THE MOZART SONATAS FOR KEYBOARD AND VIOLIN:
THE REALIZATION OF THE EQUAL DUO

by
Donna Pauley Fairbanks

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I hereby recommend that this document prepared under my direction by Donna Pauley Fairbanks entitled The Mozart Sonatas for Keyboard and Violin: The Realization of the Equal Duo be accepted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

Signature of Major Professor

Date

Acceptance for the School of Music:

Date
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF ILLUSTRATIONS</td>
<td>iv</td>
</tr>
<tr>
<td><strong>CHAPTER</strong></td>
<td></td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>1. THE KEYBOARD SONATA WITH VIOLIN ACCOMPANIMENT</td>
<td>2</td>
</tr>
<tr>
<td>2. MOZART'S EARLY SONATAS FOR KEYBOARD AND VIOLIN</td>
<td>15</td>
</tr>
<tr>
<td>3. MOZART'S MATURE SONATAS FOR KEYBOARD AND VIOLIN</td>
<td>22</td>
</tr>
<tr>
<td>ENDNOTES</td>
<td>38</td>
</tr>
<tr>
<td>SELECTED BIBLIOGRAPHY</td>
<td>40</td>
</tr>
</tbody>
</table>
LIST OF ILLUSTRATIONS

Examples | Page
--- | ---
1. La Guerre, "La Flammande", meas. 1-15 | 3
8. Mozart, Sonata in D Major, K. 7, First Movement, meas. 1-17 | 16
9. Mozart, Sonata in G Major, K. 9, Third Movement, Menuet I, meas. 14-29 | 17
10. Mozart, Sonata in A Major, K. 12, First Movement, meas. 23-26 | 18
11. Mozart, Sonata in F Major, K. 13, Third Movement, meas. 1-8 | 18
12. Mozart, Sonata in B-flat Major, K. 15, First Movement, meas. 1-14 | 20
13. Mozart, Sonata in E-flat Major, K. 26, First Movement, meas. 1-30 | 21

iv
15. Mozart, Sonata in G Major, K. 301, First Movement, meas. 1-60 ............... 26
16. Mozart, Sonata in E Minor, K. 304, First Movement, six entries of the main theme ... 29
17. Mozart, Sonata in B-flat Major, K. 378, First Movement, meas. 1-83 ............... 31
18. Mozart, Sonata in B-flat Major, K. 378, First Movement, presentation of thematic material .. 35
19. Mozart, Sonata in B-flat Major, K. 454, First Movement, meas. 14-29 ............... 36
INTRODUCTION

The history of the keyboard-violin duo has been a history filled with shifting dominant roles. In the seventeenth century, the solo violin sonata with basso continuo emerged as a genre which greatly contributed to the technical development of the violin. Composers of this genre included many great violin virtuosos such as Corelli, Vivaldi, Tartini, and Leclair. In the early eighteenth century, a new genre for the keyboard and violin began to emerge in France: the sonata for keyboard with violin accompaniment. Since it is this genre which directly influenced Mozart in his composition of keyboard and violin sonatas, the first portion of this paper will be an examination of its development. Mozart's treatment of the violin and keyboard in his early and mature sonatas will be discussed in the following chapters.
CHAPTER 1
THE KEYBOARD SONATA WITH VIOLIN ACCOMPANIMENT

One of the first composers of the accompanied keyboard genre was Elisabeth-Claude Jacquet de La Guerre (1664-1729), a celebrated harpsichord virtuoso who was honored and supported by Louis XIV. In 1707, her second collection of harpsichord pieces was published with the title Pièces de Clavecin Qui peuvent se Jouer sur le Violon ("Harpsichord Pieces which can be played on the Violin"). There is no separate part written for the violin in these pieces. In performance, the violinist doubles the treble line of the keyboard part, playing softly in order to reinforce the melody line without detracting from the harpsichord part.¹

The opening Allemande of this collection, entitled "La Flammande" (Example 1), shows La Guerre’s use of the "style brisé", a style derived from seventeenth-century lute practices which employed broken-chord patterns. Also evident are more progressive elements such as seventh chords and chains of suspensions.

Jean-Joseph de Mondonville (1711-72), an outstanding violinist and important participant in the Concert Spirituel, composed his Pièces de clavecin en sonates avec accompagnement de violon, published as Op. 3 in 1734.

¹ The opening Allemande of this collection, entitled "La Flammande" (Example 1), shows La Guerre’s use of the "style brisé", a style derived from seventeenth-century lute practices which employed broken-chord patterns. Also evident are more progressive elements such as seventh chords and chains of suspensions.

La Flamande

Mondonville's inclusion of the term "en sonates" shows the beginnings of a title transformation of this genre from "pièces de clavecin" to "sonates". In his dedication of Op.
3 to Duc De Boufflers, Mondonville states: "There has been such a prodigious number of Sonatas published in recent years that there is no one who does not consider this art form exhausted. Therefore...I applied myself to find something new." The "new" element in these sonatas is Mondonville's treatment of the violin as an active participant. These sonatas may therefore be considered some of the earliest examples of a true partnership between the keyboard and violin. It would be at least another thirty years before composers of the accompanied keyboard genre would approach equality between the violin and keyboard again.

Example 2 shows an excerpt from the first movement of Mondonville's Op. 3, no. 3. In the opening two measures the violin boldly asserts its importance by presenting the melodic material while the keyboard plays accompanying chords. In the following measures the violin and keyboard either alternate solo roles or present equally important material. Also evident in this excerpt are elements of the pre-classical style or "style galant". Simple and expressive melodies, the frequent use of two- or four-measure phrases, and the use of the bass line as a harmonic foundation rather than a polyphonic line are all pre-classical style traits.

Another virtuoso violinist, Louis-Gabriel Guillemain (1705-70), composed a set of six Pièces de clavecin en sonates, avec accompagnement de violon, published as Op. 13 in 1745. In an "Avertissement" for this work Guillemain states:

When I composed these "pièces en Sonates" my first thought had been to make them only for the clavecin without putting in an accompaniment, having noticed often that the violin covered [the clavecin] a little too much....But to conform to present taste, I did not feel I could do away with the adding of this part, which requires an extreme softness of execution in order to let the clavecin itself be heard readily. If one wishes, one can play these sonatas with or without accompaniment...since it is all complete within the clavecin part...."
The inadequate tone of the harpsichord was a widely recognized problem during this time. Furthermore, the dry and precise sound of the harpsichord did not seem fitting for the new "galant" melodies. Composers found that adding the violin would improve the texture of the melodic line. Simon Simon (ca. 1720–ca. 1780) comments about this in his Pièces de clavécin dans tous les genres avec et sans accompagnement de violon, published as Op. 1 in 1755. Simon states that his music with accompaniment should be more interesting than the usual dry suites for the harpsichord alone "because the melody, which loses the flow of its line in the disunited sounds of the harpsichord, will be underlined by the 'files' and harmonious sounds of the violin."^4 It was also during this time that the pianoforte was beginning to emerge and gain popularity because of its ability to be more expressive, to produce a louder sound, and to have greater dynamic gradations.

Example 3 shows an excerpt from Armand-Louis Couperin's (ca. 1725–89) Sonates en pièces de clavécin avec accompagnement de violon ad libitum, published as Op. 2 in 1765. This example shows the typical functions of the violin part in the accompanied keyboard genre. These functions are: (1) doubling a keyboard line at the unison, third, sixth, or octave; (2) playing accompanying figures such as repeated notes, sustained notes, double-stops and chords; (3) engaging in tentative dialogue with the keyboard through imitation or

echoing; and (4) playing melodic fragments which are subordinate to the keyboard melody. The following is an outline of the functions of the violin accompaniment in Couperin's example:

- measure 2 -- imitation of the keyboard treble line from measure 1
- measures 3-4 -- subordinate melodic material
- measures 5-6 -- doubling of the keyboard treble line, a third lower (beginning the second half of beat 2)
- measures 7-10 -- echoing of the right-hand keyboard part
measures 11-13 -- subordinate melodic material

measure 14 -- doubling of the keyboard treble line, a third higher

measures 15-18 -- sustained note

measures 19-28 -- mainly doubling of the keyboard treble line at the sixth and unison--chords in measures 25, 26, 28

The accompanied keyboard sonata had already gained a great deal of popularity in France by Couperin's time, and this popularity can be explained by the growing number of musical amateurs. By playing the easy accompaniments, the amateurs were able to participate in the music-making process. The sheer number of works which were produced is evidence of the large demand for this genre. The Library of Congress alone has a collection of almost 350 sets of accompanied keyboard sonatas.\textsuperscript{5} To reach the widest possible market, composers and publishers generally encouraged optional and interchangeable instrumentation, a practice stemming from the Baroque period. These performance options were often included in the titles of works, as in Rameau's \textit{Pièces de clavecin en concert avec violon ou une flûte, et une viole ou un 2e violon} ("...with violin or a flute, and a viol or a second violin"), published in 1741. Rameau also indicates in his "Avis aux Concertans" that these pieces could be played by the harpsichord alone.\textsuperscript{6} If the title of the work did not indicate optional instrumentation, the musicians still had several performance options: (1) include or omit the accompaniment; (2) play the accompaniment on the
violin, flute, or other instrument of similar range; (3) perform the keyboard part on the harpsichord, pianoforte, or other instrument; and (4) double the bass line of the keyboard part by using the cello or some other bass instrument.

Johann Schobert (d. 1767) was a German who migrated to Paris around 1740. A celebrated pianist and composer, Schobert wrote a total of twenty-one sonatas for keyboard with optional violin accompaniment. He became well acquainted with the Mozart family members during their stay in Paris in 1763, at which time the young Wolfgang was seven years old.

Schobert had a clear influence on Mozart. Not only did Mozart copy Schobert's style in his subsequent compositions (see Chapter 2), Mozart also used Schobert's terminology "qui peuvent se jouer avec l'accompagnement de violon" ("which may be played with the accompaniment of a violin"), and Schobert's practice of grouping two sonatas per opus instead of the usual six.

In Schobert's accompanied keyboard sonatas, the violin part would usually be missed if it were left out. Although the violin is not indispensable in the presentation of thematic material, the violin sometimes provides the only third of a chord, or the only dissonant element in a chord. In addition, the texture of Schobert's sonatas seems thin without the violin. Example 4 is an excerpt from Schobert's Quatre Sonates pour le Clavecin avec accompagnement de violon, Op. 17. The "d" played by the violin in measure 14
is the only dissonant element in a C-major chord during the first beat. The violin's sustained "c" in measure 17 fills in the harmonies of the last three beats, and the violin provides the only third of a C-major chord during the second and third beats of measure 19.

In the third movement of this same sonata are points of imitation in contrary motion between the keyboard and the violin. This is shown in Example 5, beginning in measure 122. This technique of imitation in contrary motion was borrowed and then developed even further by Mozart. Mozart was clearly well acquainted with Schobert's Op. 17, no. 2, since he used the material from this sonata in the second movement of his Piano Concerto in B-flat Major, K. 39.7

Example 6 is taken from Schobert's Deux Sonates pour le Clavecin qui peuvent se jouer avec l'accompagnement du Violon, Op. 2, no. 1, first movement. The accompanying figures in the violin in measures 125 and 127 are similar to
Alberti bass patterns. The sustained double-stops in measures 131-34 fill in the harmony, functioning much like the horns in a classical symphony, and the tremolos in measures 135-37 are also borrowed from orchestral techniques. Again, Mozart copied these accompanying techniques and used them in his own compositions, as will be shown later in this paper.

Johann Friedrich Edelmann (1749-94) was another German who settled in Paris, arriving in 1774. Edelmann's violin accompaniments are consistently subordinate and inconsequential. Example 7 is from Edelmann's *Trois Sonates pour le Clavecin avec accompagnement d'un violon*, Op. 8, no. 1, first movement. The violin in this excerpt simply doubles a keyboard line, usually the treble, at the unison. In measures 12 and 13 the violin and keyboard alternate "piano" and "forté" dynamics, giving the violin a chance to actually participate with the keyboard in presenting a musical idea.
Edelmann's use of dynamics clearly indicates the option of playing this piece on the pianoforte. By 1779, the date this sonata was published, the pianoforte was being widely used.

Edelmann's music illustrates the deterioration in quality of the accompanied keyboard sonatas during the last part of the eighteenth century. After Mozart, the first rank
composers, such as Beethoven and Schubert, no longer wrote in this genre. Other composers, such as Wolfl, Hummel, Dussek, and Clementi, continued to compose large quantities of accompanied keyboard sonatas, although these works seldom reflected any great quality. Some other composers of the accompanied keyboard genre included Michel Corrette, Charles-François Clement, the Chevalier d'Herbain, Leontzi Honauer, Hermann Friedrich Raupach, Guillaume Lasceux, Nicolas Séjan, Beauvarlet-Charpentier, Jean-Pierre Legrand, Jean-François Tapray, Nicolas Hüllmandel, Johann Ludwig Adam, Heinrich Joseph Riegel, and the Chevalier de Saint-Georges.

The influence of the accompanied keyboard sonata continued well into the 19th century. Beethoven's violin sonatas were first published as "Piano Sonatas with a Violin", or as in the case of Op. 30, "avec l'Accompagnement d'un Violon". In 1838, Gustav Schilling stated in his encyclopedia article entitled "Sonate" that the sonata was usually accompanied by a violin and/or a cello. Even as late as 1844, Escudier in the Dictionnaire de Musique wrote that the sonata was "an instrumental piece reinforced by a 'cello or viola accompaniment."
CHAPTER 2

MOZART'S EARLY SONATAS FOR KEYBOARD AND VIOLIN

At the age of seven, Mozart composed his first accompanied keyboard sonatas. They were published in 1764 and entitled Sonates pour le Clavecin qui peuvent se jouer avec l'accompagnement de violon, Op. 1 and 2 (K. 6-7 and 8-9). As was previously mentioned, the title of these sonatas, as well as the practice of grouping sonatas in pairs, were ideas borrowed from Schobert. Example 8 is an excerpt taken from the Sonata in D Major, K. 7. The violin accompaniment functions in a typical manner by doubling keyboard lines at the third and sixth, playing chords and sustained notes, and playing Alberti bass-like patterns (measures 13-16) similar to those shown in Schobert's Op. 2 excerpt.

There is a possibility that Mozart composed only the keyboard parts in some of these early sonatas, leaving the violin parts for his father, Leopold, to compose. However, there is evidence that Mozart composed the violin parts to at least the sonatas in B-flat Major and G Major, K. 8 and 9.

In a letter from Leopold to Lorenz Hagenauer, dated 3 December 1764, Leopold states:

...in Oeuvre IIe in the last trio you will find three consecutive fifths in the violin part, which my young man perpetrated and which,
although I corrected them, old Madame Vendome [printer] left in. On the other hand, they are proof that our little Wolfgang composed them himself, which, perhaps quite naturally, everyone will not believe.  

The passage to which Leopold referred in his letter
is shown in Example 9. The parallel fifths are in measures 21, 23, and 25 between the violin and the top voice in the keyboard.

**Example 9.** Mozart, Sonata in G Major, K. 9, Third Movement, Menuet I, meas. 14-29.

At the age of eight, Mozart composed six more accompanied keyboard sonatas during his family's stay in London. In the title of these sonatas Mozart suggests the option of playing the accompaniment with a violin or a transverse flute: *Six Sonates pour le Clavecin qui peuvent se jouer avec l'accompagnement de Violon, ou Flaute Traversière*, Op. 3 (K. 10-15). A separate cello part, which essentially doubles the keyboard bass, was printed with the first edition in 1765. The practice of optional and interchangeable instrumentation, therefore, is clearly evident in these sonatas.

Mozart's treatment of the violin accompaniment in these
six sonatas is more innovative than in his other early sonatas. Example 10 shows a passage from the Sonata in A Major, K. 12. In this passage the violin echos first the keyboard bass and then the keyboard treble. The cello part, which doubles the keyboard bass, is printed in the middle stave.


The excerpt in Example 11 is from the Sonata in F Major, K. 13, third movement. In this passage Mozart uses imitation in contrary motion between the keyboard treble and the violin accompaniment, a technique employed by Schobert in the third

movement of his Sonata in F Major, Op. 17, no. 2 (shown in Example 5). Mozart’s use of chromaticism makes this passage unusual and exceptional. The use of chromaticism in general was to become one of Mozart’s trademarks as a composer.

In the first movement of the B-flat Sonata, K. 15, the violin presents the principle thematic material in the first measure, as shown in Example 12. The theme is presented once more in the violin in measure 5 before the keyboard finally presents it in measure 7. This passage is the only example, in Mozart’s early sonatas, of the violin presenting principle thematic material before the keyboard.

After their stay in London, the Mozart family had planned on returning to Salzburg by traveling through Paris, Milan, and Venice. However, their plans changed as Leopold was persuaded by the Dutch ambassador to go to The Hague instead of Paris, since the Princess Caroline of Nassau-Weilburg was anxious to meet the famous young Wolfgang. In February 1766, at the age of ten, Mozart composed six sonatas for the Princess which were published two months later as *Six Sonates pour le Clavecin avec l’accompagnement d’un Violon*, Op. 4 (K. 26-31). There is no particularly innovative or unusual use of the violin accompaniment in these sonatas. Example 13 shows the opening section of the Sonata in E-flat Major, K. 26. The violin accompaniment functions in a typical manner by doubling a keyboard line at the third, playing double-stops, and playing accompaniment figures

(measures 5-8, 19-20, 23-24) similar to those shown in Schobert’s Op. 2 excerpt (Example 6).
CHAPTER 3

MOZART'S MATURE SONATAS FOR KEYBOARD AND VIOLIN

After his initial sixteen sonatas, Mozart did not compose for the keyboard/violin ensemble for another twelve years. When he finally did so in 1778, at the age of twenty-two, the works were composed in an entirely new style. Joseph Schuster (1748-1812) evidently influenced Mozart in this new style as shown in a letter that Mozart wrote to his father from Munich in 1777: "...I send my sister herewith six duets for clavicembalo and violin by Schuster, which I have often played here. They are not bad. If I stay on I shall write six myself in the same style, as they are very popular here..."11

The "six duets" referred to by Mozart were most probably Schuster's Diverimenti da camera à Cembalo e Violino. A portion of the last movement of Divertimento V is shown in Example 14. After the keyboard and violin play in unison for the first seven measures, the violin begins a musical phrase in measure 8 which is answered by the keyboard. This phrase is repeated, and then the violin again has the melody in measure 16 which is answered by the keyboard in measure 22. This alternation of the melody between the keyboard and violin was a novelty in Schuster's music which made an
impression on Mozart.

Mozart was also influenced by the formal construction of
Schuster's works. The first movement of Schuster's Divertimento III begins with an Adagio introduction which is treated as the first theme, and which returns in the recapitulation. Mozart used this same format in the first movement of his C Major Sonata, K. 303, although the theme in the Adagio introduction is recapitulated in a more ornamented form.

Mozart took Schuster's ideas of keyboard and violin equality and developed them further in ways that showed his creative genius. He eventually composed sixteen sonatas in this new style, plus two variations and some unfinished pieces. The first six sonatas, K. 301-6, were composed in 1778 and published that same year with the title Six Sonates Pour Clavecin Ou Forte Piano Avec Accompagnement D'un Violon, Op. 1. The title suggests the option of playing these sonatas on the fortepiano, as indeed they should be in order for all the dynamic gradations and nuances to be expressed. These sonatas were dedicated to the Electoress of the Palatinate, Maria Elisabeth in Mannheim, and are often called the "Mannheim Sonatas". In 1781 another six sonatas, K. 296 and K. 376-80, were published as Op. 2 in Vienna and entitled Six Sonates Pour le Clavecin, ou Pianoforte avec l'accompagnement d'un Violon. They were dedicated to Josepha Aurnhammer, one of Mozart's keyboard pupils in Vienna. These sonatas received a positive review in an article from Cramer's Magazine, dated 4 April 1783, which stated:
These sonatas are unique in their kind. Rich in new ideas and traces of their author’s great musical genius. Very brilliant, and suited to the instrument. At the same time the violin accompaniment is so ingeniously combined with the clavier part that both instruments are constantly kept in equal prominence; so that these sonatas call for as skilled a violinist as a clavier player.13

In a letter written by Mozart to his father, dated 8 April 1781, Mozart refers to the composition of his Sonata in G Major, K. 379. It reveals insights into Mozart’s creative processes and gives evidence of his great genius:

Today (for I am writing at eleven o’clock at night) we had a concert, where three of my compositions were performed--new ones, of course...[including] a sonata with violin accompaniment for myself, which I composed last night between eleven and twelve (but in order to be able to finish it, I only wrote out the accompaniment for [the violinist] Brunetti and retained my own [clavier] part in my head)..."14

The last four sonatas were all composed in Vienna (K. 454, 481, 526, and 547). They were all published separately except for K. 547, which was not published in Mozart’s lifetime, and K. 454 which was published as a set with two sonatas for solo keyboard.15

The first sixty measures of the Sonata in G Major, K. 301, are shown in Example 15. The importance of the violin is established immediately as the opening theme is presented by the violin. In measure 12 the piano presents the theme, and the scoring is reversed as the violin plays the same accompanying figures that the piano played in the opening measures. There are points of imitation as the violin echos the piano treble in measures 29-32 and 37-39. The second
Example 15. Mozart, Sonata in G Major, K. 301, First Movement, meas. 1-60.

Allegro con spirito
Theme in measure 44 is presented first by the piano, and then by the violin four measures later, with the piano doubling the violin part an octave lower. In the passages where the violin is accompanying the piano, the violin plays figures similar to those seen in the accompanied keyboard genre: Alberti bass-like figures (measures 13-19), doubling the
keyboard treble a third lower (measures 20-23, 26-27), sustained notes, double-stops, and repeated notes (measures 33-36, 52-57, 59-60). The points of imitation between the piano treble and violin in measures 29-32 and 37-39 also had a precedent in the accompanied sonatas of Couperin (Example 3) and others. The accompanied keyboard genre, therefore, had a definite and positive contribution to the new genre of duo sonatas for the keyboard and violin.

The Sonata in E minor, K. 304, is the only sonata for keyboard and violin by Mozart in a minor key. Alfred Einstein states: "...one of the miracles among Mozart's works; it springs from the most profound depths of emotion, and goes beyond the alternating dialogue style to knock at those gates of the great world of drama..." The haunting and beautiful main theme of the first movement is restated five more times during the course of the movement. Example 16 shows the six different entries of the main theme. In the opening statement of the theme, the piano and violin play in parallel octaves. The violin plays the theme with piano accompaniment beginning in measure 12, and at the end of the exposition, the violin and piano again play the theme in octaves. This time, however, the left hand of the piano part begins one measure later in imitation, there is a four-octave span instead of three, the dynamic marking is "forte" instead of "piano", and the theme is in G major instead of E minor, although it ends on the dominant of E minor. The fourth
statement of the theme, at the beginning of the development, is played softly in octaves by the piano in B minor. In the recapitulation, the violin plays the theme with piano accompaniment, as in the second statement of the theme. This time, however, the piano accompaniment and the harmonies are completely different, and "fortepiano" markings are added on the downbeats of every other measure. At the beginning of the coda, the violin plays the theme one last time. The harmonies in the piano accompaniment are similar to those in the second statement of the theme, but the figurations are different. By treating the main theme in such a variety of ways, through variations in the instrumental combinations, harmonies, keys, dynamics, ranges, and accompanying patterns, Mozart ingeniously prevents the music from sounding repetitious.

The Sonata in B-flat Major, K. 378, is another excellent example of Mozart's creative use of the piano and violin in the presentation of thematic material. The exposition of the first movement is shown in Example 17. The main theme is presented first by the piano and then by the violin in measure 9. There is a transition beginning in measure 16 where the piano and violin present material of equal importance. The violin plays the second theme, beginning in measure 28, which is followed by another transition wherein both instruments are again equally important. The third theme is begun by the piano in measure 47, developed further
Example 17. Mozart, Sonata in B-flat major, K. 378, First Movement, meas. 1-83.
by the violin in measures 51-60, and concluded by the piano in measures 61-64. The closing theme is presented first by the piano in measures 65-69, then by the violin in the following three measures, and then concluded by both instruments in measures 73-76. The material in the coda is presented primarily by the piano.

An outline of the presentation of thematic material in the entire movement is shown in Example 18. The outline shows that when a principal theme is being presented, it is most often played by just one instrument at a time. The material presented by the violin and piano during transitions, and during most of the development, is balanced equally between the two instruments. In other words, the violin and piano alternate solo and accompanying roles during the principal thematic areas, and play as an equal combination throughout the remaining material. This type of format is similar to the general process of thematic presentation in the classical symphony or concerto, where the main themes are presented by one instrument, one section of instruments, or a small group of instruments, and the transitional areas are played "tutti". In general, Mozart follows this format for thematic presentation in all of his sixteen sonatas. On the occasions when the violin and piano present a theme together, they most often do so by playing in octaves or in unison, as is the case in the first and third statements of the main theme in K. 304 (Example 16).
Example 18. Mozart, Sonata in B-flat Major, K. 378, First Movement, presentation of thematic material.

1st theme—piano (8 measures)
   violin (7 measures)

Transition—both instruments

2nd theme—violin

Transition—both instruments

3rd theme—piano introduces theme (4 measures)
   violin develops theme (10 measures)
   piano concludes theme (4 measures)

Closing theme—piano (5 measures)
   violin (3 measures)
   both (4 measures)

Coda—piano

Development—piano (5 measures)
   violin (6 measures)
   both instruments (20 measures)

Recapitulation, 1st theme—piano, first part of theme (4 measures)
   violin, second part of theme (3 measures)

Transition—both instruments

2nd theme—violin

Transition—both instruments

3rd theme—piano (4 measures)
   violin (10 measures)
   piano (4 measures)

Closing theme—piano (5 measures)
   violin (3 measures)
   both instruments (6 measures)

Coda—piano (4 measures)
   both instruments (6 measures)
One of the few exceptions to this general rule of thematic presentation occurs in the first movement of the Sonata in B-flat Major, K. 454. Example 19 shows the main theme after the "Largo" introduction. The first phrase of the theme is played by the violin and piano in octaves. The second phrase of the theme is begun by the piano, in measure 18, and imitated a fifth higher by the violin a measure later, so that although the two instruments are not

playing in octaves or in unison, they are still equally important in the presentation of that thematic phrase. Beginning in measure 22, the main theme is repeated, and the violin begins the second phrase instead of the piano.

Not all of Mozart's sixteen sonatas treat the instruments with total equality. In some of the sonatas the piano dominates as, for example, in the last movement of the Sonata in A Major, K. 526. The piano has fast passagework throughout the majority of the movement while the violin, for the most part, plays accompanying figures. Balance is somewhat achieved, however, at the very last portion of the movement where the violin is suddenly given several measures of fast passagework as well. There are some cases in these sonatas, though not as many, where the violin dominates. For example, in the second movement of the Sonata in G Major, K. 301, a Minuet and Trio, the violin presents all the thematic material in the Trio section. In general, however, the violin and piano are treated as equal partners.

After almost two hundred years of keyboard and violin compositions, Mozart was the first major composer to give the two instruments an equal role and to fully develop this new genre of classical sonata for piano and violin.
ENDNOTES


4 As quoted by Eduard Reeser, De Klaviersonate met Vioolbegeliding, Rotterdam: W. L. & J. Brusse's, 1931, p. 62.


9 Ibid., p. 349.


11 Ibid., p. 300.

12 Sadie, p. 63.


15 The four "Viennese" sonatas were originally published or entitled as follows:

- Trois Sonates pour le Clavecin, La derniere accomp. de Violon, (published 1784), K. 454.
- Sonate pour le Fortepiano, ou Clavecin avec Accompagnement d'un Violon, (published 1786), K. 481.
- Sonate pour le Fortepiano, ou Clavecin avec accompagnement d'un Violon, (published 1787), K. 526.

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