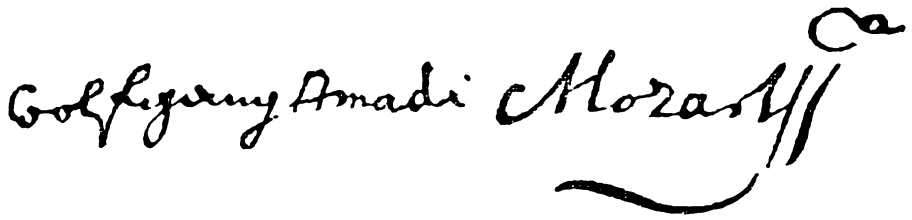

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Neue Ausgabe sämtlicher Werke

IN VERBINDUNG MIT DEN MOZARTSTÄDTEN
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Serie IX: Klaviermusik

WERKGRUPPE 27: KLAVIERSTÜCKE
BAND 2: EINZELSTÜCKE FÜR KLAVIER
(ORGEL, ORGELWALZE, GLASHARMONIKA)

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Serie IX

Klaviermusik

WERKGRUPPE 27: KLAVIERSTÜCKE
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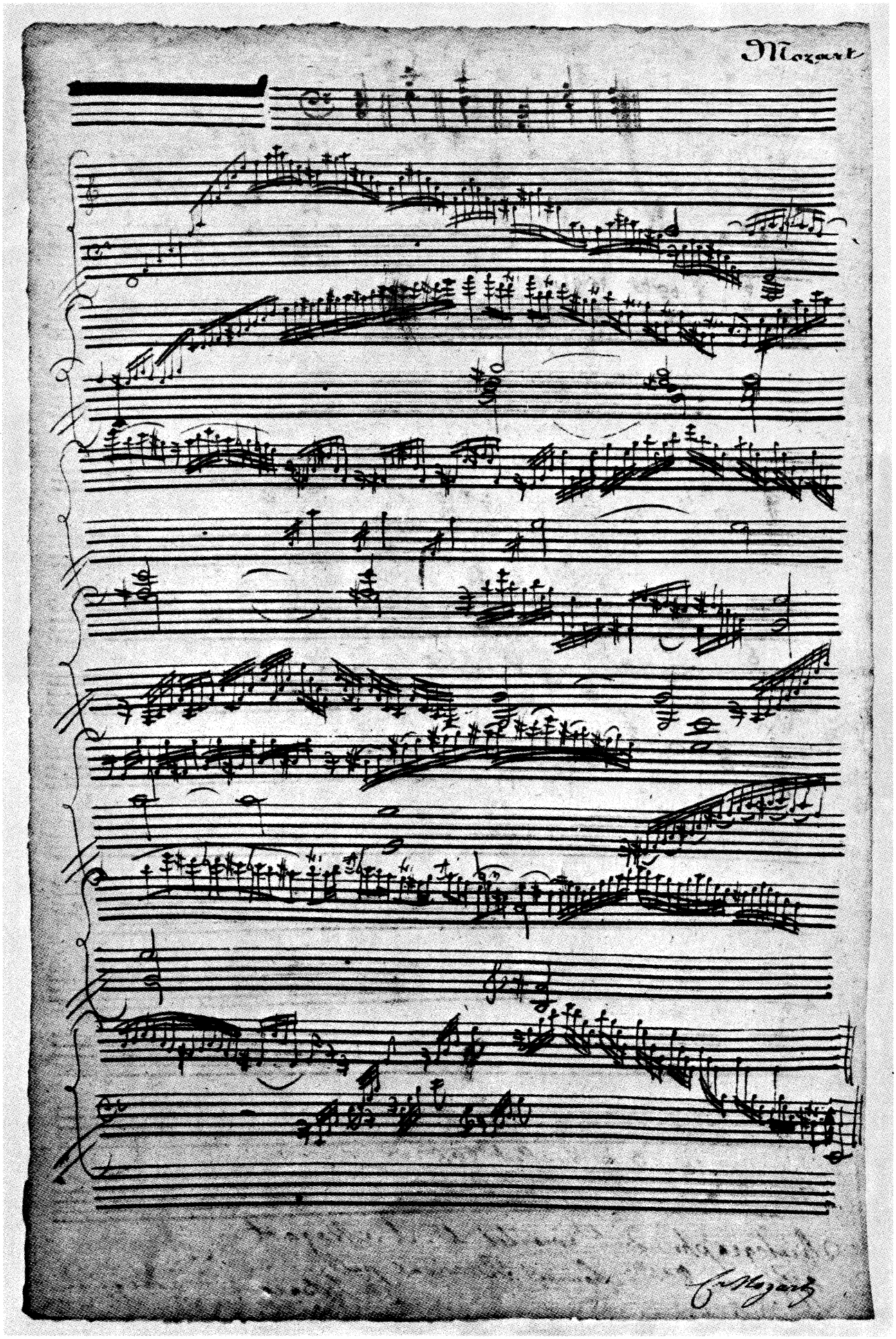

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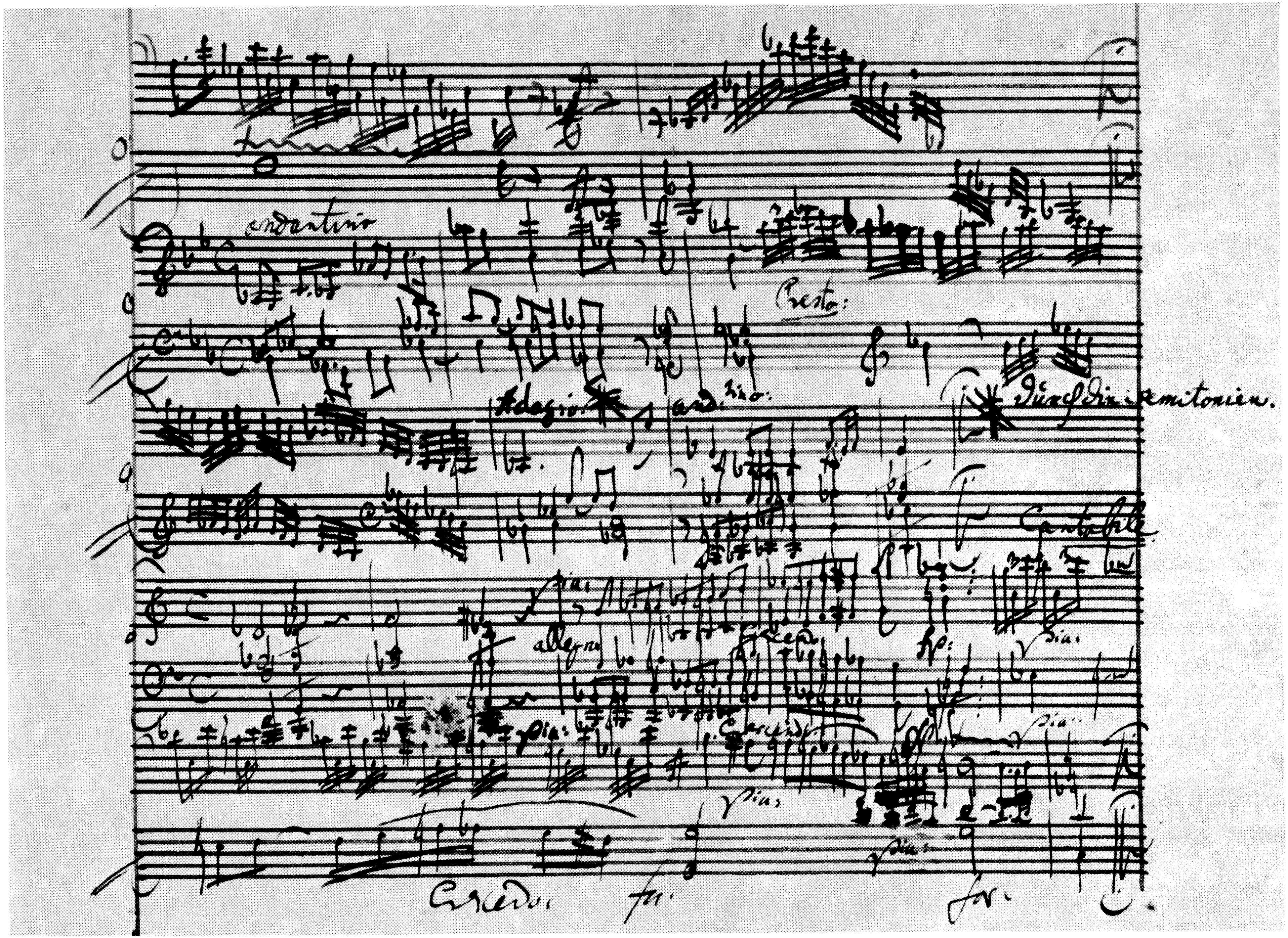
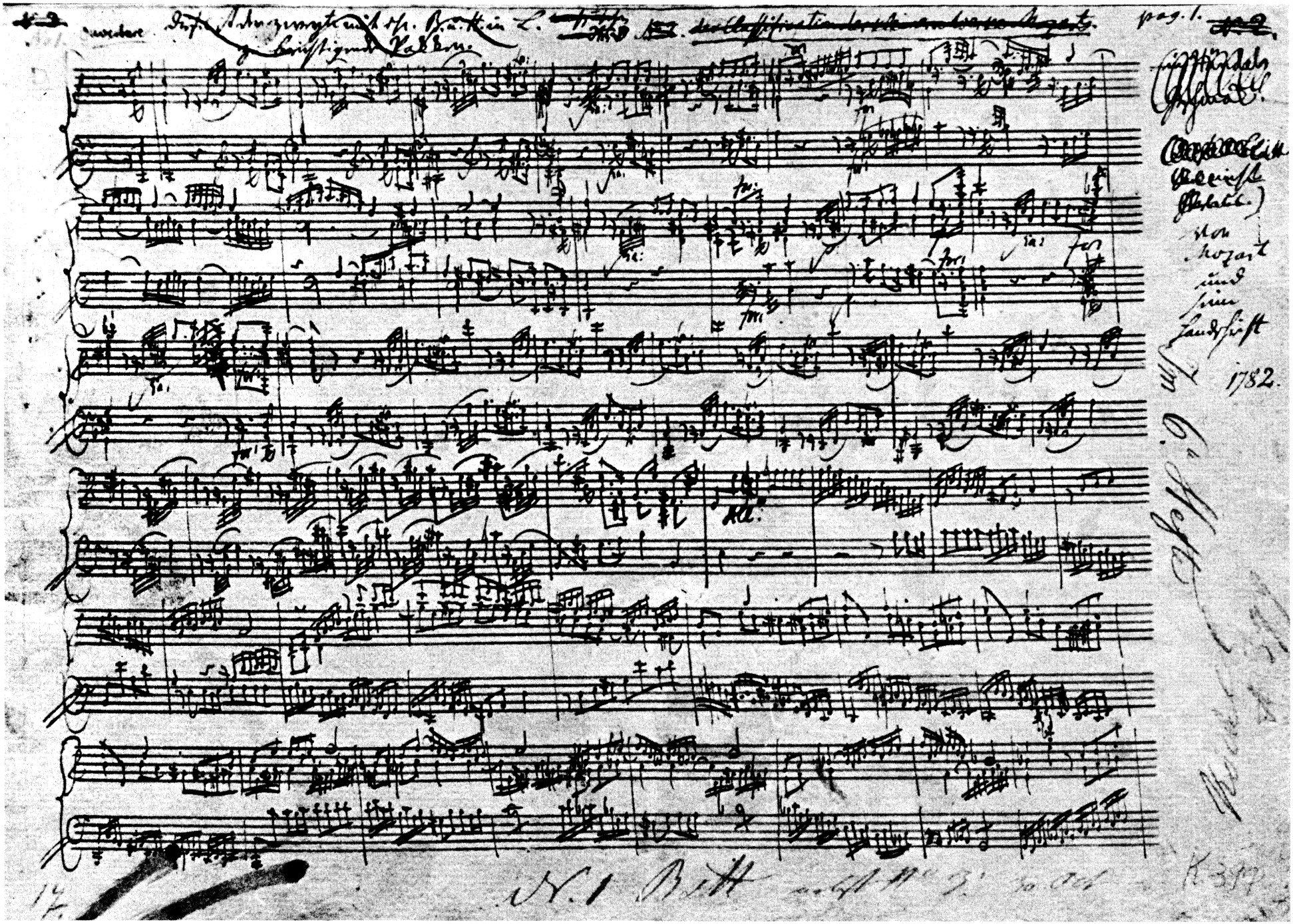
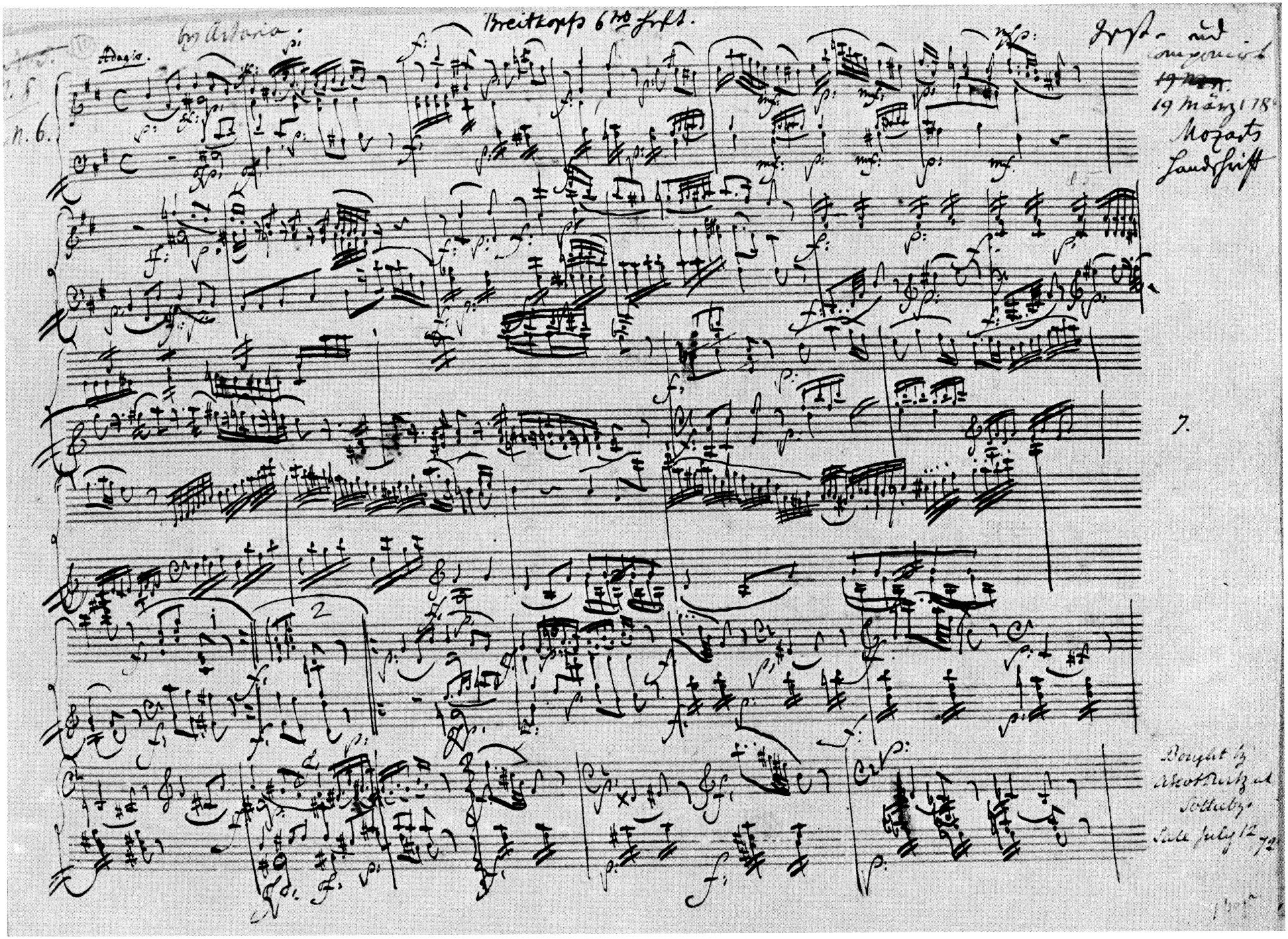


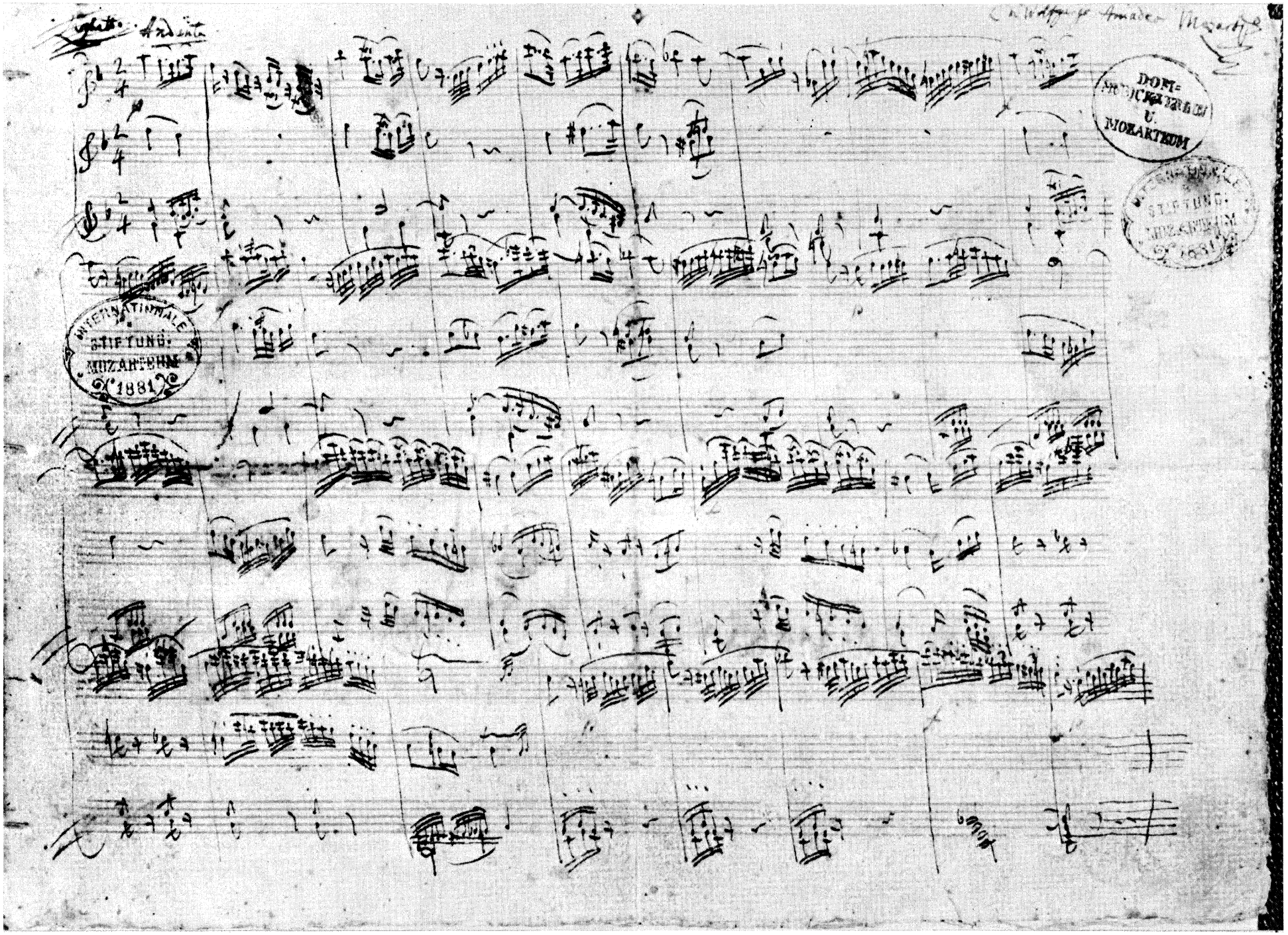
Präludium in C KV 284[a] (bekannt als Capriccio KV 395/300[g]) = I, Nr. 3: Seite 3 des Autographs (Pierpont Morgan Library New York). Vgl. Seite 7–8, Takt 12[b]–(25), und Vorwort.



Suite: Ouverture, Allemande, Courante und Sarabande (Fragment) KV 399 (385^{i}) = I, Nr. 5: Erste Seite des Autographs (Privatbesitz, Schweiz). Vgl. Seite 20–23, Takt 1–44.



Adagio in h KV 540 = I, Nr. 10: Erste Seite des Autographs (Stiftelsen musikkulturens främjande Stockholm). Vgl. Seite 54–56, Takt 1–30.



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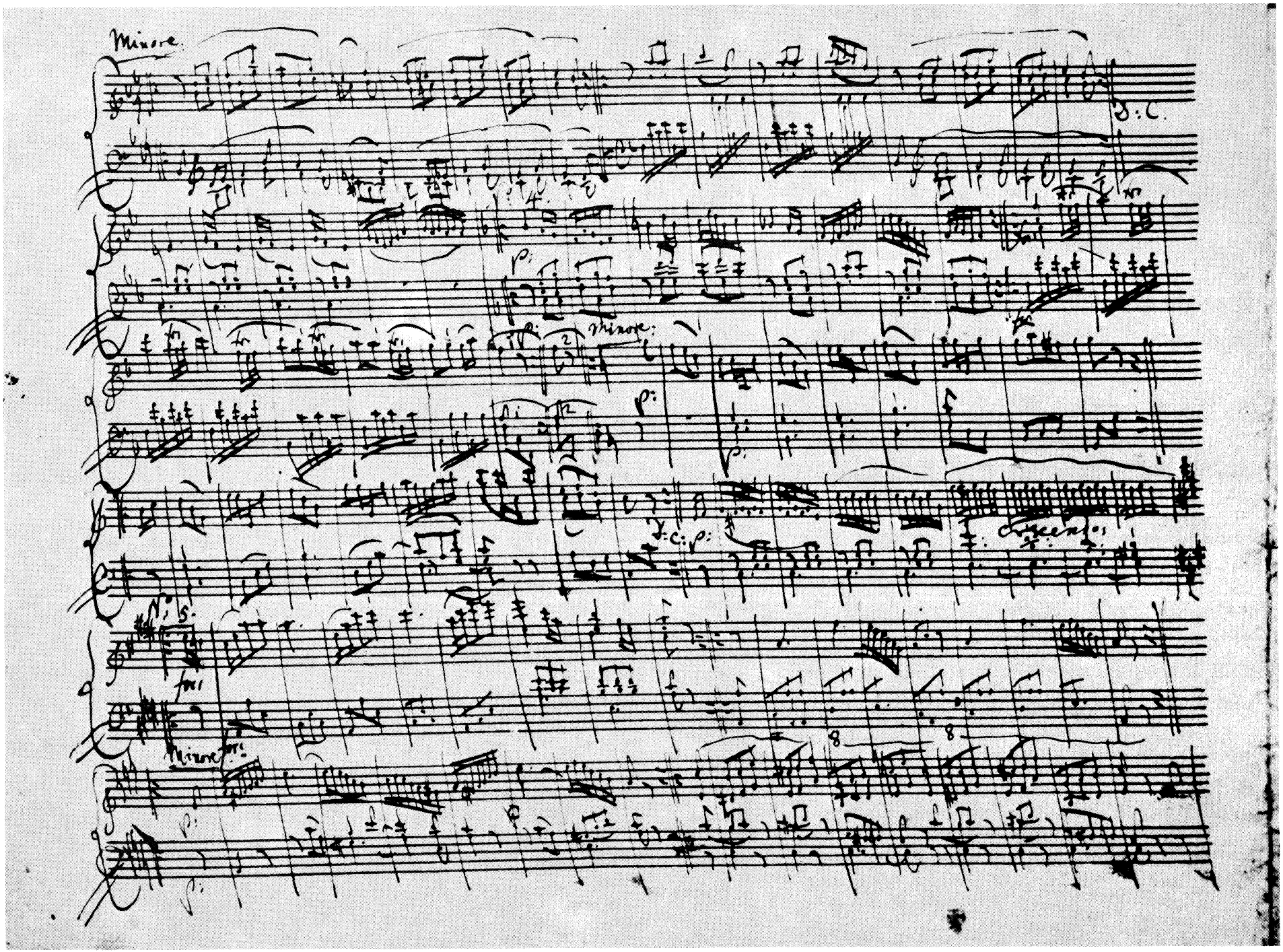
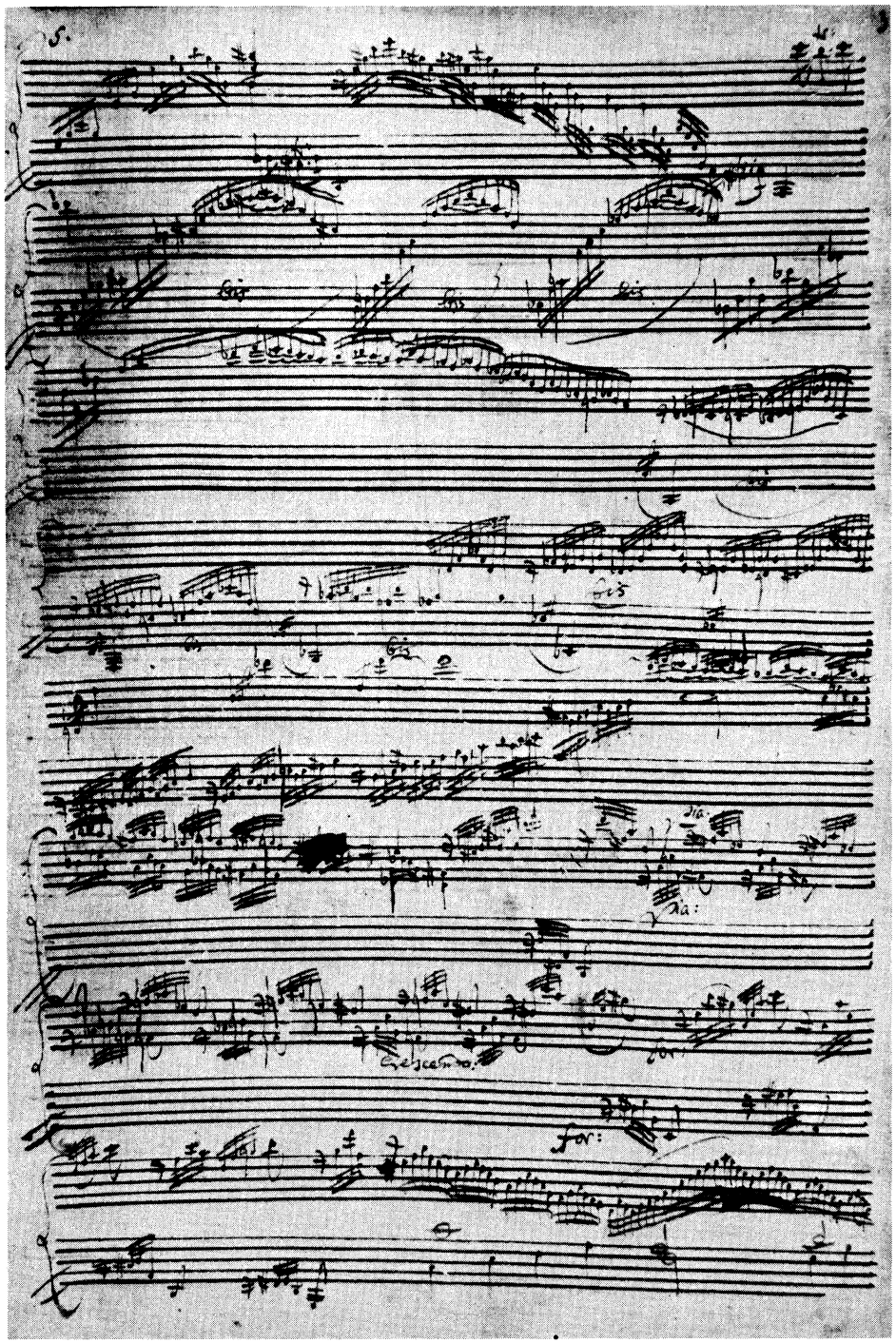
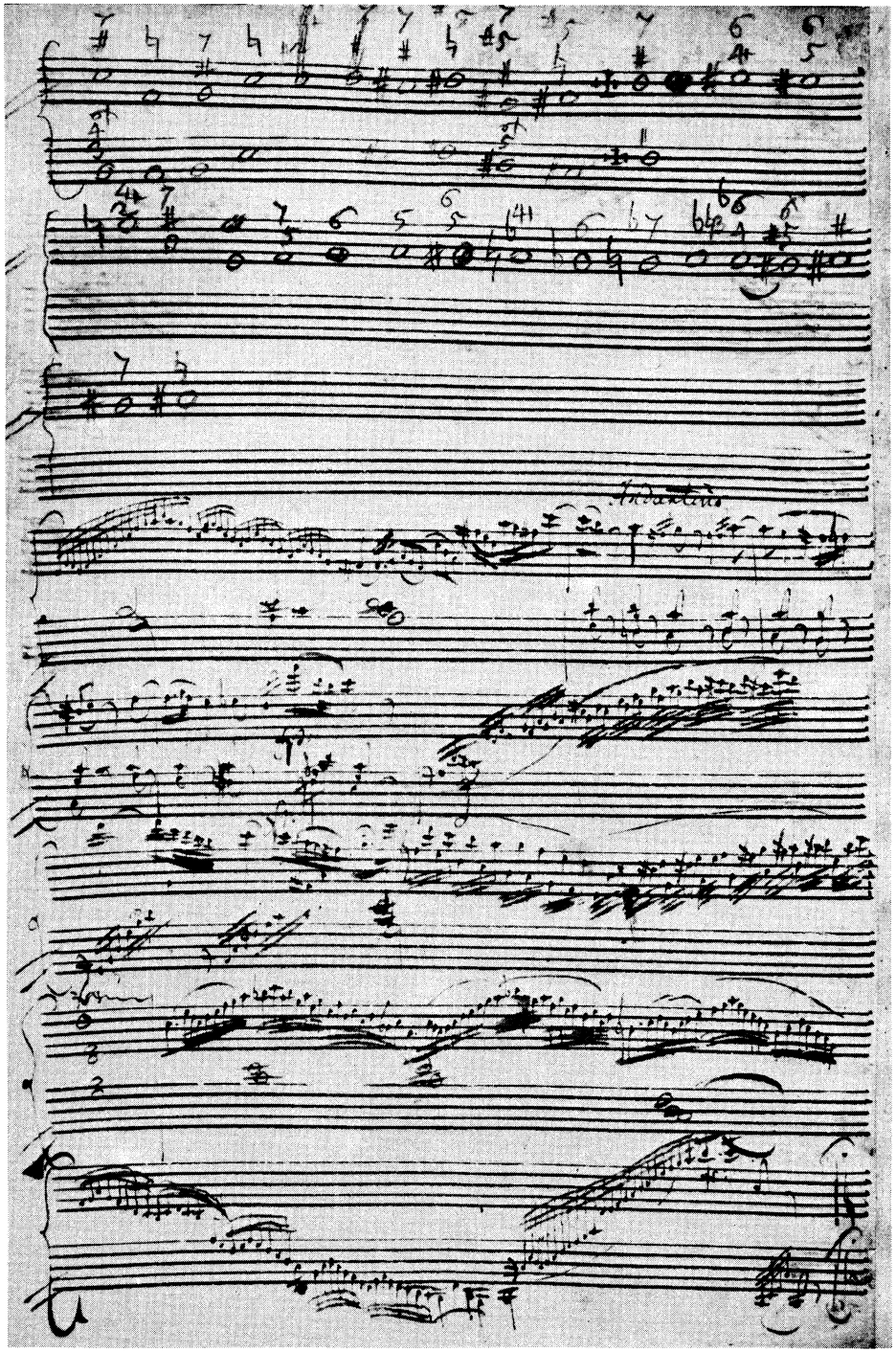
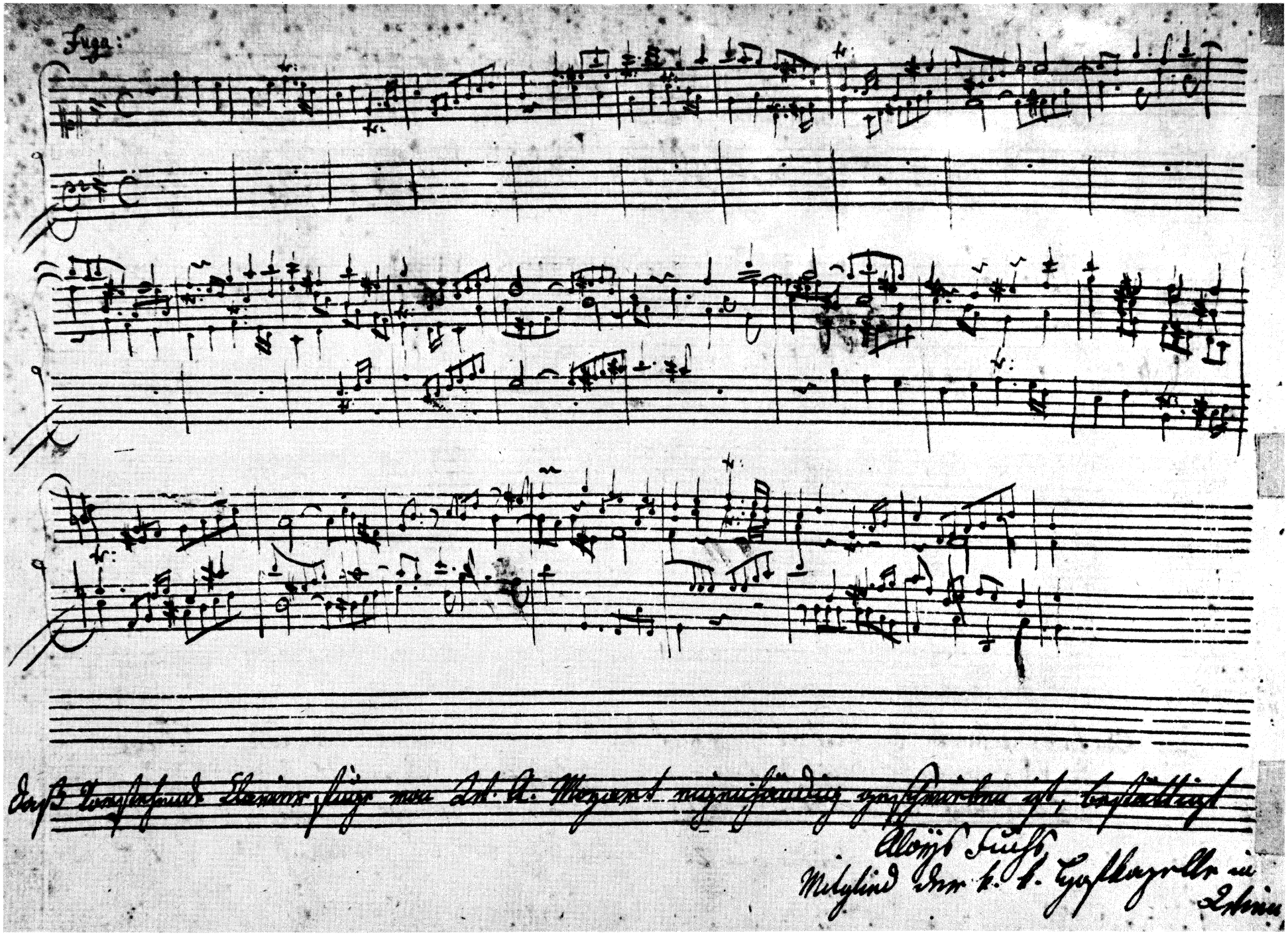


Sechs deutsche Tänze KV 509 = III, Nr. 8: Zweite Seite des Autographs (Privatbesitz, USA).
Vgl. Seite 141–143, Takt 93–186.





Fragment eines Präludiums KV 624 (626ª) Anh. I (KV⁶: Anh. C 15.11) = Anhang, Nr. 1: Autograph (Biblioteka Jagiellońska Kraków). Vgl. Seite 148–151 (die Generalbaßübungen auf der zweiten Seite oben stammen von der Hand des Nannerl).



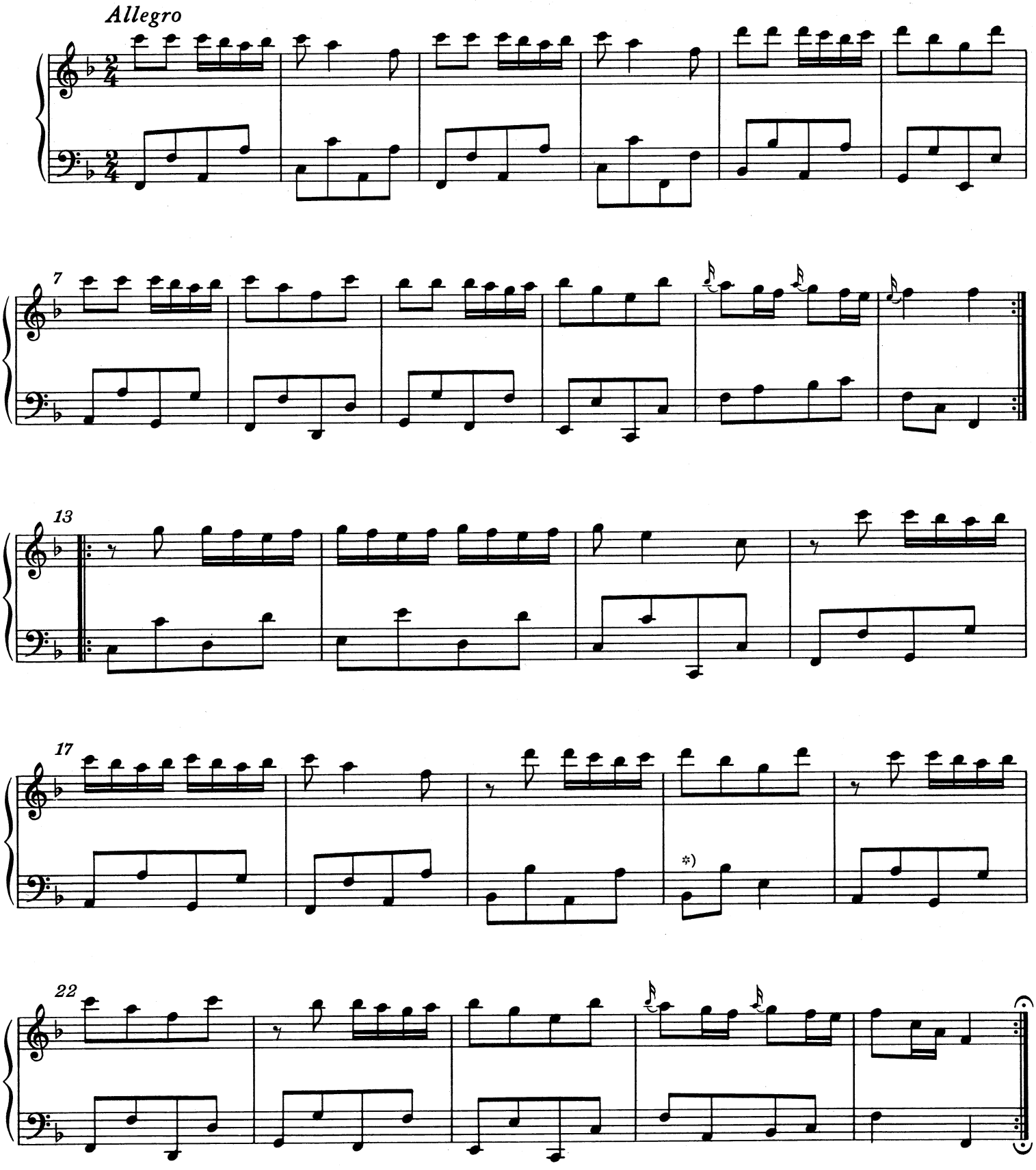
Fragment einer Fuge in G KV Anh. 41 (375g) = Anhang, Nr. 12: Autograph (Fitzwilliam Museum Cambridge). Vgl. Seite 173–174.

I. Einzelstücke für Klavier

1. Klavierstück in F

KV 33B

Entstanden Zürich, Anfang Oktober 1766



*) T. 20, linke Hand: So Mozarts inkonsequente Notierung; der Herausgeber empfiehlt, wie T. 6 zu spielen.

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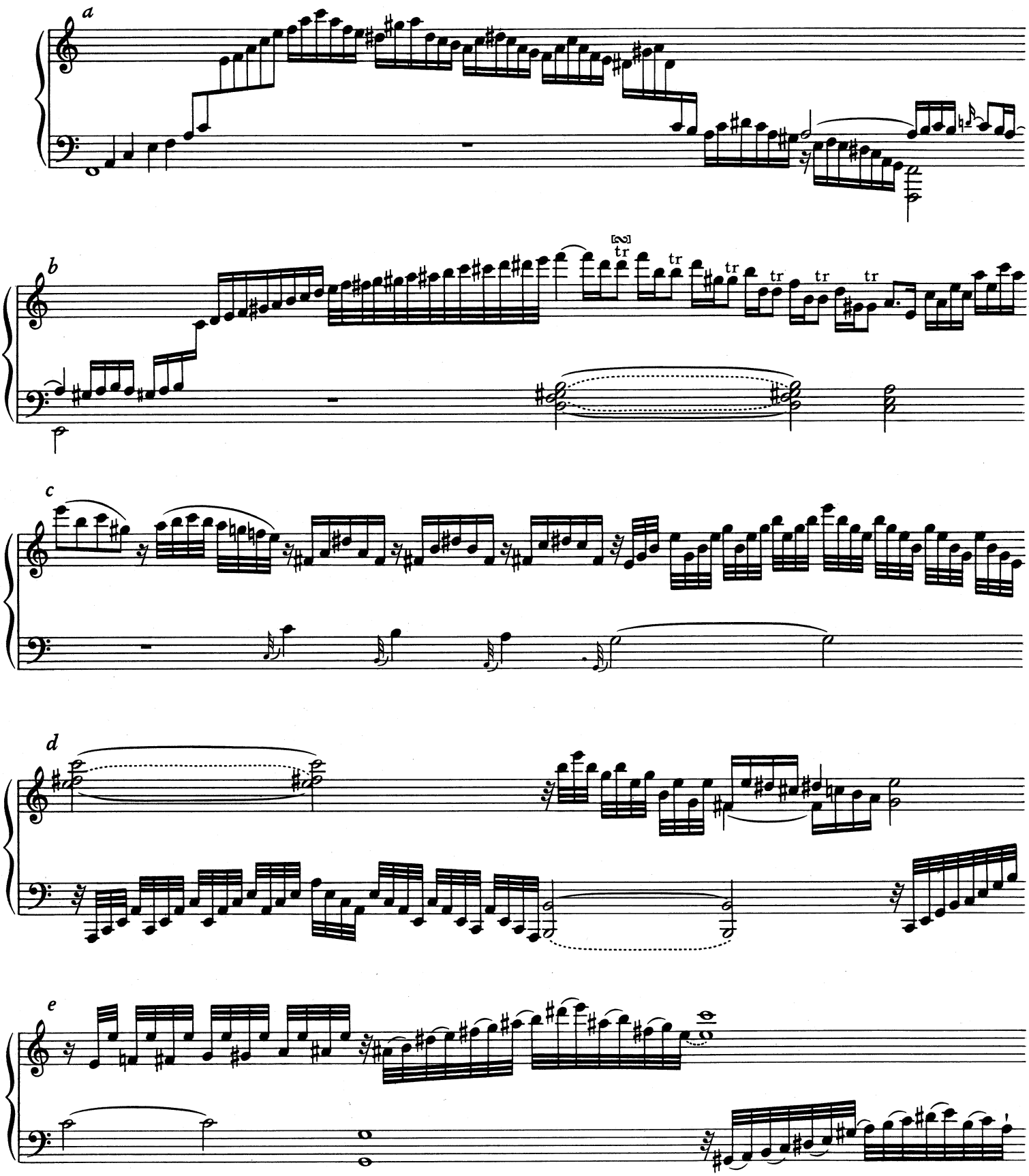
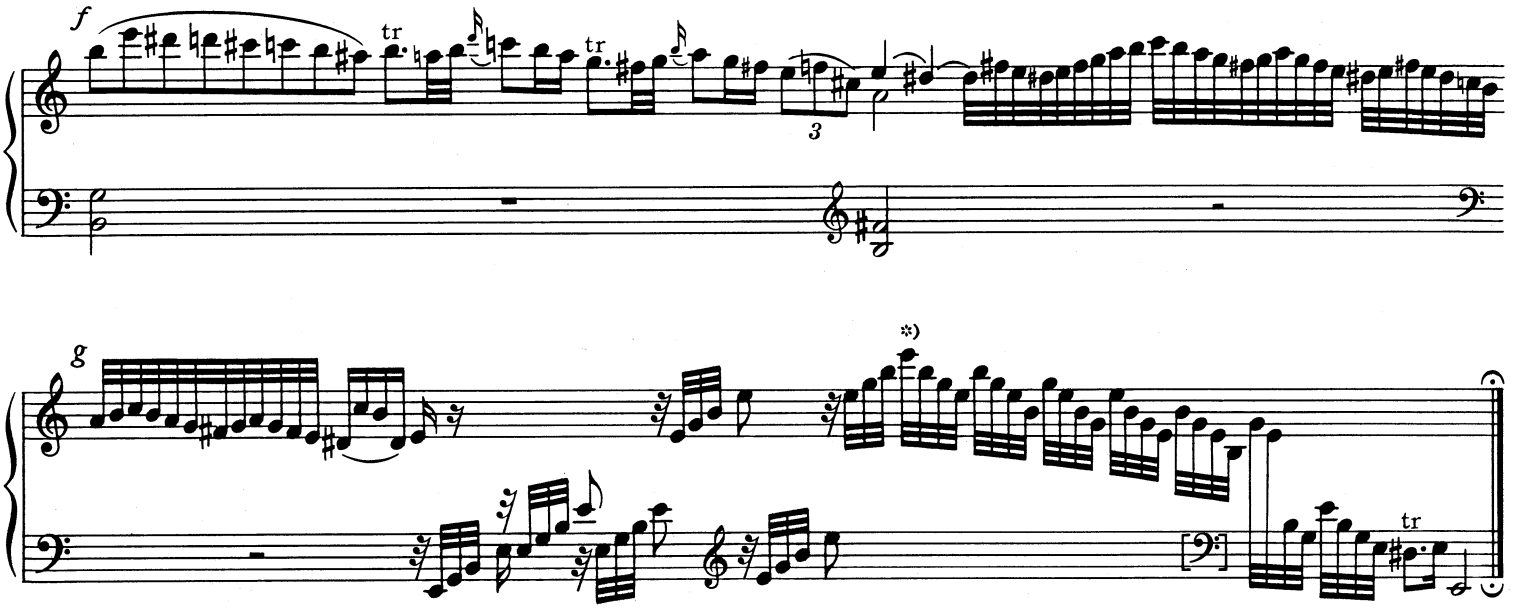
2. Modulierendes Präludium (F - e)*)

KV deest

Entstanden wahrscheinlich Salzburg, 1776/77



*) Die metrisch inkonsequente bzw. falsche Notierung einzelner Partien von Nr. 2 (vgl. System *e*!) entspricht Mozarts Autograph.

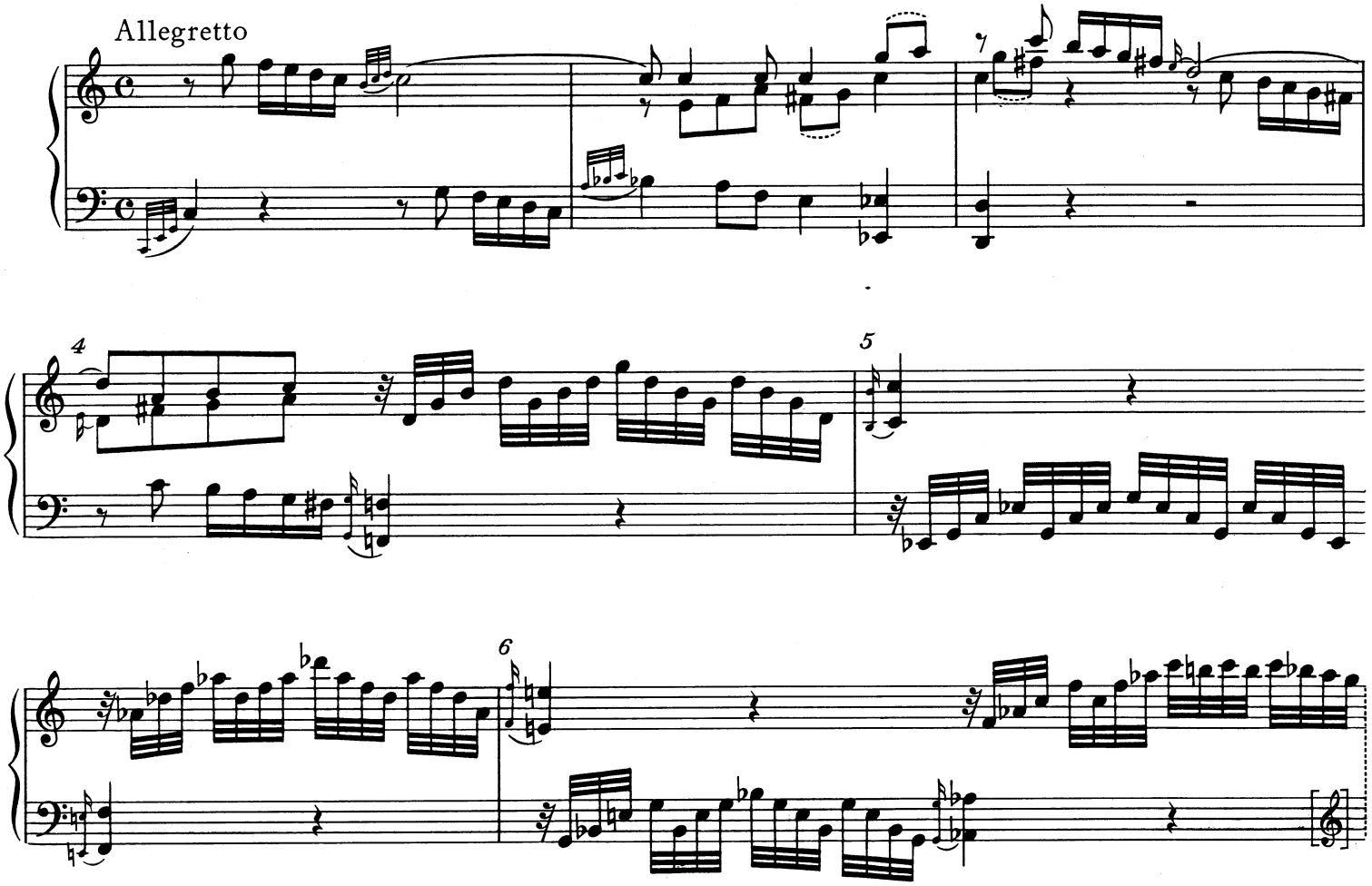


3. Präludium in C**)

KV 284a

(bekannt als Capriccio KV 395/300g)

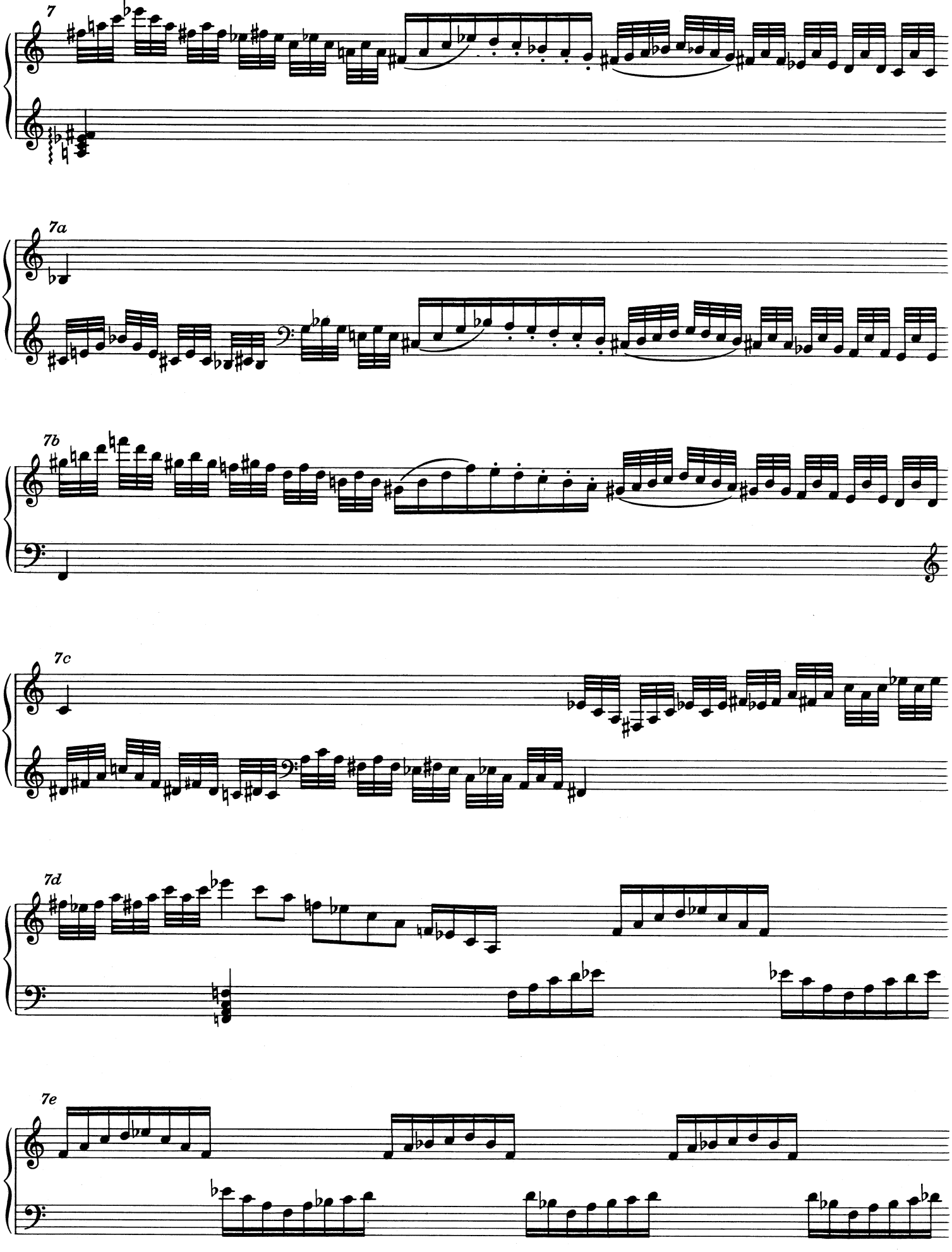
Entstanden München, Anfang Oktober 1777 **)

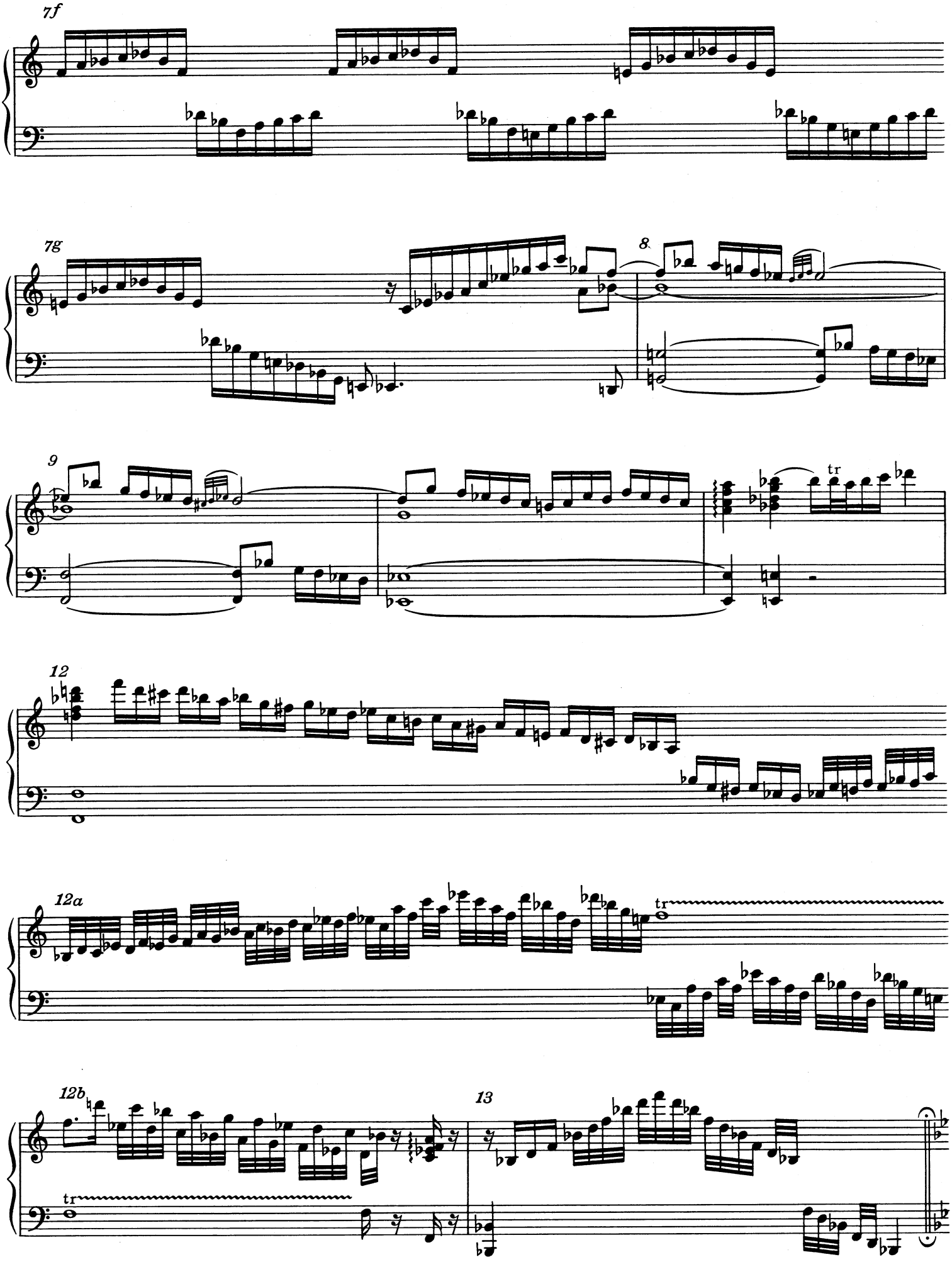


*) Nr. 2, System *g*: im Autograph irrtümlich c''' statt e'''.

**) Zur Identifizierung und Datierung von Nr. 3 vgl. Vorwort.

Capriccio

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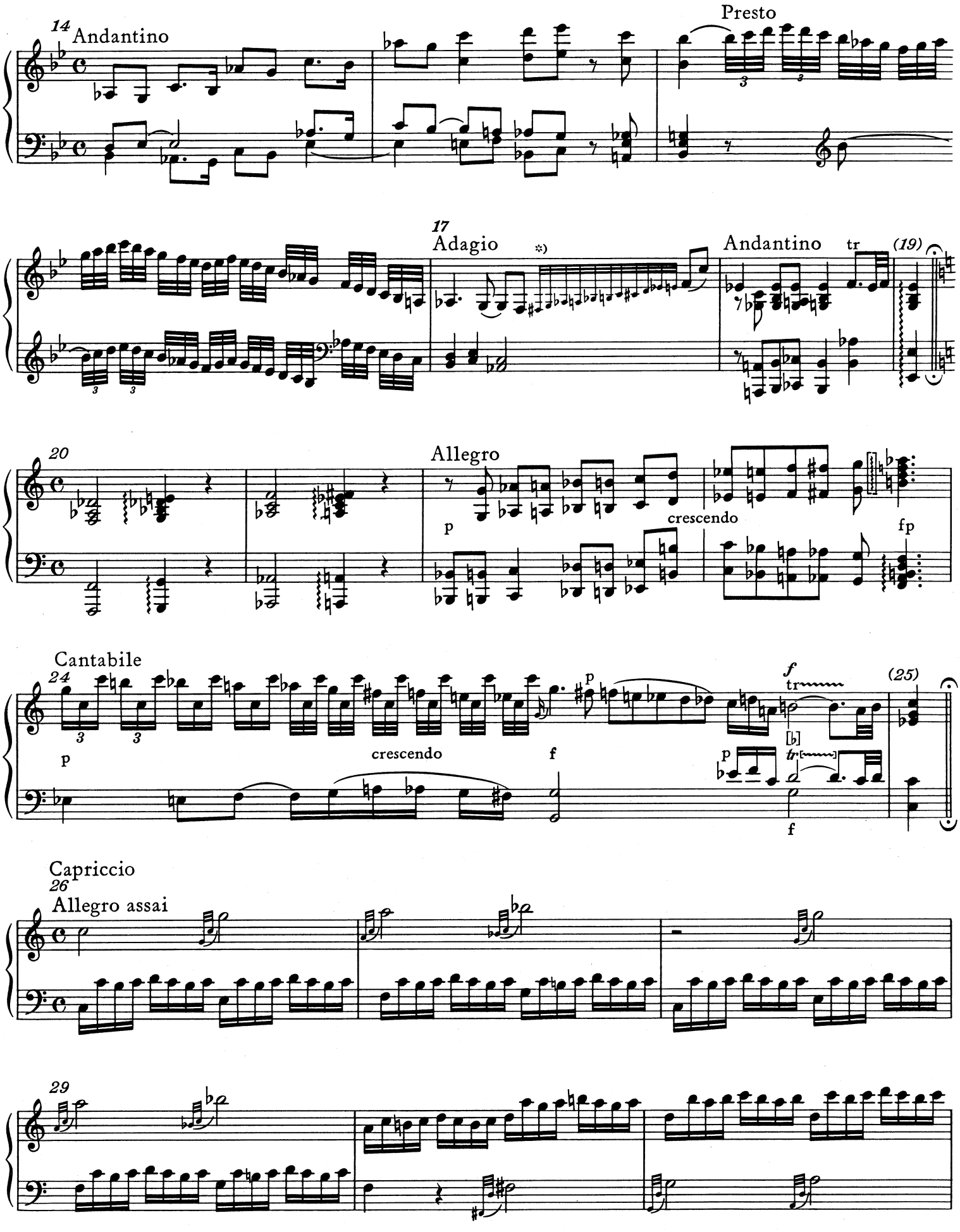
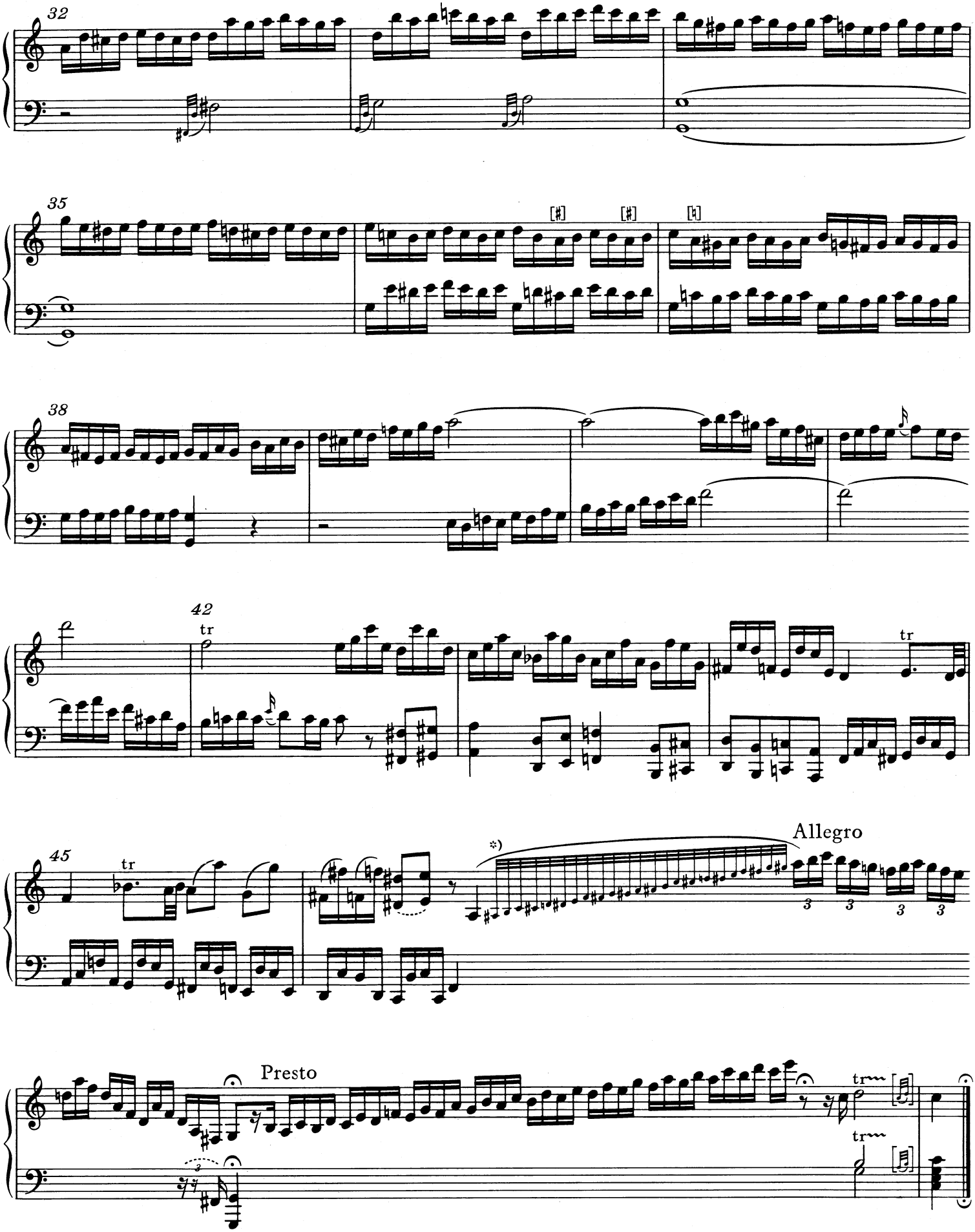


*) Im Autograph statt des chromatischen Laufes nur der Vermerk „durch die semitonien".

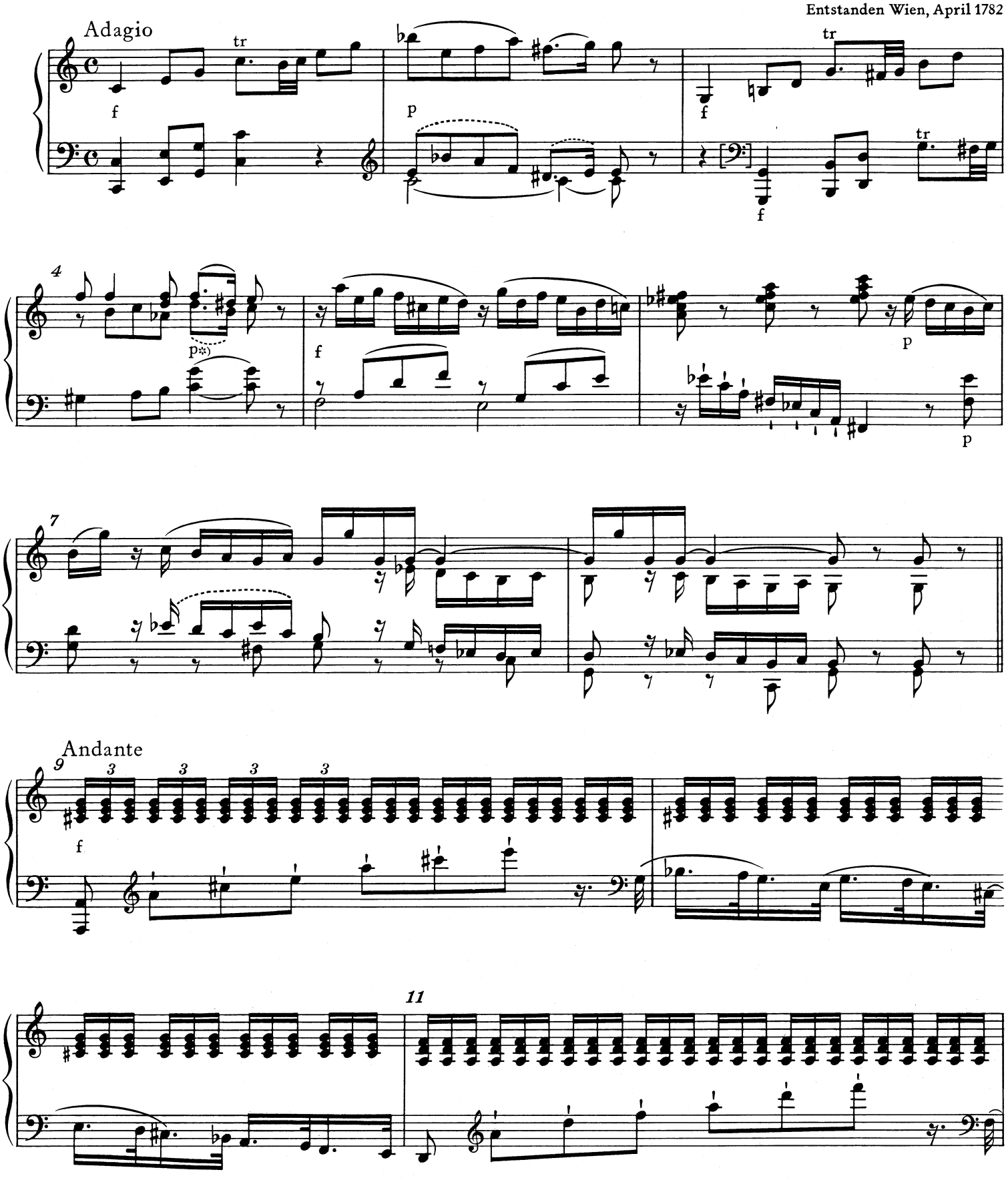


*) T. 46, rechte Hand: Im Autograph statt des chromatischen Laufes nur der Vermerk „semitonien von a bis a".

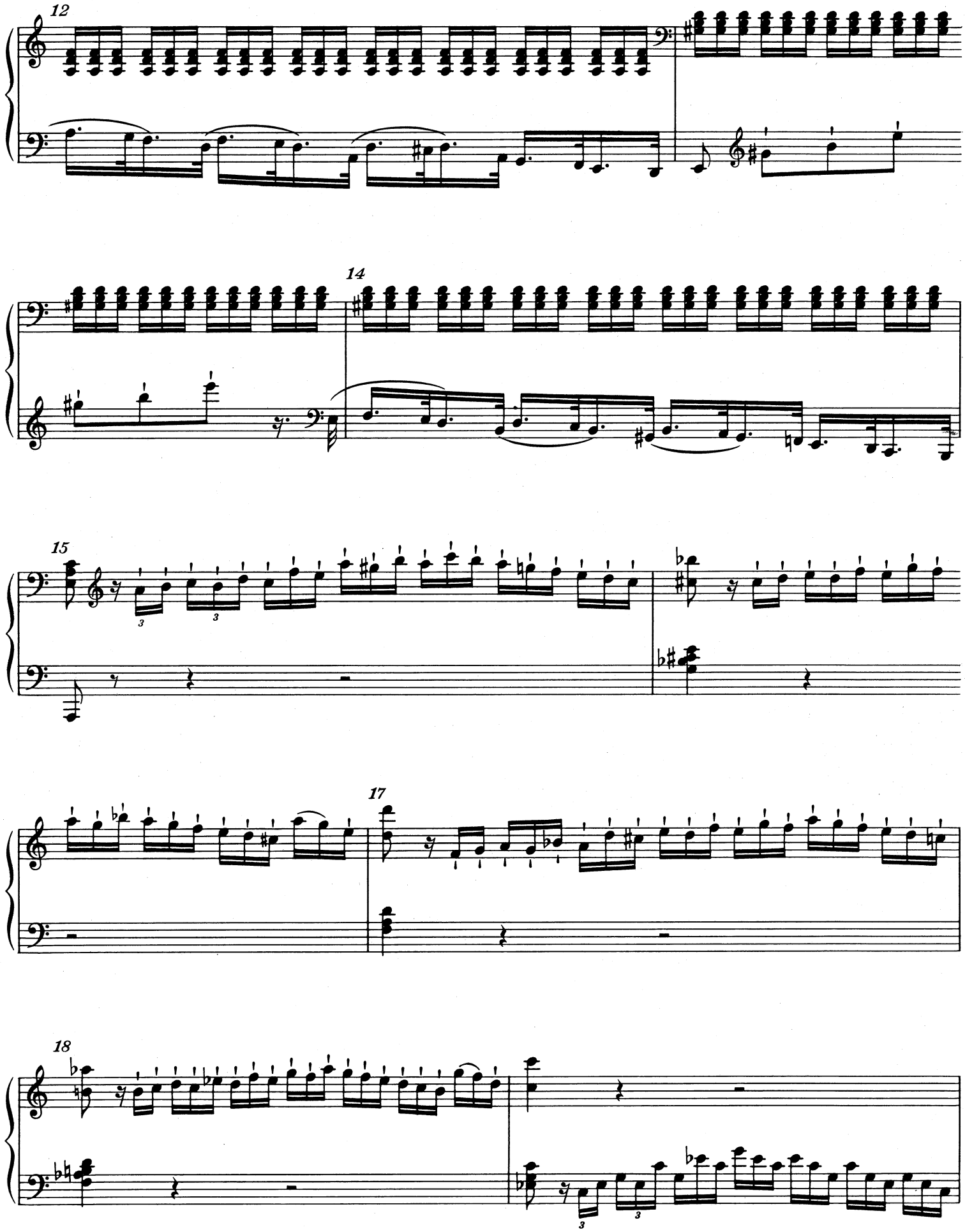
4. Präludium (Fantasie) und Fuge in C

KV 394 (383a)

Entstanden Wien, April 1782



*) T. 4: *p* so in der Vorlage; dennoch scheint es sinnvoller, den dynamischen Wechsel bereits mit Beginn des Taktes eintreten zu lassen.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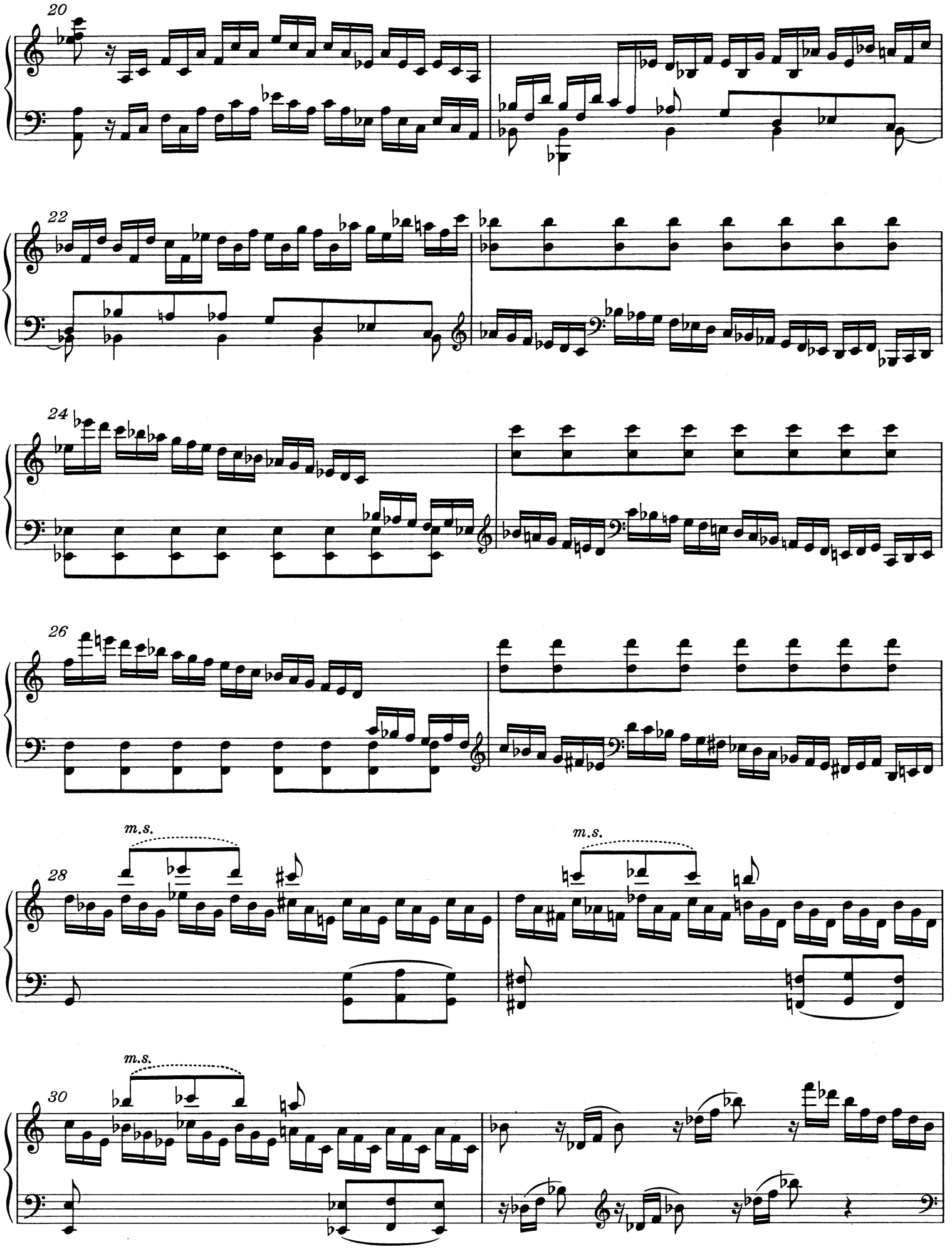
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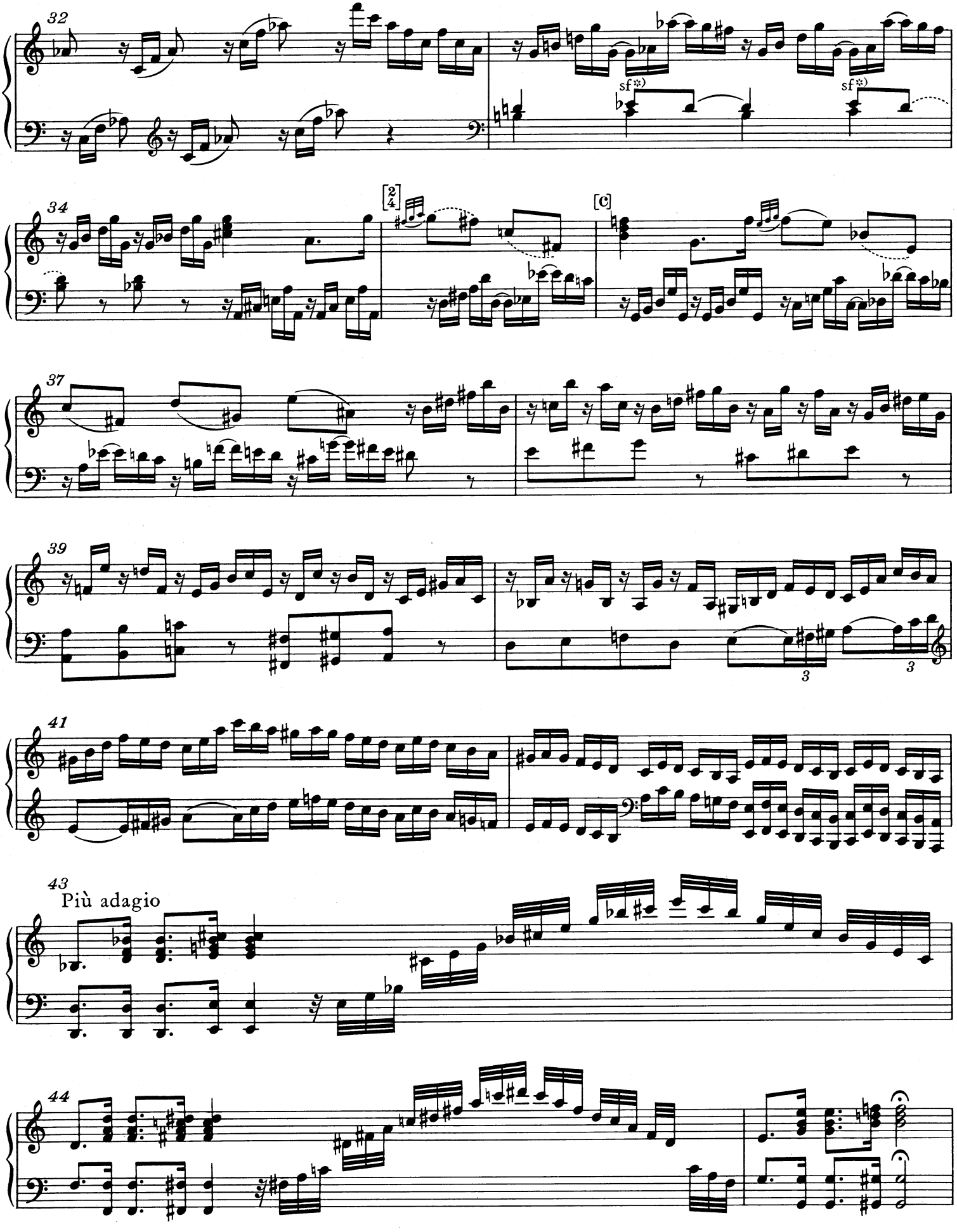
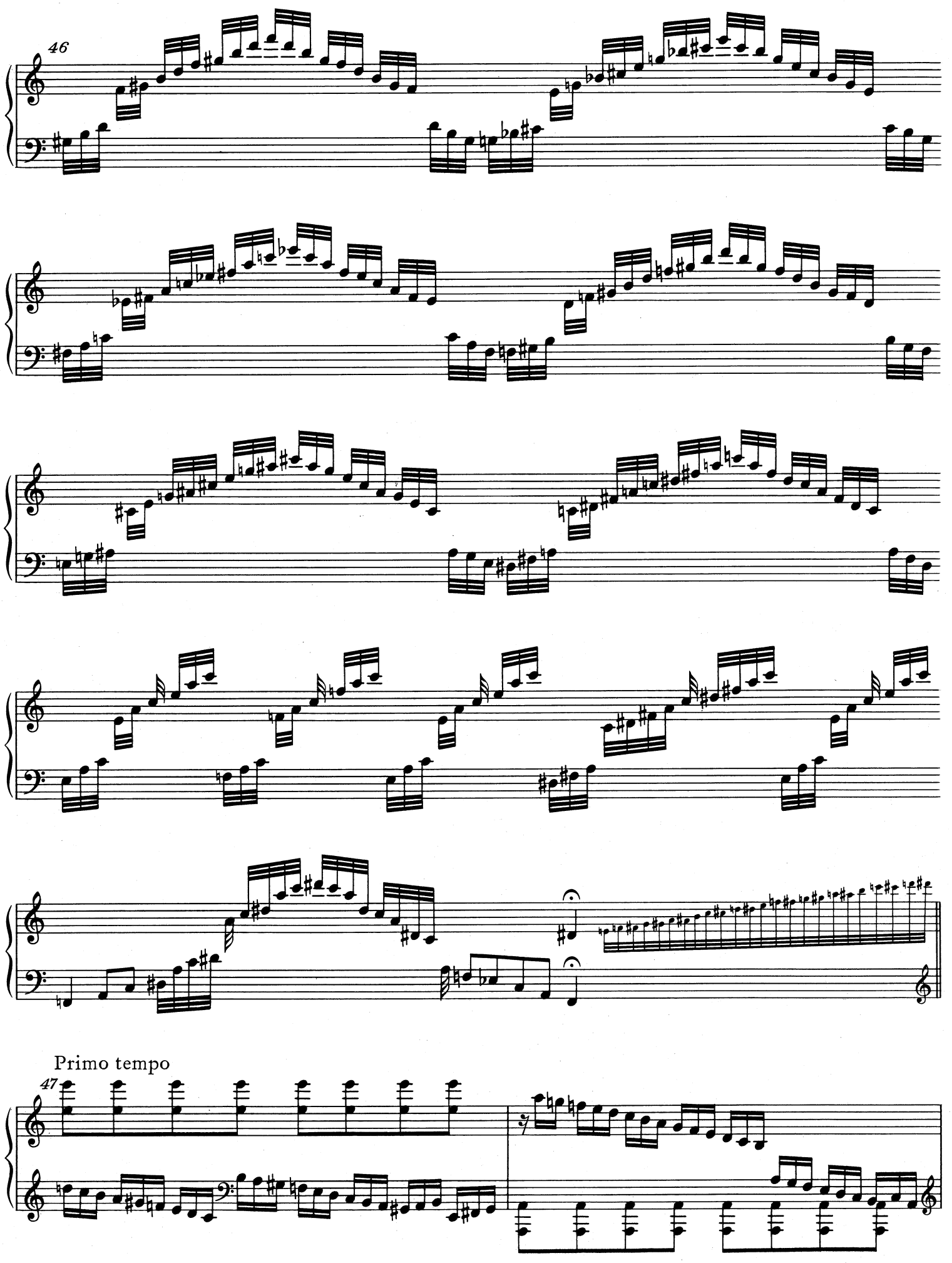


*) T. 33: In der Vorlage *sf* jeweils erst zum 4. bzw. 8. Achtel der linken Hand (!), was mit Sicherheit dem musikalischen Sinn nicht entspricht. Ob das *sf* um ein Achtel oder aber nur um ein Sechzehntel nach vorn zu rücken ist, muß offenbleiben.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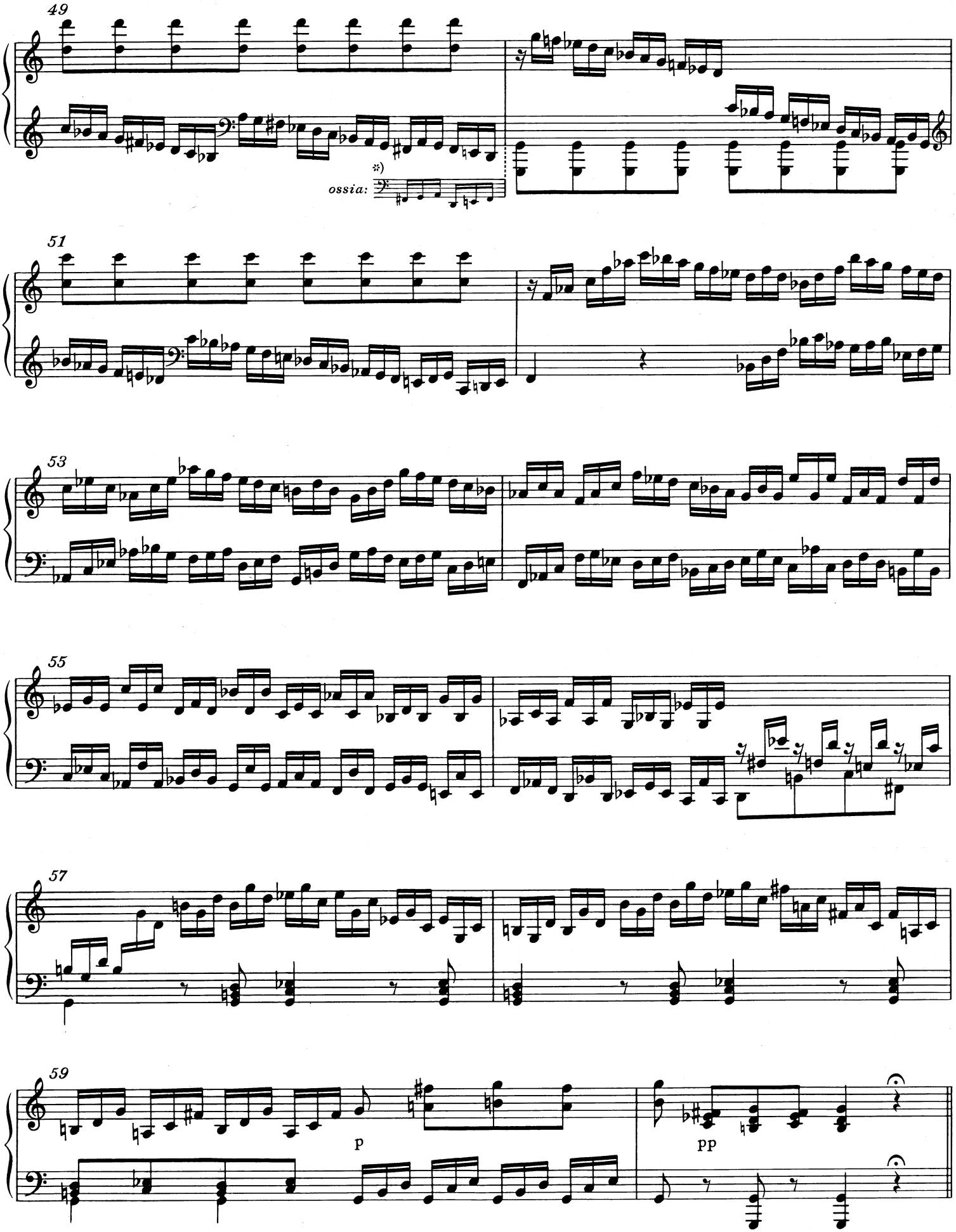
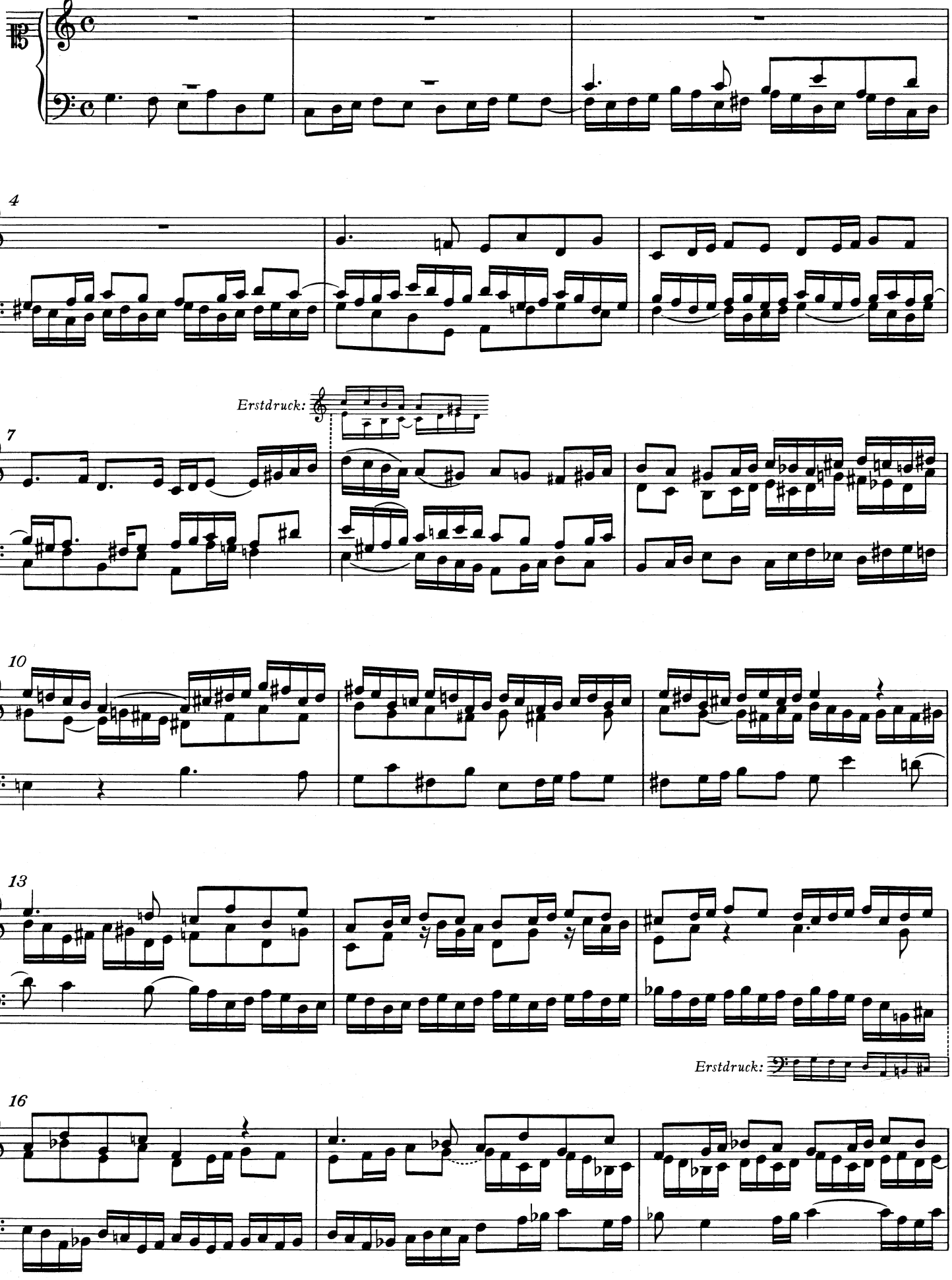
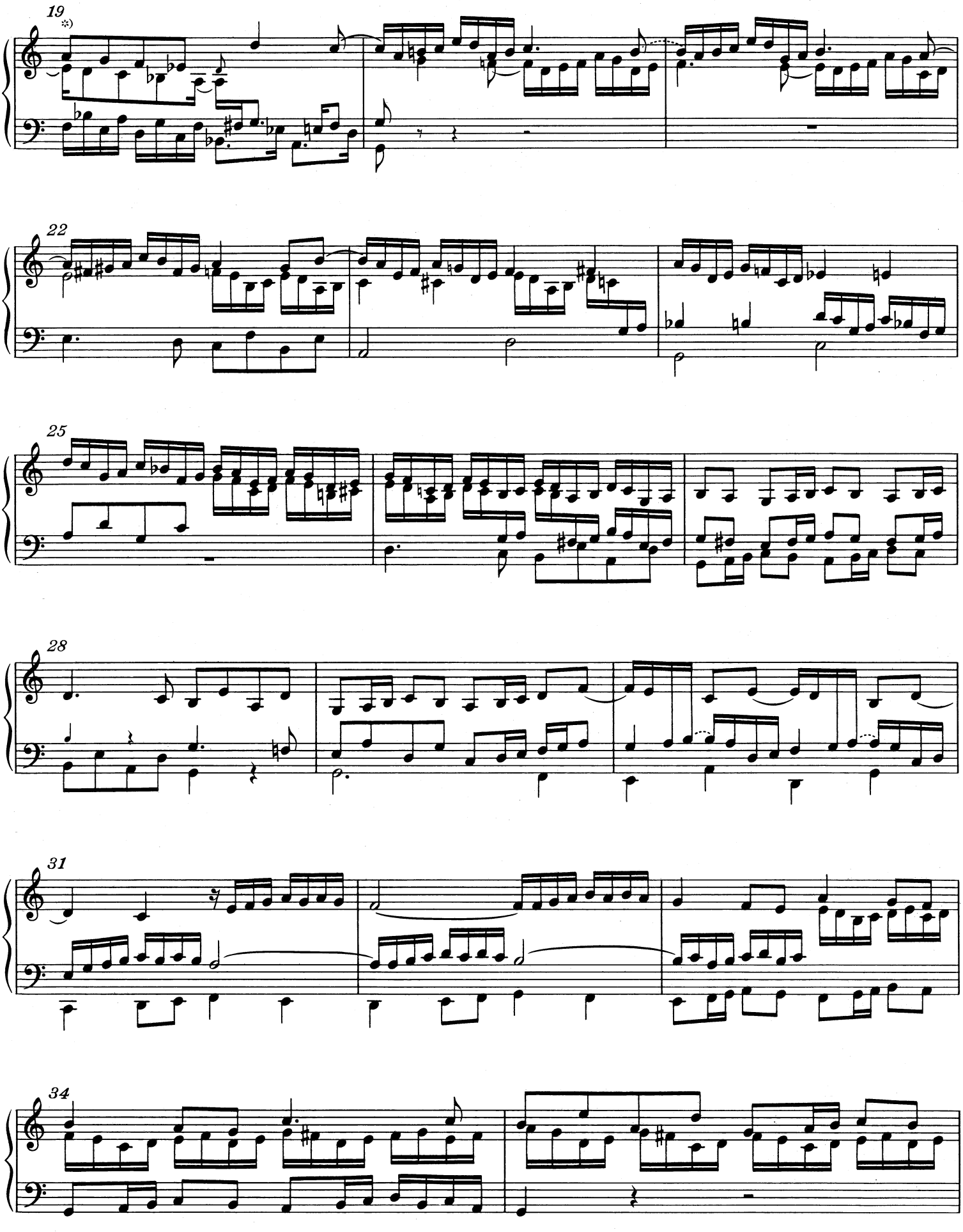


*) T. 49, linke Hand: Die kleingestochene Ossia-Version ist Empfehlung des Herausgebers; vgl. T. 47 und 51.

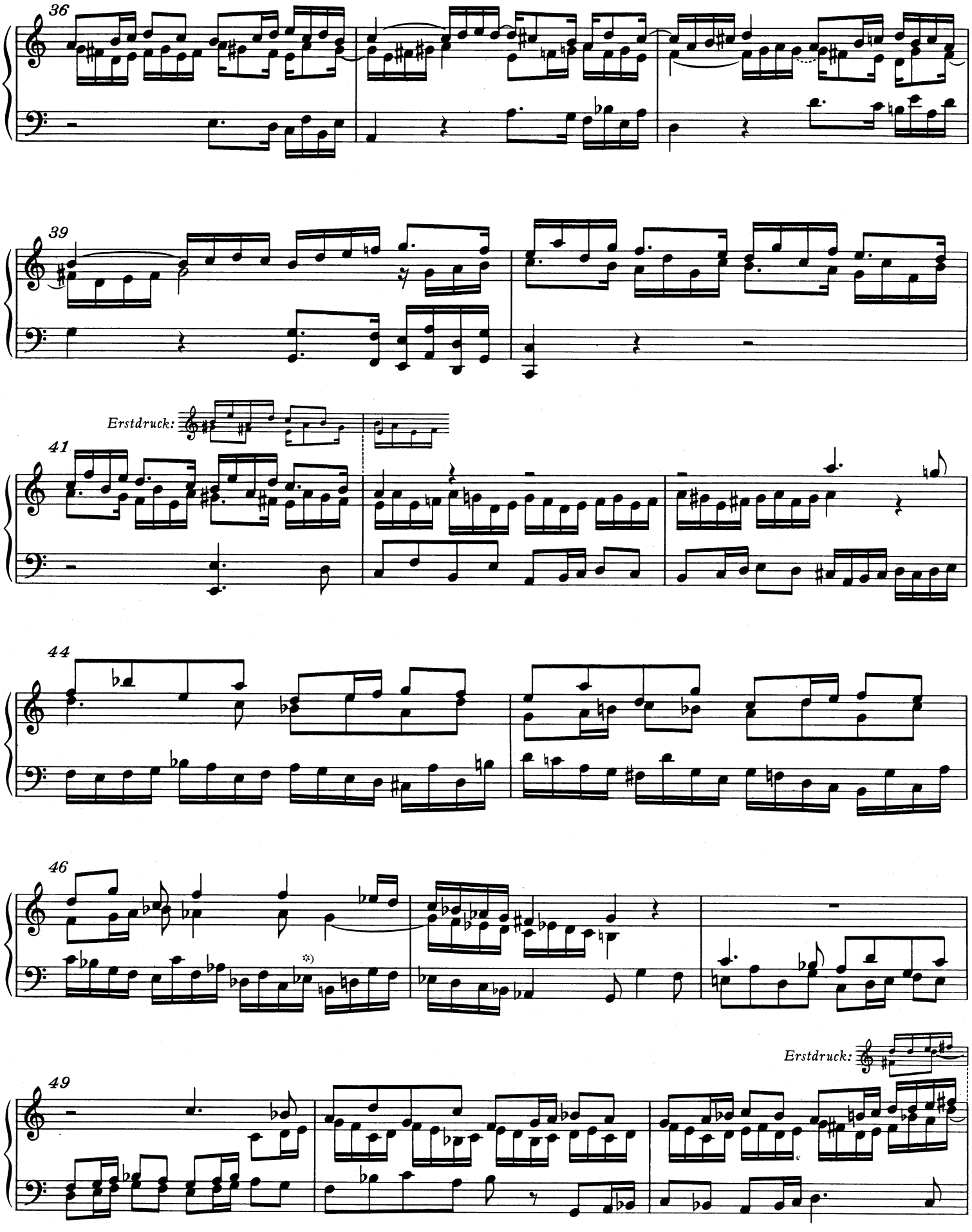
FUGA

Andante maestoso

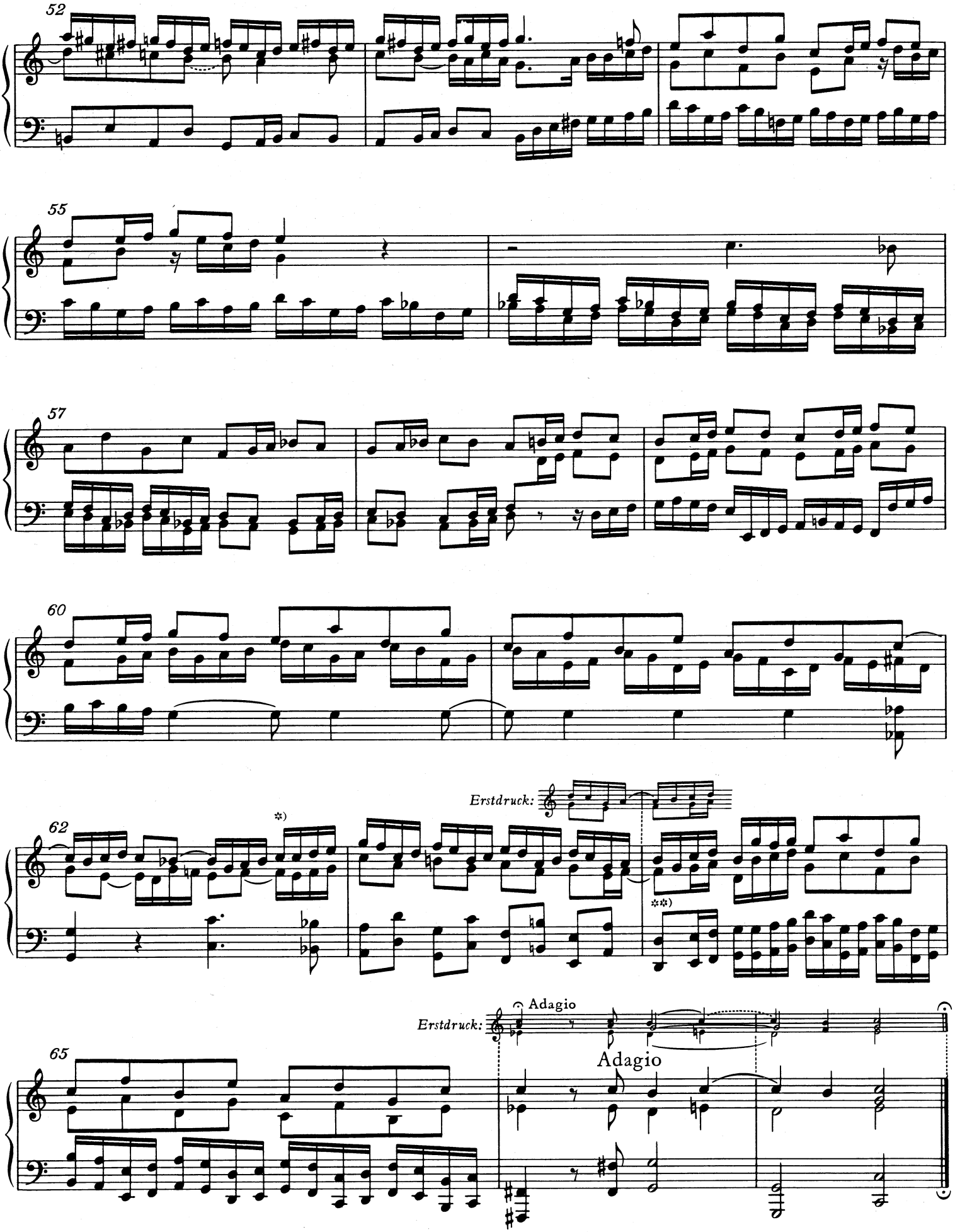




*) Zu T. 19/20 vgl. Krit. Bericht.



*) T. 46, linke Hand, 12. Note: Im Erstdruck f statt es.



*) T. 62, rechte Hand, 11. Note: Im Erstdruck g' statt c".
**) Zu T. 64 (1. Viertel, Alt) vgl. Krit. Bericht.

5. Suite

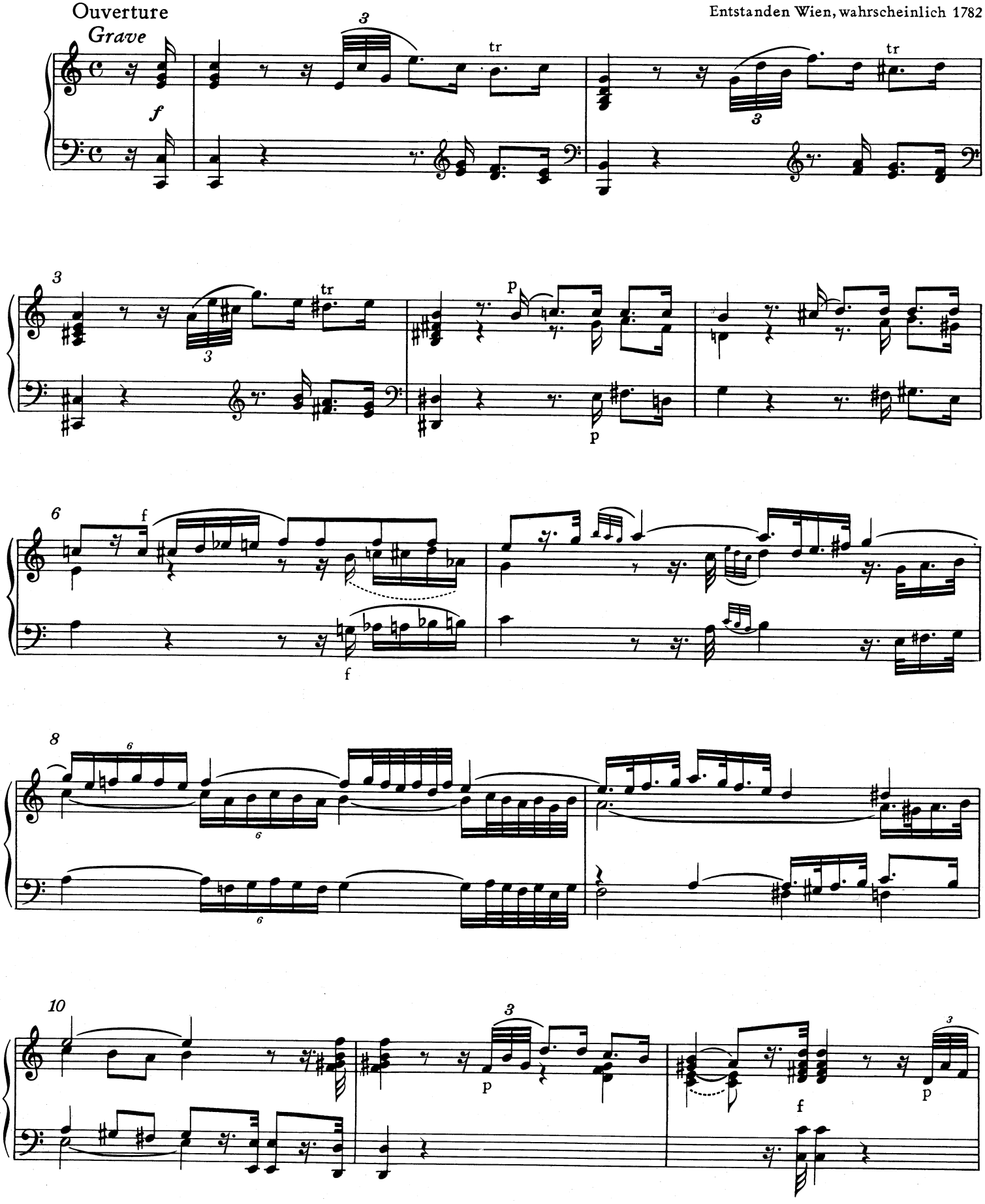
Ouverture, Allemande, Courante und Sarabande (Fragment)

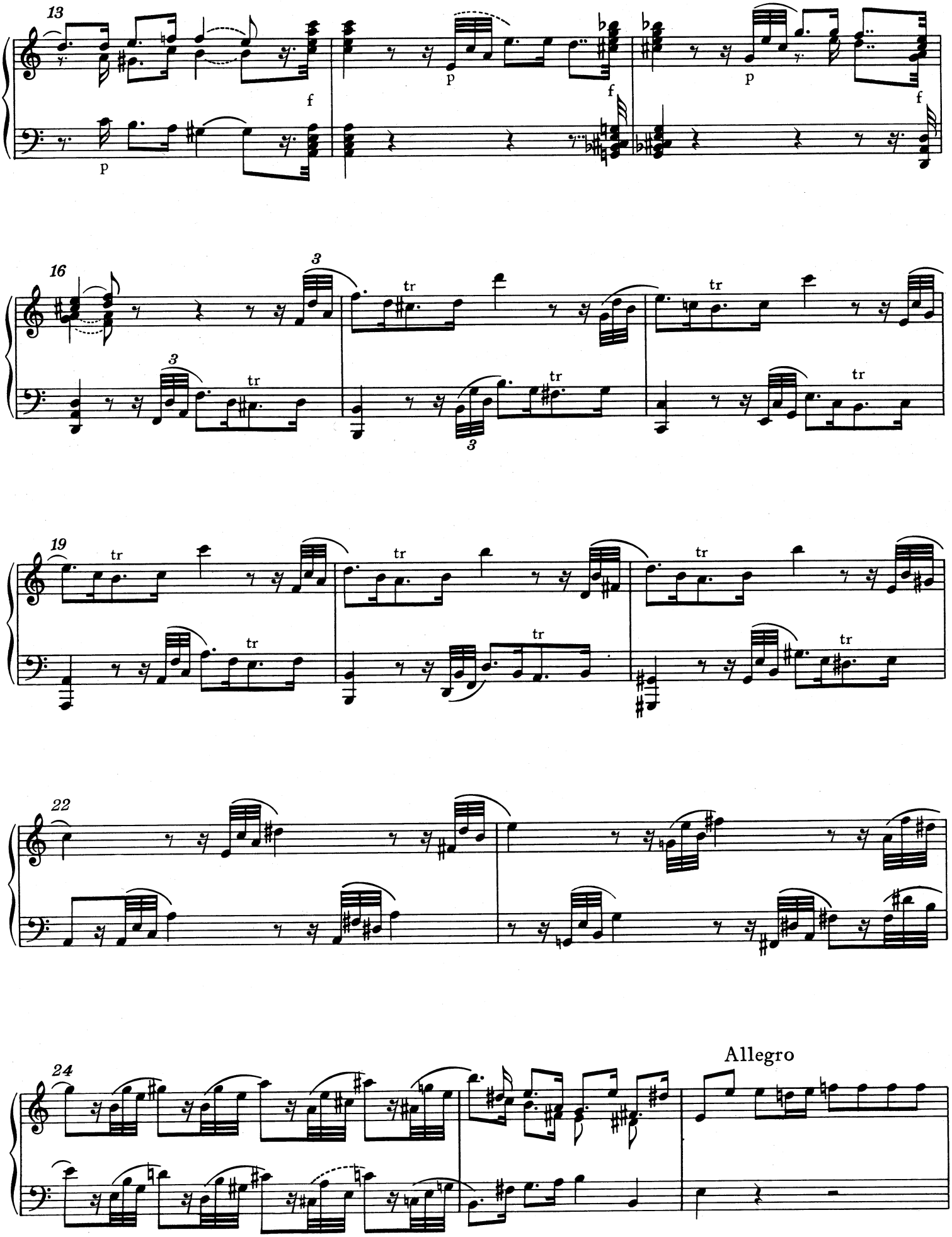
KV 399 (385i)

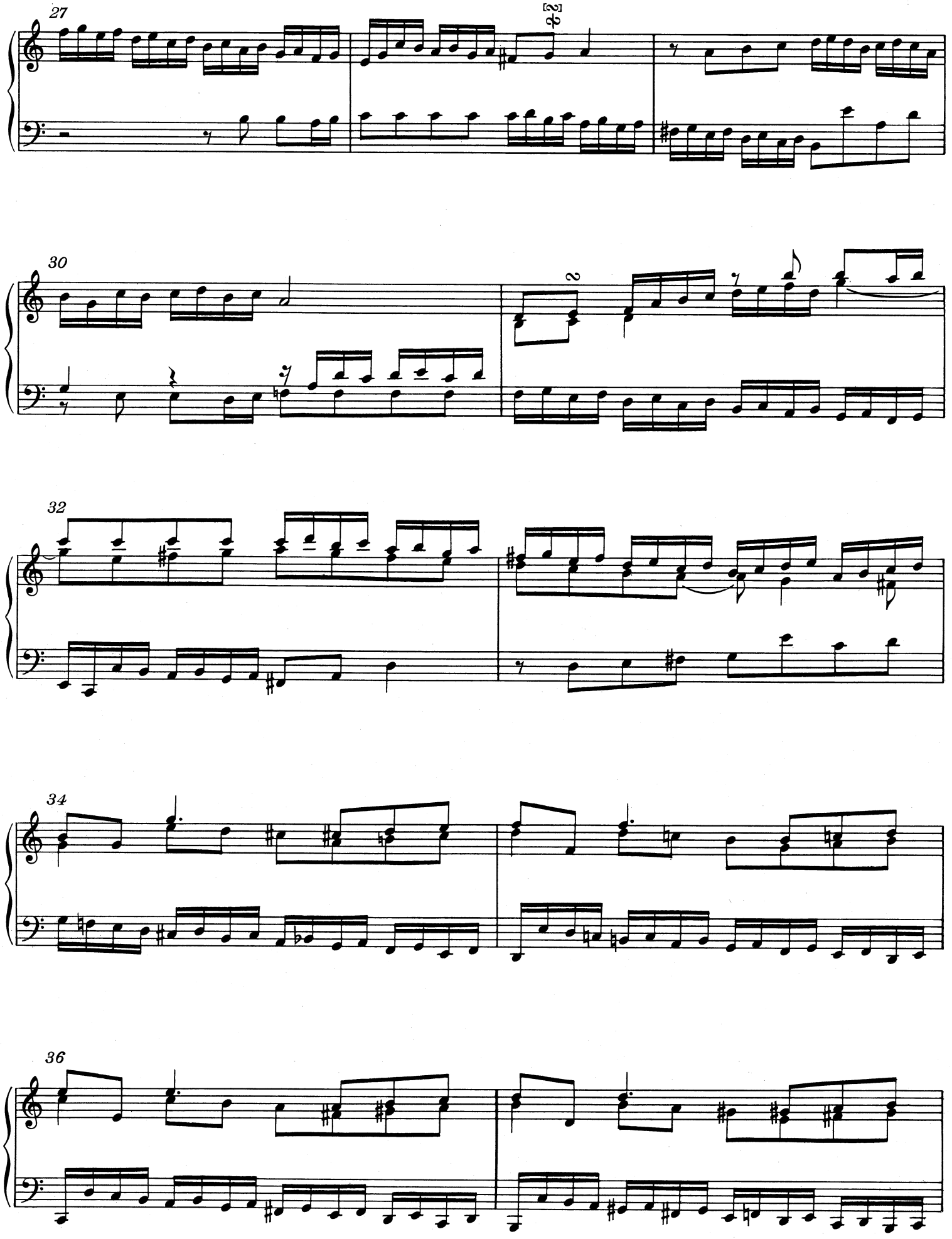
Ouverture

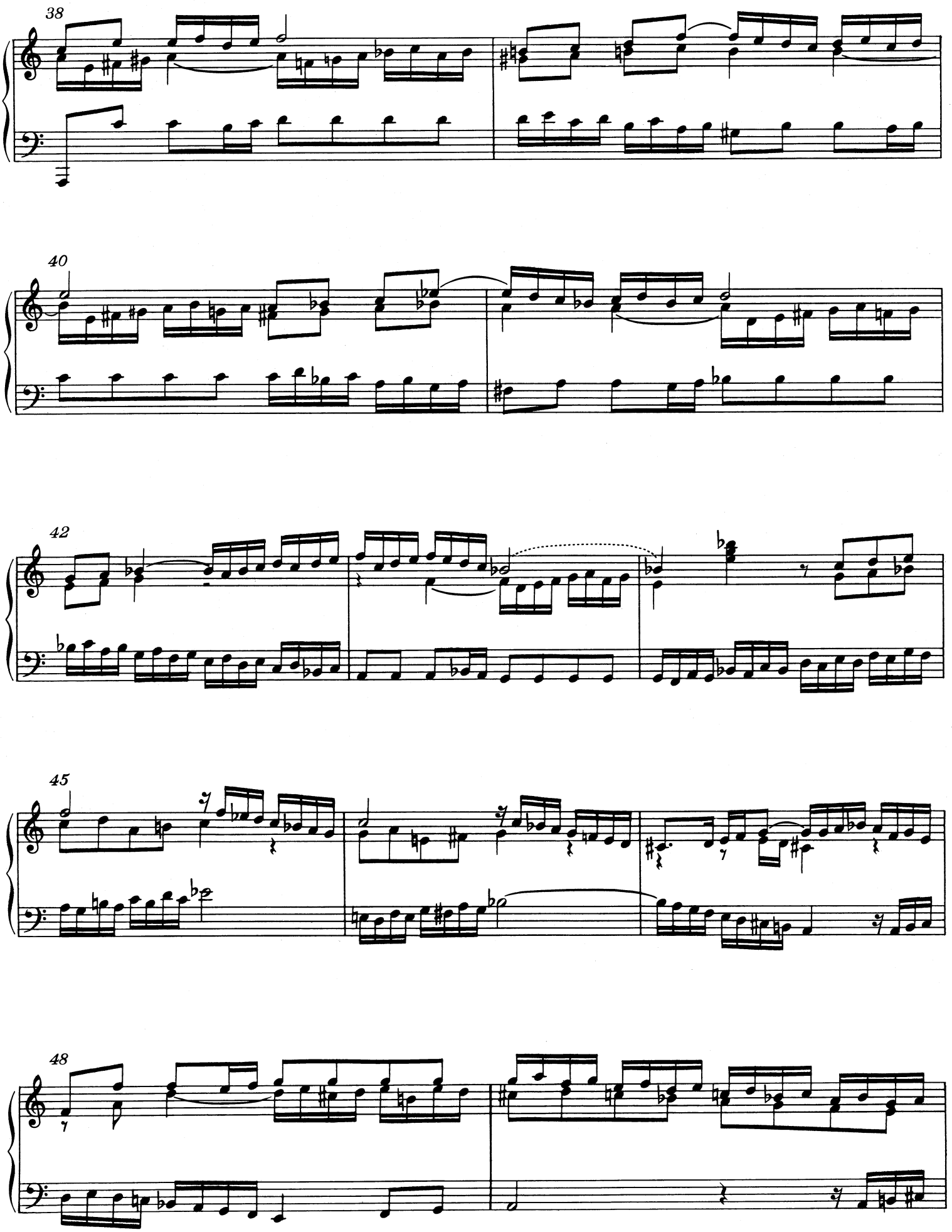
Grave

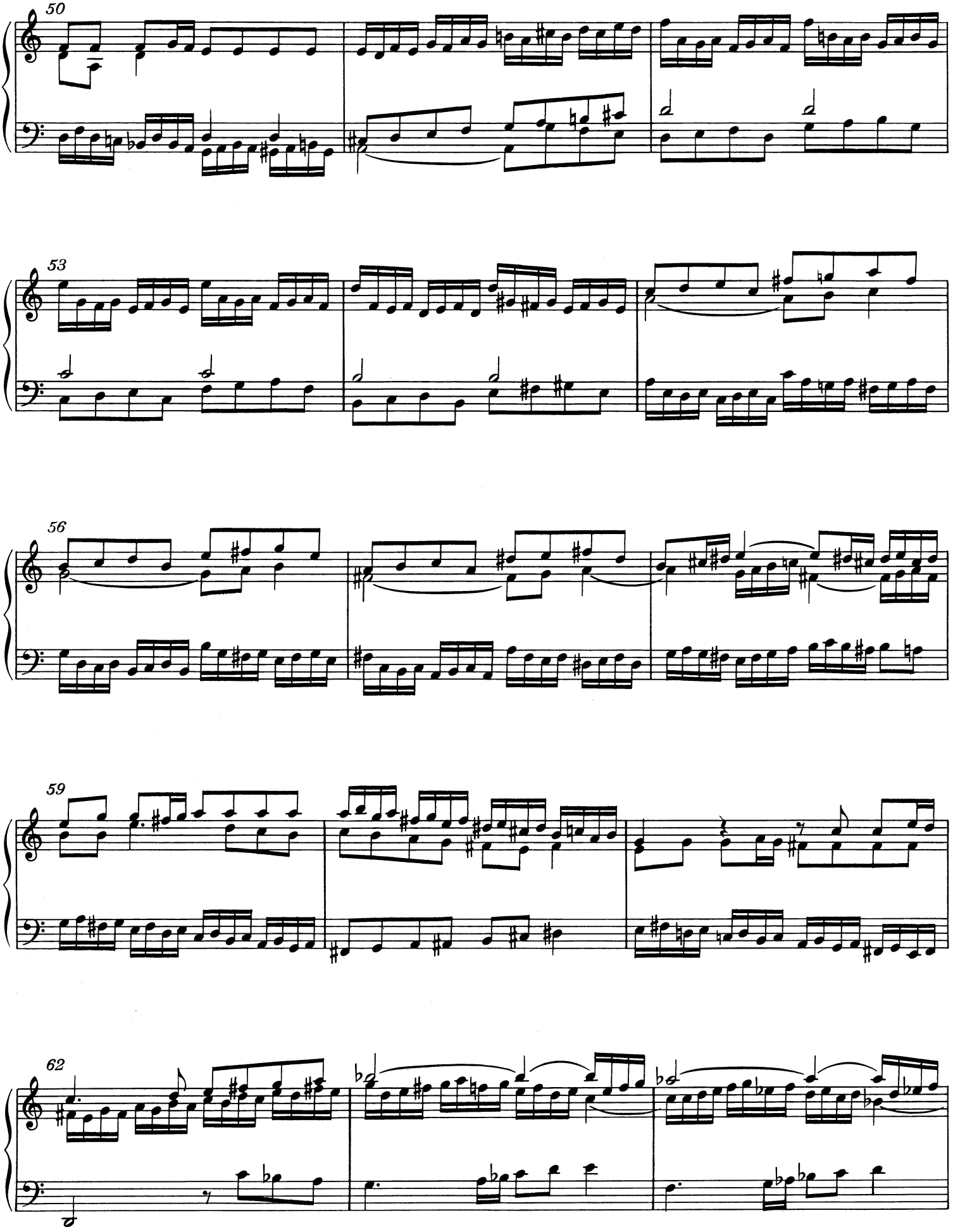
Entstanden Wien, wahrscheinlich 1782

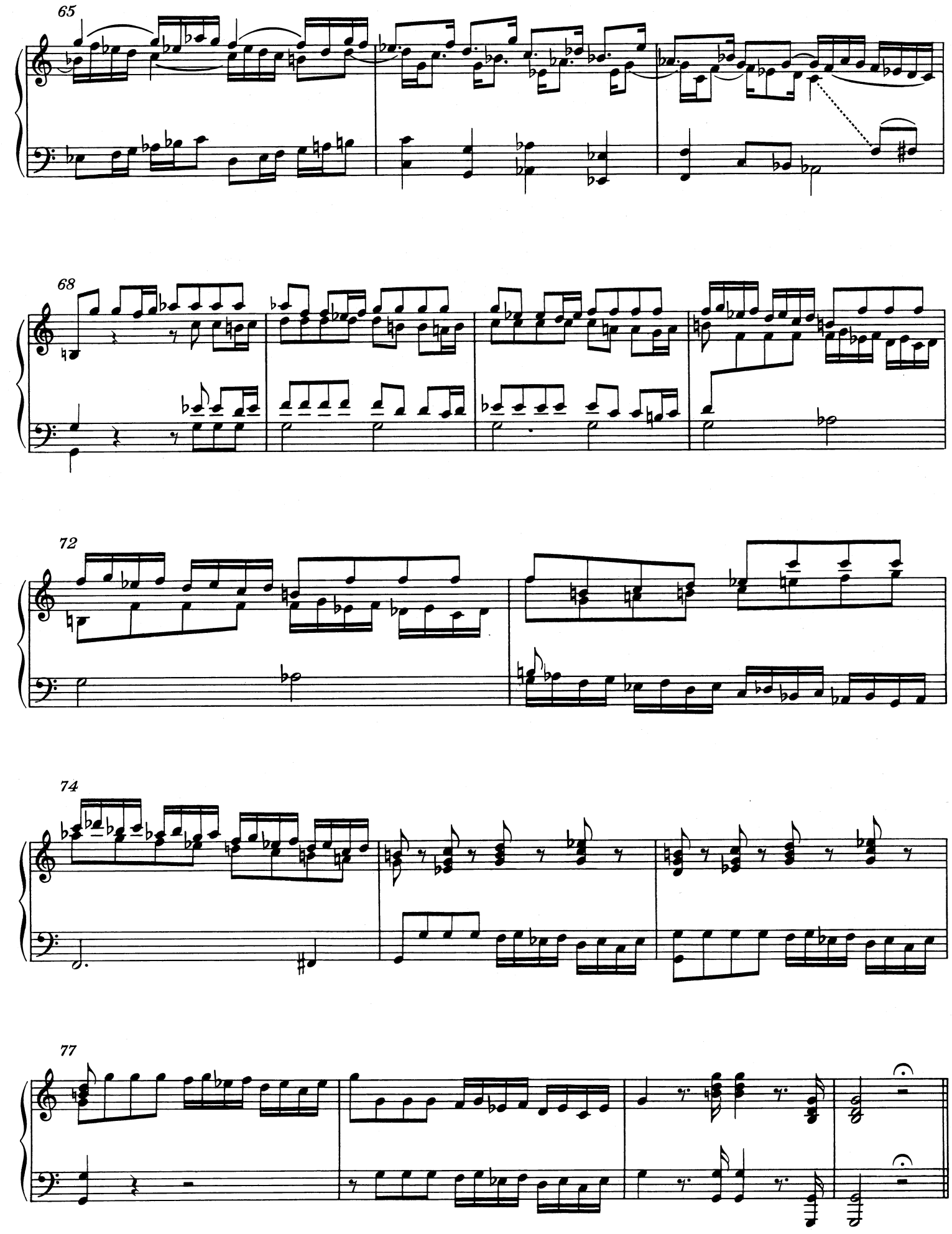



13
p
f
p
f
p
f
16
3
tr
3
tr
3
tr
tr
19
tr
tr
tr
tr
tr
tr
22
24
Allegro


27
30
32
34
36

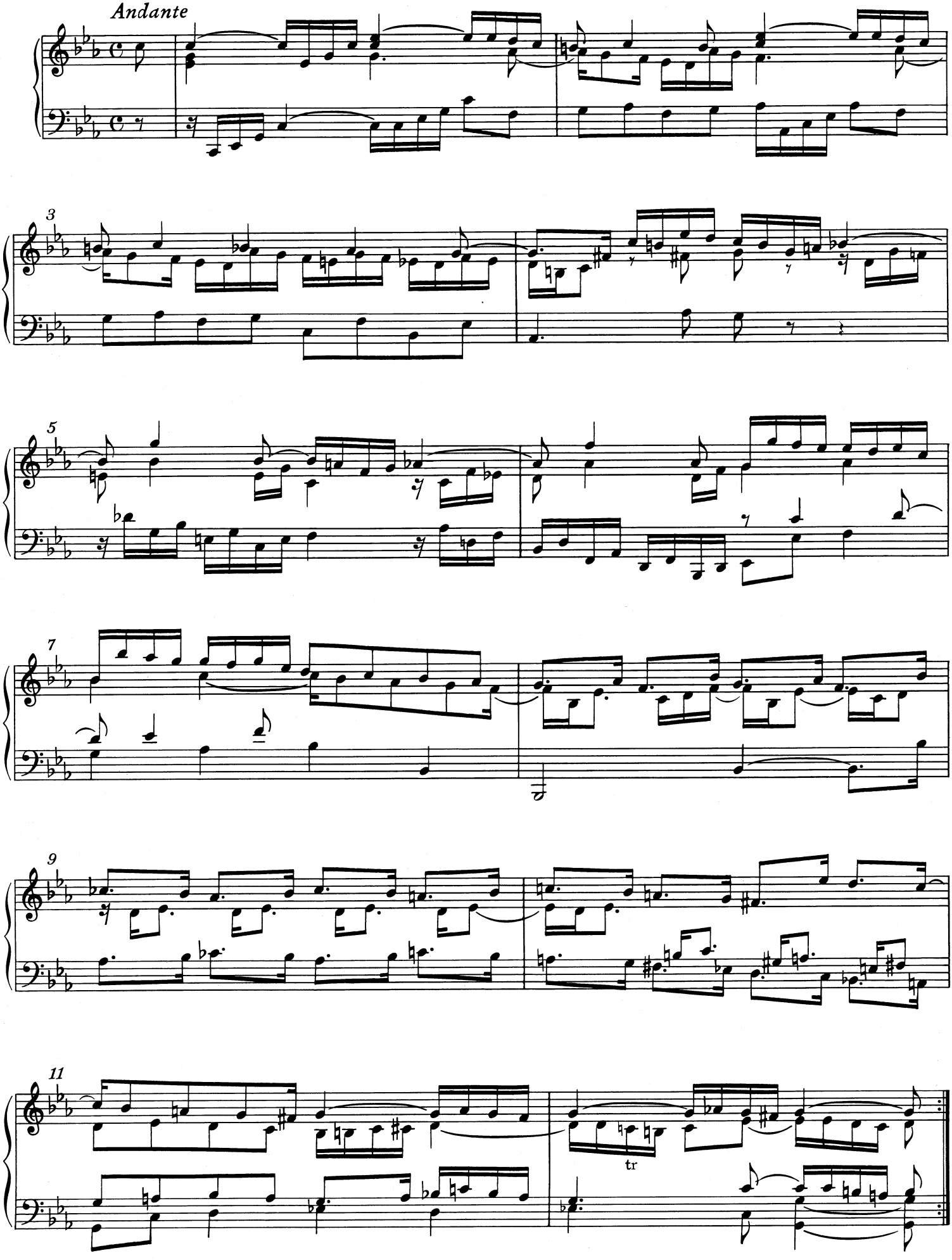

38
40
42
45
48

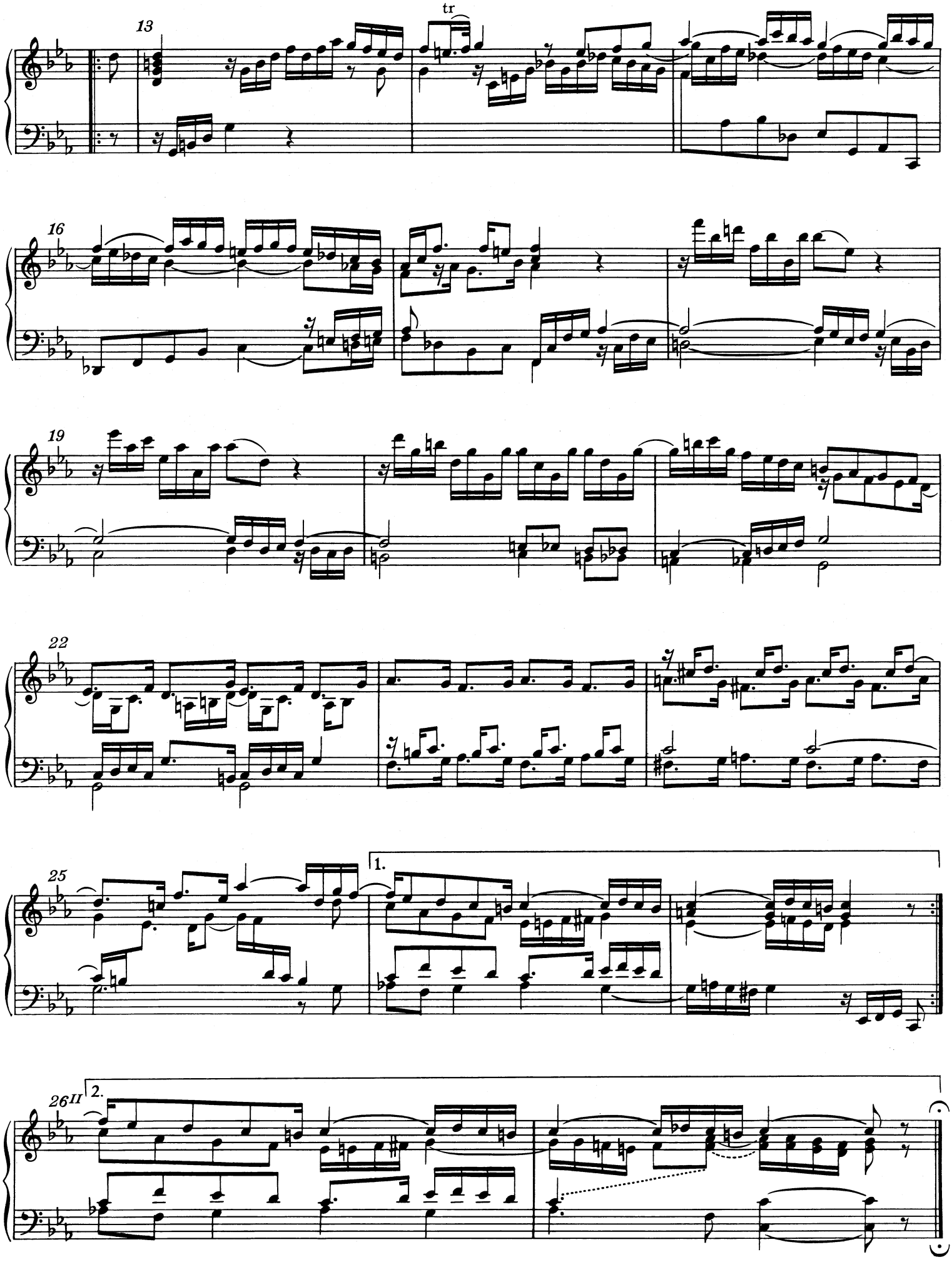

50
53
56
59
62

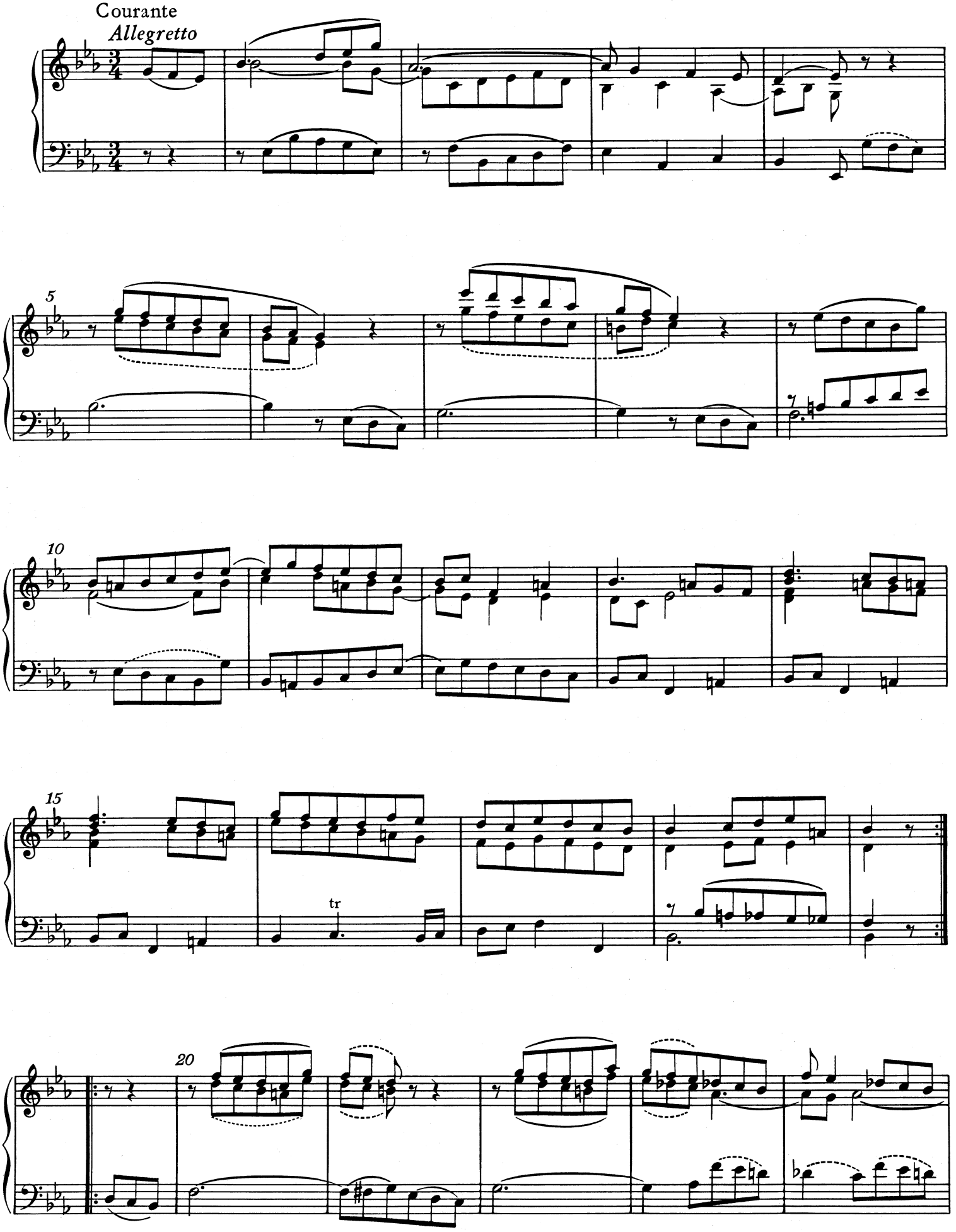

65
68
72
74
77

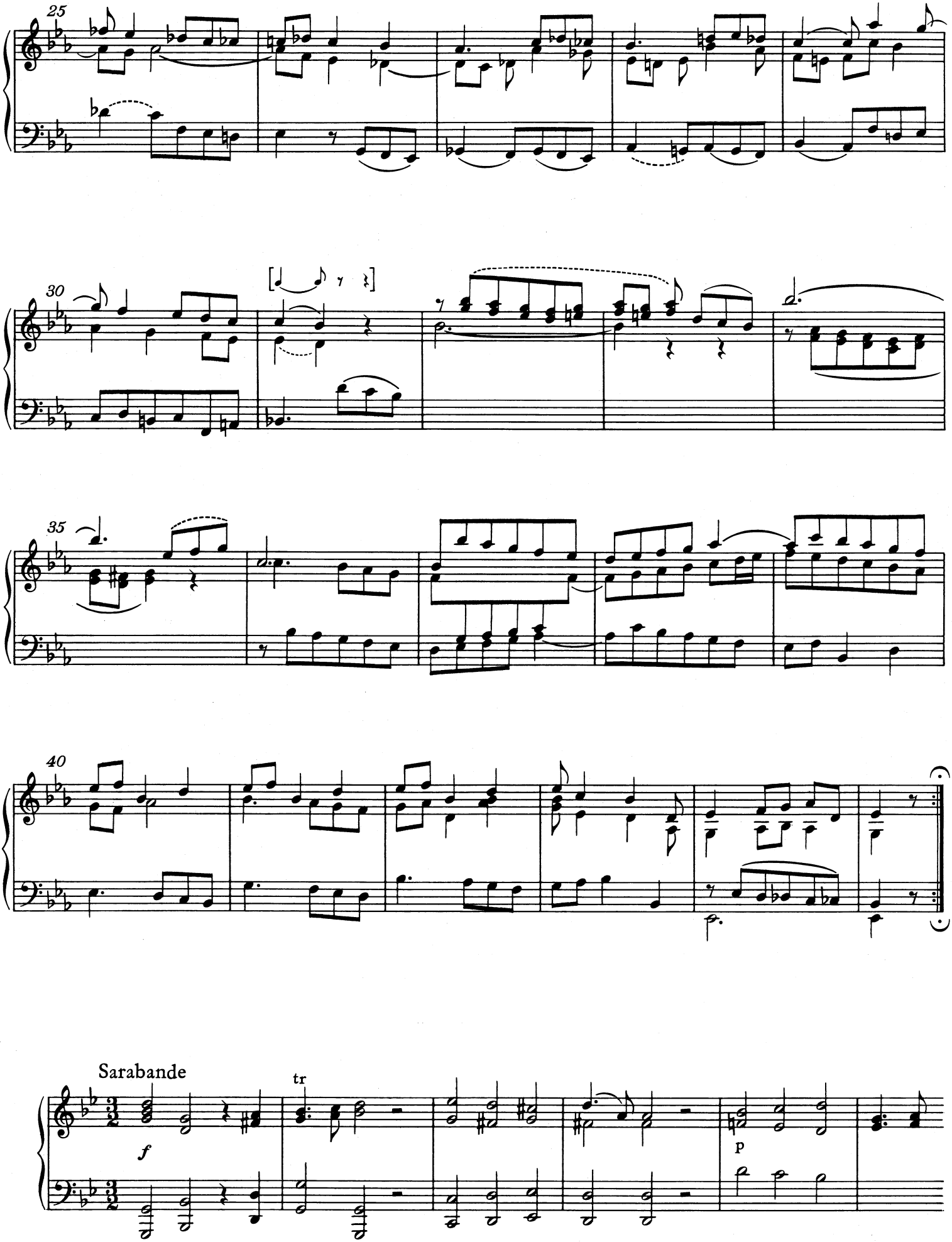
Allemande

Andante




13
tr
16
19
22
25
1.
26II
2.

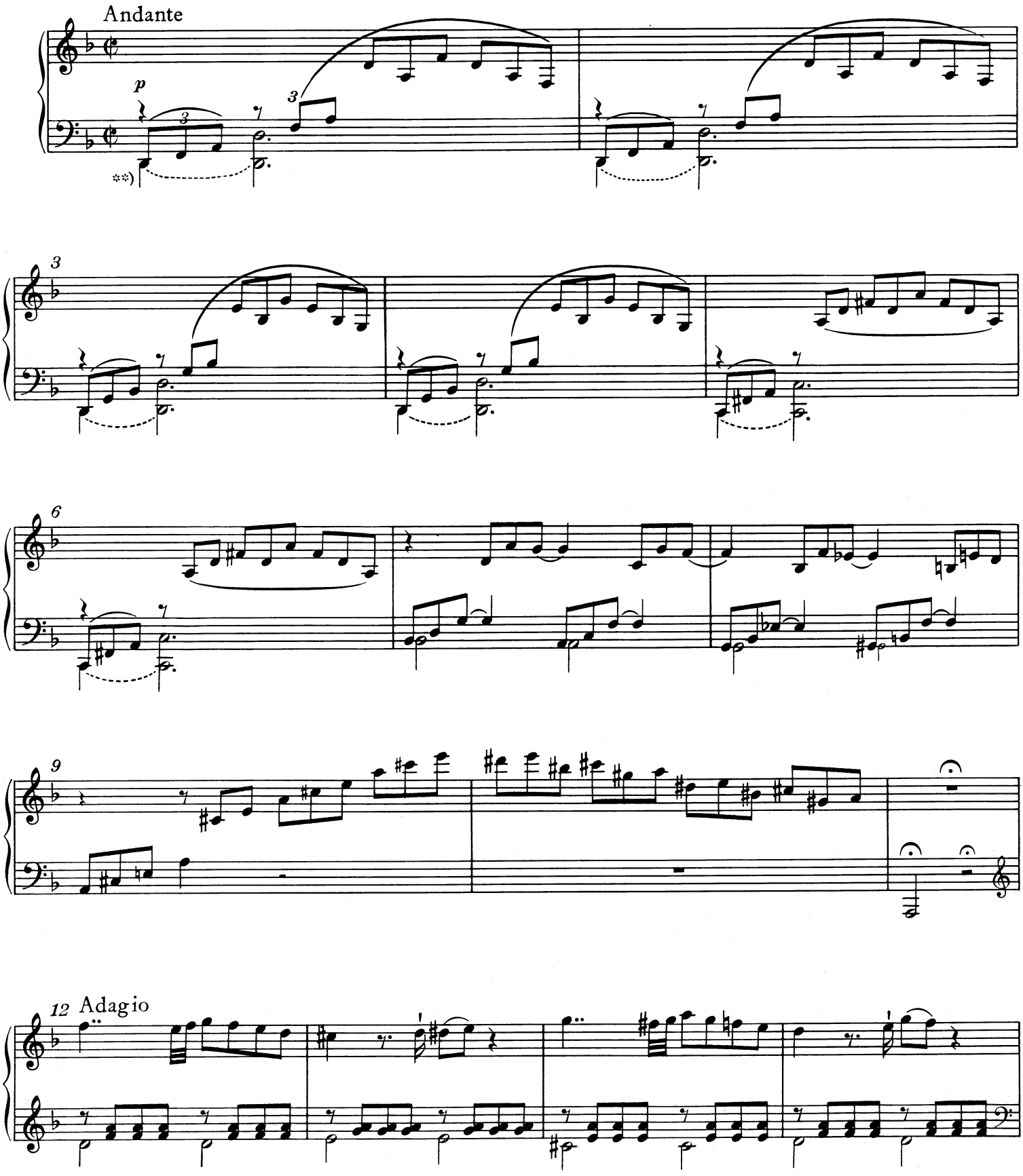

Courante
Allegretto
5
10
15
tr
20


25
30
35
40
Sarabande
tr
f
p

6. Fantasie in d (Fragment)*)

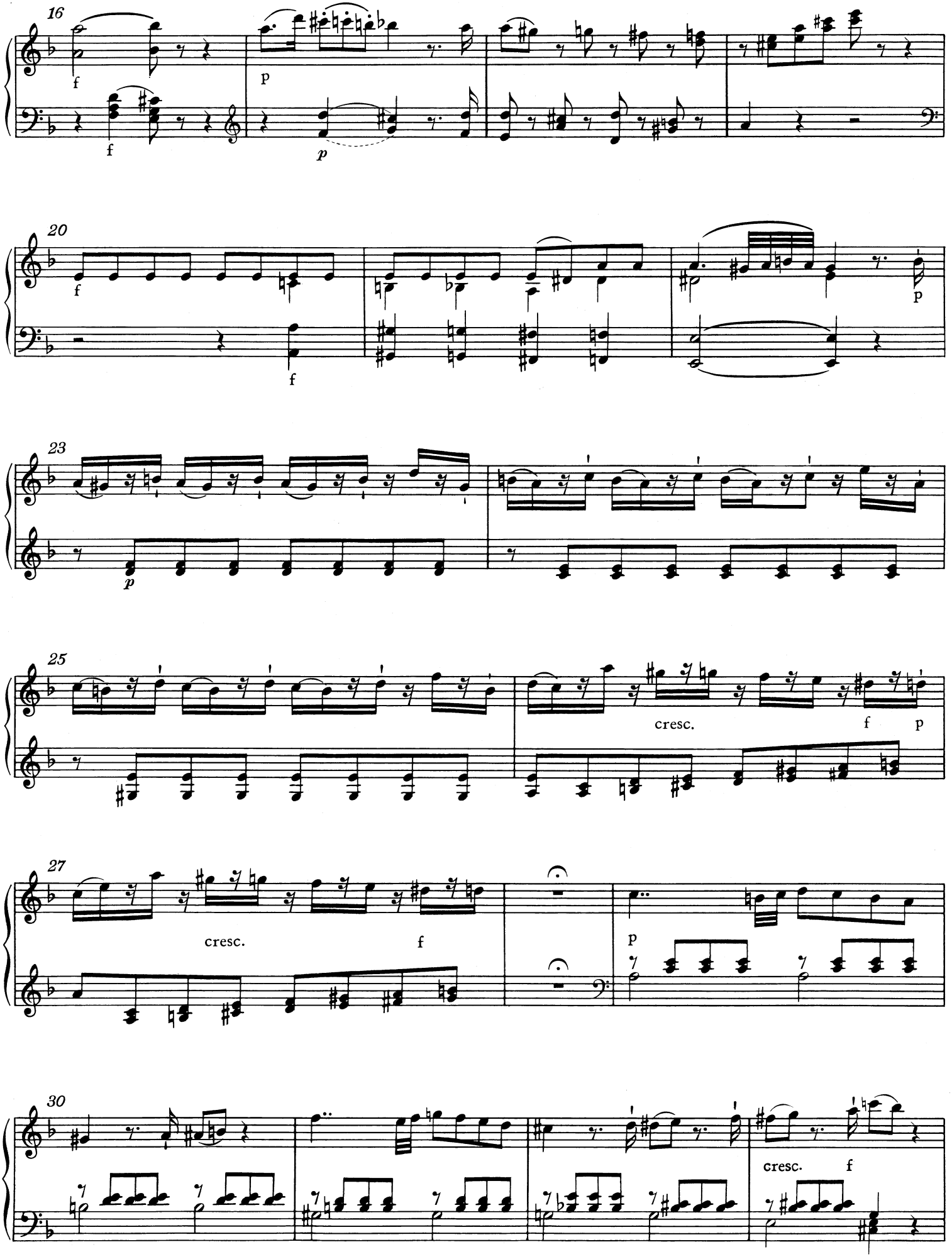
KV 397 (385g)

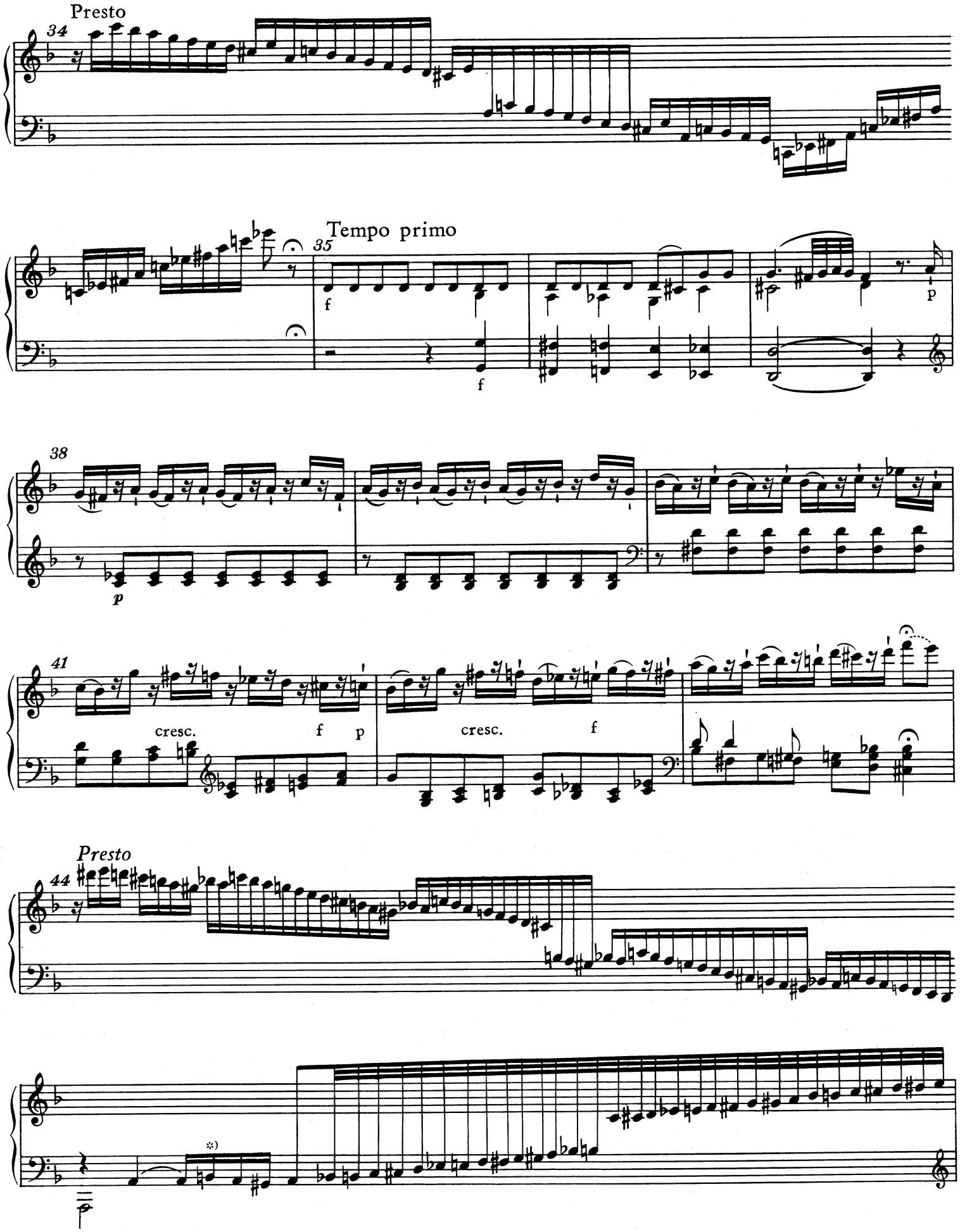
Entstanden angeblich Wien, 1782



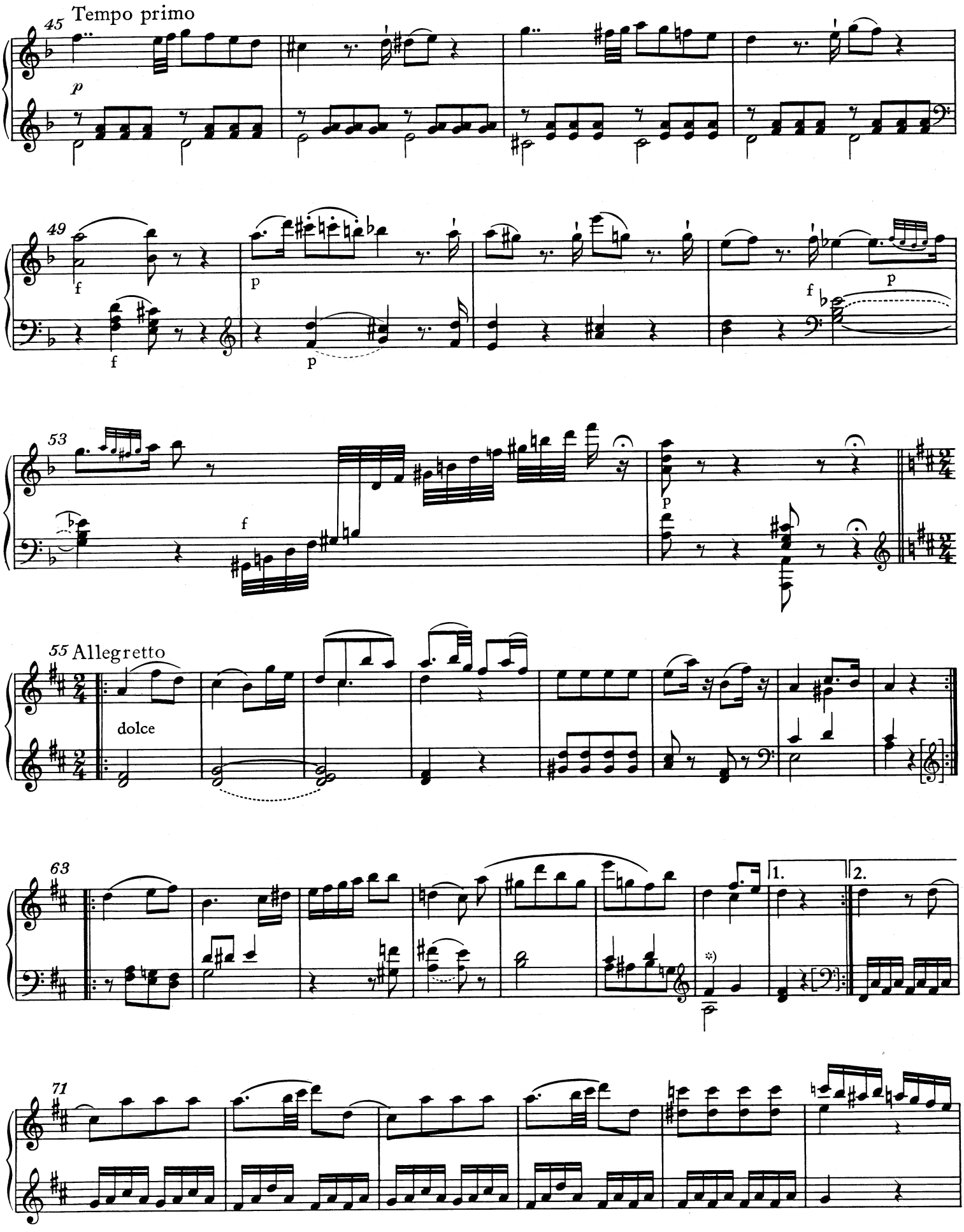
*) Vgl. Vorwort.

**) T. 1-6, linke Hand: Zur Bogensetzung vgl. Vorwort.

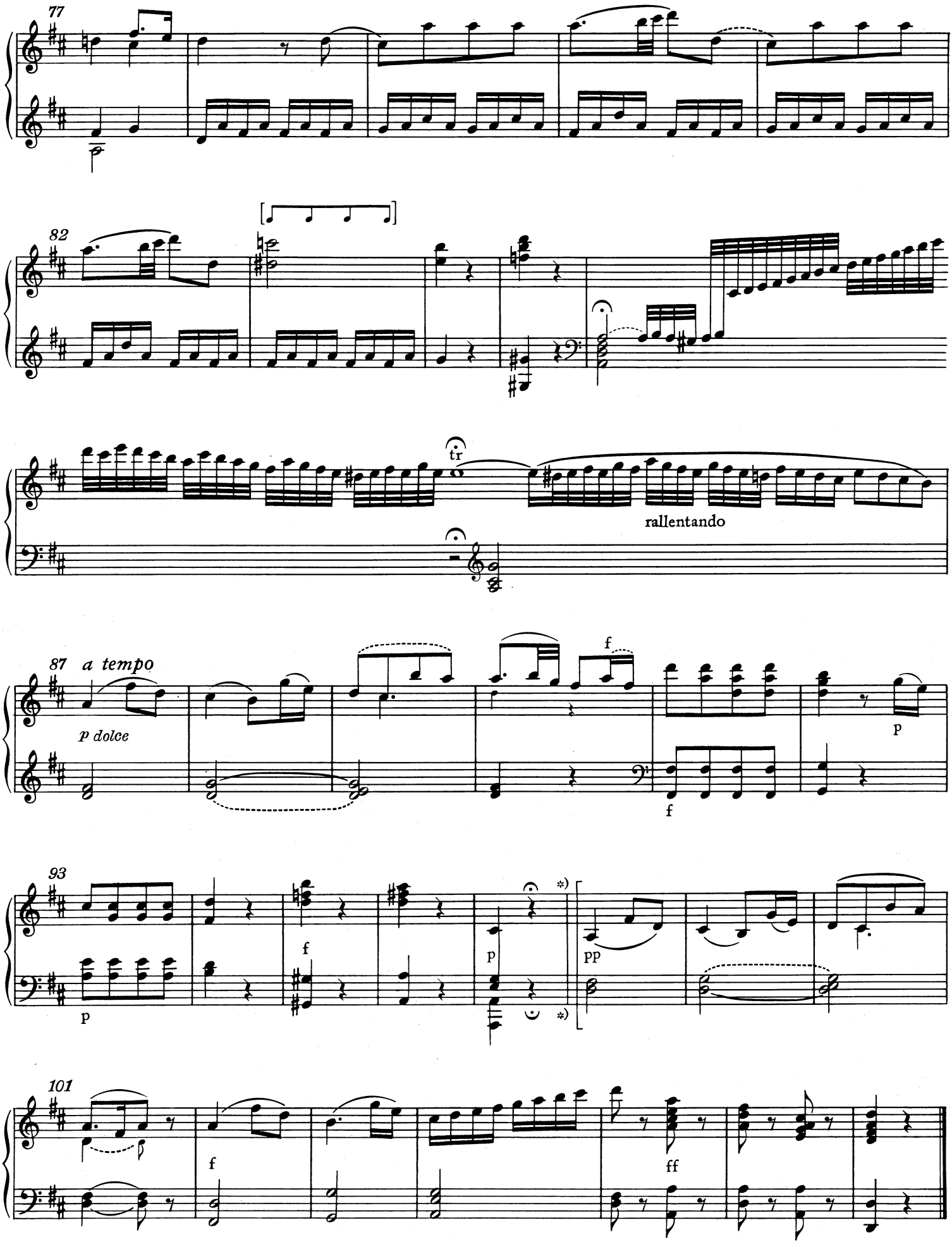

16
f
p
f
p
20
f
f
p
23
p
25
cresc.
f
p
27
cresc.
f
p
30
cresc.
f



*) Letztes System, 4. Note: ♮H entspricht der Überlieferung; der Herausgeber empfiehlt, ♭B zu spielen.



*) T. 69, linke Hand, 1. Viertel: In den Vorlagen Achtel-Vorschlag g' (zu fis')–eine musikalisch kaum wahrscheinliche Lesart. Denkbar wäre stattdessen in der rechten Hand ein (kurz zu spielender) Sechzehntel-Vorschlag h'' (zu d'').



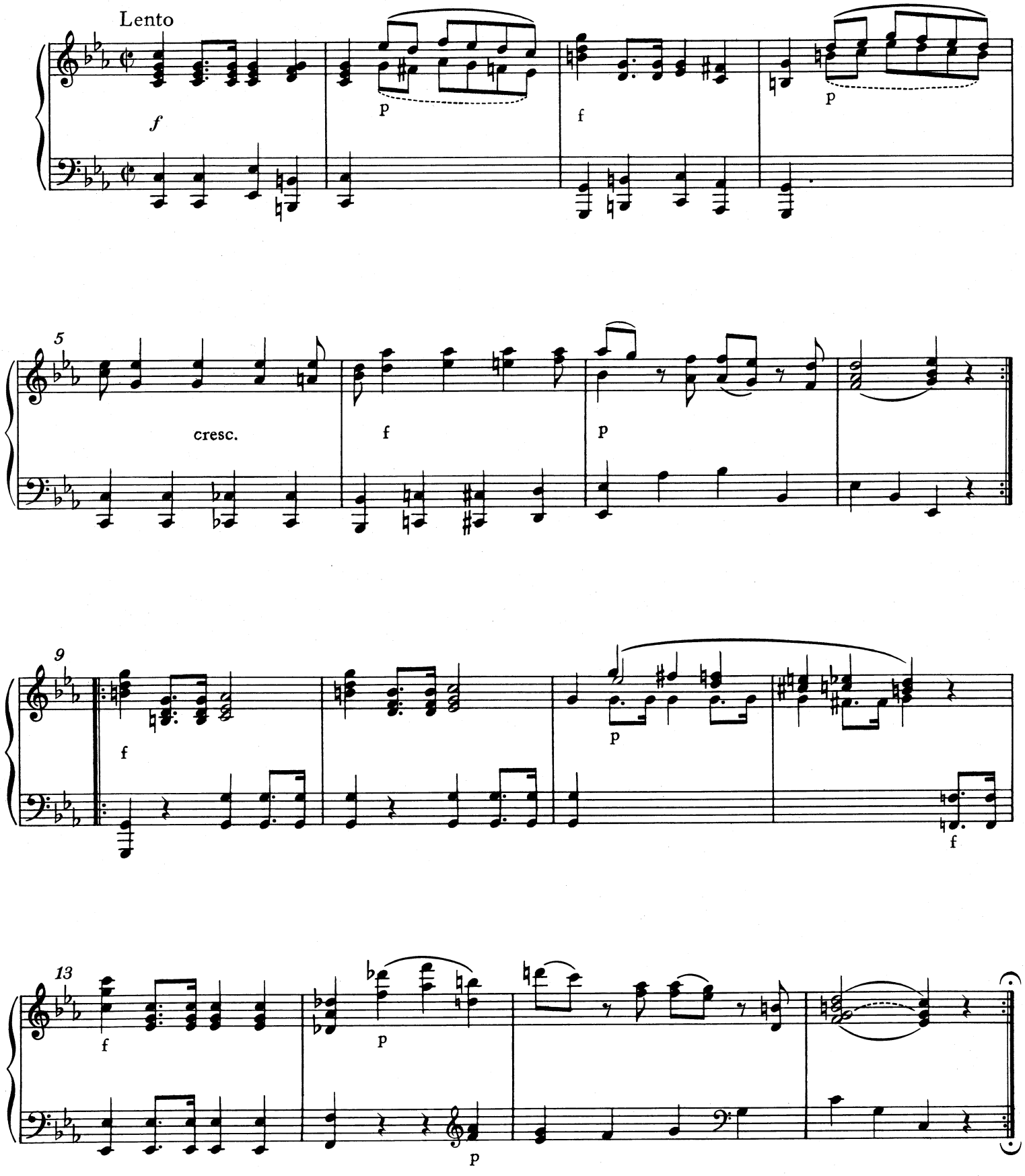
*) T. 97: Hier endet Mozarts Fragment. Die Ergänzung der Schlußtakte stammt wahrscheinlich von August Eberhard Müller.

7. Kleiner Trauermarsch in c

„Marche funebre del Sig.r Maestro Contrapunto“

KV 453a

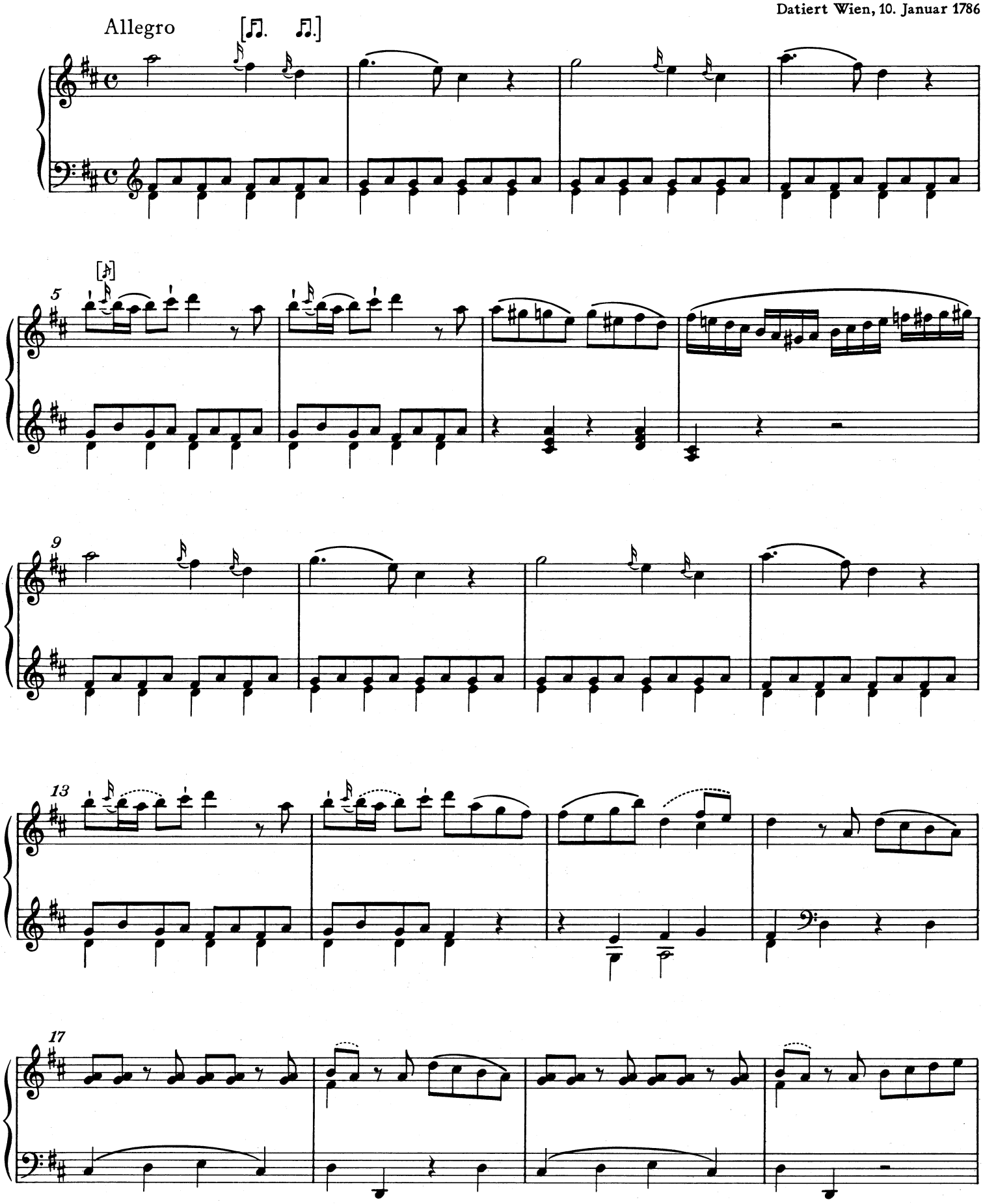
Entstanden angeblich Wien, 1784

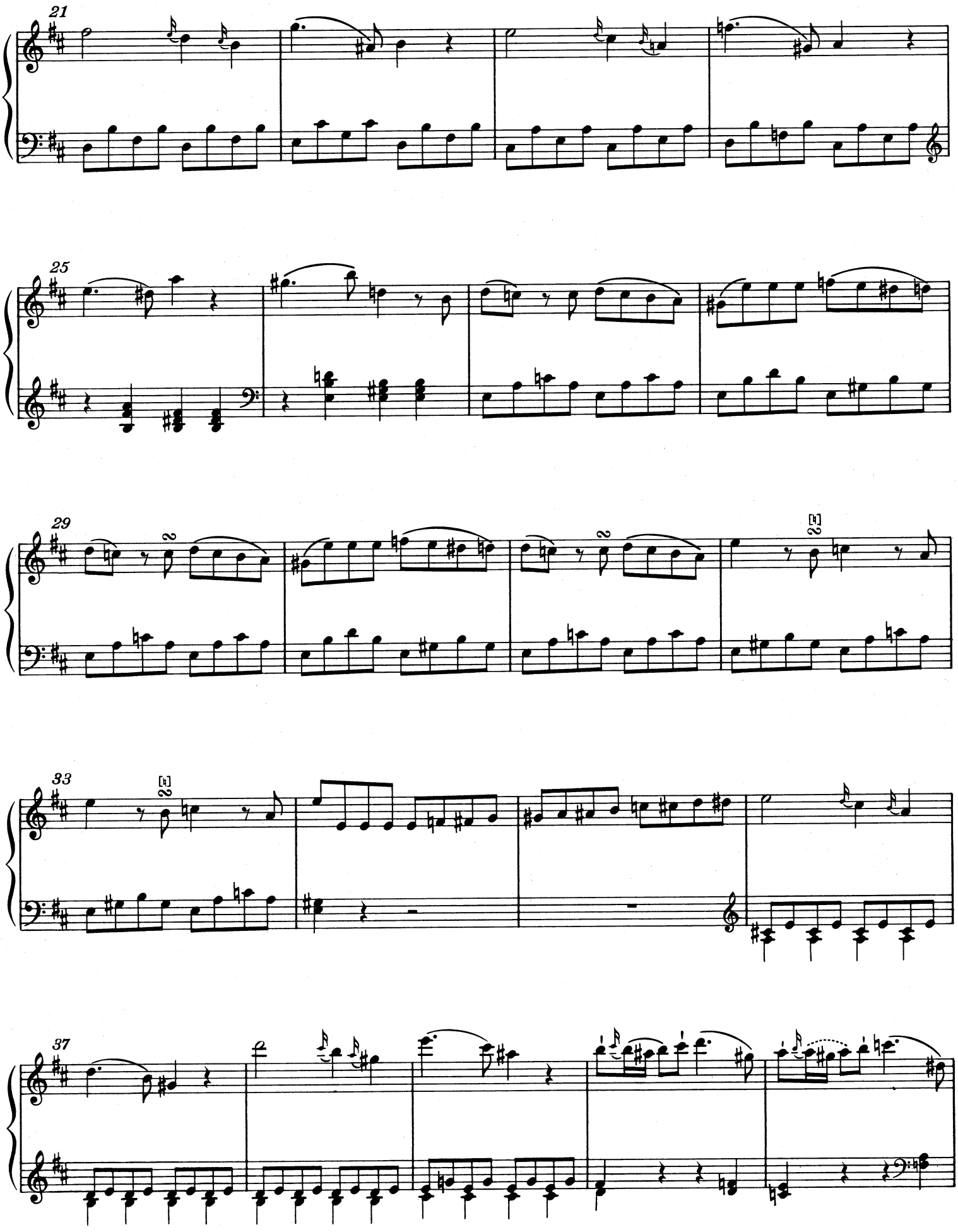


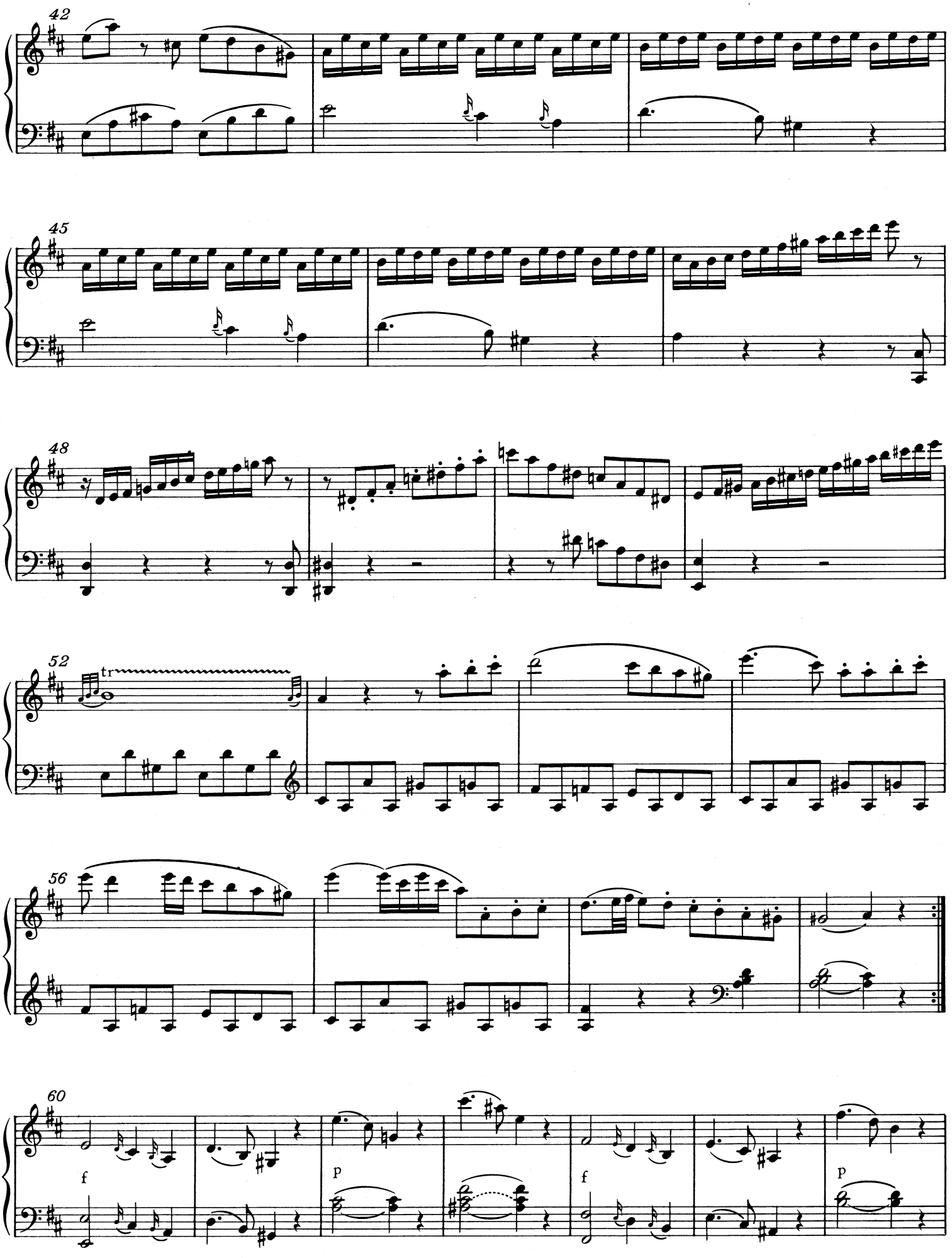
8. Rondo in D

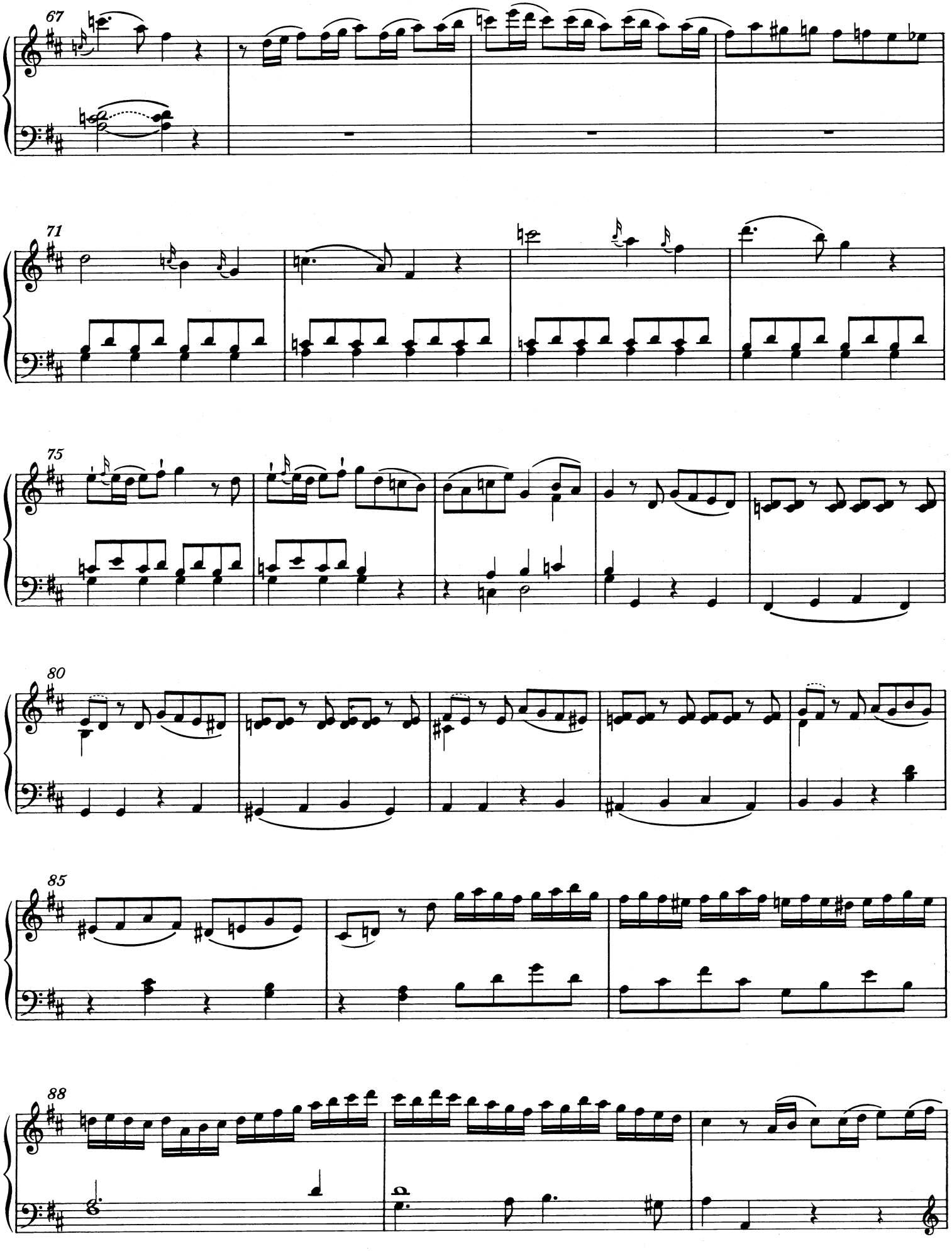
KV 485

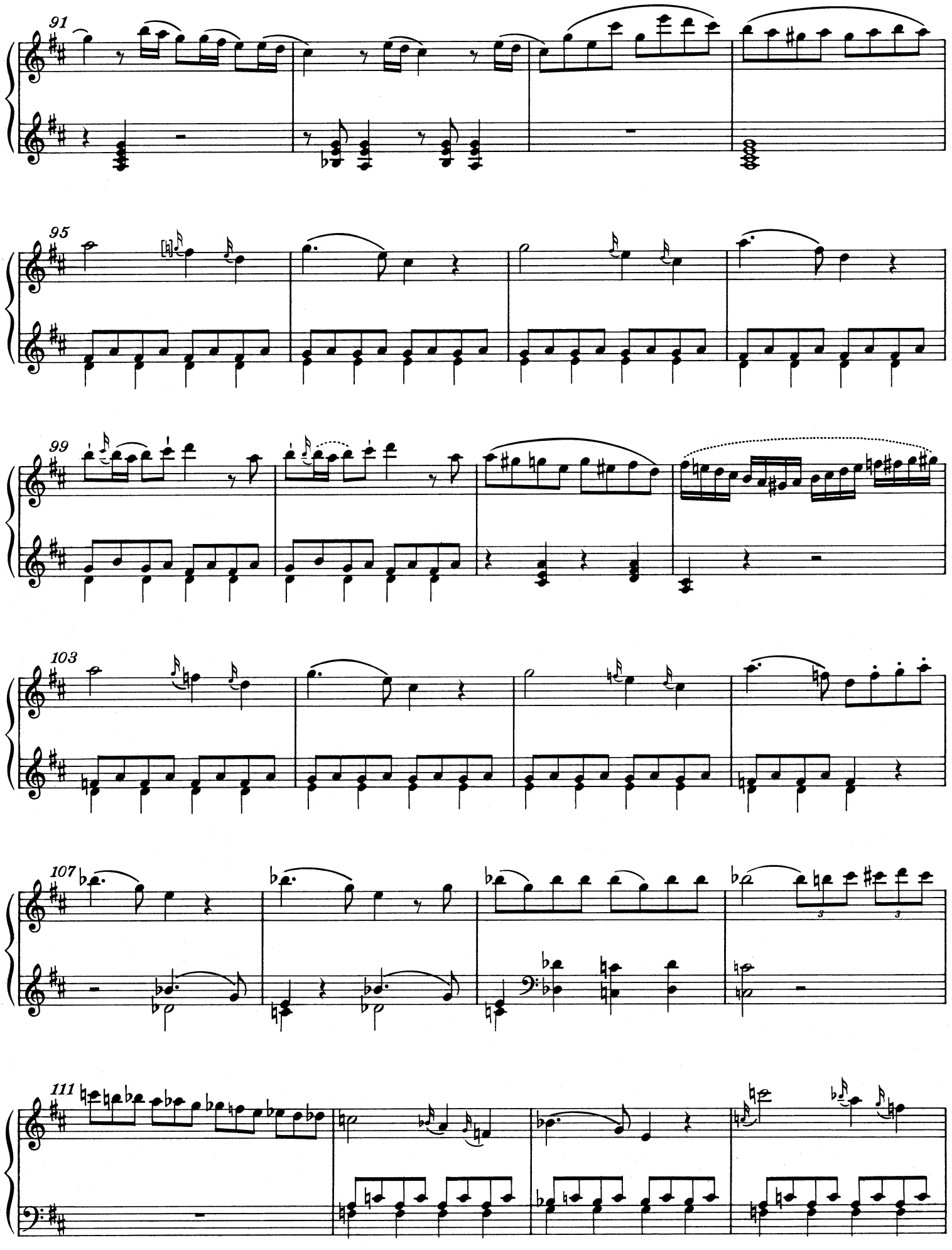
Datiert Wien, 10. Januar 1786

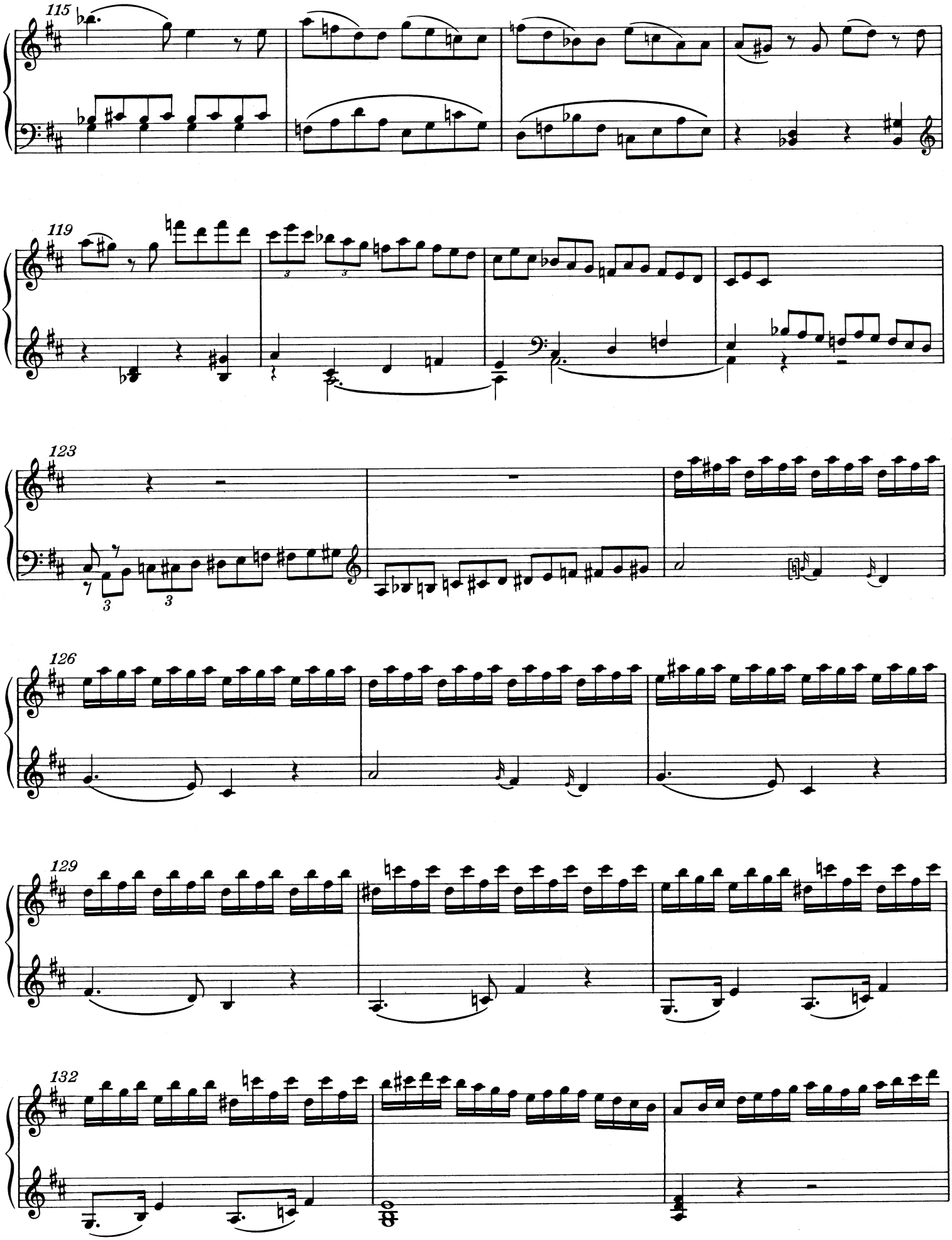


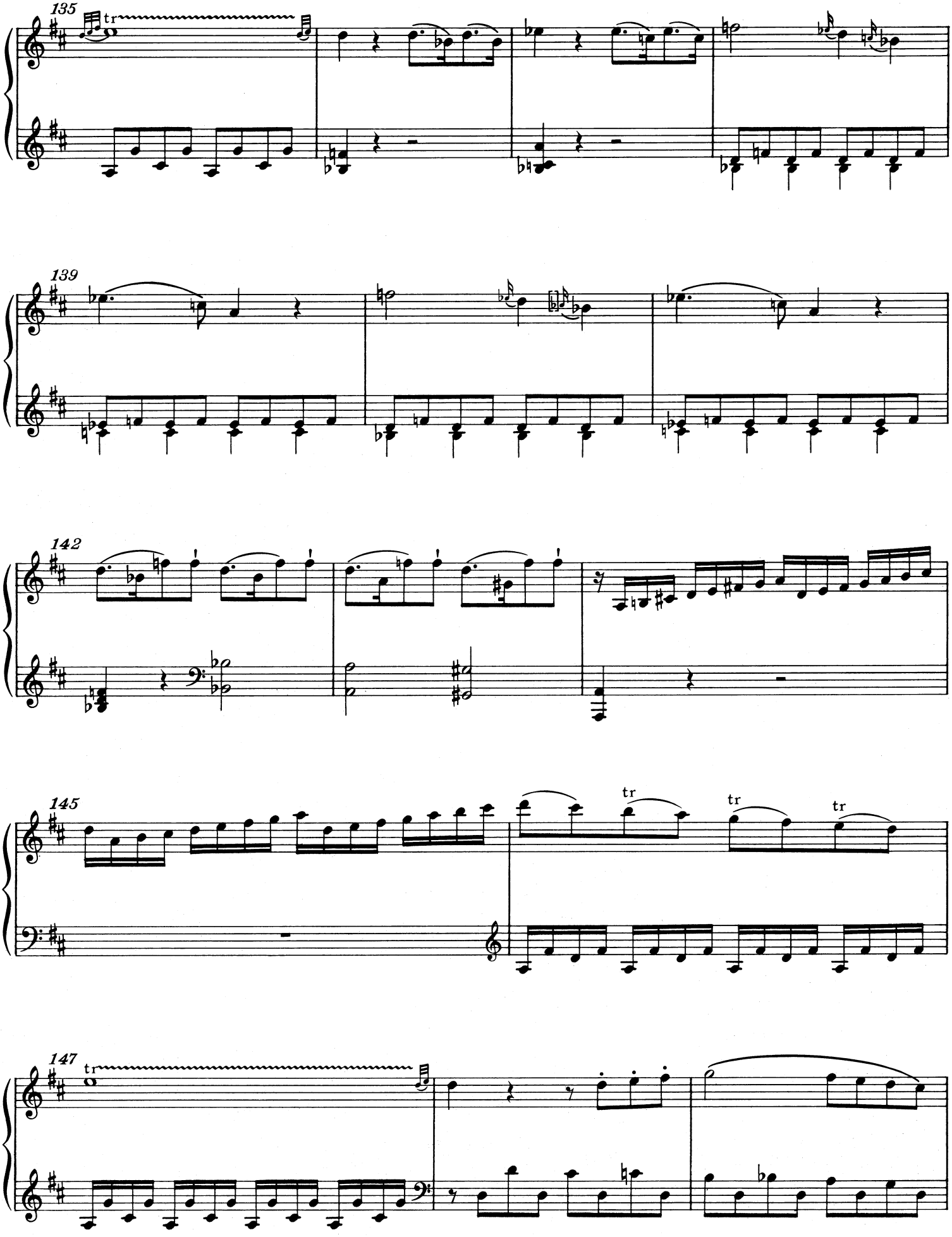

21
25
29
33
37

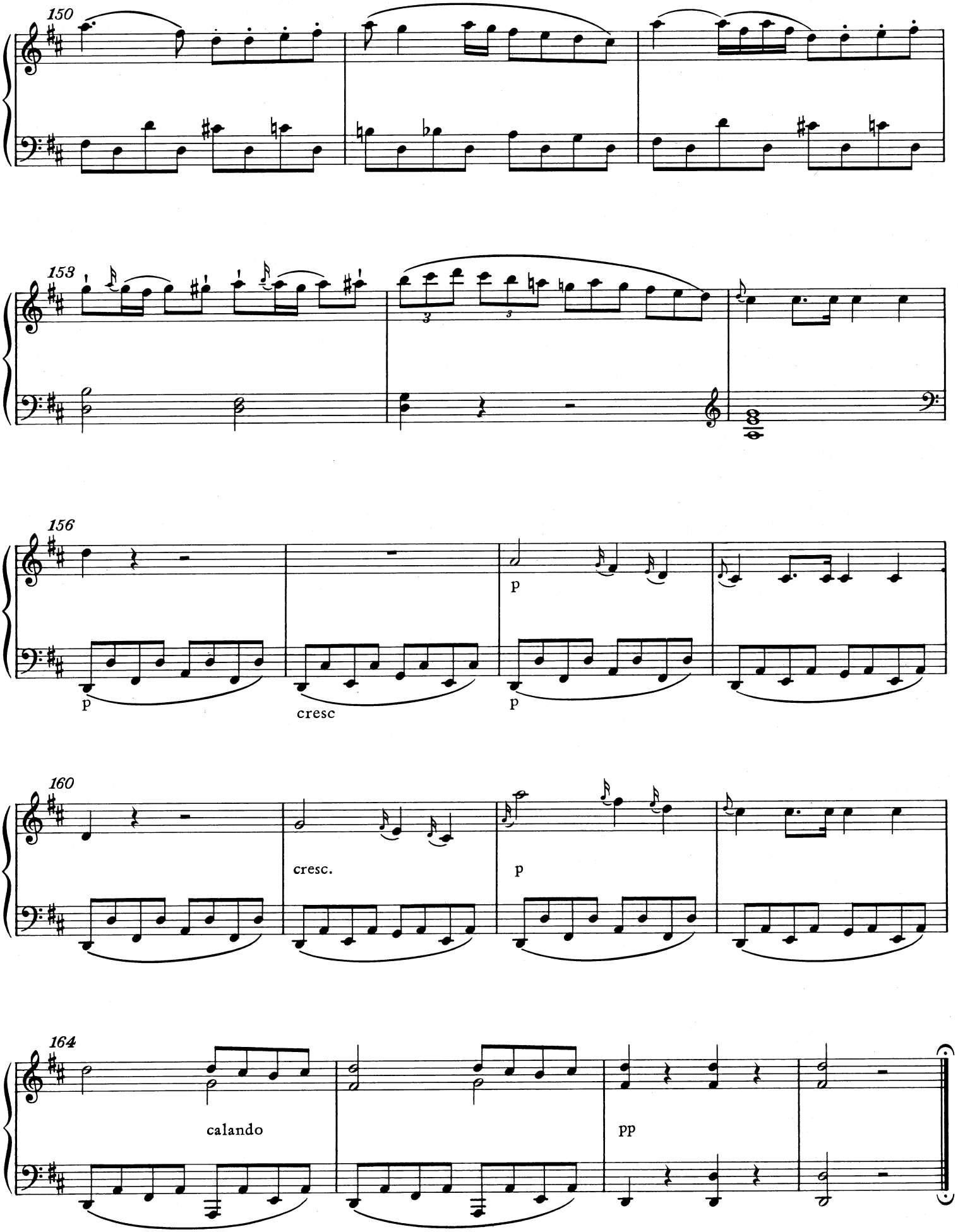

42
45
48
52
tr
56
60
f
p
f
p


67
71
75
80
85
88


91
95
99
103
107
111


115
119
123
126
129
132

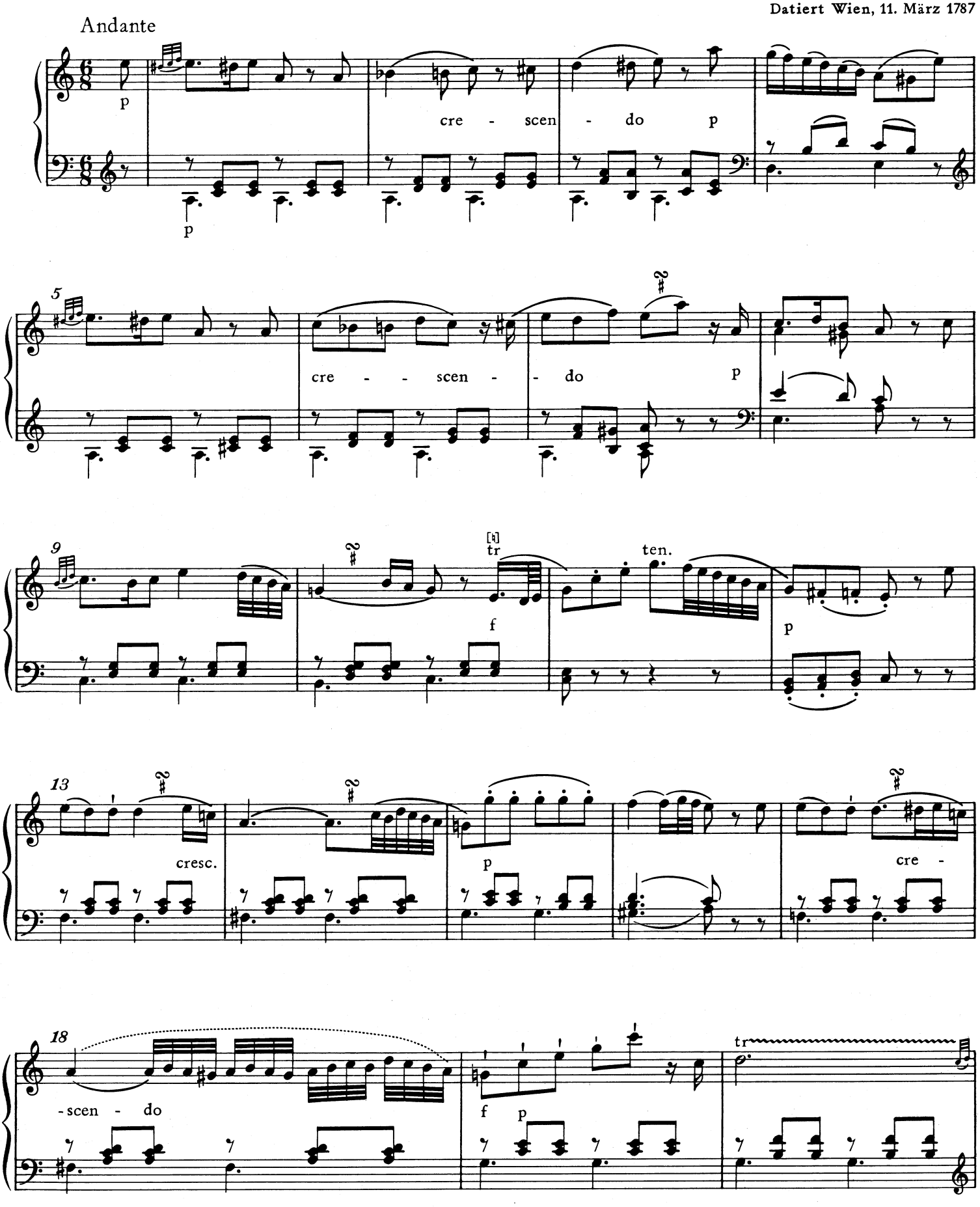

135
tr
139
142
145
tr
tr
tr
147
tr

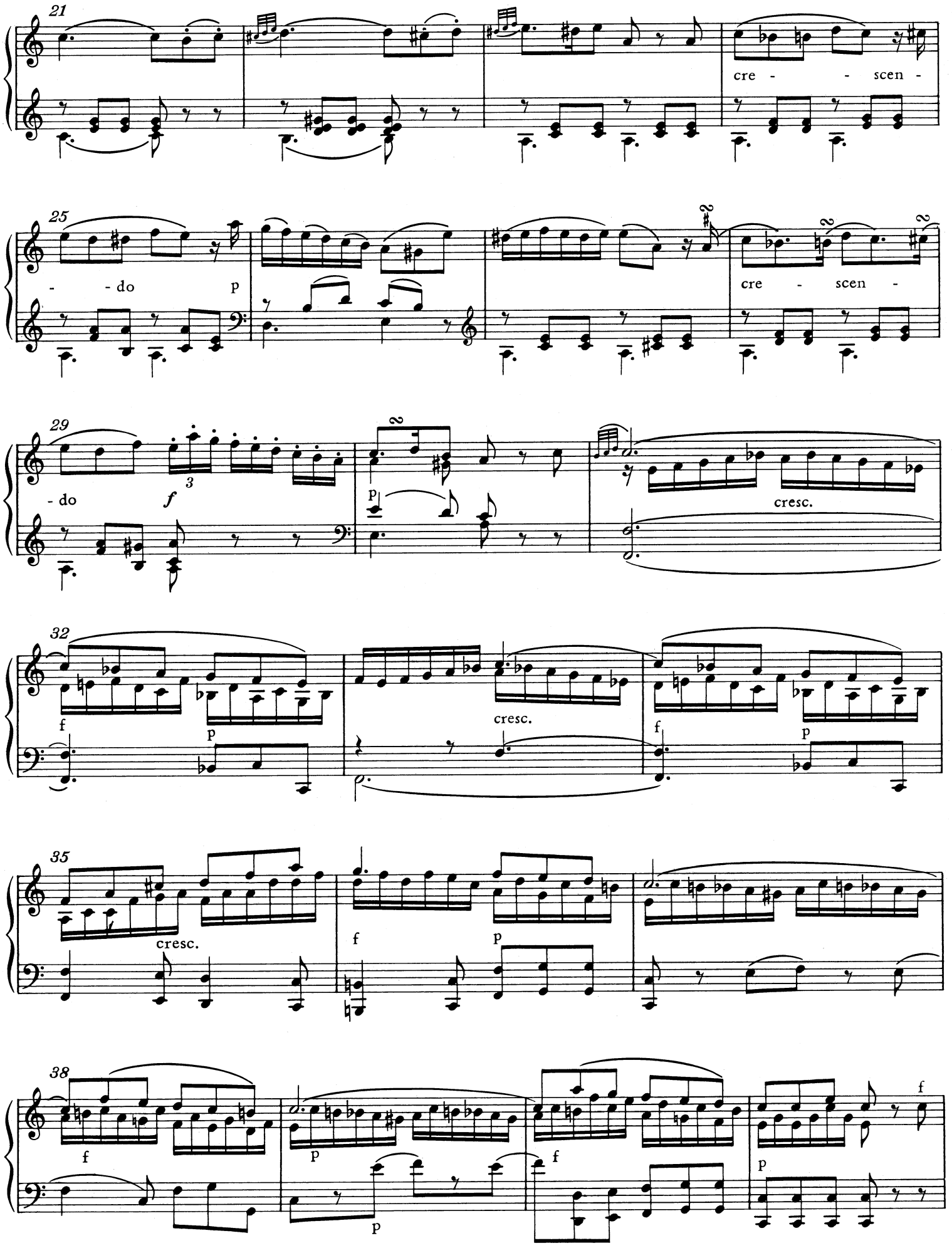

150
153
156
p
cresc
p
160
cresc.
p
164
calando
pp

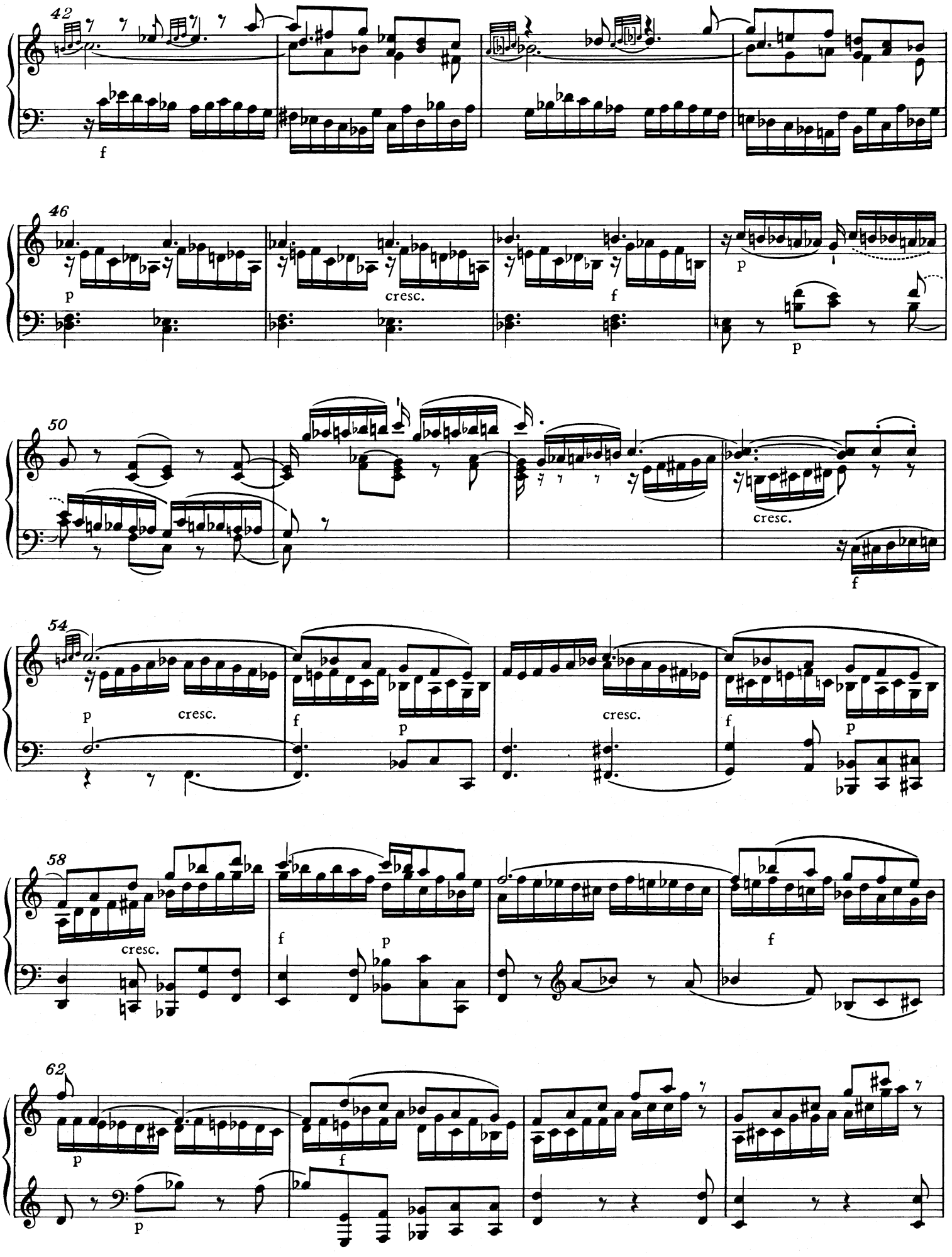
9. Rondo in a

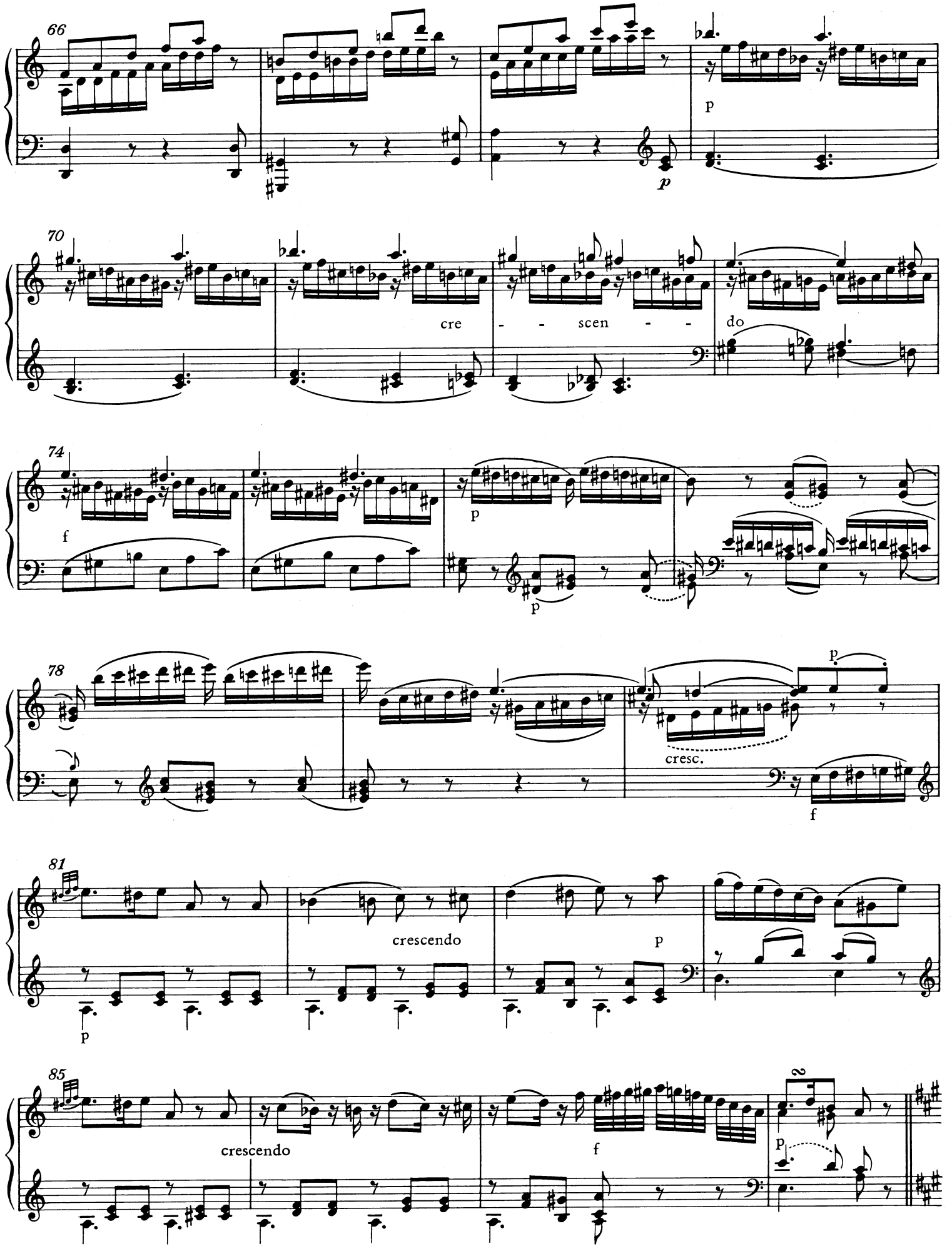
KV 511

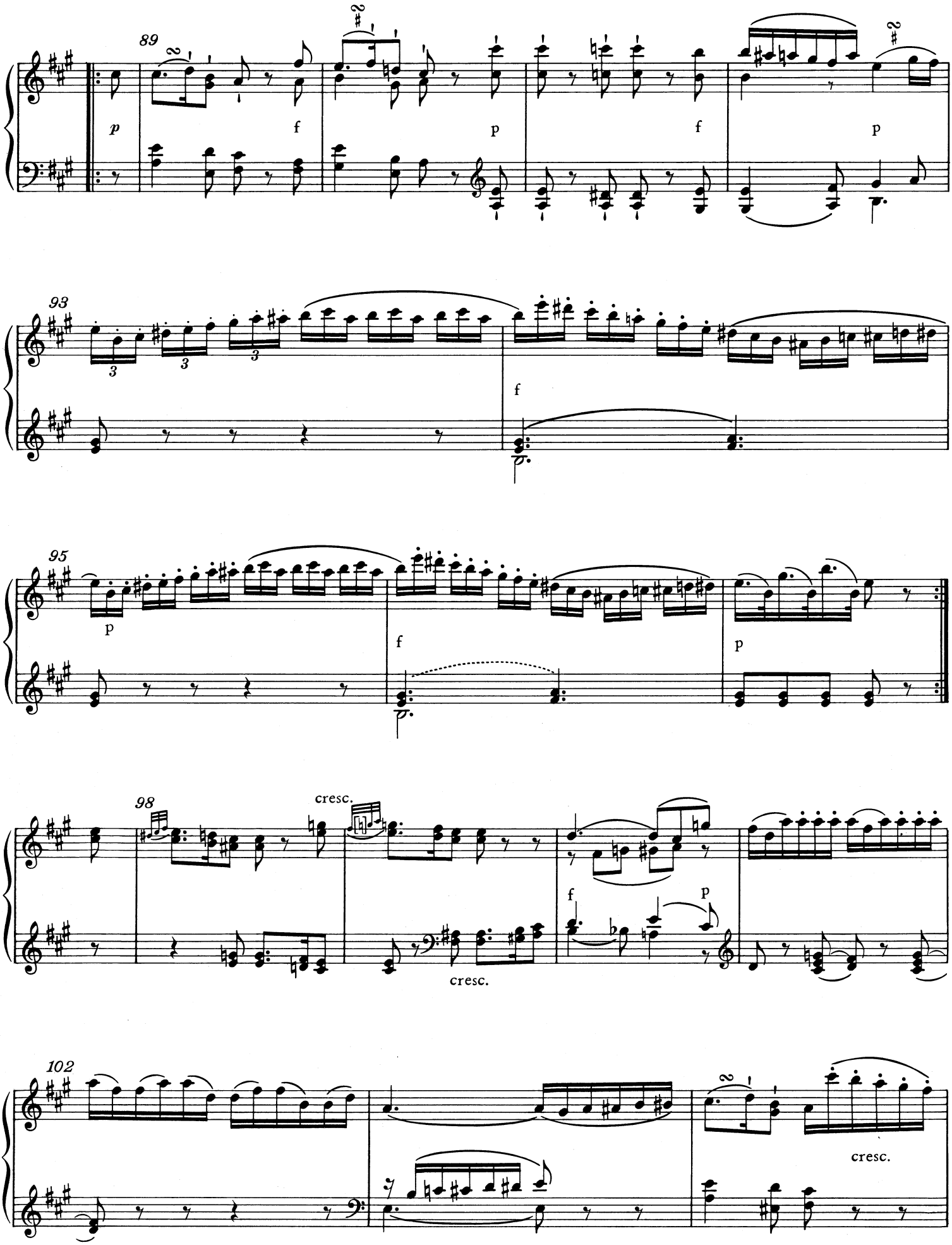
Datiert Wien, 11. März 1787

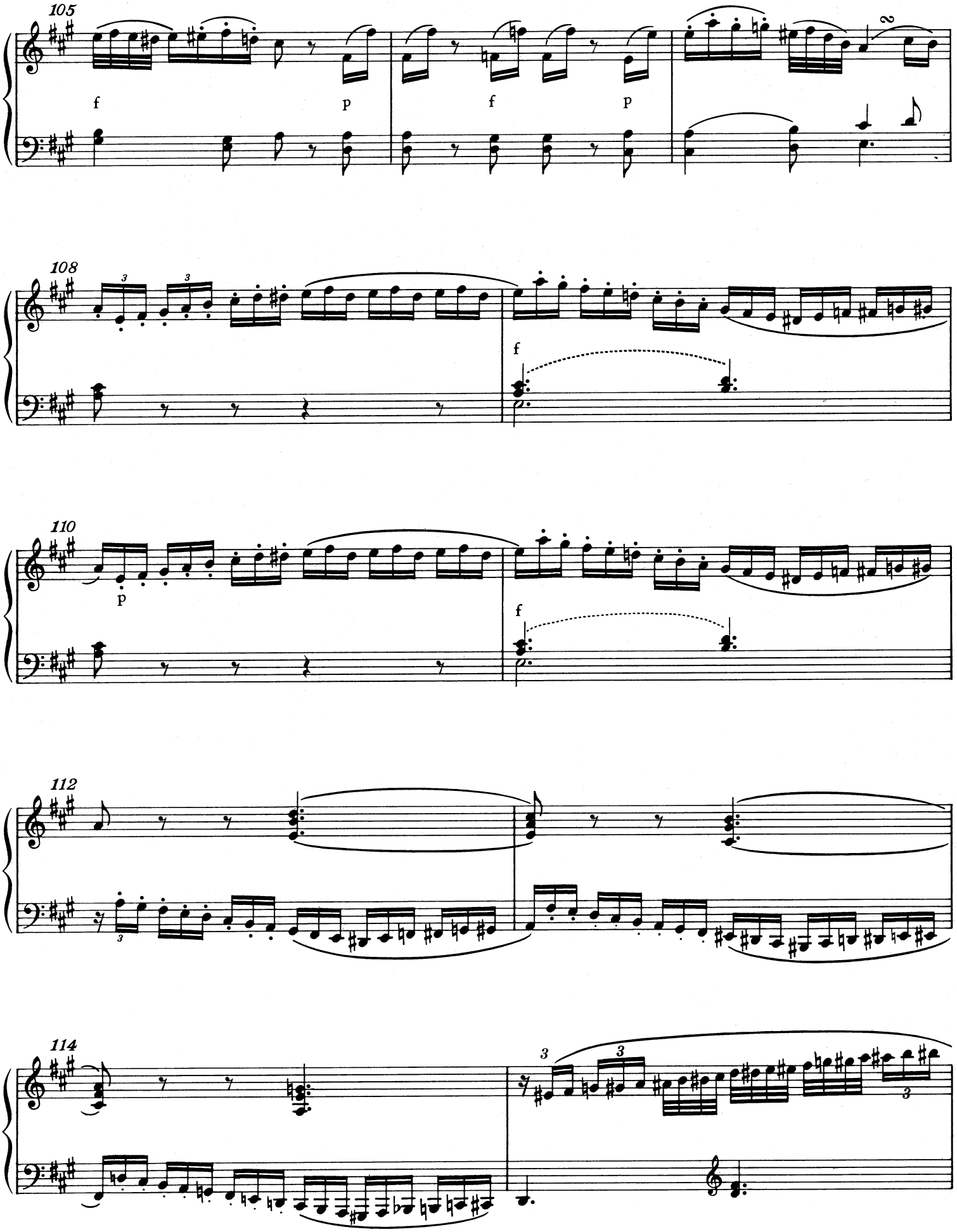


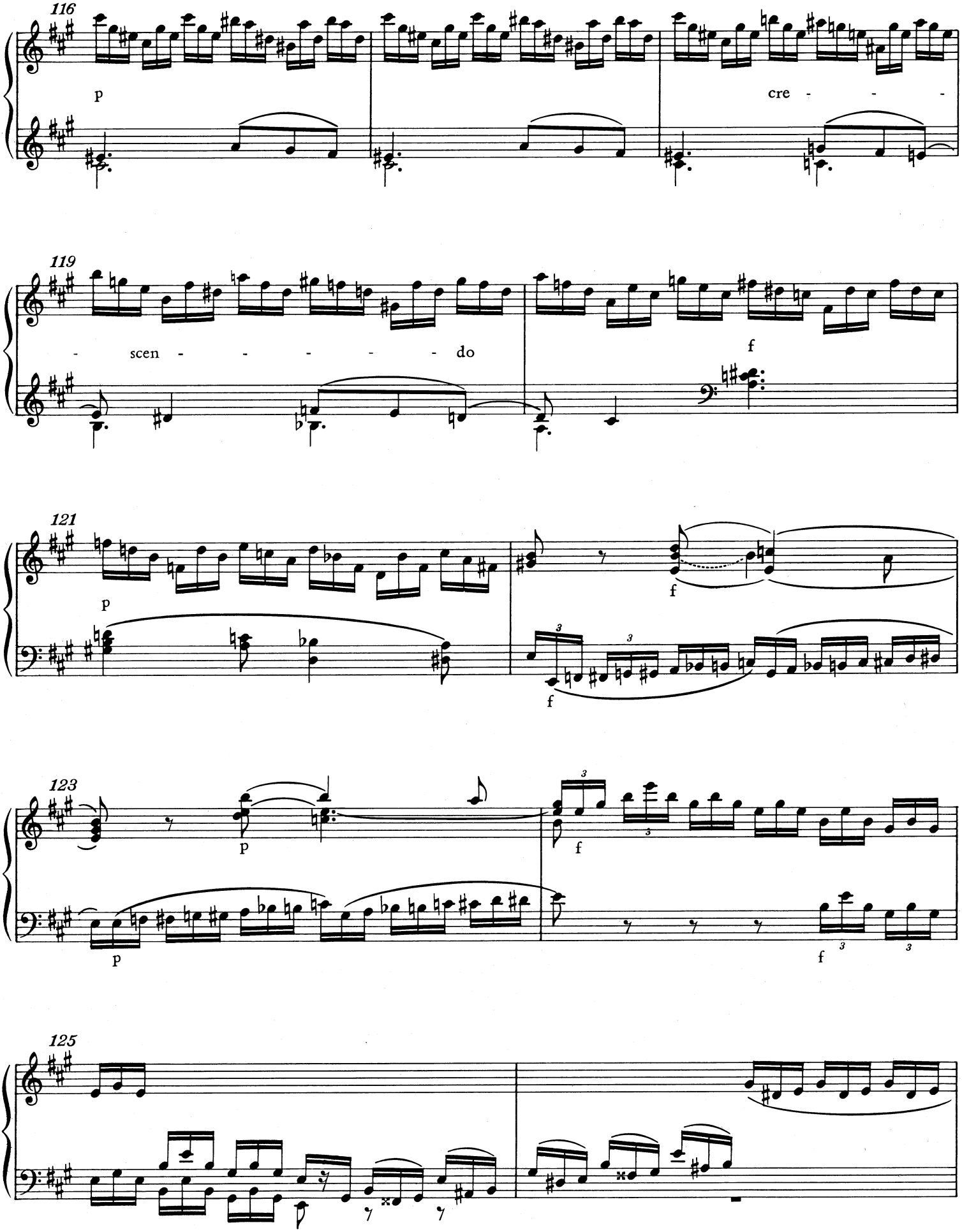

21
cre - - scen -
25
- - do p
cre - scen -
29
- do
f
p
cresc.
32
f
p
cresc.
f
p
35
cresc.
f
p
38
f
p
f
p
f

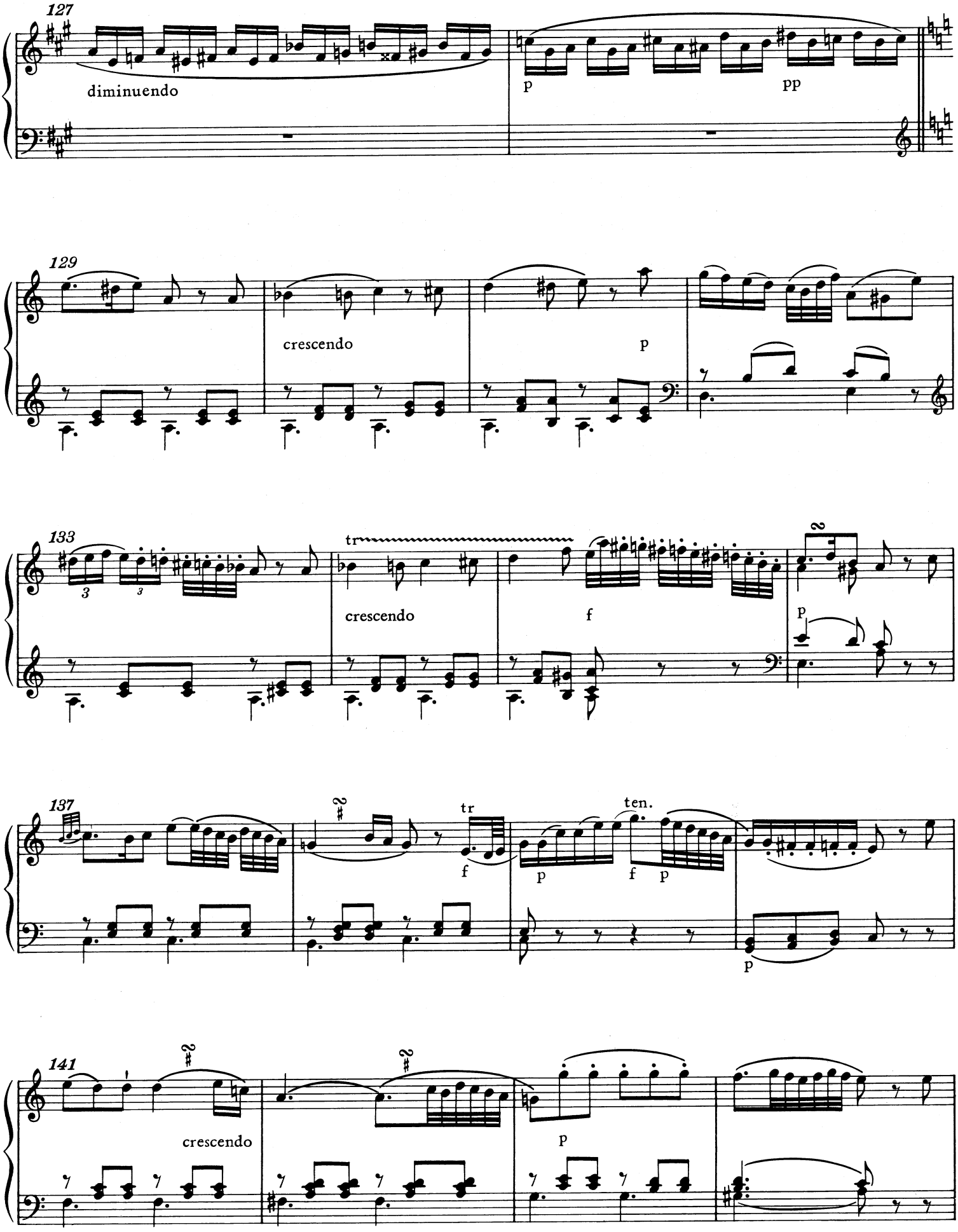

42
f
46
p
cresc.
f
p
50
cresc.
f
54
p
cresc.
f
p
cresc.
f
p
58
cresc.
f
p
f
62
p
f
p

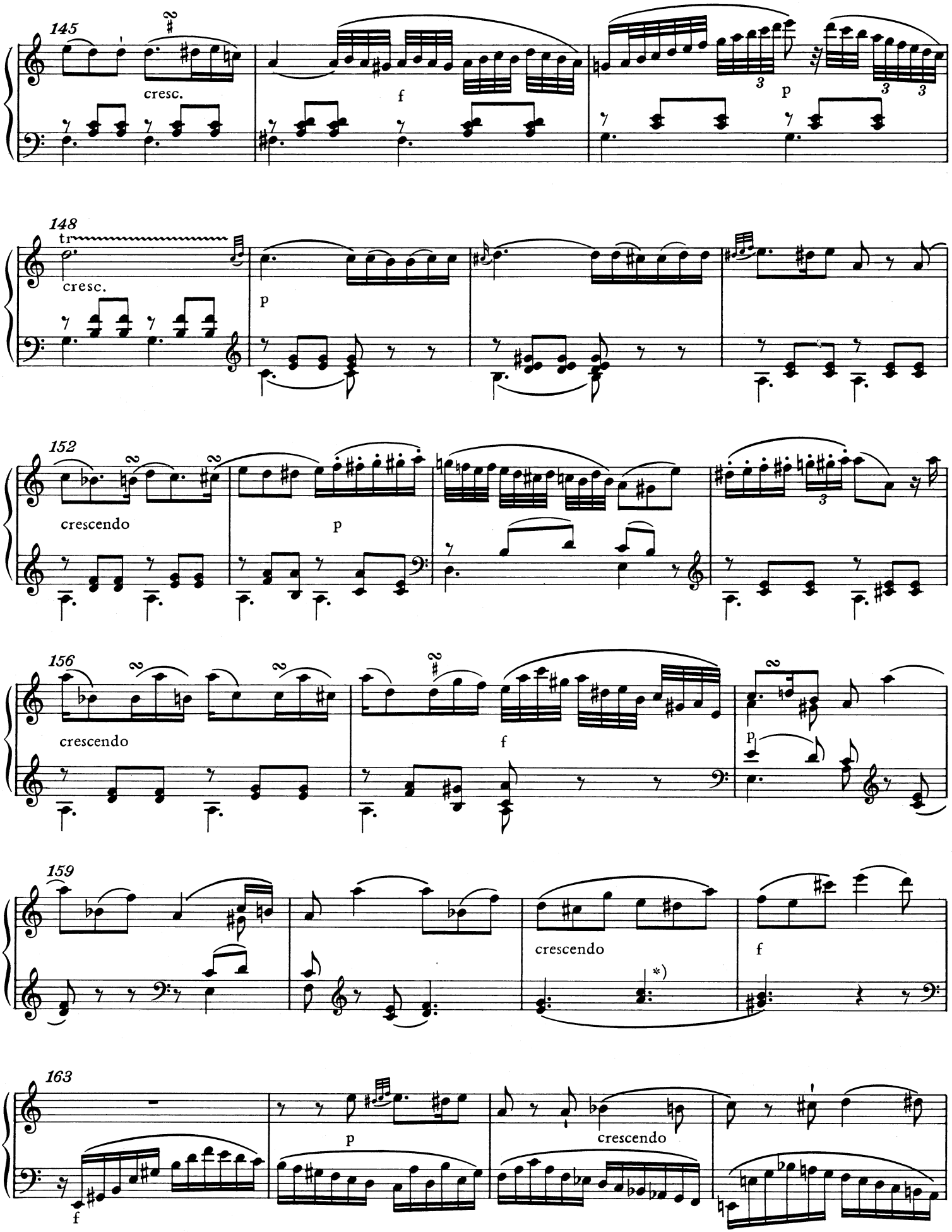

66
p
p
70
cre - - scen - - do
74
f
p
p
78
p
cresc.
f
81
p
crescendo
p
85
crescendo
f
p


89
p
f
p
f
p
93
3
3
3
f
95
p
f
p
98
cresc.
cresc.
f
p
102
cresc.

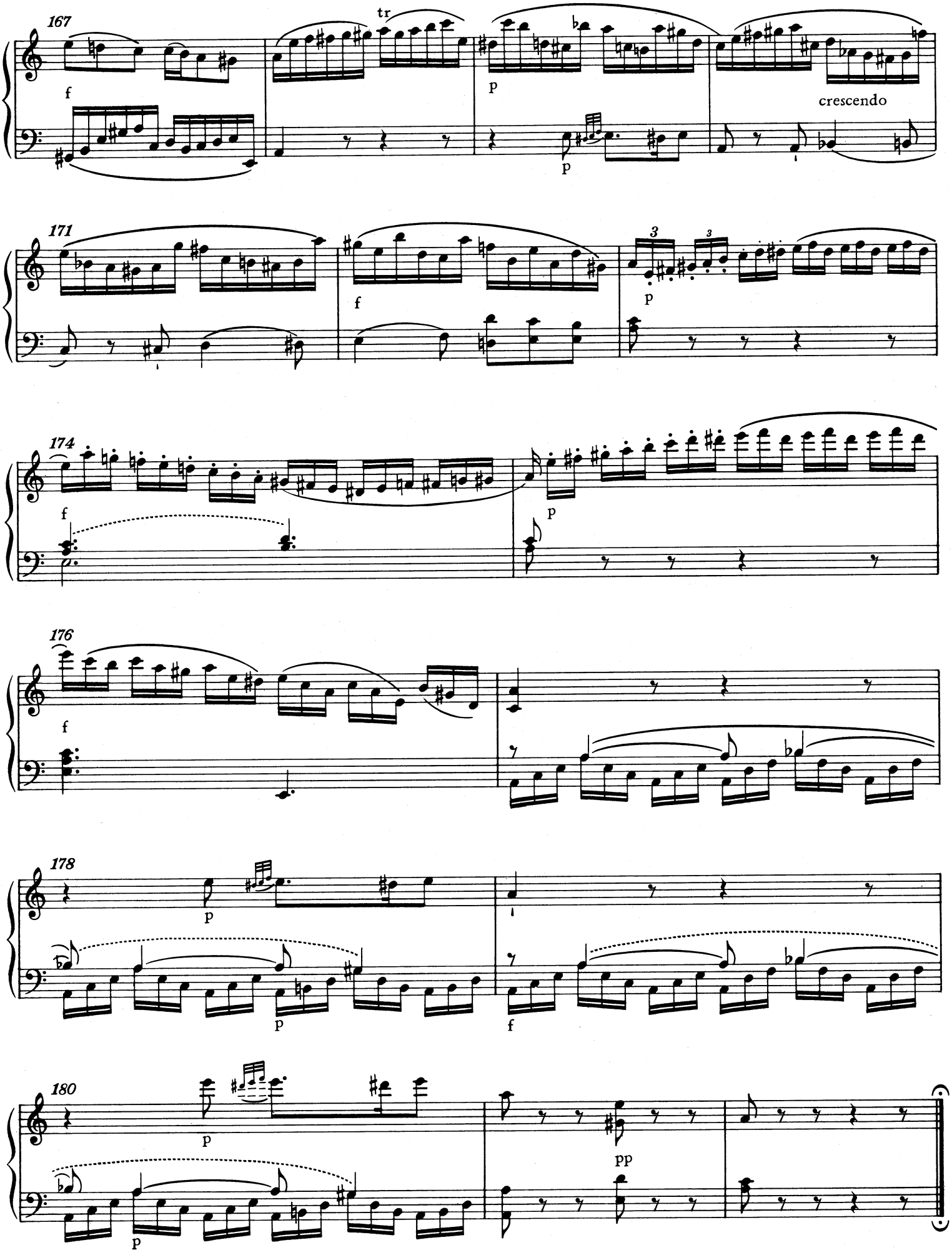

105
f
p
f
p
108
f
110
p
f
112
114
3
3
3


116
p
cre - - -
119
- scen - - - - - - do
f
121
p
f
f
123
p
p
f
f
125


127
diminuendo
p
pp
129
crescendo
p
133
tr
crescendo
f
p
137
tr
f
ten.
p
f
p
p
141
crescendo
p



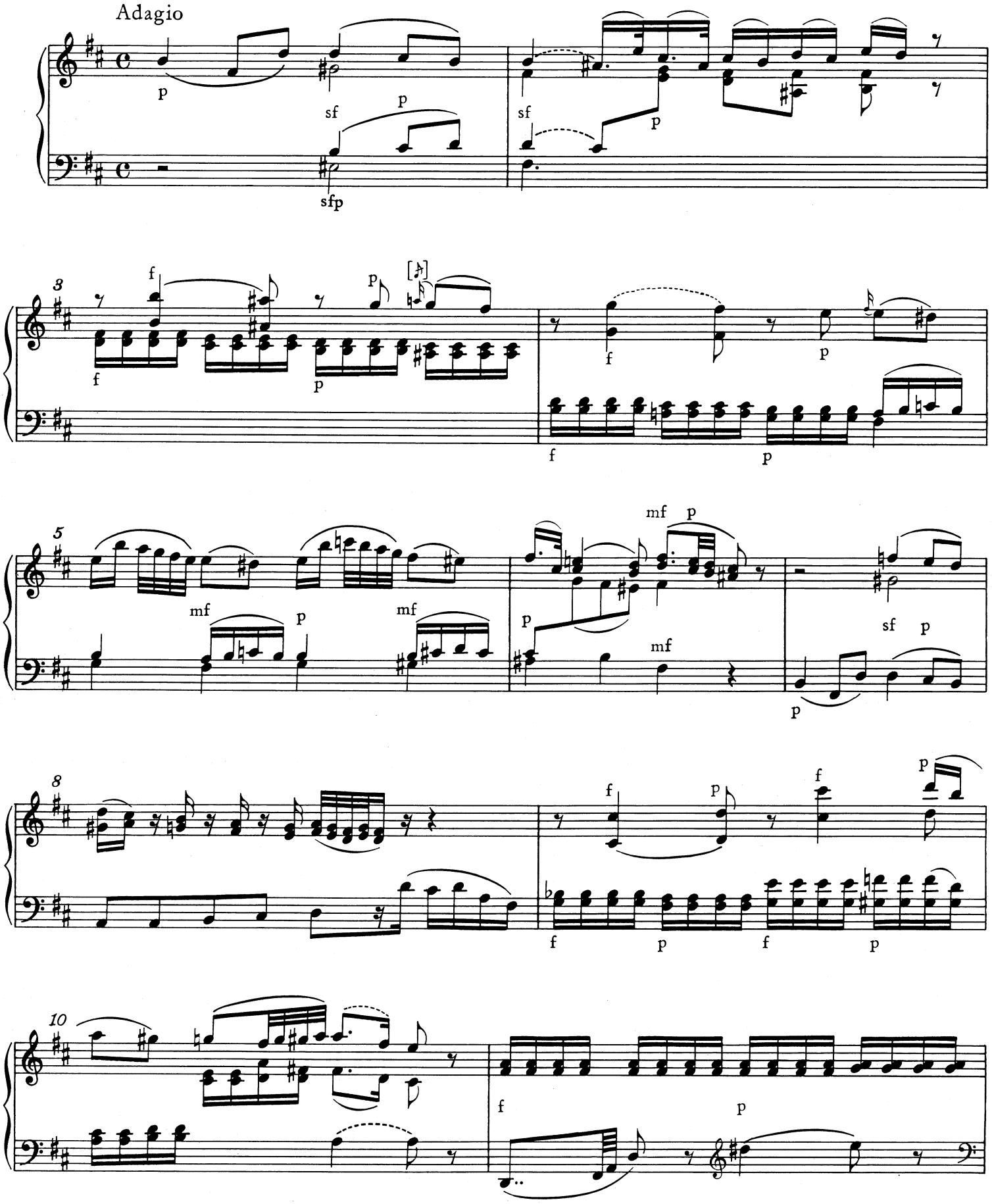
*) T. 161, 2. Hälfte, linke Hand: So die Lesart des Autographs; spätere Ausgaben haben f'+a' (eher zu empfehlen wäre fis'+a').

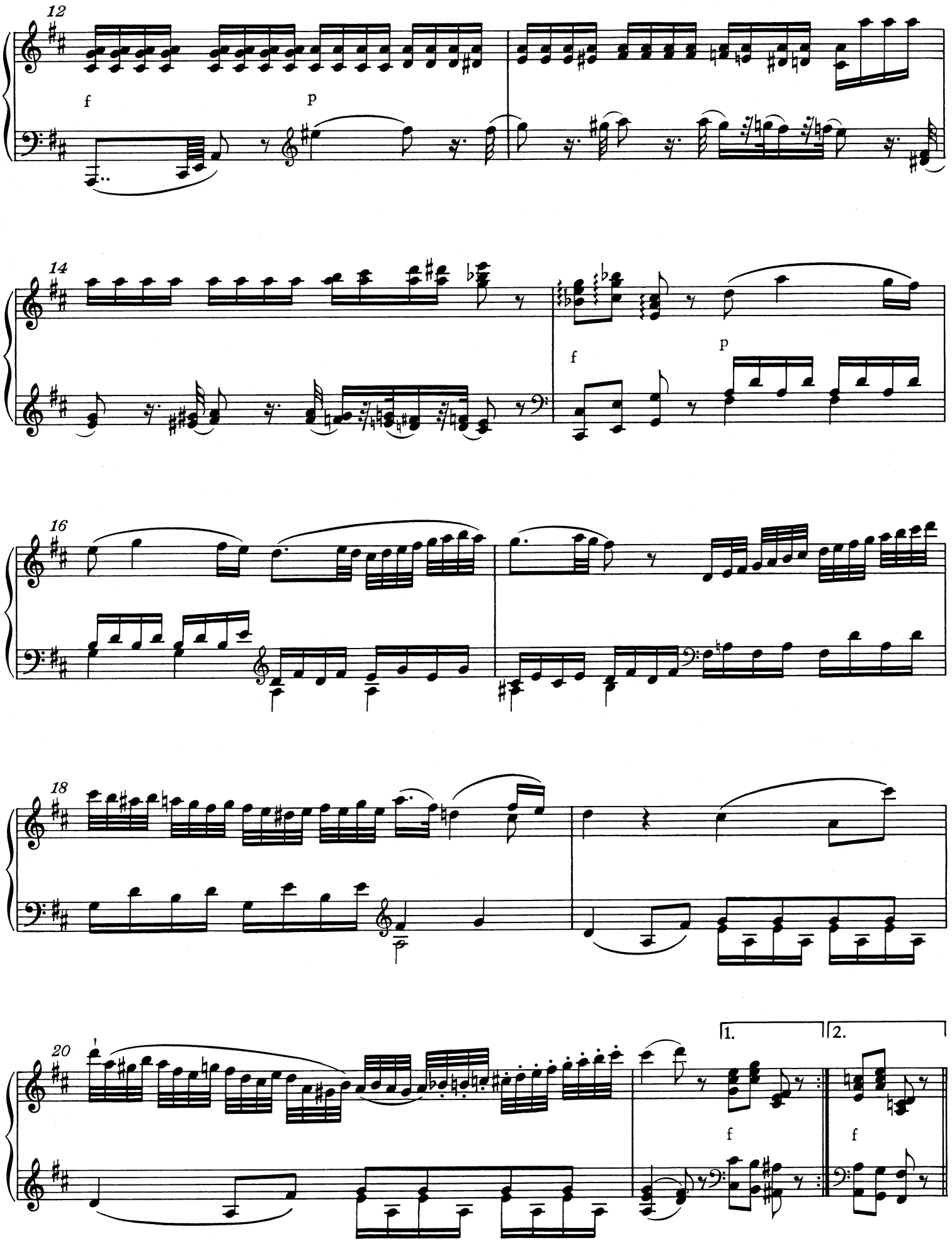

167
tr
f
p
p
crescendo
171
f
3
3
p
174
f
p
176
f
178
p
p
f
180
p
pp
p

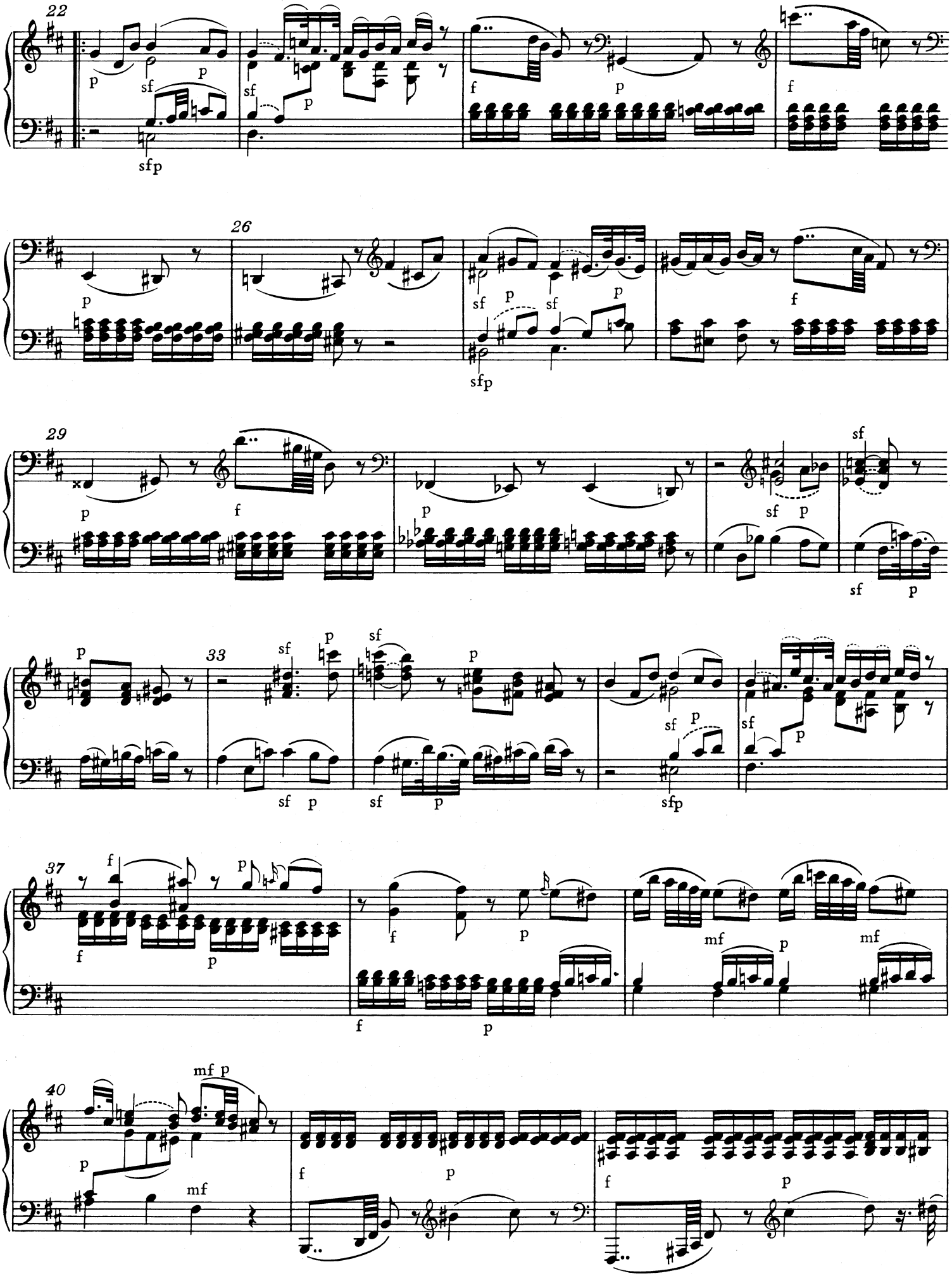
10. Adagio in h

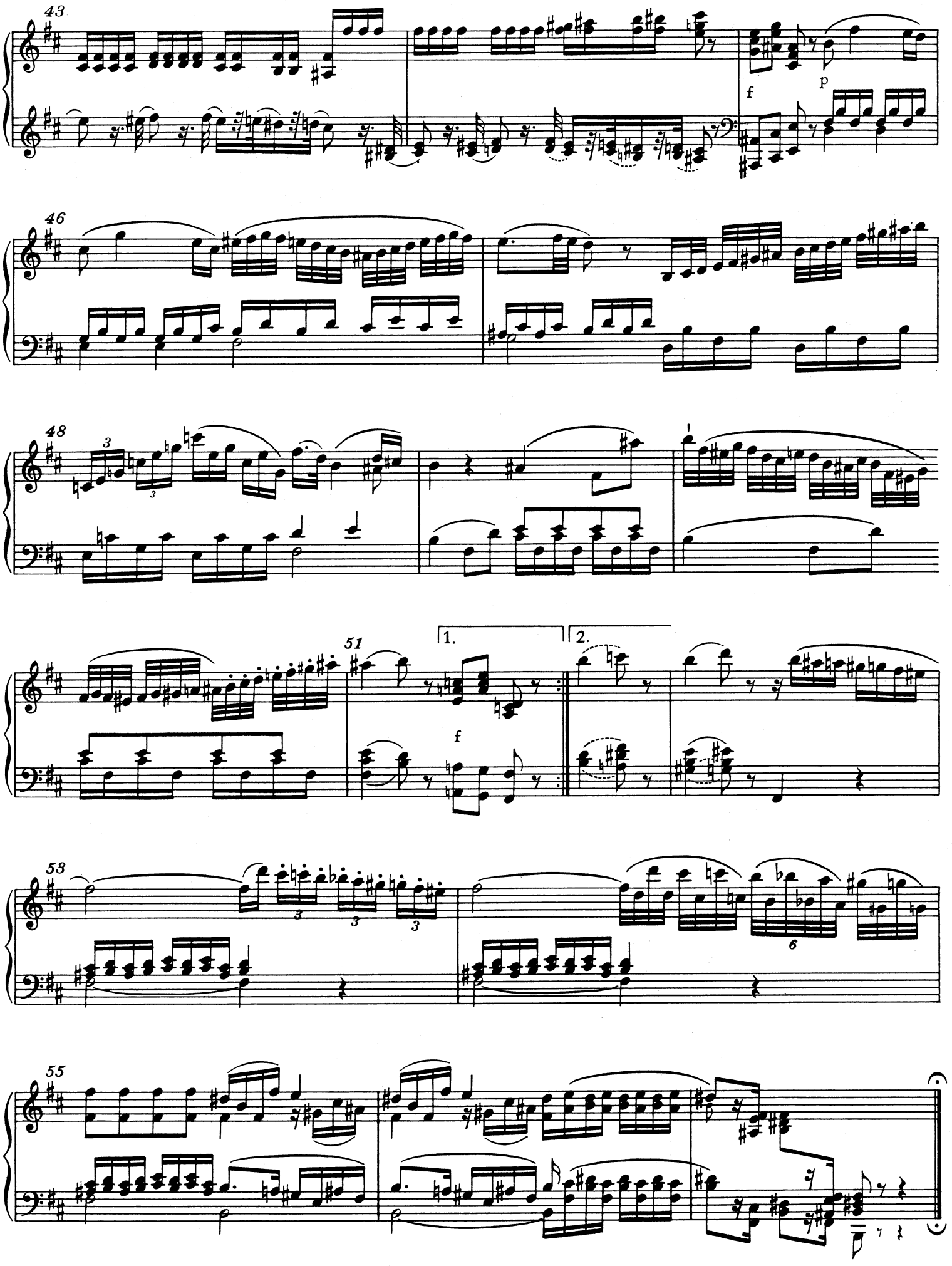
KV 540

Datiert Wien, 19. März 1788




12
f
p
14
f
p
16
18
20
1.
2.
f
f

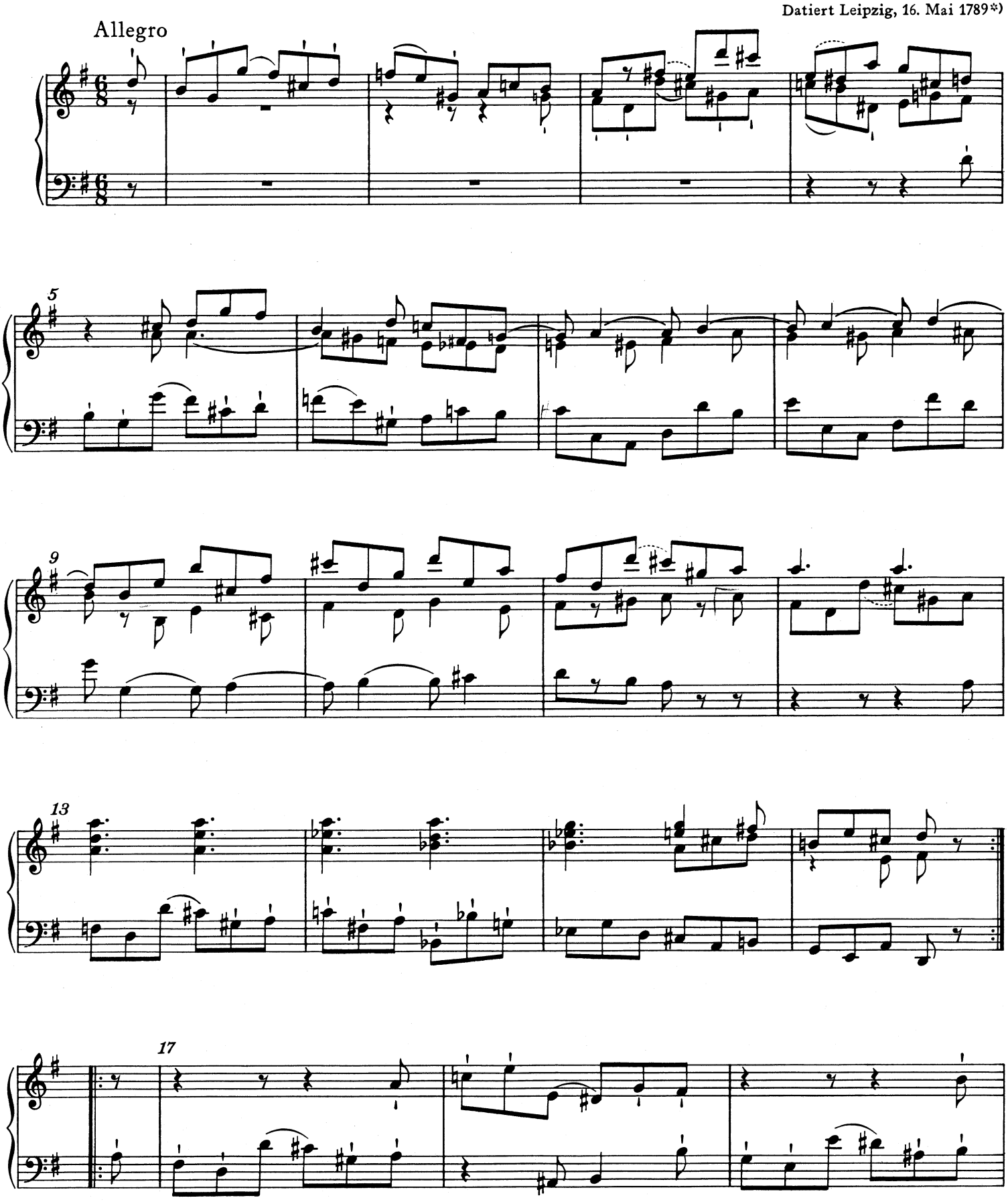

22
26
29
33
37
40


43
f
p
46
48
3
3
51
1.
2.
f
53
3
3
3
6
55

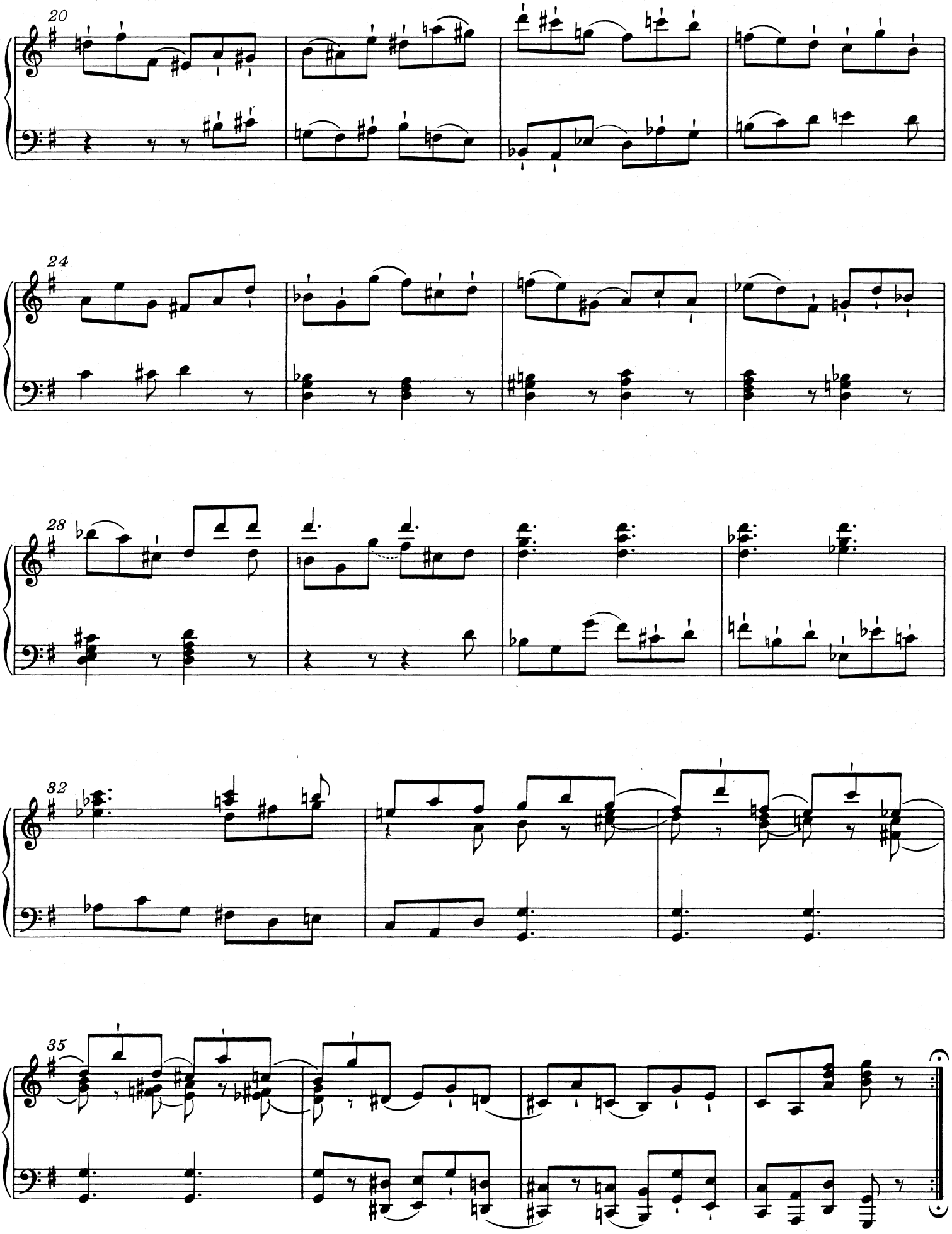
11. Gigue in G

KV 574

Datiert Leipzig, 16. Mai 1789*)



*) Zur Datierung vgl. Vorwort.

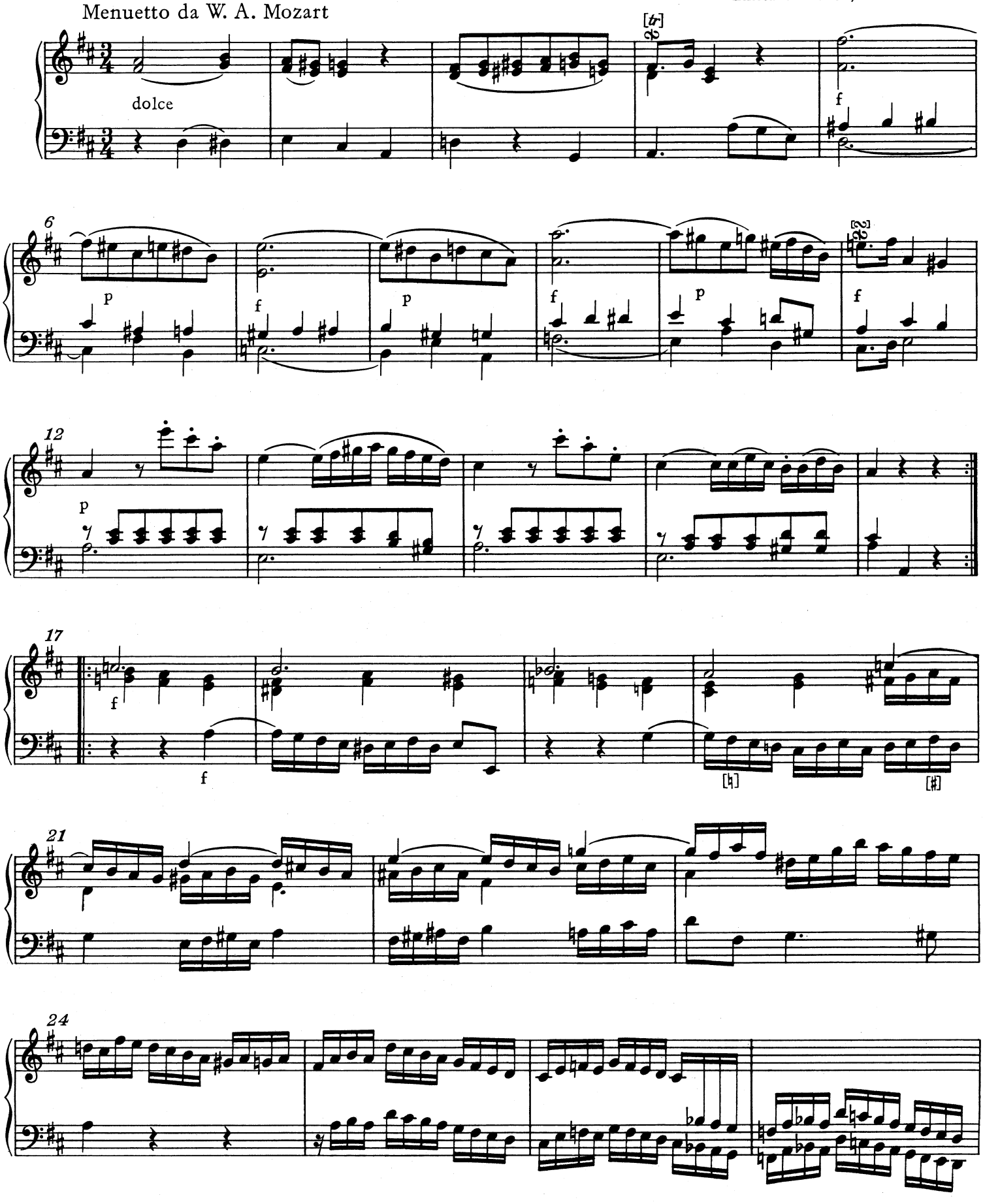

20
24
28
32
35

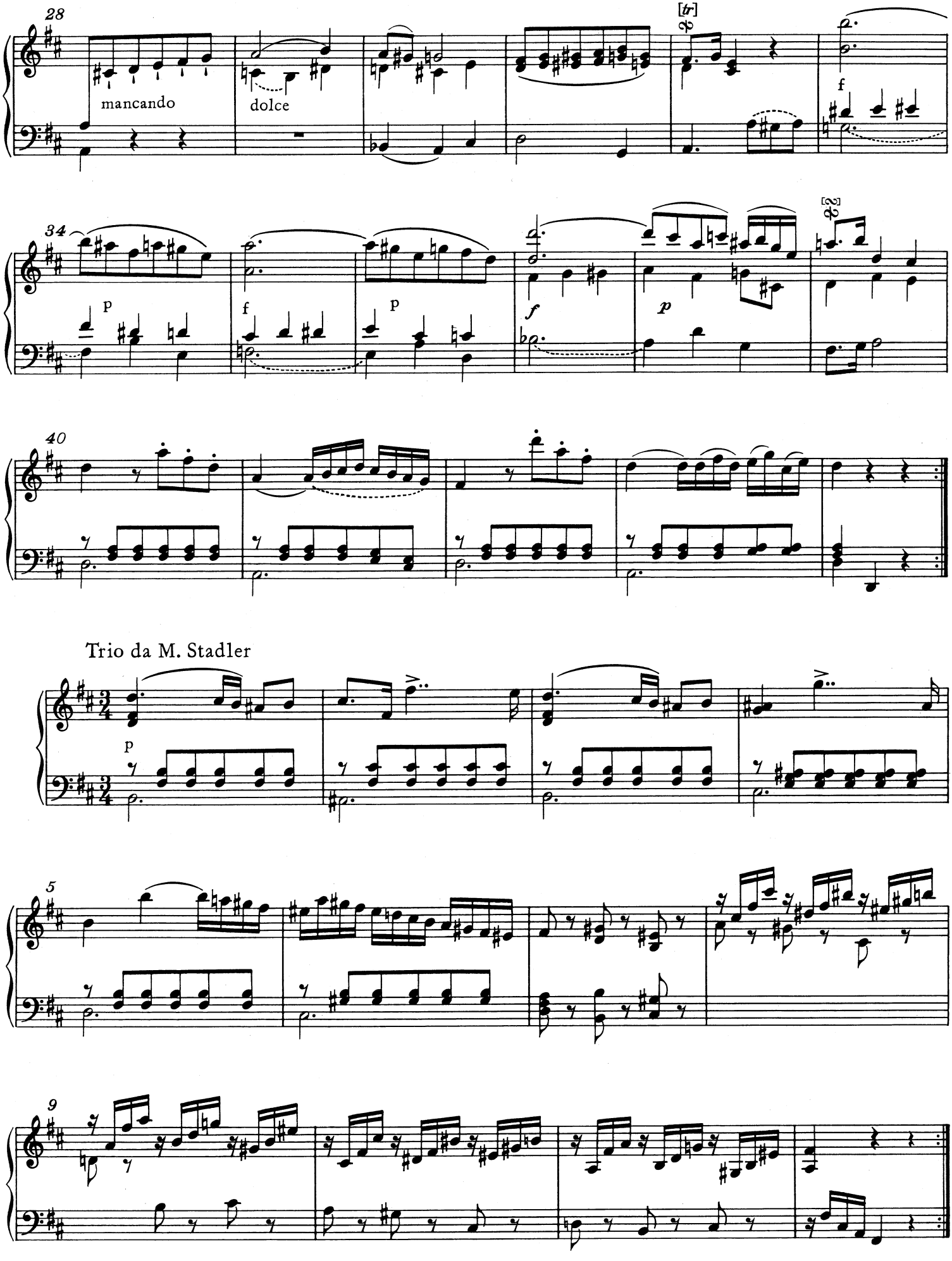
12. Menuett in D

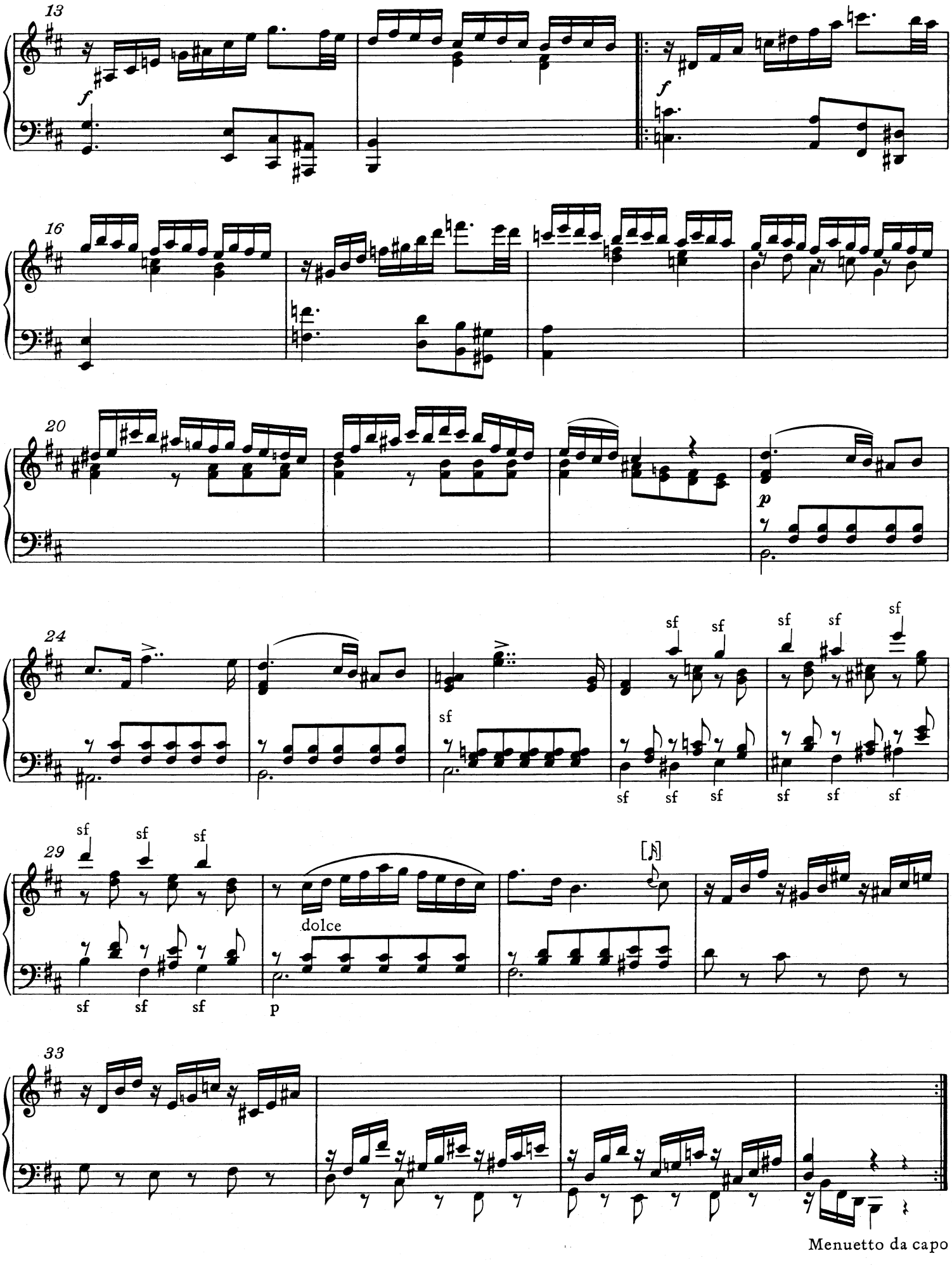
KV 355 (594a; KV6: 576b)
mit nachkomponiertem Trio von Maximilian Stadler

Entstanden Wien, vielleicht 1789/90

Menuetto da W. A. Mozart




28
mancando
dolce
[tr]
f
34
p
f
p
f
p
[tr]
40
Trio da M. Stadler
p
5
9

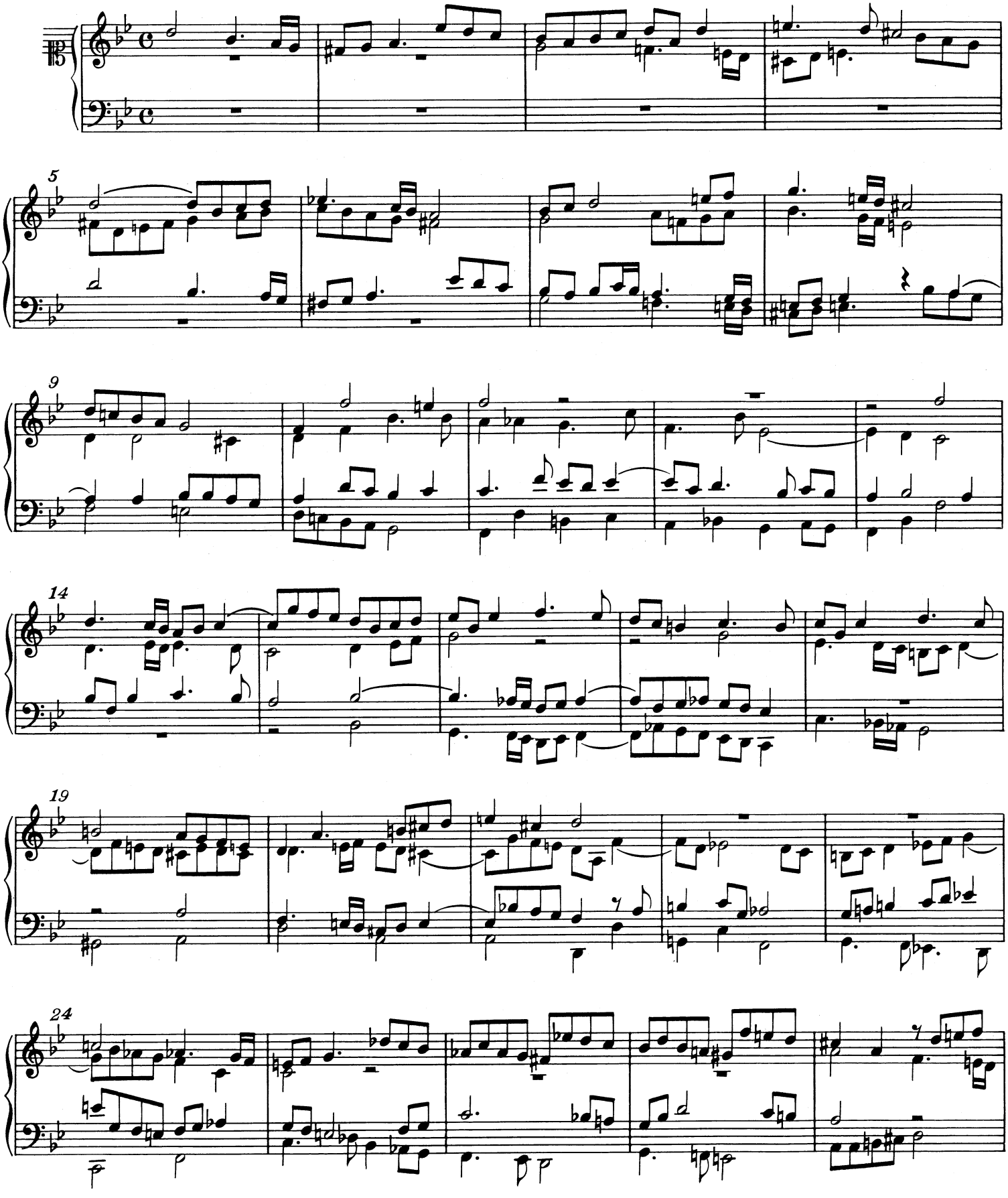

13
f
16
20
p
24
sf
29
dolce
p
33
Menuetto da capo

II. Einzelstücke für Orgel, Orgelwalze und Glasharmonika

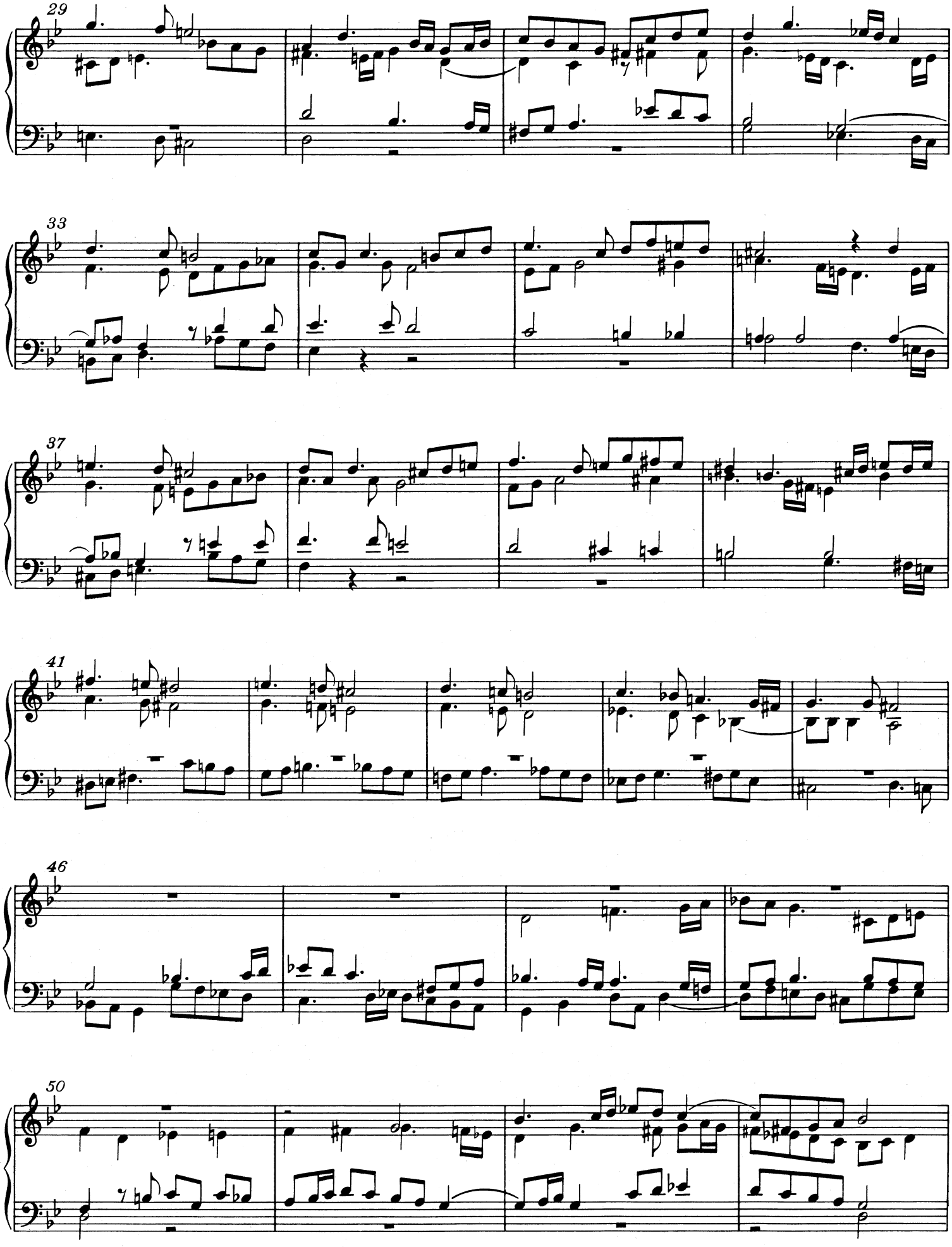
1. Fuge in g für Orgel (Fragment)

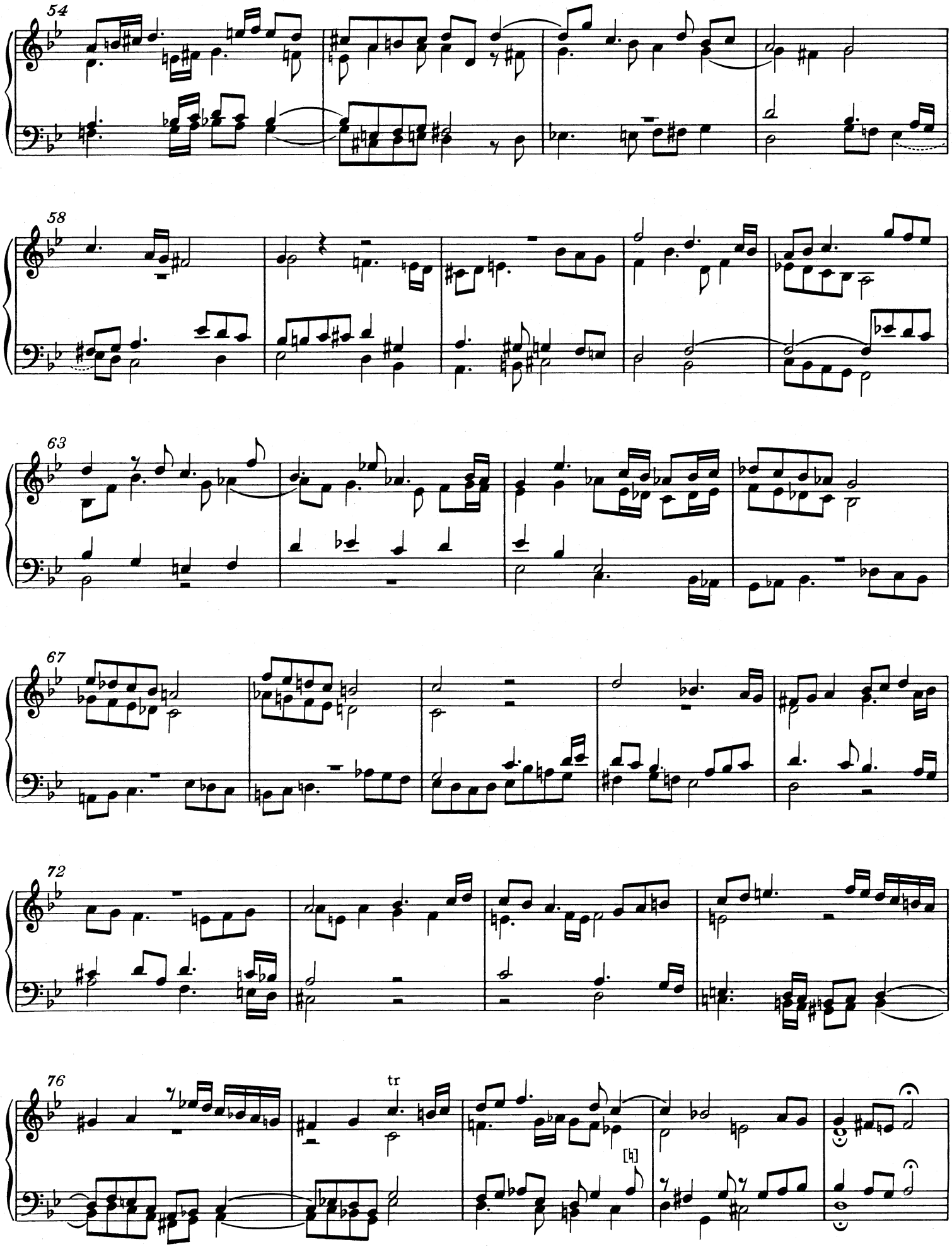
KV 401 (375e)

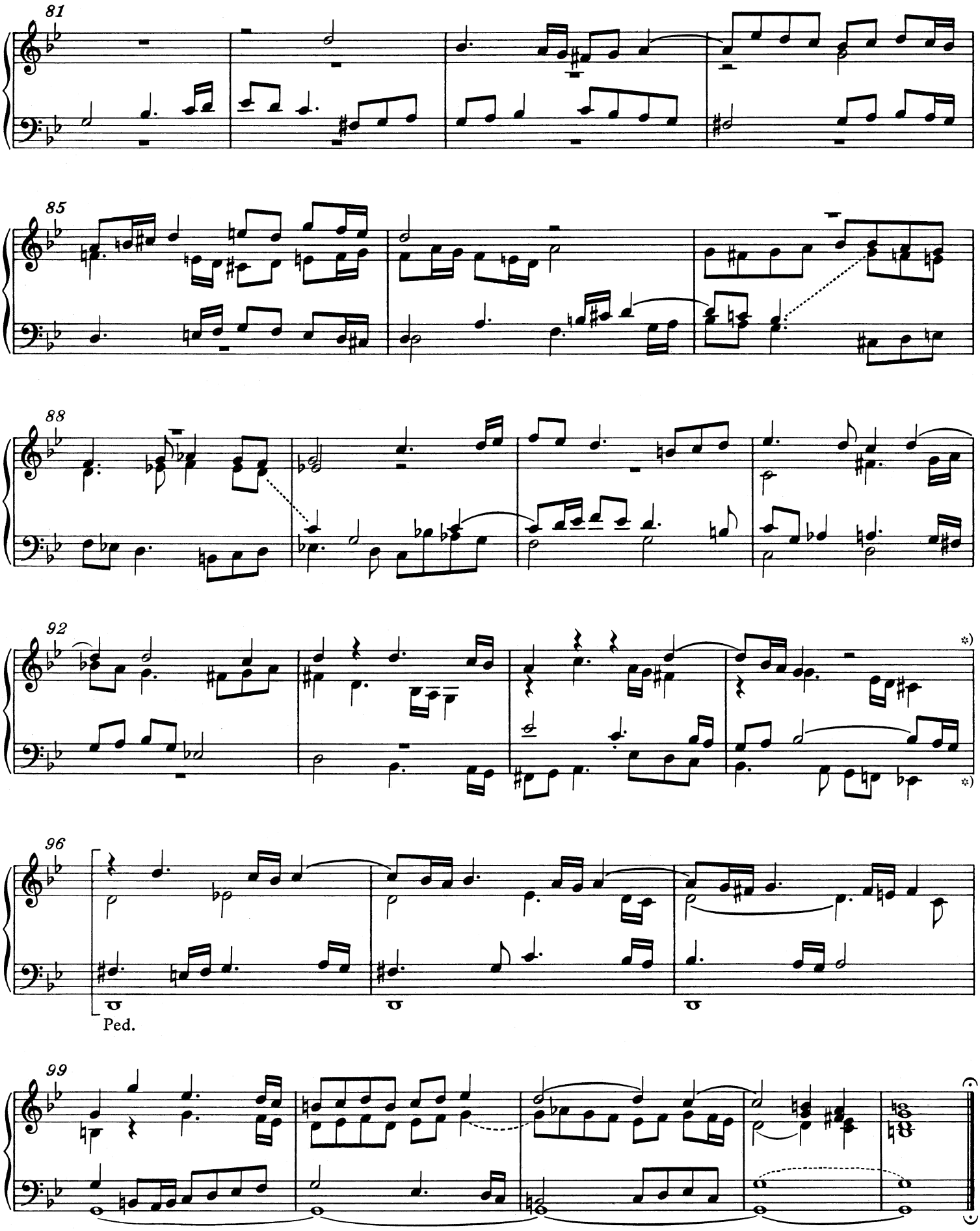
Entstanden vermutlich Salzburg, 1773*)



*) Zur Datierung vgl. Vorwort.


29
33
37
41
46
50


54
58
63
67
72
76
tr

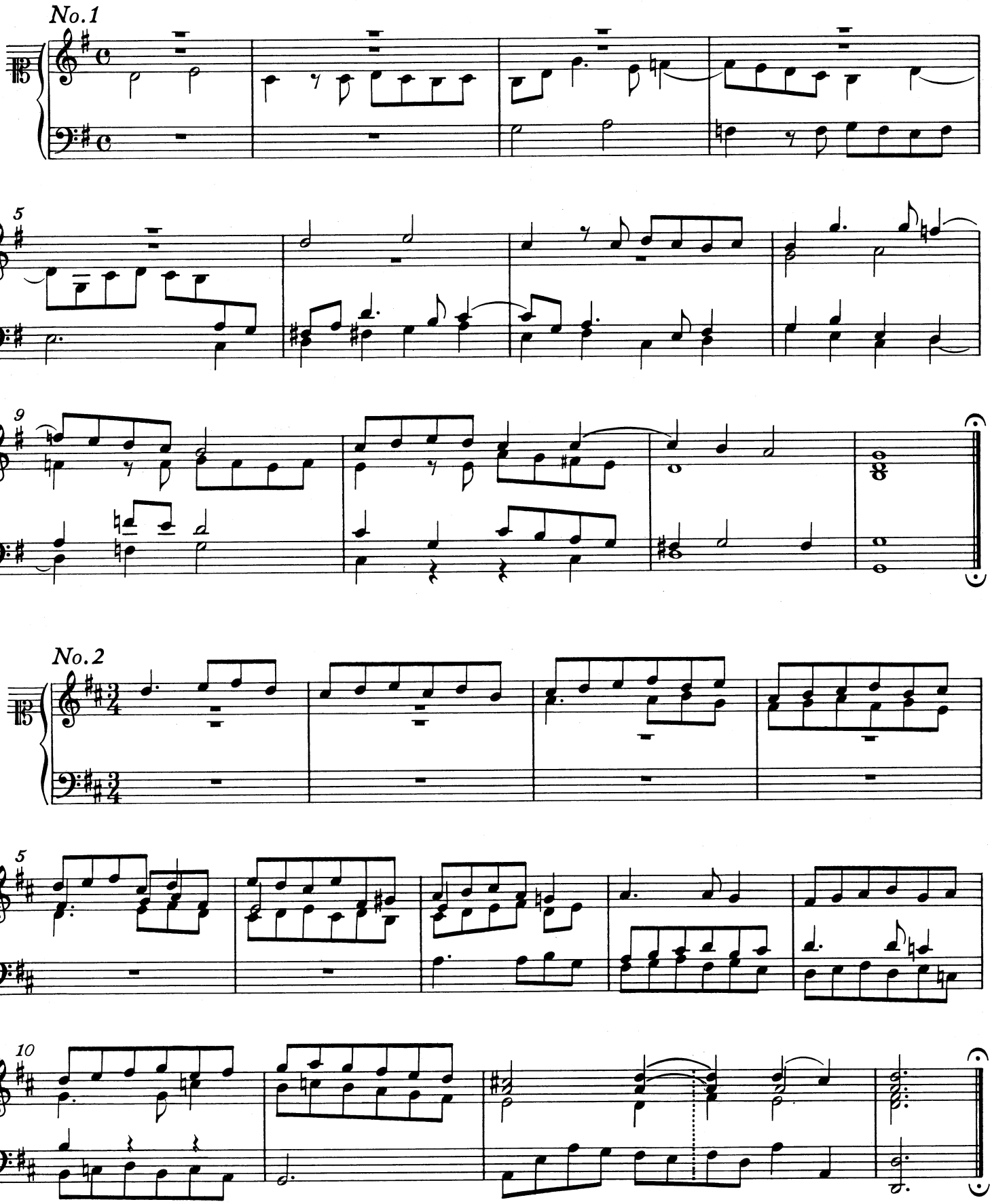


*) T. 95: Hier endet Mozarts Fragment. Die Ergänzung der Schlußtakte stammt von Maximilian Stadler.

2. Zwei kleine Fugen (Versetten) für Orgel

KV 154a (Anh. 109VIII; KV6: Anh. A 61/62)

Entstanden vermutlich Salzburg, ca. 1772/73*)

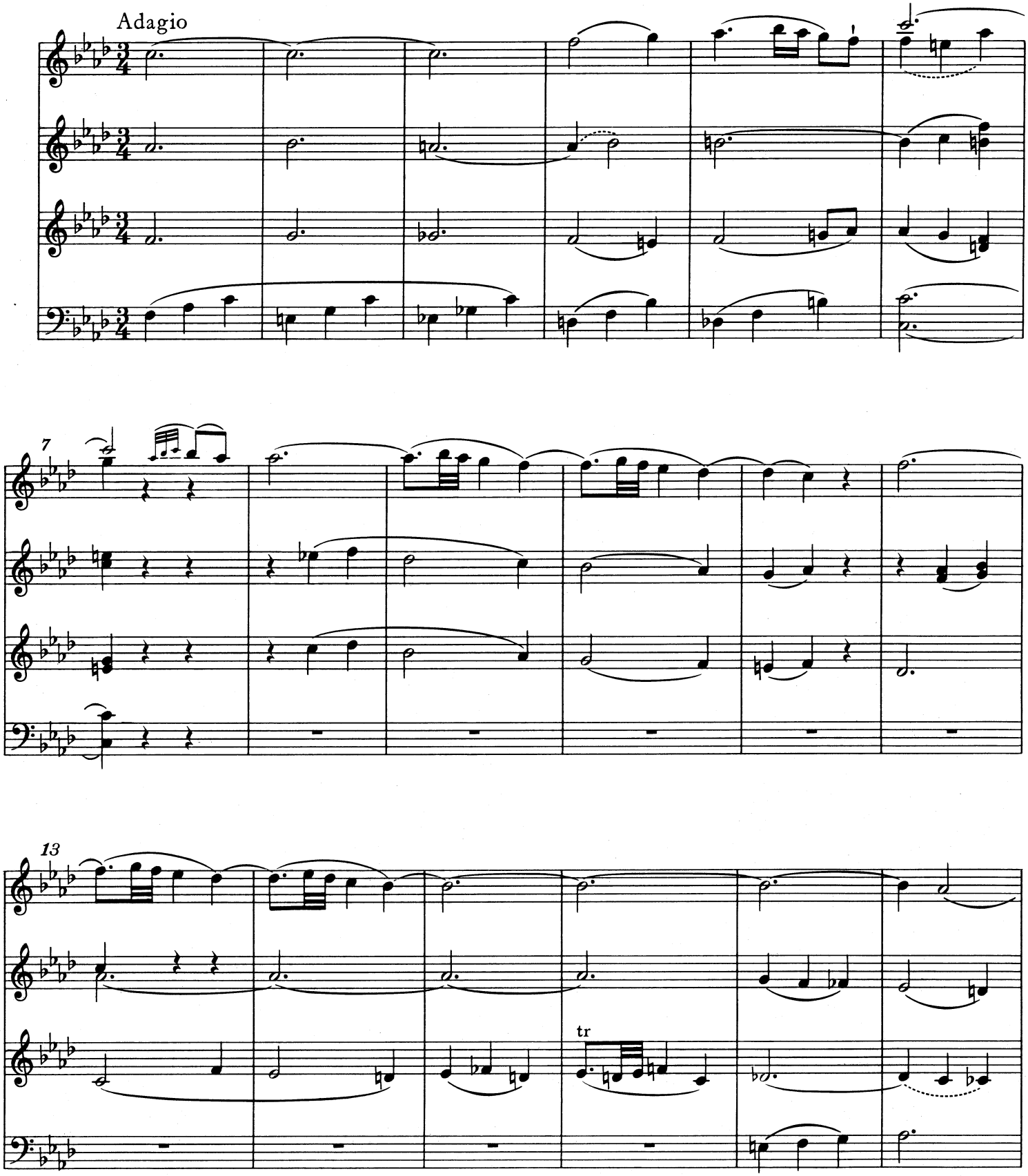


*) Zu Echtheit und Datierung vgl. Vorwort.

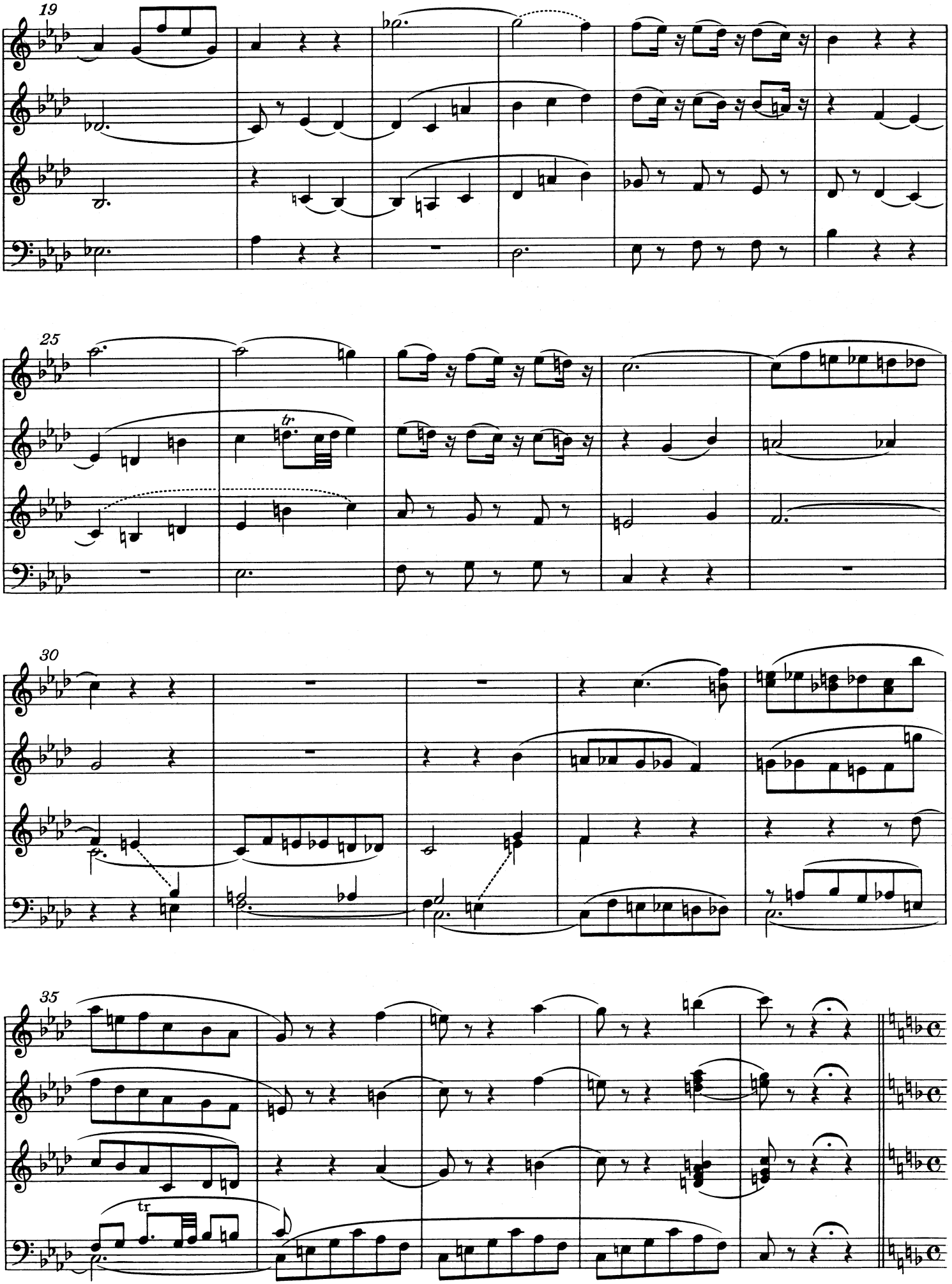
3. Adagio und Allegro in f für ein Orgelwerk*)

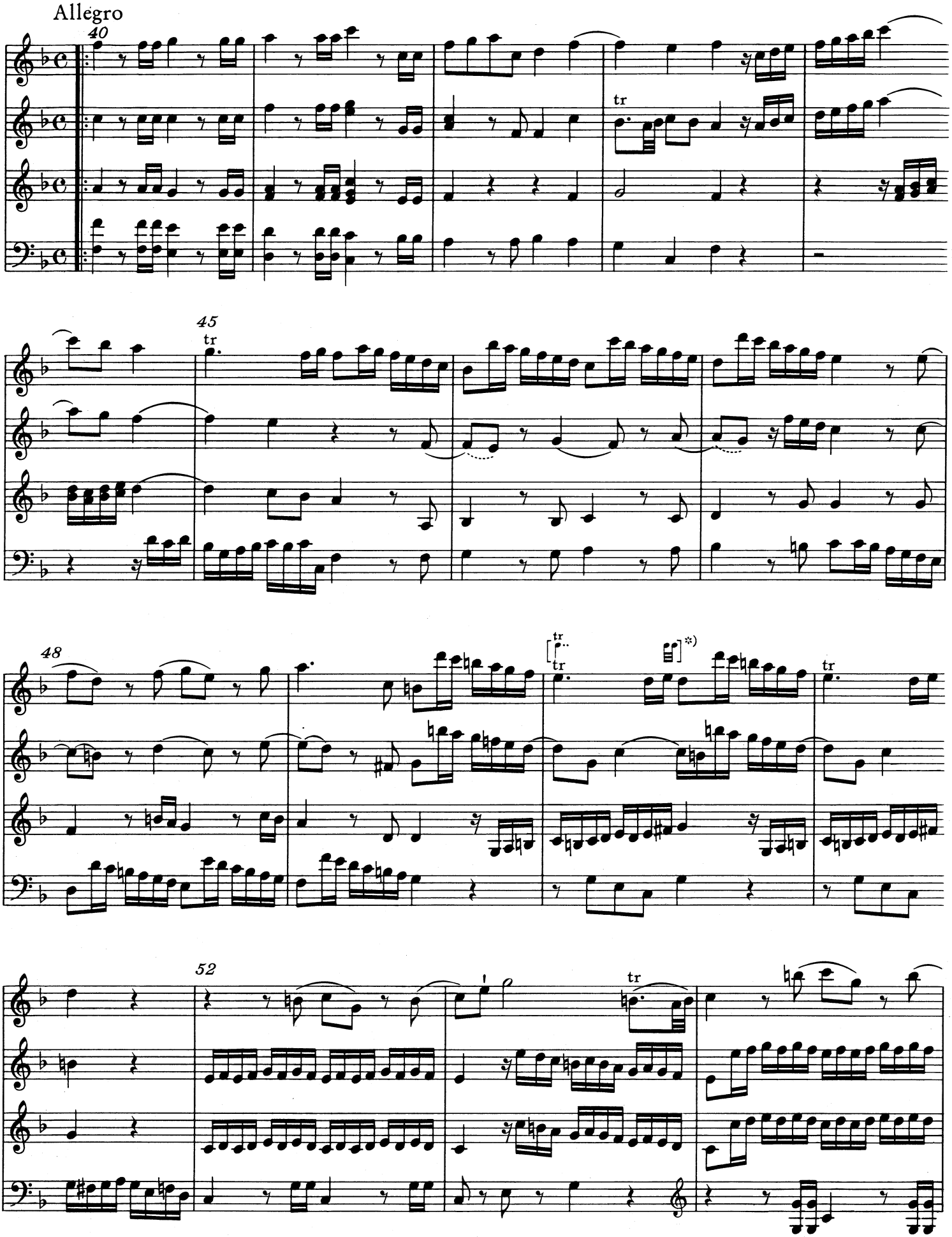
KV 594

Vollendet Wien, Ende 1790

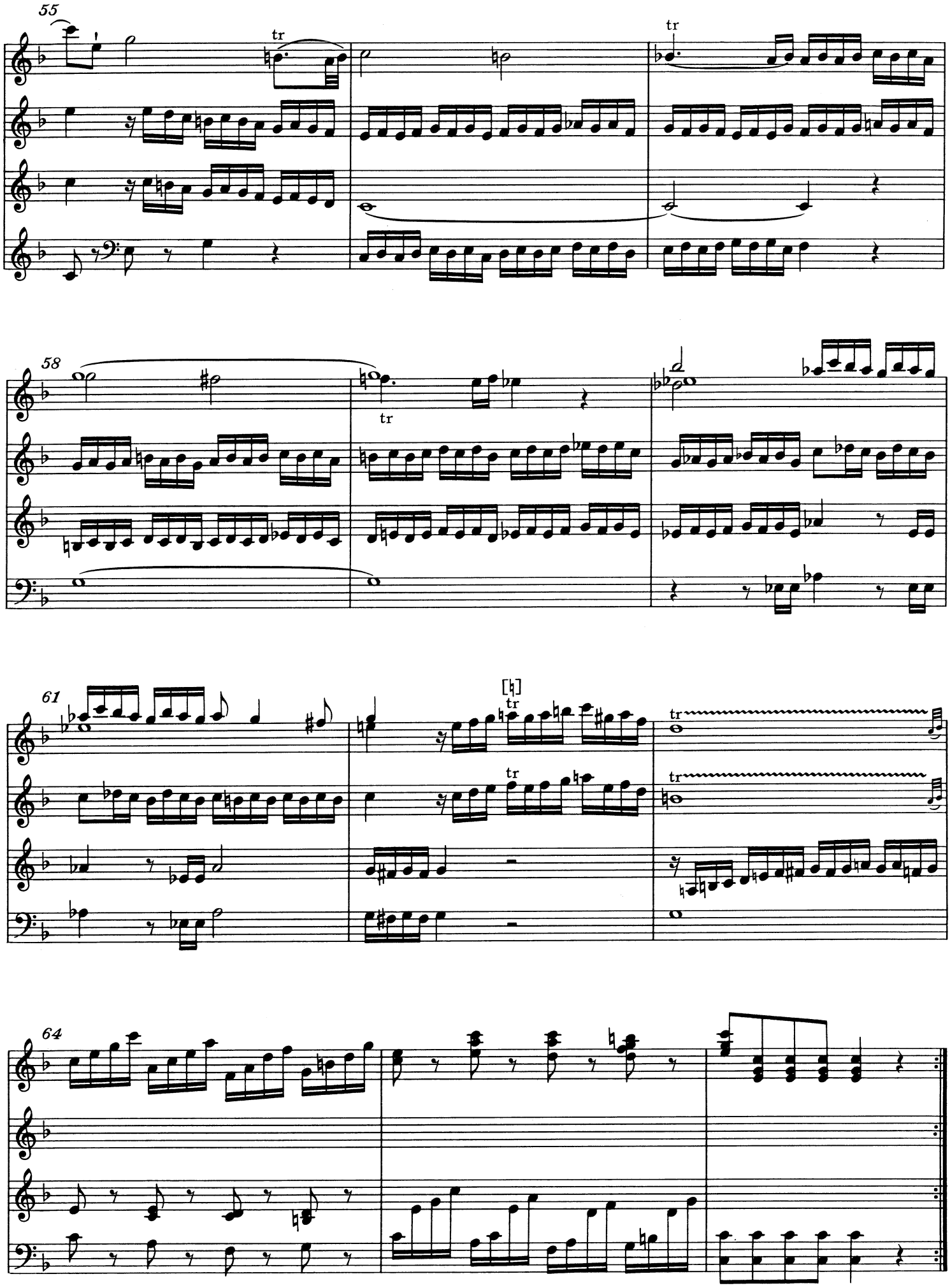


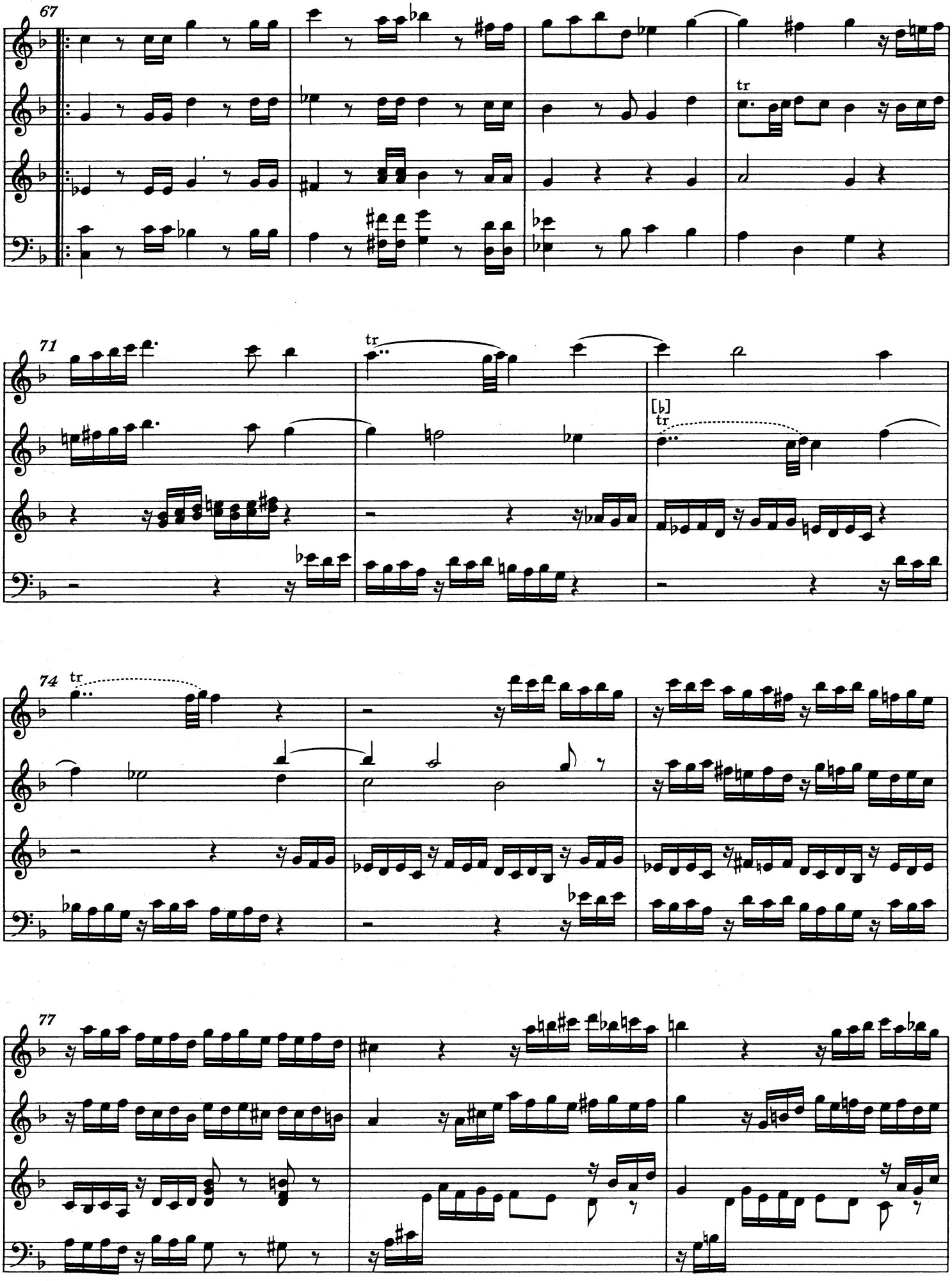
*) In Mozarts eigenhändigem Verzeichnis: „Ein Stück für ein Orgelwerk in einer uhr".

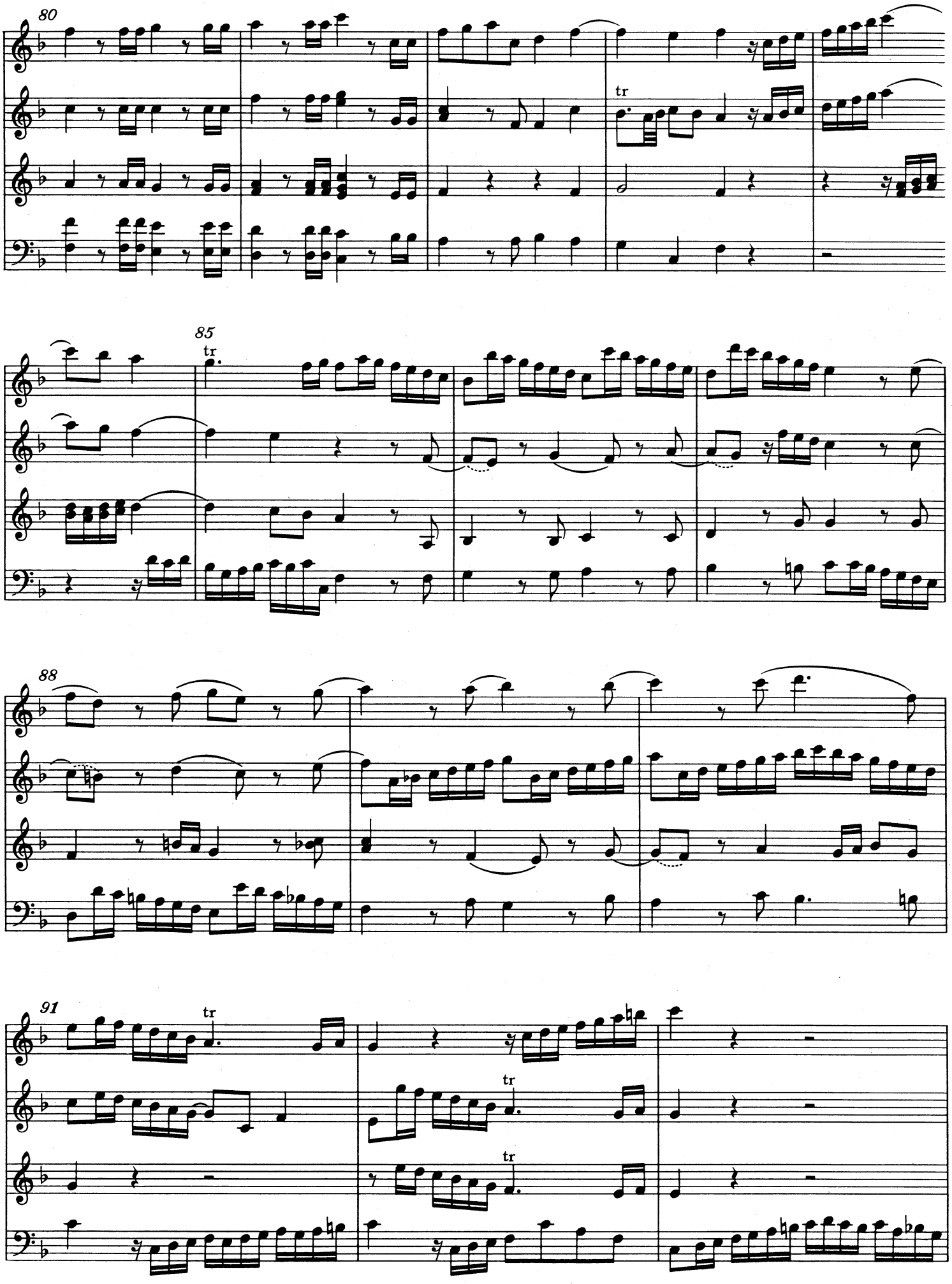

19
25
tr
30
35
tr

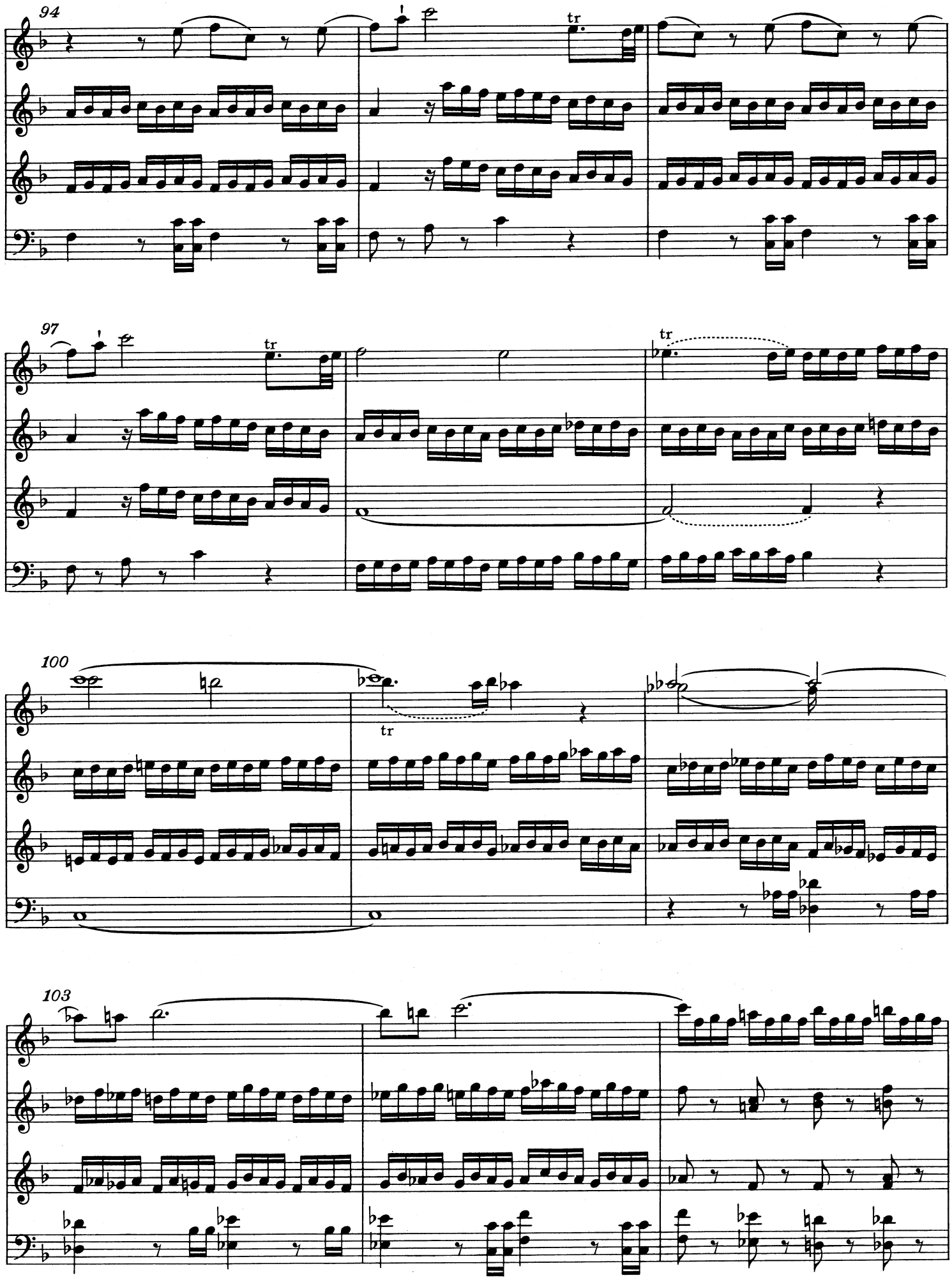


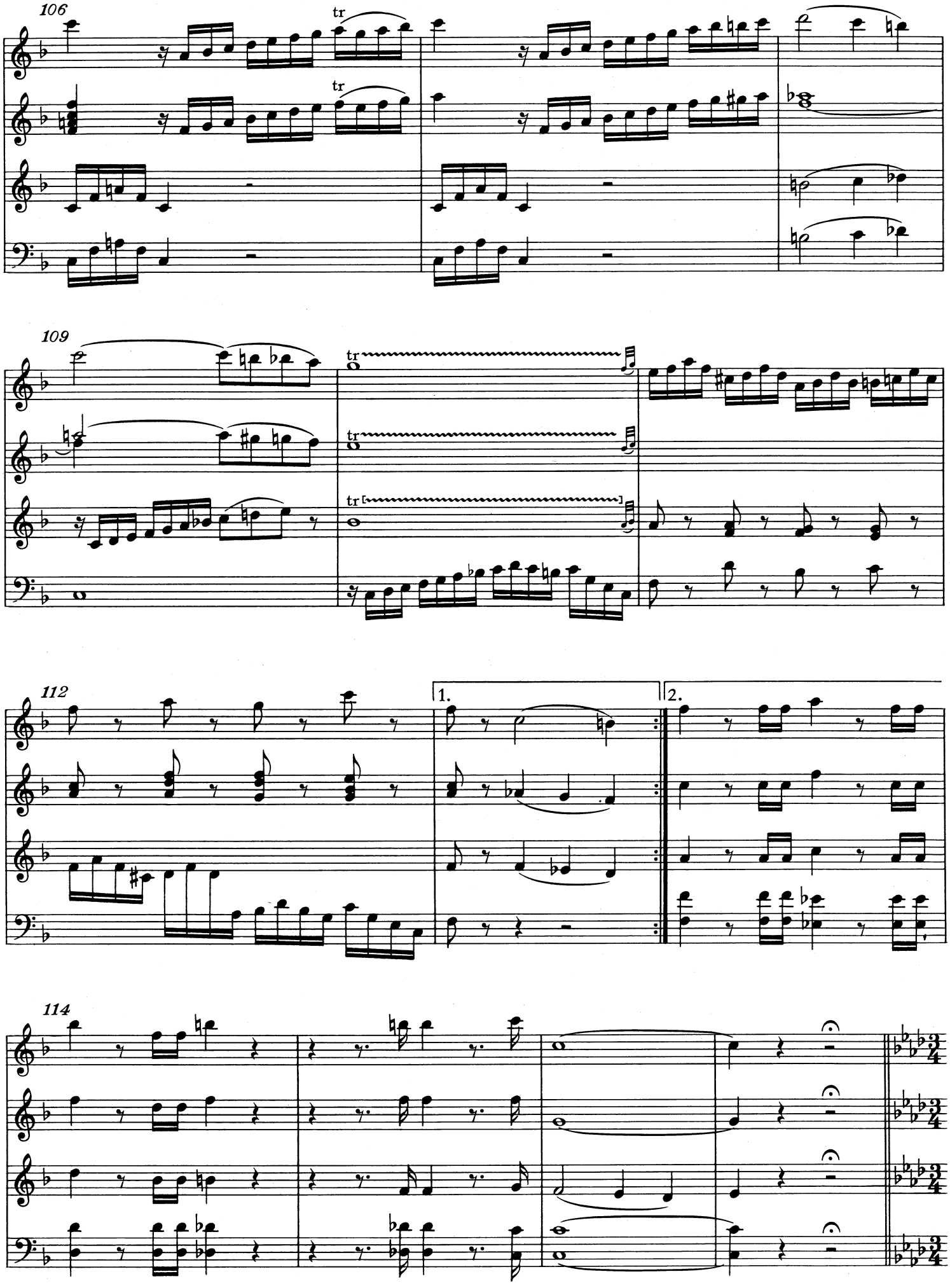
*) Die Ausführung des Trillers mit doppelter Punktierung und Zweiunddreißigstel-Nachschlag (hier und in den Takten 51, 57, 59, 85, 91f., 99 und 101) empfiehlt sich zur Vermeidung von Septimenparallelen u. a.; vgl. auch die Originalnotierung in den Takten 72 ff.

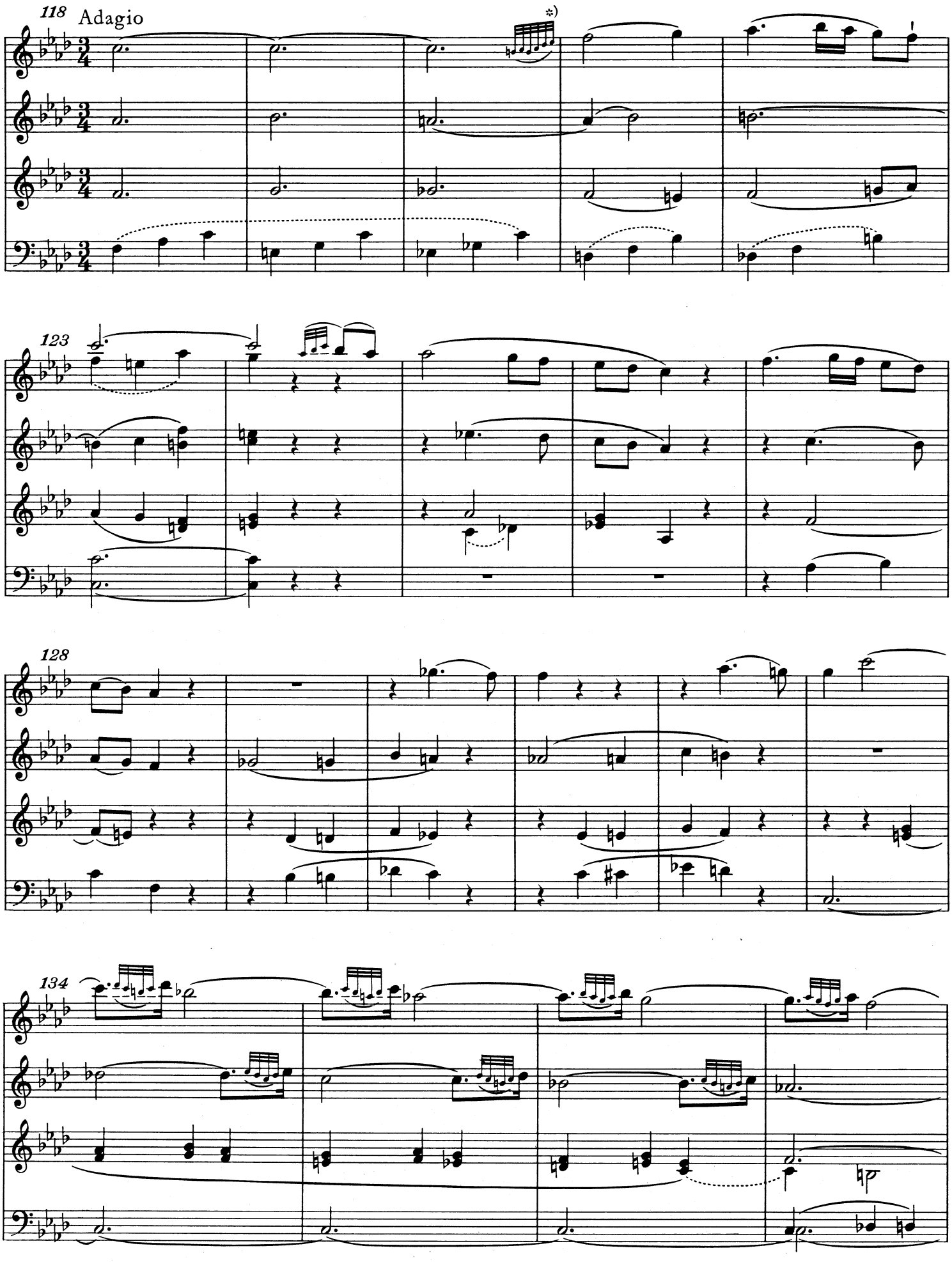

55
tr
tr
58
tr
61
[♮]
tr
tr
tr
tr
64


67
tr
71
tr
[♭]
tr
74
tr
77

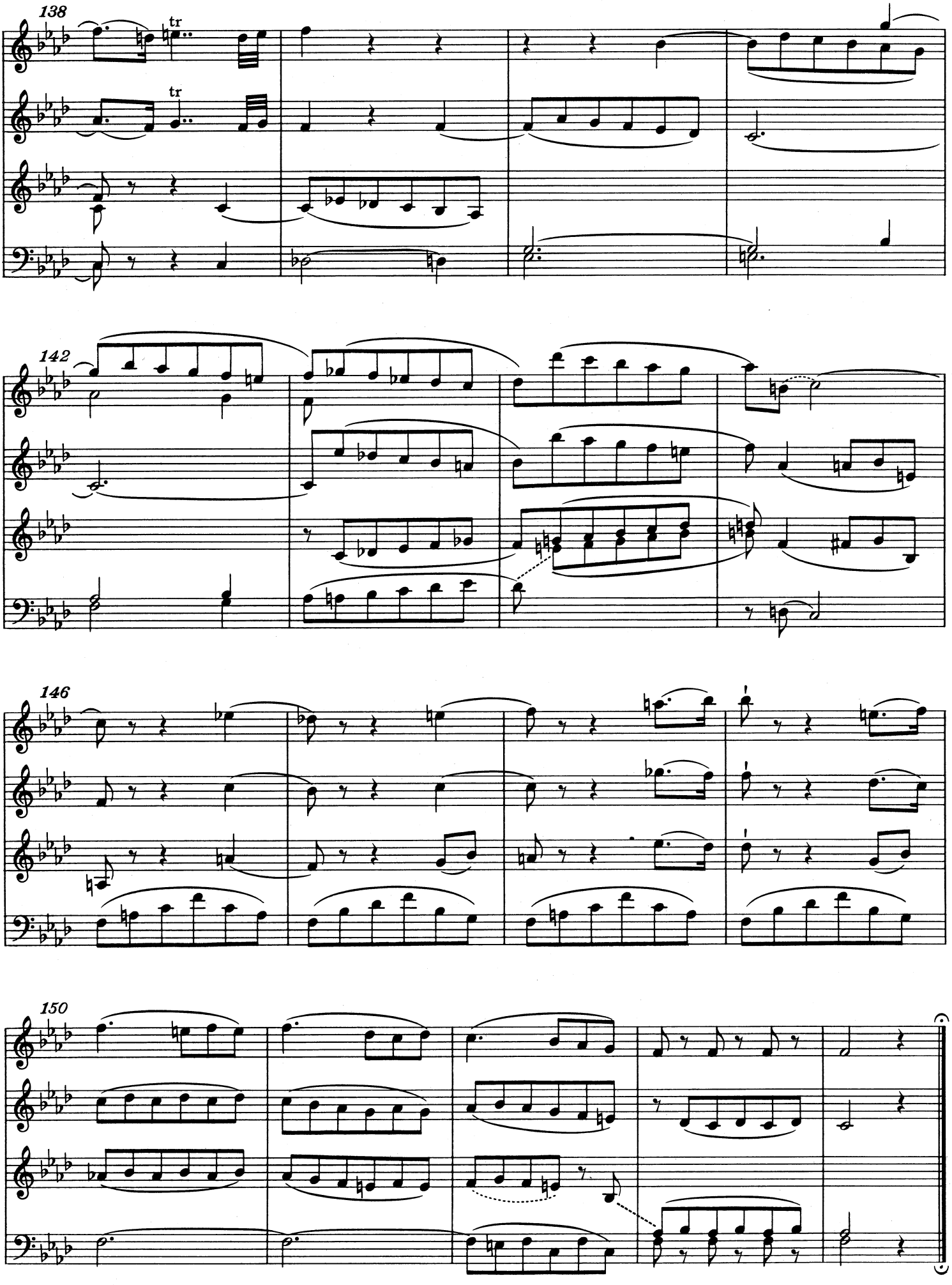

80
tr
85
tr
88
91
tr
tr
tr


94
tr
97
tr
tr
100
tr
103


106
tr
tr
109
tr
tr
tr
112
1.
2.
114



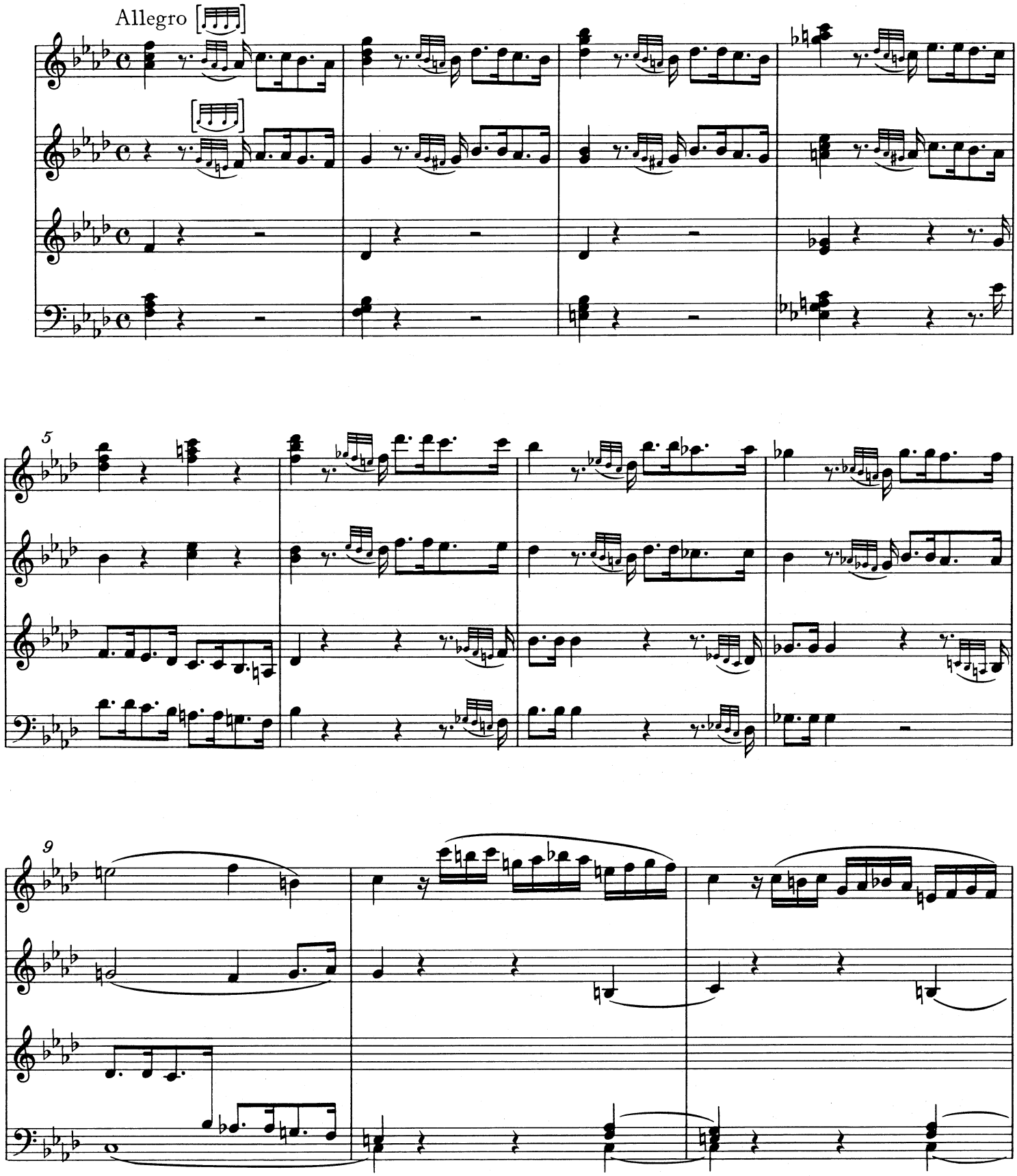
*) T. 120, 1. System: Zu den Ziernoten vgl. Krit. Bericht.


138
tr
tr
142
146
150

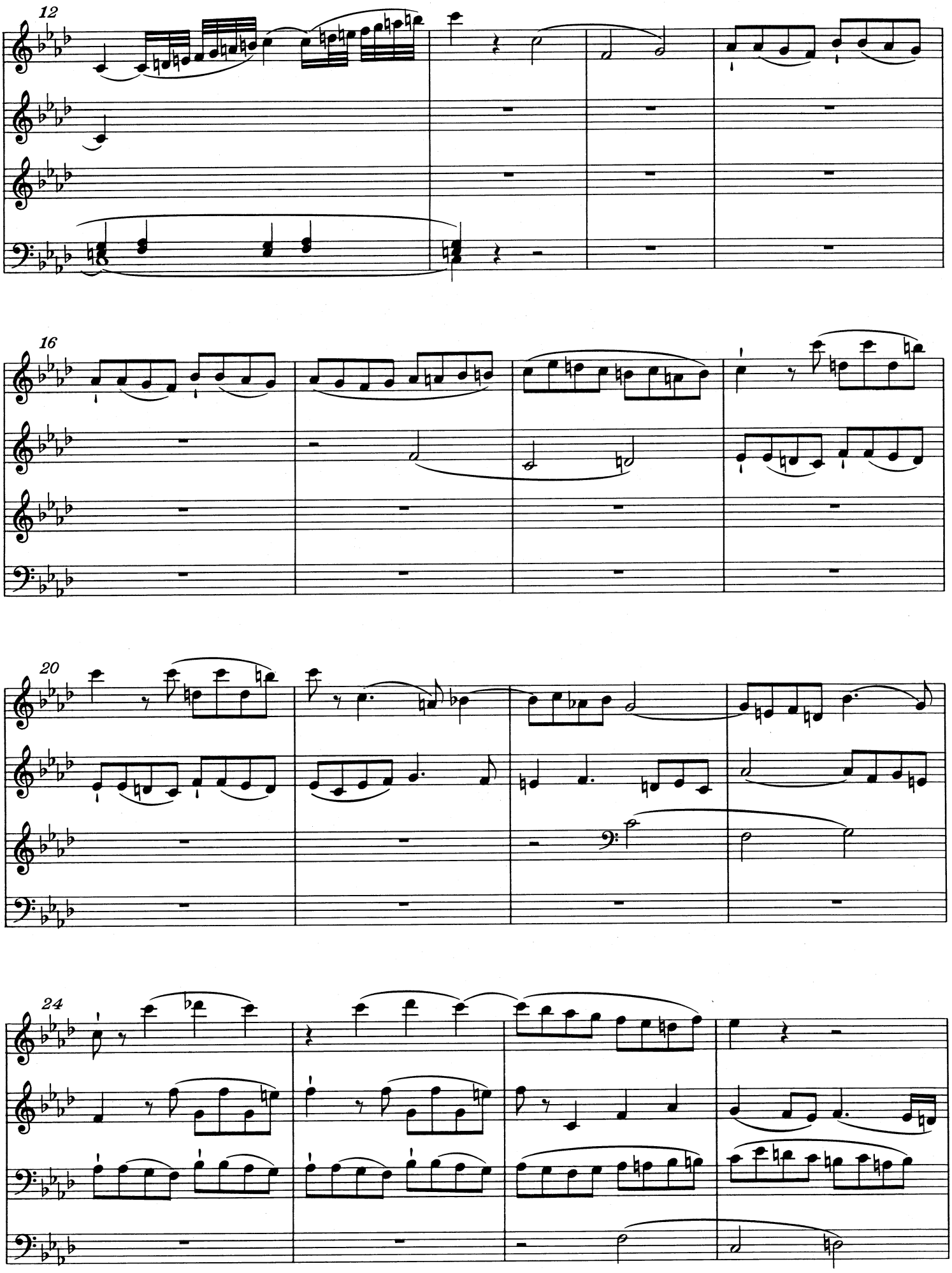
4. Allegro und Andante (Fantasie in f) für eine Orgelwalze*)

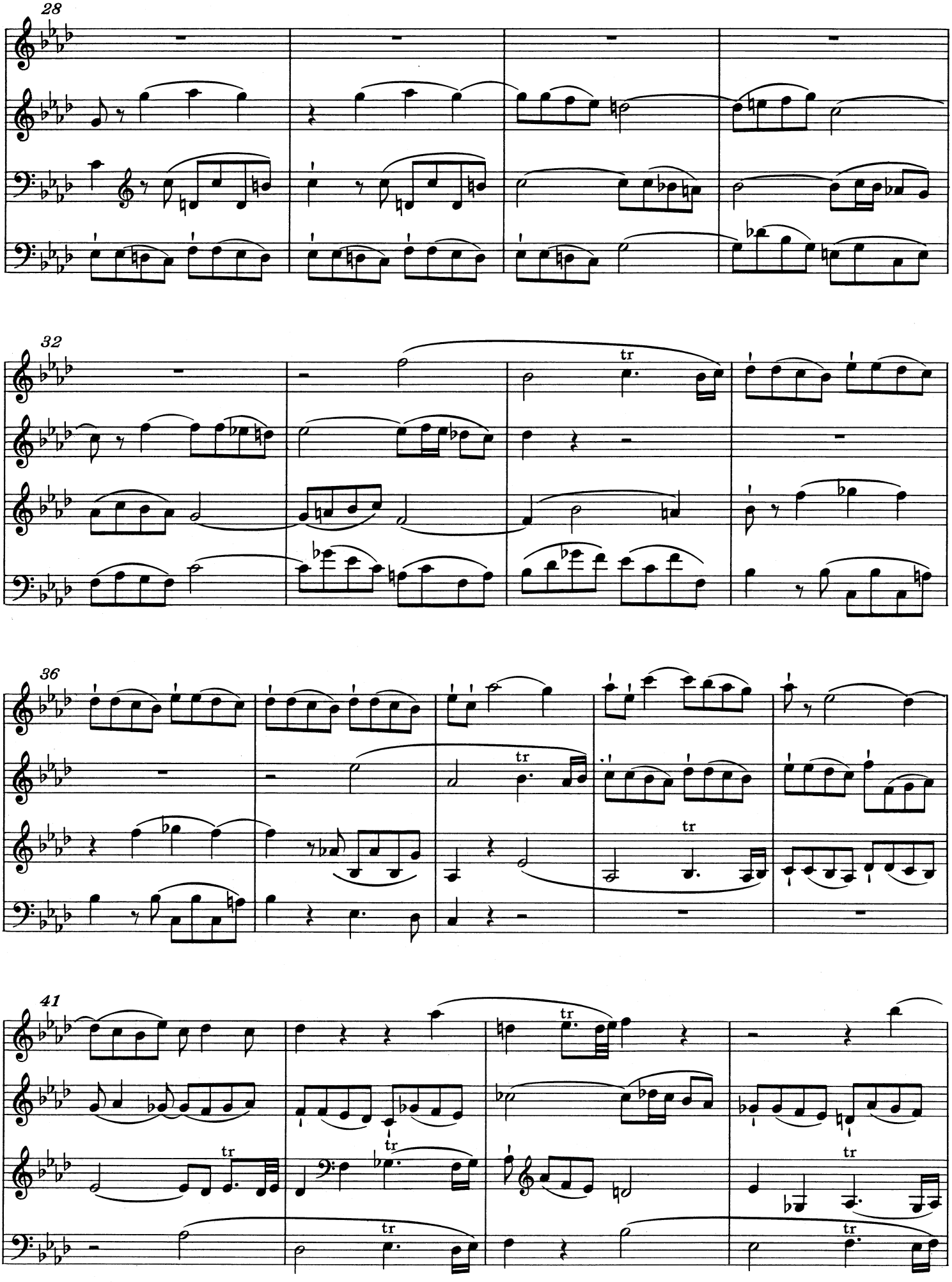
KV 608

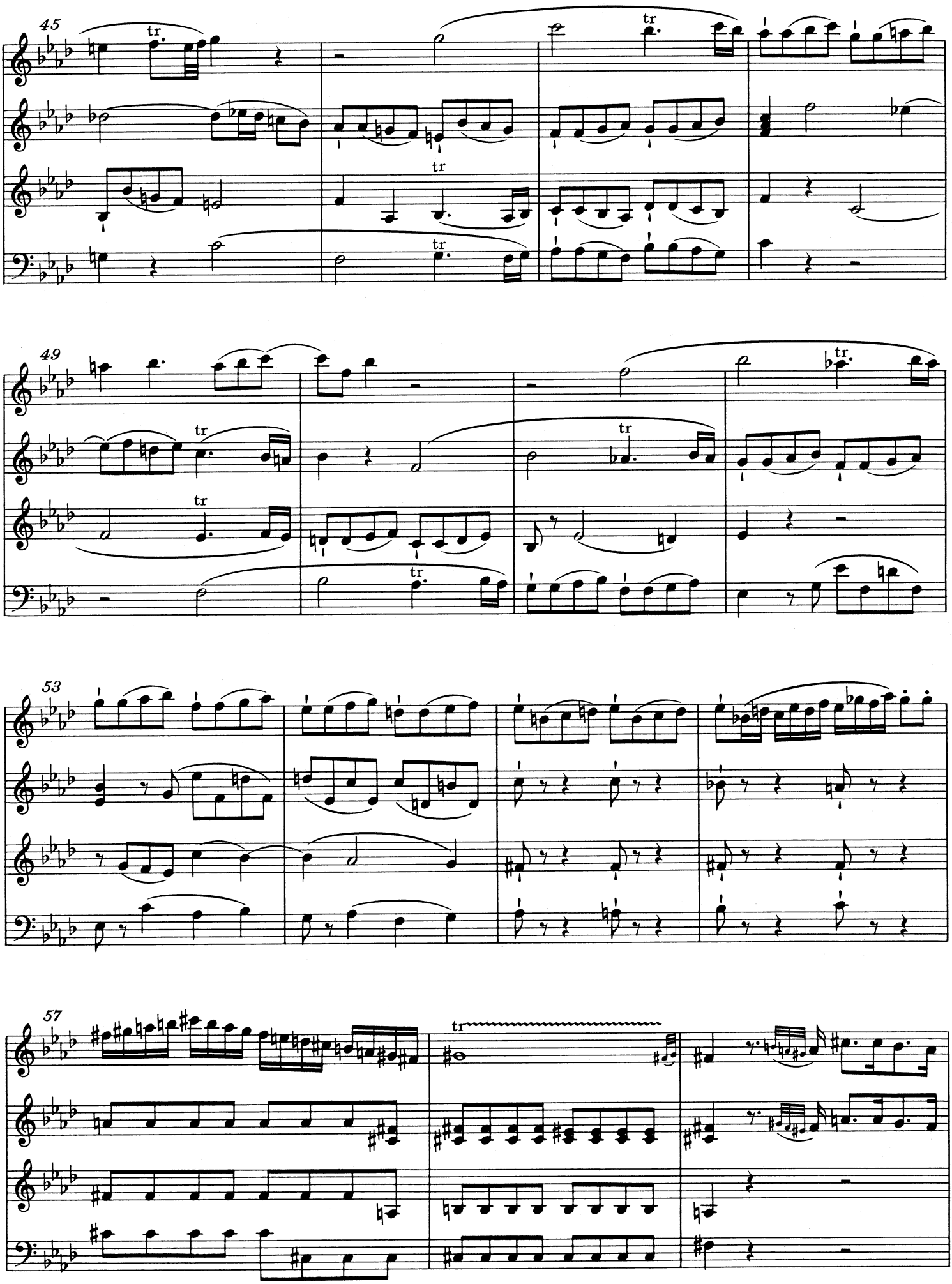
Datiert Wien, 3. März 1791

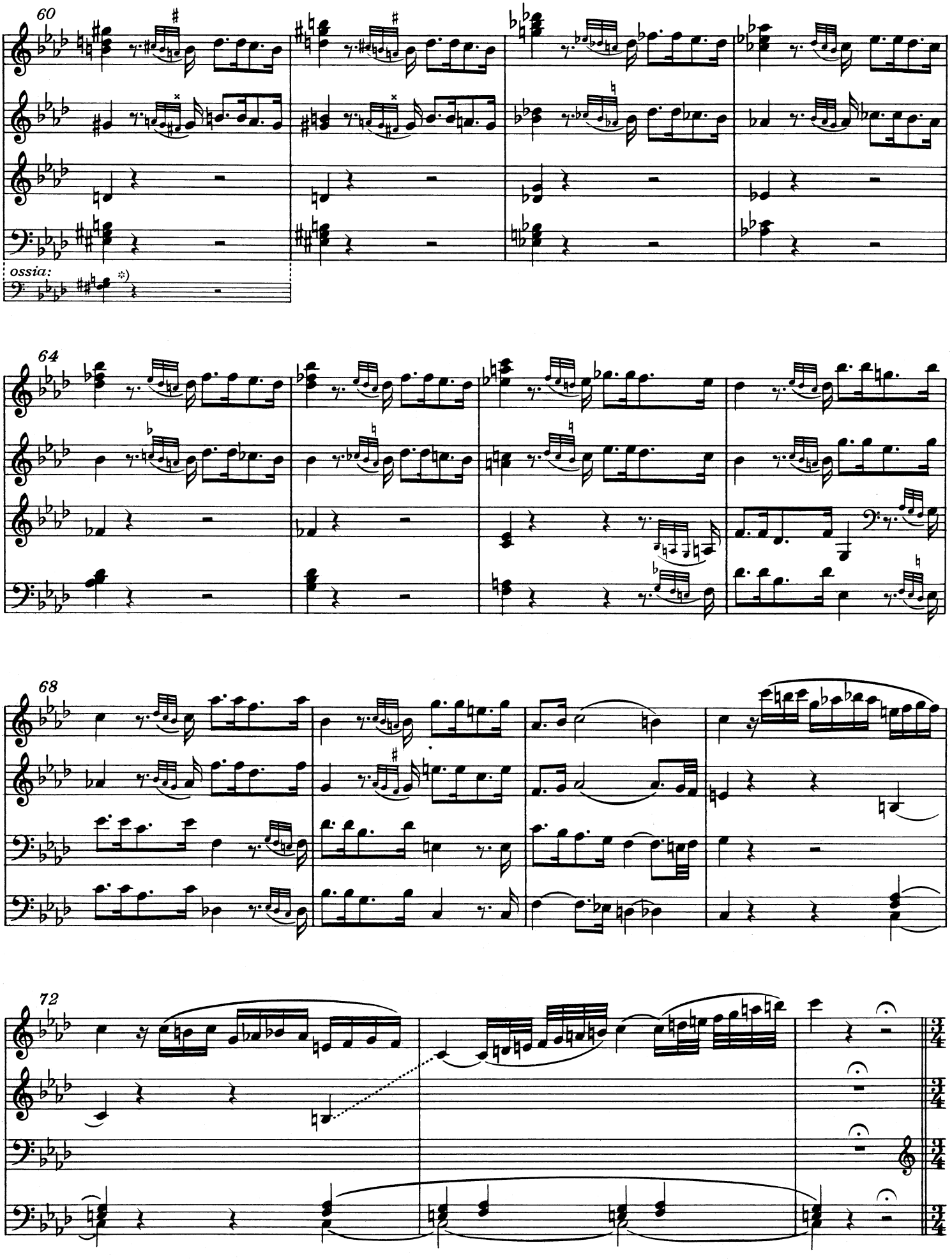


*) In Mozarts eigenhändigem Verzeichnis: „Ein OrgelStücke für eine Uhr".

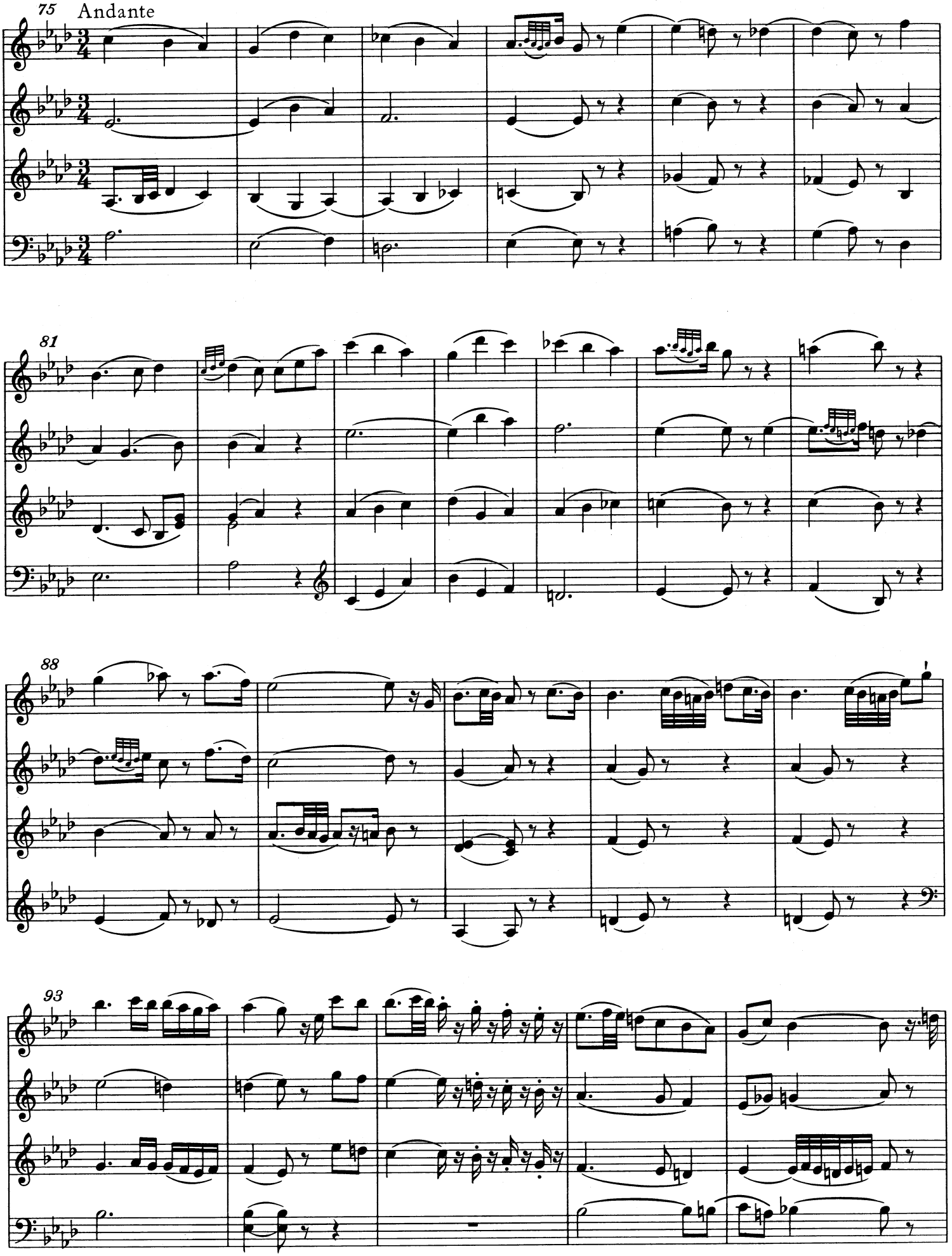

12
16
20
24

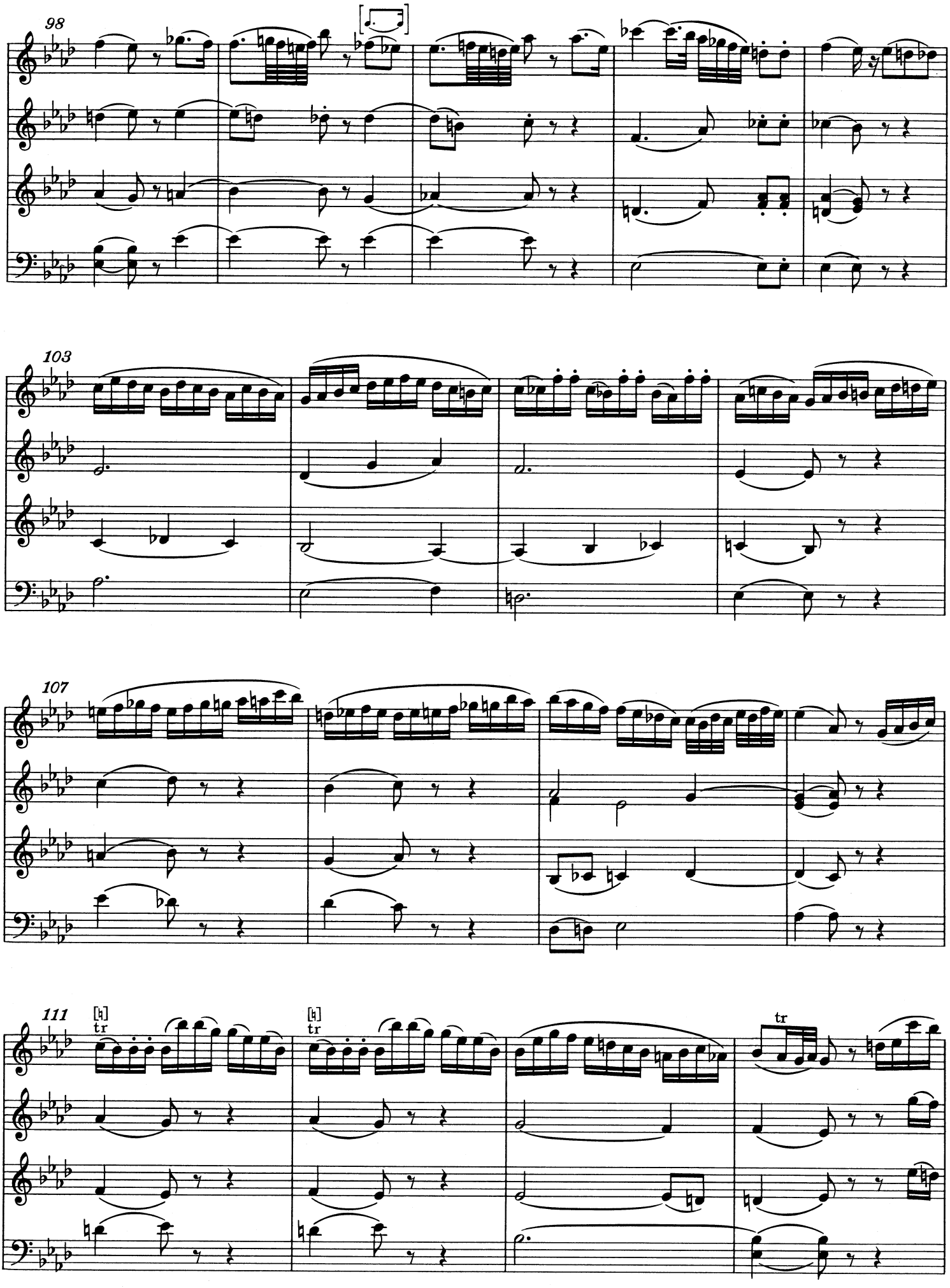

28
32
tr
36
tr
tr
41
tr
tr
tr
tr

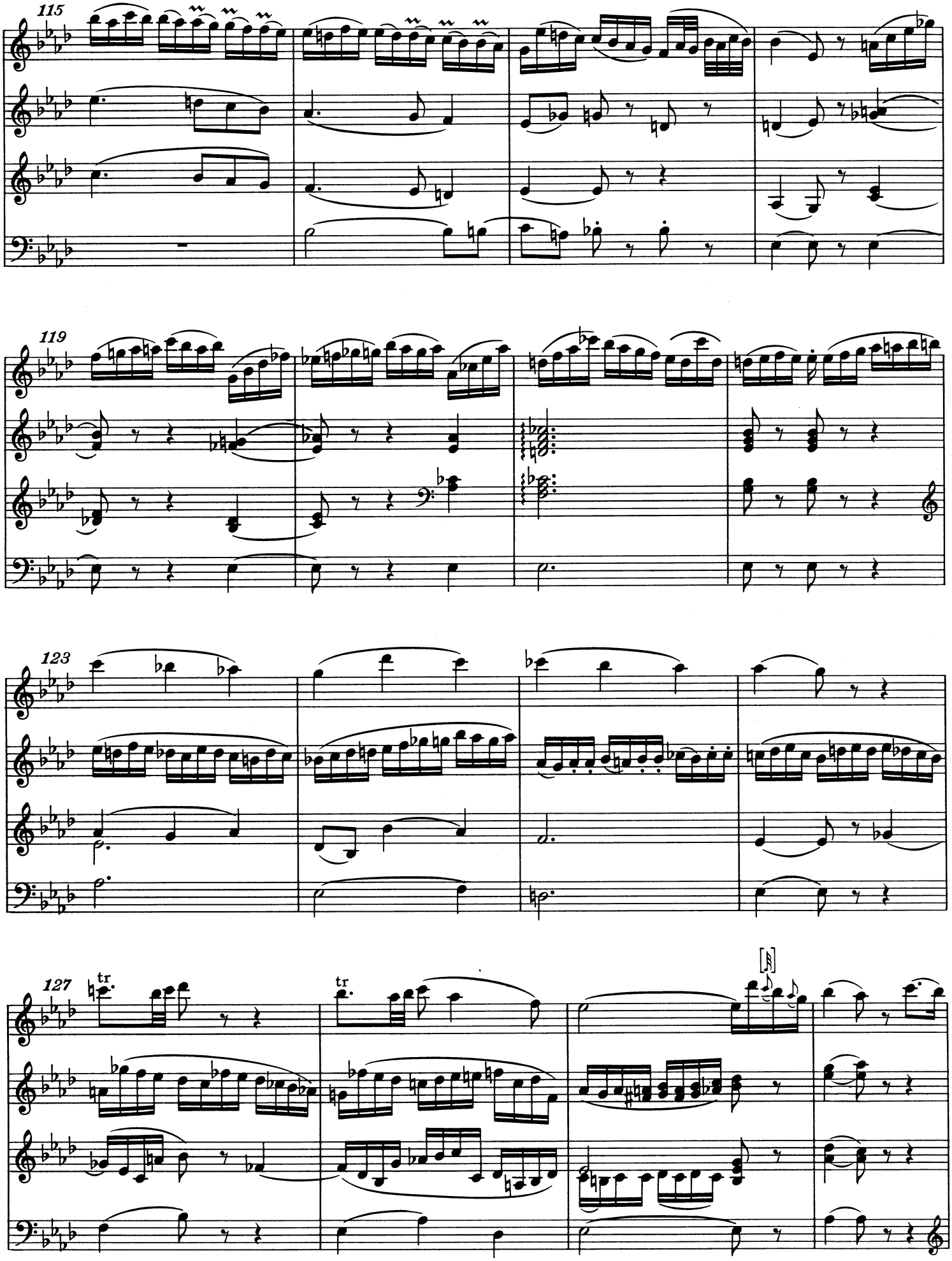

45
tr
49
53
57

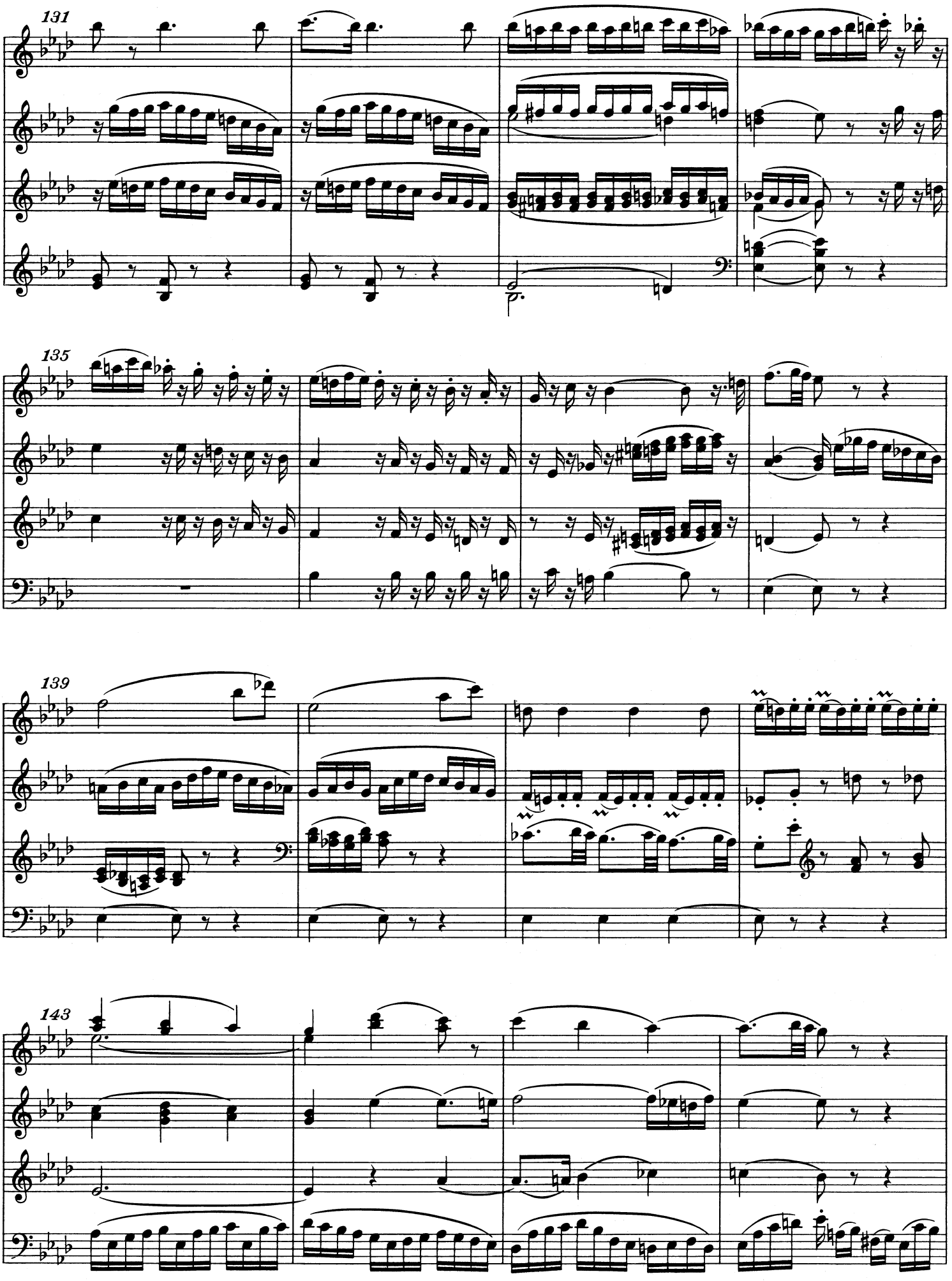


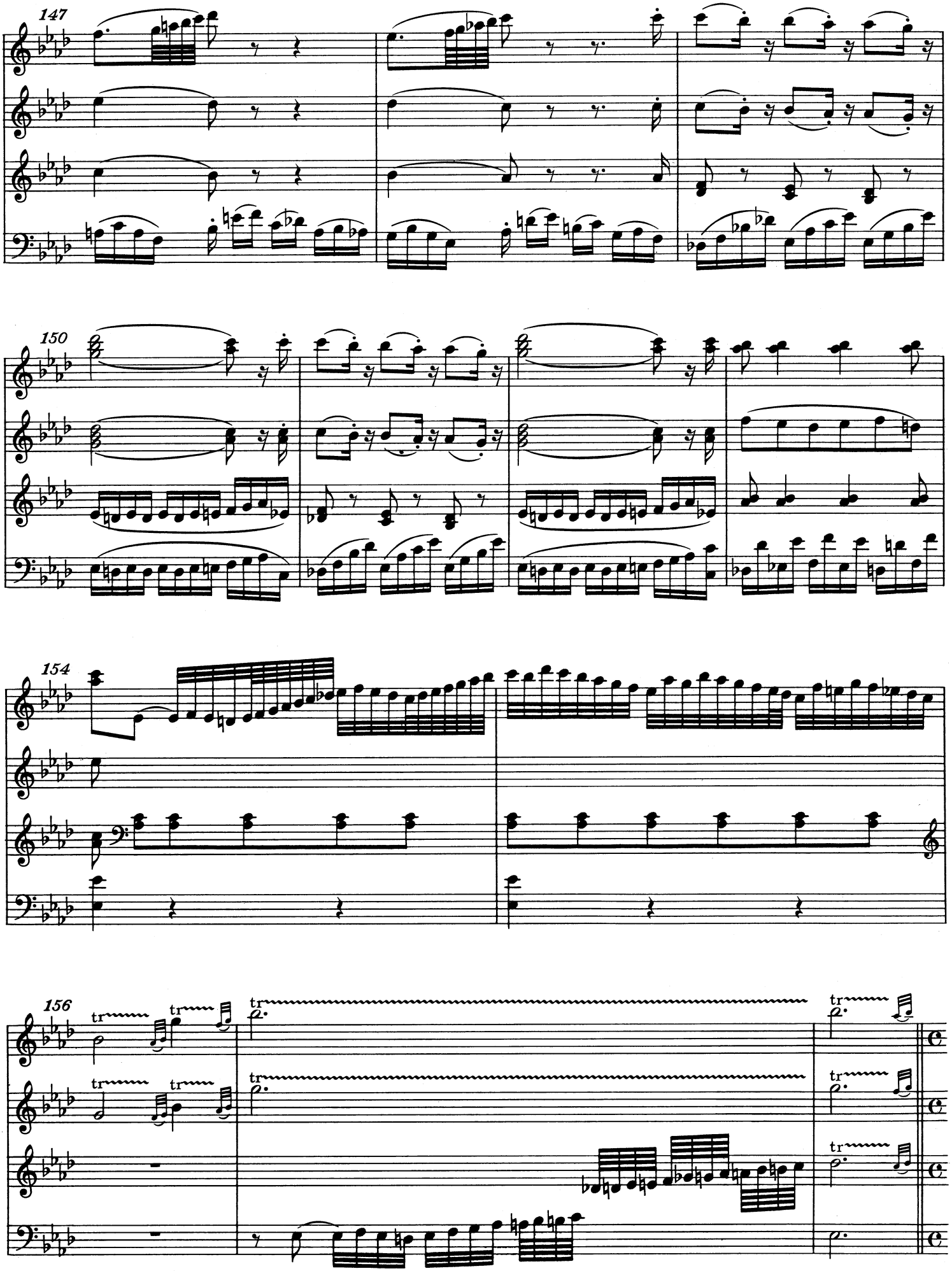
*) T. 60, 4. System: Die kleingestochene Ossia-Version empfiehlt der Herausgeber analog T. 64.


75
Andante
81
88
93


98
103
107
111
tr
tr
tr


115
119
123
127
tr
tr


131
135
139
143


147
150
154
156
tr

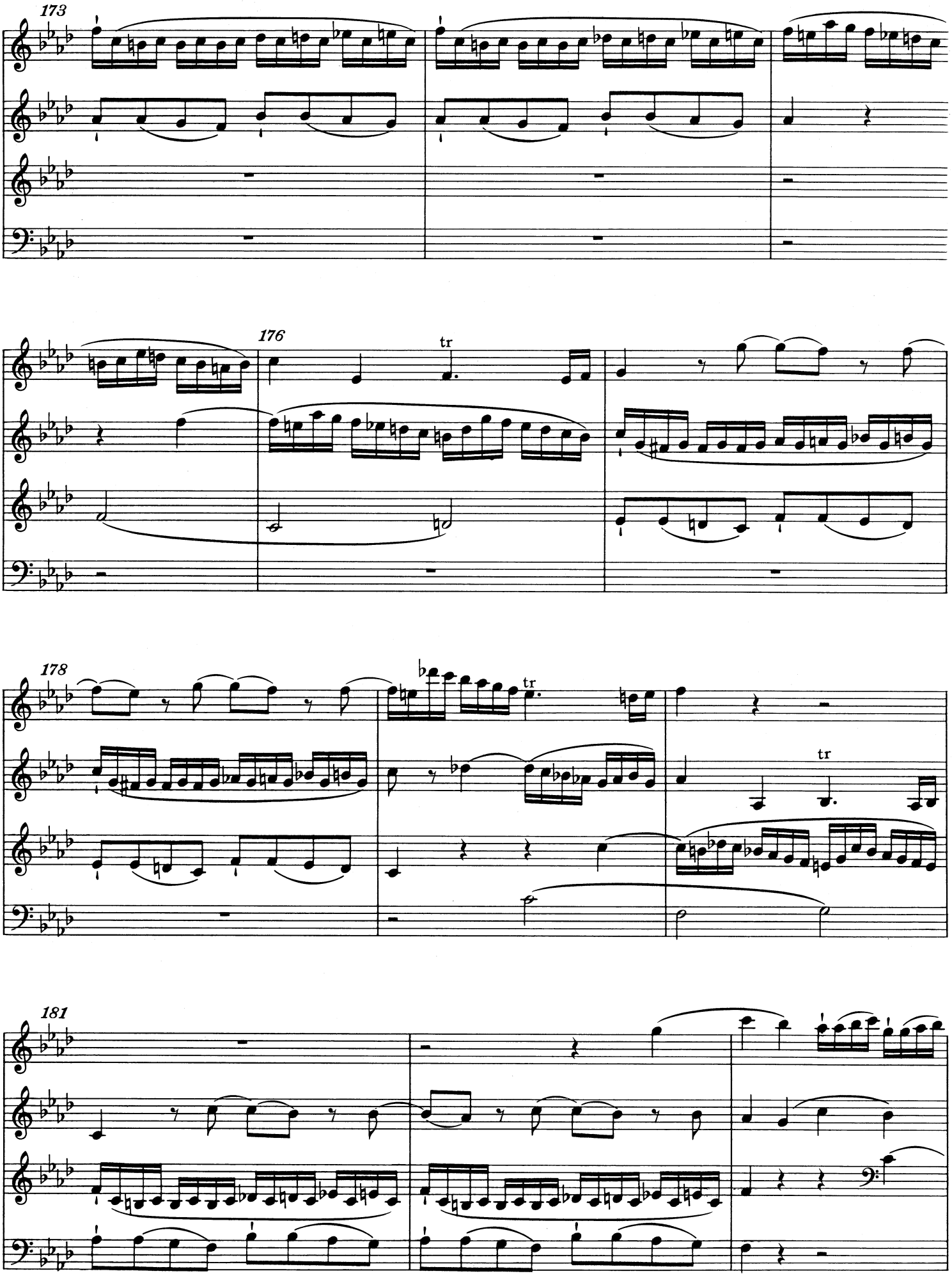
159 Tempo primo

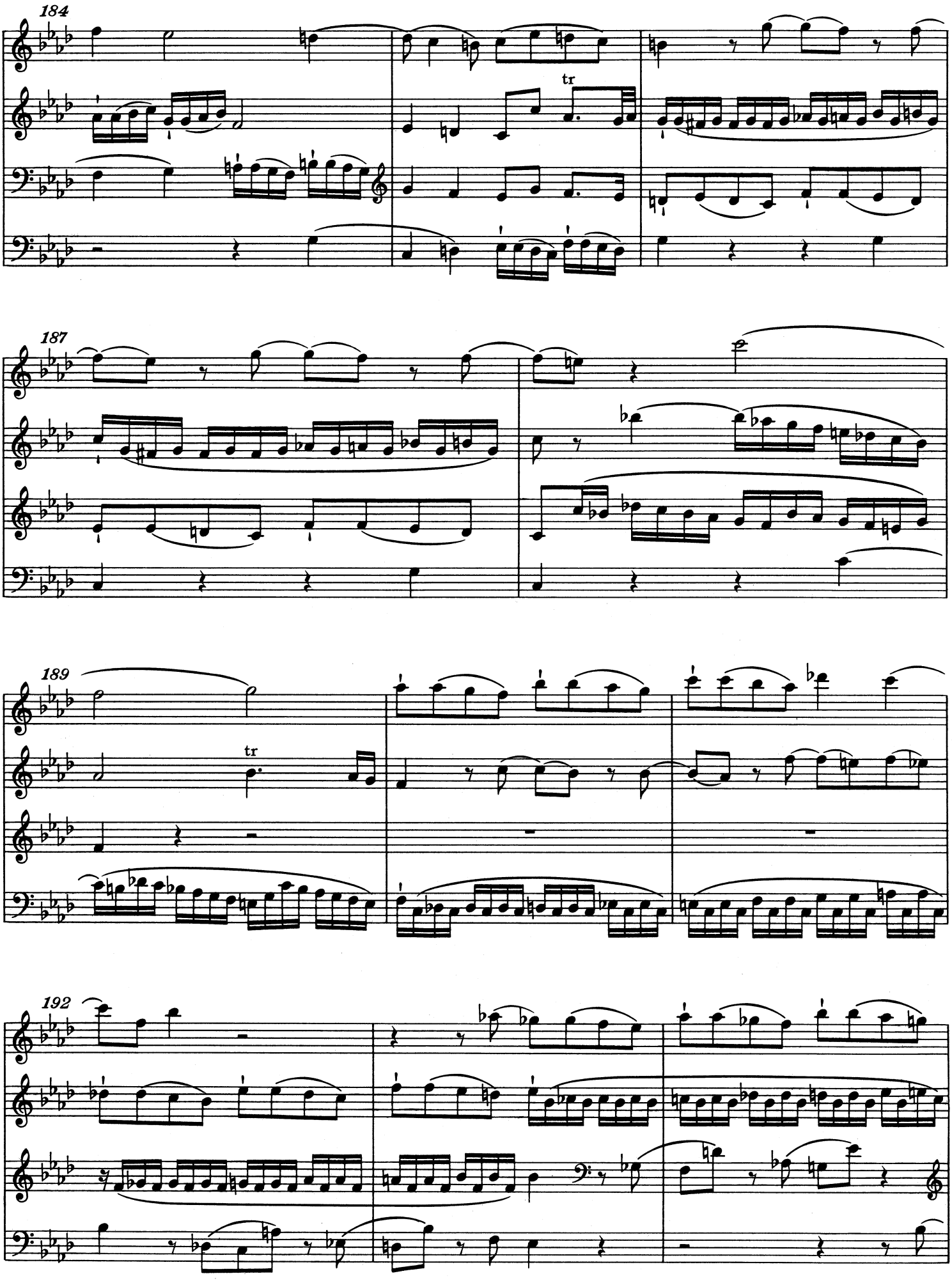
163

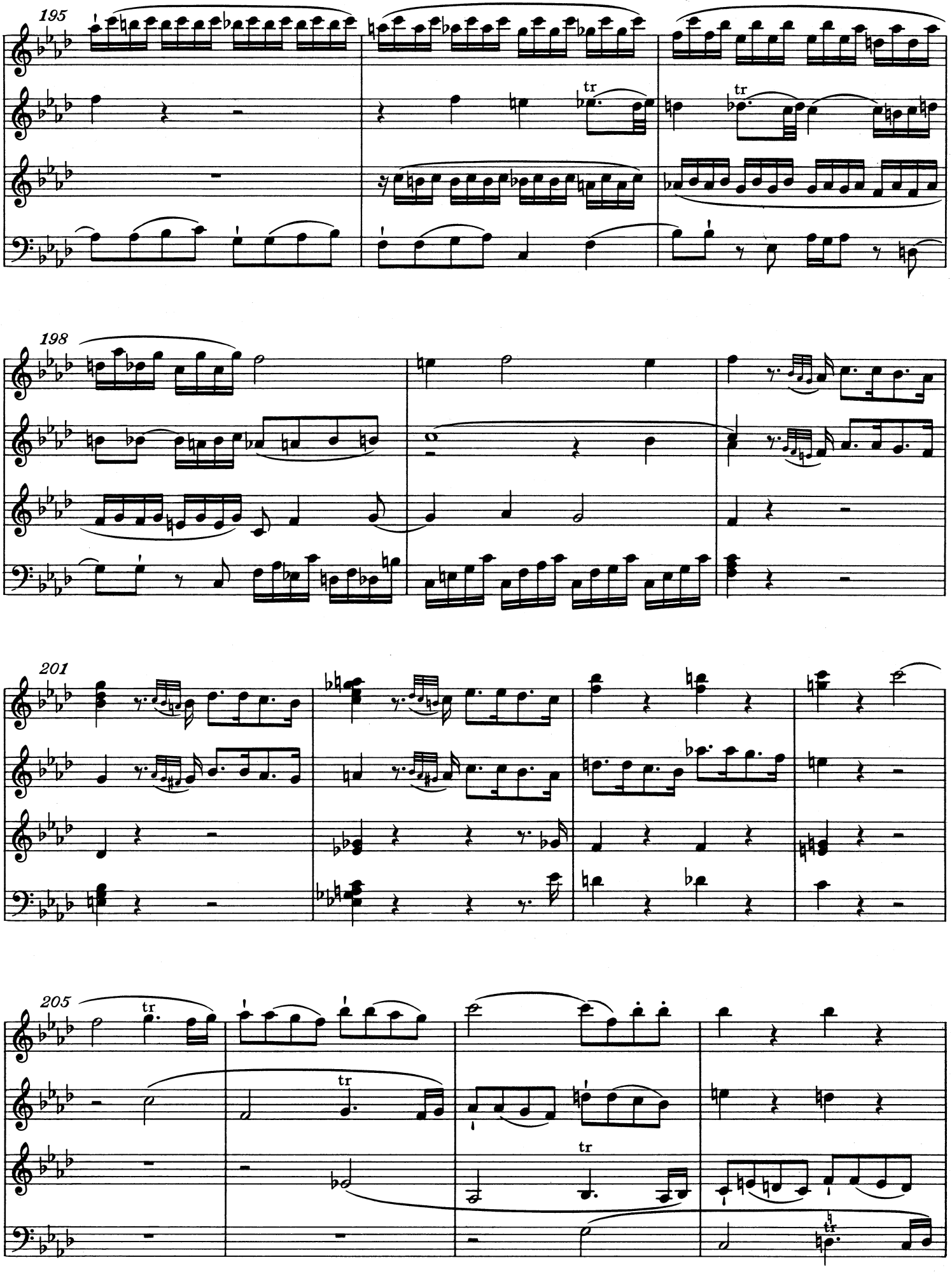
167

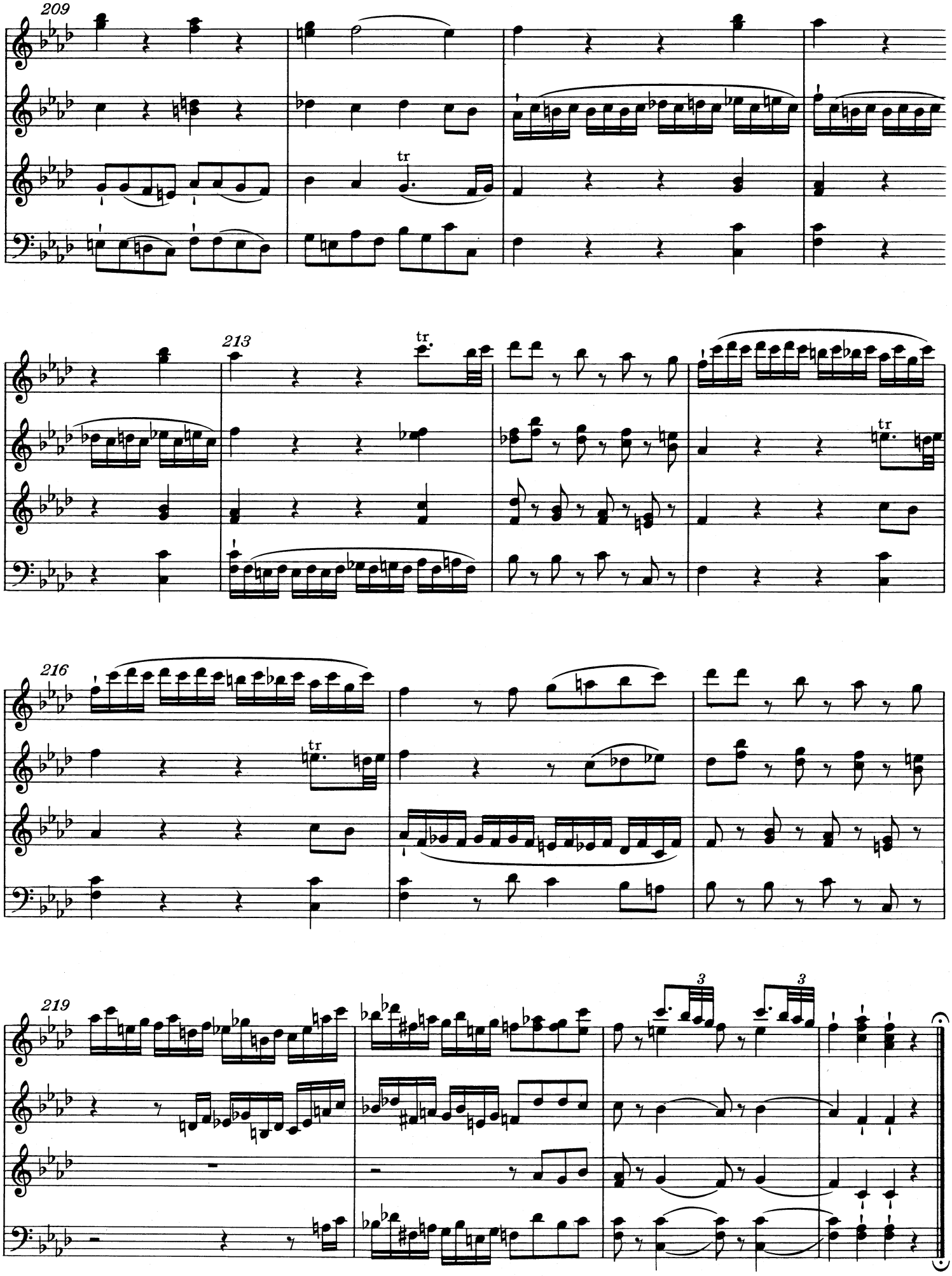
170

*) T. 162, 3. System, letzte Note: In den Quellen f', vgl. aber T. 4.


173
176
tr
178
tr
tr
181


184
tr
187
189
tr
192

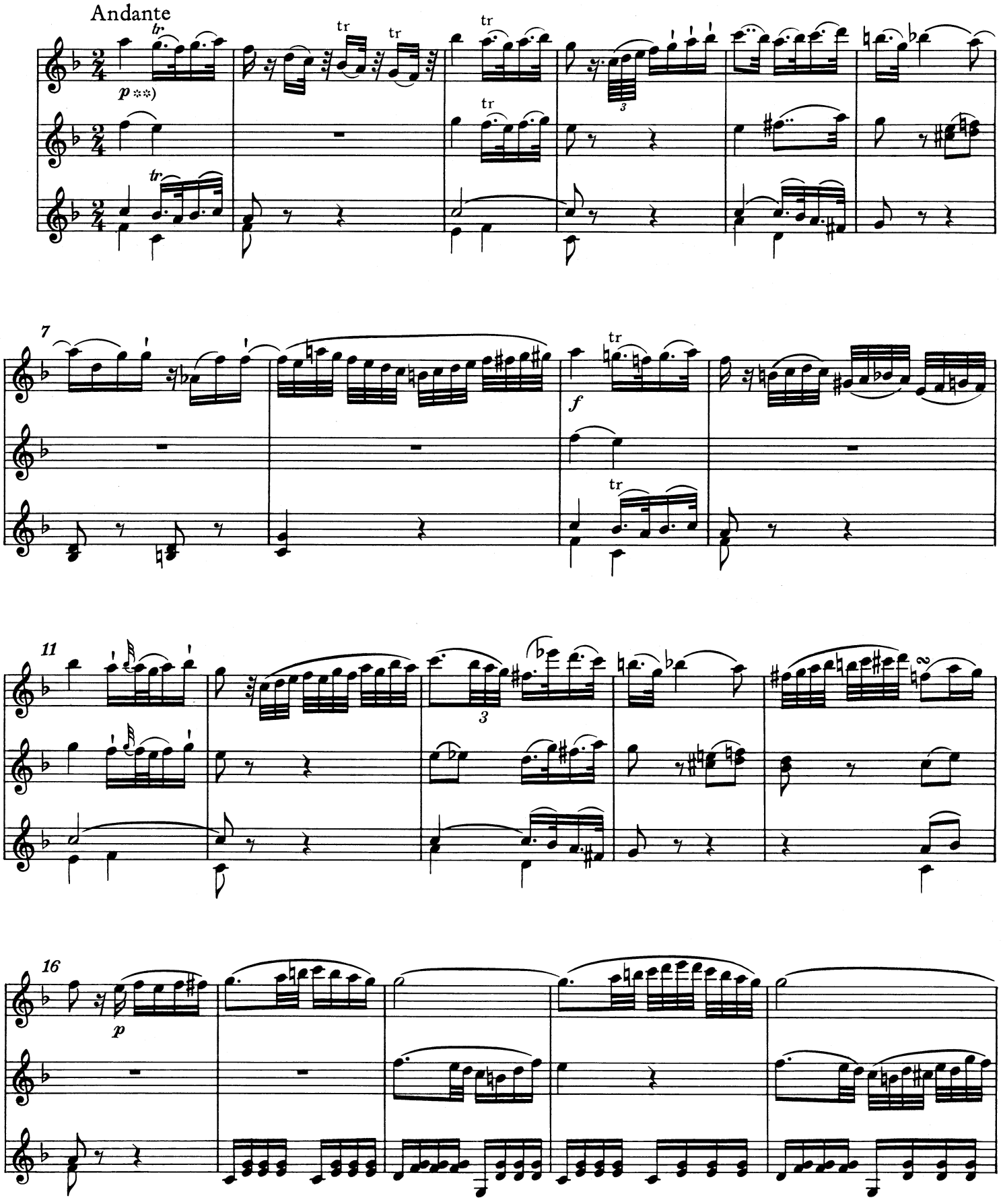

195
tr
tr
198
201
205
tr
tr
tr
tr


209
213
216
219
tr
3

5. Andante in F für eine Orgelwalze*)

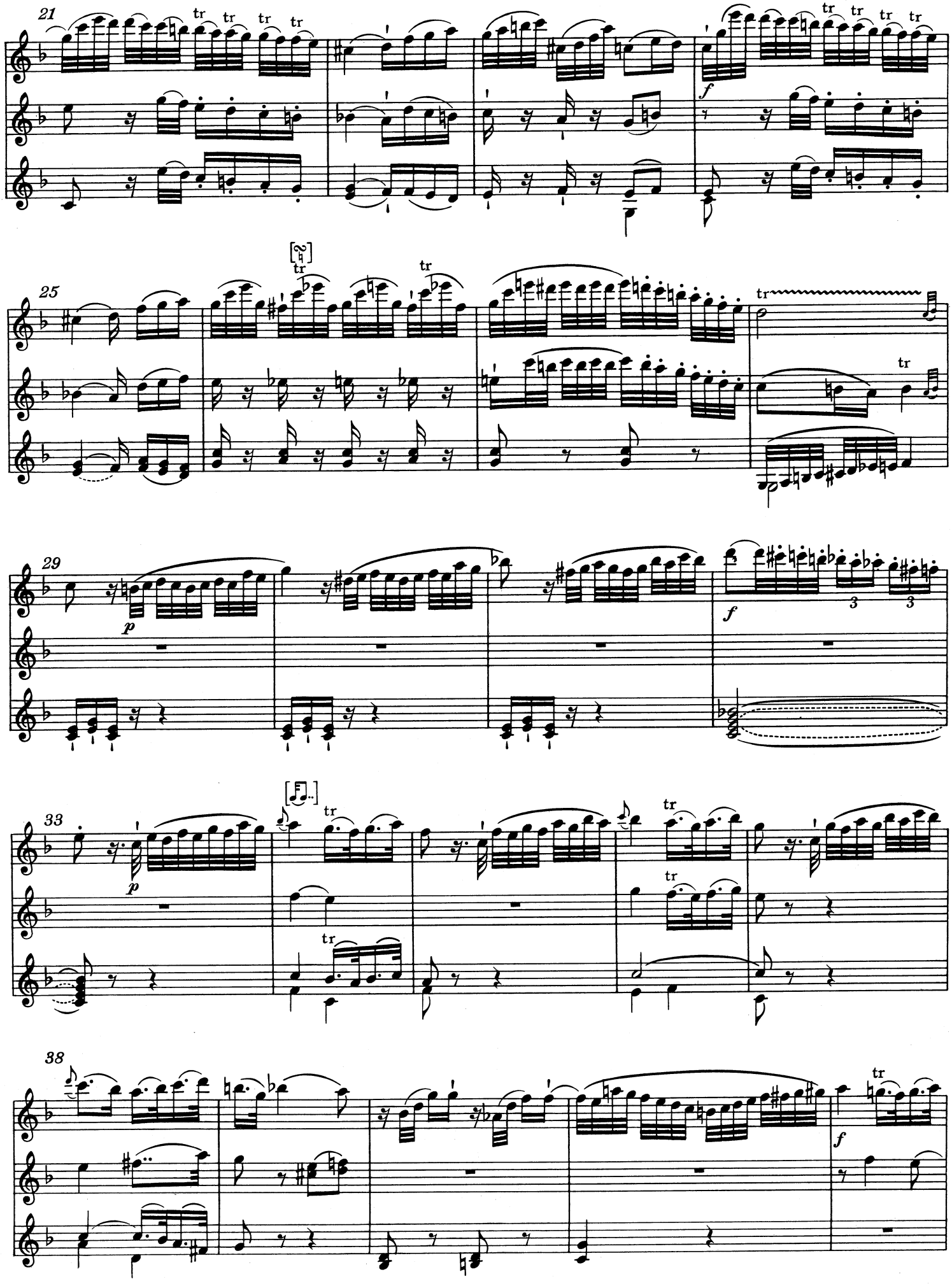
KV 616

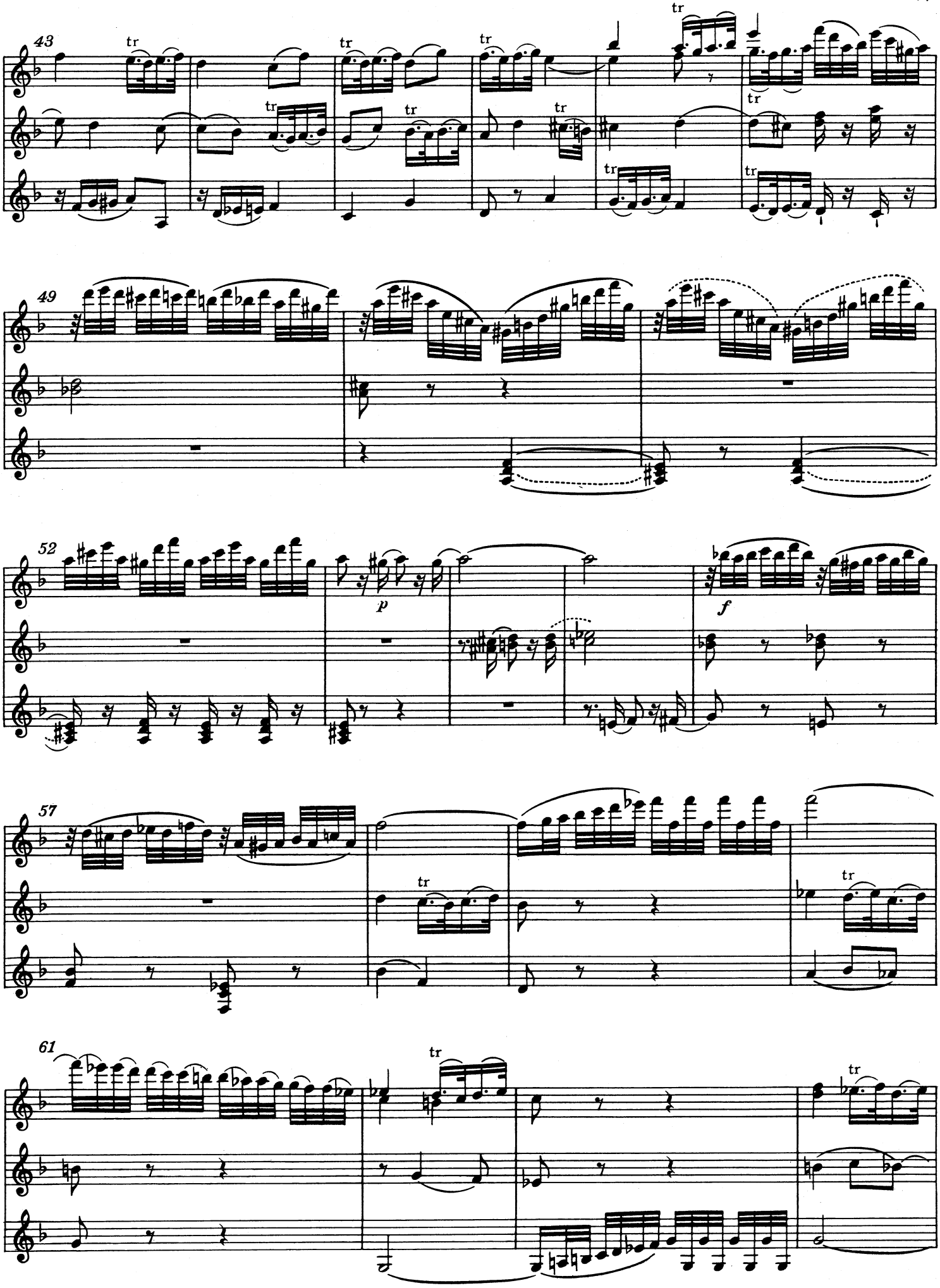
Datiert Wien, 4. Mai 1791

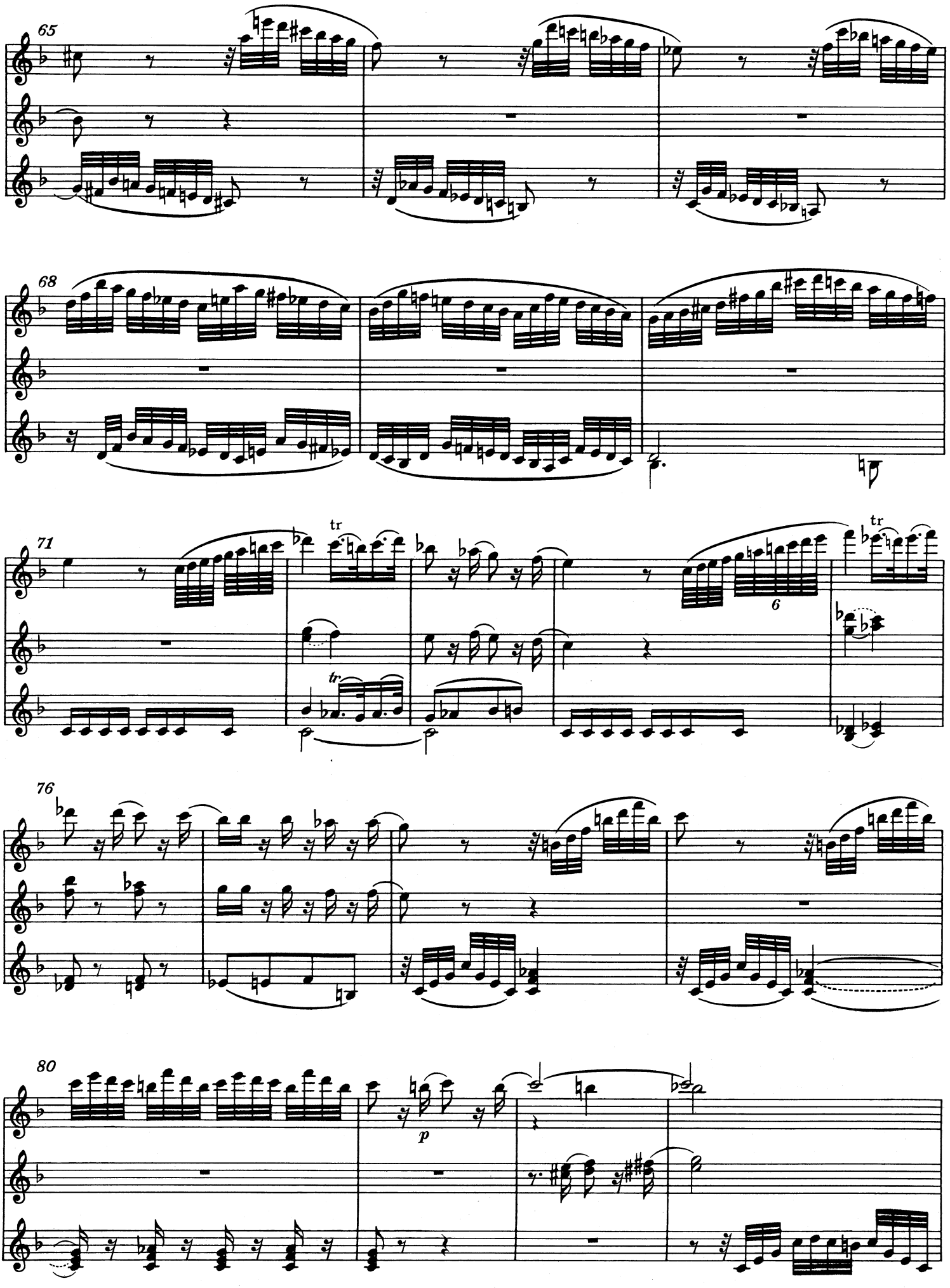


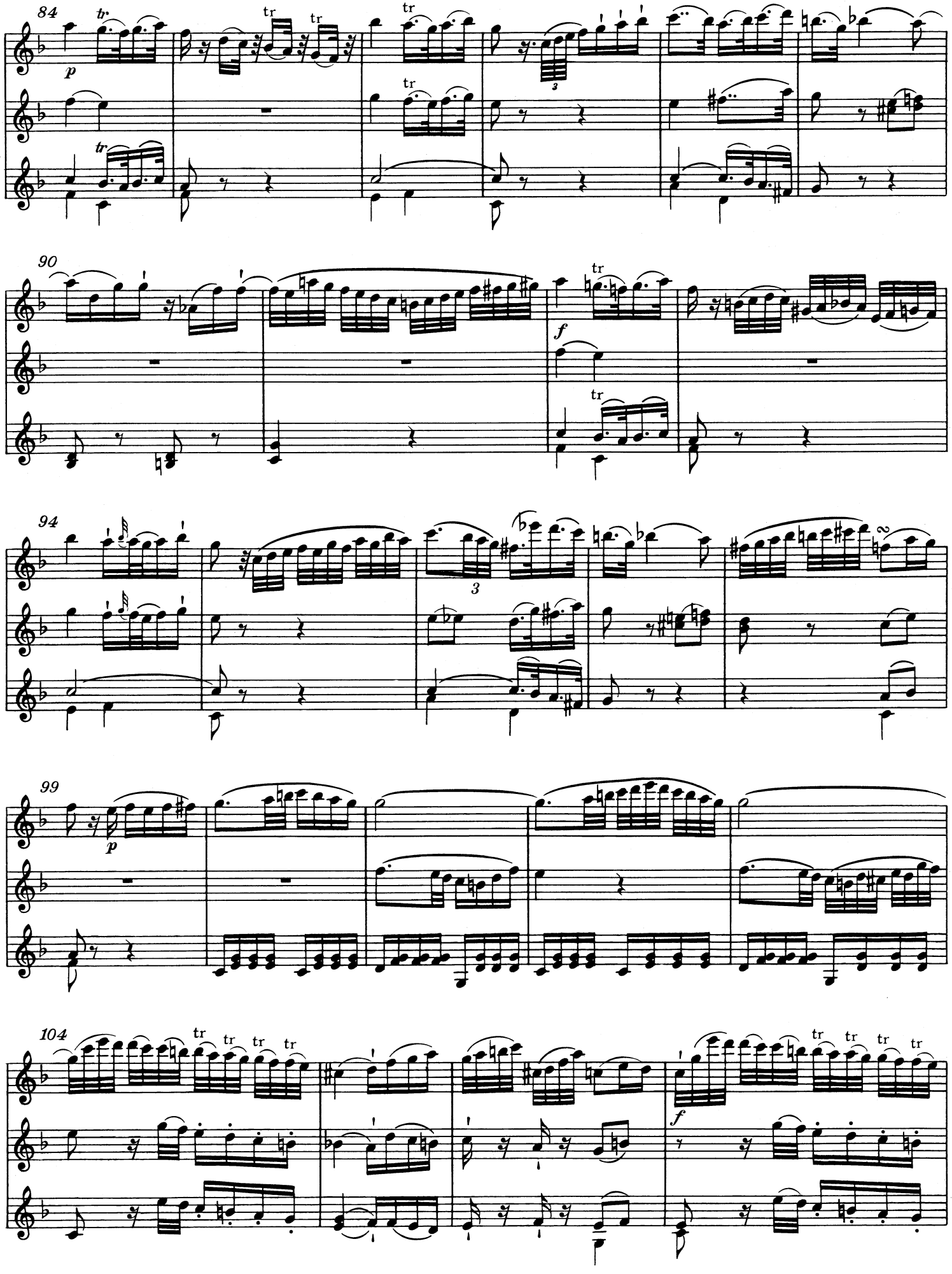
*) In Mozarts eigenhändigem Verzeichnis: „Ein Andante für eine Walze in eine kleine Orgel".

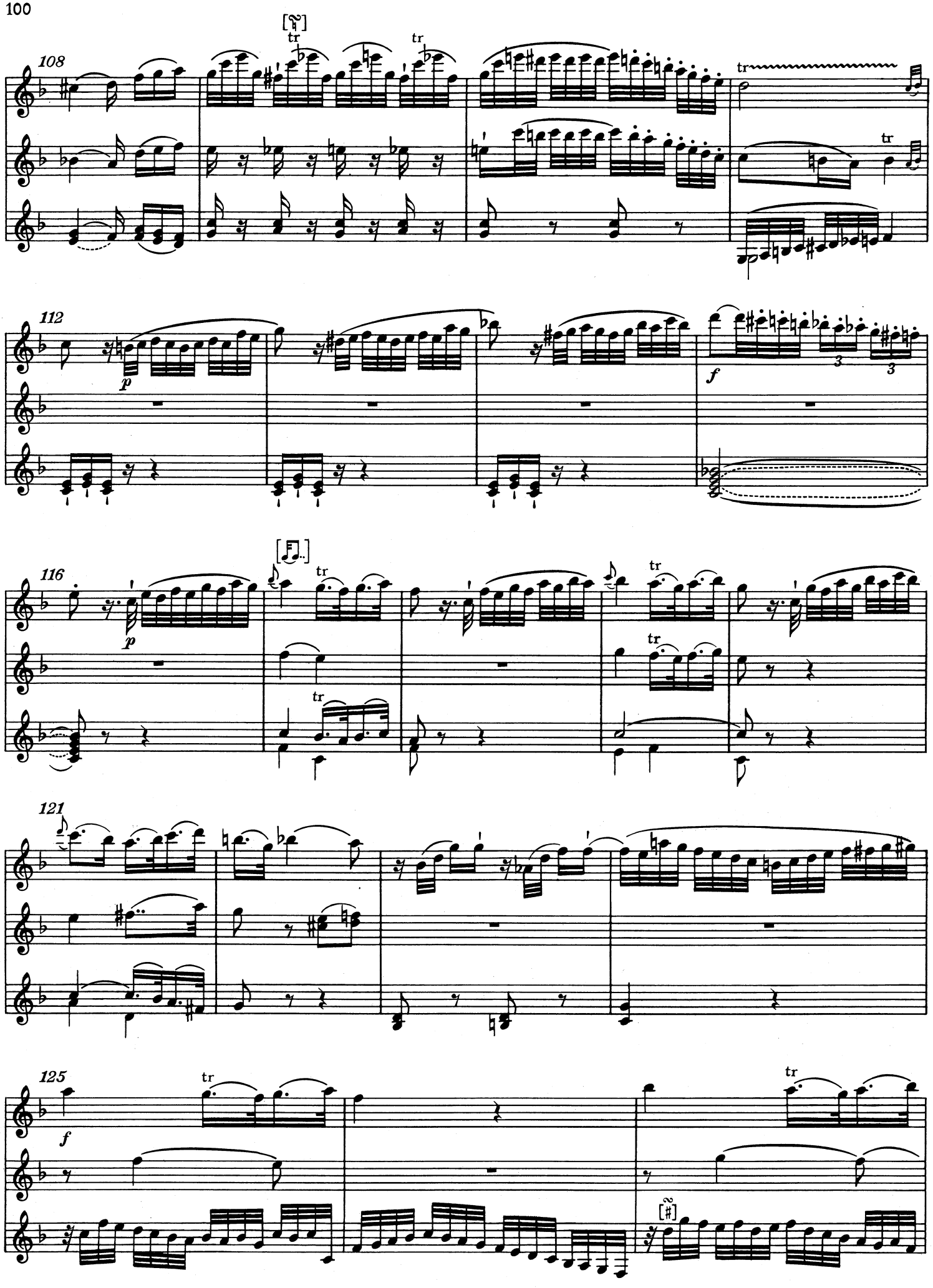
**) Die kursivgestochenen dynamischen Zeichen und die Doppelschlagzeichen (∞) in den Takten 15, 98, 127, 133 im Autograph von fremder Hand; vgl. Krit. Bericht.

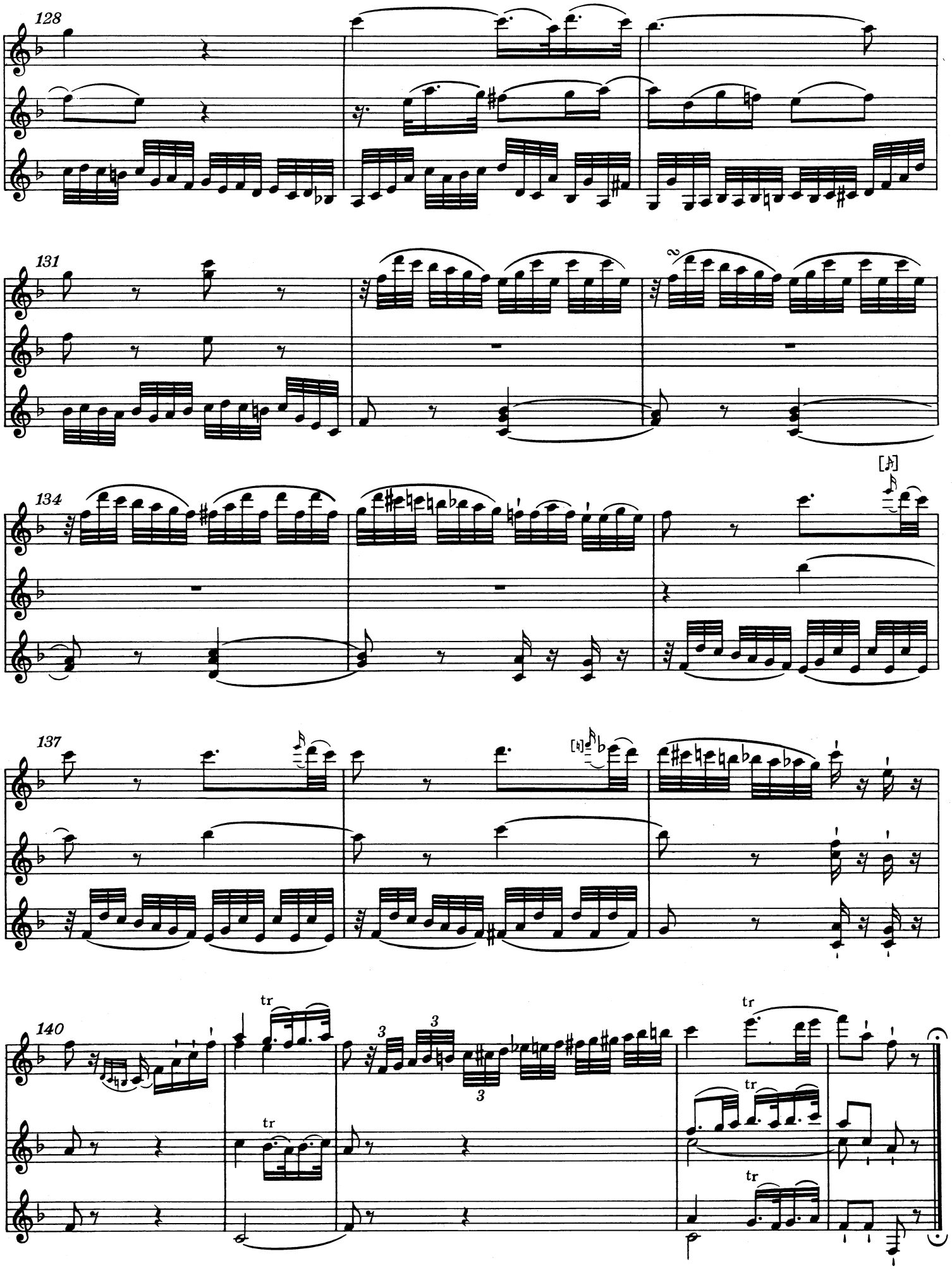

21
25
29
33
38


43
49
52
p
f
57
61


65
68
71
tr
tr
6
76
80
p


84
90
94
99
104

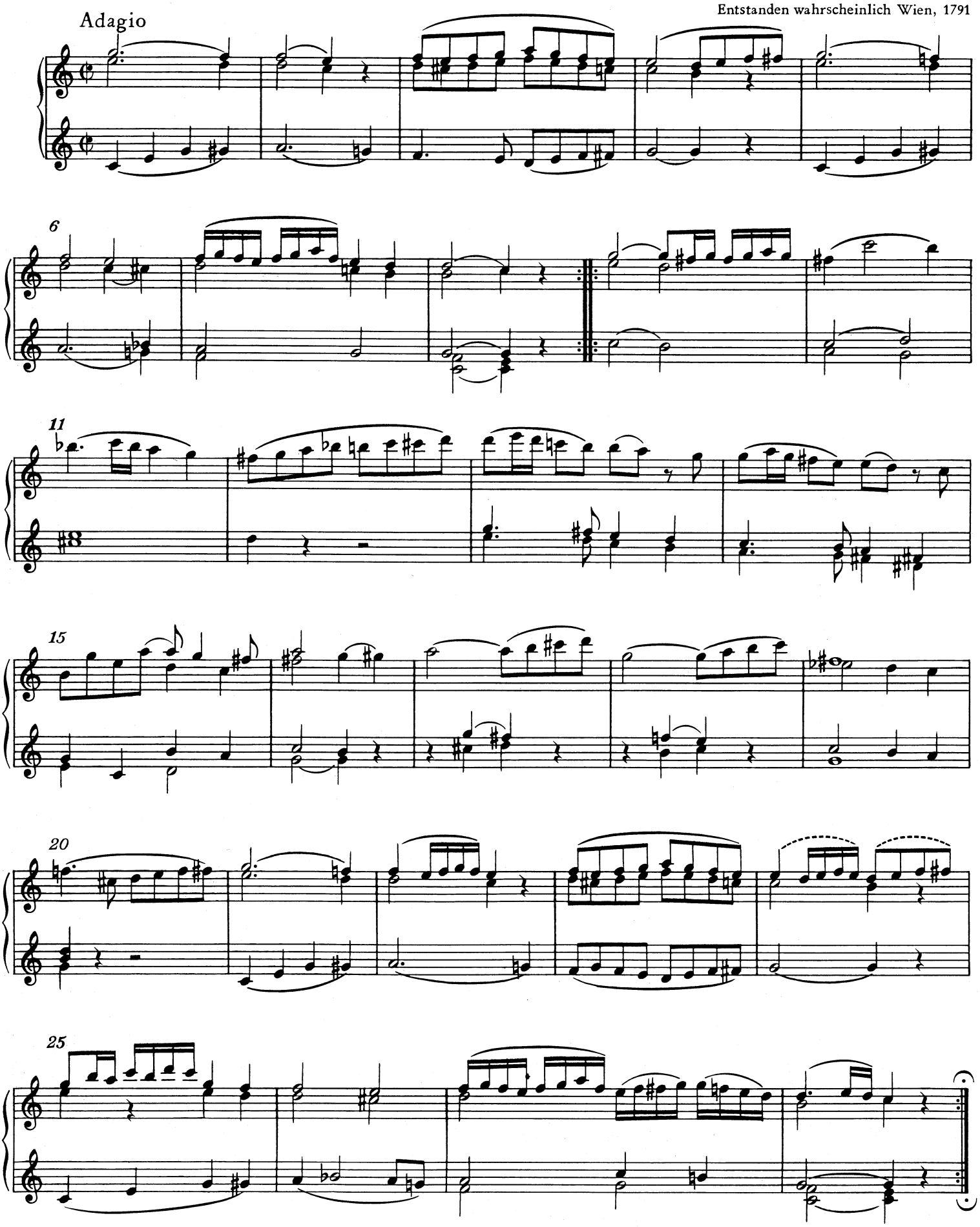

108
112
116
121
125


128
131
134
137
140
tr
tr
tr
tr
tr
3
3
3

6. Adagio in C für Glasharmonika

KV 356 (617a)

Entstanden wahrscheinlich Wien, 1791

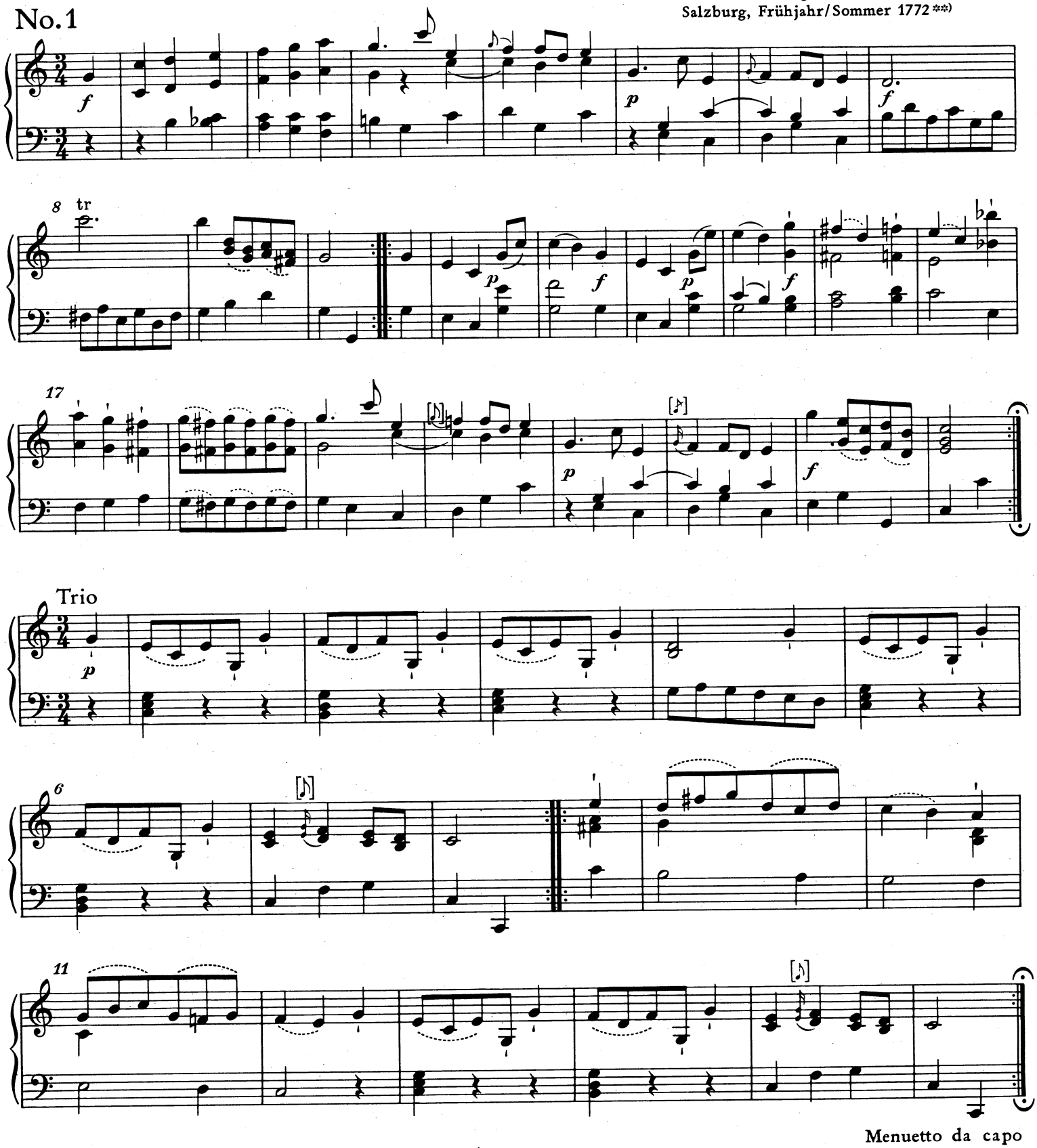


III. Klavierfassungen von Tänzen und Märschen

1. Zwölf Menuette

aus KV 103 (61d) in der Ordnung letzter Hand*)

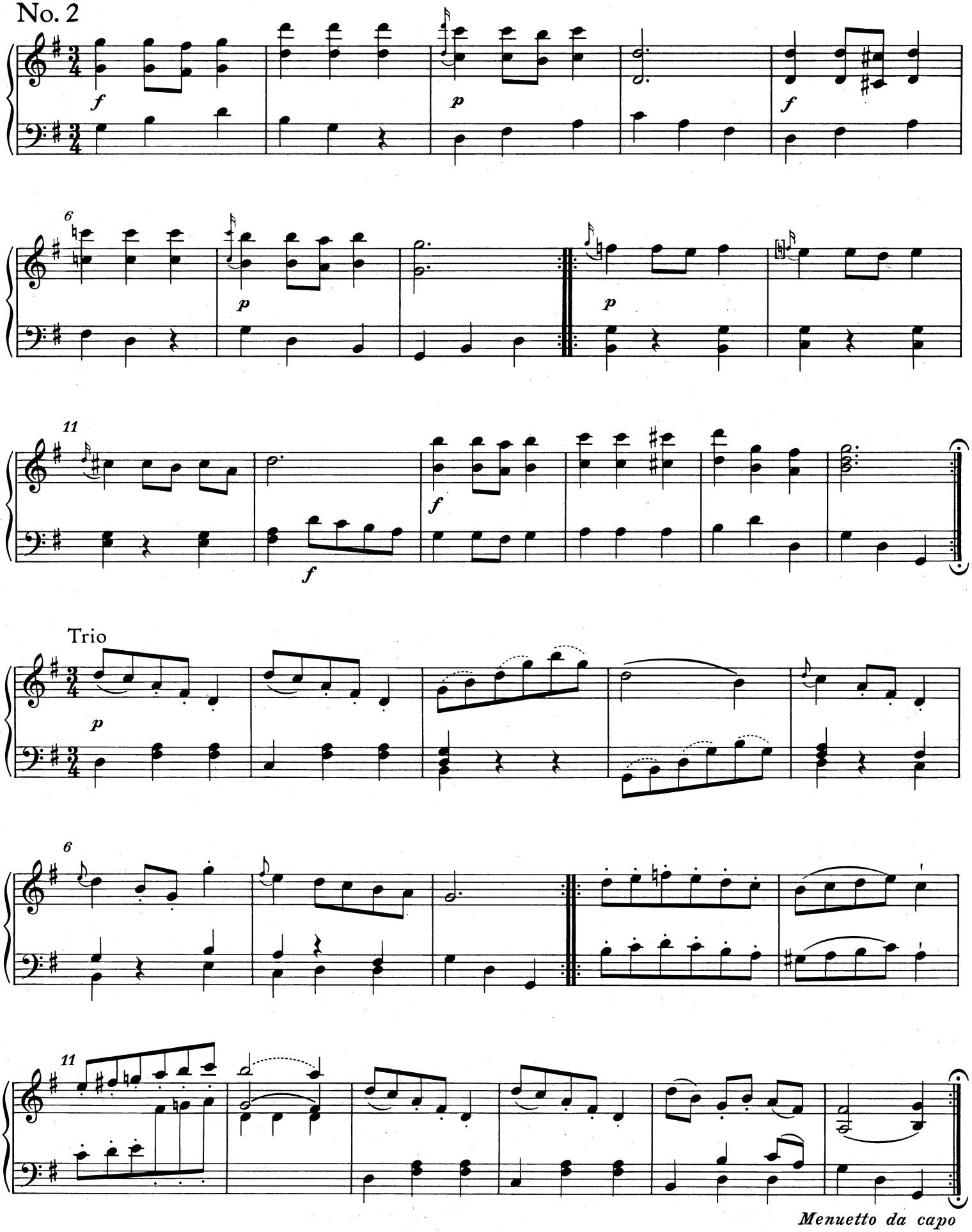
Orchesterfassung entstanden: wahrscheinlich Salzburg, Frühjahr/Sommer 1772**)



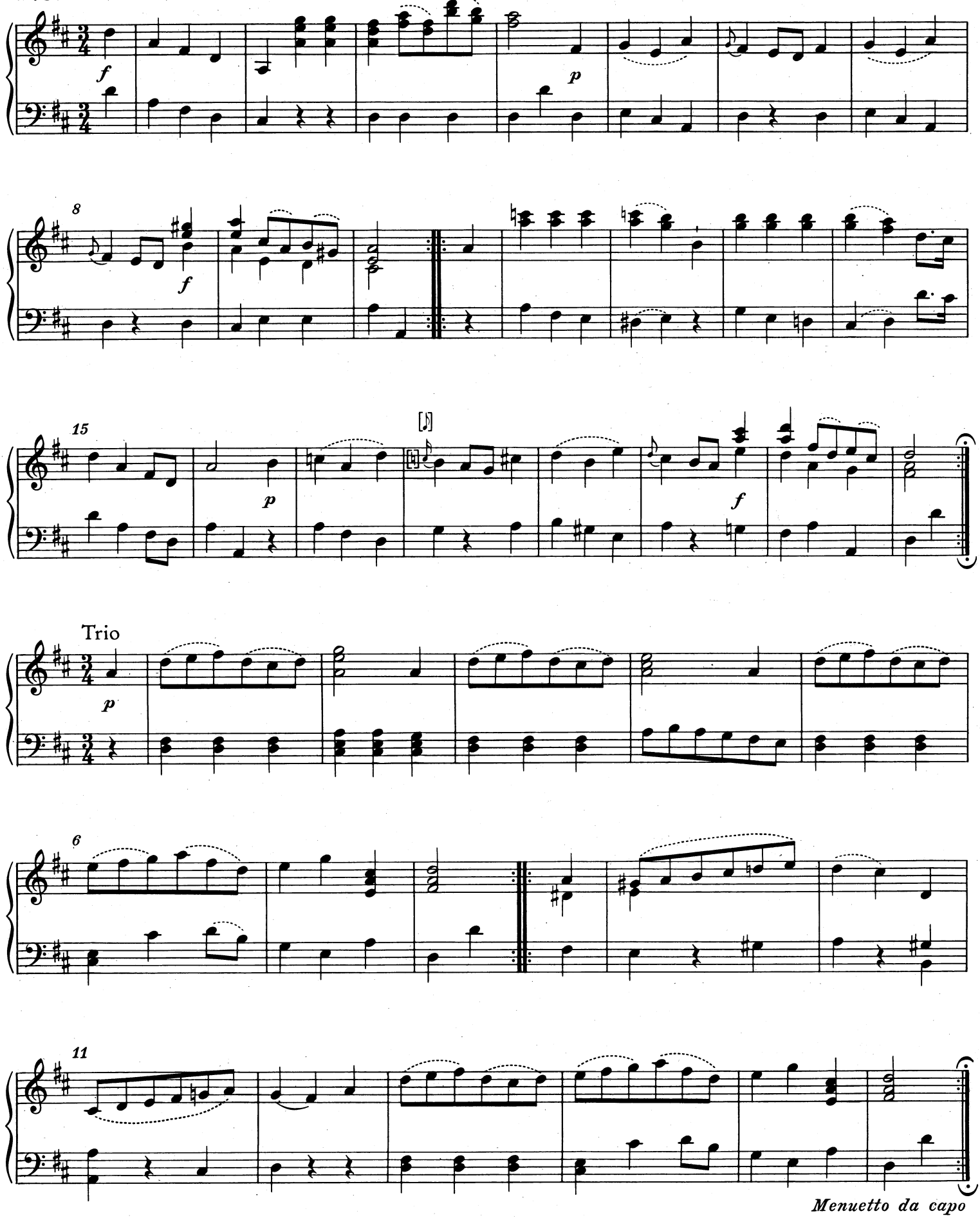
*) Zu den Orchesterfassungen vgl. Neue Mozart-Ausgabe (NMA) IV/13/Abt. 1: Tänze · Band 1, S. 11-22.

**) Zur Neudatierung vgl. Vorwort.

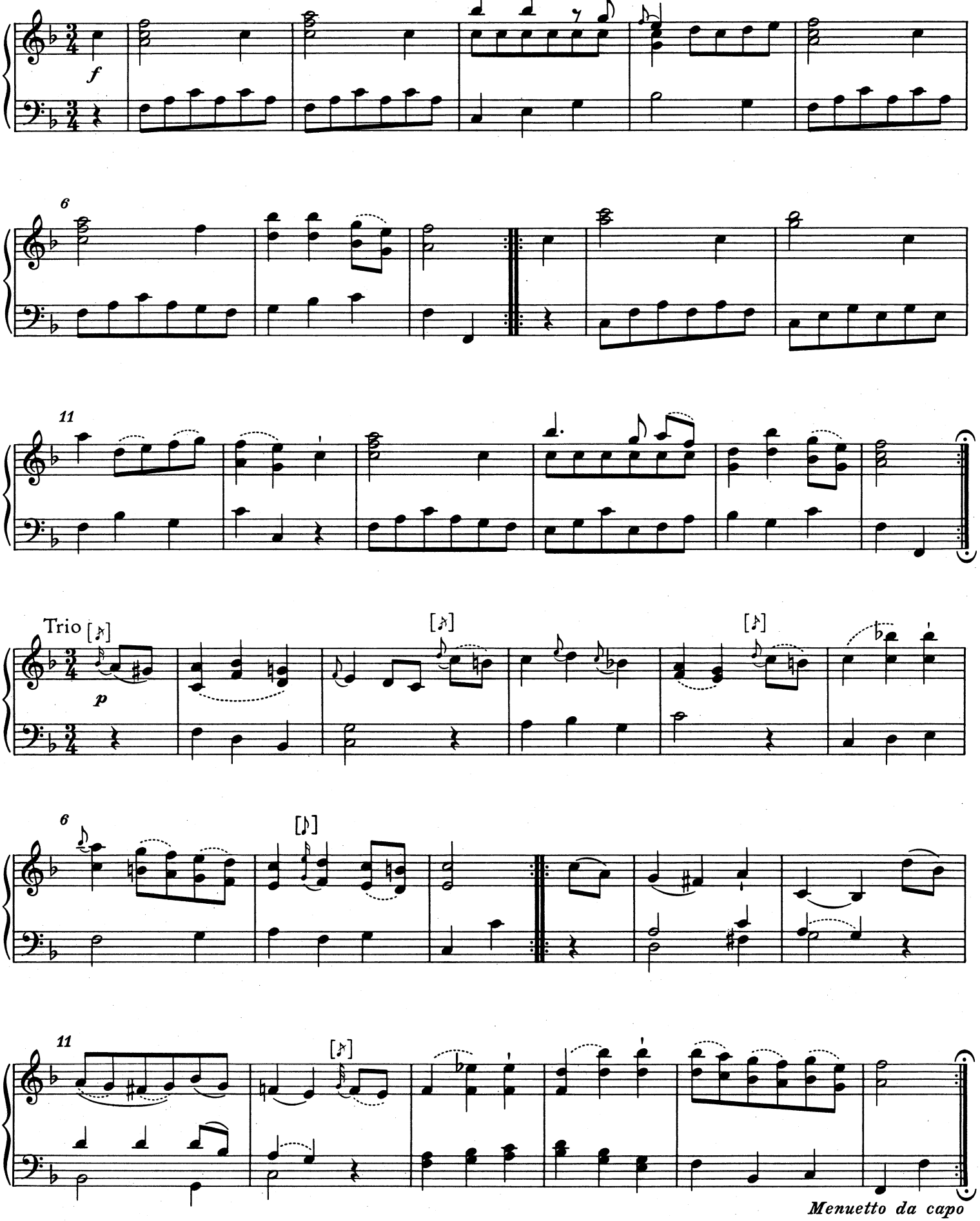
No. 2



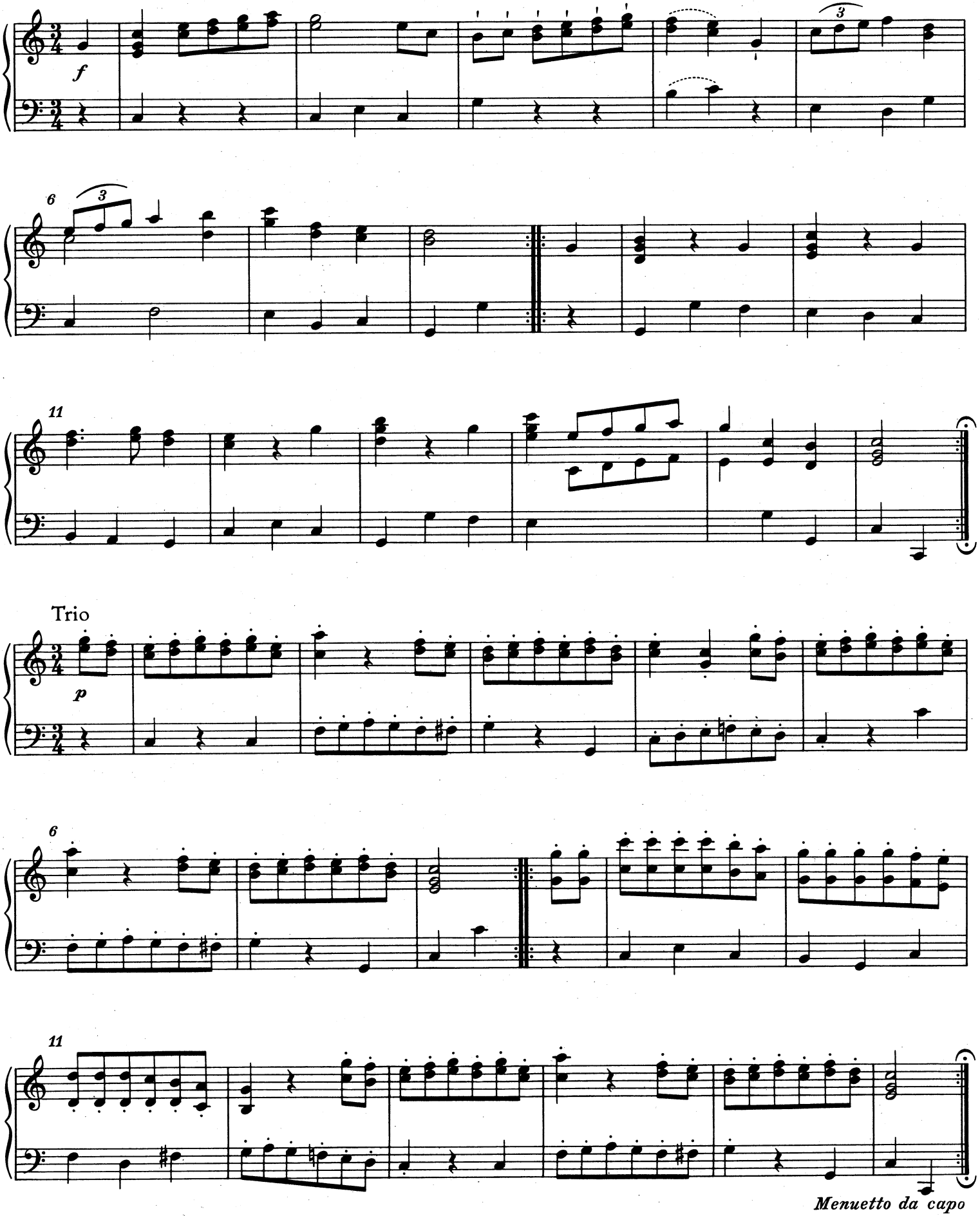
No. 3



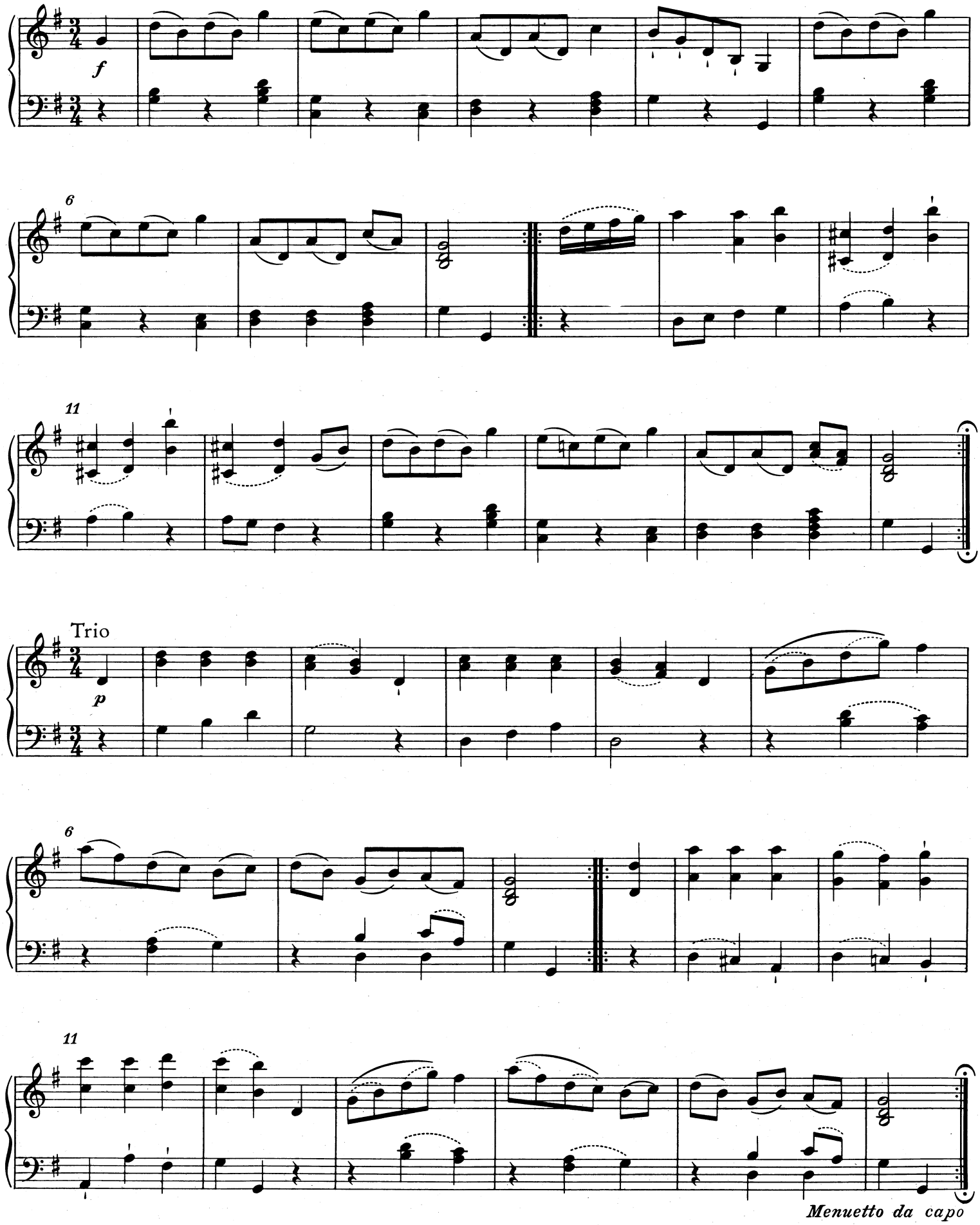
No. 4



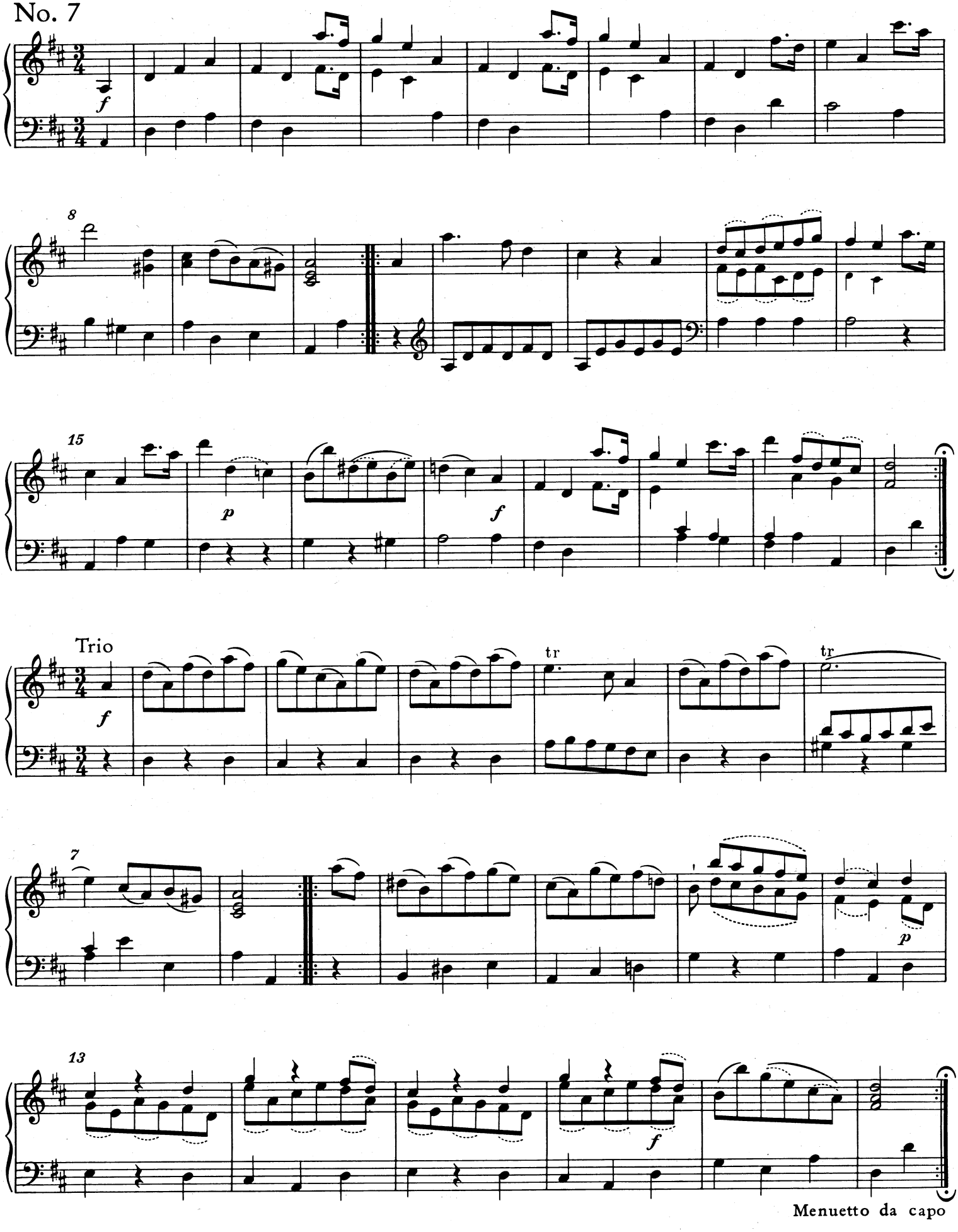
No. 5



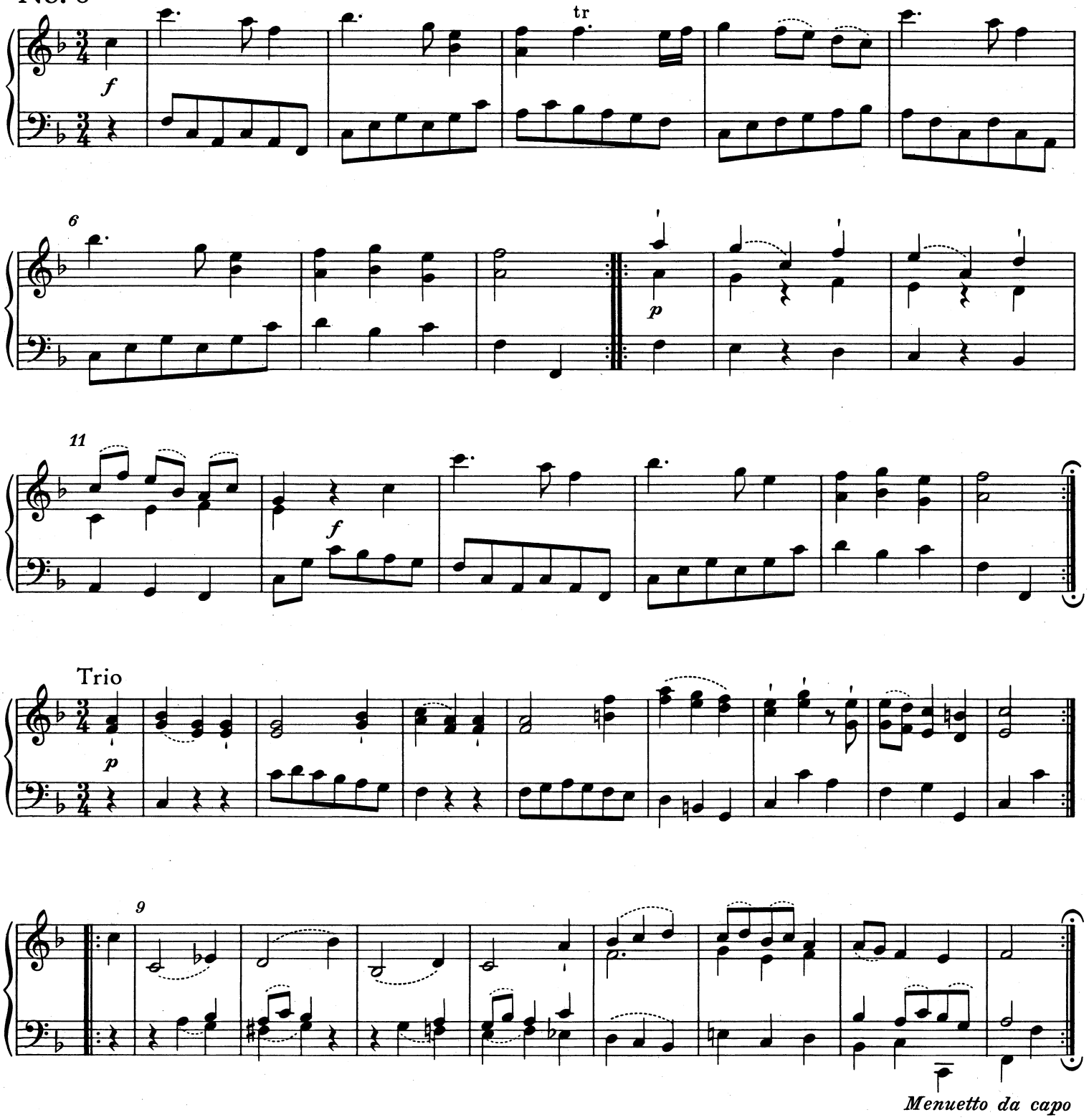
No. 6



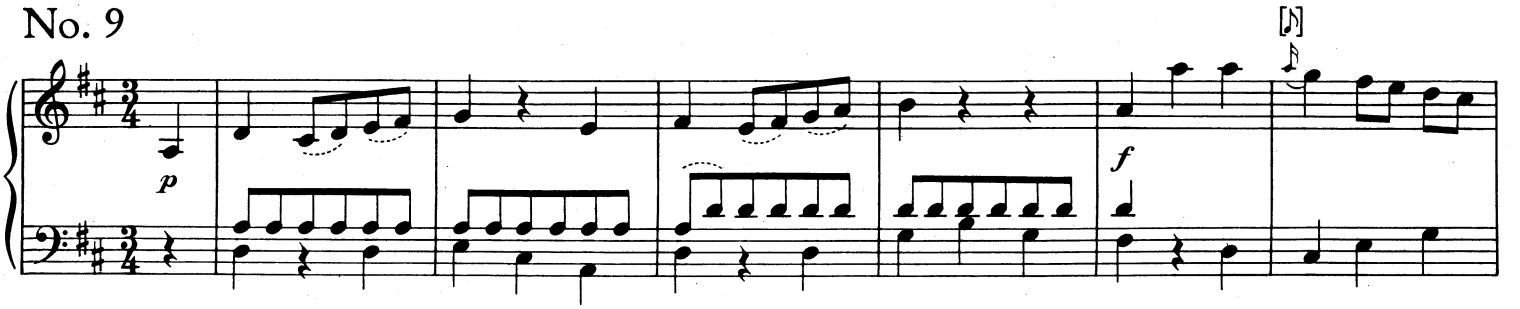
No. 7

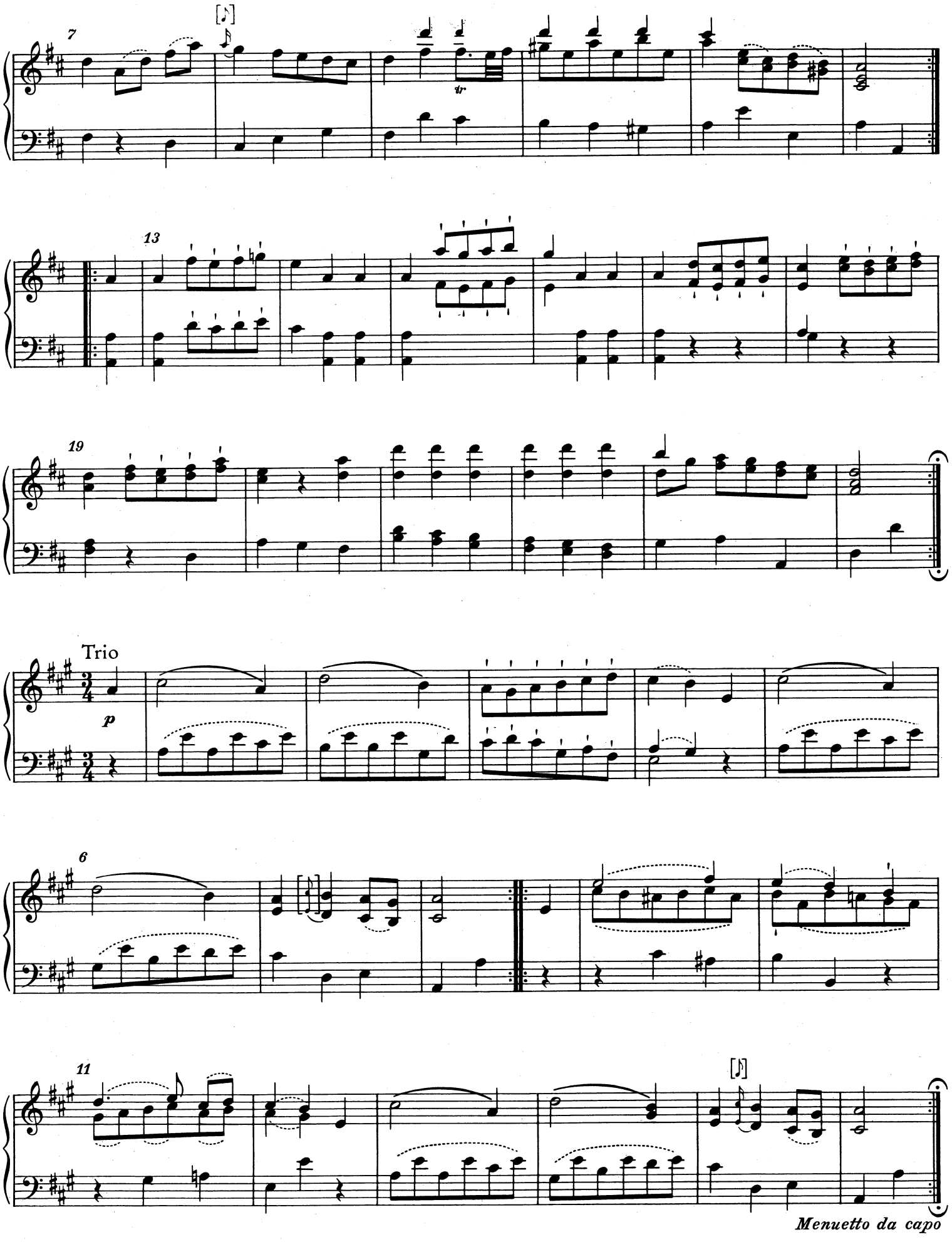


No. 8

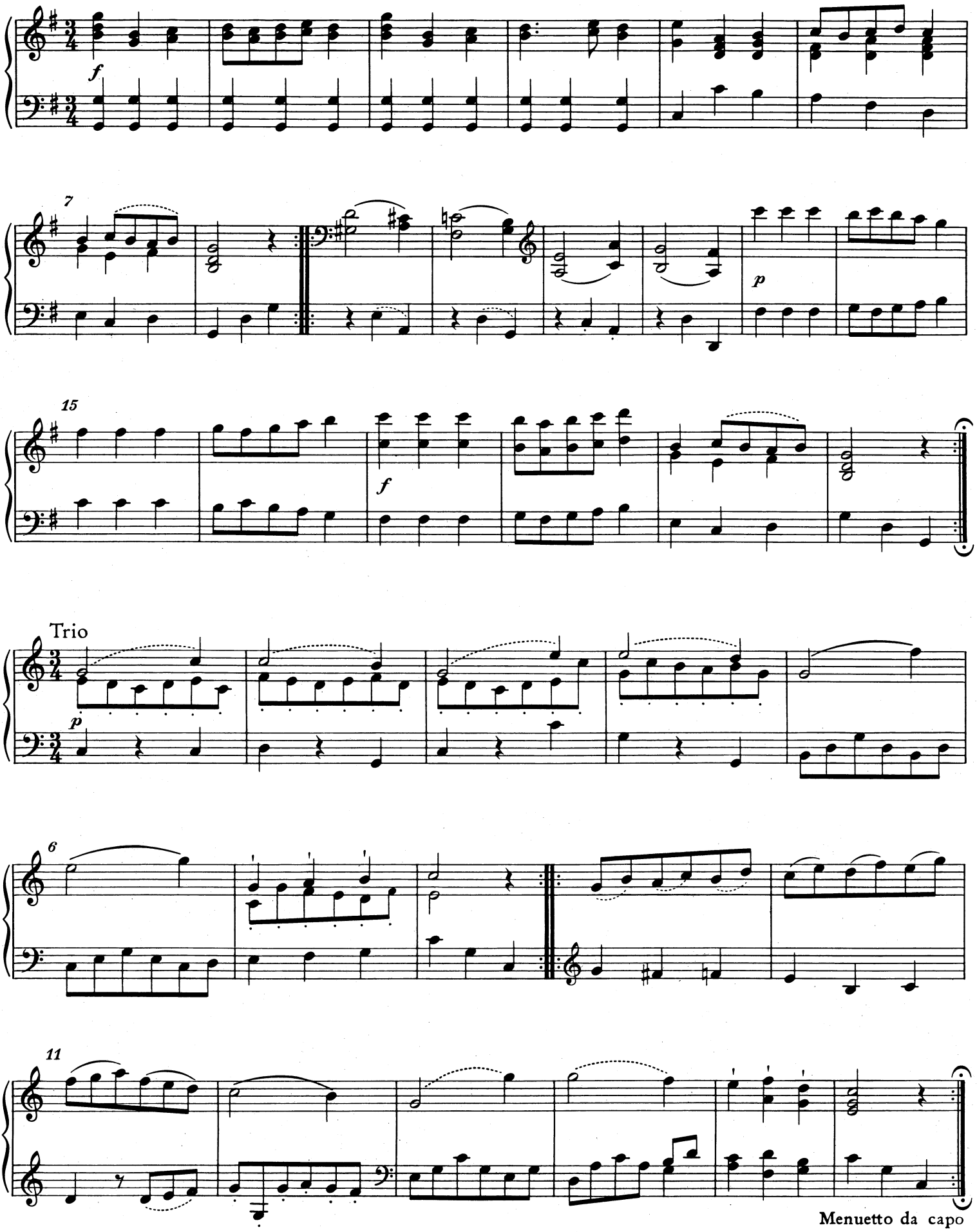


No. 9

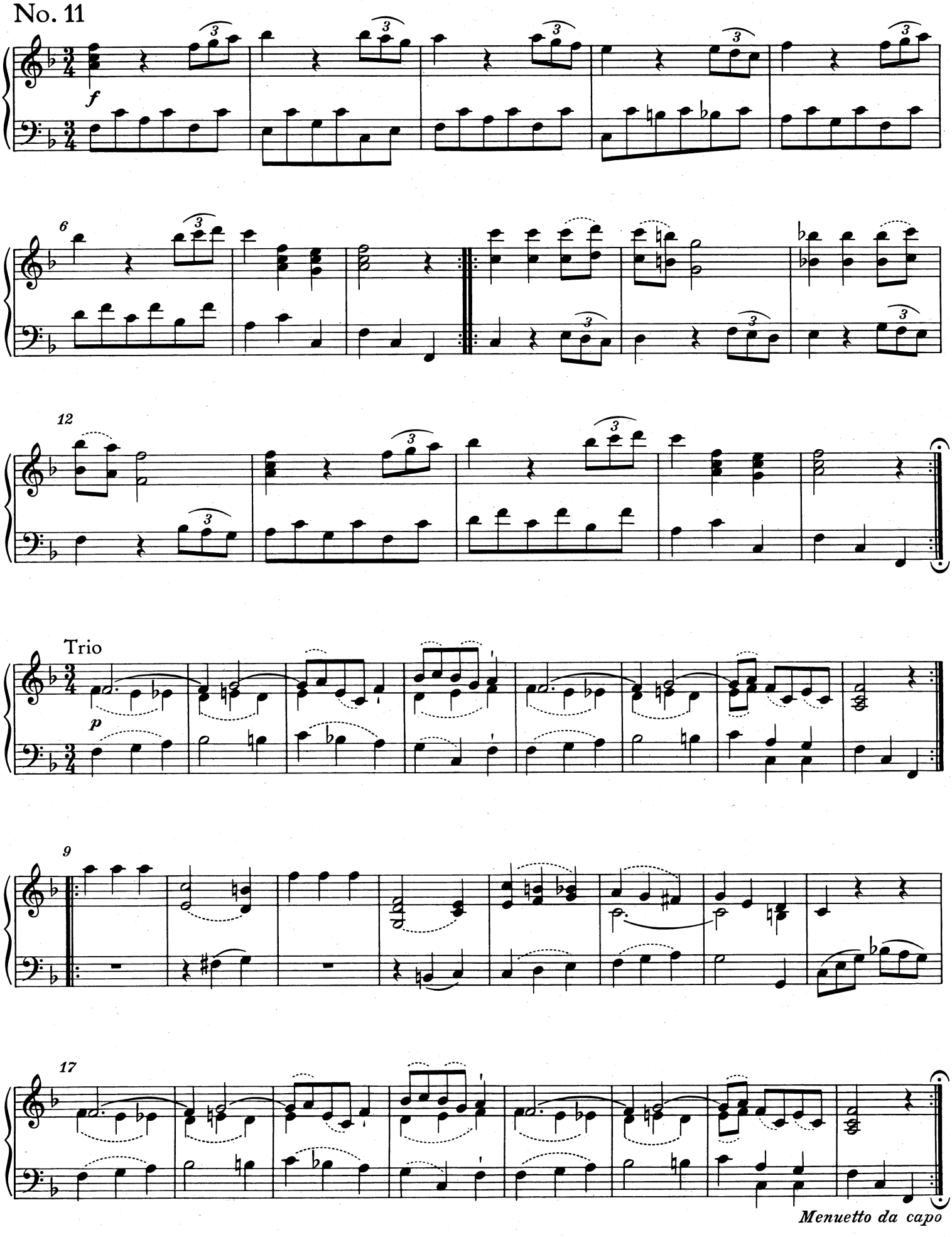



7
13
19
Trio
p
6
11
Menuetto da capo

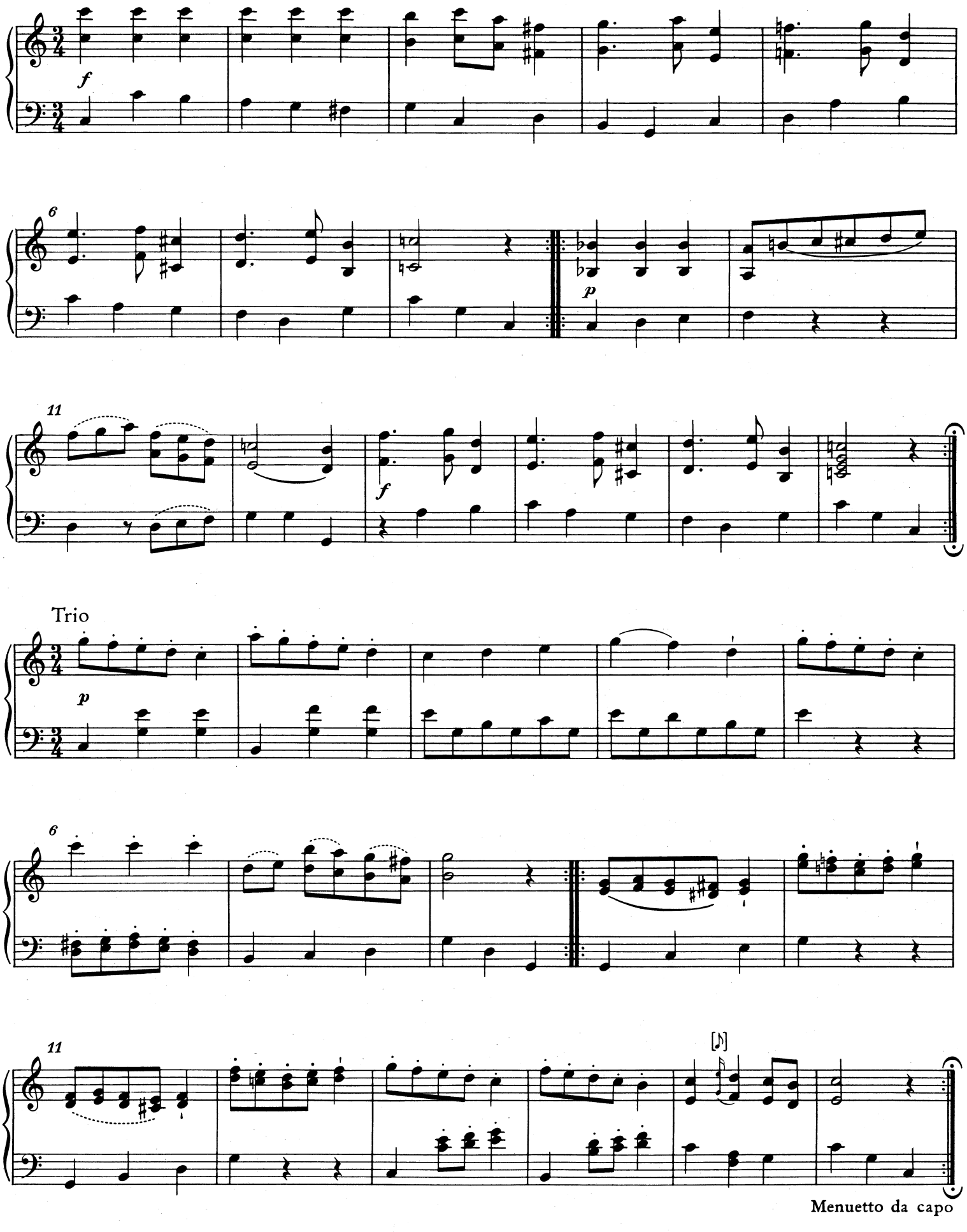
No. 10



No. 11



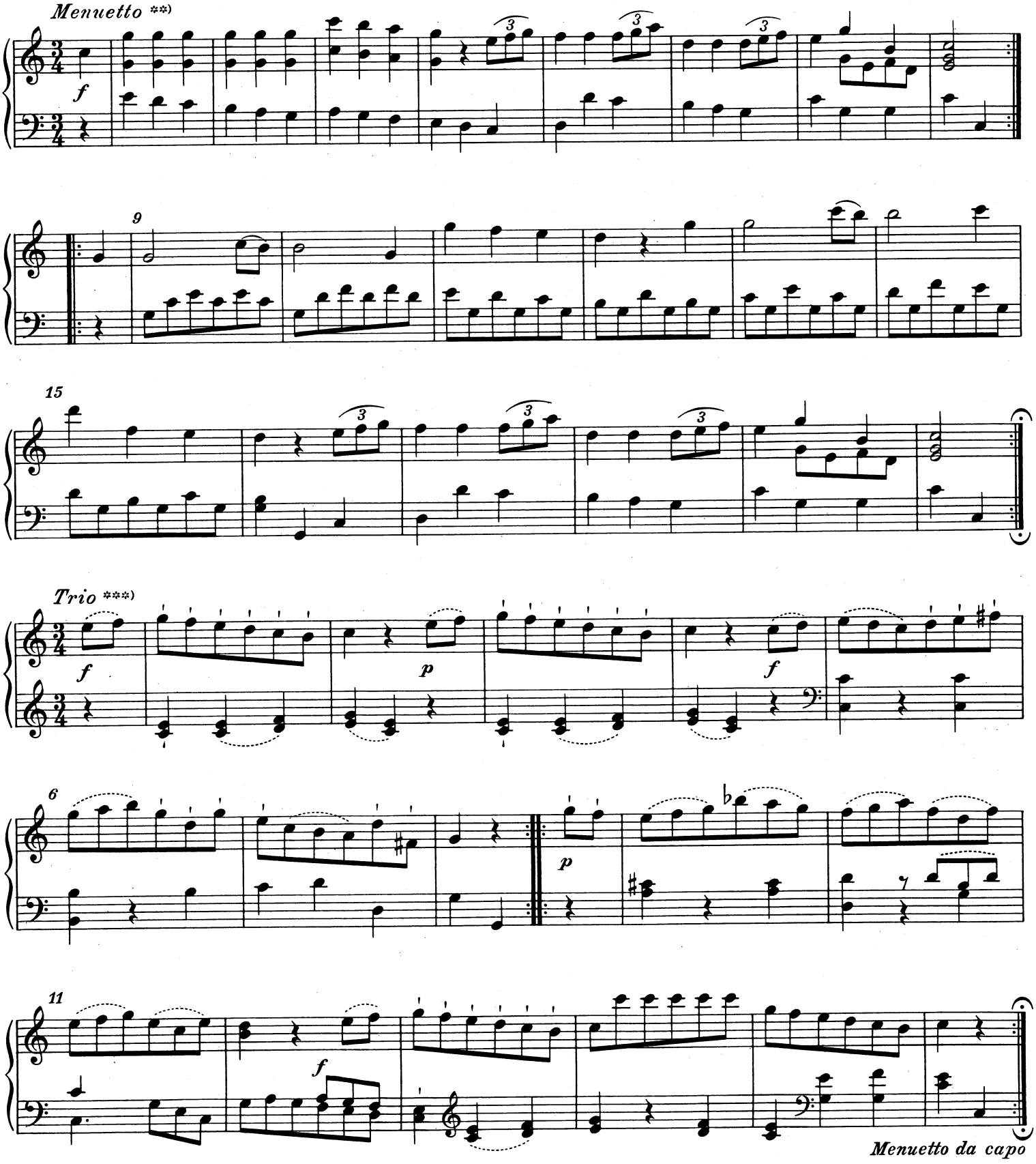
No. 12



2. Menuett in C

KV 61g II

Entstanden 1770*)



*) Zur Neudatierung vgl. Vorwort.

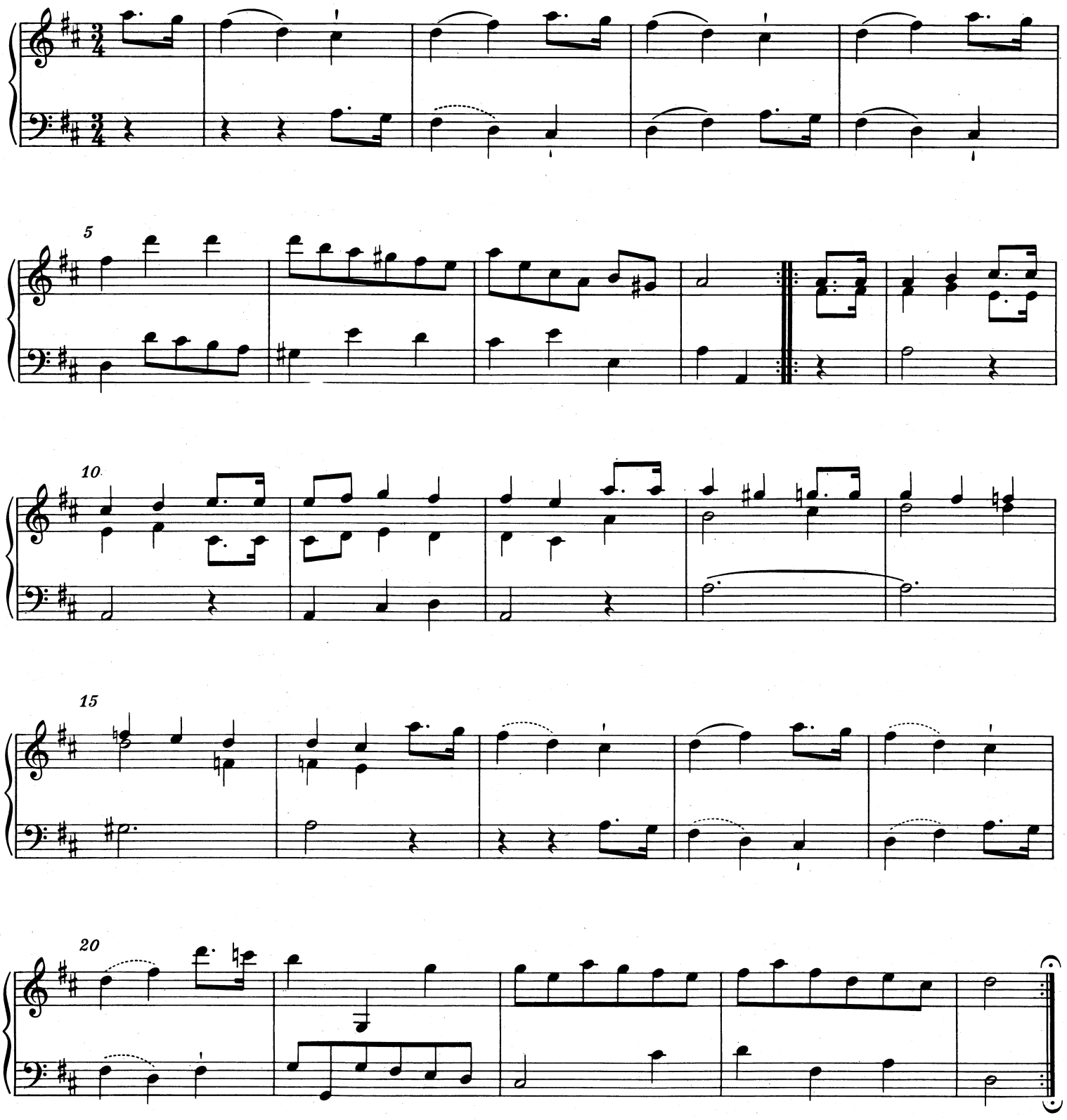
**) Orchesterfassung nicht erhalten.

***) Orchesterfassung: Trio von No. 3 aus KV 104 (61e); vgl. NMA IV/13/Abt. 1/1, S. 30

3. Menuett in D

KV 94 (73h)*)

Entstanden wahrscheinlich Salzburg, 1769**)



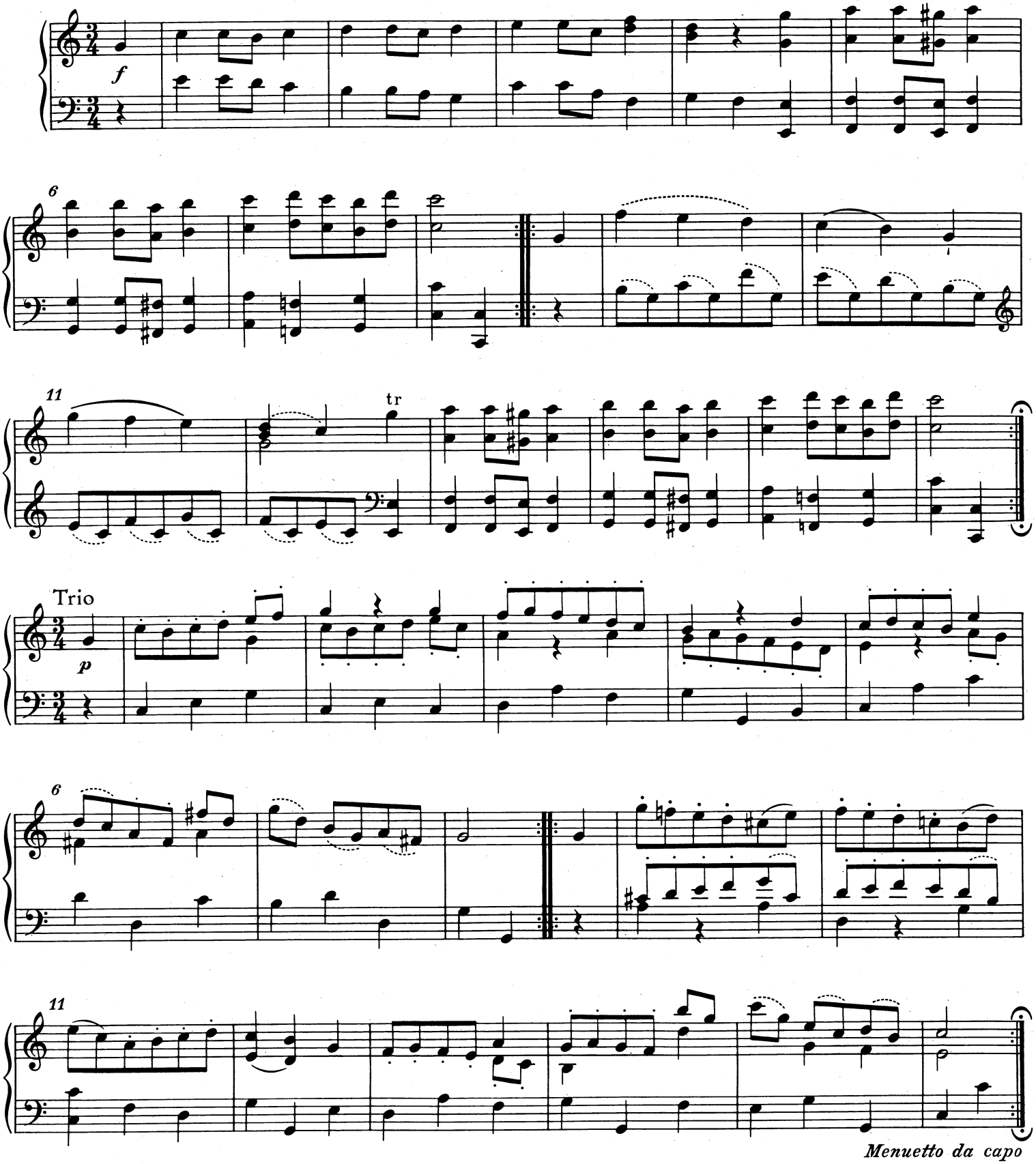
*) Orchesterfassung nicht erhalten.
**) Zur Neudatierung vgl. Vorwort.

4. Elf Menuette

aus KV 176*)

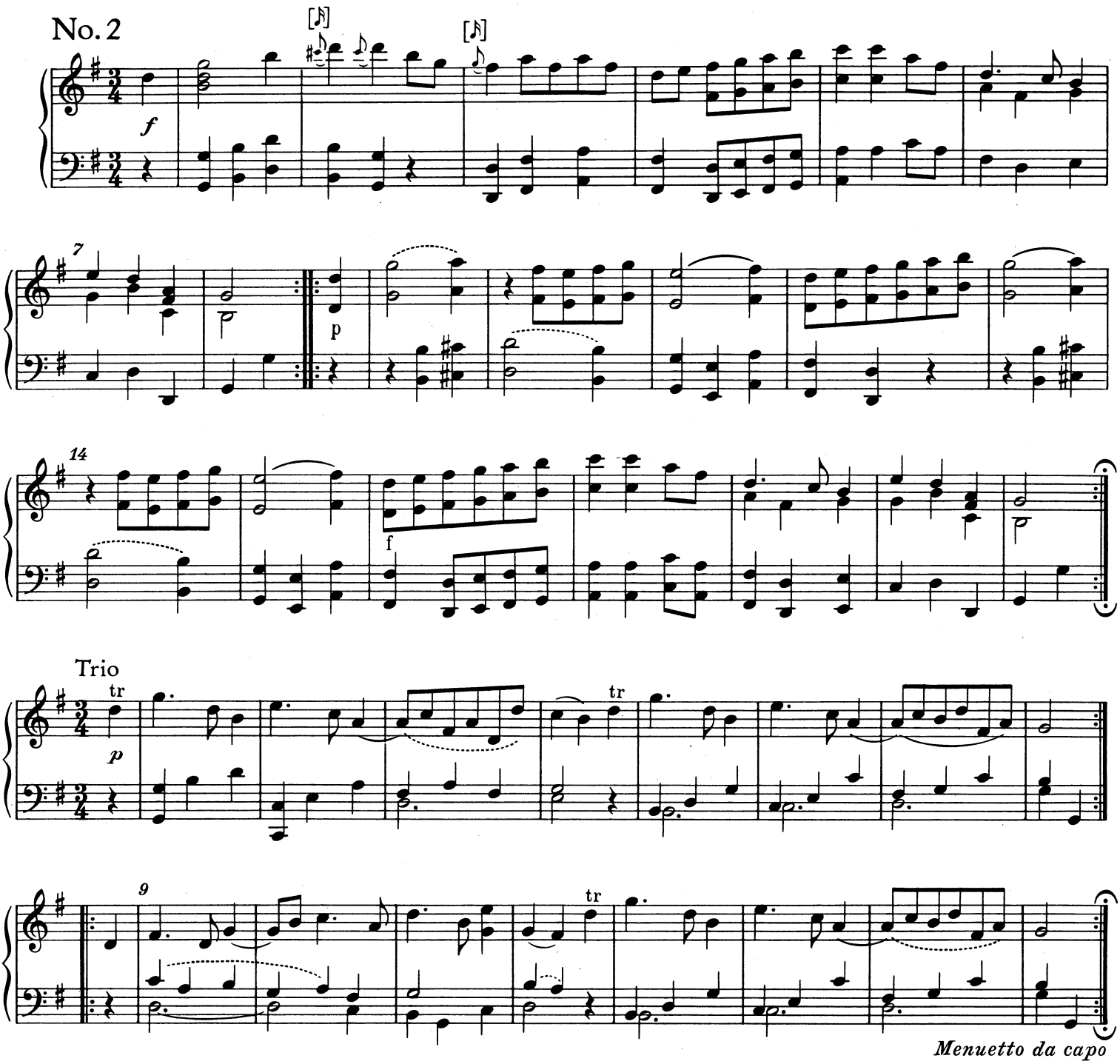
No. 1

Orchesterfassung datiert: Salzburg Dezember 1773



*) Zu den Orchesterfassungen vgl. NMA IV/13/Abt. 1/1, S. 51-66

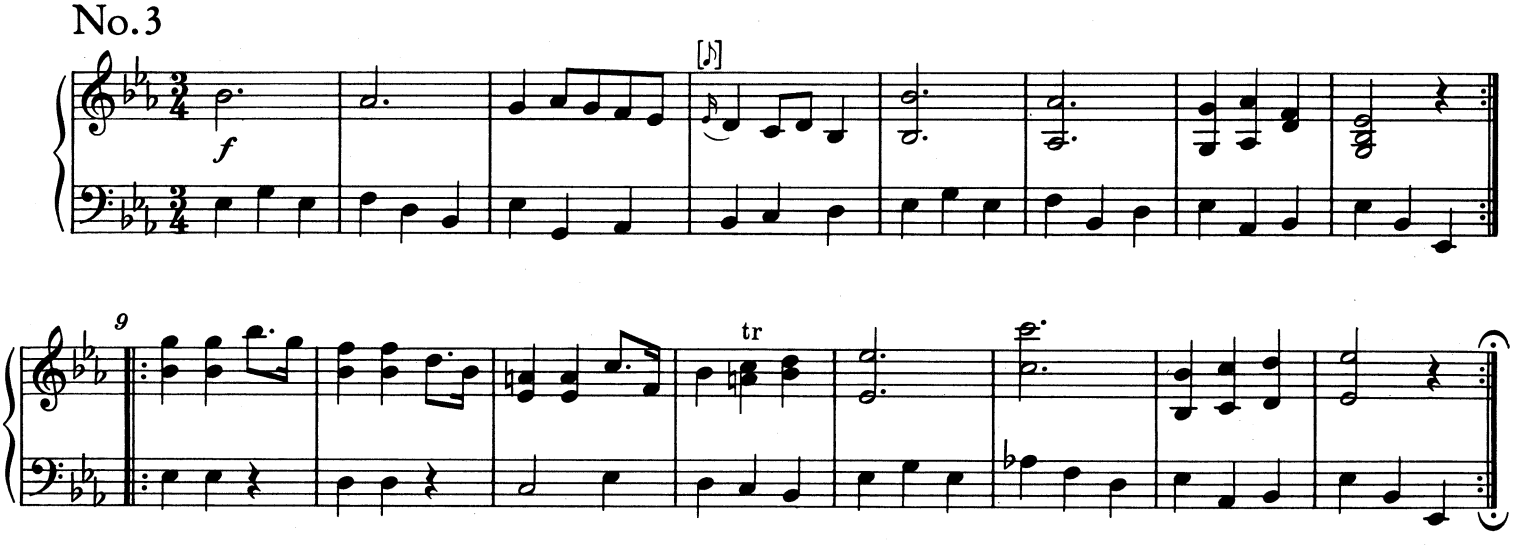
No. 2



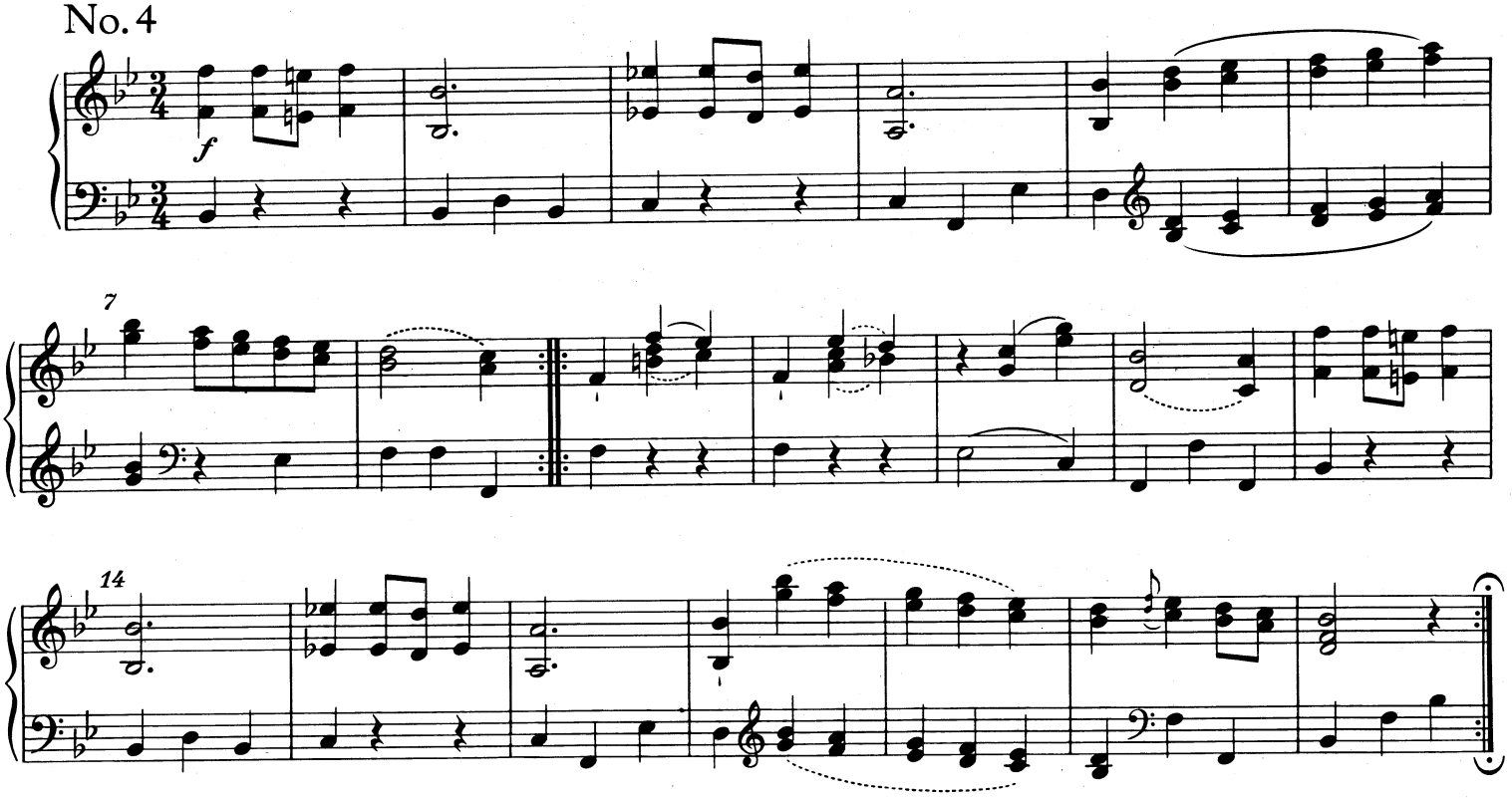
Trio

Menuetto da capo

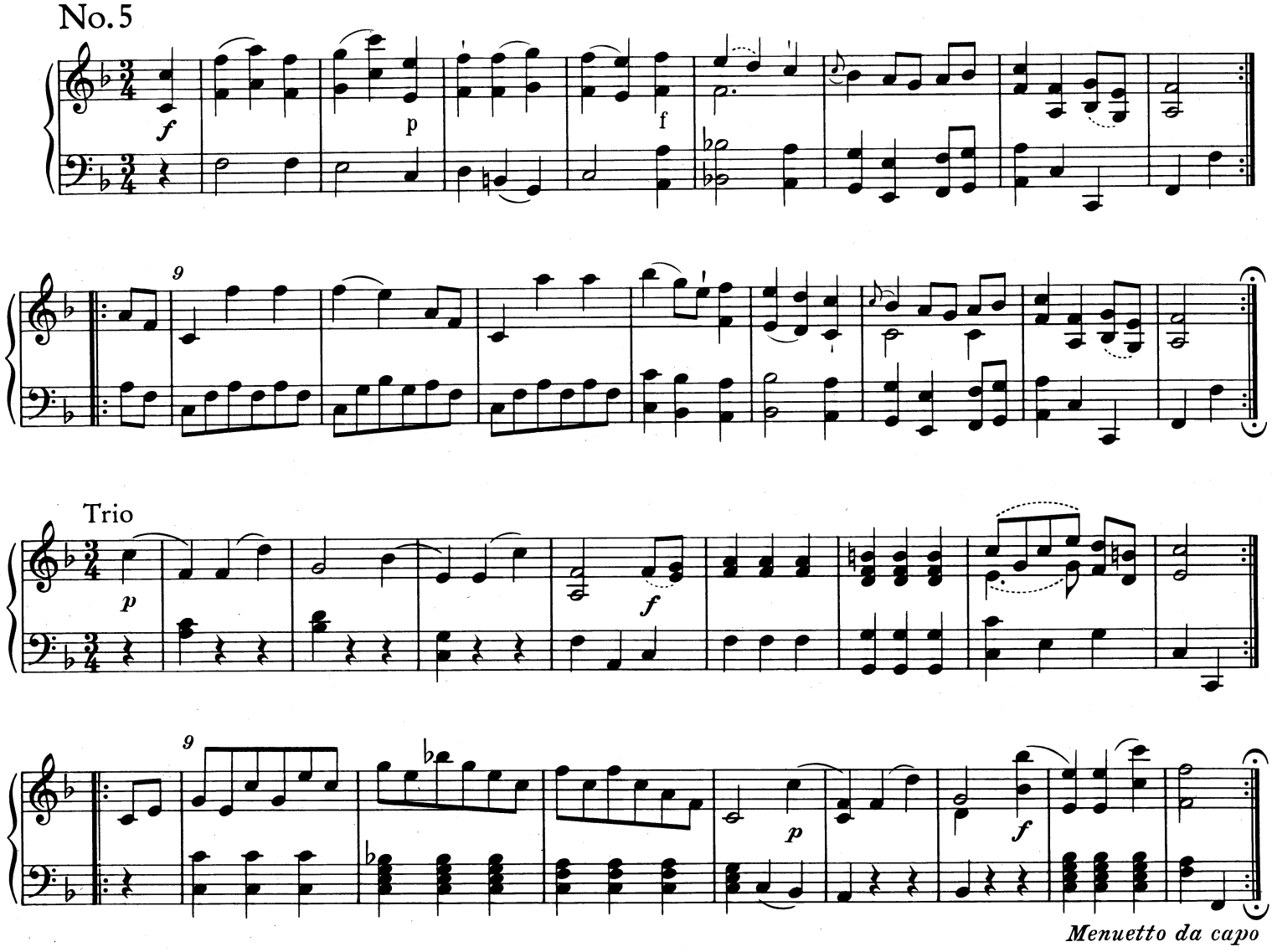
No. 3

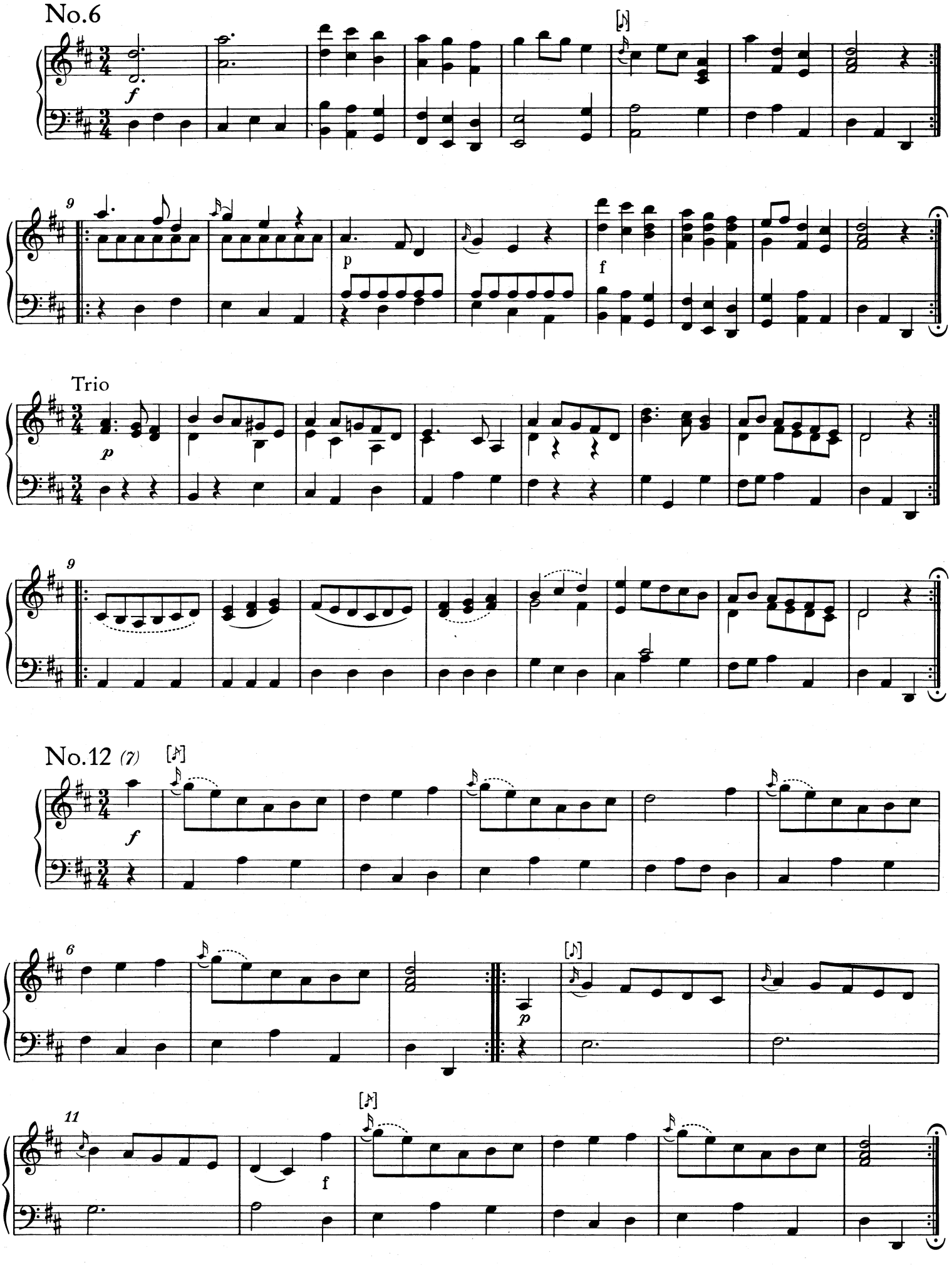


No. 4



No. 5




No.6
f
9
p
f
Trio
p
9
No.12 (7)
f
6
p
11
f

Trio

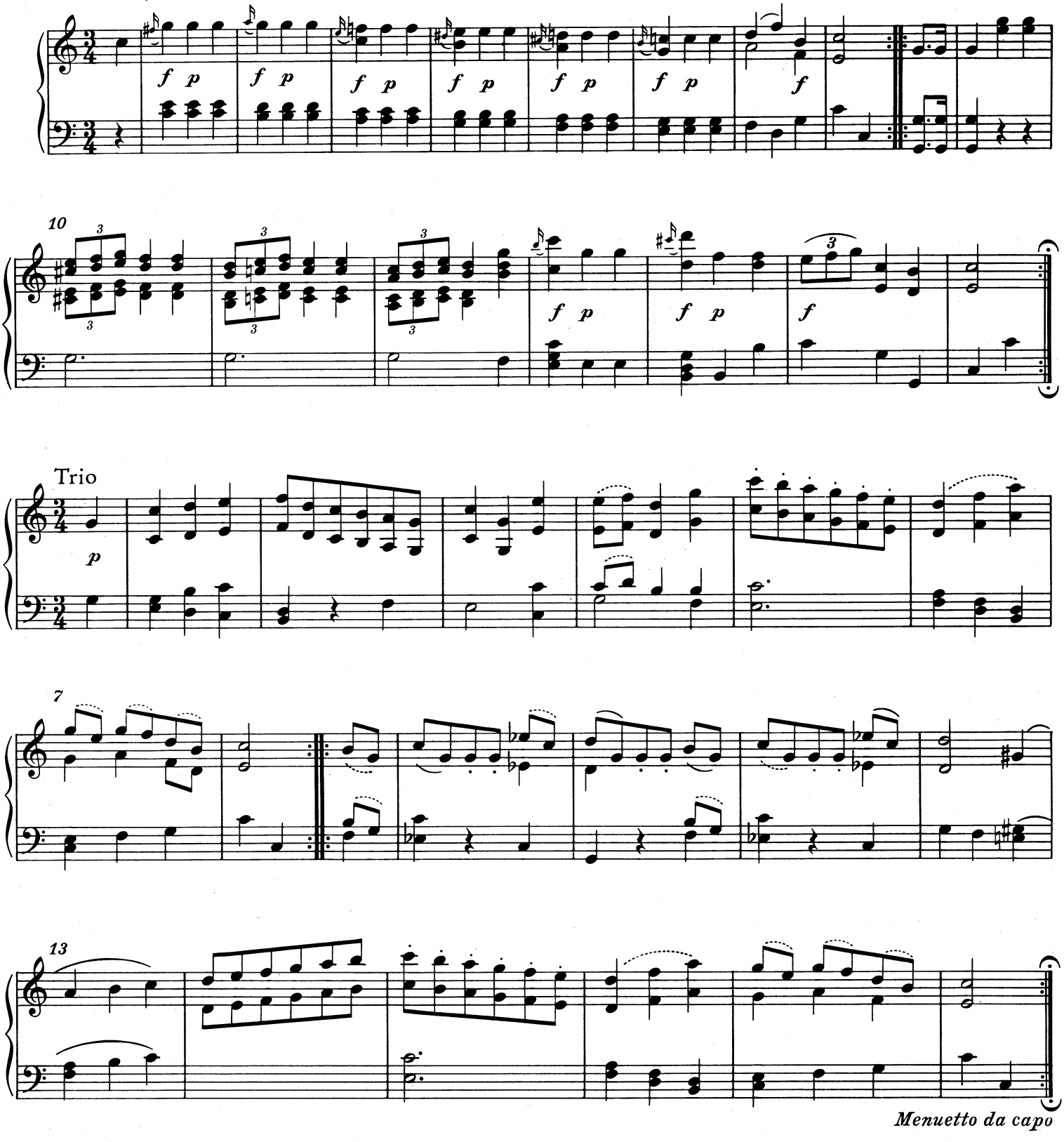
Menuetto da capo

No. 13 *(8)*

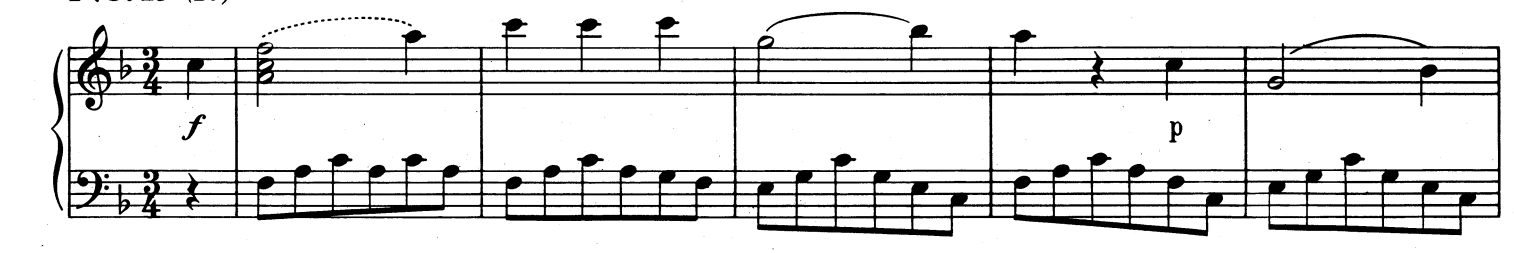
Trio

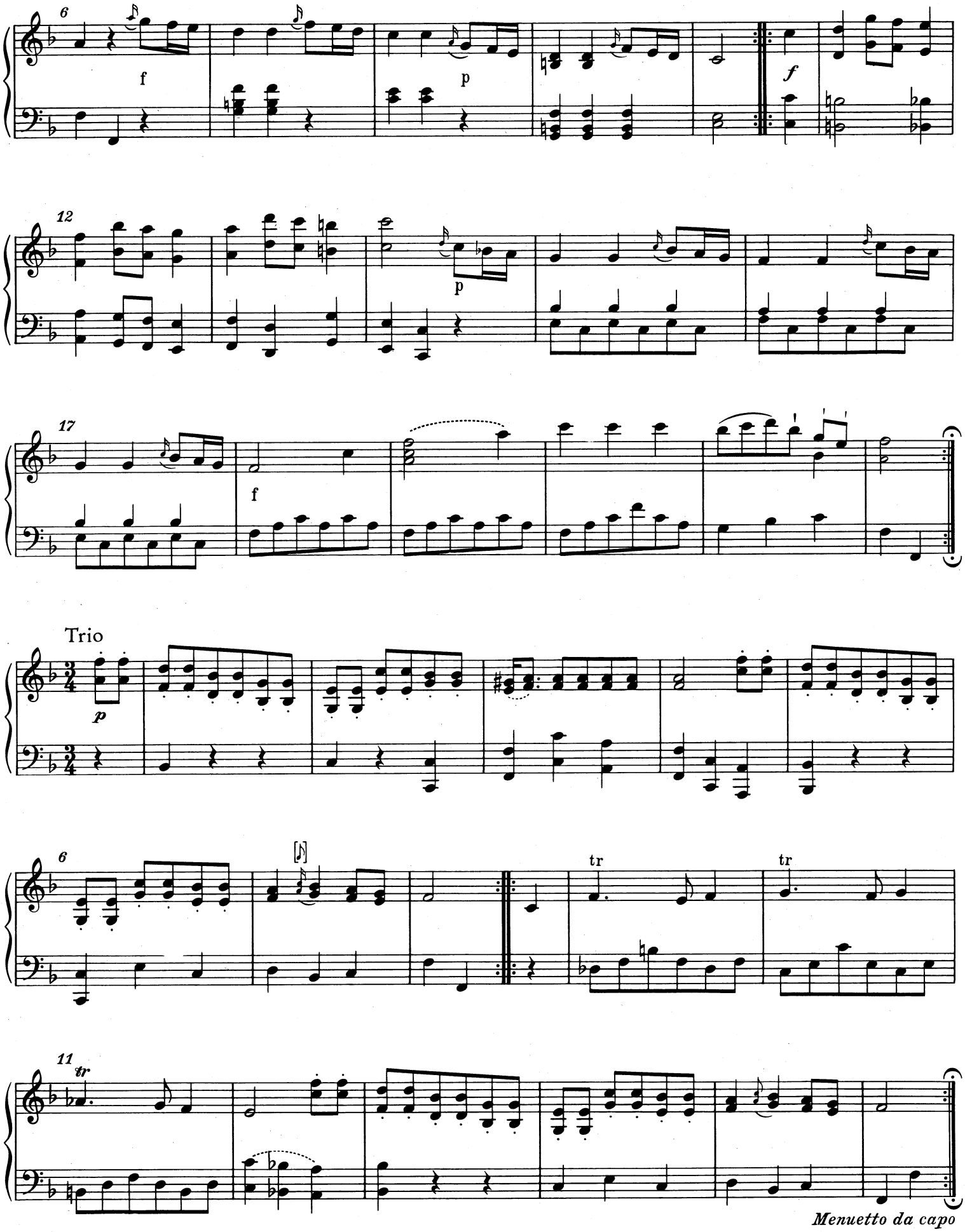
Menuetto da capo

No.14 *(9)*

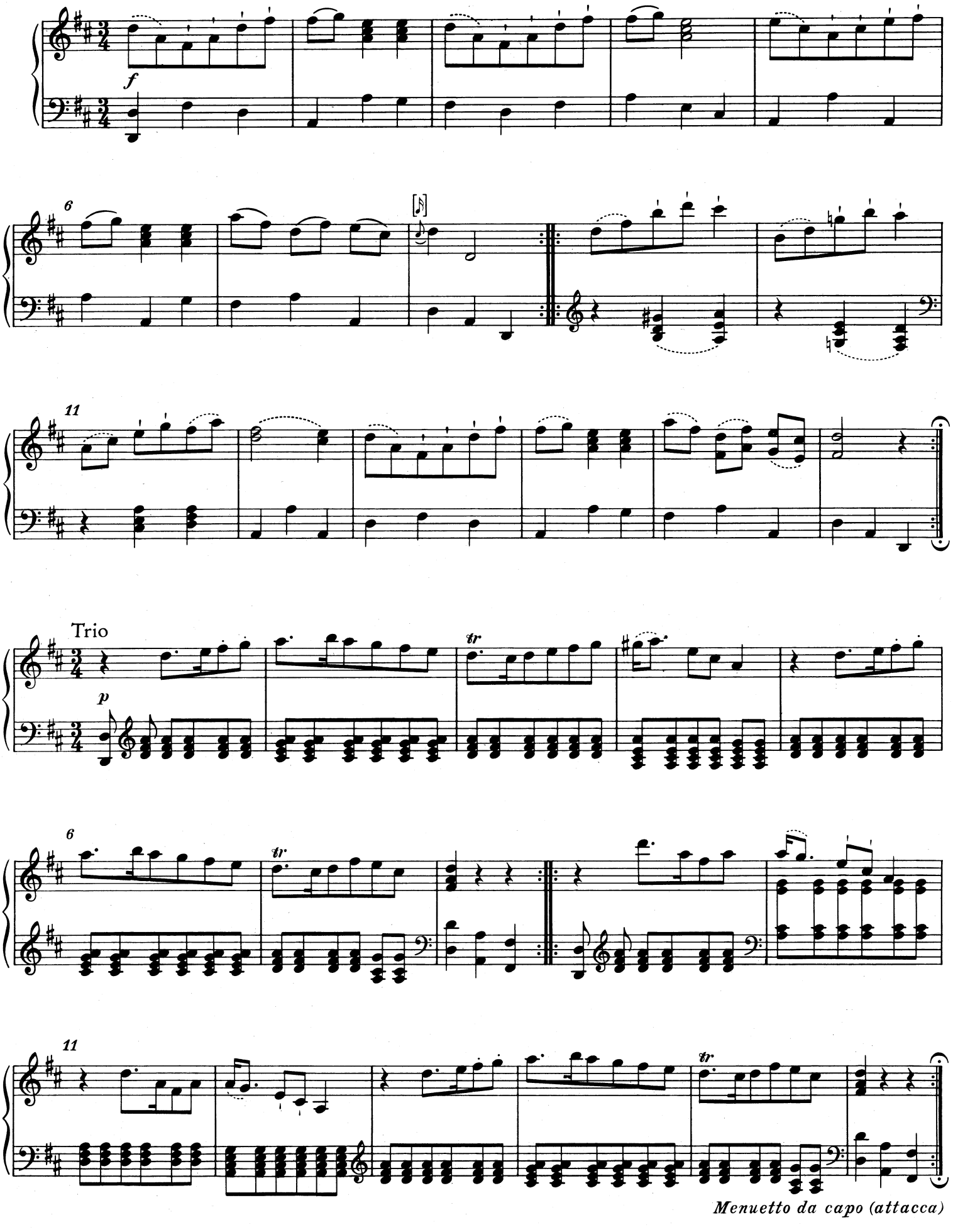


No.15 *(10)*




6
f
p
f
12
p
17
f
Trio
p
6
tr
tr
11
tr
Menuetto da capo

No.16 *(11)*



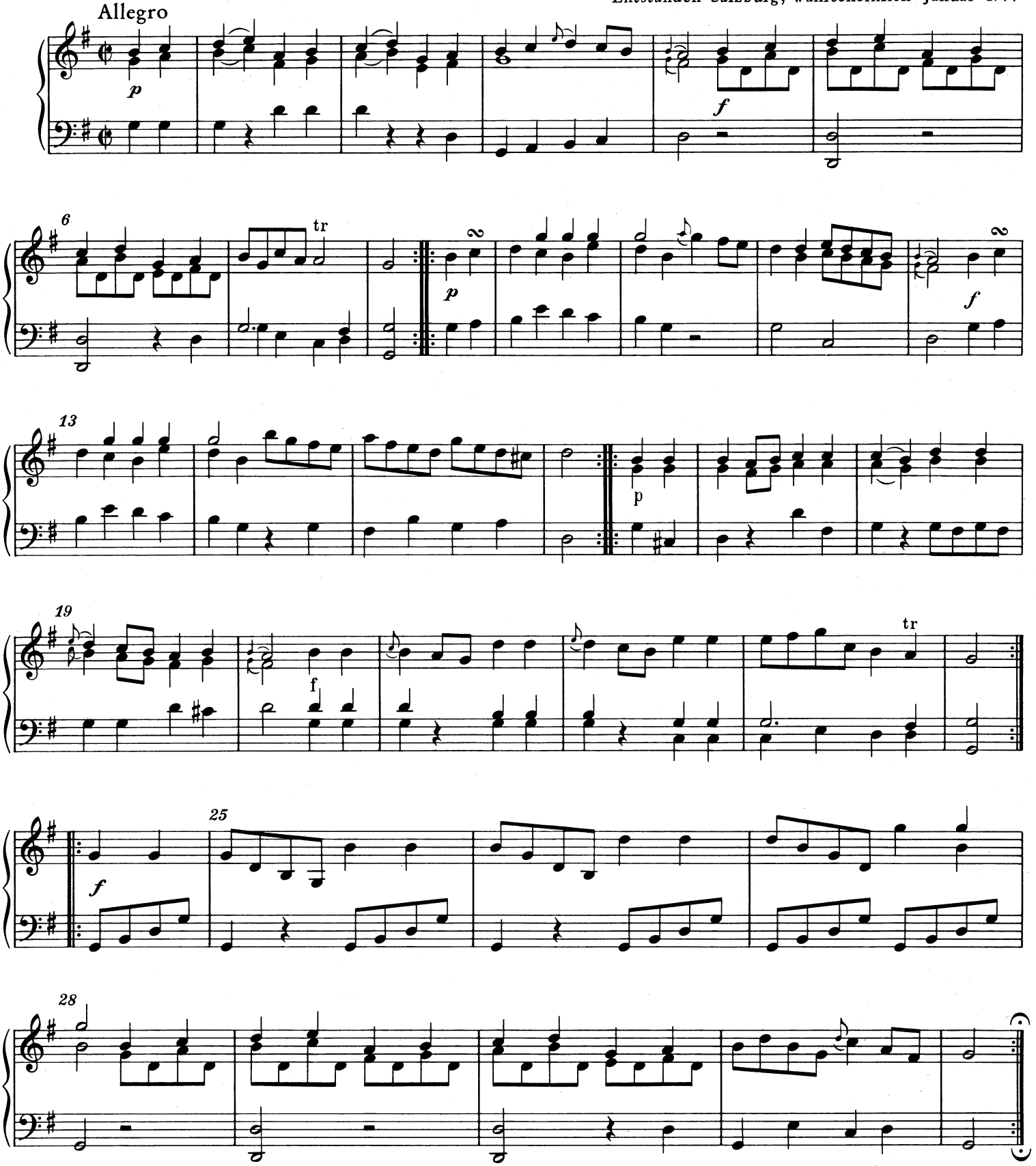
Menuetto da capo (attacca)

5. Kontretänze für Johann Rudolf Graf Czernin*)

KV 269b

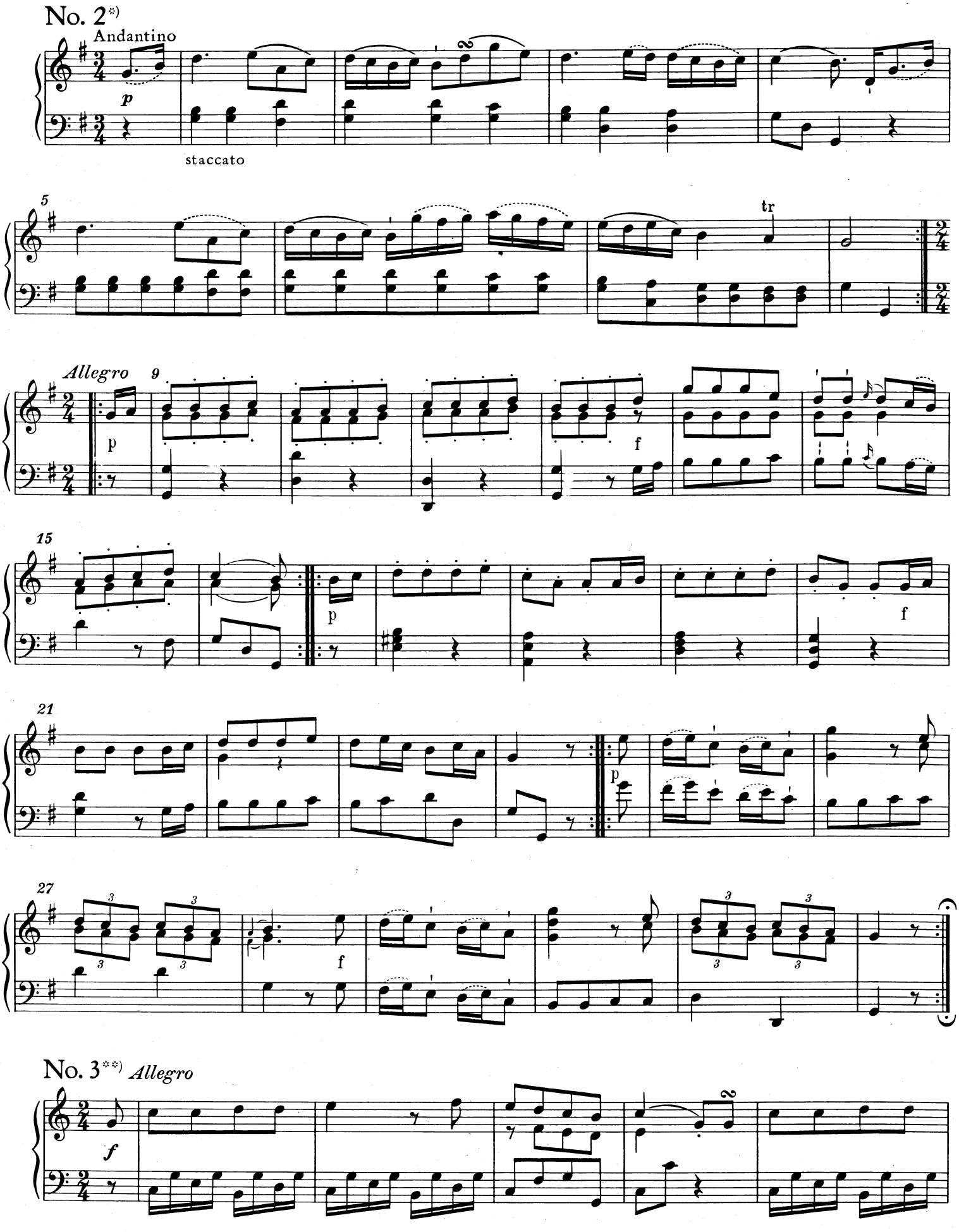
No. 1**)

Entstanden Salzburg, wahrscheinlich Januar 1777

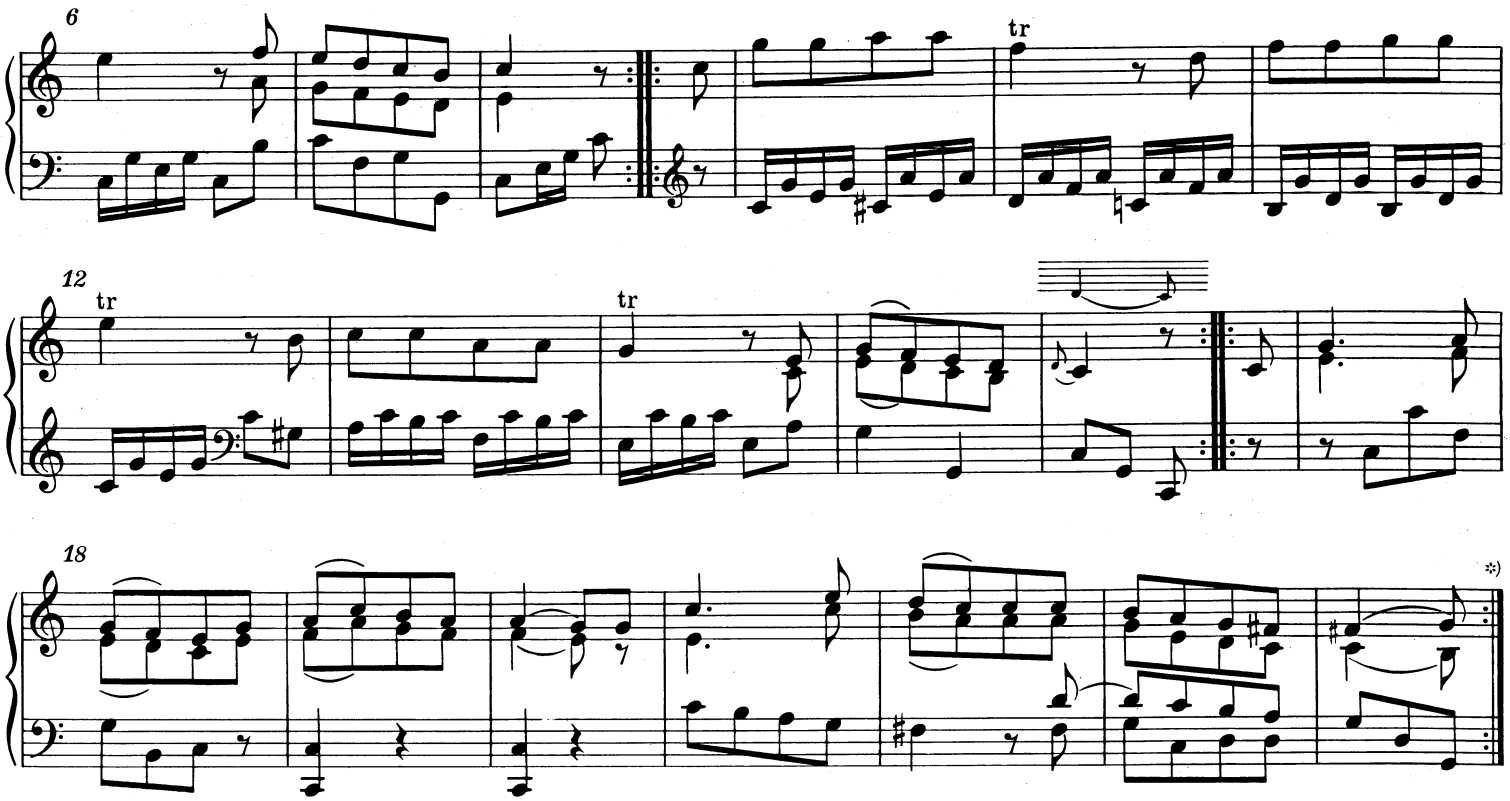


*) No. 1, 2, 3, 12, d. h. vier von ursprünglich zwölf Nummern. Vgl. Vorwort und Krit. Bericht zu NMA IV/13/Abt. 1/1.

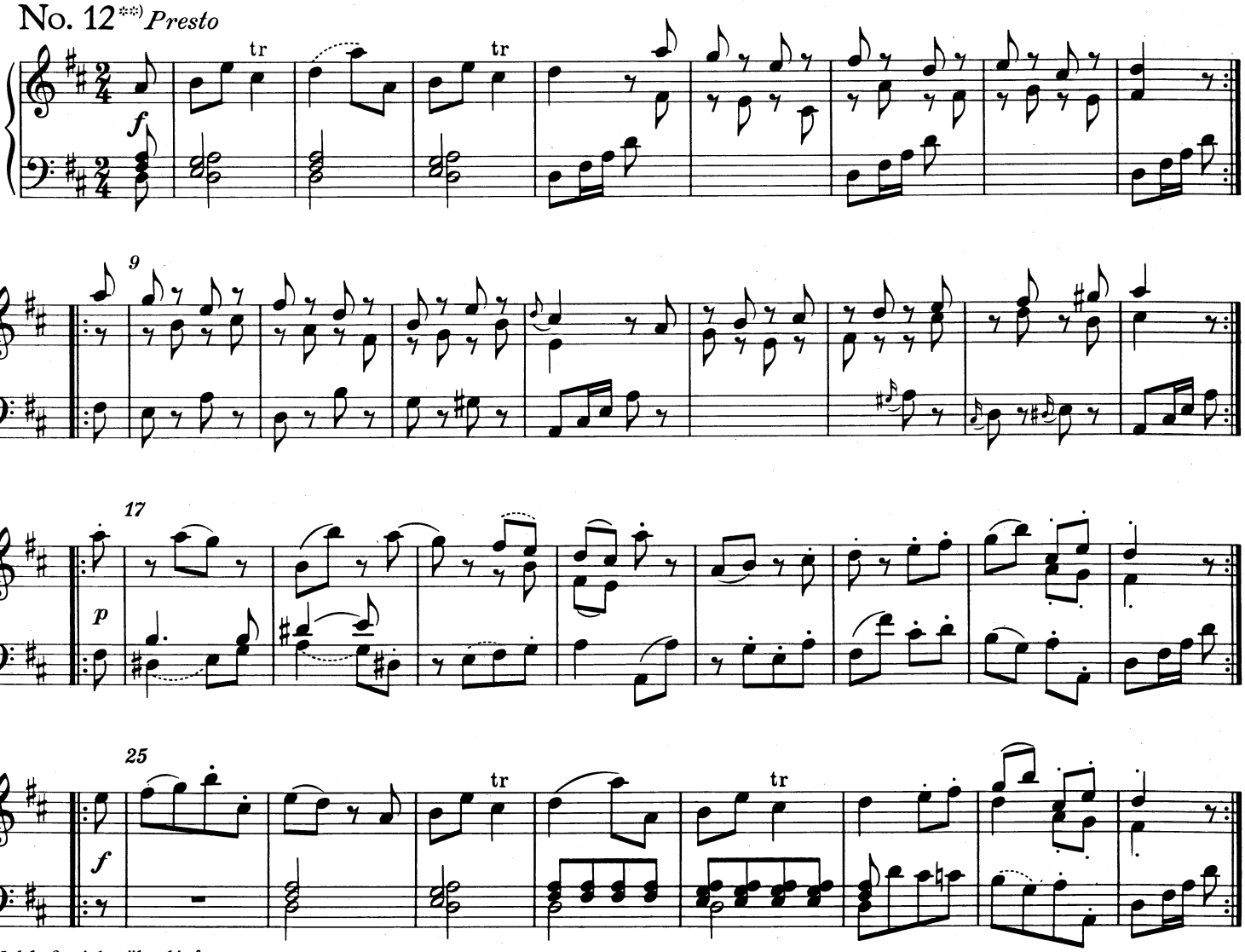
**) Orchesterfassung nicht erhalten.



*) Orchesterfassung No. 2 aus KV 101 (250[a]); vgl. NMA IV/13/Abt. 1/1, S. 68.
**) Orchesterfassung nicht erhalten.



No. 12**) *Presto*



*) Schluß nicht überliefert.

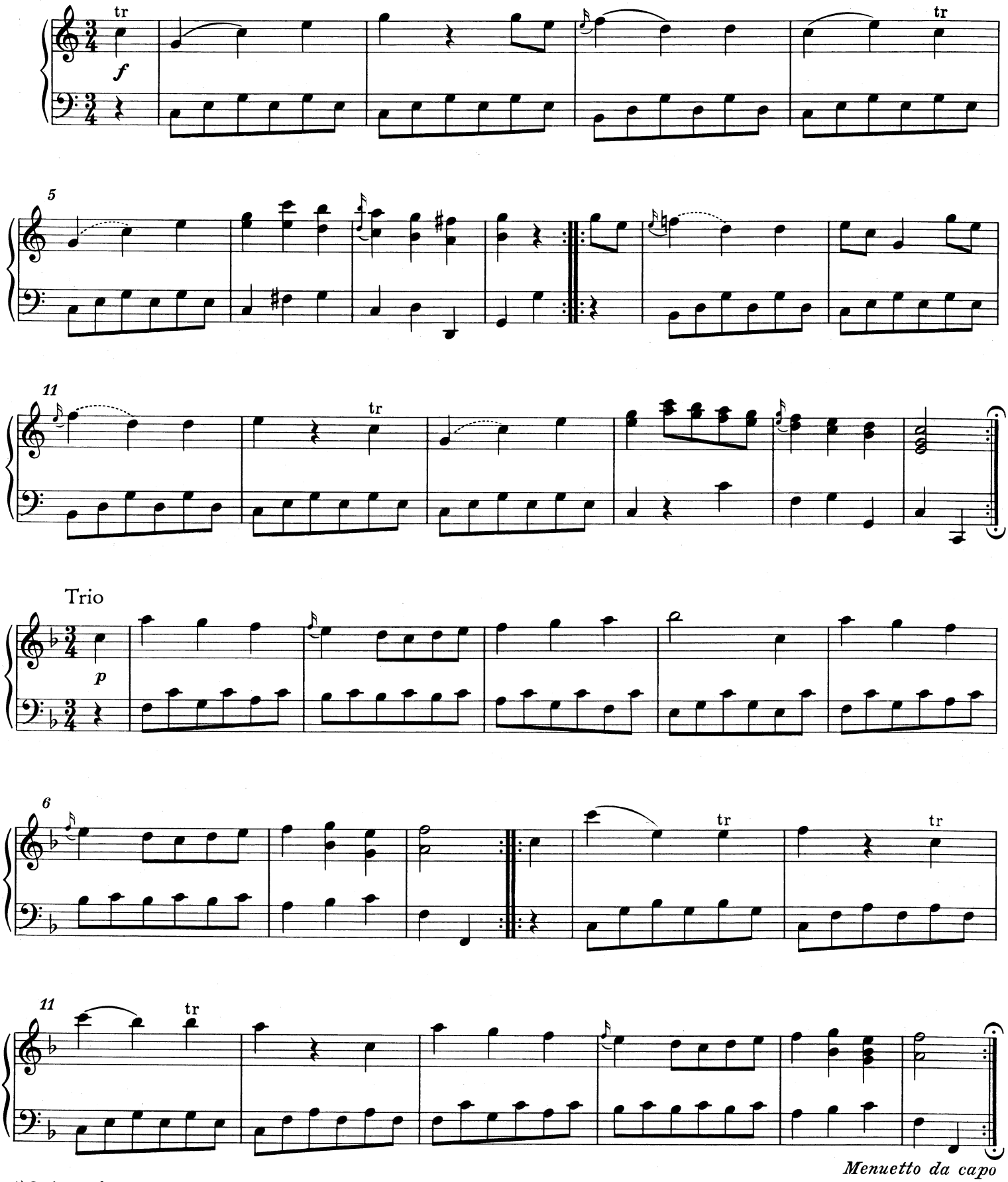
**) Orchesterfassung No. 3 aus KV 101 (250[a]); vgl. NMA IV/13/Abt. 1/1, S. 69.

6. Acht Menuette *)

KV 315a (315g)

No. 1

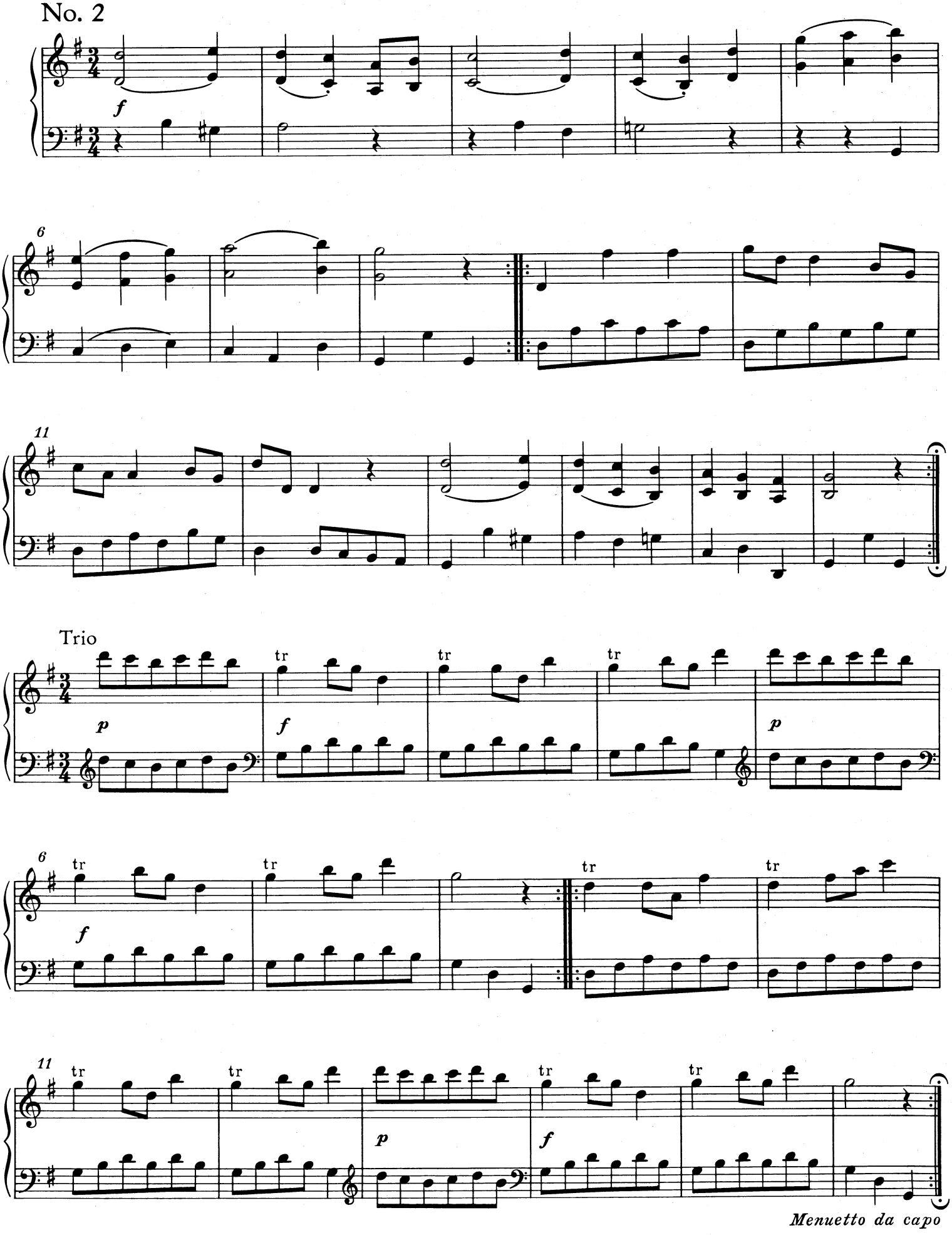
Entstanden wahrscheinlich Salzburg, Ende 1773 **)



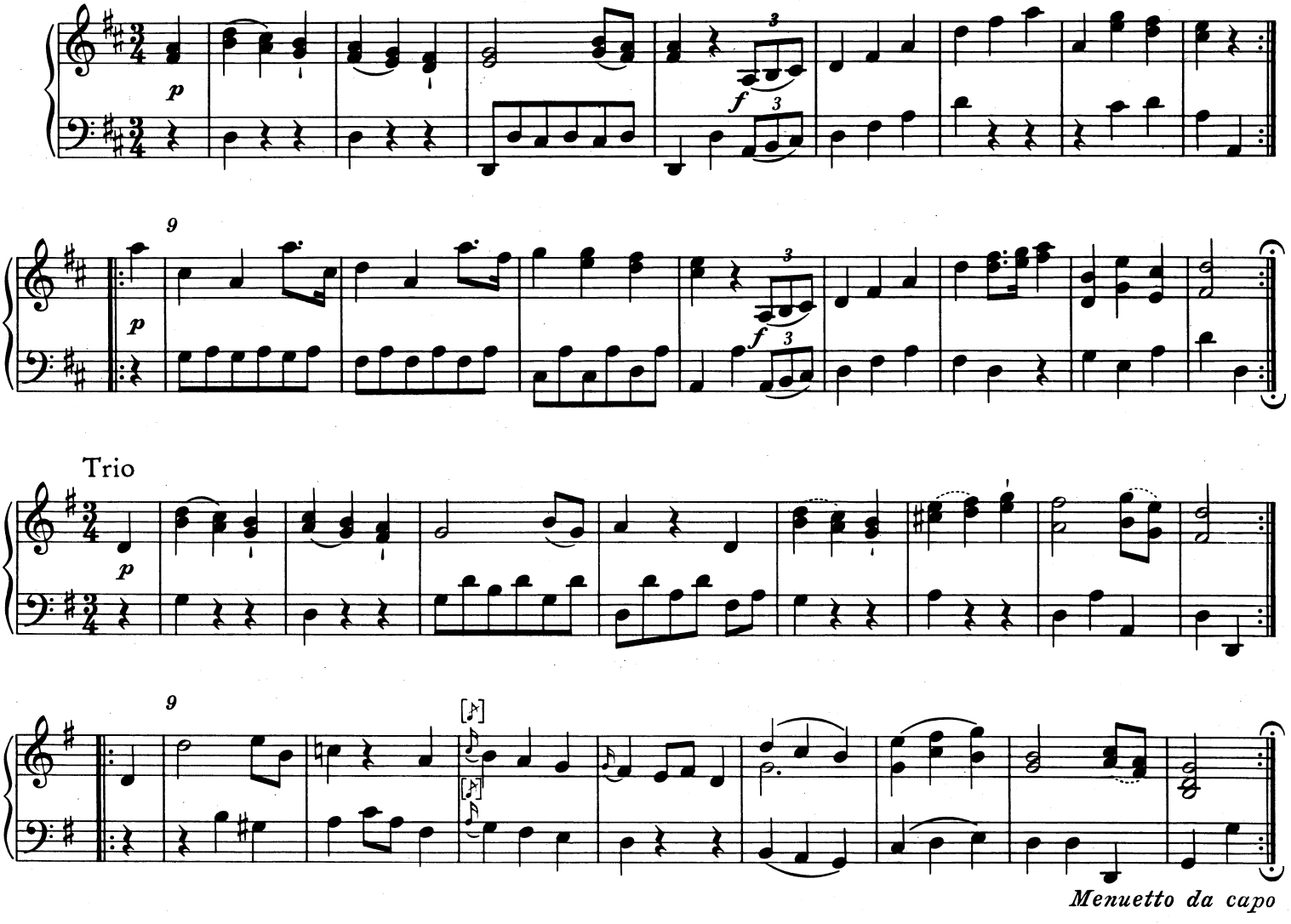
*) Orchesterfassung nicht erhalten. Vgl. Vorwort und Krit. Bericht zu NMA IV/13/Abt. 1/1.

**) Zur Neudatierung vgl. Vorwort.

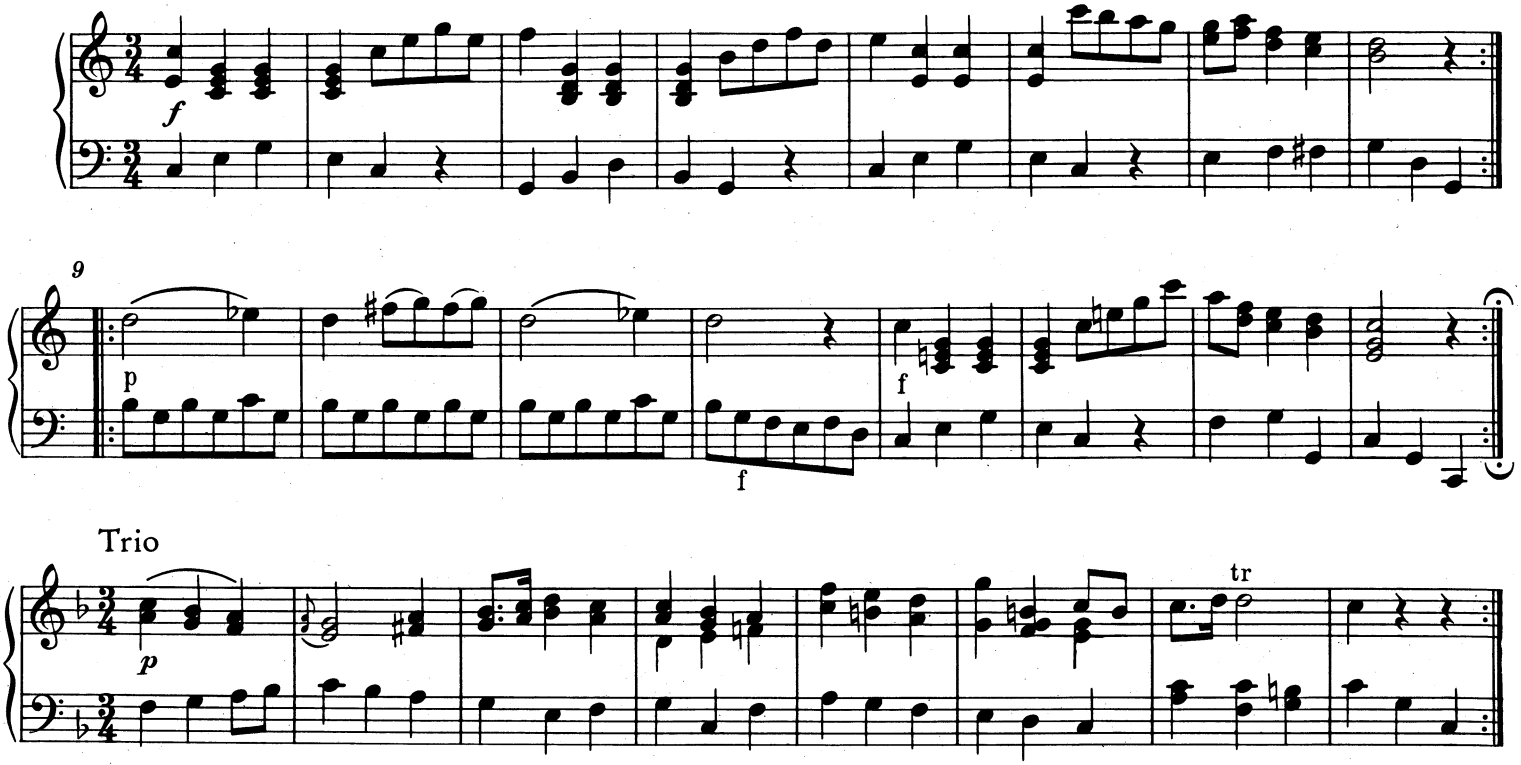
No. 2

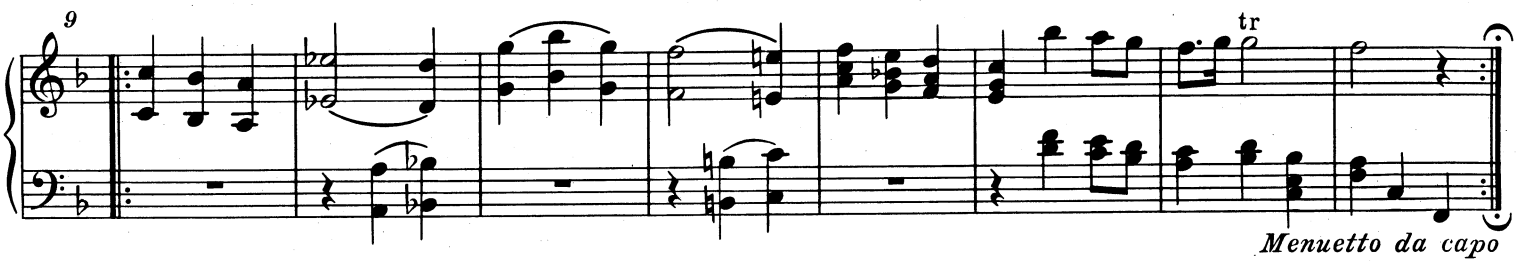


No. 3



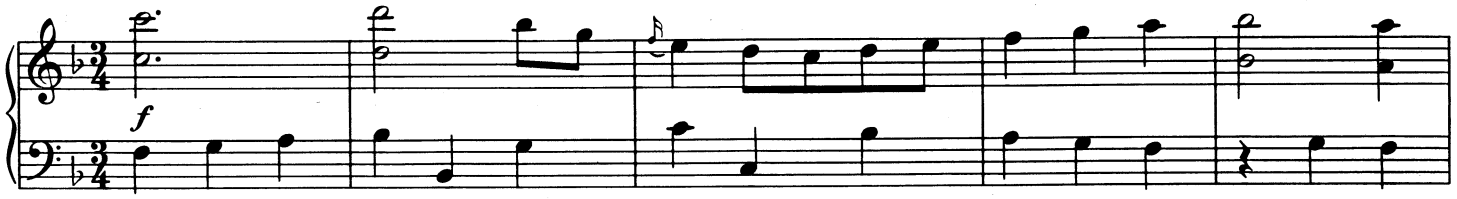
No. 4

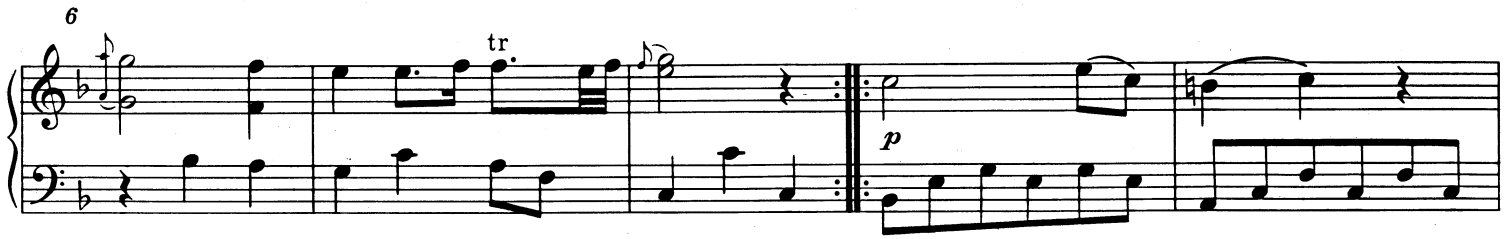


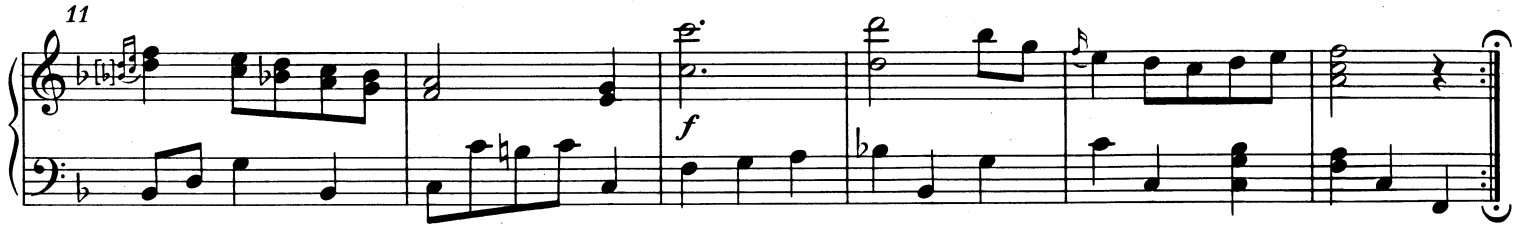


Menuetto da capo

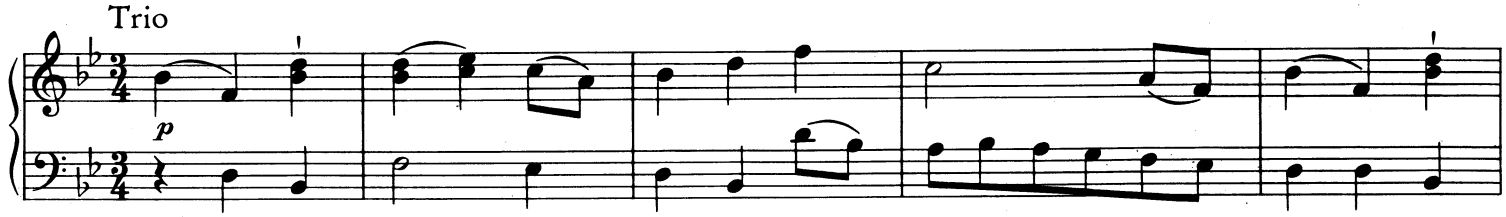
No. 5

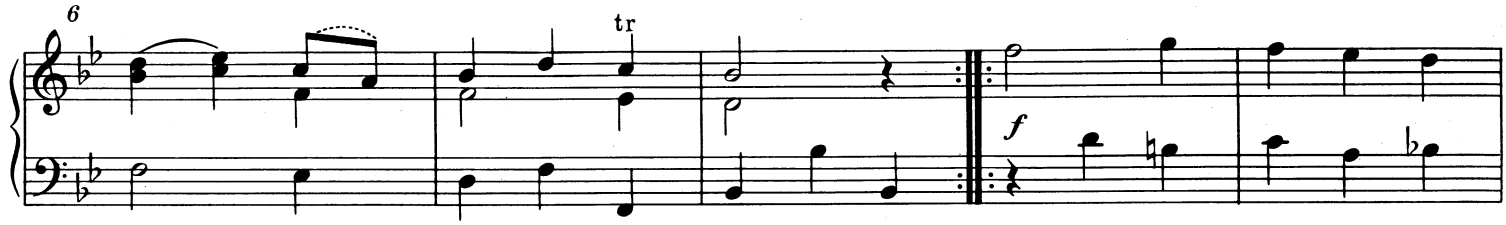


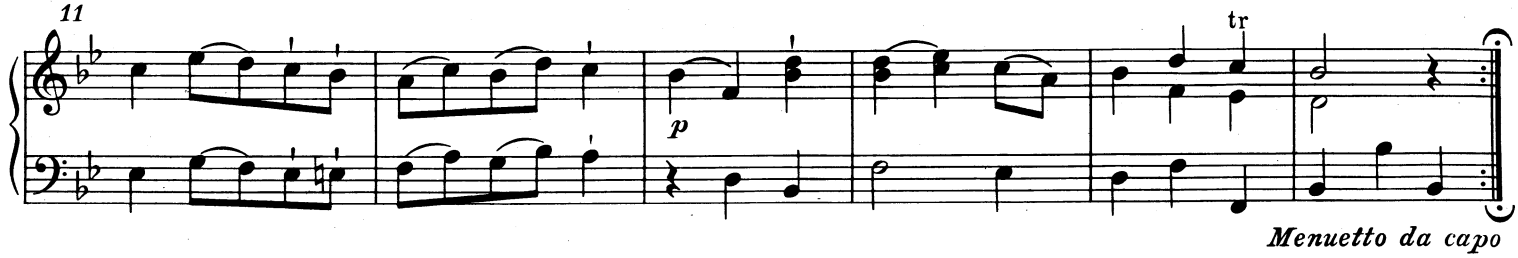




Trio

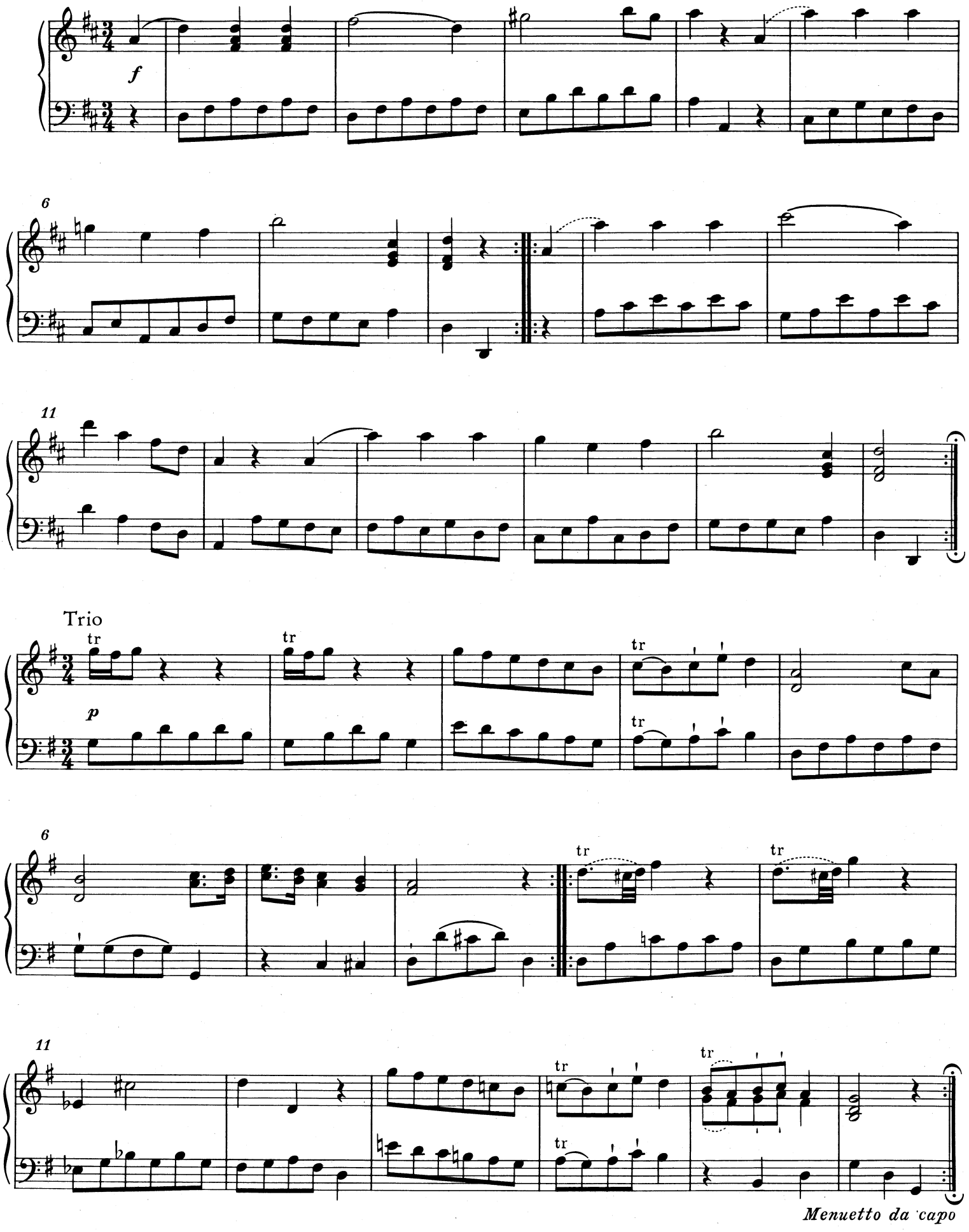




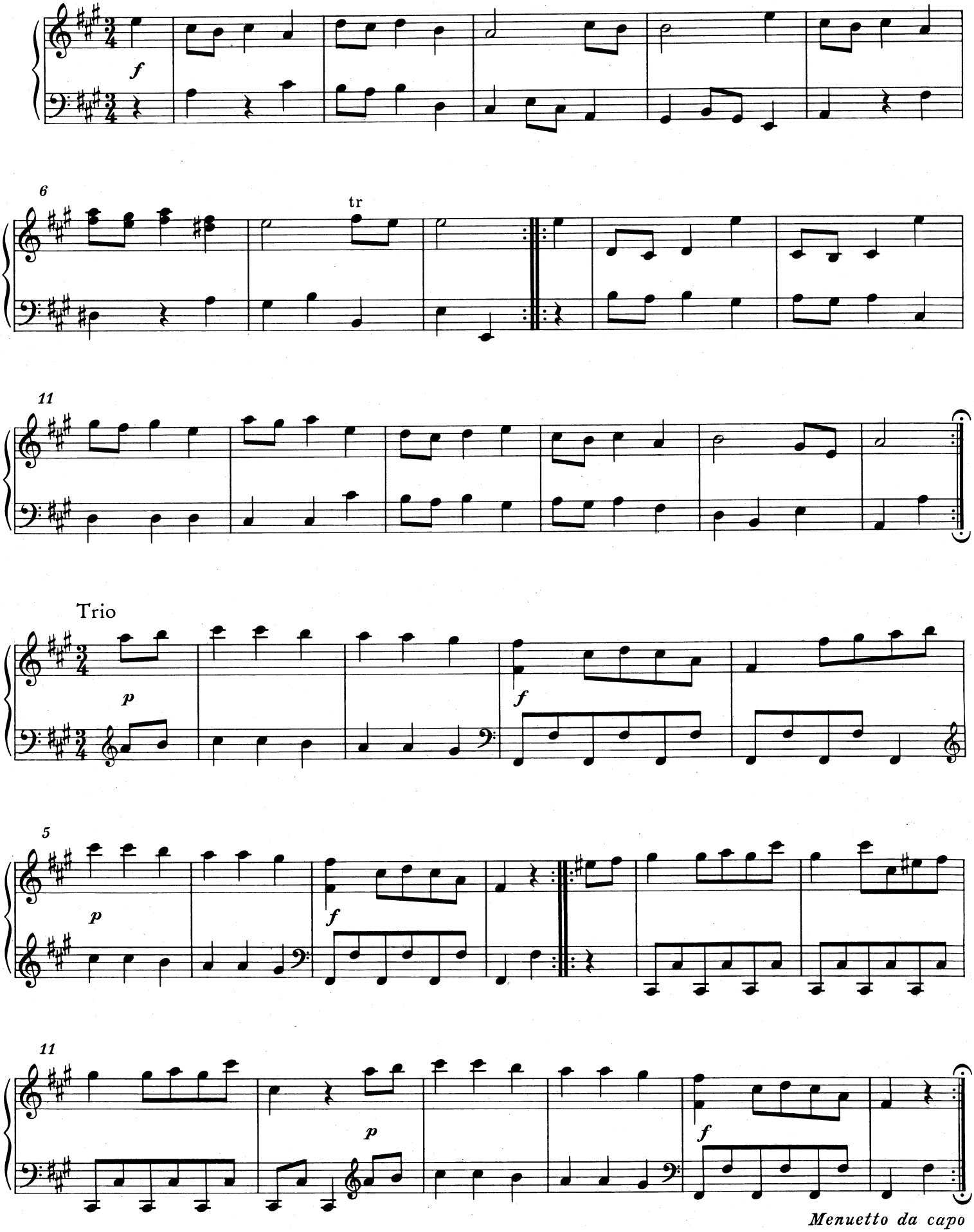


Menuetto da capo

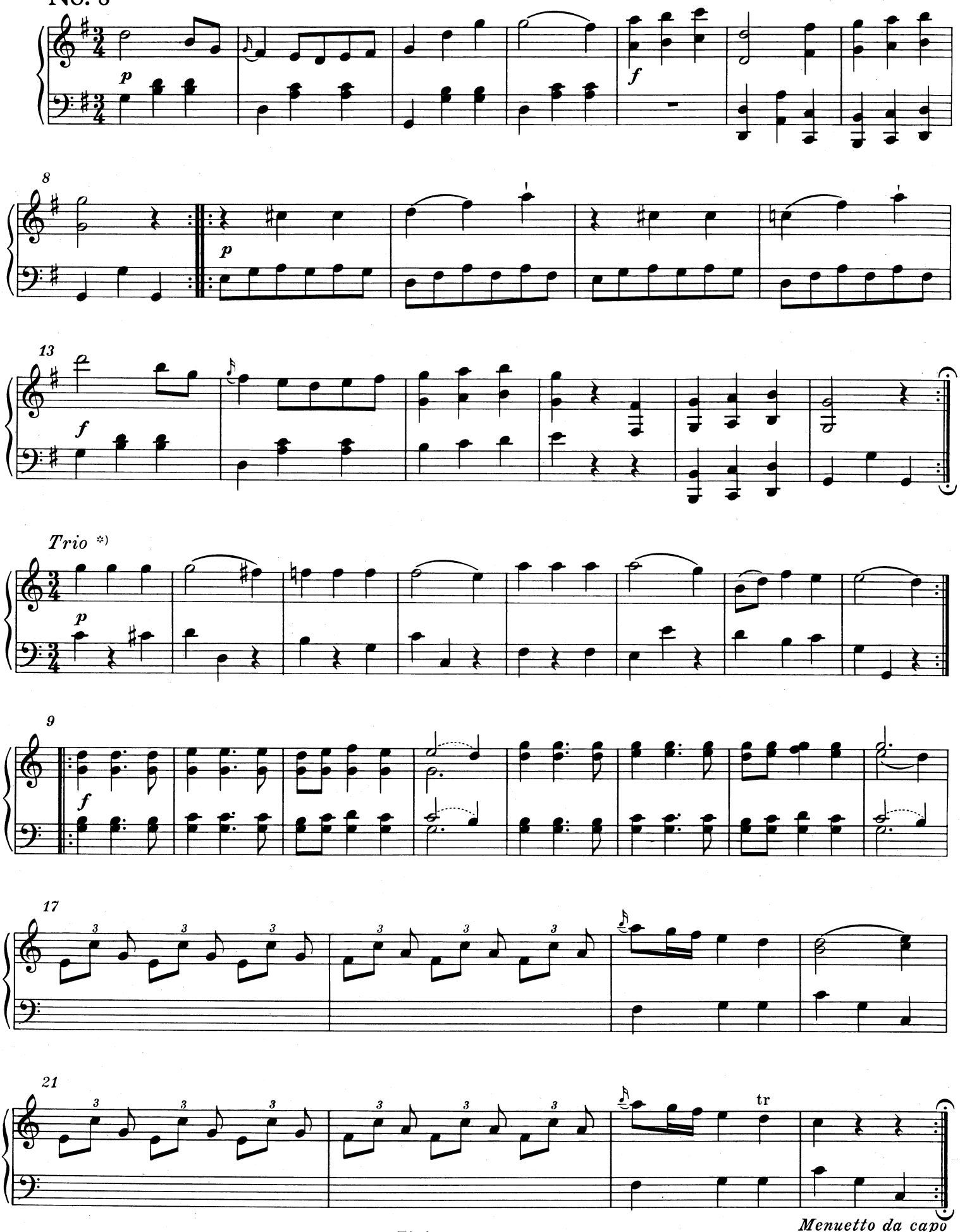
No. 6



No. 7



No. 8



Finis coronat opus

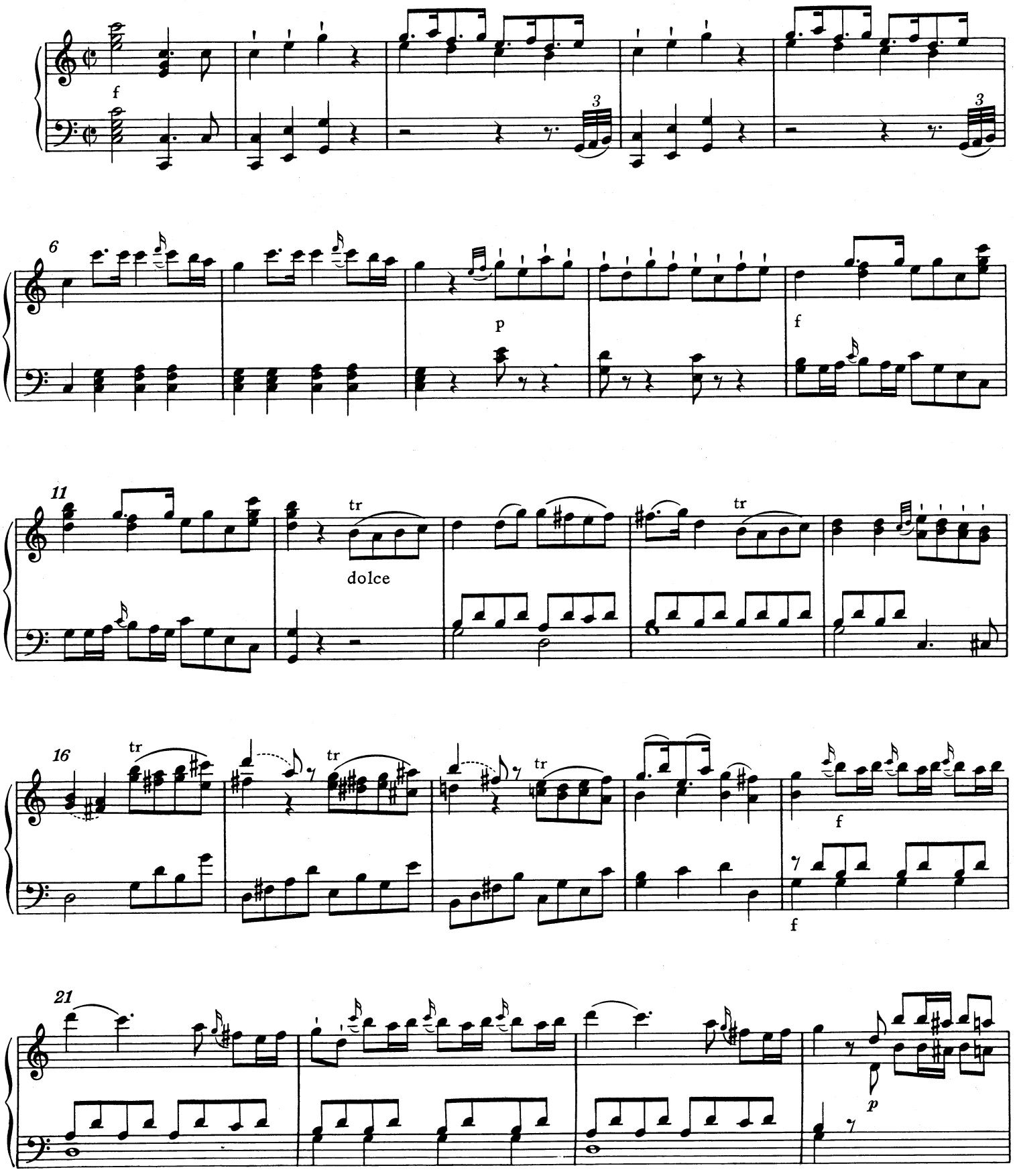
*) Vgl. Vorwort.

7. Marsch in C*)

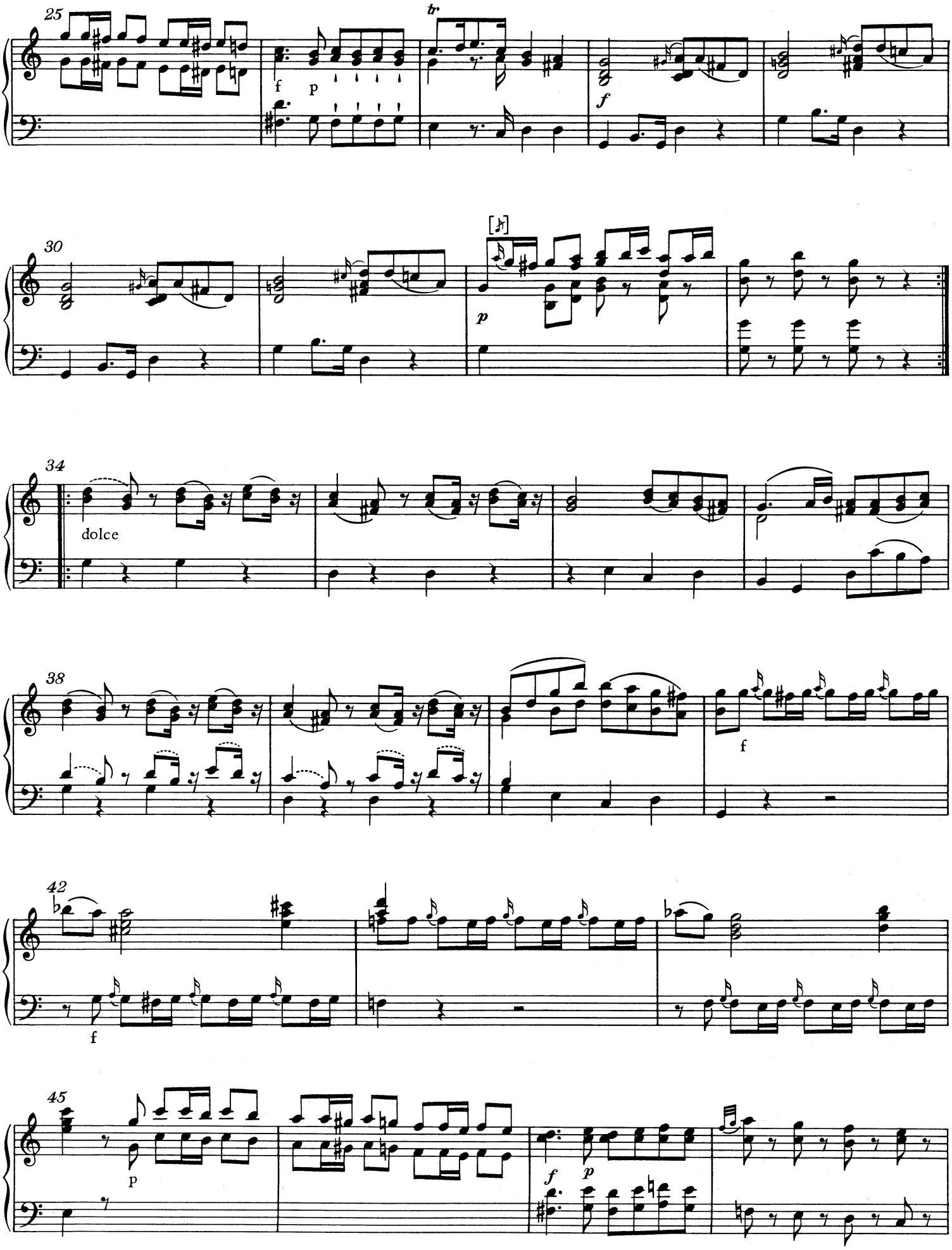
KV 408/1 (383e)

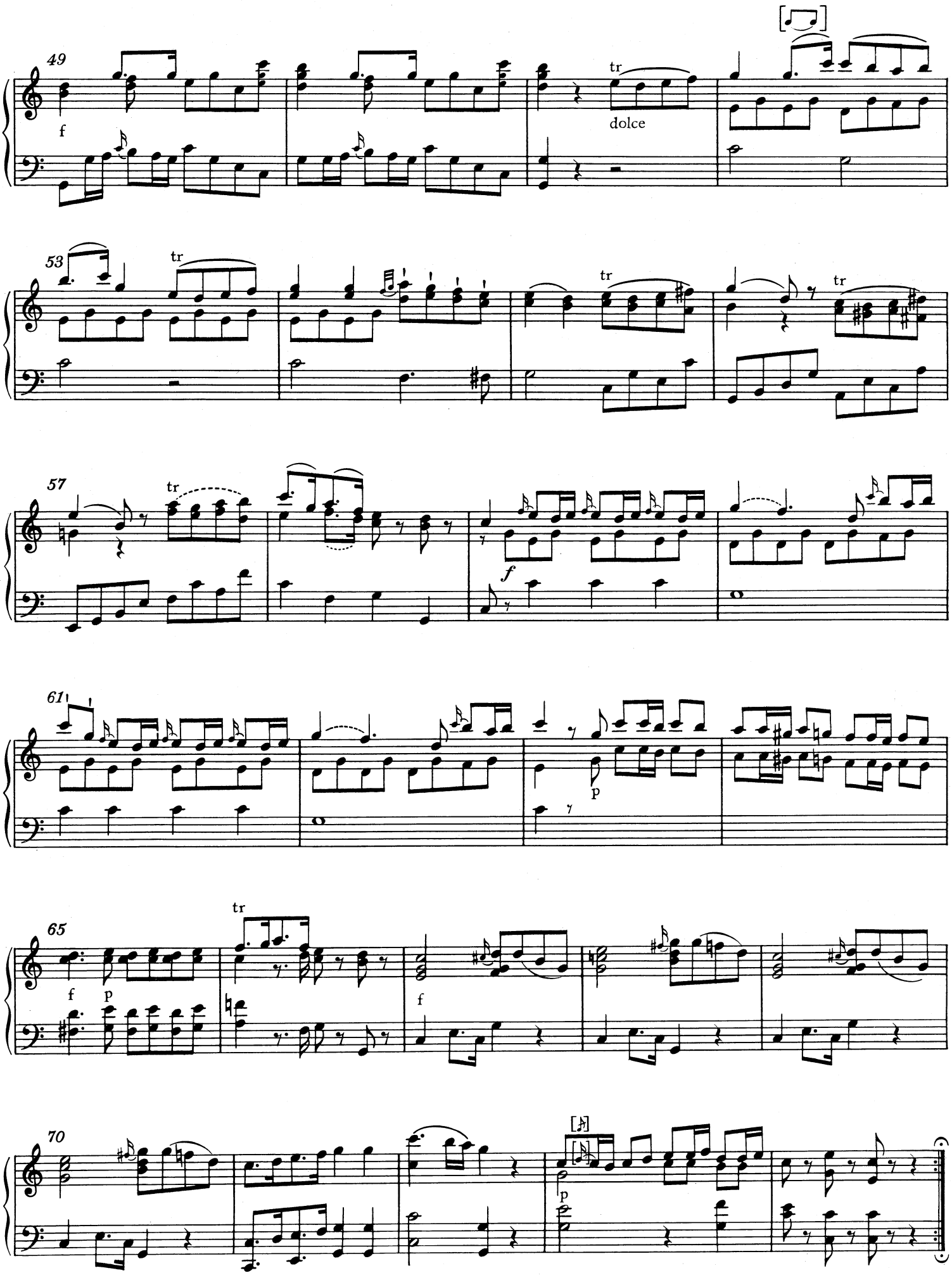
Marcia

Entstanden wahrscheinlich Wien, 1782



*) Orchesterfassung vgl. NMA IV/13/Abt. 2: Märsche, S. 49 - 56.

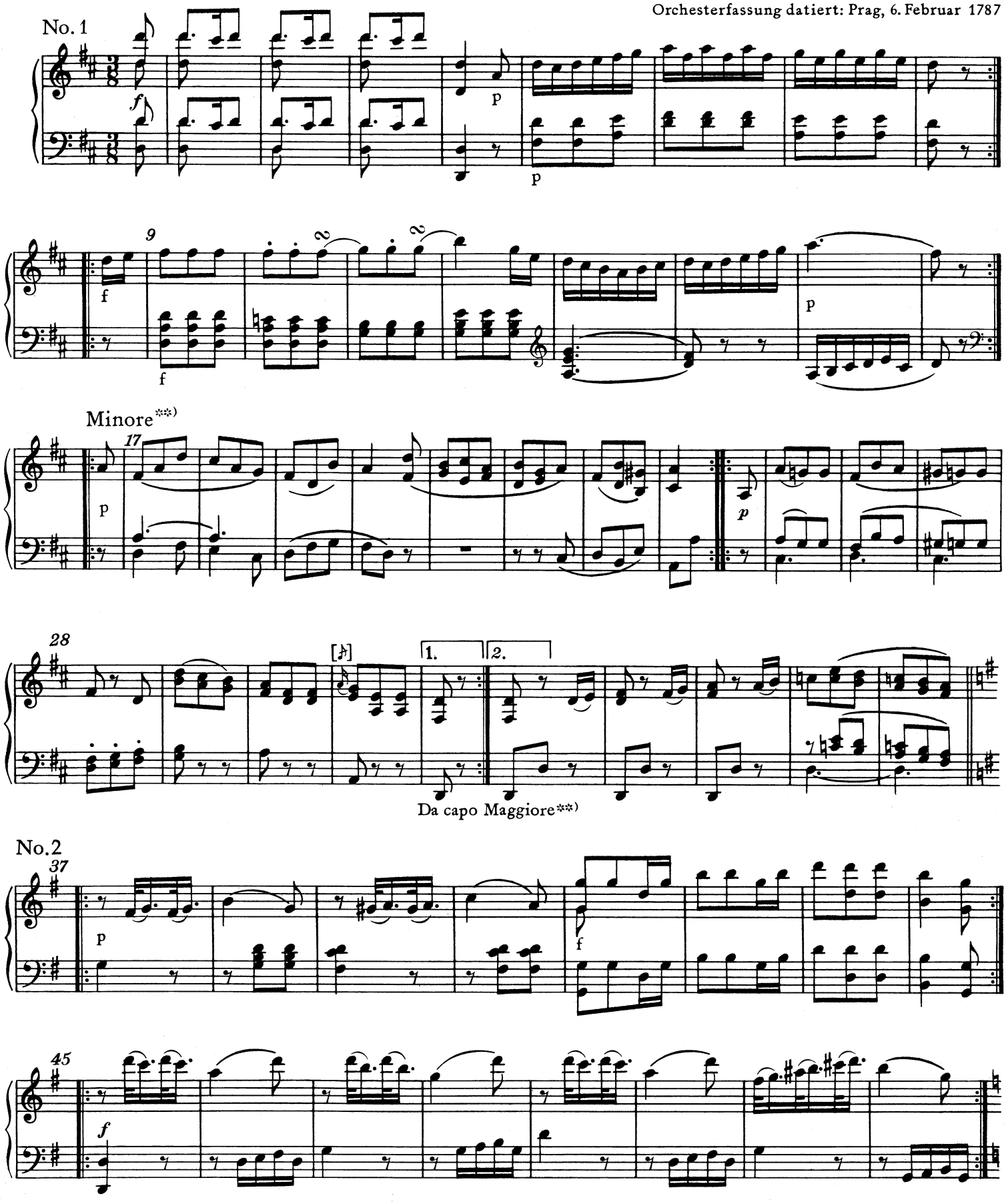

25
tr
f
p
f
30
[𝆓]
p
34
dolce
38
f
42
f
45
p
f
p


49
f
tr
dolce
53
tr
tr
tr
57
tr
f
61
p
65
tr
f
p
f
70
p

8. Sechs deutsche Tänze*)

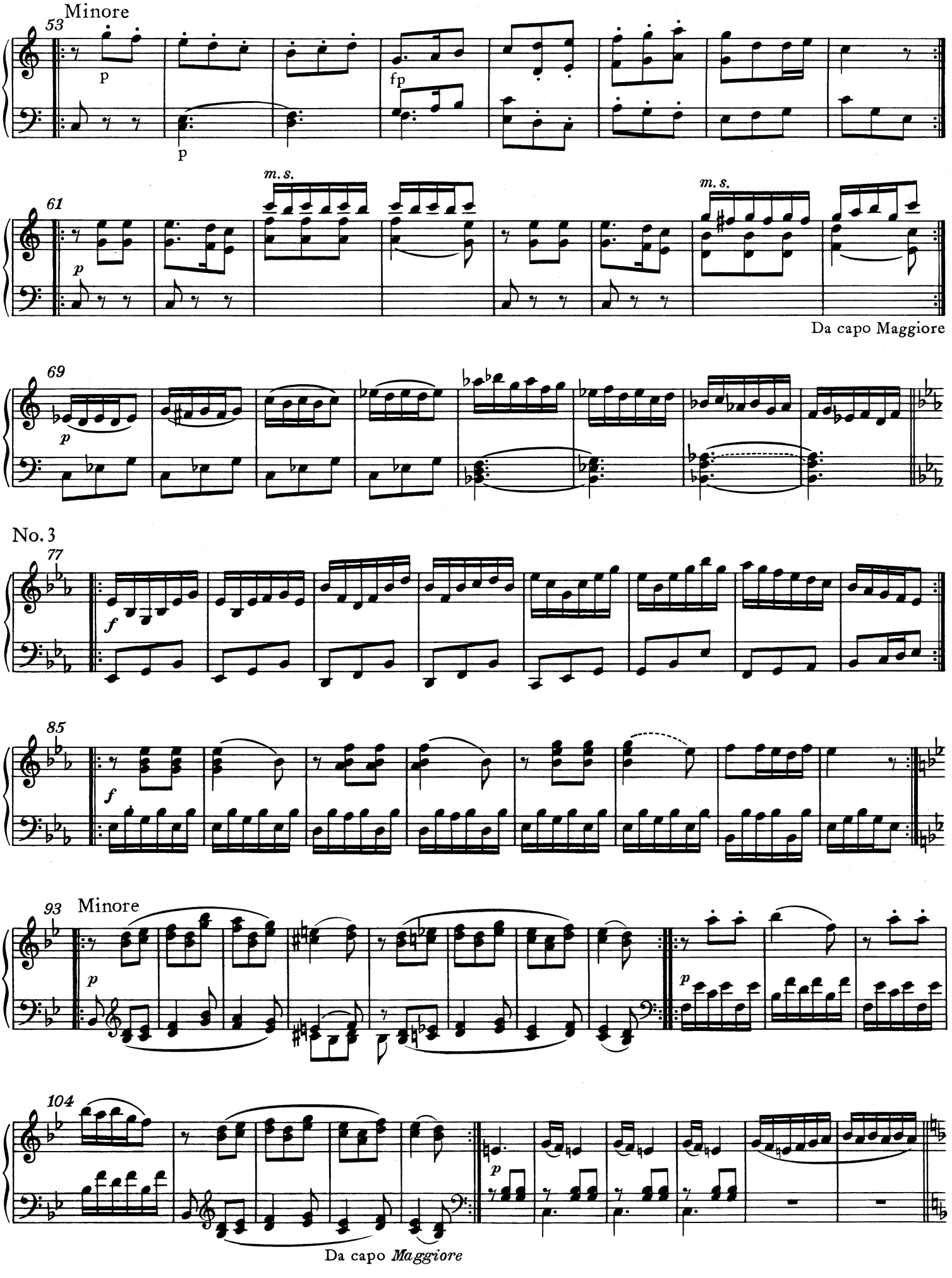
KV 509

Orchesterfassung datiert: Prag, 6. Februar 1787

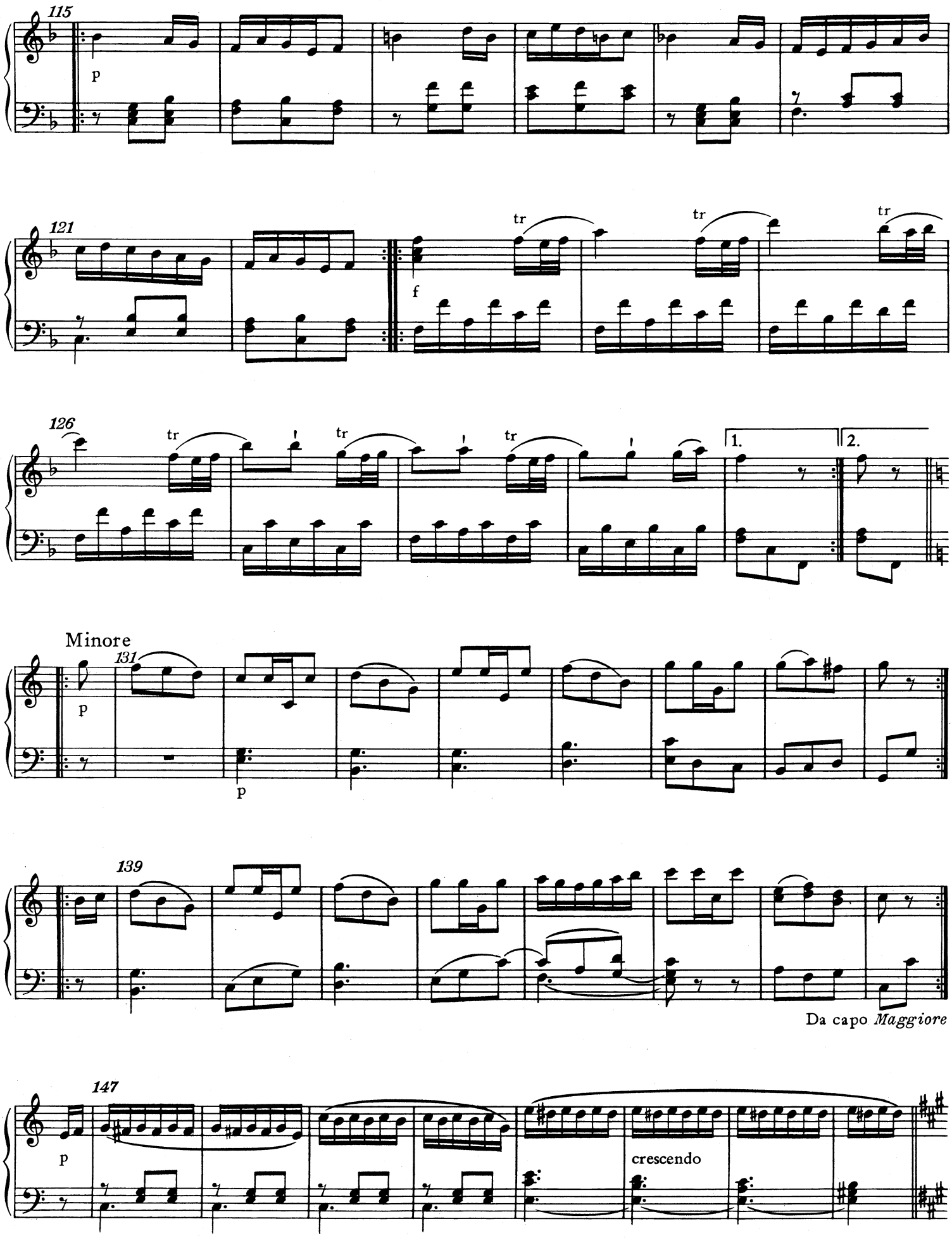


*) Orchesterfassung vgl. NMA IV/13/Abt. 1: Tänze · Band 2.

**) Zum Begriffspaar „Maggiore-Minore" und insbesondere zur Ausführung der Dacapos vgl. Vorwort.


Minore
53
p
fp
p
61
m. s.
m. s.
p
Da capo Maggiore
69
p
No. 3
77
f
85
f
93
Minore
p
p
104
p
Da capo *Maggiore*

No. 4


115
p
121
tr
tr
tr
f
126
tr
tr
tr
1.
2.
Minore
131
p
p
139
Da capo *Maggiore*
147
p
crescendo

No.5

155

f

f

163

f

Minore

171

p

p

179

p

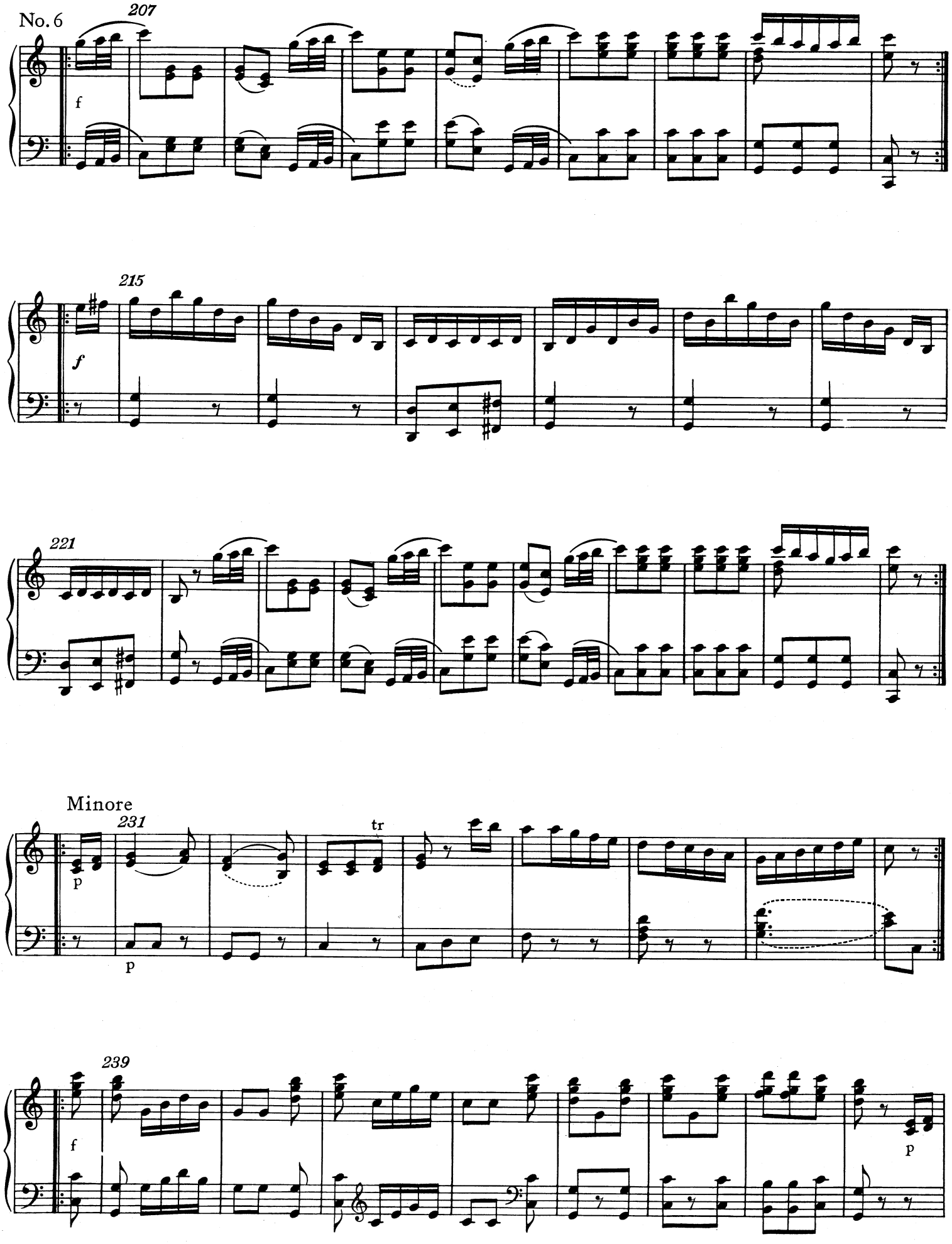
187

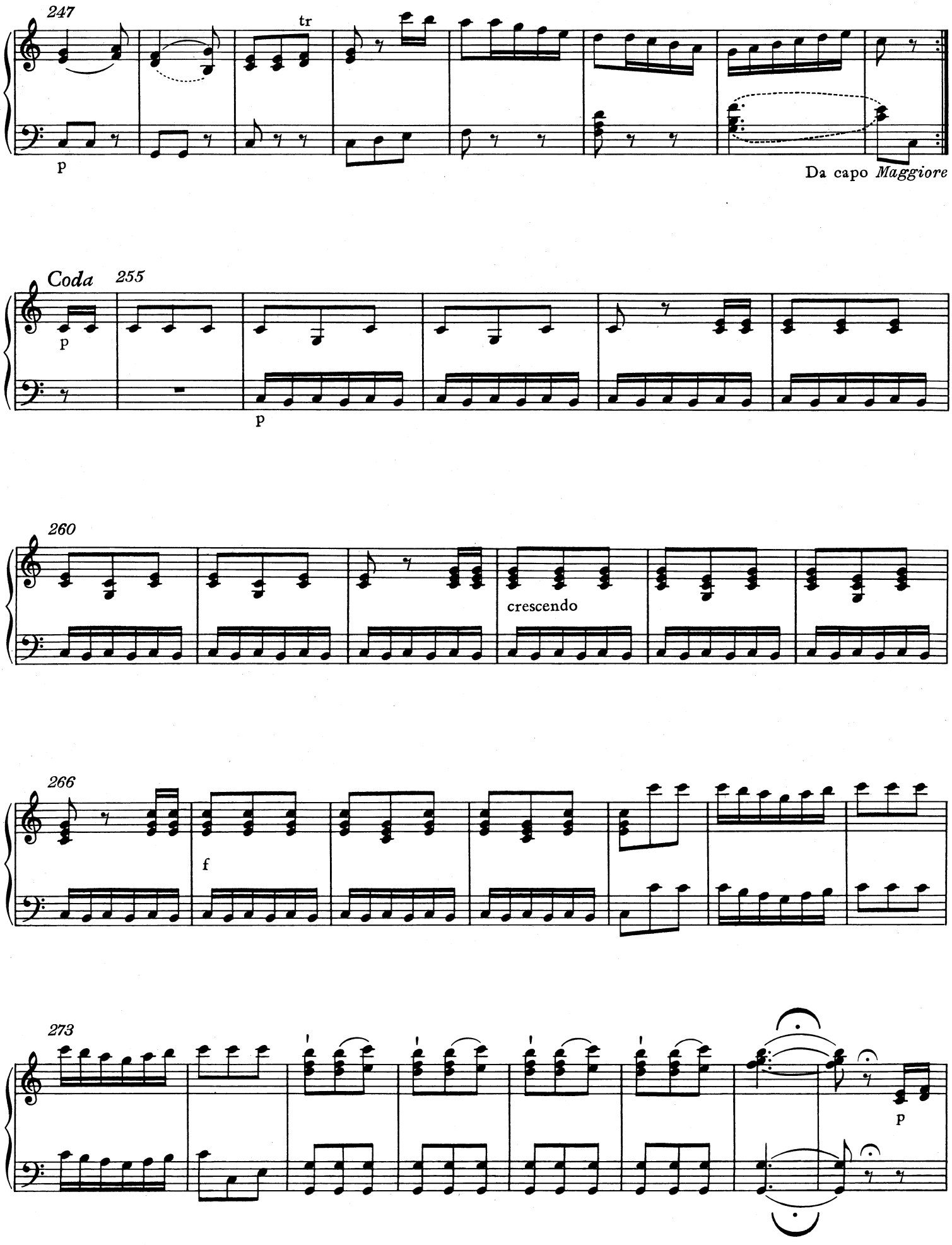
Da capo *Maggiore*

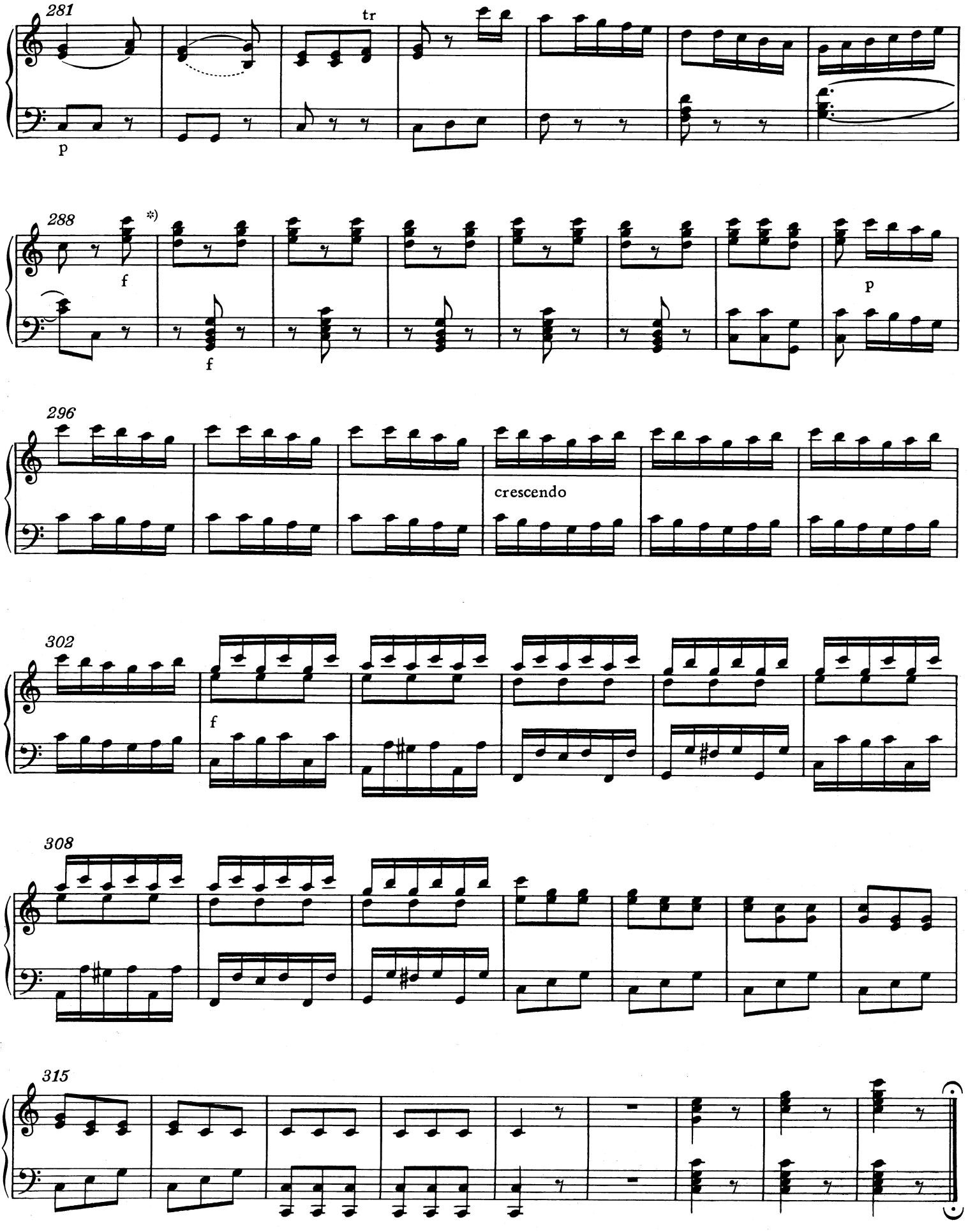
195

p

201


No. 6
207
f
215
f
221
Minore
231
p
p
tr
239
f
p


247
tr
p
Da capo *Maggiore*
Coda
255
p
p
260
crescendo
266
f
273
p



*) Zu einem im Autograph nach T. 288 gestrichenen Takt vgl. Krit. Bericht.

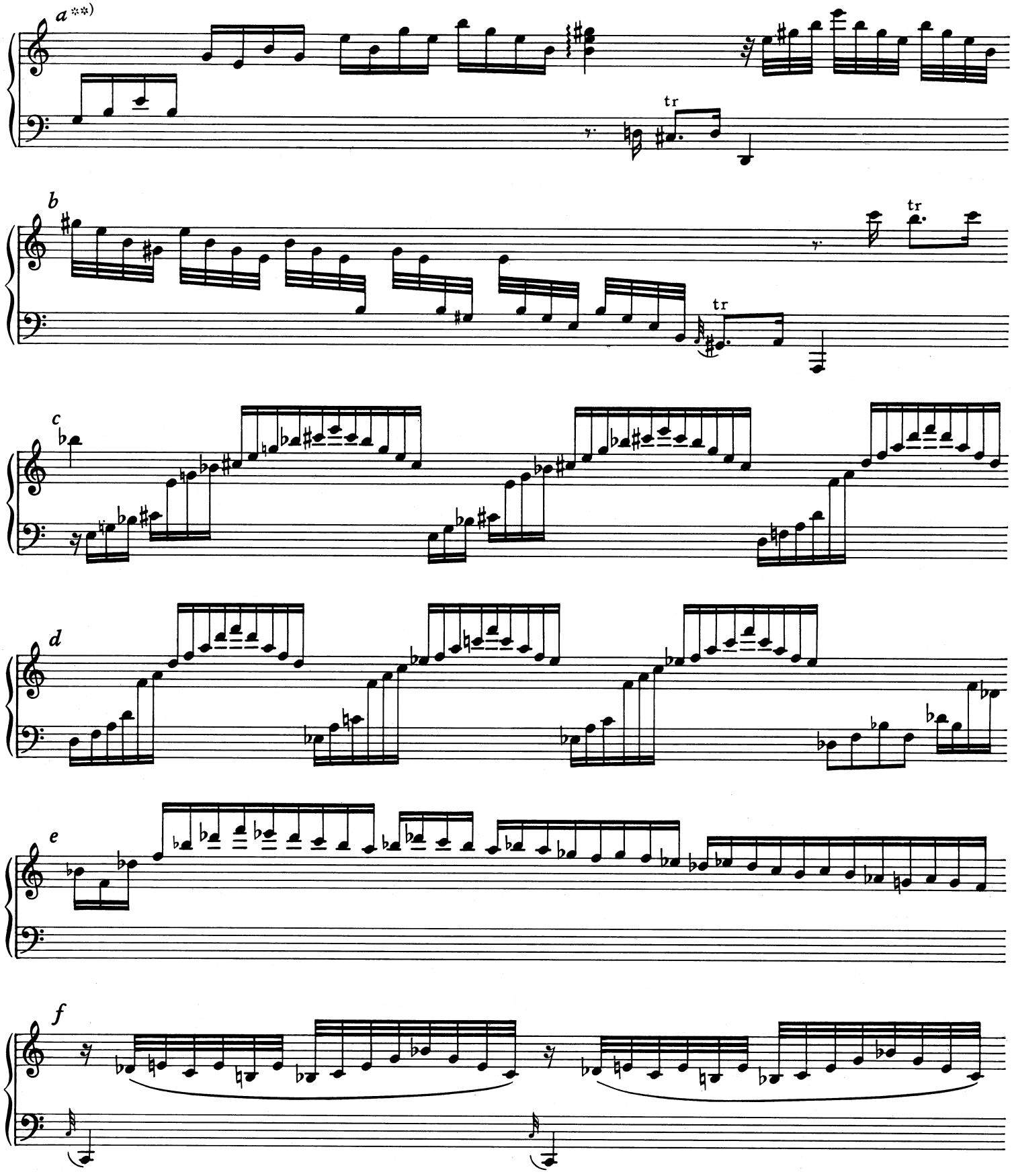
ANHANG

Diversa, Fugenfragmente

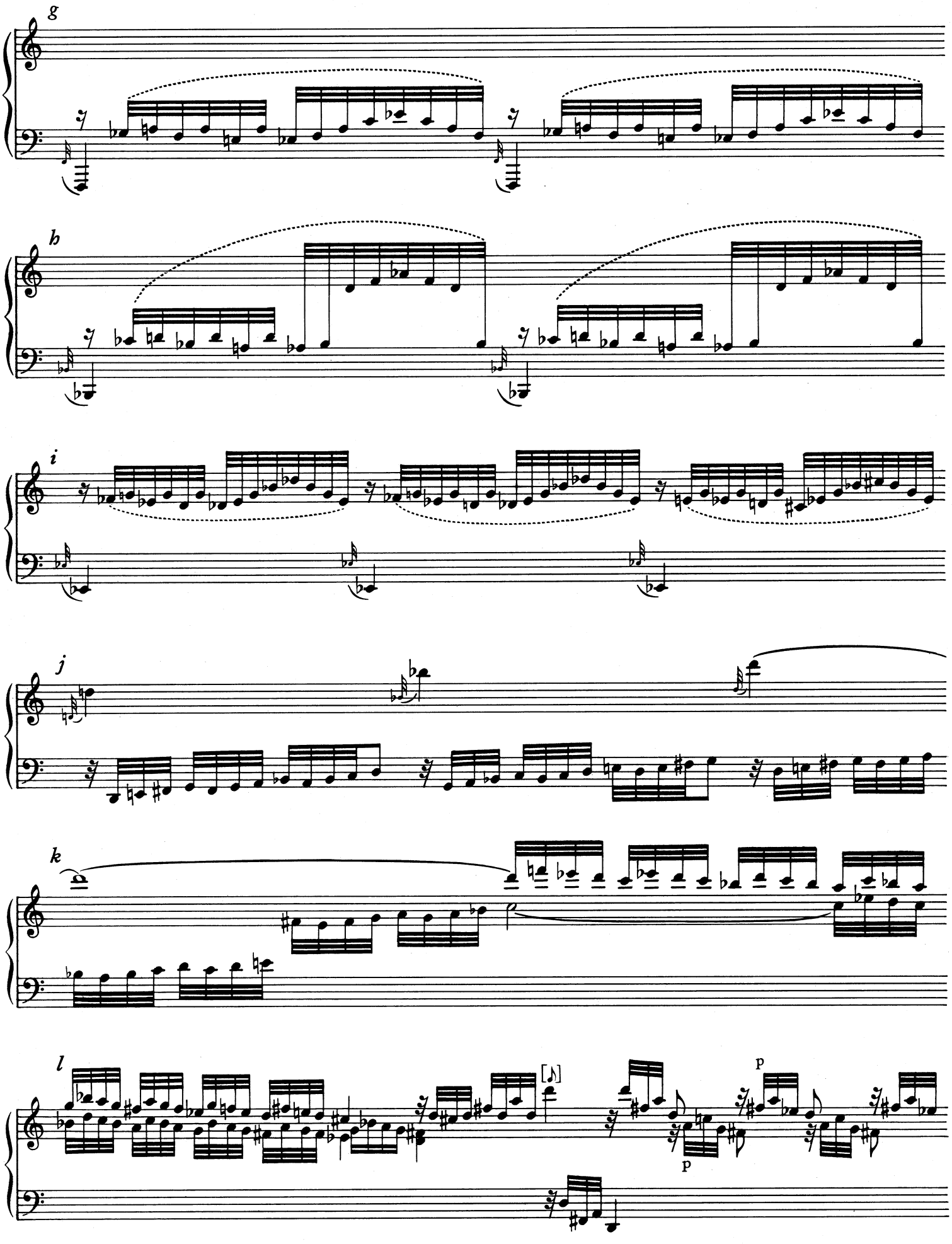
1. Fragment eines Präludiums*)

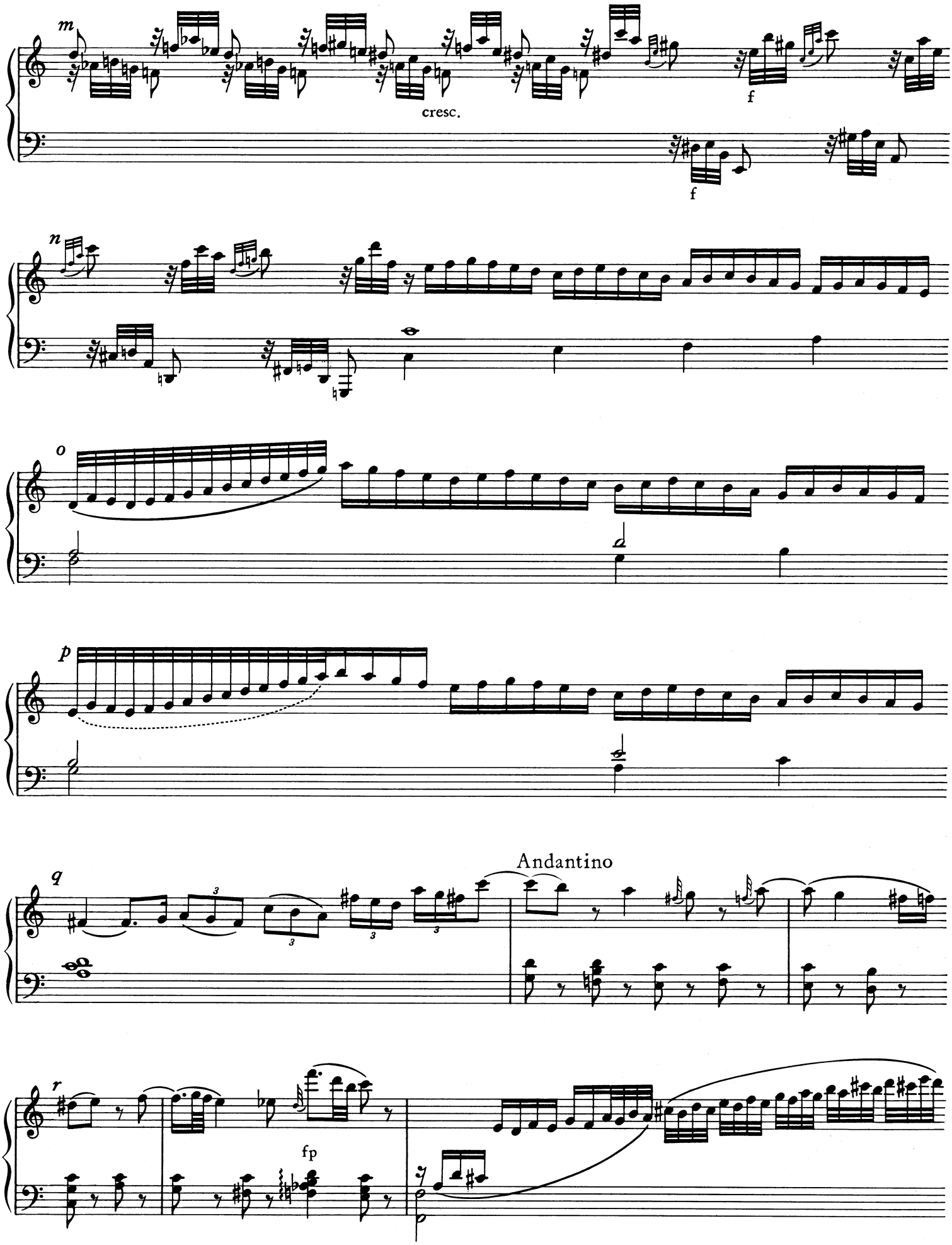
KV 624 (626a) Anh. I (KV6: Anh. C 15.11)

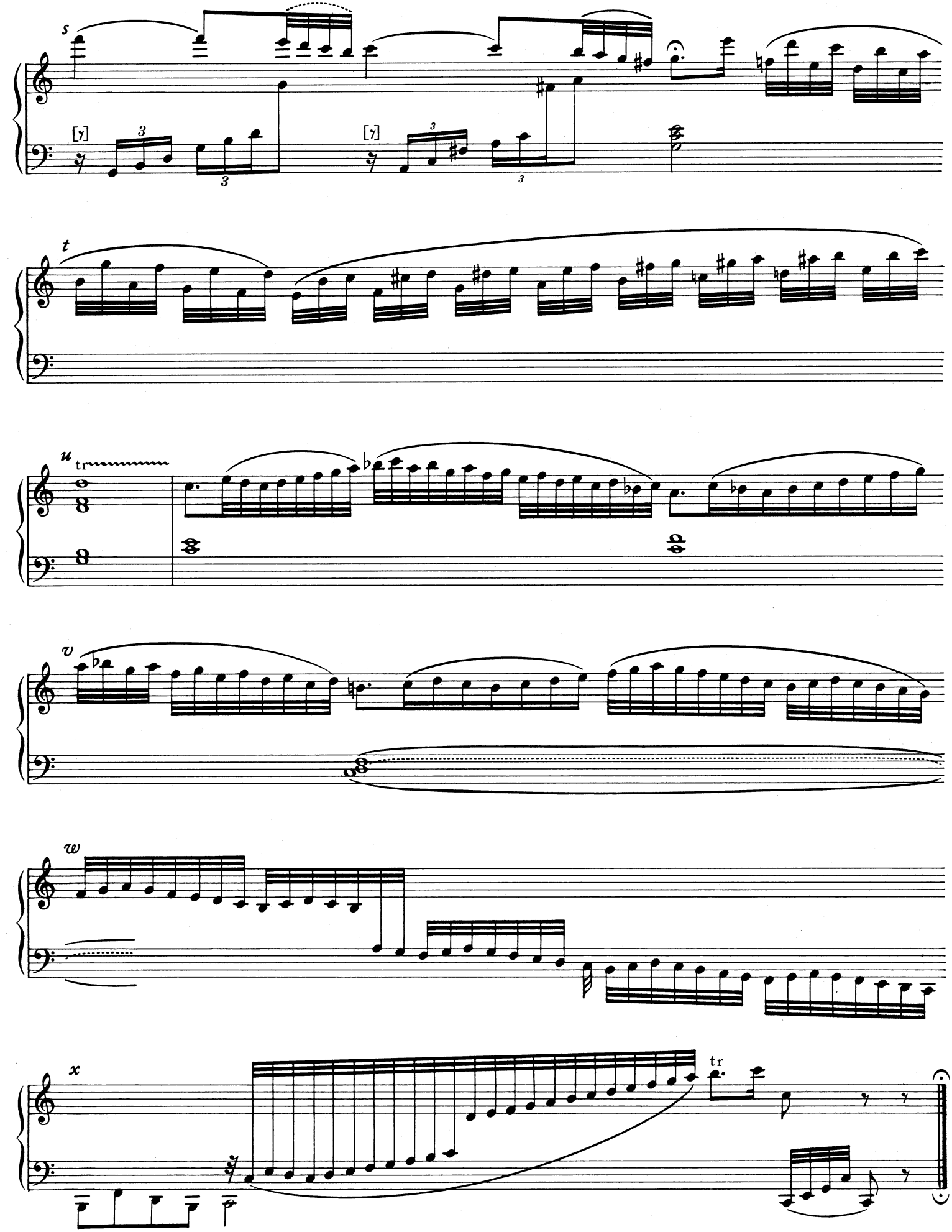
Entstanden wahrscheinlich Salzburg, 1777*)



*) Zur Klassifizierung und Datierung vgl. Vorwort.
**) Der Beginn des Stückes ist nicht überliefert.


g
h
i
j
k
l
p
p


m
cresc.
f
f
n
o
p
q
Andantino
r
fp

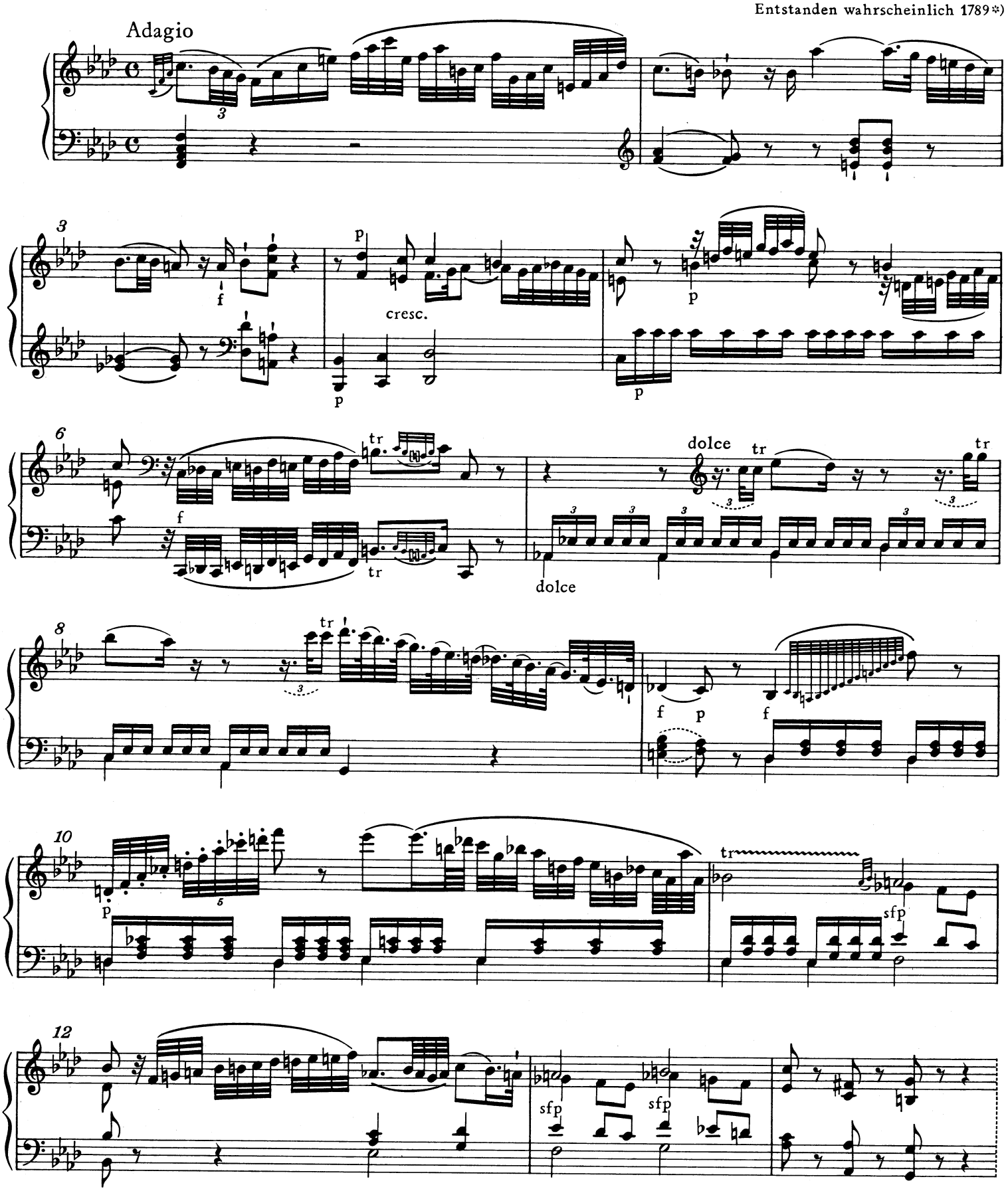

s
t
u
tr
v
w
x
tr

2. Fantasie in f (Fragment)

KV Anh. 32 (KV^6: 383 C)

Fantasia

Entstanden wahrscheinlich 1789*)

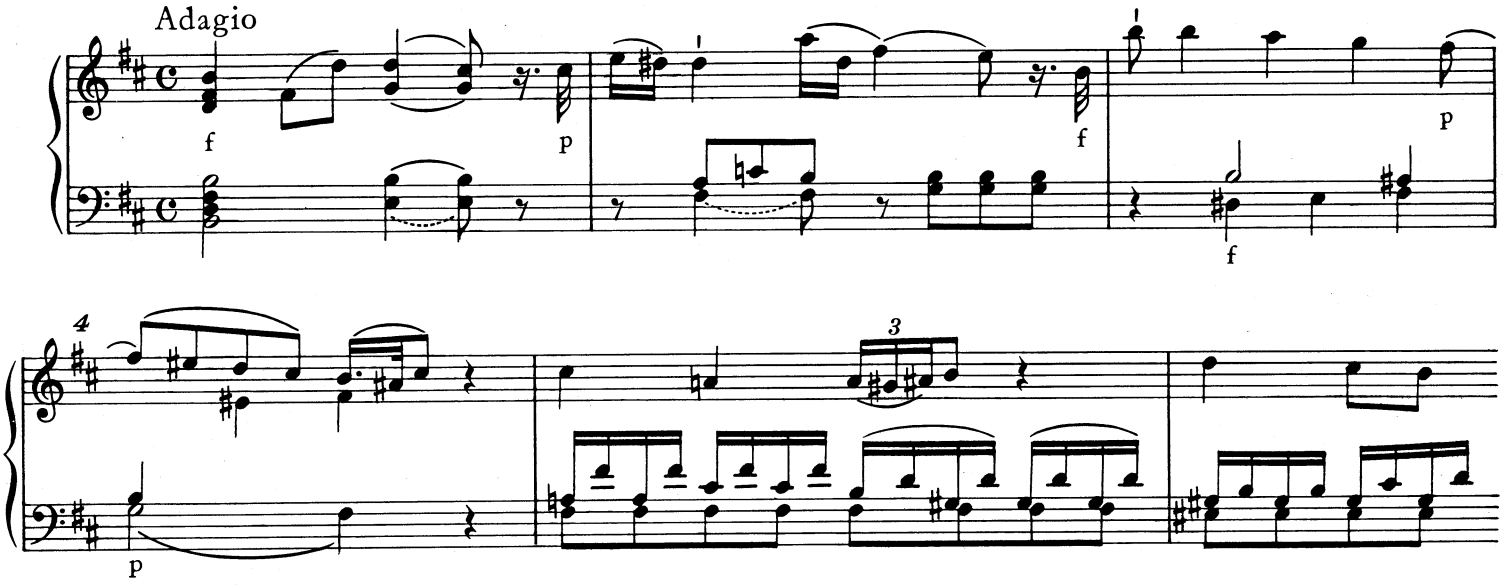


*) Zur Datierung vgl. Vorwort.

3. Adagio in h (Fragment)*)

KV deest

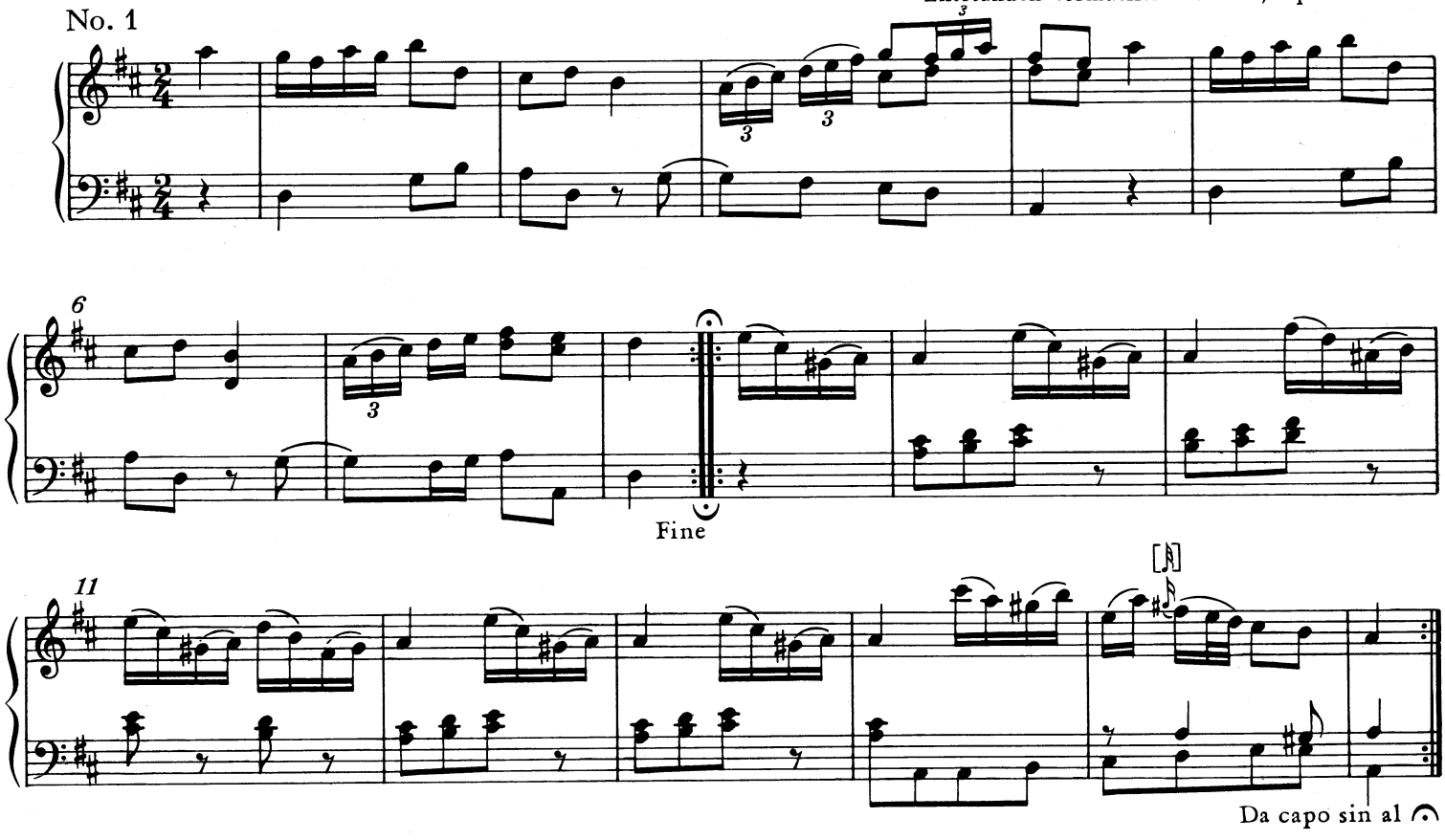
Entstanden vermutlich Wien, 1788



4. Ballettmusik aus „Ascanio in Alba“

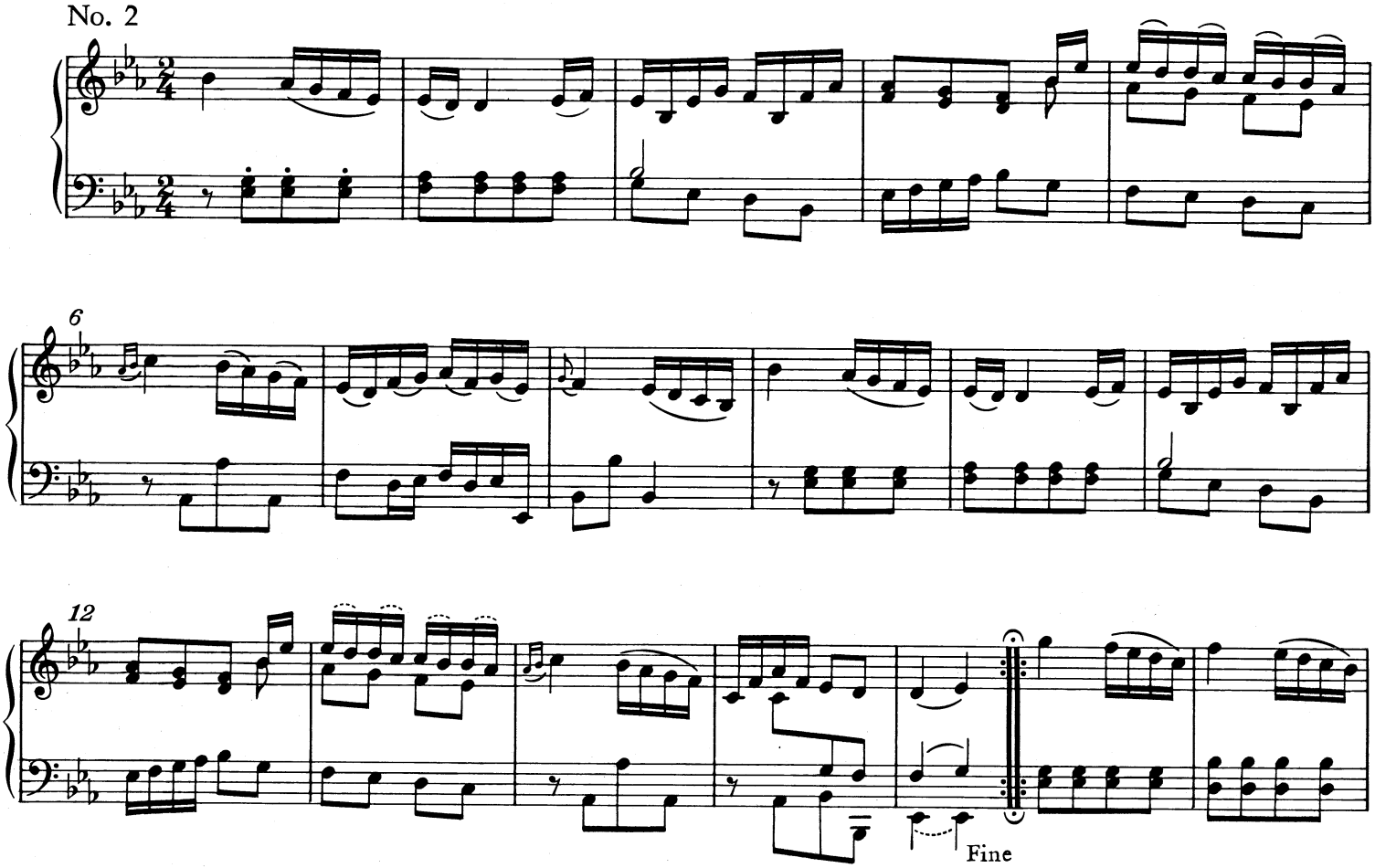
KV 111
(bekannt als Neun Stücke für Klavier **)
KV Anh. 207 / KV⁶: Anh. C 27.06)

Entstanden vermutlich Mailand, September 1771

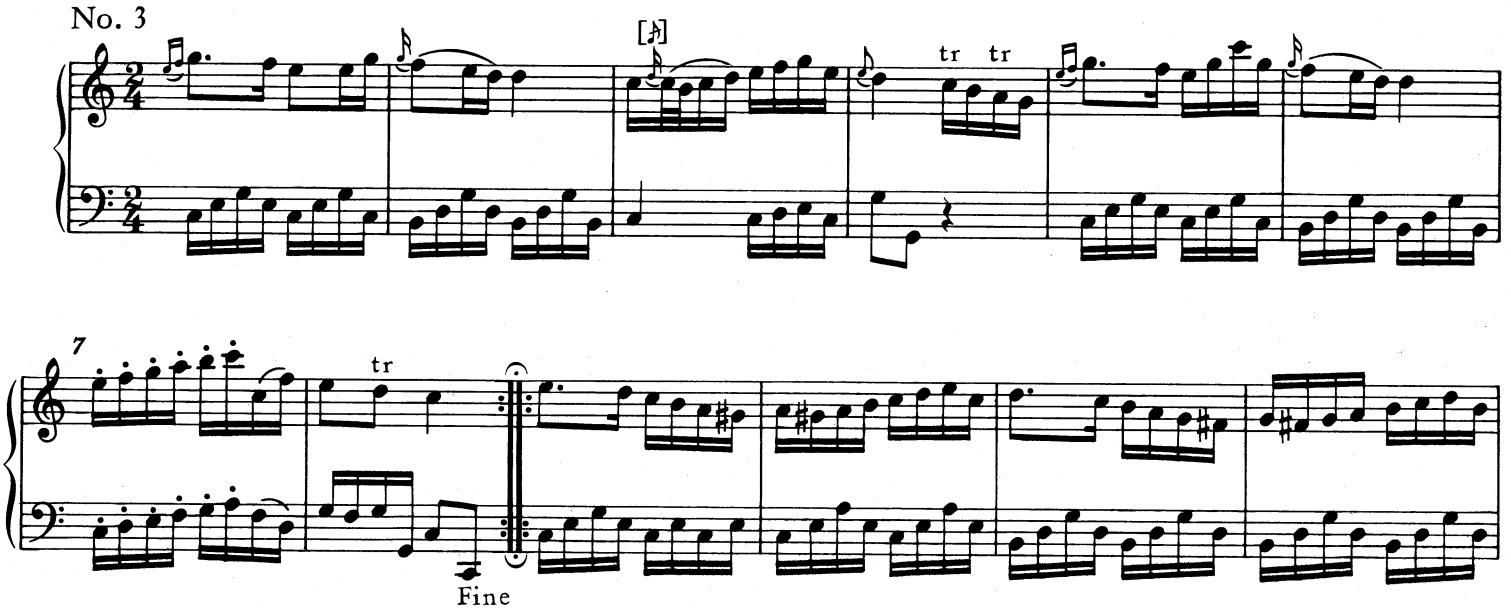


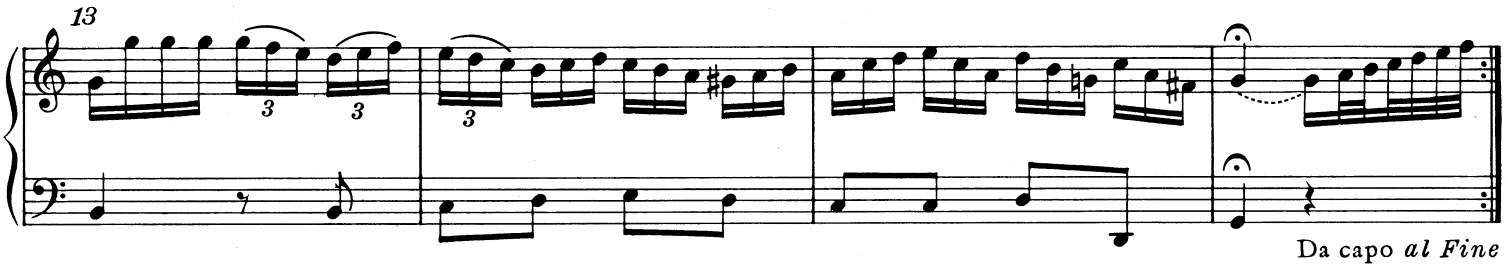
*) Dieses Fragment steht möglicherweise in Beziehung zum Adagio in h KV 540 (= I/10, S. 54 ff.); vgl. Vorwort.
**) Zur Identifizierung der Stücke sowie zur Frage der Authentizität der Klavierfassung vgl. Vorwort.

No. 2

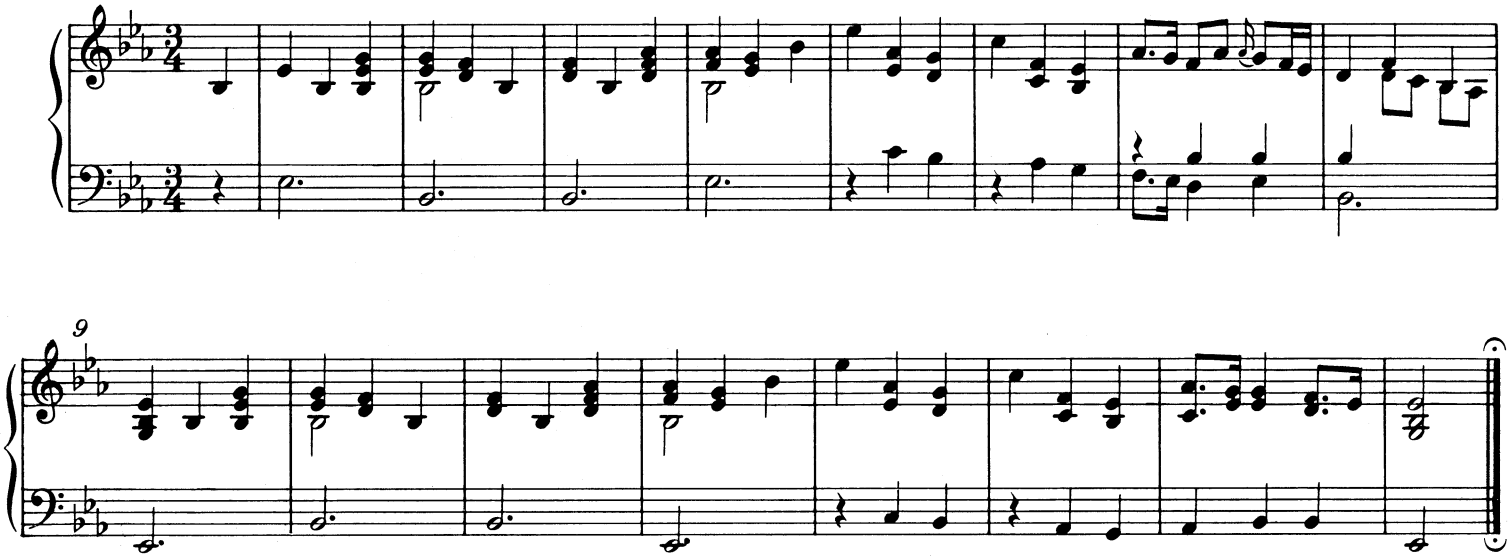


No. 3

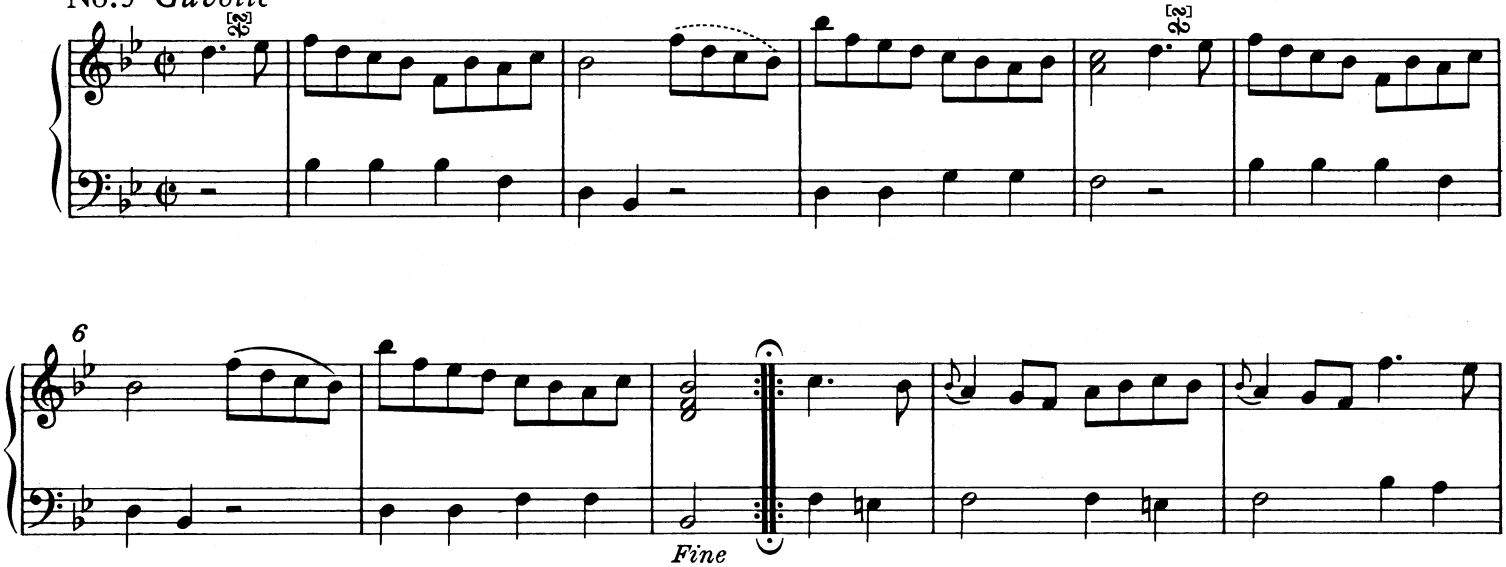


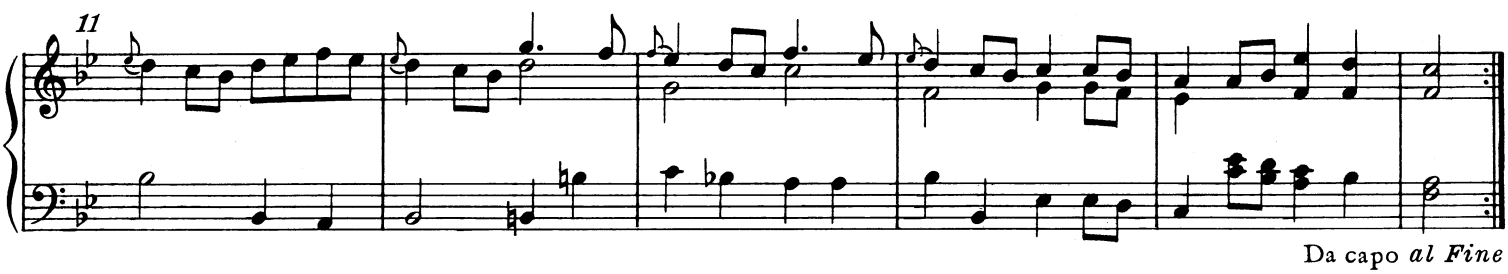


No. 4

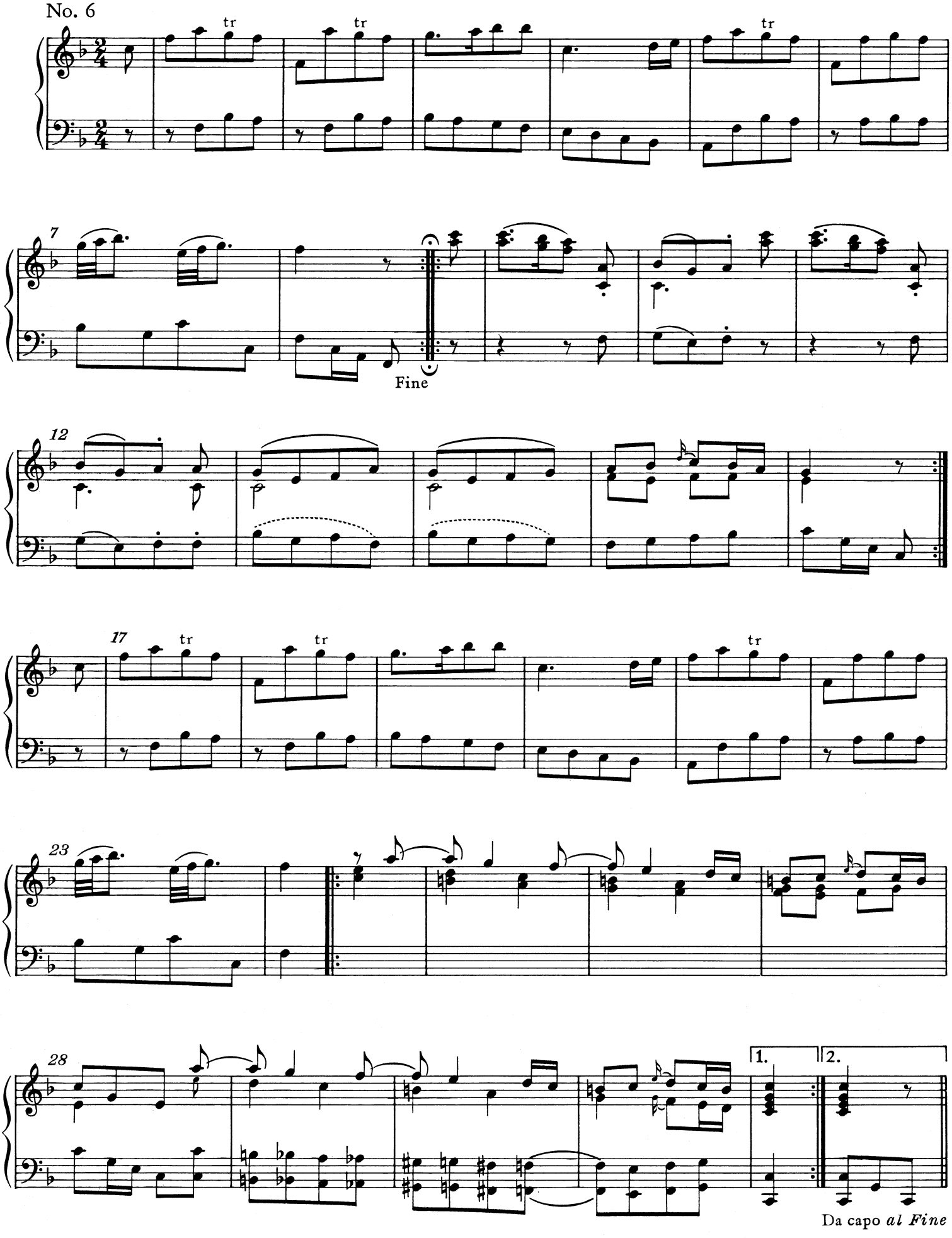


No.5 *Gavotte*

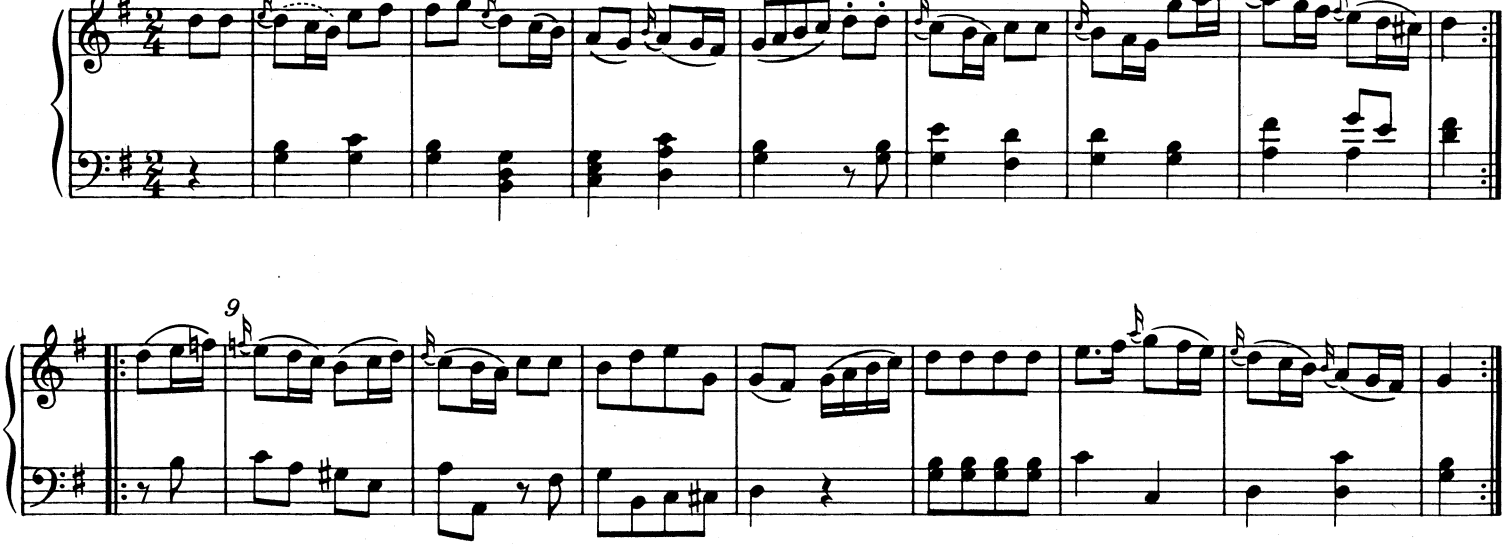




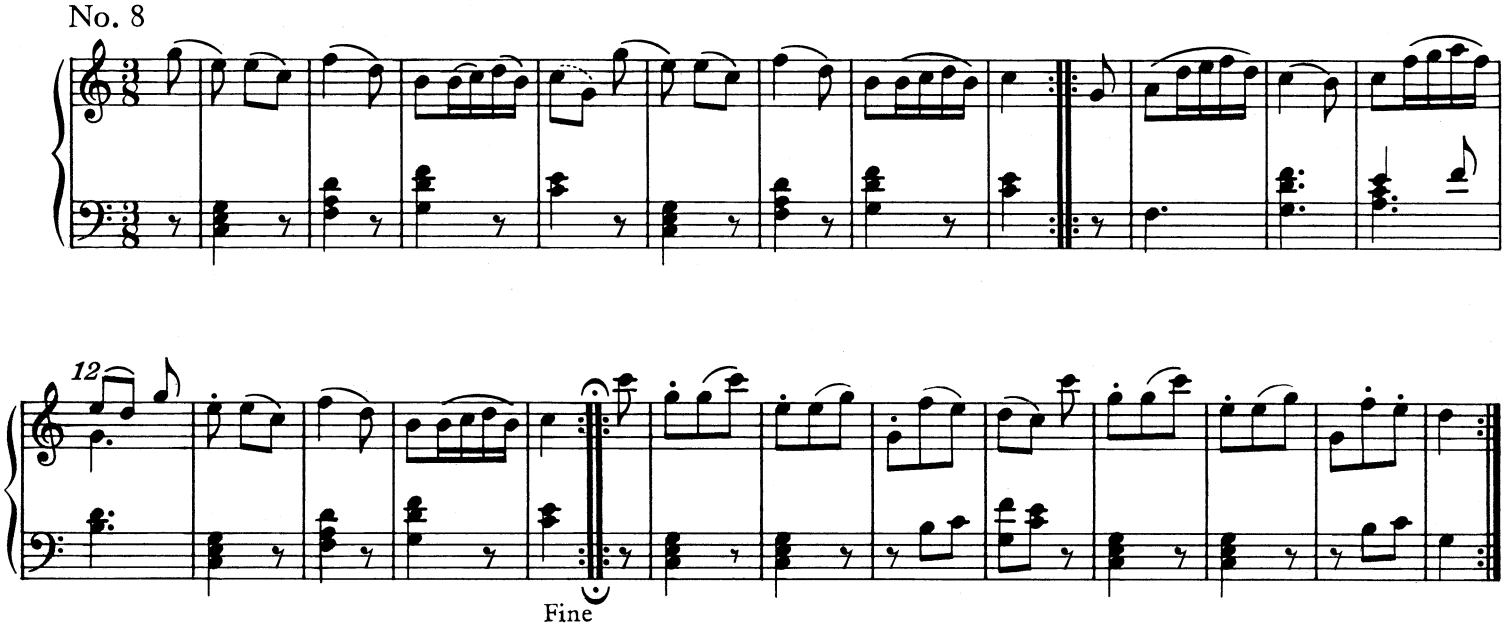
No. 6

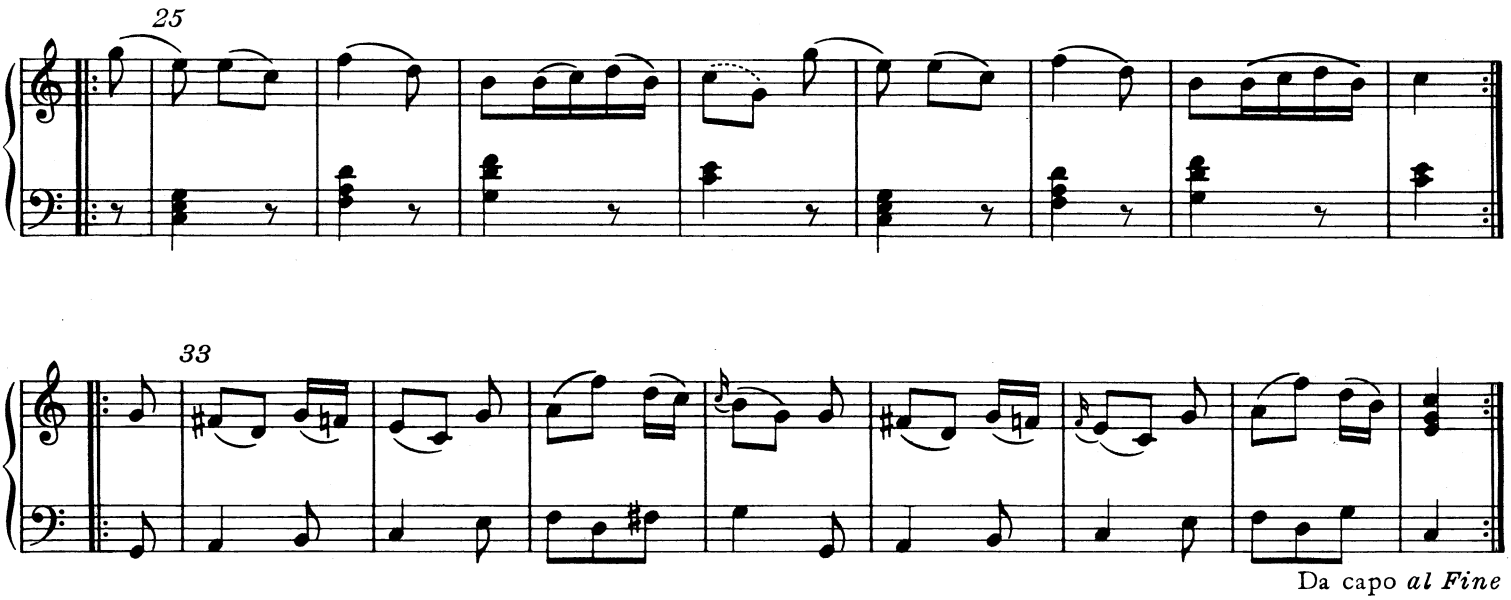


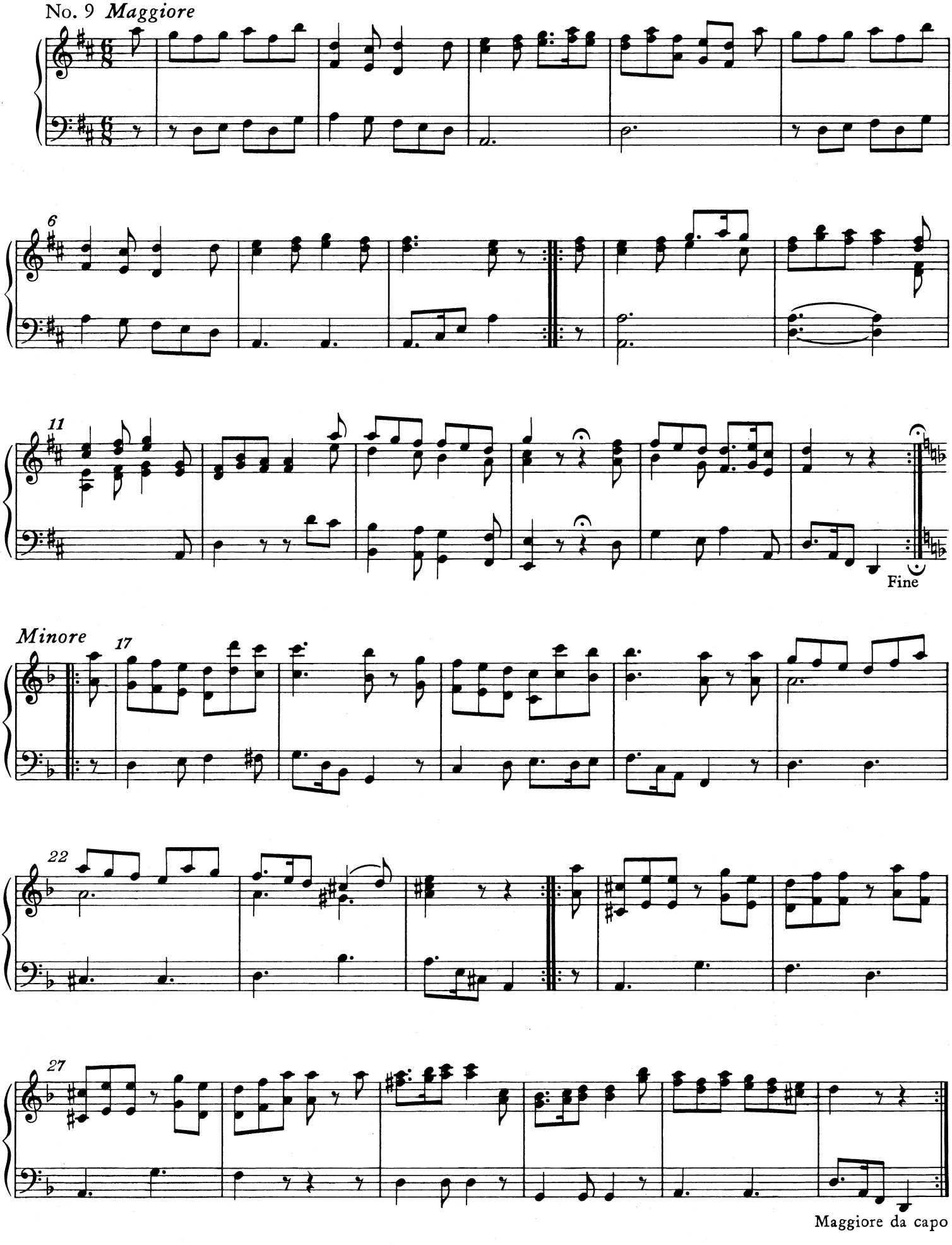
No. 7



No. 8



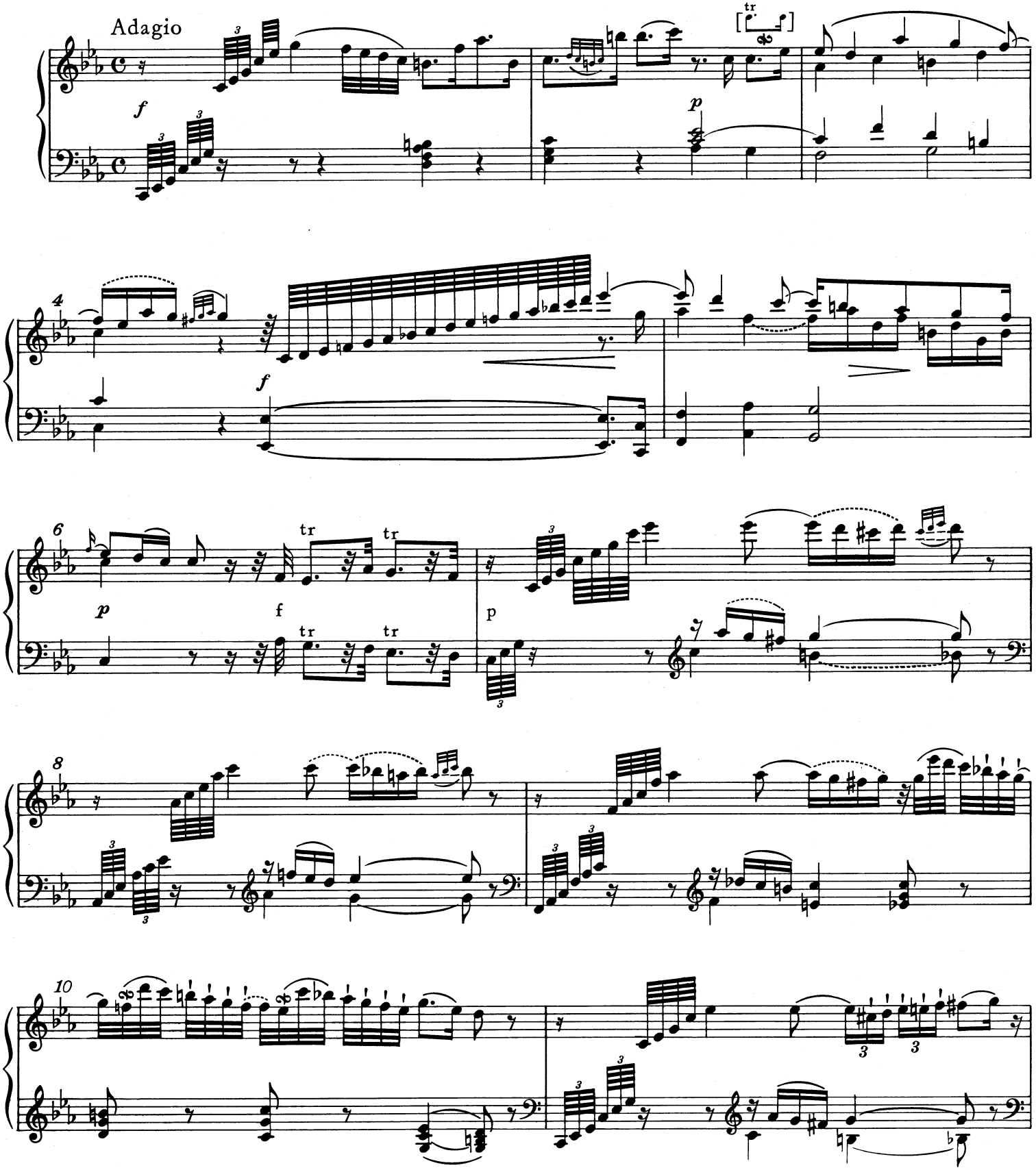



No. 9 Maggiore
6
11
Fine
Minore
17
22
27
Maggiore da capo

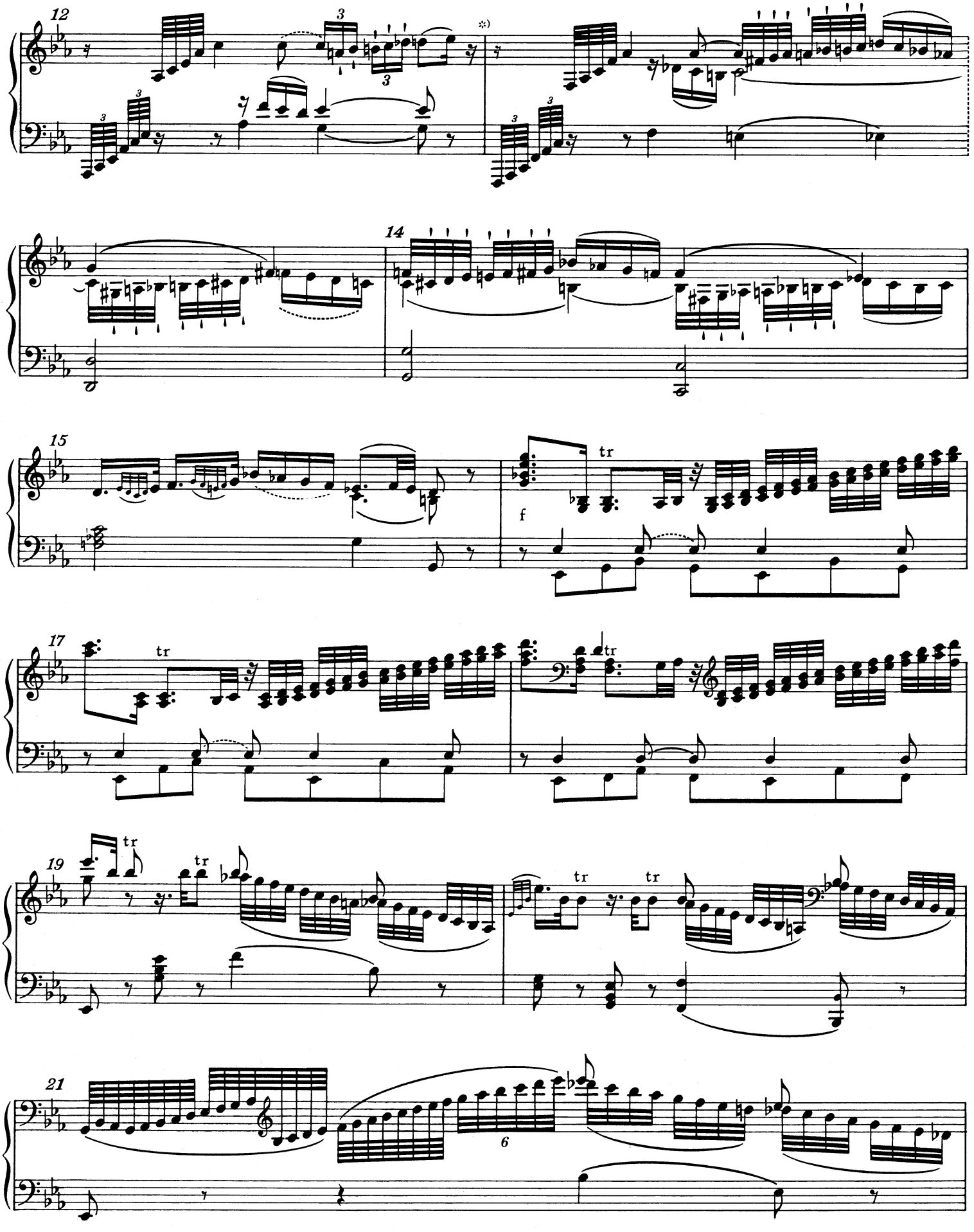
5. Fantasie in c (Fragment) für Violine und Klavier

KV 396 (385f)

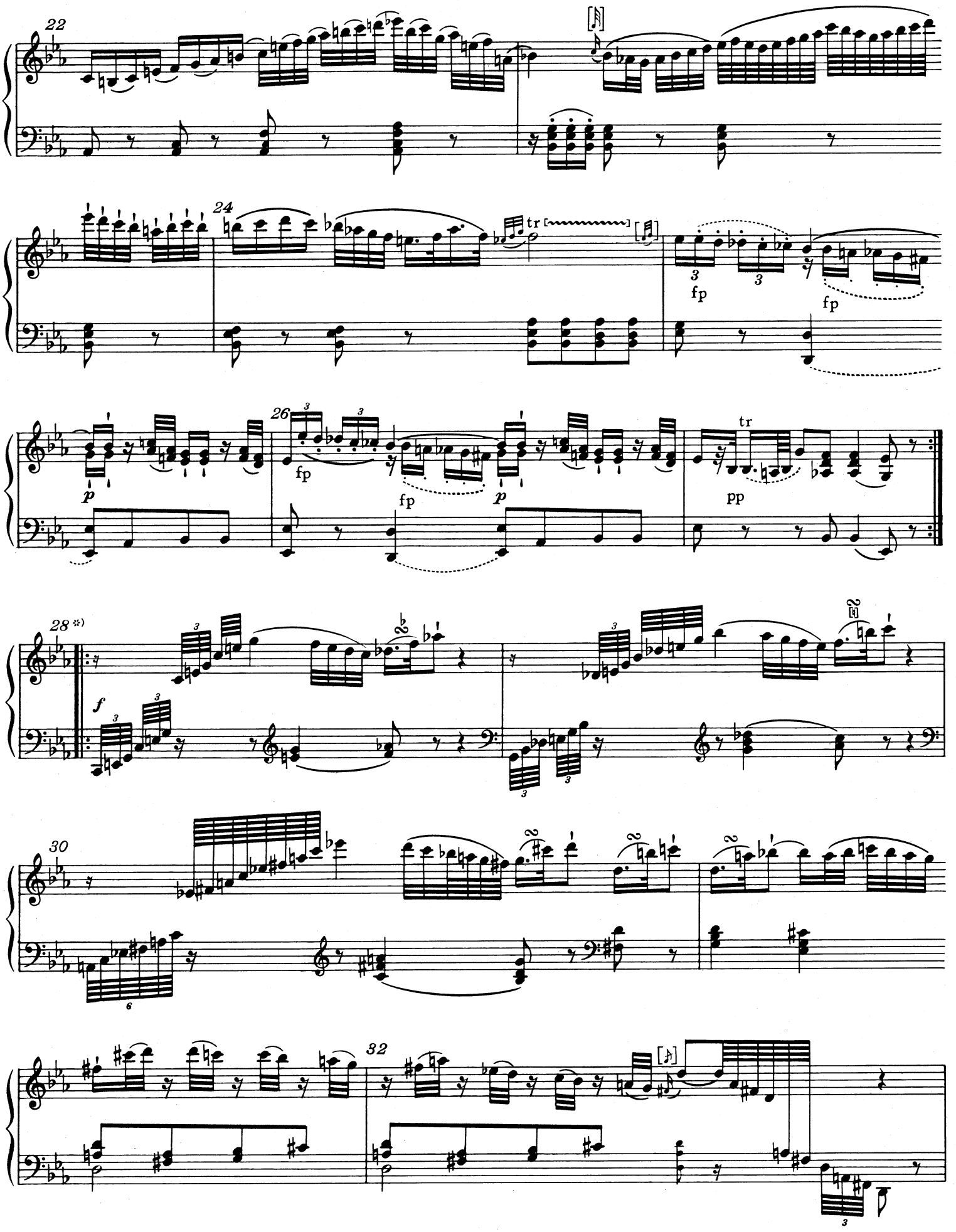
als Klavierstück bearbeitet und ergänzt von Maximilian Stadler*)



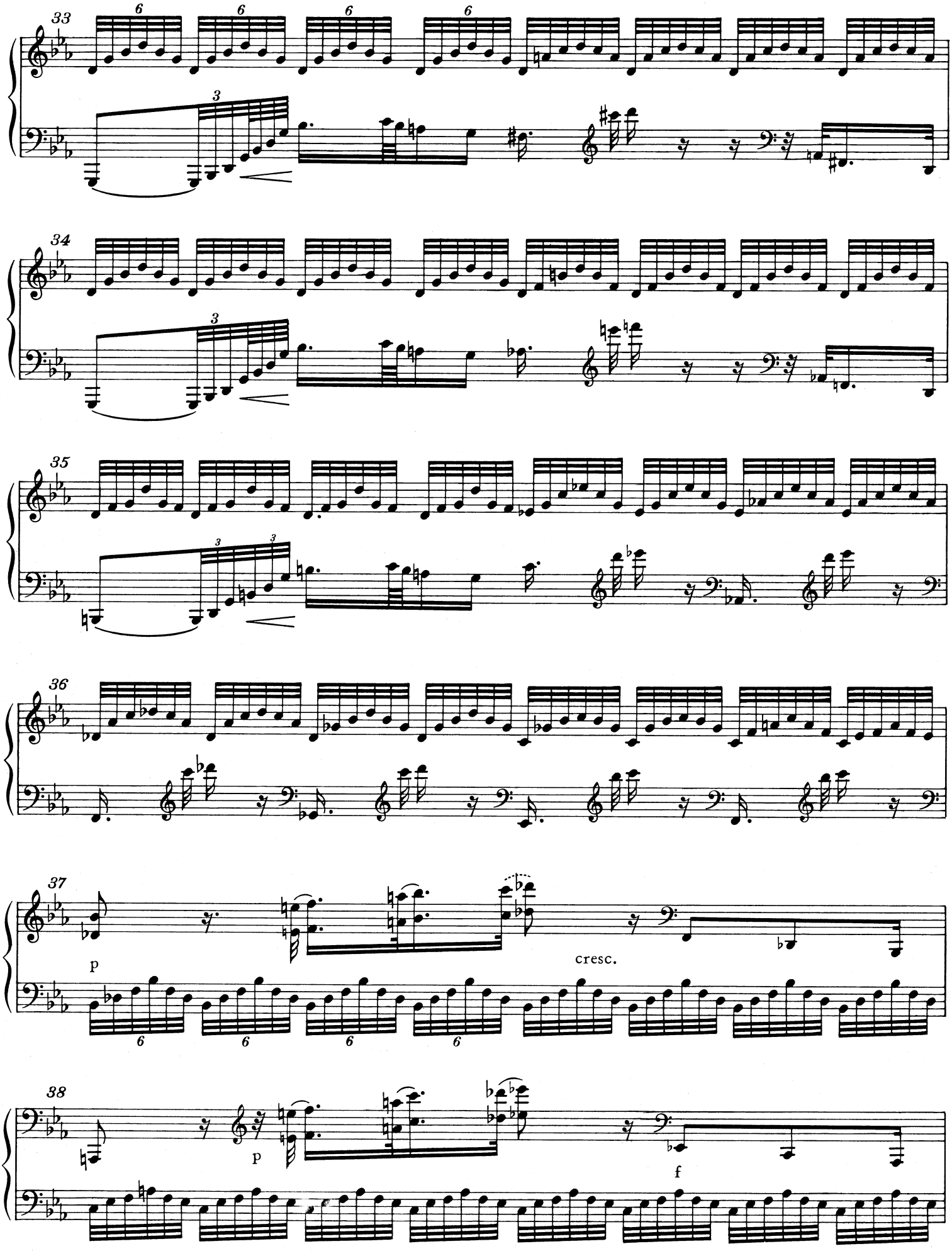
*) Mozarts Fragment ist abgedruckt in: NMA VIII / 23: Sonaten und Variationen für Klavier und Violine · Band 2, S. 181 ff.

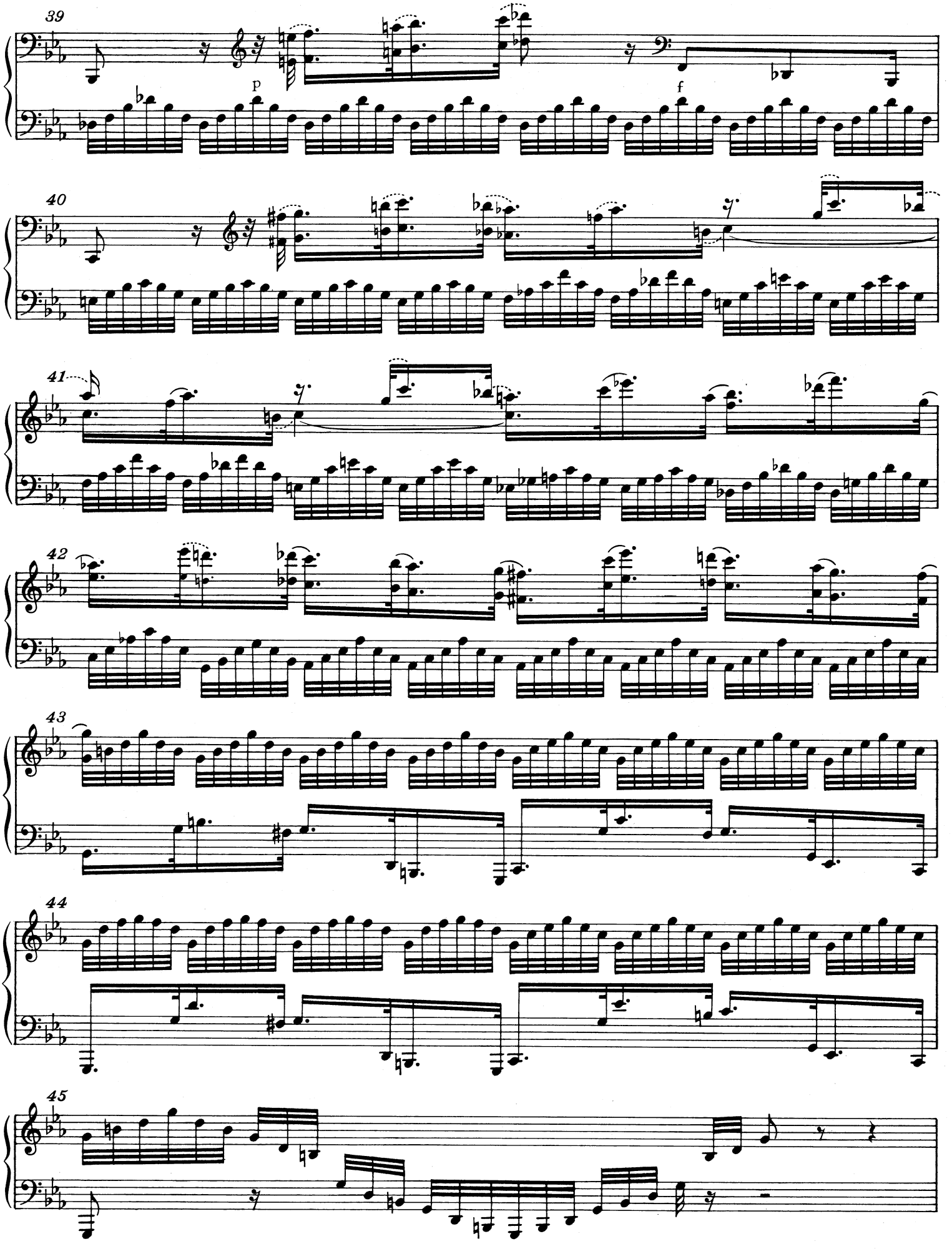


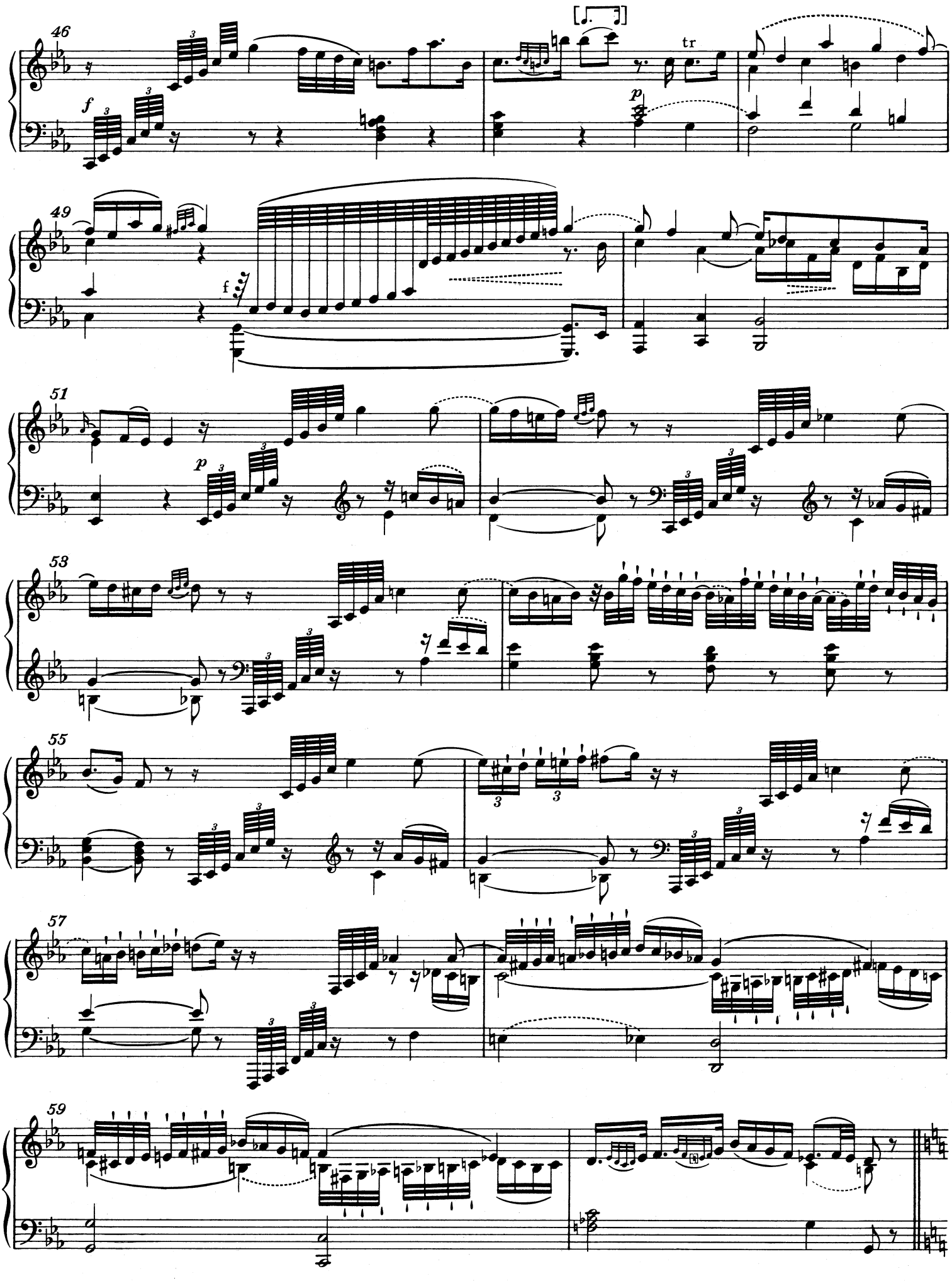
*) Takteinteilung im folgenden nach dem Autograph von Mozarts Fragment; vgl. Krit. Bericht

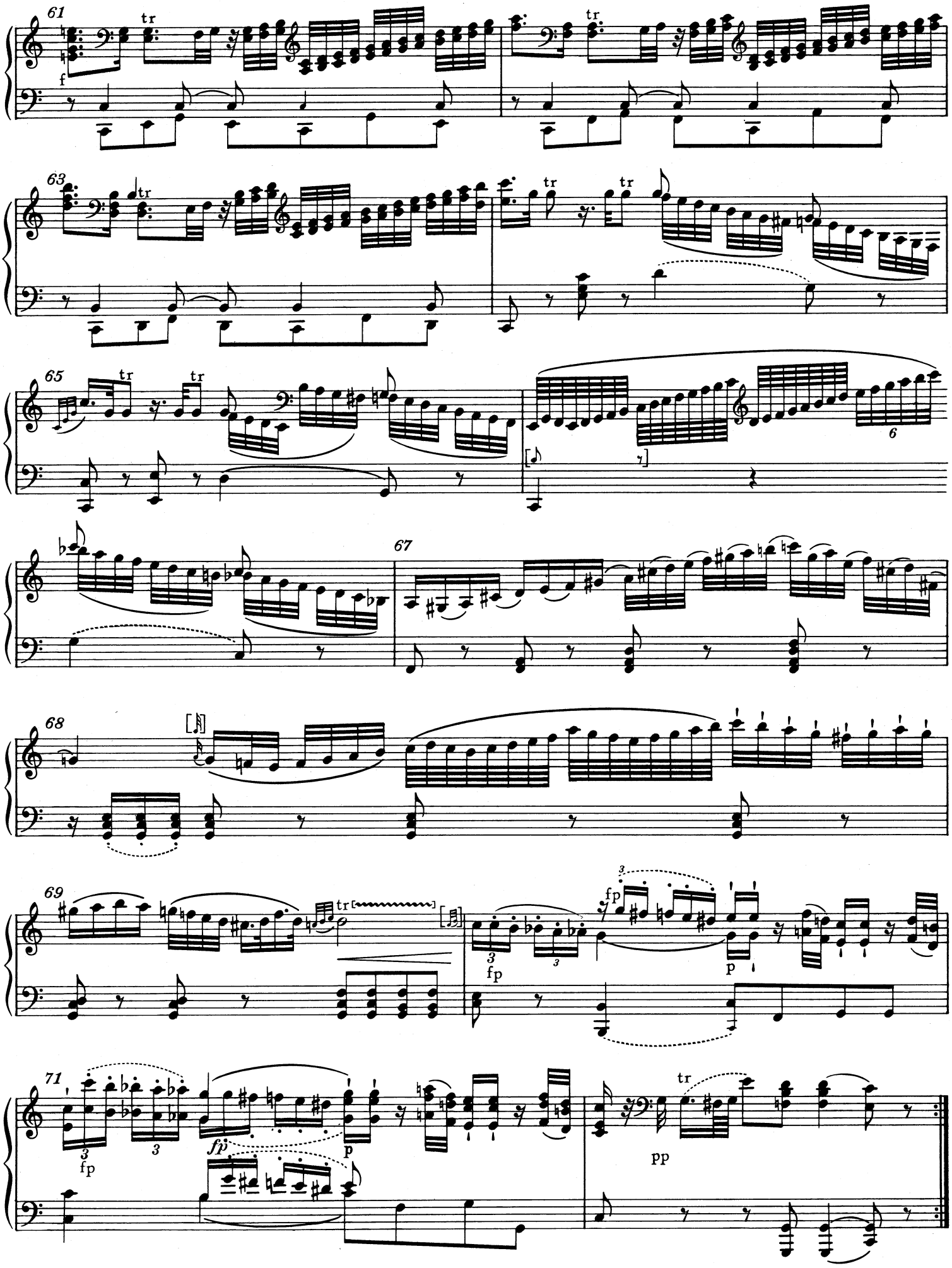


*) Mit T. 28 beginnt Maximilian Stadlers Ergänzung; vgl. Vorwort.


33
34
35
36
37
p
cresc.
38
p
f


39
p
f
40
41
42
43
44
45

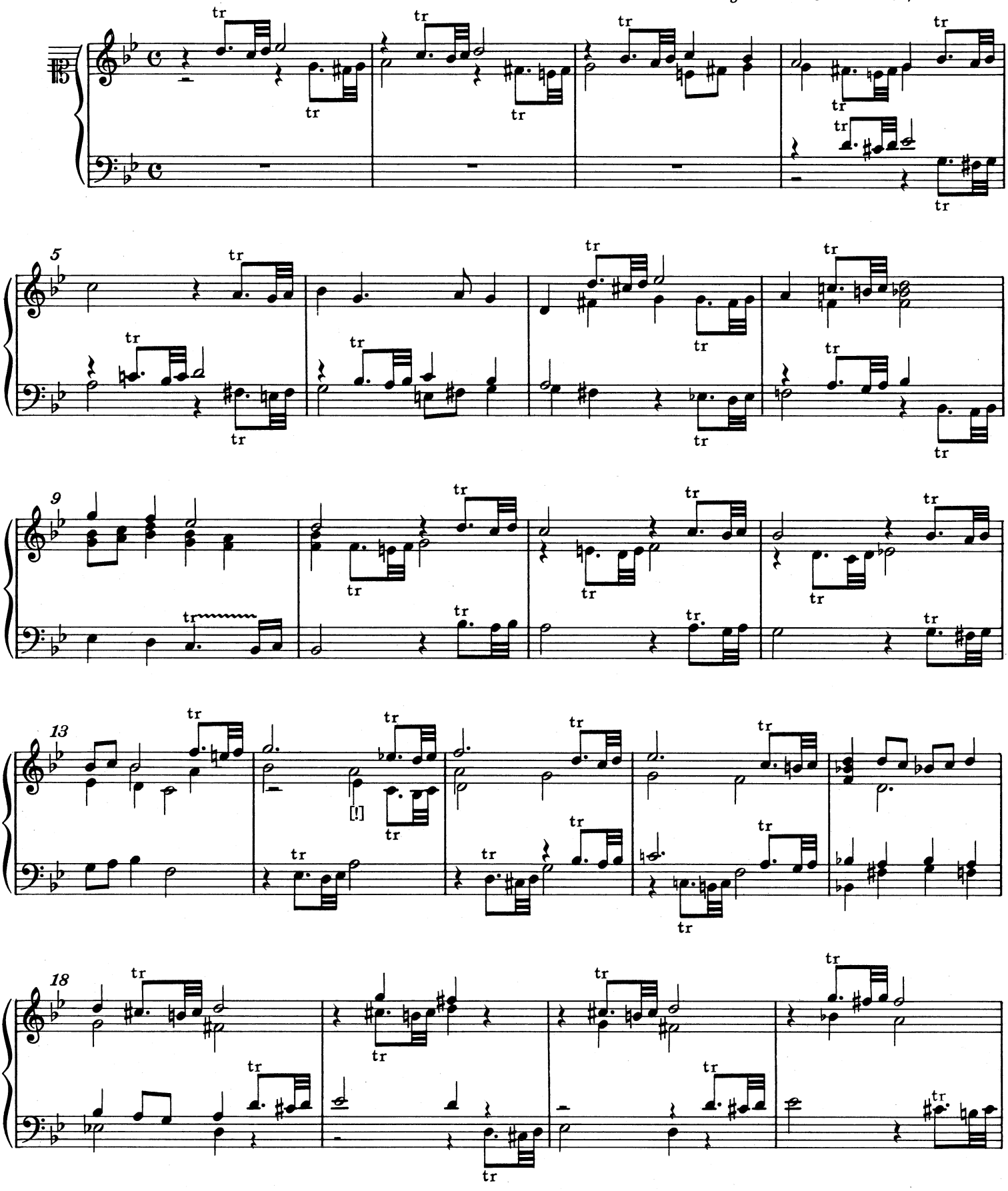

46
f
p
tr
49
f
51
p
53
55
57
59


61
f
tr
63
tr
65
tr
tr
6
67
68
69
tr
3
fp
fp
p
71
3
fp
3
fp
p
tr
pp

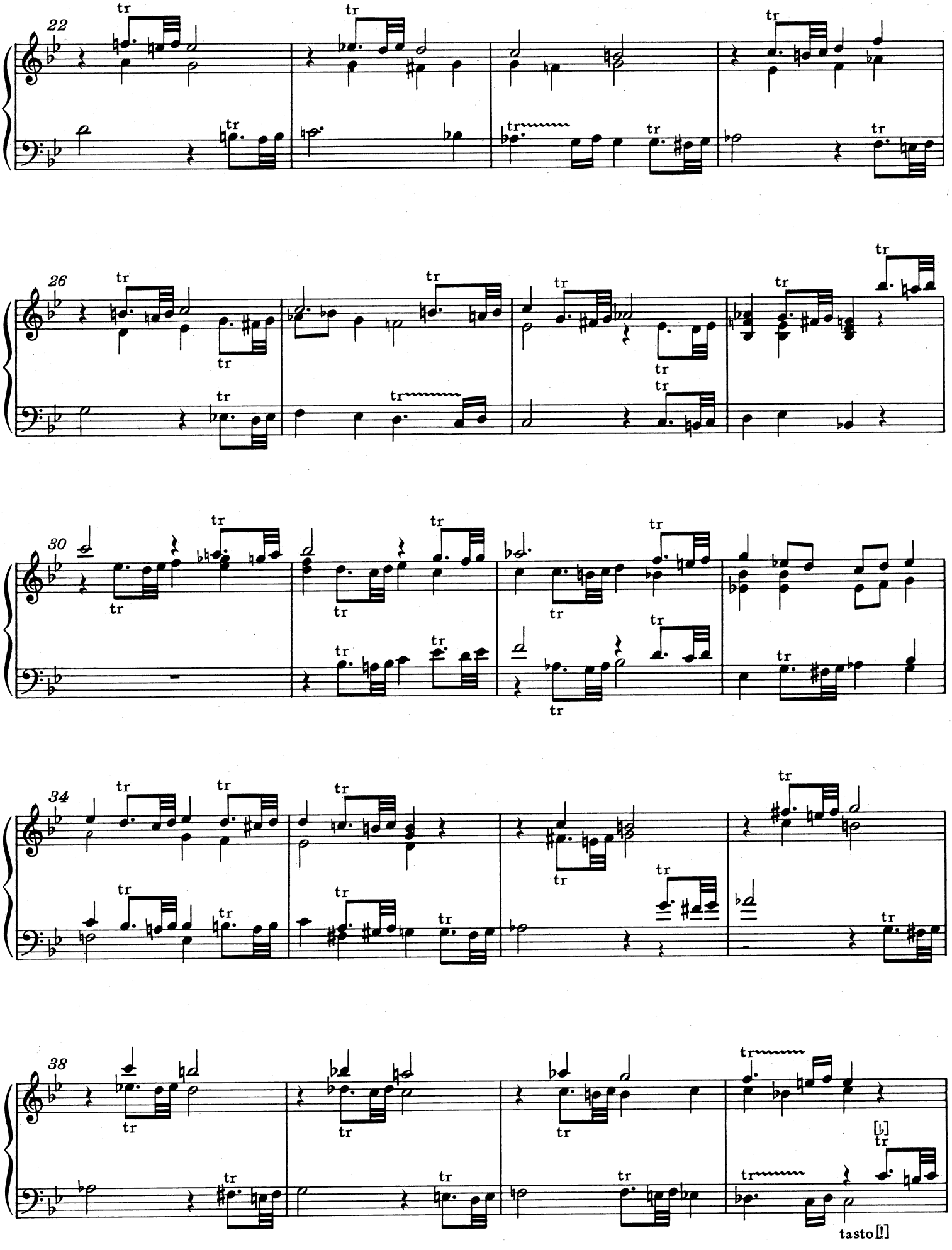
6. Fragmentarische Nachschrift einer Orgelimprovisation Mozarts*)

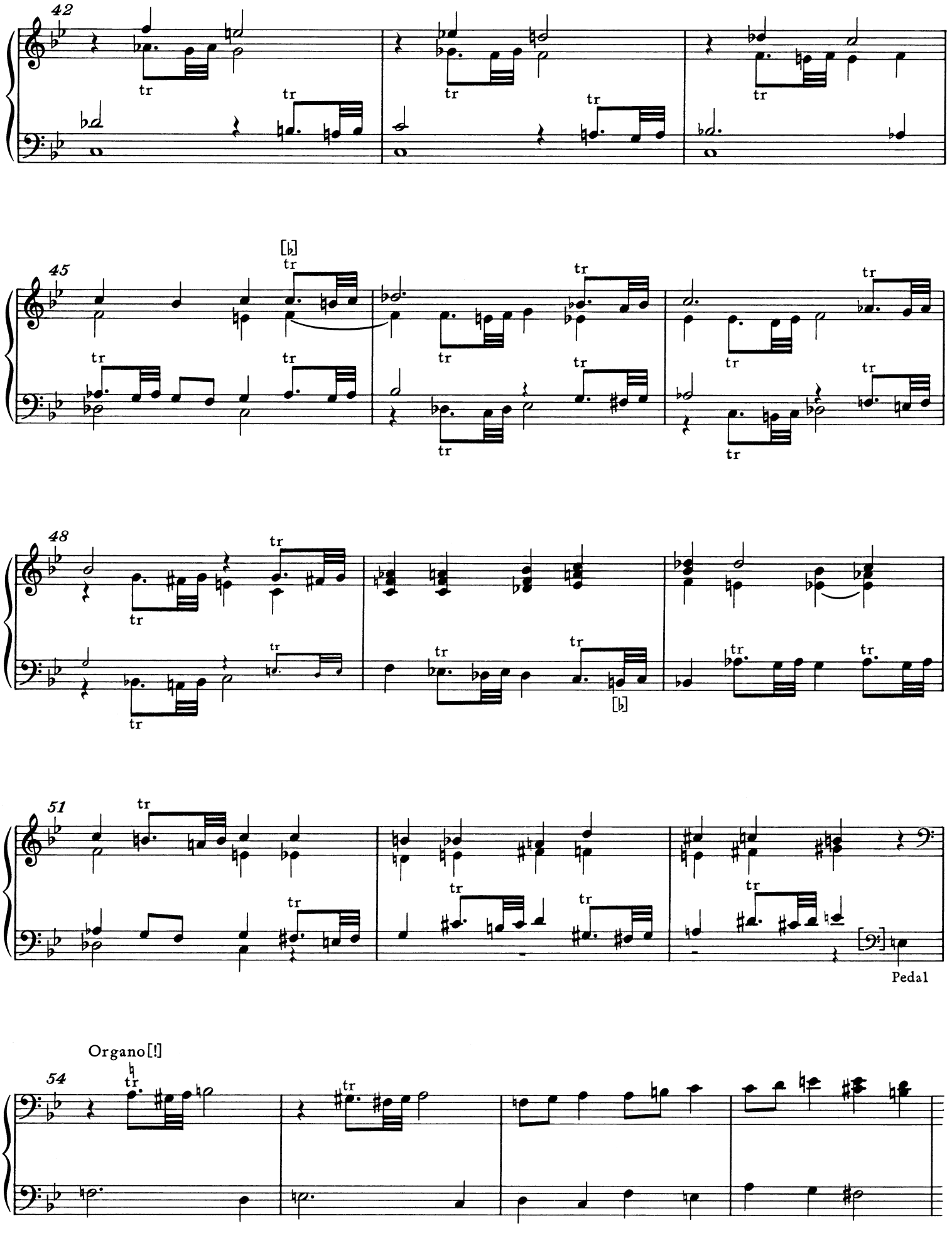
KV 528a (KV6: Anh. C 27.03)

Entstanden angeblich Kloster Strahov, Herbst 1787



*) Die Echtheit dieses Stückes ist zweifelhaft; vgl. dazu Vorwort.

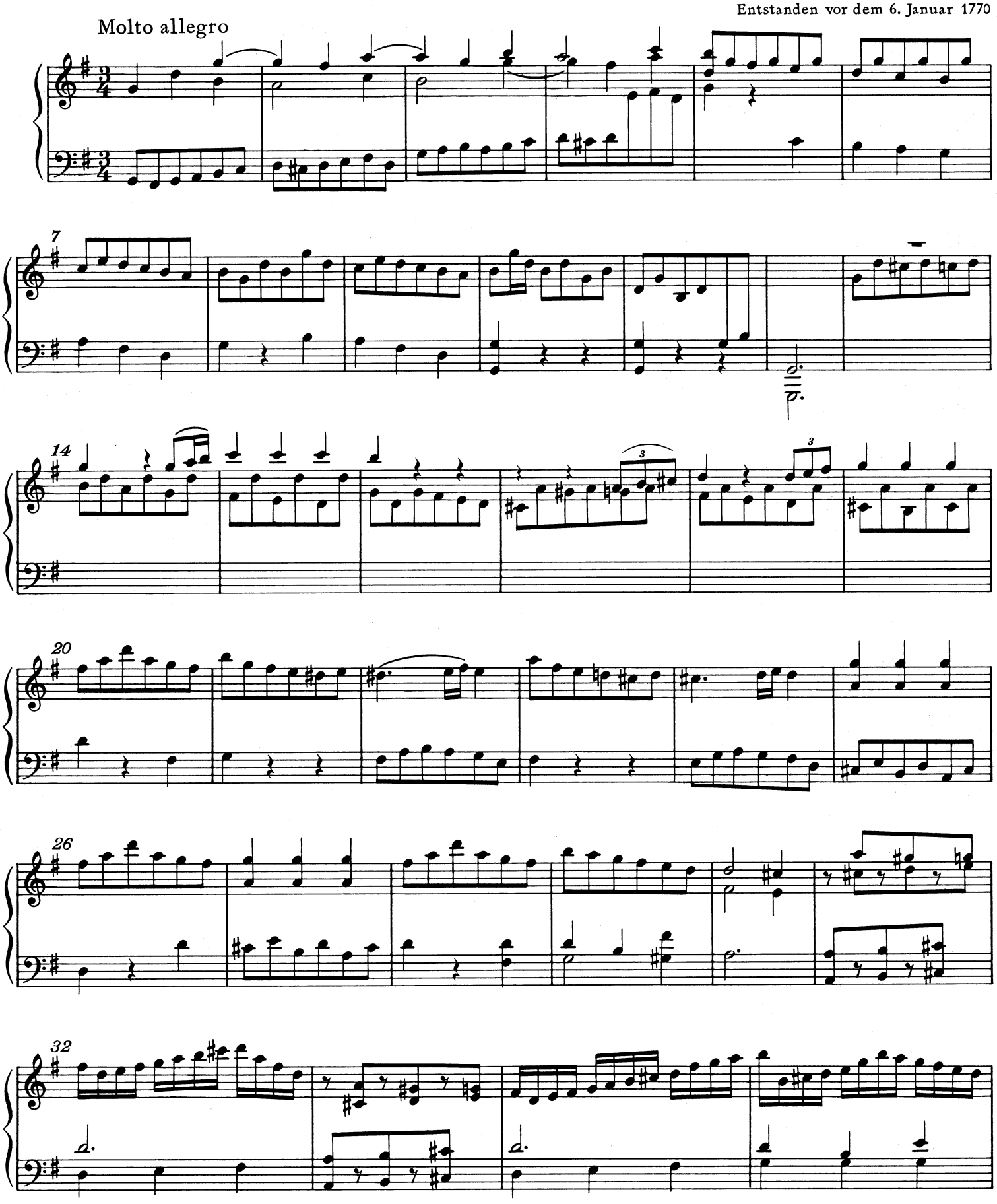

22
26
30
34
38
tasto


42
45
48
51
Pedal
Organo[!]
54

7. Molto allegro in G (Fragment)*)

KV 72a

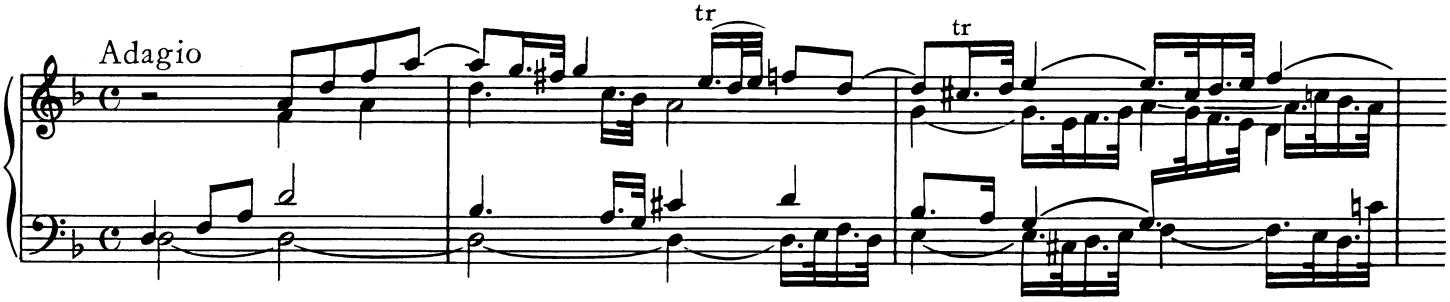
Entstanden vor dem 6. Januar 1770



*) Zu Echtheit und Überlieferung vgl. Vorwort.

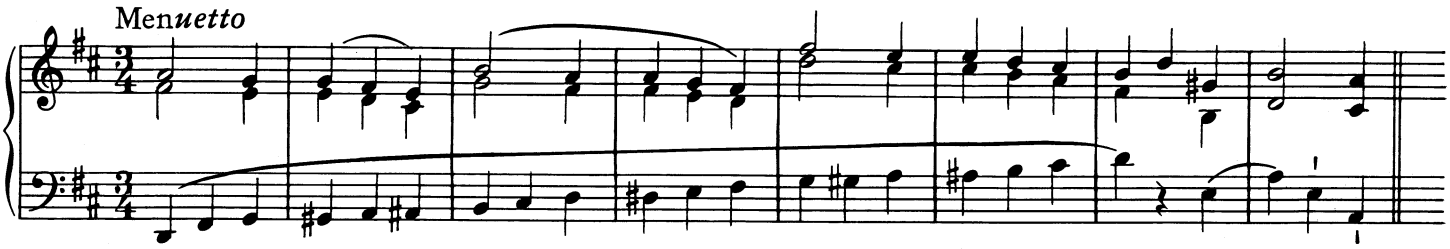
8a. Adagio in d für Klavier oder Orgel (Fragment)

KV Anh. 34 (385h)



8b. Menuett in D (Fragment)

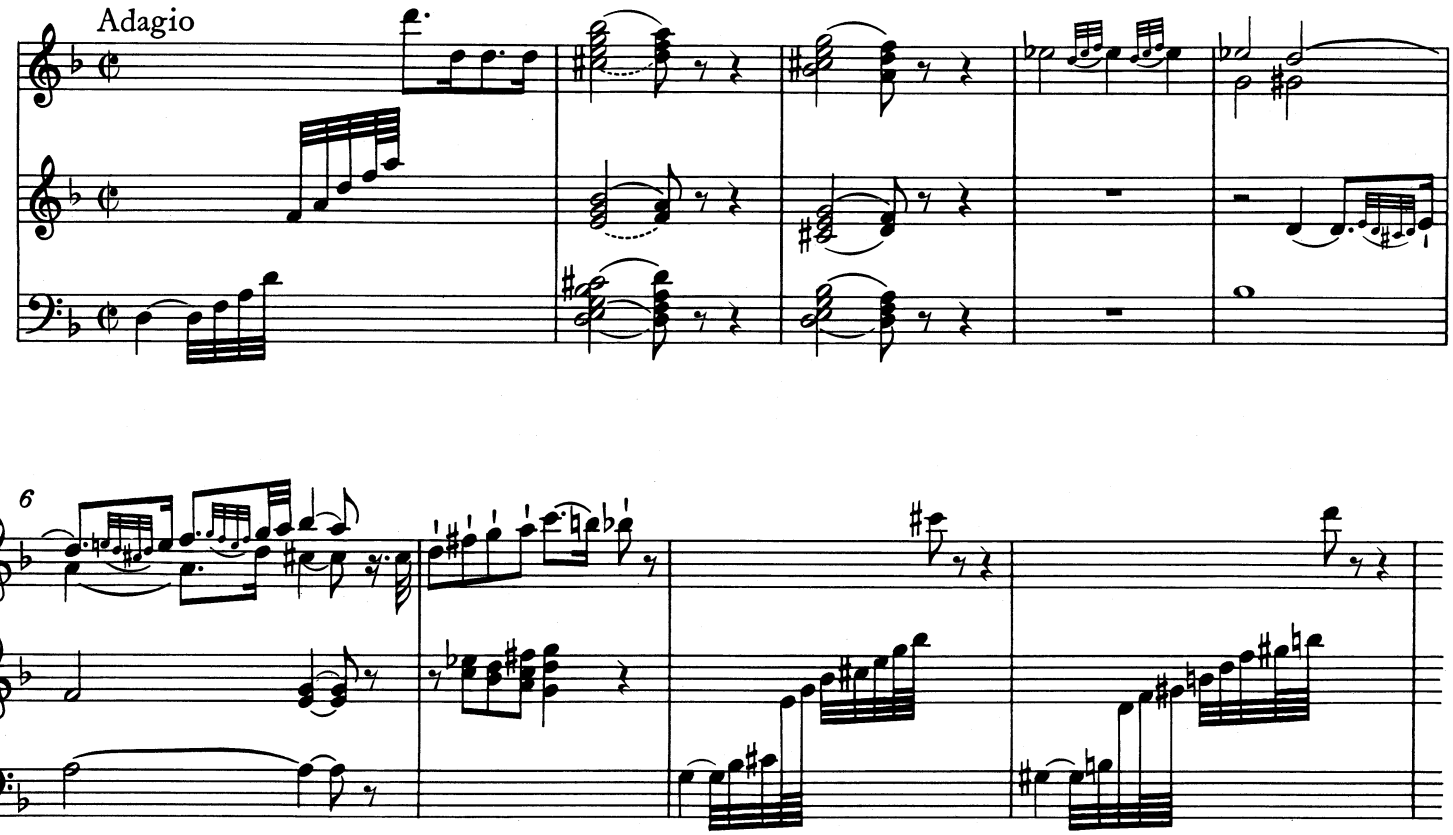
KV Anh. 34 (385hII; KV6: 576a)



9. Adagio in d für ein Orgelwerk (Fragment)

KV Anh. 35 (593a)

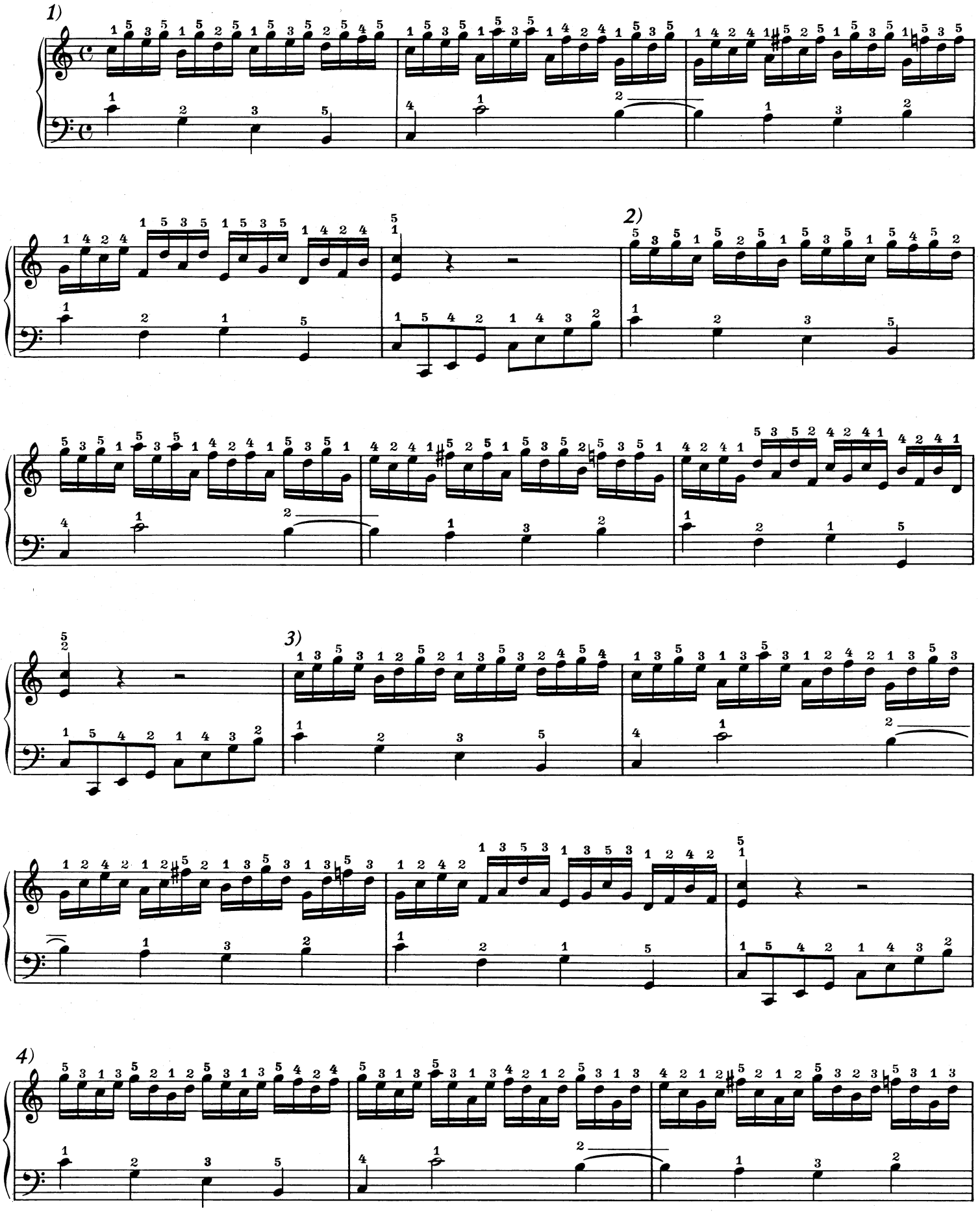
Entstanden vermutlich Wien, Ende 1790

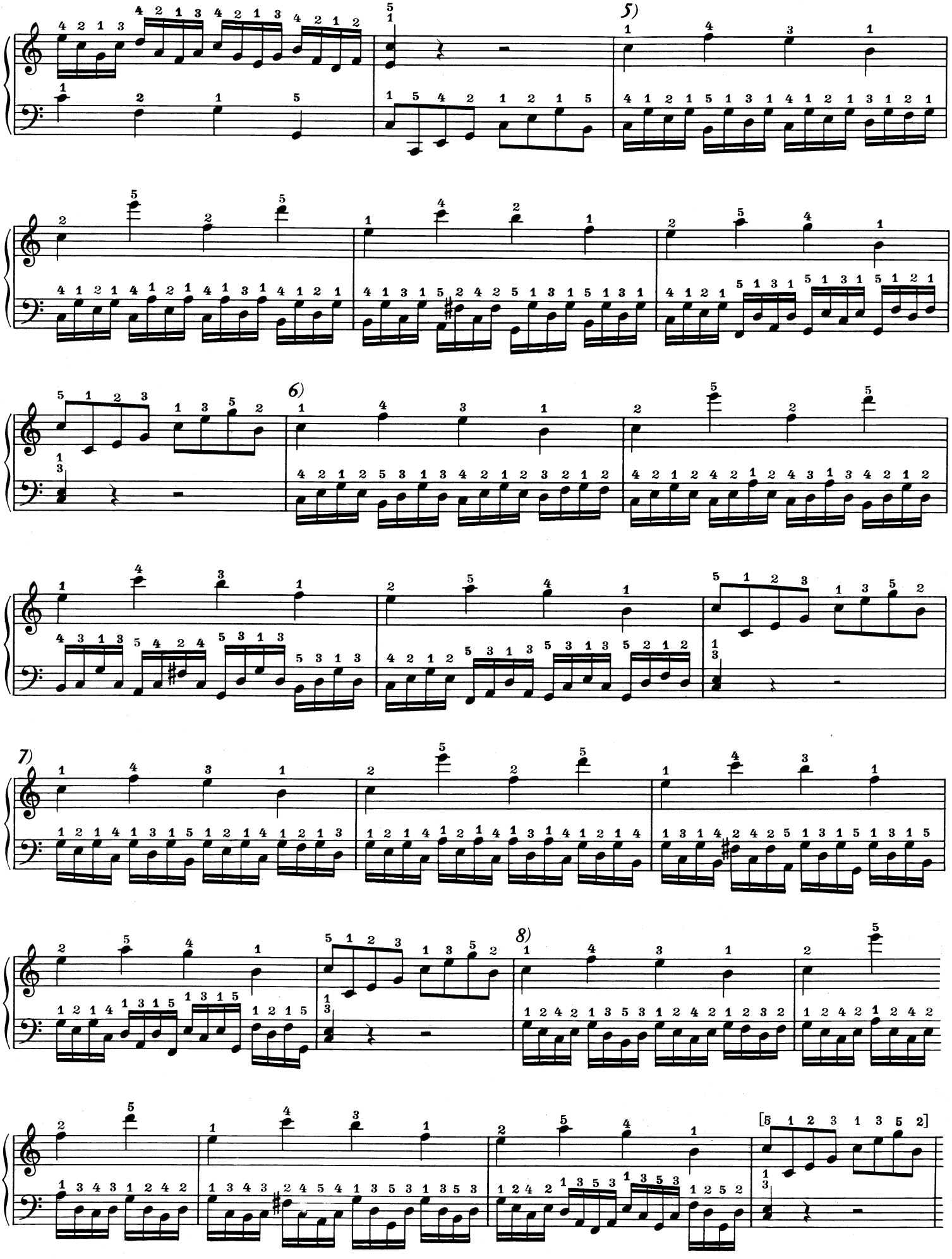


10. Fingerübungen

KV 626b/48

Entstanden wahrscheinlich Wien, Ende der 1780er Jahre

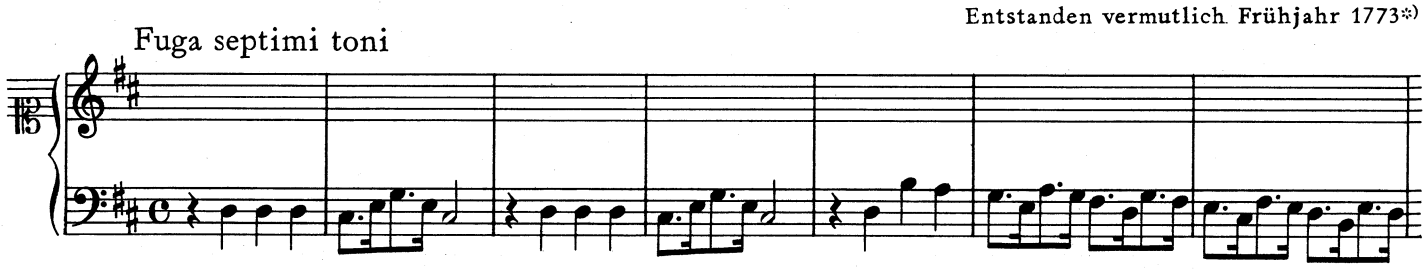



5)
6)
7)
8)

11. Fragment einer Fuge in D

KV 73w

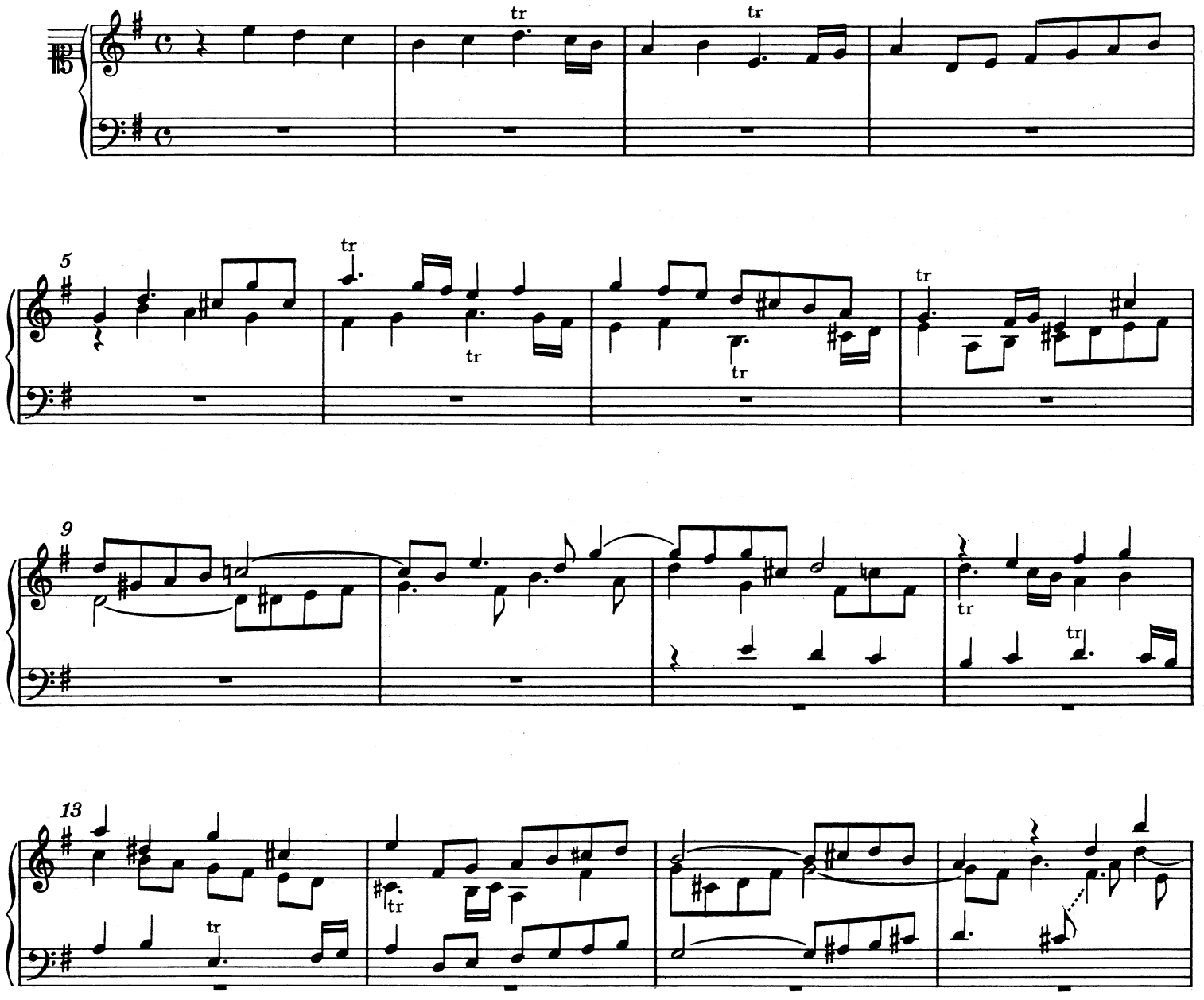
Entstanden vermutlich Frühjahr 1773*)



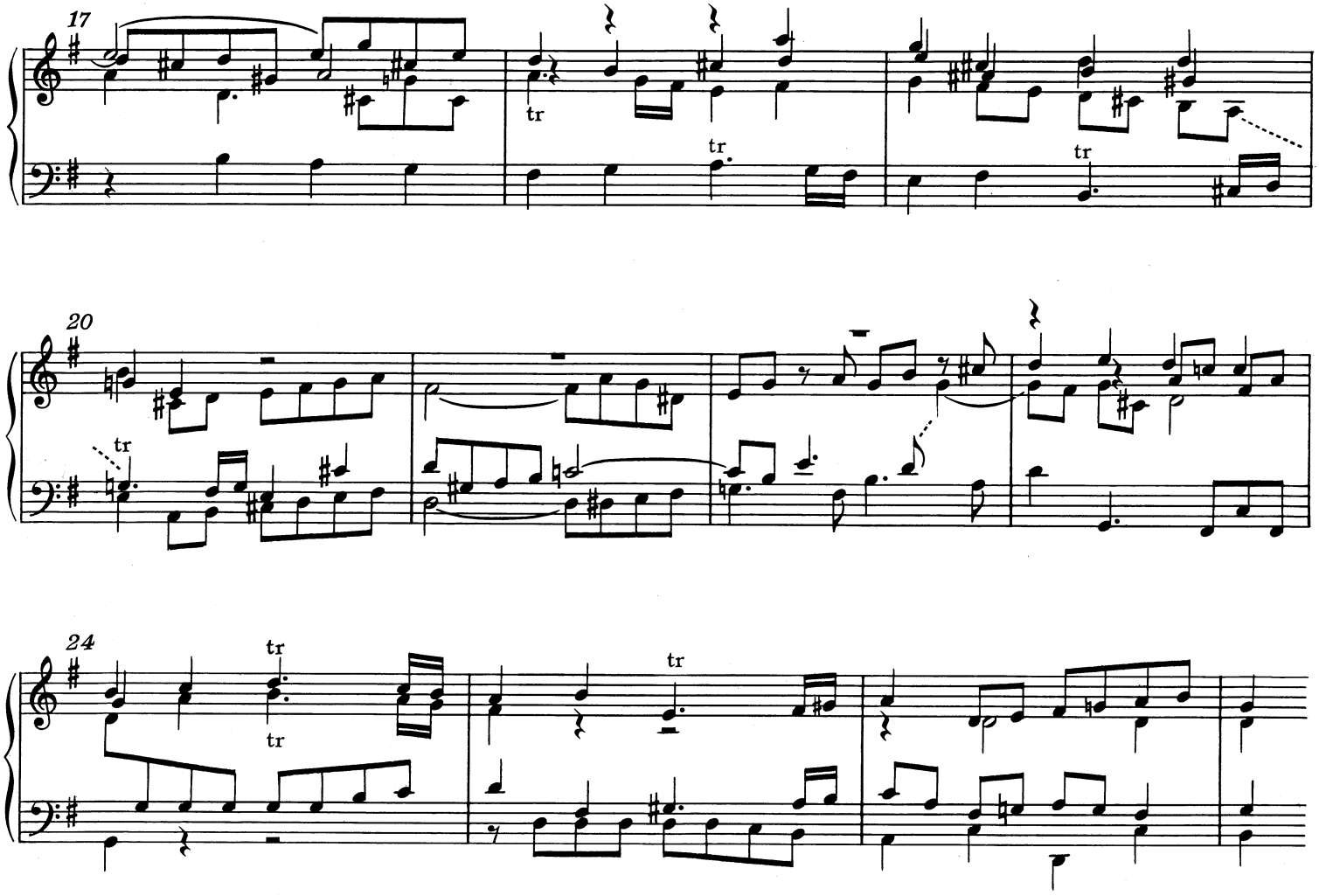
12. Fragment einer Fuge in G

KV Anh. 41 (375g)

Entstanden vermutlich Salzburg, ca. 1776/77*)



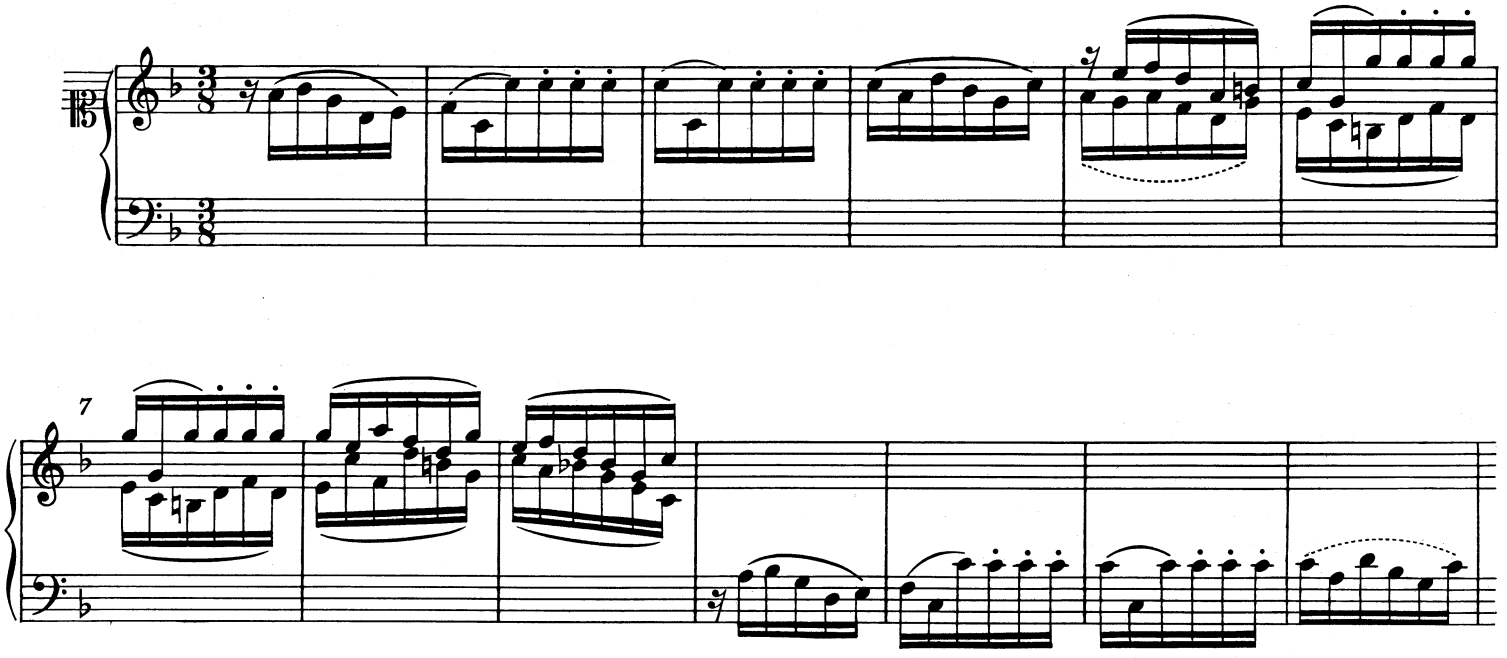
*) Zur Datierung von Nr. 11 und 12 vgl. Vorwort.



13. Fragment einer Fuge in F

KV 375^{h} = KV Anh. 109^{g} Nr. 14 (KV^{6}: 626^{b}/14)

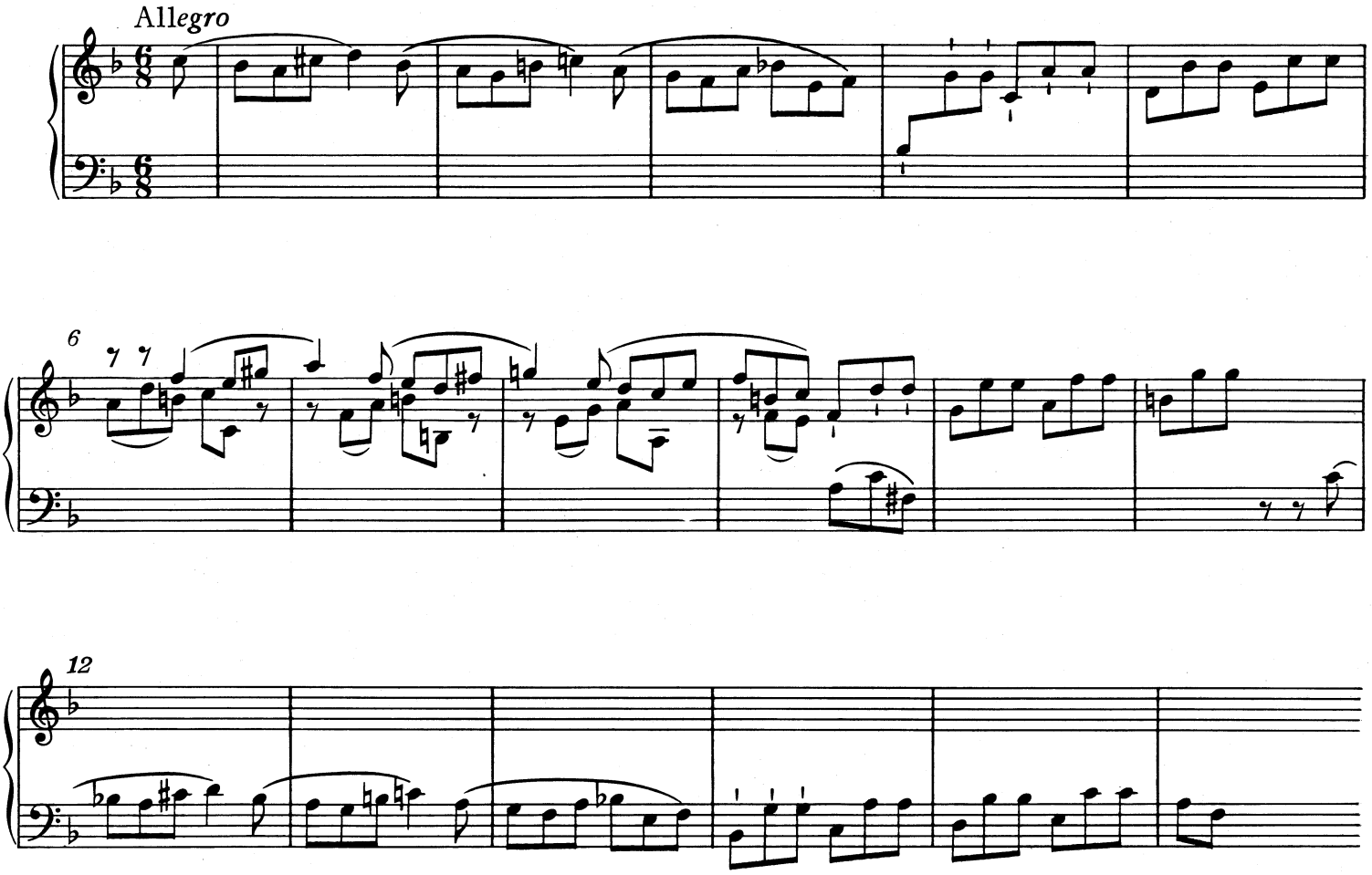
Entstanden vermutlich Wien, ca. 1782/83



14. Fragment einer Fuge in F

KV Anh. 33 und 40 (383b)

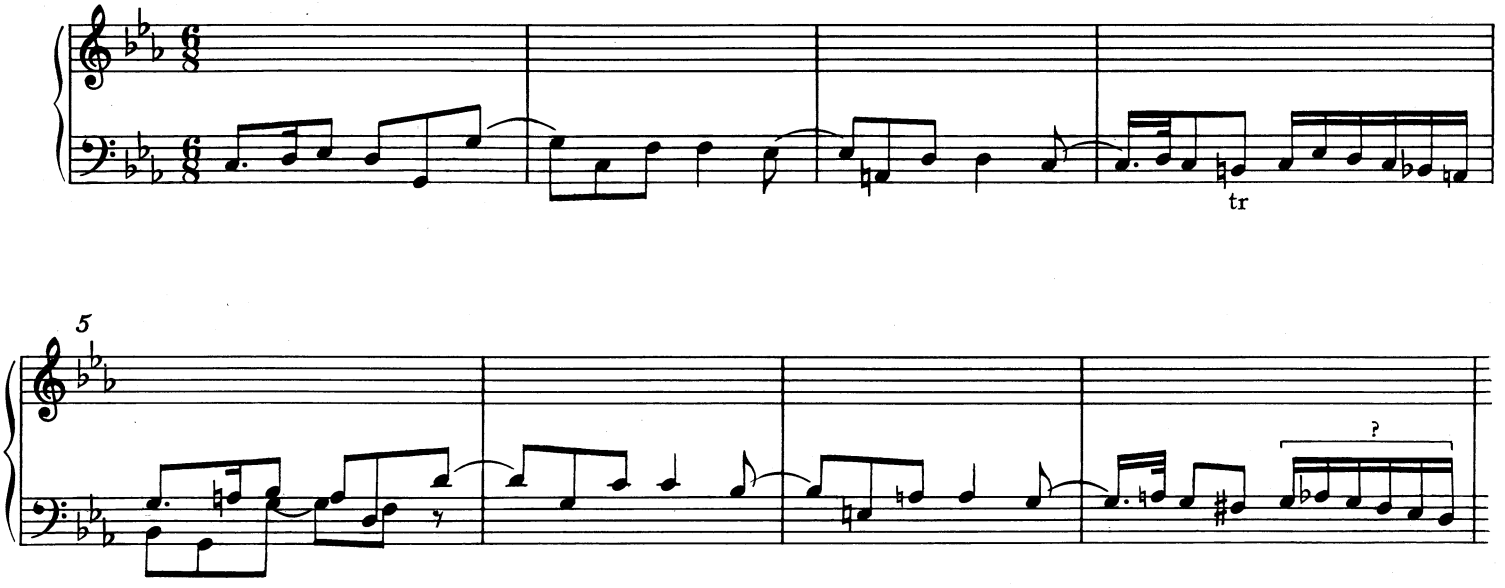
Entstanden angeblich Wien, Frühjahr 1782*)



15. Fragment einer Fuge in c

KV Anh. 39 (383d)

Entstanden angeblich Wien, Frühjahr 1782*)

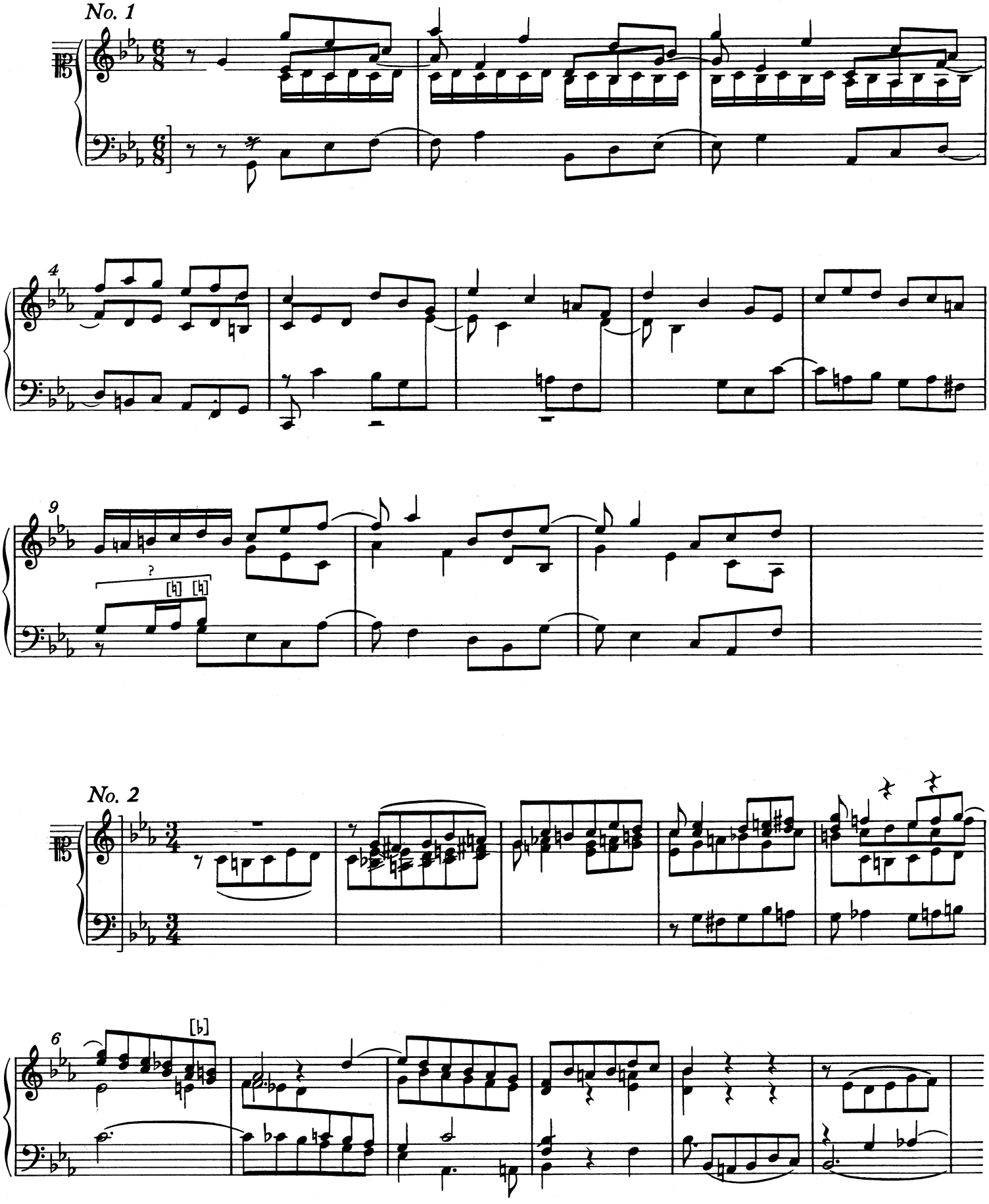


*) Zur Datierung von Nr. 14 und 15 vgl. Vorwort.

16. Zwei kontrapunktische Skizzen in Es und c*)

KV deest

No. 1

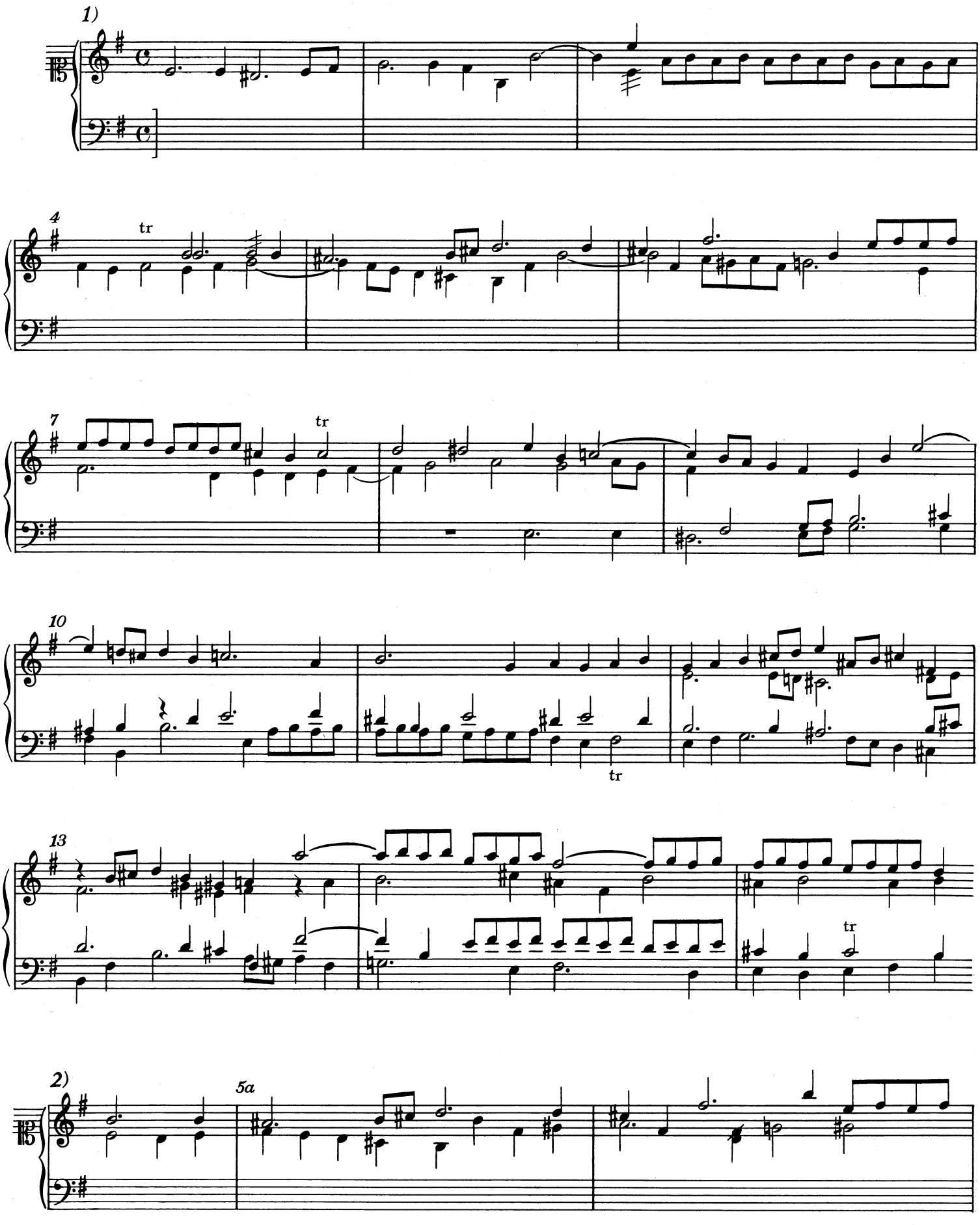


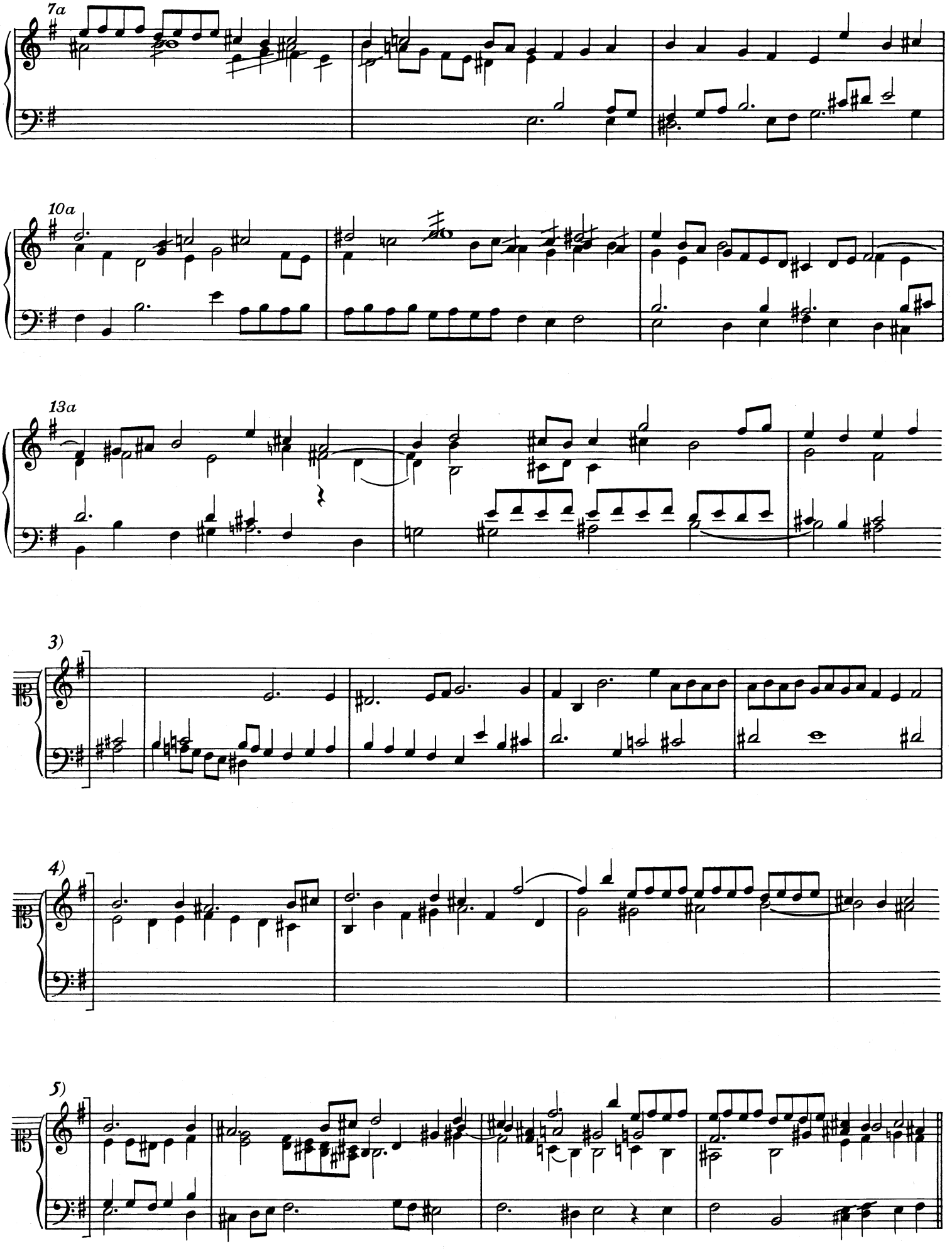
No. 2

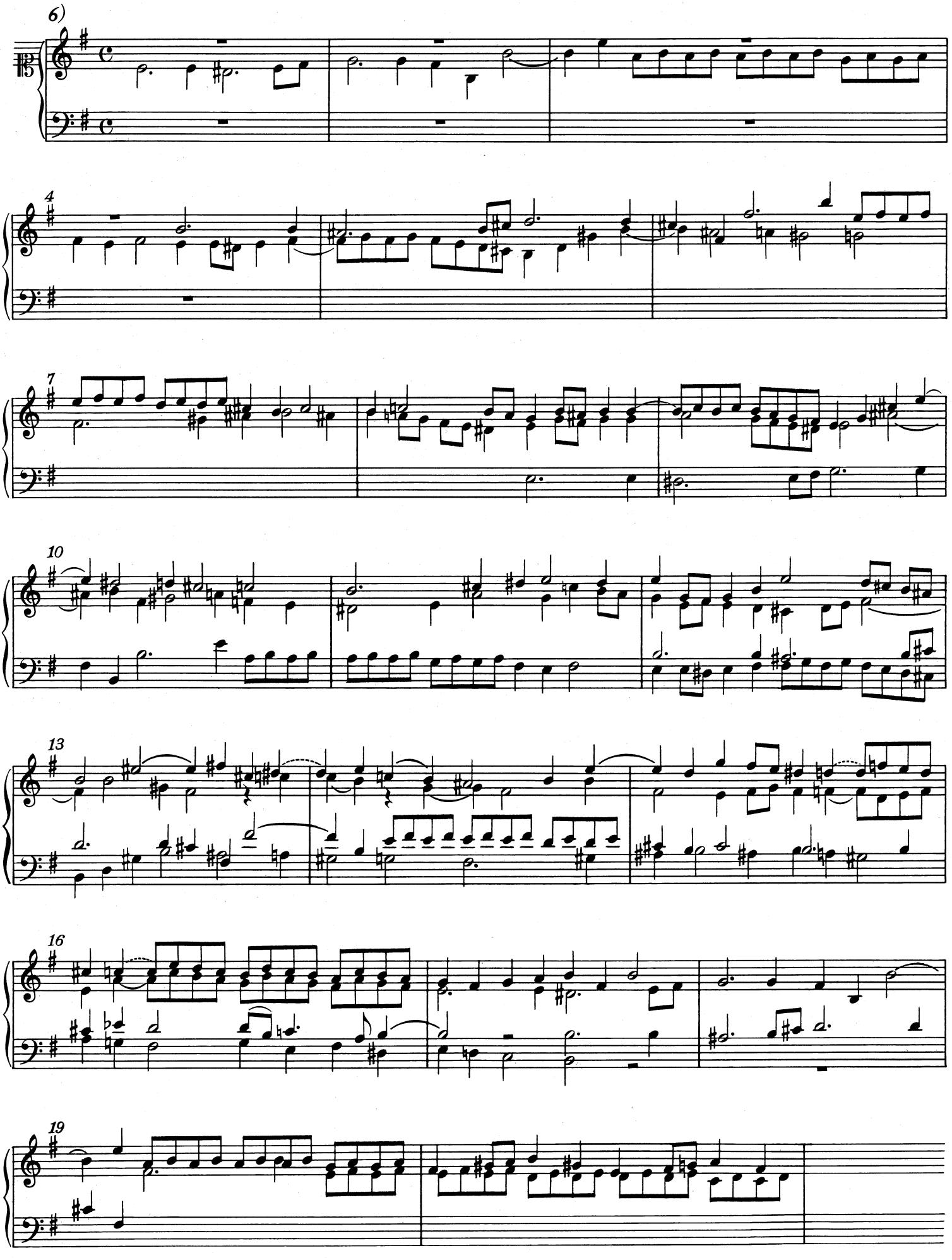
*) Vgl. Vorwort.

17. Fragmente einer Fuge in e

KV deest

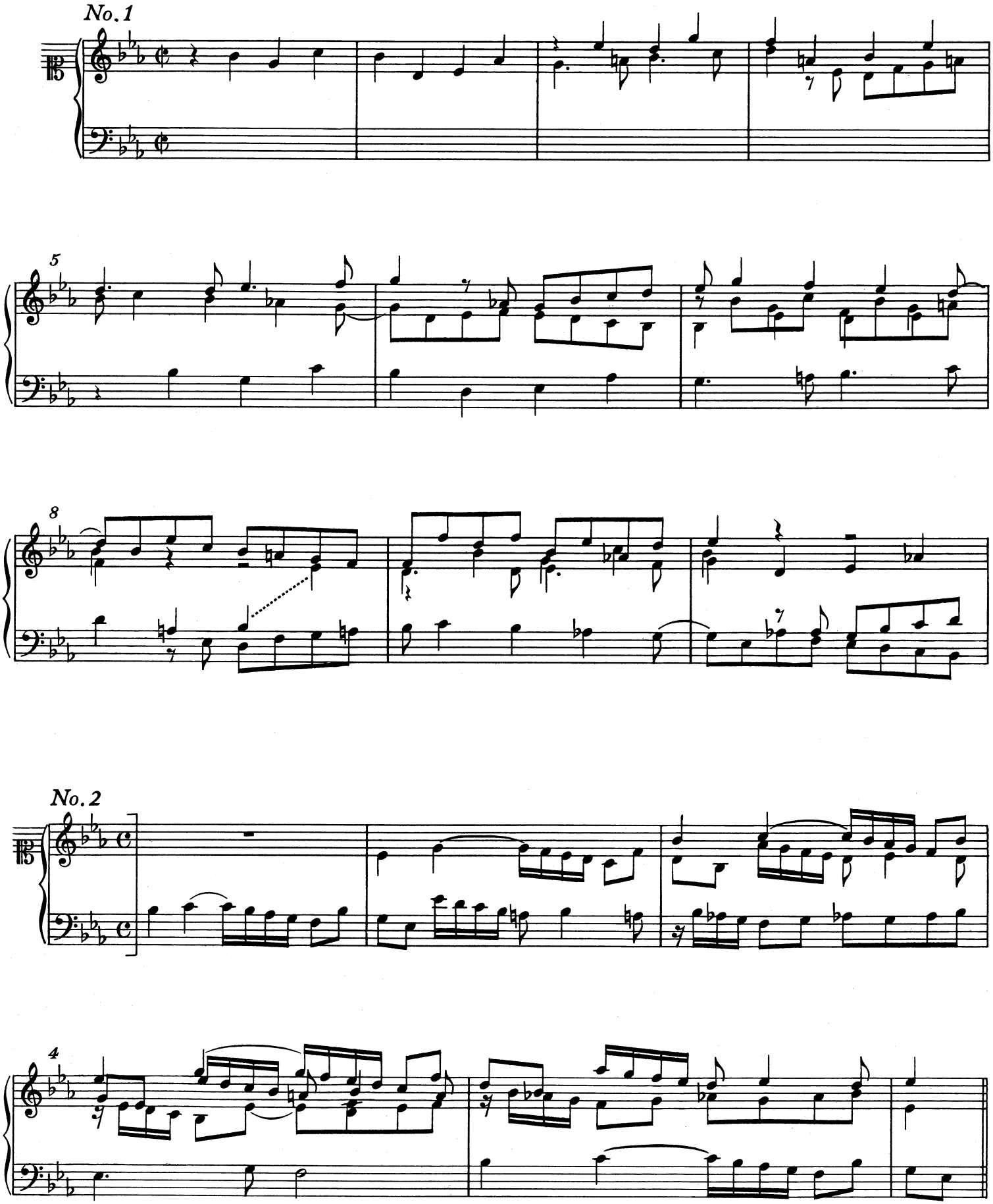



7a
10a
13a
3)
4)
5)


6)
4
7
10
13
16
19

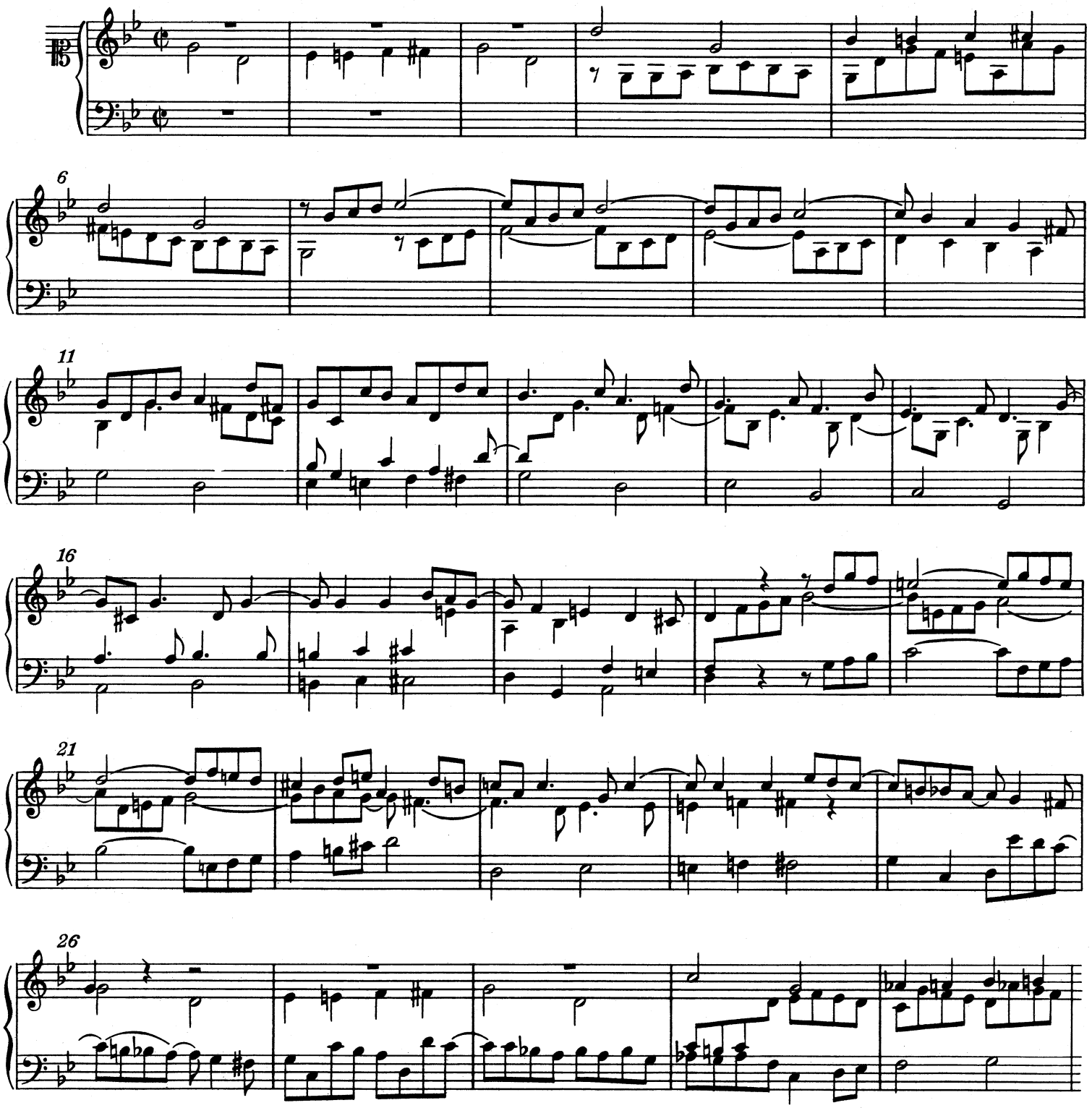
18. Zwei Fugenfragmente in Es

KV deest



19. Fragment einer Fuge in g

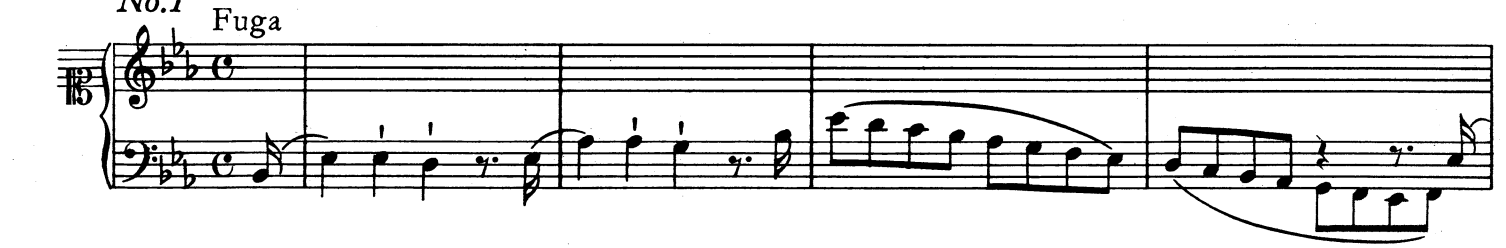
KV 154 (385k)

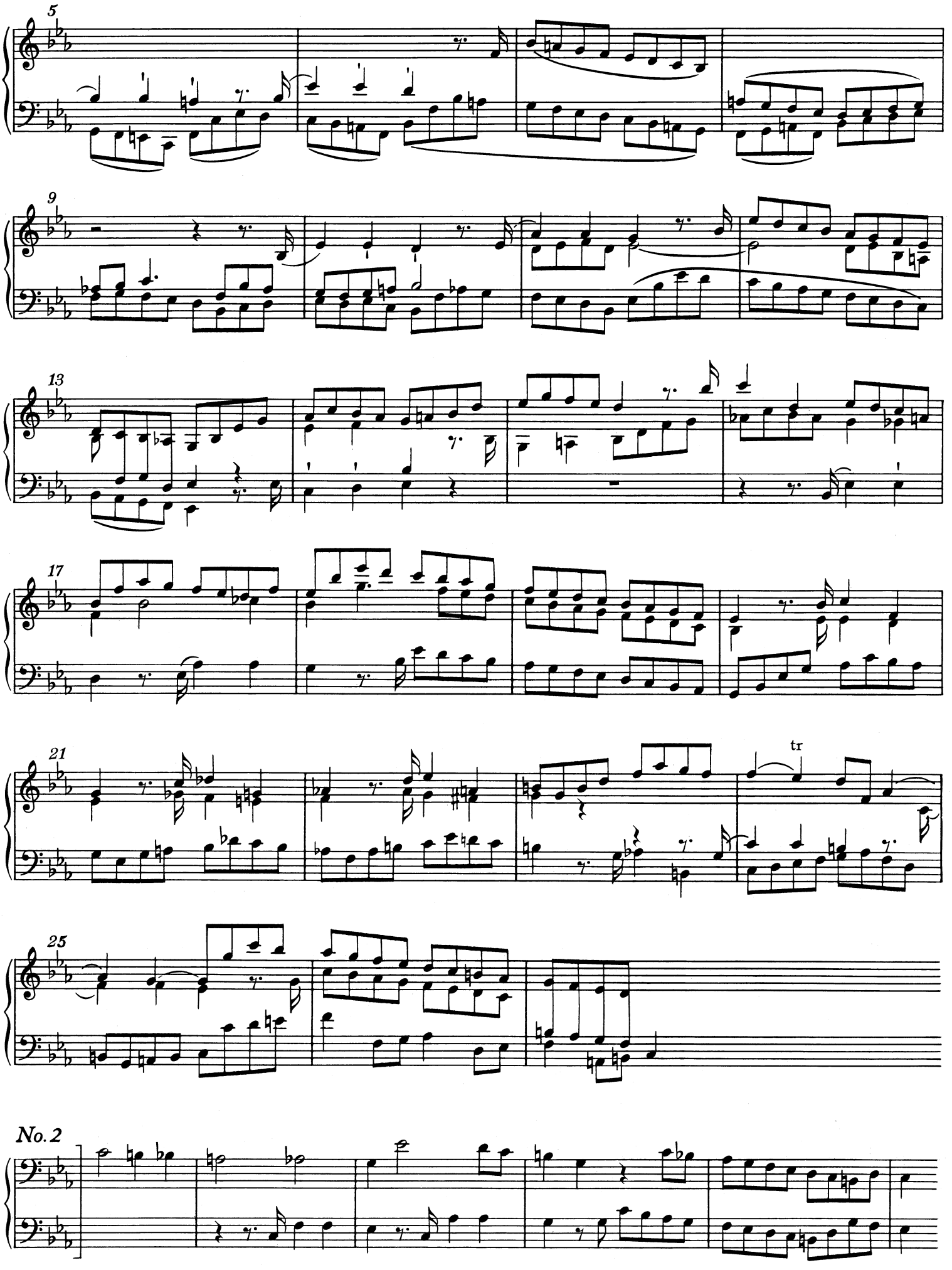


20. Zwei Fragmente einer Fuge in Es

KV 153 (375f)

No.1 Fuga

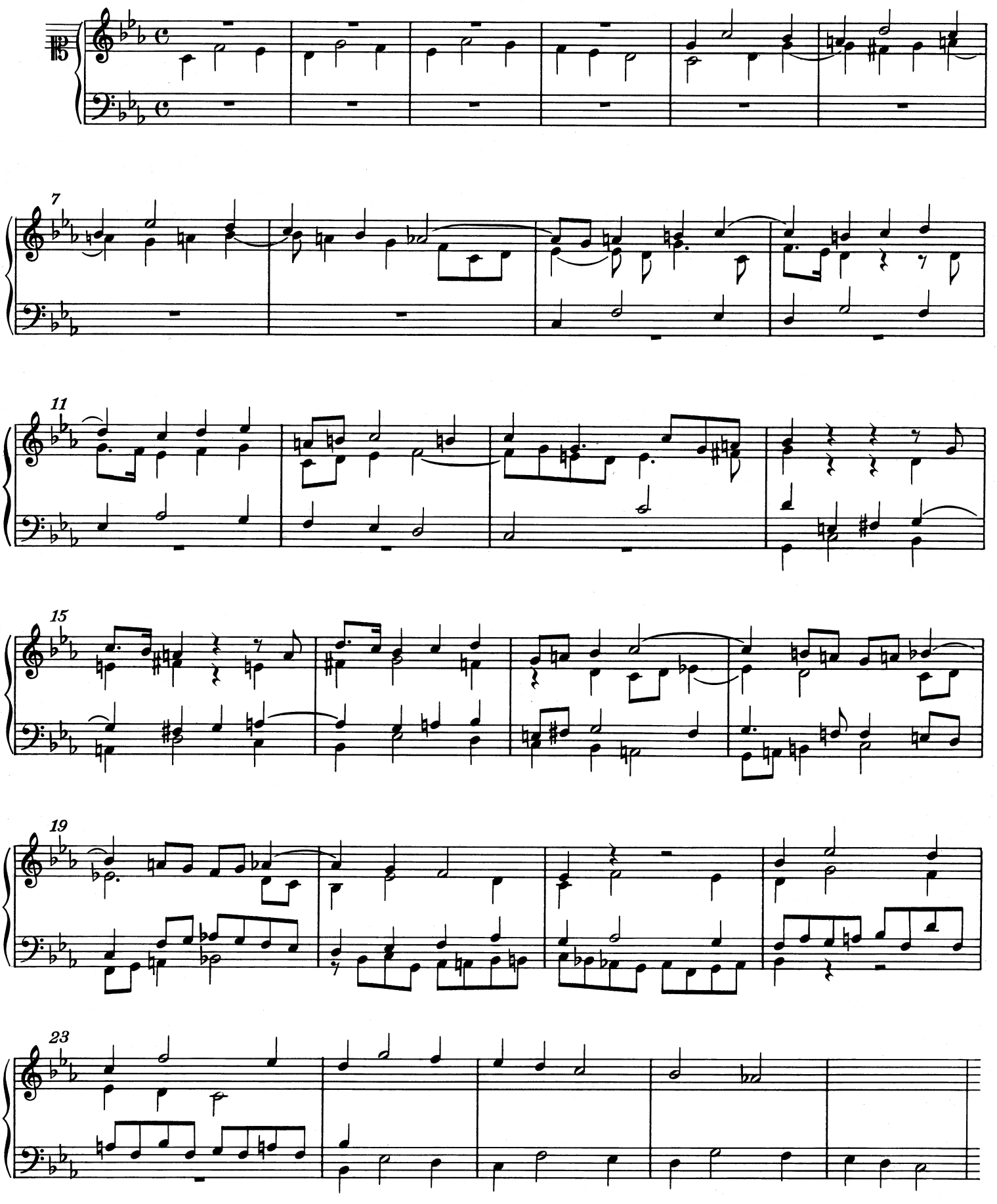



5
9
13
17
21
tr
25
No. 2

21. Fragment einer Fuge in c

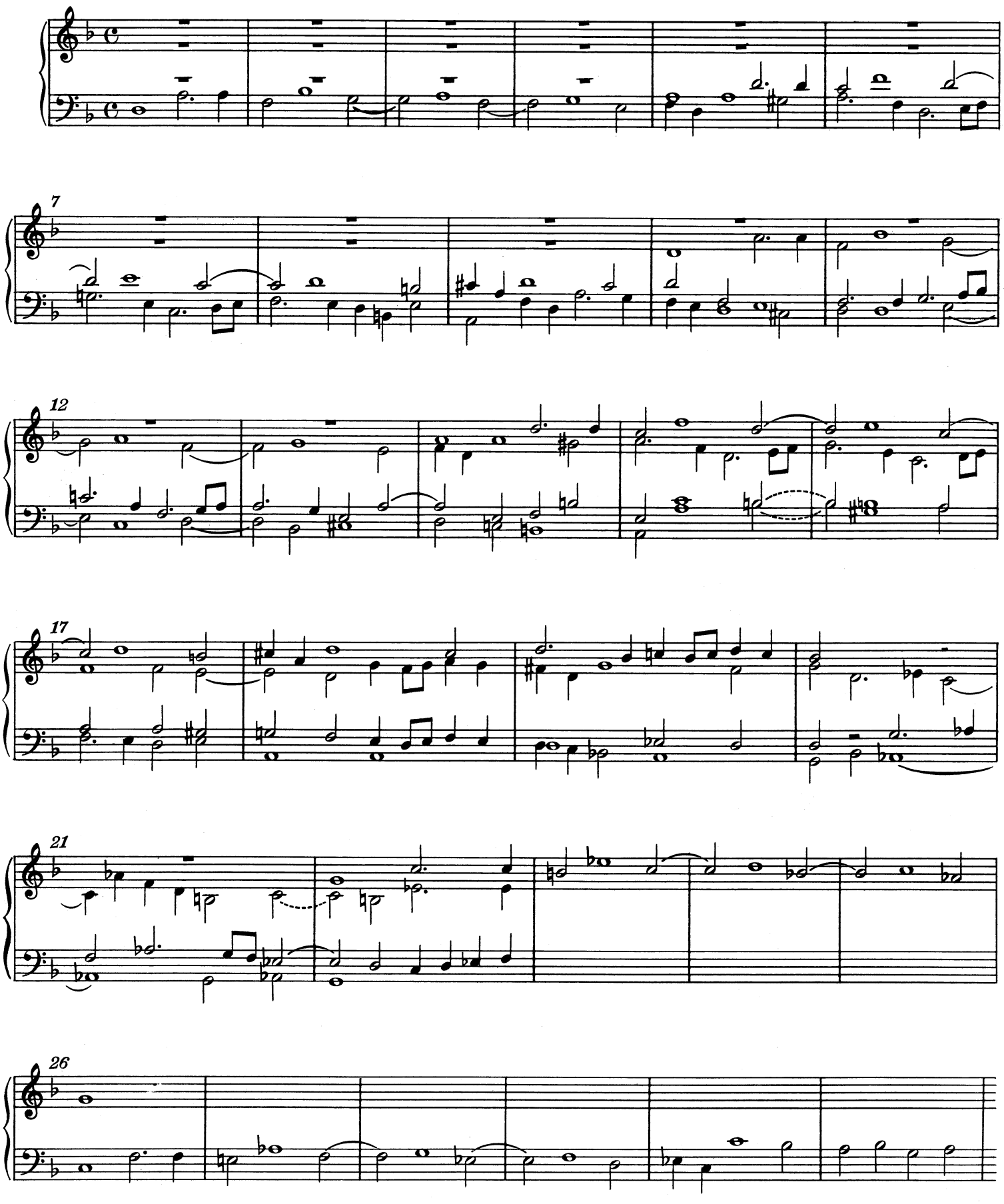
KV Anh. 39a (KV6: 626b/27)

Entstanden wahrscheinlich Wien, Ende der 1780er Jahre



22. Fragment einer Fuge in d

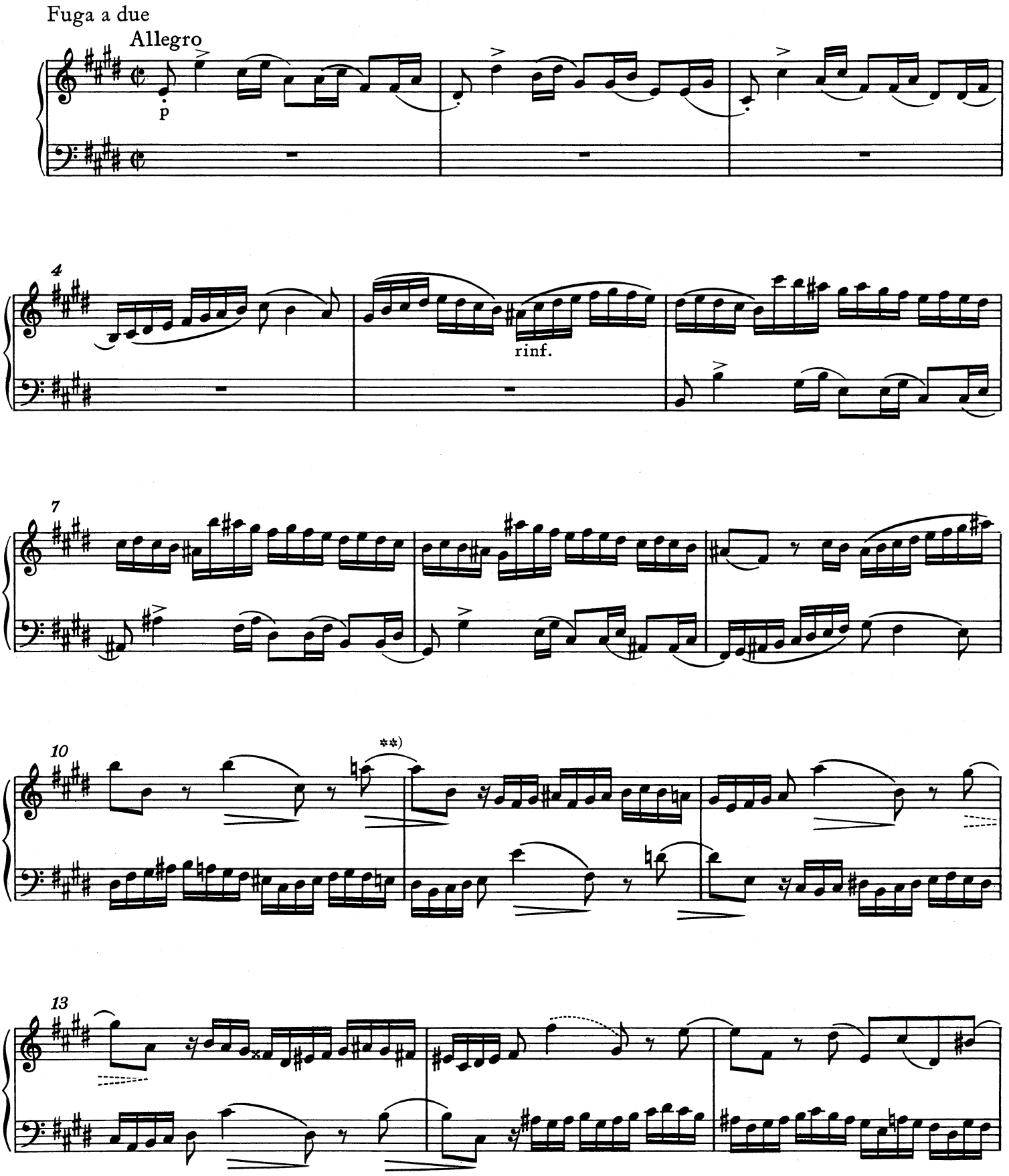
KV deest*)



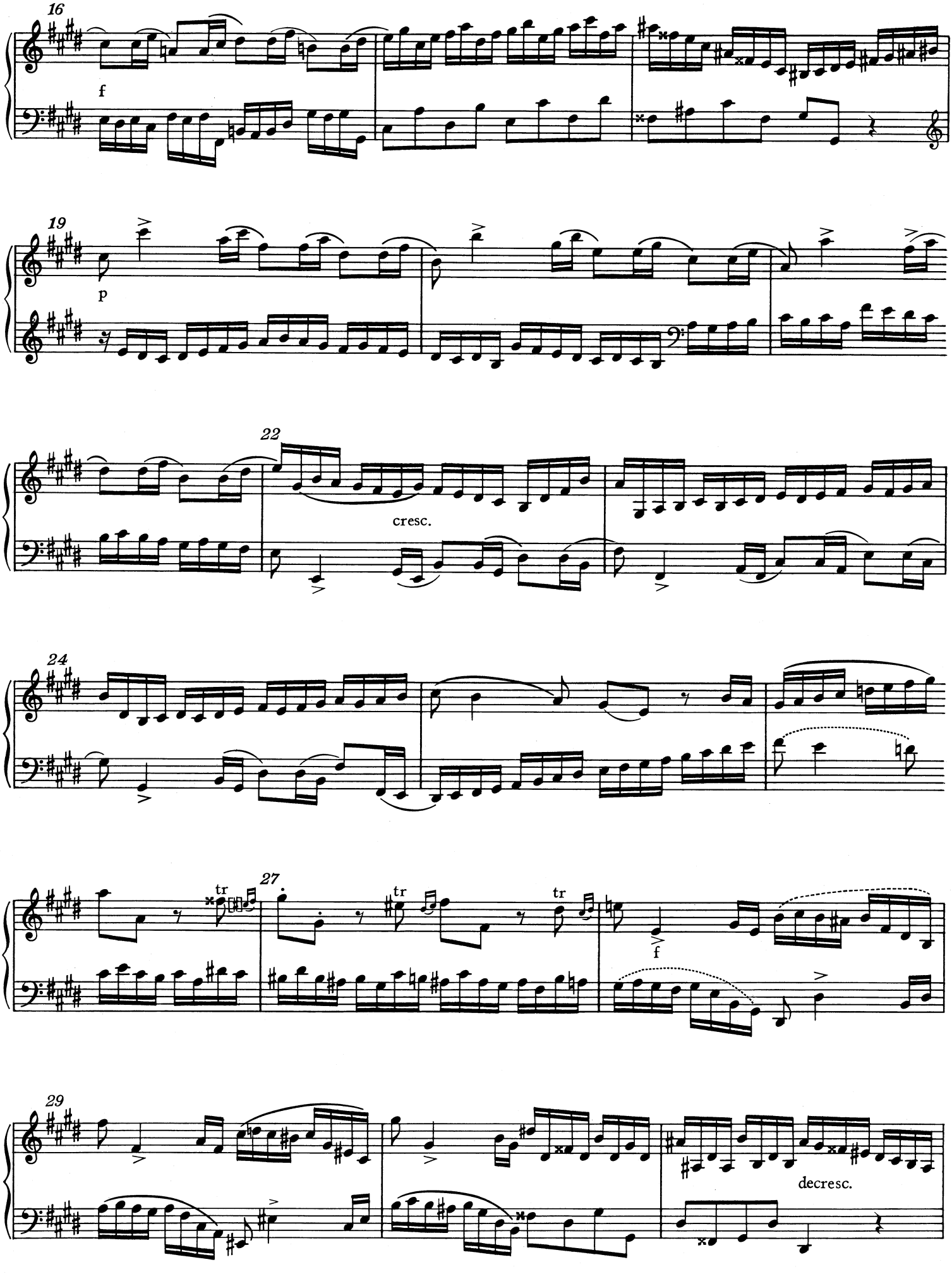
*) Zur Echtheit und Entstehungszeit vgl. Vorwort.

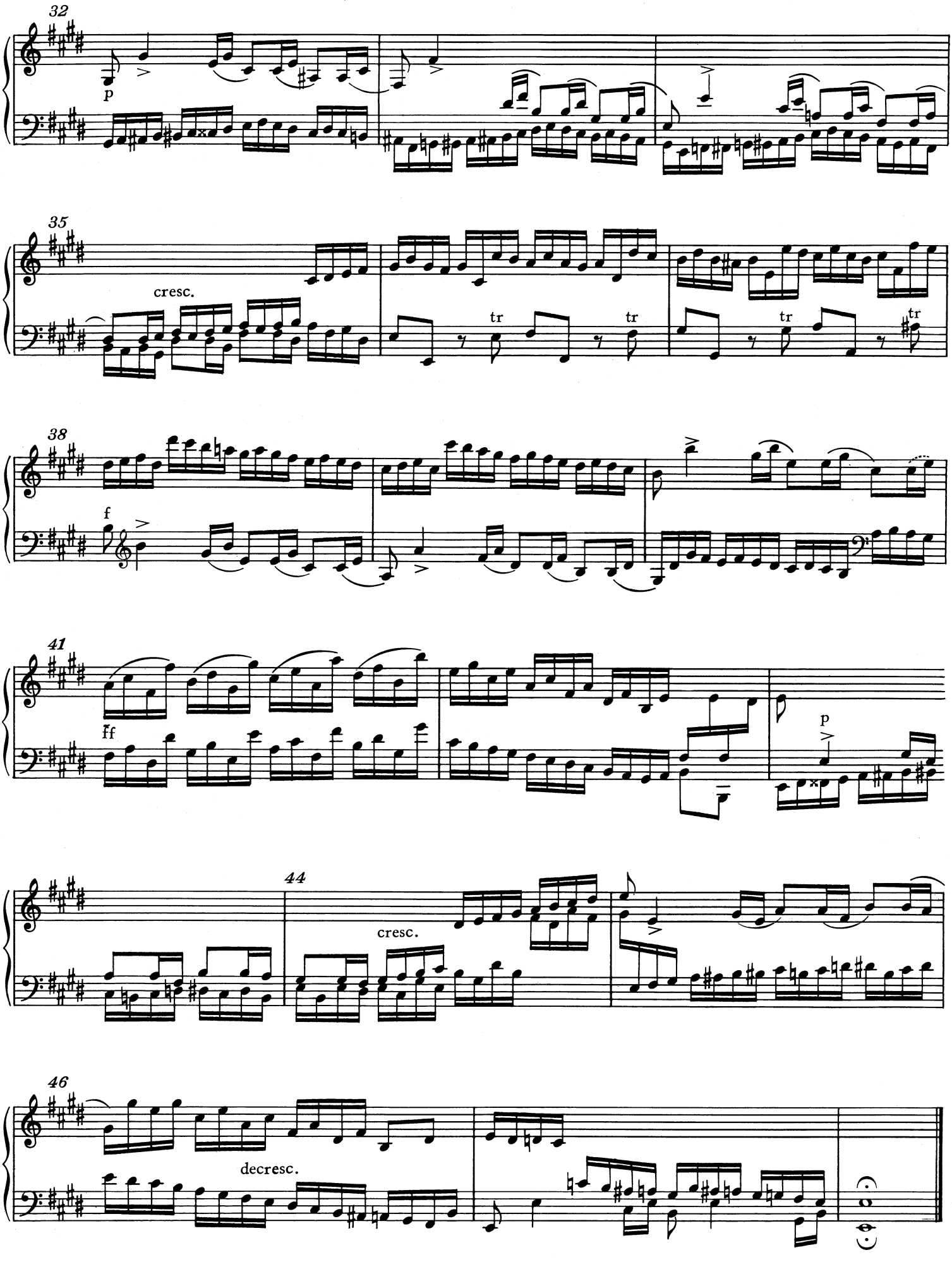
23. Fragment einer Fuge in E*)

erwähnt bei KV³ Anh. 109VIII; KV⁶: Anh. C 27. 10
mit der Ergänzung von August Alexander Klengel



*) Zur problematischen Echtheit vgl. Vorwort.
**) Hier bricht angeblich Mozarts Niederschrift ab.


16
f
19
p
22
cresc.
24
27
tr
tr
tr
f
29
decresc.


32
p
35
cresc.
tr
tr
tr
tr
38
f
41
ff
p
44
cresc.
46
decresc.