

# Mozart

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Urtext

**Sonate für Klavier  
und Violine**  
e-moll KV 304 (300c)

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**Sonata for Piano and Violin in e minor**  
K. 304 (300c)

G. Henle Verlag





# Wolfgang Amadeus Mozart

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## Sonate für Klavier und Violine e-moll KV 304 (300c)

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**Sonata for Piano and Violin in e minor**  
K. 304 (300c)

Herausgegeben von / Edited by  
Wolf-Dieter Seiffert

Fingersatz der Klavierstimme von / Fingering of piano part by  
Walther Lampe

Mit zusätzlicher bezeichneter Violinstimme von /  
With supplementary violin part marked by  
Karl Röhrig

G. Henle Verlag



## Vorwort

Mozarts einzige Sonate für Klavier und Violine in einer Moll-Tonart ist gleichzeitig seine bekannteste und meistgespielte. Er begann die Niederschrift der Violinsonate in e-moll (KV 304/300c) Anfang 1778 während seines Aufenthalts in Mannheim und vollendete sie kurz später in Paris. Zur selben Zeit komponierte Mozart fünf weitere überwiegend zweisätzig Violinsonaten, die dann alle zusammen im November 1778 im Verlag des Jean-Georges Sieber in Paris im Druck erschienen (KV 301–306, gemäß der 6. Auflage des Köchelverzeichnisses: KV 293a, 293b, 293c, 300c, 293d, 300l). Keineswegs zufällig trägt diese Erstausgabe die Opuszahl I, bildet sie doch das erste größere Verlagswerk Mozarts, nachdem die recht unbedeutenden Sonaten für Klavier und Violine oder Flöte (und Violoncello) KV 6–15 und 26–31 bereits Mitte der 1760er-Jahre unter den Opusnummern I bis IV erschienen waren.

Offenkundig dienten dem Verlag Sieber Mozarts Autographe als Stichvorlage, denn einerseits weisen drei von ihnen (Nr. 3, 4 und 6) durchgängig Stechereintragungen auf, die sich exakt mit der Seiteneinteilung der Erstausgabe decken, andererseits zeigt die Überlieferungsgeschichte, dass der Komponist alle sechs Autographe in Paris zurückließ, ohne sie je wieder zu sehen. Korrektur zu lesen war ihm aus Zeitgründen nicht mehr möglich. Im Januar 1779, kurz bevor Mozart endgültig nach Salzburg zurückkehrte, konnte er demnach der Widmungsträgerin Kurfürstin Elisabeth Maria von der Pfalz (1721–1794) in München zwar ein recht druckfreies, jedoch keineswegs fehlerfreies Exemplar seines „Euvre Premier“ zusammen mit einem (gedruckten) Widmungsschreiben überreichen.

Die Quellenbewertung ist auf Grund der dargelegten Entstehungsgeschichte eindeutig: Allein das Autograph, das im Großen und Ganzen sehr sauber und gewissenhaft niedergeschrieben ist, überliefert den musikalischen Text der

e-moll-Sonate in der Weise, wie ihn Mozart gewünscht hat. Die wenigen fehlenden Zeichen wurden vom Herausgeber ergänzt und durch Einklammerung kenntlich gemacht, gelegentliche Verbesserungen sind in den *Bemerkungen* im Anschluss an den Notentext oder in Fußnoten vermerkt. Abweichungen der Erstausgabe vom Autograph werden als Fehler gewertet und bis auf überlieferungsgeschichtlich interessante Fälle nicht eigens verzeichnet. Im Übrigen ist der Notentext identisch mit dem des Gesamtbandes der im G. Henle Verlag erschienenen Ausgabe (Mozart, *Sonaten für Klavier und Violine*, Band 1, HN 77).

Mozarts Notation der Vorschläge (♯ für ♯) wurde modernisiert; außerdem wurde zu jeder Vorschlagsnote (ohne Kennzeichnung) ein Bogen ergänzt, falls er im Autograph fehlen sollte, da Vorschläge stets an die Hauptnote angebunden zu spielen sind. Modernisiert wurde zudem die Schreibweise des Arpeggiozeichens (⌋ statt ⌋), alte Schlüssellinien sowie gelegentlich die Zuordnung der Noten zu beiden Klaviersystemen, vor allem dort, wo Mozart aus Gründen der Bequemlichkeit auf Hilfslinien verzichtete. Mozarts getrennte Behalsung etwa von Terzenketten, ist nur in Ausnahmefällen übernommen, sonst vereinheitlicht worden. Seine nicht immer eindeutig unterscheidbare Schreibweise des Staccato als Strich oder Punkt wurde übernommen bzw. vereinheitlicht (siehe dazu die Ausführungen im Vorwort des genannten Gesamtbandes HN 77 unter [www.henle.com](http://www.henle.com)). Angleichungen per Analogie wurden äußerst sparsam und nur in eindeutigen Fällen vorgenommen.

Der Herausgeber dankt für freundlich zur Verfügung gestellte Quellen, sowie Frau Veronika Giglberger für hilfreiche Korrekturlesung.

München, Herbst 2003  
Wolf-Dieter Seiffert

## Preface

Mozart's Sonata for Piano and Violin in e minor (K. 304/300c), besides being his only violin sonata in a minor key, is also the one that is best known and most frequently played. He began to write it down in the early part of 1778 during his stay in Mannheim, and he completed it a short while later in Paris. He also composed five other violin sonatas at the same time, most of them in two movements. All six sonatas, K. 301–306 (or, to quote the sixth edition of Köchel's catalogue, K. 293a, 293b, 293c, 300c, 293d and 300l), appeared in print in November 1778, when they were issued by Jean-Georges Sieber in Paris. That the first edition should bear the opus number "I" is hardly accidental: it was the first substantial work that Mozart saw into print, preceded only by the fairly insignificant sonatas K. 6–15 and 26–31, for piano and violin or flute (and cello), which had already been published as opus I to IV in the mid-1760s.

Evidently Sieber based his engraving on Mozart's autograph scores, for three of them (nos. 3, 4 and 6) are covered with markings from the engraver that exactly match the page breaks in the first edition. On the other hand, the historical tradition reveals that the composer left behind all six autographs in Paris and never saw them again, and that shortage of time prevented him from reading the proofs. As a result, the freshly printed copy of his "Euvre Premier" that he presented, along with a printed dedicatory letter, to the work's dedicatee, Elisabeth Maria, Electress of the Palatinate (1721–1794) in January 1779 in Munich, was by no means free of mistakes.

Given the above-mentioned history of the sonata's origins, the status of the sources could hardly be easier to evaluate: only the autograph score, which is for the most part very neatly and conscientiously written, hands down the text of the e-minor sonata in the form in which Mozart wished to see it. A few missing signs, identified by parentheses, have been added by the editor; occa-

sional corrections are mentioned in footnotes or in the editorial *Comments* that follow the musical text. Readings in which the first edition departs from the autograph have been treated as errors and are not separately discussed, apart from a few instances relevant to the work's subsequent history. As for the rest, the musical text is identical to that printed in volume 1 of Henle's complete edition of the Mozart violin sonatas (HN 77).

Mozart's manner of writing appoggiaturas (♯ for ♯) has been modernized; moreover, since appoggiaturas should always be executed with a slur to the principal note, every appoggiatura left unslurred in the autograph has been given a slur without special indication. We have also modernized Mozart's notation of the arpeggio sign (⌋ instead of ⌋), his use of early clefs, and occasionally his placement of notes on the staves of the piano score, especially when he did so for reasons of convenience in order to avoid writing ledger lines. Mozart's use of separate stems (e. g. in strings of parallel thirds) has only been adopted in exceptional cases; otherwise, we have standardized them as applicable. It is not always easy to distinguish between Mozart's use of dots or strokes to indicate staccato, and we have adopted or standardized them as the situation requires (a discussion of this problem can be found at [www.henle.com](http://www.henle.com); see the preface of the above-mentioned volume HN 77). Very few changes have been made for consistency with analogous passages, and then only in obvious instances.

The editor hereby expresses his gratitude for the sources placed at his disposal and extends his thanks to Veronika Giglberger for her assistance in reading the proofs.

Munich, autumn 2003  
Wolf-Dieter Seiffert

## Préface

L'unique sonate pour piano et violon en mineur de Mozart est en même temps la plus connue et la plus souvent jouée. Début 1778, au cours d'un séjour à Mannheim, le compositeur commence à noter sa Sonate pour piano et violon en mi mineur (K. 304/300c) et il la termine peu après à Paris. Il compose parallèlement cinq autres sonates pour piano et violon, principalement en deux mouvements, qui paraissent toutes ensemble, en novembre 1778, aux Éditions Jean-Georges Sieber, à Paris (K. 301–306; conformément à la 6<sup>e</sup> édition du Köchel-Verzeichnis: K. 293a, 293b, 293c, 300c, 293d, 300l). Ce n'est nullement un hasard si cette première édition porte le numéro d'opus I, car elle constitue la première œuvre éditée importante de Mozart, faisant suite aux sonates pour piano et violon ou flûte (et violoncelle) K. 6–15 et 26–31, compositions relativement secondaires publiées dès le milieu des années 1760 sous les numéros d'opus I à IV.

La maison d'édition Sieber a manifestement utilisé des autographes de Mozart comme modèles de gravure, car d'une part, trois d'entre eux (les N<sup>os</sup> 3, 4 et 6) présentent de bout en bout des mentions du graveur qui coïncident exactement avec la pagination de la première édition, et d'autre part, l'histoire de la transmission des sources fait apparaître que le compositeur a laissé à Paris la totalité de ses six autographes et qu'il ne les a jamais revus. Faute de temps, il n'est plus en mesure de corriger les épreuves. En janvier 1779, peu avant de regagner Salzbourg, il remet à la dédicataire, l'Électrice Elisabeth Maria von der Pfalz (1721–1794), à Munich, un exemplaire certes tout «frais» mais non exempt de fautes de son «Œuvre Premier», accompagné d'une lettre dédicataire (imprimée).

Vu une telle genèse, l'évaluation des sources est évidente: seul l'autographe, écrit *grosso modo* très soigneusement et scrupuleusement, transmet le texte musical de la *Sonate en mi mineur* confor-

mément aux intentions de Mozart. Les quelques signes manquants ont été rajoutés par l'éditeur et signalés par des parenthèses; les éventuelles corrections sont mentionnées dans les *Bemerkungen* ou *Comments* à la fin du texte ou sous forme de notes en bas de page. Les divergences de la première édition par rapport à l'autographe sont considérées comme des fautes et, mis à part les cas intéressants concernant la transmission de l'œuvre, elles ne sont pas signalées expressément. Par ailleurs, le texte de la présente édition est identique à celui de l'édition complète publiée aux Éditions G. Henle (Mozart, *Sonaten für Klavier und Violine*, 1<sup>er</sup> vol. HN 77).

La notation mozartienne des appoggiatures (♯ pour ♯) a été modernisée; on a rajouté en outre pour chaque appoggiature une liaison (sans spécification particulière) à chaque fois qu'une telle liaison était absente de l'autographe, étant donné que l'appoggiature doit toujours être liée à la note principale. La notation du signe d'arpègement a également été modernisée (⌋ au lieu de ⌋) ainsi que la notation des clés et, par endroits, la distribution des notes sur les deux portées, en particulier lorsque, par commodité, Mozart a renoncé aux lignes supplémentaires. La notation séparée utilisée par exemple par Mozart pour les enchaînements de tierces n'a été reprise que dans certains cas particuliers et a été par ailleurs uniformisée. Sa notation parfois peu claire du staccato sous forme de trait ou de point a été conservée ou uniformisée (pour les commentaires dans la préface de l'édition complète HN 77, cf. notre site [www.henle.com](http://www.henle.com)). On n'a recouru que très rarement à l'uniformisation pour raison d'analogie et, dans ce cas, seulement en l'absence de toute ambiguïté.

L'éditeur exprime ses remerciements pour les sources aimablement mises à sa disposition et remercie expressément Veronika Giglberger pour son obligeante correction des épreuves.

Munich, automne 2003  
Wolf-Dieter Seiffert

# Sonate

Komponiert Anfang 1778 in Mannheim und Paris

KV 304 (300c)

**Allegro**

Measures 1-6 of the sonata. The music is in G major and 3/4 time. The first system shows the beginning of the piece with a piano (*p*) dynamic. The right hand has a melodic line, and the left hand provides harmonic support with chords and moving lines.

Measures 7-12. Measure 7 is marked with a forte (*f*) dynamic. The right hand features a more active melodic line with eighth notes, while the left hand continues with a steady accompaniment.

Measures 13-19. Measure 13 is marked with a piano (*p*) dynamic. The right hand has a melodic line with some rests, and the left hand plays a rhythmic accompaniment of chords.

Measures 20-25. The right hand has a melodic line with some rests, and the left hand plays a rhythmic accompaniment of chords.

Measures 26-31. Measure 26 is marked with a forte (*f*) dynamic. The right hand has a melodic line with some rests, and the left hand plays a rhythmic accompaniment of chords. Measure 31 is marked with a piano (*p*) dynamic.

32

Musical score for measures 32-37. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 32 starts with a dynamic marking of *f*. Measure 35 has a dynamic marking of *p*. The music features a melodic line in the upper treble and a more rhythmic accompaniment in the grand staff.

38

Musical score for measures 38-42. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 38 starts with a dynamic marking of *f*. Measure 40 has a dynamic marking of *p*. The music continues with melodic and rhythmic development in both the upper and lower staves.

43

Musical score for measures 43-47. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 43 starts with a dynamic marking of *f*. Measure 45 has a dynamic marking of *f*. The music features a melodic line in the upper treble and a more rhythmic accompaniment in the grand staff.

48

Musical score for measures 48-51. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 48 starts with a dynamic marking of *f*. Measure 50 has a dynamic marking of *f*. The music continues with melodic and rhythmic development in both the upper and lower staves.

52

Musical score for measures 52-55. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 52 starts with a dynamic marking of *p*. Measure 54 has a dynamic marking of *p*. The music continues with melodic and rhythmic development in both the upper and lower staves.

56

Musical score for measures 56-60. The system consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano accompaniment is divided into a right-hand treble staff and a left-hand bass staff. The key signature has one sharp (F#) and the time signature is 4/4. Measure 56 starts with a vocal rest and piano accompaniment. Measure 57 features a vocal line with a trill and piano accompaniment. Measure 58 has a vocal line with a trill and piano accompaniment. Measure 59 has a vocal line with a trill and piano accompaniment. Measure 60 has a vocal line with a trill and piano accompaniment. Dynamics include *f*, *fp*, and *fp*. A trill is marked in measure 57.

61

Musical score for measures 61-65. The system consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano accompaniment is divided into a right-hand treble staff and a left-hand bass staff. The key signature has one sharp (F#) and the time signature is 4/4. Measure 61 has a vocal line with a trill and piano accompaniment. Measure 62 has a vocal line with a trill and piano accompaniment. Measure 63 has a vocal line with a trill and piano accompaniment. Measure 64 has a vocal line with a trill and piano accompaniment. Measure 65 has a vocal line with a trill and piano accompaniment. Dynamics include *fp*, *fp*, and *fp*.

66

Musical score for measures 66-72. The system consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano accompaniment is divided into a right-hand treble staff and a left-hand bass staff. The key signature has one sharp (F#) and the time signature is 4/4. Measure 66 has a vocal line with a trill and piano accompaniment. Measure 67 has a vocal line with a trill and piano accompaniment. Measure 68 has a vocal line with a trill and piano accompaniment. Measure 69 has a vocal line with a trill and piano accompaniment. Measure 70 has a vocal line with a trill and piano accompaniment. Measure 71 has a vocal line with a trill and piano accompaniment. Measure 72 has a vocal line with a trill and piano accompaniment. Dynamics include *fp*, *(f)*, and *p*.

73

Musical score for measures 73-77. The system consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano accompaniment is divided into a right-hand treble staff and a left-hand bass staff. The key signature has one sharp (F#) and the time signature is 4/4. Measure 73 has a vocal line with a trill and piano accompaniment. Measure 74 has a vocal line with a trill and piano accompaniment. Measure 75 has a vocal line with a trill and piano accompaniment. Measure 76 has a vocal line with a trill and piano accompaniment. Measure 77 has a vocal line with a trill and piano accompaniment. Dynamics include *f* and *f*.

78

Musical score for measures 78-82. The system consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The piano accompaniment is divided into a right-hand treble staff and a left-hand bass staff. The key signature has one sharp (F#) and the time signature is 4/4. Measure 78 has a vocal line with a trill and piano accompaniment. Measure 79 has a vocal line with a trill and piano accompaniment. Measure 80 has a vocal line with a trill and piano accompaniment. Measure 81 has a vocal line with a trill and piano accompaniment. Measure 82 has a vocal line with a trill and piano accompaniment. Dynamics include *f*.



85

Measures 85-90. The score is in G major. The right hand has a melodic line starting with a piano (*p*) dynamic. The left hand features a steady eighth-note accompaniment, also starting with a piano (*p*) dynamic.

91

Measures 91-96. The right hand has a melodic line with a forte (*f*) dynamic. The left hand continues with a steady eighth-note accompaniment, also with a forte (*f*) dynamic.

97

Measures 97-102. The right hand has a melodic line with a forte (*f*) dynamic. The left hand continues with a steady eighth-note accompaniment, also with a forte (*f*) dynamic.

103

Measures 103-107. The right hand has a melodic line with a piano (*p*) dynamic. The left hand continues with a steady eighth-note accompaniment, also with a piano (*p*) dynamic.

108

Measures 108-113. The right hand has a melodic line with a piano (*p*) dynamic. The left hand continues with a steady eighth-note accompaniment, also with a piano (*p*) dynamic.

114

Musical score for measures 114-118. The system consists of a vocal line and a piano accompaniment. The vocal line starts with a *fp* dynamic and includes a *(fp)* marking. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand, with *fp* dynamics.

119

Musical score for measures 119-123. The vocal line has a long melodic phrase with a slur. The piano accompaniment continues with a similar rhythmic pattern, featuring slurs and *fp* dynamics.

124

Musical score for measures 124-128. The vocal line includes a *f* dynamic marking. The piano accompaniment features a more active right hand with eighth-note patterns and a steady left hand, with *f* dynamics.

129

Musical score for measures 129-133. The vocal line has a *p* dynamic marking. The piano accompaniment includes a *p* dynamic marking and features a complex rhythmic pattern with slurs and *f* dynamics.

134

Musical score for measures 134-138. The vocal line has a *p* dynamic marking. The piano accompaniment includes a *p* dynamic marking and features a complex rhythmic pattern with slurs and *f* dynamics.

140

Musical score for measures 140-144. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. A dynamic marking of *f* is present at the end of the system.

145

Musical score for measures 145-148. The piano accompaniment consists of a steady eighth-note bass line and arpeggiated chords in the treble. A dynamic marking of *f* is located at the beginning of the system.

149

Musical score for measures 149-152. The piano part continues with eighth-note patterns. A *tr* (trill) marking is placed over a note in the treble clef. A dynamic marking of *f* is present at the start of the system.

153

Musical score for measures 153-156. The piano part features a complex texture with sixteenth-note runs in the bass clef and chords in the treble. Dynamic markings of *p* and *f* are used throughout the system.

157

Musical score for measures 157-160. The piano part continues with eighth-note patterns. A *tr* (trill) marking is present. Dynamic markings of *f* and *fp* are used. A *b* (basso continuo) marking is also visible.

161

Musical score for measures 161-164. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *fp* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *fp* and *f*.

165

Musical score for measures 165-169. The system includes a vocal line and a piano accompaniment. The vocal line has a *fp* dynamic. The piano accompaniment continues with a rhythmic pattern. Dynamics include *fp* and *p*.

170

Musical score for measures 170-174. The system includes a vocal line and a piano accompaniment. The vocal line starts with a *f* dynamic. The piano accompaniment features a rhythmic pattern. Dynamics include *f* and *p*.

175

Musical score for measures 175-178. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a rhythmic pattern. Dynamics include *f* and *p*.

179

Musical score for measures 179-182. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a rhythmic pattern. Dynamics include *f*.

184

Musical score for measures 184-189. The system includes a vocal line and a piano accompaniment. The piano part features a strong dynamic marking of *f* (forte) at the beginning. The key signature has one sharp (F#).

190

Musical score for measures 190-194. The system includes a vocal line and a piano accompaniment. The piano part features a dynamic marking of *p* (piano) in the later measures. The key signature has one sharp (F#).

195

Musical score for measures 195-198. The system includes a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass line. The key signature has one sharp (F#).

199

Musical score for measures 199-203. The system includes a vocal line and a piano accompaniment. The piano part features a melodic line in the bass line. The key signature has one sharp (F#).

204

Musical score for measures 204-208. The system includes a vocal line and a piano accompaniment. The piano part features dynamic markings of *mf* (mezzo-forte) and *f* (forte). The key signature has one sharp (F#).

Tempo di Menuetto

The musical score is written for piano and voice. It consists of five systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Tempo di Menuetto'. The piano part features a rhythmic accompaniment of eighth notes in the right hand and chords in the left hand. The vocal part is marked 'sotto voce' and includes trills and slurs. The score is numbered with measure numbers 9, 17, 24, and 31 at the beginning of each system.

9

17

24

31

*sotto voce*

*tr*

*f*

39

39

*p* *fp* *p* *fp*

*p* *fp* *p* *fp*

*f* *p* *f*

Detailed description: This system contains measures 39 through 44. The vocal line features a melodic line with dynamics *p*, *fp*, *p*, and *fp*. The piano accompaniment consists of two staves: the right hand has a flowing eighth-note pattern with dynamics *p*, *fp*, *p*, and *fp*; the left hand has a bass line with dynamics *f*, *p*, and *f*.

45

45

*p* *tr* *tr* *tr* *tr* *tr*

*p* *tr* *tr* *tr* *tr* *tr*

*cre - - scen - - do*

*cre - scen - do*

*p*

Detailed description: This system contains measures 45 through 50. The vocal line includes trills (*tr*) and lyrics *cre - - scen - - do*. The piano accompaniment features a continuous eighth-note pattern in the right hand with dynamics *p* and *tr*, and a bass line with dynamic *p*.

51

51

*f* *p* *tr* *tr* *tr*

*f* *p* *tr* *tr* *tr*

*p* *3* *3*

Detailed description: This system contains measures 51 through 56. The vocal line starts with a forte (*f*) dynamic and includes trills (*tr*). The piano accompaniment has a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand, with triplet markings (*3*) in measures 54 and 55.

57

57

*cre - - scen - - do* *f*

*cre - scen - do* *f*

Detailed description: This system contains measures 57 through 61. The vocal line includes lyrics *cre - - scen - - do* and a forte (*f*) dynamic. The piano accompaniment features a rapid eighth-note pattern in the right hand with a forte (*f*) dynamic and a bass line with a forte (*f*) dynamic.

62

62

*tr* *tr* *tr* *tr* *tr* *tr*

*tr* *tr* *tr* *tr* *tr* *tr*

Detailed description: This system contains measures 62 through 67. The vocal line features a series of trills (*tr*). The piano accompaniment consists of a complex eighth-note pattern in the right hand and a bass line with a series of chords.

12

68

*tr* *sotto voce*

*tr* *p*

72

*p* *f*

*tr* *f*

78

*f*

*tr*

83

*p*

*\*\**

88

*pp* *tr* *pp* *pp*

\*) Bögen in den Quellen eindeutig von T. 6/7 und 133/134 abweichend; ein Versehen?  
 \*\*) Siehe Bemerkungen.

\*) Sources clearly have different slurring in M. 6/7 and 133/134; a mistake?  
 \*\*) See Comments.

\*) Dans les sources, tracé des liaisons sensiblement différent de M. 6/7 et 133/134; s'agit-il d'une erreur?  
 \*\*) Cf. Bemerkungen ou Comments.



94

Musical score for measures 94-101. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *dolce*. The piano part begins with a dynamic marking of *p dolce*. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

102

Musical score for measures 102-109. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The tempo/mood is *dolce*. The piano part continues with a steady eighth-note bass line. Trills (*tr*) are indicated in both the vocal line and the right hand of the piano part.

110

Musical score for measures 110-116. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The tempo/mood is *dolce*. The piano part features a dynamic marking of *f* in measure 113, followed by *p* in measure 114. The piano accompaniment continues with a steady eighth-note bass line.

117

Musical score for measures 117-122. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The tempo/mood is *dolce*. The piano part begins with a dynamic marking of *fp* in measure 117, followed by *dolce* in measure 118. The piano accompaniment continues with a steady eighth-note bass line.

123

Musical score for measures 123-129. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The tempo/mood is *dolce*. The piano part features first and second endings (1. and 2.) starting in measure 125. A *cresc.* (crescendo) marking is present in the piano part for the second ending. The piano accompaniment continues with a steady eighth-note bass line.

14

128

128

*sotto voce*

*tr*

*f*

*f*

*f*

3 3 3

137

137

*tr*

*tr*

*p*

*p*

3

143

143

*tr*

*p*

*tr*

*p*

(b)

*p*

150

150

*tr*

*p*

*p*

159

159

*tr*

*f*

*f*

3 3

165

165

*tr*

*f*

*f*

D

Bemerkungen · Comments

## Bemerkungen

*Kl* = Klavier, *o/u* = oberes/unteres System; *vl* = Violine, *T* = Takt(e)

### Quellen:

- A Autographe Partitur, vier Blätter mit acht beschriebenen Seiten (Querformat); autographe Titel: *Sonata IV*; keine authentische Signierung, als Datierung lediglich „à Paris.“. In Privatbesitz (Schweiz).
- E Erstausgabe (erste Auflage); Notentisch in Stimmen (Querformat). Titelblatt: „SIX SONATES / Pour Clavecin Ou Forté Piano / Avec Accompagnement D'un Violon, / Dedieés / A Son Altesse Serenissime Electorale / Madame. L'Electrice. Palatine. / par / Wolfgang. Amadeo. Mozart. fils / OEuvre. Premier. / A PARIS. / Chez le Sr Sieber, Editeur de Musique rue S' honoré à l'hôtel

D'Aligre Ancien Grand Conseil / Ou lon [!] trouve plusieurs Nouveaux Oeuvres / A.P.D.R.“

Keine Verlags- oder Plattennummer; erschienen November 1778. Inhalt: „SONATA I.(-VI.)“, in der Reihenfolge KV 301–306; die e-moll-Sonate KV 304 (300c) („SONATA IV.“) auf den Seiten 20–27 (Klavier) bzw. 8–9 (Violine).

Exemplar: Den Haag, Gemeente Museum, 27 C 3–4 (die wenigen darin fehlenden Seiten der Klavierstimme ergänzt aus: Metten, Abtei, Bibliothek).

### 2. Satz: Tempo di Menuetto

32, 89 vl, Kl: In Quelle A in T 32 ein ursprünglich gesetzter Doppelstrich mit rechtsseitigen Wiederholungszeichen gestrichen, 3. ♩ gesetzt und gewöhnlichen Taktstrich gezogen. In T 89 entsprechende, ursprünglich gesetzte linksseitige Wiederholungszeichen ebenfalls nachträglich gestri-

chen, Doppelstriche jedoch (absichtsvoll?) stehen gelassen. Quelle E hat an beiden Stellen, wie viele moderne Ausgaben, Doppelstriche.

69 Kl o: In Quellen A und E Bogen erst ab *e*<sup>1</sup> (vermutlich nur zu kurz geraten). Alle Auflösungszeichen ab *gis*<sup>1</sup> (bis auf *h* zu *f*<sup>2</sup>) fehlen in Quellen A und E.

84 Kl o: Zu 3. ♩ staccatoähnlicher Strich in Quelle A; in Quelle E als Staccato gedeutet, das dann auch in T 85 und 86 zu spielen wäre.

141–142 Kl u: In Quelle A ein großer Bogen; an Kontext angeglichen.

153 Kl o: In Quelle E fehlt *e*<sup>1</sup> im Akkord (so auch in sämtlichen bisherigen Ausgaben); in Quelle A eindeutig.

156/157 vl: In Quelle A Bogen jeweils zu zwei ♩; wir gleichen an Kl o und T 148/149 an (Quelle E hat ebenfalls großen Bogen).

München, Herbst 2003  
Wolf-Dieter Seiffert

## Comments

*pf* = pianoforte; *u/l* = upper/lower staff; *vn* = violin; *M* = measure(s)

### Sources:

- A Autograph score, four leaves with eight written pages (oblong format); autograph title: *Sonata IV*; no authentic signature, dated simply “à Paris.”. Private collection (Switzerland).
- E Original edition (first issue); engraved in parts (oblong format). Title page: “SIX SONATES / Pour Clavecin Ou Forté Piano / Avec Accompagnement D'un Violon, / Dedieés / A Son Altesse Serenissime Electorale / Madame. L'Electrice. Palatine. / par / Wolfgang. Amadeo. Mozart. fils / OEuvre. Premier. / A PARIS. / Chez le Sr Sieber, Editeur de Musique rue S' honoré à l'hôtel D'Aligre

Ancien Grand Conseil / Ou lon [!] trouve plusieurs Nouveaux Oeuvres / A.P.D.R.”

No publisher's catalogue number or plate number; issued in November 1778. Contents: “SONATA I. [-VI.]” in the sequence of K. 301–306; the sonata in e minor on pages 20–27 (piano) and 8–9 (violin).

Copy consulted: The Hague, Gemeente Museum, 27 C 3–4. (The few pages missing from the piano part of this copy were added from another copy preserved in the library of Metten Abbey.)

### 2<sup>nd</sup> movement: Tempo di Menuetto

32, 89 vn, pf: M 32 originally had a double-bar with repeat mark to the right; deleted, with beat 3 being set and a normal bar line inserted. M 89 originally had a corresponding double-bar with repeat mark to the left; it too was deleted subsequently, but the double-bar was (deliberately?) allo-

wed to remain. Source E has double-bars in both passages, as do many modern editions.

69 pf u: Sources A and E postpone slur to *e*<sup>1</sup> (probably drawn too short). All natural signs from *g*<sup>#1</sup> (except *h* on *f*<sup>2</sup>) added without comment; lacking in sources A and E.

84 pf u: Staccato-like stroke on third quarter-note interpreted as staccato in source E, in which case it should also be played thus in M 85 and 86.

141–142 pf l: Long slur; changed to match context.

153 pf u: Source E lacks *e*<sup>1</sup> in chord, though unambiguous in source A. All previous editions present this chord incorrectly.

156/157 vn: Slur over each pair of eighth-notes; changed for consistency with pf u and M 148/149 (source E likewise has long slur).

Munich, autumn 2003  
Wolf-Dieter Seiffert

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