A few compositions come to mind when thinking of Wolfgang Amadeus Mozart. Sonata K.545, better known as Sonate facile, is undoubtedly one of them. The work is intended for beginning pianists, but it does not translate to anything other than Mozart’s full creativity and dedication, which is evident in K.545. Mozart composed this sonata in July 1788 in Vienna. He visited Vienna three times throughout his youth, and decided to reside in Vienna during the last decade of his life.

Interestingly enough, Mozart designed almost every piano composition for himself or his piano proficient sister to play. The month before Mozart composed this particular sonata, Theresa, his six-month year old daughter, died of intestinal cramps. Although this horrid incident ensued, he persisted and continued to compose several works as the summer progressed. The following month Mozart wrote a Sonata in F for the piano and violin (K.547), Trio in C for Piano, Violin and Cello (K. 548), Symphony in G minor (K. 550) and Sonata for Keyboard in C, “For
Beginners” (K. 545). His next major work was his Symphony in C, “Jupiter” (K.551). Similarly, Mozart includes descending scales written into Jupiter’s flute part. During the summer of 1788, he composed his final three symphonies over the course of a three-month span.

Mozart’s Sonata K.545 was not published until after his death in 1791. Usually Mozart notated specific dynamics in his piano sonatas, but he did just the opposite for K.545. He intended for the teacher to guide the beginner providing them with the proper dynamics for the piece. Therefore, the published score has no dynamic markings. The Viennese publisher by Bureau d’Arts et d’Industrie published his work known as Sonate facile in 1805.

K.545 in Mozart Nineteen Sonatas For the Piano begins in the key of C Major. It remains in C until it modulates to G major in measure 14. There is a common chord modulation in m. 12. This measure can be analyzed either in C as a half cadence or in G as a perfect authentic cadence. The modulation from C to G begins in m.13. This part of the sonata is an inversion of the first section. A deviation is that this section is in a different key. The piece hints at ‘a’ minor for two measures and then returns to sounding in G. At the end of the A section there is a perfect authentic cadence followed by the pianist repeating the entire section. Afterwards, the B section occurs. In contrast, the B section displays several keys through Mozart’s use of scales written between the left and right hands. It begins in g harmonic minor. The first cadence in this section is a perfect authentic cadence in g minor. M.31 begins the developmental section. There is a g melodic minor type scale followed by an A major scale. D minor takes over in m.32 and d melodic minor appears in scale
form in m.35. This section is predominately dominated by alternating scales. M.42 marks the return of the main thematic idea from the beginning of the piece, also known as the A section, but now altered to occur in F major. This section will be known as A prime. M.50 sounds uniquely different from the previous parts of the sonata. He changes up the format by writing the melody line in the left hand and minute chords in the right hand as opposed to the other way around as notated previously. The piece returns to C major in m.54 with a half cadence in C. M.58 is similar to earlier in the piece where it begins to modulate to G major. Instead, it stays in C and does not modulate. The piece is identical to M.15 from M.58 to M.73. Mozart then writes a descending fifth progression. He ends the section with a perfect authentic cadence in C and has both the B and A’ sections.

Mozart’s K.545 Sonata is in rounded binary form. The Sonata begins with the A section that repeats, then transitions into the B section followed by a reoccurrence of the theme in another key known as A’. The B and A’ sections then repeat. The transitions of Mozart’s sonata are fascinating and seamlessly weave K.545 together. It creates a certain flow throughout that is pleasant to the ear and easy to follow. Later on, there is a noticeable difference when listening to M.50. By switching the melody from right hand to left hand, Mozart was able to obtain what he wanted while exposing the audience to an execution of a variation in sound.

This movement is overall extremely pleasing to the ear. The repetition allows the audience to really hear what Mozart has written. If something was missed the first time, it can be picked up while being played again. It is suitable for beginning pianists and is catchy making the sonata likeable. After listening to
Mozart’s piece several times, it became evident that it may be challenging for
beginner pianists to be able to play all the scales, with several accidentals, allegro. It
seems as though he could have paid more attention to how he wanted to play it
rather than what is feasible for a beginning piano student to realistically achieve.
That being said, the incorporation of basic rhythm patterns are appropriate and
obtainable for beginning piano players. None of the rhythms that Mozart selected
are too difficult to execute. It can help teach students basic form as they can begin to
learn and recognize what specific forms. K.545 can be used as a teaching tool for
basic piano players to begin to acquire certain elements making up all types of piano
scores.
Works Cited


