ANATOMY OF A CLASSIC

MOZART

Sonata in A Major, K. 331

Edited by Maurice Hinson

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This edition is dedicated to Donald Beattie with admiration and appreciation.

Maurice Hinson

"O Mozart, immortal Mozart, how many, how infinitely many inspiring suggestions of a finer, better life you left in our souls!"

Franz Schubert
Diary, 1816

Foreword

The form and scope of the piano sonata took on a new breadth with Mozart, and this new purity of line and tender, nostalgic lyricism foreshadowed the *Sehnsucht* (longing) of the Romantics.

Mozart's piano sonatas were played in public, but were offered more frequently in semi-private surroundings when Mozart wished to entertain members of his own family and their guests. Sometimes they were even partly improvised, or not yet committed to paper in their final form.

These sonatas offer as much of a musical as a technical challenge, and that is why pianists and piano teachers value them so highly. They reveal any technical carelessness or clumsiness—and if they are to "flow like oil," (as Mozart was fond of saying they should) yet demonstrate a fine range of controlled dynamics, they call for fine performers.

The young pianist often finds it less challenging to play many of Beethoven's sonatas, in which the hand must move and shift positions quickly, as its weight is reinforced by that of the arm. Mozart requires the fingers to remain close to the keys for long passages, and he insists on a loose, flexible wrist; we cannot do him justice by trying to make him feel or sound like Beethoven or Schumann.

Mozart was not a showy player. Descriptions of his playing by contemporaries frequently contain the words "clarity" and "expression," but rarely "brilliance." He sat with quiet concentration, without facial contortions or exaggerated gestures. These observations can be valuable to the pianist studying these sonatas today.

Context in Which the *Sonata in A Major*, K. 331 Was Written

This work was one of the three piano sonatas (the others were K. 330 and K. 332) probably composed in Munich during 1780–81 —although one scholar believes it was composed in Salzburg during the summer or fall of 1783.[1] Mozart was still reeling from his stay in Paris during 1777–80, which had been disastrous both personally (his mother, who had accompanied him, died there in July) and professionally (the young man, previously acclaimed as a child prodigy, was now treated as any other aspiring subservient composer, and was subjected to all the unscrupulous artistic competition so highly cultivated in 18th-century Parisian culture).

Mozart disliked Paris and its nobility. He was relieved to return to Salzburg in January of 1779, although his new appointment to the Chapel of the Prince-Bishop was to be short-lived. On November 5, 1780, Mozart left Salzburg for Munich, where he had been commissioned to write *Idomeneo*. It was during this time that he also composed a number of short vocal works, his *Oboe Quartet*, and possibly the *Serenade*, K. 361 (or part of it), as well as the piano sonatas K. 330, 331, and 332. These three piano sonatas, long ascribed to his Paris stay but now known to belong to this Munich period, are among his most popular piano works.

The important role Mozart played in perfecting almost every musical structure is not sufficiently appreciated—and when realized, it is not adequately acknowledged. Haydn and Beethoven—one proclaimed the founder of the sonata, the other its perfecter—have eclipsed him somewhat. But those who have studied Mozart recognize how deeply Beethoven was indebted to his predecessor, and what vital lessons are to be drawn from Mozart's works.

To appreciate Mozart's sonatas fully, one must know and love his operas—and this editor highly recommends seeing and hearing as many Mozart operas as possible. The melodic lines in the sonatas and other keyboard works seem frequently to originate from his operas, or vice versa.

It is good to know that music lovers today still treasure the Mozart who was heir to both C. P. E. Bach and J. C. Bach, yet brought to the piano a new and subtle personality.

This edition explores one of Mozart's best-known and enduring piano sonatas, K. 331 in A major.

1. Tyson, Alan. Mozart. *Studies of the Autograph Scores.* Cambridge, MA: Harvard University Press, 1987, p. 30.

Character of the *Sonata in A Major,* K. 331

In this sonata, Mozart pulled out all the stops to arrest his audience's attention, offering an absolutely unique sequence of movements: one of his greatest sets of variations instead of the traditional sonata-allegro, a minuet instead of the compulsory slow movement, and a rondo in the much loved, exotic "Turkish" style—glossed throughout with a veneer of French charm and lyrical grace. Alfred Einstein calls the theme of the variations "utterly French" and the middle movement "the most French of all dance forms," while declaring that the rondo finale recalls the "true *scène de ballet*" that was so indispensable a part of France's concert life.[2] It is surely possible that the Parisian visit of 1777–80 influenced Mozart in this work: perhaps during that time he even heard some of the themes that he used later in the sonata.

Why did Mozart designate the last movement *Alla Turca*? The eminent French musicologist, Marc Pincherle, has related how an Algerian colleague came upon some Arab urchins in a mountain village near Medeah in 1917, who were singing the second theme (measures 24/25–32) from Mozart's *Alla Turca* to the words "Wa Istambul, wa Istambul, bel musica ya h'lilli!" ("To Constantinople, with the music dear fellows!"). He was very surprised and questioned the village elder, who told him that during the period of Turkish domination this tune was played by the *Janissaries* on their tax-collecting missions. So, who used the melody first? Was it possible that Mozart's theme had become popular with the Turks because it flattered their pride that a composer of such stature could have adopted their style? Pincherle thought probably not. Could it be proved, then, that Mozart borrowed the tune from the Turks?

Some other information on the musical characteristics of the Janissaries might be helpful. The invasion of the West by combinations of unusual instruments considered "Turkish" began early in the 18th century when the Sultan, as a token of good will, presented the Courts of Poland and Russia with samples of his military bands, each comprising about a dozen men.

Soon their instruments, as well as some of their tunes, were taken up by military bands in the rest of Europe: classical composers began to use brass drums, cymbals and triangles, too, at first for Oriental color, but then, irrespective of locale, for the impact of their bizarre timbres. Among the works drawing on this idiom (in addition to the present *Alla Turca*) were Mozart's opera *Die Entführung aus dem Serail* (The Abduction from the Seraglio), Haydn's Military Symphony, Beethoven's *Ruins of Athens* and *Wellington's Victory*, as well as the finale of the Ninth Symphony.

Richard Strauss, in his edition of Berlioz's book on orchestration, emphasizes the cymbals' power of signifying unbridled passion and portraying bacchanal scenes; he provides as a superb example the Chorus of the Scythians in Gluck's *Iphigénie en Tauride*. This work is based on the same motif that Mozart used as the first theme of his Turkish finale. Both Gluck and Mozart spent part of 1778 in Paris; Gluck preparing his opera for its premiere there the following year, and Mozart writing, and absorbing ideas for the A major sonata.

Perhaps it was the same snappy thematic potpourri—or even the same Paris military band striking up in the latest Turkish fashion—that worked its way under the skin of the two Austrian visitors.[3]

Formal Analysis of the *Sonata in A Major,* K. 331

The construction of this sonata is unusual, not only because it contains no movement in the traditional sonata-allegro form, but also because the opening *Andante grazioso* is cast in the form of a theme and six facile variations. This approach calls to mind the divertimento, in which there was great structural freedom and variety. This is the only instance in the Mozart sonatas where the theme and variations open the work. All three movements are loosely related by melodic and formal affinities. (It is interesting to note that Beethoven, in his piano *Sonata in A-flat*, Op. 26, also uses a theme and variations as the first movement.) The melodies run after one another in K. 331, and it is through this characteristic technique that Mozart captures our attention, rather than through any inner development of the themes. Mozart's charmingly innocent opening theme is 18 measures long and its formal **AABA** scheme is very simple: **A** = measures 1–4, **A** = measures 5–8, **B** = measures 9–12, and **A** = measures 13–16. Each half of the theme, eight measures long, is repeated, and there is a two-measure codetta at the end (measures 17–18). Especially Mozartean is the strengthening of the end of the theme with a forte passage (the two-measure codetta).

Variation I is characterized by accented appoggiaturas in the top voice that resolve just after the beat, outlining the melody. This clever use of dissonance produces a playful mood that is further enhanced by tossing material between the hands.

Variation II features the continuous motion of 16ths in triplets, both as an accompaniment figure and as an embellishment of the main theme.

Variation III, in a minor key, contains a very pianistic cantabile (singing) type of phrasing, especially where the right hand echoes the material in octaves in measures 5–8 and 17–18. In both hands appear 16th-note figurations in

2. Einstein, Alfred. *Mozart, His Character, His Work.* London: Cassel, 1948, p. 245.

3. Much of this information comes from Peter Stadlen's article "Turkish Delight," *Musical Times* 104 (January 1963): 33.

Janissary band. The "Turkish music" in works by Mozart, Gluck and other 18th-century composers was inspired by the sound of these bands

strong contrast with the undulating, rocking motion of the theme.

Variation IV features repeated crossing of the left hand over the right. The resonant lines and changes of register are much more idiomatic to the piano than to the harpsichord.

Variation V, marked *Adagio*, serves as the sonata's token slow movement. As in the first variation, melody notes are again frequently displaced by accented auxiliary notes. Measures 9–10 move briefly into D major; this is the only variation in which this modulation occurs.

In Variation VI, *Allegro*, the new tempo and meter combine to change the character of the melody entirely. This sprightly variation is especially related to the last movement. Its ebullient mood forms a strong contrast to the guileless modesty of the theme that opens the sonata; it also contains devices such as the short appoggiatura (*vorschläge*) in measures 1–2, 4 and 13–16, and the rapidly-rolled chords in measures 5–6 and 11–12, so effective on the keyboard. It provides a brilliant finale to the set of variations.

The second movement is a *Minuet* and *Trio*. The minuet was the favorite dance of Paris (which might have influenced Mozart) and this movement in **ABA** form, with its simple and graceful flavor, is characteristic of Mozart's finest minuets. Here, Mozart calls upon his enormous facility for harmonic sleight of hand, quicksilver shifts of emotion and clever manipulation of rhythmic structure to transform a minuet— inherently one of the simplest of musical forms—into a compelling miniature of astonishing scope.

The **A** section (measures 1–18) opens declamatorily and then moves into a lyrical theme accompanied by quiet Alberti bass patterns. This section dies away to a ***p*** major cadence. The short **B** section (measures 19–30) opens with a short three-note motif and moves sequentially towards a brief cadence in E major. Sequential motion in the **A** section (measures 31–48) follows this section, and 16ths lead stepwise to a tonic (A major) conclusion.

The D-major *Trio* is also in ternary form, although the outer sections share only one measure of identical material (measures 49 and 85). Throughout, the left hand crosses repeatedly over right-hand thirds and sixths. The inner section (measures 65–84) opens as the first theme outlines a dominant seventh chord and prepares for a strong E-minor octave statement. These octaves serve as a transition to a new C-major melody (beginning in measure 73) that moves chromatically through several keys before returning to D major for the end of the *Trio*. The *Minuet* is then repeated.

The finale is the famous *Alla Turca*, a brilliant and original work. Although written in a minor key (A minor), this movement contains no dramatic profundity, but instead is given over to playful humor and high spirits, and is one of Mozart's happiest, and certainly best-known concluding movements.

Although this movement is often called the *Rondo alla Turca*, its form does not follow the generally-accepted definition of a rondo. Its formal scheme consists of several small sections separated by double bar lines, as follows: Part I = measures 1–24, Part II = measures 24–64, Part III = measures 64–88, measures 88–96 are a modification of measures 24–32, and the coda = measures 97–127.

Abrupt shifts from major to minor enhance the Turkish buffoonery. This work truly suggests a *Janissary* orchestra in miniature, and the piercing cry of the piccolo flute and the truculence of the kettledrums, cymbals, triangles, and crescents are but a few of the orchestral effects. We should remember that the fortepianos of the 18th century had numerous stops that could produce the sounds of bells, drums, and kettledrums known as *Musique Turque*. The *Janissary* pedal, one of the best known of the early pedal devices, added all sorts of rattling noises to the normal timbre of the piano. It could ring bells, shake rattles, create the effect of a cymbal crash by striking several bass strings with a strip of brass foil, or even cause a drumstick to strike the underside of the soundboard.

Mozart and the Clavier

Clavier is a convenient term to encompass the three keyboard instruments Mozart used at different stages of his career—the clavichord, harpsichord and fortepiano. For which of these did he write his solo and chamber keyboard works, and the concertos? This is a complicated question to which, as a whole, there is no definitive answer.

It appears that Mozart did not compose specifically for the clavichord, and that his keyboard works written before 1782 were intended, with a few possible exceptions (such as the present A-major sonata), for the harpsichord—while those written after that date were intended for the fortepiano. All three instruments were available in the Mozart household, and he continued to play the clavichord in private even up until 1789. But nothing suggests that he continued playing the harpsichord once the fortepiano had become generally available, since the fortepiano perfectly suited the needs of his rapidly-evolving style of playing and composing.

The fortepiano was slow to be introduced in Salzburg, but during his travels Mozart had already played on a Stein fortepiano in Mannheim, Germany as early as 1777. Here, in a letter of that year to his father, is part of his enthusiastic account of that experience:

> This time I shall begin at once with Stein's fortepianos. Before I had seen any of his make, Spath's claviers had always been my favourites. But now I much prefer Stein's for they damp ever so much better than the Regensburg instruments. When I strike hard, I can keep my finger on the note or raise it, but the sound ceases the moment I have produced it. In whatever way I touch the keys, the tone is always even. It never jars, it is never stronger or weaker or entirely absent; in a word, it is always even...His instruments have this special advantage over others that they are made with escape actions. Only one maker in a hundred bothers about this. But without escapement it is impossible to avoid jangling and vibration after the note is struck. When you touch the keys, the hammers fall back again the moment after they have struck the strings, whether you hold down the keys or release them.

The fortepiano had a graceful winglike shape with a compass of five or five and one-half octaves, and was about seven feet long. The action was very light, and the force needed to depress the keys was only about one-quarter of what is required on our modern grand piano. Most of the strings were thin steel wire, but those in the bass were often brass, and barely half as thick as those in the top octave of the modern grand piano. The hammers were covered with thin leather, and their rapid contact with and rebound from the strings produced a clear, singing tone that was sonorous and vibrant in the bass and silvery in the middle and upper registers. The natural quality of the sound was enhanced since the entire instrument was constructed of wood. Aside from Andreas Stein, Mozart's favorite maker was Anton Walter of Vienna, one of whose instruments Mozart acquired between 1782 and 1784. It is now preserved and used in the Mozarteum in Salzburg.

18th-century fortepiano by A. Stein. Upright pedal-piano has been built on.

From 1785 onwards Mozart used a pedalboard to reinforce the sonority of his instrument, both for concert and teaching purposes. On March 12, 1785, Mozart's father Leopold wrote to his daughter Nannerl:

> He has had a large fortepiano pedal made, which is under the instrument and is about two feet longer and extremely heavy. It is taken to the Mehlgrube every Friday and has also been taken to Count Zichy's and to Prince Kaunitz's.

In 1790, the pedalboard was noted by Joseph Frank, a Viennese doctor who received 12 lessons from Mozart. This pedal attachment had many uses: it could increase volume simply by doubling the lower or middle notes of any passage, and it could add harmonic richness, tonal variety and antiphonal or contrapuntal effects. With this attachment, the fortepiano could also be used for practicing organ works with a pedal part, just as the pedal clavichord had been for generations before it. Surely Mozart must have used his expertise as an organist to obtain the maximum possible effects from his massive pedalboard!

On What Instrument Should This Sonata Be Performed?

For what instrument did Mozart write this sonata? It is generally believed today that, while the clavichord, harpsichord and fortepiano were all available to him, he preferred the fortepiano. This instrument was rapidly establishing itself at that time, and Mozart continually expressed satisfaction with its tonal, touch and pedal capabilities.

The silvery tone of an 18th-century fortepiano was lighter than that of our grands today—but, as with our modern pianos, dynamic shadings could be controlled by the player's touch. Some of these fortepianos had pedalboards that extended the range of the instrument and increased the volume by doubling important notes. (See illustration at left.)

The *Sonata in A Major*, K. 331 is equally effective on the fortepiano, the piano and the harpsichord, but the dynamic indications suggest that the work was probably composed with the fortepiano in mind. Mozart included many sforzando accents and several crescendo marks, none of which would have been possible on the harpsichord. The legato right-hand octaves in Variation III of the first movement are more effective on the piano than on the harpsichord, and the hand-crossing in Variation IV requires some use of the pedal to sustain the bass part. Cantabile passages are also much more expressive and effective with the help of the pedal, possible only on the piano.

The *Alla Turca* works well on either the piano or the harpsichord. Here, dynamics are indicated in a terraced, harpsichordlike fashion, but the movement is equally effective on the piano. The editor has played this sonata on the harpsichord, fortepiano and modern piano. If a good fortepiano is available, try it; if not, our modern piano is also very effective.

Performance Practices in Mozart's Piano Music

To perform this sonata in a stylistically correct manner, the pianist should have the following:

1. A smooth-flowing, clear and sparkling light touch. This is especially important on our modern pianos because they have a tone that is almost too full for Mozart's music.
2. A refined, cantabile tone quality in melodic passages.
3. A physical approach without affectation or unnecessary movement, except for active finger and hand motion. Mozart inherited a basically nonlegato playing style from the harpsichord era. Although he often demands a legato approach (with the appropriate slurs) for melodic passages, his accompanying *Alberti* figurations should almost always be played nonlegato. Extended passages of triplets and 16ths should also be played in a crisp, detached manner. In Mozart's day few passages were played legato unless specifically marked: legato playing was the exception rather than the rule.

Written: Played:

4. Interpretational ideas in the best of taste, with moderation in tempo and dynamics, and elegance in phrasing and rubato.

TECHNICAL REQUIREMENTS

1. Finger Action:
   a. Nonlegato touch: Keep the fingers as curved as possible for a crisp, nonlegato sound. Distinct, high finger action is required.
   b. Legato touch: Keep the fingers flatter, and extended a bit more. Allow the weight of the arm to penetrate the keys. "Tie" each note somewhat with the following note in a melodic sequence.

2. Scales and arpeggios: In order to play these evenly and without bumps, the wrist must be elastic, and it is essential that the thumb pass rapidly under the hand. Avoid using the weak fourth and fifth fingers whenever possible. Both the thumb and the fifth finger may be used on black keys.
3. Trills: Trills should be even. For the trills in this sonata, try the following fingerings: 1/3, 2/4, 3/5, 1/2, and 2/3. Rotate from the elbow, using the entire hand, plus any additional finger movement required.
4. Octaves: Broken octaves appear often in Mozart (see *Alla Turca*, measures 88–95). Rotate from the elbow, and keep the fingers in a fixed position.

PEDALING

The damper pedal should be used very sparingly in this sonata. Mozart provided no pedal indications, although he was enthusiastic about the knee-pedal mechanism on the Stein fortepiano. In a letter of 1777 to his father he wrote:

> The device which you work with your knee is better than what is found on other instruments. You only need to touch it and it works, and as soon as you move your knee the least bit, you do not hear the slightest remainder of sound.

Mozart probably made only limited use of the damper-pedal mechanism of his day. Thus, when playing Mozart on the modern piano, pedal usage must be imperceptible—which requires exact and frequent changes of pedal. Some of the fuller-sounding chords (i. e., measures 97–98, 100, and 102–104 of the *Alla Turca*) may be sustained with the fingers (this actually being the original meaning of *legatissimo*). The damper pedal may be used somewhat more than is indicated, but it should never obscure articulation, clarity of texture, or phrasing.

The una corda ("soft") pedal should only be used when a distinct alteration of tone quality is desired, as perhaps in some of the repeated sections. This pedal generally does not necessarily make the sound quieter, but instead alters its timbre. All pedal indications in this edition are only editorial suggestions.

ORNAMENTATION

Mozart's ornamentation was always distinguished, tasteful, and, for the most part, clearly notated. But occasionally, his embellishments are ambiguous, and for that reason ornaments in this edition are written out either in the body of the score or in footnotes. Three rules generally consistent with the practices of Mozart's day are as follows:

1. Ornaments are usually played *on* the beat.
2. Trills generally begin on the upper auxiliary (the pitch directly above the principal note), but sometimes should begin on the principal note. In some trills, starting on either the principal note or the upper auxiliary is acceptable.
3. Mozart's trills are often written with a closing turn. It is highly advisable to play such a turn, even when it is not specifically indicated.

It is difficult to perform all the ornaments that Mozart indicated, even on an authentic fortepiano. There will always be passages during which the pianist should remember the old maxim that it is better to play a piece well *without* embellishments than to play it badly *with* them. Each situation must be determined by the artistic conscience of the performer.

The best sources of information about Mozart's ornamentation are C. P. E. Bach's *Essay on the True Art of Playing Key-*

board Instruments (1753, 1762), Leopold Mozart's *A Treatise on the Fundamental Principle of Violin Playing* (1756), and Daniel Gottlob Türk's *School of Clavier Playing* (1789).

VARIED REPEATS

In Mozart's day it was customary for the performer to vary the repeats. Mozart was a great improvisor and probably never played repeated sections twice the same way, but instead simply varied them on the spot. One interesting event relating to this particular practice was related by the writer and librettist Caroline Pichler in her memoirs of playing the Figaro aria "Non più andrai" while Mozart visited in her parent's home:

> Mozart first hummed the tune, then joined her at the piano and beat the rhythm on her shoulders. After a while he took over the treble and improvised delicious variations while she continued in the bass. But then all of a sudden he got up, began to jump over chairs and tables, miaowing like a cat, "as was his wont," and finally turned a series of somersaults—all this smoothly and without a moment's interruption. [4]

In the foreword to his *Sonatas with Varied Repeats* (1760), C. P. E. Bach wrote: "Today varied repeats are indispensable, being expected of every performer." Türk offers the following suggestions for varying repeats:

EIGHT BASIC RULES TO BE FOLLOWED BY PERFORMERS WHEN VARYING REPEATS

from Daniel Gottlob Türk's *School of Clavier Playing* (1789)

1. Ornaments must suit the piece; players are not allowed to show off.
2. Arbitrary embellishments must be as effective as what is written. This means that it may often be best not to vary.
3. Similar types of ornaments should not be used too often. Extensive additions should be saved for the end of the piece.
4. Additions must appear easy.
5. Works with the predominant characteristics of sadness, seriousness, simplicity, pride, majesty or solemnity should not be altered.
6. Tempo indications must be strictly observed.
7. Each variation must be based on written harmony.
8. The bass may be varied in keyboard music, but the harmony must remain the same.

Türk recommends further that performers examine vocal treatises such as those of P. F. Tosi and J. A. Hiller, both of whom encourage elaborate improvisation, since often ornaments in vocal music work equally effectively on the keyboard.

It is evident from later treatises, such as Johann Peter Milchmeyer's *Die Wahre Art das Pianoforte zu Spielen* (1797) and A. E. Müller's *Fortepiano-Schule* (1825), that the practice of improvised ornamentation, and particularly varied repeats, continued throughout Mozart's lifetime and on into the early 19th century, with the works of early Beethoven and Schubert.

Performance Indications

Andante grazioso

In this ostensibly "light" sonata nothing is ever merely light; the *galant* is always elevated to a personal level—and, in the A-minor third variation, the personal approaches the tragic. A melancholy vein runs through the entire work, and no greater mistake can be made than to play it too fast. In Mozart, it is the disarmingly simple works like this that particularly call for good taste and searching discernment of the inherent clarity nearly always present.

The theme should be taken no slower than approximately ♩. = 54. *Grazioso* means "gracefully," and calls for charm and an undulating rhythm. (A flowing andante is often marked *Andante grazioso.)* At the opening, the first half of the measure should swing rhythmically up towards the E, which takes the most emphasis. A slight ritardando should be taken in measures 12 and 18. Dinu Lipatti once remarked that a good musician will concentrate on the weak beats, since the strong ones have a favored position within the measure and can look after themselves.[5] Notice that Mozart does this on the sixth beat of measures 7 and 15, to ensure that the weak beats receive the correct degree of emphasis. The ***sf*** indications are, however, only slight accents relative to the opening ***p*** dynamic indication. The melody must be voiced at least one degree louder than the left-hand accompaniment.

Variation I

Take care that the repeated left-hand 16ths in measures 5–8 and 17–18 are not too loud, and certainly quieter than the melody in the right hand. Separate the concluding left-hand eighths in measures 8 and 18. The first four variations should all be played at the same tempo, approximately ♩. = 54.

Variation II

In this light, floating variation, the left-hand triplet accompaniment should be kept ***pp***. The *vorschläge* (grace notes) in the left hand (measures 5–8 and 17–18) are unaccented. Play the left hand staccato here, with humor. The crescendo at measure 11 should increase to a ***mf*** at measure 12 before the subito ***p*** (fourth beat of measure 12) takes over.

Variation III

The mood should be calm. The legato octaves at measures 5–8 and 17–18 require that the thumb, as well as the upper part, be played smoothly. The lower part of the thumb should be flexible. Allow the thumb to leave each key as late as possible and then take hold of the next key as quickly as possible, without making accents. As exercises, practice playing complete melodies by the thumb alone.

4. Wolff, Konrad. *Masters of the Keyboard*, p. 77.

5. Badura-Skoda, Eva and Paul. *Interpreting Mozart on the Keyboard*, p. 164.

Variation IV

During the repeats, voice the inner right-hand thirds (measures 1–8 and 13–18) slightly louder than the first time through. A small crescendo-decrescendo is appropriate in measures 1–2, 4–6, and 13–14 as the melody rises and descends.

Variation V

The tempo for this *Adagio* variation should be approximately ♪ = 69, and should sound leisurely. The ***sfp***'s in measures 11–12 are only very slight accents.

Variation VI

The tempo for this variation should be approximately ♩ = 132–138. All right-hand notes marked staccato should be played very short, with the left hand legato. The *vorschläge* in measures 4, 15, and 16 should be unaccented. The left-hand writing in measures 5–6 and 11–12 anticipates the *Alla Turca* finale and should sound jangling, suggesting a *Janissary* band.

Minuet

Mozart's minuets, unlike those of the Baroque period, were rather sedate and are often played too fast. The tempo for this movement should be a moderate ♩ = 120, and the character is basically cantabile throughout. In measure 1 the C-sharp in the right hand is played simultaneously with the A in the left hand. Measure 11 should be played similarly. The tempo of the *Trio* should remain the same.

Alla Turca

This movement should be played as if it were merely a piano transcription of *Janissary* music! It is cast in disparate sections that should not be smoothed out by decrescendos at the ends. In the opening groups, played as four 16ths, the first note should be emphasized. The arpeggiated left-hand chords from measure 25 onward should be played just before the beat to emphasize the jangling effect of a *Janissary* band. Keep the octaves staccato. At measures 97–98, 103–104, and 116–117, both the left-hand and right-hand arpeggios should also be started just before the beat with great speed, so that the top notes in both hands occur exactly on the beat simultaneously. The tempo should be approximately ♩ = 144.

About This Edition and Series

The "Anatomy of a Classic" series is designed to help the pianist more intelligently explore the masterwork presented. This series is intended to assist the performer in synthesizing several of the musical disciplines that he or she may have previously experienced only as separate entities. By examining the works at hand in various contexts with regard to other compositions and events, these editions allow the astute pianist to realize a more authentic performance.

At some point it is absolutely necessary for players to study the compositional process to form an accurate conception of a work. This editor believes that such an analysis is an indispensable part of performance preparation.

Since only the end of the final movement (from measure 90 onward) of Mozart's autograph manuscript of this sonata is extant, I have referred to the first edition (Artaria, Vienna, 1784) and a slightly later edition by Schott (1784–85) published in Mainz, Germany, as well as the first complete edition published by Breitkopf and Härtel.

All fingerings, pedaling indications and parenthetical marks are editorial. Ornaments are realized either in the score or in footnotes.

The editor hopes that this analytical, pedagogical, and performance edition will not only help the pianist to understand more clearly some of Mozart's creative processes, but also serve as an introduction to one of the composer's masterpieces.

The "K" numbers refer to Köchel's *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts* (Chronological, Thematic List of the Complete Works of W. A. Mozart). Ludwig von Köchel, an Austrian musicographer, completed the first edition of this list and published it in Leipzig in 1862. Subsequent revised versions (1937, 1947 and 1965) contained supplementary numbers and revisions.

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