

# WOLFGANG AMADEUS MOZART

## PIANO SONATAS

Edited and Annotated by Artur Schnabel

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### About This Edition

In 1950, Austrian born pianist and composer Artur Schnabel (1882–1951) agreed to undertake an edition containing all of Mozart's (1756–1791) piano sonatas for the New York publisher Edward B. Marks Music Corporation. That edition would utilize Schnabel's lifetime experience of interpreting Mozart. However, because of his progressing illness, Schnabel completed only the two sonatas featured in this edition before his death in the summer of 1951.

Following is an explanation of symbols found in the text:

 signifies the length of a breath without affecting the extent of a phrase.

 indicates that melodic emphasis (not an accent) is to be placed on the tone to which it applies.

*i.t.*, abbreviation for *in tempo*.

Roman numerals indicate the length in measures of a period, which for Schnabel is the smallest statement that represents a complete musical thought.

Additionally, all pedal indications are editorial as are fingering, metronome marks, parenthetical indications, and text in small type. Dynamics, expressive marks, phrasing, and articulation have been supplemented by the editor. Ornaments are realized in footnotes. Helpful interpretative commentary and performance suggestions are also offered in footnotes.

# SONATA

K.331

W. A. MOZART

edited and annotated by ARTUR SCHNABEL

Andante grazioso ♩ = 56-60

The musical score is presented in four systems, each with a treble and bass staff joined by a brace. The key signature is A major (three sharps) and the time signature is 6/8. The tempo is marked 'Andante grazioso' with a quarter note equal to 56-60 beats per minute.

- System 1:** The treble staff begins with a melody marked *mp* and *p cant.*, featuring fingerings 2, 3, 5, 2, 5, 2, 3, 2. The bass staff provides accompaniment with fingerings 4, 2, 4, 2, 2, 5, 4, 5. Dynamics include *mp*, *mp*, and *p*. A *ten.* (tenuto) marking is present in the bass staff.
- System 2:** Continues the melodic and accompanimental lines. Dynamics range from *mp* to *p*. A *(cresc.) sf(f)* marking appears in the bass staff, followed by a *p* dynamic.
- System 3:** The treble staff has fingerings 2, 3, 5, 3, 3, 2, 4. The bass staff includes the instruction *p ben legato e discreto*. Dynamics include *mp*, *sf(marc.) sf*, *sf*, and *mp*. A *(ten.)* marking is in the bass staff.
- System 4:** The final system, starting with *etc.* in the treble staff. It includes *poco* markings in both staves. Dynamics include *mp*, *sf*, *p*, *f*, and *(mf)*. *ten.* markings are present in both staves.