

Analytical notes on  
selected piano works of  
**Wolfgang Amadeus Mozart**

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# Wolfgang Amadeus Mozart

1756-1791

## Mozart

Wolfgang Amadeus Mozart was an Austrian pianist and composer from the Classical period. Together with Haydn and Beethoven (the "First Viennese School"), he represented the culmination of the Classical era. Mozart excelled in all of the main genres of instrumental and vocal music of his day, including operas, symphonies, concertos, quartets and sonatas.

Mozart was born in 1756 in Salzburg, where his father, Leopold, was a composer and deputy *Kapellmeister* (director of music) to the Prince-Archbishop. As a young boy, Mozart showed prodigious talent on the piano and violin. He began to compose at the age of five, and the following year he was taken by his father on the first of several extensive and very successful concert tours. The "Grand Tour" of 1763-1766 encompassed most of the important European musical centres, with extended stays in Paris and in London, where Mozart became acquainted with Johann Christian Bach. This tour, and his later travels, enabled Mozart to encounter a much broader range of music and musicians than would ever have been possible in Salzburg.

Mozart entered the service of the Archbishop in 1769, but was treated poorly, and disagreements arose. He continued to travel, including several visits to Italy, and an extended trip to Mannheim, Paris and Munich in 1777-1778. He finally left the Archbishop in 1781, settling in Vienna, where he hoped to find a new post.

Vienna was one of the main musical centres of Europe, and Mozart met many prominent composers there, including Haydn, Clementi and Salieri. He married Constanze Weber in 1782, and they had six children, but only two survived infancy. Mozart earned a modest income from teaching and performing, although he received no official patronage for several years, which was an unusual situation for an 18th-century musician. In 1787 he was appointed to the minor post of *Kammermusicus* (chamber musician) by Emperor Joseph II. Despite this patronage and the success of his operas, neither his health nor his financial situation was secure, and he died in Vienna in 1791, at the age of 35.

Mozart's compositions demonstrate a synthesis of the various European musical styles that he had encountered during his extensive travels. Among these, the most important include Italian opera (e.g. Piccinni, Galuppi, etc.) and the works of Haydn and JC Bach.

## Mozart's contemporaries

- Christoph Willibald von Gluck (German, 1714-1787).
- Joseph Haydn (Austrian, 1732-1809).
- Johann Christian Bach (German, 1735-1782).
- Michael Haydn (Austrian, 1737-1806).
- Luigi Boccherini (Italian, 1743-1805).
- Carl Stamitz (German, 1745-1801).
- Domenico Cimarosa (Italian, 1749-1801).
- Antonio Salieri (Italian, 1750-1825).
- Muzio Clementi (Italian, 1752-1832)
- Jan Ladislav Dussek (Bohemian, 1760-1812)
- Ludwig van Beethoven (German, 1770-1827).

## Mozart's compositions

Mozart's compositions for piano include:

- 27 concertos.
- 18 sonatas.
- 16 sets of variations, including *Ah vous dirai-je, maman*.
- three fantasies.
- four rondos.

His other works include:

- 16 operas (e.g. *The marriage of Figaro*, *Don Giovanni* and *The magic flute*).
- church music (e.g. masses, the Latin motets *Exultate jubilate* and *Ave, verum corpus*, and an unfinished *Requiem*).
- 41 symphonies (e.g. "Paris", "Linz" and "Jupiter").
- concertos (e.g. five for violin, four for horn, two for flute, one for clarinet, and one for flute and harp).
- chamber music (e.g. 25 string quartets, six string quintets, 35 violin sonatas and a clarinet quintet).

## Mozart's compositional style

Mozart was one of the leading representatives of the Classical style (c.1750-c.1810), which is usually light and elegant, characterised by:

- short, balanced phrases (antecedent and consequent, or question and answer).
- homophony (one melodic line, with simple chordal or broken chord accompaniments).
- predominantly diatonic harmonies, often based on the primary triads (I, IV, V<sup>7</sup>).
- modulations to closely related keys, typically up or down a 5th.
- steady (though not rigid) pulse.
- clearly articulated sound, with many detached notes and short slurs.
- ornamentation, particularly at cadence points.
- thematic development and highly-organised formal structure.

## Mozart's piano sonatas

A *sonata* is a composition for one or more instruments in several contrasting movements. The name comes from the Italian word *suonare*, which means "to play" or "to sound". Mozart's 18 piano sonatas each contain three movements (usually fast-slow-fast). All but two are in major keys, using key signatures of up to three sharps or three flats.

Mozart's compositions were catalogued by the Austrian musicologist Ludwig von Köchel. The 'K' numbers identify each work in more-or-less chronological order.

## Sonata in C major K. 330

This sonata was first published in 1784. Its date and place of composition remain open to conjecture; most current sources now suggest Munich or Vienna in the early 1780s, though some suggest Paris around 1778. In the latest version of the Köchel catalogue (K<sup>6</sup>), this sonata is identified as K. 300h. It contains three movements:

1. *Allegro moderato*, C major, sonata form.
2. *Andante cantabile*, F major (the subdominant key), minuet and trio form.
3. *Allegretto*, C major, sonata form.

## I. Allegro

This movement is in C major, in sonata form.

### Exposition - themes introduced in tonic and dominant keys

- b.1-18 First subject, **C major**, with an elegant melody in the right hand and a simple broken chord accompaniment in the left hand. The harmony is mostly based on the primary triads (I, IV and V<sup>7</sup>), above a tonic or dominant pedal (the repeated Cs or Gs). Syncopation (e.g. the off-beat long note in b.1), ornamentation and sparkling broken chords give the theme a sense of playfulness. A chromatic *appoggiatura* in b.8 (D<sup>#</sup>, resolving to E) is used for expressive emphasis. The melody consists of 2-bar or 4-bar phrases, which are usually repeated with small variations (bars 3-4, 9-12 and 14-15). The theme sometimes suggests a dialogue between different characters (e.g. bars 5-6 and 7-8, or bars 12 and 13). The closing phrase (b.16-18) is irregular in length, and ends with a I-V cadence in b.17-18.
- 19-34 Second subject, Part I, beginning immediately in **G major** (the dominant key). There is no real transition or bridge passage. The melody is a little more lyrical in nature than the first subject to begin with, although there is still a suggestion of dialogue between different characters (e.g. bars 19-20 and 21-22). Chromatic appoggiaturas (C<sup>#</sup> and D<sup>#</sup>) are used more frequently now. As with the first subject theme, the opening 4-bar phrase has been repeated with variations in b.23-26; however, the final bar (b.26) becomes the start of a new strand of the theme, with a semiquaver triplet accompaniment. The harmony remains based on the primary triads at first, but greater variety is introduced toward the end of the passage; the most striking example is the diminished 7th chord with syncopated accent in b.31. This passage has a total length of 16 bars, but the regular 4-bar phrase structure is playfully subverted using 4+3+4+5 bar units. It ends with a V<sup>7</sup>-I cadence in b.33-34.
- 34-42 Second subject, Part II, continuing in G major. There are two 4-bar phrases, each beginning with a syncopated accent that again subverts the metric structure. The first phrase is unaccompanied for the first two bars. Chromatic passing notes are sometimes used (e.g. right hand in b.36, left hand in b.37-38). The first phrase ends on the dominant chord in b.38. The second phrase is a variation of the first, ending with a V<sup>7</sup>-I cadence in b.41-42.
- 42-53 Second subject, Part III, continuing in G major, with an exuberant character, often using demisemiquavers. The harmony consists mostly of the primary triads. The theme ends with a V<sup>7</sup>-I cadence in b.47-48, decorated with a trill and preceded by a "cadential 6/4". Bars 48-53 are a slightly embellished repeat of bars 42-47, leading directly to...
- 54-58 Closing theme, G major, using only tonic and dominant 7th harmony.

### Development - a contrasting episode

- 59-66 This passage uses a new theme, although the undulating semiquaver accompaniment recalls that of the first subject. It remains mostly in G major, beginning with a sequence, using some chromatic passing notes and some 9th or diminished 7th chords for colour (e.g. G-B-[D]-F-A<sup>b</sup>, end of b.59). The key is reconfirmed by a V<sup>7</sup>-I cadence in b.65-66, decorated with a trill and preceded by a cadential 6/4.
- 66-87 The development continues, still without direct reference to thematic material from the exposition, but using a similar broken chord accompaniment to the second subject. The tonic triad of G major becomes a dominant 7th of C in b.68, which unexpectedly leads (via semitone movement in the bass) to A minor in b.69-71. Diminished 7th harmony and syncopated rhythm in b.69-70 add intensity to this passage. The mood becomes warmer again in b.72, passing through F major (b.72-73) and D minor (b.74), without settling in either of those keys. The melody descends by semitones in b.75-77, settling in **C minor** (the tonic minor key) from the end of b.76. Diminished 7th harmony in b.78 leads to the dominant chord in b.79.

The melody often falls by semitones in b.79-82, with a dominant pedal in the bass. Bars 83-87 return to C major, initially based around the dominant 7th chord, then using scales in 10ths in b.86-87, to lead to the recapitulation.

**Recapitulation** - themes restated, now mostly in the tonic key

- 88-105 First subject, **C major**, as before, with slight variations (e.g. the additional note in the broken chords in b.92-93, and the use of scales instead of broken chords in b.96-97).
- 106-140 Second subject group, now mostly in C major. It begins in G major, though, in order to highlight the return to C major in b.109, so bars 106-112 do have a transitional function now. Bars 110-140 are mostly a transposition of bars 23-53 up a 4th, with small changes from b.129.
- 141-150 Closing theme, all in C major, beginning as a transposition of b.54-58 up a 4th. Bars 145-150 reprise the opening of the Development, with a tonic pedal in the bass.

*Allegro moderato* means moderately fast.

The very short notes and rests in this piece (♪) are *demisemiquavers*. Bar 38 contains *hemidemisemiquavers*.

♯ (e.g. b.7) indicates an *appoggiatura*; the appoggiatura is played on the beat, reducing the length of the next note, as if “leaning” on it. The note value used for the appoggiatura gives an approximate indication of its length. In some cases, particularly when the note it precedes is very short, it may be interpreted as an *acciaccatura* (crushed note).

The *grace notes* in b.27 form a written-out *slide* or *Schleifer*.

*fp* (*fortepiano*) means loud, then immediately soft.

*sf* [*forzando*] indicates an accent. [The > sign was rarely used before the 19th Century].

## II. Andante cantabile

This movement is in F major, in minuet and trio form (a type of compound ternary, i.e. ABA with internal subdivisions). Sections A and B are each in binary form, indicated by the repeat signs. Section B (the Trio) is in a contrasting mood and key to Section A. When Section A returns, there are no repeats.

This movement begins with an *anacrusis*. Bar 1 is the first complete bar.

- A** b.1-8 The opening theme contains a pair of balanced 4-bar phrases, with a lyrical character. The first phrase is all in **F major**, coming to rest on the dominant chord in b.4. The second phrase modulates to **C major** (the dominant key) from b.5, ending with a  $V^7-I$  cadence in b.7-8.
- 9-20 Beginning in **G minor** (continuing the series of modulations by 5ths), and returning to **F major** from the end of b.10. There is a passing suggestion of B $\flat$  major in b.14-16, but elsewhere the key of F major prevails, confirmed by a  $V^7-I$  cadence in b.19-20. This passage contains some similar motives to the opening theme, including the repeated note anacrusis (bars 12 and 14) and the cadential bars, but is generally less tranquil in nature, due to the minor tonality (bars 9-10), the melodic leap of a 7th (b.12-13) and the stronger bass line (b.13). Suspensions (where the last note of one bar is repeated in the next bar, despite the change of harmony, e.g. the first notes of bars 10, 14 and 16) create then release harmonic tension, and appoggiaturas (e.g. the highest note of b.11) are used for similar effect.
- B** 21-28 Trio, beginning very softly in **F minor** (the tonic minor key), with a tonic pedal in repeated semiquavers in the bass at first. As with Section A, the melody begins with a repeated note anacrusis, and consists of two balanced 4-bar phrases. The second phrase modulates to **A $\flat$  major** from b.25. Pitch and volume reach a climax in b.26, then decline again. The  $V^7-I$  chord cadence in b.27-28 again recalls the previous cadences (bars 7-8 and 19-20) in its rhythm and pitch contour.

- 29-36 Beginning in A $\flat$  major and returning to **F minor** in b.30. The melody contains a sequence in b.29-32, and the left hand has a more contrapuntal feel in this passage. The bass line rises by semitones in b.33-34, building dramatic tension in conjunction with the increase in volume. Secondary dominant 7th harmony ( $V^7$  of iv) is used at the end of b.34, and the passage ends with a V-i cadence in b.35-36.
- 37-40 Codetta, all in F minor, using the Trio theme, with a tonic pedal in the bass.
- A** 41-60 A reprise of b.1-20, without the repeats, beginning and ending in **F major**.
- 61-64 Coda, remaining in F major, using the Trio theme, ending with a  $V^7$ -I cadence.

*Andante* means at an easy walking pace; *cantabile* means in a singing style.

A dot within a slur indicates *mezzo staccato* (moderately short and detached).

*dolce* means sweetly.

The *grace notes* in b.1 form a written-out *turn*.

$\text{♯}\text{♮}$  (e.g. b.5) indicates an *appoggiatura*; the appoggiatura is played on the beat, reducing the length of the next note, as if “leaning” on it.

*tr* indicates a *trill*. Trills usually begin on the *upper* note in 18th Century music.

### III. Allegretto

This movement is in C major, in sonata form.

#### **Exposition** - themes introduced in tonic and dominant keys

- b.1-20 First subject, all in **C major**, with a bright and cheerful character. The 8-bar theme is heard twice, *p* (ending on the dominant chord in b.8) then *f* (ending on the tonic chord in b.16), followed by a closing passage of triplet broken chords in b.16-20.  
The harmony consists almost entirely of the primary triads (I, IV and  $V^7$ ). Suspensions (e.g. the first note of b.2), appoggiaturas (e.g. b.2) and accented chromatic passing notes (e.g. the first notes of bars 8 and 15) are used to create harmonic interest. The passage ends with a  $V^7$ -I cadence in b.19-20.
- 21-32 Transition, beginning with a pair of balanced 4-bar phrases in C major; the F $\sharp$ s in the left hand in b.21-25 are chromatic auxiliary notes. The melody mostly moves by step. The accompaniment is in constant semiquavers, in an “Alberti bass” style; the traditional Alberti bass pattern can be heard in b.28.  
Bars 29-32 return to triplet broken chords, modulating to G major from b.31 and ending on the dominant chord in b.32.
- 33-46 Second Subject, Part I, **G major** (the dominant key), with a graceful melody over a semiquaver broken chord accompaniment. Bars 39-46 contain exuberant trills and detached notes in the melody, with an Alberti bass accompaniment.
- 47-61 Second subject, Part II, continuing in G major, using triplet broken chords. Secondary dominant 7th ( $V^7$  of IV, bars 52 and 56) and diminished (bars 54 and 58) chords lead to  $V^7$ -I cadences in bars 54-55 and 60-61, each preceded by a cadential 6/4.
- 61-68 Closing theme, G major, mostly using tonic and dominant 7th harmony, with a tonic pedal in the bass in b.61-66 and a  $V^7$ -I cadence in b.67-68. The final tonic chord is decorated with a double suspension (C and A, resolving to B and G).

#### **Development** - a contrasting episode, with occasional references to previous themes

- 69-76 A new theme in G major, with the character of a humorous ditty. It bears no direct relation to the previous thematic material, apart from the similarity of its final bar (b.76) to the end of the closing theme (b.68). The theme consists mostly of repeated notes and 2-note slurs.

77-95 The episode theme is restated, now with a semiquaver Alberti bass style of accompaniment that recalls bars 33-34 and 27-28, etc. The theme is extended from b.81, returning to C major. There is a brief hint of the opening bar of the first subject theme in bar 85.

Bars 87-95 are in **C minor** (the tonic minor key), usually with a dominant pedal in the bass. The harmony consists mostly of tonic and dominant chords, but a “German” augmented 6th chord (A $\flat$ -C-E $\flat$ -F $\sharp$ ) in b.91 adds intensity, leading strongly to the dominant chord of C minor/major in b.92-93 (becoming a dominant 7th in b.94-95).

**Recapitulation** - themes restated, now mostly in the tonic key

96-115 First subject, **C major**, as before.

116-131 Transition, beginning in the same way as before. The triplet broken chord passage is now altered and extended, passing sequentially through F major (b.124-125) and D major (b.126-127), then returning to C major. The passage ends on the dominant chord of C major in b.131, preceded by *its* dominant 7th at the end of b.130.

131-160 Second subject, now in C major, mostly a transposition of b.33-61 up a 4th or down a 5th, with small variations (including the added anacrusis in bars 131 and 135, and the melodic alterations in bars 151 and 155).

160-171 Closing theme, beginning as a transposition of b.60-66 down a 5th, then slightly extended. The harmony takes an unexpected turn with a type of interrupted cadential progression in b.168-169, but clarity is restored with a strong ii<sup>6</sup>-V<sup>7</sup>-I progression in b.170-171.

*Allegretto* means moderately fast.

*sotto voce* [not found in the original edition] means in an under voice (i.e. soft and subdued).

## Sonata in F major K. 332

Sonata in F major, K. 332, was first published in 1784. Its date and place of composition remain open to conjecture; most current sources now suggest Munich or Vienna in the early 1780s, though some suggest Paris around 1778. The sonata contains three movements:

1. *Allegro*, F major, sonata form.
2. *Adagio*, B flat major (the subdominant key), modified sonata form.
3. *Allegro Assai*, F major, sonata form.

## I. Allegro

This movement is in F major, in sonata form.

**Exposition** - themes introduced in the tonic and dominant (or dominant minor) keys


b.1-12 First subject, Part I, all in **F major**, consisting of three 4-bar phrases.

The first phrase (b.1-4) contains an elegant melody over a simple broken chord accompaniment, with a tonic pedal in the bass at the beginning of each bar. Both melody and accompaniment are in a simple “galant” style, mostly based on the primary triads (I, IV and V<sup>7</sup>), with a “secondary dominant 7th” chord (V<sup>7</sup> of IV) used in b.2.

The second phrase (b.5-8) uses imitation between the hands. While the first phrase had a rising pitch contour (tracing an arc between the first note and the last note), the second phrase has a descending contour, complementing the first phrase.

The third phrase provides a sense of completion, ending with a V<sup>7</sup>-I cadence in b.11-12.

12-22 First subject, Part II, continuing in F major, with another pair of balanced 4-bar phrases. The harmony is based almost entirely on the tonic and dominant chords. The chord voicing suggests a hunting horn call. The natural horn of Mozart’s day had no valves,

	<p>and so could only play a limited number of pitches (particularly in the lower register), mainly notes of the tonic triad.</p> <p>The second phrase ends with a <math>V^7</math>-I cadence in b.19-20. The cadence is reiterated in bars 20-21 and 21-22.</p>
22-40	<p>Transition, suddenly becoming more dramatic, using semiquaver broken chords and scales, with strong accents. It begins in <b>D minor</b> (the relative minor key), alternating between tonic and diminished 7th harmony. The diminished 7th chord is transposed down a tone in b.29-30, leading to <b>C minor</b> (the dominant minor key). A “German” augmented 6th chord (<math>A\flat</math>-C-E<math>\flat</math>-F<math>\sharp</math>) in b.35-36 leads strongly (with semitone movement in the outer voices) to the dominant. The dominant chord is prolonged in bars 37-40 (alternating with the tonic chord on the 3rd beat of the bar).</p>
41-56	<p>Second subject, Part I, all in <b>C major</b> (the dominant key). The melody is light and elegant, beginning with three detached repeated notes. This theme consists of paired 4-bar phrases.</p> <p>The first pair of phrases ends on the dominant chord in b.48. Bars 49-56 are a variation of b.41-48. There are additional quavers in both the melody (using neighbour notes) and the accompaniment (sometimes using triplets). The final phrase ends with a <math>V^7</math>-I cadence in b.55-56, though without coming to rest yet.</p> <p>Chromatic neighbour notes are used for decoration, without altering the key; these often occur <i>on</i> the beat (e.g. F<math>\sharp</math> in b.46, D<math>\sharp</math> in b.47), creating expressive dissonance then resolving by semitone step to a chord note.</p>
56-70	<p>Second subject, Part II, beginning with a new broken-chord-based theme in the bass and a syncopated chordal accompaniment in the right hand. It begins in C major and modulates to C minor from b.58, with the mood becoming darker and more dramatic.</p> <p>The harmony moves in a circle of 5ths in b.60-65 (C-F-B<math>\flat</math>-E<math>\flat</math>-A<math>\flat</math>-D-G, indicated by the bass octaves), beginning on the tonic chord and eventually ending on the dominant 7th. <i>Hemiola</i> rhythm is used in b.64-65 (i.e. these bars seem to be grouped in 2/4 rather than 3/4), increasing the frequency of the accents as the dominant chord approaches.</p> <p>The dominant chord of C minor (or C major) is reiterated throughout bars 67-70, alternating with the diminished chord F<math>\sharp</math>-C-E<math>\flat</math>.</p>
71-86	<p>Second subject, Part III, all in <b>C major</b>, beginning on chord IV. The melody sometimes recalls Part I of the second subject, particularly in the three repeated notes of b.71. The 4-bar phrase structure is subverted by a <math>V^7</math>-vi progression in b.74, followed by two additional bars. The 6-bar phrase ends with a V-I cadence in b.75-76, with the third of the tonic chord (E) in the upper voice in b.76.</p> <p>Part III of the theme is restated an octave higher from b.77, and is extended in bars 82-83 and 84-85, using elaborations of a III-vi-ii-V circle of 5ths progression to delay the final tonic chord. The syncopated right hand rhythm in b.82-83 recalls Part II. The passage ends with a strong V-I cadence in b.85-86, with the root of the tonic chord (C) in the upper voice in b.86, bringing closure to the second subject group.</p>
86-93	<p>Closing theme, C major, bright and exuberant, with a tonic pedal in the bass in b.86-89. The harmonic progression in b.90-93 recalls b.84-86, ending with another V-I cadence.</p>
<b>Development</b> - themes reworked in various keys	
94-109	<p>Development of Part III of the second subject, remaining in C major. The  rhythm is retained in b.94-97, but the repeated notes in the melody have been replaced by broken chords. The new theme is now an 8-bar phrase, ending with a <math>V^7</math>-I cadence in b.100-101. It is repeated an octave lower in b.102-109, with small variations.</p>
109-126	<p>Part II of the second subject returns in C major and C minor, as before, then modulates by 5ths, moving via G minor (b.114-117) to <b>D minor</b>. An “Italian” augmented 6th chord (B<math>\flat</math>-D-G<math>\sharp</math>) in b.122 leads strongly (via semitone movement) to the dominant. The dominant chord is reiterated throughout b.123-126 (in a similar manner to b.67-70).</p>
127-132	<p>Re-transition, extending Part II of the second subject and gradually returning to F major, ending on the dominant 7th chord.</p>



**Recapitulation** - themes restated, now mostly in the tonic (or tonic minor) key

133-154 First subject, F major, as before.

154-176 Transition, beginning in D minor then C minor, the same as b.22-30. Bars 163-176 are a variation of b.27-40, initially transposed down a tone, briefly moving into B $\flat$  minor (the subdominant minor key) in b.165-170. Diminished 7th harmony in b.171-172 leads to a transposition of b.37-40 into F minor (the tonic minor key) in b.173-176.

177-222 Second subject, now in F major for Parts I and III, and F minor for Part II, mostly a transposition of b.41-86 down a 5th or up a 4th.

222-229 Closing theme, F major, a transposition of b.86-93 down a 5th or up a 4th.

*Allegro* means fast and lively, and also implies a cheerful character.

*sf[orzando]* indicates an accent. [The > sign was rarely used before the 19th Century].

$\text{♯}$  indicates an *appoggiatura*; the appoggiatura is played on the beat, reducing the length of the next note, as if “leaning” on it. In some situations, appoggiaturas may be interpreted as *acciaccature* (crushed notes).

## II. Adagio

This movement is in B flat major, in modified sonata form. The development section has been omitted, as was common in slow-movement sonata forms, where lyricism rather than dramatic tension predominates.

**Exposition** - themes introduced in tonic and dominant keys

b.1-8 First subject, **B $\flat$  major**, with an *alberti bass* accompaniment. The melody is lyrical in nature, and is decorated with turns. The harmony consists mostly of the primary triads. Expressive dissonance (e.g. the chromatic passing note E $\sharp$  in b.1, the suspended A in b.2, and the appoggiatura E $\sharp$  in b.3) is used to create then release tension.

The first statement of the theme ends with a I-V cadence in b.4.

The first subject theme is restated in b.5-8, beginning in B $\flat$  minor (the tonic minor key) and modulating to F minor (the dominant minor key) from b.7. The minor mode, and the increased use of ornamentation and dissonance, adds intensity to the expression.

The melody rises to a higher climactic pitch than before in b.7, then descends to a lower pitch than before. The passage ends with a  $V^7$ -I cadence with a *tierce de Picardie* in b.8 (i.e. ending on an F major chord), leading immediately to the second subject.

8-19 Second subject, **F major** (the dominant key). Bars 8-10 are a little more contrapuntal in style, with the treble and bass voices forming a duet. The harmony in these bars is based on tonic and dominant 7th chords, and there is a dominant pedal (the repeated Cs) in the inner voice.

The answering phrase (b.10-12) begins with a sequence of descending 3rds in the treble register, with passing suggestions of D minor and G minor. The key of F major is reconfirmed by a  $V^7$ -I cadence in b.12, although the melody ends on the mediant note rather than the tonic, avoiding a complete sense of resolution.

Both parts of the second subject are restated from the end of b.12. The cadence is now delayed by a new sequence and more elaborate rhythms in b.16-17. A cadential 6/4 and trill in b.18 announce the  $V^7$ -I cadence, and the melody now comes to rest on the tonic note at the start of b.19.

19-20 Closing theme, returning to B $\flat$  major, with a dominant pedal in the bass.

**Recapitulation** - themes restated, now mostly in the tonic key

- 21-28 First subject, beginning in **B $\flat$  major** and ending in F minor, as before. The first edition (*Erstausgabe*) contained notated embellishments of the melody not found in Mozart's autograph score (e.g. appoggiaturas, suspensions, passing notes, rapid scale runs); such embellishments would typically have been improvised by the performer on the return of the main theme in a slow movement of a classical sonata.
- 28-39 Second subject, now in B $\flat$  major, mostly a transposition of b.8-19 up a 4th, with additional embellishment (e.g. appoggiaturas and shorter note values in bars 30 and 34, rhythmic displacement in b.35, etc.).
- 39-40 Closing theme, B $\flat$  major, with a tonic pedal in the bass. There is a passing suggestion of the subdominant key in b.39, as is common in codas, but the tonic key is confirmed by a  $V^7$ -I cadence over the tonic pedal in b.40.

*Adagio* means slow and leisurely.

$\sim$  indicates a *turn*; the *grace notes* in b.1, etc., form a written-out turn.

$\text{♪}$  indicates an *appoggiatura*; the appoggiatura is played on the beat, reducing the length of the next note, as if "leaning" on it.

*sfp* means accented, then immediately soft.

There are some *demisemiquavers* ( $\text{♪♪♪}$ ), and occasional *hemidemisemiquavers* (e.g. b.26).

### III. Allegro assai

This movement is in F major, in sonata form.

**Exposition** - themes introduced in tonic and dominant (or dominant minor) keys

- b.1-14 First subject, Part I, all in **F major**, loud and exuberant, with an almost continuous semiquaver pulse. The first five bars are mostly based around the tonic chord, decorated with passing and auxiliary notes (sometimes chromatic). There is an inverted tonic pedal in the upper voice in b.3-6.  
A diminished triad in b.6 (corresponding with a sudden drop in volume in some editions) leads to the dominant chord, completing the initial statement of the theme.  
The theme is restated from b.7. This time, a series of diminished triads in b.12-13 leads to a  $ii^6$ - $V^7$ -I cadential progression in b.13-14.
- 15-22 First subject, Part II, continuing in F major. This theme is softer and sweeter than Part I, and is based entirely on dominant 7th and tonic harmony. Appoggiaturas (b.15-19) and syncopation (b.20-21) add interest to the simple melody line.
- 22-35 First subject, Part III, continuing in F major, with some chromatic passing notes (the lower notes in b.22-23). The first statement of the theme ends with a  $V^7$ -vi cadence in b.25-26 (decorated with a chromatic passing note in the left hand and a double suspension in the right hand).  
The theme is restated from b.27, now ending with a  $V^7$ -I cadence in b.31-32.  
There is a short codetta in b.32-35, alternating between tonic and dominant 7th broken chords over a tonic pedal.
- 36-49 Transition, beginning loudly and emphatically in **D minor** (the relative minor key), with imitation between the hands in b.36-38 and broken chord figuration in b.39-40.  
The transition theme is restated a 2nd lower in **C major** (the dominant key) from b.41, with some variation. The move to C major is strengthened by a momentary suggestion of *its* dominant (G major) at the end of b.40.  
The harmony moves in a circle of 5ths in b.45-48 (indicated by the bass notes: C-F-B-E-A-D), with continuous semiquaver movement in the right hand. The passage comes to rest on the dominant chord of C major (or C minor) in b.49.

50-65	<p>Second Subject, Part I, <b>C minor</b> (the dominant minor key). This melody has a darker character than the first subject themes, and the harmony is more intense, with some augmented 6th (A<math>\flat</math>-C-F<math>\sharp</math>, e.g. b.56) and diminished 7th (e.g. b.60-61) chords.</p> <p>The initial statement of the theme comes to rest on the dominant chord in b.57. The theme is restated from b.58, with the pitch building to a higher climax in b.152. It ends with a V<sup>7</sup>-I cadence and <i>tierce de Picardie</i> in b.64-65, forming an <i>elision</i> (i.e. connecting without any break) with...</p>
66-90	<p>Second subject, Part II, all in <b>C major</b>. The bright mood returns, with frequent semi-quaver scale runs, turns and broken chords. Diminished 7th chords occasionally return (bars 70-71 and 79-80), but the harmony mostly uses the primary triads. There are V<sup>7</sup>-I cadences in bars 73-74 and 84-85, somewhat recalling the cadences from bars 31-32 and 64-65.</p> <p>The last six bars use only tonic and dominant 7th harmony.</p>
<b>Development</b> - themes reworked in various keys	
91-111	<p>Part I of the first subject theme returns in <b>C minor</b>, then modulates in a series of 5ths: G minor in b.96-99, C minor in b.100-103, F minor/major in b.104-107 and B<math>\flat</math> minor/major in b.108-111.</p>
112-128	<p>A new melody is heard in <b>B<math>\flat</math> major</b> (the subdominant key), based on a motive from the transition theme (b.39, initially omitting the accompanying right hand semiquavers). The theme mostly has a carefree demeanour, but syncopation and chromatic harmony are used in b.116-118, before coming to rest on the dominant 7th chord in b.119.</p> <p>The theme is restated from b.120, now in continuous semiquavers, ending with a V<sup>7</sup>-I cadence in b.126-127. The tonic chord is arpeggiated in b.127-128, leading to...</p>
129-138	<p>A free fantasia passage in constant quavers, using broken chords (diminished 7th, dominant 7th and tonic, embellished with neighbour notes) in G minor (b.129-132) then F minor.</p> <p>A motive from the second subject (b.70-71) returns in b.137-138, using German augmented 6th harmony in b.138 (D<math>\flat</math>-F-A<math>\flat</math>-B<math>\sharp</math>), leading to...</p>
139-147	<p>Retransition, returning to F major, with a dominant pedal in the bass in b.139-143 and undulating semiquaver scales in b.143-147.</p>
<b>Recapitulation</b> - themes restated, now mostly in the tonic (or tonic minor) key	
148-169	<p>First subject, Parts I and II, <b>F major</b>, as before. Part III does not return yet.</p>
169-184	<p>Transition, beginning with an augmented 6th chord at the end of b.169, then continuing as a transposition of b.36-49 in G minor then F major. The melody is somewhat varied in b.180-184, but the underlying harmonic scheme is unaltered.</p>
185-199	<p>Second subject, Part I, now in <b>F minor</b>. The first statement of the theme is a transposition of b.50-57 down a 5th. The second statement (from b.193) is somewhat varied, with the melody mostly in octaves now.</p>
200-232	<p>Second subject, Part II, now in <b>F major</b>, mostly a transposition of b.66-90 up a 4th. The ending is slightly extended, and there is an additional V<sup>7</sup>-I cadence in b.231-232.</p>
232-245	<p>Part III of the first subject theme returns in F major as a closing theme, with a final V<sup>7</sup>-I cadence in b.241-242 and a tonic pedal in the last four bars.</p>

*Allegro assai* means very fast.

$\text{♯}\text{♯}$  indicates an *appoggiatura*; the appoggiatura is played on the beat, reducing the length of the next note, as if “leaning” on it.

*dolce* means sweetly; *fp* (*fortepiano*) means loud, then immediately soft.

*calando* means becoming softer (and sometimes slower, although this second meaning was possibly not intended by Mozart and other 18th Century composers).<sup>1</sup>

<sup>1</sup> Rosenblum (1988, pp.74-75).

## Sonata in B flat major K. 333

This sonata was composed in Vienna or Linz in 1783, and was first published in 1784. The three movements are:

4. *Allegro*, B flat major, sonata form.
5. *Andante cantabile*, E flat major (the subdominant key), sonata form.
6. *Allegretto grazioso*, B flat major, sonata-rondo form.

### I. Allegro

This movement is in B flat major, in sonata form.

#### **Exposition** - themes introduced in tonic and dominant keys

- b.1-10 First subject, **B $\flat$  major**. The melody is lyrical in nature, with a gentle broken chord accompaniment in the left hand.  
The first note of each 2-note slur is usually an appoggiatura, accented passing note or suspension, which creates expressive dissonance with the underlying harmony. The frequency of these dissonances increases as the theme progresses (once a bar in b.1-4, twice a bar in b.5, three times in b.7).  
The pitch rises to a climax in b.8-9, and the theme ends with a V-I cadence in b.9-10.
- 11-22 Transition, beginning with the first subject theme an octave lower, modulating to F major (the dominant key) from b.12, mostly using tonic and dominant 7th harmony. The modulation to the dominant key is strengthened by suggestions of *its* dominant (C major, e.g. the end of b.17). The passage ends with an arpeggiation of the dominant chord of F major in b.22.
- 23-38 Second subject, Part I, **F major**, consisting of two 8-bar phrases. Syncopation is sometimes used (e.g. bars 24, 25, 29, etc.).  
The first phrase comes to rest on the dominant chord in b.30.  
The second phrase begins in a similar manner to the first, but becomes higher in pitch in b.35, with increased rhythmic activity in b.35-37, leading to a V-I cadence (decorated with a trill) in b.37-38.
- 38-50 Second subject, Part II, F major, beginning with a more energetic character. Bars 39-42 are mostly based around dominant 7th and tonic chords; the left hand moves in contrary motion (b.39) or similar motion (b.40) to the right hand, combined with an off-beat dominant pedal in the inner voice.  
There are passing suggestions of D minor (b.43-44) and G minor (b.47), bringing a momentary change of colour without affecting the key. The key of F major is re-confirmed by a V<sup>7</sup>-I cadence in b.49-50.
- 50-59 Second subject, Part III, F major, energetic in character, with the melody often in semiquavers. The initial statement of the theme ends with a V<sup>7</sup>-I cadence in b.53-54.  
The theme is repeated an octave higher from b.54 and slightly extended. An *Alberti bass* accompaniment is used in b.57-58. The V<sup>7</sup>-I cadence in b.58-59 is more elongated now, decorated with a trill and preceded by a "cadential 6/4" in b.57.
- 59-63 Closing theme, F major, with a tonic pedal in the bass and some chromatic unessential notes in b.59-61. The key is reconfirmed by a V<sup>7</sup>-I cadence in b.62-63.

#### **Development** - themes reworked in various keys

- 64-71 Continuing in F major. The start of the first subject theme is heard in alternation with a falling diminished triad (b.65, etc., recalling b.39 of the second subject).  
The theme passes sequentially into G minor in b.67-68, then returns immediately to F major. Diminished 7th (b.69) and cadential 6/4 (b.70) harmony leads to a V-I cadence in b.70-71, although the tonic chord is initially heard as an unharmonised octave in b.71, and becomes minor soon thereafter.

71-86	<p>A new melodic figure, with an <i>Alberti bass</i> accompaniment, beginning in <b>F minor</b>. The melody contains scale runs and broken chords, sometimes using syncopation (e.g. b.73-74). There are occasional references to the first subject theme (e.g. b.79, which uses a similar rhythm to b.1).</p> <p>The tonality moves by 5ths from F minor to <b>C minor</b> in b.73-75, then via B<math>\flat</math> minor/major (b.76-78) to <b>G minor</b> (the relative minor key) in b.79-86. Bars 81-86 continually return to the dominant chord of G minor, which is often preceded by the German augmented 6th chord E<math>\flat</math>-G-B<math>\flat</math>-C<math>\sharp</math>.</p>
87-93	<p>Concluding passage, mostly based on the dominant 7th of B<math>\flat</math>, preparing for the return of the tonic key. Bars 89-91 are in B<math>\flat</math> minor (the tonic minor key), using diminished and dominant 7th harmony (avoiding the tonic chord). Appoggiaturas and accented passing notes are sometimes used for expressive emphasis (e.g. B<math>\flat</math> in b.88).</p>
<b>Recapitulation</b> - themes restated, now mostly in the tonic key	
94-103	First subject, <b>B<math>\flat</math> major</b> , as before.
104-118	<p>Transition, beginning in a similar way to before, then modulating briefly to E<math>\flat</math> major (the subdominant key) in b.105-107.</p> <p>A diminished 7th chord (E<math>\flat</math>-G-B<math>\flat</math>-D<math>\flat</math>) in b.108 leads back to B<math>\flat</math> major.</p> <p>Bars 111-118 are a transposition of bars 15-22 down a 5th or up a 4th.</p>
119-165	Second subject and closing theme, now transposed to B $\flat$ major and slightly extended.

*Allegro* means fast and lively, and also implies a cheerful character.

$\text{♩} \text{ } \text{—}$  indicates an *appoggiatura*; the appoggiatura is played on the beat, reducing the length of the next note, as if “leaning” on it.

*tr* indicates a *trill*, which would generally begin on the upper note in 18th Century music.

*fp* (*fortepiano*) means loud, then immediately soft.

The ornament in b.62 is an *inverted turn*, but may be performed as a regular turn ( $\sim$ ).

## II. Andante cantabile

This movement is in E flat major, in sonata form.

<b>Exposition</b> - themes introduced in tonic and dominant keys	
b.1-8	<p>First subject, <b>E<math>\flat</math> major</b>, consisting of two 4-bar phrases, with a lyrical character.</p> <p>The melody is often doubled in 3rds or 6ths in the first phrase, which comes to rest on the dominant chord on the 2nd beat of b.4. A diminished triad (B<math>\flat</math>-D<math>\flat</math>-E<math>\flat</math>) in b.3 brings a moment of dramatic tension, without affecting the key.</p> <p>The second phrase begins as an embellished variation of the first phrase, and ends with a V<sup>7</sup>-I cadence in b.7-8.</p> <p>Chromatic unessential notes are sometimes used to give the melody a more flowing character (e.g. end of b.6) or to create expressive dissonance (e.g. bars 4 and 7).</p>
8-13	<p>Transition, remaining in E<math>\flat</math> major, mostly using tonic and dominant 7th harmony above a tonic pedal in b.8-11, with a gentle semiquaver broken chord accompaniment.</p> <p>The passage comes to rest on the dominant chord of E<math>\flat</math> major in b.13.</p>
14-21	<p>Second subject, Part I, <b>B<math>\flat</math> major</b> (the dominant key). The melody uses a recurring rhythm in bars 14, 16 and 18.</p> <p>The harmony is based mostly on the primary triads (I, IV, V<sup>7</sup>), with a “secondary” dominant 7th (V<sup>7</sup> of IV) used in b.18.</p> <p>Chromatic unessential notes are again used in b.19-20, increasing the expressive tension in the approach to the V<sup>7</sup>-I cadence (b.20-21).</p>

21-29	Second subject, Part II, consisting of two very similar 4-bar phrases in B $\flat$ major, again using a recurring rhythm. Both phrases end with a V <sup>7</sup> -I cadence. The final tonic chord of the first phrase (b.25) is decorated with a triple suspension (E $\flat$ -A $\flat$ -C) and a chromatic passing note (C $\sharp$ ), resolving to the mediant note (D) in the upper voice. The second phrase ends more conclusively, with the tonic note in the upper voice (b.29).
29-31	Closing theme, recalling the transition theme in its rhythm and accompaniment style. The use of A $\flat$ brings passing suggestions of E $\flat$ major, but the key of B $\flat$ major prevails, and is confirmed by a V <sup>7</sup> -I cadence in b.30-31. The tonic chord at the start of bars 30 and 31 is embellished with an appoggiatura (an unprepared dissonance, C, resolving to B $\flat$ ), which creates expressive dissonance.
<b>Development</b> - themes reworked in various keys	
32-35	A variation of the first subject in <b>F minor</b> . The rhythm is similar to b.1-4, though the slurs have been altered, and syncopation is used in b.34. The 3-note anacrusis associated with the transition, second subject and closing themes is also used, at the end of bars 31 and 33.  The melody is doubled in 3rds in b.32-33, further reinforcing the connection to the first subject. Accented chromatic passing notes (A $\flat$ , F $\sharp$ ) are used for expressive emphasis. The new key is confirmed by a V <sup>7</sup> -i cadence in b.34-35, and the tonic chord in b.35 is embellished in a similar way to the end of the closing theme (b.31).
36-39	The music now takes on a darker tone, moving towards C minor from b.37, without fully settling there. The bass line slowly rises by semitones, with an ominous character, using a combination of 3-note anacrusis (from the end of b.17) and sustained notes. Diminished 7th chords in bars 37 and 38, embellished with neighbour notes, also contribute to the darker mood.
40-43	A warmer and brighter character returns with the arrival of <b>A<math>\flat</math> major</b> (the subdominant key). Syncopation is used in b.41-42. The new key is confirmed by a V <sup>7</sup> -I cadence in b.42-43 (a transposition of the ending of the first subject in b.7-8).
44-50	A variation of the transition theme, beginning in A $\flat$ major, and passing through F minor (b.44-45) and D $\flat$ minor (b.46-47). It settles on the dominant 7th of E $\flat$ major in b.48-50, which is repeated and lightly embellished, leading to...
<b>Recapitulation</b> - themes restated, now mostly in the tonic key	
51-58	First subject, <b>E<math>\flat</math> major</b> , now with additional embellishment, but retaining the same harmonic scheme and underlying melodic line as b.1-8.
58-63	Transition, also somewhat embellished in b.61-63, but otherwise very similar to b.8-13.
64-79	Second subject, Parts I and II, now also in E $\flat$ major, mostly a transposition of b.14-29 up a 4th or down a 5th, with some small variations.
79-82	Closing theme, beginning with a transposition of b.29-31 up a 4th (bringing momentary suggestions of A $\flat$ major but remaining in E $\flat$ major). The V <sup>7</sup> -I cadence is reiterated in b.81-82, and the final tonic chord is embellished with a triple suspension, resolving to the mediant note in the upper voice.

*Andante* means at an easy walking pace; *cantabile* means in a singing style.

$\text{♯} \text{ } \text{♪}$  indicates an *appoggiatura*; the appoggiatura is played on the beat, reducing the length of the next note, as if “leaning” on it.

∞ indicates a *turn*.


The *grace notes* in b.12, etc., form a written-out turn.

*sf[orzando]* indicates an accent. [The > sign was rarely used before the 19th Century].

*sfp* means accented, then immediately soft.

### III. Allegretto grazioso

This movement is in B flat major, in sonata-rondo form. It resembles a concerto movement in some respects, most notably by the inclusion of a cadenza, and also in the way that the alternating *piano* and *forte* passages suggest *solo* and *tutti* (full orchestra).

- |          |         |  |
|----------|---------|--|
| <b>A</b> | b.1-16  | Main theme, <b>B♭ major</b> , with a light and cheerful character. The theme consists of two 4-bar phrases. The first phrase comes to rest on the dominant chord in b.4. The second phrase begins in a similar way to the first, slightly embellished, and ends with a V-I cadence in b.7-8.<br><br>The initial statement of the theme is soft, as if being played by the solo instrument. It is repeated, louder, in b.9-16, as if played by the full orchestra.<br><br>The second statement of the theme begins with an anacrusic rising scale in b.8, and has an <i>Alberti bass</i> accompaniment. It contains additional ornamentation, and becomes higher in pitch in b.15, introducing exuberant triplet rhythm in the approach to the final cadence. |
|          | 16-24   | Transition, beginning in an elegant manner, with a pair of balanced 2-bar phrases in B♭ major.<br><br>Bars 21-24 modulate to F major, mostly using tonic and dominant 7th harmony. The change of key coincides with the use of livelier rhythms (triplets and semi-quavers) in the right hand.   |
| <b>B</b> | 24-36   | Secondary theme, <b>F major</b> (the dominant key). The harmony is based mostly on the primary triads (I, IV and V <sup>7</sup> ). The note values of the melody become progressively shorter as the theme progresses, with continuous semiquavers in the approach to the cadences.<br><br>There are two V <sup>7</sup> -I cadences (bars 31-32 and 35-36), each decorated with a trill and preceded by a cadential 6/4; the second cadence is more elongated and definitive.  |
|          | 36-40   | <i>Eingang</i> or lead-in to the return of the main theme, returning to B♭ major, mostly based around the dominant note (which is repeated in both melody and bass line) or the dominant 7th chord.  |
| <b>A</b> | 41-56   | Main theme, <b>B♭ major</b> , the same as b.1-16.  |
|          | 56-64   | Transition, beginning in the same way as b.16-20, then modulating to G minor from b.62. A German augmented 6th chord (E♭-G-B♭-C♯) in b.63 leads to the dominant in b.64.   |
| <b>C</b> | 64-75   | Episode, beginning with a new theme in <b>G minor</b> (the relative minor key). The melody contains some wide leaps, and spans more than two octaves. It has a darker and more turbulent character than the previous themes. A German 6th in b.71 again leads to the dominant chord in b.72. Bars 73-75 modulate to E♭ major.  |
|          | 76-90   | The episode continues in a more cheerful manner in <b>E♭ major</b> (the subdominant key), using dotted rhythms and short slurs.<br><br>The first note of the 2-note slurs is often an appoggiatura (i.e. dissonant with the harmony) in b.85-86, which, combined with the rising pitch and volume, generates a sense of excitement.<br><br>The harmony continually returns to the dominant chord in b.87-90, but resolution to the tonic chord never arrives.  |
|          | 91-103  | This passage contains references to the main theme in <b>C minor</b> (b.91-94) and <b>B♭ minor</b> (the tonic minor key, b.95-103, with fleeting moments of B♭ major in b.95, G♭ major in b.99 and E♭ minor in b.100). Bars 99-101 use the  motive from the <i>Eingang</i> . A German 6th chord in b.102 leads to the dominant in b.103.  |
|          | 103-111 | <i>Eingang</i> , continuing in B♭ minor at first, with a dominant pedal in the bass. Bars 107-110 are very similar to bars 36-39.  |

- A** 112-127 Main theme, **B $\flat$  major**, the same as b.1-16.
- 127-148 Transition, beginning in the same way as b.16-20, then modulating to C minor in b.132-134, using strongly contrasting textures. Bars 135-137 return sequentially to B $\flat$  major. Bars 138-148 are a variation of bars 21-24, transposed to B $\flat$  major and somewhat extended.
- B** 148-164 Secondary theme, now also in B $\flat$  major, mostly a transposition of b.24-36 down a 5th or up a 4th. The cadential 6/4 before the final cadence is extended in b.158-162.
- 164-171 *Eingang*, using similar rhythms to b.36-38, but mostly based on the tonic note or chord now. The bass line rises by semitones in b.170, leading to a cadential 6/4 (the traditional signal for the start of a cadenza) in b.171.
- 171-198 Cadenza. In a concerto, the cadenza is played by the soloist alone, and was often improvised in Mozart's day, based on the main thematic material of the piece. This cadenza mostly maintains a regular tempo and meter. It begins with a scale in 3rds, starting on the dominant note. The beginning of the main theme returns in B $\flat$  major (b.173-174) then B $\flat$  minor (b.175-176). German 6th harmony in b.178 leads to the original *Eingang* in B $\flat$  major in b.179-183, partially imitated by the left hand in b.184-185. The ♭ ♭ ♭ *Eingang* motive is used as a dominant pedal in E $\flat$  major in b.186-188, then is used to generate new melodic material in b.189-196, mostly in E $\flat$  major, but moving sequentially in b.189-192. Dramatic octaves and trills lead to the unmeasured *ad libitum* passage, which begins with a descending diminished 7th arpeggio, followed by a rapidly rising scale that begins and ends on the dominant note. The final trill initiates an embellishment of the dominant 7th chord, signalling the end of the cadenza.
- A** 199-213 Main theme, B $\flat$  major, omitting b.5-12, and with some variations, conveying a more exuberant character. The bass line is deeper in b.203-205. The melody contains additional triplets and semiquavers from b.205, and reaches a higher pitch than before in b.211, ending on the upper tonic note in b.213.
- 213-224 Coda, all in B $\flat$  major, with a tonic pedal in the bass in b.213-221. As is common in codas, there are suggestions of the subdominant key (due to the A $\flat$ s), but the tonic key prevails. A V<sup>7</sup>-I cadence is reiterated in bars 221-222, 222-223 and 223-224.

*Allegretto* means moderately fast; *grazioso* means graceful.

The *grace notes* (bars b.9, 73, etc.) form written-out *turns* or *inverted turns*.

*dolce* means sweetly.

*ad libitum* means freely (i.e. with artistic license, not in strict time).

The very short note values in the cadenza are *hemidemisemiquavers*.

*a tempo* means return to the former speed (i.e. to stricter tempo).

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