

Fantasy and Sonata C-minor
KV 475 and 457

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The first edition of the fantasy and the sonata was announced in the Wiener Zeitung of 7th December 1784 (1). The sonata had been completed on 14th October of the previous year, the fantasy on 20th May (2). In the autograph and in Mozarts "Verzeichnüß" as well as in the dedication-copy for Theresia von Trattner (dated 14th October 1784 as the autograph) the first movement of the sonata is indicated as "Allegro", in the print, however, as "Molto allegro" (3). For the last movement Mozart indicated in the autograph "Molto Allegro", in the dedication copy even "Molto allegro agitato", but in the print "Allegro assai" (4).

Rehm (5) and Rampe (6) supposed that Mozart had supervised the printing. Anyhow, it is hardly imaginable that the publisher (Artaria) altered the indications for two movements without being authorized by Mozart who lived in the same town. Therefore it has to be assumed that Mozart himself changed the indications. I suppose that he did so in view of the last bar of the preceding fantasy:



This emphatic ending of the fantasy - three upward scales of fast notes in forte - seems to be the reason why Mozart changed from "Allegro" to "Molto allegro" the indication for the first movement of the sonata which had been completed much earlier than the fantasy but in the print was to follow it.

The indication for the last movement Mozart changed from "Molto Allegro" to "Allegro assai" probably because he had given the indication "Molto allegro" to the first movement and wanted the first and last movements to be played differently, as he already had when composing them.

The alterations indicate that the fantasy and the sonata - at least its printed version - musically belong together, even if the fantasy should not have been composed especially for the print together with the sonata. This, however, is unlikely because of the same key.

As Mozart seems to have considered the fantasy and the printed version of the sonata as a musical unity, the indications in the first edition of the sonata should be respected when the fantasy is played prior to the sonata. In case only the sonata is performed, the indications in the autograph or in the dedication copy should be followed (7).

- (1) Neue Mozart-Ausgabe, Klaviersonaten II, 5th ed. 2002, p.VI
- (2) As (1)
- (3) Siegbert Rampe, Mozarts Claviermusik. Ein Handbuch, Kassel etc. 1995, p.263
- (4) As (3)
- (5) As (1), p.VIII
- (6) As (3)
- (7) S.Rampe (as (3), p.270) does not distinguish between a performance of the sonata after the fantasy from playing the sonata only and leaves the decision to the performer.