

WOLFGANG AMADEUS MOZART

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Piano Sonatas

VOLUME I

Edited by Stewart Gordon

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Sonata in C Major

Wolfgang Amadeus Mozart (1756–1791)

K. 279

Allegro

(a) Arpeggios in this movement should be played with the lowest note of each arpeggio *on the beat*.

(b) or See also mm. 4, 14, 15, 59, 61, 84, and 85.

(c) The grace notes in mm. 5, 6, and 62 should be played rapidly *before the beat* as crushed notes.

(d) or

(e) Performed *on the beat*, like the Baroque “slide”:

(f) See also mm. 12, 20, 21, 36, 75, 76, 79, 80, and 97.

Andante amoroso

The musical score is for a piece titled "Andante amoroso" in 3/8 time. It consists of four systems of music, each with a treble and bass staff. The first system (measures 1-7) includes dynamics *p*, *cresc.*, *f*, *decresc.*, and *p*. It features various fingerings (e.g., 4 2, 5 2, 4 1, 3 2, 5 1, 4 2, 4 1, 2, 5-4 5, 5 1, 4 2) and articulation marks. A circled 'a' is above the final measure. The second system (measures 8-13) starts with a circled '8' and includes dynamics *f* and *p*. It features fingerings (e.g., 2, 4, 2, 4, 2, 5, 3, 2, 1, 2, 4, 1, 3, 4) and articulation marks. A circled 'b' is below the first measure. The third system (measures 14-18) starts with a circled '14' and includes dynamics *p* and *f*. It features fingerings (e.g., 4 2, 2, 2, 4, 5, 3, 2) and articulation marks. A circled 'c' is above the first measure. The fourth system (measures 19-23) starts with a circled '19' and includes the dynamic *p*. It features fingerings (e.g., 3, 5, 3, 2, 4, 1, 4, 2, 3, 4, 1) and articulation marks. A circled 'a' is above the first measure. A separate circled 'a' is shown below the first system, with the instruction "See also m. 65.".

(a) See also m. 65.

(b) See footnote (b) of the first movement for commentary on the performance of arpeggios.

(c) The autograph shows the grace notes in mm. 17, 19, 24, 25, 75, 77, 79, 84, and 85 as ♩ . Play them rapidly *before the beat*. Although the grace notes in mm. 33, 37, 93, and 97 are written similarly in the autograph, their context as the first note of a descending scalar line leads most performers to play them as the first of six equal 16th notes.