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Wolfgang Amadeus Mozart
(1756 - 1791)

Sonatas

I

Complete works for
Pianoforte solo
in 5 volums

Original settings

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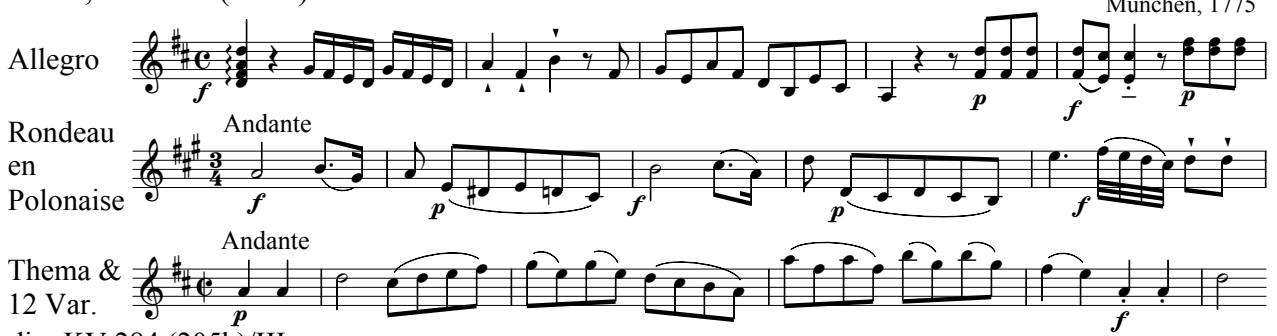
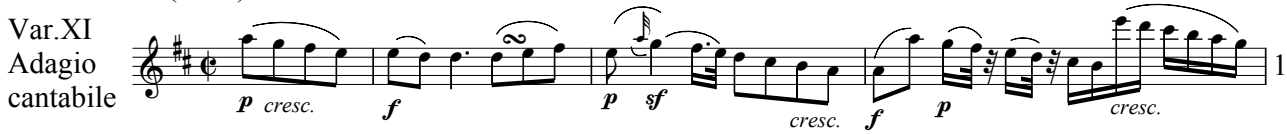
München, 1775

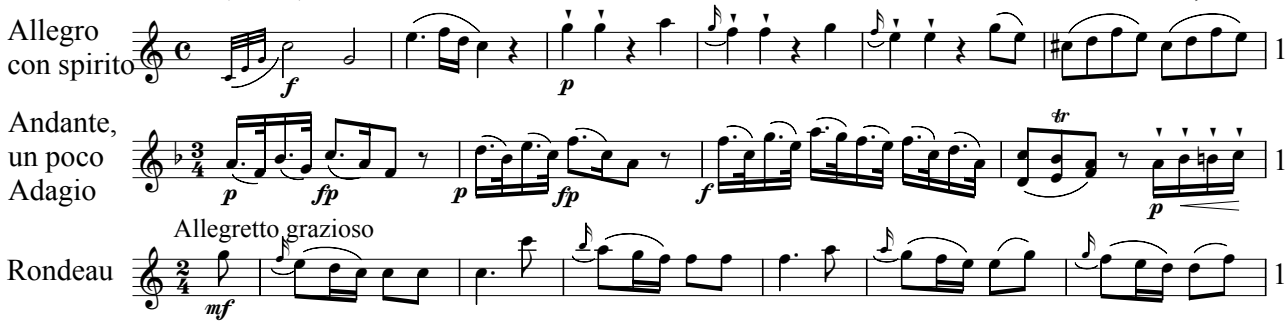


Appendix: KV 284 (205b)/III vers.



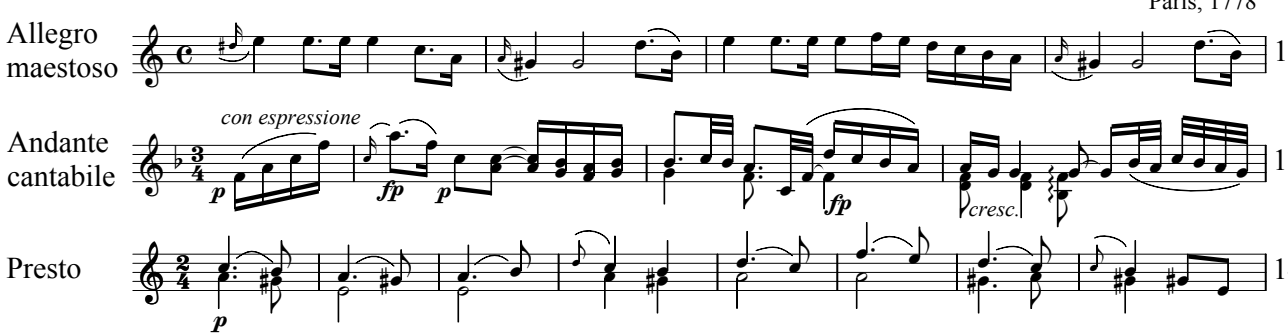
Sonata in C, KV 309 (284b)

Mannheim, 1777



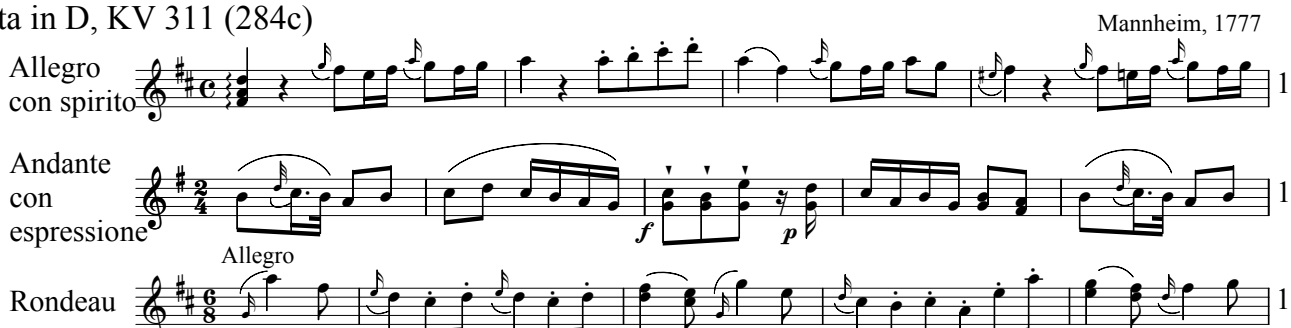
Sonata in a, KV 310 (300d)

Paris, 1778



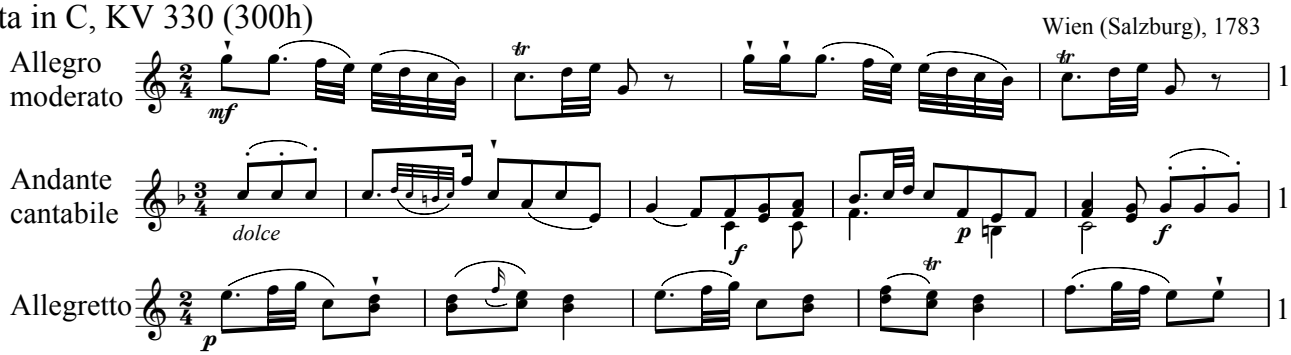
Sonata in D, KV 311 (284c)

Mannheim, 1777



Sonata in C, KV 330 (300h)

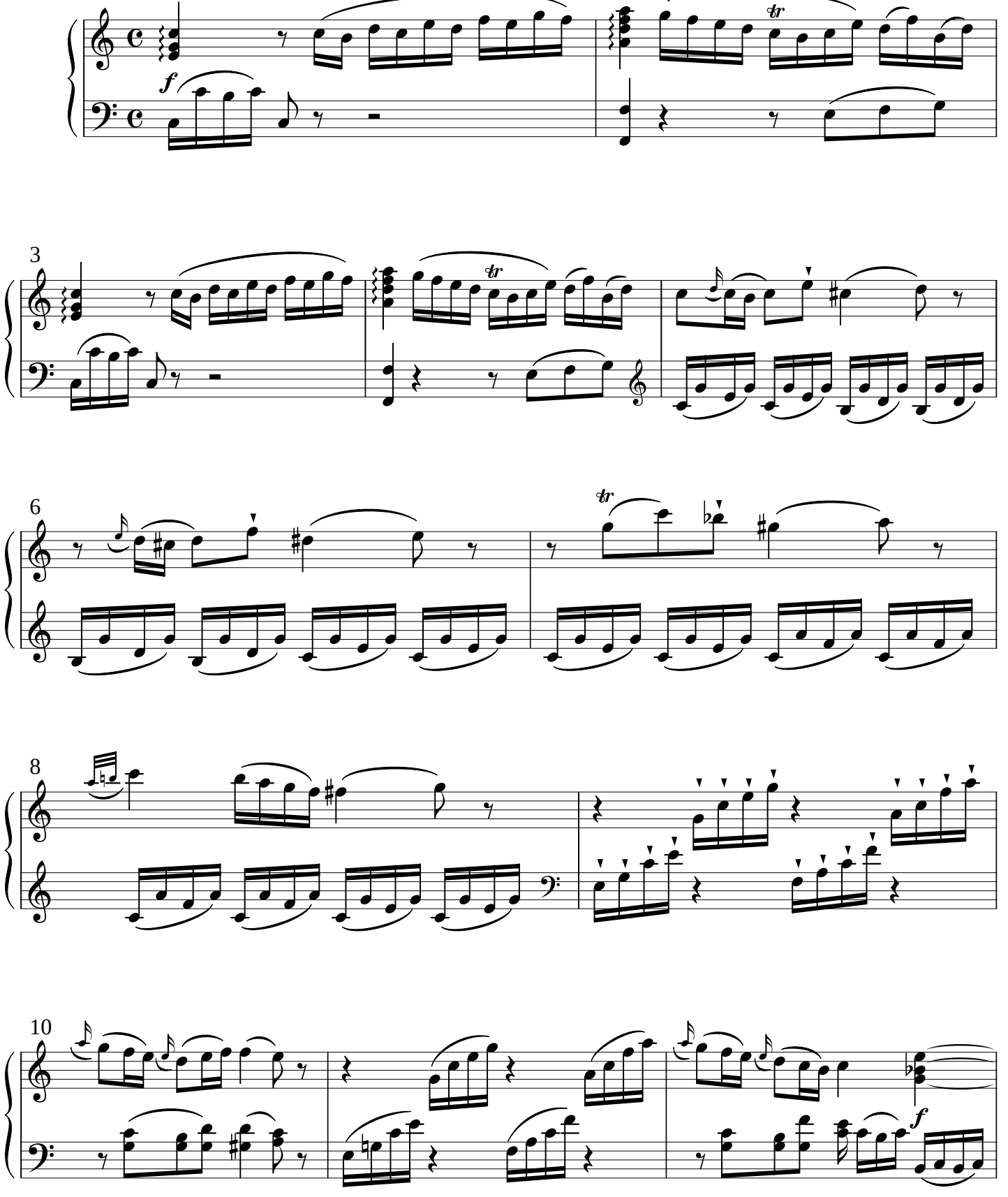
Wien (Salzburg), 1783

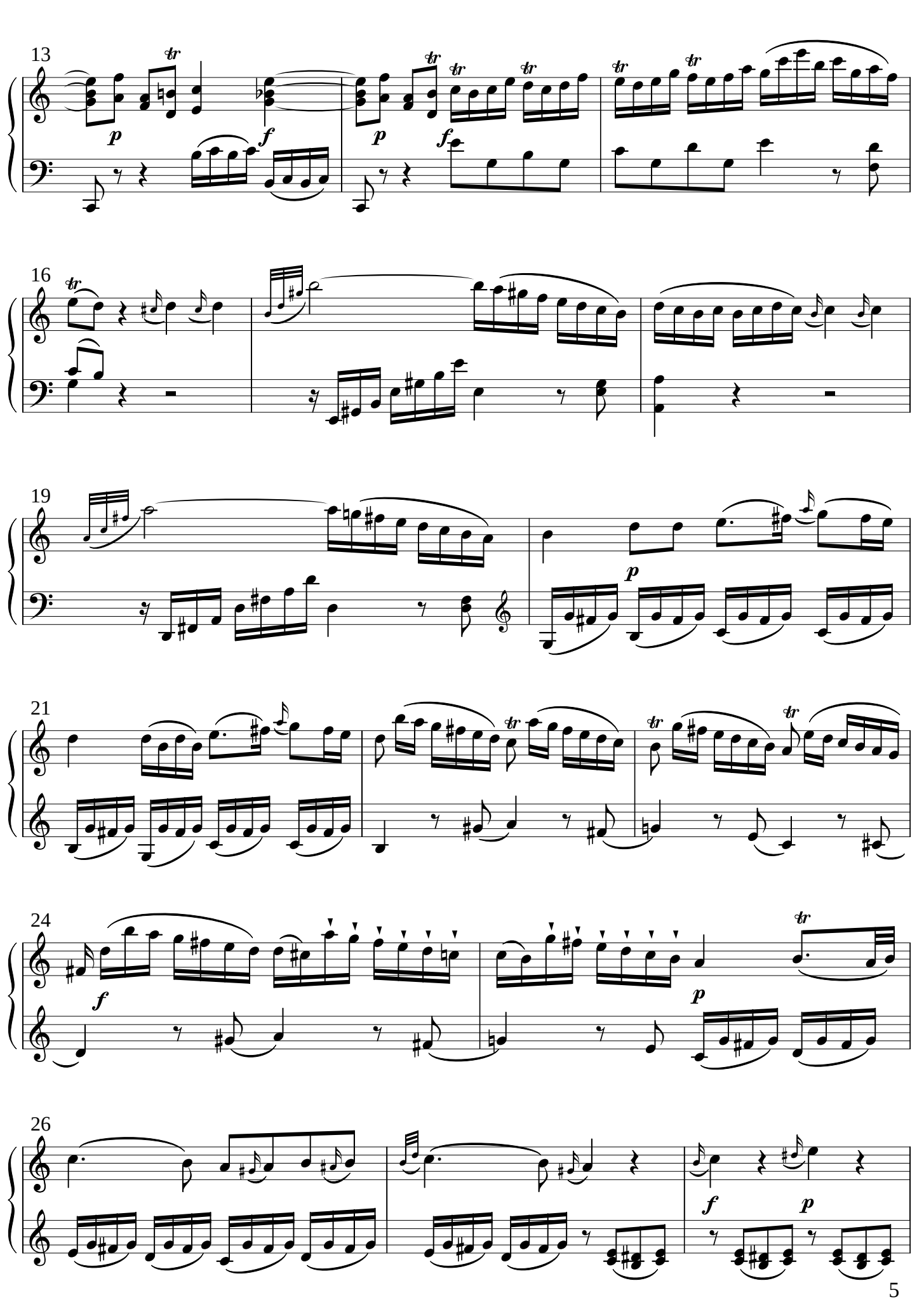


Sonata in C

KV 279 (189d)
Munich, 1775

Allegro

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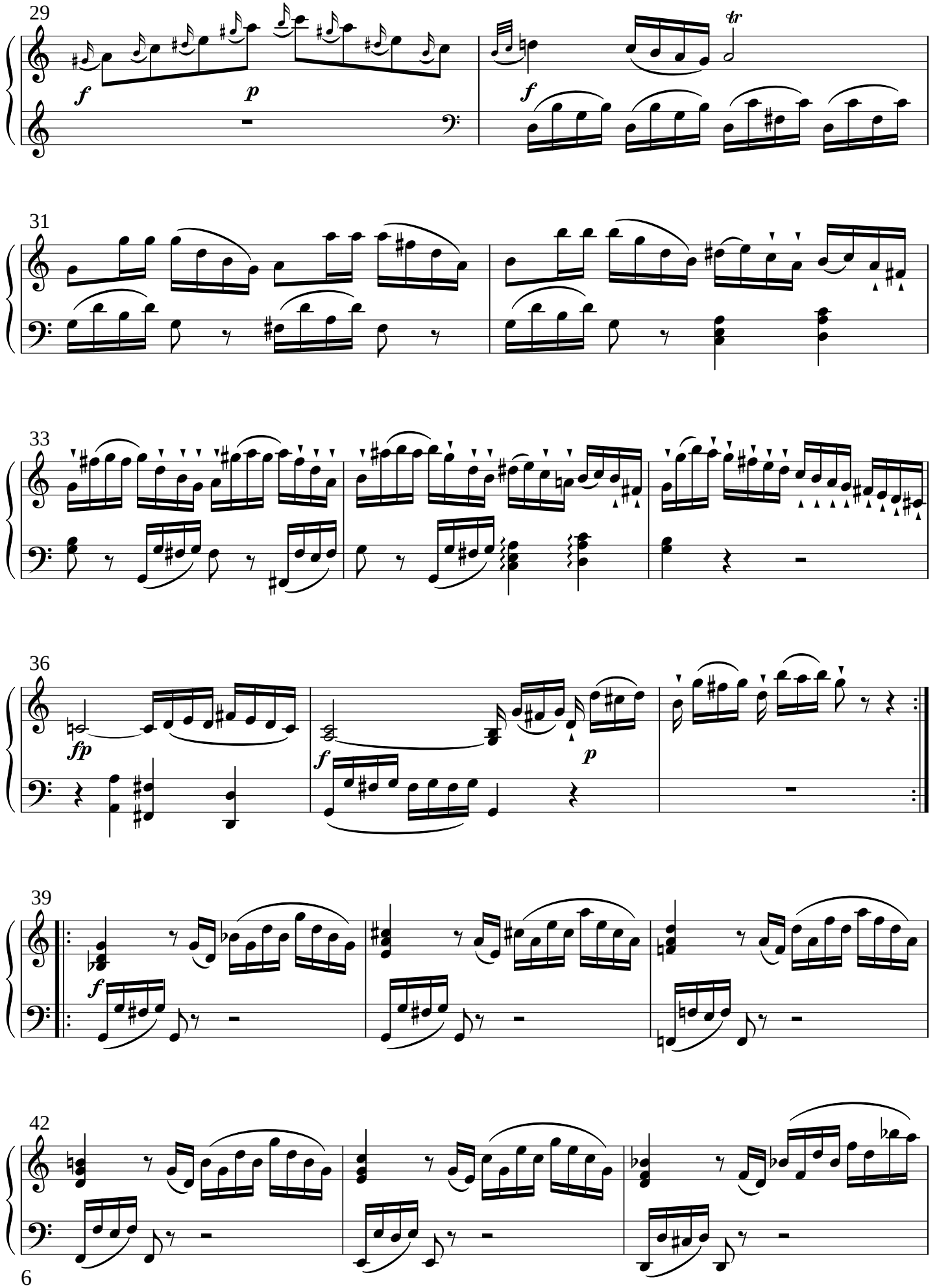
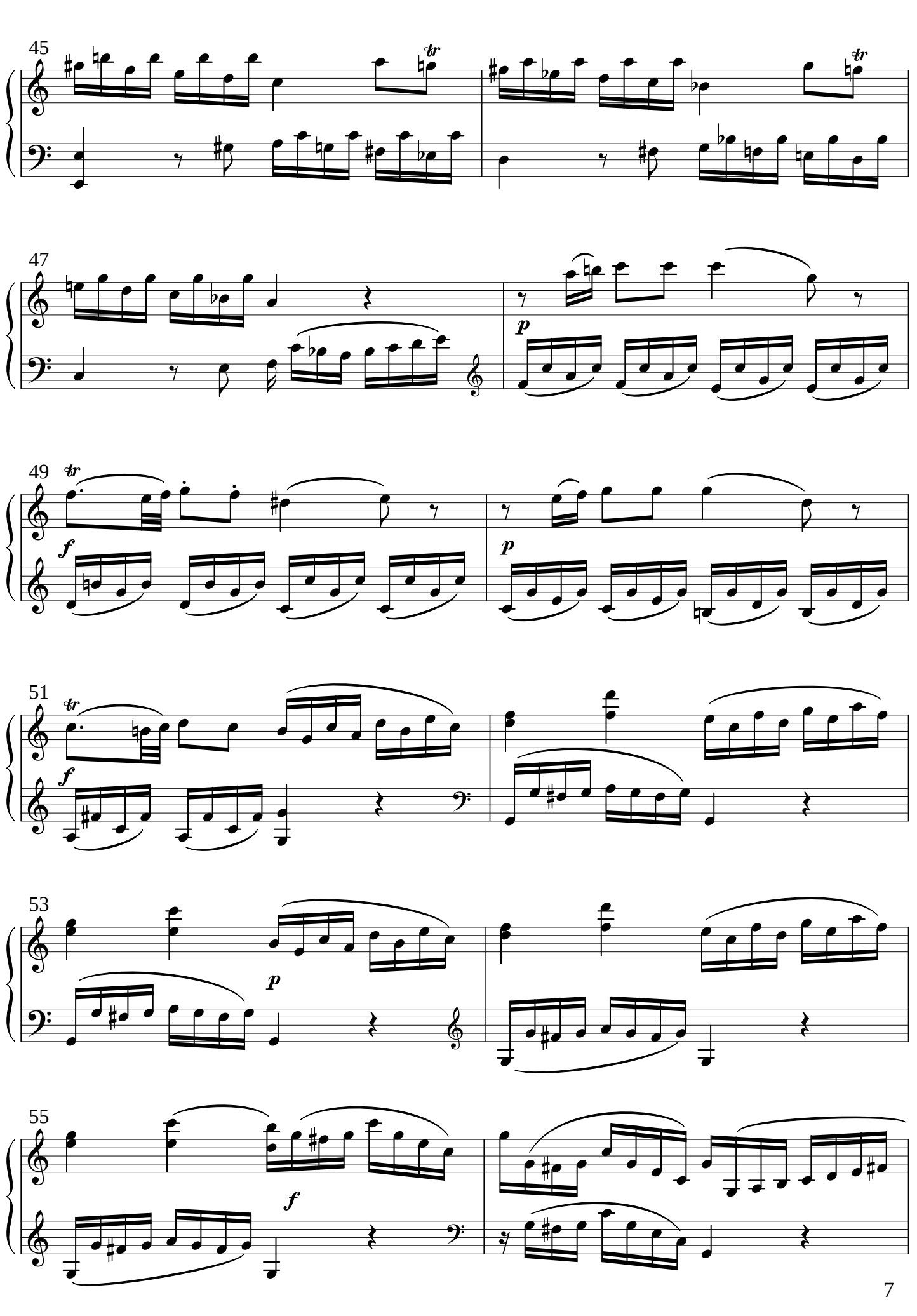
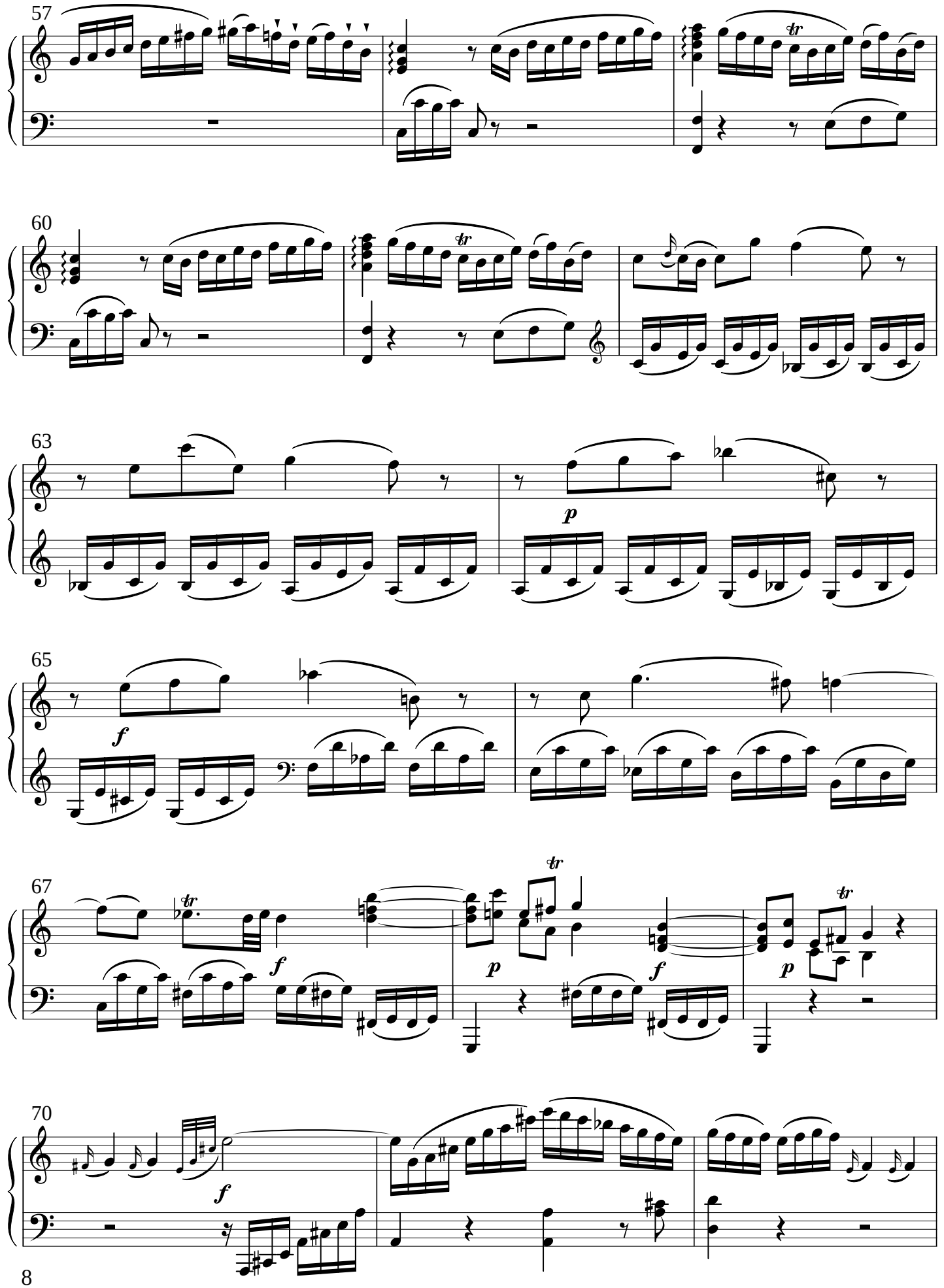
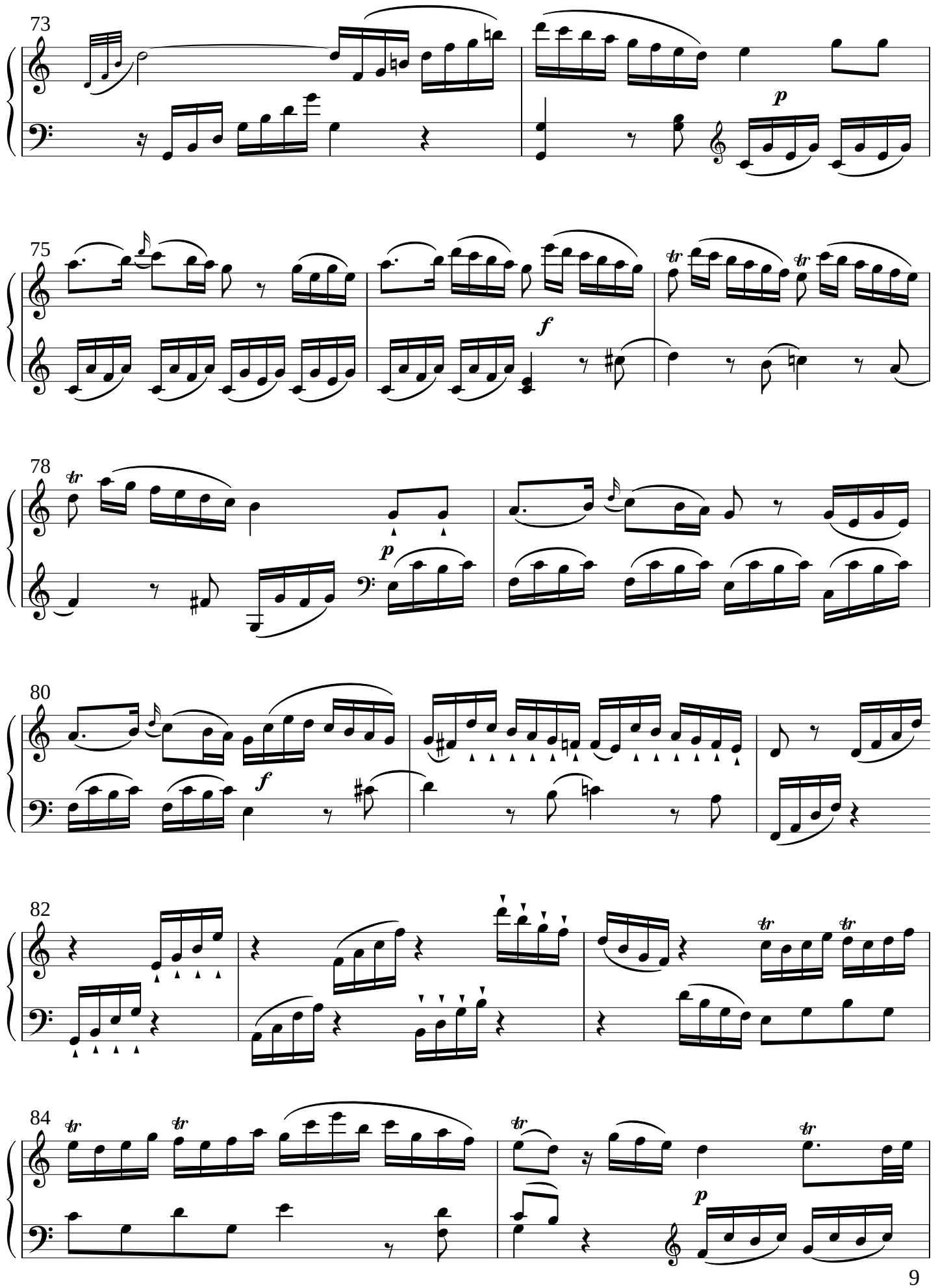
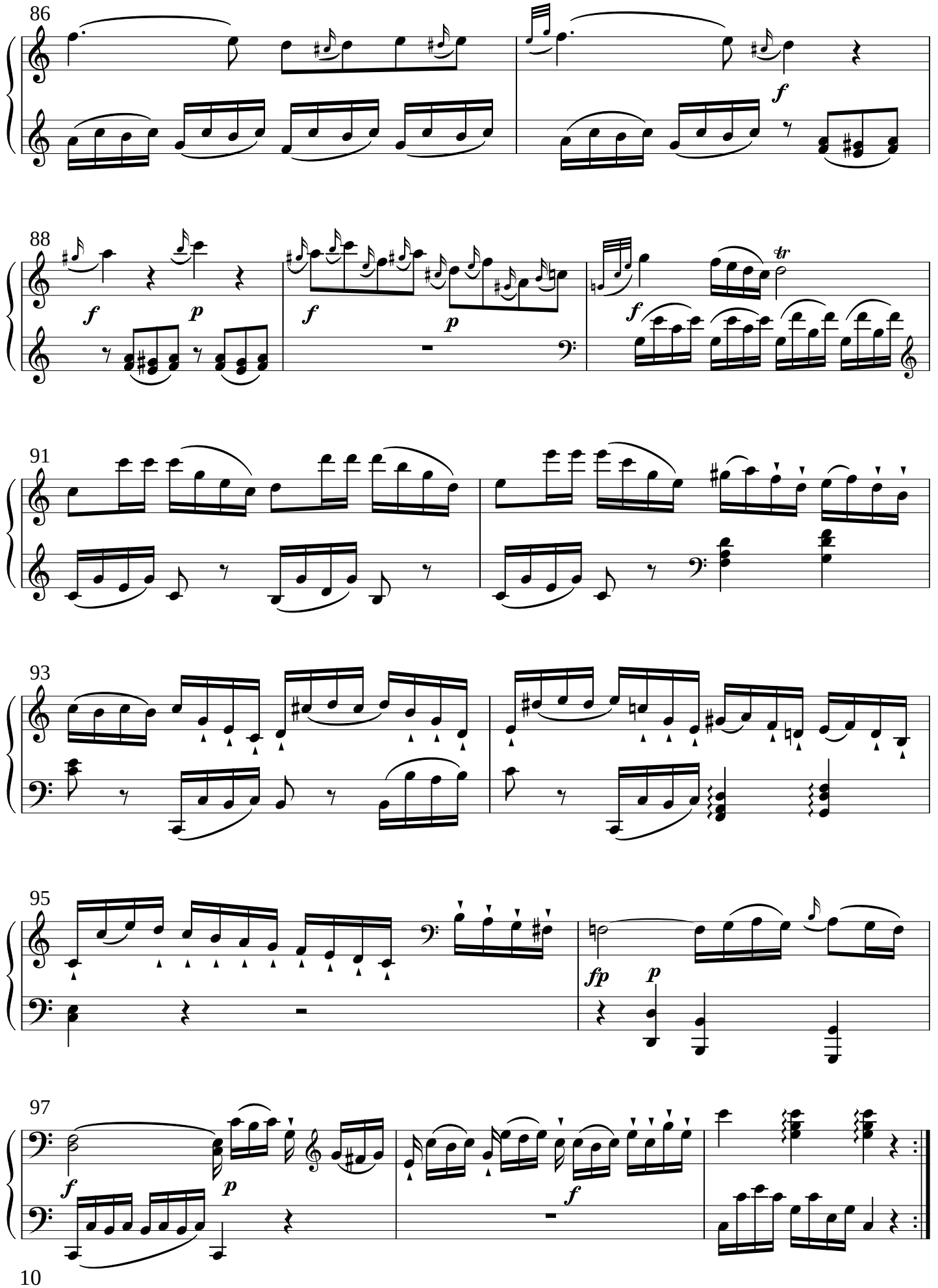
19
21
24
26


29
f
p
f
tr
31
33
36
fp
f
p
39
f
42

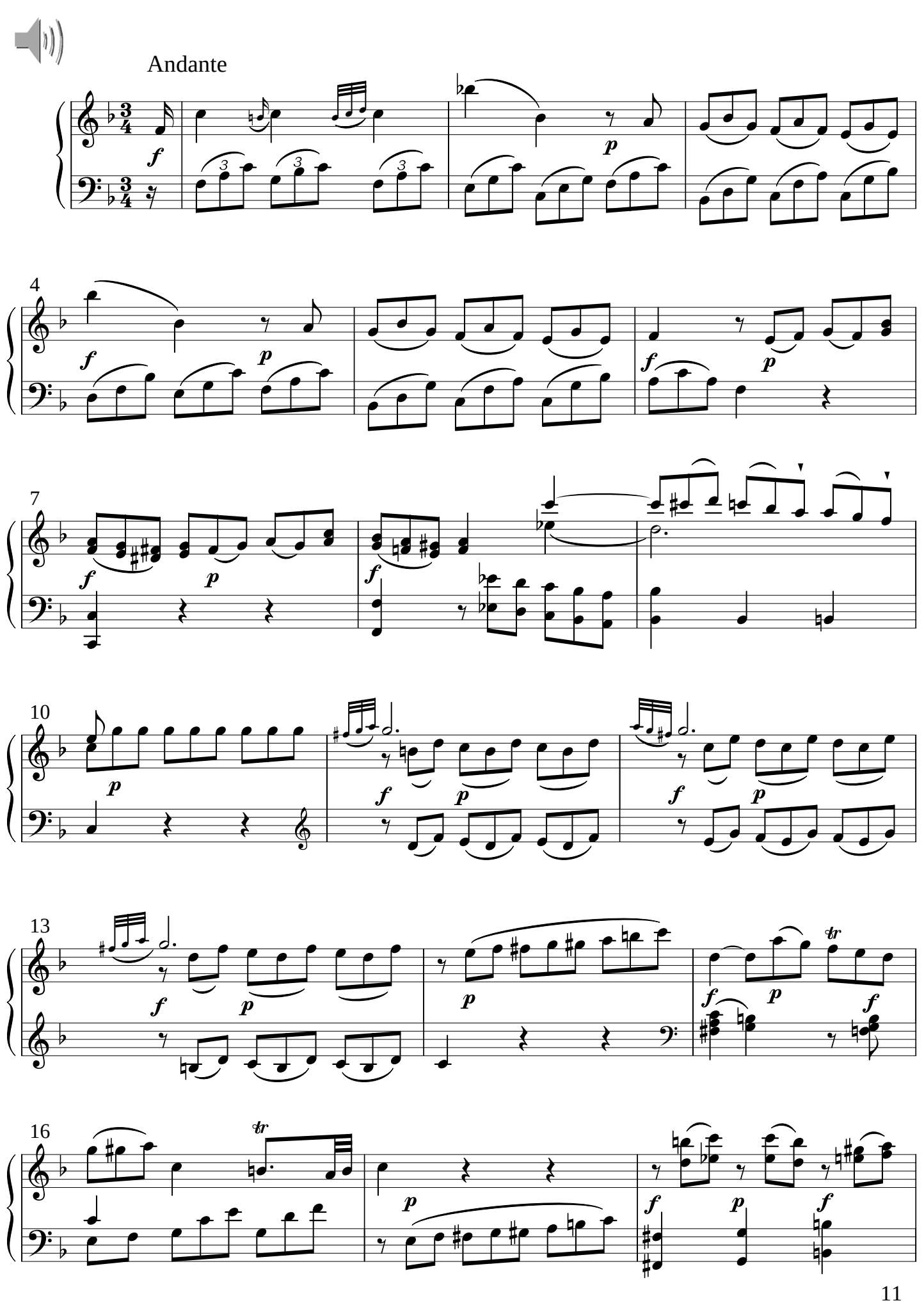

45
47
49
51
53
55
p
f
tr

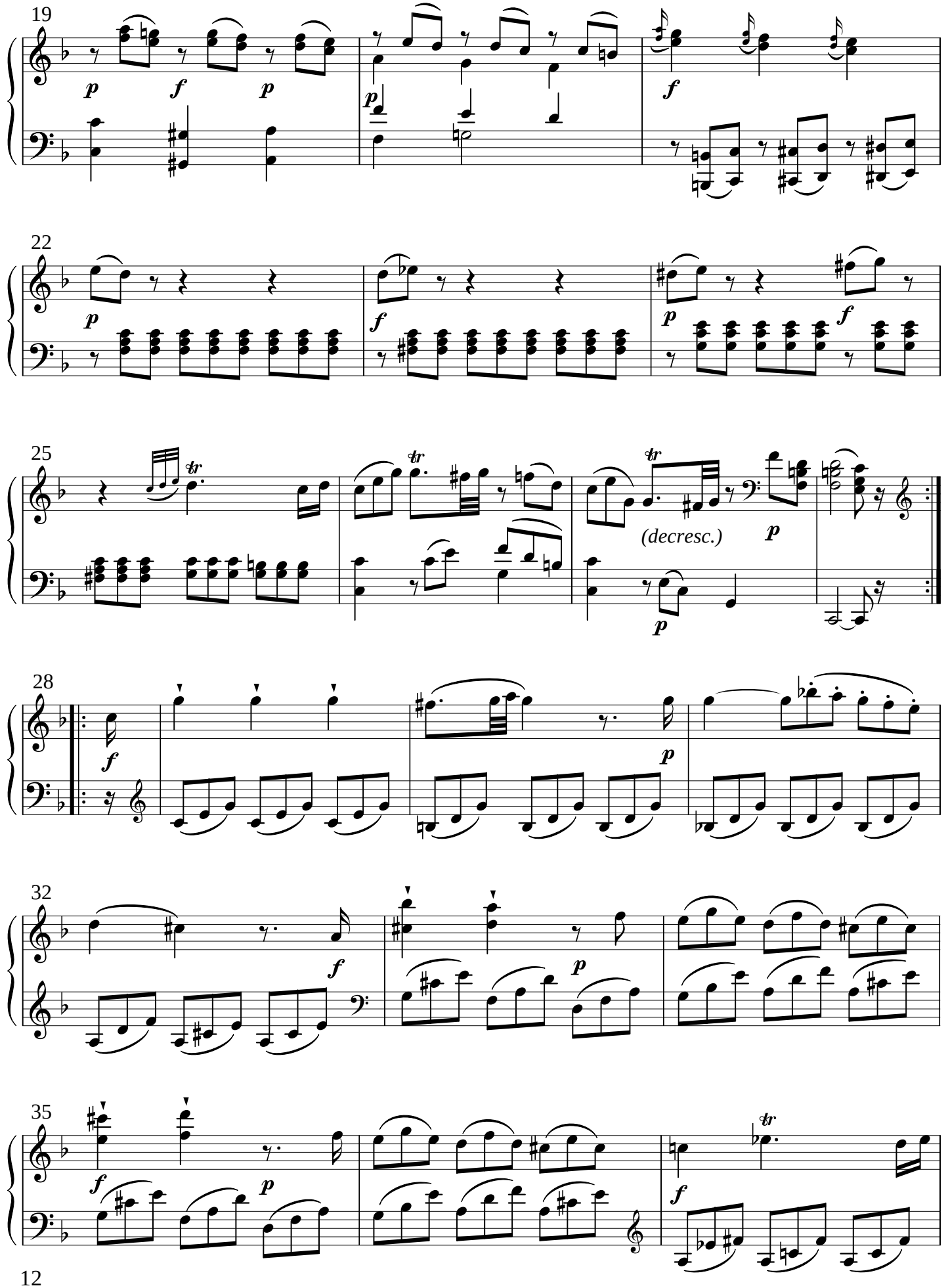

57
60
63
65
67
70

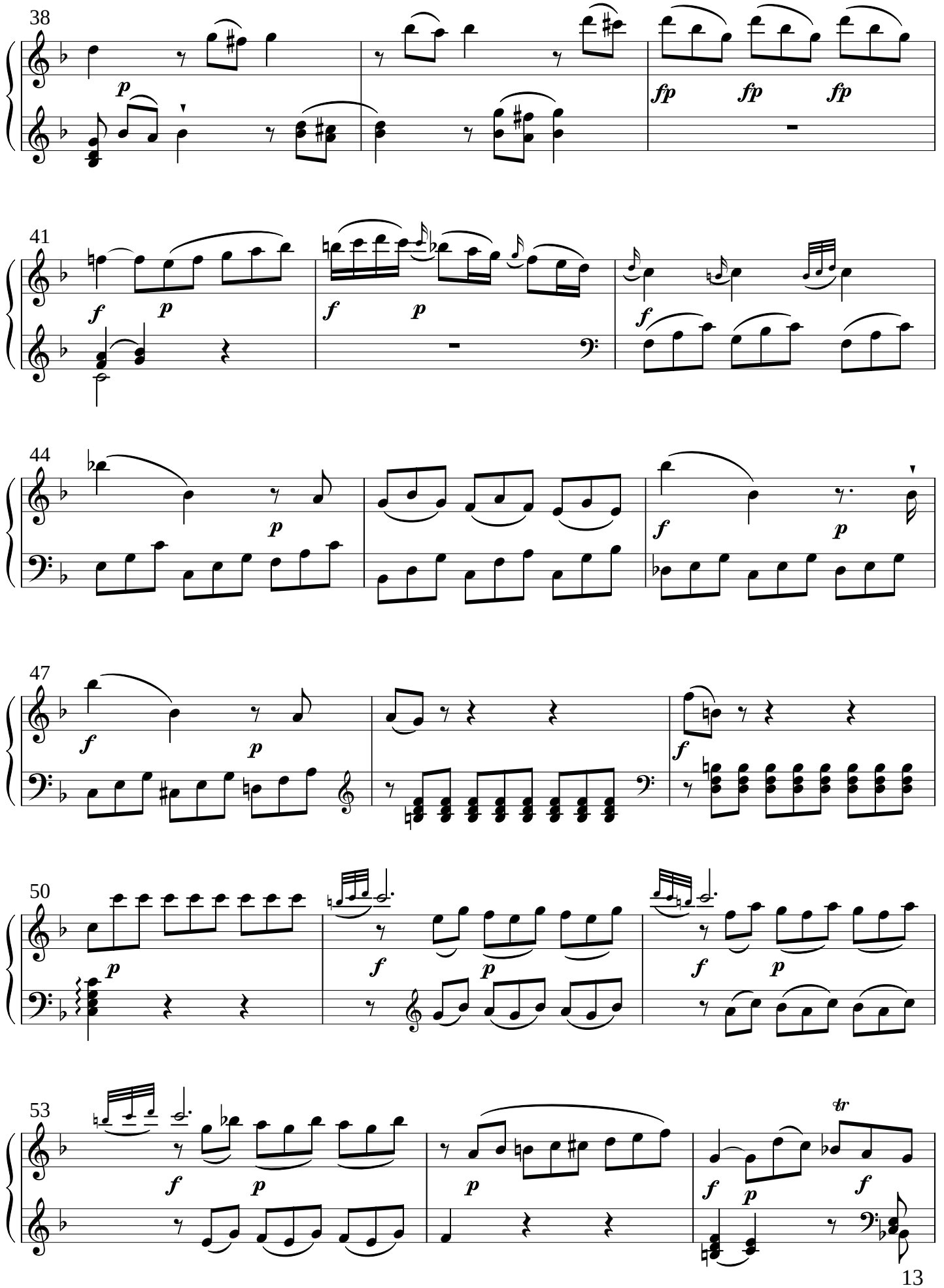

73
p
75
f
78
tr
p
80
f
82
84
tr
p

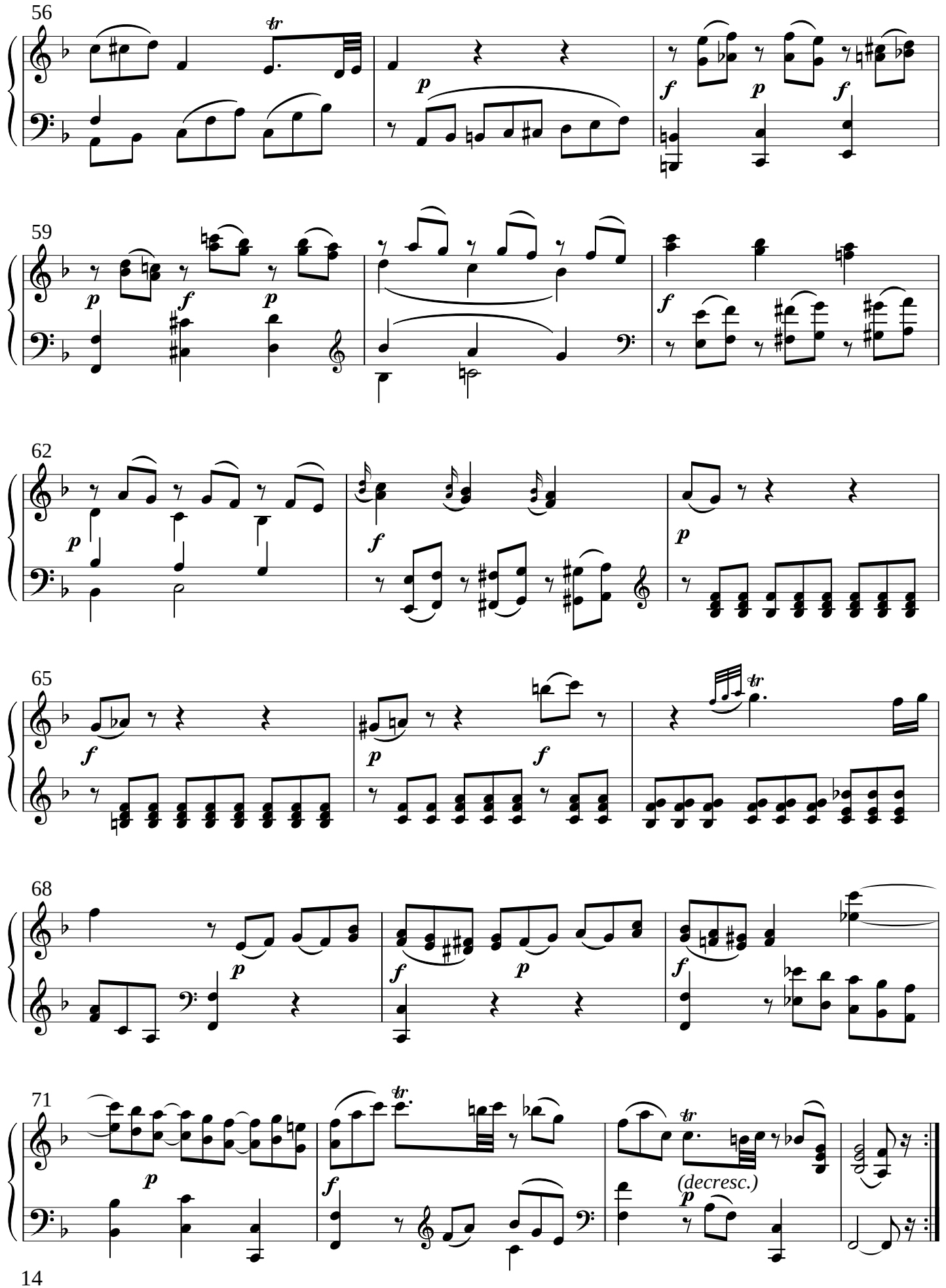

86
f
88
f
p
f
p
tr
f
91
93
95
fp
p
97
f
p
f

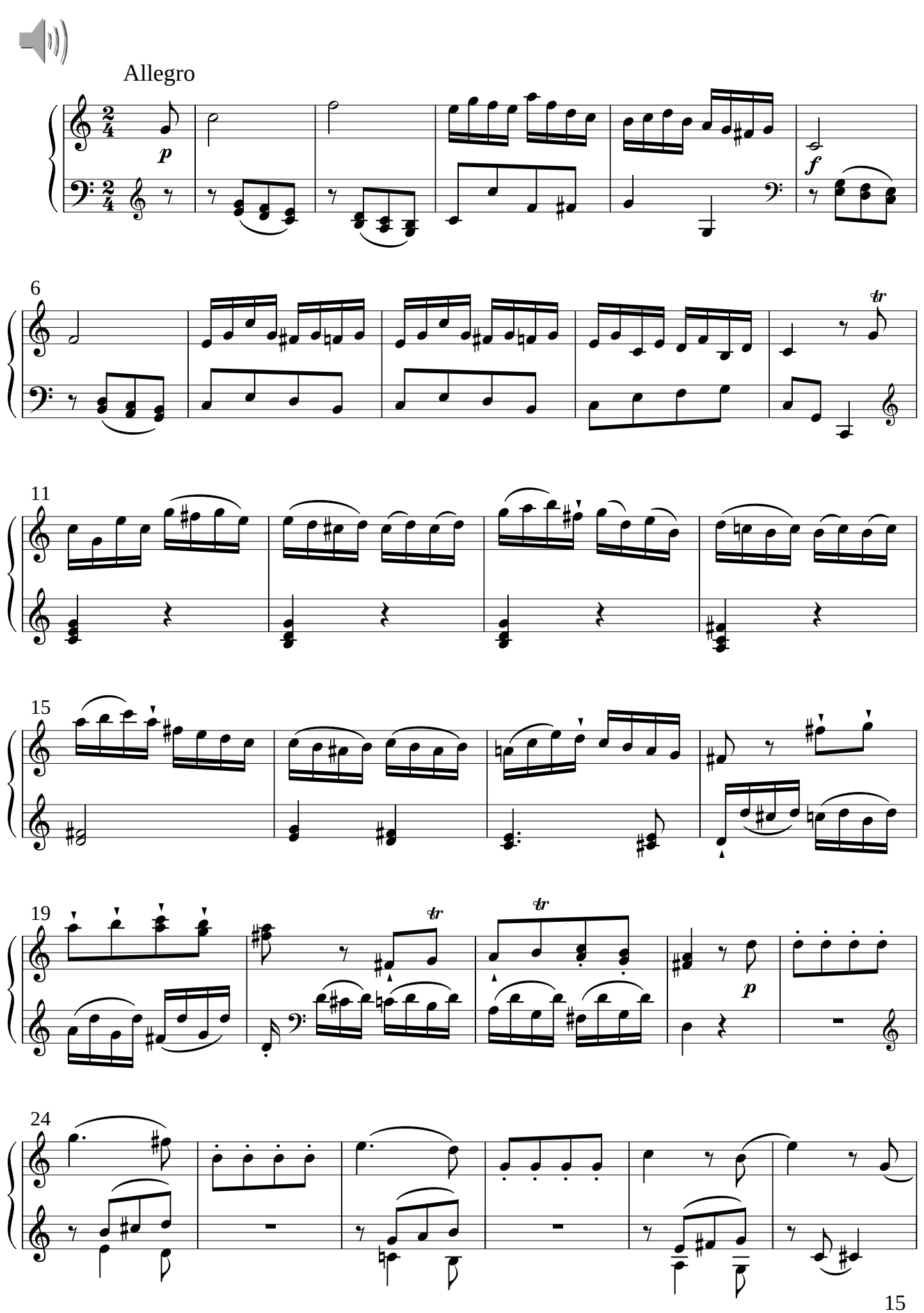
Andante

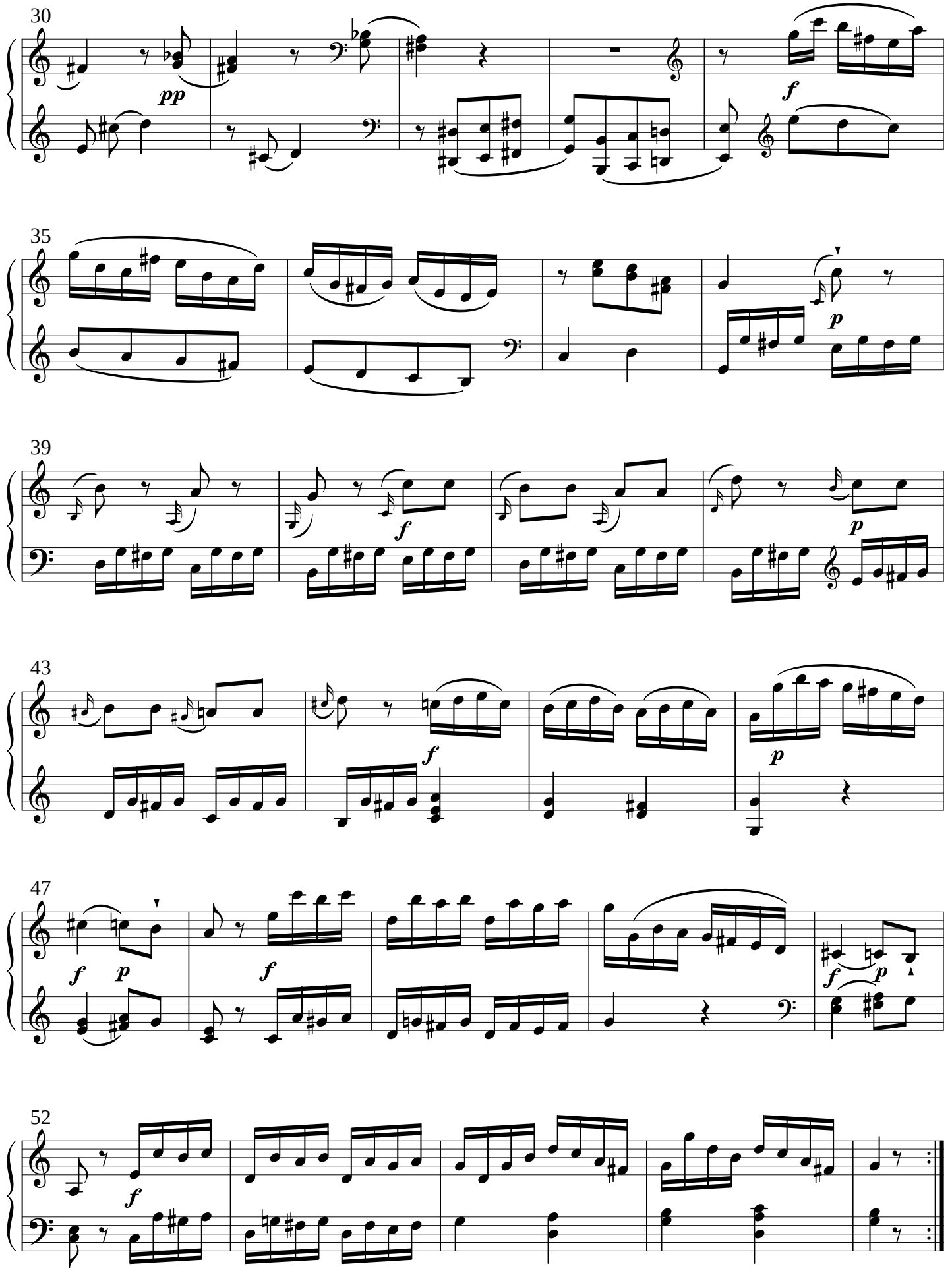


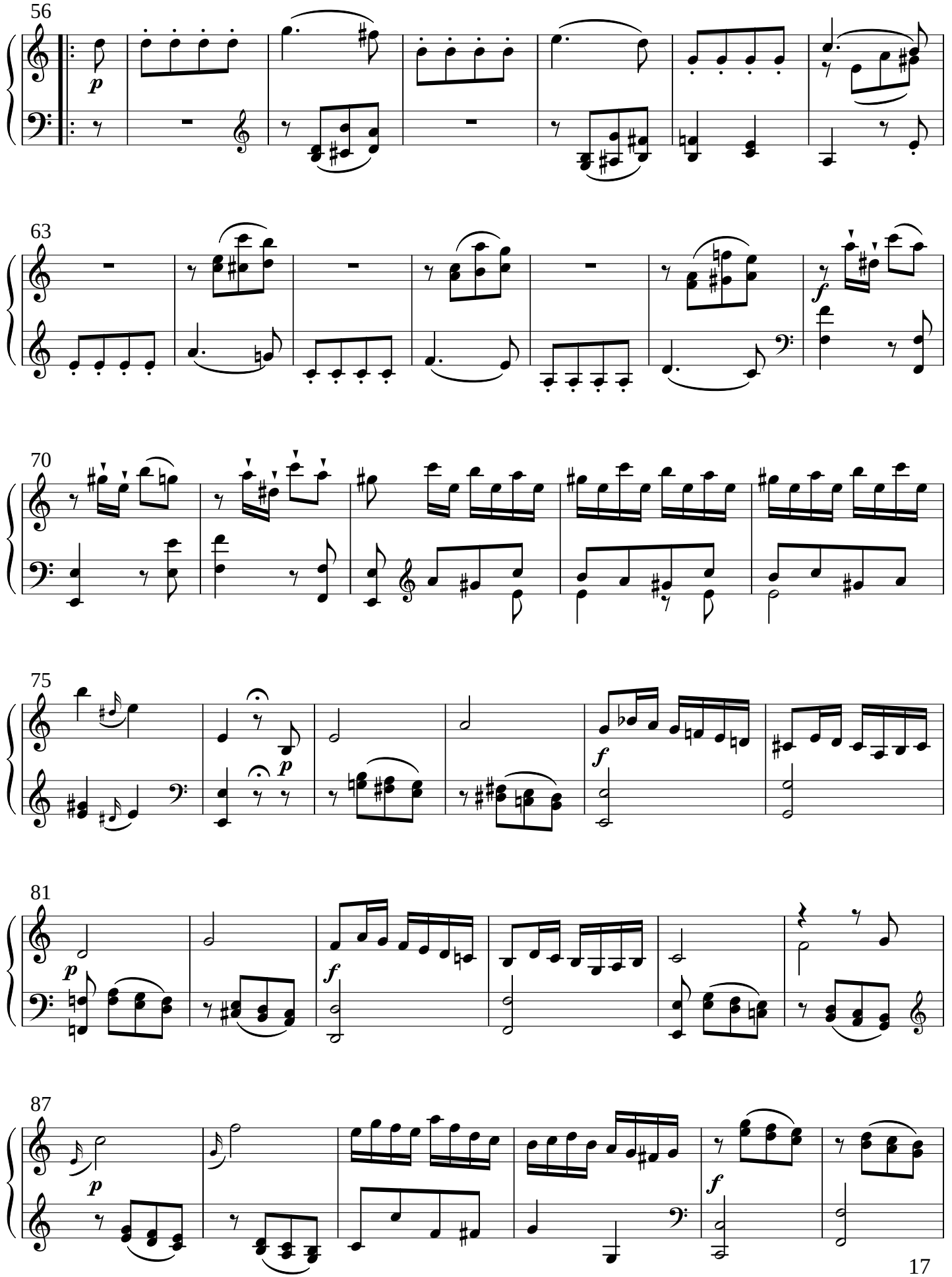

19
p
f
p
p
f
22
p
f
p
f
25
tr
tr
(decresc.)
p
p
28
f
p
32
f
p
35
f
p
tr
f


38
p
fp fp fp
41
f p
f p
f
44
p
f p
47
f p
f
50
p
f p
f p
53
f p
p
f p
tr
f


56
59
62
65
68
71
(decresc.)


Allegro
p
f
6
tr
11
15
19
tr
tr
p
24


30
pp
f
35
p
39
f
p
43
f
p
47
f
p
f
p
52
f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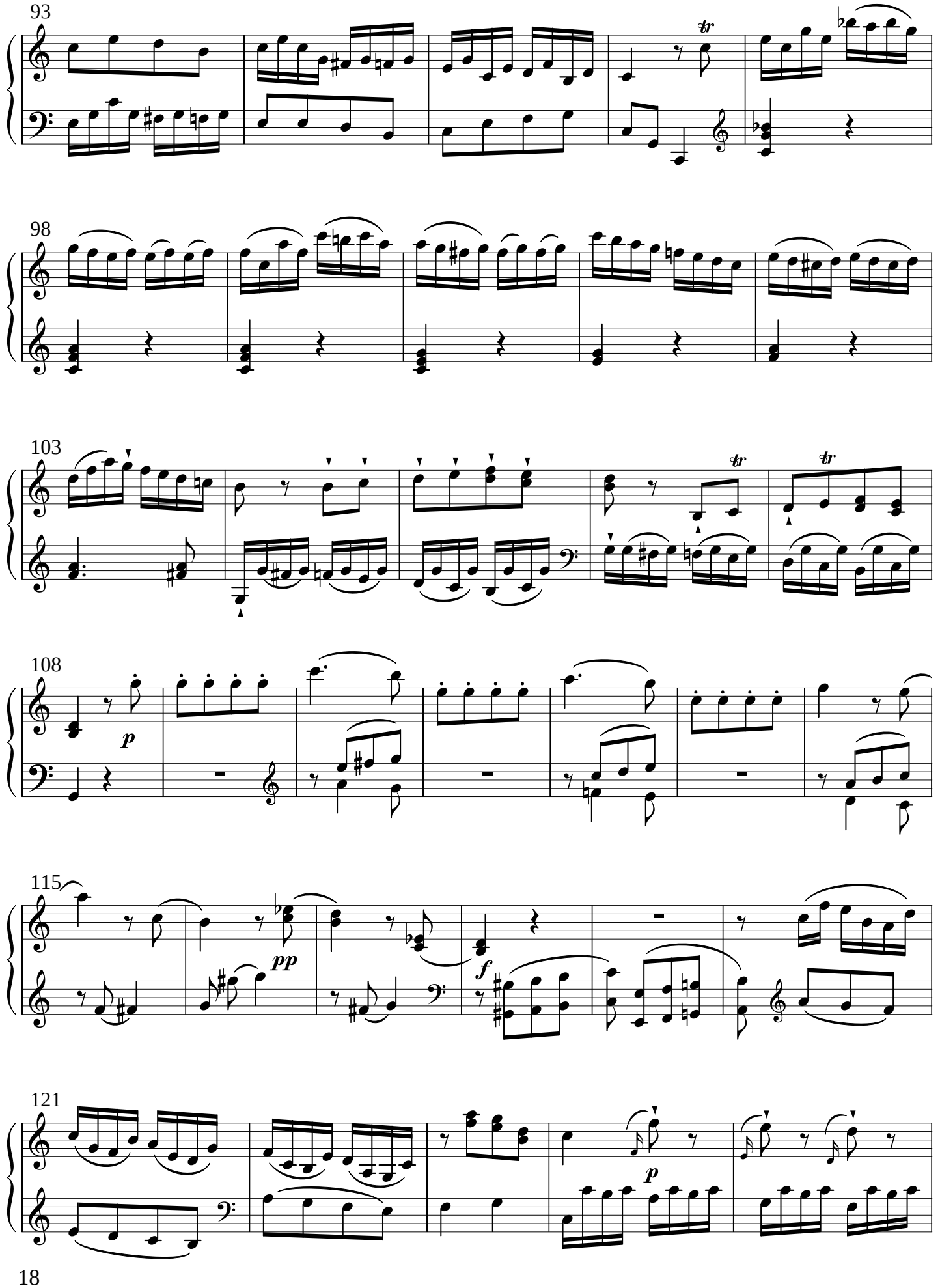
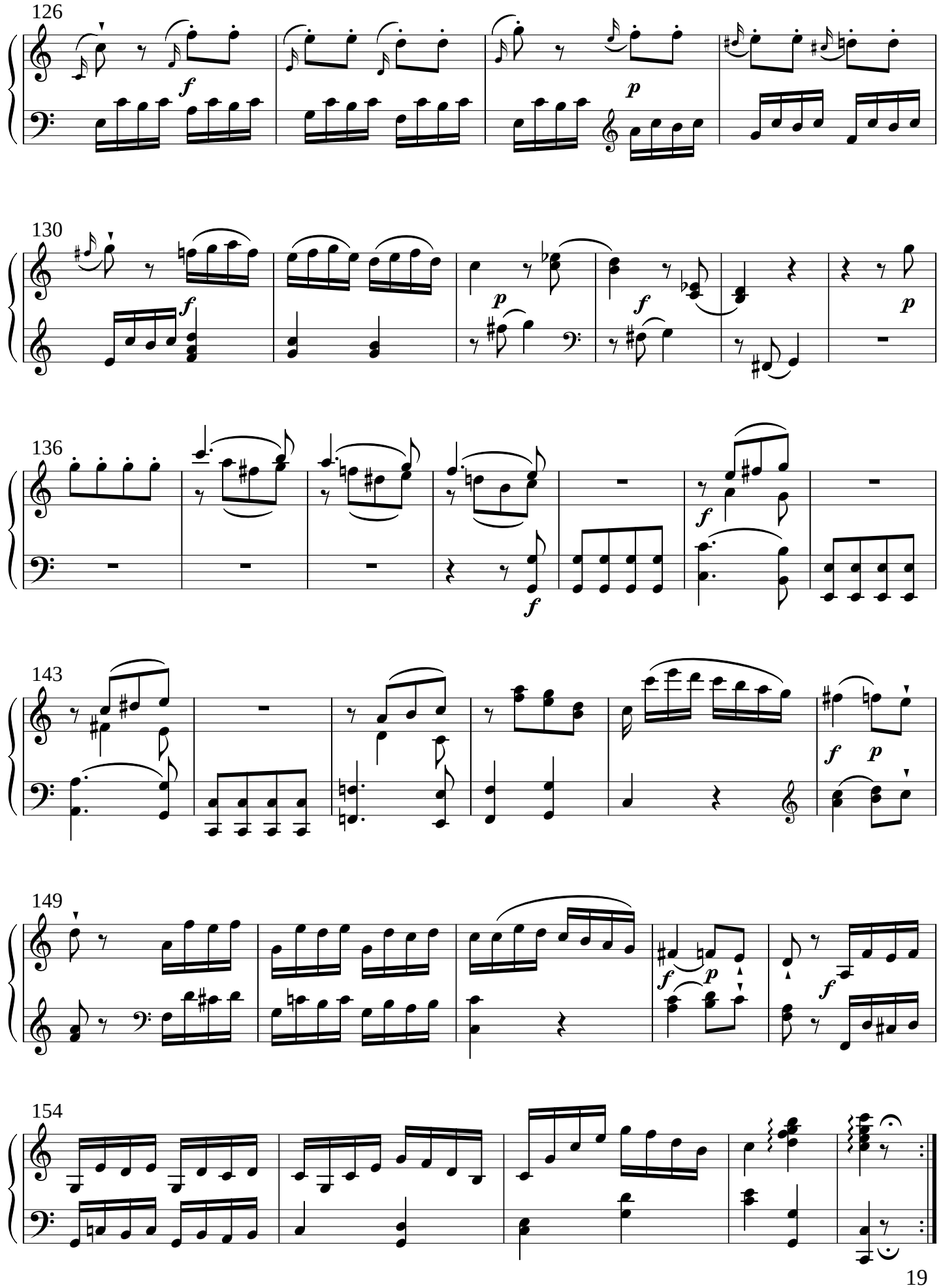
63
70
75
81
87


93
98
103
108
115
121
tr
p
pp
f
p


126
f
p
130
f
p
f
p
136
f
f
143
f
p
149
f
p
f
154

Comments

The present edition contains in two volumes all Mozart's completed sonatas composed for the piano. The only incomplete work is the C major Sonata (KV 6 deest). The first volume contains 10 early sonatas and the variants of 2 movements, the second volume 8 later sonatas and 6 transcriptions for piano – Sonatines faciles ("Vienna Sonatines") KV 439b and the Fragment Sonata KV 6 deest.

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.

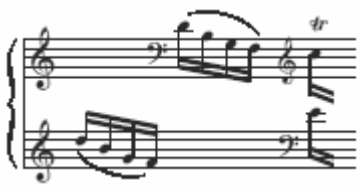
No additions by analogy have been made. The same applies to the manner of performance, the execution of ornaments and the fingering, where any kind of suggestion has been avoided.
Discrepancies between sources, wherever these give musically important alternatives, are listed for individual works, together with editorial additions not mentioned above.

Sonata in C major, KV 279 (189d)

Sources: 1st movement: first edition published by Breitkopf & Härtel, Leipzig, 1799; 2nd and 3rd movement: autograph.
Early edition by André, Offenbach, 1841 (based on the autograph) also consulted.

I Allegro

Bar 63, lower staff, 3rd and 7th notes in André: e^{1}. Bar 84, in André:



III Allegro

Bar 157, upper staff, 2nd beat: f^{2} from André.

Sonata in F major, KV 280 (189e)

Source: Autograph.

I Allegro assai

Bar 97 lower staff, lower note of lst beat in the autograph: *E*.
Editorial additions: 2nd movement, bar 36 upper staff: tie g^{1} - g^{1}. 3rd movement, bars 33-34 and 35-36 upper staff: slurs.

Sonata in B flat major, KV 281 (189f)
Source: Autograph.

II Andante amoroso
Bar 39, lower staff, 8th note in the autograph: *b flat*; see bar 101.
Bar 95, lower staff, 9th note in the autograpg: *e flat* ^{1}; see bar 35.

III Rondeau
Editorial additions: Bar 137: 2nd slur: bar 139: 1st and 2nd slurs; bar 156: slur; bar 157, tenor: slur.

Sonata in E flat major, KV 282 (189g)
Source: Autograph.

III Allegro
Beaming in the autograph inconsistent. Here 3 and 4 quavers beamed together.

Sonata in G major, KV 283 (189h)
Source: Autograph.

Editorial additions:
1st movement, bars 38-39, upper staff: slurs;
bar 49: 2nd and 3rd slur;
bar 101, upper voice: 2nd and 3rd slur,
bar 116: last slur. 2nd movement, bar 36, upper staff: 4th and 6th slurs. 3rd movement,
bars 215-216: ties;
bar 257: slurs.

Sonata in D major, KV 284 (205b)
Sources: Autograph; first edition published by Toricella, Vienna, 1784.

The first edition includes a number of amendments which probably go back to the composer. Most of these have been taken into consideration, and are listed below.

I Allegro
Bars 26-27, 97-99 and 119: dynamic marks from Toricella.
Bars 51 and 127, the seventh of the chord on the 2nd beat (d^{2} or g^{2}) from Toricella.

II Rondeau en Polonaise
Bar 5 lower staff, 3rd beat: the chord in Toricella has *b* – e^{1} - *g sharp* ^{1}. The autograph followed here.
Bars 21-22 and 57-58: wedges from Toricella.

III Tema con variations
Var. II: bar 14: dynamic mark from Toricella.
Var. VI: bar 7: last 3 semiquavers from Toricella. Autograph has d^{1} e^{1} d^{1}.
Var. XI: The ornamented version of this Var. found in Toricella has been reproduced in the Appendix.
Var. XII: Tempo indication from Toricella.

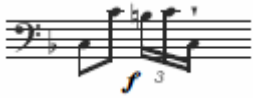
Sonata in C major, KV 309 (284b)

Sources: A copy written by Leopold Mozart; first edition published by M. Heina, Paris, 1781.

II Andante un poco adagio

Bar 19: 2nd and 3rd appoggiaturas from Heina.
Bar 38, upper staff: last note in Heina *b flat* ^{2}.

Bar 64, lower staff: first 3 quavers in Heina:



Bar 78: both ***pp*** markings from Heina.

III Rondeau

Bars 230-231, upper staff: the *flat* sign before upper note of the chord missing in the sources.
the octave missing in the sources.
Bar 236, lower staff, 3rd and 4th quavers: lower note of the octave missing in the sources.

Sonata in A minor, KV 310 (300d)

Source: Autograph.

Editorial additions: 1st movement, bar 67 and 69, upper voices: ties. 2nd movement,
bar 13 lower staff: 2nd slur;
bars 61 and 65, lower staff: slurs;
bar 75, upper staff, 2nd beat: the note *f* ^{2} in the middle part.

Sonata in D major, KV 311 (284c)

Source: Autograph.

Editorial additions: 2nd movement, bar 5, 2nd beat. slur;
bar 11, lower staff, 2nd beat: slur;
bars 66 and 67, lower staff: slurs 3rd movement,
bar 23, upper staff, 1st-2nd notes: ties and following slur;
bar 173: *Tempo I*;
bar 243, upper staff, 3rd - 4th notes: slur.

Sonata in C major, KV 330 (300h)

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 4th 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: 1st beat in the autograph without *g*.

Edited by
Alexej Wilk

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