

11. Sonate in A

KV 331 (300ⁱ)

Sonata II

Entstanden in Wien (oder Salzburg), 1783

Andante grazioso

7 *ossia: 2)* *sf* *p* *sf* *sf* *sf*

13 *sf* *p* *f*

VAR. I *p* *p*

5 *f* *tr* *ossia: 2)*

*) Vgl. Vorwort.

9

p sf p sf p sf

12

p sf p

15

f

VAR. II

p tr

3

f

6

simile

9 *tr* *tr*
P
simile

11 *cresc.* *P*
ossia:

14 *tr* *tr* *tr*
simile

16 *tr* *simile* *ossia:*
f [*♪*]

VAR. III

p

4 *f* *simile*

7

p

10

13

smile

16

f

VAR. IV

m. s.

p

5

f

9 *p* *sfp* *sfp* *fp* *ossia:* *m. s.*

14

Detailed description: This system contains measures 9 through 14. The music is in G major and 6/8 time. Measures 9-13 feature a complex texture with rapid sixteenth-note passages in both hands. Dynamic markings include piano (*p*), sforzando (*sfp*), and fortissimo (*fp*). An *ossia:* marking appears above measure 13, leading to a *m. s.* (more slowly) section in measure 14, which consists of a series of chords in the right hand and a simple bass line in the left hand.

VAR. V

Adagio

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

3 5 7 1.

Detailed description: This section is marked 'VAR. V Adagio' and is in G major and 6/8 time. It begins with a piano (*p*) dynamic. The first system (measures 1-2) features a melody in the right hand and a steady eighth-note accompaniment in the left hand. The second system (measures 3-4) includes a triplet of eighth notes in the right hand. The third system (measures 5-6) shows a change in dynamics to fortissimo (*f*) and piano (*p*). The fourth system (measures 7-8) concludes with a first ending bracket over measures 7 and 8, leading to a final cadence.

*) Var. IV: Zur Notation der 2. Hälfte von T. 16 (linke Hand) vgl. Krit. Bericht.

8b 2.

10 *ossta:* *sfp* *sfp*

12 *sfp* *sfp* *sfp*

14 *sfp*

16 *fp* *f* 3 3 3 3

18^a 1. *p* 3 3 3 3 2. *p* 3

simile

*) T. 16, rechte Hand, Oberstimme: Drittltezte Note in den Vorlagen irrtümlich d" statt h"; vgl. Vorwort.

VAR. VI

Allegro

^{*)}T. 8, linke Hand: Zur 2. Takthälfte vgl. Vorwort.

20

23

MENUETTO

3)

6

11

15

3) Zum 3. Viertel in der rechten Hand von T. 3 vgl. Krit. Bericht.

19 *f* ^{*)} *p* *cresc.* *f* *p* ^{*)} _{*)} _[h]

25 *cresc.* _[h] *f* _[h]

31 *f* *p* *cresc.* *p*

38 *p* *f*

44 *tr.* *ossia:*

Trio *p* *m.s.*

*) Menuetto: Zur Dynamik in T.19 und Harmonik in T. 24-26 vgl. Vorwort.

Menuetto da capo

ALLA TURCA
Allegretto ^{*)}

The musical score is presented in six systems, each with a treble and bass clef. The first system starts with a piano (p) dynamic. The second system begins at measure 6. The third system begins at measure 12. The fourth system begins at measure 18 and includes a trill (tr) and a forte (f) dynamic. The fifth system begins at measure 25 and includes a forte (f) dynamic. The sixth system begins at measure 30 and includes a piano (p) dynamic. The score features various musical notations including chords, arpeggios, and ornaments.

*) Zur Tempobezeichnung vgl. Vorwort.

35

Musical score for measures 35-40. The piece is in G major (one sharp) and 3/4 time. The right hand features a continuous eighth-note pattern, while the left hand plays a steady accompaniment of chords and single notes.

41

Musical score for measures 41-44. The right hand continues with eighth-note patterns, including some slurs and accents. The left hand maintains its accompaniment.

45

Musical score for measures 45-49. The right hand has more complex rhythmic patterns with slurs. The left hand continues with its accompaniment.

50

Musical score for measures 50-53. The right hand continues with eighth-note patterns. The left hand accompaniment remains consistent.

54

ossia:

Musical score for measures 54-58. Measure 54 includes an *ossia* (alternative) passage. The right hand has a dynamic marking of *f* (forte). The left hand accompaniment continues.

59

Musical score for measures 59-64. The right hand features a series of chords. The left hand accompaniment continues with eighth-note patterns.

65

70

76

82

89

93

CODA

*) Mit T. 90 setzt das autographe Fragment ein; vgl. Vorwort.

97 ^{s)} [H]

102

107 p

112 f

117

ossia:
122

^{s)} Zu T. 97ff. vgl. Vorwort.