

W. A. Mozart's 24 Thoroughbass Exercises

for his Pupil, Thomas Attwood

A Pedagogical Edition

Edited and Translated by Derek Remeš

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derekremes@gmail.com
www.derekremes.com

Nella scala maggiore il 1mo mezzo tuono è dalla terza alla quarta, ed il 2do dalla 7ma all' octava.
 [In the major scale the 1st semitone is from the third degree to the fourth; the 2nd is from the seventh degree to the octave.]

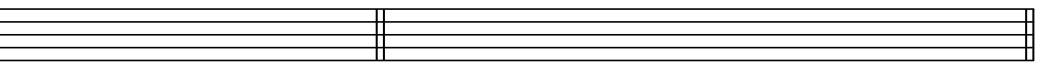
il 1mo dall' octava all' 7ma ed il 2do dalla quarta alla terza.
 [The 1st half step is from the octave to the seventh degree and the 2nd is from the fourth to the third.]

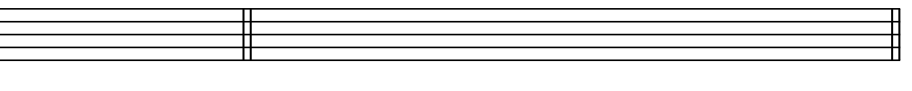
Mag: 

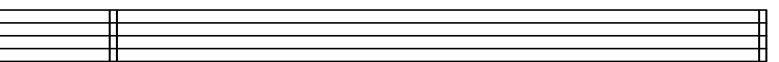
Nella scala minore il 1mo mezzo tuono è dalla 2da alla terza, ed il 2do dalla 7ma all' octava, e bisogna prender la sesta e 7ma maggiore.
 [In the minor scale the 1st half step is from the second degree to the third, and the 2nd is from the seventh to the octave and you have to take the raised sixth and seventh degrees.]

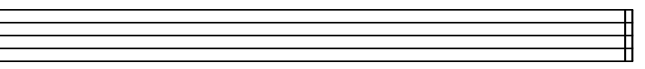
il 1mo dalla sesta alla quinta, ed il 2do dalla terza alla 2da è bisogna prender la 7ma e sesta minore.
 [The 1st half step is from the sixth degree to the fifth and the 2nd is from the third degree to the second; it is necessary to take the lowered sixth and seventh degrees.]

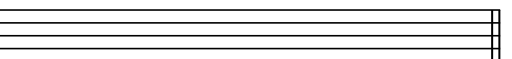
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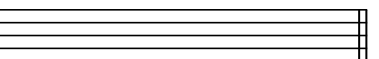
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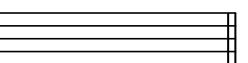
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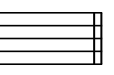
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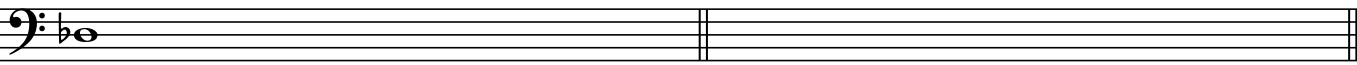
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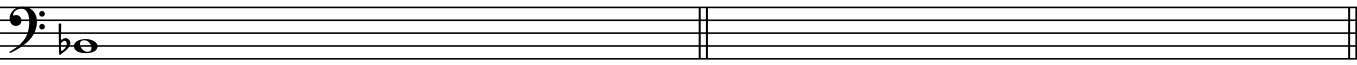
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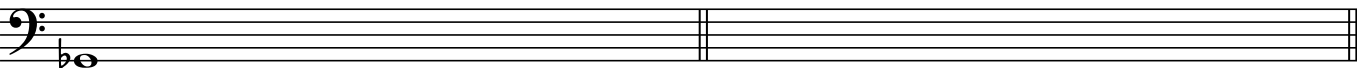
Min: 


Mag: 

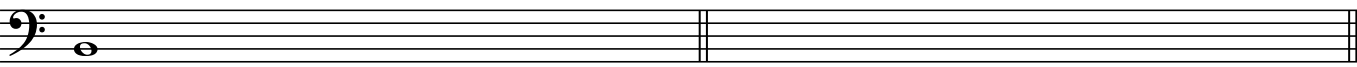
Min: 

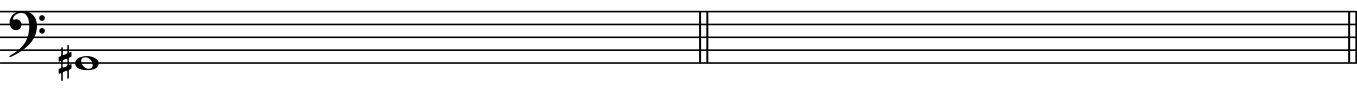
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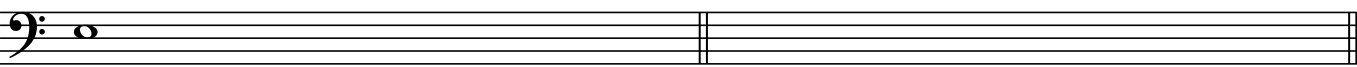
Min: 

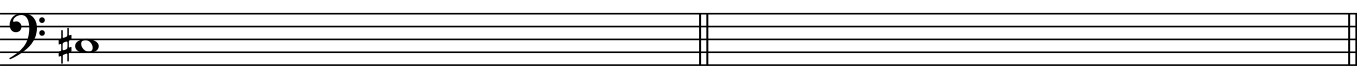
Mag: 

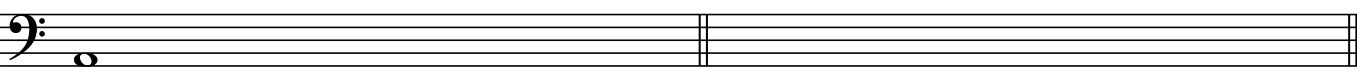
Min: 

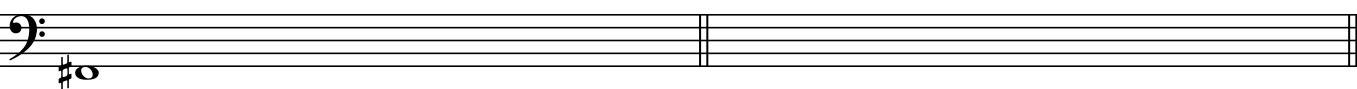
Mag: 

Min: 

Mag: 

Min: 

Mag: 

Min: 

Mozart's Examples (p. 5)

Mozart's Original Exercise (p. 5)

1

Easier Editorial Version

1

C(I): ① ④ ② C(I): ④ ⑤ ③ ① ⑥ e(vi): ⑤
 F(IV): ④ ② ⑤ ① G(V): ② ⑤

e(vi): ⑥ ④ ⑤ C(I): ⑤ ⑥ ④ ⑤ ①
 G(V): ① ⑤ ② ⑥ ④ ① ⑤ ①

Attwood's Solution with Mozart's Corrections (p. 5)



X Bad

1

Good



X

Mozart's Solution (p. 5)

1

Mozart's Original Exercise (p. 5)

2

Easier Editorial Version

2

C(I): ① ⑤ ⑥ a(vi): ④ ⑤ ⑥ F(IV): ① ④ ⑤ ① G(V): ③ ⑤ ⑥

G(V): ④ ② F(IV): ① ⑥ ④ ② g(v): ⑥ ④ ⑤ ① d(ii): ⑥ ⑤ ①

Attwood's Solution (p. 5)

2

Mozart's Corrections of Attwood's Solution (p. 5)

2

Mezzi tuoni grandi [large half steps]

mezzi tuoni piccoli. [small half steps]

unisono
[unison]

unisono superfluo
[aug. unison]

seconda minore.
[minor 2nd]

seconda maggiore
[major 2nd]

seconda superflua.
[aug. 2nd]

terza min:
[min. 3rd]

terza mag:
[maj. 3rd]

quarta diminuta
[dim. 4th]

quarta minore
[perfect 4th]

quarta mag:
[aug. 4th]

quinta falsa
[dim. 5th]

quinta vera o
5ta reale.
[perfect 5th]

quinta superflua
[aug. 5th]

sesta minore
[minor 6th]

sesta mag:
[major 6th]

sesta superflua
[aug. 6th]

septima min:
[minor 7th]

septima mag:
[major 7th]

8tava
[8ve]

terza mag:
[maj. 3rd]

terza min:
[min. 3rd]

terza diminuta:
[dim. 3rd]

2da mag:
[maj. 2nd]

2da min:
[min. 2nd]

unisono:
[unison]

Situazioni differenti dell' accordo perfetto. [Different positions of the perfect chord.]

dell' accordo di sesta. [Different positions of the chord of the sixth.]

[Different positions of the chord of the 6/4 chord.]

[German letter names:]

c cis des D dis es e eis f fis ges g gis as a ais b h his c

c diesis D b moll d diesis e b moll e diesis f diesis g b moll g diesis a b moll a diesis

[large half steps]

[small half steps]

Mozart's Original Exercise (p. 8)

3

1 2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18

19 20 21 22 23 24

Easier Editorial Version

3

C(I): ① ⑥ ② ⑦ ③ ① ⑤ ② ⑥ ④ ①

④ ② ⑤ ③ ⑥ ③ ⑤ ② ④ ① ③ ① ③ ②

④ ③ ⑤ ④ ⑥ ④ ⑤ ③ ④ ②

③ ① ② ③ ④ ③ ② ① ④ ⑤ ①

Attwood's Solution

3

Musical notation for measures 1 through 6. The score is in treble and bass clefs with a common time signature. The right hand (treble clef) contains chords, while the left hand (bass clef) contains a single bass line. Measures 1-6 are numbered above the staff.

Musical notation for measures 7 through 13. The score continues with chords in the right hand and a bass line in the left hand. Measures 7-13 are numbered above the staff.

Musical notation for measures 14 through 18. The score continues with chords in the right hand and a bass line in the left hand. Measures 14-18 are numbered above the staff.

Musical notation for measures 19 through 24. The score concludes with chords in the right hand and a bass line in the left hand. Measures 19-24 are numbered above the staff.

Mozart's Corrections of Attwood's Solution

3

1 2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18

19 20 21 22 23 24

Mozart's Original Exercise (p. 9)

4

1 2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18 19

20 21 22 23 24 25

26 27 28 29 30 31

Easier Editorial Version

4

1 2 3 4 5 6

C(I): ① ④ ② ⑥ ④ ⑤ ⑥ ③ ④ ② a(vi): ⑤ ⑥ ④ F(IV): ⑥ ④

7 8 9 10 11 12 13 14

F(IV): ④ ⑤ ① ⑥ ④ ⑤ ⑥ ③ ④ ① ② ⑤ C(I): ① ⑥ d(ii): ⑤ ①

15 16 17 18 19 20

② ⑤ ① ⑥ ⑤ ① ④ ⑤ ① ⑤ ① g(v): ⑤ g(v): ① C(I): ⑤ e(iii): ⑤ ① d(ii): ⑤ ①

21 22 23 24 25

① ⑤ ① ⑤ ⑥ ③ ④ ① ⑤ ① F(IV): ⑤ ① ⑤ ⑥ ③ ④ ① C(I): ⑤ ①

26 27 28 29 30 31

C(I): ④ ② a(vi): ⑤ ⑥ ④ C(I): ⑤ ⑥ ③ ① G(V): ⑤ ①

Attwood's First Solution

4

Musical notation for measures 1-6. The system consists of a grand staff with a treble clef and a bass clef. Measure numbers 1 through 6 are written above the treble staff. The right hand plays chords, and the left hand plays a simple bass line. A fingering '3' is indicated in the right hand of measure 5.

Musical notation for measures 7-13. The system consists of a grand staff with a treble clef and a bass clef. Measure numbers 7 through 13 are written above the treble staff. The right hand plays chords, and the left hand plays a simple bass line. Fingering '3' is indicated in the right hand of measures 9 and 10.

Musical notation for measures 14-19. The system consists of a grand staff with a treble clef and a bass clef. Measure numbers 14 through 19 are written above the treble staff. The right hand plays chords, and the left hand plays a simple bass line. Fingering '3' is indicated in the right hand of measures 17, 18, and 19.

Musical notation for measures 20-25. The system consists of a grand staff with a treble clef and a bass clef. Measure numbers 20 through 25 are written above the treble staff. The right hand plays chords, and the left hand plays a simple bass line. Fingering '3' is indicated in the right hand of measures 20, 21, 22, and 25.

Musical notation for measures 26-31. The system consists of a grand staff with a treble clef and a bass clef. Measure numbers 26 through 31 are written above the treble staff. The right hand plays chords, and the left hand plays a simple bass line. Fingering '3' is indicated in the right hand of measures 27 and 30. The system ends with a double bar line and repeat signs in both staves.

Mozart's Corrections of Attwood's First Solution (all of which Attwood subsequently crossed out)

M: There are many faults in this example. [Be more] attentive

4

1 2 3 4 5 6

#3 8

7 8 9 10 11 12 13

#3 5

14 15 16 17 18 19

#3 5 3 #3 3 #3

20 21 22 23 24 25

b3 #3 b3 #3

26 27 28 29 30 31

#3 III

Attwood's Second Solution

Attwood: "Thos Attwood's compts to Mr. Mozardt hopes this Example will meet his approbation, as he has taken all possible Care to leave no room for correction. Tuesday 23rd august in the year of our Lord 1785"

4

1 2 3 4 5 6

7 8 9 10 11 12

[Mozart's original has a #3 in m. 10. Attwood forgot to copy it the second time he realized this exercise.]

13 14 15 16 17 18 19

20 21 22 23 24 25

26 27 28 29 30 31

Mozart's Corrections of Attwood's Second Solution

4

[Mozart's original has a #3 in m. 10. Attwood forgot to copy it the second time he realized this exercise.]

Mozart's Original Exercise (p. 12)

5

Musical notation for measures 1-5. The bass clef contains notes: 1: G2, 2: A2, 3: B2, 4: C3, 5: D3. Fingerings 1-5 are indicated above the staff. A sharp sign (#) is placed above the third measure, and a '3' is placed below the bass clef staff in the same measure.

Musical notation for measures 6-11. The bass clef contains notes: 6: E2, 7: F2, 8: G2, 9: A2, 10: B2, 11: C3. Fingerings 1-11 are indicated above the staff. A flat sign (b) is placed above the ninth measure, and a '3' is placed below the bass clef staff in the same measure. A sharp sign (#) is placed above the tenth measure, and a '3' is placed below the bass clef staff in the same measure. A flat sign (b) is placed above the eleventh measure, and a '3' is placed below the bass clef staff in the same measure.

Musical notation for measures 12-17. The bass clef contains notes: 12: D3, 13: E3, 14: F3, 15: G3, 16: A3, 17: B3. Fingerings 12-17 are indicated above the staff. A sharp sign (#) is placed above the thirteenth measure, and a '5' is placed below the bass clef staff in the same measure. A sharp sign (#) is placed above the fourteenth measure, and a '3' is placed below the bass clef staff in the same measure. A flat sign (b) is placed above the sixteenth measure, and a '3' is placed below the bass clef staff in the same measure. A flat sign (b) is placed above the seventeenth measure, and a '5' is placed below the bass clef staff in the same measure. A sharp sign (#) is placed above the seventeenth measure, and a '3' is placed below the bass clef staff in the same measure.

Musical notation for measures 18-22. The bass clef contains notes: 18: C3, 19: D3, 20: E3, 21: F3, 22: G3. Fingerings 18-22 are indicated above the staff. A flat sign (b) is placed above the eighteenth measure, and a '3' is placed below the bass clef staff in the same measure. A sharp sign (#) is placed above the nineteenth measure, and a '3' is placed below the bass clef staff in the same measure. A flat sign (b) is placed above the twentieth measure, and a '5' is placed below the bass clef staff in the same measure. A flat sign (b) is placed above the twenty-first measure, and a '5' is placed below the bass clef staff in the same measure. A flat sign (b) is placed above the twenty-second measure, and a '3' is placed below the bass clef staff in the same measure.

Musical notation for measures 23-28. The bass clef contains notes: 23: F3, 24: G3, 25: A3, 26: B3, 27: C4, 28: D4. Fingerings 23-28 are indicated above the staff. A flat sign (b) is placed above the twenty-third measure, and a '3' is placed below the bass clef staff in the same measure. A sharp sign (#) is placed above the twenty-third measure, and a '5' is placed below the bass clef staff in the same measure. A sharp sign (#) is placed above the twenty-fifth measure, and a '5' is placed below the bass clef staff in the same measure. A sharp sign (#) is placed above the twenty-fifth measure, and a '3' is placed below the bass clef staff in the same measure. A flat sign (b) is placed above the twenty-sixth measure, and a '3' is placed below the bass clef staff in the same measure. A flat sign (b) is placed above the twenty-seventh measure, and a '3' is placed below the bass clef staff in the same measure. A sharp sign (#) is placed above the twenty-seventh measure, and a '5' is placed below the bass clef staff in the same measure. A sharp sign (#) is placed above the twenty-seventh measure, and a '3' is placed below the bass clef staff in the same measure.

Easier Editorial Version

5

1 2 3 4 5

C(I): ① ④ ⑤ ⑥ ⑤ ① G(V): ⑤ ⑥ ④ C(I): ④ ⑤

6 7 8 9 10 11

C(I): ⑥ ④ F(IV): ⑤ ⑥ ④ ② Bb(VII): ⑤ ① ⑤ ① ⑥ ④ ⑤

12 13 14 15 16 17

① ⑥ ② ⑤ ① ⑥ ④ ⑤ ① ⑥ ④ ⑤

18 19 20 21 22

① ⑤ ① ⑤ ① ⑤ ① ⑤ ⑥ ⑤

23 24 25 26 27 28

④ ⑤ ⑥ ⑤ ① ④ ① ⑤ ① ③

Mozart's Corrections of Attwood's Solution

5

6 X

[sic]

Mozart's Examples (p. 13)

bad bad // good good

Mozart's Original Exercise (p. 14)

6

Easier Editorial Version

6

Attwood's Solution

6

[Attwood's second version of ending:]

Mozart's Corrections of Attwood's Solution

6

M: bene:

[Mozart's correction of Attwood's second version of the ending:]

Mozart's Original Exercise (p. 14)

7

Easier Editorial Version

7

① ② ③ ② ① ② ③ ② ① ② ③ ⑦ ① ⑥

④ ⑤ ⑥ ⑤ ⑦ ① ⑦ ① ② ③ ① ② ⑥

⑤ ⑥ ④ ⑤ ③ ① ⑦ ⑤ ① ⑥ ④ ⑥ ④ ⑤ ①

Attwood's Solution

7

6 6 #6 #6 6 #6 #6 6 6 #3 b6 6

b3 #3 5 6 #3 6 b3 #6 5 #6 6 6 b6 5

#3 6 #3 5 6 6 6 6

Mozart's Corrections of Attwood's Solution

7

6 6 #6 #6 6 #6 #6 6 6 #3 b6 6

b3 #3 5 6 #3 6 b3 #6 5 #6 6 6 b6 5

6 #3 5 6 6 6 6

[Mozart's correction of Attwood's original position:]

Mozart's Examples (p. 15)

per la 2da parte serve il Roverscio.
[for the second part a different position is needed.]

meglio ancora per la Cantilena
[this solution is better for the upper voice]

per la 2da parte serve il Roverscio.
[for the second part a different position is needed.][?]

Mozart's Original Exercise (p. 16)

8

1 2 3

3 $\flat 3$ $\sharp 3$ $\flat 3$ $\sharp 3$ $\flat 3$ $\sharp 3$ $\flat 3$ $\sharp 3$ $\flat 3$ $\sharp 5$ $\flat 3$ $\sharp 3$ 6

4 5 6 7

$\sharp 5$ $\flat 3$ 6 $\sharp 5$ $\flat 3$ $\sharp 3$ 6 $\sharp 6$ $\sharp 3$ 6 $\sharp 6$ $\flat 3$ 6 $\sharp 3$ $\sharp 6$

8 9 10 11

6 $\flat 3$ 6 6 6 $\flat 6$ 6 $\sharp 3$ $\flat 3$ 5 6 $\flat 6$ 6

12 13 14 15

5 6 $\sharp 3$ $\flat 3$ $\flat 6$ $\flat 6$ 3 $\flat 3$ 3 $\flat 3$ 6 $\sharp 3$ $\flat 3$

Easier Editorial Version

8

1 2 3

3 b3 #3 b3 #3 b3 #3 b3 #3 6 -

① ⑤ ① ⑤ ① ⑤ ① ⑤ ⑥ ⑤ ④

4 5 6 7

#5 3 6 #5 3 #3 6 #6 #3 6 #6 b3 6 #3 #6

④ ⑤ ⑥ ⑤ ⑤ ③ ② ① ⑤ ③ ② ① ① ③ ⑤ ②

8 9 10 11

6 b3 6 6 6 b6 6 #3 b3 5 6 b6 6

① ③ ③ ② ① ③ ⑦ ① ⑥ ① ⑤ ③ ① ③ ②

12 13 14 15

5 6 #3 b3 b6 b6 3 b3 3 b3 6 #3 b3

① ⑤ ① ② ⑥ ① ④ ① ④ ③ ⑤ ①

Attwood's Solution

8

1 2 3

3 $\flat 3$ $\sharp 3$ $\flat 3$ $\sharp 3$ $\flat 3$ $\sharp 3$ $\flat 3$ $\sharp 3$ $\flat 3$ $\sharp 5$ $\flat 6$

4 5 6 7

$\sharp 5$ $\flat 3$ 6 $\sharp 5$ $\flat 3$ $\sharp 3$ 6 $\sharp 6$ $\sharp 3$ 6 $\sharp 6$ $\flat 3$ 6 $\sharp 3$ $\sharp 6$

8 9 10 11

6 $\flat 3$ 6 6 6 $\flat 6$ 6 $\sharp 3$ $\flat 3$ 5 6 $\flat 6$ 6

12 13 14 15

5 6 $\sharp 3$ $\flat 3$ $\flat 6$ $\flat 6$ 3 $\flat 3$ 3 $\flat 3$ 6 $\sharp 3$ $\flat 3$

Mozart's Corrections of Attwood's Solution

8

Mozart's Original Exercise (p. 17)

9

1 2 3 4

6 5 #3 ♭6 #6 ⁵♭3 6 6 #3 #6 5 6

5 6 7 8

♭6 5 #5 - #3 ♭3 6 6 #5 #3 6 #6 #3 [#5] #6 #6 #3

9 10 11 12 13

#5 #3 ♭5 ♭3 ⁶♭3 ♭5 ♭6 #6 ♭3 6 6 ♭6 6

Easier Editorial Version

9

1 2 3 4

6 5 #3 ♭6 #6 ⁵♭3 6 6 #3 #6 5 6

① ② ⑤ ⑥ ③ ② ① ② ③ ⑤ ⑤ ② ①

5 6 7 8

♭6 5 #5 - #3 ♭3 6 6 #5 #3 6 #6 #3 [#5] #6 #6 #3

③ ④ ⑤ ③ ① ② ③ ① ② ⑦ ⑤ ③ ⑦ ① ② ③

9 10 11 12 13

#5 #3 ♭5 ♭3 ⁶♭3 ♭5 ♭6 #6 ♭3 6 6 ♭6 6

① ② ① ⑥ ② ① ② ③ ② ③ ① ② ③ ⑥ ④ ⑤ ①

Attwood's Solution

9

6 5 #3 #6 #6 b3 6 #3 #6 5 6

b6 5 #5 #3 6 6 #5 6 #6 [5] #6 #6

#5 #3 b5 b3 b6 b5 b3 b6 b3 6 6 #6 6

Mozart's Corrections of Attwood's Solution

M: better M: because all the parts are full.

9

M: good

6 5 #3 #6 #6 b3 6 6 #3 #6 5 6

b6 5 #5 #3 6 6 #5 6 #6 [5] #6 #6

#5 #3 b5 b3 b6 b5 b3 b6 b3 6 6 #6 6

Mozart's Original Exercise (p. 18)

10

1 2 3

4 5 6 7

8 9 10 11

Easier Editorial Version

10

1 2 3

4 5 6 7

8 9 10 11

Attwood's Solution

10

Musical score for 'Attwood's Solution' in G major, 3/4 time. The score consists of 11 measures. The first four measures are marked with numbers 1, 2, 3, and 4. The fifth measure is marked with 5, and the sixth with 6. The seventh measure is marked with 7. The eighth measure is marked with 8, and the ninth with 9. The tenth measure is marked with 10, and the eleventh with 11. The score includes a treble clef, a bass clef, and figured bass notation. The bass line features a whole note chord in the first measure, followed by a sequence of eighth notes in the second and third measures, and a final whole note chord in the fourth measure. The treble line features a sequence of chords and notes, with some measures containing accidentals and sharps. The figured bass notation is as follows:

Measure 1: $\sharp\sharp 5$ 6 $-$
 $\sharp 3$ 3 $\flat 3$

Measure 2: $\flat 6$ 5 $\sharp 5$ 6 $-$
 $\sharp 3$ 3 $\flat 3$

Measure 3: $\flat 6$ 5 $\flat 5$ 5 6
 $\flat 3$ $-$ $\sharp 5$ $\flat 3$ $-$ $\flat 6$

Measure 4: $\flat 6$ 6 5 $\sharp 6$ 6
 $\flat 3$ 6 5 $\sharp 6$ 6

Measure 5: $\sharp 6$ 6 5 $\sharp 6$ 3 $\sharp 3$

Measure 6: 6 $\sharp 5$ $\flat 6$ 5 $\sharp 6$ $\flat 3$

Measure 7: $\sharp 3$ $\sharp 5$ $\sharp 5$ $\sharp 3$ $\sharp 5$

Measure 8: $\sharp 6$ $\sharp 5$ $\flat 5$ $\flat 3$

Measure 9: $\flat 6$ $\sharp 6$ $\sharp 6$

Measure 10: 6

Measure 11: $\sharp 6$ $\sharp 5$ $\flat 5$ $\flat 3$

Mozart's Corrections of Attwood's Solution

10

Musical score for 'Mozart's Corrections of Attwood's Solution' in G major, 3/4 time. The score consists of 11 measures. The first four measures are marked with numbers 1, 2, 3, and 4. The fifth measure is marked with 5, and the sixth with 6. The seventh measure is marked with 7. The eighth measure is marked with 8, and the ninth with 9. The tenth measure is marked with 10, and the eleventh with 11. The score includes a treble clef, a bass clef, and figured bass notation. The bass line features a whole note chord in the first measure, followed by a sequence of eighth notes in the second and third measures, and a final whole note chord in the fourth measure. The treble line features a sequence of chords and notes, with some measures containing accidentals and sharps. The figured bass notation is as follows:

Measure 1: $\sharp\sharp 5$ 6 $-$
 $\sharp 3$ 3 $\flat 3$

Measure 2: $\flat 6$ 5 $\sharp 5$ 6 $-$
 $\sharp 3$ 3 $\flat 3$

Measure 3: $\flat 6$ 5 $\flat 5$ 5 6
 $\flat 3$ $-$ $\sharp 5$ $\flat 3$ $-$ $\flat 6$

Measure 4: $\flat 6$ 6 5 $\sharp 6$ 6

Measure 5: $\sharp 6$ 6 5 $\sharp 6$ 3 $\sharp 3$

Measure 6: 6 $\sharp 5$ $\flat 6$ 5 $\sharp 6$ $\flat 3$

Measure 7: $\sharp 3$ $\sharp 5$ $\sharp 5$ $\sharp 3$ $\sharp 5$

Measure 8: $\sharp 6$ $\sharp 5$ $\flat 5$ $\flat 3$

Measure 9: $\flat 6$ $\sharp 6$ $\sharp 6$

Measure 10: 6

Measure 11: $\sharp 6$ $\sharp 5$ $\flat 5$ $\flat 3$

A: "This chang[e] is to have all the parts full"

[Original: Whole note c1.]

Mozart's Original Exercise (p. 19)

11

Easier Editorial Version

11

Attwood's Solution

11

6 6 5
4 3

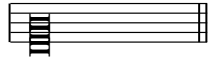
2 3 4

6 6 6
4 4 4

3 3 3

#6 6 5
4 4 3

Mozart's Correction:



5 6 7 8

#6 6 #5
4 3

#6 #5 #3 #3

#3 6 #3

Mozart's Corrections of Attwood's Solution

11

6 6 5
4 3

2 3 4

6 6 6
4 4 4

3 3 3

#6 6 5
4 4 3

A: " to have the Octave uppermost at the End"

5 6 7 8

#6 6 #5
4 3

#6 #5 #3 #3

#3 6 #3

Mozart's Original Exercise (p. 19)

12

1 2 3 4

5 6 7 8

9 10 11 12

Easier Editorial Version

12

1 2 3 4

5 6 7 8

9 10 11 12

Attwood's Solution

12

1 2 3 4

b6 6 5 6 5 6 5 6 4 #3 #6 6 #3

[crossed out by Mozart]

5 6 7 8

6 #5 #5 6 b6 5 6 #5 #5 #6 b6 5 6 4 #3 #3 #5 #6 b6 5 6 4 #3 #3 #5 6 4

9 10 11 12

b6 6 5 #6 b6 5 - 6 6 5 6 5 3

Mozart's Corrections of Attwood's Solution

12

1 2 3 4

b6 6 5 6 5 6 5 6 4 #3 #6 6 #3

5 6 7 8

6 #5 #5 6 b6 5 6 #5 #5 #6 b6 5 6 4 #3 #3 #5 #6 b6 5 6 4 #3 #3 #5 6 4

9 10 11 12

b6 6 5 #6 b6 5 - 6 6 5 6 5 3

Mozart's Original Exercise (p. 20)

13

1 2 3

4 5 6 7

8 9 10 11

Easier Editorial Version

13

1 2 3

① ② ⑤ ① ④ ⑤ ③ ② ① ②

4 5 6 7

① ④ ⑤ ③ ⑤ ③ ② ③ ⑤ ② ③ ⑤ ② ④

8 9 10 11

⑤ ⑤ ⑤ ⑤ ② ① ⑤ ①

Attwood's Solution

13

6 6 5
4 #

6 6 5
4 3

6 6
b3

6 #5 6
#3

#3 6 6 6
b3 b3

6 5 #6 6
b4 3 b3

b6 5 #6 6
4 #3 b3

b6 5 b6 #5
4 #3

#6 #5 #6 #5
#4 #3

[#5]
#3

Mozart's Corrections of Attwood's Solution

13

6 6 5
4 #

6 #5 6
#3

#3 6 6 6
b3 b3

6 5 #6 6
b4 3 b3

b6 5 #6 6
4 #3 b3

b6 5 b6 #5
4 #3

#6 #5 #6 #5
#4 #3

[#5]
#3

[Suggestion from the Editor:]

Mozart's Original Exercise (p. 20)

14

1 2 3 4 5

6 7 8 9

10 11 12 13 14

Easier Editorial Version

14

1 2 3 4 5

6 7 8 9

10 11 12 13 14

Attwood's Solution

14

Mozart's Corrections of Attwood's Solution

14

Mozart's Original Exercise (p. 21)

15

1 2 3

4 5 6 7

8 9 10 11

Easier Editorial Version

15

1 2 3

4 5 6 7

8 9 10 11

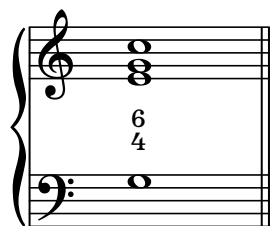
Attwood's Solution

15

Mozart's Corrections of Attwood's Solution

15

accordo di quarta Consonante [chord of the consonant fourth]



ci vuol la sesta in questo accordo, ed è consonante. perchè puol entrare da se stesso senza che sia preparato, e la quarto può risolversi in orgni maniera.

[the fourth takes the sixth in this chord, and the fourth is consonant because it can enter by itself without being prepared, and the fourth can be resolved in any way.]

accordo di quarta dissonante [chord of the dissonant fourth]



la differenza di questi Due accordi è, che nel primo ci è la sesta, e nel 2do la quinta. che quest' ultima è dissonante.

[the difference between these two chords is that in the first there is the sixth, and in the second there is a fifth. another difference is that the latter is dissonant.]

perchè non può entrare da se stesso, ma la quarta si deve essere già preparata - e che la quarta non può che risolversi in giù.

[because the fourth cannot enter by itself, but must be prepared beforehand, and that the fourth can only resolve down]

per Esempio.
[for example]

in questo accordo non si mettano altri zifferi ch'una quarta, la quinta già si suppone.

[this chord only has the fourth as a figure; the fifth is assumed.]

Mozart's Original Exercise (p. 21)

16

Easier Editorial Version

16

Attwood's Solution

16

1 2 3 4

6 4 3 4 3 4 3 #6 6 4 #5 #6 6 4 #5

5 6 7 8

#6 6 6 b6 4 b3 4 3 #5 #3 6 4 b5 #3 #3

Mozart's Corrections of Attwood's Solution (none)

16

1 2 3 4

6 4 3 4 3 4 3 #6 6 4 #5 #6 6 4 #5

M: "or"

5 6 7 8

#6 6 6 b6 4 b3 4 3 #5 #3 6 4 b5 #3 #3

Mozart's Original Exercise (p. 22) - mm. 1-13 same as Exercise No. 14.

17

Easier Editorial Version - mm. 1-13 same as Exercise No. 14.

17

Attwood's Solution - mm. 1-13 same as Exercise No. 14.

17

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17

Mozart's Corrections of Attwood's Solution - mm. 1-13 same as Exercise No. 14.

17

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17

[Suggestion from the Editor:]

13 14 15 16 17

Attwood: "this sings better. Besid's to go from a Flat 3rd to an octave is not good."

a l'accordo di settima ci vuol la 5ta e la terza
[the chord of the seventh takes the 5th and third]

quando si mette nel Basso la terza, abbiamo l'accordo di quina Sesta, nel quale ci vuol anche la terza.
[when the third is placed in the bass, we have the chord of the five six, in which the third is also needed.]

in questo accordo non è necessàrio di segnare la terza ne' numeri che già s'intende. [in this chord it is not necessary to mark the third as it is already assumed.]

[different in manuscript]

quando si mette nel Basso la quinta, abbiamo l'accordo die quarta sesta, colla Terza. [when we put the fifth in the bass, we have the agreement of the four, sixth, with third.]

e quando si mette nel Basso la 7ma, abbiamo l'accordo della seconda, nel quale ci vuol la quarta e sesta.
[and when you put the 7th in the bass, we have the chord of the second, which takes the fourth and sixth.]

in questo accordo basta di metter nei numeri un Due. La quarta e sesta si suppone. [in this chord it suffices to figure the two. the fourth and sixth are assumed.]

NB: la 7ma deve sempre risolversi in giù per schivar delle quinte, si può anche lasciar fuori la quinta a metter l'ottava, per Esempio [NB: the 7th must always resolve down to avoid the fifths. one can also omit the fifth and put the octave, for example]

in vere di questo
[instead of this]

si mette [one does this]

Mozart's Original Exercise (p. 23)

18

1 2 3 4

5 6 7 8

9 10 11 12 13

Easier Editorial Version

18

1 2 3 4

5 6 7 8

9 10 11 12 13

Attwood's Solution

18

Musical score for 'Attwood's Solution' in G major, 3/4 time. The score consists of 13 measures. The right hand plays chords and single notes, while the left hand plays a bass line. Fingerings are indicated by numbers 1-5. Chord symbols are placed below the notes. Measure 13 ends with a double bar line and the instruction [sic].

Mozart's Corrections of Attwood's Solution

18

Musical score for 'Mozart's Corrections of Attwood's Solution' in G major, 3/4 time. This score is identical to the first one but includes corrections. A box highlights measures 7 and 8, showing a correction in the right hand's fingering and articulation. Measure 13 ends with a double bar line and the instruction [sic].

[Suggestion from the Editor:]

A small musical notation showing a suggestion for measure 13, consisting of a single note in the right hand and a double bar line.

M: "or"

Musical score for 'Mozart's Corrections of Attwood's Solution' in G major, 3/4 time. This version includes an alternative ending for measure 13, indicated by 'M: "or"'. A box highlights measures 9 through 12, showing a different fingering and articulation for the right hand. Measure 13 ends with a double bar line and the instruction [sic].

Mozart's Original Exercise (p. 23)

19

1 2 3 4

5 6 7 8 9

10 11 12 13 14

Easier Editorial Version

19

1 2 3 4

5 6 7 8 9

10 11 12 13 14

Attwood's Solution

19

Musical score for 'Attwood's Solution' (Exercise 19). It consists of three systems of two staves each (treble and bass clef). The first system (measures 1-4) includes a box with the number '19'. The second system (measures 5-9) and third system (measures 10-14) contain various chordal textures and melodic lines. Fingerings are indicated by numbers 1-5. Chord symbols are provided below the bass staff in each measure.

Attwood's Second Version (p. 26)

19

Musical score for 'Attwood's Second Version (p. 26)' (Exercise 19). It consists of three systems of two staves each (treble and bass clef). The first system (measures 1-4) includes a box with the number '19'. The second system (measures 5-9) and third system (measures 10-14) contain various chordal textures and melodic lines. Fingerings are indicated by numbers 1-5. Chord symbols are provided below the bass staff in each measure. A note above measure 5 reads "[Suggestion from the Editor:]".

Mozart's Original Exercise (p. 24)

20

Easier Editorial Version

20

Attwood's Solution

20

1 2 3 4

5 6 7 8 9

10 11 12 13 14

Mozart's Corrections of Attwood's Solution

[Suggestion from the Editor:]

20

1 2 3 4

5 6 7 8 9

10 11 12 13 14

Mozart's Original Exercise (p. 24)

21

Easier Editorial Version

21

Attwood's Solution

21

[It appears that Mozart did not correct this exercise, because there are a number of errors in Attwood's solution. The following solution is editorial.]

21

Mozart's Examples (p. 25)

2 6
5 9 8

a L'accordo della Nona ci vuole la quinta e terza.
e non sie segna nei numeri che solamente la nona.
per Esempio. [the chord of the ninth takes the fifth
and the third. only the ninth is marked in the
figures. for example]

9 8
4 3

anche la 4ta invece della terza
[also the fourth instead of the third]

si segna poi la quarta nel numeri.
[the fourth is then figured.]

Mozart's Original Exercise (p. 25)

22

1 2 3 4 5

6 6 4 3 4 3 4 3 4 3 2 #3 #4 6 #6 7 6

6 7 8 9 10

b7 6 9 8 #6 5 3 b7 9 8 b9 8 #6 [#6] #4 #6 #4 #5 - [#5]

5 b3 - 3 4 b3 #3 [4] 7 3 #2 #3 #3 #3 #5 #4 #3 #3

Easier Editorial Version

22

1 2 3 4 5

6 6 4 3 4 3 4 3 4 3 2 #3 #4 6 #6 7 6

① ② ③ ④ ⑤ ② ⑥ ④ ⑤ ④ ③ ② ① ⑦ ①

6 7 8 9 10

b7 6 9 8 #6 5 3 b7 9 8 b9 8 #6 [#6] #4 #6 #4 #5 - [#5]

5 b3 - 3 4 b3 #3 [4] 7 3 #2 #3 #3 #3 #5 #4 #3 #3

⑤ ⑦ ① ② ⑦ ① ⑤ ② ④ ③ ② ① ⑤ ①

Attwood's Solution

22

1 2 3 4 5

6 6 4 3 4 3 4 3 4 3 2 #3 #4 2 6 #6 7 6 4

6 7 8 9 10

b7 6 9 b3 - #6 b5 3 b7 9 4 b3 b9 8 #6 #4 2 #6 #3 #4 3 #5 #4 #3 #3

Mozart's Corrections of Attwood's Solution

22

1 2 3 4 5

6 6 4 3 4 3 4 3 4 3 2 #3 #4 2 6 #6 7 6 4

6 7 8 9 10

b7 6 9 b3 - #6 b5 3 b7 9 4 b3 b9 8 #6 #4 2 #6 #3 #4 3 #5 #4 #3 #3

Mozart's Original Exercise (p. 25)

23

Easier Editorial Version

23

① ② ① ② ① ⑥ ⑤ ② ① ① ⑦ ④ ⑦ ④ ⑤

⑤ ② ③ ② ③ ② ① ④ ① ④ ⑦ ① ⑤ ①

Attwood's Solution

23

Musical notation for measures 1-4. The score is in C major, 4/4 time. Measure 1: Treble clef, chords G4-A4-B4, G4-A4-B4, G4-A4-B4. Bass clef, notes G2, B1, D2. Measure 2: Treble clef, chords G4-A4-B4, G4-A4-B4, G4-A4-B4. Bass clef, notes G2, B1, D2. Measure 3: Treble clef, chords G4-A4-B4, G4-A4-B4, G4-A4-B4. Bass clef, notes G2, B1, D2. Measure 4: Treble clef, chords G4-A4-B4, G4-A4-B4, G4-A4-B4. Bass clef, notes G2, B1, D2.

[Suggestion from the Editor:]

Musical notation for the editor's suggestion, showing a treble clef with a single chord G4-A4-B4.

Musical notation for measures 5-9. The score is in C major, 4/4 time. Measure 5: Treble clef, chords G4-A4-B4, G4-A4-B4, G4-A4-B4. Bass clef, notes G2, B1, D2. Measure 6: Treble clef, chords G4-A4-B4, G4-A4-B4, G4-A4-B4. Bass clef, notes G2, B1, D2. Measure 7: Treble clef, chords G4-A4-B4, G4-A4-B4, G4-A4-B4. Bass clef, notes G2, B1, D2. Measure 8: Treble clef, chords G4-A4-B4, G4-A4-B4, G4-A4-B4. Bass clef, notes G2, B1, D2. Measure 9: Treble clef, chords G4-A4-B4, G4-A4-B4, G4-A4-B4. Bass clef, notes G2, B1, D2.

No corrections from Mozart

Mozart's Original Exercise (p. 26)

24

Easier Editorial Version

24

Attwood's Solution

24

1 2 3

6 #3 6 4 5 4 #3 #3 b2 b3 #4 2

4 5 6 7 8

6 6 3 #4 6 #6 #5 8 7 #6 #6 #5 6 4 #3 #3

Mozart's Corrections of Attwood's Solution

24

1 2 3

6 #3 6 4 5 4 #3 #3 b2 b3 #4 2

4 5 6 7 8

6 6 3 #4 6 #6 #5 8 7 #6 #6 #5 6 4 #3 #3