

A Kalmus Classic Edition

Wolfgang Amadeus

MOZART

TWENTY SONATAS

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FOR PIANO

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EDUCATIONAL FOREWORD

The juxtaposition of the names of Mozart and Bartok may seem, upon first glance, like a paradox; for the elegant charm and melodious lyricism of eighteenth century Mozart connotes a picture quite at variance with the stark harshness and ruggedness of twentieth century Bartok. However, a brief consideration of Bartok's early career will quickly dispel the impression of contradiction seemingly implied in a cursory association of these two great names; for Bartok's first claim to eminence in the musical world lay in his capacity as a pianist rather than as a composer.

Bela Bartok was born in 1881. At the age of ten he made his public debut in the double role of composer and pianist; between 1899 and 1901 he attracted considerable attention as a concert-pianist. In 1907 he was appointed professor of piano at the Budapest Conservatory. In his early concertising years his main interest was centered in the classical composers; aside from contemporary music, Bartok concentrated in his programs on the works of Scarlatti, Couperin, Bach, Haydn, Mozart and Beethoven. He loved Bach—and he loved Mozart. Bartok prepared the present edition of the Mozart Sonatas during his late twenties. He was eminently suited for this work in view of his wide concert and pedagogical experience.

And so the association of the names of Mozart and Bartok is a very logical one; and it should prove of great benefit both to solo-pianists and to students. Bartok's editing of the Sonatas is exemplary from the point of view of both dynamics and agogics. In many of the Sonatas Mozart's own dynamic markings are extremely sparse; Bartok's interpretative additions are both scholarly and artistic. His pianistic and pedagogical experience is amplified by his creative approach as a composer. The ornamentation is indicated in great detail; few will disagree with his interpretation of inverted-mordents, turns and short trills. Bartok generally commences long trills on the lower note; some pianists may prefer to start them on the upper auxiliary. That is purely a matter of individual taste. So, too, is the question of the speed of a trill. In some instances where Bartok indicates quintuplets others may prefer quadruplets or sextuplets; again, this is a question of individual interpretation.

The fingerings given by Bartok in this edition of the Sonatas have been worked out in great detail. In most instances they are excellent for pianists with large or moderately large hands. Pianists and students with smaller hands will have to make some modifications to prevent excessive stretching of the fingers in certain instances. For example, a pianist with a smaller hand will not find it convenient to stretch the interval of a perfect fourth with the 2nd and 4th fingers; the use of the 1st and 4th fingers, or of the 2nd and 5th would be much more convenient in this instance. Again, in the case of octaves, chords and broken-chord figures, pianists with smaller hands will often find it easier to use the fifth finger where pianists with larger hands can use the fourth. However, these matters in no way detract from the excellence of Bartok's fingering as a whole; for there is no one fingering that can suit all sizes of hands. Bartok's pedal indications are excellent; but they are much too sparse. The student will have to use much more pedal than is indicated in the edition; here again there is room for considerable individuality of approach.

In the matter of structural analysis of the Sonatas, Bartok evinces both great care and great acumen. A word may be in order concerning the choice of the particular abbreviations used in this work; they represent the original Hungarian terminology for the different elements in the formal analysis. In some of the movements the development sections are indicated *Fdt.*, in others, *Kt.* The former signifies "development," the latter—"middle section." Whenever the development is elaborate, Bartok labels it *Fdt.*; when it is shorter and less involved, he refers to it as "middle section." This is a fine point—but an interesting one.

ALEXANDER LIPSKY

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SONATA No. 1

C MAJOR

W.A. Mozart.

ABBREVIATIONS USED IN THE STRUCTURAL ANALYSIS

- Atm. — Transitional passage, or bridge.
- B. — Introduction.
- Fg. — Supplementary section.
- Ft. — Main theme.
- Mt. — Secondary theme.
- Kt. — Middle section.
- Kvt. — Transitional section.
- Fdt. — Development.
- At. — Transition (e.g. from 1st theme to 2nd theme).
- Vt. — Return of theme.
- Zt. — Closing theme.
- K. — Coda.

Allegro. ♩ = 130

a) b)