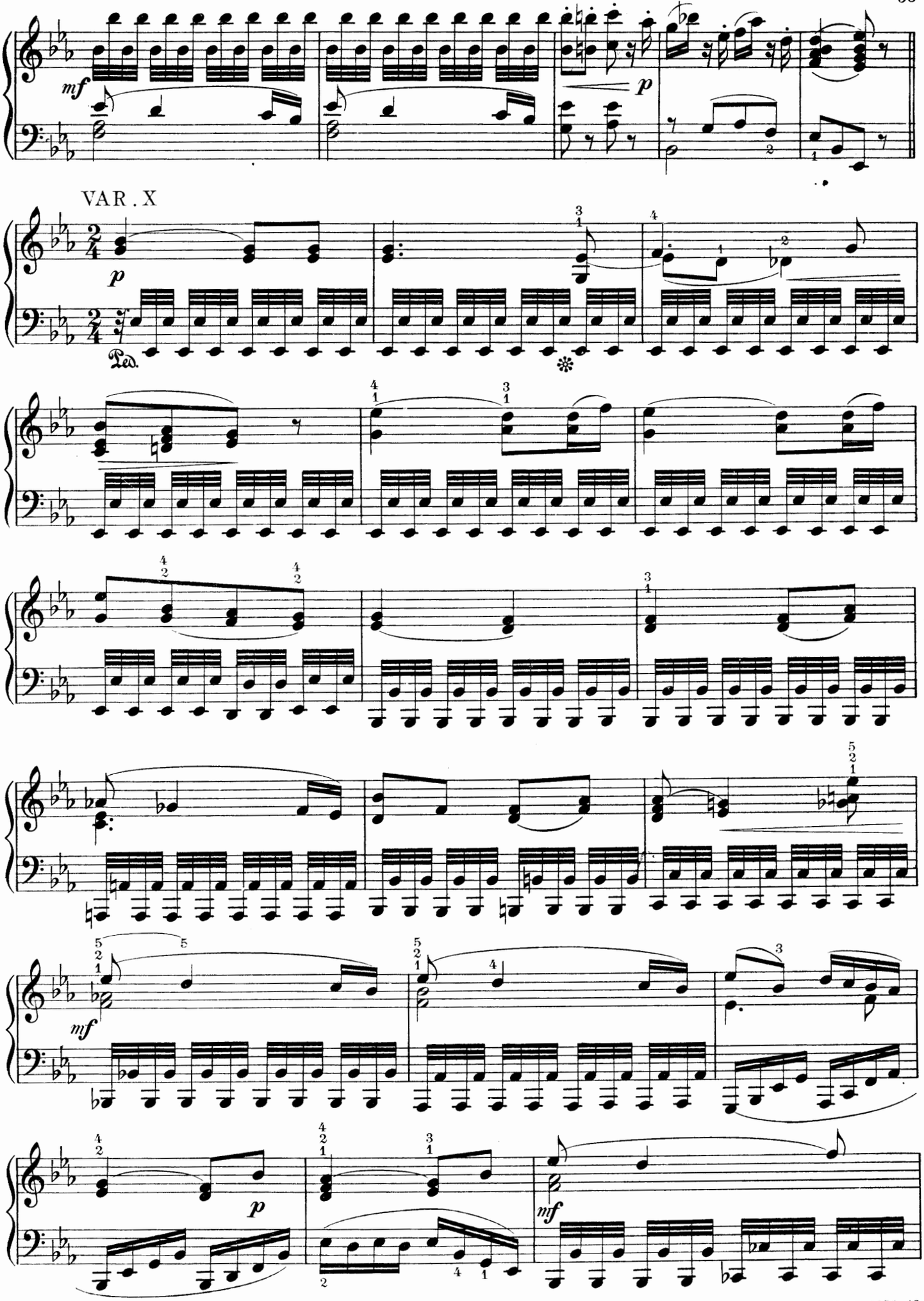

legato
f
tr
espr.
mf
legato
f
VAR. VIII
Minore
(♩ = 63)
p
f
p

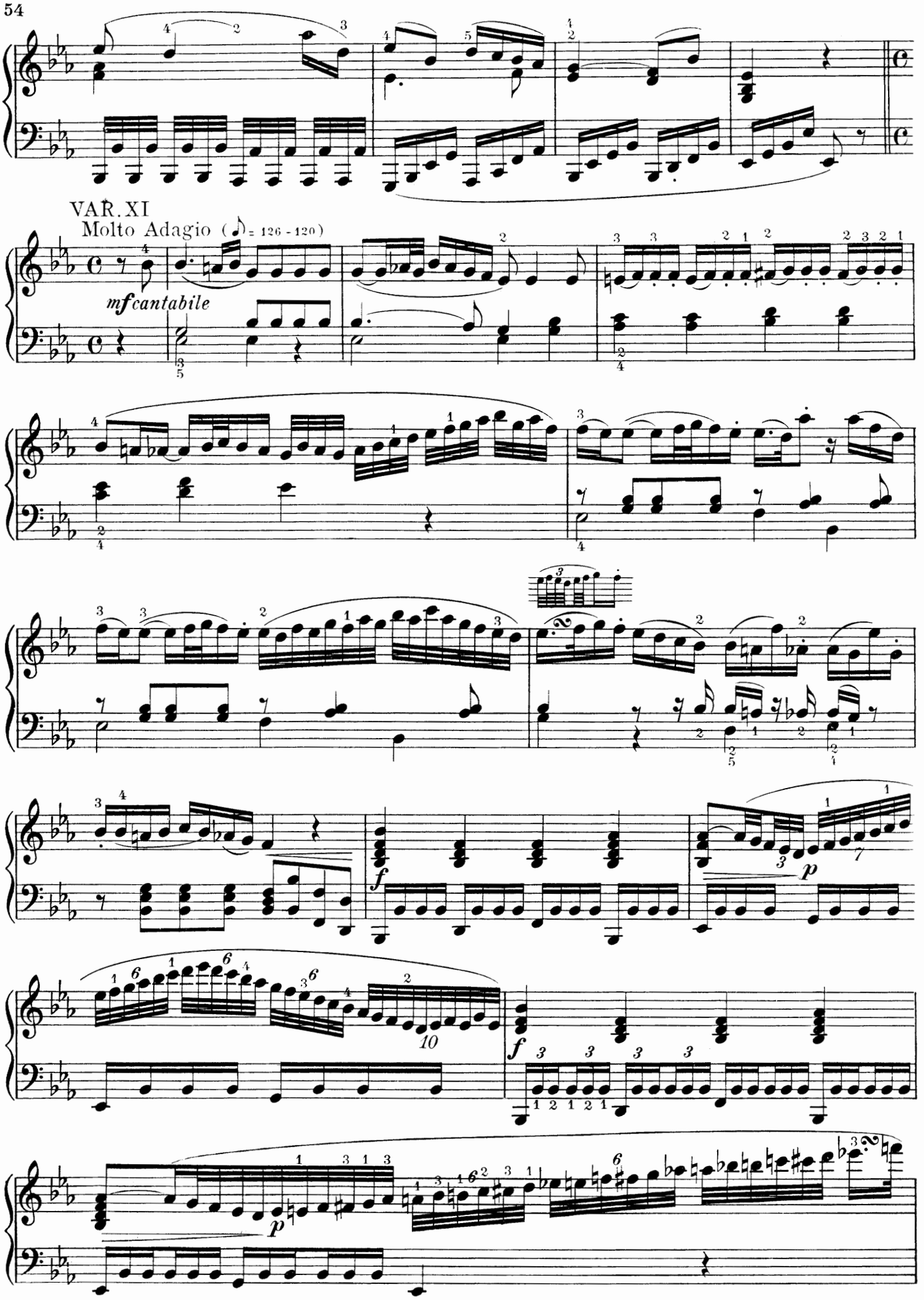


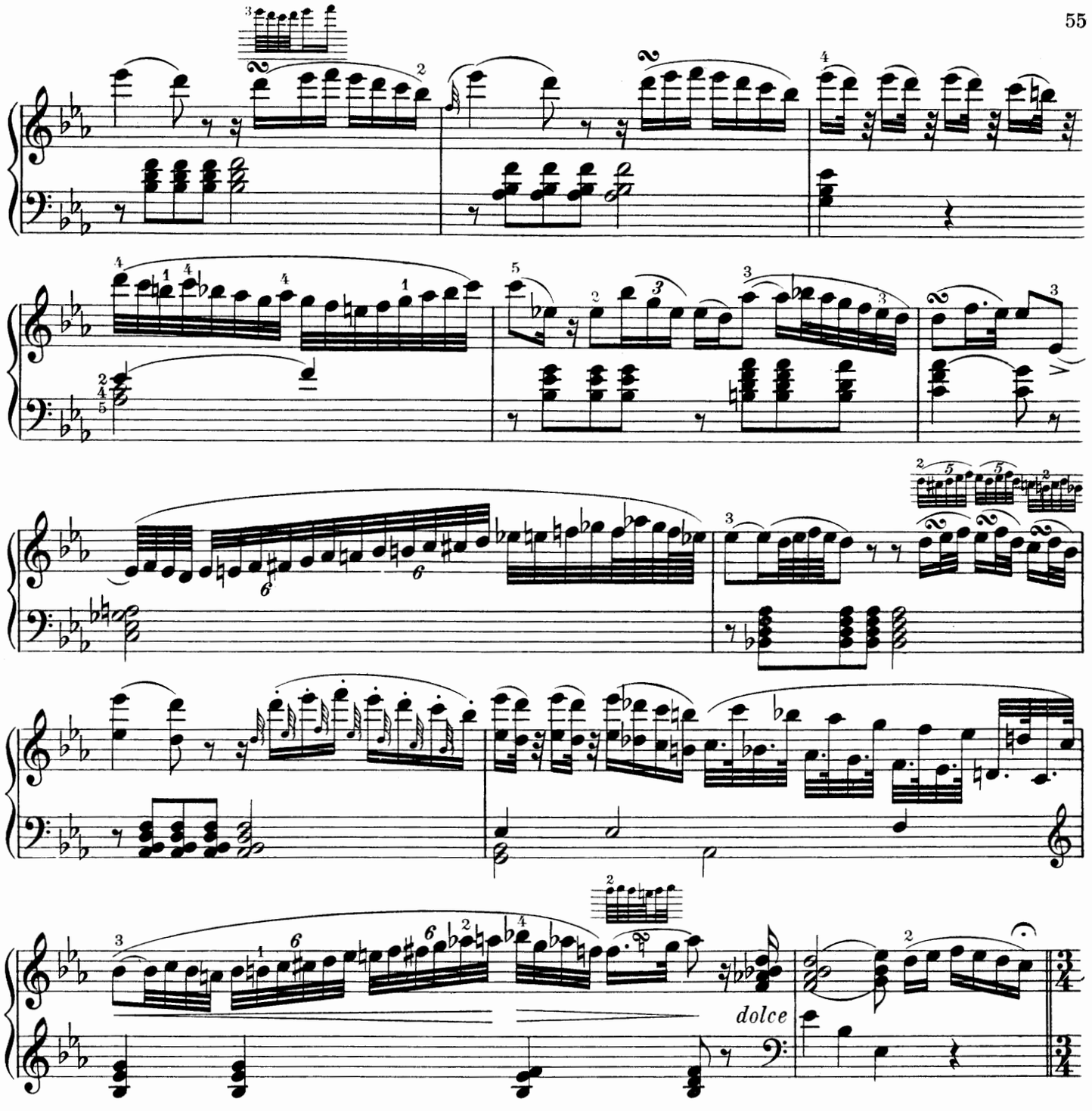
VAR. IX

Maggiore (♩ = 84)



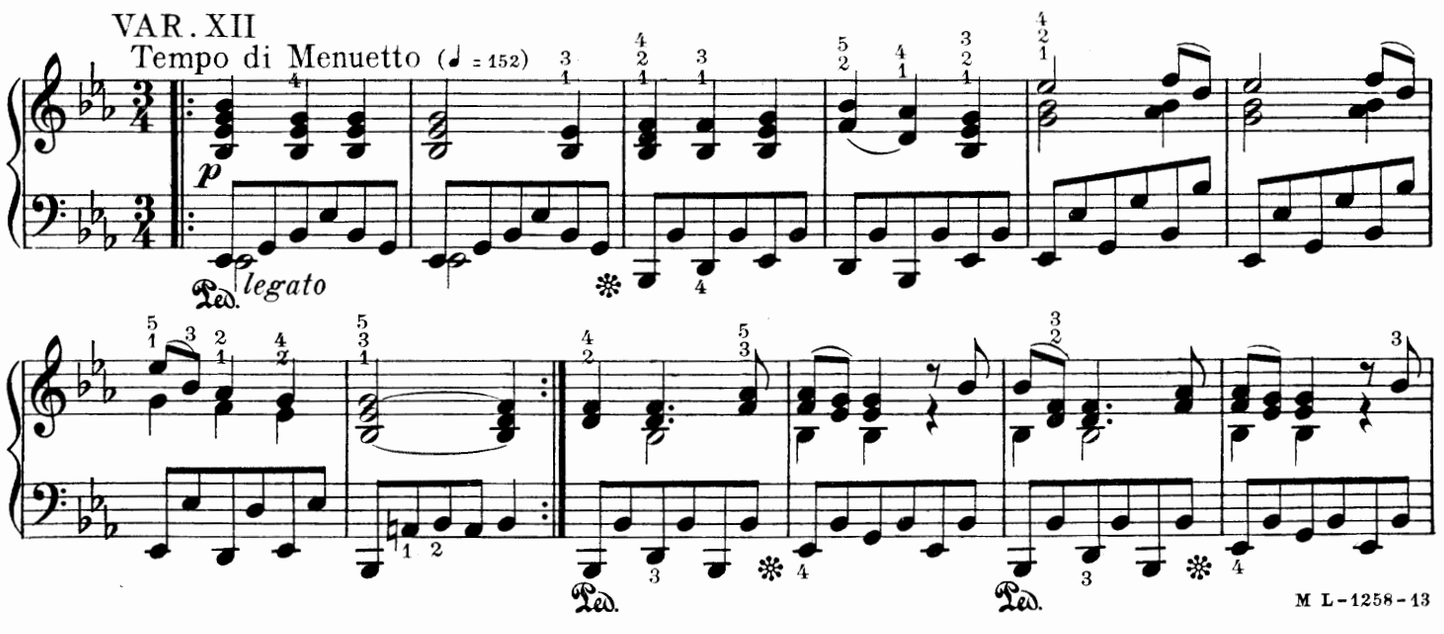

mf
p
VAR. X
p
Ped.
mf
p
mf

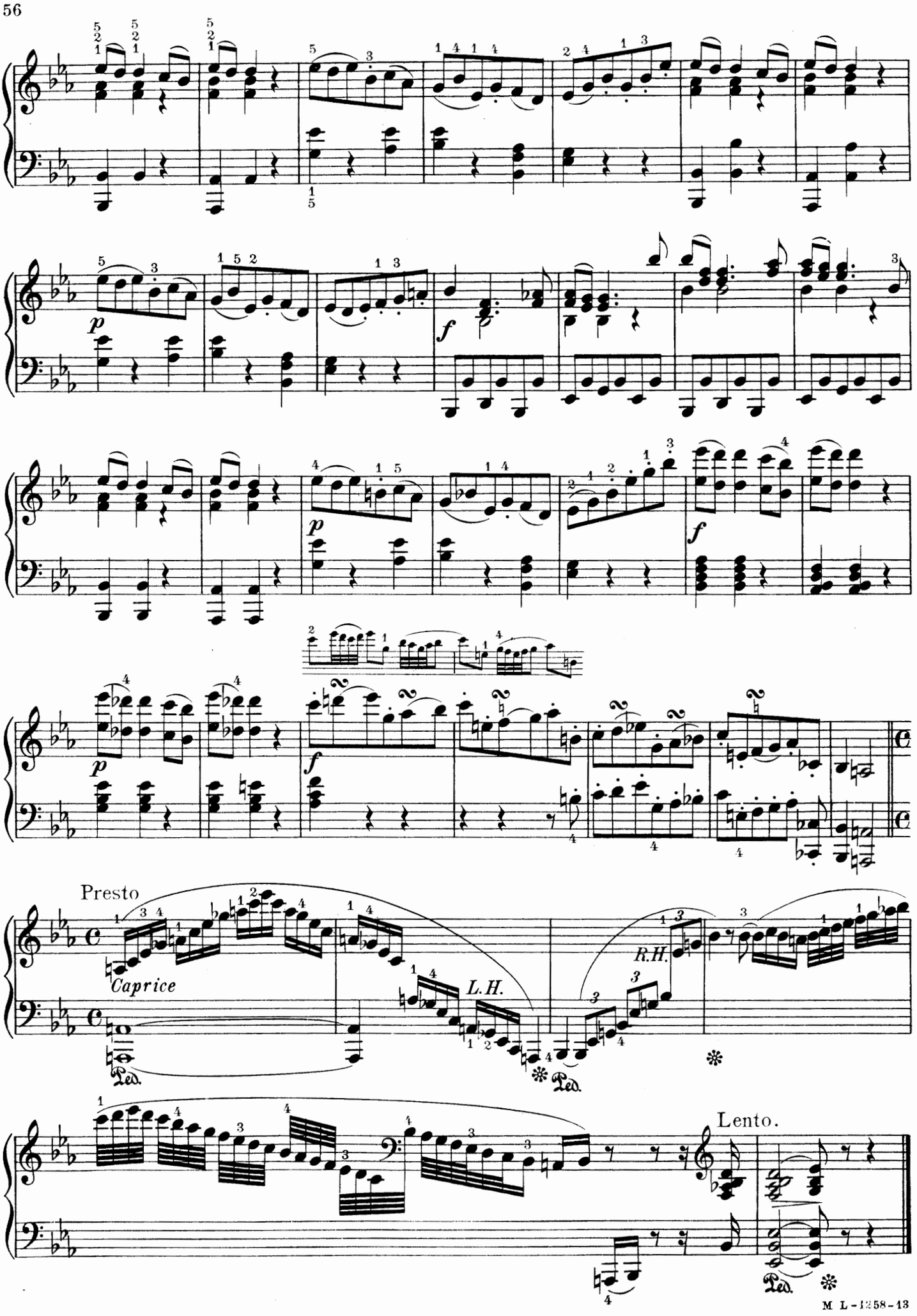

VAR. XI
Molto Adagio (♪ = 126 - 130)
mf cantabile
f
p
f
p



VAR. XII

Tempo di Menuetto (♩ = 152)



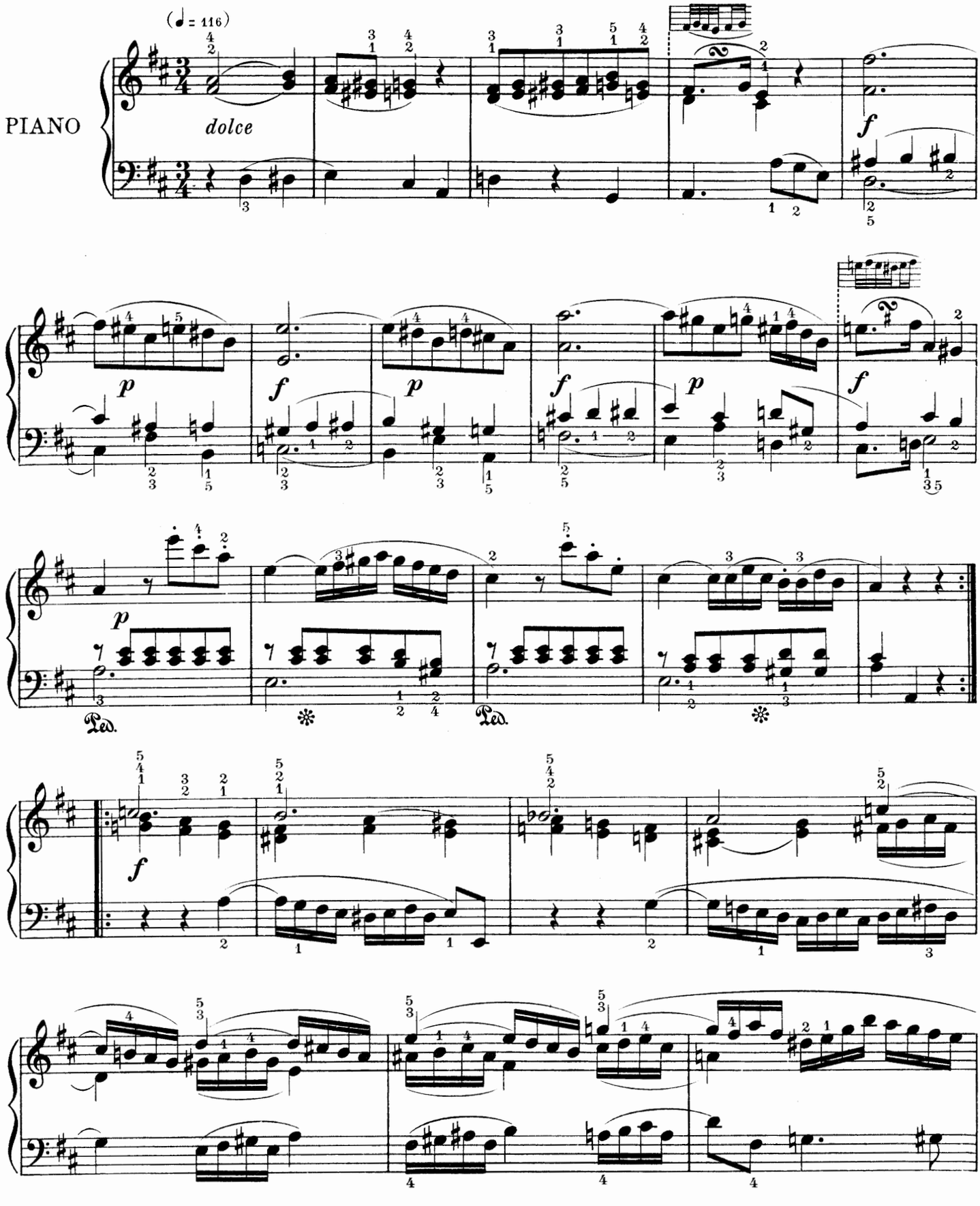

Presto
Caprice
L.H.
R.H.
Lento.
Ped.
Ped.
Ped.

MINUET Nº 6, in D Major

(Composed in 1780)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART
Nº 355 (Köchel)



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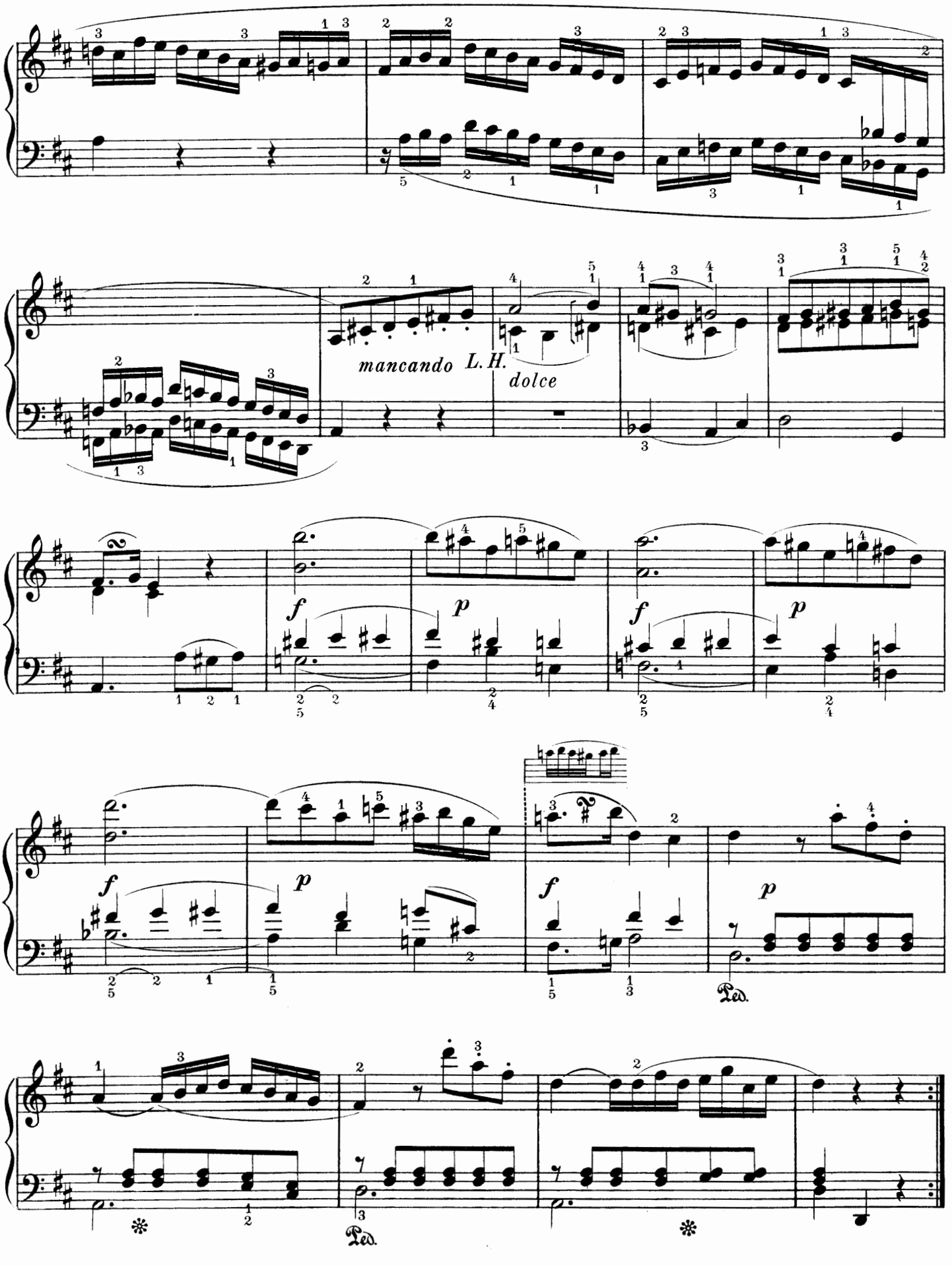

mancando L.H.
dolce
f
p
Ped.
Ped.

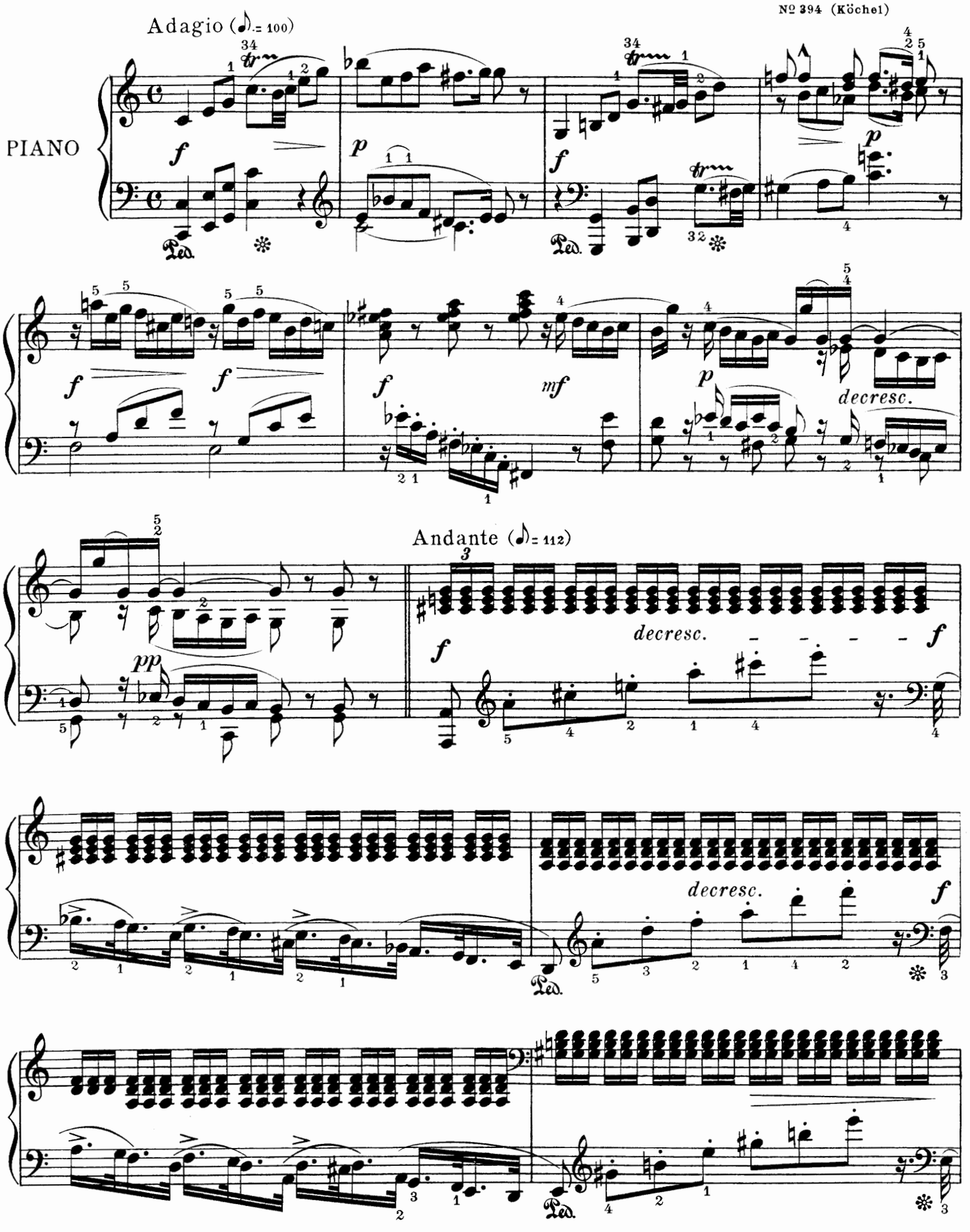
FANTASIA Nº 1, with FUGUE

(Composed in 1782)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART

Nº 394 (Köchel)



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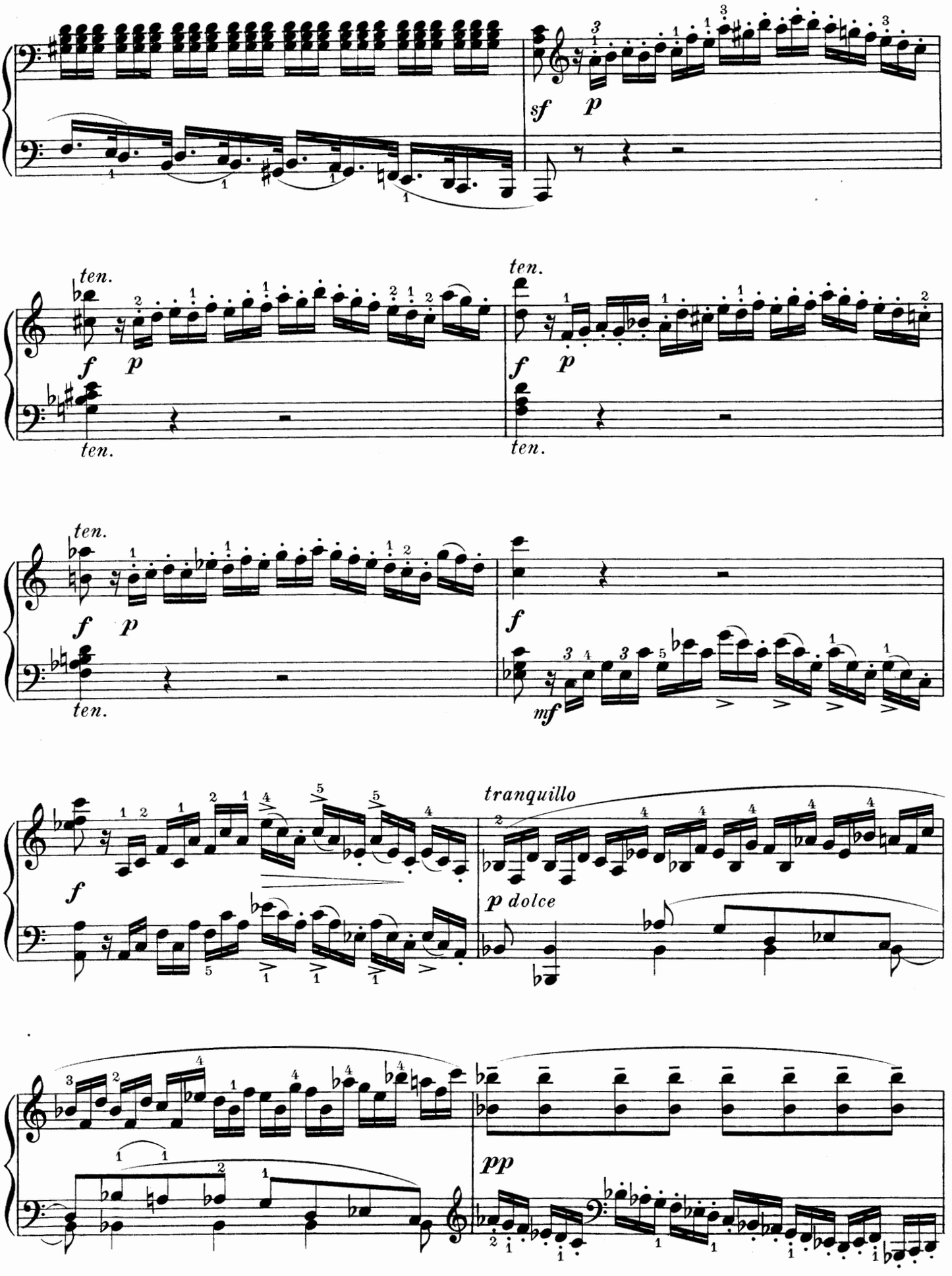
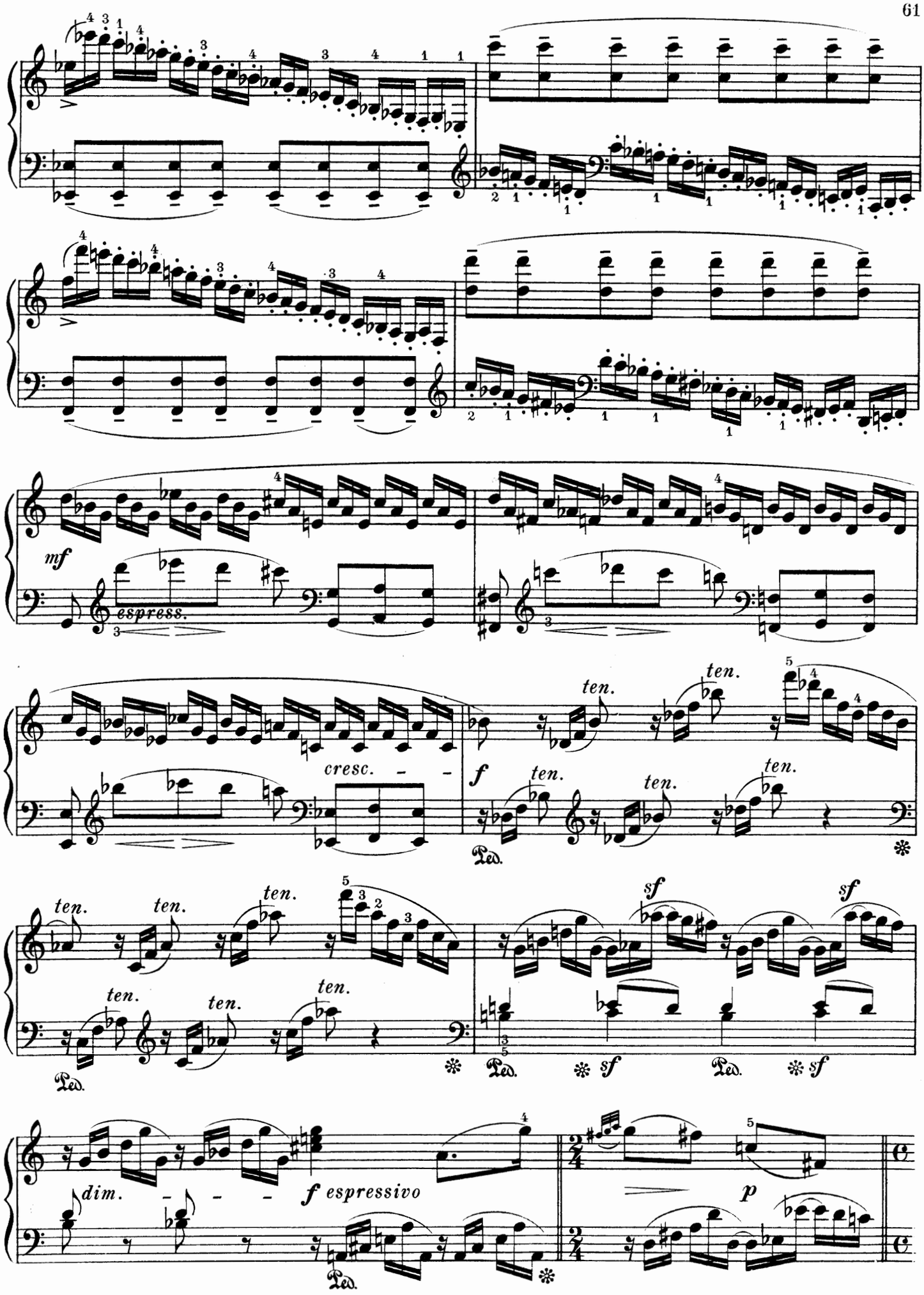
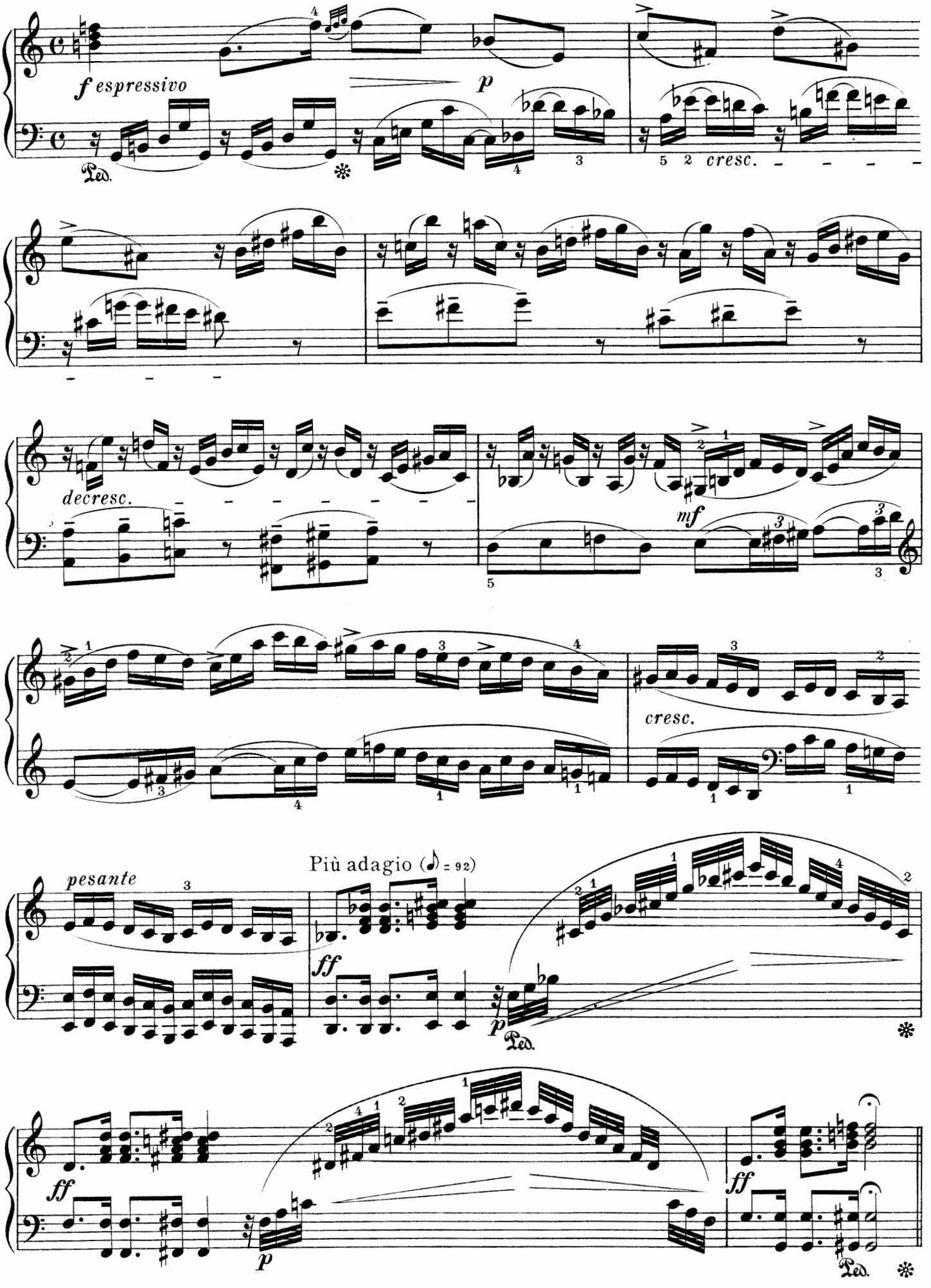
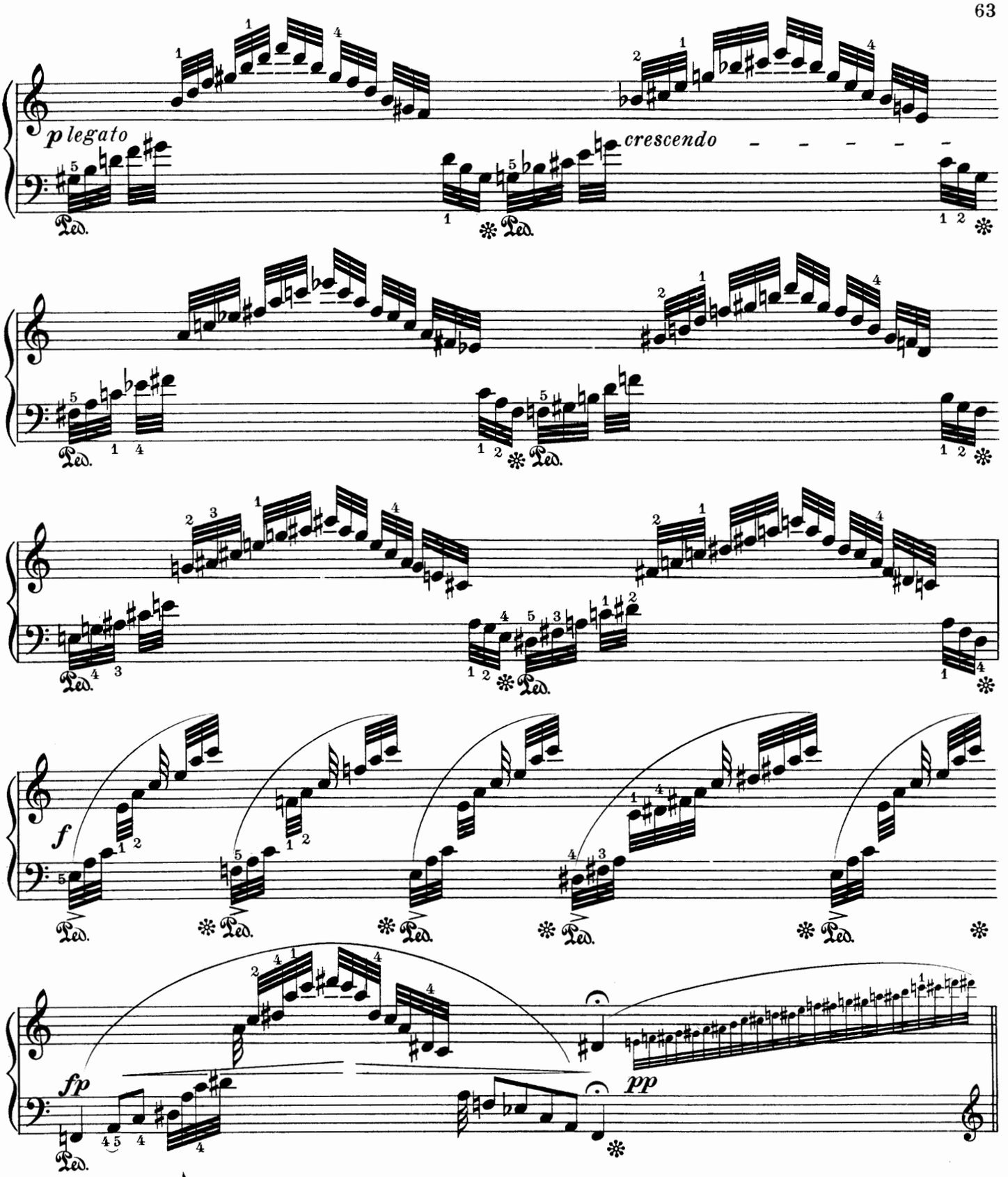
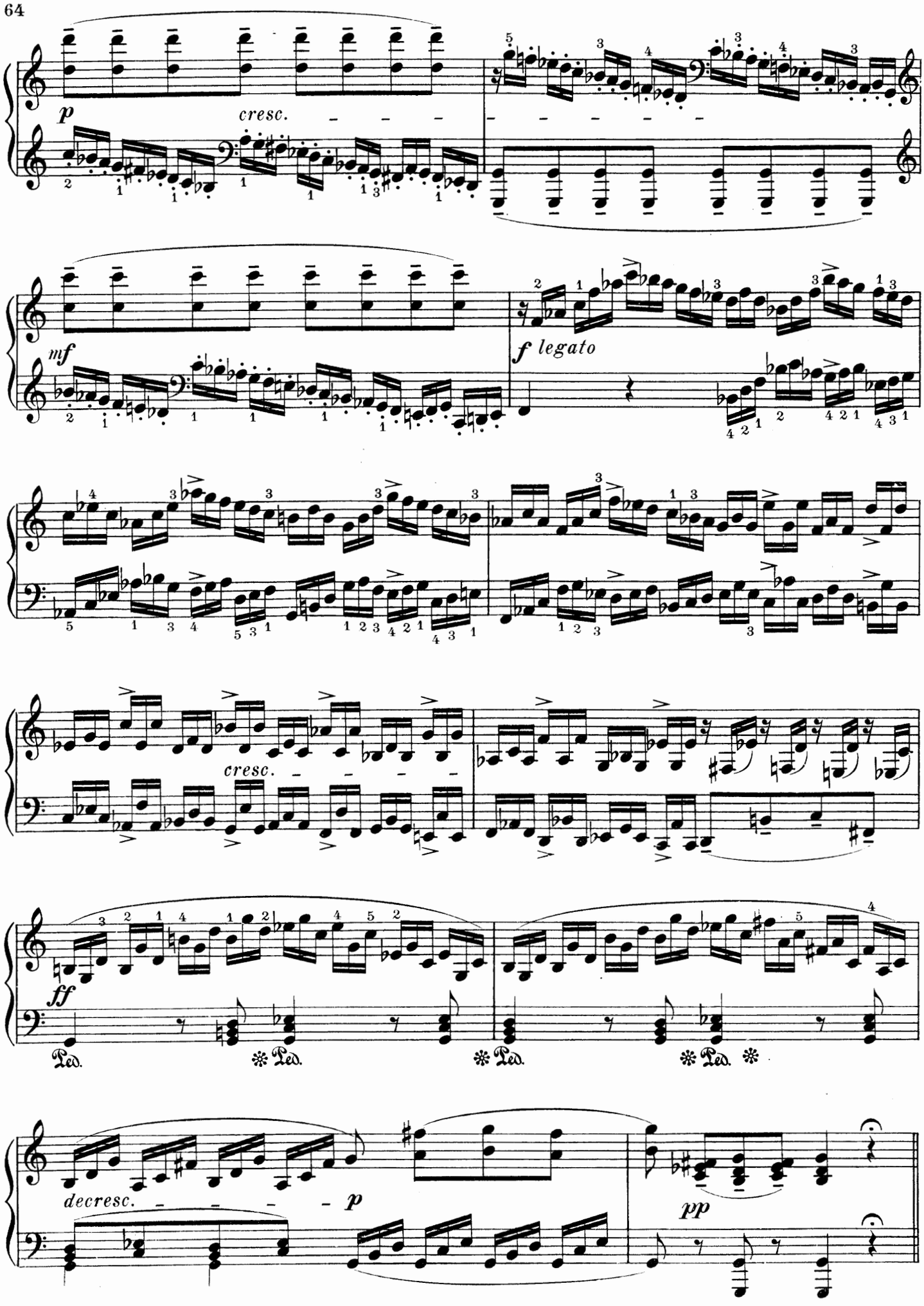

sf
p
ten.
f
p
ten.
ten.
f
p
ten.
ten.
f
p
ten.
f
mf
f
p dolce
tranquillo
pp


espress.
cresc.
ten.
Ped.
sf
dim.
f espressivo
p


f espressivo
p
Ped.
cresc.
decresc.
mf
cresc.
pesante
Più adagio (♪ = 92)
ff
p
Ped.
ff
p
ff
Ped.

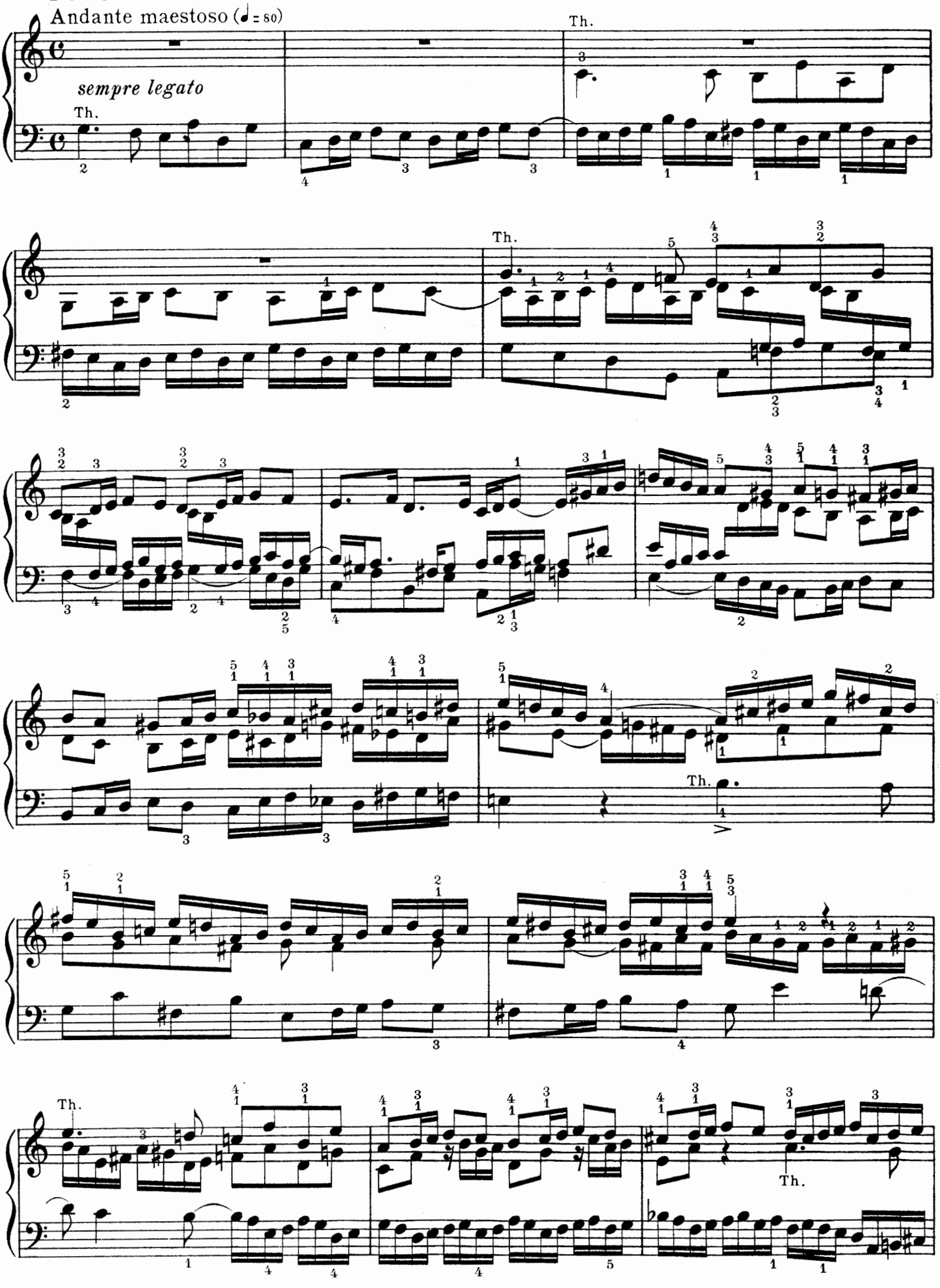

p legato
crescendo
Ped.
f
fp
pp
Tempo I (♪ = 112)

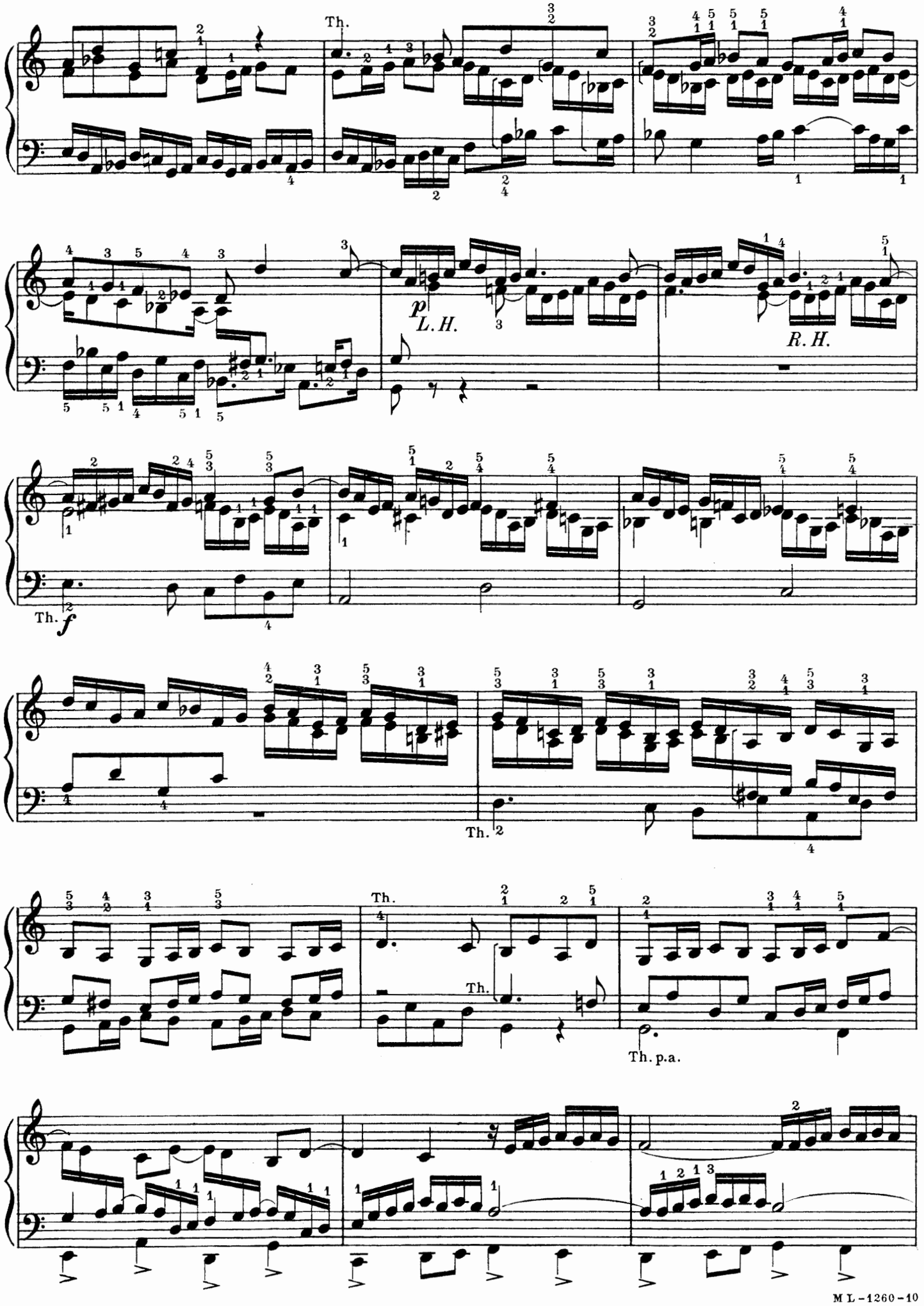

p
cresc.
mf
f legato
cresc.
ff
Ped.
decresc.
p
pp

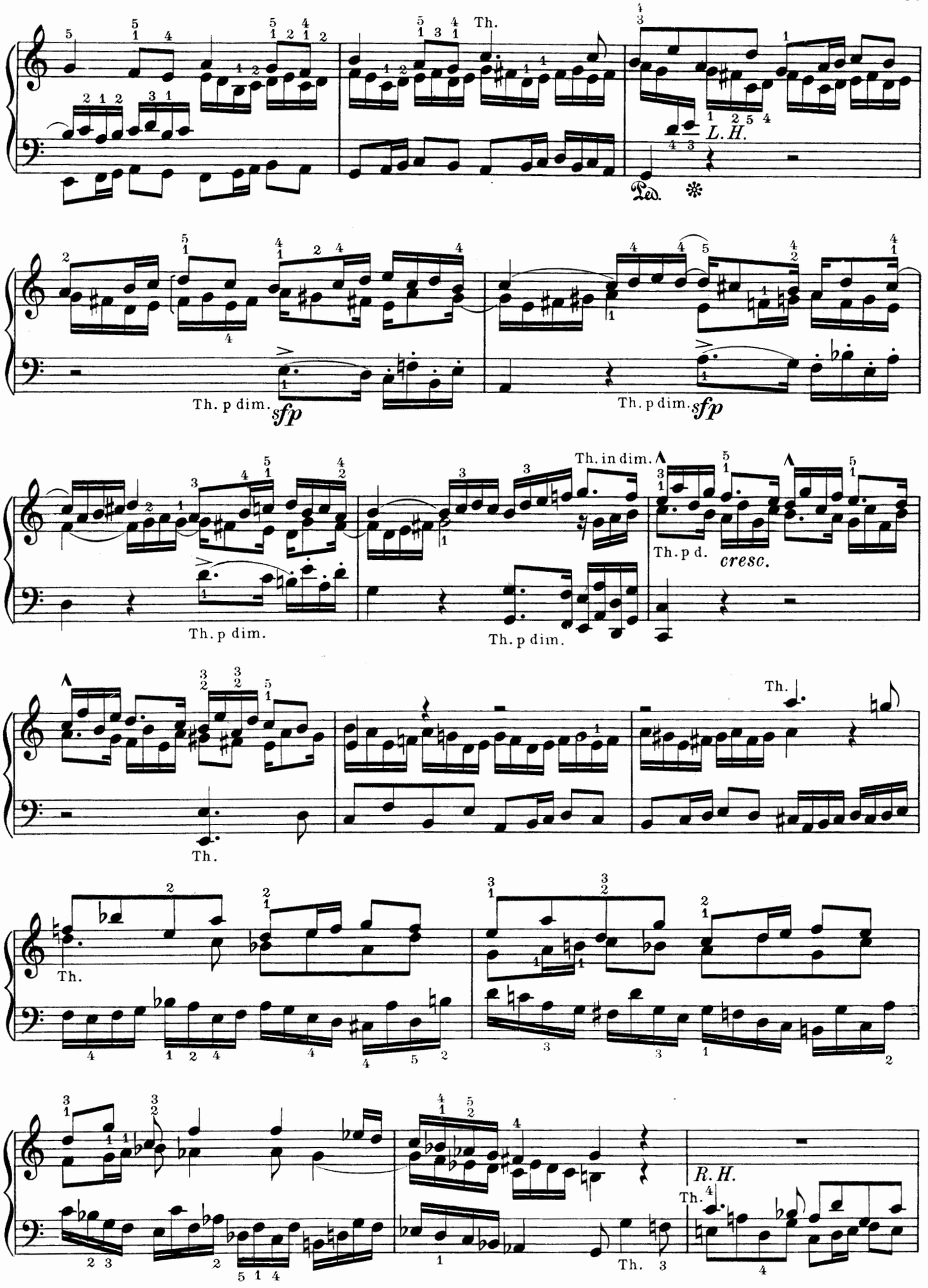
FUGUE

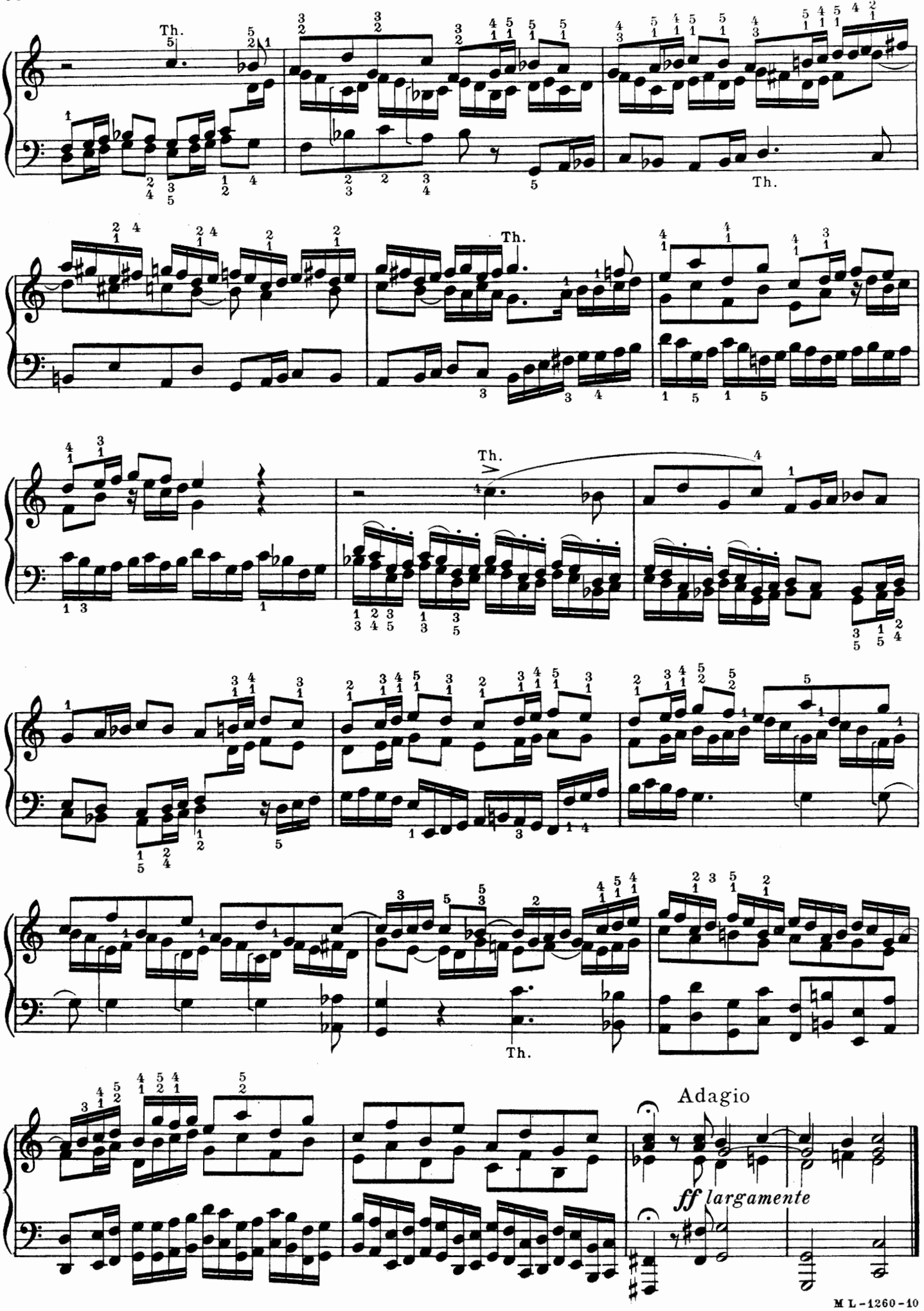
Andante maestoso (♩ = 80)

sempre legato




Th.
p
L. H.
R. H.
Th.
f
Th.
Th.
Th. p.a.


Th.
L. H.
Ped.
Th. p dim.
sfp
Th. p dim.
sfp
Th. in dim.
Th. p d.
cresc.
Th. p dim.
Th. p dim.
Th.
Th.
Th.
R. H.
Th.
Th. 3

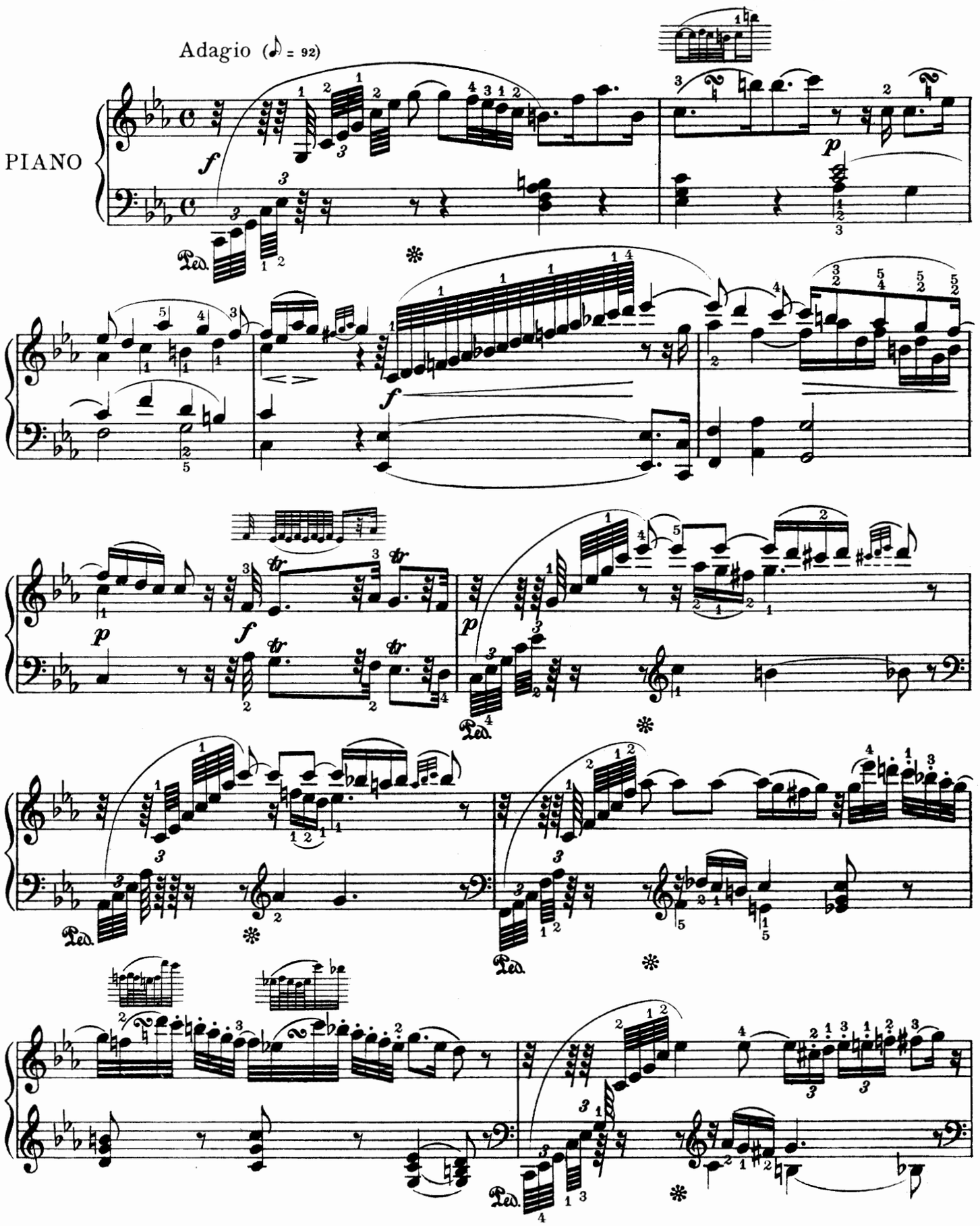

Th.
Th.
Th.
Th.
Th.
Adagio
ff largamente

FANTASIA Nº 2, in C Minor

(Composed in 1782)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART
Nº 396 (Köchel)



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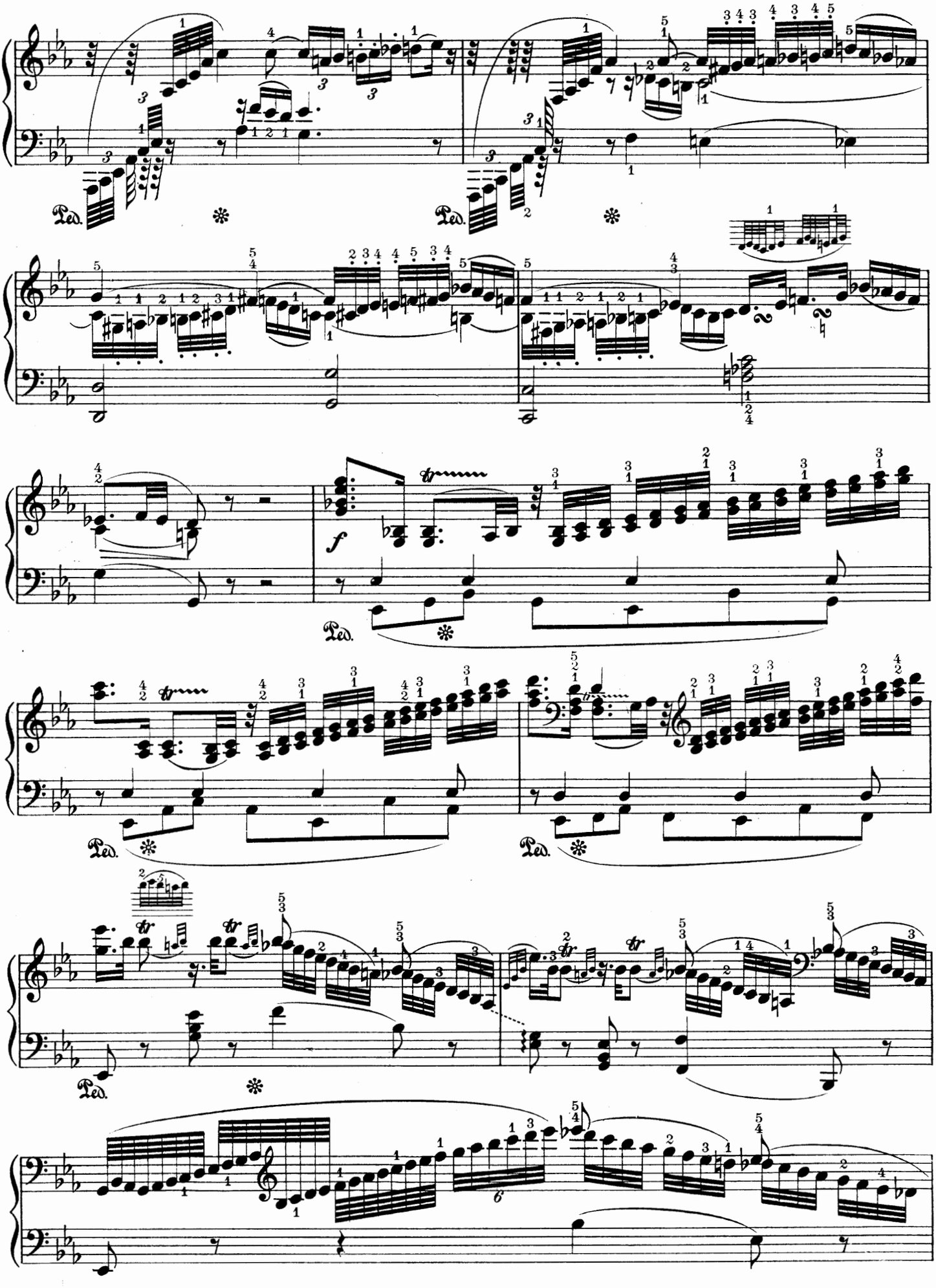
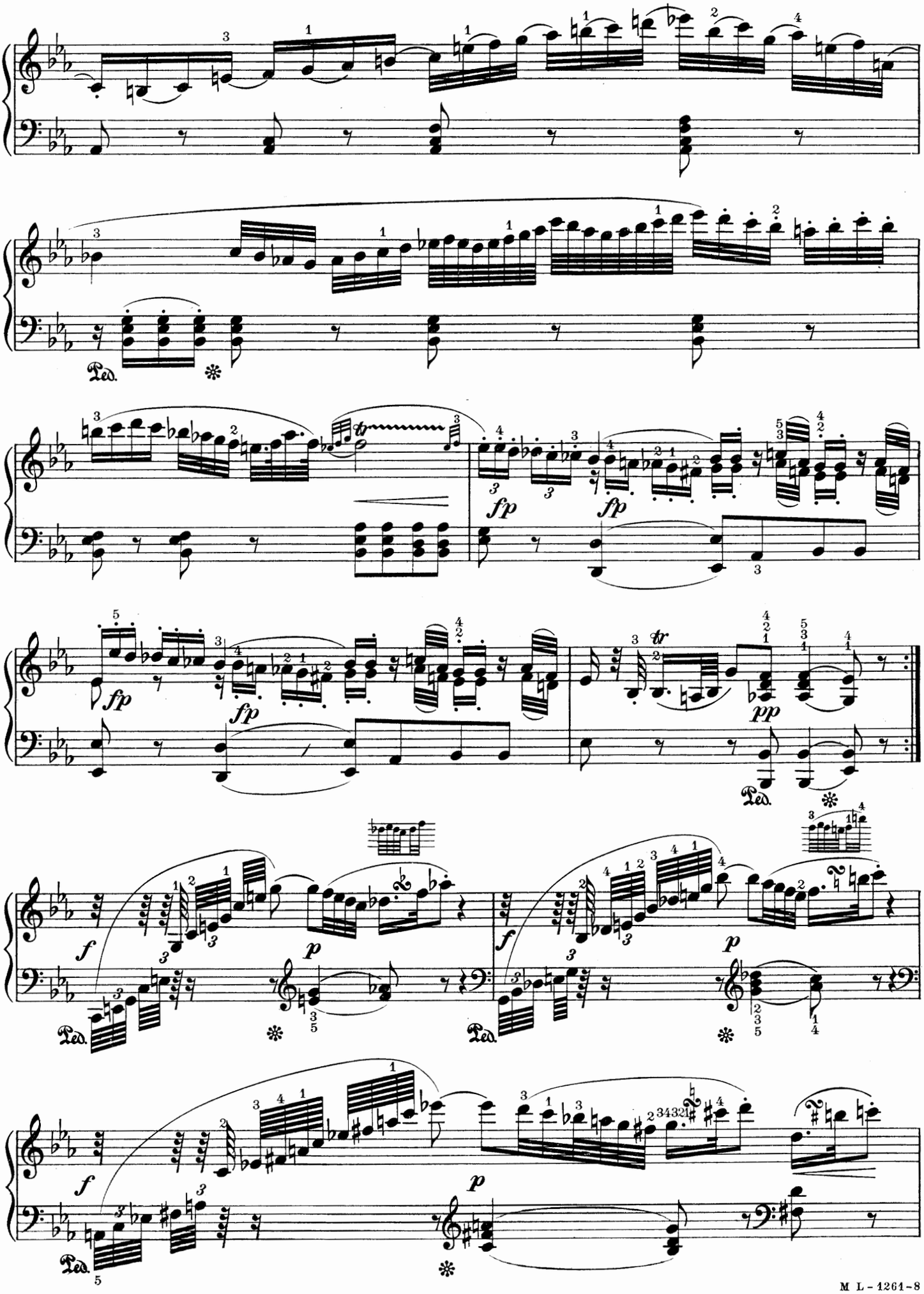
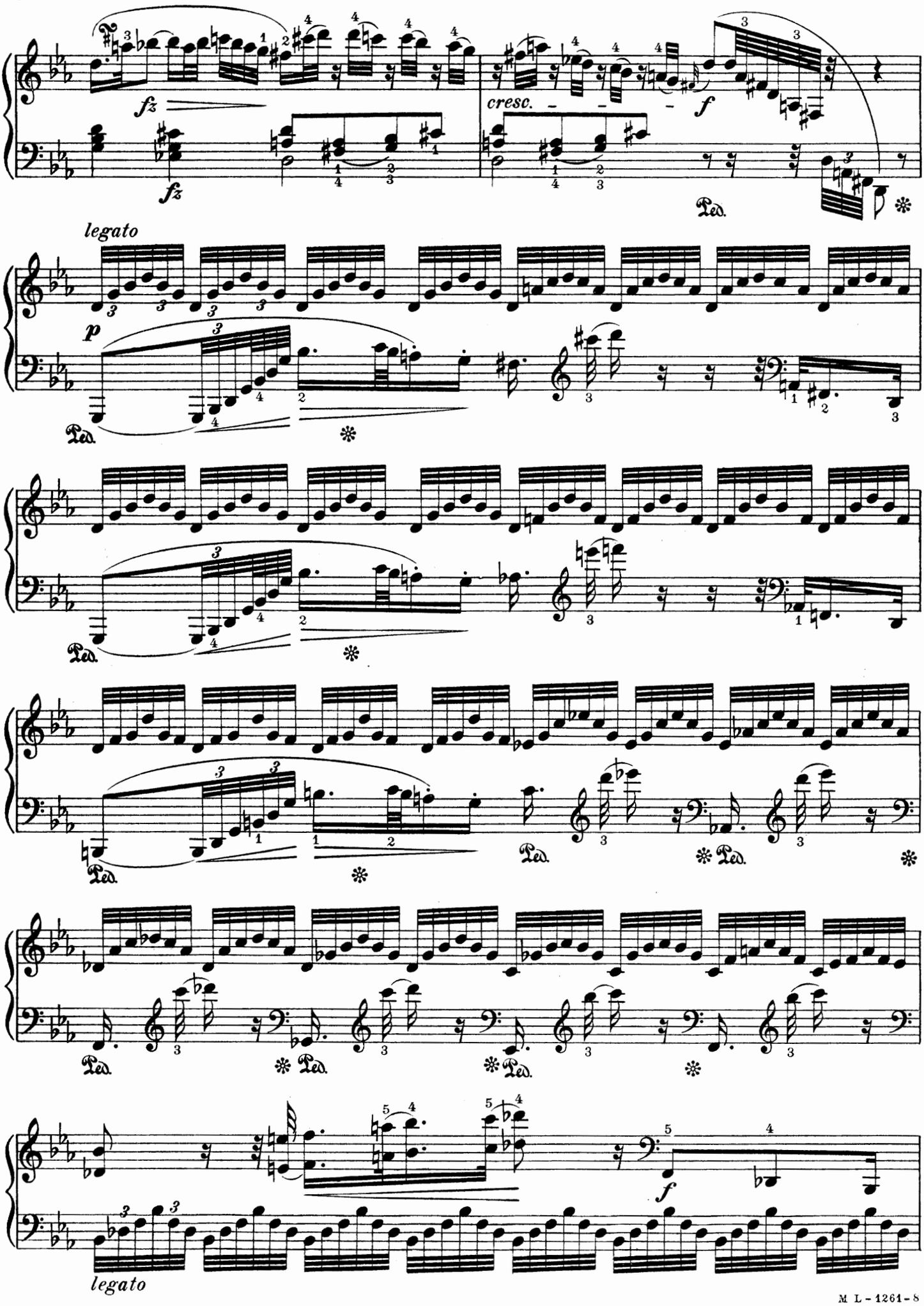
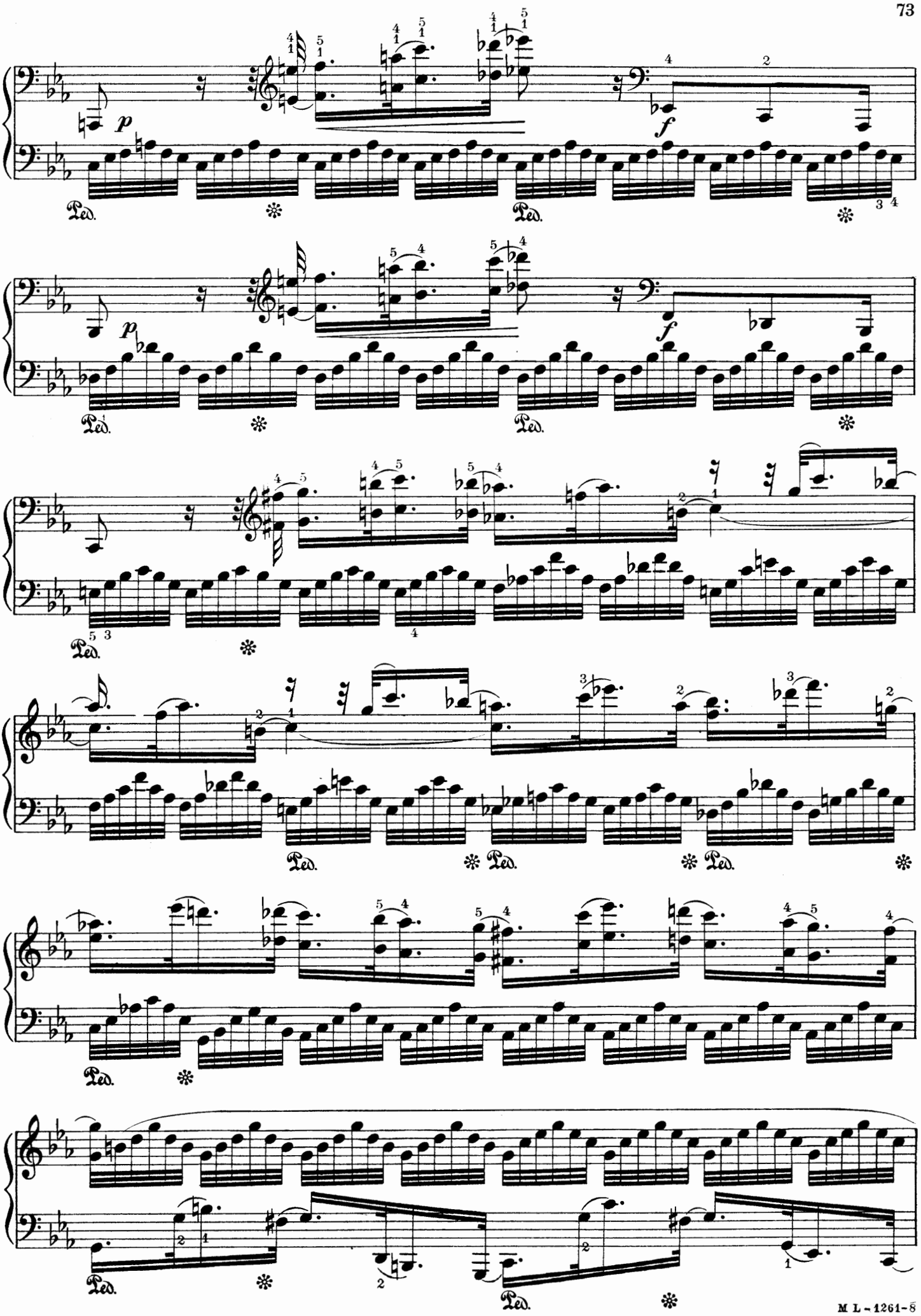
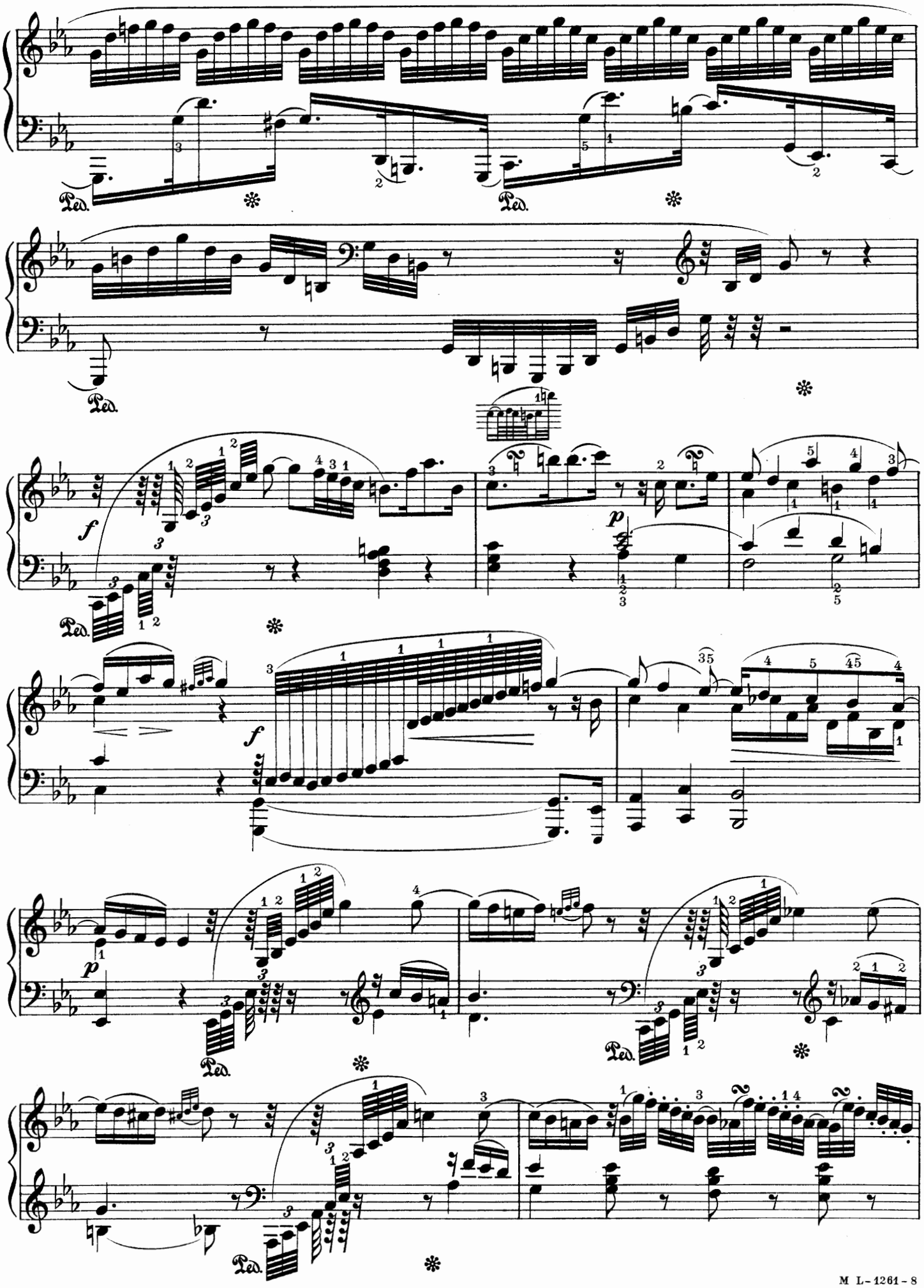
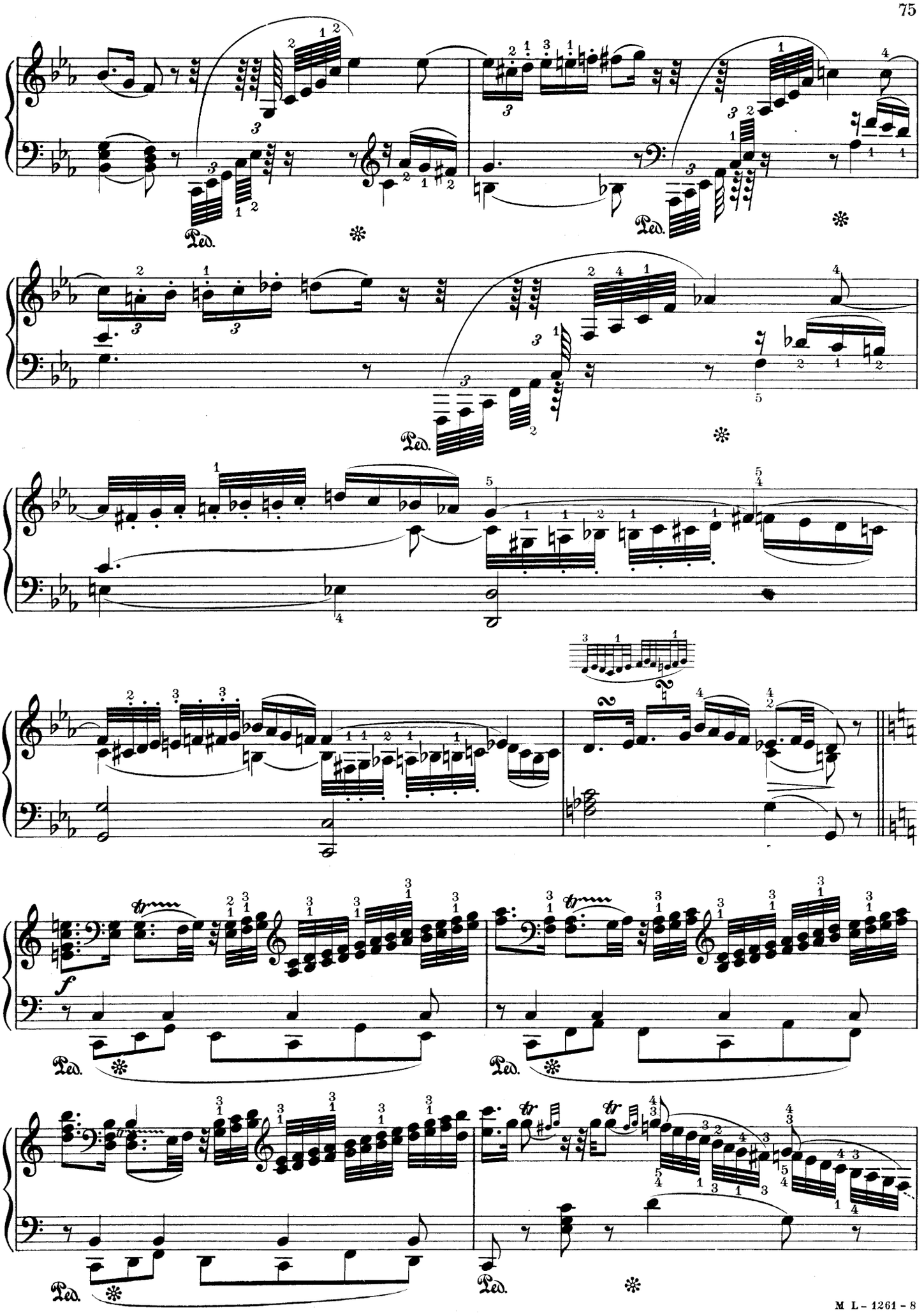

Ped.
Ped.
f
Ped.
Ped.
Ped.

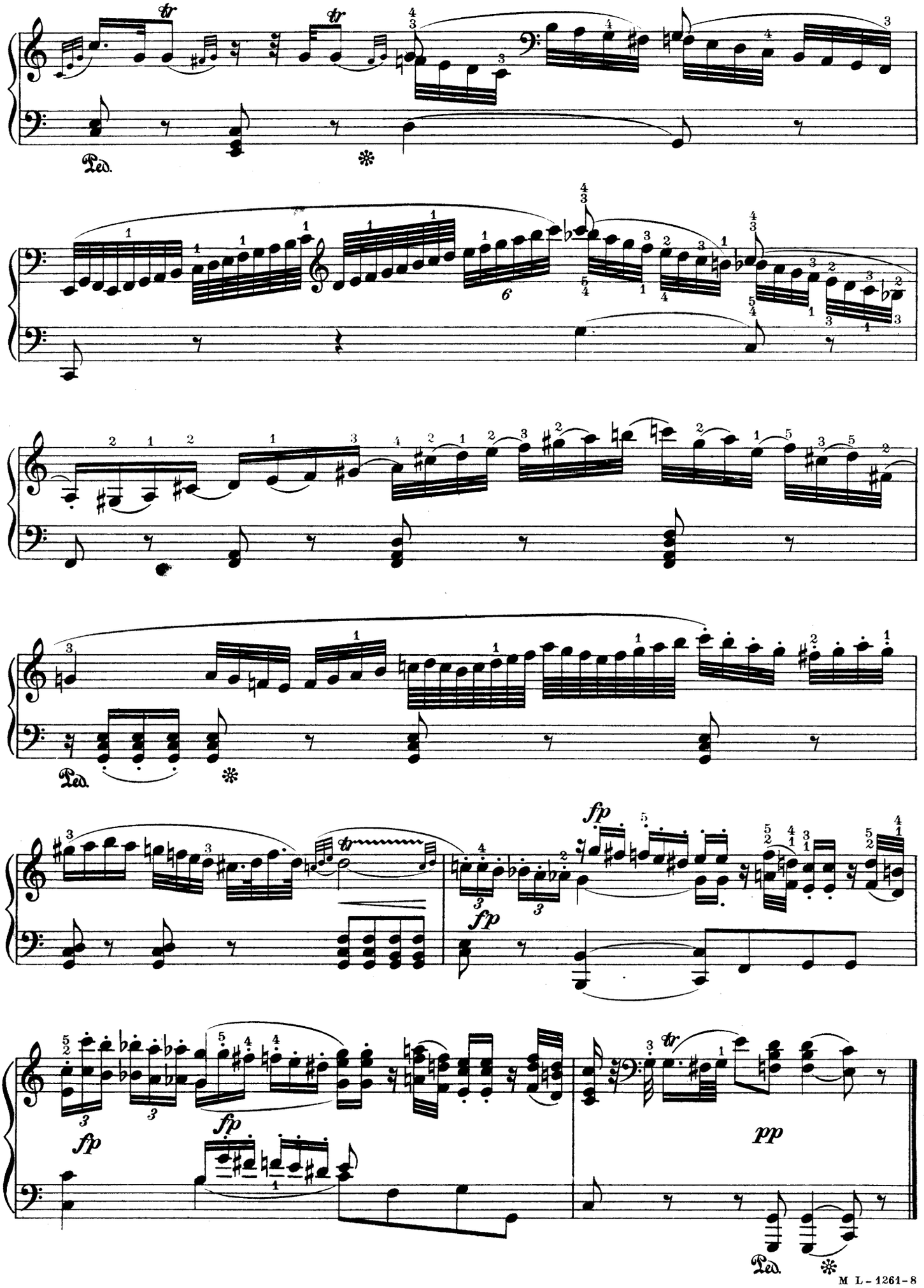

Ped.
fp
fp
fp
pp
f
p
f
p
f
p


fz
fz
cresc.
f
Ped.
legato
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
legato


p
f
Ped.


Ped.
Ped.
Ped.
f
p
f
p
Ped.
Ped.
Ped.


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f

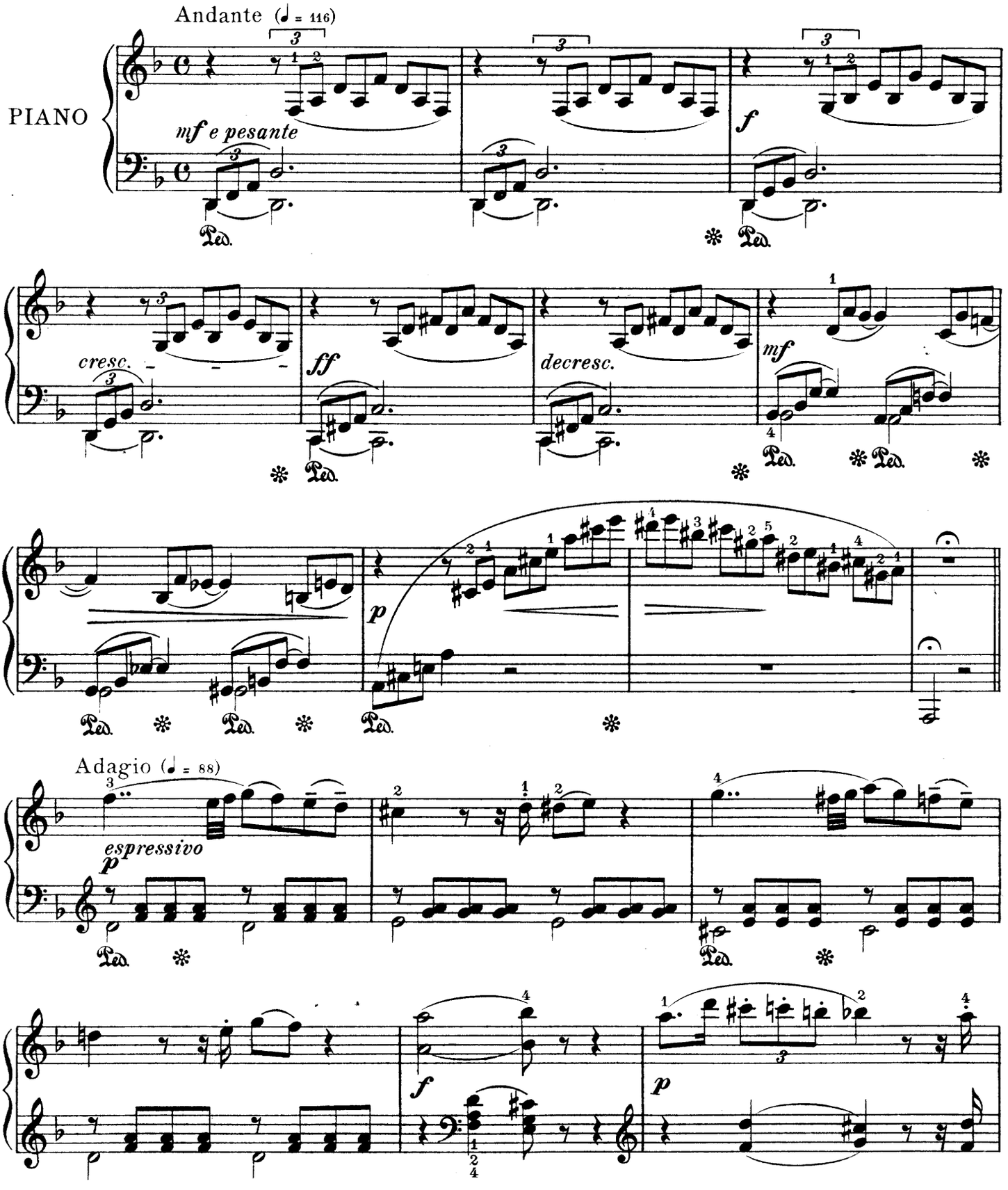

Ped.
fp
fp
fp
fp
pp
Ped.

FANTASIA № 3, in D Minor

(Composed in 1782)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART
№ 397 (Köchel)



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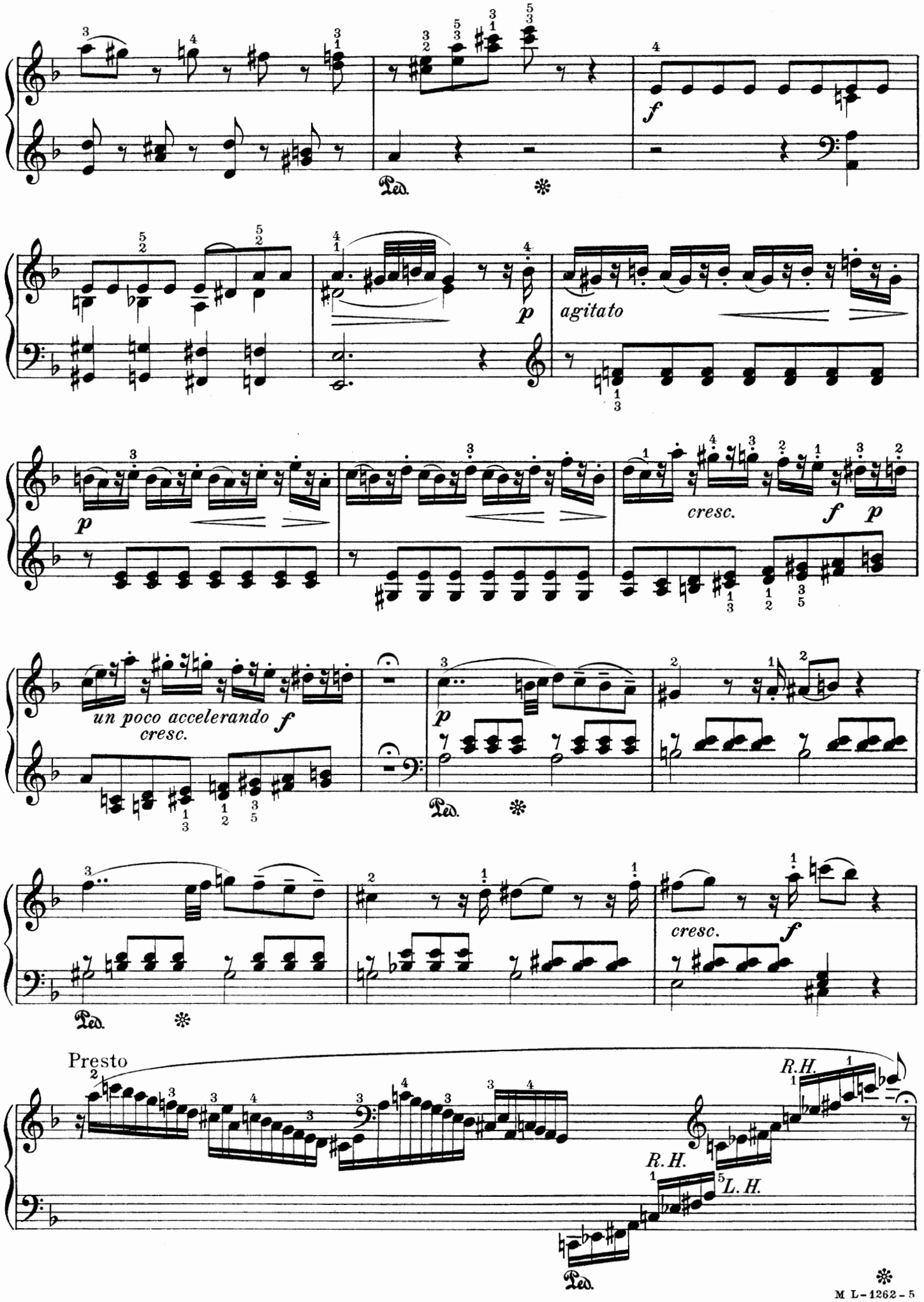
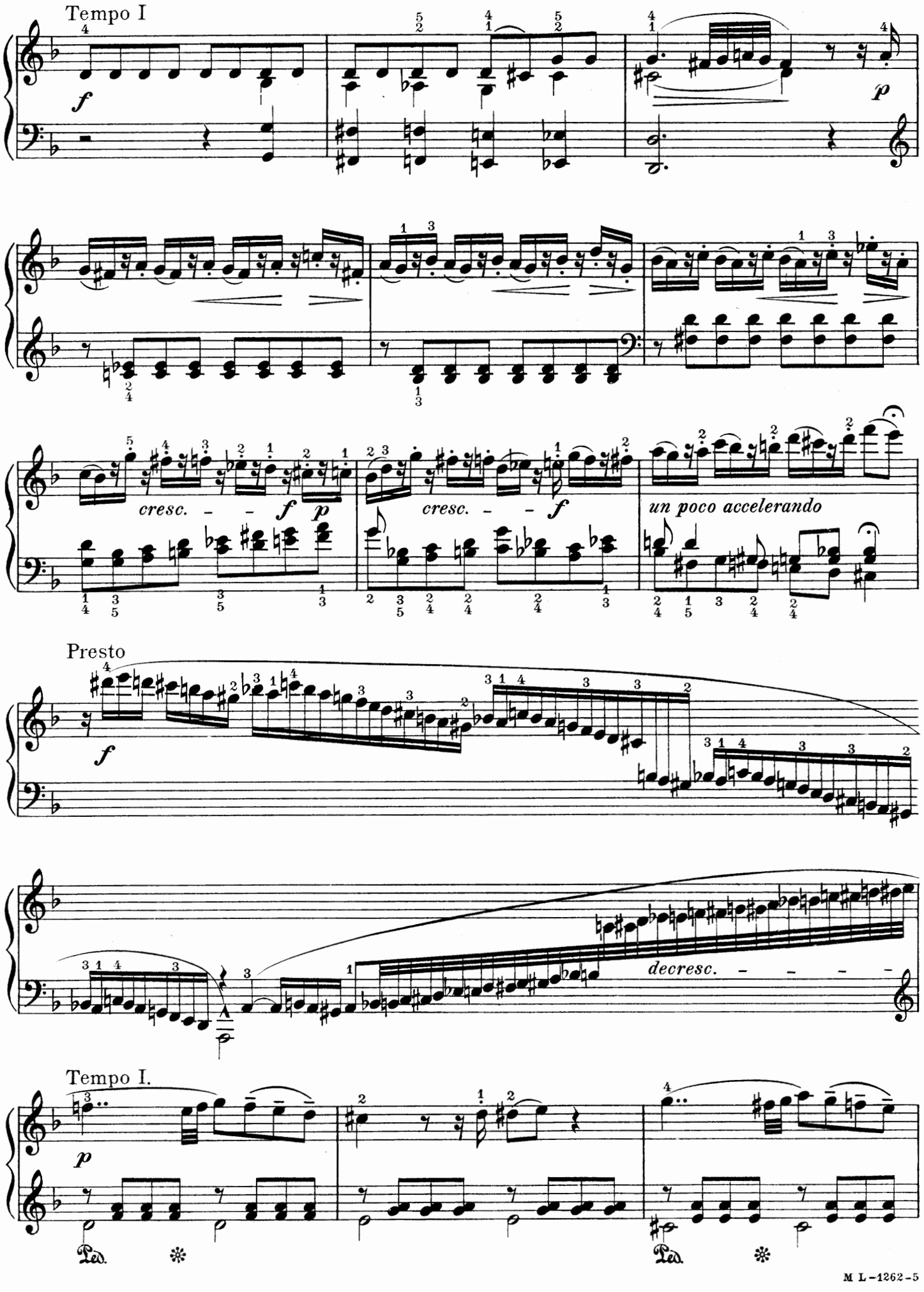
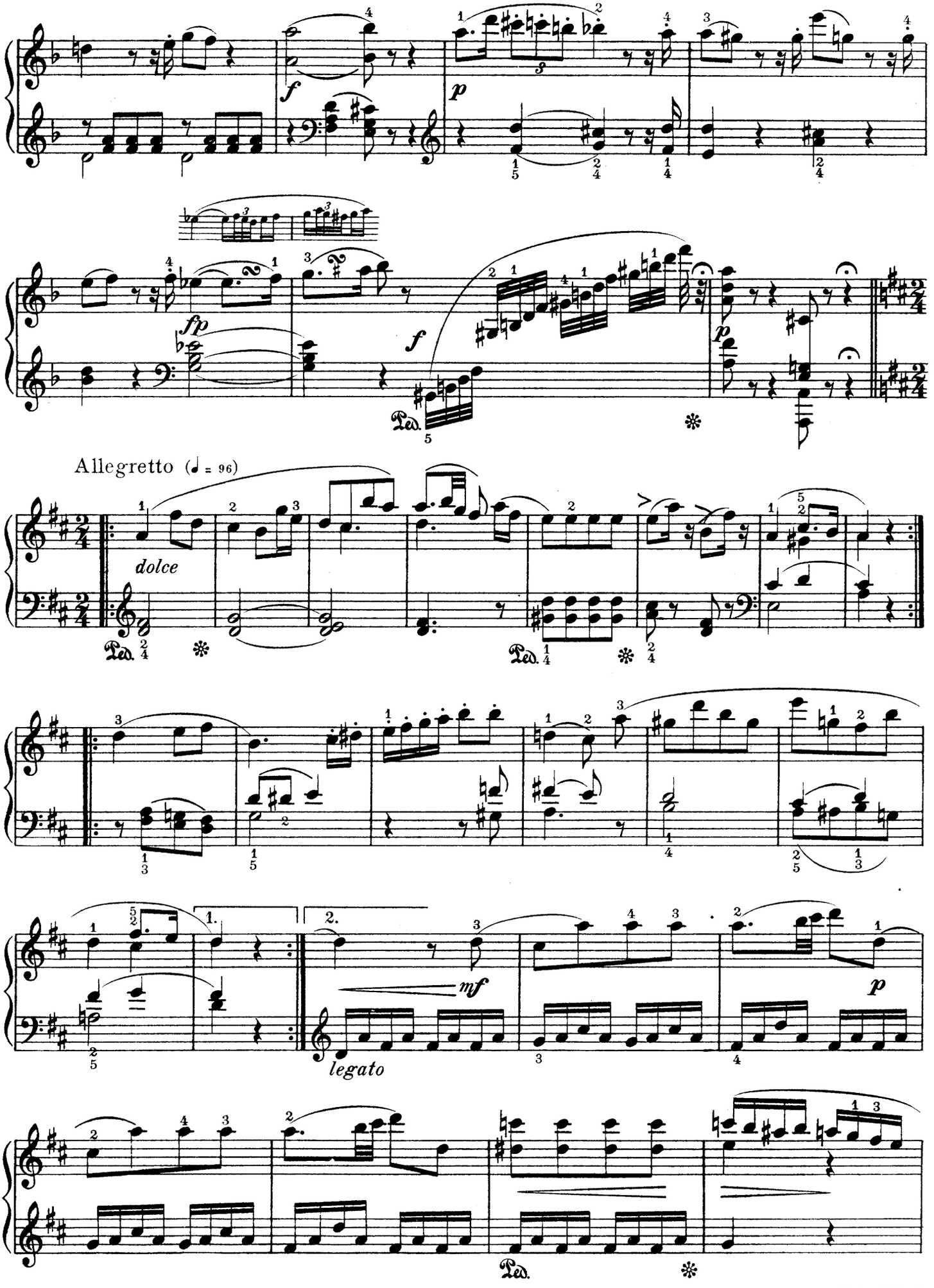
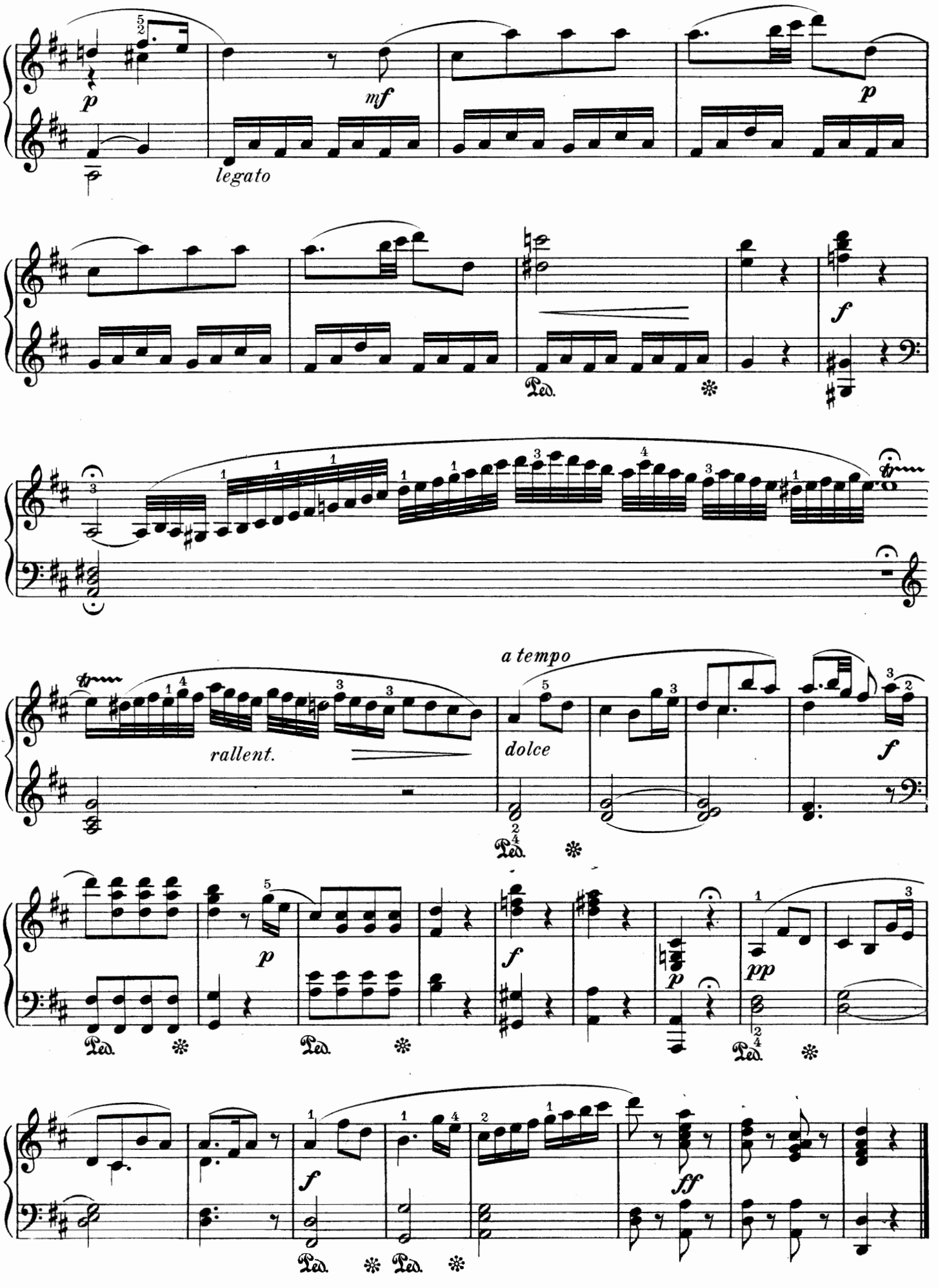

Ped.
f
p
agitato
cresc.
f
p
un poco accelerando
cresc.
f
p
Ped.
cresc.
f
Ped.
Presto
R.H.
R.H.
L. H.
Ped.


Tempo I
cresc. - - f p
cresc. - - f
un poco accelerando
Presto
decresc. - - - -
Tempo I.
Ped.
Ped.


f
p
fp
f
p
Allegretto (♩ = 96)
dolce
Ped.
1.
2.
mf
p
legato
Ped.


p
mf
legato
p
f
Ped.
rallent.
a tempo
dolce
f
Ped.
p
f
p
pp
Ped.
Ped.
Ped.
f
ff
Ped.
Ped.

SUITE

(Composed in 1782)

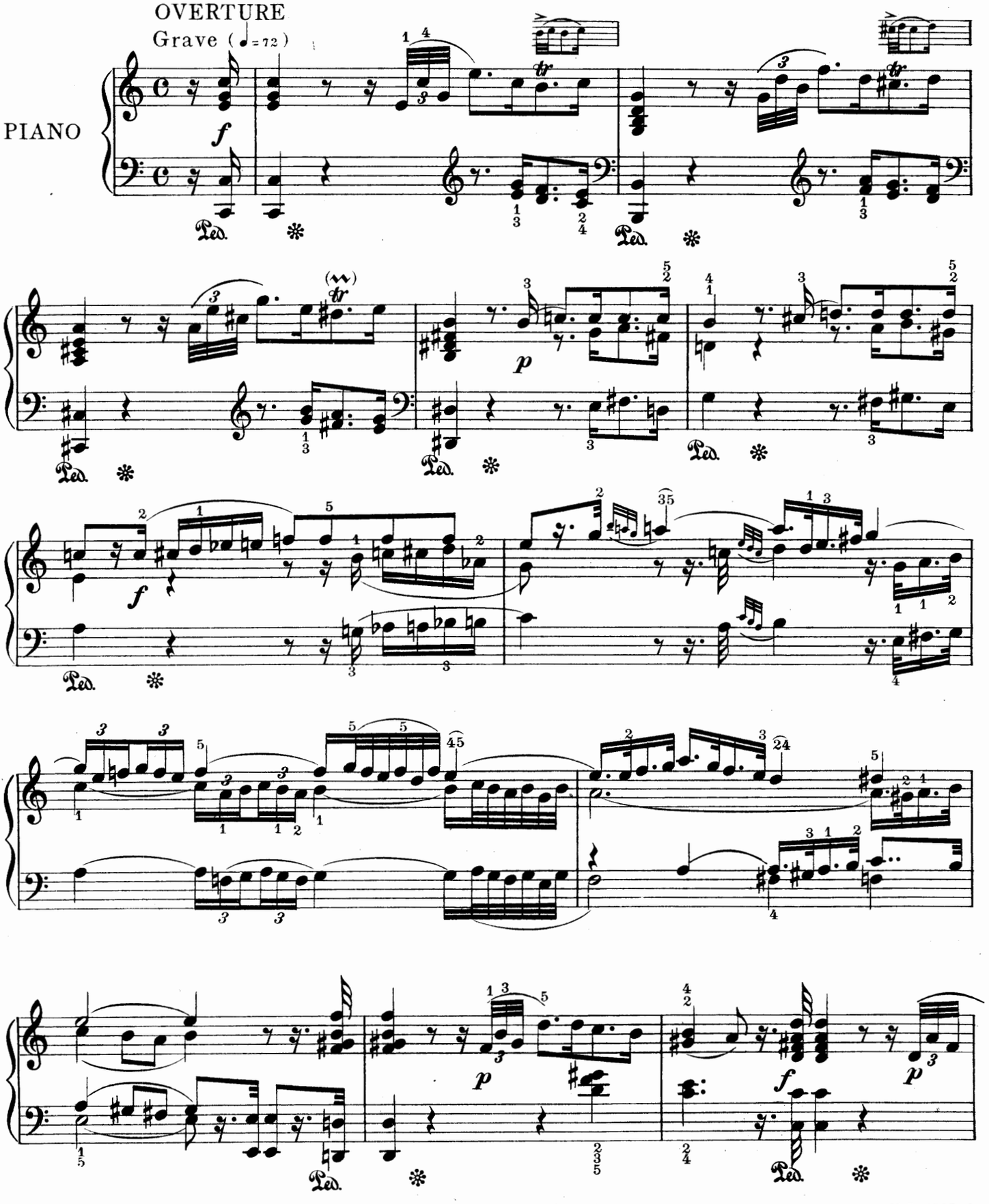
Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART
№ 399 (Köchel)

OVERTURE

Grave (♩=72)

PIANO



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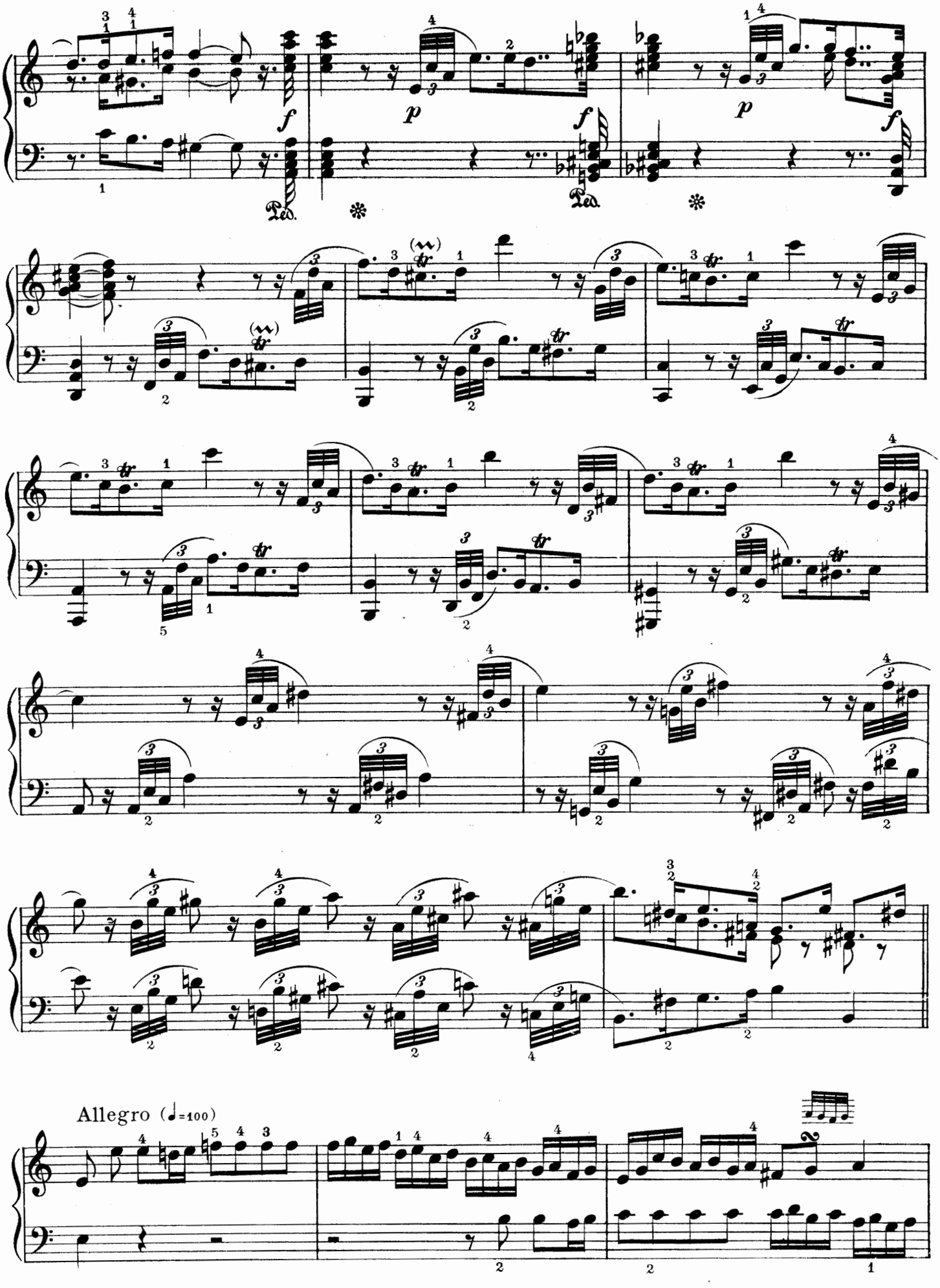
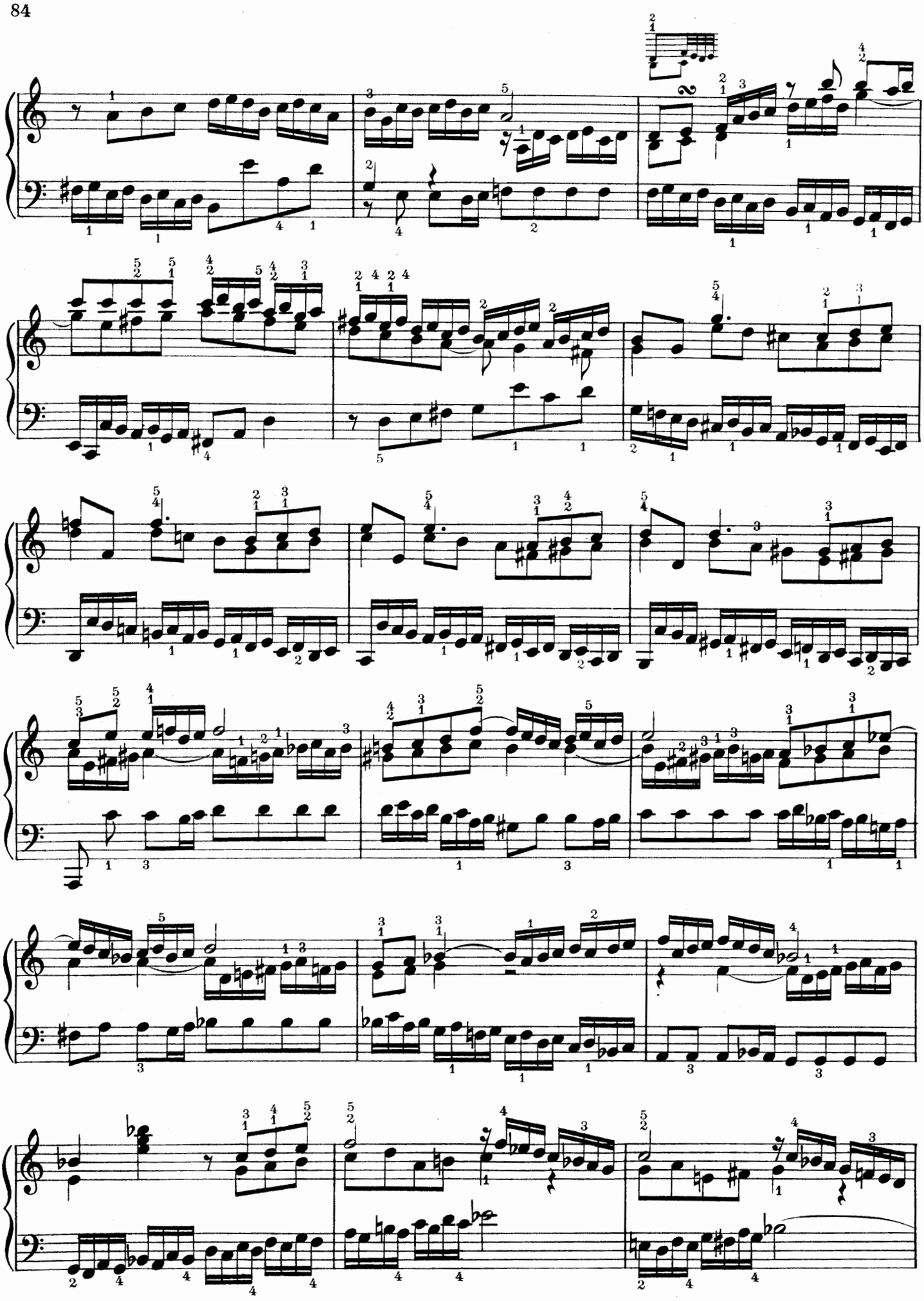
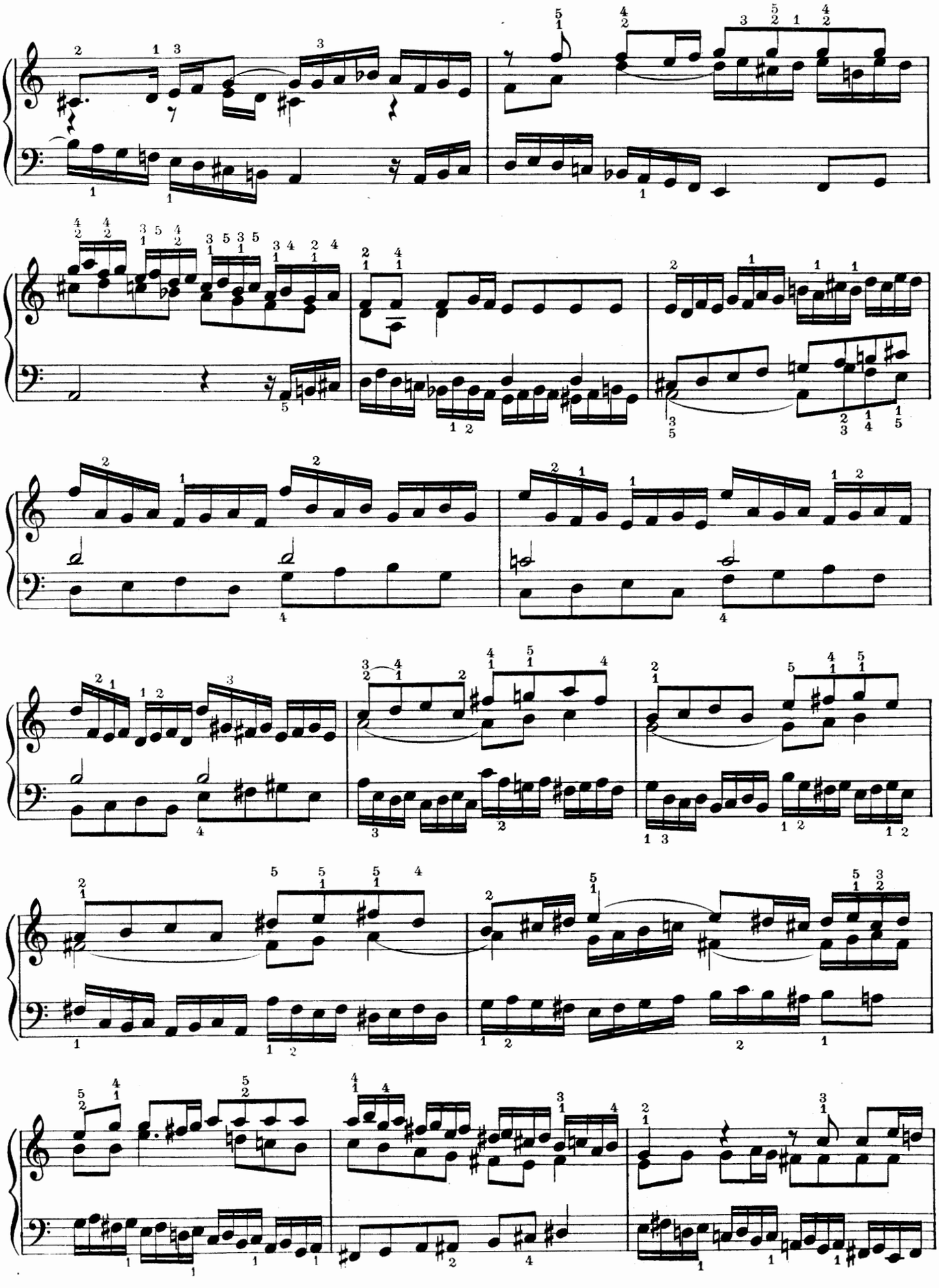
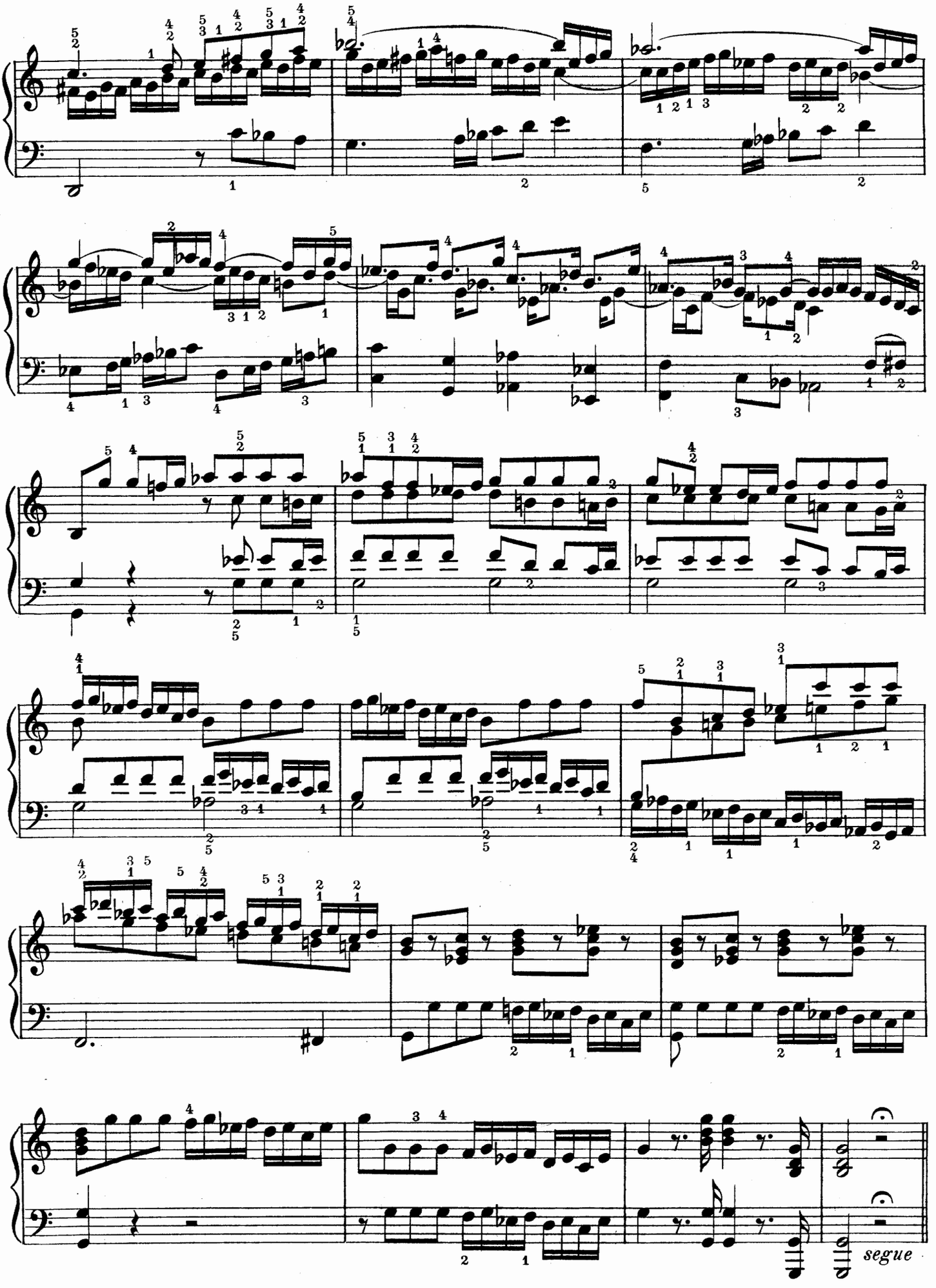

Allegro (♩=100)

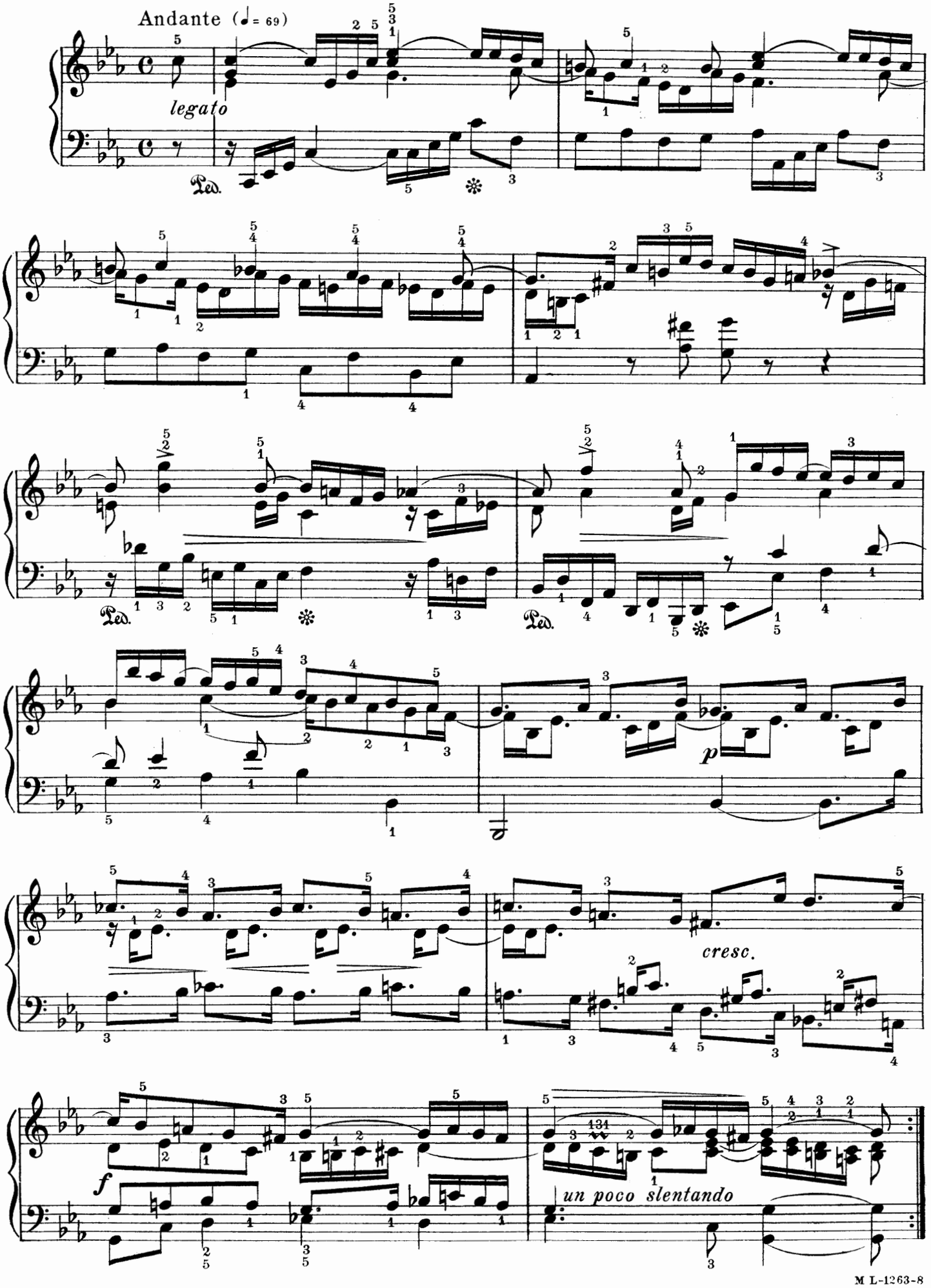


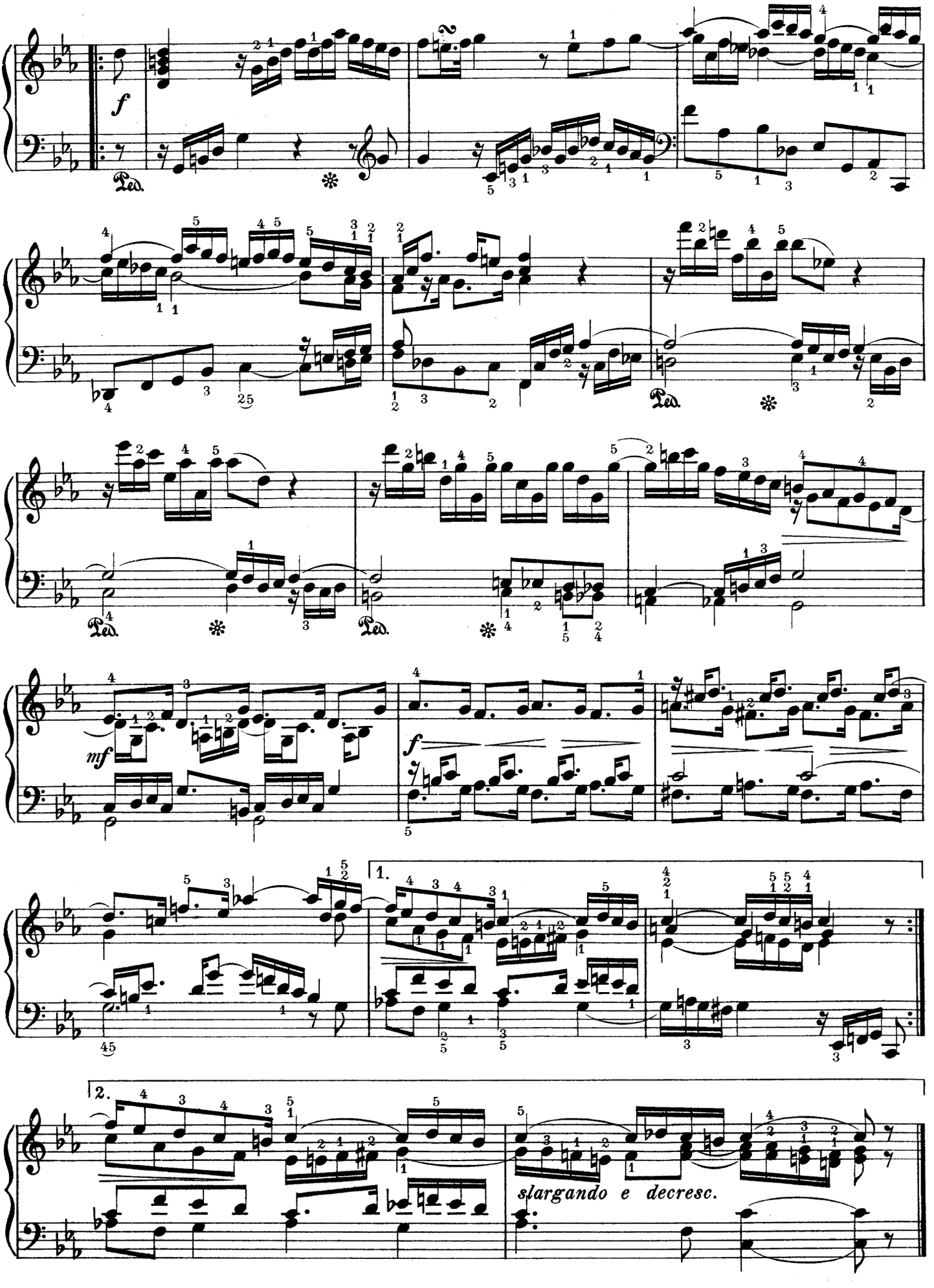



segue

ALLEMANDE

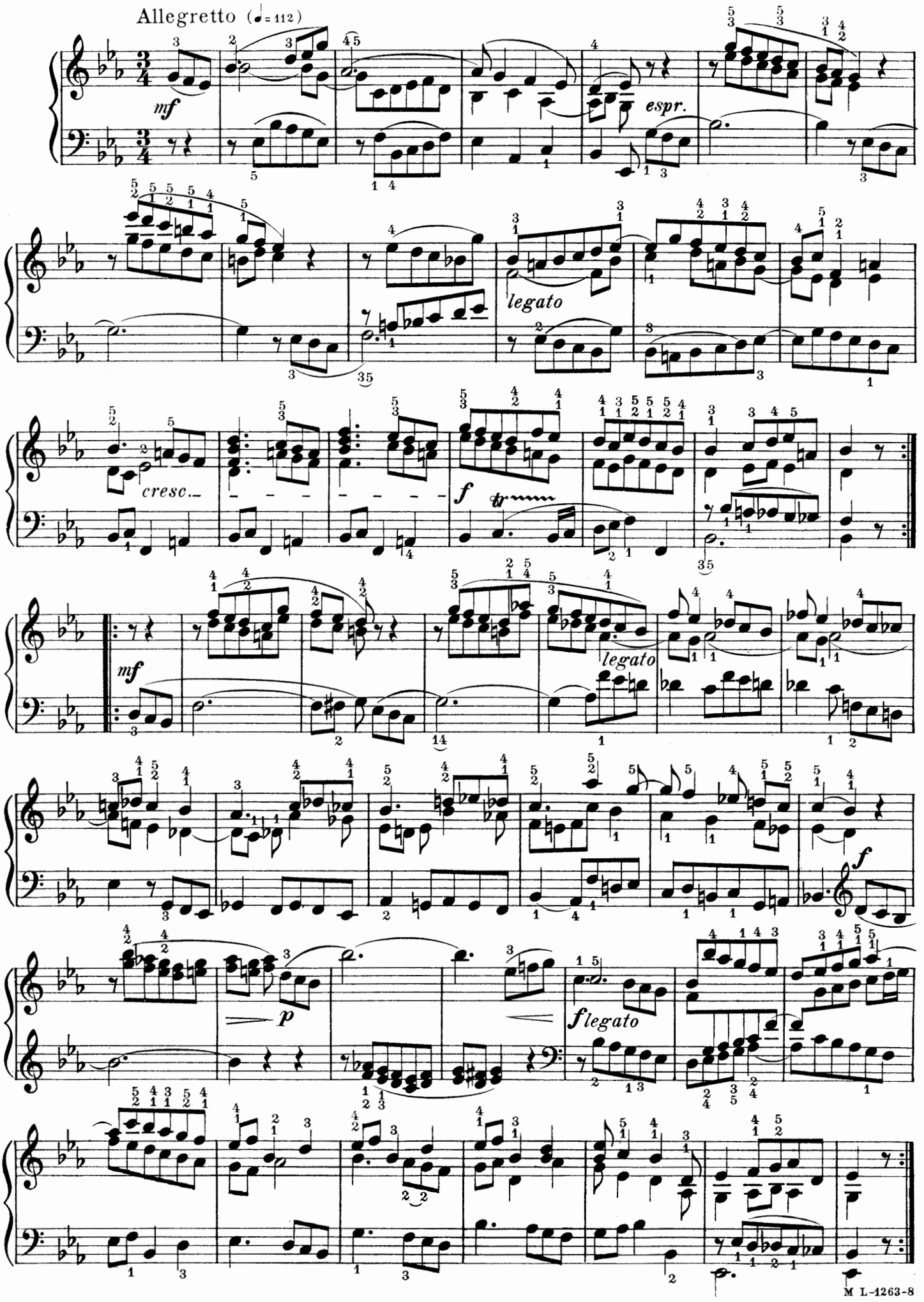
Andante (♩= 69)




f
Ped.
mf
1.
2.
slargando e decresc.

COURANTE

Allegretto (♩= 112)

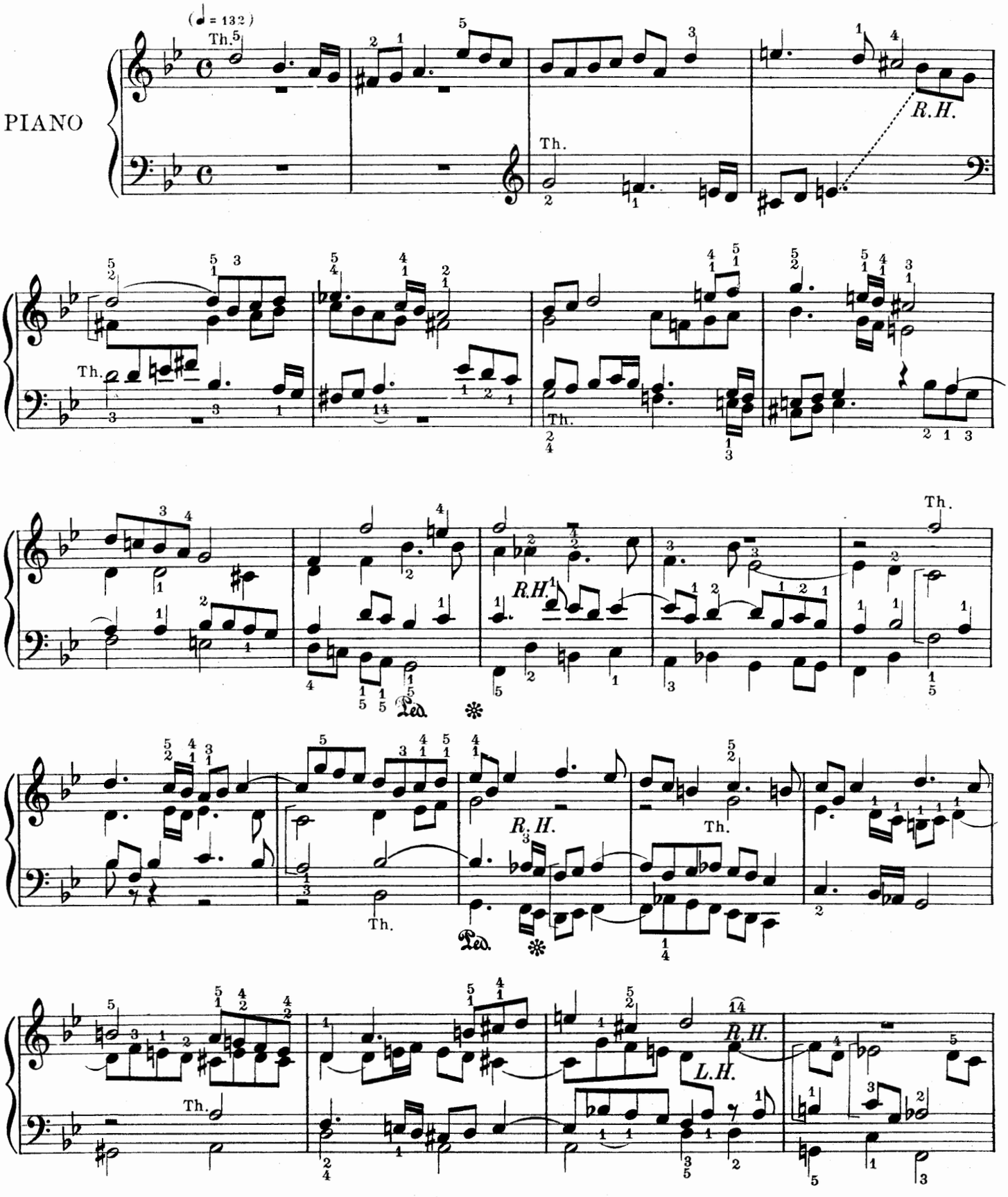


FUGUE, in G Minor

(Composed in 1782)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART
№ 401 (Köchel)



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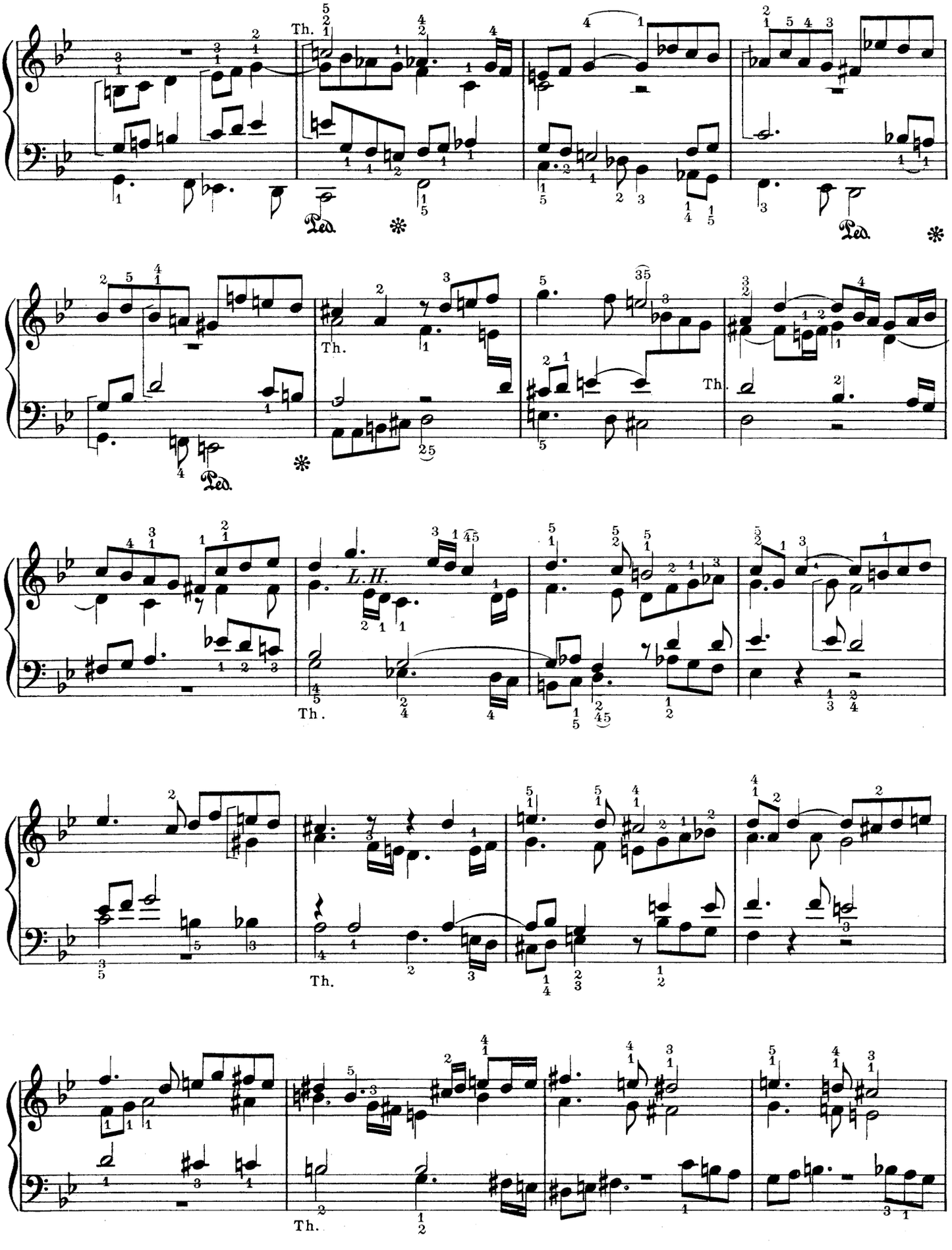
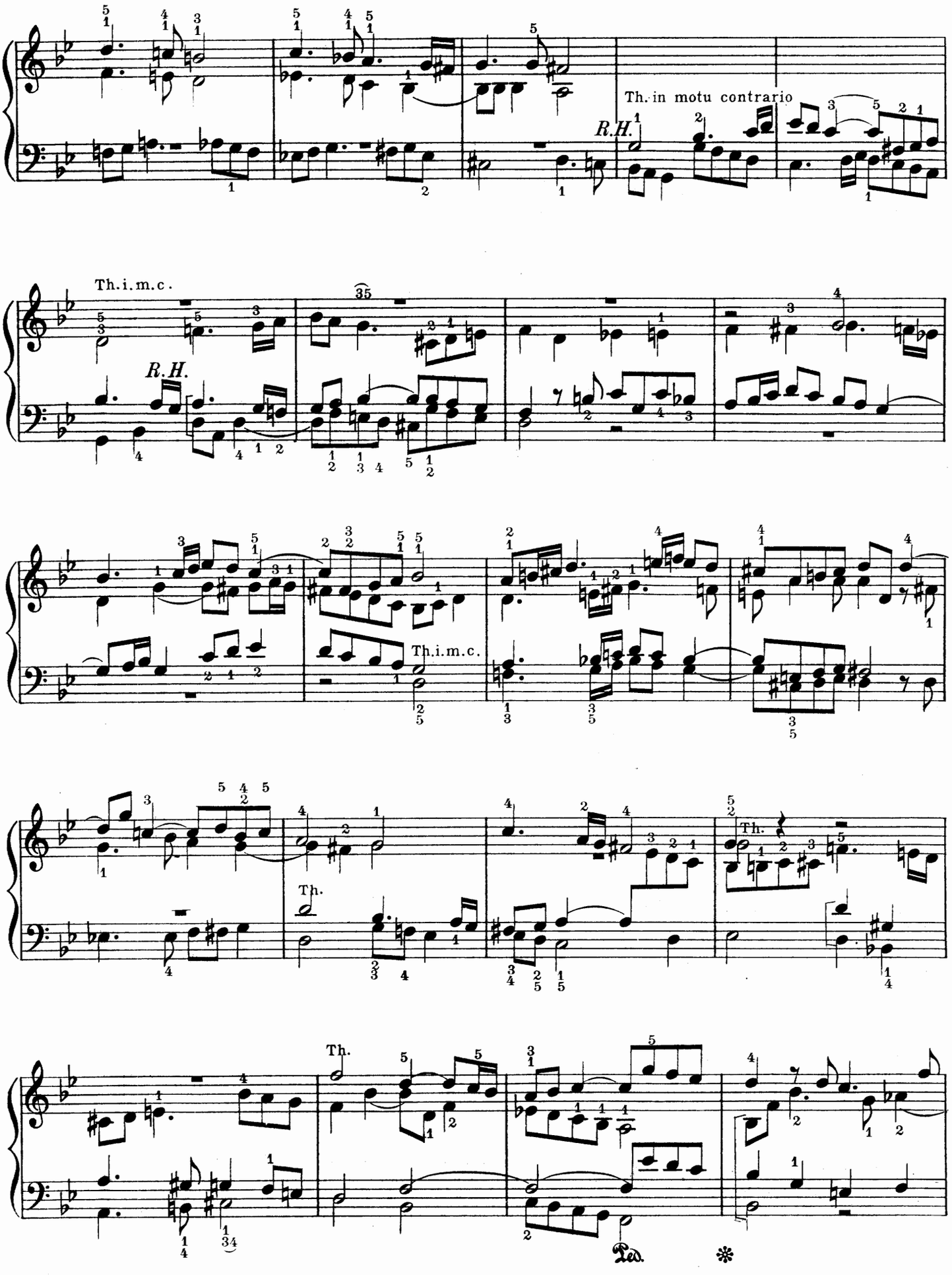
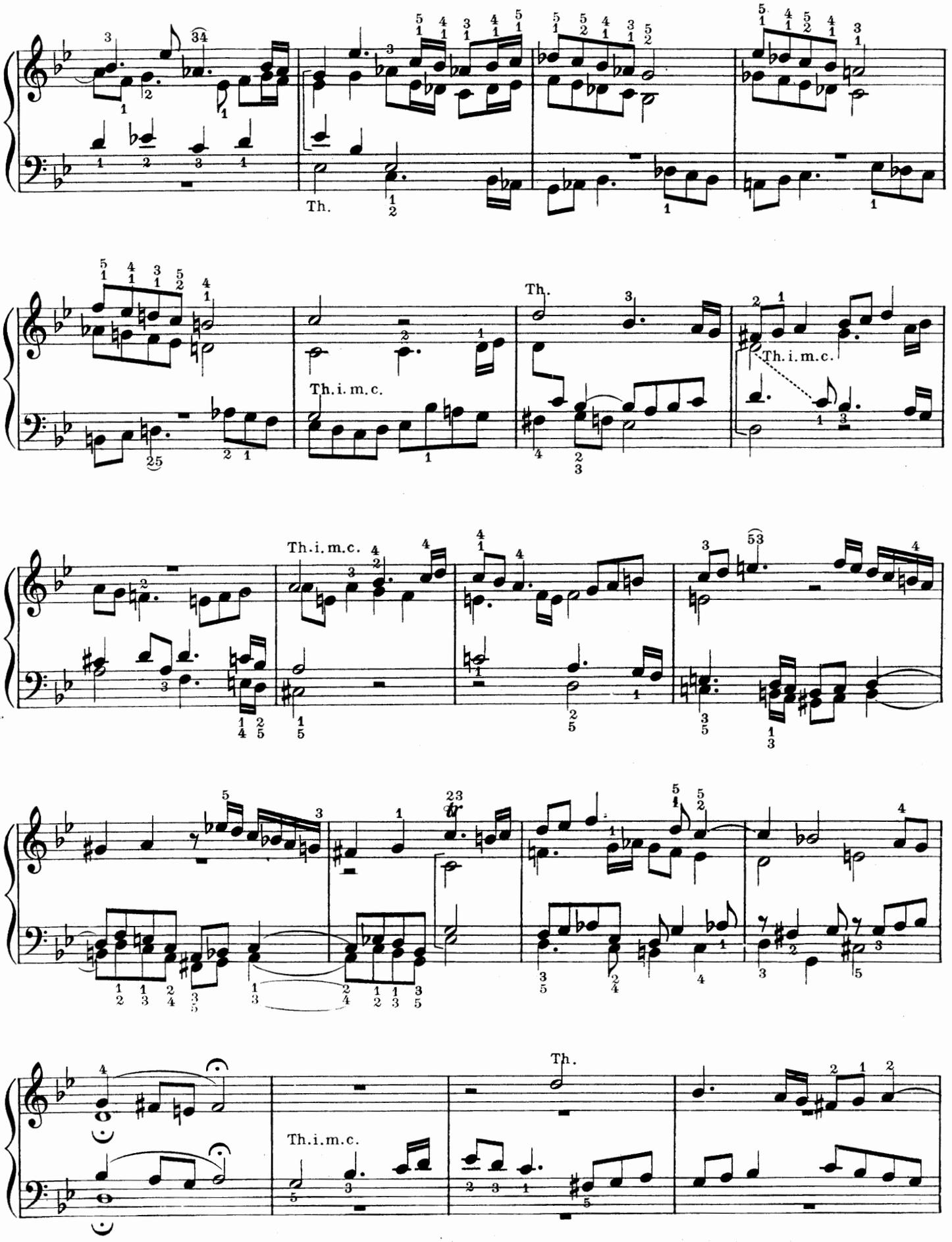
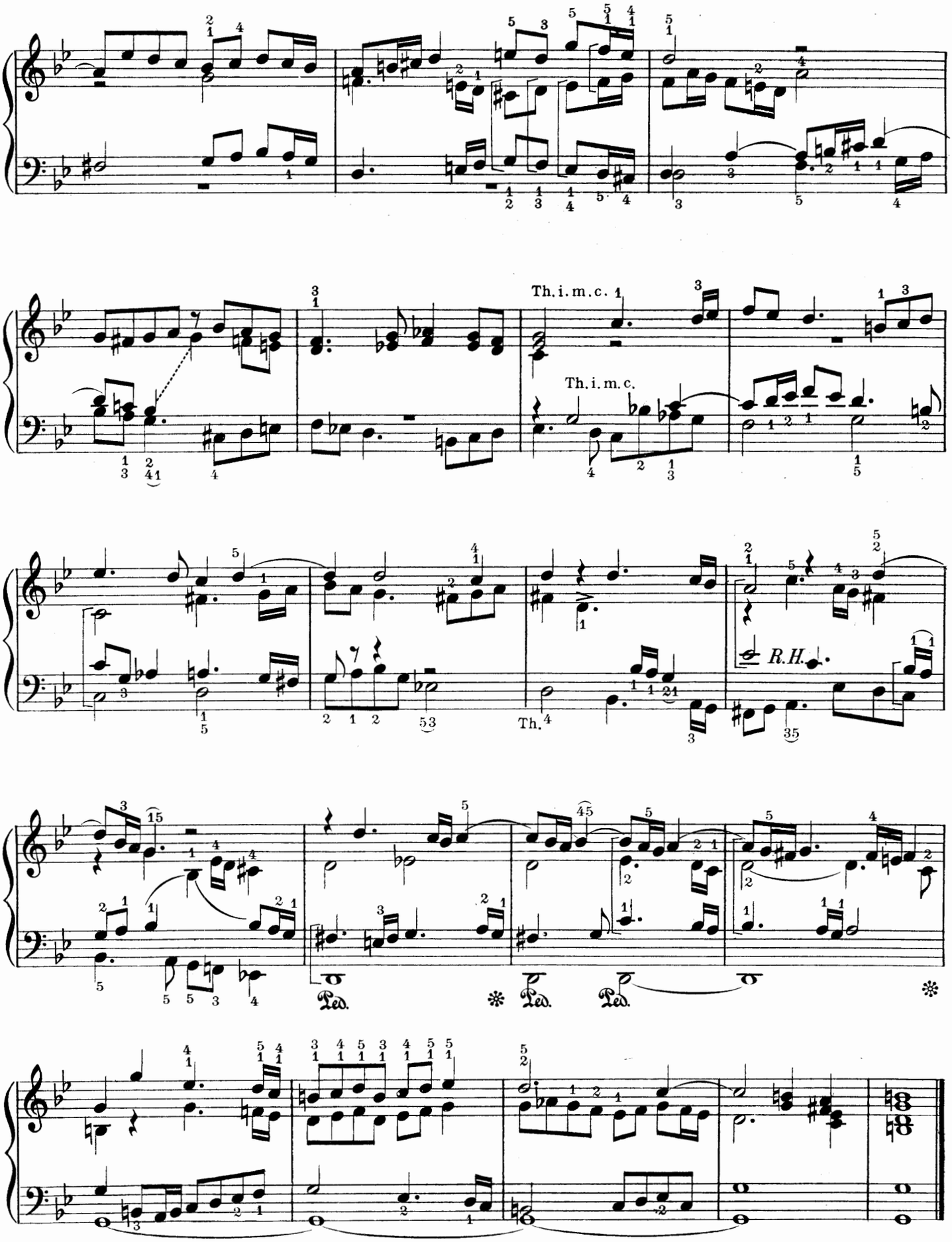

Th.
Ped.
*
L.H.


Th. in motu contrario
R.H.
Th. i. m. c.
R.H.
35
Th. i. m. c.
Th.
Th.
Th.
Ped.
*


Th.
Th.i.m.c.
Th.
Th.i.m.c.
Th.i.m.c.
Th.
Th.i.m.c.


Th. i. m. c.
Th. i. m. c.
R.H.
Th.
Ped.
Ped.
Ped.

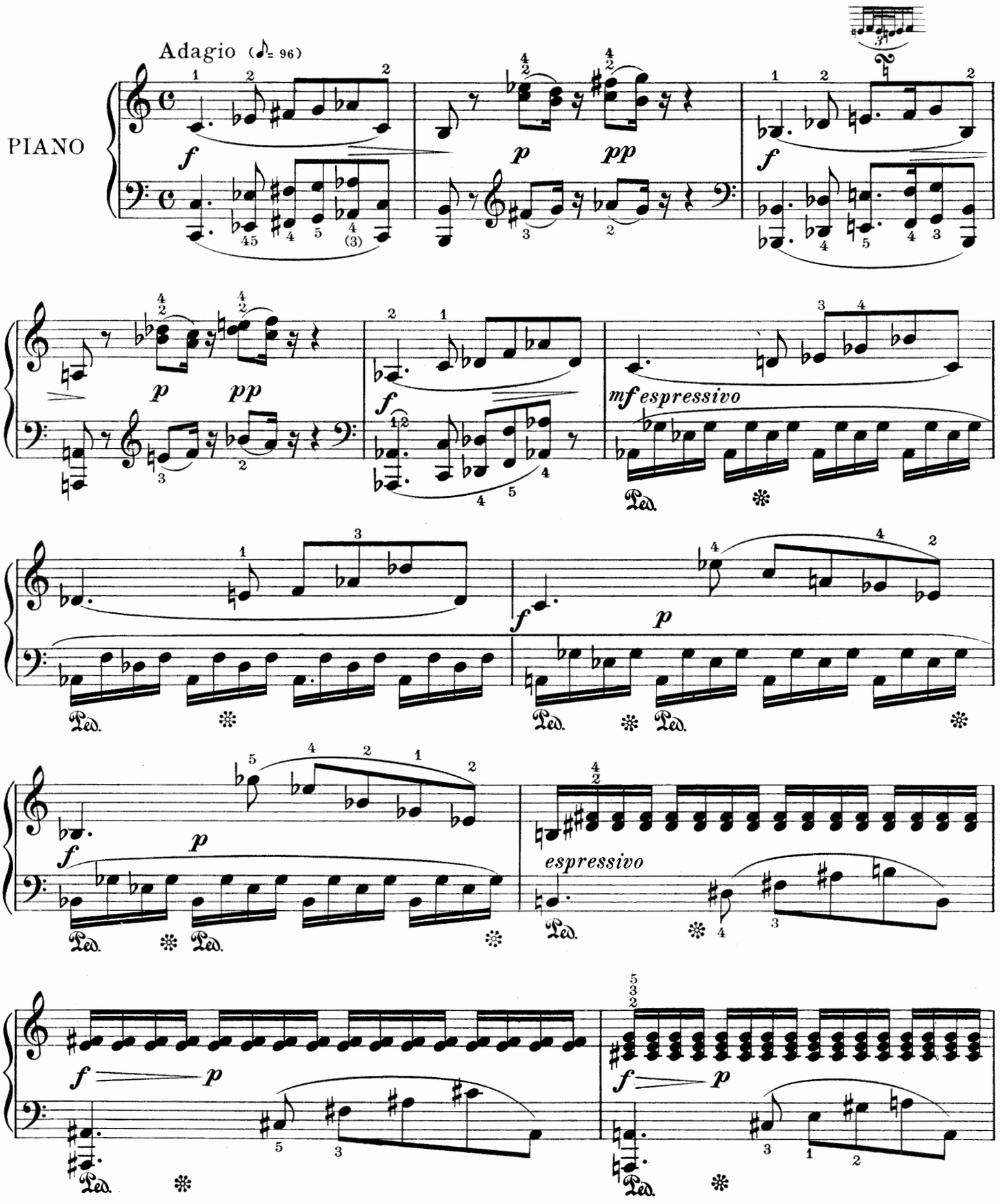
FANTASIA and SONATA, in C Minor

FANTASIA Nº 4

Edited by Carl Reinecke

(Composed in Vienna, in June 1785)

WOLFGANG AMADEUS MOZART
Nº 475 (Köchel)



Mozart himself combined this Fantasia in C minor, with the Sonata in the same key of an earlier date.

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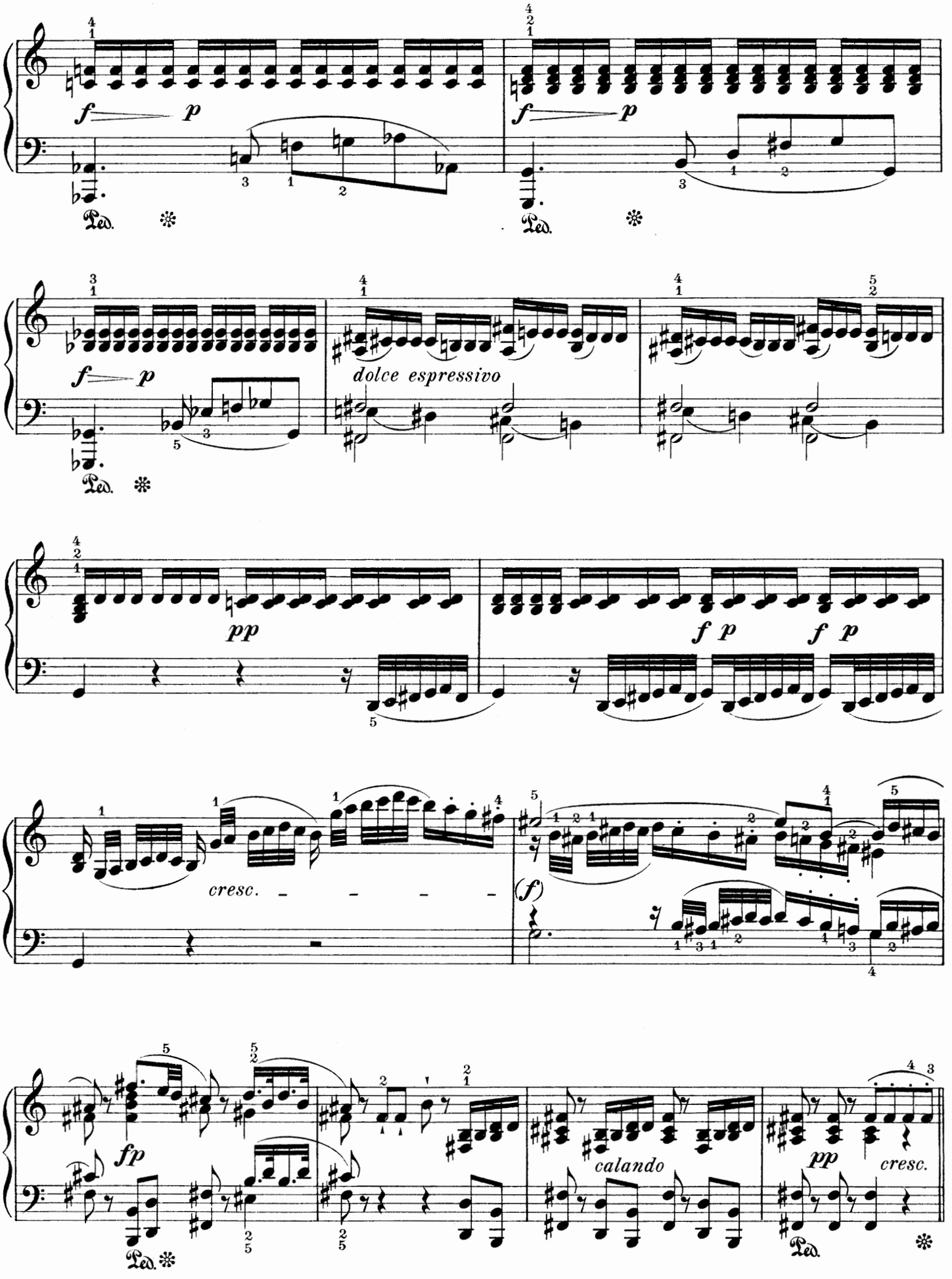
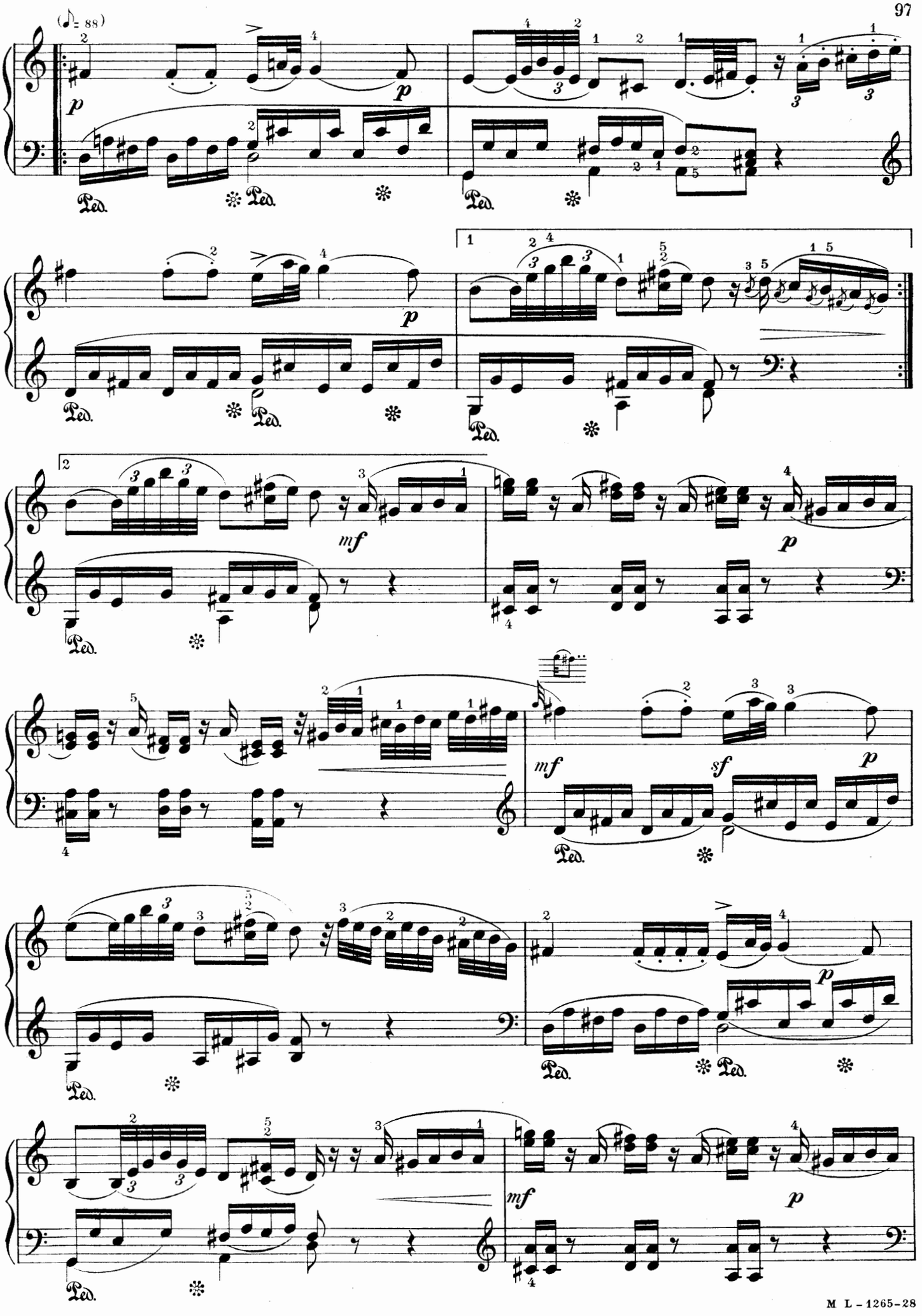
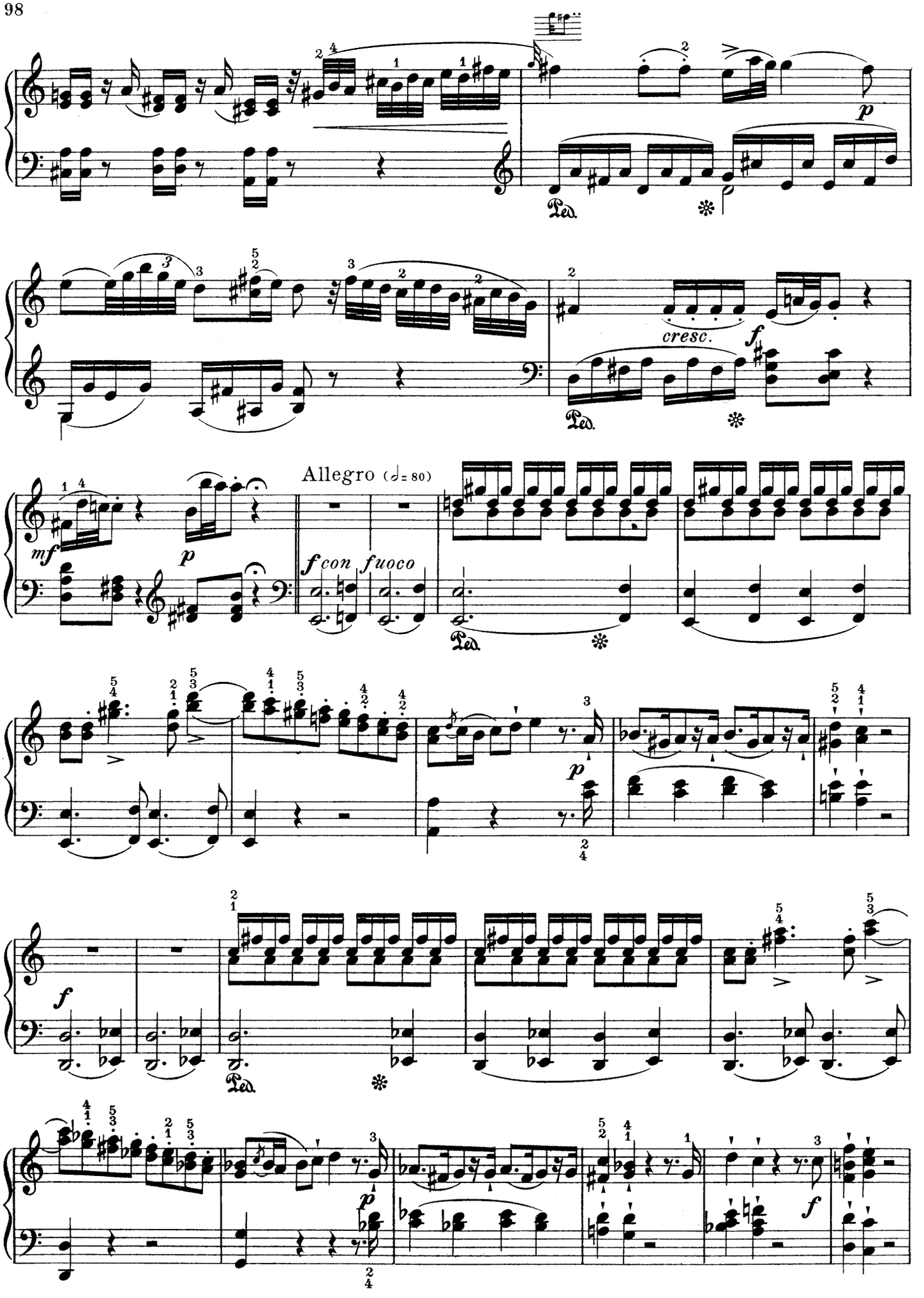
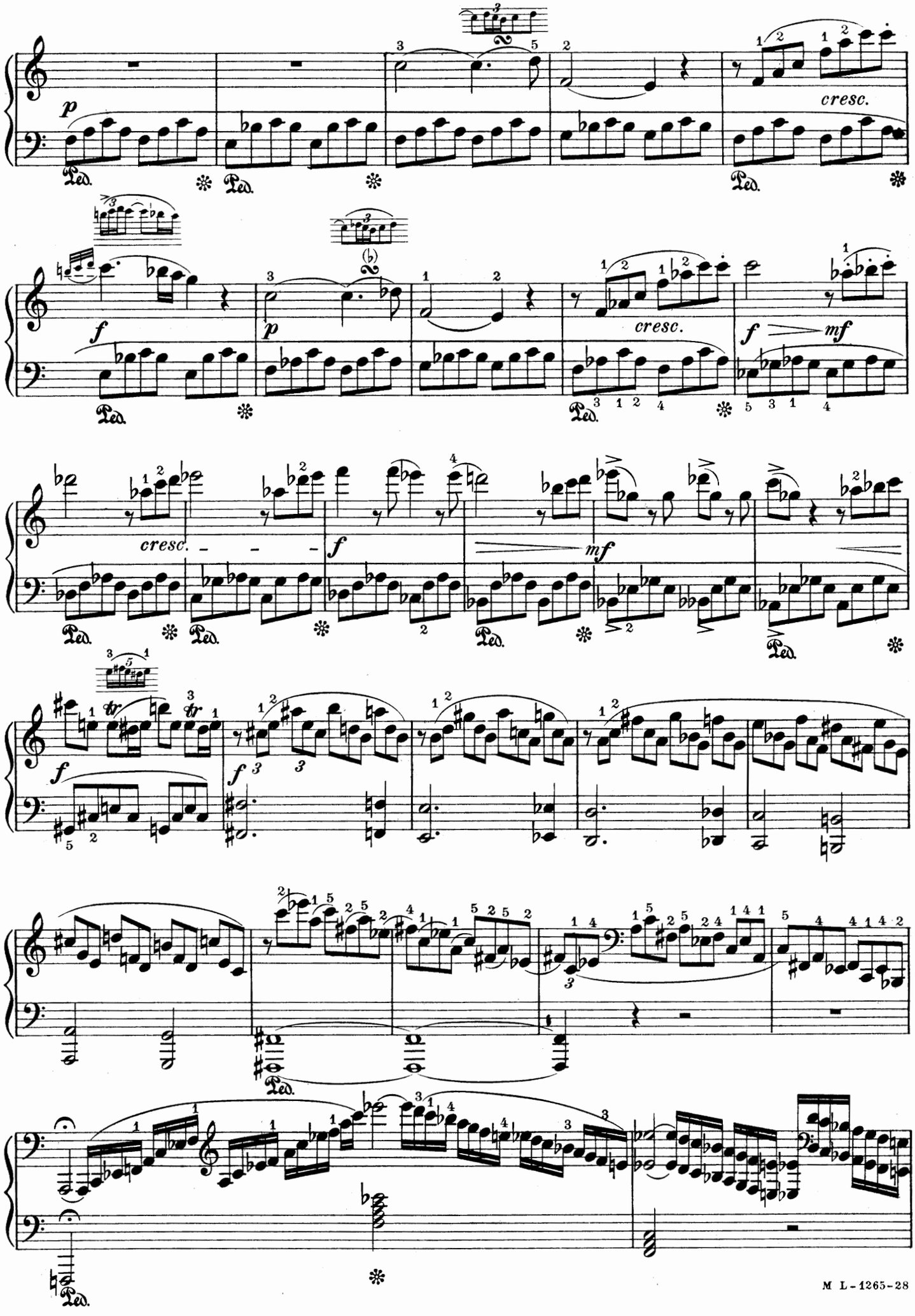
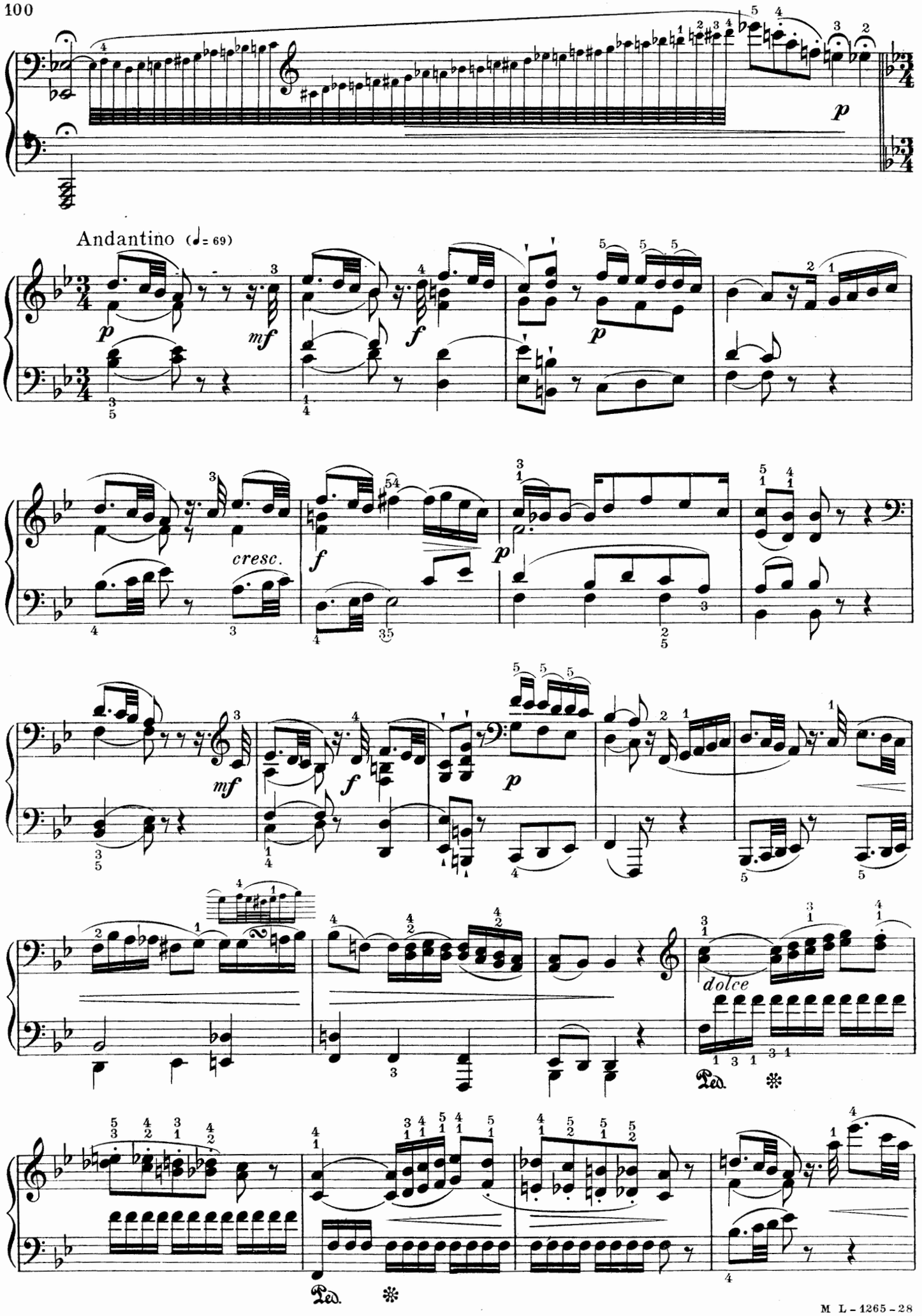
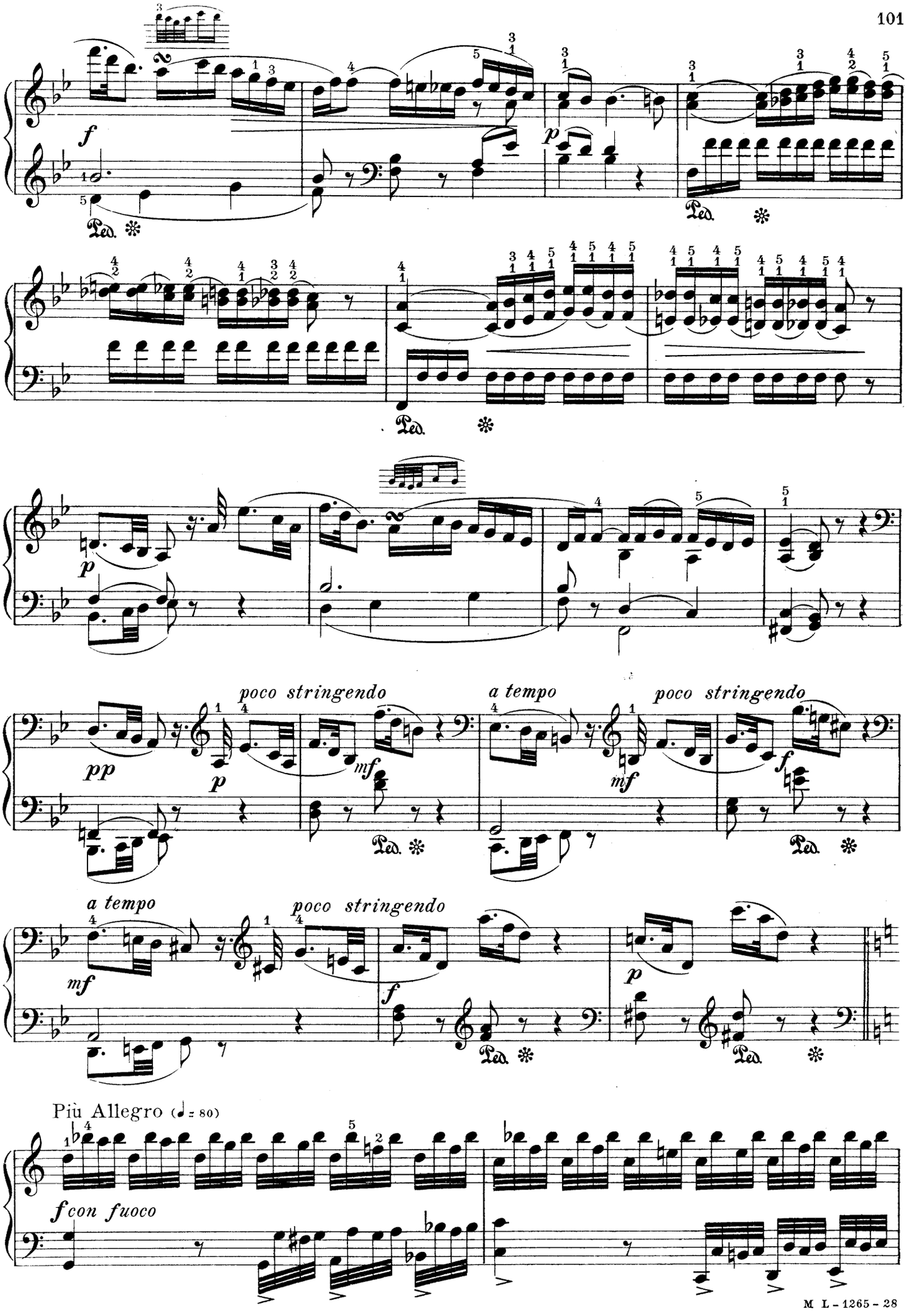

f p
Ped.
f p
Ped.
f p
Ped.
dolce espressivo
pp
f p f p
cresc.
(f)
fp
Ped.
calando
pp
cresc.
Ped.

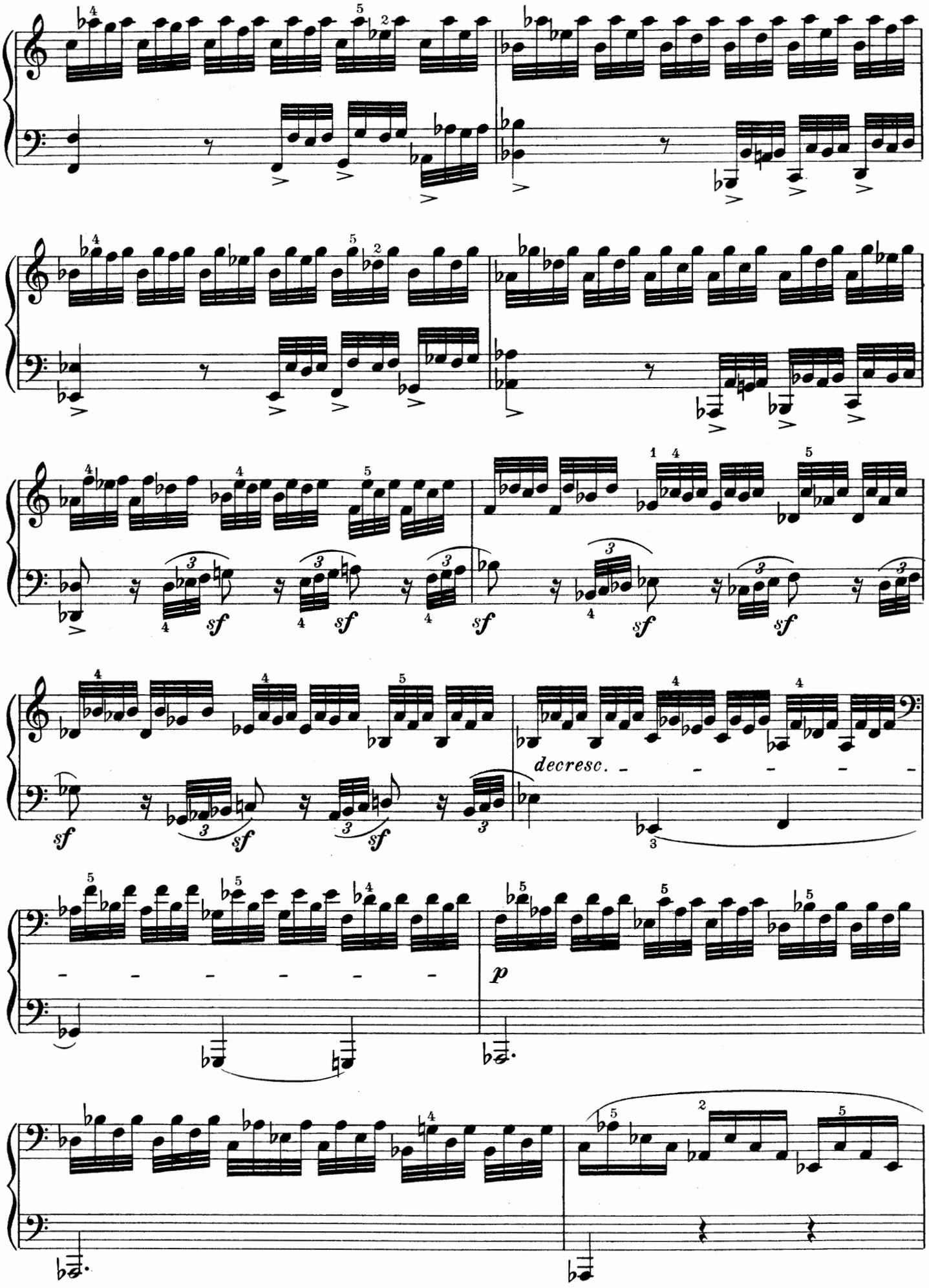

(♪= 88)
p
Ped.
mf
sf

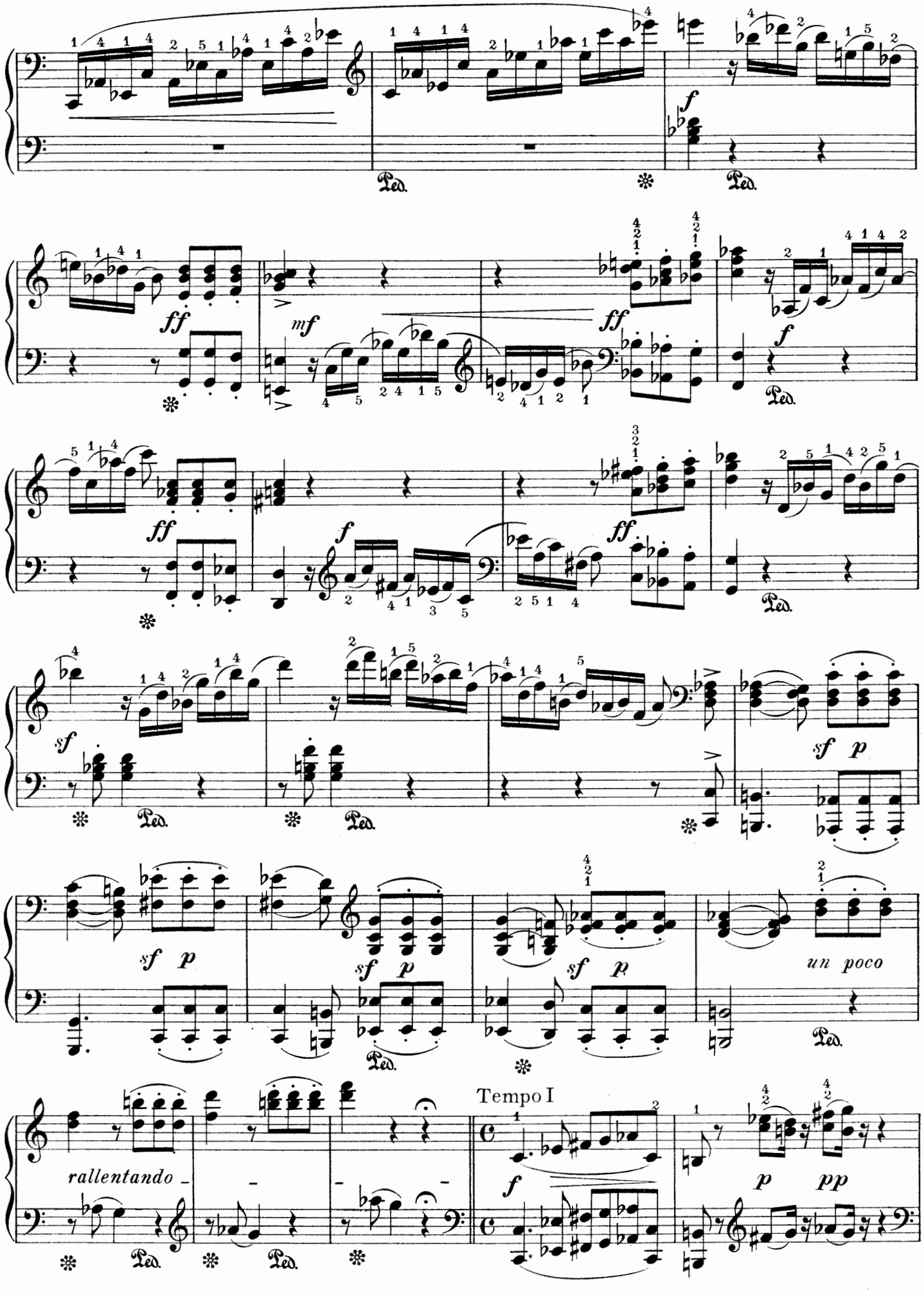

Ped.
cresc.
f
mf
p
Allegro (♩= 80)
f con fuoco
p
f
p
f

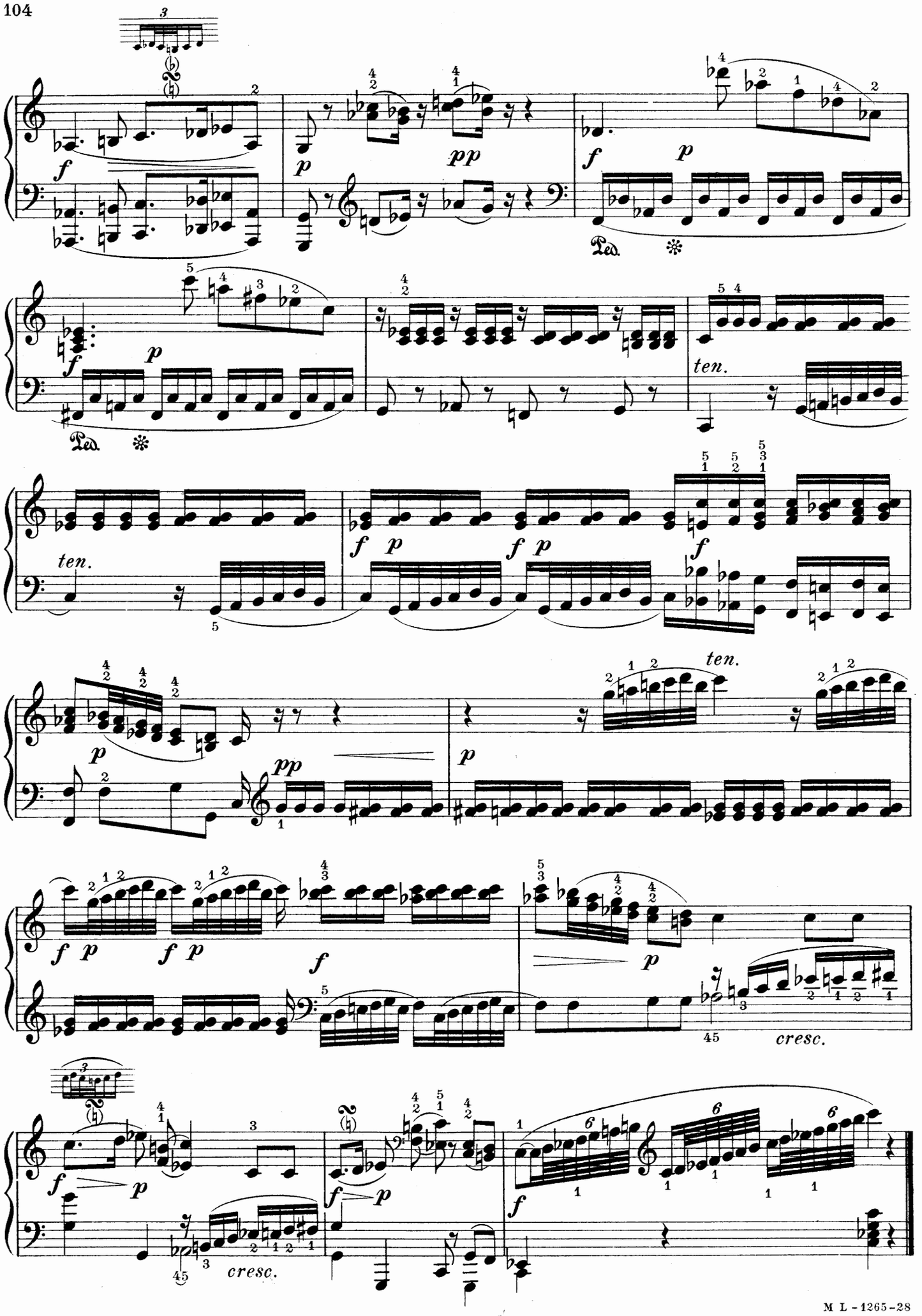

p
cresc.
f
p
cresc.
f
mf
cresc.
f
mf
f
f
Ped.


Andantino (♩= 69)
p
mf
f
p
cresc.
f
p
mf
f
p
dolce
Ped.
Ped.


poco stringendo
a tempo
poco stringendo
a tempo
poco stringendo
Più Allegro (♩= 80)
f con fuoco


sf
decresc.
p


f
Ped.
ff
mf
ff
f
Ped.
ff
f
ff
Ped.
sf
Ped.
Ped.
sf p
sf p
sf p
sf p
un poco
Ped.
Ped.
rallentando
Tempo I
f
p
pp


ten.
cresc.
cresc.

SONATA № 14

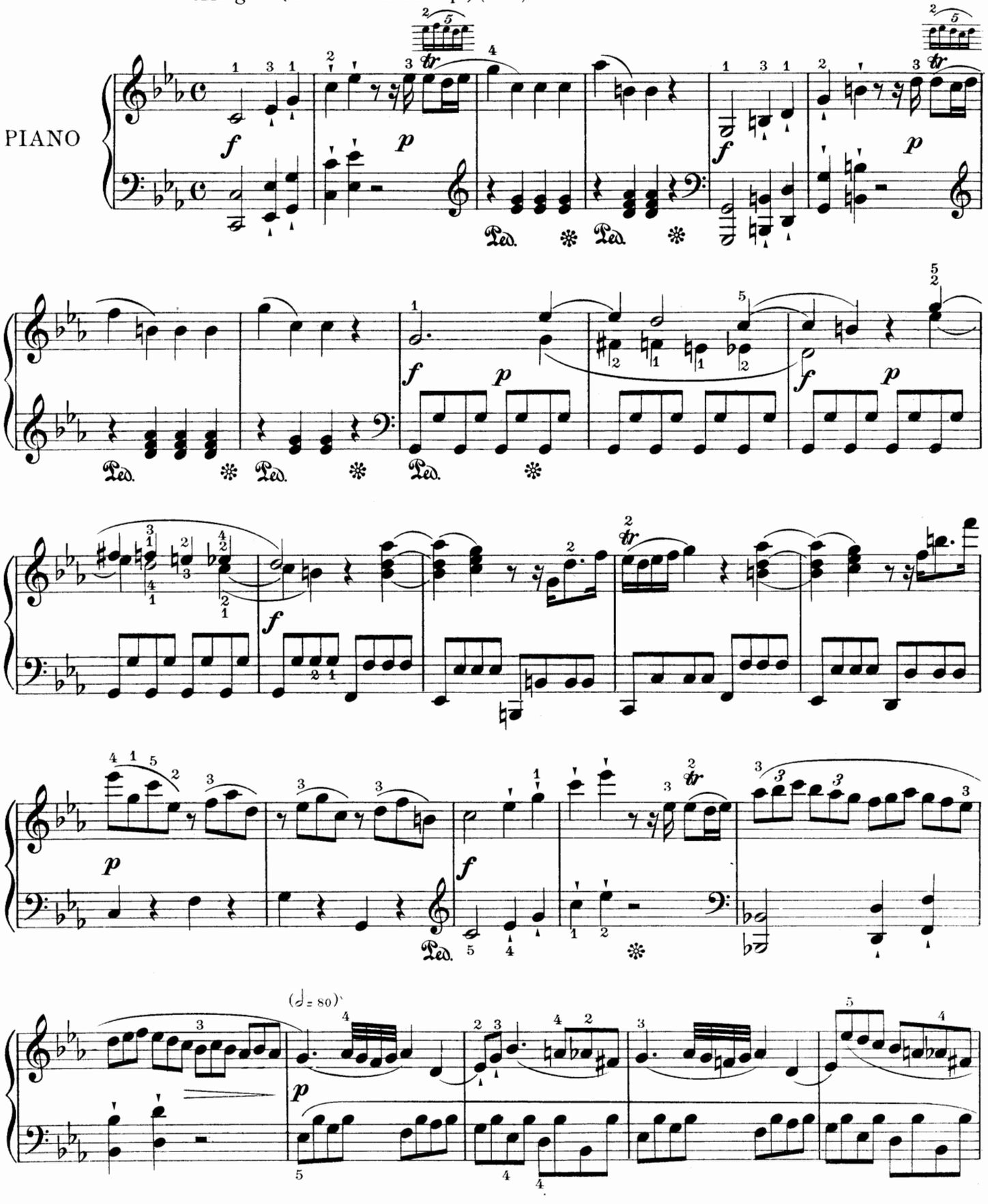
Edited by Carl Reinecke

(Composed in Vienna, in October 1784)

WOLFGANG AMADEUS MOZART
№ 457 (Köchel)

Allegro (in Mozart's manuscript) (♩= 88)

PIANO



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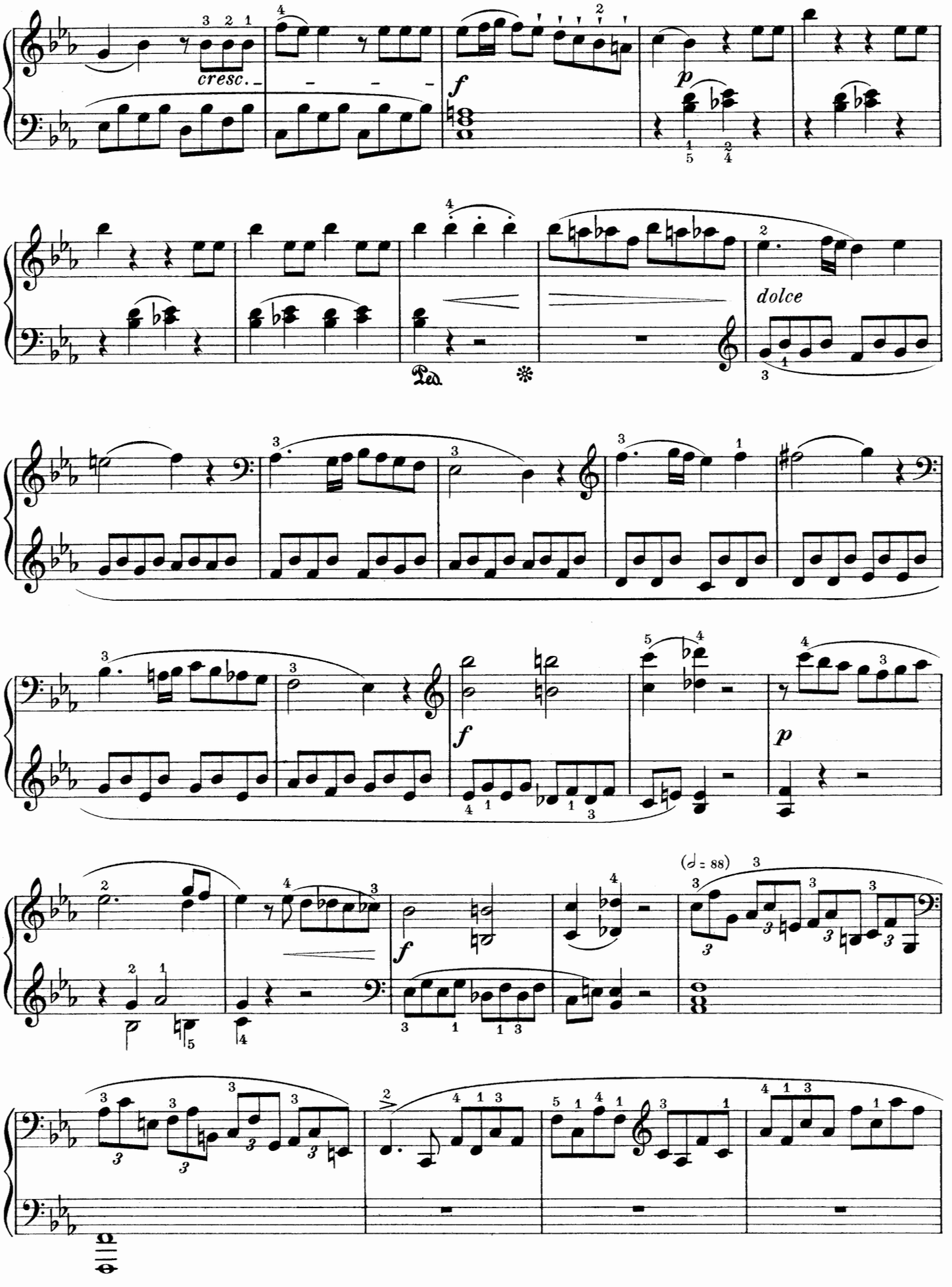
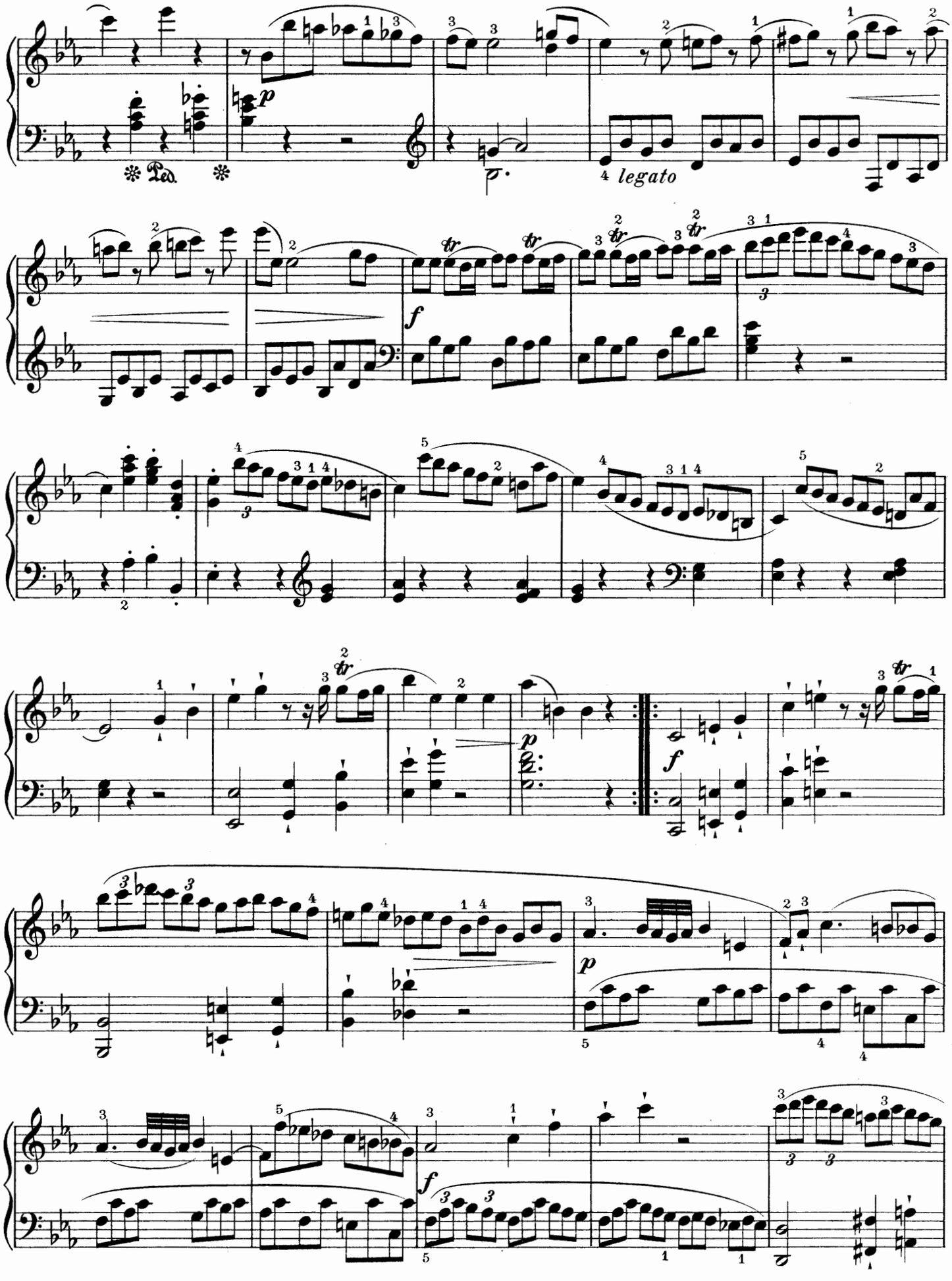
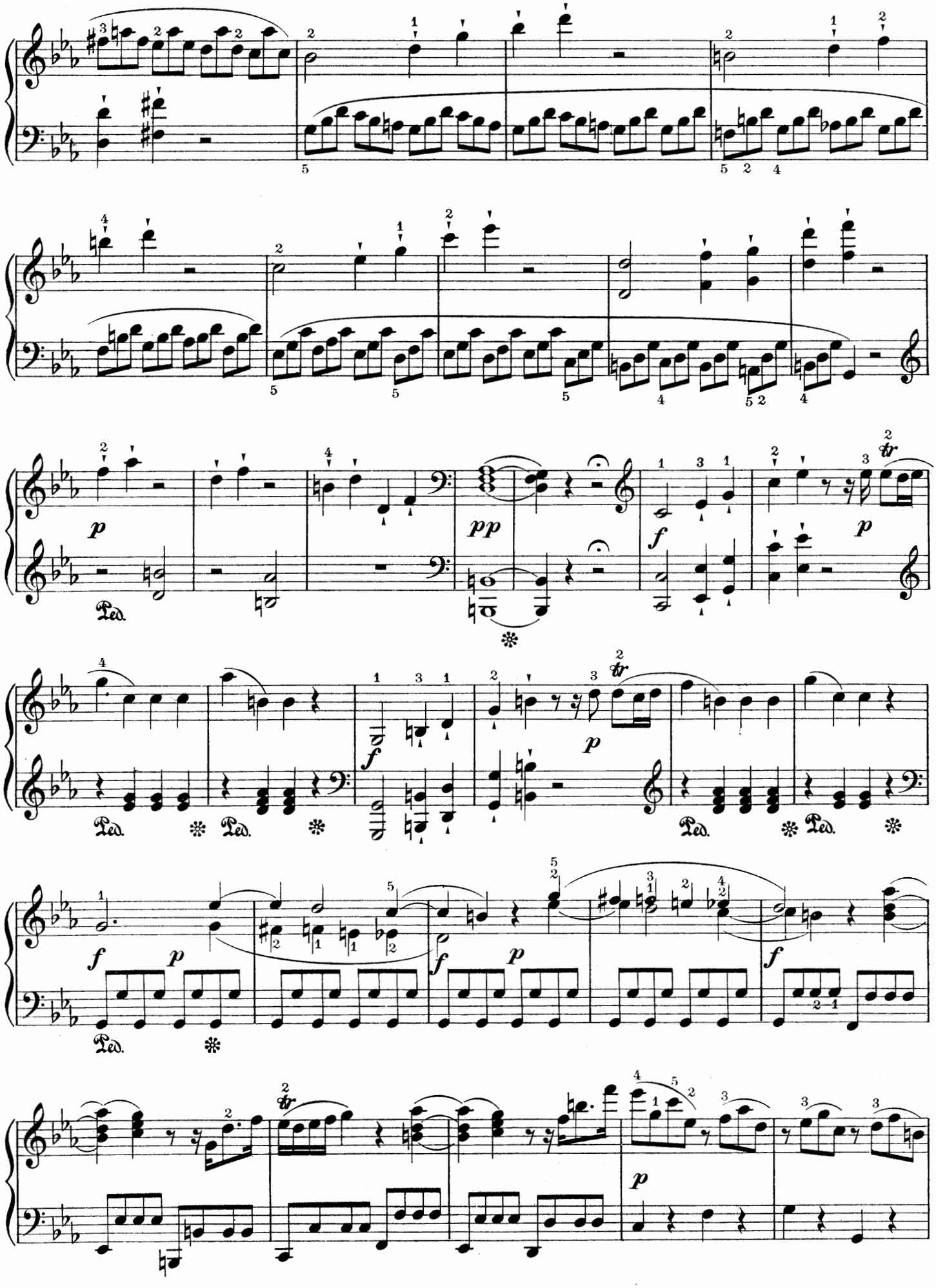
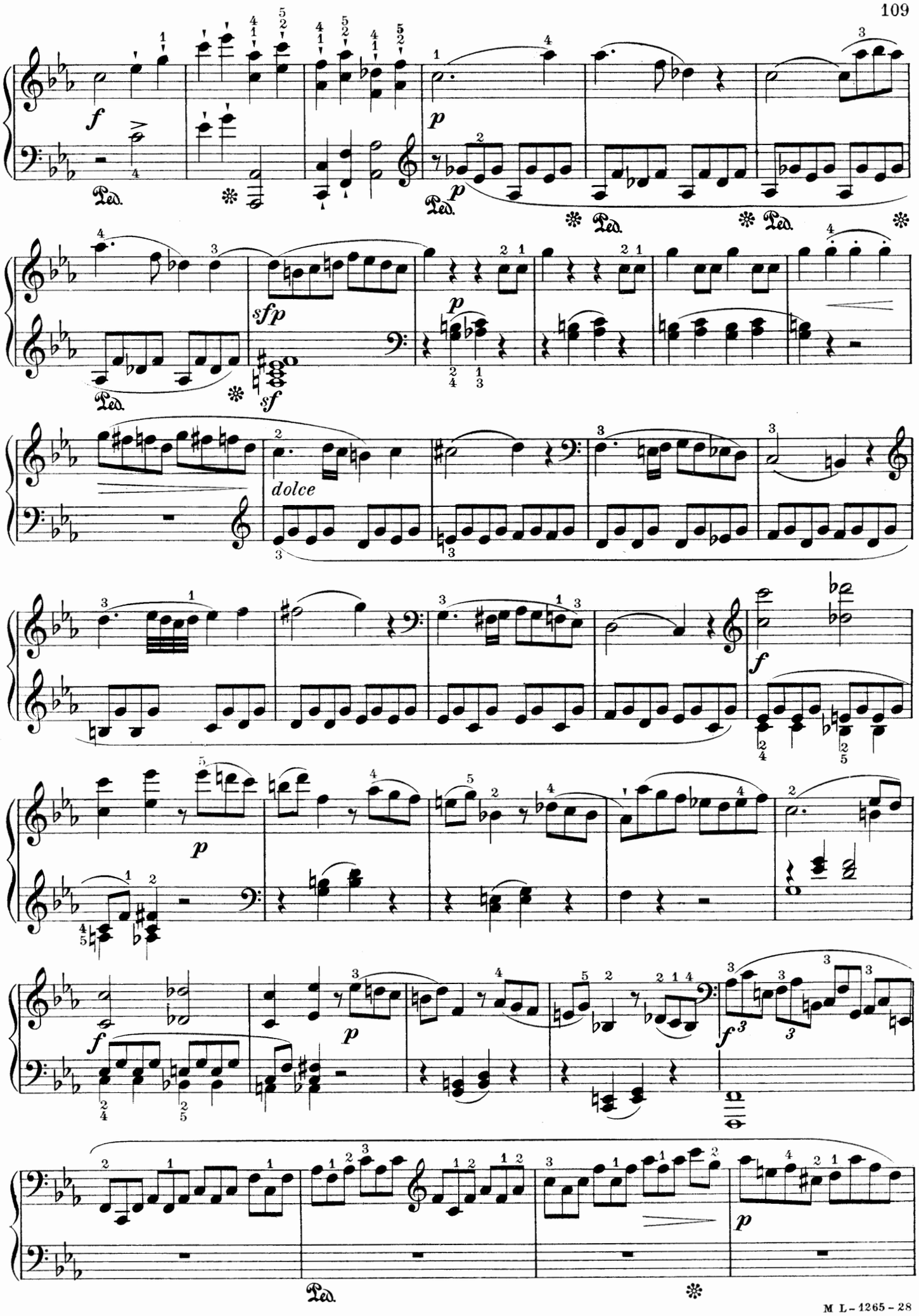
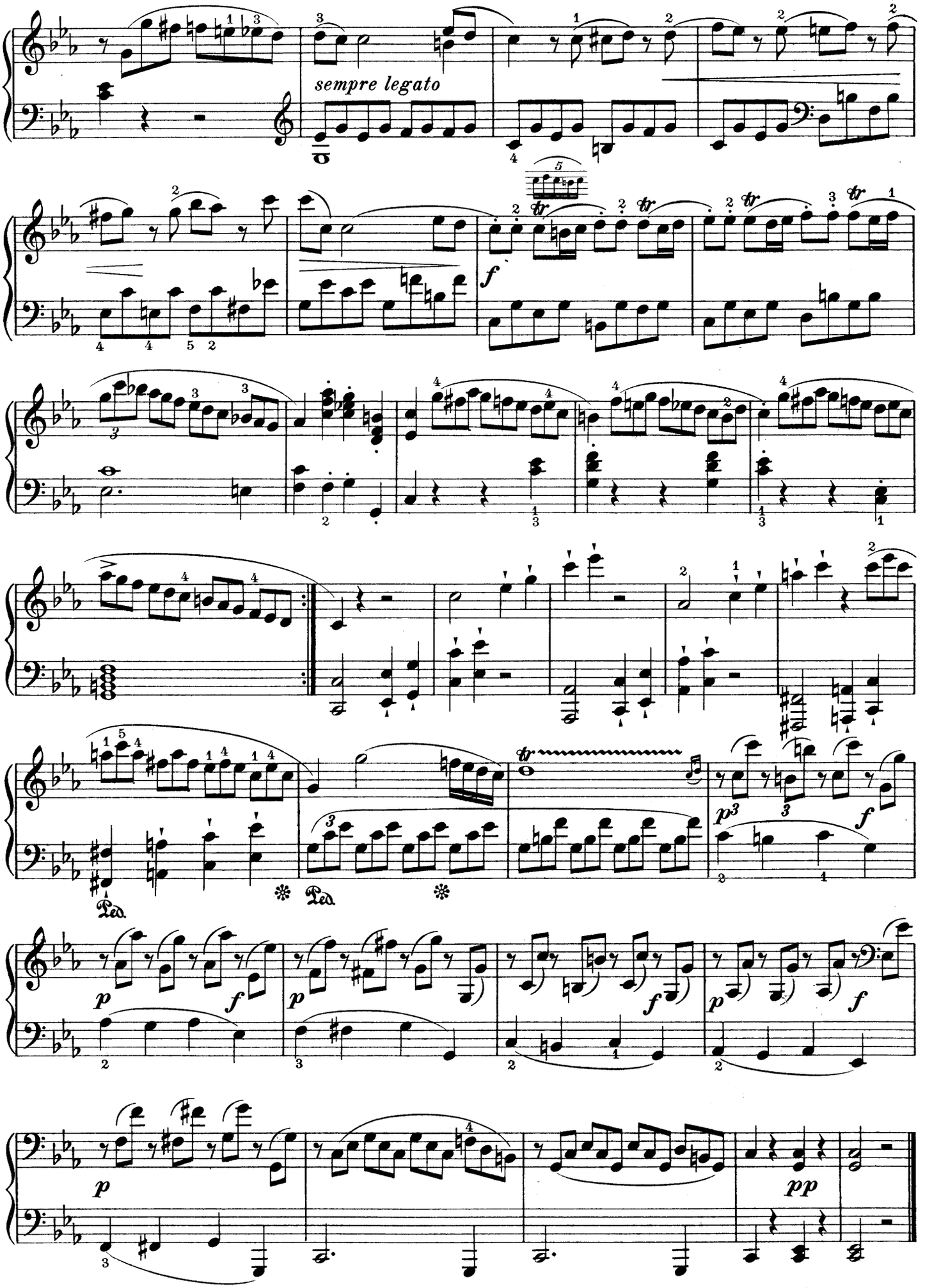
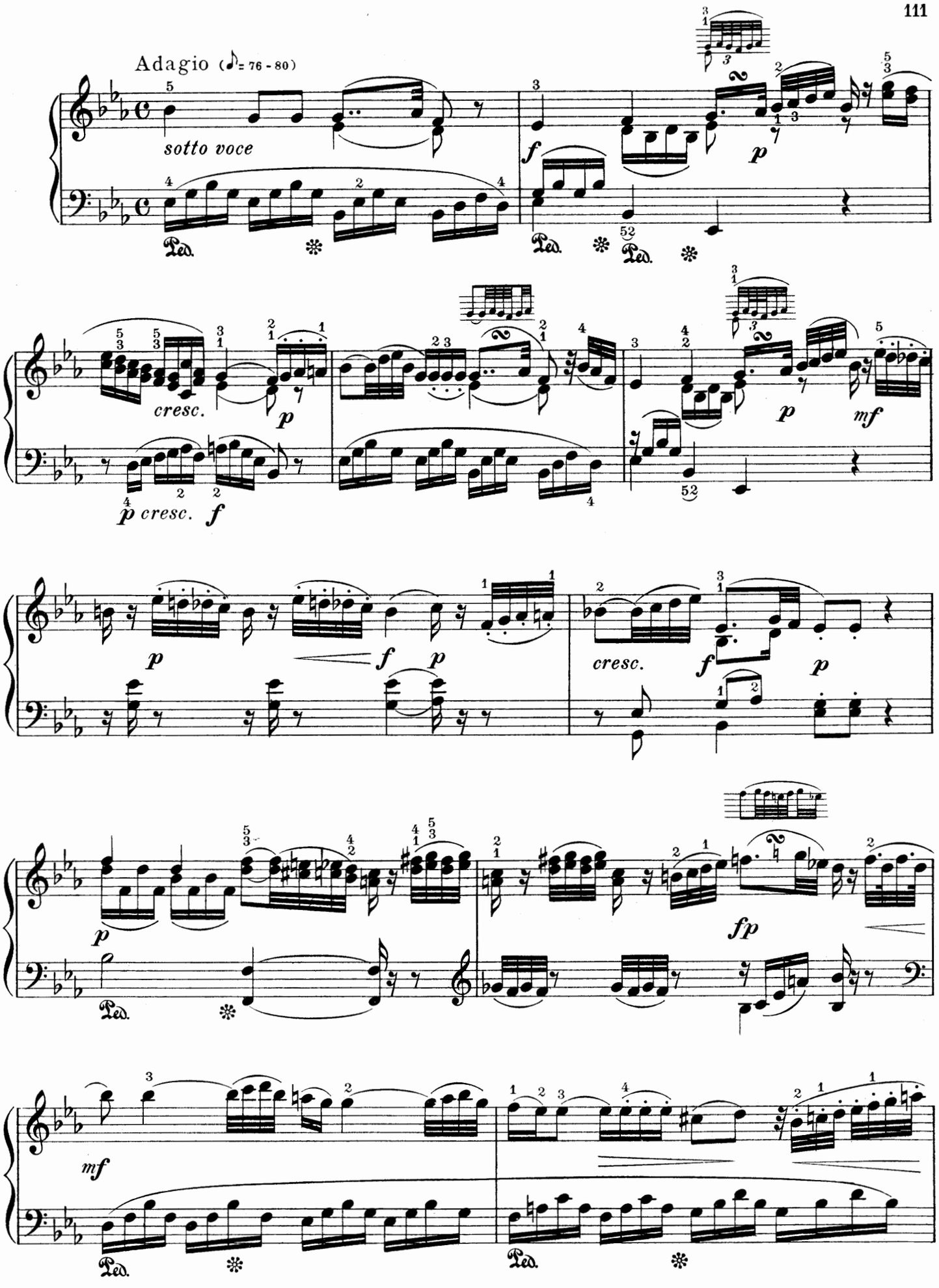

cresc.
f
p
Ped.
dolce
f
p
f
(♩ = 88)


Ped.
legato

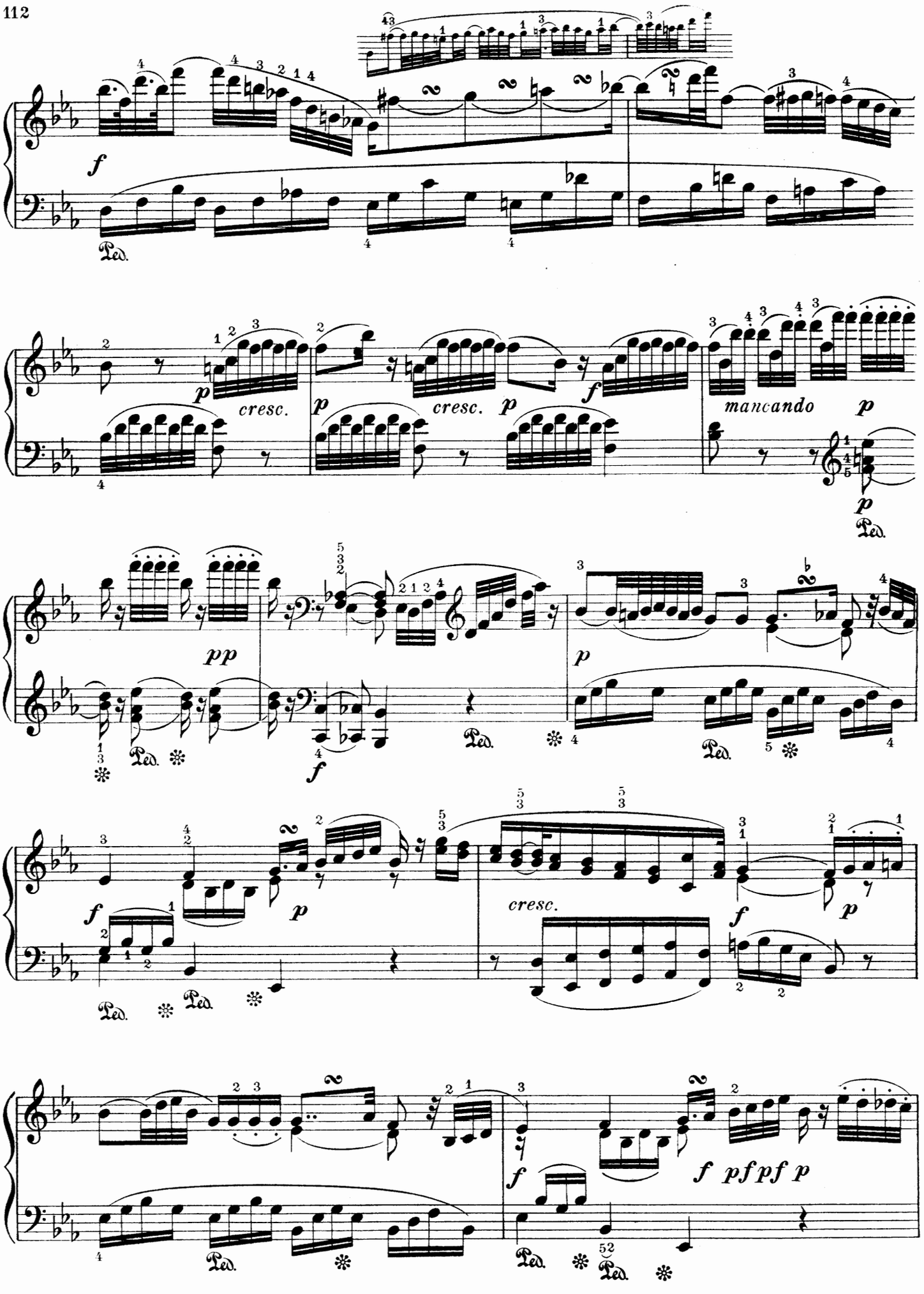

p
pp
f
p
Ped.

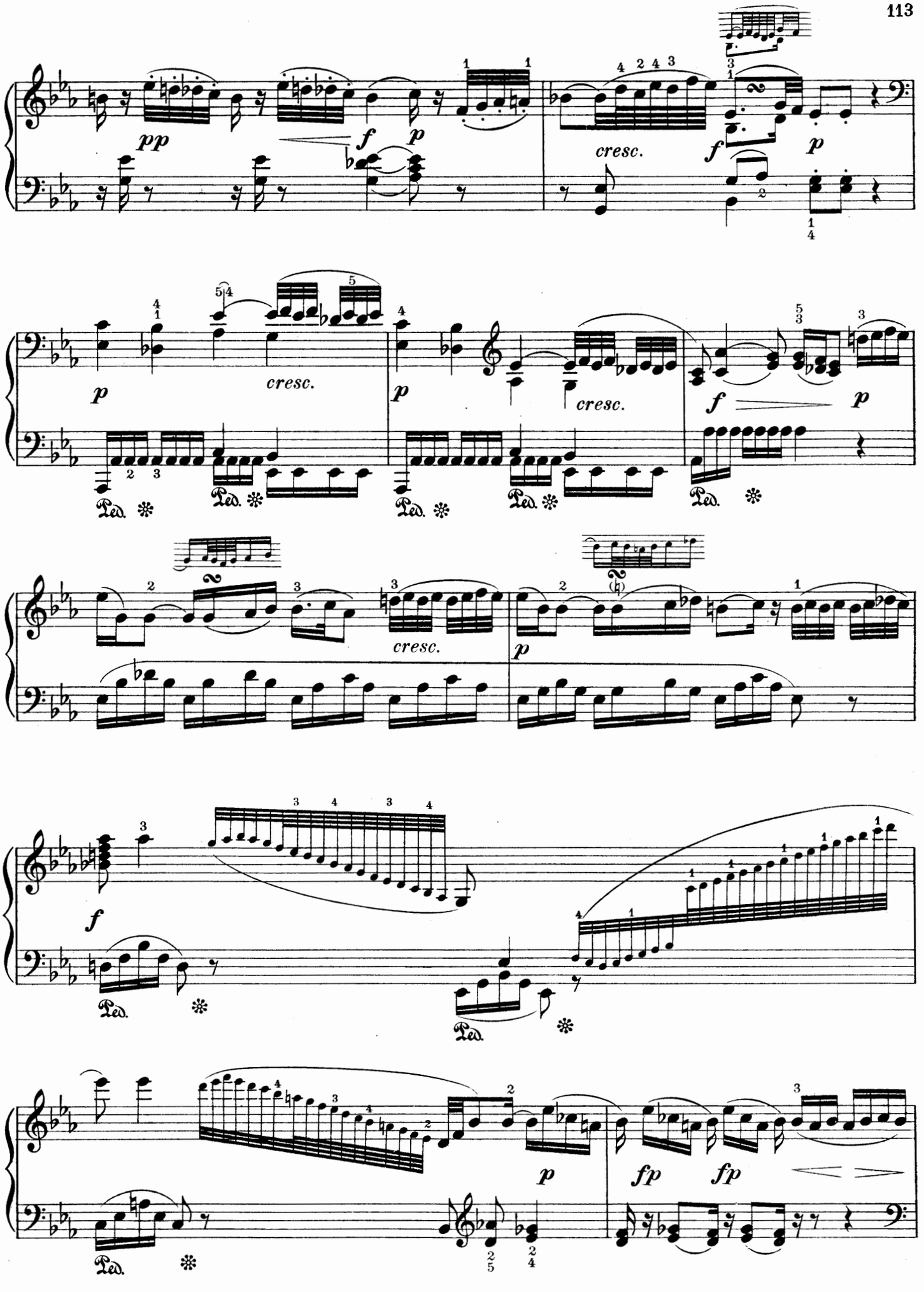

f
Ped.
p
sfp
sf
dolce
f
p
f
p
f3
p
Ped.

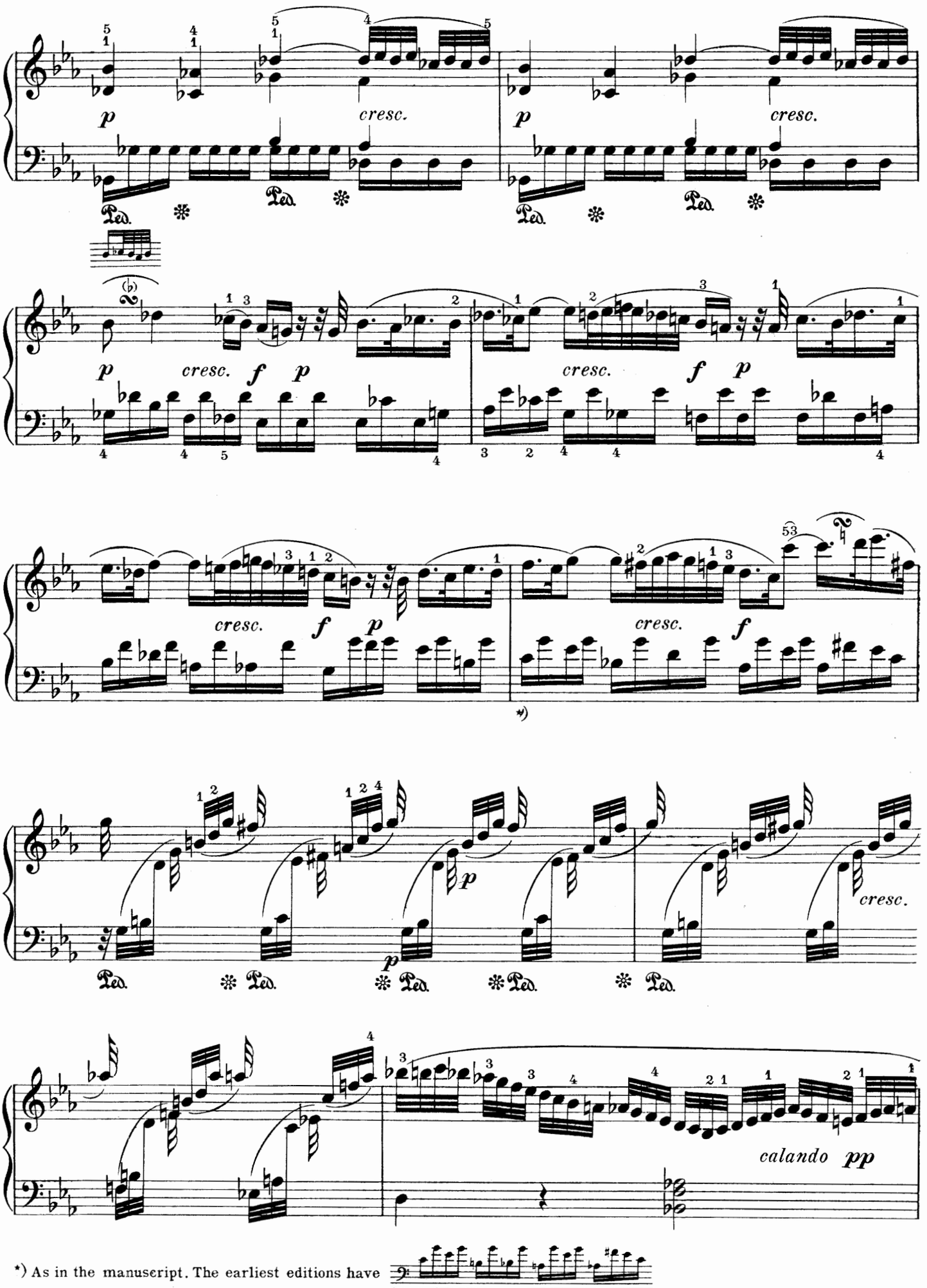

sempre legato
f
Ped.
Ped.
p3
f
p
f
p
f
p
f
p
pp



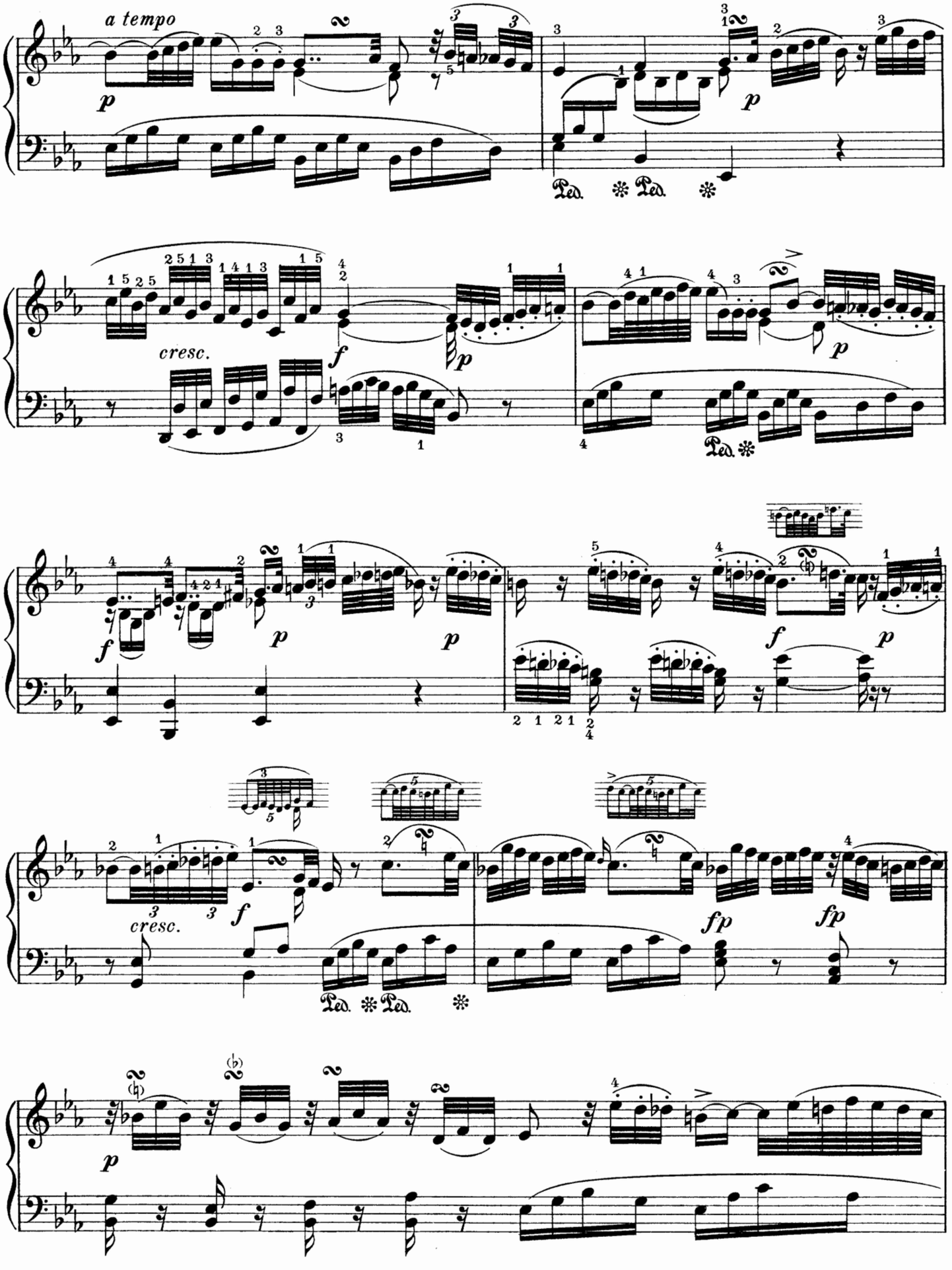
The marks of expression are from the earliest edition; the manuscript contains scarcely any, except in the variations of the theme

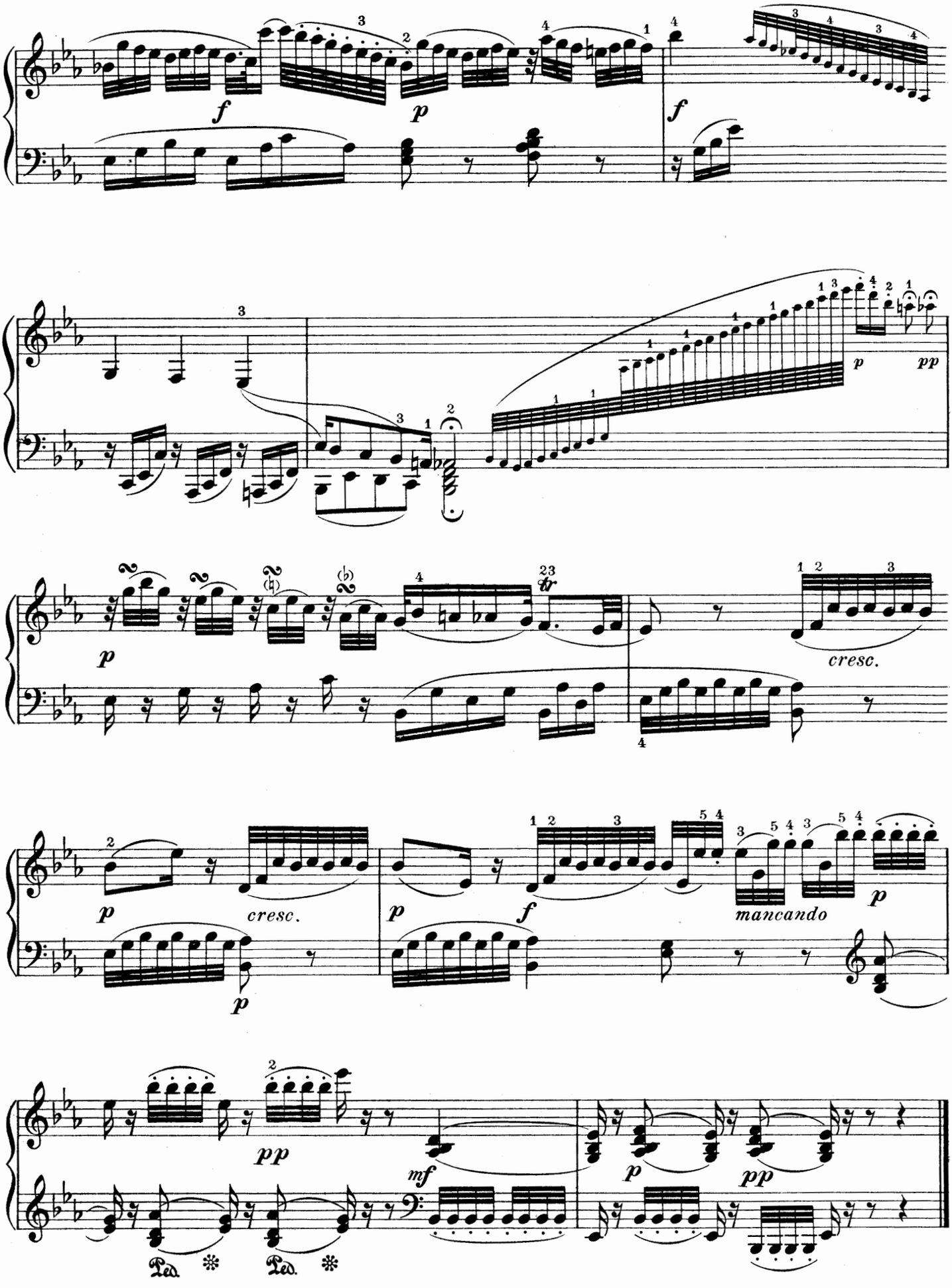

f
Ped.
p
cresc.
p
cresc.
p
f
mancando
p
p
Ped.
pp
Ped.
f
Ped.
p
Ped.
f
Ped.
cresc.
f
p
f
Ped.
Ped.
f
f pfpf p
Ped.
Ped.


pp
f
p
cresc.
f
p
p
cresc.
p
cresc.
f
p
Ped.
cresc.
p
f
Ped.
fp
fp
Ped.

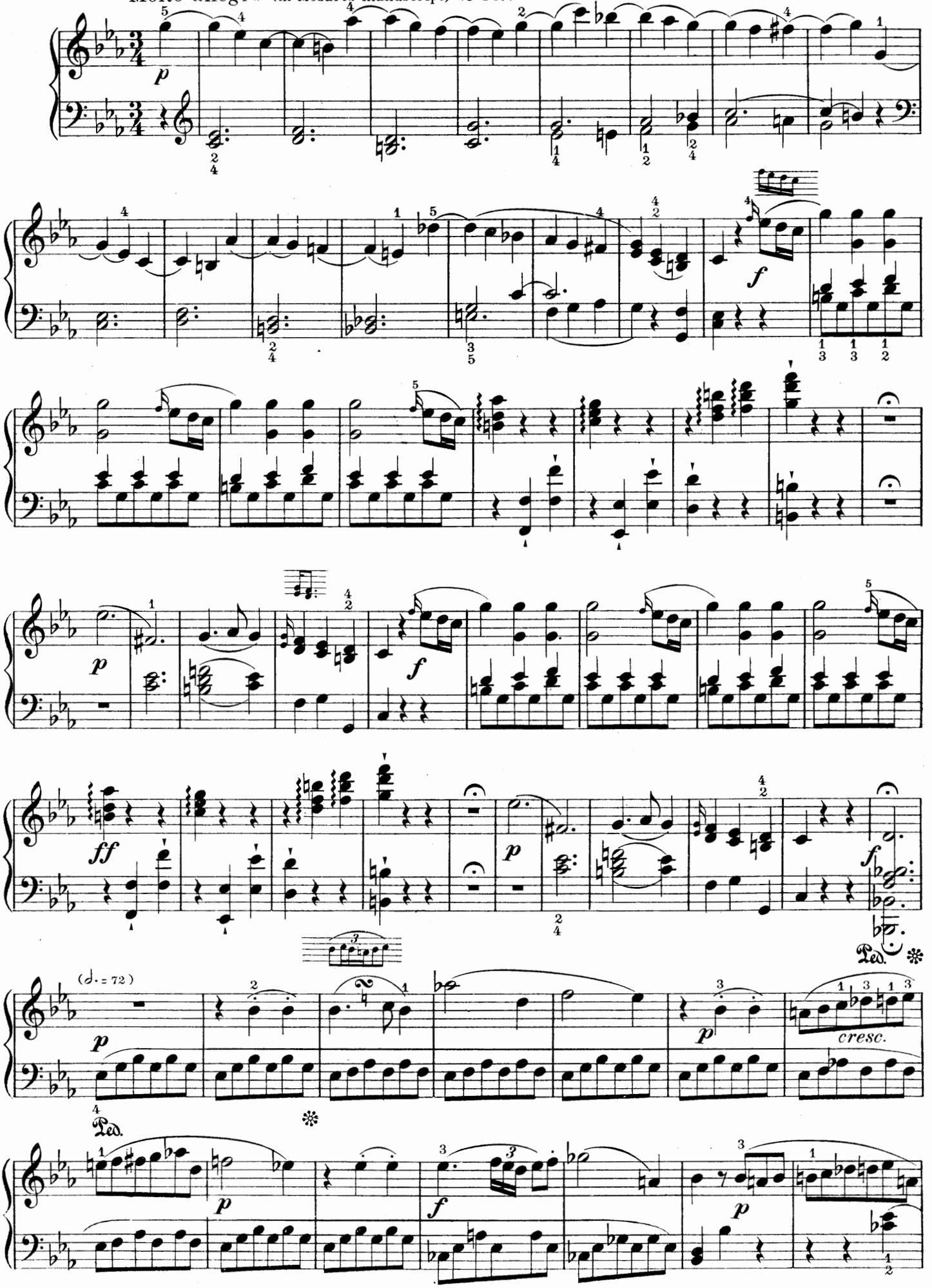


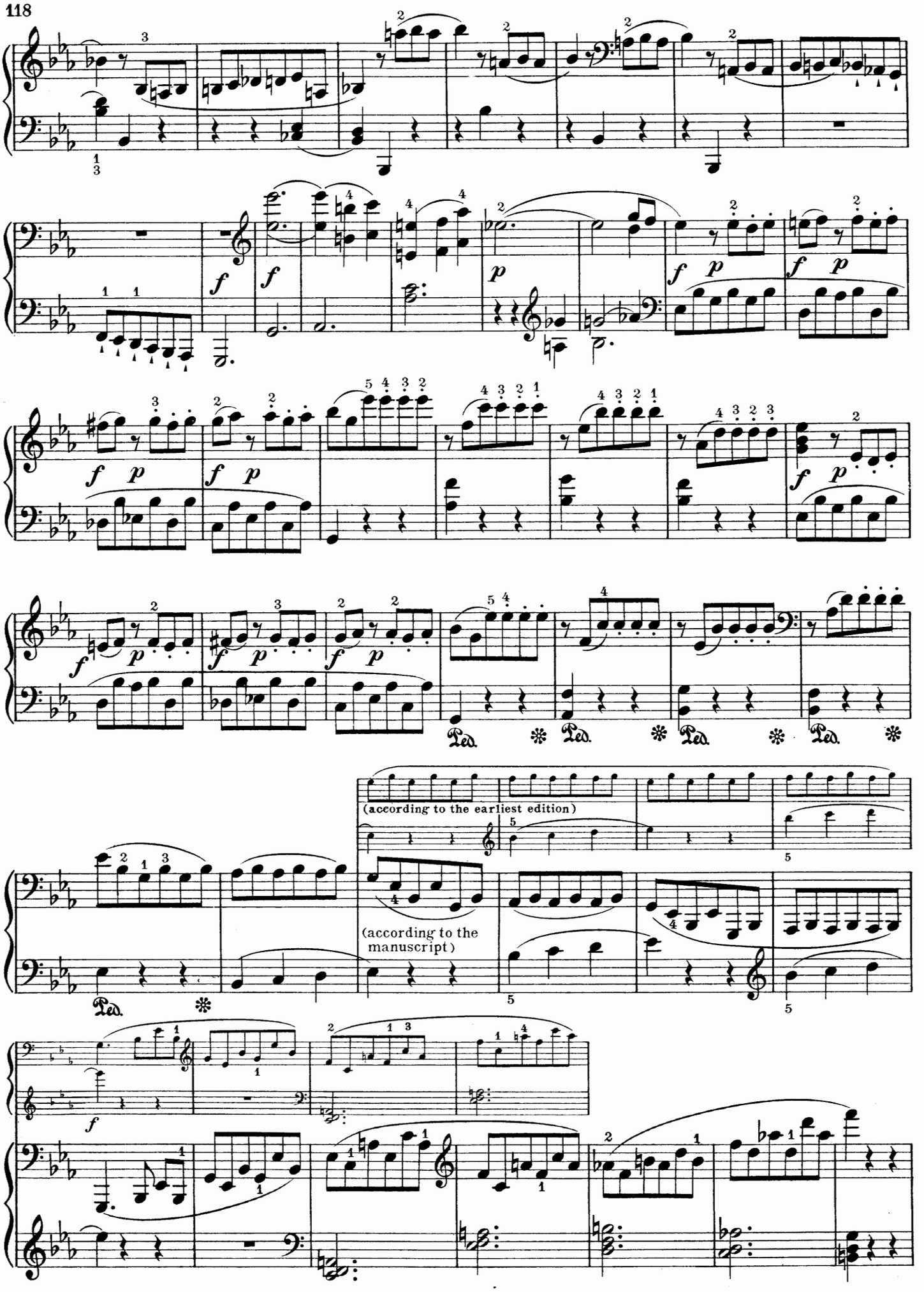
*) As in the manuscript. The earliest editions have

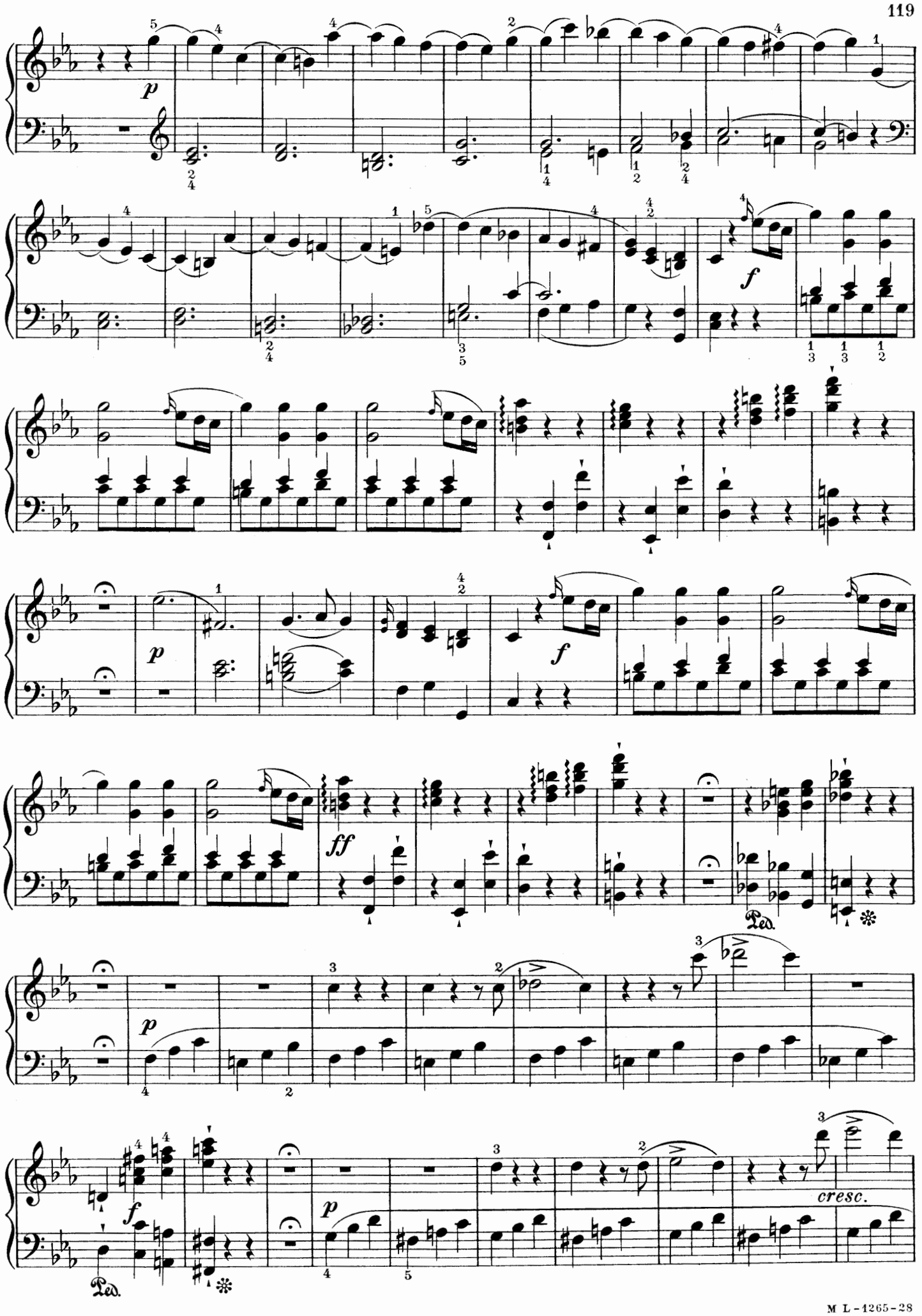

a tempo
p
Ped. * Ped. *
cresc.
f
p
fp
fp


f
p
f
p
pp
p
cresc.
p
cresc.
p
f
mancando
p
pp
mf
p
pp
Ped.
Ped.

Molto allegro (in Mozart's manuscript) (♩.= 80)




(according to the earliest edition)
(according to the manuscript)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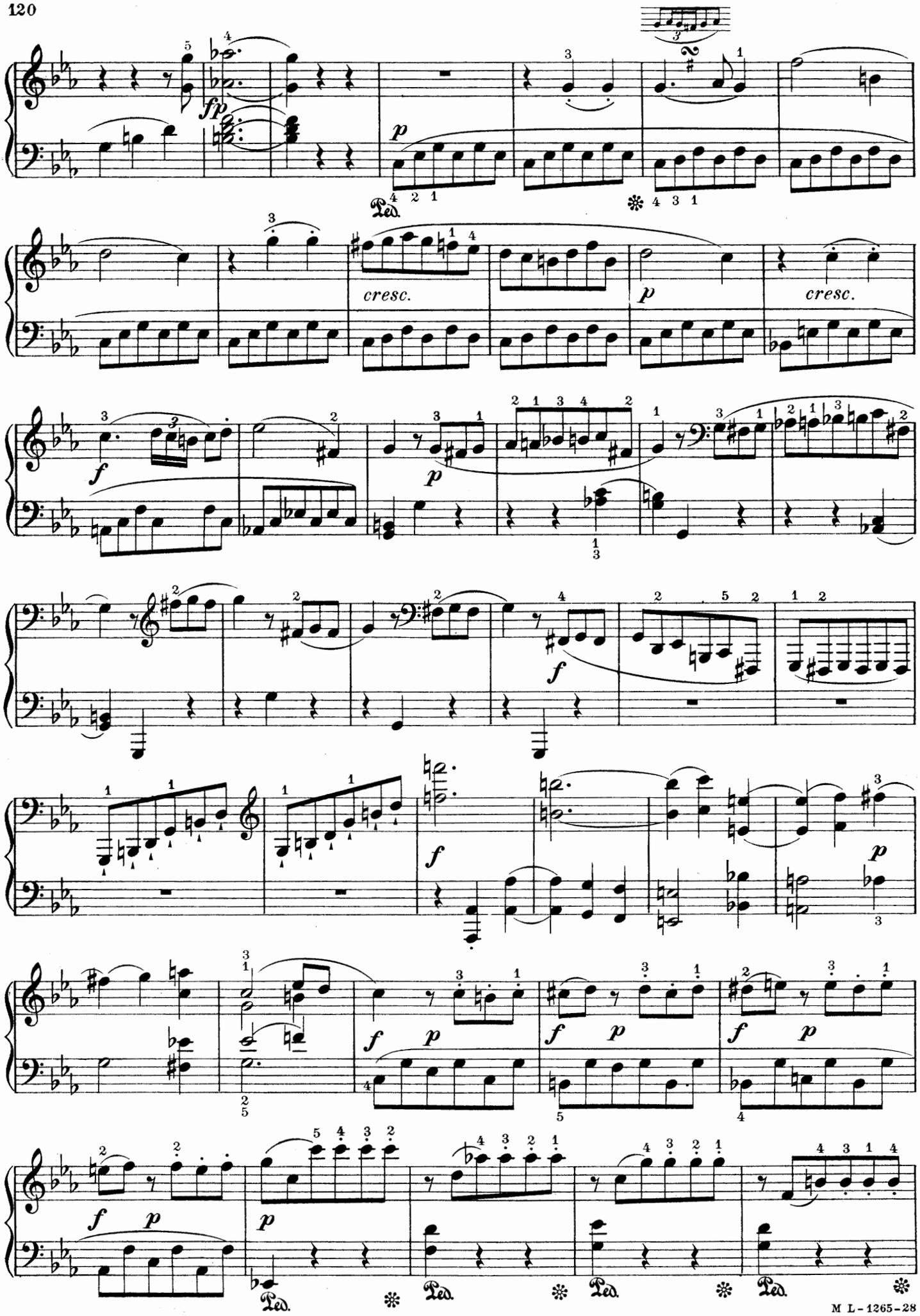
f
p
f
ff
Ped.
p
f
Ped.
p
cresc.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p
Ped.
cresc.
cresc.
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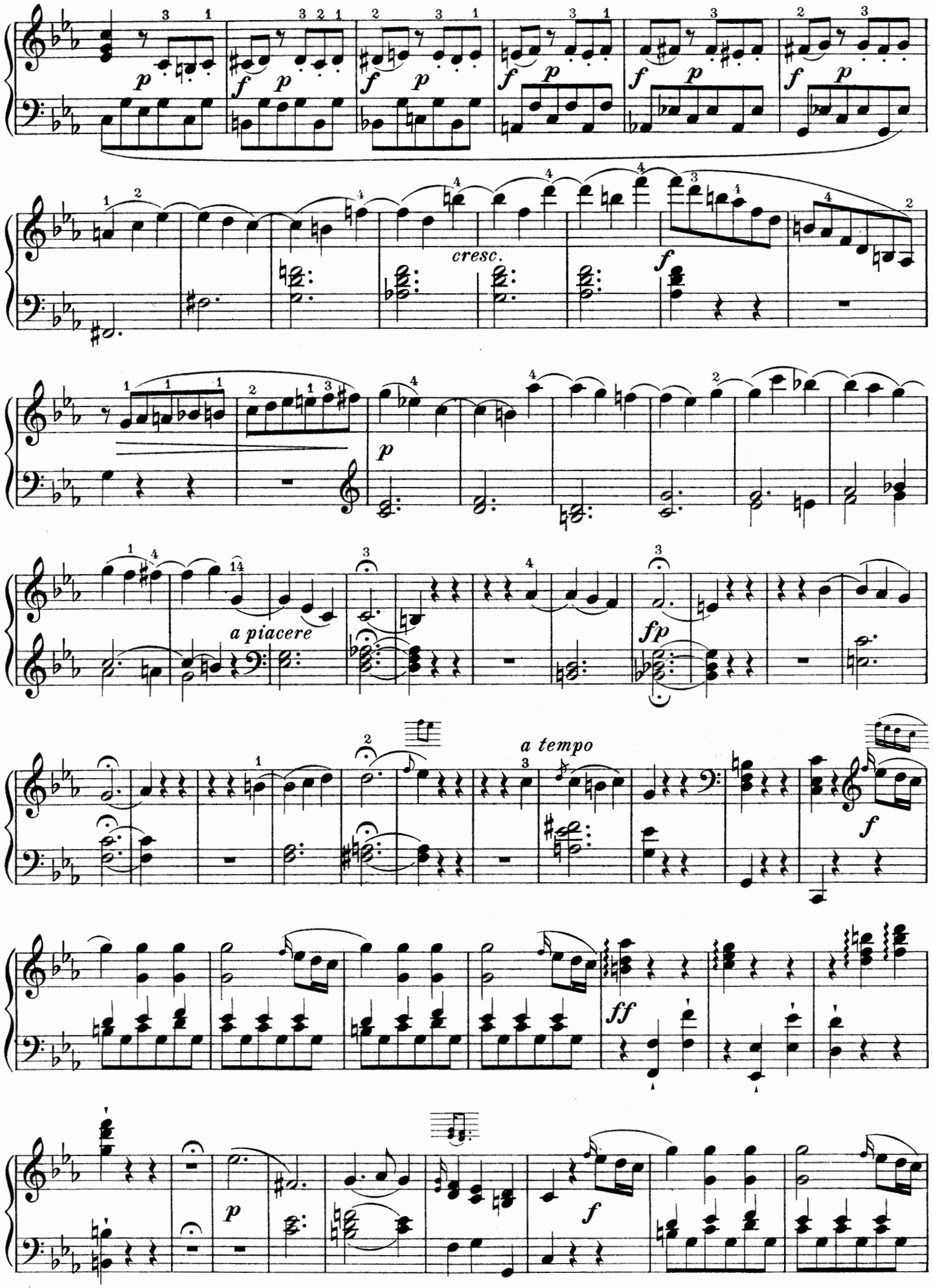
Ped.
Ped.
Ped.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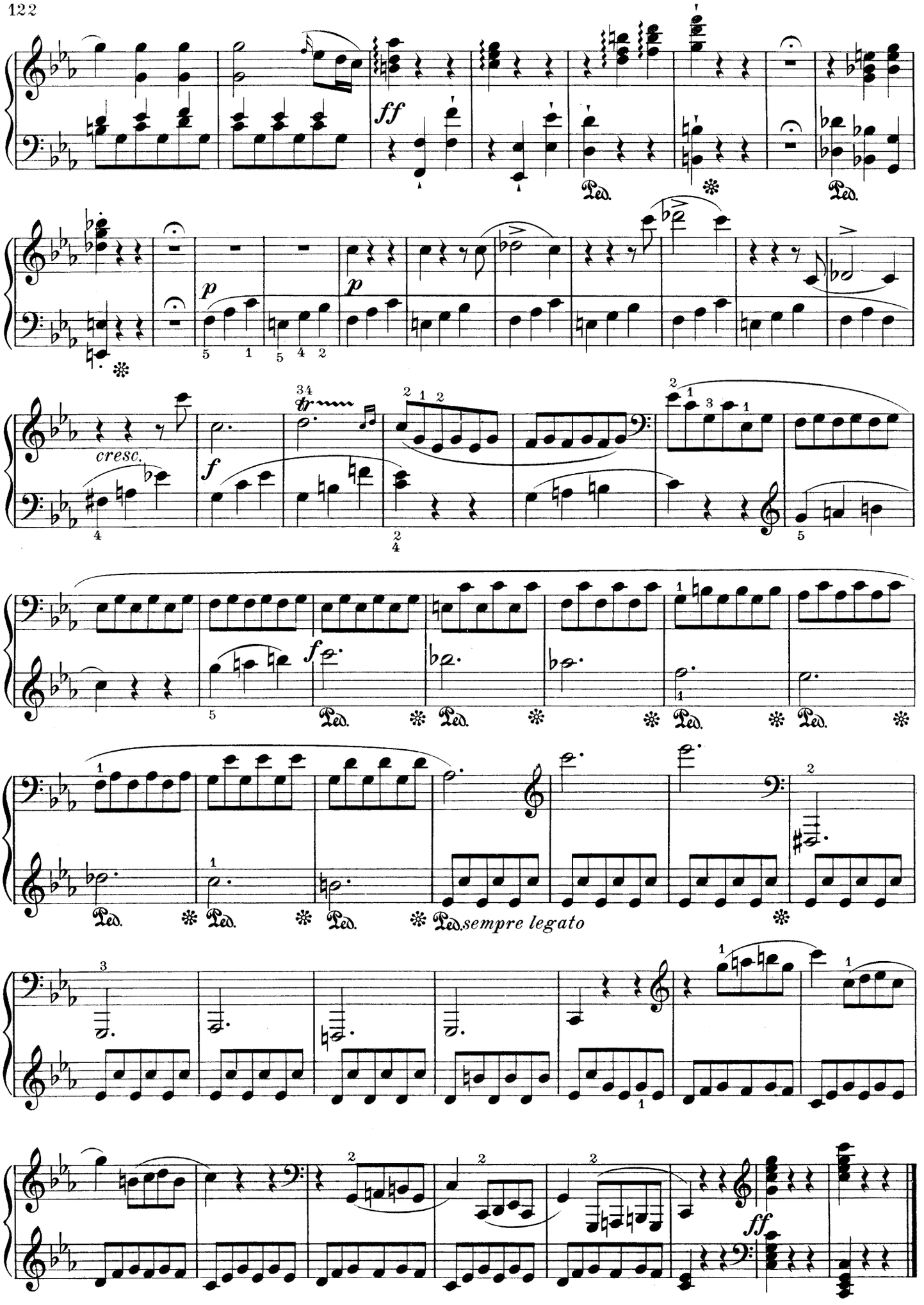
f
cresc.
a piacere
fp
a tempo
ff


ff
Ped.
p
cresc.
f
sempre legato
ff

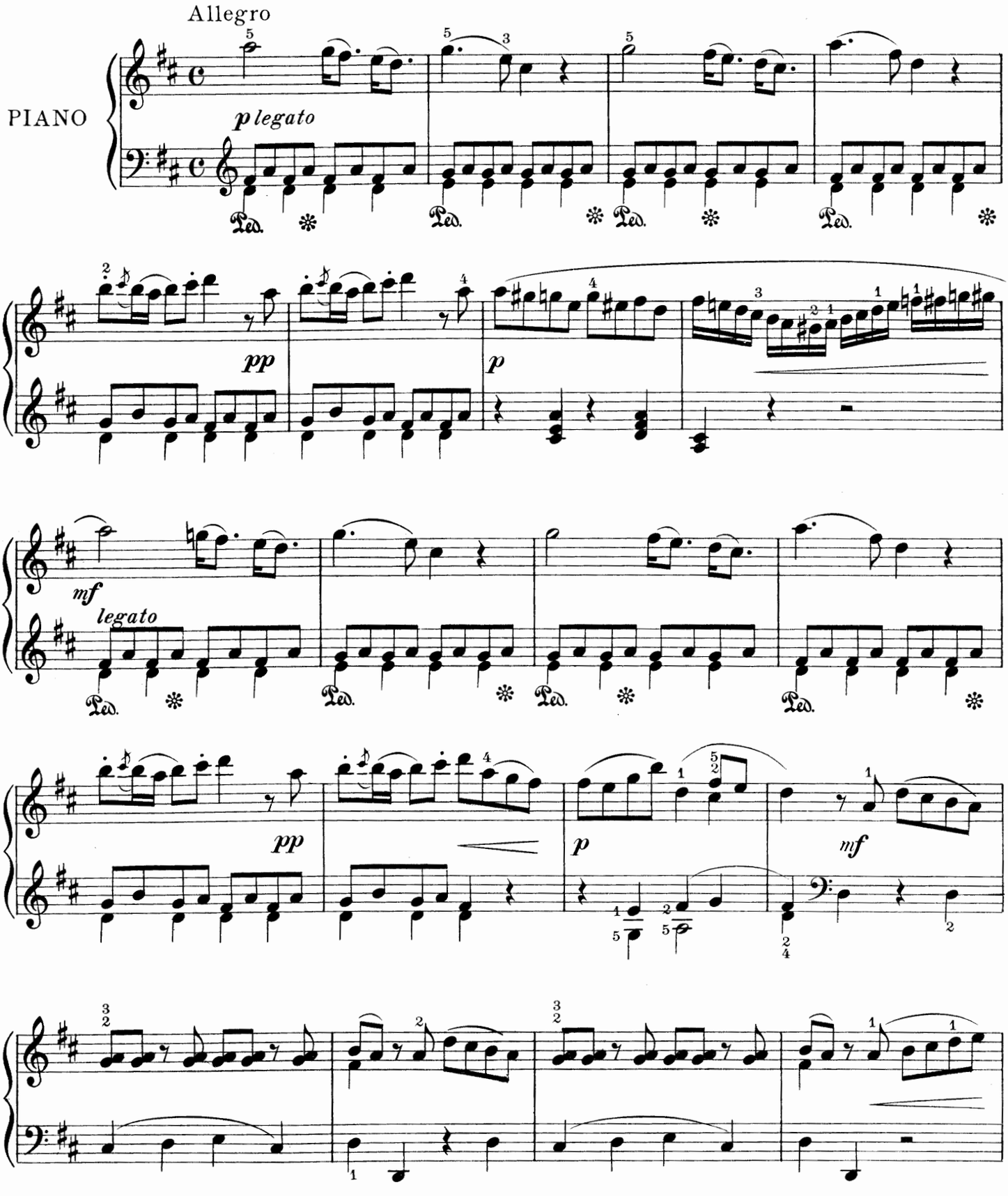
RONDO, in D Major

(Composed in Vienna, Jan. 10, 1786)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART

№ 485 (Köchel)



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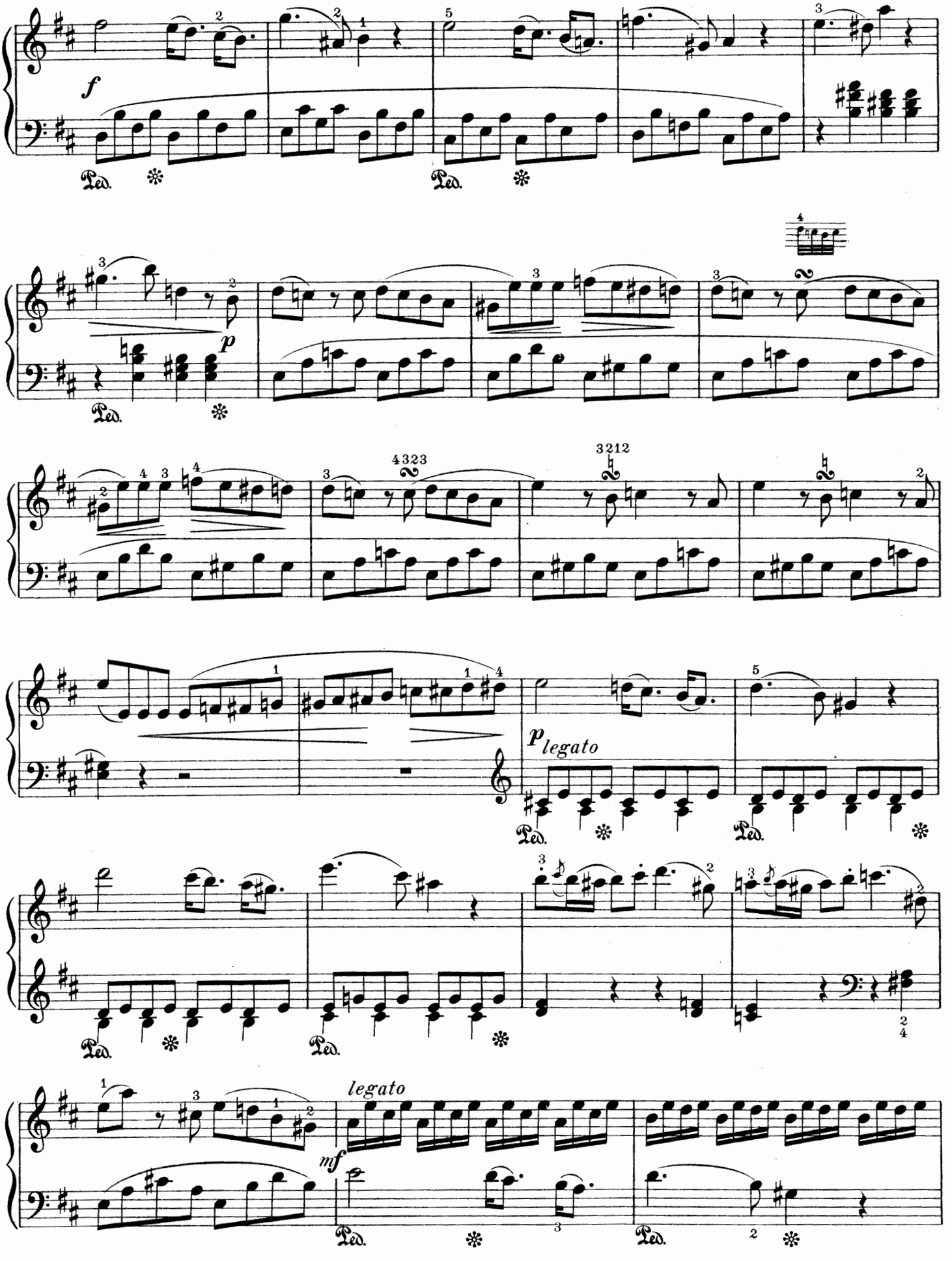
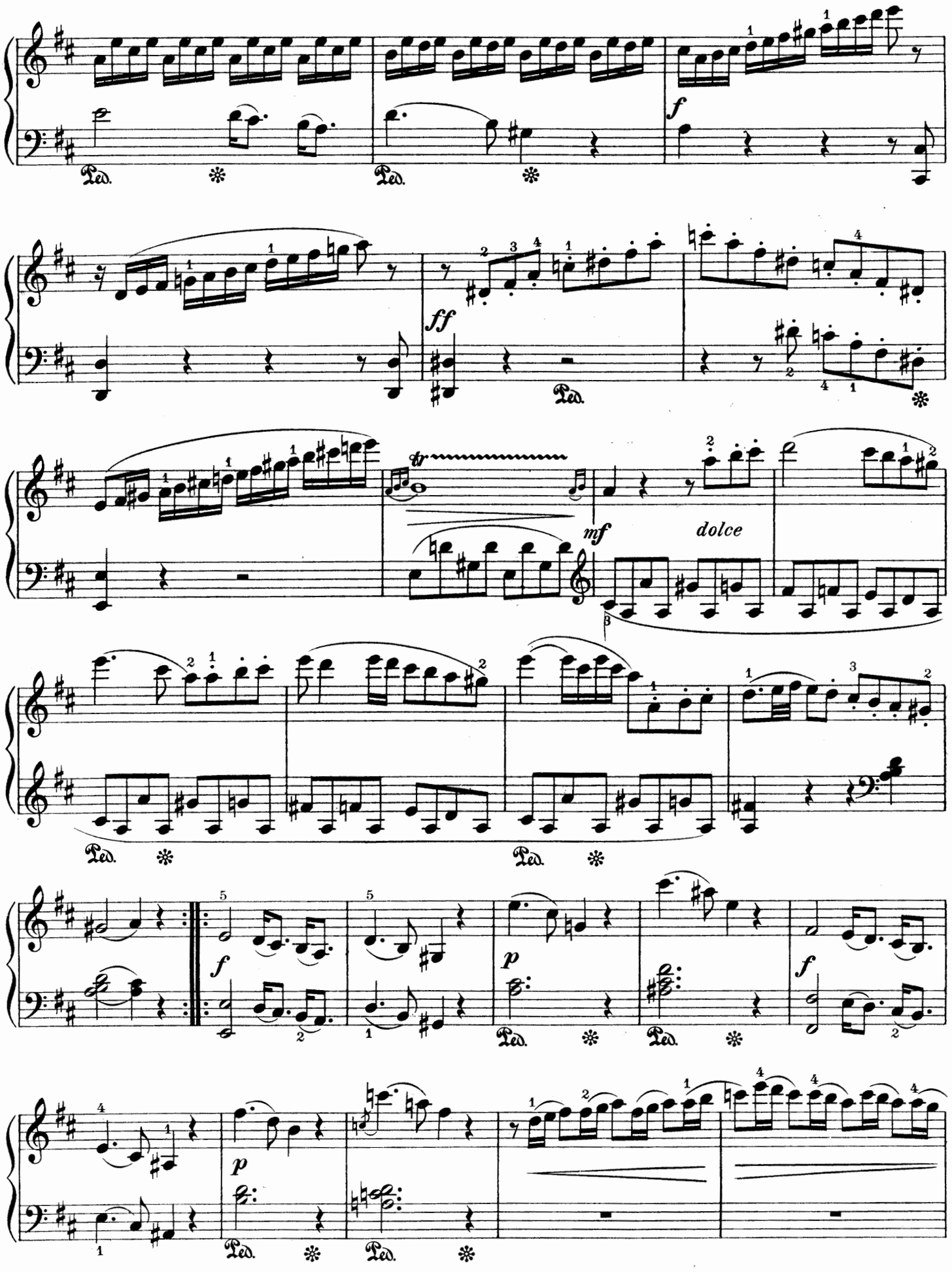
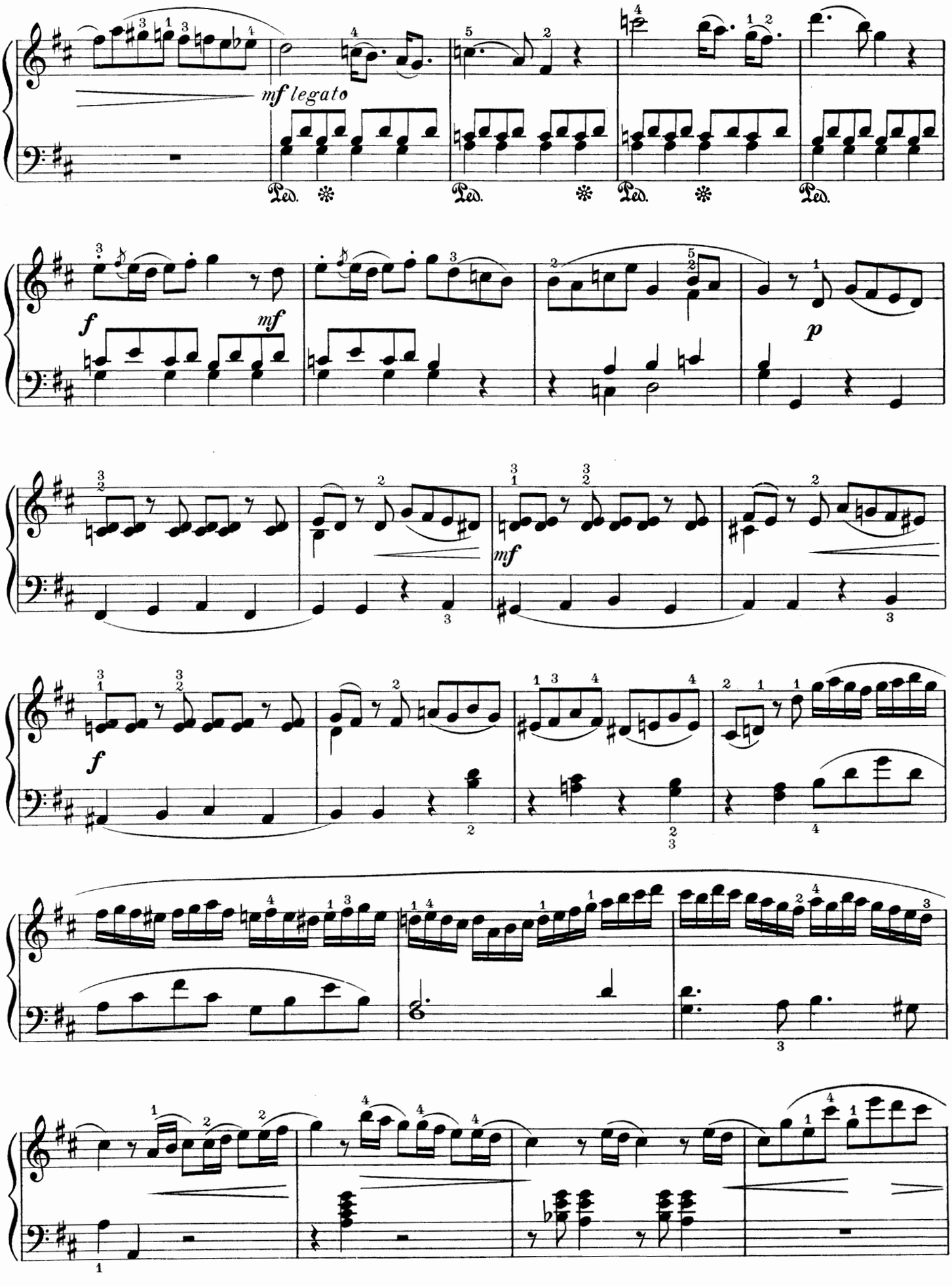

f
p
4323
3212
p legato
legato
mf
Ped.


Ped.
f
ff
tr
mf
dolce
p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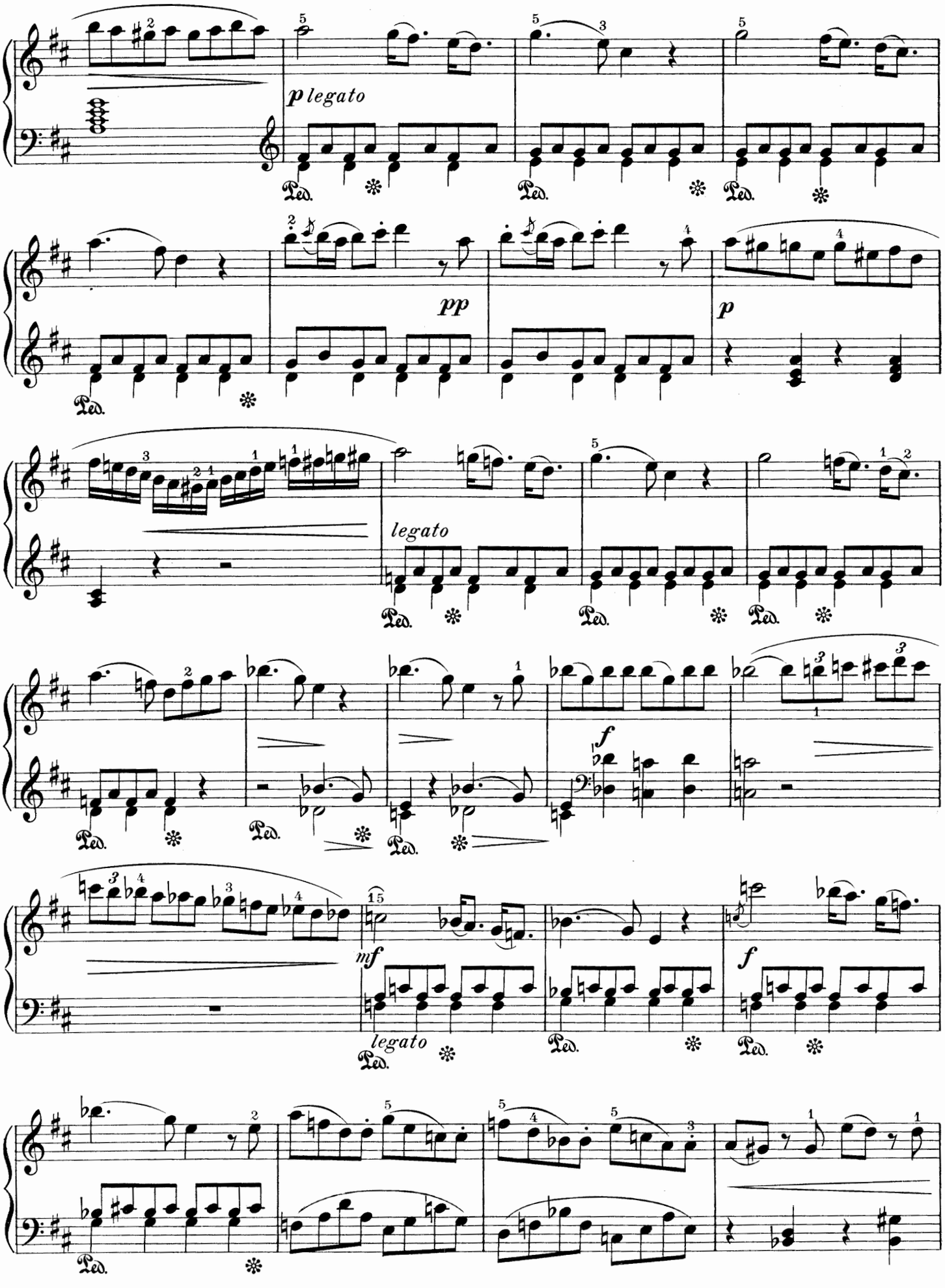
Ped.
Ped.
Ped.
Ped.
f
mf
mf
p
f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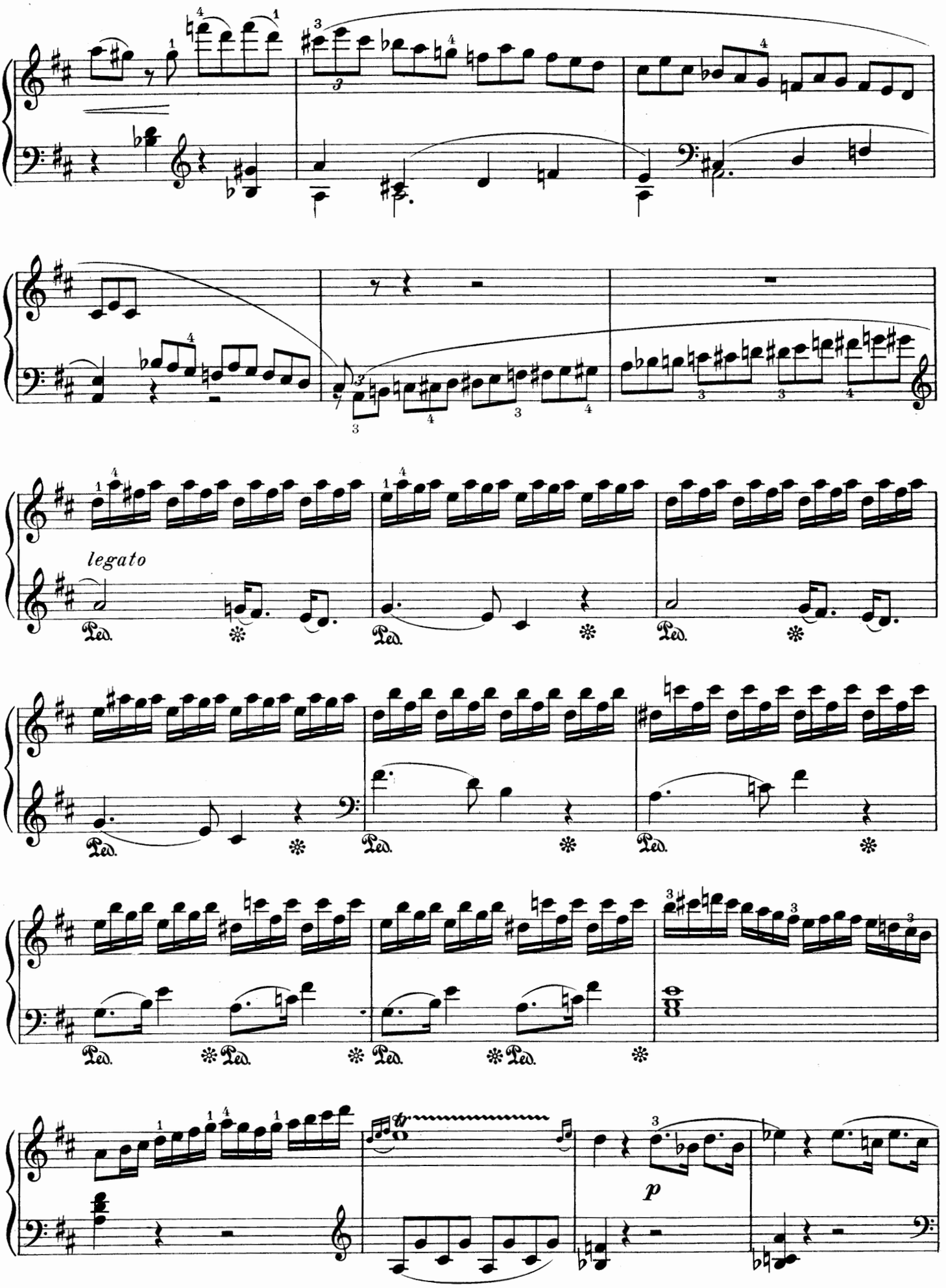
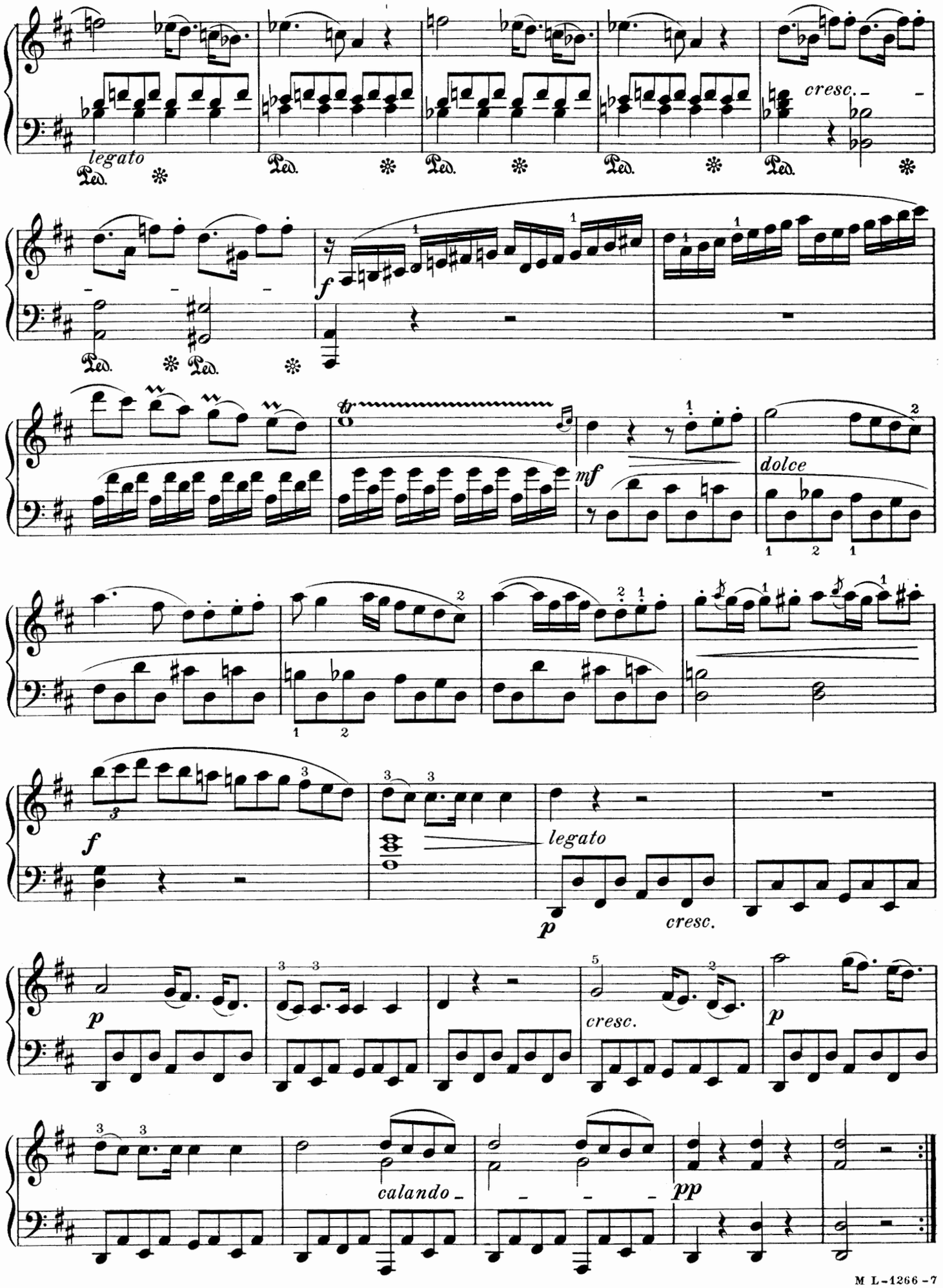
pp
p
legato
f
mf
legato
f


legato
Ped.
p


legato
Ped.
cresc.
f
mf
dolce
tr
p
cresc.
calando
pp

LITTLE RONDO

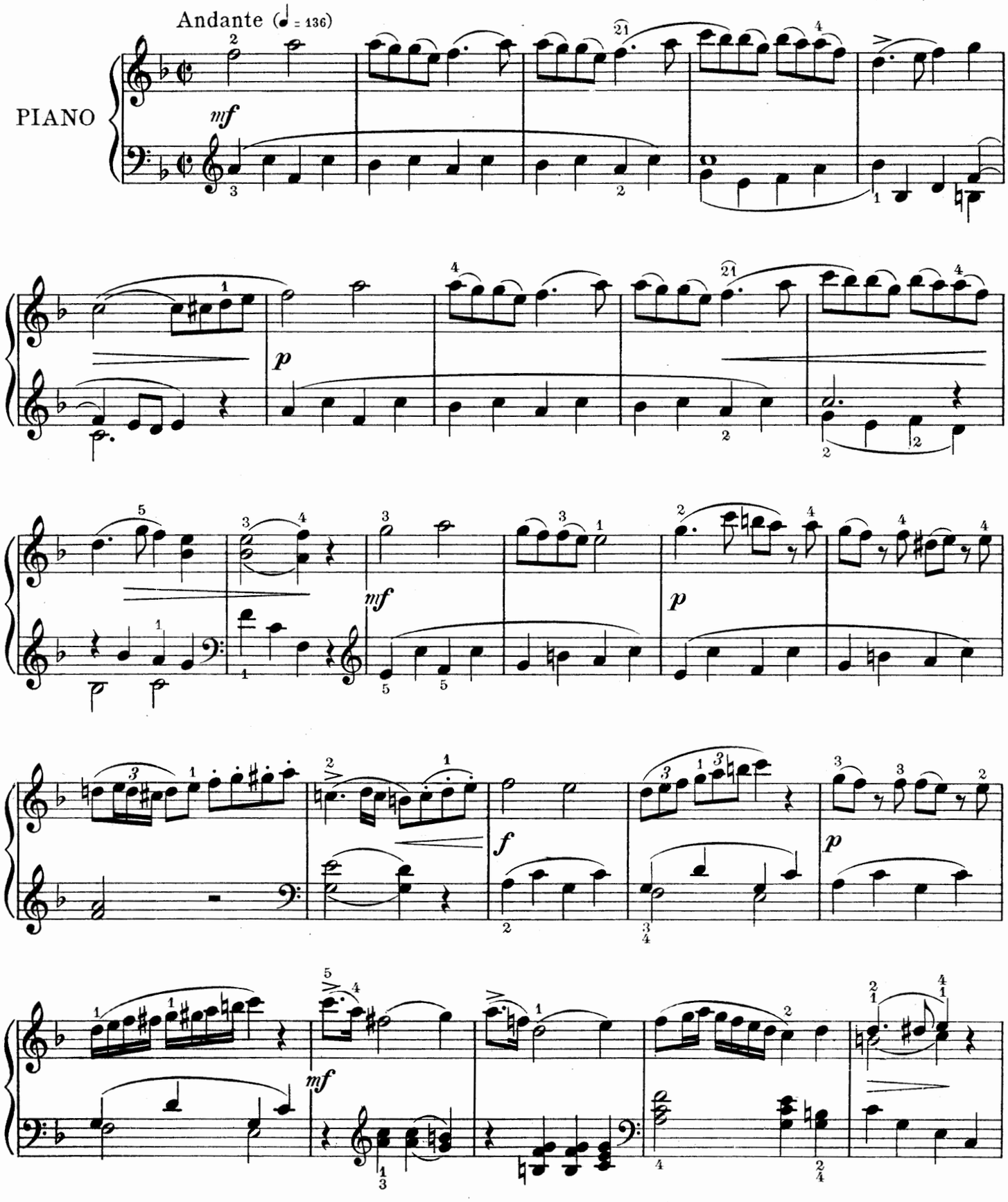
(KLEINES RONDO)

(Composed at Vienna, July 10, 1786)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART

№ 494 (Köchel)



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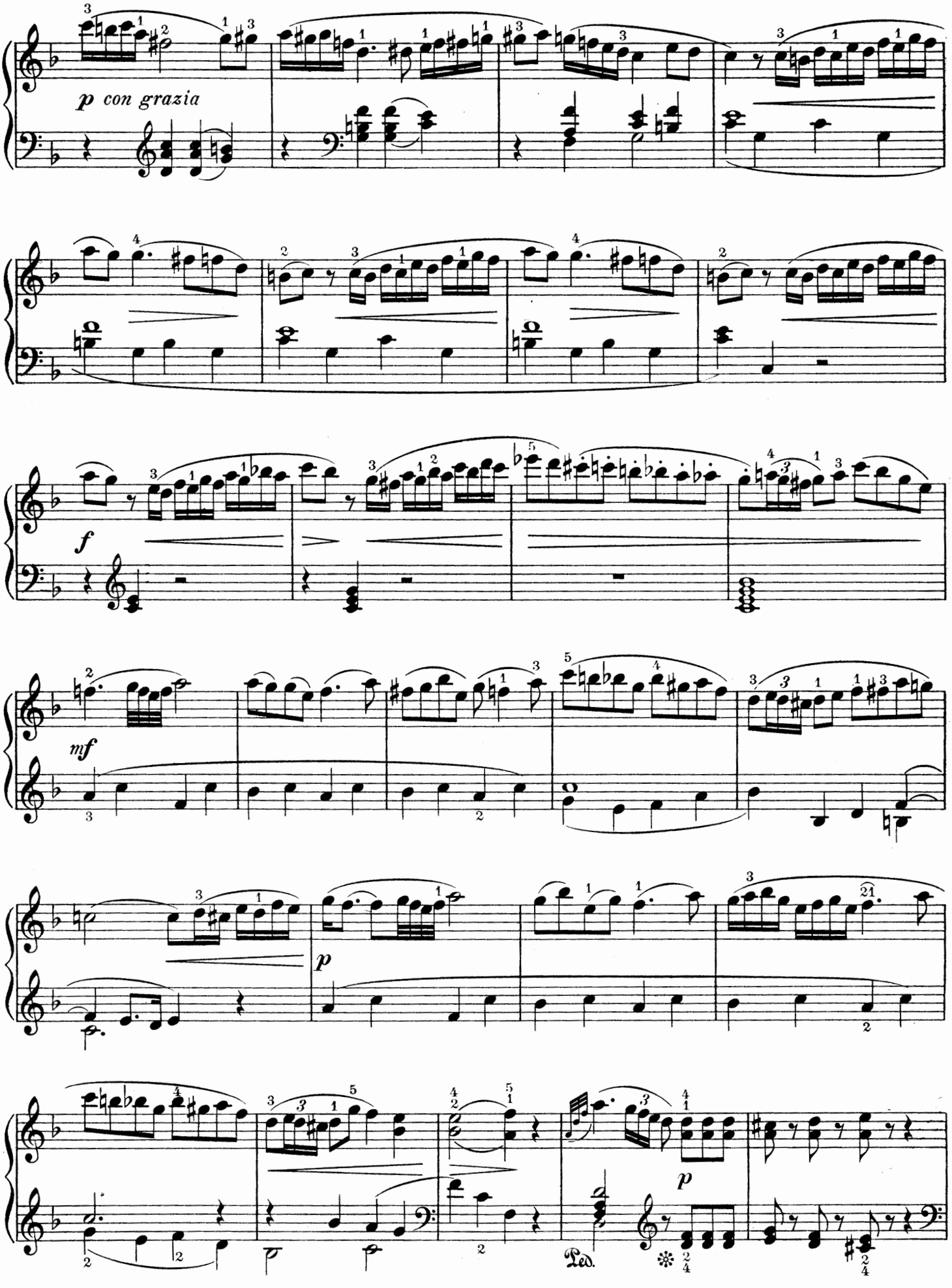
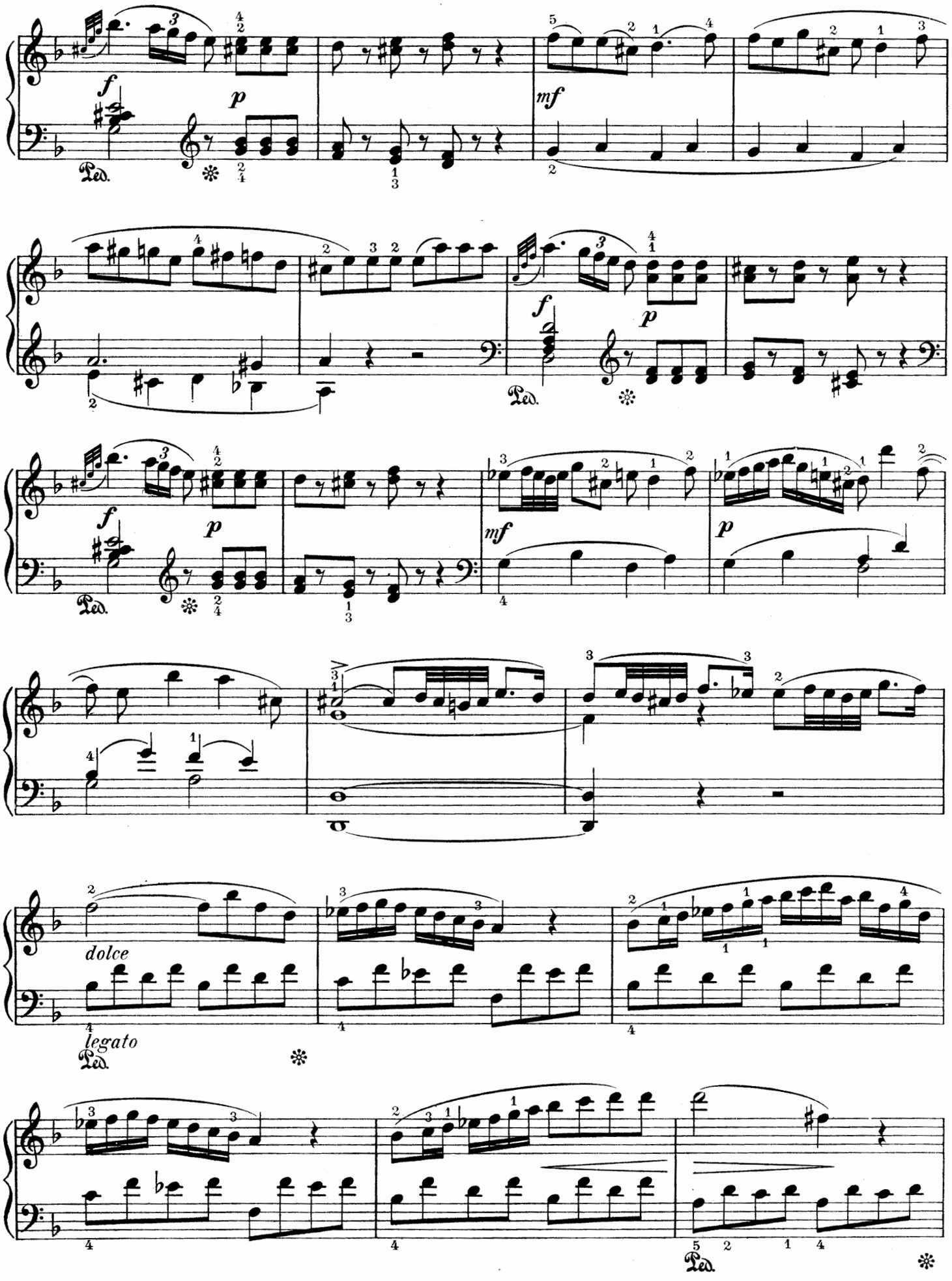

p con grazia
f
mf
p
p
Ped.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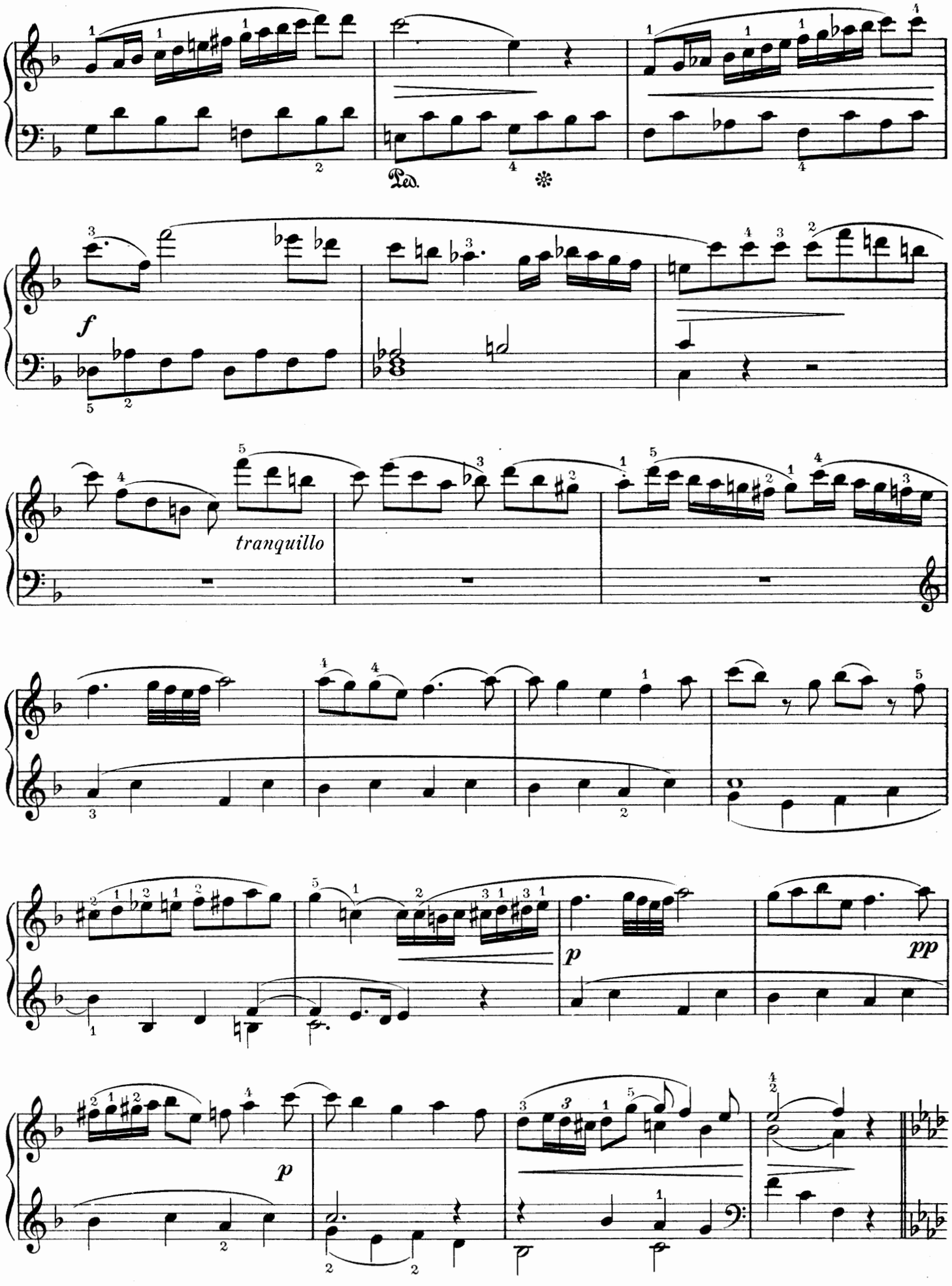
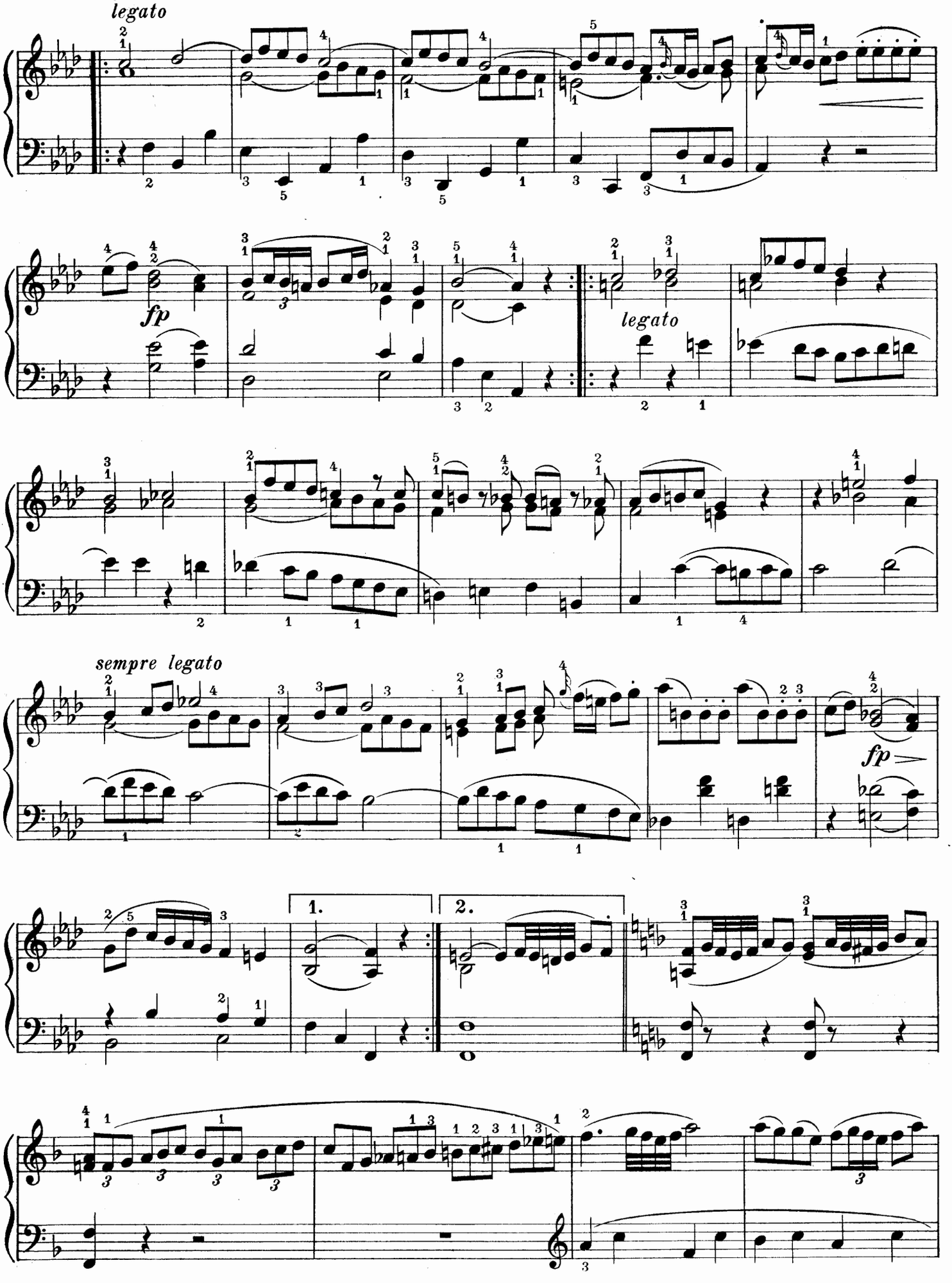
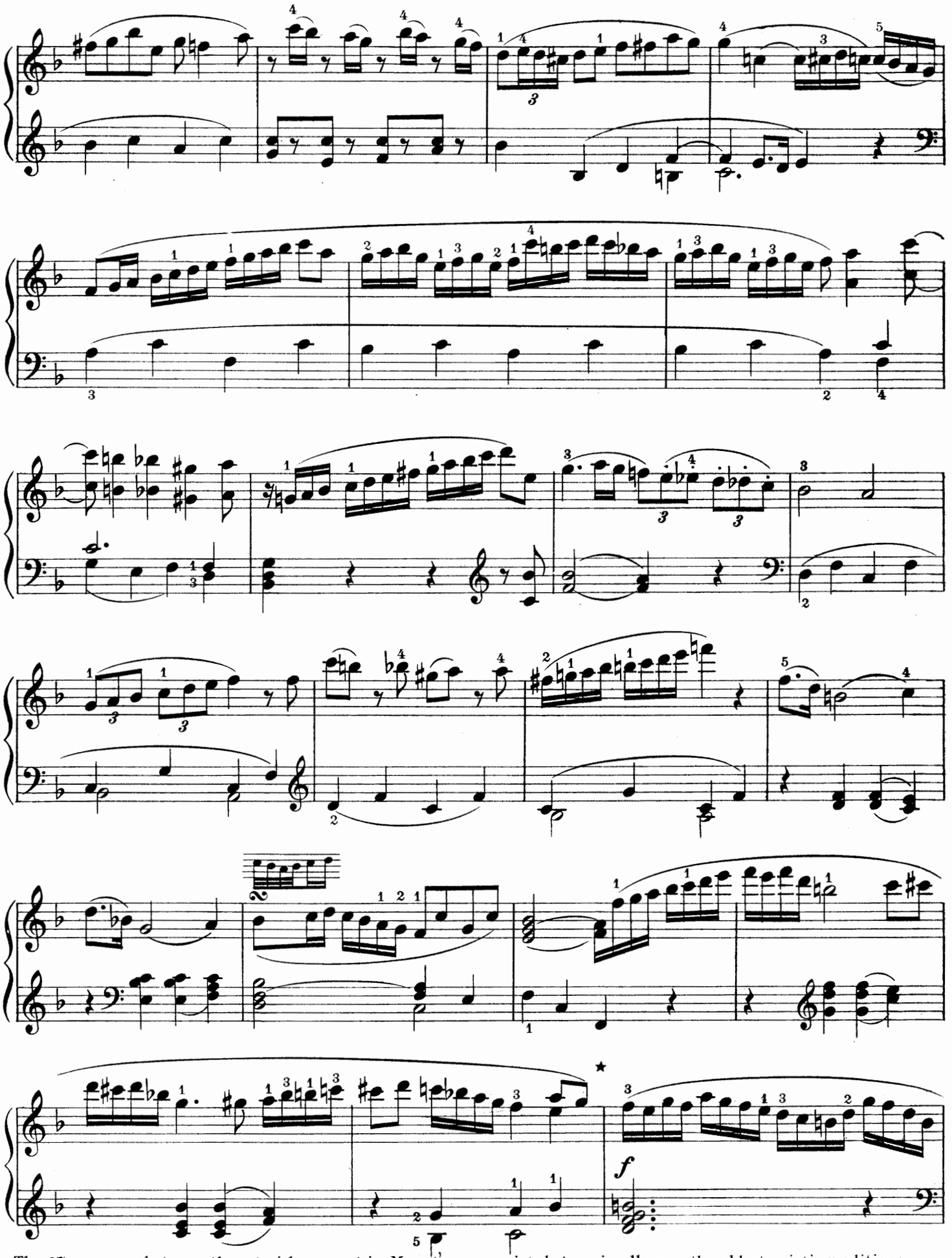
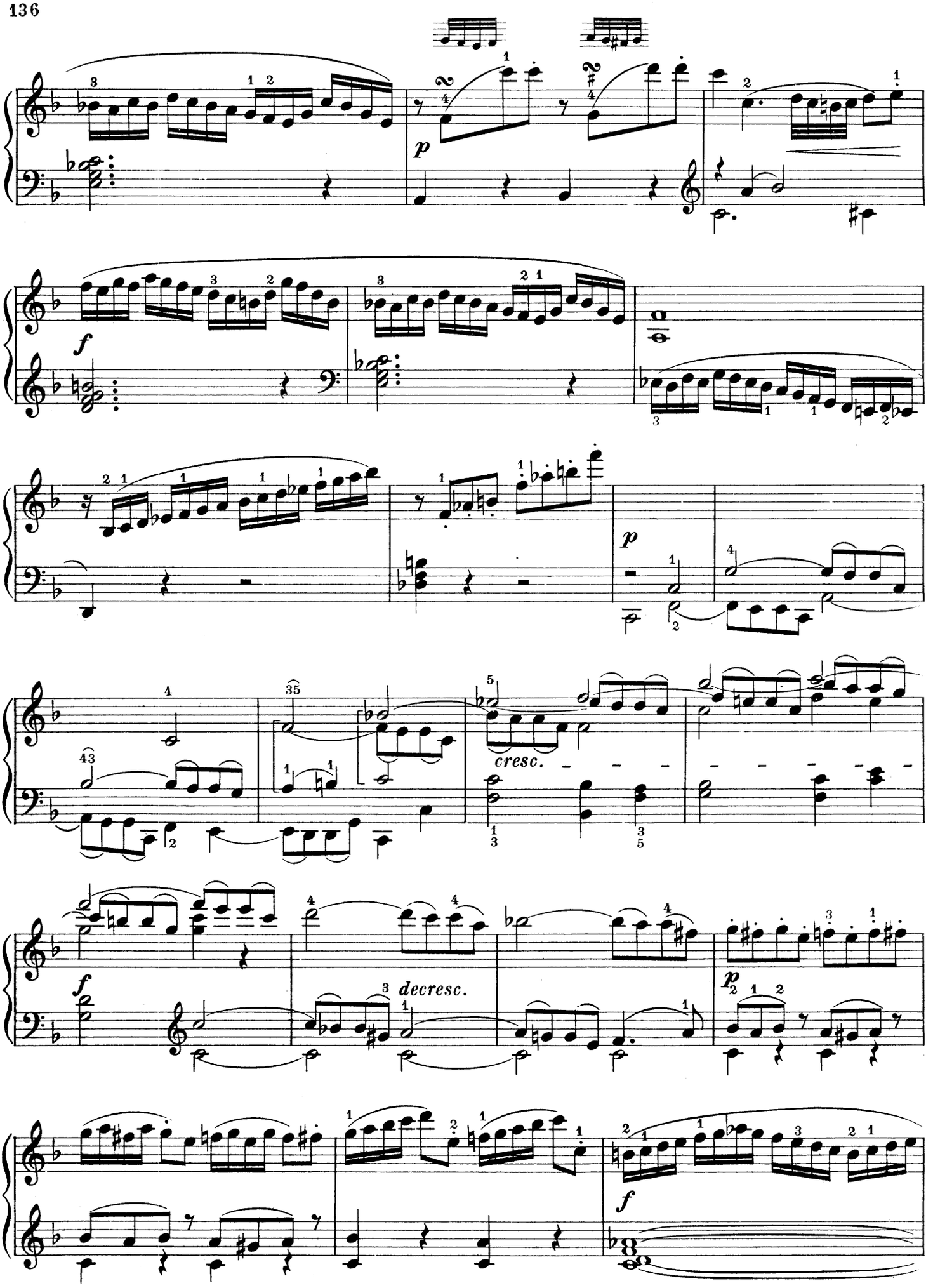
mf
Ped.
dolce
legato

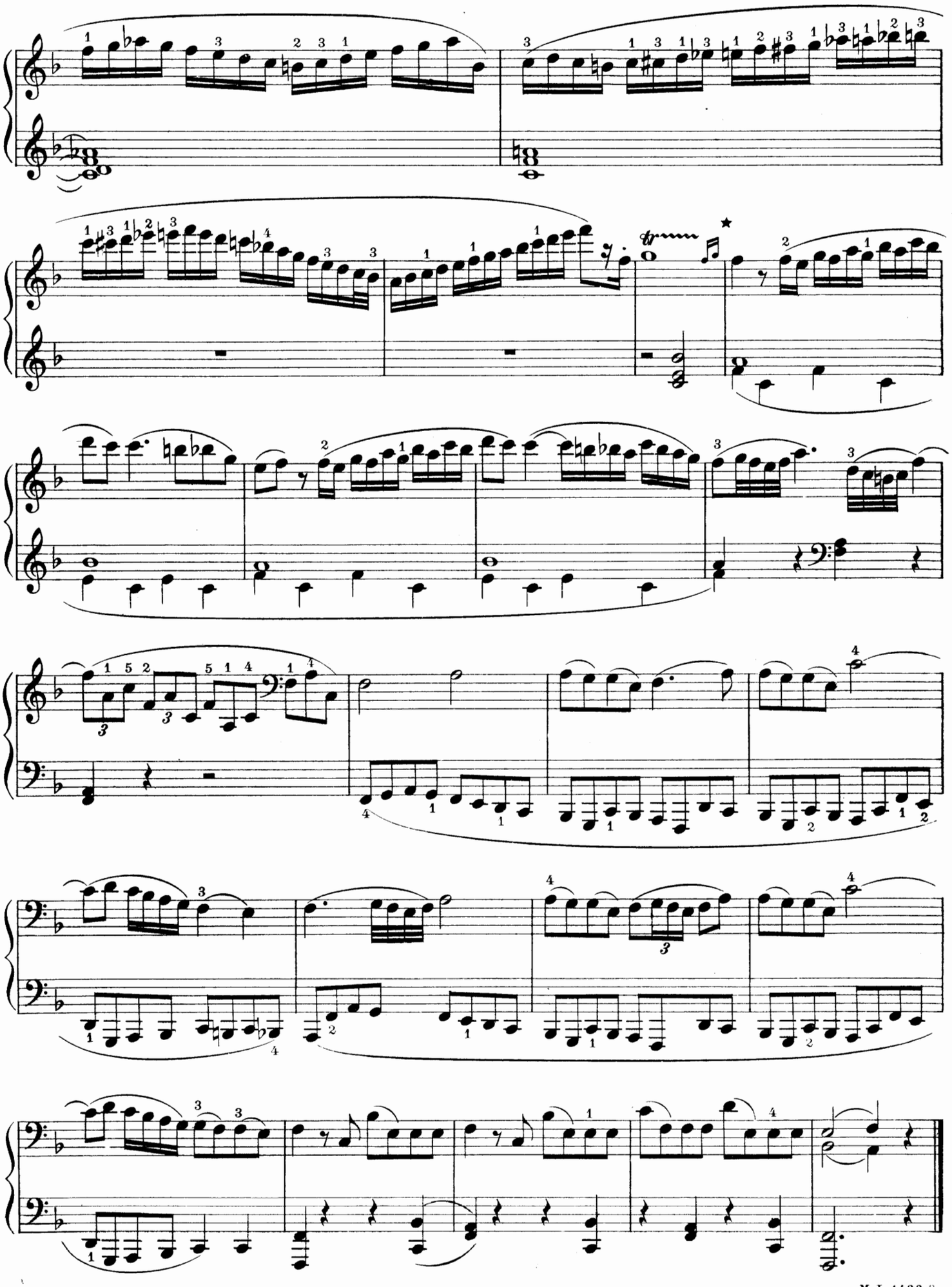

Ped.
*
f
tranquillo
p
pp
p


legato
fp
legato
sempre legato
fp
1.
2.



The 27 measures between the asterisks are not in Mozarts manuscript, but are in all, even the oldest existing editions.
(Die 27 Takte zwischen den Sternchen sind nicht in Mozarts Autograph, wohl aber in allen, auch den ältesten Ausgaben vorhanden.


p
f
p
cresc.
f
decresc.
p
f



RONDO, in A Minor

(Composed March 11, 1787)

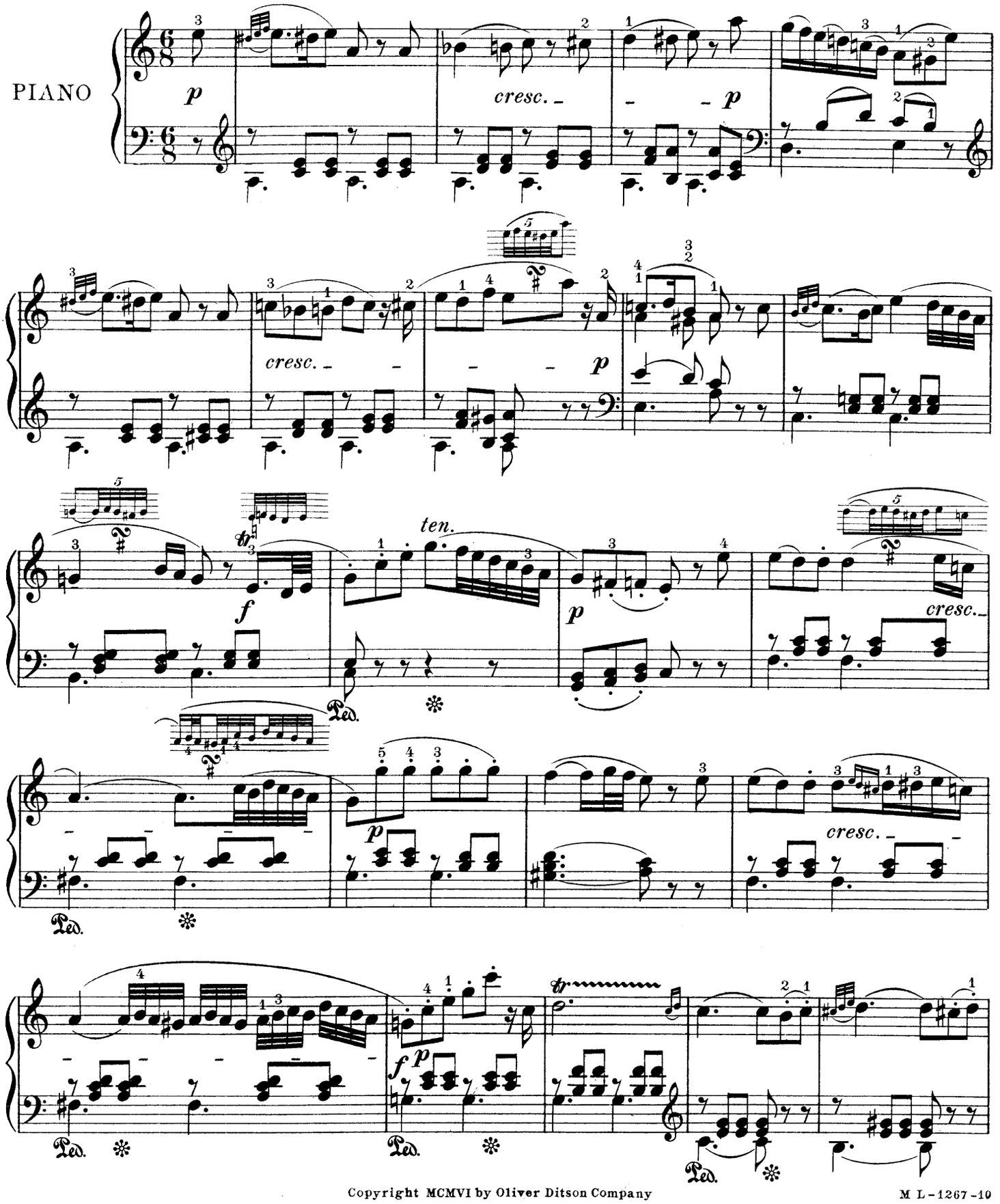
Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART

№ 511 (Köchel)

Andante (♩.= 58-69)

PIANO



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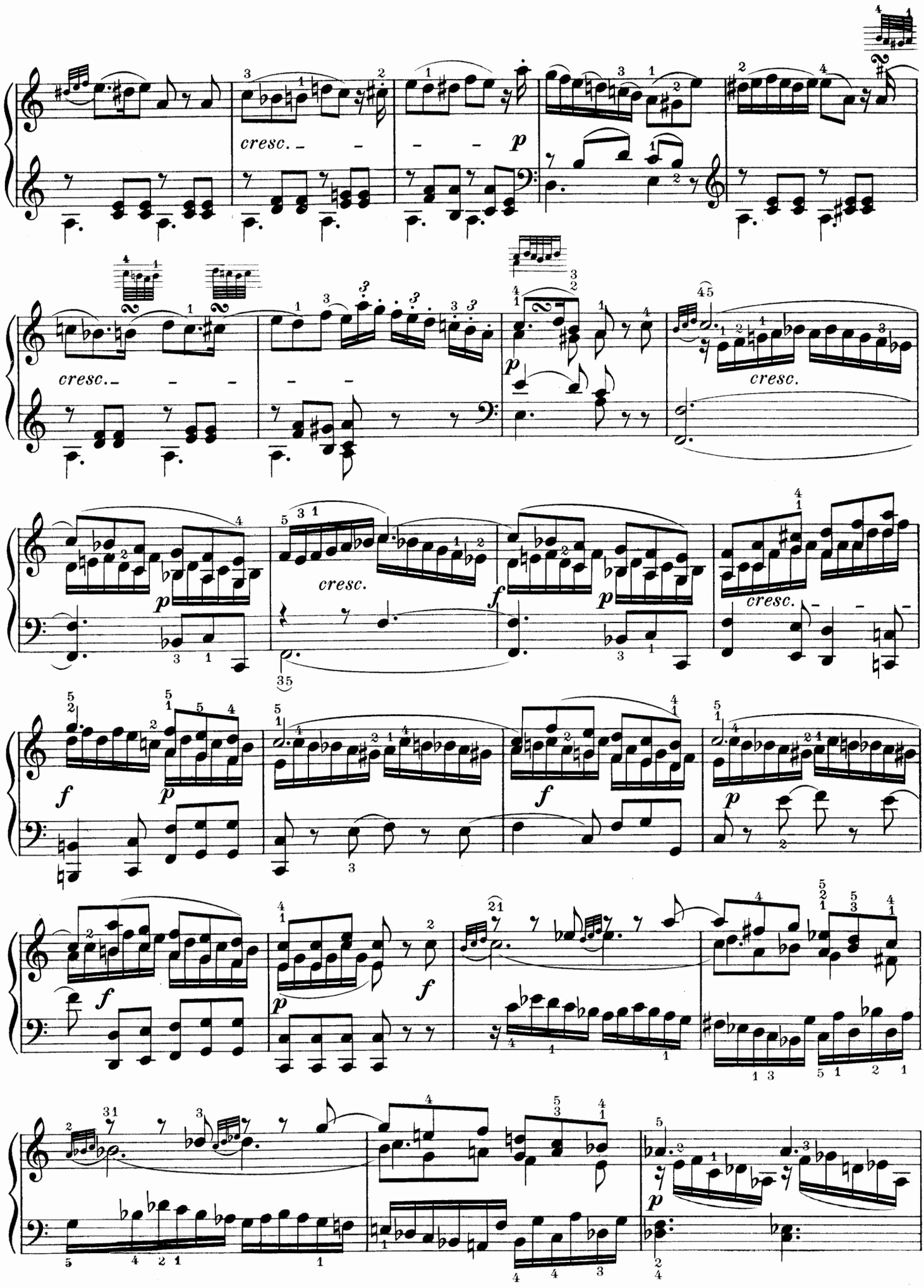
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cresc.
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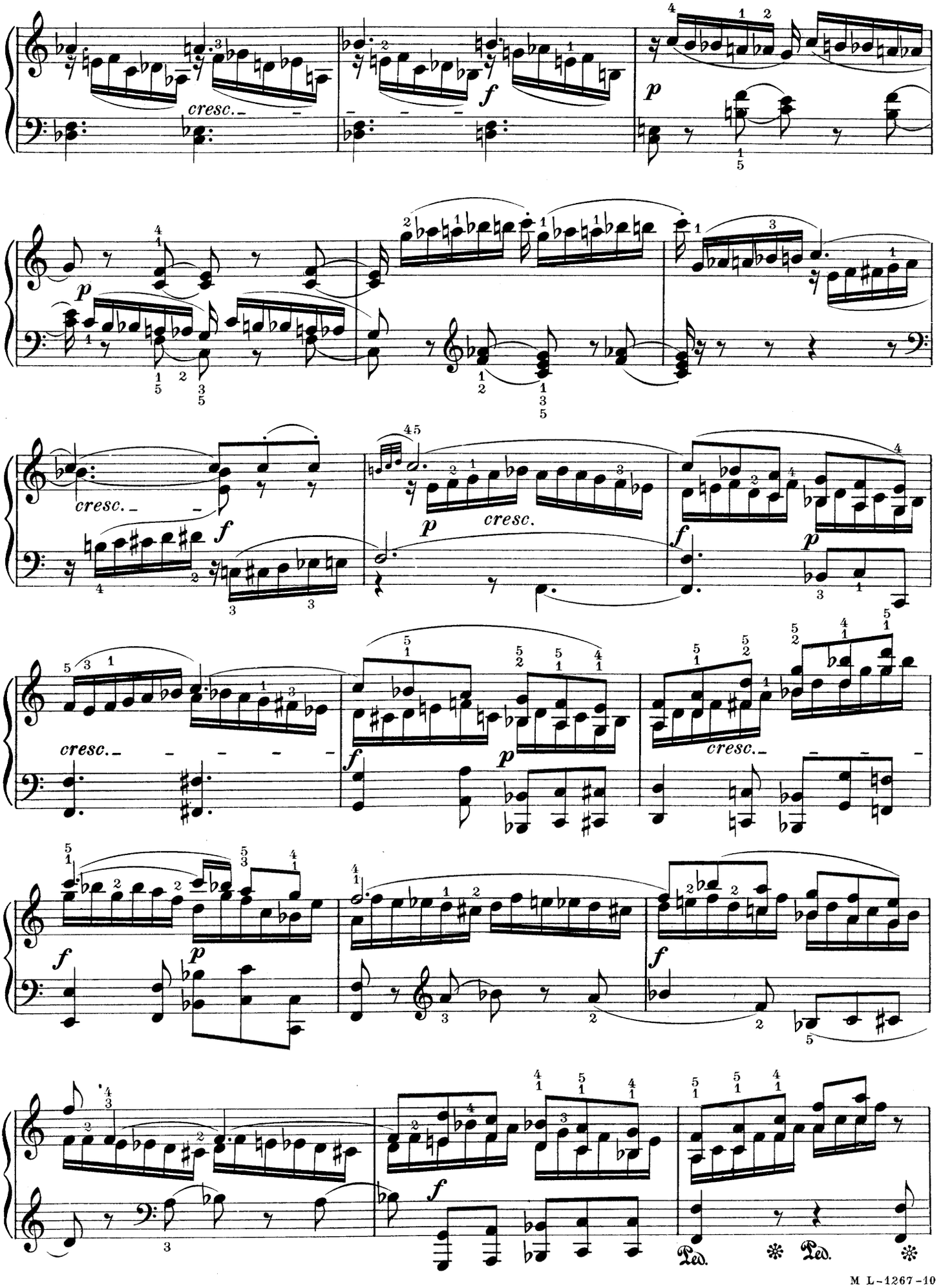
f
p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cresc.
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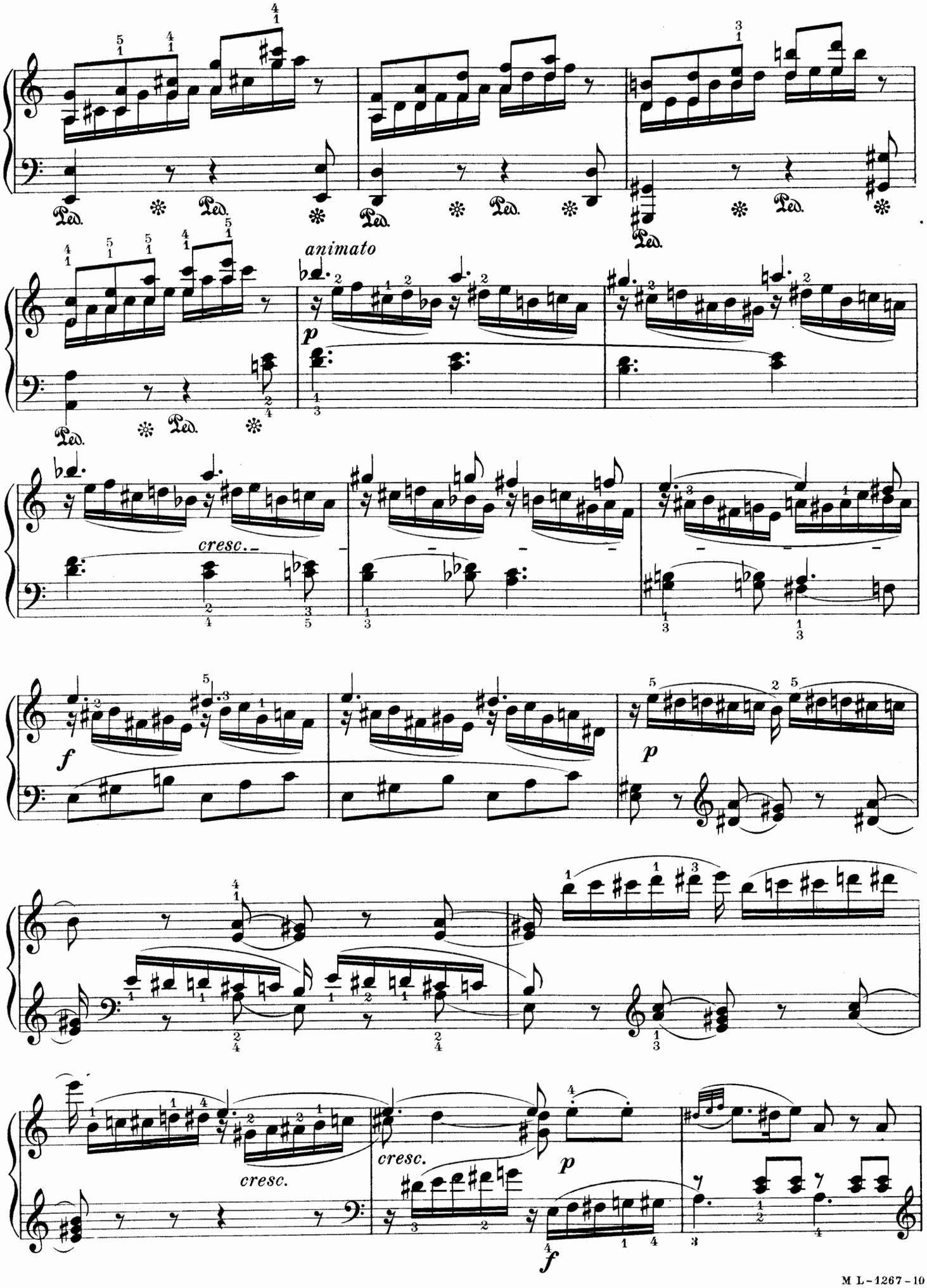
Ped.
Ped.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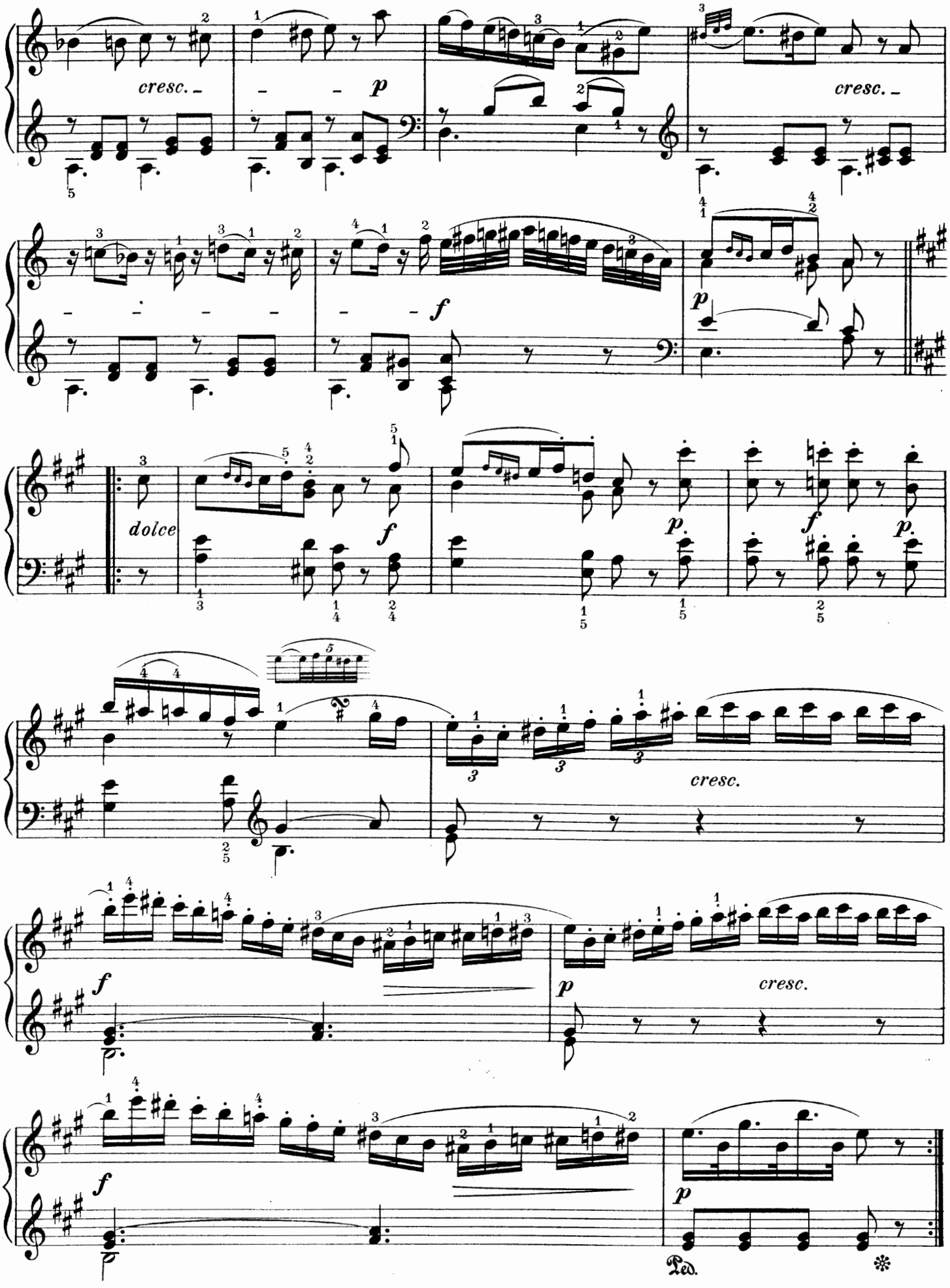
cresc.
f
p
cresc.
cresc.
p
f


cresc.
p
cresc.
f
p
dolce
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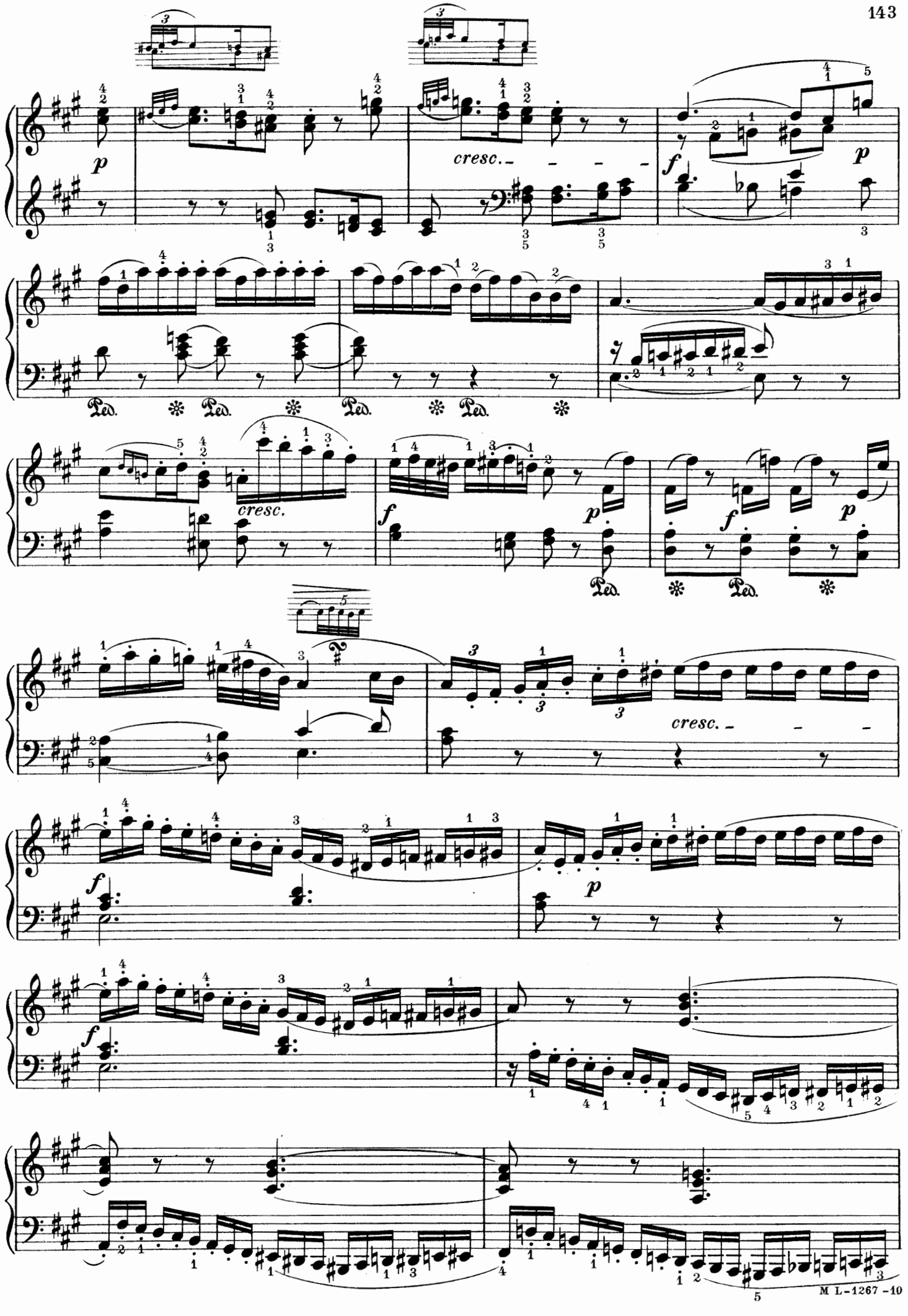
f
p.
cresc.
f
p
cresc.
f
p
Ped.
*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p
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cresc.
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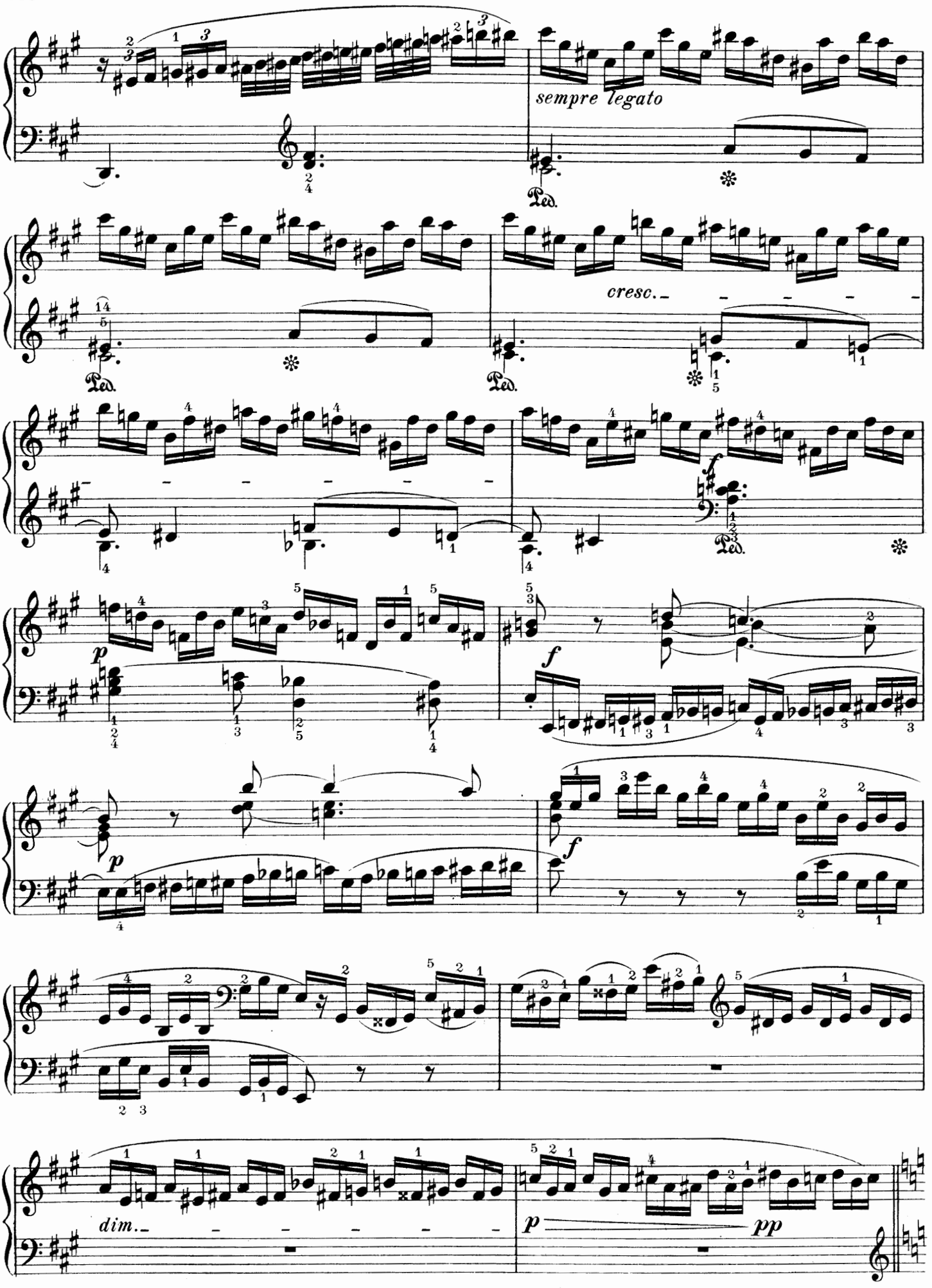
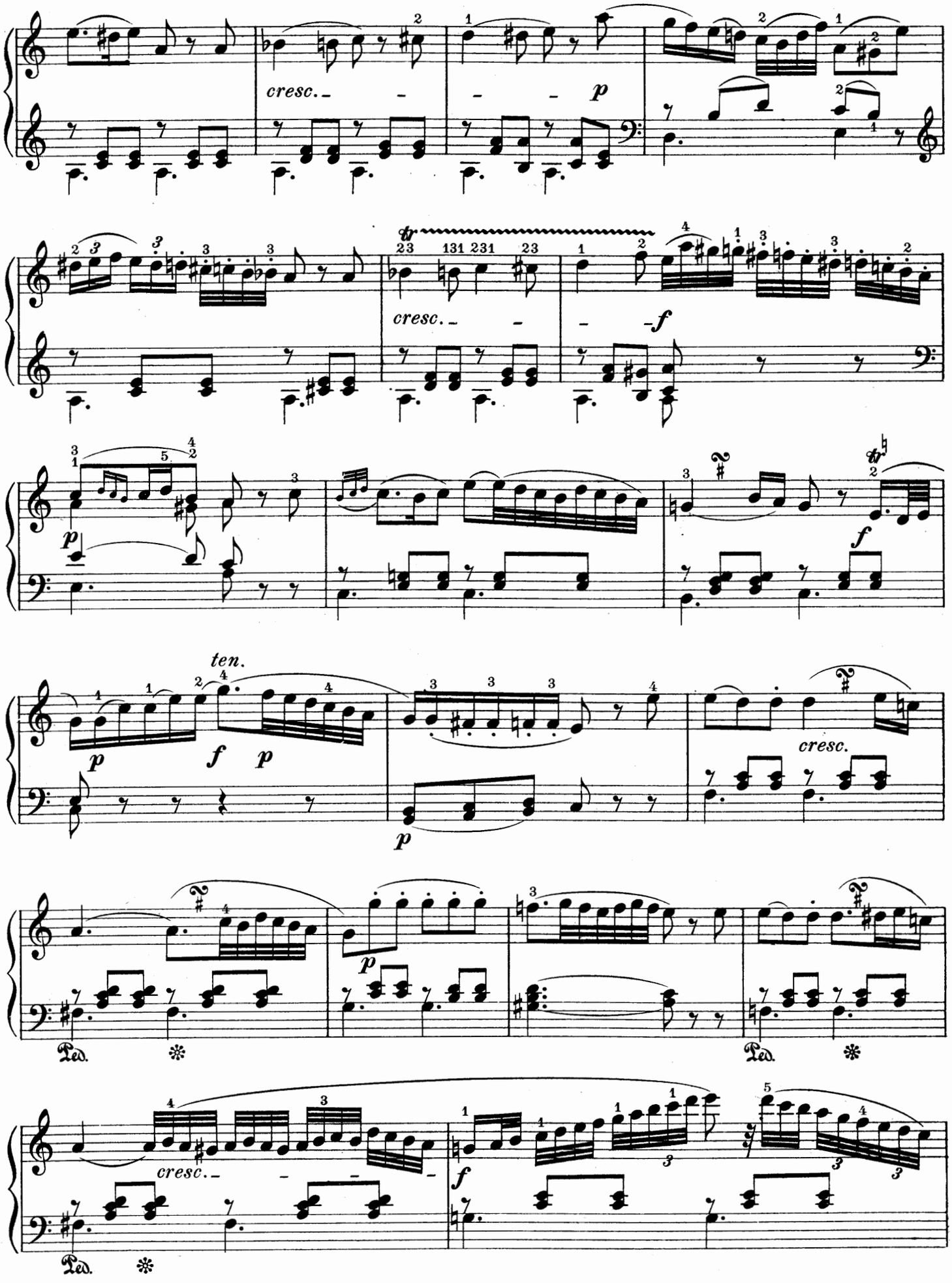
p
f
p
cresc.
f


sempre legato
cresc.
dim.
p
pp
f
Ped.


cresc.
p
cresc.
f
p
f
p
ten.
f
p
cresc.
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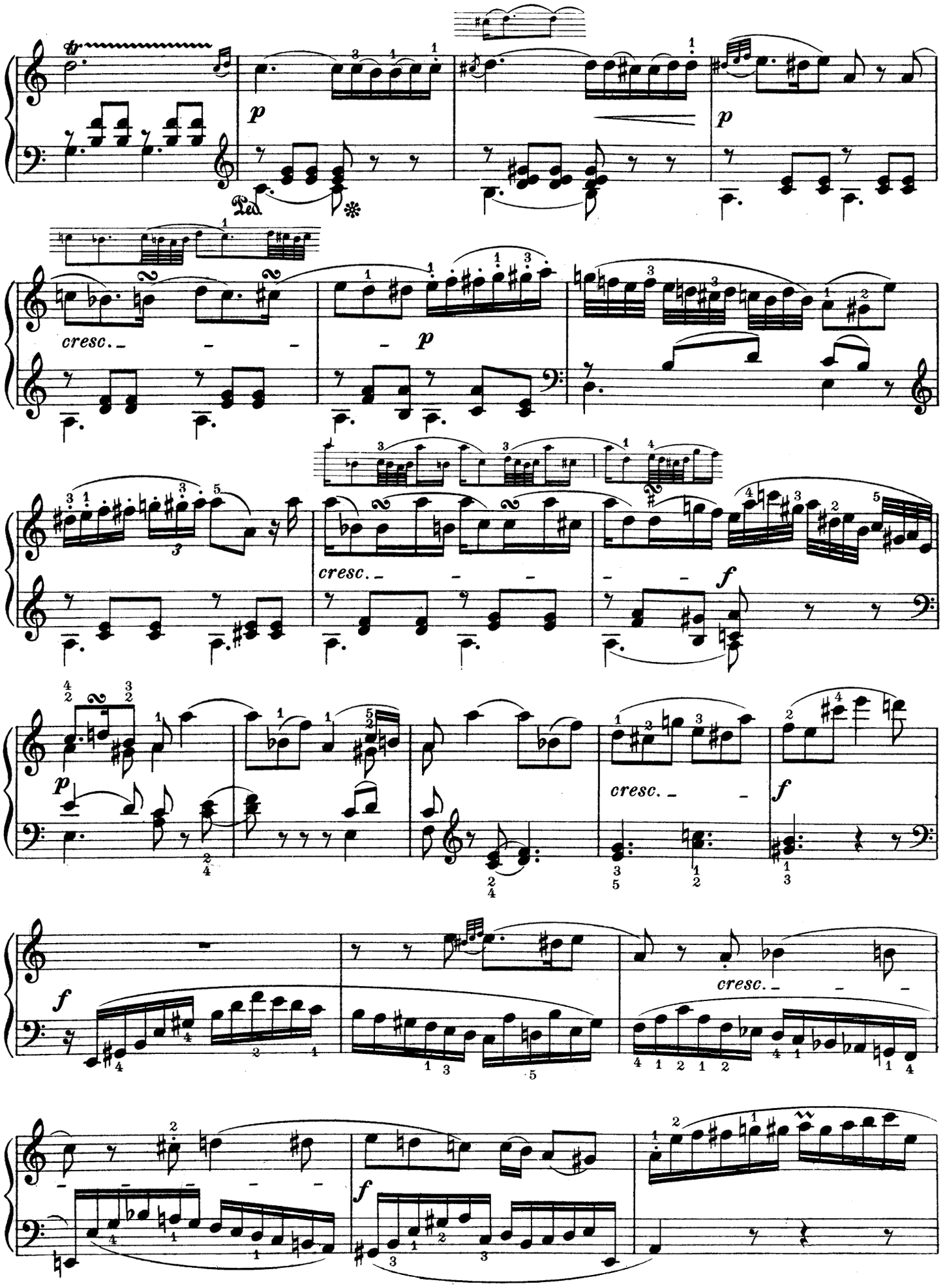
Ped.
Ped.
cresc.
f
Ped.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cresc.
p
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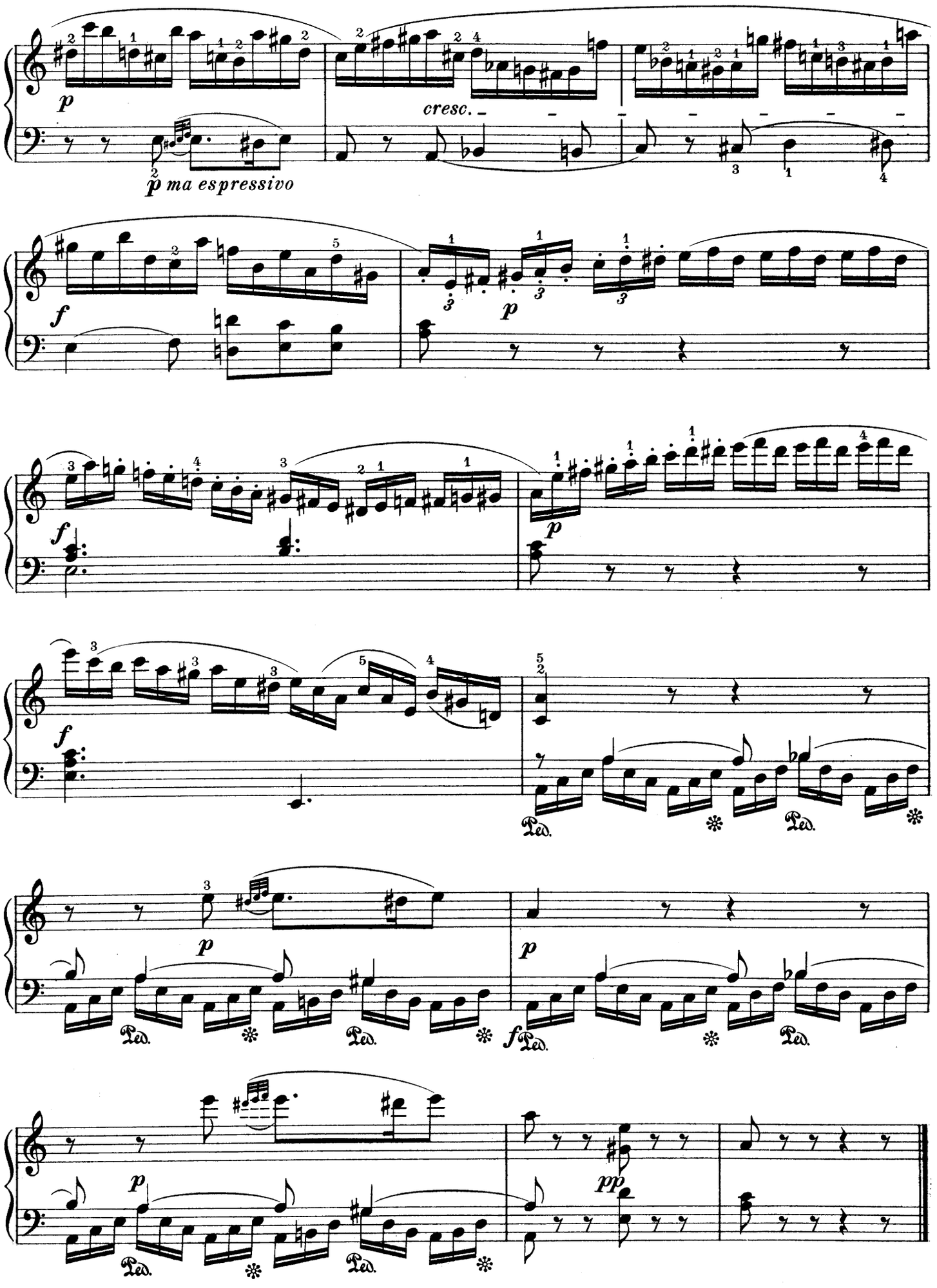

p
cresc.
p ma espressivo
f
p
f
p
f
Ped.
p
Ped.
p
f Ped.
Ped.
p
pp
Ped.

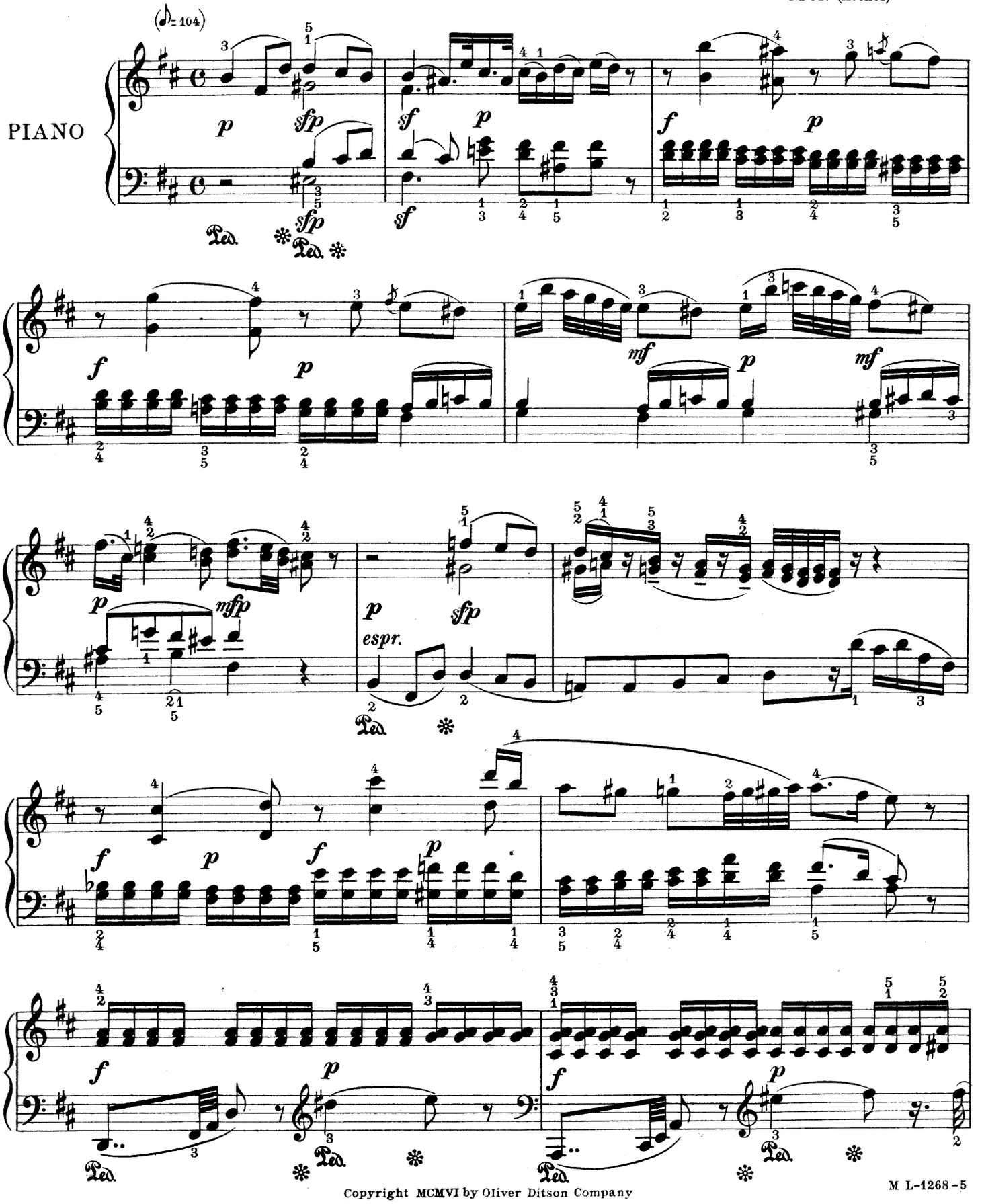
ADAGIO, in B Minor

(Composed March 19, 1788)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART

№ 540 (Köchel)



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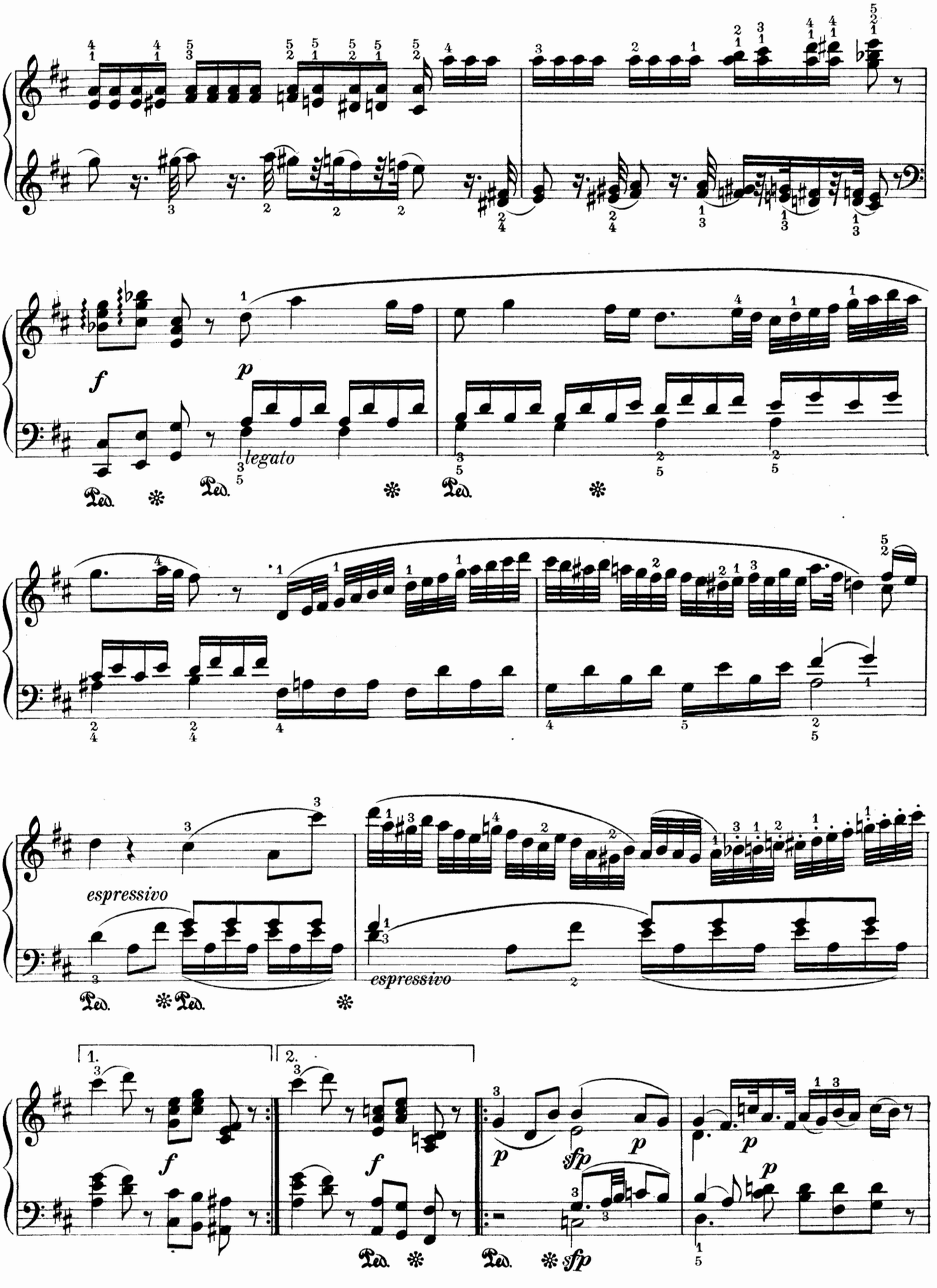
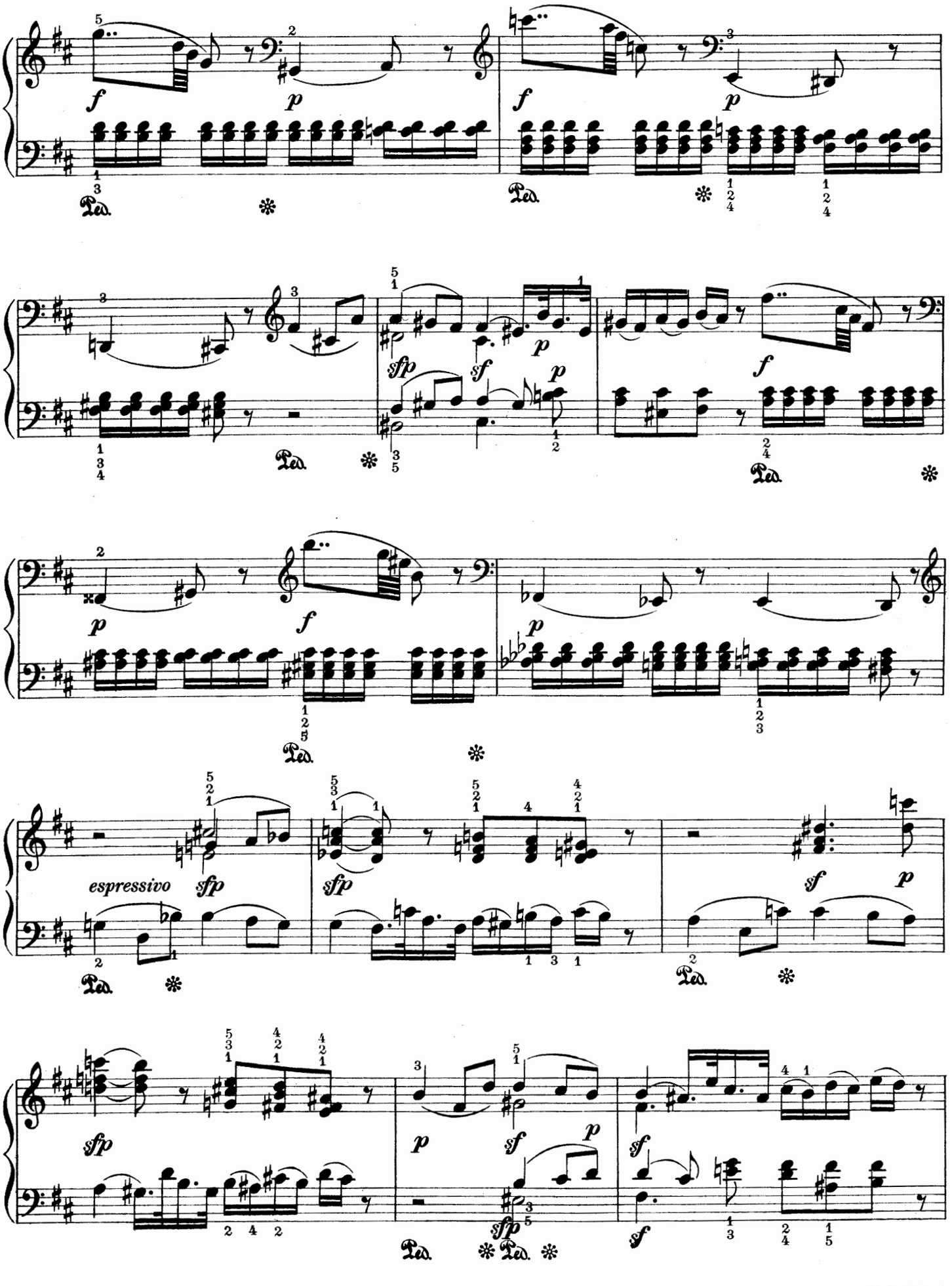

f
p
legato
Ped.
espressivo
1.
2.
sfp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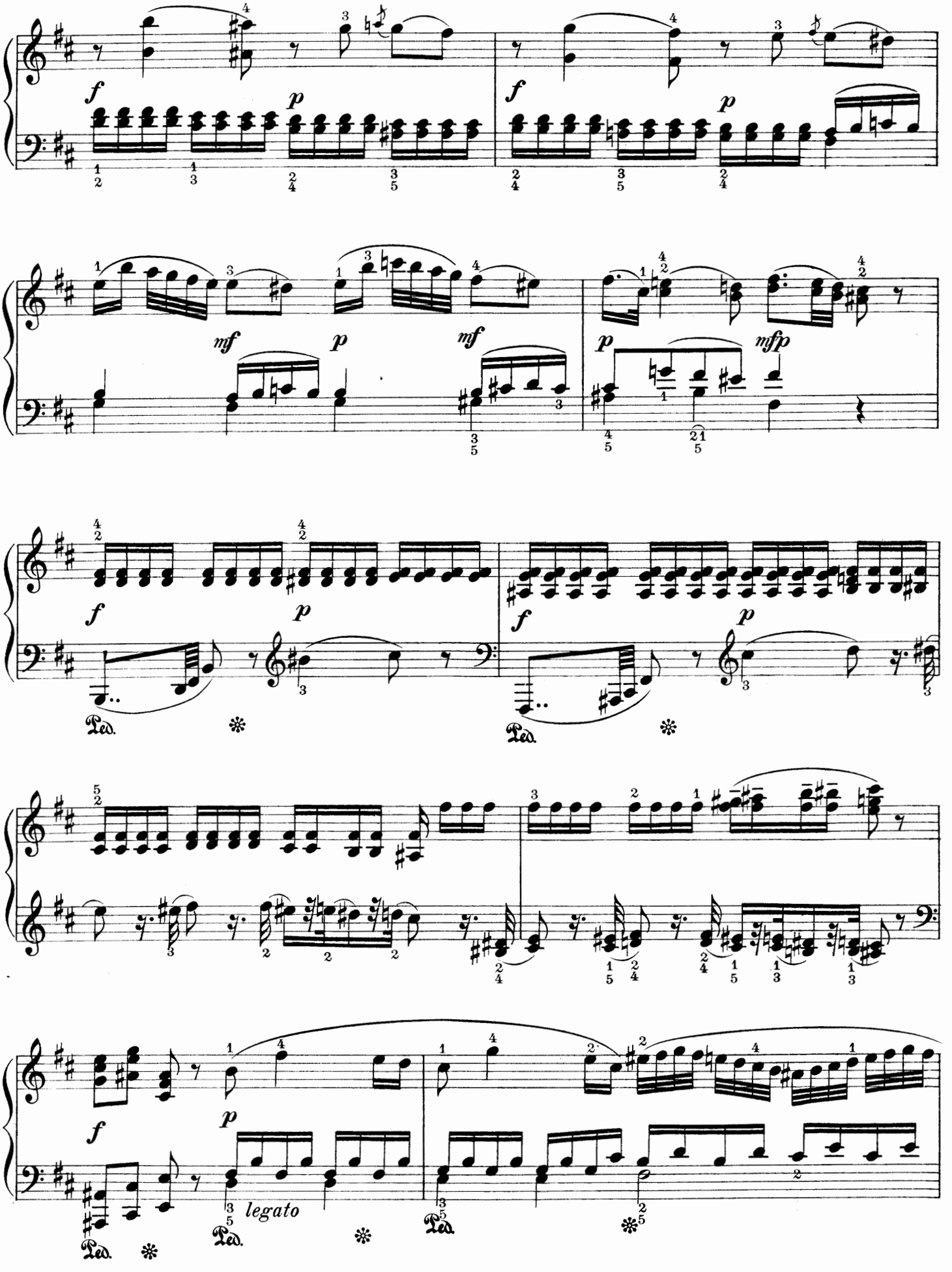
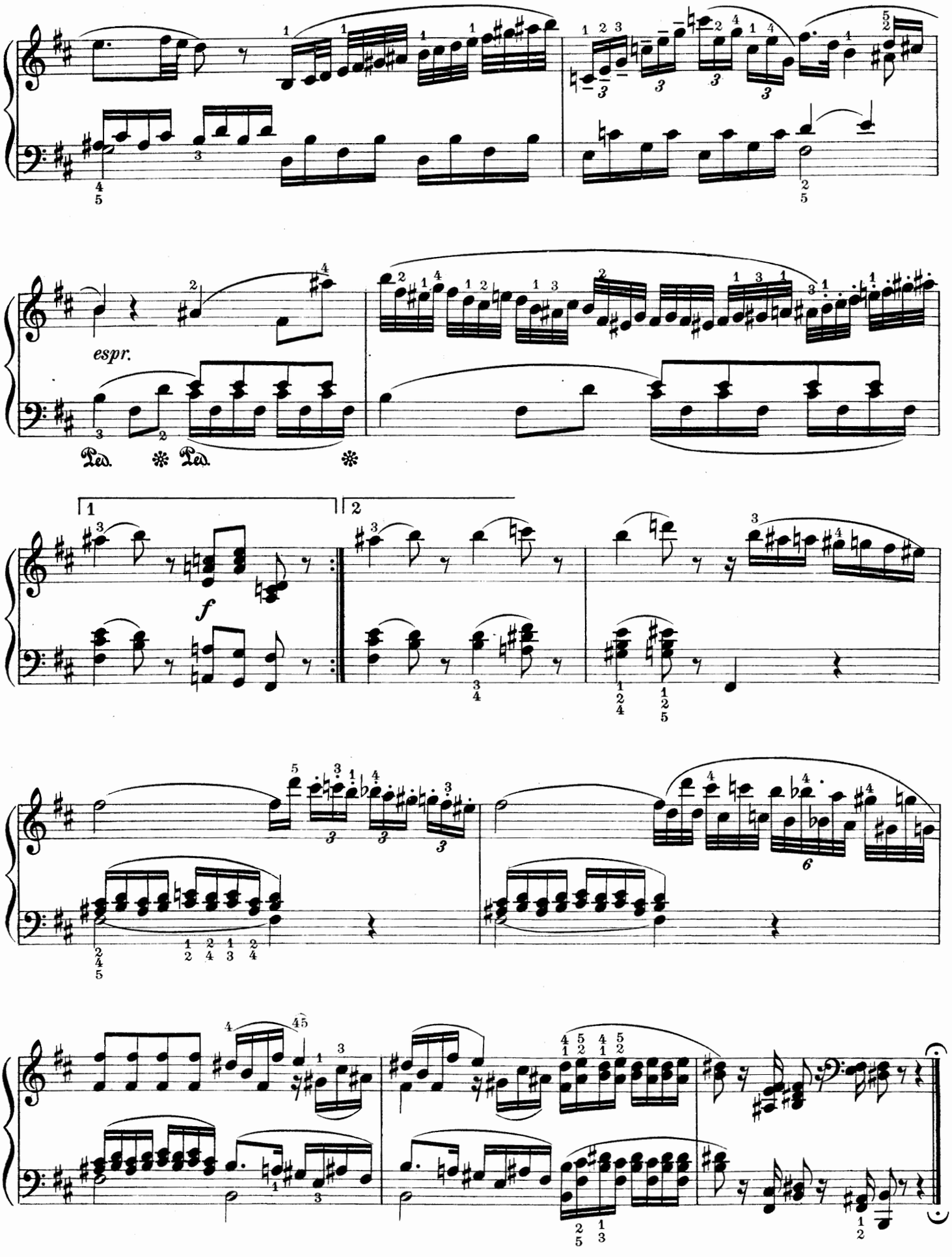

f
p
mf
mfp
Ped.
legato


espr.
Ped. * Ped. *
1
2
f

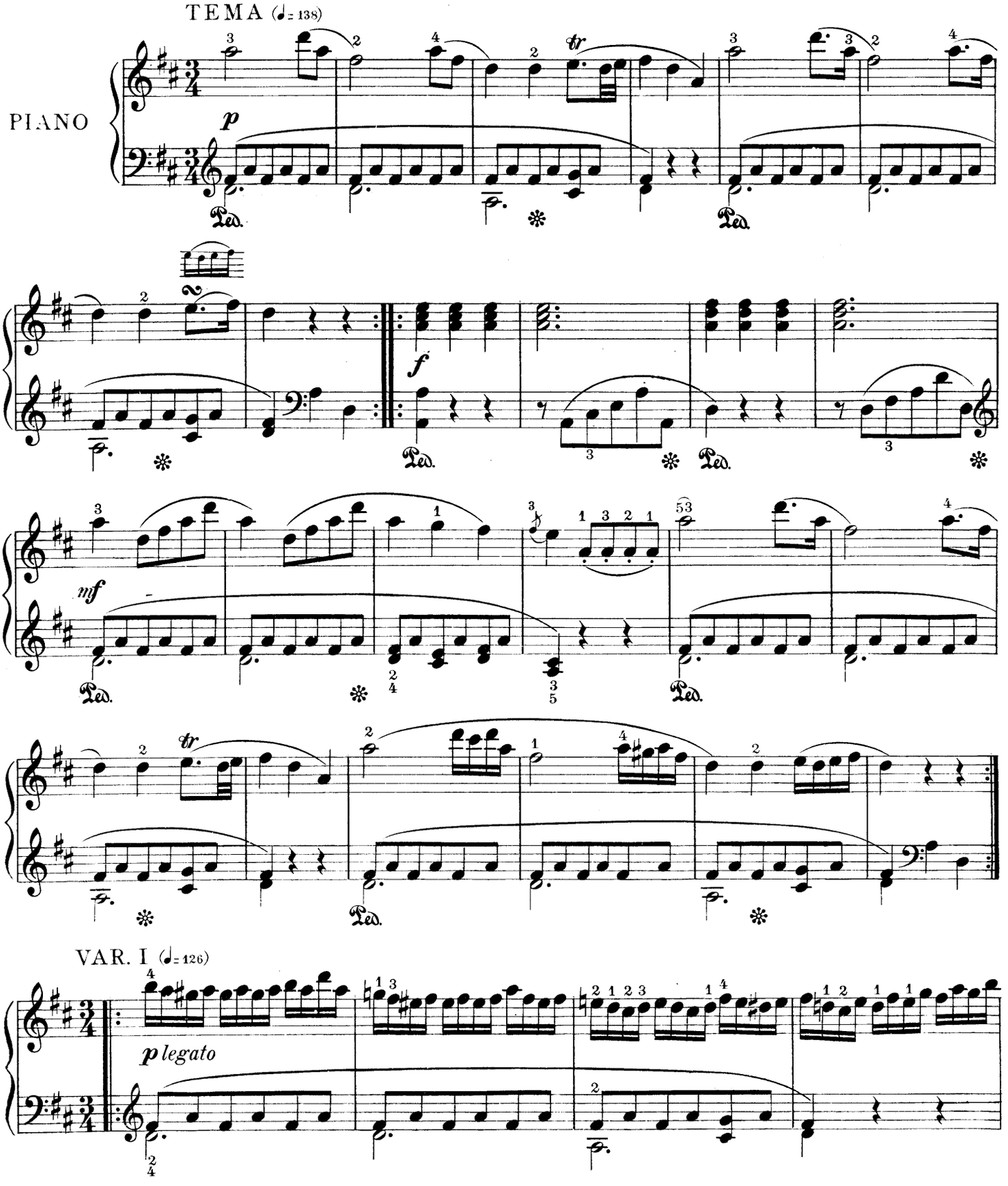
NINE VARIATIONS

UPON A MINUET BY DUPORT

(Composed at Potsdam, April 29, 1789)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART
№ 573 (Köchel)



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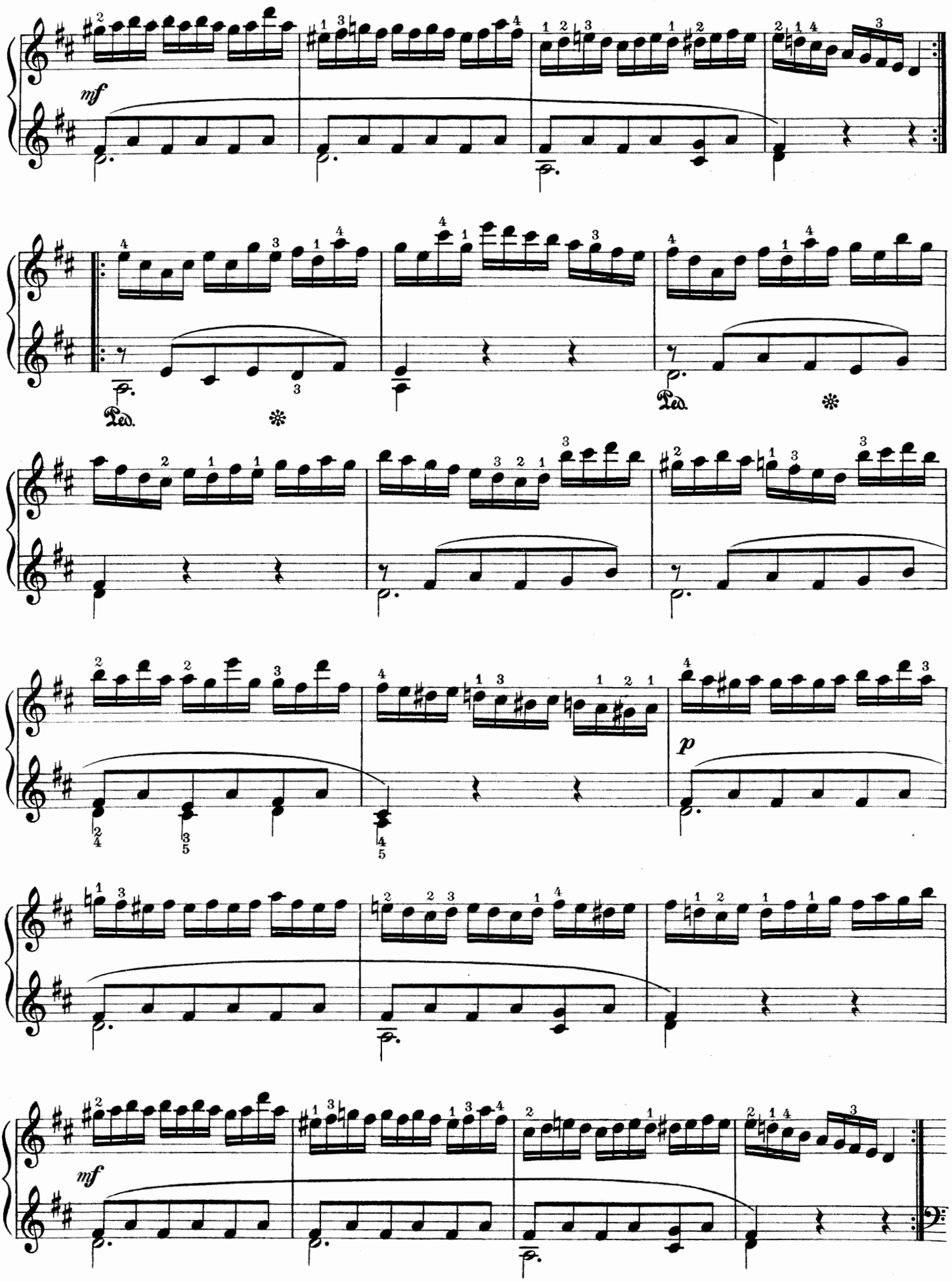
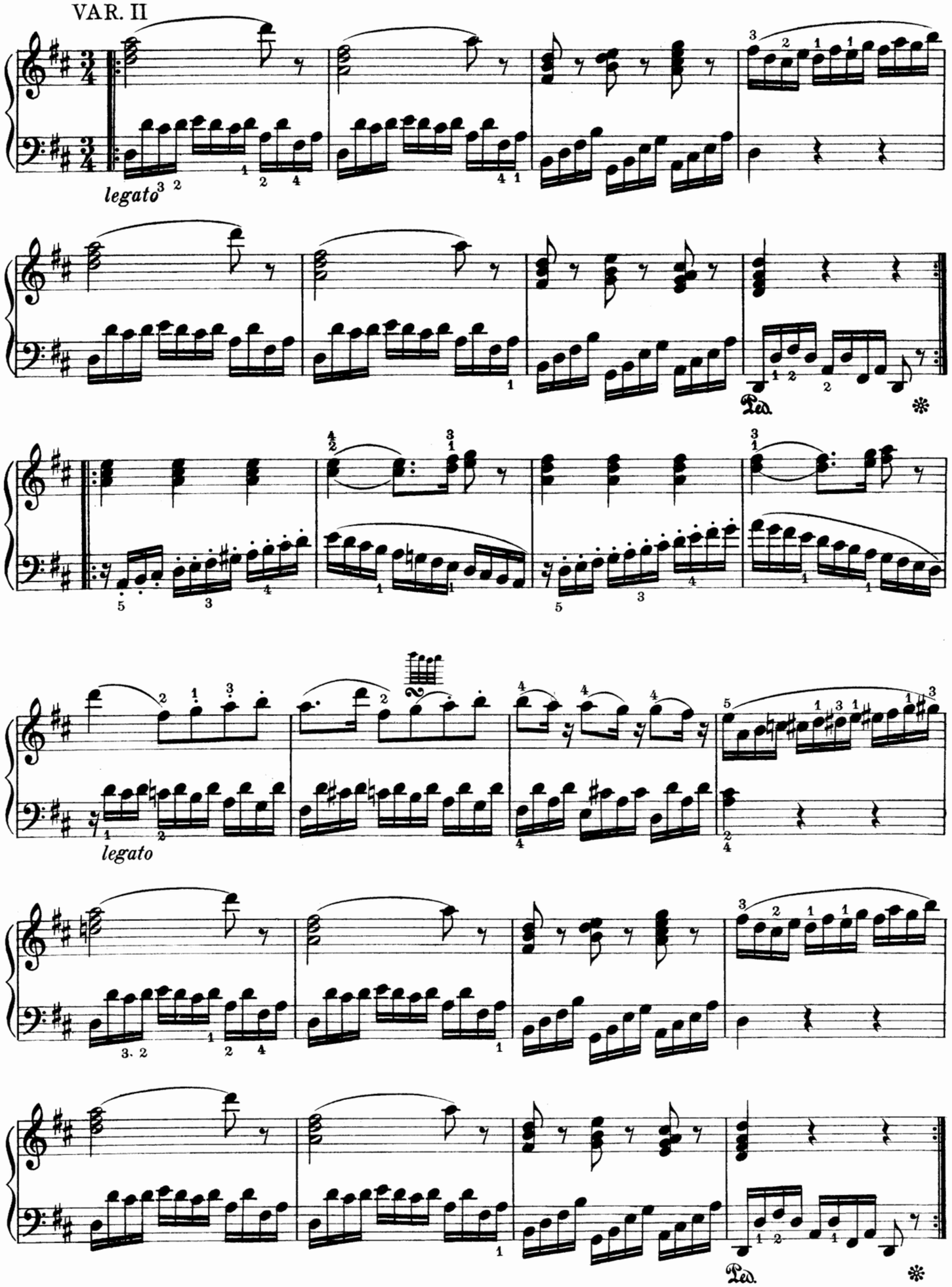
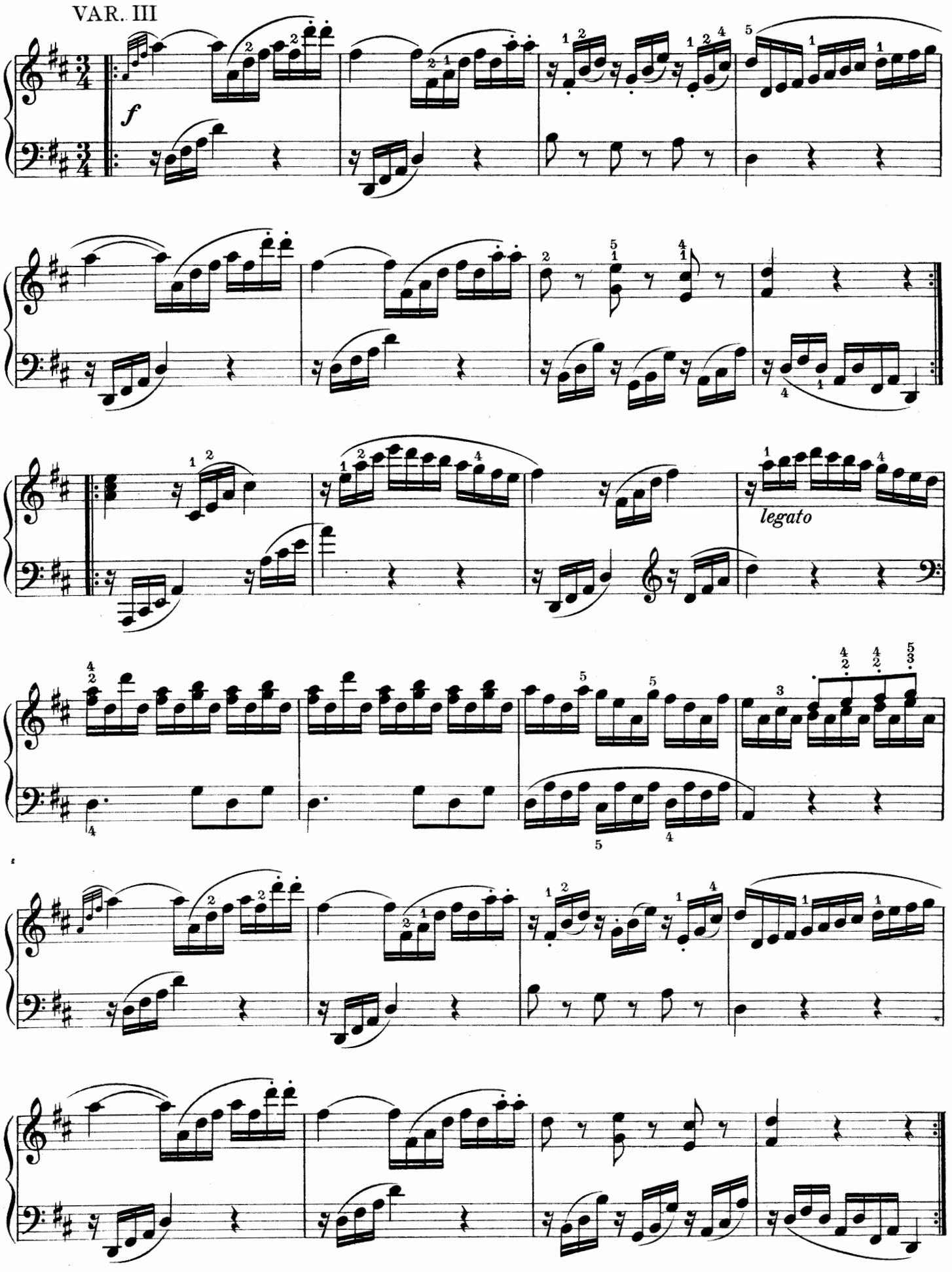
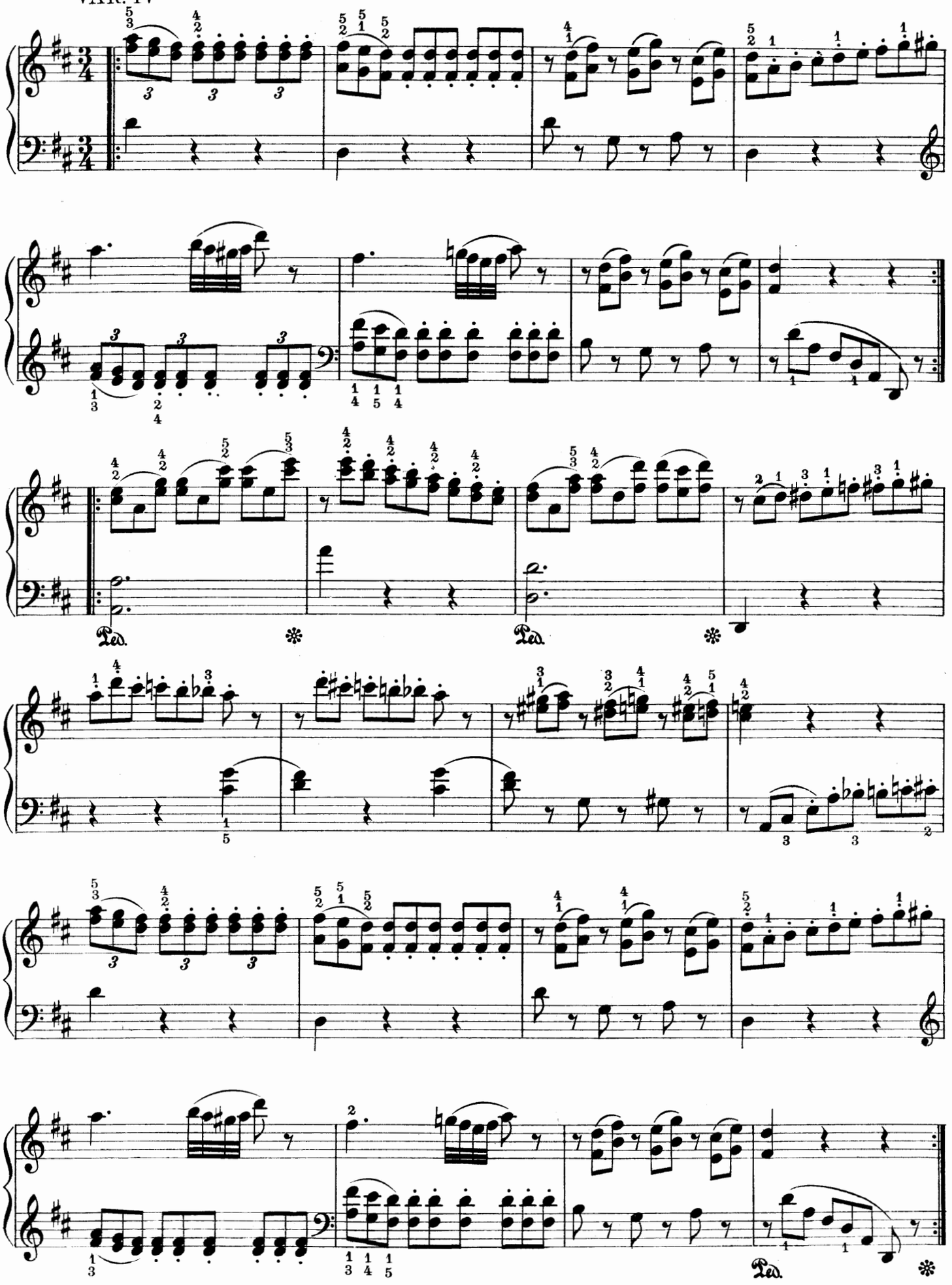

mf
Ped.
Ped.
p
mf

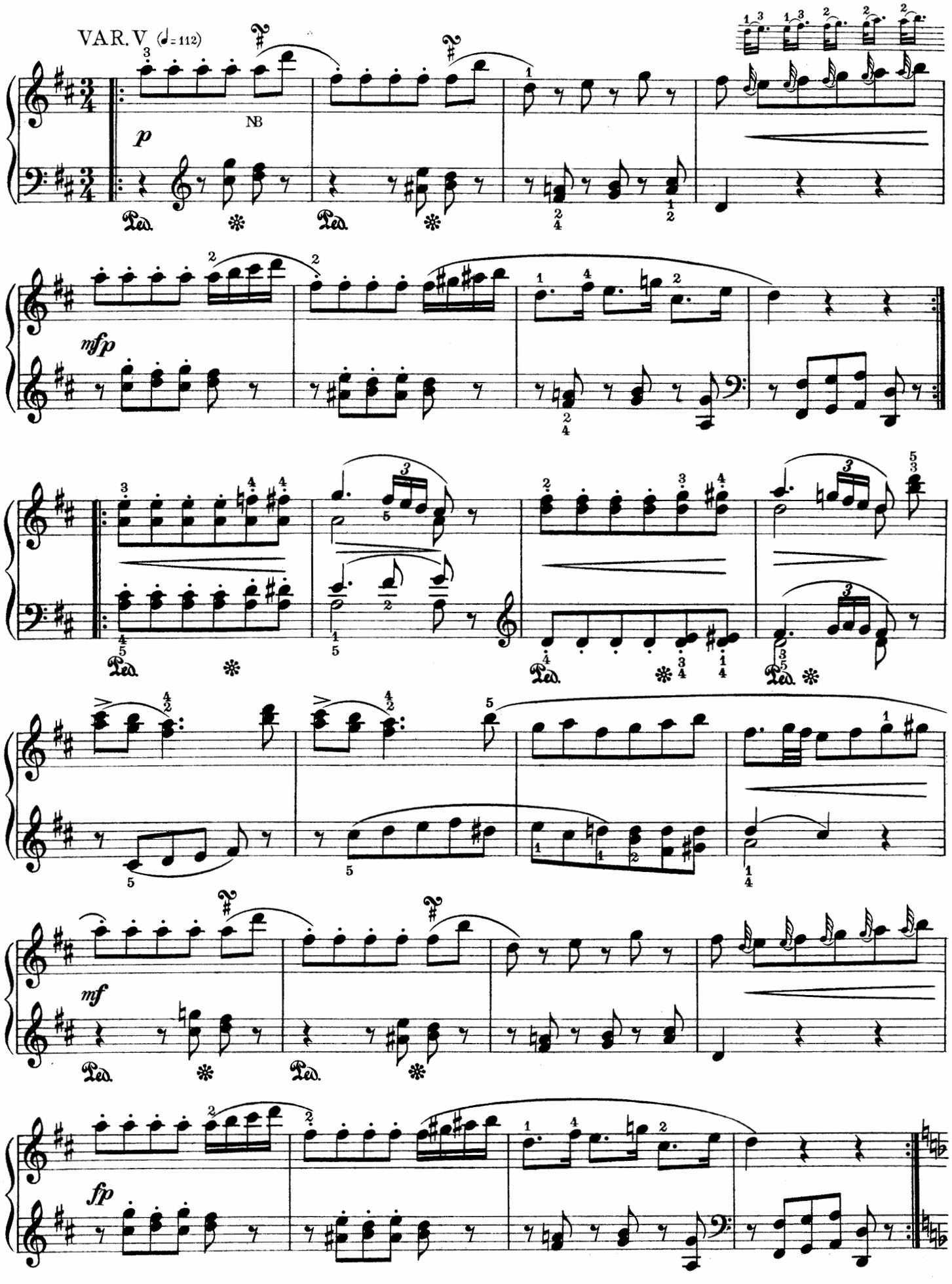
VAR. II




VAR. III
f
legato

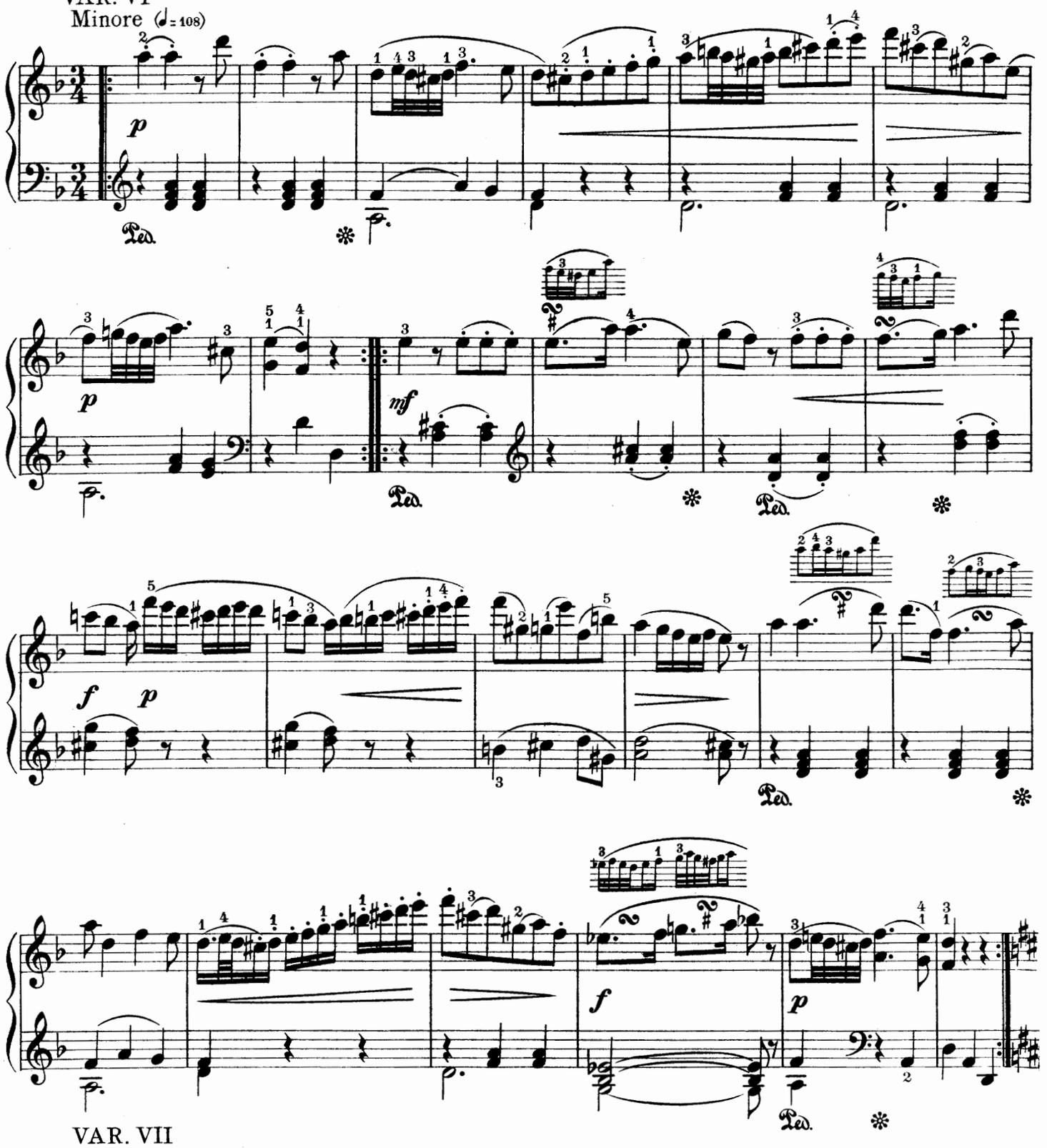
VAR. IV



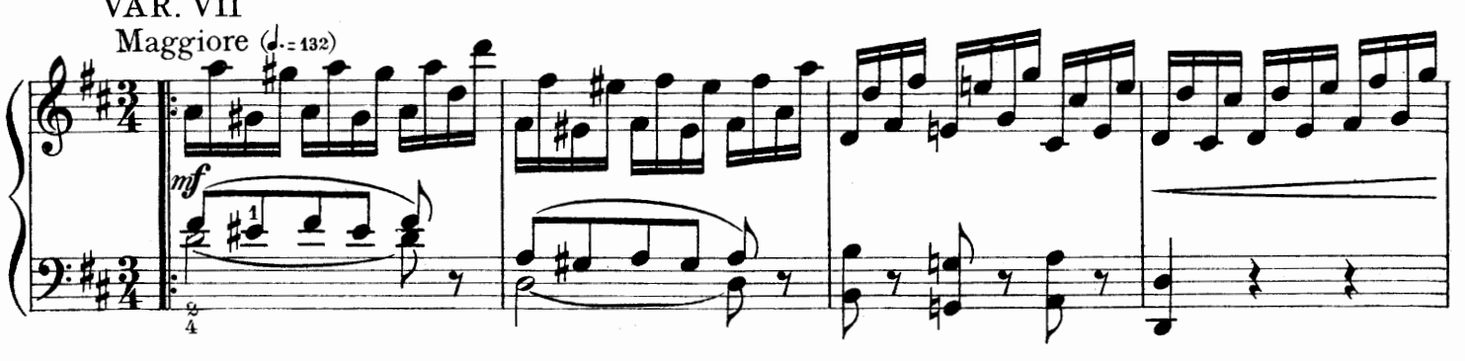


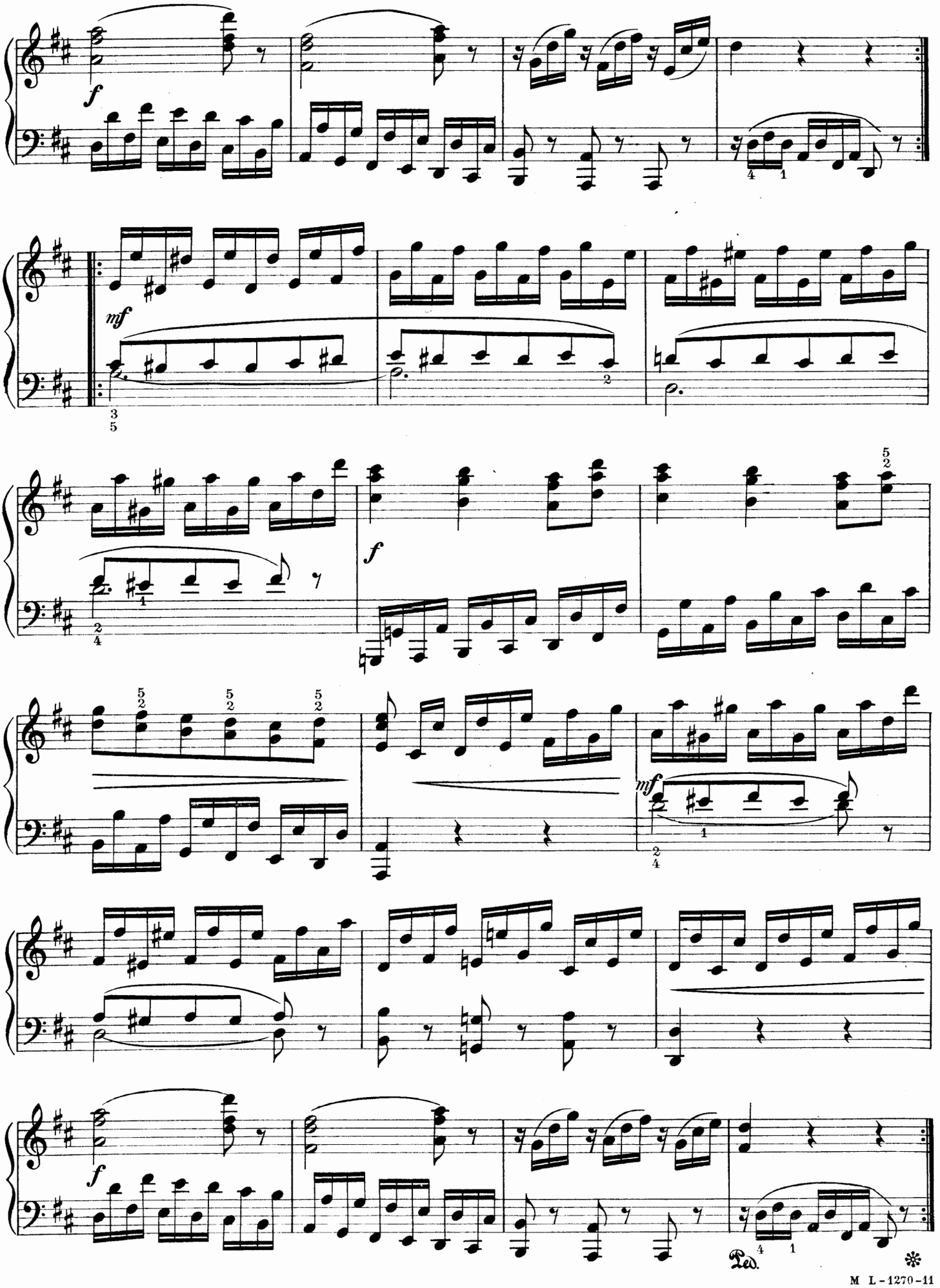
NB See Var. IV, measures 5 and 6

VAR. VI
Minore (♩.= 108)

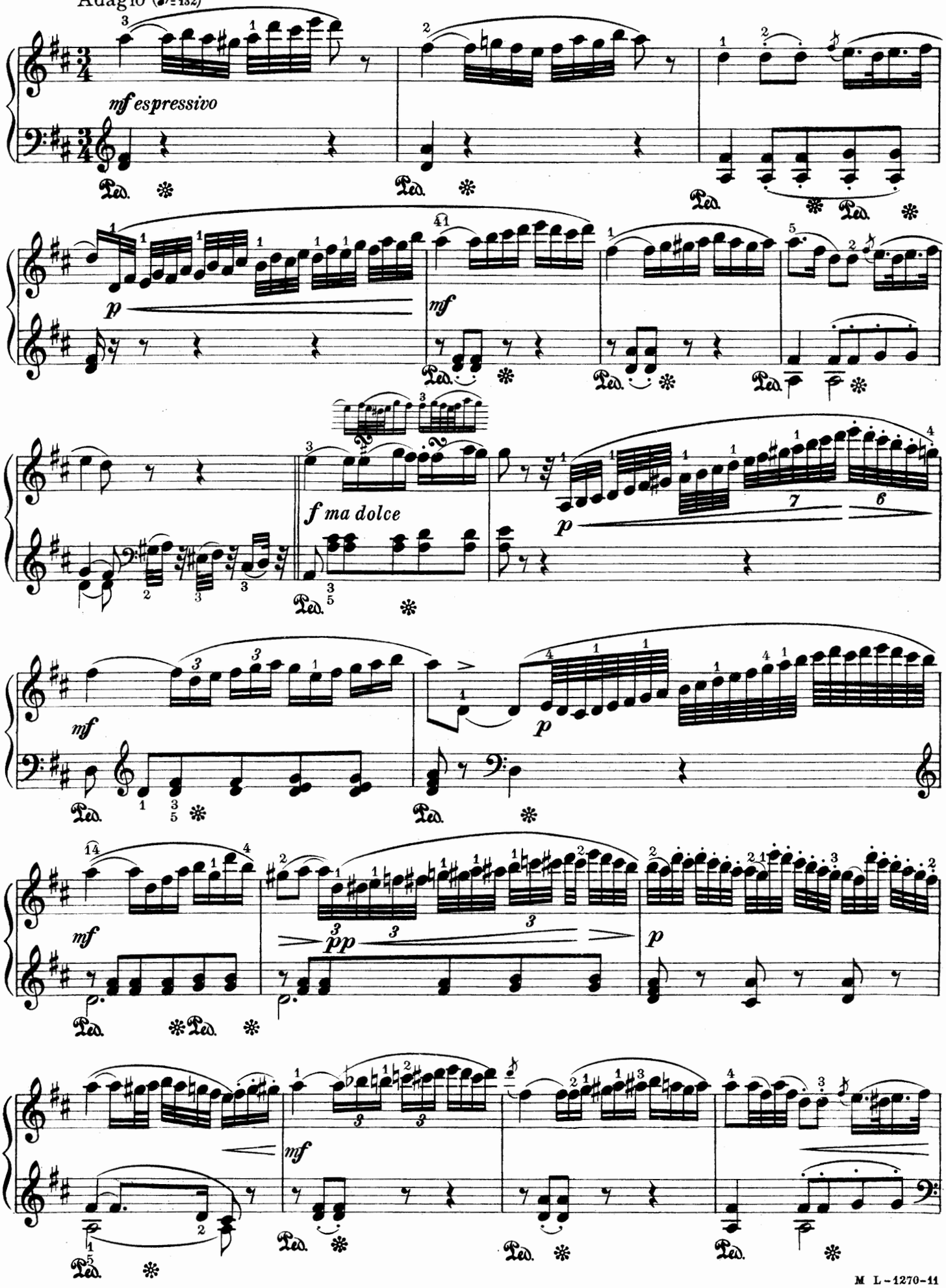


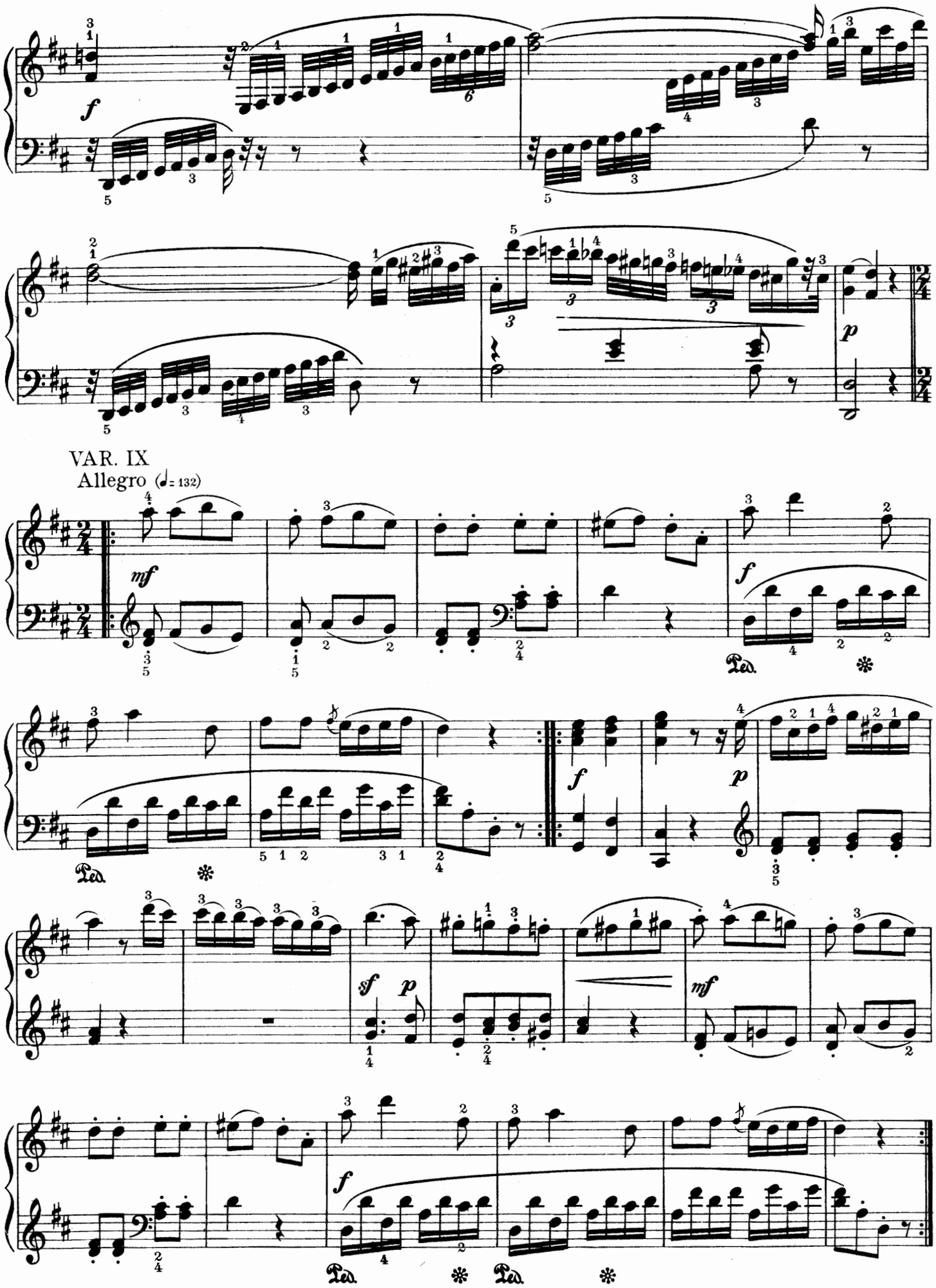
VAR. VII
Maggiore (♩.= 132)

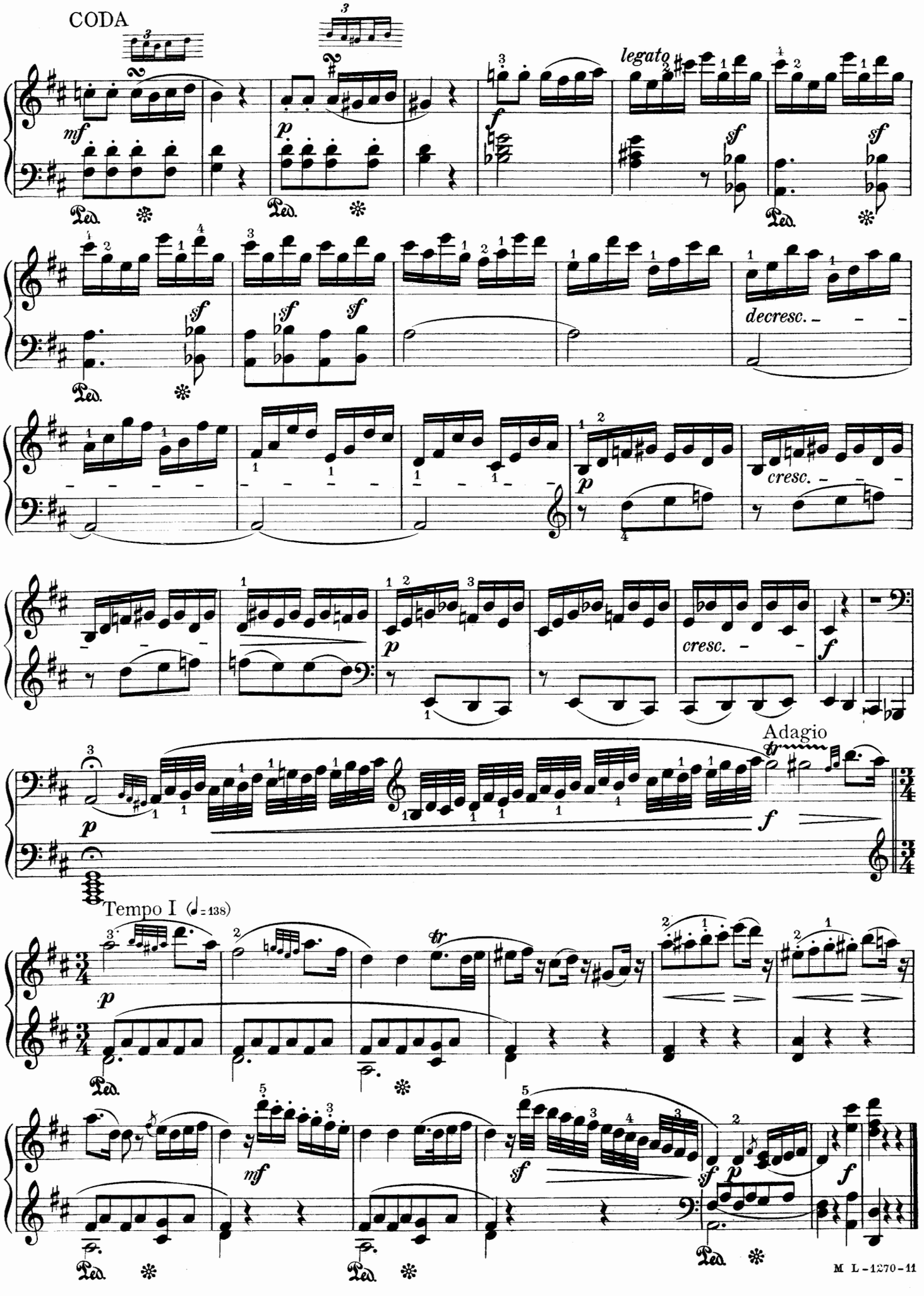



f
mf
f
mf
f
Ped.

VAR. VIII
Adagio (♪=132)




VAR. IX
Allegro (♩= 132)


CODA
legato
decresc.
cresc.
cresc.
Adagio
Tempo I (♩= 138)

A LITTLE GIGUE

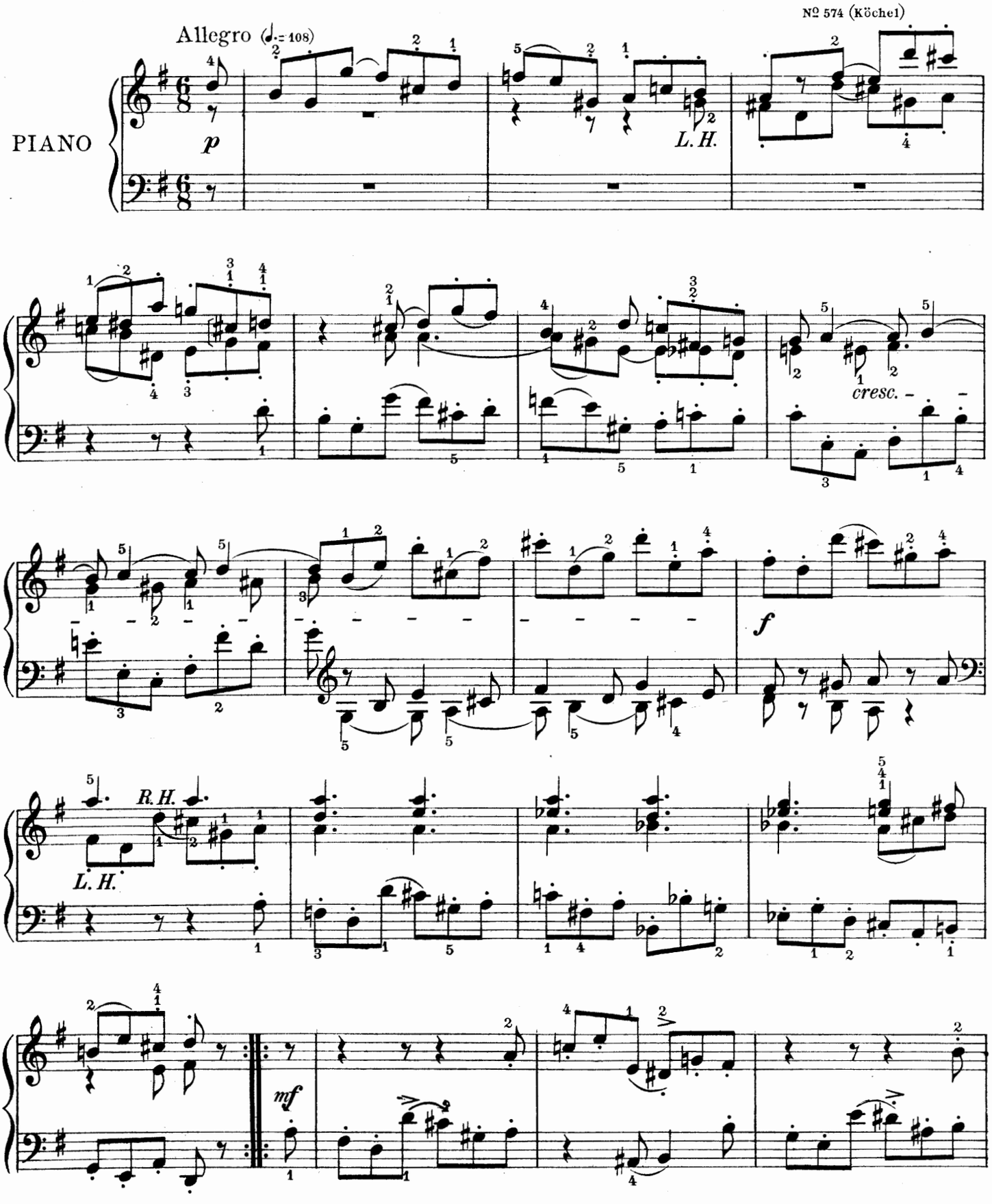
(EINE KLEINE GIGUE)

(Composed in Leipzig, May 17, 1789)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART

№ 574 (Köchel)



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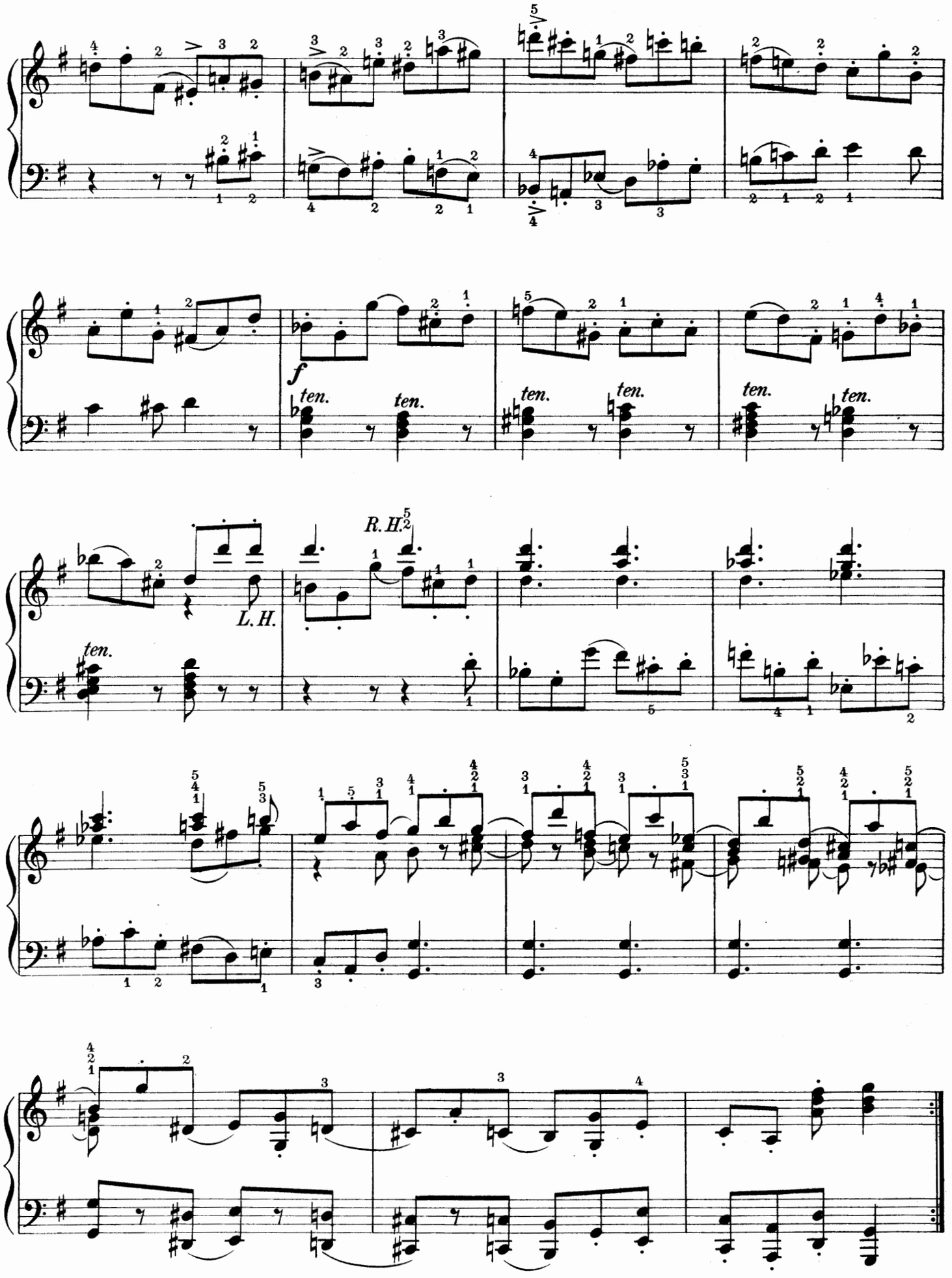

f
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
R.H.
L.H.

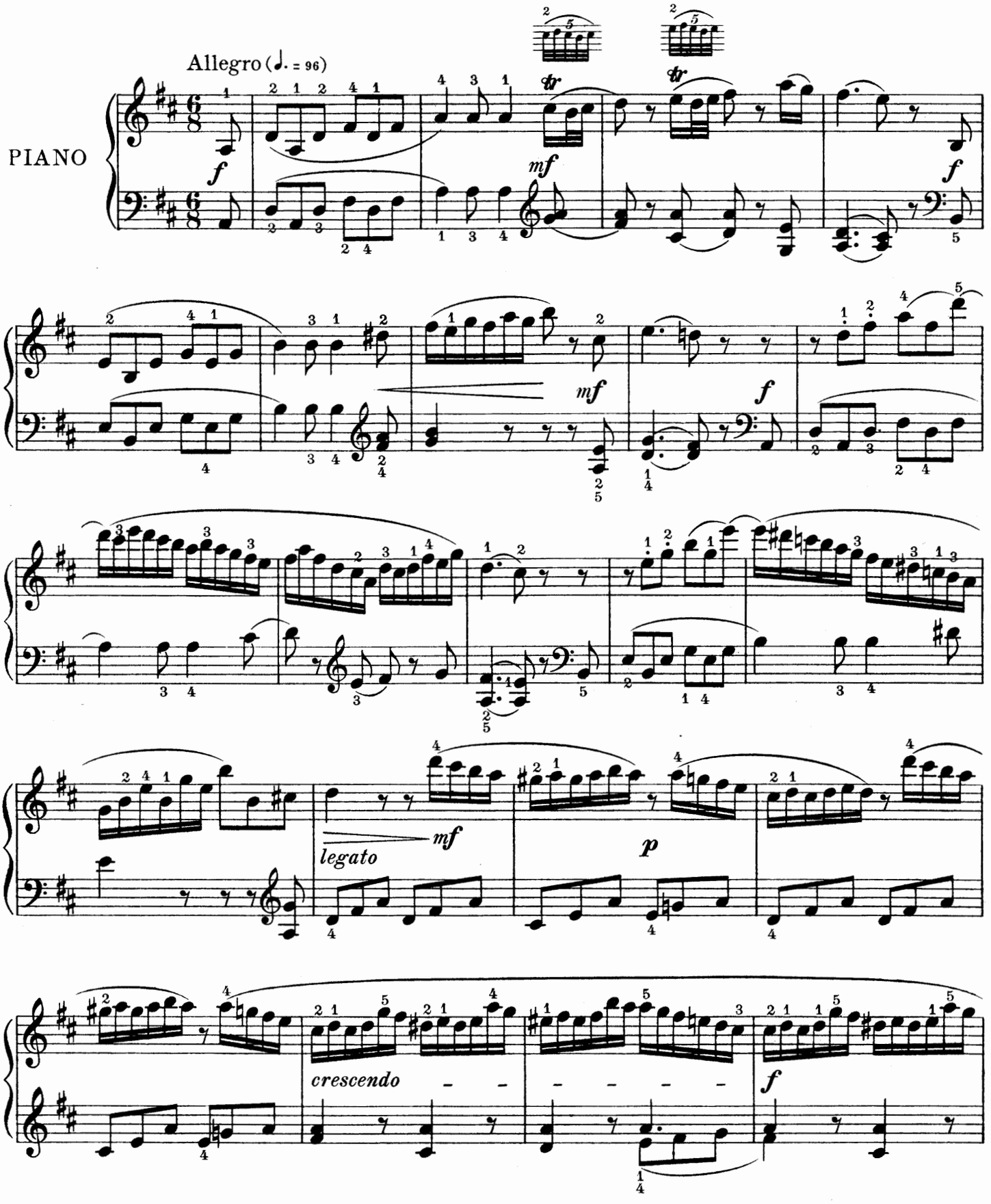
SONATA Nº 17, in D Major

(Composed in 1789)

Edited by Carl Reinecke

WOLFGANG AMADEUS MOZART

Nº 576 (Köchel)



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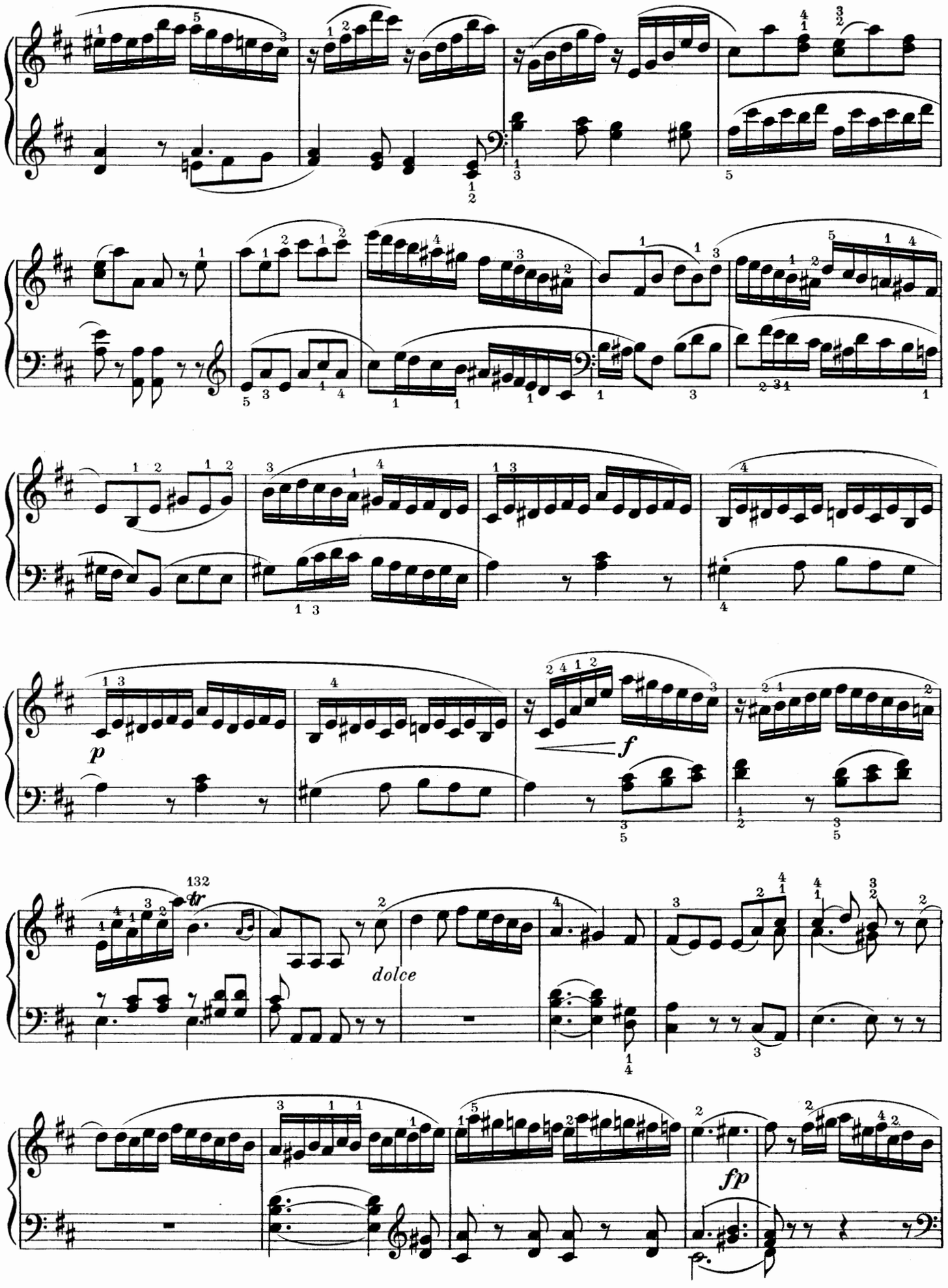
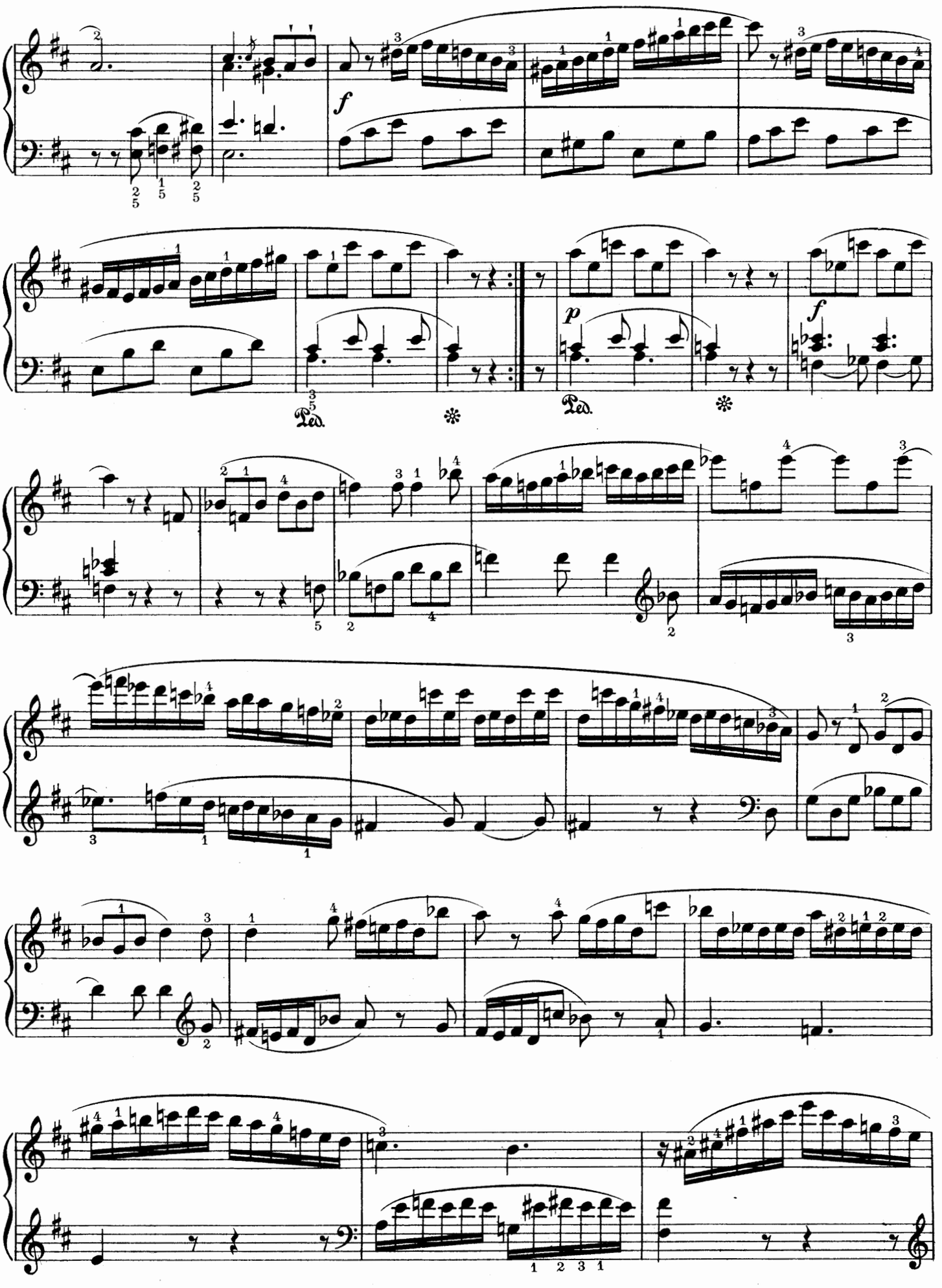
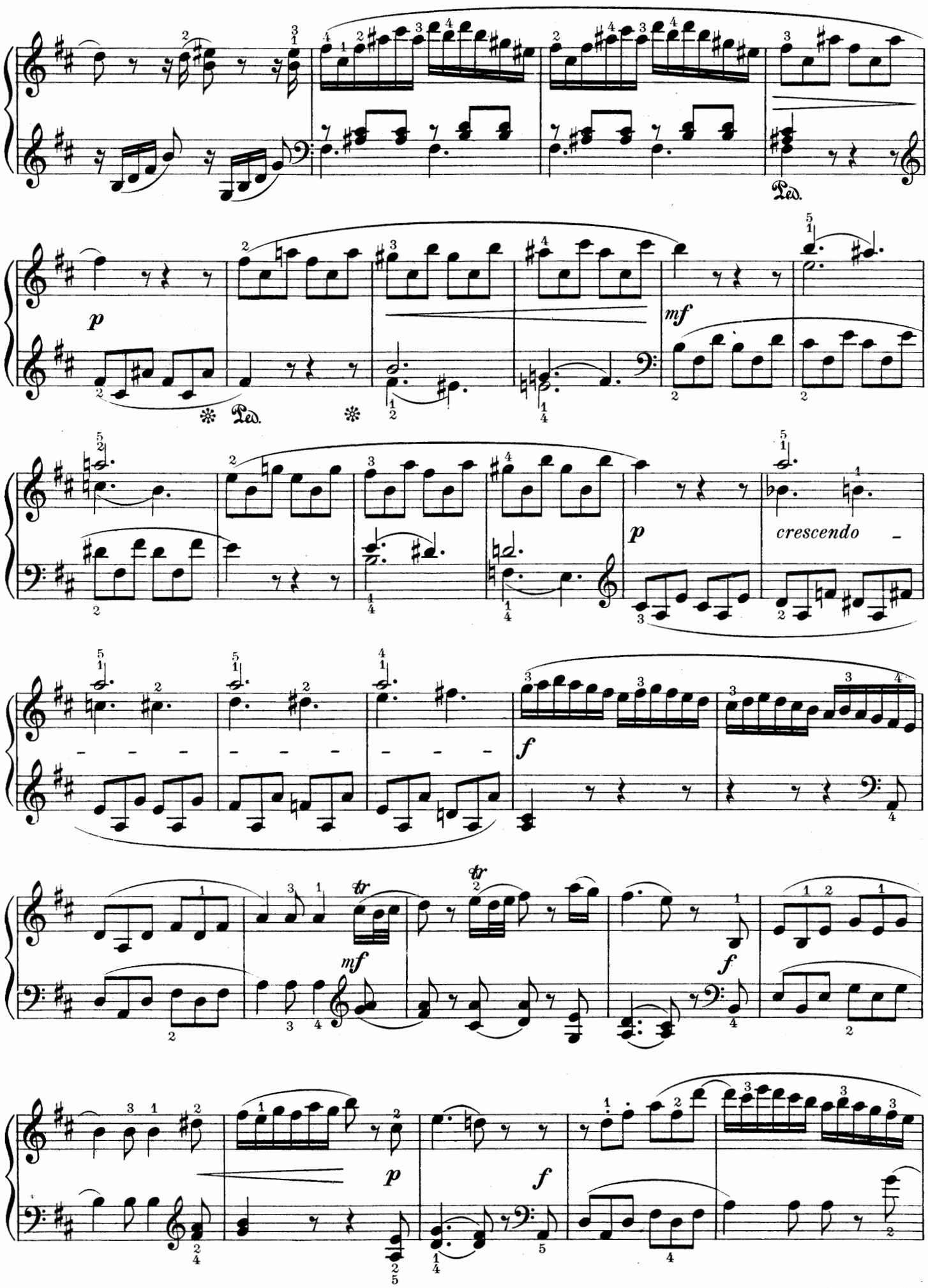
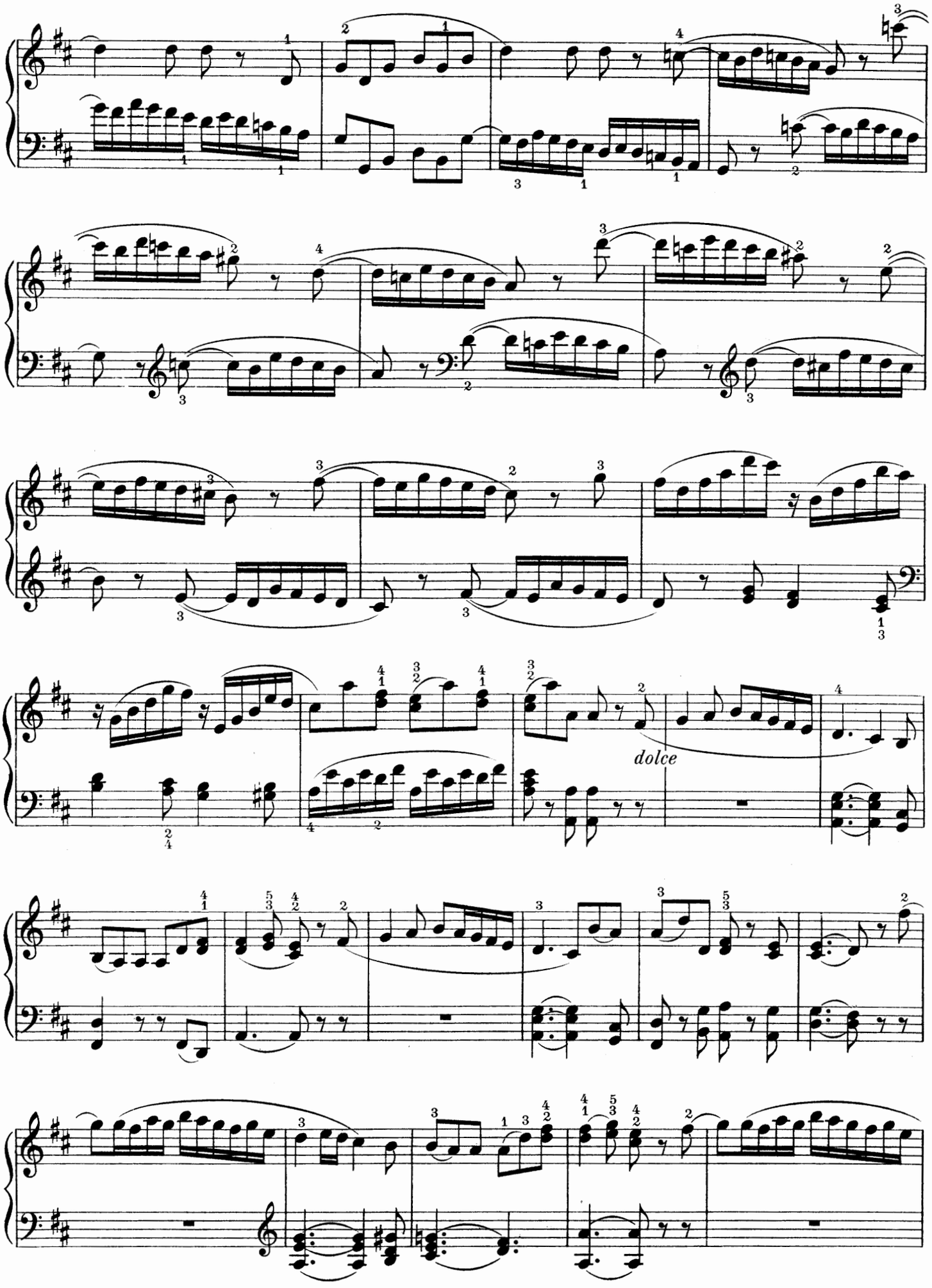
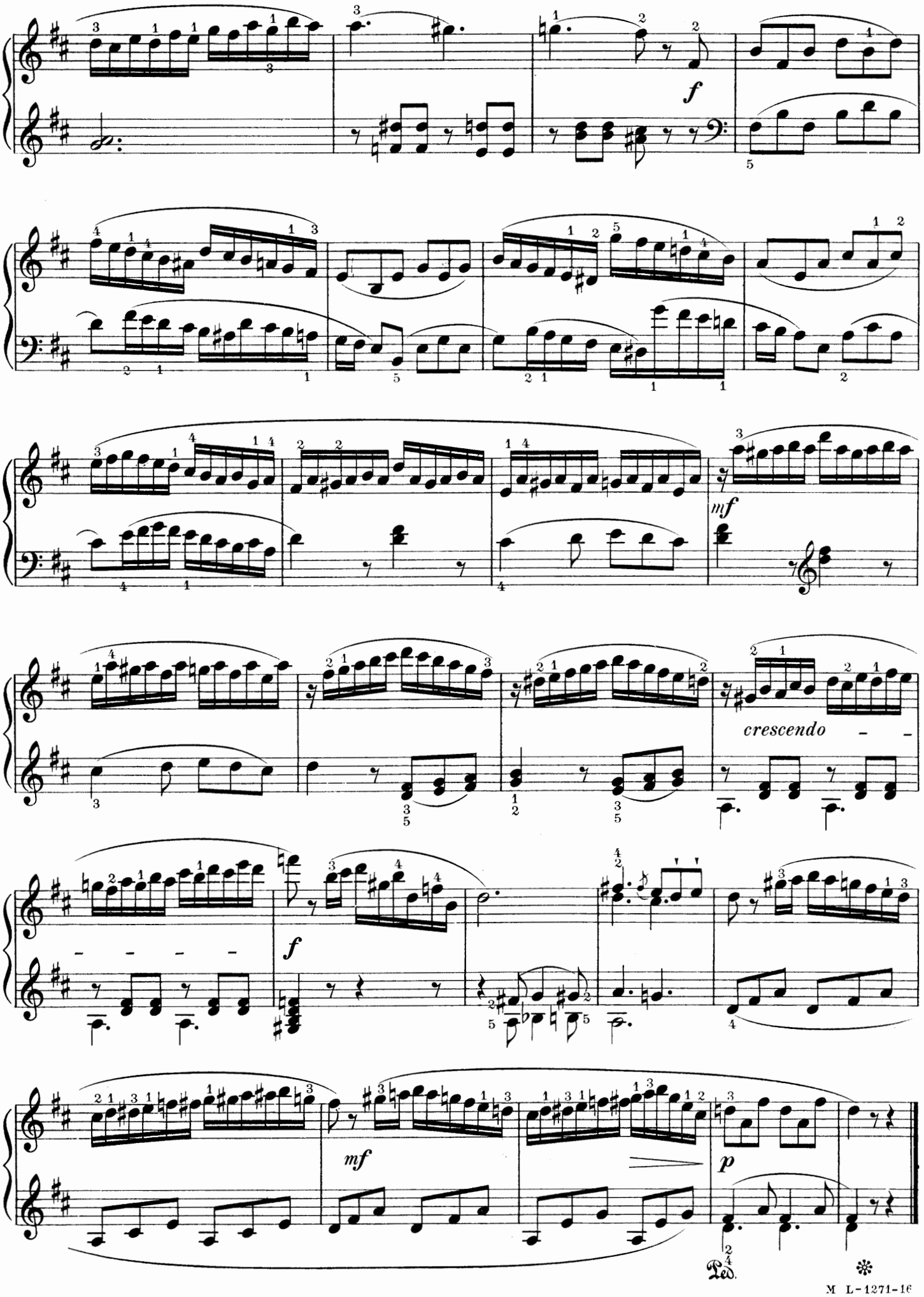
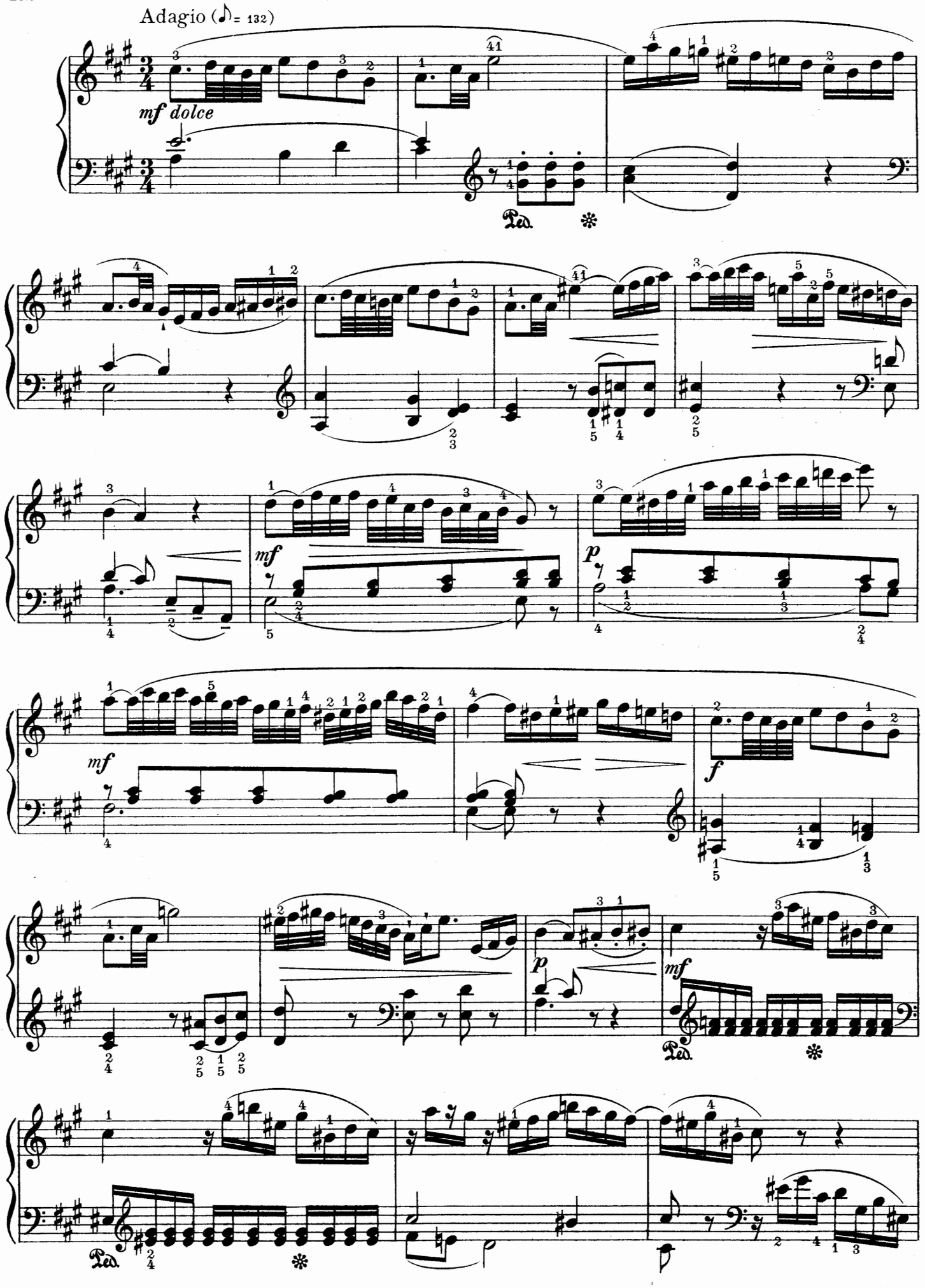

p
f
dolce
fp

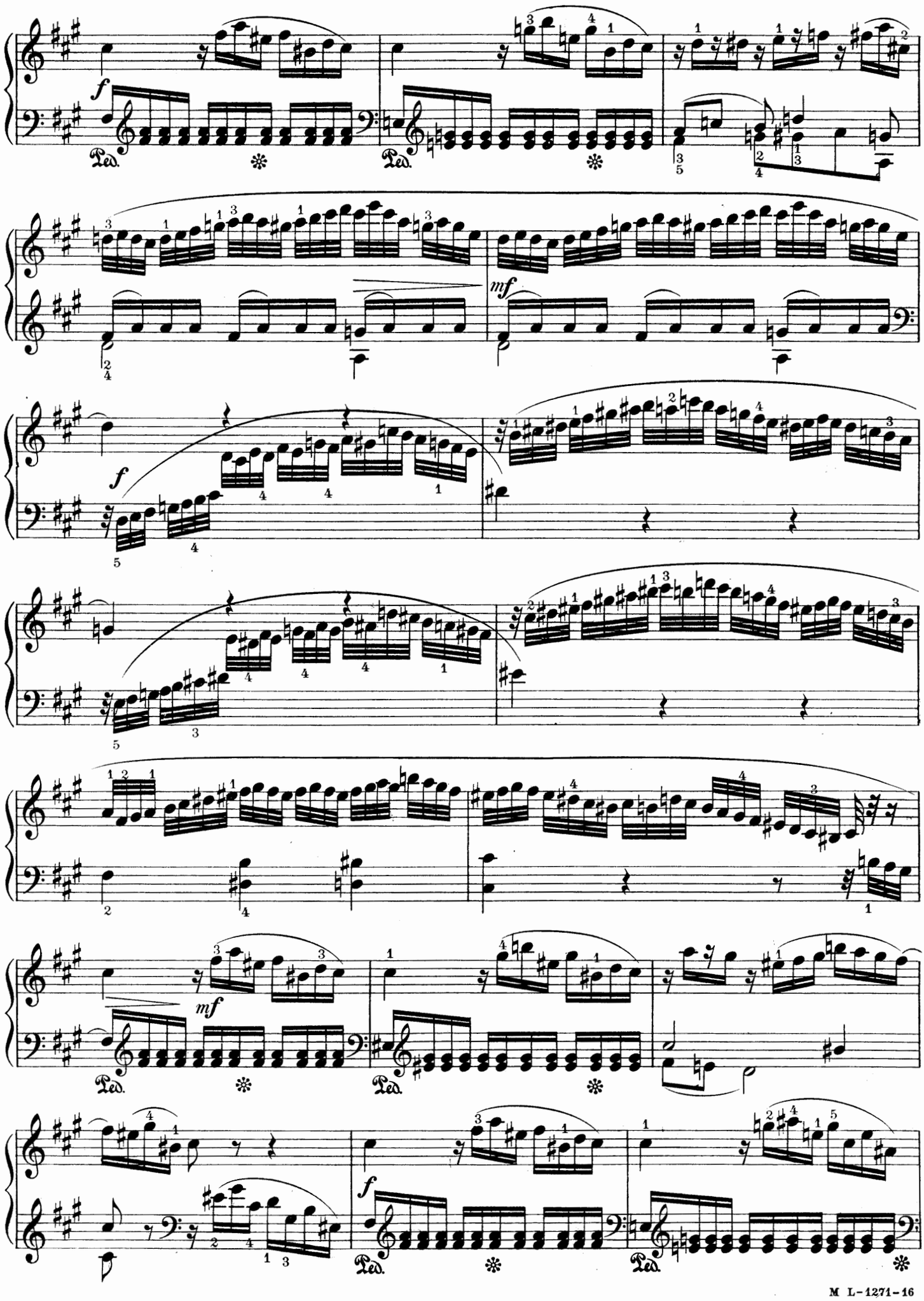

f
Ped.
p
Ped.
f

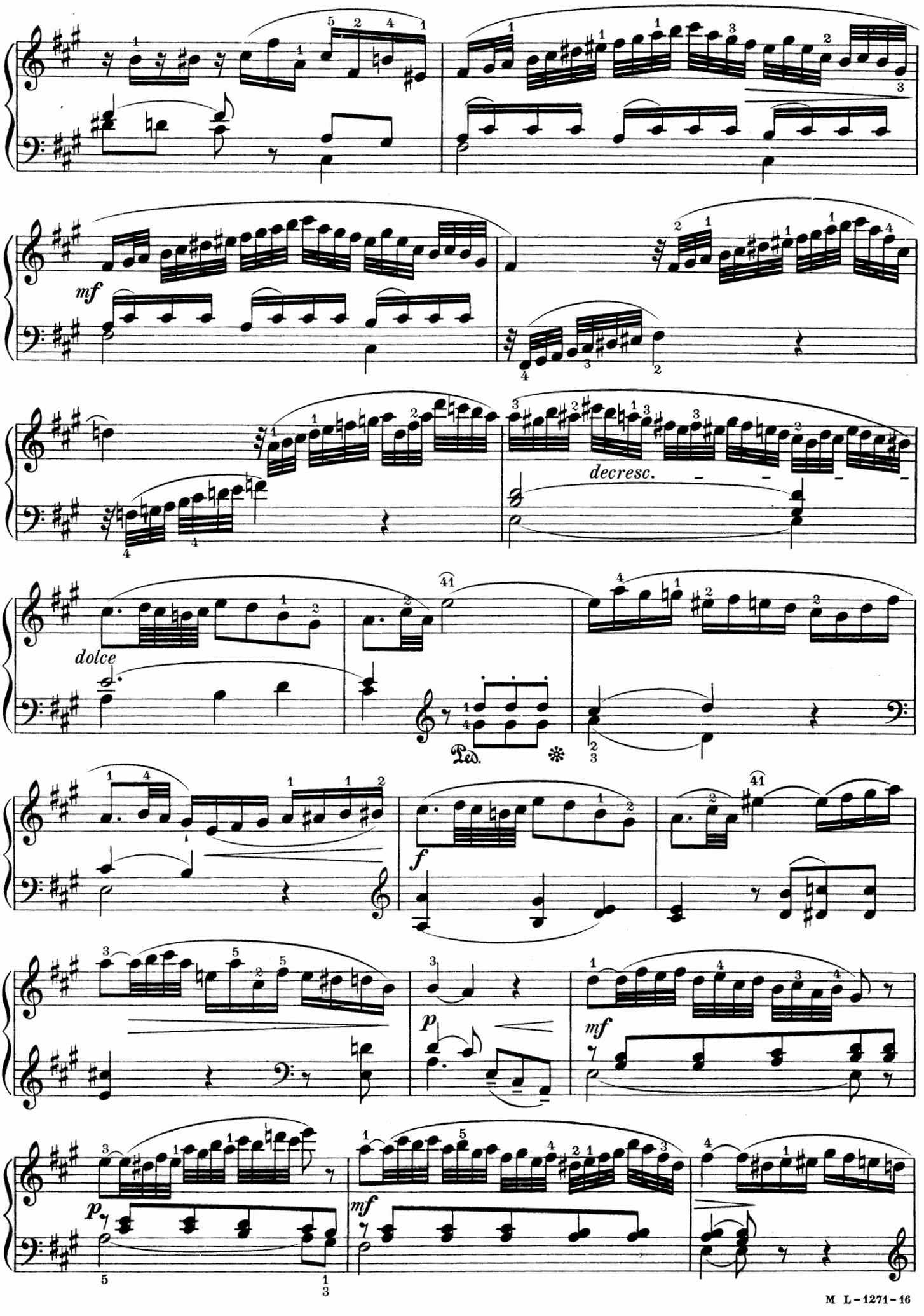

Ped.
p
mf
Ped.
p
crescendo
f
mf
f
p
f

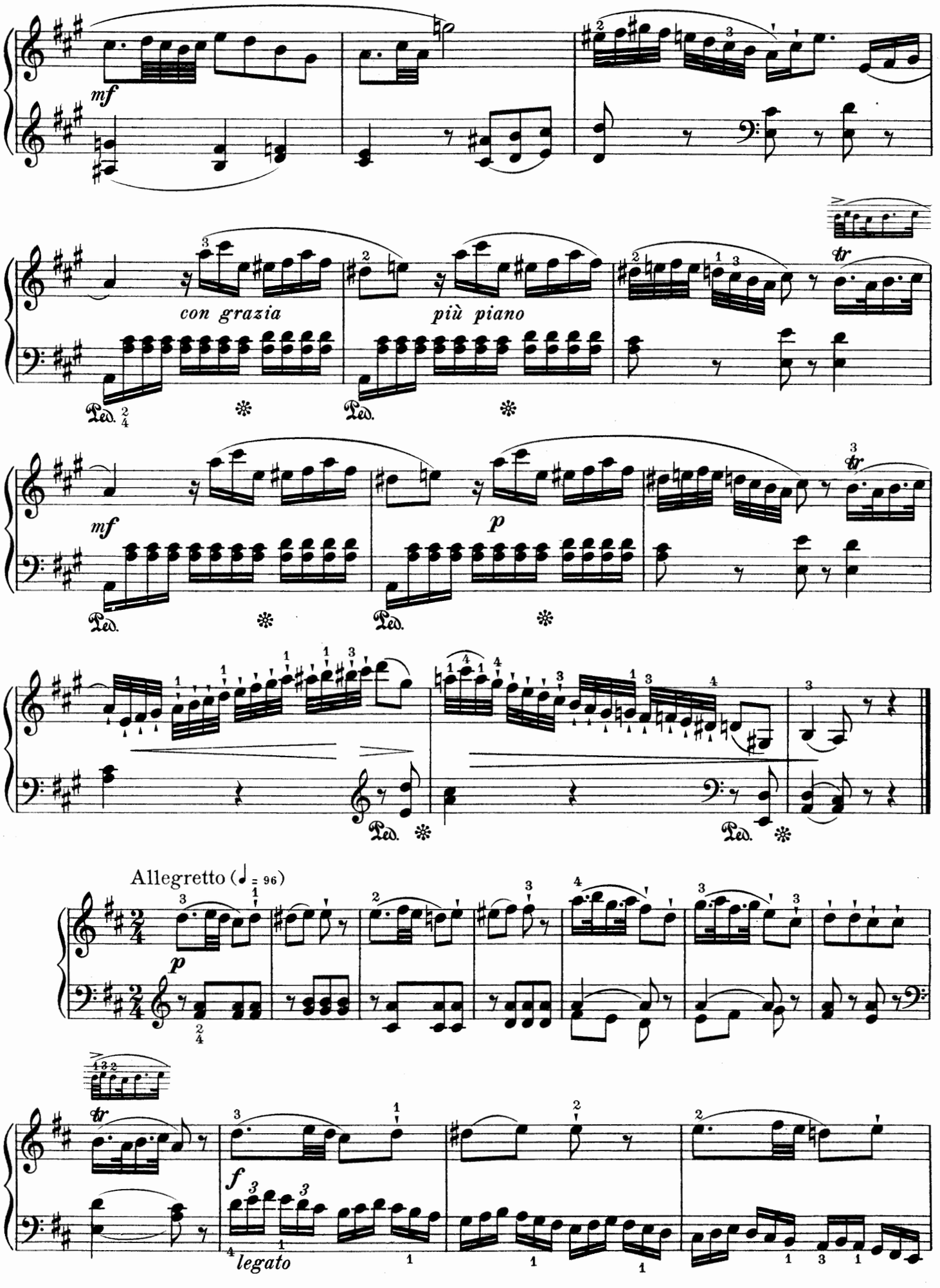

dolce

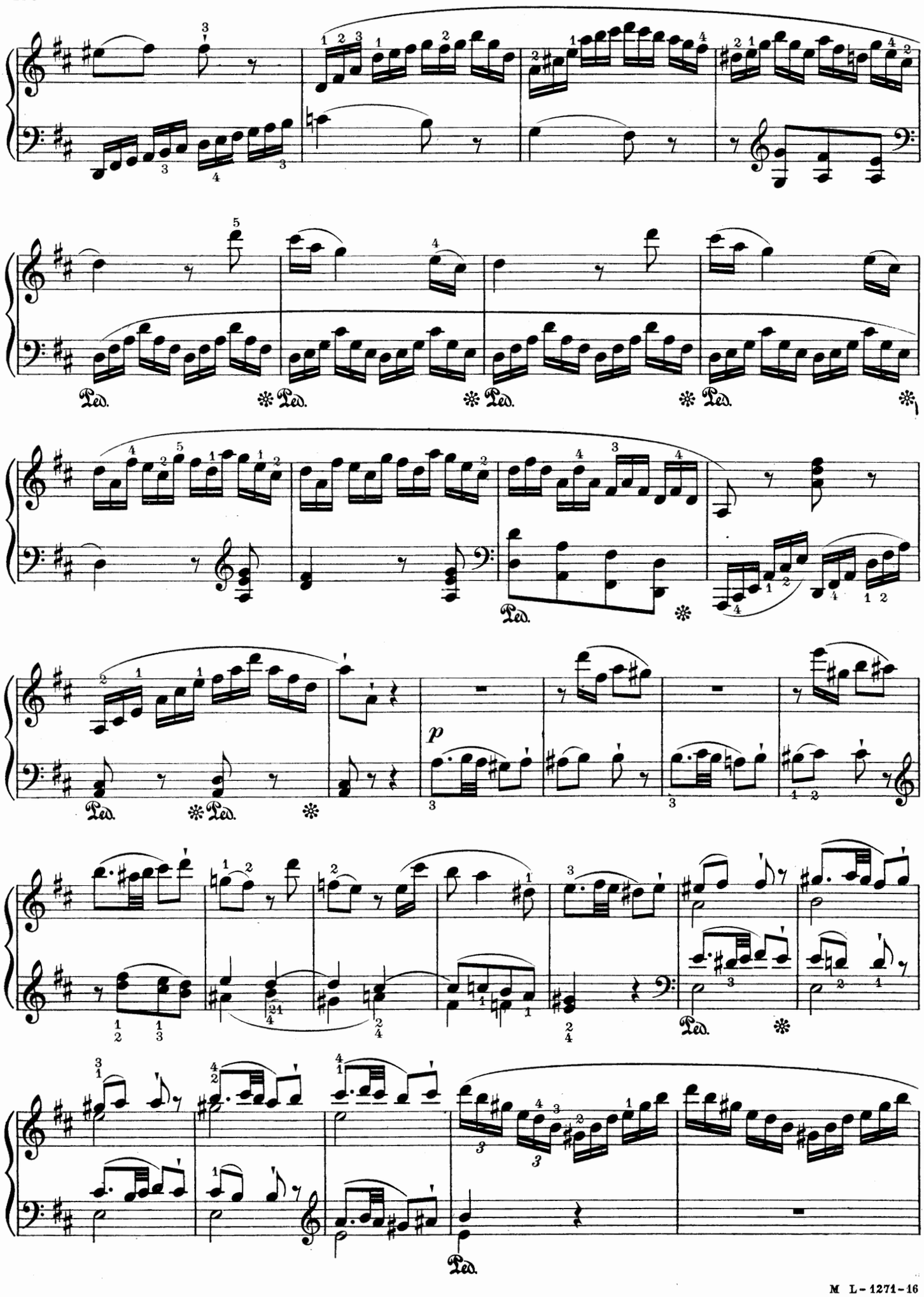

f
mf
crescendo
f
mf
p
Ped.

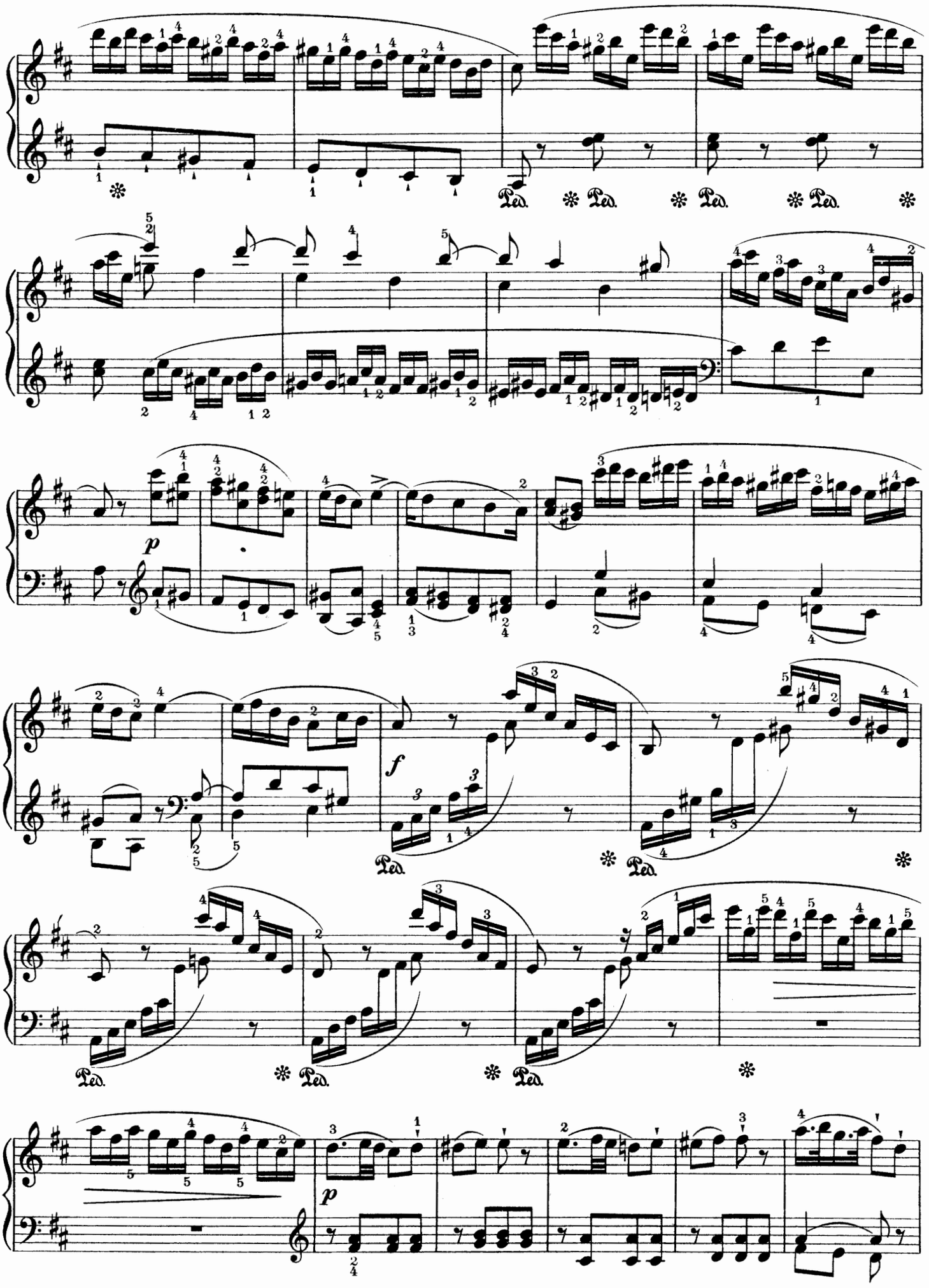

Adagio (♪= 132)
mf dolce
Ped.
mf
p
mf
f
p
mf
Ped.
Ped.

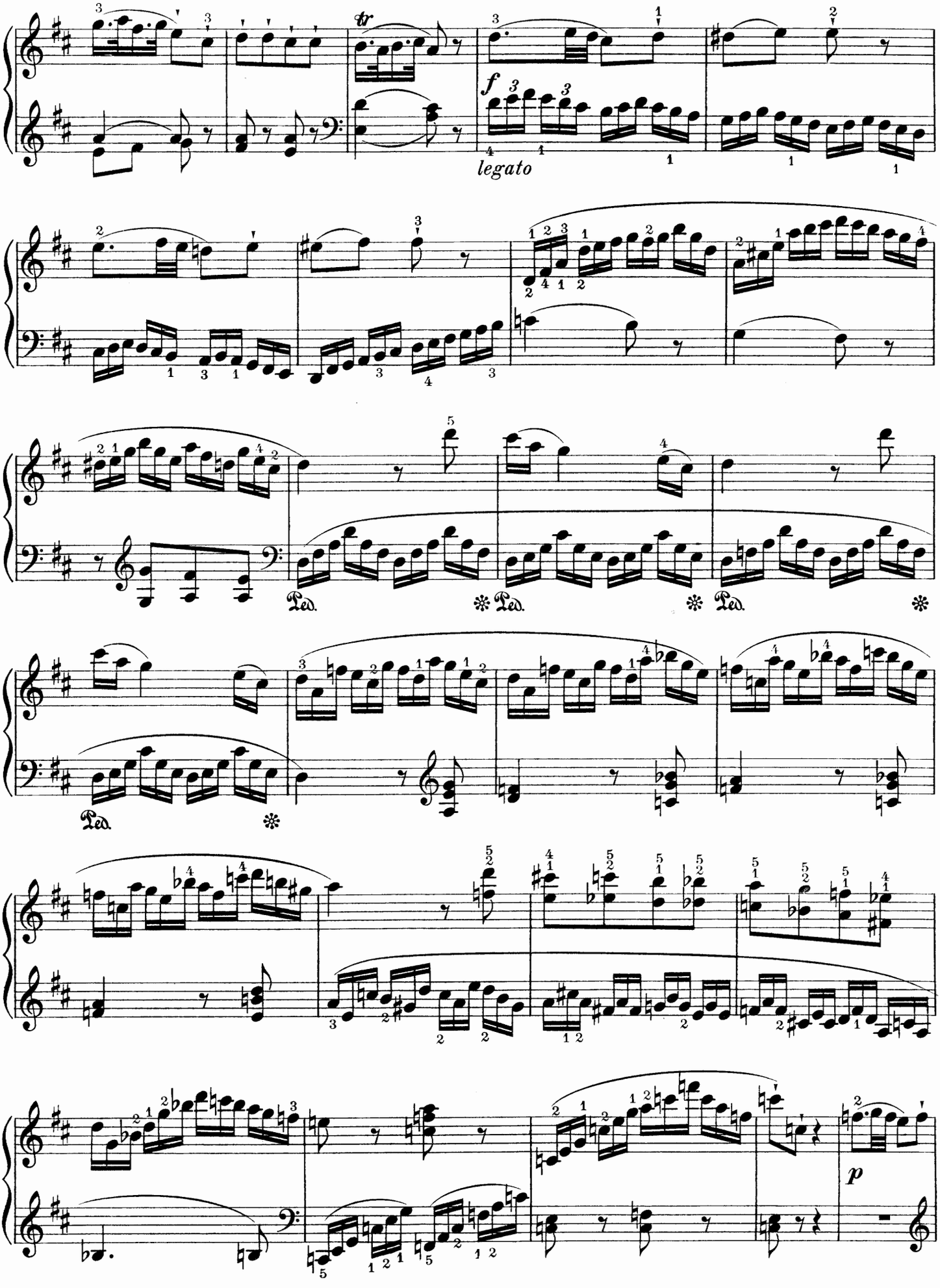

f
Ped.
mf
f
mf
Ped.
f
Ped.

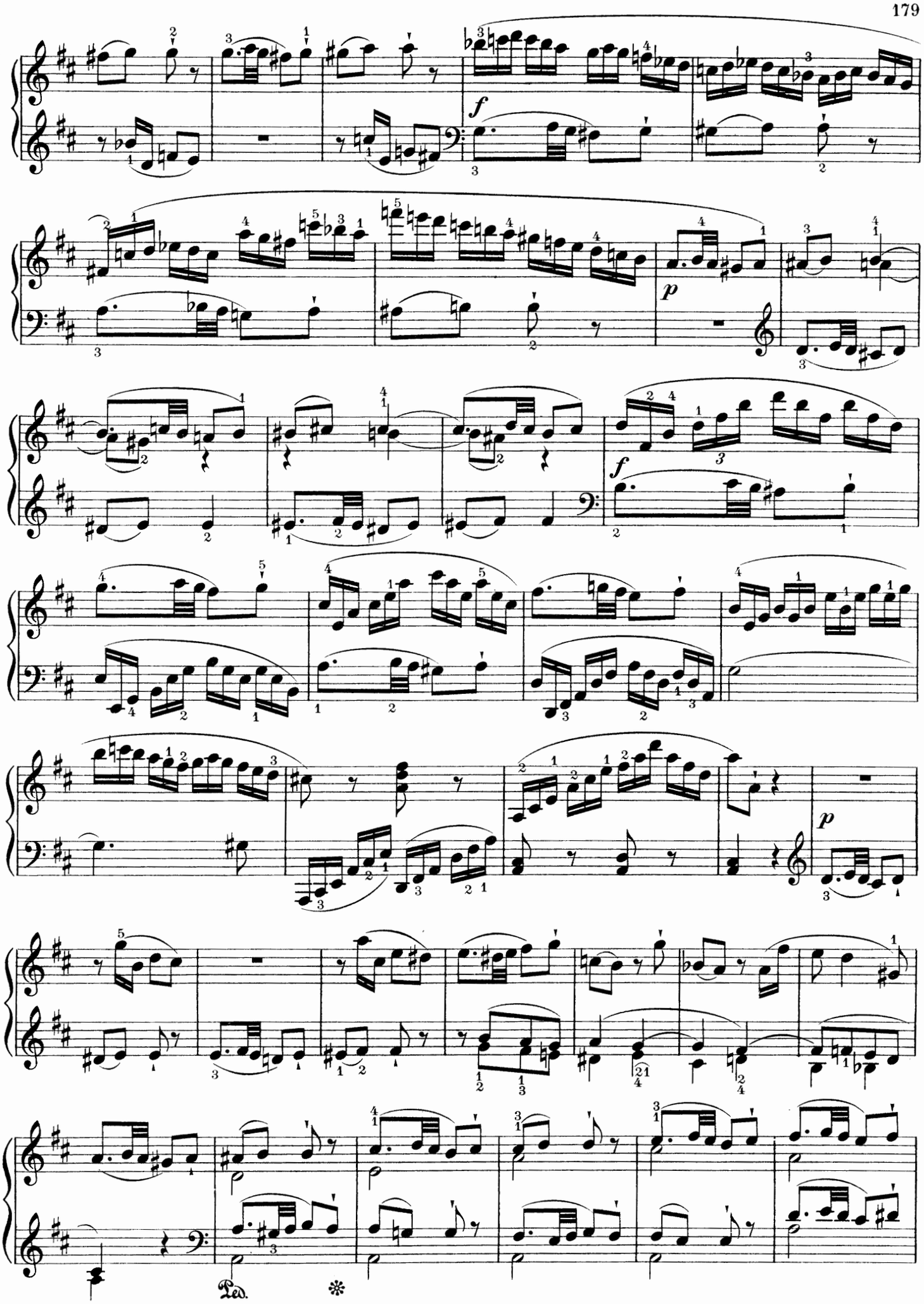

mf
decresc.
dolce
Ped.
f
p
mf
p
mf

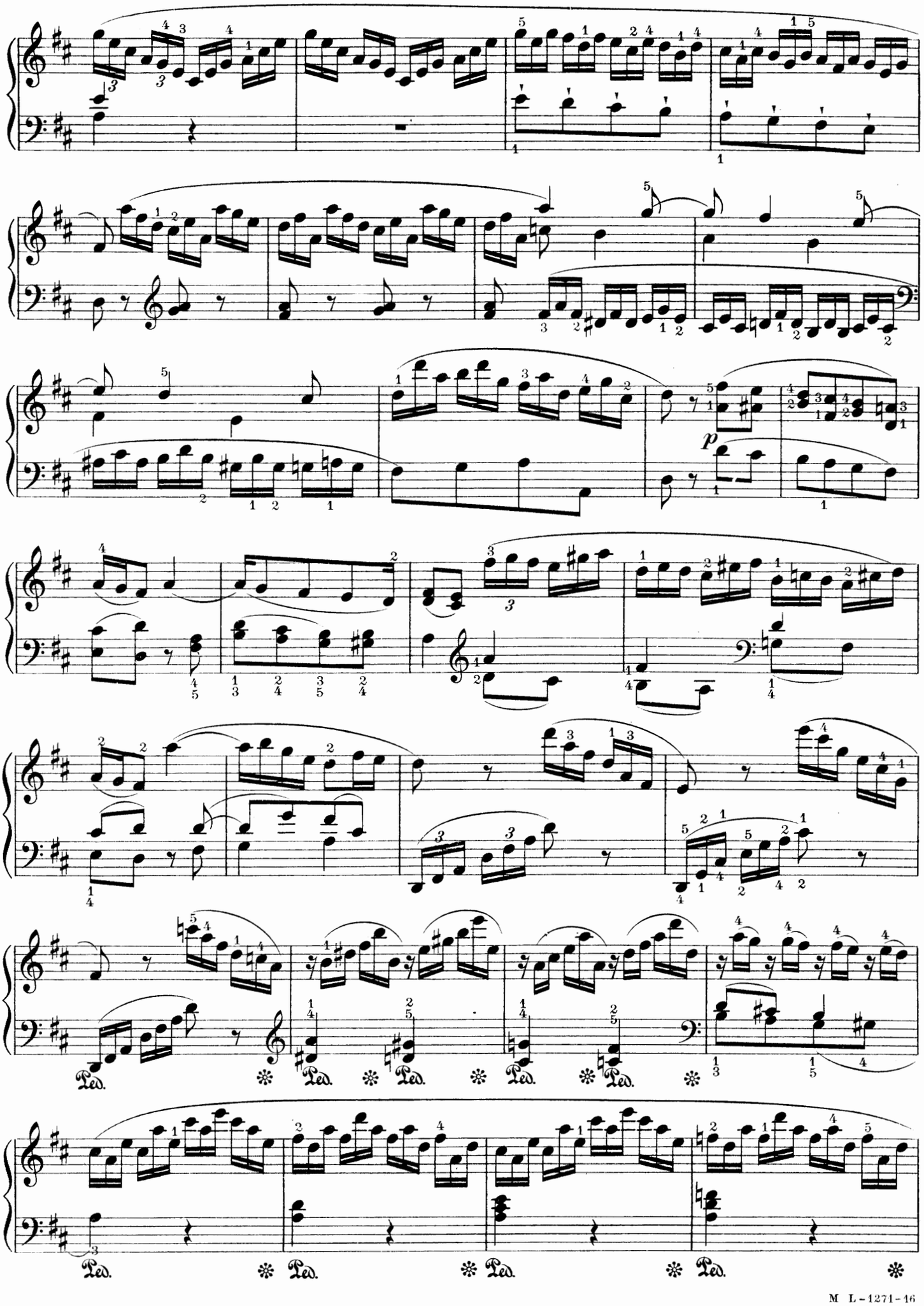

mf
con grazia
più piano
tr
Ped.
mf
p
Allegretto (♩ = 96)
p
f
legato

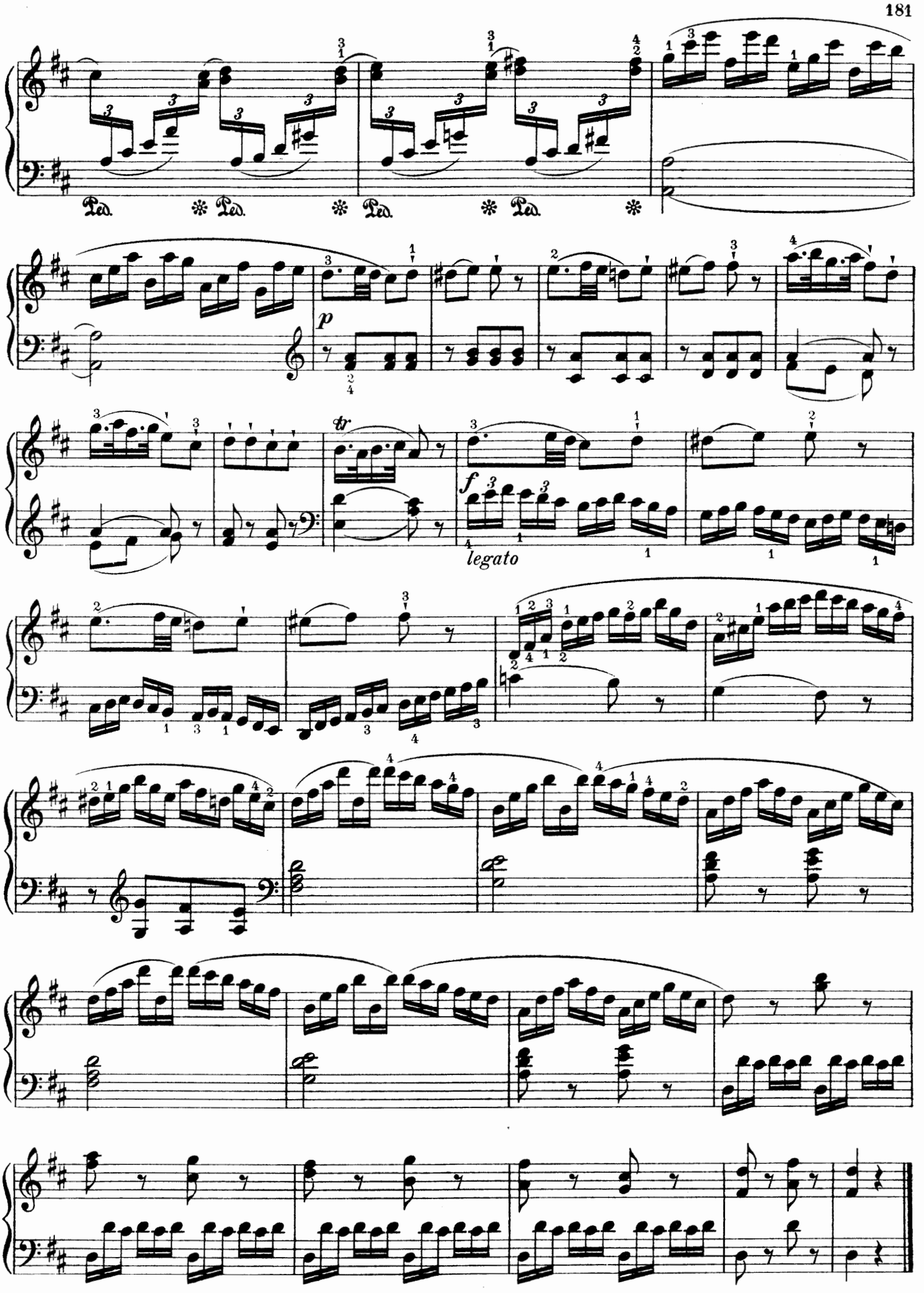

Ped.
p


Ped.
p
f
p


tr
f
legato
Ped.
p


f
p
f
p
Ped.
*


p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped. * Ped. * Ped. * Ped. *
p
tr
f
legato