

**Wolfgang Amadeus Mozart's *Piano Sonata in F Major*, KV 533/494
in the Arrangement by Edvard Grieg:
A Critical Examination of the Musical Text
in the Context of the Primary Sources**

A Thesis Submitted to the College of
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ABSTRACT

In 1879-1880, *E. W. Fritzscht* in Leipzig issued a most unusual collection entitled *Arrangements of Mozart Piano Sonatas with a freely composed second piano part without opus numbers*, prepared by the noted Norwegian composer, Edvard Grieg (1843-1907). The collection of Grieg's arrangement of Mozart's works comprises the *Piano Sonata in F major*, KV 533/494 (composed in 1788), *Fantasia and the Piano Sonata in c minor*, KV 475 and KV 457 (composed in 1784), the *Piano Sonata in C major*, KV 545 (composed in 1788), and the *Piano Sonata in G major*, KV 189h=283 (composed in 1775). According to the letter to Dr. Max Abraham, Grieg originally prepared his arrangements of Mozart's four sonatas for pedagogical reasons. In his article *Mozart* (November 1897), Grieg also mentions his own Mozart editions:

The writer of this article has himself attempted, by using a second piano, to impart to several of Mozart's pianoforte sonatas a tonal effect appealing to our modern ears; and he wishes to add, by way of apology, that he did not change a single one of Mozart's notes, thus preserving the respect we owe to the great master. It is not my opinion that this was an act of necessity; far from it. But provided a man does not follow the example of Gounod, who transformed a Bach prelude into a modern, sentimental, and trivial show piece, of which I absolutely disapprove, but seeks to preserve the unity of style, there is surely no reason for raising an outcry over his desire to attempt a modernization as one way of showing his admiration for an old master.

With regard to this collection of Mozart sonatas, this thesis documents the influence of Mozart, a Viennese classical composer, on Grieg, a Norwegian Romantic composer, with a special focus on Mozart's *Piano Sonata in F Major*, KV 533/494 in the arrangement by Grieg. With Grieg's bold claim that he "did not change a single one of Mozart's notes," this study reveals the authenticity through the critical examination of the musical text in the context of the primary sources.

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DEDICATION OF THESIS

I would like to dedicate my thesis to my family, which has never failed to encourage me throughout the long period of my study. Without their love and support, I would not be here today.

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1. For the examination and the analysis on the original piano sonata by Mozart and the arrangements by Grieg, only the autograph and the first printed edition have been used in this thesis.
2. The musical excerpts used for the examples in this thesis are truncated from the original scores so that the excerpts sometimes miss the clef signs at the beginning of each example. Therefore, the author of this thesis has inserted clef signs marked in square brackets accordingly.

Chapter 1
Establishing the Perspective of Edvard Grieg's Initiative
in Arranging Mozart's Keyboard Works:
A Review of the Literature

In 1879-1880, E. W. Fritzsch in Leipzig issued a most unusual collection entitled *Arrangements of Mozart Piano Sonatas with a Freely Composed Second Piano Part without Opus Numbers*, prepared by the noted Norwegian composer, Edvard Grieg (1843-1907).¹ Following decades of composing songs, chamber music, or piano music based on the Norwegian folk music, Grieg in the winter of 1876-1877 turned to the solo repertory of Wolfgang Amadeus Mozart (1756-1791) and began the collection of the arrangements. In his letter dated 23 April 1877 to the Danish composer August Winding (1835-1899), Grieg makes the following comment:

Lately in my spare time I have occupied myself with composing "Piano 2da" to piano sonatas by Mozart and tried them out recently with Mrs. Lie-Nissen.² Much of the result really sounds very well indeed, so well that I have reason to hope that Mozart "would not turn in his grave."³

¹ [Edvard Grieg], *Musikk for to klaverer: Originalkomposisjoner og arrangementer / Musik für zwei Klaviere: Originalkompositionen und Bearbeitungen / Two Pianos, Four Hands: Original Compositions and Arrangements*, ed. by Arvid O. Vollsnes as Vol. 7 of *Edvard Grieg: Samlede Verker / Gesamtausgabe / Complete Works*, ed. by the Edvard Grieg Committee (Finn Benestad *et al.*) (Frankfurt am Main: C. F. Peters, 1981) [includes Grieg's arrangements of W.A. Mozart's "Sonata F Major (KV 533 & 494)," "Fantasia and Sonata C Minor (KV475 & 457)," "Sonata C Major (KV 545)," and "Sonata G Major (KV 189h=283)]."

² [Ohran Noh's remark] Mrs. Lie-Nissen was the concert pianist who showcased Grieg's arrangements of Mozart's piano sonatas, particularly the one in F Major, in a concert for the first time. On this occasion, she played the second piano part which was newly added by Grieg, while Ms. Rytterager, a pianist who studying in Leipzig Conservatory, played the first piano part which is the original version of Mozart. Grieg proclaimed that his arrangement sounded so good in the concert that the two pianists were called back to the stage twice. For the full comment of Grieg on the arrangement and the concert, see Peter Jost, "Eine Norwegisierung Mozarts? Zu Edvard Griegs Bearbeitungen Mozartscher Klaviersonaten," in *Im Dienst Der Quellen Zur Musik: Festschrift Gertraut Haberkamp zum 65. Geburtstag*, ed. by Paul Mai (Tutzing: Hans Schneider, 2002), pp. 597-598.

³ This letter is dated 23 April 1877 and is extracted from the page "Concerning the Present Volume" in: [Edvard Grieg], *Musikk for to klaverer*.

Unlike many of the well-known original compositions for two pianos by several composers from different countries,⁴ arrangements for the same musical idioms, particularly Grieg's *Arrangements of Mozart Piano Sonatas*, are surprisingly not all too familiar to many musicians, including pianists, as they are rarely heard in live performances.⁵ Even in the secondary scholarly literature, these pieces have not received a full-fledged discussion, but they have been merely hinted at in writings on Grieg.⁶ The lack of previous studies on Grieg's *Arrangements of Mozart Piano Sonatas* explains that these pieces have not been considered as important as Grieg's other repertoires by both scholars and performers. Besides the insufficient number of scholarly sources, another problematic issue is found in music dictionaries. For example, the compilers, Finn Benestad, Harald Herresthal, and Heinrich W. Schwab, in the preparation of the comprehensive work lists of Grieg's compositions for *Die Musik in Geschichte und Gegenwart* have failed to provide accurate information with regard to these arrangements.⁷ They list only Mozart's *Fantasia in C Minor*, KV 475 but not his *Sonata in C Minor*, KV 457 that is paired as No.2 in Grieg's list of the arrangements.⁸ Also, the reference to the *Sonata in F Major*, No.1 (to use Grieg's numbering) is only identified with the Köchel Number 533, leaving out a critical reference to the third movement of KV 533 which was originally composed by Mozart as an individual *Rondo* and subsequently acknowledged by Ludwig Ritter von Köchel in the assigning of a separate number in the catalogue, namely KV 494.⁹ This important detail might have persuaded

⁴ See, for examples, Frédéric Chopin's *Rondo for Two Pianos in C Major*, Op. 73 (1828); Franz Liszt's *Réminiscences de Don Juan [Mozart]* (1876-7); and Sergei Rachmaninov's *Fantaisie-tableaux (Suite no.1) for Two Pianos*, Op. 5 (1893).

⁵ A recent rare performance of these pieces was given as a lecture-recital in connection with the paper entitled "Edvard Grieg as Arranger. Mozart in Romantic Suit" by Professor Patrick Dinslage (Universität der Künste, Berlin) presented in the *International Grieg Conference* in May-June, 2007 in Bergen, Norway.

⁶ Goebel's article is one of the few sources that discuss the arrangements of Mozart by Grieg in some detail; see Albrecht Goebel, "Die Mozart-Bearbeitungen von Edvard Grieg," in: *Zeitschrift für Musikpädagogik*, 12/42 (1987), pp. 8-14.

⁷ Finn Benestad, Harald Herresthal and Heinrich W. Schwab. "Grieg, Edvard Hagerup," in: *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, begründet von [founded by] Friedrich Blume; zweite, neubearbeitete Ausgabe von [second revised edition by] Ludwig Finscher, 26 vols. in two parts (Kassel: Bärenreiter and Stuttgart: Metzler, 1998-2008), Vol. 8 (Personenteil, 2002), col.14.

⁸ [Edvard Grieg], *Musikk for to klaverer*.

⁹ Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts nebst Angabe der verlorengegangenen, angefangenen, von fremder Hand bearbeiteten, zweifelhaften und unterschobenen Kompositionen*, ed. by Franz Giegling et al. (Wiesbaden: Breitkopf & Härtel; 1964 is sixth ed. of Leipzig: Breitkopf & Härtel, 1862), p. 548 for *Rondo*, KV 494 and p. 605 for

Grieg to include this unusual sonata in his collection along with the other three sonatas, at least from the point of its compositional history.

A general review of the secondary literature on Grieg at the Bergen Public Library¹⁰ brings to the light of day the following biographical sources: J. de Jong's article entitled "En norsk komponist: Edvard Grieg," published in 1881;¹¹ as well as three recent studies all published in 2007: *Edvard Grieg: en introduksjon til hans liv og musikk* by Erling Dahl;¹² *Edvard Grieg Dal diario di Edvard Grieg* by Finn Benestad;¹³ and *Biografien om Edvard Grieg: en trollmann emd toner* by Inger Wethe.¹⁴ Among the vast number of biographical sources completed over the span of 128 years between 1881 and 2009, many are only available in Norwegian,¹⁵ some in German,¹⁶ but comparatively few in English.¹⁷ Apparently, none of these sources provide any significant discussion of the arrangements either from the point of view of Mozart's compositional approach¹⁸ or from the point of view of Grieg's arrangements with the Mozart repertoire. Secondary source materials on Grieg's music certainly exist, and especially those with a focus on genres such as songs and vocal music,¹⁹ repertoires such as chamber music,²⁰ as well as

Allegro und Andante, KV 533; see also Ulrich Konrad, *Mozart-Werkverzeichnis: Kompositionen — Fragmente — Skizzen — Bearbeitungen — Abschriften — Texte* (Kassel and Basel: Bärenreiter, 2005). pp. 146 -147.

¹⁰ For further information, see the official website of the Edvard Grieg Archive at Bergen Public Library. [<http://www.bergen.folkebibl.no>]

¹¹ J. de Jong, "En norsk komponist: Edvard Grieg" (De Tijdspejel, 1881), [no vol. number, 4 pages].

¹² Erling Dahl, *Edvard Grieg: En introduksjon til hans liv og musikk* (Bergen: Vigmostad & Bjørke, 2007).

¹³ Edvard Grieg, *Edvard Grieg: Dal diario di Edvard Grieg*, contributed by Finn Benestad (Bergen: Bergen Offentlige Bibliotek, 2007).

¹⁴ Inger Wethe, *Biografien om Edvard Grieg: En trollmann emd toner* (Oslo: Gyldendal, 2007).

¹⁵ See, for example, Reidar Storaas, *Edvard Grieg* (Bergen: Bergens tidende, 1993); Claire Lee Purdy, *Historien om Edvard Grieg*, part of *Elite-Serien* (Oslo: Forlagshuset, 1974).

¹⁶ See, for example, Richard Heinrich Stein, *Grieg: Eine Biographie* (Berlin: Schuster & Loeffler, 1922 is third edition of 1920); Gerhard Schjelderup, *Edvard Grieg: Biographie und Würdigung seiner Werke* (Leipzig: C.F.Peters, 1908).

¹⁷ See, for example, Henry T. Finck, *Grieg and His Music* (London and New York: John Lane, 1909); Wendy Thompson, *Edvard Grieg*, part of Series *The World's Greatest Composers* (Watford: Exley, 1995); Christopher Steel, *E. Grieg* (Borough Green, Sevenoaks, Kent: Novello, 1987).

¹⁸ For example, the recent publication of the encyclopedia on Mozart from Cambridge also does not include any reference to Grieg's arrangement of Mozart's works. For more details, see, Cliff Eisen and Simon P. Keefe, eds., *The Cambridge Mozart Encyclopedia* (Cambridge: Cambridge University Press, 2006).

¹⁹ Beryl Foster, *The Songs of Edvard Grieg* (Aldershot: Scolar Press, 1990); Beryl Foster, *Edvard Grieg: The Choral Music* (Aldershot, Hants. and Burlington, Vermont: Ashgate, 1999).

²⁰ Finn Benestad, *Edvard Grieg: Chamber Music — Nationalism, Universality, Individuality* (Oslo: Universitetsforlaget, 1993); Rolf Christian Erdahl, *Edvard Grieg's Sonatas for Stringed Instruments and*

materials on the historical, social, and particularly cultural aspects of his oeuvre have been known.²¹ It is unfortunate, however, to learn that relatively little academic discourse has been devoted to Grieg studies.²² No single secondary sources are devoted to a comprehensive coverage of Grieg's piano music in general, or his arrangements of Mozart's piano sonatas in particular, and this in spite of the fact that Grieg has been venerated as Norway's national hero for some time, both at home and abroad.²³

Since there is very little secondary source material concerning Grieg's Mozart arrangements, Grieg's own article on Mozart is essential to the present study. Although Grieg does not cover each of the arranged works in great detail, his general interest in Mozart and his keen motivation in having this project come to fruition are clearly made manifest in his document, which affirms Grieg's own deep commitment to this endeavour.²⁴ The significance of this particular source is further underscored by the existence of translations in Norwegian and German.²⁵ Here, Grieg proclaims Mozart as the "unapproachable master" who has the "divine instinct" and "[whose] highest inspirations seem untouched by human labor."²⁶ Grieg's praise for Mozart is not just randomly phrased but is, in fact, based on the critical research Grieg himself had devoted to it. From his insightful comments, it appears that during his stay in Vienna Grieg engaged in textual criticism, especially with regard to his careful examination of the manuscript of Mozart's *Concerto in D Minor for Piano and Orchestra*, KV 466 (1785).²⁷

Piano: Performance Implications of the Primary Source Materials (Baltimore, Maryland: Peabody Institute of The Johns Hopkins University, 1994).

²¹ Erling Dahl *et al.* *Edvard Grieg: Art and Identity* (Bergen: Edvard Grieg Museum- Toldhaugen, 2000); Sybil Deucher, *Edvard Grieg: Boy of the Northland* (London: Faber and Faber, 1950); Mona Levin, "Edvard Grieg: A True Cultural Giant," in: *Listen to Norway: Musical Review*, Vol. 1/1 (1993), pp. 6-12.

²² See the bibliography at the end of this study.

²³ *Ibid.*

²⁴ Edvard Grieg, "Mozart," in *The Century Illustrated Monthly Magazine* (New York, November 1897), p.140.

²⁵ Edvard Grieg, "Mozart," in *The Century Illustrated Monthly Magazine*. trans. in Norwegian as in *Samtiden: Populært Tidsskrift for Litteratur og Samfundsspørgsmaal*, Vol. 9, ed. by Gerhard Gran (Bergen: John Griegs Forlag, 1898), pp. 112-124; trans. in German as Edvard Grieg, "Mozart," in: *Die Zeit*, ed. by J. Singer, Hermann Bahr, and Heinrich Kanner, Number 219 (Vienna, 10 December 1898), pp. 167-169. These Norwegian and German translations are available in the Grieg archive in the Bergen Public Library.

²⁶ Grieg, "Mozart," in *The Century*, p.140.

²⁷ Köchel, *Chronologisch-thematisches Verzeichnis*. pp. 504-505; I provide the Köchel number based on the text from the article. Grieg did not provide the Köchel number in his article. Further on KV 466, see Konrad, *Mozart-Werkverzeichnis*, pp. 94-95.

In his observations on the original source recorded in the article, Grieg advocates the direct use of Mozart's manuscript, rather than alternatives, such as Hummel's Mozart edition,²⁸ the latter of which provides "superfluous ornamentations and other arbitrary changes [of Mozart's scores]."²⁹ In my study, Grieg's critical examination of the musical text in the manuscript is mapped onto Mozart's piano sonatas and Grieg's arrangements.

The collection of Grieg's arrangement of Mozart's works comprises the *Piano Sonata in F Major*, KV 533/494 (composed in 1788), *Fantasia and the Piano Sonata in C Minor*, KV 475 and KV 457 (composed in 1784),³⁰ the *Piano Sonata in C Major*, KV 545 (composed in 1788), and the *Piano Sonata in G Major*, KV 189h=283 (composed in 1775).³¹ Given the particular choices, it seems evident that Grieg was less concerned with selecting pieces from one exclusive period but rather focusing on a more or less random choice, perhaps guided by his own personal predilection and judgement with regard to the significance and uniqueness of these pieces. In a letter to Dr. Max Abraham (1831-1900),³² Grieg states that he originally prepared his arrangements of Mozart's four sonatas for purely pedagogical reasons.³³

As shown in Appendix A, the available autographs for Mozart's sonatas are the *Fantasia and the Piano Sonata in C Minor*, KV 475 and KV 457 and the *Piano Sonata in G Major*, KV 189h=283, but unfortunately, the whereabouts of the autographs of the *Piano Sonata in C Major*, KV 545 and the *Piano Sonata in F Major*, KV 533/494 are presently unknown. Despite the loss of the autograph of KV 533/494, the careful examination in a comparison of Mozart's original *Piano Sonata in F Major*, KV 533/494 and Grieg's arrangement of KV 533/494 will be the case study for this thesis. There are three compelling reasons to justify this approach. First of all, the source situation on the

²⁸ The Hummel's edition indicates Johann Julius Hummel, Dutch-German family of music publishers.

²⁹ Grieg, "Mozart," p. 145.

³⁰ Grieg also brings KV 475 and KV 457 together as one by numbering as No. 2 in his collection.

³¹ For more details on these compositions, see Footnote 1 of this chapter.

³² In 1863, Dr. Max Abraham became a partner in the C. F. Peters, the music publishing house in Leipzig, and in 1888, he took the company over as its sole proprietor. He was the founder of its "Edition Peters" and the Peters Music Library. For further information, see Irene Lawford-Hinrichsen, *Music Publishing and Patronage: C. F. Peters, 1800 to the Holocaust* (Kenton, UK: Edition Press, 2000).

³³ This letter is dated 27 May 1877 and is extracted from the page "Concerning the Present Volume" in: [Edvard Grieg], *Musikk for to klaverer*; this pedagogical connection to his Mozart arrangements shows Grieg's plan of placing two pianos, which certainly encourage two pianists (especially here, a teacher and a student) to learn the communication in their collaboration; see also, Chapter 5, Footnote 14.

arrangements becomes an important issue. As outlined in Appendix A, Grieg's arrangement of Mozart's *Piano Sonata in F Major*, KV 533/494 is the only composition in the entire collection for which the autograph survives.³⁴ Although the whereabouts of Mozart's autograph of KV 533/494 is unknown, the first printed edition is considerably reliable — that document being regarded closest to the original which will be discussed in greater detail later. Therefore, the surviving sources identified in Appendix A, specifically the autograph of Grieg's arrangement of Mozart's KV 533/494, the available first printed edition of Mozart's KV 533, and the autograph of Mozart's KV 494 in a facsimile, offer the ideal basis for a thorough examination of the musical text and consequently will allow the scholars and the performing musicians access to the composition chambers of both Mozart and Grieg. As seen in Grieg's comment on the Hummel edition with regard to Mozart's *Concerto for Piano and Orchestra in D Minor*, KV 466, cited earlier, a crucial question arises as to the specific source for Mozart's works Grieg actually referenced while working on his arrangements. Peter Jost suspects that Grieg used the Peters Edition (1890)³⁵ for Mozart's pieces unfortunately without giving any concrete evidences for his opinion.³⁶ Although one must entertain the possibility that Grieg had access to the original sources or to the other editions, it is not certain which materials Grieg actually consulted. Unfortunately, Grieg does not provide any information as to the edition he deems reliable to examine in the study of Mozart's music in the connection to his arrangements. With regard to the Hummel edition, mentioned earlier, the *Fantasia in C Minor*, KV 475 and the *Piano Sonata in C Minor*, KV 457 were included in Hummel's publication, while the other three sonatas that Grieg arranged were not. Apart from Hummel, Mozart's piano sonatas which Grieg arranged surely attracted the attention of the major publishing houses in Europe including Johann André (Offenbach am Main), Hoffmeister & Comp. (Vienna), and Nikolaus Simrock (Bonn and Cologne) as shown in Appendix B.³⁷ While Grieg voiced strong concern about one particular publishing house, namely, Hummel, it is most unfortunate that Grieg does

³⁴ For a survey of the sources, see Appendix A.

³⁵ Jost, "'Eine Norwegisierung Mozarts?'," p.599; see also, Wolfgang Amadeus Mozart, *Sonaten für Klavier zu Zwei Händen*, according to the sources, newly edited by C. A. Martienssen and Wilhelm Weismann (Frankfurt am Main and London: C. F. Peters, 1951).

³⁶ Jost, "'Eine Norwegisierung Mozarts?'," pp. 599-600.

not provide any written opinion on the number of publishers who have included one or more of the Mozart piano sonatas he arranged.³⁸ Thus, regarding Grieg's silence on the topic of the printed editions in his preparation of the arrangements of Mozart's piano sonatas and the concern with the hitherto extant archival documents mainly in Oslo and Bergen, we are in no position to identify precisely one or more editions which Grieg might have consulted in the process of this project.

As an important part of his article, Grieg explains the issue of the arrangements of Mozart's aforementioned piano works. Here, Grieg admits that the activity of his contemporary composers is dangerous, for they all too often subject Mozart's music to a "modernization" to fulfil the public's fickle taste. As an example, Grieg talks about Pyotr Ilyich Tchaikovsky's (1840-1893) arrangement of a group of Mozart's piano and choral pieces into an orchestral suite.³⁹ Then, Grieg puts into words his approach to arranging Mozart's pianoforte sonatas:

The writer of this article has himself attempted, by using a second piano, to impart to several of Mozart's pianoforte sonatas a tonal effect appealing to our modern ears; and he wishes to add, by way of apology, that he did not change a single one of Mozart's notes, thus preserving the respect we owe to the great master. It is not my opinion that this was an act of necessity; far from it. But provided a man does not follow the example of [Charles-François] Gounod,⁴⁰ who transformed a Bach prelude⁴¹ into a modern, sentimental, and trivial show piece, of which I absolutely disapprove, but seeks to preserve the unity style [sic!; unity of style], there is surely no reason for raising an outcry over his desire to attempt a modernization as one way of showing his admiration for an old master.⁴²

³⁷ For a survey of Mozart's piano sonatas arranged by Grieg, see Appendix B.

³⁸ *Ibid.*

³⁹ Grieg does not provide specific information on these pieces in his article.

⁴⁰ [Ohran Noh's remark] Charles-François Gounod, "Mélodie religieuse adaptée au 1er Prélude de J. S. Bach," in: *Quatre Célèbre Ave Maria* (Bruxelles, Belgium: Schott Freres, [19--]).

⁴¹ [Ohran Noh's remark] Johann Sebastian Bach, "Praeludium 1, BWV 846," in: *Das Wohltemperierte Klavier I* (Vienna: Wiener Urtext Edition, 1977), pp. 2-3.

⁴² Grieg, "Mozart," in *The Century*, p. 144.

By proclaiming that Gounod's practice of transcribing music does not agree with his notion of what an arrangement is to be, Grieg presents his two-piano transcription of Mozart's keyboard sonatas. Throughout these works, Grieg elevates the value and meaning of the artistic activity by retaining the originality of Mozart, which in Grieg's view, can embrace more than the mere change of musical materials but may also pertain to elements of style and even to interpretation. Grieg's art of arrangement is far from the typical or even derogatory manner, which is usually accomplished in a way of reworking the original. Grieg attempts this endeavour, not as a mere activity of changing music from one version to another, but as a complete piece that contains both the original and the newly written versions superimposed, thus unfolding simultaneously. In this fashion of interweaving two different musical styles, Grieg brings them together in an unusual dialogue, expanding Mozart's music in time and space with full colour and texture. In that sense, it is reasonable to suggest that Grieg needs to be acknowledged as one of the innovators in the field of arranging, an activity whose value has been minimized and trivialized by many composers and musicians. This notion becomes evident especially among performers, past and present, who focus their attention on original compositions rather than on arrangements.⁴³ His ideal for the activity of the arrangement originated from the kind of respect one composer can have toward another composer. As a way of apology, Grieg emphasizes that he did not change a single note of Mozart's original music but he still would want "to impart to several of Mozart's pianoforte sonatas a tonal effect appealing to our modern ears."⁴⁴

Second, the *Piano Sonata in F Major*, KV 533/494 is the very first piece among the collection of Grieg's arrangements of Mozart's keyboard works, which Grieg used for his endeavour into his art of arranging. This would obviously suggest an examination of KV 533/494 as the point of departure for this study and at that for any subsequent, systematic examination of the other already identified keyboard works of Mozart and their

⁴³ Arrangements have been less formally published than regular pieces and generally circulate as sheet music, although there are exceptions such as Liszt's arrangements of Beethoven's symphonies and A-R Editions. For example, Armand-Louis Couperin, *Selected Works for Keyboard in: Instrumental Music*, 2 vols. as Vols. 1-2 of *Recent Researches in the Music of the Pre-Classical, Classical and Early Romantic Eras*, ed. by David R. Fuller (Madison, Wisconsin: A-R Editions, 1975).

⁴⁴ Grieg, "Mozart," in *The Century*, p. 144.

arrangements by Grieg, either individually or as comparison in juxtaposition, conveniently using the piece as a reference.

In the secondary literature, Albrecht Goebel is one of the very few authors⁴⁵ to make explicit reference to Grieg's Mozart arrangements. In a decisively music-pedagogical bent, Goebel claims that the *Sonata in G Major*, KV 189h=283, functions as the prototype for Grieg's art of arranging and thus as a defining example of Grieg's musical style, although this piece is in fact the last one which the composer worked on among his collection.⁴⁶ This unsubstantiated opinion would exclude the wide range of possible analyses focusing on the development and experimentation of arrangement technique in Grieg's overall compositional process, drastically reducing the avenues of examination and side-stepping the gradual growth in the composer's skilful handling of the craft.

Third, Mozart's KV 533/494 has an interesting and somewhat unusual compositional history. The work was originally not one piece but two separate pieces, that is, one piece comprising the *Allegro* and the *Andante* under the umbrella of KV 533, and a single *Rondo*, KV 494.⁴⁷ Mozart decided to bring these two separate pieces together as the *Piano Sonata in F Major*, KV 533/494. In light of the surviving primary sources and early editions of KV 533/494 briefly alluded to before, the significant and intriguing background information of these two versions by both Mozart and Grieg surely make KV 533/494 a point of departure for the examination.

Beyond that, the arrangements of Mozart's sonatas have never been factored into the overall assessment of Grieg's musical legacy. The present study will fill a lacuna in Grieg's scholarship, which hitherto has focused predominantly on his other important repertoires such as folk songs and lyric pieces.

⁴⁵ There are few other articles regarding Grieg and Mozart, and those that exist are available only in German. See, for example, Joachim Brügge, "Edvard Griegs Mozartbearbeitungen – ein früher Modellfall aus postmoderner Überschreibungsästhetik und Bloomschen Misreading?" in *Musikgeschichte als Verstehensgeschichte Festschrift für Gernot Gruber zum 65 Geburtstag*, ed. by Joachim Brügge, Franz Fördermayr, Wolfgang Gratzer, Thomas Hochradner and Siegfried Mauser (Tutzing: Hans Schneider, 2004), pp. 411-420; Jost, " 'Eine Norwegisierung Mozarts?'" pp. 595-607.

⁴⁶ Goebel, "Die Mozart-Bearbeitungen von Edvard Grieg," pp. 8-14.

⁴⁷ Köchel, *Chronologisch-thematisches Verzeichnis*. p. 548 and p. 605; see also Konrad, *Mozart-Werkverzeichnis*, pp. 146-147.

Chapter 2 Grieg as a Champion of Mozart in the Context of the Keyboard Arrangement

2.1 The Relationship between Grieg and Mozart

In the overall consideration of Grieg's vast oeuvre, the composer's affinity to the compositional legacy of Mozart deserves special attention. Grieg's experiences with the music of Mozart began early in his childhood. From the age of six he had taken piano lessons from his mother who would hold regular musical gatherings in her home, participating herself in the piano performance and assembling the programs. This particular musical environment helped young Grieg gain a special affection especially for the works of Mozart.¹ Grieg's interest in Mozart continued throughout his musical career. For instance, in the summer of 1880, Grieg was appointed as the conductor of the *Bergen Harmoniske Selskab* (Bergen Harmonic Society), which produced several concert series under Grieg's leadership. Grieg included Mozart's *Vesper Song for Choir and String Orchestra* in the program for the first concert of the annual series on October 22, 1880.² Grieg chose Mozart's *Requiem* for the final concert of the season on March 31, 1881.³ Grieg's admiration of Mozart also let the Norwegian composer to write an article entitled "Mozart," for the November 1897 issue of *The Century Illustrated Monthly Magazine* in New York.⁴ Here, Grieg criticises the contemporary conductors who paid careful attention to the compositions of Richard Wagner (1813-1883), while Mozart's works, such as his operas, would not be prepared as carefully. Grieg shows a deep appreciation of his master in the following passage:

"What kind of face would Bach, Handel, Haydn, and Mozart make after hearing an opera by Wagner?" asks an English writer. I shall not attempt to answer for the first three, but it is safe to say that Mozart,

¹David Monrad-Johansen, *Edvard Grieg*, trans. by Madge Robertson (New York: Tudor Publishing Company, 1945), pp. 25-26.

² The full program is consisted of Svendsen's *Norwegian Rhapsody*, op. 21, Haydn's *Symphony in D Major*, Hob I:104, Beethoven's *Fantasy in C minor for Piano, chorus, and Orchestra*, op. 80 and Bach's *Fantasy and Fugue in G Minor*, BWV 542 featuring Erika Nissen (1845-1903), Norwegian pianist, as soloist. See Monrad-Johansen, *Edvard Grieg*, p. 232.

³ Monrad-Johansen, *Edvard Grieg*, p. 234.

⁴ Grieg, "Mozart."

the universal genius whose mind was free from Philistinism and one-sidedness, would not only open his eyes wide, but would be as delighted as a child with all the new acquisitions in the departments of drama and orchestra. In this light must Mozart be viewed. To speak of Mozart is like to speak of a god. When *Gretchen* asks *Faust*, “Do you believe in God?” he answers, “Who dares name him, who confess him?” In these profound words of Goethe I would express my feelings towards Mozart. Where he is greatest he embraces all times.⁵

On another occasion, in 1906, Grieg was asked to write an article for the one hundred-and-fiftieth anniversary of Mozart’s birth. In his diary entry on January 14, 1906, Grieg remarks that:

[I] have had a request by telegram to write a Mozart article for the master’s 150th anniversary, January 26. I have two days to write it in. The article must be sent on Monday morning at latest as it must be out on Friday, the 19th. I thought of Falstaff: What is honor? For this is undeniably an enormous honor, that from Mozart’s own town I, a far away Northerner, am asked to do what a hundred others could do. But I remembered Falstaff’s philosophy of life and telegraphed: Yes! Now we shall see. This means two days at my desk. I shall lock my door and do my best. Good God! Life is so short! What happiness to be allowed to do reverence to my immortal master, the beloved of my youth, Mozart, in his own Vienna!⁶

⁵ *Ibid.*, p. 140; in Norwegian translation: “ ‘Hvilket ansigt vilde Bach, Händel, Haydn og Mozart sætte op, om de fik høre en opera af Wagner?’ spørger en engelsk forfatter. Jeg skal ikke inklade mig paa at svare for de tre første, men det er ikke farligt at sige, at Mozart, det universelle geni, hvis sjæl var fri for filisteri og ensidighed, ikke blot vilde aabne sine øine vidt op, men vilde glæde sig som et barn over alle de nye erobringer i dramaet og orkestret. I dette lys maa Mozart sees. At tale om Mozart er som at tale om en gud. Da Gretchen spørger Faust: ‘Glaubst du an Gott?’ Svarer han: ‘Wer darf ihn nennen und wer bekennen?’ I disse Gøthes dybe ord vilde jeg udtrykke mine følelser for Mozart. Hvor han er størst, omfatter han alle tider. ...’”; as cited in: Edvard Grieg, “Mozart,” in: *Samtiden: Populært Tidsskrift for Litteratur og Samfundsspørgsmaal* 9, ed. by Gerhard Gran (Bergen: John Griegs Forlag, 1898), p. 112; in German translation: “[‘] Welch Gesicht würden wohl Bach, Händel, Haydn und Mozart aufsetzen, wenn sie eine Oper von Wagner zu hören bekämen? [‘] fragt ein englischer Schriftsteller. Für die drei Erstgenannten möchte ich keine Verantwortung übernehmen, aber was Mozart betrifft, dies universelle Genie, dessen Seele frei war von Philisterei und Einseitigkeit, läßt sich wohl unbedenklich behaupten, dass [sic!, daß] er nicht bloß seine Augen weit öffnen, sondern wie ein Kind sich all der neuen Eroberungen auf der Bühne und im Orchester freuen würde. In diesem Lichte muss [sic!, muß] Mozart gesehen werden. Von Mozart sprechen, ist wie von einem Gotte sprechen. Als Gretchen Faust fragte: ‘Glaubst du an Gott?’ antwortete er: ‘Wer darf ihn nennen und wer bekennen ...’ In diesen tiefen Worten Goethes möchte ich meine Empfindungen für Mozart ausdrücken. Wo er am größten ist da umfasst [sic!, umfaßt] er alle Zeiten. ...’”; as cited in: Edvard Grieg, “Mozart,” in: *Die Zeit*, ed. by J. Singer, Hermann Bahr, and Heinrich Kanner, No. 219 (Vienna, 10 December 1898), pp. 167-168. Incidentally, Grieg’s article “Mozart” is available in published form in three distinctly different sources, all of which have been identified in this footnote.

Grieg's enthusiasm toward his "immortal master" is clearly revealed in his project, the *Arrangements of Mozart Piano Sonatas with a Freely Composed Second Piano Part without Opus Numbers*, which were completed in the winter of 1876/ 1877. A number of scholars have voiced opinions, mostly in a negative tone, as to the reason why Grieg broached these pieces. Among the reasons, it seems that some scholars like to hold fast to the idea that Grieg chose Mozart's sonatas and arranged them in order to pass from the artistic crisis with musical forms he was experiencing that time.⁷ Scholars such as Peter Jost and Joachim Brügge argue that Grieg needed to learn how to manage the more serious types of musical form, in particular the sonata forms, and that as a means of coming to terms with formal issues, turned to Mozart's piano works.⁸ Despite the obscure origin of Grieg's arrangements, a topic of great concern to some scholars, including Jost and Brügge, Grieg himself declares his original purport of the arrangements as teaching resources. Grieg's arrangements, however, eventually became known through the concert performed by Erika Lie-Nissen (1847-1903) and Ms. Rytterager⁹ as stated in a letter of May 27, 1877, in which Grieg articulates his view to Max Abraham (1831-1900):

In the winter I had intended a work that interested me, namely, to compose a freely [conceived] second piano for several sonatas of Mozart. This work was initially intended for teaching, however, by chance reached the concert hall, where Mrs. Lie-Nissen played in a

⁶ Monrad-Johansen, *Edvard Grieg*, pp. 360-361.

⁷ This seems as one of the examples of the over-simplification that may lead to the problems of adopting semantics as a means to explain a composer's musical crisis, which in fact can be a part of the creative process. For further information on this issue, see, Walter Kreyszig, "Tracing Wolfgang Hildesheimer's Assessment of Wolfgang Amadeus Mozart's Legacy to Franz Schubert's Diary Entry of 1816: The Case of Mozart's String Quintet in G Minor, KV 516 (1787)," in: *Mozart — eine Herausforderung für Literatur und Denken / Mozart — A Challenge for Literature and Thought*, ed. by Rüdiger Görner in collaboration with Carly McLaughlin as Vol. 89 of Conference Reports [*Kongressberichte*], Series [Reihe] A of *Jahrbuch für Internationale Germanistik: Mozart-eine Herausforderung für Literatur und Denken/Mozart-A Challenge for Literature and Thought* (Bern and New York: Peter Lang, 2007), pp. 177-233, especially pp.191-206, Part III; Wolfgang Hildesheimer, *Mozart* (Frankfurt am Main: Suhrkamp, 1977); also in English translation by Marion Faber as Wolfgang Hildesheimer, *Mozart* (New York: Farrar Straus and Giroux, 1982); *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. by Leonard Stein with translations by Leo Black (New York: St. Martins Press, 1975); Arnold Feil, Werner Aderhold, Walther Dürr and Walburga Litschauer, eds. *Franz Schubert, Jahre der Krise, 1818-1823: Bericht über das Symposium, Kassel, 30. September – 1. Oktober 1982 — Arnold Feil zum 80. Geburtstag am 2. Oktober 1985* (Kassel: Bärenreiter, 1985).

⁸ For further information, see Jost, "Eine Norwegisierung Mozarts?" pp. 595-607; Brügge, "Edvard Griegs Mozartbearbeitungen—ein früher Modellfall aus postmoderner Überschreibungsästhetik und Bloomschen Misreading?" pp. 411-420.

⁹ Unfortunately, the first name of Ms. Rytterager as well as her dates cannot be identified.

most masterful way my part to the first sonata (in F), [KV 533/494]. The part [which] Mozart [had composed] was played by Ms. Rytterager (a pupil of the Leipzig Conservatory), and the story [i.e. performance] was so well received that the ladies were called back [to the podium] twice. If I accomplish more, I intend to make a dedication to Professor [Theodor] Kullak, and perhaps afterwards enjoy the honour to be accepted by the Edition Peters.¹⁰

Although Grieg was surely pleased with his own arrangements of Mozart's piano sonatas, the pieces, after all, were initially rejected by the publishing house and eventually also by scholars. As shown in the letter from 27 May 1877 to Abraham, Grieg contacted the publisher C. F. Peters, who had had business interactions with Grieg since 1863, with the intent to address the possibility of publishing his arrangements of Mozart's works. In his letter, Grieg also mentioned his intention to dedicate these pieces to Professor Theodor Kullak (1818-1882),¹¹ and that as a means of further enhancing his eventual success of publishing with this esteemed publishing house. In that case, Kullak would be associated with the first performance of the published edition. Despite Grieg's earnest attempt to get his arrangement of Mozart's piano sonatas published with Peters, this undertaking failed.¹² Grieg received Abraham's response some three months later, on September 4, 1877, in which Abraham, in a most subtle manner, communicated to Grieg what in essence amounted to a rejection of Grieg's submission. In defence of his rejection, Abraham emphasized that composing original pieces was more important and

¹⁰ "...Ich habe im Winter eine Arbeit vorgehabt, was mich interessierte; nämlich ein freies 2tes Piano zu mehreren Sonaten von Mozart [EG 113] hinzukomponiert. Die Arbeit war zunächst für den Unterricht bestimmt, kam aber zufälligerweise in den Concert-Saal, wo Frau Lie-Nissen ganz meisterhaft meine Stimme zur ersten Sonate (in F) vortrug. Die Mozartsche Partie wurde von Fräulein Rytterager (Schülerin des Leipziger Konservatoriums) gespielt, und die Geschichte klang so gut, das die Damen 2 Mal gerufen wurden. Wenn ich noch mehr fertig bringe, habe ich die Absicht, Prof. Kullack eine Dedication zu machen, und genieße vielleicht nachher die Ehre, in die Edition Peters aufgenommen zu werden..."; as cited in Edvard Grieg, *Briefwechsel mit dem Musikverlag C. F. Peters, 1863-1907*, ed. by Finn Benestad and Hella Brock (Frankfurt am Main and Leipzig: C. F. Peters, 1997), pp. 54-55. The English translation is kindly provided by Dr. Walter Kreyszig.

¹¹ Born as a Polish musician, Theodor Kullak (1818-1882) is known as a pianist, composer, and teacher. In 1851, Kullak established the *Neue Akademie der Tonkunst*, which was also referred to as "Kullak's Academy." This institution specialized in the training of pianists, and became the largest private music school in Germany. In 1861, Kullak was made Professor and was also elected to honorary membership of the Royal Academy of Music in Florence; see Horst Leuchtman, "Kullak, (1) Theodor Kullak," in: *The New Grove Dictionary of Music and Musicians*, 29 vols., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 14, pp. 19-20.

¹² Peters, in Leipzig, eventually published Grieg's Mozart arrangements in 1879/1880. For a further discussion, see Jost, "Eine Norwegisierung Mozarts?," pp. 598-600.

meaningful than arranging already existing works of other composers, which he viewed as a most trivial task. From Grieg's pen, Abraham wanted to see more of the original compositions than arranged works that he, Abraham, most unfortunately considered as "incidental music," such as lyrical pieces for piano and so forth. In short, Abraham saw any kind of arranged works as a small contribution compared to original compositions in traditional genres such as symphonies and concertos. In Abraham's view, Grieg's arrangements of Mozart's piano sonatas belonged to the category of the "small works," a point he enforced in a subtle but obvious way:

As a result of your concert, the two violin sonatas [op. 8 and 13]¹³ and individual piano works¹⁴ you have already made yourself an esteemed name in the musical world; now you may neither rest on your laurels nor waste time on giving lessons or [other] diversions, which are not lacking in Leipzig. The world is awaiting important original compositions from you and not, if I may allow myself to make this remark, a second piano [part] to Mozart sonatas! Such work, as fine and ingenious it may be, I would not publish, if I were you, at least not in the next few years.¹⁵

¹³ [Ohran Noh's remark] The *Violin Sonata*, No. 1, op. 8 was composed in 1865 and the *Violin Sonata*, No. 2, op. 13 was composed in 1867. For a modern edition, see Edvard Grieg, *Sonate for fiolin og klaver I F-dur / Sonate für Violine und Klavier in F-dur / Sonata for Violin and Piano in F major*, Op. 8 and *Sonate for fiolin og klaver I G-dur / Sonate für Violine und Klavier in G-dur / Sonata for Violin and Piano in G major*, Op. 13, ed. by Finn Benestad as Vol. 8 of [*Edvard Grieg*]: *Complete Works*, ed. by The Edvard Grieg Committee (Frankfurt am Main, New York, and London: C. F. Peters, 1979).

¹⁴ [Ohran Noh's remark] Here Abraham was possibly thinking about *Lyric Pieces*, Book 1, Op. 12, which were composed around the same time as the violin sonatas. These *Lyric Pieces* were composed between 1864 and 1867. For a modern edition, see Edvard Grieg, *Lyriske Stykker / Lyrische Stücke / Lyric Pieces*, Op. 12, Book 1, ed. by Dag Schjelderup-Ebben as Vol. 1 of [*Edvard Grieg*]: *Complete Works*, ed. by The Edvard Grieg Committee (Frankfurt am Main, New York, and London: C. F. Peters, 1977).

¹⁵ "...Sie haben sich durch Ihr Konzert, die beiden Violin-Sonaten [op.8 und 13] u. einzelne Klavierwerke schon einen geachteten Namen in der musikal. Welt gemacht; indessen dürfen Sie weder auf Ihren Lorbeeren ruhen, noch durch Stundengeben oder Zerstreungen, an denen es hier in Leipzig nicht fehlen würde, Ihre Zeit verlieren. Die Welt erwartet von Ihnen bedeutende Original-Kompositionen u. nicht, gestatten Sie mir die Bemerkung, ein 2. Klavier zu Mozartschen Sonaten! Solche Arbeit, so fein u. geistreich sie auch sein mag, würde ich an Ihrer Stelle garnich herausgeben, wenigstens nicht in den nächsten Jahren..."; A letter from Abraham to Grieg in 4 September 1877, "Die Erstausgabe der *Claviersonaten von Mozart mit frei hinzucompoirter Begleitung eines zweiten Claviers*, EG [Edvard Grieg: Gesamtausgabe / Complete Works] 113, erschien nicht bei Peters, sondern bei E. W. Fritsch im Jahre 1879. Es sind die Sonaten F-Dur KV 533, c-Moll KV 475, C-Dur KV 545 und G-Dur KV 283," as cited in: Grieg, *Briefwechsel*, p. 56; in English translation, "The first edition of the *Piano Sonatas of Mozart with a Freely Added Accompaniment of the Second Piano*, EG 113 did not appear with Peters, but with E. W. Fritsch in 1879. These are the *Sonatas in F Major*, KV 533/494, in *C Minor*, KV 475, in *C Major*, KV 454, and in *G Major*, KV 283." The English translation is kindly provided by Dr. Walter Kreyszig.

Grieg's initial setback with C. F. Peters did not stop him from pursuing his own goals. In fact, Grieg eventually published the Mozart arrangements with another Leipzig publisher, Ernst Wilhelm Fritsch. Grieg's arrangements were reassigned with different numberings in the publication of Fritsch, namely, *Sonata in F Major*, KV 533/494 as No. 1 (1879), and the arrangements of the remaining keyboard pieces, namely, *Fantasia and Sonata in C Minor*, KV 475 and KV 457; *Sonata in C Major*, KV 545; and *Sonata in G Major*, KV 189h=KV 283 as Nos. 2-4, all published a year later in 1880.¹⁶

2.2 The State of Musical Arrangements in Europe in the Era of Grieg

In general, musical arrangements can be divided into two broad categories: one, changing the original music and medium partly or completely to a newly written version, and the other, retaining the original but adding new materials to the exemplar. While the former procedure, from a historical perspective, is more common within the art of arrangement, it is the latter approach to the arrangement which has produced far more unusual contributions. With regard to the arrangement of Mozart's piano sonatas, Grieg fully subscribes to the second method to show his artful skills of arranging.

The term "arrangement" is generally defined as any piece of music that is based on pre-existing material.¹⁷ While the practice of arrangement has been in existence across all periods in the history of Western music, its aesthetic perception has been often questioned and disapproved by both musicians and scholars. Public performances include the arrangements of pieces much less frequently than original pieces, even though there are some exceptions, such as Franz Liszt's popular paraphrases, for example, of Giuseppe

¹⁶ With regard to Grieg's autograph of his arrangements of the Mozart sonatas, only the arrangement of Mozart's *Sonata in F Major*, KV 533/494 exists in Grieg's own handwriting. This autograph, kept at the National Library of University of Oslo (Oslo, Norway), comprises forty pages with pagination in red pencil and with the annotation "E. W. F. 353" in blue pencil at the bottom of page 1 of the autograph, referring to the early edition of Grieg's keyboard arrangement published by E. W. Fritsch in Leipzig in 1879; see *Claviersonaten von Mozart mit frei hinzucomponirter Begleitung eines zweiten Claviers von Edvard Grieg — No. 1 F- dur (No. 1 der Peters'schen Ausgabe)* (Leipzig: E.W. Fritsch, 1879) [Edition Nr. 353]. The autographs of the other sonatas are unknown.

¹⁷ For additional information on arrangements in general, see, for example, Malcolm Boyd, "Arrangement," in: *The New Grove Dictionary of Music and Musicians*, 29 vols., ed. by Stanley Sadie (New York: Macmillan, 2001), Vol. 2, pp. 65-71.

Verdi's *Rigoletto*.¹⁸ Nevertheless, the art of arrangement has been practiced continuously and has become even more popular since the invention of music printing in the late Renaissance, which provided for the rapid dissemination of works in numerous copies across a wide geographic area. At least until the beginning of the nineteenth century, almost all music was still dispersed in handwritten form, and that owing to the expenses incurred in the printing mechanics combined with the fragility of the types or cuts compared to the large quantity of production.¹⁹ By the mid-nineteenth century, the business of preparing transcriptions became the standard practice for publishers in the printing of full scores and piano arrangements alike. Such change in the production of printed materials was clearly in response to the growing demands from musicians, and in particular pianists.²⁰ Obviously, the piano arrangements were an essential vehicle for promoting people's attention and enthusiasm for live concerts as well as for advertising of the printed music itself. Karl Franz Brendel (1811-1868),²¹ the German music critic and historian, once emphasized that "for a [musical work] to be truly popular with us, to attain the widest recognition, it must be arranged and disseminated in a four-hand arrangement for an instrument."²²

¹⁸ For modern edition, see Giuseppe Verdi, *Rigoletto: Melodrama in Three Acts by / Melodramma in tre atti de Francesco Maria Piave*, ed. by Martin Chusid as Vol. 17 of [*Giuseppe Verdi*]: *Operas / Opere tetrali*, Series / Sezione I of *The Works of / Le opera di Giuseppe Verdi*, ed. by Philip Gossett et al. (Chicago, Illinois and London: The University Chicago Press and Milan: Ricordi, 1983); see also, François Liszt, "Rigoletto de Verdi" (1859), in: *De Verdi Trois Paraphrases de Concert pour Piano* (Leipzig and New York: J. Schuberth. 1860), pp. 4-14.

¹⁹ For further information on music printing, see Stanley Boorman, et al., "Printing and Publishing of Music," in: *The New Grove Dictionary of Music and Musicians*, 29 vols., ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 20, pp. 326-381; Alec Hyatt King, *Four Hundred Years of Music Printing* (London: Trustees of the British Museum, 1964); D.W. Krummel and Stanley Sadie, eds. *Music Printing and Publishing*, part of *The Norton / Grove Handbooks in Music* (New York and London: W.W. Norton, 1990).

²⁰ Thomas Christensen, "Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception," in: *Journal of the American Musicological Society* 52/2 (Summer 1999), p. 267.

²¹ From 1845 until his death in 1868, Brendel was also the later owner and the editor of *Die Neue Zeitschrift für Musik*, the famous music magazine founded by Robert Schumann founded in the early 1830s; See Gustav Wustmann, "Zur Entstehungsgeschichte der Schumannischen Zeitschrift für Musik," in: *Zeitschrift der Internationalen Musikgesellschaft* 8 (1907), pp. 396-403. Further on Schumann's literary contributions, see Leon B. Plantinga, *Schumann as Critic*, Vol. 4 of *Yale Studies in the History of Music*, ed. by William G. Waite (New Haven, Connecticut and London: Yale University Press, 1967).

²² "... Was bei uns populär warden, wirklich in die Menge eindringen soll, muß in vierhändiger Gestalt für ein Instrument allein arrangirt [sic!, arrangiert] vorliegen. ..."; as cited in: [Karl] F[rantz] Brendel, "F[rantz] Liszt's symphonische Dichtungen," in: *Neue Zeitschrift für Musik* 49/8 (20 August 1858), p.75. The English translation is taken from Christensen, "Four-Hand Piano Transcription," p. 267.

Along with the ongoing issue of music printing, particularly in the keyboard repertory of the nineteenth century, several major developments promoted the nature of the arrangement. First of all, the piano became the dominant and popular instrument for both public and private venues,²³ where the arrangement of piano music received the most applause, as attested to by Richard Wagner in his statement that “[the pianoforte is the] essential mediator between music and the public.”²⁴ Because of the easier physical access to the piano, both amateur musicians and middle-class music lovers cherished the opportunity to familiarize themselves through the transcriptions with the traditional repertoires, comprising orchestral and chamber works, without actually attending the live concerts still considered a luxury at that time.²⁵ With regard to many forms of the arrangement in vogue during the nineteenth century, finding a piano for one or two performers was less complicated than organising a small ensemble of wind or string instruments, this difficulty being connected directly with the decline in popularity of the these instruments, particularly the strings.²⁶ As a result, other forms of arrangements, such as the quartet, fell out of favour during the second quarter of the nineteenth century, and eventually the piano four-hand arrangements became the most commercially viable enterprise.²⁷ Eduard Hanslick (1825-1904), the noted Bohemian-Austrian music critic, also had an enthusiasm and love for four-hand arrangements. He joined in founding a chapter of the *Davidsbündler*²⁸ with fellow musicians in Prague, where they regularly

²³ As mentioned before, Grieg’s mother was also one of the musicians who held the regular performance at her private home where she and other musicians would have had regular access to the piano as the principal instrument for music making. It is obvious that Grieg grew up in the musical environment and became familiar with the development of the piano which would be certainly reflected in his compositions.

²⁴ Quoted in Leon Botstein, “Music and Its Public: Habits of Listening and the Crisis of Musical Modernism in Vienna, 1870-1914” (Unpublished Ph. D. Dissertation, Harvard University, 1985), Part I, p. 70 and p. 72.

²⁵ William Weber, *Music and the Middle Class: The Social Structure of Concert Life in London, Paris and Vienna Between 1830 and 1848*, part of *Music in Nineteenth Century Britain* (New York: Holmes and Meier, 2004 is second edition of 1975), pp. 23-24.

²⁶ Vera Funk, “Die Zauberflöte in der bürgerlichen Wohnstube des 19. Jahrhunderts,” in: *Musikalische Metamorphosen: Formen und Geschichte der Bearbeitung*, ed. by Silke Leopold as Vol. 2 of *Bärenreiter Studien Bücher zur Musik* (Kassel: Bärenreiter, 1992), pp. 123-136.

²⁷ The collection of the essays in *Musikalische Metamorphosen* explains the many forms of arrangements and transcription and their uses in the history of Western music.

²⁸ The *Davidsbündler* (League of David) was originally an imaginary music society, which Robert Schumann created in his writings. There were two main members, namely, Florestan and Eusebius, which respectively symbolized both extroverted and introverted sides of Schumann’s persona. The role of the society was to fight against new music. For further information on *Der Davidsbündler*, see Plantinga, *Schumann as Critic*.

played the four-hand arrangements of music of Robert Schumann (1810-1856), Felix Mendelssohn-Bartholdy (1809-1847), and Hector Berlioz (1803-1869).²⁹ Hanslick notes that:

[an arrangement is] really the most intimate, the most convenient, and within its limits, the most perfect kind of domestic music-making [*häuslichen Musicirens*]. It is younger than our generation imagines, and it owes its popularity to the rapid spread of piano playing, and the enlargement and perfection of the piano. The string quartet, trio, or quintet, once wanting in no good musical household, is shunted aside—a loss to be sure, but no disadvantage for getting to know orchestral literature in one's own home. When one pages through the musical catalogues of Mozart's and Haydn's era all the way past the middle of Beethoven's effectiveness,³⁰ one hardly notices a four-hand arrangement among dozens of arrangements for three, four, and five different instruments. Also long ago Beethoven's first symphonies had been arranged for string quartet, before one began to arrange them for four hands. Nowadays, our concerts include no overture, no symphony, which one cannot immediately enjoy before or after [the concert]. A wellspring of enjoyment and instruction flows for the friends of music from this modest domain [of the four-hand arrangement].³¹

²⁹ Christensen, "Four-Hand Piano Transcription," p. 262.

³⁰ [Ohran Noh's remark] See, for example, *The Breitkopf Thematic Catalogue: The Six Parts and Sixteen Supplements, 1762-1787*, ed. and with an introduction and indexes by Barry S. Brook (New York: Dover Publications, 1966 is reprint of Leipzig: Breitkopf, 1762 and 1787); see also Footnote 43 of this chapter. Further on the significance of the Breitkopf & Härtel, see George B. Stauffer, "The Breitkopf Family and Its Role in Eighteenth-Century Music Publishing," in: *J.S. Bach, the Breitkopfs, and Eighteenth-Century Music Trade*, ed. by George B. Stauffer as Vol. 2 of *Bach Perspectives*, ed. by George J. Buelow et al. (Lincoln, Nebraska and London: University of Nebraska Press, 1996), pp. 1-10.

³¹ "... Ist es doch die intimste, die bequemste und in ihrer Begrenzung vollständigste Form häuslichen Musicirens. Sie ist jünger, als unsere Generation wähnt, und verdankt der rapiden Verbreitung des Clavierspiels, der Erweiterung und Vervollkommung der [sic!, des] Pianoforte ihren Aufschwung. Das Streichquartett, Trio oder Quintett, das sonst in keinem gut musikalischen Haus fehlte, ist dadurch verdrängt; ein Verlust ohne Zweifel, doch kein Nachtheil für die bestmögliche Kenntniss der Orchester-Literatur auf der eigenen Stube. Wenn man die Musikalien-Kataloge aus Haydn's und Mozart's Zeit bis über die Mitte von Beethoven's Wirksamkeit durchblättert, so begegnet man kaum Einem [sic!, einem] vierhändigen Arrangement auf Dutzende von Bearbeitungen für drei, vier und fünf verschiedene Instrumente. Auch Beethoven's erste Symphonien waren längst für Streichquartett arrangirt [sic! arrangiert], ehe man sie vierhändig zu setzen began. Heutzutage bringen unsere Concerte keine Overture, keine Symphonie, die man nicht sofort im vierhändigen Arrangement vorkosten oder nachgeniessen kann. Eine Quelle von Vergnügen und Belehrung fließt den Musikfreunden aus diesem bescheidenen Gebiete zu."; as cited in: Eduard Hanslick, "Eine Feuilleton-Kritik," in: *Neue Freie Presse*, 25 August [1866]; also as reprint in: *Leipziger Allgemeine musikalische Zeitung* 1, No. 43 (24 October 1866), p. 346. The partial English translation of this passage is taken from Christensen, "Four-Hand Piano Transcription," p. 262. The translation of the additional passages has been kindly provided by Dr. Walter Kreyszig.

Second, the composers and performers alike became more interested in creating different instrumental colours on the keyboard, which was possible with the development of the piano pedals and techniques, particularly by the middle of 1800s.³² Both square and grand pianos made in Germany and Austria between 1760 and 1850 typically had several pedals, although square or cheaper pianos usually had fewer.³³ Except for the sustaining pedal and the *una corda*, professional musicians did not consider the other pedals necessary in performance and these pedals largely disappeared by the 1830s.³⁴ This trend to simplify the instrument was evident as early as the 1790s, proceeding as far as omitting levers and pedals altogether, and this phenomenon lasted until the early years of the nineteenth century, especially in England. Broadwood, the English piano company, started to make grand pianos with three pedals — two for sustaining and one for *una corda* — after 1806. A few years later, this firm switched to a split-pedal arrangement, with the right pedal divided in half and functioning as two sustaining pedals on the three-pedal models.³⁵ The *sostenuto* pedal appeared later in the second half of the nineteenth century as an optional third, middle pedal addition to the two-pedal standard design.³⁶ Although the novel idea of the *sostenuto* pedal was mostly preferred by American makers, such as Steinway & Sons, European makers also started to experiment with the pedal throughout Europe. Some makers immediately adopted the *sostenuto* pedal while others, especially in England, were opposed to the introduction of this device.³⁷

Grieg is one of the composers whose music is fully involved with the use of pedals, in essence following a practice widespread throughout Europe. For obvious

³² See, for example, David Rowland, *A History of Pianoforte Pedalling*, part of *Cambridge Musical Texts and Monographs* (Cambridge and New York: Cambridge University Press, 1993); Eva Badura-Skoda, *The History of the Pianoforte: Famous or Noteworthy Instruments Played by Great Artists: A Documentation in Sound* [video recording], script and presentation by Eva Badura-Skoda, directed by Piotr Szalsza, produced by Televisfilm in cooperation with ORF (Bloomington: Indiana University Press, 1999).

³³ Rowland, *A History of Pianoforte Pedalling*, p. 20.

³⁴ Rosamond E. M. Harding, *The Piano-Forte: Its History Traced to the Great Exhibition of 1851* (St. Clair Shores, Michigan: Scholarly Press, 1976 is reprint of Cambridge: Cambridge University Press, 1933), pp. 53-72.

³⁵ Rowland, *A History of Pianoforte Pedalling*, pp. 21-22.

³⁶ Joseph Banowetz, *The Pianist's Guide to Pedaling* (Bloomington, Indiana: Indiana University Press, 1985), pp. 90-109.

³⁷ The issue of the *sostenuto* pedal is a controversial topic throughout the twentieth century, with Bösendorfer and the major Asian makers including this device, while many European makers viewed the *sostenuto* pedal in a negative light; see Cyril Ehrlich, *The Piano: A History* (Oxford: Clarendon Press and New York: Oxford University Press, 1990 is second revised edition of London: J. M. Dent, 1976), pp. 128-142.

reasons, Mozart, working in the era prior to these rapid mechanical developments of the piano, particularly the pedals, did not factor this organological property into his compositional process. In fact, when Grieg entered onto the compositional scene, a standardization of keyboard pedal had already occurred.³⁸ Grieg's full awareness of the keyboard including the use of pedals in his arrangements of Mozart's sonatas will be pointed out in the subsequent chapter of the present study.

The tremendous innovation in pedal techniques allowed composers and arrangers to capture the original display of colours embedded in the diverse orchestral instruments into their keyboard arrangements. These developments lay to rest any concerns raised with regard to the appropriateness of adequately capturing the colourful palette of the original composition in the arrangements. This issue is addressed by E. T. A. Hoffman (1776-1822) as follows:

It cannot be denied that the solitary enjoyment in one's own room of a masterpiece one has heard played by the full orchestra often excites the imagination in the same way as before and conjures forth the same impressions in the mind. The piano reproduces a great work as a sketch reproduces a great painting, and the imagination brings it to life with the colours of the original.³⁹

With these various pedals and their functions, composers in the nineteenth century broadened their musical horizons with the keyboard repertoires, and this had a profound effect on the art of musical arranging. Because of the advancement in the mechanical development of the piano, any composition literally could be rearranged from one genre to another with the newly organised combination of musical instruments, for example, from a folksong to an arrangement for two pianos, such as in the case of Grieg's *Gammelnorsk romance med variasjoner* (*Altnorwegische Romanze mit Variationen / Old Norwegian Melody with Variations*) for two pianos, Op. 51 (1890),⁴⁰ and the subsequent

³⁸ Rowland, *A History of Pianoforte Pedalling*, especially, see Part III "Pedalling after c.1800," pp. 105-155.

³⁹ David Charlton, ed., annotated, and introduced, *E. T. A. Hoffmann's Music Writings: Kreisleriana, The Poet and the Composer, Music Criticism*, trans. by Martyn Clarke (Cambridge and New York: Cambridge University Press, 1989), p. 251.

⁴⁰ For a modern edition, see Edvard Grieg, *Gammelnorsk romance med variasjoner / Altnorwegische Romanze mit Variationen / Old Norwegian Melody with Variations*, op. 51, ed. by Arvid O. Vollsnes as

rearrangement of the same composition from a work for two pianos into an orchestral work.⁴¹ In fact, composers and arrangers alike were at ease in transferring melodic/harmonic materials from one performance medium to another, depending on the particular occasion.

The vast number of publications throughout the nineteenth century provided ample testimony to popularity and resultant demand of performers and audiences alike. In the third edition of Carl Friedrich Whistling's catalogues of music published in the nineteenth century, the list surprisingly shows about nine thousand individual titles of four-hand piano music, and that accounting is only for those publications produced in Germany and neighbouring countries. In fact, with the number of individual titles listed in contemporary catalogues of French, Italian, and British publishers added to Whistling's list, the total number of publications of four-hand piano music would be significantly higher.⁴² Among numerous composers included in the aforementioned catalogues of Whistling, Ludwig van Beethoven (1770-1827), in his oeuvre relies most heavily on keyboard transcriptions, with approximately 150 entries, in various genres such as symphonies, overtures, and many other chamber music.⁴³ Even his thirty-two sonatas for solo piano were newly transcribed for duet by Louis Köhler (1820-1886), who was known not only as a composer and arranger but also a prominent piano pedagogue.⁴⁴

Vol. 7 of [*Edvard Grieg*]: *Complete Works*, ed. by The Edvard Grieg Committee (Frankfurt am Main, New York, and London: C. F. Peters, 1981).

⁴¹ Grieg's Op. 51 was not well-known to most of the public until 1907 when he rearranged the piece for full orchestra because his initial instrumental choice for two pianos was not practical. See, Finck, *Grieg and His Music*, pp. 189-190.

⁴² Carl Friedrich Whistling, Adolph Hofmeister, and Friedrich Hofmeister, *C. F. Whistling's Handbuch der musikalischen Literatur oder allgemeines systematischgeordnetes Verzeichniss der in Deutschland und in der angrenzenden Ländern gedruckten Musikalien, auch musikalischen Schriften und Abbildungen mit Anzeige der Verleger und Preise*, 3 vols. (Leipzig: Hofmeister, 1845 and 1975), Vol. 2, pp. 71-120.

⁴³ Curiously enough, the thematic catalogue detailing Beethoven's compositional legacy does not include any reference to his arrangements and the arrangements of his works by other composers or arrangers, such as Wagner who arranged Beethoven's work; see Klaus Kropfing, *Wagner and Beethoven: Richard Wagner's Reception of Beethoven*, trans. by Peter Palmer (Cambridge and New York: Cambridge University Press, 1991); see also *Das Werk Beethovens: Thematisch-bibliographisches Verzeichnis seiner sämtlichen vollendeten Kompositionen*, von [by] Georg Kinsky, nach dem Tode des Verfassers abgeschlossen und herausgegeben [after the death of the author completed and edited by] Hans Halm (Munich and Duisburg: G. Henle Verlag, 1955).

⁴⁴ Köhler's experience as a piano pedagogue directly links with this contribution to the art of arranging, with the affinity between these topics explored later in Chapter 2 of this study. Köhler's experience as a pedagogue is amply illustrated in his own writings; see Louis Köhler, *Systematische Lehrmethode für Klavierspiel und Musik*, 2 vols. (Leipzig: Breitkopf & Härtel, 1888 is third edition of 1857-1858); *Führer durch den Clavierunterricht: Ein Repertorium der Clavierliteratur, etc. als kritischer Wegweiser für Lehrer*

These arrangements by Köhler were available from the Litolff publishing house.⁴⁵ Louis Köhler also revised Grieg's arrangements of Mozart's piano sonatas published later by Peters Edition, and from Köhler's revision, several new editions of these works appeared.⁴⁶

The aforementioned developments in the keyboard organology led to the popularity of the virtuosos. During the nineteenth century, numerous keyboard transcriptions of orchestral and operatic works were readily accessible to both audiences and performers alike, including solo and duet pianists. The Hungarian Franz Liszt (1811-1886) illustrates the versatility of contemporary musicians who could compose, transcribe, and perform as virtuosic pianists. Among his voluminous arrangements, Liszt worked on symphonies, songs, or operatic compositions by various composers from the past or the present by crafting them, sometimes as more direct transcriptions⁴⁷ and other times as more elaborate paraphrases.⁴⁸ Notwithstanding the emphasis on pianistic

und Schüler (Leipzig: J. Schuberth, 1894 is ninth edition of 1859); *Der Clavierunterricht: Studien, Erfahrungen und Ratschläge* (Leipzig: J. J. Weber, 1905 is sixth edition of 1861); see also Renate Grünbaum, "Louis Köhler: Talent, Pädagoge, Anreger im Schatten der Großen" (Unpublished Ph.D. Dissertation, Hochschule der Künste Berlin, 1996).

⁴⁵ *Ibid.*, Vol. 2, pp. 72-74. Unfortunately, Köhler's compositional legacy, presumably including his arrangements, is lost; see James Deaville, "Köhler, (Christian) Louis (Heinrich)," translated from the German by Erwin Kroll in: *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, begründet von [founded by] Friedrich Blume; zweite, neubearbeitete Ausgabe von [second revised edition by] Ludwig Finscher, 26 vols. in two parts (Kassel: Bärenreiter and Stuttgart: Metzler, 1998-2008), Vol. 10 (Personenteil, 2003), cols. 435-436. The related article in the *New Grove Dictionary of Music and Musicians* does not include this important information; see James Deaville, "Köhler, (Christian) Louis (Heinrich)," in: *The New Grove Dictionary of Music and Musicians*, 29 vols., ed. by Stanley Sadie (London; Macmillan, 2001), Vol. 13, p. 741. On the prominence of the Litolff publishing firm, see, for example, *Collection Litolff (50 Jahre): Haus-Chronik von Henry Litolff's Verlag, Braunschweig* ([Braunschweig]: Litolff, 1914); Rudolf Hagermann, *Henry Litolff* (Herne: R. Hagermann, 1981 is second edition of 1978).

⁴⁶ For more information on music publishing with Peters Edition, see Lawford-Hinrichsen, *Music Publishing and Patronage*.

⁴⁷ See, for example, Franz Liszt's transcriptions of the nine symphonies of Ludwig van Beethoven; *Franz Liszt: Transkriptionen II-IV / Ferenc Liszt: Transcriptions II-IV — Symphonies de Beethoven Nos. 1-9*, herausgegeben von / edited by Zoltán Farkas *et al.* as Vols. 17-19 of *[Franz Liszt]: Freie Bearbeitungen und Transkriptionen für Klavier zu zwei Händen / [Ferenc Liszt]: Free Arrangements and Transcriptions for Piano Solo*, zusammengestellt von / compiled by Imre Sulyok and Imre Mezö as Series 2 of *Franz Liszt: Neue Ausgabe Sämtlicher Werke / Ferenc Liszt: New Edition of the Complete Works* (Budapest: Editio Musica, 1991 – 1993); see also Zsuzsanna Domokos, "Orchestrationen des Pianoforte: Beethovens Symphonien in Transkriptionen von Franz Liszt und seinen Vorgängern," in: *Studia Musicologica Academiae Scientiarum Hungaricae* 37/2-4 (1996), pp. 249-341.

⁴⁸ See, for example, Liszt's paraphrase of Mozart's opera *Don Giovanni* for piano; Franz Liszt, "Réminiscences de Don Juan de Mozart: Grande fantaisie (R 288, SW 418)," in: *Franz Liszt: Freie Bearbeitungen V / Ferenc Liszt: Free Arrangements V*, herausgegeben von / edited by Adrienne Kaczmarczyk and Imre Mezö as Vol. 5 of *[Franz Liszt]: Freie Bearbeitungen und Transkriptionen für*

technique which undoubtedly informed many of the transcriptions and paraphrases, these arrangements in many cases went far beyond the mere display of the performer's virtuosity. Here, Grieg's arrangement of Mozart's *Piano Sonata in F Major*, KV 533/494 and the other of Mozart's sonatas that Grieg chose to arrange serve as case in point as will be shown in the following chapters of this study. While Liszt's reputation as an arranger combined with his virtuosity has received wide attention in the concert hall⁴⁹ as well as in scholarly publications,⁵⁰ Grieg has not been accorded a comparable reception, although his arrangements arguably are of superior quality, as the present study demonstrates. The reason for Grieg's apparent falling into a state of oblivion appears to be bound up with his philosophy of composition and his compositional output. Here, it is important to recognize that Liszt and Grieg, by virtue of their respective compositional practices, obviously place their emphasis on different genres, namely, Liszt primarily on transcriptions and paraphrases for piano from large-scale symphonic and operatic repertoires,⁵¹ and to a lesser extent on the art song,⁵² and Grieg less so on the arrangement of symphonic or dramatic works but predominantly on the art song repertoires — that genre which was dear to his heart owing to his familiarity with the folksong of Norway.⁵³

Klavier zu zwei Händen / [Ferenc Liszt]: Free Arrangements and Transcriptions for Piano Solo, zusammengestellt von / compiled by Imre Sulyok and Imre Mezö as Series 2 of *Franz Liszt: Neue Ausgabe Sämtlicher Werke / Ferenc Liszt: New Edition of the Complete Works* (Budapest: Editio Musica, 2000), pp. 90-124; see also Sieghart Döhring, "Réminiscences: Liszts Konzeption der Klavierparaphrase," in: *Festschrift Heinz Becker zum 60. Geburtstag am 26. Juni 1982*, ed. by Jürgen Schläder and Reinhold Quandt (Laaber: Laaber-Verlag, 1982), pp. 131-151.

⁴⁹Werner Füssmann and Béla Mátéka, *Franz Liszt: Ein Künstlerleben in Wort und Bild* (Langensalza: J. Beltz, 1936); Alan Walker, *Franz Liszt: The Virtuoso Years, 1811-1847* (New York and London: Alfred Knopf, 1990 is second edition of 1983); Robert Stockhammer, *Franz Liszt: Im Triumphzug durch Europa* (Vienna: Österreichischer Bundesverlag, 1986); Adrian Williams, *Portrait of Liszt by Himself and His Contemporaries* (Oxford: Clarendon Press and New York: Oxford University Press, 1990).

⁵⁰Jacques Drillon, *Liszt Transcripteur, ou, La charité bien ordonnée* (Arles: Actes Sud and [Paris]: Diffusion PUF, 1986); Dorothea Redepennig, "'Zu eig'nem Wort und eig'ner Weise'...: Liszts Wagner-Transkriptionen," in: *Die Musikforschung* 39 (1986), pp. 305-317.

⁵¹ See, for example, Franz Liszt, *The Great Liszt Opera Paraphrases* [Sound Recording], performed by Jerome Lowenthal (New York: RCA Records, 1981); see also, Barbara Allen Crockett, "Liszt's Opera Transcriptions for Piano." (Unpublished D.M.A. Thesis, University of Illinois, 1968).

⁵²See, for example, Ernst Hilmar, "Kritische Betrachtungen zu Liszts Transkriptionen von Liedern von Franz Schubert: Allgemeines und Spezielles zur Niederschrift des 'Schwanengesangs'," in: *Kongress-Bericht Eisenstadt 1975*, ed. by Wolfgang Suppan as Vol. 1 of *Liszt-Studien* (Graz: Akademische Druck- und Verlagsanstalt, 1977). pp. 115-123; Stefan Bromen, *Studien zu den Klaviertranskriptionen Schumannscher Lieder von Franz Liszt, Clara Schumann und Carl Reinecke*, Vol. 1 of *Schumann-Studien: Sonderband* (Sinzig am Rhein: Studio, 1997).

⁵³Examples for Grieg's arrangements in various formats will be discussed in more detail later in this chapter in the connection with his arrangements of Mozart's works.

With regard to the arrangement, these developments also reflect another important aspect, the realm of music pedagogy. There is no doubt that the duet transcriptions would become the pedagogical methods at music conservatories and academies, such as the *Royal Academy of Music* (London, England) which the arrangements as part of their curriculum are heavily emphasized. Also, Universal-Edition reports that the four-hand arrangements are strongly recommended by the *Austrian Ministry of Education* (Vienna) to be used as the teaching materials.⁵⁴ The professors would use the arrangements to improve their students' learning of various repertoires, with recourse not solely to piano music but also to other genres, such as symphony, opera, and chamber music. Furthermore, these arrangements would serve the purpose of providing practical instruction in various aspects of the performance, including tempo, phrasing, as well as balances in dynamics and textures.⁵⁵ Antoine François Marmontel (1816-1898), the French piano pedagogue, attributes special significance to the learning of transcriptions and arrangements beyond acquiring technical virtuosity. This facet can be readily gleaned from comments included in his treatise — a sentiment that is most forcefully expressed in his comment that “[to learn the] nobility of style and a majesty of interpretation [that music written for the instrument, whose sole aim is often just virtuosity, can never give.”⁵⁶

2.3 Grieg as an Arranger

Unlike the common practice of arranging large-scale compositions, such as symphonies, operas, and so forth for four-hand piano, Grieg unusually turned to solo works for piano from Mozart's collection. In his arrangements, Grieg was consciously striving to embrace approaches to music pedagogy, as he articulated explicitly in his own

⁵⁴ For more information about the *Austrian Ministry of Education* in Vienna, check the website at <http://www.bmukk.gv.at/>.

⁵⁵ Christensen, “Four-Hand Piano Transcription,” p. 265.

⁵⁶ “...Une noblesse de style, une façon magistrale d'interpréter que la musique spéciale, dont le but unique est souvent la virtuosité, ne peut toujours donner...” See, Antoine François Marmontel, *Art classique et moderne du piano*, 2 vols., Vol. 1: *Conseils d'un Professeur sur l'enseignement et l'esthétique du piano* (Paris: Henri Heugel, 1876), p. 156. The English translation is taken from Christensen, “Four-Hand Piano Transcription,” p. 265.

writing.⁵⁷ Eugen Eisenstein, the Austrian piano pedagogue, believed that the activity of playing bigger repertoires such as symphony or chamber music on the piano as four-hand transcription would enable the two pianists to “be on intimate terms with the spirit of its creators,”⁵⁸ which would also strengthen their interpretation of the music. He evaluates the purpose of the arrangements as a sufficient way of studying masters’ works:

One cultivates an intimacy with a composition only when one has brought its forms to sounding life. This has nothing to do with just pounding out the notes, because one cannot get to know Haydn, Mozart, or Beethoven simply by playing the notes. Rather, it requires an inspirationally beautiful performance. As long as one does not awake the spirit and breath dormant in these forms through a meaningful, radiant performance, the performer will never really know the music and composer. It is for this purpose that a four-hand performance of well-arranged works is to be most highly recommended.⁵⁹

In the art of arranging earlier and contemporary repertoires embracing nearly all large-scale genres as keyboard works for four hands or two pianos, shortcomings arising from the reduction in instrumentation places the arranger in a precarious situation of creating a composition inferior to the original, in the estimation of certain musicians and critics. Gustav Heuser, a nineteenth-century critic, voiced his complaint towards incompetent transcriptions:

It is horrifying and worthy of the strongest censure how masterpieces have been arranged — particularly for four hands — with such ineptitude, superficiality, and disrespect. It is enough to make plausible the ironic anecdote about the busy arranger who lays out on his desk four different scores and four empty pages of manuscript paper so that as soon as one page is filled up, he can move on without interruption to another without having to wait until the ink has dried.⁶⁰

⁵⁷ John Horton, *Grieg as part of The Master Musicians Series* (London: J. M. Dent, 1974), p. 53; see also Grieg, “Mozart.”

⁵⁸ Eugen Eisenstein, *Die Reinheit des Claviervortrages: Dem Idealismus in der Tonkunst* (Graz: Leuschner und Lubensky, 1870), p. 37.

⁵⁹ *Ibid.*, pp. 4-5. The English translation is taken from Christensen, “Four-Hand Piano Transcription,” p. 266.

⁶⁰ *Die Neue Zeitschrift für Musik* 17, No. 52 (27 December 1842), p. 213. Heuser criticized for the distortion of the original music after being transcribed. For example, he saw the problems in an unforgivable number of transcriptions — not only the important details of voicing, melodic lines, and harmony as problematic but also the balance between important issues such as colours and timbres of the

As reflected in Heuser's comment on the general practice of arranging in vogue at that time, Carl Czerny (1791-1857) as one of the principal representatives of art of arranging came under heavy criticism. In fact, Czerny was frequently mocked by critics for his transcriptions, such as those of Beethoven's nine symphonies, arranged for two pianos. Indeed, the negative comments by critics ironically referred to Czerny's faithfulness to the musical text of the original. In that vein, his transcriptions included every replicated instrumental voice and registral doubling on the piano which as a result produced a completely non-transparent texture, typical of the original.⁶¹ In fact, Louis Köhler's description of Czerny's arrangements represents the common criticism of the time:

Czerny packed both hands full, so that very often the possibility of making single tones and voices prominent ceases; indeed in the light-winged scherzos he frequently leads on a dance of leaping hands full of chords, in a manner that is absolutely impracticable; for even with the correct execution of a master's hand, the inward and essential character of the music is not always presentable. ... Moreover, Czerny always brings in play the entire surface of the keyboard, from the lowest to the highest tones; hence there is an end to all alternation of coloring; a continual screaming discant tortures the nerve of hearing, besides falsely representing the orchestral effect. For Beethoven does not continually employ the high violin registers nor half a dozen of never resting piccolos.⁶²

As mentioned earlier, Grieg also received a number of criticisms on his arrangements of Mozart's piano sonatas. The critics raised similar concerns as they believed that Grieg, like Czerny, distorted the value of the original composition of those masters. These concerns, however, had been pointed out in detailed examination by

instruments. The English translation is taken from Christensen, "Four-Hand Piano Transcription," p. 269; see also Arthur Loesser, *Men, Women, and Pianos: A Social History* (New York: Dover, 1990 is a reprint of 1954), p. 362.

⁶¹ For example, Czerny's arrangement of Ludwig van Beethoven's *Symphony No. 1 in C-Major*, op. 21 (composed 1799-1800), particularly, in the opening of the first movement, shows that the use of thick chords in the bass line of the *secondo* part and the grating in sound due to the doublings in the highest register of the *primo* part do not create unity but unpleasant screaming discant continuously, while the original of Beethoven conveys more delicate sound and the balance in texture; see Christensen, "Four-Hand Piano Transcription," pp. 269-272.

⁶² [no author], [no title] in: *Dwight's Journal of Music* 4, No. 6 (Boston, Mass., 12 November 1853), p. 41. Further on the significance of *Dwight's Journal* for musicological research, see, for example, Matthew Dirst, "Doing Missionary Work: Dwight's Journal of Music and the American Bach Awakening," in: *Bach*

Grieg's biographers, such as Richard H. Stein,⁶³ John Horton,⁶⁴ and David Monrad-Johansen,⁶⁵ all of whom provided only brief information about the Mozart arrangements. Therefore, is the criticism levied against Grieg justified in light of the rather sparse information provided in the aforementioned publications? Here, it suffices to say that the value of Grieg's seminal contribution will undoubtedly require us to refocus our assessment of Grieg's endeavour. In fact, there are few scholars who see Grieg's Mozart arrangements as a positive proceeding "which helps to reawaken interest in neglected works of the old masters."⁶⁶ Johannes Brahms (1833-1897), who like Grieg, focused on both the art of composing and the art of arranging, suggests a key to a successful piano transcription, that is, simply as "knowing what to leave out as much as what to put in."⁶⁷ Brahms was dissatisfied with the transcriptions by Robert Keller (1828-1891) who was in business with Brahms as a dedicated transcriber, so that he insisted to arrange his music by himself saying, "[a good arrangement must be] light, brisk, leaving out all that is possible ... just so it sounds really well for four hands and is playable!"⁶⁸ Taken in such a light, it will be an interesting and important process to examine Grieg's arrangements, particularly that of Mozart's KV 533/494, in order to challenge the unsubstantiated opinions of the critics and consequently to offer a drastic reassessment of Grieg's art of arranging — one which is complicated owing to the multifaceted approach of Grieg which stands in clear contrast to a more uniform approach that is characteristic of his contemporaries.

Considering the arrangement as an internationally popularised, yet conservative practice, Grieg showed his keen interest in making his own unique contribution to the widespread art of arranging. It was fairly natural for him to adopt the musical ideas of his

in America, ed. by Stephen A. Crist as Vol. 5 of *Bach Perspectives*, ed. by George J. Buelow *et al.* (Urbana, Illinois: University of Illinois Press, 2002), pp. 15-36.

⁶³ Stein, *Grieg*.

⁶⁴ Horton, *Grieg*, p. 53.

⁶⁵ Monrad-Johansen, *Edvard Grieg*, p. 191.

⁶⁶ This quotation is taken from Finck, *Grieg and His Music*, pp. 219-220.

⁶⁷ Jost, "Eine Norwegisierung Mozarts?" p. 270.

⁶⁸ Johannes Brahms, Letter of December 21, 1876, quoted in George Bozarth and Wiltrud Martin, eds., *The Brahms-Keller Correspondence* (Lincoln, NE: University of Nebraska Press, 1996), p. 32; For more information on Brahms as arranger, see Valerie Woodring Goertzen, "The Piano Transcriptions of Johannes Brahms" (Unpublished Ph. D. Dissertation, University of Illinois, 1987); Robert Komaiko, "The Four-Hand Piano Arrangements of Brahms and Their Role in the Nineteenth Century" (Unpublished Ph.D. Dissertation, Northwestern University, 1975).

native country for his artistic activity, especially with regard to his arrangements in general. In the summer of 1858, Ole Bull (1810-1880),⁶⁹ a Norwegian violinist and composer who was close to Grieg's family, suggested to John and Gesine to send Edvard to the Leipzig Conservatory for more advanced musical training. There, he studied with Ernst Ferdinand Wenzel (1808-1880), a close friend of Robert Schumann (1810-1856), and Grieg became intimately familiar with early German Romantic tradition, especially the work of Schumann.⁷⁰ For Grieg, the Germanic tradition served as a point of departure for his ultimate musical styles, but his artistic life entered a new phase with his growing, genuine interest in Norwegian folk music, which ultimately fostered his passion for the art of arranging.

Grieg's interest in national folk music did not occur suddenly but started in his early youth through his acquaintance with Ole Bull, who was in fact the first major Norwegian musician to incorporate national Romanticism into the musical tradition of Viennese Classicism.⁷¹ In 1865, Grieg was introduced to Rikard Nordraak (1842-1866),⁷² another influential Norwegian composer in Grieg's life, in Copenhagen, and this meeting further enhanced Grieg's involvement with folk music. As a result of this meeting, which provided additional motivation for Grieg, his newly awakened Norwegian nationalism became more apparent in the first set of *Lyriske stykker hefte I* (*Lyrische Stücke Heft I / Lyric Pieces I*), Op.12 for piano solo, composed at the end of 1867.⁷³ Within this set, he gave symbolic titles to some of the pieces, such as *Folkeviser* (No.5),⁷⁴ *Norsk* (No.6),⁷⁵

⁶⁹John Bergsagel, "Bull, Ole (Bornemann)," in: *The New Grove Dictionary of Music and Musicians*, 29 vols, ed. by Stanley Sadie (New York: Macmillan, 2001), Vol. 4, pp. 592-595.

⁷⁰Dennis F. Mahoney, ed., *The Literature of German Romanticism* (Rochester, New York: Camden House, 2004); see also John Daverio, *Nineteenth-Century Music and the German Romantic Ideology* (New York: Schirmer Books, 1993).

⁷¹Further on the topic of national Romanticism, see Roy Porter and Mikuláš Teich, eds., *Romanticism in National Context* (Cambridge and New York: Cambridge University Press, 1988). For further biographical information on Ole Bull, see Mortimer Brewster Smith, *The Life of Ole Bull* (Princeton, New Jersey: Princeton University Press, for the American-Scandinavian Foundation, New York, 1947 is the second printing of 1943); Einar Ingvald Haugen and Camilla Cai, *Ole Bull: Norway's Romantic Musician and Cosmopolitan Patriot* (Madison, Wisconsin: University of Wisconsin Press, 1993).

⁷²Kari Michelsen, "Nordraak [Nordraach], Rikard," in: *The New Grove Dictionary of Music and Musicians*, 29 vols, ed. by Stanley Sadie (New York: Macmillan, 2001), Vol.18, pp. 37-38.

⁷³For a modern edition, see Grieg, *Lyriske stykker hefte*, op. 12.

⁷⁴For a modern edition, see Grieg, "5. Folkeviser: Volksweise – Folk-song," in: *ibid.*, pp. 8-9.

⁷⁵For a modern edition, see Grieg, "6. Norsk: Norwegisch – Norwegian," in: *ibid.*, pp. 10-11.

and *Fedrelandssang* (No.8).⁷⁶ Some six months later, in June 1868, Grieg completed his *Piano Concerto in A Minor*, Op.16 at Søllerød, Denmark.⁷⁷ The completion of his piano concerto coincides more or less with the beginning of his involvement with folk musical sources, through which he eventually became one of the leading composers of Norwegian nationalism in its Golden Age of the Romantic era.⁷⁸ Grieg's harmonic language involves rich chromaticism and the use of long pedal points in association with rhythmic or melodic folk elements, the latter which are generally defined by minor or modal scales, sometimes mixed with major scales, to create a sober and haunting sound.⁷⁹

The years 1876/77, when Grieg started to work on the piano sonatas by Mozart, represented the pinnacle in his practice of arranging. Only on two occasions did Grieg resort to an arrangement for two pianos, namely, in the case of the *Gammelnorsk romance med variasjoner* (*Altnorwegische Romanze mit Variationen / Old Norwegian Melody with Variations*) for two pianos, Op. 51 (1890)⁸⁰; and in the case of the arrangements of Mozart's sonatas, Grieg's first project for two pianos prepared more than ten years earlier, in 1876/1877. Presumably due to the difficulty of securing two pianos in a single locale, Grieg's Opus 51, in its original scoring for two pianos, was not well-known to most of the public at large until 1907, the year when he finally rearranged this piece for full orchestra.⁸¹ In a similar vein, as Grieg's arrangements of Mozart's keyboard works were composed long before Opus 51, the particular instrumentation, namely the requirement of two pianos, would have presented insurmountable challenges with regard to assembling two pianos on the same stage, which undoubtedly would have placed restrictions on popularizing these arrangements. Prior to the years of his arrangements of Mozart's piano works for two pianos, Grieg also wrote piano duet music for four hands, such as *I Høst. Konsertouverture* (*Im Herbst. Konzertouvertüre / In Autumn. Concert*

⁷⁶ For a modern edition, see Grieg, "8. Fedrelandssang: Vaterländisches Lied – National Song," in: *ibid.*, p. 14.

⁷⁷ Finck, *Grieg and His Music*, p. 44.

⁷⁸ Oscar J. Falnes, *National Romanticism in Norway* (New York: AMS Press, 1968).

⁷⁹ For a detailed discussion of Grieg's harmonic language used in the preparation of his arrangement of Mozart's *Piano Sonata in F Major*, KV 533/494, see Chapter 3 of the present study. For incidental comments on Grieg's harmonic language, see John Horton and Nils Grinde, "Grieg, Edvard (Hagerup)," in: *The New Grove Dictionary of Music and Musicians*, 29 vols, ed. by Stanley Sadie (New York: Macmillan, 2001), Vol. 10, pp. 396-410.

⁸⁰ For a modern edition, see Grieg, *Gammelnorsk romance med variasjoner*.

⁸¹ Finck, *Grieg and His Music*, pp. 189-190.

Overture), op.11 (1866)⁸² and *To symfoniske stykker (Zwei symphonische Stücke / Two Symphonic Pieces)*, op.14 (1869).⁸³ In addition, his dramatic compositions, such as *Sigurd Jorsalfar*, op. 22 (1874)⁸⁴ and *Peer Gynt*, op. 23 (1876) were rearranged for piano duet.⁸⁵ Unlike his compositions for two pianos, the works for piano duet presumably eased the access for both amateur and professional performers, which in turn enhanced the popularity of the arrangements for piano four hands over the arrangements scored for two pianos.

When one takes into consideration that contemporary musicians and critics alike had voiced concerns over issues revolving around the preservation of authenticity of the original work in the arrangement, Grieg's genuine endeavour in his arrangement of Mozart's keyboard works needs to be judged in response to these criticisms. Unlike the surviving arrangements from the second half of the nineteenth century, the majority of which are mere adaptations of chamber, symphonic, and dramatic repertoires, mostly for one or two keyboards, Grieg's preparation of the Mozart arrangements needs to be accorded a special niche within the realm of the wider genre of the arrangement. In fact, in his Mozart arrangements, Grieg embraces the original keyboard work in the overall arrangement as an entity unto itself and creates collaboration between two pianos. Moreover, his careful separation of Mozart's original composition from his own unique creation, specifically the superimposition of the materials from two distinct eras, that is, the Viennese Classicism of Mozart and the Norwegian Romanticism of Grieg, provides a most unusual compositional venture — one which has had few parallels in the history of Western music. Grieg's wholesale, not partial, adoption of Mozart's original presents a *tour de force* on Grieg's part, which underscores an astute level of creativity, as detailed examination of his arrangement of Mozart's *Piano Sonata in F Major*, KV 533/494 in Chapter 4 will confirm.

⁸² For a modern edition, see Edvard Grieg, *I Høst. Konsertouverture / Im Herbst. Konzertouvertüre / In Autumn. Concert Overture*, op.11, ed. by Rune J. Andersen as Vol. 5 of *[Edvard Grieg]: Complete Works*, ed. by The Edvard Grieg Committee (Frankfurt am Main and New York: C. F. Peters, 1992).

⁸³ For a modern edition, see Grieg, *To symfoniske stykker / Zwei symphonische Stücke / Two Symphonic Pieces*, op. 14, in: *ibid.*

⁸⁴ For a modern edition, see Edvard Grieg, *Sigurd Jorsalfar*, op.22, ed. by Nils Grinde as Vol. 6 of *[Edvard Grieg]: Complete Works*, ed. by The Edvard Grieg Committee (Frankfurt am Main and New York: C. F. Peters, 1982).

⁸⁵ For a modern edition, see Edvard Grieg, *Peer Gynt*, op.23, in: *ibid.*

Chapter 3

Mozart's Piano Sonata in F Major, KV 533/494: Historical Issues and Musical Analysis

The understanding of the compositional process and the creativity of Grieg in his arrangement for two pianos of Mozart's *Piano Sonata in F Major*, KV 533/494 is enhanced through the examination of Mozart's original score, initially in a historical context and subsequently from the perspective of the musical analysis.

3.1 Historical Background of Mozart's *Piano Sonata in F Major*, KV 533/494

Wolfgang Amadeus Mozart's keyboard music has been broadly and constantly researched and investigated over a lengthy period of time.¹ The continuous popularity of the musical genius and his music across time and place may be derived from the ingenuity of his musical sense, particularly on the compositional process, which generates not only the artistic but also the scientific approaches. Mozart's father Leopold (1719-1787) saw his son's extraordinary talents, and that initiated Leopold to raise his son up to the level of a *Wunderkind*, as communicated in scholarly literature of subsequent eras.² Such views on Mozart's compositional activities are evident in the

¹ For studies of this repertory, in particular the *Sonata in F Major*, KV 533/494 as well as the other three sonatas arranged by Grieg, namely, *Sonata in G Major*, KV 189h=283, *Fantasia*, KV 475 & *Sonata in C minor*, and *Sonata in C Major*, KV 545, see, for example, Wolfgang Burde, *Studien zu Mozarts Klaviersonaten — Formungsprinzipien und Formtypen*, Vol. 1 of *Schriften zur Musik* (Giebing über Prien am Chiensee: Musikverlag Emil Katzbichler, 1969), pp. 34-44 and pp. 69-92; see also, Richard Rosenberg, *Die Klaviersonaten Mozarts: Gestalt- und Stilanalyse* (Hofheim am Taunus: Friedrich Hofmeister, 1972), pp. 45-53 (KV 283), pp. 105-115 (KV 475 & KV 457), pp. 117-124 (KV 533 & KV 494), and pp. 125-129 (KV 545); Joachim Brügge, "Typus und Modell in den Klaviersonaten Wolfgang Amadeus Mozarts," in: *Mozart-Studien* 3 (1993), pp. 143-189; John Irving, *Mozart's Piano Sonatas: Contexts, Sources, Style* (Cambridge: Cambridge University Press, 1999 is reprint of 1997).

² Walter Kreyszig, "Tracing Wolfgang Hildesheimer's Assessment of Wolfgang Amadeus Mozart's Legacy to Franz Schubert's Diary Entry of 1816: The Case of Mozart's String Quintet in g-minor, KV 516 (1787)," in: *Mozart — eine Herausforderung für Literatur und Denken / Mozart — A Challenge for Literature and Thought*, ed. by Rüdiger Görner in collaboration with Carly McLaughlin as Vol. 89 of *Kongressberichte* [Conference Reports], Reihe [Series] A of *Jahrbuch für Internationale Germanistik* (Bern and New York: Peter Lang, 2007), pp. 177-180. Further on the notion of *Wunderkind*, see [no author], "Vom Wunderkind zur Meisterschaft," in: *Mitteilungen für die Mozart-Gemeinde in Berlin*, ed. by Rudolf Genée, Vol. 21 (February 1906), pp. 379-389; Alec Hyatt King, "The Nature of Mozart's Genius: Some Analogies and Reflections," in: *Mozart in Retrospect: Studies in Criticism and Bibliography*, ed. by Alec Hyatt King (London and New York: Oxford University Press, 1956), pp. 188-197; Kurt Pahlen, *Wolfgang Amadeus Mozart: Sein Leben und seine Zeit* (Herrsching: Manfred Pawlak Verlagsgesellschaft, 1991); William Robinson, *Conceptions of Mozart in German Criticism and Biography, 1791-1828: Changing Images of a*

enthusiastic comment of Franz Joseph Haydn (1732-1809) recorded in a letter dated 16 February 1785 from Leopold Mozart (1719-1787) to his daughter Maria Anna, also known as Nannerl (1751-1829). Haydn expresses his personal impression of Wolfgang Amadeus Mozart, which appears as a thought-provoking statement:

Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition [*Compositionswissenschaft*].³

In his original comment,⁴ Haydn captures the manifold contributions of W.A. Mozart in a single noun, namely *Compositionswissenschaft*, which literally means the “science of composition.” In various English translations of the letters,⁵ this critical term in Haydn’s prophetic comment has been interpreted merely as “knowledge of composition.” Considering its origin, the *disciplina musicae* had been viewed not as *ars* but as *scientia* since Antiquity and through the Middle Ages, the Renaissance, and beyond, evidenced by its inclusion with arithmetic, geometry, and astronomy as part of the *quadrivium* and also of the *artes liberales*, the latter of which also comprised the disciplines of the *trivium*,

Musical Genius (Unpublished Ph. D Dissertation, Yale University, 1974); Gloria Flaherty, “Mozart and the Mythologization of Genius,” in: *Studies in Eighteenth-Century Culture* 18 (1988), pp. 289-307; Petra Milhoffer, “Mozart — ein ewiges Wunderkind? Nachdenken über Erziehung und Werdegang eines Genies,” in: *Mitteilungen der Internationalen Stiftung Mozarteum* 40/1-4 (1992), pp. 1-22; Annette Richards, “Automatic Genius, Mozart and the Mechanical Sublime,” in: *Music and Letters* 80 (1999), pp. 366-389; William Stafford, “Genius,” in: *The Cambridge Mozart Encyclopedia*, ed. by Cliff Eisen and Simon P. Keefe (Cambridge: Cambridge University Press, 2006), pp. 190-195.

³ Emily Anderson, chronologically arranged, translated and edited with an introduction, notes and indexes. *The Letters of Mozart and His Family*, 2 vols. London: Macmillan and New York: St. Martin’s Press, 1966 is the second revised edition, prepared by A. Hyatt King and Monica Carolan of 1938, p. 886.

⁴ *Mozart: Briefe und Aufzeichnungen — Gesamtausgabe*, herausgegeben von [ed. for] der Internationale Stiftung Mozarteum Salzburg, gesammelt und erläutert von [collected and explained by] Wilhelm A. Bauer, Otto Erich Deutsch, und Joseph Heinz Eibl, 7 vols. (1755-1975), Band III (Kassel and Basel: Bärenreiter, 1780-1786), p. 373. The original reads as: “ich sage ihnen vor Gott, als ein ehrlicher Mann, ihr Sohn ist der größte Componist, den ich von Person und den Nahmen nach kenne: er hat geschmack, und über das die größte Compositionswissenschaft.”

⁵ Anderson, ed. *The Letters of Mozart*; Mildred Mary Bozman, ed. *Letters of Wolfgang Amadeus Mozart* (London: J. M. Dent, 1928).

namely, dialectics, grammar, and rhetoric.⁶ In this light, Haydn holds fast to this earlier notion of music embedded in scientific discourse.

Within his oeuvre, Mozart's piano sonatas have been abundantly performed and recorded.⁷ Mozart's music is generally interpreted as elegant, simple, and even detached in expression, and these sonatas also embrace similar effect in authentic performances.⁸ Mozart's keyboard oeuvre comprises eighteen sonatas, all of which were written between late 1774 and mid 1790. In general, Mozart's compositional activities occurred for various reasons, such as for teaching,⁹ for displaying of his and other performers' virtuosity,¹⁰ for publication,¹¹ and, above all, for supporting himself financially.¹² Occasionally, Mozart dedicated his music to various connoisseurs, as, for example, in the case of his *Piano Sonata in F Major*, KV 533/494, the autograph of which includes a dedication to Emperor Joseph II (1741-1790). Mozart's piano sonatas, however, were

⁶ For an overview of the *artes liberales* as well as subdivisions of the *trivium* and *quadrivium*, see, for example, Friedmar Kühnert, "Zur Reihenfolge der artes liberales in der Antike," in: *Wissenschaftliche Zeitschrift der Universität Rostock* 12 (1953), pp. 249-257; see also Friedmar Kühnert, *Allgemeinbildung und Fachbildung in der Antike*, Vol. 30 of *Deutsche Akademie der Wissenschaften zu Berlin: Schriften der Sektion Altertumswissenschaft* (Berlin: Akademie-Verlag, 1961); Gerhard Pietzsch, *Studien zur Geschichte der Musiktheorie im Mittelalter*, 2 vols. (Halle an der Saale: [no publisher], 1929) [Vol. 1. *Die Klassifikation der Musik von Boetius bis Ugolino von Orvieto*; Vol. 2. *Die Musik im Erziehungs- und Bildungsideal des ausgehenden Altertums und frühen Mittelalters*]; Hans Martin Klinkenberg, "artes liberales / arte mechanicae," in: *Historisches Wörterbuch der Philosophie*, ed. by Joachim Ritter and Karlfried Gründer (Basel and Stuttgart: Verlag Schwabe, 1971-), Vol. 1, pp. 531-535; Claude V. Palisca, *Humanism in Italian Renaissance Musical Thought* (New Haven, Connecticut and London: Yale University Press, 1985), pp. 226-279 and pp. 333-407; Ann E. Moyer, *Musica Scientia: Musical Scholarship in the Italian Renaissance* (Ithaca, New York and London: Cornell University Press, 1992); Walter Kreyszig, "Humanismus, musikalischer," in: *Pauly's Realenzyklopädie der Klassischen Altertumswissenschaften: Rezeptionsgeschichte*, 3 vols. (Stuttgart: Metzler, 1998-), Vol. 2 (2000), cols. 560-563; also in English translation as Walter Kreyszig, "IV Music," in *Classical Tradition, Vol. 2: DEM-IUS*, ed. by Mandred Landfester in corporation with Hubert Cancik and Helmuth Schneider, part of *Brill's Encyclopaedia of the Ancient World: New Pauly* (Leiden and Boston, Massachusetts: Brill, 2007), cols. 1036-1039; Joseph Dyer, "The Place of *Musica* in Medieval Classification of Knowledge," in: *The Journal of Musicology: A Quarterly Review of Music History, Criticism, Analysis, and Performance Practice*, 24/1 (Winter 2007), pp. 3-71.

⁷ For more recent recordings of Mozart's keyboard works, see, for example, Wolfgang Amadeus Mozart, *The Complete Piano Sonatas* [Sound Recording], performed by Ronald Brautigam (fortepiano) (Djursholm, Sweden: BIS, 2000); Wolfgang Amadeus Mozart, *Piano Sonatas* [Sound Recording], performed by Mitsuko Uchida (piano) (United States: Philips, 1988).

⁸ For further discussion on Mozart's piano music and interpretation, see Eva and Paul Badura-Skoda, *Interpreting Mozart on the Keyboard*, trans. by Leo Black (London: Barrie and Rockliff, 1970 is a reprint of 1962); Siegbert Rampe, *Mozarts Claviermusik: Klangwelt und Aufführungspraxis: Ein Handbuch* (Kassel and New York: Bärenreiter, 1995).

⁹ Piero Melograni, *Wolfgang Amadeus Mozart: A Biography*, trans. by Lydia G. Cochrane (Chicago and London: The University of Chicago Press, 2007), p. 197.

¹⁰ Melograni, *Wolfgang Amadeus Mozart*, pp. 63ff.

¹¹ *Ibid.*, pp. 125-126 and pp. 153-159.

¹² *Ibid.*, p. 227.

little known during his lifetime, and, in fact, their dissemination after his death was not immediate. With the exception of the *Piano Sonata in D Major* (“*Dürniz-Sonate*”), KV 284 (=205b) published in Vienna by Torricella in 1784,¹³ Mozart’s early set of piano sonatas¹⁴ was not printed during his lifetime.¹⁵ The sonatas in *C Major*, KV 309 (=284b), in *A minor*, KV 310 (=300d), and in *D Major*, KV 311 (=284c) were published in Paris by Heina and in Brüssel by Godefroy, respectively, as Opus 4, Numbers 1-3 around 1781-1782.¹⁶ The sonatas in *C Major*, KV 330 (=300h), in *A Major*, KV 331 (=300i), in *F Major*, KV 332 (=300k) (“*Linzer Sonate*”),¹⁷ and in *Bb Major*, KV 333 (=315c), respectively, were printed in Vienna by Artaria in 1784,¹⁸ likewise, the *Sonata in C minor*, KV 457 was published in Vienna by Artaria in 1785. The *Sonata in F Major*, KV 533/494 was printed in Vienna by Hoffmeister in 1788.¹⁹ The sonatas in *C Major*, KV 545, in *Bb Major*, KV 570, and in *D Major*, KV 576 were published in Vienna posthumously in between 1796 and 1805.²⁰

Mozart’s *Piano Sonata in F Major*, KV 533/494 represents a unique composition in its own right, because of its most unusual origin, as reflected in two different Köchel numbers. According to Mozart’s own thematic catalogue,²¹ the final movement of this

¹³ Cliff Eisen and Stanley Sadie, “(Johann Chrysostom) Wolfgang Amadeus Mozart,” in *The New Grove Dictionary of Music and Musicians*, 29 vols., ed. by Stanley Sadie (New York: Macmillan, 2001), Vol. 17, p. 332; Konrad, *Mozart-Werkverzeichnis*, pp. 144-145.

¹⁴ This early set of piano sonatas comprises the *Sonata in C Major*, KV 279 (=189d), the *Sonata in F Major*, KV 280 (=189c), the *Sonata in Bb Major*, KV 281 (=189f), the *Sonata in Eb Major*, KV 282 (=189g), and the *Sonata in G Major*, KV 283 (=189h).

¹⁵ Eisen, “Mozart,” p. 332; Köchel, *Chronologisch-thematisches Verzeichnis*, p. 214; Konrad, *Mozart-Werkverzeichnis*, pp.144-145; see also Wolfgang Plath, “Zur Datierung der Klaviersonaten KV 279-284,” in: *Acta Mozartiana* 21 (1974), pp. 26-30.

¹⁶ Eisen, “Mozart,” p. 332; Konrad, *Mozart-Werkverzeichnis*, pp. 144-145.

¹⁷ Martin Just, “Zur Klaviersonate F-Dur, KV 332,” in: *Mozart-Jahrbuch 1973/1974* (Internationalen Stiftung Mozarteum), pp. 211-216.

¹⁸ Eisen, “Mozart,” p. 332; Konrad, *Mozart-Werkverzeichnis*, pp.144-145. Further on KV 332 and KV 333, see Wye Jamison Allanbrook, “Two Threads through the Labyrinth: Topic and Process in the First Movement of K. 332 and K. 333,” in: *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner*, ed. by Wye Jamison Allanbrook et al. as Vol. 10 of *Festschrift Series* (Stuyvesant, New York: Pendragon Press, 1992), pp. 125-171.

¹⁹ Eisen, “Mozart,” p. 332; Konrad, *Mozart-Werkverzeichnis*, pp.146-147.

²⁰ Eisen, “Mozart,” p. 332; Köchel, *Chronologisch-thematisches Verzeichnis*; Konrad merely identifies KV 570 as published posthumously in Vienna by Artaria in 1796.

²¹ Wolfgang Amadeus Mozart, *Mozart’s Thematic Catalogue: A Facsimile — British Library, Stefan Zweig MS 63*, with introduction and transcription by Albi Rosenthal and Alan Tyson (London: The British Library, 1990; also Ithaca, New York: Cornell University Press, 1990); also as Otto Erich Deutsch, ed., *Mozart’s Catalogue of His Works, 1784-1791* (New York: H. Reichner, 1938, also 1956); see also Alec Hyatt King, “A Review of Mozart’s Thematic Catalogue” in: *Music & Letters* 72/4 (Nov. 1991), pp. 597-599.

sonata, *Rondo*, was composed separately under the title *Ein kleines Rondo für das Klavier allein* about two years earlier (10 June 1786) than the first two movements. In the aforementioned thematic catalogue, Mozart supplies the date of 3 January 1788 for the entry of these two movements. In his autograph, however, Mozart's signature and the composition date are not present.²² Originally, it would seem that Mozart was not intent on combining these two separate pieces — namely, the *Allegro und Andante* (both of which Mozart had conceived as one composition), and the *Rondo* — together into a single composition. The original *Rondo* was even separately published, first as KV 494 in 1788. Prior to Mozart's combining of this *Rondo* (KV 494) with the *Allegro und Andante* (both of which Mozart had regarded as a complete composition in 1788), this very same *Rondo* had existed in two different editions. The earlier edition of this *Rondo*, based on the no longer extant autograph, was presumably released as the British edition entitled *Storace's Collection of Original Harpsichord Music*,²³ with "S. Storace" indicating Stephen Storace, Mozart's friend and pupil.²⁴ The other edition of this *Rondo* was published by Heinrich Bossler (1744-1812) in Speyer.²⁵

The *Rondo* that Mozart reshaped as the final movement of the *Piano Sonata in F Major*, KV 533/494 includes an additional cadenza, which is not found in the solo edition of the work, separately published in 1788.²⁶ The absence of both the autograph and the precise date of composition for the cadenza in the newly prepared *Rondo* draws into

²² Mozart often wrote his signature and date of a piece in the upper right-hand corner of the first page, which have been found in many of his autographs. See Hans Neumann and Carl Schachter, "The Two Versions of Mozart's Rondo, K 494," in *The Music Forum* I (1967), p. 9.

²³ This collection was issued by Birchall and Andrews in London in 1789; see Edith Betty Schnapper, ed., *The British Union Catalogue of Early Music Printed Before the Year 1801*, 2 vols. (London: Butterworth, 1957), Vol. 2, p. 712.

²⁴ On Stephen Storace, see Karl and Irene Geiringer, "Stephen and Nancy Storace in Wien," in: *Österreichische Musikzeitschrift* 34 (1979), pp. 18-25; see also Simon P. Keefe, "Storace Family," in: *The Mozart Cambridge Encyclopedia*, ed. by Cliff Eisen and Simon P. Keefe (Cambridge: Cambridge University Press, 2006), pp. 493-494.

²⁵ Heinrich Philipp Carl Bossler was a German music printer and publisher. He founded his publishing firm in Speyer in 1781 and in 1785 another branch, Krämer & Bossler, was established in Darmstadt, where the company moved in 1792. By 1796 almost 300 titles had been published and Bossler settled in Gohlis, near Leipzig, in 1799. The publishing house, later directed by his son Friedrich Bossler, closed in 1828. See [Stephen Storace], *Storace's Collection of Original Harpsichord Music*. printed for Stephen Storace, N. 23 (London: Birchall, 1788); also, see Hans Schneider, *Der Musikverleger Heinrich Philipp Bossler, 1744-1812* (Tutzing, 1985), p.147.

²⁶ The cadenza, absent of the autograph, was composed specifically for inclusion in the first edition of this work; see Otto Jahn, *W. A. Mozart*, 2 vols., ed. and rev. by Hermann Abert (Leipzig: Breitkopf & Härtel, 1924 is the sixth edition of 1921), Vol. 2, p. 373. For Jahn's original comment and the English translation, see Chapter 3, Footnote 91.

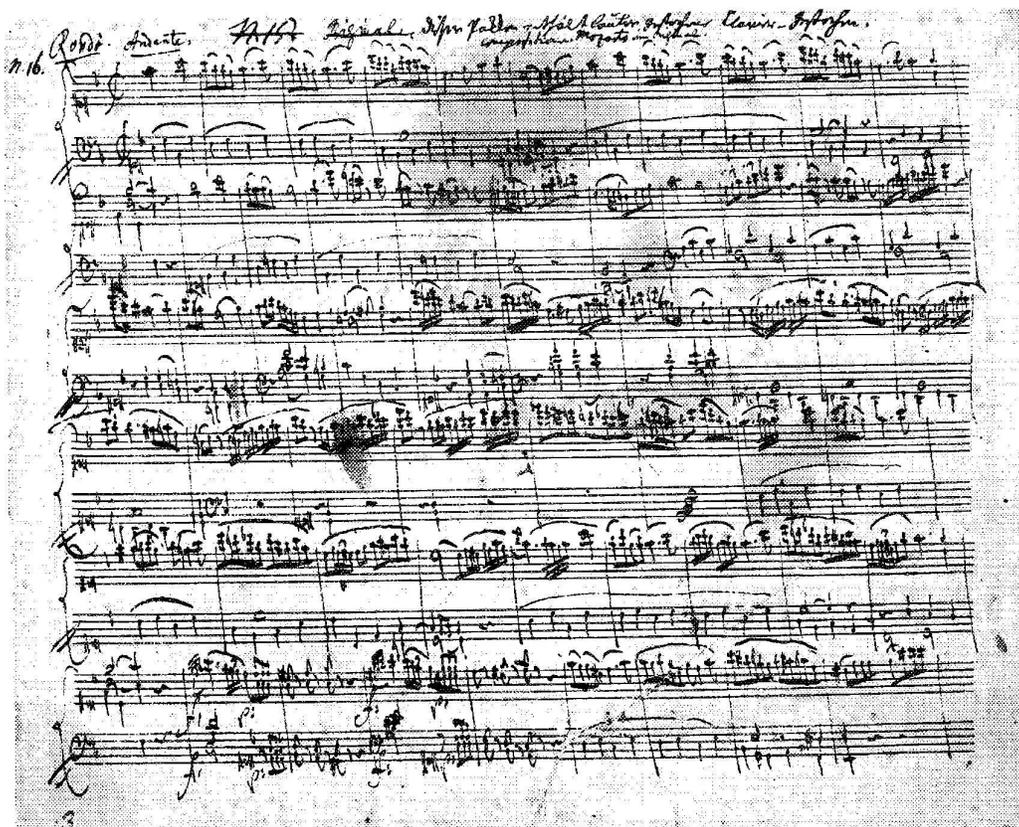
question the authenticity of this cadenza from a number of different points of view, such as stylistic and aesthetic aspects regarding Mozart's compositional endeavors. Nevertheless, the presumed date of the reshaped *Rondo*, in all likelihood, must fall between 10 June 1786 and January or February 1788, as indicated by Anton Hoffmeister in his thematic catalogue.²⁷ Hoffmeister's first edition of Mozart's *Piano Sonata in F Major*, KV 533/494 is considered to be as significant as the missing autograph. In fact, some Mozart scholars attribute more significance to the Hoffmeister edition than to the autograph because of its inclusion of the cadenza. For example, Alfred Einstein's third edition of Köchel catalogue (1937) contains the remark that the Hoffmeister edition is more complete and definitive for the *Rondo* so that this first edition is more authoritative than the autograph of the original *Rondo* which does not include the cadenza.²⁸ Scholarly opinions, including those of Hans Neumann and Carl Schachter, tend to favor Mozart as the composer of the cadenza, although there is no definitive evidence to suggest that the cadenza of the expanded *Rondo* was actually written by Mozart himself.²⁹ The twenty-seven measure cadenza, included in the *Rondo*, KV 494, extends this single movement from the original 160 measures of the earlier *Rondo* to the revised version of 187 measures of this movement included as part of the sonata. In addition to the change in its length, the revised *Rondo* comprises different musical parameters, such as tempo, dynamics, ornamentation, and articulation. Indeed, those parameters have given rise to the questioning of the authenticity of this cadenza. Example 3.1.1 reproduces a facsimile of Mozart's autograph that includes the total 160 measures of the original *Rondo*, KV 494.³⁰

²⁷ Henry H. Hausner, "Franz Anton Hoffmeister (1754-1812): Composer and Publisher," in *Mitteilung der Internationalen Stiftung Mozarteum (MISM)*, xxxviii (1990), pp. 155-162.

²⁸ Neumann *et al.* "The Two Versions of Mozart's Rondo, K 494," pp. 17-20.

²⁹ Neumann *et al.* "The two versions of Mozart's Rondo, K 494," pp. 1-34. Further study on Mozart's cadenza in general, see Badura-Skoda, *Interpreting Mozart on the Keyboard*, pp. 214-241; see also Eva Badura-Skoda, "Textual Problems in Masterpieces of the 18th and 19th Centuries," trans. by Piero Weiss, in: *The Musical Quarterly*, 51 (1965), pp. 301-317.

³⁰ This facsimile of the autograph is reproduced from Neumann and Schachter, "The Two Versions of Mozart's Rondo, K 494," pp. 6-8. For further description of the autograph of the *Rondo* KV 494, see pp. 5-12. Further discussion on the autograph is provided in Irving, *Mozart's Piano Sonatas*, p. 187.



Example 3.1.1 Autograph of Mozart's *Rondo*, KV 494



Example 3.1.1 Autograph of Mozart's *Rondo*, KV 494 (continued)

In Köchel's *Thematic Catalogue*, Mozart's three movements of the *Sonata in F Major* are not categorized under the *Sonatas*, but KV 533 is entered as *Allegro und Andante für Klavier*, while KV 494 is entitled *Rondo für Klavier*. According to the records in Köchel's *Thematic Catalogue*, Mozart's decision to combine two individual pieces as a single sonata is an unusual activity with respect to his keyboard sonatas.³¹ However, the joining of the *Rondo* with the two preceding movements has received considerable attention, beginning with Otto Jahn (1813-1869), who questioned the notion of a coherent cycle in the three-movement structure.³² Later, Hermann Abert (1871-1927) even criticized, in a rather forceful tone, the alleged musical coherence in Mozart's *Piano Sonata in F Major*, KV 533/494, by stating that "the addition of the *Rondo* KV 494 to

³¹ Putting two individual works into one category such as the *Fantasy in C Minor*, KV 475 and the *Sonata in C minor*, KV 457 is considered as a different matter in this paper.

³² Jahn, W. A. *Mozart*, IV, p. 14 and p. 28. This information is taken from Christoph Wolff, "Two Köchel Numbers, One Work," in *Music as Social and Cultural Practice: Essays in Honour of Reinhard Strohm*, ed. by Melania Bucciarelli and Berta Joncus (Woodbridge: Suffolk, The Boydell Press, 2007), p. 187.

bring about a complete sonata is not by Mozart.”³³ Here, the two separate Köchel numbers may, at first glance, suggest a non-affinity between the two respective works. In light of this criticism, Mozart’s KV 533/494 deserves a better consideration than has been previously accorded in the secondary literature.

Contrary to aforementioned negative opinions circulating in the secondary literatures, Wolff argues in a favor of the musical unity which suggests a natural tie between KV 533 and KV 494,³⁴ a topic to which we shall return later in this study. Although the origin of K.533/494 is not precisely known, the biographical sources provide crucial information on the piece. Above all, the autograph of the *Allegro and Andante*, respectively entered as KV 533 in Köchel’s *Thematic Catalogue*, is hitherto unknown. Along with the *Rondo* movement, Mozart scholars consider the Hoffmeister Edition as the most authentic source for the first two movements as well.³⁵ Scholars prior to Alexander Weinmann assumed the publication of this sonata to have occurred in approximately 1790. However, Weinmann challenged the previously assumed date of the publication by proposing a period sometime between January and February of 1788.³⁶ Subsequently, Otto Erich Deutsch (1883-1967) confirmed Weinmann’s newly set date for KV 533 in his revised list of individual titles within Mozart’s oeuvre.³⁷ The first two movements of the *Piano Sonata in F Major* were recorded originally as *Ein Allegro und Andante für das Clavier allein* in Mozart’s own thematic catalogue on January 3, 1788.³⁸ Later that same year, KV 533 was bound with the newly revised *Rondo*, KV 494 as a single work and published by Hoffmeister in Vienna. The title on the publication read as

³³ Hermann Abert, *W.A. Mozart, 1783-1791*, II, 2 vols. (Leipzig: Breitkopf and Härtel, 1956), p. 427, “Die Ergänzung dieser Sätze zu einer vollständigen Sonate durch das Rondo K.-V. 494 stammt nicht von Mozart.” The English translation is taken from Wolff, “Two Köchel Numbers, One Work,” pp. 187-188.

³⁴ Wolff, “Two Köchel Numbers, One Work,” pp.185-195; see also, Christoph Wolff, “Musikalische ‘Gedankenfolge’ und ‘Einheit des Stoffes,’” in: *Zu Mozarts Klaviersonate in F-Dur (K. 533+494)*, in: *Das musikalische Kunstwerk: Geschichte, Ästhetik, Theorie — Festschrift Carl Dahlhaus zum 60. Geburtstag*, eds. by Hermann Danuser et al. (Laaber: Laaber-Verlag, 1988), pp. 241-255.

³⁵ Alexander Weinmann, *Die Wiener Verlagswerke von Franz Anton Hoffmeister*, Series [Reihe] 2, Nr. [Folge] 8 of *Beiträge zur Geschichte des Alt-Wiener Musikverlages*, part of *Wiener Urtext Ausgabe*, ed. by Karl Heinz Füssl and H.C. Robbins Landon (Vienna: Universal Edition, 1964); see also Appendix B.

³⁶ *Ibid.*, p. 84.

³⁷ Otto Erich Deutsch, *Musikverlagsnummern: Eine Auswahl von 40 datierten Listen, 1710-1900* (Berlin, Merseburger, 1961), p. 14.

³⁸ *Neue Mozart Ausgabe* x/33/1, fols 14v-15r.

follows: *Sonata Pour le Fortepiano, ou Clavecin, Composé par Mr. W. A. Mozart au Service de sa Majesté J [mperial]. et R [oyal]. à Vienne chez Hoffmeister.*³⁹

The title of this publication originates from the time when Mozart acquired his new position as *Kapellmeister* of the Court of Joseph II on 6 December 1787, succeeding Christoph Willibald Gluck (1714-1787).⁴⁰ While in the employ of Joseph II, Mozart completed the first two movements, KV 533, within the next two months. With regard to the background of the *Sonata in F Major*, KV 533/494, Wolff convincingly suggests that Mozart must have been in a big rush to prepare a full-fledged piece for the Emperor. Hence, the composer started preparing a sonata with the first two movements, but then was at a loss on how to proceed with the final movement.⁴¹ This “small” challenge eventually led him to rework the pre-existing *Rondo* KV 494, which had not been published by then, and the substantially revised *Rondo* became the third movement of the sonata.⁴²

Concerning both the autograph and the Hoffmeister edition of the *Rondo*, André’s *Thematisches Verzeichniss derjenigen Originalhandschriften von W. A. Mozart*, published in 1841,⁴³ did not list either document.⁴⁴ Furthermore, the 1862 version of Köchel’s *Thematic Catalogue* does not include the autograph and the first edition. Until

³⁹ This first printed edition was acquired from the Mozarteum in Salzburg, Austria by the author of this thesis. Wolfgang Amadeus Mozart, *Sonate pour le Forte-Piano, ou Clavecin, au Service de sa Majesté J. et R.* (Vienna: Hoffmeister, 1788); see also, Gertraut Haberkamp, *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart*, 2 vols., Vol. 10 of *Musikbibliographische Arbeiten* (Tutzing: Hans Schneider, 1986), p. 265.

⁴⁰ Mozart’s letter to his sister saying “that His Majesty the Emperor has now taken me into his service will probably be news to you. I am sure you will be pleased to hear it,” from: *Mozart’s Letters, Mozart’s Life*, ed. and trans. by Robert Spaethling (New York: W.W. Norton, 2000), p. 396.

⁴¹ Wolff, “Musikalische ‘Gedankenfolge’ und ‘Einheit des Stoffes,’” pp. 241-255; see also Irving, *Mozart’s Piano Sonatas*, p. 187.

⁴² Irving, *Mozart’s Piano Sonatas*, p. 84; see also Wolff, “Two Köchel Numbers, One Work,” p. 194.

⁴³ *Thematisches Verzeichnis derjenigen Originalhandschriften von W. A. Mozart geboren den 27. Januar 1756, gestorben den 5. Dezember 1791, welche Hofrath André in Offenbach a. M. besitzt*, ed. by Heinrich Henkel (Offenbach am Main: [Johann Anton André], 1841); see also Appendix B (Footnote 4).

⁴⁴ Johann Anton André is the publisher in Offenbach who bought Mozart’s autograph of his thematic catalogue, which listed all the compositions written between February 9, 1784 and November 15, 1791 from Constanze, and then André published this catalogue first in 1805 with the preface written by himself, “It is most interesting to study his original scores, since one can best observe Mozart’s first inspiration, as well as the further development of his ideas.” This quotation is taken from Erich Hertzmann, “Mozart’s Creative Process,” in: *The Creative World of Mozart*, ed. by Paul Henry Lang (New York: W. W. Norton, 1963), pp. 17-18.

June of 1799, the autograph was in the hands of Constanze Mozart (1762-1842).⁴⁵ Some time before 1878, this autograph was passed to the violinist, Joseph Joachim (1831-1907), through some unknown route. In 1878, Joachim handed over the copy of the manuscript to Breitkopf and Härtel, the publisher in Leipzig, in anticipation of the publication of the three-movement composition as part of the Mozart *Gesamtausgabe*.⁴⁶ After this autograph had been in Joachim's possession for several years, it was eventually passed to the Wittgenstein family in Vienna around 1907, the year of Joachim's death. Since then, the specific records on the whereabouts of this autograph are lacking including the period of World War II. Finally, only the autograph of KV 494 surfaced in the collection of the American musicologist Felix Salzer (1904-1986) in New York.⁴⁷

Mozart's *Sonata in F Major*, KV 533/494 undoubtedly stands out as an important keyboard composition, and its uniqueness will be more specifically addressed through the structural/musical analysis in this chapter.

3.2 Structural/Musical Analysis of Mozart's *Piano Sonata in F Major*, KV 533/494: Studies in the Musical Text⁴⁸

3.2.1 The First Movement (*Allegro*) of KV 533/494

The opening *Allegro* from Mozart's *Keyboard Sonata in F Major*, KV 533/494, is in sonata form, a musical form widely in use during the early Classical period, and typically found in the first movement of multi-movement compositions such as sonatas,

⁴⁵ Neumann and Schachter, "The two versions of Mozart's Rondo, K 494," p. 5; see also Cecil Bernard Oldman, "Constanze Nissen: Four Unpublished Letters from Mozart's Widow," in: *The Music Review* 17 (February 1956), pp. 69-70.

⁴⁶ Joseph Joachim, *Revisionsbericht, Serie VIII, XIII-XXII: Verzeichniss der benutzten Originalhandschriften* (Leipzig: Breitkopf an Härtel, 1888).

⁴⁷ A facsimile of the autograph for the *Rondo* is shown in the earlier part of this chapter. See Footnote 30.

⁴⁸ The analytical observations on Mozart's *Piano Sonata in F Major*, KV 533/494 are based on the First Printed Edition [give information of this source]. For a modern critical edition of the musical text of Mozart's *Piano Sonata in F Major*, KV 533/494, see Wolfgang Amadeus Mozart, "Sonate in F: 1. und 2. Satz = KV 533, 3. Satz = KV 494," in: [Wolfgang Amadeus Mozart]. *Klaviersonaten*, Vol. 2, ed. by Wolfgang Plath and Wolfgang Rehm as Werkgruppe 25 of [Wolfgang Amadeus Mozart]: *Klaviermusik*, Series 9 of *Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke*, ed. by Internationale Stiftung Mozarteum Salzburg in collaboration with the Mozart Cities [in Verbindung mit den Mozartstädten] Augsburg, Salzburg, and Vienna, (Kassel: Bärenreiter, 1986), pp. 98-121.

concertos, and symphonies.⁴⁹ The first movement of KV 533/494 is comprised of three main sections, namely, the exposition, the development, and the recapitulation, as shown in Table 3.2.1.1:

⁴⁹ For the historical overview and development of this form, see, for example, Vladimír Helfert, “Zur Entwicklungsgeschichte der Sonatenform,” in: *Archiv für Musikwissenschaft* 7 (1925), pp. 117-146; see also Charles Rosen, *Sonata Forms* (New York and London: W. W. Norton, 1988 is second edition of 1980); Leonard Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980); Charles Rosen, *The Classical Style: Haydn, Mozart, Beethoven* (New York: W. W. Norton, 1997 is the expanded version of New York: Viking Press, 1971); William. S. Newman, “The Recognition of Sonata Form by Theorists of the Eighteenth and Nineteenth Centuries,” in: *Papers of American Musicological Society* (1941), pp. 21-29.

Table 3.2.1.1 Mozart's <i>Piano Sonata in F Major, KV 533/494: A Structural Overview of Allegro</i>												
Exposition (mm. 1-102)					Development // (mm. 103-145)			Recapitulation (mm. 146-239)				
First Group (KA1)				Bridge	Second Group (KA2)				First Group (KA1)	Bridge	Second Group (KA2)	
Theme 1	T 1'	T 1''	T 1'''	Bridge	Theme 2	Closing Section ⁵⁰	Retransition //	Theme 1	Bridge	Theme 2	Coda	
F+				modulating (d- G+)	ss 1 ss 2 C+	C+	ss 1 (c-) ss 2 (g-) ss 3 (d- A+) ss 4 (d- g- C+ F+ C+) retransition (C+ 7 th) //	F+	non- modulating (f- C+ as V/F+)	F+ C+ as V/F+	F+	
I					V		V ⁷ //	I		I V	I	
mm.1-8	mm. 9-18	mm. 19-26	mm. 27-32	mm. 32-41	mm. 41-66 mm. 66-88	mm. 89-102	m.103 m.109 m.116 m.125 m. 145 //	mm. 146-153	mm. 153-168	mm. 168-225	mm. 226-239	

* KA: Key Area * ss: subsection * //: Interruption (*Generalpause*) * T: Theme

⁵⁰ In the secondary literature pertaining to the structural analysis of Mozart's *Piano Sonata in F Major, KV 533/494*, the closing section of the exposition and of the recapitulation are invariably designated as the coda; see F. Helena Marks, *The Sonata Its Form and Meaning: As Exemplified in the Piano Sonatas by Mozart – A Descriptive Analysis* (London: William Reeves, [1921]), pp. 113-124. However, since the term, coda, used in connection with full-fledged sonata-form movements, embracing exposition, development, recapitulation, and coda proper as well as on occasion, an introduction preceding the exposition proper, applies to segments of considerable dimension, often with exposure of totally new materials therein not employed before, I consider it necessary to separate the coda proper from segments of considerably smaller dimensions, of which the opening movement of KV 533/494 is a prime example.

As outlined in the table above, there are some intriguing issues to observe in this piece. Theme 1 included in the larger thirty-two-measure segment, what some scholars have called the first group⁵¹ or key area 1,⁵² in the exposition comprises thirty two measures, which is unusually long for a Classical-era keyboard sonata.⁵³ In sonata form movements in general, the first group in tonic typically moves quickly on to the second group because musical events of greater complexity are anticipated in the unfolding of Theme 2, and that soon after the completion of the first group. This particular movement of Mozart's *Piano Sonata in F Major*, KV 533/494, then displays an unusual phenomenon, whereby Mozart expands Theme 1 in the exposition to considerable dimensions, on the whole unlike those found in the majority of his other keyboard sonatas.⁵⁴ In the recapitulation, this material from the exposition returns, albeit in a truncated form. Mozart shortens the thirty-two-measure section of the first group in the exposition to the more typical length of an eight-measure phrase (mm. 146-153). This distinction between the first group of the exposition and that of the recapitulation gives the impression that Mozart intended to place more weight on the former.

Mozart created this atypical length of the first group in the first movement of his *Sonata in F Major*, KV 533/494 by repeating the thematic and motivic materials constantly in inverted forms (mm. 1-32). The manner of constructing the main theme and its treatment in various types of contrapuntal combinations, such as exchanged imitations between the two hands, shows the uniqueness of the piece Mozart created. This composition certainly represents Mozart's unusual use of the strict contrapuntal but non-fugal form⁵⁵ among his piano sonatas, and he brings the piece closest to such formal

⁵¹ For general discussion of the term "First Group" material, see, for example, James Webster, "Sonata Form," in: *The New Grove Dictionary of Music and Musicians*, 29 vols., ed. by Stanley Sadie (London: MacMillan, 2001), Vol. 23, pp. 687-701, especially, pp. 688-690; see also Rosen, *Sonata Forms*, pp. 98-106.

⁵² For general discussion of the term "Key Area," see, for example, Ratner, *Classic Music*, pp. 217-247.

⁵³ For general information on classical forms, see William E. Caplin, *Classical Form, A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998); Ratner, *Classic Music*.

⁵⁴ Another exception is the first subject in the finale of Mozart's *Piano Sonata in F Major*, KV 332, in which the first key area extends to 35 measures.

⁵⁵ Wolff, "Two K. Numbers," p. 194.

design in which the double counterpoint and canonic imitation are naturally interspersed.⁵⁶

The exposition of KV 533/494 has two themes — Theme 1 in tonic, F Major, eight measures, which serve as basis for the thematic/motivic development across thirty-two measure first group and Theme 2 in the dominant, C Major, extending from the third beat of measure 41 to the first beat of measure 88. Unlike Theme 1, Theme 2 is divided into two clearly distinguished sub-sections of non-developmental character with the presenting unrelated thematic materials in juxtaposition. Mozart places the modulating bridge (mm. 32.4-41.1) between the two main themes in the exposition, and a closing section (mm. 89.2-102) that includes the arpeggiated four-measure (mm. 99-102) passage at the end of the exposition.⁵⁷ In fact, Mozart resorts to this figure extensively in the development section, for example, in the left hand of measure 104 and beyond. Mozart uses the arpeggiated closing section commonly at the end of each major point of division, that is, the exposition, the development, and the recapitulation, which renders a sense of unity to these different sections of the movement,⁵⁸ as shown in Example 3.2.1.1:

⁵⁶ Further on these eighteenth-century contrapuntal practices in general, see Ebenezer Prout, *Double Counterpoint and Canon* (as part of the series *Augener's edition* (New York: Greenwood Press, 1969 is reprint of London: Augener, 1891); Charles Herbert Kitson, *Invertible Counterpoint and Canon* (London and New York: Oxford University Press, 1970); Allen Irvine McHose, *The Contrapuntal Harmonic Technique of the 18th Century*, part of *Eastman School of Music Series* (New York: F. S. Crofts, 1947); Ernst Pepping, *Übungen im doppelten Kontrapunkt und im Kanon*, part of *Der polyphone Satz* (Berlin: Walther de Gruyter, 1957); Klaus-Jürgen Sachs, “Contrapunctus/Kontrapunkt,” in: *Handwörterbuch der musikalischen Terminologie*, ed. by Hans-Heinrich Eggebrecht (Wiesbaden: Franz Steiner Verlag, 1982); Joel Lester, *Compositional Theory in the Eighteenth Century* (Cambridge, Massachusetts and London: Harvard University Press, 1992).

⁵⁷ Further on the coda in Mozart's works in general, see Esther Cavett-Dunssy, “On Mozart's Codas,” in: *Music Analysis 7* (1988), pp. 31-51; see also David H. Smyth, “Codas in Classical Form: Aspect of Large-Scale Rhythm and Pattern Completion” (Unpublished Ph. D. Dissertation, University of Texas at Austin, 1985).

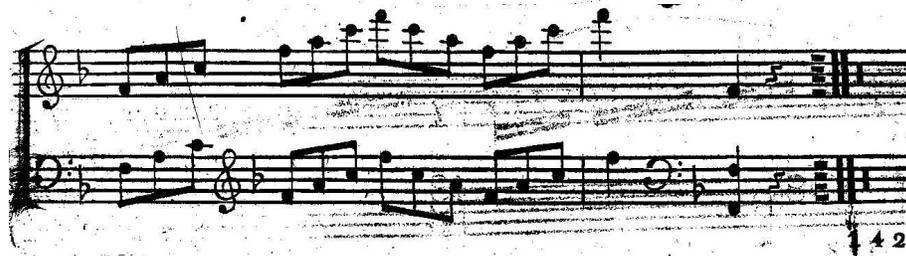
⁵⁸ The interpretation given here contradicts views expressed by Walter Georgii and by Joachim Brügge, both of whom attribute an emptiness to the extended unison passage; see Walter Georgii, *Klaviermusik* (Zürich: Atlantis-Verlag, 1950); Joachim Brügge, “Solowerke für Klavier: Von der ‘Lehrbuch’-Sonate zur Intertextualität,” in: *Mozarts Klavier- und Kammermusik*, ed. by Matthias Schmidt as Vol. 2 of *Das Mozart-Handbuch*, ed. by Gernot Gruber in Verbindung mit [in collaboration with] Dieter Borchmeyer (Laaber: Laaber-Verlag, 2006), pp. 121-122; see also Armin Raab, *Funktionen des Unisono: Dargestellt an den Streichquartetten und Messen von Joseph Haydn* (Frankfurt am Main: Haag and Herchen, 1990).



Example 3.2.1.1.a Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, Exposition, mm. 99-102



Example 3.2.1.1.b Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, Development, mm. 142-145



Example 3.2.1.1.c Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, Recapitulation, mm. 236-239

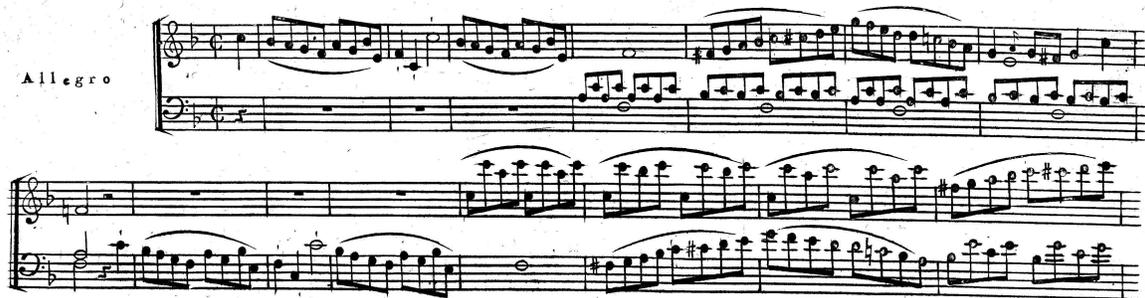
In the opening of the exposition, Mozart expands the first eight-measure statement of Theme 1 embracing the antecedent-consequent phrase structure,⁵⁹ an organizational hallmark of the eighteenth-century *Taktordnungen*, to use a term from the contemporary music theoretical discourse of Joseph Riepel (1709-1782)⁶⁰ and Heinrich Christoph Koch (1749-1816).⁶¹ Mozart achieves this expansion by inverting the voices at measure 9, when the left hand replays the melodic statement and further after, reflecting on the compositional technique of the *Fortspinnung*, prevalent in eighteenth-century

⁵⁹ On the significance of this symmetrical construction of phrases in the context of sonata-form movements, see Wolfgang Budday, *Grundlagen musikalischer Formen der Wiener Klassik: An Hand der zeitgenössischen Theorie von Joseph Riepel and Heinrich Christoph Koch dargestellt an Menuetten und Sonatensätzen (1750-1790)* (Kassel: Bärenreiter, 1983), pp. 91 ff.

⁶⁰ Joseph Riepel, *Anfangsgründe zur musicalischen Setzkunst, nicht zwar nach altmathematischer Einbildungs-Art der Zirkel-harmonisten sondern durchgehends mit sichtbaren Exempeln abgefasst*, 10 vols. (Regensburg et al., 1752-1786), Vol. 1 (De rhythmopoeia, oder Von der Tactordnung; Regensburg and Vienna, 1752); Vol. 2 (Grundregeln zur Tonordnung insgemein; Frankfurt am Main and Leipzig, 1755). For a modern edition, see Thomas Emmerig, ed. *Joseph Riepel: Sämtliche Schriften zur Musiktheorie*, 2 vols., Vol. 20 of *Wiener Musikwissenschaftliche Beiträge* (Vienna: Böhlau, 1996). Further on Riepel's *Taktordnungen*, see Ernst Schwarzmaier, *Die Takt- und Tonordnung Joseph Riepels: Ein Beitrag zur Geschichte der Formenlehre im 18. Jahrhundert*, Vol. 4 of *Regensburger Beiträge zur Musikwissenschaft*, ed. by Hermann Beck (Regensburg: Gustav Bosse, 1938); John Walter Hill, "The Logic of Phrase Structure in Joseph Riepel's *Anfangsgründe zur musicalischen Setzkunst*," Part 2 (1750), in: *Festa Musicologica: Essays in Honor of George J. Buelow*, ed. by Thomas J. Mathiesen and Benito V. Rivera as Vol. 14 of *Festschrift Series* (Stuyvesant, New York: Pendragon Press, 1995), pp. 467-487; see also Nola Jane Reed, "The Theories of Joseph Riepel as Expressed in His *Anfangsgründe zur musicalischen Setzkunst (1752-1768)*" (Unpublished Ph. D. Dissertation, University of Rochester, 1983); Justin M. London, "Riepel and Absatz: Poetic and Prosaic Aspects of Phrase Structure in Eighteenth-Century Theory," in: *The Journal of Musicology: A Quarterly Review of Music history, Criticism, Analysis, and Performance Practices* 8 (1990), pp. 505-519. In fact, this treatise of Riepel in all likelihood served young Mozart as a pedagogical tool for his own musical instruction supervised by his father, Leopold; see Walter Kreyszig, "Das Menuett W. A. Mozarts unter dem Einfluß von F. J. Haydns 'gantz neue besondere art': Zur Phrasenstruktur in den Menuetten der 'Haydn-Quartette'," in: *Bericht über den Internationalen Mozart-Kongress Salzburg 1991*, 2 vols. ed. by Rudolph Angermüller et al. as *Mozart-Jahrbuch 1991* (Internationale Stiftung Mozarteum), (Kassel: Bärenreiter, 1991), Vol. 2, p. 656; Walter Kreyszig, "Wolfgang Amadeus Mozart's Motivische Arbeit: Aspects of Sonata Form in the Minuets of KV 421 (=417b) and KV 458 and Their Relationship to the Scherzi of Joseph Haydn's opus 33," in: *Essays by Alumnae and Alumni of the Don Wright Faculty of Music, University of Western Ontario*, ed. by James Grier as Vols. 19-20 (2000-2001) of *Studies in Music from the University of Western Ontario* (London, Ontario: University of Western Ontario, 2006), pp. 204-205 and p. 236.

⁶¹ Heinrich Christoph Koch, *Versuch einer Anleitung zur Composition*, 3 vols. (Leipzig: Bey A. F. Böhme, 1782-1793). For an English translation, see Nancy Kovaleff Baker, trans. with introduction and annotations, *Heinrich Christoph Koch: Introductory Essay on Composition*, part of *Music Theory Translation Series*, ed. by Claude V. Palisca (New Haven, Connecticut and London: Yale University Press, 1983); see also Stephan Maulbetsch, "Die Kunst, Töne zu verbinden: Heinrich Christoph Koch als Komponist und Theoretiker," in: *Mozart-Studien*, ed. by Manfred Hermann Schmid, Vol. 12 (Tutzing: Hans Schneider, 2003), pp. 217-277.

compositional practice.⁶² Example 3.2.1.2 shows the opening of the exposition, including the initial eight-measure phrase and the location where the voices invert:



Example 3.2.1.2 Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 1-15

After measure 8, the passage is extended via fantasy-like figurations, octave leaps, and contrapuntal texture, in different manners using invertible counterpoint and parallelism. The textural inversion, the action of changing the voices becomes a motivic tool for Mozart throughout the movement. The practice of contrapuntal inversion was widely employed in the Baroque period⁶³ and is likely the source of Mozart's inspiration in this particular piece. His use of Baroque procedures in this sonata not only relates to invertible counterpoint but presumably also to his ultimate objective, the "Fantasia" effect.⁶⁴ In the Baroque era, the fantasy is typically considered a keyboard piece with alternating sections of rapid passages or fugal texture deeply rooted in the art of improvisation.⁶⁵ Thus, it is clear that Mozart continues this Baroque concept of the

⁶² Kreyszig, "Wolfgang Amadeus Mozart's Motivische Arbeit," p. 213; see also Wilhelm Fischer, "Zur Entwicklungsgeschichte des Wiener Klassischen Stils," Habilitationsschrift, (University of Vienna, 1915); excerpt published in *Studien zur Musikwissenschaft* 3 (1915), pp. 24-84.

⁶³ Further on the multifaceted approach to this practice in the Baroque period, see, for example, Laurence Dreyfus, *Bach and the Patterns of Invention* (Cambridge, Massachusetts and London: Harvard University Press, 1996).

⁶⁴ Christopher D. S. Field, et al. "Fantasia," in: *The New Grove Dictionary of Music and Musicians*, 29 vols, ed. by Stanley Sadie (London: Macmillan, 2001), Vol. 8, pp. 545-558; see also Walter Kreyszig, "Der Begriff der Fantasie bei Mozart und dessen Beeinflussung durch Sonate, Praeludium und Toccat: Zur Wechselbeziehung zwischen Satztechnik und Gattung in der c-Moll-Fantasie KV 475," in: *Internationaler Musikwissenschaftlicher Kongress zum Mozartjahr 1991, Baden-Vienna, 2-7 December 1991: Bericht*. 2 vols., ed. by Ingrid Fuchs (Tutzing, Germany: Hans Schneider, 1993), Vol. 2, pp. 693-715.

⁶⁵ On the significance of improvisation in the context of fugal texture, see, for example, Willi Apel, *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel: Bärenreiter, 1967); also in English translation by Hans Tischler as Willi Apel, *The History of Keyboard Music to 1700* (Bloomington, Indiana and London: Indiana University Press, 1972); see also the collection of essays in *Keyboard Music Before 1700*,

fantasy in his own sonata.⁶⁶ As shown in Example 3.2.1.3, Mozart's effort to broaden the first statement of the exposition is solidified with parallelism in measures 16 and 17, and with an unexpected seventh chord (V^7 of V) at measure 22 — what appears to be a delaying tactic, that would have been predicted to resolve to the tonic via the dominant, but surprisingly points towards the bridge section. In fact, the sections from measures 22 to 24 suggest Mozart's reliance on invertible counterpoint in the tonic:



Example 3.2.1.3 Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 16-27

The bridging process is a typical appearance in sonata-form movements, and in this particular sonata the bridge begins in the second half of measure 32. In the exposition of KV 533/494, the bridge spans nine measures only, moving from D minor to G Major, then creates the expectation of C minor (mm. 37-38) and finally reaches the dominant of C Major, leading to Theme 2, which starts on the second beat of measure 41. Theme 2 is now clearly in C Major, the dominant of the home key, F Major, thereby briefly touching on D minor (subtonic of C Major). Mozart concludes the exposition by featuring the arpeggiated closing section, which lasts for fourteen measures (mm. 89-102), at the end after Theme 2.

At the opening of the development (m. 103), Mozart changes the key from C Major to its parallel minor, C minor. Starting with this sudden change of mood, he

ed. by Alexander Silbiger as part of *Studies in Musical Genres and Repertories*, ed. by R. Larry Todd (New York: Schirmer Books and London: Prentice Hall International, 1995).

⁶⁶ Further on improvisation in Mozart's works, see, for example, Frederick Neumann, *Ornamentation and Improvisation in Mozart* (Princeton, New Jersey: Princeton University Press, 1986), pp. 179-281.

continues to vary the keys in a circle of fifth.⁶⁷ Mozart changes the initial C minor to G minor at measure 108, and then proceeds from G minor to D minor at measure 115, where he now oscillates between D minor and its dominant, A Major, until measure 125. Then, Mozart's adventure to find his ways back to the home key continues again with a circle of fifth beginning in A Major in measure 125. From here on, the change of keys occurs at shorter distances (See Table 3.2.2.1). At measure 115, the augmented chord (Italian sixth) and the repeated V – I progressions strengthen the harmonic context in D minor, which Mozart maintains for a longer segment embracing measures 114 – 119. The development section overall appears to unfold in the idiom of the *style galant*⁶⁸ with the adherence to a more or less strict *tactus*, suggestive of late Baroque practices, albeit leaving some room for freedom of expression.⁶⁹ The earlier mentioned four-measure *arpeggio* occurs again in the middle of the development (mm. 122-125), where the arpeggiated section divides the first and the second subjects. Then, another arpeggiated motion closes the development section, extending from measure 142 to the fourth beat of measure 145 before returning to the recapitulation.⁷⁰ This simple arpeggiated figures of the closing section (mm. 99-102) may appear as insignificant on first inspection, as Mozart from the opening up to this point (mm. 1-98) has displayed a plethora of thematic materials with recourse to a vast array of compositional techniques already disclosed. However, it seems that Mozart places this closing section purposely, thereby foreshadowing the continuation of this figuration, initially in the left hand (mm. 104 – 106) and subsequently in the right hand (mm. 107-108). The continuation of this pattern interchanges between hands throughout the extended section of the development (mm. 110- 119), which eventually leads to another closing section of the development.

⁶⁷ For additional information on the minor mode used in sonata form, particularly during the eighteenth century, see Rey M. Longyear, "The Minor Mode in Eighteenth Century Sonata Form," in: *Journal of Music Theory* 15 (1971), pp. 182-229.

⁶⁸ On the *style galant*, see, for example, Lothar Hoffmann-Erbrecht, "Der 'galante Stil' in der Musik des 18. Jahrhunderts," in: *Studien zur Musikwissenschaft* 25 (1962), pp. 252-260; David A. Sheldon, "The Galant Style Revisited and Re-Evaluated," in: *Acta Musicologica* 47 (1975), pp. 240-270; David A. Sheldon, "The Concept Galant in the Eighteenth Century," in: *Journal of Musicological Research* 9 (1989), pp. 89-108.

⁶⁹ On the juxtaposition of the stricter *style galant* and the free counterpoint, see, for example, Carl Dahlhaus, "Galanter Stil und freier Satz," in: *Die Musik des 18. Jahrhunderts*, ed. by Carl Dahlhaus as Vol. 5 (1985) of *Neues Handbuch der Musikwissenschaft*, 11 vols., ed. by Carl Dahlhaus, fortgeführt von [continued by] Hermann Danuser (Laaber: Laaber-Verlag, 1980-1992), pp. 24-32.

⁷⁰ A more detailed description for the development section will follow after the explanation of the recapitulation section in this present study.

At measure 145, this development section comes to a momentary point of repose, but then carries on quickly to the recapitulation, where the music restarts in the exact same way as the very first measure at the opening of the movement, so that Mozart here momentarily points the listener with a *déjà vu* to the opening of the exposition. In fact, here, the recapitulation is a reiteration of merely a small segment of the exposition. As briefly mentioned, Mozart shortens Theme 1 to only eight measures in the recapitulation and then begins Theme 2 on the third beat of measure 168, as shown in Example 3.2.1.4.



Example 3.2.1.4 Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 145-153

The recapitulation of the first movement in KV 533/494 lasts for ninety-three measures, having two themes joined by the bridge, yet under a single tonality, namely, the home key, as is common in the recapitulations of sonata form. In view of the fact that the bridge between the two themes in the recapitulation of sonata-form movements generally is accorded merely a thematic function with no harmonic role, Mozart, in the opening movement of the *Piano Sonata in F Major*, KV 533/494, proceeds in a most unusual manner. He associates the bridge between the respective themes of the recapitulation with the key of F minor, purposefully altering the harmonic context in order to set the opening of Theme 2 distinctly apart from that of Theme 1, with a brief recourse to the isolated C Major cadence in measure 168, which immediately reverts to F Major. This is all accomplished in the absence of any modulation. While the tonic/dominant polarity characteristic of exposition in sonata-form movements is effaced in the recapitulation as a rule, in the opening movement of KV 533/494, Mozart, in his most unusual treatment of the harmonic language, seems interested in setting up a harmonic situation that has a parallel to the point of incision between exposition and development, which changes the key from C Major to C minor.

After the first part of Theme 2, which is stated in the tonic, the second part of Theme 2 leads to the closing section in which F Major returns as the tonic. Here again, Mozart finishes the recapitulation of the first movement with the closing section, including the four-measure *arpeggio* (mm. 236-239). In view of the fact that the tonic-dominant polarity — typical of the exposition in eighteenth-century sonata form movements — is effaced in the recapitulation (again a normal procedure), the bridge section in the recapitulation obviously fulfils a purpose distinctly different from that in the exposition. The bridge of the recapitulation in its prominent reliance on chromaticism mirrors the related segment in the exposition, however obviously without fulfilling the harmonic function assigned to the bridge section of exposition. As illustrated in the table 3.2.1.1, Mozart also retains the closing section including the four-measure *arpeggio*, first heard in the exposition (mm.99-102), at the end of the recapitulation (mm.236-239). Example 3.2.1.5 shows the bridges in both the exposition and the recapitulation of this sonata.



Example 3.2.1.5.a Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, Exposition, mm. 32-41



Example 3.2.1.5.b Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, Recapitulation, mm. 154-168

While the exposition and recapitulation convey a similar musical structure, the development section, departing distinctly from the main theme, consists of musical material, some of which is presented in a different guise.⁷¹ In general, the development section of sonata-form movements is not stable because its function is to destabilize key area 2 of the exposition and eventually to transition back to the home key.⁷² As a result, the development closes with the critical cadential dominant of the home key. Chord V at the end of the development represents the “retransition,”⁷³ which signals the arrival of the cadential dominant of the home key. So, in this particular piece, the critical cadential dominant is C Major as V of F Major. This cadential dominant is expected to finish the piece by moving into the final tonic, but instead the initial tonic revisits after the interruption (*Generalpause*).

The unusually complex intriguing harmonic structure of the development was first noticed by the German music theorist and pedagogue, Ernst Friedrich Richter (1808-1879), who, in his description of the sonata-allegro form,⁷⁴ proposed a two-part structure of the development, with the first part consisting of modulating periods that closes with a

⁷¹ See Footnote 49 of this chapter.

⁷² David Bushler, “Harmonic Structure in Mozart’s Sonata-Form Developments,” in: *Mozart Jahrbuch 1984/85*, pp. 15-24; see also Rosen, *Sonata Forms*, pp. 262-283.

⁷³ Further on this topic, see Beth Sharngar, “On Locating the Retransition in Classic Sonata Form,” in: *The Music Review* 42 (1981), pp. 130-143; Sarah Davis, “H.C. Koch, the Classic Concerto, and the Sonata-Form Retransition,” in *The Journal of Musicology: A Quarterly Review of Music History, Criticism, Analysis, and Performance Practice* 2 (1983), pp. 45-61.

⁷⁴ Ernst Friedrich Richter, *Die Grundzüge der musikalischen Formen und ihre Analyse* (Leipzig: Verlag von Georg Wigand, 1852), pp. 26-39.

half cadence in a related minor key, and with the second part comprising a retransition to the repetition of the principal theme of the movement, which is achieved through the dominant of the home key. Richter's observations here find full confirmation in the development of the opening movement of Mozart's *Piano Sonata in F Major*, KV 533/494, with the two parts clearly delineated in the tonal plan — the first segment in C minor coming to a halt on the half cadence on the III #, that is, A Major (V of vi) in measure 116 with its extension through measure 125, and the second segment moving sequentially to the dominant with its prolongation for several measures prior to the return to the tonic (m. 146).⁷⁵ Richter, though the first nineteenth-century theorist to recognize the third relation, provided impetus to twentieth-century scholarship, with both David Beach and Joseph C. Kraus formulating their observations as an obvious continuation of Richter's earlier deliberations.⁷⁶ While both Beach and Kraus, in their respective writings, point to the important third relation as a principal harmonic frame for the development of the opening movement of KV 533/494, Mozart's minute attention to detail warrants a more careful scrutiny of the development, as discussed below.

As shown in the Table 3.2.1.1 earlier, different subsections are found in the development and each subsection presents different musical statements that are usually identified by various musical materials, such as key, rhythm, dynamic, or changes in mood. In the development of the opening movement of KV 533/494, four separate subsections are present, which unmistakably embrace stylistic tenets of the *style galant*. The first subsection begins in measure 103 in C minor and gives way to the second subsection at measure 109 where the key changes to G minor. Mozart starts the third subsection at measure 116, where the D minor sonority (begun at measure 114) is still present. The fourth subsection starts at measure 125 where Mozart retraces his path back to stability via the keys through which he had previously travelled. The move back to C Major occurs quickly, starting with D minor (vi of F) for two measures and then

⁷⁵ While Richter argues in favor of A Major as the stronger third relation, one might assign this position of preeminence to D minor. I am grateful to Professor Solose for her observation.

⁷⁶ David Beach, "A Recurring Pattern in Mozart's Music," in: *Journal of Music Theory* 27/1 (Spring 1983), pp. 1-29; Joseph C. Kraus, "Chromatic Third Relations in Mozart's Late Instrumental Works," in: *Bericht über den Internationalen Mozart-Kongreß Salzburg 1991*, 2 vols., ed. by Rudolph Angermüller *et al.* as *Mozart-Jahrbuch 1991* (Internationale Stiftung Mozarteum). (Kassel: Bärenreiter, 1992), Vol. 2, pp. 1056-1065.

progressing to G minor (ii of F) for another two measures. C Major (V of F) comes in immediately from measure 129 and maintains the sonority until the conclusion of the development, with exception of a brief passing through F Major and B^b Major (mm. 132-134). Example 3.2.1.6 shows the beginning of these subsections in the development:

This musical example shows the beginning of the development subsections. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes, including a prominent melodic line with a slur. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Example 3.2.1.6.a Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, First Subsection, mm. 103-104

This example shows the first subsection of the development. It features two staves. The treble staff contains a melodic line with eighth and sixteenth notes, starting with a slur. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Example 3.2.1.6.b Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, Second Subsection, mm. 109-110

This example shows the second subsection of the development. It consists of two staves. The treble staff has a melodic line with eighth and sixteenth notes, including a slur. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Example 3.2.1.6.c Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, Third Subsection, mm. 116-117

This example shows the third subsection of the development. It features two staves. The treble staff contains a melodic line with eighth and sixteenth notes, including a slur and dynamic markings like 'f' and 'p'. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Example 3.2.1.6.d Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, Fourth Subsection, mm. 125-126

Regarding the stylistic components in the first movement of KV 533/494, Mozart showcases two distinct features, namely, the *style galant*, which replaces Mozart's earlier more prominent reliance on the learned counterpoint,⁷⁷ as most elegantly illustrated in the *Concerto for Piano and Orchestra in D Major*, KV 175,⁷⁸ and the linear counterpoint. His use of the eighth-note triplet rhythmic patterns throughout the movement gives a sense of a simple musical style with an overall steady harmonic rhythm from the eighteenth century Mannheim court, where Mozart had come in contact with the tradition of the *style galant*.⁷⁹ The regularity between rhythm and rest generates the symmetry, which is shown particularly in the development section. For example, Mozart inserts the quarter rest at the third beat in the upper line consistently across three measures (mm. 104-106), while the bottom line continues the restless rhythmic pattern, somewhat reminiscent of the gigue. Then, he reverses the roles between two hands so that the left hand plays each measure with the quarter rest on the third beat, while the right hand takes over the triplet rhythmic pattern (mm. 110-112):

⁷⁷ On this shift in compositional paradigms, see Ludwig Finscher, "Galanter und gelehrter Stil: Der kompositionsgeschichtliche Wandel im 18. Jahrhundert," in *Funkkolleg Musikgeschichte: Studienbegleitbrief 6*, ed. by Deutsches Institut für Fernstudien an der Universität Tübingen (Weinheim: Beltz, 1988), pp. 141-196; see also V. Kofi Agawu, *Playing with Signs: A Semiotic Interpretation of Classic Music* (Princeton, New Jersey and Oxford: Princeton University Press, 1991), pp. 90-91.

⁷⁸ On the synthesis of learned counterpoint and *style galant* in KV 175, see Bernd Sponheuer, "Zum Problem des doppelten Finales in Mozarts 'erstem' Klavierkonzert KV 175: Zwei Versuche der Synthetisierung von 'Gelehrtem' und 'Galantem'," in: *Archiv für Musikwissenschaft* 42 (1985), pp. 102-120.

⁷⁹ On Mozart's sojourn in Mannheim, beginning 14 July 1763 and ending 25 October 1790, see Ludwig Schieder, "Mozart und die Gegenwart," in: *Neues Mozart-Jahrbuch* 1 (1941), pp. 24-38, especially pp. 25-27; *176 Tage W.A. Mozart in Mannheim*, ed. by Karin v. Welck and Liselotte Homering (Mannheim: Reiß-Museum der Stadt Mannheim and Edition Braus, [1991]); see also Herbert Meyer, *Mozart und Mannheim: Ausstellung des Städtischen Reiss-Museums, Mannheim, 27. Nov. 1971-12. März 1972* (Mannheim: Städtisches Reiss-Museum, 1971); Roland Würtz and Hans Budian, "Mozart und Mannheim: Eine Bibliographie," in: *Das Mannheimer Mozart-Buch*, in commission of [im Auftrag der] Mozartgemeinde Mannheim-Ludwigshafen-Heidelberg, ed. by Roland Würtz as Vol. 47 of *Taschenbücher zur Musikwissenschaft* (Wilhelmshaven: Heirichshofen, 1977), pp. 275-304. Many of Mozart's Mannheim works, including his *Piano Sonata in C-Major*, KV 309 and his *Piano Sonata in D-Major*, KV 311, are written under the influence of the *style galant*. Further on Mozart's Mannheim repertory, see Ludwig Finscher, "Mozarts Mannheimer Kompositionen," in: *ibid.*, pp. 140-151. Beyond that, the symphonic style cultivated at the Court in Mannheim was characterized by a prominent reliance on the *style galant*; see Eugene K. Wolf, "Zur Entstehungsgeschichte des Mannheimer sinfonischen Stiles," in: *Mannheim und Italien: Zur Vorgeschichte der Mannheimer — Bericht über das Mannheimer Kolloquium im März 1982*, ed. in commission by [im Auftrag der] Mozartgemeinde Kurpfalz by Roland Würtz as Vol. 25 of *Beiträge zur Mittelrheinischen Musikgeschichte* (Mainz and New York: Schott, 1984).



Example 3.2.1.7.a Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 104-106



Example 3.2.1.7.b Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 110-112

Another important stylistic feature in this movement is the linear counterpoint combined with chromatic inflection, which is reflected in several locations, among which measure 115 stands out as an intriguing moment; here a dual message is delivered, due to the single appearance. The *i* – *V* progression in D minor is underscored by the voice-leading — with the first note of each triplet figure in the left hand mirroring the stepwise descent of the “soprano voice” of the right hand progressing in parallel tenth with an augmented sixth chord (Italian sixth) interspersed prior to the arrival on the dominant chord with the raised third,⁸⁰ which leads directly from the minor mode to the major mode in the following measure (m. 116), while the section is still prominent for its *style galant* as Mozart continues the earlier rhythmic pattern.



Example 3.2.1.8 Mozart, *Piano Sonata in F Major*, KV533/494, *Allegro*, mm. 115-116

⁸⁰ I am grateful to Dr. Marion for this observation.

In measures 127 and 131, Mozart provides a chromatic line in the alto voice, but played simultaneously with the soprano voice, which moves by step. As a result, sudden and dense chromatic lines are created. In the latter example, Mozart in fact continues the chromatic line into the next measure (m. 132).



Example 3.2.1.9.a Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, m. 127



Example 3.2.1.9.b Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 131-132

From measure 159 to measure 160, the linear motion takes place in the top voice, where the long notes (half notes) move against eight-note figurations in the left hand, as shown in Example 3.2.1.10.



Example 3.2.1.10 Mozart, *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 159-160

3.2.2 The Second Movement (*Andante*) of KV 533/494

Written in B-flat Major, the subdominant key of F Major, the second movement of Mozart's *Piano Sonata in F Major*, KV 533/494 is also in sonata form. While composers of eighteenth-century classical sonatas often resort to forms other than sonata form for the second movement, such as Minuet and Trio as ternary form⁸¹ and rondo form,⁸² Mozart in his keyboard oeuvre considers the sonata form *at par* with the other forms found in second movements of sonatas. In fact, among his eighteen keyboard sonatas, Mozart used the sonata form or modified sonata form in the slow movement of eight sonatas.⁸³ As typical of the sonata form, this slow movement comprises of three different sections, namely, the exposition, development, and recapitulation, as shown in Table 3.2.2.1:

⁸¹ See, for example, Mozart's *Piano Sonata in E^b Major*, KV 282 (Vienna: Wiener Urtext Edition, 1973), Vol. 1, pp. 40-46; *Piano Sonata in C Major*, KV 309 (Vienna: Wiener Urtext Edition, 1973), Vol. 1, pp. 79-95; *Piano Sonata in C Major*, KV 330 (Vienna: Wiener Urtext Edition, 1973), Vol. 2, pp. 1-13; *Piano Sonata in A Major*, KV 331 (Vienna: Wiener Urtext Edition, 1973), Vol. 2, pp. 14-27.

⁸² See, for example, Mozart's *Sonata in D Major*, KV 284 (Vienna: Wiener Urtext Edition, 1973), Vol. 1, pp. 59-78; *Sonata in D Major*, KV 311 (Vienna: Wiener Urtext Edition, 1973), Vol. 1, pp. 96-113; *Sonata in C minor*, KV 457 (Vienna: Wiener Urtext Edition, 1973), Vol. 2, pp. 75-91; *Sonata in Bb Major*, KV 570 (Vienna: Wiener Urtext Edition, 1973), Vol. 2, pp. 120-132.

⁸³ See his *Sonata in C Major*, KV 279 (Vienna: Wiener Urtext Edition, 1973), Vol. 1, pp. 1-13; *Sonata in F Major*, KV 280 (Vienna: Wiener Urtext Edition, 1973), Vol. 1, pp. 14-25; *Sonata in Bb Major*, KV 281 (Vienna: Wiener Urtext Edition, 1973), Vol. 1, pp. 26-39; *Sonata in G Major*, KV 283 (Vienna: Wiener Urtext Edition, 1973), Vol. 1, pp. 47-58; *Sonata in A minor*, KV 310 (Vienna: Wiener Urtext Edition, 1973), Vol. 1, pp. 114-130; *Sonata in F Major*, KV 332 (Vienna: Wiener Urtext Edition, 1973), Vol. 2, pp. 28-46; *Sonata in Bb Major*, KV 333 (Vienna: Wiener Urtext Edition, 1973), Vol. 2, pp. 47-65; *Sonata in F Major*, KV 533/494 (Vienna: Wiener Urtext Edition, 1973), Vol. 2, pp. 92-109.

Table 3.2.2.1 Mozart's <i>Piano Sonata in F Major, KV 533/494: A Structural Overview of Andante</i>							
Exposition (mm. 1-46)			Development // (mm. 47-72)	Recapitulation (mm. 73-122)			
First Group (KA 1)	Bridge (Transition)	Second Group (KA 2)	Retransition //	First Group (KA 1)	Bridge	Second Group (KA 2)	Co- della
Bb+	Modulating (via G- ending on a half-cadence in F+)	F+ ss 1 ss 2	ss 1 (F+ modulating via mostly in minor modes and finishing on an inverted cadence in A+) ss 2 (D- modulating via various keys) retransition (F+ 7 th) //	Bb+	modulating (via C- ending on a half-cadence in Bb+)	Bb+ F+ as V/Bb+	Bb+
I		V	V ⁷ //	I		I V	I
mm. 1-18	mm.19-22	mm. 23-33 mm. 33-46	mm. 47-59 mm. 60-72 //	mm. 73-86	mm. 87-90	mm. 91-114	mm. 114 - 122

*ss: subsection * //: Interruption (*Generalpause*)

In the exposition of the second movement, Mozart presents two different themes, the first in tonic, B^b Major (mm. 1-18) and the second in dominant, F Major (mm. 23-46). In the first group with its pronounced opening embracing a neighbouring-note figure (m. 1), which skips down to the tritone, a rather remarkable progression in an otherwise diatonic context (m. 2) appears as a motivic gesture played by the right hand, while a similar motion occurs in the second group with the return to the characteristic gesture in the bass line, here leaping down to the interval of a perfect fourth (mm. 23-24), then the diminished fifth. This motivic gesture in the second group is played three times by the left hand as a continuous pattern, but with the difference that the final note of each pattern maintains C as the bass, suggesting a point of repose. Also, the beginning note of the individual pattern steps upward each time, starting on F and landing on A for the third occurrence. Example 3.2.2.1 shows the initial motivic gesture in the first theme (a) and the following imitative motives in the second theme (b):



Example 3.2.2.1.a Mozart, *Piano Sonata in F Major*, KV 533/494, *Andante*, mm. 1-2



Example 3.2.2.1.b Mozart, *Piano Sonata in F Major*, KV 533/494, *Andante*, mm. 23-28

Between the two themes in the exposition of this second movement Mozart inserts a relatively short bridge from measure 19 to measure 22, where the right hand plays the running figures in a downward motion over the seventh chord. This bridge section is presented as a series of sequences with quick tonicization through G minor, and the modulation ends with a half cadence in F Major before the second theme starts.

The second group in the exposition from the second movement is divisible into two separate sections presenting different subjects (See Table 3.2.2.1). The first section of the second group is mainly based on the first group. A distinctive characteristic here is the use of the series of chromatic chords and foray into E^b minor, spanning measures 28-30, in which the last chord finally resolves on F Major, as a first inversion of the chord, at measure 31. Example 3.2.2.2 shows the series of chromatic chords with its resolution:



Example 3.2.2.2 Mozart, *Piano Sonata in F Major*, KV 533/494, *Andante*, mm. 28-31

The second section of the second group presents a new subject, which is carried over a pedal point on F. Mozart then prepares dramatically via a Neapolitan sixth chord (N_6) for the F minor chord (m. 38) — which lends a most astonishing and moving effect to this passage.⁸⁴ Subsequently, he moves to an A^b Major chord (m. 40), before finishing the section in the tonic, F Major (V of the home key, B^b Major), as shown in Example 3.2.2.3:



Example 3.2.2.3 Mozart, *Piano Sonata in F Major*, KV 533/494, *Andante*, mm. 38-40

At the opening of the development section of the second movement (m. 47), Mozart restates the motive from the earlier neighbour-note gestures (m. 1 and m. 23), leading into the Fantasia-like segments (also observed in the development section of the first movement), which recur after each statement of the neighbour-note figure (mm. 47-54). Here, the left hand opens the section, which recalls the beginning of Theme 2 in the exposition, but this time, placed within an octave gesture instead of occurring on a single voice. The right hand sounds more elaborate because of the running sixteenth-note figures in triplet motion, compared to that in Theme 2 of the exposition, where each running sixteenth pattern mostly starts with a sixteenth rest and then is played in duple rhythm. After four measures of the opening part in this second movement, both parts are inverted at measure 51 so that the left hand now plays the sixteenth-note triplet running figures at measure 52. This type of inversion between the two hands continues at measures 55 and 57.

⁸⁴ I am grateful to Professor Solose for her observation.



Example 3.2.2.4 Mozart, *Piano Sonata in F Major*, KV 533/494, *Andante*, mm. 51-57

The development section starts in the dominant key of B^b Major, that is, F Major, but Mozart quickly moves through several different key areas, namely, D minor, B^b Major, G minor, C minor, D minor, and G minor. This “tonal journey” finally ends the first subsection of the development on the first inversion of the A Major chord at the first beat of measure 59, underscoring the key of D minor, before the next sequential passage starts on the third beat of the same measure. This next subsection also recalls the opening of the movement in its motivic gesture (m. 5). Here, the first note played in octaves moves down by the interval of a major third, and then immediately reverts back to an ascending stepwise motion, still in parallel octaves. In both the exposition and the development, this sequential pattern occurs in various forms, such as in its sixths, thirds, and octaves. However, alternating the patterns between hands in the development (mm. 47-72) is a distinctive characteristic that differs from the first group of the exposition where only the right hand articulates the melodic sequence (mm. 1-18). Example 3.2.2.5 shows the two different moments from both the exposition and the development as described above:



Example 3.2.2.5.a Mozart, *Piano Sonata in F Major*, KV 533/494, *Andante*, Exposition, mm. 5-8



Example 3.2.2.5.b Mozart, *Piano Sonata in F Major*, KV 533/494, *Andante*, Development, mm. 59-70

In the second subsection of the development, Mozart, in the context of intense chromaticism and upward surge of the melodic gesture, again moves freely and quickly through various keys, namely, G minor, B^b Major, C minor, E^b Major, F Major, and G minor. In the process of tonicization, the major keys, namely, B^b Major, E^b Major, and F Major, are the dominant seventh, and Mozart finishes this second subsection on the dominant seventh of B^b Major, which is the main key of the recapitulation starting at measure 73.

The recapitulation of the second movement of KV 533/494 includes two themes, mirroring the exposition, although, within the context of sonata-form structure, differences are expected and given, similar to those observed in the first movement of the sonata. Theme 1 of the exposition is truncated in the opening of the recapitulation,

namely, from the original eighteen measures to merely ten measures, giving rise to the sudden appearance of a new passage (m. 82, beat 3 – m. 86) prior to the bridge section (m. 87). In the recapitulation, Mozart borrows the motive of the sixteenth-note triplet figuration of the development section of this movement and inserts the passage prior to the bridge of the recapitulation, as shown in Example 3.2.2.6:



Example 3.2.2.6 Mozart, *Piano Sonata in F Major*, KV 533/494, *Andante*, mm. 82-87

Within the second group of the recapitulation, Theme 1, taken from the beginning portion of Theme 2 in the exposition, appears as an inverted form between the hands, so that now the right hand carries the neighbouring gesture first in the higher register (mm. 91-94), followed by the sixteenth-note running figures in the left hand. Theme 2 is also taken from Theme 2 in the exposition, but the second portion of it played in the right hand. At the end of the recapitulation, Mozart adds a codetta (mm. 114-122), comprised of a short series of cadential interruptions, the first of which proceeds by means of a deceptive cadence, ending on G minor (vi of B^b Major, m. 117) after a three-measure phrase (mm. 114-116). Then, the second cadential interruption takes place after another three-measure phrase, but this time, Mozart extends it by adding arpeggiated sixteenth-note figures across two measures before drawing the movement to a close. Here, the arpeggiated ending is a reminder of the similar gestures at the ends of each section in the first movement of this sonata. Example 3.2.2.7 reproduces the codetta section with the double bar and repeat at the end of the entire second movement:

Example 3.2.2.7 Mozart, *Piano Sonata in F Major*, KV 533/494, *Andante*, Codetta, mm. 114-122

From a stylistic point of view, this second movement is more freely laid out than the first movement, in which the metrical patterns are more prominent. Especially in the second movement, Mozart's display of more diverse rhythms and diminutions reflects the fantasy-like quality. Compared to the first movement in which the rhythmically gigue-like features are suggestive of the *style galant*, this freely written second movement is suggestive of the *Empfindsamer Stil*.

3.2.3 The Third Movement (*Rondo*) of KV 533/494

The third movement, entitled *Rondo*, is written as an *Allegretto*, in the key of F Major, resorting to the same key as in the first movement. As Mozart originally intended, this piece follows a rondo form.⁸⁵ As reflected in Table 3.2.3.1, this *Rondo* movement opens with the initial refrain extending fifty measures. This lengthy opening refrain recalls the lengthy theme at the beginning of the first movement of KV 533/494. In fact, this unusual structural disposition of the principal theme, respectively, in the first and last

⁸⁵ On the manifold approach to the rondo form, see, for example, Joel Galand, "Form, Genre, and Style in the Eighteenth-Century Rondo," in: *Music Theory Spectrum* 17 (1995), pp. 27-52; see also Malcolm S. Cole, "Sonata-Rondo, the Formulation of a Theoretical Concept in the 18th and 19th Centuries," in: *The Musical Quarterly*, Vol. 55, No. 2 (April 1969), pp. 180-192.

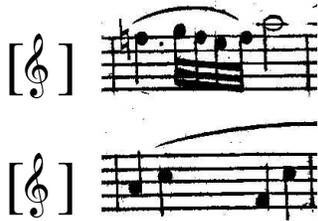
movements of this sonata, provides a convincing argument in favour of the overriding unity between KV 533 and KV 494 (with diverging opinions mentioned earlier in this chapter).⁸⁶

A	B	A'	C	A''		D
mm. 1-50	mm. 51-82	mm.83-94	mm. 95-116	mm.117-119	mm.120-151	mm.152-187
Refrain (Ternary Form)	Episode 1	Refrain (First 12 measures only)	Episode 2 (Ternary Form) “Minore”	Link “Maggiore”	Refrain (Partial reappearance only)	Coda
Part 1: melody in F Major (mm.1-12)	Part 1: melody in D minor (mm. 51-67)		Part 1: in F minor and A ^b Major with double bar and repeat (mm.95-102)	leading to the third entry of the refrain	(a) repetition of Part 1 with slight variation (mm. 120-129)	(a) Cadenza (mm. 152-169)
Part 2: founded on figures in first melody (mm. 13- 38)	Link (m. 67) Part 2: melody in Bb Major & modulating and ending on a half- cadence in F minor (mm. 68-79)		Part 2: passage modulating and ending on half-cadence in F minor (mm. 103- 108)		Link (m.130) (b) repetition of portion of Part 2 (mm. 19-30), transposed into the key of the Tonic, and merging into a connecting passage leading to the Coda (- m. 151)	(b) Coda (or after the Cadenza) (mm. 170-183)
Part 3: repetition of Part 1 with slight variation (mm. 39- 50)	Link leading to second entry of the refrain (mm. 79-82)		Part 3: repetition of Part 1 in the key of F minor with double bar and repeat (mm. 109- 116)			(c) Codetta (mm. 184-187)

The initial refrain is divisible into three parts, the first of which conveys the principal melody at the opening and then a variation of the principal melody in the following part. After the first twelve measures of the melody in the key of F Major, Part 2 is based on the motives taken from the principal melody. Part 3 simply repeats Part 1, but

⁸⁶ Interesting enough in this *Rondo*, this lengthy subject is controversial on its own as the principal subject—maybe embracing only the first twelve measures, at least in the opinion of F. Helena Marks. In her analysis, she regards the subsequent part embracing measures 13-38, after twelve measures of the principal subject, as the second part of the principal subject, while measures 39-50 represent another entry of the principal subject. However, since Parts 2 and 3 are in a varied form, it is difficult to agree with the opinion on seeing the parts as a “complete entries of the principal subject.” On this discussion, see Marks, *The Sonata Its Form and Meaning*, p. 122.

with various changes from measure 39 to measure 50. In Part 3, Mozart resorts to diminutions over a steady bass line adopted from Part 1 of the *Rondo* theme as shown in measures 39 and 45.



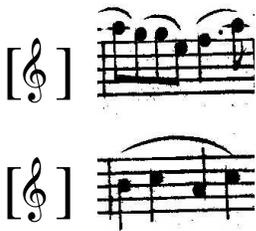
Example 3.2.3.1.a Mozart, *Piano Sonata in F Major*, KV 533/494, *Rondo*, m. 39



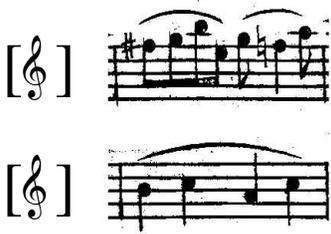
Example 3.2.3.1.b Mozart, *Piano Sonata in F Major*, KV 533/494, *Rondo*, m. 45

In this particular movement, Mozart shows an unusual phrase structure, which seems to be planned purposely. The first twelve measures are comprised of two phrases, each six measures in length, the first of which finishes on the dominant (m. 6), while the second phrase closes on the tonic (m. 12). Part 2 starts in measure 13, and opens in the key of the dominant. Part 3 is preceded by a separate four-measure section (mm. 35-38). In Part I, Mozart inserts the extra measures (m. 3 and m. 5), so that the phrase structure results in 2 + 1 (repeat) + 1 + 2, creating the six-measure phrase. This rather odd looking six-measure phrase disrupts the four-measure “normal” structure, with the expansion of the phrase pointing to the *Empfindsamer Stil*. Toward the end of the *Rondo*, Mozart interpolates another short section with this six-measure phrase structure right after the *cadenza* ends. Here, the thematic material is taken from the earlier figures seen as part of the principal refrain, particularly from measure 30 to measure 34, which is considered as the four-measure extension to the Part 2 of the refrain. From measure 170 to measure 175, Mozart keenly uses the same materials making a four-measure phrase (mm. 170-

173), but then adds two more measures at the end (mm. 174-175), so that the whole section results in another odd but purposeful six-measure phrase. The beginning note F in the soprano line in measure 170 comes down in two octaves to the F still played by the right hand, but written as the bass clef at measure 176. Then, Mozart presents the restatement of the theme for the last time, however as four-measure phrase structure. As a result, he creates this unusual “joke” into the music overall.⁸⁷ In addition to the experimentation with the phrase structure, Mozart includes subtle changes in the melody. For example, in measure 41, he replaces the earlier passage of repeated notes (m. 3) with a new and non-repetitive melody.



Example 3.2.3.2.a Mozart, *Piano Sonata in F Major*, KV 533/494, *Rondo*, m. 3



Example 3.2.3.2.b Mozart, *Piano Sonata in F Major*, KV 533/494, *Rondo*, m. 41

Throughout the entire *Rondo*, Mozart states the refrain three times with contrasting episodes (Sections B and C). However, the three-part structure of the rondo refrain does not recur beyond its opening statement. At the second appearance of the refrain, only twelve measures from the initial refrain are provided, and at the third entry, the refrain becomes even more truncated, owing to the partial repetition of Part 1 and Part

⁸⁷ I am grateful to Professor Solose for her observation. For an interesting discussion on Mozart’s phrase structure as symmetry and asymmetry in a connection with Joseph Haydn’s *Scherzi*, Op. 33, Hob. III: 37-42, see Kreyszig, “Wolfgang Amadeus Mozart’s Motivische Arbeit,” pp. 199-256.

2 from the first entry.⁸⁸ In fact, the initial refrain's distinct three-part disposition is mirrored in Episode 2, laid out in F minor, the parallel minor of the tonic, F Major. The first phrase of Part 1 in Episode 2 unfolds in a descending melodic sequence, in which the two upper parts are in double counterpoint, as the alto voice imitates the soprano voice at the interval of a perfect fifth below. The following phrase modulates to A^b Major, the relative major of F minor, concluding on a perfect authentic cadence.

Out of Part 1 of Episode 2, Mozart develops Part 2 of the same episode by displaying a sequence in B^b Major and A^b Major. Part 3 of this episode follows immediately at measure 109 as a repetition of Part 1 but in an inverted form, so that the imitation now takes place between the alto line and the bass line at the interval of a fourth above. Before moving to the third entry of the principal subject, a short link returns from minor to major. Example 3.2.3.3 reproduces Part 3 of Episode 2 as described above:

Example 3.2.3.3 Mozart, *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 109-116

Unlike Episode 2, Episode 1 presents two different melodies, the first of which is in D minor, and is predicated upon sequential repetition (mm. 51-54), with this pattern recurring in measures 59–62. In response to the antecedent phrase (mm. 51-54), the consequent phrase (mm. 55-58), at its initial appearance of the pattern, is based on the

⁸⁸ Such changes with regard to the overall structure of the refrain are typical of Mozart's rondos for piano. In fact, Mozart treats the refrain in a much freer fashion than his predecessors and contemporaries, who generally resorted to a more stereotype refrain structure with little flexibility in the treatment of theme. Further on this topic, see Maximilian Hohenegger, "Die Struktur des Ritornells in Mozarts Rondo-Sätzen für Klavier: Vergleiche mit François Couperin, Jean-Philippe Rameau, Carl Philipp Emanuel Bach, Joseph Haydn, Muzio Clementi und Ludwig van Beethoven," in: *Bericht über den Internationalen Mozart-Kongreß Salzburg 1991*, 2 vols., ed. by Rudolph Angermüller *et al.* as *Mozart-Jahrbuch 1991* (Internationale Stiftung Mozarteum) (Kassel: Bärenreiter, 1992), Vol. 2, pp. 693-698. Indeed, the rondo included in Mozart's *Piano Sonata in B flat Major*, KV 333, represents an exception. I am grateful to Dr. Marion for this observation. For a discussion of this rondo, see, Marks, *The Sonata*, pp. 92-97.

figures from the initial refrain and is finished on a half-cadence, D minor (m. 58), before returning to the second entry of the same pattern (m. 59). The second melody of Episode 1 begins in the key of B^b Major (m. 68), passes through the key of G minor (mm. 73-75), and ends on a half-cadence in F minor (m. 79). Mozart certainly links the two distinct sections by extending the right hand arpeggiations and scale passages of the half cadence in F minor (mm. 79 -82). Another four-measure bridge between measures 79 and 82 links Episode 1 to the next second entry of the initial refrain. This *Rondo* concludes with a lengthy coda (mm. 152-187), which is consistent with similar extended endings identified in previous two movements of this sonata.⁸⁹ In the third movement, Mozart resorts to a diverse rhythmic palette, one which is the reminiscent of rich rhythmic profile also encountered in the second movement, and at lesser degree in the opening *Allegro*.

In his examination of Mozart's keyboard works, Otto Jahn included an interesting observation on the *Rondo* of KV 533/494, citing the *style galant* as a key facet, entrenched in the unfolding of the refrains and episodes:

... Only in the act of composing the new style becomes apparent in the little F-Major Rondo (KV 494, S. XXII, 8)⁹⁰ of 10 June 1786. In its expression [this movement] is still completely in the *style galant* and in its structure quite loose; nevertheless, [this movement] already reveals the intention, to have the principal thought [that is, the principal theme] faintly represented also in the episodes and to have it varied with increased expression on each occurrence, until it [that is, the principal thought] appears in the coda with good humour in the bass;⁹¹ the minore section [that is, Episode 2] is also already strict in movement [that is, with regard to the compositional process].⁹²

⁸⁹ See tables 3.2.1.1 for the first movement and 3.2.2.1 for the second movement.

⁹⁰ [Translation of Jahn's remark within the text, page 373, with the reference pointing to Vol. 1 of Jahn's *W. A. Mozart*; see Footnote 92 of this chapter]: "In these works, the tradition is saturated by the fire of Mozart's genius to such an extent that it [that is, the tradition] immediately separates from the ashes and renders completely new structures ..." The English translation is kindly provided by Dr. Walter Kreyszig.

⁹¹ [Translation of Jahn's Footnote 1, page 373; see Footnote 92 of this chapter]. "The cadenza-like little insertion (Collected Edition, page 6) of twenty-seven measures is lacking in the autograph; however, [this insertion] was definitely composed by Mozart as an afterthought for the first edition [of this work]." In his mentioning of the "Collected Edition," Jahn undoubtedly refers to the first printed edition by Hoffmeister. The English translation is kindly provided by Dr. Walter Kreyszig.

⁹² "... Erst im Werden zeigt sich der neue Stil in dem kleinen F Dur-Rondo (K. =V. 494, S. XXII, [7], 8, [9-10]: ... Die Tradition ist in diesen Werken dergestalt vom Feuer des Mozartschen Genius durchglüht, daß sie schließlich der Asche gleich abfällt und ganz neue Gestalten erscheinen läßt...) vom 10. Juni 1786. Im Ausdrucke noch ganz 'galant' und im Gefüge recht locker, zeigt es doch schon das Bestreben, den Hauptgedanken auch in den Episoden durchblicken zu lassen und ihn bei jeder Wiederholung mit

For Jahn, the unfolding of the refrains and episodes of this *Rondo* is entrenched in the *style galant*, with this idiom providing an overall cohesiveness to the treatment of the principal theme and the episodes, and that notwithstanding the aforementioned expansion of the phrases suggesting the gradual movement toward the melding of the *style galant* and the *Empfindsamer Stil*. The significance of Jahn's comments, what may be interpreted as an implicit reference to the doctrine of affections (*Affektenlehre*),⁹³ a topic of importance not only in contemporary music theoretical discourse but also present in polyphonic repertoires of the eighteenth century, is fully borne out by the other two movements of Mozart's *Sonata in F Major*, KV 533/494, as notions of learned counterpoint, *style galant* and *Empfindsamer Stil*, which surface throughout the sonata, admittedly in varying degrees, leave an undeniable imprint on this composition, with Mozart in quest of achieving unity, both on the small scale and the large scale construct.

Beginning in the second half of the eighteenth century, composers working in the German-speaking world moved more rapidly towards a fusion of the *style galant* and the *Empfindsamer Stil*,⁹⁴ with this compositional tendency well displayed in Mozart's *Fantasia in C minor*, KV 475 (completed in 1784). In that light, the *Piano Sonata in F Major*, KV 533/494 (completed in 1788) is somewhat unusual in that the blending of these compositional tenets associated with the *style galant* and *Empfindsamer Stil* has not materialized to its full extent. The overarching compositional practice displayed in KV 533/494 seems to suggest a somewhat retrospective view in Mozart's compositional outlook.

gesteigertem Ausdruck zu variieren, bis er sich in der Coda mit gutem Humor tief im Basse empfiehlt [Anmerkung 1: Das kadenzartige Einschiesel (S. 6 der G[esamt]=A[usgabe] von 27 Takten fehlt im Autograph, ist aber sicher von Mozart für die Erstausgabe nachkomponiert worden.]; das Minore ist auch bereits streng im Satz", as cited in: Jahn, *W. A. Mozart*, Vol. 2, p. 373. The English translation is kindly provided by Dr. Walter Kreyszig.

⁹³ On the significance of the doctrine of affections in the eighteenth-century musical discourse and compositional practice, see, for example, Hans Lenneberg, "Johann Mattheson on Affect and Rhetoric in Music," in: *The Journal of Music Theory* 2 (1958), pp. 47-84 and 193-236.

⁹⁴ Philip G. Downs, *Classical Music: The Era of Haydn, Mozart, and Beethoven*, part of *The Norton Introduction to Music History* (New York and London: W.W. Norton, 1992), p. 32ff. and p. 58ff.

3.3 Grieg's Choice of Mozart's *Piano Sonata in F Major*, KV 533/494

Mozart's music has served as a model for many composers in the crafting of their arrangements.⁹⁵ Grieg's arrangements of Mozart's keyboard works are certainly important examples. Among Grieg's arrangements of Mozart's keyboard compositions, Grieg's choice of Mozart's *Piano Sonata in F Major*, KV 533/494 is fully exemplified by the unique compositional history of the original as well as by the unusual musical/stylistic features in each of the three movements. The fact that this particular sonata was assembled from two separate compositions, namely, KV 533 and KV 494, underscores the unusual situation which Mozart encountered at that time. Following his official appointment as a composer to the Imperial Court of Joseph II in Vienna in 1787, Mozart was faced with the challenge of presenting a new solo keyboard composition to the Emperor, with a very little time to fulfil this task. The exceptionally brief timeline explains Mozart's decision to combine the two separate keyboard pieces mentioned earlier into a complete three-movement keyboard sonata, namely, the *Piano Sonata in F Major*, KV 533/494.

In terms of the musical features displayed in KV 533/494, it is a great mixture of three distinct styles, namely, *style galant*, *Empfindsamer Stil*, and Baroque learned counterpoint: in the *Allegro*, simple rhythmic patterns of the eighth-note triplet and metrically laid-out relationship between notes and rests suggest the *style galant*, while the freer use of the rhythmic varieties and the subsequent emotional expressions in the *Andante* and the *Rondo* keenly relate to the *Empfindsamer Stil*. At last, the whole sonata is thoroughly grounded in Baroque contrapuntal practices, with which Mozart had been preoccupied both as a student of counterpoint and, later in life, as an instructor of his own private students.⁹⁶ Incidentally, at that time of his completion of the *Piano Sonata in F Major*, KV 533/494, Mozart was putting final touches to the arrangement of the *Messiah*

⁹⁵ For survey of the arrangements of Mozart's works in the decades prior to Grieg's contributions, see, for example, Karl Gustav Fellerer, "Mozartbearbeitungen im frühen 19. Jahrhundert," in: *Neues Mozart-Jahrbuch* 2 (1942), pp. 224-230.

⁹⁶ Erich Hertzmann and Cecil B. Oldman, *Thomas Attwoods Theorie-und Kompositionsstudien bei Mozart*, Vol.2 of Werkgruppe 30, Vol.2 of [Wolfgang Amadeus Mozart]: *Supplement*, Series 10 of *Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke, in Verbindung mit den Mozartstädten Augsburg, Salzburg und Wien*, ed by Internationale Stiftung Mozarteum Salzburg, prepared and completed by Daniel Hartz and Alfred Mann (Kassel: Bärenreiter, 1965); Erich Hertzmann, "Mozart and Attwood," in *Journal of the American Musicological Society* 12/2-3 (Summer-Autumn, 1959), pp. 178-184.

of George Frideric Handel (1685-1759) for the premiere performance in London in the spring of 1789. The latter project, which was inspired by the prefect of the Imperial Library in Vienna, Baron Gottfried van Swieten (1733-1803),⁹⁷ in all likelihood also left traces on Mozart's *Piano Sonata in F Major*, KV 533/494. With regard to his adherence to the Rococo art and the Enlightenment throughout his life, Mozart, in the *Piano Sonata in F Major*, KV 533/494 is clearly committed to the prevailing aesthetics of the time,⁹⁸ reflected in his recourse to the *style galant* and *Empfindsamer Stil*. Moreover, the particular characteristics, such as the unusual way of featuring the main subject or theme, particularly found in the first and the third movements, the extended coda commonly found at the endings of all three movements, and the frequent but careful use of Baroque counterpoint, diverse rhythmic palette in the second and the third movements, and the fantasy-like treatment of melodies, found throughout all three movements, strongly identify this particular composition as one of Mozart's distinct master works. The Baroque counterpoint found in his KV 533/494 represents an integral part of his formal design. Unlike Bach, whose fugues generally present the frequent shifts of the musical parameters, such as meter or accent, so that the phrases are naturally irregular,⁹⁹ Mozart maintains the regularity of the metric design and symmetry as a result of the periodicity of phrasing. Even when his musical phrases generate an irregularity or asymmetry, they are still structured by an overarching design, so that the music never loses the clarity and lucidity Mozart always desired.¹⁰⁰ Indeed, KV 533/494 is a good representative of Mozart's innate thought to achieve the formal design and balance in his music as an expression of his own creativity, and that in a decisively freer fashion than encountered in

⁹⁷ Christoph Wolff, "Mozart's Messiah: 'The Spirit of Handel' from van Swieten's Hands," in: *Music and Civilization: Essays in Honor of Paul Henry Lang*, ed. by Edmond Strainchamps and Maria Rika Maniates in collaboration with Christopher Hatch (New York and London: W.W. Norton, 1984), pp. 1-14.

⁹⁸ For more detailed discussion of the eighteenth-century aesthetics, see, for example, *Aesthetics and Music in the Eighteenth Century*, ed. by John Valdimir Price, Vol. 1 by William Holder; Vol. 2 by James Grassineau; Vol. 3 by Charles Avison; Vol. 4 by John Potter; Vol. 5 by Francesco Algarotti; Vol. 6 by Anselm Bayly; Vol. 7 by Benjamin Stillingfleet and William Jackson (Bristol, England: Thoemmes Press, 2003).

⁹⁹ See, for example, Johann Sebastian Bach, *Die Kunst der Fuge / Art of the Fugue*, BWV 1080, Band 25.1 as part of the series *Bach-Gesellschaft-Ausgabe* (1851-1899), 46 vols. (Leipzig: Breitkopf & Härtel, 1878).

¹⁰⁰ Further on this topic, see, for example, Edward E. Lowinsky, "On Mozart's Rhythm," in: *The Creative World of Mozart*, ed. by Paul Henry Lang (New York: W. W. Norton, 1963), p. 32 and pp. 34-35.

his earlier solo keyboard music.¹⁰¹ In that light, it is easy to see why Grieg chose KV 533/494 as one of Mozart's keyboard compositions for his arrangement. The carefully crafted differentiation of the segments, showing the diversity of Mozart's approach but within the overriding arch, embracing the richness of ideas and symmetry of form, offers for Grieg an ideal base for his own creativity throughout the experimentation of arranging works of his respected hero, Mozart.

¹⁰¹ The emphasis on the freer treatment of the musical parameters within the sonata-form construct has been articulated in the secondary literature. See, for example, Brügge, "Solowerke für Klavier," pp. 109-163.

Chapter 4

Grieg's Arrangement of Mozart's *Piano Sonata in F Major*, KV 533/494: The Musical Text in the Original and in the Arrangement

Grieg, in his artful arrangement of Mozart's keyboard works followed an unusual and noble approach, for he superimposes materials from two distinct eras, namely, Classicism and Romanticism. Indeed, Grieg had confessed that in his compositions he did not intend to change any single note of Mozart's original score.¹ Grieg's claim of retaining Mozart's original notes appears to be true upon cursory inspection of the arrangement, which embraces two separate piano parts, namely, Piano I, which replicates Mozart's *Piano Sonata in F Major*, KV 533/494, and Piano II, which contains Grieg's newly composed second part. Further examination of the autograph of Grieg's arrangement reveals that Grieg designates the two musical forces in the abbreviated form as "Piano 1^{me} [*prime*]" and "Piano 2^{de} [*seconde*]" for the first and third movements, while he writes "Piano I" and "Piano II" for the second movement. In the first printed edition of Grieg's arrangements of Mozart's keyboard works — published by E. W. Fritsch — the musical forces are printed solely as "Piano I" and "Piano II," which appear only at the beginning of the first movement. Moreover, in this particular edition, the word "original" is clearly printed right below "Piano I" on the first page of the first movement of the sonata, although Grieg does not resort to this convention in his autograph of the arrangement.

Was Grieg truly faithful to Mozart's original musical text when he arranged the master's piano solo works, by placing the original as the first piano and adding the second piano? Only a careful and detailed examination of the musical text of both Mozart's original and Grieg's arrangement will provide an answer. In that context, Appendix C shows every single measure that contains any changes Grieg made in Piano I in his arrangement of Mozart's original. Regardless of Grieg's original intention, his autographs, in fact, embrace numerous changes, which include not only musical parameters such as dynamics, phrasings, and musical designations (e.g., *poco rit.* and so

¹ Grieg's view is communicated in his own article "Mozart," quoted earlier; see Chapter 1 (Footnotes 24 and 25).

forth.), but also rhythms, accidentals, and even actual pitches that are contradictions to what Grieg advocated in his aforementioned article on Mozart's legacy.²

4.1 Grieg's Changes from Mozart's Original in Piano I

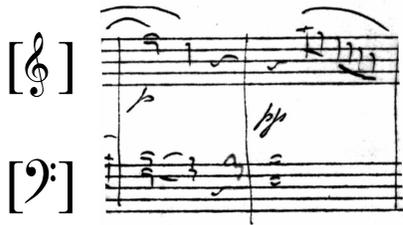
4.1.1 Dynamics

At the outset of this examination, it is crucial to consider Grieg's modifications to Mozart's original version of the *Piano Sonata in F Major*, KV 533/494, and that with regard to Piano I. In the first movement (*Allegro*) of KV 533/494, all of Grieg's changes to Mozart's version found in Piano 1 of Grieg's arrangement are placed into seven different categories (Appendix C-I). Group I, one of the most noticeable changes in Grieg's arrangement, consists of issues relevant to dynamics. Compared to Mozart's actual dynamic markings, which sparsely occur throughout the entire movement, Grieg is more explicit in his dynamic indications. Undoubtedly, such differences in the compositional scores of both composers reflect the performance practices of the Classical and the Romantic eras, respectively.³ Grieg's dynamic range spans from *pp* to *ff*, and beyond that, he resorts to more diverse dynamic markings, such as *fp*, *fz*, and *sf*. Appendix C includes a Sub-category I (9), showcasing Grieg's frequent use of *crescendo* (<) and *decrescendo* or *diminuendo* (>) symbols. Sub-category I (10) details Grieg's direct addition to and/or alteration of dynamic markings from Mozart's original. Also worth mentioning here is Grieg's addition of *pp*, which appears only three times in this movement, while his use of *p* occurs more often. Specifically, Grieg inserts *pp* in measures 19, 78, and 211. The function of dynamic indications of *pp* at measures 78 and

² Grieg, "Mozart," in *The Century*.

³ For the discussion of the performance practice in the Classical period, see, for examples, Rosen, *The Classical Style*, especially, pp. 19-53; Giorgio Pestelli, *The Age of Mozart and Beethoven*, trans. by Eric Cross (London and New York: Cambridge University Press, 1984), especially, pp. 1-40 and pp.136-166; Reinhard G. Pauly, *Music in the Classic Period*, part of *Prentice Hall History of Music Series*, ed. by H. Wiley Hitchcock (Upper Saddle River, New Jersey: Prentice Hall, 2000 is the fourth edition of Englewood Cliffs, New Jersey: Prentice Hall, 1965), especially, pp. 1-10, pp. 93-104, and pp. 125-133; For discussion of the performance practice in the Romantic period, Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*, part of *The Norton Introduction to Music History* (New York and London: W.W. Norton, 1984), pp. 1-22 and pp. 389-397; Charles Rosen, *The Romantic Generation* (The Charles Eliot Norton Lectures) (Cambridge, Massachusetts: Harvard University Press, 1995), pp. 1-40.

211, respectively, underscores two incidences associated with the same musical phrases. Closer examination of the respective sections reveals that measures 75-81 are identical to measures 208-214, though the respective measures are in different keys. In both instances, the preceding measures (mm. 76-77 and mm. 209-210) also share an identical dynamic indication, namely, *p* and *fp* in succession, followed by the rare appearance of *pp*. Structurally, these locations are found prior to the closing sections of both the exposition and recapitulation of the *Allegro*. Unlike the *pp* in measures 78 and 211, which functions only as a continuation of the previous dynamic marking *fp* in order to support the phrase, measure 19 signals the beginning of a new phrase, which is intensified by the rest in the preceding measure (m. 18). Example 4.1.1 demonstrates that these three moments, although rare, share common *pp* indications.



Example 4.1.1.a Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 18-19



Example 4.1.1.b Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 75-81

Example 4.1.1.c Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 208-214

Grieg's use of *p* usually appears in structural places, such as at the beginning or ending of musical phrases. For example, the first three *p* markings occur in measures 1, 12, and 18, respectively. Measure 1 initiates the main theme which begins in the right hand only; moments later, in measure 4, the left hand provides an accompaniment for the right-hand melody. In measure 12, the right hand then accompanies the left-hand melody within the range of one octave. In contrast, measures 18 and 26 end phrases as *appoggiatura*. While the soprano line carries the *appoggiatura* above the tied bass notes in measure 18, the alto and the bass voices begin the same *appoggiatura* motion in measure 26. Another *p* marking appears in measure 40, which signals the end of the opening section. Measures 70 and 197, both marked as *p* by Grieg, demonstrate similar musical contexts in which the right hand plays the melody in *staccato*. In measures 76 and 209, respectively, where the right hand plays ornaments, Grieg employs another *p* marking.

Other locations in which Grieg employs *p* are measures 83 and 85, where the consequent phrase in the right hand follows the antecedent phrase. The antecedent phrases are written as *staccato* and marked as *f*, while the consequent phrases are indicated with slurred *legato*. Similarly, measures 220 and 222 again reveal the slurred

legato phrases of the right hand at a *p* dynamic, while their preceding measures (m. 219 and m. 221) are written as *staccato* with *f* markings. The *p* markings at measures 91, 94, and 228 seem to reflect both the beginning and the ending of phrases, with the *f* indications framing the respective sections on both sides. In fact, Grieg constantly alternates dynamic markings between *p* and *f* at each measure from measure 231 to 235, and this scheme eventually leads the music to its climax, marked *ff* at measure 239.

Measures 103-104 designate the start of a new musical section, that is, the development. At measure 108, where the melody begins in the left hand, Grieg inserts *p* and gradually adds the right hand, also in *p*, beginning at measure 110. The *p* markings at measures 134 and 136 occur in connection with sequentially descending lines, which start as *fz* paired with *p*. In measures 156 and 158, Grieg inserts *p* at the beginnings of the motive — first in the right hand and next in the left hand. In both places, *f* (m. 155 and m. 157) is also followed by *p*. At measure 167, *p* is paired with *fz* across three measures (mm. 167-169). In all, Grieg seems to have no hesitation in using *p* with a certain consistency in these and related places,⁴ while Mozart limits the use of *p* indication throughout the first movement. Ironically, there are only two locations where Mozart uses *p* in the bass line of measures 128 and 130, respectively, but Grieg omits this dynamic indication in his own version for Piano I.

Example 4.1.2 Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 128 -130

At the other end of the dynamic spectrum, Grieg employs a diverse set of “loud” dynamic markings such as *mf*, *f*, *ff*, *fp*, and *fz*. He limits the application of *mf* to two places (m. 8 and m. 153) in the first movement. Here, the left hand carries the motivic melody equally in both measures — the first time in F Major and the second time in F

⁴ See Appendix C-I (2) for additional examples.

minor. Grieg incorporates *f* most frequently in association with *staccato* markings.⁵ At other times, he associates *f* with the notes of longer value, as, for example, in measures 73 and 206. In measure 92, Grieg inserts *f* in the music, with an increase of the dynamic level moving towards *fz*, while he uses *f* at the beginning of the descending line at measure 161. Also, measures 107 and 113 display similar musical contexts in which the hands switch from the previous measures with regard to the carrying of the triplet rhythms — in the right hand (m. 107) and in the left hand (m. 113) — and here, in both places, Grieg adds *f* to Mozart’s original. At the beginning of the closing sections of the exposition (m. 99), the development (m. 142), and the recapitulation (m. 236), Grieg accords equal significance to his use of *f*.

Unlike the use of *f*, the occurrences of *ff* in the first movement of this sonata are employed with a relative consistency. As indicated in both measures 66 and 193, the left hand alone plays the *staccato* ascending line across two measures. All other instances of *ff* occur at the endings of all three closing sections, respectively, namely in measure 101 (exposition), measure 144 (development), and measure 238 (recapitulation).

m. 101 m. 144 m. 238

Example 4.1.3 Grieg’s Piano I of Mozart’s *Piano Sonata in F Major*, KV 533/494, *Allegro*, m. 101, m. 144, and m. 238

With the use of *fp* in measures 77 and 210, Grieg highlights the musical context of related passages, notwithstanding the transposition into different keys. Further, his overall use of *fp* is not consistent within this first movement since the other three occurrences of *fp* identified in Appendix C, in contrast to measures 77 and 210, do not mirror related passages but rather emphasize the diversity of Mozart’s compositional practice.

⁵ Examples of this particular dynamic indication are found in measures 16, 24, 32, 49, 82, 84, 86, 129, 200, 201, 219, 221, and 223.

m. 77 m. 210

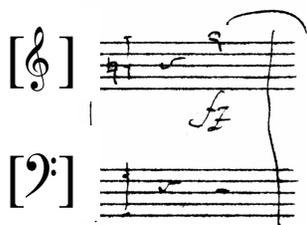
Example 4.1.4 Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Allegro*, m. 77 and m. 210

With regard to the *fz* marking, Grieg chooses locations needing certain emphasis, such as during repetitive patterns, and in these contexts *fz* is often used as a means of underscoring these patterns. For example, in measures 16-17, *fz* is repeated three times consecutively for the slurred three-note descending pattern in the right hand. In measure 53, *fz* is applied in the left hand for chords of long duration, which accompany the right-hand melody. In other instances, *fz* is not necessarily employed in consecutive passages, but repeated every other measure in order to support the alternating *f* - *p* phrases in the right hand. For example, in measures 82-86, Grieg indicates *fz* below the left hand at the beginning of each two-measure phrase, that is to say, *fz* appears in measures 82, 84, and 86, respectively. Grieg eliminates *sf* in his arranged version of Piano I, which is present in Mozart's original (m. 45 under the bass line), as shown in Example 4.1.5.

Mozart Grieg

Example 4.1.5 *Piano Sonata in F Major*, KV 533/494, *Allegro*, m. 45

There are many other places in which Grieg incorporates dynamic markings in ways that are distinctly different from Mozart's original. For example, Mozart resorts to *sf* at measures 41, 45, 49-50, and 168, while he inserts *f* at measures 125, 127, 129, 131, 172, 177, and 180. The locations where Mozart applies *sf* consistently show a common trait in that this particular dynamic indication is associated only with half notes. On the other hand, *f* markings by Mozart do not necessarily appear with only half notes but also with quarter notes. Mozart's use of both *sf* and *f* is strongly associated with the same musical context, namely, Theme 2 (m. 41), a descending line starting with a half note and followed by triplets, and its restatements in different registers at various locations. While Mozart employs these markings consistently, Grieg, on the other hand, changes Mozart's use of both *sf* and *f* to *fz* in each of these cases.



m. 41

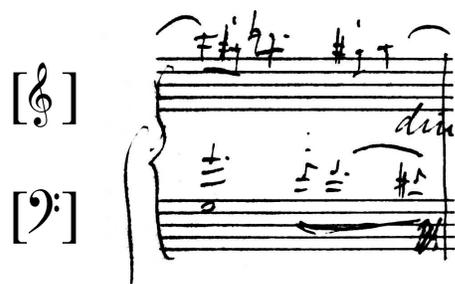
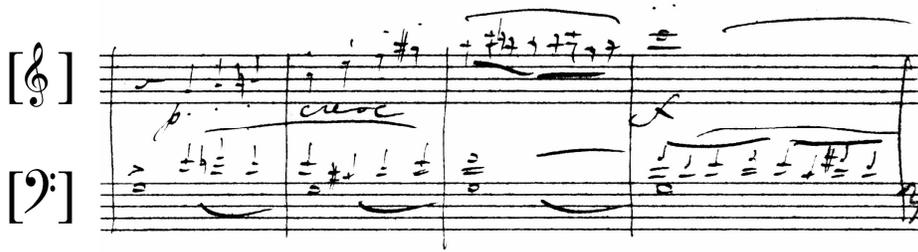


m.125

Example 4.1.6 Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Allegro*, m. 41 and m. 125

In addition to the specific dynamic indications in his Piano I part, Grieg supplies *crescendo* and *diminuendo* in many places where Mozart includes no dynamic indications at all in his original score.⁶ Grieg's uses these symbols in accordance with established traditions. Grieg frequently resorts to both the written version of dynamic abbreviations such as *cresc* and the symbolized version (< or >) throughout the entire movement. The markings are usually associated with other dynamic symbols, such as *p* and *f*. A case in point occurs in measures 70-74. In measure 70, Grieg begins the phrase with *p*, which is followed by a *cresc* and that leads to *f*; this section eventually ends with the marking *dim*.

⁶ See Appendix C-I (9) for Grieg's inclusion of *crescendo* and *diminuendo*.



Example 4.1.7 Grieg’s Piano I of Mozart’s *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 70-74

In terms of dynamics, Grieg prefers to employ explicit markings according to the musical context, whereas Mozart in his original is implicit with regard to the dynamics, showing fewer details in his notation. Additionally, Grieg not only inserts or, on rarer occasions, eliminates dynamic markings present in Mozart’s version. In many places, Grieg replaces Mozart’s original *sf* and *f* with his own *fz*.⁷ Under closer scrutiny, Grieg deploys *fz* only for notes of long value such as the half note, which is used as the beginning note of motivic patterns, as disclosed, for example, in measures 16-17 (here, three eighth-note pattern makes the equal value of a half note).



Example 4.1.8 Grieg’s Piano I of Mozart’s *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 16-17

⁷ The details are shown in Appendix C (“Use of different dynamic markings”). The specific measures indicated under Number 7 (*fz*) in Appendix C demonstrate consistency of usage in the musical text.

4.1.2 Articulation

The second category of changes where Grieg deviates from Mozart's original pertains to issues of articulation, for which conventional usage of common devices, such as *staccato* dot (.), stroke ('), dash (-), and accent (<). Grieg typically resorts to these articulations, where Mozart does not. As shown in Appendix C, Grieg specifically incorporates *staccato* dots in measures 47, 49, and 51, respectively, where Mozart does not include any in his original. One exceptional place is measure 157, where a stroke above the half note in the left hand of Mozart's version is lacking altogether in Grieg's arrangement. A difference in style between these two composers in their use of articulation symbols is that Grieg incorporates the dot as a *staccato* marking, while Mozart resorts to the stroke, carrying the same meaning as the *staccato* marking — a topic, which has received considerable attention in Mozart studies,⁸ including an examination of his autograph and related editorial practices in his oeuvre.⁹

In the first movement, Mozart does not include a single accent in his score, whereas Grieg uses this marking many times.¹⁰ These accents are associated with the musical patterns and note values. For example, in measure 70, Grieg inserts an accent at the beginning of a long pedal note G in the bass line, while two upper voices play more florid musical lines against the bass note. In measures 78-79 and 211-212, which display the same musical phrase but in different registers, Grieg includes accents on the notes that begin each short phrase. The following example demonstrates one instance of Grieg's use of accents.¹¹

⁸ Paul Mies, "Die Artikulationzeichen Strich und Punkt bei Wolfgang Amadeus Mozart," in: *Die Musikforschung* 11 (1958), pp. 428-455; Frederick Neumann, "Dots and Strokes in Mozart," in: *Early Music* 21 (1993), pp. 429-435; see also Clive Brown, "Dots and Stokes in Late Eighteenth- and Nineteenth-Century Music," in: *Early Music* 21 (1993), pp. 593-610; Clive Brown, *Classical and Romantic Performing Practice, 1750 -1900* (Oxford and New York: Oxford University Press, 1999).

⁹ Bernhard R. Appel and Joachim Veit in collaboration with [unter Mitarbeit von] Annette Landgraf, *Editionsrichtlinien Musik*, in commission of [im Auftrag der] Fachgruppe Freie Forschungsinstitute in der Gesellschaft für Musikforschung (Kassel and Basel: Bärenreiter, 2000), p. 273.

¹⁰ Grieg's heavy reliance on accents is summarized in Appendix C-II (2).

¹¹ Though somewhat different in detail, related examples of this practice are found in measures 104-106 and 111-112, in which accents are given to the musical sequences played by alternating hands — at first in the right hand (mm. 104-106) and then in the left hand (mm. 111-112) — against triplets in the hand which has no accents.



Example 4.1.9 Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 78-79

4.1.3 Phrasing

The third category of Grieg's alterations of Mozart's original involves phrasing issues associated with ties and slurs. In a number of locations in the autograph of the arrangement, Grieg incorporates ties and slurs, while Mozart in his original does not resort to these indications. Grieg resorts to the tie most frequently in soprano line and bass line; yet, there are a few exceptional occasions ("Phrasing," Appendix C) where the arranger resorts to the ties in alto and tenor voices. In measures 70-72 of Mozart's original score, the ties are faintly visible, though the poor condition of the print renders the analysis of these markings difficult.

The image shows a musical score for Mozart. It consists of two staves: a treble staff (top) and a bass staff (bottom). The treble staff contains a melodic line with a slur over it, indicating a phrase. The bass staff contains a supporting line with some chords and a slur over a few notes.

Mozart

The image shows a musical score for Grieg. It consists of two staves: a treble staff (top) and a bass staff (bottom). The treble staff contains a melodic line with a slur over it, indicating a phrase. The bass staff contains a supporting line with some chords and a slur over a few notes.

Grieg

Example 4.1.10 *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 70-72

On the other hand, Grieg omits Mozart's slurs in measures 54 (bass line) and 152 (alto line), respectively. In measure 54, the absence of a slur seems to suggest an oversight on the part of Grieg — an interpretation, which is confirmed by the presence of the slur in the analogous passage beginning in measure 49. In the bass line, Grieg places a slur in the left hand linking measures 49, 50, and 51, confirming that he, in all likelihood, intended to have the slur also included in the bass line at measure 54.



Example 4.1.11 Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 49 -54

4.1.4 Musical Notes (Pitches)

Perhaps more critical than dynamics, articulations, and phrasings is the examination of Grieg's autograph for Piano 1, on the basis of alterations with regard to the musical notes themselves — all of which underscores Grieg's faithfulness to Mozart's original. It is thus intriguing to see Grieg's modifications of individual notes in light of the promise made in his aforementioned article on Mozart, in which he states that he did not alter a single note. When one considers all of Grieg's deviations from Mozart's musical text, it becomes readily apparent that Grieg's art of arranging here stands in clear contradiction to his comments on the arrangements in his aforementioned article.¹² Here, the majority of changes to the original notes are heavily concentrated in the soprano line, as summarized in Appendix C. In measure 40, Grieg changes Mozart's high C in the soprano line in the right hand to high E^b. Here, Mozart has E^b in the left hand, and in order to yield the proper harmony for this measure, Grieg also should have used E^b in the left hand instead of E natural, as detailed in the following example. This is an apparent error on Grieg's part, unmistakably pointing to the omission of the *flat*.

¹² Grieg, "Mozart," in *The Century*.

Mozart

Grieg

Example 4.1.12 *Piano Sonata in F Major, KV 533/494, Allegro, m. 40*

Another major deviation from Mozart's original is the change of quarter notes to eighth notes. Grieg either adds an eighth note and an eighth rest to the measure (see, for example, m. 77) or two eighth notes tied together (see, for example, m. 80), in order to fill out the *tactus*.

Mozart (m. 77)

Grieg (m. 77)

Mozart (m. 80)

Grieg (m. 80)

Example 4.1.13 *Piano Sonata in F Major, KV 533/494, Allegro, m. 77 and m. 80*

In measure 116, Grieg adds an extra note that is absent from Mozart's original. In Mozart's score, the half note, A, is provided only in the bass line, but Grieg's version doubles this note value in addition to including another A one octave higher. In measure 220, Grieg adds an extra A to C-F-C original, thereby constructing a cadential 6/4 chord.



Mozart (m. 116)



Grieg (m. 116)



Mozart (m. 220)



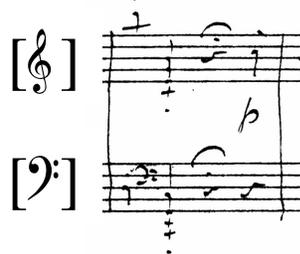
Grieg (m. 220)

Example 4.1.14 *Piano Sonata in F Major, KV 533/494, Allegro, m. 116 and m. 220*

A further example of note doubling occurs in the cadence of measure 145, where a C Major chord is supplied with the doubled C in the left hand and with a C Major seventh chord in the right hand. However, Mozart's final chord at measure 145 is, in fact, much simpler — the notes are spread across the grand staff, so that the left hand only plays the single note C, while the right hand plays the diminished chord on E.



Mozart



Grieg

Example 4.1.15 *Piano Sonata in F Major, KV 533/494, Allegro, m. 145*

One final example of note modification in this movement occurs in measure 208. Mozart originally has a dot, presumably a rest, in place of the beginning eighth beat of the

measure, while Grieg interprets this dot as an actual eighth note D, which starts off the modified measure. Grieg then ties the eighth note with the ending quarter note D from the preceding measure (m. 207).

Mozart

Grieg

Example 4.1.16 *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 207-208

4.1.5 Accidentals

In addition to the changes of individual notes, Grieg modifies a significant number of accidentals as well. In measure 22, Mozart indicates a B natural for the bass chord in the left hand, whereas Grieg designates that particular note as B^b instead.

Mozart

Grieg

Example 4.1.17 *Piano Sonata in F Major*, KV 533/494, *Allegro*, m. 22

The other examples considered under the category of the accidentals mainly concern the presence or absence of flat and natural signs between the original and the arrangement. While in general Grieg seems less meticulous about faithfully duplicating Mozart's original indication of natural signs, in three locations (m. 128, m. 135, and m. 182) he explicitly writes the natural sign, where Mozart clearly does not ("Accidentals," Appendix C). The following example speaks to this issue of accidentals.

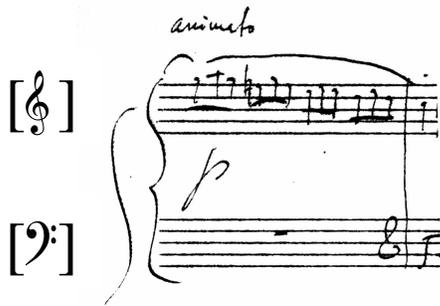
m. 42 m. 128

Examples 4.1.18 Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Allegro*, m. 42 and m. 128

4.1.6 Musical Designation

Another pertinent observation is that Grieg prefers to use musical designations such as *animato*, *pesante*, and so forth, more explicitly than Mozart. For example, Grieg specifies the musical sections at measures 42, 211, and 219, respectively, as *animato*, while Mozart does not include the indications in his original version. These three measures commonly occur in connection with Theme 2 in both the exposition and the recapitulation, where the thematic material is presented as melodic sequences. However, the directions of the phrases and the dynamic indications do not reveal any common traits among these three locations. Grieg specifies the interpretation of the respective passages by supplying the aforementioned written expression markings, and that unlike Mozart, who presumably reflects these expressive markings in his score without feeling obliged to indicate them in written form. Therefore, Grieg's expressive markings originate from his intuition or personal interpretation of Mozart's original. And here, Grieg's notion of supplying expressive markings reinforces Romantic compositional practices, which are

generally associated with a significant increase in the number of written indications, suggesting a rise in expressivity pertaining to all musical parameters, not mirrored in Viennese Classicism.¹³ Thus, Grieg’s own inner feelings about the music and his urge to communicate these feelings in written form are also well expressed in this particular arrangement. In measures 66 and 193, Grieg uses *pesante*, while *tranquillo* is employed in measures 145-146, 207-208, and 214-217, respectively. On the other hand, in the aforementioned measures, Mozart leaves these decisions to the performer’s discretion.¹⁴



Example 4.1.19 Grieg’s Piano I of Mozart’s *Piano Sonata in F Major*, KV 533/494, *Allegro*, m. 42

4.1.7 Other Modifications

Grieg’s inclusion of two other new modifications occurs only once in the entire first movement. The first such modification is a *fermata* that is placed over the quarter rest on the third beat of measure 145, where Mozart’s original is devoid of this same musical symbol, as shown in Appendix C (under VII. “Special.”) After the final chord of the development, which Grieg notates in *staccato* (while Mozart has no articulation marking at all), the quarter rest enters right before the first note of the recapitulation begins. The second new modification is a trill which Grieg adds to the soprano voice in measure 174. Grieg’s indication of the trill in this particular location matches with

¹³ Further discussions on the dichotomy of Romanticism and Viennese Classicism, see Footnote 3 of this Chapter.

¹⁴ With respect to general comments on the interpretation of Mozart’s piano works, see Eva and Paul Badura-Skoda, *Mozart-Interpretation* (Vienna: Eduard Wancura Verlag, 1957); see also in English translation by Leo Black as Eva and Paul Badura-Skoda, *Interpreting Mozart in the Keyboard* (London: Barrie and Rockliff, 1970 is reprint of 1962); see also the most recent edition of Badura-Skoda’s book; Eva and Paul Badura-Skoda, *Interpreting Mozart: The Performance of His Piano Pieces and Other Compositions* (New York and London: Routledge, 2008).

another trill found in measure 175 of Mozart’s original, which appears in a similar musical pattern, although Mozart’s original shows the second trill only of the measure 175.¹⁵



m.145



m.174

Example 4.1.20 Grieg’s Piano I of Mozart’s *Piano Sonata in F Major*, KV 533/494, *Allegro*, m. 145 and m. 174

4.1.8 Changes in *Andante* and *Rondo*

In the following two movements of KV 533/494, namely, the *Andante* and the *Rondo*, Grieg modifies Mozart’s original score in a similar fashion as in the *Allegro*; however, these two later movements have their own unique features that distinguish them from the remainder of this composition as a whole. The *Andante* contains only one new trill in Grieg’s arrangement (m. 58) as does the *Allegro* (m. 174). However, the two composers differ with regard to the specificity of the written indications (Appendix C). The major difference in their markings is that Grieg writes out Mozart’s trill indications. For instance, as shown in measure 4, Mozart in his original score notates the soprano melody as F-E^b-D and adds the shortened trill symbol (as *tr*) underneath the main notes that are slurred. On the other hand, Grieg’s version of Piano I in the same measure reads as an extended ornament over the written F as a point of departure for the fully notated ornamentation (E^b-F-E^b-F-E^b-D-E^b) resolving to D — pointing to Grieg’s adherence to

¹⁵ Further on Mozart’s trills, see, for example, Paul Badura-Skoda, “Mozart’s Trills,” in: *Perspectives on Mozart Performance*, ed. by R. Larry Todd and Peter Williams as part of *Cambridge Studies in Performance Practice*, ed. by Peter Williams, et al. (Cambridge and New York: Cambridge University Press, 1991), pp. 1-26.

the performance practice of the Romantic period. As indicated in Appendix C, Grieg shows a preference in providing detailed trills and/or ornaments in his score, while Mozart simplifies his writing and his musical markings in the exclusive use of dynamics and ornaments, with the specific example shown below.

Mozart

Grieg

Example 4.1.21 Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Andante*, m. 4

In the *Rondo*, Grieg engages in further diversifying of the ornamentation. First of all, he inserts ornaments twice in the soprano voice in measure 142 and measure 185, respectively, for which Mozart does not indicate the markings shown in Grieg's Piano I. In measure 142, Mozart inserts an *appoggiatura* on the second half of the first beat of the measure in cut time, which Grieg turns into an actual sixteenth note on that beat. Grieg then adds a turn on the second main beat in that very same measure. At measure 185, Grieg again places the additional ornamentation in the form of a conventional sign over the eighth note on the second half of the first beat, while Mozart's original does not include any such ornamentation, either in notated form or with recourse to a conventional symbol, though undoubtedly the traditional performance practice in Mozart's time would have allowed for extra ornamentation.

Two staves of musical notation in treble clef. The top staff shows a melodic line with a half note followed by a quarter note, with an ornamental flourish above the half note. The bottom staff shows a bass line with a half note followed by a quarter note.

Mozart (m. 142)

Two staves of musical notation in treble clef. The top staff shows a melodic line with a half note followed by a quarter note, with an ornamental flourish above the half note. The bottom staff shows a bass line with a half note followed by a quarter note. The word 'cresc' is written below the top staff.

Grieg (m. 142)

Two staves of musical notation in bass clef. The top staff shows a melodic line with a half note followed by a quarter note, with an ornamental flourish above the half note. The bottom staff shows a bass line with a half note followed by a quarter note.

Mozart (m. 185)

Two staves of musical notation in bass clef. The top staff shows a melodic line with a half note followed by a quarter note, with an ornamental flourish above the half note. The bottom staff shows a bass line with a half note followed by a quarter note. The word 'cresc' is written below the top staff.

Grieg (m. 185)

Example 4.1.22 *Piano Sonata in F Major, KV 533/494, Rondo, m. 142 and m. 185*

In contrast to Grieg, Mozart specifically indicates an ornamental symbol after the half note on the second main beat of the soprano line in measure 178. Yet, Grieg omits this symbol from Piano I.

Two staves of musical notation in bass clef. The top staff shows a melodic line with a half note followed by a quarter note, with an ornamental flourish above the half note. The bottom staff shows a bass line with a half note followed by a quarter note.

Mozart

Two staves of musical notation in bass clef. The top staff shows a melodic line with a half note followed by a quarter note, with an ornamental flourish above the half note. The bottom staff shows a bass line with a half note followed by a quarter note.

Grieg

Example 4.1.23 Grieg's Piano I of Mozart's *Piano Sonata in F Major, KV 533/494, Rondo, m. 178*

Measure 184 is the only example where Grieg adheres to Mozart's original. However, Grieg's ornament (turn) is located on the second half of the first beat in the soprano voice of that measure with a natural sign as part of the ornament, while Mozart's original excludes the natural sign.



Example 4.1.24 Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Rondo*, m. 184

In addition to the issues surrounding the topic of ornamentation, both composers in their respective works use the treble and bass clefs interchangeably. The *Andante* and the *Rondo* share common differences in the writings of the clef signs between these two composers. For example, starting at measure 101, Grieg momentarily places the notes of the tenor and bass voices in the treble clef, which presumably extends to measure 108. This assumption seems to have its correlation with Grieg's mistake of writing no clef sign on the presumed change of the clef in the tenor and bass lines at measure 109. On the other hand, Mozart notates the passage exclusively in the bass clef, as shown below.



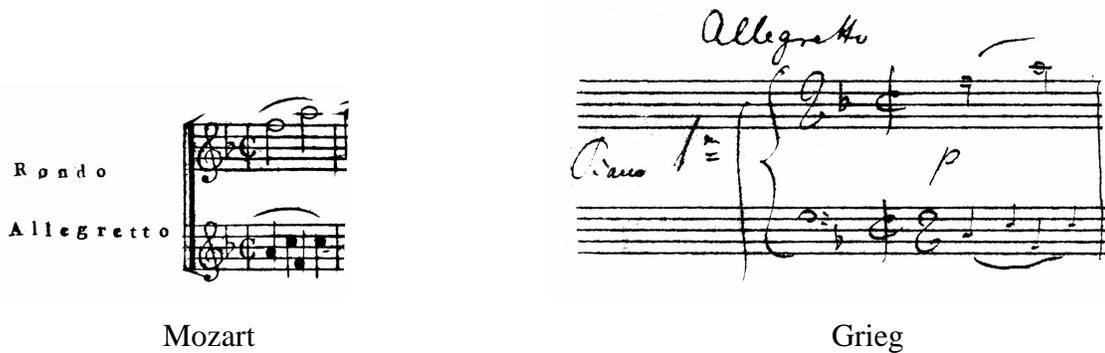
Mozart



Grieg

Example 4.1.25 Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Andante*, mm. 101-102

In the *Rondo*, Mozart starts out the movement in treble clef for both right and left hand, while Grieg uses the bass clef at the opening of the movement (m. 1), and then immediately resorts to the treble clef (m. 1).



Mozart

Grieg

Example 4.1.26 Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Rondo*, m. 1

Finally, the *Rondo* features a distinct usage of the repeat sign that is unique to this movement. As shown in Appendix C, repeat signs appear in two locations (mm. 95-102

and mm. 103-116). In each instance, Mozart uses a repeat sign and a double bar. However, Grieg actually writes out those two sections in their entirety without recourse to any repeat signs. In his decision, Grieg is guided by his layout of Piano II. For the initial statement of the repeat, he silences Piano II, while Piano I has the solo part; then he brings back Piano II for the second statement of the repeat as a duet with Piano I.¹⁶ The following example shows the first time appearance of measures 95-102 where Piano II remains absent.

The image displays a handwritten musical score for Grieg's Piano I of Mozart's Piano Sonata in F Major, KV 533/494, Rondo, measures 95-102. The score is arranged in two systems. The first system shows measures 95-102 with Piano I (treble and bass clefs) and Piano II (treble and bass clefs). The second system shows measures 103-110, where Piano II is present but Piano I is absent. The score includes dynamic markings like 'mf' and 'p', and a 'Minore' annotation above the first system.

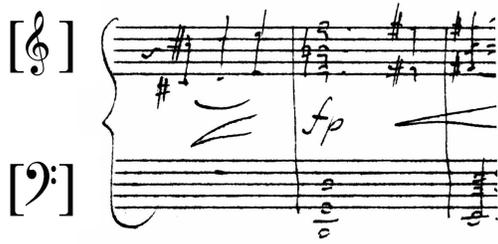
Example 4.1.27 Grieg's Piano I of Mozart's *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 95-102

¹⁶This topic will be discussed in more details in section 4.2 (Piano II) of this chapter.

4.2 Piano II

4.2.1 *Allegro*

In the arrangement of Mozart's *Piano Sonata in F Major*, KV 533/494, Grieg coordinates Piano II with Piano I, and that without obscuring the main thematic materials of Piano I, although Grieg, especially in the arrangement of the first two movements, makes an exceptional contribution in his conception of the Piano II part. In the opening of the first movement of KV 533/494, Grieg leaves the first three measures blank, where Piano I starts the antecedent phrase of the main theme as solo. Piano II enters in measure 4, marking the beginning of the consequent phrase of the theme in simple chordal accompaniment (with a melody embracing a C-C#-D-E-F pattern in measures 7-8). In measures 9-11, Grieg again silences Piano II, while Mozart expands the first eight-measure statement in Piano I by placing the theme in the left hand. Using Piano II, Grieg faithfully continues to respond in the same way to Piano I at principal points of division (exposition beginning at m. 1; development beginning at m. 103; and recapitulation beginning at m. 146). While Piano I plays the extended passage, in which the fantasy-like figurations, octave leaps, and contrapuntal texture are brilliantly displayed, Piano II maintains the chordal downbeats, although the upper voices mostly move in both stepwise and motion by leap (mm. 12-15). In measure 16-17, where Mozart solidifies his first statement of the exposition by using parallelism between voices, Grieg boldly emphasizes this passage by supplying *staccato* articulations and octaves as a means of reinforcing his interpretation of *fz* on the syncopated beats for Piano II. In measure 22, Grieg doubles the outer voices (D in the left hand and F in the right hand) by one octave and adds *fp* to both Pianos I and II, so as to lend forceful support to the crucial moment generated by Mozart's seventh chord (V^7 of V) prior to the beginning of the bridge section. Unlike Mozart who intimates to close with a V (6/4 to 7/5/3) chord — (I implied) cadence in measure 21, Grieg adds a *crescendo* and leads into the rest of the passage. Before Mozart's seventh chord enters in measure 22, the right hand of Piano II plays the partial chromatic line, which starts in measure 21.



Example 4.2.1 Grieg's Piano II of Mozart's *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 21-22

In the bridge section of the exposition, Grieg expands Mozart's initial melody, which alternates between both hands in Piano I, to octave notes in the right hand of Piano II, while the left hand of Piano II harmonizes the initial melody in thirds, underscoring a well-established compositional practice of the eighteenth century. In measures 35-36, Grieg inserts the *staccato* above the C dyad leaping to the accented third (E'). Then, in the following measures towards the end of the bridge section, Grieg maintains the use of *staccatos* in both hands in conjunction with the *crescendo* effect before Theme 2 begins. The following example shows Grieg's structuring of the bridge section.



Example 4.2.2 Grieg's Piano II of Mozart's *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 32-41

From measure 41 to measure 43, Grieg completely silences Piano II in order to emphasize Mozart's Theme 2, just as he does for Theme 1 at the beginning of this movement. However, with regard to the ensuing thematic material, Grieg adds octaves to the leaps in both hands, leaps that are performed *f* with *staccato* and accent, against Mozart's more delicate descending lines first presented in *p* in measure 50 and then as *f* in measure 54.

The image shows two systems of handwritten musical notation. The first system consists of two staves: the top staff has a treble clef and the bottom staff has a bass clef. The second system is a grand staff with two staves. The notation includes various dynamics such as *f* (forte) and *p* (piano), accents, slurs, and slurs with accents. There are also some handwritten annotations like "noff" and "noth" written vertically next to notes. The notes are mostly eighth and sixteenth notes, with some rests.

Example 4.2.3 Grieg's Piano II of Mozart's *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 50-54

In Theme 2, Piano II melodically imitates Piano I, although Grieg rearranges the order of the individual notes so that both piano parts create an exciting duet. For example, in measure 63, Grieg coordinates the right hand of Piano II with the right hand of Piano I (G'-B'-D''-G''-B''-D''') by playing the ascending line B-D'-G'-B'-D''-G'', the first inversion of the *arpeggio*. However, Grieg insists on solely ascending lines in this passage, while Mozart's melody alternates between ascending and descending lines.



Example 4.2.4 Grieg's Piano II of Mozart's *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 63-64

Another musical gesture Grieg adopts for Piano II is the doubling of notes, a procedure that is also present in Piano I. At the beginning of the second subsection of Theme 2, Mozart employs a solo line for the left hand only (mm. 66-69), and Grieg copies the same line, but unlike Mozart places it an octave lower. From measure 70 to measure 75, Piano II doubles the pedal point on G of Piano I in the left hand, which subsequently moves to the bass A in measure 76. From measure 82 to the closing section at measure 89, Grieg eliminates a number of musical phrases in favour of homophonic gestures in both hands of Piano II, which features rhythms that are identical to Piano I. Example 4.2.5 details an excerpt of Grieg's technique of doubling, which accompanies the elaborate right-hand figurations of Piano I, suggesting orchestral texture, which coincides with the cadential trill (m. 88). The orchestral texture can be generated from imagining the violins and flutes in an orchestra, which would play the high and brilliant musical lines (the right-hand figuration of Piano I), while the bass instruments such as cellos and double basses along with the brass instruments and perhaps the percussion play the bass chords that have long note values and *staccatos* (the left-hand of Piano I and both hands of Piano II).

The image displays three systems of handwritten musical notation. The first system consists of a treble clef staff and a bass clef staff. The treble staff features a series of arpeggiated chords, while the bass staff contains block chords. The second system also consists of a treble clef staff and a bass clef staff, with the treble staff being mostly empty and the bass staff containing block chords. The third system is a grand staff, with both the treble and bass staves containing arpeggiated musical lines. The notation is dense and includes various dynamic markings and articulation symbols.

Example 4.2.5 *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 82-88

At the closing section of the exposition (mm. 89-102), where Mozart's version displays arpeggiated musical lines, Grieg, as he does in *Piano I*, accordingly adopts the dynamic contrasts between soft and loud that are properly placed along with the articulated right hand notated in *staccato*. As a result, Grieg's choice of dynamics enhances the musical expression of Mozart's ascending and descending *arpeggios*. Also, unlike Mozart, with his uniform rhythmic distribution characteristic of his original, Grieg varies the rhythms in *Piano II*. In some places of this closing section, Grieg applies duple

rhythms that complement the triple rhythms of Mozart. And moreover, Grieg shows no hesitation in his placing of diminutions against Mozart's triplet figurations.

The image displays a handwritten musical score for Example 4.2.6, consisting of three staves. The top staff is in treble clef [G-clef] and contains a complex melodic line with many sixteenth and thirty-second notes, including triplet markings. The middle staff is in bass clef [F-clef] and features a series of widely spaced chords, some with dynamic markings like *p* and *fz*. The bottom staff is also in bass clef [F-clef] and contains a rhythmic accompaniment with a 'schem.' marking and various dynamic and articulation symbols. The score is written in ink on aged paper.

Example 4.2.6 *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 95-98

At the end of the recapitulation, Grieg repeats musical ideas that are identical to those shown within the arpeggiated conclusion of the exposition, where widely spaced chords appear without rests between them in Piano II. In the two four-measure arpeggiated sections at the end of the development, the widely spaced chords recur in Piano II but with rests between them. Also, the chords are enhanced by the dynamic, *fz*, placed on the second beat of each measure; Grieg here achieves a sound more robust than earlier passages. Example 4.2.7 shows those particular sections of the development, which appear twice (mm. 122-125 and mm. 142-145).

Handwritten musical score for Example 4.2.7.a. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of chords and notes, with some slurs and accents. The bass staff contains a similar series of chords and notes. To the right of the main score, there is a bracketed section of the treble staff with a 'p' dynamic marking, indicating a piano section.

Example 4.2.7.a Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 122-125

Handwritten musical score for Example 4.2.7.b. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains a series of notes and chords, with some slurs and accents. The bass staff contains a similar series of notes and chords. To the right of the main score, there is a bracketed section of the treble staff with a 'p' dynamic marking, indicating a piano section.

Example 4.2.7.b Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 142-145

In the opening section of the development, Grieg introduces a series of interlocking voice-exchanges between the two pianos. Here, the notes that are slurred and accented, clarify the second and the third voice exchanges, while the other notes, marked *staccato*, clarify the first voice exchange. At measure 104, Piano II imitates the first half of the right-hand melody of Piano I, but the melody is played one octave lower and delayed by a half measure. In measure 105, Piano II plays a G-E^b dyad in the right hand with a *staccato* marking on the second beat, which occurs in reverse as an E^b-G dyad in the same hand of Piano I on the fourth beat. At measures 110 and 111, Grieg repeats the same techniques, such as the placing of dyads in different octaves and the delaying of their appearance by a half measure, but the interlocking voice exchange and the imitation take place in the left hand of both pianos.

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line starting with a quarter note, followed by a half note, and then a quarter note with an accent. The lower staff is in bass clef and contains a bass line with a series of eighth notes, starting with a dynamic marking of *p*.

The second system consists of two staves. The upper staff features a complex rhythmic pattern with many sixteenth notes, starting with a dynamic marking of *cresc.* and a forte *f* dynamic. The lower staff contains a bass line with a series of chords and notes, also marked with *cresc.*

The third system consists of two staves. The upper staff begins with a dynamic marking of *p* and includes a *cresc.* marking. The lower staff also begins with a dynamic marking of *p* and includes a *cresc.* marking. Both staves show various articulations and slurs.

Example 4.2.8 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 104-111

Another characteristic to observe in the development is that Grieg brings out his own inner voice by presenting musical material that is different from Mozart's original, especially by including articulations. In general, Grieg writes more in homophony for the passages where Mozart has running figures, as for example, in measures 82-87 (see Example 4.2.5). In those places, Grieg adds more contrasting textures and articulations

for Piano II — at times as *legato* and at other times as *staccato*. The following example shows both *legato* and *staccato* passages in consecutive order.

Example 4.2.9 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 116-121

As mentioned in Chapter 3, Mozart, in the development section of the *Piano Sonata in F Major*, KV533/494, appears to follow by-and-large the essence of the *style galant*, which is associated with a harmonic rhythm that unfolds more or less uniformly. Piano I generates rhythmic regularity with more emphasis on the melody itself than on harmony, both parameters of which are also clearly associated with the use of a simple bass line; this profile consequently simplifies the musical phrases and helps to regulate their length. On the other hand, Grieg's Piano II complements Piano I with an increase in homophony and in a variety of rhythmic structures, and at that without destroying Mozart's melody. As a result, both pianos yield uniformity within two distinct eras of composition, that is to say, Viennese Classicism and Romanticism.

Grieg begins the bridge of both the exposition and the recapitulation with *forte* markings. While Mozart maintains the simple and brisk melodic lines circumscribed by short phrases and regular rhythms, Grieg sketches Piano II as bold and heavy, as shown

in the homophony and notes of long value. The bridge sections (between the first and the second groups) within the exposition and the recapitulation are not identical; rather, each of these two bridge sections displays distinctly different characters. In the bridge of the exposition, Grieg supplies additional *staccato* and accents for Piano II. On the other hand, in the bridge of the recapitulation, he includes more *legato* lines and longer phrases that are accentuated by slurs and pedal points. Especially in Piano II, Grieg imitates the linear motion of Piano I exposed in the outer voices. The following example comprises the bridge section of the exposition and the recapitulation of Piano II.

The image displays two systems of musical notation for Piano II. The first system, marked with a treble clef [G-clef] and a bass clef [F-clef], shows the bridge section of the exposition. It features a crescendo hairpin and staccato markings. The second system, marked with a grand staff brace, shows the bridge section of the recapitulation, characterized by a slur and a piano (p) dynamic marking.

Example 4.2.10.a Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 32-41 (excerpt from the exposition)

Example 4.2.10.b Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 153-168 (excerpt from the recapitulation)

For the closing sections of the exposition and the recapitulation, Piano II contains notes of relatively long value, such as quarter, half, and dotted half notes — in essence achieving a texture that is quite plain compared to the rapid motion in Piano I, which abounds with brilliant passage work comprising four-measure *arpeggios* constructed of triplet-eighth notes described earlier in the chapter. At the end of the exposition, Piano II unfolds accented half and dotted half notes along with *staccato* quarter notes. Similarly, in each measure at the end of the recapitulation, Grieg applies a dotted half note without accents and quarter notes with *staccatos*.

Example 4.2.11.a Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 99-102

Example 4.2.11.b Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Allegro*, mm. 236-239

Another technical aspect of Piano II within this movement is the explicit use of pedal signs, which are marked below the bass clef of Piano II in Grieg's autograph. In comparison to Mozart's original work, which is entirely devoid of pedal markings, Grieg specifically defines the exact locations to apply the pedal, using the abbreviated indication "Ped" to denote the depression of the pedal and "*" to denote the cessation of the pedal. In the first movement of the *Piano Sonata* KV 533/494, Grieg's use of pedal is limited to six instances. The first passage spans measures 63-65, which in the left hand of Piano II includes the repetitive G major chord in root position without the third. Similarly, measures 116-120 contain pedal marks, which coincide with octave chords on A in the bass line across the first four measures, to form one protracted pedal point. In this passage, Mozart also features the linear counterpoint combined with chromatic inflections as described in the previous chapter. In measure 115, Grieg again embraces

Mozart's harmony, but in a chordal fashion featuring chromatic motion before moving to the next measure (m. 116), where he immediately shifts from the minor key (D minor) to the major mode (V of D minor). Here, Grieg draws attention to the texture by applying pedal markings and trills in the right hand of Piano II. Additionally, he maintains the particular passage in *fz*, which reflects the significance of the third subsection as the climax, representing the crucial moment of the harmonic change (V of D minor).¹⁷ The other two locations (m. 107 and m. 113) that contain the pedal marks also occur in the development of the first movement. The pedal indications for these two measures are both marked under the half-diminished seventh chord, which appears at the beginning of the *fz* after the previous gradual *crescendo*. Here, Grieg initiates the harmonic change from the fourth beat to the first beat (ii⁷ of G minor; ii⁷ of D minor), as shown in Example 4.2.12.

m.107

m.113

Example 4.2.12 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Allegro*, m. 107 and m. 113

4.2.2 *Andante*

As is true of the first movement, the second movement of KV 533/494 is composed in sonata form, as discussed in Chapter 3. At the opening of the slow movement, Grieg allows Piano I to stand out simply by delaying the entry of Piano II until the conclusion of the first theme of this movement. Piano II enters at measure 11 in imitative fashion, while Piano I repeats the first theme. The top voice of Piano II doubles

¹⁷ For the structural overview of the *Allegro* movement, see Table 3.2.1.1 in Chapter 3 of this study.

the melody of Piano I one octave higher, while the rest of the voices in Piano II harmonize the main melody. However, Grieg displays a different attitude towards the second theme, where he permits Piano II to participate in the presentation of the theme instead of allowing only Piano I to play, as in the previous movement. When the second theme appears at measure 23, Piano II doubles the theme of Piano I, the pattern of which appears three times in stepwise motion, and that one octave lower in the bass line of the left hand. In the presentation of the second theme, the tenor voice in the left hand of Piano II plays a long pedal on C, spanning six measures alongside the bass line extending and joining Mozart's C in every other measure, with the pedal underscoring the role of repose (as described in Chapter 3). The right hand of Piano II repeats an eighth-note rhythm, though Grieg disturbs the moments of repose by adding *f* to Piano I and *ff* to Piano II. This *ff* dynamic marking, which appears at the beginning of every two measures, quickly alternates with *p* to build the tranquil mood, eventually moving to Mozart's sudden diminished seventh chord notated with *fz* in Piano II at measure 28. This is precisely the moment where Mozart uses a series of chromatic chords spanning measures 28 through 30, with this passage leading directly to the final chord, F Major, in measure 31.

In the four-measure bridge (mm. 19-22) inserted between the first and the second groups, Grieg reinforces Piano I, which plays a series of chords in succession, with this passage suggestive of tonicization. However, Grieg adds special effects for Piano II at the end of the bridge before starting the second theme; here, at measure 22, Grieg inserts the *poco rit* sign for Piano I and *dolcissimo e poco rit* for Piano II. These performance indications illustrate Romantic traits, starting with the arpeggiated chord on a downbeat followed by chromaticism with the "rubato" effect, which coincides with the climax of the first theme, and which suggests a transition to the subsequent theme, embracing a motive from Theme 1 with a distinct character. The following example reproduces this special moment.

The image shows two systems of handwritten musical notation. The first system consists of a treble clef staff and a bass clef staff. The treble staff has a few notes with a fermata above them, and the handwritten text "tre corde" is written below the staff. The bass staff has a few notes with a fermata below them. The second system also consists of a treble clef staff and a bass clef staff. The treble staff has a complex passage of notes with a fermata above them, and the handwritten text "ppp dolcissimo a tre corde" is written below the staff. The bass staff has a complex passage of notes with a fermata below them.

Example 4.2.13 Grieg, *Piano Sonata in F Major*, KV 533/494, *Andante*, m. 22

After the bridge in the second subsection of the second group (as illustrated in Chapter 3, Table 3.2.2.1), Mozart sets forth a new theme, which appears above the pedal point on F. In measure 38, Mozart introduces the minor mode D^b (iv^{b3}), and then dramatically moves to an F minor chord via a Neapolitan sixth chord (m. 40, beat 3). Grieg enhances this moment with the indication *tre corde*, an Italian term that literally means “three strings,” with the reference to the lifting of the *una corda* pedal so that three strings can sound simultaneously to achieve the desired increase in volume, as applied to both Pianos I (m. 38) and II (m. 37). Here, the chord progression in both pianos and the chromatic upper line in Piano I together create a unique, moving atmosphere. The following example shows the *tre corde* section in this slow movement.

Example 4.2.14 Grieg, *Piano Sonata in F Major*, KV 533/494, *Andante*, mm. 37-38

At the opening of the development section of the second movement, Piano II continuously imitates the neighbour-note motive of Piano I. Piano II plays eighth-note chords in the same harmony as Piano I, but Grieg adds *crescendo* and *decrescendo* markings every measure, which heighten the background for the elaborate soprano line in the right hand of Piano I. Grieg's careful choice of dynamics prepares the upcoming declamatory segment in measure 55. When this segment begins, Grieg adds detailed descriptions to both piano parts, which intensify the atmosphere of the music as a whole by resorting to octaves and *arpeggios* in both hands. In measure 55, Grieg supplies the indications of *sempre più ed agitato* in *f* to both piano parts. In addition, he inserts accents consecutively for both pianos, in the case of Piano II prolonging the accents throughout the following four measures (mm. 56-59). With this gesture, Grieg's version of the movement reaches a climax at the end of the first subsection (m. 59) in the development.

On the third beat of measure 59, a sequential passage starts with motivic presentation in Piano I. Grieg designates this second subsection of the development as

tranquillo, which is reflected in the music played by Piano II. He inserts triplets or dotted quarter notes continuously, creating the calm and quiet effect, which contrasts with Mozart's intense chromaticism. Piano II starts with long notes solely in the left hand at measure 60, and these long notes gain importance in the right hand, in the passage embracing measures 65-68, where both hands share the same rhythm. Grieg imitates Mozart's upward surge of the melodic gesture that appears in measures 66-67, however, laid out in octave in bass line. Grieg's use of consistent rhythm, *fp*, and *cresc. e sosten* (Piano I) and *cresc. molto e sosten* (Piano II) towards the end of this subsection prepares for the opening of the recapitulation.

The recapitulation of the second movement of Mozart's KV 533/494 is unique, but truncated, compared to Theme 1 of the exposition (mm. 1-18). As is true of Mozart, Grieg also pays special attention to this section, and that in contrast to earlier occurrence of Theme 1 of the exposition. While Piano II is silent at the opening of the exposition where Piano I plays Theme 1 (mm. 1-10), Grieg, in the recapitulation, adds wide-ranging *arpeggios* to Piano II marked as *pp* with *una corda*, while Piano I is directed to perform *cantabile* and *p*. Moreover, Grieg's application of the sustaining pedal in this arpeggiated section continuously creates a flowing mood that moves along with Mozart's melodic line. Grieg's special treatment of the theme is further emphasized when he inserts *de novo la melodia ben tenuto* [again the melody well held] to the melody carried by the left hand of Piano I. Here, the *arpeggios* are written *tre corde* in order to make the full sound in volume until the end of the bridge through this independent addition of this section (mm. 83-90).

The image shows a handwritten musical score for the second piano of Grieg's Piano Sonata in F Major, KV 533/494, Andante, measures 83-90. The score is written on four systems of two staves each. The first system is labeled 'tra corde'. The second and third systems are marked 'gum'. The fourth system is marked 'pp poco rit.' and 'delicatissimo'. The notation includes complex chords, slurs, and dynamic markings.

Example 4.2.15 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Andante*, mm. 83-90

As discussed in Chapter 3, Piano I presents the first subject of the second group of the recapitulation, (partially taken from Theme 2 in the exposition), in an inverted form between the hands. Likewise, in Piano II, Grieg approaches this section of the recapitulation, which is based on Theme 2 of the exposition. He inserts a similar embellished passage starting on the second beat of measure 90, which leads to the next measure where the left hand of Piano II imitates the theme presented against the strict

eighth-note rhythm in the right hand. From measure 103 onward, Piano II doubles the melodic line of Piano I one octave higher. Also, Grieg contrasts the direction of the musical phrases in the running passages, so as to accentuate the conversation between the two pianos. For instance, he places ascending *arpeggios* in Piano II in opposition to the descending running passages occurring in Piano I at measure 105, followed by another ascending passage at measure 108, which immediately leads to the descending figures in Piano I, as shown in Example 4.2.16.

The image displays handwritten musical notation for two systems of piano parts. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth-note patterns and dynamic markings such as *p* and *poco tre corde*. The bass staff contains a supporting line with chords and dynamics like *f*. The second system also consists of two grand staff systems, each with a treble and bass clef. These systems show more complex textures with multiple voices, including arpeggiated figures and dynamic markings like *f* and *p*. The notation is dense and includes various musical symbols such as slurs, accents, and dynamic hairpins.

Example 4.2.16 Grieg, *Piano Sonata in F Major*, KV 533/494, *Andante*, mm. 105-108

Grieg concludes this slow movement with a codetta (mm. 114-122), and that in an unusual way by adding chromaticism and dissonant harmony in Piano II, which romanticizes Mozart's original. Grieg's use of chromaticism is apparent in the right hand of Piano II, first in measures 114–115 where the short phrase (F-F[#]-G-F in octaves) ascends, and next in measures 117-119 where the descending line (B^b-A-A^b-G-A^b-G) follows, with the diminished seventh chord transformed into a V⁹ adding the G to the bass line. Chromaticism appears in both pianos in measures 118-119 where Grieg indicates *più tranquillo* with *p*. He also includes the *tenuto* sign over the thirty-second notes that are doubled in both pianos in measure 119. Grieg specifies that the particular passage is to be *rubato*, and this gesture eventually leads to the conclusion of this segment, which is notated as *ritardando* with *pp*. In the second-last-measure (m. 121), Grieg superimposes a descending minor melodic scale on harmony (added A^b and G^b) in the right hand, while he uses an augmented prime interval (A natural in the left hand and A^b in the right hand in Piano II), the dissonance of which generates an exotic sound for the finale.



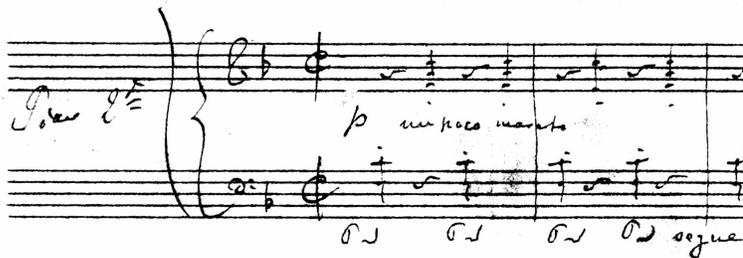
Example 4.2.17 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Andante*, mm. 121-122

Overall, in the second movement of KV 533/494, Grieg presents free flowing musical gestures throughout Piano II, which amplify the fantasy-like passages of Piano I. Grieg's use of *arpeggios*, diminutions, and pedal signs in Piano II of this slow movement complements Mozart's composition. Unlike Mozart's first movement, in which the *style galant* features prominently, his free layout of the second movement is suggestive of the

Empfindsamer Stil. Grieg employs the musical ideas that are foreign to Mozart's version, meshing two radically different styles and emotional ranges.

4.2.3 Rondo

Mozart's third movement, the *Rondo*, exhibits different characteristics from the previous two movements. Its formal structure unfolds with recurring themes and subsequent episodes. In an effort to reflect issues encountered in this movement, Grieg strives towards a close collaboration between Piano I and Piano II. Here, Grieg adds a number of musical parameters such as dynamics, articulations, and musical designations to Piano II, in order to achieve a close union between the two pianos. Grieg starts Piano II of the *Rondo* by harmonizing the melody of Piano I with light *staccatos* in *p*, with the open fifth recalling a folk-like idiom, typical of Grieg. He also adds written description *un poco marcato* to Piano II. Grieg's continuous use of pedal indications (written as *segue* in his manuscript) supports the direction to emphasize softly the musical expression in Piano II by blurring and rounding out the resulting sound.



Example 4.2.18 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 1-2

As discussed in the previous chapter, Grieg divides the unusually lengthy initial refrain (mm. 1-50) of the third movement into three segments. He approaches the musical structure of this refrain in various ways. At the opening of the movement, Grieg applies *staccatos* to both hands of Piano II which moves to the left hand only at measure 7, with Piano I repeating the first melody. Grieg maintains the long pedal on F during the initial

twelve measures, which embrace two statements of the first melody of the initial refrain. In measure 13, the chords of Piano II broaden in their range, while the top voice of the right hand doubles the new melody of Piano I, which is based on the figures of the first melody. In measure 19, which is in Part 2 of the initial refrain (see Table 3.2.3.1), Grieg changes the character of Piano II from “bouncy” and almost folk-like music to a heavy and *legato* phrase through the use of long notes, the most structural of which Grieg emphasizes with accents (m. 19 and m. 21).

m.19

m.21

Example 4.2.19 Grieg’s Piano II of *Piano Sonata in F Major*, KV 533/494, *Rondo*, m. 19 and m. 21

In measures 23 and 24, the right hand of Piano II, with the left hand *tacet*, imitates the right hand of Piano I. Instead of articulating the melody with identical rhythm, Grieg delays the right hand of Piano II until the second beat of each measure, which results in a canonic effect between the two pianos. Mozart’s half notes in those measures are transformed to quarter notes for Piano II, but Grieg gives extra emphasis to those notes through the placement of accents. In measures 27-28, he repeats a similar canonic phenomenon, yet this time with the harmony in the left hand of Piano II accompanying the right hand of Piano II. In the same context, Grieg reiterates the third entry of the refrain (mm. 136-137 and mm. 140-141). In Part II of the third entry, Grieg resorts to the same rhythmic arrangement, in which the left hand of Piano II rests, while the right hand of Piano II continues the conversation with Piano I.

Handwritten musical score for measures 23-24. The score is arranged in two systems, each with two staves. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The music features melodic lines with fermatas and dynamic markings of *fp*.

mm. 23-24

Handwritten musical score for measures 136-137. The score is arranged in two systems, each with two staves. The first system consists of a treble clef staff and a bass clef staff. The second system also consists of a treble clef staff and a bass clef staff. The music features melodic lines with fermatas and dynamic markings of *fp*.

mm. 136-137

Example 4.2.20.a Grieg, *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 23-24 versus mm. 136-137

Handwritten musical score for measures 27-28. The top system shows a treble clef staff with a complex melodic line and a bass clef staff with a simple accompaniment. The bottom system continues the same parts. Dynamics include *p* and *fp*.

mm. 27-28

Handwritten musical score for measures 140-141. The top system shows a treble clef staff with a complex melodic line and a bass clef staff with a simple accompaniment. The bottom system continues the same parts. Dynamics include *p*, *fp*, and *cresc.*

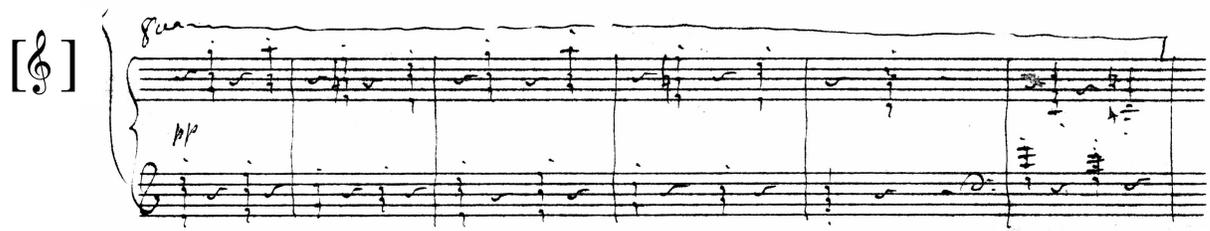
mm.140-141

Example 4.2.20.b Grieg, *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 27-28 versus mm. 140-141

The passage extending from measure 30 to measure 34 in Mozart's third movement is considered a four-measure extension of Part 2 of the refrain, which is composed of three parts, as discussed in the previous chapter. This passage also serves as

the point of departure for Grieg's change of his overall musical expression in Piano II. He uses the arpeggiated right-hand figuration along with a repeated short-patterned bass line in octaves comprised of a chromatic counter-motive. In measure 34, Grieg directs both pianos to *crescendo*, leading to Part 3 of the initial refrain at measure 39. Incidentally, in measure 37, Grieg uses a harmony (V of V) in the bass line before continuing Part 3 of the refrain in measure 39. In Part 2 of the refrain, Grieg draws upon the frequent use of the dynamic marking, *fp*, which is employed in both Pianos I and II. Grieg's repeated pattern of sixteenth notes in the right hand of Piano II also alludes to the upcoming passage, where Mozart resorts to diminutions over a steady bass line, though Part 3 mainly repeats Part 1.

As discussed in Chapter 3 of this study, Mozart states three refrains three times throughout the entire *Rondo*. Unlike the initial refrain with three-part structure, the second (m. 83) and the third (m. 120) appearances only partially disclose the refrain. Concerning the second entry of the refrain (m. 83), Grieg proceeds along a path similar to that of the first entry for Piano II, though he includes new musical ideas. For instance, he maintains the chordal musical figures in both hands accented by *staccatos* throughout the passage; however, for the second entry, the grace note occurs in the right hand, which enhances the playful atmosphere encapsulated in the melody. The choice of these articulation and ornamentation complements Mozart's decision to elaborate the melody with diminutions in the second appearance of the refrain. Grieg also locates measures 87 and 88 in a new register by placing these measures one octave higher — a musical tactic to which Grieg resorts earlier in a similar context, and that with regard to the initial refrain (mm. 13-18), notwithstanding the fact that on the recurrence of this passage he presents the material in a truncated form. The following example shows the difference in musical expression between the related passages.



mm. 13-18



mm. 87-88

Example 4.2.21 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 13-18 versus mm. 87-88

In the third and partial entry of the refrain (m. 120), Grieg explores a number of different musical ideas in the embellishment of Piano II. With regard to the second entry, Piano II states the grace note in the right hand. However, at the beginning of the third entry, Grieg intensifies the right hand of Piano II by applying trills through measures 120-125. In fact, Grieg prepares the third entrance of the refrain in measure 117, indicated as *Maggiore* (Major), by imitating the diminution of Mozart's melody in the right hand of Piano II, encompassing the quintuplet. Grieg then begins trills two measures in advance to the third entry.



Example 4.2.22 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 117-120

Measure 130 marks the point of incision between the first and the second parts of the refrain at its third entry. When the trills in the right hand of Piano II end at measure 125, Grieg widens the range of Piano II by placing the right hand one octave higher than Mozart's original. In essence, Piano II plays the variation of the melody below Mozart's original. After the less melodic, fiery *staccato* first section of this movement marked *forte*, Grieg proceeds with a contrasting section at measure 132 identified as *tranquillo*. In this new section, Grieg focuses on linear expressions laid out as *legato* for the independent melodic line in Piano II. While the right hand of Piano II conveys its own melody against that of Piano I, the left hand of Piano II carries a chromatic bass line (mm. 132-135).

Handwritten musical score for Grieg's Piano Sonata in F Major, KV 533/494, Rondo, mm. 132-135. The score is written in treble and bass clefs. The first system shows a treble clef staff with a handwritten 'bequillo' above it and a bass clef staff. The second system shows both treble and bass clef staves. The third system shows a grand staff with treble and bass clefs. The notation includes various notes, rests, and dynamic markings like 'p'.

Example 4.2.23 Grieg, *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 132-135

From measures 143-144, Grieg showcases a combination of chromatic and stepwise eighth-note motions in the right hand of Piano II against free-flowing sixteenth notes in Piano I. Then, continuing in the right hand of Piano II, Grieg three times states an eighth-note pattern comprising a chromatic motion followed by a leap beginning in measure 147, which continues to play against the sixteenth-note passages of Piano I. Both of these patterns are organized in upward motion, which is in opposition to the downward

motion of the sixteenth notes played by the right hand of Piano I, excepting the very last pattern at measure 149, in which the left hand of Piano I states the sixteenth-notes in the downward motion. In measure 150, Grieg ceases the opposing motion between the two pianos and arranges the right hand of Piano II to play in the same upward motion as the right hand of Piano I. However, this section of the passage ultimately ends in contrasting motion between Pianos I and II, with *fz* and *staccatos* leading into the coda. The following example demonstrates both chromatic-step and chromatic-leap combinations.

mm. 143-144

mm. 147-149

Example 4.2.24 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 143-144 versus mm. 147-149

Prior to a more detailed discussion of the coda, the two episodes in the *Rondo* must be considered as a feature of Grieg's unique treatment of these particular sections. Episode 1 in D minor occurs between measures 51 and 82, while Episode 2 in A^b Major extends from measure 95 to measure 116, with the respective episodes sharing no common ground. Episode 1 consists of two main parts (mm. 51-67 and mm. 68-79), both of which unfold in the key of B^b Major, and a short link (mm. 79-82), which leads to the second entry of the refrain in F Major (m. 83), while Episode 2 illustrates clearly the three-part structure comparable to that of the initial refrain (see Table 3.2.3.1). In Episode 1, Grieg's Piano II begins with a sparse texture, while Piano I plays the melody in sequence, alternating dynamic levels between *f* and *p* at measures 51-54. For the next four measures (mm. 55-58), Piano II starts the *tremolo* bass line on A, the dominant of D minor, the main key of the melody in Part 1 of Episode 1. This *tremolo* on A appears again beginning in measure 63 dramatizing the N₆, but this time Grieg superimposes the subdominant chord over Mozart's tonic with a double *appoggiatura* — a somewhat unusual procedure for Grieg, which recurs in measure 138.¹⁸ With regard to the first appearance of the *tremolo* bass line in measure 55, Piano II carries the main melodic motion in its right hand, which points back to the brilliantly arpeggiated line in measure 59 as an accompaniment to the melody carried by Piano I. At the second appearance of the *tremolo* bass line (m. 63) in Piano II, the right hand plays a melodic line in the alto voice complementary to the bass voice of Piano I. Then, Grieg inserts a *ritardando* for the one-measure link between the two main parts of Episode 1, and that prior to returning to the *a tempo* in measure 68.



Example 4.2.25 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 55-58

¹⁸ I am grateful to Professor Solose for this observation.

In the new section in B^b Major (mm. 70-77), the left hand of Piano II imitates the Alberti bass of the left hand in Piano I. The difference between the two pianos in the application of the Alberti bass is the range of the notes used in the two left hands, with Piano II exhibiting a wider range than Piano I. After the corresponding right-hand melodic progression in measures 70-71, Piano II disassociates itself from the musical ideas of Piano I, while both maintain the Alberti bass figurations in the left hands. The layout of the right hands creates the “question-and-answer relationship,” heard three times in this passage (mm. 72-77). Piano I starts with upward running sixteenth notes ending with eighth notes (m. 72, m. 74, and m. 76). Piano II responds with two paired sixteenth notes in parallel motion, but in syncopation (m. 73, m. 75, and m. 77).

Example 4.2.26 Grieg’s Piano II of *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 72-77

The short link that leads to the second entry of the refrain spans four measures (mm. 79-82), where Grieg again makes use of a heightened sense of chromaticism, as reflected in the use of the French sixth at beats 1 and 3 of the measure 82.¹⁹ Both the alto voice (in the right hand) and the bass voice (in the left hand) of Piano II state chromatic lines in a downward direction, creating parallelisms, first in major sixths, and then in

¹⁹ I am grateful to Professor Solose for this observation.

signs in his autograph, while Mozart simply employs double bars with repeat signs.²⁰ During the second iteration of the first repeat (mm. 95-102), Grieg focuses on emphasizing the volume of Piano I by allowing Piano II to play consecutive octave chords throughout the passage to create an imitative, *fugato*-like quality. Since the melodic progression in Part 1 of Episode 2 is intended to be quiet and *legato* in Piano I, Grieg's choice of the simple but sympathetic addition of volume using the chordal progression in Piano II produces a serene atmosphere, which conjures up images of Norwegian folksongs and dances. The texture described here is somewhat reminiscent of Grieg's setting of the tunes from Opus 17²¹ and Opus 72²² for solo piano. The following example shows the excerpts from some of Grieg's folk tunes that convey similar musical texture and mood.



Example 4.2.28.a Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 95'- 98'

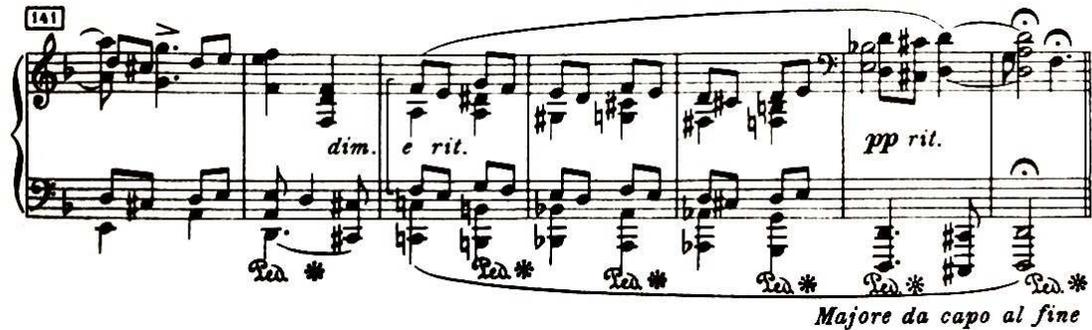
²⁰ In order to clarify Grieg's notation as opposed to Mozart's original, the measures shown in Examples 4.2.28.a and 4.2.29 have been supplied with superscripts indicating the second iteration of the respective passages.

²¹ Edvard Grieg, "Hølje Dale," in: *25 Norske Folkeviser og Danser / 25 Norwegische Volksweisen und Tänze / 25 Norwegian Folk-songs and Dances*, Op. 17, No. 19 as part of [Edvard Grieg], *Arrangements of Norwegian Folk Music*, in: Edvard Grieg: *Complete Works*, No. 3, ed. by Dag Schjelderup-Ebbe (New York and London: C.F. Peters, 1982), p. 19.

²² Edvard Grieg, "Røtnams-Knut. Halling," in: *Slåtter/Norwehische Bauerntänze / Norwegian Peasant Dances*, Op. 72, No. 7 as part of [Edvard Grieg], *Arrangements of Norwegian Folk Music*, in: Edvard Grieg: *Complete Works*, No. 3, ed. by Dag Schjelderup-Ebbe (New York and London: C.F. Peters, 1982), pp. 71-75.



Example 4.2.28.b Edvard Grieg, *Hølje Dale*, Opus 17, No.19, mm. 15-18



Example 4.2.28.c Edvard Grieg, *Røtnams-Knut. Halling*, Opus 72, No.7, mm. 141-147

The repetition of the second section of Episode 2 unfolds in *p* until the end of Part 2 of Episode 2 (m. 108), which is immediately followed by Part 3 (m. 109) stated in *f*. In Part 2, Grieg maintains the chordal expression for Piano II just as in Part 1 (mm. 95-102) but this time in each measure. In Part 2, Piano II moves slowly between the notes, with an emphasis mainly on half-note motions. In addition, Piano II progresses through the chords in stepwise fashion, predicated on a sequentially descending bass line, derivative of a decisively Baroque affect. The serious nature of this section persists through to Part 3 in *f* with an increase in diminution, consisting mostly in eighth notes. Grieg ends Part 3 with the instructions *piu tranquillo* and *ritardando*, before moving on to the *Maggiore* link at measure 117. The following example shows the ending passage of Part 3 of Episode 2.

Handwritten musical score for Example 4.2.29. The score consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains several measures of music with notes and rests. Above the treble staff, there are handwritten annotations: "triu" and "barytono" above the first measure, and "si - fan - dan - do" above the second measure. The bass staff contains notes and rests, with a dynamic marking of "pp" (pianissimo) in the first measure. The score ends with a double bar line and a key signature change to two flats.

Example 4.2.29 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 113'- 116'

The coda consists of three distinguishable sections (mm. 152-169; mm. 170-183; mm. 184-187). In measure 152, the coda starts with a cadenza, which lasts until measure 169. In Piano I of the cadenza, Mozart begins with a *fugato*-like section, abounding in imitation between both hands, which also occurred in Part 1 of Episode 2. In this cadenza, Grieg again employs the *tremolo* effect in Piano II, which was used earlier, in Part 1 of Episode 1. While Mozart increases the musical tension in his original by shifting the register from low to high, Grieg has Piano II respond to Piano I by assigning *tremolo* beginning as *pp* and building in dynamic level.

Handwritten musical score for Example 4.2.30. The score consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff contains several measures of music with notes and rests. Above the treble staff, there are handwritten annotations: "p" above the first measure, and "cresc." above the second measure. The bass staff contains notes and rests, with a dynamic marking of "pp" (pianissimo) in the first measure. The score ends with a double bar line and a key signature change to two flats.

Example 4.2.30 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 152-157

From measure 158 onward, Piano I changes from a high register to a low register, prominently displayed in the right hand. Grieg sets the soprano voice (right hand) and the tenor voice (left hand) of Piano II, with both parts moving downward in stepwise fashion.

On the other hand, Grieg sustains the alto voice and bass voice on F and C, respectively, thereby in essence prolonging a single harmony (V) via standard voice-leading procedures. Grieg also synchronizes the dynamics with the musical context, for which the climax of this particular passage is indicated as *f*, then *dim.* (mm.158-159), which immediately leads to the next passage designated as *p* and *pp* (mm. 161-162). In his original work, Mozart enriches the cadenza with an accelerating quality by employing notes alternating between long and short values toward the end of this movement. Grieg enhances the significance of the cadenza by imitating Mozart's major rhythms in Piano II, while leaving plenty of room for rests. For instance, Grieg reproduces Mozart's rhythms in both hands for Piano II at measure 161, but then inserts an eighth rest at the end of each group of eighth notes, where Mozart indicates notes for the right hand of Piano I without rests. Grieg continues to apply imitative rhythms with rests, especially in the right hand of Piano II in the following two measures (mm. 162-163), while the left hand of Piano II shortens the main rhythm of the bass voice in Piano I, which contains quarter notes paired with quarter rests, to eighth notes paired with eighth rests.

Example 4.2.31 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 161-163

In measure 164, the dominant pedal point enters, as is typical of *cadenzas*; from here, the *cadenza* leads to a climax with fast-running passages in both pianos. Tension

builds, toward the end of the section (beginning in measure 169), with trills in Piano I accompanied by *staccatos* in Piano II. At this point, Grieg also uses loud dynamics to generate heightened tension, so as to signal the peak of the movement.



Example 4.2.32 Grieg's Piano II of *Piano Sonata in F Major*, KV 533/494, *Rondo*, mm. 166-169

After the cadenza, a passage partially taken from measures 30-35 quickly enters, using both *tranquillo* and other soft dynamics (mm. 170-183). In the second section of the coda, Piano II rhythmically imitates Piano I from measure 170 to measure 173, allowing the left hand of Piano II to play its own melody in octave chordal gestures alongside the single melodic line of Piano I, while the right hand states a short arpeggiated pattern in repetition. At measure 174, Piano II continues the right-hand pattern an octave lower, entering one beat after Piano I, with this passage leading to measure 175, where both pianos articulate synchronized triplets. Beginning in measure 176, Grieg simplifies the material in Piano II by alternating chords between hands until measure 183, marking the end of this additional passage, which lies clearly outside the structural confines of the *Rondo*-form proper. In the codetta (mm. 184-187), Grieg

strengthens Piano I by leaving Piano II at rest on the second half of the measure until measure 186, with this texture leading up to the chords signalling the close of the *Rondo*.

The findings in this extended and detailed examination of Grieg's arrangement of Mozart's *Piano Sonata in F Major*, KV 533/494 refocus the reader's attention on the initial and very critical question raised at the beginning of this chapter: was Grieg truly faithful to Mozart's original musical text when he arranged this Viennese composer's piano solo works by placing the original as the first piano and adding a second piano? Grieg may have intended to follow Mozart in detail. However, when we consider the changes in musical parameters and alterations of the actual musical notes in Grieg's autograph, as summarized in Appendix C, it becomes all too obvious that Grieg did not follow through on his intent. As this study shows, Grieg has extensively modified Mozart's original musical elements, including dynamics, phrasings, musical designations, rhythms, accidentals, and even actual musical notes. Does this imply that Grieg was misleading or disrespectful of Mozart, who inspired him? Quite on the contrary, as Grieg emphatically stated in his article entitled "Mozart," Grieg's arrangement still preserves the overarching structure and the majority of details pertaining to the thematic, motivic, rhythmic, melodic, and harmonic constructs solidly embedded in Mozart's original. Although Grieg's autograph shows a large number of alterations in the arrangement of this particular composition, it is Grieg's interpretation and divergence from Mozart's solo work that allow the arrangement to stand independently of the original. Grieg's eloquent reworking of coexisting materials from two distinct eras, namely, Viennese Classicism and Norwegian Romanticism, truly attests to his pre-eminence as an innovator in the art of arrangement.

Chapter 5

Grieg as an Innovator of the Musical Arrangement: Implications and Conclusion

During the winter of 1876-1877, the Norwegian composer Edvard Grieg had been preoccupied with the solo keyboard works by the Austrian composer Wolfgang Amadeus Mozart. As much as Grieg was pleased with his arrangement for two pianos at the time, a fair amount of criticism concerning Grieg's arrangement of Mozart's keyboard works surfaced during the subsequent decades. This criticism and the legitimacy of Grieg's collection of Mozart arrangements are still in question. Karl Gustav Fellerer (1902-1984),¹ the Grieg biographer and Mozart scholar, states that (1942):

...it was a curious idea to write...a second piano part for Mozart's fine and transparent sonatas...Chord repetitions, arpeggios, harmonic reinterpretations, and melody paraphrases in the second piano make something different out of the Mozart sonatas than they were. Mozart is forced into Grieg and thus a distortion of the original is attained that is worse than that Georg [Abbé] Vogler² did in his "improvements" of the Bach fugues...³

As shown in Chapter 2 of this study, most often the critics raise their concerns that such activity of arranging the compositions of old masters distorts their originality. And this type of conflict may initiate from the overall understanding of Mozart's music, as

¹ Karl Gustav Fellerer, *Edvard Grieg* (Potsdam: Athenaion, 1942).

² [Ohran Noh's remarks] Joachim Veit, "Abt Voglers 'Verbesserungen' Bachscher Choräle," in: *Alte Musik als ästhetische Gegenwart: Bach, Händel, Schütz — Bericht über den Internationalen Musikwissenschaftlichen Kongress, Stuttgart 1985*, ed. by Dietrich Berke und Dorothee Hanemann in collaboration with Gesellschaft für Musikforschung, 2 vols. (Kassel: Bärenreiter, 1987), Vol. 1, pp. 500-512; see also Helmut Kreitz, "Abbé Georg Vogler als Musiktheoretiker," (Unpublished Ph.D. Dissertation, Universität Saarbrücken, 1957); Floyd Grave, "Abbé Vogler and the Bach Legacy," in: *Eighteenth-Century Studies* 13 (1979-1980), pp. 119-141.

³ "Es war ein kurioser Gedanke, zu Mozarts feinen und durchsichtigen Sonaten ... ein zweites Klavier zu schreiben ... Akkordwiederholungen, Arpeggien, Harmonieumdeutungen und Melodieumspielungen im zweiten Klavier machen aus den Mozartschen Sonaten etwas anderes, als sie waren. Mozart wird zu Grieg gezwungen und damit eine Verballhornung des Originals erreicht, schlimmer als das Georg Vogler bei seinen, 'Verbesserungen' der Bachfugen tat..." cited in Irmlind Capelle, "Einführung," which is the introduction to *Wolfgang Amadeus Mozart Piano Sonatas with Additional Second Piano by Edvard Grieg; Edvard Grieg Peer Gynt Suites No. 1+2 arr. for Piano 4 Hands* [Sound Recording], performed by Evelinde Trenkner and Sontraud Speidel, Piano Duo ([no city of publication]: MDG, 2006) [MDG 930 1382-6] with [introduction] also in English translation by Susan Marie Praeder, p. 6 (English) and p. 23 (German); see also Floyd K. Grave, "Abbé Vogler and the Study of Fugue," in: *Music Theory Spectrum* (April 1979), Vol. 1, No. 1, pp. 43-66 and Floyd K. Grave and Margaret G. Grave, *In Praise of Harmony: The Teachings of Abbé Georg Joseph Vogler* (Lincoln and London: University of Nebraska Press, 1988).

detailed in the secondary literature,⁴ which has partly influenced more recent research and studies in interpretation.⁵ Therefore, Grieg's unusual procedure of arranging Mozart's piano works could make performers and scholars feel uncomfortable, especially in terms of remaining true to Mozart's original. With regard to Grieg's intent underlying this project, which obviously originated from his admiration and respect for Mozart, this collection of arrangements needs to be examined more extensively. With the exception of a few short articles,⁶ no comprehensive studies on these arrangements exist. Among Grieg's collection of four piano sonatas and one piano fantasia,⁷ the arrangement of Mozart's *Piano Sonata in F Major*, KV 533/494 was selected as the focal point for the present examination because of the following three compelling reasons: the availability of Grieg's autograph of this arrangement; the significance as Grieg's first completed work in this collection; and the unique background of Mozart's KV 533/494.

Mozart's original KV 533/494 has survived merely in the first printed edition of 1788.⁸ KV533/494 is the only arrangement among Grieg's collection of Mozart sonatas that has survived as an autograph. This disposition of sources renders the study of the primary documents and comparison between the original and its arrangement more urgent. Also, although there is no accredited specific explanation as to why Grieg chose KV533/494 as part of his collection of arranging Mozart's works and why this particular composition was apt for opening this collection of the arrangements, Mozart's original KV533/494, in particular includes a juxtaposition of compositional and stylistic features current at his time, such as the *style galant*, the *Empfindsamer Stil*, and the Baroque learned counterpoint.⁹ Moreover, the background of KV 533/494, the work which itself originates from two separate compositions merged into one by Mozart, attests to significance of this particular composition. This claim offers a perspective, which is distinct from that provided by Albrecht Goebel,¹⁰ who argues that the last piece of the

⁴ See, for example, Irving, *Mozart's Piano Sonatas*; see also Badura Skoda, *Interpreting Mozart*.

⁵ R. Larry Todd and Peter Williams, eds., *Perspective on Mozart's Performance*, part of *Cambridge Studies in Performance Studies*, ed. by Peter Williams *et al.* (Cambridge and New York: Cambridge University Press, 1991).

⁶ See, for example, Goebel, "Die Mozart-Bearbeitungen von Edvard Grieg."

⁷ For more details, see Footnote 1 in Chapter 1 of this study.

⁸ This issue has been discussed in Chapter 3 of this study; see especially Footnote 22.

⁹ These topics have been discussed in Chapter 3 of this study; see especially Section 3.3 "Grieg's Choice of Mozart's *Piano Sonata in F Major*, KV 533/494."

¹⁰ Goebel, "Die Mozart-Bearbeitungen von Edvard Grieg."

collection, namely, the *Sonata in G Major*, KV 189h=283, functions as the prototype for Grieg's Mozart arrangements and thus the defining of Grieg's musical style. Unfortunately, Goebel's stipulation on this particular issue lacks strength due to the dearth of evidence surrounding his argument. First of all, Grieg's KV 189h=283 does not survive as an autograph, which weakens his arguments considerably in defining that particular composition as the prototype of Grieg's musical style. Moreover, the order of the arrangements in Grieg's collection of Mozart's keyboard works affirms that KV 533/494 serves as a point of departure in further tracing Grieg's musical language present in his arrangements of Mozart's other piano works included in this collection.

Several findings in the analysis of the *Piano Sonata in F Major*, KV533/494 may indeed suggest further study of the other Mozart's sonatas that Grieg arranged (KV 189h=283, KV 475 and KV 457, and KV 545). First and foremost is Grieg's striking claim that no changes were made in his arrangement to Mozart's original material, as Grieg articulates in his article "Mozart," — a claim which remains unfulfilled as readily gathered from the careful examination of KV 533/494 in the present study. Regardless of Grieg's original intent, his autograph reveals numerous changes (as summarized in Appendix C) to various musical parameters, including actual musical notes of Piano I, that part which Grieg anticipated to be a faithful reproduction of Mozart's original.

Changes in all three movements of Grieg's arrangement of KV 533/494, particularly in Piano I, are suggestive of Grieg's inclination towards a wider range of and a more explicit indication of these dynamic markings. First of all, Grieg prefers to add the indication of specific dynamics, such as *p* and *f*, to Mozart's original, which is generally devoid of these dynamic indications. Another interesting observation in dynamics is that Grieg prefers using *fz* for the locations where Mozart normally uses *sf* or *f*. Also, Grieg is more meticulous in the application of the articulations, such as *staccatos* and accents, which Mozart again is not in favour of specifying. The difference in style between these two composers is also borne out in the distinct phrasing. Grieg employs ties and slurs numerous times to denote musical expressions, while Mozart resorts to these markings only on occasion within the entire sonata.

Furthermore, these differences between Grieg and Mozart in their musical expressions parallel the contrasting compositional practices of two musical eras, namely,

that of Classicism and Romanticism, resulting in different compositional scorings and musical styles for both KV 533/494 and its arrangement. Mozart's writing style is generally simple and implicit so that his music gives the performers more freedom to generate their personal interpretations. Grieg's arrangement of KV 533/494, on the other hand, is much more specific and explicit in that the performers can more readily observe the arranger's own implicit "analysis" of the original composition. For instance, none of Grieg's musical designations, such as *animato* or *tranquillo* in Piano I, are present in Mozart's original. The musical designations that Grieg added to Mozart's original (as shown in Appendix C) follow the character of each individual movement, which is strongly tied to the Romantic tradition. For example, the first movement mainly contains such musical designations as *animato*, *pesante*, and *tranquillo*, which overall depict the fast, energetic, and vivid atmosphere of the movement. In the second movement, which is characterized by a slow, *cantabile* and freely conceived layout, Grieg adopts such different musical designations as *poco rit.*, *dim.*, *ritardando*, *a tempo*, *dolce*, and *cantabile*, and that in order to intensify not only the flexibility of the tempo but also the fantasy-like mood in the music. In the third movement, Grieg uses similar musical designations as in the first movement, and yet with an expanded variety of markings, such as *vivace*, *una corda*, *tre corde*, and so forth, all of which underscore the reoccurring rondo theme and the opposing episodes.

In his modification of Mozart's actual musical notes, Grieg widens the variety of rhythms and note values. Note changes appear in all three movements of KV 533/494, but most prominently in the first and third movements — a fact which may be accounted for by the sheer brevity of the second movement. In the first movement of KV 533/494, Grieg changes Mozart's quarter notes to eighth notes, while in the third movement of KV 533/494, Grieg resorts to half notes, which correspond to two quarter notes in Mozart's original.¹¹ In addition to changing the rhythms and values of the notes, Grieg also modifies the pitch of Mozart's actual musical notes by interpolating accidentals or inserting altogether new notes.¹² Even then, most of the time, these changes in notes do not stray far from the original, since Grieg's added notes are mostly present either in the

¹¹ For details concerning the rhythmic profile, see, Appendix C.

¹² For further details concerning the accidentals, see, Appendix C.

particular harmonic framework or within the vicinity of Mozart's original.¹³ Pitch changes might be explained as "mistakes" on Grieg's part during the process of arranging, although it is difficult to conclude decisively whether or not these changes were deliberate or intentional.

Finally, Grieg adds several special features to Piano I, which results in another point of deviation from Mozart's original. For example, in the first movement of KV 533/494, Grieg includes *fermatas* and trills, none of which exist in Mozart's original score. In the second movement, Grieg writes out Mozart's trills either in abbreviated form or with recourse to a conventional symbol of ornamentation. Another intriguing feature in this slow movement is Grieg's uses of the alternative clef signs. At measures 101-102, Grieg notates the tenor and bass voices in the treble clef rather than in bass clef as Mozart had done. In the final movement of this sonata, on the whole, Grieg alters Mozart's ornamentation in that he adds extra ornaments twice to the original score (m. 142 and m. 185). Yet, at measure 178, Grieg omits Mozart's ornament, whereas at measure 184, he maintains Mozart's ornament while adding an accidental (natural sign) as part of the ornament. In the third movement, the clef change is also carried out. Grieg inserts the bass clef first at the beginning of the movement, which is immediately followed by the treble clef, while Mozart has no bass clef at all but starts with the treble clef right from the opening.

Overall, Grieg's selected designations and changes of this particular sonata create a different, "romanticized" atmosphere, which is distinct from Mozart's original. Moreover, Grieg acknowledged these arrangements for pedagogical instructions initially, with all the changes Grieg made from Mozart's original strongly reflecting his ideas of teaching and interpretation of Mozart's piano sonatas.¹⁴ As he declared in his article "Mozart," Grieg's goal for these Mozart arrangements is to appeal to the modern ears of the time by adding a second piano to several of Mozart's piano sonatas. Grieg's procedure of arranging indeed underscores his full respect for Mozart, without any intention to distort or to mislead the performer and audience with regard to the originality of the great master. Ultimately, Grieg seeks unity between the two pianos, which reflects

¹³ For further details concerning the musical notes, see Section 4.1.4 in Chapter 4 of this study.

¹⁴ This point was raised earlier in Chapter 1 of this study; see especially Footnote 33.

two dramatically different musical styles in a modernized way, so as to disseminate Mozart's compositions to a wider audience, which was exposed to Romanticism in Grieg's own time.

Piano II in Grieg's arrangement of the *Piano Sonata in F Major*, KV 533/494 partners equally with Piano I, the basis of which constitutes Grieg's interpretation of Mozart's piano sonata. Grieg's musical language, especially in his piano music, is well known for its lyrical and poetic elements, characteristics of his Norwegian origin.¹⁵ His piano music speaks innate ideas and interpretations that are particularly rooted in Norwegian folk-music,¹⁶ which in turn has strong associations with pedal points, rhythmic diminutions, chromaticism, and syncopated articulations or accents. Grieg places Piano II appropriately throughout KV 533/494, without minimizing the role of Piano I. He silences Piano II when Piano I carries the main theme or relevant melodic components, and, in fact, emphasizes the thematic and motivic density of Piano I by applying repetitions of motives or even by placing rests in Piano II. Grieg always focuses on complementing Mozart's musical language, even when he thickens the harmony in both pianos. Beyond that, Grieg exceeds the boundaries of Mozart's original, in order to elevate the intensity of musical expression, which would resonate with the norms of Grieg's time. The efforts of Grieg are particularly evident in Piano II, where he inserts additional voices as chromatic counterparts or intermediary notes, neither of which exists in Mozart's original, to modify the overall texture of the sonata. Also, Grieg's plentiful use of ornamentations results in complementing the overall musical effect and colourful portrayal of Mozart's original.

Considering the era in which this arrangement was prepared, it must have been necessary for Grieg to edit Mozart's original into something unexpected or surprising to contemporary musicians and listeners, who were already more familiar with the widespread interpretation of Mozart's music. Grieg's addition of dynamic markings, articulations, accents, written musical designations, and even his change of the musical notes in Piano I were in all likelihood interpreted as "a nice touch" to Mozart's original

¹⁵ This topic has been explored in Chapter 2 of this study. Further on the characteristics of Norwegian origin, see, for example, Falnes, *National Romanticism in Norway*.

¹⁶ Further on this topic, see, for example, Haugen and Cai, *Ole Bull: Norway's Romantic Musician and Cosmopolitan Patriot*.

sonata, in order to achieve Grieg's ultimate goal of making Mozart's music appealing to the modern ear of his time, as he declared in his article on "Mozart." And, in fact, the title *Arrangements of Mozart Piano Sonatas with a Freely Composed Second Piano Part without Opus Numbers* underscores Grieg's intention with respect to this collection. His musical instinct towards the piano sonatas of Mozart is freely expressed in Piano II of KV 533/494. And since this composition is for two pianos, both pianists logically must agree on a common understanding of the music as part of convincing interpretation. Therefore, any pianists who wish to perform this particular arrangement or any other arrangements included in Grieg's collection must also comprehend the arranger's interpretation of Mozart's music.

Several recordings of these arrangements by Grieg have been published, although they are a rare treasure and consequently difficult to acquire. Most of the available recordings of these arrangements are more commonly circulated in Norway than in North America.¹⁷ *The National Library of Norway* in Oslo, which also serves as the Music Library for the University of Oslo, possesses only two such recordings—one entitled *Mozart Arranged: Four Sonatas Arranged For Two Pianos by Grieg*,¹⁸ and the other entitled *Mozart Piano Sonatas with Freely Added Accompaniment for A Second Piano by Grieg*.¹⁹ Beyond that, an additional recording of the arrangement by Grieg, entitled *Wolfgang Amadeus Mozart Piano Sonatas with Additional Second Piano by Edvard Grieg/ Edvard Grieg Peer Gynt Suites No. 1+2 arr. For Piano 4 Hands*,²⁰ is commercially available in Oslo.²¹

Overall, the pianists in the aforementioned recordings regard these arrangements positively, summarizing the observations in a number of remarks such as: "...fascinating

¹⁷ In 2006, I searched for the music recordings on Grieg's arrangements of Mozart's piano sonatas in both North America and Europe, particularly in Norway.

¹⁸ Edvard Grieg, *Mozart Arranged Four Sonatas Arranged For Two Pianos By Grieg* [Sound Recording], performed by Julie Adam and Daniel Herscovitch, *pianos*, recorded in 1995 by ABC Classic (Australia: ABC Classics, 1996).

¹⁹ Edvard Grieg, *Mozart Piano Sonatas with Freely Added Accompaniment for A Second Piano By Grieg* [Sound Recording], performed by Elisabeth Leonskaja (piano) and Sviatoslav Richter (piano), recorded in 1993 by Teldec (Leipzig: C.F. Peters, 1995).

²⁰ Edvard Grieg, *Wolfgang Amadeus Mozart Piano Sonatas with Additional Second Piano by Edvard Grieg/ Edvard Grieg Peer Gynt Suites No. 1+2 arr. For Piano 4 Hands* [Sound Recording], performed by Evelinde Trenkner (piano) and Sontraud Speidel (piano), recorded in 2005 by MDG (Germany: MDG, 2006).

²¹ I wish to thank Dr. Inger Johanne Christiansen (National Library of Oslo in Norway) for bringing the latter recording of Grieg's arrangements to my attention.

insights...,”²² “...Grieg donning a pair of metaphorical spectacles...,”²³ on the composer’s part, and a “...surprisingly good story...”²⁴ on the music itself. As a pianist myself, I also have performed one of Grieg’s arrangements, namely, the *Fantasia in C Minor*, KV 475 and the *Piano Sonata in C Minor*, KV 457, with Professor Kathleen Solose.²⁵ This live performance has testified to Grieg’s astute art of arranging and consistency of approach, whereby the many facets of the arrangement explored in KV 533/494 find their continuation in KV 475 and KV 457. It is rather unfortunate that these arrangements of Grieg are not as popular as the original sonatas of Mozart — a fact, which is readily corroborated both in the limited number of recordings circulating and in the dearth of public concerts. However, from a positive perspective, it would mean that there be many more opportunities for the performers and musicians of the present and future generations to explore and to disseminate these arrangements in their interpretations.

This study underscores the powerful “collaboration” between the Classicist Wolfgang Amadeus Mozart and the Romanticist Edvard Grieg, as witnessed on the many levels of the examination pursued in the present study. For Piano I of the arrangement of KV 533/494, one needs to convey Mozart’s simple and clear musical style, while understanding Grieg’s added personal expressions. For Piano II, one needs to adopt the Romantic tradition Grieg has shown in a most colourful manner. When one focuses on the uniqueness of these arrangements of Grieg and his genuine intent towards these works, the beauty of Grieg’s arrangements of Mozart’s piano sonatas permeates the overall compositional fabric, thereby attesting to Mozart’s exemplary compositional skill and Grieg’s innovative and perceptive art of arranging. There is great significance in the equal partnership between the two pianos, and it is essential that musicians understand

²² Julie Adam’s observation in the text to her recording; see also Footnote 18 of this chapter.

²³ Hans-Christian Schmidt’s observation in the text to the recording of Grieg’s arrangements, translated by Stewart Spencer; see also Footnote 19 of this Chapter.

²⁴ Irmlind Capelle’s observation in the text to the recording of Grieg’s arrangements, translated by Susan Marie Praeder; see also Footnote 20 of this Chapter.

²⁵ This performance was held in April 1, 2006 in Quance Theatre at University of Saskatchewan. The concert was a part of the *Celebration of the 250th Anniversary of the Birth of Wolfgang Amadeus Mozart: A Year Long Commemoration of Mozart's Legacy Through Performances of and Lectures and Lecture Recitals on His Compositions and the Arrangements of His Works* (January 2006 - December 2006) under the sponsorship of Dr. Peter Stoicheff (Vice-Dean, Humanities and Fine Arts, College of Arts and Science, University of Saskatchewan).

this facet, so that the different styles of two composers, elegantly superimposed in this collection, will produce the well-balanced communication presented in the arrangement of KV 533/494.

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Appendix A
Edvard Grieg's Arrangements of Wolfgang Amadeus Mozart's Keyboard Works:
A Survey of Primary Sources and Early Editions

Wolfgang Amadeus Mozart (Jan 27, 1756 ~ Dec 5, 1791, Austria)					Edvard Grieg (June 15, 1843 ~ Sept 4, 1907, Norway)				
Piano Sonatas and Fantasia					Arrangements of Mozart Piano Sonatas with a freely composed second piano part without opus numbers (<i>Klaviersonaten von Mozart mit frei hinzukomponierter Begleitung eines zweiten Klaviers</i>)				
Piece	Composed	Autograph Location	First Edition	Remarks	Piece	Composed	Autograph Location	First Edition	Remarks
Keyboard Sonata in G Major, KV 189h=283 ¹	early 1775	Autograph in Berlin PrStB (<i>Seit Kriegsende verschollen</i>)	1788 for the first printed edition	The film for the first printed edition is now located in Krakow, Poland	No.4. KV 189h=283	written in the winter of 1876-1877	no Ms.	published in 1879-80 (No.4 in 1880)	Ernst Wilhelm Fritzsches edition is the first edition in Leipzig
Fantasia KV 475 ² + Sonata KV 457 ³ in C Minor	Oct 14, 1784	Mozarteum, Salzburg, Austria	1785 for the first printed edition published by Artaria in Vienna. ⁴	C Minor Sonata was published with C Minor Fantasia as Op. 11 (1785, Vienna)	No.2. KV 475 + KV 457	written in the winter of 1876-1877	no Ms.	published in 1879-80 (No.2 in 1880)	E.W. Fritzsches edition is the first edition in Leipzig
Keyboard Sonata in F Major, KV 533 ⁵ + KV 494 ⁶	Jan 3, 1788	unknown	K 533/494 as one piece for the first printed edition by Hoffmeister in Vienna, 1788 ⁷	KV 533 for First and Second Movements) Rondo K 494 for Third Movement (1788; K494 Autograph to Dr. Felix Salzer in New York but unknown now)	No. 1. KV 533 + KV 494	written in the winter of 1876-1877	National Library in Oslo, Norway	published in 1879-80 (No.1 in 1879)	the only existing autograph among these arrangements; E.W. Fritzsches edition is the first edition in Leipzig
Keyboard Sonata in C Major, KV 545 ⁸	June 26, 1788	unknown	1805 for the first printed edition	First printed edition in Czech Republic	No.3. KV 545	written in the winter of 1876-1877	no Ms.	published in 1879-80 (No.3 in 1880)	E.W. Fritzsches edition is the first edition in Leipzig

¹ Köchel, *Chronologisch-thematisches Verzeichnis*, p. 217; Konrad, *Mozart-Werkverzeichnis*, pp. 144-145.

² Köchel, *Chronologisch-thematisches Verzeichnis*, p. 515; Konrad, *Mozart-Werkverzeichnis*, pp. 154-155.

³ Köchel, *Chronologisch-thematisches Verzeichnis*, pp. 496-497; Konrad, *Mozart-Werkverzeichnis*, pp. 146-147.

⁴ Konrad, *Mozart-Werkverzeichnis*, pp. 146-147.

⁵ Köchel, *Chronologisch-thematisches Verzeichnis*, p. 605; Konrad, *Mozart-Werkverzeichnis*, pp. 146-147.

⁶ Köchel, *Chronologisch-thematisches Verzeichnis*, p. 548.

⁷ Konrad, *Mozart-Werkverzeichnis*, pp. 146-147.

⁸ Köchel, *Chronologisch-thematisches Verzeichnis*, p. 617; Konrad, *Mozart-Werkverzeichnis*, pp. 146-147.

Appendix B
Printed Editions of Mozart's Four Piano Sonatas¹

	<i>Piano Sonata in F major, KV 533/494 (composed in 1788)</i>	<i>Fantasia and the Piano Sonata in c minor, KV 475 and KV 457 (composed in 1784)</i>	<i>Piano Sonata in C major, KV 545 (composed in 1788)</i>	<i>Piano Sonata in G major, KV 189h=283 (composed in 1775)</i>
Artaria & Comp. (Wien) ²	No	Yes	No	No
André, Johann (Offenbach am Main) ³	No (First Edition) Yes (Early Edition) ⁴	No (First Edition) Yes (Early Edition) ⁵	No (First Edition) Yes (Early Edition) ⁶	No
Breitkopf & Härtel (Leipzig) ⁷	No	No ⁸	No ⁹	No ¹⁰
Götz, Johann Michael (Mannheim, Worms, München)	No	Yes (Early Edition)	No	No
Hoffmeister & Comp. (Wien) ¹¹	Yes (First Edition) ¹²	Yes (Early Edition) ¹³	Yes (Early Edition) ¹⁴	No

¹ For survey of editions, see Köchel, *Chronologisch-thematisches Verzeichnis*, pp. 941-949.

² Alexander Weinmann, *Vollständiges Verlagsverzeichnis Artaria & Comp.*, Reihe [Series] 2, Folge [Number] 2 of *Beiträge zur Geschichte des Alt-Wiener Musikverlages*, ed. by Alexander Weinmann ([Vienna]: [Universal Edition], 1978 is second rev. edition of Vienna: Ludwig Krenn, 1952).

³ Britta Constapel, *Der Musikverlag Johann André in Offenbach am Main: Studien zur Verlagstätigkeit von Johann Anton André und Verzeichnis der Musikalien von 1800 bis 1840*, Vol. 21 of *Würzburger Musikhistorische Beiträge*, begründet von [founded by] Wolfgang Osthoff, fortgeführt von [continued by] Ulrich Konrad (Tutzing: Hans Schneider, 1998), pp. 80-86 ["1.3.1.1. André als Mozart-Verleger"]; see also Wolfgang Matthäus, *Johann André, Musikverlag zu Offenbach am Main: Verlagsgeschichte und Bibliographie, 1772-1800*, ed. by Hans Schneider (Tutzing: Hans Schneider, 1973).

⁴ Constapel, *Der Musikverlag Johann André*, p. 440: "V[erlags]N[umme]r 6327: Sonate für Klavier Nr. 17, KV 533, Op.-Nr. 6/2."

⁵ *Ibid.*, p. 431: "V[erlags]N[umme]r 1525: Fantasie und Sonate für Klavier KV 475, 457"; p. 434: "V[erlags]N[umme]r 3339: Fantasie und Sonate für Klavier, KV 475, 457."

⁶ *Ibid.*, p. 444: "V[erlags]N[umme]r 2142: Sonate für Klavier, KV 545, Op.-Nr. 112"; p. 444: "V[erlags]N[umme]r 3448: Sonate für Klavier, KV 545, Op.-Nr. 112."

⁷ *Verzeichnis des Musikalien-Verlages von Breitkopf & Härtel in Leipzig: Vollständig bis Ende 1902* ([no city]: [no publishing house], [no date]).

⁸ *Ibid.*, p. 745.

⁹ *Ibid.*, p. 745.

¹⁰ *Ibid.*, p. 744.

¹¹ Weinmann, *Die Wiener Verlagswerke von Franz Anton Hoffmeister*.

	<i>Piano Sonata in F major, KV 533/494 (composed in 1788)</i>	<i>Fantasia and the Piano Sonata in c minor, KV 475 and KV 457 (composed in 1784)</i>	<i>Piano Sonata in C major, KV 545 (composed in 1788)</i>	<i>Piano Sonata in G major, KV 189h=283 (composed in 1775)</i>
Hummel, J.J. (Berlin und Amsterdam) ¹⁵	Yes ¹⁶	Yes (Early Edition) ¹⁷	No	No

¹² *Ibid.*, p. 245[“142 Sonate (F) Pfte. K 533 u. 494”].

¹³ The existence of early editions is not substantiated in publication of Alexander Weinmann (see Footnote 2 above).

¹⁴ Köchel in his listing made an unequivocal reference to this particular sonata as shown in the table of Appendix B. In the catalogue of the publishing house, there is a reference to “280 Cah[ier] I VI Sonatines (C, F, D) arr[angiert] v[on] Hoffmeister”; see Weinmann, *Die Wiener Verlagswerke*, p. 246. Presumably, the cryptic reference to the key of C major may indeed refer to Mozart’s *Keyboard Sonata in C Major*, KV 545.

¹⁵ Cari Johansson, *J. J. & B. Hummel: Musik-Publishing and Thematic Catalogues*, 3 vols., Vol. 3 of *Publikationer utgivna av Kungl. Musikaliska Akademiens Bibliotek / Publications of The Library of the Royal Swedish Academy of Music* (Stockholm: Almqvist & Wiskell Informationsindustri AB Uppsala, 1972) [Vol. 1: *Text*; Vol. 2: *Music-Publishing Catalogues in Facsimile*; Vol. 3: *Thematic Catalogue 1768-74 in Facsimile*].

¹⁶ (a) “Mozart, Son[ata], op. 17 — 1 R[eichs]th[a]ll[er],” as cited in: *Catalogus von musikalischen Werken, welche in der Königl[ichen] privilegirten Noten-Fabrique und Handlung bey dem Commerciennrath J. J. Hummel, zu Berlin, sehr sauber gestochen und auf holländisch Papier gedruckt für beygesetzte Preise zu haben sind 1797*; as reproduced in: Johansson, *J. J. & B. Hummel Musik-Publishing and Thematic Catalogues*, Vol. 2, F. [p.] 42; (b) “Mozart, Son[ata], op. 17 — 1 R[eichs]th[a]ll[er],” as cited in: *Catalogus von musikalischen Werken...1798*, as reproduced in: Johansson, *J. J. & B. Hummel Musik-Publishing and Thematic Catalogues*, Vol. 2, F. [p.] 46; (c) “Mozart, Son[ata], op. 17 — 1 R[eichs]th[a]ll[er],” as cited in: *Catalogus von musikalischen Werken...1802*, as reproduced in: Johansson, *J. J. & B. Hummel Musik-Publishing and Thematic Catalogues*, Vol. 2, F. [p.] 50; (d) “Mozart, Son[ata], op. 17 — 1 R[eichs]th[a]ll[er] [und] 16 Gr[oschen],” as cited in: *Catalogus von musikalischen Werken...1819*, as reproduced in: Johansson, *J. J. & B. Hummel Musik-Publishing and Thematic Catalogues*, Vol. 2, F. [p.] 54. With regard to the latter catalogue, Johansson assumes the year 1814 as a tentative date of publication. The Sonata op. 17 presumably refers to Mozart’s *Allegro und Andante für Klavier*, KV 533, as cited in: Köchel, *Chronologisch-thematisches Verzeichnis*, p. 605; see also Footnote 22. Curiously enough, Köchel makes no reference to the Hummel edition in Appendix E of *Chronologisch-thematisches Verzeichnis*; see *ibid.*, p. 944.

¹⁷ (a) “Mozart, Fantasia & Sonata, op. 4 — 1 R[eichs]th[a]ll[er] [und] 4 Gr[oschen],” as cited in: *Catalogus von musikalischen Werken, welche in der Königl[ichen] privilegirten Noten-Fabrique und Handlung bey dem Commerciennrath J. J. Hummel, zu Berlin, sehr sauber gestochen und auf holländisch Papier gedruckt für beygesetzte Preise zu haben sind 1792*; as reproduced in: Johansson, *J. J. & B. Hummel Musik-Publishing and Thematic Catalogues*, Vol. 2, F. [p.] 34; (b) “Mozart, Fantasia et Sonata, op. 4 — 1 R[eichs]th[a]ll[er] [und] 4 Gr[oschen],” as cited in: *Catalogus von musikalischen Werken...1797*; as reproduced in: Johansson, *J. J. & B. Hummel Musik-Publishing and Thematic Catalogues*, Vol. 2, F. [p.] 42; (c) “Mozart, Fantasia & Sonata, op. 4 — 1 R[eichs]th[a]ll[er] [und] 4 Gr[oschen],” as cited in: *Catalogus von musikalischen Werken...1798*, as reproduced in: Johansson, *J. J. & B. Hummel Musik-Publishing and Thematic Catalogues*, Vol. 2, F. [p.] 46; (d) “Mozart, Fantasia & Sonata, op. 4 — 1 R[eichs]th[a]ll[er] [und] 4 Gr[oschen],” as cited in: *Catalogus von musikalischen Werken...1802*, F. [p.] 50; (e) “Mozart, Fantasia & Sonata, op. 4 — 2 R[eichs]th[a]ll[er],” as cited in: *Catalogus von musikalischen Werken...1819*, as reproduced in: Johansson, *J. J. & B. Hummel Musik-Publishing and Thematic Catalogues*, Vol. 2, F. [p.] 54. With regard to the latter catalogue, Johansson assumes the year 1814 as a tentative date of publication.

	<i>Piano Sonata in F major, KV 533/494 (composed in 1788)</i>	<i>Fantasia and the Piano Sonata in c minor, KV 475 and KV 457 (composed in 1784)</i>	<i>Piano Sonata in C major, KV 545 (composed in 1788)</i>	<i>Piano Sonata in G major, KV 189h=283 (composed in 1775)</i>
Schott, Bernhard (Mainz) ¹⁸	No	Yes (Early Edition) ¹⁹	No	No
Simrock, Nikolaus (Bonn, Bonn und Köln) ²⁰	Yes (Early Edition)	Yes (Early Edition)	Yes (Early Edition)	No
Henning (Amsterdam)	Yes (Early Edition) ²¹	No	No	No
Birchall, Robert (London)	Only Yes for KV 494 (Early Edition)	No	No	No
Bland & Weller (London)	No	No	No	Yes (Early Edition) ²²
Longman & Broderip (London)	No	Yes (Early Edition)	No	No
Imbault, J. J. (Paris) ²³	Only Yes for KV 494 (Early Edition) ²⁴	No	No	No

¹⁸ Hans-Christian Müller, *Bernhard Schott, Hofmusikstecher in Mainz: Die Frühgeschichte seines Musikverlages bis 1797, mit einem Verzeichnis der Verlagswerke, 1779-1797*, Vol. 16 of *Beiträge zur Mittelrheinischen Musikgeschichte*, ed. by Arbeitsgemeinschaft für Mittelrheinische Musikgeschichte (Mainz: B. Schott's Söhne, 1977).

¹⁹ The existence of early editions is not substantiated in publication of Hans-Christian Müller (see Footnote 14 above).

²⁰ *Verzeichniss des Musikalien-Verlages von N. Simrock in Berlin in alphabetischer Reihenfolge mit vorgeschickter systematischer Uebersicht: Vollständig bis 1897* (Berlin: [no publishing house], [no date]), pp. 233-235 ["Klavier Sonaten (Phrasirungs Ausgabe, hrsg. von Hugo Riemann)"].

²¹ Köchel, *Chronologisch-thematisches Verzeichnis*, p. 605.

²² Köchel, *Chronologisch-thematisches Verzeichnis*, p. 217.

²³ Jean-Jérôme Imbault, *Catalogue thématiques des ouvrages de musique*, Introduction de [with an introduction by] Rita Benton and Avec un index des compositeurs cités [an index of compositions cited], Vol. 7 of *Archives de l'Édition Musicale Française*, publiées sous la direction de [published by] François Lesure (Geneva: Minkoff Reprint, 1972 is reprint of Paris, 1792).

²⁴ The existence of early editions is not substantiated in publication by Jean-Jérôme Imbault (see Footnote 17 above).

Appendix C
Mozart's Piano Sonata in F Major, KV 533/494:
Grieg's Changes from Mozart's Original (i.e. Piano I)

I. First Movement (*Allegro*)

Topic	Measure	Mozart	Grieg
I. Dynamics (1) <i>pp</i>	19	no	yes
	78	no	yes
	211	no	yes
(2) <i>p</i>	1	no	yes
	4 (bass)	no	yes
	12	no	yes
	18	no	yes
	26	no	yes
	40	no	yes
	70	no	yes
	76	no	yes
	83, 85	no	yes
	91	no	yes
	94	no	yes
	96, 98	no	yes
	103-104	no	yes
	108	no	yes
	110	no	yes
	128 (bass)	yes	no
	130 (bass)	yes	no
	134-136	no	yes
	156	no	yes
	158	no	yes
167	no	yes	
197	no	yes	
209	no	yes	
220, 222	no	yes	
228, 231, 233, 235	no	yes	
(3) <i>mf</i>	8	no	yes
	153 (bass)	no	yes
(4) <i>f</i>	16	no	yes
	24	no	yes
	32	no	yes
	49	no	yes
	53 (bass)	yes	no
	73	no	yes

	82, 84, 86	no	yes
	92	no	yes
	99	no	yes
	107	no	yes
	113	no	yes
	129	no	yes
	142	no	yes
	157	no	yes
	161	no	yes
	200, 201, 206	no	yes
	219, 221, 223	no	yes
	229, 232, 234	no	yes
(5) <i>ff</i>	66	no	yes
	101	no	yes
	144	no	yes
	193	no	yes
	238	no	yes
(6) <i>fp</i>	22	no	yes
	28-30	no	yes
	77	no	yes
	210	no	yes
	219 (bass)	no	yes
(7) <i>fz</i>	16-17	no	yes
	53 (bass)	no	yes
	82, 84, 86 (bass)	no	yes
	89	no	yes
	92	no	yes
	134-136	no	yes
	167	no	yes
	176	no	yes
	201, 203, 205	no	yes
	223 (bass)	no	yes
	224, 225	no	yes
	226, 229	no	yes
(8) <i>sf</i>	45 (bass)	yes	no
(9) Crescendo & decrescendo/diminuendo	5-6	no	yes
	13-14	no	yes
	15	no	yes
	20-25	no	yes
	32	no	yes
	37-39	no	yes
	44-45	no	yes
	48	no	yes
	70-72	no	yes
	74-75	no	yes

	89-90 92-93 95, 97 100 105-108 111 138 140 (piu cresc.) 143 150-151 158-159 166 171-172 175 199 213-214 224 227, 230 232, 234, 237	no no	yes yes
(10) Use of different dynamic markings	41 45 49-50 125 127 (bass) 129 131 (bass) 168 172 177 180 (bass)	<i>sf</i> <i>sf</i> <i>sf</i> <i>f</i> <i>f</i> <i>f</i> <i>f</i> <i>sf</i> <i>f</i> <i>f</i> <i>f</i>	<i>fz</i> <i>fz</i> <i>fz</i> <i>fz</i> <i>fz</i> <i>fz</i> <i>fz</i> <i>fz</i> <i>fz</i> <i>fz</i> <i>fz</i>
II. Articulation (1) Staccato (.) /stroke(,) /tenuto (-)	1 46 (bass) 47 (soprano) 49 (soprano) 51 (bass) 79 (bass) 82, 84, 86 (soprano and quarter note in bass) 83, 85 (quarter note	no no no (on first two notes) no (on last note) no (on last two notes) no no no	yes yes yes (on first two notes) yes (on last note) yes (on last two notes) yes yes yes

	in bass) 102 110-111 (last note in bass) 125 131-133 135 145 157 (half note in bass) 176 219, 221, 223 (soprano) 239	no no no no no no yes no no no no	yes yes yes yes yes no yes yes yes
(2) Accent (>)	70 (bass) 78 -79 (soprano) 104-106 111-112 (bass) 122 (soprano) 129 (bass) 211-212 (soprano) 236 (on the first notes in both bass and soprano)	no no no no no no no no	yes yes yes yes yes yes yes yes
III. Phrasing (1) Tie	7-8 (bass) 17-18 (soprano) 25-26 (soprano) 45-46 62-63 (alto) 70-74 (bass) 152-153 (bass) 158-159 (alto)	no no no no no no no no (mm. 70-72: presence of faint ties but not precise) no no	yes yes yes yes yes yes yes yes

	197-201 (bass)	no (only between 199-200)	yes
	207-208 (bass)	no	yes
	211-213 (tenor)	no	yes
(2) Slur	7	no	yes
	16-17 (bass)	no	yes
	48-49 (tenor)	no	yes
	50 (bass)	no	yes
	54 (bass)	yes	no
	54-59 (soprano)	no	yes
	57-62 (soprano & bass)	no	yes
	62-66 (soprano)	no	yes
	83, 85, 87 (soprano)	no	yes
	110 (bass)	no	yes
	126-127 (soprano)	no	yes
	132 (bass)	no	yes
	134-140	no	yes
	152 (soprano)	no	yes
	152 (alto)	yes	no
	158-159 (soprano)	no	yes
	170-171 (tenor)	no	yes
	173	no	yes
	175 (tenor)	no	yes
	177-179	no	yes
	181-186	no	yes
	189-193	no	yes
	197-198 (tenor)	no	yes
	220, 222, 224 (soprano)	no	yes
IV. Musical Notes (Pitch)	40 (soprano)	high C	high E ^b
	77 (soprano)	quarter note on E	8 th note on E and 8 th rest
	80 (soprano)	quarter note on E	two 8 th notes tied on E
	81 (soprano)	quarter note on C	two 8 th notes tied on

	116 (half note on A in tenor) 145	no C ⁷ chord (C in the bass; E, G, B ^b in the upper part)	C yes full chords in both hands (C+ dyad as octave in the bottom part; C ⁷ chord in the upper part)
	208 (soprano)	8 th note D is tied with D in the previous measure	no tied note but a 8 th dot
	213 (soprano)	a quarter note on A	tied two 8 th notes on A
	214 (soprano)	a quarter note on F	tied two 8 th notes on F
	215 (soprano)	a quarter note on E ^b	tied two 8 th notes on E ^b
	216 (soprano)	a quarter note on D ^b	tied two 8 th notes on D ^b
	217 (soprano)	a quarter note on B ^b	tied two 8 th notes on B ^b
	218 (soprano)	a quarter note on F	tied two 8 th notes on F
	220 (bass)	C, F, C chord	added note on A to C, F, C dyad
V. Accidentals	22 40 (alto) 42 (treble E natural) 48 (natural in tenor) 75 (natural in soprano) 80 (D natural in soprano) 83-85 (natural in soprano) 128 (bass) 135 (natural on E in bass) 182 (natural on F in bass)	natural E ^b yes yes yes yes yes no no no	Flat no flat no no no no no yes yes yes
VI. Musical Designation	42 (animato) 66 (pesante) 145-146 (tranquillo)	no no no	yes yes yes

	164-165 (sostenuto)	no	yes
	193 (pesante)	no	yes
	207-208 (tranquillo)	no	yes
	211 (animato)	no	yes
	214-217 (piu tranquillo dim. poco rit.)	no	yes
	218 (animato /a tempo)	no	yes
VII. Special (1) Fermata	145	no	yes (on the rest at the third beat)
(2) Trills	174 (soprano)	no	yes

II. Second Movement (Andante)

Topic	Measure	Mozart	Grieg
I. Dynamics			
(1) <i>pp</i>	35	no	yes
	103	no	yes
	122	no	yes
(2) <i>p</i>	1	no	yes
	11	no	yes
	23, 25, 27, 31	no	yes
	41, 43, 45	no	yes
	73	no	yes
	83	no	yes
	91, 93, 95	no	yes
	99	no	yes
	109, 111, 112	no	yes
	119	no	yes
(3) <i>f</i>	9	no	yes
	24, 26, 28-30	no	yes
	40, 42, 44	no	yes
	47	no	yes
	71	no	yes
	81	no	yes
	92, 84, 96, 97, 98	no	yes
	108	no	yes
	120	no	yes
(4) <i>fpp</i>	118	no	yes
(5) <i>fp</i>	2	no	yes

	4	no	yes
	6	no	yes
	12,14,16	no	yes
	19-21	no	yes
	35, 37-39	no	yes
	59-61 (bass)	no	yes
	62, 67	no	yes
	63-66 (bass)	no	yes
	68-70	no	yes
	74	no	yes
	76	no	yes
	78-79	no	yes
	83-84	no	yes
	87-89	no	yes
	103, 105-107	no	yes
	115	no	yes
(6) <i>fz</i>	72	no	yes
(7) <i>ffz</i>	59	no	yes
(8) Crescendo & decrescendo/diminuendo	8-10	no	yes
	15-16	no	yes
	18	no	yes
	21-22	no	yes
	24, 26, 28-30	no	yes
	39-40	no	yes
	41-42	no	yes
	44-45	no	yes
	51 , 53 (above the treble staff)	no	yes
	58	no	yes
	71	no	yes
	81-82	no	yes
	86	no	yes
	89, 90, 92, 94	no	yes
	96-98	no	yes
	105-114	no	yes
	116-119	no	yes
	122	no	yes
II. Articulation			
(1) Staccato (.) /stroke(,) /tenuto (-)	16 (on 3 rd beat)	yes	no
	22(on 2 nd beat)	yes	no
	21 (on 3 rd beat)	no	yes
	89 (last 3 notes)	no	yes
	90	yes	no
(2) Accent (>)	70 (last 3 notes)	no	yes
III. Phrasing			
(1) Tie	122	no	yes

(2) Slur	2-4 (tenor)	no	yes
	4 (bass)	no	yes
	8 (soprano)	no	yes
	10 (tenor)	no	yes
	16 (tenor)	no	yes
	22 (tenor)	no	yes
	34 (sp/tenor)	no	yes
	35-36 (tenor)	no	yes
	42 (soprano)	no	yes
	46 (tenor)	no	yes
	51 (alto)	no	yes
	74 (sp/tenor)	no	yes
	76 (tenor/bass)	no	yes
	78 (tenor/bass)	no	yes
	82 (alto)	no	yes
	84 (bass)	no	yes
	85 (soprano)	no	yes
86 (sp/ tenor/bass)	no	yes	
91 (soprano)	no	yes	
96 (soprano)	wavy slur	regular slur	
101-102 (tenor)	no	yes	
IV. Notes	97 (bass chord)	no high E ^b	added high E ^b
	97 (soprano)	first note on A ^b	first note on B ^b
	99 (bass)	8 th note on E ^b	8 th note on E
V. Accidentals	68 (alto)	written as E #	written as E
	86 (bass)	as <i>tr</i> mark	natural
	116 (for the first ornament)	no natural symbol	written out yes natural symbol
VI. Rhythm	86	written as four 64 th notes	written as four 32 nd notes (wrong)
	90	quarter notes on 2 nd beat	8 th notes with 8 th rest on 2 nd beat
VII. Designation	22-23 (poco rit. a tempo)	no	yes
	33 (dolce)	no	yes
	35 (una corda)	no	yes
	38 (tre corde)	no	yes
	45 (poco rit.)	no	yes
	47 (a tempo)	no	yes
	55 (un poco shelto ed agitato ?)	no	yes
	60 (tranquillo)	no	yes
	70 (cresc. e sosten.)	no	yes
73 (a tempo cantabile)	no	yes	

	83 (la melodia ben tenuto)	no	yes
	90 (poco rit.)	no	yes
	91 (a tempo)	no	yes
	101 (dolce)	no	yes
	103 (una corda)	no	yes
	106 (tre corde)	no	yes
	118-119 (piu tranquillo)	no	yes
	121-122 (dim. ritardando)	no	yes
	121 (una corda)	no	yes
VIII. Special			
(1) Trills	4	as <i>tr</i> mark	written out
	14	as <i>tr</i> mark	written out
	58	no	<i>tr</i> mark for the bass
	76	as <i>tr</i> mark	written out
	85	ornament symbol	written out
	119	ornament symbol	written out with tenuto marks on
(2) Clef	101-102 (bass/tenor)	written in bass clef	written in treble clef

III. Third Movement (Rondo)

Topic	Measure	Mozart	Grieg
I. Dynamics			
(1) <i>pp</i>	13	no	yes
	50	no	yes
	70	no	yes
	117	no	yes
	162	no	yes
	186	no	yes
(2) <i>p</i>	1	no	yes
	7	no	yes
	19	no	yes
	26-28	no	yes
	30, 32, 34	no	yes
	39	no	yes
	45	no	yes
	53	yes	no
	54-55	no	yes
	63, 64	no	yes
	83	no	yes
	89	no	yes

	95' 103, 105, 107 103', 105', 107'	no no no	yes yes yes
	120 132 140 145 152 161 170, 172	no no no no no no no	yes yes yes yes yes yes yes
(3) <i>mf</i>	95	no	yes
(4) <i>f</i>	25 29, 31, 33, 36 63, 64 68 77 79 109 109' 126 143, 144 147-149 158 164 171, 173	no no no no no no no no no no no no no no no	yes yes yes yes yes yes yes yes yes yes yes yes yes yes yes
(5) <i>fp</i>	23, 24 27, 28 38 100 100' 114 114' 136, 137 140, 141	no no no no no no no no no	yes yes yes yes yes yes yes yes yes
(6) <i>fz</i>	131 151 168, 169	no no no	yes yes yes
(7) Crescendo & decrescendo/diminuendo	6 11-12 17-18 20, 22 28-29, 30-31, 32-33 34-36 44 57	no no no no no no no no no	yes yes yes yes yes yes yes yes yes

	67	no	yes
	72-73, 74-75	no	yes
	78-82	no	yes
	88	no	yes
	94	no	yes
	99	no	yes
	99'	no	yes
	104, 105, 108	no	yes
	113	no	yes
	103'-106'	no	yes
	108'	no	yes
	113'-114'	no	yes
	118-119	no	yes
	(crescendo molto)		
	124-125	no	yes
	131, 133, 135	no	yes
	138-139	no	yes
	141-144	no	yes
	146-148	no	yes
	150	no	yes
	156	no	yes
	165-168	no	yes
	170-173	no	yes
	175	no	yes
	187	no	yes
II. Articulation			
(1) Staccato (.) /stroke(,) /tenuto (-)	16 (on 3 rd beat)	yes	no
	22(on 2 nd beat)	yes	no
	21 (on 3 rd beat)	no	yes
	89 (last 3 notes)	no	yes
	90	yes	no
(2) Accents	70 (last 3 notes)	no	yes
III. Phrasing			
(1) Tie	64-65 (Fs in soprano)	no	yes
	138 (tenor)	yes	no
(2) Slur	7-9 (bass)	one long slur over 3 measures	separate slurs for each measure
	22 (tenor/bass)	no	yes
	49 (soprano)	use of tie between Ds	use of slur between D and F
	57 (tenor/bass)	no	yes
	64-65 (tenor)	no	yes
	68-78 (tenor/bass)	no	yes
	70-72 (soprano)	no	yes
	83-85 (bass)	one long curvy slur	separate slurs for

	89-91 (bass) 101-102 (tenor) 102 (alto) 120-122 (bass) 131 (soprano) 133, 135 (tenor/bass) 138 (soprano) 138 (alto) 139 (bass) 180-182 (bass)	over 3 measures one long curvy slur over 3 measures no no one long curvy slur over 3 measures yes no no yes no no one long curvy slur over 3 measures	each measure separate slurs for each measure yes yes separate slurs for each measure no yes no yes separate slurs for each measure
IV. Notes	51 (bass chord) 53 (bass chord) 59 (bass chord) 61(bass chord) 91 (soprano) 98 (alto) 98' (alto) 105 (alto) 112 (last note in bass) 137 (bass chord) 151 (bass chord) 169 (soprano)	F & A as quarter notes B ^b & C [#] as quarter notes F & A as quarter notes B ^b & C [#] as quarter notes F [#] dotted quarter note on F and 8 th note on G dotted quarter note on F and 8 th note on G a half note on A ^b E without any direct written accidental C natural on the 2 nd beat B natural no grace notes at the end of the trill	F & A as half notes B ^b & C [#] as half notes F & A as half notes B ^b & C [#] as half notes F natural two 8 th notes on F & G with two 8 th rests in the middle two 8 th notes on F & G with two 8 th rests in the middle a half note on A natural E with a written ^b C ^b on the 2 nd beat B ^b written grace notes at the end of the trill
V. Rests	37 (bass)	yes	no (wrong)
VI. Rhythm	99 (soprano)	half note on E with 4 strokes above the note head and a dash through the	four 8 th notes on E with tenuto above the note heads

	99' (soprano)	stem half note on E with 4 strokes above the note head and a dash through the stem	four 8 th notes on E with tenuto above the note heads
	125 (soprano)	8 th note with a grace note on the 4 th beat	four 16 th notes slurred on the 4 th beat
	127 (soprano)	8 th note with a grace note on the 4 th beat	four 16 th notes slurred on the 4 th beat
	131 (soprano)	number 3 for triplet	no indication of number 3 as triplet
	175 (soprano)	number 3 for triplet	no indication of number 3 as triplet
	179 (soprano)	8 th note with a grace note on the 2 nd beat	four 16 th notes on the 2 nd beat
	183 (soprano)	8 th note with a grace note on the 2 nd beat	four 16 th notes on the 2 nd beat
VII. Accidentals	91 (natural sign on F in soprano)	no	yes
VIII. Designation	37 (dim.)	no	yes
	38 (poco ritard.)	no	yes
	39 (a tempo)	no	yes
	49 (dim.)	no	yes
	65-67 (ritardando)	no	yes
	68 (a tempo)	no	yes
	68 (vivace)	no	yes
	70 (una corda)	no	yes
	72 (tre corde)	no	yes
	81 (dim. e retard.)	no	yes
	83 (a tempo)	no	yes
	89 (sempre)	no	yes
	95 (minore)	no	yes
	113'-114' (piu tranquillo)	no	yes
	115'-116' with the 2 nd ending (ritardando)	no	yes
	117 (maggiore)	no	yes
	117 (a tempo)	no	yes
	117 (animato)	no	yes
	132 (tranquillo)	no	yes

	159 (dim.) 162 (una corda) 164 (tre corde) 174 (tranquillo) 180-181 (piu tranquillo poco a poco e sempre dim.) 185 (ritard.)	no no no no no no	yes yes yes yes yes yes
IX. Special (1) Ornaments	142 (soprano) 178 (soprano) 184 (soprano) 185 (soprano)	no yes (after the half note) yes (without any accidental indication as part of the ornament) no	yes (between 3 rd and 4 th beats) no yes (with natural sign as part of the ornament) yes (with natural sign as part of the ornament)
(2) Clef	1	no bass clef in the beginning but only treble clef	bass clef first and then treble follows
(3) Repeat	95-102 103-116	Use of repeat sign with double bar Use of repeat sign with double bar	the repeat is written out the repeat is written out