

Kv 332 - 1st movement analysis (of a 3 movement sonata)
(Kv refers to the Kochele number. Ludwig von Kochele catalogued all the opus numbers of Mozart, because they were so out of order)

Sonata Form

F Major, 3/4, *Allegro*

Exposition - bars 1 - 93

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| Theme group 1 | Bars 1 - cadence bar 22.
Can be divided into 2 sections.
Opening theme based on arpeggio F A C A (typical for Classical sonata openings) and Alberti bass, homophonic texture. 2nd theme of theme group 1 chordal texture. Ends with 3 perfect cadences in the tonic key (F major). |
| Transition | Bars 23 to 40. Moves key from tonic F major to dominant C major. Based on ascending broken chords and descending scalar passages from diminished chords. Bar 23 modulation to Dm. Bar 31 modulation to Cm. Bar 33 in Ab major. Bars 35 to 40 setting up G major as the new dominant. |
| Theme group 2 | Bars 41 to 1st beat bar 67.
Can be divided into 2 sections.
1st theme of group 2, light texture, in dominant key C major. Minuet like. A variation of this theme based on minor 2nds from bar 49 to 52. 2nd theme of group 2 in bass, with treble accompaniment on off beats. Melody made up of descending broken chords, with dynamics part of the character of this section. Bar 60 Cm, bar 61 Fm, bar 62 Bb7, bar 63 Eb9, bar 64 to 65 goes Ab major 7th, Dm7, G7. |
| Bridge | Bars 67 to 71 - could be classed as a bridge (not transition as key does not change,) as new melodic material is introduced at bar 71. |
| Theme 3 | Bars 71 to 86. Still in dominant key C major. Minuet like, chordal texture. Ends in perfect cadence at 86. |
| Codetta | Bars 86 to 93. Broken chord accompaniment with ornamented cadence like melodic material. Ends with big orchestral like octaves. Perfect cadence in dominant key C major. |

Development - bars 94 to 132

Opens with minuet material. Development of material from Theme group 2, 2nd theme at bar 109 to 132. Moves through different keys:

109 - C major

111 - C minor

114 - diminished (F# leading to G)

115 - G minor

118 - diminished (C# leading to D)

119 - D minor

122 - Bb 7th, leads chromatically to A

123 - A major

127 - A minor

129 - C7, dominant of tonic key F major

Ends on C7, leading back to the original tonic key F major.

Recapitulation - bars 133 to end

Theme group 1	Bars 133 to 154 - both themes repeated, tonic key
Transition	Bars 155 to 176 - same material but moves through different tonalities so that cadence will be perfect cadence in tonic key.
Theme group 2	Bars 177 to 203 - both themes repeated, tonic key.
Bridge	Bars 203 to 207
Theme 3	Bars 207 to 221 - in tonic key
Codetta	Bars 222 to end in tonic key

Remember that after this, a slow movement follows, then finale allegro, which is standard for Classical sonata form.

Mozart also wrote nearly 50 symphonies, 20 operas (eg Don Giovanni, the Magic Flute) religious cantatas, a Requiem (very famous), numerous ensemble works, especially famous the clarinet concerto, 20 piano concertos, 27 string quartets, 40 violin sonatas and 19 piano sonatas. Mozart's piano sonatas were influenced by Haydn's (the father of the classical period in music).

Sonata is an Italian word and means "to sound".

