W. A. Mozart's 24 Thoroughbass Exercises

for his Pupil, Thomas Attwood

A Pedagogical Edition

Edited and Translated by Derek Remeš

Edition: https://dme.mozarteum.at/nmaonline/
NMA X/30/1

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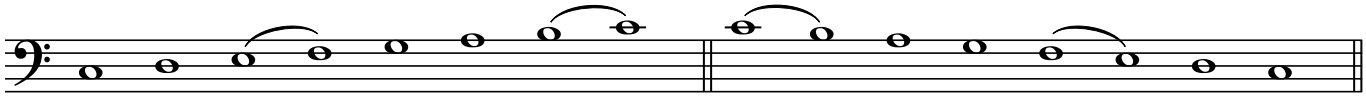
Nella scala maggiore il 1mo mezzo tuono è
dalla terza alla quarta. ed. il 2do dalla 7ma all' octava.
[In the major scale the 1st semitone is from the third degree
to the fourth; the 2nd is from the seventh degree to the octave.]

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.]

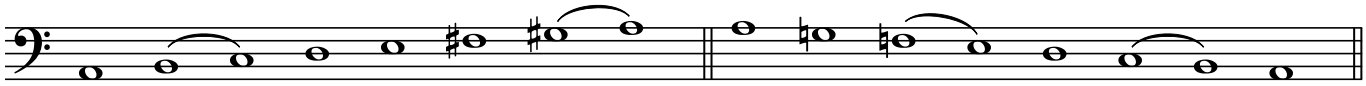
Mag:



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.]

Min:



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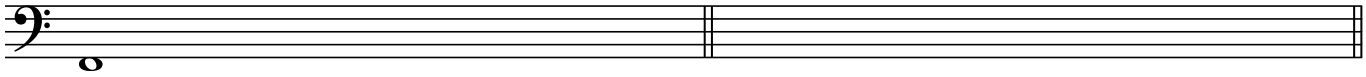

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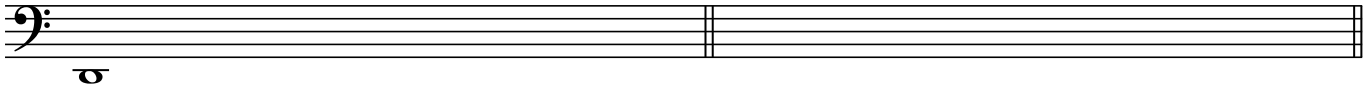

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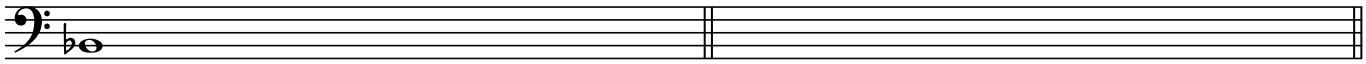

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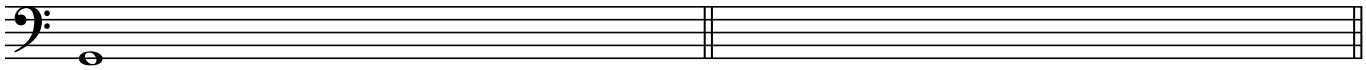

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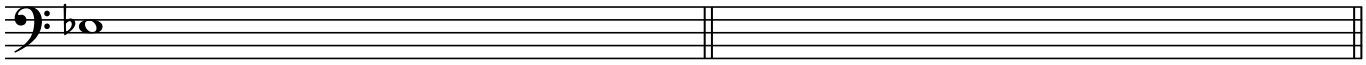

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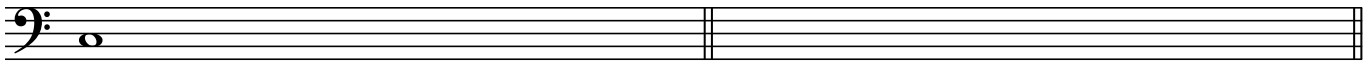

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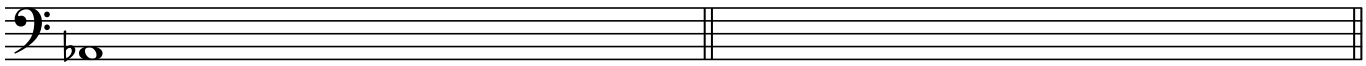

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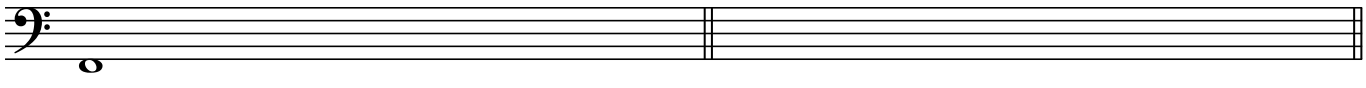

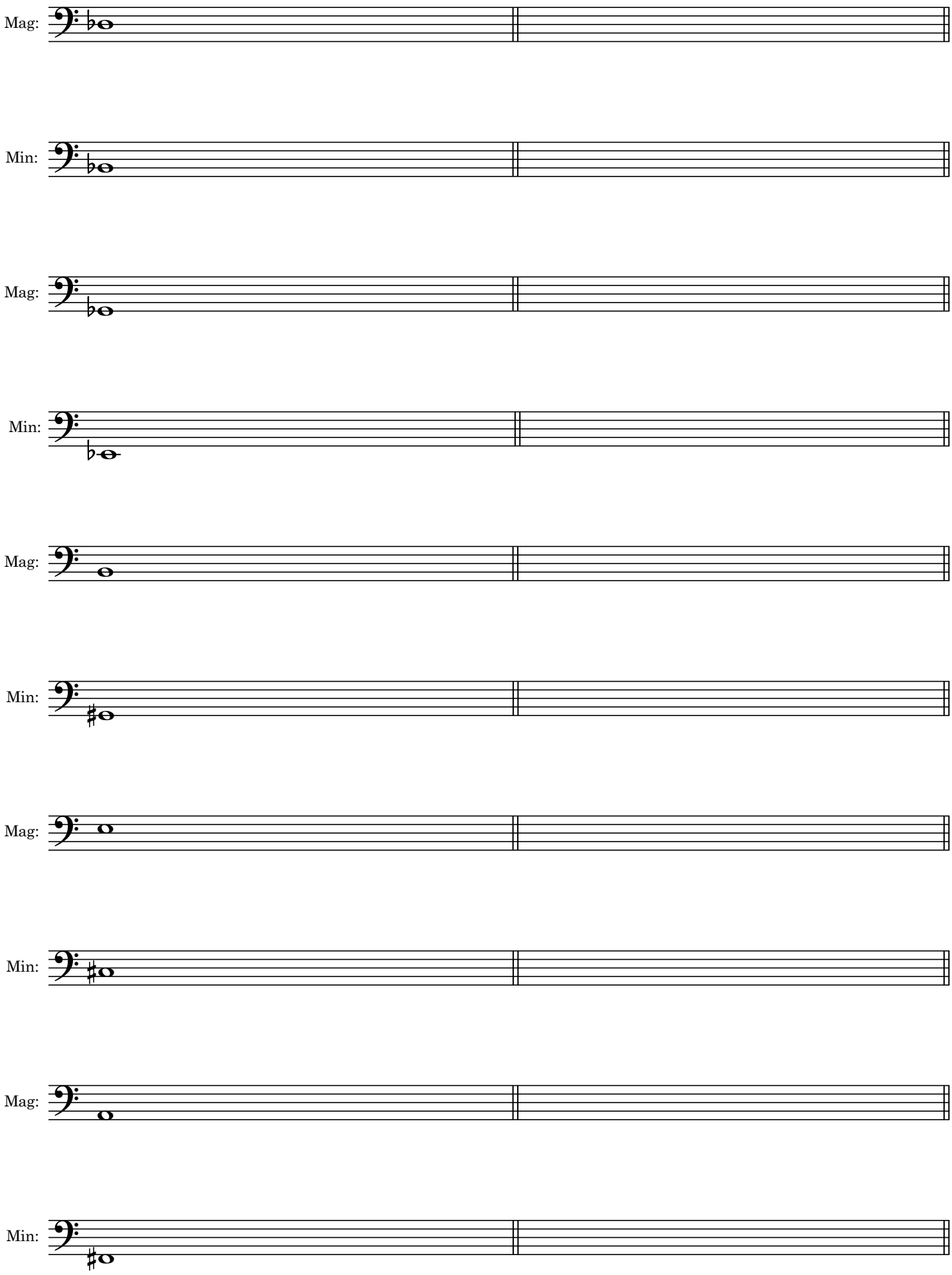
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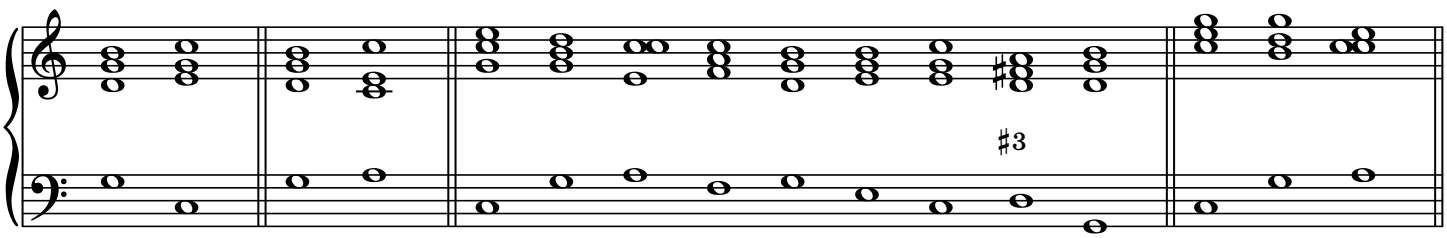
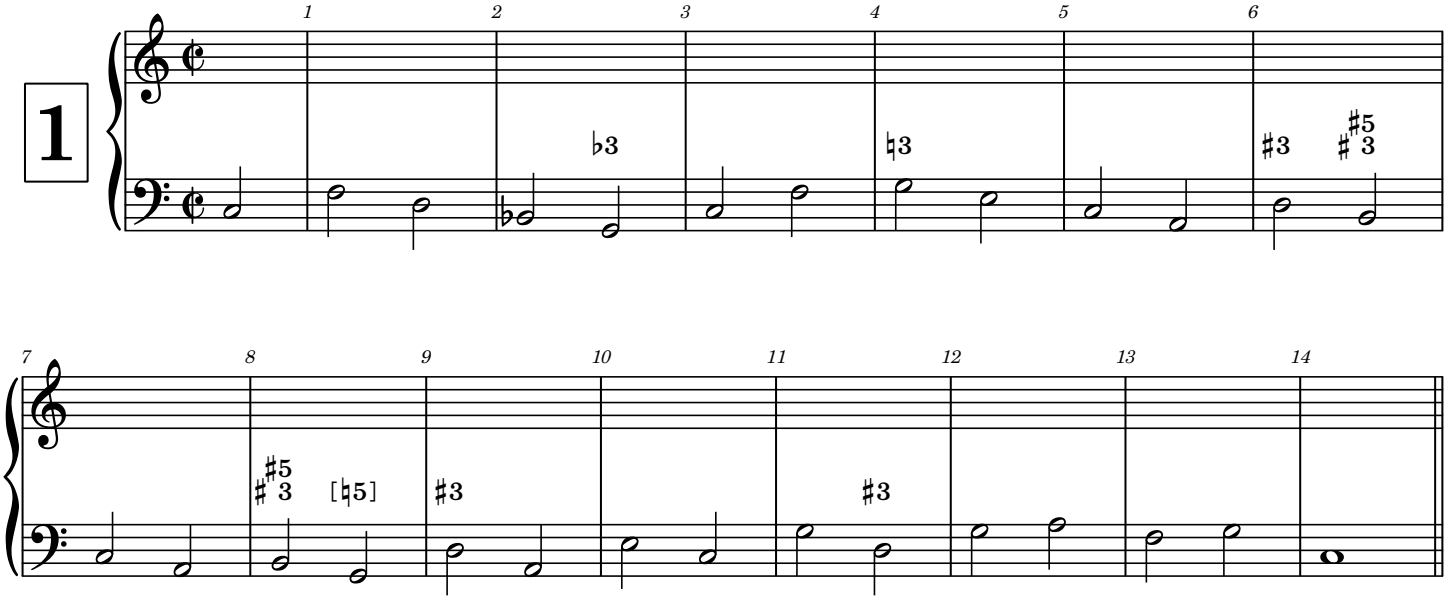
Mozart's Examples (p. 5)



Mozart's Original Exercise (p. 5)



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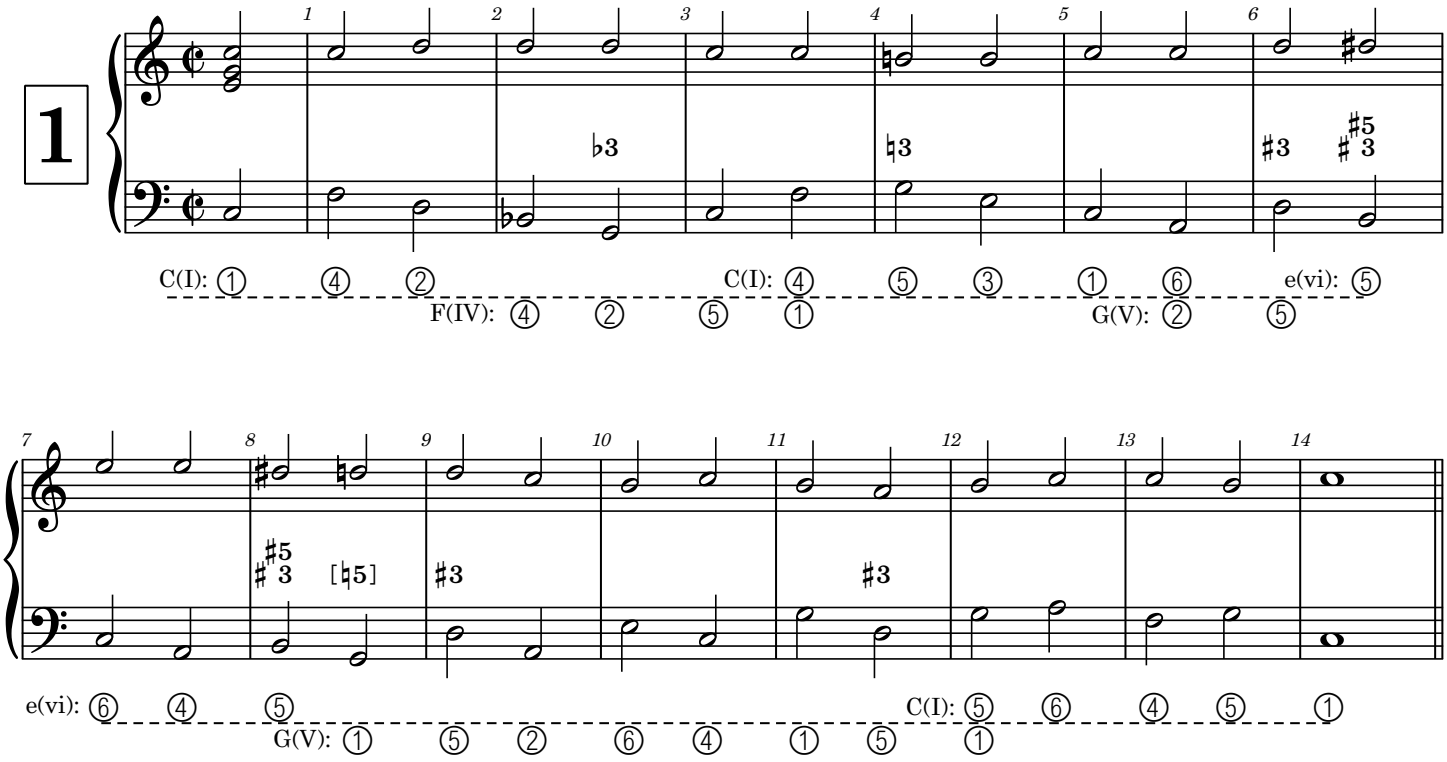
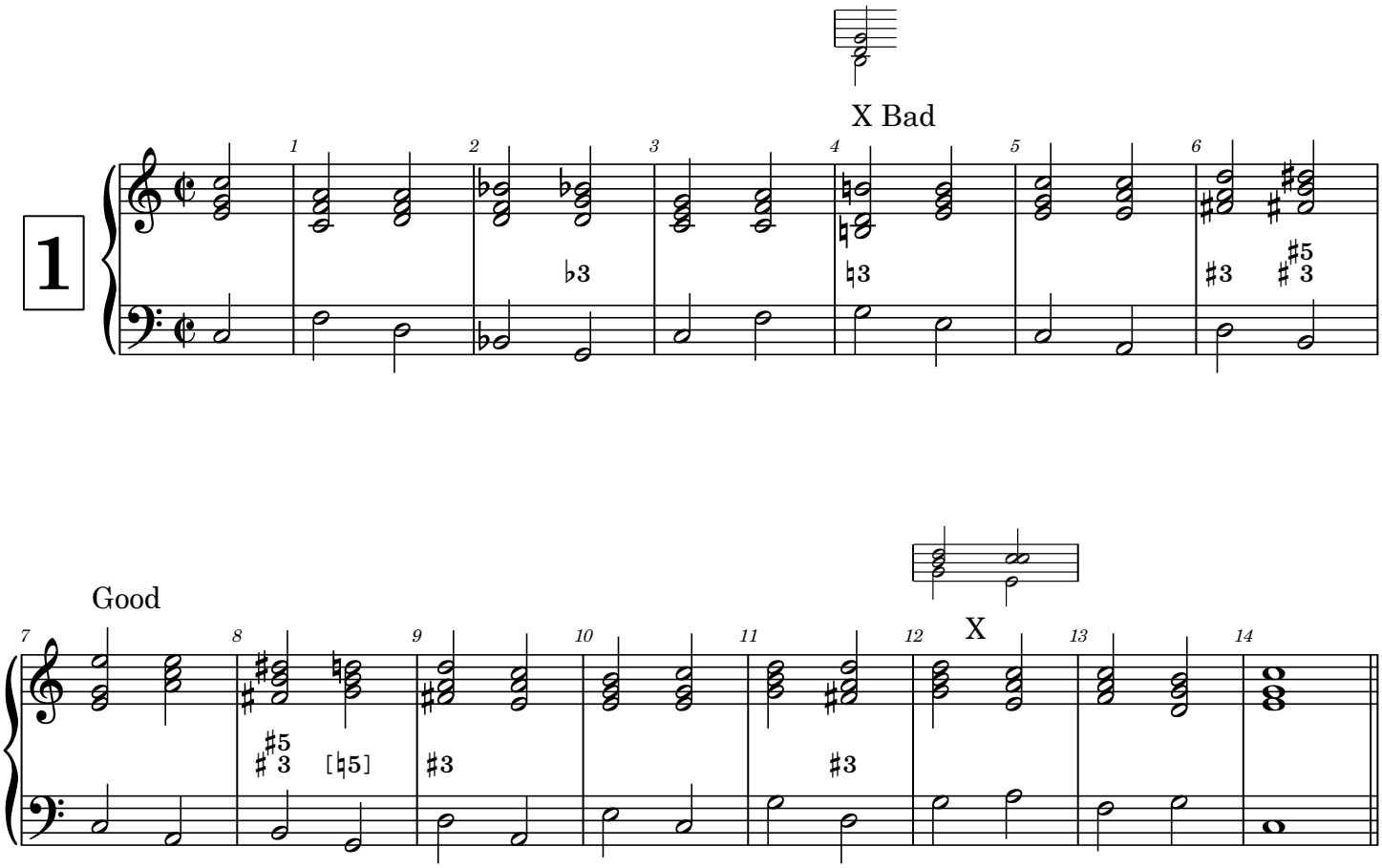
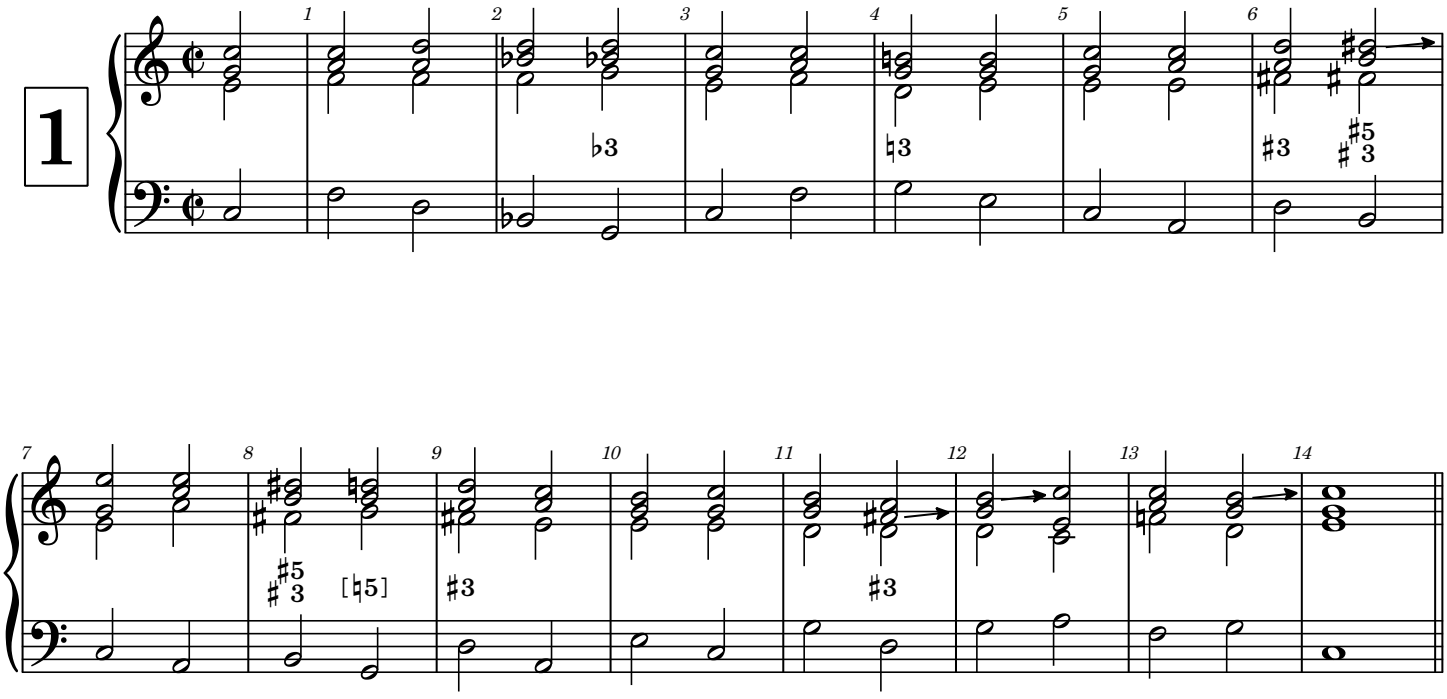


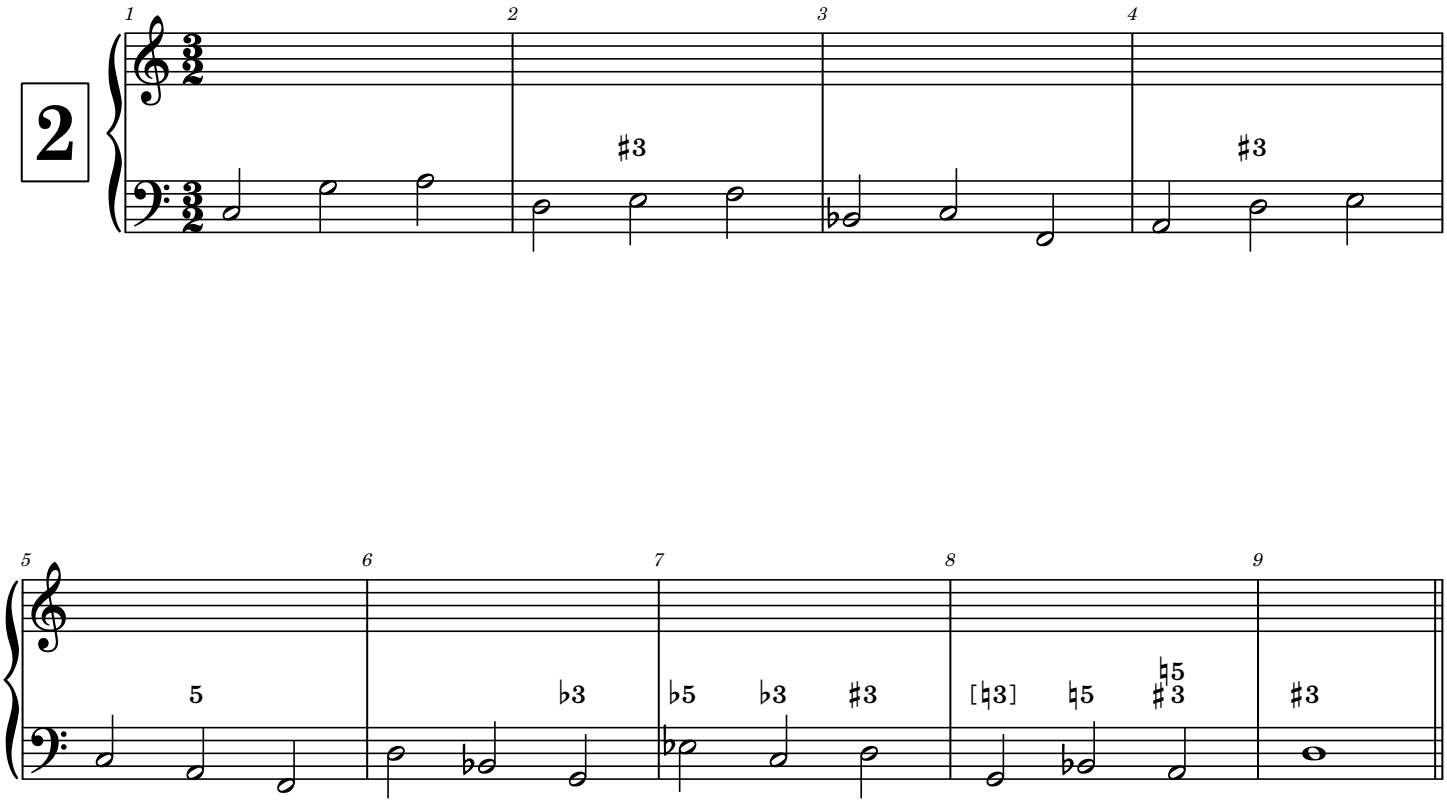
Attwood's Solution with Mozart's Corrections (p. 5)



Mozart's Solution (p. 5)



Mozart's Original Exercise (p. 5)



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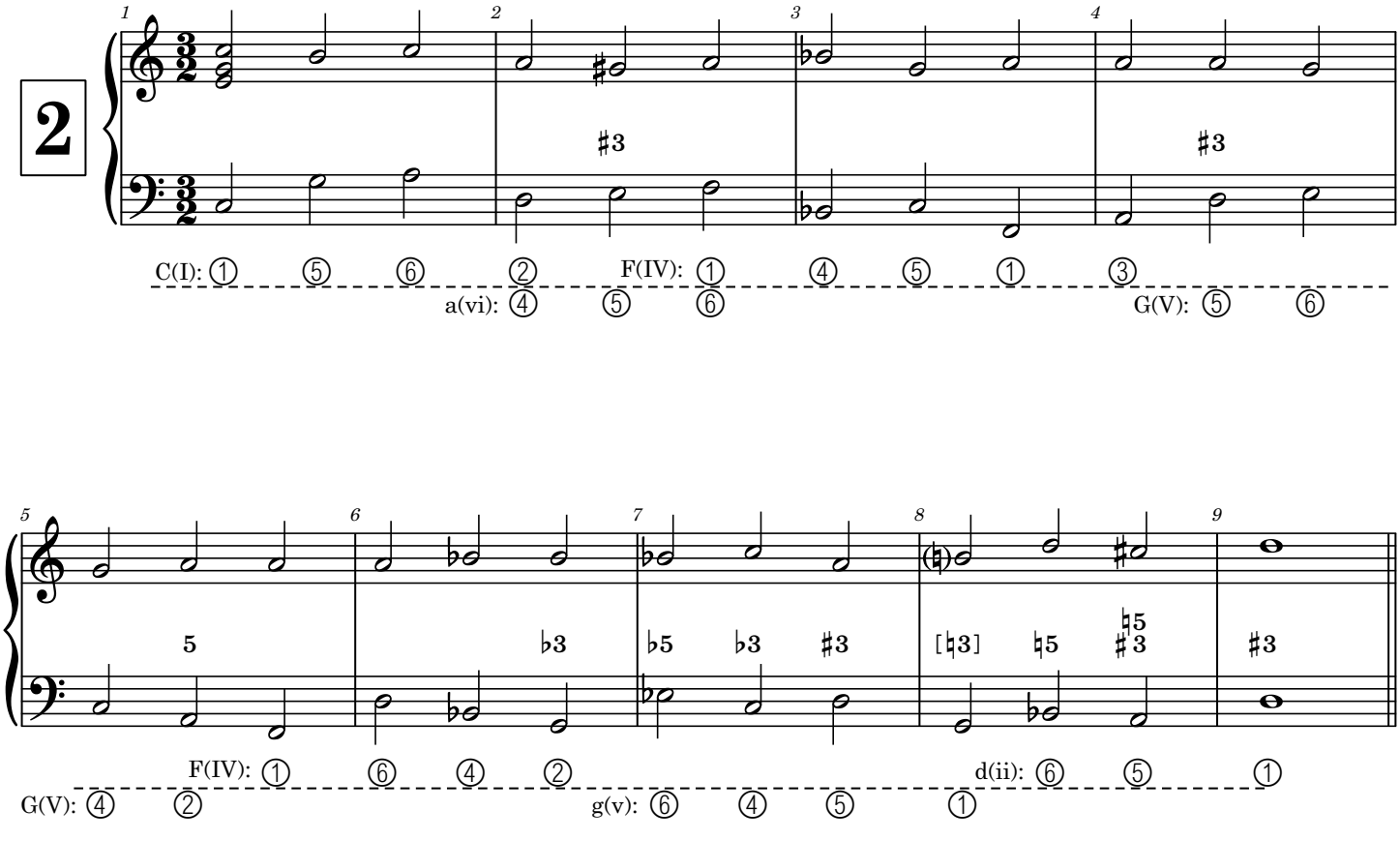
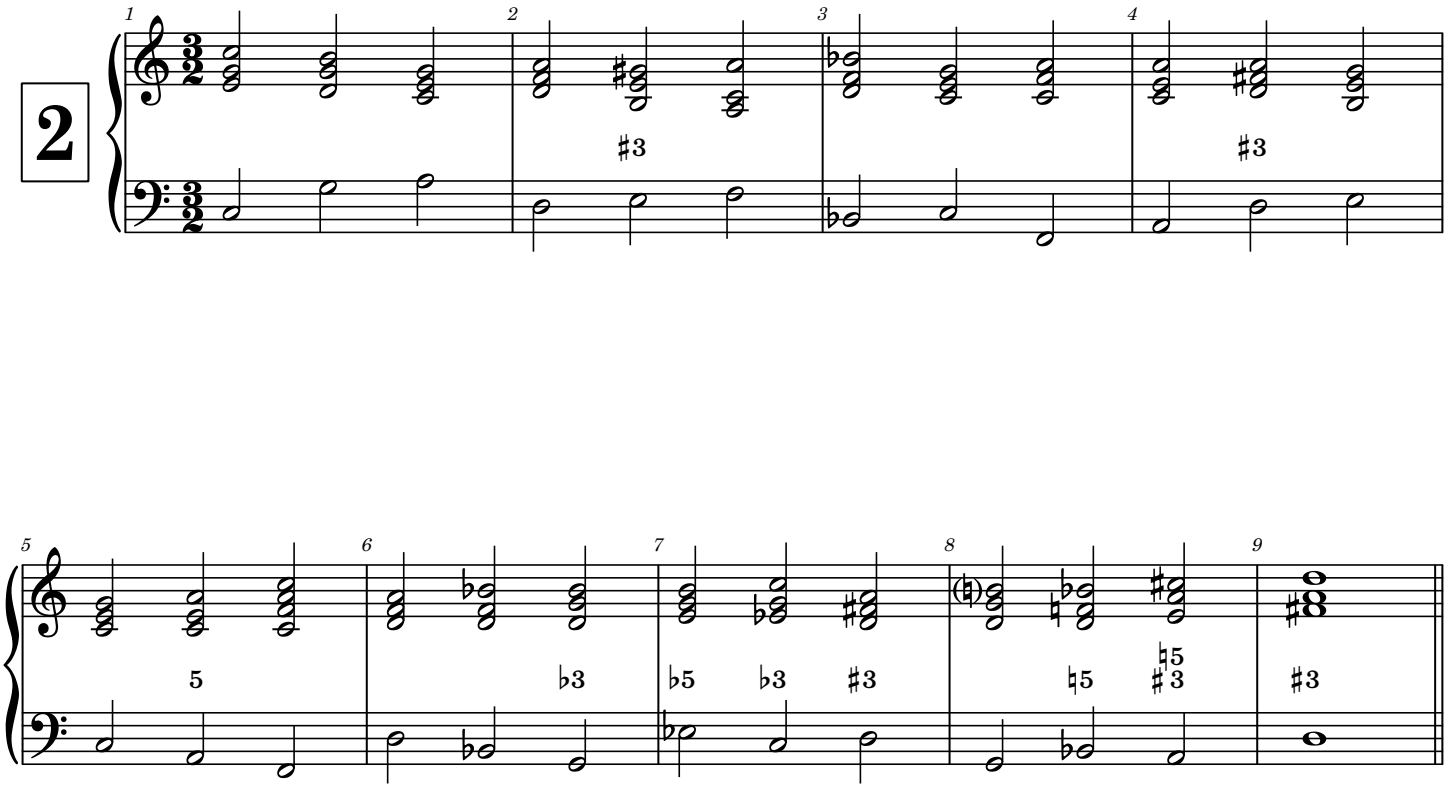
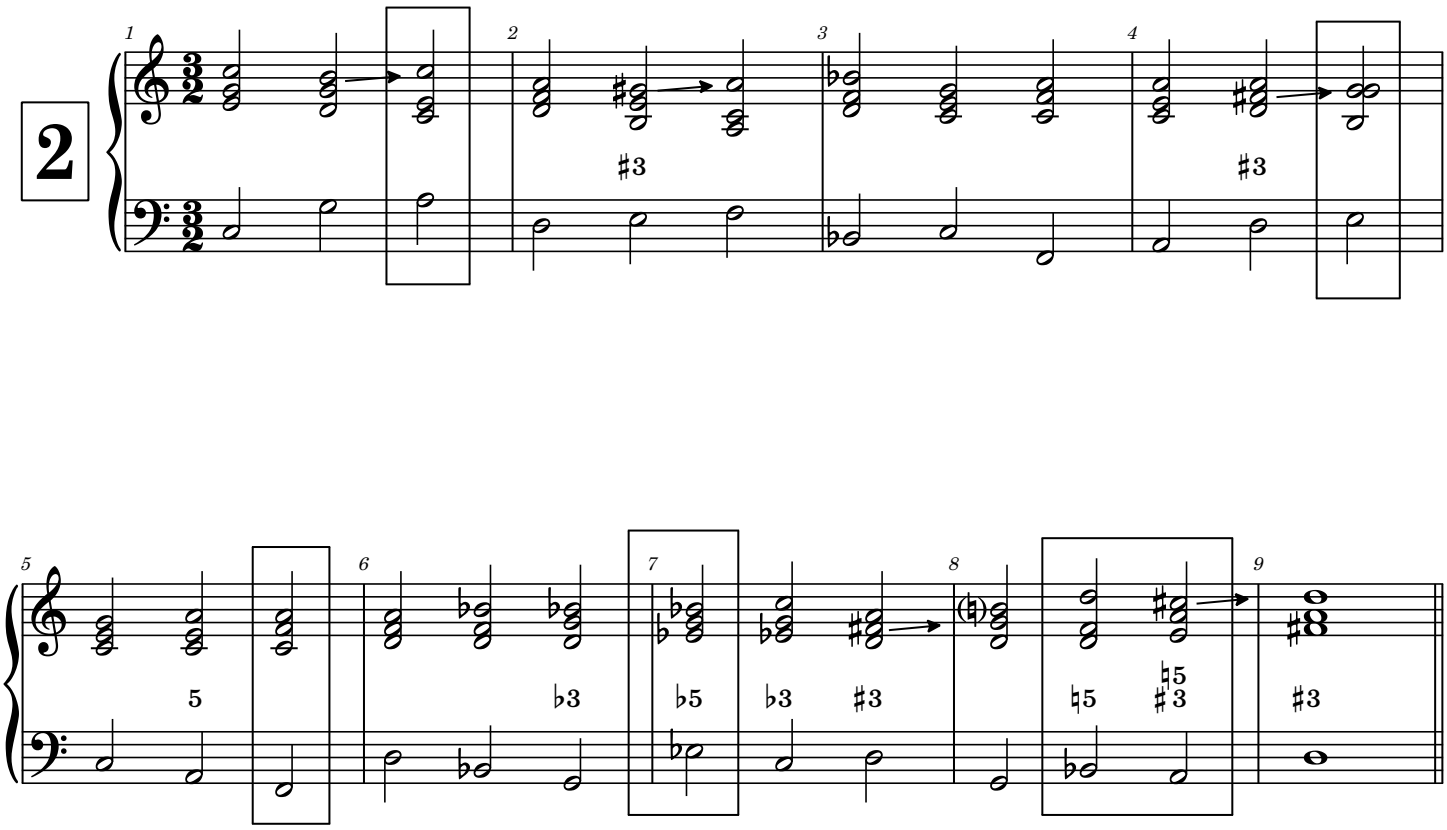


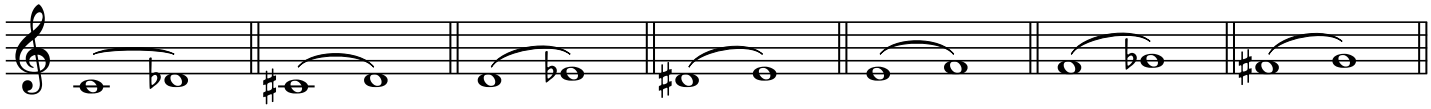
Attwood's Solution (p. 5)



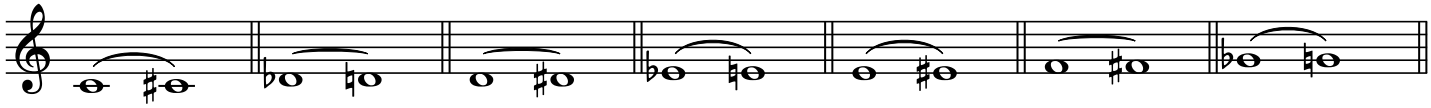
Mozart's Corrections of Attwood's Solution (p. 5)

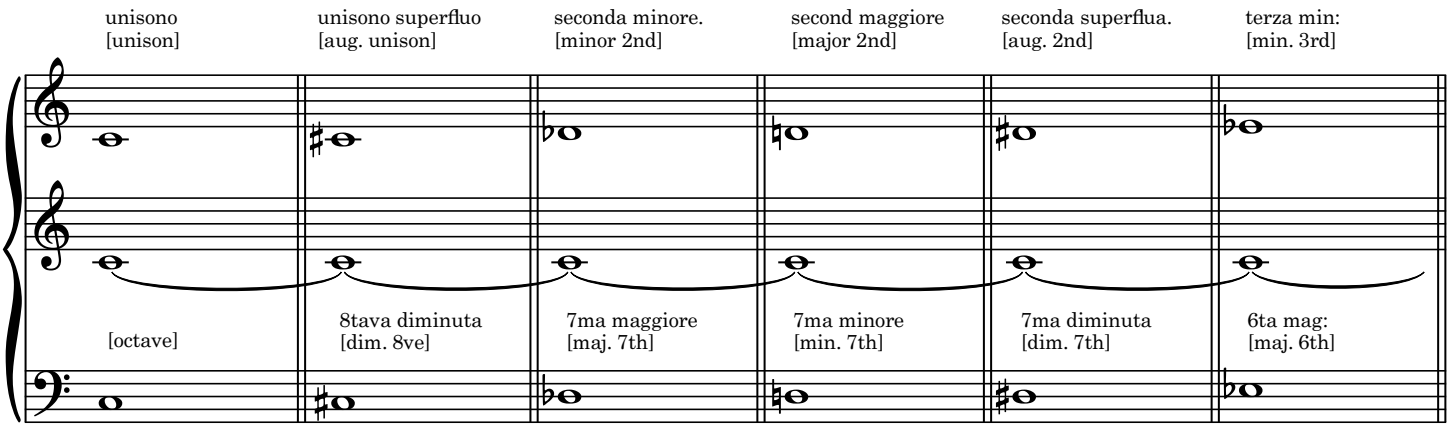


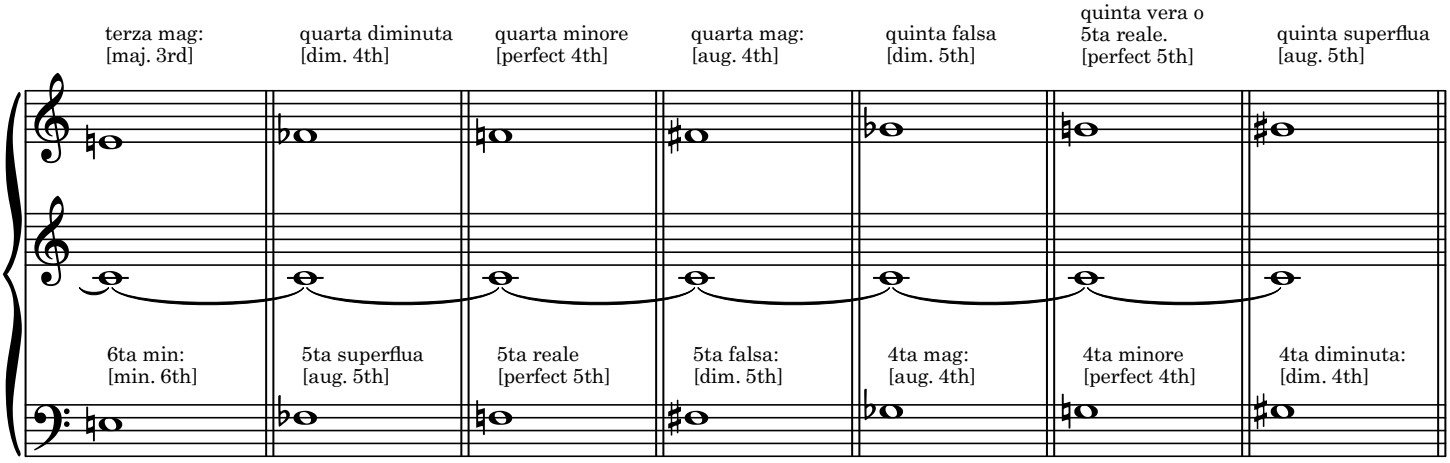
Mezzi tuoni grandi [large half steps]

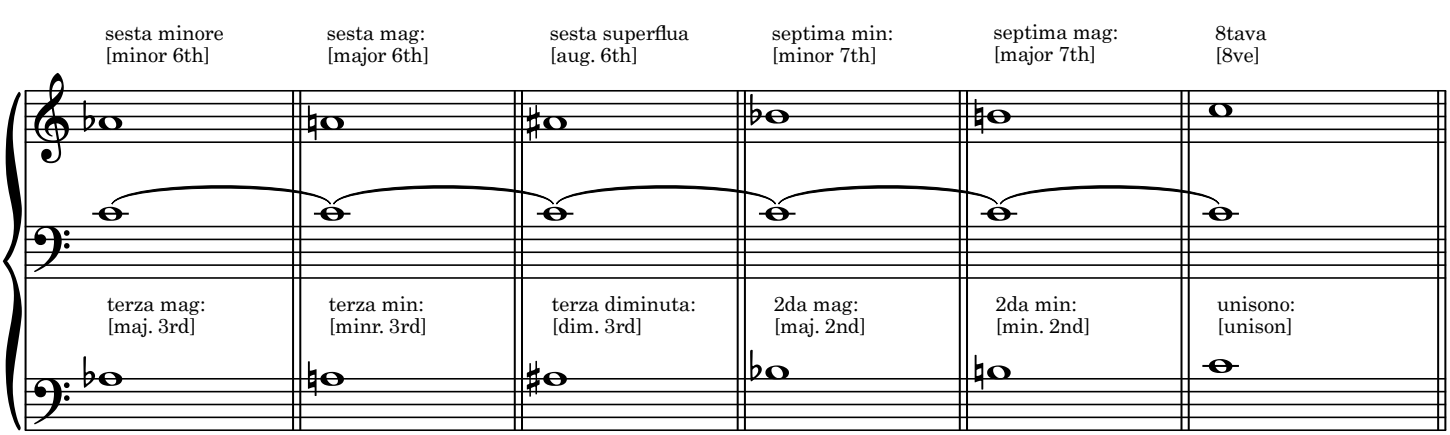


mezzi tuoni piccoli. [small half steps]

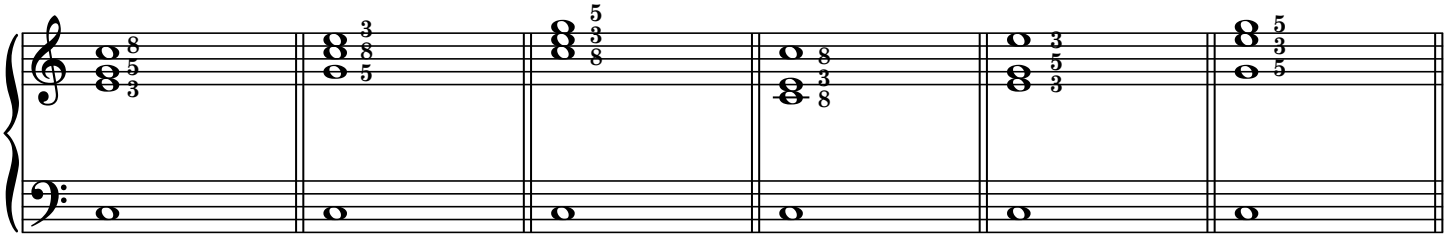




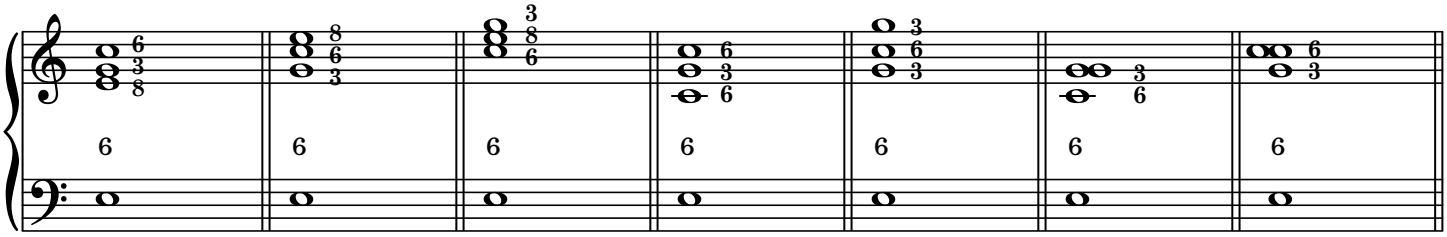




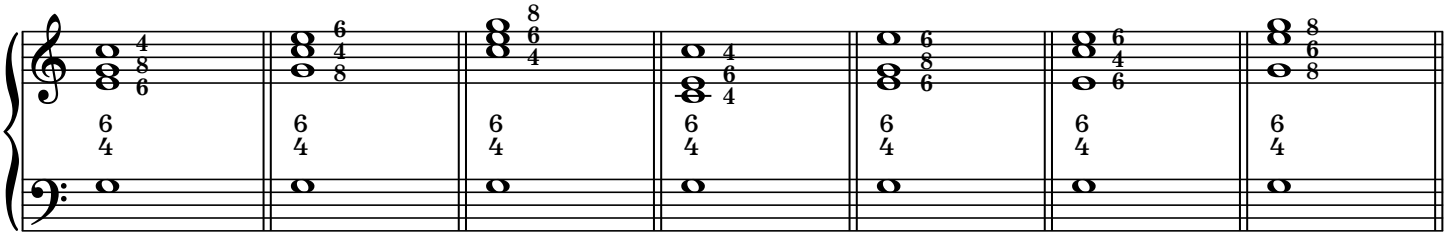
Situazioni differenti dell' accordo perfetto. [Different positions of the perfect chord.]



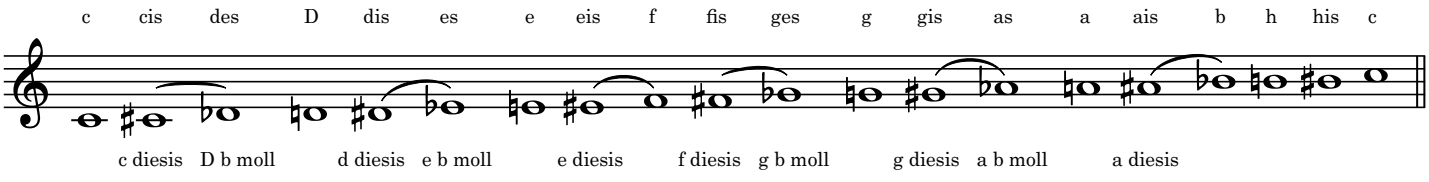
dell' accordo di sesta. [Different positions of the chord of the sixth.]



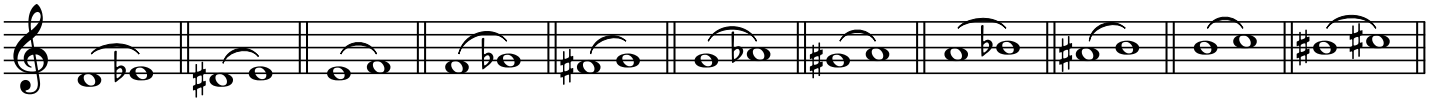
[Different positions of the chord of the 6/4 chord.]



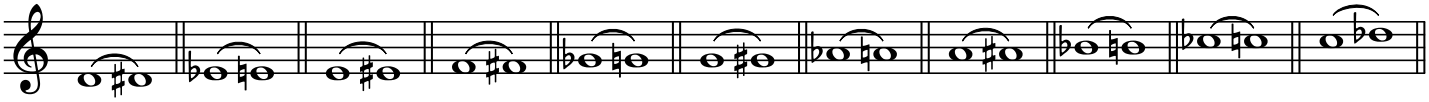
[German letter names:]



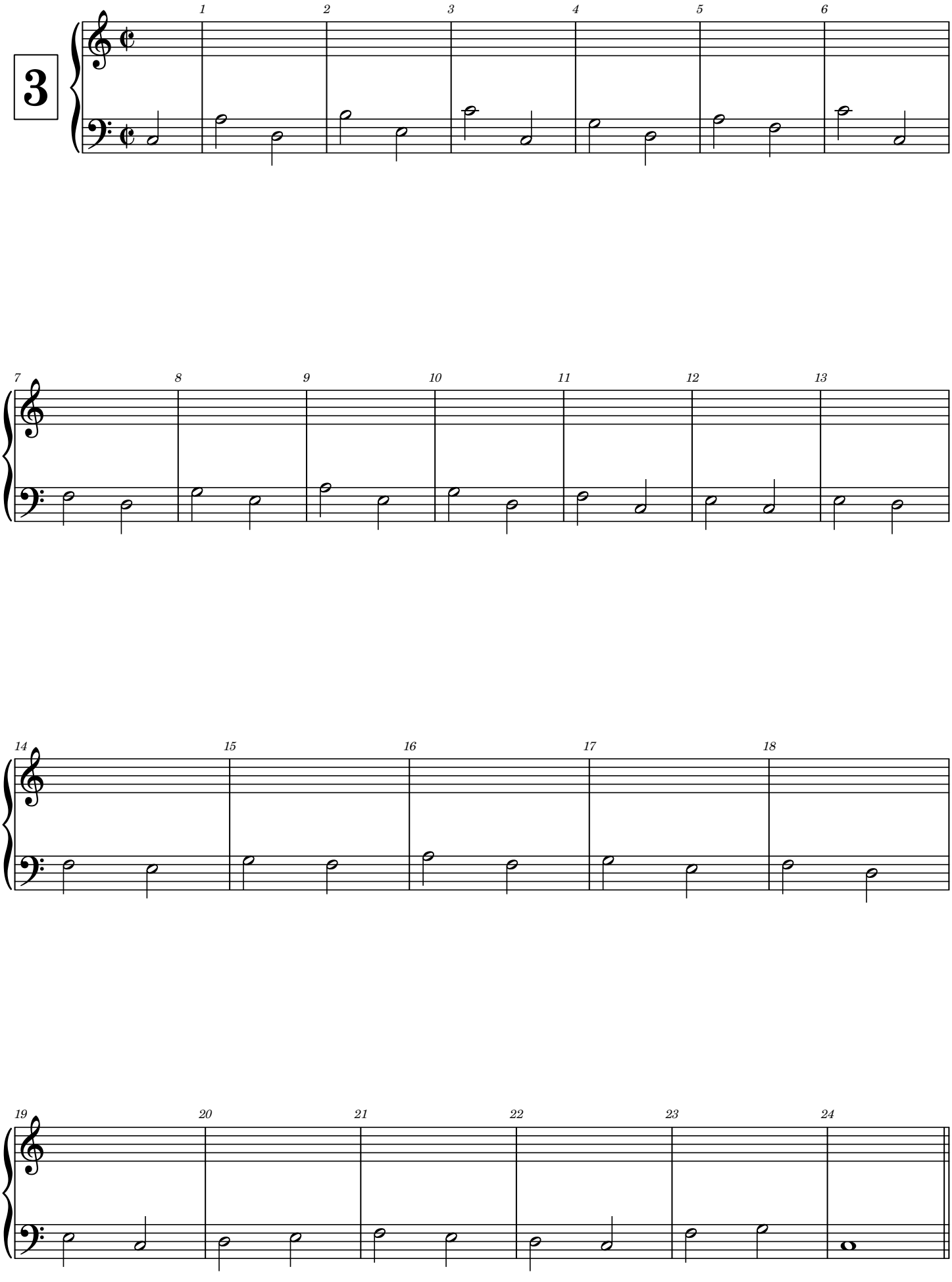
[large half steps]



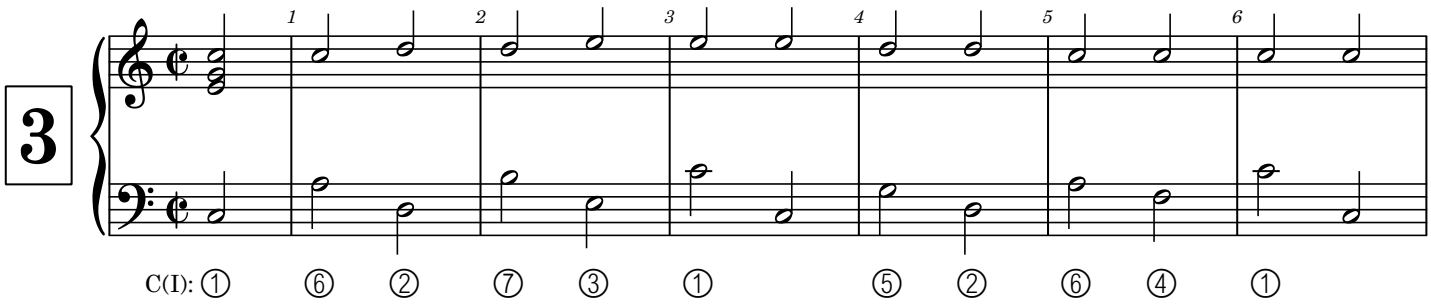
[small half steps]

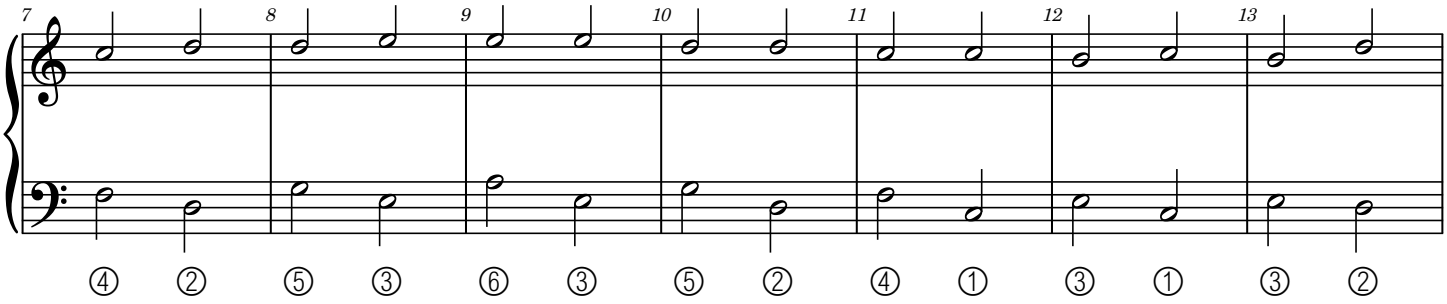


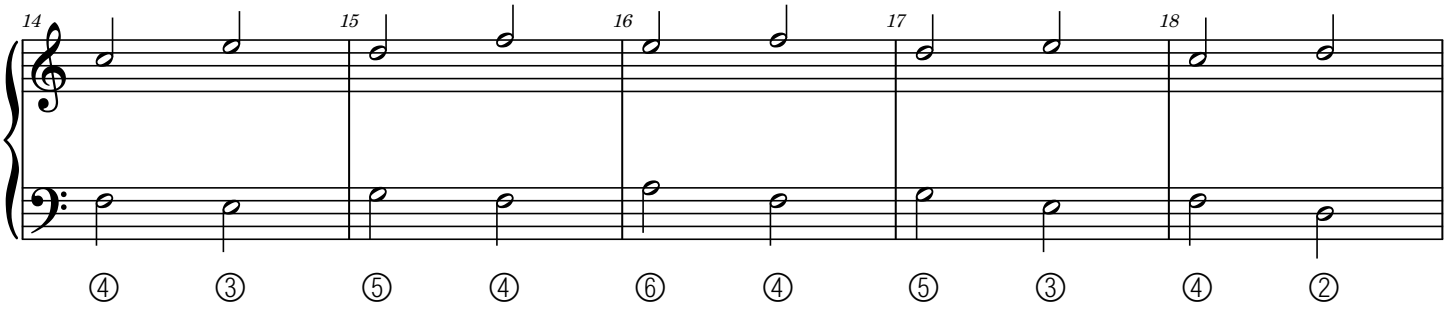
Mozart's Original Exercise (p. 8)

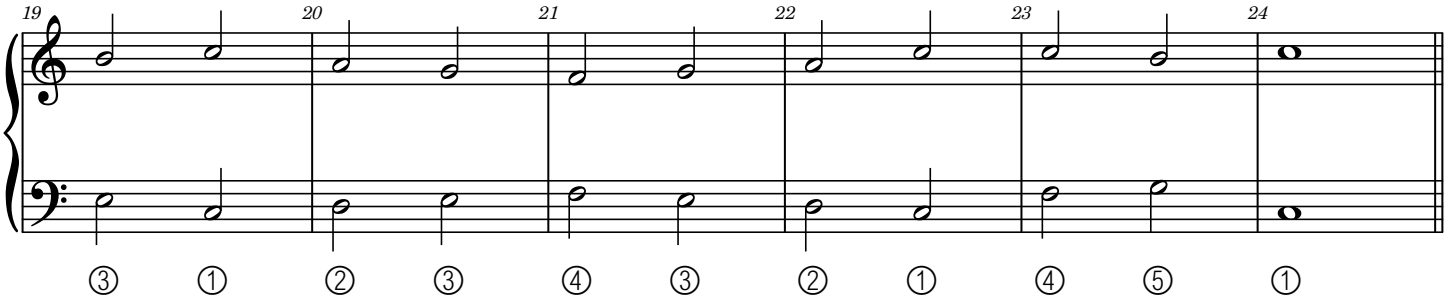


Easier Editorial Version

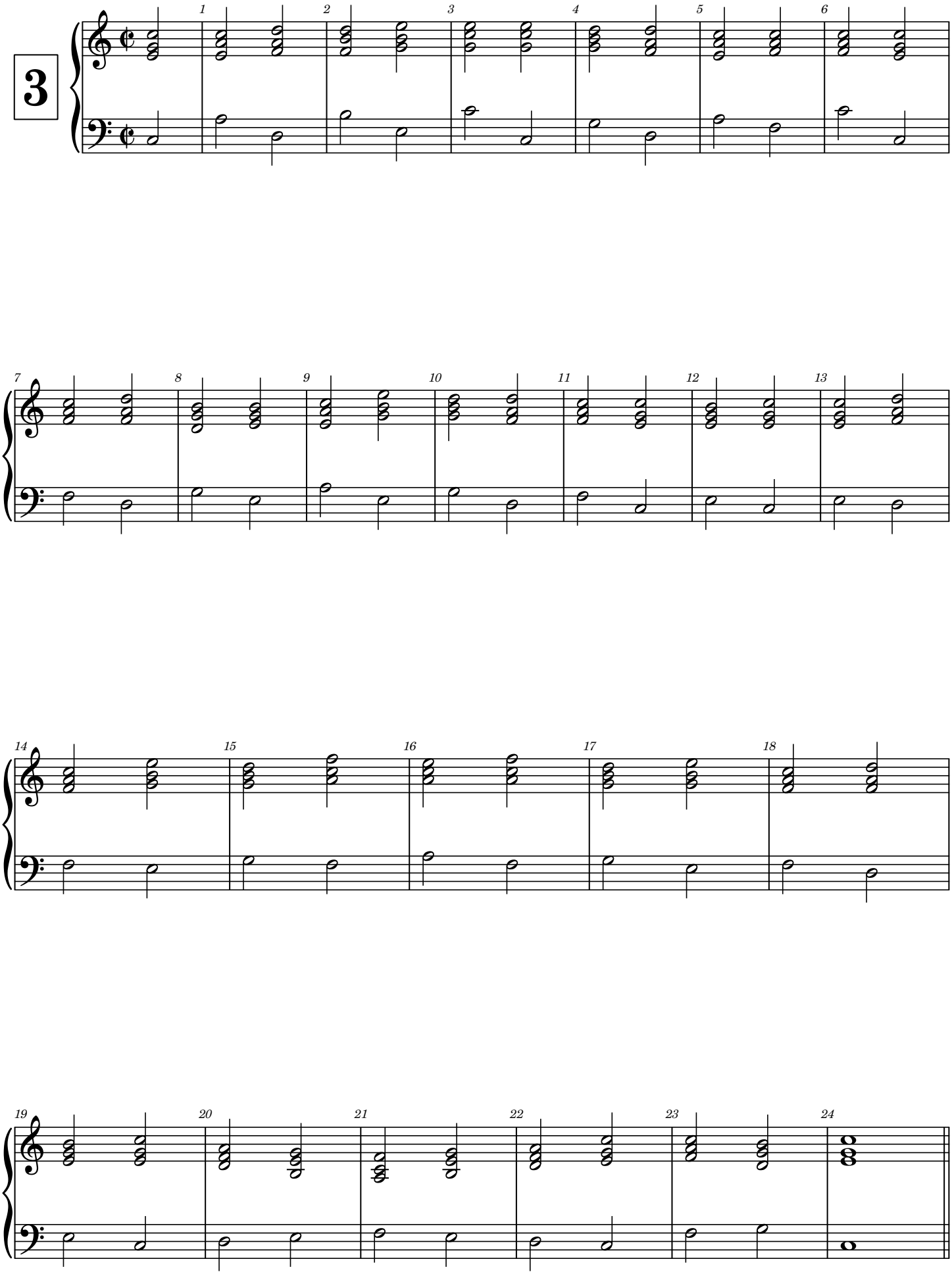




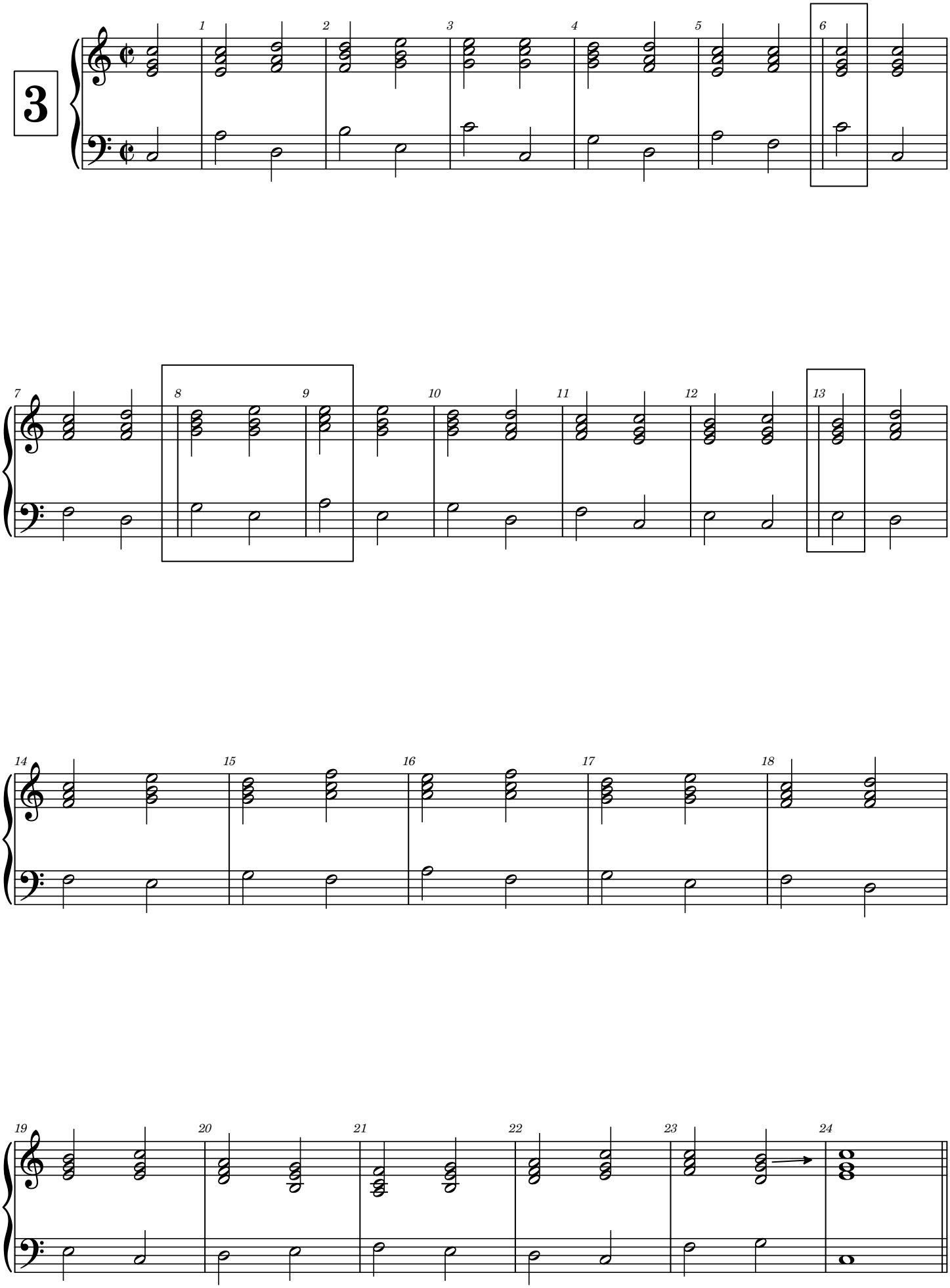




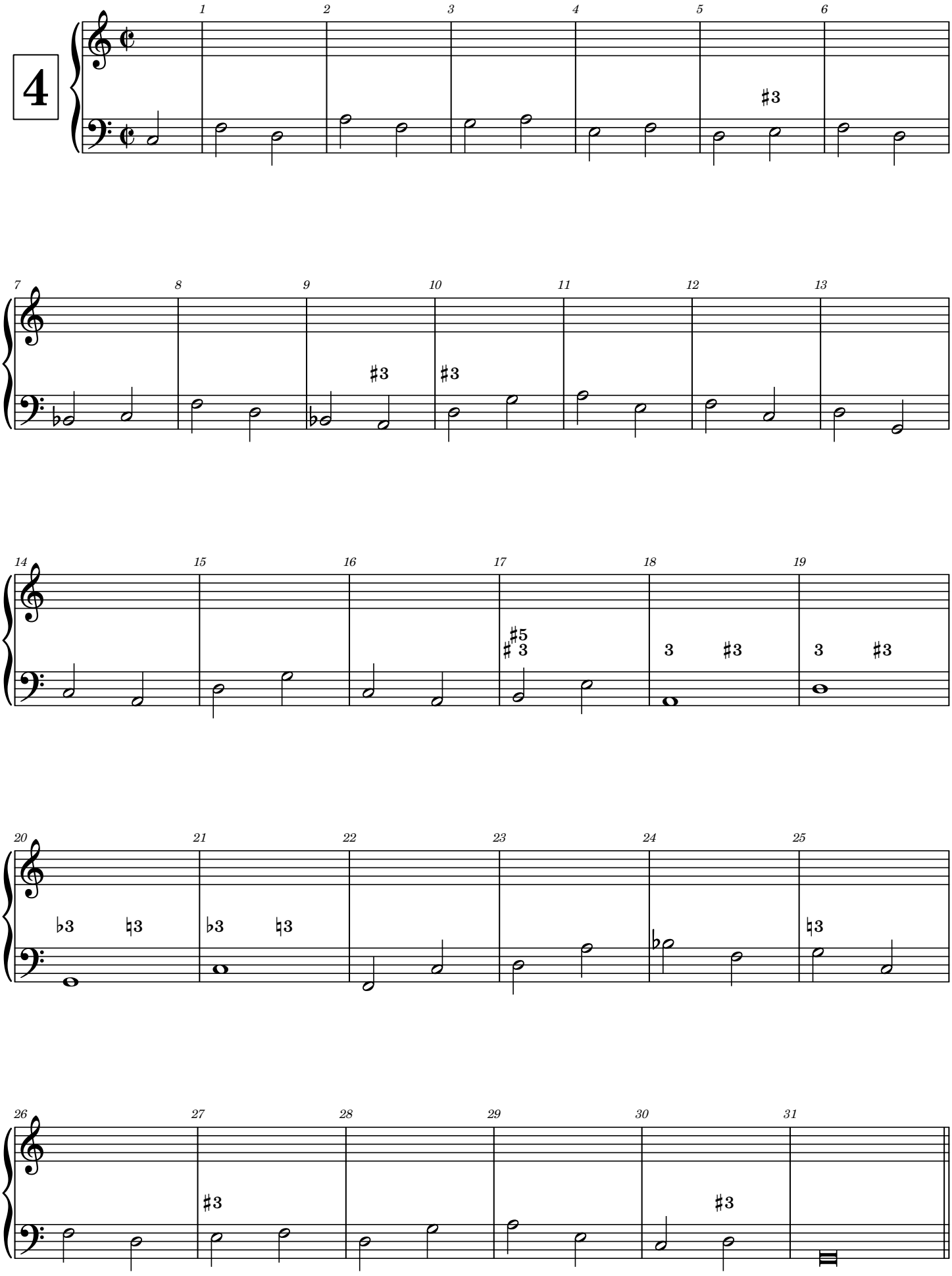
Attwood's Solution



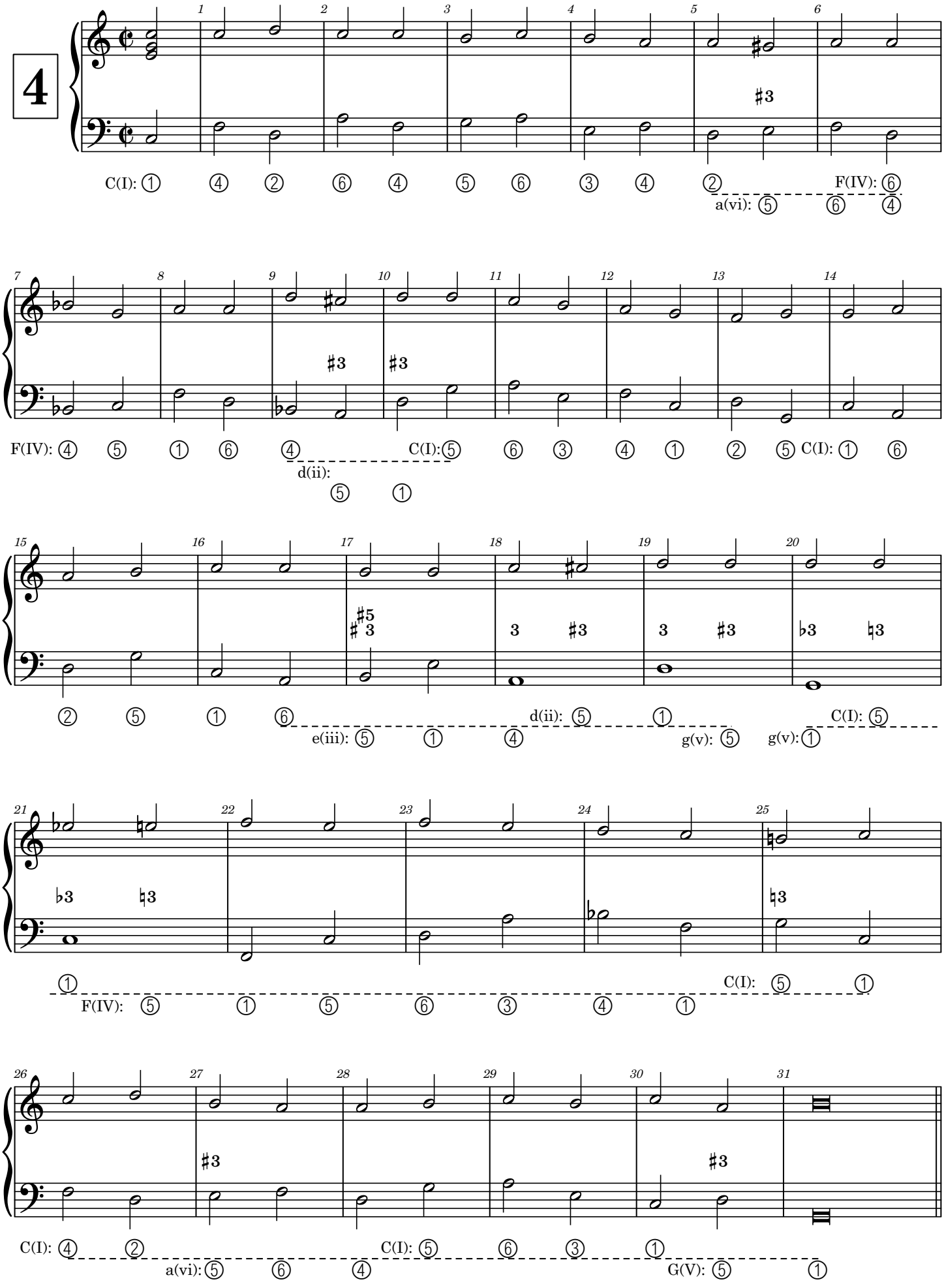
Mozart's Corrections of Attwood's Solution



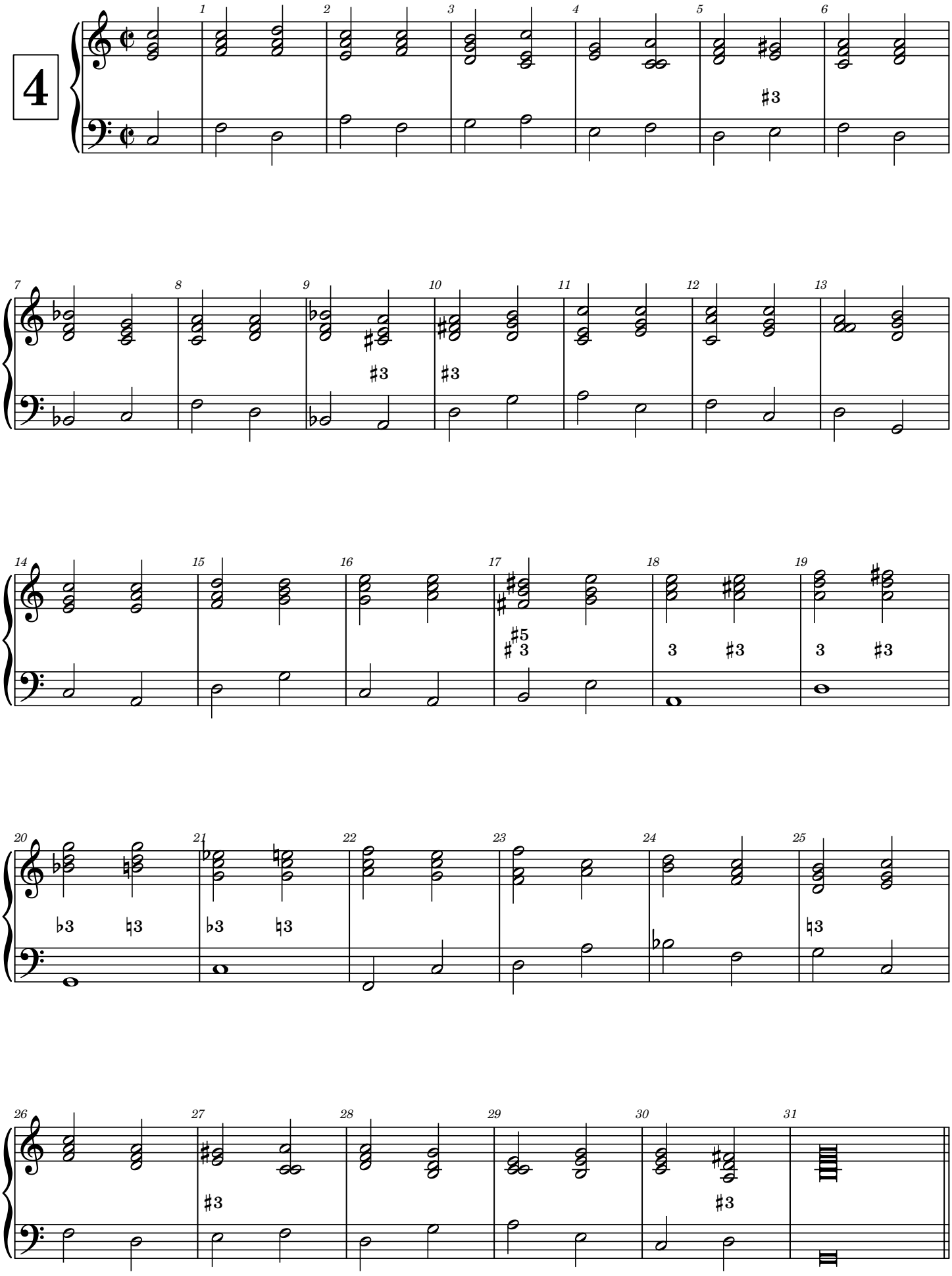
Mozart's Original Exercise (p. 9)



Easier Editorial Version

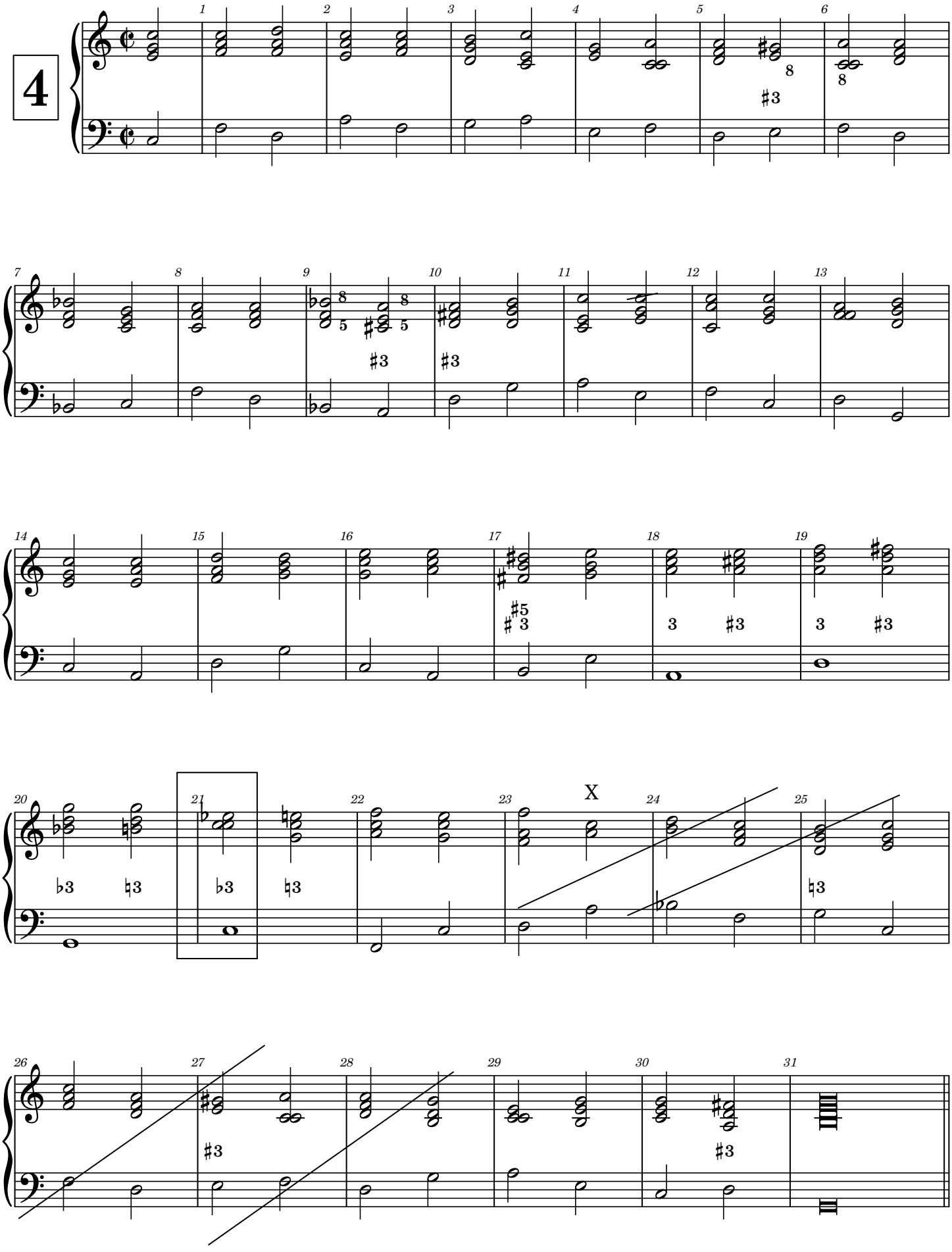


Attwood's First Solution



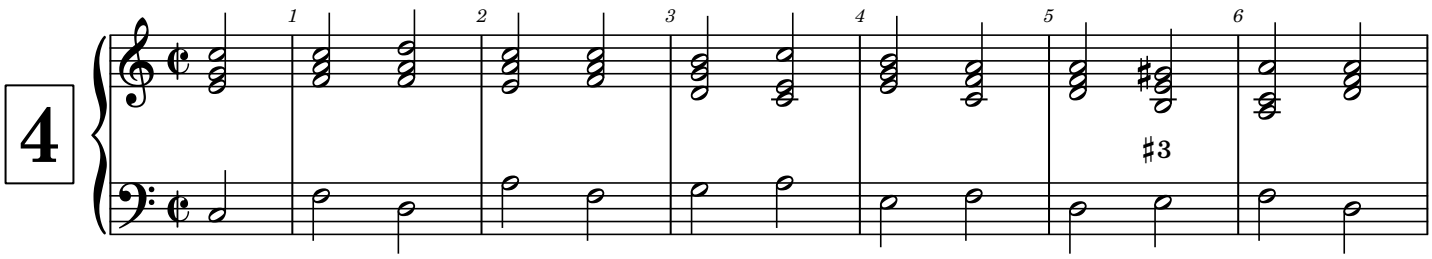
Mozart's Corrections of Attwood's First Solution (all of which Attwood subsequently crossed out)

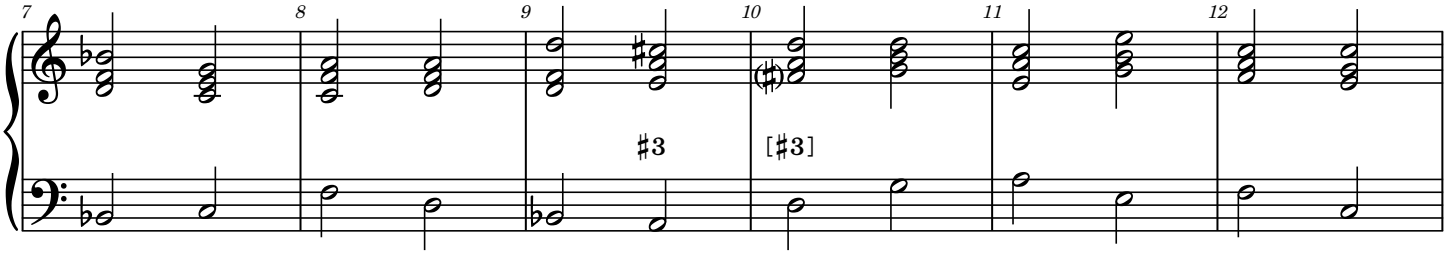
M: There are many faults in this example. [Be more] attentive



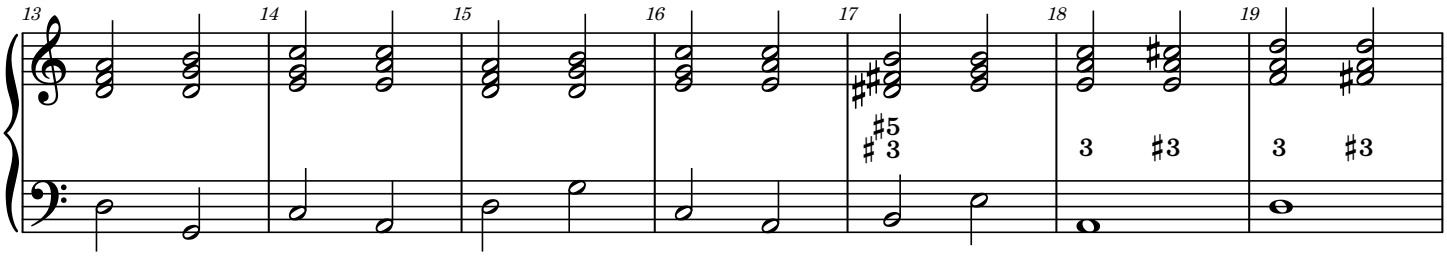
Attwood's Second Solution

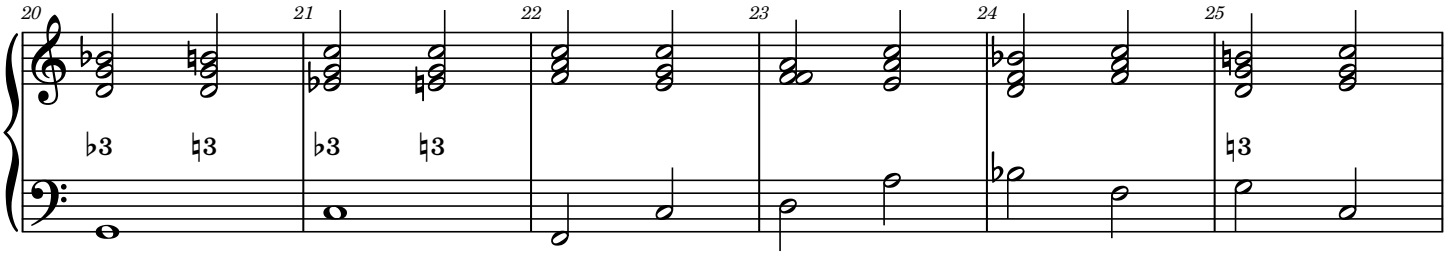
Attwood: "Thos Attwood's compts to Mr. Mozardt hopes this Example will meet his approbation, as he has taken all possible Care to leave no room for correction. Tuesday 23rd august in the year of our Lord 1785"

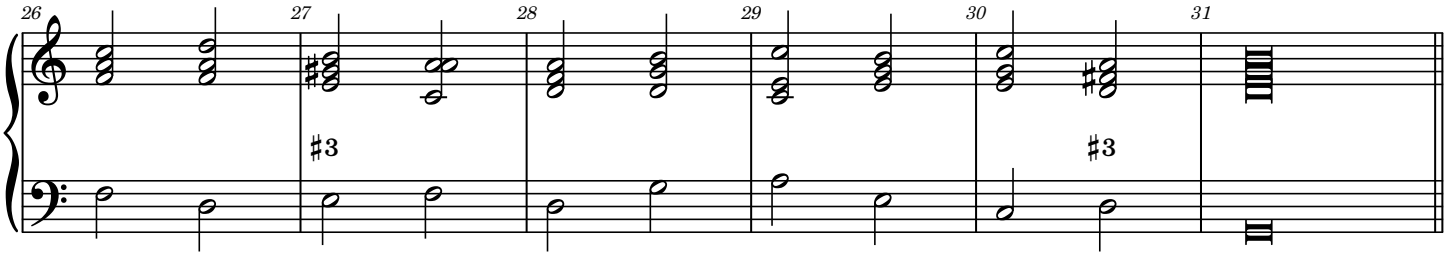




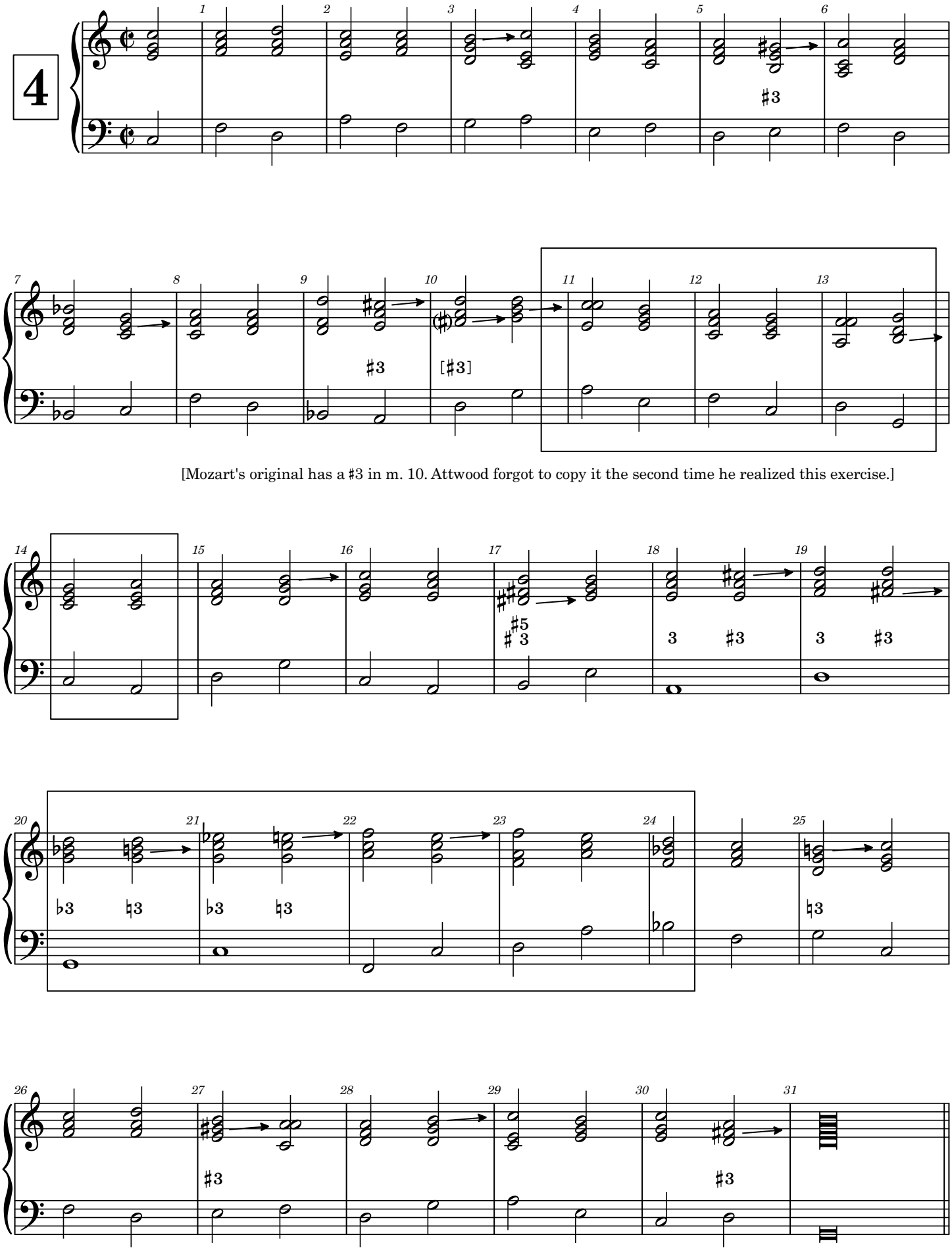
[Mozart's original has a ♯3 in m. 10. Attwood forgot to copy it the second time he realized this exercise.]





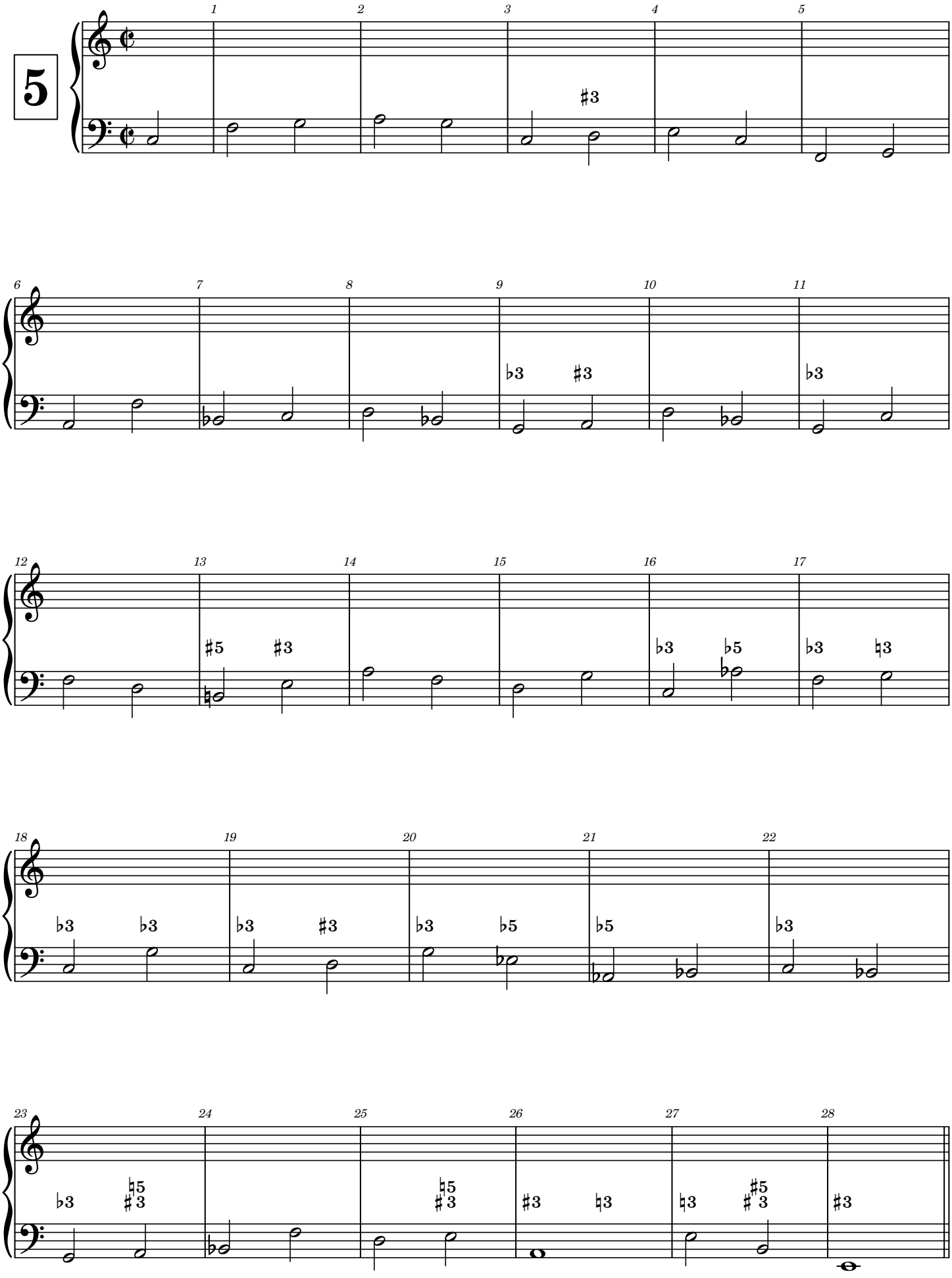


Mozart's Corrections of Attwood's Second Solution

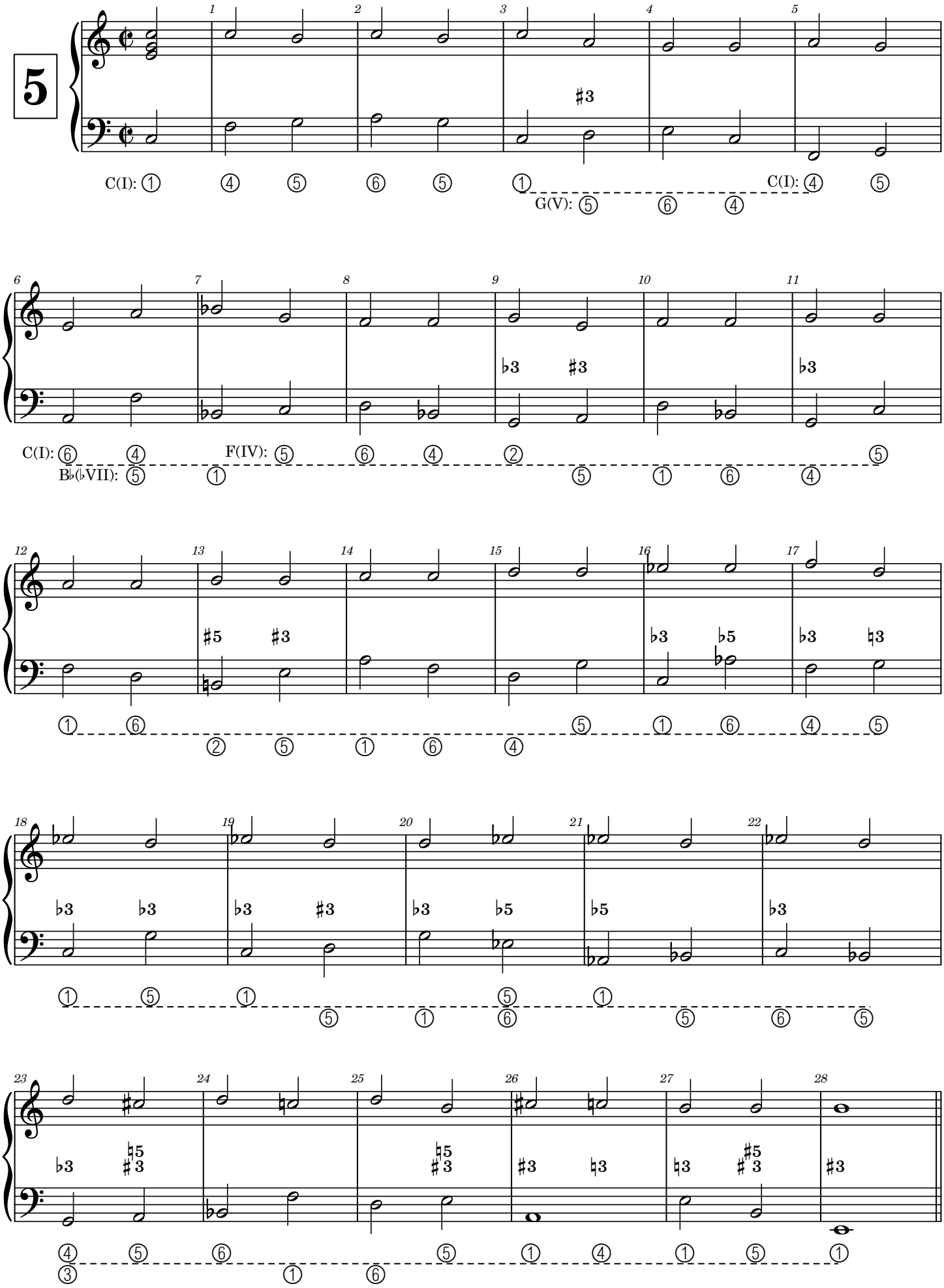


[Mozart's original has a ♯3 in m. 10. Attwood forgot to copy it the second time he realized this exercise.]

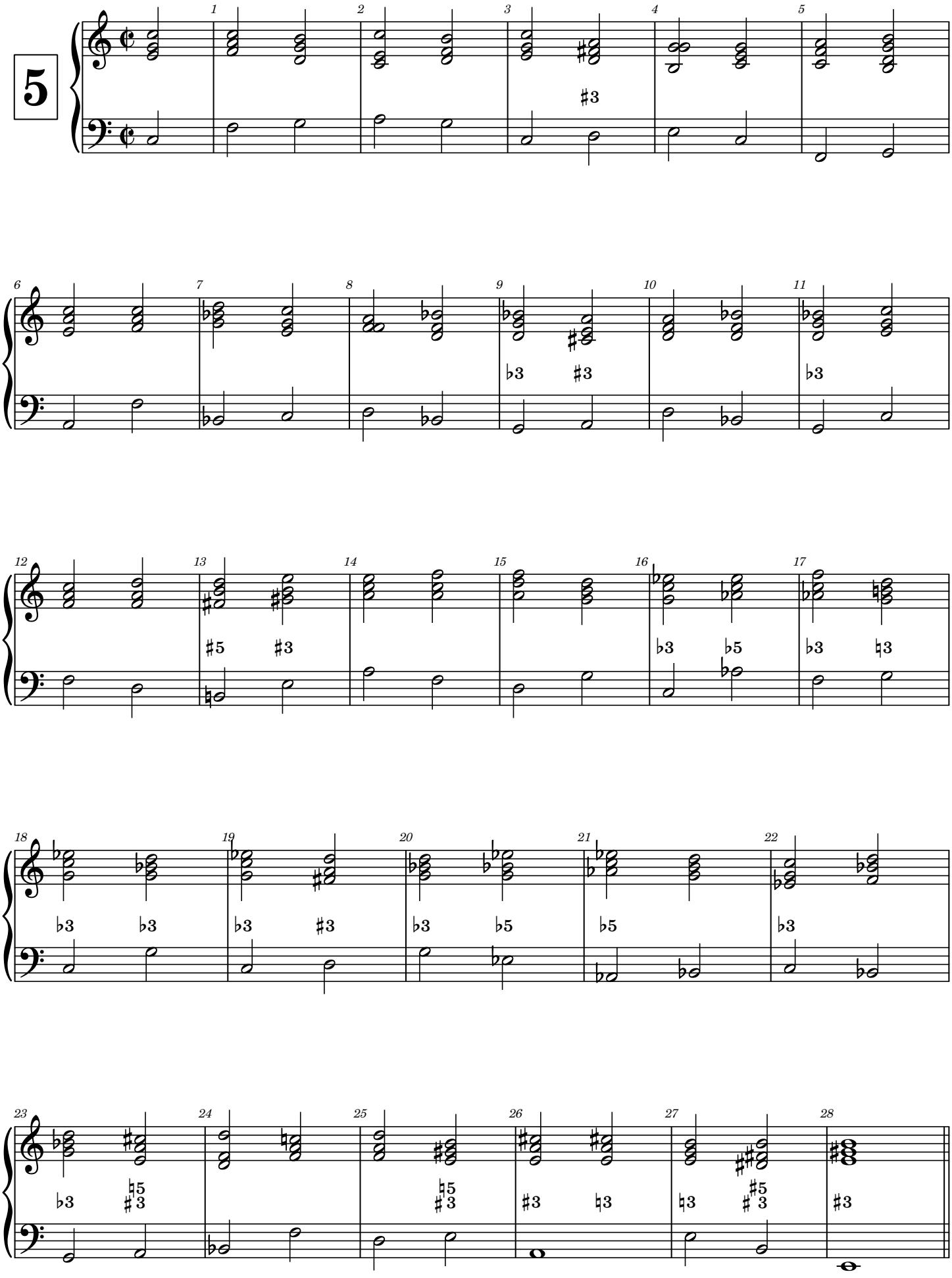
Mozart's Original Exercise (p. 12)



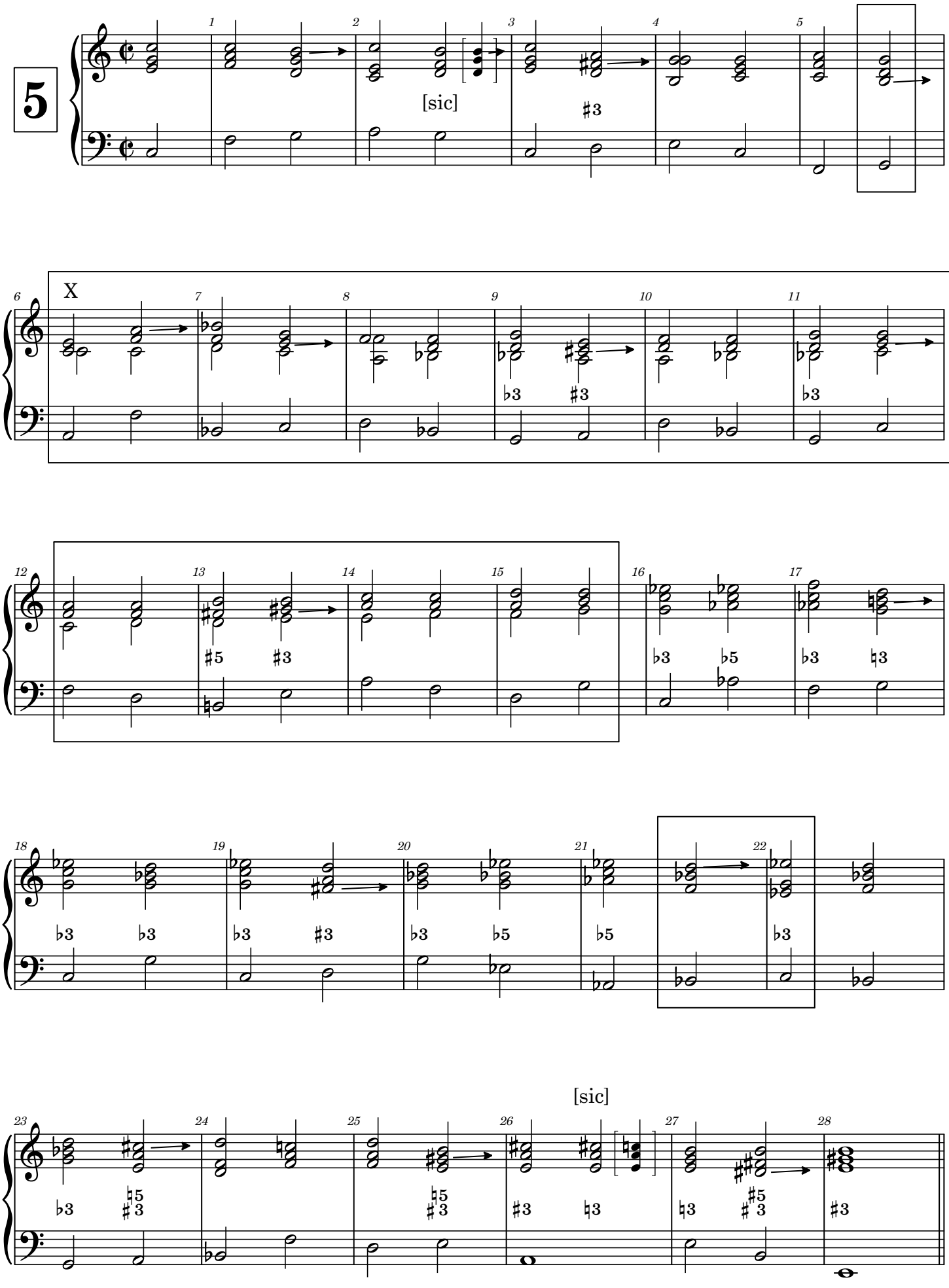
Easier Editorial Version



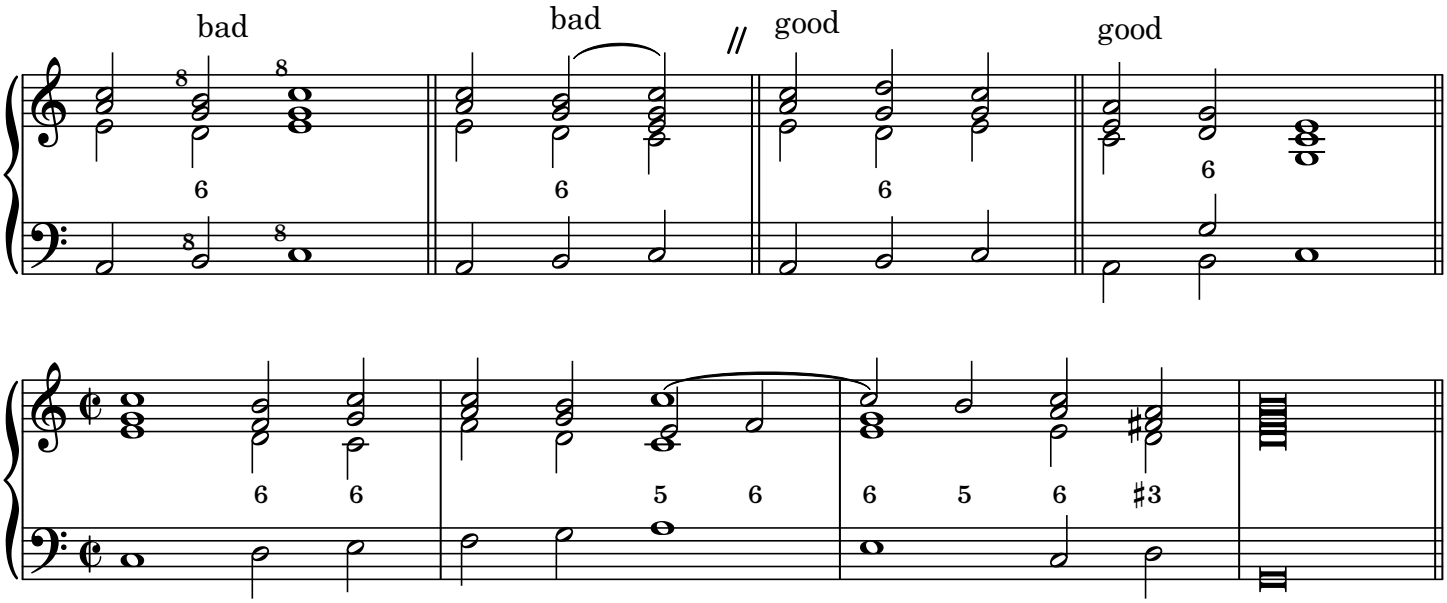
Attwood's Solution



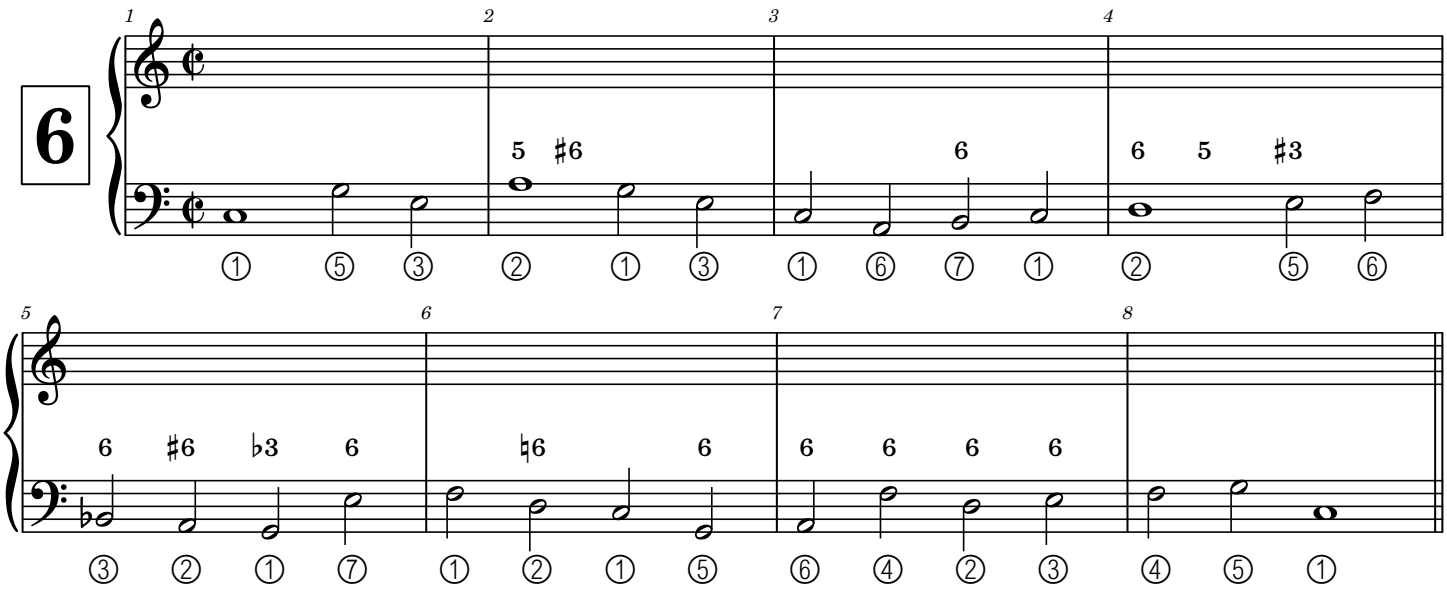
Mozart's Corrections of Attwood's Solution



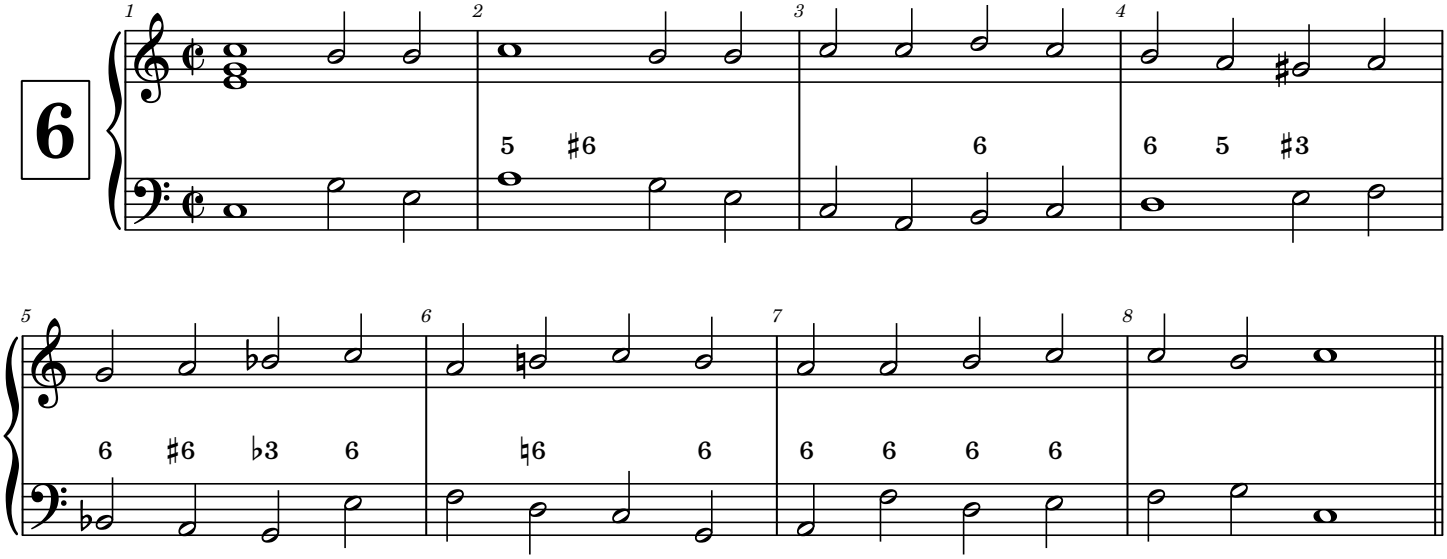
Mozart's Examples (p. 13)



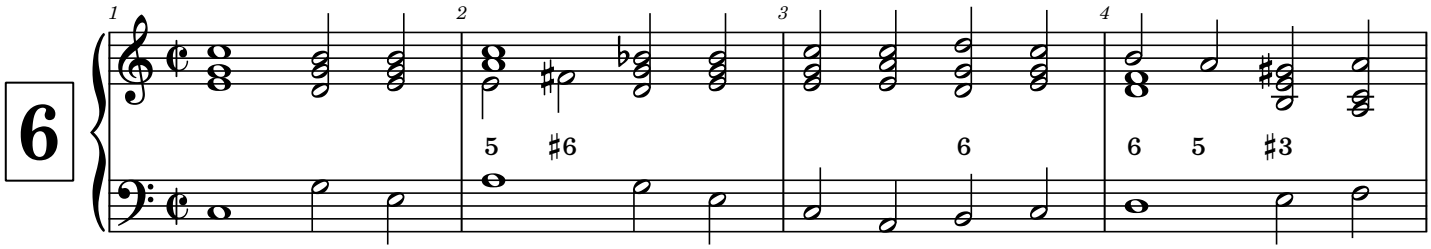
Mozart's Original Exercise (p. 14)

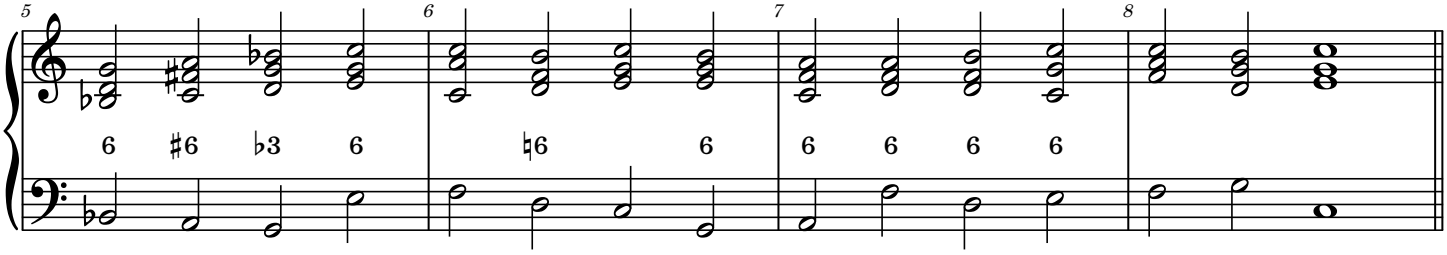


Easier Editorial Version

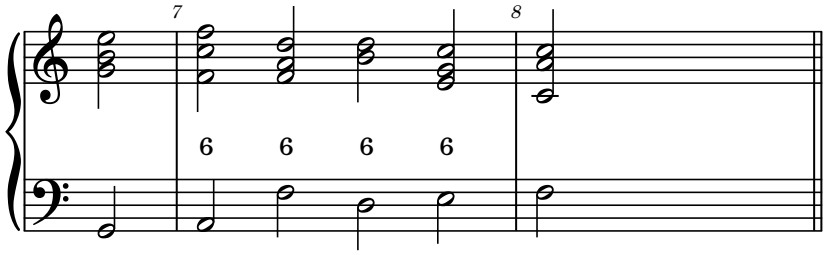


Attwood's Solution

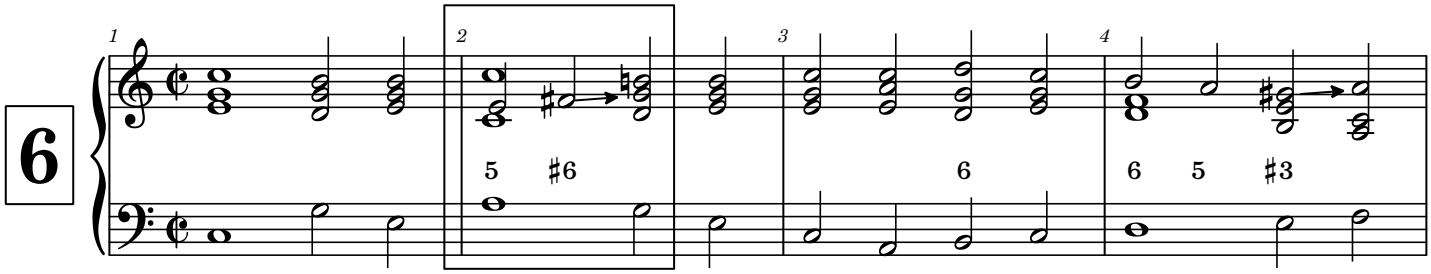




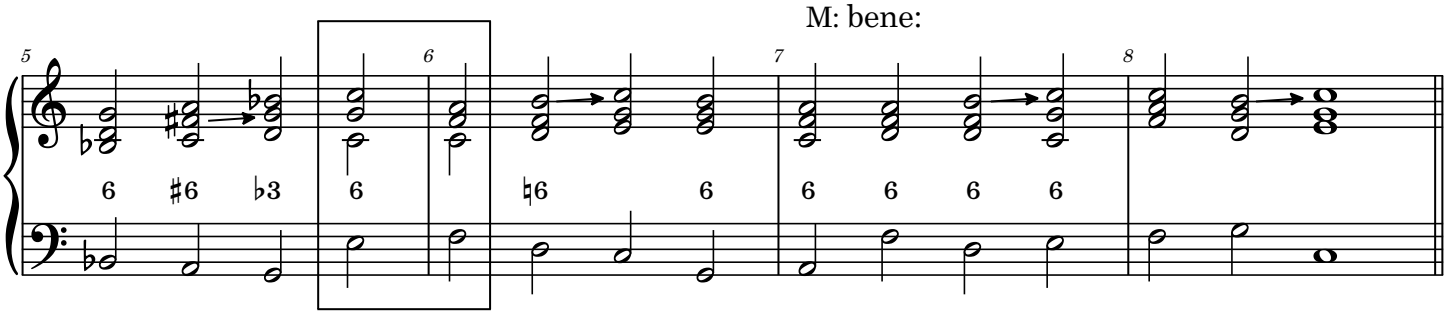
[Attwood's second version of ending:]



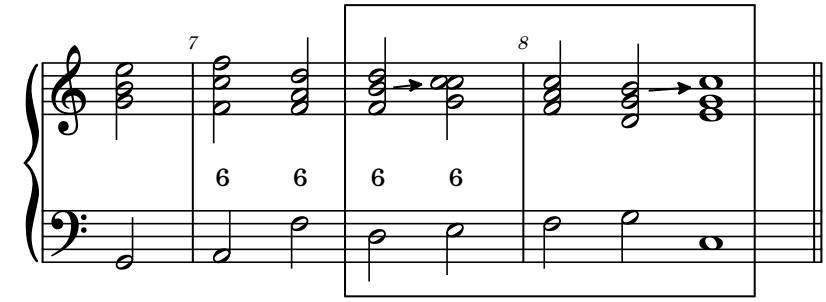
Mozart's Corrections of Attwood's Solution



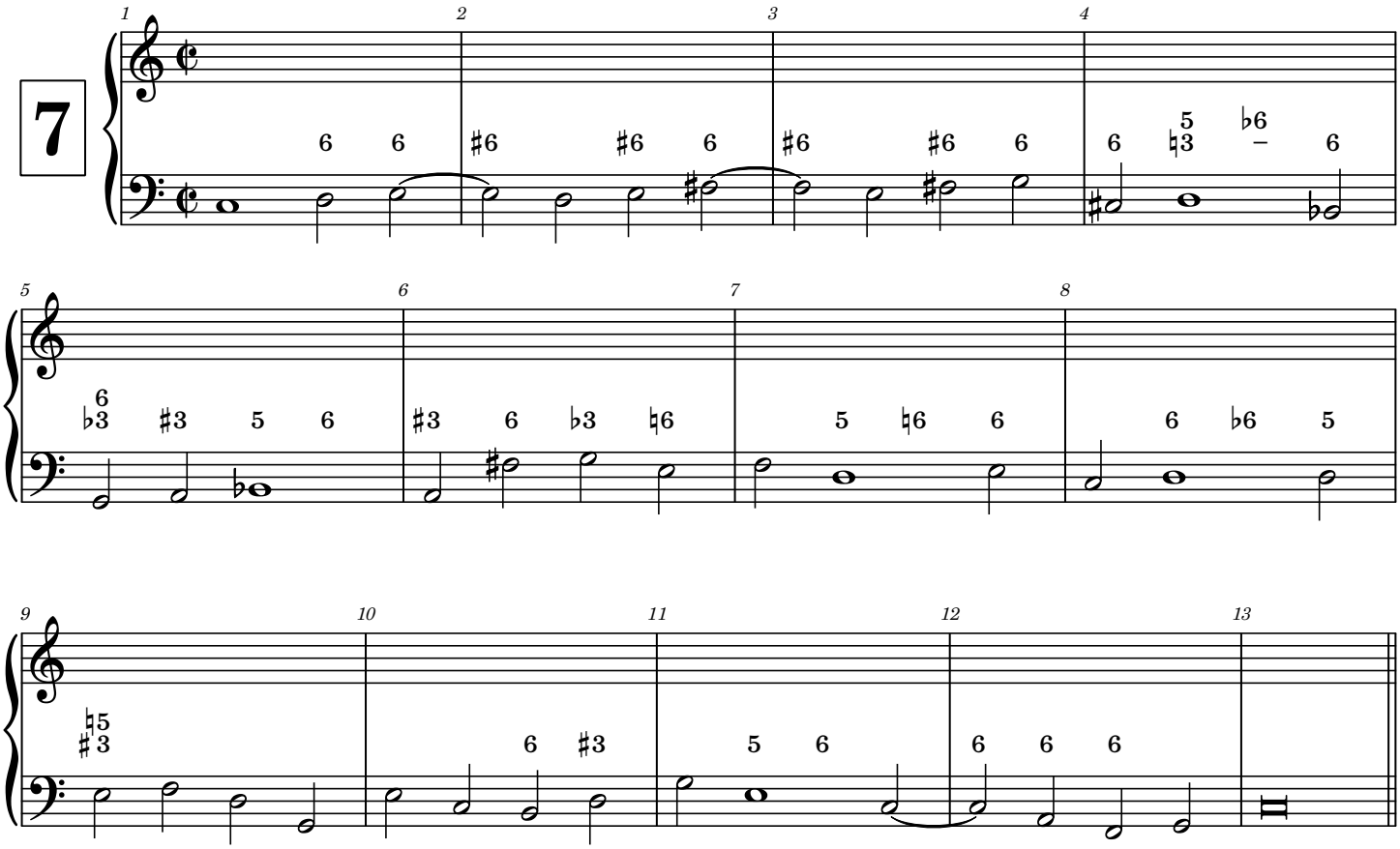
M: bene:



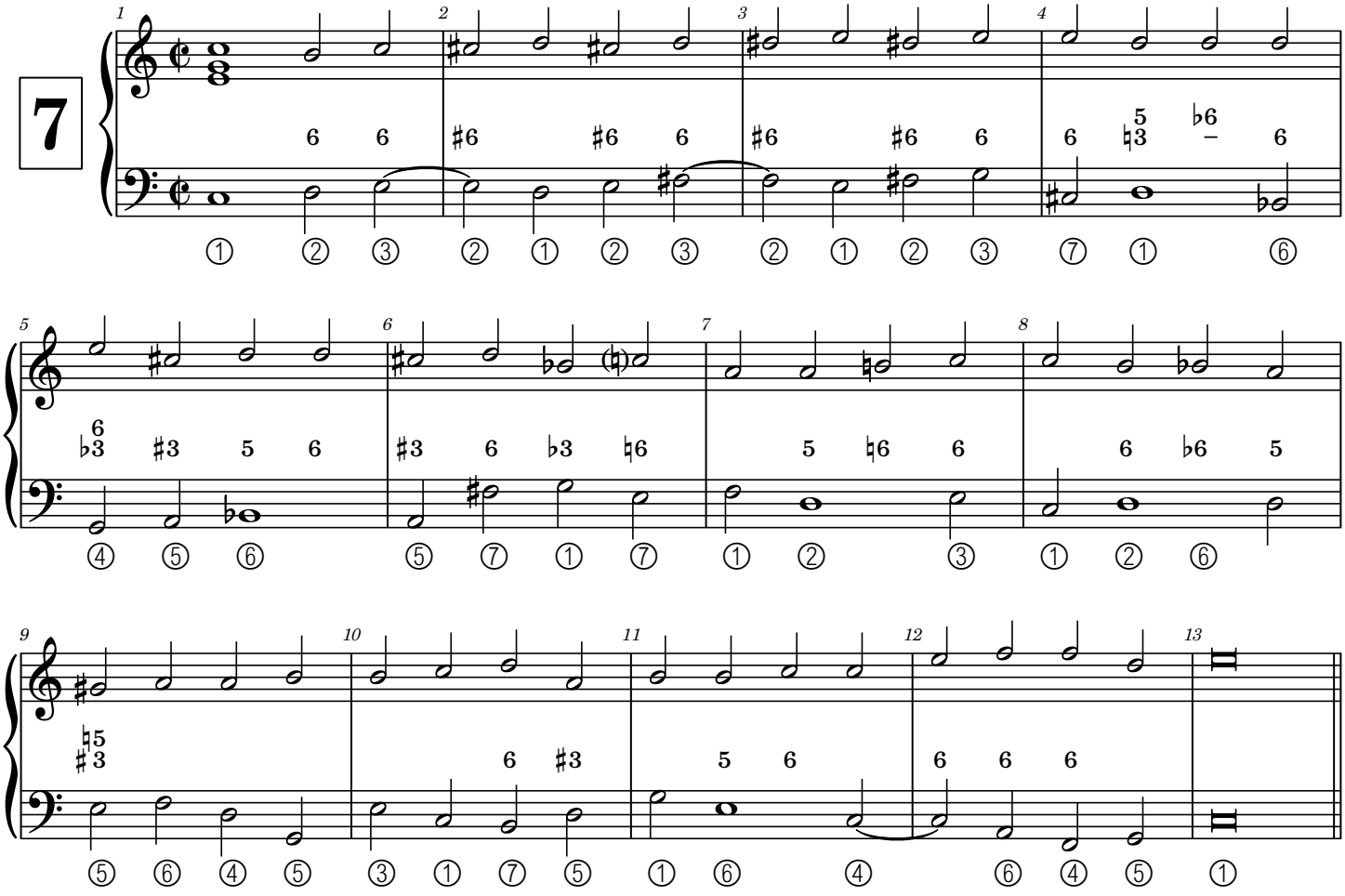
[Mozart's correction of Attwood's second version of the ending:]



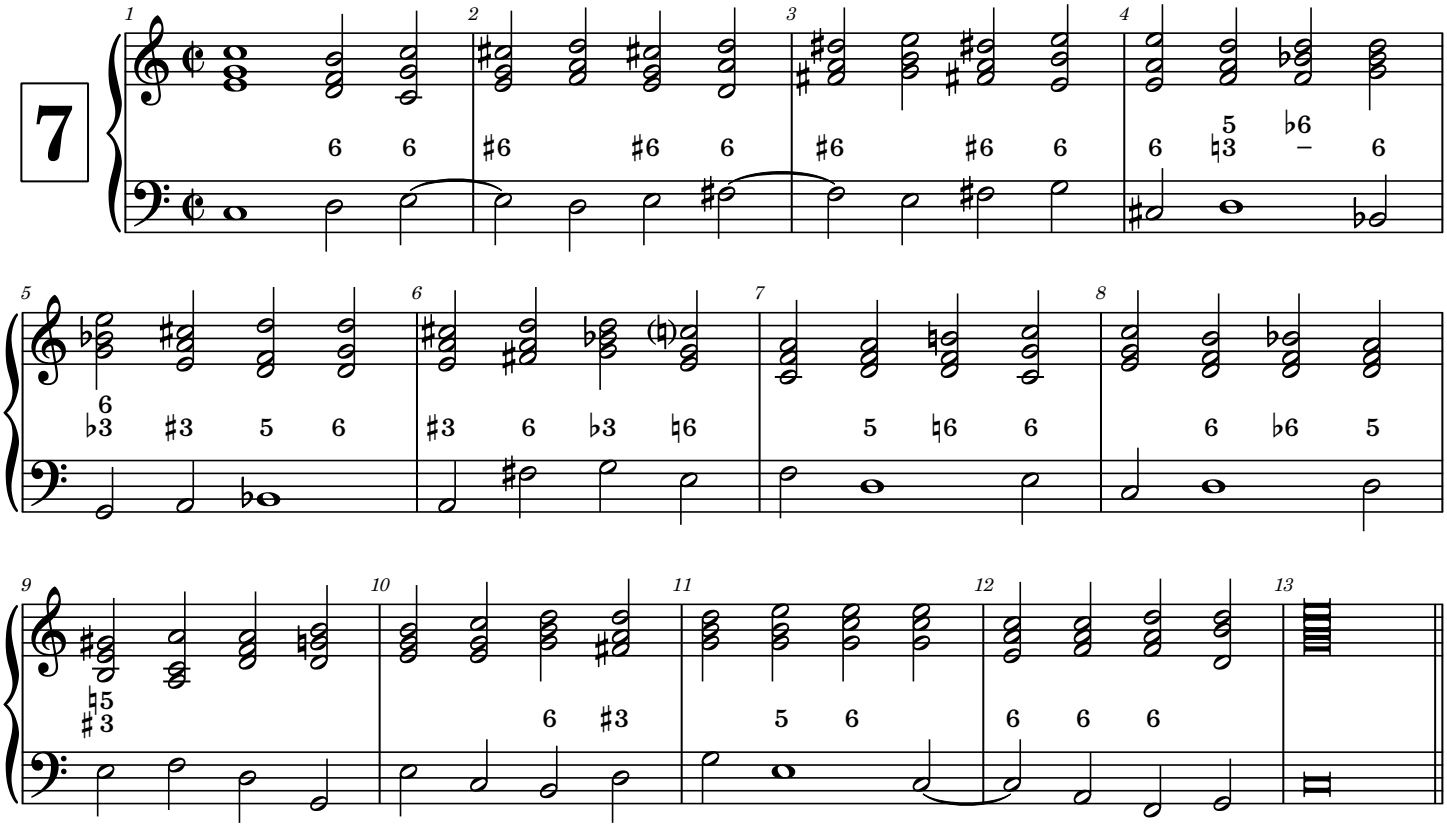
Mozart's Original Exercise (p. 14)



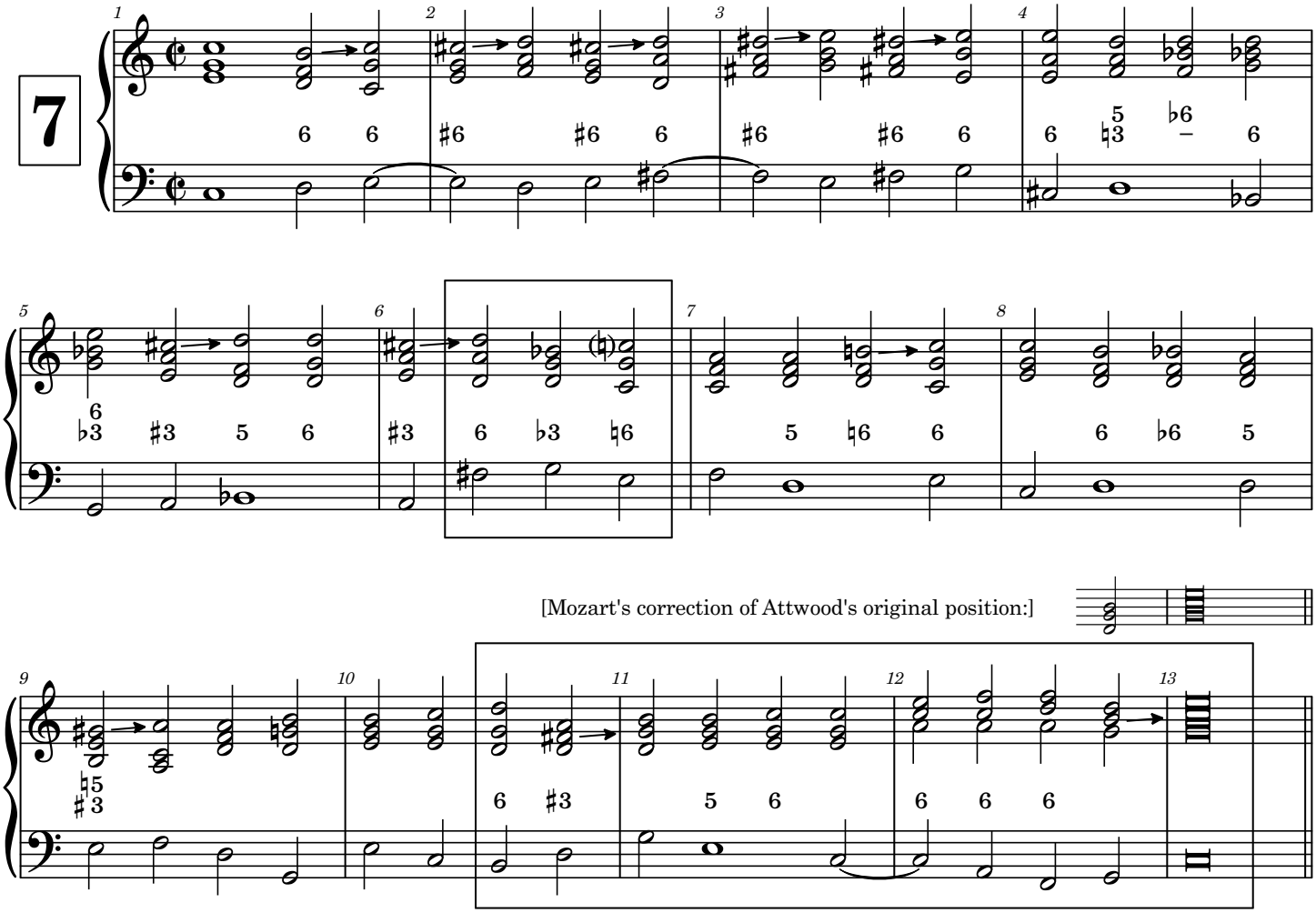
Easier Editorial Version



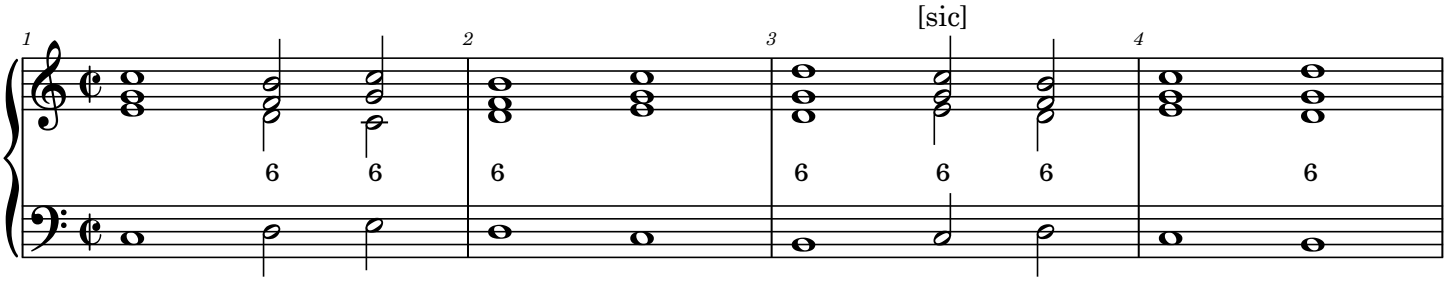
Attwood's Solution



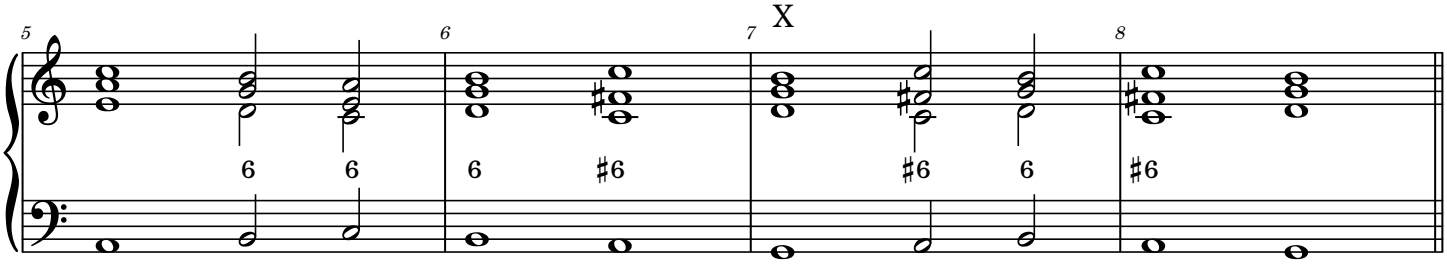
Mozart's Corrections of Attwood's Solution



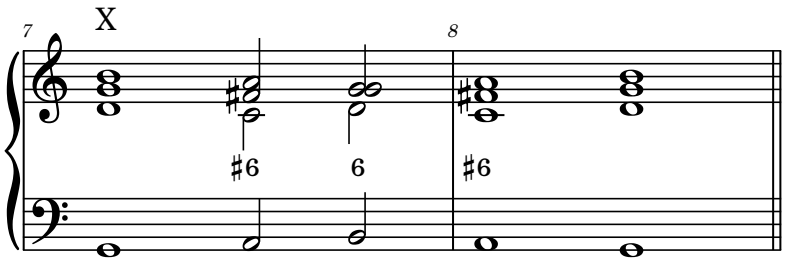
Mozart's Examples (p. 15)

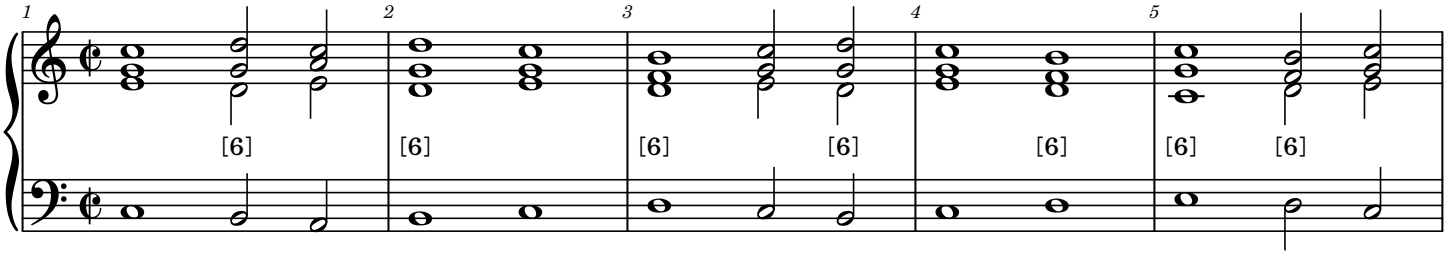


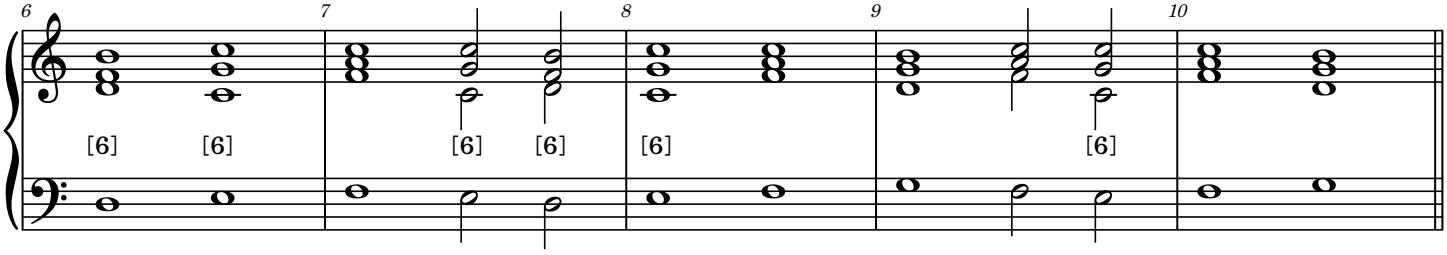
per la 2da parte serve il Roverscio.
[for the second part a different position is needed.]



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

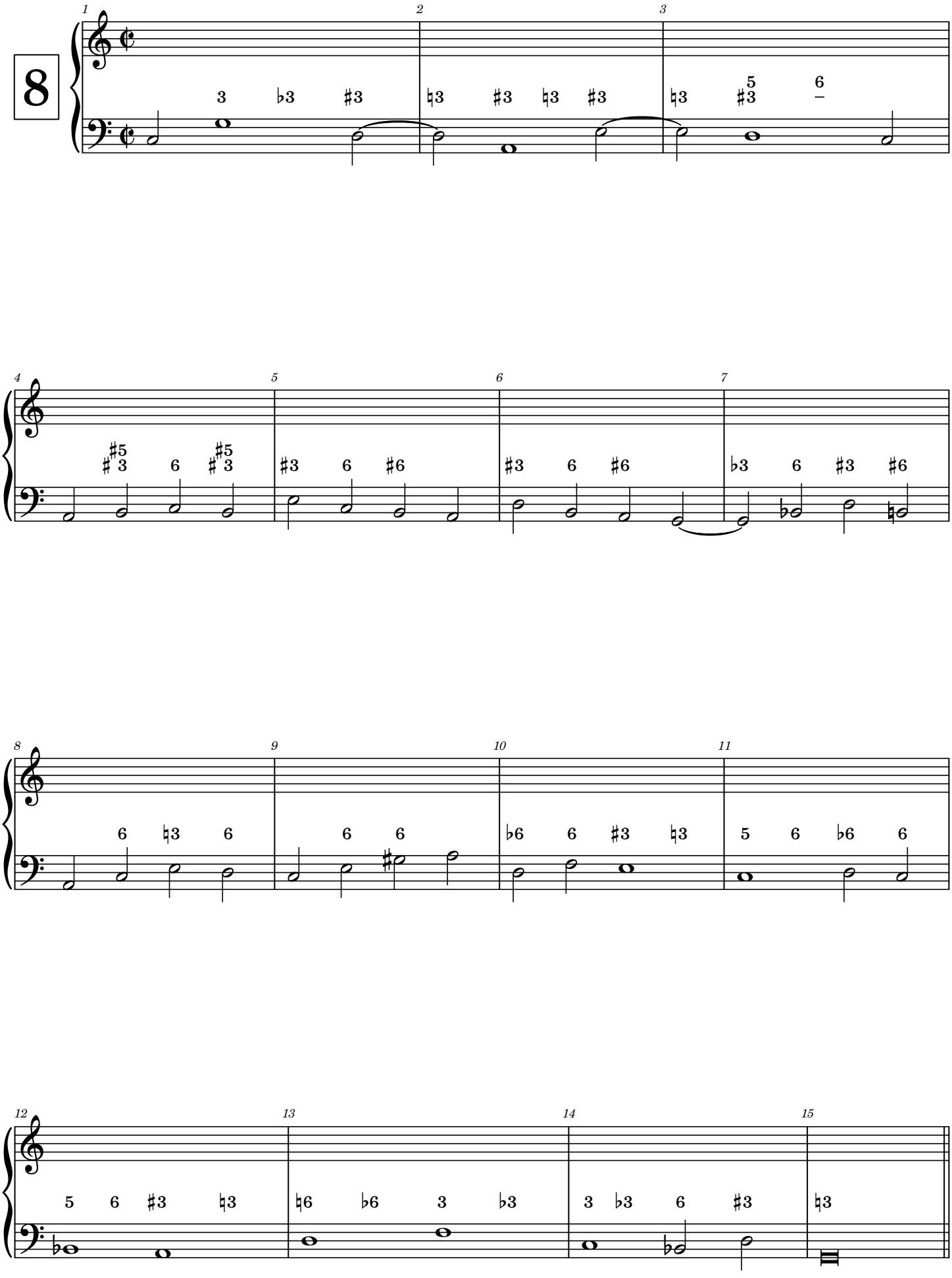




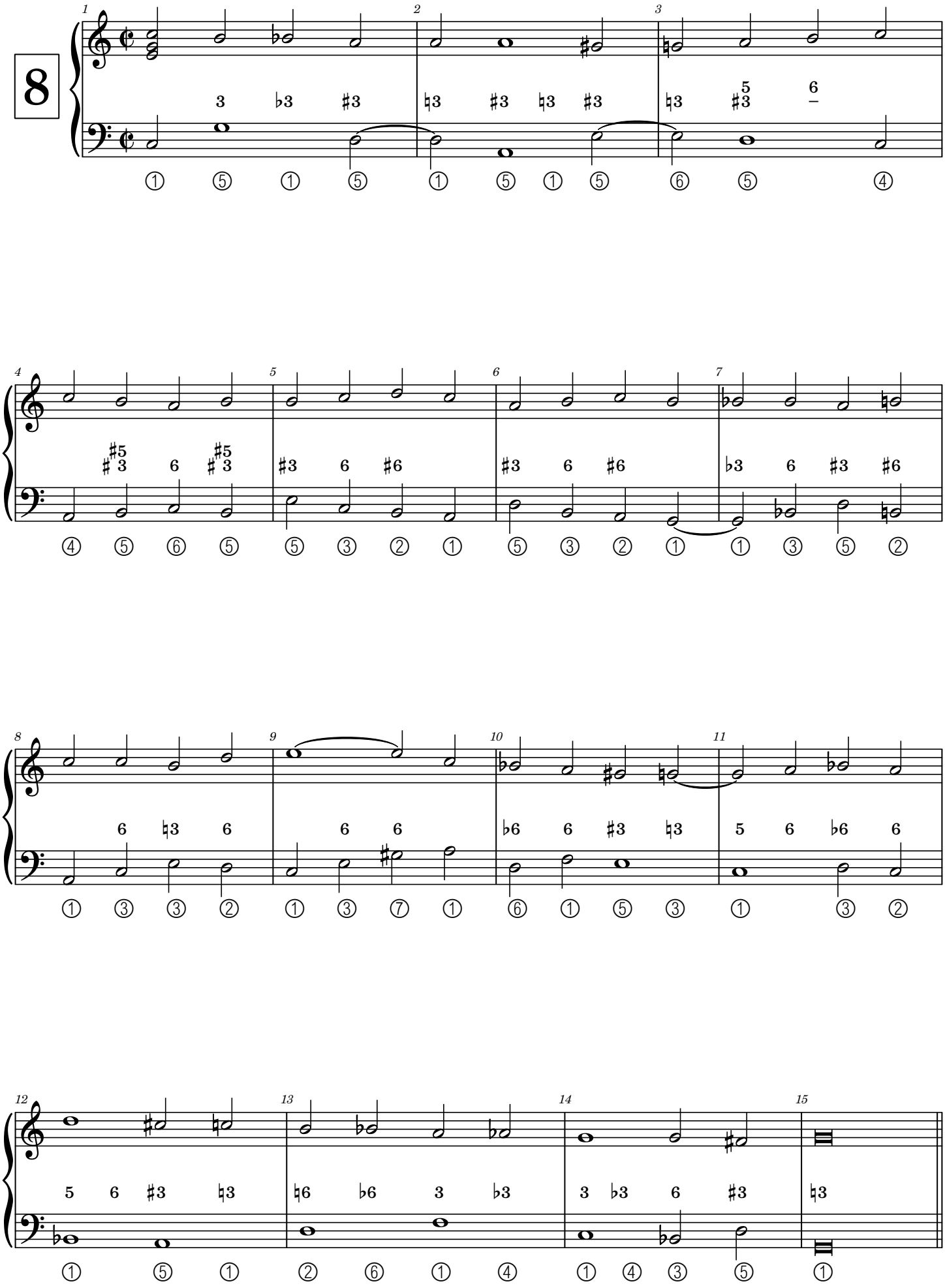


per la 2da parte serve il Roverscio.
[for the second part a different position is needed.][?]

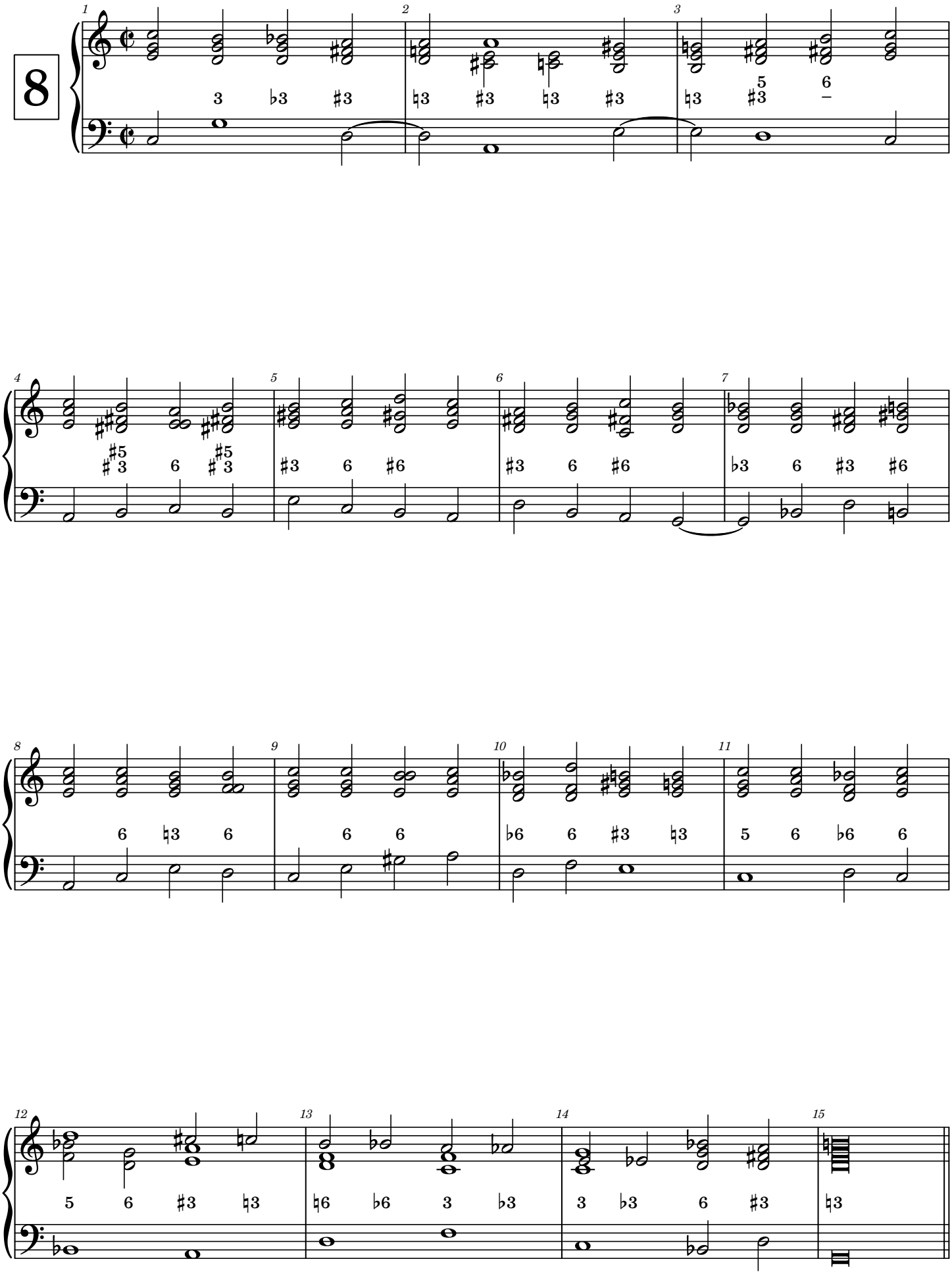
Mozart's Original Exercise (p. 16)



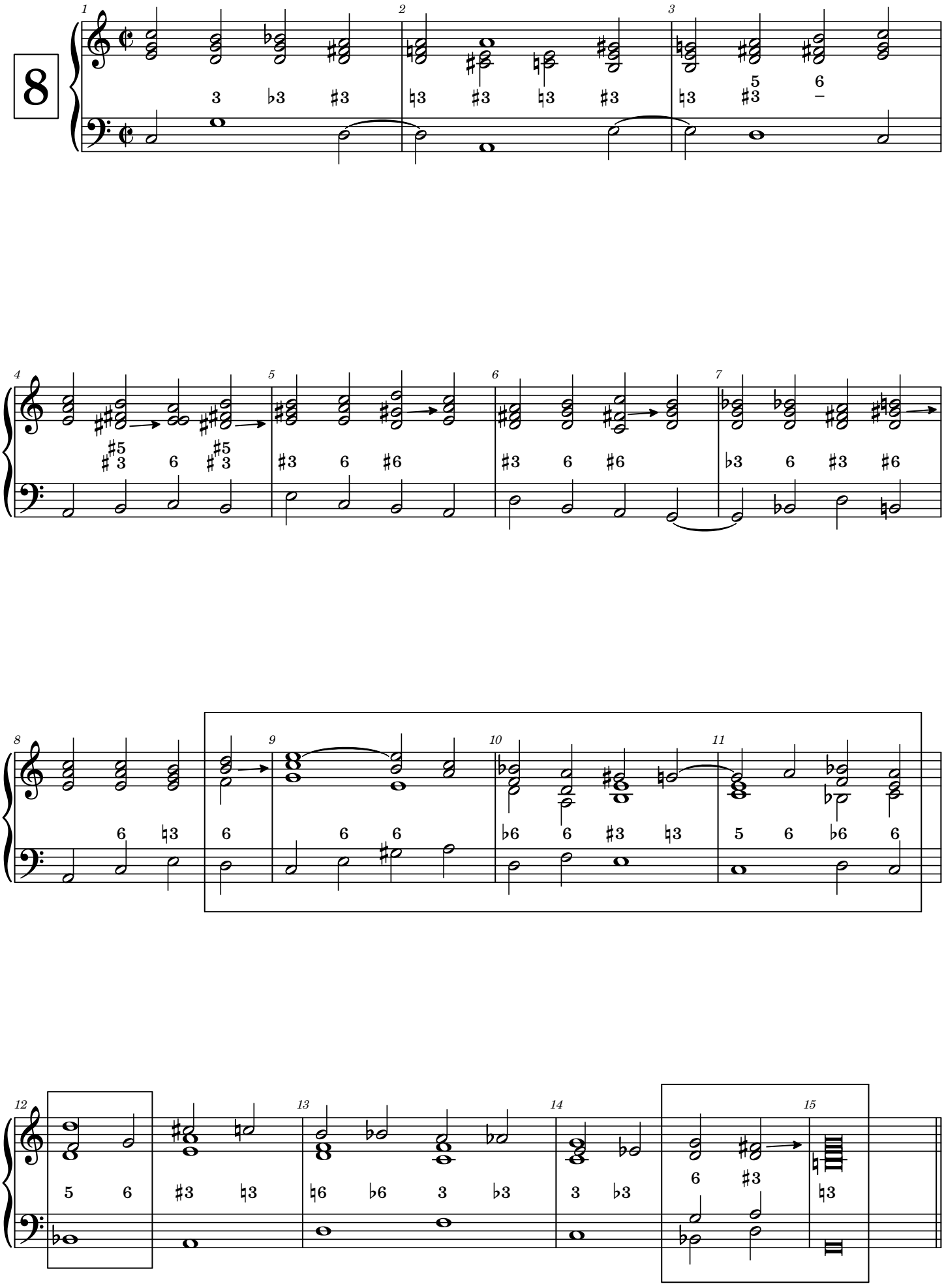
Easier Editorial Version



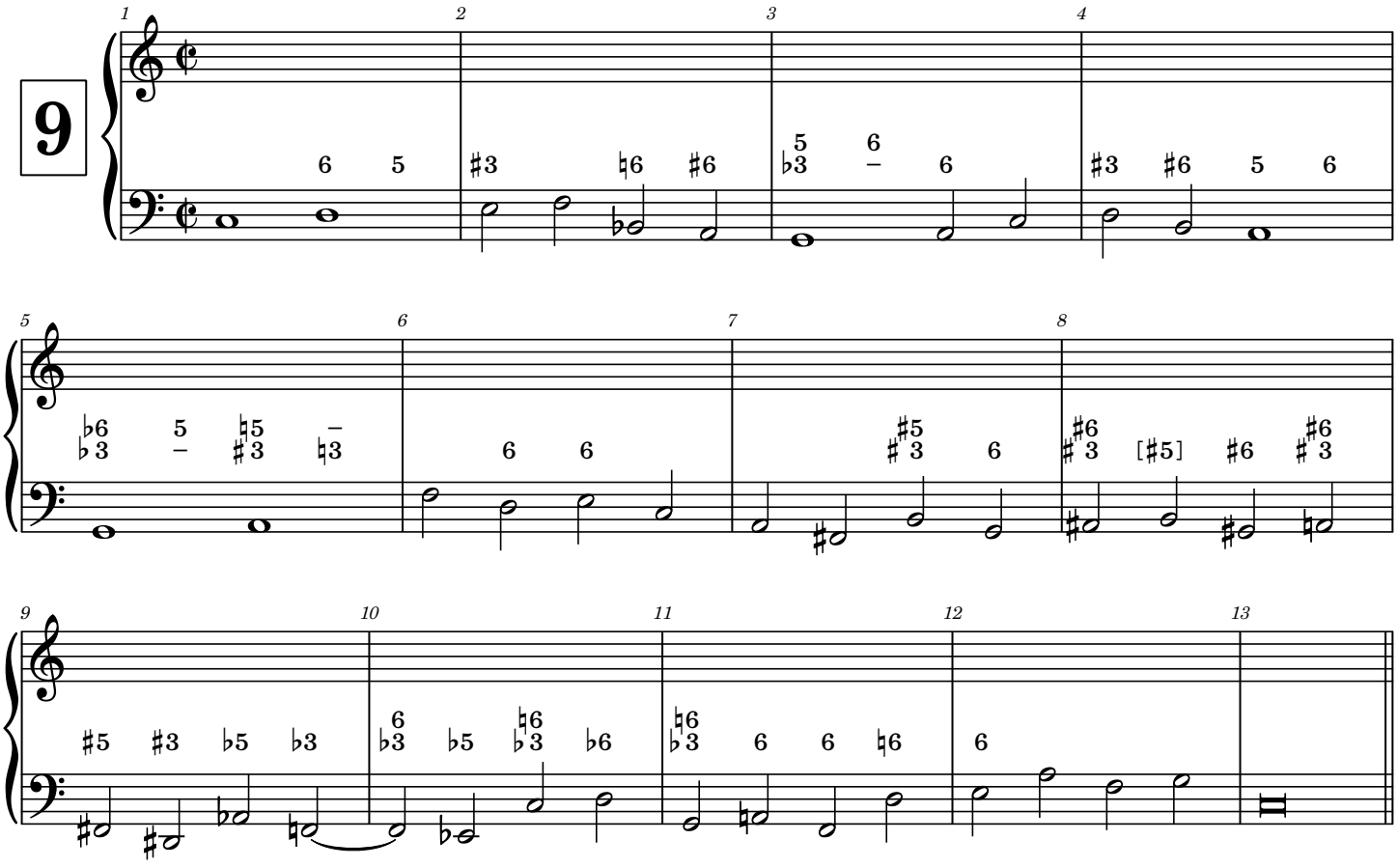
Attwood's Solution



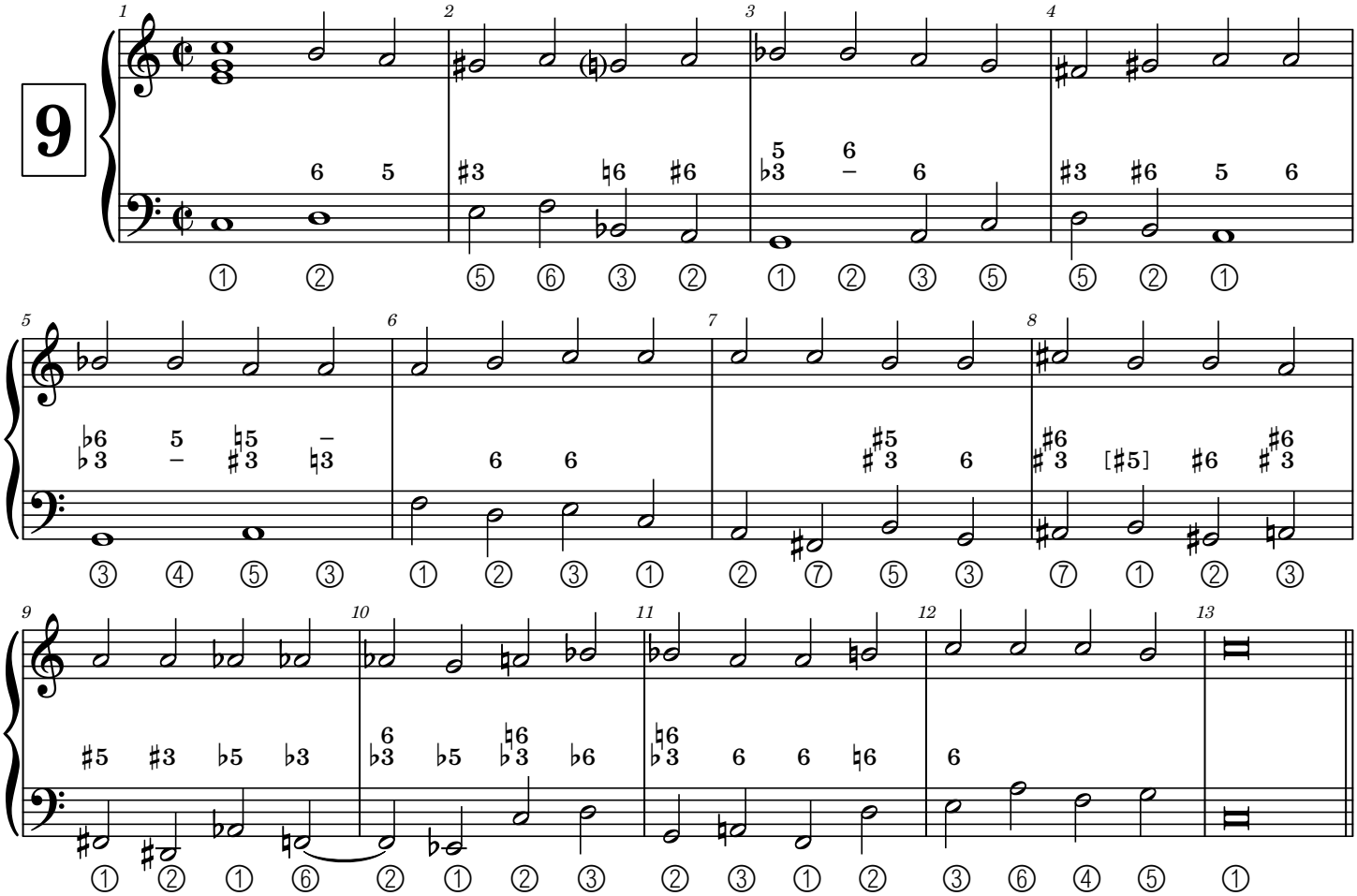
Mozart's Corrections of Attwood's Solution



Mozart's Original Exercise (p. 17)



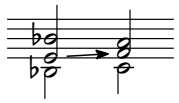
Easier Editorial Version



Attwood's Solution

Mozart's Corrections of Attwood's Solution

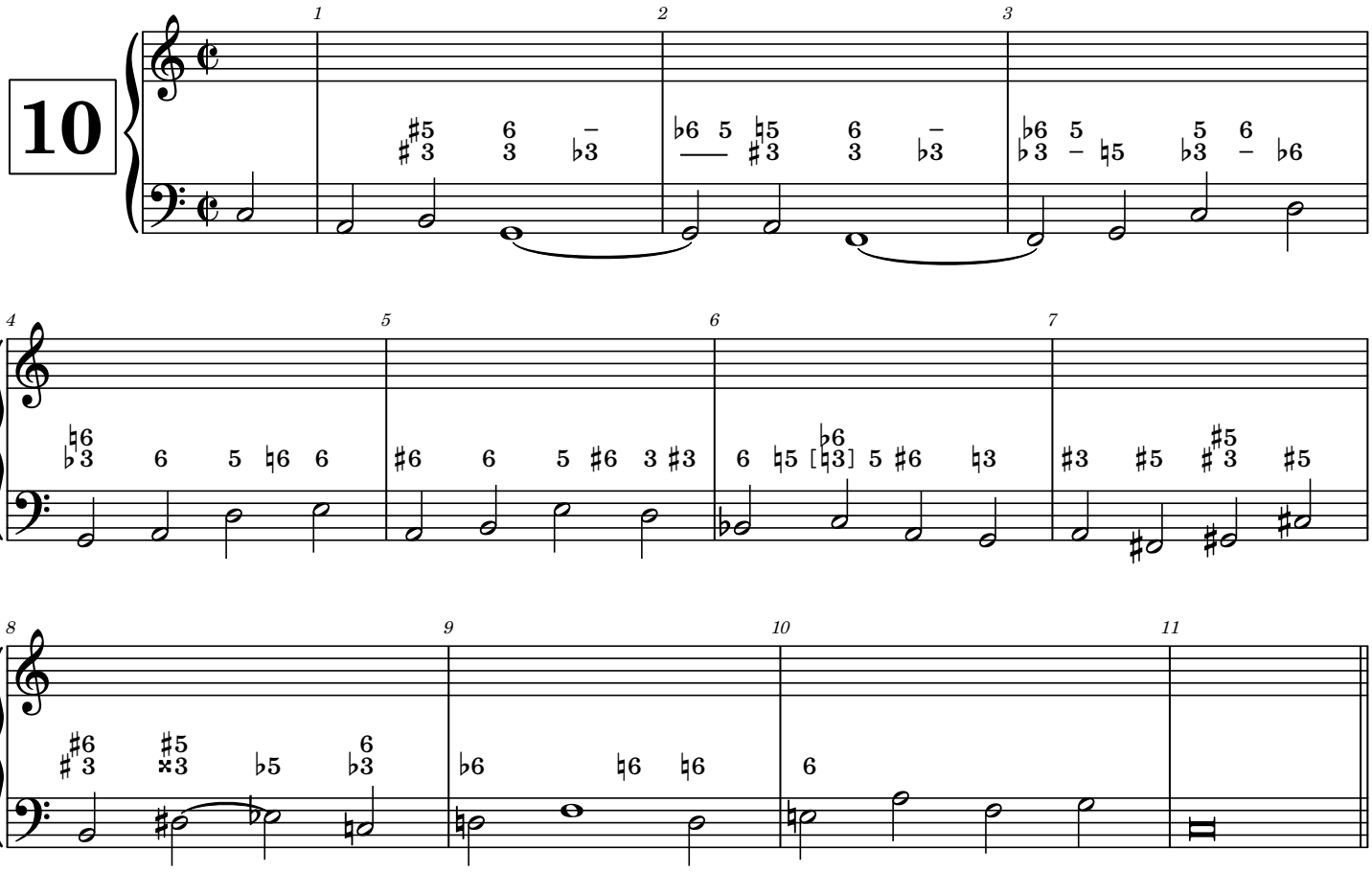
M: better



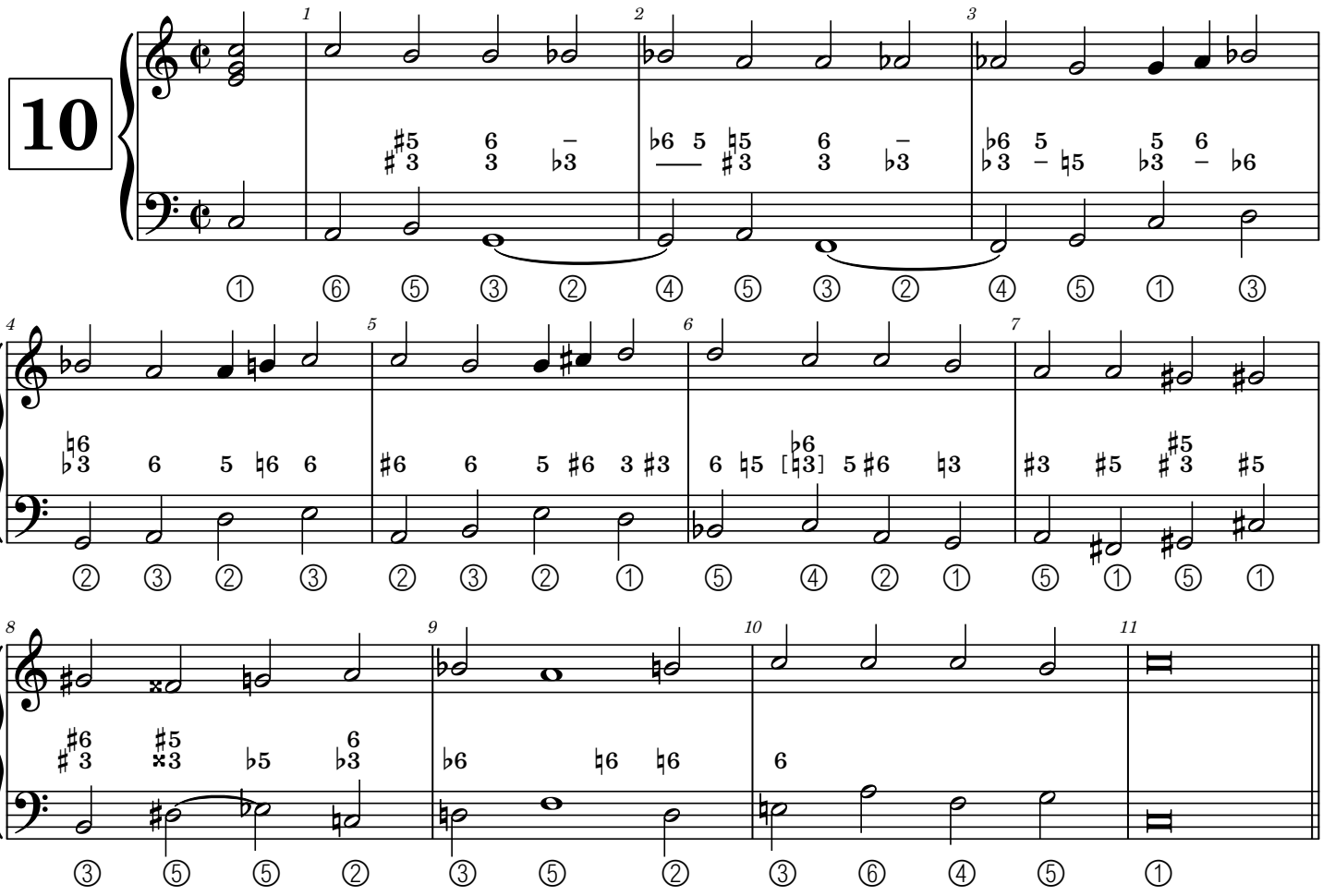
M: because all the parts are full.

M: good

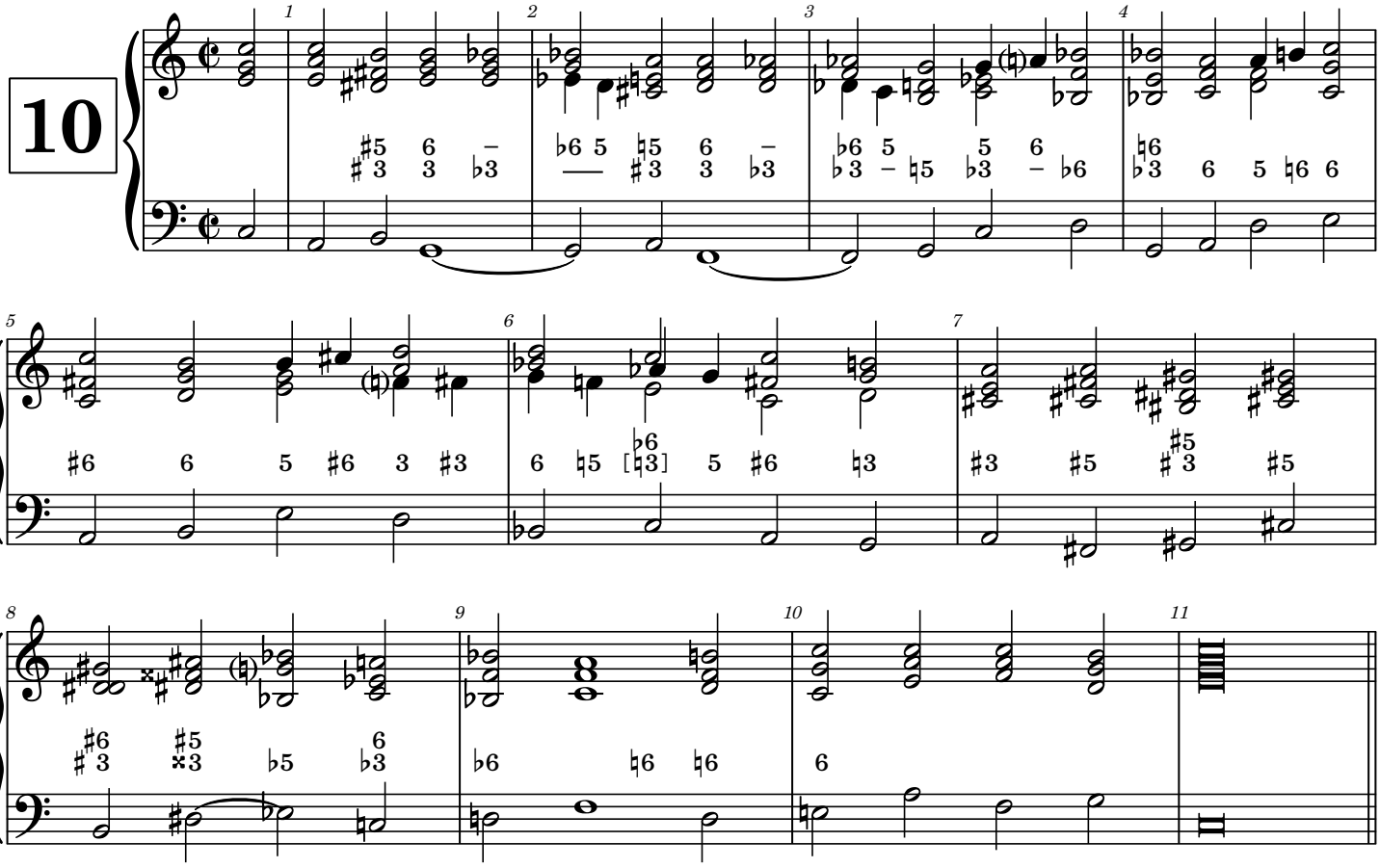
Mozart's Original Exercise (p. 18)



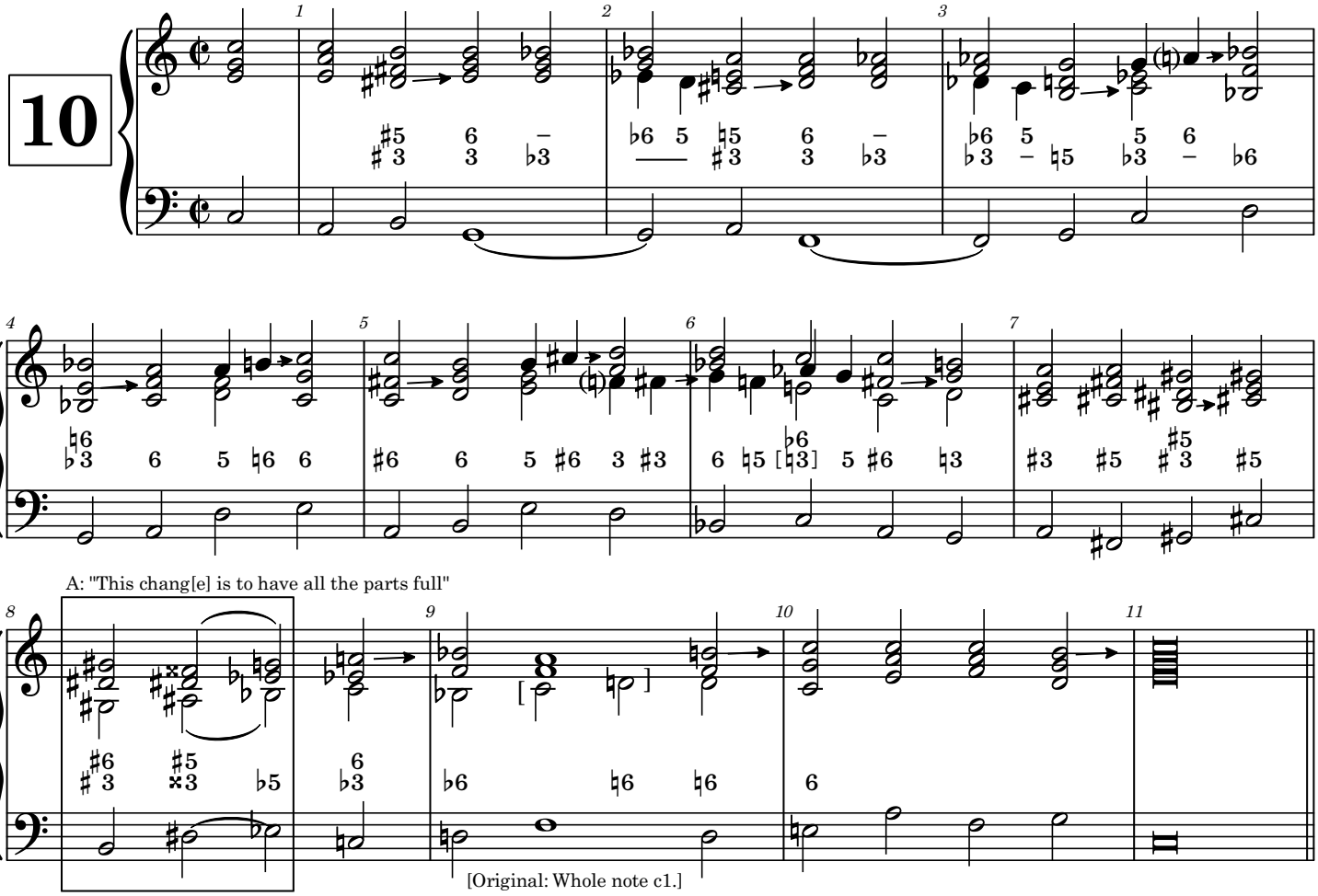
Easier Editorial Version



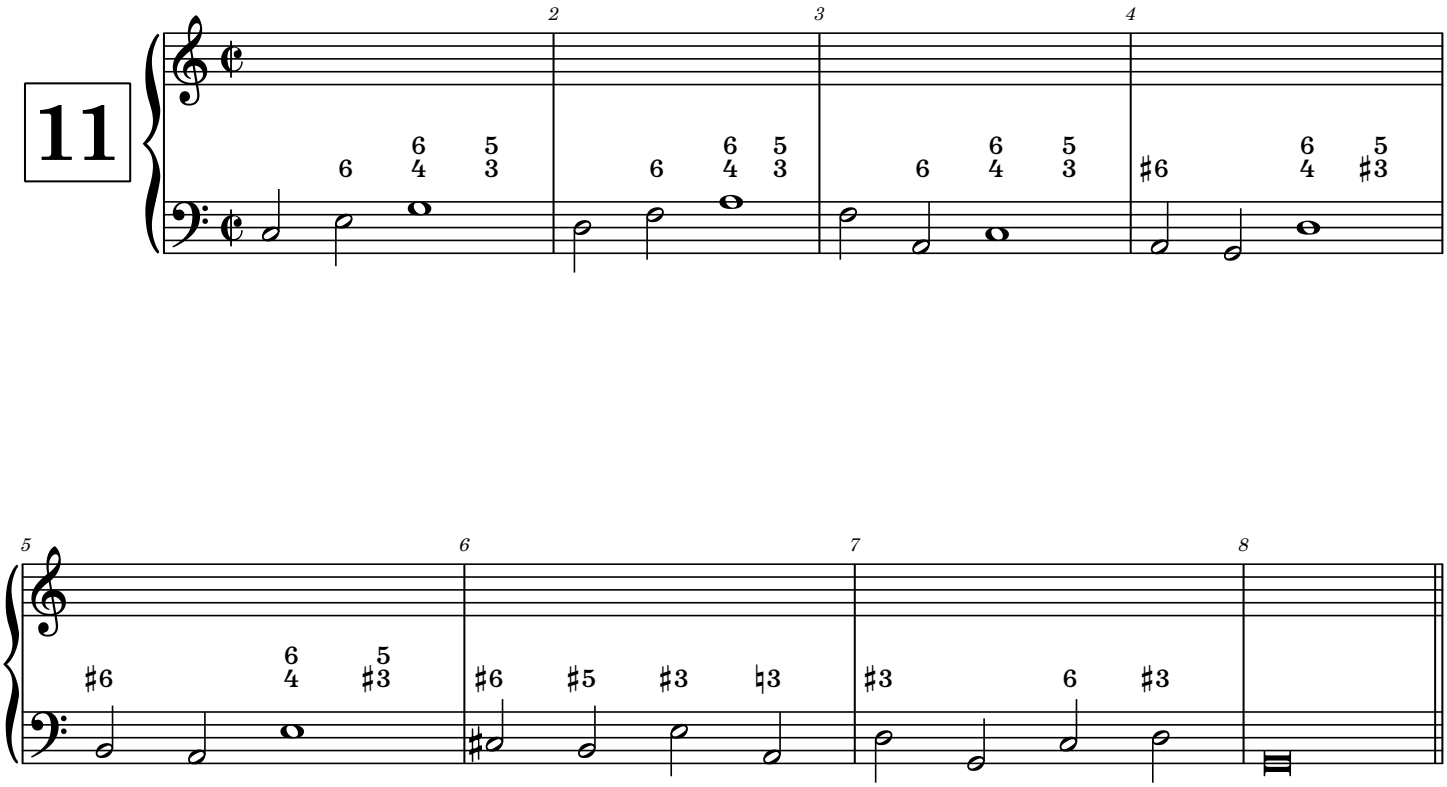
Attwood's Solution



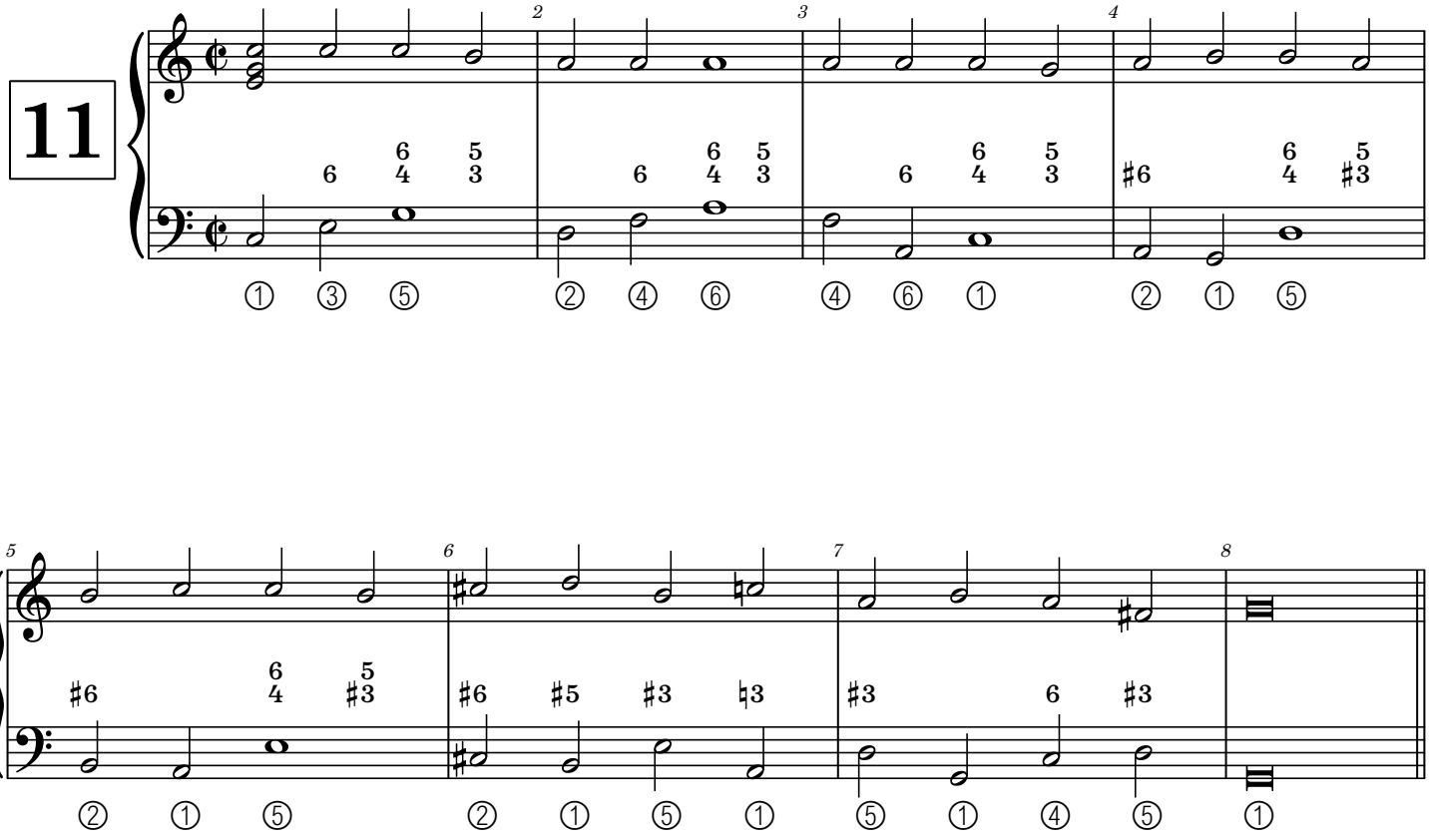
Mozart's Corrections of Attwood's Solution



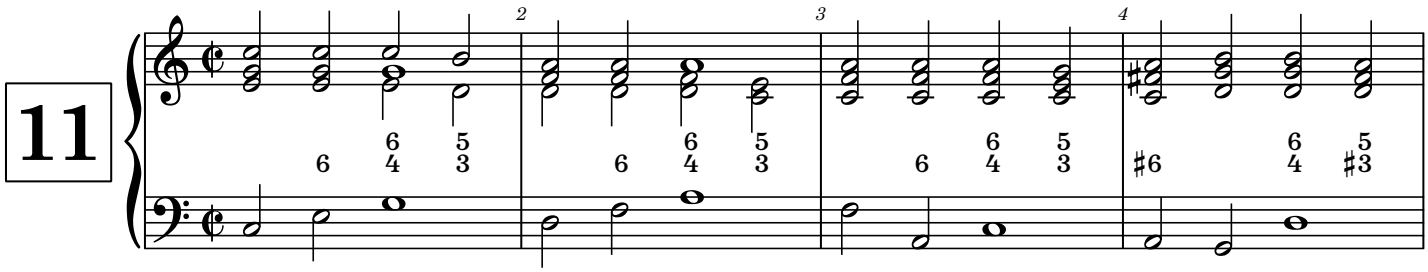
Mozart's Original Exercise (p. 19)



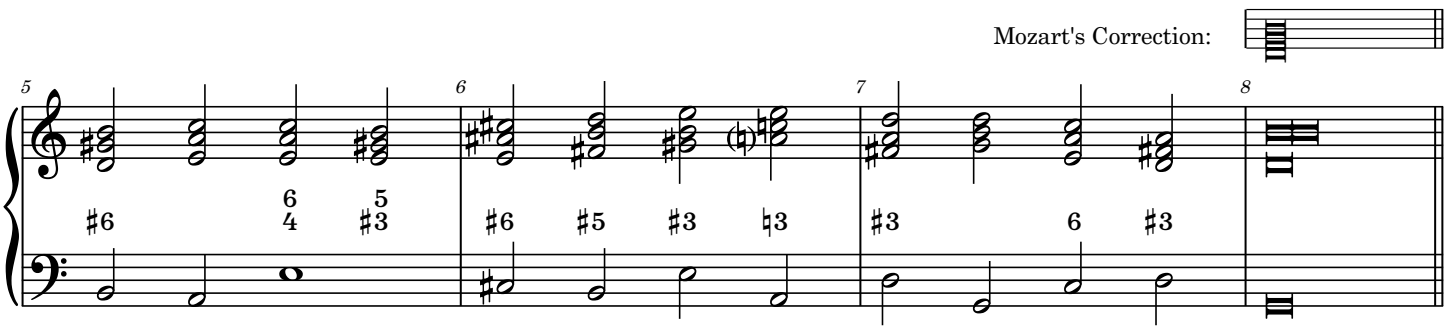
Easier Editorial Version



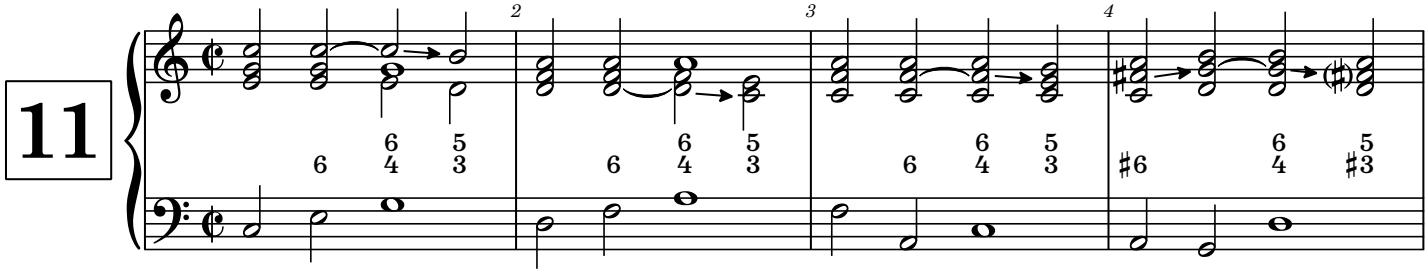
Attwood's Solution



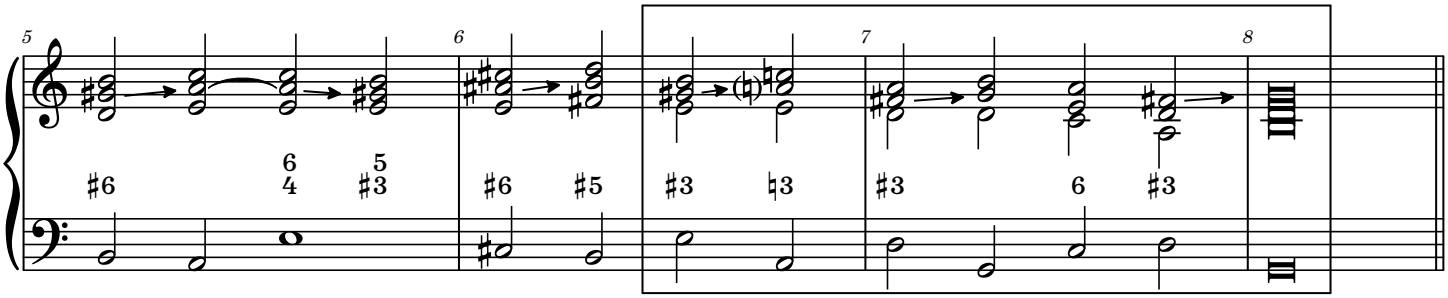
Mozart's Correction:



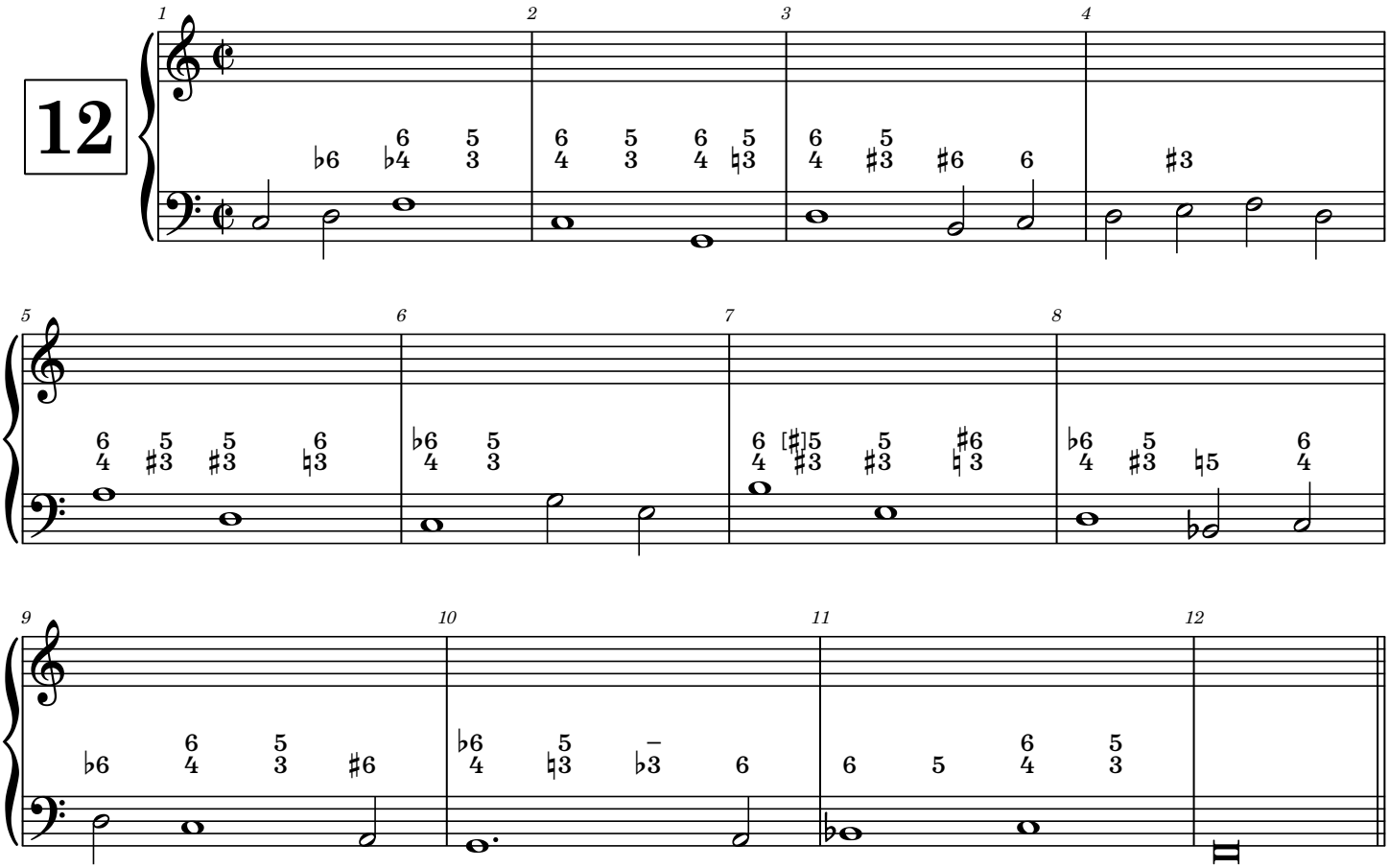
Mozart's Corrections of Attwood's Solution



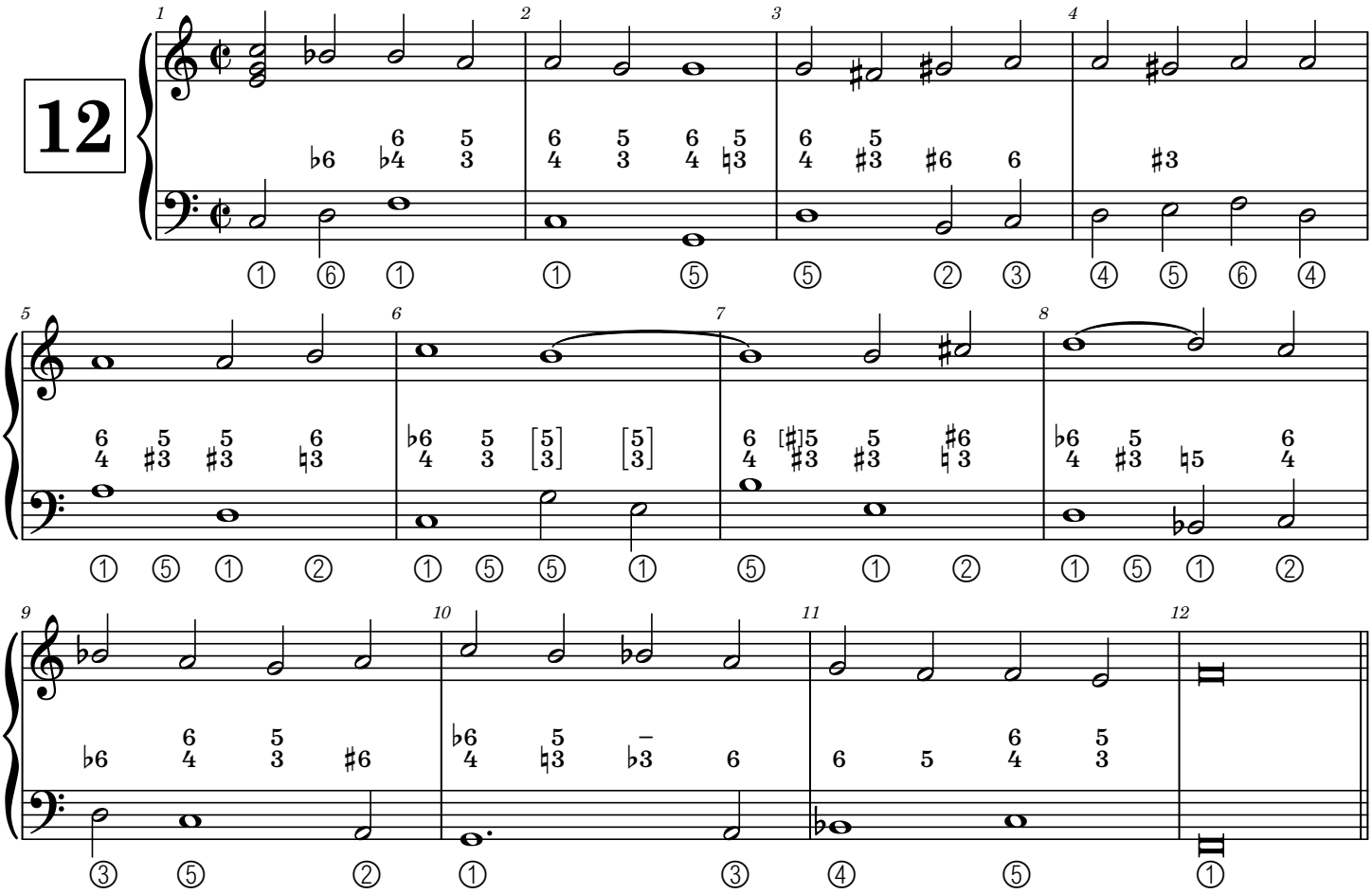
A: " to have the Octave upermost at the End"



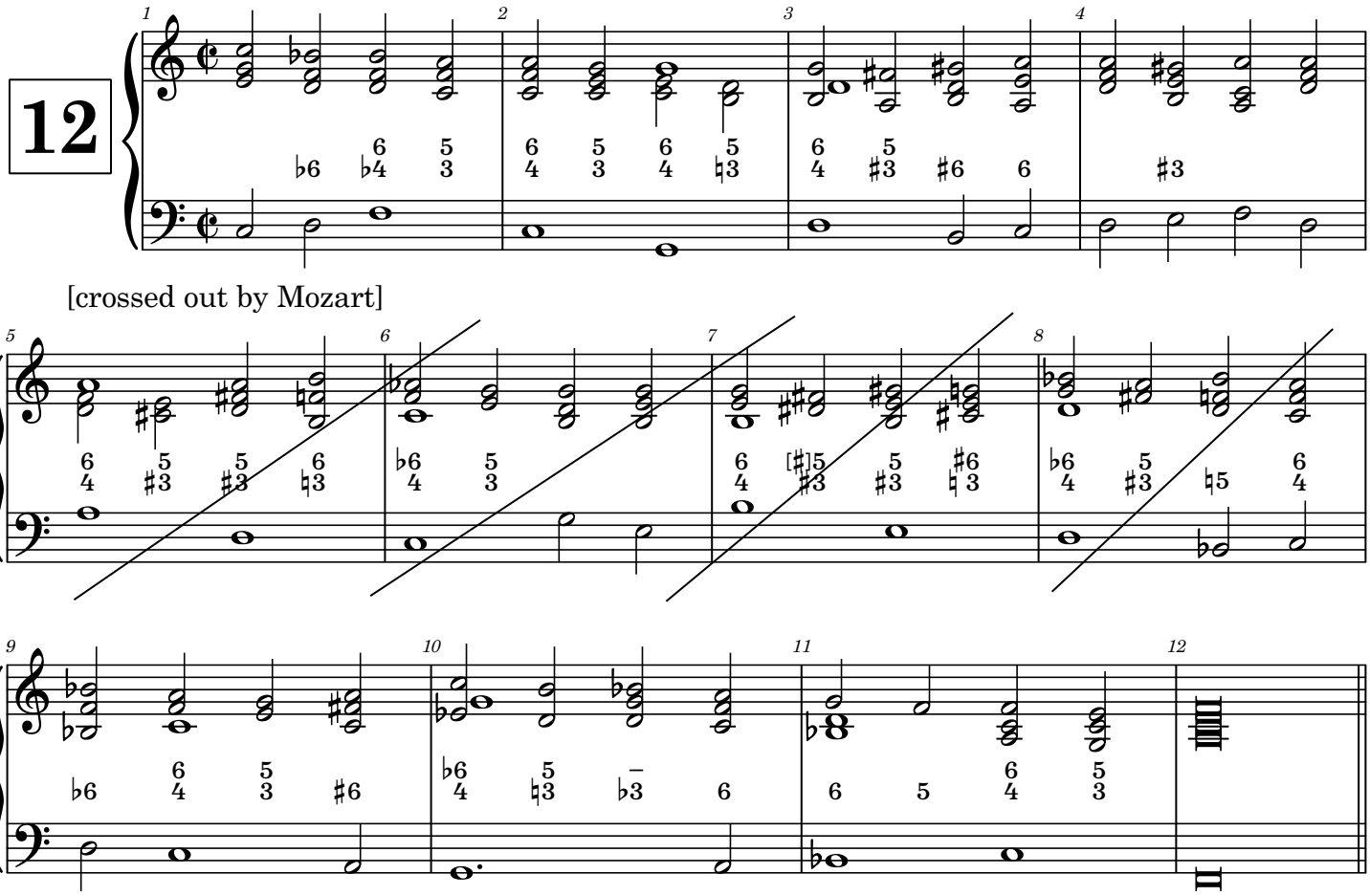
Mozart's Original Exercise (p. 19)



Easier Editorial Version

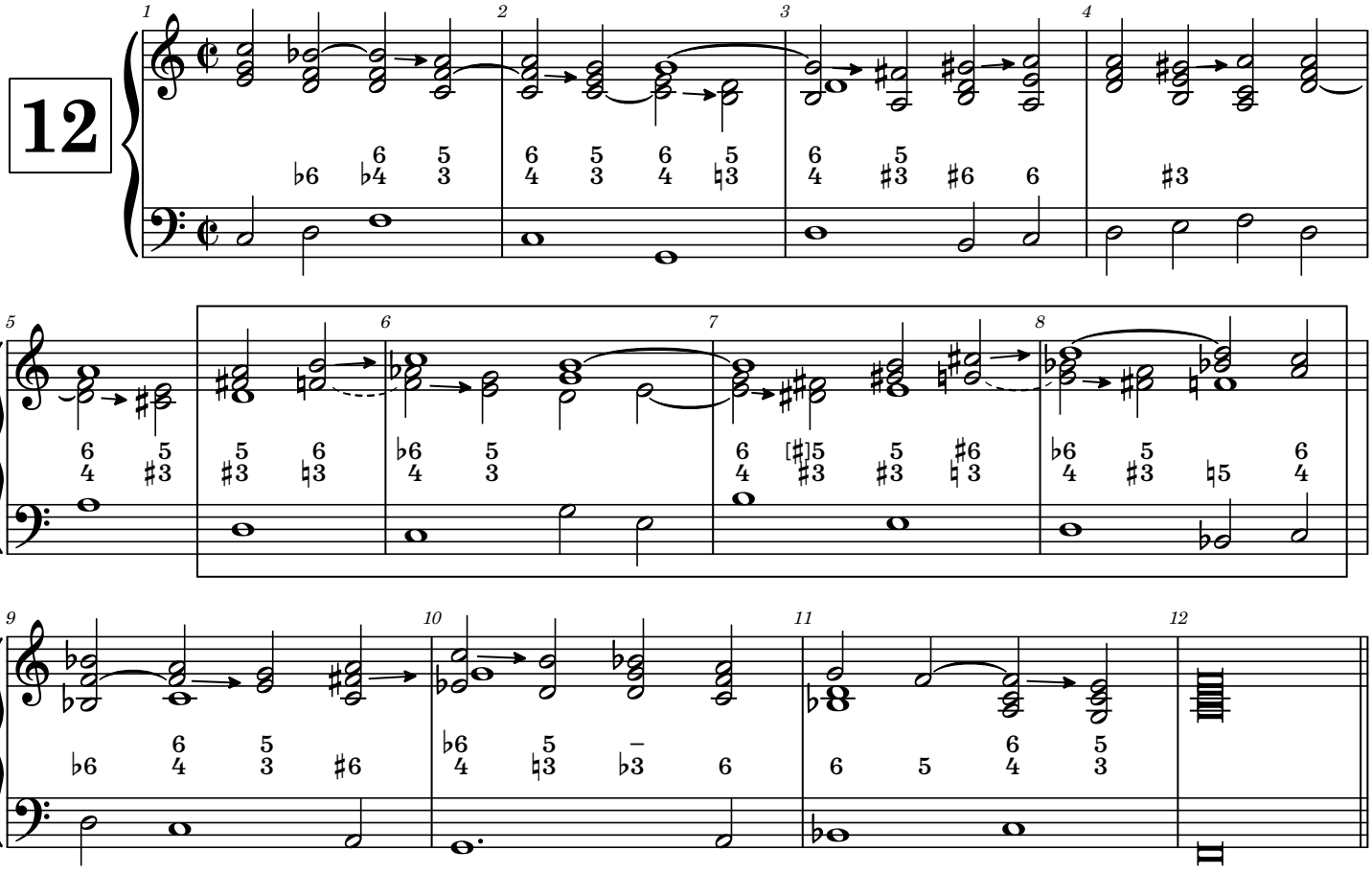


Attwood's Solution

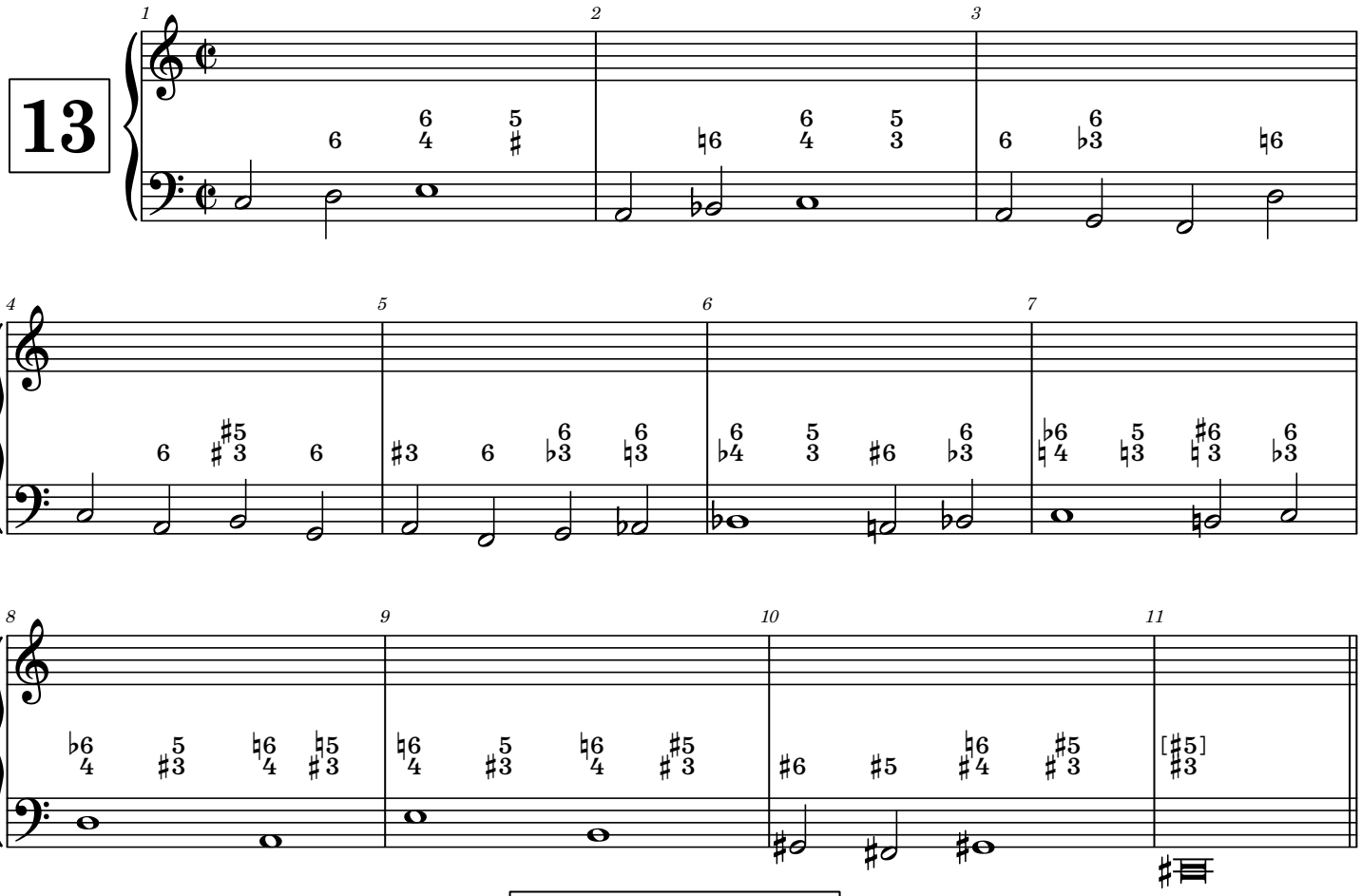


[crossed out by Mozart]

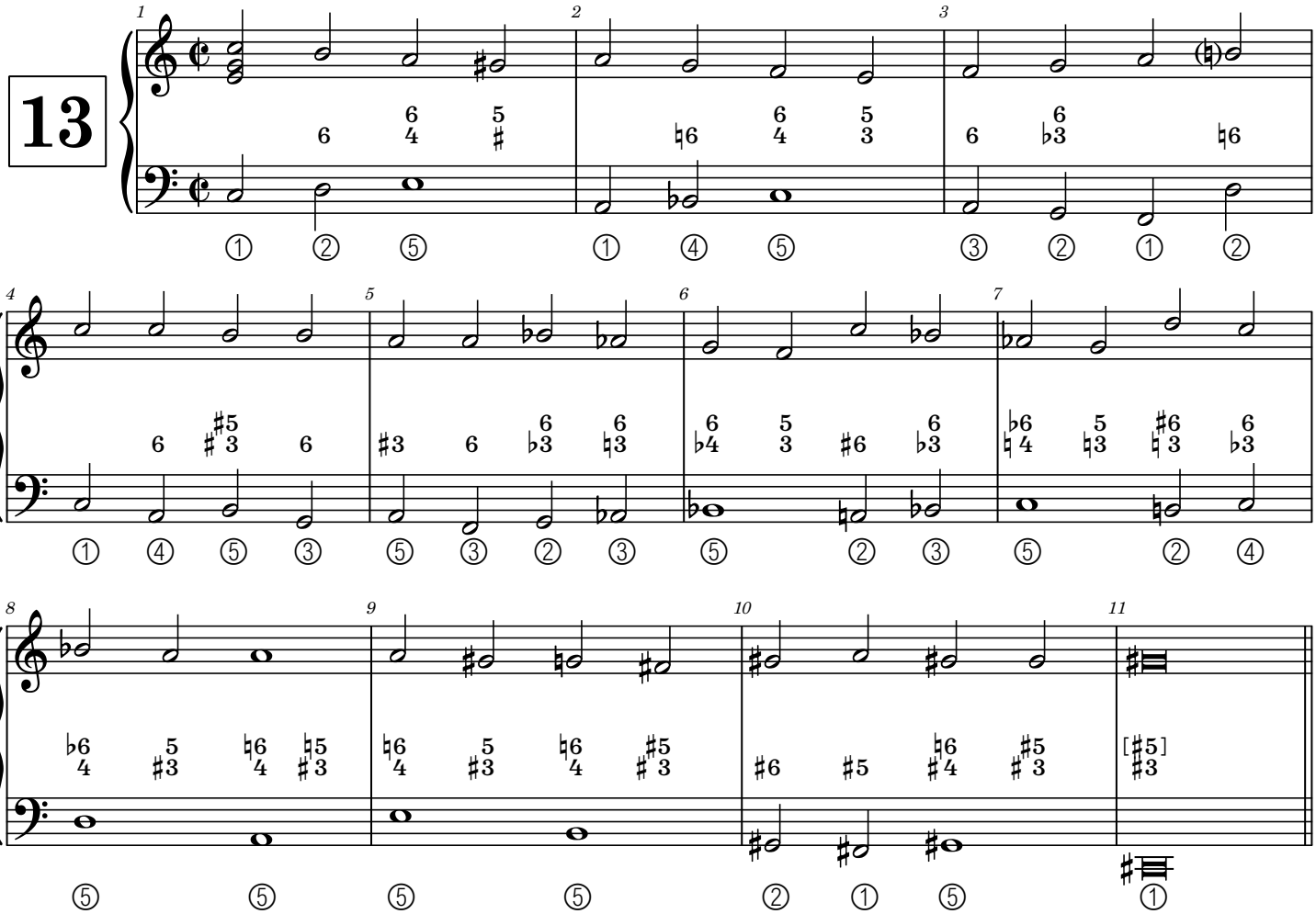
Mozart's Corrections of Attwood's Solution



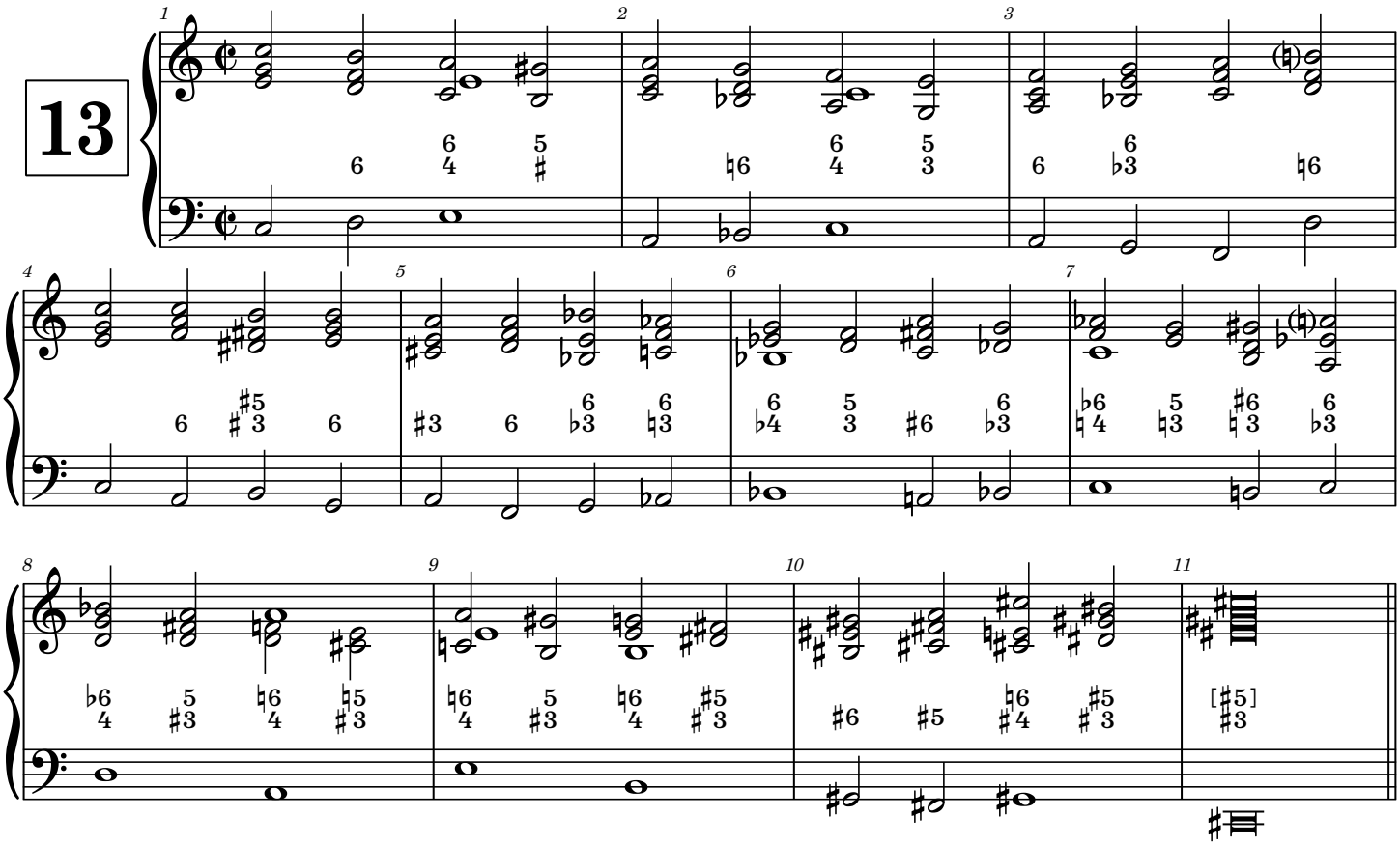
Mozart's Original Exercise (p. 20)



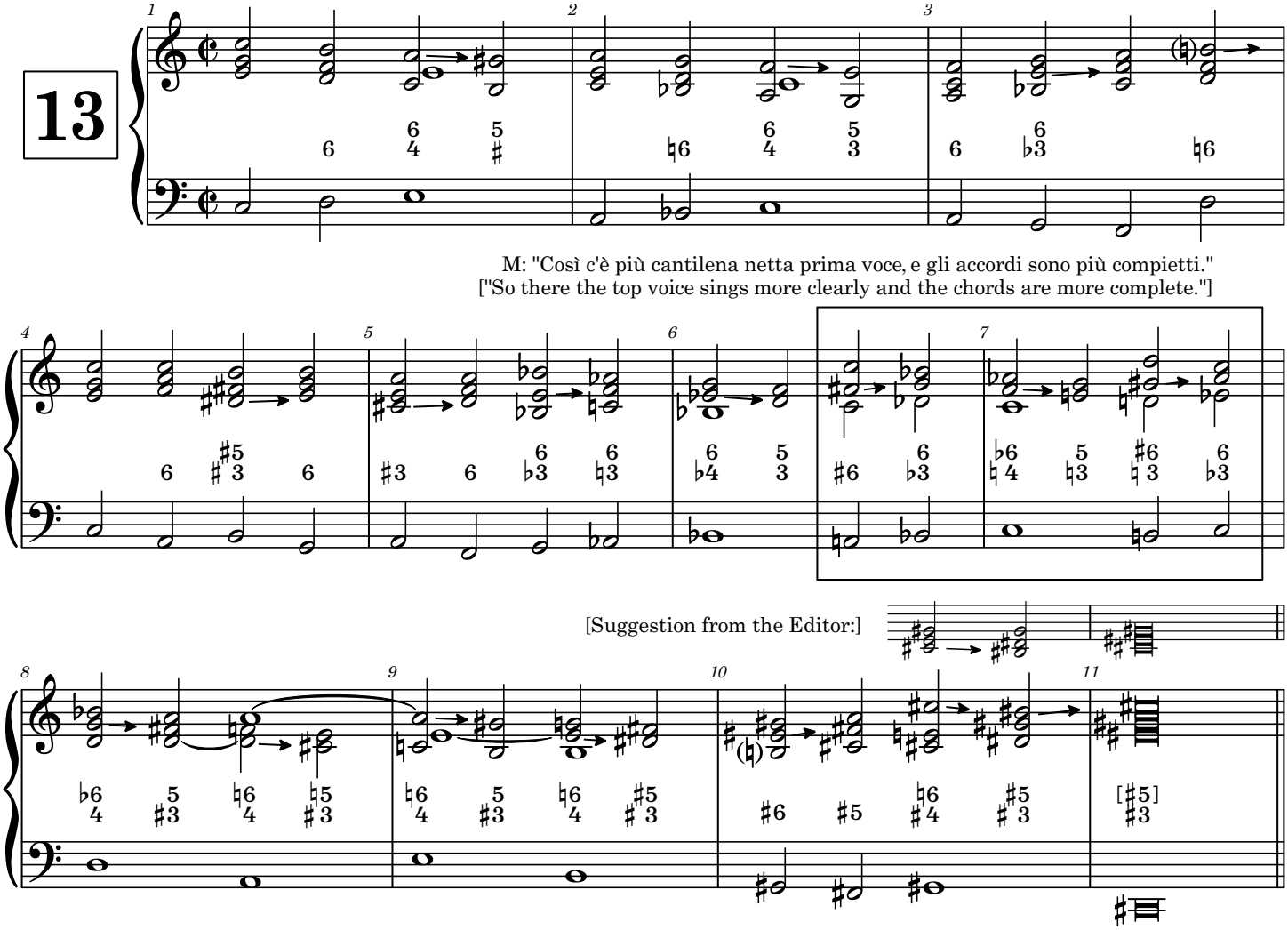
Easier Editorial Version



Attwood's Solution



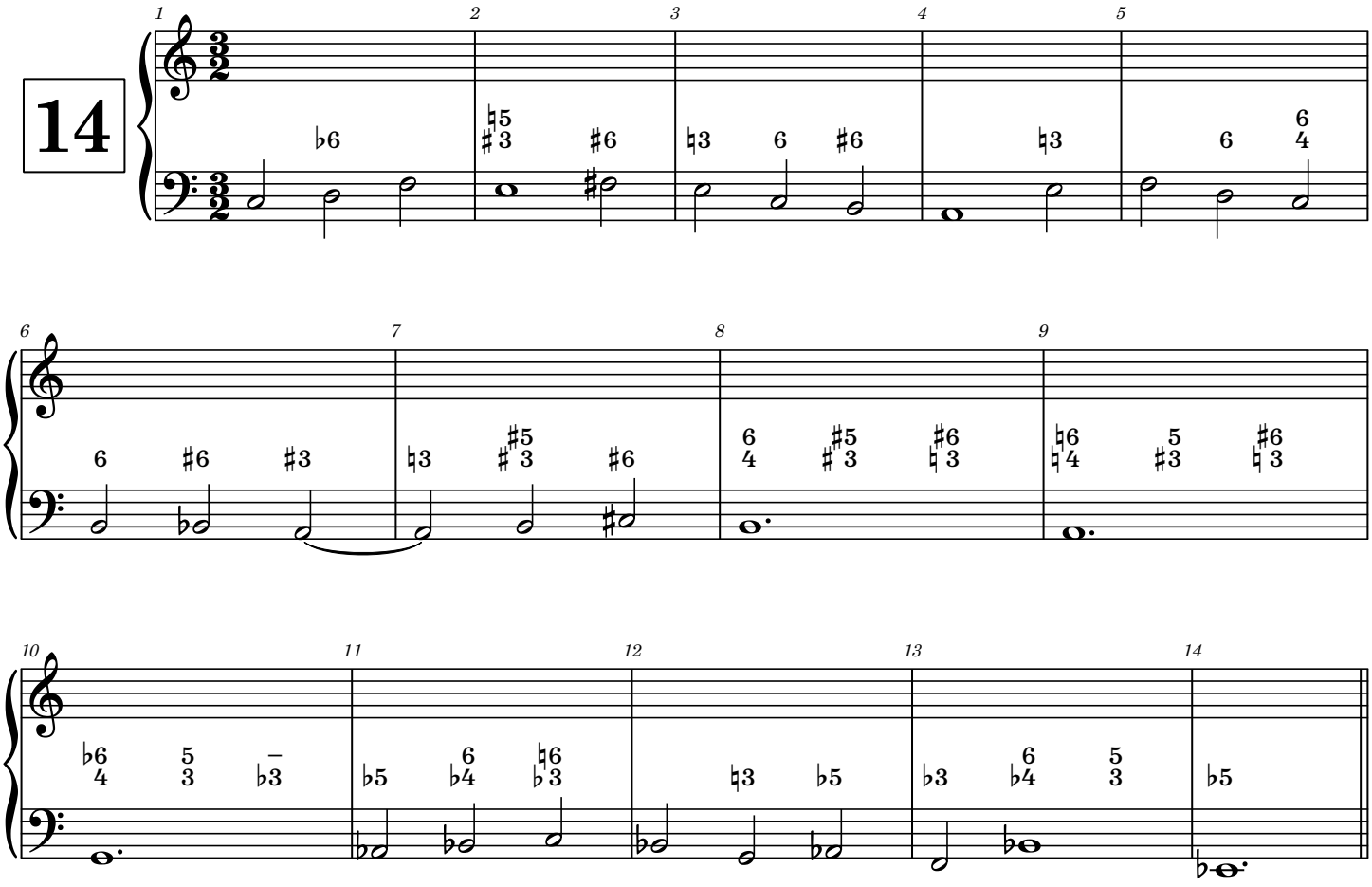
Mozart's Corrections of Attwood's Solution



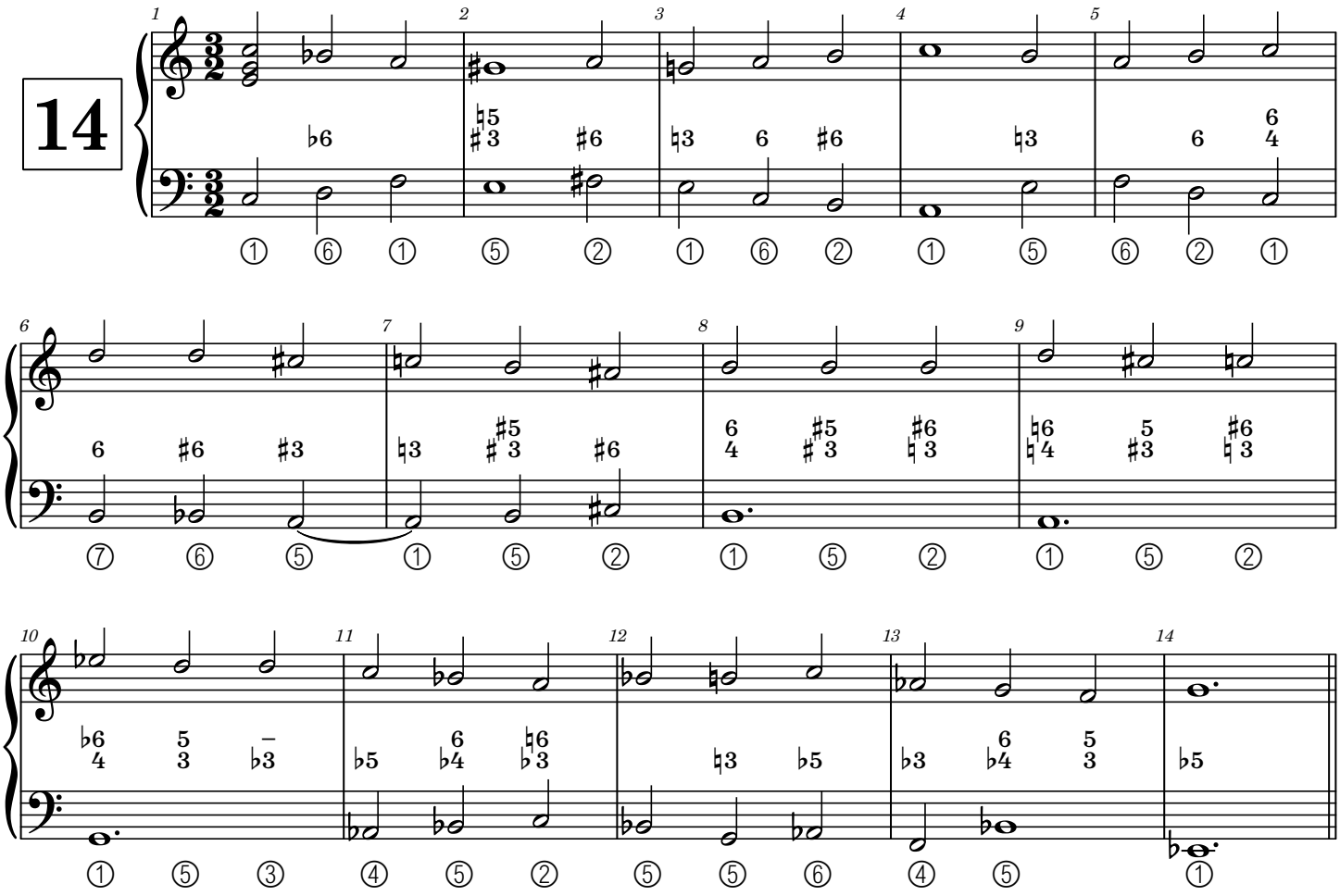
M: "Così c'è più cantilena netta prima voce, e gli accordi sono più compietti."
["So there the top voice sings more clearly and the chords are more complete."]

[Suggestion from the Editor:]

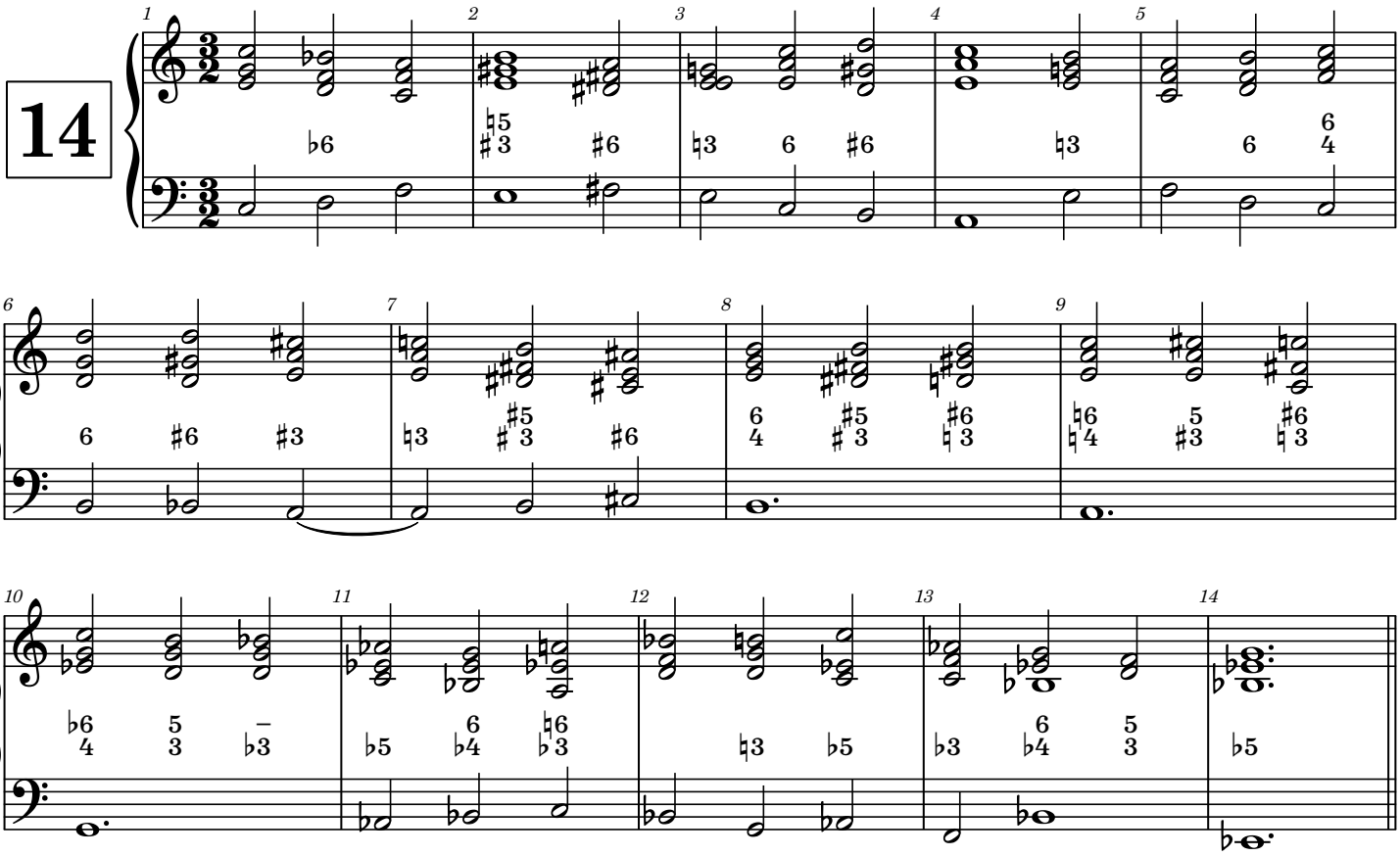
Mozart's Original Exercise (p. 20)



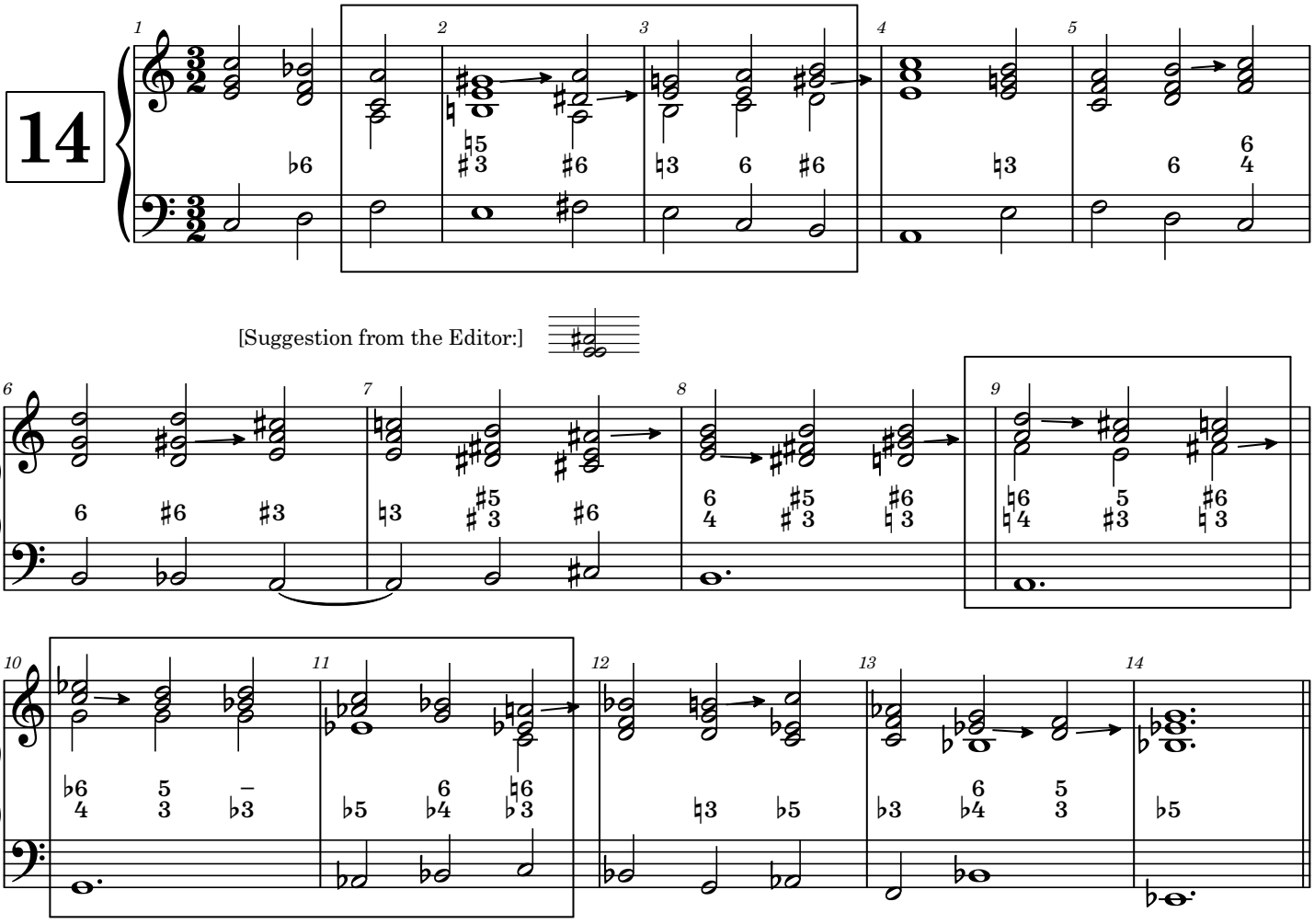
Easier Editorial Version



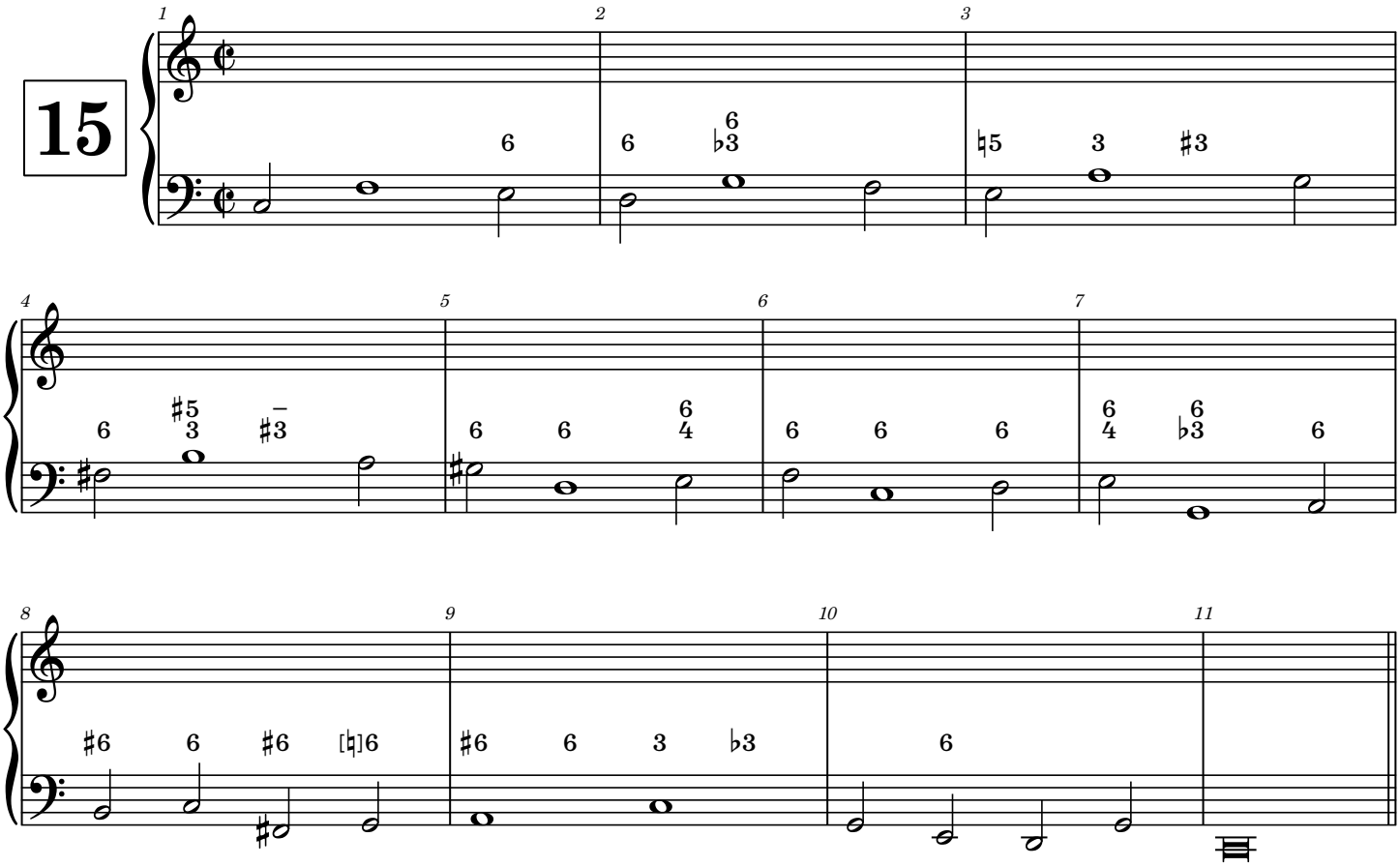
Attwood's Solution



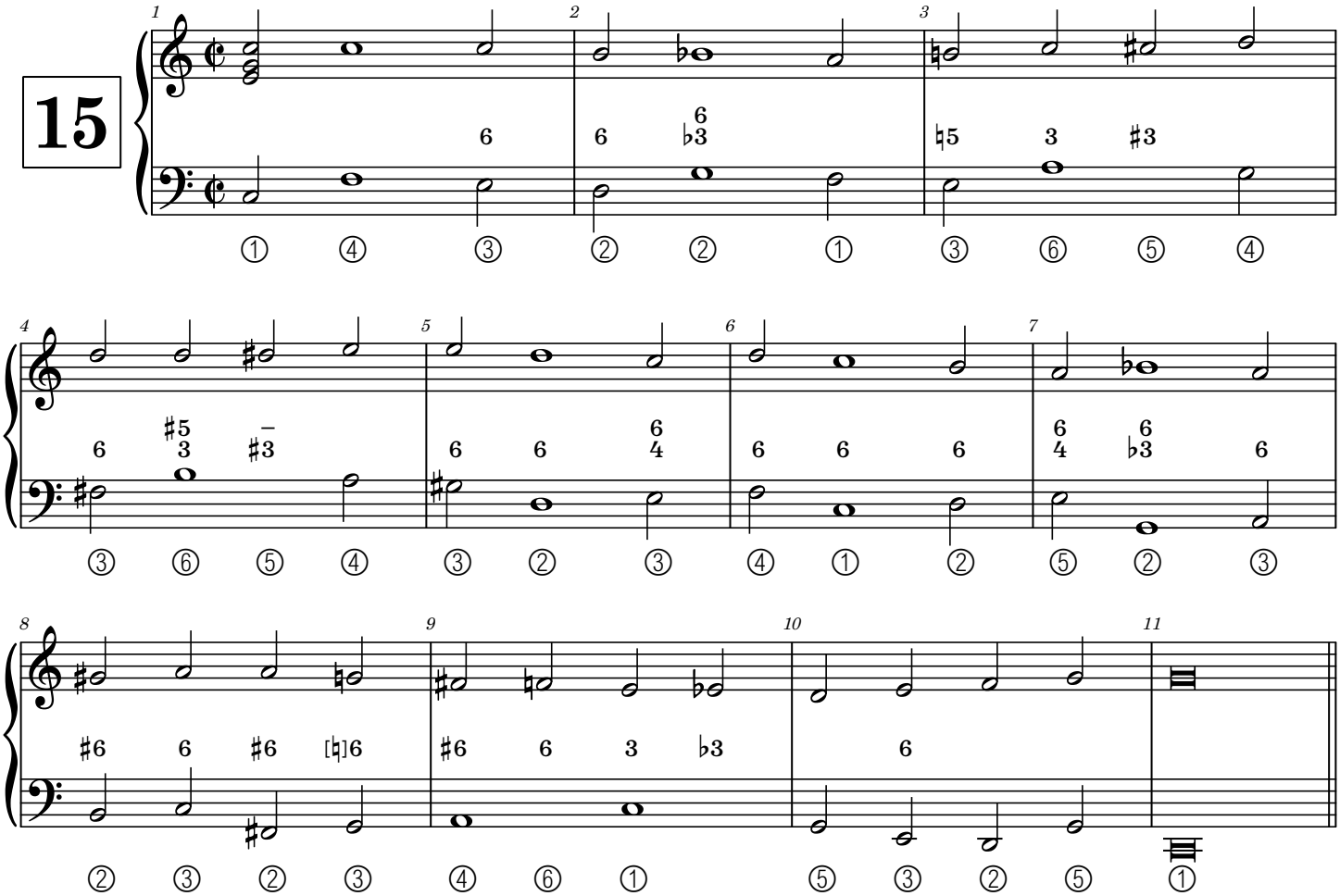
Mozart's Corrections of Attwood's Solution



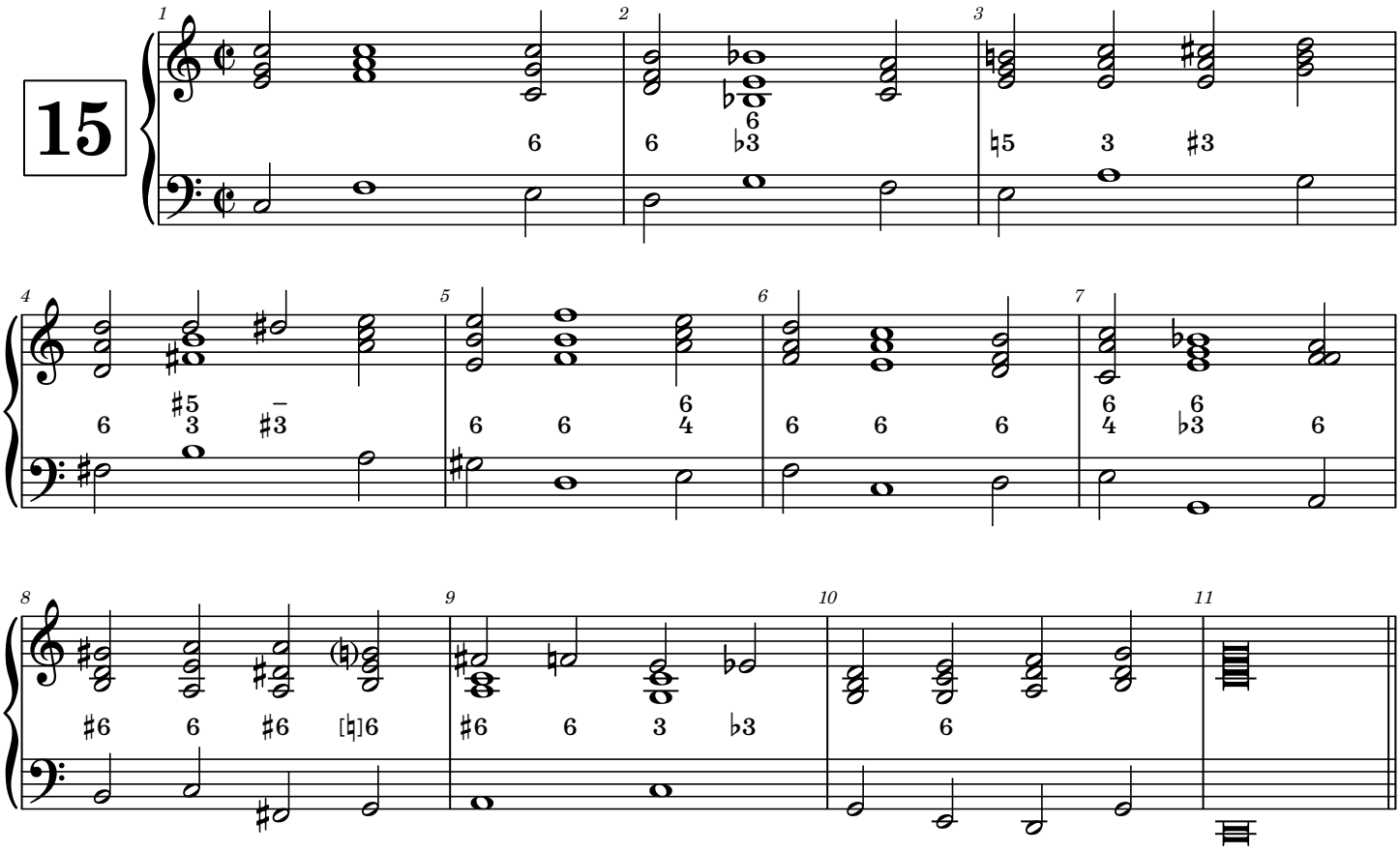
Mozart's Original Exercise (p. 21)



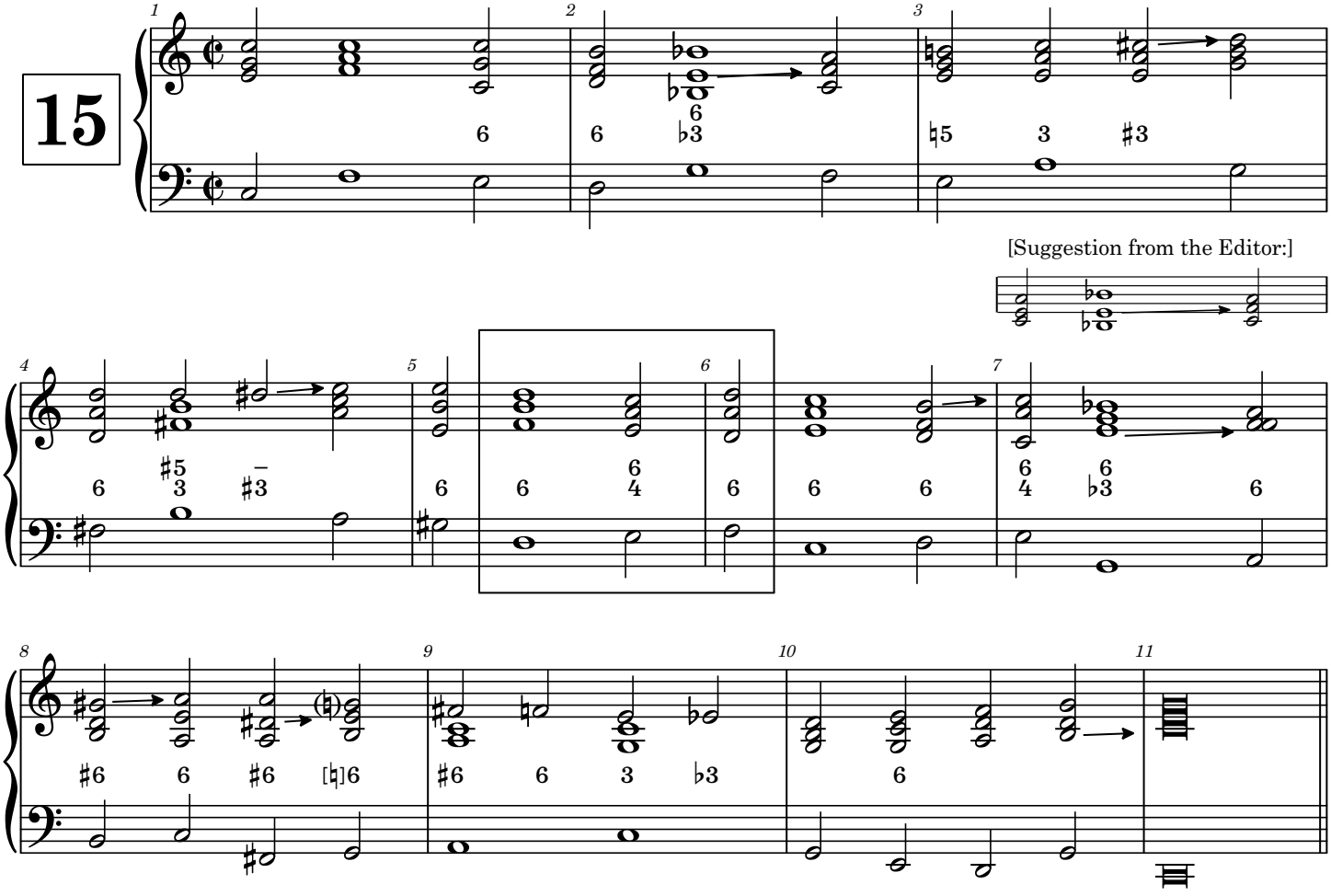
Easier Editorial Version



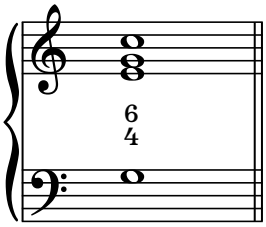
Attwood's Solution



Mozart's Corrections of Attwood's Solution



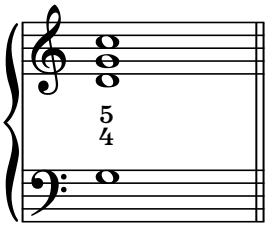
accordo di quarta Consonante [chord of the consonant fourth]



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.

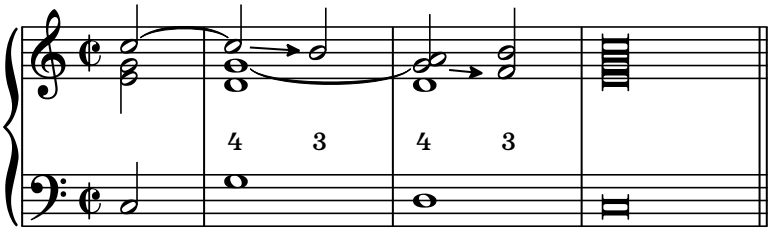
[the difference between these two chords is that in the first there is the sixth, and in the second there is a fifth. another difference is that the latter is dissonant.]

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.

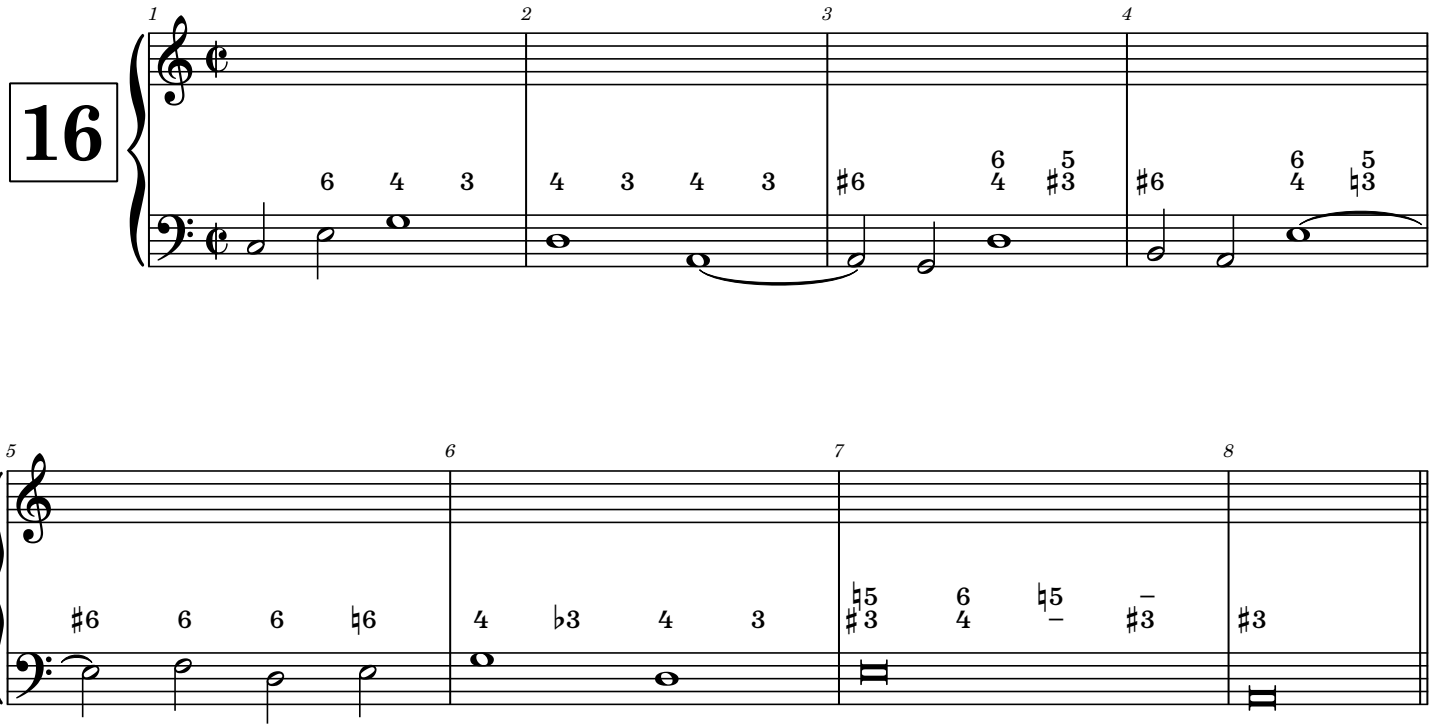
[for example]



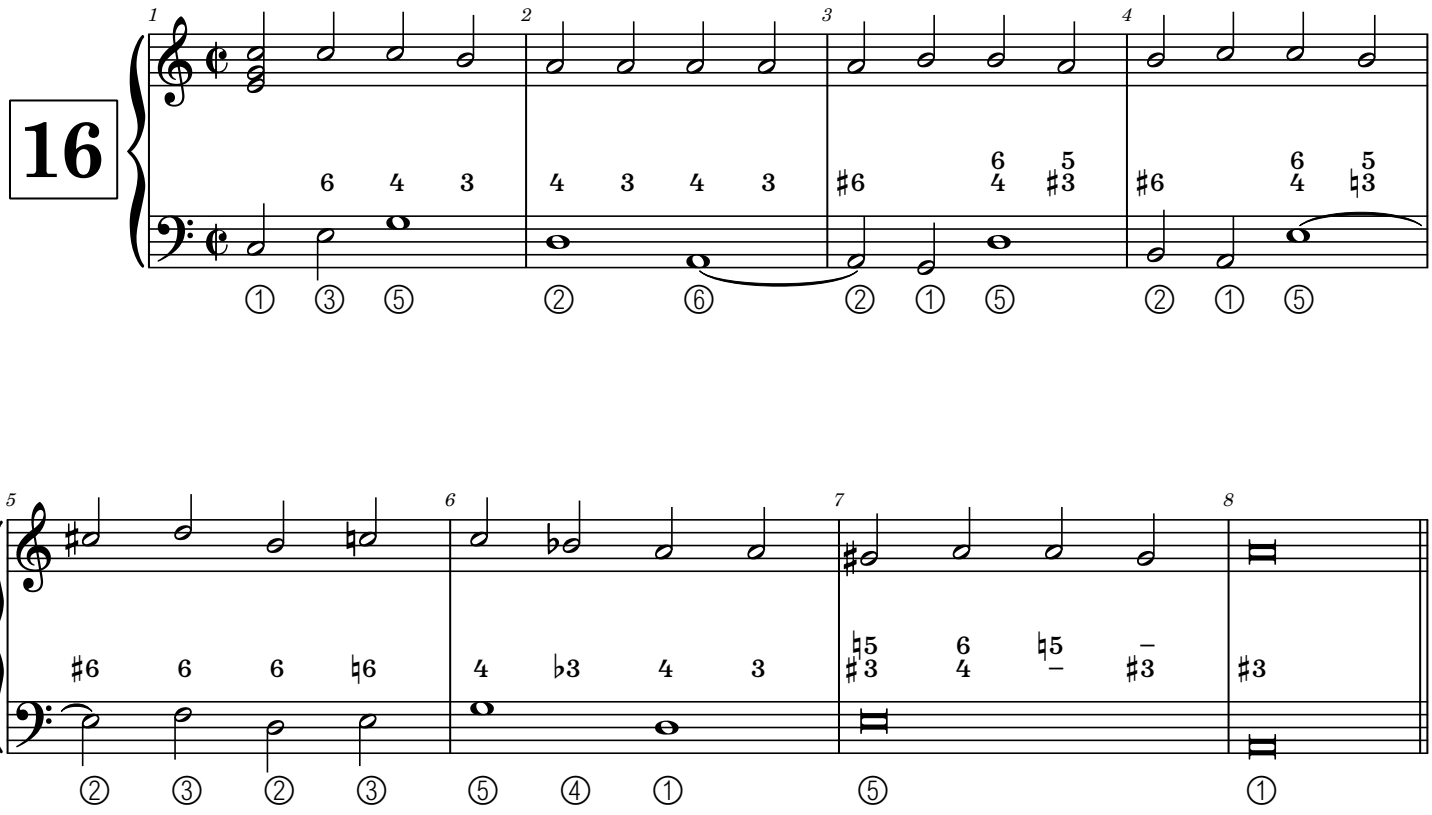
in questo accordo non si mettano altri zifferi ch'una quarta, la quinta già si suppone.

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

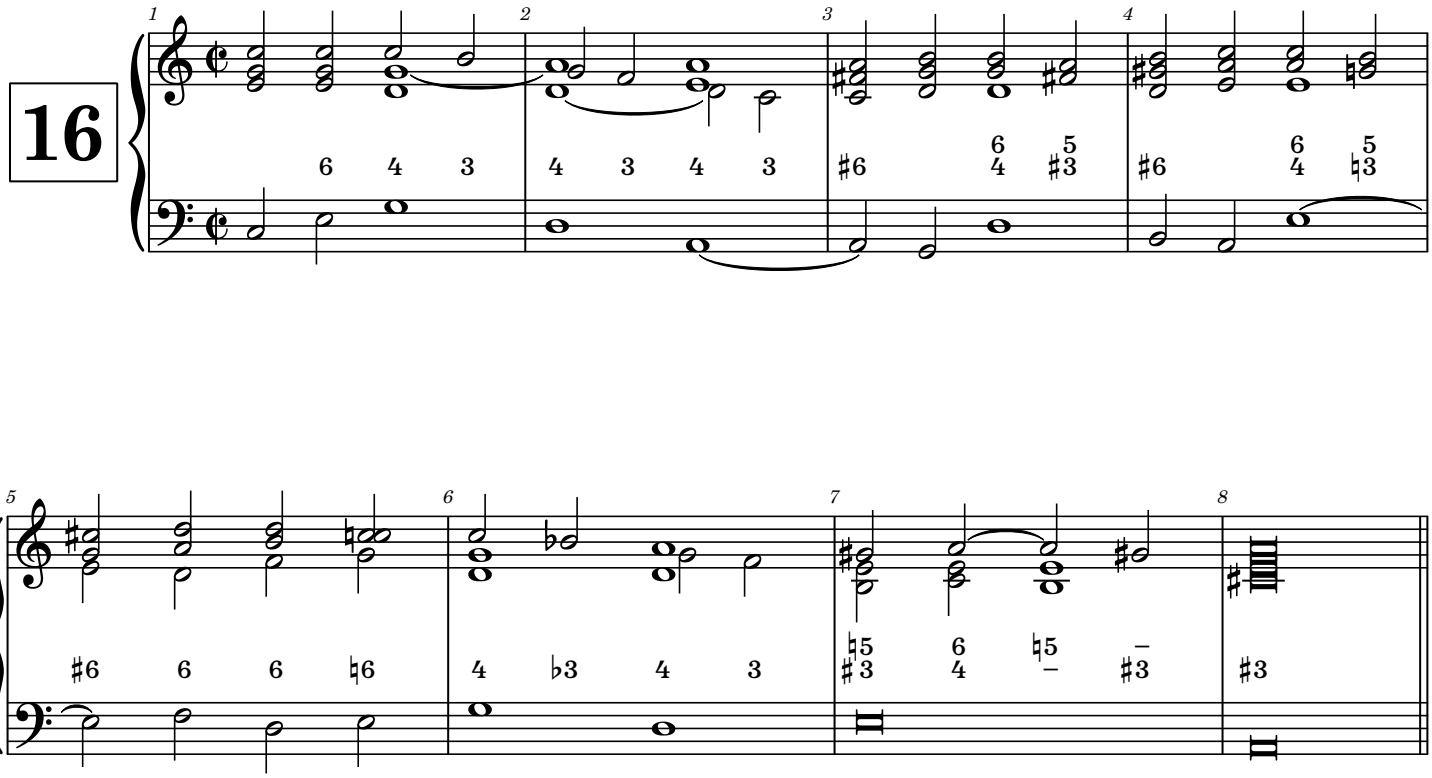
Mozart's Original Exercise (p. 21)



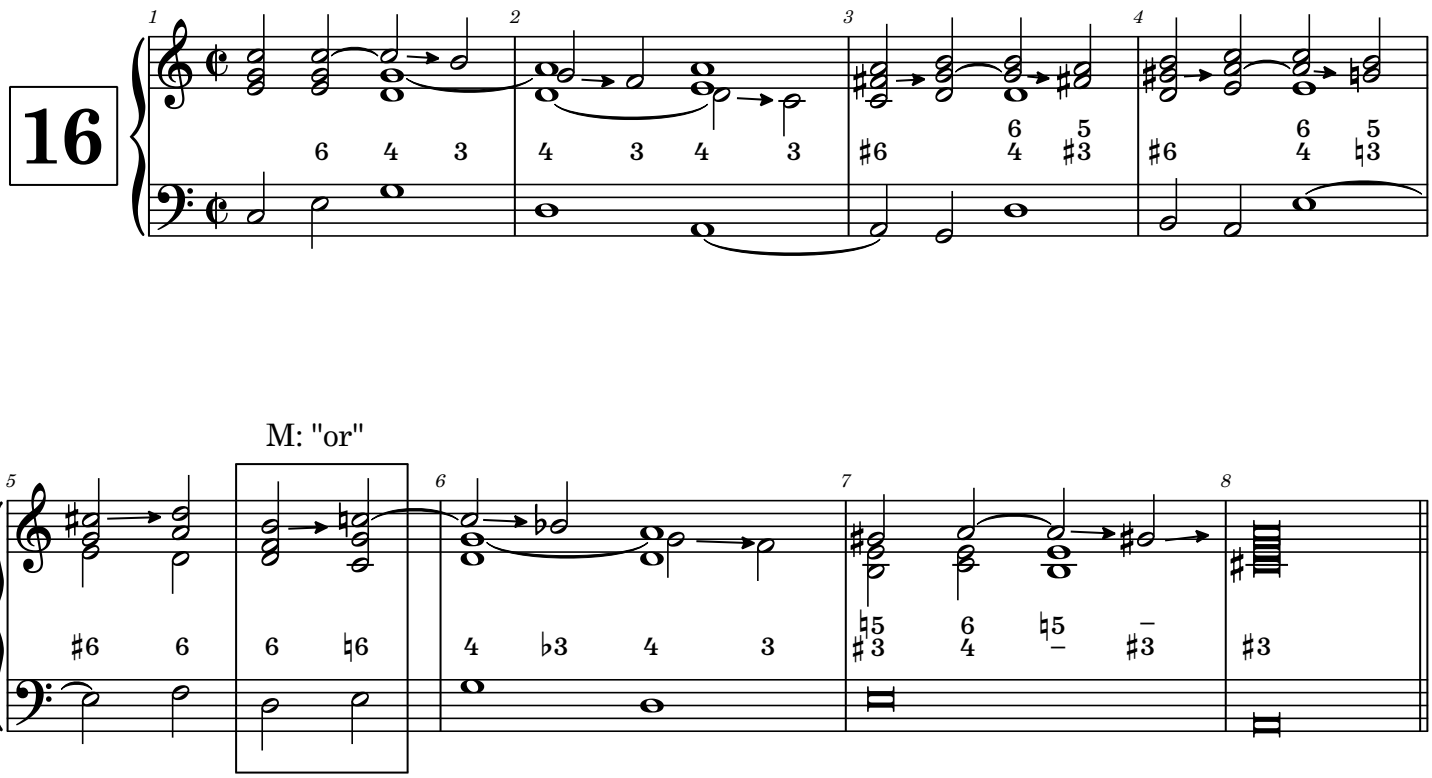
Easier Editorial Version



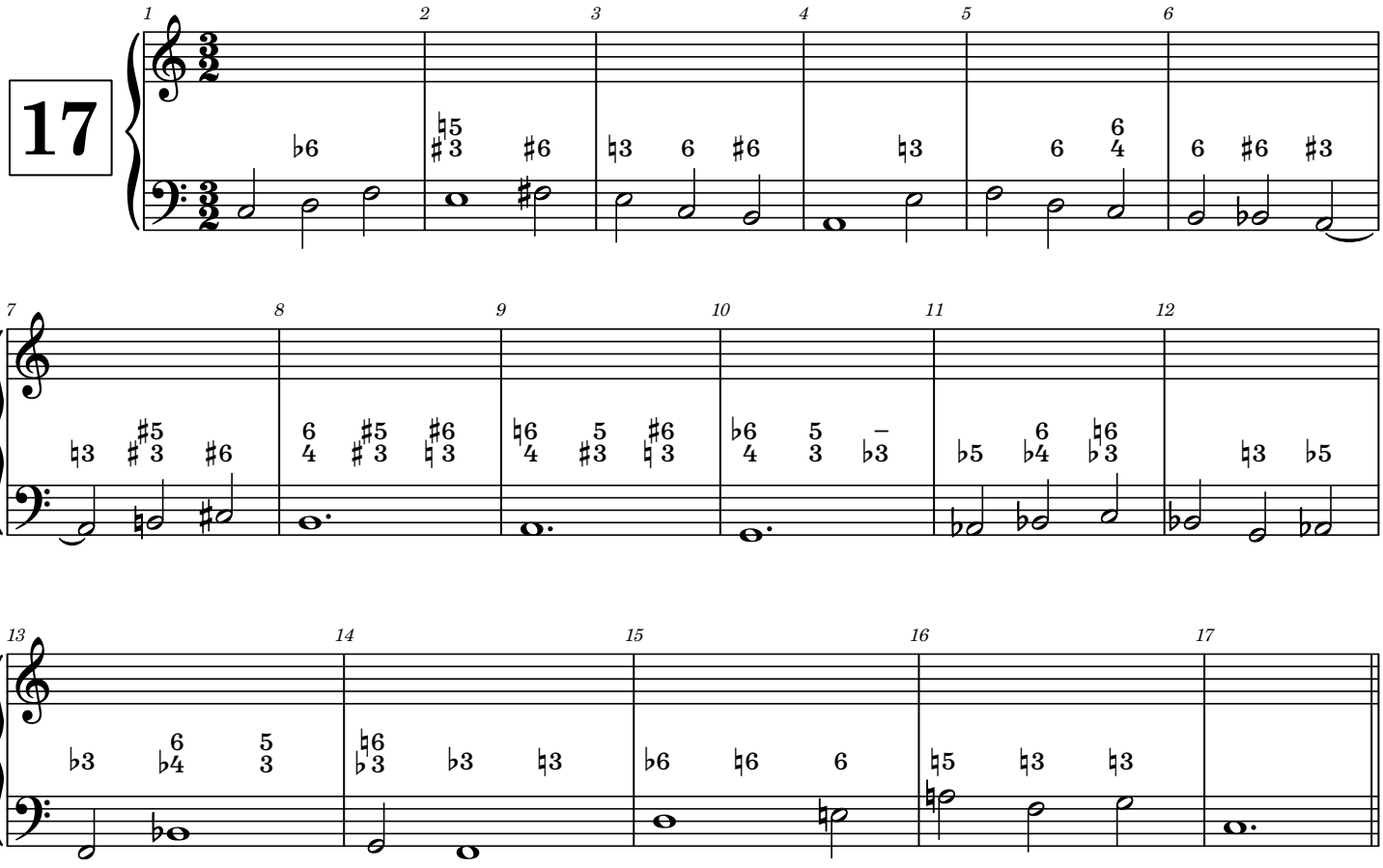
Attwood's Solution



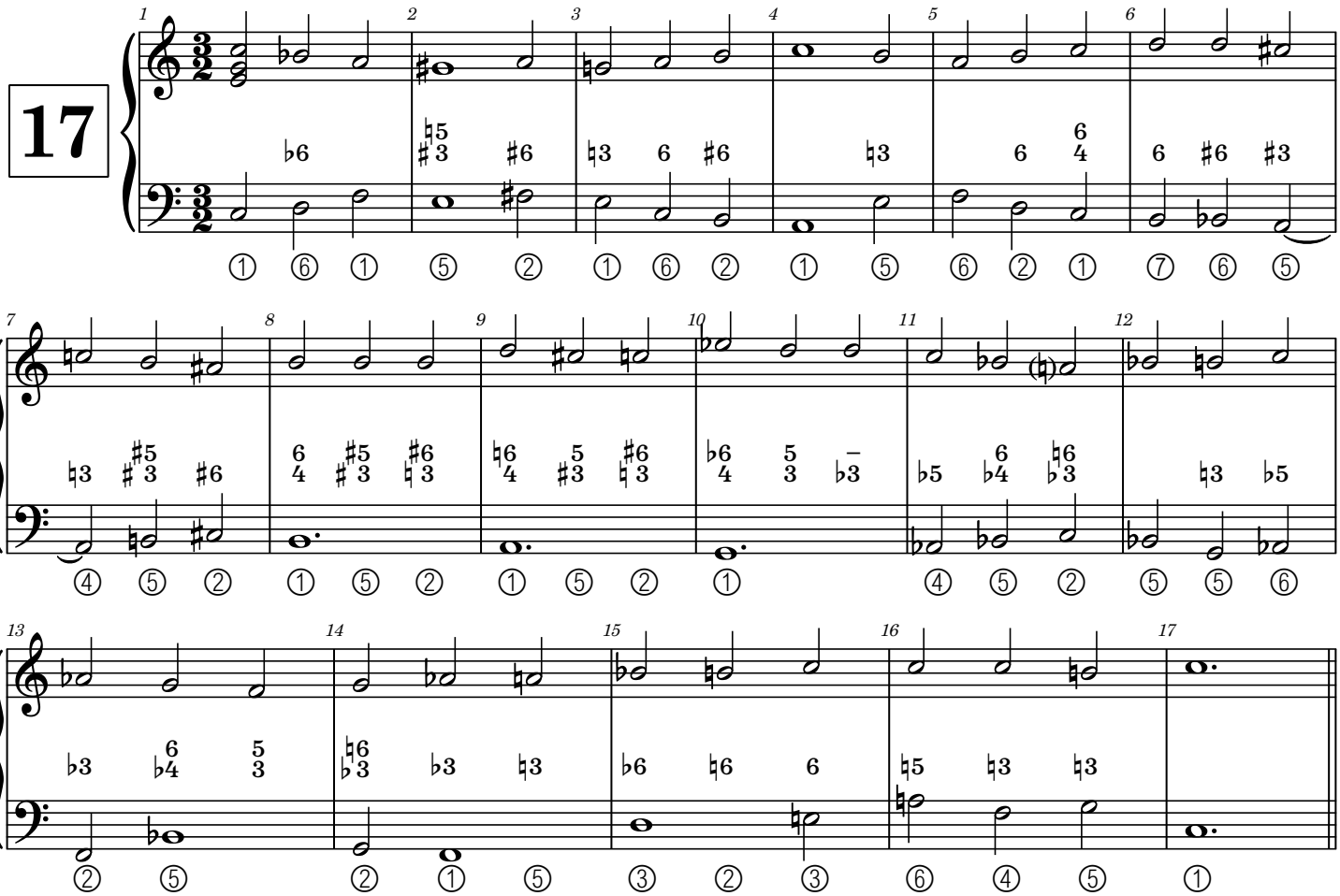
Mozart's Corrections of Attwood's Solution (none)



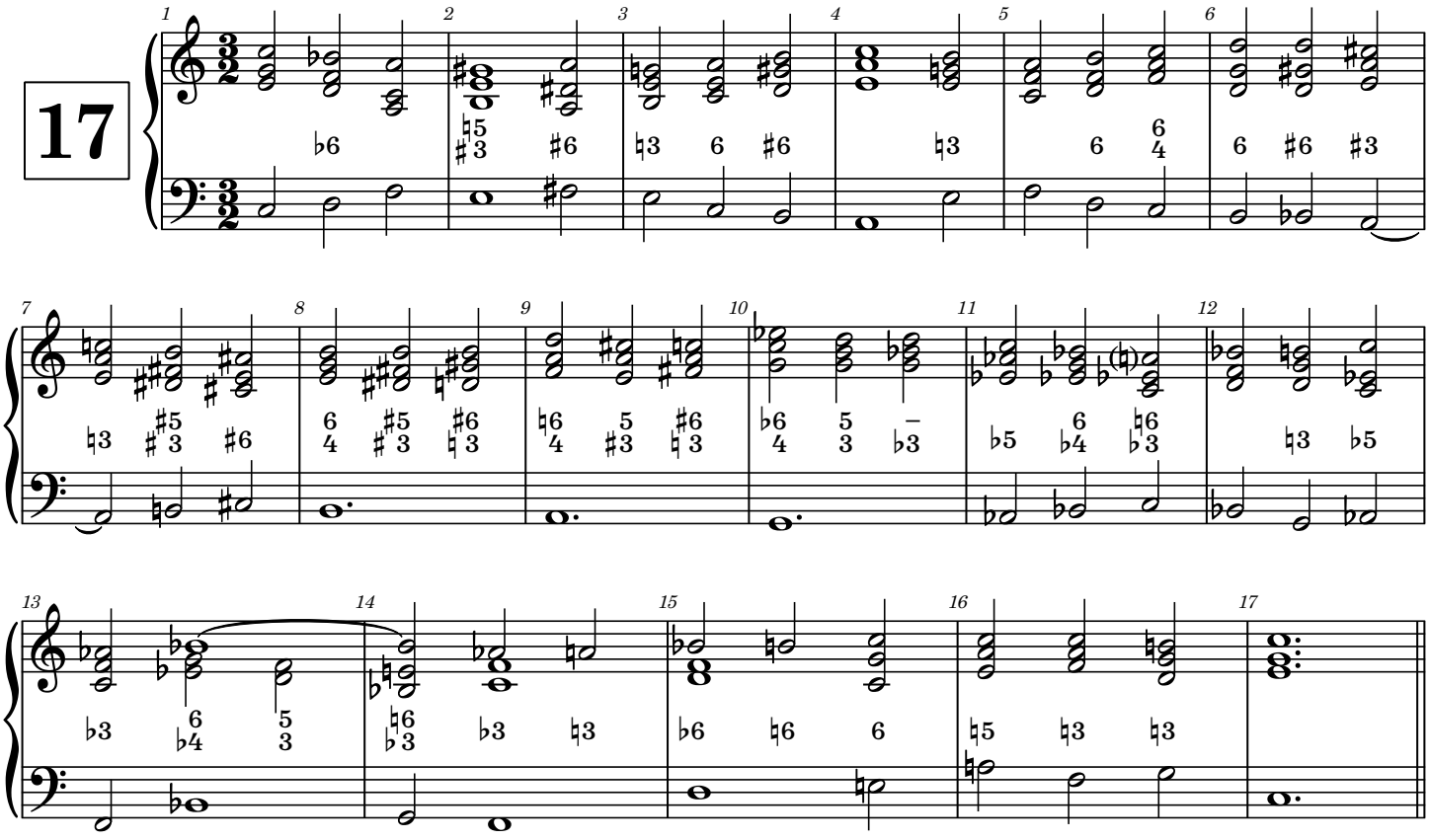
Mozart's Original Exercise (p. 22) - mm. 1-13 same as Exercise No. 14.



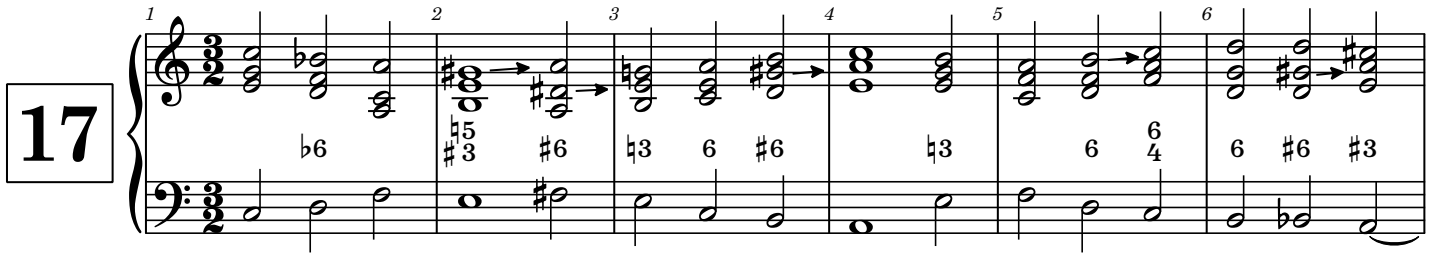
Easier Editorial Version - mm. 1-13 same as Exercise No. 14.



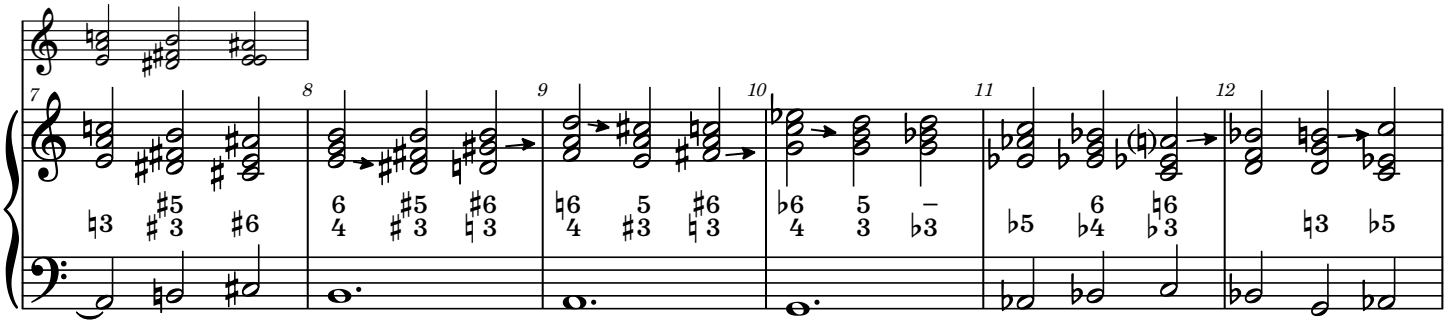
Attwood's Solution - mm. 1-13 same as Exercise No. 14.



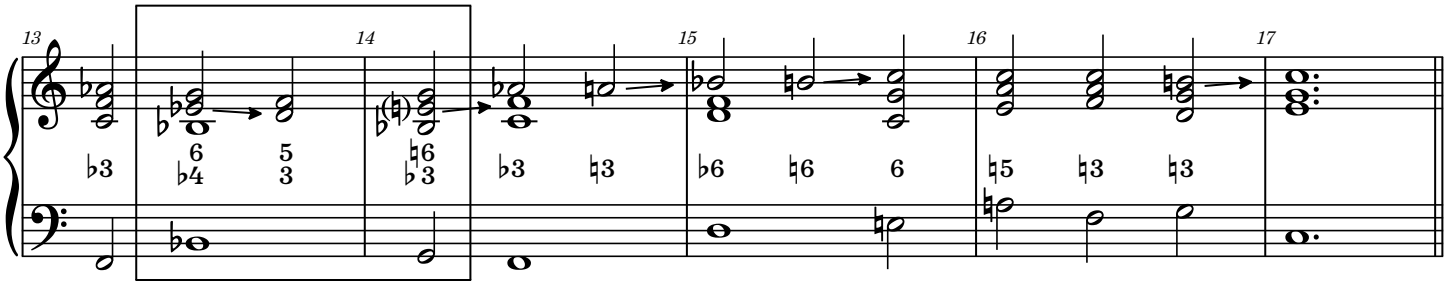
Mozart's Corrections of Attwood's Solution - mm. 1-13 same as Exercise No. 14.

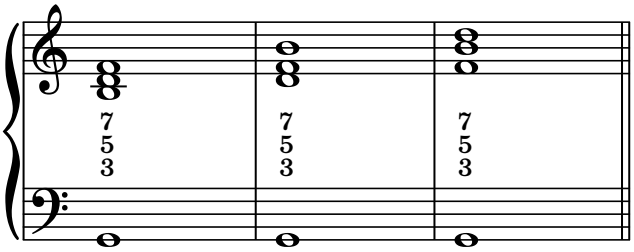


[Suggestion from the Editor:]

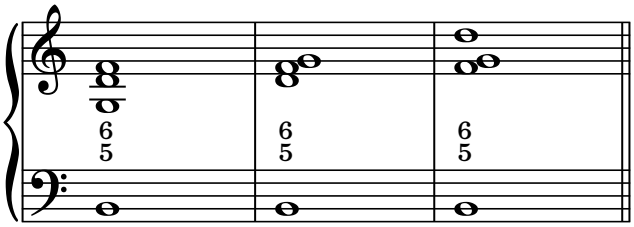


Attwood: "this sings better. Besid's to go from a Flat 3rd to an octave is not good."





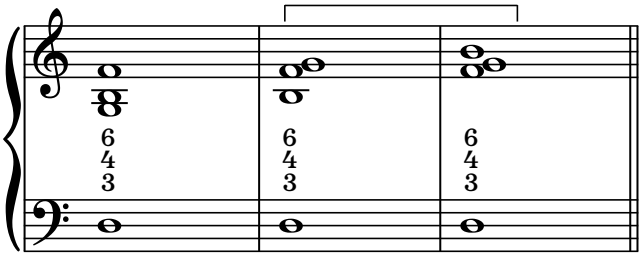
a l'accordo di settima ci vuol la 5ta e la terza
[the chord of the seventh takes the 5th and third]



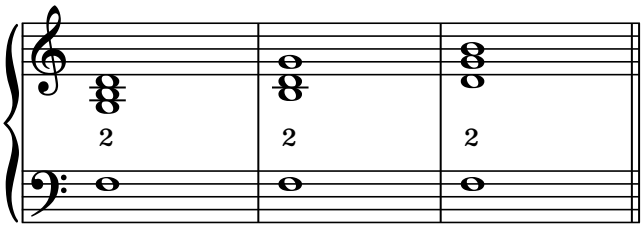
quando si mette nel Basso la terza, abbiamo l'accordo di quina Sesta, nel quale ci vuol anche la terza. [when the third is placed in the bass, we have the chord of the five six, in which the third is also needed.]

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]

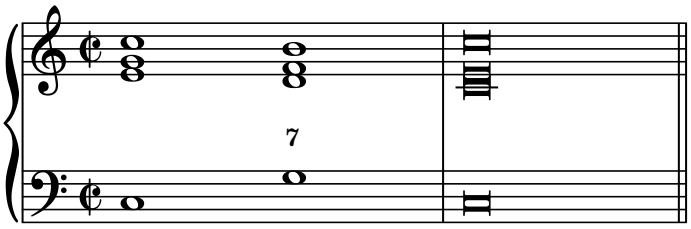


quando si mette nel Basso la quinta, abbiamo l'accordo die quarta sesta, colla Terza. [when we put the fifth in the bass, we have the agreement of the four, sixth, with third.



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.]

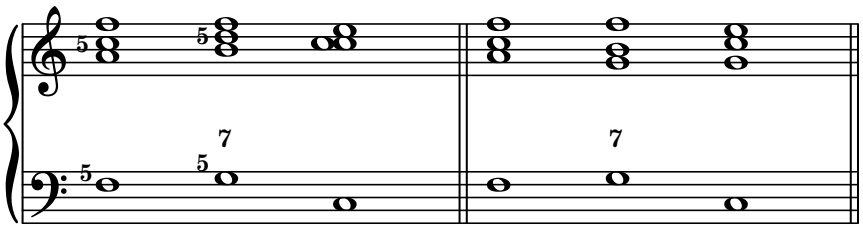
in questo accordo basta di metter nei numeri un Due. La quarta e sesta si suppone. [in this chord it suffices to figure the two. the fourth and sixth are assumed.]



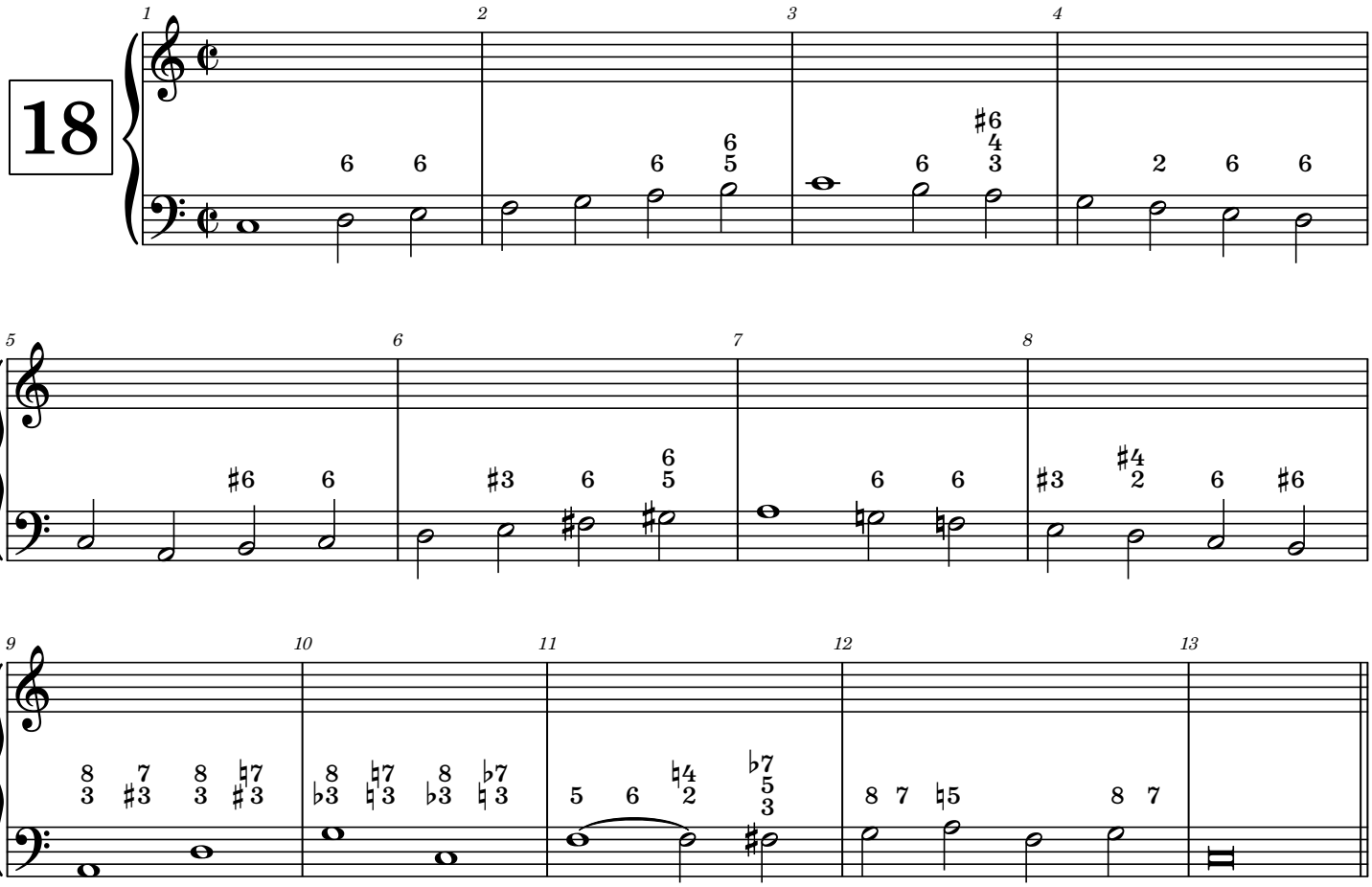
NB: la 7ma deve sempre risolversi in giù per schivar delle quinte, si può anche lasciar fuori la quinta a metter l'ottava, per Esempio [NB: the 7th must always resolve down to avoid the fifths. one can also omit the fifth and put the octave, for example]

in vere di questo
[instead of this]

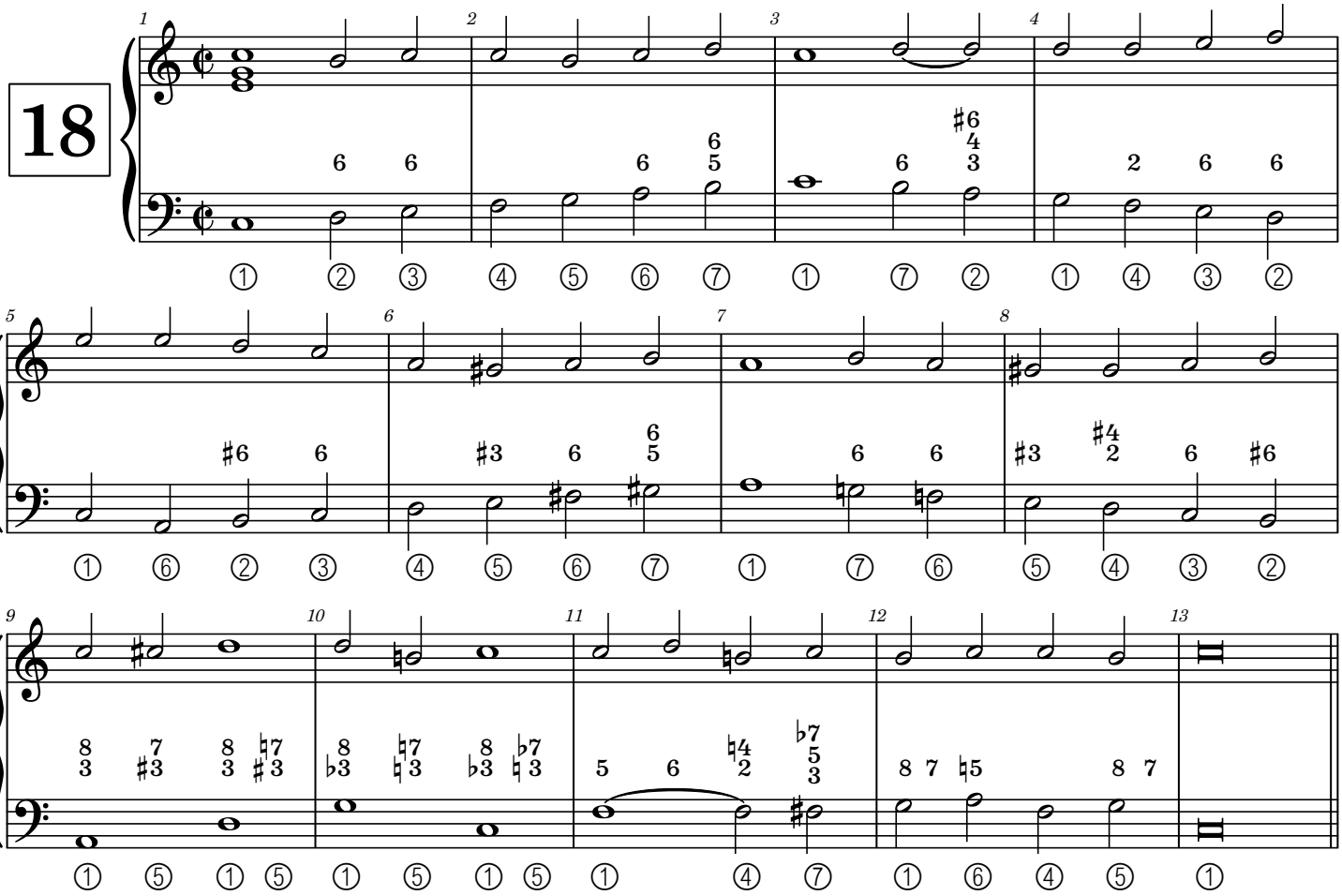
si mette [one does this]



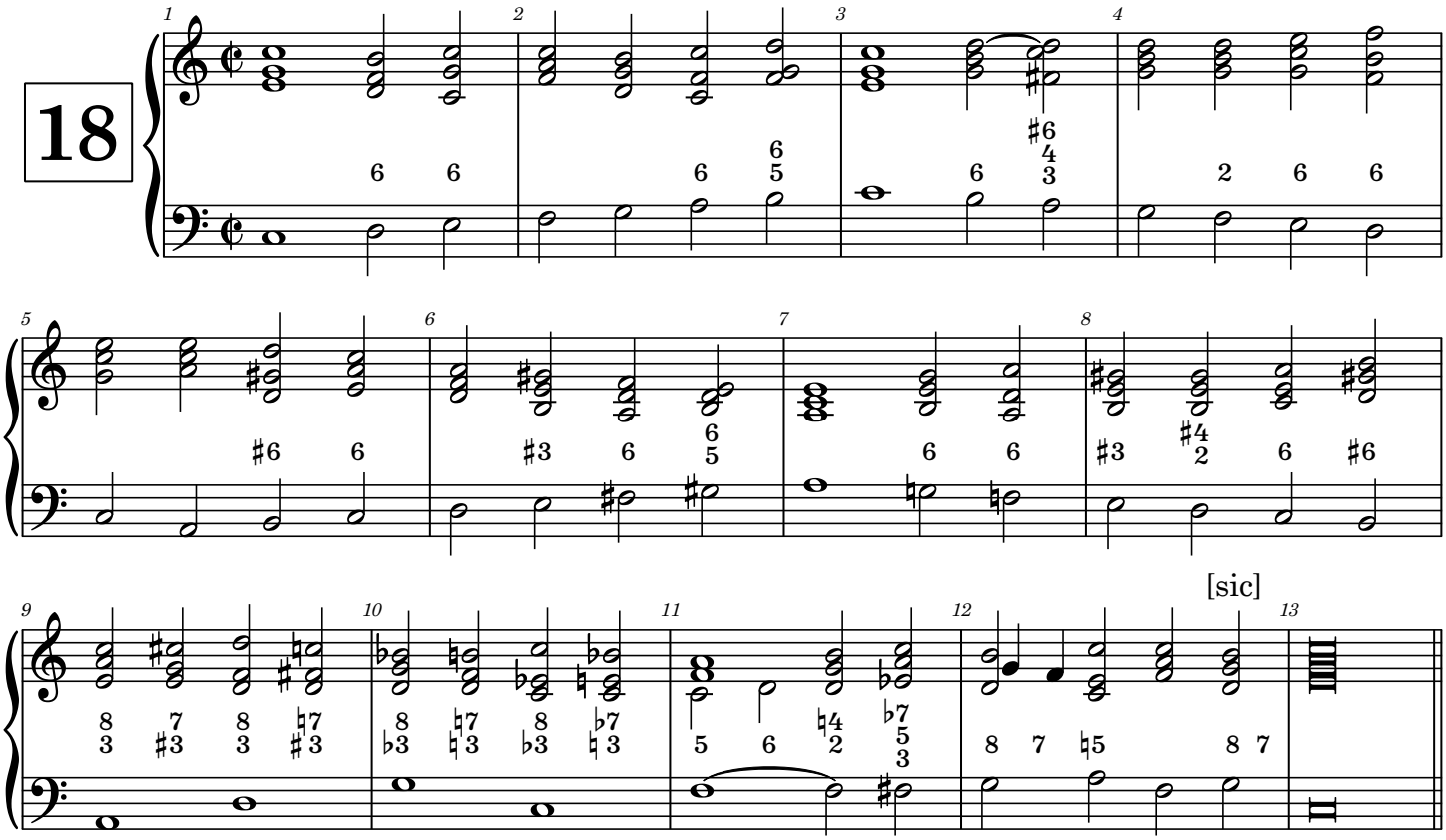
Mozart's Original Exercise (p. 23)



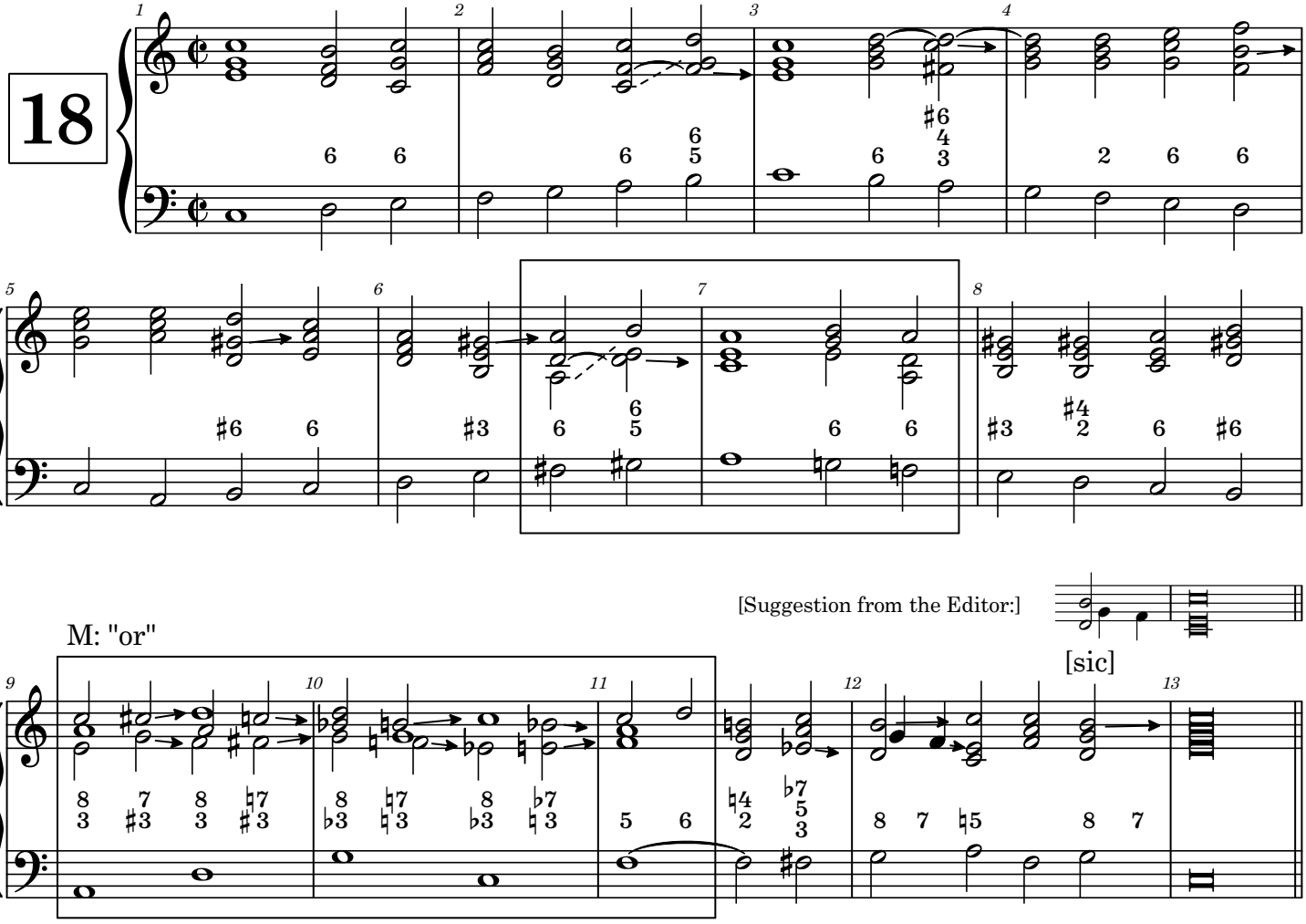
Easier Editorial Version



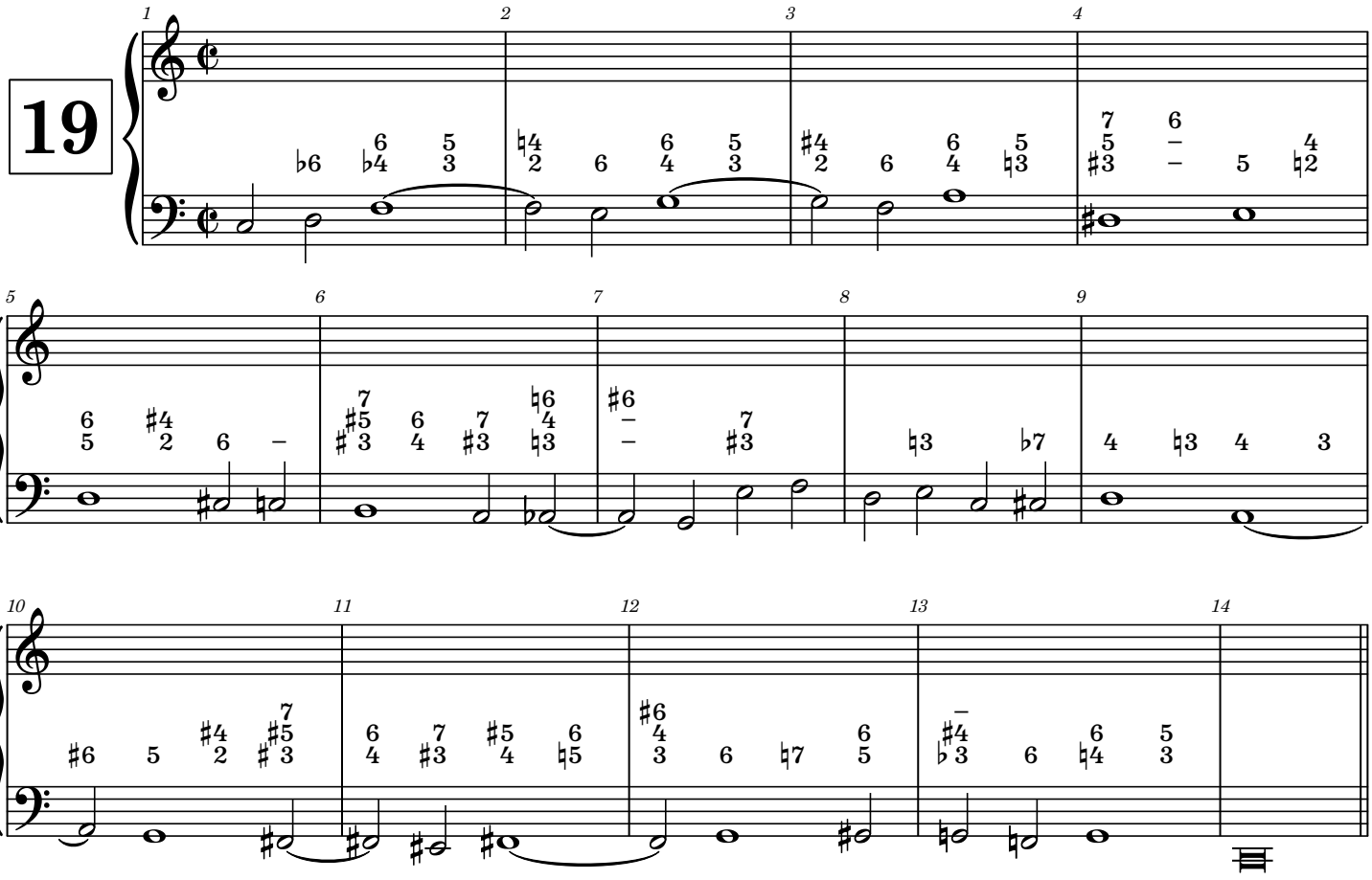
Attwood's Solution



Mozart's Corrections of Attwood's Solution



Mozart's Original Exercise (p. 23)



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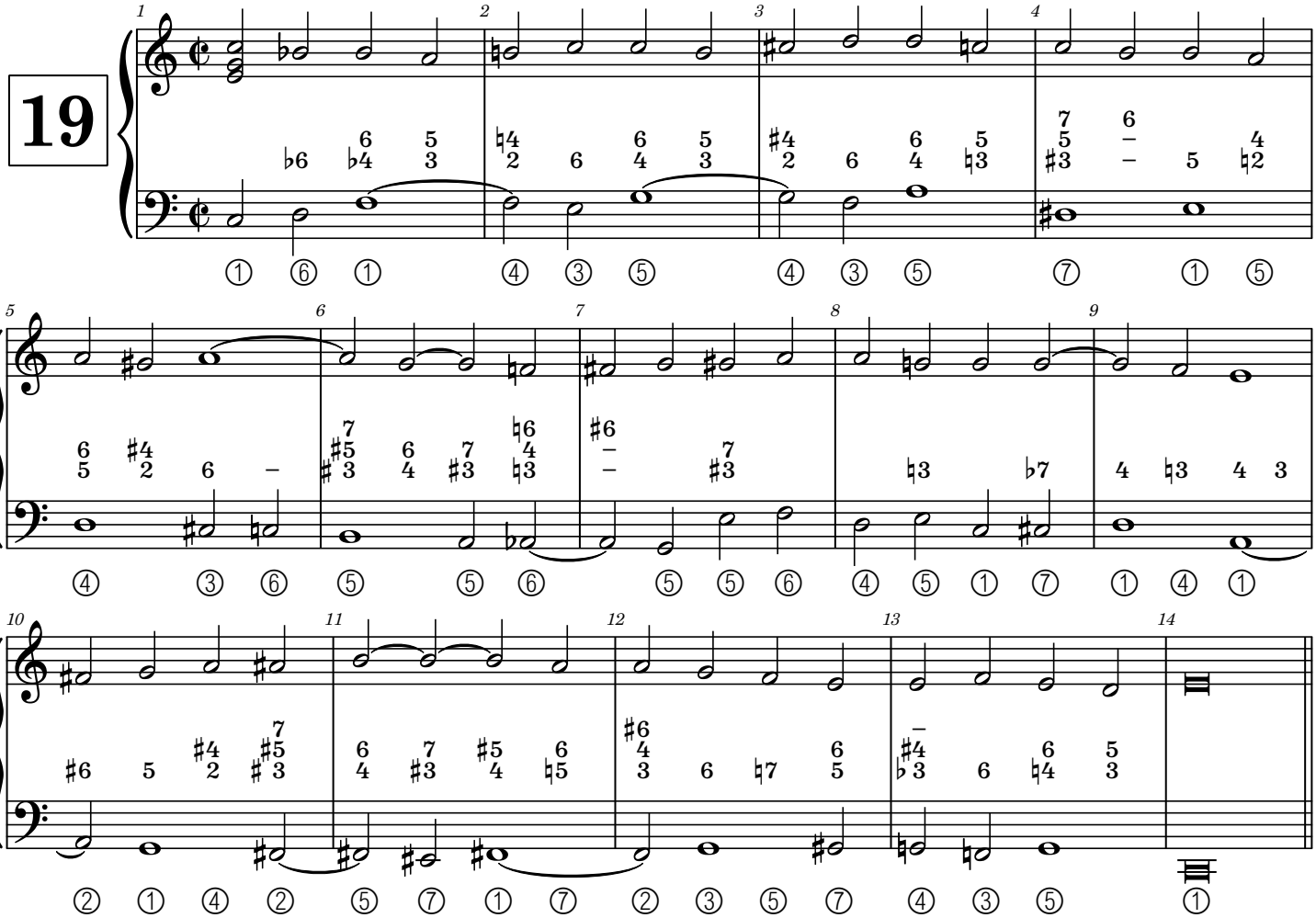
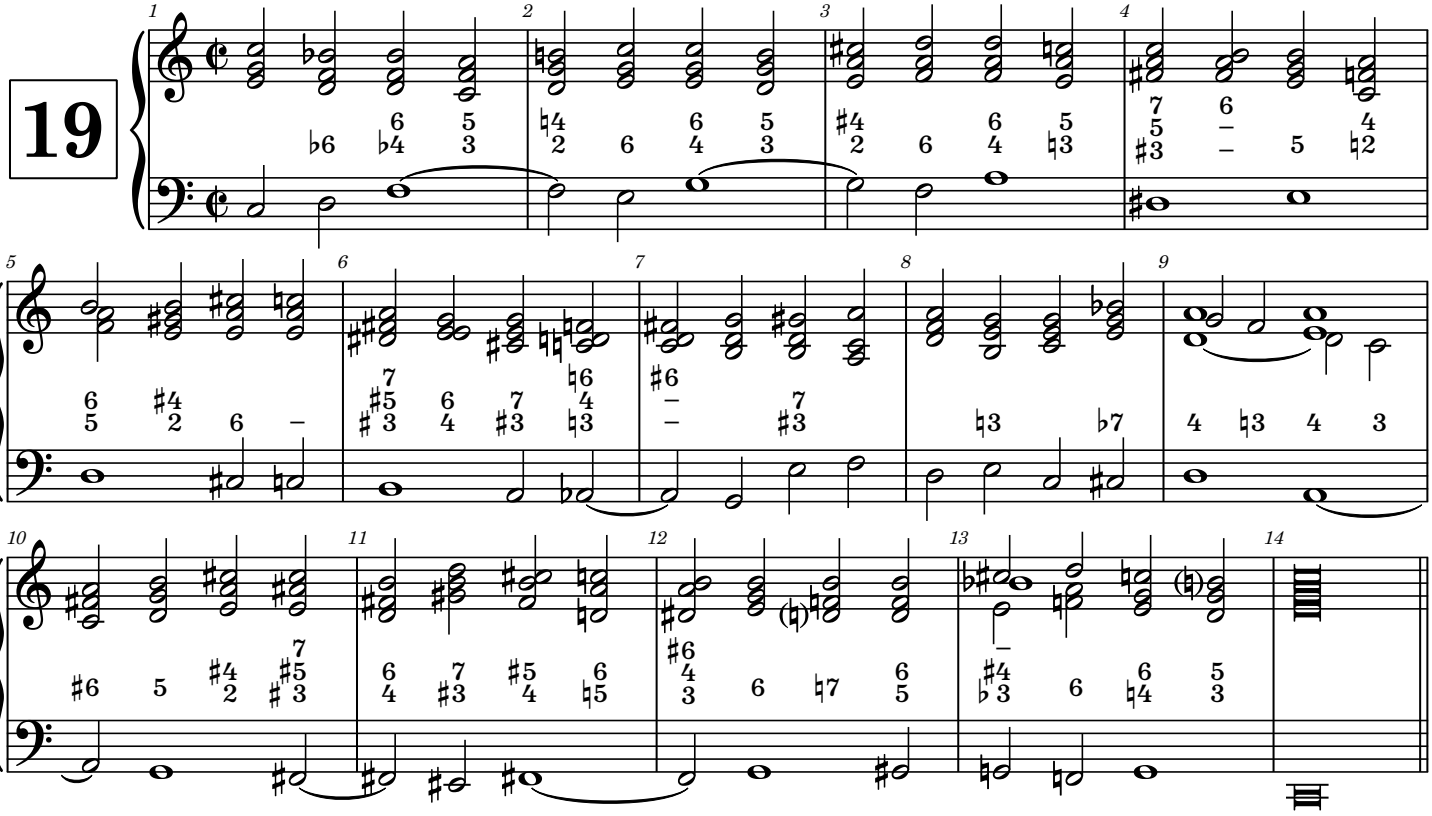
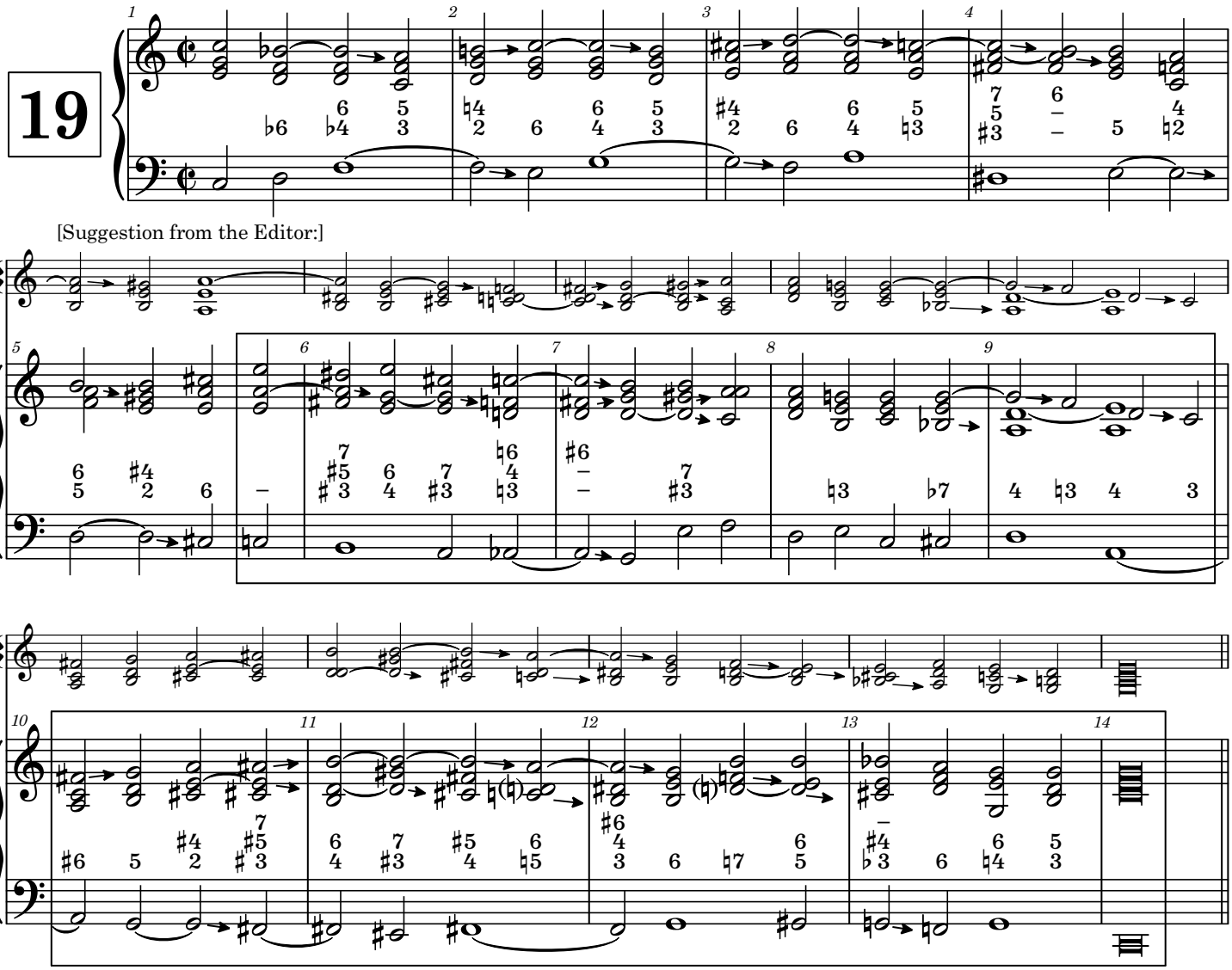


Attwood's Solution

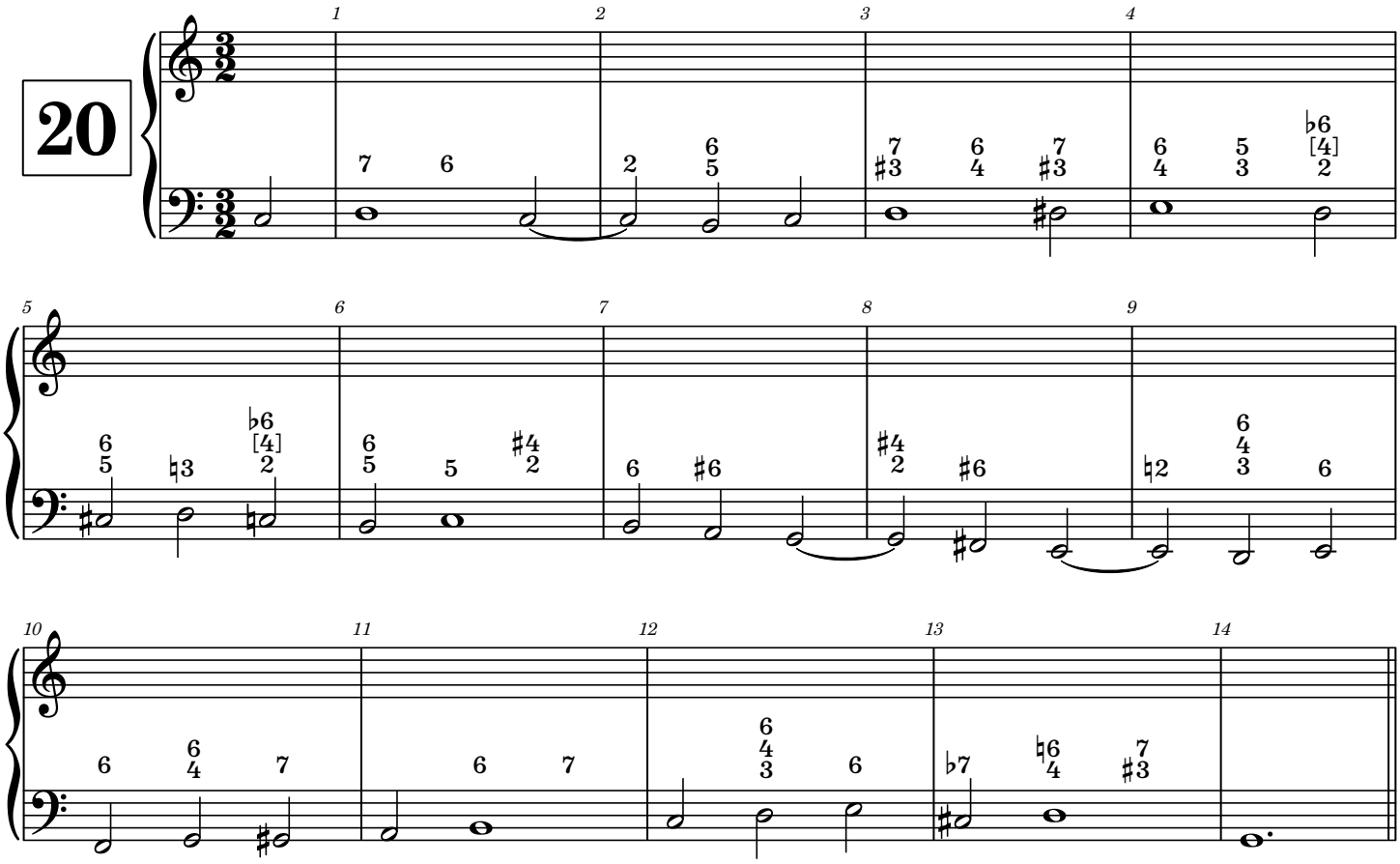


Attwood's Second Version (p. 26)

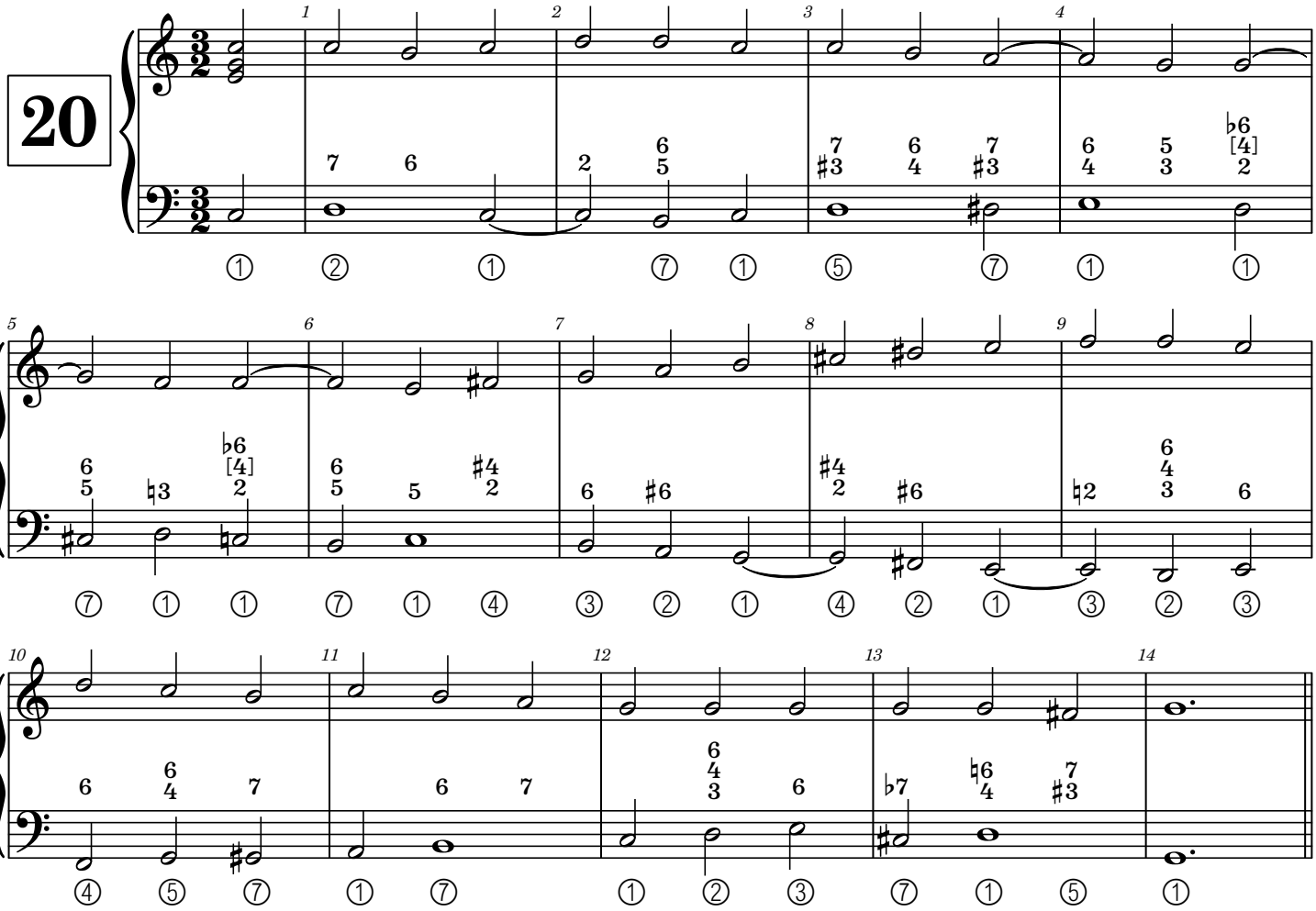


[Suggestion from the Editor:]

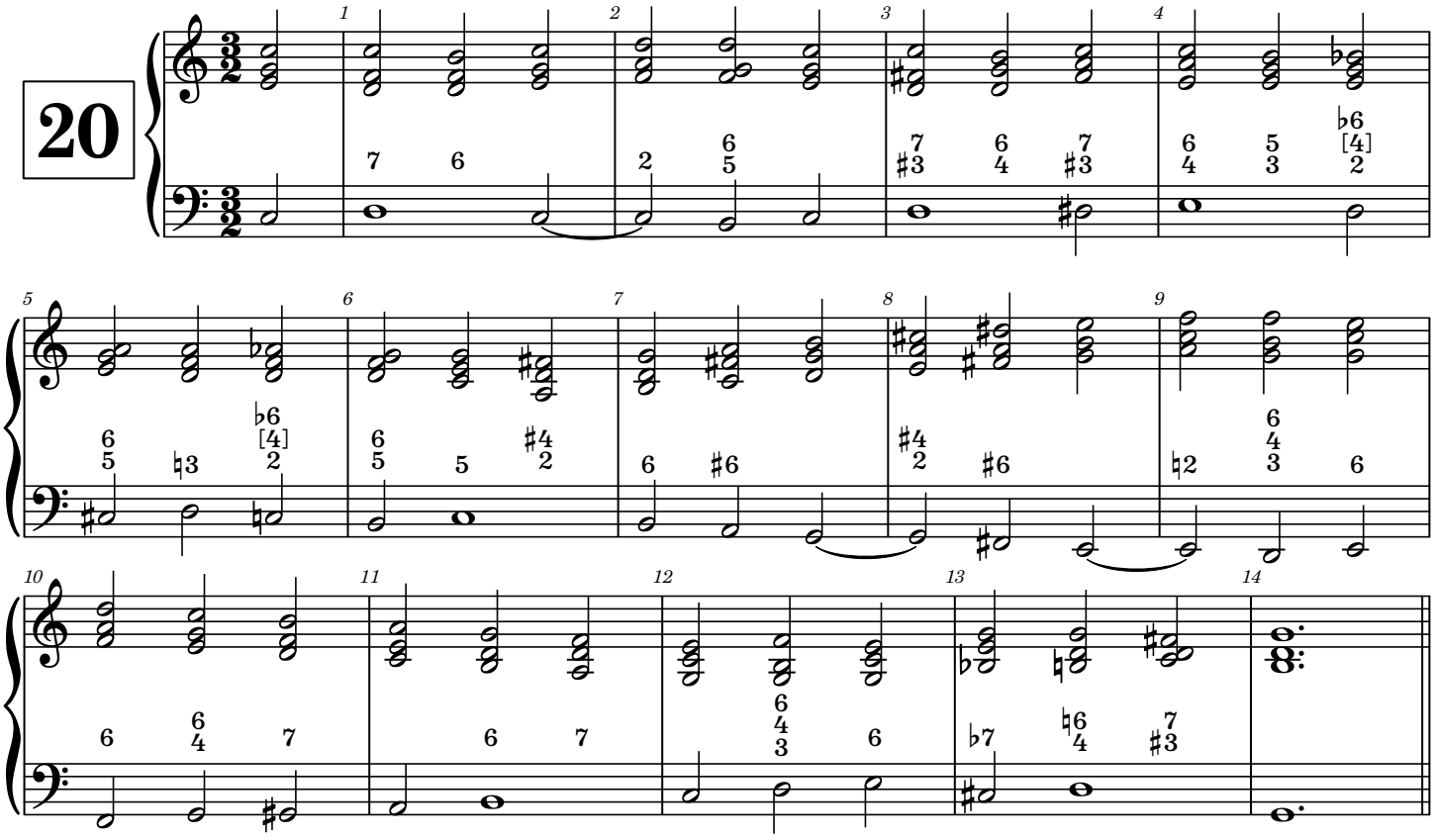
Mozart's Original Exercise (p. 24)



Easier Editorial Version

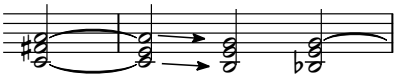


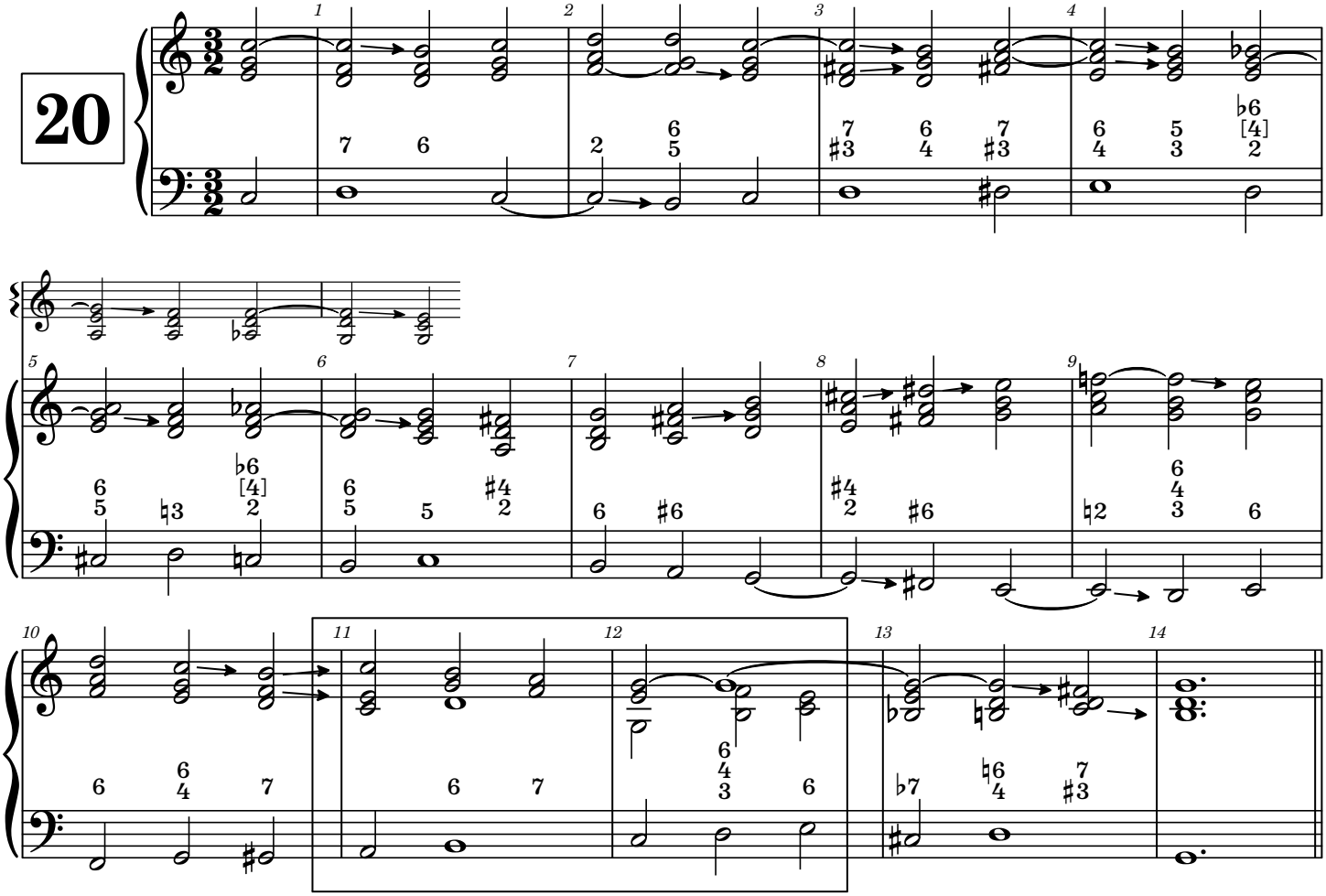
Attwood's Solution



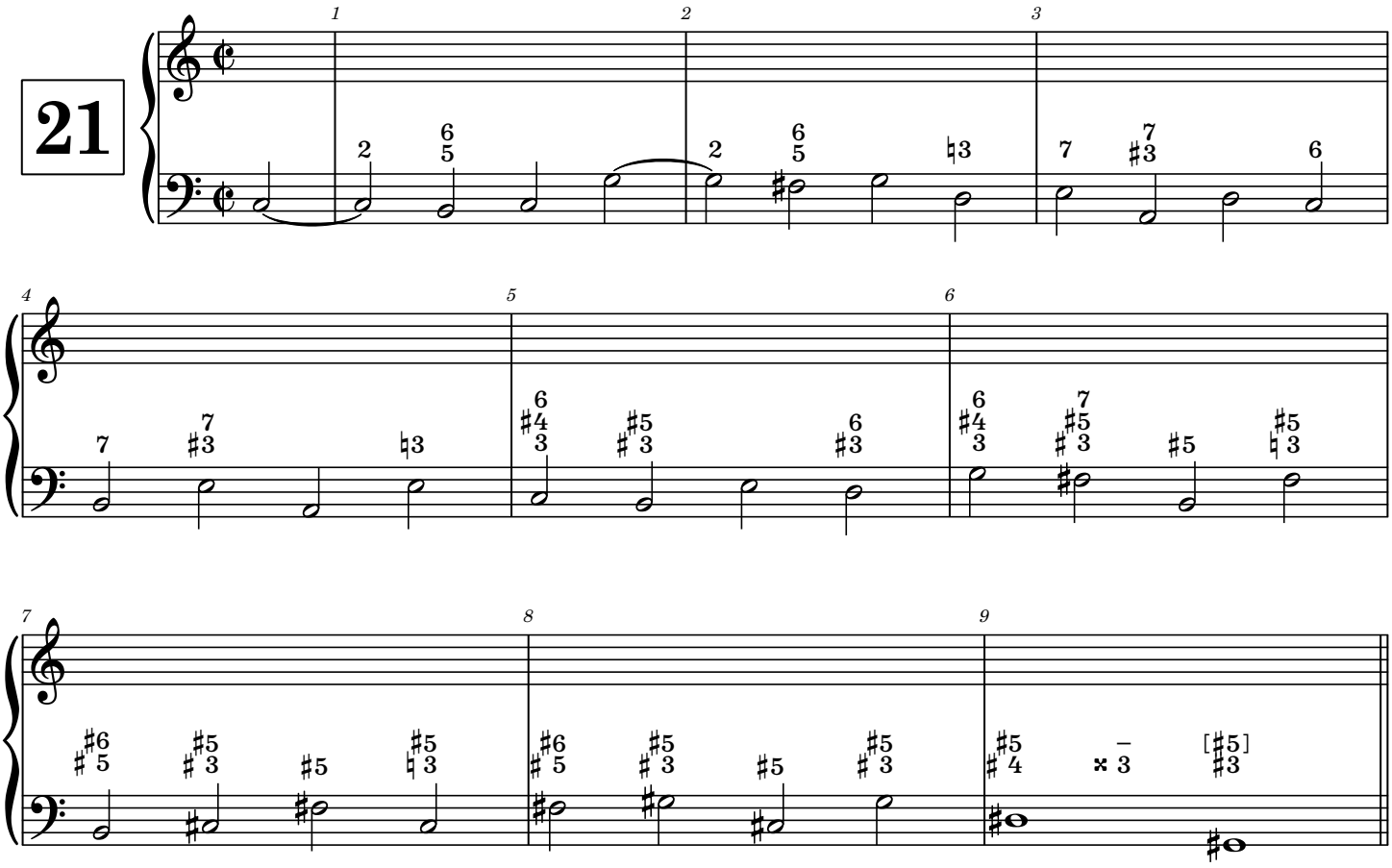
Mozart's Corrections of Attwood's Solution

[Suggestion from the Editor:]

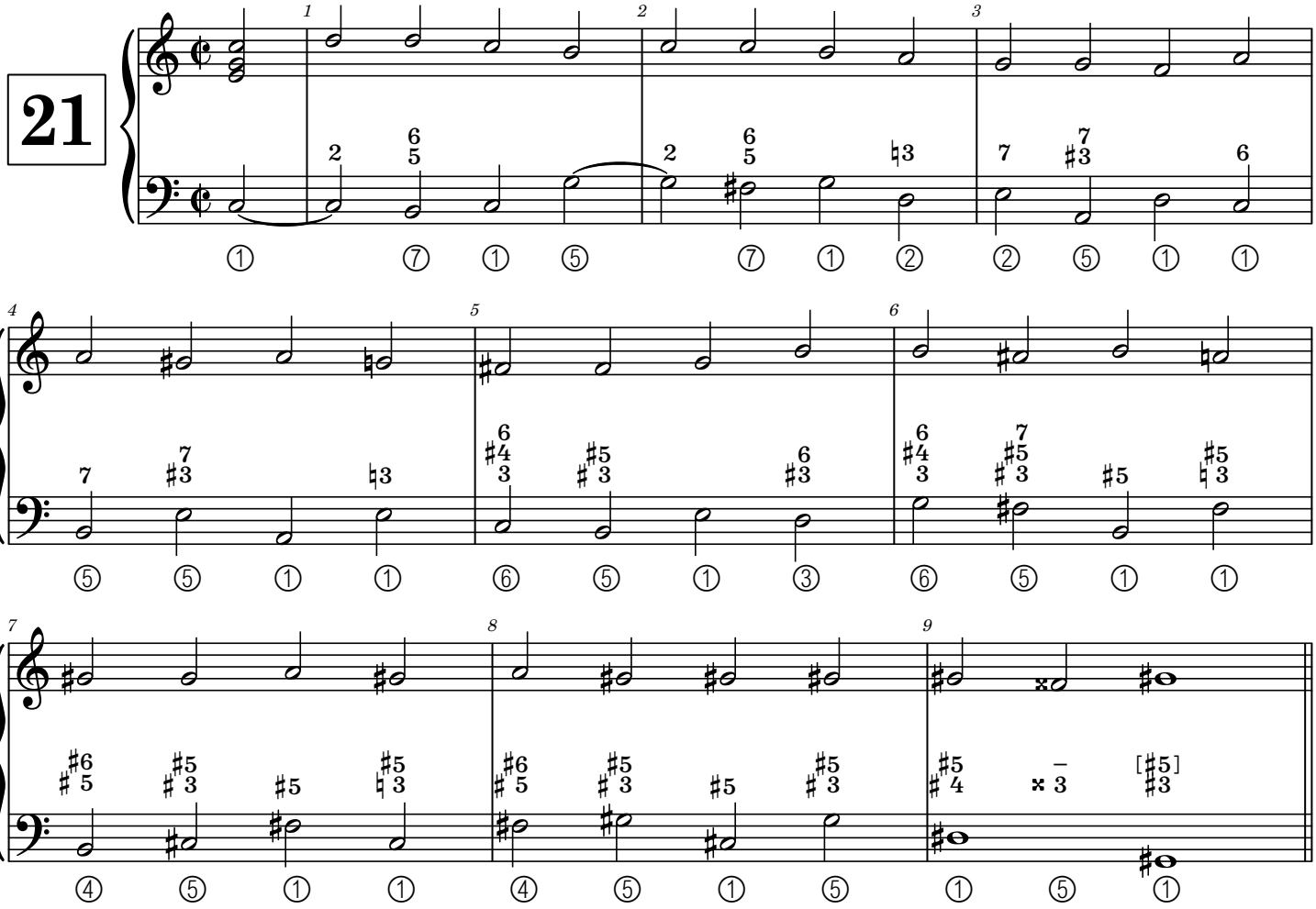




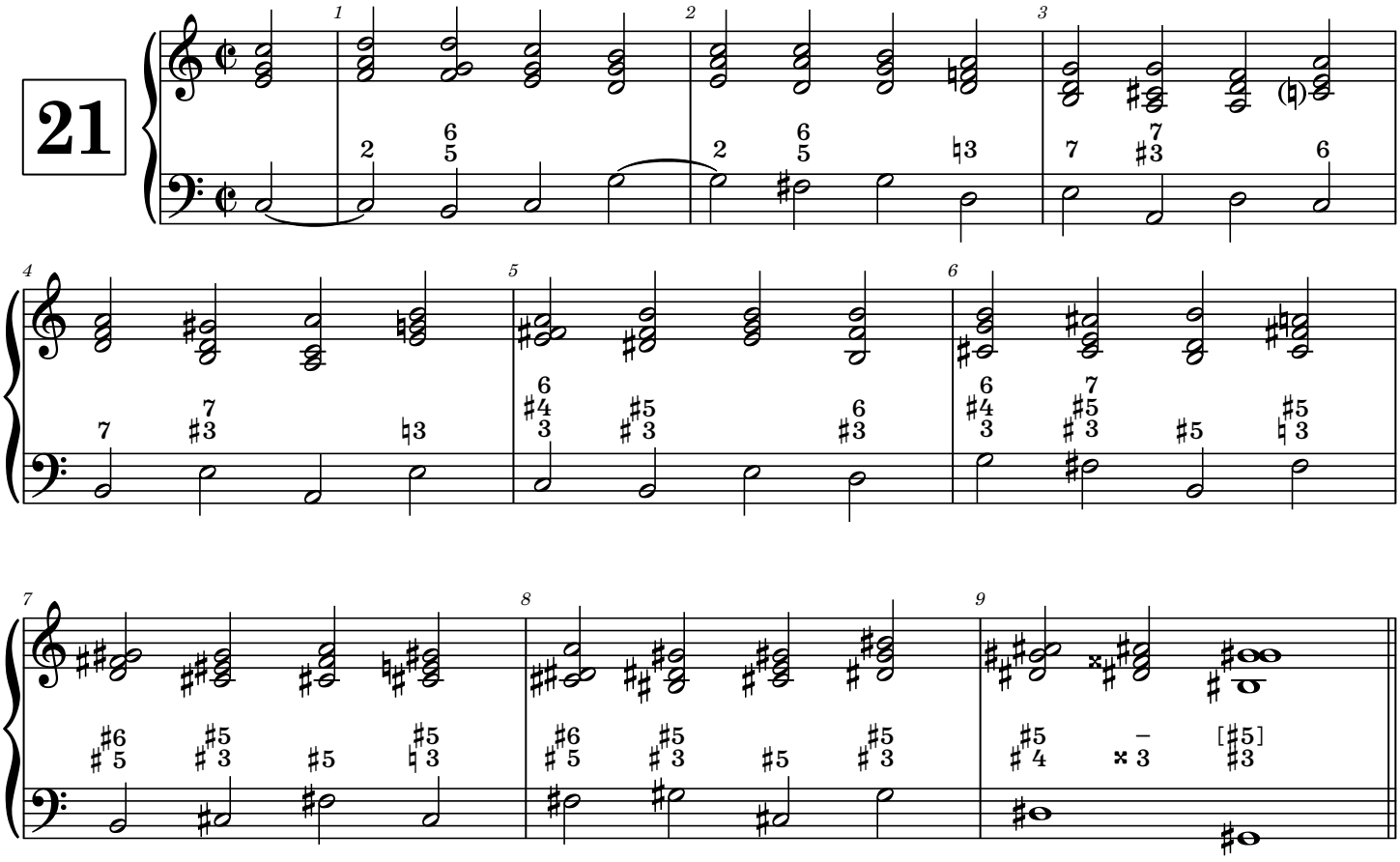
Mozart's Original Exercise (p. 24)



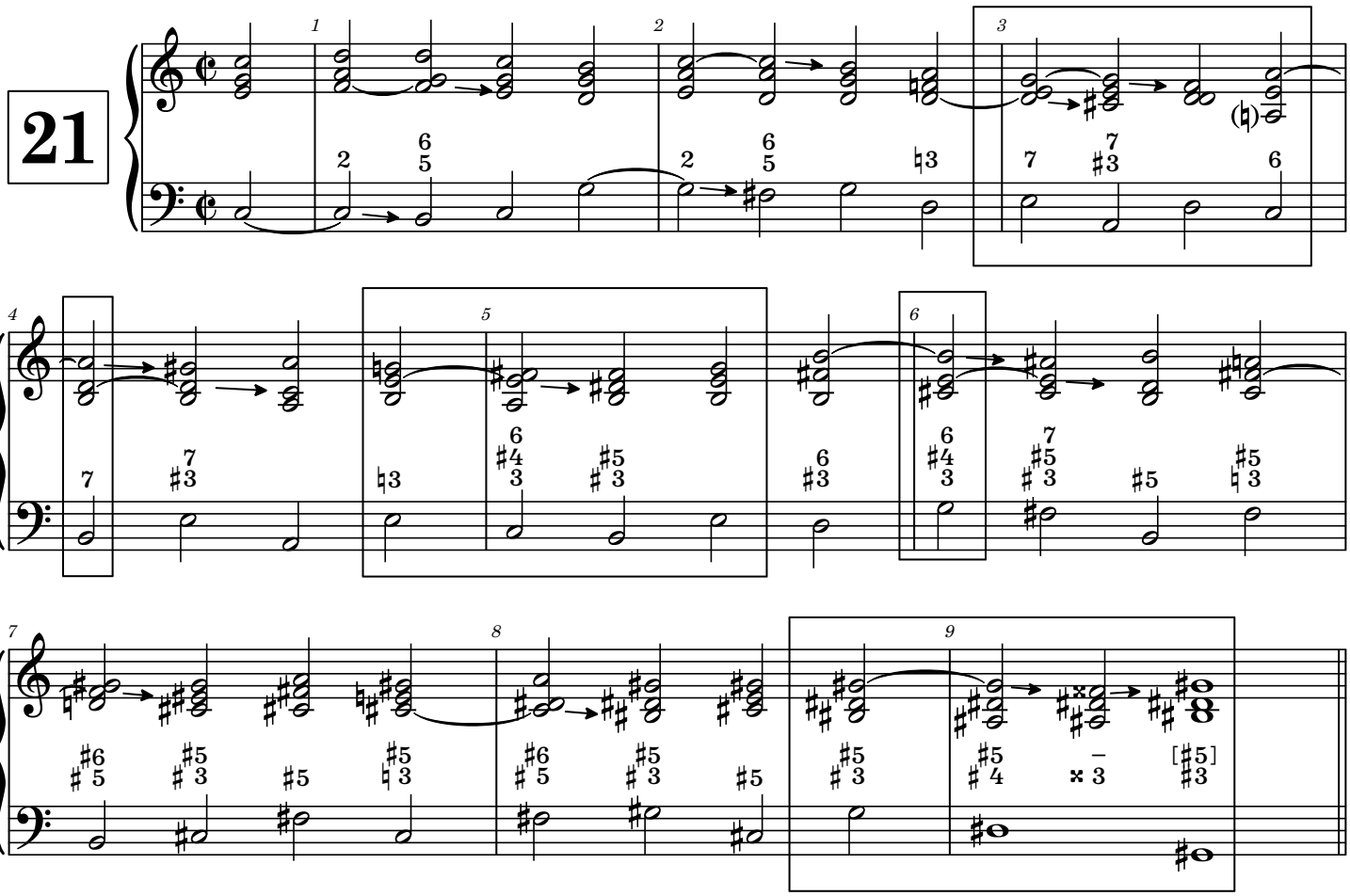
Easier Editorial Version



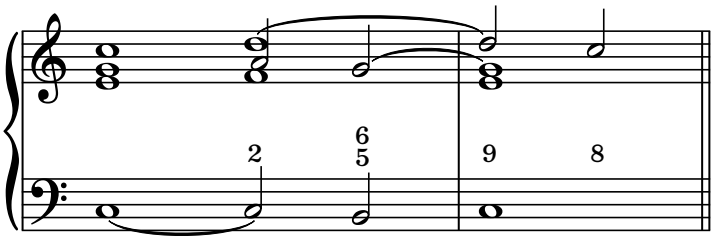
Attwood's Solution



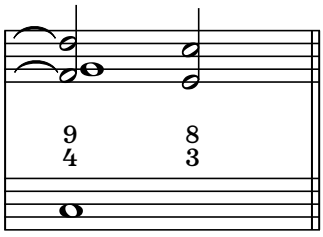
[It appears that Mozart did not correct this exercise, because there are a number of errors in Attwood's solution. The following solution is editorial.]



Mozart's Examples (p. 25)



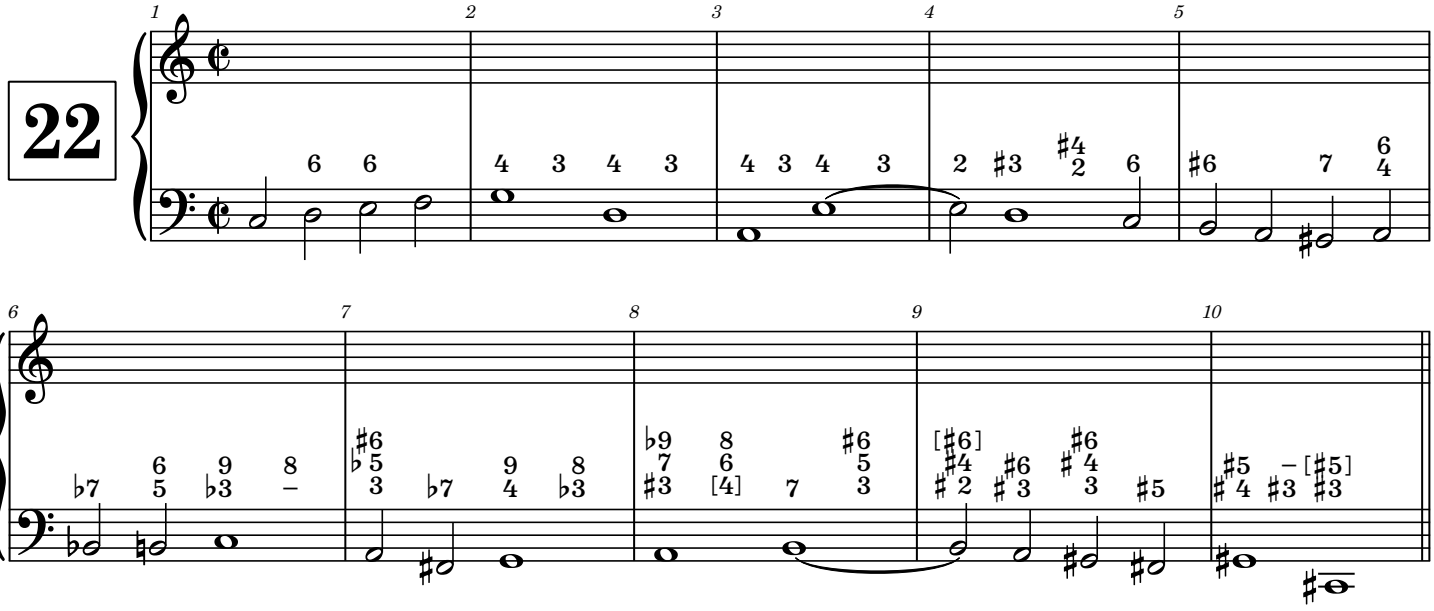
a L'accordo della Nona ci vuole la quinta e terza.
e non sie segna nei numeri che solamente la nona.
per Esempio. [the chord of the ninth takes the fifth
and the third. only the ninth is marked in the
figures. for example]



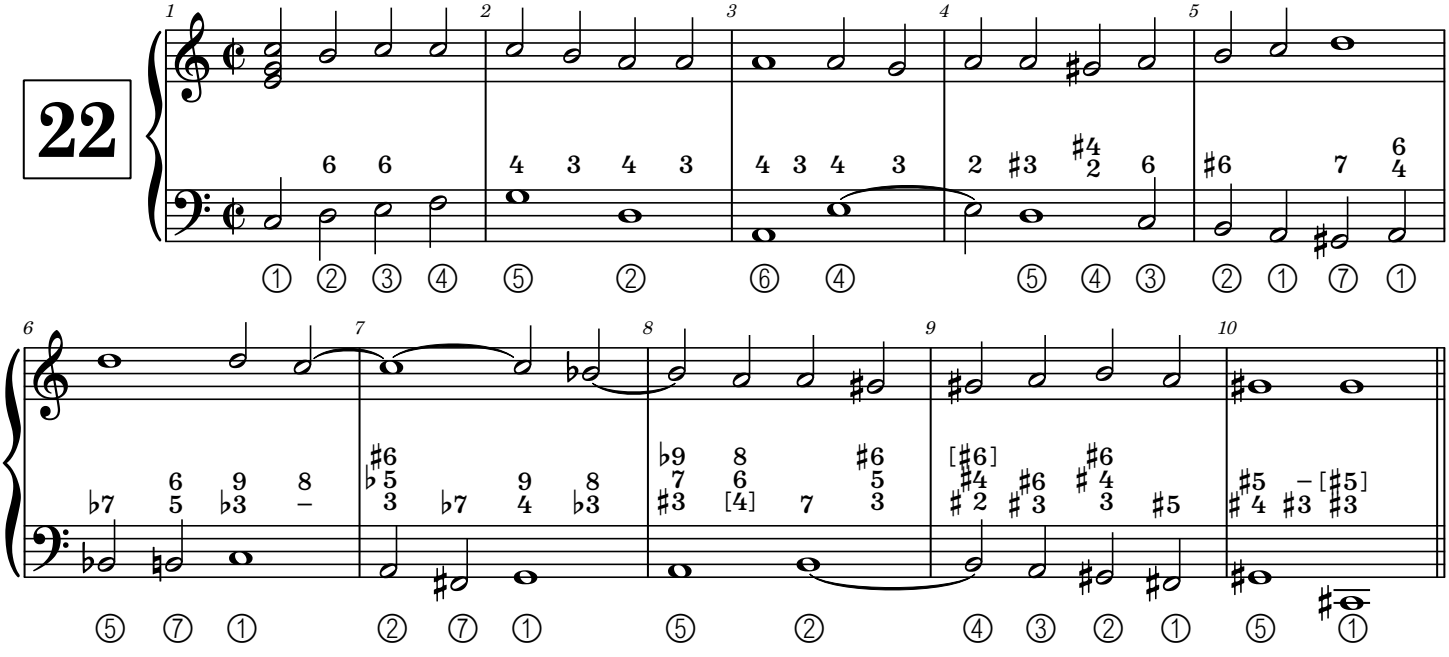
anche la 4ta invece della terza
[also the fourth instead of the third]

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

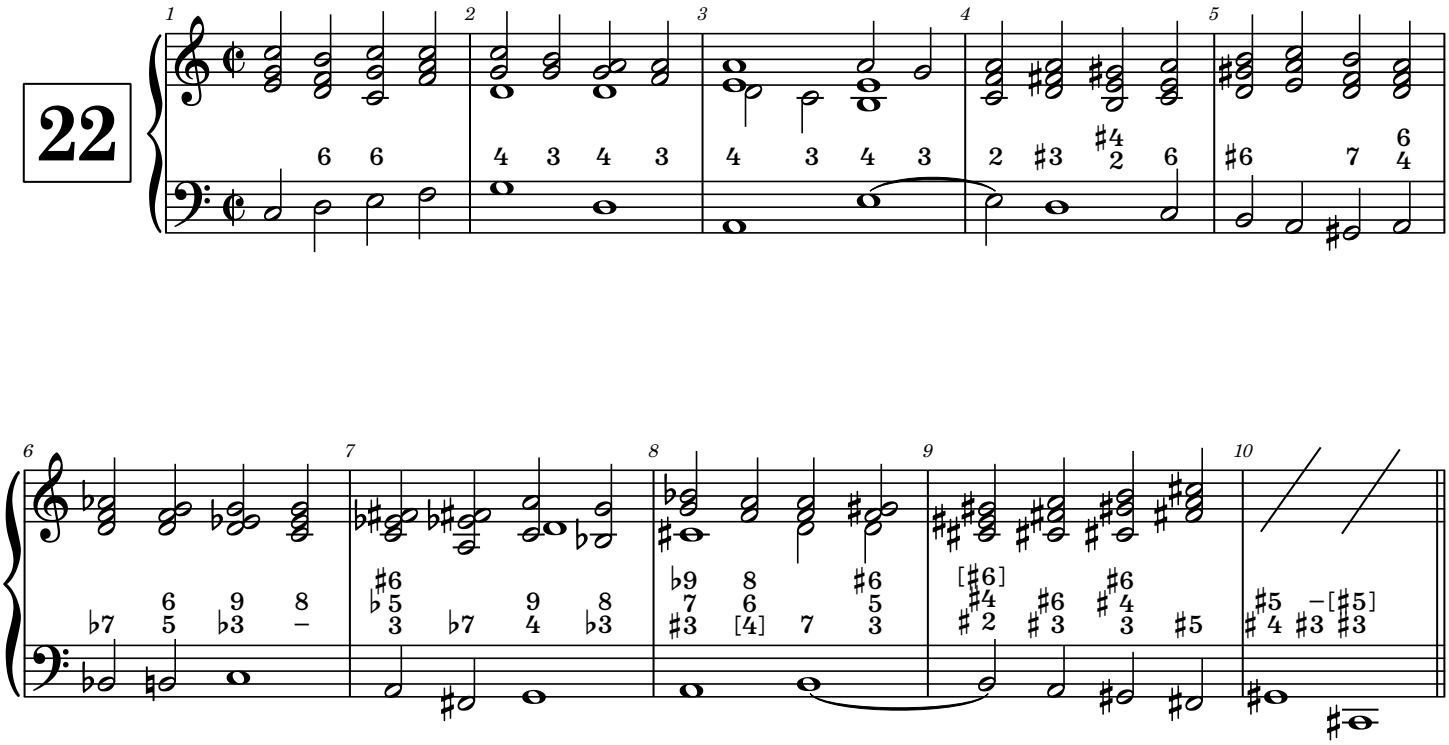
Mozart's Original Exercise (p. 25)



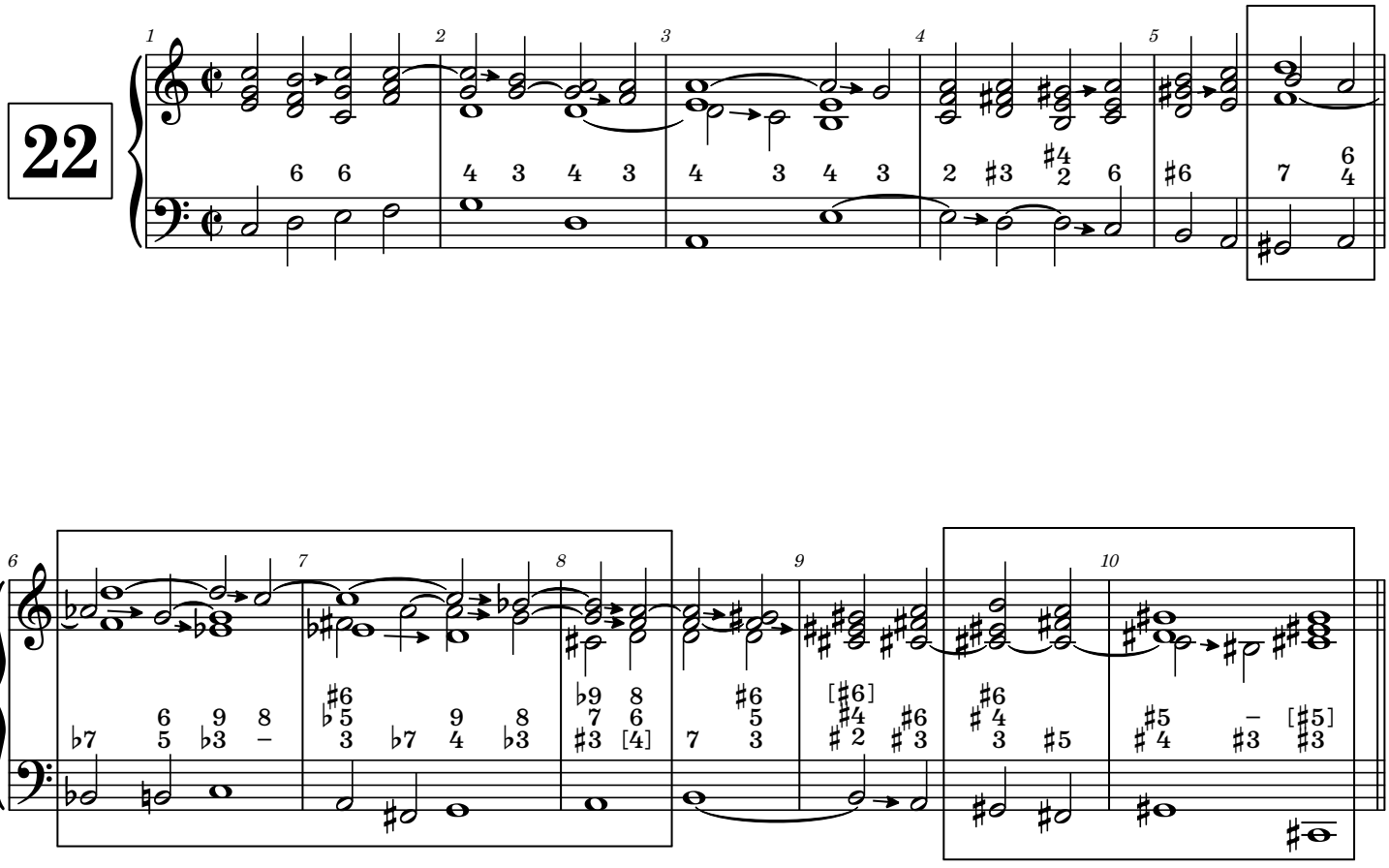
Easier Editorial Version



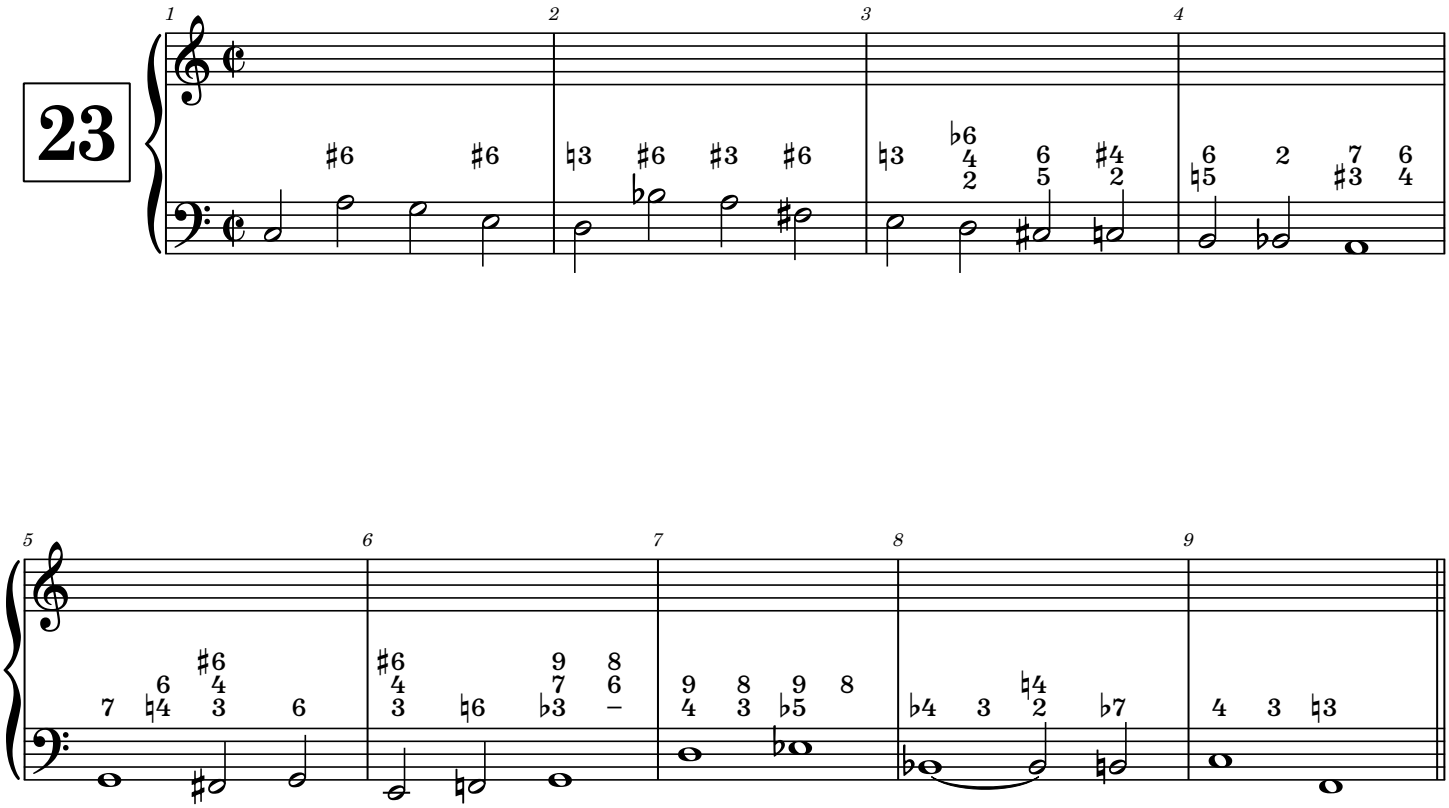
Attwood's Solution



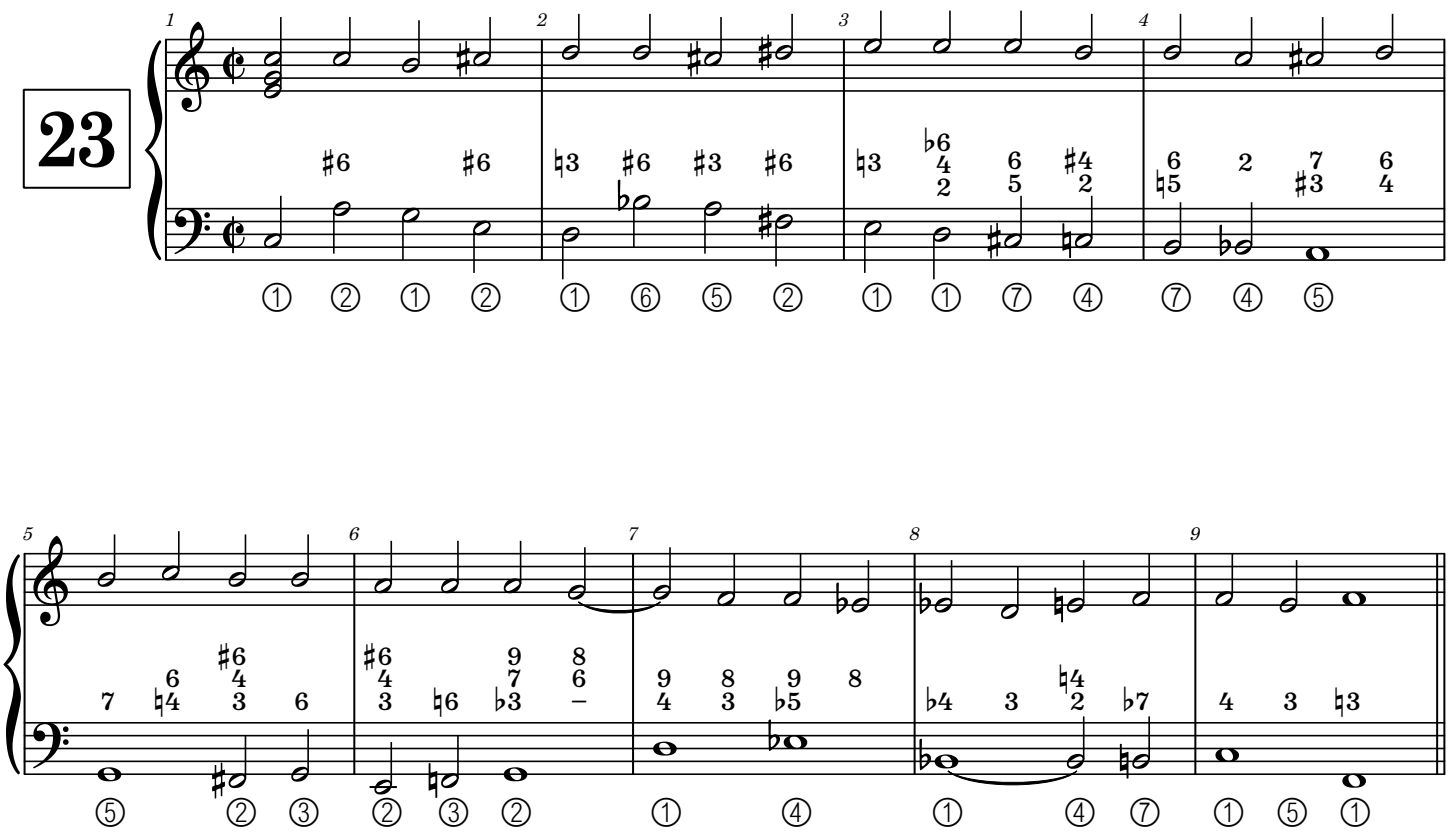
Mozart's Corrections of Attwood's Solution



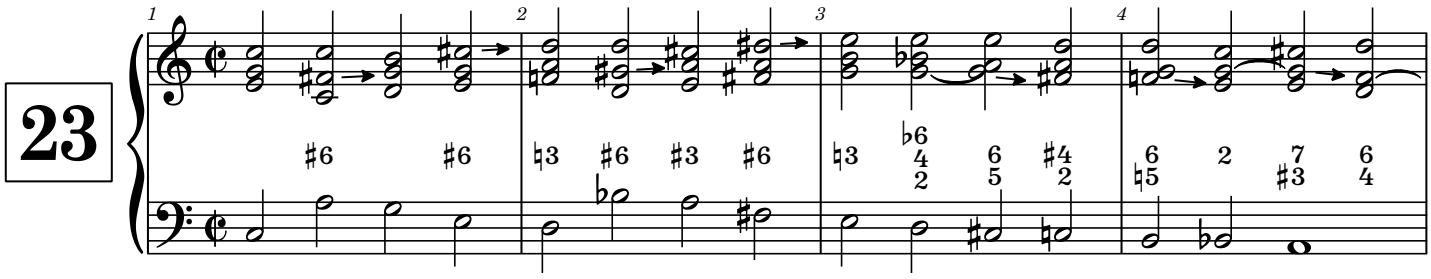
Mozart's Original Exercise (p. 25)



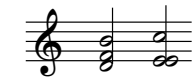
Easier Editorial Version

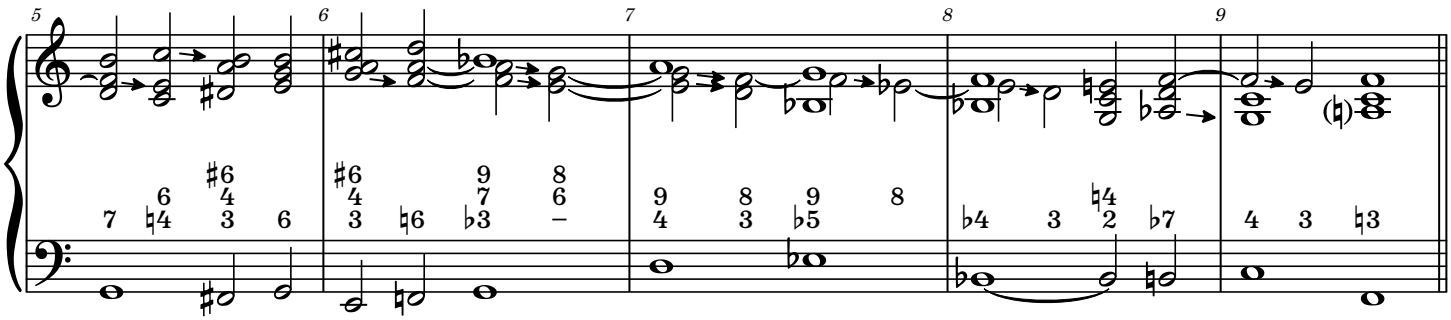


Attwood's Solution



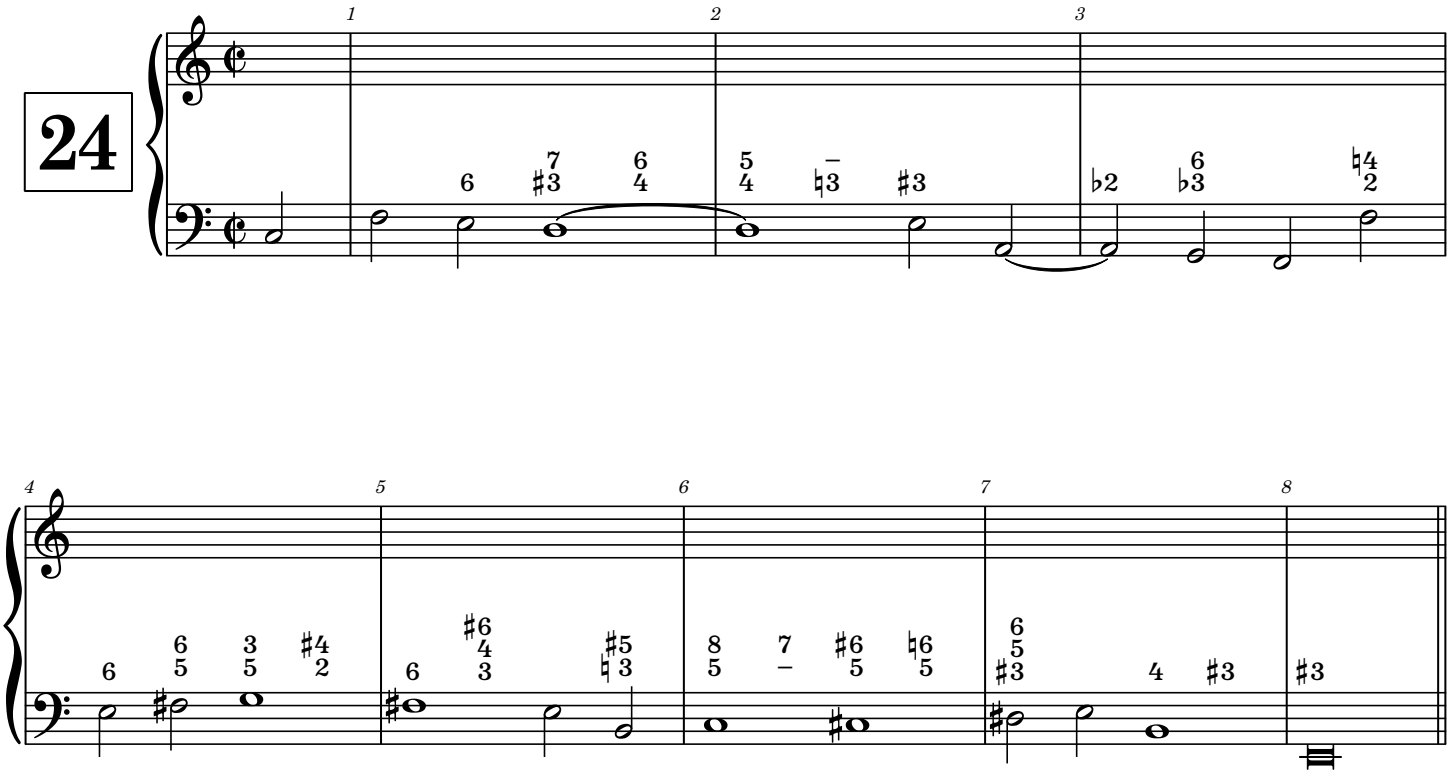
[Suggestion from the Editor:]



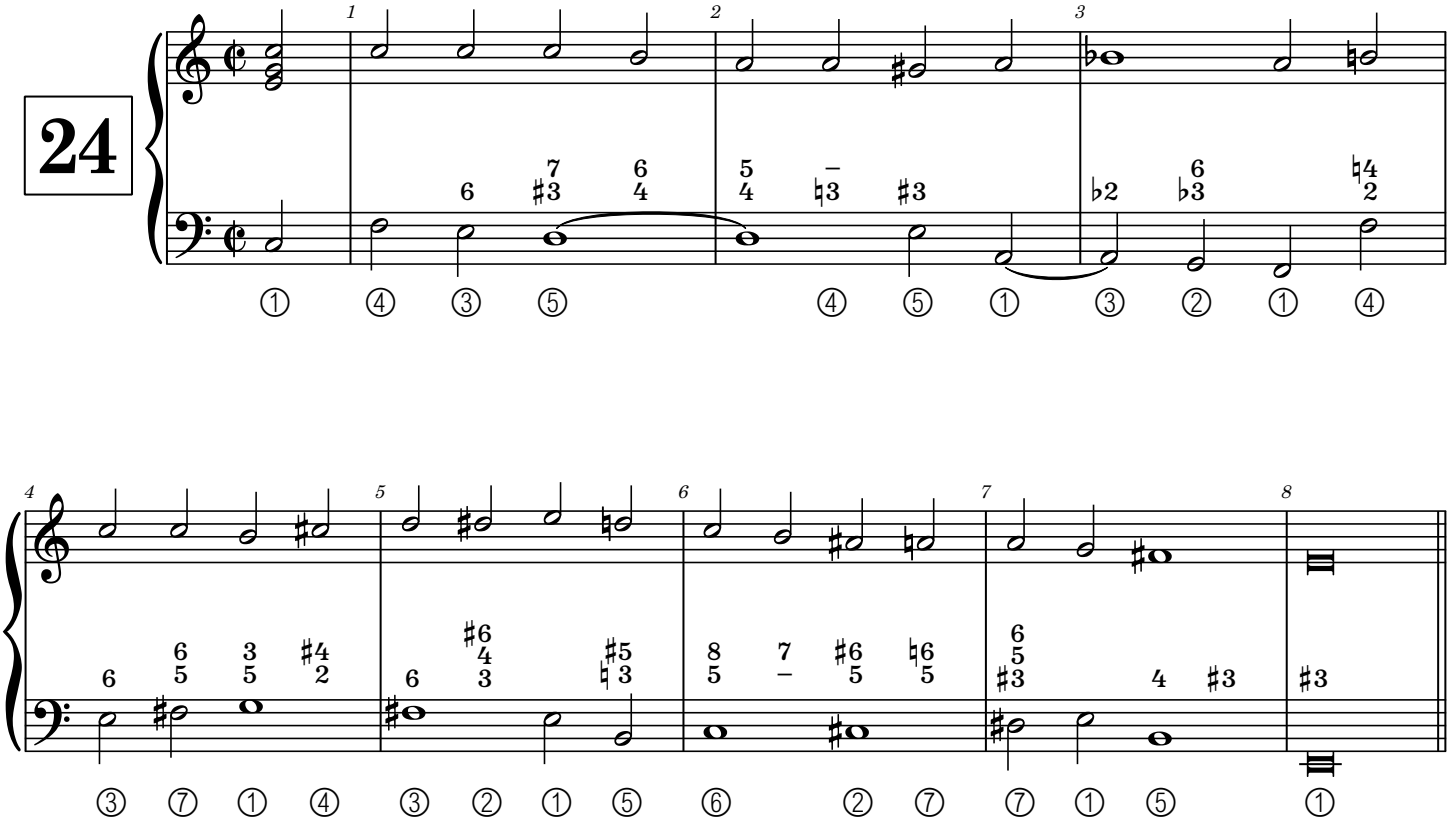


No corrections from Mozart

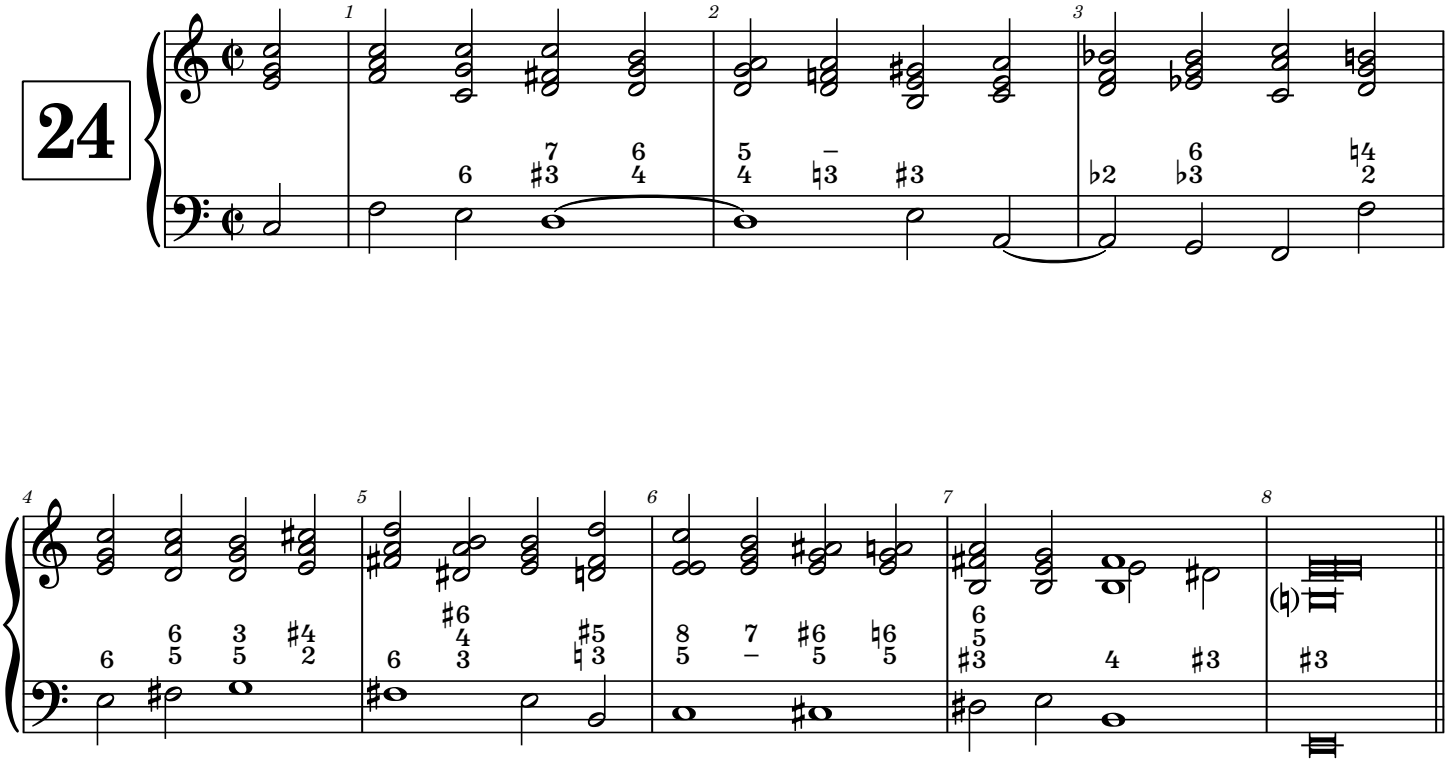
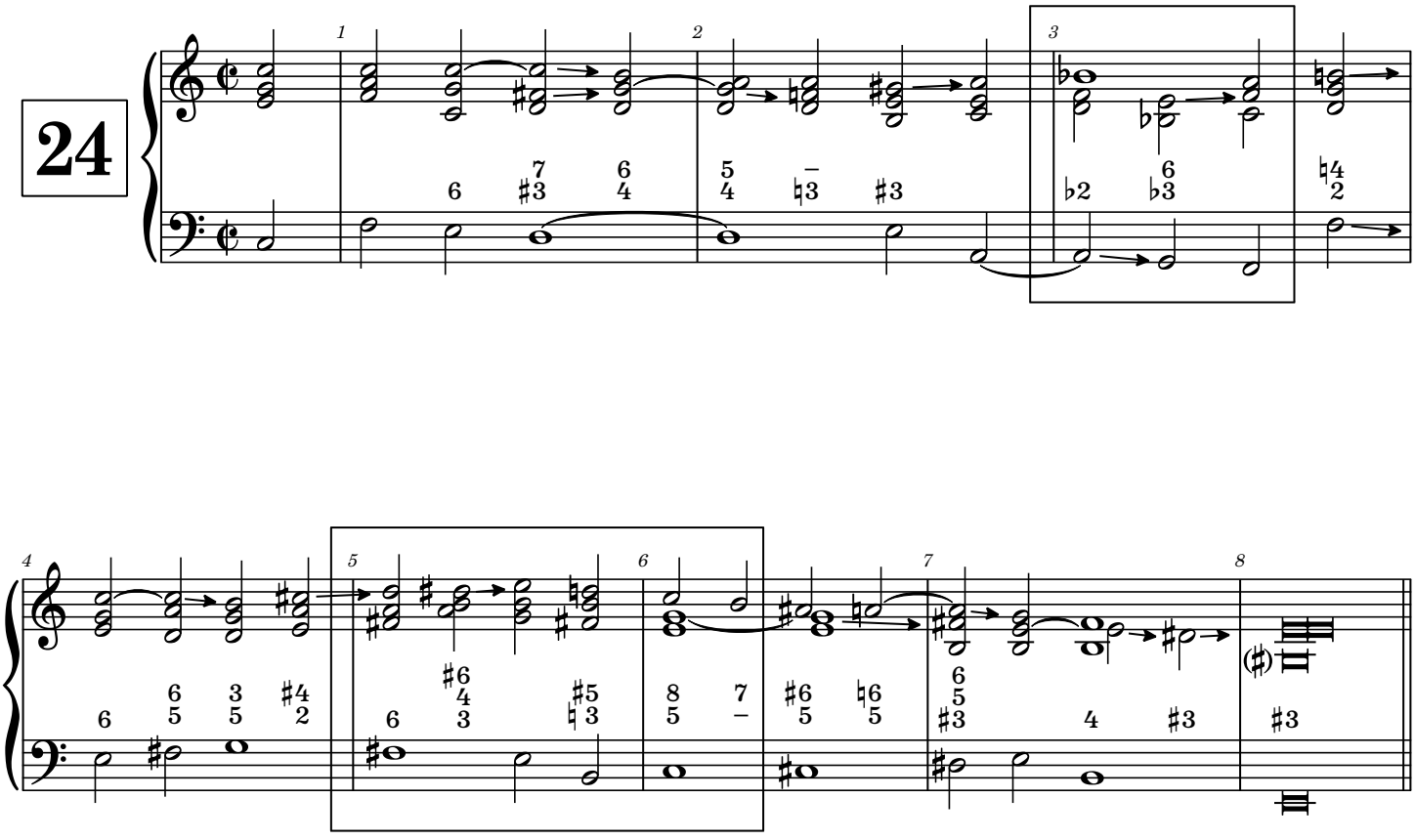
Mozart's Original Exercise (p. 26)



Easier Editorial Version



Attwood's Solution



Mozart's Corrections of Attwood's Solution