MOZART SONATAS.

Revised, phrased & fingered by FRANKLIN TAYLOR.

For an edition of classical works to be of use to the student certain conditions are essential. In the first place, the text should be accurate, so far as it is in the power of the Editor to ensure it; secondly, the judgment and taste of the student should be assisted by sufficient directions as to phrasing and variety of tone; and lastly, the fingering marked should be practical, and as easy as possible, having due regard to the particular quality of tone demanded by the phrasing. An endeavour has been made in the present edition to meet these requirements, and it is hoped that the study and comprehension of the Sonatas may in some degree be assisted thereby.

With regard to its use, the following remarks may be of service:—

1. Slurs covering groups of more than two notes do not generally imply a break of connection at the end of a passage, but rather, a quiet smooth touch, less brilliant than that required by passages without slur. This method of indicating variety of touch was the custom of most composers up to and including Beethoven. Accordingly, in the Andante of Sonata I., bar 3, the last note of the triplet is not to be made short. On the other hand, the *beginning* of a slur may denote a separation from the note preceding it, as in the second triplet of bar 7. Occasionally, short slurs are covered by longer ones (see Sonata XI., bar 1, *et seq.*), this indicates the slightest perceptible separation between the second note of the slur and the following note. (Compare Beethoven Op. 101, bar 14.)

2. Mozart himself employed but few marks of expression, for the most part only *f* and *p*, but it is of course understood that these signs were intended to indicate the general character of the phrase, and not to imply a monotonous continuance of the same degree of force, certainly not in the slow movements. The additions which have been made are such as appeared necessary to a satisfactory rendering.

3. The pedal has been marked but sparingly, indeed, only where its employment seemed essential. This partly by way of protest against the tendency, at present increasingly noticeable, to mark it greatly in excess, a custom which is likely to blunt the student's sense of delicacy and neatness in performance. At the same time its use need not be limited to the indications given; *Pedale a discrezione* will be the best guide. Where the pedal is marked, the precise moment for taking and releasing it has been clearly indicated. Very often the desired effect depends entirely on these indications being strictly observed.

4. In the foot-notes referring to the rendering of ornaments, a few notes beyond what are absolutely necessary are occasionally given, the object being to enable the student to practise the ornament without continually referring to the text. Shakes begin as a rule with the subsidiary note (see Dannreuther, "Musical Ornamentation" Part II., p. 95), and are sometimes written out in full, to show the proper method of beginning and ending, but the exact number of repercussions will often depend on the player's agility of finger. This is especially the case with long sustained shakes. When not written out in the marginal notes, the fingering given will show the proper commencement.

5. As regards the fingering generally, it may be observed that the transposition of a passage an octave higher or lower often renders a change of fingering advisable, in consequence of the angle formed between the hand and the keyboard having altered. Therefore, where a passage is fingered differently on its repetition in another octave, the change is not to be regarded as an oversight.

London, 1906. FRANKLIN TAYLOR.

MOZART

PIANO SONATAS

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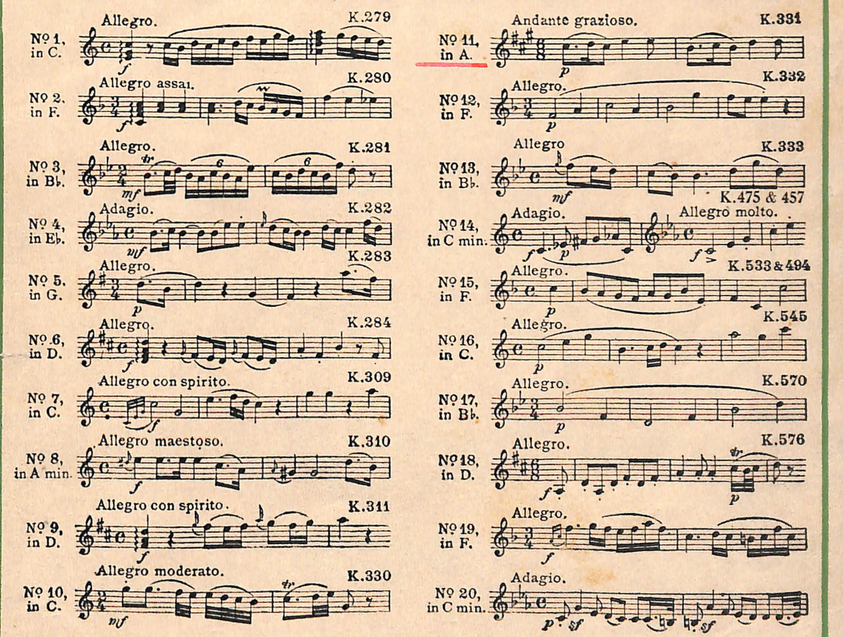

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Classic

AUGENER LTD
LONDON

SONATA XI.

K. 331

Edited by Franklin Taylor.

(1779)

W. A. Mozart.

TEMA.

Andante grazioso. (♩=126).

PIANO.

VAR. I.

VAR. II.

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E

p *cresc.* *f* *p*

cresc.

p

pedal como antes

f

VAR. III. (♩ = 138).

p poco più mosso

E

mf *cresc.*

p sin pedal

F

p

cresc. *f*

pedal como antes

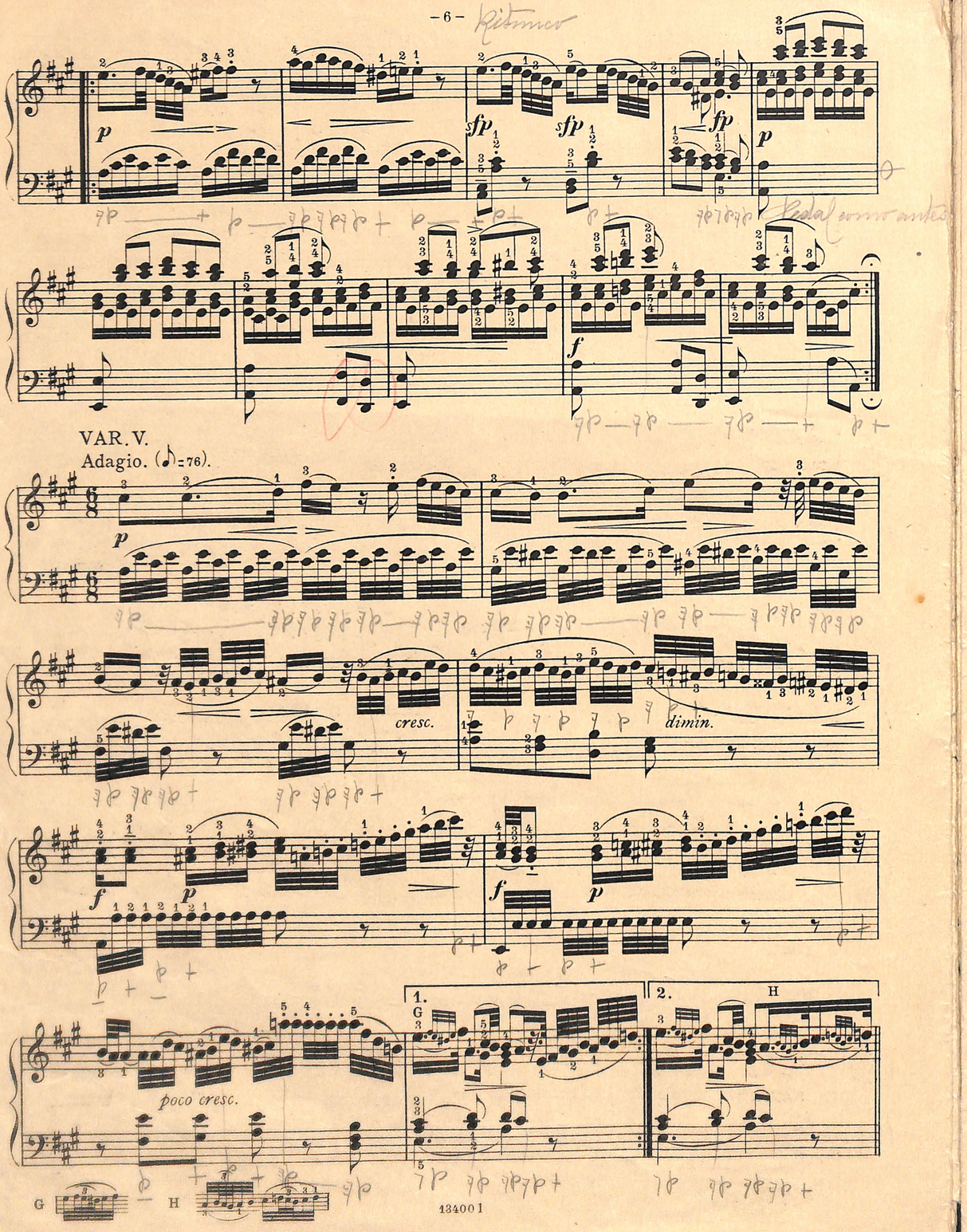
l.h.

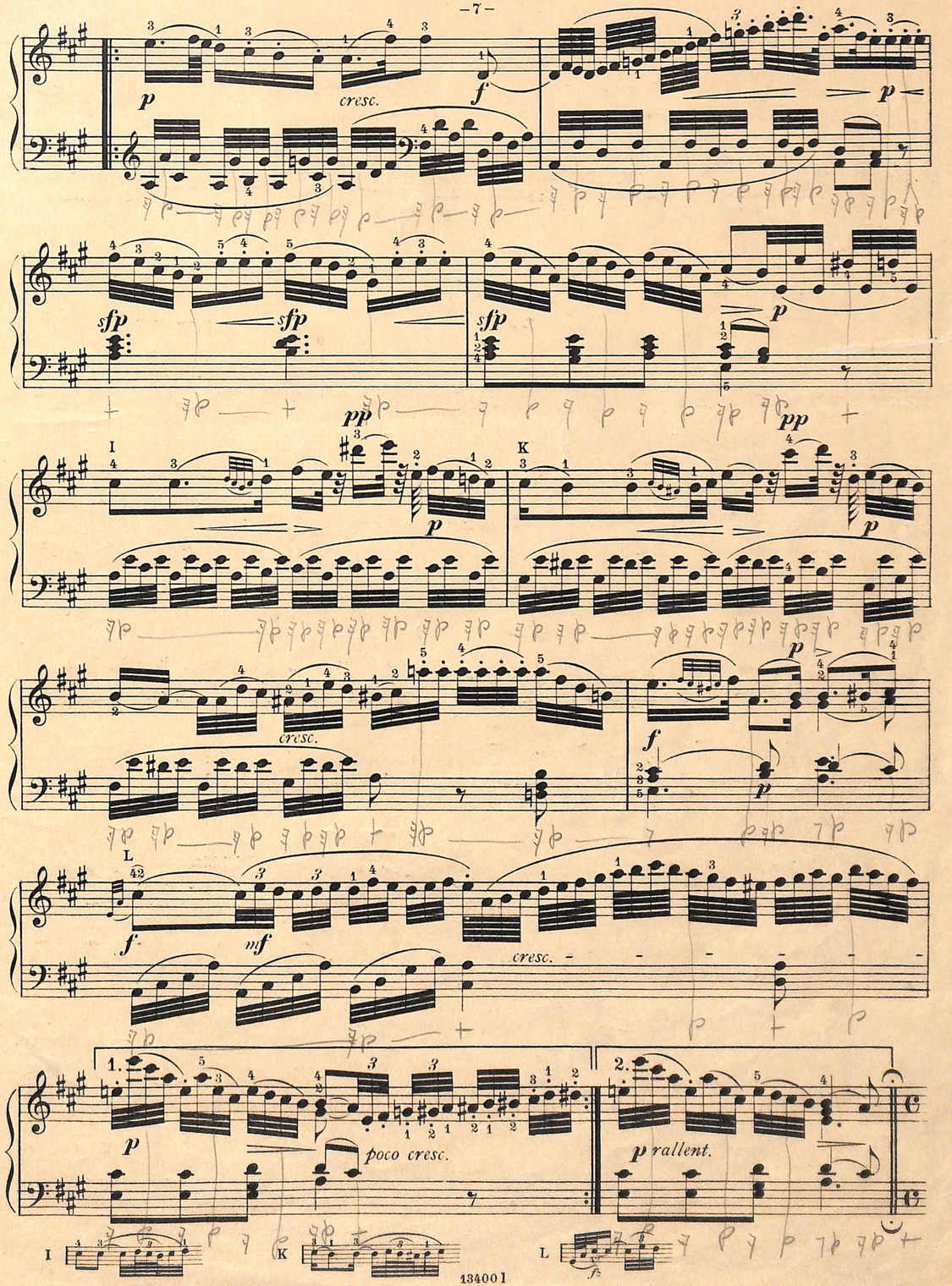
VAR. IV.

p

f

F


VAR. V.
Adagio. (♪=76).
cresc.
dimin.
poco cresc.
1.
2.
G
H


cresc.
poco cresc.
p rallent.
1.
2.
I
K
L

VAR. VI.

Allegro. (♩ = 132).

M

p

poco cresc.

N

f

p

f

p

f

M

r.h.

l.h.

N

r.h.

l.h.

1.

2.

dimin.

p

f

p

f

p

f

p

f

MENUETTO. (♩ = 126).

A

f

p

cresc.

B

f

p

f

C

cresc.

p

O

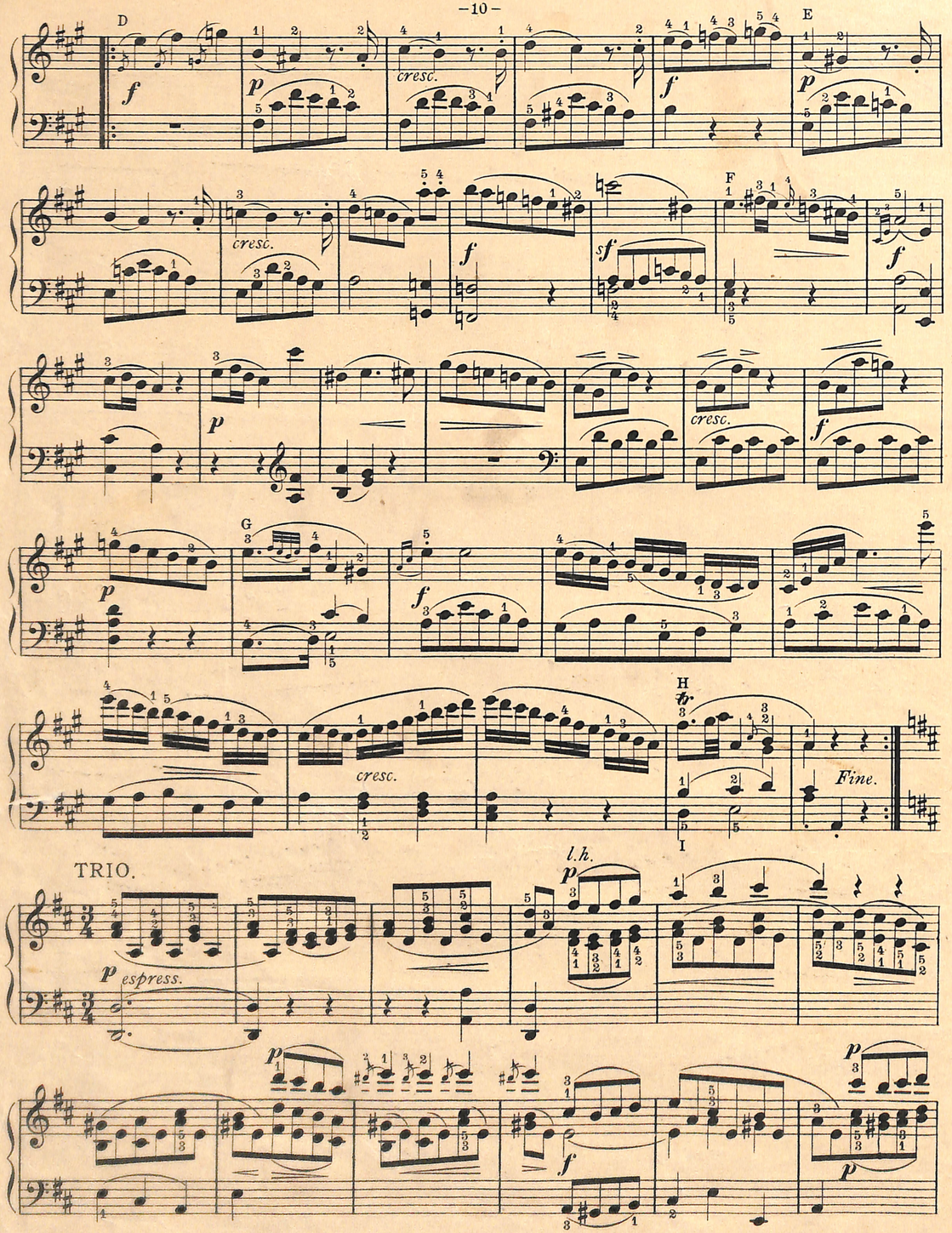
ten.

A

B

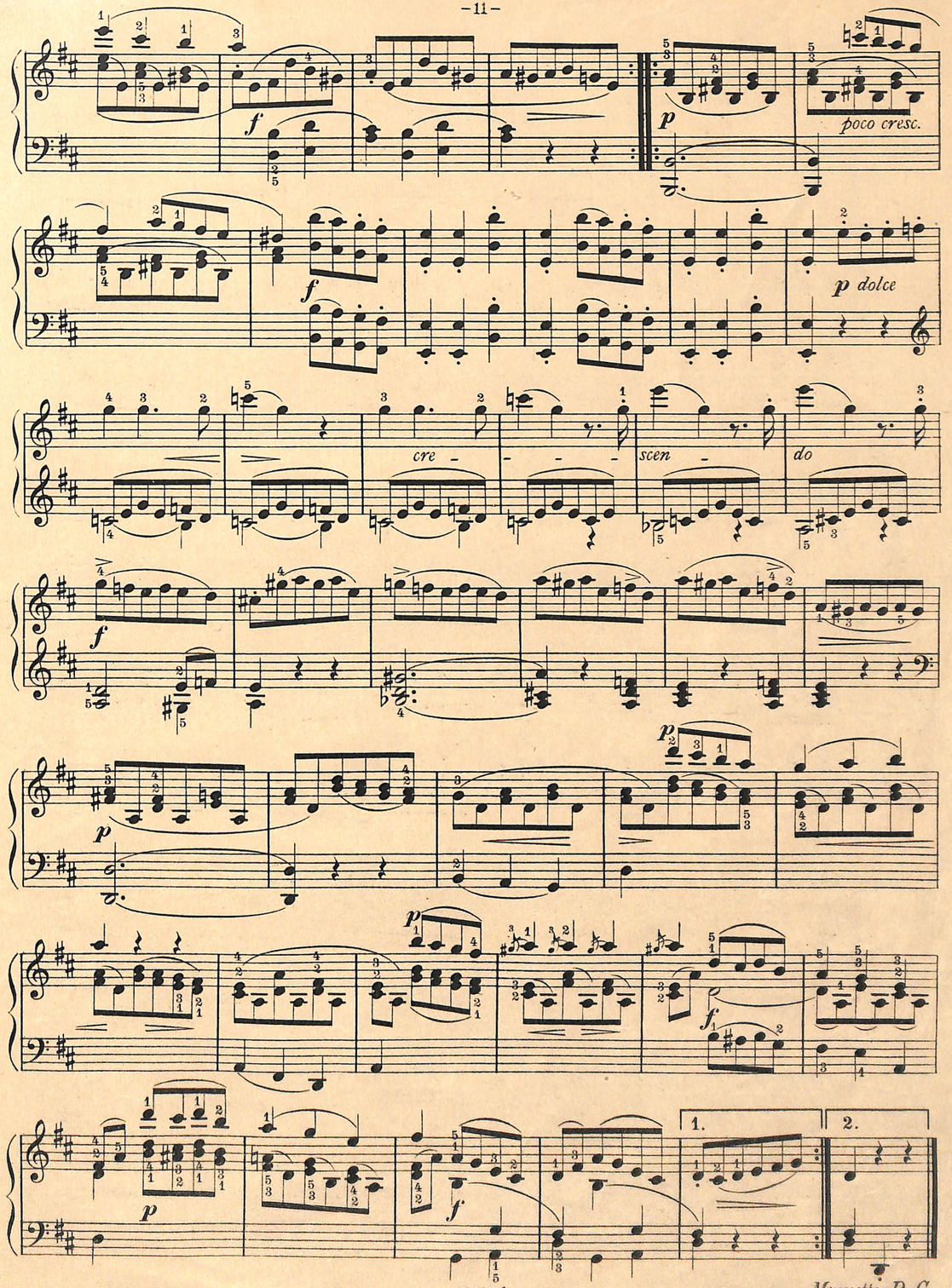
C or

The earliest Edition suggests the latter.



D E A few editions give this and the two following bars in major mode, but the present version is the one generally recognised. The original edition is not clear, major and minor being curiously mixed.

F G H I Certain Editors object to B as upper note in the left hand, and prefer A. The present reading is authentic, and does not seem unsatisfactory.

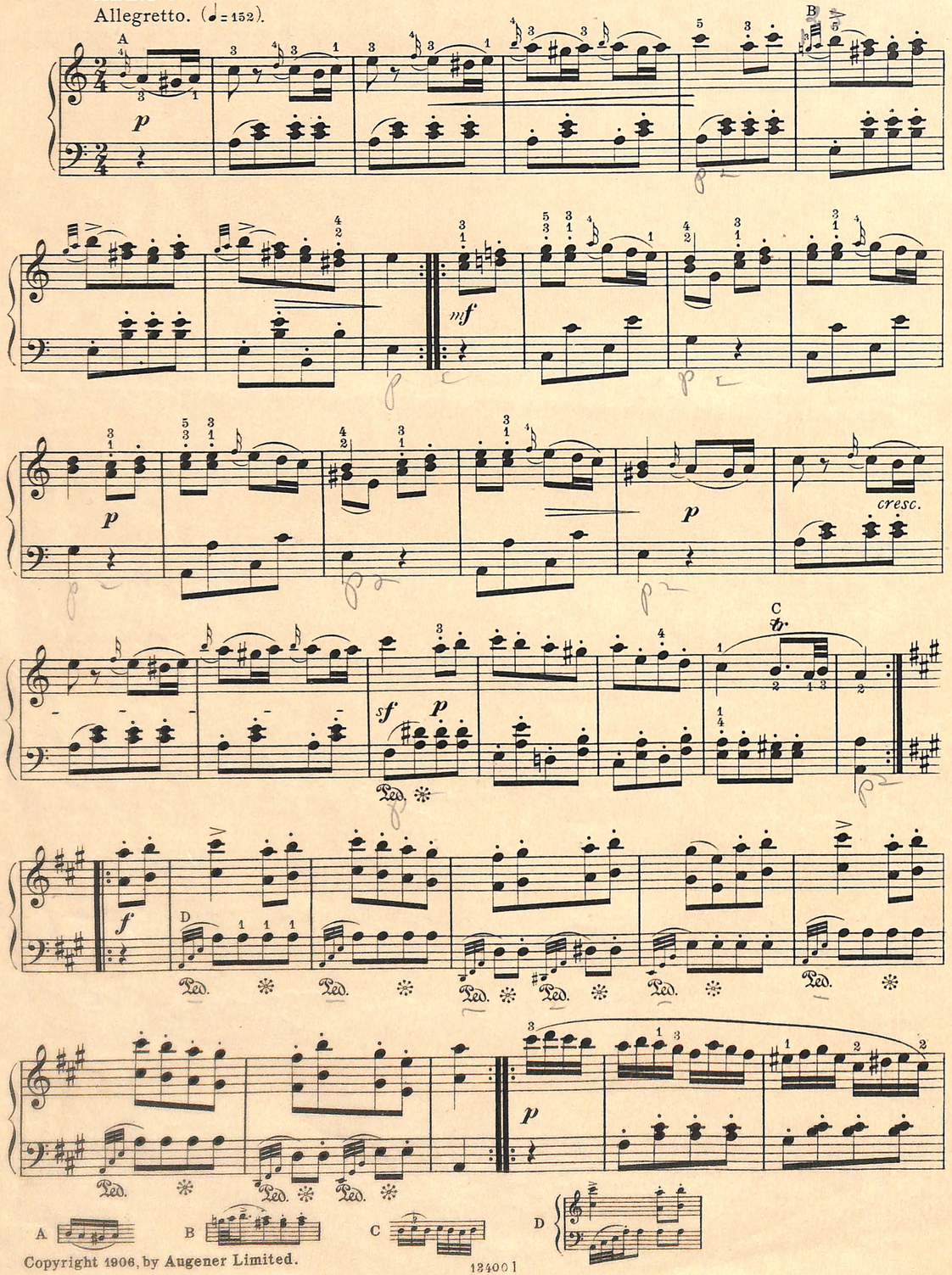


Augener's Edition

Menuetto D. C.

ALLA TURCA.

Allegretto. (♩ = 152).



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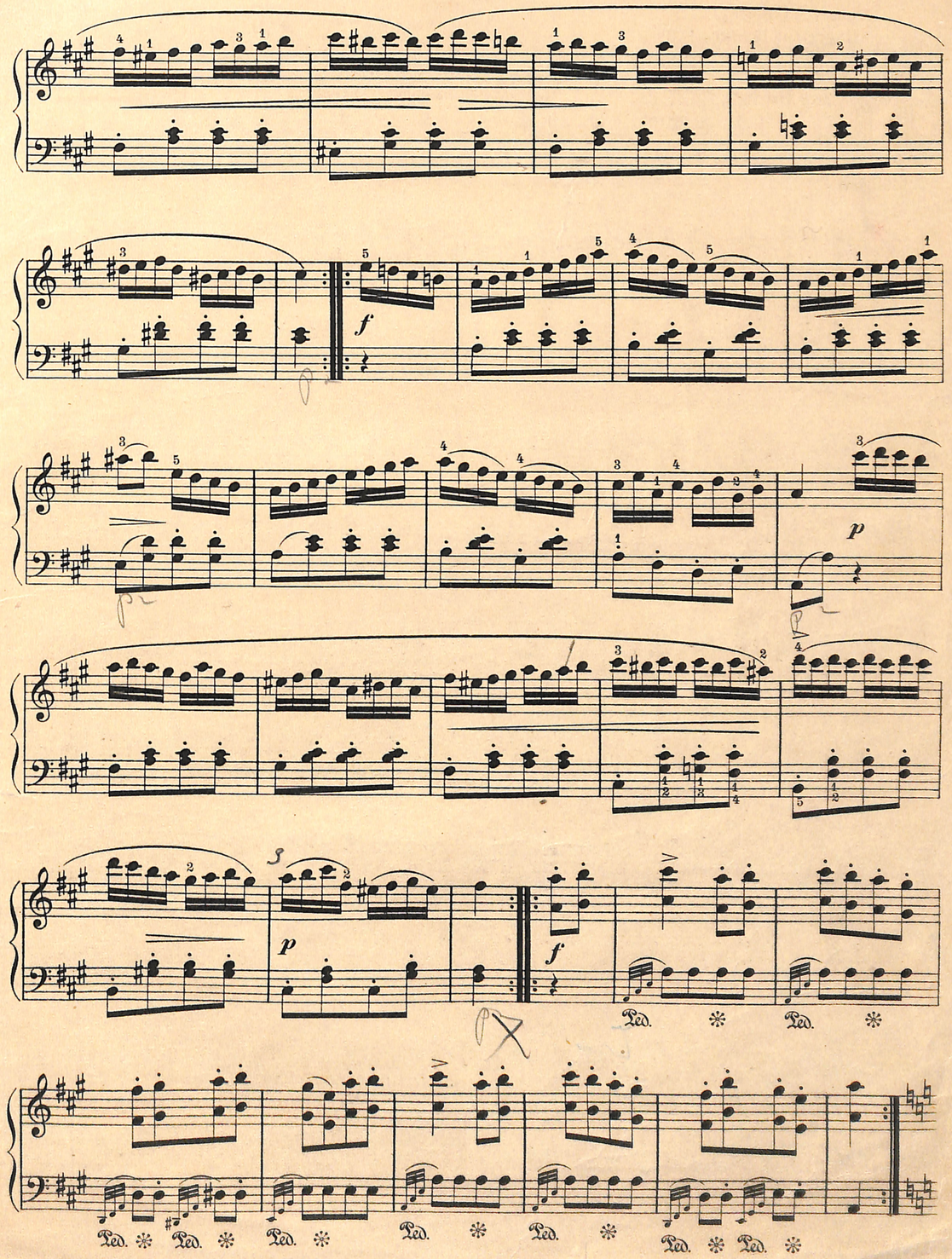

p

mf

p

p

cresc.

sf *p*

fz

f

CODA.

1. 2.

f

sf

E

Ped. ✻

E

sf

F

sf *sf*

G

p

ff

sempre ff

fz *fz*

F

G

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