Wolfgang Amadeus Mozart *Piano Sonata in C major*, K.545

Third Movement: Rondo (Allegretto) General Knowledge

1. What does the title mean?

- Rondo – means “round”; ABACA is rondo form, in which the main theme returns between contrasting episodes, followed here by a coda.
- Allegretto – moderately lively; suits the light, playful character. Sonata – a multi-movement instrumental work. Mozart called K.545 a sonata for beginners (Sonata facile).

2. Keys / Modulations

- C major – tonic (A sections and coda); G major – dominant (B section); A minor – relative minor (C section).

3. Structure / Form – ABACA with coda

- A, bb. 1–8, C major – two four-bar phrases; first ends with an imperfect cadence, second with a perfect cadence.
- B, bb. 8–20, G major – new right-hand theme over Alberti bass; bb. 16–20 prolong G harmony, becoming a dominant seventh to prepare C major.
- A, bb. 20–28, C major – opening theme repeated exactly.
- C, bb. 28–52, A minor – bb. 28–40 pass an A-theme fragment between hands; chromatic chords lead to E major. Bb. 40–52 exchange another fragment between hands, with chromatic harmony, cadence and a fermata before A returns.
- A, bb. 52–60, C major – opening theme returns.
- Coda, bb. 60–73, C major – tonic–dominant harmony; strong final perfect cadence. Sections overlap because each begins with a one-beat anacrusis.

4. Terms / Notation in the score

- 2/4 – two crotchet beats per bar - simple duple time
- repeat signs – repeat the opening section
- fermata – hold longer than written
- simile – continue similarly
- Staccato dots – short, detached
- slurs – smoothly connected notes
- accidentals (♯, ♭, ♮) – sharpen, flatten or restore a note
- Mf - mezzo forte - moderately loud
- Crescendo - gradually getting louder
- Diminuendo - gradually getting softer
- Mp - mezzo piano - moderately soft
- Poco riten. - poco ritenuto - a little immediately slower
- A tempo - return to original speed

5. Period and Style

- Classical period (c. 1750–1820). Mozart (1756–1791) was an Austrian composer.
- Balanced four-bar phrases (bb. 1–8), clear cadences and modulations to related keys, homophonic texture (melody with chordal accompaniment), Alberti bass, clarity of touch and light, precise articulation.