WOLFGANG AMADEUS MOZART

Sonata in C Major, K. 330..... **Thematic Index** Sonata in F Major, K. 332 56 Sonata in B-flat Major, K. 333 82 Fantasia in C Minor, K. 475 Sonata in C Minor, K. 457..... Molto allegro 9÷,¢≩ Sonata in C Major, K. 545

Edited by Stewart Gordon



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Sonata in C Major

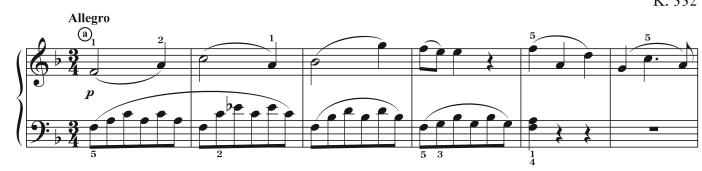


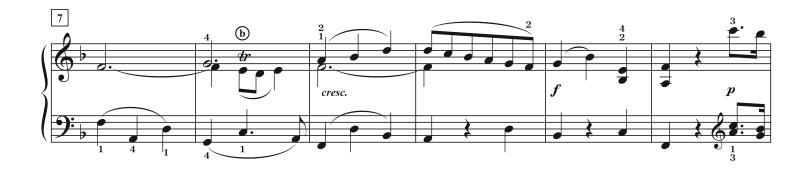


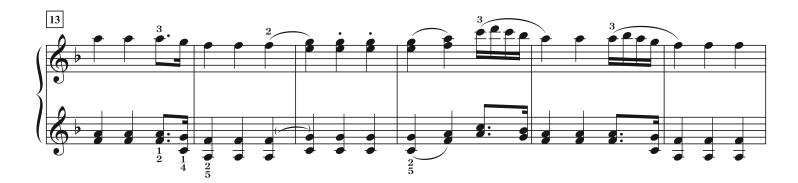
- (a) See also mm. 4, 65, 72, 89, and 91.
- **(b)** Throughout this sonata, dynamics in a smaller font are from the first edition but do not appear in the autograph.
- © Grace notes such as the one on the downbeat of m. 7 are written throughout this sonata in two ways: in the autograph, as small eighth notes, sometimes with one and more often with two slashes through their stems; in the first edition, as small 16th notes. They are open to different realizations. In this case, performers are almost equally divided whether to play the one in m. 7 rapidly before the beat or on the beat. *See also* mm. 21, 94, and 108.
- (d) See also mm. 26, 28, 94, 113, and 115.

Sonata in F Major

Wolfgang Amadeus Mozart (1756–1791) K. 332

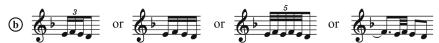








a) Dynamic and performance directions set in small type are in the first edition but not in the autograph.



Performers' realizations of the trill in m. 8 are influenced by the speed of the Allegro. See also m. 140.

About K. 333

The probable composition date of K. 333 has been researched by musicologist Alan Tyson (1926–2000) through tracing the type of paper on which the autograph was written, a paper that was rare for the period and that came from the Austrian village of Steyr, a possible stopover as Mozart was travelling from Salzburg to Vienna in November, 1783. Further speculation is that it was written in Linz, along with K. 425, the symphony that was premiered in that city, leading to the piano work sometimes being called "the 'Linz' Sonata."

The autograph has been scrutinized for possible composition procedures the composer

used, for it is unusual in the way bar lines unfold. Bar lines for groups of varying length do not connect the right-hand and left-hand staves until the group ends, at which point the treble and bass staves are connected by a single vertical bar line. This pattern gives rise to the speculation that the melodic line was written first as a horizontal line for a group of measures, and then the composer went back and filled in the left-hand harmonic support, drawing the vertical line at points where a new such process would begin. This pattern, along with signs of haste, suggests that the autograph was a working one. It resides in the Berlin State Library.

The K. 333 sonata was published by Christoph Torricella (1715–1798) in Vienna in 1784. It was packaged as Op. 7, along with K. 284 and the sonata for violin and piano K. 454. As noted with K. 284, it is possible that the composer helped prepare the scores for this publication. The first edition differs in a number of small details from the autograph, notably in matters of articulation. This edition follows the autograph version in most cases, noting the first edition differences in footnotes.

The K. 333 sonata exhibits several unusual features, such as extensive development sections in both the first and second movements, as well as an extended rondo finale that features a written-out, concerto-like cadenza.

SONATA IN B-FLAT MAJOR, K. 333

1st Movement	32

Key: B-flat major Tempo: **Allegro** Time signature: **C**

Form: sonata-allegro (with sections repeated)

Section	Measures	Analysis
Exposition	1–22	A 10-measure lyrical <i>main theme</i> is stated, its ending rising to a high register (1–10). The theme is repeated but altered in its second measure to modulate to the dominant and unfold with new melodic material (10–22).
	23–63	The <i>second theme</i> area in F major consists of an eight-measure theme that is repeated with figural variations (23–38). Then, a 12-measure theme opens with RH staccato eighth notes accompanied by LH 16th notes. It then evolves into two-note motives with half notes, first in the RH and then the LH (38–50). Finally, a four-measure <i>closing section</i> is repeated and extended (50–63).
Development	63–93	A harmonically altered statement of the <i>first theme</i> opens in F major and moves to F minor (63–71). A new RH line soars over a LH 16th-note Alberti bass accompaniment pattern, opening in F minor and passing through C minor, E-flat minor, and G minor (71–86). Finally, a lengthy <i>transition</i> sets up the dominant of the home key (86–93).
Recapitulation	93–165	The material in the <i>exposition</i> is repeated with small variations, the repetition of the <i>main theme</i> altered to facilitate stating the <i>second theme</i> area in the home key (B-flat major). In the <i>second theme</i> area, the two-note motive in half notes is extended to effect a climactic moment (139–152).

¹⁵ Tyson, Mozart: Studies of the Autograph Scores, 73-81.

Sonata in B-flat Major



- (a) The grace note should be played as a 16th note, resulting in a group of four equal 16th notes. *See also* mm. 14–16, 37, 63, 65, 80, 93, 110–112, and 133.
- (b) The LH phrase groups in mm. 1–4, 64–69, and 94–97 follow the autograph. The first edition divides the LH phrasing of these measures into two groups:
 - This difference does not exist, however, in other instances of the same LH pattern (mm. 11–14 and 104–107).
- © The RH articulation in mm. 5, 29, and 98 follows the autograph. The first edition shows the RH slurs in each of these measures in two three-note groups.