

Wolfgang Amadeus Mozart, Sonata in Bb K. 333, I
Form: Sonata

Exposition (1-63)

First theme group (1-10)

contrasting period – Bb: [-4-]IAC [-6-]PAC (mm. 8-9 are a precadential extension)

transition (11-22) F (=V/Bb): [-4-]IAC [-4-]HC? [-4-]HC

Second theme group (23-38)

parallel double period – F: [-4-]IAC [-4-]HC [-4-]IAC [-4-]PAC

Third theme group (39-50)

period w/repeated and varied consequent – F: [-4-]IAC [-4-]PAC [-4-]PAC

Codetta (51-63) – reinforces V as temporary focal harmony – F: [-4-]PAC [-5-]PAC [-4-]PAC

54-57=50-54; 58 is “extra”

Development (64-93)

64-71 Development of first theme group (first motive) and group 3 (m. 65); cadence @70-71 is from 53-54. F→g-: [-4-]HC in g- [-4-]PAC in f-

72-81 Development of mainly second group materials (cf. m.72, bt. 3, RH & m.30, bt 3-4, LH) moves through c- (72-75), Bb (76-78), g- (79-81); strong HC at 81

81-93 Development of group 2 materials; V/g- (81-86) moves to V/Bb for retransition (87-93)
NOTE Ger+6, mm. 80, 82, 84

Recapitulation (94-152)

First theme group (94-103=1-10)

transition (104-118≈11-22) transition materials from 11-22 now altered to end on V/Bb

Second theme group (119-134≈23-38, transposed ↓ 5th to Bb)

Third theme group (135-152≈39-50)

Group three, ↓ 5th to Bb; 135-142≈39-46, but 47-49 now replaced by nine measures of pre-cadential extension (143-151) that includes tonicizations of g minor (prominent in Development)

PAC in 152 initiates Codetta

Codetta (153-165≈51-63, except 158≠56)

Codetta materials now transposed ↓ 5th to confirm Bb as final tonic.

Remember, “once a codetta, always a codetta.”