

This sonata was composed when Mozart visited Salzburg in summer 1783, to introduce his wife Constanze to his father and sister. It was the last of three sonatas published in 1784 as Op. 6.

Mozart makes effective use of the fortepiano, which he had by now been playing for several years, as, unlike the harpsichord, it allowed him to change dynamics both slowly and suddenly, accent particular notes or chords, and bring out the melody. These effects, along with rests, syncopation, ornaments and a few heavily accented chords, energize the movement. Spiky staccato notes, dissonant diminished seventh chords and unsettled syncopated rhythms, and sudden shifts between major to minor, create further drama. Triadic and scalar melodies provide contrast.

The opening of the second theme has similarities with Giuseppe Verdi's aria '*La donna e mobile*', although the ornaments, staccato and rests make it more tense than melodic. Mozart takes us around the circle of fifths until he returns to the home key.

In the development section, Mozart changes the tonality, rhythmic structure and texture of material from the exposition to create interest. Wavering harmonies bring us to the end of the development. Mozart then recapitulates the opening. Just before the end he shifts to the minor again, as if he were going to end in a minor; but he ends firmly in the home key.

Dramatic elements hint of Mozart's later Fantasia K. 475 and Beethoven's *Pathétique* sonata, which both make use of C minor, as Mozart does here.