

W. A. MOZART

Klaviertrios

Piano Trios

Herausgegeben von / Edited by
Wolfgang Plath und / and Wolfgang Rehm

Urtext der Neuen Mozart-Ausgabe
Urtext of the New Mozart Edition



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INHALT / CONTENTS

Vorwort	IV
Zur Edition	VIII
Preface	IX
Editorial Note	XII

1. Divertimento à 3 in B für Klavier, Violine und Violoncello KV 254 / Divertimento à 3 in B-flat major for Piano, Violin and Violoncello, K. 254 2



2. Trio (Sonata) in G für Klavier, Violine und Violoncello KV 496 / Trio (Sonata) in G major for Piano, Violin and Violoncello, K. 496 24



3. Trio in Es („Kegelstatt-Trio“) für Klavier, Klarinette und Viola KV 498 / Trio in E-flat major („Kegelstatt-Trio“) for Piano, Clarinet and Viola, K. 498 50



4. Trio in B für Klavier, Violine und Violoncello KV 502 / Trio in B-flat major for Piano, Violin and Violoncello, K. 502 75



5. Trio in E für Klavier, Violine und Violoncello KV 542 / Trio in E major for Piano, Violin and Violoncello, K. 542 106



6. Trio in C für Klavier, Violine und Violoncello KV 548 / Trio in C major for Piano, Violin and Violoncello, K. 548 134



7. Trio in G für Klavier, Violine und Violoncello KV 564 / Trio in C major for Piano, Violin and Violoncello, K. 564 158



Anhang / Appendix

Drei fragmentarische Triosätze, vollendet von Maximilian Stadler KV 442 / Three fragmentary Trio movements, completed by Maximilian Stadler, K. 442

- a. Triosatz in d / Trio movement in D minor 181



- b. Triosatz in G / Trio movement in G major 192



- c. Triosatz in D / Trio movement in D major 202



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sofort, und wenn er verlangt, so notiert es (T. 212f., jeweils B; eine Scordatur ist zu lesen, das heißt entschärft, oder Mozart Instrument der Streichinstrumente in seiner *Violino* (Wien, 1988) ist in einem Vater seines Freundinnen mit dem Klavier-Violins (natürlich G-Dur-Trio im Ausgabe (GMA) in der Alten Autograph ediert erschollen und seiner Privatbesitz der Niederschrift

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werk, ebenso wie die vielmehrige Klavierschule in F KV 497 und einige andere Kompositionen dieser Zeit, für die befreundete Familie Jachmann geschrieben worden, insbesondere für die Tochter des Hauses, Franziska, die Mozarts Klavierschülerin gewesen ist, und im Hause Jachmann ist es kann auch ohne Zweifel mit Mozart als Klatschisten und Anton Stadler als Klarinettenmusiziert worden. – Das Autograph (Bibliothèque nationale de France, Paris, Département de la Musique) ist nur dürftig und inkonsequent mit dynamischen Zeichen versehen, so dass es notwendig war, das 1988 bei Alaria & Co. in Wien erschienene Stimmen-Erstdruck für die Edition zu Paris zu ziehen, besonders im Kopfsatz, aber auch in einigen Teilen des Finale wurde, wenn auch teilweise mit starken Vorbehalten, die Dynamik auf die dem Druck in konservativer Ton überlassen. In übrigen weicht die Artaria-Ausgabe auch noch in anderer Beziehung vom Autograph ab: Sie ist mit Violine statt mit Klarinette geschrieben, und zwar mit dem Vermerk „La parte del Violino si può eseguire anche con un Clarinetto“, was

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schon 1966 im NMA-Band gesetzt), Mozart hat also auf die dynamische Bezeichnung der einzelnen Strukturteile oder Abschnitte weitgehend verzichtet. Das Fehlen solcher Strukturdynamik gerade in der späten Kammermusik mit Klavier, auch bei den folgenden Trios – abgesehen nur von KV 542 –, mag darauf hindeuten, dass diese Werke für das häusliche Musizieren im engsten Freundeskreis bestimmt gewesen sind. Im speziellen Fall von KV 502 wurde bewusst darauf verzichtet, die Strukturdynamik frei hinzuzufügen, da ohne Zweifel verschiedene Auffassungen denkbar sind – eine Ergänzung dieser „Lücken“ muss also der musikalischen Einsicht und Erfahrung der Spieler vorbehalten bleiben.

Eine andere Besonderheit im Autograph von KV 502, wiederum den Mittelsatz betreffend, sei hier nur kurz gestreift: Mozart skizzierte zunächst auf drei Seiten eine erste Version des Mittelteils (T. 50ff.), 59 Takte für Violine und Pianoforte oberstrichend und notierte die um mehr als zwanzig Takte kürzer und inhaltlich konzentriertere Fassung der Takte 56 bis 92 im wesentlichen auf zwei neuen Blättern⁷.

Möglicherweise ist dieses Klaviertrio für Logenbruder, Freund und Helfer geschrieben, den Mozart am 22. Juni 1788: „S: Wenn wer-ihnen in kleine Musique Neues Trio geschrieben!“ – auf KV 542 bezieht, den am selben Tag entstanden. Im Autographenverzeichnis am 22. Juli 1788: „Später, in einem Brief vom 22. Juli 1788 an seine Frau Constanze Mozart von einer „kleinen Musik““ – der er „das Trio welches ich Hr: v Puchberg schrieb [...]“ gegeben habe; daraus wurde wegen der großen zeitlichen Nähe geschlossen, dass es sich dabei um das Divertimento (Streichtrio) in Es KV 563 gehandelt hat. Wenn auch die insgesamt spärlichen dokumentarischen Belege keine definitive Antwort auf die Frage zulassen, welches der beiden Werke, KV 542 oder KV 563, das „Puchberg-Trio“ sein kann, muss doch davon ausgegangen werden, dass Mozart für den Logenbruder nur ein Trio komponiert hat und nicht (wie 1966 auch von den beiden Heraus-

gebern der Klaviertrios in der NMA angedeutet) zwei Trio-Werke⁸.

Mozarts Originalhandschrift des Trios KV 542 befindet sich heute in der Biblioteka Jagiellońska Kraków (früher: Preußische Staatsbibliothek Berlin).

KV 548: Das Autograph dieses mit dem Datum 14. Juli 1788 im eigenhändigen Werkverzeichnis eingetragenen Trios (heute: Rossijaskaja nacional' naja biblioteka St. Petersburg) hat der NMA-Edition als maßgebliche Quelle zugrunde gelegen. Authentische Nachrichten über Entstehung, Bestimmung und eventuelle Aufführungen des Werkes existieren nicht. Spezielle Editionsprobleme stehen nicht zu diskutieren; lediglich auf den von Mozart nur spärlich mit dynamischen Zeichen versehenen Finalsatz sei verwiesen, der ursprünglich jedoch so eindeutig angelegt ist, dass eine Überarbeitung oder eine vorsichtige Ergänzung wagen zu können glaubten.

KV 564: Es existiert nur ein Teil Autographie in der Biblioteka Jagiellońska Kraków (früher: Preußische Staatsbibliothek Berlin): ein Partiturmanuskript und Fragmente einer autographen Klavierstimme. Das Partiturmanuskript ist in der Klavierstimme von Kopienhand geschrieben (mit gelegentlichen Nachsetzungen Mozarts) über bzw. unter dem Mozart-datum entsprechend der in den Autographen der anderen Klaviertrios üblichen Partituranordnung Violine und Violoncello angeordnet. Aus der Existenz der autographen Klavierstimme – und in der Verknennung ihres Charakters als Stimme – ist in früherer Zeit geschlossen worden, Mozarts Trio KV 564 sei ursprünglich eine Soloklaviersonate gewesen, die später erst (1788) ihre Umwandlung zum Trio erfahren habe. Bereits Wilhelm Weismann (in: *Deutsches Jahrbuch der Musikwissenschaft für 1958*) und nach ihm, in teilweise selbständiger Stellungnahme, Karl Marguerre (in: *Mozart-Jahrbuch 1960/61*) haben diese frühere Deutung einer scharfen Kritik unterzogen: Zwar ist auch nach Weismann im G-Dur-Trio KV 564 die Umarbeitung einer früheren, möglicherweise auf die Mannheimer Jahre[?] zurückgehenden Komposition zu sehen, doch sei die Urform keine Klavier-, sondern vielmehr eine Klavier-Violinsonate gewesen. Marguerre dagegen kommt zu folgendem Schluss: „Das Trio ist 1788 so entstanden, wie es auf uns gekommen ist; Mozart hat es aber, weil es sofort produziert werden sollte, zunächst in Stimmen ausgeschrieben (man erinnere sich an die Strinasacchi-

7 Vgl. dazu ausführlich Ulrich Konrad (mit Notenbeispielen und Faksimile-Wiedergaben), „In seinem Kopfe lag das Werk immer schon vollendet [...]“. Bemerkungen zu Mozarts Schaffensweise am Beispiel des Klaviertrios B-Dur KV 502, in: *Bericht über den Internationalen Mozart-Kongress Salzburg 1991* (= *Mozart-Jahrbuch 1991*), Kassel etc. 1992, Teilband 1, S. 540–551, und darüber hinaus auch den Kritischen Bericht zu NMA VIII/22/Abteilung 2, S. 57ff.

8 Vgl. zu diesem Fragenkomplex unter anderem Arbeiten von Dietrich Berke (in: Vorwort zur Studienpartitur *Trios für Streicher*, Kassel etc. 2001, TP 319) und Wolf-Dieter Seiffert (in: *Mozart-Jahrbuch 1998*, Kassel etc. 2000, S. 53ff.)

Sonate [KV 454]). Die Streicherstimmen hat jemand verschlampt und anstatt sie noch einmal ganz aus dem Gedächtnis niederzuschreiben, war es Mozart bequemer, das Werk nun doch in Partitur zu bringen, wozu er die Klavierstimme kopieren ließ.“ Die Herausgeber schließlich sind zur Ansicht gelangt, dass der Quellenbefund in der Tat keinen wie auch immer gearteten Schluss zulässt, der darauf abzielt, die Originalität des Trios in Frage zu stellen: Es scheint sich wohl so verhalten zu haben, dass Mozart aus unbekannten Gründen das Trio zunächst überhaupt nur in der Klavierstimme – und zwar in Eile – komponiert hat, dass die Stimme dann zum Einstudieren des heiklen Parts fortgegeben wurde, und dass erst danach auf Grund eben dieser Stimme (oder einer korrigierten Zwischenkopie) die Partitur in ihrem oben beschriebenen Schriftbefund hergestellt wurde; das heißt, die präexistente Klavierstimme wurde mit Verbesserungen kopiert, und erst in einem letzten Arbeitsakt komponierte Mozart die Stimmen der beiden Streicher dazu.

Spezielle Bemerkungen:

1. In Takt 13–14 der Variation II des zweiten Satzes bringen die Klavierstimme wie auch die Streicherstimme ein ganztaktiges „falsch“ klingendes Quartett (g'+c'' bzw. d''+g'') beifügen. Dies ist jedoch nicht nur die authentische, sondern überdies auch die satztechnisch einzig korrekte Lesart. Vor der ebenso weitverbreiteten wie falschen Lesart e'+c'' bzw. h'+g'' (das heißt Sexten statt Quartetten) sei dringend gewarnt.

2. Zweiter Satz, Variation IV: Den Klavierspieler werden in den Takten 10 und 12 (jeweils 1. Achtel) die „falsch“ klingenden Quartetten (g'+c'' bzw. d''+g'') beifügen. Dies ist jedoch nicht nur die authentische, sondern überdies auch die satztechnisch einzig korrekte Lesart. Vor der ebenso weitverbreiteten wie falschen Lesart e'+c'' bzw. h'+g'' (das heißt Sexten statt Quartetten) sei dringend gewarnt.

3. Dritter Satz: Noch konsequenter als im Finalsatz von KV 548 hat Mozart hier auf dynamische Bezeichnung völlig verzichtet; auch die frühe Drucküberlieferung geht darüber nicht hinaus. Die in dieser Edition ergänzten Zeichen sind daher durchweg als Vorschläge der Herausgeber zu verstehen.

KV 442 (= Anhang a. bis c.): Die drei unter der traditionellen Köchel-Nummer zusammengefassten fragmentarischen Triosätze werden in ihrer herkömmlichen Gestalt, das heißt mit den von Maximilian Stadler besorgten Ergänzungen (in dieser Form bereits 1797 bei Johann Anton André/Offenbach als „vollständiges Klaviertrio“ erschienen) wiedergegeben; dabei ist Stadlers Anteil, der seine Zusätze unmittelbar in Mozarts Fragmente eingetragen hat (erster und dritter Satz: Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, zweiter Satz: Stadtbibliothek Wien)⁹, nicht durch Kleinstich, sondern durch eckige Klammern und entsprechende Marken im Notentext angezeigt.

Mit großem Nachdruck ist nochmals festzuhalten, dass es sich bei KV 442 keinesfalls um das Fragment eines einzigen Klaviertrios handelt, sondern vielmehr um drei von Mozart zu verschiedenen Zeiten konzipierte, abgebrochene Triosätze, welche – wie auch immer gearteten Bezug auf- und zueinander. Darüber hinaus muss sich der früher üblichen Ansicht erneut widerprochen werden, diese drei Fragmentsätze seien etwa zur gleichen Zeit entstanden. Das Gegenteil ist der Fall, weshalb es angebracht wäre, den drei Sätzen jeweils eine eigene Köchel-Nummer zu geben: Die traditionelle Datierung lautet auf 1783, was jedenfalls – hier ist nicht nur der Befund der Handschrift Mozarts interpretiert – insgesamt eindeutig zu früh angesetzt ist. Der *terminus ante quem non* dürfte in Wirklichkeit nicht vor 1785 liegen. Für diesen ungefähren Zeitpunkt spräche, dass das d-Moll-Fragment (a.) eine auffällig starke Affinität zum d-Moll-Klavierkonzert KV 466 (erster Satz, erstes Klaviersolo) aufweist, wie auch das G-Dur-Fragment (b.) – *Tempo di Menuetto*: wohl eher ein Mittelsatz als ein gemächliches Finale[?] – seinerseits mit den Episodentakten 141 bis 149 auf kaum überhörbare Weise das zweite Thema im ersten Satz (T. 147ff.) des c-Moll-Klavierkonzerts KV 491 vorwegnimmt. So mögen die beiden Satzfragmente also tatsächlich eher unmittelbar am Beginn der Wiener Trioreihe ihren Platz haben (also etwa 1785/86). Das dritte Fragment (c.), das in Maximilian Stadlers „Klaviertrio“ eine denkbar unglaubliche Rolle spielt (in Wirklichkeit ist es ein typischer „erster“ Satz!), ist wohl in jeder Beziehung am ärgsten verkannt worden. Es ist eines der großartigsten Fragmente Mozartscher

⁹ Die drei Fragmente (im zweiten und dritten Satz mit den Stadler-Anschlüssen) sind im NMA-Band X/30/4: *Fragmente* (2002 vorgelegt von Ulrich Konrad) unter „Fr 1785e“, „Fr 1786c“, „Fr 1787f“ faksimiliert und kommentiert (die „Fr“-Jahreszahlen geben bei Konrad den frühest möglichen Zeitpunkt der Entstehung an).

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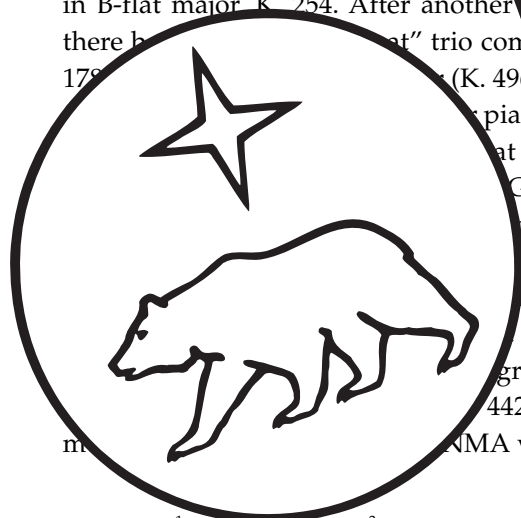


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PREFACE

The present urtext edition is based on the volume of piano trios published in the *Neue Mozart-Ausgabe* (NMA VIII/22/Section 2).¹ Its central section contains Mozart's seven well-known piano trios. The question of how many piano trios Mozart wrote altogether can be answered in several ways depending on one's point of view. As far as the works presented in the NMA volume are concerned, opinions are likely to differ quite considerably. The volume opens with six sonatas (K. 10–15) commonly known as “duo sonatas” for piano and violin. They were written in London in 1764 during Mozart's great European tour, and were published there for the first time in an enlarged version for piano, violin (or flute) and cello (they have been available separately in this version since 1966; see BA 4756). This early set of works was followed, after an interval of twelve years, by the *Divertimento* for piano in B-flat major, K. 254. After another ten-year hiatus there followed “trio” compositions from 1780–81 (K. 496), the so-called “piano, clarinet and cello” trio in E-flat major (K. 502), and the “piano, violin and cello” trio in G major (K. 564). The group by three instruments, G major, and at times put left with their counterparts, grouped together as “K. 442”, just as in the NMA volume.³



1 Kassel, 1/1966, 7/1984, and 3/2003.

2 First published in 1978 and 2003 and again in a “revised” new edition in 1987. Neither edition included the three movements of “K. 442.” We were able to base our revised reissue of 2004 on the critical report presented for the NMA volume by Henning Bey and Daniel Brandenburg in 2001. It should be noted in this context that the original manuscripts of K. 254, 502, 542 and 564, though unavailable in NMA 1/1966, have again been accessible since 1979–80 (see the source citations for the trios concerned). For K. 254 and 502 the NMA had to draw on good secondary sources, whereas it could consult the autograph scores of K. 542 and 564 in, respectively, a facsimile edition (Munich, 1921) and a set of photocopies of the original manuscript. Our “revision of 2004” relates first of all to the inclusion of Mozart's original readings, rechecked and very occasionally reinterpreted, particularly in the first two works mentioned above (K. 254 and 502). It also relates to the inclusion of the “addenda and corrigenda” compiled on pp. 113f. of the critical report and, lastly, to our treatment of new research findings.

3 The appendix of the NMA volume also contains an abandoned first version of the third movement from the E-flat major Trio, K. 542, as well as two brief fragmentary piano trios: K. Anh. 52 (495^a) and K. Anh. 51 (501^a).

As this brief survey already indicates, Mozart's piano trios differ from, say, the piano sonatas, the sonatas for piano and violin, the piano variations as occasional and fashionable compositions, and the piano concertos in that they are obviously discontinuous, not only within the context of his overall œuvre but also, concomitantly, within the evolution of the genre itself. Indeed, the “classical” piano trio is by far the most recent of the above genres, only emerging toward the end of the initial stage of the Viennese classical period. The discontinuity perceived in Mozart is at least equally evident in Joseph Haydn: the first piano trio that Haydn acknowledged as such was written “before 1766”, and it was followed “in 1769 (?)” by a *Divertimento per il Cembalo, con Violini e Violini* that was later recast as a piano trio. It was not until 1784 that Haydn's real output of piano trios began, although it never continued unabated until 1795.

The first Trio-*Divertimento* in B-flat major, K. 254, dates from the middle Salzburg period (August 1776) and is referred to as a *Divertimento à trois* in the autograph score, formerly preserved in the Prussian State Library, Berlin, and presently located in the Biblioteka Jagiellńska, Kraków. Even if practically no doubts have been raised about the work's status as a piano trio, and rightly so – attention should be drawn to its at least unusual generic title of *Divertimento*. Mozart normally called his six great piano trios of the later period *Terzett* (in his autograph thematic catalogue);⁴ the same even applies to K. 496, which is entitled *Sonata* in the autograph. However, one should not attach too much importance to the authentic titles, for when Mozart mentioned these works in his correspondence he referred to them without hesitation simply as “trios”. Nevertheless, we would be well advised to consider K. 254 as falling somewhat into an intermediate genre: seen from the standpoint of the late piano trios, it should definitely be viewed as a preliminary form with a quite underdeveloped cello part. Yet unlike the Quartet-*Divertimentos* K. 136–8 (125^{a–c}) or the *Divertimento* K. 113, which exemplify the brilliant conception of the divertimento typical of the time, K. 254 represents an extreme and exceptional case with regard to its scoring, form and order of

4 For this and the following citations see the facsimile published in NMA X/33/Section 1, with an introduction and transcription by Albi Rosenthal and Alan Tyson (1991).

movements, and obviously heralds the nascent change to the classical form of the piano trio. The “exceptionalism” of its scoring can be seen in the following two remarkable facts: Mozart, in his autograph score, refers to the violin part as “*Violino Solo*” rather than his customary “*Violino*”, and although he calls for a “*Violoncello*” as a string bass, he nevertheless wrote two low B-flats at the end of the first movement (mm. 212f., first beat in each bar). As a *scordatura* tuning is completely unthinkable in this passage, it is either a joke, or Mozart reckoned with a different instrument from the string bass family as described in Leopold Mozart’s violin treatise.⁵

K. 496: Mozart entered this trio in his autograph thematic catalogue under 8 July 1786 and mentioned it, along with the G-minor Piano Quartet (K. 478) and the E-flat major Violin Sonata (K. 481), in a short letter of July 1786 to the father of his friend, Gottfried von Jacquin. For the first time since its publication in the Old Mozart Complete Edition, it is now possible to edit the trio for a new scholarly critical edition (NMA) on the basis of the autograph score, which was thought

lost after 1882 and only resurfaced in a Prussian private collection in 1966. A specially well-preserved source in ink and red. This makes it particularly curious in cases in which, like K. 496, we wrote out this particular work. We also occasionally corrected parts, which was published by the publisher of Vienna in 1786. An unauthenticated anecdote, that Mozart composed the E-flat major Trio while playing skittles – the “Kegelstatt” (“skittle alley”). In close chronological proximity (the “Kegelstatt Trio” is entered in the autograph thematic catalogue under 5 August) are the twelve Duets for two wind instruments, K. 487 (496^a), for which Mozart, in the partially autograph score, supplied the annotation “Vienna, 27 July 1786 while playing skittles”. It is therefore quite possible that the anecdote combines two different occurrences. Still, it cannot be dismissed out of hand that his work on K. 498 may well have taken place, at least in part, during one of these special gatherings of his circle of friends. However, Dietrich Berke is more likely correct when he writes, in 1987, that “the fact that Mozart is said to have composed music while playing skittles does not shed any light

whatsoever on an interpretation of the Clarinet Trio, although it may well help to account for the horn duos, which have been a cause of embarrassment to many a Mozart scholar”. – According to another tradition, the work was written, as was the Sonata in F major for piano four-hands (K. 497) and a few other compositions of this time, for his friends, the Jacquin family, and particularly for the daughter of the house, Franziska, who was Mozart’s piano pupil. The trio was certainly played at the Jacquin home with Mozart taking the viola part and Anton Stadler the clarinet. The autograph score (Bibliothèque nationale de France Paris, Département de la Musique) has only a few inconsistent dynamic markings, so that for the edition it was necessary to consult the first set of printed parts, published in 1788 by Artaria & Co. in Vienna. Especially in the first movement, but also in a few bars of the finale, the dynamics have been taken over in italics from the first edition, albeit sometimes with strong reservations. The Artaria print also departs from the autograph score in another respect: it was published for violin instead of clarinet, and the note “La parte del Violino si può eseguire anche con un Clarinetto”. As a result, wherever the original clarinet part descends beneath *g*, the violin part must be altered or transposed accordingly.⁶

K. 502: The autograph score of the second Trio in B-flat major was formerly preserved in the Prussian State Library, Berlin, and is presently located in the Biblioteka Jagiellońska, Kraków. Mozart entered the piece under 18 November 1786 in his autograph thematic catalogue. Not even the autograph can help us solve the problem of the structural dynamics in the slow movement (*Larghetto*), a problem already addressed in the NMA volume of 1966: the only dynamic marks appear in bars 85 and (95) as well as bars 96f., and were reproduced as such in the NMA volume. In other words, Mozart largely refrained from adding dynamic markings to the work’s structural or sectional divisions. The absence of such structural dynamics especially in his late chamber music with piano, including the trios below (with the exception of K. 542), may indicate that these works were intended for private music-making among Mozart’s intimate circle of friends. In the special case of K. 502, the editors delib-

6 For reasons of performance practice, the *Violino/Clarinetto* part enclosed in our edition presents not only the authentic clarinet part, but also the violin adaptation, which takes into account the above-mentioned findings from the first print. However, we have refrained from adopting the articulation added very arbitrarily to the first edition, preferring instead to follow the original clarinet part in this regard.

5 Introduction, Section 1, §2.

erately decided not to add structural dynamics freely, as no doubt conflicting interpretations are possible. Any completion of these “gaps” must therefore be left to the musical discretion and experience of the players.

Another peculiarity in the autograph score of K. 502, again concerning the middle movement, may be mentioned briefly here. Mozart first sketched an initial version of the middle section (mm. 56ff.) on three pages, writing fifty-nine bars for violin and piano at the top. He then crossed them out and wrote out, basically on two fresh pages, a more compressed version of bars 56 to 92 that was more than twenty bars shorter.⁷

K. 542: This piano trio was possibly written for Michael Puchberg, Mozart’s fellow Mason, friend and helper in financial distress. In a letter to Puchberg, dated 17 June 1786, he wrote: “P. S.: When are we to have a little musical party at your house again? I have written a new trio!” The work in question is most likely to be K. 542, the only trio to originate during this period (it appears under 22 June 1786 in Mozart’s thematic catalogue). A few months later, on 1 April 1789, Mozart wrote a letter from Dresden to his wife Constanze, in which he mentions a “small musical party” during which the “trio I have just written was played. Because it has been concluded that it is too long, I have written a shorter one.” The scarcity of documents makes it difficult to answer the question whether K. 542 or K. 563, which may be assumed to be the work of his fellow Mason, is the correct version. The two editors of the NMA edition have chosen K. 542 for volume 8.

Mozart’s autograph for K. 542, formerly preserved in the Prussian State Library, Berlin, is found today in the Biblioteka Jagiellońska, Kraków.

K. 548: The autograph score of this trio is preserved today in the Russian National Library, St. Petersburg. The work was entered under 14 July 1788 in Mozart’s autograph thematic catalogue and substantially forms the basis of the NMA edition. There is no existing

authentic information on the trio’s origin, intended purpose or possible performances. Nor are there any special editorial problems to discuss; reference should merely be made to the last movement, where Mozart was sparing in his dynamic markings, but which is so clearly laid out structurally that the editors felt they could venture a cautious completion.

K. 564: Two partially autograph scores of this work, formerly preserved in the Prussian State Library, Berlin, are located today in the Biblioteka Jagiellońska, Kraków: a handwritten full score and fragments of an autograph piano part. The piano part in the full score is written in a copyist’s hand with occasional emendations by Mozart. Above and below this part Mozart then added the violin and cello, using the standard layout found in the autographs of his other piano trios. From the existence of the autograph piano part it was once assumed, in ignorance of its nature as an instrumental part, that K. 564 was originally a piano sonata that was only later transformed into a trio (1788). Wilhelm Weymann (*Deutsches Jahrbuch der Musikwissenschaft*, 1958) and later, in a partly independent view, Carl Maria von Weber (*Mozart-Jahrbuch*, 1960) sharply criticized this earlier interpretation: “What is certain, it is true, also views K. 564 as a work of an earlier composition possibly dating from the Mannheim years; but the original version, he claims, was not a piano sonata, so much as a sonata for piano and violin. Marguerite, in contrast, arrives at the following conclusion: “The trio was written in 1788 in the form in which it comes down to us; but because it was to be ‘performed’ straight away, Mozart wrote it out first in parts (one should remember the Strinasacchi Sonata [K. 454]). Someone then lost the string parts, and instead of writing them out again completely from memory, Mozart now found it more convenient to produce the work in full score, for which purpose he had the piano part copied out.” The editors have ultimately reached the opinion that the source findings do not, in fact, permit a conclusion of any sort that might cast doubt on the primacy of the trio: it seems to have been the case that Mozart, for unknown reasons, only composed the piano part of the trio at first – and indeed hurriedly – and that the part was handed out in order to practice the difficult passages. Only then was the score produced in its above form on the basis of this very part or a vetted intermediate copy. In short, the pre-existing piano part was copied with emendations, and it was not until a final stage in the compositional process that Mozart wrote down the parts for the two string players.

7 This point is discussed at length with musical examples and facsimiles by Ulrich Konrad: “In seinem Kopfe lag das Werk immer schon vollendet [...]”: Bemerkungen zu Mozarts Schaffensweise am Beispiel des Klaviertrios B-Dur KV 502,” in *Bericht über den Internationalen Mozart-Kongress Salzburg 1991*, Mozart-Jahrbuch 1991 (Kassel, 1992), vol. 1, pp. 540–51. See also the critical report to NMA VIII/22/Section 2, pp. 57ff.

8 This complex of issues has been examined by, among others, Dietrich Berke in his preface to the study score of the string trios (TP 319, Kassel, 2001) and Wolf-Dieter Seiffert in *Mozart-Jahrbuch 1998*, Kassel, Kassel etc. 2000, p. 53ff.

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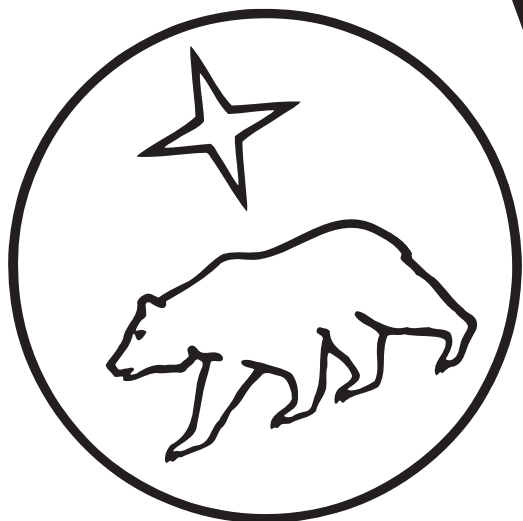
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(half-note, quarter-note etc.) by small print; slurs by broken lines; appoggiaturas and grace-notes by square brackets. All digits used to indicate triplets and sextuplets appear in italics, with those added by the editor set in a smaller type. Whole-note rests lacking in the source have been added without comment. Mozart always notated isolated sixteenths, thirty-seconds and so forth with a stroke through the stem, i. e. ♪, ♪ instead of ♪, ♪. In the case of appoggiaturas, it is thus impossible to determine whether they should be executed short or long. In such cases, the present edition prefers in principle to use the modern equivalents ♪, ♪, etc. Where an appoggiatura represented in this manner is meant to be short, “[♪]” has been added above the note concerned. Slurs missing between the note (or group of notes) of the appoggiatura and the main note have been added without spe-

cial indication, as have articulation marks on grace notes.

In accordance with the general practice followed in other NMA volumes with chamber music for piano and strings or winds, the *Violino* or B-flat *Clarinetto* and the *Violoncello* or *Viola* staves are printed in small type throughout our edition. Here, too, editorial additions in these two staves are indicated with the usual typographical distinctions. In contrast to the full score, additions and completions are not specially marked as such in the separate instrumental parts that accompany our volume.

Wolfgang Flatz and Wolfgang Rehm
(1965, 1978 and 1987)
Revision 2004: Wolfgang Rehm
(translated by J. Bradford Robinson)



Bärenreiter
Leseprobe
Sample page

28

35

50

*) T. 40, Klavier oben: Diese Fassung im Autograph und in den frühesten Drucken. Spätere Ausgaben bringen folgende nicht authentische Version:

**) T. 42, Klavier oben, letzte Note: in spätere Ausgaben a" statt f". / M. 42, piano right hand, last note: in later publications a" instead of f".

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79

Musical score for measures 79-85. The score is written for three systems, each with a treble and bass staff. The key signature is one flat (B-flat). The first system (measures 79-81) features a piano introduction with dynamics *fp* (fortissimo piano) and *p* (piano). The second system (measures 82-84) continues the piano introduction with dynamics *f* (forte) and *p*. The third system (measures 85-86) features a piano introduction with dynamics *f* and *p*.

86

Musical score for measures 86-100. The score is written for three systems, each with a treble and bass staff. The key signature is one flat (B-flat). The first system (measures 86-88) features a piano introduction with dynamics *f* (forte) and *p* (piano). The second system (measures 89-91) continues the piano introduction with dynamics *f* and *p*. The third system (measures 92-94) features a piano introduction with dynamics *f* and *p*. The fourth system (measures 95-97) features a piano introduction with dynamics *f* and *p*. The fifth system (measures 98-100) features a piano introduction with dynamics *f* and *p*.

101

Musical score for measures 101-105. The score is written for three systems, each with a treble and bass staff. The key signature is one flat (B-flat). The first system (measures 101-103) features a piano introduction with dynamics *f* (forte) and *p* (piano). The second system (measures 104-106) continues the piano introduction with dynamics *f* and *p*. The third system (measures 107-109) features a piano introduction with dynamics *f* and *p*. The fourth system (measures 110-112) features a piano introduction with dynamics *f* and *p*.



Bärenreiter
Leseprobe
Sample page

106

Musical score for measures 106-113. The score is written for a piano and a vocal line. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The vocal line has a melodic phrase starting in measure 106, followed by a trill (tr) in measure 110. Dynamics include piano (p) and a trill (tr).

114

Musical score for measures 114-130. The piano part continues with a steady eighth-note accompaniment. The vocal line has a melodic phrase starting in measure 114, followed by a trill (tr) in measure 118. Dynamics include piano (p) and forte (f).

131

Musical score for measures 131-138. The piano part features a steady eighth-note accompaniment. The vocal line has a melodic phrase starting in measure 131, followed by a trill (tr) in measure 135. Dynamics include piano (p) and forte (f).



Bärenreiter
Leseprobe
Sample page

139

Measures 139-146 of the musical score. The score is written for piano and features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody includes dynamic markings *p* (piano) and *f* (forte). The bass line consists of eighth and sixteenth notes.

147

Measures 147-160 of the musical score. The score continues with the melody and bass line. Measures 147-150 show a melodic phrase with a trill (*tr*) in the right hand. Measures 151-160 feature a more complex rhythmic pattern with sixteenth notes and dynamic markings *p* and *f*.

161

Measures 161-168 of the musical score. The score continues with the melody and bass line. Measures 161-164 show a melodic phrase with a trill (*tr*) in the right hand. Measures 165-168 feature a more complex rhythmic pattern with sixteenth notes and dynamic markings *p* and *f*.

Bärenreiter
Leseprobe
Sample page



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195

202

Bärenreiter
Leseprobe
Sample page

215

*) T. 200, Klavier oben, 3. und 4. Achtel: spätere Ausgabe stechen wohl irrtümlich es'-c'. / M. 200, piano right hand, 3rd and 4th eighths: later editions have incorrectly e-flat'-c'.

**) T. 212 und 213, Violoncello: Im Autograph ist das 1. Viertel jeweils eine Oktave tiefer; vgl. dazu Vorwort, S. V. / Mm. 212-13, violoncello: in the autograph the 1st quarter in each bar is an octave lower; see Preface, p. X.

Adagio

[tr]

p

Adagio

p

2

[tr]

tr

f

p

f

4

p

[tr]

p

f

5

f

p

[tr]

tr

f

p

tr

p

p



Bärenreiter
Leseprobe
Sample page

7

7

9

9

13

13

*) T. 14 (und entsprechend T. 36), Klavier oben, 2. Achtel, Ausführungsvorschlag:
 M. 14 (and correspondingly m. 36), piano right hand, 2nd eighth, suggested performance:



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24

Musical score for measures 24-25. The score is written for a piano and a vocal line. The piano part features a complex, fast-moving melody in the right hand and a simpler bass line in the left hand. The vocal line consists of a single melodic line. Dynamics include piano (p) and a trill (tr) in the vocal line.

26

Musical score for measures 26-30. The score continues the piano and vocal parts. The piano part has a more active bass line in measure 26. Dynamics include piano (p), forte (f), and a trill (tr) in the vocal line.

31

Musical score for measures 31-34. The score continues the piano and vocal parts. The piano part features a complex, fast-moving melody in the right hand and a simpler bass line in the left hand. Dynamics include piano (p) and forte (f). A trill (tr) is present in the vocal line.

Bärenreiter
Leseprobe
Sample page



33

Measures 33-34 of a musical score. The score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line features a melodic phrase starting on a dotted quarter note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

35

Measures 35-40 of a musical score. The score continues with the vocal line and piano accompaniment. Dynamic markings include *fp* (fortissimo piano) and *p* (piano). The piano accompaniment features a mix of chords and moving lines in both hands.



6

Measures 41-46 of a musical score. The score continues with the vocal line and piano accompaniment. Dynamic markings include *fp* (fortissimo piano) and *f* (forte). The piano accompaniment features a mix of chords and moving lines in both hands.

11

16

27

*) T. 17, 18 (entsprechend auch T. 103, 104 und T. 236, 237), Artikulation im Autograph:  / Mm. 17-8 (and correspondingly mm. 103-04 and mm. 236-7), articulation in the autograph: 

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55

p f

62

p p f p f p f p f p

79

p p



Bärenreiter
Leseprobe
Sample page

87

Musical score for measures 87-94. The score is written for a piano and a vocal line. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The vocal line is more melodic, with longer note values and some rests. Dynamics include *p* (piano), *fp* (fortissimo piano), and *f* (forte). The key signature has two flats, and the time signature is 4/4.

95

Musical score for measures 95-107. The piano part continues with intricate patterns, including triplets and rapid sixteenth-note passages. The vocal line has some rests and then enters with a melodic line. Dynamics include *f* (forte), *fp* (fortissimo piano), and *p* (piano). The key signature has two flats, and the time signature is 4/4.

108

Musical score for measures 108-115. The piano part features a series of triplets and rapid sixteenth-note passages. The vocal line has some rests and then enters with a melodic line. Dynamics include *fp* (fortissimo piano) and *p* (piano). The key signature has two flats, and the time signature is 4/4.



Bärenreiter
Leseprobe
Sample page

115



f

p

122



p
pizz.

simile

f

132



p

f

p

tr

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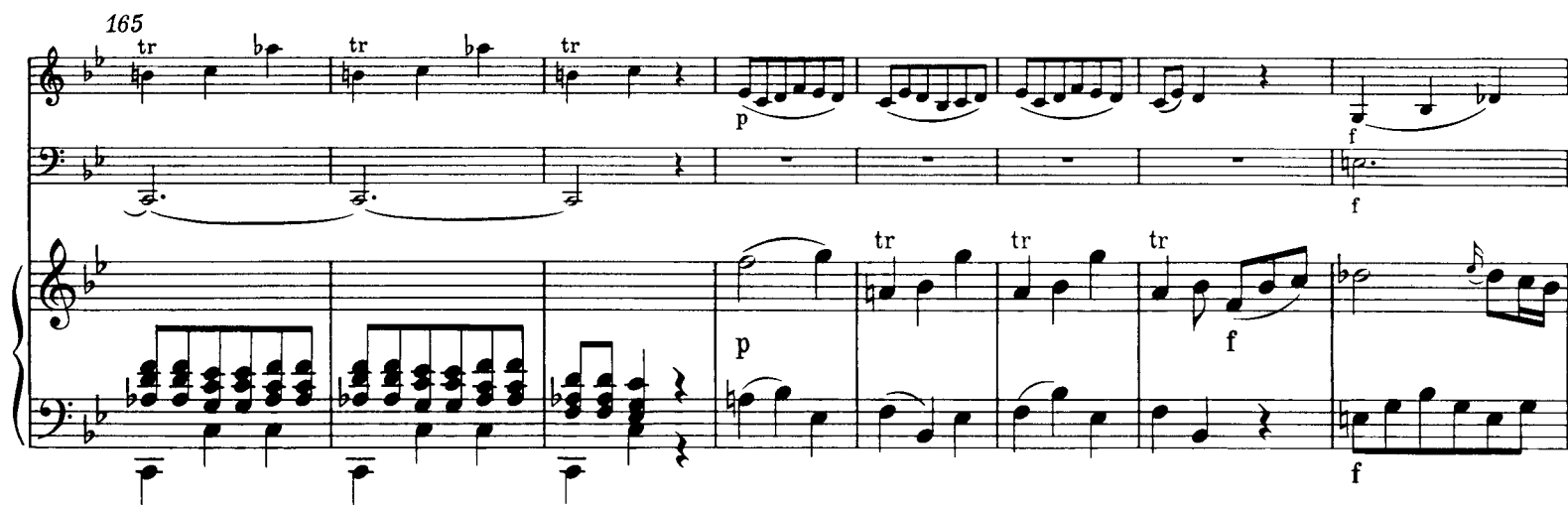
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165



tr b tr b tr p f f

173



p f

182



p



Bärenreiter
Leseprobe
Sample page

187

195

216

*) T. 219, Violine, Vorschlag zur Auszierung der Fermate („Eingang“):
M. 219, violin, suggested embellishment of the fermata “lead-in”:

225

231

246

*) T. 240, Klavier oben, Vorschlag zur Auszierung der Fermate („Eingang“):
M. 240, piano right hand, suggested embellishment of the fermata “lead-in”:

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20

simile

26

Bärenreiter
Leseprobe
Sample page

35

p *f*

45

The image shows a page of musical notation for a piece titled "Bärenreiter Leseprobe". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The page number "45" is in the top left corner. A large, diagonal watermark "Bärenreiter Leseprobe" is overlaid across the center of the page. In the bottom left corner, there is a circular logo containing a stylized bear walking to the left, with a five-pointed star above it. The word "Leseprobe" is also written in a smaller font below the bear. The musical notation includes various notes, rests, and dynamic markings such as "tr" (trill) and "f" (forte).

The image displays a musical score for the song "The Rose Tree." It is written for voice and piano. The score is in 2/4 time and the key of D major, indicated by two sharps (F# and C#) on the key signature. The music is organized into four systems, each with a vocal line and a piano accompaniment. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, trills (marked "tr"), and slurs. The lyrics "The Rose Tree" are written below the vocal line. The score is for a single system, with the first system starting at measure 56. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand. The vocal line is melodic and expressive, with trills and slurs indicating phrasing. The overall style is that of a classic musical score, likely from a 19th or 20th-century collection.

60



64



74



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98

Measures 98-101 of a musical score. The score is written for a piano and features a key signature of one sharp (F#). The piano part consists of a right hand with a melody of eighth and sixteenth notes, and a left hand with a steady eighth-note accompaniment. The melody includes various ornaments and slurs. The right hand starts with a piano (p) dynamic marking.

102

Measures 102-109 of a musical score. The score continues with the same piano and key signature. The piano part features a right hand with a melody of eighth and sixteenth notes, and a left hand with a steady eighth-note accompaniment. The melody includes various ornaments and slurs. The right hand starts with a piano (p) dynamic marking.

110

Measures 110-113 of a musical score. The score continues with the same piano and key signature. The piano part features a right hand with a melody of eighth and sixteenth notes, and a left hand with a steady eighth-note accompaniment. The melody includes various ornaments and slurs. The right hand starts with a piano (p) dynamic marking.

Bärenreiter
Leseprobe
Sample page



115

Musical score for measures 115-118. The score is written for piano in G major (one sharp). Measures 115 and 116 are whole rests for all parts. Measures 117 and 118 feature a complex piano accompaniment with sixteenth-note patterns in both hands. A *simile* marking is present in measure 118.

119

Musical score for measures 119-129. Measures 119 and 120 are whole rests. Measures 121-129 contain the piano accompaniment. A *simile* marking is present in measure 129.

A circular logo is positioned on the left side of the page, overlapping the musical score. It features a stylized bear walking to the left, with a five-pointed star above its head.

130

Musical score for measures 130-133. Measures 130 and 131 are whole rests. Measures 132 and 133 feature the piano accompaniment with sixteenth-note patterns.

134

simile

139

Bärenreiter
Leseprobe
Sample page

148

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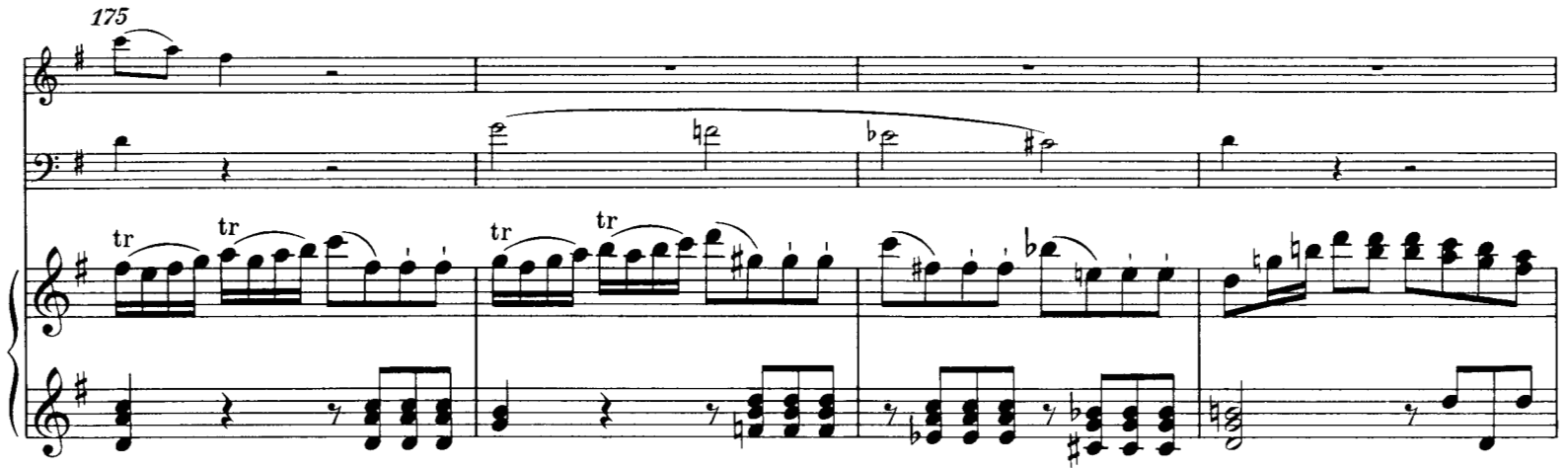
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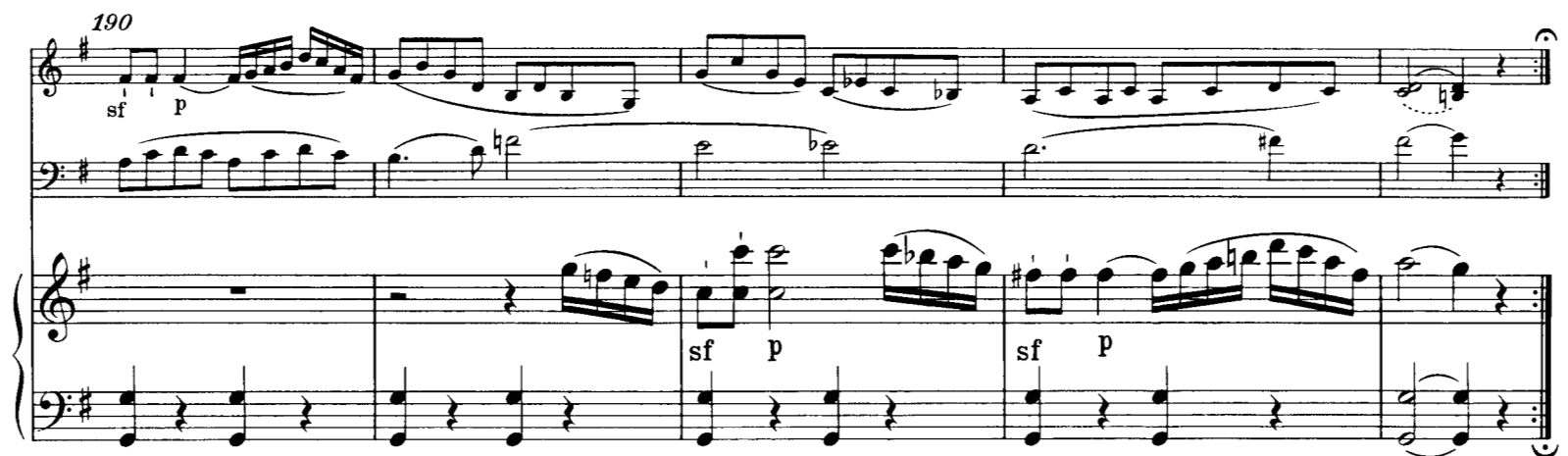
175



179

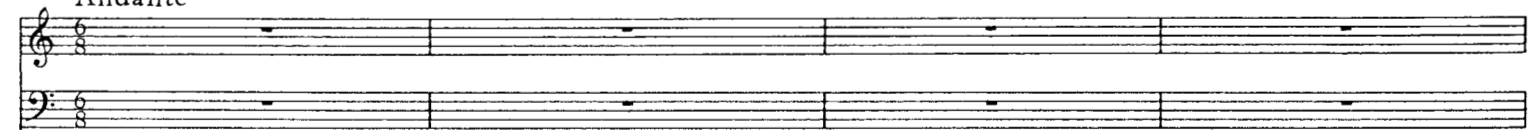


190



Bärenreiter
Leseprobe
Sample page

Andante



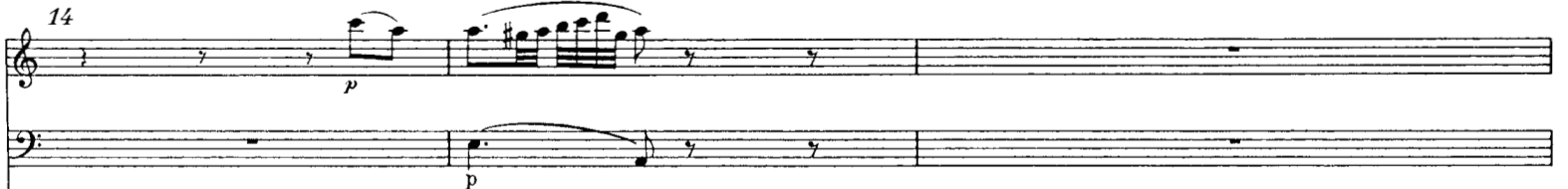
Andante



5



14



17



20



26



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44

f p sfz

47

f p sfz

54

f p sfz

57

p *f* *f*

60

p *crescendo* *crescendo* *crescendo*



67

f *p* *f* *p* *f* *p* *f* *p*

70

p

73

p

79

p

Bärenreiter
Leseprobe
Sample page



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97

**THEMA***Allegretto*

11



11



VAR. I

Measures 1-5 of Variation I. The score is in G major (one sharp) and 6/8 time. The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. Dynamics include *p* (piano) and *f* (forte).

Measures 6-10 of Variation I. The piano part continues with the eighth-note accompaniment. Dynamics include *f* (forte) and *p* (piano). A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the page.



VAR. II

Measures 1-5 of Variation II. The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. Dynamics include *p* (piano) and *f* (forte). The score includes trills (tr) and triplets (3).

6

11

4

*) Var. III, T. 7, Klavier unten, 4. Viertel: tiefste Note des Akkordes im Autograph (und im Erstdruck) wohl irrtümlich fis statt d. / Var. III, m. 7, piano left hand, 4th quarter: lowest note of the chord in the autograph and the first edition incorrectly f-sharp instead of d.

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5

1. 2.

tr

1. 2.

9

tr

19

1. 2. Adagio VAR. V

tr

1. 2. Adagio

p

Bärenreiter
Leseprobe
Sample page





16^b

VAR. VI

Primo tempo

7

11

*) Var. V, T. 19–20, Klavier, Vorschlag zur Auszierung der Fermatas („Eingang“):/ Var. V, mm. 19–20, piano, suggested embellishment of the fermatas “lead-in”:

19

20

rit.

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32

p

meno f

p

37

f

crescendo

f

crescendo

f

p

p

48

f

f

f

Bärenreiter
Leseprobe
Sample page



Datiert / Dated: Wien, 5. August 1786

Andante ^{*)}

Clarinetto in Sib / B

Viola

Pianoforte

5

14

Bärenreiter
Leseprobe
Sample page



*) Die kursiv ergänzten dynamischen Zeichen in diesem Satz sind zum großen Teil dem Erstdruck entnommen. / The additional italic dynamic markings in this movement are taken in large part from the first edition.

19

First system of the musical score for 'The Swan' from 'The Nutcracker'. It consists of three staves: Violin I, Violin II, and Piano. The key signature is B-flat major (two flats) and the time signature is 3/4. The Violin I staff begins with a forte (*f*) dynamic, followed by a piano (*p*) section. The Violin II staff also starts with *f* and *p* markings. The Piano part features a complex accompaniment with chords and arpeggiated figures, marked with *f* and *p* dynamics.

25

p

p

p

uck:

**Bärenreiter
Leseprobe
Sample page**

A circular logo with a black outline. Inside the circle, there is a stylized line drawing of a bear walking towards the left. Above the bear's head is a five-pointed star. The logo is positioned on the left side of the page, overlapping the musical score.

This musical score is for the 'The Swan' section of 'The Nutcracker', featuring the Swan Queen and the Swan. The score is written for a piano and voice. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The vocal part is in 3/4 time, with a key signature of one flat (B-flat). The score is divided into two systems. The first system contains measures 33 to 36. The second system contains measures 37 to 40. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The vocal part features a melodic line in the right hand and a supporting bass line in the left hand. The score includes dynamic markings such as *f* (forte) and *p* (piano). The tempo is marked 'Allegretto'. The score is for a piano and voice.

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55

59

63

65

*) T. 60–62, Klavier unten: Der Erstdruck sticht die unteren Oktaven mit; bei entsprechender Ausführung sind analog T. 104ff. hier dann bis T. 64, 1. Achtel, Oktaven mitzuspielen. / Mm. 60–2, piano left hand: the first edition gives also the lower octave; for an analogous execution mm. 104ff. If the lower octave is played, then here through the 1st eighth in m. 64.

69

73

81

84

cresc. *p*

87

p *f* *p* *f* *p* *f* *p*

94

f *p*

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114

f *p*

118

cresc. *f* *p*

126

p *pp*

MENUETTO



34

Trio 12

56

*) T. 53, Klavier oben, 1. Viertel: die klein gestochenen Noten nach dem Erstdruck; im Autograph wohl irrtümlich Viertelpause. / M. 53, piano right hand, 1st quarter: the small print notes follow the first edition; in the autograph probably incorrectly a quarter rest.

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88



95

Erstdruck: 

f *p*



113

f *p*



Bärenreiter
Leseprobe
Sample page

122

131

Coda

Erstdruck:

150

Erstdruck:

Bärenreiter
Leseprobe
Sample page



The image displays a page of musical notation for a piano piece, featuring three systems of staves. The first system (measures 122-130) includes a treble and bass staff for the piano and a single treble staff for the right hand. The second system (measures 131-149) includes a treble and bass staff for the piano, a single treble staff for the right hand, and a single bass staff for the left hand. The third system (measures 150-158) includes a treble and bass staff for the piano, a single treble staff for the right hand, and a single bass staff for the left hand. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings (p, f, tr). A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. A circular logo with a stylized bear silhouette and a five-pointed star is positioned on the left side, overlapping the second system of staves. The page number '62' is located in the top left corner.

RONDEAUX

Allegretto

5

15

25

Bärenreiter
Leseprobe
Sample page

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36



41



48



52



55



Bärenreiter
Leseprobe
Sample page

62



67



74



85



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111

Measures 111-114 of a musical score. The score is written for a piano and a vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line consists of a single melodic line with various note values and rests.

115

Measures 115-125 of a musical score. The piano part continues with a consistent eighth-note pattern. The vocal line features more complex phrasing, including triplets and longer note values. A large, stylized watermark is overlaid on the page, reading "Bärenreiter Leseprobe Sample page".

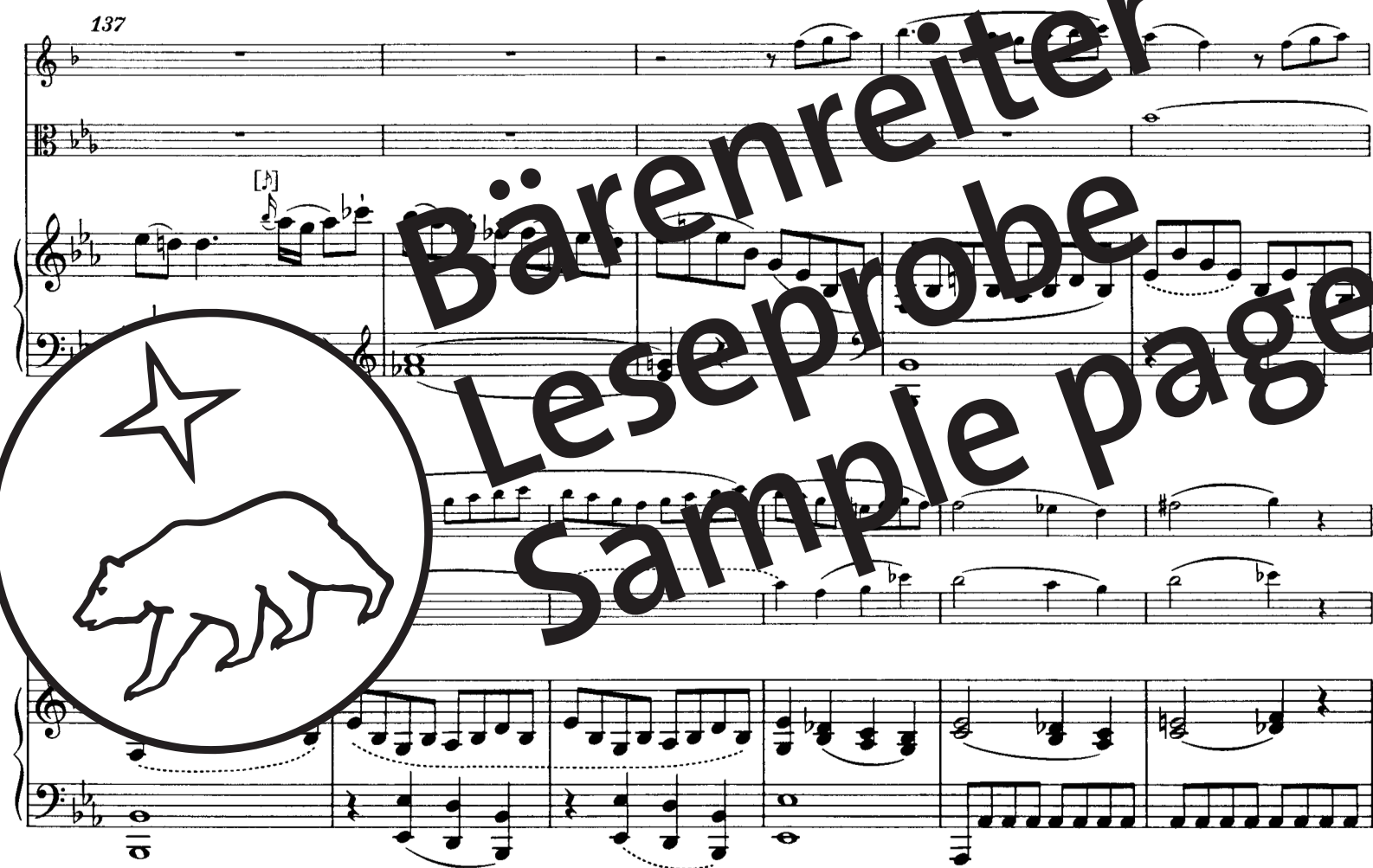
126

Measures 126-130 of a musical score. The piano part features a steady eighth-note accompaniment. The vocal line continues with a melodic line, including some triplet figures. The score concludes with a final cadence in both parts.

132



137



148



153^b

[2.]

Musical score for measures 153-158. The score is written for a piano and voice. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature is one flat (B-flat). The time signature is 4/4. The score includes a repeat sign with a first ending bracket and a second ending bracket. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The voice part has a melody with some rests and a triplet in measure 157.

159

Musical score for measures 159-170. The score continues from the previous system. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The voice part has a melody with some rests and a triplet in measure 157. A large watermark is overlaid on the score, reading "Bärenreiter Leseprobe Sample page".

171

Musical score for measures 171-176. The score continues from the previous system. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The voice part has a melody with some rests and a triplet in measure 157.

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191

p

195

Bärenreiter
Leseprobe
Sample page

bœ

203

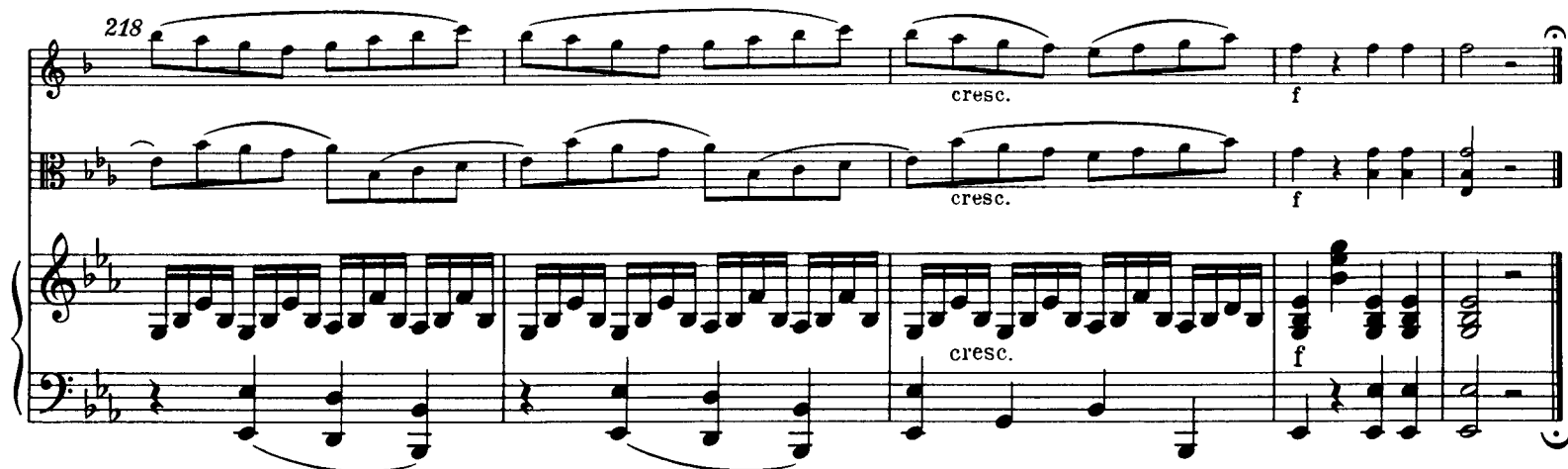
208



212



218



KV 502

75

Datiert / Dated: Wien, 18. November 1786

The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for three instruments: Violino (Violin), Violoncello (Cello), and Pianoforte (Piano). The tempo is marked "Allegro *)" and the key signature is one flat (B-flat major or D minor). The score is divided into three systems, with measures 6, 16, and 26 indicated at the beginning of each system. A large, circular logo featuring a stylized bear and a star is prominently displayed on the left side of the page. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the score.

*) Im Autograph ist der Themenkopf bis T. 62 folgendermaßen artikuliert:
 articulation: 

 / In the autograph the main theme has the following

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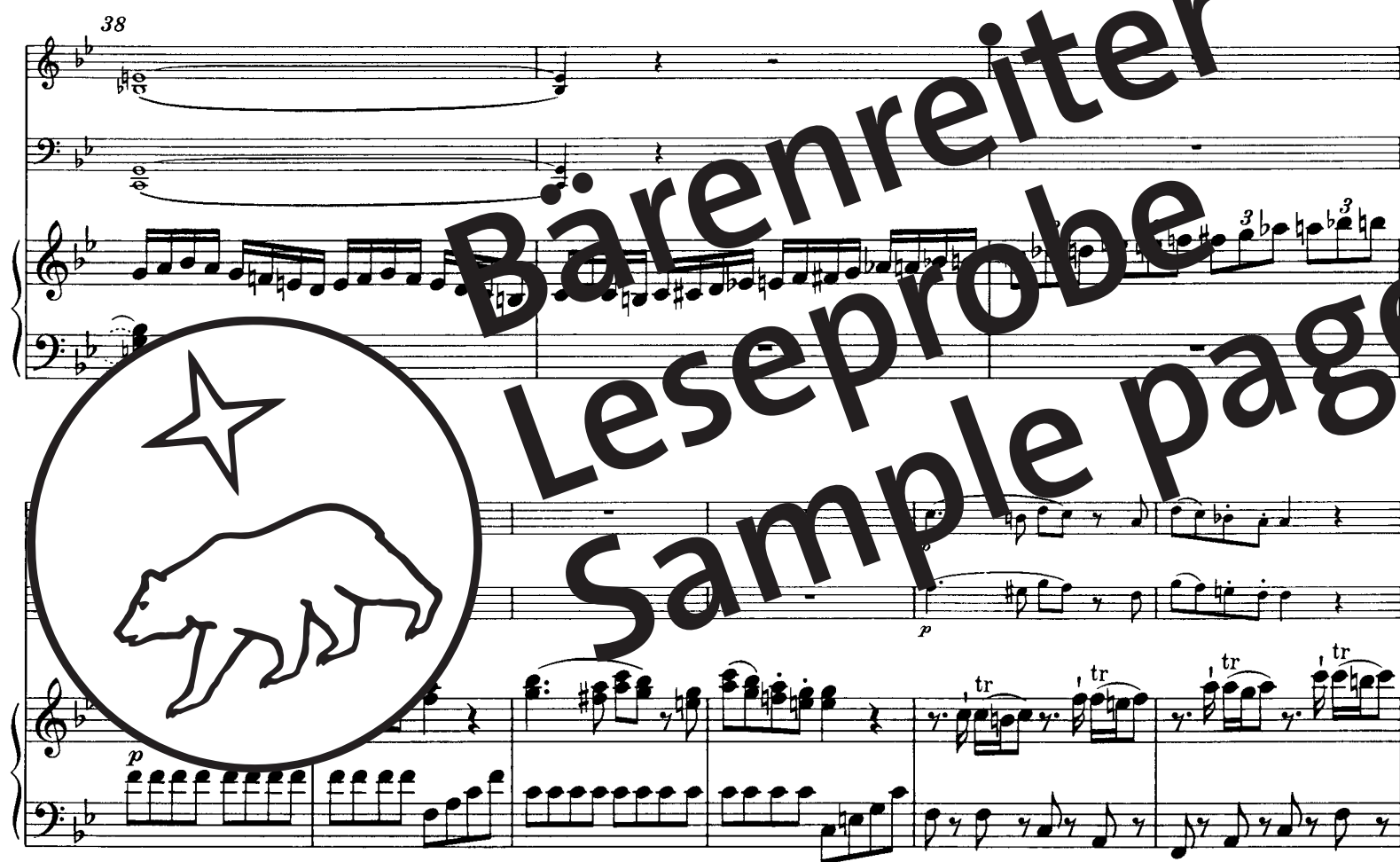
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35



38



Bärenreiter
Leseprobe
Sample page

47



52

56

62

Bärenreiter
Leseprobe
sample page



The image displays a page of musical notation for a piano piece, likely from a 19th-century manuscript. The score is written for a single melodic line and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'fp' (fortissimo) and 'f' (forte). The page is numbered 78 at the top left. A large, diagonal watermark reading 'Bärenreiter Leseprobe sample page' is overlaid across the center. In the lower-left corner, there is a circular logo containing a stylized bear walking to the right, with a five-pointed star above it. The page is divided into three systems of staves, with measure numbers 52, 56, and 62 indicating the start of each system.

66

tr

69

p

p

simile

simile

77

[sf]

3

cresc.

sf

p

sf

p

cresc.

sf

p

cresc.

sf

p

sf

p

cresc.

sf

p

Bärenreiter
Leseprobe
Sample page



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100



103



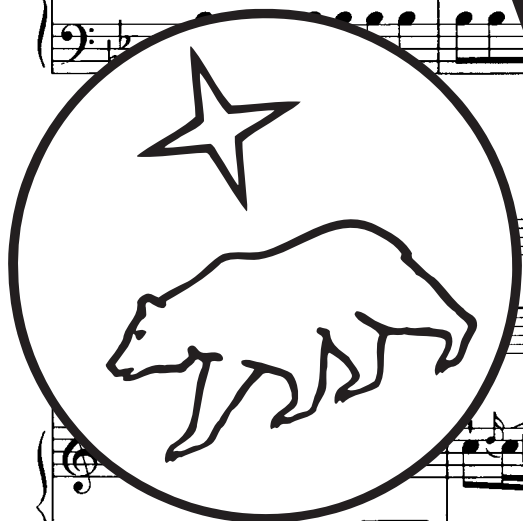
110



115



120



130



134

p



138

p



144



Bärenreiter
Leseprobe
Sample page

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161



166



174

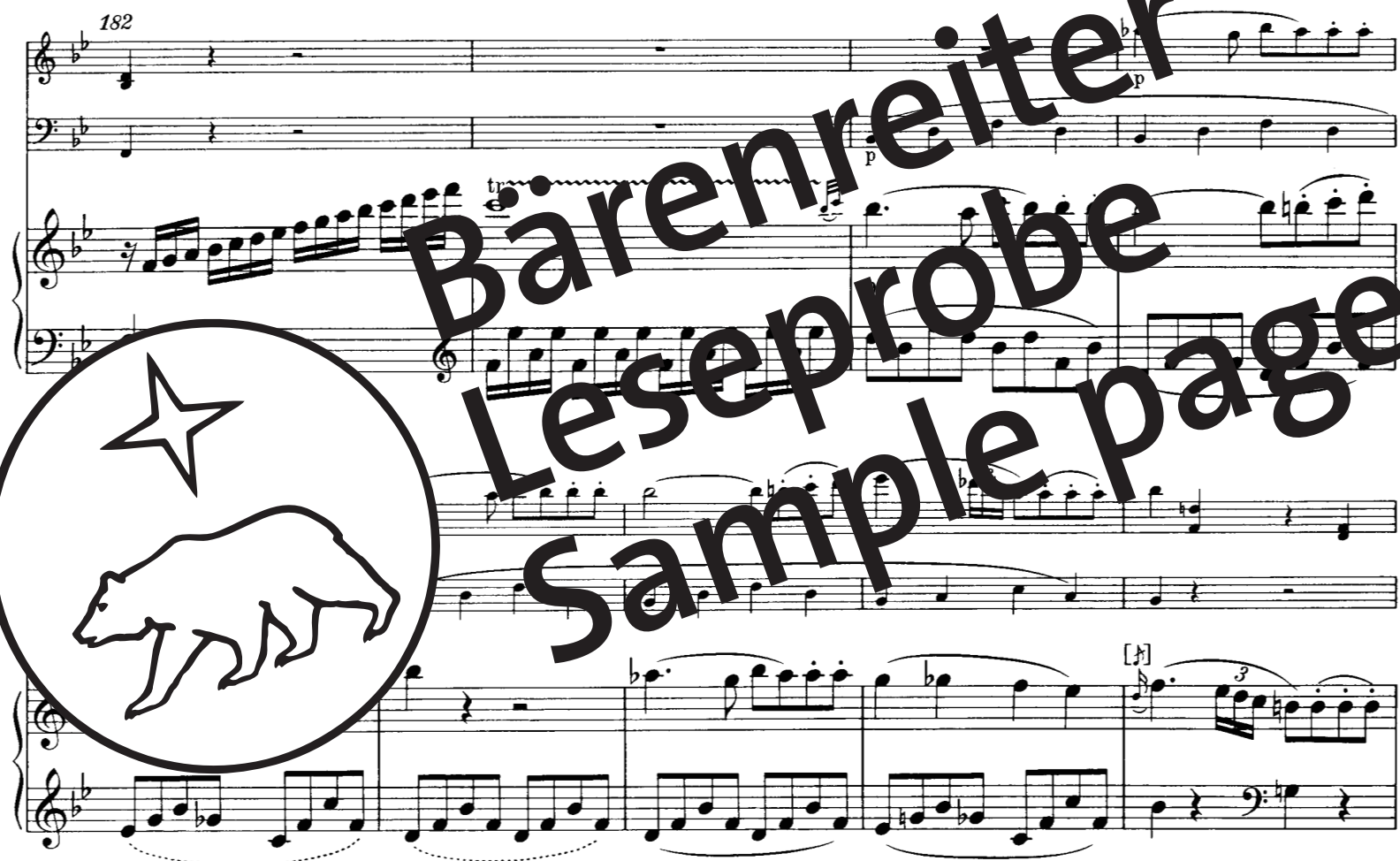


Bärenreiter
Leseprobe
Sample page

177



182



191



Larghetto ^{*)}

Larghetto ^{*)} [tr]

p

p

5

6

tr

17



Bärenreiter
Leseprobe
Sample page

*) Zur Dynamik dieses Satzes vgl. Vorwort, S. Vf. / See Preface, p. X, regarding the dynamics in this movement.

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35

tr tr tr tr tr tr

39

Bärenreiter
Leseprobe
Sample page

47



The image displays a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for violin and piano. It consists of three systems of staves. The first system starts at measure 50, the second at measure 54, and the third at measure 63. The key signature is B-flat major (two flats). The score includes various musical notations such as treble and bass clefs, notes, rests, and trills (marked "tr"). A large, stylized logo is overlaid on the score, featuring a bear walking to the right and a five-pointed star above it, all enclosed within a circular border. The text "Bärenreiter Leseprobe" is written in a large, bold, sans-serif font across the middle of the page, with "Sample page" written below it in a similar font.

*) T. 56ff.: Zu einer ersten, in Violine und Klavier unten ausgeführten Version des Mittelteils vgl. Vorwort, S. VI. / Mm. 56ff.: See Preface, p. XI, regarding an initial version of the central section written out below in the violin and lower piano staves.

68



73



80



Bärenreiter
Leseprobe
Sample page

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96

tr f p

100

tr

108

tr tr tr



Bärenreiter
Leseprobe
Sample page

Allegretto

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, marked 'Allegretto'. The middle and bottom staves are a piano accompaniment, also marked 'Allegretto'. The piano part begins with a piano (*p*) dynamic and features a series of eighth-note patterns in the right hand and a more rhythmic bass line in the left hand.

The second system of the musical score continues the piece. It includes a large circular logo on the left side, which contains a stylized bear and a star. The music continues with various dynamics including *f* (forte) and *tr* (trills). The piano accompaniment features more complex rhythmic patterns and trills in the right hand.

The third system of the musical score begins at measure 17. It continues the vocal and piano parts. The piano part includes a section marked with a '2' over a measure, indicating a second ending or a specific rhythmic pattern. The system concludes with a final chord in the piano part.

22



27



36



Bärenreiter
Leseprobe
Sample page



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59

p

p

p

64

p



Bärenreiter
Leseprobe
Sample page

74

p

78

83

93

Bärenreiter
Leseprobe
Sample page



The image displays a page of musical notation for a piano piece, spanning measures 78 to 93. The score is written for a grand piano, with a treble and bass staff for the right hand and a single bass staff for the left hand. The key signature is B-flat major (two flats). The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte) and *p* (piano). A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the lower-left area, there is a circular logo containing a stylized line drawing of a bear walking to the right, with a five-pointed star positioned above its head.

98

102

Bärenreiter
Leseprobe
Sample page

111

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136

Musical score for measures 136-140. The score is written for piano (p) and features a complex melodic line in the right hand and a more rhythmic bass line in the left hand. The key signature is one flat (B-flat).

141

Musical score for measures 141-152. The score is written for piano (p) and features a complex melodic line in the right hand and a more rhythmic bass line in the left hand. The key signature is one flat (B-flat). The score includes a large circular logo on the left side, featuring a stylized bear and a star.

153

Musical score for measures 153-157. The score is written for piano (p) and features a complex melodic line in the right hand and a more rhythmic bass line in the left hand. The key signature is one flat (B-flat). The score includes a large circular logo on the left side, featuring a stylized bear and a star.

159



165



175



180

Musical score for measures 180-185. The score is written for a piano and voice. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The voice part is written in a single staff above the piano staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

186

Musical score for measures 186-195. The score continues with piano and voice parts. Dynamic markings include *sf* (sforzando), *p* (piano), and *f* (forte). The piano part includes triplets in measures 192 and 193. The key signature remains two flats, and the time signature is 4/4.

196

Musical score for measures 196-200. The score concludes with piano and voice parts. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

Bärenreiter
Leseprobe
Sample page



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219

p f [h]

p f

225

p p f

p p

p

p

236

f f

f

Trio

KV 542

Datiert / Dated: Wien, 22. Juni 1788

Allegro

Violino

Violoncello

Pianoforte



11



Bärenreiter
Leseprobe
Sample page



25



34

42

55

*) Ossia für T. 53–56 im unteren System des Klaviers: entsprechend Parallelstelle T. 194ff. mit unteren Oktaven zu spielen. / Ossia for mm. 53–56, piano left hand: as in the analogous passage mm. 194ff. played with the lower octave.

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90

Musical score for measures 90-95. The score is written for a piano and a vocal line. The key signature is three sharps (F#, C#, G#). The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line consists of a single melodic line. Dynamics include *fp* (fortissimo piano) and *p* (piano). The word *simile* is written above the piano part in measure 94.

96

Musical score for measures 96-106. The score continues with the piano and vocal parts. The piano part has a more active role with sixteenth-note passages. The vocal line has some rests. Dynamics include *fp* and *f* (forte). A large watermark "Bärenreiter Leseprobe Sample page" is overlaid diagonally across the page. A circular logo featuring a bear and a star is also visible on the left side of the page.

107

Musical score for measures 107-112. The piano part continues with its active accompaniment. The vocal line has some rests. Dynamics include *f* and *p*.

114

Measures 114-119 of a musical score. The score is written for a piano and a vocal line. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is in the upper staff. The key signature is three sharps (F#, C#, G#). The tempo is marked 'p' (piano).

120

Measures 120-129 of a musical score. The score is written for a piano and a vocal line. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is in the upper staff. The key signature is three sharps (F#, C#, G#). The tempo is marked 'p' (piano). The score includes dynamic markings: 'cresc.' (crescendo) and 'f' (forte). A large watermark 'Bärenreiter Leseprobe Sample page' is overlaid on the score. A circular logo featuring a bear and a star is also visible on the left side of the page.

130

Measures 130-134 of a musical score. The score is written for a piano and a vocal line. The piano part features a melody in the right hand and a bass line in the left hand. The vocal line is in the upper staff. The key signature is three sharps (F#, C#, G#). The tempo is marked 'p' (piano).

134

Musical score for measures 134-140. The score is written for three staves: two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* (forte) and *p* (piano).

141

Musical score for measures 141-154. The score continues with the same three-staff format. The piano part includes a large section of sixteenth-note runs. Dynamic markings of *f* and *p* are present. A large watermark is overlaid on the score.

155

Musical score for measures 155-161. The score continues with the same three-staff format. The piano part features a series of sixteenth-note runs. Dynamic markings of *f* and *p* are present.

Bärenreiter
Leseprobe
Sample page



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189

Musical score for measures 189-195. The score is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). The tempo/mood is marked *dolce*. The music features a melody in the upper voice and a bass line in the lower voice. The melody includes a triplet of eighth notes in measure 192. The bass line has a *p* (piano) dynamic marking in measure 192.

196

Musical score for measures 196-211. The score is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). The tempo/mood is marked *dolce*. The music features a melody in the upper voice and a bass line in the lower voice. The melody includes a triplet of eighth notes in measure 200. The bass line has a *p* (piano) dynamic marking in measure 200.

212

Musical score for measures 212-218. The score is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). The tempo/mood is marked *f* (forte). The music features a melody in the upper voice and a bass line in the lower voice. The melody includes a triplet of eighth notes in measure 215. The bass line has a *f* (forte) dynamic marking in measure 215.

Bärenreiter
Leseprobe
Sample page



219

Musical score for measures 219-224. The score is written for piano (p) and includes dynamic markings such as *cresc.* (crescendo) and *p* (piano). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and slurs.

225

Musical score for measures 225-233. The score is written for piano (p) and includes dynamic markings such as *f* (forte), *fp* (fortissimo), and *p* (piano). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and slurs.

234

Musical score for measures 234-239. The score is written for piano (p) and includes dynamic markings such as *fp* (fortissimo), *p* (piano), and *simile* (simile). The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and slurs.

239

Musical score for measures 239-242. The score is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante grazioso'. The music features a melody in the treble and a bass line in the bass. Dynamics include *f* (forte) and *p* (piano).

Andante grazioso

Andante grazioso

p

Bärenreiter
Leseprobe
Sample page

12

Musical score for measures 12-15. The score is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andante grazioso'. The music features a melody in the treble and a bass line in the bass. Dynamics include *f* (forte), *p* (piano), and *tr* (trill).

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37

3

p

40

sfz

sf

p

Bärenreiter
Leseprobe
Sample page

49

f

p

cresc.

f

p

f

p

cresc.

f

tr

56

61

69

*) Ossia in Klavier oben für T. 61, 6. Note: d' statt c' (vgl. T. 60). / Ossia for piano right hand, m. 61, 6th note: d' instead of c' (cf. m. 60).

74

78

89

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Allegro

The first system of the musical score consists of three staves. The top two staves are for a vocal or instrumental melody in treble and bass clefs, both in the key of A major (three sharps). The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Allegro'. The piano part begins with a 'dolce' marking. The melody features eighth and sixteenth note patterns.

6

The second system of the musical score continues the composition. It includes a measure number '6' at the beginning. The piano part features a 'tr' (trill) marking. The tempo remains 'Allegro'. The key signature is consistent with the first system.

The third system of the musical score begins with a measure number '16'. It includes dynamic markings 'f' (forte) and 'p' (piano). The tempo remains 'Allegro'. The key signature is consistent with the previous systems.

Bärenreiter
Leseprobe
Sample page



22

28

38

Bärenreiter
Leseprobe
Sample page



The image displays a sample page from a musical score, specifically page 122. The score is written for a piano and includes three systems of music, numbered 22, 28, and 38. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. In the lower-left corner, there is a circular logo containing a stylized bear and a star.

42

47

55

*) Ossia im Klavier oben für T. 54, 6. Note: ais" statt cis" ; vgl. T. 52. / Ossia for piano right hand, m. 54, 6th note: a-sharp" instead of c-sharp"; cf. m. 52.

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75



80

dolce

tr.

simile



90

f

p



96

101

112

Bärenreiter
Leseprobe
Sample page



The image displays a sample page from a musical score, specifically measures 96 through 112. The score is written for a piano, with a treble and bass staff for the right and left hands respectively. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the lower-left corner, there is a circular logo containing a stylized line drawing of a bear walking to the left, with a five-pointed star above it. The page number "126" is located in the top left corner.

117

122

132

*) T. 123, Klavier unten: die kleingestochene obere Note nach dem Erstdruck. / M. 123, piano left hand: The top note in small print is taken from the first edition.

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160

Measures 160-164 of a musical score. The score is written for a piano and a vocal line. The key signature is three sharps (F#, C#, G#). The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal line consists of a single melodic line with some rests.

165

Measures 165-173 of a musical score. The score is written for a piano and a vocal line. The key signature is three sharps (F#, C#, G#). The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal line consists of a single melodic line with some rests.

174

Measures 174-178 of a musical score. The score is written for a piano and a vocal line. The key signature is three sharps (F#, C#, G#). The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal line consists of a single melodic line with some rests.

Bärenreiter
Leseprobe
Sample page



180

183

189

Bärenreiter
Leseprobe
Sample page



The image displays a page of musical notation for a piano piece, featuring three systems of staves. The first system (measures 180-182) shows a treble and bass staff with rests, and a grand staff with a complex, flowing melody in the right hand and a supporting bass line in the left hand. The second system (measures 183-188) continues the melody with various ornaments and trills, indicated by bracketed notes and wavy lines. The third system (measures 189-194) features a more active right hand with rapid sixteenth-note passages and a steady eighth-note bass line. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the middle of the page. In the lower-left area, there is a circular logo containing a stylized line drawing of a bear walking to the left, with a five-pointed star above its head.

194



199



dolce

dolce

p

tr *tr*

211



simile

[]

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236



p

241



f

tr

249



p

f

p

Trio

KV 548

Datiert / Dated: Wien, 14. Juli 1788

Allegro

Violino

Violoncello

Pianoforte

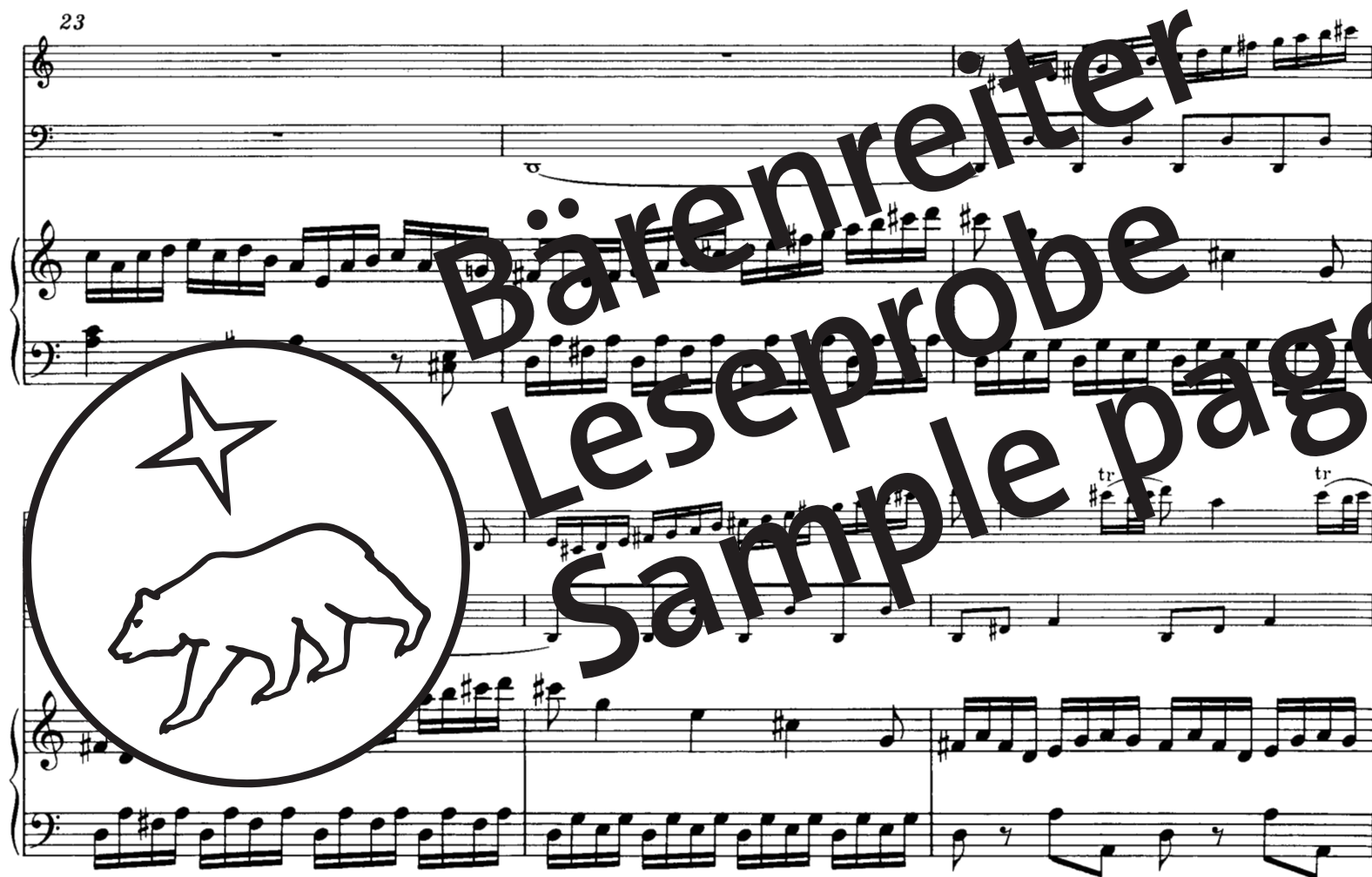
Allegro

The image displays a page of musical notation for a Trio in G major, K. 548, by Wolfgang Amadeus Mozart. The score is arranged for Violino (Violin), Violoncello (Cello), and Pianoforte (Piano). The tempo is marked 'Allegro'. The key signature has one sharp (F#), and the time signature is common time (C). The page number 134 is in the top left corner. The date 'Datiert / Dated: Wien, 14. Juli 1788' is in the top right. The score shows measures 1 through 17. A large circular logo on the left side of the page features a five-pointed star above a stylized bear. A large, diagonal watermark across the center of the page reads 'Bärenreiter Leseprobe Sample page'. The musical notation includes various dynamics such as *f* (forte), *p* (piano), and *tr* (trill). The Violino and Violoncello parts are in the upper staves, and the Pianoforte part is in the lower staves. The Violino and Violoncello parts are in the upper staves, and the Pianoforte part is in the lower staves. The Violino and Violoncello parts are in the upper staves, and the Pianoforte part is in the lower staves.

20



23



Bärenreiter
Leseprobe
Sample page

29



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[illegible]

52

The image shows a page of musical notation for a piece titled 'Bärenreiter'. The score is written for piano, featuring multiple staves with various musical notations including treble and bass clefs, notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). A large, semi-transparent watermark is overlaid diagonally across the center of the page, reading 'Bärenreiter Leseprobe Sample page'. In the bottom left corner, there is a circular logo containing a stylized line drawing of a bear walking to the left, with a five-pointed star above its head.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and features a melody with trills (tr) and a dynamic marking of *f* (forte). The piano accompaniment is in bass clef and includes a trill (tr) and a dynamic marking of *p* (piano). The second system continues the vocal and piano parts, with the vocal line featuring a trill (tr) and the piano line featuring a trill (tr). The third system shows the vocal line with a trill (tr) and the piano line with a trill (tr). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

67

73



84

88

p

p

95

Bärenreiter
Leseprobe
Sample page



f

p

108

p

p

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129

Measures 129-131 of a musical score. The score is written for a piano and a vocal line. The piano part features a complex, fast-moving melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal line is in the upper staff, with a melodic line and a bass line. The key signature has one sharp (F#).

132

Measures 132-139 of a musical score. The score is written for a piano and a vocal line. The piano part features a complex, fast-moving melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal line is in the upper staff, with a melodic line and a bass line. The key signature has one sharp (F#). A large watermark "Bärenreiter Leseprobe Sample page" is overlaid on the score. A circular logo with a star and a bear is also visible on the left side of the page.

140

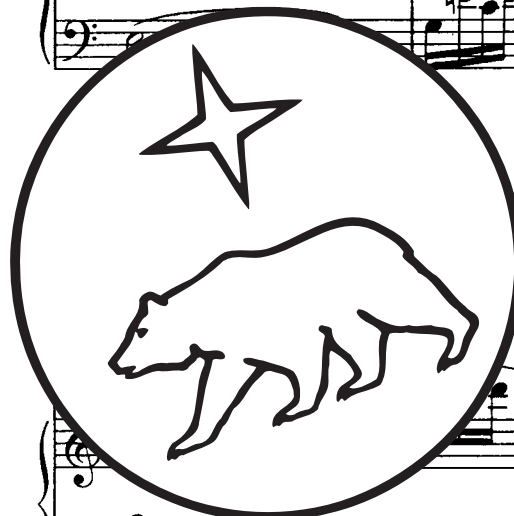
Measures 140-143 of a musical score. The score is written for a piano and a vocal line. The piano part features a complex, fast-moving melody in the right hand and a more rhythmic accompaniment in the left hand. The vocal line is in the upper staff, with a melodic line and a bass line. The key signature has one sharp (F#). The score includes dynamic markings such as *f* (forte) and *p* (piano).

144

f *p* *tr*

149

f *p* *tr* *crescendo*



156

f *tr*

159

p

p

[]

p

p

165

The image shows a page of a musical score, likely for a children's book. The score is written on multiple staves, featuring various musical notations including notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). A large, bold, diagonal watermark across the center of the page reads 'Bärenreiter Leseprobe Sample page'. In the bottom left corner, there is a circular logo containing a stylized line drawing of a bear walking to the right, with a five-pointed star above it. The page number '165' is visible in the top left corner.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment line begins with a bass clef and a key signature of one flat. The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. The second system continues the vocal and piano parts, with the piano part featuring a prominent bass line. The score concludes with a double bar line and repeat signs.

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17

Musical score for measures 17-20. The score is written for a piano and features a treble and bass staff. The key signature is one flat (B-flat). The melody in the treble staff consists of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with similar rhythmic patterns.

21

Musical score for measures 21-28. The score continues the piece with more complex rhythmic patterns, including triplets and sixteenth notes. The piano accompaniment is more active, with frequent sixteenth-note runs.

29

Musical score for measures 29-32. The piece concludes with a final cadence. The piano part features a series of sixteenth-note runs in the right hand and a steady eighth-note pattern in the left hand.

Bärenreiter
Leseprobe
Sample page



33

f mfp mfp

38

f mfp mfp

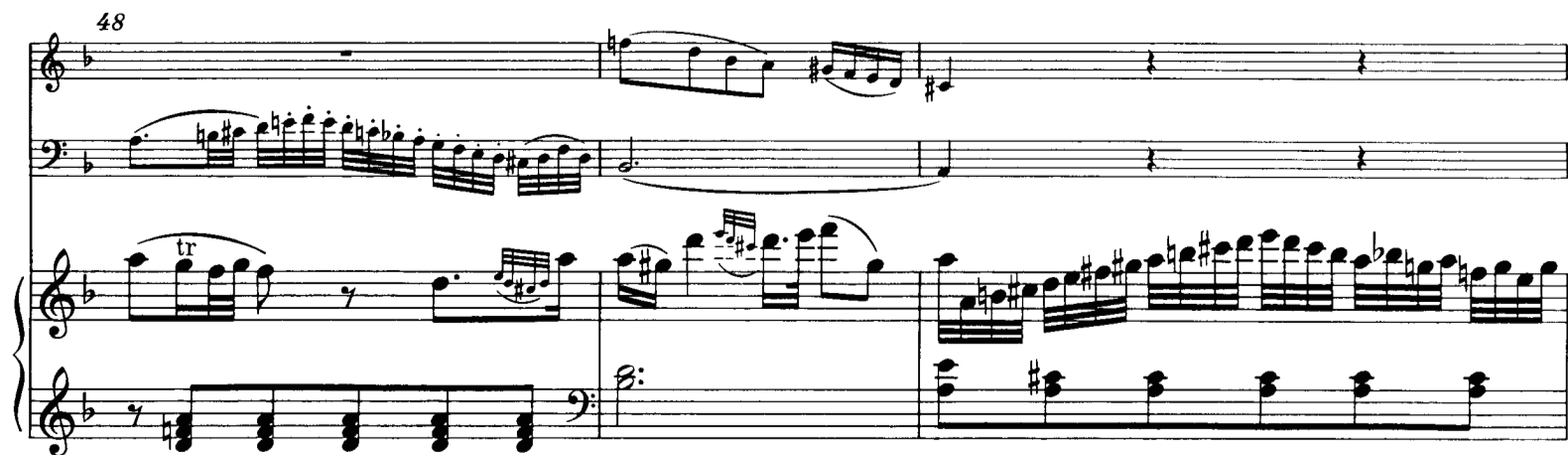


Bärenreiter
Leseprobe
Sample page

44

f mfp mfp

48



51



56



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78

[]

f p

83

p

Bärenreiter
Leseprobe
Sample page

tr

91

Allegro

The first system of the musical score is in 6/8 time and marked 'Allegro'. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. A bracketed fingering instruction [3] is present above the vocal line.

8

The second system of the musical score continues the piece. It features a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. A bracketed fingering instruction [3] is present above the vocal line. A large, stylized watermark is overlaid on the page, reading 'Bärenreiter Leseprobe Sample page'.

24

The third system of the musical score continues the piece. It features a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. A bracketed fingering instruction [3] is present above the vocal line.

29

Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The music is in common time. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The lyrics 'The Rose Tree' are written below the vocal staves.

38

The image shows a musical score for a piece titled 'Bärenreiter Leseprobe'. The score is written on multiple staves, including a grand staff (treble and bass clef) and a piano part (treble and bass clef). The music is in 2/4 time and features various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). A large, stylized watermark 'Bärenreiter Leseprobe' is overlaid diagonally across the center of the page. In the bottom left corner, there is a circular logo containing a stylized bear walking to the right, with a five-pointed star above its head.

47

p

f

p

f

f

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82



89



100^b 101^b



Bärenreiter
Leseprobe
Sample page

106

f

f

f

110

p

f

f

p

f

118

p

p

p

122

crescendo

crescendo

crescen do

127

f

f

p

f

140

f

f

[f]

[f]

*) T. 124, Violine: die klein gestochene Note h' (1. Viertel) nach dem Erstdruck; im Autograph Viertelpause. / M. 124, violin: the small print note b' (1st quarter) follows the first edition; the autograph reads a quarter-rest.

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170

176

189

*) T. 178, Klavier oben: die klein gestochene Viertelnote mit anschließenden Pausen nach dem Erstdruck; im Autograph Ganztaktpausen. / M. 178, piano right hand: the small print quarter-note and rests follow the first edition; the autograph reads a whole-bar rest.

Trio

KV 564

Datiert / Dated: Wien, 27. Oktober 1788

Violino **Allegro**

Violoncello

Pianoforte **Allegro**

6

12

15



18



25



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42

p



46

p

f



54

tr

p



Bärenreiter
Leseprobe
Sample page



58

63

71

Bärenreiter
Leseprobe
Sample page



The image displays a page of musical notation for a piano piece, featuring three systems of staves. Each system includes a vocal line (soprano and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). Performance instructions such as 'ten.' (tenuto) and 'tr.' (trill) are present. A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the center of the page. In the lower-left area, there is a circular logo featuring a stylized bear walking to the left and a five-pointed star above it.

74



77



86



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105

tr

tr

f

108

f

Bärenreiter
Leseprobe
Sample page



114

tr

p

tr

f

tr

p

f

p

THEMA

Andante

First system of the musical score. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The time signature is 3/8. The tempo is marked 'Andante'. The piano part begins with a *p* (piano) dynamic. The vocal line starts with a half note, followed by quarter notes and eighth notes. The bass line follows a similar pattern. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Second system of the musical score. It continues the vocal, bass, and piano parts. The piano part has a *p* dynamic. A large, diagonal watermark is overlaid across the middle of the page, reading 'Bärenreiter Leseprobe Sample page'. In the lower-left corner of this system, there is a circular logo containing a stylized bear walking to the right, with a five-pointed star above it.

Third system of the musical score. It continues the vocal, bass, and piano parts. The piano part has a *p* dynamic. The vocal line features a melodic line with some grace notes. The piano accompaniment continues with its characteristic eighth-note patterns.

VAR. II

*) Zur Var. II, T. 13–14 im oberen System des Klaviers, vgl. Vorwort, S. VII. / Regarding Var. II, mm. 13–14 in piano right hand see Preface p. XII.

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VAR. V

*) Var. V, T. 13, Violine: f''' nach dem Autograph; andere Quellen lesen d'''. / Var. V, m. 13, violin: f''' after the autograph; other sources read d'''.



The image shows a musical score for a piece titled "Bärenreiter Leseprobe". The score is written for piano and includes a circular logo on the left side. The logo features a stylized bear walking to the right, with a five-pointed star above it, all enclosed in a circle. The music is written in treble and bass clefs, with a key signature of one sharp (F#). The score is divided into two systems, with measures 9 and 13 marked at the beginning of each system. The music consists of a melody in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and slurs.

Allegretto *)

Allegretto *)

p



The image shows a musical score for a piece titled "Allegretto". The score is written for piano and includes a key signature of one sharp (F#) and a time signature of 6/8. The music is written in treble and bass clefs. The score is divided into two systems, with the first system marked "Allegretto *)" and the second system marked "Allegretto *)". The music consists of a melody in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and slurs. The first system is marked with a dynamic of *p* (piano).

*) Zur Dynamik dieses Satzes vgl. Vorwort, S. VII. / Regarding the dynamics in this movement cf. Preface, p. XII.

7



13



26



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53

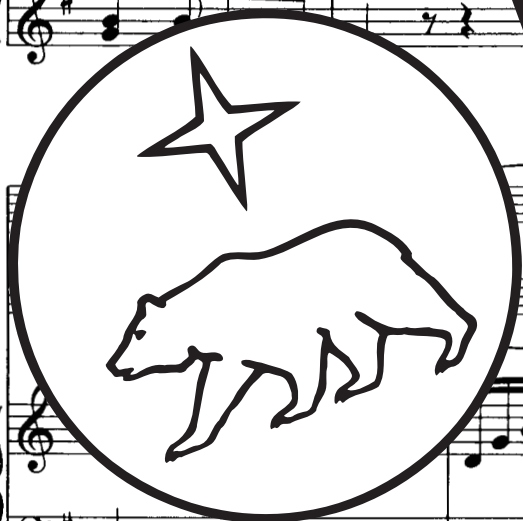
53

58

58

67

67



Bärenreiter
Leseprobe
sample page

72

76 [♯]

84 [♯]

Bärenreiter
Leseprobe
Sample page

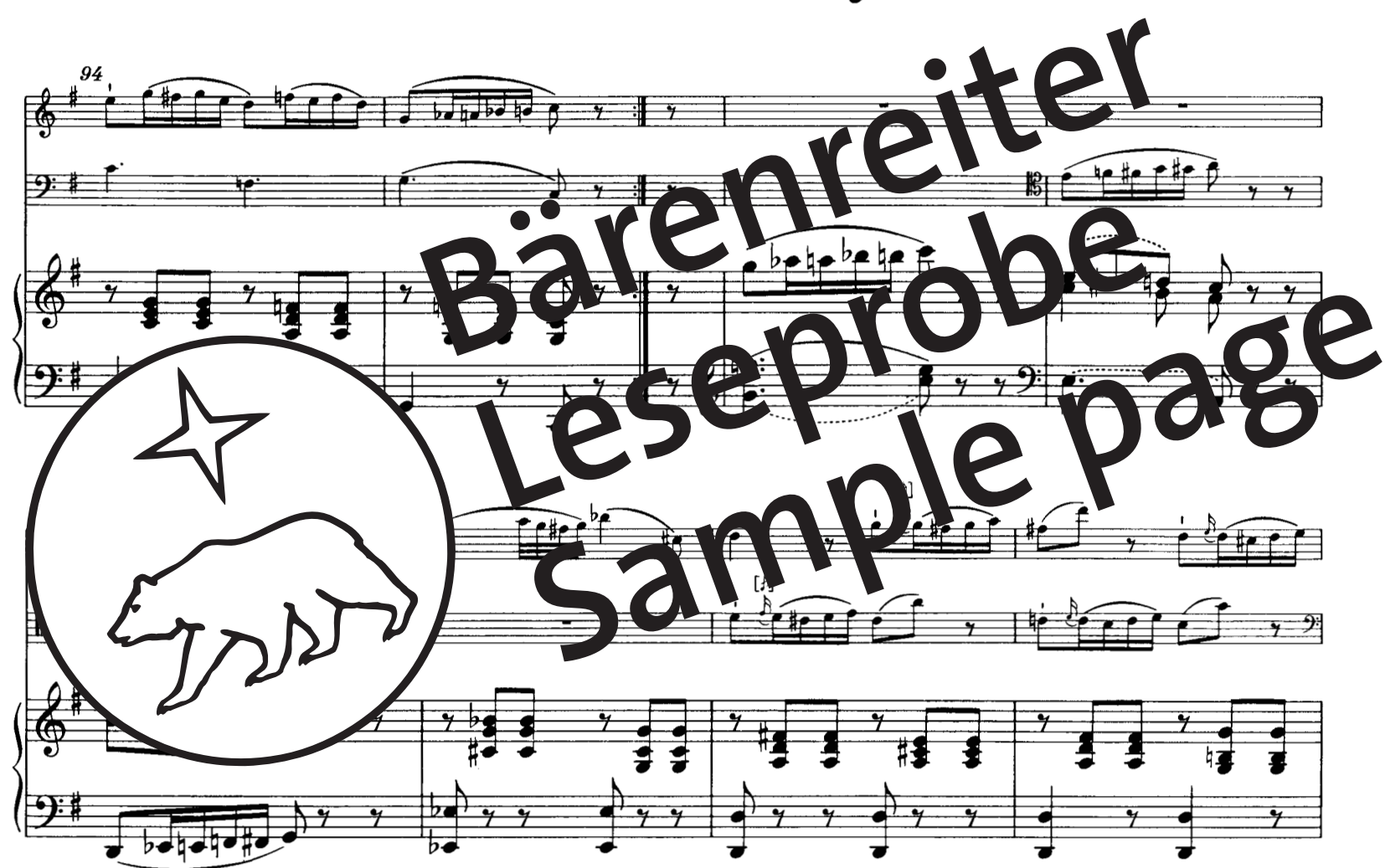


The image displays a page of musical notation for a piano piece, spanning measures 72 to 84. The notation is arranged in two systems, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the lower-left corner, there is a circular logo containing a stylized line drawing of a bear walking to the left, with a five-pointed star above it.

89



94



102



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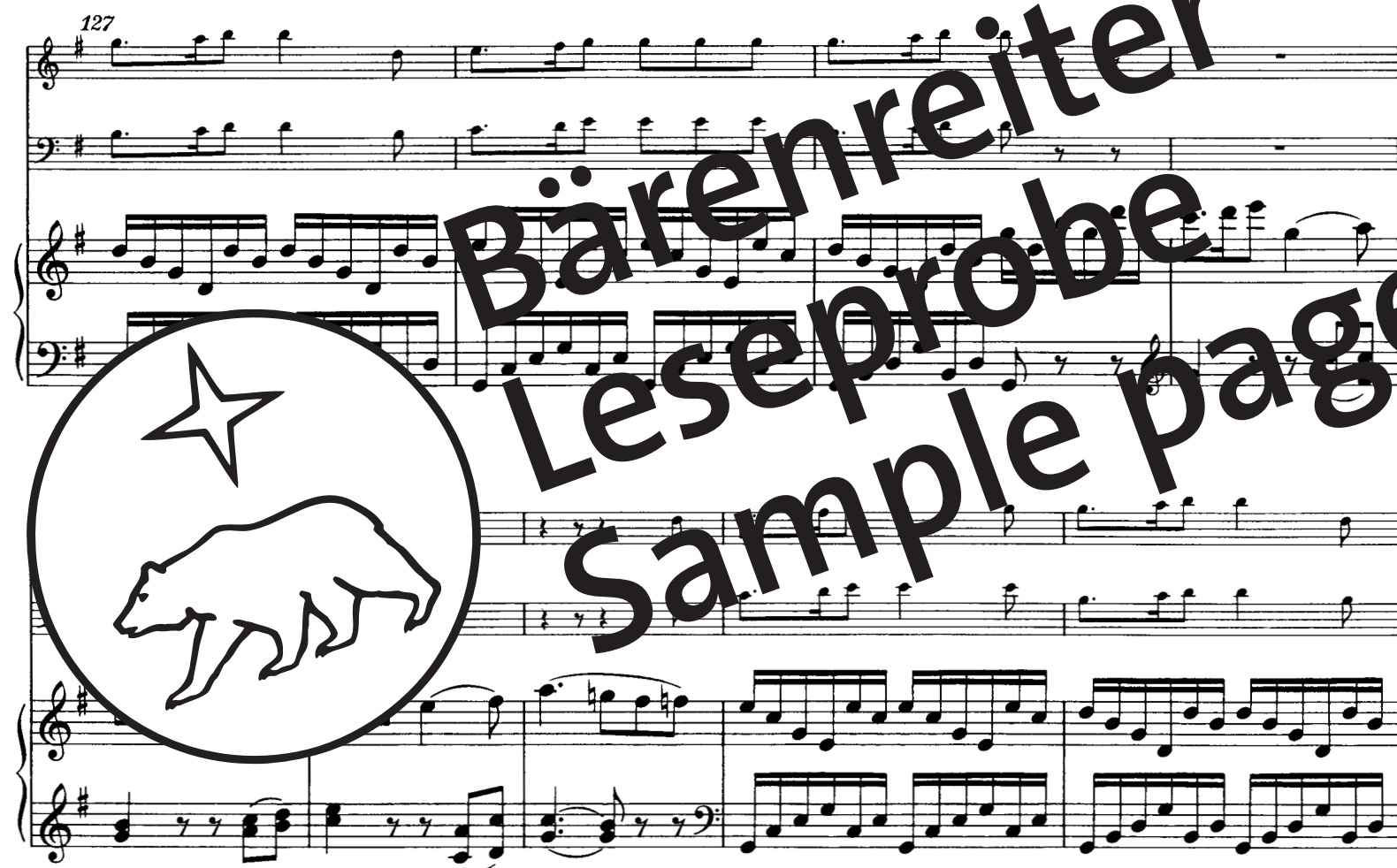
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124



127



136



141



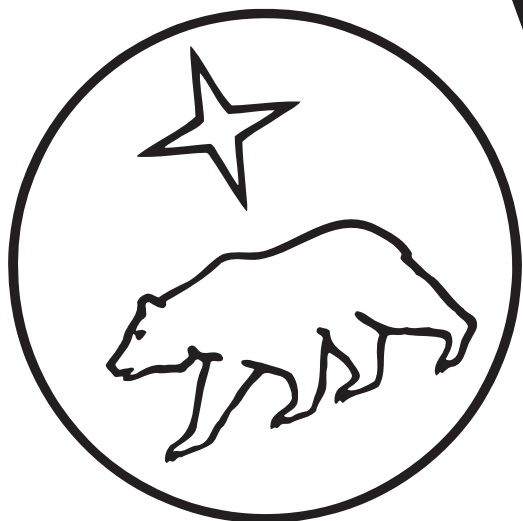
146



156



ANHANG / APPENDIX



Bärenreiter
Leseprobe
Sample page

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Drei fragmentarische Triosätze, vollendet von Maximilian Stadler
 Three fragmentary Trio movements, completed by Maximilian Stadler

181

KV 442*)

a. Allegro

Violino

Violoncello

Pianoforte

8

25

Bärenreiter
Leseprobe
Sample page



The musical score is for the first movement, 'Allegro', of the Trio in G major, K. 442. It is a three-part setting for Violino, Violoncello, and Pianoforte. The score is presented in three systems. The first system shows the beginning of the piece, with the Violino and Violoncello parts starting with a forte (f) dynamic and the Pianoforte part starting with a piano (p) dynamic. The second system begins at measure 8 and continues to measure 24. The third system begins at measure 25 and continues to measure 32. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (f, p, tr). A large, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid across the middle of the page. A circular logo featuring a bear silhouette and a five-pointed star is located on the left side of the page, overlapping the musical staves.

*) Zu diesen drei Einzelsätzen und ihren möglichen Entstehungszeiten vgl. Vorwort, S. VIII f. / See Preface, p. XII, regarding these three separate movements and their possible dates of origin.

31

p

37

f

tr

49

Stadler

p

f

Bärenreiter
Leseprobe
Sample page



53

sf

[sf]

[sf]

*von hier ab in allen Stimmen
bis zum Schluß von Stadler*

58

f

p

sf

sf

sf

68

p

f

p

f

f

p



Bärenreiter
Leseprobe
Sample page

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98

simile

102

cresc.

3

3

f

111

simile

*) T. 104, Klavier unten, vorletzte Note: Stadler schreibt g. / M. 104, piano left hand, 7th note: Stadler wrote g.

116

121

131

Bärenreiter
Leseprobe
Sample page



sf *sf* *sf* *sf* *sf* *p* *f* *f* *p* *p* *f*

The image displays a page of musical notation for a piano piece, spanning measures 116 to 131. The notation is arranged in three systems, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor). The tempo is marked with a quarter note. The music features various dynamics, including *sf* (sforzando), *p* (piano), and *f* (forte). A large, diagonal watermark reading "Bärenreiter Leseprobe Sample page" is overlaid across the center of the page. In the lower-left corner, there is a circular logo containing a stylized bear and a star.

135

f *p*

139

f *p*

Bärenreiter
Leseprobe
Sample page



146

f *p*

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174

Musical score for measures 174-179. The score is written for a piano and includes a vocal line. The key signature has one flat (B-flat). The piano part features a complex rhythmic pattern with many beamed sixteenth notes. Dynamics include *f* (forte) and *p* (piano). A double bar line with repeat dots appears at the end of measure 179.

180

Musical score for measures 180-190. The score continues with the piano and vocal parts. The piano part includes triplets in measures 189 and 190. A large circular logo is overlaid on the left side of the page, containing a stylized bear and a star.

191

Musical score for measures 191-195. The score continues with the piano and vocal parts. The piano part includes triplets in measures 191 and 192. The key signature changes to two flats (B-flat and E-flat) in measure 193.

196

Musical score for measures 196-200. The score is written for a piano and a vocal line. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The vocal line is more melodic, with some trills (tr) and rests. The key signature has two flats (B-flat and E-flat).

201

Musical score for measures 201-209. The piano part continues with a fast, rhythmic pattern. The vocal line includes trills (tr) and rests. The key signature changes to two sharps (F# and C#). A large, stylized watermark is overlaid on the page, reading "Bärenreiter Leseprobe Sample page".

210

Musical score for measures 210-214. The piano part features a fast, rhythmic pattern. The vocal line includes trills (tr) and rests. The key signature has two sharps (F# and C#). Dynamics markings include *p* (piano) and *sf* (sforzando).

217

The image shows a page of a musical score, page 217, for a piece titled 'Bärenreiter Leseprobe'. The score is written for a piano, with staves for the right and left hands. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The tempo is marked 'Allegretto' and the dynamics include 'sf' (sforzando). A large, bold, diagonal watermark reading 'Bärenreiter Leseprobe Sample page' is overlaid on the right side of the page. In the bottom left corner, there is a circular logo containing a stylized line drawing of a bear walking to the right, with a five-pointed star above its head.

*) T. 224, Violine, erste Note: Stadler schreibt d'. / M. 224, violin, 1st note: Stadler wrote d'.

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25



31



41



45

Musical score for measures 45-47. The score is written for a piano and voice. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The voice part consists of a single line with a few notes and rests.

48

Musical score for measures 48-55. The score continues the piano and voice parts. The piano part shows a continuation of the complex melody and accompaniment. The voice part has more notes and rests.



56

Musical score for measures 56-63. The score continues the piano and voice parts. The piano part features a continuation of the complex melody and accompaniment. The voice part has more notes and rests.

64



71



83



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125

Musical score for measures 125-132. The score is written for a piano and a voice. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is written in a single staff. The key signature is one sharp (F#).

133

Musical score for measures 133-145. The score is written for a piano and a voice. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is written in a single staff. The key signature is one sharp (F#). The name "Stadler" is written above the voice staff in measures 133 and 134.



Bärenreiter
Leseprobe
Sample page

146

Musical score for measures 146-153. The score is written for a piano and a voice. The piano part features a melody in the right hand and a bass line in the left hand. The voice part is written in a single staff. The key signature is one sharp (F#). The name "Stadler" is written above the voice staff in measure 150. Trills (tr.) are marked above the piano melody in measures 146, 147, and 148. Triplets (3) are marked above the piano melody in measures 151 and 152.

152

von hier ab in allen Stimmen
bis zum Schluß von Stadler

157

dolce

172

179

Musical score for measures 179-184. The score is written for a piano and voice. The key signature is one sharp (F#). The piano part features a complex, fast-moving melody in the right hand, while the left hand provides a steady, rhythmic accompaniment. The voice part enters in measure 179 with a melodic line that follows the piano's lead.

185

Musical score for measures 185-195. The score continues the piano and voice composition. The piano part maintains its intricate, fast-moving melody, and the voice part continues its melodic line. The score is written for a piano and voice.

196

Musical score for measures 196-200. The score concludes the piano and voice composition. The piano part features a final, fast-moving melody, and the voice part concludes its melodic line. The score is written for a piano and voice.

Bärenreiter
Leseprobe
Sample page



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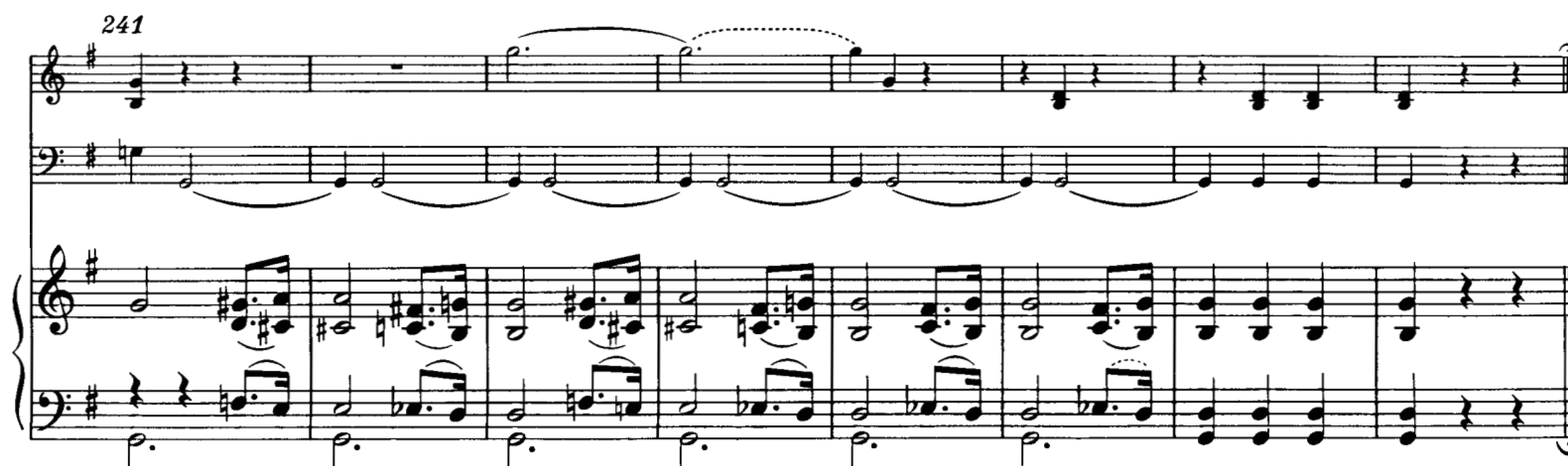
220



227



241



Bärenreiter
Leseprobe
Sample page

C.

Allegro

Violino

Violoncello

Pianoforte

Allegro

Bärenreiter
Leseprobe
Sample page



15

Sheet music for Violino, Violoncello, and Pianoforte, measures 15-18. The music is in 6/8 time, key of D major, and marked Allegro. The Pianoforte part includes dynamic markings (p, f) and articulation (tr[~]).

20

Musical score for measures 20-23. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature is one sharp (F#). The tempo is marked 'f' (forte). The music features a mix of eighth and sixteenth notes, with some rests.

24

Musical score for measures 24-32. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature is one sharp (F#). The tempo is marked 'f' (forte). The music features a mix of eighth and sixteenth notes, with some rests.



33

Musical score for measures 33-36. The score is written for four staves: two vocal staves (soprano and alto) and two piano staves (treble and bass). The key signature is one sharp (F#). The tempo is marked 'f' (forte). The music features a mix of eighth and sixteenth notes, with some rests.

Stadler

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58

62

Stadler

71

*) T. 71, Klavier unten, 3. Note: im Autograph irrtümlich (?) fis statt gis. / M. 71, piano left hand, 3rd note: in the autograph mistakenly (?) f-sharp instead of g-sharp.

75

Musical score for measures 75-78. The score is written for a piano and voice. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The voice part consists of a single line with a few notes and rests.

79

Musical score for measures 79-88. The score is written for a piano and voice. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The voice part consists of a single line with a few notes and rests.

90

Musical score for measures 90-93. The score is written for a piano and voice. The piano part features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The voice part consists of a single line with a few notes and rests.



Bärenreiter
Leseprobe
Sample page

95

Measures 95-98 of the musical score. The score is written for three staves: two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is one sharp (F#). The tempo is marked 'p' (piano). The piano part features a complex, fast-moving melody in the right hand and a simpler bass line in the left hand.

99

Measures 99-110 of the musical score. The score continues with the same three-staff format. The piano part has a more active bass line. Dynamic markings 'f' (forte) and 'p' (piano) are present. A large, stylized watermark is overlaid on the score, reading 'Bärenreiter Leseprobe Sample page'. The watermark features a circular logo with a five-pointed star above a bear walking to the right.

111

Measures 111-114 of the musical score. The score continues with the same three-staff format. The piano part has a more active bass line. Dynamic markings 'f' (forte) and 'p' (piano) are present. The watermark 'Bärenreiter Leseprobe Sample page' is still visible.

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133

p

p
von hier ab in allen Stimmen
bis zum Schluß von Stadler

138

f

146

p



Bärenreiter
Leseprobe
sample page

151

p *f* *f*

tr[~]

156

f

f

f

f

167

p *p* *p*

172

176

Bärenreiter
Leseprobe
Sample page

188

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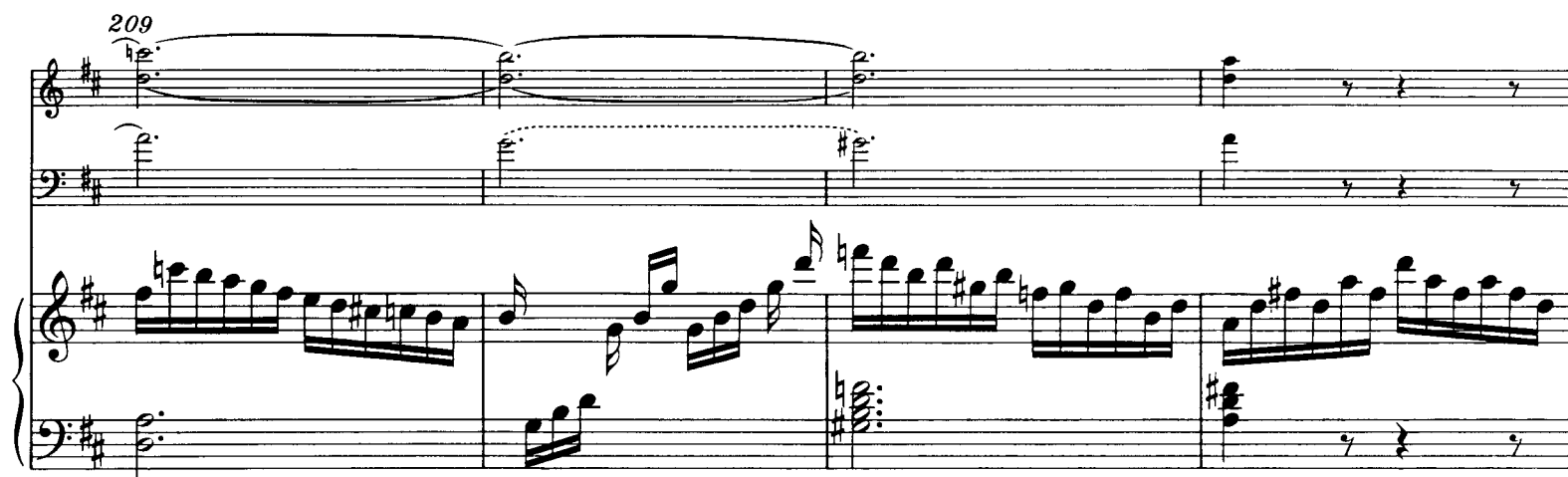
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209



213



tr

p

p

224



f

f

f

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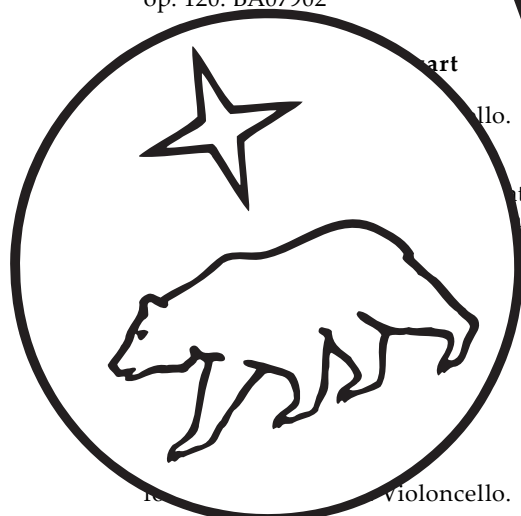
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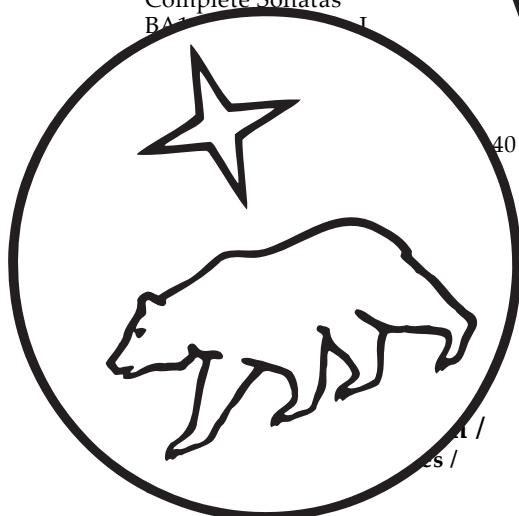
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