

## Notes

The present edition contains in two volumes all Mozart's completed sonatas composed for the piano. The first volume contains 10 early sonatas and a variant of 1 movement, the second volume later sonatas.

Sources used for this edition were the autographs and first or early editions. Editorial interference has been kept to a minimum, and confined to the following:

- 1) the use of treble and bass clefs only;
- 2) changing the places of clef changes occasionally to facilitate legibility;
- 3) the addition of a small number of accidentals in the interests of clarity and legibility;
- 4) the use of modern musical orthography in those places where the interpretation of the music remains unaffected;
- 5) correction without comment of obvious manuscript and printing errors;
- 6) the substitution of some slurs and staccato signs where their absence can be considered as clearly an error;
- 7) the addition of a slur between an appoggiatura and the main note.

No additions by analogy have been made. The same applies to the manner of performance, the execution of ornaments and the fingering, where any kind of suggestion has been avoided.

Discrepancies between sources, wherever these give musically important alternatives, are listed for individual works, together with editorial additions not mentioned above.

### Sonata in C major, K 330 (300<sup>h</sup>)

Sources: Autograph (last 9 bars missing), first edition published by Artaria, Vienna, 1784.

#### I *Allegro moderato*

Additions taken from Artaria: bars 5-30, 32, 44-53, 59, 64-117, 119, 123, 131-140 and 149-150, dynamic marks; bar 15: dots; bar 55: two wedges; bar 68, upper staff, last note: wedge; bar 76: wedge.

#### II *Andante cantabile*

Bars 16 and beginning of 17; 35, 56 and beginning of 57: dynamic marks from Artaria.

Bar 60, from the 4<sup>th</sup> quaver: Coda figures only in the Artaria edition.

#### III *Allegretto*

All dynamic marks from Artaria (but in bar 156 the *p* is editorial).

Bar 67, lower staff: 1<sup>st</sup> beat in the autograph without *g*.

### Sonata in A major, K 331 (300<sup>i</sup>)

Sources: First edition published by Artaria, Vienna, 1784. Early edition by Breitkopf & Härtel, Leipzig, 1798.

Autograph fragment of bars 90-127 (end) of 3<sup>rd</sup> movement.

#### II *Menuetto*

Bars 24-26: Thus in the sources. In bar 26 both have a redundant sharp before first note, upper staff.

Bar 23: 3<sup>rd</sup> note performed in the recommended way with *f sharp*<sup>2</sup> fits the major tonality better. Most modern editions amend bars 24-26 by adding naturals to all *c*-s thus the section sounds in A minor.

Bar 47: 1<sup>st</sup> beat in tenor part (*b*) from Breitkopf.

#### III *Alla Turca*

Bar 55, upper staff, 4<sup>th</sup> note in the Breitkopf edition: *f sharp*<sup>2</sup>.

Bar 122, upper staff, 1<sup>st</sup> chord from the autograph. Both printed versions have:



### Sonata in F major, K 332 (300<sup>k</sup>)

Sources: Autograph, (breaks off in bar 107 of the 3<sup>rd</sup> movement), first edition published by Artaria, Vienna, 1784.

#### I *Allegro*

Dynamic marks from Artaria in bars 1-12, 25-30, 49-55, 70-71, 95-108 (105 editorial), 138-166 (158 editorial), 185-191 and 206-207.

Bar 193, upper staff: first quaver from Artaria. Autograph has a quaver rest.

Bar 216: the 1<sup>st</sup> note in the bass part in Artaria *C' sharp*.

#### II *Adagio*

Bars 7-9 and 16-20: dynamic marks from Artaria. The ornamented version of this movement found in Artaria is reproduced in the Appendix.

#### III *Allegro assai*

Bars 5-13, 31, 50-64: dynamic marks from Artaria.

Bars 22, 27 and 232, 237: articulation of 3<sup>rd</sup>-6<sup>th</sup> quavers in Artaria.

Bars 232 and 237: articulation from bars 22 and 27 of the autograph.

Bar 46, upper staff: 2<sup>nd</sup> semiquaver follows Artaria (autograph has *b*<sup>2</sup>).

### Sonata in B flat major, K 333 (315<sup>c</sup>)

Sources: Autograph, first edition published by Toricella, Vienna, 1784.

#### II *Andante cantabile*

Bar 15, upper staff: middle part taken from Toricella and cf. bar 65.

#### III *Allegretto grazioso*

Bar 134, lower staff in Toricella: 

Last bar, upper staff: lower note of the chord (*b flat*<sup>1</sup>) from Toricella.

### Sonata in C minor, K 457

Sources: Autograph and first edition published by Artaria, Vienna, 1785 (together with the Fantasy in C minor K 475).

#### II *Adagio*

Bar 31, penultimate note of upper staff: no accidental in the sources. In similar places Mozart usually indicates with a flat sign the continuing validity of the previous *c flat*. The natural in brackets is, however, editorial.

#### III *Allegro assai*

Bars 92-101, version in Artaria:



Bars 290-309, version in Artaria:



Both the above variants are less audacious or more „conservative“ than the autograph version given in the main text. Whether they got into the first edition with Mozart’s approval or not is not known.

### Sonata in F major, K 533 & 494

Sources: First edition published by Hofmeister, Vienna, 1788; early print by Breitkopf & Härtel, Leipzig, 1799. Mozart compiled this sonata by adding to the Allegro and Andante (K 533) the Rondo (K 494) composed two years before.

Originally he might have intended to publish the three rondos (D major K 485, F major K 494 and A minor K 511) together – which he never did. For publication, as a sonata-finale he added to this rondo bars 143-169 like a „Cadenza in tempo“.

#### II Andante

Bar 54, upper staff: lower note in the sources *a*'.

#### III Rondo

Bar 184, lower staff, last chord: see remark to Rondo K 494, bar 157.

### Sonata in C major, K 545

Sources: First edition, Bureau d' Arts, Vienna, 1805; early print by André Offenbach, 1805; early print by Cappi, Vienna, 1809. The title of this work in Mozarts autograph worklist reads: „Eine kleine klavier Sonate für Anfänger“, and in the first print: „Sonate facile“.

None of the sources has dynamic marks.

Tempo indication of 1<sup>st</sup> movement from Mozarts autograph worklist; of 3<sup>rd</sup> movement the Cappi edition.

### Sonata in B flat major, K 570

Sources: First edition published by Artaria, Vienna, 1796; an autograph fragment of 1<sup>st</sup> movement from bar 65 to the end of movement. Mozart wrote against this work in his autograph worklist: „Eine Sonate auf klavier allein“. The posthumous first edition is an arrangement for violin and piano probably not by Mozart.

#### I Allegro

The articulation of the main theme follows the first edition in bars 1-4, 41-47 and 133-135 (while bars 133-160 are indicated by da capo in the autograph fragment). In bars 101-115 and 171-178 the autograph has been followed. Mozart put a repeat sign at end of the movement, but none at bar 80. This uncommon repeat sign is omitted here.

#### III Adagio

Bar 15, lower staff: 4<sup>th</sup> beat has in some early and modern editions *e*'-*g*' (with natural before) and similarly in bar 23, 2<sup>nd</sup> beat *e*'-*g*' and 4<sup>th</sup> beat *a*'-*c*'.

## Sonata in D major, K 576

Sources: First edition by Bureau d' Arts, Vienna, 1805; early edition by Breitkopf & Härtel, Leipzig, 1806.

### I *Allegro*

Bars 2-3, lower staff: the middle voice *a'* notes tied together are taken from Mozart's autograph incipit in his worklist, extended here exceptionally to bars 100-101 also.

Bars 125 and 133, upper stave: thus in the sources, but cf. bar 45.

### II *Adagio*

Bar 28: The Breitkopf edition creates the E minor tonality here by adding flat signs before the first three *g sharp* notes (in both hands). The penultimate note is, of course, *g sharp*.

### III *Allegretto*

Bars 57 and 148, lower staff: first bass notes in the Breitkopf edition a third lower (*d* and *g*).

Bars 104-105 and 106-107, the upper voice tied in the sources.

Bar 106, first bass note *e sharp* in the sources.