

WOLFGANG AMADEUS MOZART

Thematic Index

Sonata in C Major, K. 330 18



Sonata in A Major, K. 331 36



Sonata in F Major, K. 332 56



Sonata in B-flat Major, K. 333 82



Fantasia in C Minor, K. 475 112



Sonata in C Minor, K. 457 124



Sonata in F Major, K. 533 150



Sonata in C Major, K. 545 176



Piano Sonatas

VOLUME II

Edited by Stewart Gordon

Sonata in B-flat Major, K. 570	189
--------------------------------------	-----



Sonata in D Major, K. 576	206
---------------------------------	-----




Contents

Foreword	4
About This Edition	4
Mozart and the Piano	5
Ornamentation and Improvisation	7
Sources and Early Editions	10
Selected Recordings of the Complete Mozart Pianos Sonatas	11
Tempos in Mozart's Piano Sonatas	12
Sources Consulted	14
Acknowledgments	15
PIANO SONATAS	
About K. 330	16
Sonata in C Major, K. 330	18
About K. 331	34
Sonata in A Major, K. 331	36
About K. 332	54
Sonata in F Major, K. 332	56
About K. 333	80
Sonata in B-flat Major, K. 333	82
About K. 475 and 457	108
Fantasia in C Minor, K. 475	112
Sonata in C Minor, K. 457	124
About K. 533	148
Sonata in F Major, K. 533	150
About K. 545	174
Sonata in C Major, K. 545	176
About K. 570	186
Sonata in B-flat Major, K. 570	189
About K. 576	204
Sonata in D Major, K. 576	206

Sonata in C Major


Wolfgang Amadeus Mozart (1756–1791)
K. 330

Allegro moderato

(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.

(c) 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

Allegro

① Dynamic and performance directions set in small type are in the first edition but not in the autograph.

② or or or or or or

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, 1783.¹⁵ 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 82

Key: B-flat major

Tempo: **Allegro**

Time signature: **C**

Form: sonata-allegro (with sections repeated)

Section	Measures	Analysis
<i>Exposition</i>	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).
<i>Development</i>	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).
<i>Recapitulation</i>	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

Wolfgang Amadeus Mozart (1756–1791)
K. 333

Allegro

(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).

(c) 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.