

# WOLFGANG AMADEUS MOZART

## Selected Intermediate to Early Advanced Piano Sonata Movements

Edited by Maurice Hinson

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This edition is dedicated to  
Dr. Melanie Foster Taylor,  
with admiration and  
appreciation.

*Maurice Hinson*



Mozart in a silver-point drawing by Doris Stock in 1789, the year the Sonata in B-flat Major, K. 570 was composed.

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

This impressive late sonata was composed in February 1789, prior to Mozart's travels to the Prussian court to request a court appointment that had not been forthcoming nearer home. In this sonata, with its transparent sound, restrained gestures and profound spirit, Mozart makes ample use of counterpoint in a *galant* manner. Einstein called this sonata "perhaps the most completely rounded of them all, the ideal of his piano sonata—[it] also contains counterpoint used humorously in the finale as if in open reference to the secrets of which the work is full."<sup>15</sup>

### Allegro ..... 76

Form: Sonata-allegro. Exposition = measures 1–79 (first subject = 1–20; transition = 21–40; second subject = 41–69 [note the opening of the second subject is the same as the first subject]; codetta = 70–79); development = 80–132; recapitulation = 133–209; (first subject = 133–152; transition = 153–170; second subject = 171–199; codetta = 200–209).

This movement, structurally one of Mozart's most compact, fluctuates in mood and feeling, but the final impression is one of quiet and gentle resignation. This sonata displays a wide variety of carefully marked phrasing and articulation. Short phrases are used in measures 1–4. Similar sections in measures 41–44 and 45–48 use long phrases. The longer phrasing is used in the development section while measures 133–136 in the recapitulation return to short phrases. This movement has no well-defined contrasting theme, but instead approaches the monothematicism of many Haydn sonatas. For example, the second theme heard at measures 41–69 begins like the opening theme. Thematic material occurs in both hands.

### Adagio ..... 86

Form: Rondo. **A** = measures 1–12 (**a** = 1–4; **b** = 5–8; **a** = 9–12); **B** = 13–25; codetta = 25–28; **A** = 29–32 (first subject only); **C** = 33–40; codetta = 41–44; **A** = 45–48 (first subject only); coda = 49–56.

The first subject of this serene and profound movement is songlike and similar to the opening of the second movement of Beethoven's *Sonata in E-flat Major (Les Adieux)*, Op. 81a. Its first episode (measures 13–25) in C minor is closely related to the C minor passage in the middle movement of the Piano Concerto, K. 491. Measure 14 is almost literal quotation. The dialogue between hands in measures 25–27 is elegant when properly interpreted. The new theme at measure 33 requires a full, rich tone and must be projected over its broken-chord accompaniment. The coda is constructed with fragments of the various themes.

### Allegretto ..... 90

Form: Ternary. **A** = measures 1–22 (**a** = 1–8; **b** = 8–14; **a** = 15–22); **B** = 22–62 (development of measure 3 of **A** = 22–42; transition = 42–44; development of new material = 45–62) **A** = 63–70; coda = 70–89.

The first subject of this cheerful and humorous movement illustrates Mozart's use of chromaticism. Chromatic and diatonic elements are juxtaposed so that measures 1 and 3 offer chromatic rises while measures 2 and 4 follow with diatonic descents. Measures 49–62 are excellent examples of Mozart's contrapuntal technique. Measure 89 is to be played *f*, but must be relative to the *p* dynamics of measures 85–88. The coda is based on parts of the development section. A charming simplicity permeates the entire movement.

15. Ibid., 249–50.

# Sonata in E-flat Major

(1775)

K. 282 (189g)

Adagio (♩ = ca. 52)

(mf)

23 *tr*

4

*p* *f* *p* *f*

5 (*legato*) 4

6

32 *tr* *f* 2 2

8

*p* *f* *p*

10

*f*

12

*p* *f*

a b c d e f

# Sonata in G Major

(1775)

K. 283 (189h)

Allegro (♩ = ca. 120)

1 4 p 4 1 4 1 3 5

5 3 1 4 3 1 3 2 3 2 1 1 4 3 3 2 fp fp f 1 3 2 4 5

10 1 4 5 3 2 p fp fp f 2 3

15 1 1 2 1 1 2 1 1 2 (p) cresc.

19 3 1 3 1 f) (a) 4321 tr

(a) 4 3 2 1 or 3 2 1

# Sonata in C Major

(1788)

K. 545

Allegro (♩ = ca. 112)

1  
① *mp (dolce)*  
*p* 5

5  
*p*

8  
*cresc.*

11  
*f*  
*mp* *dim.*

14  
*mp*  
*p*

17 *tr*  
*mf* 5 4

① Dynamics are editorial. ②  ③ 